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*The Magazine for Handspinners*  
Summer 1996

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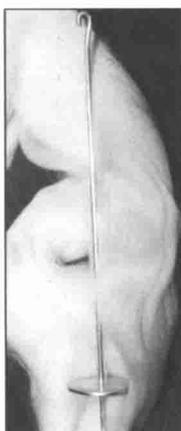
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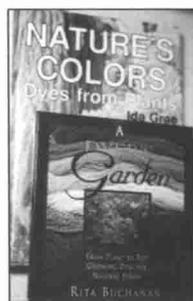


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# SPIN·OFF

*The Magazine for Handspinners*

Volume XX  
Number 2  
Summer 1996

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**Cover:** *Janice Keller started spinning for this shawl with one type of silk, and ended up with sore fingers because of varying fiber lengths which were at odds with her desire for a smooth, fine yarn. She changed to a more homogeneous preparation, spun more happily, got the yarn she wanted, and then designed and knitted this Shetland-style shawl. Her two-ply yarn measures about 75 wraps per inch (2.5 cm). For more information and another picture, see page 44.*

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# Editor's Page

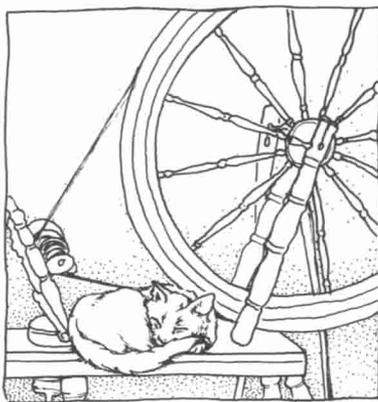
It's never too late to start over, or to begin an enormous project. A friend and I were talking about Chartres and other cathedrals, built over generations by many people who contributed the work of their own hands to the effort. We talked about how it's difficult for us even to *think* beyond the immediate demands that surround us, drowning out everything else. To start a project of major scope, should we be able to envision it, takes still more nerve.

In small ways, though, we practice this art of grand vision. We take the time to find and prepare the right fibers. We spin as carefully as we can (sometimes that's "not very," but we stay on the path—we still spin). If a project's not right, we rip out and start over—like Janice Keller began again on her shawl (page 44), and Anna Hultquist ripped out her first hand-spun sweater in order to knit the one that appears here (page 67). I've made and taken apart two sweaters this winter, although I might be about to finish a vest (we'll see).

Discouraging? I don't think so. I think this process is about learning not to settle for less than the best. There's enormous satisfaction in saying, "Not good enough. I'll do it again."

P.S. If you liked the Weave-it article in the last issue, don't miss the corrected instructions on page 117 (Sigh.) And the knitting/crochet abbreviations for this issue are on page 115, because they didn't fit anywhere else. We'll try again *next* issue. Meanwhile, this one has a press date...

**Convergence '96, Portland:** All who are planning to attend, please see the notice on the next page. Portland-area spinners have been working hard to make the spinning presence felt at the conference, and we can all help. If you'll be there and you're a *Spin·Off* or Interweave Press contributor (from any time), we'd like to invite you to a breakfast. Drop us a postcard, let us know what your contribution has been, and we'll send you an invitation.



**German, anyone?** Friedrich Traub, one of *Spin·Off's* European distributors, is offering a supplementary German translation through a special arrangement with Interweave Press. Spinner Alexandra Weikert, who understands what she's talking about in both languages, transforms the text. If you're more comfortable in German than in English, or curious to see what all this looks like in another language, contact Friedrich Traub at the address on the masthead, opposite.

## Support spinners through scholarships

**SOAR Scholarship Fund.** A fund is now in place at to help folks attend the *Spin·Off* Autumn Retreat who couldn't otherwise get there. We recognize the incredible wealth of knowledge and inspiration available from mentors and participants at SOAR and would like to offer as much support as possible to those who study the art and craft of handspinning. Contributions may be made to SOAR Scholarship Fund, Interweave Press, 201 East Fourth Street, Loveland, Colorado 80537-5655. Potential recipients, contact Nancy Disney, events assistant at Interweave Press, for application guidelines. Thanks to previous SOAR participants for planting, nurturing, and growing this good idea, and Marilyn Murphy, events coordinator at Interweave Press, for making it a reality.

**Beverly Royce Knitting Camp Scholarship.** Beverly Royce, master knitter, spinner, and SOAR mentor, was a veteran attendee at Knitting Camp, hosted by Elizabeth Zimmermann and Meg Swansen. Her comrades have informally organized a memorial scholarship to camp in her name. For more information, contact Meg Swansen, Schoolhouse Press, 6899 Cary Bluff, Pittsville, Wisconsin 54466.

A memorial scholarship fund in spinner and weaver **Ginger Jolley's** name has been established to aid high school seniors. See page 38 for more information. Rim of the World Communities Scholarship Council, Ginger Harrison Jolley Memorial Scholarship for Visual Arts, PO Box 1816, Blue Jay, California 92317

# Letters

## NOTICE

### SPINNERS AT CONVERGENCE '96

Are you a spinner going to Convergence '96 in Portland, Oregon? Make a tassel to hang from your name tag! This is an "unofficial" way to help spinners recognize each other and to let the rest of the fiber community know who we are (and how many there are of us!). Pass this information on; the spinners organizing this are relying on word of mouth to make this underground movement for recognition a success.

P.S. If you forget to bring your tassel, come by the Spinners' Gallery to pick one up, as a welcoming gift from the spinners of the Northwest.

Dear *Spin-Off*,

I got my *Spin-Off* today, and while I was reading your editorial, I got sweaty palms! I felt sure you were casting on for my hat waiting for the light to change sending all the corrections on to Dale. I really loved your thoughts on patterns. It made me think of my own first attempts at reading and deciphering this foreign language. It was this "knitting language" that actually kept me from casting on—I was sure I could never interpret this secret text. When I finally did cast on, I was a nervous knitter; and if part way through the pattern

there was an error, I was a goner. So, now I'm a nervous pattern writer!

I really thought your comments on knitting-as-story were beautiful. I have always felt the entrelac sock [Winter 1992] was my stepping-stone—all my work and ideas have come from this. It is the life that goes on around me that makes the changes for new ideas so constant, rich, and exciting. Story is as much a part of it as anything.

I wanted you to know how much I enjoyed your thoughts, and it created a nice break in my day to reflect on some real nice memories.

—Kathryn Alexander,  
Berkeley, California

Editor's note: *Kathryn contributed the entrelac socks that were on the cover of the Winter 1992 issue and the Socks special issue. She is a contributor to our new Interweave Knits, and she will be a mentor at SOAR this year. This all adds up to a lot of opportunity to practice "knitting language."*

*We're nervous pattern editors, too, by the way. The numbers of gremlins and poltergeists that attack written instructions at all stages of their process continue to boggle our minds. See the next letter and thanks for the good words, Kathryn. In the midst of the quest for errors, it's nice to know we managed to make a coherent comment.*

Dear *Spin-Off*,

I was thrilled to find the piece on the Weave-it loom in the Spring 1996 issue. Several years ago, while helping my grandmother clean out an old Hoosier

cabinet that had been buried in the storeroom (originally a bedroom—you know how it goes), I found a four-inch Weave-it in its box. The instructions had vanished, but miraculously, the needle was there. I figured out how to weave on the little loom by carefully examining the illustration on the box and following the arrows printed on the loom itself. I had visions of crafting an afghan from the woven squares, but college time constraints frustrated my effort; that year everyone got woven coasters for Christmas. I still pull out my Weave-it every now and then, especially when I have that odd bit of handspun and an idle hour. Some day I may just get that afghan finished after all.

I would like to point out that the directions for warping the Weave-it that you printed on pages 44–45 are incorrect: the wrapping plans for steps 2 and 4 are switched. If you follow the directions as given, two sides of the woven square will unravel once removed from the loom. The wrapping plan should follow the layout of step 4 for step 2 (with the exception of the final wrap), and vice versa. I thought you should know.

—Jeffery Wilson,  
Cambridge, Massachusetts

Editor's note, from Deb: *Aaargh! Sometimes Dale kindly keeps me from jumping off something tall. Our offices were moved away from the balcony a couple of years ago, perhaps with reasons other than those we were told about.*

*I have woven hundreds of Weave-it squares, and none of them has ever unraveled. The drawings were made from photocopies of a loom at various*

—continues on page 6

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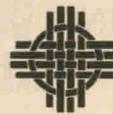
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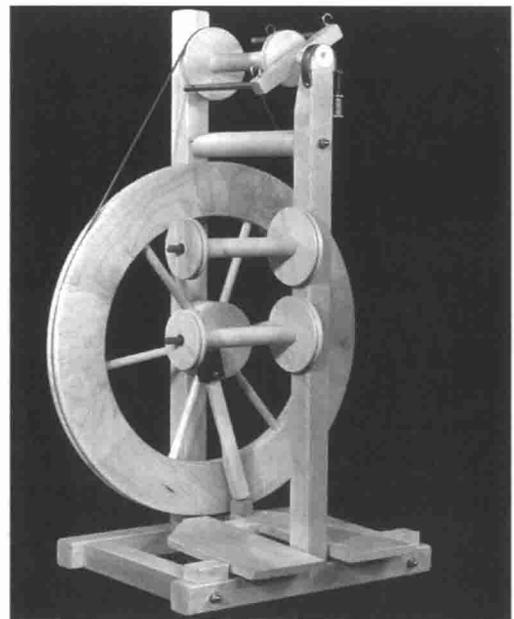
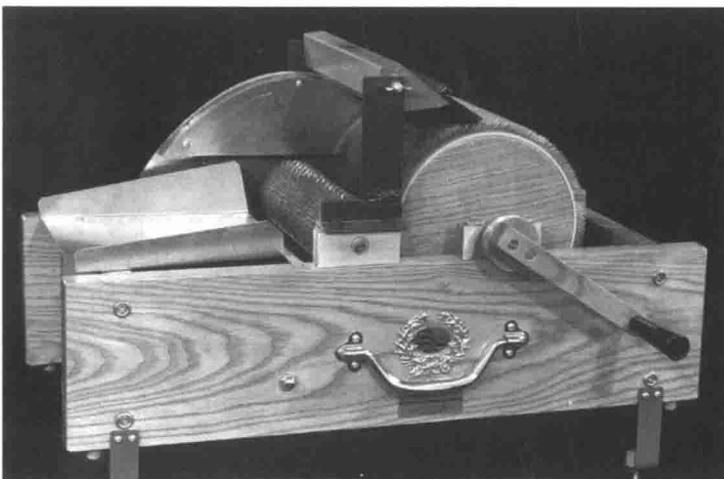


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## more Letters . . .

(continued from page 3)

stages of warping. And you're right, Jeffery. If you follow those instructions, two sides of the square will unravel when you pop it off the loom. The correct (we do hope) warping pattern is on page 117. How do these things get messed up? We have a reputation for being obsessive about getting directions correct, and they still end up wrong sometimes.

Dear *Spin-Off*,

What a disappointment the Spring 1996 issue was! I usually look to *Spin-Off* to inspire and encourage creative work—but hair bungees and potholders? Really! Are you aiming to a first-time-spinner audience? You'll lose your subscribers, like myself, who want to see beautiful, superbly crafted work—like Joan Cummer's [qiviut needle lace shawl]. Forget small pieces—wrong idea.

—Susan Dawson, Chelmsford, Massachusetts

Dear *Spin-Off*,

Hands down! This [Spring 1996] is my most favorite *Spin-Off* of all! It's hard to believe that I've been spinning close to twenty years and reading *Spin-Off* nearly ten, and yet you still have the power to motivate and excite me, and you consistently create for me a sense that I belong to a large and diverse but always committed extended family. It's truly wonderful.

This issue was extraordinary for me because of the cross-section and balance you chose. I loved the article about Persis Grayson and the spinning wheel pieces. I learn so much about things I need to know to teach, like understanding other wheels than my own, from *Spin-Off*.

—Jude Daurelle, Tacoma, Washington

Dear *Spin-Off*,

It really "made my day" to see the article on Persis Grayson [Spring 1996, page 26]! It tells about the *real* Persis behind the long list of her accomplishments and honors. She has taught a lot more than spinning—things like love and patience and finding your own way. Martha expressed it for all of us who are also "Persis' children."

—Dale Liles, Knoxville, Tennessee

Dear *Spin-Off*,

Here is another idea for small amounts of yarn. Since becoming a fiber freak more than sixteen years ago, I've hand-knitted more than six hundred garments, but the ones which bring smiles and comments with each wearing are forlorn, cast-off cashmere sweaters I've mended. My parsimonious nature wouldn't allow me to throw them out, although some had busted elbows and frayed necklines and waistbands, and a couple showed results of moths' bacchanalian feasts. Knitting with assorted yarn samples and leftovers, I started with elbow patches and progressed to other ailing areas. Then I stood back to admire my handiwork. It was so much fun I got carried away. I put swatches where there were no injuries, and made pockets out of swatches and fastened them with inter-

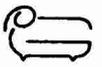
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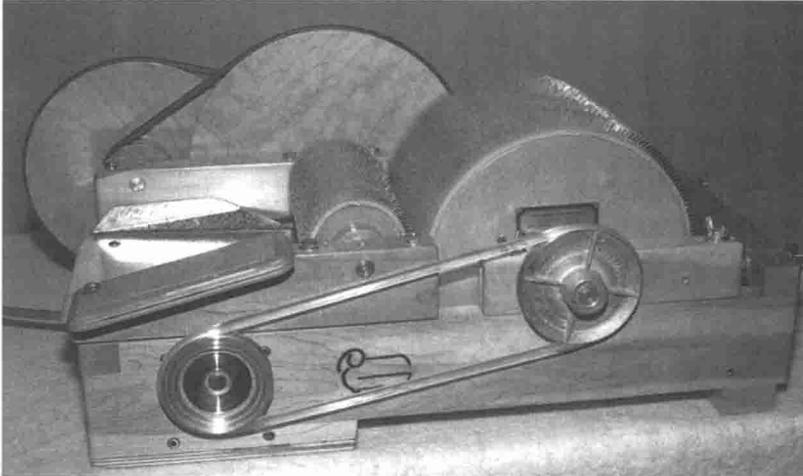
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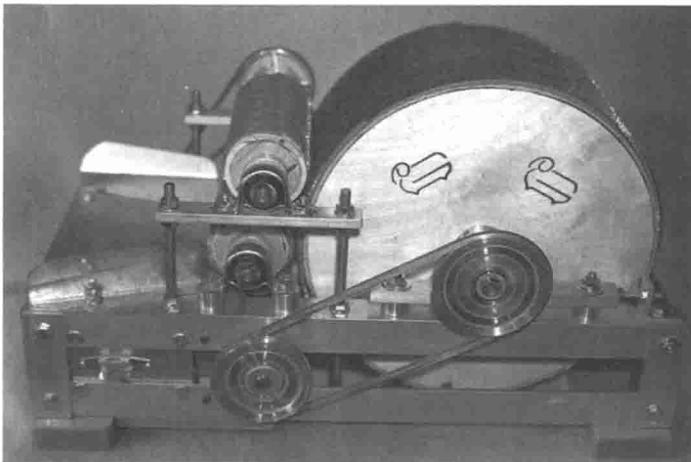
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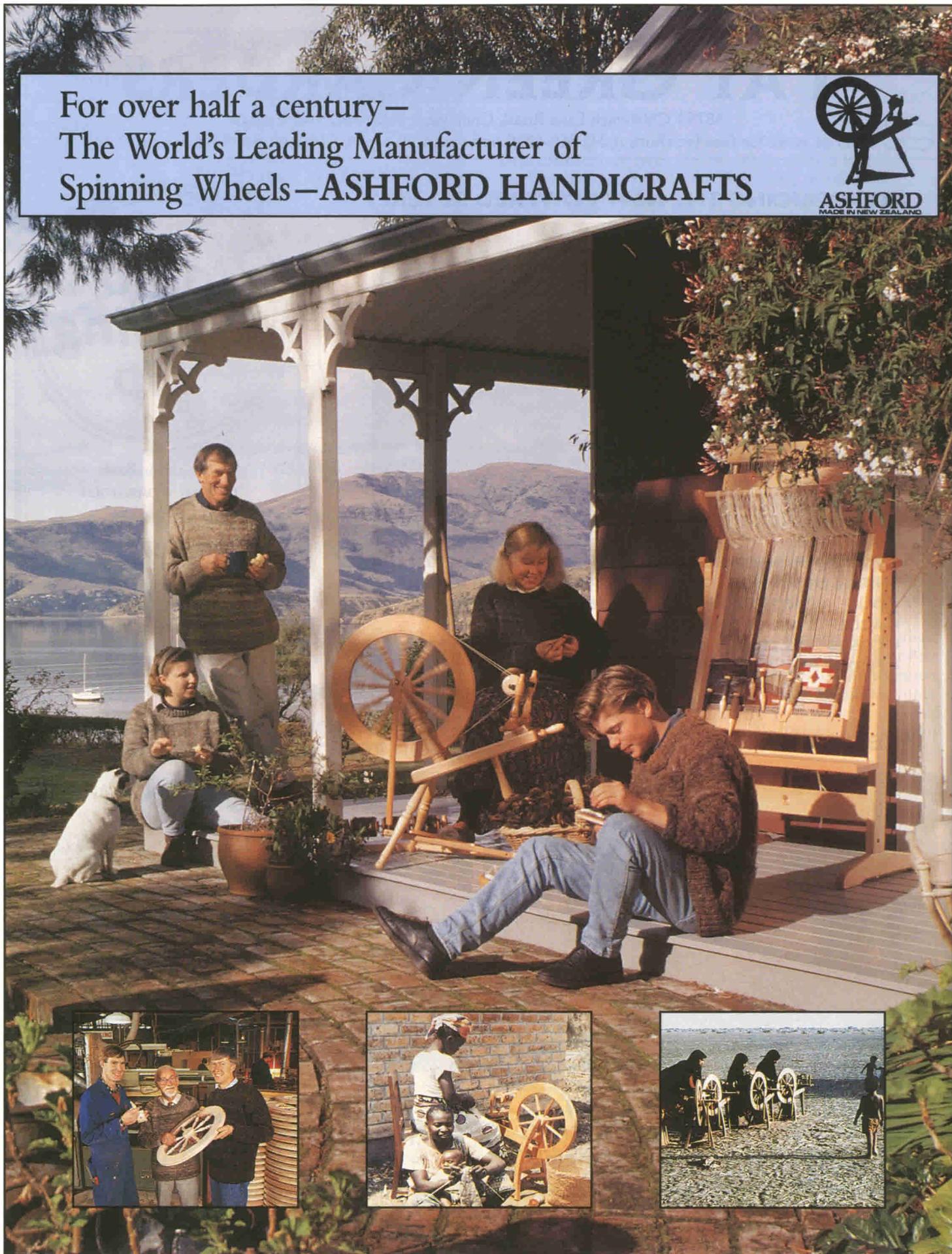
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Hughson, CA 95326  
(209) 883-0833

### Mountain Lady Yarns

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

### Frizelle-Enos

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

### Mountain View Woolens

27000 Burndale Rd.  
Sonoma, CA 95476  
(707) 938-4454

### Boll Weaver

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

### Alberta Borow's Elegant Goat Ranch

11525 Dry Creek Rd.  
Auburn, CA 95603  
(916) 823-2433

### Lofty Lou's

585 Main St.  
Placerville, CA 95667  
(916) 642-2270

### Rumpelstiltskin

1021 "R" St.  
Sacramento, CA 95814  
(916) 442-9225  
(916) 457-1001

### Shasta Song Fiber Arts

2540 Lake Tahoe Blvd., #23  
S. Lake Tahoe, CA 96150  
(916) 541-3180

## COLORADO

### Skyloom Fibres

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

### Just Dye-lightful Handwovens

2629 W. Colorado Ave.  
Colorado Springs, CO  
80904  
(719) 636-0059

### Green Valley Weaver's Supply

9555 Bennison Terrace  
Colorado Springs, CO 80908  
(719) 495-9010  
(800) 457-8559

### The Mountain Weavery

Union Ave. Historic Dist.  
311½ S. Union Ave.  
Pueblo, CO 81003  
(719) 545-2297

### Escuela

Amber Shook  
34040 Hwy. 285  
Villa Grove, CO 81155  
(719) 655-2343

### Dry Creek Fibers & Handwovens

250 Main St.  
Delta, CO 81416  
(970) 874-3449

### Threadings, Ltd.

2851 Road B½  
Grand Junction, CO 81503  
(970) 242-3883

### Fireside Farms

898 21½ Rd.  
Grand Junction, CO 81505  
(970) 858-9288

## CONNECTICUT

### Lamb's-Quarters

81 Stonebridge Rd.  
Wilton, CT 06897  
(203) 762-8909  
(800) 996-5666

## FLORIDA

### Cottonwood

208 S. Lake Dr.  
Lehigh Acres, FL 33936  
(941) 368-7379

### Warped Yarns

1235 Beneva Road South  
Sarasota, FL 34232  
(941) 366-8167

### Weaving Beetle Ventures

2680 N.E. 31st Place  
Ocala, FL 34479  
(904) 351-1888

## GEORGIA

### Clay House

770 Oglesby Bridge Rd.  
Conyers, GA 30208  
(404) 483-6884

### Davis-Reagan House

Rte. 3, Box 675, Hwy. 9  
Dahlonega, GA 30533  
(706) 864-8924

### Big Creek Fibers

191 Gartrell St.  
Ellijay, GA 30540  
(706) 635-6731  
(800) 619-6731

## IDAHO

### The Dyed Ewe

209 West 1st South  
Sugar City, ID 83448  
(208) 359-2206

### Heagy House

1118 No. 14th St.  
Boise, ID 83702  
(208) 345-2086

### Deb's Fiberworks

8901 Clovis  
Boise, ID 83709  
(208) 322-1811

### The Needle Nook

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

## ILLINOIS

### The Keweenaw Shepherd

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

### Great Yarn Loft Co.

120 N. York Rd., Ste. 220  
Elmhurst, IL 60126  
(708) 833-7423

### The Fold

3316 Millstream Rd.  
Marengo, IL 60152  
(815) 568-5320  
(815) 568-0165

## MORE DEALERS





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**CRYSTAL PALACE YARNS**, 3006 San Pablo Avenue, Dept. 8, Berkeley, CA 94702.  
States are listed in alphabetical order. Shops are organized by zip code order within each state list.

**The Warped Weaver**  
675 Vermont Rd.  
Frankfort, IL 60423  
(800) 286-5536

**Stone's Throw**  
444 Hinton Rd.  
Sadieville, KY 40370  
(502) 857-2712

#### MICHIGAN

**Belle River Fibers**  
14050 Hunt Rd.  
Capac, MI 48002  
(810) 395-7508

**Connie May's Spinning Shop**  
HC05, Box 46D  
Park Rapids, MN 56470  
(218) 732-0374

**Colebrook Feeds**  
43 Colby St.  
Colebrook, NH 03576  
(603) 237-4430

**Hodge Podge Handicrafts**  
59 Belknap Ave.  
Newport, NH 03773  
(603) 863-1470

#### INDIANA

**Yucca Flats Yarns & Fibers**  
8708 S. CR 500 W  
Reelsville, IN 46171  
also located in "The Noblesville Emporium"  
(317) 672-8205

**Koenig Farm**  
Rt. 1, Box 176A  
Arlington, KY 42021  
(502) 655-6503

**The Spinning Wheel Shop**  
6425 Emery Rd.  
Houghton Lake, MI 48629  
(517) 422-4350

#### MISSOURI

**Weaving Dept./Myers House**  
180 W. Dunn Rd.  
(I-270 & Hanley Rd.)  
Florissant, MO 63031  
(314) 921-7800

#### NEW JERSEY

**Briar Rose Farm**  
Margo Koehler  
37 Layton Rd.  
Woodstown, NJ 08098  
(609) 769-1452

**Shipshewana Spinning Wheel Co.**  
130 Harrison St.  
Shipshewana, IN 46565  
(219) 768-7842

#### LOUISIANA

**Diana Hardy Spinning & Weaving**  
315 Washington St.  
Lake Charles, LA 70605  
(318) 478-9867

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

**The Niddy Noddy**  
Rte. 2, Box 250A  
New London, MO 63459  
(573) 221-0410

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

**Yarns Unlimited**  
129 Fountain Square  
Bloomington, IN 47404  
(812) 334-2464  
(812) 339-1674

#### MAINE

**Halcyon Yarn**  
12 School St.  
Bath, ME 04530  
(800) 341-0282  
(207) 442-7909

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

**Kiddin' A-Round**  
374 NW 251  
Clinton, MO 64735  
(816) 885-6614

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

**Lear Fiber Arts**  
1701 Ohio Street #C  
Terre Haute, IN 47807  
(812) 234-4759

**Timberstone**  
RR1, Box 3125 (Rt. 3)  
Freedom, ME 04941  
(207) 589-4675

**Barry's Town & Country Farm**  
6360 Sampson Rd.  
Camden, MI 49232  
(219) 426-5778  
(517) 368-5746

**Carol Leigh's Specialties & Hill Creek Fiber Studio**  
7001 Hillcreek Rd.  
Columbia, MO 65203  
(314) 874-2233  
(800) 874-9328  
(TRI-WEAV)

#### NEW MEXICO

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

**The Fiber Connection**  
406 Adams NE  
Albuquerque, NM 87108  
(505) 281-3366  
(505) 266-4251

#### IOWA

**Rose Tree Fiber Shop**  
2814 West Street  
Ames, IA 50014  
(515) 292-7076

#### MARYLAND

**Misty Mountain Fiber Workshop**  
814 Annapolis Rd.  
Gambrills, MD 21054  
(410) 923-3852  
(800) 257-2907

**Handspuns, Mohair, Etc.**  
2597 14th Street  
Shelbyville, MI 49344  
(616) 793-4052

**The Bicycle Shop**  
315 Deer St.  
Manistique, MI 49854  
(906) 341-2234  
(800) 554-3434

#### MONTANA

**Butler Ranch**  
Jody Butler  
H.C. 55, Box 316  
Fishtail, MT 59028  
(406) 328-6956

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

**Country Lane Fiber Arts**  
2860 Quincy Ave.  
New London, IA 52645  
(319) 367-5065

#### MASSACHUSETTS

**Fiber Loft/Bare Hill Studios**  
Rte. 111, Post Office Bldg.  
Harvard, MA 01451  
(508) 456-8669

#### MINNESOTA

**Mille Ridge Country Store**  
18640 Olinda Trail, No.  
Marine on St. Croix, MN  
55047  
(612) 433-3575

#### NEW HAMPSHIRE

**The Fiber Studio**  
Foster Hill Rd., Box 637  
Henniker, NH 03242  
(603) 428-7830

**Farm Mountain Sheep & Wool Co.**  
No. Wilmot Rd. off Rt. 4A  
Wilmot NH 03287  
(800) 298-9665  
(603) 526-WOOL

#### NEW YORK

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

#### KANSAS

**Yarn Barn**  
918 Massachusetts  
Lawrence, KS 66044  
(800) 468-0035

**The Country Crafter**  
Pine Grove Ave.  
Hanson, MA 02341  
(617) 293-2157  
(617) 878-3151

**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

**The Wool Room**  
218 Pleasant St.  
Antrim, NH 03440  
(603) 588-6637

#### KENTUCKY

**L.S.H. Creations**  
1584 Wellesley Dr. S.  
Lexington, KY 40513  
(606) 231-0258

**Salt Air Farm**  
512 Rte. 6A  
Dennis, MA 02638  
(508) 385-9255

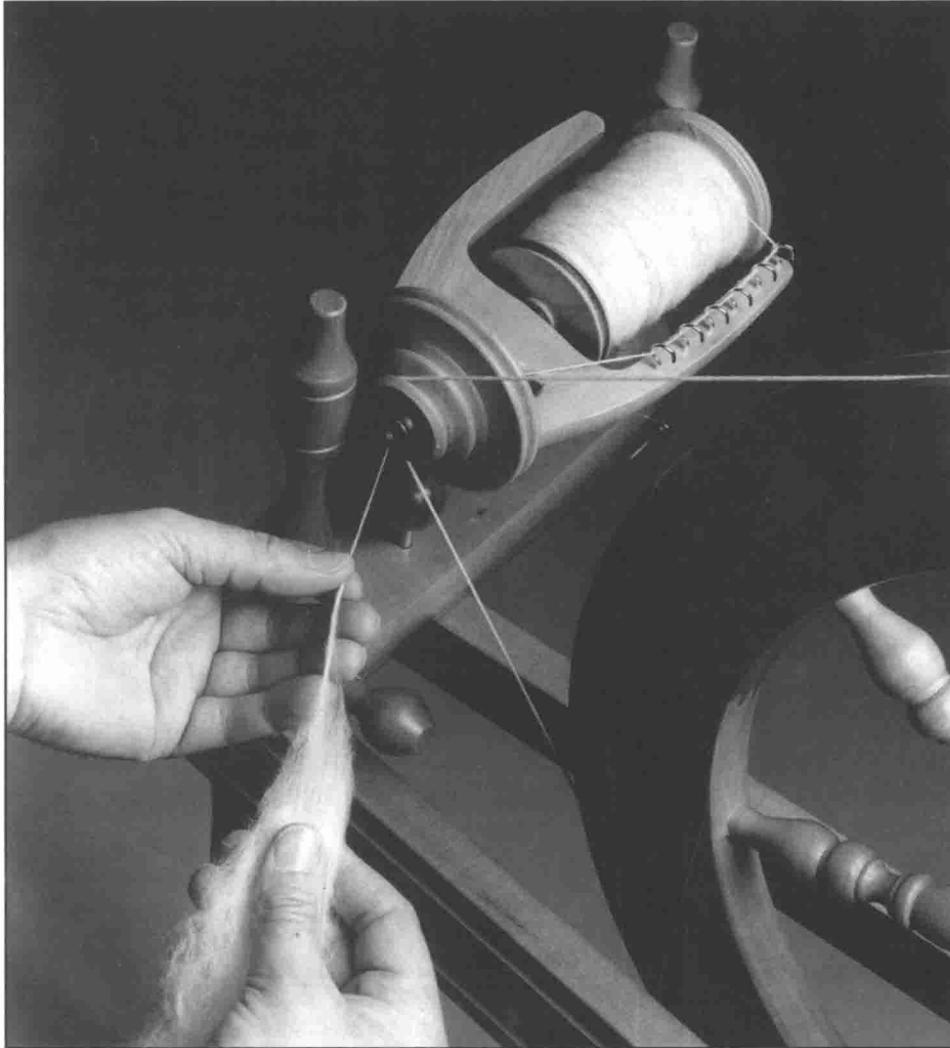
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## HIGH-SPEED ASHFORD FLYER

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).*

### **Spin-N-Knit Crafts**

Factoryville Rd.  
Rt. 2, Box 33  
Crown Point, NY 12928  
(518) 597-3785

### **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

### **Country Delights**

4817 Huff Rd.  
Hemlock, NY 14466  
(716) 367-2214  
(800) 858-5740

### **Sheep & Wool Shop**

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

### **Sheep Shop**

1867 Saltvale Rd.  
Warsaw, NY 14569  
(716) 786-5183

### **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

### **OHIO**

#### **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

#### **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

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## OKLAHOMA

**Stitching Post**  
5928 N.W. 16  
Oklahoma City, OK 73127  
(405) 495-4699

## 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  
(800) 558-6799

**Northwest Wools**  
3524 SW Troy St.  
Portland, OR 97219  
(503) 244-5024

**Sheyna Fibers**  
214 SW Monroe  
Corvallis, OR 97330  
(541) 753-1381

**Soft Horizons Fibre**  
412 E. 13th Ave.  
Eugene, OR 97401  
(541) 343-0651

**Inda Farm Enterprises**  
26336 Crow Rd.  
Eugene, OR 97402  
(541) 345-9498

**Winding River Fibre**  
25710 Siuslaw River Rd.  
Lorane, OR 97451  
(503) 942-3812

**By the Bay Creations/  
The Bag Lady**  
1887 Union Ave.  
North Bend, OR 97459  
(541) 756-7978

**Web-ster's:  
Handspinners,  
Weavers, & Knitters**  
11 North Main St.  
Ashland, OR 97520  
(800) 482-9801

## PENNSYLVANIA

**Silverbrook Farms**  
RD #1 Box 133  
Marchand, PA 15758  
(412) 286-3317  
(412) 286-9443

**Autumn House Farms**  
Covode Route 119  
Covode, PA 15771  
(412) 286-9596

**Country Spun Studio**  
RR1, Box 269  
Rochester Mills, PA 15771  
(412) 286-3255  
(800) 970-9703

**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  
(800) 693-7242

**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  
(610) 285-6597

**Hillandale Farm  
Lamb & Wool Co.**  
RR #1, Box 189  
Hunlock Creek, PA 18621  
(717) 256-3346

**Tangled Web**  
7900 Germantown Ave.  
Philadelphia, PA 19118  
(215) 242-1271

## RHODE ISLAND

**Slater Mill Historic Site  
Museum Shop**  
67 Roosevelt Ave.  
P.O. Box 696  
Pawtucket, RI 02862  
(401) 725-8638

## SOUTH CAROLINA

**The Weaver's Knot**  
508 Inlet Dr.  
Seneca, SC 29672  
(800) 680-7747  
(803) 882-1214

**Starview Farm**  
Rt. 1, Box 32R  
Old Stage Rd.  
Edgefield, SC 29824  
(800) 820-YARN

## 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

**Yarn and Stitches, Inc.**  
12215 Coit Rd., Ste. 213  
Dallas, TX 75251  
(214) 239-9665  
(800) 697-7567

**Heritage Arts at the  
Blossom Patch**  
1506 North Main  
Cleburne, TX 76031  
(817) 558-8488

**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**  
104-A E. Ufer  
Fredericksburg, TX 78624  
(210) 669-2274

**Beck's Warp 'n Weave**  
2815 34th St.  
Lubbock, TX 79410  
(800) 658-6698

## UTAH

**Salt Lake Weaver's Store**  
1227 East 3300 South  
Salt Lake City, UT 84106  
(801) 486-1610  
(800) 363-5585

## VERMONT

**Ellen's 1/2 Pint Farm**  
85 Tucker Hill Rd.  
Norwich, VT 05055  
(802) 649-5420

## VIRGINIA

**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

**The River Farm**  
9400 Congress St.  
P.O. Box 895  
New Market, VA 22844  
(540) 896-5833  
(800) 872-9665

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

## WASHINGTON

**Parkside Wool  
Company**  
17 102nd Ave., NE  
Bellevue, WA 98004  
(206) 455-2138

**Yarns Galore, Inc.**  
660 NW Gilman Blvd., #C  
Issaquah, WA 98027  
(206) 391-8553  
(800) 391-YARN

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

## The Knit Shop

1324 Cornwall Ave.  
Bellingham, WA 98225  
(360) 671-2590

## Wool Station

4218 136th St. NE  
Marysville, WA 98271  
(360) 653-2604

## Whidbey Spinning & Wool Shop

1664 Hastie Lake Rd.  
Oak Harbor, WA 98277  
(360) 679-8716

## The Raven's Gift

2050 NE Hilstad Rd.  
Bremerton, WA 98311  
(360) 613-5817

## Baa Baa Black Sheep Ranch

13290 Wallace Rd. SE  
Olalla, WA 98359  
(206) 857-3233  
(206) 857-3447

## Flamingo Weaving

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

## Spinner's Hearth

7512 Lackey Rd.  
Vaughn, WA 98394  
(206) 884-1500  
(206) 884-9009

## Windy Acres Weaving

9546 Glory Dr., SE  
Olympia, WA 98513  
(360) 491-2177

## Dear Valley Farm

W. 18592 Cloquallum Rd.  
Elma, WA 98541  
(206) 482-3307

## Rumpelstilzkins'

104 Cooper St.  
Riverside, WA 98849  
(509) 826-6246

## Paradise Fibers

Rt. 1, Box 230A  
Colfax, WA 99111  
(800) 484-6687 #1311

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**Redlein Art Studio**

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

**Studio S Fiber Arts**

Highways A and 89  
Delavan, WI 53115  
(608) 883-2123

**McMahon Variety**

D 1622 E. McMillan  
Auburndale, WI 54412  
(715) 387-3484

**Earthsong Fibers**

Rt. 3, Box 108  
Westby, WI 54667  
(800) 473-5350  
(608) 634-2775

**Weaving Workshop**

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

**Vee's Fiber Studio**

W 5922 CTH "OS"  
Onalaska, WI 54650  
(608) 783-3081

**WISCONSIN**

**Cedarburg Woolen Mill**

W 62 N 580  
Washington Ave.  
Cedarburg, WI 53012  
(800) WIS-WOOL  
(414) 377-0345

**Susan's Fiber Shop**

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

**WYOMING**

**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 hand-spun, 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

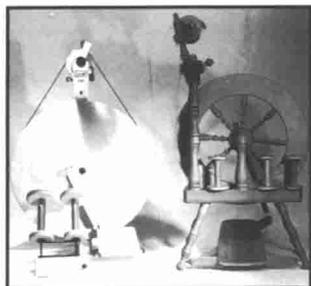


# WHEELS... ON THE GO

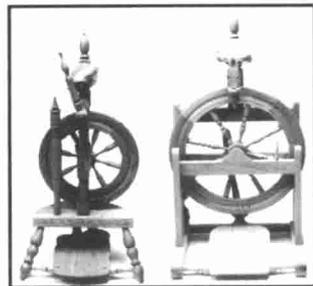
We know wheels, so why not give us a call and take one for a spin! Our prices are competitive, and we pay shipping.



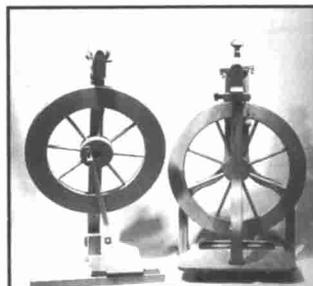
**Call 1-800-468-0035**  
for a free equipment catalog.



Louet  
S-10



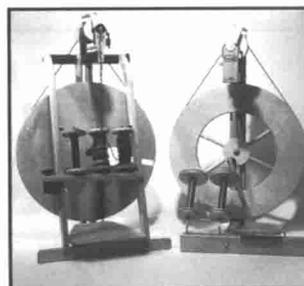
Ashford  
Traveller



Reeves  
14" Castle



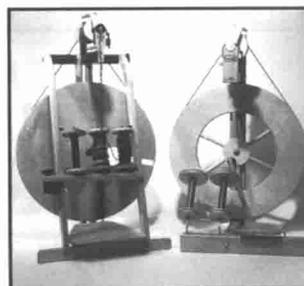
Reeves  
19" Frame



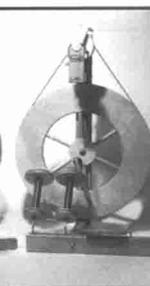
Lendrum  
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Louet  
S-90



Louet  
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 Felt: New Directions for an Ancient Craft,  
*G.P Sjoberg, Pat Spark, Translator* . . \$24.95  
 In Sheep's Clothing: A Handspinner's Guide  
 to Wool, *Nola & Jane Fournier* . . . . . \$24.95  
 Hemp!, *Cheryl Kolander* . . . . . \$40.00  
 Home Life in Colonial Days, *Earle* . . . \$14.95



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# BOOKS FROM INTERWEAVE PRESS

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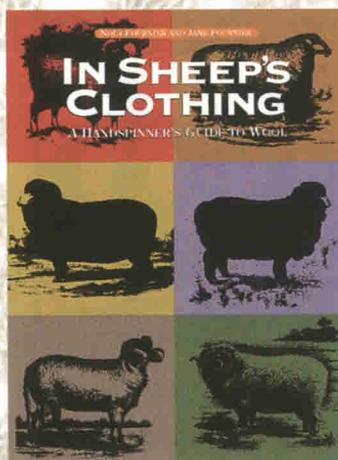
## In Sheep's Clothing

### *A Handspinner's Guide to Wool*

Nola Fournier and Jane Fournier

*In Sheep's Clothing* looks at 100 breeds of sheep, with special attention to the characteristics of the wool of each, from baby-soft Merino to silky Lincoln to sturdy, coarse Karakul. From selecting top-quality fleeces to spinning and plying a variety of yarn styles, this book is essential reading for hand-spinners.

7 × 10, hardbound, 240 pages, b&w photos throughout. #632—\$24.95



## New!

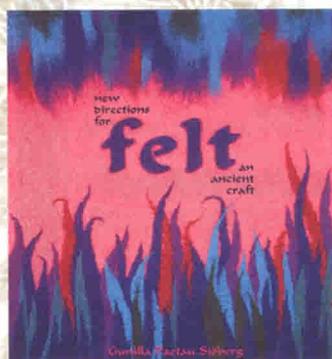
### Felt

#### *New Directions for an Ancient Craft*

Gunilla Paetau Sjöberg; Patricia Spark, Translator

All the information needed to start felting is here—including equipment, instructions, and patterns. Experienced felters will benefit from the chapters on sculpture and relief work. *Felt* also includes an in-depth chapter on teaching children to felt. *Felt* is filled with photographs to inspire both beginner and advanced felters in this fuzzy and functional fun.

\$24.95. Available July 1996



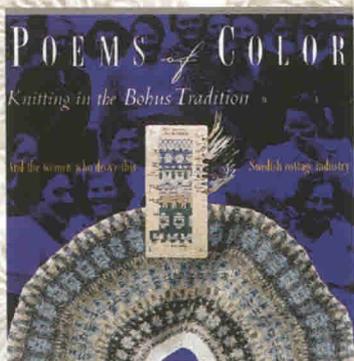
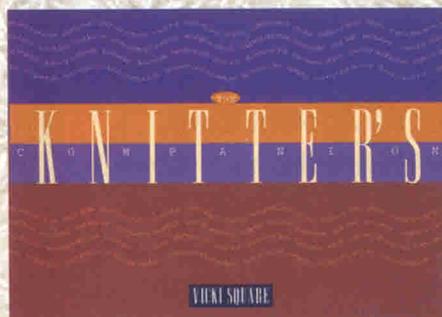
## New!

### The Knitter's Companion

Vicki Square

If you have completed a sweater only to find that the buttonholes gape, ribbings flare, or seams pucker, or if you want to learn a variety of ways to cast on, shape, or seam a garment, this book is for you. It offers clear illustrated directions for dozens of knitting techniques including cast-ons, bind-offs, increases, decreases, joining yarns, buttonholes, seams, hems, and correcting mistakes as well as tables of body measurements, yarn requirements, formulas, conversions, and more!

5 × 7, spiral-bound, 112 pages, b&w diagrams throughout. #671—\$17.95



## Poems of Color

### *Knitting in the Bohus Tradition*

Wendy Keele

A joyous celebration of the Bohus workshop and the extraordinary women who made it famous. Filled with never before published full color reproductions of original pattern swatches, sweaters, and accessories. Included are patterns for 16 of the original Bohus sweaters.

8 1/2 × 9, paperbound, 144 pages, color photos and b&w historical photos throughout. #662—\$19.95

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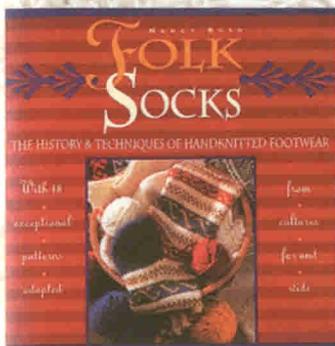
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# BOOKS FROM INTERWEAVE PRESS

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## Folk Socks

*The History & Techniques of Handknitted Footwear*

Nancy Bush

Patterns for handsome knicker socks, sturdy boot socks, lively Birkenstock socks, lacy stockings, kilt hose, cabled socks, clocked socks and more are the heart of this charming book inspired by a host of folk knitting traditions from Europe and the British Isles. 8½ × 9, paperbound, 112 pages, color and b&w photos throughout. #654—\$16.95

## Socks

*A Spin-Off Special publication for knitters and spinners*

Rita Buchanan and Deborah Robson, editors

Here it is—complete instructions for 20 different handspun, handknitted socks. 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.

8⅝ × 10⅞, paperbound, 56 pages, color photos throughout. #530—\$7.95

## 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.

8½ × 9, paperbound, 160 pages, color photos and b&w illustrations throughout. #577—\$15.00

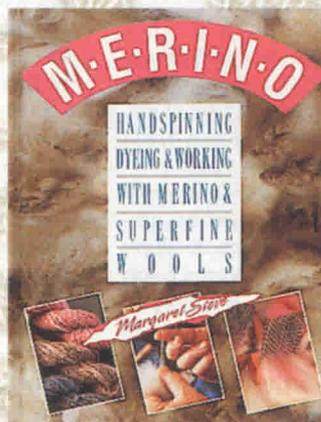
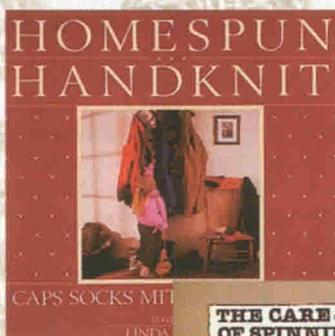


## Hands On Spinning

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.

8½ × 10¾, paperbound, 120 pages, color and b&w photos, and illustrations throughout. #575—\$12.95



## Merino

*Handspinning, Dyeing & Working with Merino & Superfine Wool*  
Margaret Stove

Here it is—everything you've been waiting for on the subject of spinning Merino and other fine wools: Margaret

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

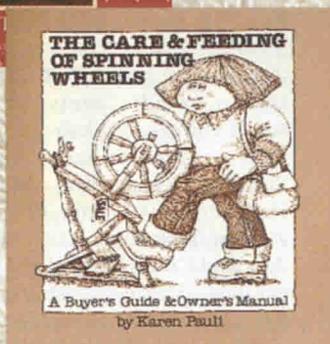
7¼ × 9¾, hardbound, 109 pages, color and b&w photos throughout. #721—\$21.00

## 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.

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## 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 × 9¼, paperbound, 120 pages, color and b&w photos, and illustrations throughout. #597—\$14.95

# Calendar

## TO ENTER

- ✓ **California.** Third Annual Farmer's Fair Spinning Contest in Perris, July 13, 3 p.m. Spin for a three-part contest on-site, all entry samples are blind and are judged on the premises. Great prizes. Contest sponsor/contact: The Shepherd's Coat, (909) 766-9221 or Retta Green, (301) 522-9272.
- ✓ **Colorado/open.** Intermountain Weavers Conference Aug. 9-12, 1997, in Ft. Collins, seeks applications from workshop teachers. Contact Lynn Lesselroth, 5846 S. Jones Blvd., Las Vegas, NV 89118. (702) 362-1405.
- ✓ **Illinois/regional.** Westmont Needlework Contest Sept. 14 in Westmont. Knitting, crochet, lace, and quilting; application deadline Aug. 10. Entries to be hand-delivered Sept. 14. Entry form: contact Kendra Goodnow, 22 N. Washington St., Westmont; IL 60559. (708) 963-7169 (area code 630 after Aug. 3).
- ✓ **New York/regional.** Northeast Regional Natural Color Sheep Show Oct. 20 in Rhinebeck. Entry deadline Oct. 1. Applications: Janet Chianese, 162 Swan Ln., Poughkeepsie, NY 12601. (914) 452-5050.
- ✓ **North Dakota/open.** Juried fiber art display and competition at North Country Fiber Fair Sept. 28-29 in Valley City. Weaving, knitting, crochet, felt; minimum 50% natural fibers. Fleece competitions: wool, mohair, cashmere, llama. Deadline not listed. North Country Fiber Fair, PO Box 343, Valley City, ND 58072. (701) 845-2544.
- ✓ **Rhode Island/regional.** Woven Visions '96, juried exhibit of all media with warp & weft Oct. 5-Dec. 1 at Newport Art Museum, Newport. Residents of RI, RI students, those who work or teach in RI, and members of RI weaving guilds; deadline not stated. Contact Jan Doyle, 46 Firelane #1, Jerry Brown Farm Rd., Wakefield, RI 02879; (401) 789-1798, or Victoria DiMartino, 101 Juniper Dr., North Kingstown, RI 02852. (401) 294-2047
- ✓ **Utah/regional.** Western Fiber Exchange Jan. 15-Apr. 15, 1997 connecting fiber donors, spinners, and finishers in UT, AZ, CA, CO, ID, MT, NM, NV, OR, WA, WY. Registration limited, postmark deadline Nov. 1. Application form: LSASE to Bobbie Irwin, 1245 W. Gordon Creek Rd., Price, UT 84501. (801) 637-8476.
- ✓ **Wisconsin/open.** A Celebration of Creativity, fiber and textile exhibit July 15-Aug. 2 in the Crossman Gallery, University of Wisconsin, Whitewater. Entry deadline June 10. Contact Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.
- ✓ **Wisconsin/open.** The Guild offers free listings in Guild Registers for artists working in public art, architectural restoration, and liturgical art. June 30 deadline. The Guild, 228 State St., Madison, WI 53703. (800) 969-1556; fax (608) 256-1938.

## FESTIVALS AND GATHERINGS

- ✓ **California,** June 29. Tenth Annual Truckee Spinning Jamboree at the Glenshire Clubhouse, 11 a.m.-4 p.m. Sponsored by the Carson Sierra Spinners & Weavers. Contact Polly Holmes, 4735 W. Quince Ave., Silver Springs, NV 89429. (702) 577-2100.
- ✓ **Colorado,** June 6-9. Estes Park Wool Market & Fiber Animal Show at the fairgrounds in Estes Park. Workshops, contests, demonstrations, sales, exhibits. Estes Park Wool Market, PO Box 1967 Estes Park, CO 80517 (970) 586-6104.
- ✓ **Colorado,** June 7-9. First Annual Alpaca Show by Alpaca Breeders of the Rockies in conjunction with Estes Park Wool Market. Contact ABR, 9349 N. Tammy Ln., Parker, CO 80134; Marie Hinds, (303) 841-4889.
- ✓ **Illinois,** Sept. 14-15. Lace Days, demonstrations, sales, and exhibits of lace, spinning, weaving, and "lost arts" at 55 E. Richmond St., Westmont. Contact Kendra Goodnow, 22 N. Washington St., Westmont, IL 60559. (708) 963-7169 (area code 630 after Aug. 3).
- ✓ **Maine,** Aug. 17. Second Annual Spinners & Weavers Day at Narramissic, an 1850s farmstead, Bridgton. Demonstrators welcomed! Sue Black, RR 1 Box 230, Bridgton, 04009.
- ✓ **Michigan,** Aug. 10-11. Fiberfest at Kalamazoo County Fairgrounds, Kalamazoo. Animals, sales, exhibits, workshops. Lyn Briel, Fiberfest '96, PO Box 46, Dept. 99, Freeport, MI 49325. (616) 765-3533.
- ✓ **Michigan,** Sept. 28-29. Sheep and Wool Festival at Mt. Bruce Station, Romeo. Demonstrations, workshops, animal exhibits. Write to Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065; Yvonne Uhlianuk, (810) 798-2660 or (810) 798-2568.
- ✓ **Missouri,** Aug. 31-Sept. 2. Fiber Arts festival in Bethel. Contact Free Fibers Brochure, Box 207 Bethel, MO 63434; Clyde Burch, (816) 263-0340.
- ✓ **Montana,** June 8-9. Big Sky Fiber Arts Festival at Ravalli County Fairgrounds, Hamilton. Exhibits, workshops, demonstrations, Montana Mohair Assoc. meeting. Write PO Box 1525, Hamilton, MT 59840; Diana Hachberger, (406) 961-3058.
- ✓ **New York,** Sept. 21-22. Fingerlakes Fiber Arts and Crafts Festival in Hemlock. Animal exhibits, sales, demonstrations, contests. Call Pat Gesler, (716) 367-2276.
- ✓ **New York,** Oct. 19-20. New York State Sheep and Wool Festival at Dutchess County Fairgrounds, Rhinebeck. Sales, shows, demonstrations, animals. (914) 758-8100.
- ✓ **Utah,** Sept. 14. Fiber Exchange Gathering at the Civic Auditorium, 19 S. Main St., Helper. Displays, sales, demonstrations, sharing sessions. LSASE to Bobbie Irwin, 1245 W. Gordon Creek Rd., Price, UT 84501 (801) 637-8476.

✓ **Vermont,** Nov. 1-3. Northeast Handspinners' Association Gathering, spinning retreat at Sheraton Hotel, Burlington. LSASE to NHA Gathering, c/o S. Wiltshire, 400 Beech St., Bennington, VT 05201; e-mail: wiltshir@sover.net.

## CONFERENCES

- ✓ **Arizona.** Sept. 12-15. High Country Fiber Art Retreat in the Greer Mountains. Many spinning and weaving classes. Sponsored by the White Mountain Spinners & Weavers Guild. Contact (520) 536-2796 or send SASE for brochure to PO Box 40, Taylor, AZ 85939.
- ✓ **Michigan,** Aug. 7-9. Fiberfest Forum, 70 natural fiber workshops at Kalamazoo County Fairgrounds, Kalamazoo. Lyn Briel, Fiberfest '96, PO Box 46, Dept. 99, Freeport, MI 49325. (616) 765-3533.
- ✓ **Oregon,** July 14-21. Convergence '96, biennial conference of Handweavers Guild of America in Portland. Includes classes, exhibits for spinners, spinning workshops, spin-in. Registration materials: Convergence '96, PO Box 3378, Portland, OR 97208.
- ✓ **Utah,** Nov. 3-10. SOAR, *Spin-Off* Autumn Retreat at Snowbird Resort, Snowbird. Registration materials: send name, address, and 55 cents postage (no SASE) to Interweave Press, 201 E. 4th St., Loveland, CO 80537 (970) 669-7672; fax (970) 667-8317
- ✓ **Wisconsin,** Oct. 4-6. Wisconsin Spin-In/Sievers Gathering at Regency Suites Hotel and Conference Center, Green Bay. Workshops, demonstrations, tours, fashion show, exhibits, competitions. Contact Ann Young, PO Box 106, Washington Island, WI 54246; (414) 847-2264; fax (414) 847-2676.

## EXHIBITS, SHOWS, & SALES

- ✓ **California,** through Feb. 27 1997 "Southwest Weaving: A Continuum," historic and contemporary examples of Pueblo, Navajo, and Hispanic handwoven textiles at the San Diego Museum of Man, 1350 El Prado, Balboa Park, San Diego 92101. (619) 239-2001.
- ✓ **Colorado,** June 7-27 The Art of Textiles, show and sale by Mesa Fiber Arts Guild and San Juan Weavers' Guild at Western Colorado Center for the Arts, 1803 N. 7th, Grand Junction. Call Julia Hosea, (970) 243-1180, or Peggy Kramer, (970) 242-6233.
- ✓ **Colorado,** Oct. 1996-Jan. 1997 Vision/Revision, juried fiber exhibit in Loveland. LSASE to Lynn Vershooor, Loveland Museum/Gallery, 5th & Lincoln, Loveland, CO 80537
- ✓ **Florida,** Dec. 6-8. American Craft Council craft fair in Tampa Bay. American Craft Council, 21 S. Eltings Corner Rd., Highland, NY 12528. (800) 836-3470; fax (914) 883-6130.
- ✓ **Illinois,** Oct. 1-Nov. 17 American Tapestry Biennial I, juried tapestry show at Southern Illinois University Museum, Carbondale.

Contact Kathy Spoering, 2306 Dogwood Ct., Grand Junction, CO 81506. (970) 242-9081

✓ **Illinois**, October. Uncommon Threads '96, juried runway fashion show in St. Charles. LSASE to Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

✓ **Indiana**, June 15-16. Trades and Crafts weekend, weaving, spinning, and basketry demonstrations at Conner Prairie, 13400 Allisonville Rd., Fishers, IN 46038. (317) 776-6000; fax (317) 776-6014.

✓ **Minnesota**, Sept. 28-29. Fiber/Metal Arts, juried show and sale at Fine Arts Center, Minnesota State Fairgrounds, St. Paul. Contact Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., Suite 216, Minneapolis, MN 55403. (612) 333-7789; e-mail: mncraft@mtn.org.

✓ **Montana**, June 7-20. Sarah Swett: Tapestries, exhibit of tapestries with handspun wefts at The Weaver's Studio, Box 537 108 Main St., Twin Bridges, MT 59754. (406) 684-5744.

✓ **New York**, through July 31. Wheels of Progress, exhibit and demonstrations of spinning tools by the Treadle Trodders Spinning Guild at Museum Village, Museum Village Rd., Monroe, NY 10950. (914) 782-8742.

✓ **New York**, Oct. 20. Northeast Regional Natural Color Sheep Show at Dutchess County Fairgrounds, Rhinebeck. Contact Janet Chinese, 162 Swan Ln., Poughkeepsie, NY 12601. (914) 452-5050.

✓ **North Carolina**, Dec. 13-15. American Craft Council craft fair in Charlotte. American Craft Council, 21 S. Eltings Corner Rd., Highland, NY 12528. (800) 836-3470; fax (914) 883-6130.

✓ **North Dakota**, Sept. 28-29. North Country Fiber Fair at North Dakota Winter Show Building in Valley City. Exhibits, workshops, demonstrations, sales, animal shows. Contact NCFE '96, PO Box 343L, Valley City, ND 58072. (701) 845-2544.

✓ **Oregon**, June 25-Aug. 4. Sarah Swett: Idaho Mountain Tapestries, exhibit of tapestries with handspun wefts at Latimer Quilt and Textile Center, 2105 Wilson River Loop Rd., Tillamook, OR 97141. (503) 842-8622.

✓ **Oregon**, July 1-Sept. 1. Connected, exhibit including sewing-thread tapestries by Kathe Todd-Hooker and felt by Patricia Spark at the Memorial Union Concourse, Oregon State University, Corvallis, OR 97339. Call Kathe Todd-Hooker, (503) 585-3853; fax (503) 364-4717

✓ **Tennessee**, Aug. 1-30. American Tapestry Biennial I, juried tapestry show at Oak Ridge Art Center. Contact Kathy Spoering, 2306 Dogwood Ct., Grand Junction, CO 81506. (970) 242-9081.

✓ **Virginia**, June 29-30. VAGMA Angora Goat Show & Sale at Rockingham County Fair Grounds, Harrisonburg. Fleece competition, workshops, sales. Contact Nancy Slye, Rt. 2, Box 154, Broadway, VA 22815; phone/fax (540) 896-7639, or Carol O'Neale Culnan, 177 Cedar Hill Rd., Strasburg, VA

22657; (540) 465-3607

✓ **Washington**, through Sept. 8. Beyond the Rock Garden: Craft Forms for a New World, Asian/Pacific American contemporary craft exhibition at Wing Luke Asian Museum, 407 7th Ave. S., Seattle, WA 98104. (206) 623-5124.

✓ **Wisconsin**, May 31-June 1. Llama Country Market, exhibits, sales, demonstrations at the fairgrounds in Tomah. Call Ranch Amorio, (608) 372-7877

✓ **Wisconsin**, July 15-Aug. 2. A Celebration of Creativity, fiber and textile exhibit in the Crossman Gallery, University of Wisconsin, Whitewater. Contact Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.

## INSTRUCTION

✓ **Maine**, Sept. 8-14. Natural plant and lichen dyes with Karen Diadick Casselman. Contact Jeorg Henner Lotze, Eagle Hill Research Station, PO Box 9, Steuben, ME 04680. (207) 546-2821; fax (207) 546-3042; e-mail: eaghill@maine.maine.edu.

✓ **North Carolina**, Sept. 10-13. Dyeing and Finishing Fundamentals covers the basic concepts of textile wet-processing preparation, dyeing, printing, and finishing. North Carolina State University College of Textiles, Raleigh, (919) 515-3149.

✓ **Pennsylvania**, June 8: 28th Annual Spinning Seminar. June 10-14: beginning weaving. June 29-30: beginning weaving. The Mannings, 1132 Green Ridge Rd., PO Box 687 East Berlin, PA 17316. (717) 624-2223.

✓ **Pennsylvania**, July 12, Aug. 12, Sept. 21. tating with Sue Reed. July 15-19: willow baskets with Bonnie Gale. Sept. 27: spinning with Nancy Griffin. Send two 32-cent stamps to Cook Forest Sawmill Center for the Arts, PO Box 180, Cooksburg, PA 16217

✓ **Tennessee**, June 10-14: warp dyeing with Barbara Eckhardt. June 17-21 Imagery in Weaving with Fuyuko Matsubara, papermaking with Edwin Kalke. June 24-July 5: Paper, Cloth and Indigo Blue with Mary Hark. July 8-12: Color, Fiber and Felt Fantasies with Ewa Kuniczak. July 29-Aug. 2: silk painting with Akemi Nakano Cohn. Aug. 5-9: indigo resist dyeing with Joan Lintault, paper with Marcie Miller Gross. Workshops at Arrowmont School of Arts and Crafts, 556 Parkway, PO Box 567 Gatlinburg, TN 37738. (423) 436-5860; fax (423) 436-4101.

✓ **Washington**, June 5-9: tapestry with Yael Lurie & Jean-Pierre Larouchette. July 26-29: rug weaving with Jason Collingwood. Coupeville Arts Center, Box 171, Coupeville, WA 98239. (360) 678-3396; fax (360) 678-7420.

✓ **Wisconsin**, June 7-9: beginning felting with Lynn Schuster. June 16-21. Multi-Colors & Carding for Spinners with Deb Menz. June 21-23: silk yarn painting with Deb Menz. June 14-16: handknit socks with Heather Winslow. Sievers School of Fiber Arts, Spring Road, Washington Island, WI 54246. (414) 847-2264; fax (414) 847-2676.

✓ **England**. Correspondence course in em-

broidery and design sponsored by the Gloucestershire College of Arts and Technology. Contact Sara Rawlins, GLOSCAT, Christchurch Annexe, Gloucester Road, Cheltenham, Glos. GL51 8P England. +44 (0) 1242 532138; fax +44 (0) 1242 532096; e-mail: postman@gloscat.demon.co.uk.

## TRAVEL

✓ **Alaska and The Yukon**, June. Native crafts (including qiviut use) and culture tour. Mary Fletcher, Kim's World Travel, 222 Milwaukee, Suite 211, Denver, CO 80206. (303) 751-2770; fax (303) 399-6468.

✓ **New Zealand**, varied dates. Five-day fiber-craft tours with Margaret Stove, sponsored by Ashford Tours, PO Box 474, Ashburton, NZ. (64-3) 308-9087; fax (64-3) 308-8664.

✓ **Peru**. Weaving, cultural, and hiking tours. Write Weavers Trek, Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.

✓ **Yukon**, June 27-July 4. Arctic Experience, annual workshop in qiviut spinning, lichen dyeing & knitting with Holman Eskimo Coop. Contact Wendy Chambers, 21 Boxwood Cresc., Whitehorse, YT, Y1A 4X8, Canada. (403) 633-2530; fax (403) 633-6573.

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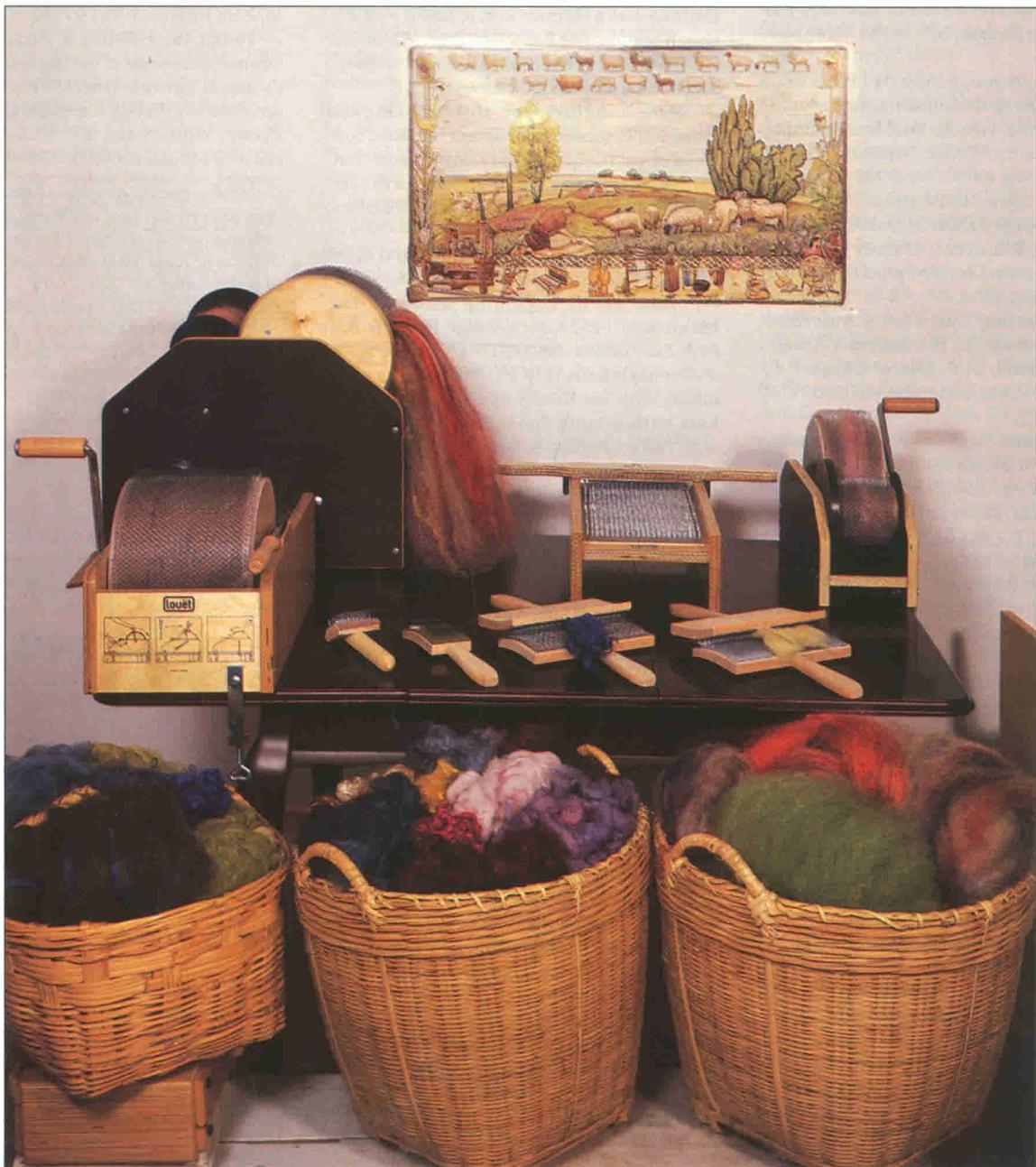
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# *A Tale of the New Jersey Historic Spinning Wheel Registry*

by Michael Holcomb

**L**AUNCHING A REGISTRY of historic spinning wheels in New Jersey, the nation's most densely populated and urbanized state, may seem clinical proof of madness. How could there possibly be a significant number of old spinning wheels in the land of nameless turnpike exits and sprawling suburbs? This was an idea not lightly approached.

After submitting the first mini-grant proposal to the New Jersey Historical Commission, I was convinced that I would be able to hear peals of laughter all the way from Trenton. I was wrong. The concept received a serious review with dispatch. Although initially rejected, the proposal came back with friendly criticism, underwent revision, and was fully funded on the second go-round.

## **Why a registry?**

The New Jersey Historic Spinning Wheel Registry (the Registry) is a fishing expedition with a purpose, to identify and preserve spinning wheels and related tools which were important to domestic textile production before the age of mechanization and of cheap, mill-produced goods. The idea for a registry is, of course, nothing new. Registries have been used to good effect to focus attention on such specific items as quilts and antique cars. When I first struck on the idea of registering spinning equipment, I started by talking it over with a number of people, including Bill Ralph, a writer and authority on antique wheels, and Florence Feldman-Wood, who publishes *The Spinning Wheel Sleuth*. Both were encouraging, but wisely cautioned against leaping in immediately with a national effort.

Nelda Davis, a fellow spinner and member of the Princeton Weavers Guild, became a willing co-conspirator and co-director. Together we ran the mini-grant proposal and the budget through multiple

drafts, cultivated allies, devised strategies, and prepared an illustrated announcement and registration form.

The New Jersey Historical Commission offers two grant programs, one for major projects and another for those requesting no more than \$1,000. The mini-grants require less documentation and a less complicated application, and offer a quick review process. We were funded for the full amount requested, \$1,000.

We had the fortunate and enthusiastic support of the New Jersey Museum of Agriculture, which shares our keen interest in spinning wheels and looked forward to using our expertise and discoveries in its programs and exhibits. It generously contributed some clerical and postal assistance, as well as its mailing address for the return of registration forms. In combination with the grant from the New Jersey Historical Commission, this gave our project important authority and legitimacy. Similarly, we were grateful to Bill Ralph for consenting to serve as a consultant to our efforts.

## **Getting the word out**

Beyond the obvious interest of members of spinners' and weavers' guilds, we sought to announce the registry to the widest possible audience. Our first mailing went to over 550 individuals and organizations within the state, including every state and municipal historical society and historical



*Here's one of the wheels in an exhibit at the New Jersey Museum of Agriculture, North Brunswick, which was prepared by the New Jersey Historic Spinning Wheel Registry. An abundance of wheels and other spinning tools were honored and shared.*

preservation group we could identify and many local historic houses. Because we cast our net so broadly, the announcement included general information about spinning wheels with small silhouettes of wheel types, together with a registration form requesting detailed wheel measurements. We also requested front and back view photographs of wheels to be registered.

## Preliminary observations and progress

From the beginning, we have enjoyed the warm support of many people, especially curators and directors of historic houses and small museums. They are hungry for information about their textile tools, and our efforts help them learn more about the wheels in their collections, so they are better able to include the equipment in educational programs. We are often able to advise them on the completeness and working condition of wheels, and to point out possibilities for authentic restoration.

Surprising discoveries have turned up right under our noses. A small historic house or society reports having eight or ten wheels, or an unusual wheel which may have been made locally. A more typical respondent to our announcement cites between one and three wheels. Most of the wheels we find are complete or nearly so, although many fragments are also being reported, especially by museums.

We are keen on identifying any New Jersey-made wheels, and already have some good leads. With luck and perseverance, these may lead us to municipal and tax records which may provide important details about wheel-makers and their customers. In addition to having identified six distinct tensioning devices on great wheels located through the registry, we have found several examples of a yoke-type, direct-drive spinning head which we have seen *only* on some New Jersey wheels.

Many fine spinning wheels do not, sadly, carry an imprint of the woodworker's name, but we are adding to the list of known makers with wheels from John Woodruff, B. Creen, I. Musselman and C. Cain, and others. These identifications may lead to more clues about the history of wheel making in New Jersey and in the wider region.

## Exhibitions, programs, and plans

In less than nine months, more than a hundred spinning wheels have been identified for registration—a good start for an ongoing project. In close cooperation with the New Jersey Museum of Agriculture, the registry has assembled a major exhibit presenting the long history of handspinning (it contains fifteen spinning wheels and related textile tools). We have held or scheduled wheel evaluation clinics, a presentation on flax preparation and spinning, and a workshop to teach spinning on the great wheels. Together with spinning and weaving demonstrations, these programs have been well received. They also give us invaluable opportunities for spreading the word about preserving historic wheels.

For purposes of further study and wheel classification, we will prepare a computer database containing the information gathered from the registry. This will make the retrieval and sharing of information all the more accessible and updatable. *Piracy invited!*

Clearly our wisest decision was in limiting the scope of our registration efforts to a single state. We avoided the folly of tackling a wider venue by listening to sound advice in the beginning.

Yet our testing of the waters suggests vast treasures awaiting discovery elsewhere. We hope that other spinners will pursue similar efforts in their own states and regions. We're happy to share information, ideas, and observations. Is it too far-fetched to think of a national database on historic spinning wheels? And, in a related plot, wouldn't it be fitting (if not overdue) for the United States Postal Service to issue a commemorative series of stamps honoring the place and ingenuity of American spinning wheels? So many projects, just enough time. Join us! ♦

---

*Michael Holcomb spins for weaving rugs and owns a few special historic spinning wheels. He can be reached by e-mail (holcomb@rutadmin.rutgers.edu) or by writing to the New Jersey Historic Spinning Wheel Registry, New Jersey Museum of Agriculture, PO Box 7788, North Brunswick, New Jersey 08902. Send a SASE and \$1 cash to cover copying costs if you would like copies of registry forms.*

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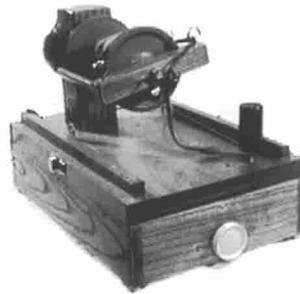
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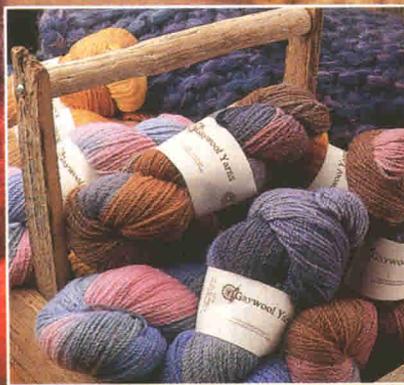
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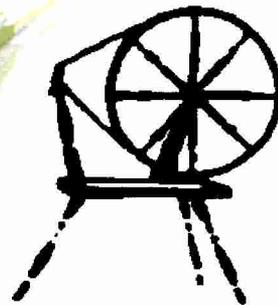
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# Spinbiotic—The next step

by Diane Bentley-Baker

Takin' it  
to the  
streets!

IT WAS A BEAUTIFUL summer morning at a spinners' retreat for the Southwest Spinners at Sipapu, a ski resort in the mountains above Taos, New Mexico. My wool workshop was progressing smoothly. A new friend, Lani Kyea, suddenly spoke up, saying that she had applied for a grant for a special project but was turned down because "spinning is not an art." The sunny morning stood still.

Only the wheels were turning softly. My mouth came open, but nothing came out.

Having designed yarns for many years, I was speechless. Finally, after the appropriate comforts were exchanged, the class continued. The seed had been sown for Spinbiotic.

Later that fall, well into a cotton demonstration at the state fair, I heard a voice say, "Looka there, Mae, she's makin' string."

"It does look like string, doesn't it?" I replied politely. I had heard that line so many times! There was also at least one person at every demonstration willing to admit, "I've never seen that done before!" Something in my head finally snapped! After twenty-three years of demonstrating and teaching the public about our art, I suddenly came to the full realization that the public in general (and perhaps the folks with their hands on the purse strings in particular) could be a little better educated that *spinning IS an art*. We as spinners would need to throw some support toward an organization which was engaged in doing just that—spinning art education.

I thought to myself: we do a fabulous job of educating ourselves. We have books and classes and *Spin·Off* and sheep-to-shawls and retreats and workshops, and we have each other.

We do a pretty good job of educating the public as we demonstrate. However, for instance, there are not enough professionally done, correct videos getting into class-

rooms at every level. Otherwise, I reasoned, we would be more widely recognized as the artists we are. Even a simple understanding in the gallery-going public that commercial yarns are an artistic "part of the process" could only benefit us as spinners.

I drew a blank. I talked to everyone I knew about some kind of foundation that would be a vehicle for spinning as art education. My daughter's college roommate, an art educator, said, "Because you are in a symbiotic relationship with weavers and knitters and other fiber artists, people should realize you are an essential part of the process."

This was all I needed. I would start my own foundation. What an exciting adventure! What would I name it? "A symbiotic relationship" Bingo! Spinbiotic was born. Now it was time to make a list of people to help.

After a workshop with the Center for Non-Profit Management in Dallas, picking a brain here and there, and floating the idea out to other fiber artists in the area, Spinbiotic came to be. Sylvie Cox, in north Texas, and June Covington, in the Dallas area—spinners who understand why and how—cordially agreed to serve on our board of directors. Many artists, fiber and otherwise, are willing to lend their talents to the many advisory committees and projects we envision. Spinbiotic is an idea whose time has come. Our first newsletter has met with enthusiasm. If you want to help or have an idea, please drop us a line. It is you, the spinners of this country, who are going to help us make a difference! ♦

---

*Diane Bentley-Baker admits to being a fiber-junkie just like the rest of us. She thought that if she learned to spin, she would have enough nice yarn to complete a project. Now she has more fiber than time, and umpteem projects in the works.*

*Spinbiotic Foundation can be reached at 6402 Melody Lane, #3115, Dallas, Texas 75231, (214) 265-8321.*

# Taking Spinning Public

by Kris Paige

EVERY SPINNER who takes fiber and spindle out of the house has a favorite story of how the non-spinning public greets such behavior. It's not that we're strange—after all, men and women have been spinning fiber into yarn for thousands of years. What's changed is the rest of the world. Ask a third grader where the yarn in his sweater comes from, and he's likely to say the store made it. Comment at a social gathering that your sweater is handspun, and you might think you had a social disease, or at least gazpacho on your nose.

Spinning in public is productive, easy, and let's admit it—*fun!* I once took a drop spindle to an Irish music concert. At intermission (on a dare from a friend!) I spun while we talked. I wasn't ostentatious about it, but soon our conversational circle got bigger and bigger. An occasional question floated over: "What ARE you doing?? Are you from this country? Are there pink sheep?" I explained what I was doing, yes, if Pennsylvania counts; no, I dyed it that color; and I gave the short version we all learned in Spinning 101 of how fuzz turns into yarn. After about twenty minutes, I wandered in search of a water fountain, only to have a firm hand clamp on my shoulder, and a glorious Irish brogue ask, "and what part are you from, may I ask? Americans don't spin—you must be Irish!"

Traveling with our tools (and toys) presents unique situations, too. Try to explain to a tired stewardess that a Navajo spindle is *not* a lethal weapon. Or, if you have extra time before your flight, try taking a set of English wool combs and a Louët mini-wheel on a plane as hand luggage. The look on the technician's face is great—but when they ask you to open the combs, life *really* gets interesting. Always pack fiber with them. This way, when security shows up you're ready to demonstrate. *Do not*, however, try this in airports near large military complexes. I did once, in all innocence, and it took forty-five minutes to convince two very grumpy MPs that wool + lazy kate do not a bomb make, and that wool combs are unwieldy as a weapon.

Spinning while riding in the car can be interesting if someone drives past. We drive a big van, and truckers ask really interesting questions on the CB. This is also a great way to find other spinners. I wonder what the other people at a North Carolina rest stop thought when three of us tumbled out of three different cars, all carrying fuzz and spindle, and held an impromptu spin-in?

I've spun at 30,000 feet on both spindle and mini-wheel; on a rock in the backwoods of Ontario with a loon for company; in the car; at football games; waiting for the carpool; and even to calm down before an interview or a driver's exam.

One thing is sure—the more we spin in public and answer questions with good, coherent answers, the more appreciative the public becomes of what it takes to make an honest sweater, hat, or whatever. We're a link with the past, but also with the future. Public spinning is fun, an easy way to get in some spinning time, and a non-threatening way to correct some of the public's misperceptions. Yes, I do the traditional, Colonial-garbed demonstrations, but I also spin frequently in jeans on my "modern" Louët and teach the audience with hooked stick or drop spindle. Young school children get chuckles from watching their teacher trying a drop spindle, and from "spinning races" with a hooked stick, where one child turns and the other backs up across the room until the yarn breaks. A little folklore, a good supply of basic fact, some fiber, and a spinning device (even a rock!), and you're ready to have a blast! ♦

**Takin' it  
to the  
streets!**

---

*Kris Paige now calls Alpharetta, Georgia, home and has recently become a "llama mama" to three handsome young llamas with outstanding fleeces (or is that "without standing fleeces"?). We have experienced Kris's enthusiasm for spinning first-hand at the Spin·Off Autumn Retreat (SOAR), so we're glad her new llama buddies are living in a warm climate and won't miss their coats.*

## The Care and Repair of

# ACCELERATING SPINNING HEADS

By William Ralph

**C**ALLED A direct-drive wheel, the simplest wheel-driven spindle is powered by a straight connection between wheel and spindle whorl—one wheel, one whorl, one drive band. Accelerating spinning heads, which began to appear in the nineteenth century, employ an extra step which speeds up the spindle,

significantly increasing the number of times it rotates with each turn of the drive wheel.

There are many types of accelerating spinning heads, both old and new, which all basically work on the same principle. The main wheel drives a step pulley, which in turn drives the spindle whorl. The system includes one wheel, one pulley, one whorl, and two drive bands (wheel-to-pulley and pulley-to-whorl).

Perhaps the best-known accelerating head is the Miner's Accelerating Spinning Head, invented by

Amos Miner in 1803 and produced by various manufacturers as late as 1920. For over a century, hundreds of thousands of Miner's heads were produced; as a result, they can still be found at antique shops, flea markets, garage sales, and other places.

Newly discovered old Miner's heads usually require some fixing or replacement of missing parts to make them serviceable

again. Because they are simple machines, this is no big deal. Before investing in an old Miner's head, however, it is wise to determine that all the parts are present (see the illustration). Because the concept was widely copied by enterprising entrepreneurs, many variations exist. The head described here is the most common type.

## The parts and how they work

A typical Miner's head consists of a mother-of-all (MOA) with a tapered mounting post, two threaded maidens (smaller posts) supporting a two-step pulley wheel on swivel bearings, a spindle fitted with a spindle whorl and a yarn stop, and two corn-husk bearings which support the spindle and attach it to the MOA. The bottoms of the threaded maidens were originally equipped with wing knobs; these are often missing.

A brief description of how the mechanism works will be helpful. The two-step pulley wheel is supported by the maidens, whose threaded ends screw into threaded holes in the MOA. To adjust the drive-band tension on the spindle whorl, you rotate the maidens; this raises or lowers the pulley wheel, increasing or decreasing the tension on the band. The pulley bearings are set in swivels, which allow the maidens to turn while the bearings remain stationary relative to the pulley axle. Both the swivels and the threaded maidens must move freely to permit belt tensioning and to prevent the pulley bearings from binding.

If you find a Miner's head with none of its parts missing, you're lucky—but it will still need work. Having lain idle for a cen-



*Miner's accelerating head, mounted on a great wheel.*

tury or more, moving parts, especially the threaded maidens, may have been frozen in place by dried lubricants. The head must be cleaned and all moving parts loosened. If you want optimum performance or if parts are missing or broken, take the head to a competent spinning wheel restorer for a complete overhaul. If the head is complete and in good shape, you may be able to refurbish it yourself.

## Cleaning and lubrication

Cleaning is easier if you disassemble the head, which you will need to do in any case if the parts need to be loosened. For cleaning, you can use fine steel wool dipped in a mixture made of equal parts of turpentine and linseed oil. If there is a label on the MOA, take care not to mar it since it adds to the resale value of the head.

To disassemble the head, proceed as follows. If there is a drive band, first slip it off the pulley wheel. Pull out the two swivels while grasping the pulley wheel, being careful not to drop the wheel, which is very fragile. If the pulley axle bearings are over-enlarged or if the pulley axle is excessively worn, repair becomes a job for the restorer. If not, clean out the swivel holes in the maidens and clean the swivel posts.

If the maidens do not turn when reasonable force is applied or if the swivels cannot be pulled out and cleaned, do not proceed further. Your spinning head needs professional attention. Do not attempt to turn stubborn maidens with the wing knobs. They will surely break off.

Assuming that the maidens turn and the swivels can be cleaned, gently remove the wing knobs. They are press-fitted and can be slipped off if you insert a tool between the MOA and the top of the knob and carefully pry them downward. Once the wing knobs are off, turn the maidens out of their sockets for cleaning. When reassembling, do not lubricate the wooden threads with oil; instead, rub them with paraffin from a candle. When you reposition the pulley wheel, make sure that its larger section is to the left, directly over the spindle whorl.

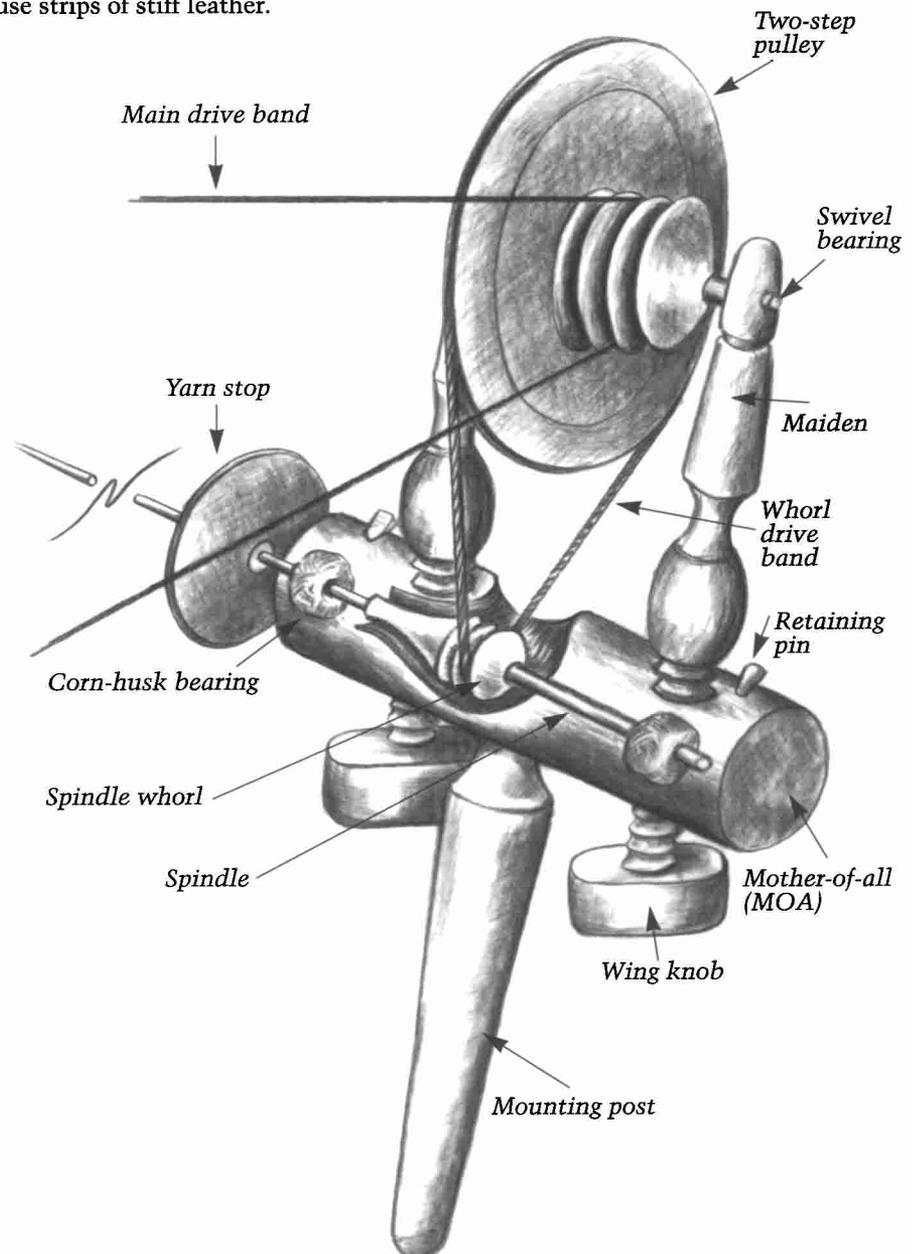
## Spindle and bearings

Now look at the spindle. Note that it is held in place by two corn-husk (or leather) loops. These are the spindle bearings.

Although original bearings were made of braided corn husks, many were later replaced with strips of leather. Corn husks make excellent spindle bearings because they are tough and soak up reserve oil, but they must be kept well oiled. When dry, husks become quite abrasive and can quickly wear down a steel spindle. Remember that the spindle rotates at high speed. Miner's heads all carried a warning on the label which reminded the spinner to keep the head well-oiled. Leather bearings work well, but also must be kept soaked in oil.

If the spindle bearings are in place and in good condition, do not remove them. Clean around them. If the bearings are broken or missing, you will need to replace them. You can make corn-husk bearings or use strips of stiff leather.

*Accelerating heads came in a vast assortment of styles, but the parts and their interactions remained consistent. Here's an overview.*



Note that the bearings are held in place by small wooden retaining pins, which penetrate the bearings through holes in the MOA. These pins keep the bearings from being pulled out by the tension of the drive band. To remove the old bearings, you must first pull out the pins. They can be driven out using a 1/8-inch (3-mm) drive pin punch. When installing the new bearings,

pull them up snug so that the spindle will not flop around, but not so tightly that they bind the spindle. Note that the bearing near the yarn stop needs to be folded over the spindle before you insert it into the bearing hole.

Corn-husk bearings are easy to make. If you live in the country or have access to field corn, gather some corn husks and hang them up to dry. Sweet-corn husks will do, but they are smaller and less tough. When your husks turn yellow, soak them until they are soft, twist them together to form short ropes, and

braid them, keeping your braid thick enough to fit the bearing holes. Fold each braid over to make a loop, bind its ends together with a strip of husk or fine string, and let the loops dry for a day. Then push a loop into each bearing hole and insert the retaining pin; corn-husk bearings are easily penetrated by the wooden pins.

Two strips of stiff leather, cut wide enough to fit snugly into the bearing holes when folded, will also do the job. If you are using leather loops, you will need to drill holes in the leather for the retaining pins to go through. First put the bearings in position, then insert a 1/8-inch (3-mm) drill through the pin holes and carefully drill only through the leather. Insert the pins.

If you need new pins, you can whittle them from a piece of hardwood, making them the same size as the original pins and sharpened on one end.

Check the spindle to see that it is not bent. If bent, it will wobble when turned. Old spindles are made of soft steel; if carefully handled, they can be bent or hammered back into shape and straightened.

If the yarn stop is missing, replace it; it keeps the spun yarn from becoming entangled in the spindle bearing. Although the yarn stop is a simple piece, it may be best to have one made by a wheel restorer, because if it is not perfectly balanced it will cause an annoying vibration when spinning. The stop is simply a wooden disk, about two inches (5 cm) in diameter and about a quarter inch (6 mm) thick, and should fit snugly on the spindle. A replacement stop can also be cut from a piece of stiff leather.

## The whorl drive band

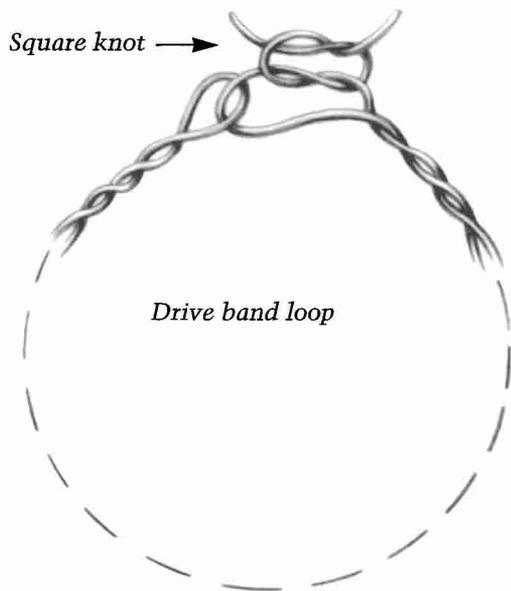
Finally, install a drive band connecting the large section of the pulley to the spindle whorl (the smaller section of the pulley wheel is for the main drive band). I find that the best material for a drive band is four-ply, worsted-weight cotton yarn. My technique for making this band is shown in the illustration. You'll need a piece of yarn slightly more than twice the length of your finished drive band. To allow for future stretching, install the band with the maidens turned down to one turn below their lowest setting.

I double the yarn, with a loop in one end. Then I twist the two ends together for their entire length, using four to six turns to the inch (2.5 cm). I loop this over the large pulley wheel and under the spindle whorl, joining the ends at the top of the pulley wheel. I insert one of the two loose ends through the loop on the other end, pull the cord snug, and tie the ends with a square knot. This keeps the knot small.

To adjust the tension on this band, make sure that the pulley wheel is aligned with the spindle whorl; that is, both maidens must be set equally high, so the pulley wheel forms a right angle with the spindle. Always turn the maidens by rolling them between your fingers. Don't try to turn them with the wing knobs unless you know all parts turn freely. When loosening or tightening the drive band, always turn both maidens equally so the wheel stays aligned with the whorl.



*This unsigned great wheel with an accelerating head was made in New York state in the early 1800s.*



*How to tie a drive band*

## Installing the head and the main drive band

Now the head is ready to be installed on your wheel. The mounting post is tapered, designed to fit into a tapered hole on the great wheel. A tapered post in a matching tapered hole is designed to keep the head firmly in place when pressed down. Unfortunately, there is no standard for this taper and what fits one wheel may not fit another. The post should fit snugly, so the head will not come loose and turn in its mounting while you are spinning. If the tapers of your post and hole do not match, you can often secure the post by wrapping a piece of cloth or other material around its base before you insert it into the mounting hole.

After mounting the head, install the main drive band, using the same cotton yarn and looping technique described for the whorl drive band. To allow for future stretching, set the main band's tension adjustment close to, but not at the limit of, its shortest setting. Tie the square knot where the two ends of the band meet at the top of the rim.

## Testing and tensioning

You are now ready to try out the head. Remember to oil the spindle bearing and the

pulley bearings liberally before starting to spin. Number 30 oil, the kind you put in a car, will do nicely. You can never have too much oil on these old machines.

Adjusting the tension of the two drive bands while spinning has frustrated many a spinner. The trick is to first adjust the main-band tension until the pulley wheel turns, then adjust the pulley-to-whorl band until the spindle turns. If the spindle stops turning when you begin to draft, first make sure that the pulley wheel is turning, then tighten the whorl band. If tightening the pulley-wheel tension stops the pulley wheel, tighten the main drive band a bit more, alternating these adjustments until both spindle and pulley wheel are turning.

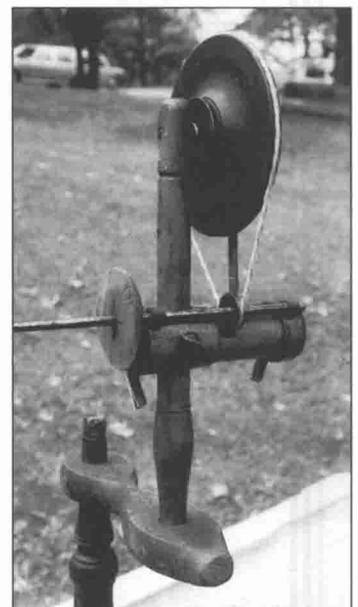
If, after putting considerable tension on both bands, the spindle still stops as soon as the draw is applied, the problem may be with the spinning head or, in the case of the beginning spinner, with the spinning technique. Poorly prepared rolags or overenergetic hand movements may cause too much pull to be applied to the spindle.

If excessive tension is required to keep the spindle turning, or if it just won't turn, it's time for more experienced hands to work on the mechanism. Take the spinning head, or better yet the entire wheel, to a restorer for more advanced attention. ❖

---

*Bill Ralph, of Rome, Pennsylvania, has restored more wheels than most of us have had the pleasure of seeing. He also keeps clear and precise photographic records of the wheels he meets, and has provided all of the photos used in this article.*

*Another accelerating head by an unidentified maker, from around the middle of the nineteenth century.*



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# Ginger Jolley: tapestries in handspun



Above: "Yucca Rug." Below: A detail.



## Yucca Rug

"Yucca Rug" was woven in 1988 in the traditional Navajo way, on an upright loom with handspun warp and weft and home-dyed colors. Looking back, I remember the problems I had with color, design, and time. Since then, I've put great effort into self-education and have solved those problems.

I developed the habit of drawing freehand to scale and with speed, to get better designs. A friend who welds made a large, steel-pipe loom frame that holds the warp tight. I still work with handspun yarn for quality, combing rather than carding. I also use more commercial yarn; the suppliers get better all the time. I use heavier yarns, in multiple strands in different hues, and I use a weighted beater. Whether the warp is Gobelin-style or Navajo-way, I work from the front with the cartoon hung close to the web. For the weaving alone, I take three days per square foot.

"Yucca" was the turning point. Weaving this piece showed me ways to improve. It opened the door on perspective and good design. The early rugs were mostly two-dimensional with a border. Have you noticed that "Yucca Rug," with its wild pictorial and snow falling, *has a border?*

## Grand Canyon

In January 1992 I ordered two silver-gray Lincoln fleeces and fifteen pounds of white mohair/Lincoln roving from Nancy Pintler, and another six pounds of mohair roving from Fox Hollow Farm. I picked these fleeces from samples for their luxury, sheen, and staple length. For border yarn, I bought several pounds of black and light brown grease wool from Norsk Fjord Fiber. In all, I had thirty-six pounds of fiber to spin for warp and weft.

I comb all fiber now, because the smooth, worsted yarn weaves a sharper image. Combing seems faster than carding, and it's satisfying to see all the debris go in the trash and not in the weaving. I use Meck's four-pitch combs. Instead of using hot water to heat the tines, I use an electric Pelonis Disk heater, which is small and gives a lot of heat. I set it on the table with one comb in front. As the secured comb heats, I load it with about 3/4 ounce (21 g) of fiber. It became routine to comb about 8 ounces (230 g) in the morning, and from noon on I would spin what was

processed that morning. It took fifteen days to comb and spin a ten-pound fleece.

Another good investment was the Ertoel electric spinner, used to spin all of the weft and warp for "Grand Canyon"; it saved time and wear on my body. In three weeks, fifty-four skeins of medium-weight weft yarn were ready for dyeing. The palette for "Grand Canyon" was ten main colors, with shades for shadow. I overdyed the silver-gray Lincoln with black and purple Cushing dye.

Spinning the warp brought up an old problem. With tapestries of this size woven in the Navajo way, you have to figure out how to splice or piece the warp. It can't be spun as a single strand, which is the ideal.

Since the cartoon for the "Canyon" was nearly six by seven feet (1.8 x 2.1 m), I knew I'd have to knot together balls of warp while laying the web. I did spin eighteen bobbins and wound each into a hard ball. The second twisting was difficult, but as long as the drive band was tight, the overtwisted warp was uniform. A third twisting was unnecessary. With warping boards in place, the web was strung, and when a warp ball came to an end, I knotted

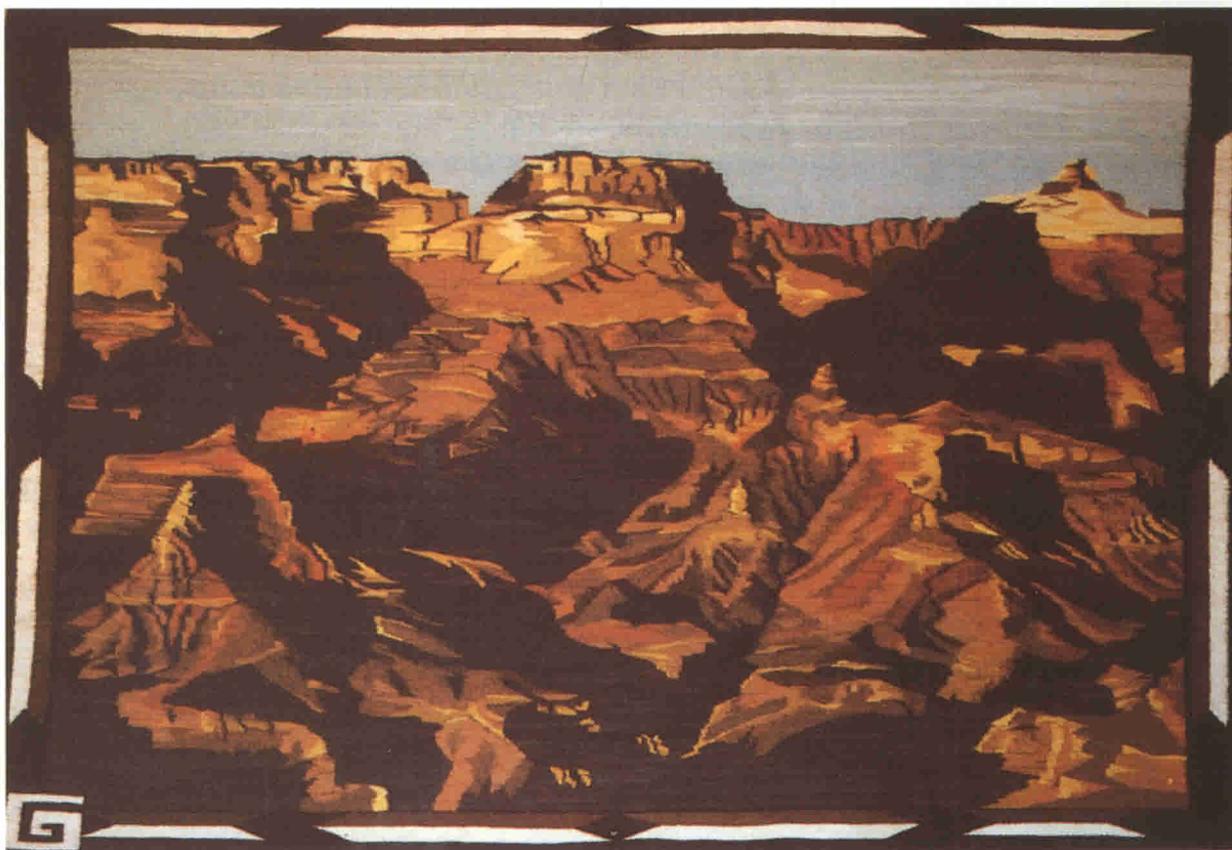
a new ball to it at either end of the web. After weaving was complete, these tails were woven into the warp along their own channels, making them secure and invisible. ♦

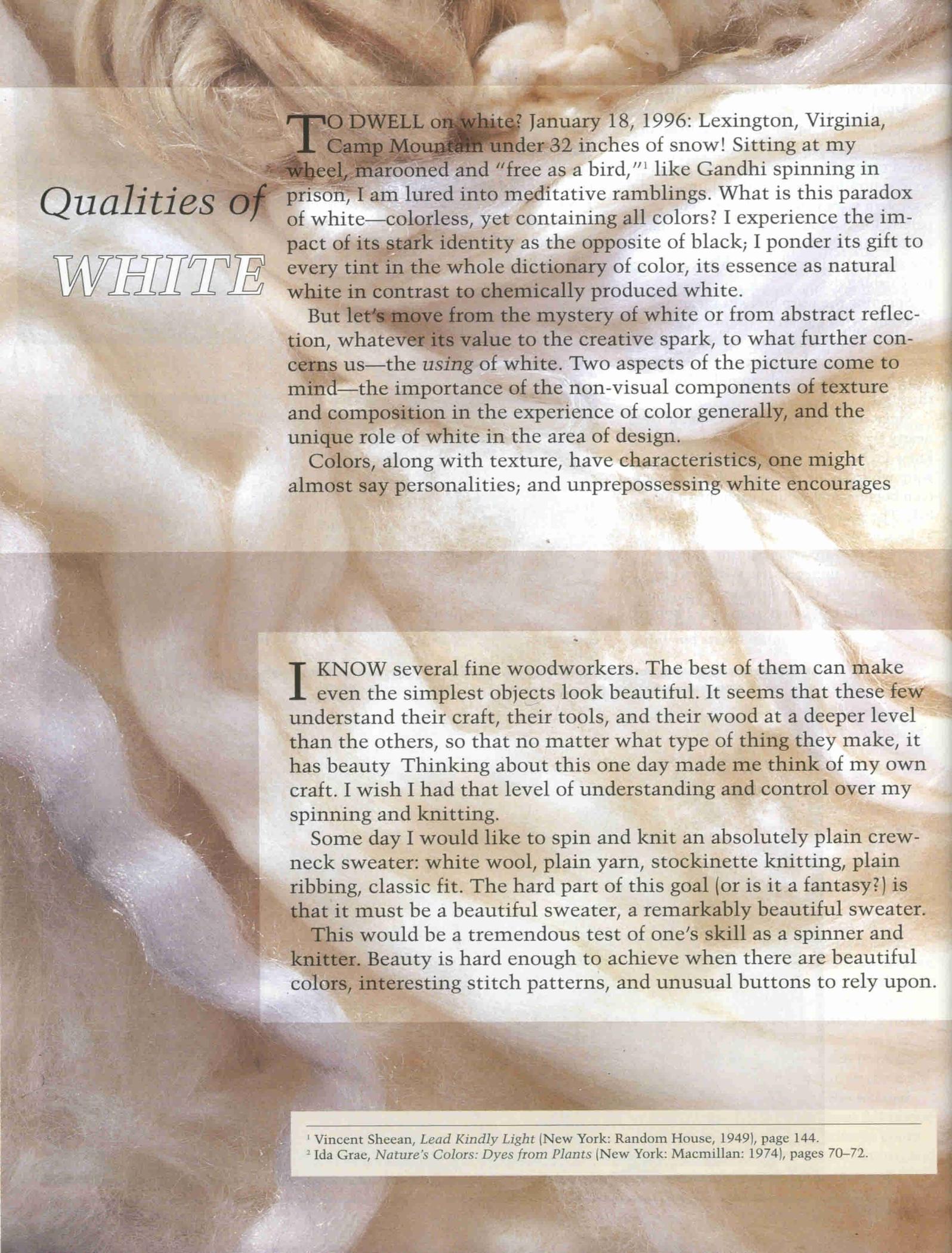
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*Ginger Jolley left this world in October 1994. Her legacy remains, in the form of superbly crafted, handspun, hand-dyed tapestries and exquisite pine-needle baskets which have been exhibited and collected internationally. She was certified to repair Navajo textiles and did restoration work for museums and private collectors. Her tapestries appeared in Spin-Off (Winter 1987 pages 38-45) and she was a mentor at the Spin-Off Autumn Retreat in 1988.*

*A memorial scholarship fund in Ginger's name to aid gifted high school seniors pursuing study in the visual arts has been organized by her husband, Donal Jolley, and friends. Contributions in any amount are welcome from those who feel they have the resources to help: Rim of the World Communities Scholarship Council, "Ginger Harrison Jolley Memorial Scholarship for Visual Arts," PO Box 1816, Blue Jay, California 92317 Please mark your contribution for this fund.*

*"Grand Canyon," 5 1/2 x 7 feet (1.7 x 2.1 m).*





## Qualities of WHITE

**T**O DWELL on white? January 18, 1996: Lexington, Virginia, Camp Mountain under 32 inches of snow! Sitting at my wheel, marooned and “free as a bird,”<sup>1</sup> like Gandhi spinning in prison, I am lured into meditative ramblings. What is this paradox of white—colorless, yet containing all colors? I experience the impact of its stark identity as the opposite of black; I ponder its gift to every tint in the whole dictionary of color, its essence as natural white in contrast to chemically produced white.

But let’s move from the mystery of white or from abstract reflection, whatever its value to the creative spark, to what further concerns us—the *using* of white. Two aspects of the picture come to mind—the importance of the non-visual components of texture and composition in the experience of color generally, and the unique role of white in the area of design.

Colors, along with texture, have characteristics, one might almost say personalities; and unprepossessing white encourages

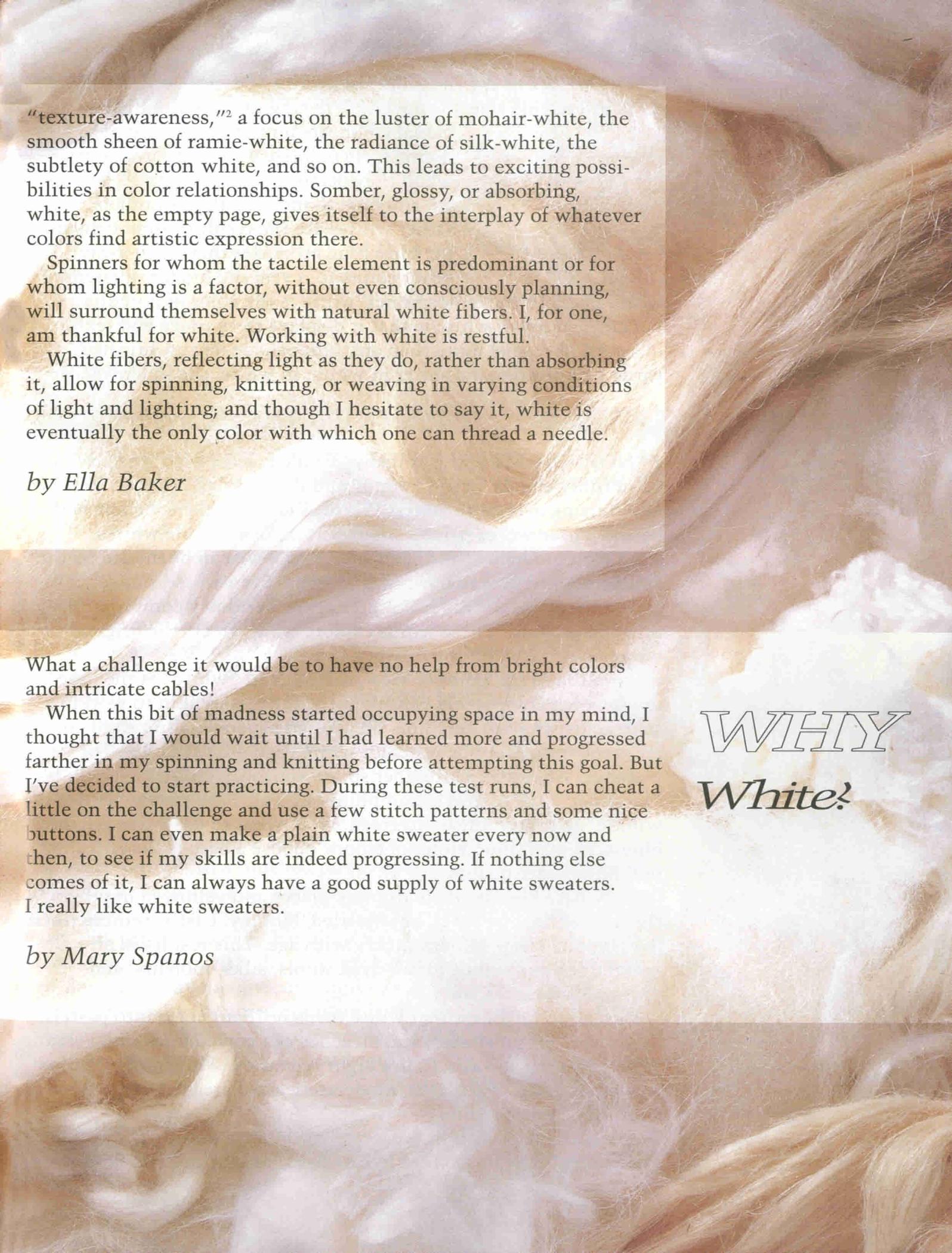
**I** KNOW several fine woodworkers. The best of them can make even the simplest objects look beautiful. It seems that these few understand their craft, their tools, and their wood at a deeper level than the others, so that no matter what type of thing they make, it has beauty. Thinking about this one day made me think of my own craft. I wish I had that level of understanding and control over my spinning and knitting.

Some day I would like to spin and knit an absolutely plain crew-neck sweater: white wool, plain yarn, stockinette knitting, plain ribbing, classic fit. The hard part of this goal (or is it a fantasy?) is that it must be a beautiful sweater, a remarkably beautiful sweater.

This would be a tremendous test of one’s skill as a spinner and knitter. Beauty is hard enough to achieve when there are beautiful colors, interesting stitch patterns, and unusual buttons to rely upon.

<sup>1</sup> Vincent Sheean, *Lead Kindly Light* (New York: Random House, 1949), page 144.

<sup>2</sup> Ida Grae, *Nature’s Colors: Dyes from Plants* (New York: Macmillan: 1974), pages 70–72.



"texture-awareness,"<sup>2</sup> a focus on the luster of mohair-white, the smooth sheen of ramie-white, the radiance of silk-white, the subtlety of cotton white, and so on. This leads to exciting possibilities in color relationships. Somber, glossy, or absorbing, white, as the empty page, gives itself to the interplay of whatever colors find artistic expression there.

Spinners for whom the tactile element is predominant or for whom lighting is a factor, without even consciously planning, will surround themselves with natural white fibers. I, for one, am thankful for white. Working with white is restful.

White fibers, reflecting light as they do, rather than absorbing it, allow for spinning, knitting, or weaving in varying conditions of light and lighting; and though I hesitate to say it, white is eventually the only color with which one can thread a needle.

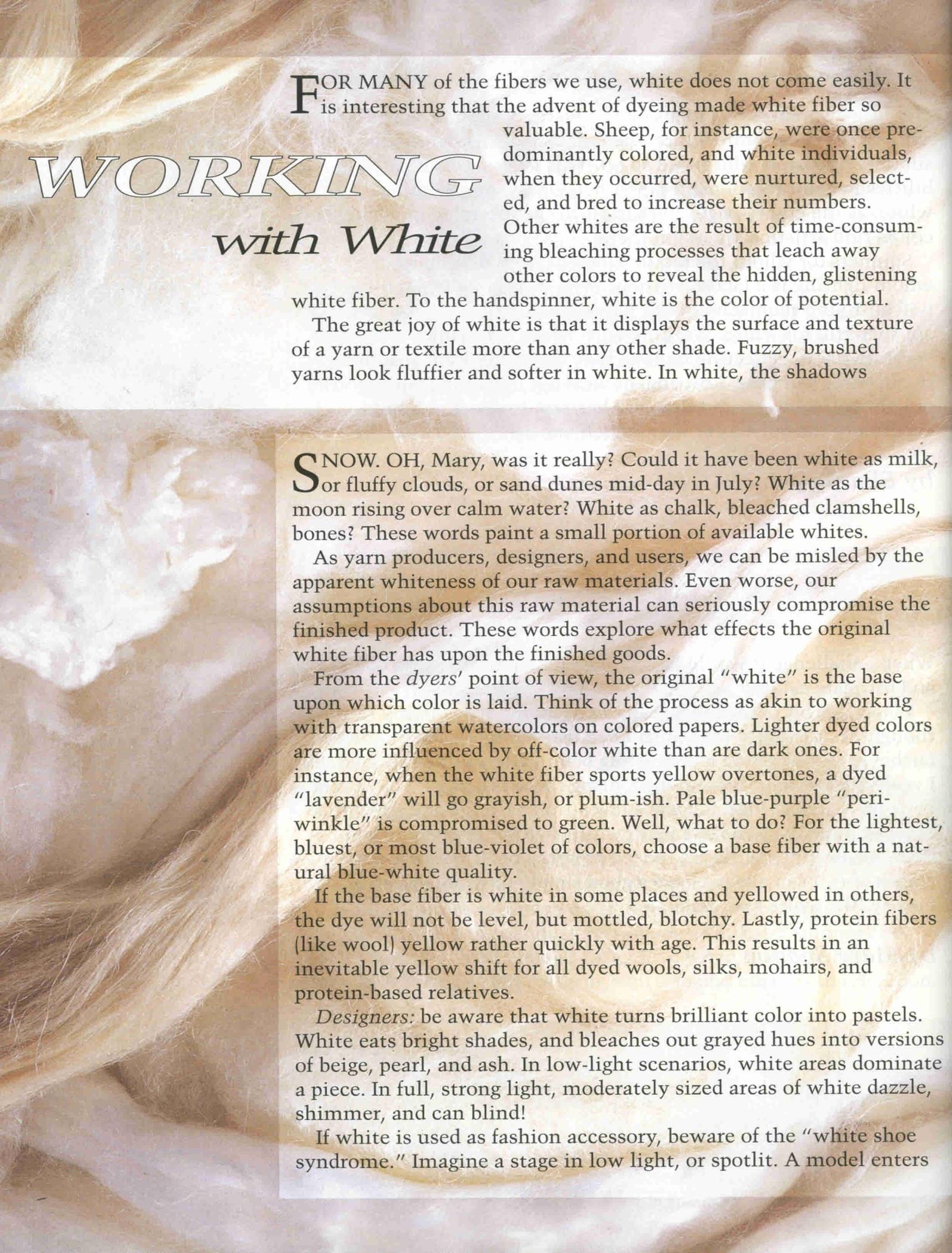
*by Ella Baker*

What a challenge it would be to have no help from bright colors and intricate cables!

When this bit of madness started occupying space in my mind, I thought that I would wait until I had learned more and progressed farther in my spinning and knitting before attempting this goal. But I've decided to start practicing. During these test runs, I can cheat a little on the challenge and use a few stitch patterns and some nice buttons. I can even make a plain white sweater every now and then, to see if my skills are indeed progressing. If nothing else comes of it, I can always have a good supply of white sweaters. I really like white sweaters.

*by Mary Spanos*

WHY  
*White?*



# WORKING with White

FOR MANY of the fibers we use, white does not come easily. It is interesting that the advent of dyeing made white fiber so valuable. Sheep, for instance, were once predominantly colored, and white individuals, when they occurred, were nurtured, selected, and bred to increase their numbers. Other whites are the result of time-consuming bleaching processes that leach away other colors to reveal the hidden, glistening white fiber. To the handspinner, white is the color of potential.

The great joy of white is that it displays the surface and texture of a yarn or textile more than any other shade. Fuzzy, brushed yarns look fluffier and softer in white. In white, the shadows

SNOW. OH, Mary, was it really? Could it have been white as milk, or fluffy clouds, or sand dunes mid-day in July? White as the moon rising over calm water? White as chalk, bleached clamshells, bones? These words paint a small portion of available whites.

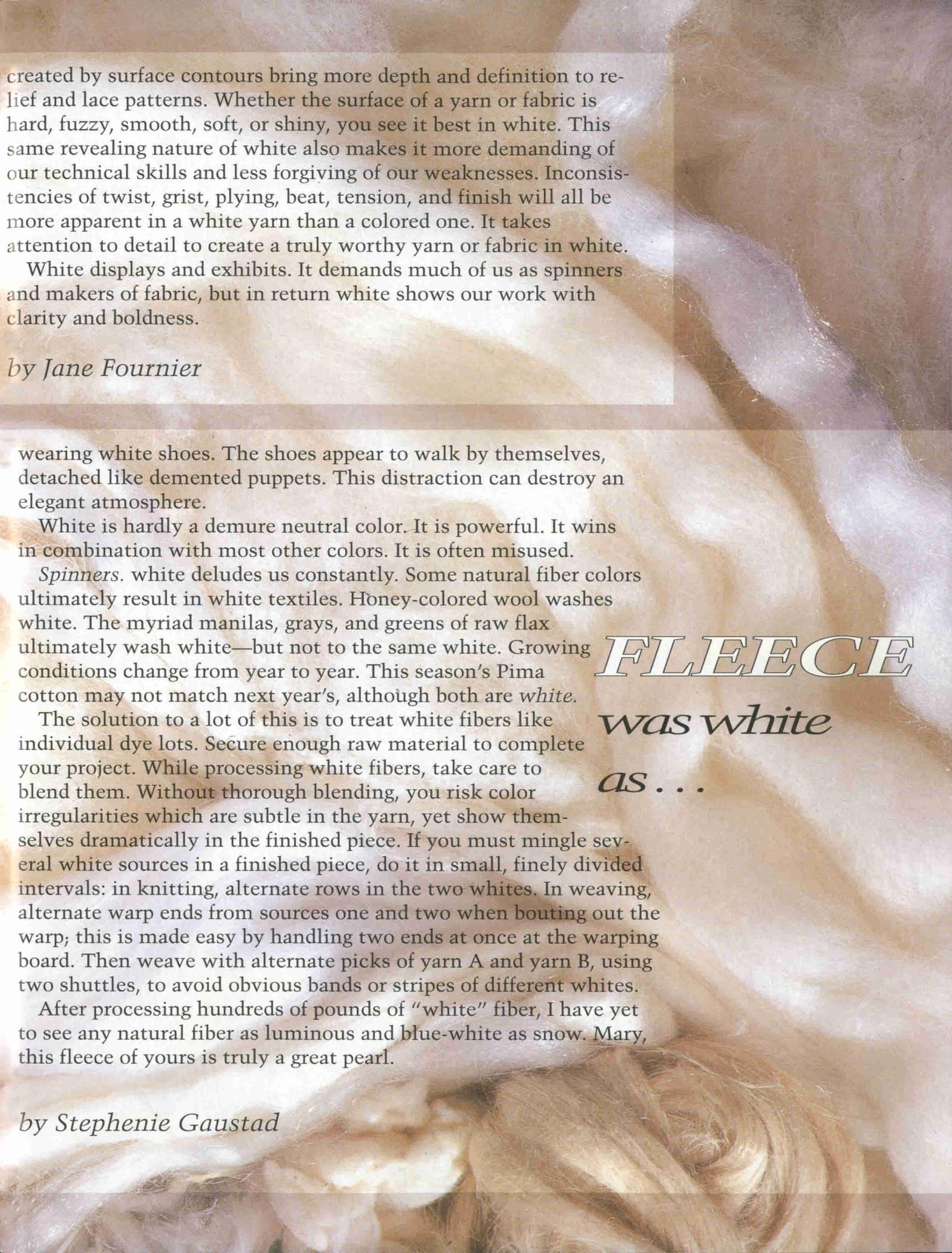
As yarn producers, designers, and users, we can be misled by the apparent whiteness of our raw materials. Even worse, our assumptions about this raw material can seriously compromise the finished product. These words explore what effects the original white fiber has upon the finished goods.

From the *dyers'* point of view, the original "white" is the base upon which color is laid. Think of the process as akin to working with transparent watercolors on colored papers. Lighter dyed colors are more influenced by off-color white than are dark ones. For instance, when the white fiber sports yellow overtones, a dyed "lavender" will go grayish, or plum-ish. Pale blue-purple "periwinkle" is compromised to green. Well, what to do? For the lightest, bluest, or most blue-violet of colors, choose a base fiber with a natural blue-white quality.

If the base fiber is white in some places and yellowed in others, the dye will not be level, but mottled, blotchy. Lastly, protein fibers (like wool) yellow rather quickly with age. This results in an inevitable yellow shift for all dyed wools, silks, mohairs, and protein-based relatives.

*Designers:* be aware that white turns brilliant color into pastels. White eats bright shades, and bleaches out grayed hues into versions of beige, pearl, and ash. In low-light scenarios, white areas dominate a piece. In full, strong light, moderately sized areas of white dazzle, shimmer, and can blind!

If white is used as fashion accessory, beware of the "white shoe syndrome." Imagine a stage in low light, or spotlight. A model enters



created by surface contours bring more depth and definition to relief and lace patterns. Whether the surface of a yarn or fabric is hard, fuzzy, smooth, soft, or shiny, you see it best in white. This same revealing nature of white also makes it more demanding of our technical skills and less forgiving of our weaknesses. Inconsistencies of twist, grist, plying, beat, tension, and finish will all be more apparent in a white yarn than a colored one. It takes attention to detail to create a truly worthy yarn or fabric in white.

White displays and exhibits. It demands much of us as spinners and makers of fabric, but in return white shows our work with clarity and boldness.

*by Jane Fournier*

wearing white shoes. The shoes appear to walk by themselves, detached like demented puppets. This distraction can destroy an elegant atmosphere.

White is hardly a demure neutral color. It is powerful. It wins in combination with most other colors. It is often misused.

*Spinners.* white deludes us constantly. Some natural fiber colors ultimately result in white textiles. Honey-colored wool washes white. The myriad manilas, grays, and greens of raw flax ultimately wash white—but not to the same white. Growing conditions change from year to year. This season's Pima cotton may not match next year's, although both are *white*.

The solution to a lot of this is to treat white fibers like individual dye lots. Secure enough raw material to complete your project. While processing white fibers, take care to blend them. Without thorough blending, you risk color irregularities which are subtle in the yarn, yet show themselves dramatically in the finished piece. If you must mingle several white sources in a finished piece, do it in small, finely divided intervals: in knitting, alternate rows in the two whites. In weaving, alternate warp ends from sources one and two when bouting out the warp; this is made easy by handling two ends at once at the warping board. Then weave with alternate picks of yarn A and yarn B, using two shuttles, to avoid obvious bands or stripes of different whites.

After processing hundreds of pounds of "white" fiber, I have yet to see any natural fiber as luminous and blue-white as snow. Mary, this fleece of yours is truly a great pearl.

*by Stephenie Gaustad*

*FLEECE*

*was white*

*as . . .*



## WHY A SILK SHAWL?

A few years ago, inspired by Margaret Stove's incredible lace work, I challenged myself to produce a superfine Merino yarn and knit a shawl, something I had never done before. I had the tools (my Lendrum wheel, with a new high-speed flyer and a 17:1 ratio), the fiber (a natural white Merino fleece from a New Zealand supplier recommended by Margaret herself), and the technical know-how (also supplied by Margaret's teaching and by her book, *Hand-spinning, Dyeing and Working with Merino and Superfine Wools*).

The final product was soft and comfy, but did not come close to the cobwebby effect that I had envisioned. Obviously, what I didn't have was "the magic" in my fingers to do what Margaret does with wool.

But, I reasoned, maybe I could create the desired effect with another fiber. Why not silk? The silk could be spun very finely with a high degree of twist, which would yield well-defined lace patterns. In addition, the knitted fabric would be soft, with an elegant sheen and drape. I imagined a shawl of uniform laciness that would surround my shoulders in a cascade of soft luxury.

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# SILK SHAWL

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by Janice Keller

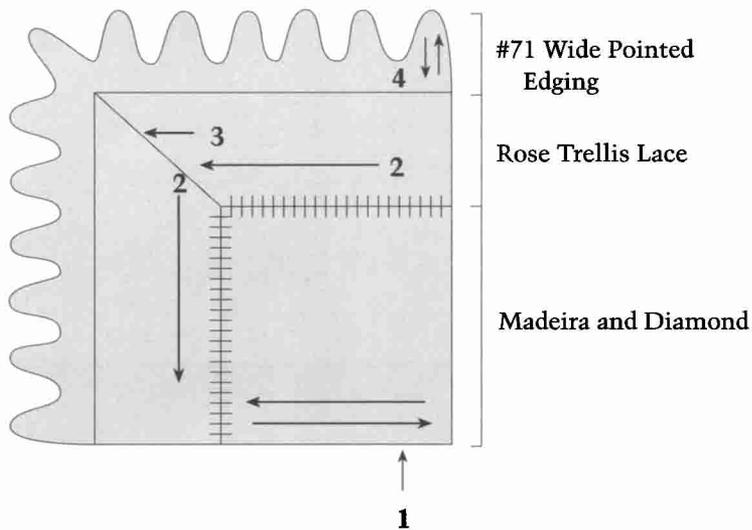
## THE SPINNING

The cultivated silk brick which I chose for this new project had been tucked away for several years, waiting for the day when my skills were adequate to meet its challenge. Despite being generally successful with spinning, I couldn't seem to reach my "comfort zone." Unable to silence that old adage, "practice makes perfect," I struggled to spin the smooth, gossamer thread that I envisioned. With roughly two thousand yards of two-ply yarn finished and many more yards to go, I was not only struggling; the joints of my fingers ached as well.

Fortunately, I mentioned these problems to Rita Buchanan at the *Spin-Off* Autumn Retreat (SOAR) in 1993 and she hit on the problem almost immediately.

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*Janice Keller spun twice for her silk shawl—first from a brick that turned out to have fibers of a variety of lengths, then from top that seemed destined to become this Shetland-type shawl. Our photo hints at its drape, and gives you a view of each of the three sections: a bit of the center square worked in Madeira and Diamond (from Sarah Don), visible above the center of the photo; the border, in Rose Trellis Lace (from Barbara Walker); and the edging, #71 Wide Pointed Edging (from Barbara Abbey). The cover shows a closer view of the border and edging.*



To see how her three chosen patterns worked together, Janice knitted a "corner swatch."

1 Cast-on edge for central pattern (Madeira and Diamond).

2 Pick up stitches along two edges and work border pattern (Rose Trellis Lace).

3 Corner increases.

4 Cast on stitches for edging and work back and forth, joining to the open stitches of the shawl on every incoming row.

She pulled some fibers from the end of the brick so that we could examine the fiber length—anything but homogeneous! Along with bits of cocoon waste, there were varying lengths of fiber, some as short as one inch (2.5 cm). I learned at least two hard lessons that day: always explore the quality of a fiber preparation *before* launching into a major project; and *never* hesitate to abandon a project that just isn't working, no matter how much effort has been invested.

The Bombyx silk top that I carefully examined and then purchased at the SOAR spinners' market that year was truly a pleasure to spin. I split it into narrow strips, attenuated them slightly to loosen the fibers, and then spun directly from the end, keeping a close eye on the drafting triangle to keep the diameter of the yarn consistently fine. The result is probably the finest spinning I have ever done; the finished two-ply yarn measures approximately 15,680 yards per pound and 75 wraps per inch (2.5 cm).

## THE KNITTING

The finished project is a Shetland-type shawl which measures 54 inches (137 cm) square, weighs roughly 2½ ounces (71 g), and took over 500 hours to complete: 150 hours spinning 2600 yards of two-ply and 375 hours of knitting, mostly at night with the aid of a fluorescent desk lamp.

There are three basic steps which I used in working this shawl seamlessly on a size 1 (2.25 mm) circular needle. Its construction is simpler than that of a traditional

Shetland shawl because only the cast-on and final stitches of the lace edging have to be grafted together.

1. Cast on stitches invisibly and knit a center square.<sup>1</sup>
2. Pick up stitches around the perimeter of this square and knit a border, making yarn-over increases before and after the four corner stitches on every other round.
3. Cast on stitches invisibly for the lace edging and knit back and forth, joining this edging to the border stitches with a k2tog on every incoming row.

The specifics of these steps are discussed in detail in an article by Priscilla Gibson-Roberts in *Knitter's* magazine.<sup>2</sup> For my shawl, I cast on 203 stitches and knitted 308 rows of Madeira and Diamond.<sup>3</sup> I picked up and knitted 201 stitches along the left side of the center square, knitted the 203 cast-on stitches, picked up 201 stitches along the right side, and finally knitted across the top 203 stitches—808 stitches in all (804 pattern stitches plus 4 corner stitches).

Before beginning the border pattern, Rose Trellis Lace,<sup>4</sup> I knitted a row of eyelets (k2tog, yo) to separate the center square from the border. I began making the

<sup>1</sup> For invisible cast-on, see Elizabeth Zimmermann, *Knitting Around* (Pittsville, Wisconsin: Schoolhouse Press, 1989), page 183.

<sup>2</sup> Priscilla Gibson-Roberts, "Christening Chrysalis," *Knitter's* 8 (Summer 1991), pages 48–53.

<sup>3</sup> Sarah Don, *The Art of Shetland Lace*, page 54.

<sup>4</sup> Barbara Walker, *A Treasury of Knitting Patterns*, page 226.

## Madeira and Diamond

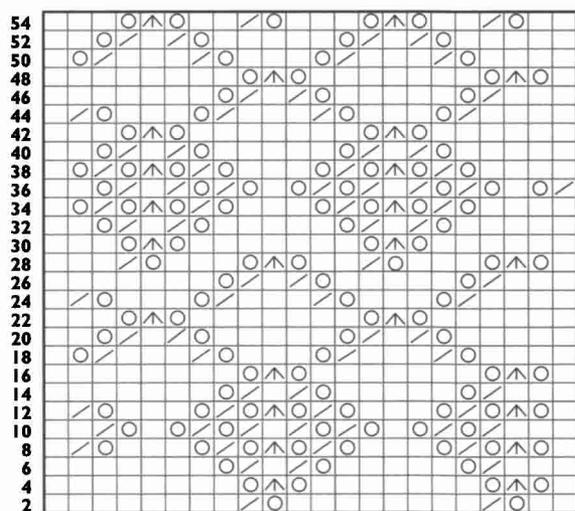
Multiple of 10 sts plus 2 (two repeats shown).

Begins with a wrong-side (odd-numbered) row.

All odd-numbered rows: knit across (for garter-stitch ground). Odd-numbered rows are not shown on chart.

Vertical repeats include rows 4–55; end final repeat with row 28.

□ k      ▤ sl 1, k2tog, pss0  
 ▨ k2tog    ⊙ yo



Instructions from Sarah Don, page 54, modified.

Row 1 and all odd-numbered rows:

K.

Row 2: K2, \*yo, k2tog, k8, \* repeat from \* to \*

Row 4: K1, \*yo, (sl 1, k2tog, pss0), yo, k7, \* repeat from \* to \* to last st, k1

Row 6: K3, k2tog, yo, \*k5, yo, k2tog, k1, k2tog, yo, \* repeat from \* to \* to last 7 sts, k7

Row 8: K1, \*yo, (sl 1, k2tog, pss0), yo, k2tog, yo, k3, yo, k2tog, \* repeat from \* to \* to last st, k1.

Row 10: K3, \*(k2tog, yo) 2X, k1, (yo, k2tog) 2X, k1, \* repeat from \* to \* to last 9 sts, (k2tog, yo) 2X, k1, yo, k2tog, k2.

Row 12: Same as row 8.

Row 14: Same as row 6.

Row 16: Same as row 4.

Row 18: K1, \*k3, yo, k2tog, k3, k2tog, yo, \* repeat from \* to \* to last st, k1.

Row 20: \*K5, yo, k2tog, k1, k2tog, yo, \* repeat from \* to \* to last 2 sts, k2.

Row 22: K6, \*yo, (sl 1, k2tog, pss0), yo, k7\*, repeat from \* to \* to last 6 sts, yo, (sl 1, k2tog, pss0), yo, k3.

Row 24: K4, \*k2tog, yo, k3, yo, k2tog, k3, \* repeat from \* to \* to last 8 sts, k2tog, yo, k3, yo, k2tog, k1.

Row 26: K3, \*k2tog, yo, k5, yo, k2tog, k1, \* repeat from \* to \* to last 9 sts, k2tog, yo, k7

Row 28: K1, \*yo, (sl 1, k2tog, pss0), yo, k3, yo, k2tog, k2, \* repeat from \* to \* to last st, k1

Row 30: K6, \*yo, (sl 1, k2tog, pss0), yo, k7, \* repeat from \* to \* to last 6 sts, yo, (sl 1, k2tog, pss0), yo, k3.

Row 32: \*K5, yo, k2tog, k1, k2tog, yo, \* repeat from \* to \* to last 2 sts, k2.

Row 34: K2, \*k2, yo, k2tog, yo, (sl 1, k2tog, pss0), yo, k2tog, yo, k1, \* repeat from \* to \*

Row 36: K2tog, yo, \*k1, (yo, k2tog) 2X, k1, (k2tog, yo) 2X, \* repeat from \* to \* to last 10 sts, k1, (yo, k2tog) 2X, k1, k2tog, yo, k2.

Row 38: Same as row 34.

Rows 40–46: Same as rows 20–26.

Rows 48–52: Same as rows 16–20.

Row 54: K2, \*yo, k2tog, k2, yo, (sl 1, k2tog, pss0), yo, k3, \* repeat from \* to \*

Row 55. K.

Repeat rows 4–55 for desired length, ending final repeat with row 28.

yarn-over increases before and after each corner stitch on the first round of Rose Trellis (row 9 in the original instructions) and changed the pattern to a garter-stitch base by purling every other round.

The most challenging aspect of the shawl's design was figuring out how to incorporate the corner increases into the border pattern. My goal was to avoid large areas of plain garter stitch, so on round 7 (row 15 of the original), I began a new rosette cluster before and after each corner, even though there were not enough stitches to complete an entire motif. Subsequent

corner increases yielded enough additional stitches to complete this motif over the next several rounds. With only minor modifications of the stitches before and after the corners, I was able to maintain the continuity of the pattern.

As an aid to working out these modifications, I knitted a "corner swatch" consisting of a center square, two sides of the border pattern with one set of corner increases, and the lace edging. The swatch also provided other valuable information needed to plan the shawl: (1) the number of stitches and rows needed to make a square

—continues on page 50

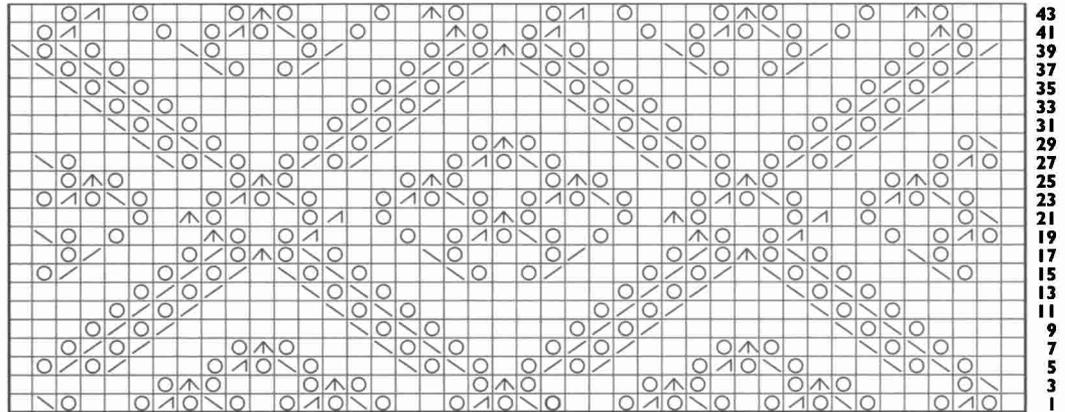
## Rose Trellis Lace

Multiple of 20 sts plus 2 (two repeats shown).

Begins with a right-side (odd-numbered) round.

All wrong-side (even-numbered) rounds: purl around (for garter-stitch ground). Even-numbered rounds are not shown on chart.

Vertical repeats include rounds 1-44.



43  
41  
39  
37  
35  
33  
31  
29  
27  
25  
23  
21  
19  
17  
15  
13  
11  
9  
7  
5  
3  
1

- k
- ▤ k3tog
- ▥ ssk
- ▧ sl 1, k2tog, pss0
- ⊙ yo
- ▨ k2tog

Barbara Walker, page 226, modified.

Multiple of 20 sts plus 2.

**Round 1 (right side).** K1, \*yo, k3tog, yo, k2, yo, ssk, yo, k3tog, yo, k1, yo, ssk, yo, k3tog, yo, k2, yo, ssk,\* repeat from \* to \* across, end k1.

**Round 2 and all even rounds:** P

**Round 3:** K1, ssk, \*yo, k4, yo, (sl 1, k2tog, pss0), yo, k3, yo, (sl 1, k2tog, pss0), yo, k4, yo, (sl 1, k2tog, pss0),\* repeat from \* to \* until 6 sts remain, end last rep k6 instead of k4, yo, (sl 1, k2tog, pss0).

**Round 5.** K2, \*(yo, ssk) 2X, k3, yo, ssk, yo, k3tog, yo, k3, (k2tog, yo) 2X, k1,\* repeat from \* to \* across.

**Round 7.** \*K3, (yo, ssk) 2X, k3, yo, (sl 1, k2tog, pss0), yo, k3, (k2tog, yo) 2X,\* repeat from \* to \* across, end k2.

**Round 9:** K4, \*(yo, ssk) 2X, k7, (k2tog, yo) 2X, k5,\* repeat from \* to \* across, ending last rep k3.

**Round 11.** K5, \*(yo, ssk) 2X, k5, (k2tog, yo) 2X, k7,\* repeat from \* to \* across, ending last rep k4.

**Round 13:** K6, \*(yo, ssk) 2X, k3, (k2tog, yo) 2X, k9,\* repeat from \* to \* across, ending last rep k5.

**Round 15:** K2, \*yo, ssk, k3, (yo, ssk) 2X, k1, (k2tog, yo) 2X, k3, k2tog, yo, k1,\* repeat from \* to \* across.

**Round 17.** \*(K3, yo, ssk) 2X, yo, (sl 1, k2tog, pss0), yo, k2tog, yo, k3, k2tog, yo,\* repeat from \* to \* across, ending k2.

**Round 19:** K1, \*yo, k3tog, yo, k1, yo, k3, k3tog, yo, k1, yo, (sl 1, k2tog, pss0), k3, yo, k1, yo, ssk,\* repeat from \* to \* across, ending k1.

**Round 21.** K1, ssk, \*yo, k3, yo, k1, k3tog, yo, k3, yo, (sl 1, k2tog, pss0), k1, yo, k3, yo, (sl 1, k2tog, pss0),\* repeat from \* to \* to last 5 sts, ending last rep k5 (instead of k3, yo, (sl 1, k2tog, pss0)).

**Round 23:** K2, \*(yo, ssk, yo, k3tog, yo, k2) 2X, yo, ssk, yo, k3tog, yo, k1,\* repeat from \* to \* across.

**Round 25.** \*K3, yo, (sl 1, k2tog, pss0), (yo, k4, yo, (sl 1, k2tog, pss0)) 2X, yo,\* repeat from \* to \* across, end k2.

**Round 27.** K1, \*yo, k3tog, yo, k3, (k2tog, yo) 2X, k1, (yo, ssk) 2X, k3, yo, ssk,\* repeat from \* to \* across, end k1.

**Round 29:** K1, ssk, \*yo, k3, (k2tog, yo) 2X, k3, (yo, ssk) 2X, k3, yo, (sl 1, k2tog, pss0),\* repeat from \* to \* to last 5 sts, ending last rep k5 (instead of k3, yo, (sl 1, k2tog, pss0)).

**Round 31.** K5, \*(k2tog, yo) 2X, k5, (yo, ssk) 2X, k7,\* repeat from \* to \* across, ending last rep k4.

**Round 33:** K4, \*(k2tog, yo) 2X, k7, (yo, ssk) 2X, k5,\* repeat from \* to \* across, ending last rep k3.

**Round 35.** \*K3, (k2tog, yo) 2X, k9, (yo, ssk) 2X,\* repeat from \* to \* across, ending k2.

**Round 37.** K2, \*(k2tog, yo) 2X, k3, k2tog, yo, k1, yo, ssk, k3, (yo, ssk) 2X, k1,\* repeat from \* to \* across.

**Round 39:** K1, k2tog, \*yo, (k2tog, yo, k3) 2X, yo, ssk, k3, yo, ssk, yo, (sl 1, k2tog, pss0),\* repeat from \* to \* to last 2 sts, ending last rep ssk (instead of (sl 1, k2tog, pss0)).

**Round 41.** K2, \*yo, (sl 1, k2tog, pss0), k3, yo, k1, yo, ssk, yo, k3tog, yo, k1, yo, k3, k3tog, yo, k1,\* repeat from \* to \* across.

**Round 43:** \*K3, yo, (sl 1, k2tog, pss0), k1, yo, k3, yo, (sl 1, k2tog, pss0), yo, k3, yo, k1, k3tog, yo,\* repeat from \* to \* across, end k2.

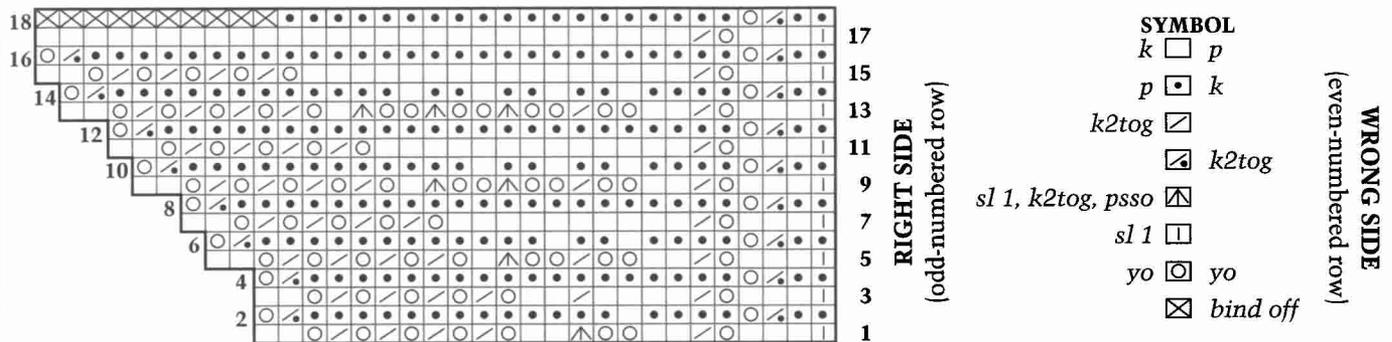
**Round 44:** P

Repeat rounds 1-44.

## #71 Wide Pointed Edging

Worked on a base of 23 sts.

Begins with a right-side (odd-numbered) row.



From Barbara Abbey, pages 67-68 modified.

Begin by casting on 23 sts.

Row 1: Sl 1, k3, yo, k2tog, k2, double yo, (sl 1, k2tog, psso), k2, (yo, k2tog) 4X, yo, k2.

Row 2: Yo, k2tog, k12, (k1, p1 into double yo), k4, yo, k2tog, k2.

Row 3: Sl 1, k3, yo, k2tog, k4, k2tog, k2, (yo, k2tog) 4X, yo, k2.

Row 4: Yo, k2tog, k18, yo, k2tog, k2.

Row 5: Sl 1, k3, yo, k2tog, k2, double yo, k2tog, double yo, (sl 1, k2tog, psso), k1, (yo, k2tog) 4X, yo, k2.

Row 6: Yo, k2tog, k11, (k1, p1 into

double yo), k1, (k1, p1 into double yo), k4, yo, k2tog, k2.

Row 7: Sl 1, k3, yo, k2tog, k10, (yo, k2tog), 4X, yo, k2.

Row 8: Yo, k2tog, k21, yo, k2tog, k2.

Row 9: Sl 1, k3, yo, k2tog, k2, double yo, k2tog, [double yo, (sl 1, k2tog, psso)] 2X, k1, (yo, k2tog) 4X, yo, k2.

Row 10: Yo, k2tog, k11, (k1, p1 into double yo), [k1, (k1, p1 into double yo)] 2X, k4, yo, k2tog, k2.

Row 11: Sl 1, k3, yo, k2tog, k13, (yo, k2tog) 4X, yo, k2.

Row 12: Yo, k2tog, k24, yo, k2tog, k2.

Row 13: Sl 1, k3, yo, k2tog, k2, double yo, k2tog, [double yo, (sl 1, k2tog, psso)] 3X, k1, (yo, k2tog) 4X, yo, k2.

Row 14: Yo, k2tog, k11, (k1, p1 into double yo), [k1, (k1, p1 into double yo)] 3X, k4, yo, k2tog, k2.

Row 15: Sl 1, k3, yo, k2tog, k16, (yo, k2tog) 4X, yo, k2.

Row 16: Yo, k2tog, k27, yo, k2tog, k2.

Row 17: Sl 1, k3, yo, k2tog, k27

Row 18: Bind off 10; 1 st will be on right needle after bind off; k18 more, yo, k2tog, k2.

Repeat rows 1-18.

when the piece was blocked; (2) the rate for picking up stitches along the side of the square, for example, two stitches for every three rows; (3) the number of short rows to use when joining the lace edging to the shawl at the corners; and (4) the visual impact of the three patterns together.

One way to "see" the overall effect of the chosen combination is to set up two mirrors at right angles to each other and position the swatch in front of them, so an entire mini-shawl is reflected in the mirrors. This is a little trick I picked up from my friends who quilt, and it really helps those of us who have a hard time visualizing the finished piece.

When the border pattern had been worked to the desired width (about half the width of the center square), I left the 1260 stitches (315 stitches per side) on the circular needle and, using the same yarn and a size 1 (2.25 mm) double-pointed needle, invisibly cast on 23 stitches for the lace edging, from *Barbara Abbey's Knitting Lace*.<sup>5</sup> Knitting back and forth, on even-numbered rows (except at the corners) I joined the last stitch of the edging with one stitch of the shawl border with a k2tog. In order to make the edging fit nicely around the corners, I joined it to the shawl on rows 2, 6, 10 (corner stitch), 14, and 18. The 315 stitches on each side of the shawl allowed for thirty-five repeats of the edging pattern: thirty-four per side and one for the corner.

Finally, I grafted the last row of the edging to the cast-on edge. It is best to graft these stitches *very* loosely and then go back to adjust and tighten them, so that the seam will be very elastic and almost undetectable.

At this point, the shawl looked like a fancy piece of cheesecloth, so I dampened it thoroughly and spread it out on sheet-covered carpeting. Beginning with the center square and a huge supply of rustproof pins, I stretched, measured, and pinned until the shawl was a perfect 54-inch (137 cm) square with every point of the edging pattern pinned in place. It's this last effort that really ensures that the many hours of spinning and knitting are rewarded. ♦

---

*Once she started this project, Janice Keller, of Carbondale, Illinois, was driven to complete it in just five months. She started knitting before she finished spinning, and would knit in the mornings before work and during lunch at the office. After dinner, she would immediately sit at her wheel or settle onto the couch with her needles. Janice learned to knit as a youngster, and traded English lessons for spinning lessons while living in Austria with her husband. Her most recent interest is in exploring the use of handspun silk threads in embroidery.*

#### Resources

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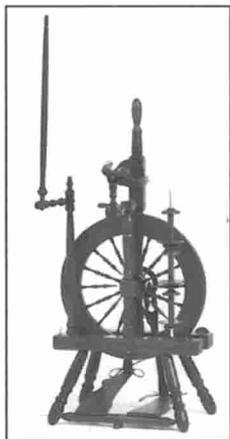
<sup>5</sup> #71 Wide Pointed Edging.

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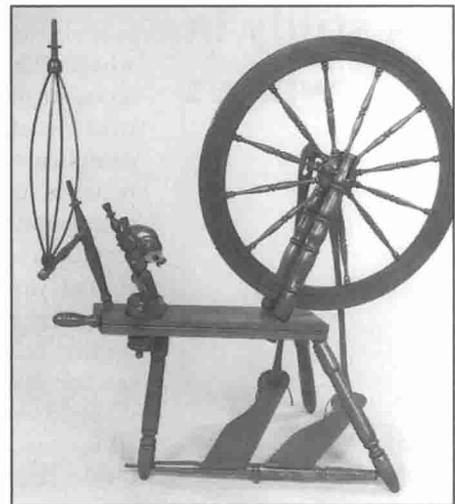
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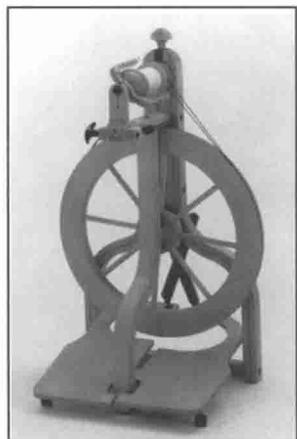
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## A study in whites

### Handspun, Handwoven Nuggets

Pam Lipper

San Leandro, California

One of my major goals is to leave a fiber trail for posterity indicating how we live and what we wear in this century. It is a delight to know that I am one of many spinners who perpetuate a 9,000-year-old tradition. Spinning is an important facet of my life, of our culture, and of the whole of civilization.

The number of fibers and techniques available to me keeps me busy at my wheels. Therefore, I do not produce huge amounts of any one type of yarn, such as white wool, qiviut, silk with beads, or complicated multi-plies, unless someone requests it. Five thousand yards of even your favorite can be boring! My approach results in lots of gorgeous yarns, but not enough yardage of one type to make an entire piece. Also, before I can spin enough for that full-length coat, the yarn is side-tracked to become a smaller garment. So, what do you do? Who says fabric has to be all the same yarn assembled symmetrically? Break the rules and forge new territory. That's how both my award-winning yarns and my white vest evolved.

My loom was waiting for me, threaded to a straight draw at 15 ends per inch with the handspun Merino warp remnants from a commissioned prayer shawl. Because of a miscalculation, the shawl was done and warp remained. In a flash of insight, I decided to use all the lovely nuggets of yarn that had been lying around (some for years) and create something new. Inspiration came from my disappointment at the garments I had seen at recent craft shows, few of which incorporated a variety of weave structures and none of which employed handspun yarn. Handspun warp is a pleasure to work with.

I knew I wouldn't like a plain weave or to repeat the shawl's combination of 2/2 and 3/1 twills. I thoroughly scrutinized my recently acquired Davison book to plot my course.<sup>1</sup> What a discovery! A straight draw permits many twill variations. I happily wove random bands of different treadlings while rotating four weft yarns, two of which had won awards when submitted to

<sup>1</sup> Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1975.

the county fair as skeins. Keeping the warp tension light, I *barely* beat the weft into place.

The Merino weft was the same one I used for warp, at about 3300 yards per pound. The Bombyx silk with beads is my "trademark" yarn and runs 2650 yards per pound; it won first place at the county fair and blue ribbons at the Northern California Angora Guild show. The Tunis-wool seed-spun novelty yarn yields a relatively hefty 350 yards per pound. The fourth weft, another first-place winner of unknown yardage, combined Merino, Bombyx, and silk noil.

My warp was 27 inches (68 cm) in the reed, and I ended up with just enough fabric to cut the front of the vest. It finished at 25 inches (63 cm) wide by about 1½ yards (1.4 m). The pattern I used is Butterick 6523, from the early 1980s.

I had begun knitting a fabric for the back, but the look and feel were not congruent with the woven cloth pieces. I spun several hundred more fine yards of Merino, tied on to the still-threaded thrums, and wove more fabric.

Fulling the fabric brought a pleasant surprise. The patterns developed subtlety, and the cloth displayed a beautiful hand. I cut the vest across the grain, to avoid visually shortening the waist-length garment with horizontal bands. For lining, I dyed china silk to match the creamy hue of the Merino. For a final special touch, I embroidered the seam to give it a softer, individual quality.

One of the great things about weaving your own fabric is that you can make more if necessary, as opposed to making another trip to the fabric store. I have no qualms about cutting my handwoven yardage, but store-bought silk waits a long time for my courage to rise.

All in all, my vest was great fun to create and had the added bonus of winning an award. I highly recommend that all weavers go beyond their known boundaries and investigate the results of breaking the rules!

### Silk Stockings and Teddy

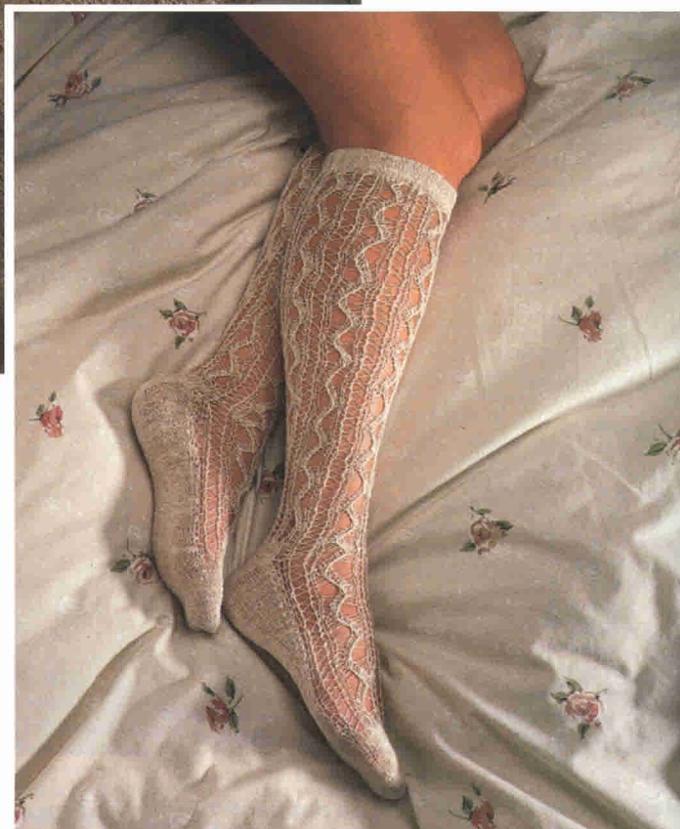
Lynn DeRose Mason

Portland, Oregon

**The stockings.** Made for the handspun lingerie show at Convergence 1990 in San Jose, these silk stockings look absurd until seen "on leg." The yarn was spun worsted



*Pam Lipper's vest evolved from remnants of warp and small amounts of yarn, many of which had won awards—as did the completed vest, at the Alameda County Fair.*



*Lynn DeRose Mason shapes her knitting through the usual manipulation of stitch counts and patterns, but also by using a wide range of needle sizes. The teddy (above) and stockings (above and right) started as a silk brick and were designed as they were knitted.*

from what was sold as silk bombyx top. I think it had originally been a brick, because the folds were still visible. It is also more honey-colored than most bombyx and the fiber length was inconsistent. I first broke the top into manageable lengths approximately a yard long, then split each of these sections lengthwise along the natural breaks. I attenuated each split before I began to spin on my Amos 26-inch Swiss Frame wheel. This silk preparation contained globs of short bits that I was in too much of a hurry to pull out while spinning, making the resultant yarn more irregular than I originally wanted. However, these irregularities catch the light and are pleasing to my eye in the end products made from this yarn.

The stockings are a basic knee sock, utilizing a Lace Ribbon pattern from Barbara Walker's *A Second Treasury of Knitting Patterns*. Generally I'm pleased with them. Unfortunately, because this pattern is asymmetrical the calf decreases appear somewhat untidy.

To minimize the number of decreases, I also used different sizes of needles (and therefore gauges) to help shape the calf, ankle, and foot. For instance, I knitted the upper portion of the foot on size 4 (3.5 mm) needles, and the sole on size 0 (2.25 mm). I used every needle size between 000 1.5 mm, for the tips of the toes) and 4 (3.5 mm, for the calves).<sup>2</sup>

The upper ribbings could use some elastic woven through to help them stay up. One stays up very well, the other does not—the ribbing in the one that stays up has a central portion that was worked on needles several sizes smaller than the remainder of the ribbing; on the one that doesn't, I didn't shift sizes so drastically. This shows up clearly in the differing resilience of the ribbings after being worn and washed several times. I've never added the elastic because, while surprisingly comfortable, I find I don't wear these stockings very frequently. Even in my "Sunday best," I dress casually. Instead, the stockings have become part of my living history costume—a frequently requested aspect of spinning demonstrations in my area. So I use narrow linen tapes as garters when I wear them.

<sup>2</sup> Lynn's sock-knitting techniques are described in detail in "Socks for the Ages," *Spin-Off* 19, no. 3 (Fall 1995), pages 63–65.

## Lace Ribbon Pattern

From Barbara Walker's *A Second Treasury of Knitting Patterns*, page 284, contributed by Pauline Balbes, Hollywood, California.

Multiple of 10, plus 5.

Row 1 (right side): K1, \*ssk, yo, k5, k2tog, yo, k1, repeat from \* across, ending ssk, yo, k2.

Row 2: P1, \*p2tog, yo, p2, yo, p1, p2tog, p3, repeat from \* across, ending p2tog, yo, p2.

Row 3: K1, \*ssk, yo, k3, k2tog, k2, yo, k1, repeat from \* across, ending ssk, yo, k2.

Row 4: P1, \*p2tog, yo, p2, yo, p3, p2tog, p1, repeat from \* across, ending p2tog, yo, p2.

Row 5: K1, \*ssk, yo, k2, ssk, k3, yo, k1, repeat from \* across, ending ssk, yo, k2.

Row 6: P1, \*p2tog, yo, p2, yo, p3, p2tog b, p1, repeat from \* across, ending p2tog, yo, p2.

Row 7: K1, \*ssk, yo, k2, yo, ssk, k4, repeat from \* across, ending ssk, yo, k2.

Row 8: P1, \*p2tog, yo, p4, p2tog b, p1, yo, p1, repeat from \* across, ending p2tog, yo, p2.

Row 9: K1, \*ssk, (yo, k2) twice, ssk, k2, repeat from \* across, ending ssk, yo, k2.

Row 10: P1, \*p2tog, yo, p2, p2tog b, p3, yo, p1, repeat from \* across, ending p2tog, yo, p2.

Row 11: K1, \*ssk, yo, k2, yo, k3, k2tog, k1, repeat from \* across, ending ssk, yo, k2.

Row 12: P1, \*p2tog, yo, p2, p2tog, p3, yo, p1, repeat from \* across, ending p2tog, yo, p2.

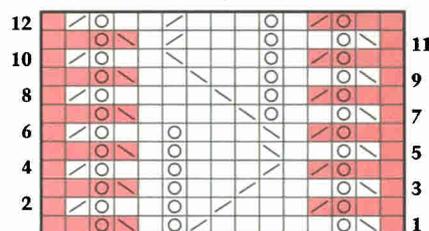
Repeat rows 1–12.

### Lace Ribbon Pattern chart

RIGHT SIDE    WRONG SIDE  
 yo  yo  
 k  p  
 ssk  p2tog b  
 k2tog  p2tog

this section repeats   
 within row

these stitches balance   
 the ends of the rows



**The teddy.** The teddy was made with the same yarn as the stockings, for the same show. I did not use a pattern, but designed it in a combination of "on needles/on body" requirements. I had searched a number of pattern books from the 1920s through the 1980s for a swimsuit or teddy pattern without finding anything suitable. Finally, pressed for time, I cast on what I thought would be enough stitches to go around my hips and started knitting, mak-





*After using small quantities of luxury fibers for sampling, Aimée Ford Conner found herself with small amounts of white—all different, not enough to use solo. Her base yarn in this entrelac vest blends all her extras into one soft yarn. Leftover Merino/angora provides the contrasting texture.*



*Deborah Pulliam made this vest from "wool that's no good," the general opinion (in some quarters) of the fleece grown by Hampshires. It makes, as you see, great knitting yarn. Deborah's three-ply yarn, about the same weight as a heavy worsted like Candide, worked up at  $4\frac{1}{2}$  stitches to the inch (2.5 cm).*

the front sections were going to be uneven because I had knitted the initial triangles (the ones just above the ribbing) in the same direction on each side of the front opening. If you want your neckline edges to match, you want to begin from different sides, with purl triangles on one piece and knit triangles on the other. I remedied this sweater's problem by accepting my error and tacking one side of the neckline down 1/2 inch (1.25 cm) before picking up for the neck ribbing.

Overall, entrelac is a fun technique. Shaping garments using this technique can be an ambitious challenge for an experienced knitter who's ready for an enjoyable, interesting project!

## Hampshire Vest

**Deborah Pulliam**  
**Castine, Maine**

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Two things seem to set me apart from the majority of spinners, two things that make other spinners peer at me in amazement: I admit in public that I love working with raw fleece, and I love working with the Down breeds of wool.

I can be tempted as easily as anyone by nice, soft, clean roving. But somehow it's harder for me to sustain interest throughout a project worked in mill-carded fleece than in a project based on fiber I have washed and prepared myself.

Since virtually all my handspun is used for knitting rather than weaving, the long, luster wools are not always appropriate for my work. Corriedale is probably my all-time favorite fleece, but I also love the springy, crimpy feel of Southdown and Suffolk, knowing they can become the best kinds of knitting yarns.

An old friend with a keen interest in wool and animals, and who is a knitter but not a spinner, told me she had begun working with a poet/shepherd who raises Hampshires for breeding stock. After typing his poetry for publication, she began working in the barns and fields. My mention of the wool possibilities brought the usual reaction.

"Oh, Steve says their wool is no good."

When I met the shepherd, he was surprised I even asked about the wool. "It's no good."

At a sheepshearing class, I managed to get a chunk of Hampshire wool, which I spun up and sent off. Steve was startled,

but impressed. "And that's really Hampshire?"

You wouldn't necessarily use it for baby clothes, but it made a lovely, springy, sweater yarn.

The big surprise was yet to come. I went to visit again, and Susan took me into a storage room to give me my birthday present, wrapped in an old bedspread. She had worked shearing day in return for two fleeces, not one.

Hampshires are among the largest of the sheep breeds, and their fleeces are proportionally sized. Over the past year, I had painstakingly culled out my black hole of a fleece-and-wool cupboard, and resolved never to acquire so much again. Here I was, with what appeared to be forty pounds of fleece.

First things first. We took our fleeces into the driveway on a nice day and I skirted them ruthlessly. Since Steve thinks "the wool is no good," it never occurred to him to keep it clean. My friend had chosen her fleeces with cleanliness in mind (having heard me on the subject of chaff and vegetation), but there were still areas of heavy contamination, as well as orange, oil-based breeding crayon, which I simply discarded. We were still faced with a daunting mass, to say the least.

I washed up a sample, spun it three-ply, and fell in love with it all over again.

Once home, however, I stored the bundle in an unused room (the only place I can be sure the cat won't rummage around in it). I realized the sheer size of the fleece was holding me back from ever beginning. I do all my scouring in the kitchen sink, and knew that I could never get that much fleece clean in my lifetime. And then it would need to be carded.

Luckily, the following spring I began to work in a small carding mill run by two spinners, partly because I was fascinated by the technology (we use an enormous 1920s Davis and Furber carder, that looks like it was invented by Rube Goldberg) and partly to get a chance to work with many types and grades of wool.

I was pleasantly surprised by what we produced. We do all the washing ourselves, without harsh chemicals and with much less carbonization than in commercial processing, and everything air-dries in the loft of the barn. The machinery's many strippers and workers produce a thoroughly carded sliver without tearing up the fibers.

# Handspun Gallery





*The unwashed lock of Cormo shows this fleece's lovely crimp and fineness; the washed lock demonstrates its true color. Judy Fuller prepared the wool on Viking combs and spun a soft, two-ply yarn that will keep a baby's feet perfectly cozy. Judy received first place at her county fair for her efforts.*

After about a week, I realized this was the place for my Hampshire.

Knowing my fondness for natural-colored wool, my friend had chosen two fleeces with black spots, and it was interesting to see how far the black fibers were spread throughout the roving. It was thrilling to see all that soft roving come off the drum. I went home with seven pounds of off-white roving, ready to spin.

One project I already had in mind was a vest for a friend. As usual, I spun up a three-ply sample which I carried in my pocket for several days, showing it to friends and planning a pattern. My original idea was to dye the yarn with indigo, since the black fibers would produce a nice, heathery effect. When I mentioned this idea to friends as I showed them the sample, they said, "Why are you going to dye it? It's such a nice color as it is." Oh.

I showed it to the recipient. She gets to admire all my samples, and had no idea she was looking at her Christmas present. Her reaction was the same. "Oh, don't dye it; it's so pretty." What do I know? And I admit it really is a nice oatmeal color.

One of my favorite forms of knitting is guernseys, both Dutch and English. I thought the three-ply handspun would produce a nice stitch definition for the knit/purl combinations. I decided to incorporate some guernsey motifs in a cardigan-style vest, so I dug out my favorite books and started messing with pencil and graph paper.

I'm a devotee of Elizabeth Zimmermann and, like her, I don't like to purl. Somehow the work seems to go faster and faster if I knit around and around, although I do knit back-and-forth above the armholes.

I cast on and began working k1, p1 ribbing in the round, adding a panel at the front for cutting the cardigan opening. This panel consisted of five stitches, worked p1, k3, p1.

Although I'm quick to remind new knitters that knitting in the round requires a swatch in the round, I couldn't find a set of sock needles in the right size, so I worked a flat swatch and used that gauge. Need I add that my in-the-round gauge ended up being substantially different, and I had to rip back after completing five inches, to start from the ribbing again? Ripping did give me a chance to improve on the monogram I had knitted at the bot-

tom right side, so all was not lost.

This type of sweater is perfect for a knitter who wants to work without a pattern, but who has little experience in designing. Based on gauge, you determine how many stitches you'll need and where the increases and decreases go, then plot it all on graph paper. Then you have a blank "floor plan," onto which you can place the stitch combinations that suit your fancy.

I graphed out pattern stitches which I liked that also fitted the number of stitches I needed. The fronts don't exactly match the back, but are composed of the same stitches in a different arrangement. I ended up with a nice variety of wishbones, ladders, lightning bolts, and baby cables that follow the V-neck right up to the collar.

I grafted the shoulder stitches, machine-stitched up the front cutting panel, took a deep breath, and snipped the front opening. I picked up stitches along the front edges and around the collar and worked k1, p1 ribbing sideways, leaving buttonholes in the appropriate places. I also picked up and knitted the same ribbing around the armholes.

I made the buttons from scraps of walnut, cutting half-inch (1.25-cm) plugs with an electric drill and splitting them to the appropriate thickness. After sanding and polishing and a little oil, I drilled holes in them and sewed them on. These buttons gave me a chance to try out a new toy (excuse me, tool) I had gotten at our hardware store, a Dremel MiniMite (similar tools are made by Sears and by Black and Decker). It's a small power tool, about the size of an electric toothbrush, that can be fitted with a sander, several types of grinders, drill bits, wire brushes, polishers, and several accessories I wouldn't know how to use. I'm looking forward to using it for finishing my favorite deer-antler buttons, and figuring out how I might use it for spinning!

## Resources

*Homespun to Factory Made: Woolen Textiles in America, 1776-1876.* North Andover, Massachusetts: Merrimack Valley Textile Museum, 1977

Thompson, Gladys. *Patterns for Guernseys, Jerseys, and Arans.* New York: Dover, 1971

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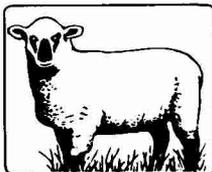
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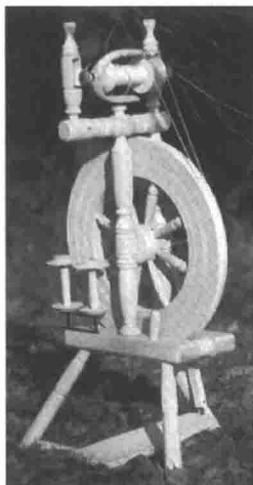
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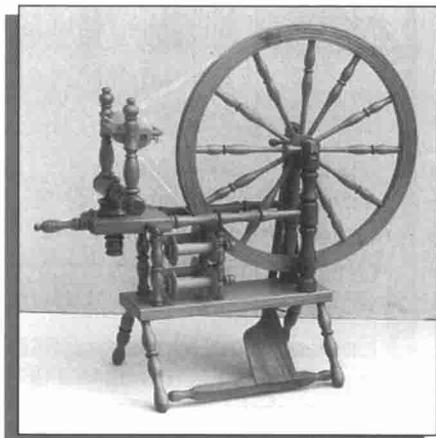
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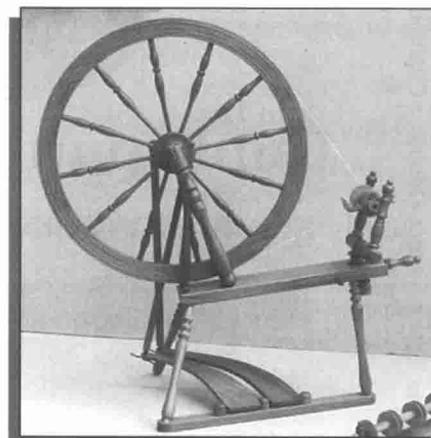
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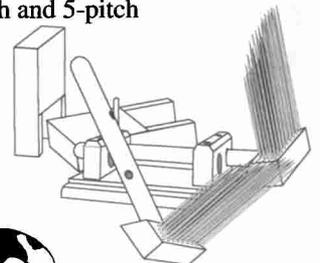
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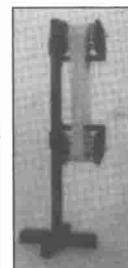
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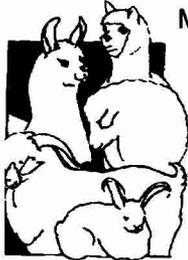
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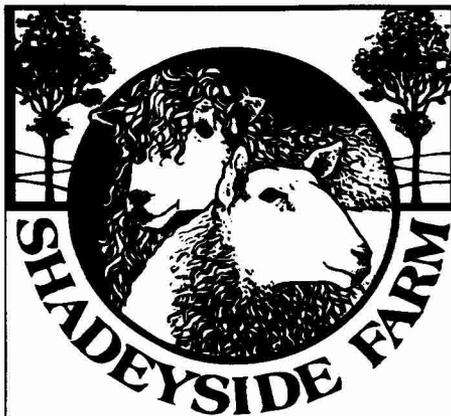
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—Continued from page 61

from the Netherlands. Asheville, North Carolina: Lark Books, 1985.

Wright, Mary. *Cornish Guernseys and Knit-frocks*. Cornwall, England: Alison Hodge, 1979.

## Baby Booties

Judy Fuller

Cave Junction, Oregon

On a Cormo fleece which I purchased, there were two small areas marked with red and blue dye which I hated to see go to waste. Because I didn't know if the color would come out completely or perhaps bleed, I scoured and spun these locks separately from the bulk of the fleece.

I lashed the tinted locks onto my Viking combs, alternating rows of pale red and pale blue wool, combed, and drew off with a seashell diz. I Z-spun singles and S-plied to end up with a two-ply fingering-weight yarn. I ended up with almost two ounces (57 g) of yarn to use for stitch gauges and sample swatches which would relate to the rest of the fleece, with enough left to make the booties. I knitted the booties on size 1 (2.5 mm) needles from a pattern in *Bernat Handicrafter #57*<sup>4</sup>

Even after scouring the wool, washing the yarn, then washing the booties, the yarn seems to have a slight pink cast. Nonetheless, this wool found its use!

## Baby Booties

### Pattern Stitch

Multiple of 14 sts plus 9.

Rows 1 and 3: Knit.

Row 2 and all even rows: Purl.

Row 5. K2, \*k2tog, yo, k1 st under thread lying between right and left hand needles, yo, sl 1, k2tog, pss0, k9,\* repeat from \* to \*, ending k2 instead of k9.

Rows 7 and 9: Knit.

Row 11. K9, repeat sequence between \* and \* of row 5 across row.

Row 12: Purl.

Repeat rows 1–12 for pattern stitch.

**Gauge:** 9–10 sts and 14–15 rows per inch (2.5 cm).

<sup>4</sup>*Bernat Handicrafter #57* Uxbridge, Massachusetts: Emile Bernat and Sons Co., 1957. Permission to reprint pattern granted by Spinrite Yarns, Listowel, Ontario, Canada. Thanks to Spinrite for their generosity in sharing the pattern, which we present in a slightly modified format.

**Yarn and equipment:** Fingering-weight yarn (approximately 16 wraps/inch [2.5 cm]), less than 2 ounces (57 g). Knitting needles in size 1 (2.5 mm), or size needed to obtain correct gauge; yarn needle; 2 stitch holders, or scrap yarn.

**Size:** Directions are for size 6 months.

Changes for size 1 year are in parentheses.

**Leg:** Cast on 46 (48) sts. Work k1, p1 ribbing for 8 rows. P1 row, inc 5 (3) sts evenly (51 sts). Work even in pattern st for 34 rows, ending with row 10. *Beading:* \*K1, yo, k2tog,\* repeat from \* to \* across row. P 1 row.

**Instep:** K17 and sl these sts onto a holder (section 1); work next 17 sts in seed st (section 2, instep); sl remaining 17 sts onto a holder (section 3). Work even in seed st on 17 sts of instep for 1½ (2) inches [3.75 (5) cm], ending with a p row. Sl sts onto a holder.

**Foot:** With right side facing you, sl 17 sts of section 1 from holder onto needle, join yarn and pick up 14 (18) sts along edge of instep piece, work in seed st across 17 instep sts (section 2), pick up 14 (18) sts on other side of instep, k remaining 17 sts (section 3) from holder. Work even in seed st on 79 (87) sts for 1 ¼ (1) inches [2.5 (3) cm] (*note:* to match our previous seed st sequence, we needed to start this row with p1). On next row, work 39 (43) sts, place marker, work 1 st, place marker, work last 39 (43) sts.

**Shape toe and heel:** Keep decs in established seed st pattern. *Row 1:* Dec 1 st, work in seed st to 4 sts before first marker, work 2tog twice, work 1 st, work 2tog twice, work in seed st to last 2 sts, work 2tog. *Rows 2 and 4:* Work even in seed st. *Row 3:* Work in seed st, dec 1 st each end of needle. *Row 5:* Repeat row 1. Bind off remaining 65 (73) sts.

**Finishing:** Sew seam and block. Run ribbon through beading.

## The Ups and Downs of Spinning a Dream Sweater

Anna K. Hultquist

East Greenwich, Rhode Island

I carried all six skeins of handspun lamb-swool up from the basement. I finally had enough yarn to knit a sweater. Having been a knitter for thirty years, and a spinner for considerably less, I was anxious to get knitting! With pattern and needles in hand, I began. The gauge checked out, so off I went.



*A vision in the mind's eye doesn't always translate immediately into reality. Anna Hultquist mustered her courage and ripped out the sweater she first knitted from this yarn. Thoughtful problem-solving, some complementary spinning, a new design concept, and more knitting led to this successful cardigan.*

# Handspun Gallery

The back of my cardigan worked up quickly. The fronts showed similar promise of ease. However, as I progressed toward the armhole I began to suspect something was wrong. In disbelief, I noticed that this yarn and this pattern were not meant for each other! What a nightmare! My first handspun sweater a flop!

My husband calls me *persistent* (that's a nice way to say I'm stubborn). Following my nature, I finished the fronts anyway, and with equal intensity completed the sleeves. I was done! Or was I? I carefully laid the pieces of my sweater out on the bed. Circling the results like a prowling lion, I sized up the situation. The sweater looked drab and lifeless—not at all like the stunning product I thought I was spinning. With great sadness I realized the truth—I had to take it out.

Somewhat discouraged, I lovingly took apart my first handspun sweater and balled up the yarn. It would be weeks before I had the desire or courage to figure out where I went wrong.

On a brisk October afternoon I settled down with the yarn in my lap. With more objectivity, I was able to see that the yarn I had spun was too thin, limp, and plain for my liking. As seasoned spinners know, I needed to highlight the good points, and hide the problems. I was learning!

I decided to ply a third strand onto the two-ply I had already spun. I also decided to make two different, coordinating yarns by using two different singles as the third ply. One was an angora/lambswool blend, spun to about half the size of the existing yarn (I called this yarn A). The other was a pure angora singles (I called this yarn B).

I now had two distinct yarns that could be combined to add texture and interest to a sweater design. Because yarn B was fluffier than yarn A, I could use it to add both width and additional softness. I was ready to begin knitting again!

For inspiration, I chose a Bernat design; however, the gauge for my yarn was different from that listed in the pattern. I also decided to knit this sweater in the round. Therefore, I had to change all the calculations.

I worked a simple k1, p1 ribbing in yarn A to conserve bulk. As I began the body of the sweater, I decided to continue with yarn A for a while; I also worked the front ribbings as I knitted the sweater.

In the first two inches (5 cm) of the body

I incorporated some eyelet lace, in a manner similar to that suggested by the pattern but different from it in number and spacing. I used a purl ridge to divide this area from the next. I worked the second section with yarn B. To highlight this yarn's fluffiness, I worked bobbles at the bottom and top of the section, and I ended the section with a ridge. I alternated these two sections, with their different yarns and patterns, until I reached the shoulder area.

To give softness around the neckline, I used yarn B for the entire shoulder area. I worked bobbles and eyelets wherever I thought they would carry the design. The body was complete, and—finally—I liked it! So I worked the sleeves in the same sequence of patterns and yarns. I sewed the shoulder seams, and inserted the sleeves. For the neck edge, I picked up stitches and added a k1, p1 turned-over ribbed edge that blended with the front edging.

I hunted for the right buttons. The lovely ones I chose resembled the ivory buttons our grandmothers used on their own hand-knitted sweaters. They looked great! I was thrilled with the finished product.

From my discarded balls of two-ply lambswool arose a Victorian-style cardigan that highlights both the design and the yarns. I learned that every ounce of handspun yarn is precious and usable. So whatever yarns you have spun that may not have met your approval, take heart! With a little reworking, they can change into the very yarn you dreamed of.

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## White-on-white Coverlet

Jean Hutchison, South Milwaukee and  
Washington Island, Wisconsin

Sometimes things come together nicely; the making of this coverlet is an example. I am a weaver and just recently started spinning. I have made many coverlets, but not one for my husband and me to sleep under. He asked me one day why I hadn't woven him a coverlet. That was the start of this project.

I had just got my first weaving software, and I looked at this coverlet as the perfect opportunity to design my own overshot pattern—something I'd always wanted to do. And I was far enough along in my spinning ability that I thought I could consistently spin the pattern weft.

I had a vision of the coverlet: it would





pattern. And I thought, wouldn't it be nice to spin the cotton for that lace? I purchased a natural Pima cotton roving from Woodland Woolworks and began making samples. I spun the cotton with a long draw, putting in as much twist as I could. This was very slow.

Now my mother, Irene Kajfosz, enters the picture. She and my dad live in Arkansas. We talk on the phone a lot, and during one of these conversations I was telling her about my coverlet project and how it was taking me forever to spin the cotton and then knit the lace. My dear mother volunteered to take over the knitting! I was elated, and sent her the instructions and a ball of yarn. I have a picture of her in my mind, sitting in her rocking chair, knitting and keeping cool in her air-conditioned house during the hot summer. And it took her most of the summer and into the fall to knit that lace.

Our routine became one where I would send her more cotton each time I had spun enough to make a decent-sized ball. It was hard keeping up with her; she called a few times to ask when she could expect the next ball. The finished lace strip was 8 yards (7.3 m) long and offers a testimony to the progress I made in spinning cotton. At its beginning, the yarn is thick and lumpy. As I continued to spin, it got smoother and finer, until I had to three-ply the yarn for the last section to make it the same thickness as the two-ply from the beginning. I figure that I had spun two pounds (900 g) of cotton by the end of the project, although some of it was used for other projects.

It was a very happy day when I received the lace edging in the mail. My mother was concerned about its appearance, but I thought it was beautiful. The natural cotton color was darker than the natural white wool of the body of the coverlet, so I used household bleach on the cotton to make it match.

My mother first saw the finished coverlet when she visited me at the *Spin Off* Autumn Retreat (SOAR) in Missouri. I put it on my bed so that when she walked into the room she would be surprised by it. And she was surprised and pleased.

So now my husband and I sleep under a handspun, handwoven coverlet. It is amazingly versatile—it keeps us warm in winter and is still comfortable in summer. As I said, some things in life come together nicely. I have happy memories of making

this coverlet.

### **Draft and weaving information**

**Finished size:** 86 x 110 inches (218 x 280 cm), including a 5-inch (12.5-cm) lace edging on three sides.

**Warp:** Commercial 10/2 perle cotton at 4000 yards/pound, natural.

**Weft:** For pattern weft, handspun Targhee singles, spun Z at 1800 yards/pound and 36 wraps per inch (2.5 cm). For tabby binder, same as warp.

**Sett:** 24 ends per inch (2.5 cm).

**Warp length:** 8½ yards (7.7 m), which includes 27 inches (68 cm) loom waste, take-up, and shrinkage.

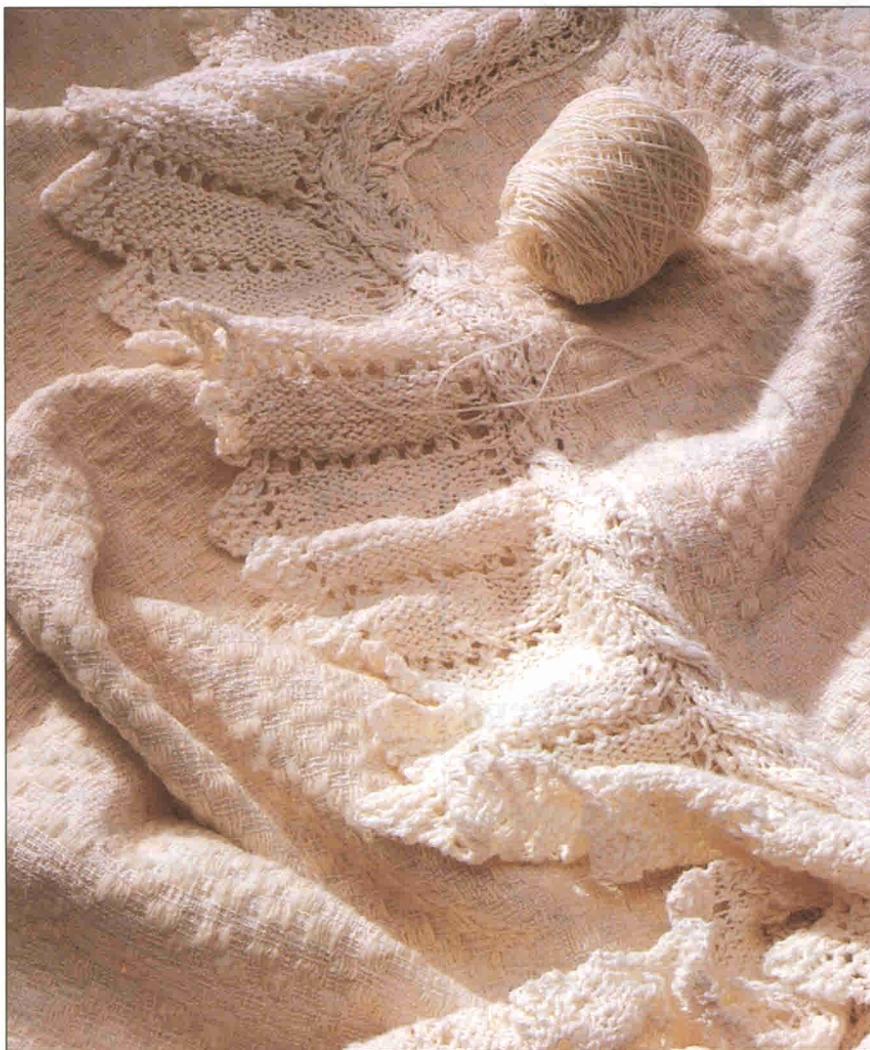
**Width in reed:** 44 inches (112 cm).

**Total warp ends:** 1058.

**Weaving instructions:** I wove two panels, each approximately 122 inches (3.1 m) long plus 1½ inches (3.75 cm) of plain weave at the top and bottom of each panel. The treadling on the draft is an abbreviated method for writing down how overshot is actually

## Handspun Gallery

*Jean Hutchison turned Targhee top into the pattern weft for her white-on-white overshot coverlet, which she wove with a commercial cotton warp and tabby weft. By the time she began to think "edging," she determined that she would also spin the cotton yarn to make the lace.*



# Handspun Gallery



*Irene Kajfosz, Jean's mother, came to her rescue and offered to knit the lace. She kept Jean busy spinning to keep up with her.*

woven. For instance, the first 3 in the treddling represents the following six picks: 2-3, 1-3, 2-3, 2-4, 2-3, 1-3. I followed the treddling from *top to bottom* for the first panel and from *bottom to top* for the second panel. Each repeat measured approximately 8½ inches (21.5 cm). I aimed for 21 picks per inch (2.5 cm) each of the wool and cotton, measuring my picks per inch constantly. I wanted the two panels to be the same length and for the pattern in the two panels to match at the center seam.

**Finishing:** I removed the panels from the loom and cut them apart. Then I turned the second panel 180 degrees and machine-stitched a three- to four-thread-wide center seam, easing so the pattern matched. Using the 1½ inches (3.75 cm) of plain weave at the top and bottom of the coverlet, I hand-stitched a double ¾-inch (19-mm) hem. I fulled the coverlet in the washing machine, using warm water and Orvus paste, first letting the fabric soak for twenty minutes, then agitating it ever so slightly—one or two minutes on a gentle cycle. I spun it out and rinsed it with warm water. I lay the coverlet flat to dry on my living room rug, patting it to smooth down the center seam. I sewed the knitted lace edging on by machine.

#### Coverlet lace

**Yarn:** Handspun Pima cotton, singles, spun Z at about 50 wraps per inch (2.5 cm) and then plied S. I wound the singles into a

center-pull ball, steamed it, and then plied from the ball.

**Needles:** Size 2 (2.75–3 mm).

**Size:** 5 inches (12.5 cm) wide and 8 yards (7.3 m) long.

Cast on 26 stitches.

Row 1: Sl 1, k11, turn work 14 sts remain unworked on left needle).

Row 2: P10, yo, k2.

Row 3: Sl 1, k12, k2tog, yo, p1, k6, p1, yo, k2tog, k2.

Row 4: Sl 1, k1, p2, k1, p6, k1, p12, yo, k3.

Row 5: Sl 1, k13, turn work 14 sts remain on left needle).

Row 6: P10, yo, k4.

Row 7: Sl 1, k4, p10, k2tog, yo, p1, k6, p1, yo, k2tog, k2.

Row 8: Sl 1, k1, p2, k1, p6, k1, p2, k10, yo, k5.

Row 9: Sl 1, k5, p10, turn work 14 sts remain on left needle).

Row 10: K10, yo, k6.

Row 11: Bind off 6 sts. K1, p10, k2tog, yo, p1, place next 3 sts on a holder and hold them in front, k3, k the 3 sts from the holder (this gives the cable), p1, yo, k2tog, k2.

Row 12: Sl 1, k1, p2, k1, p6, k1, p2, k10, yo, k1

Repeat rows 1–12 for desired length.

**Finishing:** I washed the lace edging by hand, using dishwashing detergent and Clorox bleach. I let it soak until I was satisfied with its whiteness, then rinsed it and laid it flat to dry. ❖

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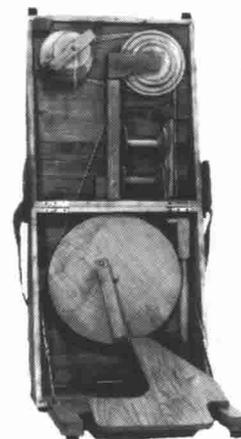
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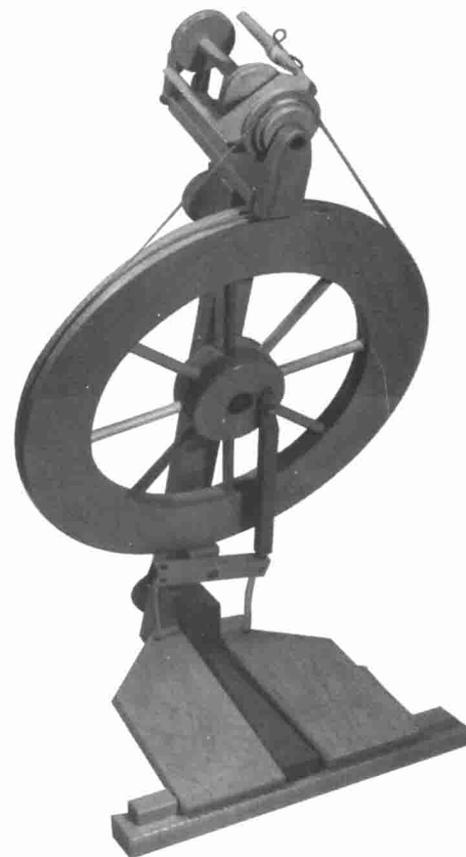
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# A Super-soft Baby Sweater

~from~

# SNOWBERRY FINNSHEEP

by Linda Wellenkamp

**M**Y HUSBAND and I started raising sheep seven years ago. In the beginning we couldn't decide which breed to get, so we obtained Suffolk, Dorsets, and Romneys, along with some Finnsheep.

The first year, I attended a spinning course and then taught my husband to spin. When our flock of ten were about four months old, not knowing any better, we had four of them sheared so we would have our own wool supply. What we soon learned was that it is very difficult, especially for beginners, to spin wool with a 1-1/2-inch (2.5-3.75-cm) staple length. But

with much practice, we succeeded. Everyone got homespun woolen hats for Christmas that year.

Along with learning how to spin and ply, we discovered the different properties of our varied wool breeds. We found Dorset and Suffolk wool to be rather spongy in texture, but it spun easily and was strong and durable. Our Romneys gave us long, lustrous wool that spun easily; we were delighted with the sparkling results when it was dyed. It knitted up into wonderful sweaters!

Our white Finnsheep, Huckleberry and Snowberry, were saved until last, being sheared when they were a year old. The grease wool was much softer than that of the other breeds, with a 4-6-inch (10-15-cm) staple. When it was washed, the fiber was pure white and super-soft. It turned out to be our all-time favorite: it spun like a dream and produced the softest wool yarn we ever felt. This wool would only be used for very special things, such as baby clothes and blankets. It was absolutely beautiful, without a bit of scratchiness, perfect for babies. We decided Snowberry Finn's wool would be used for our next project.

*Linda Wellenkamp and Ashely Nicole Suk (who's modeling the baby outfit, and has grown a lot since this picture was taken) compare notes on Finn wool with Snowberry Finnsheep, wearing white, and Nosy Blackberry Finnsheep, in black with white accents. Snowberry provided the wool for the sweater. The hood, shown detached opposite, buttons onto the neckline.*



## Preparations

With Finn wool, we found it was best to hand-tease the fleece before washing. This wool, with its fine texture, attracts vegetable matter, so this step is necessary to remove most of it. The rest comes out during carding and spinning. We used a shampoo for oily hair, dissolved in hot tap water. We placed the wool on a screen netting and left it to soak for half an hour,



without any agitation or patting. Then we gently lifted it out to drain slightly, placed it in clear hot water of about the same temperature, and soaked it again for half an hour. Using the netting which it had rested on during all these transitions, we lifted it out of the water again and placed it on drying screens. It took three days to dry thoroughly.

We developed our washing method after we matted our first batch while wringing the washed wool in a towel. Finn wool will felt easily if you don't treat it gently during the washing process. Because our wool did not contain a lot of grease, it only required one wash and one rinse. We washed just over one pound of grease fleece to obtain the 3/4 pound of two-ply yarn we used for the sweater and bonnet.

The dried wool carded up without problem. We used hand cards at first, then we bought a drum carder, which made our work go faster. We spun on our Wee Peggy wheel, with the Scotch tension. The finished yarn was washed in hot water with shampoo, rinsed, then hung out to dry. We decided not to dye the wool when we saw how white it was.

My husband left the rest to me, because he was busy trying to figure out how to warp our loom.

I wanted to make something that had a chance of being completed in less than six months, which left knitting (for me, at least) out. Crochet always came easy, so a

baby's sweater seemed the logical choice.

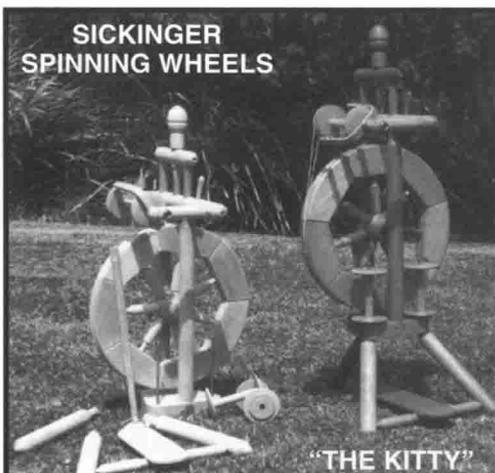
The sweater design, intended for the year-old daughter of a friend, was adapted from a pattern out of *Quick and Easy Crocheting*. The back yoke and arms were crocheted first, in single and half-double crochet, then I added the back skirt in a lace pattern. The right yoke and skirt came next, then the left. I finished the garment in about two weeks, while watching TV in the evening. I had more than enough yarn to make a matching bonnet, and to start on a blanket. Huck and his daughter, Starbaby, donated two pounds of wool to complete the blanket! ♦

---

*Linda and Charles Wellenkamp's 59-acre, eighteenth-century farm in Lebanon, New Jersey, is home to a small, growing flock of Dorset, Suffolk, Romney, and Finnsheep. The animals are crossbred to develop premium wools for handspinners. The farm has given them the opportunity to enhance their scientific backgrounds—Linda's as a nurse, and Charles' as a chemist—with the skills of shepherding, handspinning, and the study of weaving.*

#### Resource

*Quick and Easy Crocheting: Babies & Toddlers.* London: Marshall Cavendish Ltd. (Golden Press), 1985. Out of print; we attempted to obtain permission to reprint the pattern. If you would like to find a copy, we suggest your library or an Interlibrary Loan request.



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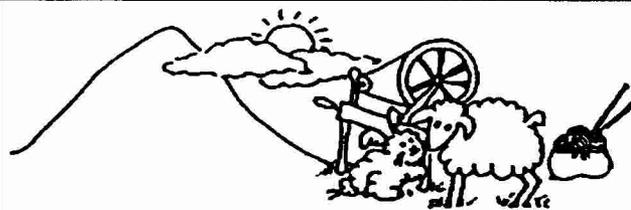
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*Mary Spanos put as much care into the uniform preparation of the white fiber for this sweater as some spinners devote to making a homogeneous tone from wildly divergent colors. Then she translated Norwegian color patterns into knit-and-purl combinations. Marilyn Murphy, Interweave's events coordinator and one of the brave folks working on Interweave Knits, was kind enough to model Mary's sweater for us.*

# SHY NORWEGIAN CARDIGAN

by Mary Spanos

**I**F YOU WERE to make a Norwegian *lusekofte*, you'd probably make it white-on-white," said Noel Turner at the *Spin-Off* Autumn Retreat (SOAR) in 1993. Maybe it was my supply of white and khaki clothes that led Noel, my roommate and new friend, to come up with this great idea. Noel called a few months after SOAR. She had found the perfect white fleece for me while helping Jenif Chandler, a sheep breeder in Georgia, with shearing.

First, I washed the fleece, separating bunches of locks and putting them into lingerie bags. Then I filled my washing machine with hot water (about 130°F), added dishwashing liquid, and put the bags of locks through two soapy baths. The several rinse baths used water of the same temperature. Between baths, I ran the machine through its spin cycle and then removed the bags of wool while the machine filled with water.

After the wool was washed and dried, I cut off the slightly yellowed tips, in the interest of spinning a softer yarn with a more even color. I weighed out 1/2-ounce (14-g) bunches of locks in preparation for combing. Each time I finished combing four of these bunches, I laid the slivers from the combings next to each other, held them together, and divided each set into four equal-length portions. These new, blended groups were lashed onto the combs and given one more quick combing before I pulled off the final sliver. I hoped that the combination and re-combing would even out the color. The problem of blending white for a solid color is a constant worry to me and a source of laughter to my friends.

I weighed the balls of sliver to make up 1-ounce (28.5-g) bags of sliver. I spun each weighed amount into singles on a separate bobbin, then made the three-ply yarn. Each of the finished skeins weighed about three ounces (85.5 g), and I could tell how much yarn was left while I was knitting by just counting the skeins because all of the skeins were about the same. Another reason I weigh everything is that I like to play with my scales.



Knit-and-purl patterns show up better when worked with a yarn which has a relatively round cross-section, like the five-ply yarns traditionally used in fishermen's ganseys. Because I thought it would be unbearable to make a yarn with more than three plies I decided to over-twist while plying to make my three-ply yarn as round as possible.

For my first sample, I spun high-twist singles so that the subsequent high-twist plying would produce a balanced yarn. This resulted in a very hard yarn that knitted into a fabric that reminded me of cardboard.

The next sample was much more pleasing. In the singles, I put in just enough twist to keep the fibers from slipping past each other. Then I added a lot of twist during plying. This yarn, although not balanced, provided good definition in the knit-and-purl stitch patterns and did not cause any skewing in the fabric.

My sweater design came from two sources. I copied the shape and fit from an old, favorite, cotton sweater purchased at the Gap years ago. The stitch patterns and general *lusekofa* design came from a cardigan in Susanne Pagoldh's *Nordic Knitting*. I used size 2 (2.75–3 mm) needles and knitted at a gauge of 7 stitches per inch (2.5 cm). I had to make a few changes in

some of the stitch patterns. Small complex patterns were more difficult to see when worked in knit-and-purl instead of black and white. For the same reason, I left out some of the variations within the individual pattern bands.

The Norwegian wedding buttons came from Norsk Fjord Fibers, and seemed appropriate for a white sweater. Each button shows a different part of the wedding. ♦

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*Mary Spanos is married to Michael, who is a wonderful cook and a tolerant, forgiving husband. They live in Alabaster, Alabama, with one good cat, one bad cat, and an ambivalent rabbit. She is an applications developer who works for BellSouth Telecommunications and is surviving re-engineering, downsizing, and transformation (the newest corporate buzzword). She says that she gets all her best ideas from her friends, and that being an accomplished slob frees a lot of her personal time for spinning and knitting. We think she's a compulsive neatnik who has learned to channel her tendencies into pursuits that produce tangible results.*

#### Resource

Pagoldh, Susanne. *Nordic Knitting*. Loveland, Colorado: Interweave Press, 1987, page 47

*Okay, how many details of Mary's sweater can we show in a single photograph? Let's get the basic patterns: the dotted "lice" texture of the background and the "color" geometrics. Then there's the wonderful checkerboard ribbing on the bottom, and the way the front bands join the body—can we get part of the transition between the front bands and the neckline? Ah, and the Norwegian wedding buttons—how many can we include? Don't forget the yarn the sample of fiber. The more you look at this sweater, the more you see.*



# confessions of a FIBER JUNKIE

by Jill Turner

As the  
wheel  
turns. . . .

**O**KAY, OKAY So I have a lot of fiber. Lots of people like fiber. So I have boxes, bags, and rooms full of fiber—lots of people do. So I can't resist smelling, touching, feeling, spinning, plying, dyeing, weaving, and knitting the stuff. So I can't look at an animal or plant without wondering how I could spin it. Doesn't everyone?

I joined a group a couple of years ago. Other people like me who enjoy fiber. We started meeting once a month for two hours; now we meet once a week for three to four hours. We all came to the same conclusion: we are hooked on all kinds of fiber. All we could talk and think about is fiber.

There's no end to what you can do with the stuff. There are so many kinds: angora, llama, alpaca, silk, flax, ramie, mohair, camel, wool. Then there are different kinds of wools or silks, and all the grades of angora or llama. Then there are the exotics and the synthetics. The shades and variations.

Can you see how obsession starts? You begin to check out the neighbors' cats and dogs. You don't want to be obvious, so you just drive by slowly. If you need a closer look, you can borrow a cup of sugar. You know it's bad when the neighbors watch you out of the corners of their eyes and call their pets over to put them in the back room. For safekeeping? You offer to groom their pets, weekly and for free.

We decided some of us were getting out of hand. Not me, of course, but some of the others. Really, I'm not the worst. But maybe I need just a little help.

We tried a six-step program.

*Step one:* We admitted we have a problem.

*Step two:* We inventoried our present stash of fibers.

*Step three:* We admitted we could have slightly overbought on some kinds of fiber.

*Step four:* We listed all the fibers we haven't spun yet or didn't think could be spun.

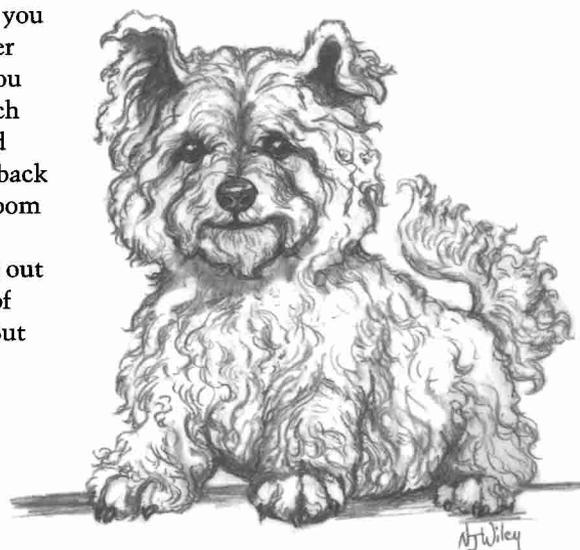
*Step five:* We considered the best uses for our fibers and discussed projects.

*Step six:* We agreed to limit our fiber purchases, and not to start a new project until at least one uncompleted one was finished.

After considerable reflection, we decided to add a seventh step: *Forget the first six steps!* The one who dyes with the most fiber wins!

## Confessions, continued

It didn't happen the way they said. I didn't go to the local animal shelter looking for a spinnable dog.



I had no intention of stopping there at all. For some reason, the car turned into the parking lot. As long as I was there, I thought I'd see if they had a long-haired kitten who needed a home.

It was love at first sight: those beautiful brown eyes, that curly coat of white hair. He took one look at me and thought, "a way out of here." I'm not sure what kind of dog he is, but his hair feels like a cross between an Angora rabbit and an Angora goat. It also felts! He was one little eight-pound, felted hairball.

It took two hours and two people to get the mess off him, and he looked like a lamb who'd met a novice shearer. I can't wait for his coat to grow out, but until then I'll blend what's usable with some wool and spin it up.

Not that I got him to spin, mind you, but I can't let spinnable fiber go to waste. I would be kicked out of my group if I didn't spin all available fibers. I didn't pick him because he was the only dog who looked spinnable. But if you're going to keep an animal around, doesn't it make sense to

have one that serves more than one purpose, or even one purpose? Companionship and fiber, too: what more could a person ask?

As you know, spinning dog hair alone can be an experience in itself. Depending on the dog, it can be great or awful. Most dog hair, however, will do very well when blended with at least 25 percent wool, which adds elasticity to any unusual fiber and helps the finished garment hold its shape better.

Sheep and goats are considered livestock on your income tax, and you can write off all their expenses. I wonder what the technical definition of *livestock* is...

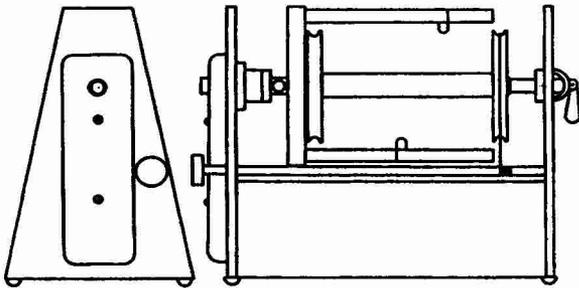


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*Jill Turner and her husband have an antique shop in Hastings, Michigan, which is a cover for the spinning/weaving studio on the second floor. Her first business was an herbal apothecary, and she still enjoys playing in the garden and with herbs.*

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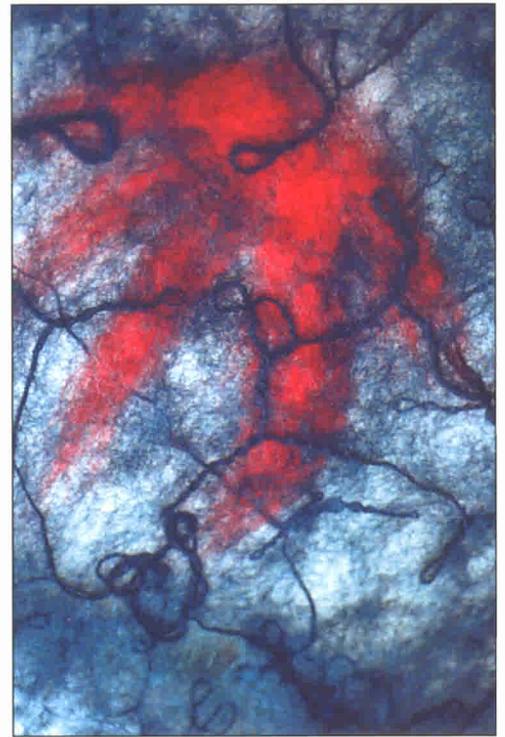
*A beautiful area for a stopover*

# Scarf Exchange, *AUSTRALIAN- STYLE*

*by Dianne Tattersall*

**Right:** Marj Allerton of New South Wales made a light-enhancing five-layer felt, with a theme of Australian wildflowers. Kerry Wright, of Australian Capital Territory, is the scarf's recipient.

**Below:** Recipient Emily Potters, of New South Wales, provided white Border Leicester. Hand-dyed and finely spun, the fiber became a Shetland-style scarf at the hands of Beverley Francis, of New Zealand. Beverley's cat inspired the design.



**D**URING SEPTEMBER 1995, Newcastle Spinners and Weavers Guild (NSW) decided to hold a scarf exchange similar to the one held in 1994 by Canberra Spinners and Weavers (ACT). The idea originated with the Aurora Colony Handspinners Guild in Oregon (see *Spin·Off*, Winter 1991, pages 17–18). Newcastle's scarf exchange was timed to coincide with the annual Mattara Festival, which derives its name from an aboriginal word meaning "hand of friendship." The theme for our exchange became "hands across the nations," and the event's international emphasis was ensured when its

coordinator, Myra Keay, took exchange fibers to the New Zealand Woolcraft Festival in May 1995.

Before the event was over, 642 entries were received representing every state and territory of Australia, both major islands of New Zealand, and Norfolk Island. The New Zealanders were very supportive and contributed 25 percent of the entries. This was very exciting for us, although it created a few problems with Customs and agricultural/quarantine checks in each of the participating countries.

The Newcastle City Council supplied us with a computer for keeping track of everything, as well as with space for a week-long exhibition in a beautiful, nineteenth-century Railway Workshop which was so newly restored that it came complete with "hard hat" areas. The council also provided professional window dressers who arranged the display of the finished scarves.

One of our guild members, Jan Burns, set up a program in Microsoft Access which helped us keep records and also provided information about the individual scarves to visitors at the exhibition. Throughout the public display, guild members offered demonstrations, answered questions, and monitored the exhibit.

Canberra had adopted a "minimum rules" approach, and this was continued by Newcastle. We accepted 3.5-ounce (100-g) packets of any natural fiber or mix of

natural fibers, although where agricultural inspections were involved this fiber had to be *clean*—no grease and no vegetable matter.

Because the exchange is anonymous until its end, waiting to see how the crafter has worked your fiber increases the enjoyment. It's fun to fantasize about the type of scarf that will come back to you. Many people received scarves that were quite a surprise to them and said they would never have thought of using the fiber in that manner. (It should be noted that the quality of the scarf returned is very much a function of the quality of the fiber supplied.)

For the sponsoring guild members, it was a treat to await and then see the entrants' fiber selections, to send fiber bundles to waiting participants, and then to enjoy all the results. Three people were involved in each exchange, so that no simple two-way swaps occurred: a contributor/recipient, a spinner, and a crafter. This structure set up the possibility that each participant would make contact, and would collaborate, with two other people whom he or she would not otherwise know about.

No decisions on techniques could be made until the fiber reached the crafter, and then the fun began. So many marvelous differences in approach could be seen in the finished items—everything from felting to machine knitting, by way of bobbin lace, knitting, crochet, weaving, and daisy wheel construction.

Some remarkably funny stories arrived with the fiber. One, which I can more-or-less remember, read, "this wool comes from the dam ewe, called the dam ewe because the dam ewe headed for the dam every shearing day"! Then there was the woman who asked us to "please send me something easy since I've only been spin-



ning for six weeks." We complied, and were stunned when she sent us a machine-knitted scarf! We were told—and would not have believed it otherwise—that another scarf came from a crafter who had been blind since the age of fifteen.

Fibers included wool, silk, cashmere, flax, camel, mohair, angora, Samoyed, and cotton, all alone and in blends. Some of the completed scarves used only the supplied fibers, while others included additional

*There's a lot of thought behind this simple scarf. Elaine Blake, of New Zealand, spun the warp Z and the weft S, then wove basketweave with leno borders. Elaine sett her warp at 16 ends per inch (2.5 cm). Diane Ward, of New South Wales, is the scarf's recipient.*

*For information on the 1996 Scarf Exchange, contact: Toowoomba Spinners Weavers and Dyers Group, PO Box 2138, Toowoomba, Queensland 4350, Australia. The phone contact is Nan Hall, who can be reached in Australia at (076) 359 288 or internationally at 0011 61 76 359 288.*

yarns or fibers. When extra elements were added, they might have been carded into the supplied fibers, plied in, or added at the loom.

The exhibition was not judged. The scarves were simply displayed, and exhibition visitors were asked to vote for the scarf they preferred. The crafter of the scarf with the largest number of votes, Marj Allerton, of Tamworth, a country town in New South Wales, Australia, received a small prize for her two absolutely transparent felted scarves featuring Australian wildflower designs.

The exchange's aim was to include people at all stages of development in their chosen craft, and it succeeded. I have endeavored to write of all the scarves rather than a select few, but some scarves were notable because of the sheer craftsmanship involved.

One memorable scarf was woven in a simple basketweave with leno bands at each end. A great deal of thought preceded its construction. The warp and weft were both fine wool singles; however, the warp was Z-twisted fairly firmly while the weft was S-twisted. During weaving, the scarf's maker used two shuttles so the selvages were nearly perfect.

Beverley Francis from New Zealand sent a poem along with her Shetland-style scarf, both of which were inspired by her cat, who likes to sleep in the middle of the flower beds. Her scarf contained daisy and cat's paw patterns.

Another scarf was woven of singles spun from silk top, sett at 40 ends per inch (2.5 cm). Its pattern area displayed an undulating twill with a Bergman tie-down. This scarf also caught the eye of many visitors, who asked so often if they could buy any of the scarves that we think we would have sold all of them if we could have!

A common remark by those who viewed the exhibition was, "there are simply too many to take in." Many guilds organized bus trips to see the display, others drove, some flew, and some simply came by train; visitors who viewed the exhibition many times still left without taking it all in.

After the exhibition, we "lived, dreamed, and ate" scarves while they spilled from cartons in both Myra's home and that of Melda Younger, the committee's treasurer. We took the time to discover "new" scarves as we packed and addressed packages. I found even more techniques than I had thought there were. Some yarns had been dyed after spinning, with random or level dyeing methods; some were made into squares (knitted, woven, or crocheted) and then joined; subtle plying techniques added texture. We discovered that some participants had not been able to spin, for medical or other reasons, and had arranged another way to send a scarf. We received 640 finished scarves from the 642 entrants—a simply marvelous credit to all the crafters who took part.

It appears that the tradition will continue, since Toowoomba Spinners Weavers and Dyers Group in Queensland is planning an exchange for September 1996. We wish them every success and hope they are inundated with scarves! ♦

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*The photographs in this article are by John Dorman. The exchange committee consisted of Myra Keay, Melda Younger, and Robyn Gill.*

*Dianne Tattersall, who used to teach in a high school, started spinning and weaving in 1982 and has studied at Strathfield School of Textiles in Sydney. She is most interested in weaving household textiles (table linens, curtains, and upholstery) in linen and cotton, using fine setts, and is particularly fond of damask and lace weaves. She enjoys spinning wool, especially into fine yarns for lace knitting.*

*John Dorman, a retired social worker in child welfare, happens to be married to a NSW guild member. John has had a long-time interest in photography and holds an associate diploma in visual arts (photography) from the University of Newcastle. John is also very involved in environmental issues and nature conservation.*

# On-Line Resources

## FOR SPINNERS, KNITTERS, AND WEAVERS

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**L**IKE THE REST of the on-line community, textile sites change constantly. Each connection leads to others, and you can eat up all your spinning time playing with your computer.

At the same time, where else can you find a guild that meets when you're free—at 2 a.m.? Or ask a question and get answers from all over the world?

For an idea of what can be done by a group of spinners who've never met face-to-face, see page 89. Then, if you have the equipment, set a timer and explore on-line options. Ask your local computer guru, or check out a bookstore, for the basics of settings, bulletin boards, newlists, and so forth.

If you don't have a computer and still want to communicate with spinners far afield, contact **The Spinner's Network**, care of Chel Casey, Box 321, Lakeview, Ohio 43331.

**Arachne's Web:** Free, direct-connection bulletin board run by Karl Sandwell-Weiss. Access number: (703) 765-1288. 8N1, 2400 baud.

**America Online:** Type in keyword *spinning* or *weaving* to find on-line guild announcements and other bulletin boards of interest. Chat room: Fiber and Needle Artists and CyberFyber's.

**Ashford-Spinners Mailing List:** Set up by Crystal Palace Yarns (Ashford's USA distributor). To subscribe, send e-mail to *majordomo@bolis.com* with the words **SUBSCRIBE ASHFORD-SPINNERS** in the message area. Leave the subject line empty.

**BMUG:** Macintosh-oriented user group which operates bulletin boards in Berkeley, California, and Boston, Massachusetts. Access (via

Internet or direct) free to members. Fiber Arts conference echoed to both boards. Check web pages for information.

Berkeley: <http://www.bmug.org/>  
Boston: <http://www.xensei.com/users/bmugbos/>

**Compuserve:** Weavers, spinners, and dyers meet in the FiberCrafts Forum.

**Delphi:** Textile Arts Forum, organized by Susan Druding of Straw Into Gold.

**Felters' Mailing List:** Set up by Pat Spark, felt author/teacher. Address change in the works. E-mail [spark@peak.org](mailto:spark@peak.org) for information.

**Fibernet:** Free, direct-connection bulletin board run by Ron and Teresa Parker. Access line: (218) 583-4337 8N1, 9600 baud. For questions, call voice line, (218) 583-2419, between 7 a.m. and 7 p.m. CST, or e-mail [rbparker@henning.cfa.org](mailto:rbparker@henning.cfa.org) any time.

**Genie:** Has been focused on quilting; undergoing change. Web contact: <http://www.genie.com>

**iGuide:** New, free web area with "community" bulletin board areas. Susan Druding hosts Arts&Crafts. <http://www.iguide.com>

**KnitNet:** Mailing list. Send e-mail to [listserv@geom.umn.edu](mailto:listserv@geom.umn.edu) with *subscribe knit [your address]* in the body of the message.

**Lace-L:** Mailing list. Send e-mail to [Majordomo@panix.com](mailto:Majordomo@panix.com) with *subscribe lace [your address]* in the body of the message.

**The Online Knitting Magazine:** Amazing web compilation of information for knitters and spinners. Emily Way's in charge. <http://www.io.org/~spamily/knit>

**Prodigy:** Undergoing change. Web contact: <http://www.prodigy.com>

**Sheep Breeds:** Oklahoma State Univer-

sity web site.

<http://www.ansi.okstate.edu/breeds/sheep>

**Textiles:** Listserv from Denmark; discussions of archaeological discoveries, textile production in China, choosing a fleece, more. Send e-mail to [listserv@treaan.bitnet@vm.gmd.de](mailto:listserv@treaan.bitnet.vm.gmd.de) with **SUBSCRIBE TEXTILES [YOUR ADDRESS]** in the body of the message.

**Weaving List:** Mailing list ranges through weaving, spinning, dyeing, and beyond. Send e-mail to [weaving-request@his.com](mailto:weaving-request@his.com) with **SUBSCRIBE** in the body of the message.

**World Wide Web:** The web changes so quickly that using a search engine to look for sites is a good idea. Here are some sites to start a search from.

<http://www.altavista.digital.com>

<http://www.internetmci.com>

<http://www.yahoo.com>

<http://www.lycos.com>

**Other web sites of possible interest:**  
Textiles:

<http://www.textiles.org/crafts/>

Textiles through time:

<http://www.interlog.com/~gwhite/ttt/tttintro.html>

Links to knitting sites:

<http://www.io.org/~spamily/knit/Links.html>

**More non-web Internet sites:**

[rec.crafts.textiles.yarn](http://rec.crafts.textiles.yarn)

[rec.crafts.textiles.marketplace](http://rec.crafts.textiles.marketplace)

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*Deborah Pulliam, in Maine, dug out references. Deborah Robson, in Colorado, asked questions. Susan Druding, in California, took a last quick look. Do you folks want this list printed once a year, with updates? If so, (1) let us know and (2) help us stay current on sites.*

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# Compuserve Sheep Breeds Swap Fall 1995

# Counting Sheep . . .

## Navajo Churro

### BREED DESCRIPTION

By "Navajo Sheep" is meant a peculiar breed, mixed, but which is the favorite of the Navajo, especially the weaver. It owes its survival to its smallness, and its resistance to hunger, thirst and sudden changes in weather, particularly temperature. Its smallness is no drawback in the Navajo mind and the toughness of the meat is, in his opinion, an advantage. He believes that tough meat is more sustaining than tender. The Navajo say, "It seems like you are getting more to eat if the meat is tough."



### FIBER CHARACTERISTICS

There are white sheep with long hair, white sheep with wavy hair, black or brown sheep, brown with black spots, black with brown spots, grayish brown or brownish gray. As is true for Navajo dogs, no combination is impossible. However, according to my primary reference, the black sheep of Navajo flocks have a fleece which is very crimp, almost like a merino. According to the information supplied by the Navajo Sheep project: A Navajo Churro long coarse, hair-like (heterotype) fibers. It has varying amounts of short, coarse kemp fibers. The annual grease-fleece weight for a mature ewe averages 40 pounds.

### METHOD OF PRODUCTION

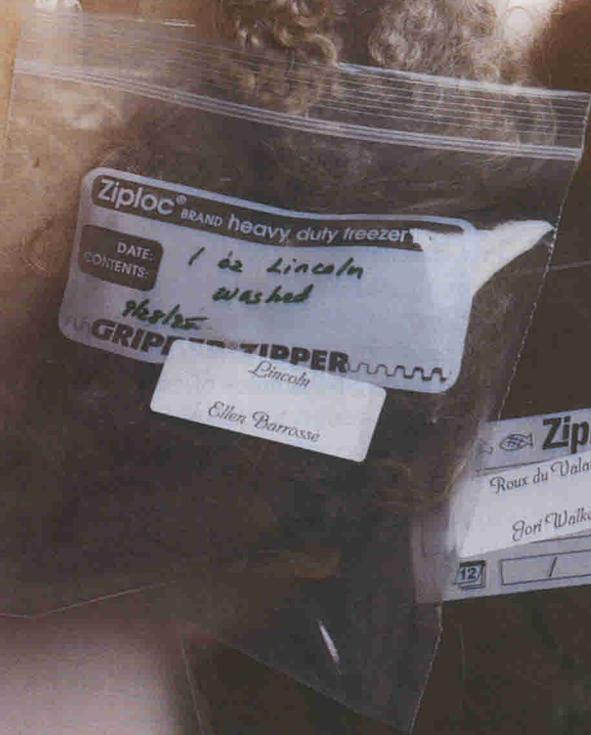
MULTIPLE SHEARINGS. Fiber produced by touch. Usual weight of fleece 40 pounds.



Cheviot that has a nose between England and cold winter at high altitudes. They are a little on their routine sent from the "spring" clay type. Experience with

not are the smallest, and nose. Border Cheviot, the ready handy enough to and well, and sent to the keep Cheviot not also of the picture. The and a foot-pole

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Roux du Valais  
Joni Walker



Navajo Churro  
Wheat Carr



Herdwick  
Tallana Dougout

# The CompuServe Fibercrafts Forum Sheep Breeds Spinning Swap, 1995

by Deanna Johnson

**W**HEN I FIRST learned to spin, I had no idea that there were so many types of wool. I felt overwhelmed by the variety of fibers, much less the variations within each one. I remember asking a vendor for "a little of everything you have"—with no realization of the magnitude of my request. Fortunately, she was very kind and didn't either get angry or laugh.

The ensuing years have made me aware of the multitude of resources for spinners, but still longing for "a little of everything." I perked up with interest when an online friend, Ellen Barrosse, began discussing in the FiberCrafts Forum on CompuServe the possibility of sharing information and fleece from different breeds.

At first, the idea was that we would research rare breeds—those that are either designated as rare or are just not easily accessible to spinners in the United States. As the discussion continued, we realized there was also a need for sharing information about more common breeds. Few of us had spun fleece from more than three or four different breeds, and even fewer of us had detailed information about those breeds we had encountered.

The chat continued online for quite a while. Ideas were bantered back and forth, expanded, refined, embellished. In the meantime, Ellen's schedule got complicated. I requested her permission to jump in and coordinate the swap of fleeces and information myself.

## Putting the idea in motion

In August, I posted a long message in the forum laying out my plans. The swap would be limited to the first thirty-two people to sign up. Each person would give me a list of three top choices for breed. When a participant received a breed assignment, that person would become responsible for researching that breed and locating fleece.

Using an outline provided for consistency, each person would write up the research results and send them to me by e-mail in early October. Sending a picture of the assigned breed was optional. Finally, in November, the person would send me a package containing samples for each participant. Each sample would consist of a clean lock of fleece, a one-yard sample of

yarn, and a baggie containing about one ounce of unspun fiber. Each of us would come out of the swap with a nice notebook comparing locks of different breeds, as well as some fiber from each breed to spin for ourselves.

In October, the information began pouring in. The original outline contained the following categories:

1. *Breed description.* This should include a description of what the sheep in this breed look like, and their genetic composition.

2. *Fiber characteristics.* This should include, as a minimum, staple length, crimps per inch, diameter or count (if known), and whether the fleece used came from a lamb, hogget, or mature sheep.

3. *Method of preparation.* What do you think is the best method of preparation for this breed: carding, combing, commercial ?

4. *Spinning techniques.* What special techniques, if any, are recommended for this breed?

5. *Recommended uses.* What uses are appropriate for this type of fleece?

6. *Purchase information.* Where did you purchase this fiber? If possible, provide name and address of vendor, and the price paid.

7. *Resources.* List the resources you used (books, magazines, local experts, in compiling your information.

## Coordinating the submissions

Reformatting the information was no small job. There were gaps to fill, and information that had to be omitted because of space limitations. It took a lot of work just get the text for all the breeds into the same format.

When I completed the task, however, the notebook pages were ready to be copied using both sides of each sheet. I also prepared a design for the sample sheets, which I had copied onto cardstock. I positioned the photographs that had been sent in page protectors and had them color photocopied, then cut the sheets apart and trimmed the photos.

By this time, the boxes were rolling in. As each arrived, I put printed labels on the baggies of fleece. After receiving four or

*For a list  
of some  
spinning-related  
computer sites  
we've located,  
see page 87.*

five boxes, I had a pretty good idea of the size box I would need to send the swaps back out, so I bought thirty-two boxes and stuck address labels on them. With each incoming box, I divided the labelled baggies into the destination boxes. I stapled the yarn samples (most of which were wound on floss bobbins) to the sample sheets, and taped the clean locks of wool in place. This proved to be the most time-consuming part of the job! Finally, some people included optional unwashed locks of wool, which I put in baggies where necessary and labeled with masking tape.

The swap took longer than anticipated. As I worked on sample sheets, I began to cough violently, and was briefly worried that I was developing an allergy to wool! It was only a case of the flu, bad enough to delay the swap's completion by about a month. When finally completed, I took thirty large boxes to have them mailed, four overseas and the rest scattered across the United States. It's a good thing I have a large van!

## Results, and suggestions

What did we end up with? A great resource! The notebooks came out looking pretty good, if I do say so myself. How many of us could purchase thirty-two different breeds of fleece, much less take the time to do all that research alone? It is delightful to have a notebook to refer to when trying to select just the right breed for a project. For many of us, the experience will act as a spur to purchase breeds we might not otherwise have considered. Last, I now have a much better appreciation for magazine editors and vendors! For anyone else who would like to try to organize a similar swap, I have several suggestions.

1. *Have everyone label their own baggies.* I wanted to label these so all the labels would have the same font. (I know, petty.) In retrospect, it didn't add much to the looks but added quite a bit to the work.

2. *Instead of preparing the sample sheets the way I did, I think I would use plastic sheets designed to hold baseball cards.* The samples could easily be tucked into them.

3. *Start smaller*—perhaps only have eight breeds in a swap. Alternatively, have several people co-coordinating with you,

each responsible for four breeds.

What's next for us? Well, as soon as we receive notice that our friends overseas have received their packages, we plan to start at the beginning of our alphabetical breed list, spinning a breed a week. We'll be able to chat online about how it goes. Should be a lot of fun! ♦

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*Deanna Johnson, of San Diego, California, shared her box with the Spin·Off staff for long enough to enjoy it and get a photograph. It's a 1.5-cubic-foot book box, filled like a treasure chest with neatly labeled samples of wool and a terrific, neat, nicely formatted, very inspiring notebook of information. Deanna is a software developer, mom, crafts dilettante, and computer nerd. Active in the FiberCrafts Forum on CompuServe and the San Diego Creative Weavers Guild, she spins for sanity and weaves for well-being. She says her best friends are on-line.*

*She says, "Many thanks to all the participants! Karon Adams (Georgia), Ellen Barrosse (Delaware), Julia Benson (Georgia), Wheat Carr (New York), Katherine Condliffe (Maryland), Phreadde Davis (New Jersey), Tatiana Deygout (France), Tricia Dowling (Maryland), Sue Garland (California), Beatrice Grob (Switzerland), Z Hauge (Minnesota), Vanessa Hirst (U.K.), Pam Howard (Georgia), Debbie Kaplan (Massachusetts), Colleen Kozlowski (Pennsylvania), Pat Lawrence (Maryland), Audra Macmann (Ohio), Pat McCann (Washington), Rita McLaughlin (Massachusetts), Toni Neil (Illinois), Tina Norton (Illinois), Donann Remund (California), Debbie Rindfleisch (Virginia), Janis Saunders (California), Kathy Sheldrake (Nebraska), June Siewert (Oregon), Nancy Slye (Virginia), Jori Walker (Switzerland), Caroline Williams (Colorado), and Sadelle Wiltshire (Vermont). Many thanks also to my husband, who endured piles of fleece and boxes all over our house for several months!"*

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## B R E E D S

BLACK WELSH MOUNTAIN,  
CALIFORNIA VARIEGATED MUTANT,  
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CHEVIOT,  
COLUMBIA,  
COOPWORTH,  
CORMO,  
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DORSET,  
ENGLISH LEICESTER,  
FINNSHEEP,  
GOTLAND,  
HERDWICK,  
ICELANDIC,  
JACOB,  
LINCOLN,  
MANX LOUGHTAN,  
MERINO,  
NAVAJO CHURRO,  
POLWARTH,  
POLYPAY,  
RAMBOUILLET,  
ROMNEY,  
ROUX DU VALAIS,  
SALISH,  
SCOTTISH BLACKFACE,  
SHETLAND,  
SUFFOLK,  
SWISS WHITE ALP,  
AND  
TARGHEE.

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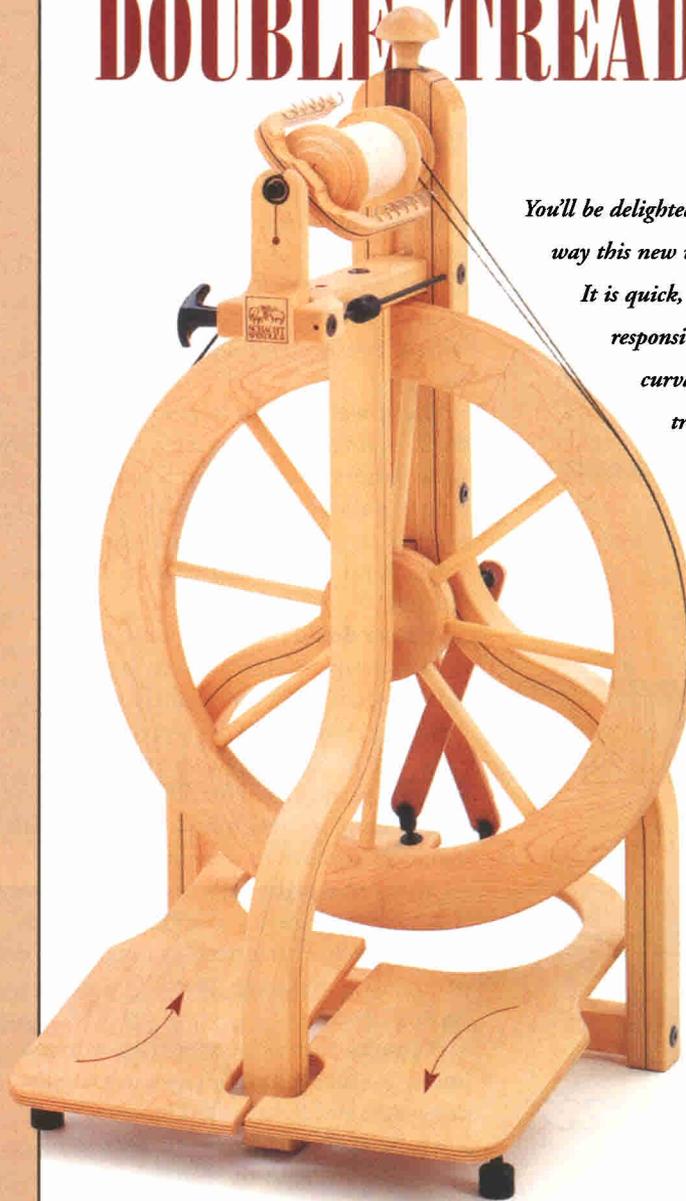
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## Whorl Chart

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* Medium Speed 9:1 & 11:1	**Exceptionally High Speed 23½:1 & 27½:1
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# A KNITTER'S COMPANION

by Vicki Square

## Yarn Sizes

Yarns fall into six categories:



**Fingering-weight or baby yarn** is best suited for fitted clothing such as socks or gloves, and baby clothing. Use knitting needles ranging in size from 0 to 3, and work 28 or more stitches to 4 inches (10 cm).



**Sport-weight yarn** is about twice as thick as fingering yarn, with an extremely wide variety of uses, from heavier socks to lighter pullovers or cardigans. Use knitting needles ranging in size from 4 to 6, and work about 20 to 24 stitches to 4 inches (10 cm).



**DK, or double knitting yarn**, is the British designation for a yarn slightly thicker than sport but slightly finer than American worsted. This weight yarn is appropriate for anything that sport or worsted yarn is used for. Use knitting needles ranging in size from 4 to 6, and work about 22 stitches to 4 inches (10 cm).



**Worsted-weight yarn** is useful for everything from garments to afghans to accessories. Use knitting needles ranging in size from 6 to 9, and work 16 to 20 stitches to 4 inches (10 cm).



**Chunky yarn** is heavier than worsted and is useful for outdoor sweaters and accessories, and lightweight jackets. Use knitting needles ranging in size from 9 to 10½, and work 14 to 15 stitches to 4 inches (10 cm).



**Bulky yarn** is any yarn that is heavier than chunky. Knit heavy sweaters, coats, and afghans with this weight of yarn. Use knitting needles size 10 and larger, and work 8 to 12 stitches to 4 inches (10 cm).

Although I have listed the common uses for each yarn type, don't let this stifle your imagination. Adopt a "no-rules" attitude to create the look you want. For example, a beautiful airy, lacy shawl can be knit with fingering yarn on size 10½ needles.

## Knitting Needle Conversion Chart

US	Metric	UK
0	2mm	14
1	2¼ mm	13
	2½ mm	
2	2¾ mm	12
	3 mm	11
3	3¼ mm	10
4	3½ mm	
5	3¾ mm	9
6	4 mm	8
7	4½ mm	7
8	5 mm	6
9	5½ mm	5
10	6 mm	4
10½	6½ mm	3
	7 mm	2
	7½ mm	1
11	8 mm	0
13	9 mm	00
15	10 mm	000

## Steel

US	Metric	UK
00	3.5 mm	
0	3.25 mm	0
1	2.75 mm	1
2	2.25 mm	1½
3	2.1 mm	2
4	2 mm	2½
5	1.9 mm	3
6	1.8 mm	3½
7	1.65 mm	4
8	1.5 mm	4½
9	1.4 mm	5
10	1.3 mm	5½
11	1.1 mm	6
12	1 mm	6½
13	.85 mm	7
14	.75 mm	

### Yardage Estimates for Typical Weights and Styles

<b>Babies</b>	<b>12–18 months (for a pullover or cardigan)</b> 600–700 yards (550–650 meters) fingering-weight yarn
<b>Toddlers</b>	<b>2–6 years (for a pullover or cardigan)</b> 800–1000 yards (750–950 meters) sport-weight yarn 600–800 yards (550–750 meters) worsted-weight yarn 550–650 yards (500–600 meters) bulky yarn
<b>Children</b>	<b>6–12 years (for a pullover or cardigan)</b> 1000–1500 yards (950–1400 meters) sport-weight yarn 900–1200 yards (850–1100 meters) worsted-weight yarn 700–1000 yards (650–950 meters) bulky yarn
<b>Misses</b>	<b>sizes 32–40</b> For a regular, comfortable ease pullover 1500–1700 yards (1400–1600 meters) fingering-weight yarn 1400–1600 yards (1300–1500 meters) sport-weight yarn 1100–1400 yards (1000–1300 meters) worsted-weight yarn 1000 yards (950 meters) bulky yarn For a longer, loosely fitting, or oversized pullover 1500–1900 yards (1400–1750 meters) sport-weight yarn 1300–1500 yards (1200–1400 meters) worsted-weight yarn 900–1200 yards (850–1100 meters) bulky yarn
<b>Men</b>	<b>sizes 36–48</b> For a regular, comfortable ease pullover 1700–2100 yards (1600–1950 meters) sport-weight yarn 1500–1700 yards (1400–1600 meters) worsted-weight yarn 1300–1500 yards (1200–1400 meters) bulky yarn For a longer, loosely fitting, or oversized pullover 2000–2400 yards (1850–2200 meters) sport-weight yarn 1800–2000 yards (1650–1850 meters) worsted-weight yarn 1500–1700 yards (1400–1600 meters) bulky yarn

### Crochet Hook Conversion Charts Aluminum, Plastic, Bone, Wood

<u>US</u>	<u>Metric</u>	<u>UK</u>
	2 mm	14
B/1	2.25 mm	13
	2.5 mm	12
C/2	2.75 mm	
	3 mm	11
D/3	3.25 mm	10
E/4	3.5 mm	9
F/5	3.75 mm	8
	4 mm	
G/6	4.25 mm	7
	4.5 mm	
H/8	4.75 mm	6
	5 mm	
I/9	5.5 mm	5
J/10	6 mm	4
K/10½	6.5 mm	3
	7 mm	2
	7.5 mm	
L/11	8 mm	
M/13	9 mm	
N/15	10 mm	
P/16	15 mm	
Q	16 mm	
S	19 mm	

### Sweater Ease Allowances

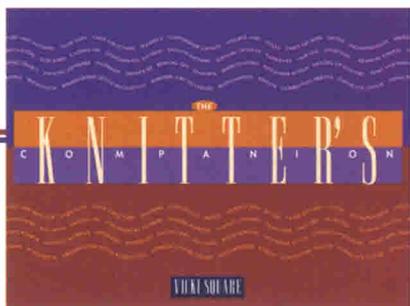
(Measurements are in inches with centimeters in parentheses.)

Size Bust/Chest	Finished Bust/Chest Measurement				
	Body hugging minus 5–10%	Close fitting plus 0–5%	Normal fitting plus 7–10%	Loose fitting plus 12–15%	Oversized plus 16–20%
31–33 (79–84)	30 (76)	32 (81)	34 (86.5)	36 (91.5)	more than 36 (91.5)
33–35 (84–89)	32 (81)	34 (86.5)	36 (91.5)	38 (96.5)	more than 38 (96.5)
35–37 (89–94)	34 (86.5)	36 (91.5)	38 (96.5)	40 (101.5)	more than 40 (101.5)
37–39 (94–99)	36 (91.5)	38 (96.5)	40 (101.5)	42 (106.5)	more than 42 (106.5)
39–41 (99–104)	38 (96.5)	40 (101.5)	42 (106.5)	44 (112)	more than 44 (112)
41–43 (104–109)	40 (101.5)	42 (106.5)	44 (112)	46 (117)	more than 46 (117)

*This is an excerpt from Vicki Square's new book, The Knitter's Companion, just published by Interweave Press. When the book department here gave us the go-ahead to select an article's worth of information from the edited manuscript, we picked out a few of the pieces that we*

*would want to have laminated and tucked in our knitting baskets and/or tote bags. Vicki's ability to design knits, and her understanding of unique yarns—including handspun—have been hinted at in these pages before. One of her sweaters appears in the Spring 1992 issue on pages 26–30.*

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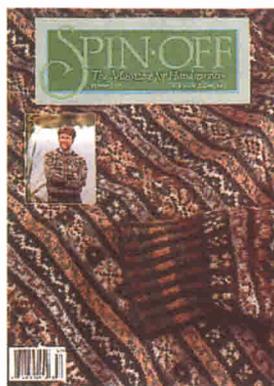


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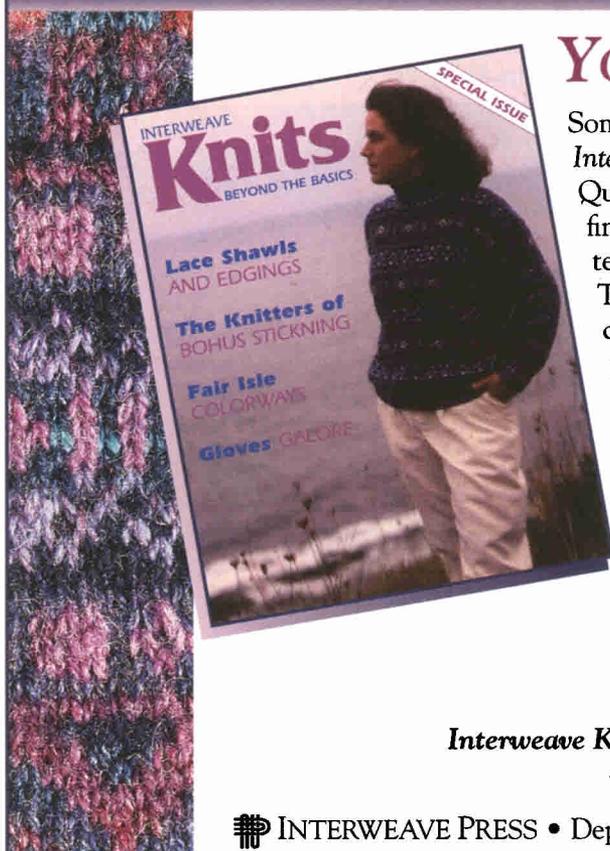
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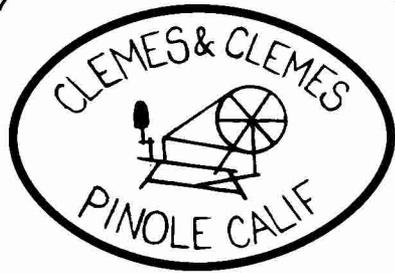
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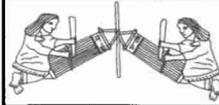
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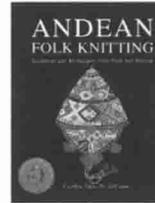


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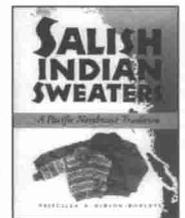
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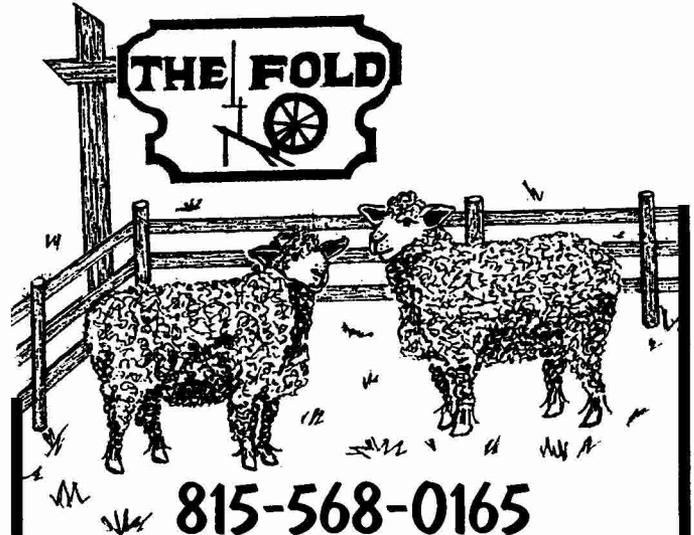
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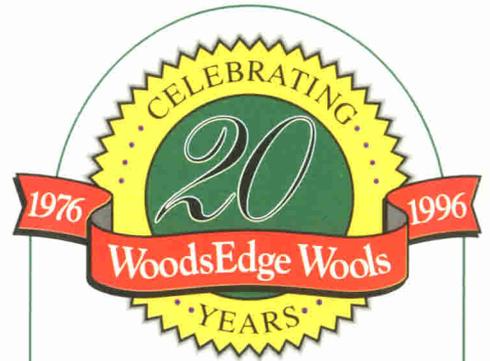
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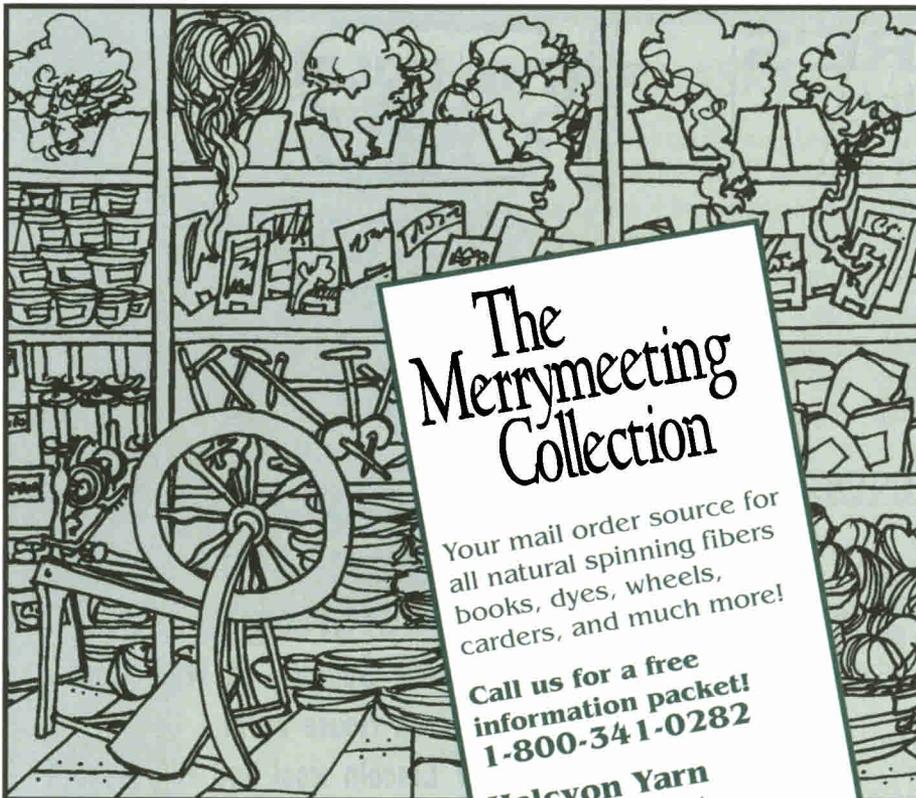


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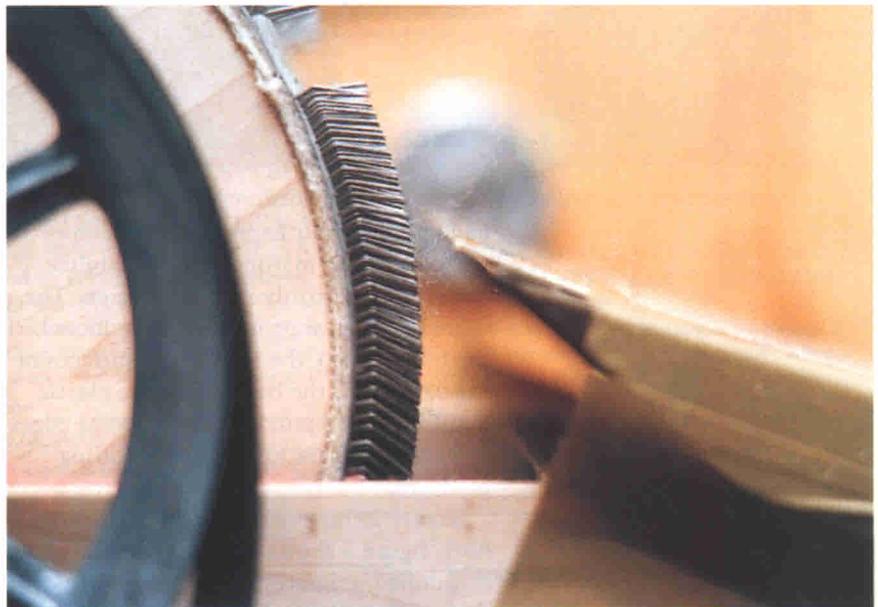
# Improving your Drum Card

by Maury Logue

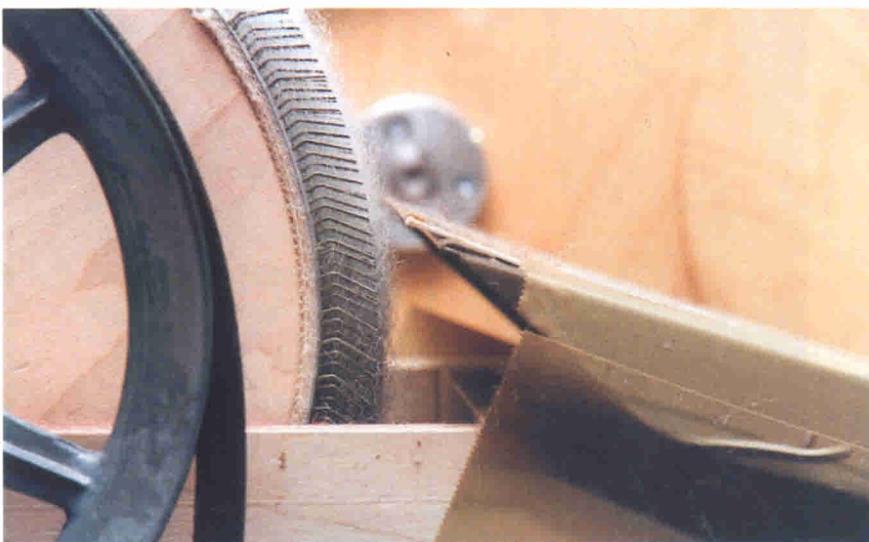
**D**RUM CARDS can be a wonderful addition to a spinner's tool shop. A convenient fiber-feeding tray is a component of most drum cards, but little more than a fat ice pick is provided for the doffing operation. Here is a modification that has, for me, made the doffing process quick, effortless, and clean. It is especially helpful on drum cards with slight burrs on their teeth remaining from the card-cloth-grinding process.

Figure 1 is a side view of the drum where doffing would occur. Note that the teeth emerge from the card cloth at an angle, then turn at the "knee" to point in a different direction. When a batt is drawn off the drum, you can see that it will come off most easily if it is drawn off in the direction the tooth is pointing. My modification ensures this action.

Cut a piece of thin, stiff cardboard into a rectangle about the width of the drum card's frame and (ideally) the length of a doffed batt. With your eye at about the same place as the camera was in figure 1, rest the cardboard on the end of the drum card frame with the end of the cardboard touching the drum near its highest point.



Now slide the cardboard down and to the right, until the plane of the cardboard lies in line with the teeth of the drum, as in figure 1. Now, keeping the plane of the cardboard in line with those same teeth, move the cardboard along its length and away from the teeth to leave a gap of about one-quarter inch (6 mm). With your third



*Figure 1. (Above) You want the fiber to come off the drum easily, which means you need to pay attention to the direction of the teeth. Here's a piece of cardboard aligned with the teeth.*

*Figure 2: (Left) A drum full of carded fiber, ready to be doffed.*

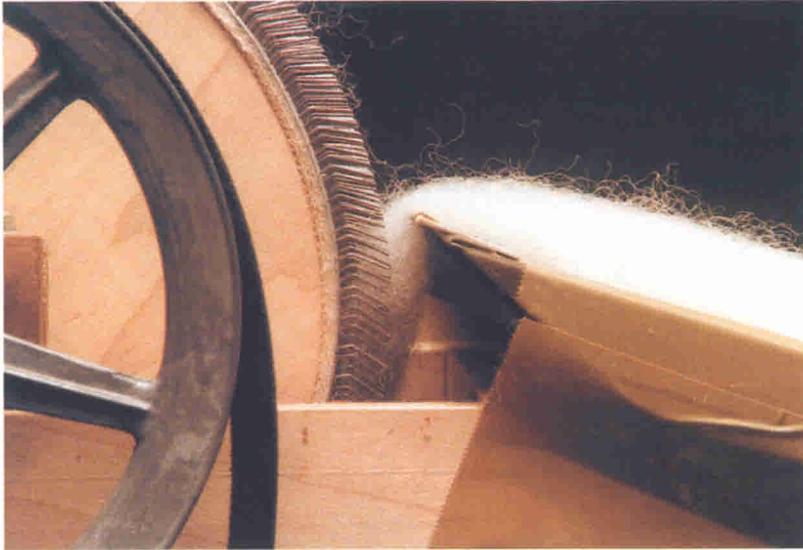


Figure 3: The fiber moves off the teeth and onto the cardboard guide.

hand (What! Your hand-kit didn't come with one?), use mailing tape to stabilize the cardboard firmly in that position. The more solid the support for the cardboard, the better. Also, the slicker the surfaces of the cardboard, the better. Use the plastic mailing tape to provide non-snagging edges and slick surfaces for your new doffing platform.

Figure 2 shows a drum full of carded fiber; figure 3 shows how the fiber layer, as it is doffed, migrates toward the ends of the teeth and is finally slid off the teeth in line with them. Figure 4 demonstrates that a coordinating gentle pull on the batt is all that's required to strip the drum clean.

Although this modification seems now to be the best way to doff a batt from our small drum cards, the idea didn't occur to me until I was studying the fine points of commercial carding machines. One of the

most helpful publications was *Volume 4: Carding*, published by the Wool Industries Research Association, Leeds, England, in 1948. ♦

---

*Learning to spin was agony for Maury Logue for about the first year and a half; he has finally gotten better, but feels he is stuck in a rut spinning fine yarn. His current challenge is to make a knitting yarn appropriate for caps and mittens (hoping his wife will do the knitting). He got into spinning by watching yarn coming off a cone as his wife worked on her knitting machine. He became interested—no, intrigued—with twist, and has spent a lot of time visiting mills, researching texts, and looking at the process in minute detail. He lives in Warren, New Jersey, and has been a member of the North Country Spinners since 1990.*

Figure 4: The drum is clean!



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**D**URING THE TIME of the Great Depression, attending country auctions had become a standard diversion for summer visitors to a remote corner of New York's Finger Lakes region. On a particularly dull, rainy day, Bob, my husband, went off to a sale without me. He came back early, and I dashed out to look at any new treasures he might have snared. What I saw was a large fan of wooden spokes protruding from the rumble-seat of our little coupe.

"What, may I ask, are we going to do with that?"

"I dunno," he said. "It's an old spinning wheel. Thought you might like it. Only cost a quarter."

In the terrible '30s, farmers were giving up the unequal struggle to survive by selling out lock, stock, and barrel, almost giving away the contents of their barns and households. So into my possession came an old spinning wheel. Two hundred years ago or more, when time dawdled and peo-

ple depended more upon the skills of their hands, this very wheel would doubtless have been used by some nimble-fingered spinster—when all females were spinsters—long since at rest beneath a weathered headstone in the local cemetery.

Bob carried the contrivance into the cottage and I admired its simple lines, and its down-to-earth quality that seemed to challenge our world of closing factories and dwindling investments.

The whole appliance took up so much space I decided to dismantle the graceful wheel so I could hang it on the wall. How could I have known I was holding in my hands the key to a career, to the pension I now receive, to an opportunity to meet the wife of the President of the United States, and in years to come, to see my name at the entrance to a museum exhibition room?

Talking with the old timers in the vicinity, I learned that our wheel was called a *great* or *walking wheel*. To operate it, a spinster would give the wheel a spin and walk backward to draw out a length of yarn, then forward to wind it carefully onto the spindle. Nobody, however, could enlighten me any further.

At the end of that summer, we moved into an unimproved cabin in the secluded, wooded hills of Westchester, forty miles north of New York City. We carted the old wheel out there and put it to use as a divider between the living room and the dining area. And, having become addicts to country auctions, we began collecting other eighteenth-century American antiques.

Among our newly acquired neighbors was a little old lady who sold duck eggs. Visiting her one day, we were amused to see that the nearest thing to a natural habitat provided for her ducks was two enamel

*Sylvia Thorne spinning at Philipsburg Manor in 1957. The manor is one of the Sleepy Hollow Restoration's properties, located in North Tarrytown, New York. It has been restored to represent the mid- to late-eighteenth century.*



by Sylvia Newton Thorne

---

baby bathtubs. Dear little rosy-cheeked Mrs. Jergensen had been born in Norway, where she'd worked as a stable maid and was also required to spin the hair from the animals she tended. I had a spinning wheel, so I asked her to teach me to use it. But "Yergie" used the more familiar little Saxony wheel, equipped with a foot treadle—nothing like my walking wheel. Also her knowledge of English was limited, and my attempts to emulate her dexterous fingers by observation only were met with cries of "No good! No good!"

Aware of my innate determination, Bob soon got a Saxony wheel for me. After weeks of practice, I actually spun enough yarn from hair combed out of our blue Persian pussy's coat to knit myself a pair of "kitten mittens."

Then I began spinning poodle hair for the late Anne Morgan. (She paid for the yarn, and engaged knitters to fashion sweaters to sell for the benefit of a French charity.) Word got around about all this, and so many people began to knock at my door bringing hair from their pets (including combings from the cat belonging to the late radio commentator, Elmer Davis) that I sometimes hesitated before going to see who was outside.

Rummaging through a junk shop one day, I came across an old beehive filled with flax ready for spinning into linen thread. Thinking it would be fun to spin the thread and weave it into cloth, I bought all of it, not realizing that I should have purchased that rare beehive as well.

I borrowed some books and magazines and coaxed my husband into helping me construct a simple loom. It didn't work very well, but my efforts to produce a small tablecloth from my precious hand-spun linen taught me a great deal about the craft. I toyed with the idea of weaving

drapery and other fabrics to decorate our rustic living quarters. For that I had to buy a commercial loom. The monster finally arrived, and the only place it could be set up was in the bedroom. Bob used to tell my friends I slept under it.

---

*"Dunno. Thought you might like it.  
Only cost a quarter."*

---

But there were no handwoven curtains at our windows. An unsuspected talent for designing fabrics emerged, and with increasing experience I began to take orders for handwoven drapery and upholstery from interior decorators, along with commissions from New York City architectural firms. To move all this work out of the bedroom, we built a studio attached to the garage. My old spinning wheel was promoted to a more appropriate place of honor. Passing by, sometimes I'd give it an affectionate whirl and wonder whose hand had turned it years ago in order to clothe herself and her family. I vowed that one of these days I'd learn to make the old wheel live again. But eight years had to pass before I was able to keep my promise.

While giving a spinning and weaving demonstration at the annual Yorktown Grange Fair, a Sleepy Hollow Restorations official offered me a job demonstrating eighteenth-century textile techniques at Philipsburg Manor in North Tarrytown, New York.

"You'd better go over and make sure you'd really like that," warned my

solicitous husband. I fell in love with the place and couldn't wait to start working there.

But an immediate problem arose. The first thing I was expected to show visitors was the operation of a beautiful, three-hundred-year-old, Dutch walking wheel. Horrors! I didn't even know how to walk my own great wheel.

Hurrying home, I said to Bob, "If I'm going to take this job, a quick trip to the Farmers Museum in Cooperstown for some instruction is in order."

The work at Philipsburg was interesting and rewarding, and contact with Colonial artifacts stimulated me to learn all I could about eighteenth-century life. The Farmers Museum drew me back to take a course in candle-dipping, open-hearth cooking, and the age-old practice of dyeing textiles with natural dyestuffs.

A few handweavers in the area asked me to help form a Westchester Handweavers Guild, an undertaking that coincided with the Brooklyn Botanic Garden's publication of their new handbook, *Dye Plants and Dyeing*. To introduce this booklet, the garden's Elizabeth Scholtz gave a lecture in New York City, to which the members of our new guild were invited. On the plat-

form stood an enormous color wheel of yarns in many subtle and luscious hues obtained from leaves, nuthulls, roots of plants, tree barks, and many other natural substances.

Elizabeth Scholtz mentioned her difficulty obtaining untreated, unbleached wools for experiments, giving me the opportunity to make her acquaintance. I had a box of natural fleece and handspun yarn she could have for the asking, and I could give her other sources of supply. Elizabeth soon became a valued friend, who subsequently invited me to assist her as occasional guest instructor at the Garden's headquarters in Brooklyn, a connection that in years to come brought me exceptional opportunities for worldwide travel.

Searching for ways to publicize the newly formed Handweavers Guild of Westchester, I hit upon an idea suggested by the historic English tale about Squire Sir John Throckmorton's coat. According to legend, Sir John made a bet with his neighbor that he could dine at night wearing a coat that had been wool on a sheep's back in the morning. To prove his contention, Sir John provided two sheep to be shorn at daybreak. In record time, the clip was scoured, spun, dyed, and woven. By four o'clock, the tailors started cutting and sewing the cloth, and at eight o'clock Sir John walked into dinner clad in the result. This purple hunting coat still exists in a museum in Alcester, England. The idea of duplicating this episode—the way cooking demonstrations display a completed dish while showing the preparatory steps—took immediate root in my mind. A tailored coat would be impossible, but weaving a 45-inch-square shawl could easily be undertaken, suggesting the title *from sheep to shawl*, and a Sleepy Hollow Restoration property was a logical place for its performance.

One Saturday afternoon, guild members (attired in simulated eighteenth-century apparel of their own contriving) appeared on the spacious grounds of the Van Cortlandt Manor House in Croton-on-Hudson. Sheep, spinning wheels, and hand looms were brought in. Iron cauldrons full of yellow dye derived from onion skins were

*In 1968, Lady Bird Johnson was in the Hudson Valley to accept the Ellis Island immigration complex on behalf of the federal government. Sylvia had spun and woven a lamb's wool scarf for the First Lady; its presentation made the evening news.*



suspended above log fires. Elizabeth Scholtz from the Brooklyn Botanic Garden graciously attended to the dyeing. The occasion was so successful it became an annual event for many years and is continued now as a week-long educational program for school children.

My old wheel still hadn't finished with me. In the spring of 1968, Mrs. Lyndon Johnson visited the lower Hudson Valley to accept the Ellis Island immigration complex for the federal government from the governor of the State of New York, Nelson Rockefeller. (At that time, Rockefeller is alleged to have remarked that it was nice to be receiving a check instead of giving one.) Mrs. Johnson's itinerary included a tour of the Van Cortlandt Manor House, and the handweavers' guild was asked to give a private performance of its sheep-to-shawl for her entertainment. It became my privilege to conduct her around the demonstration. Pausing to

watch the ram being shorn, Mrs. Johnson said, in her pleasant Southern voice, "That's the biggest, fattest sheep I ever saw. Why is the animal so docile?"

"We told him this was a very special occasion," the shepherd replied with a grin.

I had spun some lamb's wool and woven a shawl to give the First Lady. When I presented it, CBS cameras zoomed in to put the event on national Saturday-evening television news, giving me another memory to treasure.

Eventually the house in the woods had to be relinquished. The Early American furniture collected over the years became the focus of the Sylvia Thorne room in the Town of Yorktown Museum.

Now, when I'm asked how I got involved in all of this, I can truthfully say that during the Great Depression my late husband squandered a quarter to buy me an old spinning wheel. ♦

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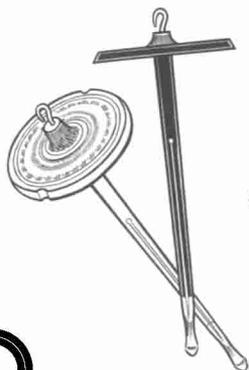
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# Woolgathering

by Sylvia Newton Thorne

**A**T THE FIRST SHIVER of winter in the chilly regions of this globe, most of us grab a sweater and wriggle into the comfortable warmth of wool. Wrapped up in this simple act is a story that began centuries ago, when man first devised ways to put wool off a sheep's back onto his own.

"Woolgathering" is not just an epithet for the absent-minded, who in vague confusion sometimes muddle spinning with weaving. The tapestry of mankind's history is interwoven with the eventful story of wool. There has never been enough of it. Early Greeks, for example, considered wool to be a symbol of wealth. Throughout the years, wherever sheep flourished, the severest laws regulated their distribution as well as that of the cloth woven from their fleeces. In 1699, the British Parliament passed a law forbidding the export of

American-woven woolens under penalty of the loss of the right hand—one of the decrees that led to the American Revolution.

The first man to stretch some threads between two sticks and weave himself a loin cloth put fig leaves forever out of fashion. But he couldn't have done this at all until a method had been stumbled upon of twisting short fibers into suitable lengths.

Educated conjecture places Mesopotamia as the home of the earliest woolgatherers. This region also happened to be the natural habitat of shrubs with ten-inch (25-cm) spines. Anyone who has observed the trail of fleecy strands that sheep often leave impaled on thorny hedgerows as they graze past can easily picture that gleaning these slivers could be a worthwhile occupation. Matting them into felt must have proved useful; trying to elongate them would have been an obvious development.

Twisting the fiber added strength, and a long spine or pointed stick was an easy way to achieve this. Attaching a weight, or whorl, to this primitive implement would keep it rotating with a flick of the fingers, and the fibers could be pieced together continuously. The earliest spindles unearthed by archaeologists have been identified as spines from this indigenous shrubbery. It has been theorized that a spindle whorl may even have inspired the wheel. Surely the act of hurriedly removing yarn from the top of an accidentally broken spindle whirling away on the floor prompted some observant youngster to convert the dancing "top" into a toy.

Today's highly valued Meri-

*Sylvia Thorne at Philipsburg Manor, an eighteenth-century restoration site in North Tarrytown, New York.*



no sheep, still unsurpassed for their thick, wavy fineness of fleece, can bleat their ancestry back to Roman times. Their introduction into Spain at the beginning of the Christian era became a success story illustrated by the Spanish proverb, "Wherever the feet of sheep have trod, pastures turn to gold." Two hundred of this breed were part of the reparations Britain demanded after Drake defeated the Spanish Armada. But history moved forward two hundred years before England collected the prized animals. The story has its modern counterpart in Australia, whose economy is still wrapped in wool. At one time, any man caught exporting a Merino ram [from Spain] would have risked a lynching.

Until about 1767, every inch of yarn, for whatever purpose, was spun off the tips of handspindles by the deft fingers of the human hand. Spinning wheels are a relatively modern innovation. They appear to have been used first in the Far East in the thirteenth century, simply to skein spun yarn from the spindle. One might speculate that the first wheel for spinning could have resulted from an accident to the hand of some hapless female, whose husband cleverly solved this disaster to his standard of living by mounting the spindle into a holding device, enabling it to be belt-driven by a wheel.

Such a cumbersome object, however, must have met with considerable feminine opposition. The wretched thing couldn't be carried about in the manner of the Greek woman, who, according to R. J. Forbes' *Studies in Ancient Technology*, "bore a pitcher on her head, and with one arm led a horse, while all the way she went she span. Having gone to the well and watered her horse, she came back the way she had gone, with the pitcher of water on her head, and the horse dragging on her arm, while she kept twirling her spindle."

Unspun fibers were attached to a distaff—a stick with a purpose—which became so identified with women that the *distaff side* of a married couple's family still denotes the wife's progenitors and *spinster* remains in our language, the legal term for an unmarried female.

By the sixteenth century, Italy's immortal Leonardo da Vinci put his genius to work on the pressing problem of yarn pro-

duction and invented a method to wind the yarn onto a bobbin continuously while it was being drawn out by the spinner. Da Vinci's mechanism was developed after his death by Johann Jurgen, a German wood-carver. The treadle came into existence, enabling a woman to sit at her task and keep her wheel rotating by foot-power. This left her hands free to improve the quality of thread and speed its delivery. Even so, it took all day to spin half a pound, which a weaver could use up in less than an hour.

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*Until about 1767, every inch of yarn, for whatever purpose, was spun off the tips of handspindles by the deft fingers of the human hand.*

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Jurgen's little Saxony wheel began to replace the handspindle. With variations, its use gradually spread to all Europe and eventually to the New World.

The American continent acquired its first sheep on the West Coast from the conquering Spaniards. In the East, the Dutch were establishing Nieuw Amsterdam, and in 1625 the Dutch East India Company sent a flock of sheep to the growing colony, then dependent upon imported woolens. Five sheep were needed to provide clothing, blankets, and other necessary domestic fabrics for a family of five people. One account relates that thirty pounds of fleece produced enough cloth to finish a cloak, a jacket, and a pair of breeches.

In the Colonial economy, weavers were frequently itinerant artisans, traveling between farmhouses to weave the yarns spun during the year by the womenfolk. These hard-working fellows weren't always too highly regarded. For example, when one gentleman staying overnight at a tavern in Northern Westchester, New York, awoke to find two men occupying other beds in

the room, he wrote in his diary, "The men were very dirty—so were obviously weavers." In the eighteenth century, soap—not the easiest commodity to come by—was more essential for washing the grease from cloth!

In 1793 it was recorded that three Merino lambs were consigned to Andrew Craigie of Cambridge, Massachusetts, a gift from a friend who obtained them in Spain. Mr. Craigie, unfortunately unaware of their extraordinary value, was more in need of food at the time, so he butchered them. Ten years later he was to pay \$1,000 for a single Merino ram.

But not all the yarns were woven into cloth. A Colonial wag is said to have remarked that he found only one thing wrong with spinning: though it kept women's hands and feet busy, it left their tongues free. So while the wheels whirred, "spinning yarns" from local gossip became a fine art.

Techniques of spinning, an individual skill handed on from mothers to daughters, developed very slowly. Wool cards—leather-covered wooden paddles enmeshed with wire teeth like a curry comb—seem to have been made during the thirteenth

skill at making apple pie. But two hundred years ago his very well-being could depend upon her ability to spin a fine thread—and plenty of it! Spinning bees and contests were part of the social scene. Picture, if you can, three hundred women spinning on Boston Common. In some places competition was extreme; in Litchfield, Connecticut, contests were prohibited as detrimental to a woman's health.

The preparation of a distaff, the important stick used to hold shining unspun flax, was undertaken with painstaking care. On festive occasions, a smiling lass was apt to top her distaff with a flower. Then if a swain could manage to remove it without causing the spinster to break her thread, he would be entitled to a kiss. In courtship, "saying it" with a present of a handsomely carved distaff was more powerful than posies. Sailors on long whaling voyages made spinning equipment decorated with scrimshaw for the girls they left at home.

As the lavish eighteenth century began to bloom, John Kay in England invented the fly-shuttle loom and James Hargreaves put together his spinning "jenny," which yielded eight threads with the turning of one large wheel. Poor handspinners and weavers looked upon these new-fangled devices as the grimmest threat to their livelihood. They smashed them and set fire to them whenever they could. Hargreaves died a poor man and Kay was forced to leave England to develop the forerunner of the modern loom on the continent. In Danzig, the inventor of the first power loom was drowned to "protect the poor."

The nineteenth century puffed ahead with the newly discovered might of steam. Textile industry moved from cottage to factory. Horses, donkeys, and dogs were delivered from the torment of treadmills. A way of life commenced to crumble.

The invention of English textile machinery brought disaster to cottage industry. Mechanized factories reversed the customary roles of male and female. Spinning mills became the concern of men and boys, while women were allotted jobs at clattering looms in long sheds reverberating with deafening clamor. The appalling physical endurance became even greater, and the poor were further obliged to survive as best they could in festering hovels within the precincts of textile factories.

The machine age of cloth-making was

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## *Picture, if you can, three hundred women spinning on Boston Common.*

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century to prepare raw wool for spinning. Before that, seed heads of teasels, a variety of thistle with hooked awns, were used to "tease" and clean the fleece. Latin for thistle is *carduus*. To this day wool is *carded* and *card*-clothing is the term for the covering and wire teeth surrounding the cylinders of modern *carding* machinery. As recently as twenty years ago, teasels (*Dipsacus sativus*, formerly *D. fullonum*, or fullers' teasels) were raised commercially near Skaneateles, New York—the town Mark Twain once said reminded him of a lady friend: "Not very far from Auburn."

All this labor had some beguiling aspects. Nowadays, a young man might show a natural interest in his intended's

thriving in Massachusetts by the middle of the century, and children were traditionally so much a part of the scene that a report from the State Senate read, "the requirement that children should not work more than 60 hours per week is unwise. The work is very light, and moving about as they do, 12 hours confinement (a day) in a factory is less injurious to their health than 6 hours in school."

Could anyone then alive have predicted that chemistry was going to provide the world with hundreds of manmade fibers to blend with precious wool? Our generation tosses away without a qualm clothing that would have been salvaged for other uses until there was nothing left of it.

But anyone who shrugs off handspinning as a "lost art" is unaware that in some parts of the world it has never ceased. In the United States, for instance, Navajo women continue to spin sitting on the ground, rhythmically twirling their long wooden spindles against their thighs.

The deeper we become engulfed in push-button, computerized living, the more powerfully the past exerts a personal humanizing appeal. Antique spinning wheels, now scarce, have soared in price. And the former drudgery of spinning has become a relaxing hobby for a surprising number of people, estimated at more than 1400 in the United States alone.\* ♦

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*Sylvia Thorne, of Yorktown Heights, New York, turned 99 last December 15. She says she "always meant to send [an] article to Spin-Off, but never got around to it." Sylvia wrote both of these wonderful pieces in the early 1980s.*

*Julie von Wettberg Henken, another member of the Handweavers Guild of Westchester, set things in motion for this publication, saying, "Sylvia Thorne is an inspiration to all of us. She learned on her own, proving we can, too. But when we need help, she's there. The first time I met her, she took me in hand literally and showed me how to wind a [center-pull] ball. For those who collect old wheels and then throw up their hands in despair, Sylvia calmly examines the muddle, murmurs that it appears to be like (fill in a wheel she once saw, years ago), fiddles quietly, and then tells us to 'try it now, dear. It always works. [This article] gives only a glimpse of this remarkable woman. [S]he was born in England,*

*studied in pre-World War I Germany, was recalled hurriedly in 1914, came over to the U.S. with her father (who must be one of the earliest of corporate transfers via Kodak), crisscrossed this country with a traveling marionette troupe, and met her*

---

*"[T]he requirement that children should not work more than 60 hours per week is unwise.*

*The work is very light, and moving about as they do, 12 hours confinement (a day) in a factory is less injurious to their health than 6 hours in school."*

---

*future husband on a lifeboat after a shipwreck in the 1920s off Canada. She recently showed me snapshots she took of passengers in lifejackets lined up waiting to board their rowboats. I can't imagine having the presence of mind to do that and I'm a reporter!" Thanks to Julie and Sylvia for clueing us in and providing more terrific photos than we can fit into this issue.*

#### **Resources**

Schetky, EthelJane McD., Carol H. Woodward, and Elizabeth Sholtz, editors. *Dye Plants and Dyeing: A Handbook*. Baltimore, Maryland: Brooklyn Botanic Garden, 1964. A special printing of *Plants and Gardens* 20, no. 3.

Forbes, R. J. *Studies in Ancient Technology*. Volume 4 of 9. Leiden: E. J. Brill, 1955- and 1964-

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\* Sylvia Thorne wrote this text a while ago. *Spin-Off's* recent subscriber list counts 13,000 who receive the magazine by mail, and another 11,500 who buy single copies from various sources. Individual magazines are sent to all fifty states (for the lows and highs, 13 go to the District of Columbia and 17 to Hawaii, while 1391 are sent to California and 785 to Washington state), as well as to thirty-eight other countries.

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# Tips & Techniques

## Changing flyers on a double-drive Ashford Traditional

I've got a Traditional double-drive. I made what I consider a wonderful modification which enables me to change from standard to jumbo flyer in no time, and also allows me to change bobbins more easily (when I'm not changing flyers).

The problem became apparent when I bought the jumbo flyer kit. To use this flyer, I had to change the front maiden to accommodate its larger orifice (needed to fit thicker yarn). This involved unscrewing the standard maiden, and placing in and screwing in the jumbo maiden. Ashford supplies wood screws to hold the maidens, and I didn't like the potential damage to the maidens which might be caused by constant changing back and forth. I'd also have to find a screwdriver and spend at least five minutes at an awkward angle unscrewing and screwing things.

Optimally, in my mind, changing flyers should take less than a minute, require no extra tools, and cause no harm to any part of the wheel.

I came up with a solution. On the double-drive wheel, the entire mother-of-all is positioned forward of the wheel. This is its saving grace, and as far as I can tell my trick won't work on a single-drive wheel.

I removed the front maiden, tossed out the evil wood screw, and equipped the maiden with a special bit of hardware which has a wood screw on one end and is threaded for a wing-nut on the other end. When the maiden is installed, the screw and wing-nut hang off the bottom of the mother-of-all, but because this is in *front* of the wheel, it doesn't get in the way of spinning. I put a similar screw on the bottom of the jumbo flyer's front maiden. These screws will remain forever in the maidens. Time to modify maidens: five minutes each. Tools needed: fingers to twist the screw into the maiden (use the wing-nut to twist the screw).

Now it's simple to change from standard to jumbo flyer. I take the drive band off the wheel, remove the old flyer, flip the mother-of-all on its side (via the hinge), and give the wing-nut a twirl.

The wing-nut flies off, I remove the metal washer (which protects the underside of the mother-of-all's wood from the tightened wing-nut), pop in the replacement maiden, replace the washer and wing-nut, and lightly tighten things in place.

I put on the new flyer, and, before I tighten the wing-nut all the way, I spin the flyer with my finger (the driveband's still off) and adjust the angle of the front maiden until the flyer spins freely. Now I tighten the maiden, put the driveband back in place, and start spinning.

Time to change flyers: about one minute. The hardest part is putting the driveband back on the wheel.

With my new arrangement I can also change bobbins quickly and without ever touching the rear maiden. I reach under the front maiden, loosen the wing-nut by a quarter-twist or less, twist the front maiden slightly, and the flyer comes out. When I am done changing the bobbin, I put the flyer back, do the quick spins I described above to ensure that the maidens are parallel, tighten the wing-nut on the front maiden, replace the driveband, and spin.

To get the appropriate screw, I took the front maiden to my friendly hardware store and told them I wanted to put a wing-nut-style screw in the bottom. They found the appropriate screws, wing-nuts, and washers for me.

—Karyn Pichnarczyk,  
Sunnyvale, California

## Thrums

Because of my son's coat in the spring issue of *Spin Off* ("Dean's Coat of Many Thrums," page 46), many people have asked about the unique yarns I spin. Again I must give credit to Georgia Mommaerts of Quail Hill Carding. She got me started on this journey of respinning yarns, which began as "throwing caution to the wind," not knowing what the end product was going to be. Since then, I have begun to save my scraps of yarn in carefully planned color piles. The first thing to realize about this respinning of yarns is that you never have to worry about using handspun in a project that doesn't work. I have even reused cloth and failed felting experiments (as long as the item hasn't actually felted).

I tried to felt qiviut. Because I knew I couldn't take it apart to reknit it, I cut it into 3-inch (7.5-cm) squares, sent them to Georgia with a bit of alpaca, some wool, and more qiviut, and she kindly sent back a cloud of fluff to spin again. No crying over the price of the fiber lost to learning.

What about the loss in cutting into handspun, handwoven fabric—what about the resulting scraps? They are so precious that I even thought about wall-papering a wall with them so I wouldn't have to throw them in the trash. Don't! Recard and spin them again.

This is also a great way to reuse old sweaters found in the attic or yard sales—you know, the ones that are cashmere or great wool, but that you wouldn't wear in a million years, unless you were sent back in time?! These are great sources for fiber! Cut them into 3-inch (7.5-cm) squares, add a bit of other fibers if you want, and soon you'll be respinning something you thought was so ugly your dog wouldn't chew it into yarn you can knit or weave into a great item of beauty. The price is one you'd only dreamed existed: the cost of carding and your time.

Another great source of fibers for recarding is those sample yarn cards we all have lying around collecting dust. Yarns you'll never order—throw them into the thrum pile. They are the perfect size—3 inches. (Anything less will give you an end product that resembles dryer lint, so make sure the bulk of the yarn is this long.) You'll get wonderful blends to work with. What about the 10-inch (25-cm) scraps left over from the last sweater you made, or the yarn waste from the back of the loom? You can even sort them for fiber content or color, or try mixing them together and see what happens. I just spun some black alpaca, to which I had added brightly colored wool scraps and yarn from sample cards.

This is the no-waste solution for the scraps we all have lying around. You never need to add any other fiber—the yarns will open up, blend, and spin beautifully. So have fun, use your imagination, and create yarns so unique people will want to know where they can get some.

—Lynn Rosa, Salt Lake City, Utah

—continues on page 119

## more Letters . . .

(continued from page 6)

esting buttons. Upended knitted squares became diamond shapes, which led to embellishments of tiny beads, some sequins. And then what the hey I sewed a von Ammon label on the back of each sweater—on the *outside*.

—Helen von Ammon,  
San Francisco, California

Dear Spin-Off,

Recently by e-mail, in response to my suggestion that she try spinning on an antique wheel, a spinning instructor replied, "I've had too many students who wanted to learn how to spin on their antique wheels to be enamored of antique wheels. I like to relax and be productive. I can think of a dozen reasons not to spin on one."

Unfortunately, I misplaced the respondent's address so I could not reply, but I thought my intended response and comments might interest your readers:

Sorry to learn that you've had such a bad experience with antique wheels, but this is to be expected. Old and antique wheels are invariably broken, out of alignment, or at best, worn out. Of course they won't spin well. Be assured, however, that—when properly restored—antique wheels spin very well. Some will be exceptional spinners, as good as or better than the best wheels made today.

Spinning wheels, both old and new, are simple machines, but their requirements are stringent and critical. The drive wheel must be straight, balanced, and concentric. All parts must be dimensionally stable. Friction on moving parts must be properly aligned, and flyer hooks must be smooth and polished. Provided you start with a decent wheel (not all old wheels were good wheels), and provided the above requirements are met, you will have a good spinner.

Try to recall some of those old wheels you and your students tried to spin on, and I'm sure you will find that they lacked some or most of the foregoing requirements. No wonder they wouldn't spin well. Would you expect to discover an 85-year-old car in a barn where it had stood idle for 75 years, fill it with gas, and drive it away? There is a similarity between today's spinners who use old wheels and the collectors of old cars. In each case, their machines are no longer a necessity, but they have a cer-

tain charm that somehow the newer models don't have, and they all require some "fixing up" to get them going again.

—Bill Ralph, Rome, Pennsylvania

Dear Spin-Off,

I enjoyed the series of articles on antique wheels so much that when three came across my path over the next year, I had to adopt them. The first and third, both great wheels with Miner's heads, required only new axles, drive bands, lubrication, and adjustment. The second was a beautiful double-drive Saxony that the previous owner used only as a conversation piece. When she redecorated, it no longer suited her living room and I grabbed it. Unfortunately, the entire treadle assembly and distaff were missing and the flyer, whorl, and bobbin were chipped, causing the wheel to throw its drive band regularly. I spoke to a number of woodworkers and cabinet makers who said they would try but couldn't get to my wheel for X weeks due to other commissions. In the meantime, during a visit to the Ozark Folk Center at Mountain View, Arkansas, I heard about Jerry Jensen, a wheel builder and restorer who was luckily a spinner as well.

To make a long, fun story short, he worked wonders with my treasure. He built the necessary treadle assembly and distaff, adapted the worn flyer spindle to accommodate a new whorl, made new bobbins with greater yarn capacity than the original, and generally tightened and tuned the wheel. He also took time to figure out the wheel's quirks and how to spin around them. He took special care to replicate the original turnings for the new distaff and footman. Best of all, it is now one of the nicest wheels I have ever used, *and* he completed it all before the date he set for completion.

Mr. Jensen's craftsmanship comes from being a longtime woodworker and from completing many new wheels and restorations since building his first wheel for his mother in 1979. Neither his wheels nor restoration work is inexpensive, but believe me, anyone taking a treasured heirloom to him is placing it in competent, caring hands. He can be contacted by mail at HC 74, Box 238, Mountain View, Arkansas 72560.

—Marilyn Dickerson,  
Beebe, Arkansas

Editor's note: *There are two Jerry Jensens caring for spinning wheels—*

*thanks, Marilyn, for letting us know about your discovery of Arkansas' Jerry Jensen. Good wheel restorers are treasured. Wisconsin is fortunate enough to have Jerry Jensen, of Jensen Wheels in Wisconsin Dells, whose contemporary wheels with a solid traditional flavor are available through dealers.*

Dear Spin-Off,

So I'm making a vest for my brother, the oriental rug salesman, and putting a really great camel on it—my version from looking at a bunch of Turkish rugs. I teach knitting and tell my students of the importance of gauge swatches *ad infinitum*. I dutifully made my swatch. Six stitches per inch. I made my graph. Looks good. Begin knitting.

I also tell my students to check their work now and then to be sure they're on gauge. I did that, checking my most recent knitting. BUT!! when I would hold up the knitting, it just didn't look big enough. What a dilemma!

So here's the answer: the fiber I'm using is Merino/flax, commercially prepared top, which I spun fairly hard and plied. I washed and set the twist with no weighting, as usual. No problem. Apparently as I knitted the stitches, I was stretching the fiber ever so little, but stretching it nevertheless. I was checking my *current* gauge, not *yesterday's* gauge—or any of the earlier knitting where the fibers had relaxed and regained their initial crimp.

Now, we all know about the dreaded gauge swatch, and we even know to take the swatch off the needles to get a good measure. And some of us even have the patience to let the swatch sit overnight, and/or to wash and dry it as we will when we have a finished garment.

The result of my not taking time, or considering the importance of the overnight rest, ended up costing me a week of knitting a bunch of fabric at six or seven stitches per inch, give or take a few stitches.

—Margaret Keith, Eugene, Oregon

P.S. Overheard at the Black Sheep Gathering: Mother to small child, "Feel the sheep, darling, that's linoleum. After they shave the sheep, they wash the hair to get that off."

Dear Spin-Off,

I don't spin, but two nights back, I read issues from the last four years. I

—continues on page 117

# Spinners' Connection

by Ann Klinect

Every writer experiences that nemesis known as "writer's block." Inspiration seems to fly out the window of the mind as the panic of deadlines arises. Today's mail brought the *Peachtree Handspinners Guild Newsletter* (Georgia), edited by Paula Vester. Annie Hall's "message from the co-president" is so right on that I asked permission to share a portion with all of you.

"Greetings, Spinsters! I've been waxing philosophical for a while now but I'll kindly spare you most of the details. The big dialogue I've been having with myself, a la Plato, concerns sameness vs. difference. When I get down to it, I realize that I like people who are like me. I'm uncomfortable with people who are too different from me. And I'm intolerant of people who are way too different from me. One of the things I love about the Guild is that we gather together to share a common interest. I feel comfortable here. We talk the same language.

"But another thing I love about us is our differences. Some of us knit, some of us weave, some crochet, some don't do any of the above. Some of us have an Ashford Traditional, others of us collect wheels. We spin gossamer webs for lace or bulky yarns for socks. We love to spin cotton or are terrified of it. I get bored with sameness. Even though I find it comforting, it doesn't help me grow. I want someone to shock the socks off



vive la difference!"

And to conclude, this quote from Connie LaLena in a newsletter from *Mesa Fiber Arts Guild* (Colorado): "Each member knows something that another member wants to learn. You don't have to be an 'expert' or even an 'intermediate' to be able to pass on something you know. In fact, it often works best for beginners to teach; they know what it's like to be a beginner!"

To share newsletters from my files, send a SASE business-letter-sized envelope with 2 ounces' worth of postage to me. **All mail for this column should be sent to: Ann W. Klinect, PO Box 8505, Everett, WA 98201.**

During the hot summertime, many of us are not ready to start planning Christmas, but program committees might want inspiration for the upcoming season. **Central Ohio Weaver's Guild** (Ohio) suggests a Christmas Ornament Relay. Looms were set up for projects that required no more than fifteen minutes of weaving time, and there were pre-cut felt Christmas trees to embellish. Each participant took home at least ten ornaments.

A year ago, we reported on the **Choctawhatchee Bay Spinners Guild** (Florida) project of dressing donated dolls to be auctioned to raise money for a battered women's shelter. The auction was a huge success, but there's more to the story! Last year one of the donated dolls went home with a visitor from Strathroy, Ontario, Canada. Four mem-

bers of the **Pioneer Treadlers Spinners and Weavers** (Canada) dressed "Abigail Rose" as a little girl from Upper Canada during the 1850s and shipped her, complete with a handmade swing, to Florida for the auction.

Members of the **Canton Weavers and Spinners Guild** (Ohio) are preparing for an Interpretational Exhibit by taking advantage of a rare opportunity to view the complete permanent collection of the Canton Museum of Art. Each participant will select an item from the collection and interpret it in a fiber creation (other than a garment—there will be a separate fashion show).

To encourage the exploration of natural dyes, members of **Morning Fiber** (Pennsylvania) held a seed exchange, involving any plants used for dyeing. And the **Whitewater Spinners and Weavers**

of me (but not my handspun ones!). I want someone to inspire me, to show me something new, to challenge me to think of or try something I might not have thought of myself.

"And why do we spin? Is it because we love the calming, soothing, meditative effect it has on us, or is it because we want Tibetan socks in sixteen colors before the winter is out? Process or product? But that's a different question isn't it?"

"Back to our differences. When we planned our meetings for the year, I wanted to find a way to not only acknowledge our different skills, but to celebrate and learn from them.

More on that later. Until then, I offer thanks to our soothing sameness, but

**Guild** (Wisconsin) offered to pay for plants and seeds if volunteers would commit to growing dyeplants to share at the annual dye day.

A highlight of this year's Sharlott Hall Museum Folk Arts Fair, Prescott, Arizona will be a sheep drive right through the streets. Under the watchful eyes of sheepdogs, the sheep will move to the museum, where they will be shorn. Members of the **Mountain Spinners and Weavers Guild** will then card, spin, wash, dye, and weave the fleece into fabric.

The **Central Ohio Weavers Guild's** annual membership booklet utilizes a wonderfully simple coding system to identify members' fiber interests.

*Matts and Fluff*, the newsletter published by the **Northern California Angora Guild**, notes that newly spun an-

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gora is notorious for unplying itself. It suggests that you give your yarn a rest by leaving freshly plied yarn on the bobbin overnight before winding it off.

**Borderline Spinners** (Pennsylvania/Maryland border) are working on a different kind of challenge this year. A member donated a "funky" fleece to be divided among everyone wanting to participate. Each person who took fleece in January is to bring their handspun creations to the December meeting for a grab-bag drawing.

The **Craft Guild of Iowa City** (Iowa) was asked to donate a basket filled with fiber creations to be displayed, and then auctioned off, at a Fine Art and Fun Auction to benefit the Domestic Violence Intervention Program. Other guilds could look for similar opportunities.

To solve what seems to be a universal problem of finding a meeting time suited to all members, the **Anderson Valley Spinners** (California) adopted an unusual rotating schedule that is proving highly successful for them. The group meets the first Monday of each month, and then meets every *eight* days thereafter for the rest of that month.

When a very successful Historic Spanish Point Pioneer Program for fourth-graders in the Florida history curriculum fell under the Sarasota School System's budget ax this year, **Mansota Weavers Guild** stepped in. Members act as docents to teach fiber skills used by the pioneers and the guild gets paid for their volunteer services.

The **Hoosier Heritage Spinners and Weavers Guild** (Indiana) held a spin-in at Billie Creek Village, a recreated turn-of-the-century village of thirty historic buildings and three covered bridges.

When someone new needed to take over the Saratoga County Fair wool department, **Rock Day Spinners** (New York) were contacted. After much discussion, the group decided it would be easier if the responsibility were handled by a guild committee with co-chairpersons than by a single person.

Fiber Sanity Day! The **Shore Fiber Arts Guild** (New Jersey) came up with a terrific idea. No interruptions, no phone, no kids, no significant other just a day to concentrate on fiber and share time with others doing the same.

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upcoming conference, **Southern Maine Guild of Spinners and Weavers** suggests collecting enough pennies to set edge to edge for half a mile. At 3/4 inch per penny that's \$422.40!

The **Williamsburg Spinners and Weavers Guild's** (Virginia) 1996 guild project revolves around color. Each participant will receive a "box of crayons." A weaver's box will contain approximately a pound of yarn in primary and secondary colors, plus black and white. A spinner's box will have approximately a pound of prepared fiber in the same colors. The challenge is to make something from your package of "crayons" for December's show-and-tell.

Here's a tip from **North Country Spinners** (New Jersey) for those of us who typically start a new project before completing the last. Place a small sticker on the end of the bobbin you are working on and record clues about the fiber, breed, and intended use. Also take time to document your work—knitting, spinning, or whatever—so hours invested part way through a project won't be wasted.

"Homespun and Handmade," an interactive presentation of the legacies and traditions of African-American artisans and of Southern plantation life which features spinning, weaving, recipes, and work songs, was the program topic at a meeting of the **Charlottesville Fiber Artists Guild** (Virginia) this past spring.

Members of **Clotho's Children** (Virginia) take turns spinning "grab bag fibers" and writing about their experience to share with all via the newsletter. Their library lists folders on thirty-six breeds of sheep, as well as the Sample Book of Grab Bag Fibers. What a great resource!

To relieve the boredom of exercising on a treadmill, **Friendship Spinners** (Kentucky) suggest putting the time to good use by practicing on your handspindle.

## NEW LISTINGS

**CALIFORNIA. Vallejo.** Twisted Spinners, Melinda Buhn, PO Box 4116, 94590.

**CALIFORNIA. Monterey County.** Anne's Web Spinners, Mary Thorup, 771 Acacia Street, Salinas 93901.

**IDAHO. Coeur D'Alene.** Log Cabin Spinners, Shirley Marsan, E. 10225 Blue Creek Road, 83814.

**IOWA. Fairfield.** Fairfield Fiber Guild, Elaine Brannen, 604 North 3rd Street, 52556.

**MICHIGAN. Marshall.** Ewe Spinners, Susan Spieldenner, 20331 E. Michigan Avenue, 49068.

**MINNESOTA. St. Cloud.** Mississippi River Spinners, Cindy Brenna, 33352 Sandhill Circle, Albany, 56307

**NEW MEXICO. Los Lunas.** Fiber to Finish, Evelyn Arnold, PO Box 416, 87031.

**NEW YORK. Monroe.** Treadle Trodders, Catherine Allison, 12 Hawks Nest Road, 10950.

**WISCONSIN. Ladysmith area.** Flambeau Spinning Guild, Emily Meisegeier, N6430 Hwy 40, Bruce 54819.

**WISCONSIN. Richland Center.** Ocooch Mountain Spinning Crones, Jodee Hosmanek, RR3 Box 164, 53581.

## CANADA

**BRITISH COLUMBIA. Williams Lake.** Williams Lake Spinners and Weavers Guild, Dorothy Unrau, 651 Hodgson Road, V2G 3P8.

**ONTARIO. Strathroy.** Pioneer Treadlers, Spinners and Weavers, Marion Satchwill, 35 Pannel Lane, N7G 2C5.

## INDIVIDUAL CONTACTS

England. *West Yorkshire.* Veronica Burningham, 2 Low Bank Farm, Oakworth, Keighley BD22 7SD.

## CHANGES

*New contact person and/or address, unless otherwise noted.*

**Arizona. Navajo/Apache Counties.** White Mountain Spinning and Weaving Guild, Karen Bessinger, PO Box 40, Taylor 85939.

**Arizona. Phoenix.** Arizona Desert Weavers and Spinners Guild, Iate Foster, 15641 West Magnolia, Goodyear 85338. Fiberfits@AOL.com.

**California. Anderson Valley.** Anderson Valley Spinners, Bev and Doug Elliott, 1801 Highway 128, Philo 95466 (formerly Tuesday Evening Spinners).

**Georgia/South Carolina and South Carolina/Georgia.** C.S.R.A. Fiber Arts Guild, Darlene Miller, 522 Pond St, Grovetown, GA 30813.

**Idaho. Rexburg.** Wheel Fine Spinners, Betty Wright, PO Box 157, Sugar City 83448.

**Indiana. Middlebury.** Heritage Spinners and Weavers, Cheryl Troyer, 18045 CR 18, Goshen 46526.

**Michigan. Freesoil.** Woolwinders Spinning Guild no longer exists.

**North Carolina. Randolph County.** Uwharrie Spinners, Louella Caison, 5567 Joe Loflin Trail, Denton 27239.

**Ohio. Bowling Green.** Black Swamp Spinners Guild, Margaret Bouyack, 1927 N. Main St., Clyde 43410. Change from Northwest area.

**Oregon. Umpqua Valley.** U SPIN Fibres, Llyn Payne, 551 Wildcat Road, Camas Valley 97416.

**Pacific Northwest. Washington/Oregon/**

**Idaho/Montana.** Northwest Regional Spinners Association, Inc. Barbara Heeke, Membership, 22006 67th Place West, Mountlake Terrace, WA 98043.

**Pennsylvania. Adams County.** Twisted Sisters and Mister, Karen Schuck, 749 Dogwood Terrace, Boiling Springs 17007

**Virginia. Richmond.** Clotho's Children, Hazel Buys, 8659 Irving Lane, 23229

**CANADA. Ontario. Kingston.** Kingston Handloom Weavers and Spinners, 370 King Street West, Box W, Kingston K7L 2X4.

**ENGLAND. York.** York and District Guild of Weavers, Spinners, and Dyers, Shelia Rawson, The Bunglallow, Skidby Ings Farm, Dunswell, Hull, East York HU6 OAW.

## INDIVIDUAL CONTACTS

ENGLAND. *East Yorkshire.* Pat Storr, 26 Taylors Field, Kings Mill Road, Driffield, East Yorkshire YO25 YFQ (new location).

## In memoriam

### VAL ANGOVE

Cottesloe, Western Australia

*Passionate spinner, weaver, knitter, and enthusiastic SOAR participant.*

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## ABBREVIATIONS

b—through back of stitch

ch—chain

dc—double crochet

dec(s)—decrease(s)

inc(s)—increase(s)

k—knit

p—purl

psso—pass slipped stitch over

rnd—round

sc—single crochet

seed st—On an odd number of

stitches, alternate k1, p1

across on each row.

skp—Slip 1 stitch, knit the next, pass the slipped stitch over the one just knitted.

sl—slip

ssk—Slip 2 stitches separately to

right needle; insert left needle

through these stitches as if to

knit and work them together.

st(s)—stitch(es)

tog—together

tr—treble crochet

yo—yarn over

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## more Letters . . .

(continued from page 112)

didn't get any sleep—just couldn't seem to put those magazines down. So now I want to subscribe to your publication in order to:

(a) impress friends with my keen intelligence when they talk about fibers, twists, and all that spinning stuff

(b) read about and see all the innovative knitwear produced by your contributors.

—Jo Boyd, Fort Collins, Colorado

Editor's note: *Just wait till you discover spinning.*

Dear *Spin·Off*,

I agree with the idea of encouraging crocheted sweaters, shawls, shrugs, and hats. I was introduced to spinning while living in South Africa for eight years. There it was quite common to produce elegant crocheted wearables.

Wool, and especially mohair, fibers are enhanced by the crochet patterns, allowing loose fibers to fill in the "holes." One can use singles more easily, and can complete the item in half the time.

I also think *Spin·Off* "guides" its readers as to what to concentrate on, whether the editors like that thought or not. So, some serious consideration of this rather new extension of "what to do with the spun stuff" is quite in order. Get us going. We knitters are stuck.

—Marie O'Reilly,  
Donnelly, Minnesota

Editor's note: *You're right, we do guide our readers, like it or not—by giving ideas, instructions, and so forth. But we're also in a bit of a bind. We don't have a budget to develop designs—and the amount of time required for spinning, designing, and fabricating makes it awkward for us to call somebody and say, "Hey, we need some crochet [rug hooking, a netted hammock, or whatever], and we can pay you a pittance to do it and we need it in eight weeks." So: consider this an open letter. We're interested in stuff besides knitting. We love knitting, but anything you can do with yarn or thread is fair game for us to look at and consider. That's what makes spinning fun. Send a business-sized SASE to Spin·Off Guidelines, 201 E. Fourth Street, Loveland, Colorado 80537 and we'll send you a copy of the writer's guidelines for inspiration.*

Dear *Spin·Off*,

How timely was your Winter 1995 issue on spinning with kids! Each article was read with particular interest as I, too, offer a fiber workshop for children. I work with homeschoolers who come as individual families or in small groups of two or three families. I encourage the kids to bring fibers from their own animals to spin, or a package of Kool-aid to custom-dye their wool.

We begin the two-and-a-half-hour class with a hands-on discussion of different types of spinnable fibers: sheep, goat, rabbit, dog, cat, llama, camel, musk ox, plants (cotton and flax), and worm (silk). I show a variety of raw wool samples, silk cocoons, cotton bolls, and photos of what the children may consider to be more unusual fiber producers (silkworms, Angora goats, musk oxen, alpacas). My own Angora bunny makes an appearance around this time, and, not surprisingly, the class takes a short break to enjoy him.

Each child has a chance to look through a microscope at six different fibers. (Angora rabbit is particularly unusual, with little hollow rectangles running down its core, and the children are always interested to see magnified human hair.)

We then hand card some wool and each child spins his or her rolag on one of my two Ashford wheels. (I ask a volunteer to keep the wheel turning while the other child concentrates on drafting and making yarn.)

The second half of the class is spent making a small felted project—usually a wallet or purse, or one of my special "magic balls" (felted layers of colored wool which, when opened, can be separated into individual balls). I send each child home with a homemade sheep cookie and a sheep "newspaper" I get from the Woolgrowers Association. Often moms will schedule a time to come back and make a felted hat or a pair of slippers.

My reward is when a child admits, usually during the feltmaking, "I didn't want to come; my mom made me, but I'm really glad I did. This is fun!" And it is, too!

—Carol Dunn, Boise, Idaho

Dear *Spin·Off*,

I have been thinking for some time that I must write to you and your readers to let you know about the spin-off to my article, published in *Spin·Off*, Summer 1994, "Spinning in the Western Isles."

The day after I received my copy, I had a visit from Stacy Creamer, from New York. We spent a wonderful afternoon exchanging ideas and we have remained in touch.

A month later I received a very interesting letter from Anja Kristin Volk in South Africa, and a short time later a letter from Kjersti Onarheim in Norway. So good news does travel, and we are enjoying exchanging spinning and personal information.

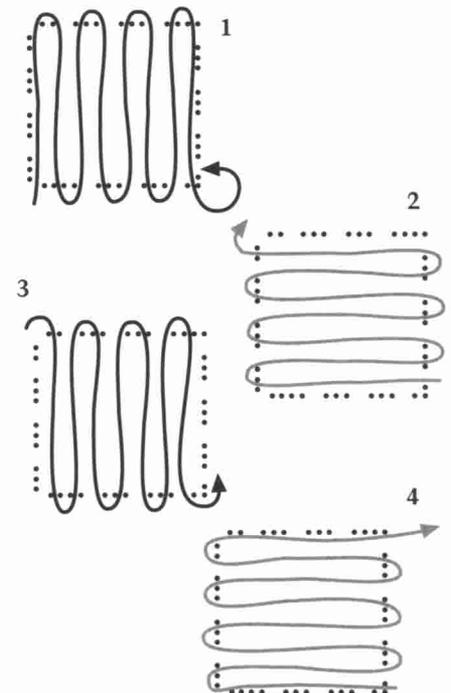
You will also be interested to know that a textile guild has been established in the islands and a textile exhibition is being organized for March 1996. This is the result of various workshops which were held throughout 1995. The exhibition may go on national tour. I am also holding regular spinning meetings, along the lines of the old ceilidhs, when women came together to share skills, news, and ideas.

So as a result, *Spin·Off* is getting a wider audience in the islands. My very best wishes to all the staff.

—Norma Neill, South Uist,  
Western Isles, United Kingdom

## Oops . . .

Substitute the following diagrams for the warping instructions on pages 44 and 45 of the Spring 1996 issue.



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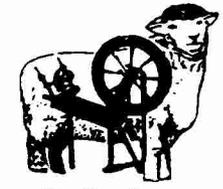
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# Product News

by Sharon Altergott

Gaywool distributor **Access International** is sponsoring a *Gaywool* yarn pattern contest. Patterns may be for woven, knitted, or crocheted garments or household goods, but *must* be made with Gaywool yarns. First prize is \$100 worth of Gaywool merchandise; more than thirty prizes will be awarded. Your entry, consisting of a photo of the finished item along with pattern instructions, may be dropped off with your Gaywool dealer or sent to Access International, together with the name of the dealer from whom you bought the yarn. Instructions should be clear, with abbreviations explained. Winning patterns and photos will become the property of Access International. For more detailed information, including deadlines, contact Access International, Angela Seaman, 8128 Planktown Rd., Shiloh, OH 44878. (419) 896-3531; fax (419) 896-3541

Kathy Zeilinger, owner of **Zeilinger Wool Co.**, recently announced that they are now able to process custom wool tops from a variety of fibers at their carding facility. Prices vary according to the type and preparation of the fiber. Medium to coarse raw fleece is \$9/pound (25-pound minimum run); raw mohair, fine wool, alpaca, and llama is \$11/pound (also 25-pound minimum run); medium to coarse prewashed fibers are \$8/pound; fine prewashed fibers are \$9/pound (15-pound minimum run for both prewashed fiber types). All fibers need to be a minimum 3–4-inch staple length for processing into top. Call or write for more information to: 1130 Weiss St., Frankenmuth, MI 48734. Phone (517) 652-2920.

Louis and Betty Zimmer of Royal

Center, Indiana, the owners of **Woolly Acre Farm**, received the Guy Green award at the annual meeting of the American Corriedale Association in Sedalia, Missouri. The highest honor given annually by the association, it is awarded for many years of dedication to the Corriedale breed. Louis started raising Corriedales in 1942 as a 4-H project when he bought eleven ewes, who proceeded to produce eighteen lambs the first year. Louis and Betty have been raising Corriedales ever since and currently have 150 ewes. Fleeces come in white at \$2.50/pound plus shipping, or send a SASE for fiber samples to 3446 W 800 N., Royal Center, IN 46978-9411

**Ashford Handicrafts** of New Zealand are introducing several new products this summer. *Double Treadle Kits* for the Traditional and Traveller spinning wheels convert a single-treadle wheel to a double-treadle system. *Mini-Handcarders* measure  $7\frac{1}{4}'' \times 3\frac{1}{8}''$  (18.5 × 8 cm), weigh only 5 ounces (145 g), and are covered in the same card cloth as wool handcarders. They are perfect for children, traveling to workshops, or small projects. Ashford's New Zealand 100% wool carded sliver comes in eight new colors, *Crayon Colors* of red, yellow, blue, green, orange, purple, magenta, and turquoise, plus Chocolate Brown), specially suited for blending into rainbow yarns. This brings the total range of colors in the carded wool sliver to twenty-seven. For information on Ashford products in the USA, the wholesale distributor is: Crystal Palace Yarns, 3006 San Pablo Ave., Berkeley, CA 94702. Phone (510) 548-9988; fax (510) 548-3453; e-mail

copy@straw.com.

**Woodland Woolworks** announces a new, low-priced electric spinner that offers the best of both price and performance. Called the *SpinIt*, to indicate its compact size, it features scotch tension, three six-ounce plastic bobbins, a lazy kate, a no-hook delta orifice, a wide speed range, and a sliding yarn guide. The *SpinIt* weighs six pounds and is  $13'' \times 8'' \times 8''$  (33 × 20 × 20 cm) and is promoted for the making of a wide variety of yarns by spinners at any level. Optional accessories include a wood cover with carrying handle, foot controls, a 12-volt adapter, and a flyer with conventional, round orifice. For more information, contact Woodland Woolworks at PO Box 400, Yamhill, OR 97148. Phone (800) 547-3725 or e-mail to woolwrks@teleport.com.

**Pat Green Carders** has redesigned their popular, two-ratio *Beverly* carder into a crankless model. It can now be ordered with a motor tucked inside the frame. Also coming shortly from Pat Green is a larger carder with unusual features, called the *SUPERCARD*. It has a completely variable infeed section, instead of the dual-ratio infeed in the *Beverly*. The *SUPERCARD*'s large swift makes over a 35-inch (89-cm) batt. It has ball bearings on all shafts, and offers a choice of three drums. This carder may be considered the bridge between the *Beverly* and the *Rover*, Pat Green's smallest continuous carder. For more information contact Pat Green Carders, Paula Simmons, 48793 Chilliwack Lake Rd., Chilliwack, BC, Canada Y4Z 1A6. Phone (604) 858-6020 between 9 a.m. and 9 p.m. Pacific time.

## Tips & Techniques (continued from page 111)

### Help for your hands

As a fairly new spinner, I do not use hand cards often. When I do use them for any length of time, I get painful blisters on my hands. I have recently discovered that the fingerless leather gloves used for weightlifting are the answer. They are very flexible and you have full

use of your fingers for taking off rolags.

—Kallie Young, South Bend, Indiana

### Oiling your wheel

In my quest to find an oil can to reach the axle on my Ashford Traditional, a fellow at a hardware store sug-

gested I go to a sports shop and get a "worm blower." This is a small plastic bottle with a needle tip about  $\frac{3}{4}''$  long, covered by a protective cap. I filled it with 30-weight motor oil and bingo! For about \$2 my problem is solved.

—Jeanne Peterson,  
St. Paul, Minnesota

# Classifieds

## Notices

**TO PLACE A CLASSIFIED AD** for the next issue, send your ad along with payment ten weeks prior to the month of publication. Only \$1.50/word (\$30 minimum) or \$70/col. inch (camera ready) for classified display ads. **Payment must accompany ad.** VISA, MC AMEX, Discover accepted with account number and expiration date. Send to **Interweave Press, Spin-Off Classified Ads**, 201 East Fourth Street, Loveland, CO 80537-5655, or fax (970) 667-8317

**FIBER ARTS AND WILDFLOWERS** (thousands growing in natural settings) Festival, August 31 through September 2, 1996. Write for free brochure. Box 207 Historic Bethel, MO 63434.

**FIBER FORUM WORKSHOPS**, September 26-29, 1996. John Marshall, Kay Sekimachi, Rodrick Owen, Madelyn van der Hoogt, Lia Cook, Judith MacKenzie, Sande Ely, more. **Coupeville Arts Center**, Box 171SO, Coupeville, WA 98239. (360) 678-3396.

**IN REMEMBRANCE.** We regret the passing of our good friend the **Lazy Suzie Conditioning Pad**, which is no longer available. We are terminating this valuable tool because we have been advised that it falls within the scope of an existing patent. Pat Green Carders, Ltd.

**NORTH COUNTRY FIBER FAIR** September 28-29, 1996, Valley City, North Dakota. Shop for fiber arts and supplies, attend workshops, demonstrations, and see the fiber animals. Take part in the Sheyenne River Valley Fall Festival with its unique collection of crafts, antique shops, bike trail, golf courses, and more. A weekend of fall fun for the whole family! For more information on vendor space and advertising, contact NCFE, PO Box 343, Valley City, ND 58072. (701) 845-2544.

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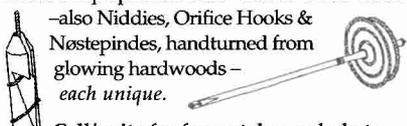
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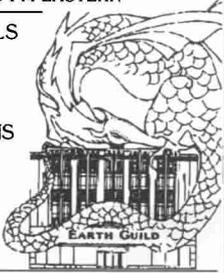
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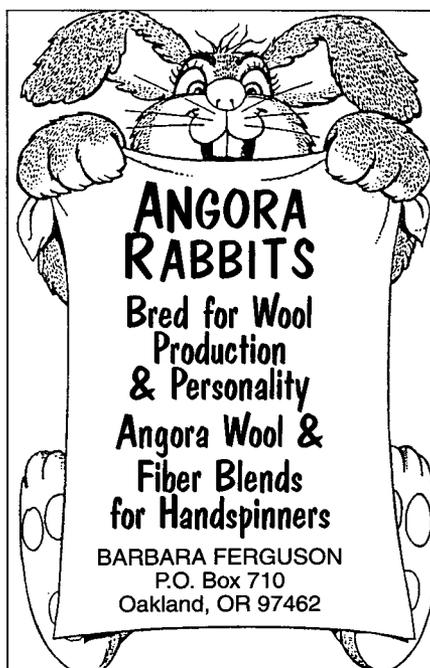
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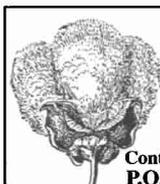
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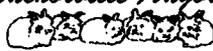
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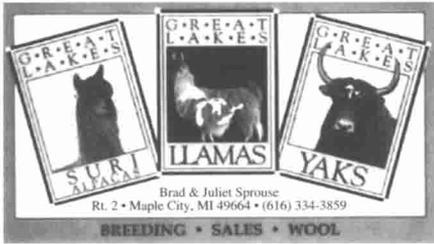
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# Spinner's Question

## Ordering a Handbuilt Wheel

**Q:** I can't complain about the spinning wheel I have now. It's a standard model that's sturdy and versatile. But last month I attended a spinning conference, and one of the teachers there had the most beautiful wheel I've ever seen. I asked her where it came from, and she gave me the name and address of the woodworker who built it. Since then, I keep thinking about that wheel and wanting to order one myself, yet I hesitate to make the commitment. What would you advise?

**A:** First ask yourself whether you would be happy having the wheel just to look at, or do you want to spin on it, too? Many spinners accumulate a collection of special wheels just for the satisfaction of owning and admiring them. If you've got the budget and space for that, order now! But if your goal is to use the wheel, as a substitute for or supplement to the wheel you have now, take time to learn more about it before you get out your checkbook.

- Call or write the woodworker and ask for information. You will probably

bearings used, accessories and options that are available, and so forth. Study this brochure, and compare the wheel you're interested in to the wheel you have. Make a list of any questions you have or options you'd like to consider.

- Call or write the teacher (whose address is probably in the conference booklet, or can be obtained from the conference organizers, who may offer to forward your letter). Explain that you're fascinated by the wheel, and ask the teacher's opinion of its pros and cons.

Talk about what you're spinning on now, and ask how the other wheel compares to it. If you like to spin a particular kind of yarn—thick and soft, very fine, high twist, novelty, or whatever—say so, and ask whether the teacher thinks the wheel would be good for that purpose. Most teachers are glad to give advice, especially if you follow up with a thank-you note.

- This is the critical step. Even if you have to wait some time or drive some distance, try to arrange an opportunity to spin on one of these wheels. You might be able to meet either the wheel maker or the teacher at an upcoming conference, or perhaps they could refer you to another spinner in your area who has one like

it. Testing a wheel yourself is the best way to see if it would satisfy you as a tool, not just as a beautiful object. Plan ahead and take along some fiber that you're familiar with, so you won't have to think about what your hands are

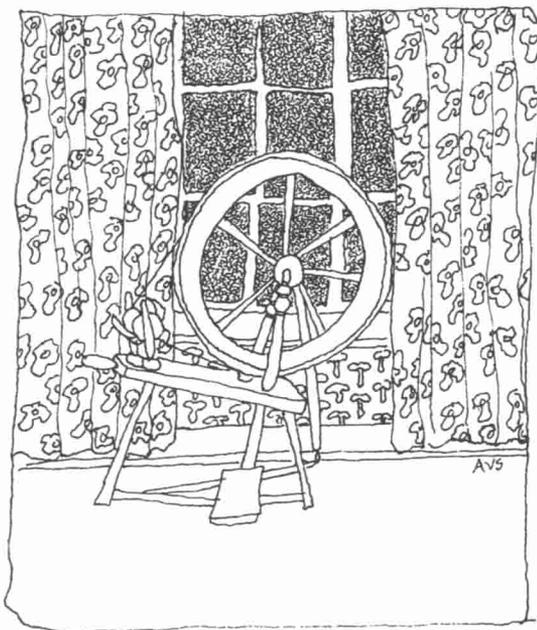
doing. Get used to the treading first, and try starting and stopping the wheel. As you start spinning, adjust the drive ratio and take-up tension until the "speed" and "pull" seem right. If you have any trouble or questions, ask for help. Then spin a while and focus on how it all feels. Now what do you think?

- If this is the wheel for you, talk to the maker to sort out any options or special features that you want, such as type of wood, flyer on the left or right side of the wheel, high-speed flyer whorls, extra bobbins, matching chair, etc. Ask if you can order additional or replacement parts in the future (this usually isn't a problem, but it doesn't hurt to ask). Discuss whether he will ship the wheel to you when it's completed, or if you should plan to go get it. Agree on a price. Put everything in writing, and make two copies—one for the wheel maker, and one for you.

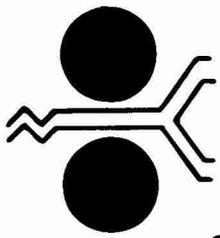
- Unless the wheel maker happens to have one of these wheels on hand, your order will probably join the end of the line. The woodworker should be able to give you an estimate of the waiting time, which may be just a few weeks or months or more than a year. You may be asked to make a deposit with your order and send the balance later, or you may just pay all at once when the wheel is done.

- As soon as you have it home, set up the wheel, following the maker's advice on assembly and lubrication, and give it a good workout. Check for any squeaks or vibration. Try all the bobbins, all the ratios, all the settings. If you notice any problem or have any questions, contact the maker immediately and ask for help.

Otherwise, happy spinning! ♦



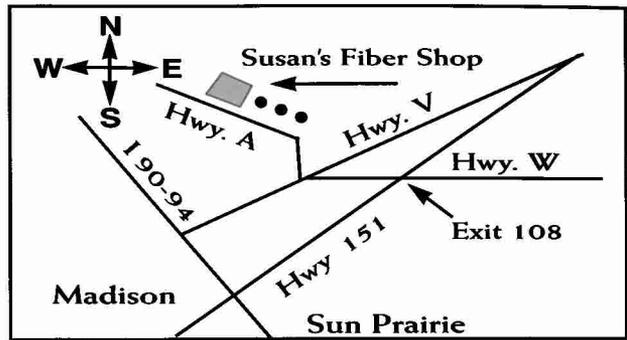
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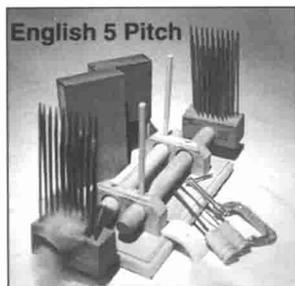
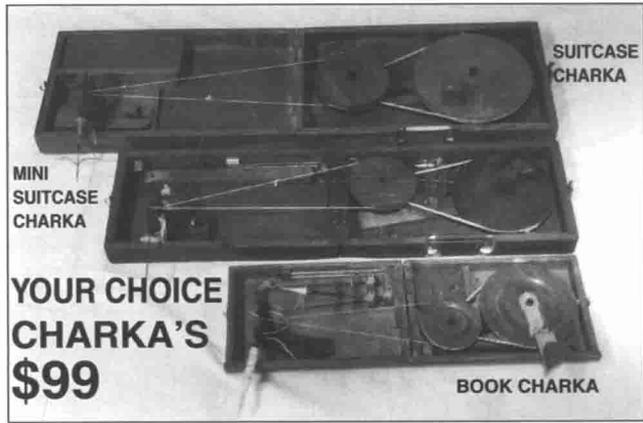
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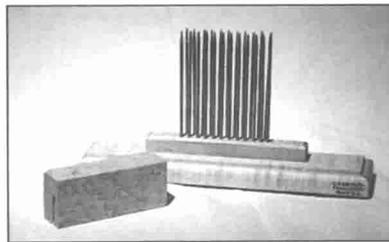


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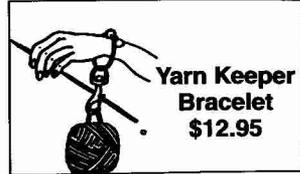
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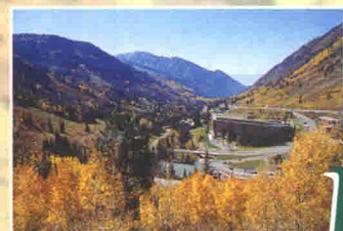
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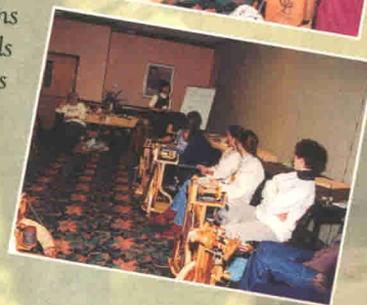
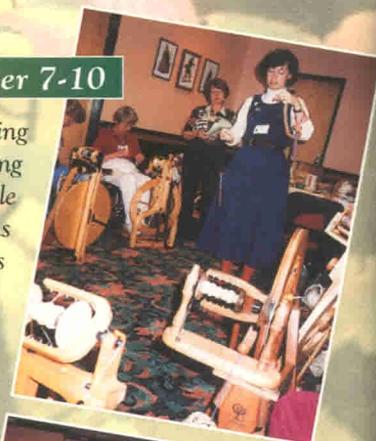
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