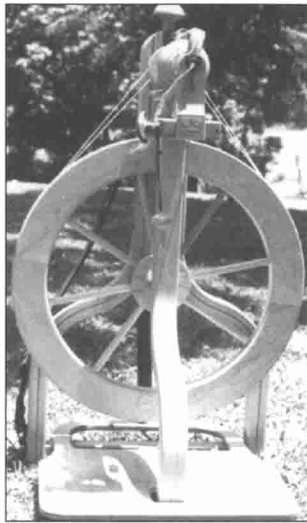


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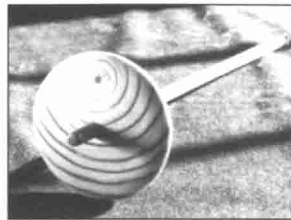
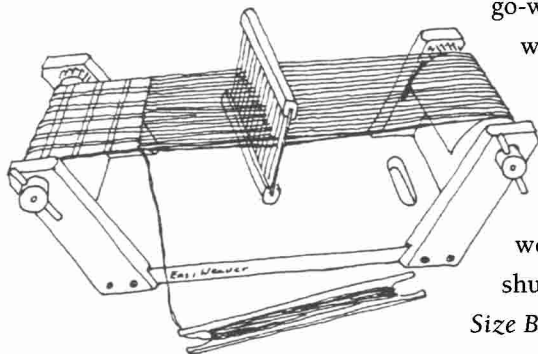


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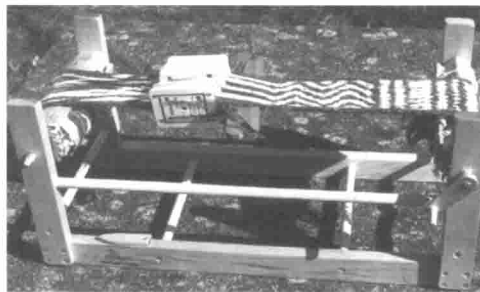


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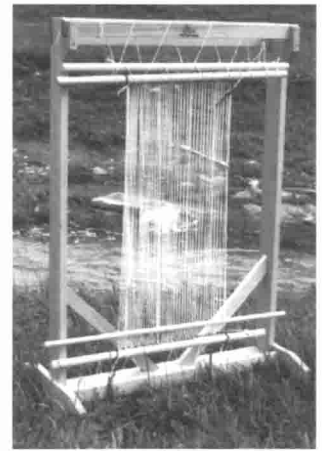
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The Magazine for Handspinners

Volume XIX
Number 4
Winter 1995

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Cover: Robin Grace spun several natural colors of Corriedale, Bond, Merino, camel down, and cashmere/silk, then made her first Fair Isle sweater for her husband, Ron. In the inset, Lee Swanson—graphic artist and husband of Ann Sabin Swanson, who has provided drawings and photo styling for many Interweave publications—models Ron's sweater. For more information see page 37.

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Editor's Page



Not many activities or subjects can hold my interest for decades. I've been pondering why spinning continues to fascinate me. Although I doubt that I've completed my thinking on the subject, last night I came up with two insights which seem to contain most (or all) of the other random thoughts:

satisfaction in the moment
and

constant, gentle challenge.

Once you get past the initial balance-the-bike, get-the-yarn-stuck-together stage (which, as Adrienne Bengtson points out on page 56, only takes a week if you do it right), every moment of spinning contains pleasure. It soothes the mind, and results in a product which is useful, versatile, and durable. Spinning has goals, but few (unless we insist) deadlines.

Yet, like any good learning situation or

wise physical exercise, every moment contains the possibility of increasing skill, proficiency, and knowledge. This increase can come through intellectual effort (analysis, counting, description) or through letting go (trusting the wisdom of the fingers, breathing into the back to relax it, becoming more sensitive to the fiber and the tools).

In whatever way that my life is unbalanced, I can turn to spinning for a compensating experience. If I need challenge, I find a new tool or fiber. For comfort, the old favorites are at hand.

Speaking of which, I've been working too much with my head and computers lately. There's a charkha in the corner that's been calling me for several weeks. It's time for me to listen.

May your winter be warm.

Late Notices

BASD Twenty-fifth Reunion

The Boston Area Spinners and Dyers are planning a twenty-fifth Anniversary Reunion for the end of June 1996 and would like to invite as many past members as possible. Even if you are unable to attend, please contact BASD so you can be included in the Reunion Directory. Contact Florence Feldman-Wood, 44 Rocky Hill Road, Andover, MA 01810. (508) 475-8790 eves. (*Florence: I'm going to go spin. I'm a past member. Deb.*)

International Wool Challenge

Spinners everywhere are invited to participate in the Second Annual International Wool Challenge, June 9, 1996. All you need is a sheep in full fleece, a shearer, and seven additional spinning, knitting team members. Object: to blade-shear the sheep and spin and knit a sweater in less than eight hours.

Australia and Scotland joined forces in 1995 for the first International Wool Challenge, based on competitions already in place in the two countries. Nine teams competed: seven Australian, two

Scottish. The winning team, the Islesburgh Exhibition of Spinners & Knitters, Lerwick, Scotland, completed its work in 5 hours, 57 minutes, 58 seconds. The fastest Australian team, You Yang Yarners, Geelong, Victoria, had a time of 7 hours, 15 minutes, 47 seconds.

The 1996 contest is open to all spinners. Local groups can use this as a means to stimulate public interest in the craft, raise funds for a favorite charity, and have a fine day of group effort. Contest information is available from:

Spin-Off, 201 East Fourth Street, Loveland, Colorado 80537; Wendy Dennis, Tarnswarncoort, Warncoort, Victoria 3243, Australia, phone 052 336 241, fax 052 336 338; Peter Innes, The Scottish Wool Centre, Aberfoyle, Stirlingshire FK8 3UQ, Scotland, phone (01877) 382 850, fax (01877) 382 854.

Questions and registration of teams must be directed to **Wendy Dennis** or **Peter Innes**. *Spin-Off* has offered to make the information available in North America, but is not involved in organizing this activity (although it might be interesting to field a team . . .).

Letters

Dear *Spin-Off*,

Thank you so much; you richly rewarded us for our efforts at "A Bear in Sheep's Clothing." It was a very fun project, and a good feeling to be able to help. Then! To see my little outfit right there in the next issue of *Spin-Off*! Wow! I can't tell you how excited I got—it was incredible. Thanks for not only being a "magazine for handspinners," but also our forum, mentor, communications line, and source of inspiration. You're the best.

—Jane Hoye, Cheney, Washington

Editor's note: *Thanks. We needed that! It's sure what we aim for, but we never know until later whether we've managed.*

Dear *Spin-Off*,

I should be as sharp as Ella Baker. Spindle number 9 on page 51 of the Spring 1995 issue is from Mexico. I could not find my references on this spindle (yes, it is from Cotton Clouds) and relied on my memory. Further research shows that Ella is right. Since I try to keep documentation on my tools, I am glad to get the added information on the little Woodchuck spindle. Many U.S.-made spindles have wonderful stories.

Additional thoughts on my article, "More Glitz, Please" (Fall 1995, pages 96–99): I have always considered Navajo-plying a way to keep color concentrated in an area. On page 99, the article says that Navajo plying would "jumble the plain and glitz areas." I would like to qualify that statement: with Navajo plying one can end up with very little or a lot of glitz mix, depending on the care taken while plying. The size of the loop you use and the placing of the glitz-area

changes will dictate whether you get a barber-pole effect or concentrated glitz areas. Plying with a plain yarn and a glitz/no glitz yarn will visually keep the glitz areas in your yarn, but will result in more of a mix than using a singles yarn of glitz/no glitz. Have fun!

—Jeannine Graves, Tulsa, Oklahoma

Dear *Spin-Off*,

I enjoyed reading more about socks in the Fall 1995 *Spin-Off*. Lynn DeRose Mason's article gave me a few more ideas.

1 Inspired by the brown yarn in her socks, I carded moorit Shetland wool and kid mohair for one yarn and fine white Corriedale and kid mohair for a contrast yarn. I started a Turkish sock design from the top, and when I got to the foot, decided to use Swedish two-end knitting instead of working on smaller needles. This technique produces a tighter fabric; the soles are quite firm and should wear well.

(2) Sometimes I knit the whole foot on one-size-smaller needles than those I use for the leg. Since I wear clogs most of the time, my socks wear on both the top and sole of the foot.

(3) I'm knitting some scrunchy socks (a Wool You Order pattern) with Tree-tops Colour Harmonies Merino and kid mohair; the fiber gives me four light and four dark colorways. I used the light colors for the "scrunchy" top of the socks, carding the Merino with the kid mohair top, spinning the colors in sequence, and Navajo plying. For the feet, I blended the two darkest shades of the Merino and the kid mohair on the drum carder, since I didn't have to maintain a color sequence. While doing this, I realized that I could produce a semi-worsted yarn,

which would be stronger. I fed the fibers carefully onto the drum carder, stripped the batts lengthwise, spun with a short worsted draw, and used a slightly higher ratio for more twists per inch than in the yarn for the socks' tops. The result is a sock with a soft, woolen top and a strong, but cushiony, worsted-style foot. Of course, the same idea could apply to single color socks—as long as the yarns are similar in diameter, the differences in the spinning techniques won't be apparent except in how well the socks feel and wear.

(4) To make all my socks stronger, I usually blend mohair with the wool. (I also like the feel of wool/mohair socks.) Silk would also help socks wear longer, but I think the silk makes the yarns feel flatter and less resilient. I usually choose fine wools—long-staple Merino, fine Corriedale, and Shetland—and I haven't had any problems with them wearing out. I think all the crimp in these wools keeps the socks elastic, so they stay up well and feel bouncy even after lots of wear and numerous washings.

(5) The most fun way to make socks last longer is just to knit more pairs and rotate them. I've got thirty pairs of hand-knitted socks, and twenty-four of those are handspun.

(6) I'm still working on how to make cotton socks stay up. My next attempt will be to use the heel stitch (rows of slip 1, k1 between rows of knit) instead of ribbing at the top. We'll see.

It's amazing that something as simple as socks could inspire so many people to try out so many design and fit ideas. Thanks for sharing those ideas through *Spin-Off*.

—Carol Rhoades, Austin, Texas

—continued on page 30

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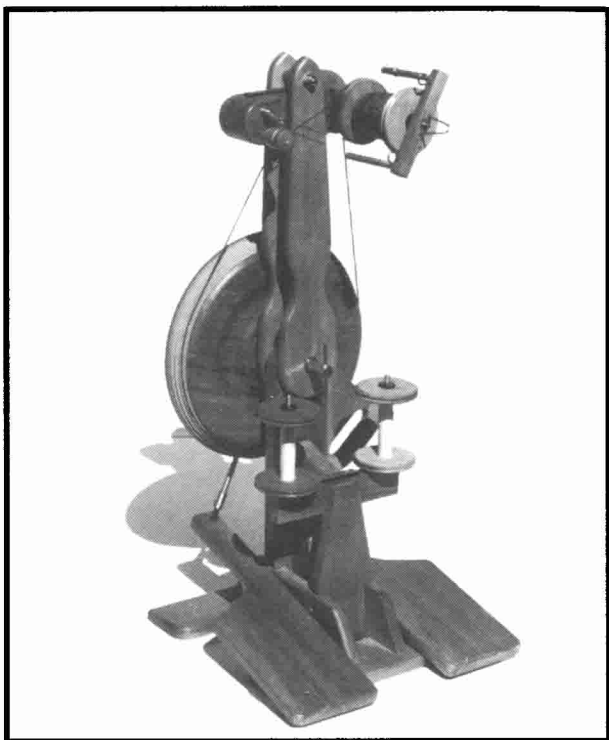
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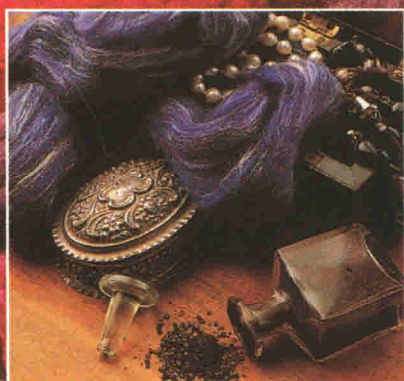
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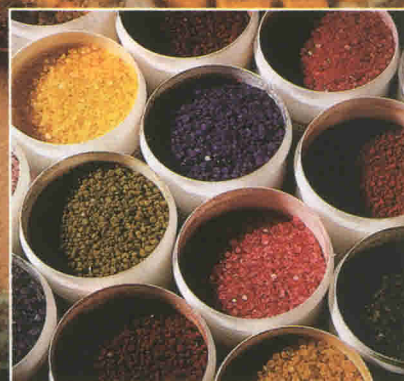
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Handspun Gallery

Mosaic Vest

Roxana Bartlett
Boulder, Colorado

I have been knitting "forever," and spinning for about ten years. For several years, I have been having fun knitting mosaic, or slipstitch, patterns. These richly complex sequences are easy. The patterns form as you follow sequences of worked and slipped stitches, so you only carry one color at a time. Because the technique is a simple way of using several colors, I can spend all my energy inventing combinations.

This sweater began with rainbow-dyed Lincoln fleece from Mil McMullen, of Fiberworks. I hand-carded and Navajo-plied it to keep the colors clear and separate. The idea of knitting a sweater from

Roxana Bartlett's explorations of mosaic knitting (an easy way to produce multicolored patterning) led to this vest. Roxana teaches knitting and sweater design classes in Boulder, Colorado. The model, Cheri Shomers, helps keep Interweave's accounts in order.



side to side had been in my mind for a long time, and I intended to make it with long sleeves.

Thinking I would not have enough of the multicolored yarn, I went to my yarn basket and gathered together yarns which I had dyed and spun which seemed to harmonize with the rainbow-dyed Lincoln. Once I started knitting, however, I realized that the garment I was making would be even better as a vest—so now I have quite a bit of leftover, beautiful, rainbow-dyed yarn!

Sandy and Tater Tot

Jeanne Nash
Fort Collins, Colorado

I spin dog hair. Yes, I mean that tenacious fuzz that sticks to sofas and car upholstery and that balls up under beds. When people hear this, I sometimes get a reaction as great as if I had said, "I spin straw into gold." Once the word is out, everybody wants to help. I find anonymous bags stuffed in the front door, containing everything from matted poodle shearings to prime, clean, fluffy Samoyed. I have even received little bundles in the mail.

Tater Tot lived next door. He was a nondescript, off-white, shaggy dog who owned a teenager. Herbie thought it would be a fitting gift for his current beloved if I spun and knitted her a Tater Tot hat. Tater Tot did his best, pushing hair out as fast as he could, but the girl's birthday was approaching fast and we were running short. Herbie combed and brushed forcefully, and ran over daily with another precious handful of golden fleece. We met the deadline, and Tater Tot eventually recovered from his baldness, but the girl got away. Maybe she had an allergy.

Sandy was off-black and shaggy. And big. He inherited his hair quality from his Samoyed mother, and his coloring and temperament from the Labrador who was rumored to be his father. No one knew where he got his talent for howling in perfect pitch with the sirens of emergency vehicles. He gave freely and bounteously of his hair through the years, and became pillows, throws, rugs, and hats.

Early in my dog-hair-spinning career I decided to spin only the best: long, fine, and clean; combed, not clipped or shorn, in order to avoid stubbly, scratchy ends. Hair with lots of coarse guard hairs in propor-

tion to the undercoat is fine for rugs, but not where itchiness will be an issue. The well-meaning soul who left the felted pool clippings has never surfaced and identified herself, so I have never had to reveal what happened to that ill-fated bag.

I always spin dog hair unwashed, and I rarely mix it with other fibers. Sometimes picking is all the preparation that is necessary. Sometimes I card lightly, to loosen and blend the fibers. For weaving, I spin a fine singles which I use as weft on a wool warp. For knitting, a two-ply dog-hair yarn is soft and strong. After spinning and skeining, a good washing in dog shampoo usually takes care of any lingering *arome de dog*.

I recently came across two little bags of leftover fluff, all that remains of these two doggie personalities who have since passed on to greater things.

Searching for a fitting memorial to these prodigious producers, I came across a pattern by Scottish knitting designer Jean Greenhowe. This is a woman who can figure a way to knit *anything*. In the past, armed with needles, yarn, and blind faith, I have plowed into her instructions for knitting pine cones, ice cream sundaes, and bagpipes. I have come out with pine cones, ice cream sundaes, and bagpipes, just as she said I would.

So with a self-confident smile, I started to knit these dogs. The body is worked in a single piece, and I did reach a point where I was convinced the pattern would never work. At last, it appeared, I had caught this remarkable woman in a mistake! Of course, I hadn't.

They came out perfectly, sewed up beautifully, and look like dogs.¹

Plaid Bedspread

Susan Olsen

Huntingdon, Pennsylvania

A local grower gave me four Dorset fleeces—I asked only that they be free of burrs. Two were soft enough for knitting; the others were suitable for crisp weaving yarn. Only recently, after twenty-two years of spinning, have I realized that a fleece



The original owners of this dog hair produced more than they needed, so Jeanne Nash spun and two-plyed it into a strong, soft knitting yarn. Tater Tot is the gray pup and Sandy is the brown one.

tells me how it should be spun. I spun this in a way that could be called semi-worsted. I began with carded batts (a woolen preparation), pulling off strips and attenuating them before I started. Then I worked with a worsted-style, fingered draft (smoothing and rolling), for both the spinning and plying. I planned an uneven plaid in eight colors, with repeats every 20 inches (51 cm), textured by a woven goose-eye twill pattern which would change directions with the color repeats. My two-ply yarn measured about 22 wraps per inch (2.5 cm), which experience told me would weave to square in a twill at 12 ends per inch.

¹ Jean Greenhowe's *MacScarecrow Clan* (Aberdeen, Scotland: Jean Greenhowe Designs, 1991; Jean Greenhowe Designs, PO Box 295, Aberdeen AB9 8NW, Scotland, U.K.). These booklets are distributed in the United States by Susan Bates; contact your local retailer, who can order from Susan Bates, Inc., 8 Shelter Drive, Greer, South Carolina 29650. (800) 243-0810. The booklet's identifying number is JGDOG HH, listed in the Bates catalog as PJGDO6.

Handspun Gallery



For her son's wedding present, Susan Olsen made this Dorset bedspread, entirely natural-dyed and woven in a goose-eye twill.

To break the monotony of producing so much yarn, I dyed each color as soon as I had spun its required yardage. Over four months, goldenrod, marigolds, onion skins, privet leaves, ragweed, bull thistle, walnut hulls, acorns, brazilwood, and my first indigo vat inhabited my dyepot, in various combinations and with differing mordants. For the final color, the gold, I ran out of my crisp wool and had to dip into the softer fleece, so this yarn is a bit thinner than the rest.

This was also my first attempt at a warp as long as 7 yards (6.4 m), and it was only the third time I had utilized the full width

of my loom. And there's the rub: my calculations called for 7000 yards (6400 m) of my yarn. Distressingly, it wove up at 9 picks per inch—far from the balanced weave I thought I would have. Most likely, my spinning inconsistencies, the differences in elasticity and resistance, and the effects of varying dye treatments were amplified by the long, wide warp. Then, too, my nervousness about the size of the cloth made me ease up on my weaving tension.

As soon as I wove the first panel, I hem-stitched it and cut it off the loom. I flipped

—continues on page 15



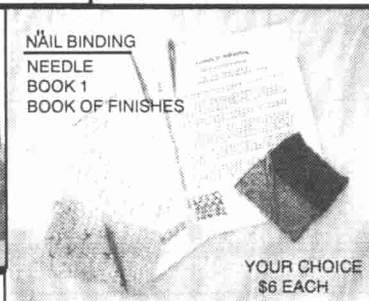
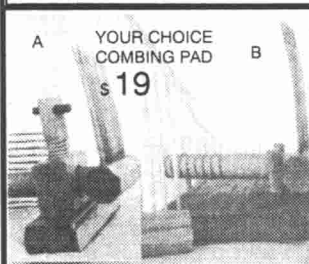
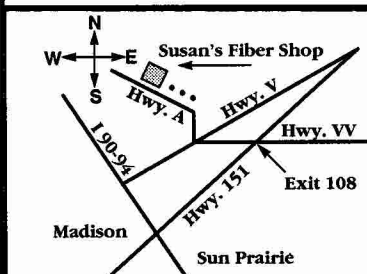
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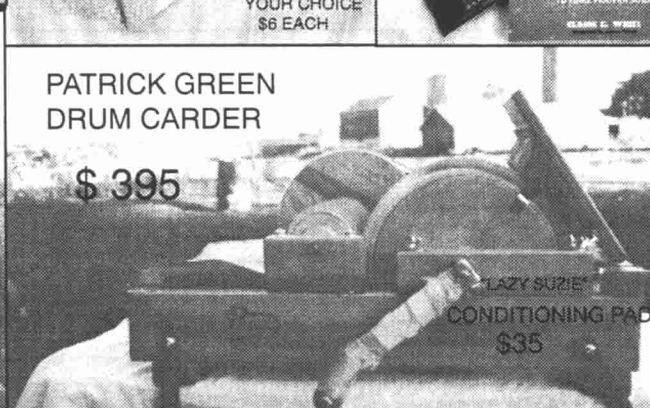
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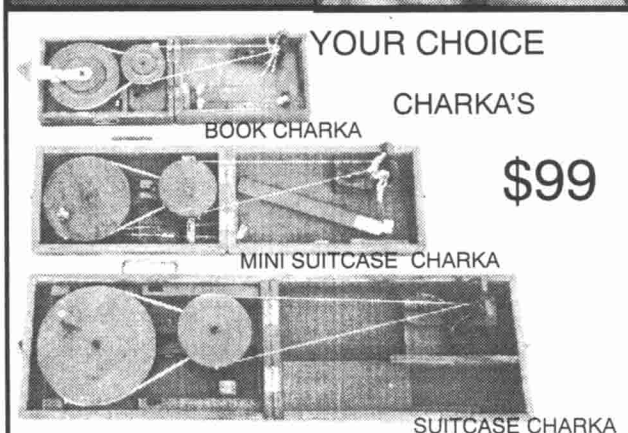
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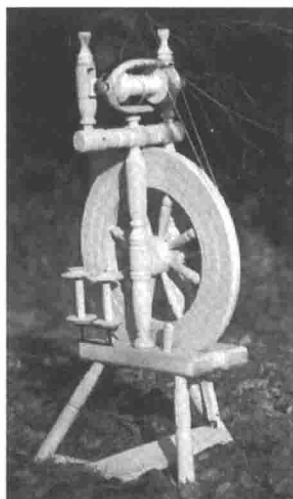
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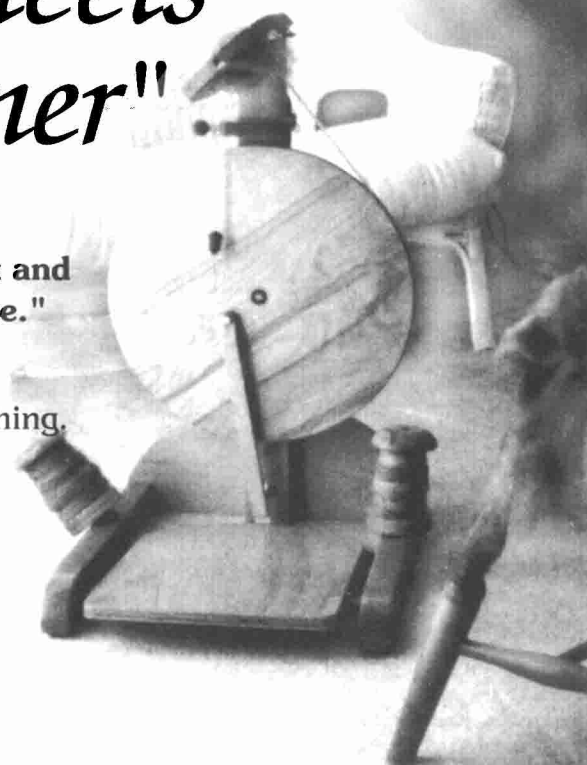
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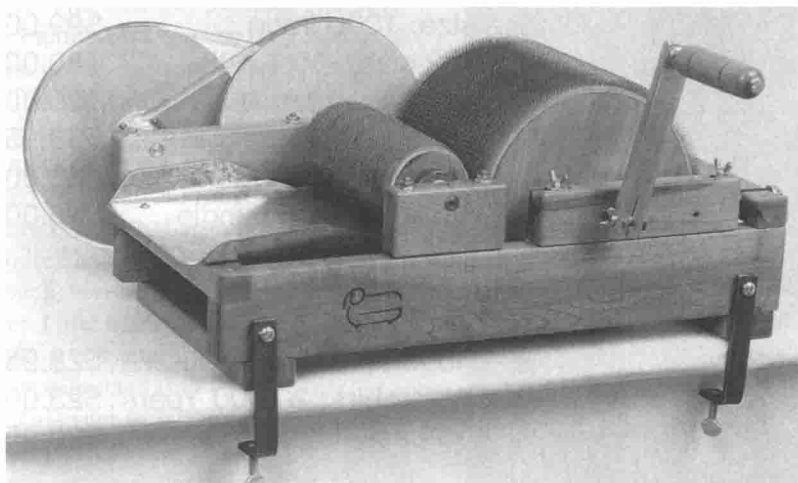
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(continued from page 10)

it over and turned it around, to use as a guide for weaving the second panel. I was glad the pattern wasn't complicated, since lining up eight color bands of different widths was enough to worry about. Originally, I didn't plan to full the fabric. However, when I removed it from the loom I decided it needed to be firmer. When it was almost dry, I tossed it in the dryer and shrank it 7 inches (almost 18 cm) in each direction.

I made side fringe from the thrums and from some of the unexpected leftover yarn, and sewed it in place to match the hemstitching at the ends. Finished, the bedspread measures 80 × 99 inches (2 × 2.5 m). It is my son's wedding present.

First Handspun Sweater

Carolyn J. Gross

Landing, New Jersey

Spinning yarn for the first time and making a sweater from it was thrilling, relaxing, and extremely satisfying. Although I've been knitting for over eleven years, I never had a desire to spin until August 1992 when I attended The Knitting Guild of America (TKGA) convention in Hoboken, New Jersey. There I had my first experience with a drop spindle and got a glimpse of the elegant fleeces and rovings available. The seed was planted. The next month I took a class on the drop spindle at Stitches, in Valley Forge, Pennsylvania.

My initial frustration led to second thoughts about learning to spin; but after speaking with several people who do spin, I decided I *did* want to learn how.

The next month, I attended the New York State Sheep and Wool Festival in Rhinebeck, New York. This was the clincher. I met some wonderful people who belong to a spinning guild in New Jersey; they suggested that I get a Louët wheel. I also got to see and feel the wonderful world of fleeces. That did it!

I was so excited, I couldn't wait. I purchased a Louët S-10 wheel in November, joined a spinning guild in December (The North Country Spinners in Blairstown, New Jersey), and was on my way. The people in the guild were extremely helpful and encouraging. After a few lessons, I decided to tackle a real project.

Through a guild member's recommen-

dation, I contacted Laurel at Woolsworth, Ltd., in Clarks Summit, Pennsylvania, for some fleece. She sent me a box full of wonderful samples, one of which was the hand-dyed, soft, vibrant, multicolored Corriedale you see in my sweater. I ordered all she had (about two pounds); Laurel included some yarn she had spun and plied from this fiber, in case I ran short.

Then the work began. I had to decide on the kind of sweater, whether I would work with singles or plied yarn, what color sequence I would use, and so forth.

I started with the color sequence. The carded batt had sections of turquoise, magenta, and purple. I separated the colors, keeping all ends going in the same direction through the entire spinning and knitting process. Beginning with turquoise, I pieced together segments, forming a

Handspun Gallery

This is Carolyn Gross' first spinning project, inspired by the multicolored Corriedale roving she started with. Although she wasn't able to locate the pattern she wanted to use, she figured out how to get the same results on her own.



Handspun Gallery

roving. I moved into magenta, then to purple, then started my sequence again. When I completed a group of three or four color repeats, I drew the roving out slightly and set it aside for spinning.

I was pretty sure I wanted to spin singles, because I love knitting with them, but everyone told me I would have problems and that the yarn would not be nearly as strong as it would be if I plied it. They explained that excess twist in the singles could make my knitting slant.

When spinning, I finally got into a rhythm: count to three, then feed in, and so on. This seemed to give me good results, although there was still some overtwist. When I got two bobbins full, I plied them. Of course, this balanced out the twist, but the yarn was too thick for what I wanted.

Part of my two pounds of fiber was gone, and I didn't know if I would have enough to complete my sweater. I finished

spinning the rest of the fleece and faced a dilemma. Could I unply my trial skeins and end up with enough singles to complete my plan?

I tried, and did not get very far (a member of my guild has since shown me how to do this, so I will be able to unply when necessary in the future). I knitted up a swatch with the singles, and sure enough, its supposed-to-be-square corners weren't. In an effort to remove the excess twist from my singles, I respun them lightly in the reverse direction, taking a chance that this would accomplish my objective—which it did. I knitted another swatch, and it was perfect—no slant! Of course, there was hardly any twist left in the fiber, either, so the yarn broke in several places. But I tied it together and it looked great.

Again on a guild member's advice, I decided to set the twist that was left by soaking the skeins in hot water with a little vinegar for about thirty minutes. I lifted the yarn out carefully onto a towel, pressed out the excess water, and hung the skeins over a rod to dry. Only two of the skeins needed slight weights so they would hang straight. When the yarn was dry, I measured it so I would know how much I had to work with, and discovered for sure that I would need to add purchased yarn to complete my sweater.

I finally found a design I liked in an ad from an old copy of *Vogue Knitting*. I contacted the manufacturer, but the pattern was no longer available. So I went to Cheryl Brunette's *Sweater 101*, found the basic drop-shoulder pullover shape I was looking for, and added the boxes of mohair and the I-cord Xs.²

The knitting was fast and easy. I used size 7 (4.5–5 mm) and 9 (5.5–6 mm) needles to get a gauge of 23½ stitches and 29 rows over 5 inches (13 cm).

I lightly pressed each piece before assembling the sweater, but I did not block it. And this is the result!

I had just enough singles yarn left over to make a teddy bear sweater and hat. So, thanks to a lot of people plus the many books I utilized, I was able to accomplish my objective and realize a sweater I am

The fiber for Paula Shull's vest followed her home. We hope the photograph gives you some sense of the beautiful drape in this silk/alpaca fabric, modeled by one of our neighbors.



² Poughkeepsie, New York: Patternworks, 1991. Carol Wulster has also adapted this resource for computer users as *Sweater 101/on disk* (Poughkeepsie, New York: Patternworks, 1992; Patternworks, PO Box 1690, Poughkeepsie, New York 12601; (800) 438-5464).

proud of and on which I get many compliments.

Now I am anxious to explore the infinite variety of fibers available. I know I have barely scratched the surface, but I also know I have to go slowly and work on one area at a time or I will get frustrated and quit before I reach my goal. Now, I have this wonderful Merino fleece. . . .

Denim Vest

Paula Shull

Silverton, Oregon

My primary inspiration for this piece came from the color-and-fiber blend: a carded roving of blue silk and overdyed, silver-gray alpaca, prepared by Kathleen Sullivan, of Sullivan's Springwater Spinoffs. The fiber leapt off the shelf and threw itself at my feet. I wasn't one to argue with fate. I took it home with me.

A penchant for jeans, and a love for the casual lifestyle they represent, led me to design a vest that could be worn with jeans, skirts, or whatever. The braided cables were a bit of whimsy to break up the plain stockinette stitch and to challenge me during construction.

Although the fiber was sold with buttons that went with it very well, my end product seemed to need something else, so I chose tiger-eye buttons for the understated luster they provide.

A Yukon Baby Hat

Diane Olthuis

Hope, Alaska

I wanted to knit a hat for a Yukon baby that was as warm, fine, and strong as his parents are. So the fiber *had* to be musk ox down! Eight times warmer than wool, this fiber is softer and silkier than cashmere: an arctic fiber to bundle an arctic baby in!

I sat down with a supply of raw fiber. With sharp scissors, I carefully trimmed away dandruff clinging to the guard hair. By holding a lock of fiber to the light, I could distinguish the darker, longer, secondary hair. I carefully removed this a few hairs at a time, holding the lock with one hand while I plucked out the coarse strands with the other. When I was done, what remained was about two-thirds of the supply I began with—now all soft down, between 1/2 and 6 inches (1.25 and 15 cm) long, with a fineness of between 11.4 and 15.3 microns.



After more than twenty years of spinning, Diane Olthuis still looks for fiber challenges. From her home in Alaska, she has developed an appreciation for and understanding of musk ox down and of its ability to tame severe winters. This hat welcomed a Yukon baby. The model, Jason Rock, is the grandson of Darlene Bengford in Interweave's sales department.

Carding was quick and easy. I finger-fluffed the fiber, then gently carded it on fine hand carders with a minimum of exchanges. I avoided overcarding, which can result in pilling.

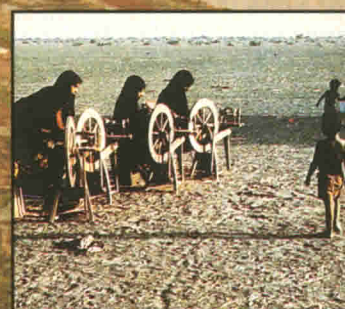
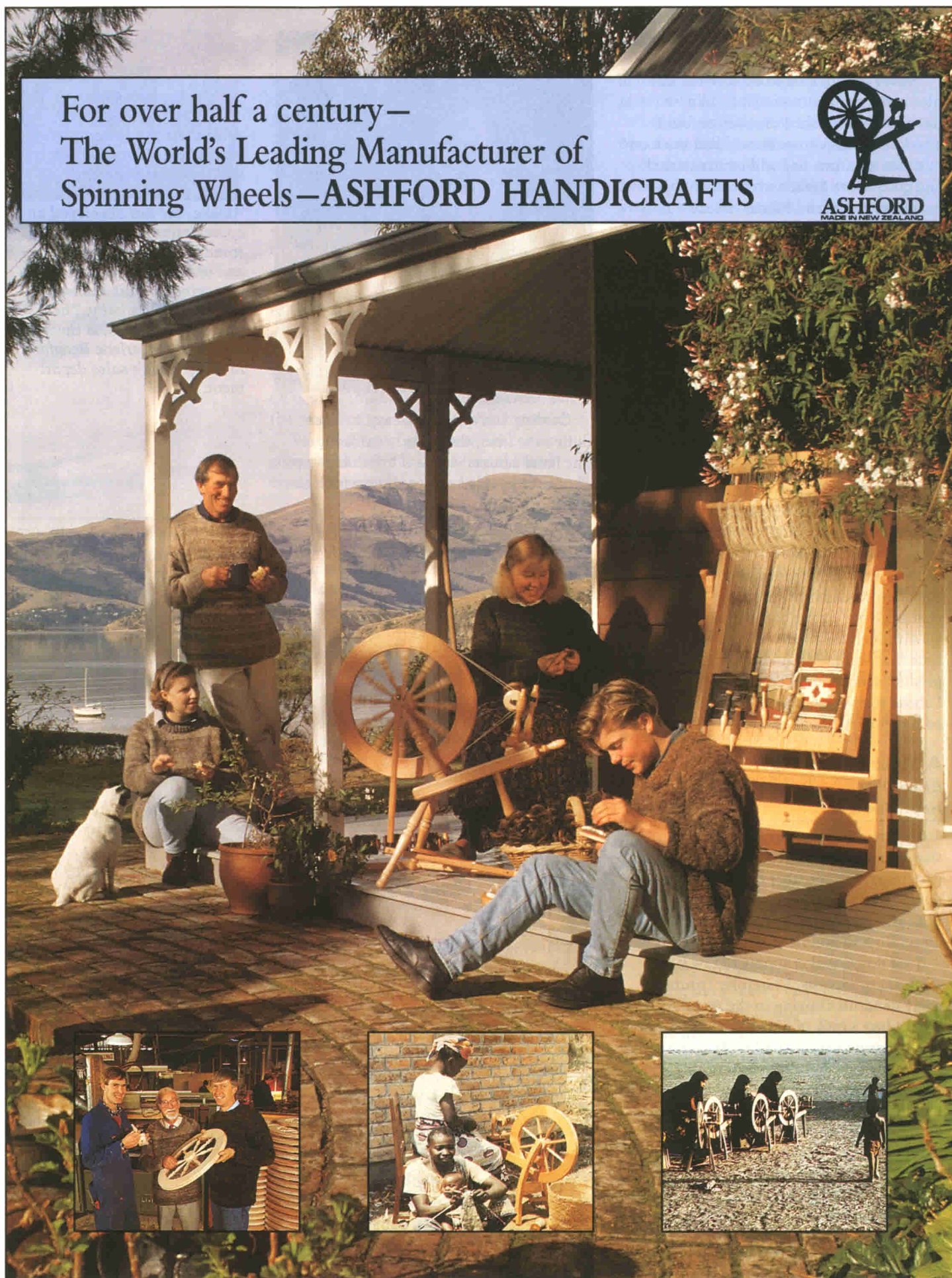
For spinning, I used the highest whorl ratio of the eight available on my Lendrum wheel and slackened the tension. I spun fine, high-twist singles and then made a three-ply finished yarn. My one-ounce skein contained 80 yards (73 m) of yarn, for a measure of about 1280 yards per pound. I washed the soft gray-brown yarn in mild soap and warm water, and hung the skein to dry.

I learned the basics of knitting from Yupik Eskimos, who were not perturbed by my left-handedness. A Yupik knitter simply sets a goal, then knits the stitches needed to meet that goal. This approach satisfied me—all the creative choices were mine!—and I have never learned to read a pattern. While knitting each new project, I take a few notes so I can repeat favorite garments.

Knowing approximately what I wanted this hat to look like, I proceeded to knit. The Yukon is famous for its -60°F winters, so the hat would protect as much of the baby's head as possible. I wanted its back to reach down to the infant's collar. I wanted double-thick fabric around the ears, and a brim that could fold down to the eyelids when needed. Also I wanted the hat to tie under the chin so the baby could not pull it off. Because I did not know if the new Yukoner would be a boy or a girl, I did not want the hat to be specifically masculine

—continues on page 24

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Hollytree, AL 35751
(205) 776-2351

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120 Fred Atkinson Rd.
Huntsville, AL 35806
Kate Hinke
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Knitting Frenzy

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Hwy. #18
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(907) 563-2717

ARIZONA

Fiber Factory

150 W. Main
Mesa, AZ 85201
(602) 969-4346

ARKANSAS

Spinning Wheel

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(501) 253-7064

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Custom Handweaving

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Redondo Beach, CA 90277
(310) 316-0910

Wild Fiber

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Powell Sheep Co.

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Ramona, CA 92065
(619) 789-1758

CountrySpun Fibers

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San Marcos, CA 92069
(619) 744-0306

The Spin Shop

18540 Yellow Brick Rd.
Perris, CA 92570
(909) 780-3792

Denwar Craft Studio

236 E. 16th St.
Costa Mesa, CA 92627
(714) 548-1342

Hare's to Ewe

118 S. Glassell #2
Orange, CA 92666
(714) 771-1807
(714) 538-8160

Hare's to Ewe

1234 S. Main St.
Santa Ana, CA 92707
(714) 542-1963
(FAX) 953-9529

The Village Spinning & Weaving Shop

425 B Alisal Rd.
Solvang, CA 93463
(805) 686-1192

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Allied Arts Guild
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Menlo Park, CA 94025
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Straw Into Gold

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Berkeley, CA 94702
(510) 548-5241

Pushme Pullu

Llama Co.
Doug & Karen Nelsen
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Gilroy, CA 95020
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J Bar H Ranch

13185 New Ave.
San Martin, CA 95046
(408) 683-2710

Bar-B-Woolies

5308 Roeding Rd.
Hughson, CA 95326
(209) 883-0833

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24125 Red Cedar Dr.
Sugarpine, CA 95346
(209) 586-7312

Magoon's General Store

16195 Main St.
Lower Lake, CA 95457
(707) 994-2165

Frizelle-Enos

265 Petaluma Ave.
Sebastopol, CA 95472
(707) 823-6404

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2340 Boonville Rd.
Ukiah, CA 95482
(707) 468-8416

Boll Weaver

226 F Street
Eureka, CA 95501
(707) 443-8145

Camel

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Arcata, CA 95521
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Auburn, CA 95602
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Placerville, CA 95667
(916) 642-2270

Rumpelstiltskin

1021 "R" St.
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(916) 442-9225
(916) 457-1001

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Windswept Hills

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Franktown, CO 80116
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1705 So. Pearl
Denver, CO 80210
(303) 777-2331

The Recycled Lamb

2010 Youngfield
Lakewood, CO 80215
(303) 234-9337

Shuttles Spindles & Skeins

633 S. Broadway, Shop #N
(Table Mesa Shop Center)
Boulder, CO 80303
(303) 494-1071

The Mountain Weavery

10875 U.S. Hwy. 285
Conifer, CO 80433
(800) 838-7599

Just Dylightful Handwovens

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Colorado Springs, CO
80904
(719) 636-0059

Escuela

Amber Shook
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Villa Grove, CO 81155
(719) 655-2343

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Wilton, CT 06897
(203) 762-8909
(800) 996-5666

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Sarasota, FL 34232
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Ocala, FL 34479
(904) 351-1888

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Conyers, GA 30208
(404) 483-6884

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Ellijay, GA 30540
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(706) 635-2034

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Pocatello, ID 83204
(208) 233-5281

Deb's Fiberworks

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The Needle Nook

175 S. Main St.
Moscow, ID 83843
(208) 882-2033

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The Keweenaw Shepherd

202 East Westminster
Lake Forest, IL 60045
(708) 295-9524

Great Yarn Loft Co.

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Elmhurst, IL 60126
(708) 833-7423

The Fold

3316 Millstream Rd.
Marengo, IL 60152
(815) 568-5320

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1531 Division St.
Charleston, IL 61920
(217) 345-6059

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Crete's Spinning Hut

Hutton Farm 10 N. 400 W.
Lebanon, IN 46052
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Shipshewana Spinning Wheel Co.

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Shipshewana, IN 46565
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Lear Fiber Arts

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Clinton, IN 47842
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520 Nebraska St., Ste. 226
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(502) 459-2650

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(606) 231-0258

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3005 Common St.
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Elizabeth Ashford
with the

ASHFORD TAPESTRY LOOM & BENCH

This loom is sturdy and affordable with a revolving frame for easy warping and adjustable height for a variety of weavers. The bench is also adjustable with a roomy storage compartment.

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MASSACHUSETTS
Fiber Loft/Bare Hill Studios
Rte. 111, Post Office Bldg.
Harvard, MA 01451
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Bellairs' Hillside Farm & Sheep Shed
8351 Big Lake Rd.
Clarkston, MI 48346
(810) 625-1181
(810) 625-2665

Bosley Strawberry Junction
5235 West Kochville Rd.
Saginaw, MI 48604
(517) 792-4005

Rapunzel's Weaving & Arts
664 S. Main St.
Frankenmuth, MI 48734
(517) 652-8281
(517) 652-9251

Walter's Wools
2725 N. 38th
Augusta, MI 49012
(616) 731-4537

Lady Peddler
142 E. State St.
Hastings, MI 49058
(616) 948-9644

MINNESOTA

Detta's Spindle
2592 Geggen-Tina Rd.
Maple Plain, MN 55359
(612) 479-2886

Creative Fibers
5416 Penn Ave. So.
Minneapolis, MN 55419
(612) 927-8307

Endion Station Crafts & Pleiades Jewelry
600 East Superior St.
Duluth, MN 55802
(218) 727-3534

Weaver's Cabin
20578 317th St.
Avon MN 56310
(612) 845-7115

MISSOURI

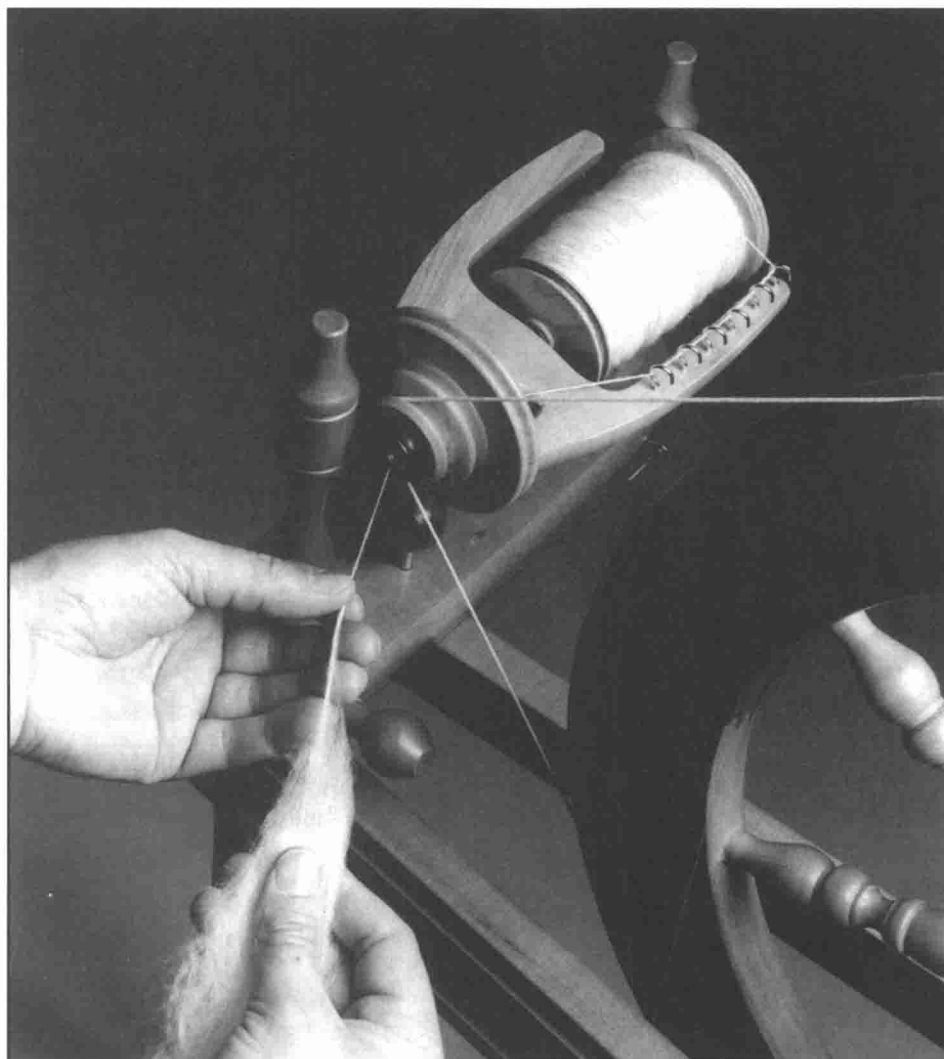
The Niddy Noddy
Rte. 2; Box 250A
New London, MO 63459
(314) 221-0410



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HIGH-SPEED ASHFORD FLYER

This flyer is now the standard for the Traditional and Traveller spinning wheels. In addition to spinning at the two original speeds, this flyer adds a third high speed. Ratios are 6.8:1, 12.5:1, and 18.5:1. No problem to upgrade from an older style, 2-speed flyer since this flyer fits older wheels.

*Ashford Double Drive owners—*High-speed whorl and bobbins are available for all styles of Ashford double drive wheels (ratios: 14:1, 17:1, and 25:1).

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& Hill Creek Fiber
Studio**
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(800) 874-9328
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**Weaving Dept., Spring
Valley Farm**
#1 Crabtree Rd.
Davisville, MO 65456
(314) 743-6075

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Butler Ranch
Jody Butler
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Fishtail, MT 59028
(406) 328-6956

Joseph's Coat
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Missoula, MT 59801
(406) 549-1419

NEVADA
Stitching Time
2375 E. Tropicana Ave.
Las Vegas, NV 89119
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(702) 564-0611

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**Farm Mountain Sheep
& Wool Co.**
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Wilnot NH 03287
(800) 298-9665
(603) 526-WOOL

The Wool Room
at Meadow Brook Farm
Pleasant St. off US
Rt. #202
Antrim, NH 03440
(603) 588-6637

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Heabridan, Inc.
205 Bridgeboro Rd.
Moorestown, NJ 08057
(609) 722-1618

North Country Knits
551 Hands Mill Rd.
Belleplain, NJ 08270
(609) 861-0328

The Spinnery
1367 Hwy. 202
Neshanic Sta., NJ 08853
(908) 369-3260

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The Natural Twist
515 Main St., SE (inside
Valencia Artisans)
Los Lunas, NM 87031
(505) 865-1183
(505) 866-5100

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The Fiber Connection

406 Adams NE
Albuquerque, NM 87108
(505) 281-5988
(505) 266-4251

Village Wools

3801 C San Mateo NE
Albuquerque, NM 87110
(800) 766-4553
(505) 883-2919

The Yarn Shop

120-B Bent St.
Taos, NM 87571
(505) 758-9341

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Woodside Weavers

4091 Jockey St.
Charlton, NY 12019
(518) 399-7991

Hollow Hill Handspuns

HCR #1, Box 18A
Carlisle, NY 12031
(518) 234-3510

Amazing Threads, Ltd.

2010 Ulster Ave. (Rte 9W
North)

Kingston, NY 12449
(914) 336-5322

Spin A Yarn

7 S. Washington St.
Binghamton, NY 13903
(607) 722-3318

Daft Dames Handcrafts

13384 Main Rd., Rte. 5
Akron, NY 14001
(716) 542-4235

Sheep & Wool Shop

4977 Ridge Chapel
Marion, NY 14505
(315) 926-5765

Lucky Brand

Premium Wool
14 Park Square NW
Franklinville, NY 14737
(716) 676-3211
(716) 968-1071

NORTH CAROLINA

Shuttles Needles & Hooks

214 E. Chatham St.
Cary, NC 27511
(919) 469-WEAV

NORTH DAKOTA

Silks & Yarns

11 8th Street South
Fargo, ND 58103
(701) 280-1478

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Honey Rock Enterprises

10363 Loches Rd. NE
St. Louisville, OH 43071
(614) 745-2832

Village Crafts

62 E. Cherry (On the
Square)
Sunbury, OH 43074
(614) 965-3476

Rollicking Hills

#2 Rollicking Hills Lane
De Graff, OH 43318
(513) 585-5161

The Little House

1927 N. Main St.
Clyde, OH 43410
(800) 554-7973

Sally's Shop

139 College St.
Wadsworth, OH 44281
(216) 334-1996

Merrie Lamb

3811 Lincoln St. East
Canton, OH 44707
(216) 488-2544

Fiberworks

3102 Maginn Dr.
Dayton, OH 45434
(513) 426-5522

OKLAHOMA

Stitching Post

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Oklahoma City, OK 73127
(405) 495-4699

Tulsa Feed Co., Inc.

1780 N. Yale
Tulsa, OK 74115
(918) 834-6613
(918) 241-2437

OREGON

The Cobbs' Web

21558 Hwy 99E
Aurora, OR 97002
(503) 678-2288

Molehill Farm

1246 S.W. Borland Rd.
West Linn, OR 97068
(503) 638-6799

Soft Horizons Fibre

412 E. 13th Ave.
Eugene, OR 97401
(503) 343-0651

Wool Company

990 2nd St. SE
Bandon, OR 97411
(503) 347-3912

The Weaver's Cabin

3471 Reston Rd.
Roseburg, OR 97470
(503) 679-4600
(503) 679-9220

Web-ster's:

Handspunners, Weavers, & Knitters

11 North Main St.
Ashland, OR 97520
(503) 482-9801

PENNSYLVANIA

Silverbrook Farms

RD #1 Box 133
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(412) 286-3317
(412) 286-9443

Country Spun Studio

RR1, Box 269
Rochester Mills, PA 15771
(412) 286-3255

Otter Creek Store

106 South Diamond
Mercer, PA 16137
(412) 662-2830

Weaver's Loft

308 S. Pennsylvania Ave.
Centre Hall, PA 16828
(814) 364-1433

Mannings

1132 Green Ridge Rd.
East Berlin, PA 17316
(717) 624-2223
(800) 233-7166

Althouse's Sewing Center

2371 Packhouse Rd.
Fogelsville, PA 18051
(215) 285-6597

Carversville Fiber Studio

Carversville & Aquetong
Roads
Carversville, PA 18913
(215) 297-5405

SOUTH CAROLINA

The Weaver's Knot

508 Inlet Dr.
Seneca, SC 29672
(800) 680-7747
(803) 882-1214

TENNESSEE

Simple Gifts Fiber Studio

6948 Millersburg Rd.
Christiana, TN 37037
(615) 890-5172

TEXAS

Woolenworks, Inc.

119 S. Tennessee St.
McKinney, TX 75069
(214) 562-9276

Spindletop Yarn Shop

8405 Pickwick Lane
Dallas, TX 75225
(214) 691-2489

Heritage Arts at the Blossom Patch

1506 North Main
Cleburne, TX 76031
(817) 558-8488

Creek Bend Wool Ranch & Yarn Shop

605 Lincoln Street
El Campo, TX 77437
(409) 543-4923

Upstairs Studio

304 W. Main
La Porte, TX 77571
(713) 470-0108
(800) 640-8991

Fay Drozd

305 Indian Creek Rd.
Ingram, TX 78025
(210) 367-2567

Stonehill

Dorothy Panacek
Reeh-Weinheimer &
Crenwelge Rd.
Fredericksburg, TX 78624
(210) 669-2274

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Salt Lake Weaver's Store

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Salt Lake City, UT 84106
(801) 486-1610

Hansen's Heirlooms

443 West 200 South
Hyrum, UT 84319
(801) 245-5746

Heindselman's Knit, Spinning, Weaving & Stitchery

176 West Center St.
Provo, UT 84601
(801) 373-5193

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Catherine Whipple Dodds

225 North King St.
Leesburg, VA 22075
(703) 777-4256

Springwater Fiber Workshop Inc.

820 N. Fairfax St.
Alexandria, VA 22314
(703) 549-3634

River Farm

Route 1, Box 471
Fulks Run, VA 22830
(800) USA-WOOL

Lost Arts

7816 Richmond Road
(Williamsburg Area)
Toano, VA 23168
(804) 566-3380

Carolina Homespun

Eastridge Rd., Rt. 2, Box
390-H
Ridgeway, VA 24148
(703) 957-1174

D&D's Knitty Noddy

David Bernardi
RR2 Box 339 V5
Amherst, VA 24521
(804) 845-2714
(804) 946-2027

WASHINGTON

Weaving Works

4717 Brooklyn Ave. NE
Seattle, WA 98105
(206) 524-1221

Wool Station

4218 136th St. NE
Marysville, WA 98271
(206) 653-2604

Flamingo Weaving

108 W. Meeker
Puyallup, WA 98371
(206) 840-3072

Fibers Etc.

11922 A St. So.,
Tacoma, WA 98444
(206) 531-3257

Dear Valley Farm

W. 18592 Cloquallum Rd.
Elma, WA 98541
(360) 482-3307

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Annemarie's Angora

402 Railroad St. NW
Yelm, WA 98597
(206) 458-2612
(206) 458-4332

Williams' Wools & Weavings

1310 Broadway
Longview, WA 98632
(206) 636-3970

Spin Away

6204 NE Hwy. 99
Vancouver, WA 98665
(206) 693-5519
(800) 693-5519

West & Wheel Mercantile

E. 10211 Connor Rd.
Valleyford, WA 99036
(509) 448-8672

Redleir Art Studio

1613 Sage Court
Richland, WA 99352
(509) 627-3349

WISCONSIN

The Wool Works

1812 N. Farwell Ave.
Milwaukee, WI 53202
(414) 278-8838

Handspun Gallery

1221 13th Ave.
Upper Level
Monroe, WI 53566
(608) 329-7700
(608) 325-1550

Weaving Workshop

920 E. Johnson
Madison, WI 53703
(608) 255-1066

Susan's Fiber Shop

N250 Hwy. A
Columbus, WI 53925
(414) 623-4237

Granite Creek Farm

642 27th Ave.
Cumberland, WI 54829
(715) 822-8766

WYOMING

The Sheep's Wheel

707 S. 5th St.
Douglas, WY 82633
(307) 358-2427

Wildwest Woolies

1109 Main St.
Evanston, WY 82930
(307) 789-4770

Ewe-Nique Yarns & Gifts

211 W. Pine, Box 478
Pinedale, WY 82941
(307) 367-2177

You do not need to be an expert at either spinning or knitting to make this lace scarf that Margaret Stove is holding. The original was spun and knit from fine Merino wool by Margaret who shares her pattern with us. You can spin a very similar 2-ply yarn on your Ashford spinning wheel by using the Ashford Merino card sliver. This Merino sliver and many other fibers for handspinning are available from Ashford dealers. For a pattern to knit this scarf with your own handspun, ask your dealer for the free pattern or send an SASE to Crystal Palace Yarns and ask for pattern ASH03.

Margaret Stove, spinning teacher and author, whose new book is titled *Creating Original Hand-Knitted Lace*, says:

"The yarn for my first ring shawls was spun on my old Ashford Traditional with the original 7:1 ratio. The new flyer ratios allow me to spin superfine yarn with even greater ease and the minimum of effort.

My own enjoyment of my spinning and knitting has been greatly enhanced by the opportunity to share it through writing and teaching. My two books, Merino and Lace, came out of my experience teaching workshops in the USA, UK, Australia, and New Zealand. I always know my classes will be easier to teach when I see the students arriving with their Ashford spinning wheels. Because Ashford wheels are so easy to understand, the students have complete control over the minor adjustments required to spin a wide range of yarns."

SPIN AND KNIT THIS LACE SCARF

*Margaret Stove at her
Ashford Traditional
Spinning Wheel*



Handspun Gallery

(continued from page 17)

or feminine. It needed to be warm, snug, and unisex. An undyed hat with a topknot would be perfect.

With a size 2 (2.75–3 mm) circular needle, I cast on 80 stitches and started at top. For the topknot I knitted 8 rows, then purled 4 rows. For the crown I worked 3 rows in knit followed by 1 row in purl (repeating 10 times, for a total of 40 rows). Then I finished with the brim, 10 rows of k2, p2 ribbing, and bound off.

Using straight needles in the same size, I picked up 36 stitches at the edge of the ribbing on the inside of the hat's back, to work the neck-sheltering panel. For a total of sixteen rows, I alternated the following two rows. Row 1: P2, k32, p2. Row 2: K2, p32, k2. Then worked three rows as follows: Rows 1 and 3: Purl across. Row 2: Knit across. After this, I bound off, satis-

fied that the cozy extension would lie flat.

The hat finishings were simple. For chin ties, I cut eight 24-inch (60-cm) lengths of yarn. I threaded four of these through each of the two corners of the neck panel, centering their length and dividing the available ends into four pairs. On each side, I braided a four-strand cord and knotted its end.

To cinch my topknot, I cut eight more 24-inch (60-cm) lengths and threaded one of these halfway through the back-most stitch, eight rows down from the hat top. I temporarily secured the midpoints of all four strands together at the side of the stitch. Working with half the available yarn sections, taken singly (and leaving four yarn sections waiting), I made a four-strand braid which progressed to the front of the hat. As I braided, I stopped three times to catch knitted stitches within the braid, thus gathering the top of the hat as I went. When I reached the front, I braided to the end of the yarn and tied the end of the braid. Returning to the back of the hat, I picked up the remaining four sections of yarn and repeated the process on the other side of the topknot. I tied the two braids together in a bow at the front of the hat, then blocked the finished baby hat with its ribbed brim folded up.

The hat pleased me. It was warm, yet delicate. I wrapped it in snowy white tissue paper, enclosed a card for the expectant parents, and mailed the package off to the Yukon. "New Baby—Enjoy winter days outside!"

(Note: The little Yukoner was a boy; he was born in December, and his parents loved the hat!)

The History of a Jacket

Brenda Ewell

Perth, Western Australia

Many years ago, when I first learned to weave, I was told I would have to spin. "Oh no," says I, "One can only do one thing at a time."

I did learn to spin, and five looms and seven wheels later, I look back on that statement and laugh when I think of the many things I crowd into my day. Although most of my time is spent processing and spinning wool, I think of myself as a weaver who spins.

At one time in my weaving career, I thought I would add another piece of paper

Brenda Ewell found herself drawn into spinning despite her intentions of concentrating on weaving. From yarn to hand-cast buttons, this Corriedale/Romney jacket reflects both her focus and her adventuring spirit. It took a while to come together, though.



to my collection and complete a certificate in weaving. One unit required a piece of fabric of the weaver's choice and I chose a balanced reverse twill.

By this time I had a small farm and seven wethers. These had grown to seventy over a couple of years, with the help of a ram and a few ewes, so I had plenty of wool and preferred to use handspun, mainly singles. In this part of the world, we tend not to spin to a measure of yards per pound or twists per inch and so on, but rather to correspond to a knitting-yarn-equivalent that will suit the project and choice of reed.³

My white warp was equivalent to our four-ply knitting yarn. The wefts were dark and medium gray singles, equal in weight to our eight-ply knitting yarns, and a fine, light gray two-ply. My sett was 10 ends per inch (2.5 cm) and I wound a warp of 168 inches (4.25 m) of the white two-ply.

As my intention was to make a skirt and vest, I warped up a width of only 30 inches (76 cm) in the reed, so I would have little waste when the garments were made up.

I finished the woven cloth in the washing machine, using a short wash and spin and the gentle cycle, dried it on the line, and then steam pressed it. The size after finishing was 25 x 120 inches (63 x 305 cm), and the first 30 inches (76 cm) of cloth was darker and more closely woven, because it was to be the vest.

Eight years went by and I had not used

the fabric. Then I attended a sewing demonstration on how to make bulky jackets using Polar fleece. This was the perfect pattern for my fabric. Kwik Sew pattern 2144 required 2¼ yards of 60-inch fabric (2 x 1.5 m). I had just over 3 yards of 25-inch fabric (2.75 x .6 m), part of which didn't match the rest.

The section I intended to use for a vest became the front of the jacket. I cut and joined it both above and below the yoke, so the chevrons ran up and down. I cut the front tabs out of scraps, and again ran them vertically to contrast with the front.

I wanted a band, collar, and cuffs, but was out of material. So I knitted them and sewed them in place. I did all my sewing with an overlocker (serger), to give less bulk at the seams.

Because I dabble in silver work as a break from my commitment to wool, I cast my buttons with the lost-wax method. The buttons are similar to each other but not identical, and are decorative because the tabs are too thick for buttonholes. The actual jacket closure uses tiny plastic snaps.

I am thrilled to have achieved so much out of so little and to have produced such a cozy, fluffy jacket that is warmer than our winters require.

³ *Spin Off* 10, 1 (Spring 1988) contains an article by Leslie Lingley, "Australian Sizing for American Knitters" (page 58). She gives the following helpful guidelines: four-ply at about 15 wraps per inch (2.5 cm), working up at a gauge of about 7½ stitches per inch; eight-ply at about 12 wraps per inch, working up at a gauge of about 5½ stitches per inch.

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Calendar

TO ENTER

✓ **Alabama/regional.** Sheep and goat producers in Alabama are encouraged to list their businesses in a state directory. Contact Alabama Lamb, Wool and Mohair Association, 4489 Lee Rd. 162, Opelika, AL 36801.

✓ **Iowa/open.** The Octagon's Annual Clay, Fiber, Paper, Glass, Metal, and Wood Exhibition, Mar. 3–Apr. 21, 1996. Deadline for slide entries: Jan. 5, 1996. Prospectus: The Octagon, 427 Douglas Avenue, Ames, IA 50010 (515) 232-5331; fax (515) 232-5088.

✓ **Oregon/open.** Convergence '96 juried and nonjuried exhibits in conjunction with the Handweavers Guild of America biennial conference in Portland, July 17–21, 1996. Juried shows include self-expression in the fiber arts, Northwest Tapestry, Small Expressions, and the formal fashion show. Unjuried shows include functional weaving, weaving as metaphor, small tapestry. Postmark deadline Feb. 1, 1996, for most shows. For each prospectus, send a SASE (complete set \$3) to Convergence '96, PO Box 3378, Portland, OR 97208.

✓ **Tennessee/open.** American Tapestry Bi-Annual I, juried tapestry show (travelling) beginning Aug. 1, 1996, at Oak Ridge Museum of Fine Arts. Handwoven tapestries; application deadline Jan. 15, 1996. Prospectus: SASE

to Kathy Spoering, 2306 Dogwood Ct., Grand Junction, CO 81506.

✓ **Tennessee/open.** Bags and Baggage: New Form/New Function, juried exhibit of literal and metaphorical bags at Arrowmont School of Arts and Crafts Mar. 1–May 18, 1996. U. S. artists, age 21 or older; postmark deadline Dec. 2. Prospectus: Arrowmont School, PO Box 567 Gatlinburg, TN 37738. (615) 436-5860.

FESTIVALS AND GATHERINGS

✓ **California,** Mar. 30, 1996. Sierra Shepherds Spring Fiber Fest. Spin and weave-in, workshops, demonstrations, sales. Gold Country Fairgrounds, Auburn. Contact Cindi Johnston, 9044 Sky View Lane, Granite Bay, CA 95746. (916) 791-2346.

✓ **Massachusetts,** May 25–26, 1996. Massachusetts Sheep and Woolcraft Fair at Cummington Fairgrounds. Dog trials, fleece auction, children's activities, demonstrations. Workshops. Contact Lisa Bertoldi, Hitchcock Center, 525 S. Pleasant St., Amherst, MA 01002.

✓ **Michigan,** Apr. 13, 1996. Spinaround 1996 (tenth anniversary) at Schoolcraft Cottage, Livonia. Workshops, demonstrations, fashion show, prizes, vendors, lunch. Contact Ken

Allen, 33567 Michele, Livonia, MI 48150.

✓ **Mississippi,** Jan. 6, 1996. Gulf States Roc Day, spin-in, sales, contests, exhibits, fashion show sponsored by Chimneyville Weavers and Spinners Guild. Contact Marva Goodman, 404 Parkway Rd., Brandon, MS 39042.

✓ **Missouri,** Aug. 31–Sept. 2, 1996. Fiber Arts Festival '96 in Bethel. Write Fiber Fest, Box 207 Bethel, MO 63434.

CONFERENCES

✓ **Colorado,** Mar. 11–17 1996. An Interweave Forum: Handwoven Clothing, at Colorado State University, Fort Collins. Contact Interweave Press, 201 E. 4th St., Loveland, CO 80537 (970) 669-7672; fax (970) 667-8317

✓ **Oregon,** July 14–21, 1996. Convergence '96, biennial conference of Handweavers Guild of America in Portland. Classes, exhibits for spinners, spinning workshops, spin-in. Registration materials: Convergence '96, PO Box 3378, Portland, OR 97208.

✓ **Tennessee,** Apr. 12–14, 1996. Southeast Fiber Forum in Nashville. Sales, workshops. Contact Becky Brodersen, 6722 Duquaine Ct., Nashville, TN 37205. (615) 352-7413.

✓ **Utah,** Nov. 3–10, 1996. SOAR, Spin-Off Autumn Retreat at Snowbird Resort, Snowbird. Contact Interweave Press, 201 E. 4th St.,

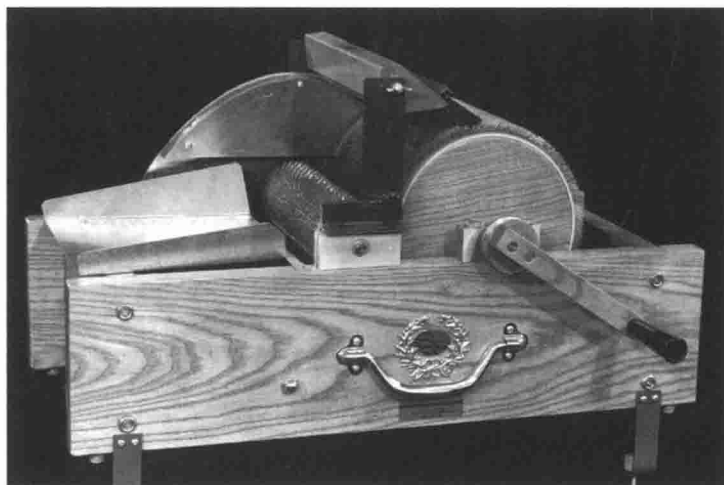


FRICKE ENTERPRISES

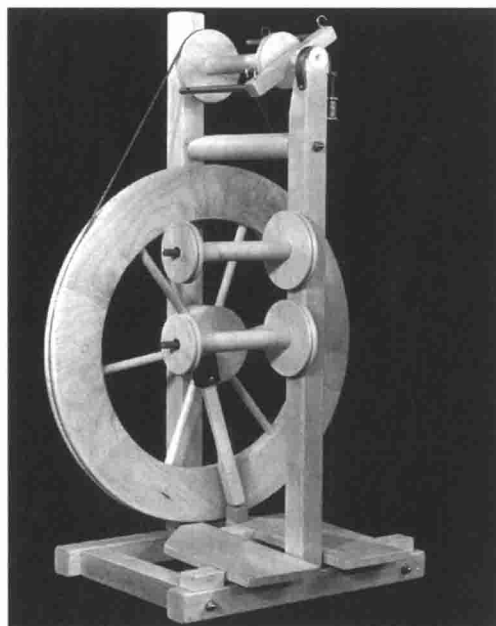
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EXHIBITS, SHOWS & SALES

- ✓ **California**, Nov. 24. Annual Sale at Studio Gaustad. Books, tools, fibers, yarns, gifts. 9 a.m. to 6 p.m. 11178 Upper Previtali Road, Jackson, CA 95642. (209) 223-4132.
- ✓ **California**, through Dec. 31. Wearable Art International, juried exhibit at Palos Verdes Art Center, Rancho Palos Verdes. Contact Judy Barnes Baker, 31416 Marne Dr., Rancho Palos Verdes, CA 90275.
- ✓ **Georgia**, Mar. 16-17 1996. ACC Craft Fair at the Georgia Dome, Atlanta. Contact American Craft Enterprises, 21 S. Eltings Corner Rd., Highland, NY 12528. (800) 836-3470; fax (914) 883-6130.
- ✓ **Indiana**, Mar. 2-3, 1996. Prairie Town Market at Conner Prairie Museum, 13400 Allisonville Road, Fishers. Juried arts and crafts show and sale. Admission \$5. (317) 776-6000.
- ✓ **Maryland**, Mar. 1-3, 1996. ACC Craft Fair at Baltimore Convention Center, Baltimore. Contact American Craft Enterprises, 21 S. Eltings Corner Rd., Highland, NY 12528. (800) 836-3470; fax (914) 883-6130.
- ✓ **Minnesota**, Apr. 12-14, 1996. ACC Craft Fair at St. Paul Civic Center, St. Paul. Contact American Craft Enterprises, 21 S. Eltings Corner Rd., Highland, NY 12528. (800) 836-3470; fax (914) 883-6130.
- ✓ **Ohio**, Mar. 30, 1996. Market Day and Fiber

Fair at Center Township Fire Hall, Rt. 105 between Bowling Green and Pemberville, sponsored by The Black Swamp Spinners' Guild. Contact Pat Snuggs, 7535 Angola Rd., Holland, OH 43528. (419) 866-0475.

- ✓ **Rhode Island**, Dec. 2-3. Holiday Art & Crafts Expo, juried sale at Rhode Island Convention Center. Contact Kristie Gonsalves, North East Promotions, 274 Silas Deane Hwy., Wethersfield, CT 06109. (203) 529-2123.
- ✓ **Texas**, Mar. 1-3, 1996. Embellishment, bead and button show at George R. Brown Convention Center, 1001 Avenida de las Americas, Houston. Information: (713) 781-6864; fax (713) 781-8182.
- ✓ **Canada, Ontario**, Feb. 1-28, 1996. The Yellow Brick Road, a show by Oakville Fibre Alliance, Arts On King, 169 King St. W., Toronto. Knitting, quilting, weaving, stitchery. (416) 777-9617

INSTRUCTION

- ✓ **California**. Nov. 18: Button-making. Dec. 2: Casting Ornaments in Paper. Jan. 11, 1996: Warm, Easy Winter Caps. Studio Gaustad, 11178 Upper Previtali Road, Jackson, CA 95642. (209) 223-4132.
- ✓ **Virginia**, Feb. 3-4, 1996. Seminar/workshop on ProChem fiber-reactive dyes with Don and Adele Wiener. Springwater Fiber Workshop, 820 N. Fairfax St., Alexandria, VA 22314. (703) 549-3634.

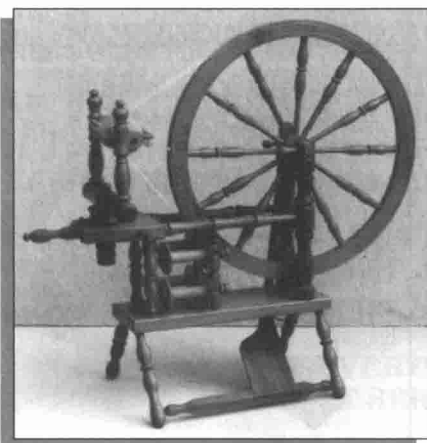
TRAVEL

- ✓ **Mexico**, Jan. 2-10, 1996. Fiber Art for Adornment: Hats and Masks. Study tour sponsored by Horizons, 108 N. Main St., Sunderland, MA 01375. (413) 665-0300; fax (413) 665-4141.
- ✓ **New Zealand**, Feb. 2-18, 1996: Fiber arts tour with Susan Lazear. May 8-22, 1996: Woolcraft Festival tour with Marilyn Miller. Contact Folkways Institute, 14600 SE Aldridge Rd., Portland, OR 97236. (800) 225-4666 or (503) 658-6600.
- ✓ **Peru**, 1996. Weaving, cultural, and hiking tours. Write Weavers Trek, Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.
- ✓ **Scandinavia**, mid-June 1996. An Interweave Journey: Knitting in Scandinavia, tour of Denmark, Finland, Norway, Sweden. Contact Interweave Press, 201 E. 4th St., Loveland, CO 80537 (970) 669-7672; fax (970) 667-8317

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

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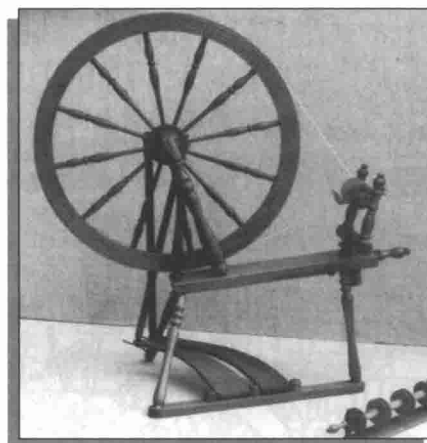
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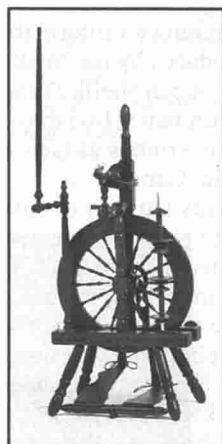
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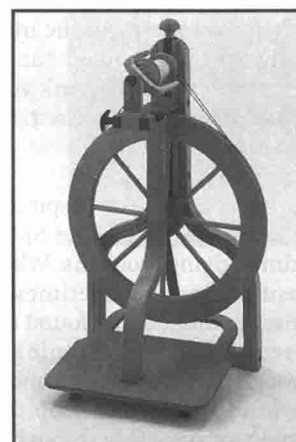
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SCHACHT

(continued from page 3)

Dear Spin-Off,

When the Summer 1995 issue arrived, I seized it and began systematically to read through it. (My usual practice is to look at the contents, read what most interests me, and then read everything else later!)

I came to page 128, "Spinner's Question" a balanced yarn for knitting). When I'd read and studied the comprehensive answer, light dawned! Off to the wheel with some Black Welsh Mountain top. I spun, plied a length back, washed it, then—goodness me—it hung straight and relaxed in my fingers. At last I could forget spinning imitations of corkscrews!

There's a small sample skein beside the wheel now, and all I can say to the author of that article is "a thousand thanks."

Without that article and with spinning self-esteem near zero, I was on the point of giving up. Now, who knows what I'll achieve? In common with many others in the Kent Guild of Spinners, Dyers and Weavers, I look forward to each quarter's copy of the magazine. The link which is forged "across the Pond" is tremendous. Thank you for it.

—Patricia Hoare, Kent, England

Dear Spin-Off,

The section on electric spinners (Fall 1995) mentioned the Elec Spinner as sometimes giving problems. When I was first using mine, it sometimes stalled. On closer examination, I found this only occurred when I was spinning a thick and "rough-spun" yarn—the uneven texture would sometimes stop the fiber from running smoothly through the orifice. Attention to the fibers' drafting area has meant no further problems.

I also use the same spinner for fine yarns, and start with a bobbin half-full of a soft-twist yarn which is covered with a smooth sheet of kitchen paper, fixed with a couple of wraps of adhesive tape or just with a circle of yarn. To date I've seen no evidence of cutting into the housing or flyer. I must admit to taking some time to be happy with Navajo plying, but now find the set rhythm helps to get a balanced thread.

One great advantage of the electric spinner is that for the first time in about

twenty-plus years of spinning, I can listen to music without the beat altering my yarn through being affected by a change of treadle speed!

However, the biggest difference is ergonomic. I sit in a comfortable armchair with the wheel on a low table to one side and feed the fiber through at an angle, instead of having the orifice in front of me; my legs are outstretched on a footstool bliss!

Mind you, I won't part with my Shetland spinnie.

—Anne Cook, Northumbria, England

Dear Spin-Off,

I was amused by Sally Jo Daniels' letter (Fall 1995, pages 5–6). I enjoy doing spinning demonstrations also, and sometimes encounter unusual comments.

At one event I participated in, there were at least four other spinners, and some of us were spinning the same type of fibers. Well, I could see the spectator interest was waning after the first couple of demonstrations, and I was getting bored. So, on the second day I decided to try something different. There were some bales of straw decorating the grounds. I grabbed a big handful and set it on my lap, keeping one hand under the straw. This hand contained my spinning fiber—gold mylar.

The children figured it out immediately, but there were a few adults who thought (only briefly, of course) that I was really spinning straw into gold.

—Wendy Lechner,
DeLeon Springs, Florida

Dear Spin-Off,

My girlfriend and I really enjoy your magazine. We have, between us, ten years of invaluable information; you have no idea how many countless times all the issues go back and forth. I miss the articles about the different sheep breeds; I started a scrapbook, but any chance of having them again? There are so many interesting breeds. Your efforts to put out each issue are truly appreciated by two avid readers in northern Canada.

—Rudi Ptok, New Liskeard, Ontario

Editor's note: We keep working on the breeds, along with other fiber types. Jane Fournier coordinates this effort

for us, and has also recently co-written a book covering a spinner's view of sheep breeds with Nola Fournier (who happens to be her mother). *Interweave Press* is publishing it; *In Sheep's Clothing* just went off to the printer, and we expect to have copies in December.*

Dear Spin-Off,

I am searching for information about the fiber produced by the Mediterranean fan mussel (or pen shell), *Pinna nobilis*, for a research paper I wish to write to complete my studies at Georgian College, Ontario, Canada.

The byssus threads of this mussel were used to produce various textiles. My first introduction to this unusual fiber was under the name "cloth of gold." Since then I have also seen it referred to as pinna silk, byssus silk, mussel silk, sea silk, sea wool, and fish wool.

When silkworms were still unknown outside of China, and the art of sericulture was a secret known only to a few, the Roman Pliny the Elder suggested that silk was "the hair of the sea-sheep" "The Queen of Textiles," *National Geographic* 165, 1 [January 1984:13], a possible reference to pinna silk.

I would like to have the names and addresses of any museums that have articles made from pinna silk in their collections, and I would be interested in photographs of the items (both close-up and overall), with any relevant information. I would also like to contact fishermen who still harvest this mussel, and anyone who is familiar with the fiber it produces. Most of all, I am anxious to locate a small quantity of the fiber for my study.

Any assistance in my search would be greatly appreciated.

—Karen Ann Sanderson,
PO Box 724, Wiarton,
Ontario N0H 2T0, Canada

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.

*Flash! Courtesy of our wonderful book editors and a last-minute brainstorm, you'll find a selection from Jane and Nola Fournier's book starting on page 82.

BOOKS FROM INTERWEAVE PRESS

FROM THE PUBLISHER OF SPIN·OFF

In Sheep's Clothing*

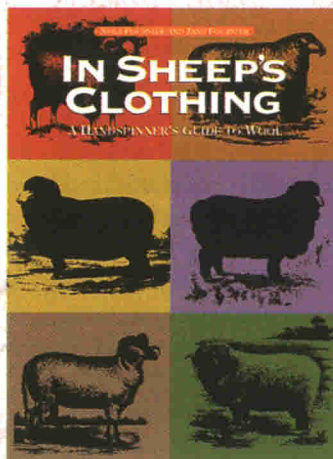
A Handspinner's Guide to Wool

Nola Fournier and Jane Fournier

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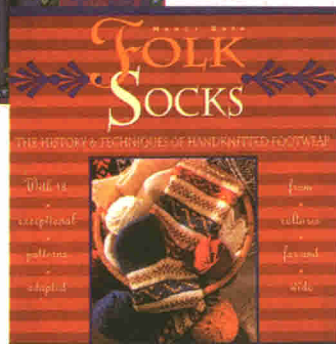
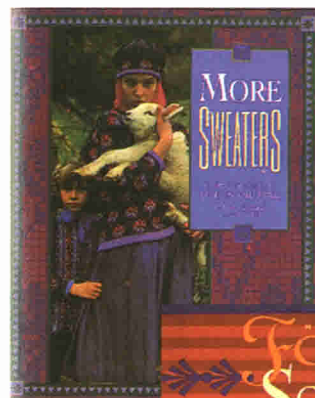
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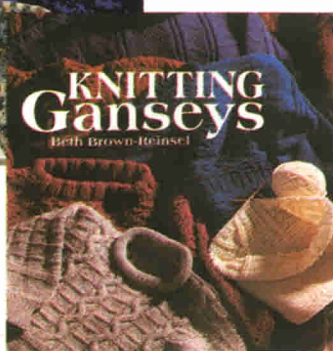


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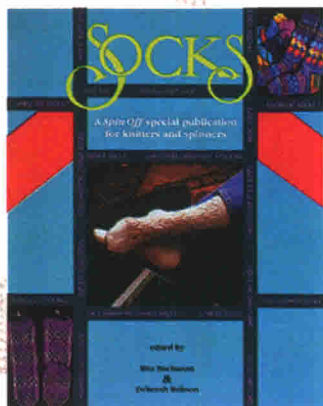


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BOOKS FROM INTERWEAVE PRESS

FROM THE PUBLISHER OF SPIN·OFF



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.

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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.

8 $\frac{3}{8}$ × 10 $\frac{7}{8}$, paperbound, 32 pages, color and b&w photos throughout. #X826R—\$4.00

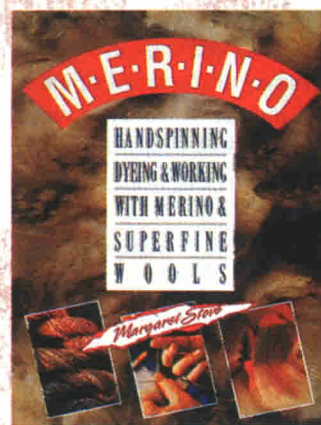
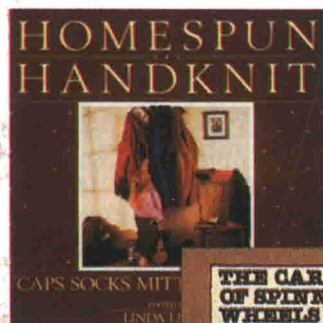
Homespun, Handknit

Caps, Socks, Mittens & Gloves

Linda Ligon, editor

More than a pattern book, *Homespun, Handknit* includes favorite designs, hints, and techniques from 50 experienced spinners and knitters. Projects range in difficulty from easy beginner pieces to advanced brainteasers; all pieces are shown in full color with black-and-white how-to line drawings.

8 $\frac{1}{2}$ × 9, paperbound, 160 pages, color photos and b&w illustrations throughout. #577—\$15.00



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Merino &
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Margaret Stove

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Stove's techniques for washing, spinning, dyeing, and blocking—along with her special patterns for knitting and crocheting shawls, baby garments, and more.

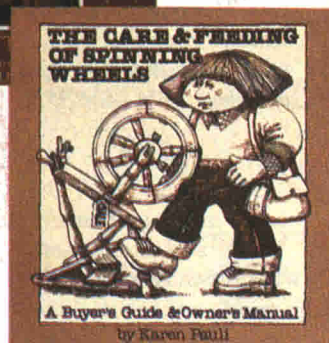
7 $\frac{1}{4}$ × 9 $\frac{3}{4}$, hardbound, 109 pages, color and b&w photos throughout. #721—\$21.00

The Care & Feeding of Spinning Wheels

Karen Pauli

A "buyer's guide and owner's manual" for selecting and restoring old wheels and keeping new ones in good running order. Special chapters on troubleshooting, lubrication, traveling with a wheel, and more—all illustrated in black-and-white—show you how.

8 $\frac{1}{2}$ × 9, paperbound, 84 pages, b&w illustrations throughout. #470—\$7.50



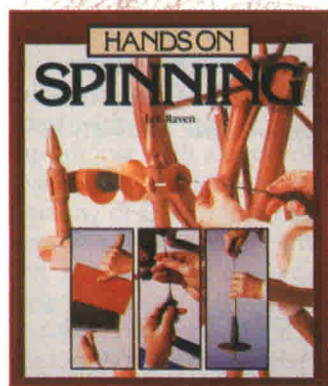
Angora

A Handbook for Spinners

Erica Lynne

From raising these furry wonders successfully (we're talking about one or two rabbits) to harvesting their precious downy fiber, to spinning one-of-a-kind yarns, you'll learn all you need to know about angora in this book.

7 × 9 $\frac{1}{4}$, paperbound, 120 pages, color and b&w photos, and illustrations throughout. #597—\$14.95



Hands On Spinning

Lee Raven

Understanding how spinning works, building a simple spindle, spinning on a treadle wheel, choosing a wheel, preparing fibers, carding, twisting, and plying are all explored in fully illustrated detail.

8 $\frac{1}{2}$ × 10 $\frac{3}{4}$, paperbound, 120 pages, color and b&w photos, and illustrations throughout. #575—\$12.95

Product News

by Sharon Altergott

Columbine Products announces that after a fourteen-year hiatus the *Columbine Spinning Wheel* is again being manufactured. This precision, all-metal wheel was popular in the 1970s, but disappeared from the marketplace in 1981. It's being built to the original specifications under the guidance of its inventor. Of special note to spinners is that parts are also now available for older wheels. For information, please contact Columbine Products, 70 Calla Lily Ct., Reno, NV 89511 (702) 853-0373.

Louët Sales now carries SpinCraft patterns for knitting, crocheting, or weaving on small looms. Instructions, written for handspun or unusual yarns, include easy-to-follow steps. Calculations make it easy to use your yarn and gauge and still get the right fit. Louët dealers also now carry *Meadows Woolwash* products for washing fiber. Look for these items at your local spinning, knitting, or weaving shop, or contact Louët at P.O. Box 267, Ogdensburg, NY 13669 for more information. (613) 925-4502; fax (613) 925-1405.

The Dundas Spinning Wheel was introduced this spring by woodworker Stephen Dundas. Made out of either maple or cherry with purpleheart highlights, Dundas wheels feature a hand-rubbed oil finish. They have a double-drive design with a Scotch-tension option, ratios from 6:1 to 18:1, double treadles, six-ounce bobbins, and a built-in lazy kate. For more information contact Stephen at 1605 Stephens Ave., Missoula, MT 59801. (406) 728-3050.


Brittany has been making popular double-pointed knitting needles from New England white birch. They are now pleased to announce that they can also supply matching single-pointed needles, with an Art Deco-style end design. Write for a catalog and the name of the nearest dealer: 3461 Big Cut Rd., Dept. S., Placerville, CA 95667 (916) 626-3835; fax (916) 626-6041.

Schacht Spindle Company has a new *Double Treadle Spinning Wheel*. It combines the styling of their single-treadle wheel with double-duty treadling, for smooth spinning and consistent rotation speeds on the drive wheel. The single-treadle design is known for its ability to handle fine spinning and long hours spent at the wheel, and the new model offers even more efficiency in those tasks. To see this new wheel contact your local dealer; you can call Schacht at (800) 228-2553 for the dealer nearest you, or request a full-color catalog by sending \$2.50 to 6101 Ben Place, Boulder, CO 80301.

Spinner's Hearth now carries handmade, hardwood skein winders in oak, black walnut, and other woods. Each skein winder measures two yards, comes with a yardage counter, and bolts to a table for easy use. Cost is \$89.95 plus shipping. Also available are T-shirts with the logo *Handknitted Socks—Good For The Sole* surrounding three colorful socks, on your choice of oatmeal, khaki green, or faded blue background. These 100% cotton T-shirts come in M, L, XL and XXL and are \$18 plus shipping. Both items can be ordered from Spinner's Hearth, 7512 Lackey Rd., Vaughn, WA 98394. (206) 884-1500.

Bullen's Wullens introduces *Wully Buns*, featuring thirty-six color combinations of ReadySpin combed wool top, averaging between 60 and 64 microns. Ideal for spinning, knitting, rug and locker hooking, each package contains approximately 13 ounces (370 g) of fiber and comes with (or without) a 1-ounce (28-g) drop spindle. Cost is \$32.50 with the spindle or \$27.50 without. Available from a Bullen's Wullens dealer, or contact Pat Bullen, 5711 Co. Rd. 13, Centerburg, OH 43011 for more information. Phone (614) 625-5554; fax (614) 625-5566. Dealer inquiries are welcome.

Earthsong Fibers was purchased in early 1995 and moved from Minnesota to Wisconsin by the new owners, reports co-owner Kate Walter. Earthsong features mail-order fibers, yarns, and spinning, weaving, and knitting supplies. Send \$5 for a catalog and one-year subscription to their quarterly newsletter: Earthsong Fibers, Bakke Lane, Rt. 3, Box 108, Westby, WI 54667.




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Books

Nineteenth Century Hat Maker's and Felter's Manuals

compiled by Suzanne Pufpaff

Hastings, Michigan. Stony Lonesome Press, 1995. Paperbound, \$18. Available from *The Felt Lady*, 5038 East Quimby Road, Nashville, Michigan 49073; include \$3 shipping and handling.

As the title indicates, this is actually two different nineteenth-century publications in one cover, plus a brief introduction by the contemporary felt-maker who took the time to get these two manuals back in print. The first manual was originally published in 1829 in England, the second in 1868 in Philadelphia.

Although neither is printed in facsimile, neither has been edited, and all the nineteenth-century misspellings and old-style spellings, grammar, and language are still there. This can be disconcerting, since the book *looks* modern, typeset on a computer and printed offset, but reads like nineteenth-century English. "Tips: To obtain a variety of cordies of different value, they are partially, as well as wholly, covered with different proportions of napping, and on bodies of wool more or less valuable." Not the easiest reading!

Pufpaff also points out, rightly, that this is not a beginner's felting manual in any sense. These manuals were published for a large working trade and include such elements as a technical overview of the hat trades (including the extensive finishing), practical advice on finding work as a journeyman hatter, and a list of over two hundred hat manufacturers in London.

Although this book won't tell you how to begin making felt hats, it would interest anyone who has already begun making shaped felt, is curious about the history of the trade, and wants to know more about unusual kinds of felt, including bowing fur and silk plush.

Although some of the techniques would be interesting to try with home-

made felt, not all of the "receipts" would be good candidates for experimentation, given current concerns about environmental issues:

"good and reliable English methods of stiffening hats:

7 lbs. of orange shellac.

2 lbs. of gum sandarac.

4 ozs. gum mastic.

1 lb. of amber resin.

1 pint of solution of copal.

1 gallon of alcohol or of wood naphtha."

To quote Dr. Science: do not try this at home!

As was common in the nineteenth century, there are few illustrations, although the later book includes a few engravings to show hatters' equipment. Pufpaff added five eighteenth-century illustrations from *L Art de Faire des Chapeaux*, by Jean Antoine Nollet, which illustrate the entire process of fur-felt hatmaking, but the reproduction is poor so they are not as useful as they might have been.

One thing I found disturbing was in the twentieth-century appendix, which says,

"No one completely understands why animal fibers make felt even in this age of modern research and technology. The only agreement seems to be:

"* Animal fibers felt and plant fibers do not.

"* The fibers must be agitated in some manner.

"* Some moisture is required to make the process work.

"Beyond these three statements, our knowledge of what makes felt has not changed much in the last 100 years."

I would definitely quarrel with this premise. Almost any basic felting book or craft class will explain the physical aspects of felt: "Under the influence of pressure, heat, and moisture the wool fiber tends to migrate in the direction of its root end, owing to its scale structure. The outstanding scales act as fish hooks, which allow the fiber to move in only one direction. The movements of the fibers against each other and the utilization of the air spaces brings about a

very close interlocking. Moisture and heat assist in making the fullest use of the fiber crimp, as the natural wave formation is especially favorable to the movements of the fibers." (From *American Wool Handbook*, by Werner Von Bergen, 1948.)

—Deborah Pulliam

Knitted Historical Figures

Jan Messent

Tunbridge Wells, Kent: Search Press, 1992. Distributed in the United States by A. Schwartz & Co., 234 Meads Mountain Road, Woodstock, New York 12498-1016. Paperbound, \$24.95. ISBN 0-85532-747-2.

Some day I want to meet Jan Messent, because in a world filled with creative people, she is light-years ahead of most of us in imagination and execution. She also knows how to research historical clothing and how to recreate it in an unexpected medium.

Her other books, especially *Have You Any Wool?*, are outstanding, especially if you are working with children. This particular book might appeal to children because of the intriguing photographs, but the author immediately points out that these are not appropriate toys for children, but are for collectors. The excellent clothing history books in the bibliography are more evidence that these are not toys.

Jan Messent is truly a master of her materials, and instructions are included for making the (knitted, of course!) basic figures (which, incidentally, correspond in size to commercial plastic dolls, in case you just want to make clothing). On this foundation, she presents figures from a wide span of eras, from the ancient world (two Egyptians, a Rabbi, and a High Priest) to the nearly modern (a Victorian couple, a boy in a sailor suit, and even a Gibson Girl). In between are what I find the most appealing figures, from the fifteenth through nineteenth centuries, including Elizabeth I (who graces the cover), and Madame de Pompadour.

Although my reviewing time did not permit even brief testing (these are not casual projects), the instructions appear to be clear and complete, and most of the dolls come with a full set of clothes, including appropriate underwear. Working from these directions might just start you off on researching and creating people from your own favorite period!

All that being said, I know I'll probably never make one of these little masterpieces. I also know, however, many spinners and knitters share Jan Messent's passion for making "small, original models with lots of separate parts and details," and I hope you will be inspired by this, and create at least Elizabeth I in handspun so I can see her. You'll need some very fine linen for the ruff, and silk for the gown. I'll help with the spinning!

Like some of Jan Messent's other books, this one could inspire truly wonderful guild projects, which would add to the fun and contribute mutual support to what might be an overwhelming task for one person.

—Deborah Pulliam

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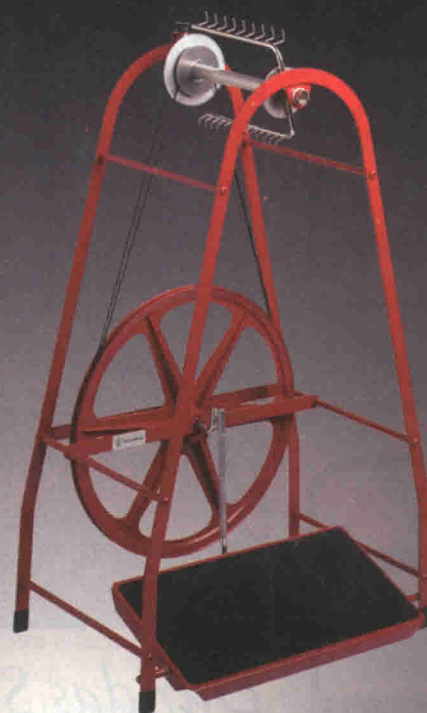
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Inspiration

RON'S FAIR ISLE SWEATER, IN NATURAL COLORS

BY ROBIN GRACE

The right start

When I consider a new project, I begin with obvious concerns: fiber, pattern, color, and tactile qualities. A sometimes unspoken—perhaps less conscious—thought comes from my emotional experience of the person to whom I will present the finished article (including myself). My bond with the receiver, my awareness of that person's spirit, patience, and flexibility—all come into play. After all, these gifts are meant to comfort.

Putting aside what I've just said, I will tell you that Ron's next sweater was "supposed" to be a Salish-style sweater vest. I was encouraging him to accept this from me, because I admired the patterns in Priscilla Gibson-Roberts' *Salish Indian Sweaters*. I wanted the challenge of spinning soft, airy, very thick wool yarn. I thought of the mounds of Corriedale fleece tucked behind the couch, and wedged between shoes and more bags of fiber on the bottom of my armoire.

Ron seemed to like the idea. I began to experiment with blends and yarn samples. However, I could not shake my sense that this was not quite what he might have chosen at that point in time—in the absence of my influence. I found myself browsing through patterns. And I came to a halt at a natural-colored Fair Isle sweater in *Traditional Knitting from the Scottish and Irish Isles*. The natural colors, particularly the moorit (a delicate brown), got to me. I thought of Ron's soft, brown eyes which echo a very gentle soul.

The pattern inspired me: it spoke of warmth and strength, and I knew it was a good match. Ron agreed.

This was to be my first Fair Isle sweater. I was slightly intimidated by the complexities: patterns, steeks, eight colors. But I was driven. The pattern called for Shetland wool. I turned to a yarn sample card which I frequently refer to when I want to understand the qualities of tradi-

tional yarns. I noticed the Shetland's airy, hairy, shiny, and soft qualities.

I had one white Shetland fleece; I needed seven other colors, and I was not going to dye. I decided to create a "mock Shetland," choosing soft, finely crimped Corriedale, Bond, and Romney hogget wools.

Through blending, I arrived at all of my colors. For moorit, I carded 10 percent cinnamon alpaca into a mix of medium brown Corriedale and light brown Romney (the base blended half-and-half, to provide 45 percent of each in the finished combination). For medium gray and charcoal, I combined white and black Corriedales. For light brown and fawn, I had skeins in hand: a 50/50 blend of Merino and camel down for the first, and a 90/10 cashmere/silk for the second.

I spun the singles at about 12 twists per inch and knitted a swatch. The fabric was soft, airy, and slightly hairy, but the patterns seemed to recede. The colors were muted.

My plan shifted. I no longer intended to spin all the yarns to match the Shetland, but to make yarns which embodied the original pattern's tactile and color effects while having a crisper presentation.

I carded new blends, omitting the Romney. I cut the reddish tips from the black



Robin's Fair Isle sweater, worked in a variety of fine, blended fibers, is also shown on the cover.

Corriedale. I spun the yarn more tightly, the singles now having about 18 twists per inch. I added more twist to the existing skeins, which were already plied, by tightening the plying. I gathered my new yarn samples and knitted a second swatch. Ron and I both liked the bolder patterning. The hard part was over, although most of the actual work remained.

Finishing

The rest of the project involved the pleasure of manifesting these ideas. I worked on the sweater for five months, and discovered that it was enjoyable to vary my activities. I was also cautious about repetitive hand motion for extended periods, because I was just six months past surgery for carpal tunnel syndrome.¹ So I did not prepare or spin all of the fiber before I began to knit.

I flicked most of the fiber, then carded it with my drum carder using the Merino drum. I blended on the fur drum, running the fiber through at least twice, sometimes four times.

I modified the patterns by adding steeks at the armholes and continuing to knit in the round; the original instructions called for back-and-forth knitting for the upper body—I didn't want to give up the pleasures of working all-knit rows and of watching the patterns emerge.

After knitting the ribbed collar, I discovered it was not supporting the weight of the sweater and that it looked flimsy. To

make a more substantial neckband, I continued the ribbing to twice the length that was called for, folded it to the inside, and stitched it in place. Because Ron wanted longer cuffs on his sleeves, I added a few extra rounds to each stripe.

As in many of my endeavors, this one called for the growth of new strengths, contact with my friends and their expertise, and the great satisfaction of learning and giving with love. ♦

Robin Grace, of New York, says, "It's great to finish a description of such a satisfying project." For more of Robin's expertise in blending fine fibers on a drum carder, see "Drum Carding of Fine Fleeces," in the Spring 1994 issue of Spin-Off (volume 18, number 1, pages 82-84). The yarn sample card she uses is from Schoolhouse Press, also a good source of tools and books for fine knitting (6899 Cary Bluff, Pittsville, Wisconsin 54466, (800) 968-5648).

Resources

Bliss, Debbie, ed. *Traditional Knitting from the Scottish and Irish Isles*. London: Ebury Press, 1991

Gibson-Roberts, Priscilla A. *Salish Indian Sweaters: A Pacific Northwest Tradition*. Saint Paul, Minnesota: Dos Tejedoras, 1989.

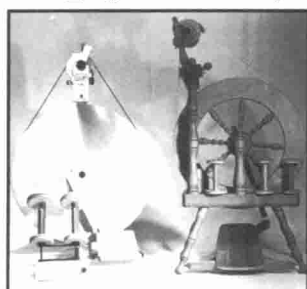
¹ The surgery was very successful. I have never re-experienced the painful pre-surgery symptoms, and I have full, pain-free use of my hand. I have learned to be considerate to my hand and to avoid spinning/knitting marathons.

WHEELS.... ON THE GO

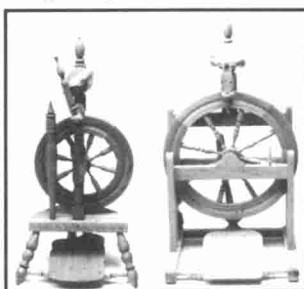
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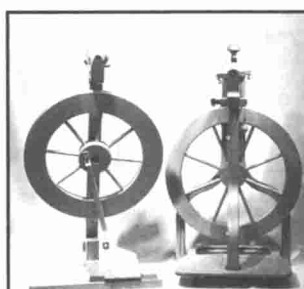
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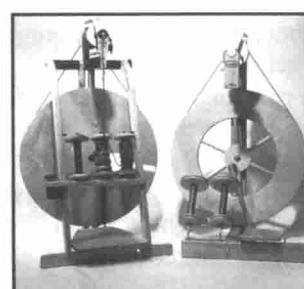
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a SERIOUS STORY about SPINNING WHEELS

by Pete Fowler

Madame Editor SIR asked me to write a serious article on spinning wheels. Editors like to have things their own way, and if they don't get it, they are liable to print your article in letters too small to read.

This is my serious story about spinning wheels.

First, I should explain that our family motto is *anything worth doing is worth doing to excess*. This may help to make sense of what follows, though I doubt it.

My wife and I collect curios. She collects half-dolls (don't ask) and I collect early stereo views and viewers (anything after 1870 we refer to as "the recent stuff"). We spend a lot of time going around junk stores looking for more (we will have to get a bigger house soon), and sometimes come across interesting things we don't collect but can't resist.

One day, in a now-defunct store, we found a poor, sad, broken spinning wheel. Neither of us knew anything about spinning wheels, but it looked interesting, so we bought it. The iron axle on which the wheel runs was bent double, and the people in the store said they knew just the right person to fix it.

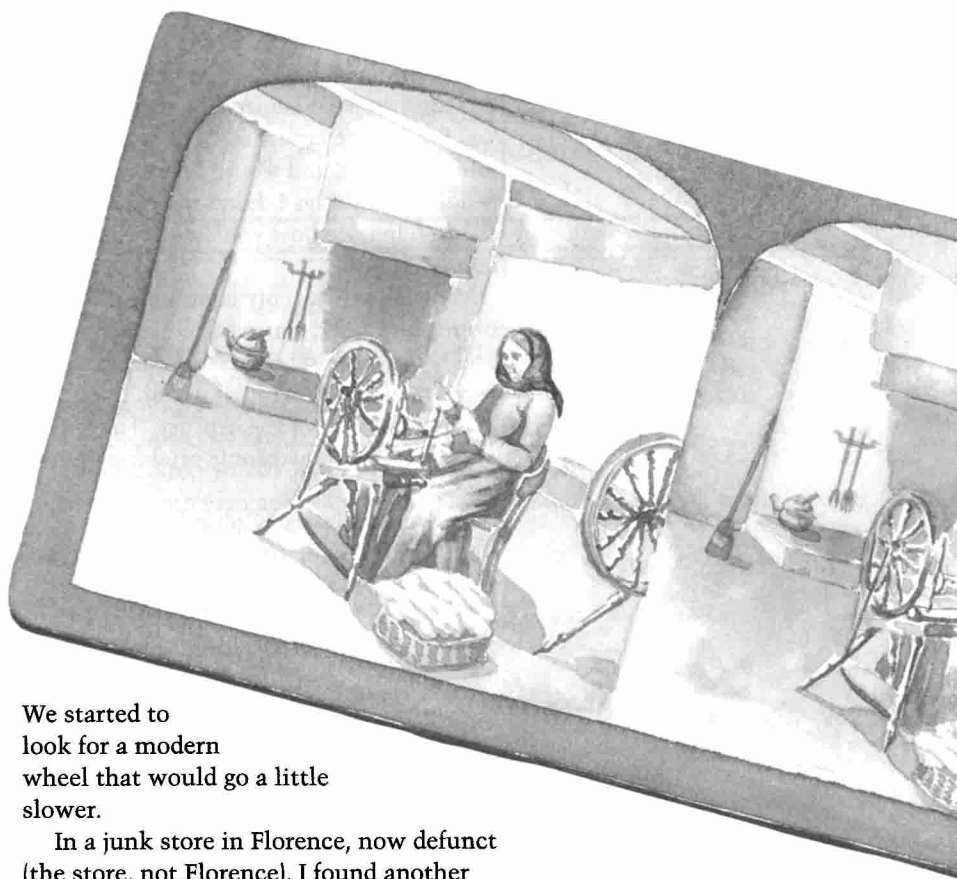
Thus we met a Native American blacksmith called Geronimo. After a suitable exchange of trade goods (i.e., money), he did a wonderful job of reforging the axle and we brought the wheel home to admire.

We soon realized that it was missing a number of small parts. We also began to wonder how the sleeping beauty had managed to prick her finger on a spinning wheel, because it didn't have any sharp bits.

Somehow we learned about a man in Woodburn whose avocation is restoring old spinning wheels. We took our curio to him and asked him to fix it and tell us what it was. He said it was a Norwegian Saxony wheel from about 1870, and showed us his workshop full of broken wheels—dozens of

them—and put ours in line to be fixed. I couldn't see any wheels in his shop with sharp bits to prick your finger on.

When we got the wheel back with all its parts, it seemed silly not to know how to spin, so my wife started taking lessons. For homework, she sat in a confused mass of wool swearing to herself, producing a few inches of thread that could only be described as "quaint." The problem was, old wheels were meant for energetic ladies trying to clothe a family after years of practice in spinning flax, wool, and anything else that would stand still long enough. Just to show you, at one of the shows we saw a lady with a live Angora rabbit, totally unconcerned, on her lap, while she busily spun its fur into thread.



We started to look for a modern wheel that would go a little slower.

In a junk store in Florence, now defunct (the store, not Florence), I found another old wheel, very rickety and missing some



pieces.

To my wife's horror, I bought it, after long negotiation, for \$200. My excuse was that it looked like very old wheels we had seen in the restorer's shop, and maybe I could restore it myself.

It didn't take long for me to convince myself that the job was beyond my capabilities (my wife had been convinced from the start), so we made another trip to Woodburn. The expert said the wheel was from the 1820s, and would I please not meddle with things I didn't understand. I still couldn't see how you could prick your finger.

My wife, now deeply committed to becoming a spinner, started to collect stereo cards with spinning wheels on them. She soon had a selection ranging from the 1850s to the turn of the century. They didn't seem to show people pricking their fingers.

We went to British Columbia to visit relatives, and while touring the junk stores found the remains of an extremely dirty wheel which had come from the barn of a Doukhobor farm.¹ To my aunt's dismay,

¹ Doukhobor settlers, relocated from Russia to Canada in the late nineteenth century to avoid religious persecution, preserved a unique set of textile traditions. For more information, see Dorothy Burnham's *Unlike the Lilies: Doukhobor Textile Traditions in Canada* (Toronto, Ontario: Royal Ontario Museum, 1986).

we bought it ("You spent good money for that!"). She wouldn't let it in the house, as chickens had been roosting on it for the best part of a century. We took it to the restorer (after hosing it off), and he said it was a Ukrainian castle wheel from the mid-1800s. It didn't have anywhere to prick your finger.

The restoration was beautifully completed on the 1820s wheel, and since it was made to spin flax, we passed it on to a woman who wanted to try this. She has several other wheels, none of them with anything to prick your finger on.

My wife found a good modern wheel to practice on, and is now a certified spinster. The children, for some reason, don't seem thrilled to hear this. You can't prick your finger on it.

At a show in December in Portland, we found a small parlor wheel that had been smashed so it was just pieces; we bought it for a suitably small sum. At last, I had a wheel I could restore myself—what harm could I do? The dealer was a little taken aback when we told him it had been a nice wheel, but wasn't very old—probably 1870s. At the Portland show, anything made before last Friday is an antique. Of course, it didn't have anywhere to prick your finger.

I asked the restorer's advice on fixing the little wheel. He gave it to me, so the wheel is now in his workshop waiting in line.

Wandering along the back roads, we stopped in a junk store and, as usual, asked if they had any spinning wheels. They said not, but as we left we found an odd-looking, vaguely wheel-like object being used as a door stop. We bought it for a small sum, although it didn't seem to have any mechanism for spinning—just the wheel, a base, and some uprights.

Diligent research in Patricia Baines' book² showed that this was a charkha wheel from India. It has little bells in the wheel hub, so the wheel chinkles as it goes around. We asked the restorer to make the missing pieces for us. He took some measurements over the phone, and said maybe I could be trusted to put the wheel together if he sent the bits.

² *Spinning Wheels, Spinners, and Spinning*, McMinnville, Oregon: Robin and Russ Handweavers, n.d.

What he sent was a menacing piece of steel with a sharp point on one end; it looked like something a matador would use on a particularly recalcitrant bull. Now we could finally prick our fingers.

Of course, all the other wheels were "modern" flyer-and-bobbin wheels. The real old-fashioned wheels had just a spinning, pointed rod, with no bobbin. A few decades of spinning wool, flax, or silk would hone the tip to a needle-like point, and one could very easily prick one's finger (skewer yourself, to judge by the one we have).

In the old days (before 1940), there were no antibiotics. Diseases—anthrax and tetanus, to name a few—were frequent visitors to farms. The fleece of animals was

likely to be heavily contaminated with all sorts of things, none of them curable. A spinning wheel used for fifty years on a farm was thus likely to harbor lots of bad bugs. If you pricked your finger on the spindle, you just might go to sleep for a lot more than a hundred years, and no handsome but stupid prince in sight.

There, is that serious enough? ♦

Pete Fowler and his wife (who can hold her own) pick up their interesting junk in and around Oregon. A version of this article appeared in Prime Time. The spinning wheel restorer who has rescued their wheels is Ron Antoine, of whom we hope to say more in future issues.

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Polwarth

by Paula Shull

A PERSONAL EXPERIENCE

One of a number of breeds sometimes classified as a comeback (a type of sheep reflecting approximately 3/4 Merino heritage and 1/4 long-wool genetics), Polwarth brings the spinner a unique and versatile combination of qualities. Sample 1 is a worsted two-ply, spun to give definition and softness to knitted lace. Sample 2 is a woolen-spun two-ply, woven into a soft shepherd's check fabric. With sample 3, Paula pushed the fiber's limits even farther, making a worsted three-ply—demonstrating Polwarth's ability to define crisp patterns while retaining its soft hand. All samples are shown actual size.

POLWARTH might well be considered an exotic fiber, because it is not readily available to handspinners in all parts of the world. My first encounter with Polwarth wool came in 1989 when I saw fleeces brought over from Australia for competition at the World Congress on Coloured Sheep. "Now," I thought, "I'd sure like to get my hands on some of that!" There were several fleeces in a range of colors, all with the same delicious fineness, prominent crimp pattern, and real promise of a soft luster. I took down the name of the exhibitor and told myself that I'd follow up.

In due time, the samples I ordered arrived and I was faced with choosing from the spectrum of colors, which ranged from snowy white to coal black. I could not limit myself to just one, so I ordered white and a warm taupe-gray.

While waiting for the wool, I satisfied my curiosity about the Polwarth's history. In *New Zealand Sheep and Their Wool* and Mabel Ross's *Encyclopedia of Hand Spinning*, I discovered that the breed was developed in southeast Australia in the 1880s and is named after the Polwarth country in Victoria. The parent stock for the cross came from Lincoln/Merino ewes who were bred back to Merino rams; therefore the new breed could be classified as a comeback (this told me I hadn't been imagining that fineness and luster, after all). The fleeces range from 8 to 12 pounds (4 to 6 kg) in the grease, and have an average staple length of 3 to 4³/₄ inches (7.5 to 12 cm). The diameter of the fiber can vary from 21 to 26 microns (a Bradford count of about 58s to 64s). The Polwarth doesn't carry the heavily wrinkled skin found in some Merinos, and is therefore easier to shear than its fine-wooled ancestors. The sheep has a stylish appearance with a pink nose, a face clean of wool below the forehead, and a light covering of wool on the legs. Average adult body weight is between 88 and 120 pounds (40 and 55 kg). The breed seems

well suited for most climates; it is raised in drier, upland country as well as in wetter areas (the fleece is resistant to wool rot). Polwarth wool is classified as appropriate for knitting yarns and for worsted fabric manufacture.

The wait seemed interminable! Finally a large bag arrived from Australia. The postman delivered it with a strange, crooked smile. I tore into the bag to have a look. The fleeces were clean, with very little vegetable matter or dirt to be seen. Even the ultraviolet damage that I'd come to expect from southern-hemisphere fleeces was minimal. This was no doubt due to the fact that these particular sheep had been coated ("rugged," as they call it).

The locks that I separated for sampling measured 4¹/₄ to 4¹/₂ inches in length (10.8 to 11.5 cm) and had about eight well-defined crimps to the inch (2.5 cm). The breed's Merino heritage was evident in the amount of grease in the fleece, but adding a cap-full of denatured alcohol to a dishpan of hot water containing liquid dishwashing detergent would remedy that. I left the locks to soak for about thirty minutes, rinsed twice, then pressed the wool gently between two towels to blot up excess moisture before I set them on a screen to dry overnight.

When dry, the locks were beautiful, fat and blocky. The overall crimp structure was still strongly evident, but when I separated some individual fibers from the locks, they appeared to have a finer, almost spiral crimp, which should contribute loft and elasticity to a yarn.

I decided to make three samples, each of which I thought would be compatible with the fiber type while pushing the wool toward a different set of limits: a fine, worsted two-ply for knitted lace, a woolen-type yarn to be woven, and a medium-weight, worsted three-ply, which I hoped would take greatest advantage of the loft inherent in the raw fiber.



Sample 1

I chose to work first with locks of the white fleece. After combing them on five-pitch English combs, I drew off a top, and spun it into tightly twisted, fine, worsted singles, using a short draw. Then I two-plied them, thinking throughout the entire process how perfectly this yarn would work up as lace. The singles were spun Z at about 44 wraps per inch (2.5 cm) with a twist angle of 45 degrees; after S-twist plying, the balanced yarn measured 25 wraps per inch (2.5 cm) and had a twist angle of 33 degrees. The sample was gently washed, then dried without tension. Checking with a McMorran balance indicated that the yarn measured 3700 yards per pound (or about 7438 m/kg).

I knitted the yarn on size 1 (2.5 mm) needles in a lace pattern called "Drooping Elm Leaf," from Barbara Walker's *Treasury of Knitting Patterns*. The high twist, both in the singles and the finished yarn, lent a crisp springiness to the fabric without the prickly that some coarser fleeces might give. I was pleased to learn that Polwarth could be pushed successfully to this extent.

The sample was washed and blocked just as though it had been a large piece of lace—that is, I stretched the wet cloth to over twice its size as I pinned it out on a padded board, then allowed it to dry under the pinned tension. A yarn's inherent strength is frequently challenged at this stage, but the Polwarth came through with flying colors.

The next sample I made started with a carded preparation. I teased apart a handful of locks from each of the two fleeces and hand-carded the colors separately into piles of fluffy, fat rolags. These were spun Z into identical singles with a 21-degree twist angle and about 40 wraps per inch (2.5 cm), I worked with a long draw, to produce as close to a woolen-style yarn as the fiber's length permitted. Then I S-plied each color onto itself, ending up with two-ply, balanced yarns. After washing the samples and hanging them without tension to dry, they had a 14-degree angle of twist and measured about 16 wraps per inch (2.5 cm) and 2540 yards per pound (5106 m/kg).

On a plain weave structure, I alternated two ends of the dark yarn with two of the light. My little warp was sett at 12 ends per inch (2.5 cm) and woven with two shuttles, using the same color sequence as in the warp; the cloth wove to square, at about 12 picks per inch (2.5 cm). The color-and-weave pattern is an old one I've seen called "shepherd's check"; it's a type of miniature houndstooth.

After removing the finished piece from the loom, I cut it in half. I machine-stitched the ends of each segment with double rows of undulating straight stitch, to prevent raveling, and set one piece aside as a reference. The other went into the washing machine for fulling. Along with a terrycloth towel to add some friction, it was agitated in a hot detergent solution for about 3 minutes. After it was rinsed and then dried flat, I pressed the fullled sample lightly with a steam iron.

ABBREVIATIONS

k—knit
 pssso—pass slipped stitch over
 p—purl
 rep—repeat
 sl—slip
 st(s)—stitch(es)
 tog—together
 yo—yarn over
 ssk—Slip the next two stitches knitwise one at a time, insert the lefthand needle into the fronts of the two slipped stitches, and knit them together from this position.

DROOPING ELM LEAF

This pattern comes from Barbara Walker's *Treasury of Knitting Patterns*, page 217. Multiple of 15 stitches plus 1.

Row 1 (right side): *K1, yo, k1, ssk, p1, k 2 tog, k1, yo, p1, ssk, p1, k 2 tog, yo, k1, yo,* rep from * to *, end k1.

Row 2: P1, *p4, k1, p1, k1, p3, k1, p1, p4,* rep from * to *.

Row 3: *K1, yo, k1, ssk, p1, k 2 tog, k1, p1, (sl 1, k 2 tog, pssso), yo, k3, yo,* rep from * to *, end k1.

Row 4: P1, *p6, k1, p2, k1, p4,* rep from * to *.

Row 5: *(K1, yo) twice, ssk, p1, (k 2 tog) twice, yo, k5, yo,* rep from * to *, end k1.

Row 6: P1, *p7, k1, p1, k1, p5,* rep from * to *.

Row 7: *K1, yo, k3, yo, (sl 1, k 2 tog, pssso), p1, yo, k1, ssk, p1, k 2 tog, k1, yo,* rep from * to *, end k1.

Row 8: P1, *(p3, k1) twice, p7,* rep from * to *.

Row 9: *K1, yo, k5, yo, ssk, k1, ssk, p1, k 2 tog, k1, yo,* rep from * to *, end k1.

Row 10: P1, *p3, k1, p2, k1, p8,* rep from * to *.

Repeat rows 1–10.

Comparing the two samples is interesting. The un-fulled one is fairly flat, with the threads well defined and still visibly separate; the fulled one is actually a piece of cloth. The pleasant nap of its surface feels good next to the skin—a nice fabric for a wool shirt, or perhaps a blazer. While the un-fulled piece measured 4 inches wide by $3\frac{7}{8}$ inches long (10 by 9.8 cm), the fulled piece measures $3\frac{5}{8}$ inches by $3\frac{3}{8}$ inches (9.2 by 8.6 cm), for a shrinkage rate of 7% in width and 10% in length.

Sample 3

This time I concentrated on the gray fleece. I combed the locks on five-pitch English combs, drew off a top, and spun Z singles with a short, worsted draw. My medium-weight, relatively soft singles had a twist angle of 33 degrees and measured 12 wraps per inch (2.5 cm). Plying three strands together S, I produced a balanced yarn with a 21-degree twist angle which measured 9 wraps per inch (2.5 cm) after I washed it and hung it without tension to dry.

The resulting yarn displayed remarkable elasticity and loft, along with a yield of 960 yards per pound (930 m/kg). The swatch I knitted on size 5 (3.75 mm) needles shows what this yarn can do with a textured pattern: against a purl ground, there's a fat, eight-strand cable which crosses every ten rows. I gently steamed the fabric and laid it flat to dry, as if it were a large knitted piece. The steaming relaxed the yarn and evened out the stitches, which also softened the hand of the finished sample.

This yarn would produce a very nice mid-weight sweater. The round worsted yarn would contribute a subtle shine and substance to the end product. ♦

Paula Shull is a passionate handspinner who spends most of her time in the wilds of western Oregon playing with as many different types of fiber as she can get her hands on. Her Polwarth fleece was ordered from Wendy Dennis, "Tarndwarncoort," Warncoort, Victoria, 3243, Australia.

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MAKING THE MOST OF YOUR SPINNING WHEEL: *The Majacraft Suzie*

by Rita Buchanan,

with help from Judy Black,

Susan Vazquez,

Janice Fischer,

Riki Darling,

Sadelle Wiltshire,

Sue Garland,

Katherine Condcliffe,

and Pam Howard



Several creative design features contribute to the Majacraft's appeal. It's extremely compact, yet the heavy flywheel gives good momentum when treadling. Twist is inserted at the V-shaped wire at the front of the flyer; there is no orifice as such. The Suzie also offers clean design and a fully adjustable spinning head. Wheel above courtesy of Woolly Designs, Fort Collins, Colorado.



If you'd rather not carry the Suzie (it weighs about 14 pounds), you can roll it. The "trundler" attachment is a pair of wheels mounted on a wooden frame that slides on and off the back bottom bar of the Suzie. Slide the trundler in place, tip the wheel backwards, and away you go. If you'll be hitting bumps, construct an elastic tie-down to reinforce the Suzie's contact with its trundler.

For extra convenience (and to bridge the gap between a short Suzie and a taller person), you can fasten a pull handle to the flyer-head unit. Judy Black, who posed for these photos, braided a handle for her Suzie.



To carry the Suzie, pivot the uprights to bring up the built-in handle. The flyer swings down out of the way.

Depending on how your wheel is assembled, folding it can bump the flyer against the treadle. If that happens, insert a piece of cloth to protect them both (or reassemble the wheel, reversing either the flyer or the upright that has the handle in it).

In folded position, the Suzie fits easily on the seat or in the trunk of most cars, but you might want to wrap it in a blanket to protect the wood from nicks and scratches.

THE SUZIE is the most popular and widely sold of several spinning wheel models designed and manufactured by the Majacraft company, a small family business based in New Zealand. The Suzie has several modern features. It folds for easy transport or storage and has a built-in handle. It has a relatively large, steady base with two treadles, a relatively small drive wheel, a stretchy drive band to turn the flyer, and a Scotch-tension band to brake the bobbin. The flyer position can easily be adjusted from left to right and up or down. The flyer has a sliding hook to guide the yarn onto the bobbin, and a V-shaped wire loop in front instead of an orifice. The ball bearings are sealed and need no lubrication.

Since it was first advertised in the Summer 1993 issue of *Spin-Off*, the Suzie has gained a network of dealers and a following of enthusiastic users around the United States and abroad. Suzie owners applaud its versatility, ease of use, compact size, and unique contemporary design. I've talked to Suzie users at workshops and conferences, kept track of their questions and comments, and gathered their suggestions and tips to share in this article. Although there are a few minor differences between the original Suzies and those currently available, nearly all the advice given

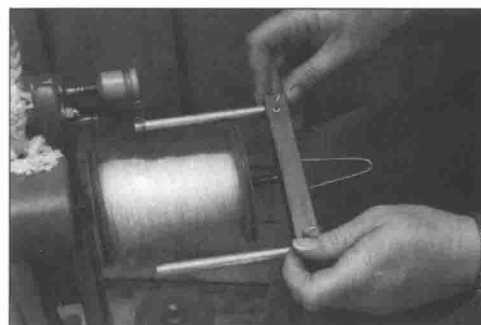
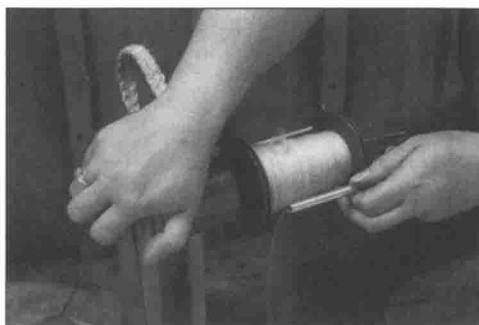
here applies equally to old and new models. So far, I've heard of very few major complaints or disappointments. Most spinners like their Suzies, and several people who have more than one wheel say they like the Suzie best.

Treadling

Practice treadling with the Suzie before you try spinning on it. The motion is like riding a bicycle—the two treadles go up and down alternately. Move your heels back so the treadle pivots underfoot and you feel a rocking, up/down, heel/toe movement. Try to use both feet equally—don't just treadle with your right foot and let your left foot ride. Push deliberately with both your heels and your toes. See how fast you can treadle, how slow you can go, and what speed is most comfortable to you. Try chairs of different heights, and try sitting forward or sitting back in the chair.

Enthusiasts say this is the easiest wheel they have ever treadled and that they can spin for hours without tiring their legs or ankles. If you're accustomed to a traditional Saxony-style wheel with a large drive wheel and a single treadle that pivots at the base, you may not adapt well to the Suzie's different feel. Try it for yourself

Don't have a Suzie? Most of the techniques described here apply to other wheels as well.



To change bobbins, you remove the flyer, which is threaded onto the front end of the flyer shaft. Grab both the flyer whorl and the flyer and turn by hand enough to loosen it. Then hold just the flyer and treadle Z to twist off the flyer. To replace the flyer, hold it straight in front of the shaft and treadle S to wind it on. Then tighten it by hand just a bit.

and see if you're comfortable, if it feels like the wheel fits your body, and if you can easily keep the wheel turning, preferably in the right direction. As with all wheels, individual body proportions and spinning styles determine a good equipment fit.

Changing bobbins

The flyer screws onto the front of the flyer shaft, and you have to unscrew it to change bobbins. If you've been screwing the flyer on and off by hand and think that's tiresome, here's a nifty trick.

To remove a bobbin, grab the flyer pulley with one hand and the flyer with the other hand and turn it just enough to loosen it. Then hold the flyer in one hand and treadle Z (clockwise). Whee! The flyer comes right off in your hand. Change bobbins. Now put the flyer back up against the shaft, being careful to hold it straight, and treadle S (counterclockwise). That puts the flyer right back on again. Give it a little final twist by hand to tighten it. Neat, huh? Practice doing this at home until

you're ready to demonstrate it to your friends in the guild. They'll be really impressed.

There's one change in the Suzie that many spinners commented about. The bobbins used to be made of wood. Now they're made of a plastic which isn't as classy but is virtually indestructible. Majacraft calls these boilable bobbins, and says you can use them for boiling yarn. Most spinners shudder at this thought, and there are few occasions when it's indicated. Furthermore, the point of a boiling treatment is to get the entire bobbin's worth of yarn wet, and to keep it that way for a while. One spinner's test indicates that the holes in the Majacraft bobbin's core aren't big enough for the water to flow freely into the yarn. If you're going to boil yarn (say, to set or alter the color of natural cotton), you'll probably want to wind it onto a different core.

On the other hand, many spinners praised the plastic bobbins because they don't warp and bind on the flyer shaft, as wooden bobbins often do. A new plastic bobbin may squeak at first, but if you oil

The Suzie has a reversible flyer unit. You'll probably want to have the flyer on the left if you hold the fiber in your left hand, and on the right if you hold the fiber in your right hand. To reverse the position, undo the nut and bolt at the top of the up-rights, lift out the unit, reverse it, and replace the nut and bolt.



the flyer shaft generously and keep spinning, the sound should soon go away. If it doesn't, ask your dealer about getting a replacement bobbin. Once broken in, the plastic bobbins should be silent. They don't need oiling, and Majacraft doesn't recommend it, but some Suzie owners do oil their flyer shafts (remember to wipe off the old oil each time you add fresh oil) and say it makes for smoother spinning.

Positioning the flyer

Instead of an orifice, the Suzie has a V-shaped wire loop in front of the flyer. You just pull the yarn through the loop, instead of fishing a hook through the orifice. The price for this ease of threading is that you have to draft straight back from the loop and wind straight on. You can't hold the yarn off to the side, as you can with a traditional orifice. Drafting straight back isn't any problem if you get in the habit of moving that way and—most of all—if you adjust the flyer position so you can move comfortably. There are two mechanisms for adjusting the flyer position on the Suzie, which permit a wide range of options.

First, you can reverse the head unit (the piece that has the flyer on one side and the Scotch-tension knobs on the other side). Slip the drive band off the flyer whorl, remove the nut and bolt at the top of the up-

rights (you might need a wrench or pliers to grip the nut), slide out the head unit, flip it over, and slide it back in place. Now replace the bolt, and screw the nut on, but not too tightly. Put the drive band back on a flyer whorl. You should be able to pivot the head unit up and down (it doesn't have to be horizontal) to tighten or loosen the tension on the drive band. Tighten the nut just enough that the head unit stays where you put it, but not so tight that it's hard to move.



Second, you can adjust the flyer up or down, left or right, to any position from about 9 o'clock to about 3 o'clock, simply by pivoting the uprights. You don't have to loosen and tighten the handle in the center of the wheel to make this adjustment. The parts are designed to fit loosely enough that you can position the flyer simply by pushing on the uprights, but tightly enough that the flyer will stay where you put it.

Don't be afraid to play with these options. The whole point of having an adjustable wheel is to experiment until you feel comfortable as you spin. Take a moment to readjust the wheel whenever you take it to a guild meeting or demonstration, when you change chairs, when you switch from spinning to plying, when you're trying a new fiber or a new way of drafting, or whenever you feel a tiny bit of strain.

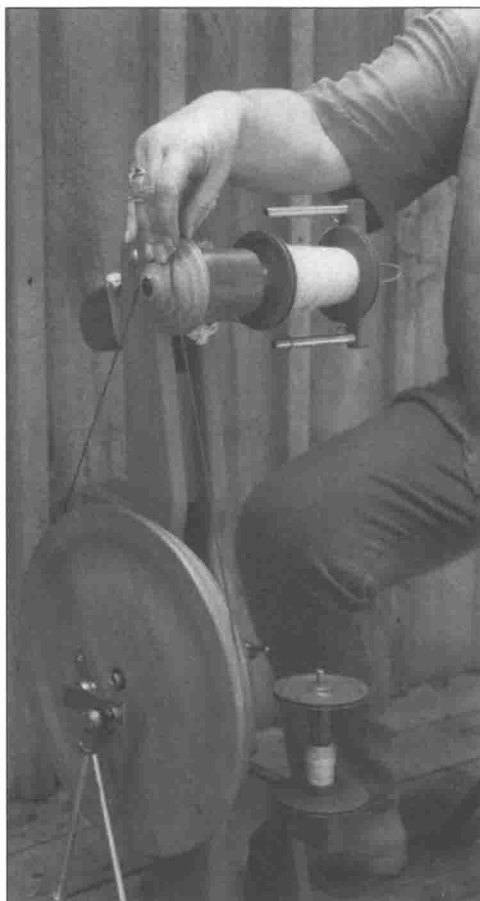
Pivot the uprights to adjust the flyer up or down. Sit so that you can reach the treadles comfortably. With wheels like this that have a wire loop in front of the flyer instead of an orifice, it works best if you draft straight back and wind straight on, instead of pulling the yarn off to the side. Locate the flyer so this is easy.



Pivot the flyer unit up and down to adjust the tension on the drive band, which should be reasonably snug but not too tight.

There are five grooves on the drive wheel and five on the flyer whorl. This gives you a choice of several drive ratios.

- *Push the drive band away from you to increase the rate of twist.*
- *Pull the drive band toward you to slow down the rate of twist.*
- *To adjust the ratio, change grooves on either the drive wheel or the flyer whorl, or both.*
- *The wheel works best if you keep the belt nearly vertical. Choose grooves on the flyer whorl and drive wheel that are directly above and below each other, or just one step away.*



Choosing a drive ratio

This wheel has several drive ratios, ranging from about 3.6:1 to 15:1.¹ (A drive ratio of 15:1 means the flyer puts 15 twists in your yarn each time the drive wheel goes around once.) Most Suzie owners are comfortable with its range, but some would like a higher ratio for spinning thin, high-twist yarns.

Choosing a ratio is quite simple. The most straightforward approach is to spin some fiber, drafting and treadling at rates that feel comfortable to you, then unwind some yarn from the bobbin, let it double back on itself, and evaluate the twist by looking at and feeling the yarn. If you like it, keep on spinning the same way. If you think the yarn has too much twist, slow down the flyer by moving the drive band

closer to you. If you think the yarn needs more twist, speed up the flyer by moving the drive band away from you. This is simple, but I'll repeat it: For *slower* twisting or a lower drive ratio, bring the band *toward* you. For *faster* twisting or a higher drive ratio, push the band *away* from you.

What's confusing is the abundance of grooves: five on the drive wheel and five on the flyer pulley. Here's an easy guideline: try to keep the band in a nearly vertical position, not angled from front to back. For example, if the band is on the middle groove of the drive wheel, put it on the middle groove of the flyer pulley. Lining up the band like this gives you five basic settings. For fine-tuning, you can move the band one step toward you (for slightly less twist) or away from you (for slightly more twist) on *either* the drive wheel or the flyer pulley, whichever is easier for you to reach and adjust.

The stretchy drive band should adjust itself to fit snugly into any pair of grooves, but if it doesn't stay in place, pivot the head unit to put more tension on it. It's a good idea to relax the tension on the drive band when you stop spinning, especially if you won't be using the wheel again for days, weeks, or longer. After a while, the band can get stretched out so you can't tighten it enough to stay in place. When that happens, you can shorten the old band by cutting it with a sharp knife, removing up to an inch or so, then heating the cut ends in a candle flame and pushing them together again.² Or you can buy a replacement drive band from any Majacraft dealer.

Adjusting the Scotch tension, and winding on

Turning the Scotch-tension adjustment knob tightens or loosens the brake band that circles around the end of the bobbin, which puts more or less "pull" on your yarn and makes it wind on faster or slower. To remember which way to turn the knob, look at the spring. Stretching the spring increases the pull. Relaxing the

¹ If you really want to know the drive ratios of your wheel, it's best to count them directly by turning the drive wheel and observing how many times the flyer goes around. Individual wheels do vary slightly, and for most wheels the actual drive ratios differ somewhat from the manufacturers' averages.

² We don't know what the band is made of, or whether heating it produces fumes. Those who have shortened bands—like Tracy Eichheim, who loaned us a wheel—suggest slow heating (to avoid actual fire). When the ends melt, press them together and roll between fingers to smooth.

spring decreases the pull.

Feedback on the Suzie's Scotch-tension system is mixed. How well it works seems to vary from wheel to wheel, but the most common problems are minor and easily solved. If the control knob slips in its hole and won't stay put, stuff a bit of wool in the hole to tighten the fit. If the knob binds and won't turn, pull the knob out of the hole, then wrap some sandpaper around a knitting needle and sand the inside of the hole to enlarge it. If you feel like the tension is "grabby," that there's either too much pull or not enough and you can't get it just right, try replacing the spring with a rubberband—that usually allows more sensitive adjustment.

Majacraft recommends that you cross the brake band into a figure-8 position for spinning Z, and uncross it to spin S (usually used for plying). Many spinners don't think this is necessary; they don't bother with it. They do recommend tightening the tension for plying, simply by turning the knob.

Instead of a series of hooks that are screwed into the flyer arm at fixed positions, the Suzie has one hook that you can slide into any position. This means you can fill the bobbin with a smooth cylinder of yarn, instead of the typical pattern of "hills" under the flyer hooks and "valleys" between them. Some spinners think it's harder to move a sliding hook

than simply to move yarn from one fixed hook to another; others like the system. Here are a few tips about the Suzie's sliding hook:

- Actually, there are two hooks. The guide is made from one piece of wire, with both ends bent into parallel curves (shaped like Cs in older models and like rams' horns in newer models). The yarn doesn't have to go around both hooks. Just thread it around the hook closest to the bobbin.

- Put the sliding hook on the right arm for Z-twist spinning, and on the left arm for S-twist spinning.

- To get the guide to slide along the flyer arm, pinch the hooks together, like squeezing a tweezers. This loosens the wire, like a spring, and you can move it freely.

- Make sure the sliding hook points up, in the same direction as the cup hook at the front of the flyer.

- Move the hook often, so the yarn winds on evenly.

- If you're spinning a thick or textured yarn that catches on the hook, use pliers to open or enlarge it.

Many spinners commented about a particular problem with winding on. The yarn can fly out of the hooks and wrap around the flyer shaft between the bobbin and the flyer. This is aggravating (and occurs with some other wheels as well). You usually have to remove the flyer to undo the snarl.

A summary of Majacraft wheels

The five models of Majacraft wheels have several features in common. All are made of New Zealand hardwood, finished with a smooth, clear varnish. They have permanently sealed ball bearings and need no lubrication. They are single-drive, flyer-lead, with a stretchy drive band that adjusts to fit several different flyer pulleys, and a Scotch-tension brake on the bobbin. The flyer has a single sliding hook and either a wire loop in front or a standard orifice. The bobbins are plastic and hold about 6 ounces of yarn.

Accessories available for all models include a spinning chair, a lazy kate that holds three bobbins with tension adjustment, a freestanding skein winder, and a skein winder you can attach to the wheel in place of the flyer.

Here are some of the differences among the five models. The **Suzie** has two treadles, weighs 14 pounds (6.4

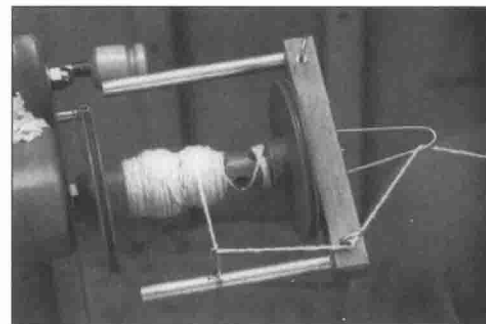
kg), and has several drive ratios, from 3.6:1 to 15:1. It folds for transport, or you can add the optional wheel unit. The flyer unit can be positioned on the left or right and adjusted up or down.

The **Pollyanna** has two treadles, weighs 15.9 pounds (7.2 kg), and has several drive ratios, from 4:1 to 17:1. It doesn't fold, but you can use the optional wheel unit for transport. The flyer is positioned on the central upright (like a Louët or Schacht wheel). The **Polly** is like the **Pollyanna**, but the treadles are joined together so your feet treadle in unison, not alternately.

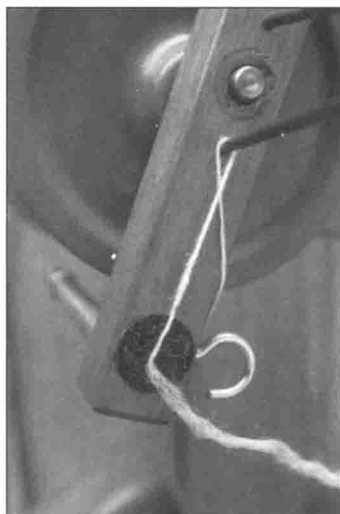
The **Tiny Tim** is a small, traveling wheel. It has one treadle, weighs only 9.2 pounds (4.2 kg), and has drive ratios from 3.1:1 to 12.7:1. It folds for transport and has a built-in handle.

The **Saxonie** is a Saxony-style wheel with a sloping table, three legs, and two treadles. It can be set up with the flyer on the left or the right. There are five ratios, from 6.5:1 to 22:1. It weighs 13.2 pounds (6 kg). It doesn't fold or have wheels for transport.

Tightening the Scotch tension helps prevent this problem; better yet, pay attention to how you let the yarn wind on. It helps me to remember how it feels to ride on a swing, and to envision the yarn in a similar fashion. Remember how you go slower and slower as the swing goes up, pause momentarily at the top, then start going faster and faster again as the swing comes back down? Now think about drafting back and winding on. After you've drafted as far back as you want to go, pause momentarily, then move your hands slowly as you start to wind on and accelerate as you go. This brief pause and slow start helps keep the yarn in the hooks and out of trouble.



For S-twist spinning, move the sliding hook to the left flyer arm. If you're plying (the most frequent use of S twist), you'll probably want to tighten the Scotch tension-band, too, to make the yarn wind on more smoothly and quickly.



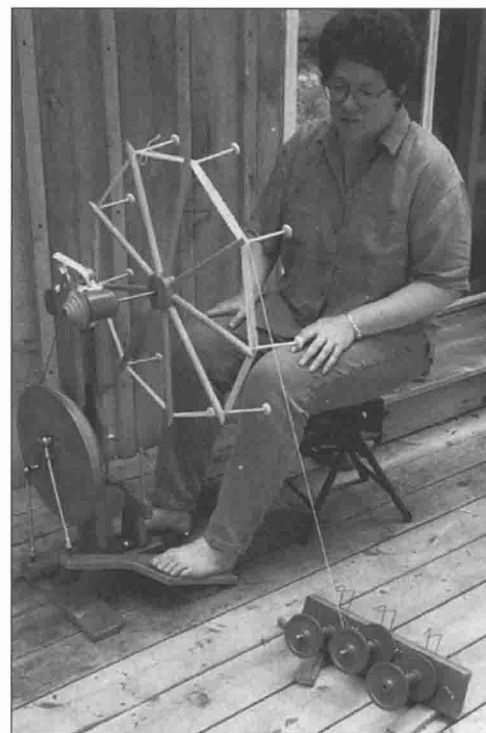
Judy Black attached the hook portion of a hook-and-loop-tape dot to the front of her flyer, to hold the end of the yarn when she isn't spinning.

Plying and making skeins

As noted above, the main tips for plying on the Suzie are to move the sliding hook from the right flyer arm to the left flyer arm, and to tighten the Scotch-tension band. (Again, although Majacraft recommends uncrossing the Scotch-tension band for plying, spinners say this step is optional.) If you change your sitting or hand positions for plying, adjust the flyer position.

There's a built-in bobbin rack on the Suzie—two rods, down by your knees, that hold two bobbins in upright position. Those are for storage, not for plying. Sometimes when you're feeling lazy or tired, you'll probably try to ply from bobbins there, but it doesn't work very well. Putting the bobbins on a lazy kate gives you much more comfort and control. The Majacraft lazy kate (sold separately from the wheel) is convenient to use and holds three bobbins. You can set it on the floor or a short table or stool, beside or behind you, so you're pulling the yarn up through the wire yarn guides. Run the elastic tension band over the ends of the bobbins to keep them from spinning out of control.

After plying, you can unwind the yarn as you choose. If you don't have a skein winder, you might want to get one from Majacraft. They make a freestanding model, and a smaller, more portable version that screws onto the front of the flyer shaft, in place of the flyer, so you can turn it by treadling. That's a quick and handy way to wind a skein. You can adjust the reel's circumference to make skeins up to 60 inches (152 cm) around. ♦



Optional accessories for the Suzie include a three-bobbin lazy kate with a tension brake to keep the yarn from unwinding too fast, and a skein reel that you can screw onto the flyer shaft. You can turn the skein reel by treadling, as shown here, or by hand. It makes 60-inch (152-cm) skeins.

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WHAT TO DO WITH SAMPLES:

One Option

by Ann W. Klinect



Ann Klinect's vision brought a type of order that seems inevitable out of a brilliant chaos of dye samples.

AFTER TAKING several dye classes from Michele Wipplinger, I had well over six hundred different sample skeins draped on my wall in a riotous mass of color. What do you do with sample skeins, besides letting them collect dust?

I had admired some unusual jewelry and offered to trade for a custom-designed sweater. Since Donna, the jeweler, was

preparing to move to Sedona, Arizona, I immediately envisioned that area's ever-changing play of light and shadow, along with warm desert colors. Donna's only request was for a V neckline.

Sample skeins from the workshop called "Dyes of the Americas" beckoned: madder, cochineal, indigo, brazilwood, logwood, weld, cutch, black walnuts—all dyed according to precise, traditional techniques.

I played with the skeins until the sequence of color seemed right and then started sample swatches. Plain stockinette stitch didn't get it. Thumbing through my treasured Barbara Walker books of pattern stitches, I found a simple lace pattern that gave the bit of needed texture, yet did not detract from the color shadings. Aligned with the center of the V, I worked a simple cable.

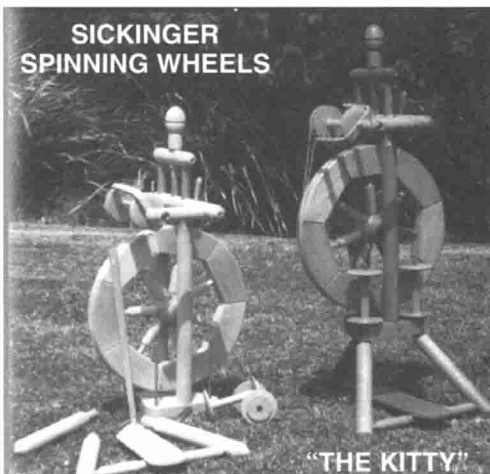
I knew there were not enough sample skeins for the entire sweater. By knitting a raglan pullover from-the-top, I could preserve design freedom as long as possible. How did I go from color to color? Each sample skein was between 3 and 4 yards long (2.75–3.6 m). As I ended one skein, I tore off a bit of one ply on its end and did the same on the beginning of the next skein. I overlapped the two ends and kept knitting.

As the sweater began to take shape, I began searching for just the right wool to spin the yarn necessary to finish. Then at Northwest Fiber Fest '92, I saw it. In my mind's eye, I had seen the perfect rich, mulberry-toned brown. I found its counterpart in a Gaywool sliver. This complementary yarn looked best when knitted plain; I was able to tie the overall design together by continuing with the lace motif's single purl stitch and the center cable. As a finish to the sweater, I worked Elizabeth Zimmermann's I-cord binding around the neckline. ♦

Ann Kline, like many of the friends we depend on forever, gets a little taken for granted (although every time her "Spinners' Connection" column and the annual summary of guilds arrives—on time, on disk, and in fine shape—we are grateful to her all over again). She's extraordinarily gifted with her hands and eyes, as well as her mind and heart—as you can see for yourself! It's a pleasure for the folks in the office to finally have enough presence of mind to show you one of Ann's wonderful creations.

Resources

- Zimmermann, Elizabeth. *Knitting Around, or Knitting Without a License*. Pittsville, Wisconsin: Schoolhouse Press, 1989. Page 76. Several of Elizabeth Zimmermann's books describe I-cord (or "idiot cord," for its ease of working), but this section of *Knitting Around* talks about working it onto a finished edge, which was one of her later "unventions." If you haven't read her books and don't know what an "unvention" is, you're missing something wonderful and important.
- Walker, Barbara. *Charted Knitting Designs*. New York: Scribner, 1972. This is essentially the "third treasury."
- . *A Second Treasury of Knitting Patterns*. New York: Scribner, 1970.
- . *A Treasury of Knitting Patterns*. New York: Scribner's Sons, 1968.



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It ONLY Takes a Week

by Adrienne Bengtson

EVERYBODY who spins had to learn how at some time. Here is how I did it. With luck and a good source of fiber, anyone should be able to learn to spin with my one-week method. The spouse, children, dog, and outside job are optional.

Tuesday

Decide to learn how to spin.

Wednesday

Find a place that gives lessons. Call them and find out that none of their classes fits your schedule.

Thursday

Go to local fiber shop after work. Purchase fleece, along with a book on how to spin.

Make funny coat-hanger-hook contraption called for in book. Rescue dog from leftover wire in garbage.

Follow directions in book. That's funny—the fleece doesn't want to assume a new shape right now. Spouse casts questioning look. Achieve long, ropy substance that can't be described.

Friday

Going great guns now, watching mediocre sitcom and rolling coat-hanger wire over right thigh. Spouse casts *really* questioning look.

Saturday

Achieve yarn that looks like a poor excuse for the bulky stuff you bought in error last year. Keep that coat hanger going until you run out of fleece, then exhibit results with great pride. Spouse checks yellow pages for mental health counselors.

Monday

Morning. You have the day off. Go back to fiber shop. Have great good fortune to encounter spinning instructor, who is working on the sales floor today. She demonstrates several hand spindles, creating prodigious quantities of beautiful yarn in the process. It looks so easy!

Purchase drop spindle and more fleece. Cast sideways look at breathtaking array of spinning wheels and looms. Admire

spinning wheel; pick up price tag for a closer look. Drop price tag like hot potato.

Afternoon. Go home and make sure you are alone. Remove price tag from drop spindle, make long, ropy substance to anchor yarn with, and begin. Drop spindle and chase it across floor. Try again, achieving same results as with coat-hanger wire. Grin maniacally, give the spindle a vigorous twist, and watch in amazement as it flies across the room. Make a mental note to spin it in the other direction next time.

Refrain from throttling dog, who obediently retrieved the new toy and wants you to throw it again. Wipe dog spit from remainder of work. Make another mental note: the yarn stays twisted much better when wet!

Hold mouth just right and make join, just like it says in the book. Relax as yarn grows from tremendous lumpy spot. Spin until children come home from school. Bask in their applause.

Stop and make each child a coat-hanger-wire contraption. Give each child a bit of fleece and help them create their own unspeakable, ropy substances. That's funny—theirs are kind of cute!

Go back to spinning with drop spindle. Teach new words to children. Stop spinning when eight-year-old informs you that, "When we feel like saying something like that in school, Mommy, our teacher has us say, 'Bunny Foo Foo lips.' "

Stop spinning for earnest discussion with eight-year-old regarding the kind of language that may be heard around school. Resume spinning.

Stop spinning and have earnest discussion with ten-year-old, who saw you having earnest discussion with her sister and doesn't want to be left out. Resume spinning, stopping occasionally to pull kids out of tight spots. Make mental note to pick up more fleece.

All is quiet now. Concentrate on how the teacher made the spindle work in the fiber shop. Turn spindle briskly. Watch as yarn comes unhooked and spindle flies across the room again. Watch children

laugh as yarn wads up in a twisting mass—but this time it stayed together! Have children help you wind up the *yarn*. It still looks like a poor grade of bulky.

Refuse to think about it any more. Just keep spinning. Thirty minutes pass before you notice that your yarn has become thinner and smoother. In fact, it is beginning to look like the stuff the instructor was turning out in the store. Cheer and shout—then watch helplessly as the yarn separates and the spindle flies across the room once more.

Get a treat for the dog, who retrieves the spindle. Continue spinning until all fleece is used up and it is time to start dinner.

Tuesday

Return to fiber shop to buy more fleece and look at dyes. Smile when spinning in-

structor asks how you're progressing. Cast sideways look at breathtaking array of spinning wheels and looms.

Adrienne Miles Bengtson is a southwest-erner, born in west Texas and now living in Mesa, Arizona. Although she learned to knit, crochet, sew, quilt, and embroider very early, spinning is new for her. After six years in the Air Force, she earned a degree in library science and she now works as a librarian.

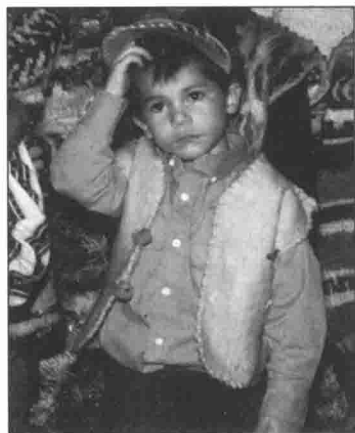
She learned to spin while researching a fantasy novel she is writing. It involves mythical characters who spin not only yarn but also fate, much as the Norns do in Scandinavian mythology. Since a decidedly human character in the book learns their craft, Adrienne found herself with a need to spin in order to describe the process. And that's just the beginning of this particular story.

Grandma's House *by Elizabeth Hubbard*

A DIRT ROAD shoots up the side of Bryant Mountain. For three miles it winds through juniper trees and sagebrush. The road leads to the two-story ranch house sitting above a green fan of a meadow. This is Grandma Hubbard's.

Outside the house there are pens of Angora rabbits and various poultry. Inside the house you see piles of fiber and yarn, and the spinning wheels.

Behind the staircase a gigantic Manx cat named Dalton adorns the loom. As always, three or four fascinating projects are in process.



Grandson Peter Grohs in a felted vest and hat.



Matthew and Emma Hubbard in their Christmas '92 sweaters.

Skipping noisily through all this are the grandchildren, nine—and one on the way. Christmas last year was a fashion show to thrill the heart of any fiber artist, as the children paraded in their knitted, handspun

sweaters or their felted vests with matching hats.

Marjorie Hubbard is a backwoods artist who has developed her own unique style and inspired a whole family. The Hubbard clan contains shepherds, spinners, weavers, and knitters. Two of the grandchildren have rigid-heddle weavings of handspun in the works, to enter in the Black Sheep Gathering in Eugene, Oregon.

We love our sheep, our wheels, and our Grandma Hubbard.

Elizabeth Hubbard is Marjorie Hubbard's daughter-in-law.

Notices

In case you're curious about the Nature's Dyes Forum or were there but wanted to be in more places than was possible, audiotapes of the sessions are available through Sounds True Recordings. Call 1-800-333-9185 and request order form NDE.

CORRECTIONS

Winter 1994, page 90, Germaine Salsberg's shaped wimple: Germaine formed her rolags on a U.S. size 13 steel knitting needle.

Fall 1995, page 52, Susan Crawford's Merino scarf: An asterisk went astray in Row 1 of the knitting pattern. It should read: P7, k1, * p6, k1, * repeat from * to * across, end k1.



Marjorie Hubbard encourages her grandchildren on to all sorts of activities. Here she's overseeing part of the annual archery tournament.

Unusual Blends

"Some people warned me not to. . . ."

Flax and mohair— plus cotton and wool:

vest by Mariellen Boss

I purchased the rovings for this vest at the spinners' market at a *Spin·Off* Autumn Retreat, having been taken by the color of the linen and the luster of the mohair.¹ I wanted to make something to wear, but didn't have enough of either fiber if I spun them alone, so I reacted to a lot of SOAR talk about blending and I decided to put my linen and mohair together.

Some people warned me not to, because I would be combining a luxury fiber with a relatively common one and "they just don't go together," but mentor Priscilla Gibson-Roberts urged me on, saying, "Try it!"

When I carded the fibers together, they looked nice. And as I made the yarn, I knew this combination was meant to be: the mohair's luster softened the linen and made it sparkle. The linen's watermelon color warmed up the mohair.

Because I still didn't have enough for a vest, I designed a project which would highlight my linen/mohair yarn and use other fibers I already had. My sample bag provided cotton and wool—I carded them together, too. I ended up with *just* enough yarn. Whew!

Now I can say that these fibers *do* go together. My vest has kept me warm and happy in Florida and in the western desert, because it has just the right balance of light weight and insulating ability to suit these two climates.

¹ The linen came from Euroflax and the mohair from Texas Fibers.

Linen and ramie:

placemats by Sammy Eber

These placemats fulfilled one of my project requirements for Part II of the Certificate of Excellence in Handspinning.² My topic was "blending fibers for knitting yarn."

For this yarn, I combined natural-colored line linen, cut into 4-inch 10-cm) pieces, with white ramie. Because these two fibers have similar properties, the blend behaves like linen but has more sheen than pure linen would. When I dyed a portion of the fibers with Rit, the linen took the color in a deep rose while the ramie stayed light pink.

Using hand cards, I blended the fibers. Then I spun a balanced two-ply yarn at about 1100 yards per pound. The dyed yarn was softer than the natural-colored yarn, but both versions had a lot of body and seemed like good choices for making placemats.

I adapted the knitting pattern from *Stricken 3*, by Lisl Fanderl, which is in German but has graphed patterns. I decided to work the mats in double knit, so stitches for the two layers alternated across my needle. I carried both yarns along and knitted or purled the stitches for both the front and the back on each row, as well as working cables where necessary. I used size 2 (2.75–3 mm) needles.

In order to eliminate any seams or unfinished edges, I completed the mats by grafting together the two layers along the beginning and ending rows. Because this project required more time and concentration than I had planned, there are only two of these mats.

² Sponsored by The Handweavers Guild of America, 2402 University Avenue, Suite 702, Saint Paul, Minnesota 55114; (612) 626-0802, fax (612) 646-0806.



According to most advice on blending, you should limit your combinations to all-protein or all-cellulose. Traditional guidance also argues in favor of mixing only fibers of the same staple length.

However, the ultimate authority is always the individual spinner, and the test of success comes with the finished project.

Mariellen Boss' vest combines flax and mohair to good effect, while Sammy Eber's placemats derive their uniquely appropriate hand from a mix of ramie and linen.

Mariellen Boss contends with generally hot climates, spiked by nippy nights and air-conditioned blasts, in the Southeast and in the California desert. The proof of an experiment is in how well it serves your purposes, as her useful, striking, and eminently successful vest demonstrates.

Sammy Eber lives in Columbia, Missouri. She made these mats a long time ago—she says, “these pieces aren’t representative of the work I have done over the last several years, [so] I wouldn’t feel bad if you didn’t use them.” We like them! For other examples of where Sammy’s blending expertise has taken her, check out the Spin-Off cumulative index, especially the cover of the Fall 1990 issue and the angora/cotton blanket in the Winter 1989 issue (page 38), which is one of the most masterful blending endeavors that we’ve ever seen or imagined.

1 Mohair and flax

2 Moh

5 Silk and ramie





1 cotton

3 Mohair and ramie

A spinner at play:

Elizabeth Barnes' blended fiber samples

by Deborah Robson

4 Mohair and silk

ELIZABETH BARNES, of Bethlehem, Pennsylvania, has probably submitted more swatches to the Spin-Off swatch collection than any other individual spinner. The work featured here represents some of her early spinning experiments—she calls the collection “adventures of a spinning tyro.”¹ Most of them were done about eight years ago, and Elizabeth’s skills have—naturally, with her steady application—become more advanced, both in spinning and in knitting.

We’ve been looking for the right place to use this particular group of swatches and Elizabeth’s comments on her process. Not only does its appearance here convey her explorer’s approach, it’s our way of bowing in acknowledgment of her ability to continue as “a beginner in learning” even as her expertise increases over time. See pages 64–65 for an example of her more recent work, albeit in pure wool.

. . . adventures of a spinning tyro. . . .

In the photograph on the previous two pages, you see five blending experiments. Four are based on mohair, blended with (1) flax (2) cotton, (3) ramie, and (4) silk. The fifth is a silk/ramie combination. In each case, the numbered swatch is accompanied by a skein of the yarn from which it was knitted and samples of the component fibers. The mohair is always the curly lock; its complement’s presentation is less defined. For the ramie/silk (5), the silk fragment is closest to the skein. All finished yarns are two-ply.

1 Mohair/flax

Why this combination? Because I had it! Flax starts out very stiff, while mohair isn’t. Flax can be harsh and mohair is slick and supple, so I wanted to see what would happen. Both mohair and flax want a lot of twist, and I should have put more in my singles. I found the combination of these fibers easier to spin than either is by itself, for me. My flax was bleached tow and the mohair was white. I tried to use a bit more

mohair than flax in each batch as I carded (aiming for about 60/40), then mixed batches for more even distribution.

The fabric feels heavy, like cotton, but with a nap like brushed wool; it isn’t either soft or stiff. You could just say it has lots—and lots!—of body. It would be great for a pattern which requires great definition, like a lace or a cable.

The pattern I chose is sort of both, combining an eyelet rib with a twisted stitch that looks like a delicate cable. The swatch did not have to be stretched to show the eyelets! I worked on size 1 (2.5 mm) needles, although size 2 (2.75–3 mm) would probably have worked as well. Size 4 (3.5 mm) produced a swatch that I thought was loose and droopy. A garment made of this combination would be on the heavy side, with good texture.

As a side note, I did my spinning in several sittings and ended up with three weights of yarn! I felt little difference among them, but noticeable shifts appeared when I knitted. These variations would have been less obvious in a loose fabric, but can be felt and (I thought) seen in the firmer one.

2 Mohair/cotton

Again, this is an odd combination which has an acceptable feel, something like that of wool. I’m not sure why you’d want to combine these fibers, except to counteract an allergy. I did find that the mohair added enough strength to make the cotton easier to spin than I usually find it. You do have to be careful to put in a thorough amount of twist—light spinning just won’t do.

The knitting pattern, intended for a border, is one which I made up (although it is so simple it has probably been invented many times). There’s a lacy effect produced with yarn-overs, and the only trick was to decide when to use a left cross and when to use a right cross for the compensating decreases.

This is the only dyed swatch, colored with onion skins. Alum, the mordant, was included in the dyebath, for working ease. The two extremely different fibers took the dye quite evenly.

3 Mohair/ramie

I can’t imagine anyone using this combination unless they were allergic to sheep’s

¹ Tyro comes from the Latin *tiro*, meaning a young soldier. In English, the term refers to a beginner in learning, or a novice.

wool. The swatch feels mostly like a hairy wool, with just a bit of a silky hand. Knitting with mohair is always tricky—it makes any yarn slippery. I can't knit yarn with a mohair component while reading a book!

Intending to work on size 1 or 2 (2.5–3 mm) needles, I spun and plied a fairly fine thread. My initial sample showed the pattern well. Because of the yarn's stiffness, however, the fabric had a better hand (at some cost to the clarity of the pattern) on size 4 needles (3.5 mm).

Both the mohair and the ramie were brightly white, and so is the fabric—a pleasant change from off-white, near-white, and just plain beige. When carding together two fibers of the same color, it's difficult to tell when they are well blended. I could neither see nor feel the differences; if I wanted to, I could check my efficiency by dyeing the swatch, because these two fibers accept dye differently.

4 Mohair/silk

This silk was very smooth, with no noils. Unfortunately, it is not white or even cream—more of a champagne or pale beige. Even blended with the brightly white mohair, its color is noticeable—something to remember if the result is dyed.

After blending the fibers about half-and-half by eye (not weight), I pulled the carded batches apart and mixed the fibers further. The results were soft, silky, and airy—lovely to handle, and easy to spin fine. Although I thought I was overtwisting the singles, by the time I finished plying, the overall twist was looser than I had anticipated. But the yarn seems okay and feels wonderful. The silk seems to lighten the

mohair's density quite a bit. I enjoyed knitting the two-ply on size 1 (2.5 mm) needles.

For a change, I sampled on size 4 (3.5 mm) needles as well. The yarn is soft and pliable, so for a pattern that requires definition it's important to choose the needle size carefully. On the larger needles, the fabric seemed too loose for the brocade (knit/purl combination) I was using, although it might have been nice for a lace. As an experiment, I dyed this swatch in onion broth with vinegar, getting an even, soft orange without any heathery differences in shade.

5 Ramie/silk

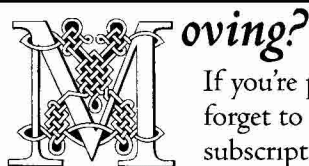
Both ramie and silk are strong fibers with lovely sheen. I decided to combine them to see what happened with the luster, and thought that I would be able to spin a fine yarn with no trouble. And so I could. Before long, I had enough yarn for the swatch.

Because the silk is pale brown, the resulting yarn is off-white. I was tempted to overdy, but didn't want to spoil the swatch with my first attempt at dyeing ramie.

Despite what I thought was careful carding, there are places where either the ramie or the silk dominates. I assume this is because of the differential in slipperiness between the fibers. I still like the looks of the swatches.

I designed the edging and insertion to match. Although I am not especially good at knitting lace, I wanted a lacy effect. The yarn was slippery, and a trial to work with for someone who is accustomed to working with heavier, wool yarn. ♦

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Blouson Shell

by Elizabeth D. Barnes

ABBREVIATIONS AND CHARTING DIMENSIONS:

BY—body from side to side; front and back are the same
AH—armhole depth, from shoulder to underarm
N—neck width (allow for adding the edging)
FN—neck depth at front from shoulder (not including edging)
BN—back neck depth from shoulder (not including edging)
SH—shoulder from side neck to armhole (should equal BY - N divided by 2)
S—side from lower armhole to hip (not including lower band)
CO—cast on with waste yarn and knit some rows with waste yarn
dec—decrease(s)
k—knit
k 2 tog—knit two stitches together as one
p—purl
rep—repeat
rnd—round
sl—slip(ped)
ssk—slip two stitches knitwise, slide them back to the left needle, and knit them together as one
st(s)—stitch(es)

FOR HAND KNITTERS, this pattern is unusual in that it calls for slipping the same stitches for four rows or rounds. The design consumes more yarn than you would expect for a fabric of these dimensions, but repays the effort in texture and in warmth. The instructions are written for machine knitters, but hand-knitting instructions are given for the motifs and an experienced hand knitter will be able to translate easily to the alternative format.

Materials: Handspun wool, three-ply, at 18 wraps per inch (2.5 cm). Color A, about 9 ounces. Colors B and C: about 4½ ounces each (for a two-color shell, use about 9 ounces of color B, working this color where the pattern calls for either color B or color C).

Equipment: Bulky knitting machine, main tension set at 3; circular or double-pointed knitting needles, sizes 2 (2.75–3 mm) and 3 (3.25 mm); or sizes and tension needed to obtain correct gauge. Hand knitters will find motif translations below, although the instructions are written for machine knitters.

Gauge: 4½ stitches and 14 rows per inch (2.5 cm).

Motifs, for machine knitters:

Motif 1 (M1): Rows 1 and 2: With B, k all sts. Rows 3, 4, 5, and 6: With A, k, skipping every 4th st, beginning with st 2 (put the sts to be skipped in holding position). Rows 7 and 8: With B, k all sts.

Motif 2 (M2): Rows 1 and 2: With C, k all sts. Rows 3, 4, 5, and 6: With A, k, skip-

ping every 4th st, beginning with st 4 (put the sts to be skipped in holding position). Rows 7 and 8: With C, k all sts.

Motifs, for hand knitters (flat):

Motif 1 (M1): Row 1. With B, k. Row 2: With B, p.

Rows 3 and 5. With A, k 1, *sl 1, k 3,* rep from * to * across. Rows 4 and 6: With A, p across, slipping sl sts from round 3 or 5. Row 7: With B, k. Row 8: With B, p.

Motif 2 (M2): Same as Motif 1, substituting color C for color B and using the following variation: Rows 3 and 5. With A, k 3, *sl 1, k 3,* rep from * to * across.

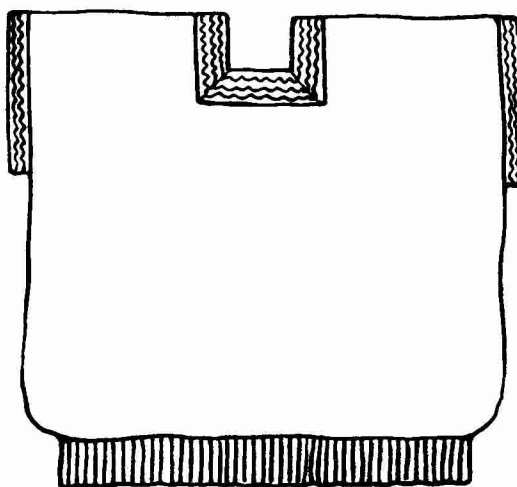
Motifs, for hand knitters (round):

Motif 1 (M1): Rounds 1, 2, 7 and 8: With B, k. Rounds 3 and 5. With A, k 1, *sl 1, k 3,* rep from * to * to end of round. Rounds 4 and 6: With A, k across, slipping sl sts from round 3 or 5.

Motif 2 (M2): Same as Motif 1, substituting color C for color B and using the following variation: Rows 3 and 5. With A, k 3, *sl 1, k 3,* rep from * to * to end of round.

Before you begin, make a generous swatch, using either motif, and measure the height and width of the motif. Adjust the machine tension or your needle size until you achieve gauge. The sweater is not fitted, so

you have a lot of leeway. If you want a particular fit, the only really critical area is the neck. The neck opening must have an odd number of motifs across the front for the pattern to be balanced.



CO 102 stitches for left side (AH plus S). Carriage at right. Shoulder is on your left and hip on your right.

Beginning with motif M1 and alternating between M1 and M2, work 15 motifs from hip to shoulder using all the stitches.

On your left, take off 24 sts for FN onto holding yarn.

Front neck: Continuing pattern, work 11 motifs. Put all these sts in holding position and CO 24 sts for right side of neck; you will knit them with the other stitches for row.

Continue for right front shoulder on all 102 stitches, maintaining pattern for 15 more motifs. You should end with M1

Take off 41 sts for AH to holding yarn. The next motif should be M2; work it on side stitches only.

CO 41 AH stitches for right back armhole.

Continue the back right on all 102 sts, to match the front to the neck opening. Take off 5 stitches for BN onto holding yarn. Continue across that back neck to match front (11 motifs). Put on 6 stitches for back left neck, ready to be worked.

Back left shoulder: K all 102 sts to match front (15 motifs). You should end with M1

Take off 41 sts for AH to holding yarn; work M2 on S sts (61 sts). Omit the last row and use color C to do the grafting.

Graft front to back at left side. Sew shoulder seams.

Neck finish. With larger needles, pick up sts around neck (at the rate of $4\frac{1}{2}$ sts/inch) and work in garter st: 2 rows A; 2 rows B; 2 rows A; 2 rows C; 6 rows A. At the same time, dec at corners: on knit row only, k to last 2 sts before corner, ssk, k 2 tog. This dec 2 sts and causes a turn.



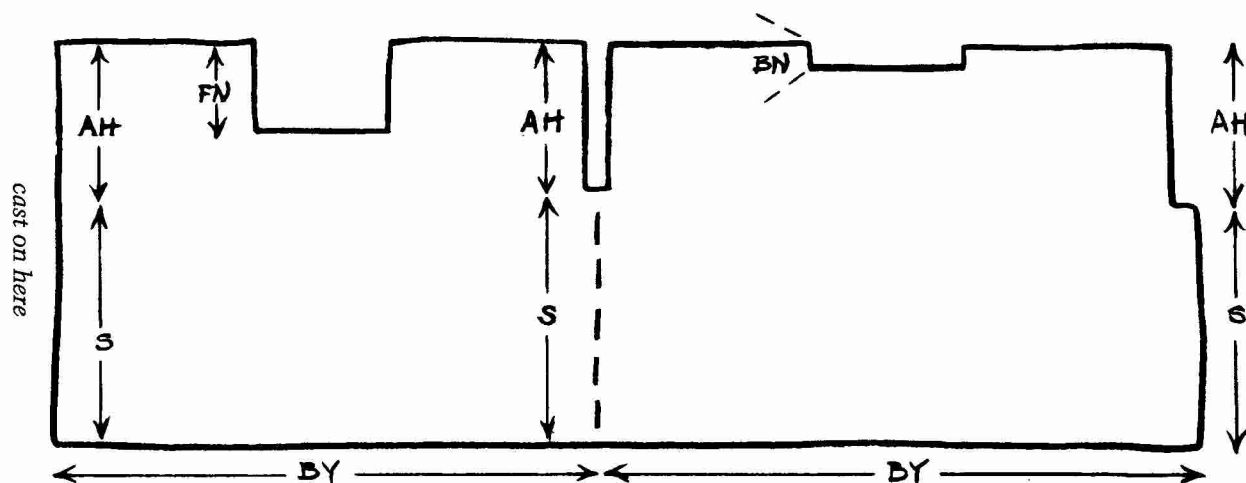
Bind off with larger needle (I used an 8 (5–5.5 mm)!).

Armhole finish: With larger needles, pick up 82 AH stitches plus 4 underarm sts and work in garter st to match neck. If you want, eliminate the underarm stitches by dec 1 st every rnd until they are gone.

Finishing lower edge (hip band). With A and smaller needles, pick up sts evenly around lower edge; there will be far too many sts. K 1, k 2 tog around, adjusting by 1 st if necessary to end up with an even number. Then work in k1, p1 rib for as long as you want the band.

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Elizabeth's shell can be worked in either two or three colors. In any case, the slip-stitch pattern produces a cushiony fabric with lots of warmth.





BLENDING Natural-colored FIBERS

by Carol Huebscher Rhoades

I SPIN MORE colored than white wool and mohair fleeces. We can get an appealingly wide range of natural colors—from palest tan to chocolate browns, from silver grays to charcoal and even coal black—and a glance at my ample stock proves that I find all these shades irresistible.

While I am excited by the almost endless variety of colors gained by dyeing both white and colored wools, I have preferred to explore natural colors. The variety in the wool of just one sheep, however slight, adds depth and interest to my yarns, and I can increase my options by blending with other natural-colored fibers.

Surprisingly, few spinning books offer technical information on blending beyond a warning that one should blend only fibers of approximately equal staple lengths. My explorations allow me to be more specific. I'll talk here about blending various fibers, and will also discuss the effects that these blends have had on my knitted fabrics.

Why blend?

The more appropriate question is, "why not blend?" Today's handspinner probably has access to the most extensive selection of fibers in history. Combining can make expensive fibers go farther, yield new colors and shades, add heathery or tweedy hints, produce exciting texture effects, or adapt fibers for use in a specific climate (for example, an all-angora sweater would be impractical in Texas, but a touch of angora added to a fine wool gives the angora halo

to a lightweight, comfortable sweater).

Blending can disguise a not-quite-right color (such as a yellowish cast in a white fleece), or even out or deepen the color in a white fiber with dark tips (which might look beautiful in the staple but spins into a dirty-white or grayish yarn). The addition of a second fiber can harmonize a variegated fleece, or can add interest to a flat-colored one, by sparking it, say, with mohair or silk.

Initial thoughts

I begin by considering a number of factors about each fiber, including its

- strength,
- elasticity,
- shrinkage rate,
- length,
- color, and
- texture.

Secondary factors which I consider for each fiber are its

- cost and
- condition.

Because I usually spin with a project in mind, I know which factors are most important to me. For instance, a mohair/wool blend which makes a lovely, drapable scarf will also make nice-looking socks—but those socks will stretch and droop unless I adjust the yarn diameter and amount of twist.¹ Angora, cashmere, and camel down need a lot of twist for strength and elasticity.

¹ I could also accommodate the yarn by knitting more tightly and making the socks slightly smaller than usual.

Carol Rhoades has been experimenting with knitted fabrics for a long time, drawing her inspiration from traditional (especially Swedish) yarns, techniques, and designs. These examples of her work demonstrate the inherently satisfying and diverse colorations and textures she is achieving. Opposite, from top: Carol's dubbelmössa, a hat completely doubled throughout, combines a Merino base with gray and white angora. It's warm--and soft. Both plies of the yarn in her scarf contain Shetland wool. In one ply, the Shetland is blended with cashmere; in the other, with angora. The brown socks combine Romney wool and tussah silk.

for color

However, when I combine these fibers with a fine, crimped wool, I need much less twist to make a strong, elastic yarn that retains the softness of the finer fibers.

It's important both to know the characteristic general qualities of your fiber type and to examine the particular qualities of the fleece you've chosen. I define each fiber's strengths and weaknesses. Then I endeavor to balance the components against each other.

Blending: in preparation, while spinning, or by plying

There are two primary ways to blend fibers: during preparation and through plying. Less frequently—but with interesting effects—you can blend fibers at a third point, while spinning them.

I usually blend either in carding or by plying, although I sometimes combine techniques. For example, I planned a scarf for which I carded together brown-tipped white Shetland wool and gray-brown cashmere. Then I realized that if I plied this on itself I wouldn't have enough yarn. There was more Shetland, but I had used all the cashmere. I made a second singles yarn, using the Shetland and some colored Angora rabbit wool. Plied together, the two Shetland-based singles became a soft, slightly fuzzy yarn which had appealing color depth, augmented by a little sheen from the cashmere. Because all my colors were close in tone, I didn't get striping in the yarn or in the fabric. I also chose a knitting pattern which highlights the yarn's color—I think I've captured the light patterns of sand on the beach with this yarn knitted in the "Old Shale" pattern.

One of my first attempts at blending—a pair of knitted, lined mittens—combined carded and plied blending to produce specific structural qualities. For the inner layer, I carded together gray Angora rabbit and Bombyx silk, then spun a fine yarn. The silk smoothed the angora, eliminating the excess fuzzing which could have led to felting. For the outer layer, I plied together separate strands of white wool and white

angora. The wool kept the mitten elastic and the angora aimed for maximum fuzziness, for warmth and texture. This second yarn spun up a little thicker than the first, so the inner layer fit nicely inside the outer shell.

Tools

I choose my blending tools carefully. I have several pairs of hand cards—medium and fine wool cards, and medium and fine cotton cards. In addition, I have a Patrick Green "Deb" model drum carder with both fur and medium card clothing.² Because I prefer fine fibers, I usually drum card with the fur cloth and hand card using cotton cards. I do try each new blend on at least two pairs of cards to see which works best. I've also begun to explore blending on one-row combs.

If you are going to do most of your blending on a drum carder, remember that—as with hand cards—the diameter, length, and flexibility of the teeth are important. Do not expect a drum carder to solve all your carding problems. I've noticed that many people think that because the drum carder is a machine, it automatically cards better and faster than a spinner with hand cards. As with hand carding, there are tricks to working proficiently on the drum carder. I suggest the same procedures for hand and drum carding: clean your fibers so that they are not at all sticky, open them well before loading them on the cards, do not overload the cards, and card smoothly and delicately. This gentle method is especially important for fine fibers.

Blending during preparation

The technique that you choose for blending (by preparation and/or plying) and the degree to which you want to blend will

² The carder is named after Deb Menz from Madison, Wisconsin, who has described her exciting ways of combining a multitude of colors in *Spin·Off* and *Color Trends*. This model slows down so the fibers can be more thoroughly blended on each pass through the machine.

and texture

affect your choice of fibers. When I blend during preparation—whether by hand or machine—I find that the fibers' length, strength, density, and diameter are most important.

While I usually do heed the maxim that the fibers to be blended should be about the same length, I've found that fiber diameter can be a mitigating factor. For instance, I have successfully carded 1-inch (2-cm) staple collie and Samoyed dog down with 6-inch (15-cm) Romney wools. I think that because the fibers are of similar diameters, neither element balled up or separated during carding or spinning. The only evidence of shedding came from socks, where the dog wool pulled loose at stress points (the ball of the foot and the bottom of the heel).

On the other hand, I've found that fine fibers, even of the same staple length, can produce neps during carding and spinning. Cotton is a particular culprit, as are some short fibers like cashmere and camel down. I card a sample first, combining the fibers. If the fibers do not mix well, I card each fiber separately and then lightly card the batts together. It is tricky to card separately and then blend. If you try to make a thorough mix, the finer fiber can develop noils. If you card less, to avoid the noils, the two fibers do not draft together easily and you may get a yarn with spots of one fiber or the other between sections of blended fiber.

In samples combining Merino wool and Acala cotton, my carder-blended rolags looked uneven and neppy. However, they spun up well, and the finished yarn and knitted fabric have a smooth surface and an even color. When I carded the fibers separately and then blended them, I got smooth rolags that were difficult to spin. The yarn and fabric ended up with fairly smooth surfaces, but have uneven white-to-gray color shifts.

Sometimes just changing the proportions of the fibers can make a blend spin more evenly. Of course, changed proportions also affect the look and feel of the yarn, but sometimes slight adjustments make the spinning easier while having little impact on the final product. For exam-

ple, I blended Rambouillet lamb's wool with kid mohair. The mohair was about 2 inches (5 cm) longer than the wool. A 50/50 blend carded easily but was difficult to spin well. When I tried 60 percent mohair and 40 percent wool, the rolags drafted easily.

Carding techniques

For most of my blends, wool is the base to which I add other fine or exotic fibers. Many of my fibers are at least partially prepared or in good alignment (for example, plucked Angora rabbit or hand-seeded cotton). Since the fine fibers are also the ones which must be carefully carded to avoid neps, I usually card the wool first and then add the fine fibers as a center between two layers of wool. I card the combination just enough to mix the fibers. I use the same sandwich technique whether I am working on hand cards or on my drum carder.

For a detailed and excellent description of blending exotic fibers, I refer you to Beverly Royce's article in the Winter 1985 issue of *Spin·Off*.³ Also, the instructions for Patrick Green carders incorporate and expand on Beverly's drum carding techniques. Beverly suggests weighing each fiber so that the blend will be consistent. I admit that I almost never weigh fibers. I estimate proportions, and then, after the fibers have been carded, I divide the pile of batts in half, split the batts, and take one section from each pile to card together. Because I usually card the fibers between two and four times and mix the batts each time, the blends become very even.⁴ To begin, you can loosely blend the fibers by picking or by putting all the fibers in a large box or on a sheet and tossing them together. Whether you plan to blend your fibers partially or completely, spin a sample before you card large amounts of fiber.

To compare the effectiveness of blending techniques on the drum carder, I used

³ "Blending Mohair with Other Fibers," which contains good details on the effects of blending mohair with six other fibers.

⁴ This is described, with reference to color blending, in Beverly Nissen's "Using a Drum Carder: Part II, Blending."

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selection
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history.**

Opposite: Carol's swatches demonstrate many of her discoveries. Swatches are keyed as follows:

a fibers carded together

b fibers combined in plying, with one ply of each component

c fiber added during spinning (angora to Merino, in this case).

In all cases, the base fiber is gray Merino. The supplementary fibers are:

1 gray kid mohair

2 cashgora

3 fawn angora.

brown Lincoln/Finn wool and white kid mohair. For the first batch, I tossed the fibers together after I had opened up the locks. I fed the fibers straight onto the in-feed roller for the first two passes, and then ran them through twice more, working for a thorough blend. I prepared the second batch with the sandwich technique. First I carded the brown fleece. Then I sandwiched in the mohair, tore each batt into four strips and carded again, feeding each strip so it covered the drum. The sandwiched batts produced a more thorough blend with fewer passes, although by the fourth pass the first method had caught up and the blends were almost indistinguishable.

Special carding challenges

Some fibers and working conditions require special techniques. Depending on your local humidity levels, static can affect some fibers, like mohair. Static can keep fibers from blending and so you will have to work harder, unless you adjust your methods or change fibers. Where I live, we have humid mornings and dry afternoons, so I card early in the day and spin later. A light spritzing of water on the fibers just before carding can reduce static.

Mohair expands while being carded, so start with a smaller amount of fibers than you think you can comfortably handle. If you don't, you'll notice that each pass on the drum carder or hand cards becomes more difficult as the fluffing fibers fill the teeth.

Silks, especially Bombyx and tussah silks in brick and top form, can also cause problems because of their fineness, even when carded with wool of the same staple length. Silk-based static can make it difficult to control the fibers and their distribution in a blend.

Silk blends smoothly if all fibers are well prepared. For silk, I prefer carders with fine, flexible teeth. I layer the thoroughly opened fibers on the carders and blend with very light, smooth motions. Sometimes I card the coarser fiber first and then sandwich the silk between layers of that fiber before lightly blending.

You can also use a fine silk's resistance to thorough opening as a design element. It is easy to drum card a silk blend which will produce a variegated yarn in which

the heavier sections of silk add both color and texture interest. The silk fiber itself, not just its sheen, becomes the focal point of the yarn.

Blending as you spin

You can also add small amounts of a supplementary fiber to yarn as it is being spun. You can get a similar effect by blending in bits during the last couple of carding strokes—adding fibers during spinning is slow and takes coordination. However, the results in the yarn vary slightly. If you drop your bits in during carding, you'll get small lengths of color (because the fibers are elongated during carding). If you add them while spinning, the color accents appear in dots.

I find that light, fluffy, carded rolags work best for this technique, because the airy and random fiber arrangement more readily accepts the added fiber. While spinning, use your thumb and forefinger to open up a wide drafting triangle with a space in its center. Insert the accent fiber into this space just before twist enters the drafting zone. To anchor the fibers, slide your hand along the yarn, moving away from the orifice and smoothing the surface slightly to catch any loose ends in the twist.

Because you are putting extra air into the drafting triangle, yarn spun this way will be loftier than a similar yarn made from a carded blend. When I made samples for comparison, using angora and wool, the carded blend worked up on size 2 (2.75 mm) needles and the spinning-blended yarn required size 5 (3.75 mm) needles. One of my students got more angora halo from a smaller percentage of angora by adding bits during spinning than she would have by carding the fibers together.

A less tedious version of this technique has been suggested by Anne Bliss. When she was experimenting with mohair blends, Anne made a mohair/flax combination by holding opened mohair locks next to the line flax coming off her distaff and spinning the fibers together.⁵ You can also hold two well-carded and open rolags together in your hand and draw off them simultaneously.

⁵ "Blending Mohair with Other Fibers," *Spin-Off*, Fall 1983.



Blending while you ply

When you combine fibers by plying, the length and strength of the fibers become less important while their elasticity and shrinkage become critical. For example, a crimping and elastic wool may look beautiful as you ply it with a slick kid mohair or cashgora, but the first washing will turn your balanced two-ply into a novelty yarn when the fibers react to the water. However, work up samples anyway—I have successfully used yarn in which the two strands looked like they were draped around each other instead of being plied together. In fact, you may deliberately design your yarn this way if you want to highlight the differences in color or texture (as in a marled yarn) or to emphasize the sheen of the slick fiber.

Sampling method

This brings up an important point: the proof is in the fabric, not the rolag, the batt, or the yarn. I worked up samples to

demonstrate some of the effects which can be obtained by blending natural-colored fibers. My base fiber was a gray/brown Merino fleece. I combined different fibers with the Merino, making both a carded blend and a plied blend for each. The fibers I used as supplements were:

- mohair, white kid
- mohair, gray kid
- mohair, golden brown adult
- silk, tussah top
- silk, Bombyx top
- silk noil, tussah, carded
- silk noil, Bombyx, sliver
- angora rabbit, fawn
- camel down, baby, top
- alpaca, off-white, top
- cashgora, white, carded
- cotton, Acala
- dyed tussah silk and camel down roving, cut bits.

Depending on the fineness of the added fiber, I used either my Louët cotton cards (100 flexible teeth per square inch) or my Clemes and Clemes wool cards (104 teeth

Gull Wings Lace Pattern

Repeat of 7 stitches.

Row 1 (*wrong side*) and all other odd-numbered rows: P.

Row 2: *K1, k 2 tog, yo, k1, yo, ssk, k1,* repeat from * to * across.

Row 4: *K 2 tog, yo, k3, yo, ssk,* repeat from * to * across.

Repeat rows 1-4.

—From Barbara Walker's
*A Treasury of Knitting
Patterns*, page 201.

For abbreviations,
see page 36.

per square inch). I prepared ten rolags of each carded blend and five rolags each of the single fibers, to be plied. Most of the yarns were spun and plied on my Schacht wheel with a 9:1 ratio; I spun the angora and camel down singles at 11:1. I set the yarns' twist by washing the skeins and hanging them to dry.

I use most of my handspun yarns for knitting, so my sample swatches are knitted. All but two of the swatches were worked on size 2 (2.75 mm) needles, because I wanted to observe the effects that blending has on yarn size and yardage, as well as on elasticity and draw-in or looseness.

Each sample contains 39 stitches. I began with five rows of moss stitch (k1, p1 across), followed by a purl row. Then I worked twelve repeats of the "Gull Wings" lace pattern, with a seven-stitch border on each side (five stitches in moss stitch and two in stockinette) and an eleven-stitch stockinette panel in the center. I ended with six rows of moss stitch. To finish each swatch, I pinned it to "as is" size, wetted it, and let it dry. If there was any yarn left over, I kept it attached to the swatch for reference.

To complete my sampling project, I prepared a notebook with locks of the unblended fibers and photos of knitted goods which I have made from natural-colored fiber blends.

Results

The samples show that the yarns differ in yarn diameter, knitting gauge, and the size of the finished swatch, as well as surface texture and loft. Rather than discuss each sample individually, I'd like to highlight some of the effects which I noted.

Most of the swatches are about the same size, averaging $5\frac{3}{4}$ inches wide by $5\frac{1}{2}$ inches long (14.4 by 13.75 cm). The largest sample is the blend with adult mohair— $6\frac{3}{4}$ inches 17 cm square; the smallest contains cut-up bits of silk/camel down—7 inches wide but only 4 inches long 18 × 10 cm). The longer and/or coarser fibers, like adult mohair, alpaca, and tussah and Bombyx noil, caused the fabric to spread horizontally, although the Merino gives these fabrics good vertical and horizontal elasticity.

As one would expect, the gauge differs according to the coarseness or fineness of

the added fibers. The finest gauge is 6 stitches and 12 rows per inch (2.5 cm), for the carded blend of wool and Bombyx silk. The coarsest gauge is 5 stitches and 7 rows per inch (2.5 cm), for the carded blend of wool and adult mohair.

I was surprised to notice that plied blends yielded less yardage (and therefore shorter samples) than the carded blends. The blends containing the finest added fibers (silk, angora rabbit, and cashgora) spun to a smaller diameter and yielded much more yardage in both carded and plied blends. From my ten-rolag batches of fiber, spun as consistently as possible, the various blends produced between 28 and 50 yards of yarn.

Two factors affected the color in the blended samples. First, the wool fleece is shaded in color along the staple. Most of the staples are gray with tan tips. When I blended in white, gray, or brown fibers, the shading in the gray wool produced a pleasing depth of color. However, when combined with the yellow tones of tussah silk, the tan tips and darker fibers look like dirty splotches. Second, some of the wool staples are darker gray or brown. I selected locks carefully, to eliminate possible striping.

The plied samples of the wool plus gray or brown exotic fibers do not have a distinctly marled look; however, the white exotics (Bombyx silk, cashgora, white kid mohair, and alpaca) produced marled yarns. The sheen of each of the white fibers is also more distinctive in the plied samples.

I simulated the look of a plied sample by blending in baby camel down top on the very last stroke of the carding process, after the wool had been fully carded. This very partially carded blend produced a yarn that looks marled but has more yardage than the plied blend.

The texture and hand of the knitted samples were strongly affected by the characteristics of the added fiber. Fibers with strong texture (silk noils) or with a thicker diameter than the wool (alpaca and adult mohair) dominate in both carded and plied blends. In the carded sample of adult mohair with wool, the mohair gives a hairy, harsh feel to the fabric. Interestingly, when the same fiber was plied with the wool, the resulting fabric is softer. Fuzzy fibers (cashgora, Angora rabbit, and kid mohair) give a soft haze to the fabric's surface, for a soft,

drapery cloth that retains the wool's loft. The long and smooth silks subdue the wool's loftiness and add a hint of crispness to the drape while retaining the soft feel.

In general, the wool's characteristics were more noticeable in the plied samples, where the wool's elasticity tends to draw in the sample fabrics—an important consideration when you are planning the yardage and gauge for a project. At the same time, these plied blends produce fabrics with less loft that feel thinner and less full of air. In all samples, the addition of long, sleek fibers (like silk) produced thinner, smoother fabrics, while combinations with down fibers (like camel) resulted in lofty, airy yarns and fabrics.

Of all the samples, I like the carded combination of wool with cashgora best. The rolags drafted smoothly and quickly, and the knitted fabric is soft, airy, and elastic. The stitches are clearly defined, yet the surface of the fabric has a soft halo. The white cashgora tempers the wool's browns to shades of gray-brown. The yarn is strong and crisp enough for fine socks, but when knitted on larger needles it drapes well enough to become a lace scarf. In the same gauge as the sample, the yarn could become an elegant sweater.

Conclusions

Sampling in this extensive way is time-consuming; you probably won't want to do it with every fleece you buy. I value my samples as a reference library. If I want to knit a particular item, I can choose an appropriate blend from the samples. The most enjoyable and beneficial result of sampling for me is that the yarns and fabrics yield inspiring surprises.

While these samples are limited to combinations of two fibers, you can expand your range by blending three or more selections. My favorite three-way blend is white Merino carded with camel down and fawn angora. If you add dyed fibers to your repertoire, you will have endless possibilities.

Experiment and play are the keys to imaginative yarns. The final product results from a complex interaction of the fibers' characteristics, your blending technique, the degree of blending, and the fiber proportions. Thinking about the characteristics of the fibers and of the blending techniques will give you clues about the likely

results of various blends, and will guide you to their optimum uses. But don't be afraid to stretch and challenge those qualities—you may find just the yarn you want for a particular project, or a yarn that inspires you to design something perfectly suited to its character. ♦

Carol Rhoades blends fibers for most of her knitting yarns, and blends literary studies into her life by comparing the novels and travel literature of Swedish and British women writers. She lives in Austin, Texas.

Experiment and play are the keys to imaginative yarns.

Resources

Most issues of *Spin·Off* have examples of yarns and finished goods produced with blended fibers, although specific blending techniques are not always discussed.

Bliss, Anne. "Blending Mohair with Other Fibers." *Spin·Off* 7, no. 3 (Fall 1983): pages 43–44.

Irwin, Bobbie. "Scarves in Variegated Yarns." *Spin·Off* 11, no. 4 (Winter 1987): pages 53–54. Carding techniques for producing variegated yarns from natural-colored wools.

Lynne, Erica. *Angora: A Handbook for Spinners*. Loveland, Colorado: Interweave Press, 1992. See pages 47–57 for a thorough discussion of blending Angora rabbit with other fibers.

Nissen, Beverly. "Using a Drum Carder: Part II, Blending." *Spin·Off* 19, no. 2 (Summer 1995): pages 36–45.

Patrick Green Carders, Inc. "Carding Notes."

Ross, Mabel. *The Essentials of Yarn Design for Handspinners*. Kinross, Scotland: Mabel Ross, 1983. See pages 32–35, 41, and 85–87.

Royce, Beverly. "Exotic Fiber Blends." *Spin·Off* 9, no. 4 (Winter 1985): pages 43–45.

Walker, Barbara. *A Treasury of Knitting Patterns*. New York: Charles Scribner's Sons, 1968.

Angora/Merino/Silk Scarf



by Carol Huebscher Rhoades

Starting with Merino/silk top, Carol blended in chocolate angora to produce this delightfully colored, soft yarn. Although Carol usually plans her project before she spins, this endeavor evolved in different directions as it progressed.

THE YARN USED in this scarf was originally designed to be a three-ply for knitting into a lacy baby sweater. Two source preparations were chosen: white Merino/silk top (50/50 blend) and chocolate angora. I blended the fibers on small cotton carders, then spun the rolags with a long draw into a fairly fine yarn. I tried to keep my drafting triangle wide open so that, as New Zealand spinner Margaret Stove suggests, air surrounds each fiber and the yarn still feels light and airy, even if very fine.

Unfortunately, I ran out of angora at the end of the first bobbin-full of singles. When I bought more angora, it was slightly darker than the original; this didn't matter to me because the shades would blend in the finished yarn.

While I was carding the rolags with the new angora, I realized that my friend's baby would outgrow the sweater before we would have cold enough weather for him to wear it comfortably. I was also running out of energy for carding and spinning enough yarn to fill the three bobbins I needed to make my balanced three-ply yarn. Instead, I made a 650-yard skein of two-ply yarn that weighed $2\frac{3}{4}$ ounces (78 g).

Inspired by Sammy Eber's vest on the cover of the Winter 1990 issue of *Spin·Off*, I left the skein out to admire while I tried other angora blends, such as camel down worked into fawn angora. The use for my yarn finally became clear when I saw the lace scarves in *The Book* by Lang Yarns.

My scarf, which is also wide enough to serve as a shawl, was knitted on size 2 (2.75–3 mm) needles. I was surprised to discover that it passes through my wedding ring! ♦

Carol Rhoades presents her thought process for making two-component blends in the article on pages 66–73 of this issue. If you have access to back issues of *Spin·Off*, you can also check out her wool/angora scarf (Spring 1990, page 37) and a collaboration with Donna Coates Rogers, which produced alpaca/silk/wool mittens (Fall 1992, page 95). Carol also translated Susanne Pagoldh's *Nordic Knitting* (Love-land, Colorado: Interweave Press, 1991); her Swedish cap—made of Swedish Pällsau wool—showed up in Spring 1992 (page 89).

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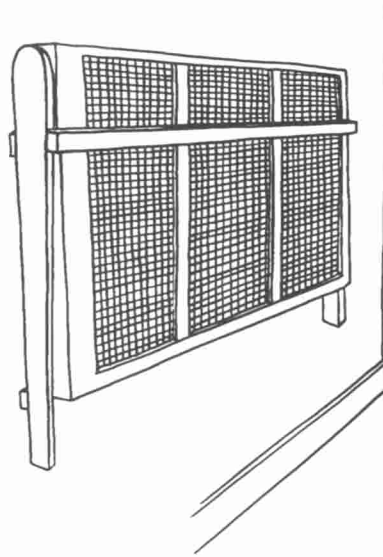
Folding Drying Rack

by Jackie Erickson-Schweitzer

WHEN I BEGAN SPINNING a short time ago, I doubted that I would ever want to start with raw fleece. However, it didn't take me long to progress from prepared fiber to the freedom of scheming and creating my own. When I brought home my first fleece and washed it, I took over the family patio table for drying. My husband, Johnny, had been very supportive in the past. But when he approached me the next day with, "Are you going to have any more of that stuff?," I thought I was doomed. Instead, he offered to design a practical way to dry fleece within our limited space.

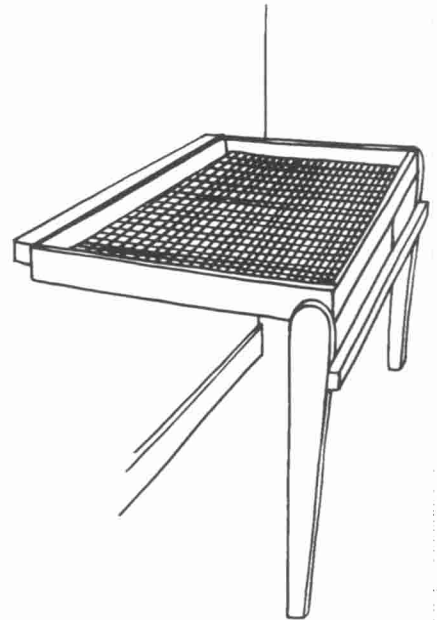
The drawings show what he came up with. In its storage position, the drying rack folds flat against the wall, secured by a window latch (a screen hook-and-eye would also work). In use, it folds down from the wall. The table portion swings on a piano hinge, the front legs swing down as one unit, and with one hand you support the cross-board between the legs until the legs land on the floor. The table is fitted with a plastic fluorescent lens for a 2-foot by 4-foot (60 by 120 cm) light fixture. The lens is 1/2-inch (1.25-cm) open gridwork, which supports the fleece while allowing plenty of air circulation. The grid is secured with strips within the inner lip of the frame, and supported around the sides, as well as underneath in two places along its length. The enamel-painted wood resists moisture.

Although not unique in concept, I wanted to share this because it works so well for me. The air circulation is a big bonus, encouraging faster drying in our humid climate. The rack sets up like a snap, and is unobtrusive when not in use. I can even use it for other tasks, like drying a hand-knitted sweater.



Above: For storage, the rack folds up against the wall. It's held in place by a window latch.

Right: For use, the drying rack folds out. It's attached to a stringer on the wall by a piano hinge.



The basic materials are all available at the local hardware or home building store. Although my husband used some tools that people don't usually own (like a planer and a router), that was because he was cutting wood he already had to the needed sizes. He also tapered the legs, something that is not necessary to the functionality. It would be even easier to construct this idea in pre-cut lumber. ♦

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About Wool

by Nola Fournier and Jane Fournier

THE TIME, skill, love, and care invested in the creation of handspun textiles demand the use of the best raw materials available. One of the most important components of craftsmanship is a sound understanding of basic materials. Without this knowledge, the full potential of a medium cannot be realized. The potter selects his clay according to his needs, the woodworker his woods, and so it is with the handspinner.

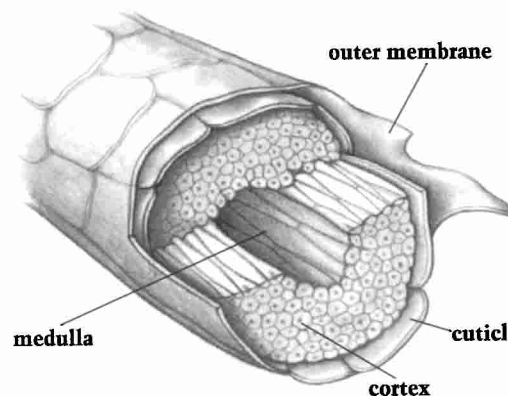
Wool is one of the most versatile and varied fibers spinners have used throughout history. It has contributed to the comfort and survival of humanity for thousands of years. Although today it accounts for only 5 percent of the world's fiber consumption, it remains an important trading commodity. The earliest fragments of wool fabric, dated to 4000–3500 BC, were found in Egypt. A German archaeological site yielded a sample that has been dated to 1500 BC. Other fragments of rough, coarse, wool fabric have been dated to 1300–1000 BC. With good management and some luck, wool will continue to be a significant fiber for many thousands of years to come. Let's take a look at some of its qualities so that we may appreciate its role in history and in our hands.

A beautiful fleece in the hands of a sensitive and knowledgeable spinner will be transformed into a superb yarn. The same fleece may become a most inappropriate and disappointing yarn if its natural characteristics are ignored. Nonetheless, the best spinner in the world cannot produce wonderful yarn from poor or mediocre fleece.

Wool structure

Wool is an animal protein (keratin) fiber. The outer sheath, the cuticle, makes up about 10 percent of the fiber, and the inner

portion, the cortex, about 90 percent. Magnification shows the fiber to be elliptical in cross section and reveals that a thin but tough protective membrane (epicuticle) covers the cuticle itself, a single layer of cells overlapping at the edges to form scales that point toward the tip of the fiber. Long-wool fiber has long, thin scales with very little overlap, making it smooth and shiny. Fine-wool fiber, on the other hand, has an irregular surface which breaks up reflected light, giving it a non-lustrous but brighter appearance.



Cross-section of wool fiber.

Within the cuticle lies the cortex, which is composed of two kinds of long, spindle-shaped, closely packed cells which lie side by side. The cortex forms the greatest part of the fiber mass, and its bicomponent structure is responsible for the fiber's waviness.

Inside the cortex, if present at all, is the medulla, a latticework of air-filled cells. Fine-wool fibers have little if any medulla whereas those dull, chalky, coarse fibers found in some wools may be as much as 90 percent medulla. The more medulla in a fiber, the less its strength and affinity for dyes.

Growth

Like all hair fibers—human hair included—wool grows out of the skin through follicles, narrow channels that protect the fiber as it forms and hardens. As it emerges through the skin, the fiber is lubricated by wax secreted by the sebaceous gland attached to the follicle. The fiber grows at different rates throughout the year according to the ratio of day to night and the amount of available feed.

Here is an experiment for you to try. Take a single wool fiber and hold it straight between your two hands. Close your eyes and move one of your little fingers (the little finger is usually more sensitive than the others) along the length of exposed fiber. Now move your finger back in the opposite direction. Does the fiber feel rougher in one direction than the other? If so, what you feel are the scales on the fiber surface. They are not visible to the naked eye but can usually be detected by this method. If you don't feel them, try again with a coarser fiber. The scales act to direct moisture and dirt away from the animal's body and they also play a major role in wool shrinkage.

Wool characteristics

Wool is *strong* and *durable*. Although the individual fibers are the weakest of the natural fibers and much weaker than most synthetic fibers, wool nevertheless creates a sound and lasting fabric. Wool's remarkable springiness permits its fibers to be bent and folded repeatedly without breaking.

Wool is *elastic*. When dry, it can be stretched up to another third of its length—two thirds when the fibers are wet—and still return to its original size when released. The extension and recovery of the visible crimp of the fibers and similar stretching and recovery in the molecular structure of the wool fibers make this elasticity possible.

Wool is *warm*. A garment's warmth depends on several factors; the still air enclosed in the fabric, the still air enclosed between the fabric and the skin, and the heat generated when moisture is absorbed. The rough surface of the wool fiber, with its scales and crimp, provides ideal conditions for trapping air.

In addition, wool is *hygroscopic* (absorbs water readily); it gives off heat in

return. In fact, wool can absorb up to one-third its weight in moisture without feeling damp. Under normal atmospheric conditions (65 percent relative humidity), about 14 percent of the fiber weight is water. If the moisture in the air increases, wool can continue to absorb another 20 percent of its dry weight before the wearer feels damp.

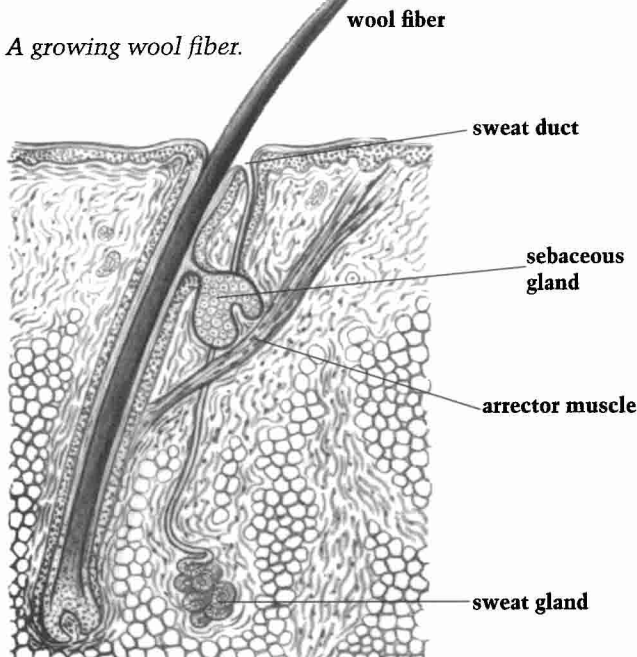
*The best spinner in the world
cannot produce wonderful yarn
from poor or mediocre fleece.*

Wool is naturally *flame resistant*.

Although it will ignite, it will not flare or continue to burn when the source of the flame is removed. Because it does not melt when burned, burning wool does not stick to skin as some synthetics do.

Wool fiber (like other animal fibers) moves more readily in one direction than the other. This phenomenon is called *differential friction effect* (DFE).

A growing wool fiber.



Try another experiment. Ask a friend to hold a single wool fiber extended between the thumb and index finger of each hand. With your index finger, stroke the fiber several times from left to right. Observe what, if anything, happens. Now, with the fiber still being held straight, stroke it from right to left. Can you see the fiber moving in one direction and not the other? When the fiber is rubbed, it travels toward its root end. The edges of the scales, which face toward the tip, catch against the adjacent surfaces, making it easier for the fiber to travel toward its root end.

This property can be an advantage or a disadvantage, depending on your point of view. Most of us have had some experience with a sweater inadvertently popped into the washing machine. It went in soft and fluffy at size 12 and emerged after its adventure with moisture, heat, and agitation as a blanket-style garment, now size 8. For the felter however, this is the property which makes the craft possible. DFE allows the fibers to become entangled and matted in a dense, compact configuration. Movement of the fibers causes them to work toward their root ends, and the scales catch onto other nearby fibers so that they are unable to return to their original position when the agitation stops.

Pilling is the formation of tiny balls of fiber on the surface of a fabric. It occurs on areas of a garment that are subjected to abrasion, as where the sleeve rubs against the body. If you unravel a pill, you will find that the component fibers are relatively long. Rubbing eases the fibers out of the fabric and then rolls them into little balls. They are held on the fabric by longer fibers that have one end firmly anchored in the fabric and the other locked into the pill.

Wool pills can be easily removed by simply pulling them off the surface of a

garment because the fiber length is limited. In synthetic fabrics, in which the fiber may be meters long, removing pills is more likely to damage the structure of the fabric. The more firmly the yarn is spun and the smoother the yarn, the less the likelihood of pilling.

Shrink-resistant wool is much less likely to pill than untreated wool. Several processes have been devised to add shrink resistance to wool fibers. The earliest industrial methods removed or reduced the projecting edges on the surface scales of the fiber, but they were found to cause significant fiber damage. Later methods include filling the cavities between the edge of the fiber and the tip of the scale with synthetic polymers, smoothing the fiber's rough, jagged surface.

Now that many people expect their woolen garments to be machine-washable, the International Wool Secretariat has determined a strict standard that can be used to measure the success of any shrink-resist process. Fiber or garments labeled *Superwash* must comply with this standard and can safely be machine washed. Recently, superwash wool top has become available to handspinners.

Fineness measurement

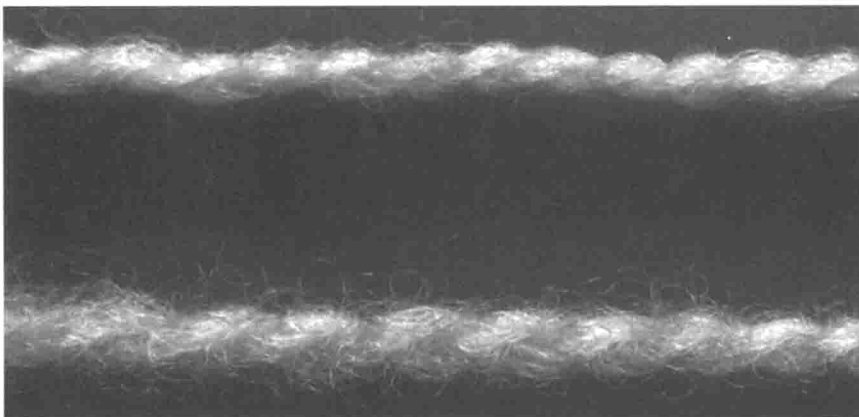
The fineness of a fleece from a healthy sheep will tell you much about the softness and wearability of the wool. Generally, finer wool feels softer and wears less well compared with coarser wool.

Handspinners use two primary systems to describe the fineness of wool fibers: micron (μ) count and wool quality numbers. The difference between the two is that the micron count is a physical measurement whereas the quality number is a subjective assessment. It's helpful to be familiar with both sets of terminology.

In New Zealand and Australia, wools are classified for fineness by micron count, which is an estimation of a fleece's average fiber diameter. A micron is one-millionth of a meter (or a thousandth of a millimeter). The lower the number, the finer the fleece.

In Britain and the United States, wool quality numbers are used. This system originated in the worsted industry in Bradford, England, and is sometimes referred to as the Bradford count or spinning count. It is based on the maximum number of

Top: Worsted yarns are spun from long fibers of a similar length lying parallel to each other. **Bottom:** Woolen yarns are spun from rolags, and the fibers are jumbled up in the yarn.



skeins, each 560 yards long, that can be spun from one pound of fleece. The higher the quality number, the finer the fleece—a 36s fleece is quite coarse and an 80s is very fine. Taking an 80s Merino as an example, this system implies that it is possible to spin 80 skeins, each 560 yards long, from one pound of the fleece. In reality, however, it is most unusual to spin to the maximum count of the wool.

To compare the two systems, an 80s Merino is roughly equivalent to a measurement of 18 μ , whereas a 44/46s English Leicester measures about 36 μ .

Yarn types

There are two main types of wool yarn, worsted and woolen. They are determined by

- the type of wool used to spin them;
- the preparation of that wool;
- the way the wool is spun.

Worsted yarns are spun from long fibers of similar length lying parallel to each other. They are usually made from longwools or fine wools, seldom from down-type wools. To ensure a parallel arrangement of the fibers and to remove any short fibers from within the staple, one of the combing methods must be used to prepare the wool for worsted spinning. As the yarn is spun, the drafting zone, where the fibers are attenuated immediately before they are twisted, is kept free of twist (in other words, the drafting of the fibers is completed before they are twisted) and the yarn is smoothed with the fingers to encourage protruding fibers to tuck themselves into the yarn.

Worsted wool is smooth, firm, and strong. The finished yarn has a characteristic sheen, especially when spun from a lustrous fleece.

Woolen yarns are spun from rolags. The wool is usually shorter than that used for worsted preparation. The short and long fibers of the fleece are carded together so that they are evenly prepared and organized into a manageable form. Because they are spun at right angles to their orientation in the rolag, the fibers will be jumbled up in the yarn, trapping plenty of air inside. The long-draw drafting method also retains as much air as possible between the fibers. Unlike worsted spinning, the drafting and the twisting take place at the same time when spinning a

woolen yarn. Woolen yarns are fluffy, soft, warm, and lofty.

In addition to true worsted and woolen yarns, there are any number of intermediate combinations of preparation and spinning methods. Many handspinners spin what we call worsted-type or semi-worsted yarns. Flick-carded fiber, which does not truly remove all the short fibers, falls into this category. Drafting drum-carded or commercially carded fleece draws out the fibers so that they are lying nearly parallel, and these preparation methods, too, can produce a worsted-type yarn which will be airier than a worsted yarn but smoother than a woolen yarn of the same fiber.

All wool . . . can be satisfactorily used for one purpose or another, but none can be satisfactorily used for every purpose.

Types of fleece

Sheep must surely produce a greater variety of body coverings than any other fiber-producing animal—almost like humans, in fact! Our hair comes in a variety of color, length, and diameter (from coarse to fine); it can be straight, very curly, or anywhere between these two extremes. And so it is with sheep's fleeces, which vary in color, length, fiber diameter, and curl or crimp pattern.

All wool, whatever its characteristics, can be satisfactorily used for one purpose or another, but none can be satisfactorily used for *every* purpose. Sheep of different breeds offer different types of wool, and the knowledgeable fiberworker can make use of these differences to achieve particular objectives. First, however, it is necessary to be familiar with the variety of fleece types and their characteristics.

For the purposes of our discussion, there are three main types of wool from which a spinner may select:

- fine wools
- longwools (referred to in New Zealand as Crossbreds)
- down wools

Look at the fine wools for *softness*, the longwools for *luster and strength*, and the down wools for *bulk without weight and maximum elasticity and resilience*.

Fine wools. This group is characterized by fine average fiber diameters—50s to 90s (33μ to 17μ)—which generally means that fine wools feel softer than the other types. It provides great yarns for knitting and crocheting, baby wear, and fine adult garments in which the soft handle or feel of the garment is of high importance. Fine wools blend well with other fine fibers—for example, silk, angora, or kid mohair—and produce woven fabrics with superb draping qualities. Fine wools felt readily. They have traditionally been worsted-spun, that is, spun into a smooth yarn from combed fiber, and are usually regarded as being “bright” in appearance—like sugar, as opposed to household flour.

Longwools. Longwools have large average fiber diameters, making them very hard-wearing but harsher to the touch than fine wools. Some of the finest of the longwools are suitable for heavier knitwear and outer garments, such as jackets and heavy sweaters, but most are best suited for use in carpet yarns—that is, to make rugs, wall hangings, and upholstery. The stronger, very lustrous types of mohair will blend well with some longwools. Longwools can

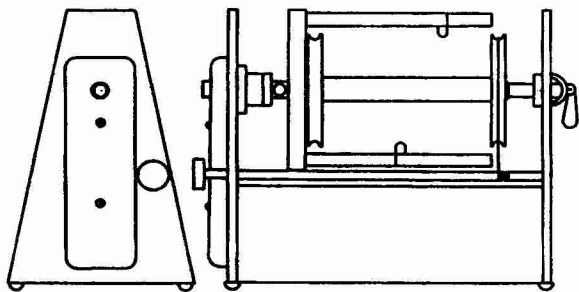
be worsted-spun but are ideally suited to semiworsted spinning, which requires long, sound fiber. Longwools are lustrous, and some have quite a silky handle.

Down wools. Down wools are characterized by a very well-developed spiral crimp that gives the wool exceptional elasticity. They have traditionally been used for medium- to lightweight knitwear yarns, hosiery, blankets, and tweeds. The spiraling form of the down-wool fiber confers crush resistance on woven fabric. Because these fleeces are usually shorter in staple than longwools and most fine wools, they are usually woolen-spun. The springy nature of the fiber results in a full, round yarn. Its lusterless appearance may be described as “chalky.” ♦

Jane Fournier is familiar to Spin-Off and PieceWork readers for her wide-ranging fiber expertise. Nola Fournier is one of New Zealand's most knowledgeable and talented spinners. Together, they led Interweave's 1995 New Zealand trip and have written In Sheep's Clothing, which will be available from Interweave Press in late December.

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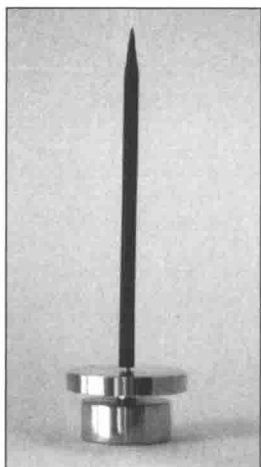
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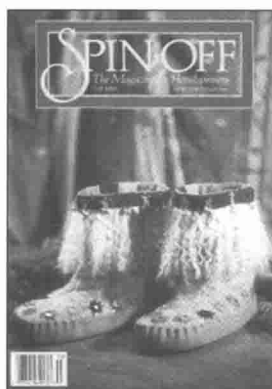
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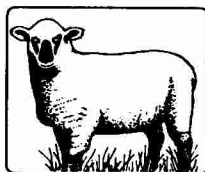
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Spinning with Kids

Raising Youngster Spinsters

by Jan Brydon

AT ZIA MIDDLE SCHOOL in Las Cruces, New Mexico, sixth-grade art teacher Susan Bean carefully tends some budding new spinners. Her curriculum plants seeds of interest in a range of art forms, from paint and pastels to calligraphy and clay. In the past three years, she has seen fiber techniques take root and grow.

I dropped by the art room at noon one day—lunch hour. Between forkfuls of salad, teaching assistant Lorraine Davis handed out tapestry needles, untangled wefts, and gave advice on half-finished projects.

"Some kids bring a sack lunch to class, then stay through the lunch hour to work on their fiber projects," she told me. "Others come at lunch and ask if they can work."

During their month-long fiber study, students learn carding, spinning, dyeing, felting, and weaving; the qualities of various natural fibers; the importance of good technique; and the fun of textile design.

Susan believes that "the most important thing they learn is an appreciation of their own clothing and its history, and an appreciation of other cultures, where hand-

Above right: In Colorado, one of Mary Watters' summer program students spins on a wheel. **Below:** Sally Jo Daniels' students saw her spinning for relaxation and asked to learn.



made textiles are not only worn every day, but are an important part of the local economy."

Many of her students, she points out, have family ties to surrounding cultures—in Mexico and Central America to the south and in the Navajo country to the north. They represent a broad spectrum of interests and abilities, and include those who are learning English as a second language and those with learning and developmental disabilities. Susan Bean has found that textiles offer a touch-and-grow approach to learning that appeals to everyone.

Since spinning and weaving techniques can be taught by demonstration, students not yet comfortable with English can learn by watching and doing. One student who spoke no English wove three cardboard-loom pockets, three inkle belts, and three small tapestries. Handicapped students often find that touching and manipulating fibers is stimulating or comforting.

Although a varied student body presents challenges, Susan says that the biggest difficulties to overcome are the numbers (189 students in six class periods each semester) and the limited time (45 minutes per class period). Organization is her key.

During the first two days of fiber study, students view two film strips which introduce fibers, weaving techniques, and some history.¹ Natural fibers, handspun yarn, and handmade textiles are displayed on posters in the classroom.

Next students learn to weave pockets on 4-by-5-inch 10-by-12.5-cm cardboard



¹ "Weaving," produced by Educational Dimensions, and "Arco del Sol," produced by Crizmac.

looms. While they are busy perfecting their techniques, Susan begins to teach small groups the art of spinning. Using donated fleece which she has washed and skirted ahead of time, Susan shows students how to tease and card. Her emphasis is on straightening out the fibers and removing as much trash as possible—and on not grating together the teeth of the carders. She then shows the students how to carefully lift the fleece from the carders and roll it into rolags on their legs. She explains that most students find switching the fleece from one card to the other is too difficult, so she skips that step.

Moving to drop spindles, Susan uses a two-step approach. First she has students pinch the yarn and twirl the spindle to build up twist. Then they hold the spindles between their legs so that the twist doesn't escape while they carefully draft the wool and let the twist run into it. They repeat, *pinch, twist, hold, draft*. Using this method, students can concentrate on drafting without having to race ahead of the spindle.

Students learn properties of wool by making small felt beads or buttons, which they may use later to decorate a weaving. Here the students encounter dyed fleece, obtained from a spinner who was cleaning her closet. Small amounts of fiber are repeatedly squirted with hot soapy water, rolled between the palms to form balls, and dipped into cold water until they have felted. Egg cartons make excellent storage containers for these beads—easy to close up and stack up out of the way.

This year, students experimented with natural dyes (onionskins and cream of tartar, boiled in water) and with chemical dyes (Kool-Aid). Three consecutive batches of wool were dyed with onionskins and their colors were compared. Felt balls were dropped into jars of Kool-Aid and examined each day. Students were amazed to discover that after five days all the Kool-Aid color was in the felt and the water was perfectly clear!

"While I designed the curriculum to appeal to the average student, there are always those who excel and need additional challenges," Susan says. "I always have projects ready for students who want to advance." Cream-of-the-crop projects include weaving on inkle, tapestry, and Friendly looms, as well as spinning on a wheel. Susan was able to obtain a 1970s-vintage

California bulk spinner with a wide treadle and a 1½-inch (3.75 cm) orifice. The wheel is big and sturdy enough for one person to treadle while the other drafts and spins—without the two spinners getting in each other's way.

Susan says that teaching fibers would not be possible without the support of the school administration and the members of Las Cruces-area fiber guilds. Administrators have helped obtain money for equipment. Area spinners and weavers have donated raw fleece, fiber samples, and scraps of dyed fleece. They have loaned hand-spun, handmade articles for show-and-tell and have given demonstrations. Susan says that she is careful to cultivate this relationship, without demanding too much. "I teach this unit twice a year, for a total of two months. Even two days a year is a lot of time to ask someone to volunteer. I hope that if I don't abuse these contributions, guild members will continue calling me to share new ideas or perhaps articles that they have."

Some day, former students may be among the volunteers. Even though it's forbidden, students sneak their weaving out of class to work on at home. Several students confided that they had made spindles so they could spin at home. "At first I thought spinning was hard," said one. "But now I think it's easy and fun." ♦

Jan Brydon, of Las Cruces, New Mexico, keeps an especially watchful eye on the community aspects of spinning in her region. She also wrote about the organization of a regional spinners' group, in the Winter 1990 issue of Spin-Off.

Resources

Fibers and dyes. Local spinners are the best source of fibers. They often know where to find inexpensive fleeces, and may be glad to donate odds-and-ends. Susan offers extra credit to students who bring in fibers or natural dye plants. "Don't be surprised if one of your students has a pet Samoyed, or if one of their neighbors raises llamas," she says.

Equipment. Two years ago, Susan wrote a grant proposal and received funding from the Las Cruces Teachers Center to purchase equipment. She has also sponsored aluminum-recycling drives and channeled the proceeds into the classroom. Members of local guilds may have old equipment

sixth-grade
art class

they are willing to donate or sell for a reasonable price (donations to schools are tax-deductible). Last, but certainly not least, is do-it-yourself. Students can make their own spindles, using dowels and hand-fashioned clay whorls.

Educational suppliers. The following educational suppliers carry equipment, books, and audio-visual teaching aids related to spinning:

Dick Blick, PO Box 1267, Galesburg, Illinois 61401.
Sax Arts & Crafts, PO Box 51710, New Berlin, Wisconsin 53151.
NASCO, 1524 Princeton Avenue, Modesto, California 95352-3837
Educational Dimensions Corp., PO Box 488, Great Neck, New York 11022.
Crizmac Art & Cultural Educational Materials, 3316 N. Chapel Avenue, Tucson, Arizona 85716.

Okay,
let's do
it all!

by Mary Watters

Dear *Spin-Off*,

It had been a long spinning and weaving dry spell for me. The inspiration came out of nowhere. I was pondering what to teach for The Summer Enrichment Program (a college-based experience for gifted and talented kids at the University of Northern Colorado in Greeley) when it hit.

As a novice teacher, spinner, and weaver, I was blissfully oblivious to how much work my brilliant idea would entail. It wouldn't be enough if we simply explored spinning and weaving. We would also make our own spindles and looms—I stopped short of thinking we would make hand cards out of teasels. Having a hefty surplus of mohair from my Angora-goat-herding days, I was ready to roll.

What a thrill for me when my students' faces lit up with a sublime lust for mohair, fingers tentatively teasing the locks into wondrous puffs. The moment brought back fond memories of my initial infatuation with Angora goats, a time when I dreamed of spinning alfalfa into money. How happy I was when the boys in my classes didn't turn up their noses and say, "This is girls' stuff!"

I had briefly discussed Gandhi's commitment to spinning, and also told about the sacred nature of spinning and weaving among men in the Hopi culture. Maybe that helped, but it seemed like the fiber and the process sold themselves.

We picked and carded by hand. We drum carded with zeal. We began to spin, using just our fingers. One innovative young man solved the problem of back-spin by standing in front of the fan and spinning, while the flowing air gently untwisted his rolag! We went on to the Navajo method of rolling fiber on our thighs—several Dine students who were participating helped us with this. The other stu-

dents' engagement seemed to renew the Native American students' interest in their traditional craft, which they may have taken for granted. In response to a question about whether or not her grandmother was a weaver, one of the girls replied, "Doesn't everyone's grandma weave?"

When it was time to make drop spindles, I ran into my first technical difficulties. We tapered our dowel spindles by sharpening them in the pencil sharpener and then sanding them. I had found brightly decorated coasters to use as whorls, but they were much too light to maintain rotation. So we weighted them with very large washers, and, well, we had to use gum to keep the washers centered so the spindles wouldn't wobble.

Many of my students were natural spinners and got off to a much better start than I did ten or so years ago. Their product was wonderful—everything from the thinness of spider silk to the thickness of bungee cord. The drop spindles were the biggest challenge, and it was rewarding to watch the students get over the frustration hump and turn into spinners.

I brought my wheel to school, and there was usually a line of kids eager to get started on it. The drop spinning and wheel lessons were labor-intensive, since I worked with everyone individually. With approximately forty students, the Suzuki method might have been the way to go!

We dyed our yarn and some rolags with Kool-Aid, using the environmentally appropriate method of solar dyeing in black plastic garbage bags. The results looked tie-dyed, and everyone loved it.

The entire process—carding, spinning, and dyeing—was like magic to them. What a joy this was to share. We plied, blended, and spun the rainbow-dyed mohair.

gifted kids'
residential
summer
program

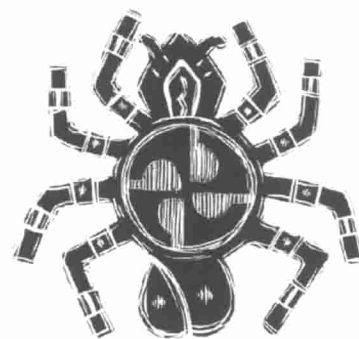
Soon it was time to weave, and we made small looms out of cardboard. Shuttles? Fashioned out of everything from paperclips to pencils. Teachers reported that my students were weaving in their classes. Who would have thought that Nintendo-minded, hip kids of the nineties could go for something like this?

I provided supplementary yarns and fiber for weaving, so fabrics were hybrids from handspun and commercial sources,

while other students (the purists) wove only with yarn of their own spinning.

The workshop only lasted two weeks, and we still managed to make paper at the end. I told myself that in the future I would take it easy and break the curriculum into categories—like advanced spinning, natural dyes, backstrap weaving, cardweaving, and the like to keep it simple!

May spider grandmother bless your work.



AS A RELATIVE NOVICE, I was a little intimidated when I was asked to demonstrate spinning at our local grade school. Gambell is only thirty-eight miles from Russia, but two hundred miles from the Alaska mainland. As a result, change has come slowly to this part of the world. Many people still hunt and fish for much of their food and Yupik remains their first language.

Although the children are familiar with walruses, seals, whales, and dogs, many other animals are foreign to them. My cat, for instance, never fails to draw a crowd.

To help the students make connections between animals and fibers, I wanted to show more than the process of turning raw wool into yarn. I prepared a "hands on" fiber display, and mounted a picture of the plant or animal which produced the fiber next to each sample. It would have been best to have a color photo for every picture, but I was limited by my time frame and the island's resources. Still, the school's encyclopedias enabled me to complete the display, even if some pictures were not as sharp as I would have preferred. Fortunately, I was able to locate a small sample of qiviut, or musk-ox down. I was pleased, because I wanted to include an Alaska animal.

My goal was to make this display both fun and educational, so I included my cat and dog. The cat protested at combing time, but her fur spun into such beautiful, soft yarn that I was tempted to continue the abuse.

In all, the display included sheep, Angora goat, Angora rabbit, alpaca, camel, qiviut, cotton, flax, silk, cat, and dog.

I demonstrated for the kindergarten and the fifth-grade classes. The kindergart-

ners—a shy group, who did not ask many questions—were assisted by an aide who translated into Yupik.

The older students, on the other hand, were outgoing. Their teacher told me that they had read a story involving a boy trying to spin plant fibers with a drop spindle. So I brought my drop spindle with me.

We talked about the display and they asked many questions. I demonstrated carding and then spinning on the wheel, explaining the reason for each step. Then I demonstrated on the drop spindle, relating the tool to their story.

To help them understand that spinning yarn is nothing more than putting twist into fiber, and that spinning wheels and drop spindles are only tools that help us do this, I pulled and twisted a batt of carded wool with my fingers until I had a small piece of yarn. This really helped them grasp the concept.

I also brought in an assortment of tools—a niddy noddy, a flicker, and a small metal dog comb. And I showed them a sweater and pair of socks made from handspun.

The project was a success and I enjoyed myself. Since then, several more teachers from both the high school and grade school have asked me to visit their classes.

I would recommend school demonstrations to anyone; the children were fascinated. My equipment is fairly heavy-duty, so I let the fifth-graders take turns spinning, trying the drop spindles, and winding skeins on the niddy noddy.

Some great discussion starters are: "What other fibers could we spin?" and "Now that we have yarn, what are some things we can make with it?"

Be sure to take a photo of a spindle

Spinning at School

by Amy Foley

demo for
Kindergartners
and fifth-
graders

wheel—the students will all want to know what Sleeping Beauty pricked her finger on! ♦

Amy Foley and her husband live in Gambell, Alaska, an Eskimo village on Saint

Lawrence Island, where he is the language arts teacher at the high school. Before their move, Amy was assistant costumer for several theater groups, including the Anchorage Opera. She has enjoyed working with fiber since she was very young.

Teaching Kids

by Sally Jo Daniels

computer
teacher
intrigues
fourth-
graders

I TEACH (COMPUTERS) at a private elementary school. Sometimes, when things are going well, I spin on one of my handspindles. This has elicited little interest from most of the children, but a few fourth-grade girls asked me to teach them.

Since I do a lot of demonstrations and living history, I had toyed with the idea of teaching children to spin. I have tried the slice-of-potato-on-a-pencil and found it wanting. Homemade drop spindles tend to be irregular, heavy, and time-consuming. I gave beginners pencil roving, so they wouldn't have to draft; it proved boring, and broke too often because of heavy spindles and insufficient twist.

I needed a spindle that was cheap, easy to make, and totally foolproof in operation. *Ha!* With the inspiration of *Spin-Off*, I had it. My kids would learn to spin *horizontally!*

I cut about eight inches (20 cm) from a coat hanger and bent the tip into a hook. I wrapped a bit of adhesive tape around the wire, to give it "tooth" to hold the yarn as it was wound on. I drew a spiral on the tape to help the children remember to spin in the same direction each time.

For the lesson, I had lovely, long-stapled fleece from Edith Stevens in Barnesville, Minnesota. I showed the children how to brush out the locks with their own plastic-bristled hairbrushes. Then, sitting on the floor, with the brushed lock in the left hand and the spindle in the right, they hooked a bit of the fleece and began to spin—very slowly, very controlled. If the

twist got into the fiber supply, they simply tucked the spindle under their right arm and had two hands free to straighten out the yarn. I wish you could have seen it—three little girls making yarn on their first try.

As they became more confident, I added to their repertoire: joining a new strand, and rolling the spindle on the thigh. By the end of the hour, each had spun about an ounce of respectable singles.

My final brainstorm concerned the problem of, "Now I have some yarn; what do I do with it?" I made knitting dollies (or knitting spools), using a 4-inch (10-cm) length of the foam made to insulate water pipe and four finishing nails for each. Another nail or bit of wire served as a needle. The girls could use the yarn directly from their spindles, thus eliminating plying, skeining, and other twaddle.

On the Monday after the Friday class, one of the girls showed me the bracelet she had made. Only it wasn't a bracelet; it was a wrist distaff, like the one she had seen me use, and she was hungry for *more fiber!* Our ranks have a new convert, and I have a crafts club for next year.

I hope others will find these ideas useful. Low-cost materials and instant success are the keys to making our craft accessible, particularly to young people. ♦

Sally Jo Daniels lives in Lake Worth, Florida.

A Special Interest Group

by Judith Towers

MADE OF COTTON novelty yarn, it was red and orange and yellow and turquoise and white, tied to a bamboo rod and hung on the wall. I appreciated my first "real" weaving for a number of years after that 1960s college crafts class, until one day I realized those threads resembled a dishrag instead of a wallhanging. Significantly, however, it was my first piece of cloth and when I made it, I knew instinctively that I wanted to

weave.

Several years and many cardboard looms later, I began to call myself a weaver. Crowded into my middle-school art classroom are four inkle looms, two table looms, two rigid heddle looms, a Navajo loom, a 42-inch (107-cm) floor loom, and a cabinet full of tongue-depressor and craft-stick rigid heddle looms, designed to tie students to their tables while they weave (useful devices for twelve-year-olds!).



I hoard heavy cardboard to use for small, portable looms. Each year, as many as 250 students complete a woven pouch as part of their sixth-grade exploratory art class. There is keen competition to finish early, so time can be spent on the more inviting wooden looms around the room.

After twenty-eight years of teaching, it still warms my heart when former students casually mention, years later, "You know that weaving project we did in sixth grade? Well, I've still got mine."

Last winter I wanted to offer an opportunity to eighth graders who couldn't fit art into their schedules. So I planned to meet with a "special interest group" which would explore handspinning and natural dyes. We met for six sessions, limited by the school's schedule to thirty minutes each. We teased and carded wool, spun on twisty-sticks made from coat hangers, tried our hands at an Ashford wheel, brewed a new dyepot each day, and incorporated our handspun walnut-, turmeric-, marigold-, onion-skin-, brazilwood-, indigo-, and cochineal-dyed fleece into cardboard-frame weavings.

Emily Monroe, my student assistant during the workshop sessions, was concurrently working on a project for the Virginia Junior Academy of Science, a division of the Virginia Academy of Science, an organization which discovers and encourages scientific aptitudes in over ten thousand middle and high school pupils yearly. For her project, Emily was researching "The Permanency of Natural Dyes," because, to quote her paper, she "likes the idea of self-reliance, or the ability to make something from what the earth's environment pro-

vides. Our planet is teeming with natural substances from which one can rend a wide variety of color." The only changing components in her experimental dyebaths were the dyes: onionskins, pokeberries, elderberries, and walnut hulls. She kept the fiber, water level and temperature, soap, washing times, and all other factors constant.

Emily's detailed paper explains the method she used to dye, wash, and rinse each skein. She concluded from her experiments that "elderberry-dyed materials faded the most, followed by pokeberry, then walnut hulls, and last came the yellow onion-skin dye which faded the least." While "chemical dyes are much faster, easier, and surer to make and reproduce natural dyes could feasibly provide a certain amount of commercial value to those companies focusing on the needs of the art community, those willing to be forgiving, if not pleased, with a dye that does not hold its stability."

Teachers learn that unexpected things often bring the biggest rewards. At this point, a few thousand students have spent time in my classroom, yet I'll never know how many planted the cotton seed I gave them, or held onto their handwoven pouch or inkle belt or macramé wristband until one day they fell in love with fibers. I am convinced that there are future fiber artists all around us, many of them, like Emily, more ecology-conscious and skilled at problem-solving than our generation.

We are the educators whose mission is to provide the atmosphere and opportunity for learning to take place. *Inspiration* comes from a Latin word which means *into plus to breathe*. What a concept! What a responsibility! How many opportunities for stimulation are presented to us daily and go unnoticed? How many reach out and take us by the hand, so to speak, to lead us on to steps we would not have taken otherwise?



Upper left: Students from Judith Towers' class. Emily Monroe spins while Charles Lewis watches. Above: In Gambell, Alaska, a first encounter with hand carders, following Amy Foley's demonstration. Below: Amy helps a youngster get started with a drop spindle.

*middle-school
art classes . . .
and the Virginia
Junior Academy
of Science*

Right: Judith Towers has enough time to take students through the entire process, from spinning to finished object. Marverita Martinez here weaves on a cardboard loom. **Below left:** Still in Judith's class, Miles Turner spins while Jennie Yuan, Emily Monroe, and Charles Lewis watch. **Below right:** Emily Monroe, who assisted in the class, also pursued a series of experiments with natural dyestuffs—these were on eggs.



On the last day of school several years ago, I received a small gift from one of my sixth-grade boys. It wasn't the stationery I'll remember, though. It was the tiny note inside which read:

Dear Mrs. Towers,
Thanks for teaching me how to weave.
Love,
Win ♦

Judith Towers spends a great deal of her time warping looms at Tuckahoe Middle School in Henrico County, near Richmond, Virginia. TMS includes grades six, seven, and eight, with an approximate enrollment of twelve hundred. At home, she spends her time with an Ashford, a Schacht, an Obadiah Tharpe great wheel, a charkha, and her current favorite brass takli.

Daring to Care: Marlene Field

by Pat Wick

WHEN WE DARE to care for the children in the world, we are spinning dreams for tomorrow's generation. "Kids need somebody to be involved with them," says Marlene Field, "and I enjoy teaching them new skills." This interest brought Marlene to the "Dare to Care" Pathfinder Camporee outside Denver, Colorado, this past summer. Pathfinders is a scouting organization affiliated with the Seventh-Day Adventist Church.

When Marlene was still a child herself, she taught horseback riding skills to

younger children. "It's just fun to see them learn." So it is a natural extension for the grown-up Marlene to become a counselor for a Pathfinder Club in Angwin, California. Members of Pathfinders between the ages of ten and fifteen have the chance to learn skills and acquire honors in over two hundred areas, as diverse as cooking and cats, small engines and archery, ham radio and flower arranging.

Marlene noticed that pigeon raising was included, but nothing was offered in her own special interest, handspinning. So she set about accumulating the information and committee approvals to put spinning on the map for the next generation of Pathfinders.

When an international Pathfinder gathering was announced, to be held in Colorado in August, Marlene decided that she and her troop of eleven-year-old girls would go.

Because Marlene had submitted a requirement for a new honor on handspin-



ning, she was invited to present her information in the central pavilion, to assess interest in the idea. Marlene had spent a year working on fundraising for this project and on her presentation. Supporters donated materials, equipment, travel money, and other supplies. One ally even donated a specially built box for transporting a spinning wheel. Marlene took mohair

from her own goats, samples of yarn she had made, and yarn made by sixth graders at the Howell Mountain School during a workshop.

Over ten thousand youngsters from around the world attended this event. More than a hundred buses shuttled participants between the campground and the

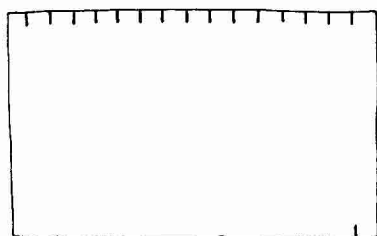
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ten- to
fifteen-year-
old scouts

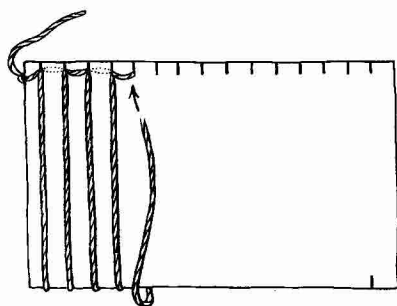
Pouches, Pockets, and Drawstring Bags

SMALL HANDSPUN PROJECTS FOR YOU AND YOUR KIDS

Cut a piece of heavy cardboard to the size that you want your finished pouch to be. Mark off its top in 1/4-inch (6-mm) increments; you may want to add an extra notch on each end. Cut the notches about 1/4 inch (6 mm) deep.



Leaving a three-inch tail of yarn at the beginning and at the end, wind your yarn up, down, and around the loom, as illustrated. This allows loops to form alternately on both sides of the notches, which will make an opening at the top of your weaving. Use a fairly strong thread for your warp, but it can be handspun!

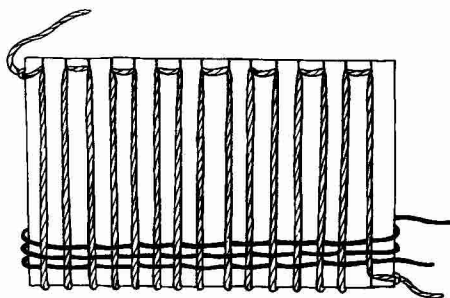


Fold a piece of masking tape over the top edge of the loom, to secure the loops and tails of yarn while you are weaving. Thread a tapestry needle with a piece of yarn about 5 feet (1.5 m) long. Start at the bottom (the un-taped end) and weave a row under and over each thread, all around the

cardboard. Keep weaving around and around the cardboard loom, packing the rows down very tightly, using a comb as a beater.

When beginning each new thread, overlap the yarn ends—even when changing colors, unless you are working on a special pattern design. You may switch colors any time, or use simple patterns (such as one row in a dark color, followed by one row in a light color), or try two contrasting colors threaded through your needle at once.

When you get near the top, weaving proceeds more slowly. Finally, remove the tape and squeeze in a few more rows. This takes patience! (If the weaving is being done by a small child, someone bigger will need to help at this stage.)



Now slip the loops off the top with your needle. Bend the cardboard and carefully slip the pouch off. Turn it inside out. Weave in any loose ends. Line the pouch if it is loosely woven. Insert a drawstring, if you like, or close with a button and a yarn loop, or even add a zipper or a Velcro closure.

These colorful little bags are just right for holding coins, candy, pencils, toy soldiers, cosmetics, bead collections, or even small spindles!

Text and drawings for this small loom project were contributed by several readers. The words here are Judith Towers' and the drawings combine materials from several teachers. You'll need an odd number of total warps for weaving-in-the-round to work.

Red Rocks Amphitheater for evening programs. Every day hundreds of children came by Marlene's booth, with its hands-on display. Marlene recalls a girl running up to her the first day, saying, "I read that you were coming and I brought these." She held a pair of hand-knitted socks that she had made from yarn she'd spun from her own sheep's wool. Marlene shared the child's success at center stage. An eleven-year-old boy said, "Can I do that?"

"Sure," Marlene said. "I got him started with the drop spindle, and I let the children take home the yarn they made in the booth."

The fun of making yarn seemed to be contagious. Within half an hour, Marlene turned around to see how the boy was doing and saw him teaching a younger child.

The response was overwhelming. "Each year I go to Spinners Day in the Park in Petaluma," Marlene says, "and if thirty or forty people come by to ask questions we feel fortunate. At the Camporee, I didn't even have time to count the people in the booth, nor could I see them all. With that much positive response, we're hoping this honor will be made available to all of the Pathfinders in the future." ♦

Cranky Spinning

by Beverly A. Nissen

A COUPLE OF summers ago, I got talked into doing a spinning and weaving workshop for children at nearby Shiloh Museum and faced, once again, the problem of how to get a roomful of children spinning yarn within a few minutes. Even drop or supported spindles were too high-tech.

The previous spring, I had thought of a grand invention. Now was the time to make working models and try it out. The happy ending to this story is that the resulting little crank and plying hook work like a charm. The children had almost no trouble with them, and we all had a good time.

The spinning crank

For each crank, you will need a strip of wood, which becomes the handle. Aim for 1 inch by 1 inch, about 6 to 8 inches long (2.5 cm square by 15–20 cm long); even a thick dowel or piece of lath will work. At one end, drill a hole which is just large enough to admit the crank (not too big or it will wobble).

For the crank itself, cut a piece of coat hanger wire about 10 inches (25 cm) long

and polish off the sharp burrs at the ends. At one end, use a needlenose pliers to bend the smallest hook you can manage. (A small hook keeps the children from snagging too much fiber when they start.)

Insert the wire into the hole in the handle. Then make two right-angle bends in the wire, in opposite directions. The first should be about an inch (2.5 cm) from the very end of the wire (they'll hold on to this) and the second should be about half an inch (1.25 cm) farther in (to make the "crank").

That's it. Piece of cake.

The plying hook

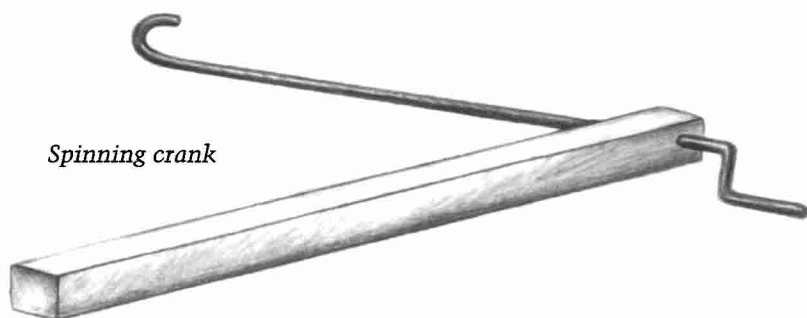
For this device, any little weight with a hook will work. It is possible to buy round magnets with hooks on them, but you can make your own. I used small jar lids, water putty, and bent wire.

First, I bent the ordinary stiff wire into the shape shown in the illustration. I filled the jar lids with water putty, then pushed the bases of the wire hooks into the putty. This was even easier than the cranks, and took only a few minutes. If you have patching plaster or plaster of paris, you could use that instead of putty.

Materials for spinning

I rolled up parts of drum-carded wool batts, divided across the grain—this makes the drawing-out much easier. Batts from hand cards are just fine, too. Of course, the more colors, the better.

If you don't have access to dyed wool or carding equipment (say, you're a classroom



Spinning crank

teacher and haven't spun before), you can start with a Kool-Aid dyeing project. Have the children tease and fluff the wool by hand, then spread and pat it out into thick pancakes before they roll it up for spinning.

Getting the show on the road

Even though the cranks are easy to use, I like to have some assistance, especially when I am working with very many or very young children. It's a good idea to review the process with a volunteer, so everyone can see what should be happening.

Then divide the children into teams of two. One child holds the crank and hooks it into a bit of fuzz from one end of the fiber supply. The second child holds the fiber at the other end.

To avoid confusion, tell the children not to do anything until you let them know they can start. Have them do one very small thing at a time, then stop and wait for the next instruction. It works pretty well if you can keep the group mostly in sync the first time through.

To begin, tell the crank-holders to turn the crank ten or fifteen times. Stop. The fiber-holder now pulls back *slowly* until one thin place develops in the fiber supply. Stop. The cranker turns the crank thirty or forty times more. Stop. The holder pulls back, and so forth.

This is very easy, but the children need to understand that a thin place must be well twisted before they pull some more. And they should ask the leader to look at the yarn when they think they are done—I usually need to tell them to crank fifty or a hundred more times.

When the yarn is ready, hang the plying hook exactly in its middle. Let the yarn slowly sag under the weight of the hook until its ends come together. The weighted hook takes care of the twist. If one end of the plied yarn is longer than the other, the children can simply back up while the yarn untwists and then move the hook.

- Be sure to tell the children to always crank in the same direction.
- If something other than a rolag is used, it's best to have the fiber held and hooked on the bias (that is, on opposite

corners). This makes it easier to draw out the fiber.

- Tell the children holding the fiber to notice when the fibers seem ready to come apart, and to stop pulling until the partner can crank the yarn tighter.
- If the yarn breaks, catch a few fibers from each end and make a small knot. Because the yarn will be very fluffy and irregular, this probably won't be noticeable.
- If a team does not draw out the yarn, instead getting it twisted into a thick, short rope, tell them to un-crank the yarn until the fibers loosen up. Then they can begin pulling again.

Results

Expect the finished lengths of yarn to vary between four and six feet (1–2 m). These short pieces are easy to use in small weaving projects.

The children will learn just how yarn is constructed, and what makes it strong. The project can be expanded and deepened to include many other skills and ideas—for example, color blending, or creative uses of color and texture. ♦

Beverly Nissen, of Fayetteville, Arkansas, has recently completed a two-part Spin-Off article on using a drum carder. Before that, she shared her expertise in hand carding cotton. We're looking forward to what's next.

Plying hook



Above: The shaped wire.

Below: Finished, with weight.



children's
workshop at
a museum

Editor's note: With the well-known exception of 4-H programs, kids' extracurricular activities only occasionally acknowledge the existence of spinning.

Boy Scouts can earn a merit badge in textiles which will give them a deeper understanding of industrial processes and synthetic fibers than of "the ancient hand process of spinning yarn [which] went like this. . . ." Simple weaving and natural dyeing get more of a mention. Also within Boy Scouting, Webelos can earn credit for making a styrofoam footstool. No comment.

The **Campfire** program offers the opportunity to earn Torch Bearer status in related areas: creative arts, needlework, and—the most likely—"special interest," which can be designed to acknowledge any subject.

Junior **Girl Scouts** earn badges in handcrafts like crocheting and weaving, although spinning isn't mentioned. At the upper levels of Cadette and Senior scouting, spinning is mentioned briefly as an alternative activity for one special project award.

So: how do *these* organizations go about adding activities and badges? And what do we *know* these children are missing by not being encouraged to discover the basis of so much of civilization?

Spinners' Connection

by Ann Klinect

If only it were possible for all of you to be here with me as I read newsletters! It is fun to see how ideas and projects from your groups crisscross the world via this column.

The complete Annual Summary of Spinning Groups and Gatherings is included in this issue, starting on page 103. Since so many of you are accessing online networks, we are adding e-mail addresses—as long as you tell us about them. Participation in the listings is completely voluntary, which means I depend on you to check the accuracy of your group's information. Sometimes we hear from spinners who want to contact others in an area to which they're moving or when they'll be traveling and want to visit spinners along the way but have had their inquiries returned with a frustrating, bright yellow sticker: "forwarding address expired." We print update information in every issue between summaries; because of publication deadlines, it can take between three and six months to get the information out. For this reason, I suggest that groups select contact people whose names and addresses are unlikely to change, instead of listing



officers, whose information may change yearly.

"What a difference a book can make! What a difference an enthusiastic teacher can make! Spend some time thinking about your craft roots. What got you started? Have you gone through your first list of projects? Are you impressed by how much you know now, and how much there still is to learn? If you know where your first teacher is, why not drop him/her a note of thanks!" Greg Cotton wrote these thought-provoking words for **The Craft Guild of Iowa City**. Now, as we look forward to a New Year, many of us reflect over years past; it's a great time to do as Greg suggests and thank the friends and

teachers who got us going.

To receive sample newsletters from my files, send a business-sized SASE with two ounces' worth of postage and I will return your envelope, full of newsletters.

REMEMBER all correspondence for this column needs to be sent directly to me. My new address is: Ann W. Klinect, PO Box 8505, Everett, WA 98201. Thanks!

Even tornadoes don't stop spinners! **Over The Wheel Gang** (Texas) used to meet in the Lancaster Town Square to spin, answer questions, demonstrate drop spindles, and give lessons until a tornado demolished most of the town. The group decided to continue spinning in the square (now about two-thirds rebuilt) on the second Saturday of each month. All are welcome; bring a chair, a spindle or wheel, and fiber.

Fredericksburg Spinners and Weavers Guild (Virginia) demonstrated at the Mary Washington House this fall during Living Legacy Days. This year's theme was "patriots and pastimes." Members wore costumes and featured examples of overshot weaving.

Tall Pines Weavers and Spinners (Texas) presented awards for member contributions and activities. The Newsletter Award was given to the person who contributed the most articles to the newsletter during the year. Golden Shuttle Awards were presented to

eight members, each of whom read a book, volunteered, and completed a project.

Thrums, the newsletter of **Central Ohio Weavers Guild**, includes reprints from other Ohio spinners' and weavers' groups, which is a great way to share fiber activities within the state.

To encourage new membership, **Stat-en Island Handspinners and Weavers Guild** (New York) held a learn-to-spin workshop. The \$15 fee included a drop spindle, fleece, and a six-months' guild membership. Members brought plenty of wheels for participants to try.

Spin City News, newsletter of the **New York City Spinning Guild**, utilizes an unusual format. Members send newspaper/magazine clippings, handwritten notes, typed reports, and other goodies to a member who coordinates the effort. Everything is copied, collated, and mailed, without the extensive retyping, editing, and other tasks which are normally involved. One page is a fill-in-the-

blanks form with information on the next meeting: when, where, subject, show-and-tell, pets on premises (for allergy sufferers), children (can or cannot be accommodated), and directions.

In what is becoming an August tradition, the **Northwest Pennsylvania Spinners and Weavers Guild** took a meeting on the road, relocating to the Battles Museum of Rural Life. Members saw a slide show on historic quilts and coverlets of Erie County and viewed the historical society's collection of coverlets.

Members of the **Charlottesville Fiber Artists Guild** (Virginia) toured the Institute of Textile Technology in Charlottesville. One of the highlights of the tour was a visit to the ITT library, one of the finest textile libraries in the country and open to the public.

The Old Fort Spinning and Weaving Guild (Arkansas) decided to change the format of its meetings. Programs now follow this sequence, with one event per

meeting: a field trip, a textile-related slide program, a study group presentation, then a demonstration of techniques and skills.

Here's a quote from the **Tamworth Handspinners and Weavers Guild** (Australia): "Where would a guild be without its members. Where would members be without their committees, and where would your president be without either."

"Collaborations, study groups, show-and-tell: inspiration leading to creativity" was the theme of a recent meeting of the **Manasota Weavers Guild** (Florida). Projects begun during the year as spinner/weaver collaborations were shown and described. Study groups reported on their activities and, of course, everyone participated in show-and-tell of summer projects.

For those looking for a challenging contest: the program committee of **East Penn Fiber Guild** (Pennsylvania) assembled seven samples of natural dyed yarn and asked members to figure out how the colors were achieved.

As many guilds have done, the **Shi-Spinsters Fiber Arts Guild** (Michigan) made an afghan to be raffled off as a money-making project. But they also entered the afghan in the "handspun—any other" category at the Shiassee County Fair, where it won a blue ribbon!

Serendipity Spinners (California) came up with a bunch of suggestions for sheep-to-shawl contests. Among them: Present an award to the team that has the most fun. Spread out, for a less "closed" feeling. Have a "public choice" award, for a team spectators choose. Allow the judges to wander around—trust them to be impartial. Have one person per team assigned to answer questions; supply "ask me" buttons. Allow any type of fiber to be used in the warp; also allow free choice of fibers in the weft, as long as they are carded on site.

The following changes arrived too late to be included in the annual summary, which starts on page 103.

NEW LISTINGS

Indiana. Franklin. Countryside Spinners and Weavers, Jan Halladay, 1802 Davis Drive, Franklin 46131.

Michigan. Marysville. Black River Spinners, Kim Stephenson, 1717 Wisconsin, 48040.

Nebraska. Omaha. Omaha Weavers and Spinners Guild, Maureen H. Kobunski, PO Box 175, Kennard 68034. E-mail: mkobunski@gonix.com.

Oklahoma. Edmond. Log Cabin Spinners, Wanda Nobbe, 5621 Mountain View Road, 73034

E-MAIL ADDRESSES TO ADD

Connecticut. Entire State. Nutmeg Spinners Guild, Sue McDuff. E-mail: suemacd@aol.com.

CHANGES, DELETIONS, MAIL RETURNED

California. Bakersfield. Fiber Folk Spinning Guild; contact has moved from area.

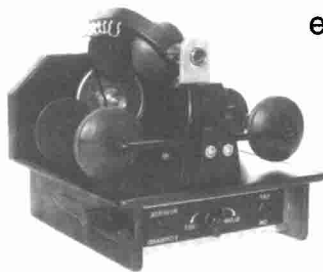
Indiana. Brown County. Countryside Spinners and Weavers, reorganized. See *Franklin*, above.

Ohio. Miami Valley. Weavers Guild of Miami Valley, mail returned; need new address.

Ohio. Vandalia. Vandalia Spinners Guild, mail returned; need new address.

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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, scan all the headings. For example, there are listings for New Hampshire under the state's name and under Northeastern States.

Provided as a service for spinners (and about-to-be spinners), this full summary is published once a year. Updates are included in each quarterly issue of *Spin-Off*. There are no formal requirements for listing a group; some of these gatherings have officers and programs, while others consist of a handful of spinners who meet informally over tea.

If your group is not listed, please send current information to **Ann Klinect, PO Box 8505, Everett, WA 98201**.

*** New listing, 1995.

* Change in listing from 1994.

COMPUTER NETWORK GUILDS

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

*** **CyberFyber's.** America Online, Sunday evenings 9-10 p.m. E.S.T.; Fiber and Needle Art chat room, People Connection section. JoAnna Bradfield, PO Box 12234, San Bernardino, CA 92423. Redhairgal@AOL.com.

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

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

NON-COMPUTER NETWORKS

The Spinner's Network. Chel Casey, PO Box 321, Lakeview, OH 43331. Free participation by mail.

ALABAMA

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

* **Birmingham.** Greater Birmingham Fiber Guild, Debbie Scott, PO Box 660723, 35266.

* **Huntsville.** Huntsville Fiber Guild, PO Box 1562, 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, Theresa Geiger, 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. Telarana Weavers and Spinners, Bill Curd, 1831 East McKellips Road, 85203.

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

Phoenix. Arizona Desert Weavers and Spinners Guild, Iris Dozer, 1530 West Frier Drive, 85021.

* **Prescott.** Mountain Spinners and Weavers Guild, PO Box 1820, 86302.

Sedona. Verde Valley Weavers and Spinners Guild, Betty Gaudy, 998 Rio Verde East, Cottonwood 86326.

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 Cortinovis, 2512 Marshall Street, 93304.

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

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

Concord. Treadles to Threads, Karen McNary, 1224 West 8th, Antioch 94509.

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, 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 Hidde, 795 Harriet Avenue, Campbell 95008.

Lucerne Valley see **Victor Valley**.

*** **Manton.** Fiber Friends, Bea Jones, Route 1 Box 434, 96059.

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

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

North San Diego County. Patio Spinners, Judy Iannone, PO Box 861, Valley Center 92082.

Northern California. Northern California Angora Guild, Betty Chu, 1910 Morgan Avenue, Morgan Hill 95326.

*** **Pasadena.** Pasadena Wednesday Spinners, Annie Marshall, 650 North Chester Avenue, 91106.

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. Fireside Fibre Arts and Crafts Guild, Maureen Robison, 4480 Lairpin Lane, Redding 96002.

Simi Valley. Spinning Jennies, Betty Bingham,



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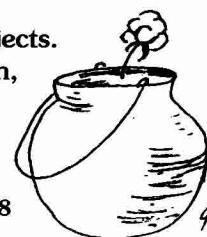
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Solano County. Twisted Spinsters, Christy Redford, 320 #E American Canyon Road, Vallejo 94589.

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

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

Stanford. Trampornas Weavers Guild, Gisela 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 Anstine, 2815 16th Street, 80302.

Denver. Rocky Mountain Weavers Guild, PO Box 22687 80222.

Douglas County. Smokey Hill Spinners and Weavers Guild, Mary Timme, 4776 Red Rock Drive, Larkspur 80118.

Entire State. Network of Colorado Handspinners, Felice Rhiannon, Box 213, Howard 81233.

Evergreen. Mountain Spinners, Maxine Heyl, PO Box 1052, 80439.

* **Grand Junction.** Mesa Fiber Arts Guild, Penny Jones, 305 Bookcliff Court, 81501.

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, Sue MacDuff, 772 Hill Farm Road, Fairfield 06430.

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, MD 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, 6557 Alan A Dale Trail, Tallahassee 32308.

Northwest Florida/Southeast Alabama. Choctawhatchee Bay Spinners Guild, Nancy Kahrs, 664 Brookhaven Way, Niceville 32578.

Sarasota. Manasota Weavers Guild, PO Box 21536, Sarasota 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.

*** **Dahlonega.** Wonderful Wednesday's Spinning Group, Davis-Reagan House, Jeanie Reagon, Route 3 Box 675, 30533.

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, NC 28906.

Savannah. Handweavers and Spinners of the Savannahs, Muriel Henry, 303 Pinewood Drive, Statesboro 30458.

Georgia/South Carolina see **South Carolina/Georgia.**

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.

*** **Central Idaho/Washington Border.** Hog Heaven Handspinners, Sarah Swett, 401 E. 8th, Moscow 83843.

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, Teton 83452.

* **Salmon.** Salmon Spinning Guild, Beverly Cockrel, Route 1 Box 8C, 83467

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.

*** **Teton Valley.** Table Mountain Treadlers, Terry Richard, 884 S. 50 W., Victor 83455.

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.

Elmhurst/Villa Park. Illinois Prairie Spinners, Jane P. Plass, 2N181 Addison Road, Villa Park 60181.

* **Freeport.** Moonspinners Spinning and Weaving Guild, Nancy Jones, Box 5, Cedarville 61013.

* **Harvard.** Hollow Tree Spinners, Toni Neil, 3316 Millstream Road, Marengo 60152.

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 see **Missouri/Illinois.**

Lake County. Lake Weavers and Spinners, Carol Sorensen, 865 Highview, Lake Forest 60045.

Lebanon. Back Porch Fibre Artists, Joyce Loyet, Route 2 Box 81, 62254.

North Shore Chicago. The Grove Spinners Guild, Dorothy J. Magos, 2142 Chestnut Avenue, Wilmette 60091.

Northeastern Illinois see **Southeastern Wisconsin.**

Northern Illinois see **Southern Wisconsin.**

Rockford Area. Four Seasons Spinning and Dyeing Guild, Nancy M. Hudson, 505 Holly Lynn Road, Cary 60013.

INDIANA

*** **Bloomington.** Bloomington Spinners and Weavers Guild, Cheryl Johnson, PO Box 351, 47402.



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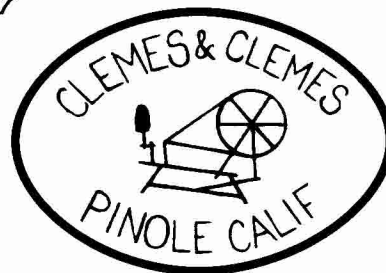
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*** **Delphi.** Carroll Canal Twisters, Carol Trapp, Route 3 Box 121A, 46923.

*** **Ellettsville.** Ellettsville Spinning Group, Marla Dawson, 201 Beechwood Drive, 47429.

Entire State. SWIFT, Peggy Coffey, 7297 North Range Road, LaPorte 46350.

Fort Wayne. Flax and Fleece Spinners Guild, Ellen Franken, 10640 Brandywine, 46845.

*** **Fort Wayne.** Fort Wayne Weavers Guild, Christine Burnard, 9507 Carriage Lane, 46804.

*** **Franklin.** Indy Weavers, Spinners and Dyers, Neale Stuart, Route 2 Box 94, 46131.

*** **Granger.** River Bend Weavers Guild, Kathy Lanphere, 16323 Barryknoll, 46530.

*** **Greentown.** Country Yarns Spinners and Weavers, Karen Hainlen, 4125 N. 1300 East, 46936.

Indianapolis. Bo Peep's Lost Sheep, Marilyn Spurgeon, 2500 West 42nd Street, 46208.

*** **Indianapolis.** Redfield Weavers, Betty LaFara, 10632 E. 79th Street, 49236.

Kokomo. Twisters, Sisters and Mistresses, Letty Gregg, 3744 West 250 South, 46902.

*** **Lafayette.** Wabash Weavers Guild, Jan Ketterer, 2817 N. 500 East, 47905.

LaFontaine. Paw Paw Spinners and Weavers, Joyce A. Haggerty, RR 2 Box 215, 46940.

*** **LaPorte.** Fiberartisans, Charlotte Bass, 5013 E. 450 South, 46350.

LaPorte County. Sit-N-Spin, Peggy Coffey, 7297 North Range Road, LaPorte 46350.

Middlebury. Heritage Spinners and Weavers, Gail Monroe, 57354 Staci Lane, 46540.

*** **Muncie.** Muncie Fiber Guild, Pam Nicholas, 3001 W. Bowman, 47304.

*** **Northwest Indiana.** Duneland Weavers Guild, Lu Terock, 3478 Debbie Lane, Hobart 46342.

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.

*** **Pekin.** Cross County Spinners and Weavers, Gay Bartanem, Route 3 Box 16, 47165.

*** **Putnam County.** Putnam County Spinners and Weavers Guild, Joy Evans, Route 5 Box 363, Greencastle 46135.

*** **Richmond.** Whitewater Fiber Artists Guild, Michele Bottorff, 1150 North A Street, 46374.

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.

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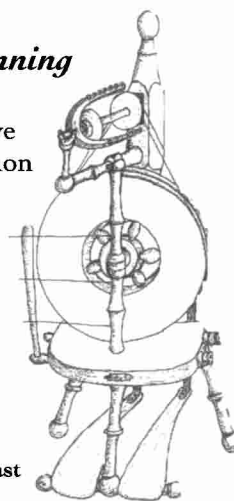
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Parsons Area. Serendipity Spinners and Weavers, Linda Long, 3007 Linwood, 67357

* **Topeka**. Topeka Handweavers Guild, Jim and Dora Locke, 1333 NE Oakland Avenue, 66616.

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, Sandy Topy, 6957 Dover Road, Shelbyville 40065.

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 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, Barnesville 20838.

College Park. Moon Spinners, Nan Roach, 4511 Amherst Road, 20740.

* **Leonardtown**. Chesapeake Spinners and Weavers, Debi James, 16304 Bealle Hill Road, Waldorf 20601.

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. Woolgatherers, 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.

*** **Williamsburg**. Roving Spinners Guild, Lisa Maria Mertholdi, 51 Conway Road, 01096.

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.

*** **Fairview**. Sunrise Spinning Guild, Maryanne Ladensack, 1850 Knepp Road, 48621.

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.

Marquette. Spider Women Handspinners Guild, Suzanne Surfass, 116 Meadow Lane, 49855.

Marquette. Yarnwinders Fiber Guild, Kay Holman, 1100 Northrop, 49855.

*** **Menominee**. Sheep to Shawl Spinners, Eva Johnson, 1901 16th Street, 49858.

Southwest Michigan see **Northwest Indiana**.

Swartz Creek. Shi-Spinsters Fiber Arts Guild, Carrol Shafer, 3196 North State Road, Owosso 48867

Tipton. Spinsters Anonymous, Lois C. Shaw, 702 South Union Street, Tecumseh 49286.

Upper Peninsula. Snowbound Spinners and Weavers Guild, Marilyn Lindberg, 1750H Belgium Road, Manistique 48854.

Wayne, Macomb, and Oakland Counties. Tri-County Spinners, Kathryn A. Palombo, 12436 DeGrove, Sterling Heights 48077

MINNESOTA

* **Aitkin**. Dyed In The Wool Spinners, Diane Fulton, Route 8 Box 175, 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, 56401.

*** **Canton**. Bluff Country Spinners, Charlotte Nelson, RR 1 Box 143, 55922.

Canyon. Range Fiberarts Guild, Carrin Jongewaard, Star Route Box 14, 55717

*** **Dodge Center**. Dodge Drafters, Cathy Moening, 205 1st Avenue NW, 55927

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 Fiddely, 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**. Northern Lights Handspinners Guild, Ruth Ann Strouse, 6055 Ambassador Blvd., St. Francis 55070.

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 Min-

SPINNERS' CONNECTION ANNUAL SUMMARY

nesota, Mary Williams, 318 North 5th Avenue E., Melrose 56352.

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

* **Ava.** Country Heritage Spinning and Weaving Guild, PO Box 1505, 65608.

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, Sandy Caswell, 16 Village Road, Hannibal 63401.

Missouri/Kansas. Fiber Guild of Greater Kansas City, PO Box 7098, Kansas City 64113.

Missouri/Kansas/Arkansas/Oklahoma. Four State Fiber Guild, Arlene Jeanes, Route 3 Box 421A, Nevada 64772.

*** **Northern Missouri.** North Missouri Fiber Artists, Sally Singer, 716 South Baltimore Street, Kirksville 63501.

Northwestern Missouri/Northeastern Kansas. Robidoux Fibre Guild, Juanita Crockett, 5141 Crockett-R #8, Saint Joseph 64504.

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.

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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.

*** **Bitterroot Valley.** Big Sky Fiber Arts Guild, Amy Pile Lanning, 3841 Bourne Lane, Vicor 59875.

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

NEW JERSEY

IN MEMORIAM

Fred Walker

*Champion of husbandry
practices for the benefit of the
animals and of their fiber, and
consequently an activist on
spinners' behalf*

March 14, 1951–
September 12, 1995

Editor's note: We received notification of Fred Walker's death as we were preparing to go to press. Memorial contributions, sent in care of the Walker Family (Woods-Edge Wools Farm, 78 Bowne Station Road, Stockton, New Jersey 08559), can be directed to Doylestown Hospital, for the creation of a Hospice Garden, and/or to the Walker Memorial Alpaca Research Fund.

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.

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.

*** **Arkville.** Northern Catskill Fiber Guild, Carol O'Bierne, Erph House, 12406.

Baldwinsville. Golden Fleece Spinners Society, Betsy Walker, RD 1, Breed Road, 13027

Binghamton. Lamb to Loom, Michele Knight, 604 Delano Avenue, Vestal 13850.

Cazenovia. Cherry Valley Country Spinners, Irene Libby, 1940 NYS Rte. 80, New Woodstock 13122.

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.

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New York City. New York City Spinning Guild, Stacy Creamer, 175 West 93rd Street, Apt. 8C, 10025.

New York/Connecticut. Wesputcon Spinners, Susan Vazquez, Joe's Hill Road, Brewster 10509.

Northwestern New York. 1000 Island Handspinners Guild, VeVa Parkinson, Box 13A RR 1, Cape Vincent 13618.

*** **Orange County.** Treadle Trodders Spinning Guild, Catherine Allison, 12 Hawks Nest Road, Monroe 10950.

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 Weast Road, 12306.

Schoharie. Golden Fleece Spinners and Weavers Guild, Susan Enders, RD 5 Box 364L, Liddle 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.

*** **Tarrytown.** Handweavers Guild of Westchester, Center for Fiber Arts, 1462 Marymount College, 10591.

Washington, Warren, and Saratoga Counties. Southern Adirondack Spinsters Guild, Carol Cardiale, RD 1 Box 1195, Safford Road, Argyle 12809.

Wellsville. Southern Tier Spinners Guild, Lois O'Brien, RD 1 Box 67 Whitesville 14897

*** **West Sand Lake.** Roundhill Spinners, Louise Besch, RD 1, Box 267 12196.

NORTH CAROLINA

* **Asheville.** Blue Ridge Spinners, Carol Guttman, 58 Beechwood Road, 28805.

Asheville. Obsessive Spinners' Society, Sherry Baldwin, 19 Four Oaks Drive, Arden 28704.

* **Asheville.** Western North Carolina Fibers/Handweavers Guild, Eva Thatcher, 154 Pole Creasman Road, 28806.

Durham. Piedmont Hotwheels Handspinners

Guild, Susan Gladin, Down Yonder Farm, RR 8 Box 193, Hillsborough 27278.

Fayetteville. Handweavers and Spinners Guild of Fayetteville, Jo Randolph, 7694 Heriot Drive, 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.

NORTH DAKOTA

Grand Forks. Red River Valley Fiber Guild, Bonnie Solberg, 2627 4th Avenue North, 58201.

NORTHEASTERN STATES

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

OHIO

*** **Canton.** Canton Weavers and Spinners Guild, PO Box 20565, 44701.

*** **Central Ohio.** Central Ohio Weavers Guild, Pat Bullen, 5711 County Road #13, Centerburg 43011.

Chagrin Falls. Cuyahoga Spinners Guild, Lorie Holzbach, 3925-1 Landerwood Glen, 44022.

* **Cincinnati.** Weavers Guild of Greater Cincinnati, PO Box 12146, 45212.

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, Gerrie Horton, 8452 Friendsville Road, Seville 44273.

Miami Valley. Weavers Guild of Miami Valley, PO Box 2265, Kettering 45429.

Northwest Area. Black Swamp Spinners Guild, Barbara Brauer, 2225 North County Road 26, Gibsonburg 43431.

Southeast Ohio. 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.

*** **Troy.** Upper Valley Fibre Guild, Kay Bertrand, 19 Tippecanoe Drive, Tipp City 45371.

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.

*** **Wooster.** Handweaving and Spinning Guild of Wooster, Donna Sauriol, 1330 Liahona Drive, 44691.

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. Headles 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.

*** **Lorane.** Winding River Spinners, Bev Sieminski, 25710 Siuslaw River Road, 97451.

McMinnville. Mac Spinners, Robin and Russ Handweavers, 533 North Adams Street, 97128.

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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.
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 Misters, Amy Guggenheimer, 36 Elizabeth Street, Pittsburgh 15223.

* **Bethlehem.** East Penn Fiber Guild, Sharon Evans, 2776 Wassergass Road, Hellertown 18055.

Bradford County. Cat's Cradle Handspinners' Guild, Laurie Dunn, RR 3 Box 128, Towanda 18848.

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, Tough-

kenamon 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, NJ 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.

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, Jill Rourke, 5346 Cherry Street, Erie 16509.

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.

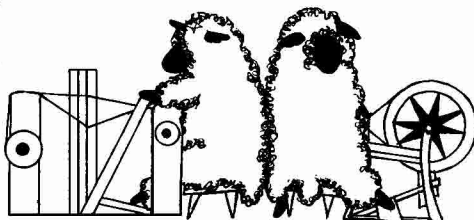
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RHODE ISLAND

* **Entire State.** Rhode Island Spinners Guild, Faith Wight, 64 Paris Irons Road, North Scituate 02857

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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 Fiberworks Guild, Johanna Geisler, PO Box 219, Valley Springs 57068.

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.

*** **Knoxville.** Tennessee Valley Handspinners, Barbara S. Cook, 1545 Coleman Road, Apt. I, 37909.

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.

*** **Georgetown.** Tapestry Mice, Bobbie Stalvey, 241 Mesa Drive, 78628.

Houston. Contemporary Handweavers of Houston, PO Box 820803, 77282.

* **Houston.** Tall Pines Weavers and Spinners, Becky Moore-Kreitman, 7207 Benwick Circle, 77095.

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.

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 North 300 East, 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** listing.

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, Kristen Slade, 144 Chapin Road, Essex 05452.

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

* **Charlottesville.** Charlottesville Fiber Artist's Guild, Kay Burnett, Route 1 Box 269B, Waynesboro 22980.

*** **Chesapeake.** Southeast Spinners, Linda Fraile, 648 Saddlehorn Drive, 23322.

*** **Chesapeake/Virginia Beach.** Tidewater Spinners and Weavers Guild, Laurie DeMascio, 1205 Saddleback Landing, Chesapeake 23320.

Christiansburg. The New Spinners, Ellen Dowell, 265 Wakeman Court, 24073.

* **Fredericksburg.** Fredericksburg Spinners and Weavers Guild, 1614 College Avenue, 22401.

Independence. Mountain Homespun Fiber Guild, Diane Coleman, Route 2 Box 724, 24348.

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, Linda Youngblood, 102 Fairmont Drive, Hampton 23666.

WASHINGTON

Auburn. Auburn Spinners, Norma J. Dyrda, 20914 4th Place South, Seattle 98198.

Bellevue. Merry Spinners, Fern Baetke, 4821 Kent-DesMoines Road #248, Kent 98032.

Bellingham. Spin Drifters, Margaret Magic, 1617 Gala Court, 98226.

Burien. Woolly 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.

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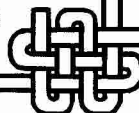
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Hoquiam. Twin Harbors Fiber Guild, Betty Downes, 41 Chickamin Avenue, 98550.

Idaho/Washington Border Area see listing under **Idaho**.

Issaquah. Pine Lake Spinners Guild, Kate Jantz-Koprivnik, 2830 228th Avenue SE, Suite B, 98027

Kent/Maple Valley. The Spinsters Craft Guild, Lieselotte Lawson, 25712 143rd Avenue SE, Kent 98042.

Kirkland. Cascade Spinners, Beth Hayes, 13119 NE 129th Street, 98034.

Kitsap Peninsula. Kitsap Weavers and Spinners, Alberta Hinz, 11575 Ogle Road NE, Poulsbo 98370.

Kitsap Peninsula. Pacific Angora Fanciers and Fiber Artists, Myrna Skidmore, 1100 SW Harper Road, Port Orchard 98366.

Lake Chelan. Lake Chelan Spinners, Hobbie Morehead, Route 1 Box 197 Manson 98831.

Marysville. Snohomish Weavers and 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.

* **Sequim.** North Olympic Shuttle and Spindle Guild, Nancy Green, 140 Fogarty Avenue, Port Angeles 98362.

Skamania County. Skamania Fleecers and Fibrecators, Mary Davis, Carson National Fish Hatchery, Carson 98610.

Snohomish. Valley Spinners Guild, Sandi Soreng, 12117 202nd SE, 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 Ran-

dall, 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.

Washington/Idaho see **Idaho/Washington**.

Whidbey Island. Whidbey Weavers Guild, Kathy Sparks, 3085 North Robin Lane, Oak Harbor 98277

Yakima. Sheep to Shuttle Art Guild, Dotty Swank, PO Box 9963, 98909.

WEST VIRGINIA

* **Morgantown.** Morgantown Fiber Guild, Paula Pavlovic, 447 Ash Street, 26505.

North Central. Mountain State Fiber Artists, Elizabeth K. Davis, Route 1 Box 180-C, Bridgeport 26330.

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, N3524 N Broadway Road, 54107

*** **Cambria.** Fur Balls, Elaine Hendrickson, N6787 County B, 53923.

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.

Green Bay. Traveling Treadlers, Mary L. Curran, 4631 Esther Lane, 54311.

*** **Hayward.** Warped & Wooly, Wheely Good Spinners, Gerri Kowalski, Route 7 Box 7900, 54843.

* **Kenosha.** Chiwaukee Fiber Guild, Gail Is-ermann, 7419 33rd Avenue, 53142.

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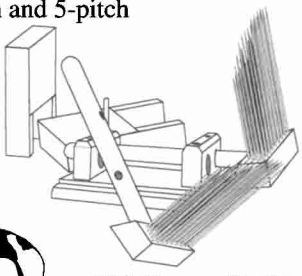

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Onalaska. Three Rivers Weaving Guild, Virginia Wekseth, West 5922 CTH OS, 54650.

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Richfield. Ewesful Spinning Guild, Luci Claussen, 2375 Slinger Road, 53076.

* **Saint Croix Valley.** Saint Croix Valley Spinners and Fiber Arts Guild, Linda Summerfield, 183 Barron Dunn Avenue, Clear Lake 54005.

* **Sheboygan.** Lake Shore Spinners of Sheboygan, Helen Diedrich, 1339 South 26th Street, Manitowoc 54220.

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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.

*** **Waupaca.** Creative Fibers Guild, Jane Legault, 1218 Berlin Street, 54981.

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.

* **Whitewater.** Whitewater Spinners and Weavers Guild, G. Elaine Martin, N5604 Foster Road, Elkhorn 53121.

*** **Winfield.** After Hours Weavers and Spinners, Jan Kimball, 27 W 291 Virginia, 60190.

*** **Wisconsin Rapids.** Fiber Funatics, Kay Giesen, PO Box 87 54494.

*** **Wisconsin Rapids.** Pinery Spinners, Barb Lassa, 5633 Knuth Road, 54494.

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*** **Auburn.** Star Valley Spinners and Weavers, Julie Lewis, Route 1 30 Worton Lane, 83111.

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.

Canberra. Canberra Spinners and Weavers, Inc. Box E401, Queen Victoria Terrace PO, ACT 2600.

Hunter Region. Newcastle Spinners and Weavers Guild, PO Box 28, Adamstown, New South Wales 2289.

Sydney Area. Hand Weavers and Spinners Guild of New South Wales, PO Box 653, Burwood, New South Wales 2134.

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.

Brisbane Valley. Brisbane Valley Spinners, Weavers and Textile Craft Group, Pat Hill, 20 Hamilton Lane, Toogoolawah, Queensland 4313.

Ipswich. Ipswich Spinners and Weavers, Inc., Margaret Kloostra, 12 Enid Street, Goodna, Queensland 4300.

Jondaryan. Jondaryan Woolshed Spinning, Weaving and Craft Guild, Lynette Pukallus, 9 Mocatta Street, Goombungee, Queensland 4356.

Toowoomba. Toowoomba Spinners, Weavers and Dyers Group, PO Box 2138, Toowoomba, Queensland 4350.

South Australia

Hackham. 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

* **Melbourne.** Handweavers and Spinners Guild of Victoria, Meat Market Craft Center, 7 Blackwood Street, North Melbourne, Victoria 3051.

CANADA

Alberta

*** **Edmonton.** Edmonton Weavers Guild, 10440-108 Avenue, Edmonton, Alberta T5H 3Z9.

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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.

*** **Campbell River.** Midnight Shuttles Spinners and Weavers Guild, Raelene Johnson, PO Box 372, Campbell River, British Columbia V9W 5B6.

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 Woolgatherers, Mellva Olson, 3985 Island Highway, Royston, British Columbia V0R 2V0.

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, Vernon, British Columbia V1T 2Y5.

Nova Scotia

Halifax. Atlantic Spinners and Handweavers, c/o Nova Scotia Museum of Natural History, 1747 Summer Street, Halifax, Nova Scotia B3H 3A6.

Ontario

Ajax. Shuttlebug Weavers and Spinners Guild, Irene McHorg-Coey, 19 Panter Crescent, Ajax, Ontario L1S 3T4.

Barrie. Huronia Spinners Guild, June Sorenson, RR 3, Cookstown, Ontario L0L 1L0.

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Georgetown. Heritage Handweavers and Spinners, Jane Altobolli, 22 Charles Street, Georgetown, Ontario L7G 2Z3.

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Hanover. Queens Bush Guild, Barb Gemmill, 406 2nd Street, Hanover, Ontario N4N 1A7

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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.

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Ashfield/Nottinghamshire. Ashfield Guild of Spinners and Weavers, Tina Buttle, 34 Haddon 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.

*** **East Sussex.** Briarbank Spinners, Ann Dishman, Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.

Fordingbridge. New Forest Weavers, Spinners and Dyers Guild, Sheila Williams, 168 Sta-

tion 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, 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.

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* **Nottingham.** Notts and District Guild of Handspinners, Weavers and Dyers, Rowena Edlin-White, "The Grebes" 89 Morley Avenue, Mapperley, Nottingham, NG3 5FZ.

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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.

ISRAEL

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

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NEW ZEALAND

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Wellington. Wellington Handweavers and Spinners Guild, Inc., PO Box 5160, Lambton Quay, Wellington.

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England. North Humberside. Pat Storr, 19 Alton Park, Beeford, Driffield, North Humberside YO25 8BZ.

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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.

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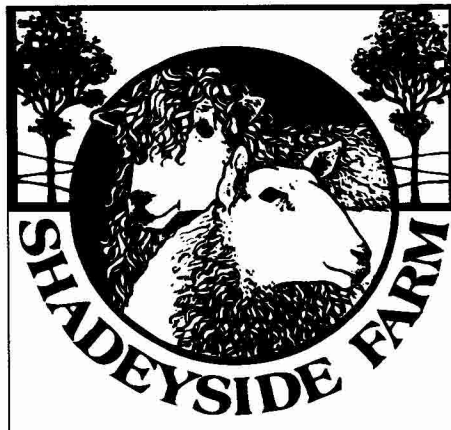
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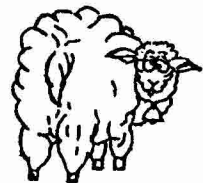
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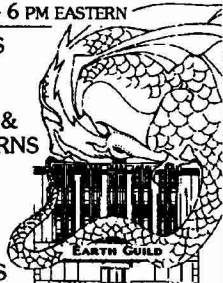
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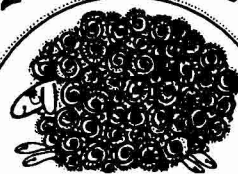
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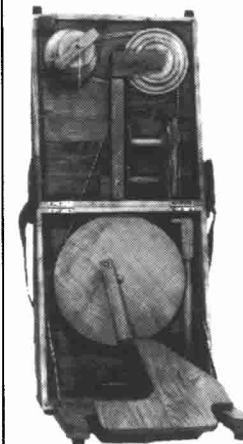
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Spinner's Question

Q: Over the last few years, I've attended fiber festivals and conferences and had a wonderful time shopping. But now I've got to admit that I shop faster than I spin. There's fleece in the garage, batts in the basement, and roving in the rec room. I hope to use it all some day, but I don't know what to do until then. How long can I keep this stuff? Does fiber have a shelf life? What's the best way to store it?

A: You're in good company. Most spinners like to keep a generous supply of fiber on hand. You never know when you might get snowed in with nothing to do but spin! Fortunately, most kinds of natural fibers can last a lifetime if kept in favorable conditions. *Favorable* means the fiber is clean and dry, sealed in moisture-proof, insect-proof containers, and stored in a dark place. Simply piling it in the basement or garage is not a good idea.

WHAT CAN GO WRONG?

Here are some problems you might encounter if you don't take care of your fiber. **Insect damage** is the primary concern for wool, mohair, angora, alpaca, and other animal fibers. Clothes moth and carpet beetle larvae make a nasty mess as they graze their way through a batch of fiber, chopping it into short bits of debris. **Mildew** is a problem in humid climates. All kinds of natural fibers—wool, silk, cotton, everything—are prone to this fungus. Mildew leaves a permanent smell, makes a grayish stain, and weakens fiber. **Bright sun** coming through a window or skylight can fade dyed or natural colors. Prolonged exposure to ultraviolet light makes fiber stiff and brittle. Some mills add **carding oil** to wool or wool blends, to control static and reduce fiber breakage. Over time, this oil gradually gets stiff and sticky enough to interfere with spinning. It washes out easily, but how would you wash a batt or roving without tangling it? (Hint: If you buy oiled fiber, spin it right away. The **grease** on unwashed



wool fleeces also gets stiffer and stickier over time. The longer you wait, the harder it is to wash a fleece and get it really clean. Loose fiber in open baskets or uncovered containers accumulates **dust**, and let's not even think about what cats, dogs, or toddlers can do to a basket of tempting puff.

ASSESS YOUR STOCK

Start by taking an inventory, to discover what you have and what condition it's in. Turn on a bright light, start at one end, and work your way through all the bags and boxes. Feel, smell, and look at each fiber as you go, to check for any problems. If you find any unwashed fleece, sort, wash, and dry it now. If you find fiber with insect damage, put it in the freezer immediately and leave it there for a week, or submerge it fully under water and let it soak there for forty-eight hours. (Freezing and drowning both kill fiber pests.)

Fiber that's mildewed, sunbleached, dry, stiff, or otherwise damaged is probably not worth spinning. Discard it, compost it, felt it, or whatever you want, but separate it from the good stuff. While you're at it, take a skeptical look at bargains, hand-me-downs, and other second-rate fiber that doesn't deserve your best efforts.

Meanwhile, identify your favorite treasures, the fibers that really catch your attention and inspire your creativity. Make sure these don't get buried. Plan to keep them on top and use them first.

PROTECT YOUR INVESTMENT

You wouldn't store your hard-earned cash in a grocery sack or garbage bag. Don't keep precious fiber that way, either. Close it up in dresser drawers, a cedar chest, a footlocker or trunk, metal cans with tight-fitting lids, or those inexpensive plastic storage boxes you can get at any discount store. Any of these containers will work if you keep it closed. The point is to protect the fiber from insects, moisture, light, dust, and mischief. Just be sure that all fiber is clean, pure, and completely dry before you seal it away. Add mothballs or herbal moth repellents if you choose, but if the fiber is insect-free when you put it away and the container lid fits tight, you shouldn't need them.

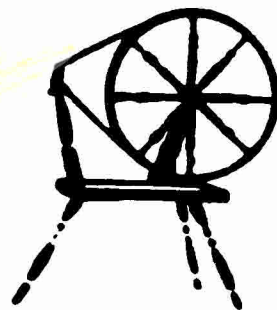
The only drawback to storing your fiber in closed containers is that you tend to forget it's there. Out of sight, out of mind. You can use lists to keep track of your inventory and labels to keep track of what's there, but you're most likely to spin fiber if you're looking at it.

So before you pack everything away, choose a few of those special treasures and pull out a handful of each. Keep those tufts handy. Admire them. Make samples. Then go ahead, pick a bag of fiber, and spin it into yarn.

After all, the goal isn't merely to own fiber, but to enjoy using it. And remember, you can always buy more. ♦

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