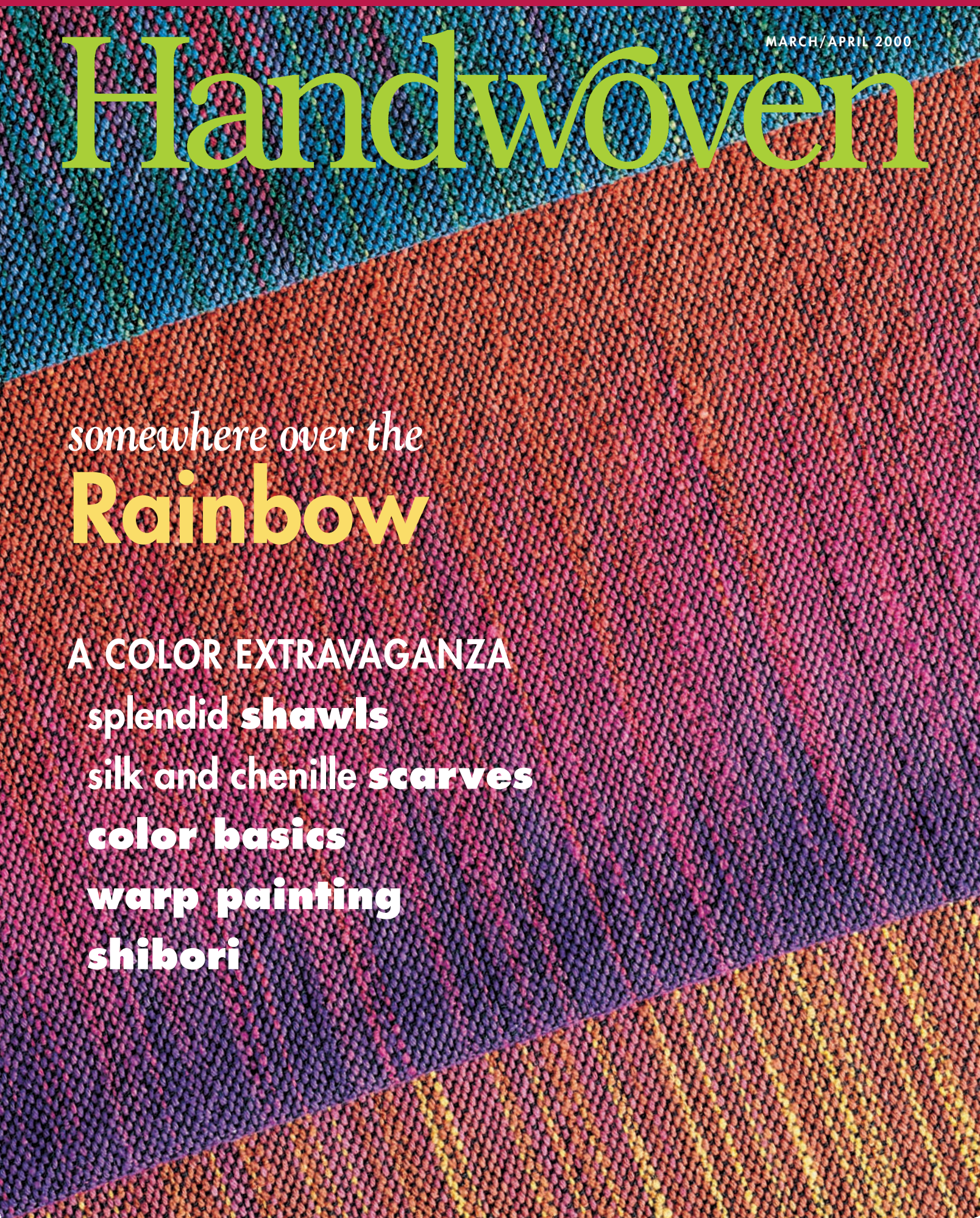
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FROM THE EDITOR

I've often observed that weaving is unique in its ability to attract two completely opposite types of people: the color/texture type and the structure/pattern type. Figuring out which type you are can save you lots of money—if you're a color/texture type, that is. Color/texture types collect yarns. Structure/pattern types collect looms. It's a lot easier to sneak yarn into the house than looms—looms don't fit under the bed. It's cheaper, too.

Structure/pattern weavers like to *think* about weaving. They are interested in what they can make threads do. They draw cross sections on graph paper while waiting for airplanes, on breaks at work, during lulls at the dinner table. It doesn't take very many inches of weaving for them to see if their ideas work. In fact, the longer they have been weavers, the fewer inches it takes.

Color/texture weavers like to *weave*. They love the rhythm of weaving. They like to watch different colors interact and feel silky, fuzzy, and bumpy yarns slide through their fingers. They draw stripe arrangements with colored pencils and keep color scrapbooks. The only graph paper they own is the package they had to buy for a weaving workshop they once took from a structure/pattern person.

You can tell color/texture weavers by how they weave. They like loose tension. They are squeezers, not beaters—they don't want to hurt the beautiful yarns. Structure/pattern people weave with tight tension. They like to give the weft a good, solid whack. It's a control issue—they want the yarns to behave.

Structure/pattern weavers collect weaving books in addition to looms. They know everything there is to know about Interlibrary Loan. They say: I really shouldn't buy another book until I've read all the books I have. Color/texture people say: I really shouldn't buy any more yarn until I've used all the yarn I have.

Structure/pattern people like to explain weaving to color/texture people. Color/texture people would rather *weave*. During Show and Tell at guild meetings, color/texture people do most of the showing. Structure/pattern people do most of the telling.

Color/texture weavers have been known to say: There is no such thing as a bad color. Structure/pattern weavers have been known to like only a few. This issue of HANDWOVEN is for both types—and for all who fall somewhere in between. We hope you'll find some new colors to like, some new techniques to try, and most of all, something to *weave*.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239; madelynv@interweave.com. Future issue themes include:

May/June. *All Around the Block*: block weaves

September/October. *Loom Music*: weaving inspired by music

November/December. *Finishing Matters*: finishing treatments for fabrics

January/February 2001. *Mix and Match*: mixing weave structures, fiber types, media (quilting, beading, surface design, etc.).

Other issue themes under consideration are: all about stripes, weaving for the kitchen, twills, design scale, weaving for travel, upholstery, yardage, garments. We'd love to add your suggestions!

HANDWOVEN
March/April 2000
Volume XXI, Number 2

Creative Director	Linda C. Ligon
Editorial Director	Marilyn Murphy
Editor in Chief	Madelyn van der Hoogt
Managing Editor	Dawn Hamilton
Production Editor	Nancy Arndt
Technical Editor	Jane Fournier
Copy Editor	Stephen Beal
Design	Elizabeth R. Mrofka
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Photography	Joe Coca
Illustrations	Susan Strawn Bailey, Gayle Ford
Publisher	Ceri Anderson
Advertising	Sharon Altergott
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HANDWOVEN (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press, Inc., 201 E. Fourth St., Loveland, CO 80537-5655. (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices. Subscription rate is $27/year in the U.S., $33 in Canada and foreign countries (surface delivery).

SUBSCRIBERS: Please allow 6 weeks for processing address changes. Your customer number, found on your address label, is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

U.S. newsstand distribution by Eastern News Distributors, Inc., 2020 Superior St., Sandusky, OH 44870.

HANDWOVEN subscriptions are available outside North America from the following agents: **Australia**—Glenora Weaving Supplies, Old Schoolhouse Wool Workshop, Belinda St. Gerringong 2534 New South Wales; Magnolia Books, 16 King St., Balmain, New South Wales 2041; Mill Hill Books, PO Box 4, Montville, Queensland 4560. **Europe**—Fibrecrafts, Style Cottage, Lower Eashing nr. Godalming, Surrey GU7 2QD, England. Friedrich Traub KG, Schorndorfer Str. 18, 73650 Winterbach, Germany. De Spoel, Ferd. Bolstraat. 66, 1072LM Amsterdam, Netherlands. **New Zealand**—Books Unlimited, PO Box 616, Kerikeri 0470; Fibre Flair, Main Road, Waikanae.

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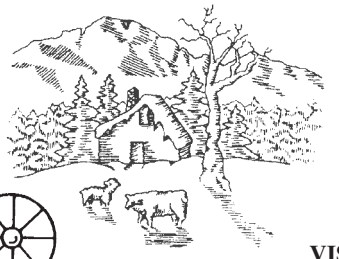
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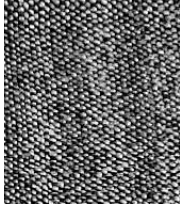
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Letters

IT'S ALWAYS NICE TO HEAR FROM A FRIEND

I just had to write about your wonderful January/February 2000 issue, especially "Weaving in the Year 1000" and the nice "Western Hemisphere in A.D. 1000." Congratulations and best wishes to you and all the folks at Interweave for a super year 2000!

—Nancy Orban, Editor, Fiberarts Magazine

PUSHING THE BOUNDARIES

My students love the new format. The January/February 2000 issue is great! After looking through it—still have much to read—I couldn't wait to start weaving. It's wonderful that HANDWOVEN is being infused with the enthusiasm to push boundaries and try new things. Thank you!

—Carol Seeds, Denver, Colorado

LOTS OF FIRSTS

The November/December 1999 issue of "Firsts" arrived at a fortuitous moment—the same day as my beautiful new loom. It inspired me to create my first project on my new loom for my first grandchild who is due on the first day of the new millenium. I have just completed my first shots on the baby blanket and I decided to take a moment to thank you for your new approach to discovering themes in weaving!

—Karen Nestor, Cleveland, Ohio

GOOD NEIGHBORS APPRECIATED

When hurricane Floyd roared up the East Coast in September of last year, the Center for the Creative Arts in Yorklyn, Delaware, was among the buildings flooded. That's where the Harmony Weavers Guild met and housed their Guild Library. Everything on the bottom part of the library was in water. When the projector was picked up the water poured out of it, but the real loss was in periodicals. Even though they were put in freezers, as the Winterthur Museum Conservation Department suggested, all the wet periodicals were a total loss.

A neighboring guild, The Philadelphia Weavers Guild, heard of the damage and donated all their extra periodicals to replace those lost in the flood. Many thanks to our good neighbors!

—Nancy Steward, Kennett Square, Pennsylvania

FUTURE TOPIC

Each issue is better than the last! Since the beginning, the staff of HANDWOVEN have let their humanity, foibles, and failures as well as successes shine through. Keep up the good work! Thousands of us rely on the connection!

I've been weaving since 1976, and doing rag rugs exclusively for the past three years. I am very interested in the possibilities of stenciling on rugs, and although I've not done any experimenting yet, I wonder if there are folks out there who have already developed some ideas. Are there possibilities for this kind of article in the offing?

—Sandy Lore, Winchester, Virginia

Look for stenciling on woven fabrics in the January/February 2001 issue of Mix and Match. Yes, we really are working that far ahead!

MILLENNIUM PROJECT

The Weavers of Orlando decided to do a Millennium Project to celebrate the end of the millennium. We wanted to do something that all our guild members could participate in and we wanted to do something that would last! We decided to make two identical sample books. One book stays in our guild library for posterity and the other book goes to demonstrations for the public to view.

Each book is a large loose-leaf folder containing about forty samples. The samples are six by eight inches, mounted on archival card stock. Facing each sample is a computer drawdown of the weave structure and a brief description of the weave. Spinning, hand dyeing, tablet weaving, kumihimo, and flat basketry are also included.

The Weavers of Orlando have been around since 1942. We love looking back on the early samples in our guild library. Avocado green and orange orlon? What were they thinking? Will the weavers in 2050 look back at my magenta Tencel network drafted sample and think the same thing?

—Berna Lowenstein, Orlando, Florida

CARRYING ON THE TRADITION

I am renewing my husband John's subscription to HANDWOVEN in his memory. I will share each issue with the spinners and weavers of the Great Pine Ridge.

John took up weaving in the early seventies. He was a high school biology teacher but his avocation was weaving. He always said he could never be sure that what he taught got into his students' heads but he was gratified by producing useful woven articles. Through his interest in weaving, I became a spinner. I particularly enjoyed the September/October 1999 issue. HANDWOVEN has always had high standards. Keep up the good work!

—Ruth Clayson, Cobourg, Ontario, Canada

REMOTE CONNECTION

Until fairly recently I resided on Vancouver Island and I have been an ardent reader of your wonderful publications which were available through my favorite wool and weaving supply shops. Now that I have moved to a tiny remote village in the mountains of British Columbia's interior, I'm having trouble in finding them. I'm so glad to be able to reach you and subscribe to your publications via the Internet. The gems of wisdom contained within continue to inspire me in my search for creative fulfillment. Thank you so much for your service down through the years.

—Marilyn Boxwell, Nakusp, British Columbia, Canada

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OBITUARY

Harry Paul Linder, weaver, teacher and mentor, died December 19, 1999, in

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Sun City, Arizona. He had a lifelong artistic career in the field of fiber arts, beginning with fine crochet when he was just a boy. He co-authored four books about weaving and spinning with his wife Olive and wrote articles about textile arts for all of the major fiber arts magazines. Harry was a judge for the National Handweavers Guild of America Certificate of Excellence in weaving and created the criteria for the Certificate of Excellence in handspinning.

WELCOME NEW WEAVERS

HANDWOVEN is pleased to welcome students who have completed a beginning weaving course and are joining our weaving community. We also want to recognize the many shops and instructors who are participating in our New Weaver program. Congratulations!

Arts Studio, Foxburg, Pennsylvania. Instructor: Sigrid Piroch. Students: Kathleen Donovan, Janet McKeag.

Cold Springs Crafts, Baldwinsville, New York. Instructor: Clara Rose Thomas. Students: Claire Bouffard, Marge Finnegan, Thane Gibbs, Jennifer Sterns.

Duluth Art Institute, Knife River, Minnesota. Instructor: Judy Casserberg. Student: Billie Hunter.

FORMA, Whitmore Lake, Minnesota. Instructor: Sarah Kaufmann. Student: Cara Spindler.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Deborah Chandler. Students: Andrea Dunham, Emily Dunham, Jay Dunham, Vivian Dunham.

Heritage Arts, Cleburne, Texas. Instructor: Sue Freeman. Student: Marlene Gillen.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisely. Students: Jane Aldridge, Richard Becker, Peggy Brosnan, Esther Dusinberie, Sandra Grimm, Beth Levenbach, Debbie Simmons, Amy Sunshine, Chris Welsh.

Miriam's Well, Santa Fe, New Mexico. Instructor: Miriam Leth Espensen. Students: Lainie Gruening, Bea Lyons, Elly Wolfe, Bill Wolfe.

Myers House, Florissant, Missouri. Instructor: Kay Baranowski. Student: DeAnna Douglas.

Possum Valley Farm Weaver Shop, Martin, Tennessee. Instructor: Jacquelin Moore. Students: Lydia Hickman, Robin Hickman.

Salt Lake Weavers Store, Salt Lake City, Utah. Instructor: Deanna Baugh. Student: Diane Jenson.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Sandy Vernon.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Sue Kunze. Students: Gale Bean, Peggy Brodeur, Janice Hornung, Carol Imhoff, Marie Stutts. Instructor: Jean Hutchison. Students: Anne Marie Applegate, Linda Applegate, Noreen Burkis, Debbie Hoyt, Fern Klug, Genevera Labisch, Camilla Schloemer, Nancy Schloemer, Sharon Stafford, Sandra Stoddard, Susan Underwood, Ida Wallenmeyer. Instructor: Louise French. Students: Gail Jacobs, Jean Mansfield, Linda Moore, Catherine Ryan, Anita Stubenvoll. Instructor: Lynn Stracka Schuster. Students: Sara Kanya, Jeannine Ronning, Steffanie Stafford, Jennifer Underwood, Margi Zipperer.

2-B Weavers, Western Springs, Illinois. Instructors: Bev Atseff and Bev Squel. Students: Elaine Skorich, Beverly Ann Stadt.

UCSD Craft Center, San Diego, California. Instructor: Lynn Noble. Student: Julia Hall.

Weavers Loft, Guilford, Indiana. Instructor: Barb Gallagher. Student: Jan Zimmerman.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Students: Jan Kowalski, Karen Lockman, Donna Napolitano, Ann Rudolph.

Weaving a Feast of Fiber (Synod School), Hanover, Indiana. Instructor: Marti Arnold. Students: Gloria Berry, Sheila Beshears, Cyrena Gilman, Edna Itce, Linda Manis, Martha Ross-Mockaitis, Patti Schlageter.

Your editors are eager to hear what's on your mind: about the magazine, about the state of weaving as a craft, and about how weaving fits into your life. Write "Letters," HANDWOVEN, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655.



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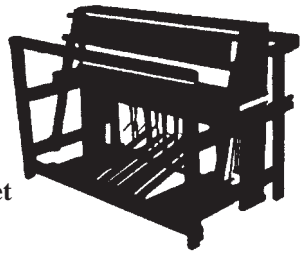
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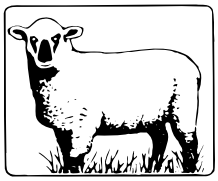
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PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

Designer/ Weaver	Project	Page	Weave Structure	Shafts	Level
Sharon Alderman	Swatch 1	26–28	Crepe weave	8	Beginner
	Swatch 2	26–28	Plain weave with floats	4	Intermed. beginner
	Swatch 3	26–28	Doubleweave	4	Beginner
Kim Marie Bunke	Cotton shawl	42–45	Advancing twill	8	Intermediate
Su Butler	Chenille shawl	20–23	Plain weave	4	Beginner
Jonelle Elissa	Towels and runners	66–68	Plain weave	2–4	Beginner
Flavian Geis	Silk shawls	50–53	Point twill	4–16	Experienced
	Silk scarf	54–55	Plain weave	4	Intermediate
	Silk vest	56	Advancing twill	12	Experienced
Suzanne Halvorson	Chenille scarf	32–35	Doubleweave	4	Advanced beginner
Tracy Kaestner	Silk shawl	58–61	Twill blocks	8	Intermediate
Melissa Lumley	Wool throw	62–65	Log cabin	4	Intermed. beginner
Scott Norris	Silk scarf	46–49	Huck lace (plaid)	4 & 8	Intermediate
	Silk scarves	46–49	Huck lace (diamond)	8	Intermed. beginner
Celeste Pryde	Silk vest	78–80	Bronson lace variation	4	Intermed. beginner

READING DRAFTS

Read the **threading draft** from right to left, starting at the tie-up. **Floating selvedges** are noted by bullets.

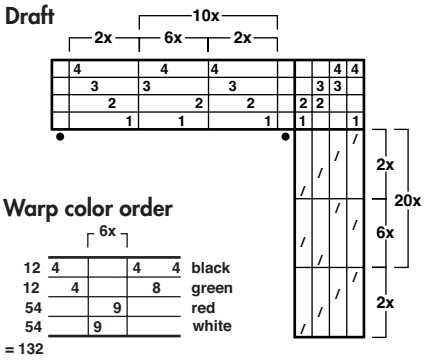
Brackets show repeated sections. For more than one level of brackets, repeat first the sections closest to the draft.

Numbers in the **tie-up** indicate the shafts that are raised. Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up.

Colors of individual ends and picks are sometimes indicated by uppercase letters in the draft accompanied by a key. If there is a separate **warp color order** chart, read it from right to left just as you read the threading.

HEMSTITCHING

At the beginning of a piece Weave a heading of scrap yarn to space the warp evenly. If you're right handed, weave several rows starting from the left selvedge, leaving a tail 3½ to 4 times the width of the web. Thread the tail in a blunt needle. Double the tail back on itself to shorten, if needed.



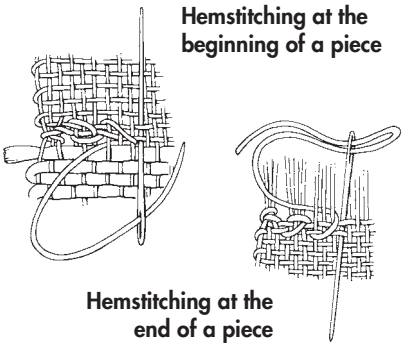
Step 1 With the needle pointing toward the left, take a stitch under the first three ends (or number desired) at the left selvedge. Pull to cluster the ends and create a space next to them. Holding tension on the clustered group with your left hand, flip the loop of thread *away from the reed*.

Step 2 With the needle pointing *away from you*, take a stitch under the first two rows in the space beyond the cluster. Again, pull the thread and, holding the cluster under a little tension with your left hand, flip it *away from the reed*. Repeat for the next group of ends.

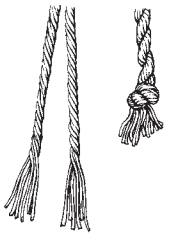
At the end of a piece If you are right handed, end with the weft at the left selvedge. Cut the weft, leaving a tail, and thread the needle as before.

Step 1 With the needle pointing toward the left, take a stitch under the first three ends at the left selvedge. Pull to cluster the ends and create a space next to them. Holding tension on the clustered group with your left hand, flip the loop of thread *toward the reed*.

Step 2 With the needle pointing *toward you*, take a stitch under the first two rows in the space beyond the cluster. Again, pull the thread and, holding the cluster under a little tension with your left hand, flip the loop *toward the reed*. Repeat for the next group of ends.



TWISTED FRINGE



Divide the number of strands for each fringe into two groups. Hold a group in each hand and twist each one tightly clockwise until it kinks.

Put both groups in the same hand and secure the end of the bundle with an overhand knot. Release and allow the groups to twist around each other counterclockwise. (Another option is to twist the two groups together counterclockwise and then tie the overhand knot.)

WARPING: SOME TIPS

There are three basic ways to warp a loom: from the front (sleying and threading before beaming), from the back (beaming before threading and sleying) and sectionally (winding a specified number of ends around each section of a sectional warp beam—one section at a time—before threading and sleying. None is right or wrong; each has its usefulness.

A warp that is sleyed and threaded before beaming goes on the beam smoothly in the correct order and warp width. A warp that is beamed before threading is stressed less in the warping process and tangles less (provided no lease sticks are used during beaming). Sectional beaming is quickest for long warps and/or complex color orders (if they coincide with sections) and does not require packing the beam with paper or sticks.

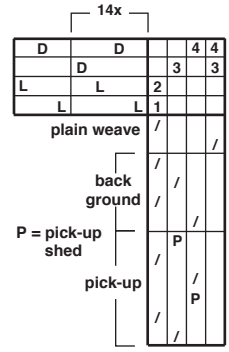
Several articles in this issue of HANDWOVEN use very fine threads. You might want to try the following variation (without lease sticks) of the the back-to-front method for these warps. The method described here will also allow you to choose somewhat random color orders in the warp, as for Flavian Geis's scarf, page 54.

You will need a ¼" raddle, which you can make by placing finishing nails ¼" apart on a smooth board. Wind the warp in your usual way. Tie a firm choke one yard from both ends. Chain the warp. Place lease sticks in the cross and secure them to the loom just inside the back beam. Place the apron rod through the warp loops. Secure the raddle to the back beam and spread the warp in the raddle at the desired density (one-fourth of the ends per inch in each dent). Cap the raddle by lacing with rubber bands. Remove the lease sticks (abandoning the cross), untie the choke, and beam in your usual way.

Thread the loom, taking the ends in whatever order you choose from the raddle dents. Tension during weaving will separate and organize the threads.

CORRECTIONS AND CLARIFICATIONS

January/February 2000. "Inspired by Peru," page 58. The instructions in the text are correct. The correct treadling draft is:



Also in **January/February 2000.** In the printing process, the sizes of the finished projects were inadvertently dropped from three Project at-a-glance boxes.

Tracy Kaestner, "Linen Fingertip Towels," page 24: Finished towels (hemmed) are each approximately 11¼" × 16½".

Karen Selk, "Evening Sky over the Mekong," page 36: Finished size is 6¼" × 61¼".

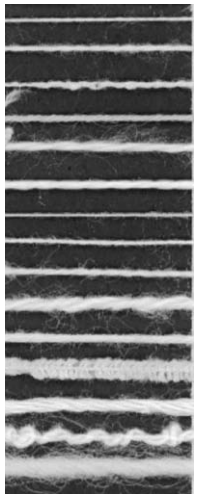
Doramay Keasbey, "Inspired by Peru," page 60: Finished size of each mat is 12" × 20½".

November/December 1999. Under "Further reading," page 32, Kathleen Farling's article, "Dreaming up a Huck Lace Border," can be found in the May/June issue, of HANDWOVEN, pages 54–57.

YARN CHART

Use the yarn chart to help identify yarns and make substitutions. Check with your local yarn store for project yarns. Contact the list of suppliers for stores nearest you. Wholesale suppliers are noted with an *.

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20/2 silk	5,000	10,100
20/2 silk noil	4,500	9,045
12/2 silk	3,100	6,231
2-ply silk	3,000	6,060
8/2 silk	2,800	5,628
50/3 sewing thread	14,000	28,280
20/2 cotton	8,400	16,968
8/2 cotton	3,200	6,464
6/2 cotton	2,520	5,090
8/4 cotton carpet warp	1,600	3,232
rayon chenille	1,450	2,929
50% cotton/50% rayon	1,415	2,858
cotton rayon novelty	1,000	2,020
70% wool, 30% mohair	1,120	2,262



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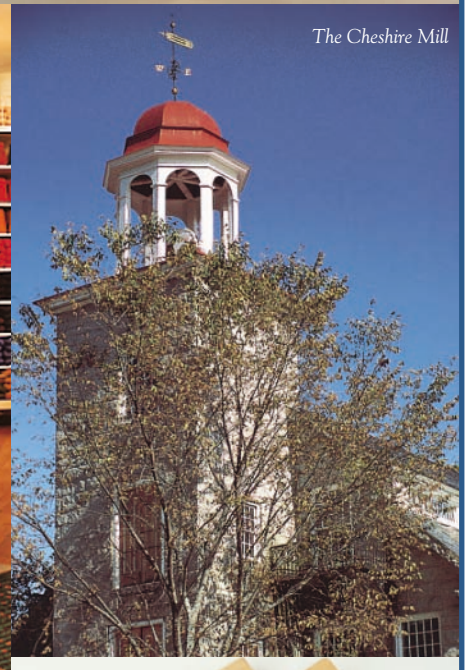


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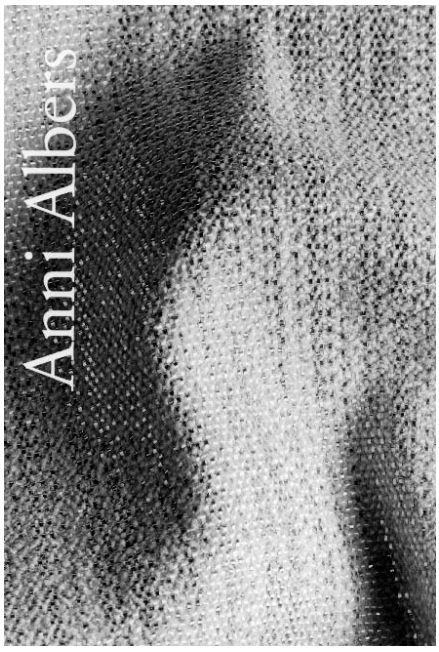
Books, etc.

ANNI ALBERS
Nicholos Fox Weber and Pandora Tabatabai Asbaghi

Guggenheim Museum Publications, 1071 Fifth Ave., New York, NY 10128, 1999. Hardbound, 192 pages, 242 illustrations, 158 in color, illustrated chronology. $60. ISBN 0-8109-6923-8.

Considered by many the foremost textile designer of the last century, Anni Albers was a primary force in transforming woven textiles into an art form. As a companion to the centennial retrospection of Albers's work, on exhibit at the Jewish Museum in New York, February 27–June 4, this book aids our understanding of the critical role that Albers played in contemporary textiles and fiber art.

Anni Albers offers an in-depth but quite readable account of the closely interwoven life and work of an influential twentieth-century artist. Scholarly essays explore the significance of Western and pre-Columbian textile design on Albers's work. Discussion of her commissioned art work discloses her sensibilities of design as she worked in collaboration with architectural space. And an entire chapter is devoted to the structure of the weavings, presented in close-up sumptuous color, and described in detail.



The opening chapter is a course in semantics, clarifying Albers's views on thread as text in historical textiles. The author utilizes many of Albers's own words to express her thoughts on creativity as well as her inspiration from both Andean weaving and fellow Bauhausler Paul Klee. Drawing from Incan artifacts and modern abstract forms, Albers created a dynamic balance of figure and ground in her primarily linear weavings. Discussion of these personal and textile relationships gives us important insight into Albers's artistic evolution. Her exploration of "thread as a carrier of meaning" led to the "abstract pictorial-weavings."

Highlights of Albers's life are presented time-line fashion by Pandora Tabatabai Asbaghi and track the "experimenter" on her journey. Included are facets of the artist's insights to the roles played by art and craft and the gender roles that figure in these fields. Albers managed to play on both sides of these issues with quiet confidence, exhibiting a strength that transcended the question of placement. Not a woman who sought the spotlight, she was certainly one who could stand proud of her achievements.

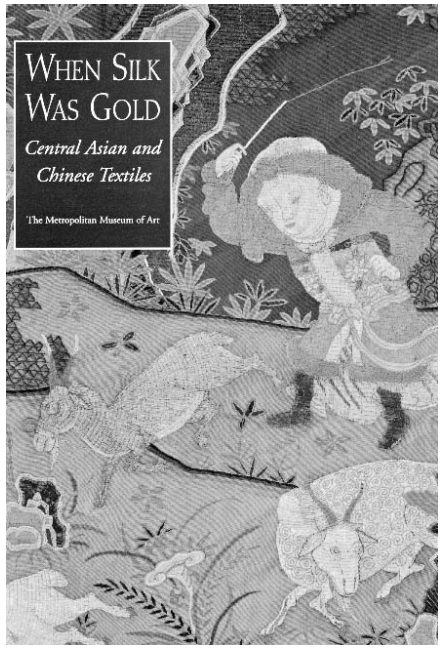
Albers scholar Nicholas Fox Weber shares personal recollections that reveal Albers as friend and wife, but mostly as artist. The machines of the printing industry lured her modern sensibilities and it was up to Weber to help bring the process up to her standards. Through this partnership we learn much about Albers's character and way of thinking. She was very serious about art, living and breathing it with her artist husband Josef.

But what counts in most art is the art itself, and this book presents many color photographs of studies, weavings, and prints that illustrate the depth of Albers's art. As in her weavings, the visual structure echoes the language of text. And the details are as fascinating as the whole picture of this artist who gave us so much.

—Dustin Wedekind

WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES
James C. Y. Watt and Anne E. Wardwell

Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028, 1997. Hardbound, 238 pages, 116 color and 68 black and white photos, chronology, maps, glossaries, bibliography, and index. $60. ISBN 0-87099-825-0.



Whether you are a collector of gorgeous coffee table books or a serious student of historical textiles, you will find this book a treasure. Gracing the text are rare textiles discovered along the caravan route of the Silk Road, many of them never before published.

When Silk Was Gold: Central Asian and Chinese Textiles was published in conjunction with an exhibition at the Metropolitan Museum of Art and the Cleveland Museum of Art. The textiles, which date from the eighth to the fifteenth century A.D., include many woven textiles such as tabbies, tabbies with supplementary pattern or brocading wefts, twills, tapestries, gauze weaves, samitums, damasks, and lampas. There are also embroidered silks, painted fabrics, and some pieces embellished with needle lace,

pearls, and gold thread. Many are mere fragments, but there are also large pieces—one textile is nearly ten feet wide.

With clear explanations of style and symbolism, the text is scholarly but not at all stuffy. The authors, both museum curators, are knowledgeable about the historical events that influenced the production of the textiles discovered along the Silk Road and the subtleties of spin, structure, and technique that reveal origin and age. References to contemporary poetry, politics, and religious rites create a cultural context for each cloth described in the catalog. The authors stress the interchange of ideas between Egypt, Byzantium, Syria, Iran, and the Orient. For example, a cache of archeological textiles in Sogdiana (modern Uzbekistan) might include things woven in either the east or west.

Each textile is discussed, illustrated in color, and documented with the type of fabric, size (in both centimeters and inches), warp, weft, and weave details, dates, provenance, museum location, and accession number. Photos of related textiles, works of art, or diagrams supplement each catalog entry. Especially helpful are those photos that show micrographic details of the structure or the reverse of the fabric.

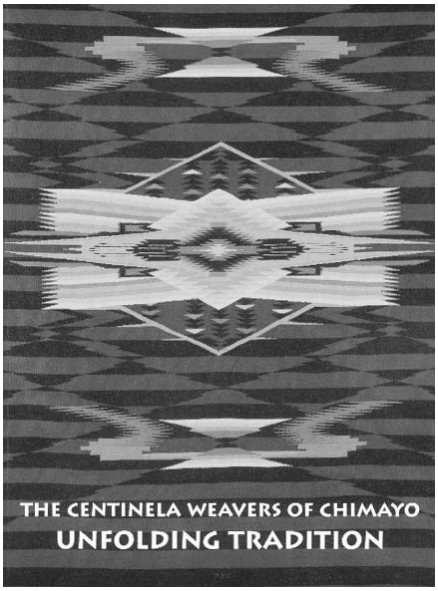
Other chapters, illustrated with lush fabrics intricately woven and stitched, elaborate on the development of brocades, lampas, and embroidery. The condition of many of the larger panels and banners is remarkable considering their age and the delicacy of silk. The largest piece in the book is a 46¼ by 118⅞ inch Ming Dynasty robe embroidered with the Thousand Buddha's theme in a vivid palette on coral silk.

The book includes a chronology of the Asian empires and dynasties with excellent maps. Three glossaries define weaving terms, embroidery stitches (with diagrams), and Chinese and Japanese names, terms, and letters. The bibliography provides an excellent list of books and articles for further study.

Beyond all this well-researched information, the robes, boots, hangings, emblems, hats, and pillow covers are a vision in colorful silk of a legendary time in history when textiles were trade goods and gifts as precious as gold.

—Nancy Arthur Hoskins

THE CENTINELA WEAVERS OF CHIMAYO: UNFOLDING TRADITION
Mary Terence McKay and Lisa Trujillo



Centinela Traditional Arts, HCR 64, Box 4, Chimayo, NM 87522, 1999. Distributed by Museum of New Mexico Press. Softbound, 96 pages, 56 color and 19 black and white photographs, preface, notes, glossary, bibliography. $24.95. ISBN 0-9668862-0-8.

Growing up in a non-artistic family, I often asked myself why I have this great passion for textiles and tapestry in particular. Several years ago, a maternal uncle was researching the family tree and found a lone female ancestor who had lived at the beginning of the twentieth century and was listed by the census bureau as a weaver. That was satisfying. Being a seventh-generation weaver, Irvin Trujillo has never had to contemplate the why of his passion. Surrounded from birth with the sounds of the loom and spinning wheel, Irvin, with his wife Lisa, now passes this tradition on to their children. *The Centinela Weavers of Chimayo: Unfolding Tradition* is a history of the Trujillos of Chimayo, New Mexico, and their deep roots in community, family, and textiles.

The Trujillos were originally colonials from Estremadura, Spain, who traveled north from Mexico City in 1632. Although the weaving may have been done by servants, looms were first mentioned in the family history in 1760. In the late 1800s, the economy in northern New Mexico turned from subsistence to market and forced families to leave their villages for wage-paying jobs. The Trujillos would have to leave La Centinela to work in other places but they would always return home.

Around this time, Jake Gold opened Gold's Free Museum and Old Curiosity Shop in nearby Santa Fe; among other things, he sold Native American and Hispanic wares to the tourists. This shop inaugurated a new era for Hispanic weavers. Shortly thereafter in 1883, the Tertio-Millennial Exposition held in Santa Fe, New Mexico, attracted "thousands of tourists" to the area. Subsequently many Chimayo weaving families were able to set up their own shops with price-fixing agreements.

It was Irvin's father who first pulled away from the obscurity of weaving for the merchants and began to create on his own for clients across the country.

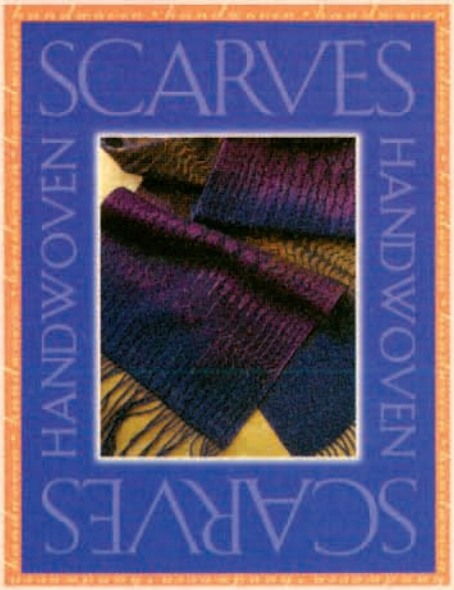
Although Irvin started weaving at age ten, he studied machine design, civil technology, and finally civil engineering in college. All of these skills enhanced his abilities at the loom. While studying at the University of New Mexico in 1980, Irvin met Lisa Rockwood through their mutual love of music; now both are creators of exquisite tapestries and continue to keep their business, Centinela Traditional Arts, vibrant by employing local weavers and selling a wide range of woven items.

There are many things to like about this book: full-page, well-reproduced color works by Lisa, Irvin, and other weavers; archival photos; interesting quotes from interviews with older family members; numerous footnotes, bibliography, and a glossary. An index would have been helpful. The strength of *The Centinela Weavers of Chimayo: Unfolding Tradition*, is its feel. Co-authors Mary Terence McKay and Lisa Trujillo preserve a strong sense of history while conveying much pride and love in its ninety-six pages.

This book will enhance your library, especially those catering to an interest in the American Southwest, and it will give readers faith in weaving as a lifestyle, profession, and passion.

—Donna Martin

—continued on page 18



Handwoven Scarves

From the editors at Interweave Press

This inspirational book is an exquisite collection of 50 handwoven scarves from 25 contemporary, nationally, and internationally known weavers. Each scarf is portrayed in a full-page, full-color photograph, along with a biography of the weaver, draft of the weave structure, and design notes.

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Ursina Am-Grischott

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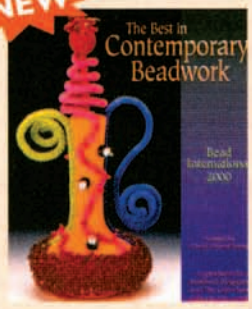
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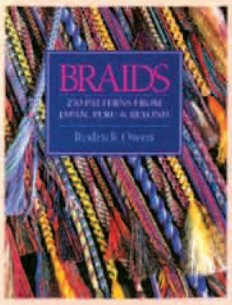
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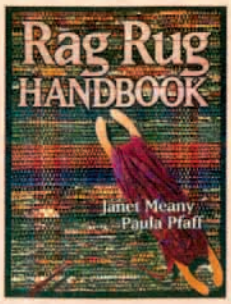
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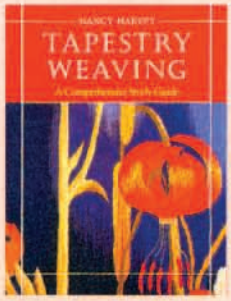
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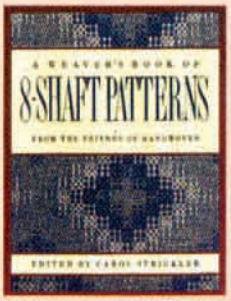
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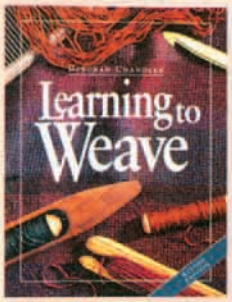
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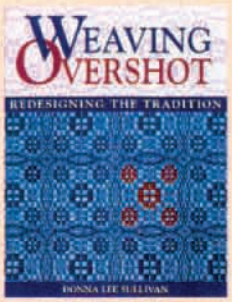
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(continued from page 15)

TEJIDO HUAVE AND BEYOND: EASY PICK-UP PATTERNING FOR TWO, THREE, AND FOUR SHAFTS

Erica de Ruiter

Erica de Ruiter, Nigmegen, The Netherlands, 1999. Distributed by Anne Wells, 4810 King Solomon Dr., Annandale, VA 22003-4041. Softbound spiral, 37 pages, 15 color and 50 black and white photocopies, illustrations, bibliography. $15.50 postpaid.

Simple pleasures are the best—a phrase that has served me well throughout my life. The most recent simple pleasure I've discovered is Erica de Ruiter's new book, *Tejido Huave and Beyond*. Her step-by-step guide is full of information for the simplified weaving of patterned pick-up on two-, three-, or four-shaft looms. Erica has expanded the ancient Mexican technique of Tejido weaving by developing methods that nearly eliminate the counting of threads for pick-up. Weavers wishing to find a foolproof pick-up method, as well as those experienced with weaving patterned pick-up but seeking a faster method, will find the study valuable. While pick-up is possible on any loom configuration, Erica's methods greatly simplify the technique.

Concise directions for weaving the techniques follow an all-too-brief introduction documenting Tejido weaving history. Beginning with the Basic Tejido Huave technique in Chapter Three, Erica methodically leads the weaver through all the steps required to create a patterned tree motif. I dressed my loom per Erica's directions and was weaving the design within minutes. At the end of the first lesson, Erica supplies five pages of design motifs to explore and a complete explanation of how to design one's own motifs; a design page to photocopy is included. This material could keep weavers busy for quite some time. Four color plates and complete technical information of the weaving in each photograph concludes the comprehensive lesson. The following chapters are written equally well. By the time I had worked my way through the guide, I felt I had a good understanding of each of the methods presented. With some creativity and thought, these techniques can be incorporated into any weave structure and can thus be woven in conjunction with any pattern on your loom.

Each chapter contains ample black and white photographs and good quality illustrations. In addition, the color plates at the end of Chapter Three are clear enough to be used as pick-up patterns. I have not previously run across a resource on patterned pick-up describing the Tejido methods that Erica has developed. Though a scant thirty-seven pages, the information presented in *Tejido Huave and Beyond: Easy Pick-up Patterning for Two, Three, and Four Shafts*, is complete with no superfluous text. This book provides an easy-to-follow guide for weavers who want to expand their understanding of patterned pick-up, particularly using four shafts or less.

—Su Butler

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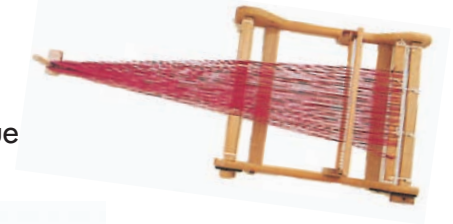
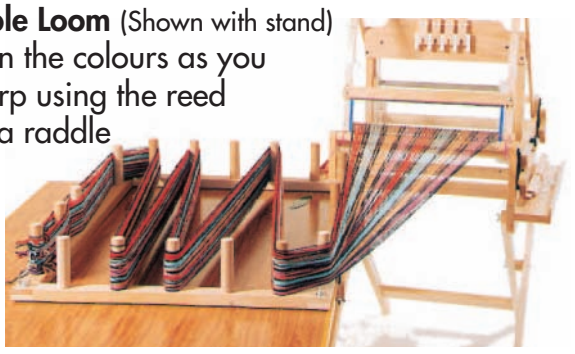


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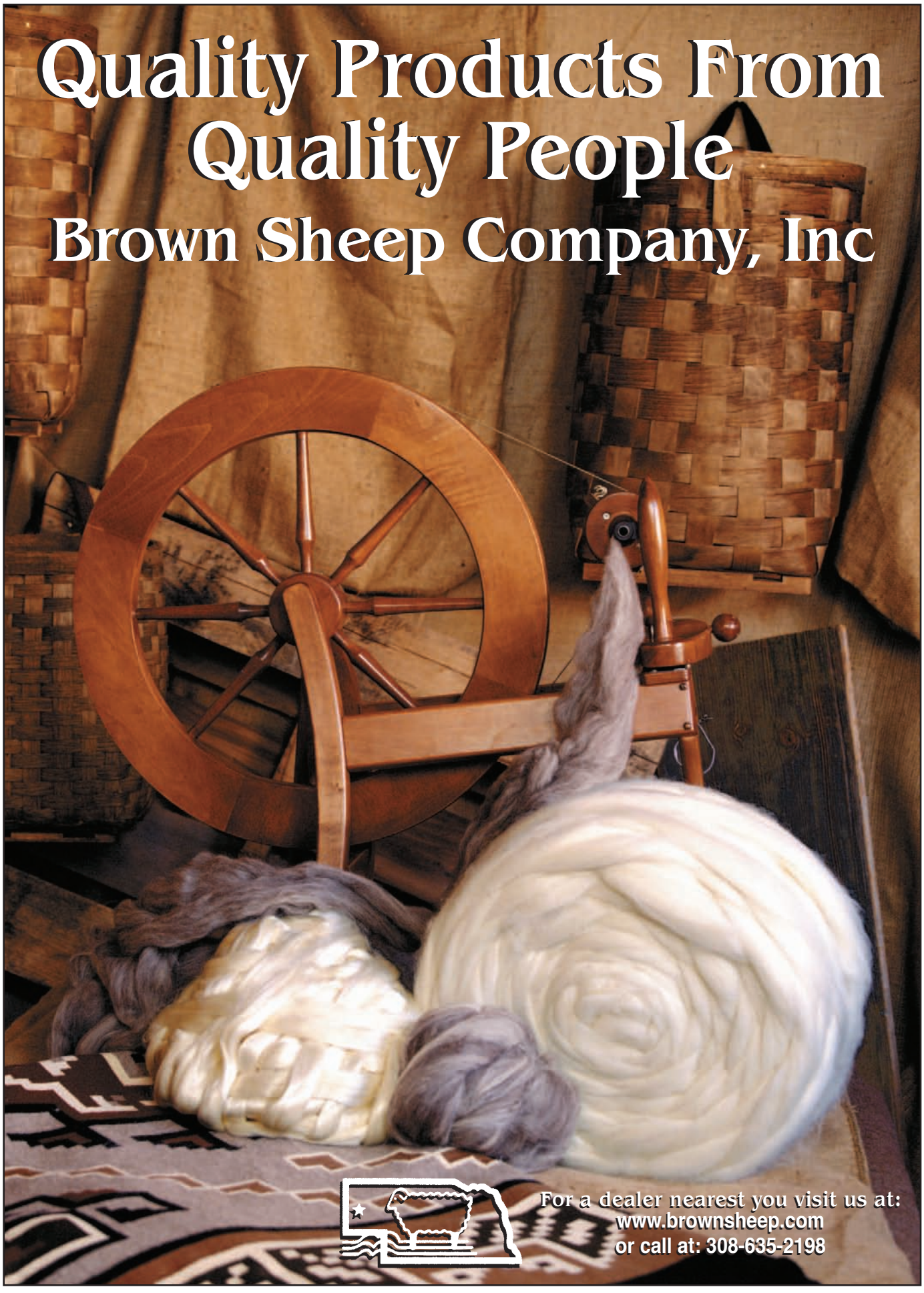
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SU BUTLER

Color Substitutions



We've all had the experience of seeing a project in a magazine that we would really like to make—but just not in *those* colors! Or maybe the fiber is too expensive or the colors are no longer available.

Rather than cross the project off your list, consider changing the fibers and/or colors to suit *your* palette, yarns, and budget. It's not only easier than you might think, but in the process you'll learn about color, enjoy exercising your creativity, and end up with a more original product.

Kim Naver's shawl (see HANDWOVEN, May/June 1987, page 51, and photo at left) is elegant in black and white wool, but if you wish to use other fibers and/or colors, here are some steps to follow.

Getting started

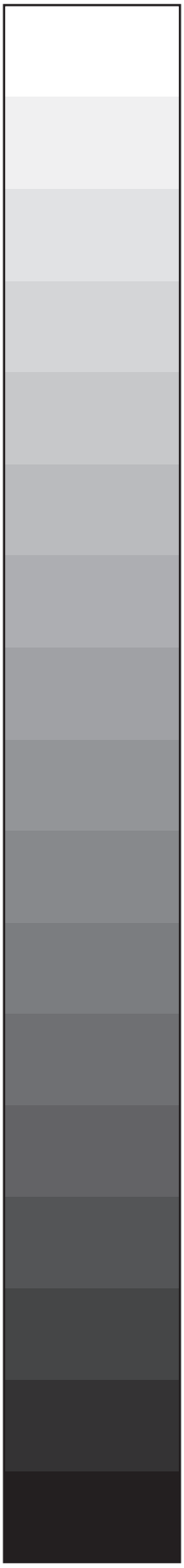
Kim's shawl is plain weave in a fine worsted wool (20/2, 5,600 yd/lb) at twenty ends per inch. Choose a sett for the fiber you intend to substitute that will produce a relatively soft hand in plain weave. Most yarn suppliers can give you appropriate sett ranges for their yarns. My version of the shawl uses rayon chenille (1,450 yd/lb) at sixteen ends per inch.

Kim's warp consists of 432 ends for a width in the reed of 21½". I decided to use the same number of ends for a somewhat wider shawl (27"). I liked the idea of greater width (and by not changing the number of ends, I didn't have to figure out how to alter the stripe arrangement in her draft).

That takes care of the technical part, now for the fun part—choosing the colors!



Do you sometimes see a project in HANDWOVEN that you really want to weave, but you don't like the colors? You can change them! Here are some tips to help you design an original color palette for a project. The example used for practice is a plaid shawl in black and white wool by Kim Naver from the May/June 1987 issue (reprinted here on page 20). Follow Su Butler's steps for choosing a new color palette to weave the chenille shawl shown above, and learn a bit of color theory at the same time.



1. A value scale in seventeen steps

Choose a base color

Start by choosing a base color. This is the color you want to predominate in the shawl. The base color for the pallete in the chenille shawl is purple.

Consider value contrast

Notice that the design in Kim's shawl depends largely on the strong value contrast between black and white. (If you examine the photo closely, you'll see that both halves of the shawl show three values: black, gray, and white. In the half that the model is wearing on the front, black and gray predominate. In the half that she is wearing on the back, white and gray predominate.) We want to preserve these contrasts in our colored version.

Value contrast is determined by comparing the relative values of colors based on their positions on a value scale. The value scale is the visual transition from black to white with steps of gray in between; see the seventeen-step scale at left. Most books on color include a printed value scale of varying numbers of steps. (Grayscale papers in seventeen steps, including black and white, are available from Color Aid; see Resources).

To find the value of your base-color yarn, compare it to the grays of a value scale while looking at the yarn and the scale through a red filter. Red filters are available at many quilting and sewing suppliers. My favorite is the "Ruby Beholder," a durable 2" × 6" rectangle of red plastic about 5/16" thick. You can make your own filter from a transparent red plastic report cover. Cut from the cover two or three rectangles at least 3" × 6". Place them on top of one another and bind the sandwiched edges with masking tape.

To use the filter, place a length of yarn across the value scale. Hold the filter to your eyes and look at the yarn until the color seems to disappear and you see only the value, or depth of gray. Match the value of the yarn to the closest gray on the value scale.

Another option is to photocopy the yarn, which changes it from a color to gray, and then match the photocopy to the scale. Absolute accuracy can be problem, however, since relative darkness may vary among copy machines.

Balance values and hues

Since the values of the yarns in Kim's shawl are in such high contrast, to create a similar effect, choose colors whose values are very light and very dark. For the darks to use with my base color purple, I chose analogous hues on the color wheel, dark red and dark blue. On a 17-step value scale (white has a value of 1 and black 17), my dark yarns range in value from 16 (darkest) to 13 (lightest): Deep Red (13), Royal Purple (14) and Dark Teal (15). I added Charcoal Gray (16), a dark neutral, for greater depth (chenille color names are from Webs).

For a rich contrast, if the darks span the four darkest steps on the value scale (not counting black), choose light-color values from the four lightest steps on the scale (not counting white), from 2 (lightest) to 5 (darkest).

Using the value scale and red filter, determine which light yarns fall into this value range. In making your selection, one consideration is the behavior of warm vs cool colors. Warm colors are reds, oranges, and yellows; cool colors are greens, blues, and violets. Warm colors tend to come forward, and cool colors tend to recede. With a cool (dark) base color, a warm (light) color can help enhance the contrast that is an important feature of the design in the original shawl.

Contrast can also be enhanced by the use of complementary colors. Complementary colors are directly opposite one another on the color wheel. For one of the light hues in the shawl, therefore, I chose a yellow-red (Peach, with a value of 3) as a complement to the purple yarns. Peach provides contrast as a light-value color, as a warm color, and as a complement.

For a second light hue, I chose Lavender (with a value of 2). As an analogous hue, Lavender blends with the dark purples and reds and recedes more than the Peach. Middle values form where the dark- and light-value colors intersect.

As I placed the yarns next to each other to study their effects, I found that the alternation of Peach and Lavender with my darks did not provide quite enough dramatic interest. I therefore added Taupe (with a value of 10), which has some of the potential for contrast provided by a complement, but creates a middle-value warp stripe. Placed between the two Royal Purple stripes at each edge of the shawl, it joins them visually but gives them dimension. Lavender performs a similar function with the Deep Red stripes because of its relative similarity in hue.

Note that the photo on page 21 shows only one half of the chenille shawl, the half with wide dark stripes and narrow light stripes in the weft. In the half not shown, wide light stripes alternate with narrow dark stripes. There is less visual difference between the two halves of the chenille shawl than between Kim's because of the greater range of hues and values in the palette of colors.

These steps are just some of the ways in which you can use color to redesign a project. Practice them with your own palette for this shawl or use another project as a chance to play with color.

Weaving the shawl

Wind the warp following Project at-a-glance and the color order in Figure 2 and thread the loom for plain weave. Weave a header with scrap yarn for the number of inches desired for fringe. Weave plain weave beginning with color sequence *a*. After three picks, hemstitch. Continue weaving color sequence *a* for about 52" or half the length of the shawl, ending with a 20-pick stripe. Weave color sequence *b* for 52" or the second half of the shawl, ending with a 3-pick stripe. Use a very firm beat throughout. Hemstitch and secure fringe for washing by weaving with scrap yarn for desired fringe length.

Remove the shawl from the loom and loosely knot fringe to keep scrap yarn in place. Machine wash on gentle cycle in warm water with mild detergent. Tumble dry on low heat until completely dry. Remove scrap yarn and trim fringe.

Further reading

Birren, Faber. *Creative Color*, 1961, and *Color Perception in Art*, 1976. New York: Van Nostrand Reinhold Co.

Itten, Johannes. *The Elements of Color*. New York: Van Nostrand Reinhold Co., 1970.

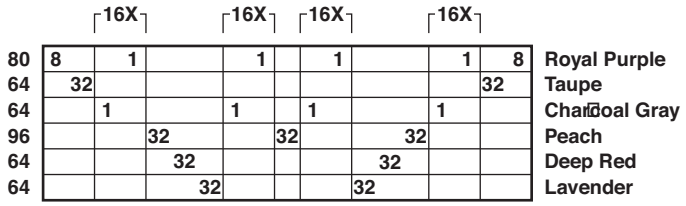
Lambert, Patricia, Barbara Staepelaere, and Mary G. Fry. *Color and Fiber*. West Chester, Pennsylvania: Schiffer Publishing 1986.

Luke, Joy Turner. *The Munsell Color System. A Language for Color*. New York: Fairchild Publications, 1996.

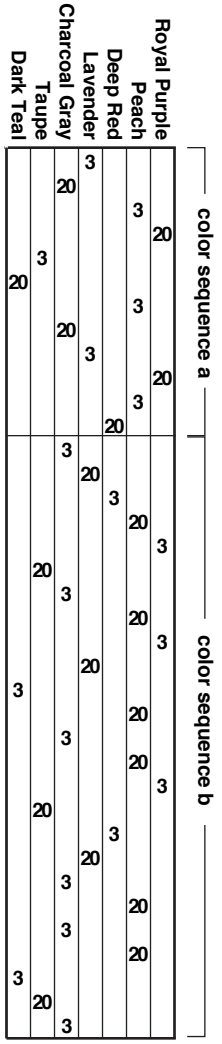
Resources

Color Aid Corporation. Geller Artist Materials, 37 E. 18th St., New York, NY 10003.

2. Warp color order



3. Weft color order



PROJECT at-a-glance

Weave structure for shawl
Plain weave.

Equipment
4-shaft loom, 27" weaving width; 8-dent reed; two shuttles; seven bobbins.

Yarns
Warp: Rayon chenille (1,450 yd/lb), Royal Purple, 320 yd (3¼ oz); Taupe, 256 yd (3 oz); Charcoal Gray, 256 yd (3 oz); Peach, 384 yd (4¼ oz); Deep Red, 256 yd (3 oz); Lavender, 256 yd (3 oz).
Weft: Rayon chenille (1,450 yd/lb), Royal Purple, 220 yd (2½ oz); Taupe, 200 yd (2½ oz); Charcoal Gray, 210 yd (2½ oz); Peach, 475 yd (5½ oz); Deep Red, 120 yd (1½ oz); Lavender, 210 yd (2½ oz); Dark Teal 120 yd (1½ oz).

Yarn sources
All yarns are available from Webs.

Warp order and length
432 total ends (80 Royal Purple, 64 Taupe, 64 Charcoal Gray, 96 Peach, 64 Deep Red, 64 Lavender) 4 yd long.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 27". Weft: 16 ppi.

Take-up and shrinkage
After washing, about 15% in width and length. Amounts are for one finished shawl 22" × 93" not including fringe.

Brief color glossary

Analogous hues. Hues that are next to each other on the color wheel.
Black and white are considered values, not colors.
Chroma (synonyms: intensity and saturation). Relative purity or grayness of a color, relative brightness or dullness. Orange is a color of strong chroma because it is a pure hue. Tan is a color of weak chroma because it is closer to a neutral gray.
Color. Usually referred to as hue in color terminology. There are twelve hue families on the most commonly used color wheel.
Complementary colors. Hues that are directly opposite one another on the color wheel such as red and green.
Cool colors. Hues in the blue, green, and violet families.
Gray. A value formed from a combination of black and white or from equal quantities of complements.
Hue. Pure color (without black, white, or a complement added).
Value. The relative lightness or darkness of a color based on the value scale of white to black.
Warm colors. Hues in the yellow, orange, and red families.



Su Butler, from Woodstock, Illinois, has been weaving for twenty-six years. She finds fascination in every aspect of weaving, especially the use of color.

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SHARON ALDERMAN

Almost every fabric I design and weave begins with the colors. Sources of inspiration are everywhere—music, art, words and phrases—but over and over again I return to the natural world. Any colorful scene that catches my eye, that makes me stop and look again, is a candidate for a fabric design.

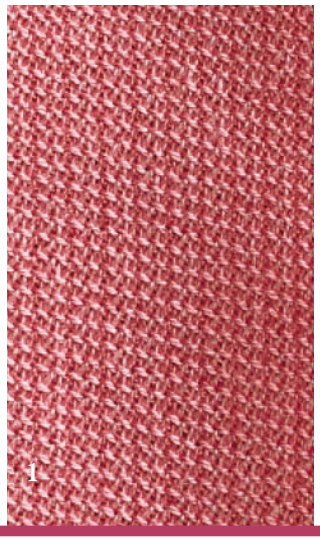
You'll find constant inspiration in nature if you are an active looker. Be receptive and pay attention to your surroundings. When colors take your notice, analyze and define what you're seeing. If you see blue, ask yourself what kind of blue it is: intense, pastel, or grayed? Does it lean toward green or violet?

Use a color standard such as a yarn color chart, colored pencils, or colored papers to describe and record the colors you see. Color is relative and difficult to capture and remember unless you compare it to a known color that you can refer to later. Yarn color charts, such as sample sheets provided by manufacturers, are a convenient reference for weavers because they represent yarns that can actually be purchased.

Successful color matching requires some working knowledge of color theory. To dull a color, add black, gray, or a complement—the color's opposite on the color wheel. For example, the complement of red is green; of blue, orange; of red-orange, blue-green.

To change blue to a greener blue, cross it with a green or blue-green weft or use one strand each of blue and green together as if they were one thread. Blending is smoothest when both colors are the same value (equally light or equally dark). High value contrast gives blended yarns a salt-and-pepper look, or an impression of a textured, heathered, or rough surface.

Whether you crop your color vignette to a close-up or include a wide-angle view, pay attention to how much of each color is present. To capture the same look in your cloth, you'll want to use similar proportions.

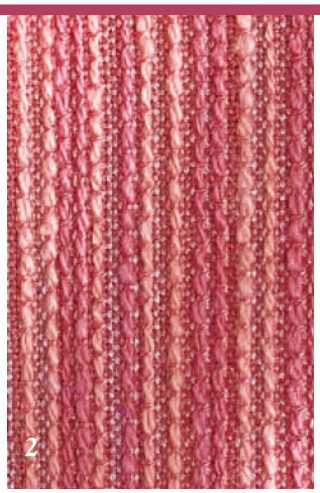


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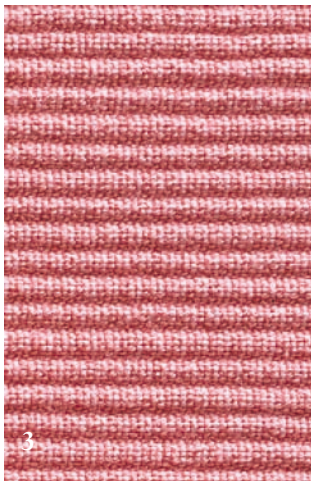
Next, consider what weave structures might best represent the color mix and texture of what you've observed. For instance, if you're interpreting a Ponderosa Pine with glistening needles, choose a lustrous yarn and a weave structure with floats, such as twill or summer and winter, to allow the yarn's luster to show.

The swatches

The fabrics in this swatch collection are based on the Navajo sandstone formations in southern Utah. Geologists believe that the stone is petrified sand dunes, and some surfaces of the formation suggest marks left by lapping water, wind patterns in sand, or grooves left by wind and water erosion. A strong magnifying glass reveals that the rock's solid-looking surface appears to be made up of tiny grains of sand ranging in color from transparent to coral and red-orange. In fact, the sandstone is made of tiny, colorless quartz crystals. Since it contains iron oxides, the "cement" that holds the crystals together is the source of the rich colors.



2



3

Swatch 1

A crepe weave captures the texture and color of the sandstone. It is a structural crepe (not a crepe fabric made with high-twist yarns) and mimics the slightly grainy surface of the stone. It has a hand halfway between plain weave and twill, and would be suitable for a blouse, dress, or skirt.

Swatch 2

Striped sandstone inspires the second fabric in this collection. The randomly placed raised threads in the warp are 8/2 unmercerized cotton, which like sandstone has no luster. The fine threads in the warp are 20/2 cotton. To achieve

Swatch Collection #32 is inspired by sandstone formations in southern Utah. The emphasis is on texture and the subtle blends of several shades of pink. Swatch 1 is at the left, Swatch 2 at center, and Swatch 3 at the right.

an irregular warping order, wind the warp in groups of eight ends (two ends each of Quince, Peach, and Tea 20/2 cotton and one end each of Rose and Peach 8/2 cotton), using your fingers as a comb to keep them from tangling.

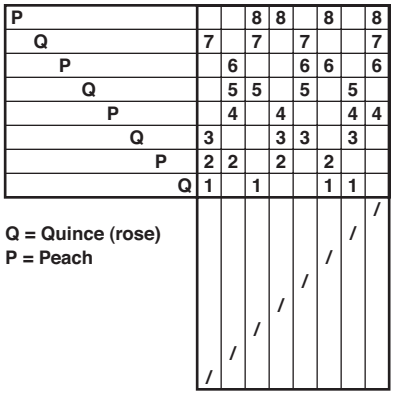
Thread each end of each group in random order observing the following rules: Thread the Rose 8/2 cotton on shaft 3. Thread the Peach 8/2 cotton on shaft 4. An end on shaft 3 must be preceded and followed by an end on shaft 2. An end on shaft 4 must be preceded and followed by an end on shaft 1. There will be at least two and a maximum of six ends of 20/2 between each end of 8/2 cotton.

It's interesting to note that the warp appears to include more than its five colors. The finished fabric is heavier than the crepe and is suitable for jackets, skirts, or pants.

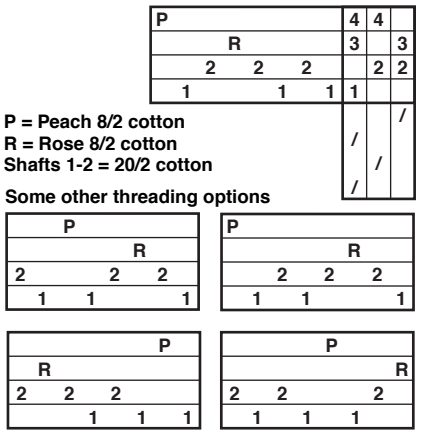


Sharon Alderman can often be found on hands and knees with a camera or magnifying glass, taking a closer look.

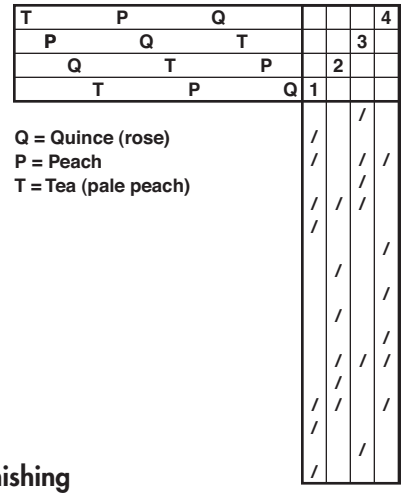
1. Draft for crepe weave (Swatch 1)



2. Draft for float weave (Swatch 2)



3. Draft for tucked doubleweave (Swatch 3)



Swatch 3

A tucked fabric echoes the regular grooves found in cross-bedded Navajo sandstone in the third swatch. The structure is a doubleweave in which each layer is alternately woven more than the other. Because the layers alternate in performing this action, the warp needs only one warp beam and, in this cleverly engineered version, only one shuttle.

The draft in Figure 3 gives a direct tie-up. Depress three treadles together when three marks appear in the same horizontal row of the treadling. If you have eight treadles, tie up one treadle for each shed.

Keep the warp lightly tensioned and beat the fabric firmly. The fabric is slightly elastic when washed and finished and would be ideal for a jacket.

Finishing

Wash all fabrics by hand in hot water with a mild detergent such as Dawn. Rinse several times, and then roll up in towels and squeeze out water.

Press before completely dry. Press the striped fabric from the back with a towel underneath the cloth as padding. Pad the tucked fabric with a towel and press lightly to preserve tucks.

PROJECT at-a-glance

SWATCH 1

Weave structure
Crepe weave.

Equipment
8-shaft loom, 10-dent reed, one shuttle.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), in equal amounts of Quince (a soft rose) and Peach.
Weft: 20/2 pearl cotton, Quince.

Yarn sources
20/2 pearl cotton in Peach and Quince have been donated by and are available from UKI.

Warp order and length
1 end Quince alternates with 1 end Peach throughout.

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed).
Weft: 40 ppi.

Take-up and shrinkage
After washing, about 15% in width, 6% in length.

SWATCH 2

Weave structure
Plain weave with 3-thread floats.

Equipment
4-shaft loom, 12-dent reed, one shuttle.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), Quince, Peach, Tea (pale peach); 8/2 unmercerized cotton, (3,360 yd/lb), Rose, Peach.
Weft: 20/2 pearl cotton, rose.

Yarn sources
20/2 pearl cotton in Peach, Quince, and Tea, and 8/2 cotton in Rose and Peach have been donated by and are available from UKI.

Warp order and length
Groups of 8 ends in random orders of 2 ends 8/2 (1 Rose, 1 Peach) and 2 ends each of 20/2 Quince, Peach, and Tea.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed).
Weft: 30 ppi.

Take-up and shrinkage
After washing, 13½% in width, 6% in length.

SWATCH 3

Weave structure
Tucked doubleweave.

Equipment
4-shaft loom, 15-dent reed, one shuttle.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), equal amounts of Quince, Peach, Tea.
Weft: 20/2 pearl cotton, Quince.

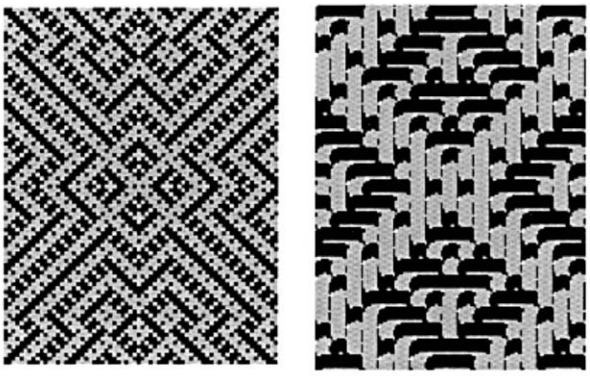
Yarn sources
Same as for Swatches 1 and 2.

Warp order and length
1 end Quince, 1 end Peach, 1 end Tea.

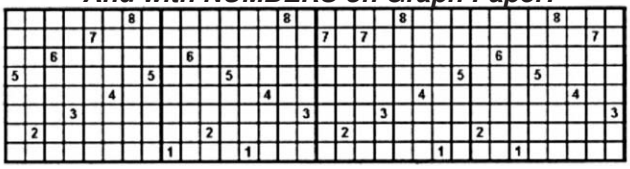
Warp and weft spacing
Warp: 60 epi (4/dent in a 15-dent reed).
Weft: about 60 ppi.

Take-up and shrinkage
After washing, 11% in width, 16% in length.

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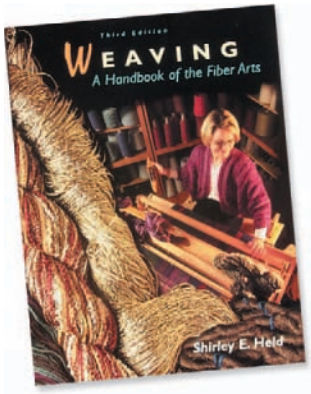
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A DOUBLEWEAVE COLOR STUDY

SUZANNE HALVORSON

A sense of the colors in the places I've traveled always stays with me. Color images can come from landscapes, architecture, the garments and ornaments of a culture, or simply the light of a particular time of day and place. I take great pleasure in capturing the essence of my travels in colorful doubleweave chenille scarves.

The scarves are woven in a four-shaft version of doubleweave that is adapted from a design by Australian weaver Liz Williamson. In my scarves, a center "ribbon" of color is created by a layer that interchanges with a much wider background layer. The colors in the ribbon magically appear and disappear—and change, depending on the color of the weft in the ribbon layer.

Color inspiration

Much can be learned about color by studying nature. Just think of what moves you when you see fields of lavender or sunflowers in Provence, or the brightly painted doors of adobe structures in Taos. It is, of course, color!

The "Venice" scarf is designed using colors from nature and architecture as inspiration (see right scarf and closeup, page 33). In a gondola at twilight, I observed two shades of deep-purple water, which became the narrow striped background of the scarf. I delighted in the subtle olive walls—the result of hundreds of years of dampness on stone—and the cinnabar-painted shutters of an apartment. I caught a glimpse of the first evening stars, which became a touch of gold in the cloth.

Design considerations

Take colored pencils with you when you travel and make a color diary of your trip. When you return home, find yarns that evoke the colors and textures of the places you have been. Wrap the yarns in different proportions around 3" × 5" cards until the sequence is pleasing to you.

Proportion is a critical element in color study. Observe nature closely and you will discover that the proportions of nature are often based on large surface areas of color (green grass, brown forest, blue water) with tiny elements of color sometimes called "conceit." Conceit is what draws your eye: the speck of color that is the wildflower in the field or the cardinal in the forest.

Consider when designing your doubleweave: What are the background colors of the place? How do I incorporate an element of conceit? Is a rhythm being formed as the colors appear and disappear? Does my design capture the spirit of the place? Be daring!

Warping and weaving

Chenille is an ideal yarn choice for these scarves because it is available in a wide palette of colors. It is especially suitable for the Venice scarf as it catches the light like Venetian glass. Two warps are wound separately for each scarf, one for the background layer and one for the center "ribbon" layer. The following project instructions are for the Venice scarf.

Wind two separate warps following the color order in Figure 2. Warp the loom from front to back. Sley the background warp 1/dent in a 12-dent reed, centered for 11". Sley the ribbon warp 1/dent, centered for 5", in the same dents as the background warp (start with the nineteenth dent toward the center from the first dent of the background warp). Thread following Figure 1.

Weaving doubleweave requires mindfulness, but a rhythm can be quickly developed. It is helpful to use a template marked with ¼", 1", and 3" to measure the height of the color blocks. Note that the tie-up is a direct tie-up; that is, you will step on one, two, or three treadles at the same time. If you have eight treadles, you can tie up the shafts required for each shed.

Weave a plain-weave header in scrap yarn for 1¼" and weave 1" in plain weave with Midnight Plum. For the first gold ribbon section, begin at the left selvedge and weave two rows with background weft (Midnight Plum), followed by two picks in the center ribbon section with Light Gold. Repeat these four picks for ¼".

Continue following Figure 1. When the weft in the ribbon section moves from the top to the bottom layer, carefully drop the shuttle down through the warp at the edge of the ribbon section to continue weaving on the underside. When ending a weft on the underside, wrap a 1½" tail around the edge thread, lay it into the last shed, and beat. Treat the new color in the same way, placing the tail in the first shed. It is important to use a very firm beat when weaving with chenille (14–16 ppi). The selvedges should be tight and without loops. Weave the first and last rows



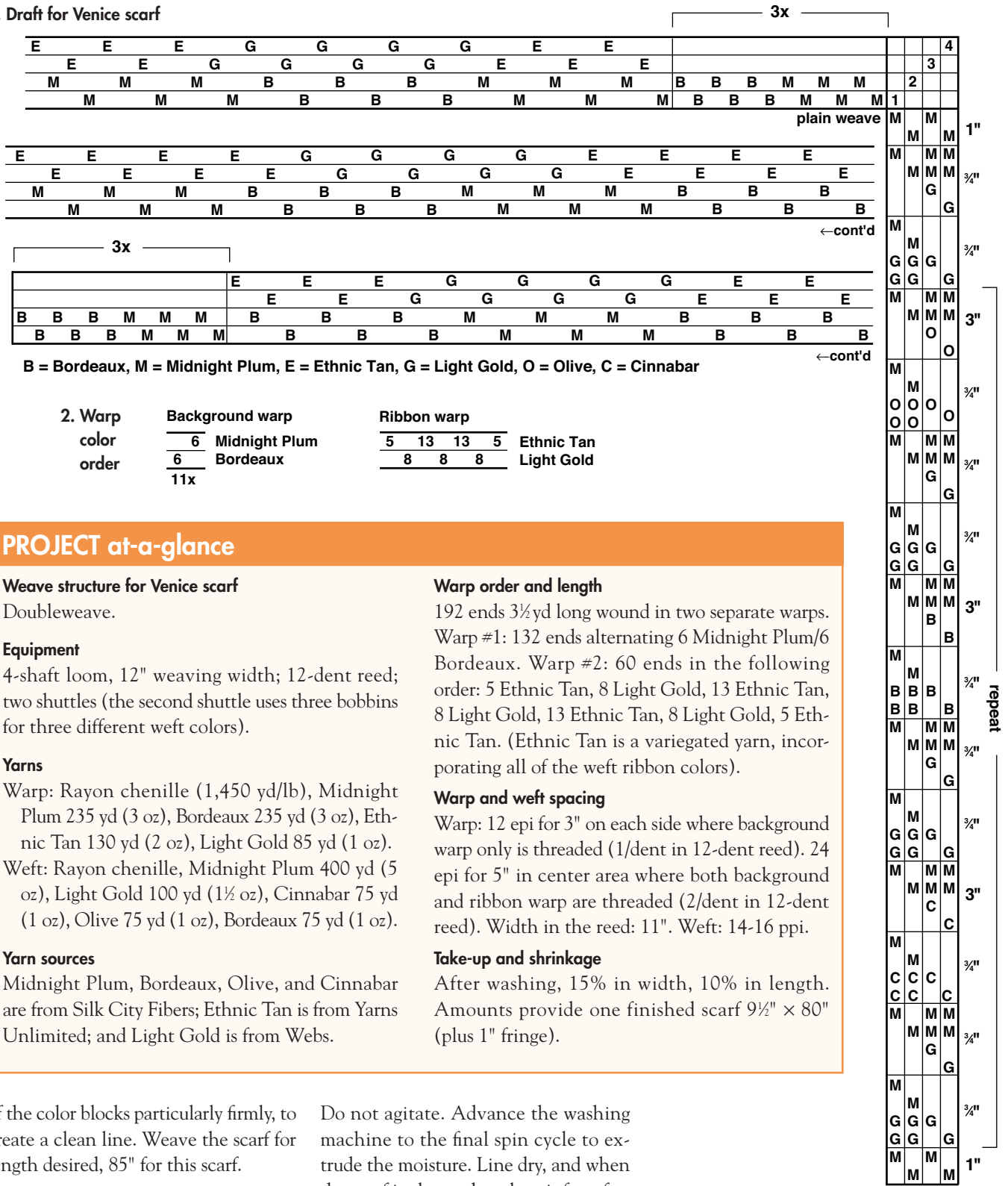


"New York," with its bright colors, evokes the neon lights of a night skyline on a background of black (at left). "Venice," the project scarf, is inspired by a night in Venice (at right).



"Ghana" pays homage to Kente cloth, the colorful strip weaving of Ghana. Rich reds, greens, and ambers float on a indigo background.

1. Draft for Venice scarf



2. Warp color order

Background warp		Ribbon warp	
6	Midnight Plum	5 13 13 5	Ethnic Tan
6	Bordeaux	8 8 8	Light Gold
11x			

PROJECT at-a-glance

Weave structure for Venice scarf
Doubleweave.

Equipment
4-shaft loom, 12" weaving width; 12-dent reed; two shuttles (the second shuttle uses three bobbins for three different weft colors).

Yarns
Warp: Rayon chenille (1,450 yd/lb), Midnight Plum 235 yd (3 oz), Bordeaux 235 yd (3 oz), Ethnic Tan 130 yd (2 oz), Light Gold 85 yd (1 oz).
Weft: Rayon chenille, Midnight Plum 400 yd (5 oz), Light Gold 100 yd (1½ oz), Cinnabar 75 yd (1 oz), Olive 75 yd (1 oz), Bordeaux 75 yd (1 oz).

Yarn sources
Midnight Plum, Bordeaux, Olive, and Cinnabar are from Silk City Fibers; Ethnic Tan is from Yarns Unlimited; and Light Gold is from Webs.

Warp order and length
192 ends 3½ yd long wound in two separate warps. Warp #1: 132 ends alternating 6 Midnight Plum/6 Bordeaux. Warp #2: 60 ends in the following order: 5 Ethnic Tan, 8 Light Gold, 13 Ethnic Tan, 8 Light Gold, 13 Ethnic Tan, 8 Light Gold, 5 Ethnic Tan. (Ethnic Tan is a variegated yarn, incorporating all of the weft ribbon colors).

Warp and weft spacing
Warp: 12 epi for 3" on each side where background warp only is threaded (1/dent in 12-dent reed). 24 epi for 5" in center area where both background and ribbon warp are threaded (2/dent in 12-dent reed). Width in the reed: 11". Weft: 14-16 ppi.

Take-up and shrinkage
After washing, 15% in width, 10% in length. Amounts provide one finished scarf 9½" × 80" (plus 1" fringe).

of the color blocks particularly firmly, to create a clean line. Weave the scarf for length desired, 85" for this scarf.

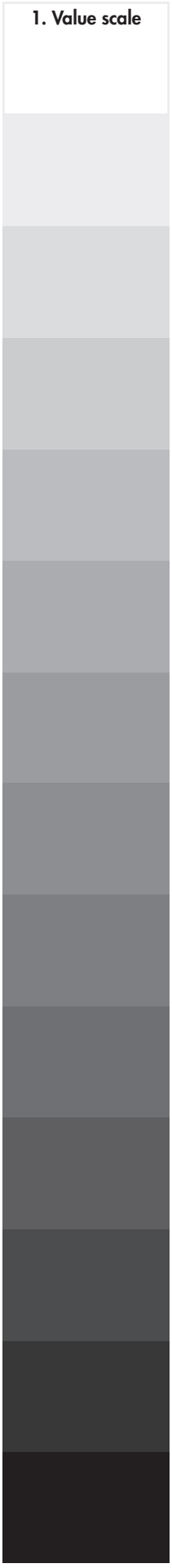
Finishing

Machine straight stitch raw edges with one line of dark thread; remove scrap yarn; trim fringe to 1¼" (I use a rotary cutter). Soak the scarf in the washing machine with warm water and one capful of fabric softener for five minutes. Do not agitate. Advance the washing machine to the final spin cycle to extrude the moisture. Line dry, and when the scarf is almost dry, place it for a few minutes in a dryer on the knit cycle.

Doubleweave cloth is remarkably versatile and has many design possibilities. Next time you take a trip, experience the special spirit of the colors of the places and return inspired to weave your personal postcard.



Suzanne Halvorson is the owner of Yarns Unlimited and co-owner of the By Hand Gallery in Bloomington, Indiana. She teaches workshops in weaving with chenille.



1. Value scale

Color Concepts

DEB MENZ

Learn the language of color

I love color in any way, shape, or form. I spend a lot of time looking at it, thinking about it, and analyzing what I see. Using color is a skill. Like any other skill, it improves with practice. If you understand a few basic concepts, designing with color is easier, less frustrating, and more predictable.

Describing a color

The first step is to describe a color accurately. If you can describe a color, then choosing yarn colors, mixing dye colors, and matching a color to what's in your mind's eye all become easier. If the desired yarn color is not available, you will be well on your way to figuring out how to use other colors to get the effect you want. A color can be described in three ways.

Hue First, decide where the color belongs on the color wheel by identifying its hue family. The color wheel in Figure 2 consists of twelve hue families. Three of the hue families in this wheel are the primaries: red, yellow, and blue. All of the colors on the wheel are mixes of the primaries. Every color belongs somewhere on the wheel. Each hue family contains hundreds of thousands of variations of the hue.

Value The second way to describe a color is its relative lightness or darkness when compared to a value scale. A value scale is a ruler with black on one end. Progressive amounts of white are added to form steps of gray until pure white is reached on the other end; see Figure 1. The value of a color can be seen when you squint at it or look at it from a distance. A quick and easy way to tell the value of a color is by photocopying it on a black and white copy machine.

Saturation The third way to describe a color is by its brightness. Other words for this are intensity or chroma. Saturation is the amount of a pure hue in a color in comparison to a neutral gray. The most saturated colors contain only pure hue. Figure 3 shows a pure hue with successive amounts of gray added to reduce its saturation.

You may have noticed that the three ways to describe a color are closely interrelated. When one element is changed, another can be changed at the same time. For example, pure yellow-orange can be changed to red-orange by adding red. The hue family is changed *and* the value becomes slightly darker.

2. Color wheel with twelve hue families: yellow, yellow-orange, orange, red-orange, red, red-violet, violet, blue-violet, blue, blue-green, green, yellow-green.





3. Saturation scale: from pure hue to gray

Colors can also have subtle underlying characteristics of warmth or coolness, sometimes called an undertone. Red can lean toward either yellow or blue, blue toward red or yellow, for example. Figure 5 shows colors with warm undertones and colors with cool undertones from the same three hue families.

Color relationships

Because colors are not used in isolation, it is important to know how and why they react the way they do when placed together in a fabric. There are no strict rules, but there are principles that make it possible to predict results. Trust me, no color god will strike you if you put the "wrong" colors together!

All of these relationships are based on the color wheel. Use the color wheel as a reference, and while you read, study the relationships as they are illustrated in fabric samples, pages 38–39.

Monochromatic colors are from the same hue family but can be any value or saturation. High contrasts can occur, and color choices usually work well together, but the results are not as complex as with more than one hue; see Sample a, page 38.

Analogous colors are from adjacent hues on the color wheel. When using analogous colors, limit the hue-family choices to three, unless the range is between two primaries. Three hues cover one fourth of the color wheel. If the range is from one primary to another, as many as five hues can be used. Use any value or saturation of the hue families; see Sample b, page 38.

Warm colors vs cool colors Colors on the color wheel are either warm or cool. The warmest color, orange, is at the center of the warm half of the wheel, which extends from yellow-green to red-violet. The coolest color, blue, is at the center of the cool half of the wheel, which extends from red-violet to yellow-green.

4. Color wheel in yarns



Colors can have warm or cool undertones: green can lean toward yellow or blue; blue can lean toward red or yellow; red can lean toward yellow or blue.

5. Cool and warm undertones



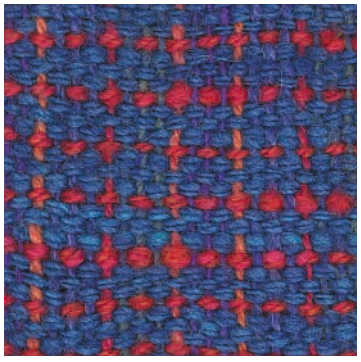


a. Monochromatic colors

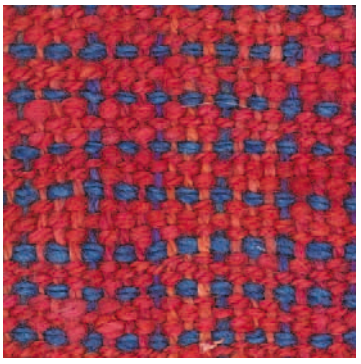


b. Analogous colors

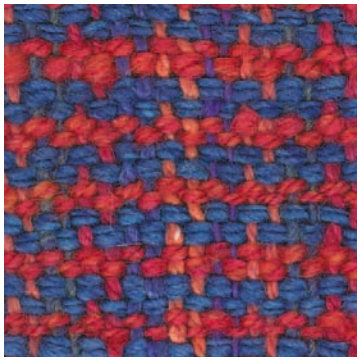




c.

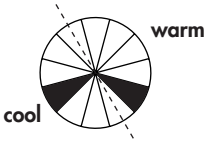


d.

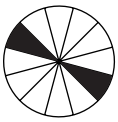


e.

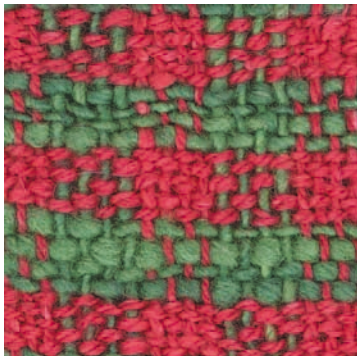
Warm and cool colors:
c. shows more cool than warm
d. shows more warm than cool
e. shows equal amounts of both
Which appears the most balanced?



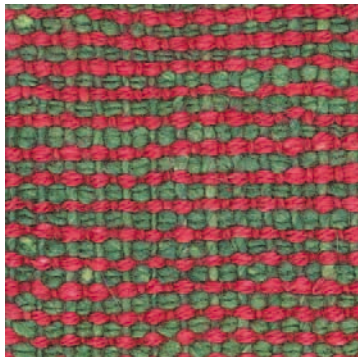
Complementary colors:
f. large amounts intensify the colors
g. small amounts gray the colors



f.



g.



Red-violet and yellow-green can be either warm or cool, depending on how they are used. Why is this important? When warm colors are used in a fabric design, they tend to pop out. Cool colors tend to recede. At their most saturated, the values of most warm colors are lighter and the values of most cool colors darker. Notice that there appears to be a balance between warm and cool when there is a greater percentage of cool than warm colors; compare Samples c–e.

Complementary colors are pairs of colors that are opposite on the color wheel, such as red and green. When very small amounts of complementary colors are placed side by side and/or viewed from a distance, the perceived new color looks dull; if the amounts are small enough and/or the distance great enough, they will form gray. On the other hand, when large amounts of complementary colors are placed side by side, they intensify each other; compare Samples f–g.

Split complements are three colors of which two are on either side of the complement of the third. An example of a split complement is red, yellow-green, and blue-green. This relationship includes three hue families, which give it greater complexity in a design than complementary pairs. The effect is different in that the colors do not react as strongly, nor do they get as dull when mixed in small amounts as complementary pairs. This relationship provides a strong contrast in hue without the intensity of complements; see Sample h.

A triad uses three hue families that are equidistant from each other on the color wheel, such as orange, violet, and green. There are four possible triads on a twelve-hue color wheel. Strong contrast occurs in this combination and the colors affect each other but do not intensify each other as in complementary relationships; see Sample i.

Any of these six relationships can be used in a design, but there is even more to consider! Four additional elements must be kept in mind when you're choosing colors in order to be able to predict the effects you want.

Value considerations

Even more important than hue choices in a design are value choices. Values of colors are seen before the colors themselves. Very different effects are possible with different value choices. The same hue families are used for all of the fabrics in Samples j–n, but the value choices are different for each.

To obtain the most subtle results, use a limited range of values. Concentrate on one area of the value scale, keeping value contrast to a minimum. Use only very light values or only medium values, for example. Limited value ranges in a design are called minor value keys; see Samples j–l.

Split complements consist of three colors: two of them are at either side of the complementary color of the other.

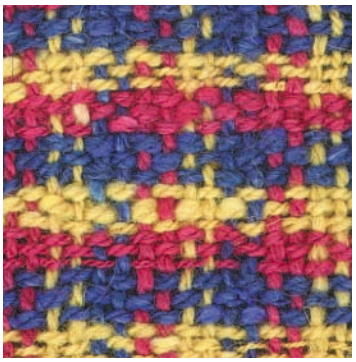


Triads are three colors that are equidistant from each other on the color wheel.





h. Split complements



i. Triad

On the other hand, if you want the final design to be bold, use a wider range of values. The greater the contrast is between values, the bolder the design will be. To be most successful, make one of the values dominant and plan accents using a wide range of other values. Bold value ranges within a design are called major value keys; see Samples m–n.

When a dark-value color is placed next to a light-value color in a design, the dark-value color makes the light-value color look lighter and duller and the light-value color makes the dark-value color look darker and duller. If you want to diminish this effect, add a medium-value color between them.

Warm and cool undertones

Every color has a subtle underlying characteristic of warmth or coolness (review Figure 5). Remember that an undertone does not identify a cool or warm color on the color wheel; an undertone is much more subtle. A warm color can have a cool undertone and a cool color can have a warm undertone. For example, a red can have an undertone of either orange (leaning toward yellow) or violet (leaning toward blue).

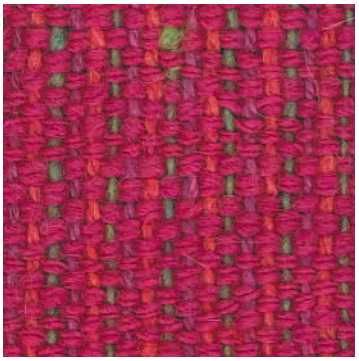
Sometimes if a combination of colors does not work, the solution is as simple as changing the undertone of one of the colors. One design choice is to limit a palette to colors with only warm or only cool undertones.

Saturation

A third concept to keep in mind while making color choices is saturation. When bright colors are placed next to dull colors, bright colors make dull colors look duller, and dull colors make bright colors look even brighter. Colors can therefore be highlighted—or diminished, even to the point of being lost. For example, to minimize red, use it in small amounts, and/or choose greens that are brighter than the red and use them in larger amounts than the red; see Sample q.



j.



k.

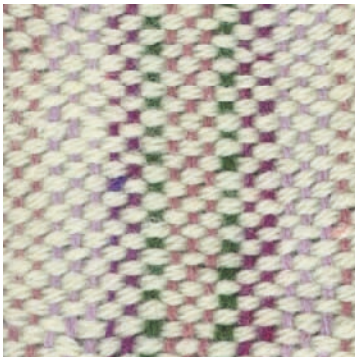
Minor value keys
Samples j–l each use hues from the same hue families and each shows a narrow range of values: j shows a light-value range; k shows a medium-value range, and l shows a dark-value range.



l.

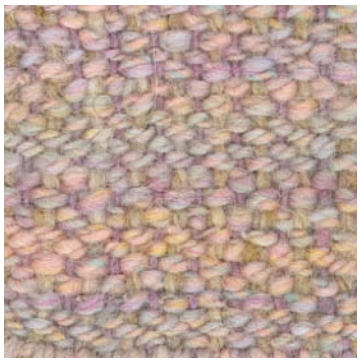
Major value keys
Samples m–n are from the same hue families as j–l, but there is a wide value range within each: in m, light values dominate; in n dark values dominate.

m.



n.

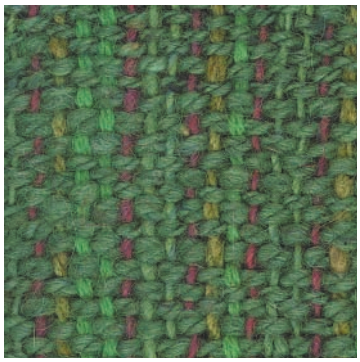




o.



p.



q.



r.



s.

This fabric sample uses:
complementary colors
yellow as the dominant color
a major value contrast
a variety of saturations.

To highlight a color in a design, make sure that all the colors that surround it are duller. If you want a color to get lost in the design, make sure it is surrounded by brighter colors. Keep the values of all the colors consistent. Notice that the brighter colors in the warp in Sample p dull the weft color; the same weft looks brighter in Sample o.

Proportion

A last consideration when making color choices is the proportions of colors. Remember, for example, that a smaller quantity of warm colors and a larger quantity of cool colors produces a balanced effect (review Samples c–e). For a color to be dominant in a design, choose at least half of the colors from the hue family of the dominant color. They do not all have to be the same color—the end result is richer and more complex if several variations are used instead. Notice that the same hue families are used in Sample q and Sample r but in much different proportions.

Tips for planning a fabric design

Use a color wheel as a reference to simplify making color choices. When starting a new project, ask some questions before making decisions. Write down:

- the kind of value contrast desired (major or minor)
- the kind of color relationship desired (monochromatic, split complement, analogous, etc.)
- the amount of saturation of colors desired
- a dominant hue family, if any.

A design example

Here some possible design choices:

- a major value contrast with light values dominant with medium- and dark-value accents
- a complementary relationship of yellow and violet
- a variety of saturations with yellow as the brightest
- yellow as the dominant color.

Determining these relationships and describing the colors as you work makes choosing colors easier and the results more predictable. The fabric in Sample s is developed from these design choices.

More to come!

Think of the color wheel as a kind of training wheel while you're learning to make color choices with predictable results. Like any skill, once the concepts are learned, the training tools aren't needed as often.

These concepts can keep you busy for quite some time, but they only touch the surface of color theory. Any one of them can be considered in more depth as well as their many variables and combinations, so I'll be back to share more thoughts about color!



Deb Menz lives and spins in Middletown, Wisconsin. She loves working with color in any form: dyeing, spinning, felting, and weaving. She is the author of *Color in Spinning*.

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Nature as Colorist

THREE LITTLE PIGMENTS

KIM MARIE BUNKE

Nature creates spectacular effects with color. She mixes light with mist and dust to produce a rainbow, a Lake Michigan dawn, and a Florida Keys sunset. She uses prisms to make spectra, sprinkling them across fields of new-fallen snow and hiding them in the mother-of-pearl lining of a seashell.

Nature also mixes pigments to make glorious palettes of color. While weavers can't duplicate Nature's rainbows or sunsets, we can imitate her palettes by mixing colors with threads and dyes.

Do you know that only three basic chemicals are needed to produce the wide range of colors found in foliage and flowers? Nature squirts only chlorophyll (green), xanthein (yellow) and anthocyanin (red in the presence of acid, blue in the presence of alkali) onto her palette and mixes them sometimes with seeming care, sometimes with abandon. Some things she chooses to leave unpainted, since white is the absence of pigment.

Herb garden colors

I love observing Nature's color mixes in my herb garden. There are more greens than I can count, including silvery thyme, bluish chives, and golden oregano. I've watched electric purple chive blossoms fade into soft warm pinks. Blue lavender, pink lavender, and lavender lavender draw my attention with their delicate color range and wonderful scents.

In her gardens, Nature combines colors in sophisticated ways, surrounding bright purple sage blossoms with calming gray leaves. She contains clashes of volatile reds and oranges with borders of dark green. Skilled painters and dyers use some of the same techniques, modulating an intense red with green, for example.

The color mix in the Herb Garden stole is the result of the many hours I've spent looking at the colors in my garden, on muddy knees early in the morning, and collapsed on a garden bench at the end of the day. The warp colors range from greens (chlorophyll) through yellows (xanthein) to pinks and purples (anthocyanin). They are placed roughly in spectral order with darker values at the outside and lighter values at the inside of each threading and color-order repeat.

Weaving with sewing thread

The small design scale provided by a sewing-thread warp and weft rewards the viewer who looks very closely, just as flowers reveal their amazing inner forms to those who bring their eyes in close.

Weaving with sewing thread isn't as difficult as one might expect. Sewing thread is engineered to take the abuse of moving in the eye of the sewing-machine needle several times before being placed as a stitch.

Fine threads do require greater care during warping. No matter what warping method you use, keep the threads under tension during beaming and handle them carefully and consistently.

If sewing thread is not for you, substitute thicker threads at an appropriate sett for twill (20/2 cotton at 40 ends per inch or 10/2 at 30 ends per inch, for example). If you enjoy fine threads and would prefer the softer drape of silk, substitute 60/2 silk for the sewing thread at the same sett. For a 4-shaft loom, substitute a favorite 4-shaft twill draft.

If you choose a fiber that requires a different sett than for sewing thread, adjust the number of threading repeats to produce a fabric about twenty-four inches wide.

Sectional warping

Sectional warping makes warping with many colors easy *if* the color repeats coincide with the number of ends in each section of the sectional beam. Spools are placed on a spool rack, one spool for each end in a single section. Since my loom has two-inch sections, at 59 ends per inch, I need 118 spools. I reuse commercial sewing-thread spools as warping spools.

One color repeat in the stole corresponds to one two-inch section. The spools are wound so that each spool contains the number of yards equal to warp length times the number of sections used (for the stole, three yards warp length times twelve sections equals thirty-six yards per spool).

The 118 spools are placed in order on the spool rack. Each end is threaded through a tension box. One of the threads also



PROJECT at-a-glance

Weave structure for the Herb Garden stole
Twill: advancing point-twill threading, advancing straight-twill treadling.

Equipment
8-shaft loom, 24" weaving width (sectional beam optional); 10-dent reed; one shuttle.

Yarns
Warp: 50/3 cotton sewing thread (14,000 yd/lb) or 50/2 cotton-wrapped polyester sewing thread (21,000 yd/lb) or 60/2 silk (15,000 yd/lb) in 18 colors: 402 yd Ultraviolet 308A; 216 yd each Deep Violet 97B, Amethyst 381, Electric Violet 378, Dark Rose 32B, Violet 96, Soft Mauve 363, Shell Pink 130, Peach 161, Temple Gold 83B, Light Okra 577, Light Jade 138, Misty Spruce 331, Olive 444, Cloudy Jade 61, Blue 4, Cornflower 420; and 404 yd Sage 59. (Numbers are for Coats & Clark 50/2; for 50/3 use colors.)
Weft (and thread for sewing on beads): 50/3 cotton or 50/2 cotton-wrapped polyester sewing thread or 60/2 silk, 3,228 yd Navy 13.

Notions and other materials
Handsewing needle, size 10 beading needle, beeswax, about 50 linear inches of size 11/0 purple iris seed beads (ask at the bead store for the amount to buy), 74 size 6/0 purple iris seed beads, 24 purple iris flattened oval novelty beads, 26 purple iris bugle beads.

Yarn sources
50/2 sewing thread is available at most fabric shops; 50/3 thread can be purchased at quilting stores; 10/2 cotton, 20/2 cotton, and 60/2 silk are available in a wide range of colors from Webs.

Warp order and length
1417 ends 3 yd long in color order: [11 Ultraviolet, 6 Deep Violet, 6 Amethyst, 6 Electric Violet, 6 Dark Rose, 6 Violet, 6 Soft Mauve, 6 Shell Pink, 6 Peach, 6 Temple Gold, 6 Light Okra, 6 Light Jade, 6 Misty Spruce, 6 Olive, 6 Cloudy Jade, 6 Blue, 6 Cornflower, 11 Sage] x12. Add 1 end #59 Sage to balance at end. Add a doubled floating selvedge to each side: 2 ends Ultraviolet on first side of warp; Sage on last side.

Warp and weft spacing
Warp: 59 epi (6/dent in a 10-dent reed, except sley the 11 ends of Ultraviolet and Sage 6-5). Width in the reed: 24". Weft: 60 ppi.

Take-up and shrinkage
After washing, about 10% in width and 5% in length. Amounts provide one shawl with finished measurements of 21½" × 68", not including beaded fringe.

wraps around an automatic counter so that warp length can be measured for each section.

When all ends are threaded through the tension box, the entire group is knotted and attached to an apron cord in one section of the warp beam. All 118 ends are then wound onto the section until the length of the warp in the section reaches three yards.

I wind the outside sections first, then move to the middle, alternating from side to side. Full spools put more drag on the warp ends, causing the first sections to be wound slightly tighter than subsequent ones. The cloth will weave better if the tighter sections are placed at the selvedges and the later, looser sections in the middle.

Some tension boxes come with two shafts for making a threading cross at the end of the warp in each section. I plan the cross to fall halfway between the warp beam and the heddles. Here's a tip: Use a large safety pin to hold the threading cross in the ends of each section. Lift the first shaft in the tension box, insert one side of the pin, lift the other shaft, insert the other side of the pin, and close the pin.

Once a section is wound, I wrap masking tape around the 118 ends at the three-yard point, cut them just past the tape, and poke a large-headed quilter's straight pin through the tape and the warp in the section to hold the ends in place as subsequent sections are wound. If your tension box does not have shafts, the masking tape is sufficient to position the warp ends for threading. Each end can be pulled in order from the tape.

For each new section, form a knot in the ends of the cut threads coming from the tension box, wind the section, tape, and cut. When all sections are wound, remove the straight pins, slide two dowels as long as the width of your loom through all the threading crosses, remove the safety pins, and suspend the dowels from the castle for threading. If there is no threading cross, drape the taped sections over a single suspended dowel.

If a sectional beam and spool rack are not available, you can prepare the Herb Garden warp in your usual way following the color order in Figure 2, cutting and tying each new color to the color before it.

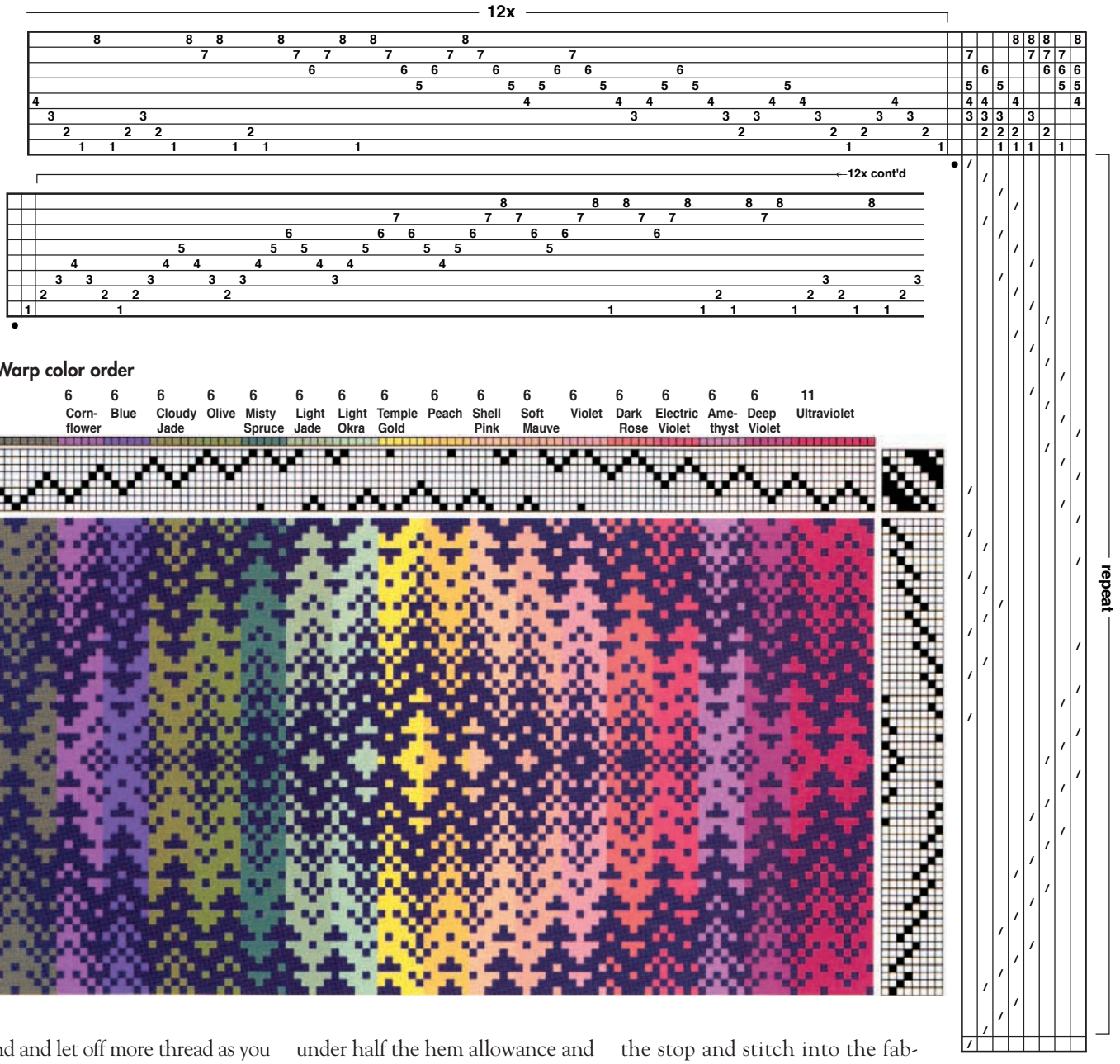
Warping and weaving the stole

The weave structure of the stole is an advancing point twill (a series of little point twills, each starting one shaft higher than the previous one). The tie-up is for a 3/l/l/3 twill. A valuable design feature of this tie-up when used with advancing twills is that a little collapse occurs in the cloth where warp-dominant (3/1) and weft-dominant (1/3) areas meet. In the stole, the collapse accentuates the edges of the diamond motifs. It also creates a supple fabric, even in relatively stiff sewing thread.

The intended sett for the stole is 60 epi, but so that the threading order and the color order coincide conveniently with the denting order, the 11 ends of Sage and Ultraviolet are sleyed 6-5 instead of 6-6 for an actual sett of 59 epi.

To prepare the doubled floating selvedges, wind two ends together onto Mettler-type thread spools (the kind that have a thin rod with large flanges). Use a rubber band to stop the threads from unwinding. Sley the free end of each doubled thread in one dent, leaving an empty dent between it and the last warp end on each side. Tie to the apron rod and put a large knitting stitch holder (like a giant safety pin) through the center of the spool. Add large metal washers as weights, close the stitch holder, and let the spool hang from the warp beam. Unwrap the rubber

1. Draft for Herb Garden stole



2. Warp color order

band and let off more thread as you advance the warp during weaving.

Weave the stole for 72"; end with a complete repeat. Machine wash, warm water, delicate cycle. Interrupt the washing cycle to let fabric soak in water and Era at least one hour or preferably overnight to relax the threads. Press thoroughly with a hot iron while still damp. Hang to complete drying and press.

Hemming and beading

Turn up hems on both ends by folding along the center of the last diamond motif. Press. Then turn under half the hem allowance and press again. Invisibly handstitch the hems with Navy sewing thread.

Thread a size 10 beading needle with well-waxed Navy thread (although beads abrade sewing thread over time, it is easier to repair the beadwork than fabric torn by nylon beading thread). Stitch to anchor the thread at one selvedge (right-handers at left edge, left-handers ar right edge).

String one 11/0 seed bead, one bugle bead, one 6/0 seed bead, and one 11/0 seed bead as a stop. Bring the needle back through all but the stop and stitch into the fabric.* Then string 1" of 11/0 seed beads, one 6/0 seed bead, one oval novelty bead, one 6/0, and one 11/0 as a stop. Bring the needle back through the 6/0, the novelty, the 6/0, and the last 11/0 of the 1" strand. String another 1" of 11/0. Stitch into the edge of the fabric hem at the other end of the woven diamond. The beaded fringe forms a half-diamond shape to parallel the woven motif. Repeat the process across the stole for each diamond, ending at *, and secure the ends of the thread.

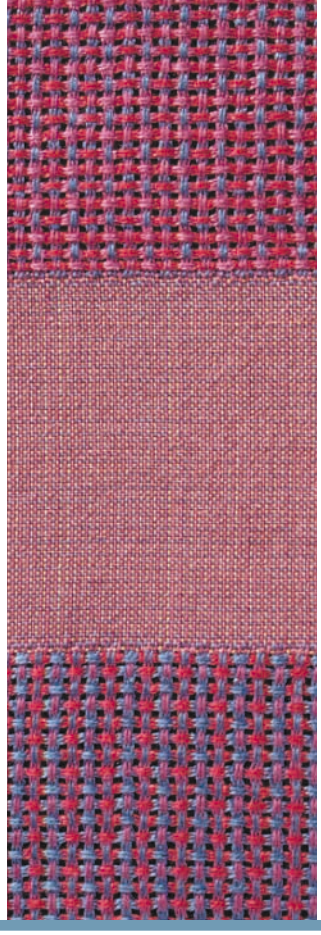


Kim Marie Bunke of Madison, Wisconsin, loves to introduce other weavers to the joys of weaving with very fine threads.

Good Enough to Eat

COLOR BLENDING WITH HUCK LACE

SCOTT NORRIS



Having grown up with a mother who loves to cook, I have a natural fondness for colors that look good enough to eat. People often laugh when I describe favorite colors as "pumpkin ice cream" or "tomato soup" or "cream of sage" or "plum pie." Of all the fibers, the colors of silk are the most delicious, with the yarn's natural luster providing a mouth-watering glow.

Just as I believe that two pieces of cake are better than one, I also look for ways to increase the beauty of this already lovely fiber. Blending two closely related colors—such as a soft orange and a soft rose—creates an iridescence not found in monochromatic fabrics. Blending unrelated bright colors—such as bright red and bright blue—can provide an invigorating sparkle, especially when the colors are used in small doses.

Color interaction

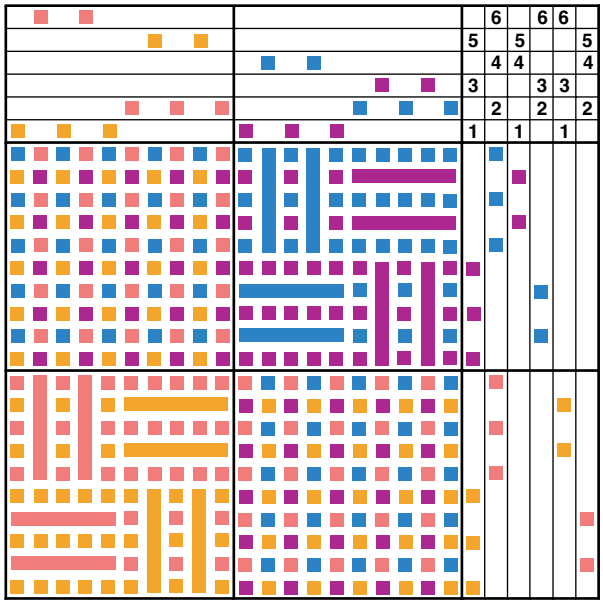
The interaction of blended colors is especially effective in huck lace. When two colors alternate in the warp, the pattern threads (the second and fourth warp ends of each five-end threading group) emphasize first one color and then the other from one group to the next. Examine Figure 1. The color of the pattern ends in the first five-thread group (violet) becomes the color of the foundation ends in the second group (the first, third, and fifth ends on shaft 1). In the next square, gold and peach alternate in the same way.

The plaid huck lace scarf

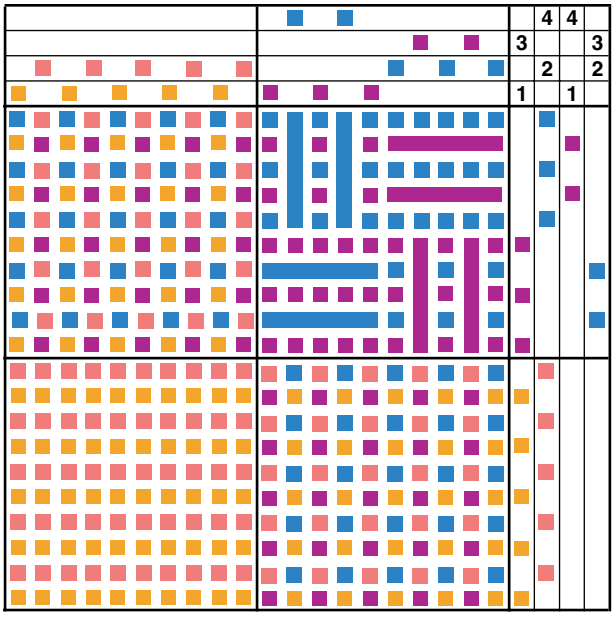
The resulting subtleties of color can enliven a simple design. The checkerboard design in the plaid scarf (center, page 47) could be a recipe for boredom, but the scarf is brightened by the subtle differentiation that occurs from one lace square to the next.

Five different colors are used in the scarf. Two of them alternate in each warp stripe. The same color order is used for the weft stripes. Since the pairs of colors in both warp and weft change from square to square, as many as four colors are blended in some of the squares.

1. 6-shaft alternating huck squares

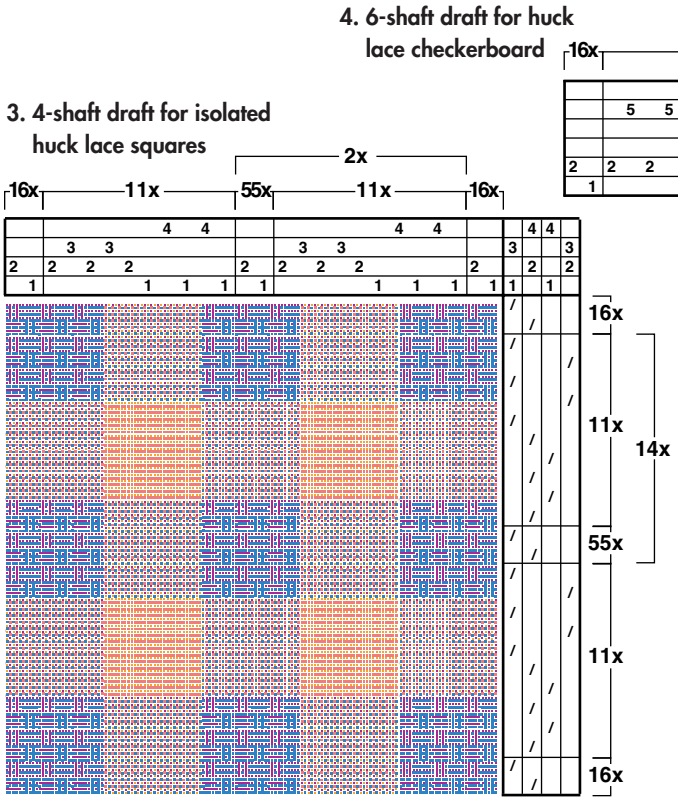


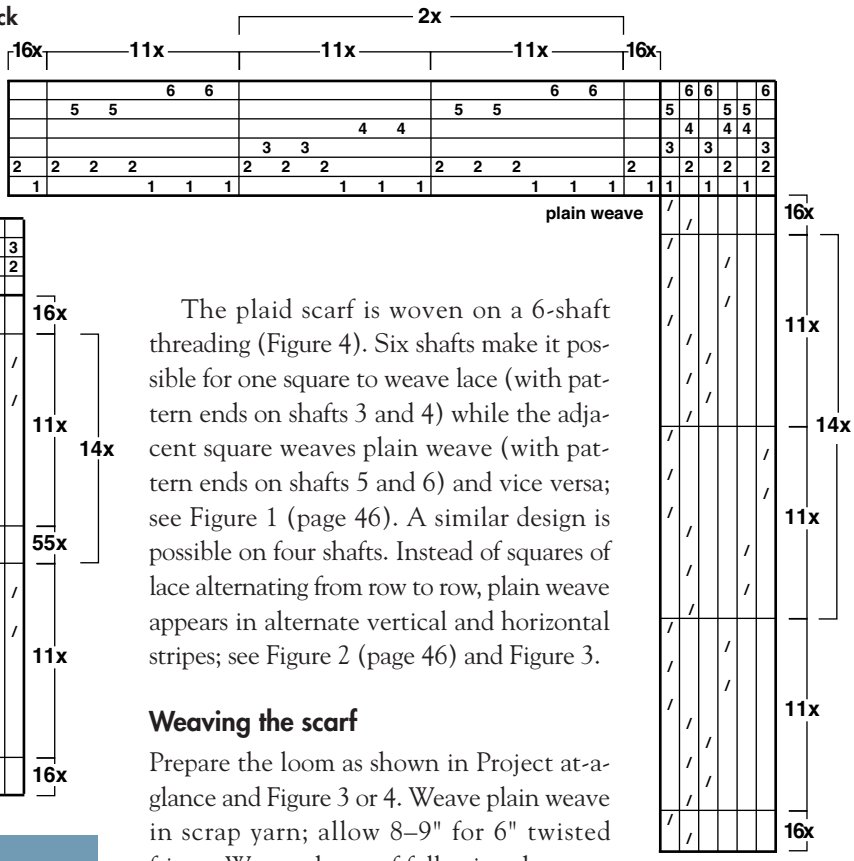
2. 4-shaft isolated huck squares





If you haven't tried weaving with fine silk before, a scarf is an ideal first project. The warp is narrow, short, and the sett is not very dense.





The plaid scarf is woven on a 6-shaft threading (Figure 4). Six shafts make it possible for one square to weave lace (with pattern ends on shafts 3 and 4) while the adjacent square weaves plain weave (with pattern ends on shafts 5 and 6) and vice versa; see Figure 1 (page 46). A similar design is possible on four shafts. Instead of squares of lace alternating from row to row, plain weave appears in alternate vertical and horizontal stripes; see Figure 2 (page 46) and Figure 3.

Weaving the scarf

Prepare the loom as shown in Project at-a-glance and Figure 3 or 4. Weave plain weave in scrap yarn; allow 8–9" for 6" twisted fringe. Weave the scarf following the same color order in the weft as in the warp; use two shuttles to alternate two colors in seven combinations: M/B, M/R, M/O, R/B, O/G, M/B, MO (see Project at-a-glance for color names). Although the first and last color pairs are used for only the plain-weave selvedges in the warp, all seven color pairs are used in rotation in the weft. Begin with 32 picks plain weave alternating M/B, then 110 picks alternating M/R, 110 picks alternating M/O and continue 110-pick sequences for length desired (69" for this scarf); end with the last 11x repeat in Figure 3 or 4 followed by 32 picks plain weave in whatever color pair is next in the rotation. End with scrap yarn as at the beginning.

Remove from the loom. Remove scrap yarn and prepare a twisted fringe (tightly twist two adjacent bouts of five ends each separately in one direction; then twist together in the opposite direction; secure with an overhand knot).

Wash by hand in warm water, adding a few drops of mild detergent. Gently agitate by hand for 90 seconds. Rinse in warm water several times and then roll in towels to remove excess water. Place a towel or folded sheet over an ironing board as padding, and iron, low heat, until dry.

The coral and red scarves

The design process for these scarves (see right and left scarves on page 47 and detail photos on page 49) taught me a great deal about the common-sense origins of traditional designs. Originally, I envisioned the lace areas forming quirky turnip-like shapes, but I couldn't reconcile the alternating warp and weft floats of huck lace with my oddly shaped turnip.

PROJECT at-a-glance

Weave structure for plaid scarf
Huck lace alternating with plain weave.

Equipment
6-shaft loom (for alternate lace squares) or 4-shaft loom (for isolated lace squares, 13" weaving width; 12-dent reed; two shuttles; five bobbins.

Yarns
Warp: 60/2 silk (14,480 yd/lb), Gray Mauve (M) 591 yd (½ oz), Gray Blue (B) 378 yd (⅓ oz), New Red (R) 330 yd (¼ oz), Burnt Orange (O) 378 yd (⅓ oz), Gold (G) 165 yd (⅛ oz).
Weft: 60/2 silk; M 560 yd (½ oz), Gray Blue 350 yd (¼ oz), New Red 265 yd (⅓ oz), Burnt Orange 350 yd (¼ oz), Gold 135 yd (⅒ oz).

Yarn sources
All yarns are from Webs.

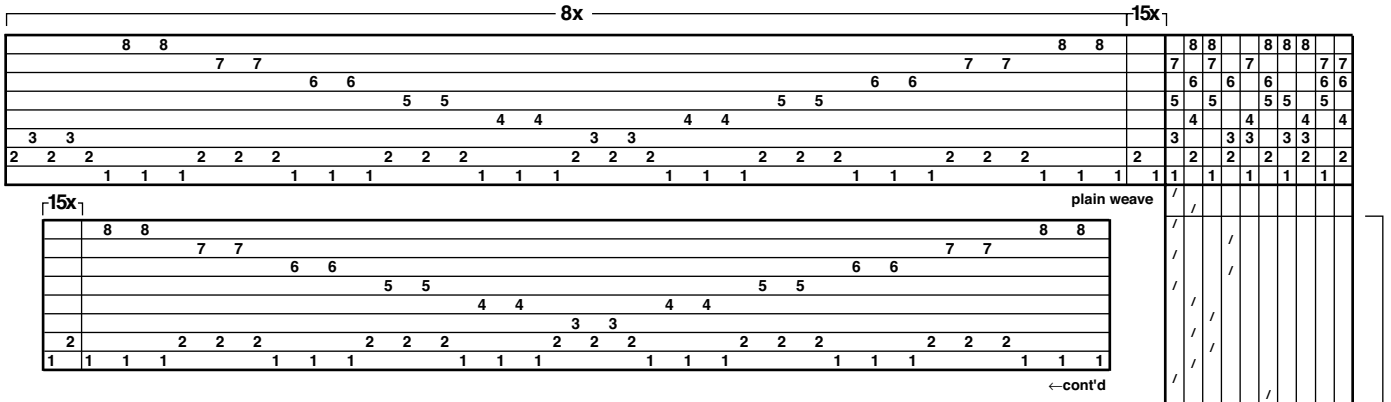
Warp order and length
614 total ends, 3 yd long, alternating:
1M/1B 16x (32 ends)
1M/1R 55x (110 ends)
1M/1O 55x (110 ends)
1R/1B 55x (110 ends)
1O/1G 55x (110 ends)
1M/1B 55x (110 ends)
1M/1O) 16x (32 ends).

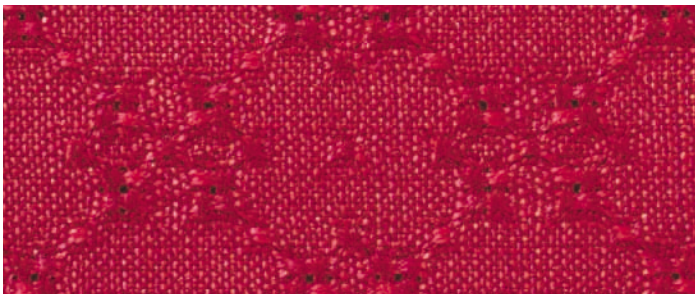
Weft order
Alternate color pairs as above, 110 picks each.

Warp and weft spacing
Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed: 12¾". Weft: 48 ppi.

Take-up and shrinkage
After washing, 7% in width, 5% in length. Amounts provide one scarf with a finished size of 11⅞" × 65½" not including fringe (6").

5. Draft for red and coral scarves







After many mistakes and false starts, I decided to modify the design to accommodate the alternating floats without worrying about the turnip. As if of its own accord, the arrangement of alternating floats quickly and easily fell into place. As I stepped back to look at the final design, I saw that my turnip had evolved into a variation of the traditional "dogwood flower" loved by weavers for centuries. I was reminded of the English architect Quinlan Terry, who observed that architects who allow themselves to follow the sensible building practices of traditional carpenters will naturally find themselves designing in the Classical style. Without intending to do so, I followed the same course and discovered the practicality lying beneath the grace of an age-old pattern.

Allow for fringe as for plaid scarf. Using a single weft throughout, begin and end with 30 picks of plain weave; repeat the lace treadling sequence in Figure 5 for length desired (69" for these scarves). Remove from the loom and finish as for the plaid scarf.

Further reading

Kathleen Moore Farling. "Dreaming up a Huck Lace Border." HANDWOVEN, May/June 1999: 54–57.

PROJECT at-a-glance

Weave structure for coral and red scarves
Huck lace in a diamond pattern.

Equipment
8-shaft loom, 13" weaving width; 12-dent reed; one shuttle.

Yarns
Warp for coral scarf: 60/2 silk (14,480 yd/lb), Gray Mauve and Burnt Orange, 895 yd (1 oz) each. Warp for red scarf: 60/2 silk, New Red and Ruby Red, 895 yd (1 oz) each.
Weft for coral scarf: 60/2 silk, New Red, 1,200 yd (1½ oz). Weft for red scarf: 60/2 silk, Burgundy, 1,200 yd (1½ oz).

Yarn sources
All yarns are from Webs.

Warp order and length
595 ends, 3 yd long. For coral scarf alternate 1 end Gray Mauve and 1 end Burnt Orange, 297 times; end with 1 end Gray Mauve. For red scarf alternate 1 end Ruby and 1 end New Red 297 times; end with 1 end Ruby.

Warp and weft spacing
Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed 12½". Weft: 48 ppi.

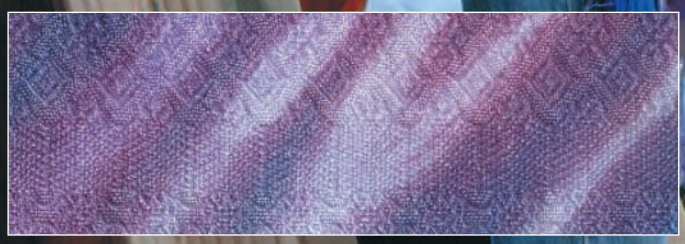
Take-up and shrinkage
After washing, 9% in width, 6% in length. Amounts provide one scarf with a finished size of 11⅞" × 64¾" not including fringe (6").



Scott Norris owns Elam's Widow, a Massachusetts studio that produces scarves and shawls featured in select New England shops.

BEYOND BASICS





COLOR ME HAPPY

FLAVIAN GEIS

Here are three different methods for coloring a warp—plus an easy shibori technique. Try one of them and weave a twill fabric on any number of shafts for a shawl, a scarf, or a vest. Non-dyers can enjoy weaving these projects in commercially dyed or natural colors.

One of the most exciting aspects of weaving is color. Although a wide array of commercially dyed yarn choices are available, it's not always possible to find the exact shade or tone you need to get the effect you want without painting or dyeing. To think I used to avoid dyeing because I thought it was too difficult! Fortunately, it is not as difficult as you might think, and the end product is well worth the effort.

Safety measures

Always observe safety measures:

- Reserve all utensils used in the dye process for that purpose only.
- Always wear a dust mask or respirator when mixing dye solutions. Do not remove until the dry dye powder is dissolved in a stock solution and all loose dust is wiped up with a wet paper towel.
- Wear old clothing and rubber gloves throughout the entire process, including while you're rinsing dyed yarns.
- Clean dye stains from your skin with a commercial product such as Reduran.
- Immediately following application, clean up excess dye stock with paper towels. Use a product such as 409 All Purpose Cleaner to clean plastic tarps.
- Leftover dye solutions can be safely poured down a sink drain.
- Clean hard surfaces with Comet or any cleanser that contains bleach.

Coloring the warp

One of the most exciting ways to apply color is to paint the warp. Instead of tediously winding different colors on the warping board, in a single dye session, you can create a warp of dozens of colors. The dye-painting process I use involves mixing fiber reactive dyes such as Procion MX with urea water; soaking the yarn in a soda ash solution to activate the dyes; painting, dip dyeing, or airbrushing the yarn; and curing it from four to twenty-four hours. This method produces a full range of bright, fade-resistant colors that do not require a heat process to cure.

By adding the dye activator to the yarn rather than to the dye stock, you can leisurely paint the warp. If you add the activator directly to the dye stock as for immersion dyeing, you must use it within four hours or it will break down and the dyes will no longer adhere to the yarn.

To first test the colors I plan to use, I dip a separate 4" piece of warp yarn into each potential dye color. I then dip a 16" piece into every color, one at a time, overlapping the colors to see how they blend with each other. Testing colors beforehand helps determine which colors work best. It is especially important when you use different fibers, since they may take the dyes differently. Note that colors are darker when wet than when dry.

Methods for applying dyes

Coloring a warp with dye can be done in a variety of ways.

Method 1 Paint the dyes on the warp (after the warp has been pre-soaked in dye activator) with sponge brushes, one for each color. This method allows leisurely application because the dyes are not activated by the soda ash until painted on the warp.

Method 2 Dip each section of the warp (also pre-soaked in activator) into individual dye colors. Allow the excess to drip back into the container. Hold each newly dyed area up so that the new color seeps into the previously dyed section. Rest the dyed area on paper towels to absorb all excess dye. This method is the quickest and produces the most intense colors. Since the activator becomes mixed with the dye stock when the warp is dipped in the dye, the project must be completed within four hours or new dyes mixed.

Method 3 Airbrushing is like painting, but allows complete control of color placement and results in beautiful color blending as well as variation within each color. Airbrushing is slow because of the small spray volume. As with warp painting, dyes are not activated by the soda ash until color is applied to the presoaked warp, so work can be leisurely. Work in a well ventilated area such as outdoors or in the garage and wear a mask or respirator because of air-borne overspray.

A basic inexpensive air brush can be purchased at most art supply stores. You'll also need five three-ounce plastic or glass siphon jars, an air hose, and an air compressor capable of producing a minimum of thirty pounds of continuous pressure. Home Depot has a large selection of compressors at very competitive prices.





Coloring the fabric

In a simple variation of shibori introduced to me by shibori dyer Doshi, color is added to the fabric instead of to the warp. The fabric is wrapped diagonally around a pole, secured with wraps of twine, and compressed; dye is then applied; see Further reading for more detailed information.

Weaving and finishing the shawls

Wind a warp as in Project at-a-glance. For shibori shawls (as in photos, page 50), use a natural warp and weft. If you don't plan to dye your shawls (as in photos above), use a taupe weft or other commercial colors. Thread a point twill on any number of shafts and weave 80" for each shawl using a tie-up in Figure 1 (or other twill tie-up) with a point-twill treadling. Allow 6" for fringe; hemstitch each end.

Remove from the loom and machine wash, gentle cycle, with one tablespoon Eucalan and fabric softener. Press with a warm iron and drape to dry.

Steps for dyeing shibori shawls

Step 1 Tape a corner of the shawl placed at a 45 degree angle on the end of a 10" diameter, 5' long PVC pole (see Figure 2) and wind around the pipe one time. Wrap with cotton string in many rotations, ¼–½" apart for about 4–5". Compress by gently pushing the fabric wrapped by the string to the end of the pole. Continue, always winding the shawl at a 45 degree angle and wrapping with string, until the entire shawl is compressed to a height of about 10". (The closer the string is wrapped, the finer the resulting dye lines will be).

The string should not be wrapped tightly or it will be difficult to push and compress the fabric. The tightness of the compression causes the resist, not the string. To maintain tight compression, place a large rubber band at the top and bottom of the wrapped fabric.

Step 2 Soak the compressed shawl in a bucket of water with soda ash until fully saturated (no air bubbles rise to the top).

Step 3 Mix 100 ml of each dye color.

Step 4 Place the pole over an empty bucket or sink, and apply selected dye colors with squeeze bottles directly onto the compressed fabric. Allow excess dye to drip into bucket or sink.

Step 5 After excess dye has stopped dripping, remove string and unwrap shawl.

Step 6 Lay shawl completely flat on a plastic tarp larger than the shawl, and roll tarp and shawl into a tube to cure for four to twenty-four hours. Do not allow areas of dyed fabric to touch each other.

Step 7 Rinse in warm water and synthropol until water runs clear. Hang to dry and stream press.

Further reading

For information about this shibori technique:

Broughton, Kate. *Textile Dyeing: The Step by Step Guide and Showcase*. Massachusetts: Rockport Publishers, 1995.

Mori, Joyce, and Cynthia Myerberg. *Dye It! Paint It! Quilt It!* Pennsylvania: Chilton Book Company, 1996.





PROJECT at-a-glance

Weave structure for the shawls
Point twill.

Equipment
4- to 16-shaft loom, 30" weaving width; 10-dent reed; one shuttle.

Yarns
Warp: 60/2 silk (14,880 yd/lb), natural 10,400 yd (11¼ oz).
Weft for shibori shawl: 60/2 silk, natural 4,200 yd (4½ oz). Weft for natural and taupe shawl (see photos above): 60/2 silk, taupe 4,200 yd (4½ oz).

Yarn sources
60/2 silk is from Webs.

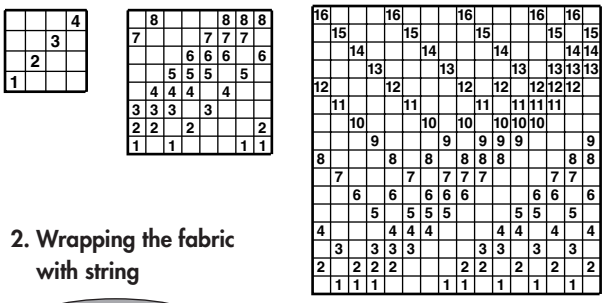
Notions and other materials
Cotton string for wrapping (about the size of 5/2 cotton, 2,100 yd/lb), 100 yd. Procion MX dyes: Lapis, Orchid, Red Wine, Blue Violet, and Aqua Marine (Dharma Trading Company, (800) 543-5227; 5 plastic squeeze bottles; chemicals and supplies for dyeing: soda ash, synthropol, urea, plastic wrap, mask, rubber gloves.

Warp order and length
1,803 total ends (includes one floating selvedge on each side), 5¾ yd long.

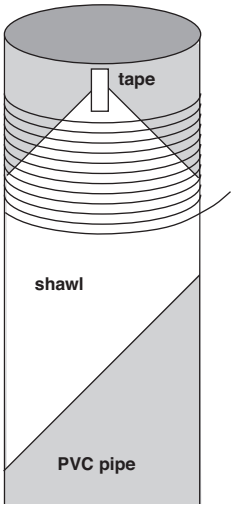
Warp and weft spacing
Warp: 60 epi (6/dent in a 10-dent reed). Width in the reed: 30". Weft: 60 ppi.

Take-up and shrinkage
After washing, 8% in width, 10% in length. Amounts provide two shawls with finished dimensions of 27½" × 73" each.

1. Tie-ups for shawls



2. Wrapping the fabric with string



16-shaft shawl fabric



PROJECT at-a-glance

Weave structure for the scarf
Plain weave.

Equipment
2- or 4-shaft loom, 10" weaving width; 12-dent reed or 6-dent reed; one shuttle.

Yarns
Warp: 2-ply silk (3,000 yd/lb), natural 420 yd (2¼ oz); black 420 yd (2¼ oz).
Weft: 60/2 silk (14,880 yd/lb), black 500 yd (⅝ oz).

Yarn sources
2-ply silk (Cascade Petite) is from Henry's Attic. 60/2 silk is from Webs.

Notions and other materials
Procion MX dyes: Lapis, Orchid, Red Wine, Blue Violet, and Aqua Marine available from Dharma Trading Company, (800) 543-5227; supplies for dyeing: soda ash, synthropol, urea, plastic wrap, mask, rubber gloves.

Warp order and length
240 total ends 3½ yd long, 120 natural and 120 black, in color order in Figure 3.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed or 4/dent in a 6-dent reed). Width in the reed: 10". Weft: 19 ppi.

Take-up and shrinkage
After washing, 8% in width, 10% in length. Amounts provide one scarf 9¼" × 73½".

3. Warp color order for scarf

120	24	20	18	16	12	10	8	6	4	2		natural
120		2	4	6	8	10	12	16	18	20	24	black

The scarf

The scarf warp is colored by airbrushing, but you can also dip-dye or paint it (see "Steps for painting, dip-dyeing, or airbrushing"). Wind the warp following Project at-a-glance and Figure 3. Prepare the chain as in Step 1. For one scarf, mix 50 ml dye solution of each color for airbrushing, 100 ml of each color for painting or dip-dyeing. Apply the colors one at a time; overlap to create a soft transition. Wrap, cure, wash, and dry warp chains as in Steps 7–11.

In order to arrange the threads somewhat randomly (in shaded rather than solid stripes as for this scarf) the warp is beamed using a ¼" raddle; a cross is not used for threading. Ends are taken as desired from each ¼" section. (For more information on this warping technique, see the Project Guide, pages 10–11.) A similar effect can be obtained if the loom is warped front-to-back. Use a 6-dent reed, and abandon the cross as the ends are sleyed. Select the ends as desired from each dent for threading.

Thread for plain weave on two or four shafts. Allow 6" for fringe and hemstitch the beginning and end of the scarf. Weave plain weave for length desired.

Remove the scarf from the loom and machine wash, gentle cycle, with one tablespoon of synthropol. Press with warm iron and drape to dry.

Steps for painting, dip-dyeing, or airbrushing

Step 1 Wind the warp. Small bouts (groups of threads equal to 2–4" warp width) are easier to paint, but can produce a striped effect. I use bouts corresponding to about 10" warp width. Tie loose choke ties every yard and two very tight choke ties 6" from the beginning and end of each bout. Note that some shrinkage in length will take place during the dyeing process as well as during weaving and finishing. As a rule of thumb, add ten percent to warp length to compensate.

Step 2 Chain each bout and insert each chain in a tub filled with hot water and synthropol (½ teaspoon per pound of yarn) to remove any impurities. Agitate by squeezing with your hands several times for the full length of the chain.

Step 3 Rinse each chain in warm water to remove all soap.

Step 4 Place each chain into another tub filled with a soda ash solution of 9 tablespoons of soda ash (sodium carbonate) to each gallon of warm water and soak for 15 minutes. Wring out excess liquid so that it does not drip. (Soda ash is an alkali that is essential in the dye/fiber reaction and results in creating a permanent bond. Any leftover solution can be stored at room temperature indefinitely until needed for a future project.)

Step 5 Mix dyes following manufacturer's instructions (for these pieces, a 2% solution is used: 2 grams of dye powder to 100 milliliters of urea water). The formula for urea water is 9 tablespoons of urea granules mixed with a quart of hot water at 110 degrees. Urea is an organic nitrogen that is mixed with the dye to extend the period of time the fibers are moist, which helps to set the color. Urea water should be at room temperature when used to mix color and therefore should be prepared ahead.

Step 6 Cover a table with a plastic tarp and one continuous piece of plastic wrap for the full length of the table. Unchain the first bout and spread out on the plastic wrap.

Step 7 Begin painting, dipping, or airbrushing each section of the bout until it is saturated with dye, and wipe up any excess dye with paper towels. Fold the edges of the plastic wrap over the dyed warp, and roll the dyed section into a ball. Continue this process until the full bout is dyed. Repeat with each of the other bouts.

Step 8 Store each plastic-wrapped bout at room temperature for four to twenty-four hours (follow manufacturer's recommendations).

Step 9 Remove the plastic wrap and rechain each bout (wear rubber gloves). Rinse under hot water to remove excess dye (soaking the chain in synthropol will promote this process). Rinse until water is clear. Wring out each chain.

Step 10 Unchain each bout and, starting at the top, grasp between each choke tie and snap the warp several times by pulling in opposite directions to realign. Hang to dry.

Step 11 Once the bouts are dry, rechain them in preparation for warping the loom.





Flavian's vest is tailored by Su-Lin Chen and modeled by Interweave's Eric Redding.

A man's vest

Wind and paint similarly three equal warp chains (170 ends each) 3¼ yards long. Spread the warp in a raddle, interspersing each chain at joins to eliminate striping, and beam.

Thread the loom following Figure 4 or other twill draft. Weave entire warp as-drawn-in with black 60/2 silk (see Project Guide, pages 10–11) and remove from loom; secure ends with machine zigzagging.

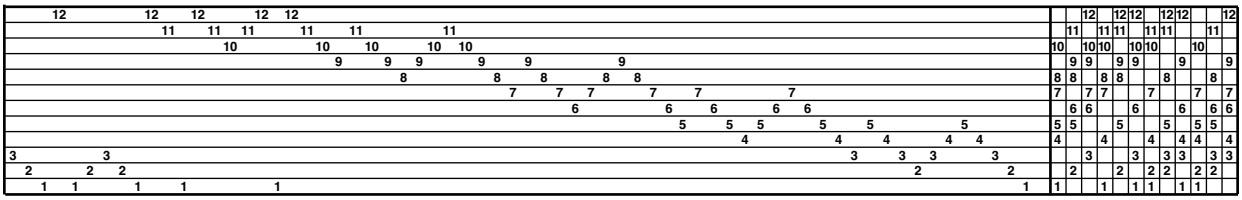
Machine wash in cold water, delicate cycle, with 1 teaspoon of synthropol. Remove from washer and lightly press both sides, warm iron. Drape fabric so that it hangs freely until completely dry; steam press.

Cut pattern pieces out of fabric, acetate lining, and prewashed interfacing. Serge all pieces. Sew and assemble according to pattern instructions.



Flavian Geis, of San Diego, California, has been weaving for nineteen years. He loves fine threads and color.

4. Draft for vest



PROJECT at-a-glance

Weave structure for the vest
Advancing point twill.

Equipment
12-shaft loom (or substitute any twill draft on four or eight shafts), 34" weaving width; 15-dent reed; one shuttle.

Yarns
Warp: 50% cotton, 50% rayon (Casino II, 1,415 yd/lb), 1,660 yd (19 oz).
Weft: 60/2 silk (14,880 yd/lb), black 2,250 yd (2½ oz).

Yarn sources
Casino II is from Henry's Attic. 60/2 silk is from Webs.

Notions and other materials
Procion MX dyes (Blue Violet, Lapis, Maroon Brown, Teal Blue, Aqua Marine); supplies for dyeing (same as for scarf). Vest pattern (Kwik Sew #2314), five ⅝" buttons, 1¼ yd 45" wide black acetate for lining and vest back, ¾ yd 45" non-fusible interfacing, buckle, thread.

Warp order and length
510 ends, 3¼ yd long, in three chains.

Warp and weft spacing
Warp: 15 epi (1/dent in a 15-dent reed). Width in the reed: 34". Weft: 25 ppi.

Take-up and shrinkage
After washing, 10% in width, 12% in length. Amounts provide yardage 30½" × 72", enough for one man's vest (front panels only), size medium.

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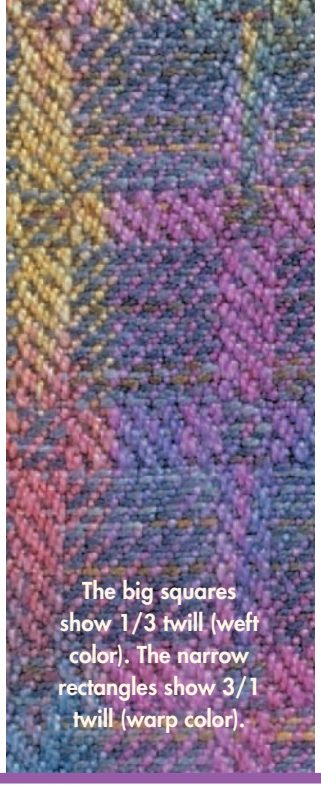
Paint a Rainbow

TRACY KAESTNER

Dyeing was a process I never intended to tackle. Too much fuss, mess, and equipment! A friend finally convinced me to try warp painting, and it took only one project to get me hooked. What a joy a painted warp is to weave—new color combinations occur with each turn of the beam and toss of the shuttle. There's much less fuss, mess, and equipment than you'd think—why don't you give it a try?

Design considerations

Painting gives you more freedom and flexibility than immersion dyeing. You can choose and place different colors along the length and across the width of the warp. Before you start, consider the effect you want to achieve. Are you looking for bold blocks of color, the shading of ikat, or the muted colors of Monet's water lilies?



The big squares show 1/3 twill (weft color). The narrow rectangles show 3/1 twill (warp color).

Famous paintings are another source for color inspiration. Check out books from the library with paintings by favorite artists. Many museums sell postcards and calendars of great works.

Pick a bright or light accent color to add zip to your pieces. My favorite accent colors are teal, mustard, and melon. Use them sparingly!

Choosing the weave structure

To show off beautiful colors to their best advantage, choose a weave structure that provides warp floats as long as the intended fabric use will allow. Twills are a good choice, providing relatively long floats, a soft drape, and a stable interlacement. Be careful not to choose a design so busy that it competes with the mix of colors. Sett the warp slightly closer than for a 50/50 weave to emphasize the warp colors.

Different effects can be achieved by different painting styles. Paint stripes for an ikat look. Imitate Monet by using small flowing bits of color followed by an allover color wash. With each warp you paint, more intriguing possibilities will occur to you.

For the shawl, large "flowers," about five inches wide, are painted on twelve warp chains (the chains shown on page 60 are not the ones used for the shawl). Since the threads are close together for painting, the flowers become much larger (about 12" wide) and more abstract when the warp is spread on the loom.

Choosing colors

Choosing colors from rows of cones or samples on color cards can be intimidating enough for all of us. Choosing among the infinite colors that can be mixed with dyes is even more daunting.

One of the best ways to get inspiration for color combinations is from nature. A flower rarely consists of only one color and can reveal interesting combinations you might not think of otherwise. Take photos of special blossoms and pick and press flowers throughout the year.

Buy calendars with photographs of outdoor scenes. Especially inspiring is the Sierra Club calendar, with photos of flowers, animals, bugs, and scenery. Take scenic photographs when traveling. A weaving can be a wonderful way to remember a trip.

Choosing the weft

It's tempting to use a commercially dyed weft yarn, but painting the weft is quick and easy and allows you to pick exactly the colors you want. Remember that painted weft colors do not line up with each other in the woven cloth the way painted warp colors do. The weft will appear in the fabric as a blend of its painted colors. Examine the photographs of the shawl fabric above and on page 59. Notice that the painted warp shows in the 3/1 (warp) twill blocks. The weft shows a subtler mix of colors in the 1/3 (weft) twill blocks.

If the weft yarn is purchased in skeins, use the skeins for painting. Otherwise, wind the yarn into skeins. I use two different methods for painting weft skeins depending on the effect I want.

Method 1 When I want specific weft colors to interact with the warp colors, I paint horizontal stripes of color as in the photo of the weft skein, page 60. Use accent colors sparingly as dots or small stripes so as not to overpower the warp.

Method 2 For a weft that blends more with the warp, I use the "baggie" method: Paint the skein with spots of the accent colors, pour the other dyes used for the warp into a large baggie, put the skein in the baggie, and squeeze the dye into the skein until the color runs clear. If you're dyeing more than one skein, reserve enough dye to do all skeins similarly.



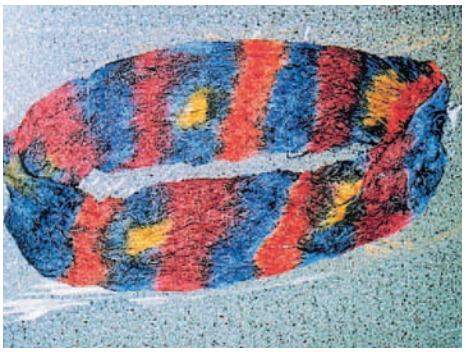
Supplies for painting: scale, mask, gloves, jars, brushes, dyes, chemicals, syringes.



The warp is spread on plastic in 2" diameter chains for painting.



Weft skeins can also be painted to coordinate with warp colors.



The warp chains and the weft skeins are rolled up in plastic and steamed (covered).



INSTRUCTION PHOTOS BY TRACY KAESTNER

Dye colors for the shawl

Indigo blue	90% Navy, 10% Black
Indigo purple	70% Turquoise, 30% Scarlet
Crimson	85% Red, 15% Violet
Purple	80% Violet, 20% Red
Mustard	90% Gold, 10% purple (as mixed)
Yellow	100% Yellow
Teal	85% Turquoise, 15% Yellow
Melon	90% Scarlet, 10% Gold
Yellow-green	90% Gold, 10% Royal
Cornflower blue	85% Royal, 15% Magenta



Warp chains are tagged and numbered so they can be placed on the loom in the same order in which they are painted.

Painting the warp and weft

Wind warp chains with a limited number of ends so that the dyes can penetrate thoroughly. A general rule of thumb is to wind chains for a warp width of 2" or less. Add a few extra threads for floating selvedges and to use in case of broken warp threads. Tie the chains tightly at the top and bottom and snugly at the cross; make a loose tie about once every yard. To keep the chains in order, number them with a ballpoint pen on waterproof first-aid tape. Wind the weft into skeins.

Lanaset/Telana dyes (also called Sabraset) are heat-set, acid based dyes for silk and protein fibers. These dyes give bright jewel-tone colors and they exhaust well: very little dye is left to be washed out.

Colors are usually mixed from 1% stock solutions: 1 gram of dye per 100 milliliters of distilled water (except for black, which needs to be a 4% solution). I mix one liter stock solution of each color at a time and store them in a cool, dark cabinet. They can be used for at least six months.

The dyes come in powder form. To make stock solutions, use an accurate scale and measure the powder into a cupcake paper (discard later). Always wear a mask and gloves when weighing; dye powder is toxic. Add a small amount of boiling water to the powder; stir into a paste. Add the remaining boiling water; stir until well mixed.

Two chemicals (see resources) are added to the stock solutions to activate the dyes for painting: sodium acetate (⅛ teaspoon per 100 ml stock solution) and 56% acetic acid (1 ml per 100 ml stock solution). Once activated, the dyes are good for about six hours.

Remember, everything you use for dyeing should be dye-dedicated forever (gloves, apron, pots, spoons, scale etc.).

The following nine Lanaset dye colors and Black allow almost any color to be mixed: Yellow (mixing primary), Gold, Scarlet, Red (mixing primary), Bordeaux (Magenta), Violet, Blue/Royal (mixing primary), Navy, and Turquoise.

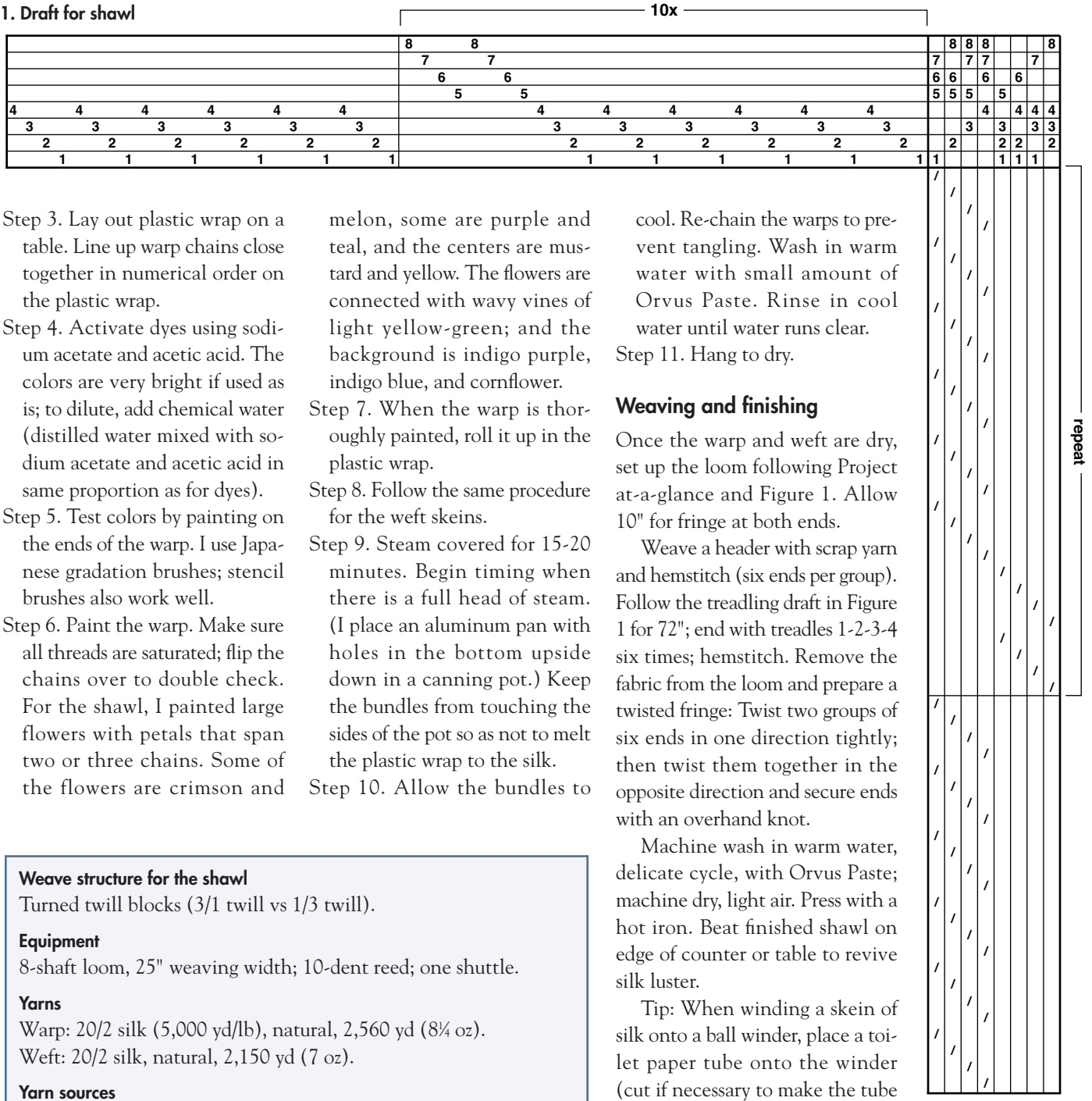
I use large syringes to measure liquid dyes for mixing colors. Colors are mixed in percentages. Keep a record of each dye session so you can mix the same colors again.

Dye procedure

Step 1. Wind 740 ends (includes 10 extra) in 12 chains of about 62 ends each and number them. Wind the weft into skeins.

Step 2. Wet fiber in warm water and Orvus Paste for 30 minutes or until completely wet.

1. Draft for shawl



Step 3. Lay out plastic wrap on a table. Line up warp chains close together in numerical order on the plastic wrap.

Step 4. Activate dyes using sodium acetate and acetic acid. The colors are very bright if used as is; to dilute, add chemical water (distilled water mixed with sodium acetate and acetic acid in same proportion as for dyes).

Step 5. Test colors by painting on the ends of the warp. I use Japanese gradation brushes; stencil brushes also work well.

Step 6. Paint the warp. Make sure all threads are saturated; flip the chains over to double check. For the shawl, I painted large flowers with petals that span two or three chains. Some of the flowers are crimson and melon, some are purple and teal, and the centers are mustard and yellow. The flowers are connected with wavy vines of light yellow-green; and the background is indigo purple, indigo blue, and cornflower.

Step 7. When the warp is thoroughly painted, roll it up in the plastic wrap.

Step 8. Follow the same procedure for the weft skeins.

Step 9. Steam covered for 15-20 minutes. Begin timing when there is a full head of steam. (I place an aluminum pan with holes in the bottom upside down in a canning pot.) Keep the bundles from touching the sides of the pot so as not to melt the plastic wrap to the silk.

Step 10. Allow the bundles to cool. Re-chain the warps to prevent tangling. Wash in warm water with small amount of Orvus Paste. Rinse in cool water until water runs clear.

Step 11. Hang to dry.

Weave structure for the shawl
Turned twill blocks (3/1 twill vs 1/3 twill).

Equipment
8-shaft loom, 25" weaving width; 10-dent reed; one shuttle.

Yarns
Warp: 20/2 silk (5,000 yd/lb), natural, 2,560 yd (8¼ oz).
Weft: 20/2 silk, natural, 2,150 yd (7 oz).

Yarn sources
20/2 silk is available from Treenway Silks. If you prefer not to dye yarns, choose from 74 colors.

Warp order and length
730 ends 3½ yd long (includes 2 ends for floating selvedges).

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in the reed 24¼".
Weft: 26 ppi.

Take-up and shrinkage
After washing, 14% in width and 12% in length. Amounts provide one finished shawl 20¾" × 67½" not including fringe; finished fringe is about 6" long.

Weaving and finishing

Once the warp and weft are dry, set up the loom following Project at-a-glance and Figure 1. Allow 10" for fringe at both ends.

Weave a header with scrap yarn and hemstitch (six ends per group). Follow the treadling draft in Figure 1 for 72"; end with treadles 1-2-3-4 six times; hemstitch. Remove the fabric from the loom and prepare a twisted fringe: Twist two groups of six ends in one direction tightly; then twist them together in the opposite direction and secure ends with an overhand knot.

Machine wash in warm water, delicate cycle, with Orvus Paste; machine dry, light air. Press with a hot iron. Beat finished shawl on edge of counter or table to revive silk luster.

Tip: When winding a skein of silk onto a ball winder, place a toilet paper tube onto the winder (cut if necessary to make the tube fit snugly on the winder). The resulting ball will then not fall in on itself during unwinding.

Resources

PRO Chemical & Dye for everything you need for dyeing: dyes, dye chemicals, scales, containers, gloves, masks, etc., (800) 2-BUY-DYE.

John Marshall for Japanese gradation brushes, (510) 533-8056.

Orvus Paste and syringes can be purchased at feed stores.



Tracy Kaestner weaves and dyes in Katy, Texas, in the new workroom her husband built in their attic.



Stained Glass Blanket

MELISSA LUMLEY WITH MARGARET KLEIN WILSON

A thorough knowledge of color theory is not always essential to designing complex colorways for fabrics. Each of us has a sense of color shaped and guided by instinct and by our environment. Color choices are often personal, intuitive, and should be trusted. Color inspiration can come from almost anywhere: from the soft rosy earth tones of November Vermont hills to the rich colors of ceramics from the Middle East.

I am a color consultant for the Green Mountain Spinnery. The addition of a group of bright colors to our Mountain Mohair line enticed me to design the Stained Glass Sweater (see page 63). Watching the interplay of colors while knitting led to a wish to see them interlace in a woven cloth. A blanket in log cabin came immediately to mind, since its structure has an appearance similar to the pattern in the sweater.

Log cabin

Log cabin is a plain weave in which threads from two different colorways, one usually dark and one usually light, alternate in both warp and weft. Horizontal or vertical lines appear in the cloth; the direction depends on whether warp and weft orders are dark/light or light/dark. Changing the order in either warp or weft, usually by threading or weaving two darks or two lights in succession, changes horizontals to verticals and vice versa; see the draft in Figure 1, page 64.

Warm colors vs cool colors

The colors of the Mountain Mohair yarns show a stronger contrast of hue (color) than of value (relative darkness or lightness). Hues on the color wheel can be divided into warm colors (reds, yellows, oranges) and cool colors (blues, greens, violets).

When warm colors alternate with cool colors in a log cabin warp and weft, their interaction gives the piece a luminous quality, softening the overall impression of the individual colors. The vertical and horizontal stripes are still evident, but they form a more subtle design than when very dark and very light colors are used.

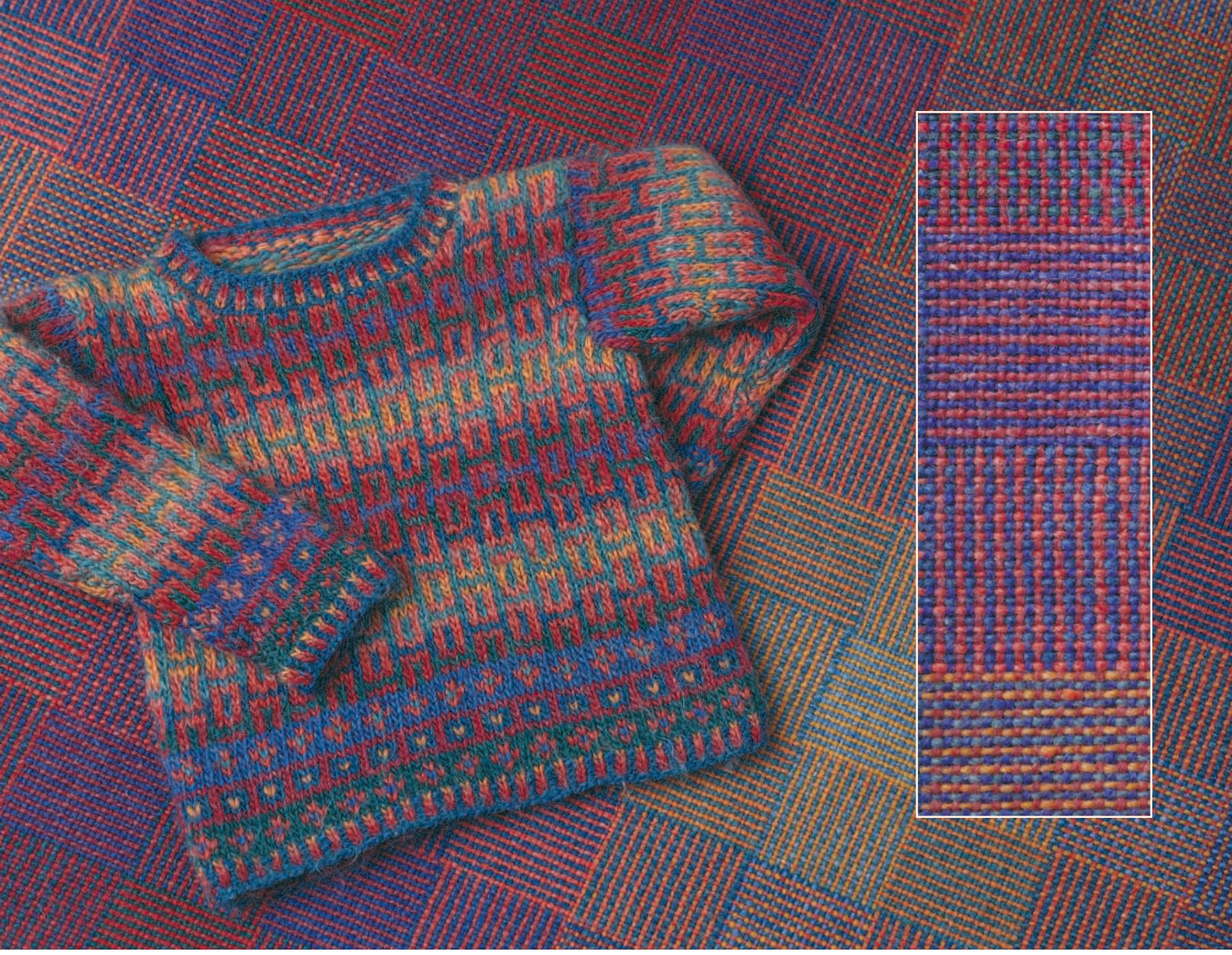
When threads of two different colors interlace in plain weave, the relative dots of visible color are so small that the eye visually blends them into one color. With log cabin, the vertical and horizontal lines are narrow enough to produce a similar visual blend.

Making wraps

The effect of this blend can be tested before warping and weaving by making wraps. To make a wrap, wind two colors alternately around a piece of smooth cardboard. As you wind, place each thread carefully against the next, eliminating space between them but not compressing them. The lines made by the alternating colors on the cardboard closely approximate the way the colors will appear in the vertical and horizontal lines of log cabin.

To choose the colors to pair, first group the warm colors and cool colors next to each other. Nine of the twelve colors used in the blanket are grouped in the photo above; cool colors are on the left; warm colors are on the right.

Notice that the colors of the wraps in the photo begin with the lightest pair of warm and cool colors (see the wrap at the bottom of the cardboard); each successive pair is darker in value.



A slight shift in this dark-to-light order happens with wrap number four; the hues are darker in this wrap than if selected by value alone, because the overall effect seems more lively with this combination. It often happens that a predetermined order becomes more interesting if not obeyed entirely.

When you've completed a wrap of two colors, examine it closely. Do you like how the colors look together? Is there enough contrast to show the lines of color? What is the effect of the two colors when viewed at a distance? Do they become muddy?

In addition to serving as a test for how the colors will interact, a wrap can help you determine the size of each color group in the warp and weft. The wrap can also act as a helpful visual aid when you're winding the warp.

The blanket

In the finished blanket, the color progression follows the arrangement of the wraps in the photo. Warp stripes progress from the darkest wrap though the sequence of pairs to the lightest, then reverse back to dark in mirror-image order. The same rotation is used in the weft, starting and ending at a different point in the value scale; compare the color pairs in Figures 2 and 3, page 64.

Preparing the warp

For warps with mirror-image color orders, a time-saving technique is to wind the warp twice as long and half as wide as required, with a cross at both ends. The warp can then be cut at the center to make two warp chains that are warped side by side. This method saves half of the tedious task of beginning and ending many different colors on the warping board. To secure the double-length chain for cutting in half, tie two chokes at the center point of the warp chain and cut between them before chaining off first one half and then the other.

Wind the warp holding two ends together, separating them with your index finger. So that the color order for the Stained Glass Blanket is exactly symmetrical, one warp end (Blue Violet) must be removed from the center stripe. When sleying the reed, note that the color order reverses for the second half of the warp when the Blue Violet end is removed.

3. Warp color order

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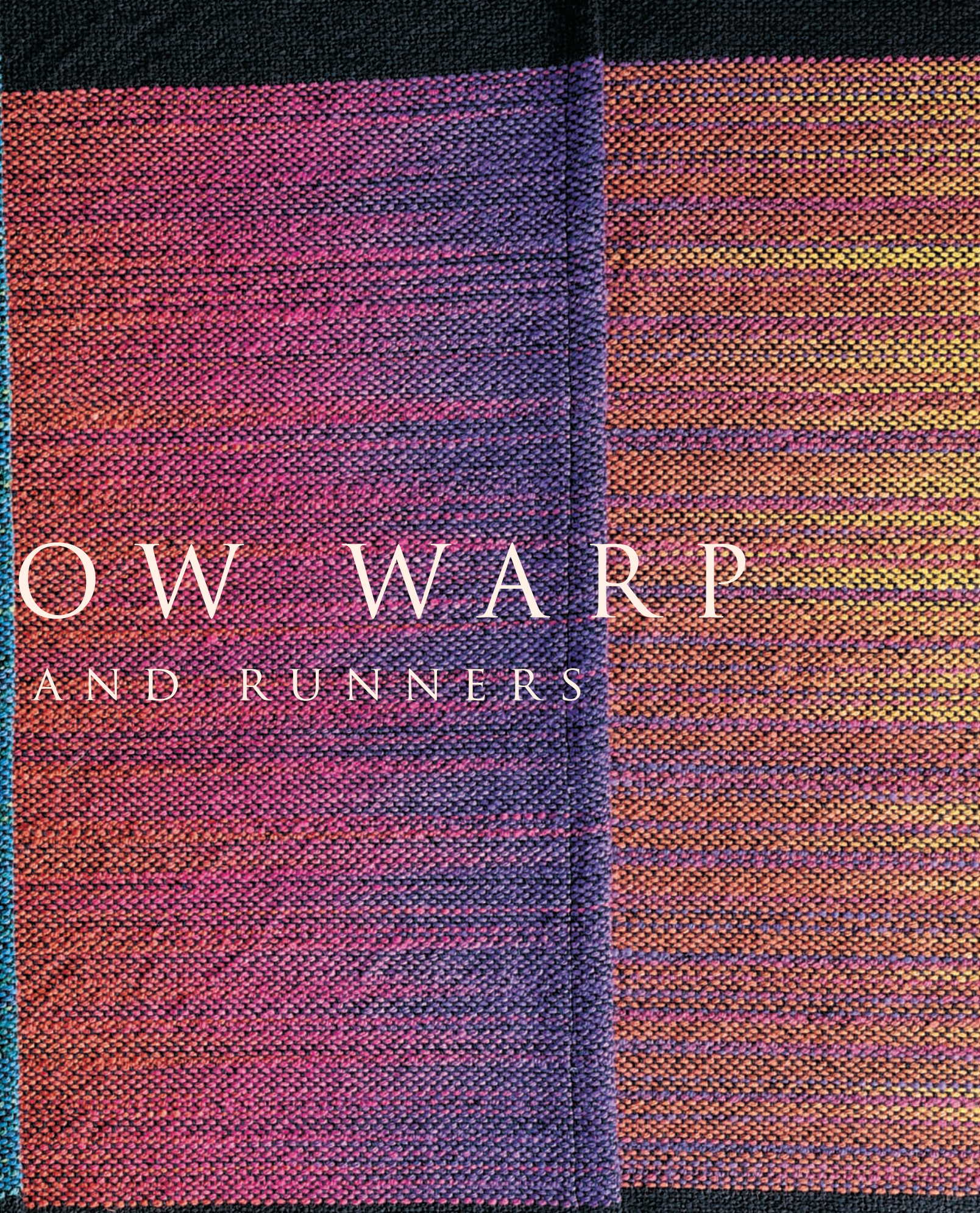




A RAINB

FOR TOWELS

JONELLE ELISSA



OW WARP

AND RUNNERS

The idea for warp-painted rainbow towels and runners was born of the necessity for something quick and easy to weave and my incredible desire for color. With three small children at home, I look for inexpensive projects that can be woven in between the minor catastrophes that my two older children always blame on the youngest.

When the opportunity arose to attend a dye workshop, I thought: Why not make a long warp of inexpensive white yarns, paint sections in rainbow colors, and weave different-colored towels and runners on the same warp? It worked!



Jonelle Elissa lives on a small farm in Coquille Valley, Oregon, with her husband and three children. She has been weaving for just three years.

The towels and runners

A black border is threaded at the sides to frame the colors and disguise draw-in and any irregularity of beat. Four ends of different fibers are wound together on the warping board for fast warping and a slightly random order of the fibers.

Painting the warp

A weaving friend with an established dye setup can help keep cost low. Otherwise you will need—in addition to dyes and soda ash—a small amount of dye equipment (see "Paint a Rainbow", pages 58–61).

Primary colors of fiber-reactive Procion MX dyes are used for this project: Lemon Yellow, Scarlet, and Cerulean Blue. Mix a 2% stock solution of dye (2 grams to 1 milliliter) for medium colors, a 4% solution for darker colors. From these stock solutions, mix secondary colors (one part of each primary with one part of another). Add water if desired to lighten colors.

Tie the beginning and end of the warp firmly; tie loosely once each yard; tie the cross snugly but loosely enough to allow dye to penetrate. Saturate and soak the warp in water with gentle detergent for one hour. Then soak in soda ash (1 part soda ash to 20 parts water) for ten minutes. Squeeze out excess water and spread the warp on one continuous sheet of plastic wrap. If you do not have a table that can accommodate a ten-yard warp, the garage floor works well!

Apply the dye with foam brushes. Paint each color in 2"–5" sections or as desired. Arrange colors in spectral order, as on a color wheel. Turn the warp over a section at a time to apply dye fully and assure coverage. Wipe up excess dye puddles with paper towels.

When you're finished painting, roll up the edges of plastic wrap tightly to keep colors from touching each other. Begin at one end and roll the wrapped warp into a giant jelly-roll shape. Place in a plastic grocery bag and store at room temperature for three days. Anticipation! After three days, rinse the warp until the water runs clear, and dry on a drying rack.

Weaving and finishing

Spread the warp in a raddle, secure to the back apron rod, and beam. Pull, comb, and straighten as you beam to encourage warp ends to shift, producing an ikat-like shading between color sections.

Thread for plain weave. Weave yardage with black weft, or, for variation, weave some pieces with different weft colors for other color interactions. Weave towels 28" and runners 40"–50"; add 1" to each end of each item for hems.

Remove fabric from loom and machine zigzag to secure ends. Machine wash, cold water, delicate cycle, with mild detergent. Machine dry, warm. Steam press. Cut items apart; machine zigzag each raw edge; fold over and zigzag to finish hems.

PROJECT at-a-glance

Weave structure for towels and runners
Plain weave.

Equipment
2- or 4-shaft loom, 18" weaving width; 12-dent reed, one shuttle.

Yarns
Warp: 8/2 cotton (3,200 yd/lb), black 560 yd (3oz), bleached 580 yd (3 oz); 6/2 cotton (2,520 yd/lb), natural 580 yd (4 oz); 8/4 carpet warp (1,600 yd/lb), natural 580 yd (6 oz), cotton/rayon novelty (1,000 yd/lb), white 580 yd (9¼ oz). (Substitute other cottons at a slightly close sett for plain weave.)
Weft: 8/2 cotton, black 2,700 yd (13 oz).

Yarn sources
8/4 carpet warp is from Leesburg Looms and Supply; all other yarns are from Robin and Russ Handweavers.

Other supplies
Soda ash; dyes: Lemon Yellow, Scarlet, and Cerulean Blue from Dharma Trading Co., (800) 542-5227; mix about one liter of each stock solution following dye manufacturer's instructions; observe safety measures.

Warp order and length
288 total ends 10 yd long: 28 black, 232 white, 28 black.

Warp and weft spacing
Warp: 16 epi (8/2 cotton 2/dent, carpet warp and novelty 1/dent in a 12-dent reed). Width in the reed: 18". Weft: 14 ppi.

Take-up and shrinkage
After washing, 11% in width, 9% in length. Amounts provide four finished towels 16" × 23" each, two runners 16" × 45" each, and two runners 16" × 35" each.

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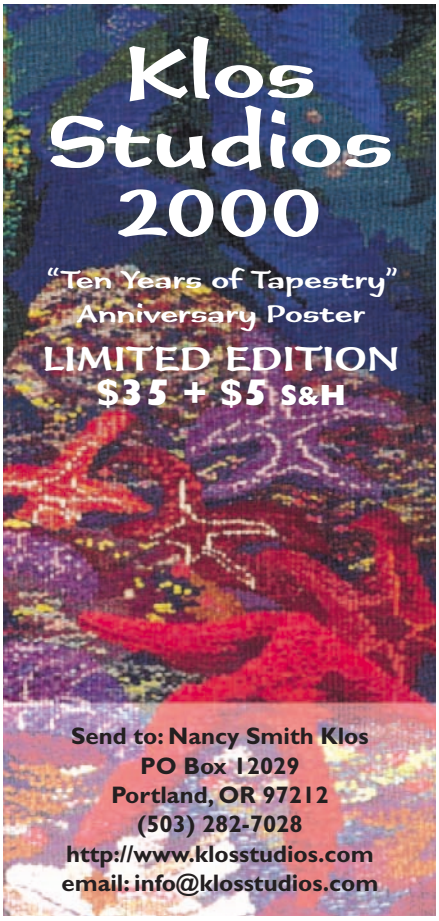
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Description in English.

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DAWN HAMILTON

Monica Kelly—Tapestry and Color





PHOTOS BY MONICA KELLY

Passion was the first thing that came to mind when I saw Monica Kelly's tapestry wall hanging, *Red Zig Zag*. That impression was confirmed when I had a chance to talk with Monica about her work. She likes to weave big, bold pieces with large areas of color, and dyeing her own yarn allows her literally and figuratively to immerse herself in color. She loves weaving, but dyeing is where the excitement is.

Monica creates unique colors for a specific piece, so while she doesn't keep formal records, she does write down the process of how she will get the colors she wants. For example, she makes notes that she will start with yellow, move to orange, then red, then purple. She sets up her dye baths and uses a process of dipping the yarn for various lengths of time, knowing that the first color that hits the yarn will be dominant. "Dyeing is like developing a photograph," she says. "I have a general idea of how it's going to come out, but there's always an element of surprise as the colors emerge." She dyes enough yarn for two pieces, although the second piece may not yet be designed. *Red Zig Zag* was woven of leftover yarn dyed with two colors—navy and gold—using four dye baths. Contrasting a shiny smooth silk yarn for the red—also hand-dyed—streak of lightning with the background of raw silk and wool contributes to the dynamic energy of the piece.

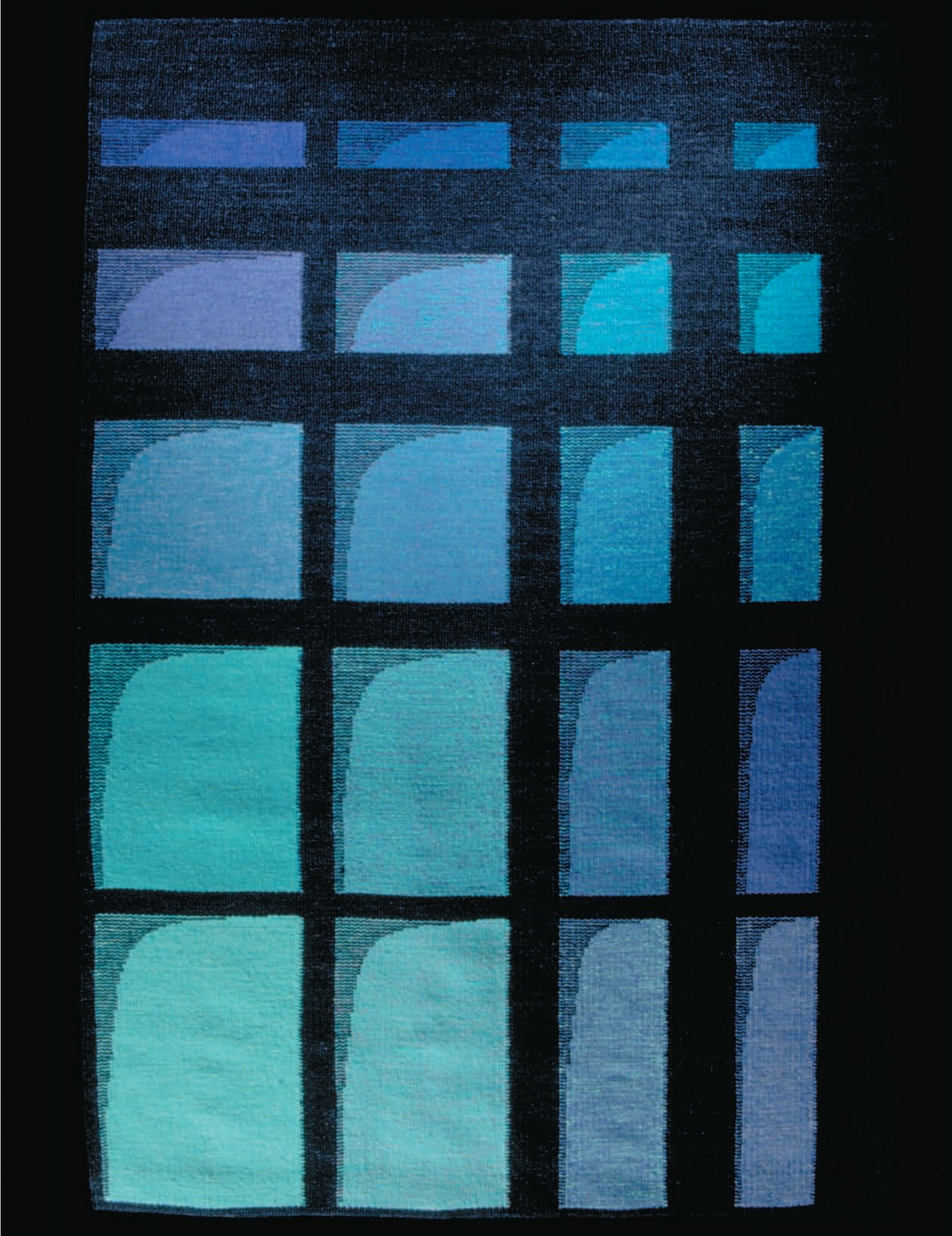
Using tapestry allows Monica to work intimately with large areas of color. She has a compulsion to weave slowly because it's meditative. It's a way she can become immersed in color, losing track of her body and time. "It's very therapeutic," Monica reflects, "Working with colors in a tapestry seems so much more intense than working with color in regular fabric weaving."

Color movement and repetition are primary design elements in Monica's work. She doesn't use a cartoon, but she does figure out designs mathematically, often using a 30 by 48 inch size because it's the most perfect rectangle. Mathematical progressions, such as the Fibonacci series, are frequently a design consideration.

How did her interest in color and tapestry begin? "About twenty years ago, after teaching high school English for five years, I took my first art course Drawing 101—and I was hooked. Nearly a hundred art credits later, I was certified to teach art. By then my main concentration was sculptural art—making things with wood and welding furniture out of re-bar." The last course Monica took was Weaving 101, and she realized that weaving was what she should have been doing all along. She could create a work of art on the loom. Requiring three projects using tapestry, ikat warp painting, and pattern weaving on a four-shaft loom, the class taught her the value of dyeing her own yarn. And that, she says, was good discipline for thinking about color. She also found she likes deep rich colors. "I still have the welding tanks I started with, but I got so wrapped up in weaving colors into tapestry that I just didn't have time to weld." She's now been weaving for ten years.

Monica's day begins with a five-mile walk, which she calls shopping hikes

At Left: Center design *Red Zig Zag*, 29" x 48", At Right: *Windows*, 34" x 48".





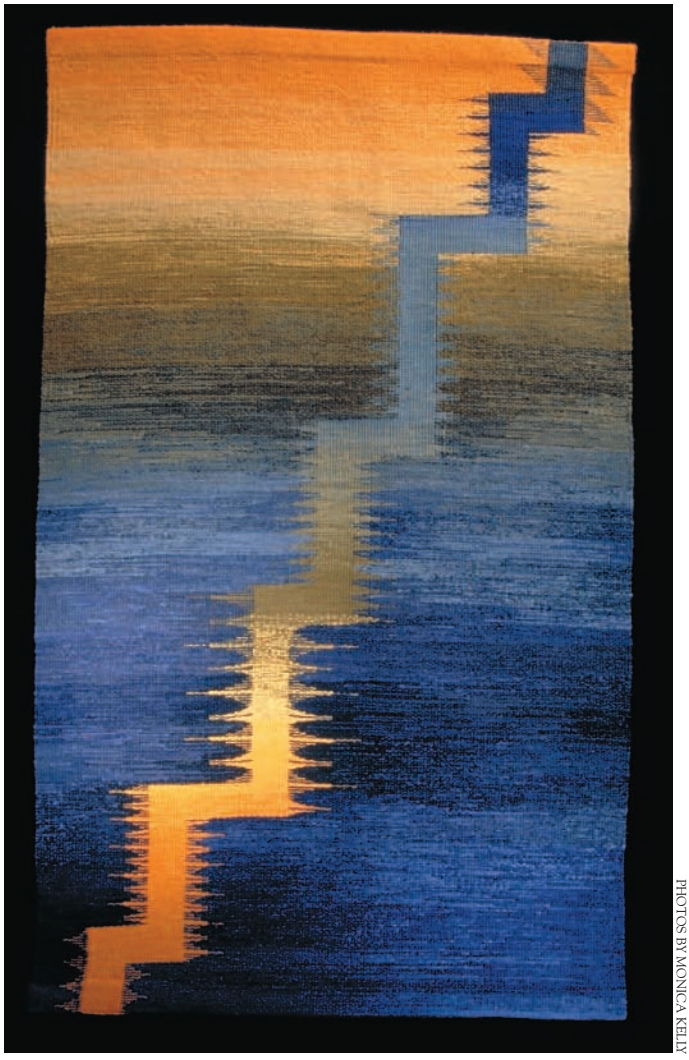
Untitled, 31″ x 45″.

because she finds such interesting things. "Living next to a watershed, I can't help being distracted by all the great fiber supplies. The woody vines are incredible and occasionally I find an extraordinary stick. Working with gourds and wood are fiber-related crafts and some day I'll probably put it all together in one giant basket. So, even though I consider myself to be primarily a tapestry weaver, my artwork takes some unpredictable detours."

Drawing inspiration from many areas, Monica puts a lot of thought into her work. Before starting a piece, she spends a couple of days just looking through books and magazines from her extensive library of art and design publications. Living on the East Coast and being a docent at the Baltimore Art Museum has given her access to major exhibits, which continually expand her background in art history. Of particular interest are color-field artists such as Mark Rothko, the minimalists, and the Japanese design theory of Notan. Classes in surface design have led to an interest in repeat patterns, while courses in beadwork, felting, and basketry stimulate her imagination. Nature influences her sculptural work in fiber, wood, and gourds.

People are also sources of inspiration. A class with tapestry weaver Rebecca Bluestone which taught her that color can be as important as image. Her experimentation with wire weaving is a direct result of a talk that Peter Collingwood gave at the Mid-Atlantic Fiber Association conference last summer. She is currently weaving a piece on her floor loom that has two sections of wire warp weighted with bricks. "I'm inspired by Peter's problem solving," says Monica. "He is undaunted. He figures out a way to get it done."

Monica uses these inspirations to move her tapestry beyond tradition. "During the 1960s there was a lot of exploration in the "new" field of fiber art. Today it seems like we're not doing as much exploring of the possibilities. I want to recapture that spirit of experimentation and try new things. My recent work is an exploration of gradual color transformation in tapestry. By creating specific procedures for dyeing different fibers and then blending these fibers in the weft according to a preset design, I can manipulate a gradual change in both hue and shade. Designs are simplified to promote this transformation. Thinking of my pieces as rugs, even though they hang on the wall, influences the design. For me, tapestry is more than fabric, it's Art."



PHOTOS BY MONICA KELLY

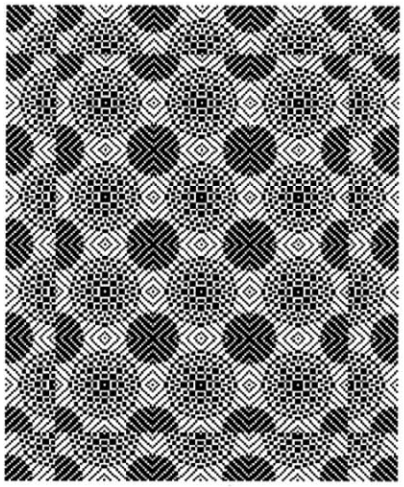
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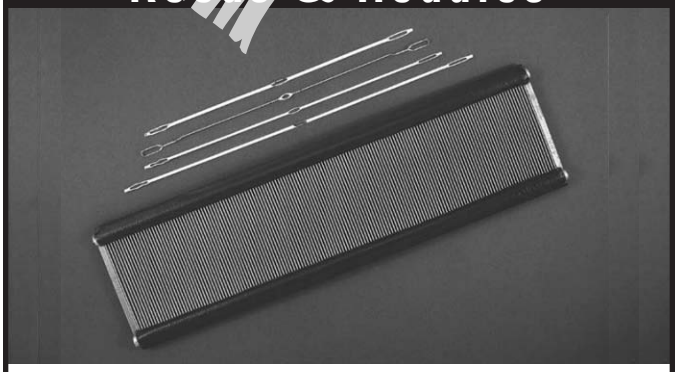
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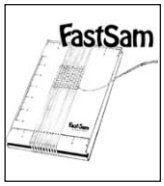
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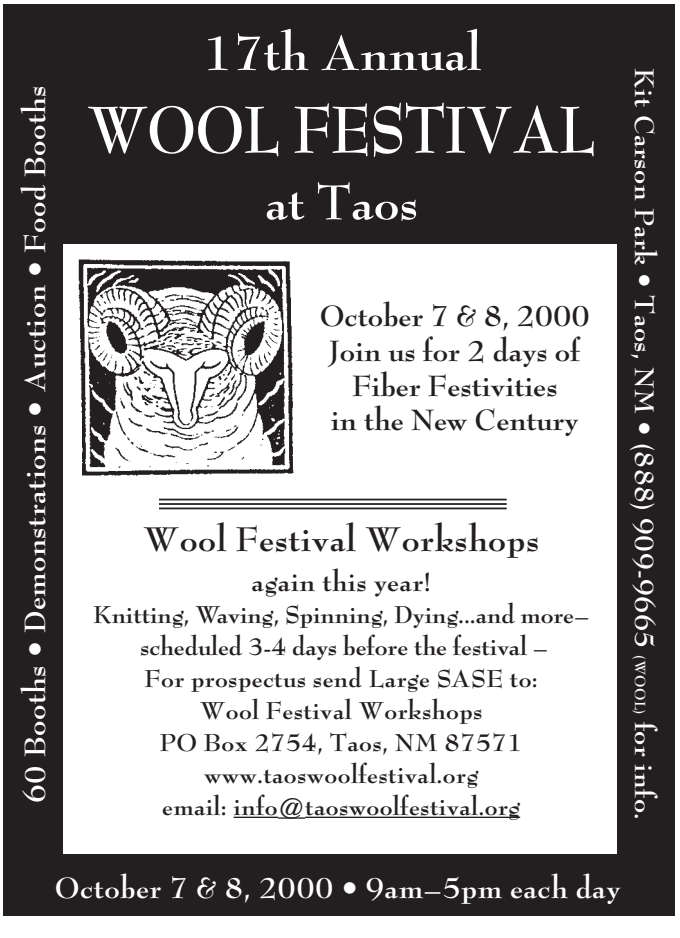
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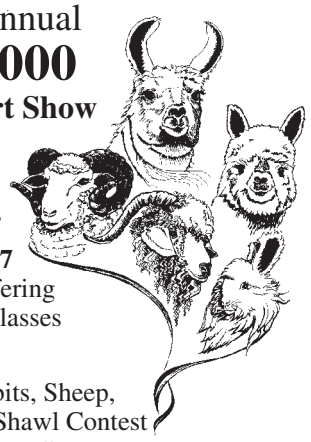
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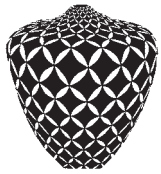
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BREAKING RULES

CELESTE PRYDE

I'm often told I break the rules of weaving. I am not a technical weaver; I weave by whim, and color is my temptress. The tiniest thing can inspire the dream of a new design for a garment. A tree bud at an August conference in Montana is the source of the many blends of greens and saucy rose shades in the warp chains at the left. I am never able to predict what the warp colors will look like when they are woven, however. As I weave, I play, and play can lead nowhere—or somewhere most magical!

The versatile vest

Vests offer special design opportunities for handweavers of garment fabrics. They require little tailoring, can be long or short, dressy or casual. Add side splits, sleeves, special trims—and the same vest pattern can create a multitude of different looks.

I design the warps for my vests by mixing threads—without any specific plan. I use threads mostly of pure silk, although I enjoy placing a shiny ribbon here and there to reflect light and catch the eye. I try to employ every type of silk, from shiny spun silks to textured noils and chenilles, combining hues, values, and a variety of yarn weights to give the fabric life.

The vest shown here uses silk bouclé, chenille, ribbon, silk noils, spun silks, and medium- and fine-weight Bombyx cords. The wefts are made up of the same fibers as the warp, although I often add other wefts in appropriate colors, sometimes taking the opportunity to use as wefts fibers that are too unstable to use as warp.

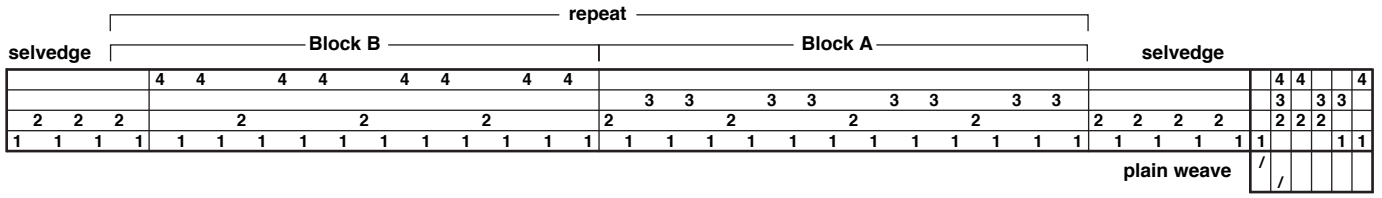
To design and weave your own vest, first gather together your inspirational threads; I often use as many as thirty for a warp. The yarns don't have to be expensive silks; choose

The colors in Celeste's vest "Reflection of a Summer Sunset and Forest Ablaze" were inspired by a sunset and forest fire reflected in the surface of a lake on a recent fishing trip.





1. 'Log cabin lace' draft for vest



PROJECT at-a-glance

Weave structure
Bronson lace with alternating warp/weft colors.

Equipment
4-shaft loom, 28" weaving width; 15-dent reed; two shuttles.

Yarns
Warp: A selection of 20/2 silk (5,000 yd/lb), 12/2 silk (2,950 yd/lb), 8/2 silk (2,800 yd/lb) silk cord (3,100 yd/lb), 20/2 silk noil (2,250 yd/lb), or other fibers of about 2,250-5,000 yd/lb, 4,320 total yd, 120 yd each color in each mini-warp.
Weft: Same as warp or including any additional coordinating fibers, 4,000 yd total.

Yarn sources
Silk yarns are from Treenway Silks.

Notions and other materials
Commercial vest pattern (or design your own) and notions required by pattern; ½–¾ yd silk fabric for bias tape if desired, matching sewing thread.

Warp order and length
423 ends 10 yd long alternating two fibers in seventeen 24-end mini-warps plus 7 ends for one selvedge, 8 ends for the other.

Warp and weft spacing
Warp: 15 epi (1/dent in a 15-dent reed). Width in the reed: 28¼". Weft: 14–18 ppi.

Take-up and shrinkage
After washing and a commercial steam pressing, 14% in width, 12% in length. Amounts produce a fabric 24½" × 96".

any yarns of sizes suitable for a medium-weight fabric (about 2,000–5,000 yd/lb; for this vest each fiber is thin enough to fit in a 15-dent reed). For other yarn sizes, select a sett appropriate for plain weave. Also consider float length when planning yarns and setts.

The vest fabric is comprised of seventeen mini-warps of 24 ends each. In each mini-warp two different threads alternate. The draft is a variation of log cabin (on a Bronson lace threading) in which one of two warp colors or one of two weft colors can be selected to show as floats.

As you make the mini-warps, choose two contrasting colors, textures, values, or even two threads of similar hues—whatever suits your whimsy. Choose a different combination for each mini warp. Once the chains are all wound, lay them out in any order on a flat surface (see the warp chains on page 78 as an example). Now play! Move the chains around, trying different arrangements until your heart says *Stop*! You will then have found the right order for your warp.

Make two small chains in a sturdy yarn for the plain-weave selvedges, seven ends for one side and eight for the other; see Figure 1. Warp the loom as in Figure 1. Each mini-warp is threaded as either Block A or Block B. End with one repeat of Block A.

Weave a heading in plain weave, and then begin your weaving adventure! Alternate two colors in the weft, using the treadling sequences (weft floats in A, weft floats in B, etc.) in whatever order and number of times you like. Change weft color pairs with each block change in the treadling.

For the most orderly appearance, repeat each sequence until the blocks form squares. The number of repeats required will differ depending on weft size. Between some of the sequences, you will have to add a transition pick in one of the plain-weave sheds in order to avoid placing two picks in the same shed.

The piece will develop as you weave. You may choose to change weft fibers or simplify the treadling or magnify the blocks. Creative playing is the key. May your heart meet your hands and magic begin!

Finishing the vest

Remove the fabric from the loom and wash in lukewarm water with gentle hand agitation. Lay flat to dry. For best results, have finished yardage heavily steamed by a good professional dry cleaner.

Cut to pattern specifications and sew with double flat-felled seams. Bind edges with complementary or contrasting 1" silk bias binding.



Celeste Pryde, of Lethbridge, Alberta, believes in magic, romance, sunsets, and a grandson's laughter. She designs and weaves one-of-a-kind silk garments.

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Color Conver

RANDALL DARWALL



Most of my best ideas have come out of a kind of dialogue. Lately I seem to spend so much time alone in the studio that the discussion tends to be with myself. But all that solitary time is more than balanced by the teaching and shows that I do four months out of the year. Then it's almost non-stop chatter for a week at a time, here or there. Often the talk is about color. For that is by far the strongest motivating force behind what I try to do in a textile. What continues to fascinate me the most is the interaction of color with weave structure—the exchange between one yarn and the next in a complex pattern. This often means contrasting bright against neutral, warm next to cool, thin with thick. It's all about what each color contributes to the conversation.

In all of this daily dialogue, I have found one rule that generally applies: There are plenty of two-color combinations that don't work for one reason or another. They just don't have that much in common: The two colors can't communicate. But there is *always* a third color, or third party, that can get the two dissonant colors talking. It's kind of like a marriage counselor who finds a common ground—a compromise in terms of hue, value, or intensity. Try it and see if this metaphor works for you as well. Pick any two yarns that really do nothing for each other and then articulate the aspects of each. Are they warm or cool? Bright or dull? Dark or light? Then look for another color that is exactly in the middle for those two warring tones. It works. . . . I know!

When I teach, I often use the phrase I heard another artist use about her own work. She said, "Why use five colors when fifty will do nicely?" It made a lot of sense to me. Now that doesn't mean that you have to go out and purchase fifty

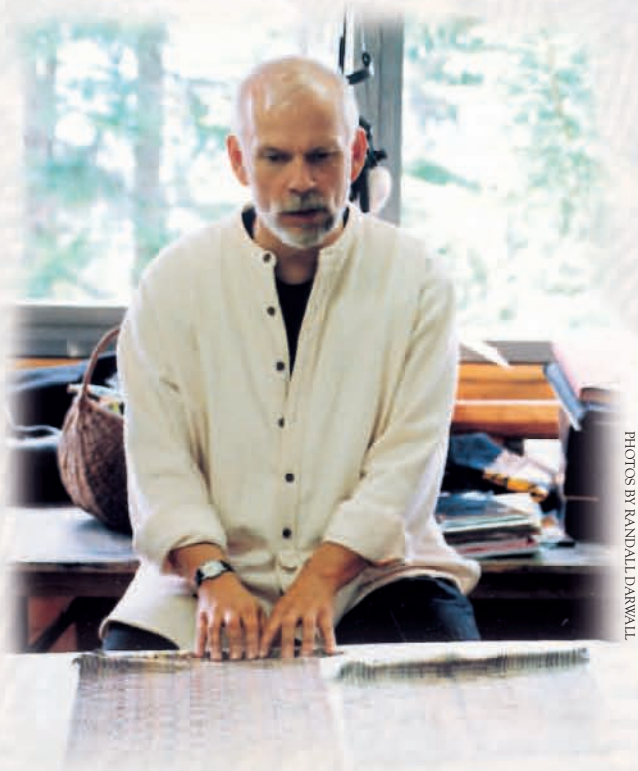
SATIONS

cones of yarn for one piece. In fact the result of such mixing—apart from the expense, especially in equal amounts—can be awful. I'm just talking about the basic idea of pushing each color a little bit further in small degrees. Realistically it can be done with small bits of thrums or embroidery floss tucked into the same shed as the selvedge-to-selvedge weft. In the studio we call them eccentric wefts. They make the more dominant hues pop. They keep the conversation from getting repetitive, predictable, and boring. Think about a simple melody and imagine what fifty musical instruments working together can do with that melody. I like to think about orchestrating color in just that way. It gives the work much greater resonance and depth.

I also value the idea of keeping a color journal as a way of doing exercises and building skills and muscle when working with color. Daily use of color opens channels and allows ideas to flow out more freely. A color journal can be as simple as a page a day of scribbling with crayons or it can involve clippings of colors patched into a scrapbook. Give yourself this reference point from which to work.

We weavers are often cautious of the word *critique*, but supportive exchanges about how we use color in our work can bring fresh ideas and eyes to what we make. Taking the risk to show your work to someone you trust really can be an incredible learning tool.

One of the color conversations that I find oddly fascinating revolves around the work of color forecasters—different groups of specialists who meet to establish key color "stories"—often years in advance. These professional dialogues about which colors are coming in fashion and which are going out is an absolutely necessary business-driven interchange, and a reminder to me about how powerful the economics of color can be. Color is also cyclical. The granola



PHOTOS BY RANDALL DARWALL

Color is a very visceral, sensual, and even spiritual experience.

browns of the early seventies are now the espressos of the new millennium. As a designer, I love to stay in touch with the color-business world. As an artist, I play against it as much as with it.

The economics of color is in marked contrast to what you can call "street color"—what people actually wear and choose for themselves. "I can't wear orange (or green, or whatever)" are sometimes preconceptions that I'm tempted to challenge, but often these comments reflect wisdom and maturity gained from years of trial and error. People who come into my show booths are quite vocal about their preferences, and I love to eavesdrop.

We now do shows in ten different cities in both the United States and the United Kingdom, and to some extent the color in the current collection is geared not only to the season but to the region as well. Color preference is geographic and entirely temporal. I'm always on the lookout for what's next—whether the message comes from within or without. Color is such a fluid thing: it's constantly changing.



My most valued clients are the ones who know themselves well enough to give me some guidance and direction but know my textiles and artistic process well enough to look for all the different colors hidden in each piece. They look for the dialogue and then join the discussion.

Chromatic conversations happen all the time in all kinds of ways. When I teach, I always read this quote from an essay, "Why I Weave," by Sharon Alderman in the March/April 1989 issue of HANDWOVEN.

"Of all the phrases I can think of that apply to weaving, I suspect 'what would happen if . . . ' is the most wonderful. That is where innovation comes from. When it pops into my head, I have learned not to question it but to give it a try—or make a note to try it when I have finished the piece at hand and met my deadline. Never dismiss the little voice that makes these suggestions. It's a way to urge on that artesian well."

Color is a very visceral, sensual, and even spiritual experience. It helps to know the vocabulary, build strengths, and learn to listen. Remember that in any talk about color, it is rarely a matter of black and white. The real value (pardon the puns) is found in the subtle differences and shadings.

What about the colors for the next century? We know they will be different—but never all at once. They will flow like electricity sparking one perception with the next. Ideas don't come full-blown out of nowhere. The best kind of discussion—color or otherwise—comes from a full knowledge of the past, a spark of individual spontaneity, freshness that is very much of the moment, and an overriding sense of quality that helps edit the extraneous. I love the idea of always pushing concepts to the next level. Being able to actively participate and integrate, another metaphor for warp and weft, old and new. But perhaps that's a topic for another day. . . .



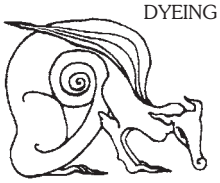


Randall Darwall lives in New England, balancing the quiet of his studio with extensive travels.

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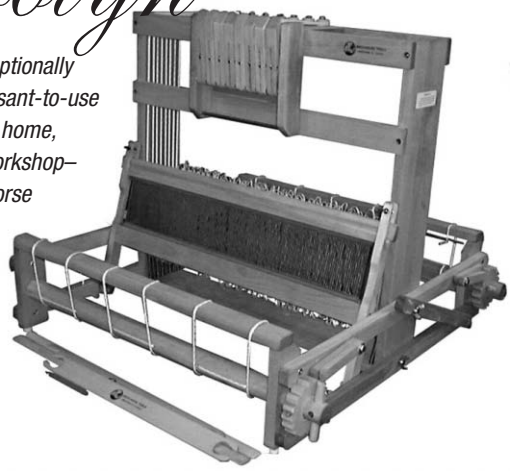
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Calendar

EXHIBITS, SHOWS, AND SALES

ARIZONA

April 18–May 27. Environment 2000, national juried exhibition of art that comments on today's environment. **June 6–July 8.** Juried exhibition of works by Arizona art educators. Galeria Mesa, PO Box 1466, Mesa, AZ 85211. (602) 644-2056; fax (602) 644-2901; robert_schultz@ci.mesa.az.us; www.mesaarts.com.

CONNECTICUT

July 13–15. Expo 2000, 43rd annual juried sale on Guilford Green, sponsored by Guilford Handcraft Center. Contact EXPO Coordinator, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237.

DISTRICT OF COLUMBIA

Through July 30. Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery. Exhibit at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

FLORIDA

Through April 5. Empire of the Sultans, Ottoman Art from the Khalili Collection, exhibit including textiles at The Society of the Four Arts, Palm Beach. Contact Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

IDAHO

May 19–24. Snake River Fiber Fair in Idaho Falls. Classes with Judith Mackenzie, exhibits, demonstrations, vendors. Contact Kate Robertson, 1372 W. 81 North, Idaho Falls, ID 83402. (208) 525-8089; katespin@srv.net.

ILLINOIS

Through April 2. Outsider and Folk Art: The Chicago Collections, exhibit of twentieth century folk art at the Terra Museum of American Art, 664 N. Michigan Ave., Chicago, IL 60611. (312) 664-3939; fax (312) 664-2052.

May 14. Opening date for Crossed Connections, juried exhibition and sale. T.L.D. Design Center Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.TLDDESIGNS.com.

May 20–21. Fiber Fair. Complete show of 1830s fiber arts including America's only animal-powered wool carding mill at Lincoln's New Salem, Petersburg. For more information, call Betty Ackerman, (217) 632-4000.

INDIANA

Through August 13. The Romance of Real Lace, exhibition at Paul Textile Arts Gallery, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208. (317) 923-1331; fax (317) 931-1978; asorokas@ima-art.org; www.ima-art.org.

KENTUCKY

March 10–April 16. Basket Treasures of Kentucky, exhibit at Lexington Central Library Gallery, 140 E. Main St., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.

March 15–May 10. Fiber Art: Present and Future, Metrolex Gallery, National City Bank Bldg., 301 E. Main St., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.

April 1. Spinning and weaving demonstrations at Lexington Art League, Loudoun House, Castlewood Dr., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.

April 1 and 8. Hands Across the Millennium, hands-on design session. **April 1–29.** The Glenn Family Historic Coverlet Collection exhibit. The Living Arts and Science Center, 362 Martin Luther King Blvd., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.

April 8. Basketmaking demonstrations at The Living Arts and Science Center, 362 N. Martin Luther King Blvd., Lexington. Fiber Focus Kentucky 2000, 624 Dardanelles Dr., Lexington, KY 40503. (606) 278-2233; covertrp@worldnet.att.net.

May 25–June 30. American Tapestry Biennial III, exhibit at Northern Kentucky University Gallery. Contact Kathy Spoering, 1050 Gunnison, Grand Junction, CO 81501. (970) 242-9081; taph2o@iti2.net.

MARYLAND

May 6–7. Maryland Sheep and Wool Festival, Howard County Fairgrounds, West Friendship. Workshops prior to and during the festival include Weaving a Navajo Rug with DY Begay, Blending Wool and Exotic Fibers with Judith Mackenzie, and many others. Fiber market, contests, entertainment. For further information, contact Ruth Matthews, (301) 894-3937; tomdoi@prodigy.net; www.sheepandwool.org.

MICHIGAN

August 4–6. World Quilt & Textile, exhibits, sales, workshops, lectures at The Lansing Center, 333 E. Michigan Ave., Lansing. For information, send $2 to World Quilt & Textile, c/o David M. & Peter J. Mancuso, Inc., PO Box 667, New Hope, PA 18938. www.quiltfest.com or www.worldquilt.com.

MINNESOTA

May 19–21. International Quilt Market at Minneapolis Convention Center, 1301 2nd Ave. S., Minneapolis. Tours, classes, exhibits, vendors. Contact International Quilt Market, 7660 Woodway Dr., Ste. 550, Houston, TX 77063. (713) 781-6864; fax (713) 781-8182; shows@quilts.com; www.quilts.com.

MISSOURI

April 30–June 10. Sculpture and Fine Crafts, juried exhibit at St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

NEBRASKA

Through January 2001. Fanciful Flowers: Botany and the American Quilt, exhibit at the Cooper Gallery, University of Nebraska State Museum, Morrill Hall, 645 N. 14th St., Lincoln. Call Carolyn Ducey, (402) 472-6301; cducey@unl.edu.

April 7–9. Fiber Arts Festival 2000 at Adams County Fairgrounds, 947 S. Baltimore, Hastings, NE 68901. Exhibits, sales, demonstrations, vendors. Call (402) 463-0808.

NEW JERSEY

September 23–24. Harvest Sheep and Wool Festival at Salem County Fairgrounds, Rt. 40, Salem. Contact Nicky Wilson, 139 Compromise Rd., Salem, NJ 08029. (856) 769-1630.

NEW MEXICO

March 22–27. Bead Expo 2000 in Santa Fe, several locations. Vendors, lectures, workshops. Contact Recursos de Santa Fe, 826 Camino del Monte Rey A3, Santa Fe, NM 87505. (505) 982-0807; fax (505) 989-8608; Recursos@aol.com; www.beadexpo.com.

NEW YORK

Through April 22. The Corset: Fashioning the Body, exhibit at The Museum at Fashion Institute of Technology, 7th Ave. at 27 St., New York, NY 10001. (212) 217-5800.

March 23–26. Arts of Pacific Asia, exhibit and sale including textiles at the 69th Regiment Armory, Lexington Ave. at 26th St., New York City. Call (301) 924-5002 or during the show, (212) 683-2434.

June 10–11 and 17–18. American Crafts Festival, juried sale at Lincoln Center for the Performing Arts, New York City. Contact Raya Zafrina, American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (973) 746-0091; fax (973) 509-7739.

NORTH CAROLINA

August 10–13. World Quilt & Textile, exhibits, sales, workshops, lectures at M. C. Benton Jr. Convention Center, 5th and Cherry Sts., Winston-Salem. For information, send $2 to World Quilt & Textile, c/o David M. & Peter J. Mancuso, Inc., PO Box 667, New Hope, PA 18938. www.quiltfest.com or www.worldquilt.com.

OHIO

May 27–28. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert, 2474 N. Firestone Rd., Wooster, OH 44691. (330) 264-9665; don47linda@valkyrie.net.

May 27–July 1. Small Works Invitational 2000, exhibit of small quilts at the Gallery at Studio B, 140 W. Main St., Lancaster, OH 43130. (740) 653-8424. www.qsds.com.

OKLAHOMA

March 25–June 18. Land of the Winged Horsemen: Art in Poland, 1572–1764, traveling exhibit including textiles, at the Philbrook Museum of Art, Tulsa. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

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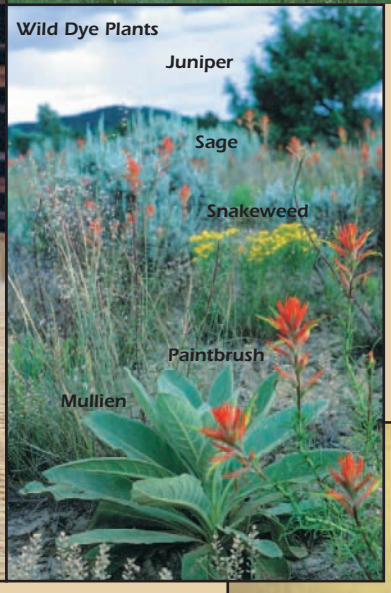
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PENNSYLVANIA

March 5–25. In Beauty May I Walk, exhibit by Philadelphia Guild of Handweavers at Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086. Contact Georgeann Blaha, CanHilStu@aol.com.

RHODE ISLAND

April 7–July 7. Harness Loom Weaving in Rhode Island: Yesterday, Today, and Tomorrow, exhibit by the Weavers' Guild of Rhode Island at Slater Mill Gallery, Blackstone Valley Visitor Center, Pawtucket. Call Karin Conopask, Slater Mill Historic Site, (401) 725-8638; fax (401) 722-3040.

TENNESSEE

May 13. Traditional Skills and Fiber Festival at the West Tennessee Agricultural Museum, 3 Ledbetter Gate Rd., Milan. Call the museum at (901) 686-8067, or Sharon Criswell, (901) 665-7124; criswell@iswt.com.

TEXAS

Through March 10. Materials: Hard and Soft, multimedia juried exhibit at Meadows Gallery, Center for the Visual Arts, Denton. Greater Denton Arts Council, 207 S. Bell Ave., Denton, TX 76201.(940) 382-2787; fax (940) 566-1486; dentonarts.com.

April 22–23. Fiesta Arts Fair. Southwest School of Art and Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337.

Through May 13. Threads of Continuity: Niki Bonnett. Exhibit of intricate fabric collages using imagery derived from the architecture, grounds, history, and spirit of the Southwest School of Art & Craft. Ursuline Hallway Gallery, Ursuline Campus, San Antonio. For more information, call (210) 224-1848.

UTAH

June 24–25. Back of the Wasatch Fiber Festival at Summit County Fairgrounds in Coalville. Classes with Norman Kennedy and Nancy Bush, fleece to shawl competition, demonstrations, wearable art show. Contact Heidi Smith, (435) 649-3856; 3smiths@xmission.com; www.fly1.com/heidi/FiberFest/htm.

WASHINGTON

March 9–12. Rags 2000, juried wearable art show and sale in Tacoma. Contact Ann Gosch, Rags 2000, c/o YWCA Rags Guild, 2522 N. Proctor, #423, Tacoma, WA 98406. (253) 272-4181, ext. 352.

April 8–9. Alpacapalooza 2000, alpaca show and sale at Evergreen State Fairgrounds, Monroe. Call Sue Henry, (360) 757-3577 or Ted Chepolis, (425) 392-1502; www.alpacapalooza.com.

AUSTRALIA

May 2–8. Projects: Process and Place, exhibit by The Handweavers, Spinners and Dyers Guild of Tasmania in the Long Gallery, Salamanca Place, Hobart. Contact Doris Banks, madmax@netspace.net.au.

CANADA, BRITISH COLUMBIA

August 14–20. Tie It Up, fiber arts festival at Gibsons Landing. Workshops, exhibits, fashion show, vendors, demonstrations. Call Noreen, (604) 886-0663; leh@dccnet.com or spinsters-loft@dccnet.com.

THE NETHERLANDS

March 15–19. Textile Festival in the Broerenkerk and other locations, Zwolle. Exhibits, sales, workshops, demonstrations. Contact Stichting Beeldende Amateurkunst, Postbus 13103, 3107 LC Utrecht, The Netherlands. +31 (0)30 234 22 11; fax +31 (0)30 234 23 82; sba@sbakunst.nl; www.sbakunst.nl.

UNITED KINGDOM

Through March 11. Continuum, biennial exhibition by the Association of Guilds of Weavers, Spinners and Dyers, at Newport Museum and Art Gallery, Newport. Contact Hilary Turner, 37 Blundellsands Roads East, Liverpool, L23 8UJ, UK.

Mid-March–April 30. New Directions—The Art of the Feltmaker, international exhibit in Kendal, Lake District. Contact Gill Farlam, IFA, Jubilee House, The Street, Rickinghall, Diss, Norfolk IP22 1EG, UK. mlbungalow@mcmail. com.

April 1–May 31. Continuum, biennial exhibition by the Association of Guilds of Weavers, Spinners and Dyers, at Glasgow Art Gallery and Museum, Kelvingrove, Glasgow. Contact Hilary Turner, 37 Blundellsands Roads East, Liverpool, L23 8UJ, UK.



CONFERENCES

ARIZONA

March 23–26. Fibers Through Time—In Pursuit of Excellence, state conference at Central Arizona College, Coolidge. Contact Lynn Silberschlag, 6481 Avenida de Posada, Tucson, AZ 85718. (520) 299-1418; ruslyn@aol.com; www.primenet.com/~thenest/2000.

CALIFORNIA

April 14–16. Annual Conference of Northern California Handweavers: Threads of Continuity, Santa Clara. Contact CNCH 2000 Registrar, PO Box 6101, San Jose, CA 95150-6101; 2000@cnch.org; www.cnch.org.

FLORIDA

March 23–26. Florida Tropical Weavers' Guild Conference in Eustis. Contact Janice Beckenbach, 390 NW 21st Dr., Gainesville, FL 32605. (352) 376-0554.

INDIANA

August 6–12. International Old Lacers Convention in Indianapolis. Contact Judy Sexton, 3344 W. Michigan St., Indianapolis, IN 46222.

KANSAS

April 7–8. Kansas Association of Weavers and Spinners Conference at Lawrence. Contact Carol Bloom, 25139 Hemphill Rd., Lawrence, KS 66044. (785) 842-5981; wbloom@ukans.edu.

MISSOURI

April 28–30. Fiber Gathering MoFA 2000. Conference presented by Missouri Fiber Artists and cohosted by Columbia Weavers and Spinners Guild in Columbia. For more information, call Jo Stealey, (573) 882-4439; stealeyj@misssouri.edu.

June 10–17, 2001. 2001—A Fiber Odyssey, Midwest Weavers' Conference in St. Louis. Contact Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146. Midwst2001@aol.com.

MONTANA

July 7–9. MAWS 2000—A Weavers Garden, Montana Association of Weavers and Spinners conference at the University of Montana, Missoula. Contact Leslie Taylor, 419 Airport Rd., Stevensville, MT 59870. redfox@bitterroot.net; www://anwg.org/conferences/regional/maws2000.html.

OHIO

June 11–23. Quilt/Surface Design Symposium 2000 at Ohio University, Athens. For information, send $1 plus LSASE (55 cents postage) to Linda Fowler, 464 Vermont Pl., Columbus, OH 43201. (614) 297-1585; www.qsds.com.

June 22–25. Convergence 2000, biennial conference of Handweavers Guild of America in Cincinnati. Contact Convergence 2000, 4870 Gray Rd., Cincinnati, OH 45232. hgaconvergence@compuserve.com; www.weavespindye.org.

CANADA, ALBERTA

May 26–28. The Magic Millennium Looms, conference of Handweavers, Spinners and Dyers of Alberta at King's College, Edmonton. Contact Deborah Chronik, Box 4774, Taber, AB, Canada T1G 2E1. (403) 223-0062; fax (403) 223-0064; chronik@theboss.net.

CANADA, QUÉBEC

June 3–4. Québec Weaver's Association in LaSalle, Montreal. Call Georgette Cappuccilli, (450) 445-8258; fax (450) 445-2498.

NEW ZEALAND

April 8–11. Creative Fibre Festival 2000, Canterbury at St. Andrew's College, Christchurch. Exhibits, sales, classes, demonstrations. Contact Joan Taylor, PO Box 2074, Christchurch, New Zealand. (03) 385-8938; jjtaylor@clear.net.nz.

UNITED KINGDOM

April 27–29. International Feltmakers Association conference at Ambleside. Contact Gill Farlam, IFA, Jubilee House, The Street, Rickinghall, Diss, Norfolk IP22 1EG, UK. mlbungalow@mcmail. com.

TO ENTER

CALIFORNIA

Monterey County Fair Wool Show, Monterey. Open judging of Handcraft Entries, **August 5;** open judging of Fleece Entries, **August 6.** Fair is August 15–20. For more information, call Monterey County Fair, (831) 372-5863.

COLORADO

Fiber Celebration 2000, juried exhibit sponsored by the Northern Colorado Weavers Guild. **Slide postmark deadline March 1.** For prospectus, send LSASE to Helen Hart, 7132 Cordova Dr., Cheyenne, WY 82009. (307) 632-6114; helzhart@aol.com.

HAWAII

Wearable Art for the New Millennium. Exhibition presented by Hawaii Handweavers Hui at Honolulu Academy of Arts, Academy Art Center, May 16–31. No deadline date included. For more information, call John Wesolosky, (808) 239-9235; jwesolosky@compuserve.com.

IDAHO

Spin a New Yarn, annual fiber arts show in conjunction with the Snake River Fiber Fair, May 19–21, in Idaho Falls. Weaving, knitting, crochet, felting. **Entry deadline April 15.** Contact Kate Robertson, 1372 W. 81 North, Idaho Falls, ID 83406. (208) 525-8089; katespin@srv.net.

ILLINOIS

Crossed Connections, juried exhibit and sale opening May 14. **Photo/slide deadline February 29.** For prospectus, send LSASE to T.L.D. Design Center Gallery, 26 E. Quincy St., Westmont, IL 60559. www.TLDDESIGNS.com

Uncommon Threads, annual juried runway fashion show October 22, in St. Charles. **Slide deadline June 1.** For prospectus, send LSASE to Denise Kavanagh, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

MICHIGAN

The Blue Show, Great Lakes regional juried fiber competition exhibited at the University of Michigan Slusser Gallery, June 16–July 30. **Entry deadline March 10.** For prospectus, write Marje Mink, 424 Little Lake Dr. #34, Ann Arbor, MI 48103. swk_mink@online.emich.edu.





. . . more Calendar

MINNESOTA

Residency Fellowships for emerging MN artists, July. Contact The Anderson Center, PO Box 406, Red Wing, MN 55066. (651) 388-2009; acis@pressenter.com.

MISSOURI

Our Planet, Ourselves, juried exhibits June 18–July 29, in St. Louis. All media for indoor installation, plus site-specific outdoor installations of environmentally friendly, temporary artwork. **Slide/proposal deadline, April 12.** For prospectus, send SASE to St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

NORTH CAROLINA

Blue Ridge Handweaving Show October 5–31 at John M. Crawford Gallery, Asheville. **Entry deadline September 1.** Prospectus: Betty Carlson, PO Box 837, Enka, NC 28728. (828) 670-7809; bettycarlson@earthlink.net.

OHIO

Convergence 2000 exhibits in Cincinnati, June 22–25. Juried exhibits: dyeing, yardage, fashion, Small Expressions, liturgical, weaving, spinning, basketry. Nonjuried exhibits: fashion, small tapestry, passementeries, collaborations, fantasy- and myth-inspired. **Application deadlines vary up to April 15.** Send SASE for single prospectus or $5 for all to Convergence 2000, Call for Entries, 4870 Gray Rd., Cincinnati, OH 45232. hga convergence@compuserve.com; www.weavespindye.org.

Fabric 2000, juried exhibition to encourage the production of unusual fabrics designed specifically for quilters, June 11–22, in Athens. **Entry deadline May 12.** Send LSASE (55 cents postage) to Fabric 2000, 10545 Snyder Church Rd., Baltimore, OH 43105.

OKLAHOMA

Fiberworks 2000, 22nd annual juried fiber arts show presented by Handweavers League of Oklahoma, at the Kirkpatrick Center, 2100 NE 52nd St., Oklahoma City, OK 73111. Oklahoma residents only. **Entries accepted April 1 and 3.** Call Dustin Hamby, (405) 602-3717.

OREGON

Teaching proposals for the Association of Northwest Weavers Guilds Conference June 18–26, 2001, in Eugene. Send workshop and seminar proposals to Terri Zensen, 15103 NE 27th Ave., Vancouver, WA 98686. tzens1@aol.com.

TEXAS

Sheep to Shawl competition, April 15, during the Sam Houston Folk Life Festival at the Sam Houston Memorial Museum, Huntsville. Some compensation available for travel and lodging. Contact Tamara Chasteen, (409) 294-9606; woollady@hotmail.com.

VIRGINIA

Fiber Arts Exhibits, in conjunction with Virginia Highlands Festival, July 29–August 13 in Abingdon. **Registration deadline July 1; entries received by July 15.** Mail entries to Patricia Sheffey, 268 Henderson Ct., Abingdon, VA 24210. Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (540) 623-5266; vhf@naxs.net; www.va-highlands-festival.org.

WASHINGTON

Bellevue Art Museum Fair 2000, juried sale July 28–30 in Bellevue. **Slides must be received by February 29.** Bellevue Art Museum, 301 Bellevue Square, Bellevue, WA 98004. (425) 454-3322, ext. 125; www.bellevueart.org.

Contemporary West Coast Tapestry 2000. Regional show of flat-woven tapestry, October–December, at the Washington State Convention and Trade Center, Seattle. Open to residents of WA, OR, CA, BC, AK. **Slide deadline May 1.** For prospectus, send LSASE to TAPS, 703 Foote St. NW, Olympia, WA 98502. Call Mary Lane, (360) 754-1105; lanemary@netscape.net.

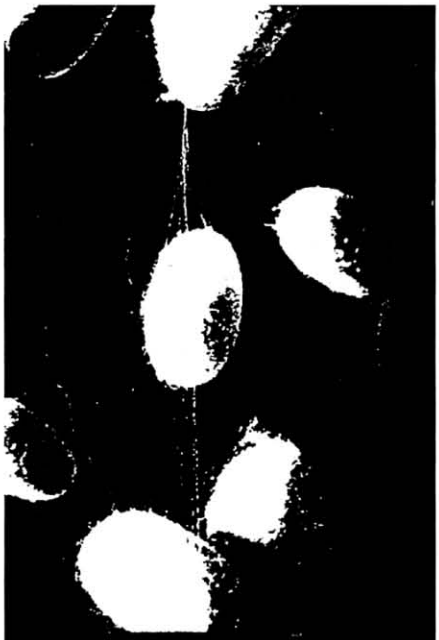
WISCONSIN

A Celebration of Creativity, annual fiber and textile exhibit, sponsored by Whitewater Spinners and Weavers Guild, July 17–August 4, in the Crossman Gallery, University of Wisconsin, Whitewater. **Entry deadline June 12.** Contact Alice K. Iverson, N8823 Nelson Rd., East Troy, WI 53120.

AUSTRALIA

Perfection in Wool, international contest showcasing wool, in Euroa, Victoria, October. Contact Cathy Bezak, worldwidewool@hotmail.com.

—*continued on page 94*



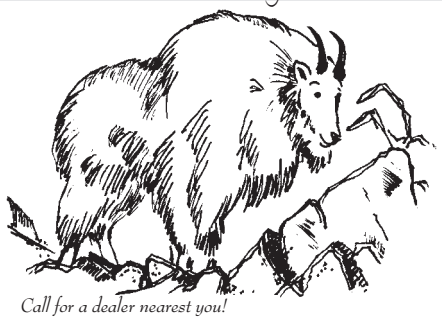
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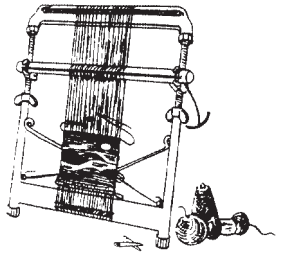
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EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

SECRET LANGUAGE

A secret "women-only" language, Nu Shu, has been discovered in the hill villages of southern China. Centuries ago, Nu Shu originated as a female coping mechanism, developed by uneducated peasant women assumed to be illiterate. With Nu Shu, Hunan women could communicate secretly about the drudgery of domestic life by embroidering the flowing and feminine Nu Shu characters onto fabric or weaving them into cloth.



Somewhere deep in the hills of southern China there is probably an ancient dishtowel bearing the hidden hand-embroidered message: "We wandered in the mountains for six hours yesterday, but could he admit he was lost?" Or perhaps one day someone will find a delicately woven shawl with a graceful geometric trim that is actually a series of Nu Shu characters meaning: "If he reads aloud at the table one more time, I'm going to choke him with his own chopsticks."

Lori Borgman, *Indianapolis Star and News*, in *The Denver Post*, Nov. 1, 1999

WOVEN GARDEN

When her family moved to the city, Maryland weaver Suzanne Hubbard used her weaving background to plan her new garden. "I was missing nature in the country, the fields, the open sky, and the woodlands. You can't fit that into a corner lot 45 feet by 34 feet, but you can weave the essence of the country into just a few feet of garden.

"On paper, I traced the patterns of the flowers, the leaves, and the branches, dabbed on colors, and hung them this way and that," she says. "I'd turn them upside down the way I look at motifs for weavings I am designing. Texture affects color. Growing in shadow has another look. The differences create a rhythm. The making of this garden has given me a sense of place, a feeling of belonging. The tapestry garden is so hopelessly unconventional, so personal. Perhaps that lowers barriers, weaves a neighborhood together."

Condensed from *Country Gardens*, October 1998; contributed by Manuela Kaulitz, Louisville, Kentucky

HINDU LOOM

This loom consists merely of two bamboo rollers, one for the warp and the other for the web, and a pair of gears. The shuttle performs the double office of shuttle and batten, and for this purpose is made like a huge netting needle, and of a length somewhat exceeding the breadth of the cloth. The weaver carries this apparatus to a tree, under which he digs a hole large enough to contain his legs and the lower part of the gear. He then stretches his warp by fastening the bamboo rollers, at a due distance from each other on the turf, by wooden pins. The balance of the gear he fastens to some convenient branch of the tree over his head. Two loops underneath the gear, in which he inserts his great toes, serve instead of treadles.

Mattie Phipps Todd, *Hand-Loom Weaving: A Manual for School and Home*, Rand McNally, 1902; contributed by Elizabeth Frenzel, OSB, Norfolk, Nebraska

LAPPET

Lappet is a form of weaving in which extra warp threads are introduced in a manner that creates designs resembling embroidery over predetermined portions of the base fabric. Yarns to be used in the designs are threaded through long needles in a rack that's fastened to the loom near the reed. When the rack is lowered, the needles are pressed to the bottom of the shed and held in position while the pick is laid. The rack is then raised, and the pick is beaten into the cloth. Next, the rack is shifted sideways to a new location. Each sideways motion carries the yarn in the needles across the surface of the fabric to create the pattern.

Adapted from Marjory L. Joseph, *Introductory Textile Science*, 1972

PRESCRIPTION FOR BOREDOM

"I have never been bored. And if I come close, I quickly go to my loom and weave."

Angelo Testa, in Sigrid Wortmann Weltige, *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993; contributed by Manuela Kaulitz, Louisville, Kentucky

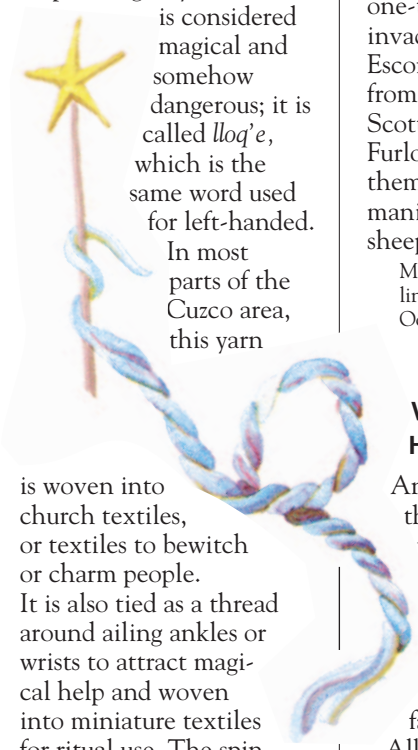
ART IN DEMAND

A German law which originated in Frankish times sheds a telling light on the standing enjoyed by the art of tablet weaving in that area. It decrees that anyone injuring the hand of a harper, goldsmith, or woman working a fringe or braid is to pay five-quarters the fine due to other persons so injured.

Marie Schuette, "Tablet Weaving," in *CIBA Review*, #117, November 1956; contributed by Nancy Spies, Jarrettsville, Maryland

MAGICAL YARN

The Inca people around Cuzco sometimes make an S-spun singles yarn, which is considered magical and somehow dangerous; it is called *lloq'e*, which is the same word used for left-handed. In most parts of the Cuzco area, this yarn



is woven into church textiles, or textiles to bewitch or charm people. It is also tied as a thread around ailing ankles or wrists to attract magical help and woven into miniature textiles for ritual use. The spinning is occasionally accomplished behind the back. If one accidentally acquires a stash of left-handed yarns that one does not wish to use for magical purposes, the yarns are woven into warp-faced textiles as the weft, where they are said to make the textile stronger. Some Cuzco-area styles use *lloq'e* yarns in stripes near the side selvedges to keep the corners of the fabric from curling.

Ed Franquemont, *The Weaving List* (Internet), Vol. 98, #842, June 22, 1998

LUXURY FIBER

The latest luxury fiber is Escorial, and the latest luxury fabric is Golden Treasure, a fine worsted fabric made of Escorial woven with 22-karat gold. Escorial is a fine, lightweight wool sheared from tiny New Zealand sheep that are half the size of regular Merino sheep and produce about one-third the wool. The invading Moors brought Escorial sheep to Spain from North Africa. A Scottish woman, Eliza Furlonge, who sent 100 of them to her estate in Tasmania in 1828, saved the sheep from extinction.

Marylou Luther, "Clotheslines," in *The Denver Post*, Oct. 21, 1999

WEAVING HERITAGE

Andrew Carnegie, the famous American philanthropist (1835–1919), was the eldest son of William Carnegie, a damask linen weaver in Dunfermline, Scotland. The family emigrated to Allegeny (now Pittsburgh), Pennsylvania, where Andrew began work at the age of thirteen as a bobbin boy in a cotton mill.

Carnegie made a vast fortune in the steel industry and gave away as much of his money as possible, since he believed it was a disgrace to die rich. He is well known for establishing hundreds of libraries, not only in America, but also in Scotland.

Condensed from Ian Grimble, *Scottish Clans and Tartans*, Harmony Books, 1982; contributed by Ruth Blau, Arlington, Virginia

OLD NAMES

In Bristol, England, in the fifteenth century, the products of the city's weavers had to be inspected for quality before they could be shipped. The man who inspected was called an *aulnager*.

Kate Sedley, *The Weaver's Tale*; contributed by Marie Bostick, Yarmouth Port, Massachusetts

ORANGE IS IN

From the boldest citrus orange to a more earthy, burnt shade, orange is showing up in furniture and clothes, on cars and computers. Trend spotters explain it as a refreshing alternative after several seasons of neutrals, gray, and black.

Followers of Feng Shui associate the color orange with health and well being. Spice colors mix well with a variety of other colors, and they appeal to people of all ages. Reddish-orange fabrics accented with gray are a popular combination at Ikea, a Scandinavian furniture chain. At a recent furniture market in High Point, North Carolina, one designer used orange walls to showcase his charcoal gray furniture.

According to the Pantone Color Institute, designers are mixing bright hints of marigold, cayenne, and honey with blues, olives, and charcoals. The simplest shades of orange may be the easiest to wear. These include browned-out earth and spice tones, such as persimmon, pumpkin, and terra cotta. Peach has long been known as flattering. The new bright oranges will be most popular as accent colors, rather than as complete outfits.

Adapted from an article by Susan Glairon, *The Denver Post*, Nov. 28, 1999



. . . more Calendar

(continued from page 90)

INSTRUCTION

COLORADO

Tapestry in the Round, June 16, at Estes Park Wool Market, Estes Park; workshop with Karen P. Crislip. (970) 586-6104; kcrislip@bigplanet.com.

OREGON

Navajo Weaving Workshop, June 19–23, with Pearl Sunrise. For beginner and intermediate students. Damascus Pioneer Craft School, 14711 W.E. Anderson Rd., Clackamas, OR 97015. (503) 658-2704.

MAINE

Fiber workshops in Deer Isle are scheduled June 4–16 with Jozef Bajus; June 18–30 with Joan Morris; July 2–14, with Carol Shinn; July 16–28, with Lissa Hunter (baskets); July 30–August 18, with Pam Studstill; and August 20–September 1, with Cynthia Schira (weaving). Haystack Mountain School of Crafts, PO Box 518, Deer Isle, ME 04627. (207) 348-2306; fax (207) 348-2307; haystack@haystack-mtn.org.

NEW MEXICO

Introduction to Weaving, March 13–17, and **Classic Weaving Techniques of Northern New Mexico,** April 17–22, both with Rose Vigil. **Beginning Tapestry,** March 25–29, with James R. Koehler. **Native American Basketry,** April 3–7, with Peggy Sanders Brennan. **Beginning Navajo Weaving,** April 5–9, and **Intermediate/Advanced Navajo Weaving,** April 12–16, both with Pearl Sunrise. **Doubleweave Diversity,** April 24–28, with Jennifer Moore. Taos Institute of Arts, 108 Civic Plaza Dr., Taos, NM 87571. (505) 758-2793 or (800) 822-7183; fax (505) 737-2264; tia@taosnet.com.

OKLAHOMA

Cotton Dyeing the Natural Way, April 8–9, with Michele Wipplinger, at City Arts Center, Oklahoma City. Contact Sheryl Griffin, 2913 N. Harvard Ave., Oklahoma City, OK 73127. (405) 917-5233.

OREGON

Beginning Silkpainting, March 8–April 19, with Christina Bergmann. **Indigo Batik,** March 6–April 17, with Gail Cochran. **Woven Structures: Table Runners,** March 8–April 19, with Rosalie Neilson. Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544 or (800) 390-0632; www.ocac.edu.

Fiber in the Forest, workshop retreat May 5–7. **Weaving** with Madelyn van der Hoogt; **Spinning** with Jerie Lucas; **Carding** with Elaine Almquist; **Indigo Dyeing** with Barbara Setsu Pickett; **Felting** with Pat Spark. Send SASE to Suzie Liles, 3471 Reston Rd., Roseburg, OR 97470. sliles@wizzards.net.

TEXAS

Double Woven Pleated Fabrics, March 24–26, with Janice Sullivan. Southwest School of Art and Craft, San Antonio. For more information, call (210) 224-1848.

VERMONT

Summer Blanket/Winter Sheet, March 13–17. **Bird's Eye Blanket,** April 10–14. **Natural Dyeing Intensive,** May 8–10. **18th Century Clothing Fabrics,** June 12–16. Classes with Kate Smith. **Beginning Weaving,** March 6–10, April 3–7, May 15–19, and June 5–9. **Beginning Spinning,** March 18–19, April 15–16, and May 6–7. Classes with Jessica Jane Dean. **Southwest Tapestry Weaving,** March 20–24, April 17–21, May 1–5, and May 22–26, with Brook Hemenway. Eaton Hill Textile Works, 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733.

WASHINGTON

Coupeville Arts Center on Whidbey Island offers year-round workshops in fiber arts. Coupeville Arts Center, Box 171, Coupeville, WA 98239. (360) 678-3396; fax (360) 678-7420; cac@whidbey.net.

WISCONSIN

Weaving and Spinning, ongoing week-long and weekend classes in Waupaca. Contact Jane E. Haasch, Lambs Quarters, N428 East Rd., Waupaca, WI 54981. (715) 258-5664; janeeh@gglbbs.com.

GUATEMALA

Backstrap Weaving, October–May, with indigenous weavers. **Backstrap Weaving, Natural Dye Techniques, and Spinning Sampler,** March 3–12. Workshops in Antigua, sponsored by Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat.org/.

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SOUTH AFRICA

Fibre Breakaway, September 24–29, five-day course sponsored by Johannesburg Weavers and Spinners Guild. Contact Mary Binet, PO Box 7189, Krugersdorp North, 1741 South Africa. 2711-956-6543; knox@gnet.co.za.

TRAVEL

Bhutan and Nepal. September 27–October 13. Craft tour including textiles. Booking deadline July 29. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Bolivia. May 27–June 10. Craft tour including textiles. Booking deadline April 7. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Romania and Hungary. July 16–August 7. Craft tour including textiles. Booking deadline May 27. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Turkey. April 29–May 19. Craft tour including textiles. Booking deadline March 11. Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Turkey. June 4–21. Textile tour sponsored by The Textile Museum. Contact Roberta Austin, Terra Cognita Travel, 7920 Norfolk Ave., Bethesda, MD 20814. (301) 907-0071; fax (301) 907-2434; intrgold@dc.infi.net.

United Kingdom. Custom itineraries and guided tours featuring professional textile workshops; optional spinning and textile classes. Contact Sue Macniven, 34 College Rise, Maidenhead, Berks, England SL6 6BP. (01628) 412548.

Please send your event information at least twelve weeks prior to the month of publication to "HANDWOVEN Calendar," 201 E. Fourth St., Loveland, CO 80537-5655. Listings are made as space is available. While we try to include as many events as possible, we cannot guarantee that your listing will be included.

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Product News

by Sharon Altergott

Schacht Spindle Co., Inc. has recently introduced several new weaving accessories; the *Handy Dandy Cone Rack*, the *Roller Boat Shuttle* (shown below), and the *Auto Reed Hook*. If you are tired of cones falling over and ends twisting around each other, a cone rack will save you both time and frustration. The new Handy Dandy Cone Rack holds 12 cones with individual yarn guides for each cone. The new Roller Boat Shuttle looks like an ordinary 11" boat shuttle, but underneath it are little zippy rollers. The Auto Reed Hook, is a sley hook that automatically advances across the reed. This great time saver moves from one dent to the next without being removed and reinserted. Also new are the *Swedish Wooden Temples* available in five widths: 12"–16", 16"–22", 20"–30", 28"–44", and 40"–65". For these and other Schacht products contact your favorite dealer or call Schacht Spindle directly at 800-228-2553 to locate the shop closest to you. Also check out their web site at:www.schachtspindle.com



Nancy Smith Klos' pictorial tapestry of the underwater sea kelp entitled *Sculpture Garden*, has been selected for the art images surrounding the Oregon Zoo's newest exhibit *Stellar Cove*. Featuring animals of the Northwest coast, the exhibit is scheduled to open June 1, 2000 in Portland, Oregon. To celebrate the opening of the exhibit, a limited-edition poster, the *Ten Years of Tapestry Anniversary Poster*, featuring the tapestry chosen for the new exhibit is now available. Each poster is $35 plus $5 shipping and handling. You may order directly from **Klos Studios** at (503) 282-7028. Or to view the poster or inquire about other products available including her *Tapestry Collection* gift cards and matted prints, visit her website http://www.klosstudios.com

Hand Looms, Supplements #1 and #2 are now available from Florence Feldman-Wood of **The Spinning Wheel Sleuth.** Using the same format as her quarterly spinning wheel newsletter, these annual publications focus on hand looms, both antique and modern. Such noted authorities on looms as Bill Ralph and Janet Meany are among the contributors. Cost for the hand loom supplement is $10 each, or $8 with a subscription to newsletter ($12 each Canada and international, $10 with a subscription.) Subscription fee for the newsletter is $20 for four issues a year ($24 Canada, $32 international.) Send your order to PO Box 422, Andover, MA 01810. Also check out her website at www.spwhsl.com



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NOTICES

CALL FOR ENTRIES. Asheville, North Carolina. *Blue Ridge Handweaving Show,* October 5–31, 2000 at John M. Crawford Gallery. For prospectus contact: **Betty Carlson,** PO Box 837, Enka, NC 28728. Phone (828) 670-7809. Email:bettycarlson@earthlink.net

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ROSALIE NEILSON

The loom room



Rosalie at her loom. PHOTOS BY ROSALIE NEILSON

Thanks to an electrical repair that left two gaping holes in the wall of my loom room, large areas of subsequent spackling produced stark white blotches that served to point out the dinginess created by twenty years of weaving. It was time for a new paint job.

Armed with my personal color theory that "all colors go together unless proven otherwise," I drove to the paint store. The color chips sang out to me. I saw exactly what I wanted—Misty Huckleberry for the ceiling, Fuchsia for one wall, Raspberry Sherbet for the wall behind my computer, and various tints of raspberry for the remaining walls. I would take down the dusty samplers and dingy yarn wraps; throw away the aging calendar pictures, old posters, and various sundry mementoes; and create a palette of gorgeous color.

I must have been delirious! Have you ever assessed what's in your loom room—*besides* looms? Suddenly, my living room became the repository of everything that could exit through the loom room door—drawers full of manilla folders from the filing cabinet, boxes of files that I'd never been able to fit into the filing cabinet, and an embarrassing number of plastic bags of yarn. I vowed that only what would fit in the quite ample floor-to-ceiling cupboards would go back into the newly painted room.

I pushed the looms and other equipment into the center of the room, covered them with plastic, and waited for morning.

I started painting at 5:00 A.M. to avoid the heat of a July afternoon. It seemed logical to paint the ceiling first. By 9:00 I ran out of paint. I returned to the store for more Misty Huckleberry and finished the ceiling. I spackled numerous nail holes and painted the pale Raspberry Sherbet wall. So far so good.

The next day, I painted the Fuchsia wall. Because Fuchsia is so dark and intense, it took three coats to cover the old white.

As the hours went by, between coats of Fuchsia, I worked in other areas. I painted the third wall a dark Raspberry. I had selected a medium-value Raspberry for the woodwork, which looked perfect as a paint chip—only to discover after painting that medium-value Raspberry is really pink.

Back at the paint store, I decided Rendezvous Blue ("Rendezvous" seems to mean navy) was just the right color to cover the pink. In an additional burst of bravery, I decided to paint the remaining wall yellow. When I finished, the evening sun shone into the room and turned the yellow into a sickly shade of green. Horrors! Back for a warmer shade of yellow.

In order not to waste the can of pink, I used it to paint the seen-by-no-one top of my wooden storage cupboard. I pretend that the pink radiates warmth above my shelves, softly illuminating the equipment and yarns.

What about my vow not to bring anything back into the loom room that doesn't fit into the cupboards? The yarns that I'm saving for future projects, the manilla folders that I can't fit into my filing cabinet, and the weaving samples and mementoes that I can't throw away are currently stacked in plastic boxes in the "extra" bedroom of our house.

I have some of advice for weavers thinking of repainting their loom rooms:

- All colors are not what they seem to be, despite their names.
- Be sure you have an extra room to accommodate the excess from your studio.
- Live near a paint store.

Rosalie's loom room after painting.





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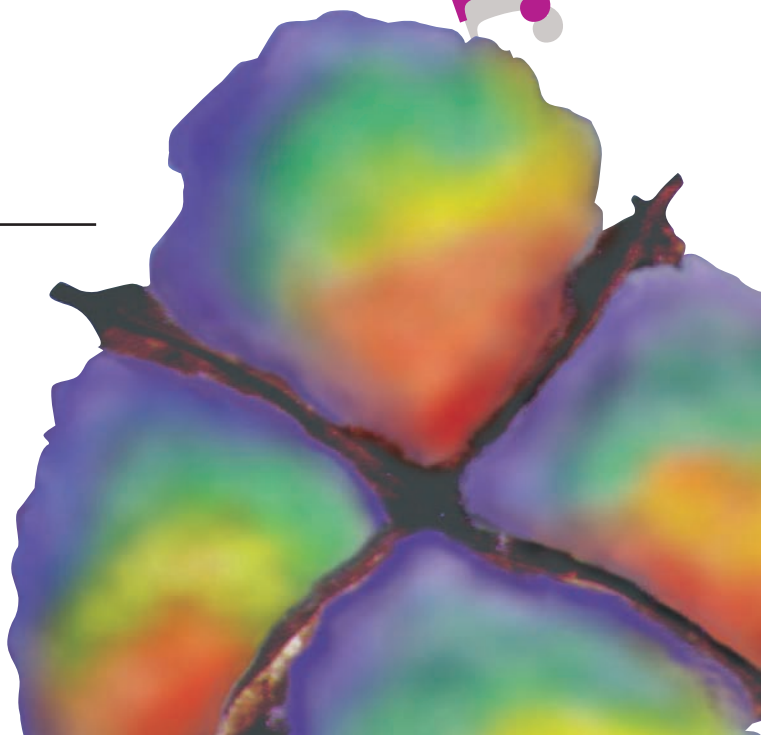
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When you want the versatility of a larger loom — nothing beats a Norwood! Norwood 40" and 50" Floor Looms are available in 4- or 8-shafts. All 8-shaft looms are equipped with 12 treadles standard, and every Norwood Floor Loom includes a sturdy, matching bench.

Exceptionally heavy, Norwood Floor Looms feature excellent weaving space, spectacular shed, and extremely comfortable treadling.

Norwood Looms

"Nothing Beats A Norwood!"

Norwood looms have been the first choice of weavers for generations. Expertly crafted from the finest Finnish birch, each Norwood is solidly constructed to meet the highest standards for quality and workmanship– from the smallest loom to the largest.



Left: Norwood 22", 4-shaft Workshop Loom

Below: Norwood 30", 8-shaft Workshop Loom



Norwood 22" and 30" portable Workshop Looms are the best small loom value on the market. Sturdy and affordable, they are ideal for new and experienced weavers alike. And all workshop looms, including the 30" 8-shaft fold easily–even when warped!

If you'd like more information or a free catalog call

413-549-6341

Or write us at: Norwood Looms, P.O. Box 349, Amherst, MA 01003

Norwood looms and accessories are available at fine handweaving stores near you.