



NEWSLETTER OF THE CENTRAL OHIO WEAVERS GUILD

PRESIDENT'S MESSAGE, BY LESLIE GARMAN

WELCOME TO THE 2010-2011 YEAR! We have lots of activities, workshops, retreats, and meetings planned that should make for an exciting year for you and COWG. I hope you all had a restful summer and are ready to participate and have fun. We need each of you to make this year a success.

SEPTEMBER MEETING:

We will meet September 25 at the Kirk House. We have no workshop planned and I am taking advantage of this to get a lot of the Guild business handled and out of the way before our meetings on workshop days. **NOTE THE TIME CHANGE... The Kirk House will be open at 9:00 and the meeting will begin at 9:30.** This will give us time to discuss business and then have a potluck at 11:30 or 12. The fun part will be the yarn auction to benefit the Guild. Details of the silent auction have been included in the newsletter so you can come prepared to get some good buys and help out the Guild. A big thank you to Abercrombie and Fitch for the donation and to Kim Shellock for all of her work in organizing the sale.

This is the meeting agenda: first VP (Mary Lee Montgomery), second VP (Kim Shellock), Secretary (Jane Droll), Treasurer (Faith Gernhardt), membership (DeeDee Ptaszek), equipment (Kim Johnson), library (Nancy Goldschmidt), Yellow Springs review (Sue Briney and Kathleen Craig), review of state fair set-up (DeeDee Ptaszek), review of state fair demonstrations (Kathleen Craig) and plans for Winterfair. We will vote on the budget, clarifying the guidelines for non-guild members who take a COWG workshop. If you are to report and cannot be at the meeting, please let me know and make plans for someone else to give it.

This is a lot to cover, but hopefully this will save time in the future and not take away from workshop time. Please let me know anything we need to add to the agenda. With all of that said I look forward to seeing each of you, sharing time together and even learning! How fortunate we are to be a part of something so special...COWG!

— Leslie

FIRST VICE PRESIDENT'S REPORT, BY MARY LEE MONTGOMERY

This week we had a kiss of autumn with some cool crisp days. I don't know about you, but cooler weather always puts me in the mood for fiber arts, whether it be spinning, weaving, or knitting. I have been celebrating the change of the seasons by spinning a beautiful chocolate Corriedale fleece, woolen style, to make a sweater for my husband. I look forward to hearing what you are all working on at our meeting in September.

I am very excited about our October 16 & 17 workshop with **Bonnie Tarses** on turned weft ikat with woven words. The workshop will be at Kirk House, starting at 9 a.m. on both days. I look forward to seeing how each participant has interpreted the warping instructions for the workshop. For our guild presentation, Bonnie will share her weaving journey of "Weaving Meaningful Cloth." Bonnie has recently been weaving the Dalai Llama's horoscope in *The Garden of a 1000 Buddhas* in Montana as a fund raiser for the garden. The Dalai Lama himself will consecrate the finished garden in the fall of 2011. To learn more about this latest part of Bonnie's weaving journey, see her blog at www.weavingspirit.blogspot.com.

SEPTEMBER/OCTOBER 2010

CALENDAR

SEPTEMBER

- 18-19 Wool Gathering—
Yellow Springs
- 25 Meeting at Kirk
House—9:00 am!
Yarn Auction
COWG membership
due

OCTOBER

- 16-17 Oct - Turned Weft Ikat
with Woven Words,
Bonnie Tarsus

NOVEMBER

- 20-21 Portuguese Knitting,
Andrea Wong

WHAT'S INSIDE

VP REPORT	1
WEAVING OUTSIDE MY COLOR ZONE	2
MEMBERSHIP RENEWAL	3
RENEWAL FORM	4
TREASURERS REPORT	5
COWG WENT TO THE FAIR	6
WEAVING ITEMS FOR SALE	7
TEXTILE HISTORY IN LOWELL, MA	8
MORE ITEMS FOR SALE	9
ADVERTISEMENTS	10

(Continued on page 2)

THRUMS

(Continued from page 1)

Andrea Wong will teach Portuguese Knitting, November 20-21. This will be held at Kirk House. There are still a few openings for the workshop if you would like to attend.

Our workshop with **Abby Franquemont**, author of the Interweave Press book, *Respect the Spindle*, is scheduled for February 19 & 20. This workshop is filling rapidly, so if you are interested, sign up soon and place a deposit. It will NOT be held at Kirk House, as the facility will be closed for that month. I will announce the new site in an upcoming newsletter. Most likely there will be a modest adjustment in the workshop fee as Kirk House kindly charges us no rent, but our likely venues do charge a daily rent.

Catherine Ellis is our workshop presenter and speaker for a 3-day workshop (March 18, 19, 20) at the Cultural Arts Center as we will need to use their dye studio. This intensive workshop is titled "Woven Shibori-An Introduction to Weaving, Dyeing, and Shaping". It will include the additional experience of using vat dyes to reduce selected areas color from the cloth and replace it with another color. Catherine is an amazing instructor as well as an incredible artist who has developed woven shibori as her signature technique. Until recently, she was mainly available for instruction at

Convergence or at Arrowmont, and past guild program chairs have been unable to book her for the guild. She has since retired from Arrowmont so we have become very fortunate in obtaining her services for our guild. *At this point I have 9 people signed up and I need at least 10 people who will truly commit to the workshop to have the workshop not be cancelled.* More would be desirable (up to 15) as this would decrease the workshop fee. Please express interest in, or confirm your commitment to this workshop soon to prevent cancellation.

Two very talented guild members are teaching one-day workshops in the spring. **Joy Cain** will teach "Inkle Weaving" on May 21; many members have said that they want to learn this weaving skill. Kirk House is not available so I am working on a substitute venue and will update you in a future newsletter.

Pat Bullen will teach "Color Blending with the Tools You Have" on April 16. Blended batts for spinning are all the rage, but you do not need a drum carder to blend beautiful colors and textures. Pat will show us how to use the tools we already have to blend with; we also will have the guild carder available. This workshop will be held at the Kirk House.

Mary Lee Montgomery

WEAVING OUTSIDE MY COLOR ZONE, BY SUE BRINEY

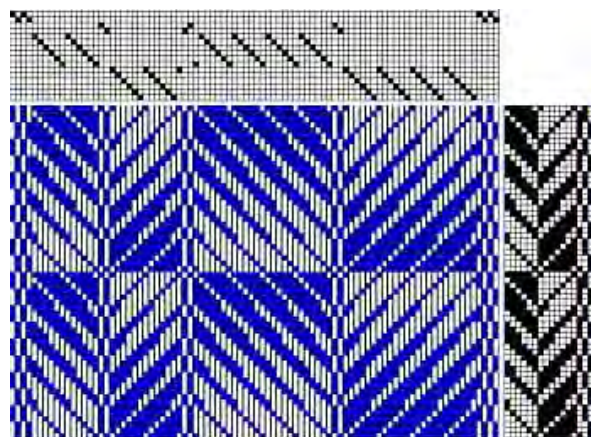
Those of you who have known me for a long time are probably chuckling at the title of this article, knowing it isn't too far of a walk to travel outside my color zone. I have always been a "structure" weaver. As a beginning weaver, my color palette was limited and fit with the traditional colors in our home. But weaving those long dishtowel and bookmark warps helped me to become more daring with color choices as I experimented with changing up colors in the weft. Through the guild yarn exchange I've brought home bags of color that I normally wouldn't work with. And the color-weavers in the guild have even led me to appreciate greens and brighter colors!

About a year ago, Laura Brendon proposed that we create and exchange something with each other. She proposed spinning yarn for me if I would weave napkins for her. So, I started looking at colors that I knew Laura would like. At the 2009 Wool Gathering, I walked into Barb Gallagher's booth and eyed the Lunatic Fringe 10/2 cottons, and Laura agreed we had hit on colors she would like. We selected purples, magentas, a blue, and of course, acid green.

I decided that Laura's napkins would be woven on my 16H AVL and I would choose a design that could be woven off in various weft colors.

FIRST STEP – PATTERN

This part I was comfortable with. It was just a matter of finding a design that Laura liked. So, I started reviewing



(Continued on page 3)

twill patterns that I had saved as favorites in my PCW *Fiberworks* files. I also searched the *Fiberworks' Thrilling Twills* CD with over 4000 designs! It turns out Laura likes structural patterns and we easily settled on a 16 shaft block twill design. I used a design from *Thrilling Twills*, but made some modifications to randomize the width of the stripes.

NEXT STEP – COLOR

Ah. Here was the challenge! Here are a few of the things I learned:

1. Take advantage of the talented members in our guild. We have experts in many areas, including color, design, software, use of different yarns, different tools, finishing—anything you can think of.
2. Think about who you are weaving for.
3. Follow steps 1 & 2, but ultimately, you need to trust yourself and go with what you like! It will be your creation and you've got to enjoy what you are making, too.
4. Give thought to color proportion. See Barbara Walker's *WeaveZine* article, "Woven Ratios," www.weavezine.com/content/woven-ratios. For some unknown reason, I decided the colors in the warp stripes should be in almost equal proportion. It wasn't until I saw the warp on the loom that I realized that I had made a mistake. There was too much blue... no, too much green. Well, it was all wrong! I hoped that I could correct the overall proportion by weaving with a single weft color.
5. Experiment with color interaction and sample with different weft colors. When I wove using one of the



colors from the warp, the overall color proportion did change, but the twill design in that stripe totally dropped out.

- 6. Try the unexpected. I had planned to weave using the Lunatic Fringe colors for the weft, but I have a huge selection of other 10/2 cottons that soon became viable color candidates. I began by picking "happy family" colors, which were effective. But the color combinations Laura and I liked best were the more unpredictable (Laura – orange and red against purple/magentas/green/blue) and edgy (Sue – avocado against purple/magentas/green/blue).

Six napkins were woven in various weft colors and finished in time for the State Fair (which was a side benefit of the exchange).

The fair entry form required an entry name, and my husband dubbed them the "Caught ya' Looking Napkins". I have the two red and orange versions yet to hem, and I'm anxiously

Laura adds:
The napkins are beautiful. I enjoyed the collaborative process and learned a lot about how weavers think of pattern and color (for those who don't know me well, I think of how one creates pattern, texture, and shape as a knitter). I plan to have most (if not all) of the yarn spun in time for the next newsletter, and will write an article about how we worked together to choose the colors and the style of yarn, and my blending and spinning process.
Congratulations to Sue on her blue ribbon from the State Fair for the napkins!

MEMBERSHIP RENEWAL REMINDER, BY DEE DEE PTASZEK

It's time again for membership renewals. Your COWG membership needs to be renewed by September 30, 2009 in order to be in the 2009-2010 Membership booklet. I will have the booklets ready for the October meeting. Please use the Membership Form on the last page of this newsletter. If you have any questions about your membership, please don't hesitate to contact me. My e-mail is dptaszek@att.net and my cell phone is (614) 262-9233.

(See the next page for the membership form)

COWG Membership Form

Last Name: _____ Date: _____

First Name: _____ Middle Initial or name (optional): _____

Business name (if applicable): _____

Street Address: _____

City: _____ State: _____ Zip code: _____

Home Phone #: _____ Work #: _____ Cell #: _____

E-mail: _____

Are you able to connect to the Internet?(check one) Yes No

Indicate primary interests by circling the corresponding codes in the list below:

- | | | | |
|------|----------------------------------|------|---------------------------|
| 4H | 4 harness loom weaving | Fr | Frame |
| 8H | 8 harness loom weaving | Ha | Creating home accessories |
| 8+ | More than 8 harness loom weaving | H | Rug hooking |
| B | Basket weaving | I | Inkle Loom Weaving |
| Be | Beading | Knit | Hand Knitting |
| Bl | Bobbin Lace | Ku | Kumihimo |
| Br | Breeder | Od | Organic Dyeing |
| Bs | Backstrap weaving | Q | Quilting |
| Ca | Carding fibers | R | Rigid Heddle weaving |
| Card | Card or tablet weaving | Sc | Sculpture |
| Cd | Chemical dyeing | Spin | Spinning |
| Cl | Creating clothing | Sp | Silk Painting |
| Co | Combing fibers | Sw | Selling your work |
| Cr | Crocheting | Tp | Tapestry weaving |
| Dd | Discharge dyeing | Tt | Tatting |
| E | Embroidery | Te | Teaching |
| F | Felting | | |

Membership dues are as follows: (Please check the appropriate membership level)

- Active Member - \$35.00
- Senior member, age 65 and over - \$20.00
- Newsletter only - \$20.00

Make your check payable to COWG and mail check and form to:

Dee Dee Ptaszek
3095 Sunset Drive
Columbus, OH 43202

Form 11/08

Central Ohio Weavers Guild
Treasurer's Report, September 2, 2010

Checking Beginning Balance on 6/8/10 6757.10

Deposits
 6/9/10 Workshop Registrations 700.00
 8/10/10 Tee Shirts 105.00
 8/10/10 Special Equipment 30.00
 8/10/10 Membership 200.00

Sub Total 1035.00

Expenses
 6/8/10: Jane Droll (Wks Refund) 25.00
 6/8/10: Kim Johnson (Wks Refund) 25.00
 6/8/10: Kathleen Craig (Wks Refund) 25.00
 6/8/10: Mary Lee Montgomery (Wks Refund) 25.00
 6/8/10: Sue Briney (Wks Refund) 25.00
 6/8/10: Dee Dee Ptaszek (Wks Refund) 25.00
 6/8/10: Ingeborg Noyes (Wks Refund) 25.00
 6/8/10: Kim Shellock (Wks Refund) 25.00
 6/8/10: Joy Cain (Wks Refund) 25.00
 6/8/10: Michele Chavalia (Wks Refund) 25.00
 6/8/10: Constance Hall (Wks Refund) 25.00
 6/8/10: Cheryl Muckenfuss (Wks Refund) 25.00
 6/8/10: Valerie Matuliones (Wks Refund) 25.00
 6/8/10: Laura Brendan (Wks Refund) 25.00
 6/8/10: Rachael Meyer (Wks Refund) 25.00
 6/8/10: Toia Rivera (Wks Refund) 25.00
 6/8/10: Michele Chavalia (Lifetime Awd) 61.95
 6/8/10: FCAC (Dye Day) 100.00
 6/8/10: Pat Bullen (Dye Day) 50.00
 7/23/10: Bank Charge for Statement 25.00
 8/10/10: Bonnie Tarses (Wks deposit) 500.00

Sub Total 1138.95
 Net Change -101.95

Checking Ending Balance on 6/8/10 6655.15

Special Account Equipment Balance on 6/8/10 564.35
 Equipment Maintenance Balance on 6/8/10 100.00
 Budget Balance on 6/8/10 5990.80

Outstanding Checks

Date	Check Number	Amount	Payee
4/1/10	1521	50.00	Hope Johnson
4/1/10	1524	30.00	Jane Droll
6/8/10	1529	25.00	Kathleen Craig
6/8/10	1530	25.00	Mary Lee Montgomery
6/8/10	1533	100.00	Friends of CAC
6/8/10	1536	25.00	Kim Shellock
6/8/10	1537	25.00	Joy Cain
6/8/10	1542	25.00	Laura Brendon
6/8/10	1544	25.00	Toia Rivera
8/10/10	1546	500.00	Bonnie Tarses
Total		880.00	

Outstanding Deposits

Date	Amount	Source
8/10/10	335.00	Tee Shirts/Special Equipment/Membership
Total Total	335.00	

THRUMS

COWG WENT TO THE FAIR!

Every year, COWG members make a big splash at the Ohio State Fair! We start before the fair opens when the Guild arranges the displays of entries in the weaving, spinning, knitting, and crocheting competitions. During the Fair, some of us demonstrate spinning, weaving, and other wool-based fiber arts in the sheep barn; others join the Cultural Arts Center in the DeSalles building and demonstrate our skills.

I've volunteered at the sheep barn for about eight years. A few years ago, I started helping with setup and tear down. I'm always amazed at how complex the setup sounds - and how smoothly it goes! Cheryl coordinates the whole effort, working with the Mid-States Wool Growers Association (which pays for our booth, tickets, and other amenities). On the Tuesday before the opening, Cheryl, Kathleen, Faith, and I show up, with our cars full of supplies, including:

- | | | |
|---------------------|------------------------|--|
| tablecloths | Guild flyers | coloring books |
| the Guild sign | wool items for display | wool for spinning |
| our spinning wheels | nails | carpets |
| stanchions | fans | hangers |
| dowels | tool boxes | table looms |
| carders | drop spindles | comfortable chairs for the demonstrators |

and other things I've forgotten. In about two hours we have the whole area set up!

I always enjoy interacting with people who come by; I especially enjoy watching our guild members as they show people what we do and discuss how we do it. Almost every year, a child will watch our wheels in silence for a long time, and then tell their parents that the difference between the large and small wheels determines the speed that the flyer goes around as we treadle. That's an observation that many adults never make!



Thanks to Mary Jo, Inge, Kim, and Judy for the following reports about their experiences this year

Mary Jo: I spent a couple of wonderful days at the fair spinning in the sheep barn. It's so nice to have the opportunity to just sit and spin, uninterrupted and with good friends doing the same. It's always such a pleasure to see children watching with such fascination at our wheels going round and round and then offering them a touch of the lovely soft fiber. I love seeing what each person is working on and having the time to sit and chat with dear friends from the guild. It is totally worth the hassle of taking my wheel into the fair and setting up. I hope I can do it for many years to come and hope others will join in. Faith had several young girls getting the weaving bug from her demonstration and many

loved seeing Terry's bright scarves. Hope you can join us next year, if you weren't able to this year!

Inge: I was at the fair in the sheep barn, and every year I am surprised at the interest in weaving and spinning that many visitors show, yet I was also told that there are hardly any commercial cloth mills left in the USA and practically all the commercial fleeces at the fair will be shipped to China or India for processing. Sad!

Kim: I'm not good at reports. But Marika did demo at the sheep barn for the first time. She was demo-ing on her Cricket loom. She did a really good job. Mom was very proud.

Judy: Well, this was my year to make the leap and enter the Ohio State Fair Fine Art Exhibit competition. This was a mixed media competition and fiber entries have been viewed as “craft” in the past – but in the last few years, that has started to change.

I entered a favorite quilt, “City Reflection,” in the Amateur division. When I opened the response letter, it took a few minutes for me to realize that my quilt had been accepted. I spent the next hour calling family to spread the good news. This was my first acceptance in a juried show!

There had been 800 entries, and of the 230 accepted, 69 were in Amateur and 161 in the Professional divisions. Of those accepted, 4 were Fiber related – 1 in Amateur and 3 in Professional.

This exhibit is different from the other fair competitions in that, in place of ribbons and small cash awards, there are cash awards from the Ohio Expositions Commission, Ohio Arts Council and the Greater Columbus Arts Council, as well as Sponsor awards.

I made it back from *Convergence* in time to attend the opening reception. It was enjoyable to see the variety of the art work and meet the other artists. While I wasn’t among the 10 Amateur artist award winners, I celebrated being accepted.

When asked to describe my overall experience for *Thrums*, I realized that I needed to include comments on the reviews I later read in the *Dispatch* and heard on WOSU. In both cases, the descriptions of the scope of the exhibit neglected to mention the fiber entries, either individually or as a group. While I was gratified that the jurors in both divisions recognized the artistic value of the fiber entries, I guess we have a way to go to gain acceptance among the greater audience.

But we won’t gain acceptance if we don’t get out there and enter our art as often as possible. Today, art quilts, tomorrow, weaving!!!



FOR SALE

1. Mirrix Tapestry Package (Good Condition):

32" Joni (weaves up to 29" x 44") with 10 and 12 epi springs for sett

Mirrix Stand for loom (adjustable height of loom)

Mirrix Treadles for loom

\$450 for all (New would be over \$900)

2. Schacht Matchless Double Treadle w 4 bobbins and arched Kate in excellent condition \$600

3. Harrisville Warping Board (Good Condition) \$45 (New \$110)

4. Glimakra wooden temples (Very Good Condition): one- 28-43" for \$20 (New \$52) and one 32-51" for \$25 (New \$60)

Potential delivery of above items from Cincinnati available.

5. 16 shaft 48" Production AVL with Manual Dobby with a standard and a sectional beam +rail and tension box (Very Good Condition) – Make an Offer

If interested, contact Guild Member Cheryl Muckenfuss @ 513-389-1694 or via email at muckenck@yahoo.com

THRUMS

TEXTILE HISTORY IN LOWELL, MA BY PAT MADIGAN

Lowell, Massachusetts actually came into existence because of textiles. It's located about 30 miles northwest of Boston, where the Merrimac and Concord rivers meet in a dramatic series of rapids. In the 1820s, industrialists in Boston recognized that the water could provide energy to power textile mills and Lowell was born. Lowell's mills produced *negro cloth*, a coarse cloth used to clothe Southern slaves, and finer goods for upper class fashion, as well as home textiles like towels. At the time of the Civil War, Lowell produced more cotton fabric than all the Confederate States combined.

The mills were primarily staffed by *mill girls*, young women from the surrounding farms who would live in company housing and work in the mill for a few years. The housing was cramped and uncomfortable, and conditions in the mill included deafening (sometimes literally) noise from as many as 80 mechanized looms operating at once.



The mill owners prided themselves that conditions were better than those in European factories and considered Lowell a successful social experiment. But the mill girls were among the early activists for labor reform, lobbying the Massachusetts legislature for a ten hour workday and organizing a strike when their wages were cut while their rent increased.

On our trip to New England this summer, Ruth Gerstner and I visited the Boott Cotton Mill, now maintained as a museum by the National Park Service. The mill is four stories tall and quite narrow, with lots of windows. The design was intentional, to let in as much natural light as possible, since in its early days the mill did not have electric light. It was an

integrated mill, meaning that all phases of the cloth-production process took place there, from carding the cotton to the actual weaving.

Originally, the mill was organized from bottom to top, so the cotton came in on the bottom level and each process moved it up one floor to the looms at the top. But the heavy thumping of the mechanized looms caused structural damage to the building and the looms were eventually moved to the lowest floor. There are 80 looms in the weaving room at Boott, and about 20 were being operated while Ruth and I were there. We were issued earplugs by the park rangers as we entered, and could certainly imagine how loud it must have been when all the looms were running.

Each loom was equipped with a battery of about a dozen bobbins. A mill girl would be assigned to several looms, making sure none of them ran out of thread as the mechanized shuttle flew back and forth. Fixing broken warp threads was a specialized job. One person, often a young boy, fixed the thread while the mill girls kept the other looms working.





(Continued from page 8)

Over the years, the owners stopped reinvesting their profits in the mills, which fell into disrepair. By the 1920s, new sources of power reduced the importance of Lowell's waterfront location. Labor was cheaper in the South and cotton could be grown close by. Much of America's textile production moved to the Southern states, and Lowell declined dramatically. Today, the city is attempting to rebuild its economy around tourism. (Ruth and I helped.)

We also visited the American Textile History Museum in Lowell. There, we saw examples of clothing ranging from the animal skins worn by Native Americans to high-tech fibers used to protect today's firefighters and haz-mat workers. We learned there are textiles in places where they aren't really apparent, like carbon-fiber bicycle frames. We saw carding machines and spinning wheels and looms, and samples of jacquard weaving and calico printing. The museum has an excellent costume collection, featuring clothing from all eras of American history.

LECLERC 4-SHAFT COUNTERBALANCE LOOM FOR SALE

I have a Leclerc 4 Shaft Counterbalance "Fanny 11" model loom for sale. It is in beautiful, like-new condition and is made of maple wood. It has a 45" weaving width. There is a storage bench to match the loom. I also have a Vertical Warping Mill and 3 Reeds: 8 per inch, 10 per inch and 12 per inch. This is a fabulous opportunity for someone who loves to weave and wants to own a high quality piece of equipment.

Currently, I am in the process of moving and need to sell my loom. I would like to sell the loom, bench, vertical warping mill, and accessories together in one package. To purchase everything new today would be over \$3,850.00. I am asking only \$800.00 for everything! If you are interested in purchasing a beautiful loom with all the accessories for a fraction of the new sales price, please give me a call.

I hope to hear from you soon!

Barbara Joy, 614-267-0814

NILUS LECLERK FOLDING FLOOR LOOM FOR SALE

I have a Nilus Leclerk folding floor loom, 4 harness, 36" weaving width, 3 reeds, one raddle. In excellent condition. I would like \$800 for it. It sells new for \$2200. The floor loom would be an excellent choice for a rug weaver. They just don't make looms that sturdy any more. Contact Inge Noyes, noyesinge@gmail.com

WEAVING EQUIPMENT FOR SALE

1. Macomber – Baby Mac Floor Loom—\$650

- 20" weaving width
- 8 harness/10 treadle
- Secondary back beam (cable brake – recently replaced)
- Stainless steel reed – 10 dent
- Large quantity – stainless steel heddles
- High castle accessory tray
- Heavy weight super treadle wires (recently replaced)
- Lease sticks

2. Schacht Mighty Wolf Floor Loom—\$1700

- 36" weaving width
- 4 plus 4 setup (currently 4 harnesses)
- 4 years old – woven on twice
- High Castle accessory tray
- Stroller
- Stainless Heddles (1000 – enough for 8 harnesses)
- Reed – 8 dent
- Schacht treadle tie-ups (80 – enough for 8 harnesses)
- Schacht adjustable loom bench with side pockets and under seat storage.

3. Schacht loom bench with under seat storage—\$100

Contact:

Judy Krol
614/901-9570

THRUMS

The Weavers Loft

24647 Zimmer RD
Dover, IN 47022
812-576-3904

Orderline: 800-449-6115
weaving@nalu.net

www.weaversloft.com

Yarn specials: Call or see website.

Used equipment available: Call or see website

Hours are usually Wed-Sat 10-4, also by
appointment – please call ahead when driving.

The image is a promotional graphic for Sirikind. At the top, the word "Sirikind" is written in a red, stylized font. Below it, the tagline "Natural Knitwear for Dolls" is written in a smaller, blue font. The background of the top half is a colorful illustration of a clothesline with several pieces of clothing (pink, yellow, green, red, blue) hanging on it, set against a blue sky with a sun and green grass with flowers. In the bottom left corner, there is a photograph of a doll with blonde hair, wearing a pink knit hat and a pink knit turtleneck sweater. To the right of the doll, the text reads: "Knitting patterns and kits for classic and contemporary doll wear" in red, followed by "Knit high-quality outfits for 18 inch dolls from natural fibers." in black. Below that, it says "Our net profit supports school fellowships for girls in developing countries." in black. At the bottom right, it says "Learn more at www.sirikind.com" in blue, and "sirikind@yahoo.com" in black below that.

Sirikind
Natural Knitwear for Dolls

Knitting patterns and kits for
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Learn more at www.sirikind.com
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