ADD DESIGNING WITH BLOCKS TO YOUR WEAVER'S TOOLKIT

MAY/JUNE 2000

HANDWOVEN

all around

The Block

DESIGNING WITH

- Summer & winter
- **Bronson lace**
- Warp rep
- **Log cabin**
- Overshot
- **Damask**

Mountain Loom Co.

See your dealer or call **1-800-238-0296** (USA/Can)
Worldwide: 360-295-3856
Complete Catalog Website: **www.mtnloom.com**

We are located in the woods near Vader, Washington
(halfway between Portland, Oregon and Seattle, Washington)

"Weave at your Peak with Mountain Loom!"













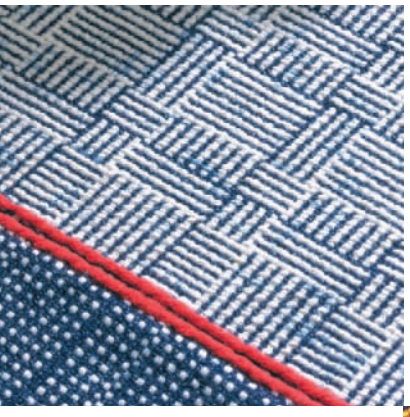




Table, Portable, Transportable, Tapestry & Floor Looms. Dobbies. Kumihimo. Books. And lots of other great stuff. All built by nice folks just for you.

Handwoven®

MAY/JUNE 2000, VOLUME XXI, NUMBER 3



22 THE ANSWER LADY: HAPPY ENDINGS *by Su Butler*

24 BACK TO BASICS: UNDERSTANDING BLOCKS *by Madelyn van der Hoogt*

32 ROTATING BLOCKS FOR DYNAMIC DESIGN *by Doramay Keasbey*

36 TAQUETÉ TOWELS *by Betsy Blumenthal*

40 TWO ON TWO: TWO-BLOCK LOG CABIN RUNNER *by Jane Patrick*



44 BLOCK-WEAVE RUGS *by Michael F. Rohde*

48 COLOR WITH OVERSHOT BLOCKS *by Patricia Palson*

52 EIGHT FOR EIGHT: BLOCK DESIGN WITH WARP REP *by Rosalie Neilson*

58 LOG CABIN WITH A SUPPLEMENTARY WARP *by Barbara Walker*



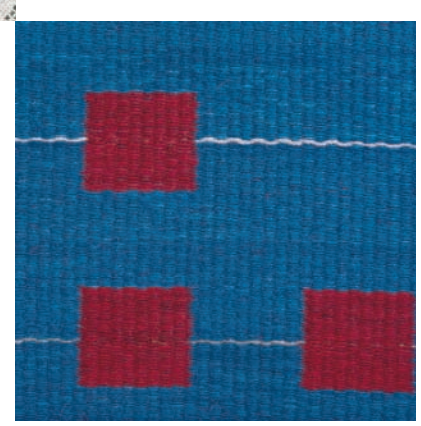
62 ROSE RUNNER IN BRONSON LACE *by Jane A. Evans*

66 N'S AND C'S: TAKING A BITE FROM M'S AND O'S *by Sue Hunt*

70 FROM ROSEPATH TO BLOCKS: FARMER'S MARKET RUNNER AND NAPKINS *by Beverly Savel*

76 DESIGNING MEN: THOUGHTS ON CLOTH AND GENDER *by Stephen Beal*

80 BEYOND BASICS: PLAYING WITH BLOCKS *by DeeDee Woodbury*



ON THE COVER
BLOCK-WEAVE RUG
woven by Michael F. Rohde.
See pages 44–47.

2 From the Editor
4 What's Going On Here
6 Letters to the Editor
14 Project Guide
18 Books, etc.
87 Reader Survey
89 Calendar
92 Communiqué
96 Product News
97 Classified Ads
103 Advertisers' Index
104 Endnotes: Jane Patrick



FROM THE EDITOR

I remember the first time I understood what blocks are all about. It was in a workshop that Connie La Lena taught in drawloom weaving to my guild in Columbia, Missouri. Drawloom weaving meant nothing to me at the time—I was only there because I took every workshop the guild offered. I didn't understand much of what I heard, but I figured that if I kept taking workshops, at some point it would all become clear.

I'd warp up my Dorothy (I didn't know much about warping, either), trying hard to follow the usually all-too-brief instructions the workshop leader sent out, and arrive to see pick-up trucks with full-size floor looms unloading at the workshop door. One time I dropped Dorothy as I was maneuvering her out of the car door, which caused the pawl on the back beam to disconnect from the ratchet, spilling three yards of singles linen warp into a dirty gutter.

Workshops are one of the important initiation rites you undergo as a new weaver. Everyone but you knows the routine. They come in with floor lamps, lattes, and brand new notebooks with plastic sleeves for all the samples they plan to weave. They have toolboxes loaded with metric wrenches and types of screwdrivers that aren't made in the United States. They bring stacks of plastic bins with fishing weights, spools of cord, skeins and cones of yarn, rags for headers, and little tags with string on them to attach to their samples. They have already woven the samples on their own looms so that they are poised and ready for the workshop game of musical looms.

You, on the other hand, didn't know you'd need weights for your floating selvedges (whatever they are) or light to weave by. You haven't tied your warp onto the front apron rod yet—you thought the teacher might want you to do it a special way. You are sure your threading is wrong—you had warp threads left over at the end. You watch everyone else set up their stations like a guest at a dinner party trying to figure out which fork to use. Mostly, you wish you had a latte.

Midst all that struggle, along came that one workshop moment when Connie La Lena said, "You can weave this profile draft in either summer and winter or Bronson lace or double weave," and everything fell into place. It wasn't the sentence itself; it was that sentence added to all the other sentences I'd heard before but not understood. It was like walking out of a cold, dark room into the sunlight.

We hope this issue does that for you. If not, take more workshops and don't forget the latte.

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 or e-mail her at madelynv@interweave.com. Here are the themes for upcoming issues:

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

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

January/February 2001. *Finishing Matters*: finishing treatments for fabrics.

March/April. *'Twill be done*: all sorts of twills from straight to fancy.

May/June. (Theme name yet to be determined): weaving to wear.

Convergence happenings: Visit Madelyn and Dawn and other Interweave folks at our booth (#1025-1027). Contributors to HANDWOVEN are invited to our Contributor Appreciation Party, Friday June 23rd, 5–8 p.m. RSVP: call (800) 272-2193, fax (970) 669-6117, or e-mail Handwoven@Interweave. com for details.

HANDWOVEN
May/June 2000
Volume XXI, Number 3

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 Editors	Diane Kelly, Lynn Tedder
Copy Editor	Stephen Beal
Design	Elizabeth R. Mrofka
Production	Marc McCoy Owens
Photography	Joe Coca
Illustrations	Susan Strawn Bailey, Gayle Ford
Publisher	Ceri Anderson
Advertising	Sharon Altergott
Advertising Coordinator	Kathie Karbowski
Subscription Services	Donna Melton
Circulation Manager	Jenny Fish

All contents of this issue of HANDWOVEN are copyrighted by Interweave Press, Inc., 2000. All rights reserved.

Projects and information in this issue are for inspiration and personal use only. Exact reproduction for commercial purposes (this includes juried shows) violates copyright law.

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.

Visit Interweave Press at www.interweave.com. Our e-mail address is Handwoven@Interweave.com.

POSTMASTER: Please send address change to HANDWOVEN, PO Box 484, Mt. Morris, IL 61054-0484.

Printed in the USA.

INTERWEAVE PRESS

DOESN'T LOOK LIKE A LENDRUM



"28-inch Saxony Wheel"

BUT IT SPINS LIKE A LENDRUM !!

At last, a spinning wheel from **LENDRUM** that you can put in your living room. We make the wheel in your choice of wood: white hard maple, black walnut, or red cherry, and then leave it up to you to add the finish of your choice. The wheel is available with the spindle on either the left- or right-hand side.

Contact your dealer for all the details of this beautiful wheel.

G. Lendrum
RR 4, Odessa, ON
Canada K0H 2H0
(613) 386-7151

lendrum@fox.nstn.ca
http://fox.nstn.ca/~lendrum

Tensioned Kate with three bobbins included Price $790 US

WE KNOW YARNS...



For convenient project planning at home
(and for many yarns used in this *Handwoven* issue),
YARN BARN's Weaving Sample Cards make
ordering easy. Our weaving yarn set is only $10.00.

For mill end yarn ordering, enroll in
YARN BARN's Mill End Sample Club and
receive 6 bi-monthly mailings for $6.00/yr.
Catalog included.

1-800-468-0035
YARN BARN
930 Massachusetts
Lawrence, KS 66044

The Woolery Has It All

(Best selection, best prices since 1981)



Schacht 25" tapestry loom w/stand $121



Glimåkra Standard Floor Loom

Shepherd's Watches

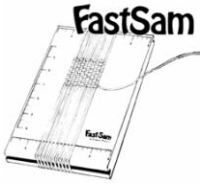




Grapedial *Stardial*
(come with chain and instructions)
Sundial (various styles) $28
Stardial $39.50



Ashford Table Loom w/stand



For fast sampling, $16.25



Swedish Bobbin Winder $90



Fringe Twister $12



Beka 24" Rigid Heddle Loom w/stand $171

Happy New Year!
- **Books**: 10% off on orders for 2 books or more totaling $20 or more.
- **Videos:** 10% off on orders of 2; 15% off 3 or more!

LOOMS:
- Glimåkra • Harrisville • Leclerc • Norwood • Schacht • Mirrix
- Ashford • Louet • Beka. ***Mention this ad and receive FREE FREIGHT (in 48 states) on most floor looms plus $50 off weaving accessories.***

SPINNING WHEELS:
- Ashford • Louet • Majacraft • Jensen • Lendrum • Babe
- Country Craftsman • Schacht • Reeves • Charkha
- Timbertops • Cooper Woodcraft



Catalog of Weaving, Spinning, Knitting, & Dye supplies.
Send $3 to:
The Woolery
RD #1, Dept. H, Genoa, NY 13071
1-800-441-9665 • Visa/MC accepted
Check our website for new items & monthly specials!
Website: www.woolery.com



WHAT'S GOING ON HERE?

All the Interweave News that's fit to print

Who is Harry Kable, and Why Should You Care? Well, he started a magazine fulfillment company almost 60 years ago, a small family-owned company sort of like Interweave Press. We remember talking to one of Harry's offspring—Hazel?—back in the early 1980s when we were trying to decide whether to buy a computer and do our own subscription fulfillment or hire a firm to do it for us. We opted for our own computer, which turned out to be cranky and inadequate (we call it names you wouldn't even want to hear). So now we have joined forces with Kable News. The good people there will be recording new subscriptions, renewals, and address changes, and producing the labels to stick on the magazines that come your way.

We like Kable's kid-gloves customer service style and we like their motto ("Excellence is no accident!"). We like that they're in Mount Morris, Illinois, home of one restaurant and no motels. We like that Mount Morris is plastered with large billboards proclaiming it the "Subscription Fulfillment Capital of the World." It reminds us a little bit of Loveland on Valentine's Day.

Meanwhile, here at Interweave, we still have our own subscription service team in place, minus a big computer. Subscription guru Donna Melton is nearing her twentieth anniversary with Interweave Press; she and other team members are always glad to take customer calls. While Kable News is well equipped to handle all your subscription questions and problems, don't hesitate to give Donna a call with questions or concerns. It's her job, ultimately, to make sure that everything is working smoothly for you.



Old Editors…Don't Even Fade Away; they just keep doing more things. HANDWOVEN's founding editor, **Linda Ligon,** has her fingers in a lot of different magazines and book projects, and still spins and weaves at home to maintain equilibrium. Her latest favorite bedtime "read" is *The Silk Weaver* by Gabrielle Warnock (London: Trident Press, 1998, available from Barnes and Noble but not from Amazon). It's a sort of eighteenth-century Irish historical thriller, and the weaving and fabric descriptions are, so to speak, ripping.

Jane Patrick, who left her post as editor of HANDWOVEN in 1992 to stay home with Norah and be a girl scout leader and all-around mom, is now national sales manager at Schacht Spindle Company in Boulder, which she co-owns with her husband, **Barry Schacht.** They're celebrating the company's thirtieth anniversary this year! Congratulations, you two! And **Jean Scorgie,** HANDWOVEN editor who left us just last summer, has already been bitten by the editorial bug again. She's publishing an elegant little newsletter called *Weaver's Craft*. Call her at 970/223-8591 for information.

And New Editors . . . Do It Long-Distance. Madelyn van der Hoogt has the second-longest commute of any Interweave employee. That's 1039 miles, as the crow flies, from Whidbey Island, Washington. (Longest commute belongs to *Interweave Knits* editor Melanie Falick, who lives in Hopewell Junction, New York.) So how does that work? By telephone, fax, e-mail, modem, airplane, and telepathy. Madelyn spends a long week in the office every two months; she and managing editor **Dawn Hamilton** make future plans, work in **Joe Coca's** photo studio, hang out with designer **Liz Mrofka,** and have meetings from breakfast till bedtime every day.

In the Book World

We just set a company record, selling copy number 78,977 of Deborah Chandler's *Learning to Weave*. We think this makes it the all-time second-best-selling weaving book in print, exceeded only by Marguerite Davidson's *Handweaver's Pattern Book*. And speaking of pattern books, we'll soon be facing a decision about whether or not to reprint *A Weaver's Book of 8-Shaft Patterns*. If you don't own it, you should. If you wait, you might not get the chance. To order, call **1-800-645-3675**, or visit our website, **www.interweave.com.**



Our newest book, *Doubleweave on Four and Eight Shafts*, has been translated from the German by its Swiss author, Ursina Arn-Grischott. We met Ursina at Convergence in Atlanta and quickly jumped on the opportunity to be her U.S. publisher. Our last book on doubleweave was Laya Brostoff's small monograph, which has been out of print for more than ten years. This new book is visually stunning, technically clear and thorough. Getting the translation right was a trip.

Rumors:

Linda was recently intrigued to learn that she had just quit being editor of HANDWOVEN (she gave up the job in 1986!); that she had sold the company (that *would* be a rude surprise!); and that Interweave was planning to close by summer 2000 (that would be a *really* rude surprise!).*

What's both true and very exciting is that Interweave has two new vice presidents, who are helping to create a smoother-running company with a healthy (rumor-proof) future.



Marilyn Murphy

You may know **Marilyn Murphy** from her years as owner of Chicago's Weaving Workshop and the driving force behind that city's Textile Arts Centre. Marilyn is now VP of Editorial and Production at Interweave, bringing terrific leadership skills to her team of thirty-some hard-working, creative people. **Ceri Anderson** is a Loveland native with amazing energy and business acumen (she recently completed a masters degree in business management while pregnant with her second baby!). As VP of Business Operations, Ceri handles all the business functions of the company, except for financial issues, which are still the domain of Executive VP **Logan Chamberlain.** We're really grateful to have two vibrant, capable young women making such a strong commitment to Interweave's future.



Ceri Anderson

*One of Linda's personal heroes is E. K.Gaylord III, former publisher of the Oklahoma City *Daily Oklahoman*. He dropped dead while walking to work, toting his briefcase, at the age of 103.



Letters

SPRING SHAWLS

I love the March/April 2000 issue—it's beautiful and inspiring! I recently received a Spring catalog from Bloomingdale's and it was interesting to see several tops that look just like the shibori shawls in the March/April issue.

My husband is a jazz musician and I have just started using his original music to create weaving drafts. I look forward to the September/October 2000 issue with it's theme of Loom Music: Weaving Inspired by Music.

—Phyllis Hirsch, North Plainfield, New Jersey

BOLD WEAVER INSPIRED

The March/April 2000 issue of HANDWOVEN recently arrived, and I can hardly put it down. I've always been an intrepid weaver and I love experimenting with color, structure, and the combination of the two. I just bought a 12-shaft loom with 68-inch weaving width and this collection of articles really fires up my creative juices. I can't wait to see where all my current inspirations lead me!

Thank you for a superb issue! This one will remain close at hand on my reference shelf.

—Joy Blake, Dover, New Hampshire

FROM FAR AWAY

I recently received the 20th Anniversary September/October 1999 issue and enjoyed every page, especially the letters from charter subscribers. I have intermittent issues from 1980—indexed on my computer since 1983—and I'm so glad I carted them all the way out here to Uganda. I am currently making samples for the Handweaver Certificate of Excellence from the Handweavers Guild of America and I couldn't do it without all those old issues. Thank you for a wonderful 20 years!

—Beverly Usher, Kampala, Uganda

LOVES HISTORY

I was thrilled with the January/February 2000 issue's emphasis on history and culture. Although I could find words of praise for every article, Nancy Arthur Hoskins's article on the Bayeux Tapestry was particularly interesting. Given the primacy of the written word in our modern civilizations, it is truly refreshing to learn stories of historical events told by a textile. The author's revision of the last line of Master Wace's poem was inspiring. Here's my take on it:

I'd say that sweet immortality is
stemmin'
From the spindle and needle of
women!

—Nancy Greenleaf, Pownal, Maine



THANKS
For Your Confidence

We are now the ONLY Complete Custom Processing Mill in the U.S.

NEW e-mail: naturalfibers@yahoo.com

Ohio Valley Natural Fibers
Kent & Ginny Ferguson
8541 Louderback Rd
Sardinia OH 45171
(937) 446-3045

Write or call for a free brochure

Call to discuss the best Processing Method for your Fibers.

Along with producing lofty roving, we can also process fibers into:

Woolen Yarn
Reduced Top
Batting
Felting Batts
Pencil Roving
Top

We also carry animal products, books, fibers for blending, and spinning supplies. We specialize in fine and exotic fiber processing.

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.

2-B Weavers, Western Springs, Illinois. Instructors: Bev Atseff and Bev Squel. Students: Joann Bergman, Cookie Kempe.

Green Valley Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Students: Karen Currier, Doreen McLaughlin, Judi Patterson.

Lambs' Quarters, Waupaca, Wisconsin. Instructor: Dawn MacFall. Students: Jane Shoup, Katie Snow.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisely. Students: Alis Bajan, Wendy Clement, Nicky Collins, Tony Collins, Shelley Kent, Rebecca Kline, Linda Klinger, Jack Martino, Holly Monsos, Ken Myers, Kathleen Peck, Eileen Prowant, Judith Schasberger, Roseanne Smith, Annabell Thorn, Pam Via, Linda Ward, Victoria Warden.

Mielke's Farm, Rudolph, Wisconsin. Instructors: Andrea and Amy Mielke. Students: Morgan Flamingo, Rhonda Karlen, Vicki Stone.

Penelope's, Delray Beach, Florida. Instructor: Penny Morgan. Students: Lois Downard, Lisa McArdle, Anna Smith.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Sherry Gardner, Susan King, Becky Vanderslice.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Barbara Heike. Students: Jane Barnetske, Amy Brehm, Sara Kanya, Lynn Novotnak, Janice Miller. Instructor: Jean Hutchinson. Students: Pat Andreessen, Joy Bott, Ellie Cooper, Loretta Feldt, Jan Matousek, Elizabeth Park, Lisa Park, Chari Rutledge.

The Upstairs Studio, Laporte, Texas. Instructor: Clarice Shanks. Students: Paula Hawkins, Linda Singleton.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Students: Tracy Bodihe-Lee, Janet Coe, Laurie Egger, Maureen Kermode, Marion Liberati, Paula Mayo, Lynell Ottone-Tomaszewicz.

Weaving Workshop, Chicago, Illinois. Instructor: Christine Thompson. Students: Paula Blankenheim, Katherine Weber.

White Rock Weaving Center, Dallas, Texas. Instructor: Anna Barry. Students: Sabina Bradbury, Dennis Evans, Jennifer Evans, Brittany Huston, Carol Steinmuller, Debbie Stone, Martha Thorpe, Ann Wallace, Deborah Weeks.





EXCITING BOOKS FROM



Doubleweave

Ursina Arn-Grischott

Generations of handweavers have used doubleweave to produce textiles unlike those offered by industry. The author shares many exciting doubleweaves with variations in yarn, colors, warp setts and ratios that can be produced using just a simple four-shaft loom.

9 × 11, hardbound, 196 pages. #1028—$40.00/$60.00 CAN



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.

8½ × 11, paperbound, 112 pages, color photos, and charts. #1022—$24.95/$36.95 CAN

NEW



The Children's Collection

Alice & Jade Starmore

This exciting new collection from the Starmore team offers ten hand-knitted designs for children, from toddlers to pre-teens. All designs incorporate the signature Starmore use of colors and patterns. When you see the photos of children sporting these wonderful creations, you'll want to pinch their cheeks and pick up your needles!

8½ × 9, paperbound, 96 pages, color photos. #1034—$19.95/$29.95 CAN



Meg Swansen's Knitting

30 Designs for Hand Knitting

Meg Swansen

Knitting guru Meg Swansen shares tips, tricks, and techniques she's learned during her long knitting and designing career. Her original designs include instructions and charts for 22 sweaters, 3 vests, and 4 fitted-arch socks, each rendered in four-color fashion photography taken on-site at the Swansen home and studio in Wisconsin.

9 × 12, hardbound, 144 pages, color photos, line drawings, and charts. #1009—$39.95/$59.95 CAN

NEW



The Best in Contemporary Beadwork

BEADWORK *Magazine and The Dairy Barn Cultural Arts Center*

Beautifully designed and photographed, this hardbound art book catalogs visual pieces from leaders in the contemporary beadwork movement of the 20th century. Works created by 65 of today's leading bead artists, convey astonishing technical accomplishment. Bound to fascinate and inspire both novice and experienced beadworkers alike.

9 × 11, hardbound, 144 pages, color photos.#1031—$29.95/$43.95 CAN

NEW



Folk Shawls

Cheryl Oberle

Folk Shawls presents 25 knitted shawl patterns including the history and traditions behind them. Each shawl pattern is complete with instructions in words and charts.

8½ × 9, paperbound, 144 pages, full-color photos and charts. #1008—$21.95/$32.95 CAN

NEW



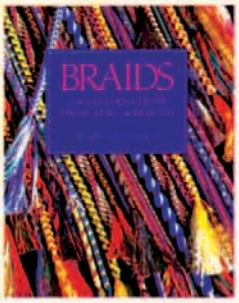
Beading with Peyote Stitch

Jeannette Cook & Vicki Star

This third book in the **BEADWORK** How-To series focuses on teaching the entire process for the peyote stitch with instructions for thread, beads, and graphing techniques. Includes projects for the beginner as well as information on designing and advanced techniques.

8½ × 9, paperbound, 112 pages, color photos & line drawings. #1027—$21.95/$32.95 CAN

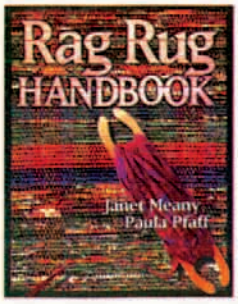
INTERWEAVE PRESS



Braids
250 Patterns from Japan, Peru & Beyond
Rodrick Owen

- More than 50 projects incorporating 250 patterns
- Necklaces, bracelets, hairbands, belts, ropes with tassels, and more
- Projects illustrated with drawings and color photographs

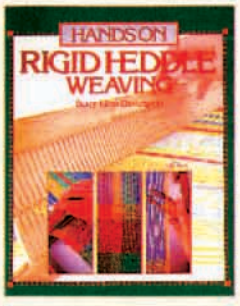
8½ × 11, hardbound, 160 pages, color photos and b&w illustrations. #669—$29.95/$44.95 CAN



Rag Rug Handbook
Revised Edition
Janet Meany and Paula Pfaff

- Fully updated revision
- Drafts for 20 traditional two- and four-shaft patterns
- Expanded section on history of rag rug looms, plus how to maintain them

8½ × 11, paperbound, 132 pages, color photos and b&w illustrations, 28 drafts. #903—$19.95/$29.95 CAN



Hands On Rigid Heddle Weaving
Betty Linn Davenport

- Easy-to-use guide and instructions
- Covers setting up, and weaving on a rigid heddle loom
- A variety of things to make with plain-weave variations

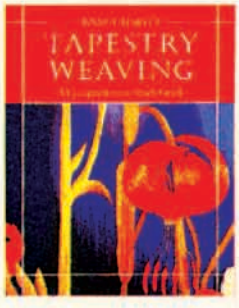
8½ × 10⅞, paperbound, 120 pages, color and b&w photos and illustrations. #576—$16.95/ $25.95 CAN



Navajo Weaving Way
The Path from Fleece to Rug
Noël Bennett with Tiana Bighorse

- Complete coverage of Navajo techniques, including spinning, carding, dyeing
- Instructions for samplers, joins, designs
- Graphs for full-size rugs, instructions for a Navajo loom

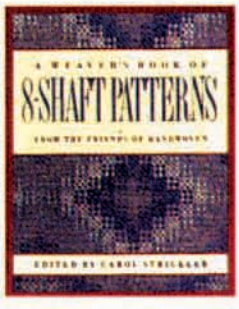
8 × 10, paperbound, 160 pages, b&w photos and line drawings. #695—$19.95/$29.95 CAN



Tapestry Weaving
A Comprehensive Study Guide
Nancy Harvey

- Clearly-illustrated self-study course
- Hundreds of tips and how-to solutions
- Notes for beginners

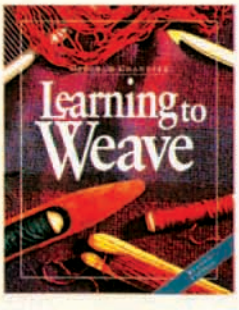
8½ × 11, paperbound, 208 pages, color and b&w photos and illustrations. #601—$21.95/$23.95 CAN



A Weaver's Book of 8-Shaft Patterns
From the Friends of HANDWOVEN
Carol Stickler, editor

- 1,000 weaving patterns
- More than 25 weave structures

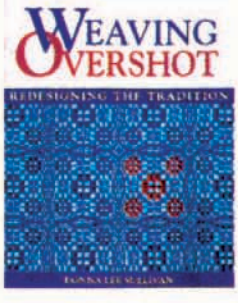
8¼ × 11¼, paperbound, 240 pages, hundreds of b&w photos. #6081—$36.95/$55.95 CAN



Learning to Weave
Revised Edition
Deborah Chandler

- All the skills that weavers need to know
- Warping, basic weave structures, reading and designing drafts
- New chapter on warping back-to-front, updated resource lists

8½ × 11, hardbound, 232 pages, color photos and b&w illustrations. #660—$24.95/$37.95 CAN



Weaving Overshot
Redesigning the Tradition
Donna Lee Sullivan

- How to design patterns, read drafts, create variations
- Over 100 drafts and photographs of samples
- How to use name codes as the basis for design

8½ × 11, paperbound, 160 pages, color and b&w photos. #675—$19.95/$29.95 CAN

Call today for more information on our complete selection of books at 800-272-2193. Dept. A-H1

INTERWEAVE PRESS 201 E. Fourth St. Loveland, CO 80537-5655 www.interweave.com



Touchstone Center for Crafts
1049 Wharton Furnace Rd
Farmington, PA 15437

Fiber Classes for 2000
featuring

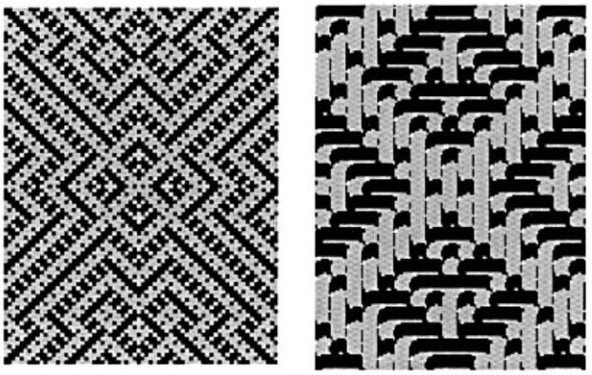
John Marshall • Peggy Osterkamp
Zenaide Reiss • Rickie Wesbrooks
Bill Alexander • Daryl Lancaster
Ann Hall-Richards

Week-long and weekend courses offered. Food & lodging available. Ideally located in the beautiful Laurel Highlands of southwestern Pennsylvania.

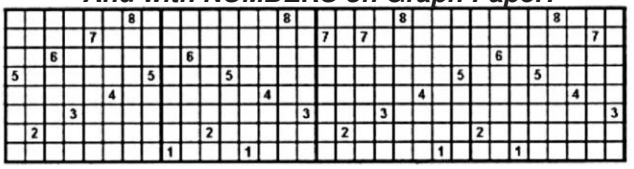
For registration information, call:
1-800-721-0177 or (724) 329-1370

www.touchstonecrafts.com

PATTERNLAND WEAVE SIMULATOR
FOR WINDOWS • Version 6.07
SEE Your DRAFT as WOVEN INTERLACEMENT



And with NUMBERS on Graph Paper!



- **Fluid mouse drawing, millions of colors, scalable in epi or epc**
- **Pattern analysis and profile drafting with block substitution**
- **Design editor for tapestry, network drafting & lift-plan stencil**
- **Loom support: AVL, Louet, Macomber, Schacht, LIPS/SLIPS**
- **Color-illustrated Step-By-Step manual included with program**

Trial edition $30, free from Web Site. Visa/MC or check.
MAPLE HILL SOFTWARE, Maple Hill, Plainfield, VT 05667
Telephone & Fax: 802-454-7310
www.patternland.com info@patternland.com

WE KNOW LOOMS... AND SPINNING WHEELS.

SCHACHT HARRISVILLE TOIKA NORWOOD
DUNDAS CRANBROOK GLIMÅKRA LECLERC
REEVES ASHFORD LOUET LENDRUM FRICKE

In 29 years, we've learned a few things about equipment.
Why not take advantage of our expertise?

Competitive prices. Free shipping on wheels and most looms. Prompt service. Open daily.
If you are looking for equipment, books, or yarns, give us a call to receive our newest **Weaving, Spinning, and Dyeing Catalog** or our **Victorian Video Catalog.**

YARN BARN 930 MASSACHUSETTS LAWRENCE, KS 66044
1-800-468-0035

Tunstede press

Tunstede Press
500 Elmington Ave. Suite 430
Nashville, TN 37205
615-385-7258

Else Regensteiner: Biography of a Weaver
–Sadye Tune Wilson
Details of life: Growing up in Germany and pursuing a career that was instrumental in establishing weaving as an art. 192 pp, $25.50, S&H $2.75, TN residents add $2.10 sales tax. U. S. Funds.

Textile Arts Index: 1950-1987
–Sadye T. Wilson,Ruth D. Jackson
Name and author indexes to sixteen weaving, spinning, dyeing, knitting, and fiber periodicals. 1006 pp, $15.00, S&H 4.50, TN residents add $1.24 sales tax. U. S. Funds.

Manuscript Notes on Weaving
–James Holmes
A must for weavers who use multiharness, dobby and Jacquard looms:unsurpassed in depth of knowledge presented on loom mechanisms and cloth structures woven on these looms.An English text workbook used in technical schools to train students to work in textile mills. 140 pp, $15.00, S&H $2.25, TN residents add $1.24 sales tax.

Letters to Laura: a confederate surgeon's impressions of four years of war
eds. Wilson, Fitzgerald, Warwick
Only book in print of an extensive letter collection by a confederate surgeon. 304 pp, $25.00, S&H $3.00, TN residents add $2.06 sales tax. U. S. Funds.

MIRRIX
TAPESTRY & BEAD LOOMS

Loom Systems
as versatile as you are:

12, 16, 22 & 32 inch wide looms, stands & add-on treadles



Pictured: 32" loom, optional stand & treadles
precision engineered using copper, aluminum & steel
1097 Bible Hill Road • Francestown, NH 03043
www.mirrixlooms.com

1-800-914-2614

KITS



You create Luxurious Throws & Scarves in complete kit form

Complete instructions & materials for 4-harness looms

Colour catalogue $10 includes several design styles and 120 yarn samples!

VISA MasterCard

Jane Stafford
KITS AND YARNS
133 Hereford Avenue
Salt Spring Island, BC CANADA V8K 2T3
(250) 537-9468 stafford@saltspring.com
www.saltspring.com/jstafford

International Weaving School Denmark 2000

These are the classes where boundaries are set only by one's own fantasy!

Course options:
1. Beginners
2. Intermediate
3. Advanced I: Scandinavian Weaving
4. Advanced II: Complex Weaving
5. Free Pattern Weaving with Two Sheds
6. Introduction to the Drawloom
7. Drawloom Advanced (incl. John Becker's work)
8. Museums & Textiles in Jutland

Instruction is individually tailored to the participant's level. Teaching is given in English, German, and Scandinavianlanguages.
2–4 week courses

Year 2000 classes offered are:

Mon. May 29–Fri. June 9
Mon. June 12–Fri. June 23
Mon. July 17–Fri. July 28
Mon. July 31–Fri. Aug. 11

China International Academy for Weaving and Embroidery 2000

This is the only opportunity for foreign students to study this fine art in China.

Course options:

1. K'o-ssy Weaving Basic
2. K'o-ssy Weaving Advanced
3. Traditional Chinese Embroidery
4. Double-sided Embroidery

Courses are open for beginner as well as experienced students.
Teaching in English.
10-day courses.

Year 2000 classes offered are:
Mon. March 27-Wed. April 5
Mon. April 10-Wed. April 19
Mon. Sept 4-Wed. Sept. 13
Mon. Sept 18-Wed. Sept. 27

For further information:

DANISH WEAVING CENTER

Turid Uthaug, Director

Fjelstrupvej 34
6100 HADERSLEV
DENMARK

Telephone: +(45) 74 52 76 75
Telefax: +(45) 74 53 42 22
E-mail: wcenter@mail.danbbs.dk
www.weaving-center.dk

Harrisville Designs

Quality, Value and Tradition…
a way of life for over 200 years.

We manufacture handweaving and knitting yarns, looms, and accessories in a village where textiles have been a way of life for over 200 years. Continuing that tradition, we offer our products to you through fine handweaving shops across the country. They offer unlimited ideas and inspiration and are ready to be of service to you. We are proud to work with them and we urge you to give them your support while asking for Harrisville Designs' products. Write to us for the names of other dealers near you.

ARKANSAS

Conway 72032-4338
FIBERWORKS WEAVE & ART
1052 Harrison Street - Suite#4
501-329-4254
DOAK@CONWAYCORP.NET

CALIFORNIA

Costa Mesa 92627
DENWAR CRAFT STUDIO
236 East 16th St.
949-548-1342

Davis 95616
IN SHEEP'S CLOTHING
219 E Street, Suite D
530-759-9276

Sacramento 95814
RUMPELSTILTSKIN
1021 R St.
916-442-9225

COLORADO

Boulder 80303
SHUTTLES, SPINDLES & SKEINS
633 S Broadway Unit N
303-494-1071/800-283-4163

Lakewood 80215
THE RECYCLED LAMB
2010 Youngfield St.
303-234-9337

CONNECTICUT

North Haven 06473
HANDWOVEN ORIGINALS
11 Hickory Hill Rd.
203-248-6497
lucienne@ns.fmah.com

FLORIDA

Delray Beach 33444
PENELOPE'S
BREADS & THREADS
353 N. Swinton Ave.
561-272-1000
PBTPenny@AOL.COM

Oviedo 32765
FIBER FLAIR
3535 Lockwood Rd
407-365-6435

ILLINOIS

Chicago 60614
WEAVING WORKSHOP, INC.
2218 N Lincoln Ave.
773-929-5776
773-929-5621 Fax

Peoria Heights 61614
SKEINS AND SHUTTLES
4707 N. Prospect Rd.
309-686-1446
Rosepath@Aol.com

Western Springs 60558
2-B WEAVERS
816 Hillgrove Ave.
708-246-9999

INDIANA

Guilford 47022
THE WEAVER'S LOFT
24647 Zimmer Rd
800-449-6115
bgallagh@seidata.com

Terre Haute 47803
LEAR FIBERS ARTS
3201 Hulman St.
812-234-4759
CherylL7306@aol.com

IOWA

Ames 50014
ROSE TREE FIBER SHOP
2514 West St.
515-292-7076

KANSAS

Lawrence 66044
YARN BARN
930 Massachusetts
800-468-0035

KENTUCKY

Louisville 40203
DESIGNS IN TEXTILES
1234 South Third St.
502-366-4100
502-366-0444 Fax

MAINE

Bath 04530
HALCYON YARN
12 School St.
800-341-0282
www.halcyonyarn.com

MARYLAND

Annapolis 21401
MISTY MTN. FIBER WORKSHOP
1330 Cape St. Claire Rd.
410-349-9695/800-257-2907
MMFiber@aol.com

Catonsville 21228
THE WEAVER'S PLACE
75 Mellor Ave.
410-788-7262
800-747-9276

Sauge 20763
DESIGNED FIBERS
8600 Foundry St., Suite 217A
301-483-9510
dfibers@erols.com

Warwick 21912
VULCAN'S REST FARM
66 Vulcan's Way
410-755-6926
Vulcan@mbweb.com

MASSACHUSETTS

Harvard 01451
FIBER LOFT/BARE HILL STUDIOS
Rte. 111, Post Office Bldg.
800-874-9276

Lexington 02421
A YARN EXPRESS
781-863-1449
Yarnexp@aol.com

Lunenburg 01462
WILLIE'S WOOLEN WORKS
3 Lancaster Ave.
P.O. Box 266
978-582-9411 Phone/Fax

MINNESOTA

Knife River 55609
PLAYING WITH YARN
276 Scenic Dr., P.O. Box 5
218-391-0516
judycass@Lakenet.com

Minneapolis 55419
CREATIVE FIBERS
5416 Penn Ave. S
612-927-8307

MISSOURI

Columbia 65203
CAROL LEIGH'S SPECIALTIES
7001 Hillcreek Rd.
800-874-9328 Orderline
www.HillCreekFiberStudio.com

Florissant 63031
WEAVING DEPT./MYERS HOUSE
180 W Dunn Rd.
314-921-7800

NEBRASKA

Hastings 68901
THE PLUM NELLY
1360 W. Prairie Lake Rd.
402-463-6262

Omaha 68101
PERSONAL THREADS, INC.
8025 W. Dodge Rd.
402-391-0039 Fax
800-306-7733

NEW HAMPSHIRE

Harrisville 03450
THE WEAVING CENTER
Center Village, P.O. Box 806
603-827-3996
www.harrisville.com

Henniker 03242
THE FIBER STUDIO
9 Foster Hill Rd, P.O. Box 637
603-428-7830
sales@fiberstudio.com

NEW JERSEY

Neshanic St 08853
THE SPINNERY
1367 Highway 202
908-369-3260
Thespinnery@Aol.com

NEW MEXICO

Albuquerque 87110
VILLAGE WOOLS, INC.
3801 San Mateo NE
505-883-2919/800-766-4553
vwool@villagewools.com

NEW YORK

Akron 14001
DAFT DAMES HANDCRAFTS
13384 Main Rd., P.O. Box 148
716-542-4235

Amityville 11701
KNITWORKS/ WEAVEWORKS
174 Park Ave.
516-264-1304

Amsterdam 12010
WOODSIDE WEAVERS LLC
4946 Consaul Rd.
518-399-7991
kbcurtis@pop.net

Brewster 10509
THE WOOL ROOM
172 Joe's Hill Rd.
914-279-7627, By Appt.
www.woolroom.com

Kingston 12449
AMAZING THREADS
Route 9W North
914-336-5322

Salem 12865
FIBER . KINGDOM
137 E Broadway, P.O. Box 654
518-854-7225 Phone/Fax
fiberking@sover.net

Warwick 10990
FIBER DESIGN STUDIO
10 Wisner Trail
800-750-0710
WWW.FIBERDESIGN.COM

NORTH CAROLINA

Greensboro 27401
SPINNER'S RIDGE/ YARNS ETC.
231 S. Elm St.
800-335-5011
yarnsetc@earthlink.com

OHIO

Cleveland/Lakewood 44107
AARHUS WEAVING CENTER
1456 Coutant Ave.
216-228-4841
www.clevenet.org/aarhus/

Sunbury 43074
VILLAGE CRAFTS
62 E. Cherry St. (On the Square)
740-965-1476
www.villagecrafts.com

Walworth 44281
SALLY'S SHOP
141 College St.
330-334-1996
72132.3463@compuserve.com

OREGON

Ashland 97522
THE WEB*STERS, INC.
11 N. Main St.
800-482-9801
websters@mind.net

Rockaway Beach 97136
WEAVING N.W.
375 N Miller
503-355-2484

PENNSYLVANIA

East Berlin 17316
THE MANNINGS
1132 Green Ridge Rd
800-233-7166
www.the-mannings.com

Gradyville 19039
ARASAPHA FARM
1833 Middletown Rd.
610-459-3212

Meadville 16335
MATHILDA C. MURPHY
690 Maple St.
814-336-4651
gerilla@toolcity.net

TEXAS

Cleburne 76031
HERITAGE ARTS
807 West Henderson
817-517-5800
HERITARTS@AOL.COM

Dallas 75102
WHITE ROCK WEAVING CENTER
1212 Tavaros Ave.
214-320-YARN (9276)
arbarry@gateway.net

Fredricksburg 78624
SUZANNE RODDY HANDWEAVER
123 Tumbleweed Trail
P.O. Box 1608
877-279-9712
srh@fbg.net

Ingram 78025
FAY DROZD FIBERARTS
218 Old Ingram Loop
830-367-3152

La Porte 77571
UPSTAIRS STUDIO & GREAT WHEEL WORKSHOP
304 West Main/1
800-640-8991 Phone
281-470-7979 Fax

VIRGINIA

Alexandria 22314
SPRINGWATER FIBER WORKSHOP
820 N. Fairfax St.
703-549-3634/703-549-3631 Fax
springwater@erols.com

Charlottesville 22911
STONY MOUNTAIN FIBER
939 Hammocks Gap Rd.
804-295-2008
STONYMTN@AOL.COM

Manassas 20110
THE NESTING INSTINCT
10224 Ginny Way
703-361-4873
greenflite@erols.com

Newport News 23602
THE LOOM ROOM
83 Queens Court
757-599-3889
loomroom@juno.com

WASHINGTON

Seattle 98105
THE WEAVING WORKS
4717 Brooklyn Ave. NE
206-524-1221(0250 Fax)
888-524-1221 Orderline

Snohomish 98290
THE FIBER ATTIC
1009 First St.
360-563-0330

Vaughn 98394
SPINNER'S HEARTH
7512 Lackey Rd
253-884-1500
SpinHearth@aol.com

WISCONSIN

Cedarburg 53012
SHEEPING BEAUTY FIBER ARTS
W63 N706 Washington Ave.
414-375-2903

Columbus 53925
SUSAN'S FIBER SHOP
North 250 Highway A
920-623-4237
888-603-4237 Orderline
SUSANFIBER@INTERNET WIS.COM

Edgerton 53534
APPLE HOLLOW FARM
19 North Swift Street
608-884-7656 (8302 Fax)
http://www.applehollow.com

Madison 53715
LAKESIDE FIBERS
402 W. Lakeside St.
608-257-2999 Phone (2996 Fax)
susanh@lakesidefibers.com

Neenah 54956
YARNS BY DESIGN
247 East Wisconsin Ave.
888-559-2767 (Toll Free)
YARNS@JUNO.COM

Onalaska 54650
VEE'S FIBER STUDIO
W5922 CTH OS
608-781-3081

Spooner 54801
NORTHWIND BOOK & FIBER
212 Walnut St.
715-635-6811
northwindbook@centuryinter.net

CANADA

ONTARIO

Mount Albert L0G 1M0
GEMINI FIBRES
5062 Mt. Albert Rd., RR #1
800-564-9665
905-473-6544 Fax

JAPAN

KYOTO

Shimogyo-ku T600-8035
KIN NO HITSUJI CO., LTD.
Takeuchi BLI 2F Takatsuji-Sagaru
Teramachi St.
075-351-5522/ 075-344-2053 Fax
hitsuji@net-k.co.jp

BOLIVIA

La Paz
TEJIDOS WARI
Av. J.C. Patino 1484. Calacoto
P.O. Box 3-12259
591-2-798390
Tejidoswari@kolla.net

HARRISVILLE DESIGNS, Center Village, P.O. Box 806, Harrisville, New Hampshire 03450



Potholder Loom



36" Loom

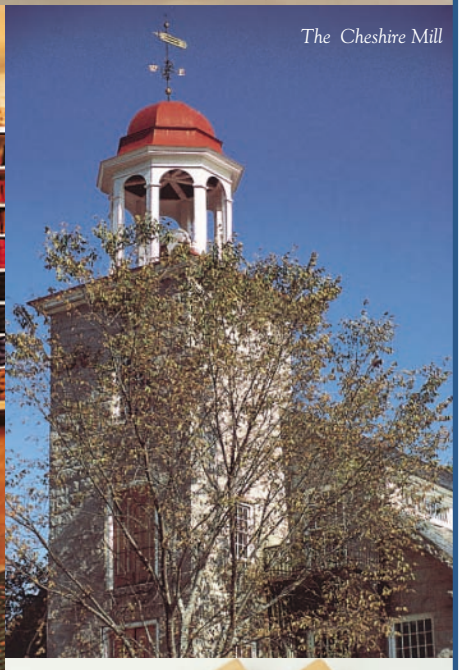


Easy Weaver Table Looms





Harrisville Rug Loom



The Cheshire Mill

Harrisville Weaving Center







Rugs woven with the Collingwood Shaft-Switching Device



Lap Loom









PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Betsy Blumenthal	Dishtowels	36–38	Turned taqueté	4	Beginner
Jane A. Evans	Table runner	62–65	Bronson lace	4	Intermediate
Sue Hunt	Towels or napkins	66–68	Variation of M's and O's	4	Beginner
Doramay Keasbey	Mug mats	32–35	Summer and winter	4–8	Advanced beginner
Rosalie Neilson	Placemats	52–57	Warp rep	8	Advanced beginner
Patricia Palson	Shawl	48–51	Overshot	4	Advanced beginner
Jane Patrick	Table runner	40–42	Log cabin	2	Beginner
Michael F. Rohde	Rug	44–47	Taqueté	4–8	Intermediate
Beverly Savel	Runner	70–73	Supplementary weft	8	Intermediate
	Napkins	70–73	Supplementary weft	8	Advanced beginner
Barbara Walker	Table runner	58–61	Log cabin with supplementary warp	8	Intermediate
DeeDee Woodbury	Runner and napkins	80–83	Damask	10	Intermediate
	Runner and napkins	80–83	Turned twill	8	Advanced beginner
	Runner and napkins	80–83	Summer and winner	4	Advanced beginner

READING DRAFTS

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

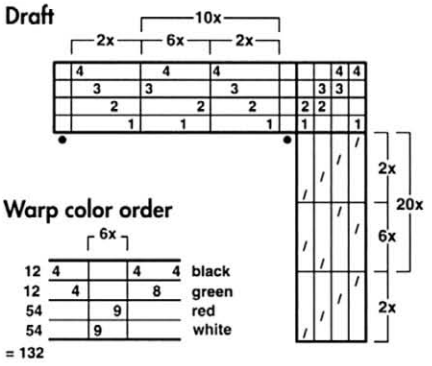
Brackets show repeated sections. For more than one level of brackets, repeat first the sections closest to the draft.

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.



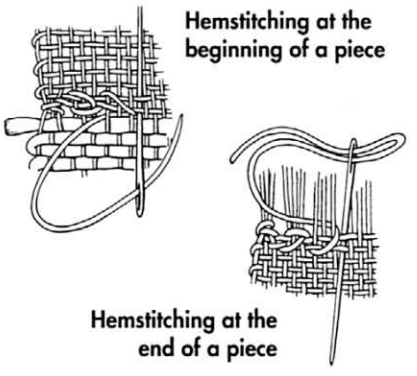
Step 1 With the needle pointing toward the left, take a stitch under the first three ends (or number desired) at the left selvedge. Pull to cluster the ends and create a space next to them. Holding tension on the clustered group with your left hand, flip the loop of thread *away from the reed.*

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.)

FLOATING SELVEDGES

Floating selvedges are extra threads, one on each side of the warp, which ensure that the weft passes around the last warp thread on both edges of the cloth. They are not necessary for plain-weave fabrics since this happens as a result of the interlacement.

To add a floating selvedge, sley an extra thread in an empty dent just beyond the last warp end on each side. Do not thread through a heddle; the floating selvedge rides in the middle of all of the sheds. Beam the floating selvedge with the warp or let it hang off the warp beam in a butterfly or on a spool or cone. In either case, the floating selvedges must be weighted since they do not take up as much as the warp. Some weavers like using film cannisters, adding coins to achieve the desired weight—clamp the lid onto the cannister over the floating selvedge some inches after it passes over the back beam. A 2" or 3" S-hook is also very convenient to use. Simply hang it on a beamed floating selvedge; for a free-hanging floating selvedge, larkshead the selvedge thread around the hook.

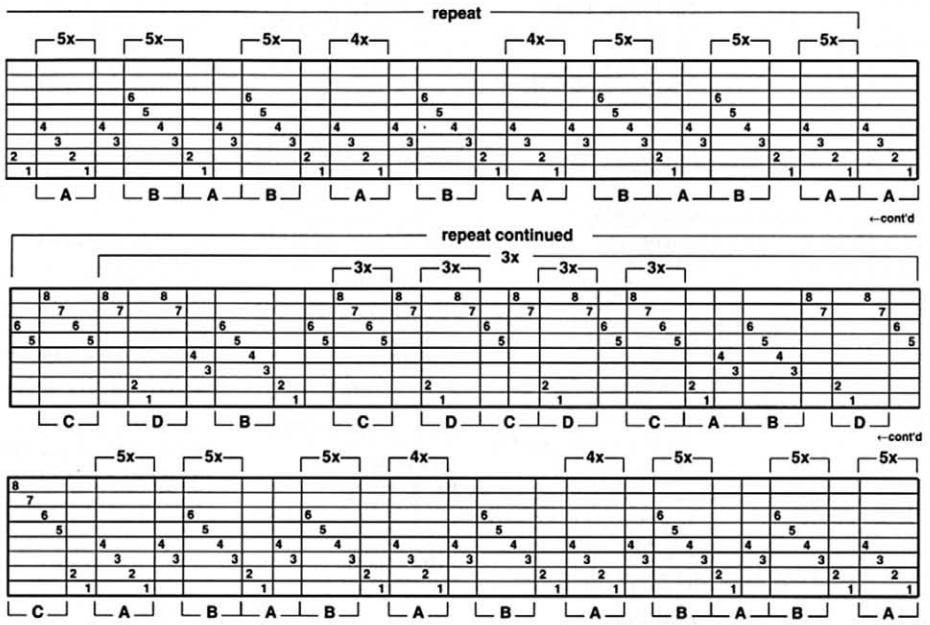
To weave with a floating selvedge, pass the shuttle into every shed over it and out of every shed under it.

CORRECTIONS AND CLARIFICATIONS

March/April 2000.
Celeste Pryde, "Breaking Rules," page 80. In Project at-a-glance, warp and weft amounts provide three fabric panels 24½" × 96" each (two sides and a back of a long vest, size 12–16).

January/February 2000.
Helen Jarvis, "Old and New: an old coverlet pattern in a new way," page 29. The blocks are labeled correctly as shown here.

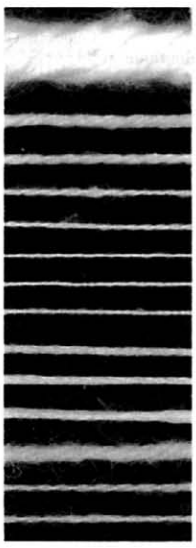
Draft for coverlet by Helen Jarvis



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 *.

	YD/LB	M/KG
cotton rug filler	74	140
4/4 unmercerized cotton	832	1,690
3/2 pearl cotton	1,260	2,540
8/2 unmercerized cotton	3,200	6,448
10/2 pearl cotton	4,200	8,500
16/2 unmercerized cotton	6,720	13,540
18/2 pearl cotton	7,560	15,195
20/2 pearl cotton	8,400	16,915
polyester/cotton warp yarn	1,300	2,620
6-strand embroidery floss		
8/5 linen 480 yd/lb	465	940
2-ply rug wool (720 yd/lb)	720	1,450
18/2 merino JaggerSpun	5,040	10,150
18/2 wool/silk JaggerSpun	5,040	10,150



YARN SUPPLIERS FOR THIS ISSUE

Edgemont Yarn Sevice, PO Box 205, Washington, KY 41096, (606) 759-7614.

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

Lunatic Fringe, 161 Avenue C, Apalachicola, FL 32320, (800) 483-8739.

Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128, (800) 932-8391.

Shuttles, Spindles, and Skeins, 635 S. Broadway, Table Mesa Center, Boulder, CO 80302, (800) 283-4163.

*UKI Supreme Corporation, PO Box 1656, Hickory, NC 28603, (888) 604-6975.

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061, (413) 584-2225.

*Wilde Yarns, PO Box 4662, Dept. H, Philadelphia, PA 19127-0662.



Schacht Spindle Company products are available through a network of dealers. The knowledge they have to share with you and the services they have to offer make them a great place to purchase our looms and accessory tools. Stop by and visit them and pick up your copy of our *new* beautiful full-color catalog. Here is a list of some of our dealers who have contributed to this advertisement. Write to us for the names of other dealers near you.

ALABAMA
Oak Mtn Handcrafters
Mountain Brook, AL 35223
(205) 967-2792
oakmtnhand@aol.com

ARIZONA
The Fiber Factory
Mesa, AZ 85201-7310
(888) 969-9276 (480) 969-4346
yarn@fiberfactory.com
www.fiberfactory.com
The Squirrel's Nest
Sierra Vista, AZ 85635
(800) 340-5772 (520) 417-1070
thenest@primenet.com
www.primenet.com/~thenest
Studio Three
Prescott, AZ 86305
(520) 778-0307
conne@primenet.com

ARKANSAS
Fiberworks
Conway, AR 72032
(501) 329-4254
doak@conwaycorp.net
www.anglefire.com/biz3/fiberworks

CALIFORNIA
Ancient Pathways
Fresno, CA 93728
(559) 264-1874
ancientpathways@worldnet.att.net
Boll Weaver
Eureka, CA 95501
(707)443-8145 fax(707)442-0755
bollweaver@humboldtl.com
Custom Handweavers
Mountain View, CA 94043
(650)967-0831 fax (650)967-1005
webemit@worldnet.att.net
Rumpelstiltskin
1021 R St.
Sacramento, CA 95814
(916) 442-9225
San Francisco Fiber
Oakland, CA 94610
(510) 893-2015
lougee@dnai.com
Village Spinning & Weaving
Solvang, CA 93463
(888) 686-1192 (805) 686-1192
villagespinweave@earthlink.net
The Weavers' Cottage
Canyon Country, CA 91351
(661)250-9995 fax(661)250-9444
info@weaverscottage.com
www.weaverscottage.com
Wild Fiber
Santa Monica, CA 90404
(800)382-7067 fax(310)458-9000
info@wildfiber.com
www.wildfiber.com

COLORADO
Bountiful
Livermore, CO 80536
(877) 586-9332 (970) 482-SPIN
bountiful@earthlink.net
Creative Threads
2678 Highway 50
Grand Junction, CO 81503
(970)245-4631 fax(970)245-4978
Green Valley Weavers Supply
1805 North Weber St.
Colorado Springs, CO 80907
(800) 457-8559 (719) 448-9963
Mountain Valley Textiles
Glenwood Springs, CO 81601
(970)928-0774 fax (970)928-0762
char@mtnvalley.org
The Recycled Lamb
2010 Youngfield St.
Lakewood, CO 80215
(303) 234-9337
therecycledlamb.uswestdex.com
Shuttles, Spindles & Skeins
635 E. South Broadway
Boulder, CO 80303
(800) 283-4163 (303) 494-1071

CONNECTICUT
Bloodroot, Ltd.
85 Ferris St.
Bridgeport, CT 06605
(203) 576-9168
Weavers' Workshop
Manchester, Ct 06040
(860)643-0760 fax(860)643-1039
arockett@cyberzone.net

FLORIDA
Ctr. for Creative Expression
13819G Walsingham Rd.
Largo, FL 33774
(727) 593-3363 (and fax)
The Lunatic Fringe
Apalachicola, FL 32320
(800) 483-8749
lunatic@talstar.com
Penelope's Breads & Threads
Delray Beach, FL 33444
(561) 272-1000
PBTPenny@aol.com
Uncommon Threads
Palm Harbor, FL 34684
(727) 784-6778
nnollett@gte.net

GEORGIA
The Clay House
Conyers, GA 30094
(770) 483-6884
dodieproctor@worldnet.att.net

ILLINOIS
2-B Weavers
816 Hillgrove Ave.
Western Springs, Il 60558
(708) 246-9999
Fine Line Creative Arts Ctr.
St. Charles, IL 60175
(630)584-9443 fax(630)584-9490
finelineca@aol.com
T.L.D. Design Ctr & Gallery
Westmont, IL 60559
(630) 963-9573
tammy @TLDdesigns.com
www.tlddesigns.com

INDIANA
Homestead Weaving Studio
Columbus, IN 47201
(812) 988-8622
warped@bluemarble.net
www.homesteadweaver.com
Mat-Tastic
Porter, IN 46304
(219) 926-7682
tony@netnitco.net
Weave Haus
527 Church St.
New Harmony, IN 47631
(812) 682-3750
The Weaver's Loft
Guilford, IN 47022
(812) 576-3904
bgallagh@seidata.com
members.xoom.com/weaversloft
Yarns Unlimited
129 Fountain Square Mall
Bloomington, IN 47404
(812) 334-2464

IOWA
Rose Tree Fiber Shop
2814 West St.
Ames, IA 50014

KANSAS
Yarn Barn
Lawrence, KS 66044
(800) 468-0035 (785) 842-4333
yarnbarn@grapevine.net
www.yarnbarn-ks.com

KENTUCKY
Kentucky Looms & Wheels
953 Holly Springs Dr.
Lexington, KY 40504

MAINE
Halcyon Yarn
Bath, ME 04530
(800)341-0282 fax(207)442-0633
service@halcyonyarn.com
www.halcyonyarn.com

MARYLAND
Forestheart Studio
Woodsboro, MD 21798
(301) 845-4447
foresthrt@aol.com
Misty Mtn FiberWrkshp
Annapolis, MD 21401
(800) 257-2907 (410) 349-9695
mmfiber@aol.com
The Weaver's Place, Inc.
Catonsville, MD 21228
(410) 788-7262
weaversplace@juno.com

MASSACHUSETTS
Textile Traditions, Inc.
Chicopee, MA 01013
(888)557-1501 f ax(413)557-1513
tex.trad@the-spa.com
Willie's Woolen Works
Lunenburg, MA 01462
(978) 582-9411 (also fax)
williepa@javanet.com
A Yarn Express
Lexington, MA 02421
(781) 863-1449
yarnexp@aol.com

MICHIGAN
The Weekend Weaver
Bridgman, MI 49106
(616)465-3455 fax(616)465-4900
wkndweaver@aol.com

MINNESOTA
Creative Fibers
5416 Penn Ave. S.
Minneapolis, MN 55419
(612) 927-8307
Detta's Spindle
Maple Plain, MN 55359
(612)479-1612 fax (612)479-1982
detta@dettasspindle.com
www.dettasspindle.com

MISSOURI
Carol Leigh's Specialities
Columbia, MO 65203
(573)874-2233 fax(573)874-0141
hlcrkfiber@aol.com
www.hillcreekfiberstudio.com
Weaving Dept/Myers House
180 W. Dunn Rd.
Florissant, MO 63031
(314) 921-7800

NEBRASKA
Personal Threads Boutique
Omaha, NE 68114
(800)306-7733 fax(402)391-0039
carolyn@personalthreads.com
www.personalthreads.com
The Plum Nelly
1360 West Prairie Lake Rd.
Hastings, NE 68901
(402) 463-6262

NEW HAMPSHIRE
The Designery
Center Sandwich, NH 03227
(603)284-6915
info@designery.com
The Fiber Studio
Henniker, NH 03242
(603) 428-7830
sales@fiberstudio.com
www.fiberstudio.com

NEW JERSEY
Aunt Jean's Handiworks
38 Center St.
Clinton, NJ 08809
(908) 713-0101
The Spinnery
Neshanic Station, NJ 08853
(877) 520-6888 (908) 369-3260
spinnery@aol.com
www.thespinnery.com

NEW MEXICO
Village Wools, Inc.
Albuquerque, NM 87110
(800) 766-4553 (505) 883-2919
vwools@villagewools.com
www.villagewools.com

NEW YORK
Fiber Design Studio
Warwick, NY 10990
(800) 750-0710 (914) 987-1670
fiber@warwick.net
www.fiberdesign.com
Raveloe Fibers
North Tonawanda, NY 14120
(716) 692-0052
maxxie@pcom.net
The Wool Room
Brewster, NY 10509
(914)279-7627 fax(914)278-5947
susan@woolroom.com
www.woolroom.com

NORTH CAROLINA
Earth Guild
Asheville, NC 28801
(800)327-8448 fax(828)255-8593
inform@earthguild.com
www.earthguild.com
Shuttles, Needles & Hooks
214 East Chatham St.
Cary, NC 27511
(919) 469-9328
shutnedhok@aol.com
Spinner's Ridge at Yarns, Etc
Greensboro, NC 27401
(800) 335-5011 (336) 370-1233
yarnsetc@earthlink.com
Weaver's Webb
New Bern, NC 28562
(252) 514-2681 (also fax)
weavers-webb@iname.com

OHIO
Hart's Haven Handwovens
Chardon, OH 44024
(440) 286-2181
The Little House
1927 N. Main St.
Clyde, OH 43410
(800) 554-7973 (419) 547-9210
The Loom Shed
Oberlin, OH 44074
(440) 774-3500
loomshed@prodigy.net
Wolfe Fiber Arts
Columbus, OH 43212
(614) 487-9980 (also fax)
lwolfe1188@aol.com
www.wolfefiberarts.com

OREGON
The Web-sters
Ashland, OR 97520
(800) 482-9801
websters@mind.net
The Woodside Weaver
Bend, OR 97702
(541) 389-6473
fax(541) 389-6473*51
weaver@coinet.com

PENNSYLVANIA
Alexandria Textiles, Inc.
Chadds Ford, PA 19317
(800) 472-2945 (610) 459-8337
jane@alextex.com
www.alextex.com
Arts Studio
Foxburg, PA 16036-0308
(724)659-4664 fax(724)659-4124
Sigrid_Piroch@compuserve.com
Indian Hills Handwovens
Jamison, PA 18929-0357
(877)IHL-LAMA (215)343-1528
mallama50@aol.com
Knitters Underground
Centre Hall, PA 16828-0013
(800) 693-7242 (814)364-1433
yarnshop@aol.com
www.knitters-underground.com
Labadie Looms/Utopia
Witmer, PA 17585
(717) 291-8911
lambobaa@hotmail.com
www.labadielooms.com
The Mannings
East Berlin, PA 17316
(800) 233-7166 (717) 624-2223
mannings@sun-link.com
www.the-mannings.com
Mathilda C. Murphy
Meadville, PA 16335
(814) 336-4651
gerilda@toolcity.net
Silverbrook Fiber Arts Shop
Marchand, PA 15758-9503
(800) 208-3082 (724) 286-3317
ginger@groundhog.net
www.groundhog.net/silverbrook

RHODE ISLAND
Textile Fiber Arts Studio
64 Paris Irons Rd.
North Scituate, RI 02857-2837
(401) 568-7837 (401)397-7364

SOUTH CAROLINA
The Weaver's Knot
Seneca, SC 29672
(864) 882-1214
weaveknot@aol.com

TENNESSEE
Jane's Fiber & Beads
Greeneville, TN 37745
(888) 497-2665 (423)639-7919
fiber@greene.xtn.net
http://fiber.xtn.net
Tennesea Designs
Maryville, TN 37803
(865) 983-6349
tennesea@aol.com

TEXAS
Fay Drozd-Fiberarts Studio
218 Old Ingram Loop
Ingram, TX 78025
(830) 367-3152
Heritage Arts
Cleburne, TX 76031
(817) 517-5800
heritarts@aol.com
Upstairs Studio
LaPorte, TX 77571
(877) 722-4996 (281) 470-0108
upsstudio@worldnet.att.net
Wheeler Woolworks
Taylor, TX 76574
(512) 365-WOOL
tara@wwworks.com
www.wwworks.com
White Rock Weaving Ctr.
Dallas, TX 75218
(214) 320-YARN (9276)
arbarry@gateway.net

VIRGINIA
Carolina Homespun
Ridgeway, VA 24148
(540) 957-1174 FAX(540) 957-2644
homespun@kimbanet.com
www.kimbanet.com/~homespun
Serendipity Farm & Studio
Suffolk, VA 23434
(757) 986-2010
sheepman@gte.net
www.magistix.com/serendipity
Springwater Fiber Wkshp
Alexandria, VA 22314
(703)549-3634 fax(703)549-3631
springwater@erols.com
www.erols.com/springwater/
Stony Mountain Fiber
Charlottesville, VA 22911
(804) 295-2008 (also fax)
stonymtn@aol.com

WASHINGTON
The Fiber Attic
Snohomish, WA 98290
(360) 563-0330
fiberattic@aol.com
Paradise Fibers
Pullman, WA 99163
(888) 320-SPIN (509) 338-0827
spinning@paradisefibers.com
www.paradisefibers.com
The Weaving Works
Seattle, WA 98105
(888)524-1221 fax(206)524-0250
www.weavingworks.com

WISCONSIN
Apple Hollow Farm
Edgerton, WI 53534
608-884-7656
aplhollo@execpc.com
www.applehollow.com
Granite Creek Farm
Cumberland, WI 54829
(715) 822-8766
gracreek@chibardun.net
Lakeside Fibers
Madison, WI 53715
(608)257-2999 fax(608)257-2996
susanh@lakesidefibers.com
www.lakesidefibers.com
Northwind Book & Fiber
Spooner, WI 54801
(715)635-6811 fax(715)635-4336
northwindbook@centurytel.net
www.tachyoninter.net\northwind
Sheeping Beauty Fiber Arts
West 63 N. 706 Washington Ave
Cedarburg, WI 53102
(262) 375-0903
Susan's Fiber Shop
Columbus, WI 53925
(920) 623-4237 fax(920)623-0120
susanfiber@internetwis.com
Weaving Workshop
Madison, WI 53704
(608) 255-1066
www.newenterit.com/weaving1066
Yarns By Design
Neenah, WI 54956
(888) 559-2767 (920)727-0530
yarns@juno.com
www.yarnsbydesign.com

CANADA
The Fiber Hut
Calgary, Alberta T2M 3A1
(800)816-7764 fax(403)230-3822
info@fiberhut.ab.ca
www.fiberhut.ab.ca

GERMANY
Friedrich Traub
Schorndorfer Str. 18
D-73650 Winterbach
07181-70910 fax07181-709111
www.traub-wolle.de

JAPAN
Oribito Weaving Shop
1-24-34, Uenoshiba-cho
Sakai-shi, Osaka 593-8301
0722-43-6609 fax0722-43-6709
shop@oribito.comwww.oribito.com

KOREA
L.D.H. Handweaving Loom
Fine Ctr. Bldg.
191-4 Chang Chung Dong 2-KA
Chung-Ku, Seoul, Korea
02-2266-0207
FAX 02-2272-1372
finecenter@hanmail.net

UNITED KINGDOM
Fibrecrafts
1 Old Portsmouth Rd, Peasmarsh
Guildford, Surrey GU3 1LZ, UK
(+44)1483-565800
fax (+44)1483-565807
sales@fibrecrafts.co.uk

Why We Sell Schacht

When you learned to weave, chances are you took a class at a weaving shop. You took the class because you wanted to try something new—somehow it ended up changing your life. Now the shop is your source for equipment and supplies, project assistance, and inspiration. You've found new friends and a link to the wonderful, caring community of fiber enthusiasts.



Schacht Dealers:
Judy Steinkoenig, weaver and
Maggie Casey, spinner



The School Loom

We at Schacht Spindle believe that our weaving and spinning dealers are more than just sources for products. We depend on our network of knowledgeable and enthusiastic dealers because we know that they are critical to teaching and supporting weavers.

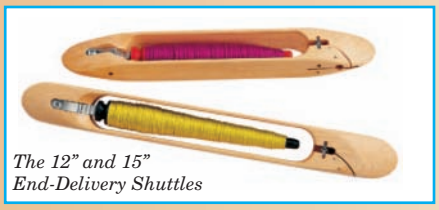
Like other Schacht dealers, Maggie Casey and Judy Steinkoenig were weavers and spinners first. Their enthusiasm led them to teaching. They say that for them, the big reward for teaching is sharing in their students' excitement and growth.

Their teaching led to the shop (you can't weave without a loom or yarn). With the shop, Judy and Maggie can serve all their students' needs under one roof. "Our customers are our students; our students are our customers," they say.



The Baby Wolf Loom

"We love helping them make decisions on what to buy. We always want to be supportive and we know it's crucial to stand behind what we sell. It's also why we sell Schacht products — because Schacht stands behind us. We appreciate Schacht's quality and customer service, as well as Schacht's constant willingness to listen and improve."



The 12" and 15"
End-Delivery Shuttles

Here at Schacht Spindle we too want to enhance the weaver's work. That's why we make looms for the craft we love.

Celebrating 30 Years

Our beautiful color catalog is available for $3.00. Send check or call with Visa/MC.

Schacht Spindle Co., Inc.
6101 Ben Place, Boulder, Colorado 80301 USA
Phone: 800-228-2553 Fax: 303-447-9273
Web site: www.schachtspindle.com
e-mail: customerservice@schachtspindle.com



The Standard
36" or 46" Floor Looms



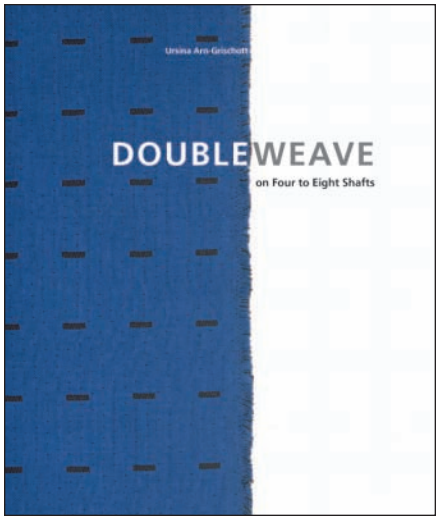
Books, etc.

DOUBLEWEAVE ON FOUR TO EIGHT SHAFTS

Ursina Arn-Grischott

Interweave Press, 201 E. 4th St., Loveland, CO 80537-5655, 1999. Hardbound, 192 pages, 128 color and 26 black and white photos, illustrations throughout, glossary, bibliography, index. $40. ISBN 1-883010-74-8.

When I first saw the German edition of this book during Convergence 1998, I couldn't read a word but the pictures and diagrams alone were enough to excite me. Now that an English version has been published, I find the inspiring pictures and clear diagrams matched by easily understood instructions.



Starting with the historical background of doubleweave, Arn-Grischott takes the reader through a doubleweave class in a concise, easily-understood format. The spacious page layout allows the reader to readily focus on the diagrams. The author covers the basic aspects of doubleweave, including choosing appropriate yarns, setts, threadings, and treadlings. After building a firm foundation of the weave structure, she then offers examples and samples of some of the many pattern possibilities available.

The chapter titled "How Doubleweave Works" is especially helpful for weavers trying doubleweave for the first time. Arn-Grischott inspires confidence and offers encouragement every step of the way.

However, this is more than a beginning weaving book. There is plenty of information for more experienced weavers. For example, the chapter on designing presents color wrappings and inspirational ideas that would motivate any weaver. Although most of the ideas can be created on four- to eight-shafts, the author shows a few examples of twelve-shaft fabrics.

Throughout the book, you feel as though the author/teacher is speaking directly to you. She keeps you from being overwhelmed while she pushes you to experiment on your own. The suggestions and ideas in each chapter had me dreaming and planning my own doubleweave projects. I can't wait to get back to my loom.

Although somewhat expensive, this book is worth every penny. It could easily double as a coffee table book just for the gorgeous pictures. A novice weaver can achieve mastery of doubleweave and an advanced weaver will find many new avenues to explore in this multifaceted weave structure.

—Judy Steinkoenig

THE SHINING CLOTH: DRESS AND ADORNMENT THAT GLITTER

Victoria Rivers

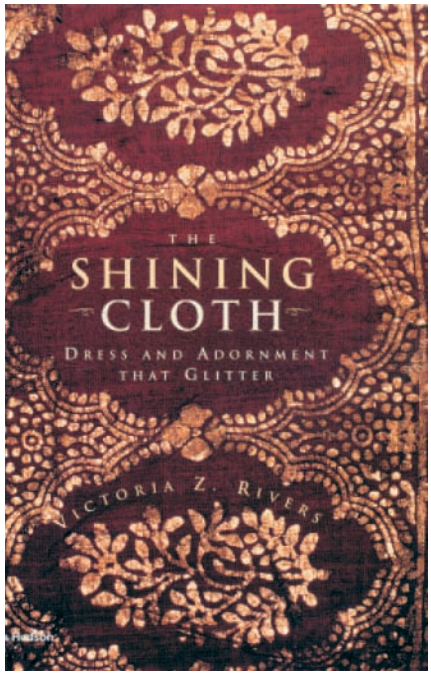
Thames & Hudson,, 500 Fifth Ave., New York, NY 10110, 1999. Hardbound, 192 pages, 287 color illustrations, $50. ISBN 0-500-01951-7.

Within the pages of *The Shining Cloth: Dress and Adornment that Glitters*, you'll find cloth heavy with meaning, cloth that has been obsessively woven, dyed, stitched, embroidered, couched, beaded, sequined, and laden with coins and shells. Each breathtaking page is a testimony to the brilliance of human ingenuity. Touching the past and present cultures of all continents, yards and yards of captivating cloth display humanity's resourcefulness.

Fashioned into clothing, protective ornaments, and household objects, these cloths may state a person's status in a community, protect the wearer from evil spirits, or display the wealth of a family. The elaborate processes required to make the fabric imbue it with power that goes beyond the wealth and skill evident in its creation—the cloth reflects the powerful forces of the universe. Gold embodies the sun's life-giving light, silver alludes to the mysterious power of the moon, and like pools of water, mirrors show us ourselves.

Created not only to attract the eye, some cloth was made to communicate the wearers' allegiance with deities. In other cases, the cloth was made to distract the eye from the baby nestled under its folds. For a bridal couple, the evil eye would be trapped in the maze of mirrors and embroidered threads that bedecked the finery.

In layout, *The Shining Cloth* juxtaposes glossy photos of luxurious cloth with matte pages of text. By organizing the book into three parts—Silks and Surfaces, Materials from the Earth, and Gifts from Nature—Rivers succinctly and skillfully addresses the history, technique, use, and

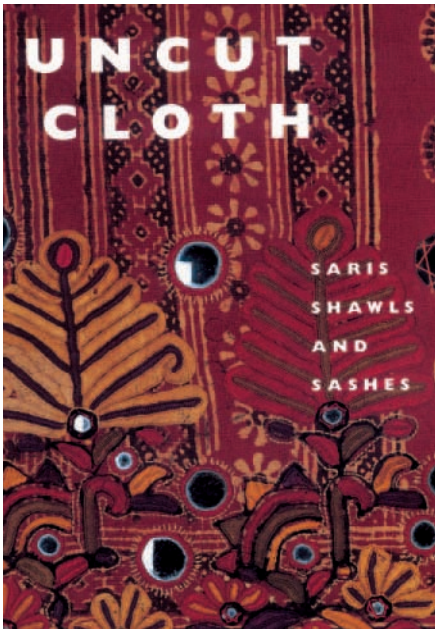


cultural meaning of each process and material.

The seductive photos will draw you in, much like the fabrics they depict. Telling the story of how and why the cloth was created, the text is equally captivating—a Frenchman's attempt to cultivate spider silk; Miao women putting silk worms into special containers so their spun-together cocoons create silk felt; voodoo flags that summon Haitian gods; Pre-Columbian rulers whose cloth of gold asserts their godly descent.

Rivers's book is a powerful affirmation of human resourcefulness. Each page tells the story of groups of people who take the objects around them and manipulate them to capture natural images and power. Bits of mica are stitched onto clothing, cloth is burnished with spider eggs, or woven with the fine filaments of silkworms to create a sheen. This level of craftsmanship gives us insight into the spiritual and cultural significance that the cloth holds for the makers and their communities.

—Amy C. Clarke



UNCUT CLOTH: SARIS, SHAWLS, AND SASHES
Nasreen Askari and Liz Arthur

Merrell Holberton Publishers London, Distributed through St. Martin's Press, 175 Fifth Ave., New York, NY 10010, 1999. Softbound, 128 pages, 110 color photographs, index. $29.95. ISBN 1-85894-083-4.

In Western cultures, cloth is often thought of as cut material used to manufacture clothing or decorate the home. Uncut cloth is often associated with bedding. Although clothing may express identity, occupation, or activity, cloth in the West does not carry the cultural significance that uncut cloth does in the South Asian subcontinent. Here whole cloth exudes a sense of purity and unity; it becomes an important expression of rank, age, ritual, and social interaction.

Uncut Cloth: Saris, Shawls, and Sashes, which accompanied an exhibition at the Paisley Museum in Scotland in 1999, addresses the range and uses of uncut cloth in Pakistan, India, and Bangladesh. The first two sections of the book covers the tradition and trade of uncut cloth while the third part discusses the paisley shawl.

In "The Continuing Tradition," Nasreen Askari discusses the different types of uncut cloth such as saris, shawls, turbans, waistcloths, dowry bags, skirts,



"Migration II", 31 x 43 inches, hand-dyed wool

WEAVING SOUTHWEST

ROBIN REIDER
Tapestries
"SHARED VISIONS"
Aug. 11-31, 2000
Reception: August 11, 5-7 pm

216-B Paseo del Pueblo Norte
Taos, New Mexico 87571
800-765-1272 • 505-758-0433
FAX: 505-758-5839
weaving@weavingsouthwest.com
Open 7 days a week
Supply catalogue $3

Visit our entire showroom online
weavingsouthwest.com

TAPESTRY GALLERY,
WEAVING STUDIO AND SUPPLIES

spreads, and canopies. The reader learns how each functions in the various cultures, how they are worn, how they differ from one geographic area to another, and the significance they play in personal identity, ritual, caste, or profession. Askari notes that many forms of material expression in uncut cloth are losing their importance. Textile mills produce cloth that gradually becomes acceptable and replaces handmade cloth. Young women no longer want to spend hours embroidering cloth for their dowries; often, rituals associated with these activities lose their meaning, especially in urban areas.

"Trade in Uncut Cloth" by Liz Arthur traces the history of the trade and influence on Europe of cloth woven in South Asia. Although Indian textiles were originally a by-product of the spice trade primarily intended for export to Southeast Asia, they sometimes ended up in European ports. Intrigued by the cottons printed with natural permanent dyes, Westerners asked for more. The demand was so strong that European mills tried unsuccessfully to manufacture their own cotton fabrics but ended up exporting this cloth back to India. This competitive trade greatly influenced fashion in Europe and America in the nineteenth century.

The last section of *Uncut Cloth* is a history of the paisley shawl. Contributor Valerie Reilly takes the coveted cloth from the origins of the paisley motif, through the shawl's brief but starring fashion role during the early nineteenth century, to its death when printed shawls and changes in dress styles made paisleys no longer desirable.

Throughout the book, color photographs show uncut cloth and how it was worn or used by native people. The photos are very clear, often detailed enough to depict individual threads, especially on embroidered examples. Because this book documents a specific exhibition, it is not an inclusive discussion of all types of uncut cloth of the subcontinent; many types, especially from further south, are not included. The majority of examples are from Pakistan, northern, and northwestern India.

Uncut Cloth is easy to read, has wonderful photographs, and is informative about the examples shown. The exhibition is currently on tour and this book makes one want to see the textiles firsthand.

—Jane Mathews

SOUL MATE DOLLS: DOLLMAKING AS A HEALING ART

Noreen Crone-Findlay

Krause Publications, 700 E. State St., Iola, WI 54990-0001, 2000. Paperbound, 144 pages, color photographs and illustrations throughout, resource list. $21.95. ISBN 0-87341-806-9.

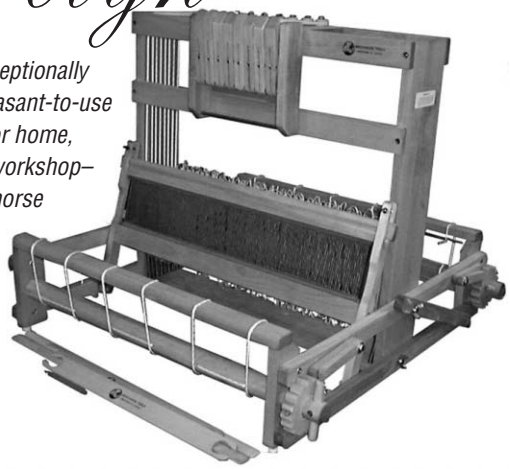
If everyday life has become entirely too—well—stuck in the everyday, play with making dolls. Get started with Noreen Crone-Findlay, whose professional life is built around creativity—her own, and that of others. As an artist, dollmaker, and puppeteer, she conducts workshops that help women to enrich their lives by expanding their creativity. She's also published a children's video and numerous magazine articles. With this book, she hopes to reach a wide audience of women who need a shot of inspiration to develop their creative lives.

From the publishers of Weaver's magazine comes the first in a series from XRX Books



Carolyn

A sturdy, exceptionally easy and pleasant-to-use table loom for home, studio, and workshop– a real "workhorse table loom".



* Quiet, smooth action because all cords run over pulleys
* Shaft control keys front and center
* Warp winding controls you can reach easily
* 23" weaveable width
* In 4, 8, 12 shafts (pictured above is 8s)
* Available accessories: 2nd warp beam, 2" sectional beam, bench, stand with trays, raddle and 12" back beam extension
* Supplied with 400 Texsolv heddles (600 for 12s loom), pair of lease sticks, two shuttles, reed hook and a stainless-steel reed (4, 6, 8, 10, 12, 15 or 20 d.p.i.)

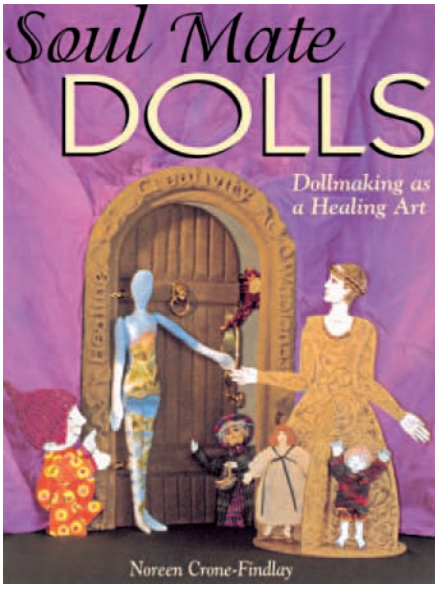
Carolyn, 4 shafts:	US $342.70
Carolyn, 8 shafts:	$450.50
Carolyn, 12 shafts:	$557.00
Stand for Carolyn:	$111.10
Bench with storage:	$114.40
Back beam extension:	$ 23.80
Plus shipping= 6%	

Woolhouse Tools
Box 315, 4755 Knob Hill Rd.
Armstrong, B.C. Canada
V0E 1B0
Tel. or Fax: 250-546-6940
Email: woolhousetools@telus.net

To this end, Crone-Findlay uses metaphor and allegory as deftly as paper and glue. Throughout the book, she tells stories intended to jump-start ideas, express emotions, and make hopes and dreams clear and almost tangible. She relates her own feelings and thoughts, but never with the intention that the reader should share them, or even agree. Instead, Crone-Findlay offers her experience not as a destination, but as a point of departure for readers' creative journeys.

In contrast to a number of other dollmaking books on the market, this one features figures that are easy to make of simple materials you probably have around the house, like card stock, glue, pens, and scraps of fabric and yarn. Crone-Findlay's figures include jointed paper dolls, yarn dolls, hankie dolls, and the like. Significant skills of any kind—knitting, crochet, sewing, drawing, painting—are quite unnecessary here.

Making these dolls connects us once again to the rich fantasy life of childhood. Like many others, I made such dolls when I was little, and taught my children to do the same. Perhaps such memories are part



of the charm of Crone-Findlay's creative process, but something deeper seems to be at work as well. Making the figures does not require an intellectual struggle to meld material, concept, and technique into an exquisite product. Instead, in the atmosphere of simplicity Crone-Findlay creates, the hands and heart collaborate directly to make a figure that vibrates with personal meaning.

Certainly you can pick up a few new techniques along the way. Directions for simple embellishment crafts are introduced and some are illustrated. One of my favorites is miniature pin weaving for making a tiny vest. Starting small is much less intimidating than starting with a big project, and a lot less expensive, too. You won't find instructions on how to knit or crochet here, but you will find instructions for making little sweaters and hats by these and other methods.

After first working through these small projects, you should find it easy to expand their usefulness. I thought of many decorative and functional uses for the baseball stitch presented in the book; I've sewed for years but had never tried this stitch.

As an introduction to the power of stories and metaphors, dollmaking can surely be a revealing journey of the soul—and what is revealed is the nature of the maker. You can start here.

—Doree Pitkin

WHY BUY YARNS, WHEN YOU CAN BUY BORGS WEAVING YARNS.

IF YOU HAVE NOT YET TRIED OUR YARNS, PLEASE DO—YOU WILL NOT BE DISAPPOINTED!

WE HAVE NEW WEB SITES THAT MAKE IT EASIER TO ORDER AND TO SEE OUR COLORS. YOU CAN VISIT US AT: **http://www.borgsvavgarner.se**

IF YOU HAVE ANY QUESTIONS OR SUGGESTIONS E-MAIL: **info@borgsvavgarner.se**

If you understand some Swedish or just want to get some ideas of how to use your yarn, we have a beautiful catalogue. Price is $5 U.S., postage included. (Credit cards only; no checks)



Come Visit Us At Convergence 2000 in Cincinnati

WE ACCEPT CREDIT CARDS

VISA MasterCard AMERICAN EXPRESS

Phone: 011-46-451-22900
Fax: 011-46-451-23375

BORGS VÄVGARNER AB
BOX 14 SE-280 22 VITTSJÖ
SWEDEN



The Answer Lady

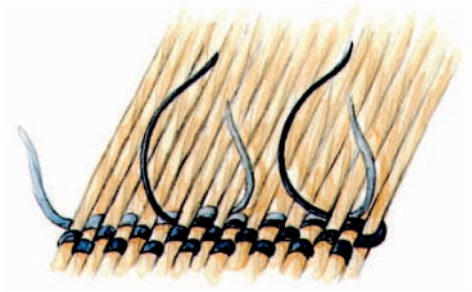
happy endings...

SU BUTLER

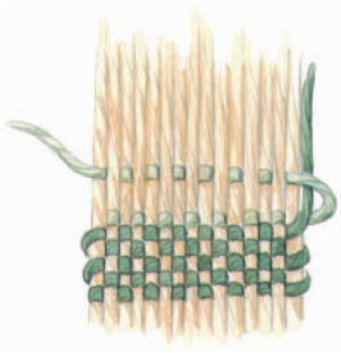
1. Ending a weft by leaving a tail



2. Ending one weft and beginning another



3. Carrying a weft up the selvedge



When alternating weft stripes of two different colors, do you cut the weft yarn at the end of each stripe or can you somehow carry the weft up until it is used again? If you cut the weft, is there a good technique for weaving in the tail?

Carolyn Greenwood
Provo, Utah

There are several methods to choose from when changing wefts. Depending on the fibers and the weave structure you are using, one method may serve better than another.

For relatively fine yarns and balanced structures: To end a weft yarn and begin a new one, cut or break the current weft about 2" beyond the selvedge, pass it around the selvedge thread and into the next shed for about ½" to 1" (depending on the density of the warp). Leave the yarn tail hanging as in Figure 1. Place the new weft into this same shed so that its end overlaps the ½" to 1" section of the previous weft. After three or four picks, the yarn tail can be carefully snipped off close to the fabric surface. This fix is almost undetectable once the item has been wet finished.

The next method is particularly suited to bulky or novelty yarns and structures with short floats. If you are using a plied yarn, bring the current weft to the surface anywhere in the body of the weaving and cut or break the yarn. Unply the yarn, and stagger the plies so that their tails exit the shed about 1" apart. Unply the end of the new weft in the same way and stagger the plies so their tails do not come to the surface of the weaving in exactly the same place as the others but overlap them by at least one or two warp threads; see Figure 2. The combined single plies of the two different wefts should create a yarn in the spliced section that has the same diameter as the plied yarn. When three or four picks of the new weft are woven, the tails can be snipped close to the fabric surface. To accomplish the same thing with single-ply yarns, pull some of the fibers from the end of the old weft and from the beginning of the new one and overlap them to form a continuous weft of consistent thickness.

If you want to avoid cutting a weft yarn between stripes, you can carry it forward at the selvedge until it is used again. Pull some weft from the shuttle and pin the weft yarn to the selvedge thread close to the fell (and place the shuttle out of the way of the weaving). Then weave with the new weft, treating the pinned weft yarn as one with the selvedge thread; see Figure 3. (To help keep the weft yarn parallel to the warp and in line with the selvedge thread, pass the weft from the pinned position around the upright beater support on the same side and place the shuttle on a chair or table beside the beater.) When the desired size of the stripe has been reached and you are ready to use the carried weft again, unpin it, pin the current weft in the same way, and continue. This method works well if the yarn does not have to be carried for a great distance and if the selvedge thread is caught consistently with every pick. (It can also be used with a floating selvedge.)

Some yarns are too bulky and some weave structures require floats that are too long for these methods. Cut or break the weft about 3" from the selvedge

(long enough to thread in a needle) and needle weave the tails back into the body of the weaving after removing the fabric from the loom, taking care to place the tail invisibly.

If you decide you want to rethread the heddles in the course of your weaving, what is the best way to keep the order of the threads? One thing I have thought about is keeping the lease sticks in the warp while weaving to preserve the cross. Can one weave satisfactorily that way?

Margaret Carpenter
Rome, Georgia

It is possible to weave with lease sticks in place. Move them behind the back beam (between the warp beam and the cloth beam) so that they do not constrict the shed. (Lease sticks retained between the back beam and the shafts can diminish shed size considerably.) If lease sticks have not been kept in position during weaving and you want to rethread, you can insert them when you finish the current weaving. Make a plain-weave shed (or as close to one as the threading allows) before removing the woven fabric and insert the least sticks in first one shed and then the other behind the heddles. Tie the lease sticks firmly in place as usual for threading (or use one of the commercial holders available to secure them). The weaving can then be cut in front of the heddles and removed, the heddles unthreaded, and the new threading completed. When the warp has been retied to the front apron rod, the lease sticks can be removed.

How do you handle the fringe when you weave with a chenille weft and a cotton warp? Do you incorporate the cotton warp into an added chenille fringe or eliminate the cotton warp altogether?

Charlene Quinilty
Ville Platte, Louisiana

There are several possibilities, depending on the appearance you desire for the finished item.

If your weave is balanced (both cotton and chenille show in the woven piece), depending on the density of the cotton warp, thread a needle with one or two strands of chenille and stitch through the fabric directly above each cotton fringe group (usually about ¼" apart). One stitch of two strands adds four chenille threads (see Figure 4). Remember to treat the cotton/chenille fringe group as you would a chenille fringe and twist very tightly when plying.

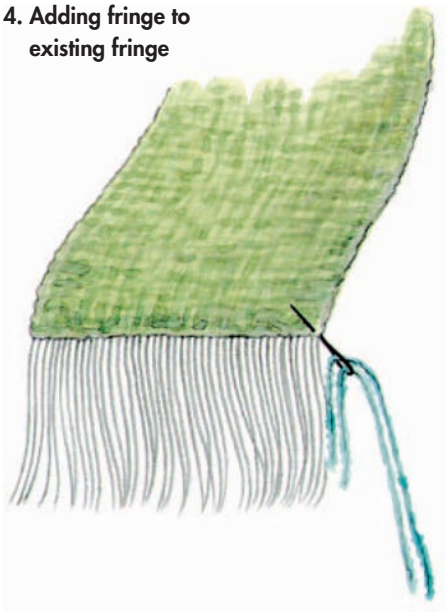
Still another method is to add fringe as inlay weft threads directly to cloth during weaving. Weave a header in scrap yarn and begin the piece with two picks of tabby. Take a strand or more of chenille twice as long as needed for the fringe, and lay the strands into ¼" sections of a plain-weave shed with the long ends protruding from each side of the ¼" inlaid areas (see Figure 5). Repeat across the width of the warp, skipping every other ¼" section. Weave a tabby pick to secure the inlay, then lay a new row of fringe threads in the skipped sections. Weave one more plain-weave pick to secure and then weave the body of the fabric. Repeat the process at the opposite end of the piece. Ply or knot the fringes as you normally would. Each fringe will include the cotton ends in ¼" and the halves of two chenille inlay pieces that are directly above them.

If the weave is not balanced and the chenille is very prominent, you may want the fringe to consist only of chenille. First stitch a rolled hem by hand. Thread two or three chenille threads about 1" longer (to accommodate the overhand knot) than twice as long as the desired finished fringe. Stitch through the hem edge at ¼" intervals. Tie in overhand knots to secure; see Figure 6.

Address questions to The Answer Lady, HANDWOVEN Magazine, 201 E. Fourth St., Loveland, CO 80537-5655, or send an e-mail to: Handwoven@Interweave. com. In the subject box, type The Answer Lady.

Su Butler, of Woodstock, Illinois, wonders "What would happen if. . .?" and loves teaching other weavers to do the same.

4. Adding fringe to existing fringe



5. Adding a fringe by inlay



6. Adding a fringe to a hemmed cloth



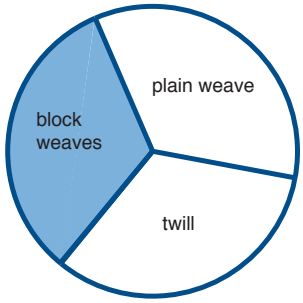
Understanding BLOCKS

MADELYN VAN DER HOOGT

You can weave block weaves very successfully without understanding how they work. If you understand them, however, you hold the key to effective, original design.

Unfortunately, block weaves can be stumbling blocks, especially for new weavers. Designing block weaves involves numbers, drafts, and formulas that look more like geometry and algebra than weaving—very unrelated to the tactile fibers and enchanting colors that hooked you on weaving in the first place.

If you're a color/texture weaver rather than a structure/pattern weaver (for clarification, refer to last issue's letter from the editor), you never liked math in the first place. You like weaving, not working with numbers and words.



1. The weaving pie

There is good news and bad news for you. The good news is that the words represent a reality that is really very simple. The bad news is that the reality is not easy to put into words. As you struggle to understand, keep reminding yourself that what you are trying to grasp is much simpler than the words make it sound. Your most common realization, once you understand something that seemed impossibly difficult, will be to think: Is that all that means?

It helps to be aware when you're designing and drafting for weaving that there are really only three categories you'll be using. One is plain weave. The second is twill. The third is block weaves. Everything in weaving is one of these three.

We all know what plain weave is. To design for plain weave means to arrange stripes of colors or different types of fibers in the warp and/or in the weft. It is certainly true that a weaver can have a very happy life weaving nothing but plain weave. There are infinite ways to mix colors and fibers and setts. But plain weave has its limitations: A warp fiber can only show as much as its interlacement with the next weft allows and vice versa. Stripes and plaids are the only design option without using warp painting, ikat, or other dye techniques.

Twills are a huge category that includes straight and point twills, broken twills, advancing twills, undulating twills, and many, many more. In designing twills, the threading, treadling, and tie-up are all involved—the interlacement of the threads *is* the design. (A design shows even if all threads are the same color.)

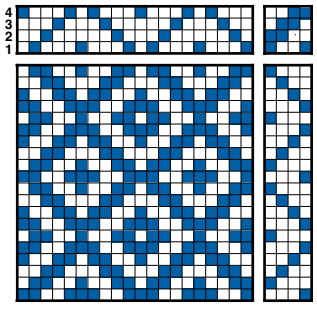
Figure 2 gives a draft for a simple rosepath twill. Begin reading the parts of the draft (threading, tie-up, and treadling) from the point where they meet (threading from right to left, treadling from top to bottom). In the drawdown, filled-in squares represent warp threads that float over weft threads (this is a warp drawdown). Twills allow different float lengths as well as an infinite number of designs.

Now compare the twill draft in Figure 2 with Figure 3. Both have the same components: threading, tie-up, treadling, and drawdown. Can you find a clue that Figure 3 is *not* a draft for single threads? You probably guessed it. There's no way you can thread six consecutive warp ends on shaft 4 and have them interlace differently from each other. This is a draft for blocks.

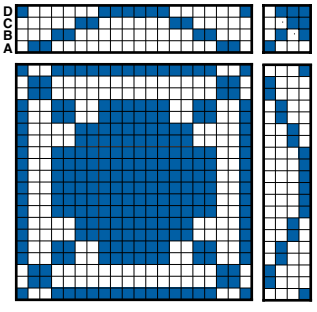
Somewhere in the middle of the 1900s, such drafts became known as profile drafts. It's my guess that this is because they show only black vs white—no shading—like artists' cutouts of people's profiles in black on white. Before this name was coined, these drafts were sometimes called "short" drafts. Though "block" draft is probably a more appropriate name, "profile" draft has come to be used the most often.

Squares in a profile draft don't represent single threads or shafts. A square in the profile threading row represents a group of warp threads. A square in the profile treadling row represents a group of weft

2. Thread-by-thread draft



3. Block—or profile—draft



picks. A square in the profile drawdown represents a group of warp threads and a group of weft threads interlacing. Figure 4 shows a 4-block profile draft. Figure 5 shows the same profile draft converted into a weave structure—in this case, summer and winter.

Notice that filled-in squares in the profile drawdown represent an interlacement that shows mostly blue in the cloth in Figure 5. The blank squares in the profile drawdown represent an interlacement that shows mostly white. This is the characteristic feature of a block weave: The same warp and weft threads are capable of making two different-looking interlacements, one that we call pattern (represented by filled-in squares in the profile drawdown) and one that we call background (represented by blank squares).

The same profile draft can be converted into many different block weaves. The same block weave can produce the designs from many different profile drafts.

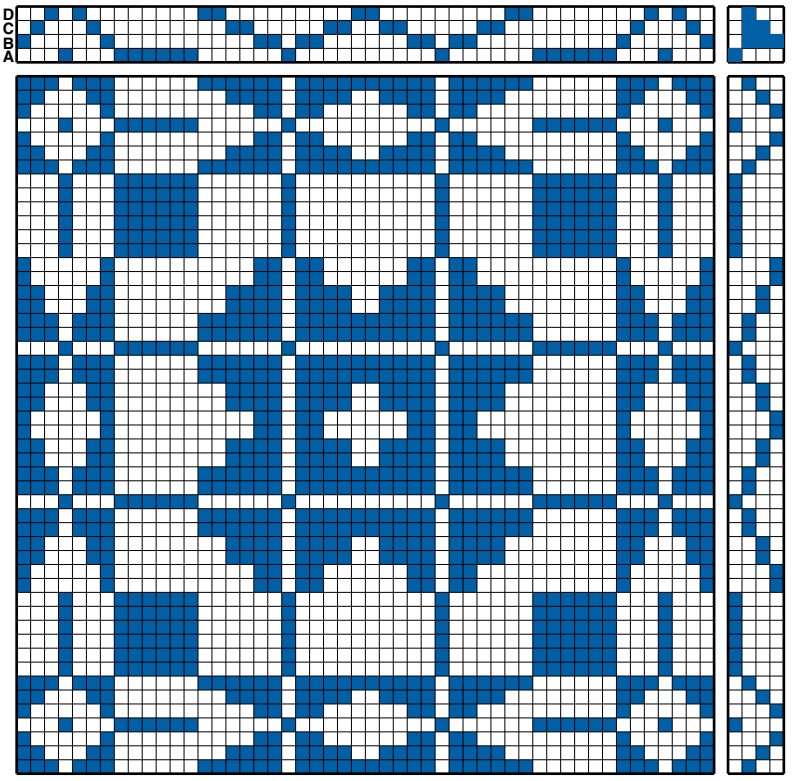
The profile draft

In summary, with block weaves, the design and the weave structure are chosen independently of each other. The design is the profile draft. The weave structure is the interlacement that shows the design, such as summer and winter or Bronson lace or double weave. Therefore, you need two different skills: an understanding of profile drafts and an understanding of the various weave structures that can be used with them.

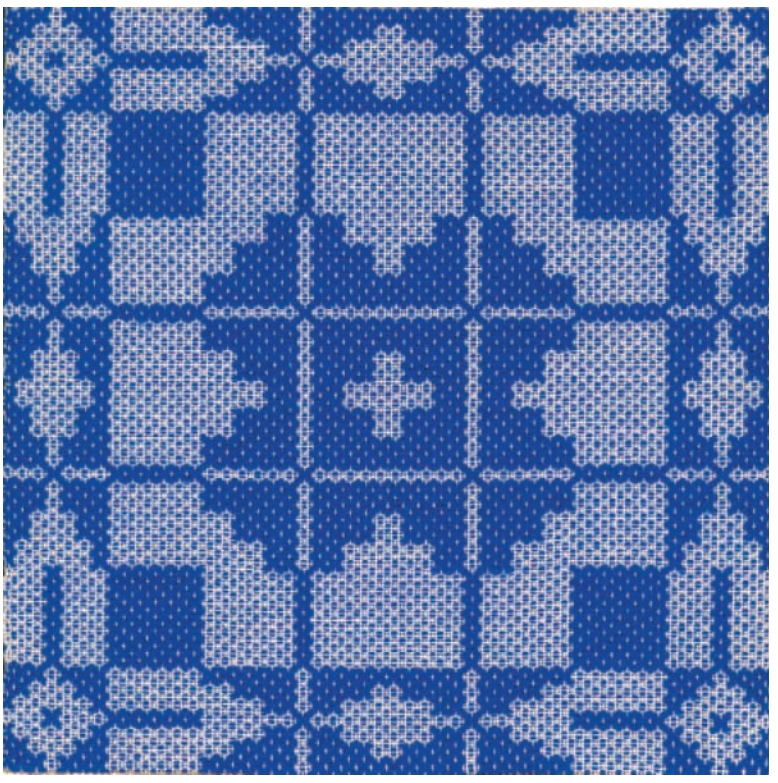
Now take a closer look at Figure 3. Four squares are marked in the bottom row of the threading. These squares represent four groups of warp threads that always work together to produce either pattern or background. Four squares on the second row work together, four on the third row, eight on the last row. Each row represents a separate block (all threads that can work independently of the others to produce pattern vs background). We identify blocks with alphabetical letters rather than by numbers to distinguish them from shafts. Just as the bottom row of a regular threading draft is always shaft 1, the bottom row of a profile threading draft is always Block A. Once you know this (you are capable of always remembering it), you don't need to write any letters on the rows. It helps, in fact, if you don't, since anything written causes your mind to read, a horizontal action. A problem with profile drafting is that the mind has to work vertically also.

Read the profile threading (horizontally) from right to left: A A B B C C D D D D, etc. Read the treadling (vertically) just as you would the treadling for a thread-by-thread draft. Find the first marked treadling square and then look up to the tie-up to see which block (or blocks) is marked in the tie-up for that column. The first treadling square is under Blocks B, C, and D in the

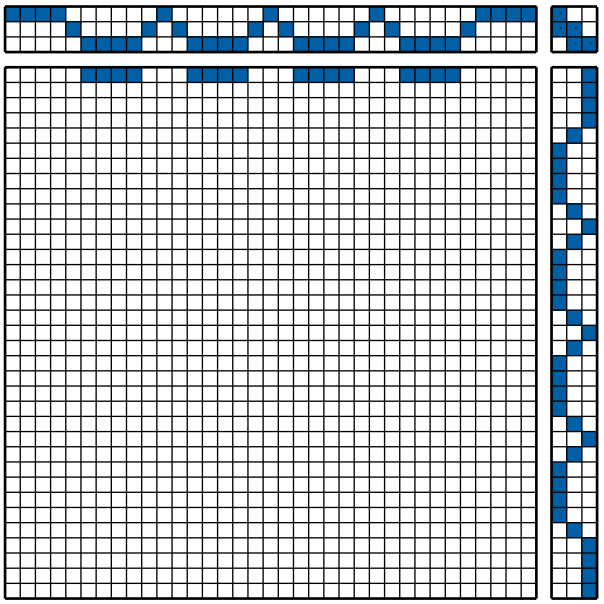
4. A 4-block profile draft



5. The profile draft in Figure 4 woven in summer and winter

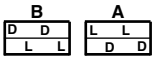


6. Profile practice



7. Threading keys for the block weaves in this issue (with article page numbers)

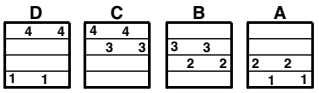
a. Log cabin, pages 40 and 58



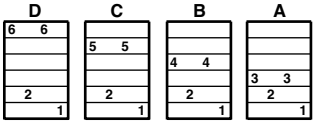
b. Variation of M's and O's, page 66



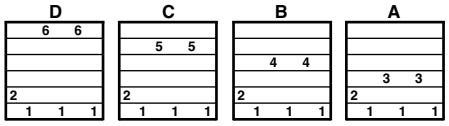
c. Overshot, page 48



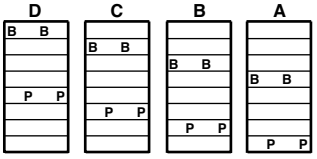
d. Summer and winter and taqueté, pages 32 and 44



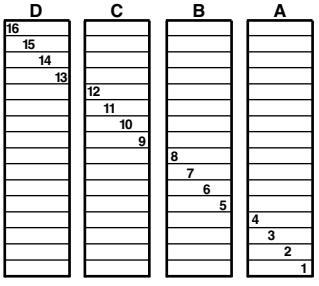
e. Bronson lace, page 62



f. Warp rep, page 52



e. Turned twill, page 80



tie-up. Now look across the first row of the drawdown (horizontally) and verify that all squares under Blocks B, C, and D are filled in. The second square in the treadling is under Block A. Check to see that all squares for Block A are filled in. Do the same for all the rows in Figure 3.

Profile drawdown practice

To see if you understand how a profile draft works, try completing the drawdown in Figure 6 (photocopy the exercise and use a pencil with a good eraser; check your answer on page 27).

Start by finding the first marked square in the treadling. Remember that it will be the one closest to the profile tie-up. Then look up to the tie-up to see which blocks are marked in that column. Block A appears directly above the first treadling square in the tie-up in Figure 6. If you thought "Block C," your mind has flipped its verticals and horizontals. You identify the block of a marked square in the tie-up by its corresponding (horizontal) threading row. But to find it, you move vertically up to the tie-up from the marked square in the treadling column.

Now verify that Block A is filled in for the first (horizontal) row in the drawdown. Next, notice that there are three more squares for Block A in the treadling; fill in the same squares in the drawdown for three more rows.

Then move down to the next marked square in the treadling and see which block(s) are marked above it in the tie-up. If you said A and B, you are on your way. In the corresponding row of the drawdown, fill in squares under the threading squares for A *and* the threading squares for B. Finish completing the rest of the drawdown and check your work with the drawdown on page 27.

Glossary for block weaves

Background: the areas of the cloth that are not considered pattern. Warp and weft threads interlace in one way in the pattern area and in a different way in the background area. Background is not synonymous with ground (the structure on which a pattern weft or warp floats).

Block: the building blocks of a design. Groups of warp threads and weft threads that always weave pattern at the same time are in the same block. Any group that can weave pattern independently of other groups are in a separate block.

Combined blocks: when two or more blocks make pattern at the same time across the width of a fabric.

Pattern: the design formed in a fabric either by color orders in warp and weft, or by weave structure, or by a combination of both. 'Pattern' is also used in contrast to 'background,' as in 'figure' vs. 'ground.'

Profile draft: a graphed design to use with block weaves. The profile threading draft consists of rows representing threaded blocks: A, B, C, D, etc. The profile drawdown is the design that results when pattern is produced in the block(s) indicated by the profile tie-up and treadling order.

Structure: the specific order in which warp ends and weft picks interlace to form a fabric.

Unit: the group of warp threads and weft threads that provide the two characteristic interlacements of the specific unit weave, one for pattern, one for background.

Unit weaves: block weaves in which a specific number of warp threads and weft threads interlace in a specific way to produce either pattern or background independently of but identically to other groups. Threading units and treadling units are substituted for squares in a profile threading and treadling draft.

If you didn't see that Blocks A and B come next in the treadling, you are probably not looking *up* to the tie-up and reading it vertically. Go back to Figure 3 and see if you can re-orient yourself. When you get lost in a profile draft, it is almost always because you have suddenly mixed vertical and horizontal directions.

From profile to weave draft

Profile designing is fun. You can carry graph paper around with you like your knitting and play with designs in airplanes, at the beach, or in front of the TV. But at some point, you're going to want to turn your design into a draft for weaving. Here's where you'll need the second skill, understanding the block weaves themselves. This is not something you learn overnight or in one lesson. Each weave structure operates differently, so to learn how to use block weaves means you must learn the specific characteristics of each one.

Some parts of converting a profile draft into a specific weave are common to all of them, however. For all of them there is a threading key for each block. That is, Block A is threaded in a certain order on a certain number of shafts; Block B is threaded in a similar order but uses at least some different shafts, etc. Figure 7 gives keys for the block weaves that appear in this issue of HANDWOVEN.

After you've read through them all, look specifically at the threading for summer and winter. Can you guess what the threading would be if there were a Block E and a Block F? The only number that changes from block to block is the number that alternates with 1 and 2 (1 and 2 appear in every block). Extending what you see in Blocks A–D, you probably guessed that Block E is 1-7-2-7 and Block F is 1-8-2-8. You have just demonstrated the skill of extending a series, which was a part of aptitude tests you took in high school. Isn't it nice to know that there is somewhere in life where this skill is useful? See if you can extend the threadings in 7e–7f to more blocks. By doing this, you'll be able to determine how many shafts you need for a certain number of blocks in a particular weave.

Resources for block weaves

Block theory

Chandler, Deborah. *Learning to Weave* , 1984. Loveland, Colorado: Interweave Press. Basic block theory for beginners.

Frey, Berta. *Designing and Drafting for Handweavers*, 1958, New York: Collier Books. Block theory for four shafts.

Keasbey, Doramay. *Designing with Blocks for Handweavers*, 1993. Bethesda, Maryland. Block theory; threading, tie-up, and treadling keys for most block weaves; design techniques with practice exercises.

Strickler, Carol. *A Weaver's Book of 8-shaft Patterns*, 1991. Loveland, Colorado: Interweave Press. Drafts for samplers in eight basic block weaves.

van der Hoogt, Madelyn. *The Complete Book of Drafting*, 1993. Coupeville, Washington: Shuttle-Craft Books. Threading, tie-up, and treadling keys for most block weaves; comprehensive block theory; drafting techniques for block weaves with practice exercises.

Profile drafts

Atwater, Mary M. *A Book Of Patterns for Handweavers by John Landers*, 1977. Hollywood: Southern California Handweavers' Guild.

———. *The Shuttle-Craft Book of American Hand-Weaving*, 1986. Coupeville, Washington: Shuttle-Craft Books.

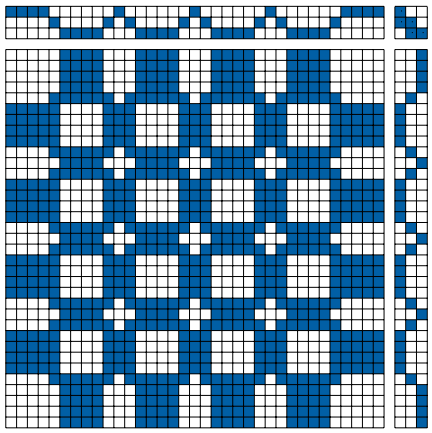
———. *Recipe Book: Patterns for Handweavers*, 1975. Salt Lake City: Wheelwright Press.

Burnham, Harold B. and Dorothy K. *Keep Me Warm One Night: Early Handweaving in Eastern Canada*, 1972. Toronto: University of Toronto Press.

Holroyd, Ruth and Ulrike Beck. *Jacob Angstadt Designs Drawn From His Weavers Patron Book*, 1976. Pittsford, New York.

Worst, Edward F. *Weaving with Foot-Power Looms*, New York: Dover.

Converting a profile threading draft to a real threading draft is very easy. Simply substitute a threading key for each square on the profile threading draft. For example, the profile threading draft in Figure 6 begins with four squares on the row for Block D followed by one square on the C row. For summer and winter, thread 1-6-2-6, 1-6-2-6, 1-6-2-6, 1-6-2-6, 1-5-2-5; for Bronson lace, thread 1-6-1-6-1-2, 1-6-1-6-1-2, 1-6-1-6-1-2, 1-6-1-6-1-2, 1-5-1-5-1-2. See if you can complete these threadings.



8. Answer for Figure 6

Unit weaves vs block weaves

There is one distinction about block weaves we haven't yet mentioned. Weaves that can be used with profile drafts without conditions or restrictions are called unit weaves. For unit weaves, the threading (and treadling) units can be used in any order to produce pattern in any block or combination of blocks desired.

There are limitations to the use of some block weaves with profile drafts. An example is overshot. When a block produces pattern in overshot, a float passes over the whole block. It is therefore not possible to thread the same block many times in succession. It is also not possible to weave pattern in more than one block at the same time. Log cabin, M's and O's, Spot Bronson and crackle are other block weaves that have certain restrictions that prevent their use with every type of profile draft. They are block weaves, but not unit weaves.

To understand how both unit and non-unit block weaves work, consult the resources given here for block theory, especially Keasbey and van der Hoogt.

Gilmore Looms

Finely Crafted Looms Since 1936

The founder, Everett Gilmore, originated the jack-type harness loom in 1936. The Allens are dedicated to providing handweavers with the same high-quality weaving equipment Gilmore loom enthusiasts have come to expect. Each loom is carefully created from selected hardwoods and is durable enough to weave with the heaviest of threads, always providing a wide shed.

- Looms available in 4 and 8 harness styles and come in 26", 32", 40", and 46" widths (actual weaving widths).
- Hardwood loom bench and other accessories are also available.

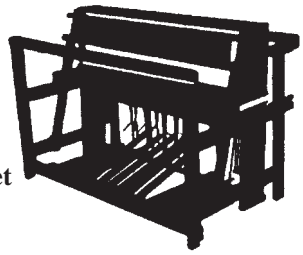
Write or call for a free brochure

Gilmore Looms

1032 N. Broadway Avenue
Stockton, CA 95205
Phone (209) 463-1545
Fax (209) 465-9627

Email:
gilmorelooms@earthlink.net

www.quikpage.com/G/gilmorelooms



Woolen Yarns...

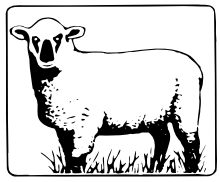
Pure wool yarns in a variety of weights and colors for weaving and knitting.

Carded wool in natural and dyed colors for handspinning and feltmaking.

Custom carding, spinning and dyeing available.

Send $7.50 for sample cards.
Dealers inquiries invited.

www.wildeyarns.com



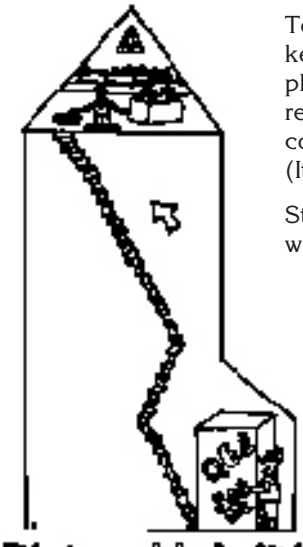
WILDE YARNS®
PO Box 4662, Dept. H
Philadelphia, PA 19127-0662
Spinning Wool Since 1880.

HENRY'S ATTIC, Inc.

Textured Weft Yarns

5 Mercury Avenue, Monroe, NY 10950

845-783-3930 F: 845-782-2548



To see the yarns Henry keeps in the attic, please send $20.00 and resale number for complete sample set. (It's well worth it.)

Stores & production weavers only, please.

Individual weavers, please see your local weaving or knitting store, or write for list of stores carrying Henry's yarns. We appreciate your business.

MACOMBER LOOMS

BUILT WITH PRIDE
ON THE COAST OF MAINE

Weaving Widths 16"–146"
4 Harness—32 Harness
AD-A-HARNESS
Designer's Delight Air Dobby
Power Cloth Advance
Fly Shuttles and More

COMPARE: Quality—Economy
Flexibility—Availability
You will find no equal
Ask a weaver who owns one!

For a catalog please send $3.00 to
MACOMBER LOOMS
PO Box 186, York, Maine 03909

—ESTABLISHED 1936—

PROWEAVE

the Friendly
Textile Design Software
for Windows or Macintosh

Included in both versions:

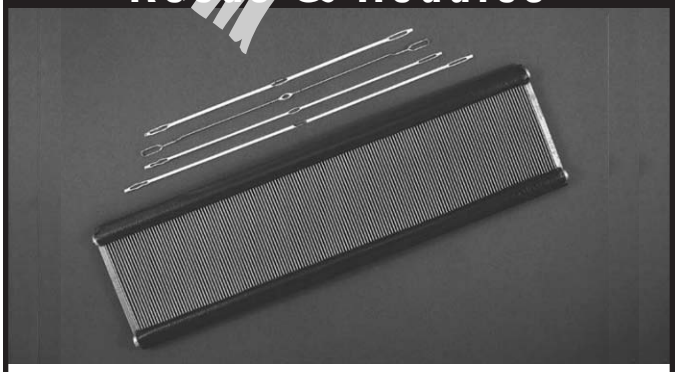
- **Automated networking**
- **Automatic block substitution**
- **Boundweave drawdowns**
- **Double width conversion**
- **Draw-up or draw-down format**
- **Export/import images**
- **Fabric analysis**
- **Keyboard entry**
- **Skeleton tie-up with multi-treadle depression**
- **Tabby pick insertion**
- **Text editor**
- **WIF program interchange**

Hands-on Windows demo available

Cameron Fiber Arts, Dini and Doug Cameron
8469 Franktown Road, RR #3
Ashton, Ontario, Canada K0A 1B0
Tel: (613) 838-5000; Fax: (613) 838-3763
Email: CFA@ProWeave.com

Visit our Website: www.proweave.com

The Heart of Your Loom
Reeds & Heddles



Precision-crafted for Handlooms by
America's Foremost Maker of Loom Accessories
• Stainless steel for snag free weaving
• For all makes of handlooms
Ask your dealer for Steel Heddle reeds & heddles
Phone, fax or e-mail for ordering information & prices.

SH

VISA **STEEL HEDDLE** MasterCard

P.O. Box 1867 • Greenville, SC 29602 USA
Telephone: 864-244-4110 • Fax: 864-244-0750
dom.sales@steelheddle.com • www.steelheddle.com

LAMBSPUN

LAMBSPUN'S
ALPACA ASSORTMENT

- Lichen
- Mango Sorbet
- Lake Louise Blue
- Cornflowers
- Vino Verde
- Rocky Mountain Storm
- French Lavender
- Lemon Thyme

Alpaca Yarn Sampler
Send for your eight, one ounce painted samples Now! $33.00 includes postage

CALL TOLL FREE **1-800-558-5262**

LAMBSPUN OF COLORADO
1101 E. Lincoln Ave. • Fort Collins, CO 80524
www.lambspun.com

This Summer
Ohio is the Place to Be

17 th Annual
FIBERFEST 2000
International Wool & Art Show



Fiber Arts Show June 10-18
More than $1000 cash & prizes

The Forum – June 15, 16 & 17
U.S.& Canadian Instructors offering
an extensive range of over 50 classes

The Festival – June 17 & 18
Alpacas, Angora Goats & Rabbits, Sheep,
Llamas, and a Yak • Fleece to Shawl Contest
Market Place• Free Product & Herding Demos

Free Admission to Forum Participants • Free parking

For Fiber • Forum • Festival • Fun Information
To receive a booklet send $2 or
Download the info for FREE from **www.fiberfest.org**
Email: fiberfest@Hotmail.com

Fiberfest continues at the beautiful Lake Farmpark.
Mailing address: Lake Farmpark • Fiberfest
8800 Chardon Rd, Kirtland, OH 44094
Phone 440.256.3828 – Fax 440.256.2147

Fiberfest 2000 & Convergence 2000

COLONIAL 1
12 OR 16s WITH COMPUTER DOBBY

Due to their simplicity and versatility, Jack type Looms have been a favorite for almost a century. Leclerc Jack type Looms do the job and last a lifetime. Over many years of customer tested performance with all types of fabric constructions, Leclerc's Colonial model Jack Looms have established themselves as one of the finest Handlooms ever made—the standard of the industry.

Because the Jacks are in the head section, Shaft Frames are lifted from the top rather than being pushed up from the bottom. This feature allows the Shafts to float in the middle of the loom eliminating friction from Castle sides allowing for a more effortless treadling and a wider Shed. This design feature makes the Colonial our favored Jack type Loom. With that, Leclerc decided to make them even more simple and versatile.

We have developed a revolutionary new Computer-Dobby design for our Colonial Jack Looms, and Kits to retrofit the Looms currently in use. Our new concept eliminates the need for multiple Treadles, Treadle Springs, Pulleys, Cables and Lams. The hookup is simple and direct between Jack and Treadle. Solenoids make all the selections.

The Computer-Dobby design is based on our one Treadle system. The new rear mounted single Treadle system provides a wide, clean Shed with a minimum of physical effort.



Colonial 16s Loom



See it in Cincinnati at Convergence 2000

Leclerc Looms

Since 1876

PO Box 4, Plessisville, Quebec
Canada G6L 2Y6
(819) 362-7207 • Fax (819) 362-2045
Webpage: www.leclerclooms.com

Leclerc Looms *Since 1876*

Visit a Dealer Near You

Alabama

BARNARD'S CUSTOM WEAVING,
Goodwater
(256) 839-5572

Arizona

A CLASSIC TOUCH,
Bisbee
(520) 432-4200

THE FIBER FACTORY,
Mesa
(602) 969-4346

FIBERBITS YARNS & FIBERS,
Goodyear
(602) 925-2790

STUDIO THREE
Prescott AZ 86305
(520) 778-0307

Arkansas

WYNNE WEAVING STUDIO,
Elkins
(501) 443-0921

California

CUSTOM HANDWEAVERS,
Mountain View
(650) 967-0831

CUSTOM HANDWEAVING
Redondo Beach
(310) 316-0910

HARLEQUIN HOUSE ART CENTER,
Stockton
(209) 462-4812

LISFIBERWORKS,
Studio City
(818) 535-0808

RUMPELSTILTSKIN,
Sacramento
(916) 442-9225

SAN FRANCISCO FIBER CO.,
Oakland
(510) 893-2015

Colorado

BOUNTIFUL,
Livermore
(877) 586-9332

Connecticut

BLOODROOT,
Bridgeport
(203) 576-9168

Florida

PENELOPE'S,
Delray Beach
(561) 272-1000

UNCOMMON THREADS,
Palm Harbor
(727) 784-6778

Illinois

FINE LINE CREATIVE ARTS CENTER,
St. Charles
(630) 584-9443

2-B WEAVERS,
Western Springs
(708) 246-9999

Indiana

SERENDIPITY,
Morgantown
(812) 597-4312
(800) 893-3435

WEAVE HAUS,
New Harmony
(812) 682-3750

Kansas

HERITAGE HUT,
Wichita
(800) 468-0035

THE YARN BARN,
Lawrence
(800) 468-0035

Kentucky

L.S.H. CREATIONS,
Lexington
(606) 231-0258

Maine

HALCYON YARN,
Bath
(207) 442-7909
(800) 341-0282
www.halcyonyarn.com

Maryland

DESIGNED FIBERS,
Savage
(301) 483-9510

Massachusetts

BARE HILL STUDIO (FIBER LOFT),
Harvard
(978) 456-8669

T.R. BEAUDET & CO.,
Westfield
(413) 564-0204

WEBS,
Northampton
(413) 584-2225

Michigan

FORMA,
Whitmore Lake
(734) 761-1102

OLD MILL YARN,
Eaton Rapids
(517) 663-2711

Minnesota

CREATIVE FIBERS,
Minneapolis
(612) 927-8307

DEPTH OF FIELD, INC.,
Minneapolis
(612) 340-0529

JONNELLE'S RAG RUGS,
Chisholm
(218) 254-5283

Missouri

MAGIC SPINDLE,
St. Charles
(314) 522-8752

Montana

ELKHORN MTNS. WEAVING SCHOOL,
Clancy
(406) 442-0354

New Hampshire

THE DESIGNERY,
Center Sandwich
(603) 284-6915

THE FIBER STUDIO,
Henniker
(603) 428-7830

New Mexico

MIRIAM'S WELL
Sante Fe
(505) 982-6312

VILLAGE WOOLS,
Albuquerque
(505) 883-2919

New York

AMAZING THREADS,
Lake Katrine
(914) 336-5322

CLOCKWORKS HANDWEAVING,
New Paltz
(914) 255-6280

DAFT DAMES HANDCRAFTS,
Akron
(716) 542-4235

FIBER DESIGN STUDIO,
Warwick
(800) 750-0710

SCHOOL PRODUCTS, INC.,
New York
(212) 679-3516

WOODSIDE WEAVERS,
Amsterdam
(518) 399-7991

Ohio

THE LITTLE HOUSE,
Clyde
1-800-554-7973
(419) 547-9210

VILLAGE CRAFTS,
Sunbury
(740) 965-3476

WEAVER'S LOFT,
Dover, IN
(812) 576-3904

Oklahoma

THE STITCHING POST,
Oklahoma City
(405) 495-4699

Oregon

ROBIN & RUSS HANDWEAVERS,
McMinnville
(503) 472-5760

Pennsylvania

THE MANNINGS,
East Berlin
(717) 624-2223

THE WEAVER'S LOFT,
Center Hall
(814) 364-1433

WEAVER'S SHOP THREADS & THRUMS,
North East
(814) 725-5377

South Carolina

THE WEAVER'S KNOT,
Seneca
(864) 882-1214

South Dakota

SHYRLEE ROLING HANDWEAVING,
Madison
(605) 256-3701

Tennessee

JANE'S FIBER & BEADS,
Greeneville
(423) 639-7919

Texas

SUZANNE RODDY HANDWEAVER,
Conroe
(409) 441-1718

UPSTAIRS STUDIO,
LaPorte,
(281) 470-0108

Vermont

NORTHEAST FIBER ARTS CENTER,
Williston
(802) 288-8081

VERMONT RUG MAKERS,
Johnson
(802) 635-7366

Virginia

CAROLTON FARM & FIBER,
Barboursville
(540) 672-2935

THE GENTLE THREAD,
Virginia Beach
(757) 479-4205

SPRINGWATER FIBER WORKSHOP,
Alexandria
(703) 549-3634

Washington

PARADISE FIBERS
Pullman
(888) 320-SPIN

WEAVING WORKS,
Seattle
(206) 524-1221

YARN GALORE, INC.,
Issaquah
(425) 391-8553

Wisconsin

FIBERWOOD STUDIO,
Milwaukee
(414) 302-1849
fiberwood@ad.com

RED BARN FARM
Butternut
(715) 769-3773
www.redbarnfarm.net/

YARNS BY DESIGN,
Neenah
(888) 559-2767
www.yarnbydesign.com

INTERNET TECHNICAL SERVICE: T.R. BEAUDET, TBEAU1930@AOL.COM

CANADA

Alberta

BURWOOD HOUSE HOLDING CO.,
St. Albert
(780) 459-4828

THE FIBER HUT,
Calgary
(403) 230-3822

British Columbia

CELESTE COLBOURNE,
Gibsons
(604) 886-8261

THE LOOM,
Duncan
(250) 746-5250

SUN BENCH FIBRES,
Chilliwack
(604) 793-0058

TALISMAN FIBRES,
Prince George
(250) 564-5244

Nova Scotia

FLEECE ARTIST,
Mineville
(902) 462-0602

Ontario

CAMILLA VALLEY FARM WEAVERS' SUPPLY,
Orangeville
(519) 941-0736
nmanners@auracom.com
www.CamillaValleyFarm.com

GEMINI FIBRES,
Mount Albert
(800) 564-9665

LONDON YARNS & MACHINES LTD.,
London
(519) 474-0403

MISSISSIPPI BLACKSHEEP GALLERY,
Carleton Place
(613) 257-7152

ROMNI WOOLS,
Toronto
(416) 703-0202

SOUTH LANDING CRAFT CENTRE,
St. Davids
(905) 262-4216

WHITEVALE CRAFTWORKS BY HAND,
Whitevale
(905) 294-1912

THE YARN SOURCE,
Inverary
(613) 353-2001

Quebec

CENTRE DE TISSAGE LECLERC,
Montreal
(514) 384-9543

MAURICE BRASSARD & FILS,
Plessisville
(819) 362-2408

ROTATING BLOCKS

For Dynamic Design

DORAMAY KEASBEY



Don't let blocks stand in the way of your weaving progress! Understanding blocks and how to manipulate them is fundamental to original designing and can lead to hours of enjoyment. The design technique explored in this article is based on the principle of rotation.

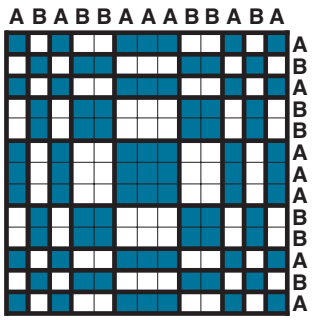
What are blocks?

Unlike the typical three-dimensional cubes of child's play, blocks for weavers are two-dimensional rectangles. Each block is as wide as the group of warp threads it represents and runs the entire length of the woven cloth. Instead of thinking in terms of individual threads or any particular weave structure, consider blocks during the designing stage as lengthwise columns on graph paper; see Figure 1.

Pattern is indicated by shading portions (or all or none) of any column. All columns that are shaded in exactly the same way belong to the same block. Each column that looks different represents a different block. Blocks are usually identified by a capital letter. Thus, a design of two blocks consists of columns labeled A and B. Additional blocks are labeled C, D, E, etc.

The width of the narrowest block is considered a single design unit, usually represented as the width of one graph-paper square. All wider blocks are measured in multiples of these units; note BB and AAA in Figure 1.

1. A 2-block design



Shaded areas within each column must occupy all of the graph-paper squares that correspond to that block. The height of a shaded area is marked by horizontal lines. Shaded sections can vary in height in the same way as in width. Capital letters at the right of Figure 1 identify which block appears as pattern in each row.

When block designs are translated into woven cloth, the selected weave structure produces the contrasting effects that are often referred to as pattern (shaded areas) and background (unshaded areas).

Designing by rotation

To practice creating block designs by rotation, we'll start with a simple grid that is only two squares wide by two squares high as in Figure 2.

Shade one or more squares, leaving one or more squares blank. Mark the corners of the design grid a, b, c, and d. Select one of the corners to serve as the center of a new design that

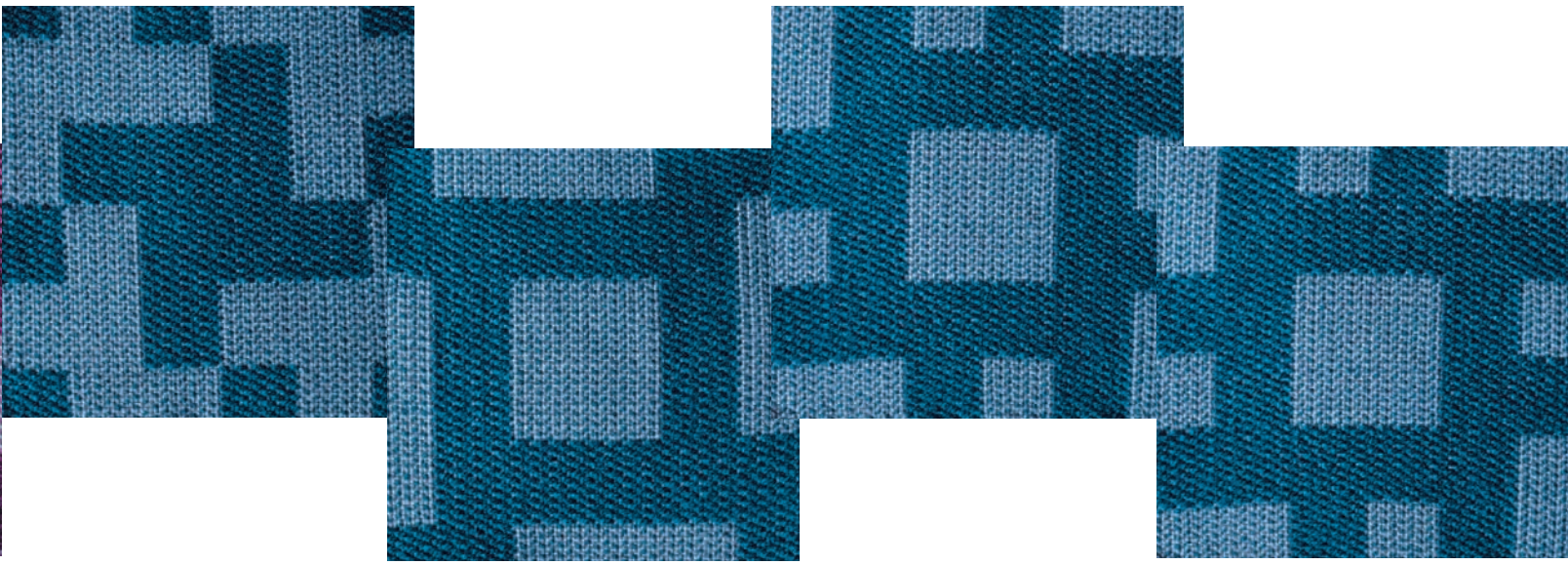
will be twice as wide and twice as high as the original grid. Place the shaded grid in one of the four quadrants of the new design area so the selected corner touches the center. Then rotate the grid 90 degrees three times around the selected corner to create the other three quadrants. Figure 2 shows three different corners (c, a, d) used as centers to produce three different designs.

To determine the number of blocks in the new design, mark a new letter (beginning with A at the right) for each different column. Notice that the first two designs require only two blocks while the third requires four. All were derived from the same grid, so what causes such a dramatic difference in the number of blocks? The first two designs are symmetrical: the left and right halves reverse the order of the same blocks and therefore require no additional blocks.

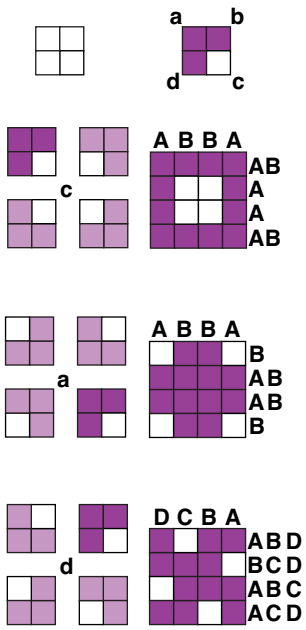
Rotating larger design grids

Design grids with more squares offer greater design potential. For designs of up to six blocks, start with a grid three squares wide by three squares high. A 3 × 3 grid is rotated to produce four designs in Figure 3.

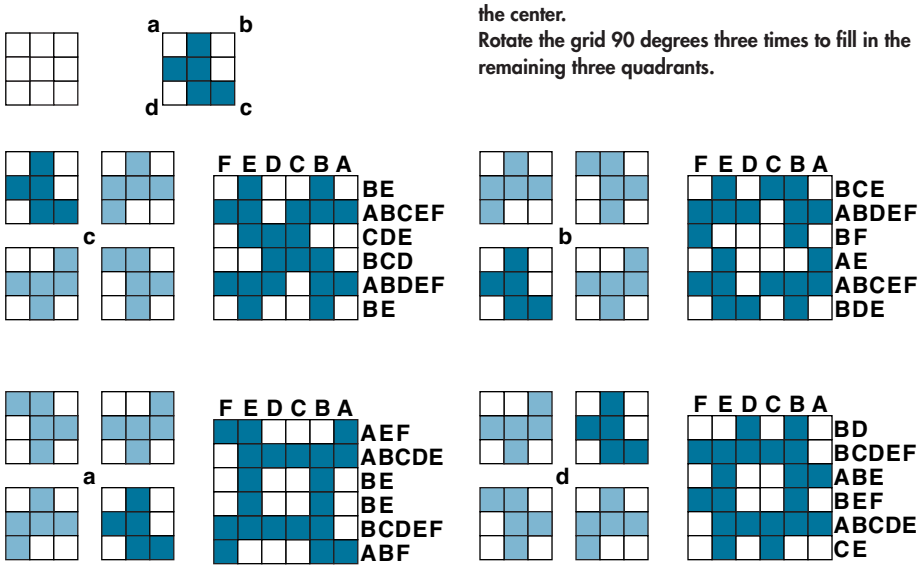
Although some columns may be identical to each other, if each is treated as a separate block, all designs derived from rotating this and other 3 × 3 grids can be



2. A simple rotation using a 2 × 2 design grid



3. A rotation using a 3 × 3 design grid



Draw a grid three squares high and three squares wide. Shade in a design.
Choose one corner of the grid and place the grid in one quadrant of a new grid six squares high and six squares wide so that the corner touches the center.
Rotate the grid 90 degrees three times to fill in the remaining three quadrants.

produced on the same threading. The difference between one design and another is determined by which blocks produce pattern in the treadling. In Figure 3, each of the columns is treated as a separate block (A, B, C, D, E, F) even though some of the columns are the same in two of the designs. The blocks that produce pattern in each "treadling" row are identified at the side of the row.

Symmetrical designs, which require fewer blocks (ABBA, ABCCBA), can be planned. Draw a line from the selected corner of rotation of the 2 × 2 or 3 × 3 grid to the opposite corner. If it divides mirror image halves (a to c in Figure 2), the design will be symmetrical.

Expanding scale

A design consisting of only a few graph-paper squares can represent a cloth of any size. To increase the scale of a graphed design, let each square of the design represent any number of corresponding threading units and treadling units of the chosen weave. Designs can also be repeated vertically and horizontally.

Study the mug rugs on these pages. The magenta set shows the designs from Figure 2 (and a third design from a different 2 × 2 grid) expanded to fill the fabric. The jade set shows designs from Figure 3 expanded to fill the fabric. The maroon set both expands the designs from Figure 3 and repeats them.

When designs derived by rotation are repeated in the threading and treadling more than two times, they may appear very similar to each other (they are different only in that they start at a different place). Just two of the designs generated by rotation will be significantly different when repeated. To derive these two different designs, make sure the grid is asymmetrical along the diagonal and rotate the grid around corner a or c for one of the designs, around corner b or d for the other.

Converting block drafts to drafts for weaving

Designs developed by rotation can be converted into any unit weave (see van der Hoogt, pages 24–27 for further information). Summer and winter is one of the most economical unit weaves in terms of the number of shafts required: two blocks can be woven on four shafts, six blocks on eight; see the threading units in Figure 4.

Substitute one threading unit for each design-graph square (1-3-2-3 for A, 1-4-2-4 for B, 1-5-2-5 for C, etc.). Repeat the threading, or repeat the units to expand the scale of the design, or choose a combination of both.

In summer and winter, shafts 1 and 2 control the tie-down ends that secure a pattern-weft float to the cloth. The remaining shafts control the pattern blocks: shaft 3 for Block A, 4 for B, 5 for C, etc. When raised for the pattern-weft pick, these shafts produce background since the pattern weft floats beneath their raised ends. When lowered for the pattern-weft pick, the warp threads carried by these shafts are covered by the pattern weft, creating pattern on the face of the cloth. Thus, to weave pattern in any given block, leave its shaft down and raise the others (alternately with shaft 1, then 2).

Tabby and pattern sheds alternate (1-2 vs the remaining shafts). Four pattern picks alternating with four tabby picks (eight picks total), represent one treadling unit (one row on the design graph).

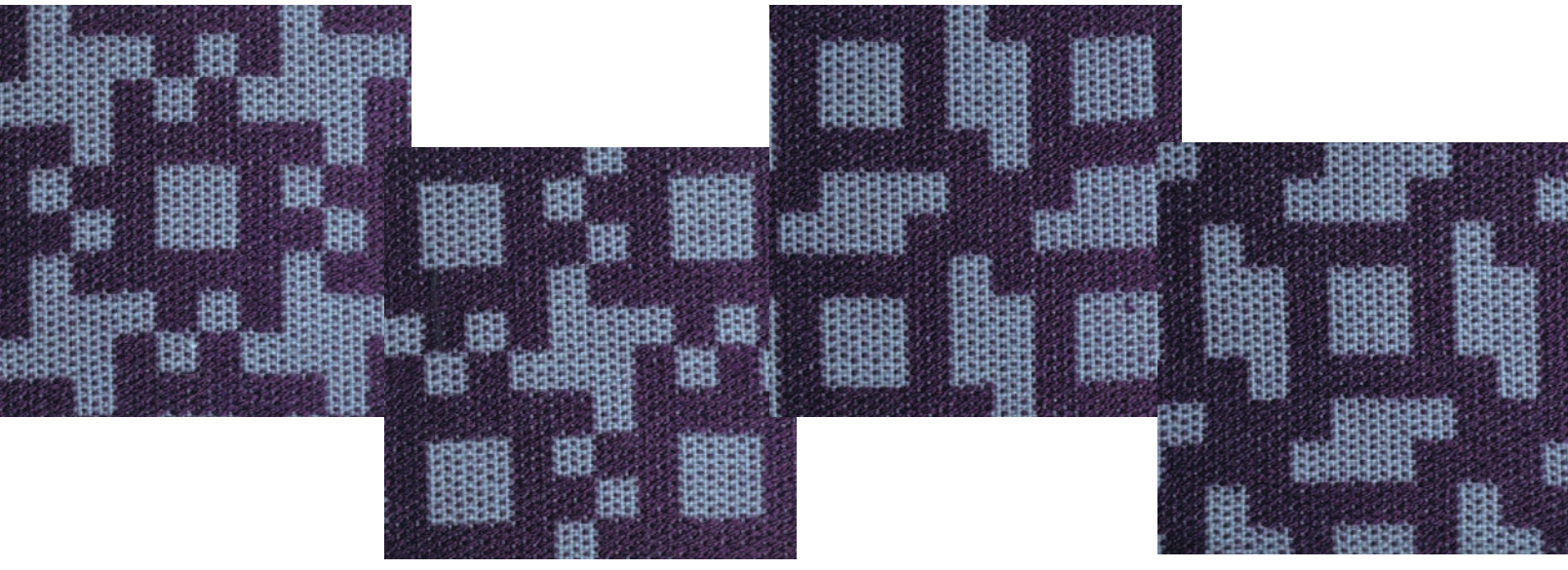
Create your own designs

Why not create your own designs for these mug mats? Then convert them to a threading and treadling draft and feel the satisfaction of weaving a truly unique item. Get out graph paper and pencil, shade a few squares, and give them a whirl!

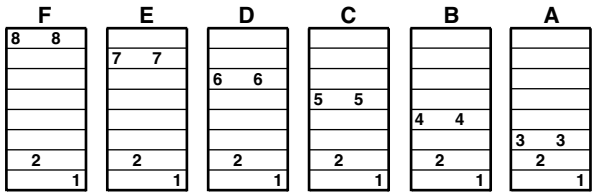
The mug mats

Use the instructions given here or your own designs for a set of mug mats. They'll be a constant reminder of the variety of designs possible with a very few blocks!

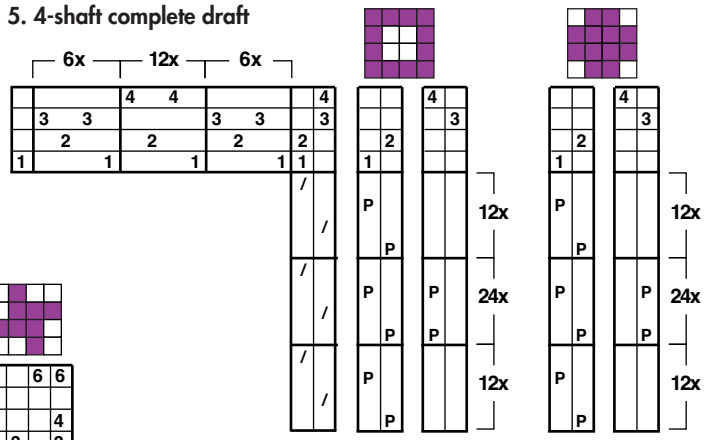
Wind a warp and prepare the loom as directed in Project at-a-glance and Figures 5, 6, or 7. Weave using gray sewing thread as weft for hems for at least ¼" at the beginning and end of each mat. Switch



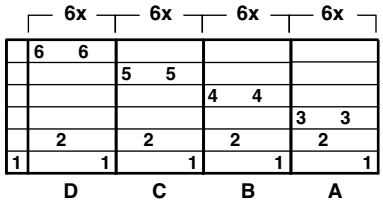
4. Summer and winter threading units



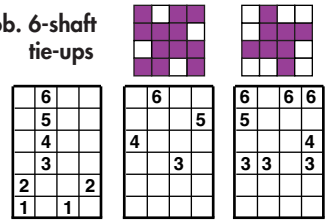
5. 4-shaft complete draft



6a. 6-shaft threading draft



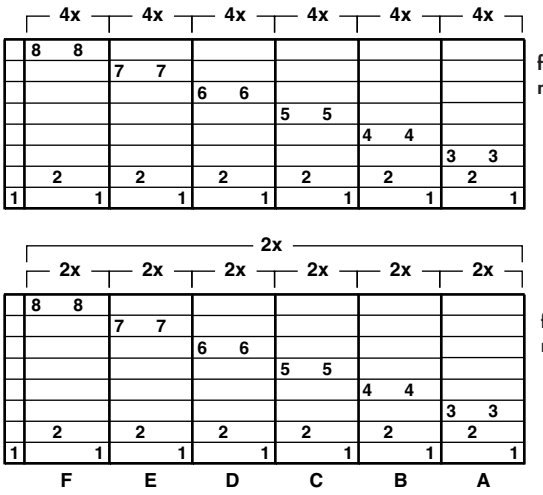
6b. 6-shaft tie-ups



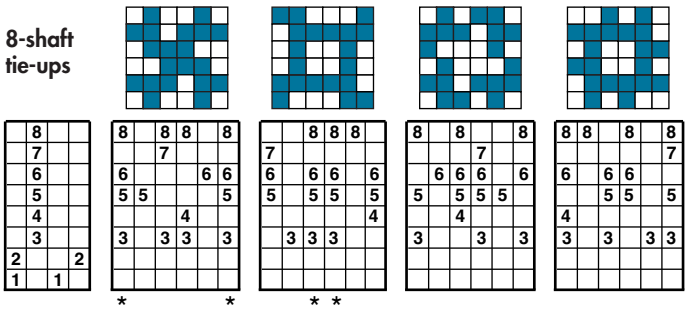
Use each pattern treadle 24 times.

For all drafts: weave tabby (first two treadles) alternating with pattern treadles. The full treadling sequence for the 4-shaft mug rugs is shown in Figure 5. For the 6-shaft and 8-shaft drafts, use each pattern treadle the number of times indicated, first with tie-down shaft 1, then with tie-down shaft 2 (alternate pattern weft with tabby weft).

7a. 8-shaft threading drafts



7b. 8-shaft tie-ups



Use each pattern treadle 16 times for jade mug rugs, 8 times for maroon mug rugs and repeat 1x. Tie up duplicate treadles (*) only once.

to 10/2 gray pearl cotton for tabby weft and 10/2 pearl cotton (doubled) in desired color for pattern weft, and weave following the treadling process in Figure 5 with the selected pattern treadles.

After removing the cloth from the loom, make two rows of machine stitching near the center of hem areas. Cut mats apart between stitching lines. Turn a very narrow rolled hem at each end of each mat and sew invisibly by hand.

Finish mats by soaking a few minutes in hot, sudsy water; rinse well; spread flat until partly dry. Steam press on both sides while still damp.



Doramay Keasbey, of Bethesda, Maryland, is the author of *Designing with Blocks for Handweavers* (see page 27). She loves creating original block designs for weaving.

PROJECT at-a-glance

Weave structure for mug mats
Summer and winter.

Equipment
4-shaft, 6-shaft, or 8-shaft loom, 4" weaving width; 12-dent reed; two shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), gray, 200 yd (¾ oz).
Tabby weft: 10/2 pearl cotton, gray 125 yd (½ oz). Pattern weft: 10/2 pearl cotton used doubled in selected colors (magenta, jade, and maroon are used for these mats), 250 yd (1 oz) total.
Weft for hems: gray sewing thread, one spool.

Yarn sources
10/2 gray cotton is from Lunatic Fringe. 10/2 pattern weft in magenta, jade, and maroon are from Edgemont Yarn Service.

Warp order and length
97 ends gray 10/2 cotton 2 yd long.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed. Width in the reed: 4". Weft: 48 ppi (24 tabby, 24 pattern).

Take-up and shrinkage
After washing, 16% in width, 4½% in length. Amounts provide twelve mug rugs 3⅜" × 3⅜".

Taqueté TOWELS

BETSY BLUMENTHAL

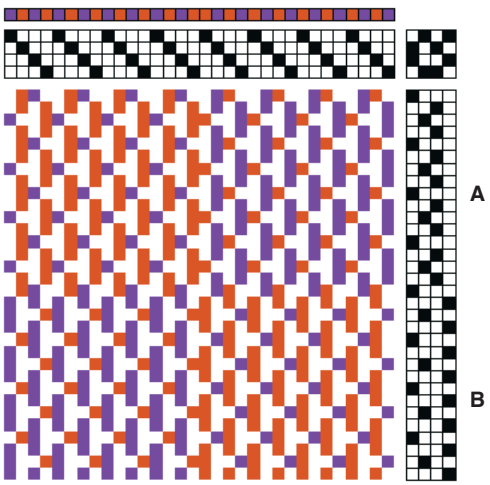
These dish towels are woven in a surprisingly powerful weave structure that gives two design blocks on just four shafts. When 10/2 cotton is used for the closely-sett warp, the result is a thick absorbent towel. This durable warp-faced weave is also suitable for lots of other uses, from woolen blankets and throws to silk belts and bags.

Turned taqueté

In the warp, two colors alternate one-and-one throughout. The alternation changes from dark/light in one block to light/dark in the next, so that when one color weaves on the face in the first block, the other color weaves on the face in the second, or vice versa; examine Figure 1.

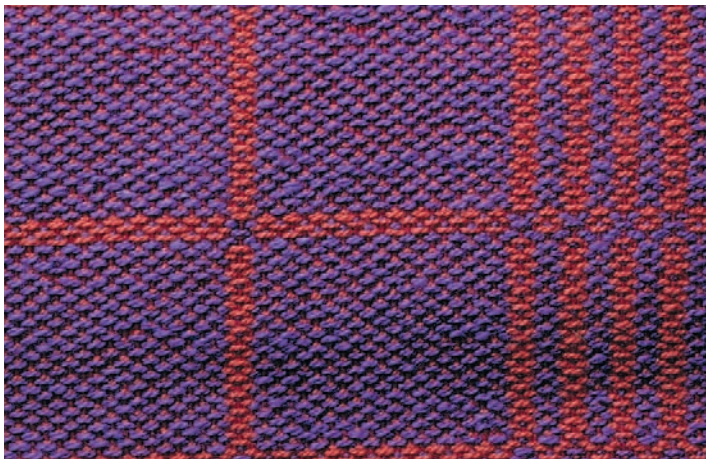
If you're a structure person, you may already have noticed that the warp threads in Figure 1 form the same interlacement as the weft threads in Michael F. Rohde's rug (see Figure 1, page 44). In fact, the structure for the towels is the same as for the rug—taqueté—except that the draft has been rotated 90 degrees—"turned"—so that what is weft in Michael's draft is warp in Betsy's. The advantage of Betsy's version is that only one shuttle is used during

1. Two blocks of turned taqueté









weaving. The disadvantage is that warp threads can never be crowded as closely as weft threads can be packed—the heavy, firm texture of Michael's rug cannot be produced with turned taqueté.

If you are not a structure person, you can safely ignore all these words about taqueté and simply enjoy its special qualities by weaving it. If you're choosing other materials for other fabric uses, sett the warp between twenty-five and fifty percent closer than the appropriate sett for plain weave in that fiber. So for 7/2 wool, for example, with a sett of 12–15 ends per inch for plain weave, choose a sett of 18–20 for turned taqueté.

Warping and weaving the towels

Wind a warp and prepare the loom for the towels following Figure 2 and Project at-a-glance. Warping can be done either front to back (sleying and threading before beaming) or back to front (beaming before threading and sleying).

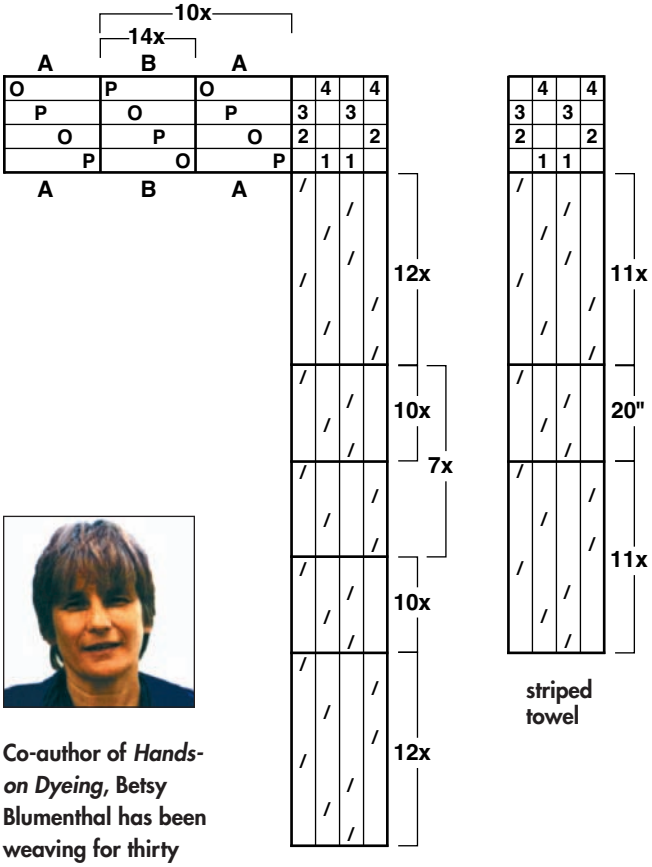
In either case, wind two ends (one purple, one orange) together on the warping board, keeping them separated with a finger but placing them in the same cross. When you're threading the heddles, whether from the reed or from lease sticks suspended at the back, take whichever color of the pair comes first in each successive block (In Block A, purple is threaded first; in Block B, orange is threaded first.)

Weave each striped or checked towel using the appropriate treadling sequence in Figure 2. Weave the first eight picks using 20/2 cotton or sewing thread as weft to form a finer fabric section that can be turned under for a rolled ¼" hem. Change to 10/2 red cotton and continue weaving for about 28" (amounts provide four towels). Weave the last eight picks using 20/2 cotton or sewing thread for hem at other end. Separate towels with a few rows of plain weave, 1-2 vs 3-4.

Finishing the towels

Remove the fabric from the loom and machine-stitch at edge of each hem section. Cut at stitching and trim ends. Fold hems under twice and sew by hand (for the rolled ¼" hem).

Machine wash, warm water, gentle cycle, in mild laundry detergent. Lay flat to dry and press.



Co-author of *Hands-on Dyeing*, Betsy Blumenthal has been weaving for thirty years. She lives in Boulder, Colorado.

PROJECT at-a-glance

Weave structure for towels
"Turned' taqueté (also called warp-faced compound tabby).

Equipment
4-shaft loom, 22" weaving width; 15-dent reed (substitute a 10-dent reed only if warping from the back); one shuttle.

Yarns
Warp: 10/2 unmercerized cotton (4,200 yd/lb), orange, 1,270 yd (5 oz); light purple, 1,210 yd (5 oz).
Weft: 10/2 unmercerized cotton, red 2,400 yd (9¼ oz). Weft for hems (does not show): 20/2 pearl cotton or sewing thread, red (or other), 80 yd (⅛ oz).

Yarn sources
10/2 and 20/2 unmercerized cottons are available from most suppliers.

Warp order and length
604 ends (302 purple, 302 orange, alternating 1 purple/1 orange to be threaded P/O in Block A, O/P in Block B) 4 yd long for four towels. Add 30" to warp length for each additional towel.

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 20⅛". Weft: 20 ppi.

Take-up and shrinkage
After washing, 10% in width and length. Amounts provide four hemmed towels about 17½" × 25".

ashford

at Convergence Cincinnati

Meet Richard Ashford and Rowena Hart from New Zealand,
who can't wait to have a yarn with you

Get inspired



Warp



Brainstorm



Weave

Have a chat



Quick warp a loom







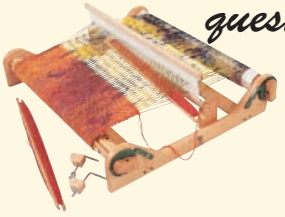
Spin some lace



Test drive a wheel



Ask a question



Discuss your latest ideas





Check out our Website: www.ashford.co.nz

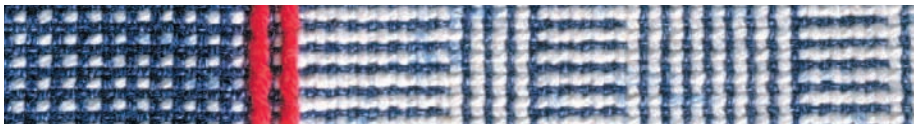
For your nearest Ashford Dealer, please contact:

USA: Crystal Palace Yarns, Sec H, 3006 San Pablo Ave.
Berkeley, CA 94702 Tel (510) 548-9988
website: www.straw.com

Canada: Treenway Crafts, Sec H, 725 Caledonia Ave.
Victoria, British Columbia V8T 1E4 Tel (250) 383-1661
e-mail: treenway@coastnet.com www.treenwaysilks.com

two on two

Two-block log cabin runner



JANE PATRICK

Weavers have a tendency to think that more shafts are the path to better design, that the number of shafts used to weave a fabric is directly related to its success. Not necessarily so, I say! True, more shafts offer design opportunities, but success is not assured with their use. No matter how many shafts are used for a design, success depends on the overall effect created by the yarns the colors the structure—all working together.

Designing within limited parameters and fully utilizing the resources they allow can turn something ho-hum into—wow! This runner is a case in point. It is the result of a challenge from the editor to design and weave a two-block structure on a rigid-heddle loom for this issue of Handwoven. Two blocks with only two sheds! One of the few weaves that can accomplish this feat (without requiring a pick-up stick) is log cabin (see Barbara Walker, page 58 for log cabin specifics).

Since log cabin is a block weave, designs can be developed through the use of profile drafts. Profile drafts are an excellent way to plan successful designs without preparing actual thread-by-thread drawdowns. Any two-block design can be converted to log cabin (this is what I mean by utilizing resources!). Play with different block proportions, try both symmetrical and asymmetrical designs—you'll be surprised at the amazing number of possibilities offered by only two blocks; see two examples of symmetrical profile drafts in Figures 1 and 2.

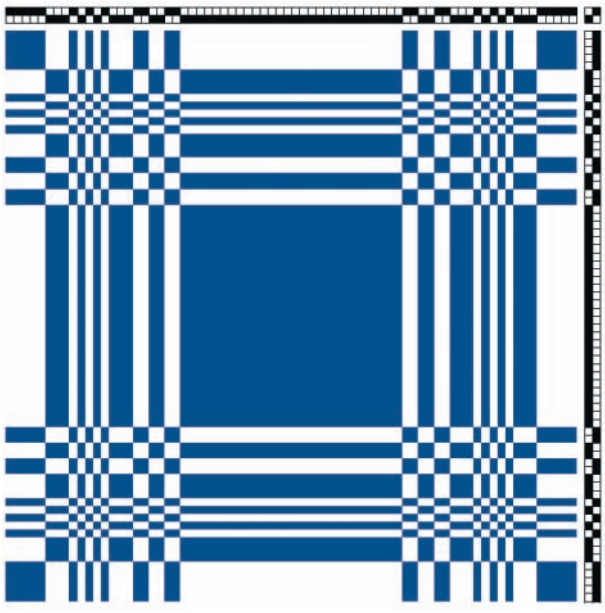
When a profile draft is used for log cabin, filled-in squares in the profile drawdown represent blocks that produce vertical lines; blank squares represent blocks that produce horizontal lines (or vice versa). Since the contrast between these two effects is quite subtle, simple designs usually work best for log cabin (Figure 2 rather than Figure 1, for example). Figure 4 on page 42 shows a part of the profile draft used for the runner; compare the drawdown with the photo on page 41.

For the wow! in the runner, blue borders and red accent threads in a soumak stitch are added at each end.

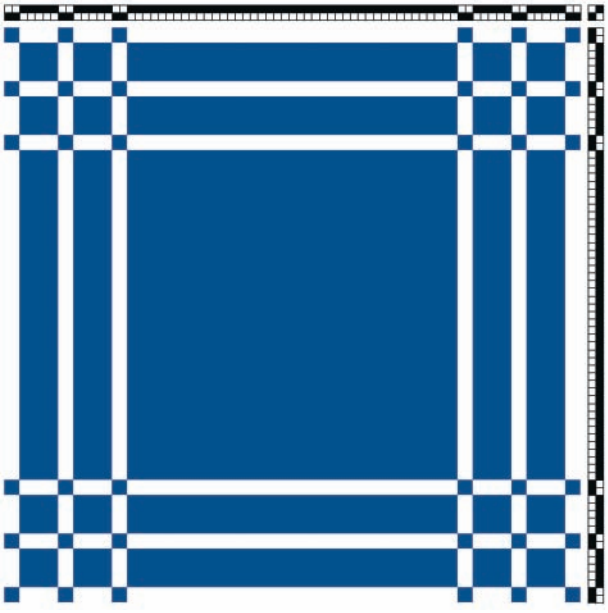
Block design with log cabin

Once you've developed a design you like, thread the loom by substituting a pair of threads, one dark (D), one light (L), for each square in the profile threading draft: Block A = DL; Block B = LD. Weave by substituting a pair of picks, one dark, one light, for each square in the profile treadling draft: Block A = DL; Block B = LD.

1. Two-block profile draft: busy design

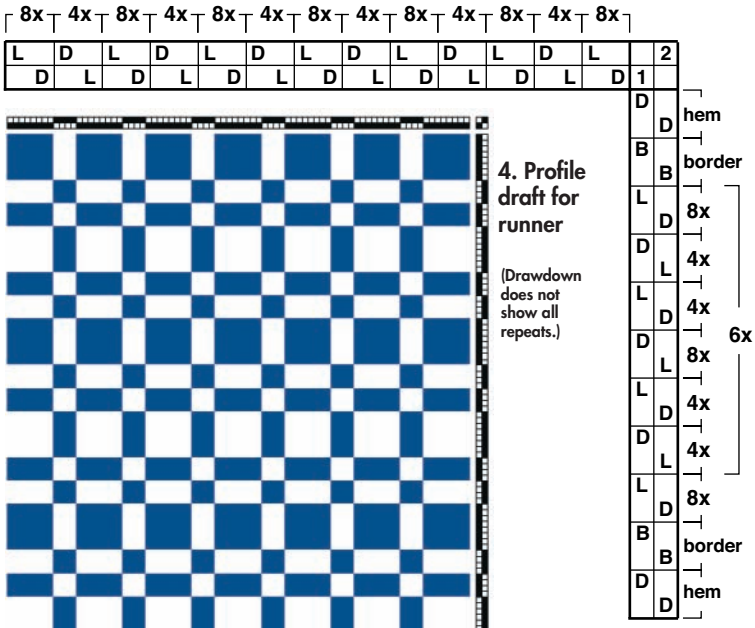


2. Two-block profile draft: simple design





3. Draft for runner



4. Profile draft for runner

(Drawdown does not show all repeats.)

D = polyester/cotton, single
L = 4/4 cotton
B = polyester/cotton, doubled

To convert tie-up to a rigid-heddle loom:
shaft 1 = raise hole warp ends
shaft 2 = lower hole warp ends

PROJECT at-a-glance

Weave structure for runner
Log cabin.

Equipment
Rigid heddle or 2-shaft or 4-shaft loom, 16" weaving width; 10-dent rigid heddle or 10-dent reed, two shuttles.

Yarns
Warp and weft: 4/4 unmercerized cotton (832 yd/lb), Denim Blue #192, 336 yd (6½ oz); Poly-cotton Warp Yarn (multiple strands of polyester and cotton twisted together, 1,300 yd/lb, Great Northern Weaving), Denim, 470 yd (5¾ oz); 3/2 pearl cotton (1,260 yd/lb) can be substituted.
Accent yarn for soumak: 4/4 unmercerized cotton (832) yd/lb), Red #9, 8 yd.

Notions and other materials
Tapestry needle for soumak.

Yarn sources
All yarns were donated by and are available from Shuttles, Spindles, and Skeins, (800) 283-4163.

Warp order and length
160 total ends 2 yd long, alternating one end 4/4 cotton and one end polyester/cotton (80 ends each).

Warp and weft spacing
Warp: 10 epi (1 end/dent in a 10-dent rigid heddle or 1 end/dent in a 10-dent reed). Width in reed 16". Weft: 12 ppi.

Take-up and shrinkage
After washing, 15% in width and length. Amounts provide one runner 13½" × 34".

Add impact to a design by weaving contrasting-color end borders as for this runner or plan borders for all four sides (for side borders, thread all dark or all light ends at each edge). Use accent threads and/or warp and/or weft color changes for further variety.

The runner

Wind the warp and thread the loom following Figure 3 and Project at-a-glance. For a rigid-heddle loom, place the first thread for Block A (a dark end) in a hole, the second thread (a light end) in a slot, and continue, changing the color order from block to block. (Convert the draft in Figure 3 by treating ends on shaft 1 as hole ends and ends on shaft 2 as slot ends.)

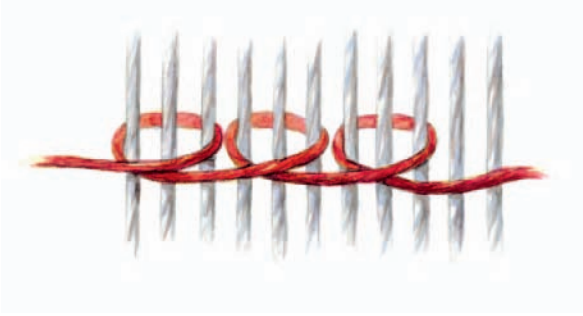
Weave the runner following the treadling sequence in Figure 3. Weave the hem section with one strand of polyester/cotton (to reduce hem bulk) for 3½". Weave the border with doubled polyester/cotton (see B/B in Figure 3) for 3".

To achieve a firm fabric on a rigid-heddle loom, use a stick shuttle or flat pick-up stick to place the weft. Pass the shuttle through the shed, change to the next shed, and press the stick shuttle or pick-up stick firmly against the fell. If the weft still doesn't pack in sufficiently, use a tapestry beater every few rows.

When you've finished weaving the border, work two rows of soumak in groups of three ends (see Figure 5). Separate the two rows with four picks of a single strand of polyester/cotton. Then weave the body of the runner as in Figure 3 and repeat the soumak (separated by four picks of plain weave), the final border, and the hem section.

Remove the fabric from the loom. Trim raw edges, turn under ends, turn hems to meet soumak accent threads, and hand sew. Wash the runner by hand in cool water, mild soap. Roll in towels to remove moisture and lay flat to dry. Press while still slightly damp.

5. Soumak stitch for accent threads





Jane Patrick, of Boulder, Colorado, loves talking about weaving as much as weaving itself. Former editor of HANDWOVEN, she is sales and service manager at Schacht Spindle Co.

Plunge In

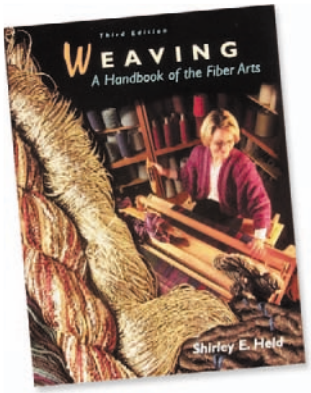
You'll love Halcyon Yarn!



Inkle Loom/Warping Board $175.00



$49.95



$65.00



Handcrafted Quill Shuttle $14.95



Doubling Stand $48.00

Discover a world of color and texture...

Thick and thin, bright and bold, smooth and shiny, our natural fiber yarns are always top quality. *Special bulk pricing makes projects affordable!*

Expand your horizons...

Our shelves are stocked with books, magazines and instructional videos from all your favorite publishers. *Purchase five or more books and save 15% – always!*

Educate and enlighten...

Talented teachers will help you learn a new craft and develop your skills. *Our class list is free upon request.*

Use the right tools...

From floor looms and tapestry looms to shuttles, raddles, reeds and paddles, you'll find what you need. *Ask about our loom discounts!*

Shop at home...

Our mail order service is friendly, reliable and affordable. Internet users will find us on the web at: www.halcyonyarn.com.

Call today for a free catalog!

1-800-341-0282



Halcyon Yarn

12 School Street • Bath, ME 04530



4-Peg Cone Holder
$18.00

Block weave Rugs

MICHAEL F. ROHDE

Block weaves are ideal for patterned rugs. Weft-faced block weaves allow pattern areas of one color to contrast dramatically with a completely different background color.

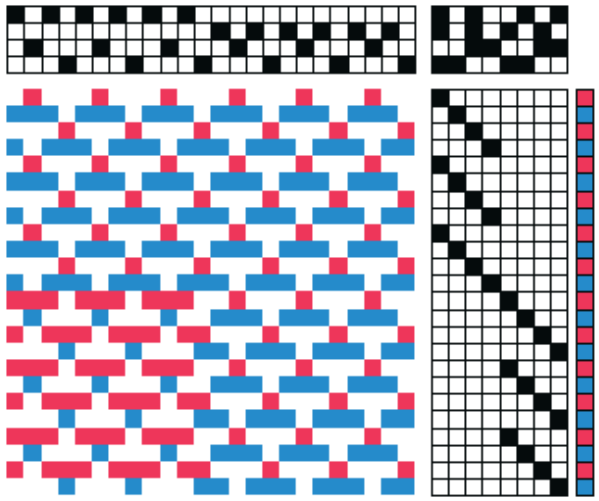
The weft-faced block weave "taqueté" is woven on a summer and winter threading. Taqueté differs from summer and winter in that there is no tabby (for that reason, taqueté is sometimes called "summer and winter polychrome without a tabby"). Instead, two different-colored pattern wefts alternate as in Figure 1. As the wefts are compressed, one color appears on the top of each block and the other color on the reverse.

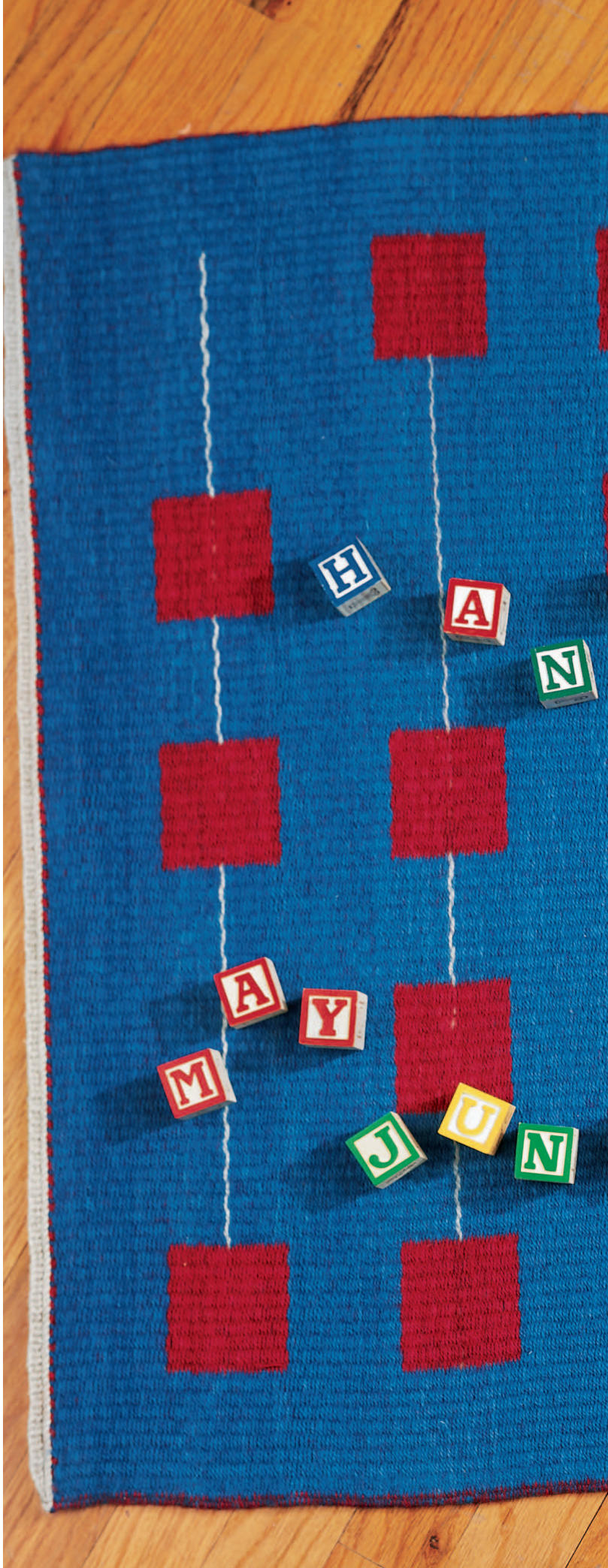
Eight shafts allow six independent blocks (four shafts allow two), each of which can show either one pattern-weft color or the other. "Caribbean Windows," the project rug, is woven on eight shafts. Four shafts can produce a similar design (see page 47).

Special considerations

The warp in "Caribbean Windows" is 8/5 linen (see Project at-a-glance, page 47). Other similar sizes of linen can

1. Taqueté





W
D
O
N
E
V
2
O
O
O
E



"Grandmother's Dance" (30" x 60") won HANDWOVEN's Weaving for the Home Award at Fiber Celebration '99, a show sponsored by the Northern Colorado Weavers Guild. This award recognizes excellence in handweaving for the home and is presented at conference exhibits and other juried shows throughout the country.



Michael F. Rohde, of Westlake Village, California, loves weaving rugs. A weaver since 1973, he teaches and exhibits internationally.

be substituted (10/5, 10/6, or 8/4); calculate amounts accordingly. Linen allows the high warp tension necessary for a solid, durable rug. A sturdy loom and a very firm, consistent beat are also required to pack the weft tightly. Add weight to the beater if necessary.

The weft yarn in "Caribbean Windows" is a 2-ply rug wool (720 yd/lb). If you're substituting yarns, plan on about the same total weight as used for the 2-ply. For much finer wefts, wind two ends together on the shuttle. If substituting heavier yarns, note that a yarn heavier than 600 yd/lb may not pack in enough to cover the warp. In "Caribbean Windows" several hand-dyed shades of blue produce a soft gradation from one end of the rug to the other.

Warping and weaving

Linen is highly inelastic, so the warp must be beamed with very even, very firm tension. For a sectional beam, use a tension box to apply as much tension as possible. For a regular beam, pack well with sticks or heavy paper and tighten after every turn of the warp beam by pulling firmly and evenly on small groups of threads across the warp width.

Weave a header with a yarn that can be removed easily after weaving but which can be beaten tightly enough to provide a solid base for the body of the rug. Options for a header include rag strips or thin clothesline or similar cord. Weave enough header to allow a minimum of 6" warp length for the finishing treatment of the fringe ends.

The rug is woven alternating two shuttles throughout, one with red weft, one with blue. Weave as many picks as needed to square the blocks; the number will vary depending on the weft yarn and the firmness of the beat (about 64 picks per block per color in this rug). To avoid draw-in, bubble the weft to allow enough length for its up and down path around the warp ends. You may also find a temple or stretcher helpful for achieving straight selvedges.

The 4-shaft draft in Figure 4 produces an allover pattern of red squares on a blue background. Figure 2 gives the 8-shaft threading for "Caribbean Windows." In both threadings, to achieve the desired width of the blocks (18 threads), the summer and winter threading units are threaded four and one-half times. Note that the regular alternation of shafts 1 and 2 is never interrupted.

The pattern treadles in Figure 3 produce the block design in "Caribbean Windows." You can use this design or create your own. Any of the six blocks can produce pattern (lower the shaft for the desired pattern block for the red pick; raise it for the blue pick). The reverse side of the rug shows the same design as the face but in the opposite colors.

Few 8-shaft looms, save those with a dobby mechanism, have enough treadles to allow all possible block combinations for 8-shaft taqueté. Rather than tying up all of the pattern treadles, retie pattern treadles 5 and 6 in Figure 2 when changing to a new pattern-block combination. All of the pattern-treadle pairs used for "Caribbean Windows" are shown in Figure 3. Since each pattern block is woven for a considerable distance, retying is not done frequently.

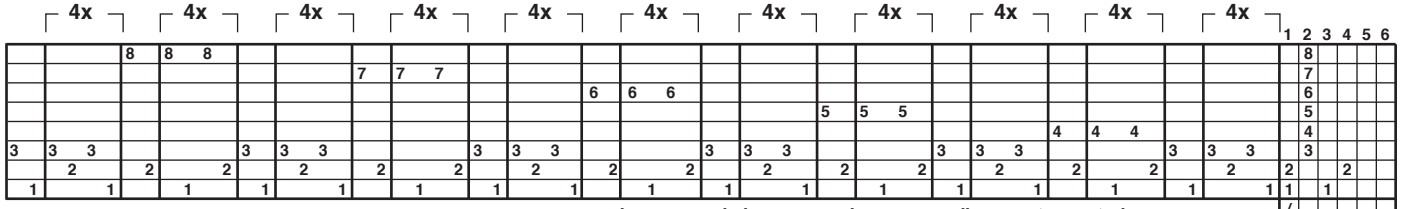
The gray lines that bisect the red squares are inserted halfway through the weaving of each pattern block. After a 4-pick RBRB sequence, use the two treadles designated for the blue weft (B) and insert two gray picks; pass the gray weft only to the inside edge of the background block on each side (see the gray lines in the photo of "Caribbean Windows").

End the rug with a header as at the beginning and remove from the loom.

Finishing

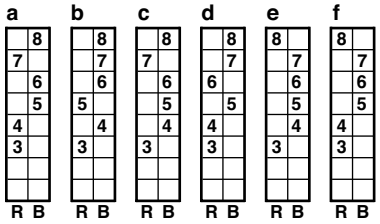
An attractive and secure treatment for the rug ends is to work two rows of Maori edge followed by warp twining. (See Peter Collingwood's *The Techniques of Rug Weaving*, 1976, New York: Watson Guptill, pages 477–490.) The Maori edge secures the weft, and warp twining locks the warp ends, which can then be trimmed to about ¼" from the surface of the rug. If desired, apply a bit of FrayCheck to secure the cut ends.

2. 8-shaft draft for "Caribbean Windows" rug

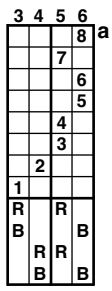


When two symbols appear in the same treadling row (i.e., RR), depress both treadles. Treadles 5 and 6 are pattern treadles (see Figure 3).

3. Pattern treadles (treadles 5 and 6) for 8-shaft draft



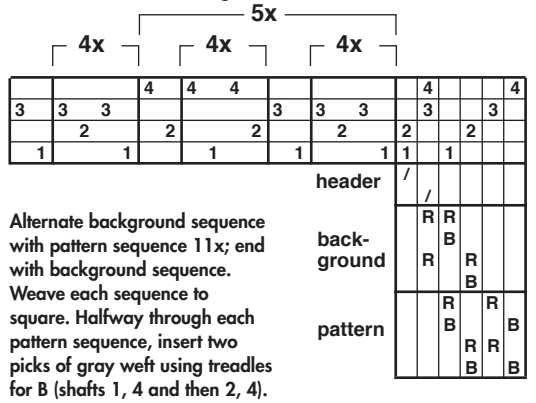
Halfway through each pattern sequence, insert two picks of gray using the pattern treadle for blue weft (B) with shaft 1, and then with shaft 2.



R = red
B = blue

Use treadles from Figure 3 as treadles 5 and 6 for each pattern sequence. Alternate the background sequence (see Figure 2) with the selected pattern sequence. For "Caribbean Windows," weave pattern in the order: a, b, c, d, e, b, f, c, d, c, b. (The full treadling repeat for a is shown in Figure 3.) Weave each sequence to square.

4. 4-shaft draft for rug



Alternate background sequence with pattern sequence 11x; end with background sequence. Weave each sequence to square. Halfway through each pattern sequence, insert two picks of gray weft using treadles for B (shafts 1, 4 and then 2, 4).

PROJECT at-a-glance

Weave structure for rug
Taqueté (also known as summer and winter polychrome without a tabby).

Equipment
4-shaft or 8-shaft sturdy floor loom with a heavy and/or weighted beater), 34" weaving width; 6-dent or 12-dent reed; two shuttles.

Yarns
Warp: 8/5 linen (480 yd/lb), natural, 640 yd (1⅓ lb).
Weft: 2-ply rug wool (720 yd/lb), Cerulean Blue and Cardinal (1,680 yd) 2⅓ lb each; Stone, ½ oz.

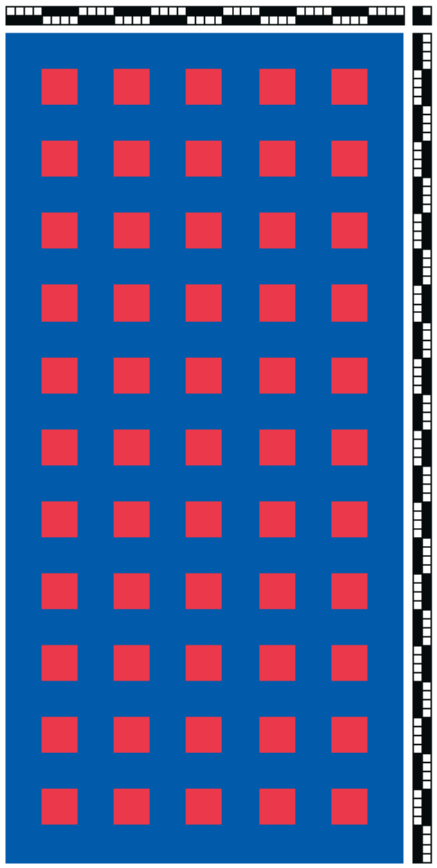
Yarn sources
8/5 linen is from Webs; 2-ply rug wool is from Wilde Yarns.

Warp order and length
202 ends 3 yd long (includes two doubled floating selvedges).

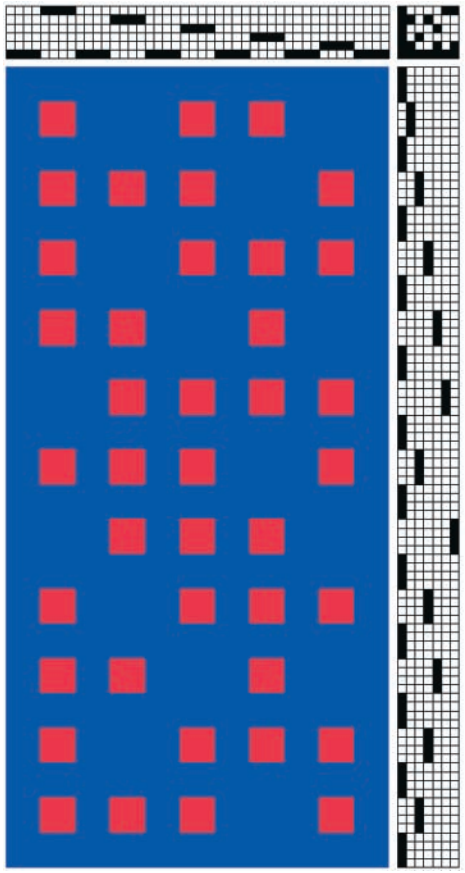
Warp and weft spacing
Warp: 6 epi (1/dent in a 6-dent reed or 1/every other dent in a 12-dent reed. Width in reed: 33⅓". Weft: 26 ppi per color, 52 total ppi.

Take-up
5–10% in width, 1% in length. Amounts produce one rug 31" × 56".

5. Profile draft for 4-shaft rug



6. Profile draft for 8-shaft rug



Color with Overshot Blocks

PATRICIA PALSON

The draft for this shawl came from an old coverlet. White gloves on my hands and my first child beside me on the floor (on a handwoven blanket, of course!), I counted the threads as part of a study of historical textiles.

As a result of my research, I fell in love with the rich complexity of overshot designs and began weaving overshot pillow tops and shawls. In order to weave more than one project on the same warp (especially since overshot is time-consuming to thread!), I first experimented with using different pattern-weft colors for each new item, then played with changing the colors of both the pattern and tabby wefts within each.

One warp can therefore supply many different-looking articles—and using a variety of colors within a single one creates a very contemporary, non-coverlet-like appearance.

Color considerations

When making color choices, remember these two basic principles: complementary colors (across from each other on the color wheel) tend to vibrate. Analogous colors almost always work well together.

The predominant pattern wefts in this piece are JaggerSpun's Copper (a grayed yellow-orange) and Cinnabar (a grayed red-orange). They are analogous colors and are of similar value. When weaving overshot with two or more pattern-weft colors, for the design to be easy to read it is important that the colors be close in value and intensity. If one color is much stronger than the other, its sections will pop out as horizontal bands, and the overshot pattern will more difficult to discern. Circles can become blocks of dots; tables can become sets of stripes.

Black is an ideal color for an overshot warp and tabby weft. Black gives the pattern-weft colors more *color*—it makes them glow.

Add accent colors for an element of surprise. From a distance, the Copper and Cinnabar floats glow on the dark background to give the viewer an impression of warm bronze blends.

As you come closer, you begin to notice the action in the table of diamonds. In some of the large blocks in the centers of the diamonds, the soft red Cinnabar is exchanged for Real Red, a hotter and more intense color. As you come even closer, you notice the purple tabby weft that causes the hot red to vibrate in some of the large diamond blocks. These unexpected accents draw your eye to the diamond area and add interest to the shawl.

When you're varying tabby-weft colors, select values similar to those of the warp yarn. The purple in this shawl is almost as dark as the black. If a color is too light or too bright, it will pop out and overpower the pattern-weft color.

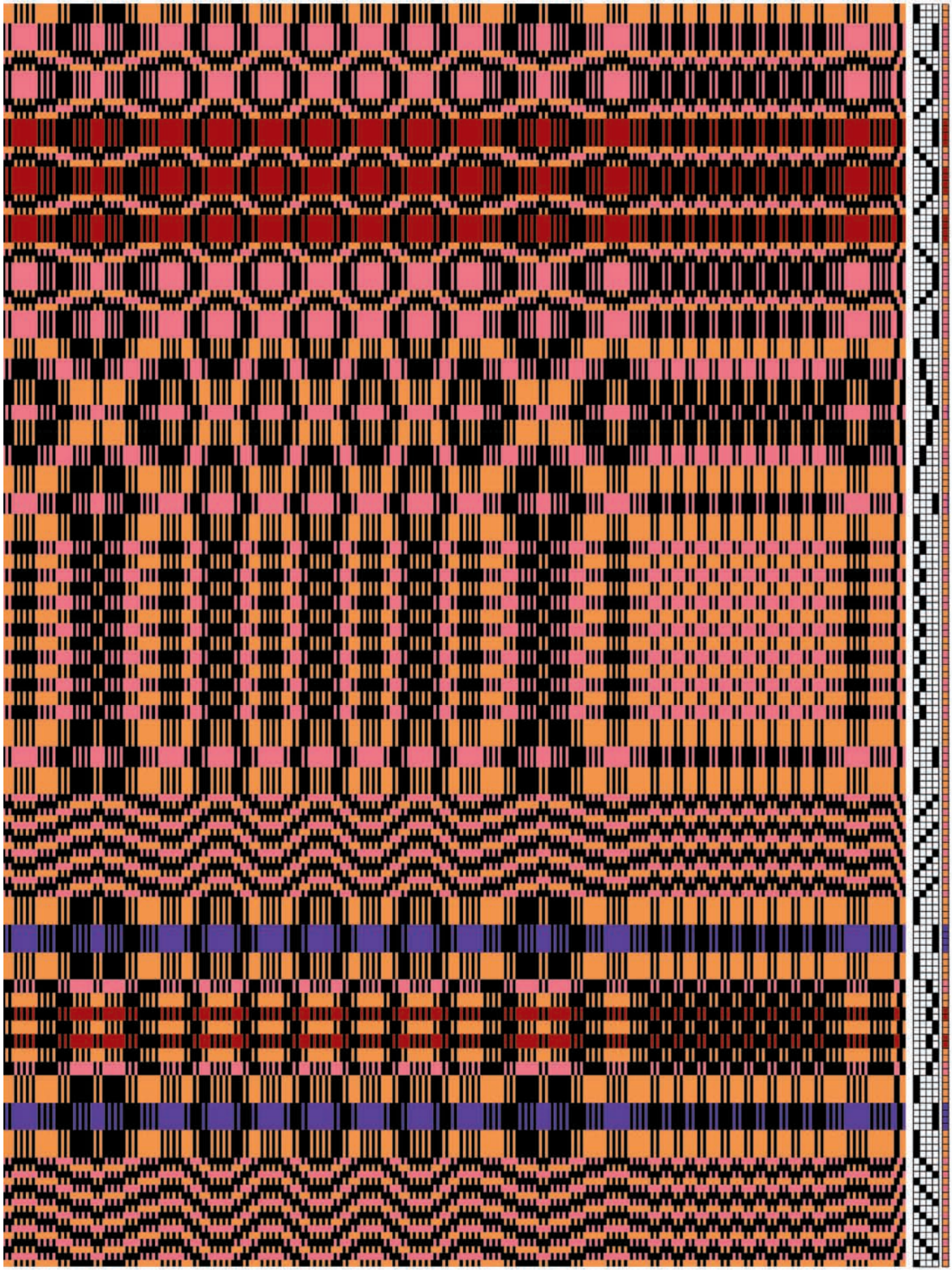
Other considerations

Borders are an important element in an overshot design. If a pattern is simply repeated from side to side and top to bottom, the piece begins to look like yardage. Borders say, "Okay, this is the beginning and this is the end" and provide an essential visual frame that says "I'm Art."

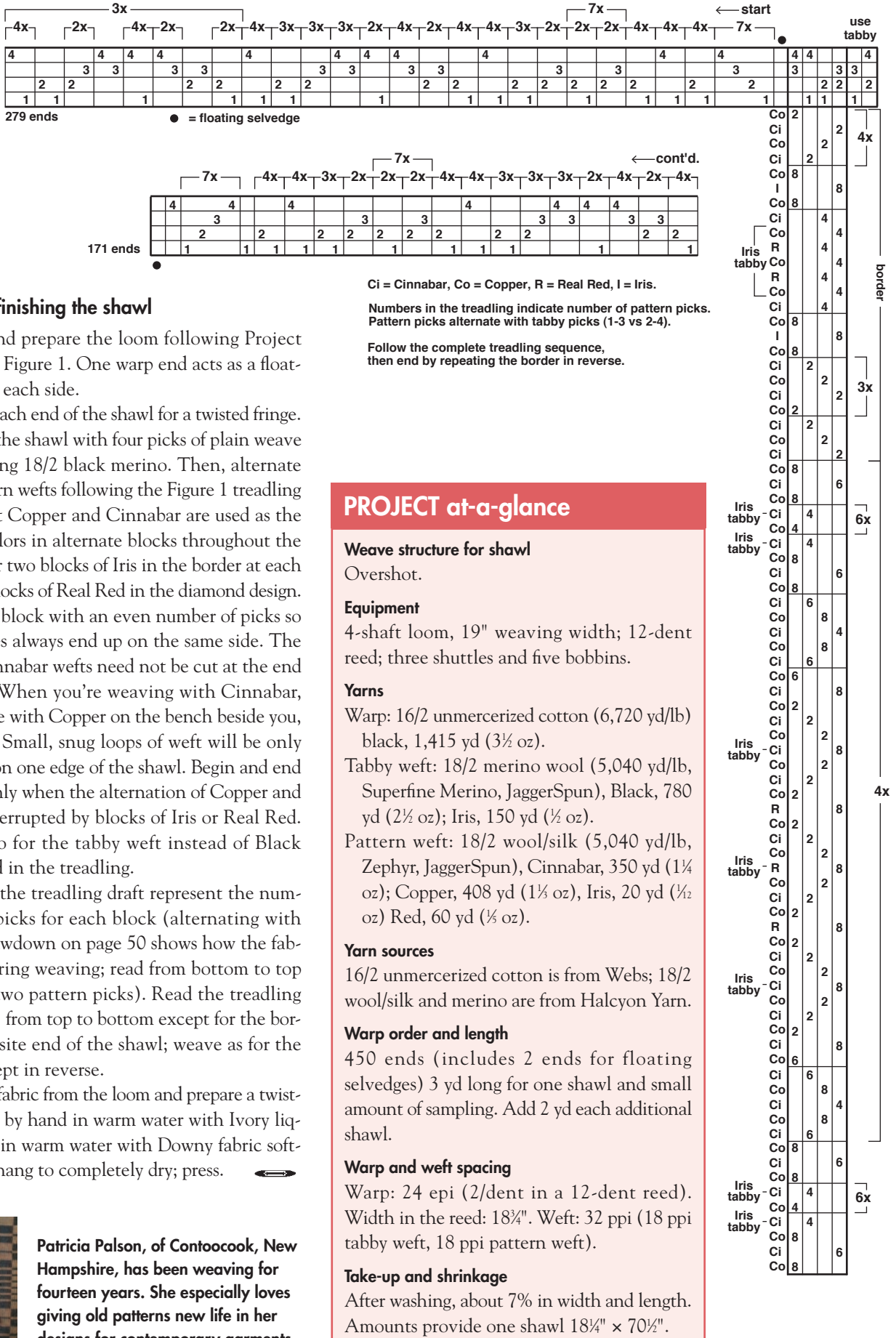
Wool/silk is a soft and lovely fiber, ideally suited to scarves and shawls. As a pattern weft, it is lofty enough to cover the ground cloth yet it compresses sufficiently between tabby wefts. To form a matt background to the wool/silk (yet give a supple hand), this warp is black unmercerized cotton, and the black and purple tabby wefts are 18/2 merino.







1. Draft for the shawl


3x
4x
2x
4x
2x
2x
4x
3x
3x
3x
2x
4x
2x
4x
4x
3x
2x
7x
2x
2x
4x
4x
4x
7x
start
use tabby
279 ends
= floating selvedge
7x
7x
4x
4x
3x
2x
2x
2x
4x
4x
3x
3x
3x
2x
4x
2x
4x
cont'd.
171 ends
Co
Ci
Co
Ci
Co
I
Co
Ci
Co
R
Co
Co
Ci
Co
I
Co
Ci
Co
Ci
Co
Ci

EIGHT FOR EIGHT

Block Design with Warp Rep

ROSALIE NEILSON

Have you ever wondered how many different ways there are to combine blocks? In warp rep, each block can produce either pattern or background independently. If four blocks are threaded, all four can produce pattern, all four background, or selected blocks can weave pattern or background together. There are sixteen different possible combinations! Why not weave a set of warp-rep placemats, each with a different design?

Warp rep

In warp rep, eight shafts provide four independent blocks. In each block, two colors alternate on two shafts: a pattern color and a background color. Two wefts alternate, a thick weft and a thin weft. In any given block, if the shaft carrying the pattern color is raised for the thick pick, the pattern color shows. If the shaft carrying the background color is raised, the background color shows. The opposite color is then raised for the thin pick and shows only as a thin line across the ribbed fabric.

So that the closely sett warp threads will separate as easily as possible to form the sheds, blocks are usually threaded on non-adjacent shafts: Block A = 1, 5; Block B = 2, 6; Block C = 3, 7; and Block D = 4, 8. Shafts 1, 2, 3, 4 carry the pattern color; shafts 5, 6, 7, 8 the background color (see the threading for Blocks A, B, C, D in Figure 1, page 55).

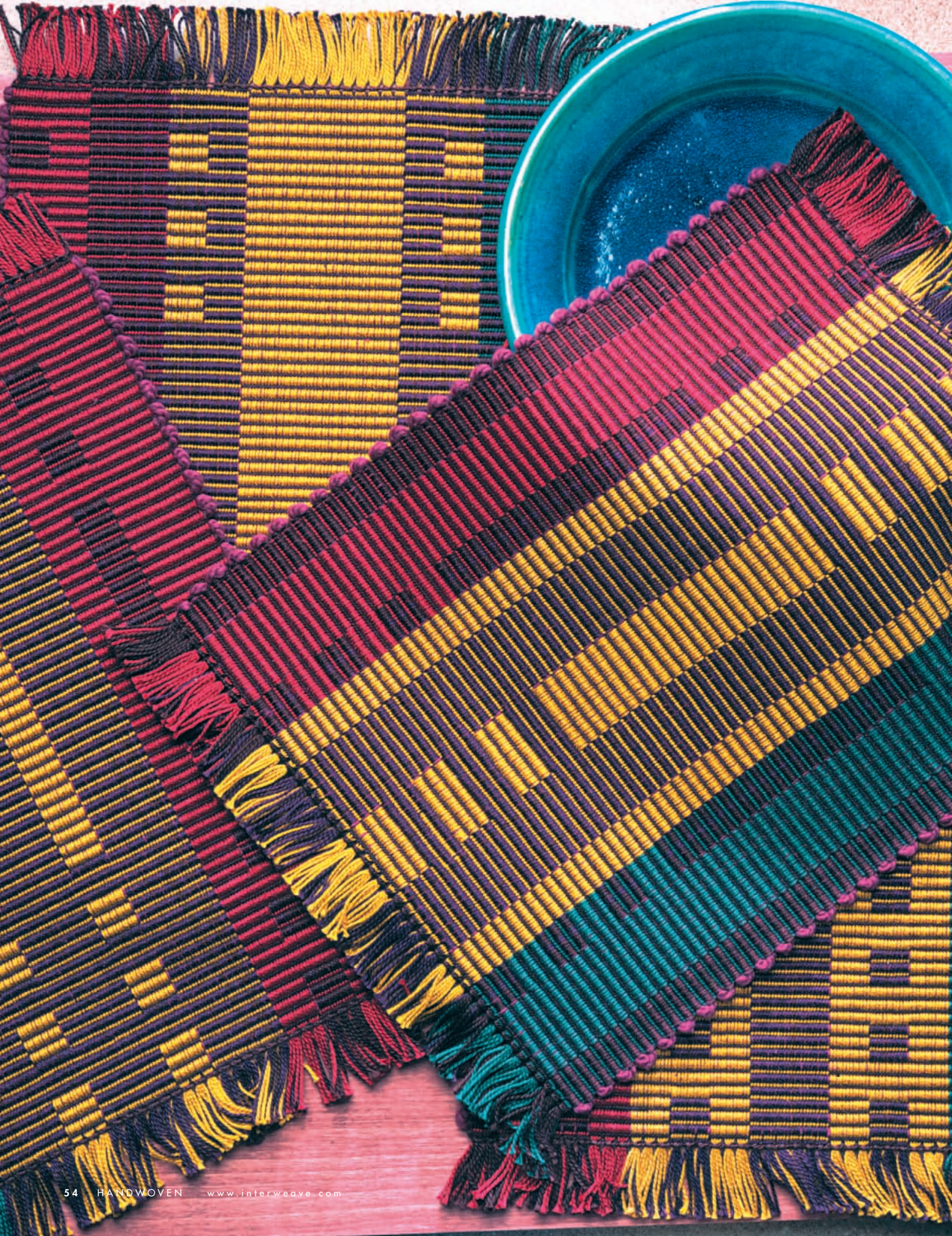
All pattern appears on the face and all background on the underside if shafts 1, 2, 3, 4 are raised for the thick pick (and 5, 6, 7, 8 for the thin pick). Pattern appears in Block A and background in Blocks B, C, D if shaft 1 is raised in Block A but shafts 6, 7, 8 are raised in B, C, D for the thick pick. See Figure 1 for all sixteen options. Since most looms do not have the sixteen treadles that would be required to produce all of these block combinations, a skeleton tie-up is given in Figure 1, in which two treadles are depressed together to form the required sheds.

If four blocks are threaded in a point—A, B, C, D, C, B, A—a symmetrical design can be produced. If blocks are threaded in different colors, design complexity increases.

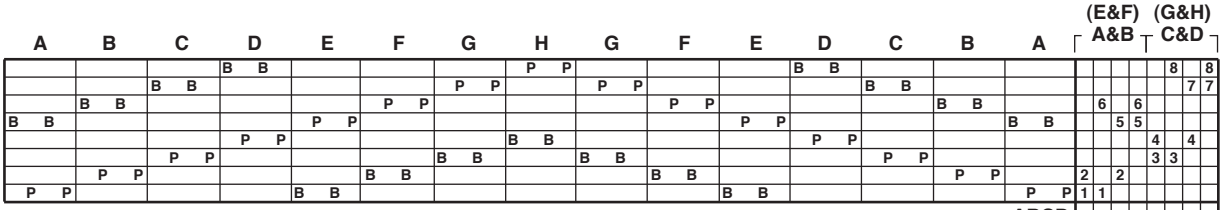




These placemats and the set on page 55 are designed to coordinate with special pieces of pottery. Weave the project placemats (pages 56-57) or design a pattern colorway appropriate for your own table setting.
Pottery bowl by Natalie Warrens of Portland, Oregon.



1. Draft for placemats



Thread Blocks A-G 6x each. Thread Block H 12x.
P = pattern color; B = background color.

Weave each sequence 3x for each profile treadling square.
P = thick pick; B =thin pick.

PPPP = all pattern colors on top in ABCD.
PPPB = pattern color on top in ABC, background color on top in D, etc.

	A&B				C&D			
ABCD								
PPPP	P			B	P			B
PPPB	P			B		P		B
PPBP	P			B		B	P	
PBPP		P	B		P			B
BPPP		B	P		P			B
BBPP	B			P	P			B
PPBB	P			B	B			P
PBBP		P	B			B	P	
BPPB		B	P			P	B	
BPBP		B	P			B	P	
PBPB		P	B			P	B	
BBBP	B			P		B	P	
BBPB	B			P		P	B	
BPBB		B	P		B			P
PBBB		P	B		B			P
BBBB	B			P	B			P

Even more complexity can be added to the design by threading another set of four blocks (E, F, G, H) using the same set of 8 shafts. Pattern and background colors continue to alternate, but where Block A is threaded 1, 5, the new Block E is threaded 5, 1. When shaft 1 is raised in Block A, the pattern color weaves on top in Block A but the background color weaves on top in Block E—Block E always shows the opposite color from Block A. In the same way, the opposite color shows in Blocks F (6, 2), G (7, 3), and H (8, 4) from B, C, and D respectively.

Profile drafts

The easiest way to design for warp rep is with a profile draft. Weaving and threading can be done directly from the profile with no need to refer to a thread-by-thread draft at all. The profile draft for the placemats on pages 56–57 is shown in Figures 2a-b.

The profile treadling indicates the thick pick only. For the thin pick, the opposite four shafts are raised. For example, in Figure 2a, the first thick pick is inserted by raising shafts 1, 2, 3, 4. The thin pick, which is not shown, is inserted by raising 5, 6, 7, 8. For all picks, both thick and thin, four shafts are raised.

Note that the first four treadles (operated by the left foot) control the colors appearing in blocks A and B (E and F "come along for the ride" in the opposite colors.) The last four treadles (operated by the right foot) control the colors of Blocks C and D (the opposite colors appear in G and H). Each set of four treadles provides the four possible choices for their two blocks (pattern-pattern, pattern-background, background-pattern, background-background).

Design considerations

Two different block combinations are used for the designs in each of the placemats on pages 56–57. One combination is treadled for the main part of the mat, the other is repeated twice at one end (in the placemats on pages 53 and 54, the secondary design is repeated three times at each end). Many other arrangements are possible. Block combinations can alternate throughout the mat or in the center only, or several block combinations can be used.

The colors in the pattern warp can change at block edges or within blocks. The background color can be the same throughout or change when the pattern color changes (producing a striped effect) or at different points from the pattern color.

Weaving the placemats

Instructions are given for sixteen placemats (six are shown on pages 56–57). The placemats on pages 53 and 54 are shown as inspiration for designs that use different block proportions and colors. Consider designing your own mats to match your favorite pottery or dishes or weave the project mats for practice.

Wind a warp and thread the loom as in Project at-a-glance and Figure 1. Weave, alternating a thick and thin weft, using the profile drafts on pages 56–57 (remember that the profile draft shows thick picks only; raise the opposite shafts for the thin pick). Each square in the profile treadling draft represents three alternating thick and thin picks. The full profile is given for the first mat only. Two different block combinations are alternated for the rest of the mats in the same way as for the first. Each mat measures 17"–18" on the loom.

Hemstitch the ends of the mats on a closed shed (after forming the shed to be used for the first thick pick, which places these warp colors on top in the fringe). Separate mats with two cardboard spacers.

Warp rep does not require bubbling of the weft. Think of the weft (both thick and thin picks) as glass rods. The weft enters along a straight line with no angle of exit as in normal plain weave. Do not overlap thick picks when starting a new weft, or a bulge will occur. Use the splicing technique shown in "The Answer Lady," Figure 2, page 23.

Remove the mats from the loom and cut between (and remove) spacers. Machine wash in warm water with mild detergent; agitate eight minutes; rinse in cool water. Tumble dry, warm setting. Warp take-up before washing is 19% in length. After washing, warp shrinkage is an additional 8.4%. When planning warp amounts, add shrinkage to the desired finished length of each mat and then add 19% for take-up. No take-up or shrinkage occurs in the width.

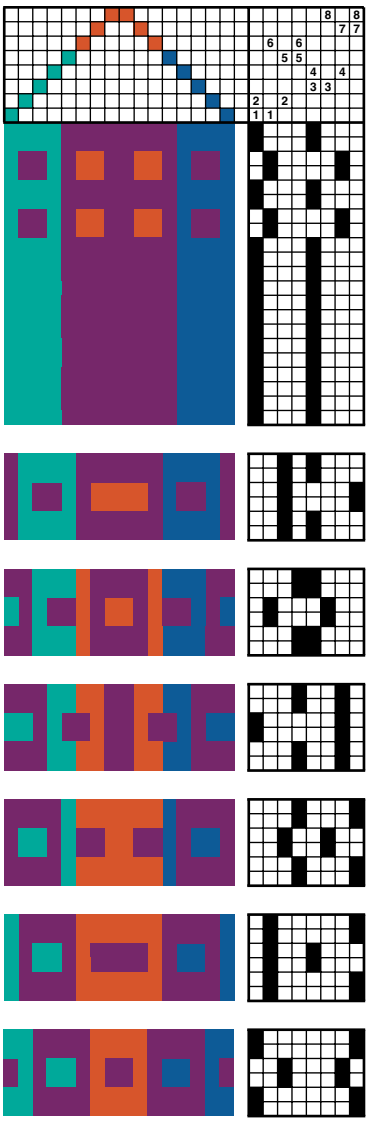


Rosalie Neilson, of Milwaukie, Oregon, weaves to dance with color. She is also the developer of Braid Runner, a computer program for kumihimo design.



Six of sixteen placemats are shown here. (Two different shades of purple alternate in the background warp of these mats, but for easier warping, only one color is given in the project instructions.)

2a.



PROJECT at-a-glance

Weave structure for placemats

Warp rep (warp-faced plain weave).

Equipment

8-shaft loom, 13" weaving width; 10-dent or 12-dent reed; ski shuttle for thick weft; boat shuttle for thin weft.

Yarns

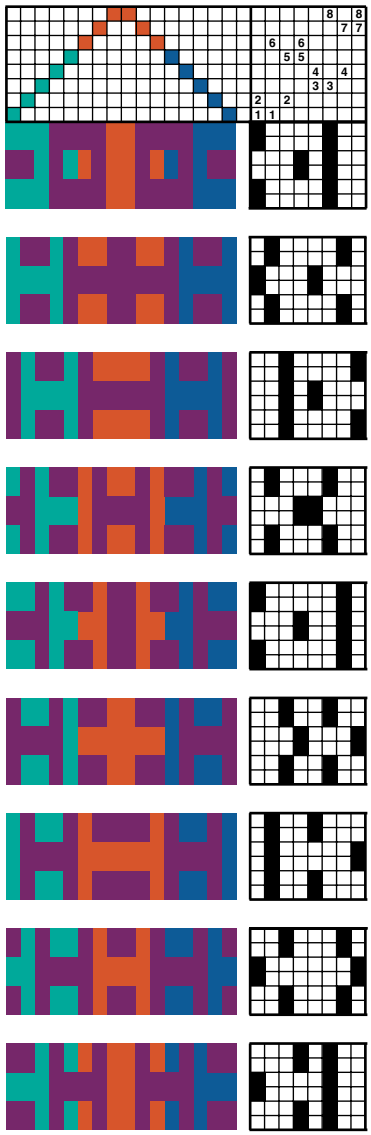
Warp: 3/2 pearl cotton (1,260 yds/lb). Pattern colors: Pacific Blue #125, 756 yd (10 oz); Jade Green #135, 756 yd (10 oz); Indies Orange #114, 908 yd (12 oz). Background color: Deep Purple #120, 2,420 yd (2 lb).

Thick weft: Cotton rug filler (75 yds/skein), black, 428 yd (6 skeins). Thin weft: 3/2 pearl cotton; Grape #121 428 yd, (6 oz).

Yarn sources

3/2 pearl cotton is from UKI. Cotton rug filler is from Edgemont Yarn Service.

2b.



Notions and other materials

32 pieces of cardboard or matboard 1½" × 13".

Warp order and length

Wind a warp of 384 ends 12 yd long alternating one pattern color and one background color. Pattern color order for these mats is: 60 blue, 72 orange, 60 green. Background color: 192 purple.

Warp and weft spacing

Warp: 30 epi (3/dent in 10-dent reed or 2-3-2-3, etc., in a 12 dent reed). Width in reed: 12¾". Weft: 8 ppi (4 thick picks alternating with 4 thin picks).

Take-up and shrinkage

After washing, 0% in width, 27.4% in length (from actual warp length). Amounts provide 16 placemats each 12¾" × 16¼", not including fringe or hems.



Log Cabin

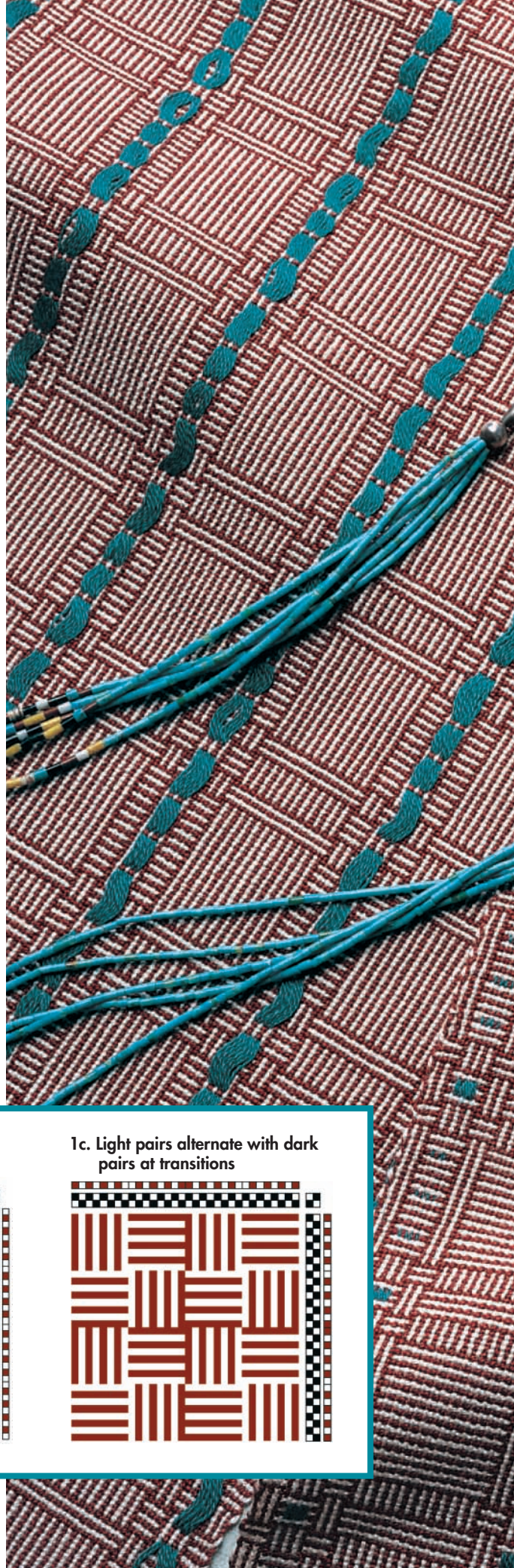
With a Supplementary Warp

BARBARA WALKER

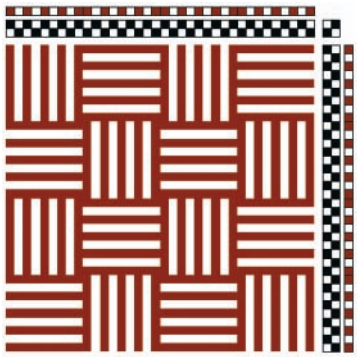
Log cabin is an unusually versatile block weave. Although the interlacement is simple plain weave, quite complex 2-block designs can be created—on only two shafts! Two colors (dark and light) are threaded alternately in each block. One block appears as vertical lines and the other as horizontal lines of light and dark. The direction of the lines depends on whether the alternation of the threads is dark/light or light/dark.

To change the direction of the lines from block to block, either two dark or two light threads are threaded and treadled consecutively. A variety of effects can be produced depending on whether two darks or two lights are used at this transition; compare Figures 1a–c. (Color bars above and to the right of the draft indicate the warp and weft color orders respectively).

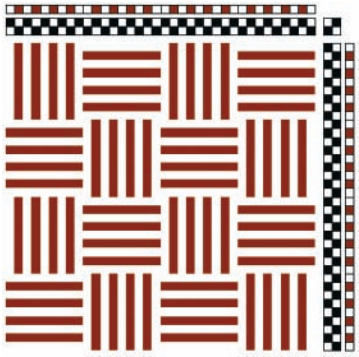
In Figure 1a, lines change direction when two darks are threaded and treadled at transitions, resulting in a basket-like appearance. In Figure 1b, lines change direction when two lights are threaded and treadled at transitions, causing the dark lines to appear as if they are floating. In Figure 1c, two lights are threaded and treadled for one transition and then two darks for the next, giving a three-dimensional quality to the design. Using one of these strategies and varying the numbers of light/dark or dark/light pairs in each block allows an unlimited number of designs.



1a. Dark threads at transitions

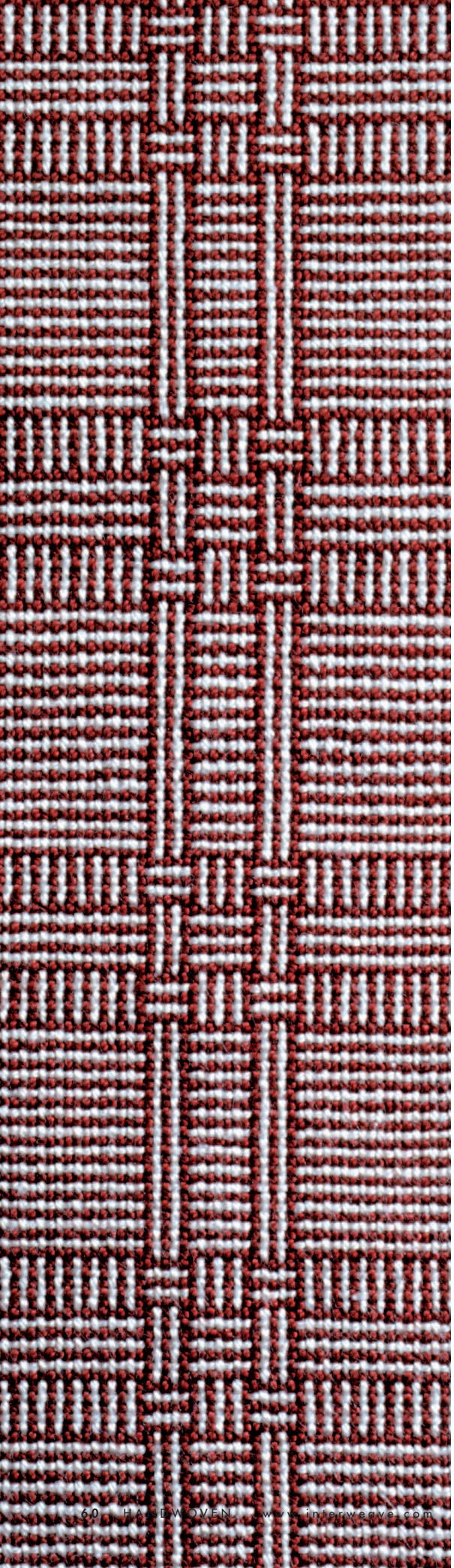


1b. Light threads at transitions



1c. Light pairs alternate with dark pairs at transitions





Adding a supplementary warp

Since log cabin requires only two shafts, if a 4-shaft loom is available, one or both of the additional shafts can be used for a supplementary warp to give bright spots of interest to the design.

A supplementary warp is a second warp that adds pattern but is not necessary for the structural integrity of the cloth. Since the supplementary warp is controlled by shaft movement, only one shuttle, the shuttle carrying the ground weft, is used for weaving. The length of supplementary warp floats must be controlled so that they are suitable for the intended use of the cloth.

A supplementary warp can be the focus of a piece, but with log cabin's busy look it is wise to use it sparingly to enhance rather than compete with the design. The photo at the left shows how the runner would look without the bright spots of supplementary warp.

The yarn chosen for a supplementary warp must be durable. Itis usually a thicker yarn than the yarns used for the ground warp and weft.

Warping

These directions are for warping from the back (beaming first, then threading, then sleying). Wind the ground warp following the color order in Figure 2 (125 total dark ends, 102 total light ends). Place lease sticks in the cross and secure the warp to the back apron rod, spreading the warp in a raddle at about 22 ends per inch (10¼" weaving width). Beam. Secure the lease sticks in a position convenient for threading.

Wind six 4-end chains of doubled 18/2 emerald for the supplementary warp. Place a second set of lease sticks in the cross of each chain and suspend these lease sticks above the set of lease sticks for the ground warp. Drape the supplementary warp chains over the back beam and temporarily secure them to the back beam for threading. Thread both warps following the draft in Figure 2.

Sley 2-1 in a 15-dent reed. In the supplementary warp areas, each supplementary warp end alternates with a ground end. Treat these two ends as one end when sleying the reed. Therefore, for the alternate dents with two ends, two ground warp ends and two supplementary warp ends are sleyed. For the alternate dents with one end, one of each is sleyed.

Tie the warp onto the front apron rod, release the supplementary warp chains from the back beam, and weight each chain to provide adequate warp tension.

Weaving and finishing

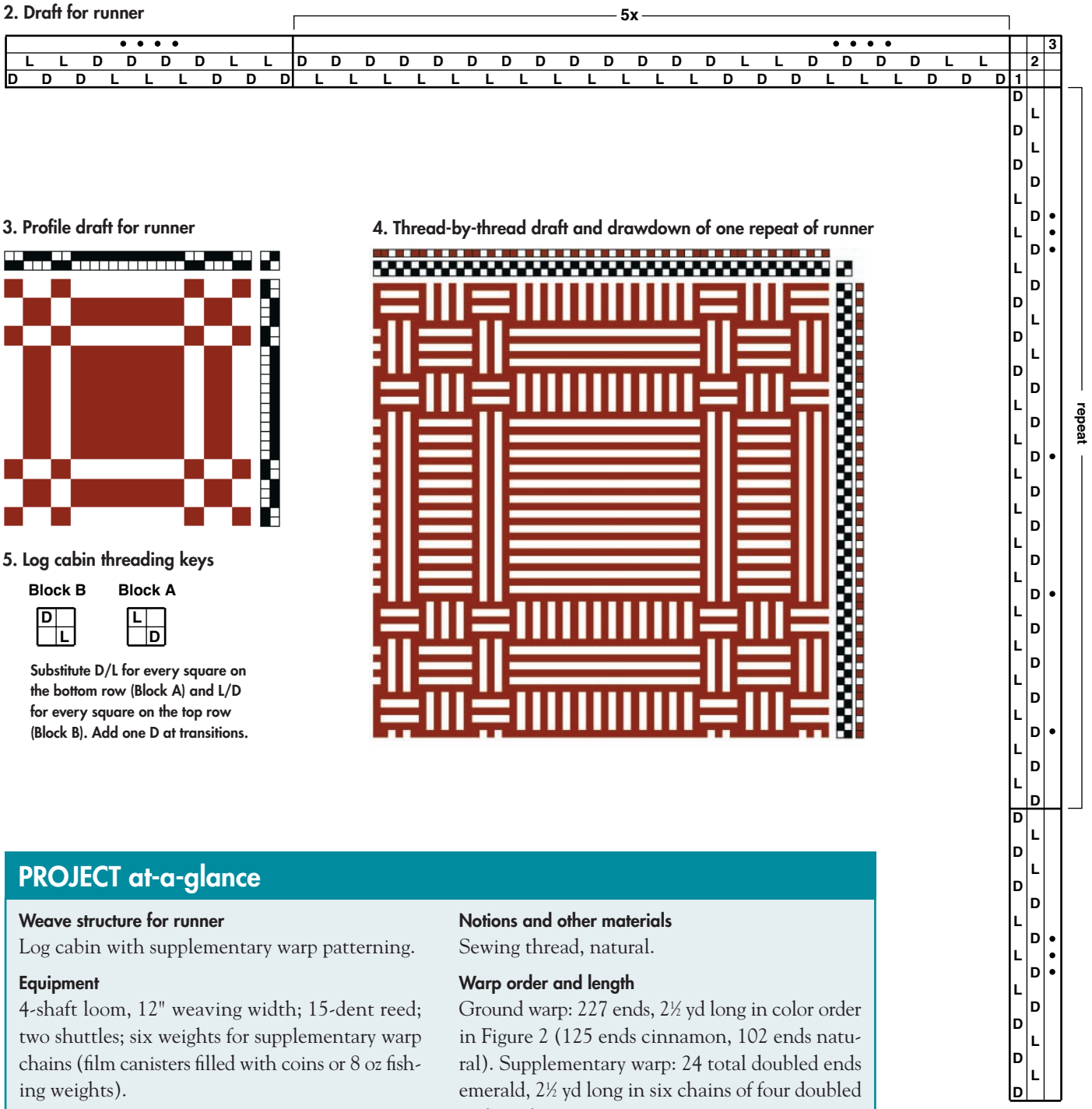
For this runner it is convenient to treadle using a direct tie-up (each treadle is tied to one shaft). Two treadles are therefore depressed when the supplementary warp is raised. Note that where the supplementary warp is raised for only one pick, it shows only slightly on the face of the cloth. However, these single picks are important for tying the floats on the reverse, (see the back of the cloth at the left of the photo on page 59). The supplementary warp is raised for three picks where it is a prominent feature of the design.

Begin by weaving plain weave (treadles 1-2) for ¼" using sewing thread as weft. Raise the supplementary warp (depress treadle 3 with the plain-weave treadle) every three picks. Then alternate cinnamon and natural (dark/light) with treadles 1 and 2 for ¼" before starting the treadling sequence in Figure 2. This first ½" will be turned under to form the hem.

Weave for desired length (62" for this runner), then weave plain weave for ¼" alternating natural/cinnamon (light/dark), and then weave ¼" with sewing thread as at the beginning.

Remove from the loom; turn under ¼" twice on each end and hem by hand. Wash by hand in lukewarm water with a mild soap. Lay between towels and squeeze out water until slightly damp. Press until dry.

2. Draft for runner



3. Profile draft for runner

4. Thread-by-thread draft and drawdown of one repeat of runner

5. Log cabin threading keys

Block B

Block A

Substitute D/L for every square on the bottom row (Block A) and L/D for every square on the top row (Block B). Add one D at transitions.

PROJECT at-a-glance

Weave structure for runner
Log cabin with supplementary warp patterning.

Equipment
4-shaft loom, 12" weaving width; 15-dent reed; two shuttles; six weights for supplementary warp chains (film canisters filled with coins or 8 oz fishing weights).

Yarns
Ground warp: 10/2 pearl cotton (4,200 yd/lb), cinnamon, 313 yd (1¼ oz); natural, 255 yd (1 oz).
Supplementary warp: 18/2 pearl cotton used doubled (7,560 yd/lb), emerald, 120 yd (½ oz.)
Weft: 10/2 pearl cotton, cinnamon, 213 yd (1 oz); natural, 176 yd (¾ oz.)

Yarn sources
Yarns are available from Robin and Russ Handweavers.

Notions and other materials
Sewing thread, natural.

Warp order and length
Ground warp: 227 ends, 2½ yd long in color order in Figure 2 (125 ends cinnamon, 102 ends natural). Supplementary warp: 24 total doubled ends emerald, 2½ yd long in six chains of four doubled ends each.

Warp and weft spacing
Ground warp: 22½ epi (1-2-1-2 in a 15-dent reed). Pattern warp: 22½ epi. (Where pattern warp and ground warp are threaded, treat each pattern end and each adjacent ground end as one). Width in the reed: 10". Weft: 22½ ppi.

Take-up and shrinkage
After washing, 10% in width and length. Amounts produce one hemmed runner 9⅛" × 55¼".



Barbara Walker, of Salem, Oregon, loves discovering and teaching new uses for patterning with a supplementary warp.

Rose RUNNER
In Bronson Lace

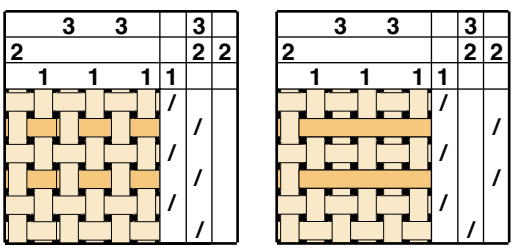
JANE EVANS

If you love the look of Bronson lace but not the blocky designs produced with four or eight shafts, this project's for you. Here is a way to weave Bronson lace in multitudinous blocks on only three shafts! The pick-up is done with a split shed, which sounds very technical—but it's really very easy and quick.

In Bronson lace, units of six warp threads and six weft threads weave either plain weave or lace (see Figure 1). Designs in Bronson lace can feature lace units against a plain-weave background, like the roses in the runner, or plain weave against a lace background, like the leaves in the center of the runner.

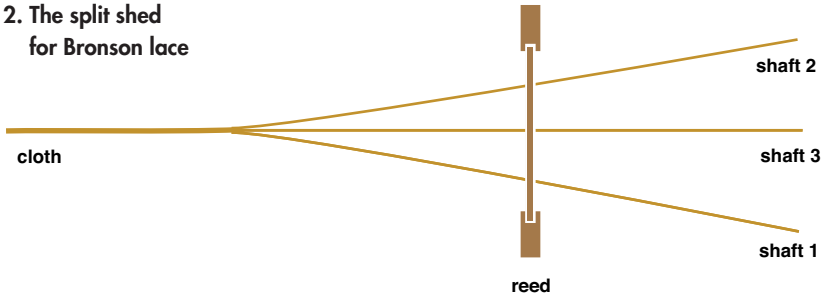
The only difference between the lace and the plain-weave units is that for lace the second and fourth weft threads float across five warp threads (see the darker weft threads in Figure 1); the rest of the threads weave plain weave in both cases. The good news is that this means only the second and fourth picks must be manipulated differently (either by shaft control or by pick-up) to make the difference between pattern or background in a unit.

1. Bronson lace unit: plain weave vs lace





2. The split shed for Bronson lace





Jane Evans is hooked on weaving unique pictures with split sheds. A master weaver and teacher, she lives in Grandora, Saskatchewan.

Weaving with a split shed

In a "split shed," two sheds are formed, one on top of the other (see Figure 2). The shuttle can weave in either the upper shed or the lower shed as it travels from selvedge to selvedge.

For Bronson lace, a split shed is used only for the pattern picks, the second and fourth picks in each unit. For these picks, warp threads on shaft 2 are up, warp threads on shaft 1 are down, and warp threads on shaft 3 are in the middle of the shed. The weft passes under ends on shaft 3 to weave plain weave in a unit (in the bottom shed) or over them to weave lace (in the top shed). The other four picks are made in the regular plain-weave sheds.

Tips for split-shed weaving

- For greater speed, use the most pointed shuttle available rather than a pick-up stick.
- Tie colored threads to the reed to mark five groups of five lace units.
- Number the units 1–25 across bottom and top of the graphed design in Figure 4.
- On a separate strip of graph paper a few squares high, number 1–25 in the center squares. Paper-clip this guide to the graph in Figure 4, placing the numbers directly above the design row being woven, and move it up each row as the weaving progresses.
- During weaving, chant the numbers of the lace units and pass the shuttle over these units.
- If right-handed, start the first plain-weave row from the left selvedge so that all pick-up rows come from the right. If left-handed, start from the right.
- Sley the six threads in each lace unit 2/2/2 to cause ends on shaft 3 to be evenly spaced.

Making the pick-up

Examine the threading draft for the runner in Figure 3. Two units of Bronson lace (1-3-1-3-1-2) separated by plain weave (1-2) are threaded on each side as borders. A center section of twenty-five Bronson lace units is separated from the borders by 94 ends plain weave on each side.

When the split shed is made, the warp threads on shaft 3 that appear in the middle of the shed are the two border pairs on each side and the twenty-five pairs in the center. Because they are so few, they are easy to count. Since only every sixth thread (on shaft 2) is raised above them, they are easy to see.

Make the pick-up by passing the shuttle over and under these pairs following Figure 4. Each square represents six picks (two pattern picks, four plain-weave picks). A filled-in square indicates lace (go over the corresponding pair of ends for the pattern picks); a blank square indicates plain weave (go under the pair of ends for the pattern picks).

The Rose Runner

Wind the warp and prepare the loom following Project at-a-glance and the draft in Figure 3. Weave 2" plain weave for a hem.

Work one row of hemstitching with sewing thread circling groups of six; at each selvedge, circle a group of seven.

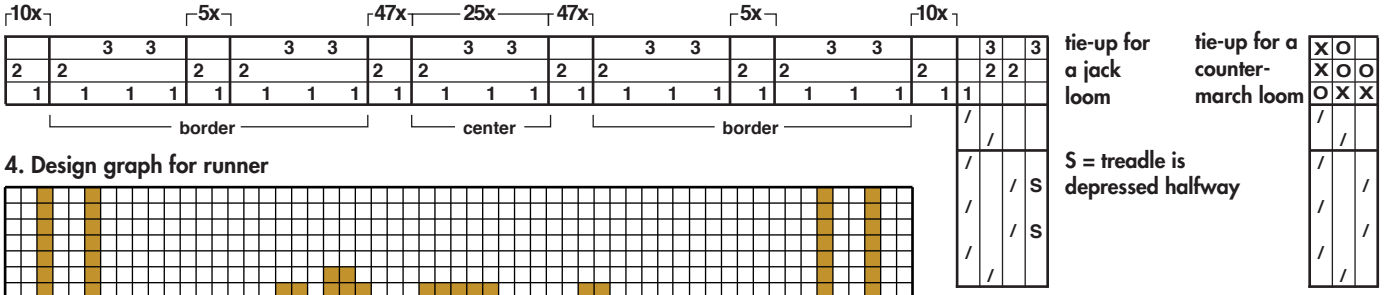
For the first inch of the runner, lace appears in the borders only. To weave the first unit of six picks (using the treadling sequence in Figure 3) raise shaft 1; weave. For the second pick, form the split shed, either by raising shaft 2 all the way and shaft 3 halfway on a jack loom or by raising shaft 2 and sinking shaft 1 on a countermarch loom. Weave by passing the shuttle over the pairs of ends on shaft 3 at the borders, but under all of the ends on shaft 3 in the center section. Raise shaft 1; weave. Repeat the split shed and the pick-up for the fourth pick. Raise shaft 1; weave. Raise shafts 2 and 3; weave.

Repeat this 6-pick sequence four times to complete the bottom five rows of Figure 4.

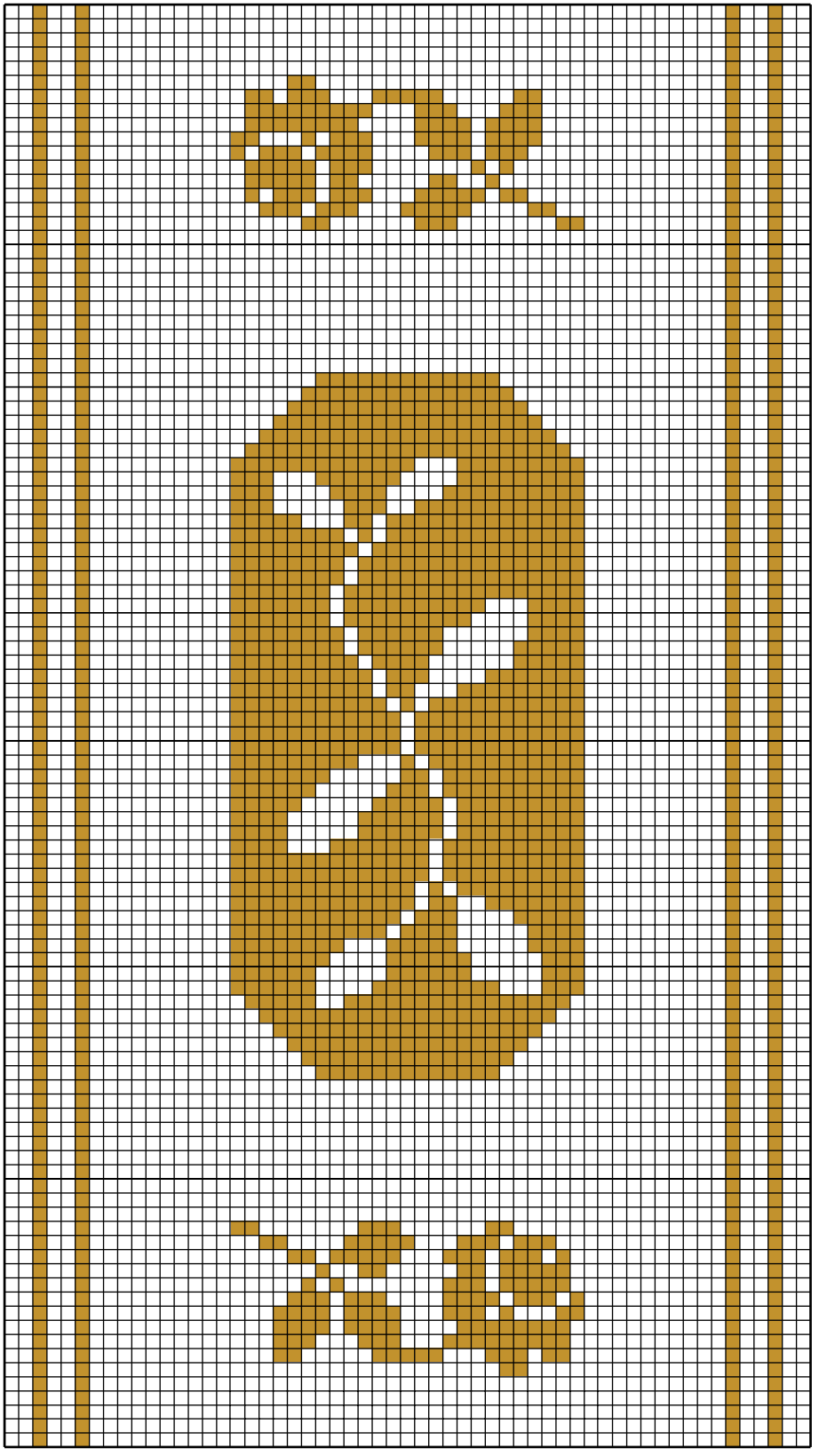
For the pattern picks in the first row of the rose motif, pass the shuttle over the border pairs and under all pairs in the center section except for the fifth and sixth pairs (if counting from right to left). For the pattern picks in the second row of the rose, pass the shuttle over the border pairs and under all pairs in the center section except 2, 3, 5, 6, 7, 11, 12, 13, 14, 15, 21, and 22. Complete the rose motif, the center design, the second rose, and 1" of side border design. Hemstitch at the other end and weave 2" of plain weave.

Run a bead of FrayCheck across the warp and cut the runner from the loom. Machine stitch across ends. Handsew hems, turning edges of hems 3/16" and bringing turned edge to meet hemstitching. Machine wash in warm water, normal cycle, with regular laundry soap; machine dry but remove while still damp; press with hot iron.

3. Draft for runner



4. Design graph for runner



The design graph does not represent all of the threads between the side borders and the motif. It also does not represent the plain hems at the ends.

PROJECT at-a-glance

Weave structure for runner
Bronson lace.

Equipment
4-shaft jack or countermarch loom, 14" weaving width; 15-dent reed (a 10-dent reed will space pattern ends so they are more difficult to count for pick-up); one boat shuttle with pointed end (or a smooth, flat pick-up stick longer than warp width).

Yarns
Warp: 20/2 pearl cotton (8,400 065yd/lb), natural, 1,000 yd (2 oz).
Weft: 20/2 pearl cotton, natural, 740 yd (1½ oz).

Yarn sources
20/2 cotton is available from most suppliers.

Notions and other materials
FrayCheck; sewing thread, natural.

Warp order and length
422 ends 2¼ yd long (amounts include about 12" for sampling).

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 14". Weft: 30 ppi.

Take-up and shrinkage
After washing, 9% in width and length. Amounts provide two runners (hemmed), each 12¾" × 21½".

N's & C's?

Taking a Bite from M's and O's

SUE HUNT

I often use my computer software as a design tool, but for this project I found satisfaction in doing things "the old-fashioned way." These hand towels (which can be used equally successfully as dinner napkins) are the result of an effort to soften the texture of M's and O's and devise a 2-block design that is graceful and elegant.

M's and O's

Like all block weaves, M's and O's provides two interlacements, a pattern interlacement and a background interlacement. In one of the interlacements, the weft weaves plain weave with groups of warp ends. In the other, the weft weaves plain weave with single ends; see Figure 1. In the usual threading for M's and O's, the minimum number of threads in a block is eight. Because each pattern block is so wide, designs in traditional M's and O's tend to have a blocky appearance.

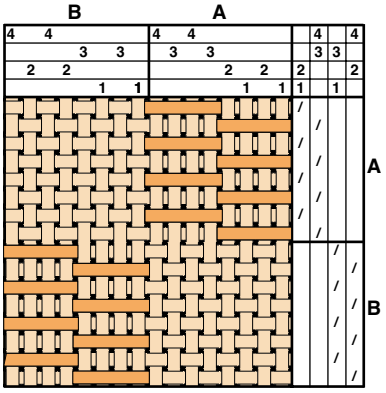
Another characteristic of traditional M's and O's is not evident when drafting the structure on paper. When the cloth is removed from the loom, the pattern areas (in which the weft weaves with groups of warp threads) draw in, and the background areas (in which the weft weaves with single ends) spread out to form the circular shapes and distorted rectangles that give M's and O's its name. If blocks are repeated and become very large, this distortion of the threads can be a serious disadvantage, producing wavy selvedges and an irregular surface.

Dividing M's and O's: N's and C's?

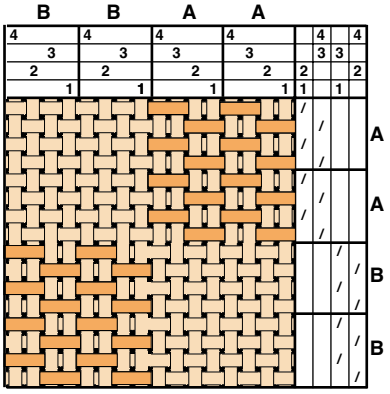
In Figure 2, four ends are threaded in each block instead of eight. The weft therefore weaves with two warp threads instead of four in the pattern blocks. The resulting designs are more subtle, consisting of delicate lines and lacy cells.

An additional unexpected advantage that is not apparent when examining the draft on paper, is that when the fabric is washed, there is little distortion of warp and weft threads. The selvedges are therefore even and the fabric surface is smooth and flat.

1. M's and O's



2. N's and C's



Warping and weaving the hand towels

Wind a warp and prepare the loom following Figure 3 and Project at-a-glance; see page 68.

The design for these towels is the result of playing on the loom with the treadling orders of the blocks. Creating designs at the loom is much more fun than using a computer, especially when you're working with textured structures in white on white. The treadling for this weave is simple enough to require little technical attention, so one is free to speculate—what if? Use the treadling sequence for these towels (see Figure 3) or try other block orders for a variety of designs—a different one can be used for each towel.

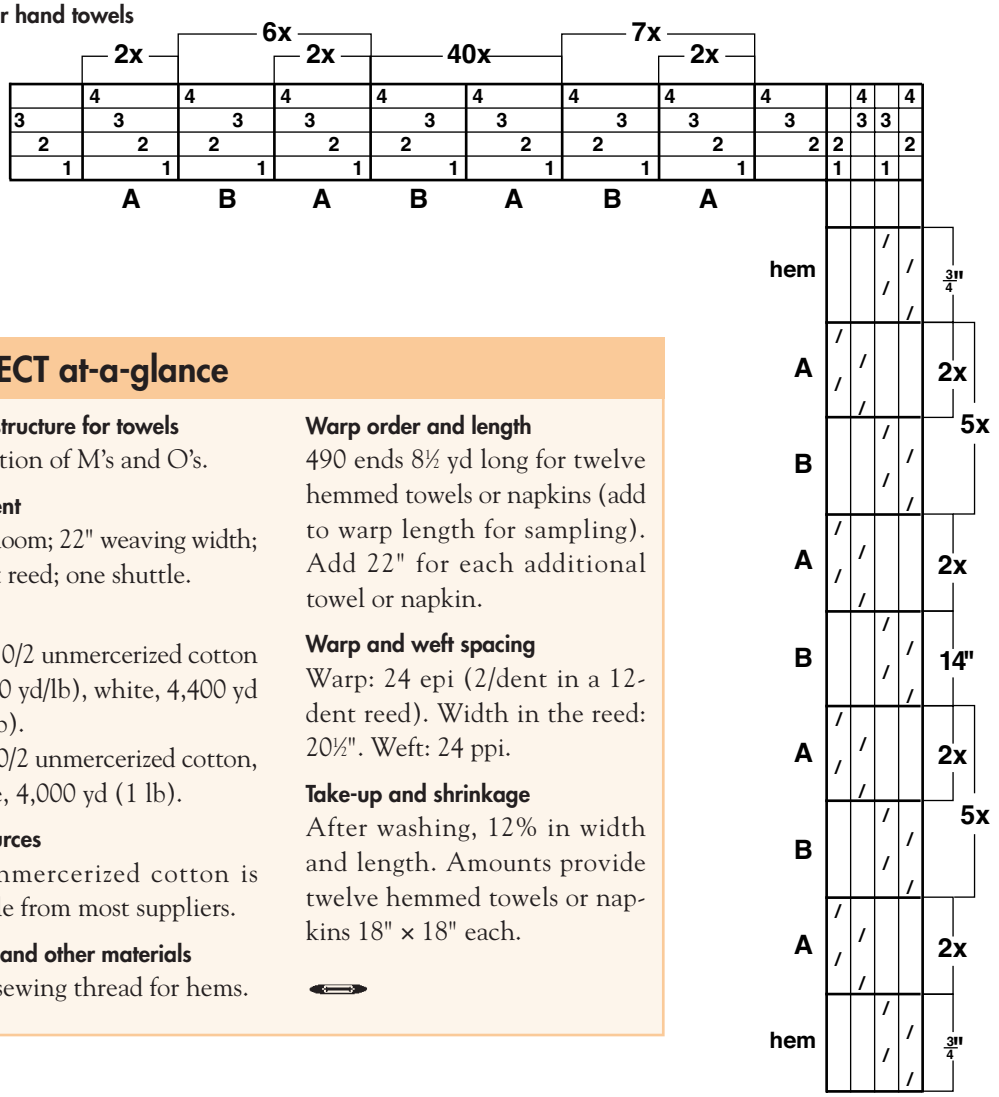
Weave each towel 21½" long (includes hem sections). Separate towels with several threads in a contrasting color (make sure this thread is colorfast). If desired, work a row of ladder hemstitching after each ¼" hem section (Block B). To do ladder hemstitching: Hemstitch in groups of four threads on the last two rows of hem section. Make a shed and insert a ¼" spacer. Weave two rows of Block A and hemstitch, circling the same four warp threads as for the first hemstitching row. Repeat hemstitching and hem section in the reverse at the other end of the towel.

Finishing the handtowels

Machine wash, warm water, gentle cycle, mild soap. Hang to dry. Before completely dry, press. Cut apart towels at contrasting color (remove these threads) and turn raw edges under two times to meet hemstitching. Handstitch hems. Press again.


SAVON COQUILLAGE
Milk Bath

3. Draft for hand towels



PROJECT at-a-glance

Weave structure for towels
A variation of M's and O's.

Equipment
4-shaft loom; 22" weaving width; 12-dent reed; one shuttle.

Yarns
Warp: 10/2 unmercerized cotton (4,200 yd/lb), white, 4,400 yd (1⅛ lb).
Weft: 10/2 unmercerized cotton, white, 4,000 yd (1 lb).

Yarn sources
10/2 unmercerized cotton is available from most suppliers.

Notions and other materials
White sewing thread for hems.

Warp order and length
490 ends 8½ yd long for twelve hemmed towels or napkins (add to warp length for sampling). Add 22" for each additional towel or napkin.

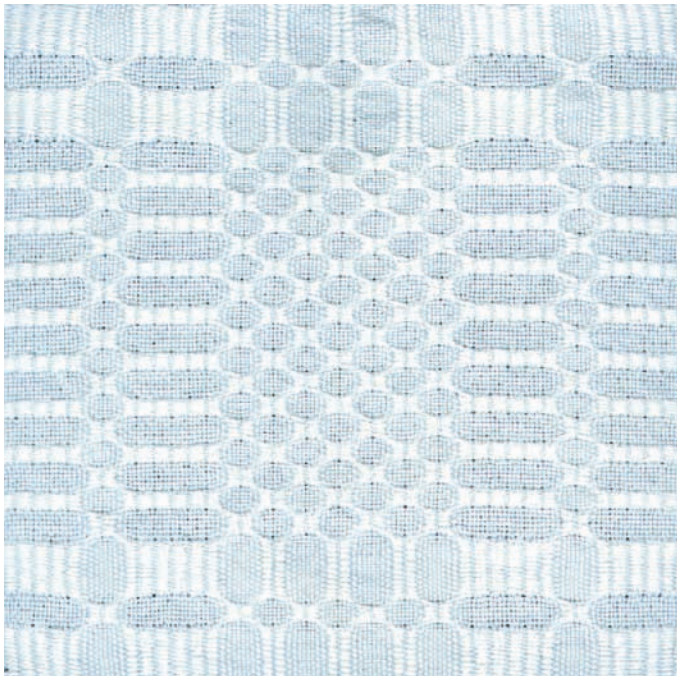
Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 20½". Weft: 24 ppi.

Take-up and shrinkage
After washing, 12% in width and length. Amounts provide twelve hemmed towels or napkins 18" × 18" each.

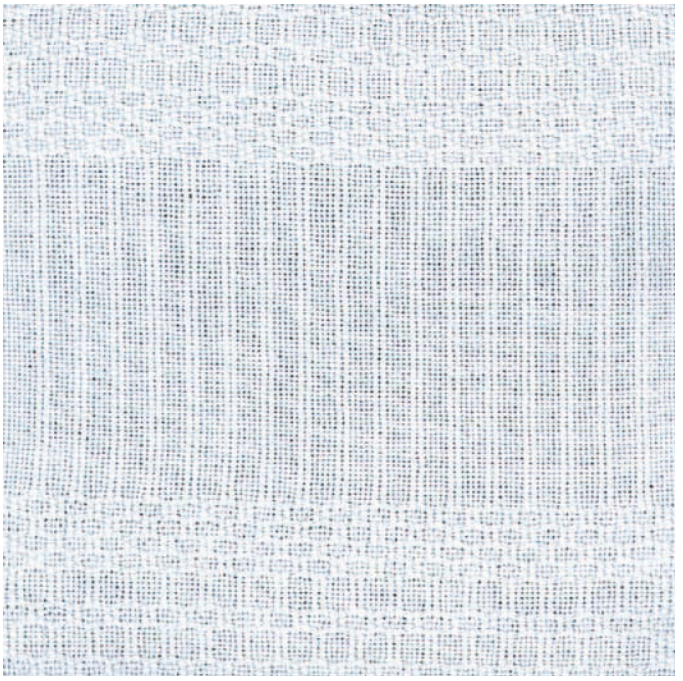


Sue Hunt has been weaving for twelve years with a special love for drawlooms. She is moving with many looms to the state of Washington.

M's and O's: eight threads in each block



N's and C's: four threads in each block



We have more than the largest selection of weaving, knitting, and needlework books in America...



We have Glimåkra looms, Oxaback looms, and Damask equipment. Not to mention a growing collection of Klippan weaving yarns and Alice Starmore and Jamieson hand-knitting yarns. Check with your local Unicorn dealer or send $3.00 for our new book catalog.

UNICORN
BOOKS AND CRAFTS
GLIMÅKRA LOOMS ♦ KLIPPAN YARNS

1338 Ross Street, Petaluma, CA 94954 USA ♦ Phone: 707-762-3362 Fax: 707-762-0335 ♦ E-Mail: unicorn@unicornbooks.com

FROM Rosepath TO BLOCKS

FARMER'S MARKET RUNNER & NAPKINS

BEVERLY SAVEL

The most wonderful things happen when you journey down a rosepath! This article explores the use of an 8-shaft rosepath threading for a block weave instead of for twill. The good news is: One shaft equals one block. There are limitations, however: Blocks cannot be wider than one thread, and the resulting designs are always symmetrical.

"Rosepath" is the name given to extended point threadings. On eight shafts, for example, instead of turning at shaft 8, a rosepath threading wraps to shaft 1 and then turns; see Figure 1. When used as a block weave, this extension expands the width of the design and adds almost the equivalent of a ninth block.

In the adaption of rosepath used for this runner and napkins, a supplementary weft creates pattern on a ground cloth. If warp threads are down, the weft passes over them to show as pattern. If warp threads are raised, the weft passes under them to create background. The pattern weft alternates with a tabby weft.

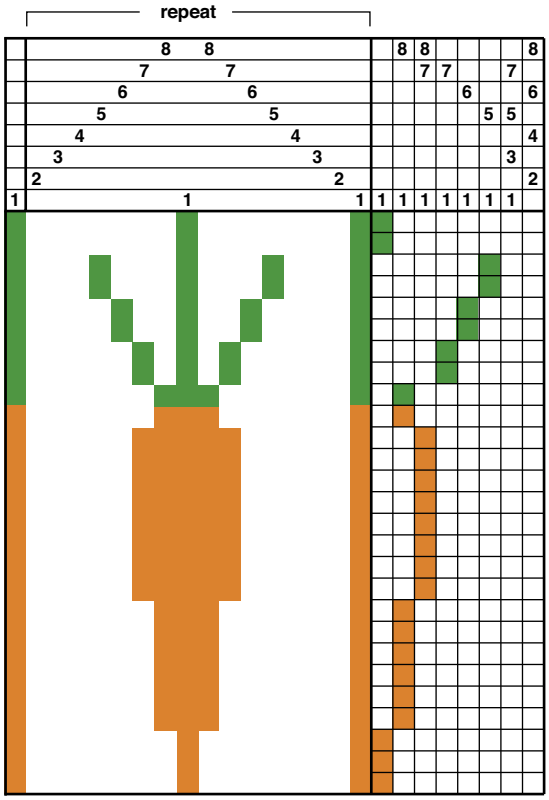
Design considerations

To prepare a design for this weave, write the threading on graph paper. Draw images by filling in squares under the threading, as for the carrot in Figure 1. Each square represents one pattern-weft thread passing over or under one warp thread. Note that if a square is marked for shaft 1 in the center of the drawdown area, it must also be marked for shaft 1 on the sides, and vice versa. Squares marked for shafts 2–8 must be marked on both sides of the center. Treat this symmetry as a challenge—not as a limitation! Learn to look at objects from different angles. Although a chair viewed from the side is asymmetrical, it is symmetrical viewed from the back or front, for example.

Since colors in the design represent the colors of the pattern weft, they can be changed from row to row. (Two colors can be used in one row if desired; see the corn motif, Figure 3, page 72.)

Inspiration for designs can come from anywhere—a tree's branches, flower petals, a fork or spoon. The "Farmer's Market" napkins and runner were inspired by the many colors and shapes of vegetables at an outdoor summer market.

1. Carrot motif



Colors for carrot: orange #973, green #703

Farmer's Market runner and napkins

This runner is slightly narrower than the napkins and is woven on a separate warp (see Project at-a-glance, page 73). Add to warp length and yarn amounts of either project to weave the napkins and the runner on the same warp (at the same width).

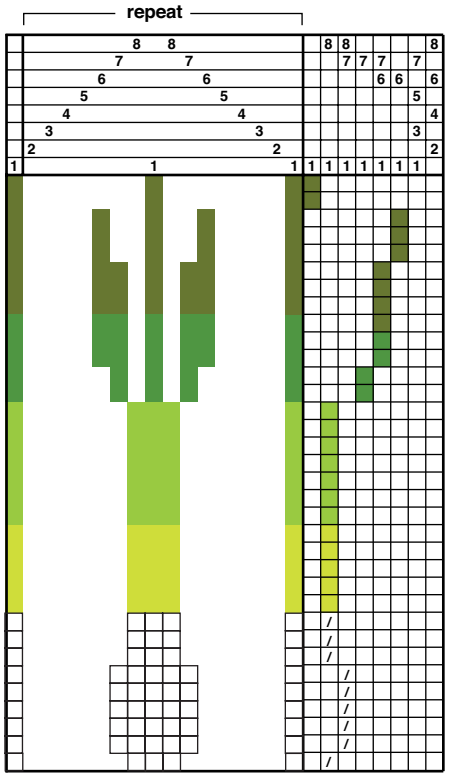
The runner

Rows of vegetables decorate the ends of the runner; the body of the runner is plain weave patterned with a windowpane check



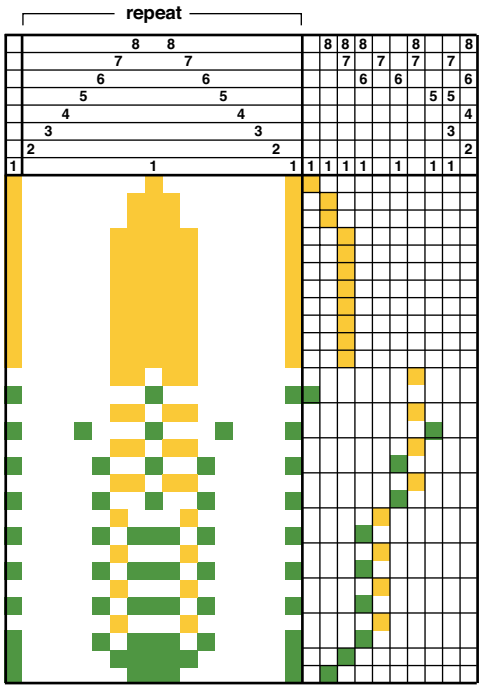
Beverly Savel's "Farmers' Market" runner and napkins won Best of Show *and* received HANDWOVEN's Weaving for the Home Award at the Midwest Weavers Conference in Bloomington, Indiana, July 1999. This award recognizes excellence in handweaving for the home.

2. Onion motif



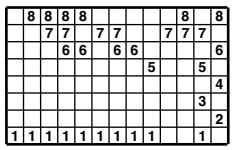
Colors for onion: (bottom to top) white, lightest green #472, light green #471, medium green #469, dark green #3345

3. Corn motif

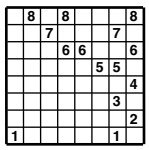


Colors for corn: green #703, yellow #726

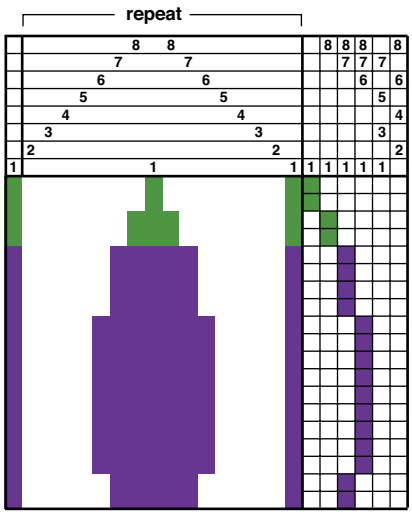
5a. Tie-up for all motifs



5b. Skeleton tie-up



4. Eggplant motif



Colors for eggplant: green #906, purple #327

formed by regularly spaced warp and weft threads in random colors of DMC. The rows of vegetables are arranged in pyramid fashion: twenty onion motifs, sixteen carrot motifs, twelve corn motifs, eight eggplant motifs. (Tabby and pattern wefts alternate when the motifs are woven.)

Wind the warp and prepare the loom following Figure 1 and Project at-a-glance. Weave 3" plain weave for hems using 20/2 cotton (a finer weft decreases hem bulk). Then change to natural 8/2 cotton and weave 2" plain weave, then 1 pick dark green DMC, 1 natural 8/2, 1 dark green, 3 natural.

Weave the onion following Figure 2 (tabby and pattern wefts alternate). The tie-ups provide that the motifs are woven upside down (for lighter lifts). If you wish to see the motifs face up as you weave, arrange the tie-ups so that the shafts corresponding to blank squares are raised and the numbered shafts are down.

A different tie-up is given for each motif since sufficient treadles are not available on most looms for all the necessary sheds (see Figure 5a). Retie between motifs as necessary. An alternative is to use the skeleton tie-up in Figure 5b in which all of the sheds can be formed by depressing more than one treadle a time.

A firmer beat is required in the pattern areas to pack in pattern and tabby wefts at 36 ppi (so that the tabby weft is 18 ppi throughout).

When the onion motif is completed, weave 3 picks natural in plain weave, 1 pick of any color of embroidery floss, 3 picks natural. Weave the carrot by starting (and turning) the shuttle two pattern repeats in from the selvedge. Weave the motif; weave 3 picks natural and 1 pick of any color of embroidery floss.

Continue in this manner. There should always be three rows of 8/2 natural before and after each stripe of color. For the corn motif, weave two pattern-weft picks between tabby picks where indicated. When they are beaten in, these picks will compress so that yellow shows in some blocks, green in others.

After weaving the row of eggplants, weave 3 picks natural, 1 pick color. The weaving at this point should measure about 8½" (not including hem section). Weave 15 picks natural, 1 pick color, and repeat these 16 picks for 28", ending with 1 pick color. Use colors in random order. Weave the vegetable pyramid and color stripes in reverse order. End with a 3" hem section using 20/2 cotton.

PROJECT at-a-glance

Weave structure for runner and napkins
A plain-weave ground cloth patterned with a supplementary pattern weft.

Equipment for runner and napkins
8-shaft loom, 18" weaving width for the runner, 21" for the napkins; 12-dent reed; two shuttles and eleven bobbins.

Yarn sources for runner and napkins
8/2 unmercerized cotton and 20/2 unmercerized cotton are from Webs. DMC embroidery floss is available at most fabric and needlework shops.

Specifics for the runner

Yarns
Warp: 8/2 unmercerized cotton (3,200 yd/lb), natural, 805 yd (4⅛ oz). Warp stripes: DMC embroidery floss (8.7 yd/skein), 1 skein each of: orange #971, green #703, lightest green #472, light green #471, medium green #469, dark green #3345, purple #327, green #906, yellow #726.
Tabby weft: 8/2 unmercerized cotton, natural, 450 yd (2¼ oz). Tabby weft for hems, 20/2 unmercerized cotton (8,400 yd/lb), 60 yd (⅛ oz). Pattern weft and weft stripes: DMC embroidery floss: orange #971, 26 yd (3 skeins); green #703, 24 yd (3 skeins); lightest green #472, 15 yd (2 skeins); light green #471, 20 yd (3 skeins); medium green #469, 15 yd (2 skeins); dark green #3345, 20 yd (3 skeins); purple #327, 18 yd (3 skeins); green #906, 12 yd (2 skeins); yellow #726, 22 yd (3skeins); white, 10 yd (2 skeins).

Warp order and length
321 ends 2½ yd long for one runner: 16 natural, [1 DMC, 15 natural] ×18, 1 DMC, 16 natural.

Warp and weft spacing
Warp: 18 epi (2-1-2-1, etc., in a 12-dent reed). Width in the reed: 17⅞". Tabby weft: 18 ppi. Pattern weft: 18 ppi.

Take-up and shrinkage
After washing, 15% in width and length. Amounts provide one runner 15⅓" × 41".

Specifics for the napkins

Yarns
Warp. 8/2 unmercerized cotton (3,200 yd/lb), natural, 1,200 yd (6 oz). Warp stripes: DMC embroidery floss, dark green #3345, 76 yd (9 skeins).
Tabby weft: 8/2 cotton, unmercerized, natural, 902 yd (4½ oz). Pattern weft and weft stripes: DMC embroidery floss: orange #971, 11 yd (2 skeins); green #703, 12 yd (2 skeins); lightest green #472, 4 yd (1 skein); light green #471, 4 yd (1 skein); medium green #469, 4 yd (1 skein); dark green #3345, 20 yd (3 skein); purple #327, 8 yd (1 skein); green #906, 4 yd (1 skein); yellow #726, 10 yd (2 skeins); white, 5 yd (1 skein).

Warp order and length
369 ends 3¼ yd long for four napkins: 16 natural, [1 dark green DMC, 15 natural] ×21, 1 dark green DMC, 16 natural.

Warp and weft spacing
Warp: 18 epi (2-1 in a 12-dent reed). Width in the reed: 20½". Tabby weft: 18 ppi. Pattern weft: 18 ppi.

Take-up and shrinkage
After washing, 15% in width and length. Amounts provide four napkins 17" × 17" including fringe.

Remove fabric from the loom; secure raw edges. Machine wash, cold water, regular cycle. Machine dry; press lightly. Turn under edges; turn hems to meet double weft stripes; hem by hand.

The napkins

The veggies are all different heights, so to make the borders the same size, adjust the number of background picks between the border stripes and the motifs. (Separate the onions from the stripes by 2 picks bottom and top, carrots by 4, corn by 8, and eggplants by 8 at the bottom, 9 at the top).

Weave 3" plain weave with 8/2 natural. Weave 1 pick dark green (DMC), 1 natural, 1 dark green. Follow the draft and color order for each vegetable, adjusting number of background picks as described above. Note that two colors are used in some of the pattern-weft rows for the corn motif (see Figure 3). End the border with 1 pick dark green, 1 natural, 1 dark green. Weave plain weave with natural to 17½", weave 1 pick dark green, 1 natural, 1 dark green; then weave 3" plain weave in natural to make 20½" total for each napkin).

Remove fabric from the loom and wash and dry (in one piece) as for the runner. Around each napkin, carefully sew by machine a continuous short straight stitch about ½" from the selvedge along a warp thread and ½" from the cutting picks along a weft thread. Cut napkins apart at cutting picks. Cut off the last warp thread at each selvedge and pull out threads on all four sides of the napkin to the stitching line to create a short fringe.



Beverly Savel of Western Springs, Illinois, is co-owner of 2-B Weavers. Teaching weaving is her favorite part of the business.

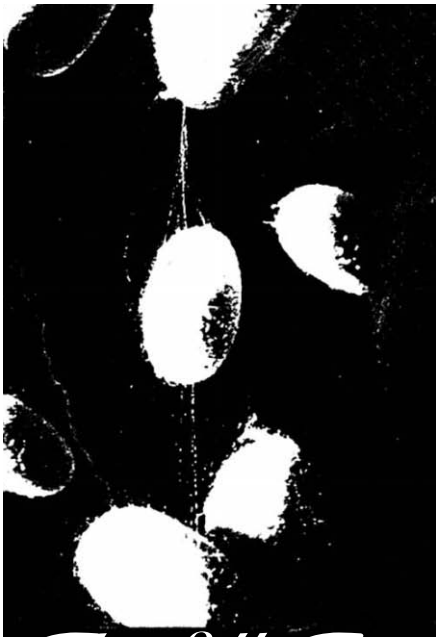
Looking for something different?

Natural dyes handpainted on natural fibers & yarns, starting at $2 per oz.

Paradise Fibers
NW 115 State St. #112B
Pullman, WA 99163
1-888-320-SPIN (7746)

www.paradisefibers.com
Monthly contests & drawings, free e-newsletter.

1% of sales donated to supporting native American traditions.



The Silk Tree

12359 - 270A ST.
MAPLE RIDGE, BC, CANADA V2W 1C2
silk yarns and fibres
Phone (604) 462-1620
Fax (604) 462-1653
www.silkyarn.com
e-mail: aurum@axionet.com
samples $5.00

DIRECT IMPORT
SWEDISH YARNS
featuring
BOCKENS

LINE LINEN • TOW LINEN
COTTOLIN (NIALIN)
COTTON RUG WARP
WOOL • MOBELATTA

NORDIC STUDIO
WOOL • TUNA • MORA
Visit our web page
http://www.cyberus.ca/~nordicstudio
PRICE LIST ON REQUEST
R.R. 2 Lunenburg, ON, CANADA
K0C 1R0
Ph. (613) 346-2373 Fax (613) 346-0103
e-mail: nordicstudio@cnwl.igs.net

YARNS FROM FINLAND
Imported By
EATON YARNS
from Helmi Vuorelma Co.

WOOL
Satakieli 7/2 Finnweave
Ryijylanka 7/3
Untuvainen 5/2 (brushable)
Kampavilla 36/2 worsted
Perinnelanka 12/1

COTTON
Pilvi 8/3
Tuuli 12/2
Sade 18/2
Seine Twine #6, 9, 12, 15 & 18
Poppana - bias strips from Pirkanmaan Kotityo

LINEN
Tow Linen #4 & #8
Line Linen 30/2 & 12/2
Purjelanka 8/3 warp

Other special order yarns
Color cards $1.50 each yarn

For dealer nearest you—contact
Eaton Yarns
P.O. Box 665 • Tarrytown, NY 10591
(914) 531-1550 or (914) 946-9180

Babe's Fiber Starter™

Do you want to learn to Spin Wool and other fibers? Babe's Fiber Starter™ is the second most reasonable way after Drop-Spindle. For just $109.00 plus $8.50 S/H, you get a great starter Spinning Wheel with Roving. Just set it up and in a few minutes and you're ready to learn to spin! Dealer and Teacher inquiries invited. Fiber shops and schools, this is an excellent tool for the student spinner!

Babe's Fiber Garden
W8131 Bayview Dr., Whitewater, WI 53190
(877) 628-3208 Phone & Fax (262) 473-2009
E-mail nwiberg@smartgate.com
webpage: http://www.smartgate.com/yarnspin

See our new Production Wheel on our web page!



We Mail Order Quality Spinning Equipment, Fibers, Books & Looms. See www or call for dealer closest to you.

BABE'S FIBER GARDEN LLC WHITEWATER, WISCONSIN

GOWDEY REED COMPANY

OLDEST REED COMPANY IN THE WORLD
ESTABLISHED IN 1834

Introducing our NEW Vinyl-Backed Reed! Any size available. Contact for more information.

325 Illinois Street
Central Falls,
Rhode Island 02863
tel (401) 723-6114
fax (401) 727-0720

We now accept Visa & MC

2-ply linen

in 29 vibrant colors!

- Champagne
- Tobacco
- Lavender
- Pink
- Red
- Neptune
- Navy Blue
- Emerald
- Grey
- Black
- Corinthe
- Off White
- Royal Blue
- Mustard
- Natural
- Antique Olive
- Eggplant
- Taupe
- Sandalwood
- Violet
- Cedarwood
- Terra Cotta
- Aqua
- Charcoal
- Sage
- Pink Panther
- Grape
- Caribou
- White

(Colors are approximations)



100% Wet Spun Linen
Strong and Durable
2600 yds per lb. (apprx.)
In Cones (both in 1 lb and 100 gr cones)
Heirloom Quality

Please send inquiries to:
Louet Sales
PO Box 267
Station HW
Ogdensburg, NY 13669

Louet Sales

Sample Cards $3
Visit our website at
www.louet.com
email us at:
info@louet.com

WHOLESALE INQUIRIES WELCOME

Euroflax

MASTERS OF LINEN

Louet Dealers across North America

ARIZONA
The Fiber Factory
150 West Main St.
Mesa, AZ 85201
(602) 969-4346
(602) 969-2365 (fax)
Wolf Moon Spinning
4237 S. White Mountain Blvd #1
Box 1868
Lakeside, AZ 85929
(520) 368-5205
(502) 368-2992 (fax)

CALIFORNIA
The Village Spinning & Weaving Shop
425-B Alisal Rd.
Solvang, CA 93463
(805) 686-1192

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

FLORIDA
Centre for Creative Expression
1389 G. Walsingham Rd.
Largo, FL 33774
(727) 593-3363

Fiber Flair Inc.
3535 Old Lockwood Rd.
Oviedo, FL 32765
(407) 365-6435
Penelope's
353 North Swinton Ave.
Delray Beach, Fl 33444
(561) 272-1000

KANSAS
Yarn Barn
930 Massachusetts St.
Lawrence, KS 66044
(785) 842-4333
(800)468-0035
(785) 842-0794 (fax)

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

MARYLAND
Vulcan's Rest Farm
66 Vulcan's Way
Warwick, MD 21912-1236
(410) 755-6926
(410) 755-6818 (fax)

MINNESOTA
Earthsong Fibers
5115 Excelsior
Box 428
Minneapolis, MN 55416
(612) 926-1201

MISSOURI
Carol Leigh's Specialties/Hillcreek Fiber Studio
7001 Hillcreek Rd.
Columbia, MO 65203
(573) 874-2233

NEVADA
Wooly Wonders
2320 Apaloosa Rd.
Henderson, NV 89015
(702) 564-7113

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

NEW YORK
A Touch of Twist
1286 Weast Rd.
Schenectady, NY 12306
(518) 864-5885
(518) 864-7470 (fax)

Fiber Design Studio
10 Wisner Trail
Warwick, NY 10990
(914) 987-1670
(800)750-0710
Woodside Weavers
4946 Consaul Rd.
Amsterdam, NY 12010
(518) 399-7991
kbcurtis@pop.net
The WoolRoom
Susan Vazquez
Joe's Hill Rd.
Brewster, NY 10509
(914) 279-7627
susan@woolroom.com
www.woolroom.com

NORTH CAROLINA
The Weavers Webb
602 Pollock St.
New Bern, NC 28562
(252) 514-2681

OHIO
The Little House
1927 N. Main St.
Clyde, OH 43410
(419) 547-9210
(800) 554-7973

OREGON
Molehill Farm
16722 SW Boones Ferry Rd.
Lake Oswego, OR 97035
(503) 697-9554
(503) 658-5121

PENNSYLVANIA
Alexandria Textiles Inc.
Box 1610
Chadds Ford, PA 19317
(610) 459-8337
(610) 459-8844 (fax)
Manning's Creative Crafts
Box 687
1132 Greenridge
East Berlin, PA 17316
(717) 624-2223
(717) 624-1425 (fax)

RHODE ISLAND
Textile Fiber Arts Studio
64 Paris Irons Rd.
North Scituate, RI 02857
(401) 568-7837

TENNESSEE
Jane's Fiber & Beads
604 Franklin St.
Greeneville, TN 37743
(423) 639-7919
fiber@greene.xtn.net

TEXAS
Fay Drozd
218 Old Ingram Loop
Ingram, TX 78025
(830) 367-3152
Suzanne Roddy Handweaver
PO Box 1608
Fredericksburg, TX 78624
(830) 990-4629
Wheeler Woolworks
23500 US Hwy. 79
Taylor, TX 76574
(512) 365-9665
tara@wwworks.com

VIRGINIA
Carolina Homespun
190 Eastridge Rd.
Ridgeway, VA 24148
(540) 927-1174
(800) 450-7786
Misty Mountain Farm
10266 Stillhouse Rd.
Delaplane, VA 20144
(540) 364-1947

WISCONSIN
Edgewood Arts
109 North Main St.
Waupaca, WI 54981
(715) 258-0909
Susan's Fiber Shop
N250 Hwy. A
Columbus, WI 53925
(920) 623-4237
(888) 602-4237
(920) 623-0120 (fax)
susanfiber@internetwis.com
handspinning.com/susans/

CANADA

ALBERTA
The Fiber Hut
#1, 2614 Fourth St. NW
Calgary, AB T2M 3A1
(403) 230-3822
(800) 816-7764
(403) 230-5699 (fax)
fiberhut@nucleus.com
www.fiberhut.ab.ca

BRITISH COLUMBIA
Jane Stafford Textile Designers
220 Mountainview Dr.
Salt Spring Island, BC V8K 1G1
(250) 537-9468
www.saltspring.com/jstafford/

ONTARIO
Jane's Sheepish Things
21 Prince Albert St.
Box 56
Delaware, ON N0L 1E0
(519) 652-0739
(519) 652-0159 (fax)
Whitevale Craftworks
485 Whitevale Rd.
Box 10
Whitevale, ON L0H 1M0
(905) 294-1912
Yarn Source
RR #1
3382 Lakeview Rd.
Inverary, ON K0H 1X0
(613) 353-2001
(613) 353-7736 (fax)

Superior Quality. Superior Products.

DESIGNING MEN

STEPHEN BEAL

Thoughts on Cloth and Gender

Men of the Cloth, a traveling exhibit that includes weaving, embroidery, silk screen, beading, and basketry by thirty-three male fiber artists, opened last October at the Loveland Museum/Gallery in Loveland, Colorado. As guest curator of the exhibit, I spoke to the exhibiting weavers about their reactions to the show, their thoughts on weaving in general, and their experience of being men in the field of fiber. All are gentle men, thoughtful, considerate, hopeful, committed. All share a sense of quiet at the center of their being.



Fran's Bright Field

BUDD STALNAKER
Professor of Fine Arts, Indiana University, Bloomington, Indiana

I came to Indiana University in 1964. The job I was hired for—teaching woven and constructed textile design—was posted 'Single female preferred.' They said single because the last woman in the position had had several children in a short time. They also assumed that only a woman would be doing textiles.

This assumption nagged me. A few years later, I seriously considered making a proposal to the university art museum, which had identical east and west galleries. To make the point that good work is good work, I wanted to put textile work by women in one gallery, textile work by men in the other.

I never made the proposal, so now it's good to see a show of men's work. Men need to see what men can do so they can expand their horizons and their consciousness. The day I was photographing the show, lots of men came to see the exhibit. They looked pleased.

JEAN-PIERRE LAROCHETTE AND YAEL LURIE
Tapestry artists in Berkeley, California

Until not too long ago, the weaving tradition of my French Aubusson ancestors was almost exclusively the domain of men. For the past four decades, I have worked in collaboration with my wife, Yael Lurie. As a man and a woman involved in the making of one object, we find the process often becomes a way of exploring each other's attributes and realms. Yet we feel that each work is a product of our own individual, personal expression. We find a metaphor of this integration in the very nature of tapestry weaving, where the masculine and feminine interact seeking harmony and balance.



Rain I



4/5 Asian Equation

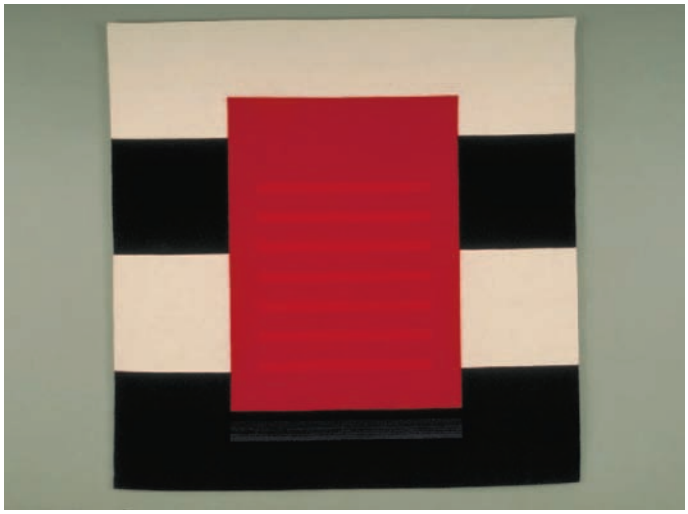
ARCHIE BRENNAN
Tapestry artist in New York City

I sent a tapestry of women to Men of the Cloth. Was that all right?

In pre-medieval times, weaving was women's work. Once it became an established activity and moved into the marketplace, men took over. It was a moneymaking venture, and making money is what men did.

When I started weaving in 1948, tapestry making was a male-dominated field. It takes a long time to train someone in tapestry, and in those days, when women got married and started having children, you didn't see them again. But by the time I started teaching art school in Scotland in the early 1960s, women had come to dominate the field of tapestry.

Today there are areas of women's work in fiber arts that I don't understand. I'll see a work and think it's ho-hum, but women will be enthusiastic. And these are not necessarily feminist pieces. Women will respond to a particular color or structure or subject, and I won't understand their perspective. Since the early 1960s, I've recognized that my perceptions are different, and I find this interesting.



Solstice I

JAMES KOEHLER
Weaver and teacher in New Mexico

I don't usually think in terms of sexual roles in weaving. Usually I teach women, but recently there's been more than one man in my classes. Certainly I've had difficulties being accepted as a weaver because I'm a man, although some people say that's why I'm successful. This charge came up three or four times at a recent tapestry symposium in Tucson where some of the women were very definite that males take dominant roles in weaving. Men talk at conferences; men get big commissions.

What about Helena Hernmarck? I said. Ramona Sakiestewa? They get big commissions. They talk at conferences.

I was a Benedictine monk for ten years at Christ in the Desert in Abiquiu, New Mexico. The structure that I use now is weft-faced plain weave. I tend to not want to complicate it. Simplicity is as important in my art as it was in the monastery.

In the monastery I used a lot of earth tones—muddy, easy to work with. At that point I was in a period of confusion. It wasn't until I left the monastery that I became clear, and that clarity is reflected in my colors. Now I use colors that I dye myself and they are very strong, very clear, very close to primary colors.

Simplicity. Clarity. They hark back to my monastic life. They are my weaving life.



Blue Wedge I

JAMES BASSLER
Weaver and teacher at the University of California, Los Angeles

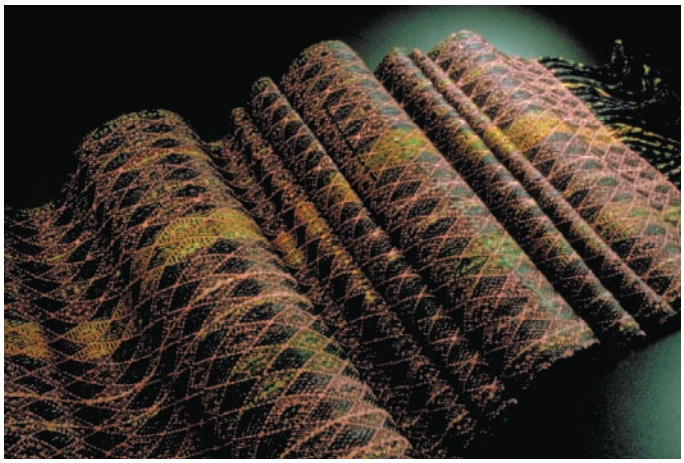
I was born in 1933. The work ethic was very important to my father, a Mennonite and one of thirteen children. In the summer he played major-league baseball, in the winter he hooked rugs. Making rugs fascinated me more than baseball. When I was six to nine years old, I would help Dad cut up silk stockings and dye them in little pots on the stove.

In school, I was drawn to textiles through printing and dyeing. But then I thought, if I'm going to do this I want to weave my own cloth. In an architectural way, I wanted the structure to be my own. To me, cloth is three-dimensional because it allows me to create my own shapes.

The whole department of Design/Media Art where I teach has gone into digital imaging. I'm the last holdout against digital. The faculty sees the virtue of having at least one member do hands-on work but I don't teach weaving *per se* anymore. Instead, I teach a series of courses called Design Processes/World Cultures, and I'm able to do pretty much what I want. I always introduce patterning that can be used in weaving. The students are hungry for tactile experiences—they get enough of looking at a screen.

MIT did a study in which they found that their students were very bright, but they didn't know how to do anything. So they introduced the students to the activities that were essential to the development of civilization: cooking, iron mongering, and spinning and weaving.

It's important to use our hands to create. I remember the time, place, and person who taught me to tie my shoes—how to make a bow and avoid a knot. I felt a real sense of grandeur. Is putting two pieces of Velcro together parallel to learning?



Handwoven Silk Scarf

RANDALL DARWALL
Weaver in Massachusetts

Cloth is a metaphor. You see cloth in bandages. You see healing ceremonies that employ cloth. I've been told how making cloth is a way to get through breast cancer or the loss of a child. Cloth is keeping busy, and keeping busy is positive. It's also making something whole and new.

Cloth connects with other people. It's what we cuddle, it's familiar, an everyday thing. Cloth cuts across boundaries. Everyone knows cloth. Lots of people don't know painting. They don't know how to use a brush. But everyone understands cloth.

There's a weaving metaphor in the play *Angels in America*. People who have died through history are creating a web together. The web heals. The web of the dead souls is healing the ozone layer.

Being engaged in the making and using of cloth is a repairing process. For me, cloth heals.



Pear Tapestries #1

JON ERIC RIIS
Tapestry artist in Atlanta, Georgia

Weaving has always played a big part in my life. It's part of my makeup. Gender is not a big deal to me, although there's probably some truth to the fact that men get farther than women. Men stand out a little more, and if this is your livelihood you take it more seriously.

I taught for a long time until architects saw my work, then I stopped teaching to do commission work. But that was doing what others dictated. Now I want to work from the ideas in my head.

When I'm not weaving, I deal in antique textiles—Japanese, Tibetan, and Chinese. The gold in these textiles appeals to me, as does the material aspect and the sense of ritual. My textile business allows me to spend six or eight months on a tapestry. Otherwise, I couldn't afford to do what I do.



Crossroads: Final Decision

JOHN FRENCH
Weaver in Milwaukie, Oregon

Cloth is deeply integrated with who I am—I can talk for hours and hours about cloth. I have an absolute fascination with the structure of cloth; it's the first thing I look at when I'm in a department store.

Why aren't more men working with fiber? Socialization. We're socialized as boys to fear domesticity—to keep the male and female spheres separate. It's difficult for a man to make the shift in his own thinking and consider fiber not as women's work but as a means of expression.

The turning point for me came in high school, in 1969. This was in the suburbs of Kansas City, Missouri. Schools back then had lots of money and there was a textile class with a loom threaded in a basic twill. The moment I sat down and began to weave, I was totally connected to what I was doing. The tumblers of the universe aligned. And then the lock opened.

Men of the Cloth, an exhibit sponsored by the Loveland Museum/Gallery, is currently traveling to the following venues: June 1–30, Leedy-Voulkos Gallery of Contemporary Art, Kansas City, MO. September 10–November 5, Ohio Craftsmen Museum (Ohio Designer Craftsmen), Columbus, OH. February 9–March 9, 2001, SoFA Gallery, University of Indiana. May 1–July 31, 2001, Margaret Parshal Gallery, Embroiderers' Guild of America, Louisville, KY. September 1–December 31, 2001, South Dakota Art Museum, South Dakota State University, Brookings, SD.

Stephen Beal lives in Loveland, Colorado, where he creates fiber art in needlepoint and writes poetry, including the collection The Very Stuff: Poems on Color, Thread, and the Habits of Women *(Interweave Press, 1995.)*



Table runner "Leksand". Width 18.5 inches.
Description in English.

You have the loom - we have the yarn

The leading yarn supplier of
Scandinavia offers you:
Yarn of highest quality. Low prices.
Only $10.00 for samples of 800
colors in cotton, wool, linen,
hemp and Cottolin (60/40).
Visa, MasterCard, Am Express
and more accepted.
Enclosed free price list.

C.L. BLOMQVIST AB
S-511 10 Fritsla
Sweden

E-mail: blomqvist@swipnet.se
Web site: www.clb.se

Ready for a Countermarch Loom? You're Ready for TOIKA!

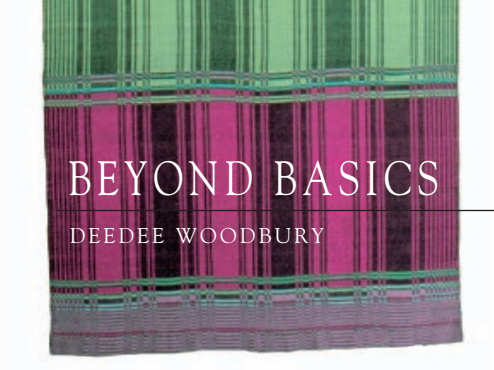


THE HIGH QUALITY of Toika Looms is recognized the world over. Founded over 100 years ago, Toika is a family business and the leading manufacturer of fine looms and weaving equipment throughout northern Europe. A distinguishing feature in the solid construction of Toika looms is the use of select Finnish birch – beautifully finished for a lifetime of weaving pleasure.

Toika countermarch looms feature the innovative cogwheel warp advance system, and come complete with bench, reed, heddles, pre-cut tie-up kit, aprons, and instructional CD ROM.

**Come see us at Convergenece!
Booths #729-737 and #828-836**

TOIKA USA
World's Finest Large Looms



BEYOND BASICS

DEEDEE WOODBURY

PLAYING WITH BLOCKS

One of the most addictive activities in the life of a weaver is designing with profile drafts. A discussion of profile drafting is included in most basic weaving texts. It's interesting to note that the earlier ones, such as the classic *Shuttle-Craft Book of American Hand-Weaving*, by Mary Meigs Atwater, refer to them as "short" drafts rather than profile drafts. *The Shuttle-Craft Book* includes more than a hundred profile drafts—I want to weave all of them! See a complete list of sources for profile drafts in "Back to Basics," page 27.

If you have access to computer drafting software, it is easy and fun to play with profile designs—whether you ever get to weave them or not. The profile draft for this runner and napkins is the result of lots of designing fun with only two blocks (see Figure 4, page 82).

From profile draft to weave draft

If you do decide to turn your play into a woven cloth, two-block designs are a good place to start. As long as you have at least four shafts, you can easily translate your design into a weave structure. Figure 1 shows the threading and treadling keys for two blocks of summer and winter, Figure 2 for two blocks of turned twill, and Figure 3 for two blocks of damask (the structure used for the runner and napkins on page 81).

To convert your profile into one of these weaves, substitute the threading key for Block A for every square on the first (bottom) row of the profile threading draft and the threading key for Block B for every square on the second row. To weave, substitute the treadling key for Block A for every square in the left column of the profile treadling draft and the treadling key for Block B for every square in the right column. What could be easier?

The table runner and napkins

Although the table runner and napkins are woven in damask (see Figure 3), summer and winter or turned twill (see Figures 1 and 2) can produce fabrics very similar in appearance and hand. Specific directions are given on page 83 for projects in all three structures.

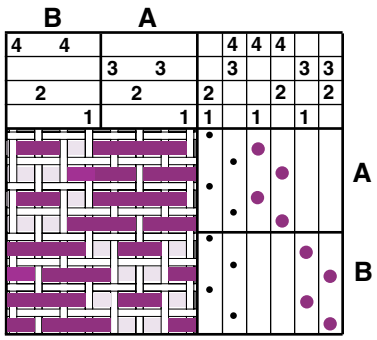
Wind a warp for the selected structure as described in Project at-a-glance, page 83. Thread the loom, substituting the threading keys from Figure 1, 2, or 3 for squares in the profile draft in Figure 4. For summer and winter, thread the large blocks ten times instead of twelve.

Use the weft colors as shown here (listed in Project at-a-glance) or choose your own. Weave the runner by substituting Block A or Block B treadling keys for squares in the Figure 4 profile treadling draft. Follow the weft color order in Figure 5 or create your own. Note that the large pattern squares in the profile are elongated in the runner to form tall rectangles of different sizes (9", 10", 9", 7", 6", 5", 3", 2" successively for this runner; see Figure 5).

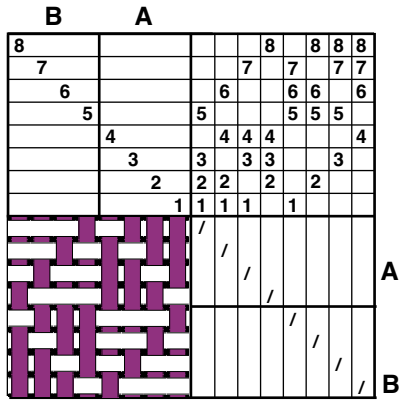
The weft colors change each time the blocks change from A to B or B to A (except in the borders). Each number in the Figure 5 color-order chart indicates one treadling unit (except where inches are given for large pattern blocks). For summer and winter, use Figure 5 for the pattern weft (10/2 cotton) only; use 20/2 cotton (black) for the tabby weft.

For the four napkins, weave all blocks square as shown in the drawdown. Alternate two shades of the same hue for each napkin (medium violet/light violet for one, medium blue/light blue for the second, etc.). Change weft color each time you change blocks except when weaving the borders; weave one border of each napkin in the darker color, the other border in the lighter color. Weave napkin borders for 3".

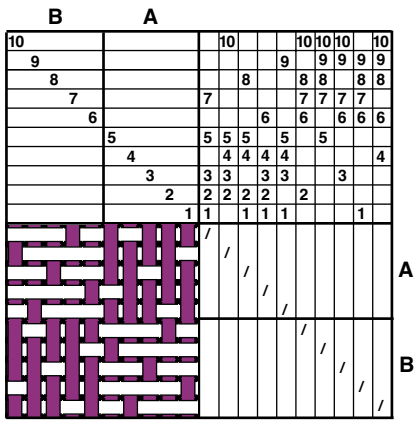
1. Summer and winter



2. Twill blocks (turned twill)

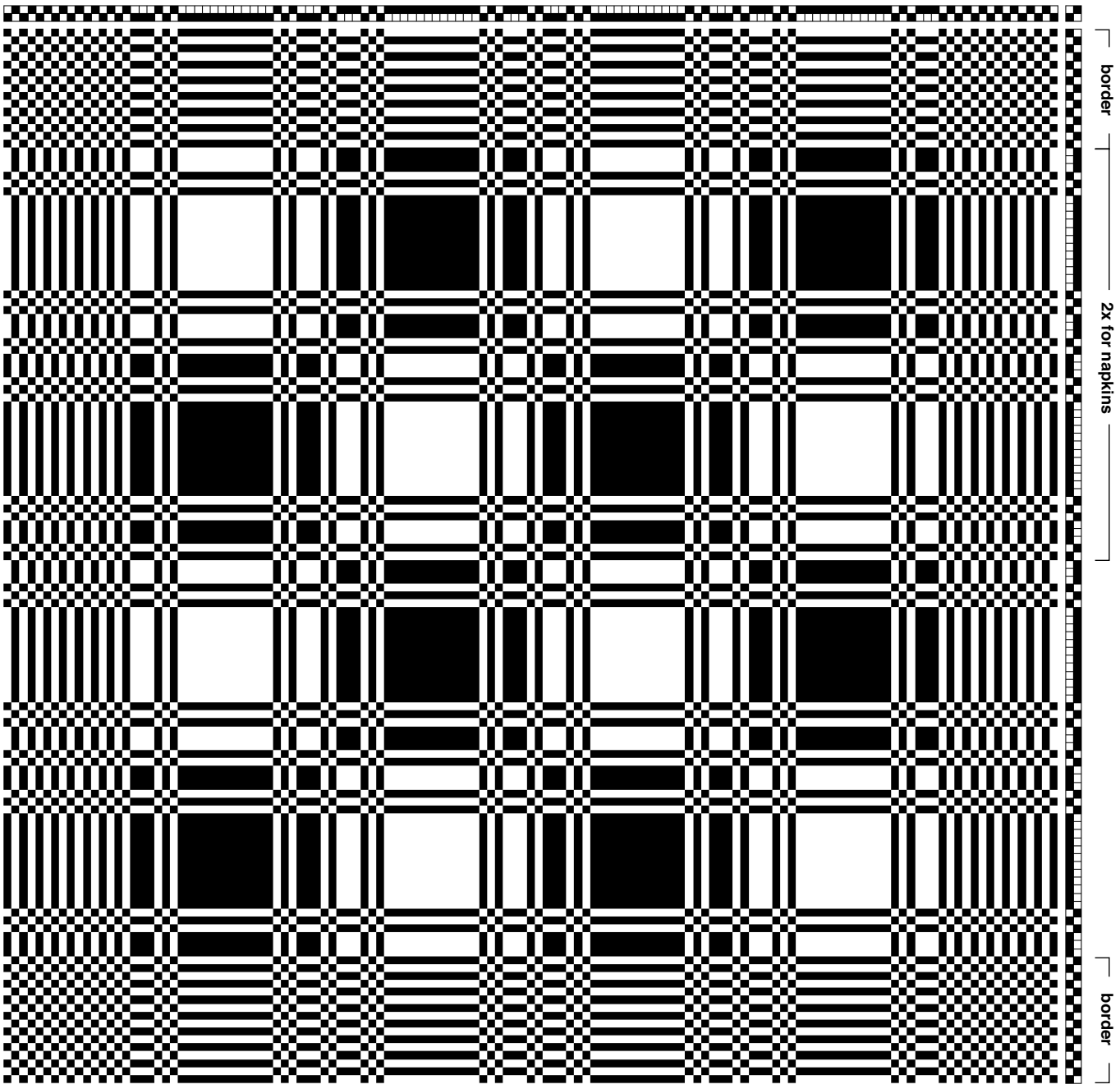


3. Satin blocks (damask)





4. Profile draft





DeeDee Woodbury, of Houston, Texas, loves weaving fabrics for the home using traditional structures with contemporary colors and designs.



PROJECT at-a-glance

Satin damask runner and napkins

Equipment

10-shaft loom, 24" weaving width; 10-dent reed; two shuttles and eight bobbins.

Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), black, 5,840 yd (11⅛ oz).

Weft: 20/2 pearl cotton in two shades each of four hues, 4,750 total yards (for this runner and napkins, medium violet, light violet, medium green, light green, medium pink, light pink, medium blue, light blue), MV 765 yd (1½ oz), LV 610 yd (1⅛ oz), MG 765 yd (1½ oz), LG 610 yd (1⅛ oz), MP 470 yd (1 oz), LP 470 yd (1 oz), MB 620 yd (1⅛ oz), LB 420 yd (⅞ oz).

Warp order and length

927 ends (includes 2 ends floating selvedges) 6 yd long (warp amount allows loom waste and ½ yd sampling).

Warp and weft spacing

Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: 23¼". Weft: 40 ppi.

Take-up and shrinkage

After washing, 10% in width and length. Amounts provide one hemmed runner 20½" × 65" and four hemmed napkins 20½" × 20½" each.

Turned twill runner and napkins

Equipment

8-shaft loom, 22" weaving width; 12-dent reed; two shuttles and eight bobbins.

Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), black, 4,675 yd (9 oz).

Weft: 20/2 pearl cotton in two shades each of four hues, 4,150 total yards (for example, medium violet, light violet, medium green, light green, medium pink, light pink, medium blue, light blue), MV 663 yd (1⅛ oz), LV 558 yd (1⅛ oz), MG 663 yd (1⅛ oz), LG 558 yd (1⅛ oz), MP 392 yd (¾ oz), LP 442 yd (⅞ oz), MB 522 yd (1 oz), LB 362 yd (¾ oz).

Warp order and length

742 ends (includes 2 ends floating selvedges) 6 yd long (warp amount allows loom waste and ½ yd sampling).

Warp and weft spacing

Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 20⅝". Weft: 36 ppi.

Take-up and shrinkage

After washing, 10% in width and length. Amounts provide one hemmed runner 18½" × 63" and four hemmed napkins 18½" × 18½" each.

Summer and winter runner and napkins

Equipment

4-shaft loom, 24" weaving width; 10-dent reed; three shuttles and nine bobbins.

Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), black, 4,380 yd (8 oz).

Tabby weft: 20/2 pearl cotton, black, 3,750 yd (7¼ oz). Pattern weft: 10/2 pearl cotton in two shades each of four hues, 3,750 total yards (for example, medium violet, light violet, medium green, light green, medium pink, light pink, medium blue, light blue), MV 598 yd (2⅛ oz), LV 497 yd (2 oz), MG 598 yd (2⅛ oz), LG 497 yd (2 oz), MP 362 yd (1⅜ oz), LP 362 yd (1⅜ oz), MB 497 yd (2 oz), LB 319 yd (1¼ oz).

Warp order and length

694 ends (includes 2 ends floating selvedges) 6 yd long (warp amount allows loom waste and ½ yd sampling).

Warp and weft spacing

Warp: 30 epi (3/dent in a 10-dent reed). Width in the reed: 23⅛". Weft: 60 ppi (30 ppi tabby weft, 30 ppi pattern weft).

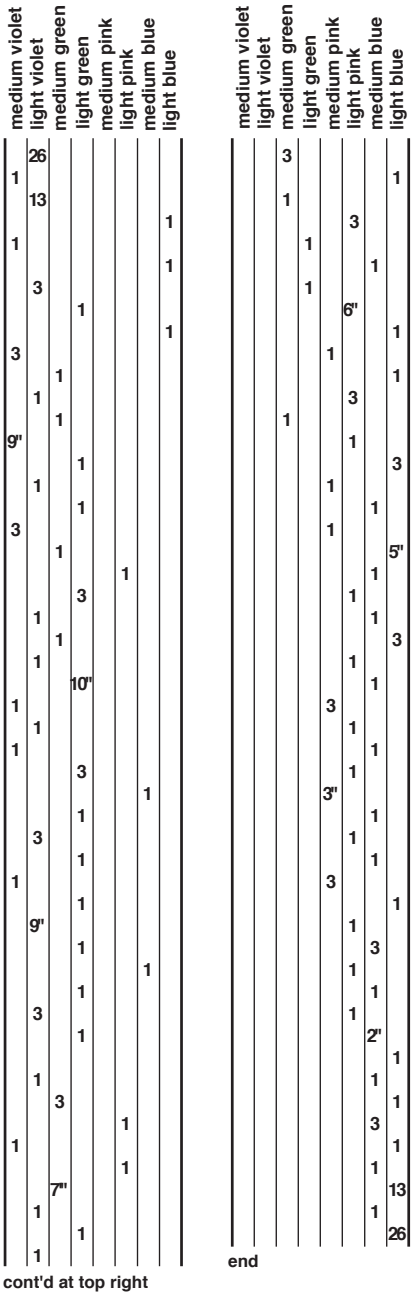
Take-up and shrinkage

After washing, 10% in width and length. Amounts provide one hemmed runner 20½" × 65" and four hemmed napkins 20½" × 20½".

Finishing

Remove fabric from loom and machine stitch two rows of straight stitching between each piece. Machine wash in warm water, gentle cycle, with Ivory liquid soap. Line dry. Cut apart pieces. Turn under hems for runner ¼" two times and hem by hand. Turn under napkin hems ⅜" two times and hem by hand.

5. Weft color order



WEBS is your *complete source* for all your weaving, spinning, and knitting needs.

Looking for a loom? Make Webs your first stop for a superior selection of tools, equipment, and textile arts books.

Of course, you'll always find an *incredible assortment* of the finest yarns at Webs – *select name brands, mill ends,* as well as our own private label lines.

Catalog and introductory samples are available for $2. each

P.O. Box 147, Northampton, MA 01061-0147
Visit us online at: **www.yarn.com**



Visit us at Convergence!
Booths #729-737 and #828-836

WEBS
Serious About Yarn



ATTENTION
KNITTING AND WEAVING SHOPS
We have 1st Quality Close-Outs and Discontinued Yarns
Perfect for
Sales Promotions & Traffic Builders

Some of our current offerings include

- *Dyed Wool/Rayon Bouclé*
- *Dyed Mohair Bouclé*
- *Dyed Alpaca/Wool*
- *Undyed Dry-spun Linen*

FOR MORE INFORMATION, WRITE, FAX, OR CALL

Ashland Bay Trading Co., Inc.
PO Box 2613, Gig Harbor, WA 98335
Tel. (253) 851-6150 Fax (253) 851-8434
Wholesale Inquiries Only, Please
"If You're in Business, You Should Be Doing Business With Ashland Bay"

REVISED EDITION
BY
MARGUERITE P. DAVISON

A HANDWEAVER'S PATTERN BOOK

Also Now Available
A Handweaver's Source Book
($25.00 plus $6.50 shipping and handling)

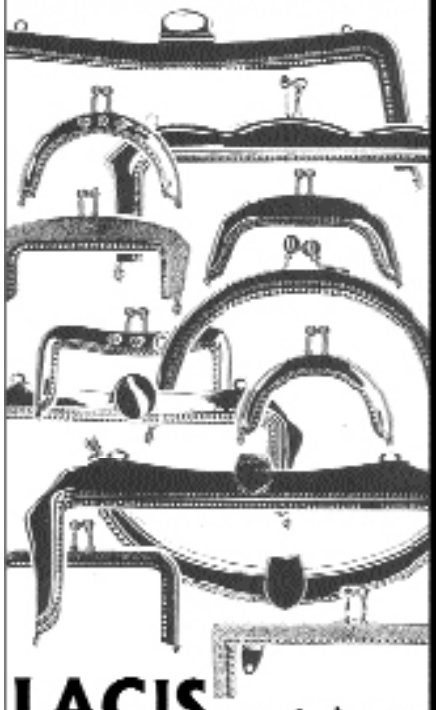
THE CLASSIC... 240 pages, hard bound, photographically illustrating over 1200 weavings, all personally made by the author. Weavers appreciate the simple diagrams and directions for duplicating the designs...intended for visual guidance, even to those who do not read English.

$30 00
ADD $5.75 FOR SHIPPING & HANDLING

PA deliveries add 6% sales tax

ORDER FROM...
Marguerite P. Davison
PUBLISHER
BOX 263
SWARTHMORE, PA. 19081

Sew on
PURSE FRAMES



LACIS www.lacis.com
3163 Adeline St., Berkeley, CA 94703
tel: 510-845-7178 fax: 510-845-3018
E-mail: staff@lacis.com

NEW WORLD
TEXTILES
Organic & Naturally
Colored Cotton Blends
Recycled Denim
Lyocell & Blends
Sliver & Yarn
Sample Set: $8.00
wholesale inquiries invited
Cotton Spinning
Tools & Techniques
Charkha Workshops
828/669-1870
P.O. Box 1484
Black Mountain, NC 28711
ehallman@buncombe.main.nc.us
http://buncombe.main.nc.us/~ehallman

Klos
Studios
2000
"Ten Years of Tapestry"
Anniversary Poster
LIMITED EDITION
$35 + $5 S&H
Send to: Nancy Smith Klos
PO Box 12029
Portland, OR 97212
(503) 282-7028
http://www.klosstudios.com
email: info@klosstudios.com

SURFACE DESIGN ASSOCIATION
surface
The surface Design Association is an international not-for-profit organization dedicated to education, research, critical thinking and promotion in the field of Surface Design. The alternate-quarterly Journal and Newsletter represent full spectrum Surface Design involvement.
For a sample copy of
Surface Design Journal
send $7.00
and for membership information
write to
Surface Design Association
P.O. Box 360
Sebastopol, CA 95473-0369
707.829.3110

TIERRA
WOOLS
Our ancestors brought Churro sheep to Northern New Mexico in 1598 & organically raised flocks in hign mountain meadows. They gathered natural dyes in the wild, handspun the wool, dyed the yarns & wove richly colored Rio Grande blankets.
Our worker-owned company revives this tradition to offer naturally dyed organic Rambouilett & Churro yarns, custom spun from the wool of the Manzanares' family flock of 1,500 certified organic sheep.

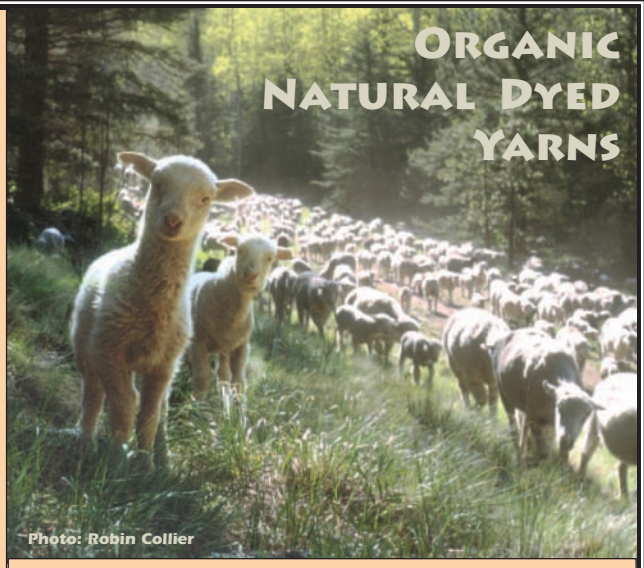


Photo: Robin Collier

CONVERGENCE
Meet us in Ohio in June & see our natural dyed organic yarns in tapestry & blanket weight semi-worsted Churro for weaving, or in worsted & sports weight Rambouilett for knitting. Buy wool, sliver or local natural dyes & learn about our weaving, spinning & dyeing classes. Send $6.00 for each set of weaving or knitting sample card to Box 229, Los Ojos, NM 87551. Visit our web page:
WWW.OrganicYarn.com Call toll free 1-888-709-0979

THE WEAVING CONNECTION

WEBSITE LISTINGS

Your Guide to Shopping on the Web

EVENTS

Taos Wool Festival
www.taoswoolfestival.org
(888) 909-9665 (WOOL)

INSTRUCTION

Augusta Heritage Center
www.augustaheritage.com
(304) 637-1209

China Intern. Academy for Weaving & Embroidery 2000/Intern. Weaving School Denmark 2000
www.weaving-center.dk
(45) 74-52 76 75

Taos Art School
www.taosartschool.com
(505) 758-0350

SOFTWARE

Fiberworks PCW
www.fiberworks-pcw.com
(519) 822-5988

Maple Hill Software/Patternland
www.patternland.com
(802) 454-7310

VIDEOS

Victorian Video
www.victorianvid.com
(800) 468-0035

WEAVING ACCESSORIES

Heirloom Shuttles
www.heirloomshuttles.com
(972) 613-8372

Steel Heddle
www.steelheddle.com
(864) 609-2427

WEAVING EQUIPMENT

Alexandria Textiles
www.alextex.com
(800) 472-2945

Ashford Handicrafts
www.ashford.co.nz
(64)-3-308-9087

Harrisville Designs
www.harrisville.com
(603) 827-3333

Leclerc Looms
www.leclerclooms.com
(819) 362-7207

Louet Sales
www.louet.com
(613) 925-4502

Mirrix Tapestry & Bead Looms
www.mirrixlooms.com
(800) 914-2614

Mountain Loom Co.
www.mtnloom.com
(800) 238-0296

Schacht Spindle Co., Inc.
www.schachtspindle.com
(800) 228-2553

Toika USA
www.toikausa.com
(413) 584-2225

WEAVING SHOPS/ MAIL ORDER

Carol Leigh's Hillcreek Fiber Studio
www.hillcreekfiberstudio.com
(800) 974-9328
(TRI-WEAV)

The Fiber Studio
www.fiberstudio.com
(603) 428-7830

The Woolery
www.woolery.com
(800) 441-9665

Yarn Barn
www.yarnbarn-ks.com
(800) 468-0035

YARNS

Blomqvist AB, C.L.
www.clb.se
(46) 320-72437 (fax)

Borgs Vävgarner AB
www.borgsvavgarner.se
(46) 451-22900

Cotton Clouds
www.cottonclouds.com
(800) 322-7888

Halcyon Yarn
www.halcyonyarn.com
(800) 341-0282

Harrisville Designs
www.harrisville.com
(603) 827-3333

Jane Stafford Textiles
www.saltspring.com/jstafford
(250) 537-9468

Lambspun of Colorado
www.lambspun.com
(800) 558-5262

Louet Sales
www.louet.com
(613) 925-4502

Tierra Wools
www.handweavers.com
(888) 709-0979

Treenway Silks
www.treenwaysilks.com
(888) 383-SILK (7455)

UKI Supreme Corp.
www.uki-supreme.com
(888) 604-6975

Weaving Southwest
www.weavingsouthwest.com
(800) 765-1272

Webs
www.yarn.com
(413) 584-2225

Handwoven

To advertise here call Sharon Altergott at (877) 613-4630 or Email: SharonA@interweave.com

HANDWOVEN

Reader Survey

As our partner in this magazine, you are very important to us. To meet your needs, we'd like to learn more about your weaving interests and ideas. That's why we hope you will complete the survey below. Please share your thoughts with us so that future issues of HANDWOVEN will keep delighting you. Thanks for your time; I look forward to hearing from you!

Madelyn van der Hoogt
Editor

1. How long have you been weaving?
_____years

2. Rate the following article subjects in order of their interest to you. Place a 1 beside the type of article that is most interesting, 2 beside the one that is next, etc. If an article subject is of no interest, leave it blank.
___Weaving history
___Tapestry techniques or projects
___Garment projects, sewing tips
___Projects for household textiles
___Projects for (non-tapestry) art pieces
___Fiber show reviews
___Projects with structure and design theory
___Interviews of weavers
___News of weaving around the world
___Design and drafting tips
___Dye, painting, printing techniques
___Articles for beginners
___Projects for more than four shafts
___Other _____

3. Please check the type of projects that you most often weave.
___Tapestry
___Garments
___Household textiles
___Art pieces (non-tapestry)
___Historical reproductions
___Other _____

4. What is the maximum number of shafts available to you? ___
How many do you usually use? ___

5. Which weavers' (or fiber arts) guild do you belong to?
_____
___I don't belong to a guild

6. Are you a subscriber to HANDWOVEN?
___ Yes If yes, how long? ___ years
___ No If no, where did you buy this issue of HANDWOVEN? _____

7. What other crafts do you do regularly (choose up to three)?
___Knitting
___Crochet
___Embroidery
___Quilting
___Needlepoint
___Cross-stitch
___Rug hooking
___Spinning
___Beading
___Machine sewing
___Other _____

8. Did you purchase any of the following products in the past year (check all that apply)?
___Weaving books
___Weaving videos
___Weaving yarn
___Floor loom
___number of shafts
___Table loom
___number of shafts
___Portable (folding) loom
___number of shafts
___Rigid heddle loom
___Tapestry loom
___Inkle loom
___Loom accessories
___Computerized loom attachment
___Weaving software
___Shuttles
___Warping board
___Temple
___Cone holder
___Dyes
___Weaving kits
___Weaving patterns
___Other _____

9. How much do you spend on weaving supplies per month?
___$0–$100 ___$101–$300
___$301–$500 ___More

10. Do you purchase weaving supplies from our advertisers?
___Often ___Sometimes
___Occasionally ___Never

11. What is your favorite weaving supply store?
Name _____
City _____
State _____

12. Do you use the Internet to:
___Chat with other weavers
___Purchase supplies
___Research projects
___Download free patterns
___Other _____
___I don't use the Internet

13. What is your annual household income before taxes?
___Less than $50,000
___$51,000–$75,000
___$76,000–$100,000
___$101,000–$125,000
___More than $125,000

14. What is your occupation?
_____

15. What is the highest level of education you have completed?
___High school graduate
___College graduate
___Postgraduate degree

16. Year of birth _____

17. Zip code _____

Please mail or fax survey to HANDWOVEN Survey, 201 E. Fourth St., Loveland, CO 80537-5655; Fax number: (970) 667-8317. Photocopy the survey if you don't want to cut this page from your magazine. Attach an additional sheet if there is other information you'd like us to know!

Large Assortment of Regular & Closeout Mail Order Yarns

• English Rug Wools • Rayon Chenilles •
• Novelty Rayons • Pearl Cottons • Shetland Wools •
• 6/2 & 8/2 Cottons & Flakes •
Hand Dyed Chenilles, Silks, Rayons, Cottons
• Looms • Spinning Wheels • Books • Dyes
Yarn Samples $5.00 • Spinning Fibers $4.00 • Catalog $1.00



The Fiber Studio
9 Foster Hill Rd., Henniker, NH 03242
Open Tues.-Sat. 10-4
(603) 428-7830 www.fiberstudio.com
sales@fiberstudio.com

Canadian Mail Order
"Weaving Yarn" UNBEATABLE PRICES
39 colors of Cotton 2/16 - 2/8 - 4/8 - 8/8 - 16/8 (mop) and bouclé
35 colors of Acrylique 2/16 - 2/8 - 8/8 - 16/8 (Bralon) - bouclé
20 colors of Mercerized cotton 2/20, 2/16, 2/8, 4/8, bouclé
FREE Price List
Send $12.96 (inc. taxes and postal charges) for complete samples to:



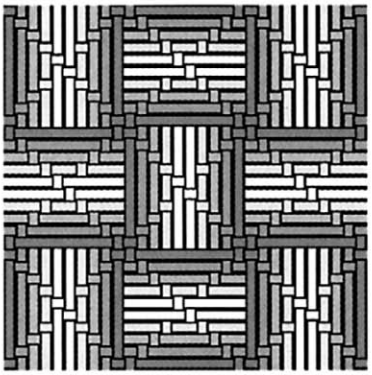
Maurice Brassard & Fils, Inc.
1972 Simoneau C.P. 4
Plessisville, Québec
Canada G6L 2Y6
Tel: (819) 362-2408
Fax: (819) 362-2045 • email: leclerc@login.net

Coupeville Arts Center
FIBER, NEEDLE AND DESIGN WORKSHOPS
find inspiration on magnificent Whidbey Island
Nationally-recognized faculty in a stimulating learning enviornment
LIZ AXEFORD DAVID CHATT LINDA MALAN
MICHELE WIPPLINGER
SHARON MARCUS PATSY ZAWISTOSKI
MINI-CONFERENCE MAY 10-13
FIBER ARTS FORUM SEPT 18-24 AT HISTORIC CAMP CASEY
Free catalog with more information on workshops and events
PO BOX 171 H 15 NW BIRCH ST COUPEVILLE WA 98239
360.678.3396 FAX 360.678.7420
CAC@WHIDBEY.NET WWW.COUPEVILLEARTS.ORG

the weaving works
basketry
book arts
dyeing
knitting
papermaking
spinning
surface design
textile arts
weaving
the weaving works
4717 Brooklyn Ave NE
Seattle, WA 98105
supplies/classes/books
web site: www.weavingworks.com • e-mail: weavingworks@speakeasy.net
orders: 1-888-524-1221 info: (206)-524-1221 fax: (206)-524-0250

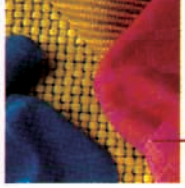
NEW *from* **Jean Scorgie**, *former editor of* **Handwoven**
Weaver's Craft
A new publication for beginning and intermediate handweavers. No advertisements, no filler, just information you can use to make your weaving highly rewarding. Projects with each step explained and illustrated. Special emphasis on color and design. Tips on the best equipment, tools, and yarns. Progressive study covering every aspect of weaving.
Subscribe now!
One year (6 issues) for $29
(Canada/Foreign $36
prepaid U.S. funds only)
Send check, Visa, or Mastercard to:
Plain Tabby Press
4945 Hogan Dr.
Fort Collins, CO 80525-3709
Or call 970.223.8591
www.weaverscraft.com
Your money back if you're not delighted!

Loom Drivers now Available
Fiberworks PCW v4
Weaving Design Software
That Thinks Like Weavers Do!
Don't Waffle Around



Come and see us at Convergence
Booth 904-906

Contact:
Fiberworks
27 Suffolk St W,
Guelph, Ontario
N1H 2H9, Canada
Phone:
519-822-5988
Fax:
519-822-3095
Bronze: $120
Silver: $180
Loom drivers extra
write for a color copy of this draft
info@fiberworks-pcw.com
http://www.fiberworks-pcw.com



Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

August 15–20. Monterey County Fair Wool Show in Monterey, includes fleece auction August 20. Call Monterey County Fair, (831) 372-5863.

September 16–17. Quilts and Threads Show, at Mother Lode Fairgrounds, Sonora. Displays and demonstrations including weaving, spinning, embroidery, lacemaking, and quilting. Contact Grace Williams, (209) 532-2898; rgwilliams@mlode.com.

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; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

HAWAII

May 16–31. Wearable Art For The New Millennium, exhibit at the Honolulu Academy of Arts, Academy Art Center, Honolulu. Contact John Wesolosky, (808) 239-9235; jwesolosky@compuserve.com.

IDAHO

May 19–21. 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

May 20–21. Fiber Fair, 1830s fiber arts exhibits and demonstrations at Lincoln's New Salem, RR1, Box 244A, Petersburg, IL 62675. Call Betty Ackerman, (217) 632-4000; fax (217) 632-4010.

KENTUCKY

Through May 10. Fiber Art: Present and Future, Metrolex Gallery, NationalCity Bank Bldg., 301 E. Main St., 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 1–7. Maryland Sheep and Wool Festival at Howard County Fairgrounds, West Friendship. Workshops, market, exhibits. Contact Ruth Matthews, (301) 894-3937; tomdoi@prodigy.net; www.sheepandwoolfestival.org.

MICHIGAN

June 16–July 30. The Blue Show, Great Lakes regional juried fiber competition exhibited at the Paul Slusser Gallery, University of Michigan School of Art and Design, (734) 936-2082. Contact Marje Mink, 424 Little Lake Dr. #34, Ann Arbor, MI 48103. swk_mink@online.emich.edu.

July 30–October 8. Empire of the Sultans: Ottoman Art from the Khalili Collection, exhibit including textiles at The Detroit Institute of the Arts, Detroit. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

NEW HAMPSHIRE

October 7–8. 17th Annual Wool Arts Tour, self-guided tour of New Hampshire sheep farms and wool studios. Send SASE to Anne Hennessy, The Wool Room, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

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 08079. (856) 769-1630.

NEW MEXICO

May 12–31. Southwest Tapestry 2000, group show by New Mexico tapestry artists. **August 11–24.** Shared Visions/Tapestries by Robin Reider. **September 15–October 11.** The Wild Weft, group tapestry show. All exhibits at Weaving Southwest Gallery, 216 Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839; weaving@weavingsouthwest.com; www.weavingsouthwest.com.

July 21–27. New Directions by Maude Andrade. **August 11–17.** Incomparable Works: A New Twist on Geology in Fiber Art, by Gina D'Ambrosio. **September 21–28.** Asian Influences, Contemporary Works by Ana Lisa Hedstrom and Chunghie Lee. All exhibits at Santa Fe Weaving Gallery, 124½ Galisteo, Santa Fe, NM 87501. (505) 982-1737; fax (505) 995-9630; rusee@aol.com; www.fiberbydesign.com.

NORTH CAROLINA

May 13. Fiber Day, demonstrations, exhibits, fashion show. **September 16–17.** Heritage Weekend 2000, craft demonstrations. All events at the Southern Highland Craft Guild, Folk Art Center, Milepost 382, Blue Ridge Parkway, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962.

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.

OKLAHOMA

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

OREGON

Through May 12. Over, Under: Textile Arts 1940–1999. Exhibit of work by Northwest artists, at Contemporary Crafts Gallery, 3934 SW Corbett Ave., Portland, OR 97201. (503) 223-2654; fax (503) 223-2659; ccg3934@aol.com.

May 5–7. Handwovens Plus, annual sale by The Portland Handweavers Guild and the Columbia Basin Basketry Guild at the Oregon Convention Center, Portland. Contact Kathy Sengenberger, sengenbe@ohsu.edu.

RHODE ISLAND

Through 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 May 13. Threads of Continuity: Niki Bonnett, fabric collage exhibit in the Ursuline Hallway Gallery, Ursuline Campus, Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337.

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.

VIRGINIA

July 29–August 13. Virginia Highlands Festival, exhibits and activities including weaving, in Abingdon. Contact Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (540) 623-5266; vhf@naxs.net; www.va-highlands-festival.org.

WISCONSIN

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

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 in Gibsons. Workshops, exhibits,

fashion show, vendors, demonstrations. Call Noreen, (604) 886-0663; leh@dccnet.com or spinsters-loft@dccnet.com.

CANADA, ONTARIO

Through July 30. Silver, Gold and Silk—The 25th Anniversary Exhibition. Both exhibits at The Museum for Textiles, 55 Centre Ave., Toronto, ON M5G 2H5, Canada. (416) 599-5515; fax (416) 599-2911; info@museumfortextiles.on.ca; www.museumfortextiles.on.ca.

CANADA, QUÉBEC

May 19–28. Exhibit by graduating students from the Montréal Centre for Contemporary Textiles, at Union Française, 429 Viger St. E., Montréal. Contact Elyse De Lafontaine, 4305, d'Iberville, bureau 209, Montréal, Québec H2H 25 Canada. Phone/fax (514) 522-6279.

UNITED KINGDOM

Through May 31. Continuum, biennial exhibition by The Association of Guilds of Weavers, Spinners and Dyers, at Glasgow Art Gallery and Museum, Kelvingrove, Glasgow. **June 17–August 19,** at Guildford House, Guildford, Surrey. **September 2–October 2,** at Mansfield Art Gallery, Mansfield, Nottinghamshire. Contact Hilary Turner, 37 Blundellsands Roads East, Liverpool, L23 8UJ, UK.

July 22–26. Threads 2000, exhibition of the Cambridgeshire Guild of Weavers, Spinners, and Dyers at the Alaistair Hull Gallery, Haddenham, Cambridgeshire. Contact Suzi Gough, PSC 37, Box 4661, APO AE, 09459 (USA); sgoughuk@aol. com.

CONFERENCES

CALIFORNIA

April 29–May 4. Design With Heart IV conference in Santa Rosa, sponsored by Santa Fe Weaving Gallery, 124½ Galisteo, Santa Fe, NM 87501. (505) 982-1737; fax (505) 995-9630; rusee@aol.com; www.fiberbydesign.com.

MISSOURI

April 28–30. Fiber Gathering MoFA 2000, Missouri Fiber Artists' annual conference in Columbia. Contact Jo Stealey, (573) 882-4439; stealeyj@missouri.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.

NEW MEXICO

September 20–24. Textile Society of America Seventh Biennial Symposium in Santa Fe. Contact Santa Fe Weaving Gallery, 124½ Galisteo, Santa Fe, NM 87501. (505) 982-1737; fax (505) 995-9630; rusee@aol.com; www.fiberbydesign.com.

OHIO

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, Alberta, T1G 2E1, Canada. (403) 223-0062; fax (403) 223-0064; chronik@theboss.net.

CANADA, QUÉBEC

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

TO ENTER

CALIFORNIA

Monterey County Fair Wool Show, August 15–20. Handcraft entries judged **August 5,** fleece entries judged **August 6.** Call Monterey County Fair, (831) 372-5863.

ILLINOIS

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.

the mannings

Handweaving School & Supply Center



1132 Green Ridge Rd., East Berlin, PA 17316
717-624-2223
to order - 800-233-7166
http://www.the-mannings.com

Don't miss our loom and spinning wheel showroom. It contains Schacht, Norwood, Harrisville, Louet, Reeves, Dundas, Lendrum, and Timbertop equipment all set up and ready to try. Yarns, fibers, dyes, tools, and lots of books to satisfy every weaver's, spinner's, or knitter's need. Call, visit our shop, or see us on the net.

Catalog and Yarn Style Card $2.50

PRE-MADE WARPS – WEAVING KITS

SCARVES • SHAWLS • THROW BLANKETS

FOR INFORMATION WRITE:

TWO SONS TRADING CO.

P.O. BOX 8, LAS VEGAS, NEW MEXICO 87701

Coming Soon...
WeaveIt 4.0

Lots of new features • Still affordable
See it at Convergence 2000

WeaveIt 3.0 Windows Weaving Program

WeaveIt Basic

- Windows 3.1, Windows 95/NT
- Extensive Pattern/Drawdown Options
- Project Planning and Calculations
- Edit in the main window

WeaveIt Pro

- Block Substitution, Float Analysis
- Double Weave
- Network Drafting, Fabric Analysis
- Blend, Turn, Interleave Draft
- Dobby Loom Control (additional $50)

And much more...

WeaveIt Basic $ 95
WeaveIt Pro $140

Still Affordable Demo available



Canyon Art Company
1519 Oak Canyon Dr.
San Jose, CA 95120
(408) 323-8308

http://www.weaveit.com
sallyb@weaveit.com

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.

NEW JERSEY

2000 Peters Valley Craft Fair, juried exhibit and sale September 23–24 in Layton. **Entry/slide postmark deadline May 27.** Contact Peters Valley Craft Fair, 19 Kuhn Rd., Layton, NJ 07851. (973) 948-5200; www.pvcrafts.org.

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.

OREGON

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

VIRGINIA

Fiber Arts Exhibits, in conjunction with Virginia Highlands Festival, July 29–August 13 in Abingdon. Includes woven, knitted, and quilted garments/accessories, sampler stitchery, and story quilts. **Registration deadline July 1; entries due 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

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.

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.

CONNECTICUT

Rag Rug Weekend, June 3–4, with Sharon McRae. **Tapestry,** June 24–25, with Michelle Lester. Brookfield Craft Center, 286 Whisconier Rd., Brookfield, CT 06804. (203) 775-4526; fax (203) 740-7815; brkfldcrft@aol.com; brookfieldcraftcenter.org.

MAINE

Fiber Workshops, 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; 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.

MICHIGAN

Jacquard Weave Design, June 12–17, with Bethanne Knudson and Pat Williams, in Ypsilanti. Contact Pat Williams, Art Department, Eastern Michigan University, Ypsilanti, MI 48197. (734) 487-1268.

NEW HAMPSHIRE

Color and Fiber I, June 1–3, with Patricia Lambert. **Introduction to Rug Weaving,** June 5–9; **The Harrisville Rug Loom,** June 10; **Blockweaves in Rugs,** June 12–16, all with Jason Collingwood. **Learning to Weave,** June 19–23, with Rachael Emmons. **Color on Eight Harnesses,** June 26–30, with Nell Znamierowski. **Ikat with a Guatemalan Master,** July 10–14, with Daniel Ismael Garcia. **Learning to Weave,** July 17–21; **Advanced Beginner Weaving,** July 24–28, both with Deborah Chandler. **Color and Fiber II,** August 3–5, with Patricia Lambert. **Learning to Weave,** August

—continued on page 94



VISA

Personal or Company Checks

OPEN TO THE PUBLIC • MAIL ORDER

Mail Order **R & M YARNS** Mail Order

105 Railroad Street Adairville, GA 30103

Showroom: I-75 N., Exit 306

(770) 769-9191 (800) 343-9276 Fax (770) 769-9190

WEBSITE: www.rmyarns.com

Mill Ends • Cottons • Wools • New Yarns • Synthetics • Blends

Knit, Crochet & Weaving Yarns

14th Annual Dollar Days Sale

Friday, June 30th & Saturday, July 1st, 2000

1999/2000 Samples $5 per year

We welcome ~ Individuals ~ Dealers ~ Groups ~ Class Trips ~ Schools

Weaving & Knitting Guilds

Regular Hours: Monday thru Friday 8:00 til 4:30 ~ Saturday 9:00 til 2:00

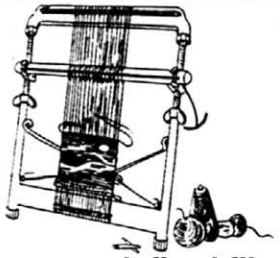
For the best yarn, best prices, best selection, and the best service

MasterCard

DISCOVER

"the perfect portable Tapestry Loom..."

from review for the American Tapestry Alliance Newsletter



Norway's Hagen Tapestry Loom

- used by professional weavers
- recommended for beginners
- four sizes, from $150 to $260

Norwegian tapestry & warp yarns

- 233 colors, 50% or 100% Spelsau
- catalogue $2, yarn samples $7

norsk fjord fiber po box 219 sapphire, nc 28774

828-884-2195 www.norskfjordfiber.com ***We've moved!!!***

The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

COLOR PREDICTIONS

Look for a greater variety of neutral shades. Dark jewel tones of the 1990s will soften, and blue appears in many new color palettes. Earthy colors, such as subdued versions of paprikas, saffrons, and coffee beans, and the colors of natural dyes in Oriental rugs from Turkey and Morocco, will be big, reflecting a desire for comfort and warmth. Melanie Wood, President of the Color Marketing Group, which predicts color trends, explains why we'll be seeing softer colors. "The world seems unsafe, and we're more stressed out," says Wood. "We're trying to find ways to regenerate ourselves through our homes . . . to find a haven from a world that's too busy . . . to take control of our lives."

The Denver Post, September 30, 1999

STONE-AGE STYLE

In a new analysis of the renowned "Venus" figurines, the statuettes of female bodies carved 27,000 to 20,000 years ago, researchers have found evidence that Stone-Age women were far more sartorially gifted than previously believed.

Subtle but intricate details on some of the figurines offer compelling evidence that Paleolithic women had already mastered the ability to weave plant fibers into cloth. Apparently Paleolithic people knew how



to create fine fabrics. Markings on the figures suggest headgear similar to Jamaican hats. On the Venus of Lespugue, an approximately 25,000-year-old figurine from France, the anthropologists noticed detailed rendering of a string skirt, with the tightness and angle of each individual twist of the fibers carefully delineated.

The researchers, Dr. Olga Soffer, Dr. James Adovasio, and Dr. David Hyland, believe women are more likely than men to have been the primary weavers and textile experts of prehistory.

Condensed from Natalie Angler, *The New York Times*, in *The Denver Post*, December 19, 1999

A FIBER FILTER

Kenaf, a sustainable, hardy plant related to hibiscus, is a valuable fiber source for making paper. Forty percent of the stalk is bast fiber, which Vision Paper of Albuquerque, New Mexico, compares to the best softwood fibers. The remaining fiber in the core is used to make absorbent reptile pet bedding, as well as particle board, and other paper products. Some day, kenaf may replace trees as a commercial paper source. Kenaf requires fewer chemicals and energy to create pulp, and yields per acre are five times greater than fast-growing Southern pines.

Kenaf is being investigated in western Colorado, not only as an alternative crop for farmers, but also for its ability to draw selenium from the soil. Much of the soil in the western Colorado valleys is very high in selenium, which limits its use for agriculture and is a major source of water pollution.

Condensed from Ann-Marie Fleming, "Selenium Millennium," in *Montrose Daily Press*, Montrose, Colorado, December 19, 1999

SPECIAL ORDER

Established in 1971, the Humphries Weaving Company is one of the last commercial silk weavers in England to use hand looms. Its two mills in Essex (one of which dates from 1806) weave special orders placed by customers around the world. These customers include numerous museums, historic houses, stately homes, and exacting collectors. The company will attend to individual requirements such as design, layout, and color for orders of twenty meters or more. Its archives include some six thousand textiles from the fifteenth through the twentieth century.

Antiques, February 1998; contributed by Norma Smayda, Saunderstown, Rhode Island

RESOURCEFULNESS

Applicants for the new reality-adventure show, "Survivor" (CBS), were encouraged to be creative in their entries. In her video, Kathleen Hames, a semifinalist from Colorado, discussed her "innate resourcefulness" while her partner filmed her weaving a rug out of old plastic bags.

"Survivor" will pit sixteen people against each other on an uninhabited island near Borneo. The sixteen will set up a community, practice survival skills, and then, each week in a secret ballot, vote to send one contestant back to civilization until only two remain. The "survivor" will be chosen from those two in a vote by the last seven booted off the island. That person will win $1 million.

Diane Eicher, *The Denver Post*, December 23, 1999



SCARCE RAGS

Paper mills need rags, which is why they must be near cities. The availability of rags was always a crisis for papermakers. In frontier Kentucky in the 1820s, a papermaker gathered at least 50 pounds of rags by scouring the attics and wall-spaces of his mill for rags hoarded by nesting rats.

Condensed from "Park's Paper Mill," *Colonial Williamsburg*, Autumn 1997; contributed by Manuela Kaulitz, Louisville, Kentucky

SPRING FABRICS

Denim is especially popular for spring fashions this year, plus some unusual linens: rubberized linen and linen jersey. A particularly unusual fabric is sheared mink on chiffon, the result of a breakthrough in textile engineering by Fendi.

Adapted from Marylou Luther, "Clotheslines," in *The Denver Post*, December 9, 1999

CHEROKEE CLOTH

Ancient Cherokee clothing materials were woven from very narrow strips of the inner bark of mulberry-tree roots. These strips must have been very thin and soft, for the skirts were described as very pliable. Sometimes feathers were sewn with a bark thread between strips of mulberry bark overlapping in rows so that none of the foundation showed. Wild hemp was also used in weaving skirts which were trimmed with a fringe of feathers.

Other threads woven into clothing were spun of dyed opossum's hair or natural black-bear hair.

Even Cherokee homes were woven. Walls were woven of oak splits, cane strips, or fiber twigs, later covered with mud.

Doris M. Coulter, "Cherokee Weavers," *Handweaver and Craftsman*, Summer 1967

TEXTURE VS PATTERN

It was in the 1940s that the reaction to pattern became most violent. It was then too that yarn manufacturers began to make novelty yarns available to handweavers for the first time. "Pattern" became a style of weaving that was definitely passé. The then-new style came to depend for interest on color and texture entirely. Tabby and twill were the only weaves used, and the coarser the better. "Texture weavers" had a tendency to speak disparagingly of "pattern weavers." This, of course, was utter nonsense. Every fabric has pattern and it just as truly has texture. The pattern of taffeta certainly is subordinate to its texture, but the close orderly arrangement of warp and weft is as truly pattern as the most elaborate arrangement in Grandma's coverlet; and the smooth even crispness is as much texture as is the roughness of tweed or upholstery.

Berta Frey, *Designing and Drafting for Handweavers*, Macmillan, 1958

INK REMOVAL

If you happen to stain your linen with ink in the grape season, rub the spots with the juice of sour grapes. If you cannot have grape juice, some leaves of sorrel should be pounded on the spots. If you are without that useful garden herb, the juice of ripe tomatoes will make a good substitute, or the juice of an onion, vinegar, lemon juice, very strong salt water, or milk. Soak the spot well in milk, then dip a fine rag in the same liquid, and put on the spot plenty of it, rubbing well. Afterwards use the powdered salt or sorrel. Rub gently over the surface you have made wet. Plunge the linen afterwards in fresh water and rinse well.

Mangles, Mops and Feather Brushes: Advice for the Laundry and Spring Cleaning by an Experienced Housewife, 1893; republished 1993 by Copper Beech Publishing; contributed by Sigrid Piroch, Foxburg, Pennsylvania

COSTLY CASHMERE

Prices of cashmere in 2000 are expected to be much higher than the record low levels in 1999, which were caused by a glut of fiber on the market. Herdsmen had stockpiled cashmere when demand fell in economically depressed Asian countries.

Meanwhile, there's confusion over the real meaning of *pashmina*, a fine goat fiber that has commanded high prices in recent years. According to some retailers, pashmina is a rare cashmere from the underbelly of Himalayan goats. However, officials at the Cashmere and Camel Hair Manufacturers Institute in Boston found no difference between cashmere and fiber marketed as pashmina when subjected to microscopic examination. "Pashmina is just a fancy word," said Institute President Karl Spilhaus. The term has also been applied to shawls made from a blend of cashmere and silk.

Condensed from *The San Francisco Examiner*, in *Montrose Daily Press*, Montrose, Colorado, December 22, 1999.



CALENDAR *(continued from page 91)*

21–25, with Tom Jipson. Harrisville Designs, The Weaving Center, PO Box 806, Harrisville, NH 03450. (603) 827-3996.

NEW YORK

Creative Clothing from Simple Shapes, program May 20 by Anita Luvera Mayer at the New York Guild of Handweavers meeting, Room 206A, The School of Visual Arts, 214 E. 21st St., New York City. Call Kay Bea O'Donnell, (516) 741-6169.

OREGON

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

Navajo Weaving, June 19–23, with Pearl Sunrise. Damascus Pioneer Craft School, 14711 SE Anderson Rd., Clackamas, OR 97015. (503) 658-2704.

PENNSYLVANIA

Beginning Weaving, May 15–19, June 5–9, July 17–21, August 14–18. **Warp & Weave,** July 10–14. **Beginning Rag Rug Workshop,** May 12–13. **Countermarch Looms,** May 11. **Chain Warping Made Easy,** May 25. **Sectional Warping,** May 26. All classes with Thomas Knisely at The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316. mannings@sun-link.com; www.the-mannings.com.

VERMONT

Natural Dyeing Intensive, May 8–10. **18th Century Clothing Fabrics,** June 12–16 with Kate Smith. **Beginning Weaving,** May 15–19 and June 5–9. **Southwest Tapestry Weaving,** 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.

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.

Guatemala. February 16–25, 2001. Textile, Weaver's and Craft Tour with Karen Searle. Contact Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org/.

Guatemala. April 7–20, 2001. Holy & Easter Weeks in Guatemala, textile tour with Nancy Crow. Send LSASE to Nathaniel Stitzlein, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554.

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.

South Africa. Arts and Crafts of South Africa, tour with Nancy Crow and Odette Tolksdorf. Send LSASE to Nathaniel Stitzlein, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554.

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.

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.

Heather's
FleeceMagic
TOLL FREE: 877.FLEECES
www.fleecemagic.com
sales@fleecemagic.com
FAX TOLL FREE: 877.276.9049
Manufacturers of Fine Polymeric Cleaners for the Wool Industry
The Premier Cleaner for Your Fine Wovens
Biodegradable - Hypoallergenic - Non-Irritating - Fragrance-Free
FleeceLab™ "a resource for spinners"

Mountain Colors Mountain Goat Mountain Colors Mountain Goat Mountain Colors

MOUNTAIN COLORS
HAND-PAINTED YARNS
Mountain Goat
New Yarn for '99. Our smooth mohair and wool blend with a beautiful lustre that makes the colors sparkle. Spun from domestic angora goat fiber. Try it in one of our 28 Amazing Colorways.
Call for a dealer nearest you!
(406) 777-3377
P.O. Box 156 Corvallis, MT 59828

Penland
Weaving Workshops
May 28 – June 9
Susan Brandeis & Christine Zoller
The Whole Cloth
June 11 – 23 • Mary A. Jackson
Sweetgrass Basketmaking
June 25 – July 7 • Edwina Bringle
Weaving/Color/Texture
July 9 – 21 • Randall Darwall
A Passionate Look at Color
July 23 – August 8 • Tim Veness
Weavable/Wearable
August 13 – 25
Heather Allen & Liz Spear
Rag Rugs Rediscovered
August 27 – September 2
Diane Sheehan
Textile Innovation
Call 828-765-2359 or visit our website: www.penland.org.
Penland School of Crafts
P.O. Box 37, Penland, NC 28765

Cushing's *Perfection* Dyes

since 1879

Acid Dyes in 94 Colors
for wool, nylon, mohair, silk
& other animal fibers

Direct Dyes in 40 Colors
for cotton, basketry & plant fibers

Call or write for color cards & information
Dealer Inquiries Welcome

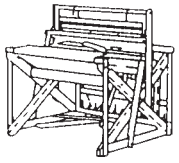
Traditional Rug Hooking from *Joan Moshimer*

We are proud to be the world's source of rug hooking materials, offering patterns, woolens, tools, books, information, burlap, linen, & monk's cloth backing.

800-626-7847

W. Cushing & Co.
Kennebunkport, ME 04046

FROM RAGS TO RICHES



Turn Rags Into Beautiful Rag Rugs With An Easy To Use Leesburg Loom

- Sturdy Construction
- Smooth & Efficient Operation
- Factory Direct Prices
- Starting At $475.00
- Financing Available
- ***Full Line Of Weaving Supplies***
- ***Call Or Write For A Free Brochure***

LEESBURG LOOMS AND SUPPLY
201 NORTH CHERRY STREET
VAN WERT, OHIO 45891
800-329-9254

SHUTTLES,



Weaving · Basketry · Spinning
Knitting · Classes · Equipment
Mon 12-6pm · Tues-Sat 10-6pm
Closed Sundays

SPINDLES & SKEINS

We've expanded our store!
More room! More yarn! More stuff!

635 S. Broadway, Table Mesa Center
Boulder, Colorado
(303) 494-1071 · (800) 283-4163

13th Annual Fall Fiber Festival

and **Montpelier Sheep Dog Trials**



Saturday Oct. 7, 2000 & Sunday Oct. 8, 2000

Orange County Virginia, historic Montpelier Estate

Animal Exhibits, Sheep dog trials, juried craft show, demos/talks, food, skein, garment & fiber arts competition.

Featured speaker: Nancy Morey & Sandy Terp

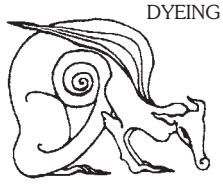
For information: Barbera Gentry, 939 Hammocks Gap Rd.
Charlottesville, VA 22911 • (804) 973 -3734

Vendor Inquiries Invited

EARTH GUILD

Tools, Materials & Books for Traditional & Contemporary Handcrafts

YARNS • SPINNING • WEAVING • KNITTING • SURFACE DESIGN
DYEING • BASKETRY • BEADS • POLYMER CLAYS
CANDLEMAKING • PAPERMAKING • ETC.



33 Haywood Street • Dept HW
Asheville, NC 28801
1-800-327-8448
e-mail: inform@earthguild.com
web site: http://www.earthguild.com

Call, write or e-mail for free Starter Catalog
Complete Mail Order Catalog: $4 (free with order over $10)

SAVE on RUG WEAVING SUPPLIES

LOW PRICES
LARGE SELECTION

– NEW: Poly cotton 8/4 warp colors and natural
– Cotton 8/4 warp
– Cotton rags on coils
– Wool rags
– Rug filler
– Misc. yarns
– Loopers; colored and natural
– Rugs, Looms—new & used
– Books
– Braiding equipment & much more.

SAME DAY SERVICE
WE PAY SHIPPING
Catalog/samples: $2.00
or send SASE for price list

GREAT NORTHERN WEAVING,
P.O. Box 462-H • Kalamazoo, MI 49004
CALL: 1-800-370-7235

Sievers

SCHOOL OF FIBER ARTS

Indian Trail
Washington Island, WI 54246
(920) 847-2264
Fax (920) 847-2676
Write or call for brochure

BASKETRY
DYEING
FELTMAKING
HANDMADE PAPER
KNITTING
QUILTING
SPINNING
SURFACE DESIGN
WEARABLES
WEAVING

MAIL ORDER YARNS

NATURAL FIBERS and BLENDS



alpaca • wools • cottons
mohairs • rayons

Name brands and first quality mill ends for knitters, weavers and machines. Agents for Leclerc, Schacht, Harrisville, Ashford, Louët.
Over 500 colors and textures.
Send $6.00 for samples of Harrisville, Elite, Tahki, Plymouth, Crystal Palace, Rowan & more!

Periodic Updates • Quantity Discounts

ALSO AVAILABLE: Exotic fiber samples (approx. 150) of silks, angora, ribbon, cashmere, etc.—$3.00.

Bare Hill Studios
(Retail: Fiber Loft)
Rt. 111 (Post Office Building)
PO Box 327, Harvard, MA 01451
800-874-YARN

Product News

by Sharon Altergott

Braid Runner, a computer software program designed for kumihimo enthusiasts, consists of fourteen different eight-element braids in a collection of flat, round, and square braids. It demonstrates how to create unique designs by coloring the elements or the braid structure directly in the Marudai schematic. It also demonstrates changing styles of braid, adding more *braid windows*, using the global coloring command for all open *braid windows*, and many other design tools. System requirements are 386 PC or higher: VGA monitor; Windows 3.1 or higher (95 and 98); 3½" floppy drive. Cost is $35 plus $3 shipping from **Orion's Plumage,** Rosalie Neilson, 17506 SE Walta Vista, Milwaukie, OR 97267.

Heather's FleeceMagic™ is the first polymeric formula designed specifically for the wool industry and a premier cleaner for fine wovens. It is biodegradable, hypoallergenic, non-irritating, fragrance-free, and pH neutral. FleeceMagic products clean all types of fiber, including wool, mohair, alpaca, llama, and angora, in water of any temperature. For more information, visit the new *FleeceSite* at www.fleecemagic.com or call (877) FLEECES (353-3237) for co-op, volume, and dealer pricing.

Pleasant Valley Toys presents a line of affordable, easy-to-use and fun looms designed specifically for children. Their original *Weavables Animal Loom* comes in a variety of individual animal shapes, including dogs, cats, horses, pigs, turtles, sheep, llamas, alpacas, camels, fish, and crabs. The looms are packaged in an assortment of animals, 24 per carton, or gift boxed in a set of five, 12 per carton. Also available is the *Little Loom*(1" × 8½"), table looms in both small and large sizes, and frame looms in small or large sizes. All products come complete with all supplies including, yarn, project suggestions, and picture instructions. Visit their web site at www.pleasantvalleytoys.com or write to 1881 Route 212, Pleasant Valley, PA 18951 for ordering info. Phone (800) 794-4383; fax (610) 346-7683.

CLARIFICATION: Opening dates listed in the March/April 2000 issue for the following exhibits may have been confusing. Please note the opening dates of the two exhibits are different.

- Nancy Smith Klos's one-person show is scheduled to open June 1, 2000 in Portland, Oregon.
- Oregon Zoo's newest exhibit *Stellar Cove* opens July 15, 2000. Nancy's pictorial tapestry, *Sculpture Garden*, has been selected for the promo materials for this exhibit.

Visit Nancy's web site at www.klosstudios.com or call (503) 282-7028 to order a limited-edition poster of the *Sculpture Garden*.



Welcome the newest member of the Schacht Wolf family

The Wolf Pup

THE ULTIMATE WORKSHOP LOOM

* four shafts with direct tie-up
* sturdy Wolf construction
* attached wheels
* easy to fold
* absolutely portable
* 38 pounds
* 18" weaving width



Visit the Wolf Pup at your favorite dealer or visit our exhibit at Convergence 2000.

SCHACHT SPINDLE CO.

Schacht Spindle Co., Inc.
6101 Ben Place, Boulder CO 80301
303-442-3212
www.schachtspindle.com



Sheeping Beauty Fiber Arts

SUPPLIES

Schacht Harrisville Louet
Ashford Handicrafts
Country Craftsman Cotton Clouds UKI
Skacel Ashland Bay Ironstone BaabaJoe
Wooly Originals Unicorn & Lark Books
Interweave Press Pet Sheep
Fiber Trend Patterns

CLASSES IN

Weaving, Spinning, Knitting, Crocheting
Dyes, Rug Hooking, Felting & Much More!

Call for Class Schedules!

(262) 375-0903

W63 N706 WASHINGTON AVE.
CEDARBURG, WI 53012

Discounts on all class purchases

Hours: Mon., Wed., Thurs., Fri., Sat.,
11:00 a.m. – 5:00 p.m.
Closed Sunday & Tuesday

CLASSIFIEDS

ADVERTISE IN CLASSIFIEDS

TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment **ten weeks** prior to the month of publication. **Only $1.75 per word ($35 minimum) or $85/column inch (press-ready). Payment must accompany ad.** Visa, MC, AMEX, Discover accepted with account number and expiration date. Send to **Interweave Press, HANDWOVEN Classified Ads,** 201 East Fourth Street, Loveland, CO 80537-5655, fax (970) 613-4664, or E-mail: SharonA@Interweave.com

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

7TH ANNUAL HEART OF AMERICA Sheep Expo and Fiber Festival. Butler, MO, June 2–4, 2000. Contact Donna Turner, 31609 Stringtown Rd., Greenwood, MO 64034. (816) 697-2104. E-mail wcfibers@worldnet.att.net

BUSINESS OPPORTUNITIES

$400 WEEKLY ASSEMBLING PRODUCTS or making crafts from home. For free information send SASE: **Home Assembly HW,** PO Box 216, New Britain, CT 06050-0216.

SUZANNE RODDY HANDWEAVER

QUALITY SERVICE & DISCOUNT PRICES

Natural yarns, fibers, dyes, books—Our Specialty!
Free shipping and sample catalog w/floor looms/wheels.
Price list–$2. Sample catalogs: Yarn–$20, Fiber–$15
We've moved to:
PO Box 1608, Fredericksburg, TX 78624
(877) 279-9712 ***(Toll-Free for Orders)***
Phone (830) 990-4629 • Fax (830) 990-8449 • srh@fbg.net

SANTA FE SCHOOL OF WEAVING
Miriam's Well

CLASSES • LOOMS
YARNS • BOOKS
Weaving & Knitting Center
Specializing in Wearable Art & Luxurious Fibers
Just arrived:
Bolivian Alpaca

For current information write or call Miriam's Well, Santa Fe School of Weaving, 614 Paseo De Peralta, Santa Fe, NM 87501. (505) 982-6312 Fax: (505) 989-3267
e-mail: miriamsf@aol.com

CONSIGNMENT AT THE SPINNERY.
We sell and take on consignment new and used fiber equipment.
Classes in weaving, spinning, knitting, basketry, and more.
The Spinnery, 1367 Hwy. 202, Neshanic Station, NJ 08853
(908) 369-3260
http://www.thespinnery.com
email: spinnery@aol.com

sheep
llamas
alpacas
bunnies
camels
horses
dogs
cats
pigs
turtles
wolves

WEAVABLES
ANIMAL LOOMS
Complete Craft Kits For Kids
Pleasant Valley Toys
1881 Route 212
Pleasant Valley, PA 18951
(800) 794-4383
www.pleasantvalleytoys.com

weaving kits
knitting kits
braiding kits
hook -n- loop

Try a classified ad in
Handwoven
Classified Advertising
201 East Fourth Street
Loveland, Colorado 80537-5655
(970) 613-4630 • FAX (970) 613-4664

Classified Rates: $1.75 per word, $35 minimum. Payment in U.S. dollars must accompany order. All ads are subject to publisher's approval. Deadline is ten weeks before the month of issue (example: January issue closes November 1).

Please run the enclosed ad in the next issue(s) of HANDWOVEN. Enclosed is my check/money order for $_____.

WEAVE IN THE PALM OF YOUR HAND WITH *WEAVETTES*
Available in the original 2" and 4" square sizes, and now in 2 x 4 and 4 x 6 rectangles. Includes needles and instructions.
Square set of 2 $30 Rectangular set of 2 $40
plus $5 shipping & handling for up to 2 sets
visit our website at www.weavettes.com
M/C VISA
Discover card
1382 West Main Street
Buxton Brook Designs
Call
413-458-2782
Williamstown, MA 01267

EQUIPMENT

ADJUSTABLE 7-FOOT TRIANGLE LOOMS for shawls, blankets, jackets, and more. Unique, simple way of weaving; both warp and weft can be one continuous yarn. No weaving experience necessary, advanced techniques creatively challenging. Complete instructions. Cherry, walnut $225; Oak, Maple $215. Matching stands/accessories available. Looms adjust to six sizes, stands to five heights. Video: *Triangle Frame Loom Weaving Magic,* 90-minutes, $38.95 postpaid. *New,* Lap Tri-Looms: two-foot $69; Three-foot $89. **Carol Leigh's Hillcreek Fiber Studio,** (800) TRI-WEAV (874-9328). Secure web:www.hillcreek fiberstudio.com MC/Visa, Discover.

ATTRACTIVE AND REASONABLE, absolute joy, but addictive. Triangular frame looms, tripods, video-loom starter kits. 18" student loom weaves a *Tri-Baby.* 60-minute Video, *Tri-Babies and Handwoven Triangular Shawls,* with Barbara Borgerd. SASE. **Gentle Wovens,** PO Box 3074, Escondido, CA 92033-3074. gentlewovens@nctimes.net http://www.angelfire.com/ca5/gentlewovens/index.html

AVL 40" PRODUCTION DOBBY folding loom, 16 harness, flyshuttle with shuttles, standard warp beam, auto tensioning plus locking brake, etc. $3,500. West Virginia. (304) 346-7752. rhamstead@citynet.net

BELT LOOMS: Leclerc Cendrel floor models (6) good to new condition. No longer produced. Weave bands up to 3" × 220". Glimakra belt loom–new condition. First choice to Inkle workshop teachers. Prices on request. **Sue Hahn,** (804) 239-0216. Email: bobhahn@lynchburg.net

BIG SALE ON LOOMS AND WHEELS. Free freight on most wheels and looms. Free bench and *free* freight on Schacht Standard Floor Looms and Norwood Looms through 7-31-00. See our ad on page 7. *Call us for your best deal!* **Bountiful,** (970) 482-7746.

Custom Twist
Woolen Mill

A full service woolen mill, owned and operated by fiber artists.

- **Process your fleece to rovings, batts, or yarn.**
- **No acids or extreme temperatures used**
- **25-pound minimum.**
- **Ask us about our special sample yarns and variegated pencil rovings.**

Custom Twist Woolen Mill, L.L.C., 2650 Salk Avenue, Suite 101, Richland, WA 99352
(509) 371-9403 • fax (509) 375-3171
email: CustomTwist@att.net

McMorran Yarn Balance

Grandor Industries, Ltd.
(760) 929-8581

Quantity Discounts

ihana BRUSHING SERVICE

Add beauty, warmth, value to your blankets, scarves, yardage and other woven woolens. Quick turnaround. Send $1 for information to **Ihana Brushing Service,** 6400 W. 99th St., Overland Park, KS 66212. (913) 648-1575.

Luxurious
AMERICAN CASHMERE
from herds all across America

100% CASHMERE Yarn
CASHMERE Blend Yarns
Ready-To-Spin CASHMERE Fiber

To order, call/write:
CASHMERE AMERICA COOPERATIVE
P.O. Box 1126, Sonora, TX 76950,
(915) 387-6052 (Tu or Th)
or a Dir. at (360) 424-7935 (WA), or (207) 336-2948 (ME)

KESSENICH LOOMS

10", 14", 20", and 25" Table Looms
30", 36", 42", and 46" Floor Looms
4 and 8 Harnesses
HANDCRAFTED IN OAK SINCE 1945
Weave anything from fine cloth to rugs
KESSENICH LOOMS
PO Box 156 Phone (616) 673-5204
Allegan, MI 49010-0156 ***Send $1 for Brochure***

DAFT DAMES HANDCRAFTS



See our sample sets in your home. Select from a large variety that is certain to please you.
Order those sets of specific interest, only 75¢ each.

1. 5/2 Perle Cotton
2. 16/2 Mercerized Cotton
3. Cotton Flake
4. Silk
5. Shetland Wool/Polyester
6. Rayon Chenille
7. Natural Cotton Warps

Quantities large or small, we rapidly fill them all!
P.O. Box 148A, Akron, NY 14001

CRANBROOK COUNTERMARCHE LOOM by Schacht Spindle. 48", 60", 72" weaving widths; 4 or 8 shafts; up to 12 treadles; optional worm gear, double back beam, and sectional beam. Sturdy construction, locking treadles, sliding threading bench, steel beams. Widely considered to be the finest countermarche loom ever made. Ask about the factory visit and travel reimbursement program. 1-800-228-2553 or www.schachtspindle.com

DOUBLE FRINGE TWISTER. Twist and ply fringe in one step. VISA/MC accepted. **Mary Connor,** RR 2, Box 1780, Newport, ME 04953-9736. (207) 278-5530. Email: mmconnor@tdstelme.net

40" MACOMBER, FOUR HARNESS, four reeds, swift, many extras. Good condition. Eastern Long Island, New York. $650 (negotiable). (631) 725-7589. gstahl@peconic.net

FRICKE CARDERS AND SPINNING wheels; chain drive drum carders; smooth running wheels. You can always pay more, but you can't buy better. **Fricke Enterprises,** 8702 State Rd. 92, Granite Falls, WA 98252. (360) 691-5779; e-mail: frickent@gte.net

LOOM PLAN SHEETS AND KITS, 36" folding floor loom and 15" table loom (4-harness). Catalog $2. **Sievers Looms,** Inlet Rd., Washington Island, WI 54246. (920) 847-2264.

PAT GREEN CARDERS, specialized equipment to process wool and exotics, interchangeable carding drums for all fibers. *Triple Picker* for fantastic opening and blending of wool and mohair. **Pat Green Carders, Ltd.,** 48793 Chilliwack Lake Rd., Chilliwack, BC, Canada V4Z 1A6. Call toll-free: (877) 898-2273.

RETROFIT YOUR TRADITIONAL loom with our 16-shaft *Compumarche*™, computer-controlled dobby system. Catalog $3. **Cyrefco,** PO Box 2559H, Menlo Park, CA 94026. (650) 324-1796 or cyrefco @ix.netcom.com

60" AVL DOUBLE FLYSHUTTLE Compudobby production loom. Cloth advance, selvage rollers, sectional back beam, three stainless steel reeds, more. $4500. Emma. California. (310) 544-0524. tackies @bigfoot.com

WEAVING EQUIPMENT/SUPPLIES. . .PLUS large selection of wheels/spinning supplies—handspindles, combs, videos, etc. Featuring Cranbrook, Schacht, Norwood, AVL. Low Prices. **Hickory Hollow Fiberworks,** 165 Trigg Road, Bastrop, TX 78602. (512) 321-2075. hhrllama@aol.com

Tregellys Fibers & Shades Dye Studio

15 DODGE BRANCH RD. HAWLEY, MA 01339
(413) 625-9492 • fax (413) 625-8144
fiber@javanet.com www.tregellysfibers.com

- *Louet & Ashford* spinning wheels & equipment
- Mohair, Icelandic, Navajo Churro & Romney fleece & roving
- Limited supply of Yak & Camel down
- *Earthues* botanical dye extracts; custom dyeing available

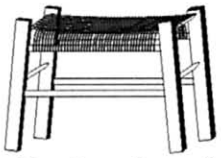
WEAVERS' RAG CUTTER—RIGBY
The original cloth stripping machine, Model B, for cutting strips of cloth from 1/2" to 2" wide, suitable for weaving and braiding. Price $120 plus $8 shipping. Other models available for hooking and cutting strips 3/32" to 1/2". RIGBY, P.O. Box 158, Dept. HW, Bridgton, Maine 04009.

NEW
Electric Cone Yarn Winder
Designed to wind yarn evenly over a standard paper cone!

- Speedy, convenient and trouble-free
- Motor driven
- Adjustable tension
- Automatic shut off

For info: **Silver Needles, Inc.,**
Ruth Bankord Distributor,
W. 7173 County Hwy. A,
Lake Mills, WI 53551 • (920) 648-8088

Benches, Stools & Chairs



See you at Convergence 2000

Custom handwoven seats for Craftsmen & Artisans
Walter Turpening
4508 Woodoak Drive
Kingsport, TN 37664
(423) 323-5385 Fax (423) 323-6967
walt.turpening@worldnet.att.net
Dealer Inquiries Invited

Marr Haven Wool Farm

Quality Products for All Fiber Artists
• Fine-grade wool yarn • Alpaca & Mohair yarns
• Supplies for knitting, crochet, locker hook, spinning and felting.

Handmade Natural Personal Items
• Sheepskin Slippers • Soaps • Sachets
• Goatskin Gloves • Sheep Jewelry

send a long SASE for brochure

Comfort and Service at the Farm Shop, by mail, phone, fax or website.



772 - 39th Street, Dept. HW
Allegan, MI 49010
(800) 653-8810 Fax (616) 686-0341
www.marrhaven.com

FIBERS

ALPACA YARNS in 10 naturals, 7 custom-dyed colors, plus variegated and 4 color-ways (3-ply, medium wt., 10 or 12 epi, 160 yds/2oz). Samples $2 plus large SASE. **Chris Switzer,** Box 3800, Estes Park, CO 80517.

BEAUTIFUL ROVINGS $7/LB., Lincoln and blends. Other fibers Romney/mohair, Alpaca, silks, mohair. Many dyed. LSASE. **Pintler Sheepcamp,** PO Box 575, Moxee, WA 98936. (509) 453-0183. Email:woollyquilts@prodigy.net

BOMBYX SLIVER $30/lb; Silk yarn $52/lb; Silk cap $33/lb; Tussah sliver $21/lb; Noil sliver $15/lb; Tussah noil $6/lb; Clean noil $6/lb. **L.Y. International, Inc.,** 1055 E. Paramount Pkwy. Unit E, Batavia, IL 60510. Tele: (630) 761-9674.

CANADIAN YARNS RETAIL. Fine wools, tweeds, mohair, cottons, fancies, linen 41/2 to 4/10. Canadian Sales Only. **Talisman Fibre,** 3747 Dezell Dr., Prince George, BC, Canada V2M 1A1.

COTTON/COTTON BLEND fabric rolls, 1½" to 15" widths. Fantastic selection—40,000+ pounds. Introductory weaving pack 67 lbs/$100 ppd. Call (800) 646-9328, **In-Weave,** 823 Central Ave., Hawarden, IA 51023.

DESIGNER CLOSE-OUT YARNS. Excellent quality. Great price! Wholesale to production weavers. Current samples $2. **Bonnie Triola Yarns,** 343 E. Gore Rd., Erie, PA 16509.

ENGLISH RUG WOOLS Large color selection, 3-ply, quantity discounts. Send SASE: **The Fiber Studio,** PO Box 637 HW, Henniker, NH 03242. (603) 428-7830.

FREE MILL END SAMPLES. Send a stamped ($.33) self-addressed business size envelope to **Old Mill Yarn,** PO Box 7H, Eaton Rapids, MI 48827.

ITALIAN CHENILLE, all natural. Cotton at 1500 ypp and 3500 ypp. Rayon at 1500 ypp and 2000 ypp. Send $1 for samples to **Julia McDonald,** PO Box 338, Arapahoe, NC 28510. For info e-mail: lynthead@coastalnet.com

Hand Dyed Yarn & Rovings
Rainbow Dyed Cotton, Rayon & Silk
Exquisite Colors Captured on Quality Fiber
Mail Order & Quantity Discounts. Sample Cards, $5
Heritage Dye Service
5875 Baxter Dr., Jackson, MS 39211
(601) 956-1478 • heritage30@email.msn.com

The ***DROP SPINDLE*** 417 E. Central
Santa Maria, CA 93454
(805) 922-1295
Hand Dyed Yarns
In Subtle and Outrageous Colors
Space Dyed and Natural
Silk, Mohair, Wool, Cotton and Novelties
WHOLESALE ONLY:
SAMPLES $2.00
WITH PROOF OF BUSINESS

Mill End Yarns
- Highest Quality
- Great Prices
- Terrific Discounts

Available in assorted colors, textures, and weights!
WEBS
For the latest samples send $2 to **WEBS,**
P.O. Box 147, Northampton, MA 01061-0147

Threadworks
Klippan Yarns from Sweden
Tuna: 6/2 wool, 100 gm, 350 yds, $9.00/skein, 113 colors in stock.
Cottolin: 22/2 60% cotton/40% linen, 8.8 oz, 1,700 yds, $18.00/roll, 76 colors in stock.
Linen: 16/2, 100 gm, 550 yds, $10.00/roll.
Carol Revzan
1202 Church St.,
Evanston, IL 60201
(847) 328-1825
SAMPLE CARDS AVAILABLE
threadworks@compuserve.com

LLAMA FIBER, clean, fine-textured handspinner's roving and yarn. 100% llama and blends. All natural colors. Large cones of yarn & quantity discounts. Send $3.00 for a sample card, refunded with order. **Rocky Mountain Lama Fiber Pool,** (303) 666-9437, 2380 95th, Boulder, CO 80301.

MERINO, ANGORA, AND SILK yarns. 60 colors. Samples: $4. Wholesale inquiries invited. **Fingerlakes Yarns,** Stewarts' Corners, Genoa, NY 13071. (800) 441-9665; http://www.fingerlakesyarns.com

MILL END SAMPLE CLUB only $6/year for 6 bimonthly mailings. Samples include cottons, wools, silks, linens, synthetics, blends, and more! We hand pick our mill ends for quality and variety. Join and see why our mailings are so popular. **Yarn Barn of Kansas,** 930 Massachusetts, Lawrence, KS 66044. Call 1-800-468-0035.

MILL END YARNS, threads, etc. Natural, synthetic and blends, varied sizes and types. New items added constantly. Low mill end prices on yarns. Sample catalog and mailing list for 1 year, $3. **The Gleaners Yarn Barn,** PO Box 1191, Canton, GA 30114.

100% TENCEL® YARN, fibers and blends. Also, hemp and more. **Textura Trading Company,** Magdalene Aulik Textiles, 695 Ross Ct., Sonoma, CA 95476. (877) 839-8872. www.texturatrading.com

YARN BARN'S WEAVING YARN SAMPLE CARD Set: $10. Includes perle cotton, Shetland wool, cottolin, poppana, linen, zephyr, and many more. **Yarn Barn,** 930 Massachusetts St., Lawrence, KS 66044. Call 1-800-468-0035.

YARNS! Rayon chenille at $8/lb, 3/2 and 5/2 mercerized cotton at $10.50/lb and more! Limited color choice. Great Prices. Sample card $2.50. Call: (800) 370-7235. Or write: **Great Northern Weaving,** PO Box 462, Kalamazoo, MI 49004.

SALLY'S SHOP
For All Your Weaving & Spinning Supplies
Catalog $2.00 ■ Visit our Shop or Mail Order
Phone Orders Welcome! 10 am–4 pm VISA/MC
141 College St., Wadsworth, OH 44281 ■ (330) 334-1996
E-mail: sallyshop@compuserve.com

Erdal
Our own line of Luxurious Designer Yarns for weaving & knitting.
Competitive prices, exotic textures; over 400 exciting colors, 26 different styles (regular line) plus mill ends.
FREE YARN SAMPLE & COLOR CATALOG. Wholesale to production weavers & knitters, and retail shops.
Erdal Yarns Ltd., 303 Fifth Avenue, Suite 1104, New York, NY 10016
1-800-237-6594 • (212) 725-0162
Fax: (212) 252-0082 • http://www.erdal.com
e-mail erdal@idt.net

COTTON
Mill End Yarns!
Top quality. Low prices. Bulk discounts. Beautiful colors, textures, weights. 100% cotton. Send $3 for quarterly yarn samples.
Cotton Clouds
5176 S.14th Ave–RE
Safford, AZ 85546
1-800-322-7888

Tapestry & Rug WARP
Fine Swedish and Finnish Warp
Cotton & Linen • Unbleached or Dyed
Domestic Warp Also • Send $3.00 for set of warp sample cards
Looms * Bobbins * Beaters
Fine Australian Wool Yarns
371 Colors
shannock tapestry looms
10402 N.W. 11th Avenue, Vancouver, WA 98685 USA
Phone: (360) 573-7264 • Fax: (360) 573-0384
Call or write for free brochure

INSTRUCTION

A SWEDISH-STYLE WEAVING SCHOOL offers classes in traditional, fine handweaving for beginning and intermediate students on Swedish looms. Beautiful rural setting and delicious home cooking. Write for brochure. **Becky's Väv Stuga,** RFD 1, Shelburne, MA 01370. Dealer of Swedish equipment.

AMERICAN HANDWEAVING MUSEUM & Thousand Islands Craft School, Clayton, New York is offering classes in handweaving, spinning, and more . . . *Historic Weaving Manuscripts Conference*, May 20–21, 2000. (315) 686-4123.

CRANBROOK DAYS. An in depth look at the Cranbrook Countermarche loom, including a factory tour, warping and tie-up instruction, and troubleshooting. For current and future Cranbrook loom owners. A factory rebate program available to participants who attend and purchase a new Cranbrook Loom. Sept 22–23, 2000. 1-800-228-2553. www.schachtspindle.com

DONEGAL IRELAND. Relax and Learn. 5 day tapestry weaving course set in the unspoiled coastal region of Glencolmcille. Materials supplied. Expert tuition. Reasonable rates. For brochure contact **Taipeis Gael Teo,** Glencolmcille, Co. Donegal, Ireland. Tel/Fax 00 353 73 30325 e-mail: taipeisgael @eircom.net www.taipeisgael.ie

DYE WORKSHOPS. *Exploring Color with Painted Warps*, with Sarah Saulson, August 5–6; *Hankering to Dye*, with Cheryl Potter, August 11–13; and *Sabraset Dye Sample Set*, with Sara Lamb, September 29–30 and October 1. Contact **PRO Chemical & Dye,** 1-800-2-BUY-DYE; www.prochemical.com

GREAT DIVIDE WEAVING SCHOOL: Mountain retreat. Tapestry technique! Easy! Great food! Two students per class. Everything supplied. Brochure: **Robert Loewe,** HW, Box 100, Divide, CO 80814. (719) 687-3249. Web site: www.vtinet.com/tapestry/

HILLCREEK FIBER STUDIO. Workshops in spinning and natural dyeing, plus multi-harness, triangular frame loom and Navajo weaving. Weekend and week-long. Bed and breakfast. Workshop brochure, send SASE to **HFS,** 7001 Hillcreek Rd. HW, Columbia, MO 65203. (314) 874-2233.

LEARN NAVAJO WEAVING and experience Navajo culture in a week long workshop held on the Navajo Nation. August 7–11, 2000. **Taos Art School,** (505) 758-0350. tas@laplaza.org

LEARN NAVAJO WEAVING. Award-winning Navajo sisters teach warping, edging, beginning to advanced techniques. August 2–10. Small classes on our ranch campus near Aspen. Video, *Sharing the Traditions* filmed in their class. Our 9th year. **Valley Folk Arts,** 1493 Cty Rd. 106, Carbondale, CO 81623. (970) 963-2562 or www.valleyfolkarts.org; ahause@crms.org

PETERS VALLEY CRAFT EDUCATION Center. Summer 2000 workshops for beginner to advanced levels in weaving, dyeing, tapestry, beading, basketry, millinery, surface design, papermaking, and bookarts. Call for catalogue (973) 948-5200 or visit www.pvcrafts.org

SHARON ALDERMAN offers Four-For-Four workshops in her studio or will travel to you. For details visit www.sharonalderman.com or send SASE to 753 South 500 East, Salt Lake City, UT 84102-3351.

AVL WEAVING SCHOOL
now offers
Traveling Teacher Program
as well as in-house classes
AVL
Call in for more information and current schedule
phone: **1-800-626-9615,**
or check out our web site at:
http://www.avlusa.com

Paradise Fibers
NEW Video Rental Club!
- tapes by the country's foremost spinning, weaving, felting, dyeing & knitting teachers
- $15 one-time membership fee plus $4 rental per week (viewing time only)

www.paradisefibers.com
7 days a week: 1-888-320-SPIN (7746)
NW 115 State St. #112B
Pullman, WA 99163

New! The Tri-Loom Video
"Triangle Frame Loom Weaving Magic"
a Video Workshop conducted by *Carol Leigh Brack-Kaiser* is now available
$34.95 + $4 S&H (90 Min. VHS)
Home of the 7' Adjustable Tri-Loom
Also NEW! 2' & 3' Travel Tri-Looms
Carol Leigh's Specialties/
Hillcreek Fiber Studio
7001 Hillcreek Road, Columbia, MO 65203
to order: 1-800-TRI-WEAV (874-9328)
Hlcrkfiber@aol.com
www.HillcreekFiberStudio.com

Hard-to-Find Needlework Books
Free Book Search/Catalogs
http://www.needleworkbooks.com
email : hardtofind@needleworkbooks.com
Hard-to-Find Needlework Books
96 Roundwood, Newton, MA 02464-1217
617-969-0942 tel/fax

THE LOOM SHED WEAVING SCHOOL
Charles A. Lermond
26½ S. Main, Ste. 5
Oberlin, OH 44074 • (440) 774-3500
Instruction • Looms • Yarns

Painting the Desert in Twills: An Exploration of Twills & Warp Painting with Ted Hallman
July 17–21, 2000, 9:30–4:30,
$145/members; $175/ non-members
Space Limited! Enroll Now
The twills rest comfortably between simple and complex patterning and form a bridge for moving from beginning to intermediate weaving. The addition of warp painting will enable the participant to pull out archetypal and classical twill images in the creation of their own designs. Weave samples and a small wall hanging. The techniques will have ramifications for upholstery, fabric, and accessories. Basic knowledge of weaving and warping is requested; basic drafting will be reviewed before moving into more complex drafts.
Española Valley Fiber Arts Center,
325 Paseo de Oñate,
Española, NM 87532
Phone (505) 747-3577
Email:evfac@la-tierra.com

SCHOOL PRODUCTS CO., INC.
Looms ▪ Weaving Supplies
Wheels ▪ Yarns ▪ Books ▪ Videos
▪ The widest selection of designer yarns anywhere
▪ Big Discounts
▪ Mail Orders Available
Send $2 for Catalog
e-mail: berta@schoolproducts.com
http://www.schoolproducts.com
1201 Broadway,
New York, NY 10001
(212) 679-3516

WEAVE
for Windows 2.0
A weaving drawdown program for Windows 3.1 and Windows 95.
- Easy to learn and easy to use!
- Profile Drafting (block substitution)
- Individually colored warp and weft
- Up to 24 shafts
- Large threading & treadling repeats
- Various viewing options
- Editing tools (Mirror, Invert, Repeat, etc.)
- Mouse and keyboard input
- Ten magnification levels
- Excellent printouts—even COLOR!!
- Project Planner to estimate costs
- "Cut & Paste" to other applications

Only $70!!
(TX residents add $5.78 sales tax)
Mail money order to:
ShuttleWorks
16018 Spring Forest Drive
Houston, TX 77059 • (281) 488-2742
Demo available via mail ($5.00) or on CompuServe (GO FIBERC) or at www.ghgcorp.com/stilgar/shuttleworks

SEW SOMETHING SPECIAL
Sewing with Handwoven Fabrics
by Linda Kubik Curtis $20 ppd.
Unique seam finishes, designer details and techniques using handwoven and specialty fabrics.
Twill & Tuck, 106 N. Washington, Ritzville, WA 99169 1-888-659-1913

Network Drafting: An Introduction
by Alice Schlein
$30.00 ppd in U.S., add 5% tax in SC
Foreign orders add $3.00 • U.S. funds only
Bridgewater Press Dept. H
307 Bridgewater Dr., Greenville SC 29615

LOOMS • YARNS • BOOKS • DYES
Everyday Discount Prices
Mail Order Catalog $2
Refundable with Order
Phone Orders Welcome
Stony Mountain Fibers
939 Hammocks Gap Rd.
Charlottesville, VA 22901
804-295-2008

AVL Software
Now Better Than Ever!

New for Windows '95/'98/NT
The recently released new ***WeavePoint 5.1*** now includes an extensive Library of weaves, tie-ups, pegplans, threadings and treadlings. WeavePoint owes its continuing popularity to a wonderful combination of ease-of-use, that makes it a snap for those new to the computer, and a wide variety of advanced features that push the boundaries of woven design to new heights. Such features include Network Drafting, Float Checking, Weave Telescoping and more.

EVEN FOR MACINTOSH!
Discover the power of block weaves with Swiftweave 5.1. Its ability to turn a profile draft into a wonderful new creation is a sight to behold...and that's just one of many outstanding functions. ***Swiftweave 5.1*** is perfect for both beginning and advanced weavers. MacOS 8.5 compatible.

WHY NOT BOTH?
It's back! ***WeaveMaker One***'s legendary Cornucopia tool has returned in this latest version of the software that does the designing for you. Plus a complete set of design tools and great graphics including a revealing 3-D view. For both Mac and Windows '95/'98.

Call for demo disks or download them directly from our web-site: **www.avlusa.com**

AVL LOOMS
601 Orange St., Chico, CA 95928
Ph: 800 626-9615 *Fax:* 530 893-1372
e-mail: info@avlusa.com

LITERATURE

AMERICAN STAR WORK COVERLETS, by Judith Gordon, Design Books, 1995. *[A]n important contribution. . .* HANDWOVEN. $29.95 at your weaving/book store.

DESIGNING WITH BLOCKS by Doramay Keasbey encourages original woven design using grids, profiles, drafting keys. $19.95 ppd. **Doramay Keasbey,** 5031 Alta Vista Rd., Bethesda, MD 20814.

HAND LOOMS, SUPPLEMENTS. Announcing #3! #1 and #2 still available. $10 each. **The Spinning Wheel Sleuth,** PO Box 422, Andover, MA 01810. www.spwhsl.com

HANDWOVEN OVERSHOT *Figures On 8 Harnesses.* Monograph by Nellie Burnham. 66 designs, animals, flowers, etc. $11.50. **Nellie Burnham,** PO Box 617, Roscoe, NY 12776.

KNITTING MACHINE/LOOMS. *Machine Knitters Source* magazine is the place to turn for patterns, technical articles, and designer profiles. Samples $2; subscription $26.95 per year/6 issues. **MKS,** 3415 Custer Rd., Suite 140, Plano, TX 75023. (800) 628-8047.

TARTANS! 1,200 illustrations w/thread counts. Coffee table size. Clan/family, District, Historic Scottish, Irish, Canada, US, other nations. *A-Fra, Fre-MacNeil, MacNichol-Yukon,* $29.95 + $3.95 P&H each. Also *District Tartans,* $36 + $3 P&H. *Tartan For Me!,* 22,000 name/tartan list $26 + $3 P&H. **P. Smith,** 442 Freedom Blvd., Coatesville, PA 19320.

Books by Evelyn Neher
FOUR-HARNESS HUCK
Color design and texture, threading theory, and more.
42 pages, 100+ photos.
$10 plus $1.25 p&h
INKLE
Eight systems discussed, ancient & modern looms.
300+ pages, 100+ photos.
$25 plus $1.75 p&h
Nancy Wilcox
81 Spencer Avenue
Guilford, CT 06437
(CT residents add sales tax)

Limited edition book of 500 copies, signed and numbered. Size 4-1/4" x 6-3/4". 60 folded pages, 40 with colored graphics created with
Braid Runner
the software program for kumihimo enthusiasts

Book - $30
Software - $35
Book & Software - $60
plus $3 shipping



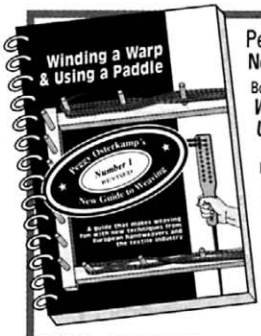
THE THIRTY-SEVEN INTERLACEMENTS OF HIRA KARA GUMI

Orion's Plumage
Rosalie Neilson
17506 SE Walta Vista
Milwaukie OR 97267

http://www.teleport.com/~dneilson
email: dneilson@teleport.com

ShuttleCraftBooks INC.
Free book list of 40 titles-by van der Hoogt, Sparks, Atwater, Tidball, Mayer, Harvey, etc.
1338 Ross St. • Petaluma, CA 94954

Weavers, Knitters & Spinners
We carry books, yarns and equipment from
LECLERC, SCHACHT, LOUET, SKACEL
and others. We also publish the comprehensive home study course, *Handweaving with Robert & Roberta.*
Send 5 stamps for latest catalog to Dept. H.
The Designery
P.O. Box 308-H • Center Sandwich, NH 03227
(603)284-6915



Peggy Osterkamps's
New Guides to Weaving
Book #1:
Winding a Warp & Using a Paddle
$39.95
Book #2:
Warping Your Loom & Tying on New Warps
$34.95
S&H $3.00 each
CA tax $2.90 & $2.53
To Order:
Lease Sticks Press, #H
PO Box 1148
Sausalito, CA 94966
Tel. / Fax: 415-925-8666
Web: www.sirius.com / ~dlfitz/peggy.html

Rag Weaving
GIMMICKS & TRICKS
Illustrated Edition
Johanna Erickson
48 Chester St.
Watertown, MA
02472
$20.00
+ $1.00
shipping
617.926.1737



Johanna teaches workshops on
Rag Weaving and Chenille Wearables.

SUPPLIES

BRIGID'S FARM HAS MOVED to Vermont. Earthues™ Natural Dye extracts. Dye kits, single dyes, non-toxic mordants, and buttons to dye. Catalog $2. **Brigid's Farm,** PO Box 129, Peacham, VT 05862. (802) 592-3062. Email: brigid@together.net

EARTHSONG FIBERS. Natural fibers, yarns, dyes, herbs, and essential oils; spinning, knitting, weaving equipment; books and videos. Catalog $2; with quarterly newsletter $5. 5115 Excelsior Blvd., #428, Dept. HW, Minneapolis, MN 55416. (612) 926-1201; (800) 473-5350. www.earthsongfibers.com

WEB SITES TO VISIT

WWW.ALEXTEX.COM
The online home of **Alexandria Textiles,** specializing in natural dyes and your fiber arts projects. Weekly auction and free Schacht shuttle when you register. Studio open by appointment in Chadds Ford, PA. (800) 472-2945.

WWW.FIBERDESIGN.COM
Fiber Design Studio. Looms, wheels, yarns, dyes, fibers, needles, repair parts, books. All your weaving, spinning & knitting supplies.

WWW.RIVERSPUNFIBERWORKS.COM
Beautiful! Low prices on major brand equipment. Large assortment fiber, yarn, dyes. **Riverspun Fiber Works,** 7895 E. Old Oregon Trail Rd., Lava Hot Springs, ID 83246. Email: carolynn@riverspunfiber works.com Toll-free; (877) 776-5027.

TRAVEL

HUNGARY & PRAGUE, September 13–27, 2000. Bobbin lace and open-work embroidery were introduced to Hungary in the 16th century and continue to flourish. Still a bargain are the hand-embroidered cloths and clothing of Kalocsa where we attend the annual *Paprika & Folk Dance Festival.* Fabulous costumes! Meet local artists. Antique textiles, crystal, glass beads, Art Nouveau objects abound in Prague, one of the most enchanting cities in Europe. Visit Czech factory where glass beads are produced the old-fashioned way. Accommodations are 4-star including a spa in Budapest. **BAZAARS OF TURKEY: ISTANBUL & BEYOND, October 14–30, 2000.** Explore Istanbul's bazaars, back streets, and mosques. In remote Turkish villages enjoy private meetings with traditional carpet weavers, felt makers, silk weavers, ebru masters, ceramicists, and jewelers, including filigree artist. Browse rural markets for antique textiles, ancient carpets, beads, and authentic Ottoman clothing. Investigate renowned archaeological sites. Enjoy a Turkish bath. Lovely accommodations. Turkish food is exquisite. Brochure. **Specialty World Travel,** (800) 242-2346. Email: info@specialtyworldtravel.com Website: www.specialtyworldtravel.com

KNOTS & TREADLES (724) 468-4265
103 E. Pittsburgh Street • PO Box 394 CATALOG--
Delmont, PA 15626-0394 Send 3 Stamps
NEW!! SPINNING WHEELS ON SOCKS!
SHEEP on Everything! Shoelaces, Masks, Pens, & more!
SHEEP Print Fabrics Weaving & Spinning
(SWATCHES - $5) Supplies & Equipment
VHS Video Rental Library via UPS!
Large Assortment SHEEP Stickers—$3

Cyber Fyber
a resource for fiberartists
www.CyberFyber.com
click here

Patterns for Weavers

www.weavingroom.com
Brochure: $3 to Susan Lilly
The Weaving Room
3159 NW Taylor • Corvallis • OR 97330

Jane's Fiber & Beads
604 franklin st (423) 639-7919
greeneville, tn 37745 order 1-888-497-2665
Visit us at Convergence 2000 (booths 428-432)
Demos by Lydia Borin & Claudia Chase on Mirrix Looms!
Lots of beads & tassel stuff, and supplies for the fiber artist.
catalog online at **http://fiber.xtn.net**
or request one

Awaken Your Heart
ON ONE OF OUR FOUR ENRICHING
Craft of the Carolinas TRIPS IN 2000
Carolina Culture Tours
UPSCALE • SMALL GROUPS • SUMPTUOUS FOOD
FREE BROCHURE: 1-888-286-6272

Weave A Real Peace
To facilitate self-empowerment and betterment of people in need through textile arts.
3102 Classen Blvd. - PMB 249
Oklahoma City, OK 73118
email ckelly@n-jcenter.com

MICHIGAN FIBER FESTIVAL INC.
August 19 -20, 2000
Animals, Fiber Art Shows & Market Place
presents - first time in U.S.
International Felters Conference
Workshops **August 15 - 20, 2000**
This project funded by
MICHIGAN HUMANITIES COUNCIL
4 International Felt Instructors
and more Fiber Art Workshops
Allegan County Fairgrounds, Allegan, Michigan
PO Box 310, Hastings, MI 49058
616-948-2497 fax: 616-945-4883
e-mail: mff@mvcc.com

Pearl Cotton: 3/2, 5/2, 10/2, 20/2; 28 colors; Sale $15/lb.
Ashford Fold 'n Go Loom
• 16", 24", or 32" width warps easily
Mirrix Tapestry Loom
Great for beading & tapestry.
Call for details.
SIGN UP TODAY!
Anne Field's Workshop,
May 25 & 28
"Color & Weave" Stripes & Blocks—
Boundweave & More
SUSAN'S FIBER SHOP
• weaving
• spinning
• knitting
• carding
N 250 HWY. A
COLUMBUS, WI 53925
PH 920-MA-FIBER (623-4237)
***For Orders only*: (888) 603-4237**
Fax: (920) 623-0120
email: susanfiber@internetwis.com
www.handspinning.com/susansfiber

WILD WEST WEAVER
54 Danbury Rd., Suite 248, Dept. H Ridgefield, CT 06877
Authentic Navajo Weaving Supplies
Select Weaving Yarns and Warp, Navajo Handmade Weaving Tools, Dye Charts, Sheep and Goats. Needles, Specialty Books, Music and Much More!
Send $2.00 Today for our Color Catalog, $2.00 for Yarn Samples
(203) 431-5717
See Our Complete Catalog, Calendar of Events and Our Latest Discoveries On-line!
http://members.aol.com/wwweaver1

CONVERGENCE 2000

Come compete for capricious kudos - Wear it, carry it, bring it in on a dolly we want to see the terrific treasures you've made with our yarns! Parade past our prestigious President's podium and perhaps pick a pretty prize

Tubular Spectrum
Color Gamp Kit
20 brilliant colors
10/2 Mercerized
enough to weave 3 color studies !
$65 post paid

Lunatic Fringe
800/483-8749
belzonni@Juno.com

Japanese Braiding Equipment
designed by
Rodrick Owen

- Japanese style Maru Dais, Taka Dais, and quality capped hardwood bobbins by Leanda
- Books on Kumihimo by Owen, Tada, and others, including *Beads and Braids* by Jacqui Carey, $39.95 + s&h. Kumihimo video by Rodrick Owen, $29.95 + s&h.
- *Kumihimo on a Card* kit $12.50 + $2 s&h
- Apollo & Crutchly Cord Winders for Split Ply Braiding
- Full Catalog for Braiding & Tassel Making equipment & fibers plus schedule of Rodrick Owen's Classes at The Weaver's Place—$5



KUMIHIMO STUDIO
651 Coleraine Rd., Baltimore, MD 21229

orders only
800-747-YARN

inquiries
410-788-7262

Yarns By Design
Located in a historic Victorian home near downtown Neenah.
247 E. Wisconsin Ave.
Neenah, WI 54956
Toll Free 1-888-559-2767
E-mail yarns@juno.com
Hours Mon–Sat 10–5 Thur 10–8

We carry yarns, fibers, equipment, and a large selection of books and videos for weavers!

Harrisville • Schacht • Norwood
Mirrix • Louet • Henry's Attic
Leclerc • Ashford

INTRODUCTORY OFFER

- **100% Pashmina:** 4 naturals, 8 colors
- Jasmine Silk: 29 colors, available in 4-oz skeins

10% Discount Good Thru 7-31-00

Visit our *UNIQUE* website at www.yarnsbydesign.com

Travel from room to room shopping in our historic Victorian house



ADVERTISERS' INDEX

Ashford Handicrafts 39
Ashland Bay Trading Co. 84
AVL Looms 100, 101
Babe's Fiber Garden 74
Bare Hill Studios 95
Blomqvist AB, C.L. 79
Borgs Vavgarne AB 21
Bountiful 7
Brassard, Maurice & Fils 88
Bridgewater Press 101
Buxton Brook Designs 97
Cameron Fibre Arts 29
Canyon Art Co. 90
Carol Leigh's Specialties 100
Carolina Culture Tours 102
Cashmere American Co-op 98
Cotton Clouds 5, 99
Coupeville Arts Center 88
Cushing & Co., W. 95
Custom Twist Woolen Mill 97
Cyber Fyber 102
Daft Dames Handcrafts 98
Danish Weaving Center 11
Davison, Marguerite 84
Designery, The 101
Drop Spindle, The 99
Earth Guild 95
Eaton Yarns 74
Erdal Yarns, Ltd. 99
Erickson, Johanna 101
Espanola Valley Fiber Arts Center 100
Fall Fiber Festival 95
Fiber Studio 88
Fiberfest 2000 29
Fiberworks 88
Gilmore Looms 28
Gowdey Reed Co. 74
Grandor Industries 98
Great Northern Weaving 95
Halcyon Yarn 43
Hard-to-Find Needlework Books 100
Harrisville Designs 12–13
Heather's Fleecemagic 94
Henry's Attic 28
Heritage Dye Service 99
Ihana Brushing Service 98
Interweave Press 8–9, 97
Jane Stafford Textiles 11
Jane's Fiber & Beads 102
John C. Campbell Folk School . 7
Kessenich Looms 98
Klos Studios 85
Knots & Treadles 102
Kumihimo Studio, The 103
Lacis 85
Lambspun of Colorado 29
Leclerc Looms 30–31
Leesburg Looms 95
Lendrum Co., G. 3
Loom Shed Weaving School ... 100
Louet Sales 75
Lunatic Fringe, The 103
Macomber Looms 28
Mannings 90
Maple Hill Software 10
Marr Haven 98
Michigan Fiber Festival 102
Mirrix Tapestry & Bead Looms . 11
Mountain Colors 94
Mountain Loom Co. ..... ifc
Neher, Evelyn 101
New World Textiles 85
Nordic Studio 74
Norsk Fjord Fiber 91
Norwood Looms ..... bc
Ohio Valley Natural Fibers 6
Orion's Plummage 101
Osterkamp, Peggy 101
Paradise Fibers 74, 100
Penland School 94
Pleasant Valley Toys 97
R & M Yarns 91
Rigby Cloth Stripping 98
Santa Fe School of Weaving ... 97
Schacht Spindle Co. 16–17, 96
School Products Co., Inc. 100
Shannock Tapestry Loom 99
Sheeping Beauty Fiber Arts 96
Shuttlecraft Books 101
Shuttles, Spindles & Skeins ... 95
Shuttleworks 100
Sievers School 95
Silk Tree, The 74
Silver Needles, Inc. 98
Spinnery, The 97
Steel Heddle 29
Stony Mountain Fibers 101
Susan's Fiber Shop 102
Suzanne Roddy, Handweaver .. 97
Threadworks 99
Tierra Wools 85
Toika Looms 79
Touchstone Center for Crafts .. 10
Treenway Silks 91
Tregellys Fibers 98
Tunstede Press 11
Turpening, Walter 98
Twill & Tuck 101
Two Sons Trading Co. 90
U.K.I. Supreme Corp. ..... ibc
Unicorn Books & Crafts, Inc. .. 69
Weave A Real Peace 102
Weaver's Craft 88
Weaving Connection, Website Listings 86
Weaving Room, The 102
Weaving Southwest 19
Weaving Works 88
Webs 84, 99
Wild West Weaver 102
Wilde Yarns 28
Woolery, The 3
Woolhouse Tools 20
XRX Books 20
Yarn Barn 3, 10
Yarns by Design 103

JANE PATRICK

Meanderings of a former editor



I just taught a beginning weaving class using rigid-heddle looms—something I haven't done for twenty (!) years. In spite of my rustiness, it was a stellar class, and I'm pleased to report that not one student didn't "get" it.

I taught weaving basics and even some extras with great enthusiasm: warping, pick-up, color-and-weave, soumak, hemstitching, and Brook's bouquet. I was rewarded with my students' excitement and progress. However, there was one area where I felt I'd shortchanged my class. This was not because of any unwillingness on my part, but rather from my inability to express myself adequately.

It seemed presumptuous to tell them that weaving changed my life. Even writing it now seems cheeky. But, really, it's true. From the time I first saw a room full of looms at a Home Economics school in Iceland, I was inexplicably and completely enamored with weaving. Honestly, with certainty, I can say that nothing has ever been the same since.

I was unable to convey to my class the gestalt of my weaving existence. That is, it is more than designing and assessing, more than warping and weaving. It is everything else that comes with the craft: the teachers who teach me so well, the shopkeepers whom I frequently visit. I've found my best friends through weaving, as well as a host of colleagues and acquaintances. Weaving even led me to a vocation as editor of this magazine and now as a weaving equipment sales and service representative. I even met my true love at a weaving shop!

And there's more. I see the world as a weaver: It's how I look at suit fabric or airline seat upholstery. It's the references to weaving in literature and the media, what I see in the paintings at the art museum, and the places I explore on vacation. It's the questions I have when I read about history and other cultures. It's what I give at Christmas and what I share with friends and family. It's the framework in which I live my life; it permeates everything I do.

I'm not sure that I conveyed to my class that weaving will not only give them great satisfaction in the actual doing of the craft, but that through weaving they will meet great people and find fast friends. And if they are as fortunate as I feel I've been, they may find a deep sense of place in the world. And, gosh darn it all, feeling as passionately as I do about weaving, I want this for them, too!

Another thing I wanted to say to my students (who happened to all be women) is something about what I think of as Weaver's Guilt. I want them not to let guilt dampen their enthusiasm or hold them back ("It costs too much," "It will take too much time away from the family," "It will take up too much space in the home"). It is okay to go hog wild! I wanted to take them by the shoulders and tell them to "think like a man!" and invest both their time and their money in what they love. A guy has no problem buying a new set of golf clubs or a membership in the local country club. He loves golf and he invests in that love without guilt. Weaving is no different, and comparatively, it is a bargain. So, what I wanted to say, but didn't, is, "Buy the yarn you want, visit your local weaving shop often, purchase equipment that works for you, join a weavers' guild, take another class, attend weaving conferences. Jump in with both feet."

And now I must mention to the more seasoned among us that the enthusiasm and excitement of these fledgling weavers was enviable. Everything was new to them, and they approached each assignment with openness and without preconceived notions. Think back to when you first started weaving. Don't you remember being just that excited? When was the last time you felt so enthused about weaving? If you feel it's been awhile, I challenge you to welcome new weavers to your shop, your guild, your study group. Weave something new, volunteer at a conference, demonstrate at a school, attend an art show. Embrace enthusiasm—without apprehension—and you'll find the wonder in weaving that captivated you in the first place.

Jane



Nature's Idea In Full Color



Hundreds Of Fashion Colors Stocked 1 to 1,000 Lbs.

UKI Yarns Offers Highest Quality Yarns On Cones For The Serious Crafts Person

Machine Knitting • Weaving • Needle Crafts • Hand Knits • Crochet

100% MERCERIZED COTTON
Strong with a lustrous finish and elegant drape

8/2 PLY CARDED 100% COTTON
Fast-color, soft cotton with a home-spun look

CUSTOM NOVELTY YARNS
Spun in our plant, Your choice of fibers, Your Designs
Twists, Dyed marls, Slub novelties

100% mercerized cotton • 100% Carded cotton • Knitting Elastic • Hosiery elastic
Textured polyester • High performance threads

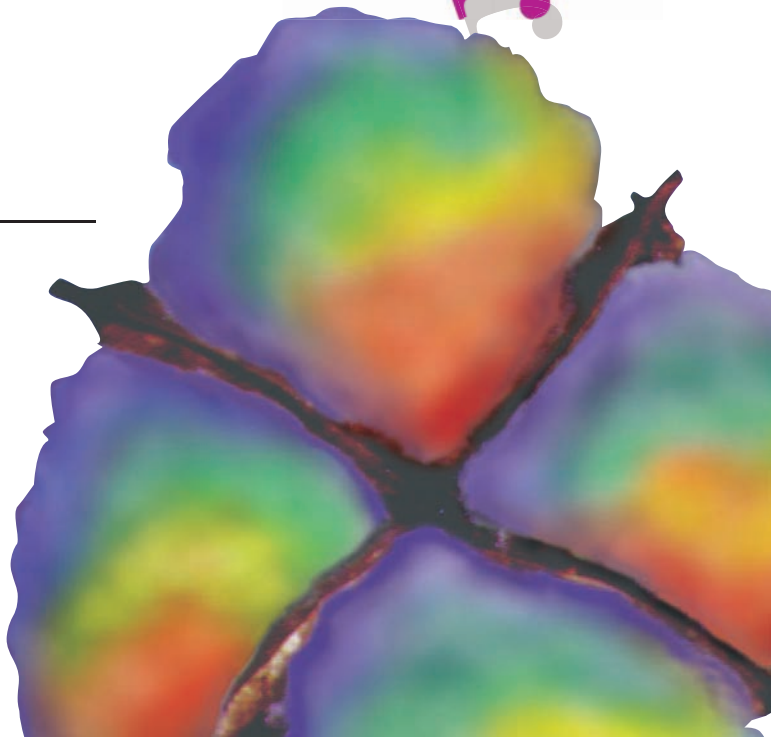
- **Five Essential Yarn Sizes**
- **Over One Hundred Fashion Shades Stocked For Delivery**

Call Us Toll Free
For Your Nearest Distributor

UKI

Your Complete Yarn Source

SUPREME CORPORATION
Phone **(888) 604-6975**
Fax **(828) 322-7881**
- **P.O. Box 848, Hickory, North Carolina 28603**
- **325 Spencer Road NE, Conover, North Carolina 28613**
- **uki@supremecorporation.com**



Think Big!





Above: Norwood 50", 8-shaft Floor Loom and detail of shed

Think Norwood 40" & 50" Floor Looms.

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.