A STELLAR COLLECTION OF QUICK-AND-EASY PROJECTS IN TWILL

ISSUE 104

MARCH/APRIL 2001

Handwoven



'Twill be done!

Twill is for towels

Twill is for
scarves
shawls
mats
rugs

Twill is
for everyone

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 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

Handwoven

MARCH/APRIL 2001, VOLUME XXII, NUMBER 2



12 DESIGNING MEN: JIM AHRENS 1906–2000 *by Sharon Alderman*

22 BACK TO BASICS: TWILL THRILLS *by Madelyn van der Hoogt*

30 CELEBRATION TOWELS *by Marie Nelson*

34 SIMPLE TWILL TOWELS *by Margaret Gaynes*

38 TURNED TWILL COLOR EFFECTS ON EIGHT SHAFTS *by Alice Schlein*

42 TWILL IS FOR TOWELS: DESIGNING IN THE TIE-UP *by Sharon Alderman*

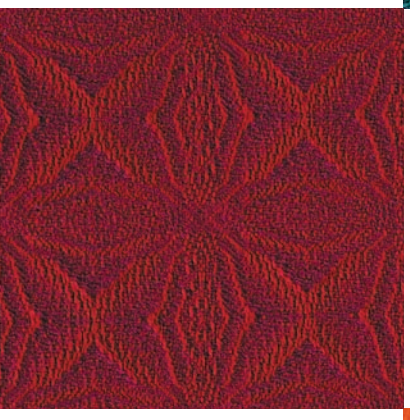


46 ADVANCING TWILL IS FOR FOUR SHAFTS TOO! *by Barbara Elkins*

50 SILK PINWHEELS *by Kathleen Morris*

56 BEYOND THE BASICS: A PERENNIAL FAVORITE, ADVANCING TWILL FLOWERS *by Kim Bunke*

60 BEAUTIFUL BOOKMARKS *by Tracy Kaestner*



64 KROKBRAGD: PATTERN IN TWILL ON ONLY THREE SHAFTS *by Jane Patrick*

68 NOW WE ARE EIGHT: CREATING PATTERN WITH 8-SHAFT TWILLS *by Sarah Saulson*

72 ADVANCING TWILL MEETS PLAIN WEAVE *by Barbara Walker*

76 THE ANSWER LADY: TRACKING TWILLS *by Su Butler*

80 OF HANDS AND HEARTS *by Deborah Chandler*

85 A WEAVER'S NETWORK: WEAVING'S HOT WHEN IT SIZZLES *by Jane Patrick*



ON THE COVER
CELEBRATION TOWELS
woven by Marie Nelson.
See pages 30–32.

Photo props:
The Cupboard, p. 65
Happenstance, pp. 51–53
Ten Thousand Villages, pp. 46–47, 60–62
all in Fort Collins, Colorado

2 From the Editor
4 What's Going On Here
6 Letters to the Editor
14 Project Guide
15 Beginner's Corner
18 Books, etc.
88 Calendar
92 Communiqué
96 Product News
97 Classified Ads
103 Advertisers' Index
104 Endnotes: Louise Bradley

FROM THE EDITOR'S DOG



I don't want you to think that Madelyn does this all alone. Of course, there *are* all the people on the HANDWOVEN team at Interweave Press. Their effect, so far as it influences my life, is to take Madelyn away for a week during magazine time. Also during magazine time, they require her to talk on the phone hour upon hour to say nothing about apparently needing her to hook her computer up to the Internet even when we're at my Boxer-friend Rudy's house.

Here in our Coupeville office her main help comes from me. Everyone knows that people who work in front of computers should get up every fifteen minutes or so to save mental and physical stress. That's where I come in. Madelyn would never leave her desk if I didn't appeal, with some effort, to her tendency to feel guilt. This particular effort usually requires all of my toys. I bring one in, place it at her feet, and look up at her soulfully. No dice. I bring in another one. When she finally looks up and sees all the toys I own placed carefully around her in a little circle, it dawns on her that she is not giving me quality time. She then makes a halfhearted attempt to throw a ball for me to catch.

I'm smart, though. Instead of bringing it right back to her, I stand with it alluringly just a little bit out of her reach. She has no choice but to get out of her chair to grab hold of the ball. Then, I move just a little farther away. This game must be played with great delicacy, however. Depending on the day's relative position in the magazine cycle, she might get annoyed with me and go back to her desk. If it's early in the cycle, I can usually entice her into five minutes of blissful play, saving her for at least that short time from electromagnetic overexposure.

We don't eat very well during magazine time. Other times we only pretend my food is restricted to Science Diet—during magazine time, it really is. I like it better when she's weaving, especially when there are students at The Weaver's School. Weavers like dogs. Sometimes they place their lunch bags on the floor and go off to their looms. It is my experience that they would rather play with me than listen to a lecture on weave structure theory.

I just wanted you to know that she does have help in Coupeville. Like now.

Tyler

In this issue. We're adding a new regular column: "Now we are eight." In it, Sarah Saulson introduces weavers new to eight shafts to the joys of using them.

For future issues: 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 (e-mail at madelynv@interweave.com).

May/June 2001. *Top This!*: garments with an emphasis on blouses, vests, jackets.

September/October 2001. *Happy Holidays:* celebrate all occasions—birthdays, Easter, the solstice, Valentine's, New Year's—with cards, gifts, ornaments, and more.

November/December 2001. *Rugs*: tapestry and blockweave rugs—rugs for the floor and rugs for the wall.

January/February 2002. *Doubleweave:* weaving double in all its forms, doublewide, deflected, patterned.

March/April 2002. *For the Kitchen:* towels, mats, runners, tablecloths, curtains, napkins, aprons, tea cozies.

May/June 2002. *By Design:* design tips for choosing colors, structures, fibers, patterns.

EDITORIAL

Creative Director Linda C. Ligon **Editorial Director** Marilyn Murphy **Editor** Madelyn van der Hoogt
Print Coordinator Nancy Arndt **Technical Editors** Diane Kelly, Lynn Tedder **Copy Editor** Stephen Beal **Editorial Assistants** Judy Berndt, Lee Anderst

ART & PRODUCTION

Design Elizabeth R. Mrofka **Production** Marc McCoy Owens **Photography** Joe Coca
Photostyling Elizabeth R. Mrofka, Susan Strawn Bailey, Madelyn van der Hoogt **Illustration** Susan Strawn Bailey, Gayle Ford

PUBLISHING

Publisher Linda C. Ligon **Advertising** Sharon Altergott **Advertising Coordinator** Stacy Grogg **Circulation Manager** Jenny Fish **Subscription Services** Donna Melton

INTERWEAVE PRESS

All contents of this issue of HANDWOVEN are copyrighted by Interweave Press, Inc., 2001. 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. **Europe**—Fibercrafts, 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 USA.

Tradition Innovation Inspiration

Fine Cashmere Yarn

Stretch Wool Yarn

Tencel Yarn,
Fiber & Blends

High Tech Yarns:
Retro Reflective
UV Color Change
Metal & Steel

Iridescent Fiber

Nuno Books
& Videos

TEXTURA
TRADING
COMPANY

(877) 839-8872 (877-TEXTURA)
695 Ross Ct. Sonoma, CA 95476
http://www.texturatrading.com

BIG SALE

BOUNTIFUL

YOUR WHEEL & LOOM SPECIALISTS
Sale & Free Freight on most Wheels & Looms

SCHACHT • CRANBROOK • LECLERC • NORWOOD
RUG LOOMS • LOUET • GLIMÅKRA • ASHFORD
HARRISVILLE • TAPESTRY LOOMS
JENSEN • LENDRUM • TIMBERTOPS • MAJACRAFT
Kids Looms, Books, Videos, Yarns, Parts, Accessories
EVERYTHING FOR THE WEAVER OR SPINNER!
FREE BENCH & FREE SHIPPING on
SCHACHT and NORWOOD Standard Floor Looms thru 12-31-01
Discounts to Schools, Colleges, Government Organizations
Weaver's or Spinner's Catalog $3.00 each (specify)
PROMPT SERVICE • FRIENDLY KNOWLEDGEABLE ADVICE
We match advertised prices. Call us for your best deal!

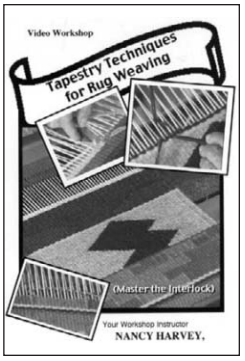


BOUNTIFUL
Lois & Bud Scarbrough
211 Green Mountain Dr., Livermore, CO 80536
(970) 482-7746 • Fax (970) 484-0058
Toll-free Order Line: (877) 586-9332
Website: www.bountifulspinweave.com
email: info@bountifulspinweave.com
VISA, MC, AMEX, DISCOVER, LAYAWAY

New Video

Tapestry Techniques for Rug Weaving

with Nancy Harvey



This video thoroughly explores warp and weft interlocking tapestry techniques. Learn how to weave each technique with the wefts traveling in the same and opposite direction as we explore weaving diagonal and vertical joins with variations on the slant to the right, left, and both directions. Learn a variety of ways to work a lazy line, plus horizontal and vertical stripes. Suggestions on warping, materials, and finishing included.
142 min. $34.95 plus $4.25 shipping

Need yarns and tools? Request our free
Weaving, Spinning, & Equipment Catalog

YARNBARN

Yarn Barn of Kansas
930 Massachusetts
Lawrence, KS 66044
1-800-468-0035

LAMBSPUN

WARP & WEFT CONES

Black Platinum • Burgundy Silk
Clary Sage Cashmere • Concord Blue
Tahiti Teal • Ponderosa Pine
Canyon Red • Paschen Blue
Bittersweet Chocolate



Sample the selection with eight, one ounce weaver's yarns available on cones.
$33.00 includes postage & newsletter

mail checks to
1101 E. Lincoln Ave., Dept. HW • Fort Collins, CO 80524

1-800-558-5262

MasterCard VISA DISCOVER

www.lambspun.com



WHAT'S GOING ON HERE?

All the Interweave News that's fit to print

What we read

In the last issue of Handwoven, and in *Spin·Off* too, I begged for book suggestions for my bedside-table reading pile. Here's what I learned: you have a rich and varied reading life. You consume mysteries and other good junk, but also the best current fiction and non-fiction, as well as classics and somewhat academic stuff. Lots of you like Barbara Kingsolver and Margaret Atwood and Jane Austen and Tony Hillerman and J. K. Rowling. I've read and enjoyed fully a third of the books you recommended, so I trust this list! Here are your favorites, as of press time; it should keep us all busy:



Atwater, Mary Meigs, *Crime in Corn Weather* (hey, we published that!)

Atwood, Margaret, *The Blind Assassin* and *The Robber Bride*

Austen, Jane, *Mansfield Park*, and others

Barker, Juliet, *A Life in Letters*

Barrett, Andrea, *The Voyage of the Narwhal*

Benson, E. F., *Make Way for Lucia*, and others

Berry, Wendell, *Jayber Crow*

Bloxham, *The World of Flora Thompson*

Bradley, Marion Zimmer, *Mists of Avalon*

Breathnach, Sarah Ban, *Simple Abundance: A Daybook of Comfort and Joy*

Lilian Jackson Braun, *The Cat Who . . .* series

Brown, Rita Mae, more cute cat mysteries

Camp, Jeffrey, *Draw*

Cornwell, Patricia, the Kay Scarpetta series

Dickens, Charles, *Hard Times* (tape)

Druett, Joan, *Hen Frigates*

du Maurier, Daphne, *The House on the Strand*

Dunning, John, *Booked to Die*, and others

Ferris, Monica, *Crewel World*, and others

Gabaldon, Diana, *Outlander*

George, Elizabeth, good mysteries all

Glenny, Misha, *The Balkans, Nationalism, War, and the Great Powers 1804–1999*

Goldberg, Natalie, *Living Color* and *Thunder and Lightening: Cracking Open the Writer's Craft*

Goodall, Jane, *Reason for Hope*

Gordon, Mary, *Seeing Through Places: Reflections on Geography and Identity*

Grafton, Sue, the alphabet series

Grimes, Martha, the British pub series

Grisham, John, *The Testament*

Hamilton, Jane, *The Book of Ruth*

Hardy, Thomas, *Return of the Native*

Harjo, Joy, poetry

Harris, Joanne, *Chocolat*

Heilbrun, Carolyn G., *Writing a Woman's Life*

Hemingway, Ernest, *For Whom the Bell Tolls*

Hillerman, Tony, the Jim Chee-Joe Leaphorn series

Hinckley, Gordon B., *Standing for Something*

Hochschild, Adam, *King Leopold's Ghost*

Irving, John, *A Widow for One Year* (tape)

Isachsen, Y. W., *Geology of New York, A Simplified Account*

Ishiguro, Kazuo, *When We Were Orphans*

James, P. D., the Adam Dalgliesh series

Jance, J. A., the Joanna Brady series

Jarrell, Randall, *The Animal Family*

Jin, Ha, *Waiting*

Jordan, Robert, *The Wheel of Time*, and others

Karon, Jan, the Mitford series

Kimmelman, Robert, *Portraits*

King, Dean, *Patrick O'Brian (A Life Revealed)*

Kingsolver, Barbara, *The Poisonwood Bible*, *Prodigal Summer*

Korelitz, Jean Hanff, *The Sabbathday River*

Lawrence, Margaret, *The Iceweaver*

Leffland, Ella, *Breath and Shadows*

MacDonad, Anne I., *No Idle Hands: The Social History of American Knitting*

McCourt, Frank, *Angela's Ashes*

Mohin, Ann, *The Farm She Was*

Munroe, Eleanor, *Originals*

Nixon, Rob, *Dreambirds*

Orlean, Susan, *The Orchid Thief*

Pearson, Harry, *North Country Fair*

Pilcher, Rosamund, anything

Pym, Barbara, *A Glass of Blessings*, *Excellent Women*, and others

Quindlen, Anna, *One True Thing*

Rivers, Francine, *The Mark of the Lion*, and others

Rowling, J. K., Harry Potter etc.

Rowse, A. L., *A Cornish Childhood*

Rutherfurd, Edward, *Sarum: The Novel of England*

Saramago, Jose, *Blindness*

Shute, Nevil, *A Town Like Alice*

Slate, Nigel, *Appetite*

Souief, Ahdaf, *The Map of Love*

Sparks, Nicholas, *A Walk to Remember*

Steinbeck, John, *East of Eden*

Thayer, Nancy, *An Act of Love*

Thompson, Flora, *Lark Rise to Candleford*

Tsukiyama, Gail, *Women of the Silk*, *The Samurai's Garden*

Vidal, Gore, *Creation*

Wharton, Edith, *The Age of Innocence* (tape)

Zukav, Gary, The Dancing Wu Li Masters

But what about weaving books?

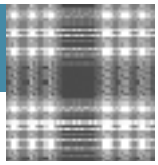
Well, there haven't been very many in recent years. We're always kicking ideas around here, though, and wonder what you think of these. You can e-mail me at LindaL@interweave.com, or you can just drop me a plain old postcard.

Which of these would you buy, if they existed?

- An encyclopedia of finishing techniques. All the fringes, braids, knots, hemstitches, and so forth you could possibly need, nicely illustrated and in a handy format. Between $15 and $20.
- Weave structures explained once and for all, by Sharon Alderman, if we could persuade her to do it. This might be one big book, or a set of smaller ones, with beautiful fabric photos. At least $29.95.
- A swatch book of really stunning fashion fabrics, designed to go with the ethnic fabrics and jewelry we love so well. With or without pattern diagrams for simple garments. Pricey, maybe $34.95, maybe more.
- Design collections again, after all these years. A dozen or more projects on a theme: simple garments, home décor, household items, and so forth. Which might you want? $9.95.

Any ideas of your own? And while we're at it, would you be interested in out-of-print books on CD?

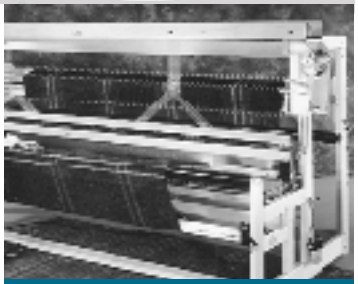
New Tools for a New Era



Since 1977, weavers around the world have been turning to AVL Looms for the most advanced weaving equipment and accessories. But the new millennium demands fresh thinking and unique ideas. So here's what we've already introduced before the close of the year 2000; just imagine what you'll see during the next 999 years from AVL!

AVL LOOMS
3851 Morrow Lane #9
Box H1-0002
Chico, California 95928 USA
1 800 626 9615
fax 530 893 1372
e-mail: info@avlusa.com

Contact us for a complete catalog of all our products.



For full information on all AVL products, click on: www.avlusa.com.

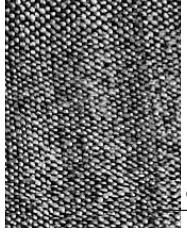
WHAT'S NEW:

• **Warping Wheel** The revolutionary device for sectional warping that took Convergence 2000 by storm. It allows you to wind each section with as little as a single cone or spool.

• ***WeavePoint 5.3*** The latest upgrade to our ever-popular software for Windows™ 95/98/2000. This version includes block substitution, keyboard or algebraic entry and, remarkably, a marvelous painted warp feature. And don't forget, WeavePoint is equally well-suited for both treadle and dobby looms.

• **AVL 40** The newest model in our line-up is the most technologically sophisticated loom AVL has ever produced. Forty harnesses, all controlled by CompuDobby™, and raised with eLift™—AVL's new all-electric mechanism that allows you to lift the required harnesses effortlessly.

• **Professional Dobby Rug Loom** A quiet revolution took place at the close of the 20th Century, as weavers discovered the benefits of using AVL equipment in the most physically demanding of all the fiber fields—the making of rugs. With an AVL Rug Loom, the creation of a tightly woven rug is fast and amazingly easy on both body and mind.



Letters

THE PERFECT LOOM

I've been a subscriber to HANDWOVEN for nineteen years, and I still anxiously await each new issue and its articles and projects. Thanks to your advertisers, I am familiar with new products, books, yarns, and more. I also absolutely love the new format of the magazine.

I do have a need. I am now in a position to purchase a new loom and I'd like some advice. I know there are jack, counterbalance, and countermarch looms available, but I'd like to purchase just *one* loom that will let me weave happily the rest of my life. I'm looking for quality and smooth function. I do not have Internet access so cannot receive replies or help from that direction. Is an article possible on how to shop for a loom? Any advice would be greatly appreciated.

—Kate Nichols
Cobalt, Connecticut

You ask the age-old question: Which is the perfect loom? The age-old answer is: It depends on what you want to weave. As a general rule of thumb, jack looms are the easiest to tie-up, they can carry the most shafts, and they are suitable for a wide range of fabrics. Countermarch looms are more time-consuming to tie up, especially when equipped with many shafts. Both countermarch and counterbalance looms are good choices for rugs because they open a shed by sinking and raising shafts rather than by only raising them, allowing greater overall tension on the warp. Counterbalance looms have especially light treadle action, but as a rule they cannot carry more than four shafts. We do plan to include future articles that compare and evaluate equipment, so stay tuned!

NEW WEAVERS

Yes, I am a new weaver. I would like to see *really* beginner information in every issue. It seems to me that new weavers (and therefore new subscribers) are critical to HANDWOVEN's growth. Make HANDWOVEN critical to them!

I'd like to see veteran and novice weavers collaborate on articles. (Novices see each tiny element with new eyes that people who know what they're doing don't notice any more.) Here are some examples of articles I'd like to see:

- How to hold a shuttle and how to properly use it,
- Painless use of warping boards and other basic tools,
- How to tie up treadles,
- How to choose projects for accumulated yarns,
- Small, easy, practical projects that confer knowledge and pride.

Not everyone has access or the funds to take a weaving course. Maybe these articles will make all the difference in keeping new weavers from going astray and becoming frustrated. (By the way, the new Project Guide section is terrific. I use it to see how much of the magazine (i.e., beginner projects) will be valuable to me.

—Susan A. Bloomfield
Wells, Maine

FELTING OR FULLING

As a weaver, I look to your magazine for all sorts of useful information and creative ideas to use at my loom. But first and foremost, I consider myself to be a feltmaker and in that capacity I was disappointed with the incorrect use of terminology in the article by Mollie Freeman, "Felted Wearables."

She states that, "Felting is the process of fulling a wool fabric until the fabric shrinks and becomes thicker." Actually, felting is the process of creating a cloth out of layers of wool fibers, without a warp or weft or any other interlacement, which is then manipulated with the application of moisture, heat, and agitation to create a firm fabric.

Fulling is the process of working a loosely woven or knitted fabric in a similar manner to get a felt-like fabric. As Irene Emery states in her book, *Primary Structures of Fabrics*, "Subjecting woven or knitted woolen fabrics to treatment similar to that used to compact loose wool fibers into a coherent felt is somewhat loosely termed felting, but as a finish process it is more precisely designated fulling."

She goes on to say that although these woven and fulled fabrics, (such as the process described in Freeman's article), are most commonly deemed "felted," they should be differentiated from true felt. The two processes are very different and the differences should have been pointed out in the article. There are so many people that have a warped (sorry about the pun, not intentional) concept of what felt really is. I have actually had a student show up to one of my feltmaking workshops with knitting needles!

Some of the wonderful characteristics of working with fulled cloth that Freeman mentions, such as cut edges that will not ravel, piecing the shapes together, and embellishing, are even more so when working with felt.

As makers of cloth, we have the responsibility to present and research information accurately and keep that information alive and growing.

—Shelby Cefaratti
Houston, Texas

In "Felted Wearables," Mollie Freeman goes beyond the sentence you cite to describe the interlocking of serrated fibers characteristic of felting, and she deliberately does not call the fabric "felt." We felt (pun only slightly intended) that the adjective "felted" was applicable since the degree of fulling was so great as to cause the interlacement to disappear and the fabric to look like and behave like felt. The distinction you make, however, is clearly one that is important to feltmakers, and because of that and since Irene Emery considers it more precise, we will observe it in the future and thank you for educating us.

ANOTHER LISTER

When I read your last editorial, I thought: That is too many lists!

A number of years ago, when I was feeling down and felt I wasn't getting anything (i.e., weaving) done, I came across a list made a few years earlier. I saw with a start that four or five of the projects were actually done! Then I realized that for everything I crossed off, I had one or two more to add, (depending on how many

issues of HANDWOVEN I had read). I decided that these were the important lists in my life.

I started using one of those beautiful bound journals to list my future projects, to figure out setts and yarn amounts, to give dates when completed, and especially to write down the issue or the book where the inspiration or instructions are located. My latest innovation is a column for "made warps" so I don't forget what's already in the closet! I have a three-ring binder for drawings and samples and technical stuff, but the journal is by my bed when I need to think about my direction in life.

—Susan Styrchak
Winnipeg, Manitoba

BLEEDING COLORS: A SOLUTION

In the January/February 2001 issue of HANDWOVEN, Sue Ressler writes to ask for a solution for bleeding colors during washing.

Fabrics are often dyed with a surplus of dyestuff. That which is not bonded to the fiber remains on the surface and will wash off, causing bleeding. Sometimes rinsing until the wash water is clear is enough to remove excess dye.

Dye Magnet is an environmentally safe product that helps prevent bleeding and fading by absorbing the surplus dye. It's a small 100% piece of cotton fabric that looks like a white terry face cloth and can be reused many times. I find it with the laundry detergents in Stop and Shop markets. It costs about $5. The Dye Magnet toll free number is (800) 804-0784.

—Norma Smayda
Saunderstown, Rhode Island

Try synthrapol! It removes excess dye from fabrics. My wife uses it on her hand-dyed cloth (which often contains vibrant reds and blues) with excellent results.

—Christopher Netter
Arvada, Colorado

About a dozen of you wrote about Dye Magnet. Thank you!

HARD PRESSING

I've just finished reading your wonderful January/February 2001 issue, and I have some questions about hard pressing. Do you use a presser cloth between the iron and the handwoven fabric? If so, for which types of fabrics? And, if you use a presser cloth, do you dampen it? I am a little concerned about permanently pressing the shape of the soleplate and the holes into fabrics like silk.

—Judy Fischer
Port Jefferson, New York

We turned to the expert in finishing fabrics and the author of "All About Wet Finishing" in the January/February issue, Laura Fry, for the answer to your question.

The purpose of the hard press is to compress the fibers evenly. Place the iron on the still damp fabric and press down. Then lift and press down again, slightly overlapping the previous position of the iron. At first you will see the impression of the iron, but as the press continues, this will diminish until only slight lines of the iron are left.

I press one side first completely, turn the fabric over, hard press the opposite side, then turn it back and press the first side again. By this time the fabric is al-

The Woolery Has It All

(Best selection, best prices - since 1981)



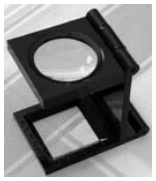
Mirrix tapestry looms precision engineered 16", 22", 32" and 38"



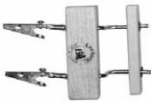
Auto-Reed Hook: now you can sley the reed in record time! No need to remove and re-insert the hook for each dent; a wonderful time-saver! $38

Ashford Inkle Loom Compact, portable. Includes instructions, clamp, 2 shuttles - $50





Folding Magnifier $8



Fringe twister, $12

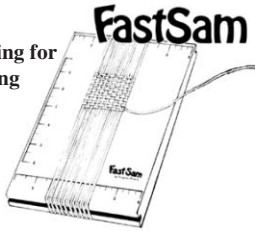


Bluster Bay Poke Shuttles 6" $8.50 - 9" $10 - 12" $11



OTT-LITE - natural light in your home! Portable TrueColor Lamp, $75 Flex-Arm Lamp, $99.95

Fast sampling for your weaving projects. $16.25





Swedish Bobbin Winder smooth and fast - $90

• **Books**: 10% off on orders for 2 books or more totalling $20 or more.
• **Videos**: 10% off on orders of 2; 15% off on 3 or more.

New Book: "4 Shaft Table Loom" $21.95

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

SPINNING WHEELS
• Ashford • Louet • Majacraft • Jensen • Lendrum • Babe • Cooper
• Country Craftsman • Schacht • Reeves • Charkha • Journey
• Timbertops • Kromski • Fricke



Catalog of Weaving, Spinning, Knitting, & Dye supplies.
Send $3 to:
The Woolery
P.O. Box 468; Dept. H
Murfreesboro, NC 27855
1-800-441-9665 • Visa/MC accepted
Check our website for new items & monthly specials!
http://www.woolery.com

New Address

most dry, and I then "iron" it; that is, I glide the iron back and forth to remove any slight lines left by the hard press. This also serves to polish the surface, bringing up the shine. For wool, if a shine is not desired, a light steaming will remove it, but this shine is what makes fibers like silk, linen, and tencel glow.

I don't use a pressing cloth with any fiber for a hard press. I do use only a lightly padded ironing board. A pressing cloth and heavy padding restrict the iron from compressing the fibers and therefore prolong the job. A good hard press on a large piece of yardage can take a couple of hours, sometimes longer. You want to reduce the time you spend, not add to it!

Not everyone likes the results of a hard press, feeling that it takes away from the handwoven look of the cloth. But the hard press is extremely important for fabric for clothing. If you don't give the fabric an even hard press, then when seams are pressed out on the garment, you will see iron tracks.

Happy weaving!

—Laura Fry
Prince George, British Columbia

A SHARING READERSHIP

I just wanted to let you know I have had several responses to my letter asking for information about the Barbara V loom, one from Washington, one from California, and one from a lady in nearby Somerset, Pennsylvania. She knows several other weavers in the Somerset area who worked for Thought Products, the manufacturer of my loom, for fifteen years. She told me that when the factory closed, several of the former employees bought all the spare parts, heddles, tie-up cables, etc., so that if I needed anything I could probably acquire it.

I wanted to point out the generosity of weavers in general and express my great appreciation.

—Virginia Mayor
Davis, West Virginia

PASSING THE TORCH

In our unique little town we boast a Fine Arts Center that has expanded into three small houses, one of which is Cate Hall Weaving Cottage.

At 103 years of age, Grace Hall died, but her 47" Leclerc weaves on; Lucy Cate lived to be almost 93. These two ladies began teaching weaving lessons in the surplus room of a doctor's office before the Fine Arts Center was built.

Now we have fifteen floor looms, and two 82 year-old subscribers to HANDWOVEN who spend Tuesdays from 9:30 to 4:00 sharing this wonderful hobby. Many of our students have become our friends as they learned.

It's a caring, sharing fellowship, and we are looking for younger leaders to move in who will take over from us as we have from Grace and Lucy.

—Agnes Steinberg
Tryon, North Carolina

"WELCOME NEW WEAVERS" WILL APPEAR IN THE MAY/JUNE 2001 ISSUE OF HANDWOVEN.

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

1 0
0 1
DIGITAL WEAVING NORWAY AS

Do you want to explore new designs and weave structures? We have the tool for you!

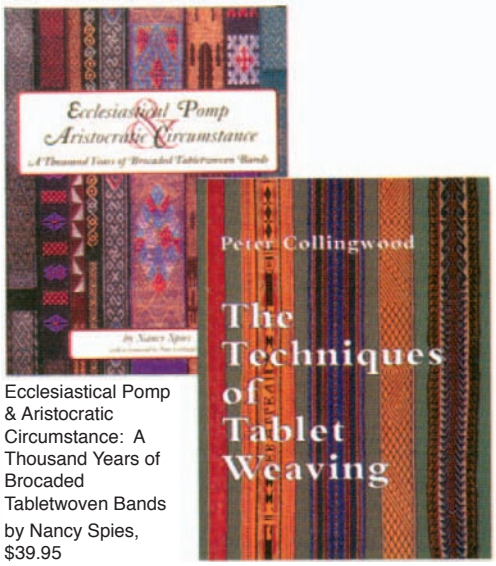





http:// www.digitalweaving.no
tel: +47 32 16 18 62
fax:+47 32 15 75 68

Halcyon Yarn

www.halcyonyarn.com • 1-800-341-0282

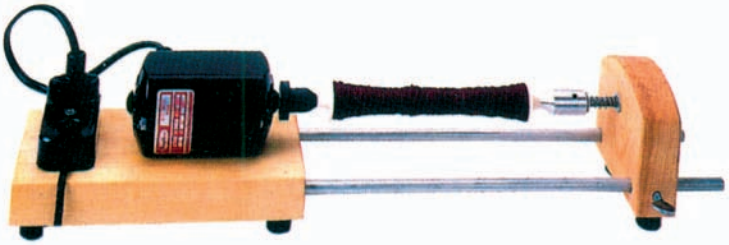


Ecclesiastical Pomp & Aristocratic Circumstance: A Thousand Years of Brocaded Tabletwoven Bands by Nancy Spies, $39.95

The Techniques of Tablet Weaving by Peter Collingwood, $35.00



Swedish Hand Bobbin Winder
$95.00



Schacht Double Ended Electric Winder, $236.00

Supplying Weavers Around the World for Over 29 Years



Leclerc Cendrel: Inkle Loom/Warping Board, $175.00



Leclerc Doubling Stand, $48.00



The Yarn Store in a Box
$35.00

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.

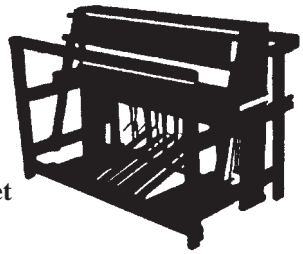
Write or call for a free brochure

Gilmore Looms

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

Email:
gilmorelooms@earthlink.net

www.gilmorelooms.com



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**

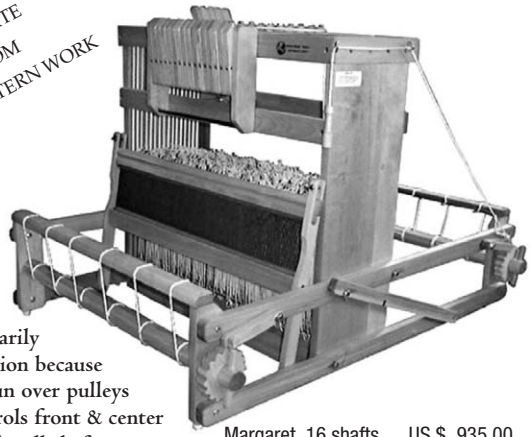
Hands-on Windows demo available

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

Margaret

THE ULTIMATE TABLE LOOM FOR PATTERN WORK



- Extraordinarily smooth action because all cords run over pulleys
- Shaft controls front & center
- Full shed for all shafts
- 38" front to back depth
- 23" weaveable width
- Supplied with a pair of lease sticks, two flat shuttles, a reed hook, a reed, and 800 Texsolv string heddles for the 16s Margaret, 1200 heddles for the 24s.

Fine Weaving and Spinning equipment since 1977.

Margaret, 16 shafts	US $ 935.00
Margaret, 24 shafts	1110.00
Stand, with two trays	153.90
Second warp beam	125.40
Back beam 12" extension	26.50
Bench, with storage	128.30

Plus shipping 6%

Woolhouse Tools
4755 Knob Hill Rd.
Armstrong, B.C. Canada V0E 1B4
Tel. or Fax: 250-546-6940
www.woolhousetools.com

Convergence 2002

Vancouver, BC, Canada, August 1 - 4, 2002
Preconference Workshops, July 28 - 31, 2002

Call for Entry

Prospectuses can be printed directly from the HGA web site: http://www.weavespindye.org or send $5 (US) to: Handweavers Guild of America, Inc., Call for Entry, Suite 201 - 3327 Duluth Highway, Duluth, GA 30096-3301.

Juried Exhibits:

Small Expressions 2002
Making Waves ~ Breaking Waves: Fashion Show
Celestial Navigation: Interfaith Expressions
Cross Currents: Basketry
Ebb and Flow: Felt
New Wave: New Fibers ~ New Techniques
Phosphorescence: Woven Scarves and Shawls
Sea Strands: Braids, Bands and Beads
Spin Drift: Spun Yarns
Tsunami: Yardage

Other Events to Enter:

Informal Fashion Shows
Down to the Sea Again: Fiber Challenge

Textile Tides

For more information on Convergence 2002 contact HGA at: http://www.weavespindye.org or email: hgaconvergence@aol.com

A committee of HGA **Handweavers Guild of America, Inc.**

Convergence 2002 is hosted by The Greater Vancouver Weavers' & Spinners' Guild

NEW WORLD TEXTILES

Organic Cotton

Hemp

Lyocell

Yarn Samples

$1.00 + long SASE

Complete Fiber & Yarn Sample Set $10.00

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

Solitary Colors

New from Mountain Colors... 10 hand painted solids featuring the subtle shading found in nature.

Now 32 Colorways that bring the rich and varied colors of nature into your knitting!

MOUNTAIN COLORS
HAND-PAINTED YARNS

Call for a dealer nearest you! 406-777-3377
www.mountaincolors.com info@mountaincolors.com

VISA

Mail Order

OPEN TO THE PUBLIC • MAIL ORDER

R & M YARNS

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

Mail Order

MasterCard

DISCOVER

Personal or Company Checks

Mill Ends • Cottons • Wools • New Yarns • Synthetics • Blends
Knit, Crochet & Weaving Yarns

OPEN TO THE PUBLIC

2000/2001 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

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

INDULGE IN

LUSCIOUS SILK YARNS & RIBBONS
IN 74 DELICIOUS FLAVOURS
SAMPLES & PRICES $10

SCARF KITS
• SIMPLY SOPHISTICATED
• AUTUMN SPLENDOR
• MOON SHADOW
• EVENING SKY

TREETOPS COLOUR HARMONIES
HAND-DYED TUSSAH TOPS
SAMPLES & PRICES $13

TREENWAY SILKS

725 Caledonia Ave
Victoria, BC, Canada V8T 1E4
Orders: 1-888-383-SILK
Fax: (250) 383-0543
Email: treenway@coastnet.com
www.treenwaysilks.com

WeaveIt 4.0

Windows Weaving Program

With two Choices:

WeaveIt Basic
A basic drawdown program.

WeaveIt Pro
A full-feature design tool.

Plus . . . Loom control add-on
AVL, J-Made, Louet, Schacht

Check out the details and Get a free demo at
www.weaveit.com

Canyon Art Company
2445 Ruby Mesa Ct.
Grand Junction, CO 81505
NEW PHONE:
(970) 263-8010

sallyb@weaveit.com

Now In Colorado!

SHARON ALDERMAN

Jim Ahrens: 1906–2000



"Jim's kindness in sharing his extraordinary knowledge is legendary."

On the morning of December 4, 2000, handweavers around the world mourned the loss of a treasured mentor as they learned of the death of Jim Ahrens.

Frederick James Ahrens was born on April 10, 1906, in Bakersfield, California. After graduating from high school, he went to work for a carpenter/cabinetmaker. "One day," he remembers, "I looked around and realized that I was the only one there who had all my fingers!" He left that job and worked by day as an elevator operator, going to night school to become a ship's radio operator. He learned Morse code and built his own sending key—"much better than the one on the ship," he told me. He redesigned the ship's receiver as well, improving its operation and efficiency—and began saving to go to school to become a mechanical engineer.

The ship started loading in Boston (where it was part of Jim's job to take a big wooden box to the Boston City Library and exchange books from the previous trip). They loaded all down the east coast, passed through the Panama Canal, and unloaded up the Pacific coast to Seattle; then they loaded back down the Pacific coast, passed through the Canal again, and unloaded up the east coast back to Boston.

A couple of years of this work (during which time he read every book checked out to the ship, no matter what the subject) brought in enough money for school. He obtained a degree in mechanical engineering from the California Polytechnic School of Engineering in Oakland, where he taught for a few years before the school closed during World War II.

All kinds of things sparked Jim's imagination and set him thinking in new ways. During the war, for example, he designed machines that made bags to ship supplies to the armed forces, an improvement over boxes, which took up more room.

Jim was introduced to weaving in 1937 by a relative who had taken a weaving class. He was fascinated! At the library he discovered Luther Hooper's *Handloom Weaving*, which greatly influenced him. During a time when most handweavers used 4-shaft counterbalance looms, he designed and built a 12-shaft countermarch. Dismissed as a "trick weaver" by local weavers, he struck out on his own.

He and his first wife established a business of production weaving, loom construction, and teaching. He told me that the advent of daytime television stopped the flow of students almost overnight.

When the USDA opened a laboratory in conjunction with the University of California to establish new uses for fibers, Jim went on a tour of the facility. Conversation with people at the lab—I can imagine how impressed they were!—led to a call offering him a job the next day. He worked at that facility until he was 70.

Some years after his first wife died, leaving him with two daughters, he met Ethel, a widow with two daughters of her own. He courted and married her—they had been married two days short of 36 years when he died. Ethel is not a weaver, choosing to leave that pursuit to Jim. Jim set up a well-equipped shop behind their house, where he could be found at all hours building looms, inventing tools, and weaving on his uniquely designed dobby/drawloom.

In the late 1970s, Jon Violette founded Ahrens & Violette Looms using Jim's loom designs. Over the years Jim designed improvements and additional tools and features for their line of products. (Sometimes Jim introduced himself as "the 'A' in AVL".) All of us who use AVL looms and tools are Jim's beneficiaries.

TRIBUTES TO JIM

When Jim and Ethel moved to Salt Lake City in 1992, we became good friends. I doubt that I will ever meet anyone more inventive or curious. I had met Jim at a Conference of Northern California Handweavers (CNCH) some years before and could hardly believe my good fortune to have him living within a mile of me. I learned that he was not only brilliant but also sweet natured and possessed of a generous spirit. We collaborated on several projects, and he was always a guest at lunch on the last day of the workshops held in my studio. He enjoyed meeting weavers, and it was an opportunity for them to meet a living treasure. I miss him a lot, but when I think of him, I smile and remember what he often said to me, "We had fun." Yes, Jim, we did.

—Sharon Alderman
Production weaver and teacher

I first met Jim at the Pacific Basin School of Textile Arts in Berkeley. We students would be working at our looms and he would come by and say, "You're doing that the hard way." Well, we were doing exactly what our teachers had taught us! A few of us listened to what he had to say and convinced our teachers to have him give us a class in Production Weaving.

Another day he told about a loom where the "guts" could be taken out and stored with weaving intact and another set put on the loom. He thought this would be great for a school since more than one project could be done on one loom. He said, "I'll build you one." When he brought it in, we were stunned! It was small—around 24"—the cutest thing I'd ever seen. It had slotted beams, automatic tensioning, his special tie up, light-weight shafts with springs, the great treadle action—all basic features on AVLs today.

Whenever we had a problem Jim came to solve it. We kept his advice and teachings in a folder we called the "Chairman Jim" folder. That was in 1976. My books are what I learned from Jim.

—Peggy Osterkamp
Author, weaver, teacher

Jim Ahrens's kindness in sharing his extraordinary technical textile knowledge and engineering design and construction experience is legendary. He was dedicated to making the weaving process easier, more enjoyable, and more productive for all handweavers.

My wife, Cyrena, and I got to know Jim Ahrens at the Pacific Basin School of Textile Arts in Berkeley. Jim was incredibly generous in sharing his knowledge with all the students. What I learned from Jim over the years made it possible for us to collaborate on the design of the Pegasus balanced shed, punched paper drive dobby system. His ingenious three prototypes were unique in combining old and new technology. His wide ranging discussions on textile equipment history and engineering and mechanisms in general were a delight. Our collaboration began in 1987, when he was in his eighties and still breaking new ground. Thank you, Jim!

—Jeff Wilson
Cyrefco Looms

All of us at AVL looms are truly grateful for having had Jim Ahrens in our lives. After all, we put bread on the table for our families due in large part to Jim's brilliance and generosity. In fact, well over 200 people throughout the United States and in many countries around the world have earned their living based on Jim's looms and associated equipment.

Just think how he changed the weaving world! Dobbies, flyshuttle beaters, automatic cloth advance and storage systems, even end-feed shuttles were radical ideas when Jim started to promote them in the late 1940s. In the 1970s and 1980s, when AVL was young, his ideas were still transforming weaving technology.

Before Jim came along, the idea of "production handweaving" was an oxymoron. After Jim's ideas became popular, almost overnight handweavers discovered they could make a living doing what they love to do—weave!

—Peter Strauss
President of AVL Looms



Jim was so much more than a weaver and designer and builder of looms and other weaving equipment. He had a curious mind that never was idle—even when he was "resting his eyes." He knew so much about many things and remembered it all. Best of all, he was so very loving, kind, sharing, and considerate of others.

—Ethel Ahrens
(Mrs. Jim Ahrens)

The first time I met Jim Ahrens I was a mere infant in the world of looms and weaving. I went with several others at AVL from Chico to Berkeley so that Jim could teach us more about the equipment we were just beginning to build. The year was 1980. I didn't know that day would be the start of a working and personal relationship that would grow over the next twenty years.

As I tried to learn about looms, I learned a lot about Jim. He loved to be presented with a problem and come up with the most efficient solution possible. He always had an enormous amount of patience and was a joy to work with. Jim is a prime example of a person doing what he is born to do, doing it with a high level of excellence, and getting a great deal of enjoyment and satisfaction in the process. The world is a better place because of Jim, and this is especially true if you are a weaver! His looms and tools are in use all over the world. Thank you Jim!

—Steve Smith
Former co-owner of AVL Looms

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Handtowels	42–44	Twill	16	Intermediate
Kim Bunke	Scarf	56–59	Twill, advancing twill	8	Intermediate
Barbara Elkins	Placemats, runner	46–49	Advancing twill	4	Beginner
Margaret Gaynes	Dishtowels	34–36	Twill	4	Beginner
Tracy Kaestner	Bookmarks	60–62	Twill	4	Advanced beginner
Kathleen Morris	Scarf, shawl	50–54	Twill, plain weave, basketweave	8–12	Advanced
Marie Nelson	Dishtowels	30–32	Plain weave and twill	4–6	Beginner
Jane Patrick	Coasters	64–66	Krokbragd	4	Beginner
Sarah Saulson	Shawl	68–71	Twill	8	Advanced beginner
Alice Schlein	Dishtowels	38–41	Turned twill	8	Advanced beginner
Madelyn van der Hoogt	Table runner	22–25	Advancing twill	8	Advanced beginner
Barbara Walker	Scarf	72–74	Supplementary warp	8	Intermediate

READING DRAFTS

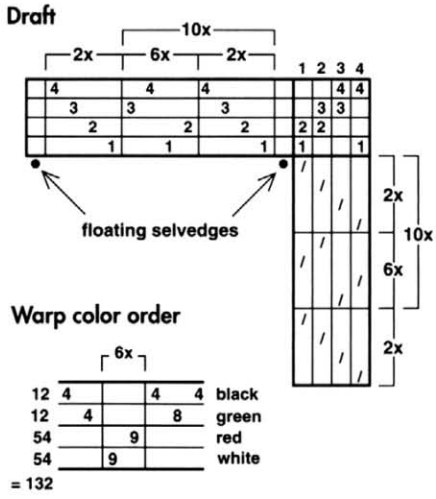
Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets. (Floating selvedges are warp threads that are not threaded in heddles. They are sleyed in the reed in the dent adjacent to the dent used by the last end on each side and tied to the front apron rod with the rest of the warp. It can be beamed with the warp or hung from the back of the loom. In either case, it should be weighted; a 3" S-hook works well. The shuttle always enters the shed *over* the floating selvedge and exits *under* it.)

Brackets in the draft 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 letters in the threading and treadling draft accompanied by a key (O = Orange, for example).

In other cases a chart is given in which each row represents a color. Read the **warp color order** chart from right to left just as you read the threading. The rows indicate colors instead of shafts, however. The total number of threads in each color is usually given at the left of the chart.



CORRECTIONS AND CLARIFICATIONS

January/February 2001.

"Huck Heaven," page 45. In Figure 7, add to the right side of the threading: 1-2 5x (= 10 ends for a plain weave selvedge). Thread the repeat 12x instead of 15x (= 600 ends), then thread 2-3-2-3-2 to balance (= 5 ends); end with 1-2 5x (= 10 ends plain weave selvedge) = 625 total ends. In Project at-a-glance change warp number to 625 ends; sett to 30 epi (2-3 in a 12-dent reed) and 30 ppi. Change yarn amounts to 10½ oz (3,125 yd) for warp, 7 oz (2,625 yd) for weft.

TWILL GLOSSARY

ADVANCING TWILL Threadings (and/or treadlings) in which twill runs (sections of straight or point twills) of two or more ends begin on one shaft (or more) above (or below) the beginning shaft of the previous run (a 4-thread run with an advance of one shaft is 1-2-3-4; 2-3-4-5; 3-4-5-6 , etc).

BROKEN TWILL Twill threading or treadling orders that skip one or more shafts and/or one or more treadles at reversing points, breaking the twill diagonals.

EXTENDED POINT TWILL Threadings (and/or treadlings) that progress through all the shafts (and/or treadles) more than once before reversing.

FANCY (OR IRREGULAR) TWILLS Drafts with regular twill threading and/or treadling orders that do not have tie-ups that can be expressed as a twill ratio.

NETWORKED TWILL Threading and treadling orders that are drafted on a network that constrains them to a predetermined base. In the most common twill threading network, the first of each group of four warp threads must be threaded on either shaft 1, 5, 8, or 13 (the first shaft in any group of four), the second thread on 2, 6, 10, or 14 (the second shaft in a group of four), etc., see Alice Schlein in the May/June 2001 issue of HANDWOVEN.

BEGINNER'S CORNER

POINT TWILL Threading and/or treadling orders that begin on the first shaft (or treadle) available and progress through the shafts (or treadles) to the last and then reverse and return to the first. If a twill is both threaded and treadled in a point, cross ("x") or diamond motifs are formed. A point threading order using a straight twill treadling order produces a horizontal zigzag design; a straight threading order using a point twill treadling order produces a vertical zigzag design.

REPEAT TWILL Pairs of shafts are repeated in the threading: 1-2-1-2 and 2-3-2-3, etc., as in overshot, for example. This is usually an inaccurate label, since almost all structures that use repeat threadings are not twills.

REVERSE TWILL Another name for turned twill since a warp-emphasis (i.e., 3/1) twill appears on the reverse side of a weft-emphasis (i.e., 1/3) twill and vice versa.

TURNED TWILL Warp-emphasis vs weft-emphasis twills that create blocks of pattern; one twill appears as pattern, the other as background; also called twill blocks, twill diaper, counterchanged twill, reverse twill, and twill damask.

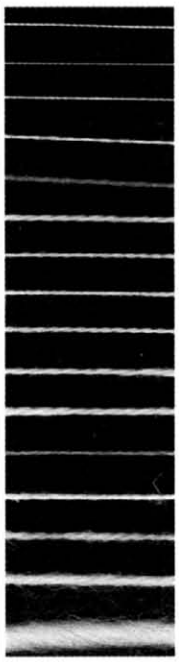
TWILL A weave in which each weft pick passes over or under more than one warp end in the interlacement sequence (and each warp end over or under more than one weft pick). In each successive pick, the same interlacement begins on an adjacent warp end, either to the left or to the right of the previous pick, creating the diagonal line characteristic of twill.

TWILL DAMASK Also used for turned twill; especially for turned broken twill.

TWILL BLOCKS A name for turned twills.

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
30/3 sewing thread	14,000	28,252
machine embroidery thread	18,600	37,535
60/2 silk	14,880	30,028
30/2 silk	7,500	15,135
20/2 silk noil	4,500	9,081
12/2 silk	2,950	5,953
12/2 cotton	5,040	10,170
10/2 pearl cotton	4,200	8,470
10/2 60% tencel, 40% cotton	4,200	8,476
8/2 unmercerized cotton	3,360	6,780
5/2 pearl cotton	2,100	4,238
40/2 wet-spun line linen	6,000	12,108
22/2 cottolin	3,200	6,456
18/2 wool/silk	5,040	10,170
4-ply wool rug warp	868	1,752
85% wool, 15% mohair	760	1,533

"TROMP AS WRIT"

It is very common for twill drafts to be treadled "tromp as writ" or "as drawn in." ("Tromp as writ" literally means tromped, or treadled, as written; "as drawn in" means as the threads are drawn through the heddles). This method of treadling always produces a symmetrical design (along the diagonal), which is often the intention of twill designs. If no treadling is given with a draft, the implication is usually that it be woven tromp as writ.

To do this, assign numbers to the treadles if they are not already numbered. For example, the first treadle in the draft on page 14 (read the treadling from left to right) is numbered treadle 1, the next one 2, then 3, then 4.

To weave, read the threading draft in exactly the same way you do when threading the loom, but instead step on the treadle that corresponds to the number in the threading draft. If the draft on page 14 gave only the instructions "tromp as writ" and/or did not include a treadling diagram, to weave you would treadle 1-2-3-4; 1-2-3-4; 2-1-4-3; 2-1-4-3, etc. Repeats in the threading are followed in the treadling unless otherwise indicated. The written treadling in this draft actually is tromp as writ.

YARN SUPPLIERS FOR THIS ISSUE

Lunatic Fringe, 161 Avenue C, Apalachicola, FL 32320, (800) 483-8749.

Textura Trading Company, 695 Ross St., Sonoma, CA 95476, (877) 839-8872.

Treenway Silks, 725 Caledonia Ave., Victoria, BC, Canada V8T 1E4, (888) 383-SILK.

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

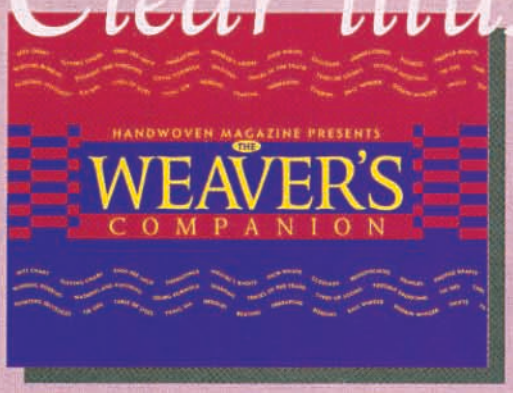
Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128, (800) 932-8391.

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

Blomqvist/Nordiska Textil Garner AB, Box 4030, S-512 84 Överlida, Sweden; e-mail: blomqvist@swipnet.se; website: www.clb.se;+46 325 32290.

"Can't do without my Companion."

Clear illustrations



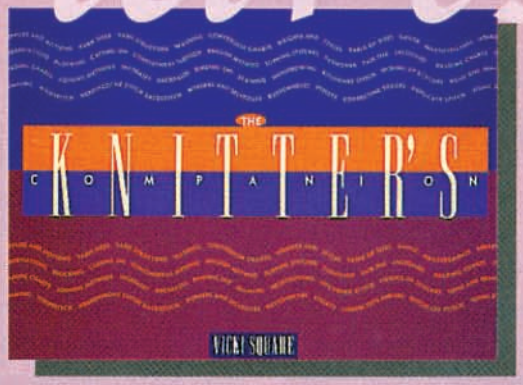
Step-by-step guide for beginners.
Refresher course for experts.
Textbook for teachers and students.
Handy reference for tips and techniques.

Presented by Handwoven *Magazine*
ISBN: 1-883010-81-0
Available June 2001

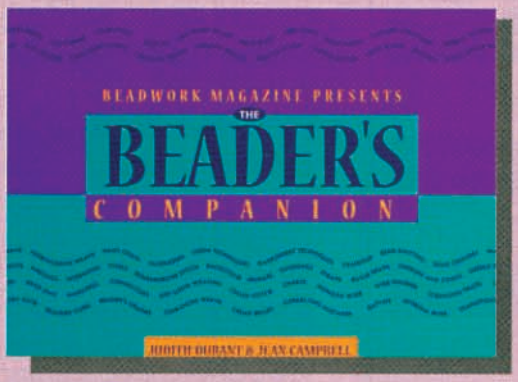
Charts

It's the series you can't do without. These spiral-bound books keep your hands free to work whether you weave, bead, or knit. Slip them into your project bag, pull them out at a moment's notice—this is "must have" information in a compact and comprehensive format.

Techniques



Vicki Square
ISBN: 1-883010-13-6



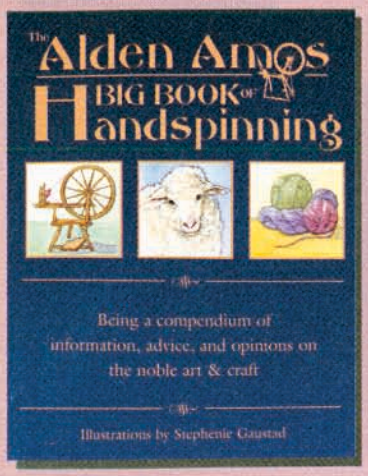
Judith Durant & Jean Campbell
ISBN: 1-883010-56-X

The Companion Series:

The Weaver's Companion
The Beader's Companion
The Knitter's Companion

7 × 5, 112 pages, illustrations and charts.
Retail price $19.95/$29.95 CAN (plus $4.95 s&h) each

Definitions



Available May 2001

THE ALDEN AMOS BIG BOOK OF HANDSPINNING

Alden Amos

Wheel designer and maintainer of textile traditions, Alden Amos—the recipient and evaluator of traditional wisdom—lets no point go unexamined. Every aspect of handspinning is explored in this definitive work. This is truly a BIG book offering decades of experience in making and handling yarn. He'll change your spinning for the better, whether you agree with him or not.

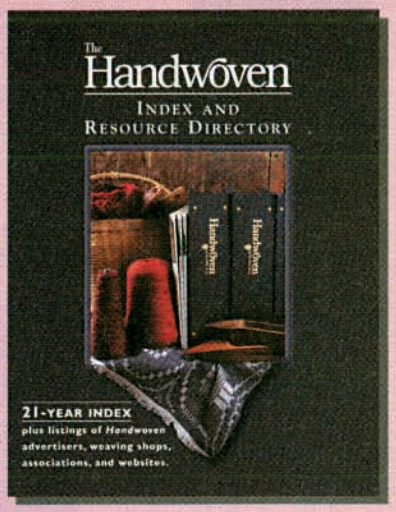
7 × 9, clothbound, line illustrations.
ISBN: 1-883010-88-8
$39.95/$59.95 CAN (plus $4.95 s&h)

THE Handwoven INDEX AND RESOURCE DIRECTORY

21-Year Index

Ever wish you could find that issue of HANDWOVEN featuring Sharon Alderman's article about Luscious Chenille Shawls? Or a weaving shop in your area that carries looms? Find everything that you're looking for in *The* HANDWOVEN *Index and Resource Directory*, the complete history of the magazine indexed by both subject and author, plus listings of weaving shops by state, HANDWOVEN back issues, and weaving books from Interweave Press.

8½ × 11, paperbound, 112 pages. ISBN: 1-883010-93-4
$9.95/$14.95 CAN (plus $4.95 s&h)



Find these books and other **INTERWEAVE** products at your local craft source.

KNITTING ON THE ROAD

Sock Patterns for the Traveling Knitter

Nancy Bush

This book is designed to travel! Its long, skinny format and spiral binding make it the perfect size to throw in the knitting bag as you head out the door. Eighteen sock patterns with the simplest, most graphic, easy-to-follow instructions for learning to knit, start to finish from one of Interweave's most successful authors!

6 × 11, paperbound, covered spiral, 30 color photos and illustrations.
ISBN: 1-883010-91-8
$18.95/$28.95 CAN (plus $4.95 s&h)

Available June 2001



THE *Spin·Off* INDEX AND RESOURCE DIRECTORY

Index 1977–2000

With over 80 issues of *Spin·Off* published since 1977 this is an incredible resource with all articles indexed by subject under one cover. The index includes a guide to key websites, organizations and retail outlets. A great kick-off to *Spin·Off*'s 25th anniversary in 2002.

8½ × 11, paperbound, 104 pages. ISBN: 1-883010-92-6
$9.95/$14.95 CAN (plus $4.95 s&h)



Call us at 800-272-2193 or visit www.interweave.com

201 East Fourth Street, Loveland, CO 80537-5655



Books, etc.

REFLECTIONS FROM A FLAXEN PAST: FOR LOVE OF LITHUANIAN WEAVING
Kati Reeder Meek

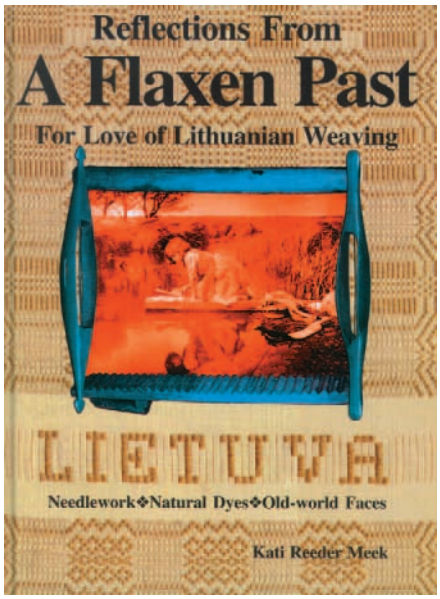
Penannular Press International, 7796 N. Pointe Shores, Alpena, MI 49707. Hardbound, 202 pages, color photographs, diagrams, detailed table of contents, annotated bibliography, glossary. $48. ISBN 0-9700648-0-2.

In her preface, Kati Reeder Meek writes, "The following pages present a journey of discovery, led by the heart, through doors opened by many, many, generous, trusting, and patient individuals in both North America and Lithuania." When you finish reading this book, you will have followed her through those opened doors.

Kati's journey began in 1982. In deciding what to weave for a study group, she became "totally arrested" by a photo of a fabric. A reliable resource, *Keep Me Warm One Night*, by Dorothy and Harold Burnham, pointed her towards Lithuania as the source of the fabric, and she began taking her first baby steps towards creating this amazing book. Each chapter alone in this profusely illustrated volume is worth its price.

She introduces the subject matter with a brief overview of Lithuania, identifying regional dress distinctions. In Chapter 2, she recounts in detail her travels to Chicago to meet Lithuanian weavers and her research trips to Lithuania. This is not a dry recitation of facts and museum ascension numbers, but rather a lively journal that takes the reader along to share all manner of experiences, the textiles she saw, the food that was served, and the people she met.

Sprinkled among the stories are photos of shop signs, straw decorations, a table laid out for tea. Also included are detailed photos of the textiles the author studied in museums and in the homes of weavers. A prudent editor would have insisted on extensive cuts to this chapter, citing space constraints. Thankfully, the author/editor/publisher is in charge, and we are treated to an unabashed, enthusiastic narrative.



For anyone interested in the history of linen, Chapter 3 is a wonder of historical photographs from the Ciurlionis Museum in Lithuania, illustrating the growing of flax and the many processes of turning it into linen. Also included are historical photos of looms and weavers, a wonderful gift to any student of textile history. This chapter left me longing for a time when fiber and thread were integrated in everyday life.

Chapter 4 is a photo essay of weaving tools, unusual looms, weavers at looms, and the textile influences found on streets, in doorways, and in other architectural detailing. The photos and their accompanying captions should be slowly, appreciatively enjoyed.

In Chapter 5, the author introduces us to the lives and weaving of Lithuanian weavers in both North America and Lithuania. I was touched by these stories and I found much to admire in the richly patterned fabrics of these highly skilled weavers. One weaver in particular, Anastazija Tamosaitiene, not only mastered the art of fabric weaving, but also wove tapestries and pile pieces that would not be out of place in the finest museum. Here is a weaver of stature, unknown until now.

With Chapter 6, the book moves into more technical areas. You'll find charted design motifs for weaving, knitting, and embroidery. Included are threading and treadling drafts so you can recreate the designs. Projects from Lithuanians are the focus of Chapter 7, and include a sash project for the rank beginner plus nine other projects with detailed instructions for weaving. The author shares seven of her own Lithuanian-inspired projects in Chapter 8.

Kati Reeder Meek loves linen as much as she loves Lithuanian textiles. She teams up with her sister to grow, process, spin, and weave her own linen fabric. The process is liberally illustrated and described in Chapter 9. I especially found the description of her linen warping and weaving techniques helpful.

She closes the chapter, and the book, by sharing nuggets of her own weaving knowledge: storing linens, embellishing fabrics with Lithuanian techniques, developing work habits, using better weaving methods, fixing broken warp threads, dealing with dropped shuttles, and more. An annotated bibliography, resources, and a glossary of Lithuanian weaving terms complete this all-inclusive volume.

In reading *Reflections from a Flaxen Past*, I felt grateful for the generosity of weavers past and present. The entire book is about sharing: weavers, museum curators, photographers, teachers, and researchers—all have been generous with the author, and the author is generous with us. She has not skimped on photographs, illustrations, or text. Here are almost twenty years of her research, yet she has dedicated the book's profits to the M. K. Ciurlionis Museum and the National Museum of Lithuania.

Reflections from a Flaxen Past is more than the sum of its chapters. It is spirit, passion, solid historical and technical weaving information infused with wonder and discovery of this "old-world country whose entire culture seems pervaded by textiles." It will be enjoyed by weavers and nonweavers alike.

—Jane Patrick



EXPLORING MULTISHAFT DESIGN
Bonnie Inouye

Weavingdance Press, 3304 Gumwood Dr., Hyattsville, MD 20783, 2000. Spiralbound, 128 pages, detailed table of contents, references, websites. $33.95. ISBN 0-9678489-0-3.

It's wonderful to have an experienced teacher write a how-to book on an advanced topic, especially when she is also a prolific weaver. Bonnie Inouye shares her methods of designing woven fabrics on multishaft looms in a detailed and straightforward way.

Exploring Multishaft Designs is written primarily for those weavers with sixteen or more shafts, but the designing process is suitable for looms with as few as eight. This teaching manual plans for the weaver to learn by doing. You are expected to be designing and weaving each step of the way.

Exploring Multishaft Designs begins with a review of how to read a draft followed by an explanation of how the drafts are set up in the book. One basic threading, a straight draw, is used for the drafting and weaving exercises.

Once the basic designing concepts are understood, the fun really starts. In the first five chapters, beginning with straight twill tie-ups and treadlings, the reader explores plaited twill, creates curves, and learns how to alter patterns. Chapter 6 explores designing with other weave structures such as lace, tied weaves, overshot, and then learns to turn drafts—still on the original straight-draw threading.

Not until Chapter 7 do you need a new warp—for doubleweave. Doubleweave is discussed in some depth since there are so many possibilities available with multiple shafts. The doubleweave threading is also used for Chapter 8 to sample warp-faced single layer fabrics.

In the last chapters other threadings are discussed and general information given about color and value with ideas about how best to use various weave structures for a finished piece.

In fact, throughout the book, finished projects—not samples—are emphasized. Bonnie helps the weaver visualize the finished fabric resulting from a particular design. She tells the weaver to "consider the way you plan to use your fabrics" and design for that. She encourages the reader to be creative instead of following a recipe. She shows step by step how to change a design. This book uses samples only for creating designs.

Those weavers with computer drafting programs may find the exercises quicker to do, but designing can also be done using graph paper and pencil. This is not a book to read, but to use. A sturdy, spiral binding, good quality paper, extensive references and useful web sites, all make it a good resource. Additions and corrections as well as color pictures of her weavings are found on Bonnie's home page www.geocities.com/bonnieinouye.

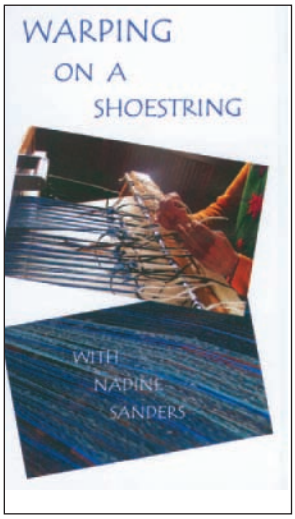
My designing skills have been expanded by *Exploring Multishaft Designs*, and I can't wait to weave some finished pieces from my explorations. Bonnie says, "Your goal is to imagine a fabric and know how to weave it." If you can imagine it, this book will show you how.

—Judy Steinkoening

WARPING ON A SHOESTRING WITH NADINE SANDERS: A VIDEO
Nadine Sanders, introduction by Joyce Harter

The Singing Weaver, PO Box 268, Chehalis, WA 98532, 2000. 39 minutes, color, $20.

How best to warp is a perennial topic of debate among weavers. Even weavers with the same method can argue the finer points of achieving a perfect warp. Bottom line with any warping method is to get an evenly tensioned warp—that's a dream to weave—onto your loom with the least amount of hassle, quickly!



This is the focus of Nadine Sander's 39-minute instructional video. It features the author's back-to-front (beaming first) warping technique using shoestrings for tying onto warp and cloth beams (helpful since shoestrings are sturdy and can be reused). Also included are useful steps for warping a second warp beam.

The audience for this video will primarily be intermediate or experienced weavers who want to tweak their warping technique. A new weaver will not learn to warp from this video, as it assumes the viewer has basic warping and weaving knowledge.

One misleading statement I did discover is that a second warp beam is needed when yarns of different sizes are used. A second warp beam is needed when there is a disparity in take-up (not size) caused by either the difference in interlacement or elasticity of the yarns.

The spirit of this video is to share a warping technique passed along from several generations of weavers. Nadine Sanders includes her mentor, Joyce Harter, in the introduction. Joyce, in turn, acknowledges her mentor, Janet Nyquist.

Warping On a Shoestring offers weavers an opportunity to examine and improve their own warping strategies. It would make a helpful addition to a guild library or weaving resource library, giving viewers ideas to pass along to future generations of weavers.

Warping On A Shoestring is a pleasing production, with titles and musical transitions, as well as a musical conclusion sung by the Nadine Sanders.

—Jane Patrick

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



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

Arizona

A CLASSIC TOUCH,
Bisbee
(520) 432-4200

THE FIBER FACTORY,
Mesa
(602) 969-4346

FIBERBITS YARNS & FIBERS,
Goodyear
(623) 925-2790

STUDIO THREE
Prescott AZ 86305
(520) 778-0307

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

CREATIVE THREADS,
Grand Junction
(970) 245-4631

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

Iowa

WEAVER'S,
Algona
(515) 295-4136
weaver@ncn.net

Indiana

SERENDIPITY,
Morgantown
(812) 597-4312
(800) 893-3428

WEAVE HAUS,
New Harmony
(812) 682-3750

THE WEAVERS LOFT,
Guilford
(812) 576-3904
weaving@nalu.net
www.weaversloft.com

Kansas

HERITAGE HUT,
Wichita
(316) 682-4082

THE YARN BARN,
Lawrence
(800) 468-0035

Kentucky

L.S.H. CREATIONS,
Lexington
(859) 231-0258

Maine

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

TEXTILE TRADITIONS,
Chicopee
(413) 557-1505

Maryland

DESIGNED FIBERS,
Savage
(410) 531-1996

HANDWOVEN BY IRA,
Silver Spring
(301) 585-9505
ira-thomson@msn.com
www.handwovenbyira.com

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

Missouri

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

Montana

ELKHORN MTNS. WEAVING SCHOOL,
Clancy
(406) 442-0354
www.initco.net/~elh

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

North Carolina

EARTH GUILD,
Asheville
1-800-327-8448

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
caroltonfarm@aol.com

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

JULIE'S HANDSPUN YARN,
Manassas
(703) 369-0589

SIMPSON & CO FIBERISTS,
Blacksburg
(888) 431-0061

SPRINGWATER FIBER WORKSHOP,
Alexandria
(703) 549-3634

Washington

PARADISE FIBERS
Pullman
(888) 320-SPIN

WEAVING WORKS,
Seattle
(206) 524-1221

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.yarnsbydesign.com

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

CANADA

Alberta

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

British Columbia

THE LOOM,
Duncan
(250) 746-5250

SPINSTER'S LOFT,
Robert Creek
(604) 886-1465

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
email: noakes.yarns@sympatico.ca
www3.sympatico.ca/noakes.yarns

Quebec

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

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

JAPAN

KAWASHIMA TEXTILES SCHOOL
Kyoto
075-741-3151

KOREA

MI-BU TRADING CO. LTD
Seoul
02-773-6851

UNITED KINGDOM

FRANK HERRING & SONS
Dorchester Dorset
130-526-4449

SCOTLAND

SCOTSWEAVE OF ABERDEEN
The Manse, Chapel of Chatioch
(01467) 681527

MADELYN VAN DER HOOGT

Twill Thrills, an introduction

It is no exaggeration to say that twill is the most illustrious and versatile of weave structures. Twills provide stable fabrics in an astonishing range of hands—from soft and drapable to solid and firm—with truly infinite potential for pattern.

Twill characteristics

Twill requires a minimum of three weft threads and three warp threads (see Figures 1a–1b). In Figure 1a, one warp thread is up and two down for each pick. In 1b, two warp threads are up and one down for each. Note that the ratio of warp threads up to warp threads down (1 to 2 in 1a and 2 to 1 in 1b) moves to the left by one warp thread in each succeeding pick, creating a diagonal line. If this order moves to the right instead of to the left, the diagonal develops in the opposite direction.

There are three possible ratios of warp threads up to warp threads down if four warp and four weft threads are used; see Figures 2a–2c.

Reading twill ratios

On eight shafts there are many possible ratios of warp threads up to warp threads down. Figure 3 shows an 8-shaft twill with a ratio of 3 (up), 2 (down), 1 (up), 2 (down). You can find the ratio of a twill by reading a treadle in the tie-up. On treadle 1 in Figure 3, for example, shafts 1-2-3 are up (3 up), 4-5 down (2 down), 6 up (1 up), and 7-8 down (2 down). Each successive treadle in a twill tie-up shows the same ratio, beginning one shaft above (as in Figure 3) or below the shaft that begins the ratio on the previous treadle.

The ratio in Figure 3 can be written 3:2:1:2, 3/2/1/2, or a line can be drawn representing a weft thread with numbers of warp threads up written above it and numbers of warp threads down written below it (as in Figure 3).

Twill directions: don't get lost!

Sometimes it is desirable to produce a twill fabric with a prescribed diagonal direction. Z-twist yarns, for example, tend to show the twill lines more distinctly if woven in a left twill, S-twist yarns in a right twill. (We usually identify a left twill as one that moves upward toward the left during weaving and a right twill as one that moves upward toward the right.)

This brings up an interesting drafting dilemma. Most weavers are accustomed to creating drafts with draw*downs*; that is, we draw a picture of what each weft does by beginning at the top and working downward. On the loom, however, the first pick must be placed at the bottom of the weaving, and the subsequent weft threads are inserted moving upward. Compare Figures 4a and 4b. The actual cloth woven from both drafts will look like Figure 4b.

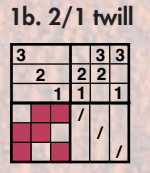
Most of us don't worry about this difference and continue to make draw*downs* rather than draw*ups*, since it feels more comfortable beginning at the top of a page and working downward. If we want the direction of the twill to change during weaving from left to right or right to left, we simply reverse the direction in which the treadles are used.

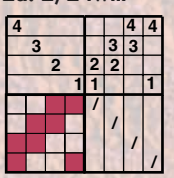
Twill design variations

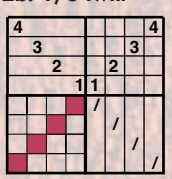
Twills provide endless pattern opportunities. Not only are there unlimited possible variations in threading, tie-up, and treadling orders, but variations in sett and fiber size, type, color, and texture add further design dimension.

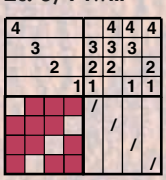
Most twills fall into one of four categories: straight, point, extended

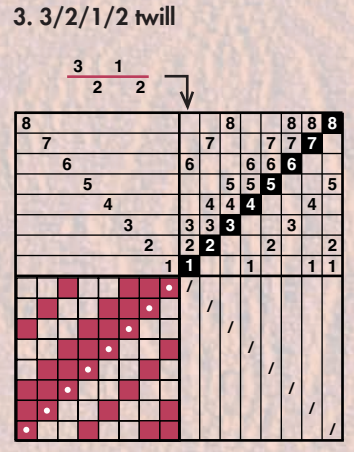

1a. 1/2 twill

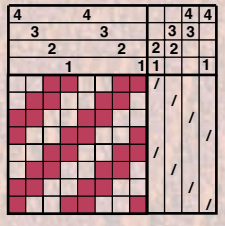

1b. 2/1 twill

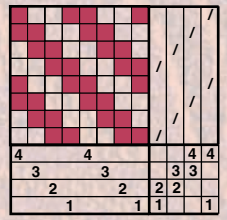

2a. 2/2 twill


2b. 1/3 twill


2c. 3/1 twill


3. 3/2/1/2 twill


4a. Drawdown (right twill)


4b. Drawup (left twill)



point, or broken. In straight twills, the shafts are threaded in succession from first to last and the treadles are used in succession from first to last.

In a point twill, the shafts are threaded in succession, but the threading reverses on the last and first shafts. If the treadling reverses on the last and first treadles, diamond motifs are created as in Figure 5a.

In extended point twill threadings, the direction changes after more than one threading sequence of all the shafts and/or more than one treadling sequence of all the treadles. Extended point twill threading and treadling orders usually create a design of concentric diamonds; see Figure 5b. The more sequences that are threaded before the twill reverses, the larger the diamond design becomes.

In broken twills, a shaft or shafts are skipped at reversal points; see 5c.

Regular and fancy twills

Twills are "regular" when the tie-up can be expressed by a twill ratio. Notice, however, that the tie-ups in Figures 5d and 5e cannot be expressed as twill ratios; successive treadles lift different combinations of shafts. These are often called "fancy" or "irregular" twills; the twill label is applied even when their connection to twill is minimal. Note that the drawdown in 5d looks like a broken twill, but the drawdown in 5e looks more like a block design than a twill. In fact, this weave can be considered a block weave in which each thread (i.e., shaft) represents one block. Designs such as these must take into consideration practical float length.

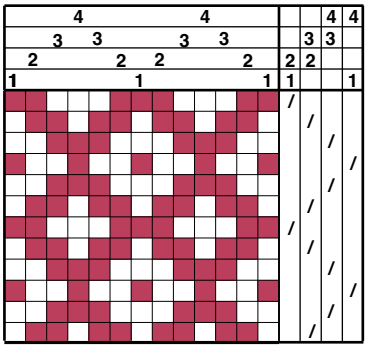
Advancing twills

Advancing (or progressive) twills have been a part of our weaving repertoire for more than a century, but the recent use of the computer has led to an explosion of original designs. The computer allows long threading and treadling repeats to be evaluated before time-consuming loom setup takes place.

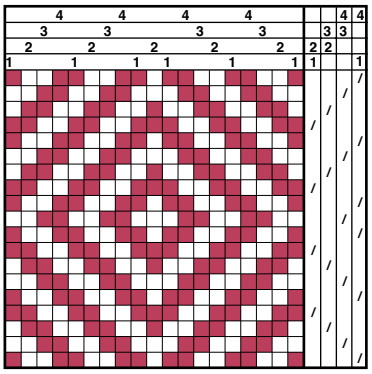
Advancing twill threadings are characterized by "runs" of three, four, or more threads. Each run begins one or more shafts higher (or lower) than the starting shaft of the previous run. For example, in Figure 5f pairs of 3-thread runs (1-2-3, 1-2-3; 2-3-4, 2-3-4, etc.) each begin one shaft higher than the previous pair.

Advancing twills tend to expand the scale of characteristic twill designs (diagonals, zigzags, "x's," and diamonds). Figure 5f shows an expanded diagonal line, and Figure 6 an expanded "x." (In Barbara Elkins's placemats and scarf, pages 46–48, diamond motifs are expanded in a 4-shaft advancing twill.)

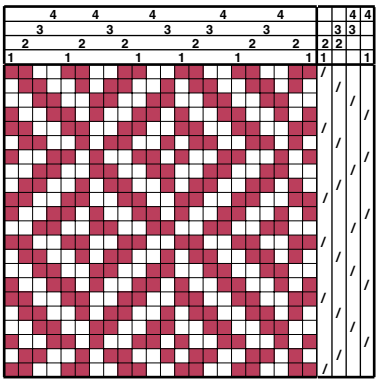
5a. 2/2 point twill



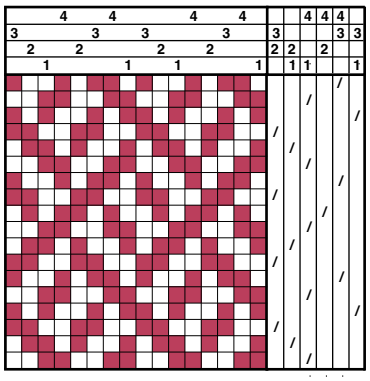
5b. 2/2 extended point twill



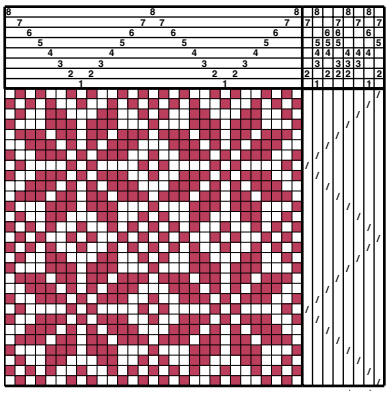
5c. 2/2 broken twill



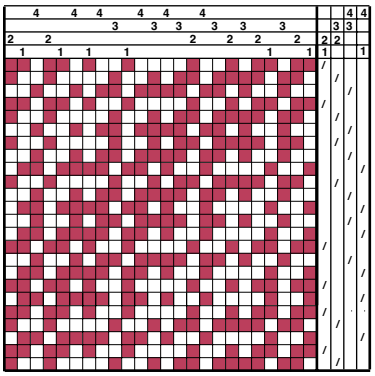
5d. Fancy or irregular twill



5e. Fancy or irregular twill



5f. 2/2 advancing twill

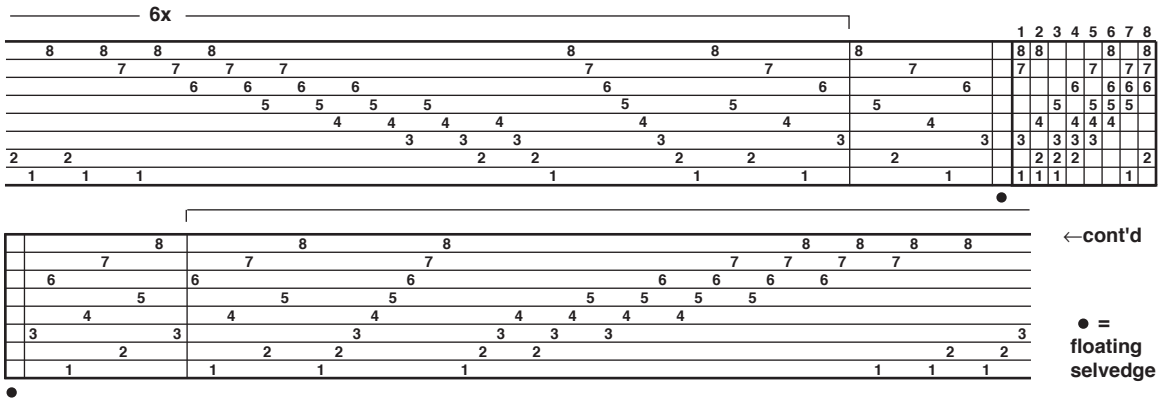


The runner

The runner on page 23 is woven in an 8-shaft advancing twill with a tie-up that has a twill ratio of 3/1/1/3. (To read the ratio, choose a treadle that begins with shaft 1 up and ends with shaft 8 down; in Figure 6a, treadle 3 or treadle 7. Note that a 1/3/3/1 tie-up is essentially the same as a 3/1/1/3 tie-up.)

Wind a warp and prepare the loom as in Figure 6a and Project at-a-glance. Use one end as a floating selvedge on each side. Allow 4" at each end for a twisted

6a. Draft for runner



fringe and hemstitch both ends. Begin and end the runner with 2" straight twill treadling (treadles 1–8, eight times). Weave the pattern "tromp as writ" following the bracketed section marked 6x in the threading (for each shaft number use the treadle with the same number; see Beginner's Corner, page 15). Repeat this section 17 times for 45" or for length desired.

Remove the runner from the loom and prepare a twisted fringe. Because a fringe of the warp color alone looks different from the blended hues of the runner, I added the weft yarn to the fringe: Separate a group of 15–16 ends. Thread a doubled strand of Lipstick on a tapestry needle to form a strand of four threads. Stitch into the fabric edge at the center of the 16-end group and fold so that 8 Lipstick ends adjoin the 16 Red Purple ends and trim to same length. Twist the Red Purple group in one direction until it kinks; twist the Lipstick group in the same direction until it kinks; twist both groups together in the opposite direction; secure with an overhand knot. Repeat for each fringe.

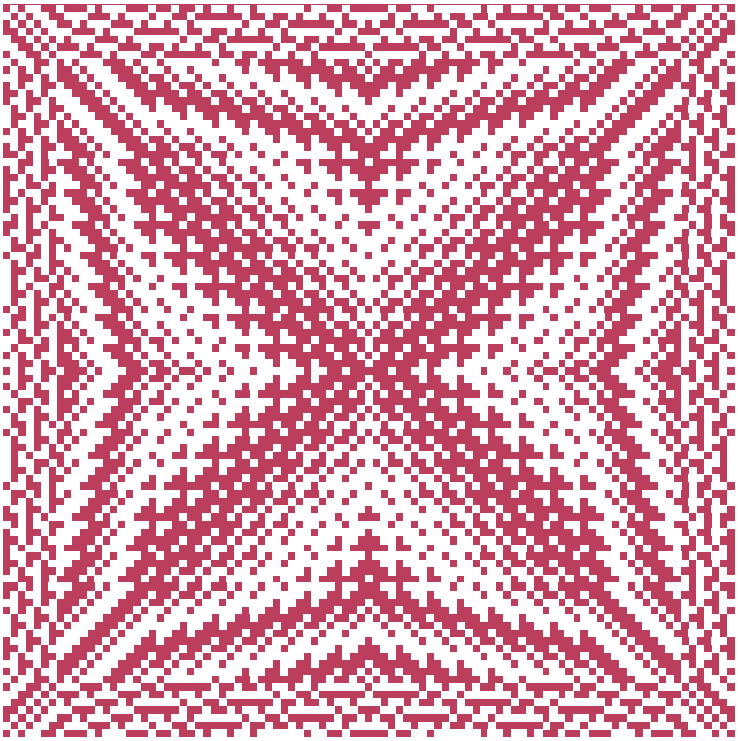
Wash the runner in warm water and liquid dish soap. Agitate vigorously by hand for several minutes. Rinse well. Roll in towels to remove excess water. While still damp, press until dry with a hot iron. This treatment adds sheen to the floats and gives the runner a linen-like hand.

Further reading

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991.

van der Hoogt, Madelyn. *The Complete Book of Drafting*. Petaluma, California: Shuttle-Craft Books, 1993.

6b. Drawdown of one repeat of 6a



PROJECT at-a-glance

Weave structure for runner
Advancing twill, straight twill, satin.

Equipment
8-shaft loom, 18" weaving width; 15-dent or 10-dent reed; 1 shuttle.

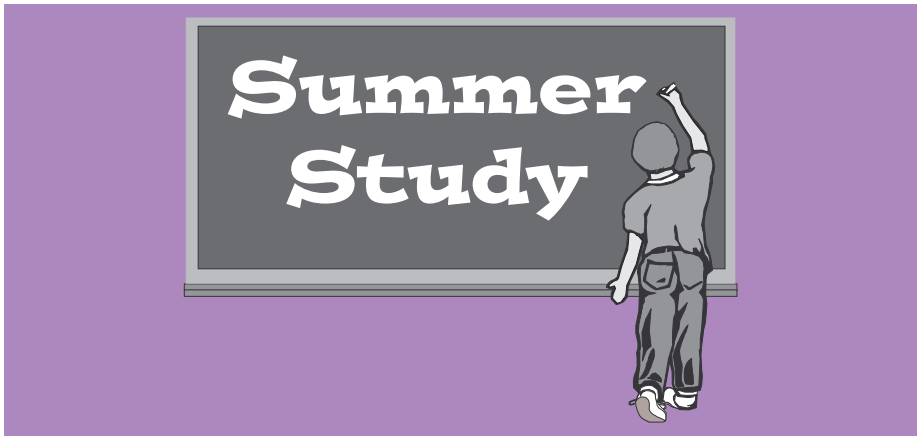
Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), #5 Red Purple, 1,458 yd (5⅓ oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), #32 Lipstick, 860 yd (3¼ oz).

Yarn sources
#5 Red Purple is available from the Lunatic Fringe; #32 Lipstick (UKI) is available from most suppliers.

Warp order and length
581 ends 2½ yd long (add 1 end each side as a floating selvedge).

Warp and weft spacing
Warp: 35 epi (2-2-3/dent in a 15-dent reed or 3-4/dent in a 10-dent reed). Width in the reed, 16¾". Weft: 35 ppi.

Take-up and shrinkage
After washing, 7% in width, 12% in length (5% take-up, 7 % shrinkage). Amounts produce one runner 15¾" × 43¼" plus 2" twisted fringe.



Weaving, Dyeing, Spinning, Surface Design

Extensive fiber program offered every summer for over 50 years.

FREE CATALOG

(802) 228-8770 ffcrafts@vermontel.net
www.FletcherFarm.com

FLETCHER FARM SCHOOL
for the Arts and Crafts
611 Route 103 South, Ludlow, VT 05149

TAOS ART SCHOOL

Sharing Indigenous Fiber Art Traditions of the Southwest



College Credited

NAVAJO WEAVING & CULTURE

HELD IN TAOS, NEW MEXICO

July 23 - 27	Sarah Natani	
October 1 - 5	Pearl Sunrise	

HELD ON SITE IN THE NAVAJO NATION
(Contact us for a free copy of feature article on these classes from Handwoven Mar/Apr '99)

July 30 - August 3	Bizahaloni's	*Pinon, AZ*
October 8 - 12	Sarah Natani	*Shiprock, NM*

HELD IN TUCSON, ARIZONA 2002

February 11 - 15	Pearl Sunrise	*Beginning to Intermediate*
February 18 - 22	Pearl Sunrise	*Intermediate to Advanced*

FIBERS

HELD IN TAOS, NEW MEXICO

July 16 - 20	The Muses	*Southwest Weaving Tour*
August 6 - 10	Kyoko Ogawa	*Traditional Japanese Basketry*
August 13 -17	Larry Croslyn	*Traditional Cherokee Basketry*
August 20 - 24	Lydia Pesata	*Traditional Apache Basketry*
August 20 - 24	Lydia Pesata	*Apache Beadwork on Leather*

FREE CATALOG (505) 758-0350 tas@laplaza.org
P.O. Box 2588 • Taos, New Mexico 87571 www.taosartschool.com

International Weaving School Denmark 2001

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

Course options:
1. Beginners
2. Intermediate
3. Advanced: Complex Weaving
4. Scandinavian Weaving
5. Introduction to the Drawloom
6. Drawloom advanced (incl. John Becker's work)
7. Fine Silk-weaving

Excursions

Instruction is individually tailored to each participant. Teaching is given in English, German and Scandinavian languages.

2-4 weeks courses.

Year 2001 classes offered are:
Mon., May 21 - Fri., June 1
Mon., June 4 - Fri., June 15
Mon., June 18 - Fri., June 29
Mon., July 9 - Fri., July 20
Mon., July 23 - Fri., Aug. 3

China International Academy for Weaving and Embroidery 2001

This is the only opportunity for foreign students to study these fine arts in China.

Course options:
1. Kıo-ssy Weaving, basic
2. Kıo-ssy Weaving, advanced
3. Traditional Chinese Embroidery, basic
4. Double-sided Embroidery
5. Double-faced Embroidery

Excursions

Courses are open to beginners as well as experienced students.
Teaching is in English.
Ten-day courses.

Year 2001 classes offered are:
Mon., April 23 - Wed., May 2
Mon., Sept. 3 - Wed., Sept. 12

For information on both schools:

DANISH WEAVING CENTER
Turid Uthaug, Director
Fjelstrupvej 34
DK - 6100 Haderslev

Telephone: +(45) 74527675
Telefax: +(45) 74534222
E-mail: wcenter@mail.danbbs.dk
www.weaving-center.dk

Sievers

SCHOOL OF FIBER ARTS

Indian Trail
Washington Island, WI 54246
(920) 847-2264
Fax (920) 847-2676
E-mail: sievers@itol.com

Write or call for brochure

BASKETRY
DYEING
FELTMAKING
HANDMADE PAPER
KNITTING
QUILTING
SPINNING
SURFACE DESIGN
WEARABLES
WEAVING

ARROWMONT
SCHOOL OF ARTS & CRAFTS

SPRING & SUMMER WORKSHOPS

MARCH 5 - 30, 2001
JUNE 4 - AUG 10, 2001

556 parkway
gatlinburg, tn 37738
865.436.5860
www.arrowmont.org

EOI

KIM NIXON
LIDIA LOPEZ
JEAN HICKS
EDWINA BRINGLE
CHAD HAGEN
ARCHIE BRENNAN
SUSAN MAFFEI
DORIS LOUIE
BHAKTI ZIEK

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
email: mannings@sun-link.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

peters valley
craft education center
Layton, NJ
(973) 948-5200
Summer 2001 Workshops

John McQueen & Margo Mensing: Fabric Fabrication
Laura Strand: Full Web Weaving
Cynthia Lewis: Fine Threads
Deborah Chandler: Beginner Weaving
Morgan Clifford: The Woven Image
Dorothy Gill Barnes: Natural Vessels
Marge Puryear & Nicole St. Pierre: Shibori, Indigo and Handweaving
Betty Vera: Painted Warp
Sandra Brownlee: Journal Practice
Rudy Kovacs: Cloth Dyed & Woven
Daryl Lancaster: Weaving Yardage
Virginia Davis: Ikat Plus
Pauline Verbeek-Cowart: Texture Through Fiber & Structure
Sharon Marcus: Designing a Series
Rebecca Bluestone: Southwest Tapestry

Call for a catalog or visit our website for details. w w w . p v - c r a f t s . o r g

11th Annual
Estes Park Wool Market
June 14-17

the largest natural fiber show in the West

Sign up now for shows, workshops, contests...

Workshops June 14-15
Weaving & Spinning
Knitting & Crocheting
Dyeing & Felting
Fiber Animals

Contests, June 16-17
Fleece
Handspun Skeins
Sheep to Shawl

Shows, Exhibits, June 16-17
Angora/Rabbits
Alpacas
Llamas
Goats & Sheep



Commercial and Educational Booths and Displays
Call or email for information 970-586-6104, events@estes.org, Fax: 970-586-3661
www.estesnet.com/events

ESTES PARK
A World Above
P.O.Box 1967 Estes Park, CO 80517

60 Booths • Demonstrations • Auction • Food Booths

18th Annual WOOL FESTIVAL at Taos

Kit Carson Park • Taos, NM • (888) 909-9665 (WOOL) for info.



October 6 & 7, 2001
JOIN us for a week of Workshops PLUS 2 days of Fiber Festivities

WOOL FESTIVAL WORKSHOPS

Seminars and Tours • Weaving, Spinning, Knitting
Dyeing • Animal Husbandry . . . and more
For Workshop schedule, send request to
Wool Festival Workshops
PO Box 2754, Taos, NM 87571
— or —
email: info@taoswoolfestival.org
www.taoswoolfestival.org

October 6 & 7, 2001 • 9am–5pm each day



Touchstone Center for Crafts

1049 Wharton Furnace Rd
Farmington, PA 15437

Fiber Classes for 2001 *featuring*

Rickie Wesbrooks • Ann Hall-Richards
Zenaide Reiss • Bill Alexander
Whitney Peckman • Peg McDade
Johanna Erickson

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

American Handweaving Museum & Thousand Islands Craft School



A special place to weave in a turn-of-the-century summer resort village on the water

• **Museum Collection of over 20,000 Textiles** •
• **Extensive Library of Textile Literature** •
• **Exhibition Gallery** •

Classes in Weaving & Fiber Arts, Papermaking . . . *and much more.*
All levels of instruction available.
Elderhostel Programs throughout the Summer.

Historic Weaving Manuscripts Conference
May 19–20, 2001

314 John Street, Clayton, NY 13624 • **(315) 686-4123**
email:ahmtics@gisco.net www.thousandislands.com/ahmtics

MAKING CONNECTIONS

OLD TRADITIONS/NEW DIRECTIONS

New Date and New Site:
2001 MAFA Conference, June 18–24, 2001
Towson University, Towson Maryland

Featured braiding, clothing construction, dyeing, felting, knitting, rug hooking, surface design and spinning instructors: Kathryn Alexander, Rita Buchanan, Sharon Costello, Daryl Lancaster, Judy Dominic, Deb Menz, Deborah Pope, Cheryl Potter, Rodrick Owen, Shirley Berlin & Carol Goodwin, Polly Stirling, Myrna A.I. Stahman, Marie Sugar, Ginny Dewe Volle and Patsy Zawistoski

Join us for traditional and contemporary 3-day workshops and conference classes in weaving, tapestry, spinning, dyeing, felting, knitting, surface design, basketry, clothing construction, color and design, beadwork, polymer clay, glass beads, kumihimo braiding, card weaving and more!

For brochure and information:
Jean West, 2001 MAFA Conference, P.O. Box 5233,
Clinton, NJ 08809; tel.: 908-437-1361
email: mafa2001@eclipse.net
http://www.mafafiber.org

Association of Southern California Handweavers presents

2001: A Fiber Odyssey

June 26 - July 1, 2001

June 26 – July 1, 2001

At the beautiful Hyatt Regency Alicante in the heart of Anaheim, California

June 26-28, Workshops in a wide range of fiber arts.

June 29-July 1, Conference, seminars, lectures, fashion show, juried shows, demonstrations, marketplace.

For full program contact registrar:
Pat Busby, 4839 Whitewood Ave.,
Long Beach, CA 90808
(562) 420-7844
e-mail: pbusby@pcclubnet.com

Augusta 2001

• Fiber Arts Workshops •

Knitting Traditions Around the World
Beth Brown-Reinsel

Making a Story Quilt • Gerry Benton

Needle Felting • Linda Van Alstyne

Spinning & Natural Dyeing
Susan Elkin

Crazy Quilts • Carroll Barlow

Shibori Dye Techniques
Laurie Gundersen

Celtic Knot Quiltmaking
Zepora Morgan Hughes

Traditional Weaving
Donna Morgan

Call, write or e-mail for a free catalog:



Augusta Heritage Center
Davis & Elkins College
Elkins, WV 26241
304-637-1209
www.augustaheritage.com

S E W
S P I N
W A R P
W E A V E
D Y E
C A R D
K N I T
H O O K
F E L T

750 classes in 2002

Experience history, culture and fiber arts in the heart of Appalachia. Weekend and week-long classes for all levels.

John C. Campbell Folk School
Brasstown, North Carolina
Call for a free catalog
1.800.365.5724
www.folkschool.org

Harrisville Designs

2001 Summer & Fall Workshops

It's our 30th year! We have a wonderful choice of workshops in the fiber arts for you. Harrisville is a beautiful 19th century textile mill village nestled in the Monadnock Highlands of New Hampshire.

Basketmaking
Jackie Abrams

Dyeing
Deb Menz

Feltmaking
Sharon Costello

Knitting
Sandy DeMaster
Mary Germain
Donna Kay
Candace Strick

Spinning
Jeannine Bakriges

Twig Garden Art
Mark Ragonese

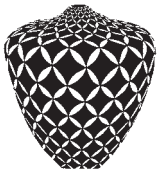
Weaving
Deborah Chandler
Jason Collingwood
Rachael Emmons
Sarah Fortin
Nancy Arthur Hoskins
Tom Jipson
Rita Steinbach
Nell Znamierowski

Check our website: ***harrisville.com*** *for complete information or call for our FREE brochure. Don't wait! Classes fill quickly.*

The Weaving Center at Harrisville Designs
Center Village, P.O. Box 806, Harrisville, New Hampshire 03450
Weaving Center: 603-827-3996 Office:603-827-3333
Email: harrisville@monad.net

OUR THIRTEENTH YEAR

TAOS
INSTITUTE OF ARTS



TAOS INSTITUTE OF ARTS intense accredited five-day fiber arts workshops in Northern New Mexico. Go online to www.tiataos.com for schedule, call 505-758-2793, or email tia@taosnet.com. Non-profit, 12-year-old TIA is among top adult art schools in nation. 95 workshops annually. Partial 2001 list in chronological order:

✚ **Introduction to Weaving,** *Rose Vigil,* April 23–27
✚ **Tapestry,** *James R. Koehler,* June 23–27
✚ **Beadweaving,** *Delinda Vannebrightyn Amura,* July 2–6
✚ **Beginning Pictorial Tapestry,** *Sarah Swett,* July 9–13
✚ **Beginning Navajo Weaving,** *Pearl Sunrise,* July 16–20
✚ **Intermediate/Advanced Navajo Weaving,** *Pearl Sunrise,* July 23–27
✚ **Introduction to Weaving,** *Jennifer Moore,* July 23–27
✚ **Intermediate Weaving,** *Jennifer Moore,* July 30–Aug 3
✚ **Southwest Pictorial Tapestry,** *JoJo Valdez,* Aug 6–10
✚ **Spanish Colonial Weaving,** *Rose Vigil,* Aug 13–17
✚ **Color & Design,** *James R. Koehler,* Sept 1–5
✚ **Navajo Basketry,** *Sally Black,* Sept 3–7
✚ **Introduction to Doubleweave,** *Jennifer Moore,* Sept 10–14,
✚ **Tapestry as Personal Expression: Design & Weaving,** *Yael Lurie & Jean Pierre Larochette,* Oct 1–5

Value travel packages available.
Grant and purchase order tuition payments accommodated.

NEW MEXICO
LAND OF ENCHANTMENT

Celebration TOWELS

MARIE NELSON

I'm a borrowing kind of weaver. My passion is for the weaving process itself, so I often start by choosing a fabric someone else has designed and then adapt it to my own purposes and tastes. One of my favorite people to borrow from is Sharon Alderman. Her table runner "A Winter Celebration" (see Further Reading) inspired these "Celebration Towels." The bright colors of the turquoise towel were borrowed from an antique Guatemalan rug I use under family photographs on my bookcase. Other bright color schemes include my Hawaiian Punch towels, Florida Orange towels, and Yellow Rose of Texas towels. In fact, once the loom was threaded, I settled in for almost a year and a half of weaving nothing but towels!

Design and color

The towels are designed so that different colored stripes of warp-emphasis (3/1) twill alternate with wider background stripes in plain weave. The twill stripes and their bright colors seem to "float" above the plain weave background.

Stripes provide a golden opportunity to experiment with color. The colors in the twill stripes interact with the background color in interesting ways. If they share colors similar in value and hue, the twill stripes blend with the background stripes. To make the twill stripes stand out, sandwich colors similar to the background between twill stripes of contrasting hues. For example, in the Hawaiian Punch towels, the red and orange stripes are sandwiched between stripes of yellow, blue, and green to keep them from blending into the rose colored background.

On six shafts, the towels can be woven (quickly!) with a single weft color used throughout. Color changes occur only in the warp, and once they are on the loom they need no further thought.

If you have a 4-shaft loom, you can weave horizontal (weft) stripes, changing from plain weave (background) to twill as desired. The towels can either be used with the stripes running horizontally or the hems can be positioned on the sides (or all four sides can be hemmed) so that the stripes are vertical. Since the color changes occur in the weft in this case, weaving is a bit more time-consuming, but the towels are just as wonderful! Furthermore, since the weft color can be changed at any time, stripe widths and color changes can occur spontaneously.

Weft considerations

Although I often use the same yarn for weft as for the plain weave warp stripes (as in the Florida Orange towels), other possibilities abound. A weft in a slightly different shade than the warp gives the plain weave added depth (as in the Guatemalan towels). A slightly finer 12/2 cotton weft in the rose colored towels allows a closer beat, emphasizing the twill stripes even more, while a yarn like the cotton flake weft in the Texas towels adds texture.

Weaving the Guatemalan towels

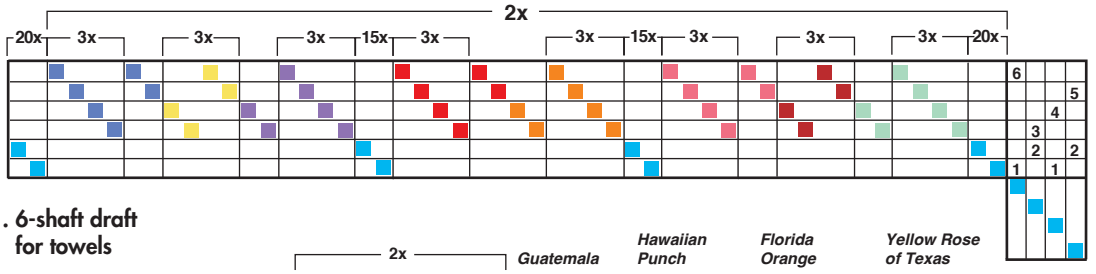
Instructions given here are for the Guatemalan towels, but warp color orders for the other towels are included. For 6-shaft towels, wind the warp and prepare the loom following Project-at-a-glance and Figures 1 and 2. (For lighter treadling, the tie-up is designed so that the warp emphasis stripes are woven on the underside.)

Weave each of the 6-shaft towels for 34". Separate towels with two picks of a contrasting yarn; leave a finger-sized pull loop at the selvedge for easy removal.

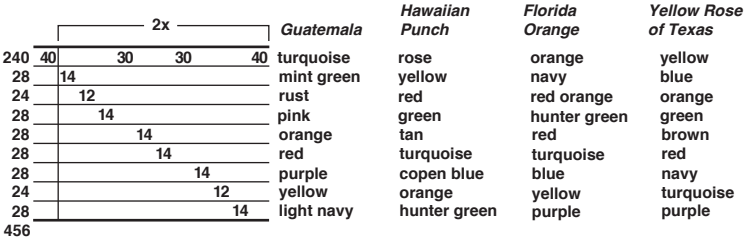


***Marie Nelson** of Sanford, Florida, built her first loom at the age of eight from a peach crate and brads. When she took up weaving again forty years later, she bought a loom.*





1. 6-shaft draft for towels

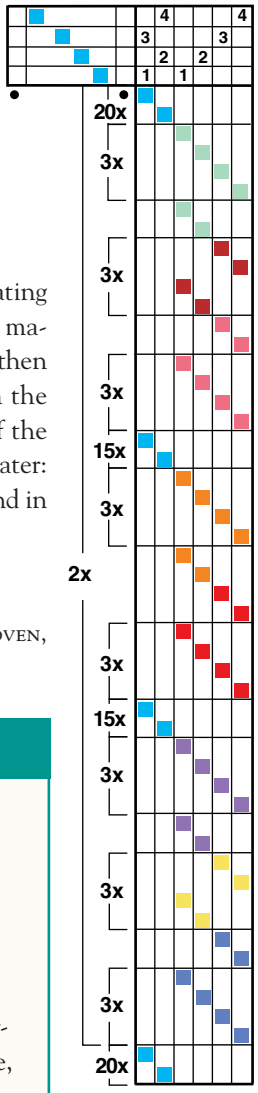


2. Warp color order for 6-shaft towels (use as weft color order for 4-shaft towels)

	Guatemala	*Hawaiian Punch*	*Florida Orange*	*Yellow Rose of Texas*
	turquoise	rose	orange	yellow
	mint green	yellow	navy	blue
	rust	red	red orange	orange
	pink	green	hunter green	green
	orange	tan	red	brown
	red	turquoise	turquoise	red
	purple	copen blue	blue	navy
	yellow	orange	yellow	turquoise
	light navy	hunter green	purple	purple

turquoise, mint green, rust, pink, orange, red, purple, yellow, light navy

3. 4-shaft draft for towels



With an exceptionally long run of warp-striped towels (15–20 yards), tension on the twill stripe can loosen since the twill ends interlace half as often as the plain weave ends. In this case, slip a weighted dowel under the twill warp ends at the back of the loom.

For 4-shaft towels with the same stripe order and size as the 6-shaft towels shown here, follow the directions in Project at-a-glance and Figure 3 and weave each towel for 24". (If you prefer horizontal stripes so that hems are on the top and bottom of the towel instead of on the sides, adjust towel width as desired.)

Whatever you choose, borrow the parts you like and follow your own design ideas!

Finishing

Remove the towels from the loom, pull out separating yarns, and cut towels apart. Secure raw edges by machine zigzagging or serging. Turn hems up ¼" and then turn them again to enclose the stitched end in the crease. Machine straight stitch across the top of the hem. Finish the towels as you will launder them later: Machine wash in warm water for lighter colors, and in cool for darker colors.

Further reading

Alderman, Sharon. "A Winter Celebration." HANDWOVEN, January/February 1994, pp. 24–25, 83.

PROJECT at-a-glance

Weave structure for towels
Twill and plain weave.

Equipment for 6-shaft towels
6-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle.

Yarns for 6-shaft towels
Warp: 8/2 unmercerized cotton (3,360 yd/lb), turquoise, 960 yd (5 oz); mint green, pink, orange, red, purple, and light navy, 112 yd (¾ oz) each; rust and yellow, 96 yd (½ oz) each.
Weft: 8/2 unmercerized cotton (3,360 yd/lb), light turquoise, 1,209 yd (5¾ oz).

Yarn sources
8/2 cotton is available from most suppliers.

Warp order and length
456 ends 4 yd long in color order in Figure 1.

Warp and weft spacing for 6-shaft towels
Warp: 18 epi (1-2-1-2/dent in a 12-dent reed) for plain weave stripes, 24 epi (2/dent) for twill stripes. Width in reed: 23⅓". Weft: 18 ppi.

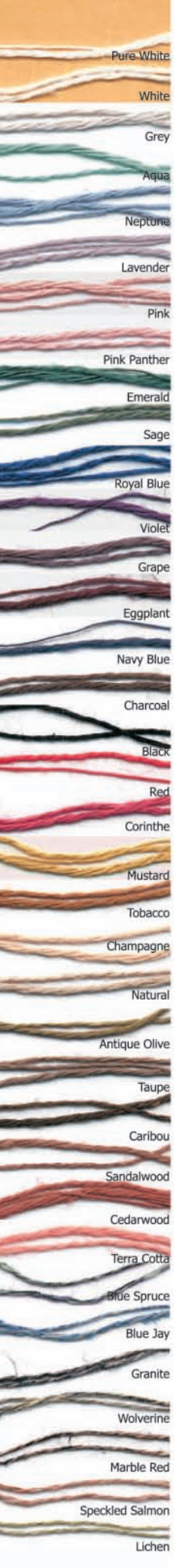
Equipment for 4-shaft towels
4-shaft loom, 34" weaving width; 12-dent reed; 2 shuttles (9 bobbins).

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), light turquoise, 1,842 yd (8¾ oz).
Weft: 8/2 unmercerized cotton (3,360 yd/lb), turquoise, 800 yd (4 oz); mint green, pink, orange, red, purple, and light navy, 96 yd (½ oz) each; rust and yellow, 80 yd (½ oz) each.

Warp order and length
612 ends 3 yd long; add 1 turquoise floating selvedge to each side.

Warp and weft spacing
Warp: 18 epi (1-2-1-2/dent in a 12-dent reed). Width in reed: 34". Weft: 18 ppi for plain weave stripes, 24 ppi for twill stripes.

Take-up and shrinkage for 4-shaft and 6-shaft towels
After washing, 16% in width and length. Amounts produce three towels 19½" × 28¾" long.



Our Linen colors look great together



14/4, 14/2, 14/1 in 29 Solid Colors

A Linen suitable for anything...even the most exquisite Heirloom Tablecloth, or fine piece of linen wearable

20/2 in 7 Variegated Colors

A wonderful, variegated look
...easy to combine with 14/2 for subtle, beautifully shaded effects

MASTERS OF LINEN
Euroflax

Louet Sales

Color Cards - $3.00 per card
Available upon request
Louet Sales
PO Box 267 HW
Ogdensburg, NY U.S.A. 13669

Imagine them on your own Megado Loom!



Complex weaving on a simple loom! Meet the Megado!

Weave with a **computer** or a **Palm Pilot!** We've developed a **Palm Pilot program** which operates the electronic interfaces for both the Megado and Magic looms. Use a palm pilot instead of a computer and get even more **flexibility** where you can weave!

Our Palm Pilot software is **free** with the purchase of an electronic interface.

We offer a wide range of weaving looms, including the Megado and the Magic Dobby, which both have mechanical or electronic dobbies that make **weaving fun and easy.**

Louet Sales

Louet Sales
PO Box 267 HW
Ogdensburg,
NY U.S.A. 13669

Louet Sales
R.R. 4
Prescott, Ont.
Canada K0E 1T0

website: www.louet.com
email: info@louet.com

louët

Louët BV
(Louët international)
139 Kwinkweerd
Lochem, CW, Holland
website: www.louet.nl
email: info@louet.nl

Louet Dealers across North America

ARIZONA

The Fiber Factory
150 West Main St.
Mesa, AZ 85201
(480) 969-4346
(480) 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 93463-3704
(805) 686-1192 (ph&fax)
villagespinweave@earthlink.net

COLORADO

Bountiful
Lois & Bud Scarbrogh
211 Green Mtn. Dr.
Livermore, CO 80536
(970) 482-7746
(877) 586-9332 (toll free)
(970) 484-0058 (fax)
bountiful@earthlink.net

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

FLORIDA

Center for Creative Expression
Sharon Danielson
13819 G Walsingham Rd.
Largo, FL 33774
(727)593-3363 (ph&fax)

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

IDAHO

The Thread Gatherer
Cecelia Stricklin
2108 Norcrest Dr.
Boise, ID 83705
(208) 387-2641
(208) 387-1251 (fax)
threadgath@aol.com

KANSAS

Yarn Barn
930 Massachusetts St.
Lawrence, KS 66044
(785) 842-4333
(800)468-0035 (toll free)
(785) 842-0794 (fax)
yarnbarn@grapevine.net

MAINE

Halcyon Yarn
12 School St.
Bath, ME 04530
(207) 442-7909
(800) 341-0282 (toll free)
(207) 442-0633 (fax)

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

NEW HAMPSHIRE

The Fiber Studio
9 Foster Hill Rd.
Box 637
Henniker, NH 03242
(603) 428-7830
(603) 428-3758 (fax)

NEW YORK

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

Eastside Weavers
1 Carlyle Ave.
Troy, NY 12180
(518)-274-1931
patsweb@worldnet.att.net

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
(914) 278-5947 (fax)
susan@woolroom.com
www.woolroom.com

MICHIGAN

Heritage Spinning & Weaving
Joan Sheridan
47 E. Flint St.
Lake Orion, MI 48362
(248) 693-3690
heritagespinning@aol.com
www.heritagespinning.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 (toll free)

PENNSYLVANIA

Alexandria Textiles Inc.
Box 1610
17B Atwater Rd.
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
(423) 638-5676 (fax)
fiber@greene.xtn.net

TEXAS

Fay Drozd
218 Old Ingram Loop
Ingram, TX 78025
(830) 367-3152

Suzanne Roddy Handweaver
PO Box 1608
123 Tumbleweed Trail
Fredericksburg, TX
78624
(830) 990-4629

VIRGINIA

Carolina Homespun
171 Little Lane
Evington, VA 24550
(804)821-4663
(800)450-7786 (toll free)
(804) 821-5314 (fax)
stella@carolinahomespun.com
www.carolinahomespun.com

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 (toll free)
(920) 623-0120 (fax)
susanfiber@internetwis.com
handspinning.com/susans/

Yarns by Design
247 E. Wisconsin Ave.
Neenah, WI 54956
(920) 727-0530
(920) 727-0050 (fax)
yarn@yarnsbydesign.com

CANADA

ALBERTA

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

BRITISH COLUMBIA

Jane Stafford Textile Designs
220 Mountainview Dr.
Salt Spring Island
BC V8K 1G1
(250) 537-9468
staffordj@saltspring.com
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)
jane@sheepishthings.com

Whitevale Craftworks
485 Whitevale Rd.
Box 10
Whitevale, ON
L0H 1M0
(905) 294-1912
craftworks@direct.com

Yarn Source
RR #1
3382 Lakeview Rd.
Inverary, ON K0H 1X0
(613) 353-2001
(613) 353-7736 (fax)

Simple Twill TOWELS

MARGARET GAYNES

The functional textiles we surround ourselves with should be beautiful! Drying dishes is more enjoyable if I'm using a colorful and attractive towel—preferably handwoven.

Towels are one of my favorite weaving projects because each towel on any given warp can be woven with a different weft color or stripe sequence. Handwoven towels make perfect gifts, too; everyone can use more towels.

Choosing fiber, color, and structure

Cottolin is an ideal fiber for towels. A sturdy and practical yarn, cottolin comes in a wide range of colors. Towels made from cottolin are absorbent, can be machine washed and dried, and need no ironing!

A good way to learn about color and design is to start with analogous colors. Analogous colors are next to each other on the color wheel and almost always make a pleasing combination. For these towels, blue-green is used as the main color with blue and green, the two colors closest to blue-green on the color wheel. The green and blue-green yarns are similar in value (degree of lightness or darkness), while the blue yarn is darker for an accent. A slightly warp-faced 2/2 twill emphasizes the colors in the warp and provides a sturdy, pliable structure—slightly denser than plain weave—that is suitable for towels.

Designing stripes

To design the warp stripes, I cut a strip of graph paper as wide as the warp (19" for these towels). If the graph paper squares coordinate with the dents in the reed, the paper can be used as a guide for sleying (with front-to-back warping). For a 12-dent reed sleyed 2/dent, for example, each square of 4 square/inch graph paper represents 6 warp threads. The graph paper strip can be taped on the shuttle race next to the reed and the graph paper lines aligned with the reed teeth. With the graph paper in place, each color can be wound separately on the warping board (easier than changing to a new color for each stripe) and sleyed over the correspondingly colored squares.

To design stripe proportions, I first mark the center point on the graph paper strip and then, using a pencil and eraser, play with stripe widths. The warp for these towels uses a Fibonacci proportion (see Further Reading) of 5, 8, 5, 3, 2, 1, 2, 3, 5, 8, which then reverses to make the stripes symmetrical. The unit of measure is ¼" (one square), so, for example, if the number in the Fibonacci sequence is 5, the width of that stripe is 1¼" (5 × ¼").

To judge the effectiveness of a design with many colors or many narrow stripes, it is a good idea to make a wrap by winding threads around a ruler or piece of smooth cardboard in the intended proportions. For these towels, since all three colors clearly work well with each other in both wide and narrow stripes, coloring in the marked stripes on the graph paper strip with colored pencils is sufficient to determine design success. Once the stripes are filled in, step back to see if you like the result. If not, cut another graph paper strip and try a different color order and/or stripe proportion until you are satisfied.

For these towels, the three colors are used in rotation. Although the stripe proportions are arranged symmetrically, the three-color rotation gives the design an appealing asymmetrical look. If you exam-



Margaret Gaynes weaves colorful and functional textiles at her home studio in Santa Clara, California.



ine the warp color order closely, you will notice, however, that the main color, blue-green, appears symmetrically, which adds harmony to the design.

Warping and weaving the towels

Wind the warp and prepare the loom following Project at-a-glance and Figures 1 and 2. Use the outermost warp thread on each side as a floating selvedge. If you wind each of the colors separately, color a 4 square/inch graph paper strip to match the proportions 5, 8, 5, 3, 2, 1, 2, 3, 5, 8, 5, 3, 2, 1, 2, 3, 5, 8, 5 (numbers indicate numbers of squares) and the color order in Figure 2. Each square represents six ends (three dents of a 12-dent reed). Line the graph paper up carefully with the teeth in the reed and tape securely. Wind 168 ends blue-green and sley 2/dent above blue-green squares on the graph paper. Wind 144 ends blue and sley above the blue squares. Finish with green in the same way.

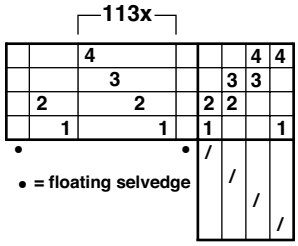
The weft color order for these towels mimics the color order of a section of the warp with blue stripes at each end to balance and outline the stripe sequence. To make sure that the stripes at both ends of the towel match, cut a strip of paper (adding-machine tape works well) half the length of the towel (15" for these 30" towels) plus an inch or so at each end. Mark the start and end of the 15" and pin the tape to the cloth, lining up the starting mark with your first pick.

Weave following the weft color order in Figure 3, marking the width, number of picks, and color of each weft stripe on the tape as you weave. When you finish weaving the stripe sequence, weave with blue-green to the center mark on the tape. Then unpin the tape and reverse it, placing the center mark at the fell of the cloth. Continue weaving, following the stripe widths and colors marked on the tape; the color order will be automatically reversed so the two ends of the towel match.

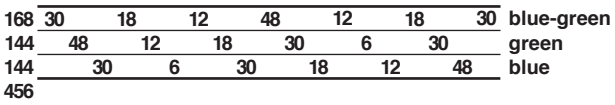
Separate the towels with two picks of a dyefast yarn in a contrasting color. Keep track of how many towels you have woven by making notes on the tape.

Each towel can be woven with a different colored weft and/or stripe sequence, or try using one weft color for a towel. Weave other sets of towels in other analogous color schemes—red, red-violet, violet, for example. Towels present a wonderful opportunity to experiment!

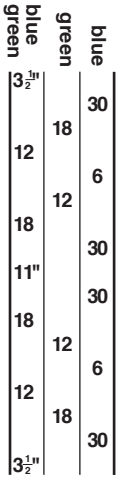
1. Draft for towels



2. Warp color order



3. Weft color order



Numbers followed by (") indicate inches to be woven. Other numbers indicate number of picks.

Finishing

Cut the fabric from the loom and machine staystitch raw edges. Machine wash in warm water with mild detergent. Tumble dry, removing the fabric from the dryer while it is still slightly damp. Press with the iron on a cotton setting. Staystitch the ends of each towel, and cut them apart, trimming close to the staystitching and removing the contrasting marker wefts. Turn the ends under ¼" and then turn under again. Stitch the hems by hand or machine, and press once more.

Further reading

Moore, Jennifer. "The Golden Proportion." HANDWOVEN, September/October, 2000, pp. 64–67.

PROJECT at-a-glance

Weave structure
2/2 twill.

Equipment
4-shaft loom, 19" weaving width; 12-dent reed; 1 shuttle, 3 bobbins.

Yarns
Warp: 22/2 Cottolin (50% cotton, 50% linen, 3,200 yd/lb), #7322 blue-green, 756 yd (4 oz); #7840 green, 648 yd (3½ oz); #6252 blue, 648 yd (3¼ oz).
Weft: 22/2 Cottolin, #7322 blue-green, 1,020 yd (5¼ oz); #7840 green, 140 yd (¾ oz); #6252 blue, 308 yd (1⅔ oz).

Yarn sources
Cottolin in many colors is available from Blomqvist/Nordiska, Textil-Garner AB, and most retail suppliers.

Notions and other materials
Sewing thread for hems.

Warp order and length
456 ends 4½ yd long (includes 2 ends floating selvedges) in the color order in Figure 2.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in reed: 19". Weft: 21 ppi in the color order in Figure 3.

Take-up and shrinkage
After washing, 15% in width and 13% in length (5% take-up, 8% shrinkage). Amounts produce 4 towels 16⅛" × 24¾" hemmed.



WEAVING SOUTHWEST

(Formerly Rio Grande Weavers Supply)
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

How did we build the World's Best Rug Loom?

We started by asking the world's best known rug weaver.

The Harrisville Rug Loom

designed with Peter Collingwood's lifetime of experience and innovations.

Standard Features Include:

"Warp Extender"- Holds & Equalizes the Tension
Overhead Beater
Ball Chain Tie-Up System
Bronze Worm Gear
Treadle Gates

Exclusive Option:

THE COLLINGWOOD SHAFT-SWITCHING DEVICE

Compare before you invest!
Buy the Best... *Buy Harrisville*



Peter Collingwood at the Harrisville Rug Loom

Harrisville Designs
Center Village, Harrisville, New Hampshire 03450
Website: harrisville.com Info Line: 603-827-3996 Order Line: 800-338-9415 FREE Loom Catalog

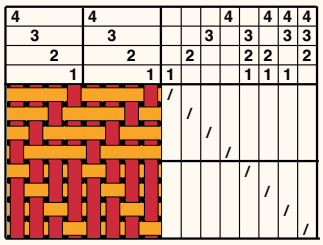
Turned Twill
COLOR EFFECTS
on eight shafts

ALICE SCHLEIN

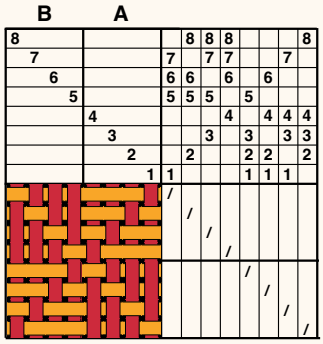
In the first article of this three-part series we looked at turned twill color effects on four shafts (HANDWOVEN, January/February 2001, pages 46–49). In this article we will extend our exploration to eight shafts. In the third article we'll take a look at color effects in networked turned twills, also on eight shafts.

As we discussed in the previous article, 1/3 twill and 3/1 twill can both be woven on four shafts—but not at the same time (see Figure 1a). When the threading is expanded to eight shafts, the two twills can be woven side by side as well as sequentially (see Figure 1b) and turned twill becomes a block weave.

1a. 4-shaft turned twill



1b. 8-shaft turned twill





Alice Schlein, renowned guru of network drafters, designs and weaves in Greenville, South Carolina, where she can be found with many looms and a very large dishtowel collection.





Towels A, B, and C (from left to right)

Color and twill blocks

Since the threading units for Block A (shafts 1–4) and Block B (shafts 5–8) can be repeated as desired, they can be used with any 2-block profile draft. To show the design, one of the twills acts as pattern, the other as background. (For a complete understanding of profile drafts and block weaves, see Further Reading.)

When a single color is used for both warp and weft, the subtle difference in the way light is reflected from the threads of the weft emphasis (1/3) twill and the threads of the warp-emphasis (3/1) twill enables the blocks to be distinguished from each other. If a single color in the warp is crossed by a contrasting single color in the weft, the contrast between the two twills is much more obvious. The usual intent of monochromatic turned twills and of turned twills with one color in the warp and a contrasting color in the weft is to show a particular block design.

But if several colors are used in the warp or weft or both, visual complexity is greatly magnified. The color effects can coincide with the block changes as in Figure 2a; they can occur independently of the block changes as in Figure 2b; or they can be a combination of the two as in Figure 2c. In these examples, the important visual impact is not between one twill and the other to show the motifs of a block design. Instead, the cloth gives the viewer an impression of complex color interactions. The number of colors, the proportions of the blocks, and the ways in which color changes interact with block changes all affect the design.

Turned twill towels

The three towels on pages 38–39 are woven on the same warp, consisting of two colors, red and green, threaded in alternate groups of 16 ends. Changes from one warp color to the other are offset by four threads in relation to the changes from one block to the other.

Towel A (left towel, page 38), is treadled as drawn in ("tromp as writ"; see Beginner's Corner, page 15) using two weft colors that are different from the two warp colors. As with the warp, the two colors in the weft are offset from block changes by four threads.

Towel B (center towel, page 39) features treadled blocks of six repeats each, in which the two weft colors occur sometimes at block changes and sometimes within the blocks.

In Towel C, the weft is black throughout (right towel, page 39). In places, the treadling repeat moves from block to block after only two picks, which breaks the usual geometric look associated with turned twills.

Because of the ways in which color changes are not constrained to coincide with structure changes, these fabrics appear much more complex than they actually are; yet they are very easy to weave! Once the loom is threaded, you can create other interesting effects by changing the weft colors and/or by changing from one block to the other simply by moving your feet to the opposite set of four treadles. Add to the warp lengths given here for some designing fun!

Weaving the towels

Weave a ½" header with scrap yarn in plain weave (alternately raise shafts 1-3 and 2-4). Begin and end each towel with 24 picks plain weave for hems (use the weft color of the adjacent pattern section).

Follow the treadling sequences in Figure 3 for 26" for each towel. For Towel A, use red and purple as weft, for Towel B, natural and yellow red, for Towel C black.

End with ½" plain weave in scrap yarn.

Finishing the towels

Remove the fabric from the loom and secure both raw edges by machine stitching scrap yarn sections. Machine wash with warm water and a mild detergent. Machine dry, medium heat. Cut off scrap yarn and cut towels apart. Fold the plain weave areas under twice and hem invisibly by hand. Steam press on cotton setting.

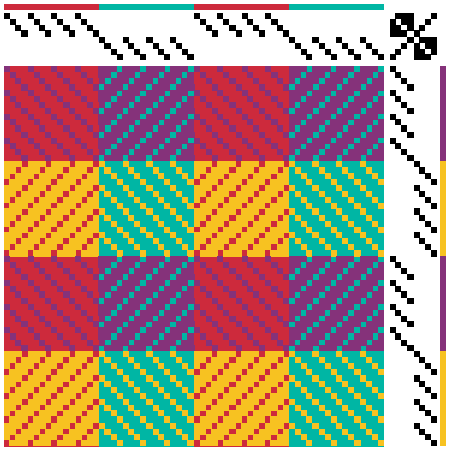
Further reading

Chandler, Deborah. *Learning to Weave*. Revised edition. Loveland, Colorado: Interweave Press, 1998.

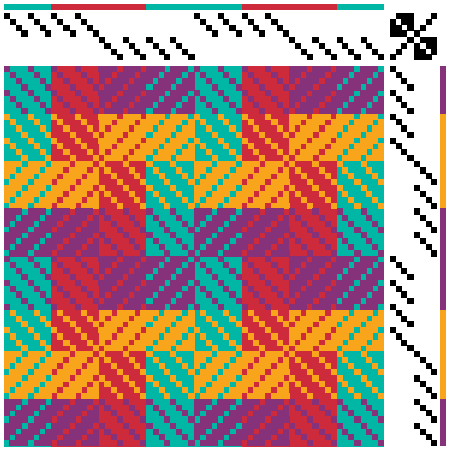
Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991.

van der Hoogt, Madelyn. *The Complete Book of Drafting*. Petaluma, California: Shuttle-Craft Books, 1993.

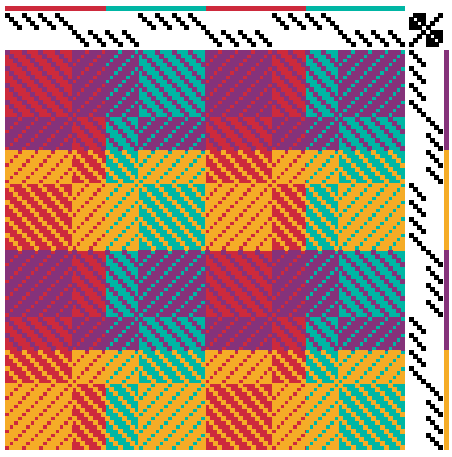
2a. Color and structure changes coincide.



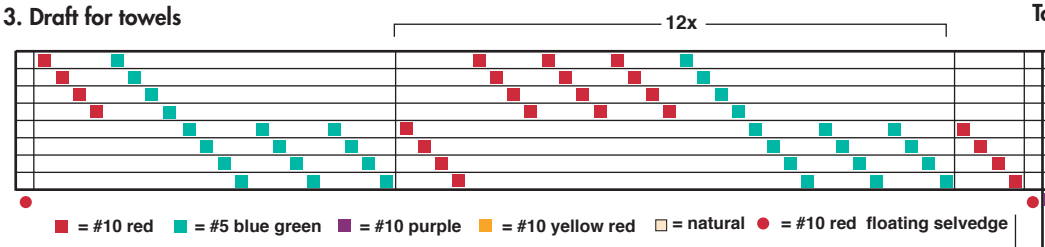
2b. Color changes occur mid-block.

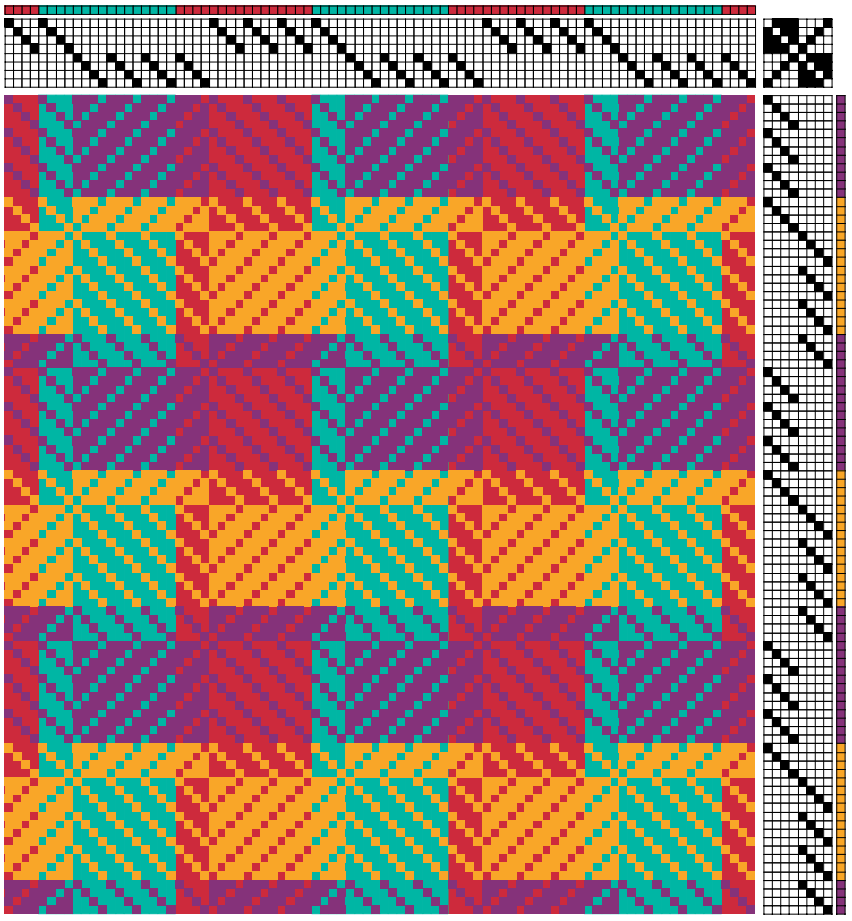


2c. The effects in 2a and 2b are combined.

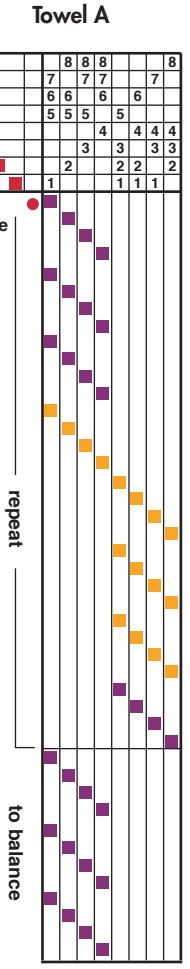


3. Draft for towels

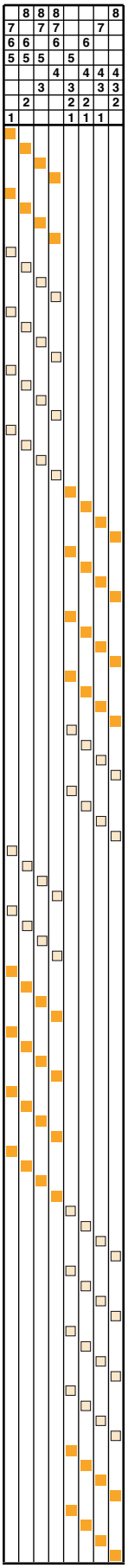




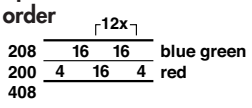
Towel A



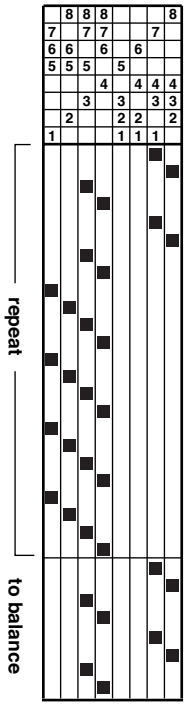
Towel B



4. Warp color order



Towel C



PROJECT at-a-glance

Weave structure for towels
Turned twill.

Equipment
8-shaft loom, 18" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), #5 blue green, 800 yd (3¼ oz); #10 red, 832 yd (3½ oz).
Weft: Towel A, #10 yellow red and #10 purple, 180 yd (¾ oz) each. Towel B, natural and #10 yellow red, 180 yd (¾ oz) each. Towel C, black, 360 yd (1½ oz).

Yarn sources
All yarns are available from the Lunatic Fringe.

Warp order and length
408 total ends ends 4 yd long (208 ends blue green, 200 ends red; see Figure 4). Add a red floating selvedge to each side. Amounts allow 50" loom waste and sampling,

Warp and weft spacing
Warp: 24 epi (2/dent in 12-dent reed).
Width in the reed: 17".
Weft: 24 ppi.

Take-up and shrinkage
After washing, 12½% in width, 16½% in length (11½% shrinkage, 5% take-up). Amounts produce three towels 14⅞" × 23" each after hemming.

Twill is for TOWELS

designing in the tie-up

SHARON ALDERMAN

These linen towels owe their design to a very simple idea: When you use a straight or point threading order and a straight or point treadling order, what you see in the tie-up is exactly the pattern in the cloth.

If straight threading and treadling orders are used, exact repeats of the tie-up appear throughout the cloth. With point orders, the design in the tie-up is mirrored in both directions to become almost four times its original size. These patterns are symmetrical, formal, and often very beautiful.

If we begin with point threading and treadling orders as a given, we can create a variety of lovely designs simply by working in the tie-up. The larger the number of squares in the tie-up, the more elaborate the pattern can be (for twill basics, see Back to Basics, pages 22–24).



***Sharon Alderman**, when not teaching, can be found in her studio in Salt Lake City, Utah, inventing weave structures or at www.sharonalderman.com.*



Towel A, bottom; Towel B, center right; Towel C, top.

The number of squares in the tie-up is directly related to the number of shafts and treadles on the loom—unfortunately! The four-by-four square of a 4-shaft tie-up does not provide room for designing. (See the basic pattern possible on a 4-shaft loom with point threading and treadling orders in Figure 5, page 24.)

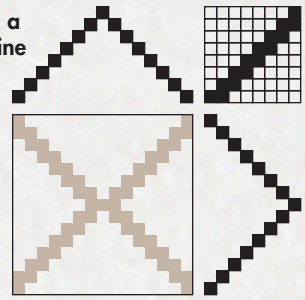
Inventing designs

Begin with a square composed of as many columns and rows as you have shafts, eight columns and eight rows for eight shafts in Figure 1, for example. The resulting pattern will pivot (reflect) on the first and last horizontal rows and on the first and last columns to create the full design. Figure 1 shows the pattern produced in the cloth by lifting two shafts with each treadle in the tie-up. This tie-up, however, would create very long floats!

Filling in some of the blank squares on either side of the initial diagonal line is where the fun begins. If diagonal lines paralleling the original diagonal are placed in one of the empty areas, a series of concentric diamonds results; see Figure 2. The other blank area of the tie-up must not be left empty, however, if we are to avoid long floats between diamonds. Filling in narrow diagonals in the opposite direction adds a motif to the spaces and corrects the floats; see Figure 3.

The same general tie-up design principles applied to 16 shafts give the motif between the diamonds greater definition, forming a circle; see Figure 4 and Towel A, page 43. Similar tie-up designs can produce "x" motifs (Towel B, page 43) or a feathered look (Towel C). There are many, many pattern possibilities.

1. Begin with a diagonal line



In addition to graph paper and a pencil, use a pair of small mirrors with straight edges and no frames. If you place one on the outermost column of the tie-up you have created and the other on the uppermost or lowest row, looking into the corner they form you can see what your pattern will look like when it is reflected by the points in the threading and treadling.

The wonderful thing about these patterns is that the threading is the same for all of them, so by changing the tie-up between items, you can weave many different patterns without rethreading the loom.

Straight twill threaded on each side and/or treadled at the beginning and end of point twill designs usually makes a successful border.

Notes on fiber and color choices

These delicate but formal designs are especially effective woven white-on-white—they make wonderful wedding presents! Linen and ramie are ideal fibers for towels, although cotton also works well. Fine worsted yarns can be used for lovely shawls or scarves. Yarns that are very hairy, thick-and-thin, variegated, or that tend to full a lot are best saved for another project. High value contrasts between warp and weft or stripes in warp or weft tend to be distracting. These towels use a contrasting warp and weft to show the patterns when photographed, but they would be very successful in the same color for both.

Warping and weaving the towels

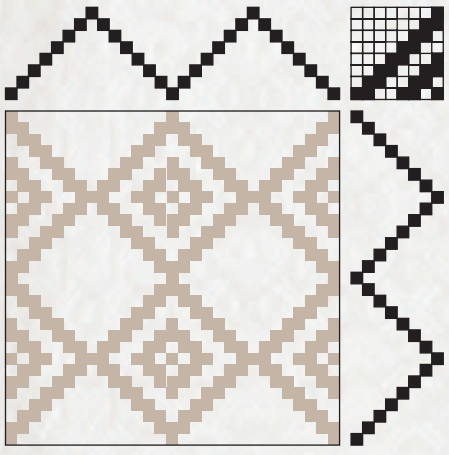
Wind a warp and prepare the loom as in Figure 5 and Project at-a-glance. Weave a header with scrap yarn. Begin and end each towel with ¾" plain weave for hems. Separate the towels with a contrasting color weft. Weave each towel for 27" following Figure 5 using the tie-ups designated for each one with the treadling sequence given for Towel B.

Finishing the towels

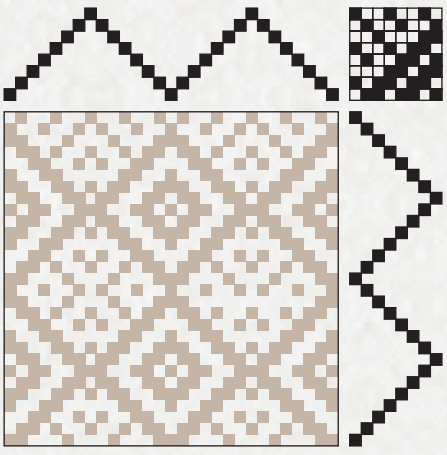
Cut the fabric from the loom and secure the ends with machine stitching. Machine wash twice using the hottest possible water for washing and a cold rinse both times. Immediately upon removing the fabric from the washer, iron on both sides until dry using a linen setting (use the iron to polish as well as to dry the surfaces). Each time the towels are laundered they will become softer and more beautiful.

Serge or machine zigzag on both sides of contrasting color threads and cut towels apart. Turn ends under twice and slipstitch by hand. A final touch-up pressing makes them ready to go!

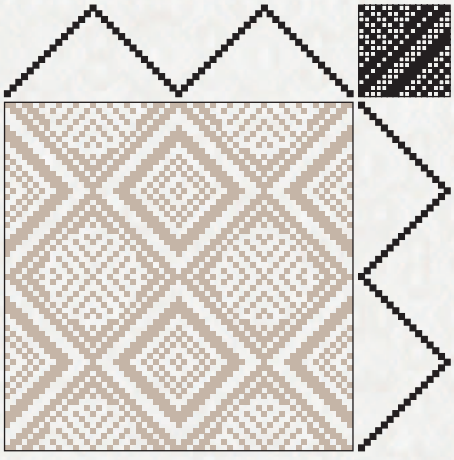
2. Add parallel diagonals



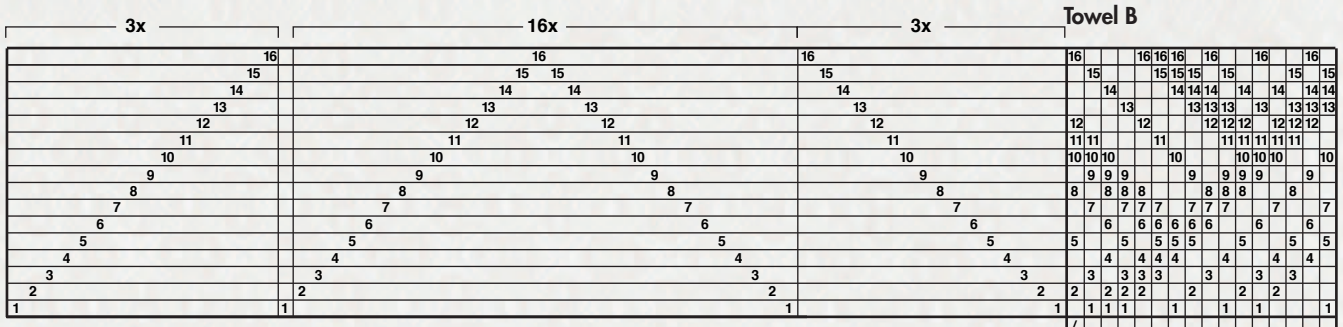
3. Add opposing diagonals



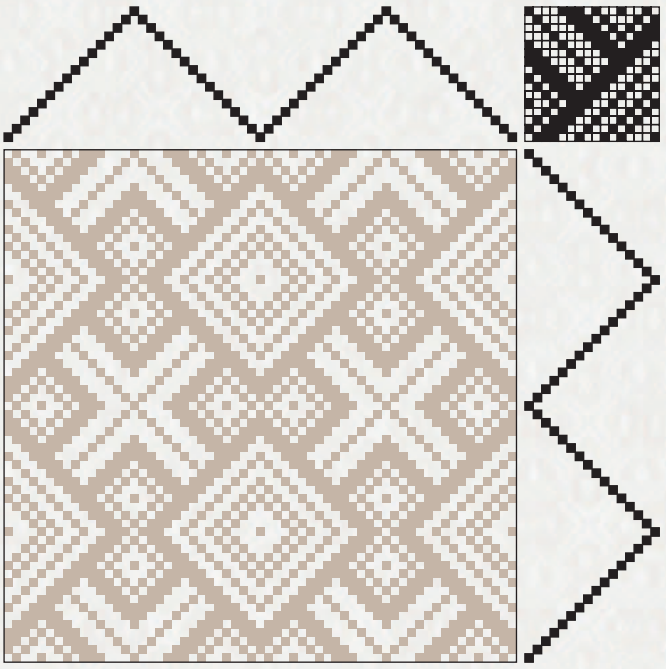
4. Expand the design to sixteen shafts



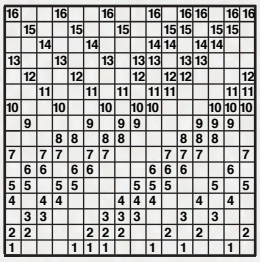
5. Draft for towels



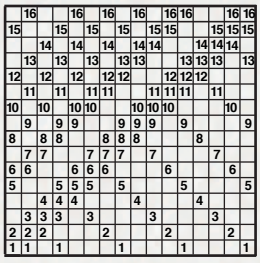
6. Drawdown for Towel B

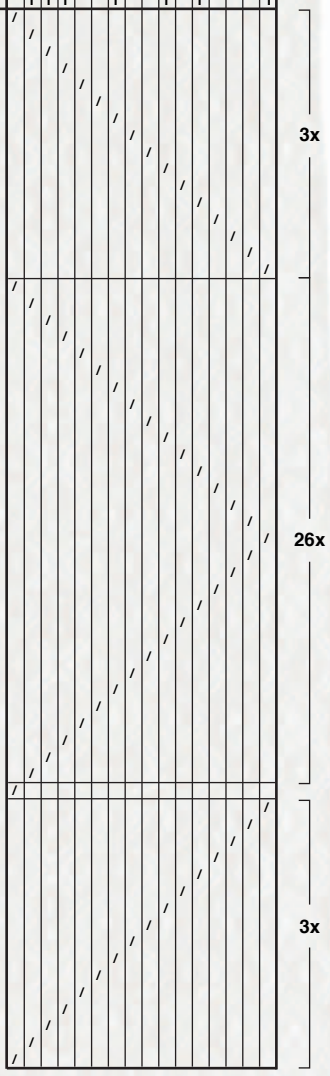


Towel A



Towel C





Whether you work at a computer or sit down with pencil and graph paper, you'll love experimenting with these charming patterns. Thread a longer warp and create a long series of towels, each with a different design.

PROJECT at-a-glance

Weave structure for towels
Fancy twills.

Equipment
16-shaft loom, 16" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 40/2 wet-spun line linen (6,000 yd/lb), boiled, 2,020 yd (6 oz).
Weft: 40/2 wet-spun line linen, half-bleached, 1,800 yd, (5 oz).

Yarn sources
40/2 wet-spun line linen is available from Webs.

Warp order and length
577 ends 3½ yd long (for three towels, loom waste, and about 18" sampling).

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 16". Weft: 36 ppi.

Take-up and shrinkage
After washing, 11% in width and 14% in length (5% take-up, 9% shrinkage). Amounts provide three towels each 14¼" × 23" hemmed.

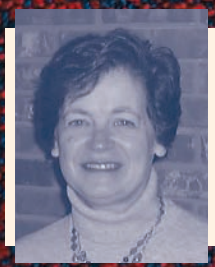
Advancing Twill
IS FOR FOUR SHAFTS TOO!

BARBARA ELKINS

After a workshop on "The Big Twill" with Bonnie Inouye a few years ago, I began following the "what would happen if. . ." trail. I wondered if I could come up with drafts that would make 4-shaft designs look as sophisticated as multishaft patterns. This project is the result of my first efforts. Experienced weavers are surprised to discover that these pieces have been woven on only four shafts. Over the next few years I hope to develop more 4-shaft designs of similar or even greater appeal.

4-shaft advancing twill

Advancing twills are comprised of straight-twill runs of (usually) three or four threads (see Back to Basics, pages 22–25). Each successive run in the threading begins on one or more shafts up or down from the beginning shaft of the previous run; runs in the treadling begin on one or more treadles to the left or right of the beginning treadle of the previous run. A 4-shaft advancing twill threading with three threads in each run and an advance of one shaft is threaded 1-2-3, 2-3-4, 3-4-1, 4-1-2.



Barbara Elkins *of Amherst, Massachusetts, has been weaving for 35 years. She teaches classes in beginning weaving, and she runs Webs with her husband, Art.*



An innovative way of designing advancing twills is to treat them as block weaves. Each of the four 3-thread runs possible on four shafts, for example, can be considered a block—Block A = 1-2-3; Block B = 2-3-4 ; Block C = 3-4-1; Block D = 4-1-2—and substituted for squares on a threading profile draft. In order to maintain symmetry in the twill interlacements, when the order of the blocks reverses direction, D-C-B-A instead of A-B-C-D, for example, the threading key also must be reversed. When the block order is descending, therefore, Block A becomes 3-2-1, B = 4-3-2, etc.

The draft in Figure 1 is the result of substituting a 3-thread run for each square in the Figure 2 profile threading draft. Blocks at points of reversal ("turning" blocks) must contain five threads to maintain symmetry: for example, 1-2-3-2-1 is threaded in Figure 1 for the only turning block in Figure 2, the center Block A (compare Figures 1 and 2).

The treadling is usually as-drawn-in ("tromp as writ"; see Beginner's Corner, page 15) using a regular twill tie-up. Patterns in advancing twills can be seen clearly, but are expanded in scale and have softer edges than traditional 4-shaft twills.

Special considerations

Both the threading and treadling of twills with large repeats such as these require close attention—it is very easy to lose your place. I find it helpful to divide the threading and treadling into small manageable segments and to keep distractions to a minimum while working. It takes more time to correct an error than to spend the effort not to make one.

Another aid is to place a length of contrasting sewing thread in the first shed of each pattern repeat (see tips for keeping track of threading and treadling orders in The Answer Lady, pages 76–77). The sewing threads are removed when the weaving is completed.

Weaving the placemats

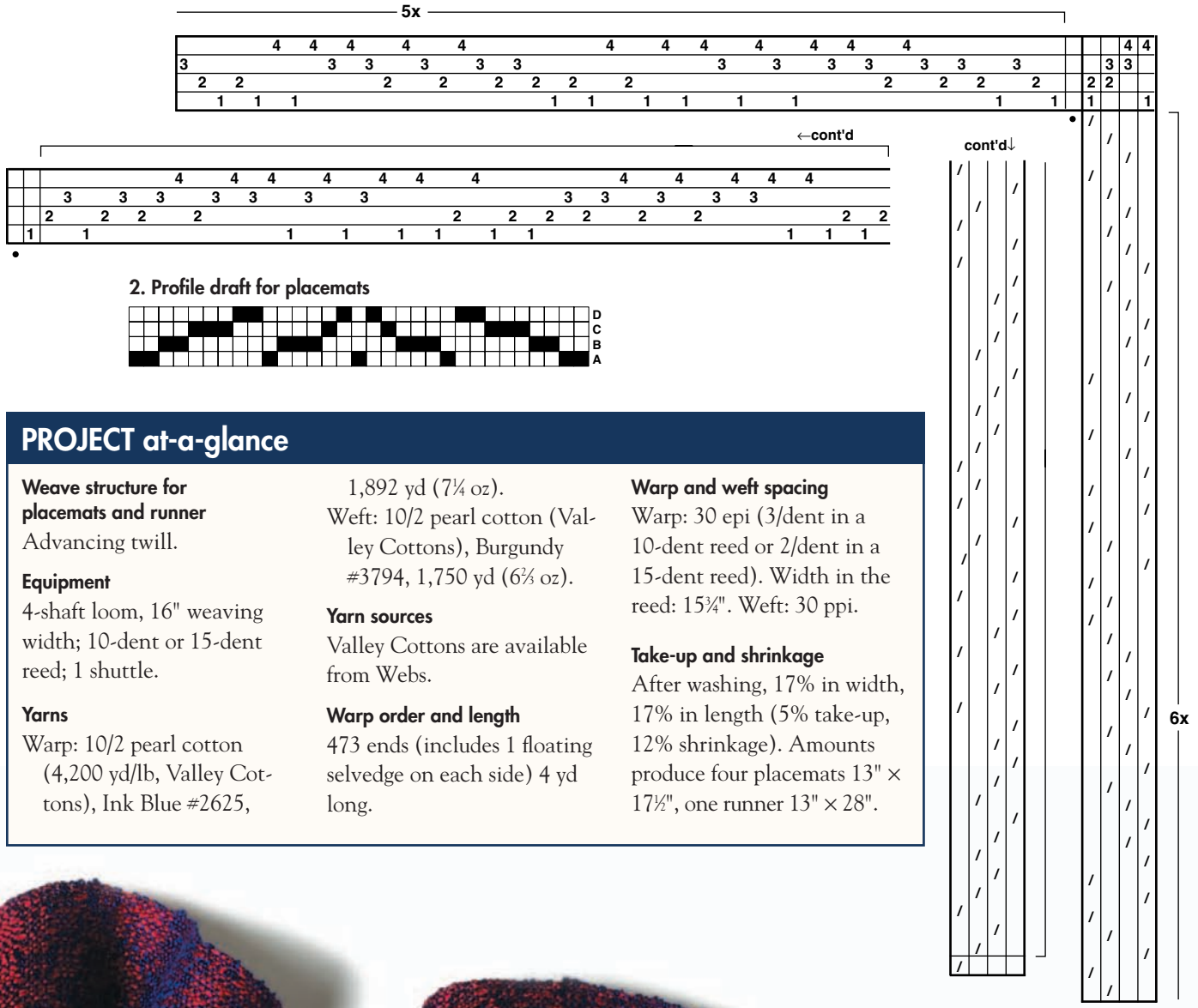
Wind a warp and prepare the loom as in Project at-a-glance and Figure 1. Weave a header with a small amount of scrap yarn raising shafts 1-3 vs 2-4 (true plain weave is not possible with this threading). Start and end each mat using these two sheds for 1" with Ink Blue weft for hems.

Weave six repeats with Ink Blue weft following Figure 1 for each mat. If your table size allows, seven repeats will make a 19" finished mat—a little larger than standard size. For the runner, weave eleven full pattern repeats (or other number for desired length); separate pieces with a pick of contrasting weft.

Remove mats and runner from the loom, secure raw edges with machine stitching, and wash initially by hand in warm water with mild detergent (I like to do this to check color fastness and shrinkage before machine washing). Air dry. Machine wash with mild detergent, gentle; air dry flat or machine dry delicate. Cut mats apart, turn up edges twice and sew hems by hand.



This scarf uses the advancing twill draft in Figure 1 but is woven in 60/2 silk at 48 ends per inch. The fine threads, a balanced interlacement, and warp and weft yarns in similar values but contrasting hues cause the cloth to be somewhat iridescent.



2. Profile draft for placemats

PROJECT at-a-glance

Weave structure for placemats and runner
Advancing twill.

Equipment
4-shaft loom, 16" weaving width; 10-dent or 15-dent reed; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb, Valley Cottons), Ink Blue #2625, 1,892 yd (7¼ oz).
Weft: 10/2 pearl cotton (Valley Cottons), Burgundy #3794, 1,750 yd (6⅔ oz).

Yarn sources
Valley Cottons are available from Webs.

Warp order and length
473 ends (includes 1 floating selvedge on each side) 4 yd long.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed or 2/dent in a 15-dent reed). Width in the reed: 15¾". Weft: 30 ppi.

Take-up and shrinkage
After washing, 17% in width, 17% in length (5% take-up, 12% shrinkage). Amounts produce four placemats 13" × 17½", one runner 13" × 28".





SILK Pinwheels

KATHLEEN MORRIS

The pinwheel motif falls into the family of color-and-weave patterns in which groups of light threads alternate with groups of dark threads in both warp and weft to create the design. Variations of the pinwheel shape can be achieved on as few as two shafts (see HANDWOVEN, September/October 2000, page 28), while more complex patterning is available with more shafts. Although black and white are frequently used as the light and dark threads, introducing color alters and subdues the distinct patterning in the fabric without sacrificing it. The warp and weft in the shawl, page 51, and the scarf, page 53, are hand-dyed, but pinwheel patterns in commercially dyed yarns are also lovely.

Pinwheel structures

Since color-and-weave is not a weave structure but a pattern effect, it can be applied to a variety of weaves. The shawl with its curved lines uses a straight twill threading and treadling, while plain weave and basket weave alternate in the scarf.

Dyeing the warp

Two separate warps (A and B) are wound and a range of colors selected for each. To create the pinwheel design, the two colorways must contrast with each other, either in hue, or value, or both. Each warp is tied loosely with figure-eight ties for its full length to prevent tangling and then dyed by immersing sections in different dyepots (leaving other sections dangling from the pot). The warps are then rinsed thoroughly, straightened, and left to dry between dyebaths. Weft skeins are dyed in the same dyebaths to be used with similarly colored sections of the warp.

Variables in the dyeing affect the resulting pattern in the fabric. Many color changes along the length of the warp can create a very lively fabric. If the sizes of the color areas and the lengths of the color repeats vary greatly between the two warps, the fabric will show constantly changing color combinations throughout. One warp can be dyed in a range of colors while the other remains constant (as for the shawl). Overdyeing sections can create rich and at times unpredictable secondary and tertiary colors.



Kathleen Morris of Toronto, Ontario, weaves fine functional cloth. She combines dyeing with weave structures in fabrics that defy the rigidity of the woven grid.

The shawl

Wind 324 ends 12/2 silk for warp A and 324 ends silk noil for warp B, 3 yd long for the 12-shaft draft in Figure 1. Wind 320 ends 12/2 silk for warp A and 324 ends silk noil for warp B using the 8-shaft draft in Figure 2. Tie each warp loosely with figure-eight ties at 2-foot intervals and tight ties at the tops and bottoms. Following dye manufacturer's instructions, dye warp A in yellow, magenta, and blue dyebaths, overlapping dyed areas to create secondary colors. Repeat your color sequence for the length of the warp. Into each of the different dyebaths add 1 oz skeins of 12/2 silk weft for 6 total skeins. Dye warp B in a dyebath of mixed magenta and black, adding 4 oz of 20/2 silk weft.

Sett considerations

The best sett for these yarns is 27 epi. The two warps alternate in the threading; see Figures 1 and 2. If they are hand-dyed, they will be in two chains and must either be



interspersed in the raddle if warping from the back, or in the reed if warping from the front (for commercially dyed yarns, wind both colors on the warping board, alternating colors from warps A and B in stripes as indicated in Figures 1 and 2).

If you are using the 12-shaft draft with hand-dyed yarns and you have an 18-dent reed, warp from the front and sley the reed as follows: Sley the first 6 ends warp B 1-2/dent in the first 4 dents, skip 8 dents for warp A, sley warp B in next 8 dents (12 ends), skip 8 dents for warp A. Repeat, ending with 6 ends warp B in last 4 dents. Sley warp A 1-2/dent in skipped dents.

For the 8-shaft draft (denting does not coincide with warp stripes) or for the 12-shaft draft if you don't have an 18-dent reed, use a 12-dent reed and sley the warp 2/dent at 24 epi (sley warp B first, leaving dents empty for warp A; then sley warp A). Thread and beam the warp and then re-sley at 27 epi (2-2-2-3/dent). If you warp from the back, arrange the warp stripes in a raddle at about 27 epi (or at 24 epi and sley to achieve 27 epi).

Weave a header. Leave 8" unwoven for fringe, weave 2 picks plain weave (using treadles 6 and 7 for 12-shaft draft, 4 and 5 for 8-shaft draft), and hemstitch with 12/2 silk in 6-thread groupings. Weave following Figure 1 or 2. Alternate groups of picks of weft A with weft B, choosing weft A colors to coordinate with warp A colors for 102". Finish with 12 picks weft A (8 for Figure 1), 2 picks plain weave, and hemstitch.

Remove fabric from loom; prepare twisted fringe; press with damp cloth.

Pinwheel scarf

Ten shafts make possible the plain weave selvedge used for this scarf. On eight shafts, however, the selvedge can be woven in a basket weave/plain weave combination (with a floating selvedge).

Wind two warps as in Project at-a-glance. Prepare dyes as for shawl. For warp A use yellow, magenta, and blue. Add ½ oz skeins of silk weft to dyebaths for 3 skeins of weft A. For warp B use ultramarine blue, green, and purple (mix magenta and blue). Add ½ oz skeins of silk weft to dyebaths for 3 skeins of weft B.

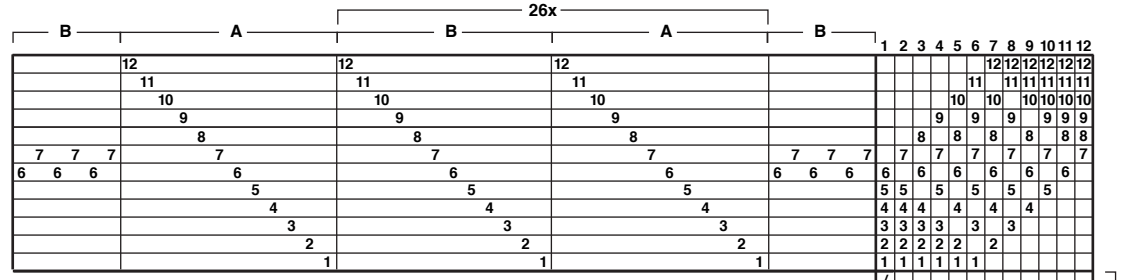
Sley 2/dent in an 18-dent reed, 36 epi; center for 12". For 10-shaft scarf, sley first 10 ends of warp A in first 5 dents; for 8-shaft scarf, sley floating selvedge in first dent and next 8 ends in next 4 dents. For both: Skip 5 dents (for warp B), sley warp A in next 5 dents, skip 5 dents; repeat. End with 10 ends warp A in last 5 dents (8 ends + floating selvedge for 8-shaft scarf). Sley warp B in skipped dents; thread and beam. (If you don't have an 18-dent reed, use a 12-dent reed and beam before threading, spreading the two warps in a raddle as indicated in Figures 3 and 4; then thread; then sley 3/dent.)

Weave a header; leave 8" unwoven for fringe. Weave 2 picks plain weave (treadles 9, 10); hemstitch in 10-thread groupings. Weave "tromp as writ" for 82" (see Beginner's Corner, page 15) following the section marked "10x" in Figure 3 or 4, but use weft B for warp A and weft A for warp B (coordinate A and B skeins with warp colors). End with 20 picks weft A then 2 picks plain weave; hemstitch. Remove and finish as for shawl.

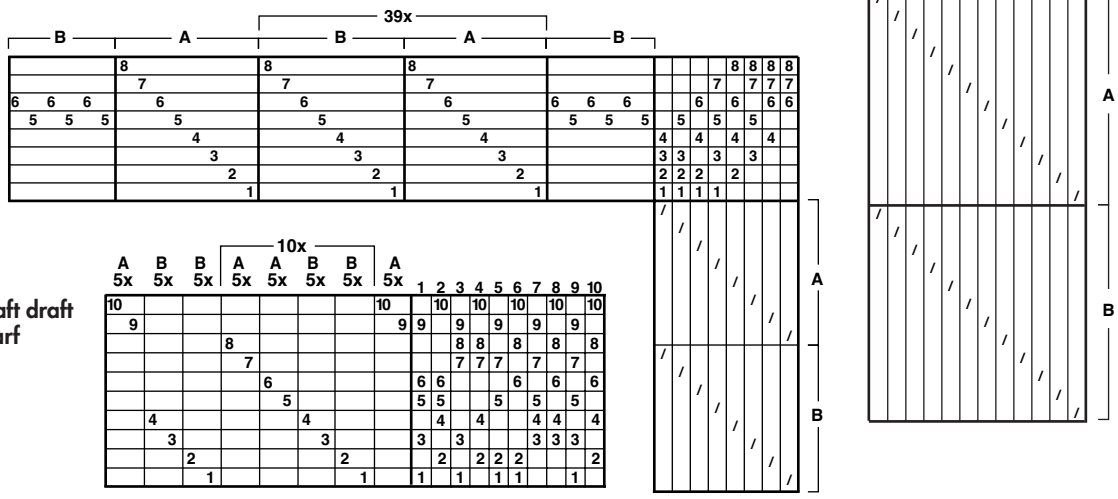




1. 12-shaft draft for shawl

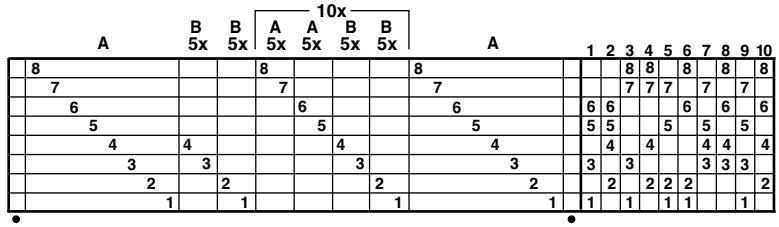


2. 8-shaft draft for shawl



3. 10-shaft draft for scarf

4. 8-shaft draft for scarf



PROJECT at-a-glance

Weave structure for shawl
Fancy twill.

Equipment
12-shaft or 8-shaft loom, 24" weaving width; 18- or 12-dent reed; 2 shuttles.

Yarns
Warp A: 12/2 spun Bombyx silk (2,950 yd/lb), 1,134 yd (6¼ oz); warp B: 20/2 spun Bombyx silk noil (4,500 yd/lb), 1,134 yd (4¼ oz).
Weft A: 12/2 spun Bombyx silk, 1,100 yd (6 oz) in six 1-oz skeins dyed separately. Weft B: 20/2 spun Bombyx silk noil, 1,100 yd (4 oz).

Yarn sources
Treenway Silks.

Dyes
Weak acid dyes: yellow, magenta, ultramarine blue, black; dye supplies.

Warp order and length
For 12-shaft draft: warps A and B 324 ends each 3½ yd long. For 8-shaft draft: warp A 320 ends, warp B 324 ends, each 3½ yd long.

Warp and weft spacing
Warp: 27 epi (1-2/dent in an 18-dent reed; 2-2-2-3/dent in a 12-dent reed). Width in the reed: 24". Weft: 27 ppi.

Take-up and shrinkage
9% in width, 14% in length. Amounts produce one shawl 22" × 88".

Weave structure for scarf
Plain weave and basketweave.

Equipment
8-shaft or 10-shaft loom, 13" weaving width; 18-dent reed; 2 shuttles.

Yarns
Warps A and B: 30/2 spun Bombyx silk (7,500 yd/lb), 660 yd (1½ oz) each.
Weft: 30/2 silk, 1,410 yd (3 oz) in six ½-oz skeins.

Yarn sources
Treenway Silks.

Notions and other materials
Weak acid dyes: yellow, magenta, and ultramarine blue.

Warp order and length
For 10-shaft draft: warps A and B 220 ends each 3 yd long. For 8-shaft draft: warp A 218 ends (includes 2 floating selvedges); warp B 220 ends each 3 yd long.

Warp and weft spacing
Warp: 36 epi (2/dent in an 18-dent reed). Width in the reed: 12¼". Weft: 36 ppi.

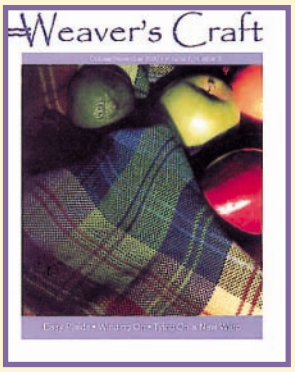
Take-up and shrinkage
10% in width, 14% in length (5% take-up, 9% shrinkage). Amounts produce one scarf 11" × 70".

Weaver's Craft

"Jean Scorgie's new publication for beginning and intermediate handweavers is terrific!"

"It's like having a teacher at your elbow—a teacher that makes house calls."

"I've rediscovered handweaving!"



Subscribe today!
One year (6 issues) $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



Make sure that you have the right yarn in your loom!

Order Borgs yarns, you will not be disappointed.
We have several qualities and colors to choose between.
Orders can be delivered in about two weeks time.
You can order through our e-mail, fax and by phone.

Borgs Vävgarner AB
Box 14, SE-280 22 Vittsjö Sweden
Phone 00-46-451-22900 Fax 00-46-451-23375
Email: info@borgsvavgarner.se
Website: http://www.borgsvavgarner.se

At last, a truly portable table loom that combines form and function . . .

THE ASHFORD FOLDING TABLE LOOM



- ✓ 3 widths (16", 24", 32"), 4 or 8 harness
- ✓ Lacquered New Zealand hardwood
- ✓ Smooth action, overhead swinging beater
- ✓ Solid, quick and easy folding
- ✓ Lightweight portability
- ✓ Quiet weaving
- ✓ Accessories (optional)
  - Treadle Stand
  - Second back beam



For your nearest Ashford Dealer please contact:

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

Canada: Treenway Crafts, 725 Caledonia Ave., Victoria
B.C., Canada V8T 1E4
(250) 383-1661 (888) 383-7455 (SILK)
www.treenwaysilks.com

ashford
www.ashford.co.nz

*Shown with optional Treadle Stand

KIM MARIE BUNKE

A Perennial Favorite: Advancing Twill Flowers



The inspiration for this scarf is a perennial border along one side of my house. Physostegia, or "obedient plant"—a light red-violet bloom with warm green leaves—and purple aster with its cool green leaves are edged with silvery artemisia. I enjoy symmetry and formality in gardens, so the plants are arranged in rows, translated into warp color stripes in my scarf.

Making flowers from snowflakes

I began my design process with the "snowflake" twill (see pages 23 and 25) that comes to us originally from Scandinavia via one of Mary Atwater's early *Shuttle-Craft Bulletins*. The 8-shaft draft contains a section of advancing twill comprised of 4-end straight twill runs, each starting one shaft higher than the previous run, up to shaft 8 and then reversing. Since the original draft combines advancing twill, straight twill, and satin threadings, it struck me that other twills could be added to the mix.

Twill design modules

To make the original snowflake motif a little more flowerlike, I added sections of steeper twills on each side to mimic leaves. The original motif is also slightly altered by beginning and ending the threading with a six-end run and extending the point in the center. A 3/3/1/1 tie-up produces high contrast between areas of 3-thread warp floats and 3-thread weft floats. In the finished fabric, a slight collapse occurs along the lines where these two twills meet, adding an appearance of finely rendered shading to the forms of the flowers and leaves. It is this surface resemblance to drawing or fine etching that keeps me intrigued with designing images in advancing twills.

Sectional warping

Fine sewing threads tangle easily, making it necessary to handle them carefully and keep them under tension at all times. Sectional warping assures success (see basic steps for sectional warping in "Nature as Colorist," Handwoven, March/April 2000, pages 42–43). If you do not have a sectional beam, warp as usual, but make an extra effort to place threads on the warping board without overlapping, and maintain firm and even tension while beaming.

Since each section on my sectional beam is 2" wide, a sett of 60 epi requires 120 warping spools, one for each warp end in the section. The spools are placed on a spool



rack in order and the warp ends threaded through a tension box in the same order. The 120 ends are then attached to an apron cord in one section of the warp beam and wound on until the required warp length is reached. The warping order is secured with a cross or masking tape, the ends are cut and secured in the section, the tension box is moved to the next section, and the process is repeated.

An 8" wide scarf at this sett requires four 2" sections of my sectional beam. Since the color order in the warp does not repeat in 2" sections, it presents a special warping challenge. For each section, the 120 spools must be placed in the spool rack in a different order and threaded anew in the tension box—a time-consuming process.

Sectional shortcut

With careful planning, however, you can set up the spool rack and thread the tension box only once by winding the colors required for all four sections on each of the spools. Think of each spool as representing the same position in each section. For example, the first thread (reading from right to left in Figure 2) in the first section is Sage, in the second section Electric Violet, in the third Amethyst, in the fourth Electric Violet. To stack these colors on one spool, for a 3-yard warp first wind 3 yards of the color in the last section, Electric Violet, and cut the thread. Then tie on the color in the third section, Amethyst, wind 3 yards, cut. Next tie on the color in the second section, Electric Violet, wind 3 yards, cut. Finally, tie on the color for the first section, Sage, wind 3 yards, and cut. (The colors for the sections are wound on in reverse order so they come off the spool for the first section first.)

The number of spools to wind in each color for each section is shown in Figure 3. For example, first wind 3 yards on each of the following spools as indicated on the bottom row (Section 4): 31 spools Electric Violet, 27 Olive, and 61 Sage. For Section 3, tie on 31 Amethyst to the 31 spools with Electric Violet, 27 Misty Spruce to the 27 Olive spools (and add 1 new Misty Spruce spool), 27 Olive to 27 Sage, and 30 Violet to 30 Sage (leave 4 Sage spools at rest), and wind 3 yards on each spool. For Section 2, tie on (and wind 3 yards) Electric Violet to Amethyst, Olive to Misty Spruce, Misty Spruce to Olive, and Amethyst to Electric Violet. For Section 1, tie on (and wind 3 yards) 59 Sage to Olive and Electric Violet (add 2 Sage spools), 27 Olive to 27 Misty Spruce, 30 Electric Violet to Amethyst.

As you finish winding the spools for Section 1, place them in order on the spool rack. Thread the tension box and wind on the 118 ends in section 1 (61 Sage, 27 Olive, 30 Electric Violet), secure the cross and ends, and cut. Carefully pull forward each warp end until the knot comes through the tension box. Cut just past the knots and tie the whole bundle of new ends (drop 2 Sage) in an overhand knot, attach to the apron cord in the Section 2, and wind. Repeat for the Sections 3 and 4 (for Section 4, discontinue 1 Misty Spruce; add 4 Sage).



With careful planning, you can set up the spool rack only once.



Weaving the scarf

Thread the loom (see "Nature as Colorist" for threading tips with sectional warping) following Figure 1 and Project at-a-glance. Weave the scarf "tromp as writ" for 57½" following the section marked "pattern repeat" in the threading. (To weave tromp as writ, use the treadle with the number that corresponds to each shaft number in the threading draft.) Begin the scarf with an extra "leaf a" section and end with an extra "leaf b" section for hems.

Finishing

Remove the scarf from the loom; secure ends with machine stitching; wash by hand with detergent (let fabric soak several hours or overnight to relax the threads). Press while damp, straightening the selvedges. Hang to complete drying.

Hemming and beading

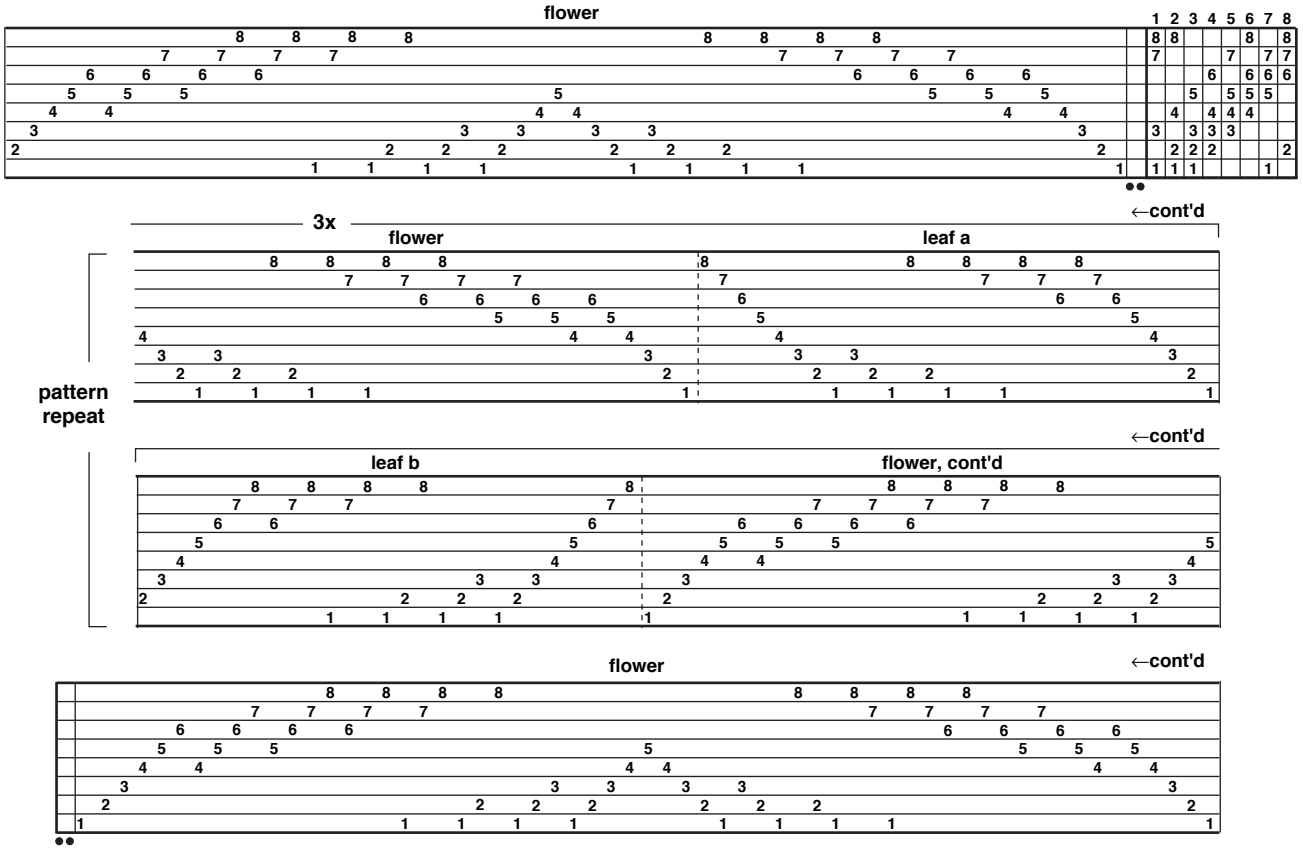
Turn up both ends at the edge of the first leaf border. Press. Turn under half this hem allowance and press again. Hand stitch the hem with Navy sewing thread.

To make the beaded fringe, thread a size 10 beading needle with well-waxed Navy sewing thread. (Although beads may abrade sewing thread over time it is easier to repair beadwork than fabric torn by nylon beading thread.) Stitch to fasten the thread at one selvedge (right-handers begin at the left edge and left-handers at the right edge). Bring the needle through the hem and up at the center of the first half of the first Sage flower motif. Stitch once through the fabric. String 7 seed beads and one leaf-shaped bead. Pull the thread back up through all of the seed beads on the strand, removing any slack in the thread. Stitch through the fabric once more to anchor the strand. Pass the needle through the hem to the center of the second half of the Sage flower motif, and form the next fringe the same way as the first.

Pass the needle through the hem to the center of the first Olive leaf motif. This time string 13 seed beads instead of 7 and complete the strand as before. Pass the needle through the hem to the center of the first half of the second flower motif. String 7 seed beads and complete the strand as before. Continue, with longer fringe strands under the leaf motifs and shorter fringe strands under the flower motifs across the scarf. Anchor the thread in the hem at the second side with a few small stitches to end.

Kim Marie Bunke *of Madison, Wisconsin, tends to think about weaving while she's gardening and about gardening while she's weaving.*

1. Draft for scarf



2. Warp color order (vertical lines divide 2" sections)

	2"	2"	2"	2"	
61		31	30		Amethyst = A
55		28	27		Misty Spruce = M
122	31	30		31 30	Electric Violet = V
109	27	27	28	27	Olive = O
122	61			61	Sage = S
469	119	116	116	118	
	Section 4	Section 3	Section 2	Section 1	

3. Spool winding order (read from bottom to top)

30 V	27 O	61 S		Section 1
30 A	27 M	28 O	31 V	Section 2
30 V	27 O	28 M	31 A	Section 3
61 S		27 O	31 V	Section 4

PROJECT at-a-glance

Weave structure for scarf
Straight, point, and advancing twill.

Equipment
8-shaft loom, 8" weaving width (sectional beam optional); 15-dent reed; 1 shuttle.

Yarns
Warp: 50/3 cotton sewing thread (14,000 yd/lb) or 50/2 cotton-wrapped polyester sewing thread (21,000 yd/lb) in 5 colors: 366 yd Sage #59, 327 yd Olive #444, 366 yd Electric Violet #378; 165 yd Misty Spruce #331; 183 yd Amethyst #381 (numbers are for Coats & Clark 50/2; for 50/3 use color names).

Weft (and thread for sewing on beads): 50/3 cotton sewing thread or 50/2 cotton-wrapped polyester sewing thread, 925 yd Navy #13.

Yarn sources
50/2 sewing thread is available at most fabric stores; 50/3 is available at quilting stores.

Notions and other materials
Handsewing needle, size 10 beading needle, beeswax, 296 size 11/0 Dark Emerald transparent seed beads (since bead packaging differs ask at the bead store for the amount to buy), 32 green leaf-shaped beads.

Warp order and length
469 ends 3 yd long following color order in Figure 2. Add a doubled Sage floating selvedge to each side.

Warp and weft spacing
Warp: 60 epi (4/dent in a 15-dent reed). Leave an empty dent on each side between the last warp end and the doubled floating selvedge. Width in the reed: 7⅞". Weft: 60 ppi.

Take-up and shrinkage
After washing, 11% in width and 15% in length (5% take-up, 10% shrinkage). Amounts provide one scarf 7" × 50" after hemming, not including the beaded fringe.

Beautiful BOOKMARKS

TRACY KAESTNER

A few years ago I was given a book and a handwoven warp-painted bookmark as a going away present from a weaver friend. I read and enjoyed the book once, but I have used the bookmark over and over. Each time I open a book with that bookmark in it, I smile and think of my friend. I never realized that a such a small piece of weaving could give so many warm feelings!

Last summer I decided that I would make bookmarks to give as Christmas gifts. The project was far more successful than I anticipated: I made enough bookmarks for our annual guild sale and for many gifts for family and friends. I'm ready to put on another bookmark warp so that I can have some on hand to give to a hostess, to my children's teachers, to other weaving friends.

These bookmarks also make a quick and easy dye project—a great way for a beginner to try a small taste of warp painting.

Setting up the loom and weaving the bookmarks is also quick and easy—there are many ends per inch but only 2" of warp width!—and relatively few picks per inch. If you don't want to paint the warp, this is a good time to use small amounts of leftover yarn: Gather your cones of colored 10/2 cotton and play with blending and striping a colorful warp.

The weave structure for the bookmarks is a 2/2 warp-faced twill. For a fabric to be warp-faced, the warp must be sett densely so that the weft is all or nearly all hidden. Sometimes densely sett warps present difficulties during weaving; the sheds can be sticky and hard to separate. These bookmarks, however, are so narrow that shed formation is not a problem. Warp faced textiles do not draw in, and a smooth selvedge edge is usually easy to achieve.

Put on a long warp and make a run of bookmarks for all your small gift needs this year—or use the same loom setup for belts or bands.





Tracy Kaestner *weaves and dyes in Katy, Texas. Tracy is always searching for new ideas for items to make for the Houston guild's annual sale, which she co-chairs.*



Preparing the warp

Wind two warp chains of 60 ends each, eight yards long (or other length as desired). Each bookmark requires approximately 8½" of warp length. An 8-yard warp therefore makes 30 bookmarks. If you do not want that many (or you want more!), multiply 8½" times the number of bookmarks you would like to make and add loom waste (36" is ample for most looms).

Tie each warp chain tightly at the top and bottom and snugly at the cross. Make a loose tie about once every yard. Place the warps in hot water with 1–2 tablespoons Orvus Paste and soak overnight.

Soda ash is the fixative for fiber reactive dyes. To mix the soda ash solution, first weigh the warp and measure out 2% of the weight of the warp in soda ash. Dissolve the soda ash in boiling water, and then add hot water (120–130°F) to this mixture until there is enough solution to cover the warp chains. Soak the chains in the soda ash solution for 30 minutes.

Preparing the dyes and the painting surface

Mix a 1% solution of Sabracron F dyes: 1 milliliter of dye per 100 milliliters of water. For this 8-yd warp, mix 100 milliliters (about ½ cup) of each of seven colors. Wear an apron, rubber gloves, and dust mask or respirator whenever mixing dye powders. For these bookmarks, use pure 1% solutions of Turquoise, Yellow, Gold, Blue Violet, and Fuchsia. For yellow green, mix 10% Brilliant Blue and 90% Gold; for red orange, mix 40% Gold and 60% Fuchsia.

Prepare a painting surface by covering a table or counter in plastic wrap. Remove the chains from the soda ash solution and squeeze out the excess water. Coil the two chains side by side on plastic wrap in such a way as they fit on your painting surface. The two chains are painted as one (though the slight color difference between them gives a pattern effect to the bookmarks), so they should be touching.

Painting the chains

Paint the chains. Have fun with the colors! Remember that the bookmarks are small separate pieces, so don't worry too much about making a consistent, allover pattern. Try different color combinations along the length of the chains.

When you have finished painting, wrap the warp chains in plastic wrap. Sabracron F dyes do not require heat setting. The color is set by letting the yarn sit (batch) wrapped in plastic for 24–48 hours.

After batching the yarn, chain the warps separately prior to rinsing to keep the yarn from tangling. Rinse first in cold running water. Then neutralize in a vinegar bath for 5–10 minutes (1 tablespoon of vinegar mixed with enough water to cover the warps). Wash the warps in Orvus Paste in very hot water for 20 minutes; end with a clear water rinse; hang to dry.

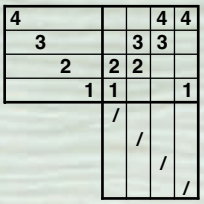
Weaving the bookmarks

Thread the loom as in Figure 2 and Project at-a-glance. Weave each bookmark for 6" following the treadling in Figure 2. Hemstitch at the beginning and end of each bookmark. Separate bookmarks by inserting two 1" cardboard strips in any two sheds. Vary the effects by trying different weft colors for different bookmarks. Although the weft is mostly hidden in this warp-faced weave, it casts a subtle color wash on the warp colors and appears at the selvedge as a colorful edge.

1. Coil the chains on the plastic wrap



2. Draft for bookmarks



Finishing

When the weaving is completed, cut the fabric from the loom. Cut the bookmarks apart between spacers (I used a rotary cutter and a straight edge). Because the yarn is rinsed repeatedly after dyeing, there should be no need for washing.

PROJECT at-a-glance

Weave structure for bookmarks
Warp-faced twill.

Equipment
4 shaft loom, 2" weaving width; 10-dent reed; 1 shuttle.

Yarns
Warp: 10/2 tencel/cotton blend (60% tencel and 40% cotton, 4,200 yd/lb), 960 yd (3⅓ oz) or substitute 10/2 pearl cotton, 4,200 yd/lb, in same amounts.
Weft: 5/2 pearl cotton (2,100 yd/lb), 350 yd (2½ oz), or use other leftovers you have on hand (such as 3/2 pearl cotton, 1,200 yd/lb).

Yarn sources
Tencel/cotton is available from Textura Trading Company. 10/2 and 5/2 cottons are available from most suppliers.

Supplies for warp painting
PRO Chem Sabracron F fiber-reactive dyes: Gold F-14, Fuchsia F-35, Yellow F-11, Turquoise F-40, Blue Violet F-81, Brilliant Blue F-42; soda ash, brushes, dye-mixing containers, plastic wrap, dust mask, rubber gloves, Orvus Paste.

Warp order and length
2 warp chains of 60 ends each for a total of 120 ends, 8 yd long.

Warp and weft spacing
60 epi (6/dent in a 10-dent reed). Width in reed: 2". Weft: 22 ppi.

Take-up and shrinkage
No take-up in width; take-up in length is 11–12%. The bookmarks are not washed, so there is no shrinkage. Amounts provide 30 bookmarks 2" × 7½" including fringe.

Mountain Loom Co.

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

WEAVE AT YOUR PEAK!



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



You have the loom we have the yarn

After 135 years in the yarn business, **C. L. Blomqvist** in Fritsla and **Nordiska Textil-Garner** in Överlida have become one.

Welcome to
Blomqvist/Nordiska Textil-Garner AB
with the same fine tradition
and service as in the past century.

Blomqvist/Nordiska
Textil-Garner AB
Box 4039, S-512 84 Överlida, Sweden
Tel: +46 325 32290
Fax: +46 325 32500
Website: www.clb.se
E-mail: blomqvist@swipnet.se

KROKBRAGD

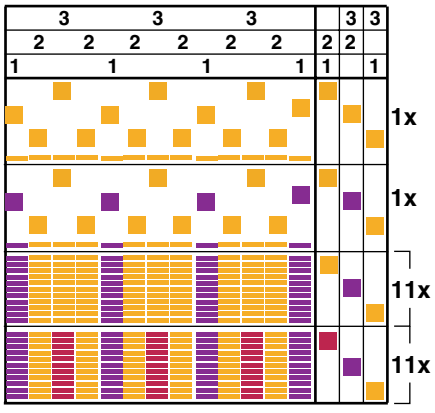
pattern in twill on only three shafts

JANE PATRICK

Krokbragd is a charming weave that comes to us from Norway. I like to imagine this very thick and sturdy fabric providing welcome warmth in northern Scandinavian climates. I picture richly patterned krokbragd rugs on the floors and krokbragd hangings over doorways as protection against the cold. I'm confident that krokbragd fabrics have long been loved not just for the physical warmth they give, but equally for the visual liveliness they bring to a room.

A twill-based weave, krokbragd, meaning "crooked path," is aptly named. Krokbragd is weft-faced—the weft completely covers the warp. Threaded in a 3-shaft point twill, krokbragd is woven as 2/1 twill; see Figure 1. The 1-2-3 twill treadling rotation always remains constant. Note, however, that because of the point threading, every third pick is actually a plain weave pick. This adds stability and keeps the fabric from overcurling, which is apt to happen when there are longer floats on one side than the other. The twill relationship is not evident in the patterning. Instead, the treadling sequence builds columns of weft color.

1. Krokbragd



Pattern with krokbragd

Three rows of weaving equal one pattern row in krokbragd. If the same weft color (yellow, for example) is used for all three picks, the result is a solid line of yellow across the fell of the cloth as the wefts compress. If one of the wefts is purple, a dash of purple shows over the warp threads on one of the shafts and yellow over the others. If the same color order is used for several 3-pick sequences (eleven in Figure 1) the colors show in columns.

Remember two important characteristics of krokbragd: The weft color shows over the warp threads that are *not* raised, and the treadling never changes—only the color order does. Simply by changing color orders (and/or colors!) and by choosing either one, or two, or three different colors for the 3-pick pattern rows, an amazing number of patterns are possible. This is truly the fun of krokbragd!

Some weaving tips

A word about selvedge management. The best way to deal with several shuttles is to use a floating selvedge, which lies at the outermost edge of the weaving and is not threaded through a heddle. Enter the shuttle into the shed over it; bring the shuttle out of the shed under it.

For the coasters, there will be times when the weft float at the edge looks too long. To improve this, it may be better to pass the shuttle under the floating selvedge on the problem edge or to interlock the wefts there. The best policy is to watch what is happening at the edge and determine a remedy when required. (I didn't find it necessary to weight the floating selvedges, but it is wise to do so if the edges begin to draw in.)

When you have used a color for several sequences that will not be used in subsequent sequences, simply cut the weft, leaving a weft tail long enough (2–3") to darn into the fabric when it's removed from the loom.

Did I mention that krokbragd is slow to weave? That is the bad news. The good news is that watching the pattern develop is entirely engaging. Try some of the designs shown here, and then go play!

Krokbragd coasters

These samples, woven as coasters, are excellent color and design studies for a large-scale rug. They use a sturdy 4-ply wool rug warp and a soft wool/mohair singles weft that packs in well. At 8 epi, a mere 37 warp threads make for fast warping! Use a medium beat, covering but not completely squishing the wefts together (which would only make for more weaving and you'll be doing enough as it is!).

Begin and end each coaster with ⅜" or so of plain weave in yellow (see Figure 2, page 66) to act as a base for the knotted finish. The coasters all begin and end with yellow just in case picks of yellow need to be removed to make all of the coasters the same length when they're off the loom. (The yellow borders also provide a unifying element for the different patterns).

Leave 8" unwoven between coasters so that 4" can be used to work each fringe. Even though the fringe treatment for these coasters is time consuming, it adds a beautiful touch and is worth the effort. Knot the fringe when you're visiting with friends or watching TV.

These coasters use both a Damascus double knot and a Philippine edge (see Peter Collingwood in Further Reading).



***Jane Patrick** lives, weaves, works, mothers, gardens, and cooks in Boulder, Colorado. Designing intrigues her most about weaving— you'll never see two coasters alike from her.*

Samples 1–5 are in the top row, (read from left to right). Sample 6 is center front.

Working from the right side, tie a row of double Damascus knots as in Figure 3. Then, flip the coaster over to the wrong side and still working right to left, tie the Philippine edge as in Figure 4. Sew the last warp end up the selvedge to help keep the last knot flat and secure.

Sew in all ends and give the completed coasters a hard steam press on the wrong sides using a lot of pressure and a hot iron. Coax out any selvedge unevenness. Trim the fringe to ½–¾".

Krokbragd on the rigid heddle

Krokbragd is more suited to the rigid heddle loom than any other twill because it requires only three sheds, one of which is plain weave. As on a shaft loom, the 3-pick krokbragd sequence is constant and only the color order changes.

The plain weave shed (the third shed in Figure 1) is the down shed on the rigid heddle. The other two sheds are made with the up shed along with additional ends held up by a pick-up stick. To insert pick-up stick A, place the heddle in the down position and pass a pick-up stick alternately over and under all of the slot threads across the warp. This stick is never removed; slide it to the back when not in use. Pick-up stick B (which forms the second shed in Figure 1) picks up the slot threads not picked up on pick-up stick A (the other set of alternate ends). This stick must be removed after each use so that pick-up stick A can be brought forward.

To avoid picking up this shed each time, attach the warp threads picked up by pick-up stick B to a dowel with string loops. (The loops must be large enough so that there is space for a shed to be formed as the dowel rides on top of the shed and threads encircled by the loops are not raised.) The dowel can rest on the warp until needed and then be lifted up, a pick-up stick inserted under the raised threads and moved next to the heddle, the pick woven, and the stick removed.

During weaving, to create the shed with pick-up stick A, place the heddle in the up position and slide the pick-up stick forward to rest in back of the heddle without turning it on edge. Use pick-up stick B in the same way.

Rigid heddle specifics

The sequence, then, for weaving krokbragd on the rigid heddle loom is:

- Pick-up stick A: heddle in up position, move pick-up stick A forward;
- Pick-up stick B: pick up slot threads not on pick-up stick A (or lift heddle rod and insert stick); heddle in up position, move pick-up stick B forward;
- Heddle in down position.

One disadvantage to the rigid heddle loom is that it does not allow the use of a floating selvedge (the reed and shedding mechanism are one and the same). Managing the selvedges therefore takes a bit more care. You can treat the edge threads like floating selvedges by manually going over one when you enter the shed and under the other when you exit. Also, since you cannot beat as hard with the rigid heddle as with a beater, use a hand tapestry beater now and then to press the weft so that it completely covers the warp.

Further reading

Alderman, Sharon. "Krokbragd," HANDWOVEN, March 1981, pp. 33–36.

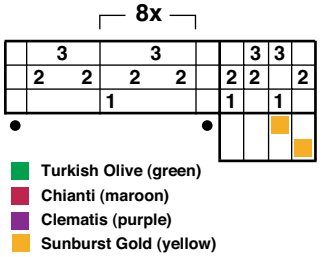
Collingwood, Peter. *The Techniques of Rug Weaving*. London: Faber and Faber, 1982.

Davenport, Betty. *Techniques and Designs for the Rigid Heddle Loom*. St. Paul, Minnesota: Dos Tejedoras, 1980.

Hoskins, Nancy Arthur. *Weft-Faced Pattern Weaves: Tabby to Taqueté*. Eugene, Oregon: Skein Publications, 1981.

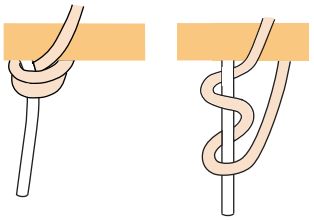
Patrick, Jane. *A Handwoven Treasury*. Loveland, Colorado: Interweave Press, 1989.

2. Draft for coasters

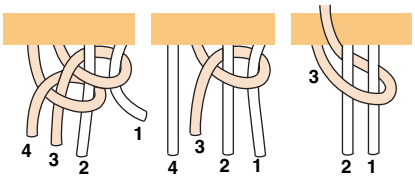


Begin and end each coaster with ¼" plain weave in yellow. Weave the pattern treadling sequences using first treadle 1, then 2, then 3 in weft colors indicated for each horizontal row.

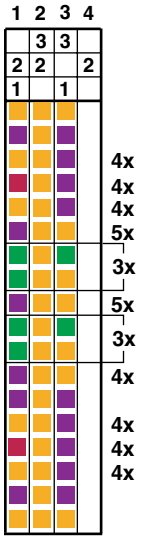
3. Double Damascus edge



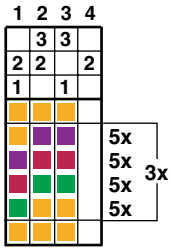
4. Philippine edge



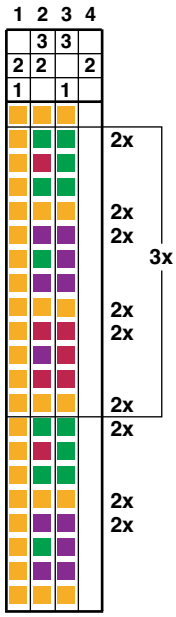
Sample 1



Sample 2



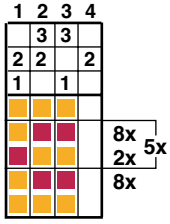
Sample 3



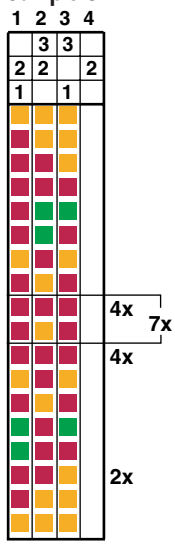
Sample 4



Sample 5



Sample 6



PROJECT at-a-glance

Weave structure
Krokbragd.

Equipment
4-shaft loom (3 shafts are used), 5" weaving width, 8-dent reed; or a rigid heddle loom, 5" weaving width, 8-dent rigid heddle; 4 stick shuttles; 2 pick-up sticks and 1 dowel (optional) if you are using a rigid heddle loom.

Yarns
Warp: 4-ply wool rug warp (868 yd/lb, Davidson's Navajo Warp), white, 150 yd (3 oz).
Weft: 85% wool/15% mohair single-ply (760 yd/lb, Lamb's Pride Worsted), 180 yd (4 oz) total: Turkish Olive (green) 20 yd (½ oz), Chianti (lavender) 45 yd (1 oz), Sunburst Gold (yellow) 80 yd (1⅓ oz), Clematis (purple) 35 yd (⅞ oz).

Yarn sources
Davidson's Old Mill yarns and Lamb's Pride Worsted (Brown Sheep) are available from most suppliers. All yarns for this project were donated by Shuttles, Spindles, & Skeins.

Warp order and length
37 ends 3⅓ yd long (includes 1 floating selvedge each side).

Warp and weft spacing
Warp: 8 epi. Width in the reed: 4⅝". Weft: 36 ppi.

Take-up and shrinkage
After pressing, 11% in width, 5% in length. Amounts provide six coasters each 4⅛" × 4⅛" plus ¾" fringe at each end.



EXPLORE

The Knitting Treasures of Scandinavia and Iceland

Mid-June 2001

Two glorious weeks in Sweden, Norway, Denmark, and Iceland include:



Hands-on Nordic knitting workshops with Nancy Bush, author of *Folk Socks* and *Folk Knitting in Estonia*

Private showings of important historical and regional garments

A special visit to the Dale of Norway mill and knitwear factory



Plus beautiful Scandinavian scenery, guided tours, shopping adventures, and the fun and excitement of Sweden's Midsummer Eve celebrations.

For details, send a business-size SASE to:

INTERWEAVE PRESS
SCANDINAVIAN JOURNEY
201 E. Fourth Street
Loveland, CO 80537-5655
or e-mail Events@Interweave.com





JOURNEY TO NEW ZEALAND

SPRING 2001

Join Interweave Press as we journey through the North and South Island of New Zealand, breathing in their beauty, culture, and history. Enrich your hand craft skillsfor four days at the Woolcrafts Festival in Christchurch. Absorb the rich Maori craft traditions, connect with local spinners, and visit sheep stations. Wallow in more wool than you ever dreamed possible.

Beautiful New Zealand scenery, guided tours, shopping adventures, and inter-island cruise,plus the journey escorts, Jane and Nola Fournier, all make this a once-in-a-lifetime adventure.

photos courtesy of Catherine Aves

For details, send a business-size SASE to:

INTERWEAVE PRESS
NEW ZEALAND JOURNEY
201 E. Fourth Street
Loveland, CO 80537-5655
or e-mail Events@Interweave.com





NOW WE ARE EIGHT

SARAH SAULSON

Creating Pattern with 8-Shaft Twills

If you're like many weavers, you may have been circling around those back four shafts on your 8-shaft loom, trying to get up the courage to use them. This twill shawl is an ideal place to begin.

A loom with eight shafts enables you to create wonderfully appealing patterns that are impossible to weave on four shafts. There's an added bonus to the 8-shaft draft for this shawl: The loom is easy to thread and the fabric is easy to weave.

The draft for the shawl

Notice that in the shawl, plain weave centers are framed by concentric diamonds in which black weft floats outlining blue warp floats on one side, blue warp floats outlining black weft floats on the other. The float areas give the cloth a bouncy, three-dimensional character. A chevron border highlights each end. (This historic draft was collected by Marjie Thompson and is included in *A Weaver's Book of 8-Shaft Patterns*, page 28, #97, Interweave Press, 1991.)

So that the twill design is the star of the show, the shawl is woven in just two colors: turquoise for the warp and black for the weft. To preserve the crisp, graphic quality of the pattern, the warp fiber is a smooth pearl cotton. The weft is a yummy blend of Merino wool and silk that provides lightness, drapability, and warmth.

Think like an 8-shaft weaver

Don't be intimidated by the extra shafts, heddles, and treadles. Give yourself the luxury of being methodical, and follow the suggestions in the warping directions for breaking down the threading into small segments. This helps reduce the chances for errors. Your loom—*all* of it—is just a tool for your own convenience. If you have never done so, now is the time to examine it to look for clues that will help make it easier to distinguish among the shafts.

Your 8-shaft loom

If you have a Four Now, Four Later loom, the back four may look slightly different from the front. This can be helpful in selecting the correct shafts when threading. Are your shaft frames wooden? If so, consider writing the shaft number on them in magic marker in a visible place. If they are metal, you can use stick-on labels. Do the shaft tracks go all the way to the bottom of the loom, near the floor, so you can use the tracks as a visual guide when threading or tying up? These are just a few examples of features that can be helpful.



Before you begin, check to see that your weaving area is adequately lit, since you will be working with the full depth of your loom. If you need more light, purchase one or two inexpensive clip-on architect's lamps and some extension cords. Clipping a lamp on each side of the top of the castle works well, because two lamps together eliminate shadows.

Preparing the warp

Wind the warp as described in Project at-a-glance, page 70. Begin sleying the 12-dent reed 11½" from its center. Alternate 1 end/dent with 2 ends/dent until the entire warp is sleyed. (Begin and end with 1 end/dent for the floating selvedges.) Place the reed in the beater and sit comfortably behind the shafts.

Next, take a look at the draft in Figure 1, page 70. It's a point twill; the threading repeat begins on shaft 1 and ends on shaft 2. Note that the repeat includes 2 ends each on shafts 2 through 7, but only one end each on shafts 1 and 8. After sliding all your heddles to the opposite side from which you'll be threading, move the number of heddles on each shaft for one threading repeat a short distance away from the rest.

It's helpful to work with the front four and the back four shafts separately. Set aside the first warp end to use as a floating selvedge and do not thread it in a heddle. Now align the first four heddles, on shafts 1 through 4, and thread them. Repeat exactly that same procedure with shafts 5 through 8. You've threaded the first half of the point twill and you're ready for the descending half.

Align the remaining separated heddles on shafts 7, 6, and 5 and thread them. Repeat for shafts 4, 3, and 2. You've now



completed one threading repeat. If you have a heddle or warp end left over, go back and check your work. If you see the right number of threaded heddles on the right shafts, put a slip knot in the group of threaded warp ends. Continue, threading each repeat in the same way until you have only one warp end left. This is your floating selvedge on the other side.

It is a good idea now to check the threading group by group—even experienced 8-shaft weavers do this! Finding an error now can save you a lot of time later.

Beam the warp and tie it onto the front apron rod in your usual way. Before tying up the treadles, study the tie-up diagram in the draft. With twills, we usually expect to find the same number of shafts tied up to each treadle (see Back to Basics, pages 22–25). This tie-up has a little surprise—treadles 2 and 7 are tied up to five shafts whereas the others are tied up to only four. (Note that in this draft, treadles 9 and 10 are used only for weaving the plain weave header.)

Tie up the first treadle according to the tie-up diagram, and then stand up and depress the treadle. Look down at the raised shaft frames and check the draft to see if you have tied the treadle correctly. Repeat this process for each treadle. And, as with the threading, don't hesitate to check each treadle after you've finished, especially if it is the first time you've used all ten.

Weaving the shawl

Weave a plain weave header. Leave 12" unwoven for a plied fringe (you can place strips of cardboard in plain weave sheds as spacers). With the black wool-silk as weft, follow the border treadling at the top of Figure 1 for 10". Use your left foot for the first four treadles, starting from the left. Let your right foot take over for treadles 5–8. Maintain a medium, even beat, checking to see that there are 18 picks per inch. To weave the pattern section, after your right foot depresses treadle 8, it moves back through treadles 7 and 6 to treadle 5. Then your left foot takes over, moving back down from treadle 4 to begin again with treadle 1. Repeat for 55". (Note that the treadle groupings are the same groupings you used for the shafts when threading—only now your feet are doing it.) Weave a second border for 10". Leave 12" unwoven for fringes.

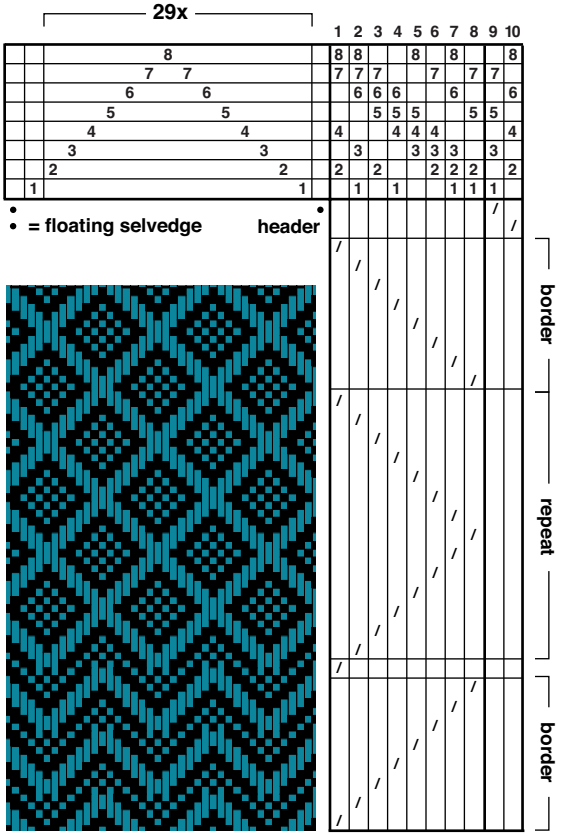
Finishing

Remove the shawl from the loom, remove spacers, and ply the fringes in 1½" groups. Divide each group in half and twist each half separately in the same direction until it begins to kink. Holding in the twist, tie the ends of the two halves together with an overhand knot and allow them to twist back in the opposite direction.

Fill the washing machine with barely warm water and a very small amount of mild detergent. Soak the shawl for 5 minutes. Agitate for 1 minute; spin. Remove the shawl and refill the machine with water of the same temperature as the wash water. Let soak again to rinse. Spin, remove, and air dry. Steam press.

SARAH SAULSON *of Syracuse, New York, runs a production weaving and dyeing studio, sells her work at retail craft shows, and leads weaving workshops. She especially enjoys introducing 4-shaft weavers to the joys of eight shafts.*

1. Draft for shawl



PROJECT at-a-glance

Weave structure for shawl
Point twill.

Equipment
8-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb, UKI), Bermuda Blue, 1,435 yd (11 oz).
Weft: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), 950 yd (3 oz).

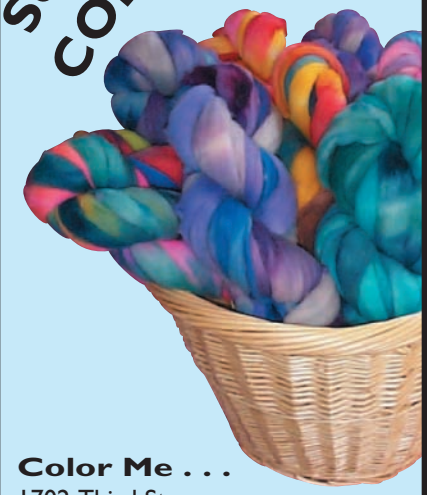
Yarn sources
UKI pearl cottons and JaggerSpun wool/silk yarns are available from most suppliers.

Warp order and length
409 ends (includes 1 floating selvedge on each side), 3½ yd long.

Warp and weft spacing
Warp: 18 epi (1-2-1-2/dent in a 12-dent reed). Width in the reed: 22¾". Weft: 18 ppi.

Take-up and shrinkage
After washing, 18% in width and 13% in length (5% take-up, 8% shrinkage). Amounts provide one shawl with a finished size of 18½" × 69¼".

Set the Mood with COLOR ME...



Color Me . . .
1702 Third St.
Marysville, WA 98270
(360) 651-8639
Toll-free (877) 783-1309
www.spinsterscottage.com
Dealer inquiries Welcome

Paradise Fibers

http://www.paradisefibers.com/**looms**.htm
http://www.paradisefibers.com/**books**.htm
http://www.paradisefibers.com/**videos**.htm
http://www.paradisefibers.com/**yarn**.htm
http://www.paradisefibers.com/**millends**.htm
http://www.paradisefibers.com/**bargains**.htm
http://www.paradisefibers.com/**news**.htm
http://www.paradisefibers.com/**social responsibility**.htm

Toll-free 1-888-320-SPIN (7746)
701 Parvin Rd., Colfax, WA 99111



Is there a choice in Countermarch looms?

We know of one.

WHEN IT COMES TO SELECTING a Countermarch loom, the high quality of Toika Looms is recognized the world over. A 100 year-old family business, Toika is the leading manufacturer of fine looms throughout northern Europe.

Each Toika loom is solidly constructed 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.

Is there a choice in Countermarch looms?
Most definitely. Toika!

TOIKA USA

YARN BARN	EARTH GUILD	THE MANNINGS	LAKESIDE FIBERS	WEBS
LAWRENCE, KS	ASHEVILLE, NC	EAST BERLIN, PA	MADISON, WI	NORTHAMPTON, MA
800-468-0035	800-327-8448	800-233-7166	608-257-2999	800-367-9327

WEAVING-SPINNING-KNITTING

Jane's Fiber & Beads

Your One-Stop Supply Shop
For ALL of your Fiber
And Bead Needs!
We service your Instruction needs, as well, with Books, Magazines, and Classes.

Contact Us:

604 Franklin Street
Greeneville TN 37745
(423) 639-7919
(888) 497-2665 • (866) 2beads4u

email us: fiber@xtn.net

Check out our new website!
More added daily!
http://fiber.xtn.net

HANDWOVEN-CROCHETING-BEADING-PEARLS-AMBER & PRECIOUS METALS

Exclusively from WEBS!

Introducing...

Valley Cottons™
100% Mercerized Perle Cotton

Valley Cottons™
100% Mercerized Perle Cotton

Available in **52 exquisite colors** in 3/2, 5/2, and 10/2, put up on standard one pound cones.

Perfect for your weaving needs!

Call or write for samples

1-800-FOR-WEBS (800-367-9327)

Valley Cotton samples: $5
Send check or money order to:
WEBS, *America's Yarn Store*
P.O. Box 147, Northampton, MA 01061-0147

WEBS
Serious About Yarn

Advancing twill meets plain weave

BARBARA WALKER

Advancing twills present great opportunity to the designer. In advancing twills, a small run of straight twill is followed by another small run of straight twill that begins on one shaft (or more) above (or below) the previous run (see Back to Basics, pages 22–25). When advancing twills are used for the threading order of a supplementary warp, all of the softly-edged, intricate designs characteristic of advancing twills become gleaming floats on a plain weave ground cloth.

The silk scarf shown here is woven on eight shafts. A 6-shaft advancing twill with runs that vary from three to four ends each is used as the threading for the supplementary warp; two shafts are reserved for the ground cloth. The result is a fabric which looks much more complex than it really is.

In the scarf, the ground cloth is woven in fine rayon threads. Stripes in the ground warp add interest to the supplementary warp patterning. Using two threads for each working end in the ground cloth allows color gradations from one solid-color stripe to the other; in transition areas, working ends are made of one strand of each color. These soft transitions are in keeping with the soft edges of the pattern motifs.

Different design features become apparent as the angle or quality of light changes. The sheen of the rayon becomes almost luminescent in sunlight. The pattern motifs appear very muted and shadow-like, or very evident, depending on the angle of the light—now you see it, now you don't. At times the scarf seems to mimic the appearance of damask. No matter how you look at it, there is more than meets the eye!

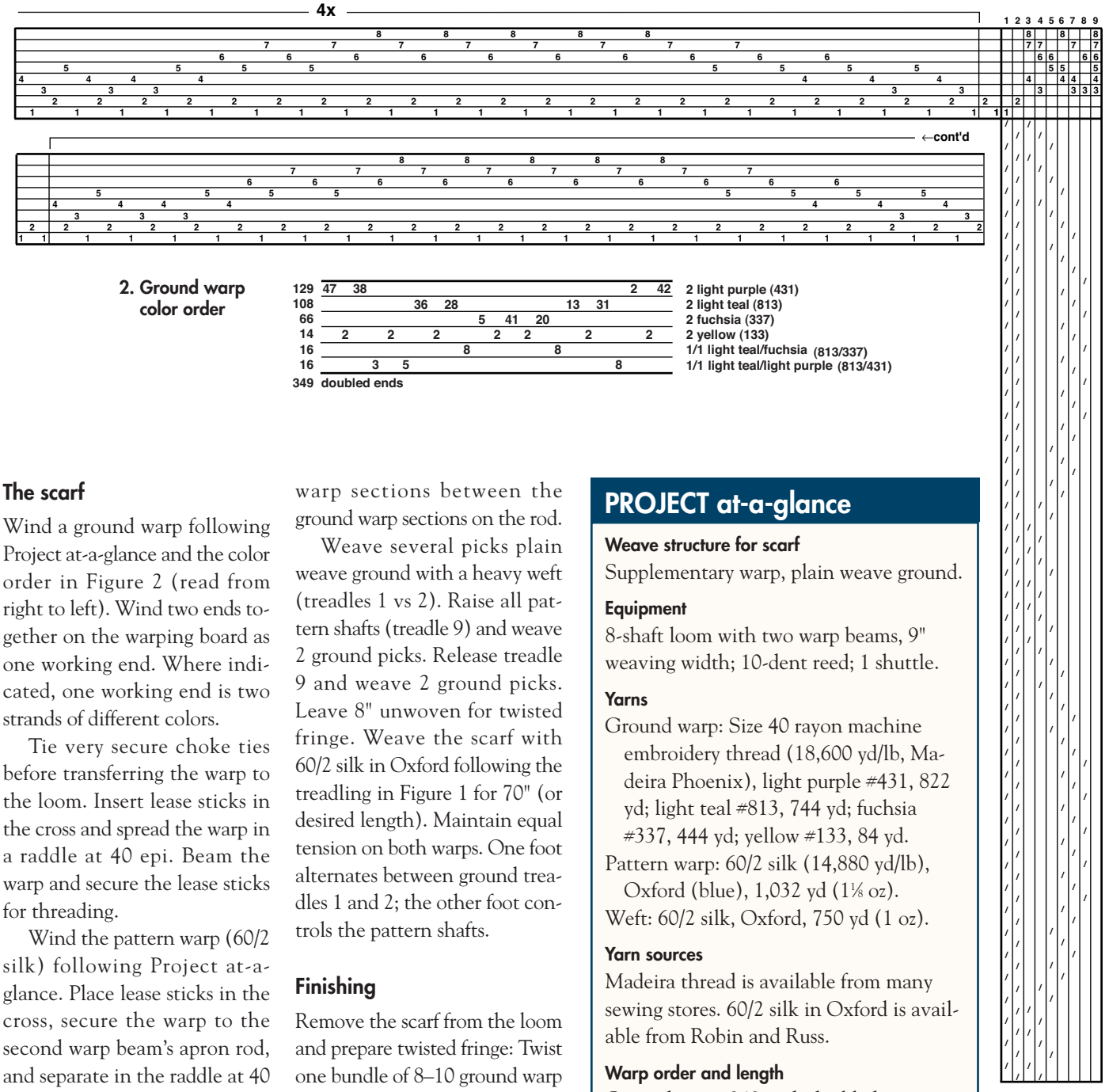


Barbara Walker *of Salem, Oregon, goes to great lengths to use only one shuttle. She teaches workshops and gives seminars on supplementary warp patterning and other goodies.*





1. Draft for scarf



2. Ground warp color order

129	47 38 2 42	2 light purple (431)
108	36 28 13 31	2 light teal (813)
66	5 41 20	2 fuchsia (337)
14	2 2 2 2 2 2 2	2 yellow (133)
16	8 8	1/1 light teal/fuchsia (813/337)
16	3 5 8	1/1 light teal/light purple (813/431)
349	doubled ends	

The scarf

Wind a ground warp following Project at-a-glance and the color order in Figure 2 (read from right to left). Wind two ends together on the warping board as one working end. Where indicated, one working end is two strands of different colors.

Tie very secure choke ties before transferring the warp to the loom. Insert lease sticks in the cross and spread the warp in a raddle at 40 epi. Beam the warp and secure the lease sticks for threading.

Wind the pattern warp (60/2 silk) following Project at-a-glance. Place lease sticks in the cross, secure the warp to the second warp beam's apron rod, and separate in the raddle at 40 ends per inch. Beam and place the second set of lease sticks above the first.

Thread following Figure 1, alternating ground ends (1 ground end = two threads) on shafts 1 and 2 with pattern ends on shafts 3–8. Sley four (doubled) ground ends and four pattern ends per dent. Tie the ground warp to the apron rod, dampening the threads slightly to hold the knot. Tie the pattern warp sections between the ground warp sections on the rod.

Weave several picks plain weave ground with a heavy weft (treadles 1 vs 2). Raise all pattern shafts (treadle 9) and weave 2 ground picks. Release treadle 9 and weave 2 ground picks. Leave 8" unwoven for twisted fringe. Weave the scarf with 60/2 silk in Oxford following the treadling in Figure 1 for 70" (or desired length). Maintain equal tension on both warps. One foot alternates between ground treadles 1 and 2; the other foot controls the pattern shafts.

Finishing

Remove the scarf from the loom and prepare twisted fringe: Twist one bundle of 8–10 ground warp ends and one bundle of 8–10 pattern warp ends separately in one direction until they kink; then twist them together in the opposite direction and tie the ends in an overhand knot.

Hand wash in warm water and mild detergent. Add 1 tsp. vinegar to the final rinse to remove any remaining soap. Place the scarf between two towels and press out water. Iron on silk setting until dry.

PROJECT at-a-glance

Weave structure for scarf
Supplementary warp, plain weave ground.

Equipment
8-shaft loom with two warp beams, 9" weaving width; 10-dent reed; 1 shuttle.

Yarns
Ground warp: Size 40 rayon machine embroidery thread (18,600 yd/lb, Madeira Phoenix), light purple #431, 822 yd; light teal #813, 744 yd; fuchsia #337, 444 yd; yellow #133, 84 yd.
Pattern warp: 60/2 silk (14,880 yd/lb), Oxford (blue), 1,032 yd (1⅛ oz).
Weft: 60/2 silk, Oxford, 750 yd (1 oz).

Yarn sources
Madeira thread is available from many sewing stores. 60/2 silk in Oxford is available from Robin and Russ.

Warp order and length
Ground warp: 349 ends doubled sewing thread; pattern warp: 344 ends 60/2 silk, 3 yd long.

Warp and weft spacing
Warp: 80 epi (4 doubled ground ends and 4 pattern ends/dent in a 10-dent reed). Width in the reed: 8¾". Weft: 40 ppi.

Take-up and shrinkage
After washing, 9% in width and 20% in length (5% take-up, 15% shrinkage). Amounts provide one scarf 8" × 56¼" plus twisted fringe.

Handwoven
BACK ISSUES

- ❑ January 2001 $5.95 — *Finishing Matters*
- ❑ November 2000 $5.95 — *Mix & Match*
- ❑ September 2000 $5.95 — *Loom Music*
- ❑ May 2000 $5.95 — *All Around the Block*
- ❑ March 2000 $5.95 — *Somewhere Over the Rainbow*
- ❑ January 2000 $5.95 — *Weaving Y1K*
- ❑ November 1999 $5.95 — *Weaving Firsts*
- ❑ September 1999 $5.95 — *20th Anniversary*
- ❑ May 1999 $5.95 — *Kumihimo Braids*
- ❑ January 1999 $4.95 — *Doubleweave Pick-Up*
- ❑ November 1998 $4.95 — *Liturgical Weaving*

YES! Send me the HANDWOVEN back issues checked above. Here's my check or money order in U.S. funds for $_____ including s&h (see chart opposite). *Colorado residents add 3% sales tax.*

Charge my ❑ VISA ❑ MC ❑ AmEx ❑ Disc

Card # _____

Exp. date _____ Phone _____

Signature _____

Shipping & Handling

If order totals	Add
$10.00 & under	$2.95
$10.01 to $30.00	$4.95
$30.01 to $50.00	$6.95
$50.01 to $75.00	$8.95
$75.01 to $100.00	$9.95
$100.01 & over	$11.95

Or for credit card orders, call (800) 272-2193.

Ship to _____

Address _____

City/State/Zip _____

INTERWEAVE PRESS
201 E. Fourth St. Dept. A-KA Loveland, CO 80537-5655
(800) 272-2193; Fax (970) 667-8317 www.interweave.com

SUBSCRIBE TO
Handwoven

The benefits are boundless.

Handwoven is for you, the dedicated weaver. Five times a year this magazine provides a wealth of beautifully photographed woven projects; step-by-step instructions; in-depth articles; reviews, tips, product information, and more! Handwoven aims to keep you inspired and your looms productive.

$27 (1 yr. U.S)

800-767-9638

Dept. A1H

Handwoven
PO Box 484
Mt. Morris, IL 61054-0484
www.interweave.com

Handwoven is available at a store near you.

ARIZONA
Fiber Factory
Mesa, AZ 85201
www.fiberfactory.com

CALIFORNIA
Custom Handweavers
Mountain View, CA 94043
Ph: 650-967-0831

The Golden Fleece
Santa Cruz, CA 95060
Ph: 831-426-1425

Rumpelstiltskin
Sacramento, CA 95814
Ph: 916-442-9225

COLORADO
Green Valley Weavers Supply
Colorado Springs, CO 80904
Ph: 719-448-9963

Lambspun of Colorado
Ft. Collins, CO 80524
www.lambspun.com

Schacht Spindle Co.
Boulder, CO 80301
Ph: 303-442-3212

Shuttles Spindles & Skeins
Boulder, CO 80305
Ph: 303-494-1071

FLORIDA
Penelope's Breads & Threads
Delray Beach, FL 33444
Ph: 561-272-1000

ILLINOIS
The Fine Line
St. Charles, IL 60175
Ph: 630-584-9443

INDIANA
Yarns Unlimited
Bloomington, IN 47404
Ph: 812-334-2464

IOWA
Rose Tree Fiber Shop
Ames, IA 50014
Ph: 515-292-7076

KANSAS
Yarn Barn
Lawrence, KS 66044
www.yarnbarn.com

MAINE
Halcyon Yarn
Bath, ME 04530
www.halcyonyarn.com

MARYLAND
Cloverhill Yarn Shop, Inc.
Baltimore, MD 21228
Ph: 410-788-7262

G Street Fabrics
Rockville, MD 20852
www.gstreetfabrics.com

MASSACHUSETTS
Webs
Northhampton, MA 01061
Ph: 413-584-2225

MICHIGAN
Threadbender Yarn Shop-Gallery
Wyoming, MI 49509
Ph: 616-531-6641

MINNESOTA
Creative Fibers
Minneapolis, MN 55419
Ph: 612-927-8307

Depth of Field, Inc.
Minneapolis, MN 55454
Ph: 612-339-6061

NEW HAMPSHIRE
Harrisville Designs, Inc.
Harrisville, NH 03450
www.harrisville.com

NEW JERSEY
Aunt Jean's Handiworks
Clinton, NJ 08809
Ph: 908-713-0101

Spinnery, Inc.
Neshanic Stat, NJ 08853
www.thespinnery.com

NEW MEXICO
Village Wools, Inc.
Albuquerque, NM 87110
Ph: 505-883-2919

NORTH CAROLINA
Earth Guild
Asheville, NC 28801
www.earthgild.com

PENNSYLVANIA
The Mannings
East Berlin, PA 17316
Ph: 717-624-2223

TEXAS
Hill Country Weavers
Austin, TX 78704
Ph: 512-707-7396

VIRGINIA
Spring Water Fiber Workshop
Alexandria, VA 22314
Ph: 703-549-3634

WASHINGTON
FiberAttic
Snohomish, WA 98290
Ph: 360-563-0330

Weaving Works, Inc.
Seattle, WA 98105
www.weavingworks.com

WISCONSIN
Fiberwood Studio Ltd.
Milwaukee, WI 53222
Ph: 414-302-1849

AUSTRALIA
Artisan Craft Books
Victoria 3065 Australia
Ph: 011 61 394 164805

Colonial Lake Books
Happy Valley ABN 53 125
pmnmag@flinders.com

Glenora Weaving
NSW, Australia
Ph: 011 61 242 340422

Handweavers & Spinners Guild
Carlton North Australia
Ph: 011 61 39 3473008

Magnolia Books
NSW 2041 Australia
Fax: 011 61 29725 5203

Mosman Weavers Group
Frenchs Forest Australia
Ph: 011 61 294 1009

CANADA
Book Shoppe
Cranbrook, BC V1C 2M9
Ph: 250-426-3415

Fibres Plus
Mable Ridge BC V2W 1W1
www.fibresplus.com

The Loom
Duncan, BC V9L 6E1
Ph/Fax: 250-746-5250

ENGLAND
George Weil and Sons Ltd.
Guildford England
www.fibercrafts.com

Handweavers Studio
London England E17 7AN
Ph: 011 44 81 521 2281

P & M Woolcraft
Milton Keynes, England
Ph: 011 44 1908 511706

GERMANY
Friedrich Traub
Winterbach Germany
Ph: 011 497181 70910

JAPAN
Yui Spinning Weaving Shop
Okayama Japan 710-0056
Ph/Fax: 011 81 424618461

NETHERLAND
De Spoel
Amsterdam, Netherland
Ph/Fax: 011 31 206 718664

NEW ZEALAND
Books Unlimited
Kerikeri 0470 New Zealand
booksunlimited@xtra.co.nz

Fibre Flair
Waikanae New Zealand
Ph/Fax: 011 64 490 29908

SWITZERLAND
Zurcher and Company
Schweiz Switzerland
Ph: 011 41 34 45 5161

UNITED KINGDOM
Scotsweave of Aberdeen
Scotland UK
Ph: 011 44 1467 681527

THE ANSWER LADY



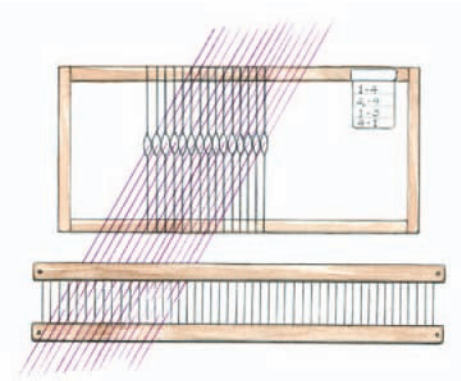
SU BUTLER

tracking twills

1. Notebook binding strip



2. Treadling sequence is posted



The notebook binding strip is cut and then glued or attached with velcro to the castle or front shaft of the loom. The treadling sequence is easily slipped into the opening of the strip.

Editor's note: Schacht Spindle markets a "Treadle Tracker" ($15). It consists of a mounting bracket that is attached to the loom into which a small upright board is placed that has a clip at the top for holding a draft at eye level on a low-castle loom. The board can be removed from the mounting bracket when it is not being used.

Remember when you threaded your loom for the first time—ready to weave at last? Remember how hard it was to decipher the treadling plan—let alone follow it—while you were also struggling to observe the steps you'd been taught for handling the shuttle properly and beating the weft in evenly?

Although it has been nearly thirty-four years since I first experienced the immense thrill of weaving on a floor loom, I remember the butterflies in my stomach, the euphoria of seeing the pattern develop—and alas the disappointment of discovering (far too many!) treadling mistakes. I vowed to devise a successful means for keeping track of the treadling order so I could concentrate on *weaving*.

I attached a small corkboard, just larger than an 8½" ×11" piece of paper, to the castle of my loom. On graph paper, I copied the treadling order in groups of four picks. I tacked the paper to the corkboard and used a large, colorful tack to mark the treadling groups as I finished them. What a difference it made for me in those early weaving adventures!

Every beginning weaver looks for a way to avoid treadling mistakes. Even experienced weavers can be frustrated by trying to keep track of complicated treadling sequences. Here are some suggestions submitted by contributors to the Internet Weavelist in answer to a question asked by one of its members (a note of caution: what works for one weaver is not necessarily right for you):

I'm about to start my first warp with a very long treadling sequence. Do you have suggestions for easy ways to keep track?

—Pat Tracy
Blacksburg, Virginia

When I have to keep track of a treadling order, I write each treadle number on a little yellow Post-it and stick the Post-its in order on the beater bar. As I weave each row I move the corresponding Post-it onto the bar at the opposite side of the loom. Not high tech but it works!

—Isa Araya
Woodhull, New York

An 8" × 10" magnetic board with moveable magnetic strips (available at most fabric or craft stores), affixed to the castle with a cup hook, works very well for following treadlings of all sorts. Attach a paper with the treadling sequence written on it to the board with one magnetic strip, and move the other strip through the treadling as you go.

—Martha Crowley
Wichita, Kansas

Write the treadling sequence vertically on a piece of paper and attach the paper to the castle of your loom. Then mark your place with a straight pin.

You can also write the treadling on index cards, either one treadle at a time or in sequences of more than one and place them on the bench or table beside you, flipping through them as you weave.

—Anne Wells
Annandale, Virginia

Use a hinged document holder such as are available for attaching to computer monitors with velcro strips. The holder can be attached to the castle. When threading or treadling, swing it into a position where you can read it easily. Simply swing it away when not needed.

—Susan Harvey
Vernon, British Columbia

I bought a document holder at an office supply store. The part that holds the paper is at the end of a long adjustable arm (as for a drafting light) with a tension clamp at the other end. You can clamp the holder to your loom wherever you like. There is a clip at the top of the page holder (as on a clipboard) and a sliding marker to keep your place. Advance the marker about six treadling sequences at a time, so if a distraction occurs or you have to leave the loom in the middle of a repeat, a quick glance at the treadling plan will tell you where you are.

—Joyce Keay
East Falmouth, Massachusetts

Write the treadling on a piece of paper and cover the surface with 2"-wide clear packing tape (inserting the treadling in a clear plastic sleeve will also work). Use a write-on/wipe-off marker to check off the treadle numbers as you use them, and wipe off all marks when ready to begin again.

Another method, especially for very long repeats, is to print out the treadling using a computer weaving program (or write it out by hand) and with a marker, divide the draft into workable segments. Run a big colorful paper clip along the edge of the paper as you go, overlapping the segment you've just finished weaving.

—Karen Pfundtner
Oconto, Wisconsin

At a stationery or school supply store, purchase plastic spines designed for report covers. These can be cut to a suitable size. Attach with glue or velcro to the first shaft on a low-castle loom and stick the treadling sequence in it (see Figures 1 and 2). Other items at office supply stores will also work. Try small clips designed for computer monitors or small stick-on clips.

—Jan Miller
Wilton Manors, Florida

I write my pattern on a long piece of drafting tape (not regular masking tape—drafting tape is less sticky) and put it on the high-castle tray of my Schacht standard floor loom. I place a piece of bent heavy wire over the top of the tray so the end hangs over the tape to mark where I stop. Just slide the wire where you want it (see Figures 3 and 4). No pins, nothing damaged!

—Steve Fisk
Georgetown, Texas

I usually use weaving software when planning a project. I make two printouts of the pattern. One is a printout of the complete pattern to use as a reference. The second is a detailed (large scale) view of one or two complete repeats (in my program this shows the colors and interlacements of the yarns as well as the threading, tie-up, and treadling).

To create the detailed view, I first make a copy of the file using Save As. On the copied file, I delete the extra repeats in threading and treadling, leaving only one or two. After printing, I trim off the excess paper. I'm usually left with a small piece (2" × 3") which I can tape to my loom where it is easy to view, i.e., on the castle or on the top of the beater bar. This detailed drawdown is a really useful tool to help me understand and memorize the treadling order.

—Elaine Ranahan
Sarnia, Ontario

I write the treadling sequence on paper as do most weavers but with one extra step: I mark an arrow showing the direction the shuttle is going. If I lose my place or make an error, this extra guide shows which side the shuttle should be on. I've found this quite helpful for catching treadling errors quickly. If it is a 2-shuttle weave, I mark each treadle number with the corresponding weft color and the arrow, so I know the "red" weft should be coming from the right, for example.

—Darlene Mulholland
Prince George, British Columbia

I look through one of my poetry books and find a poem that I enjoy which has the same number of lines as one treadling repeat in my draft. I write the poem out with the corresponding treadling next to each line, and clamp it to the loom. I then quietly recite the appropriate line out loud. If I lose my place, I recall which line I have just said and right away I know where I am. I think that this probably works for me because it involves both visual and auditory cues.

—Diane Roeder
Northampton, Massachusetts



3. Mark the treadling on a piece of drafting tape and attach it to the loom castle.

PHOTOS BY STEVE FISK



4. Slide a bent wire down the tape as you complete the treadling.

For long and complicated treadlings, I divide the full repeat into manageable groups (either choosing an arbitrary number or dividing them according to some logical grouping within the treadling sequence) and copy them onto graph paper, using a different colored pencil for each group. I cut a piece of thin yarn, about 4" long, in each of these colors. Each time I begin a new color, I wrap the thread that corresponds to the color on the paper around the last warp end on one edge of my weaving. When I've completed the full repeat, I pull the threads out and start again. If there's an error, I have to unweave only one color's worth.

—Barbara Kramer
Staten Island, New York

Woolen Yarns...

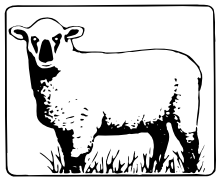
Pure wool yarns in a variety of weights and colors for weaving and knitting.

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

Custom carding, spinning and dyeing available.

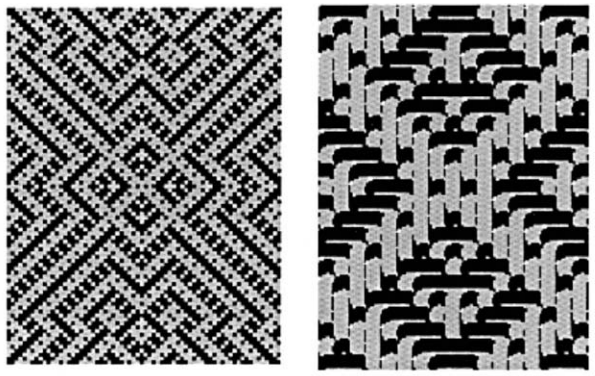
Send $7.50 for sample cards.
Dealers inquiries invited.

www.wildeyarns.com

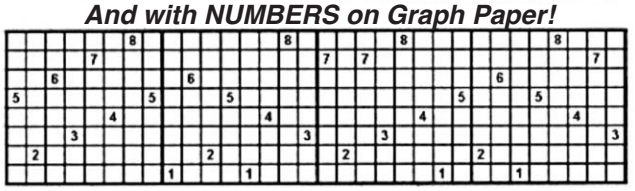


WILDE YARNS®
PO Box 4662, Dept. H
Philadelphia, PA 19127-0662
Spinning Wool Since 1880.

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



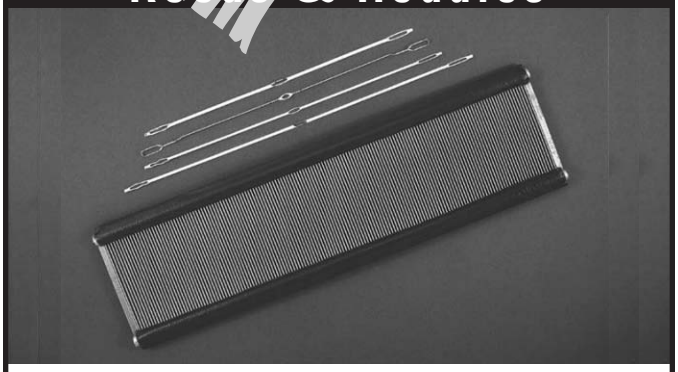
And with NUMBERS on Graph Paper!



- 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

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.

STEEL HEDDLE

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

Textbooks
TecHniques
CataloGs
HandcrAfted Items
HGA Merchandise

Click On

HyperTextures

at

www.weavespindye.org

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

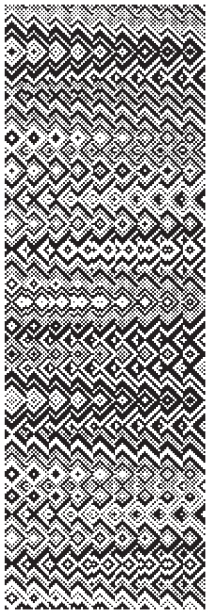
COMPARE: Quality—Economy
Flexibility—Availability
You will find no equal
Ask a weaver who owns one!

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

—ESTABLISHED 1936—

Fiberworks PCW

Weaving Design Software
That Thinks Like Weavers Do!



Write for a copy of this draft

Twill Be Done

Contact:
Fiberworks
27 Suffolk St W
Guelph, ON, N1H 2H9
Canada
Phone: 519-822-5988
Fax: 519-822-3095

www.fiberworks-pcw.com
info@fiberworks-pcw.com

Bronze: $120
Silver: $180
Silver Plus: $220-$270



Of hands & hearts

DEBORAH CHANDLER

One of the most extraordinary things I've ever read was in *Next of Kin* by Roger Fouts (Bard Books, 1998). Fouts was a graduate student headed for a life dedicated to child psychology when he was rerouted onto a track working with chimpanzees. Always remembering his earlier interest, he at times took what he was learning with chimps and applied it to children. At one point he discovered that autistic children who were unable to speak *were* able to learn sign language, which is visual, and with it, begin to "talk" with their families for the first time. Finally able to communicate, they underwent total personality changes, all for the better.

That was interesting, even amazing, but what came next was absolutely astonishing. Within weeks of learning sign language, many of the autistic children began speaking with verbal language. While not able to explain the phenomenon, Fouts found that other researchers were discovering the same thing. Only many years later did they learn that the connection was in the part of the brain being utilized. Affecting that part of the brain through training of the hands enabled the children to control their mouths, both being a function of fine motor skills.

As I read that, I thought of the autistic weavers I have met, young artists whose lives are better because they have learned to weave, to use their hands to access and express what is in their brains. Some are great designers, others master technicians. One I remember with real awe is a young man who first learned tapestry almost instantly and started turning out exquisite pieces sooner and faster than we more traditional weavers would think possible. His teacher then introducted him to 8-shaft patterns. He could look a draft once, put the book down, and thread and weave without an error.



In The Weavery at Innisfree, weavers create items to sell in the Innisfree crarft shop.

SPECIAL WEAVING PROGRAMS...SPECIAL WEAVING PROGRAMS..

AUSTEN RIGGS CENTER
Stockbridge, MA
Deborah Mennett
(413) 298-5511
Residential program

CAMPHILL VILLAGE
Kimberton, PA
Carol French-Corbett
Eleanor Adams
(610) 935-0307
Village community; adults with special needs

CAMPHILL VILLAGE
Sauk Centre, MN
Lois Smith
(612) 732-6365
Agricultural community; developmentally disabled adults

CANEY CREEK REHABILITATION COMPLEX
Pippa Passes, KY
Weaving studio; no instructor at present
(606) 368-2802
Residential facility; mental rehabilitation

CEDARS TEXTILE ART CENTER
Ross, CA
Connie Pelissero
(415) 453-4240
Day program; developmentally disabled

COMMUNITY CONNECTIONS
Yarmouthport, MA
Jerilyn Ingham
(508) 362-1140, ext. 107
Day programs for the disabled

ESSENCE OF ART
Center of Hope
North Conway, NH
Cheryl Hurst
(603) 356-9045
Day program

FLYING SHUTTLES WEAVING STUDIO
Providence, RI
Tammy West
(401) 273-1220
Vocational day program; developmentally disabled

GATEWAY CRAFTS PROGRAM GALLERY, AND STORE
Brookline, MA
Cathy Mowers
(617) 734-1577
Day program; developmentally disabled and other

HARTFORD ARTISANS CENTER
Hartford, CT
Donna Scalia
(860) 243-9229
Vocational day program; seniors, disabled, and others

HOBS OUTREACH PROGRAM
Boulder County Jail
Boulder, CO
Nancy Thornton
(303) 442-1455
fiber program for women inmates

INNISFREE VILLAGE
Crozet, VA
The Weavery
Miriam Picus
(804) 823-5400
Residential community

KENNEDY-DONOVAN CENTER SCHOOL
New Bedford, MA
Mary Ellen Nochimow
(508) 992-4756
Children with disabilities

LUKAS COMMUNITY
Temple, NH
Heidi Spears
(603) 878-4796
Residential community; developmentally disabled adults

MARTIN LUTHER HOME
York, NE
Deb Seiber
(402) 362-2180
Vocational day program; developmentally disabled

I lost count long ago of how many weavers have told me that one reason they weave is for its meditative value, that it helps them get centered again. Still, it was a great surprise, a most pleasant surprise, when a few months after a group of us had started a small weaving project in the Boulder County Jail, one of the guards told us that weaving was making a noticeable difference. Even with only ten inmates weaving on only inkle looms, the incidence of fights and other altercations had dropped considerably.

"So is this program voluntary, or are these kids here by court order?" I asked when visiting a teen drug rehab program that includes a spinning and weaving component. The program is residential, on a farm, and is for inner-city kids who are in trouble with the law for repeat drug-related offenses. "It's voluntary. They can choose this or jail," was the half-smiling answer. "Some choose jail."

The essence of this program is to teach the residents about cause and effect. They plant vegetable seeds, weed the garden, harvest, and eat. They raise livestock including sheep, with the obvious (to us) next steps: shearing, spinning, weaving, and finally creating a useful item to keep.

For the past few years I have been seeking out "therapeutic" weaving programs. My interest began as I discovered that *everyone*, regardless of what they need in their lives, is helped by weaving. That led me to think about these benefits as a conscious goal of weaving, not simply as a serendipitous side effect.



Weavers at Melmark enjoy working in a well-equipped studio with many floor looms.

The list is now some thirty strong, just in the United States. The range of program beneficiaries includes senior citizens, the partially or fully blind or physically or mentally wounded, abused children, teen mothers, prisoners, the developmentally disabled, and more. Programs vary from non-profit to private to government funded; some are small, some large; in some the work created is sold. Some are totally dependent on one person, others have staffs of full and/or part time people.

I am sharing this list hoping to help people already involved share ideas and resources, to help those who might want to work in the field find a place to become involved, to make those who have family members who could benefit from such programs aware of where to look, to expose a need for support in the form of money, looms, yarn, publicity, or whatever. If you have questions, suggestions, more programs to add, please e-mail Suzi Ballenger, woven124@aol.com; or contact at 10 Tri Pond Ct., Peace Dale, RI 02879; (401) 294-6141.

I want especially to thank Margery Erickson of Hanover, Pennsylvania, for the jump-start she gave me on this project. To all of you working in therapeutic weaving, many, many thanks. To the rest of you, consider the field—it could make you richer than you ever imagined!

..SPECIAL WEAVING PROGRAMS...SPECIAL WEAVING PROGRAMS

MELMARK SCHOOL
THE MEADOWS
Berwyn, PA
Heather Carey
(610) 353-1726
Residential estate; Down's syndrome, autism, other

MOUNTAIN VALLEY WEAVERS
Glenwood, CO
Judy Martin, Marti Duprey
(970) 928-0774
Vocational day program; developmentally challenged

NATIONAL INSTITUTE OF ART AND DISABILITIES
Richmond, CA
Janet Moore
(510) 620-0290
Art center, gallery; developmentally disabled adults, low income youth; training and technical assistance for teachers and directors

PRESBYTERIAN MEDICAL SERVICES
RAG BAG WEAVERS
Farmington, NM
Micky Hoffman
(505) 325-8931
Day program; developmentally disabled

RAINBOW CRAFTERS
Escanaba, MI
Helen Keupper
(906) 780-0091
County-run day program

RHODE ISLAND HOSPITAL
Providence, RI
Pat Flanagan, M.D.
(401) 444-7987
Potential program for teenage mothers

ST. COLETTA SCHOOL
Alexandria, VA
Pauline Bottrill
(703) 683-3686
Mental retardation

ST. COLETTA
THE WEAVERS LOFT
Jefferson, WI
Susan Paepcke
(920) 674-8256
Developmentally disabled

ST. JOHN'S HOME
Milwaukee, WI
Julie Bolthuis
(414) 272-2022
Retirement community

SCHOOL OF SERVICE
Columbia, MO
Naoma Powell, Director
(573) 875-0275
Weekly classes

SPINAWEB
Occoquan, VA
Erna Gilker, Director
(703) 491-7422
Vocational day program; developmentally disabled

SPINDLEWORKS
Brunswick, ME
Charlie Buck, Director
(207) 725-8820
Educational center

SURVIVORS ART FOUNDATION
PO Box 383
Westhampton, NY 11977
Candyce Brokaw
Outreach programs

TUCSON ASSOCIATION FOR THE BLIND
Tucson, AZ
Marge Seginski
(520) 795-1331

WESTERN CAROLINA CENTER
J. IVERSON RIDDLE INSTITUTE
Morganton, NC
Jerry Reynolds, Director
(828) 438-6464
Residential program

WOODMONT WEAVERS
Arlington, VA
Sally Lloyd, Lil Mason
(703) 228-0343
Vocational day program; developmentally disabled

Harrisville Designs

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

We manufacture handweaving and knitting yarns, looms and accessories, and childrens' weaving products 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 yarn shops around the world. 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
FIBERWORKS WEAVE/ ART CENTER
1052 Harrison St., #4
501-329-4254
dosk@conwaycorp.net

CALIFORNIA

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

Oakland 94610
SAN FRANCISCO FIBER
551 Valle Vista Ave.
510-893-2015
Lougee@dnai.com

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

COLORADO

Boulder 80305
SHUTTLES, SPINDLES & SKEINS
635 S. Broadway Unit E
303-494-107
800-283-4163

Colorado Springs 80904
GREEN VALLEY WEAVERS
2115 W. Colorado Ave.
719-448-9963
800-457-8559

Livermore 80536
BOUNTIFUL
211 Green Mountain Dr.
877-586-9332 Orderline
www.bountifulspinweave.com

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

ILLINOIS

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

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

INDIANA

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

IOWA

Ames 50014
ROSE TREE FIBER SHOP
2814 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.
502-212-7500
502-212-7504 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
mmfiber@aol.com

Baltimore 21228
CLOVERHILL YARN SHOP
75 Mellor Ave.
410-788-7262
cloverhill@toad.net

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

MASSACHUSETTS

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

Lunenburg 01462
WILLIE'S WOOLEN WORKS
10 Mass. Ave., PO Box 266
978-345-1300 phone/fax
Williepa@javanet.com

MINNESOTA

Knife River 55609
PLAYING WITH YARN
276 Scenic Dr., PO Box 5
218-391-0516
218-834-5957
judycass@Lakenet.com

Minneapolis 55419
CREATIVE FIBERS
5416 Penn Ave. S
612-927-8307
cfibers@uswest.net

MISSOURI

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

MONTANA

Missoula 59801
JOSEPH'S COAT
115 South 3rd St. West
406-549-1419

NEBRASKA

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

Omaha 68114
PERSONAL THREADS BOUTIQUE
8025 W. Dodge Rd.
402-391-0039
carolyn@personalthreads.com

NEW HAMPSHIRE

Concord 03301
THE ELEGANT EWE
71 South Main St.
603-226-0066
elegantu@worldpath.net

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

Meredith 03253
THE DESIGNERY
375 Daniel Webster Hwy
603-279-9865
info@thedesignery.com

NEW JERSEY

Neshanic Station 08853
THE SPINNERY
1367 Highway 202
908-369-3260 Fax/0853
Spinnery@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.,
PO Box 148
716-542-4235

Amityville 11701
KNITWORKS/ WEAVEWORKS
174 Park Ave.
631-264-1304

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

Pattersonville 12137
A TOUCH OF TWIST
1286 Weast Road, Box 51
518-864-5885
518-887-5734 Fax

Salem 12865
FIBER KINGDOM
137 E. Broadway
PO Box 654
518-854-7225 phone/fax
fibrking@sover.net

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.ohioweaver.com

Greater Cincinnati 47022
WEAVERS LOFT
24647 Zimmer Rd.
800-449-6115
bgallagh@seidata.com

Sunbury 43074
VILLAGE CRAFTS
62 E. Cherry St. (On the Square) 740-965-3476
www.villagecrafts.com

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

OREGON

Ashland 97520
THE WEB*STERS, INC.
11 N. Main St.
800-482-9801
websters@mind.net
www.yarnatwebsters.com

PENNSYLVANIA

Centre Hall 16828
THE KNITTER'S UNDERGROUND
308 S. Pennsylvania Ave.
814-364-1433
yarnshop@aol.com

East Berlin 17316
THE MANNINGS HANDWEAVING
1132 Green Ridge Rd.
717-624-2223
www.the-mannings.com

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

Jacobus 17407
THE WOOL MERCHANT
6398 Leader Dr.
717-428-0108
www.woolmerchant.com

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

TEXAS

Dallas 75218
WHITE ROCK WEAVING CENTER
1212 Tavaros Ave
214-320-YARN(9276)
arbarry@gateway.net

Fredericksburg 78624
SUZANNE RODDY HANDWEAVER
PO Box 1608
877-279-9712
830-990-4629
srh@tbg.net

Ingram 78025
FAY DROZD FIBERARTS
218 Old Ingram Loop
830-367-3152
fdrozd@omniglobal.net

VIRGINIA

Charlottesville 22911
STONY MOUNTAIN FIBER
939 Hammocks Gap Rd.
804-295-2008
stonymtn@aol.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
888-524-1221
www.weavingworks.com

Snohomish 98290
THE FIBER ATTIC
1009 First St.
360-563-0330
fiberattic@aol.com

WISCONSIN

Cedarburg 53012
SHEEPING BEAUTY FIBER ARTS
W63 N706 Washington Ave.
262-375-0903

Columbus 53925
SUSAN'S FIBER SHOP
North 250 Highway A
920-623-4237
888-603-4237 Orders
www.handspinning.com/susansfiber

Edgerton 53534
APPLE HOLLOW FIBER ARTS
19 N. Swift St., P.O. Box 343
888-324-8302
www.applehollow.com
apllhollo@execpc.com

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

Onalaska 54650
VEE'S FIBER STUDIO
W5922 CTH OS
608-783-3081

Racine 53402
NEEDLE WORKS
702 High St.
877-894-8838
needleworks@excite.com

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

CANADA

ONTARIO

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

JAPAN

KYOTO

Shimogu-ku T600-8086
WORKSHOP KIN NO HITSUJI
Higashinotoin higashiiru
Matsubara St.
81-75-351-5572
81-75-344-2053 Fax
kin@hitsuji.co.jp
www.hitsuji.co.jp

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

We've been busy at Harrisville Designs!

Introducing...
The Cherry Loom



Our new Cherry Loom is beautifully crafted from the finest cherry wood, sanded, oiled and finished by hand to provide you with an heirloom quality tool for a lifetime of hand-weaving pleasure.

Weaving width: 40"

8 Harnesses, 10 Treadles

Or 4 Harnesses, 6 Treadles
(Add 4 harnesses later)

Heavy duty

Jack Action, large rising shed

Shipped Assembled, ready-to-weave

Our suspended harness system and floating lamms provide the quietest, smoothest action available and our snap-chain tie-up is fast and easy.

This sophisticated loom comes with a stainless steel reed and 1000 heddles. It is not only a beautiful piece of equipment, but it is also a thoroughly dependable tool.

Special Introductory Offer!

A FREE matching Cherry Bench with your Cherry Loom

We would also like to introduce our beautiful new line of



Harrisville's Flax and Wool Blend

Soft Spun and *Luxury Blend Yarns*



Diamond and Lace Aran Cardigan in Harrisville's Cashmere Blend

Flax & Wool Blend: *20% Flax and 80% Fine Wool*

Mohair, Silk & Wool Blend: *25% Mohair, 5% Silk and 70% Fine Wool*

Cashmere Blend: *50% Cashmere and 50% Fine Wool*

Silk Blend: *50% Silk and 50% Fine Wool*

Free Yarn Sample Card Available - Ask about our new Sweater Patterns



Aran Vest in Harrisville's Cashmere Blend

Harrisville Designs
Center Village, PO Box 806, Harrisville, NH 03450
800-338-9415 603-827-3333 www.harrisville.com

THE WEAVING CONNECTION

WEBSITE LISTINGS

Your Guide to Shopping on the Web

PATTERNS

Park Bench Pattern Co.
www.parkbenchpatterns.com
(707) 781-9142

The Weaving Room
www.weavingroom.com

SOFTWARE

Canyon Art Company
www.weaveit.com
(970) 263-8010

Fiberworks PCW
www.fiberworks-pcw.com
(519) 822-5988

WEAVING EQUIPMENT

Ashford Handicrafts
www.ashford.co.nz
+ 64 3 308 9087

AVL Looms
www.avlusa.com
(800) 626-9615

Digital Weaving Norway AS
http://www.digitalweaving.no
+47 32 15 75 68 (fax)

Fireside Fiberarts
www.olympus.net/firesidelooms
(360) 437-0733

Harrisville Designs
www.harrisville.com
(603) 827-3333

Leclerc Looms
www.leclerclooms.com
(819) 362-7207

Leesburg Looms
www.leelooms.com
(800) 329-9254

Louet Sales
www.louet.com
(613) 925-4502

Mountain Loom Co.
www.mtnloom.com
(800) 238-0296

Norwood Looms
www.norwoodlooms.com

Schacht Spindle Co., Inc.
www.schachtspindle.com
(800) 228-2553

Toika USA
www.toikausa.com
(413) 584-2225

WEAVING SHOPS/ MAIL ORDER

Bountiful
www.bountifulspinweave.com
(970) 4U2-SPIN (482-7746)

Carol Leigh's Hillcreek Fiber Studio
www.hillcreekfiberstudio.com
(800) 974-9328 (TRI-WEAV)

The Fiber Studio
www.fiberstudio.com
(603) 428-7830

Jane's Fiber & Beads
http://fiber.xtn.net
(423) 639-7919

Lakeside Fibers
www.lakesidefibers.com
(608) 257-2999

Shannock Tapestry Looms
www.shannocklooms.com
(360) 573-7264

Textura Trading Co.
http://www.texturatrading.com
(877) 839-8872 (877-textura)

The Woolery
www.woolery.com
(800) 441-9665

Wooly Wonders
http://home.att.net/~woolywonderseva/
(888) 299-6310

Yarn Barn
www.yarnbarn-ks.com
(800) 468-0035

YARNS

Blomqvist/Nordiska Textil-Garner AB
www.clb.se
+ 46 325-32290 phone
+ 46 325-32500 fax

Cotton Clouds
www.cottonclouds.com
(800) 322-7888

Halcyon Yarn
www.halcyonyarn.com
(800) 341-0282

Jane Stafford Textiles
www.saltspring.com/jstafford
(250) 537-9468

Lambspun of Colorado
www.lambspun.com
(800) 558-5262

Treenway Silks
www.treenwaysilks.com
(888) 383-SILK (7455)

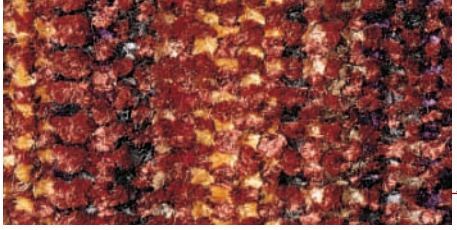
UKI Supreme Corp.
www.uki-supreme.com
(888) 604-6975

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



A Weaver's Network

JANE PATRICK . . . . WEAVING'S HOT WHEN IT SIZZLES

It may be scorchingly hot in the Texas hill country, but in Austin, Texas, you won't find these campers at the local swimming hole. They're at fiber camp, hot on weaving, and according to camp founder, director, and teacher, Suzanne Middlebooks, the enthusiasm is not about to cool down any time soon. Since embarking on her teaching experiment five years ago, Suzanne has found only increasing enthusiasm for her week-long summer weaving camps.

Suzanne started the program because she wanted to show how easy it is to weave. "I wanted to get away from potholder looms and potholder weaving, which is generally what parents come looking for in the store. I wanted to show that kids can do the whole process of weaving successfully. Also," she adds, "I wanted to expose the parents to weaving through their kids!

"What I've discovered is not only can kids weave, but they're good at it. Kids are a delight to teach because they have no preconceived notions. Unlike adults, they don't interpret what I say—they just do it. Also, kids find the process as engaging as the finished piece. This makes weaving fun for them!"



Summer weaving camp at Hill Country Weavers is just for kids.

Weaving camp ran for two weeks the first year, with nine students per class. Students wove on 4-shaft table looms, completing all parts of the process: dyeing the yarn with Kool-aid, measuring the warp, threading the loom, weaving a piece, and finishing it. "They made mistakes," Suzanne admits, "but they didn't make any more than adults do when they first start."

In a week of morning sessions, the campers wove a cotton table runner and a basket. Not only were the kids delighted with their projects, the parents were thrilled. "The next year," Suzanne laughs, "the phone rang off the wall." Suzanne modified her curriculum that second year by changing Kool-aid dyeing to warp painting and the cotton runner project to chenille scarves. "Kids will hardly weave anything else now," notes Suzanne. She's even had a couple of campers start their own cottage businesses weaving and selling scarves. In addition, increased demand meant that she taught six week-long camps that year, with an extended day option to accommodate working parents' schedules. The afternoon campers learned to spin, knit, and felt, as well as work on other weaving projects. "Last year," Suzanne muses, "Twelve week-long camps were fully registered in February!"

According to the energetic and enthusiastic Suzanne, teaching has been the key to success in her shop long before she thought of a kid's fiber camp. Hill Country Weavers was established twenty years ago this March by Suzanne and friend and fellow weaver, Marta Shannon. Both women had been weaving and selling their finished goods at craft fairs. "A real Seventies thing to do," she laughs. "Marta and I met at a local craft cooperative where we were both members. We sold leftover supplies in the back of the store. Then people wanted to learn to weave, so we started teaching classes."

Because the cooperative was struggling and because Suzanne and Marta were becoming more involved with teaching and selling supplies, they decided to find another space. They found a little house that served as studio space, shop, and classrooms, and after a short two years they outgrew it. They then joined three other galleries in a strip mall. Says Suzanne, "The other galleries weren't excited about having a textile business join them. It was a very demanding situation. We had to have a new show every two months, plus we were teaching and selling supplies. During this time the energy economy was strong in Austin and the galleries thrived. But when energy went bust, we were the only gallery to survive." Suzanne attributes their great success to teaching.

Five years ago, Hill Country Weavers moved to its current location at 1701 South Congress Avenue, where teaching remains the lifeblood of the store. The summer camps turn what is usually a slow season for the shop into a profitable time. "It's intense and a lot of work, and when it's over I have to recover for awhile before I think I'll do it again. However, if you don't teach," remarks Suzanne, "you don't have a customer base. All my classes—whether for kids or adults—create customers. I teach for this reason, but also because I love it!"

A Weaver's Network is forum for sharing weaving related educational and outreach programs with HANDWOVEN's readers. If you are involved in a project or know of one, please contact Jane Patrick via e-mail at janep@schachtspindle.com, by phone at (303) 442-3212, or write her at Jane Patrick, Schacht Spindle Company, Inc., 6101 Ben Pl., Boulder, CO 80301.



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
info@fibernuts.com
www.fibernuts.com
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
Elegant Goat Ranch
Auburn, CA 95602
530-823-2433
bernie@quiknet.com
The Golden Fleece
Santa Cruz, CA 95060
831-426-1425
La Jolla FiberArts
La Jolla, CA 92037
858-454-6732 fax 858-454-6641
lajollafiberarts.com
info@lajollafiberarts.com
Rumpelstiltskin
Sacramento, CA 95814
916-442-9225
lurumpel@home.net
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
www.villagespinweave.com
The Weavers' Cottage
Canyon Country, CA 91351
661-250-9995 fax 661-250-9444
info@weaverscottage.com
www.weaverscottage.com

COLORADO
C. Switzer/Switzer Land Alpacas
Estes Park CO 80517
970-586-4624 fax 970-577-0775
philalpaca@aol.com
www.alpacaland.com
Fireside Farms
Grand Junction, CO 81505
970-858-9288
Green Valley Weavers
Colorado Springs, CO 80904
800-457-8559 719-448-9963
Mountain Valley Textiles
Glenwood Springs, CO 81601
970-928-0774 fax 970-928-0777
weaving@mtnvalley.org
The Recycled Lamb
2010 Youngfield St.
Lakewood, CO 80215
303-234-9337
jeanielsen@uswest.net
Shuttles, Spindles & Skeins
Boulder, CO 80305
800 -283-4163 303-494-1071

CONNECTICUT
Bloodroot, Ltd.
Bridgeport, CT 06605
203-576-9168
www.bloodroot.com
Weavers' Workshop
Manchester, CT 06040
860-643-0760 fax 860-643-1039
arockett@cyberzone.net

FLORIDA
Ctr. for Creative Expression
Largo, FL 33774
727-593-3363 (and fax)
sharonld@earthlink.net
Fiber Flair, Inc.
Oviedo, FL 32765
407-365-6435
wsloan@worldramp.net
Lunatic Fringe
Apalachicola, FL 32320
800-483-8749850-653-8747
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
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
Rappsody Fibers
Champaign, IL 61822
217-359-0375
rappsody@business100.com
Skeins and Shuttles
Peoria Heights, IL 61614
309-686-1446
rosepath@aol.com
www.skeinsshuttles.com
T.L.D. Design Ctr & Gallery
Westmont, IL 60559
630-963-9573
Tammy@TLDDESIGNS.com
www.TLDDESIGNS.com

INDIANA
Heckaman's Sheep to Shawl
South Bend, IN 46614
219-291-3918
Homestead Weaving Studio
Columbus, IN 47201
812-988-8622 812-988-4805
warped@bluemarble.net
www.homesteadweaver.com
Mat-Tastic Framing & Fiber
Porter, IN 46304
219-926-7682
duneweaver@niia.net
The Weaver's Loft
Guilford, IN (Cinn.) 47022
800-449-6115 812-576-3904
weaving@nalu.net
www.weaversloft.com
Yarns Unlimited
Bloomington, IN 47404
812-334-2464
yarns@yarnsunlimited.com
www.yarnsunlimited.com

IOWA
Rose Tree Fiber Shop
Ames, IA 50014
515-292-7076

KANSAS
The Wool Winders
Minneola, KS 67865
316-885-4603 316-885-4374
woolwinders@aol.com
Yarn Barn
Lawrence, KS 66044
800-468-0035 785-842-4333
yarnbarn@grapevine.net
www.yarnbarn-ks.com

KENTUCKY
Designs in Textiles
Louisville, KY 40203
502-212-7500 fax 502-212-7504
anne@ud.net
www.designsintextiles.com

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

MARYLAND
Cloverhill Yarn Shop
Baltimore, MD 21228
410-788-7262
cloverhill@toad.net
Forestheart Studio
Woodsboro, MD 21798
301-845-4447
owner@forestheart.com
www.forestheart.com
Handwoven By Ira
Silver Spring, MD 20910
301-585-9505 fax 301-578-4020
Ira_Thompson@msn.com
www.handwovenbyira.com
Misty Mtn FiberWrkshp
Annapolis, MD 21401
800-257-2907 410-349-9695
mmfiber@aol.com
mistymountainfw@aol.com

Schacht Spindle Company products are available through our 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, spinning wheels, and accessory tools. Stop by and visit them to see our products and to pick up your copy of our beautiful full-color catalog.

MASSACHUSETTS
Willie's Woolen Works
Lunenburg, MA 01462
978-345-1300
A Yarn Express
Lexington, MA 02421
781-863-1449
yarnexp@aol.com

MICHIGAN
Forma
Whitmore Lake, MI 48189
734-761-1102
Stitch In Time
Howell, MI 48843
517-546-0769
stitch@ismi.net
www.stitchintime.safeshopper.com
Threadbender Yarn Shop
Wyoming, MI 49509
888-531-6642 616-531-6641
threadbenderyarnshop@world-net.att.net
The Weekend Weaver
Bridgman, MI 49106
616-465-3455 fax 616-465-4900
wkndweaver@triton.net

MINNESOTA
Creative Fibers
Minneapolis, MN 55419
612-927-8307
cfibers@uswest.net
Detta's Spindle
Maple Plain, MN 55359
763-479-1612 fax 763-479-1982
dettas@aol.com
www.dettasSpindle.com

MISSOURI
Carol Leigh's Specialities
Columbia, MO 65203
(800) 874-9328
fax (573) 874-0141
hlcrkfiber@aol.com
www.hillcreekfiberstudio.com
Weaving Dept/Myers House
Florissant, MO(St. Louis) 63031
314-921-7800

NEBRASKA
The Plum Nelly
Hastings, NE 68901
402-463-6262

NEW HAMPSHIRE
The Designery
Meredith, NH 03253
603-284-6915
info@designery.com
www.thedesignery.com
The Fiber Studio
Henniker, NH 03242
603-428-7830 fax 603-428-3758
sales@fiberstudio.com
www.fiberstudio.com

NEW JERSEY
Aunt Jean's Handiworks
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
Espanola Valley Fiber Arts Center
Espanola, NM 87532
505-747-3577
evfac@la-tierra.com
www.la-tierra.com/evfac
Village Wools, Inc.
Albuquerque, NM 87110
800-766-4553 505-883-2919
vwools@villagewools.com
www.villagewools.com

NEW YORK
Eastside Weavers
Troy, NY 12180
518-274-1931
patsweb@worldnet.att.net
North Wind Yarns & Weaving Company
Oswego, NY 13126
315-349-9276 fax 315-342-5900
nwyarns@dreamscape.com
Raveloe Fibers
North Tonawanda, NY 14120
716-692-0052
thnktank@buffnet.net
The Wool Room
Brewster, NY 10509
845-279-7627 fax 845-278-5947
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
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.net
www.yarnsetc.com
Weaver's Webb
New Bern, NC 28562
252-514-2681
weavers-webb@iname.com

OHIO
The Little House
Clyde, OH 43410
800-554-7973 419-547-9210
The Loom Shed
Oberlin, OH 44074
440-774-3500
loomshed@prodigy.net
www.theloomshed.com

OKLAHOMA
Canterbury Farm Fibers
Beggs OK, 74421
918-267-4004 fax 918-267-5298
parrish@webzone.net
Mountain View Weavery
Edmond, OK 73034
405-341-4998
wen_wmn@sprynet.com

OREGON
The Web-sters
Ashland, OR 97520
800-482-9801
websters@mind.net
www.yarn@websters.com
The Weavers Cabin
Roseburg, OR 97470
888-357-9896 541-679-4600
sliles@wizzards.net
www.weaverscabin.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
724-659-4664 fax 724-659-4124
Sigrid_Piroch@compuserve.com
Indian Hills Handwovens
Jamison, PA 18929
877-IHL-LAMA 215-343-1528
mallama50@aol.com
Labadie Looms
Bird-In-Hand, PA 17505
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
Marchand, PA 15758-0133
800-208-3082 724-286-3317
ginger@groundhog.net
www.groundhog.net/silverbrook

RHODE ISLAND
Textile Fiber Arts Studio
Glocester, RI 02857
401-568-7837

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@xtn.net
http://fiber.xtn.net
Tennesea Designs
Maryville, TN 37803
865-983-6349
tennesea@aol.com

TEXAS
Fay Drozd-Fiberarts Studio
Ingram, TX 78025
830-367-3152
fdrozd@omniglobal.net
Heritage Arts
Cleburne, TX 76031
817-517-5800
heritarts@aol.com
Suzanne Roddy, Handweaver
Fredericksburg, TX 78624
877-279-9712 830-990-4629
srh@fbg.net
Upstairs Studio
LaPorte, TX 77571
877-722-4949 281-470-0108
upsstudio@worldnet.att.net
White Rock Weaving Ctr.
Dallas, TX 75218
214-320-YARN (9276)
arbarry@gateway.net

UTAH
Needlepoint Joint
Ogden, UT 84401
800-660-4355 fax 801-394-0607
npj@xmission.com
www.needlepointjoint.com

VERMONT
Handweaving
Londonderry, VT 05148
802-824-6218
dslyweaver@email.com

VIRGINIA
Carolina Homespun
Evington, VA 24550
800-450-7786 804-821-4663
stella@carolinahomespun.com
www.carolinahomespun.com
The Fuchsia Fleece
Raphine, VA 24472
540-377-6113
thefuchsiafleece@lexnet.org
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.springwaterfiber.org

WASHINGTON
The Fiber Attic
Snohomish, WA 98290
360-563-0330
fiberattic@aol.com
Paradise Fibers
Colfax, WA 99111
888-320-SPIN (7746)
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 Fiber Arts
Evansville, WI 53536
888-324-8302 608-882-0668
kathi@applehollow.com
www.applehollow.com
Cedarburg Woolen Mill
Cedarburg, WI 53012
800-WIS-WOOL262-377-0345
wiswool@execpc.com
www.execpc.com/~wiswool
Fiberwood Studio, Ltd.
Milwaukee, WE 53222
414-302-1849 fax 414-860-0985
fiberwood@aol.com
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
Susan's Fiber Shop
Columbus, WI 53925
920-623-4237 fax 920-623-0120
susanfiber@internetwis.com
www.handspinning.com
/susansfiber
Yarns By Design
Neenah, WI 54956
888-559-2767 920-727-0530
yarn@yarnsbydesign.com
www.yarnsbydesign.com

CANADA
The Fiber Hut
Calgary, AlbertaT2M 3A1
800-816-7764 fax 403-230-3822
info@fiberhut.ab.ca
www.fiberhut.ab.ca
Gemini Fibres
5062 Mt. Albert Rd.
Mount Albert, ONT L0G 1M0
(800) 564-9665
fax (905) 473-6544
geminifibres@interhop.net

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

JAPAN
Oribito Weaving Shop
1-24-34, Uenoshiba-cho
Sakai-shi, Osaka 593-8301
0722-43-6609
fax 0722-43-6709
shop@oribito.com
www.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
Scotsweave of Aberdeen
The Manse, Chapel of Garioch
Inverurie, Aberdeenshire
AB51 5HE Scotland, UK
(+44) 1467-681527
scotsweaveofaberdeen@btinternet.com



See the Wolf Pup at your local Schacht Dealer

Puppy Wove

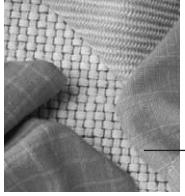


The Wolf Pup

The Ultimate Workshop Loom

four shafts with direct tie-up * 18" weaving width * sturdy Wolf construction * easy to fold * attached wheels * absolutely portable * 38 pounds

Schacht Spindle Co., Inc. 6101 Ben Place Boulder CO 80301 303-442-3212
www.schachtspindle.com



Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

Through March 25. Río Grande Traditions in Fiber and Clay, New Mexican historical and contemporary textiles and pottery exhibit, The Museum of Craft and Folk Art, Fort Mason Center, San Francisco, CA 94123. (415) 775-0991; fax (415) 775-1861; www.mocfa.org.

COLORADO

Through March 14. Exhibit of Shifu, handmade paper fabric from Nepal, by Deepak Shrestha, at the Coburn Gallery, Colorado College, Colorado Springs. Call Jeanne Steiner, (719) 389-6769 or Tom Leech, (719) 633-0145.

Through April 29. Ikat: Splendid Silks of Central Asia, exhibit at The Denver Art Museum, 13th Ave. and Acoma St., Denver. (720) 865-5000; www.denverartmuseum.org.

March 1–April 1. Fiber Celebration 2001, regional juried show at the Tointon Gallery, Union Colony Civic Center, 701 10th Ave., Greeley. Send SASE to Kathy Williams-Gilfillan and Linda Gregory, 3517 Central Ave., Cheyenne, WY 82001. (307) 635-5456 or (307) 634-0139; fibercelebration@lycos.com.

DISTRICT OF COLUMBIA

Through April 29. A Calligrapher's Art: Inscribed Cotton Ikat from Yemen. **Through June 3.** Fanciful Flowers: Botany and the American Quilt. **May 25–August 12.** Asafo Flags of Ghana. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

KANSAS

June 24–July 1. Contemporary Fiberarts Exhibit and faculty exhibits in conjunction with the Wichita Quilt, Doll and Fiber Conference in Wichita. Roxy Carper, PromotionsUSA, PO Box 20402, Billings, MT 59104. promousa@wtp.net; www.PromotionsUSAevents.com.

KENTUCKY

July 24–September 23. Textile Art from Southern Appalachia: The Quiet Work of Women, coverlet and weaving exhibit at Kentucky Folk Art Center, Morehead. Contact American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

MASSACHUSETTS

Through May 27. Textile Art from Southern Appalachia: The Quiet Work of Women, coverlet and quilt exhibit, American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

MICHIGAN

August 10–12. World Quilt & Textile, exhibits, workshops, lectures, vendors; The Lansing Center, 333 E. Michigan Ave., Lansing, MI 48933. Contact David M. & Peter J. Mancuso, Inc., PO Box 667, New Hope, PA 18938. (215) 862-5828; fax (215) 862-9753; www.worldquilt.com.

MINNESOTA

Through March 31. Remembering: Fiber Art Salutes the Past, exhibit at the University of St. Thomas. Contact the Textile Center of Minnesota, 2324 University Ave. W. #106, St. Paul, MN 55114. (651) 917-7270; www.textilecentermn.org.

MISSOURI

June 10–17. Small Expressions, juried HGA exhibit in conjunction with the Midwest Weavers Conference, St. Louis. Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146. Midwst2001@aol.com; http://home.fuse.net/weavers.

MONTANA

June 2–3. Big Sky Fiber Arts Festival at Ravalli County Fairgrounds in Hamilton. Workshops, demonstrations, exhibits, competition, vendors. Contact Deb, (406) 642-6424; deb@eccmontana.com.

NEW HAMPSHIRE

June 8–July 7. New Hampshire Weaves 2001, exhibit of handwoven clothing and decorative weaving by the New Hampshire Weavers Guild at Library Arts Center, 58 Main St., Newport. **June 10,** reception and fashion show. Call Doris Harris, Library Arts Center, (603) 863-3040.

NEW YORK

March 12–April 7. Nomadic Connections, exhibit including textiles of Turkey and Central Asia. Reception March 12. Visual Arts Museum, 209 E. 23rd St., New York, NY 10010. (212) 592-2010; fax (212) 592-2012; proffice@adm.schoolofvisualarts.edu; www.schoolofvisualarts.edu.

April 28–29. Sheep and Fiber Farm Tour. Fiber-producing livestock (sheep, llamas, angora rabbits, cashmere goats). Demonstrations (shearing, spinning, weaving, herding). Workshops in weaving, felting, natural dyeing, herd-dog training. Carol Rea, 252 Reafield Farm Rd., Cambridge, NY 12816; (518) 854-7509; reafield@sover.net.

NORTH CAROLINA

August 15–18. World Quilt & Textile, exhibits, workshops, lectures, vendors; Greensboro Coliseum, High Point Rd., Greensboro, NC 27403. Contact David M. & Peter J. Mancuso, Inc., PO Box 667, New Hope, PA 18938. (215) 862-5828; fax (215) 862-9753; www.worldquilt.com.

OHIO

March 31. Black Swamp Spinners' Guild Market Day and Fiber Fair at St. Mark's Lutheran Church Family Life Center, 315 S. College Dr., Bowling Green. Call (800) 554-7973; or contact Susan, caytonsj@juno.com.

May 26–27. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net.

OKLAHOMA

April 7–May 6. Fiberworks 2001, 23rd Annual Fiber Art Show by Handweavers League of Oklahoma, at Kirkpatrick Galleries, Omniplex, 2100 NE 52nd St., Oklahoma City, OK 73111. Call Dustin Hamby, (405) 602-3717.

PENNSYLVANIA

March 11–30. Celebration of Fiber, juried exhibit by the Philadelphia Guild of Hand Weavers at Da Vinci Art Alliance, 704 Catherine St., Philadelphia, PA 19147. (215) 829-0466. Call Nancy Middlebrook, (610) 328-9773; www.libertynet.org/phweaver.

September 7–October 27. Fiberart International 2001, juried exhibition at Society for Contemporary Craft, Pittsburgh Center for the Arts, Pittsburgh. Send SASE to Deb Meteney, 1070 Sugar Run Rd., Venetia, PA 15367. (724) 348-9087; mpm@sgi.net; www.paznet.com/fiberartintexhibit.

TEXAS

Through March 9. Materials: Hard & Soft, 14th annual juried exhibit, at The Meadows Gallery, Center for the Visual Arts. Contact The Greater Denton Arts Council, 207 S. Bell Ave., Denton, TX 76201. (940) 382-2787; fax (940) 566-1486; www.dentonarts.com.

UTAH

July 19–22. IWC: 2001, juried fiber exhibition in conjunction with the Intermountain Weavers Conference in Logan. Send SASE to Peggy Neuber, 429 W. Center, Logan, UT 84321; pneuber@pcu. net.

September 15–16. Back of the Wasatch Fiber Art Festival at Summit County Fairgrounds, Coalville. Contact Heidi Smith, (435) 649-3856; www.xmission.com/~3smiths/FiberFest.htm

VERMONT

May 27–June 29. Weaving for All Ages, exhibit by Vermont Weavers Guild at Aldrich Public Library, 83 N. Main St., Barre. Reception May 27. For information, call (802) 476-7550 or Trudy Otis, (802) 223-7975.

VIRGINIA

July 28–August 12. Virginia Highlands Festival, includes fiber/textile exhibits and events. Contact Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (540) 623-5266; vhf@naxs.net; www.vahighlandsfestival.org.

WASHINGTON

April 7–8. Alpacapalooza 2001, alpaca show and sale at Evergreen State Fairgrounds, Monroe. Call Wendy Paton, (360) 724-0406, or Sue Henry, (360) 757-3577; www.alpacapalooza.com.

CONFERENCES

CALIFORNIA

June 26–July 1. 2001: A Fiber Odyssey, Association of Southern California Handweavers Conference at Hyatt Regency Alicante Hotel, Anaheim. Contact Pat Busby, (562) 420-7844; pbusby@pcclubnet.com.

FLORIDA

March 22–25. Florida Tropical Weavers' Guild Conference in Eustis. Contact Candy Barbag, 21478 Sweetwater Ln. S., Boca Raton, FL 33428. (561) 487-8939; FinFan19@aol.com; http://ftwg.homepage.com.

IOWA

June 22–24. Embellishment, Ars Textrina Conference on Textiles, Vesterheim Norwegian-American Museum, 523 W. Water St., PO Box 379, Decorah, IA 52101. (319) 382-9681; vesterheim@vesterheim.org; www.vesterheim.org.

KANSAS

March 30–April 1. Kansas Alliance of Weavers & Spinners Conference in Wichita. Contact Alice Fizer, 3200 Cromwell, Wichita, KS 67204. (316) 838-5838; rmfizer@southwind.net.

MARYLAND

June 18–24. Making Connections: Old Traditions, New Directions, MAFA conference at Towson University, Towson. Contact Jean West, PO Box 5233, Clinton, NJ 08809. mafa2001@eclipse.net; www.mafafiber.org.

MASSACHUSETTS

July 20–22. New England Weavers Seminar 2001 at Merrimack College, North Andover. Contact Linda Lincoln, 17 Trufant St., Bath, ME 04530.

MICHIGAN

June 22–27. Interlacements: Color and Fiber, Michigan League of Handweavers conference at Hope College, Holland. Contact Sue Peters, 3109 Applewood Dr., Midland, MI 48640. yapeters@concentric.net.

MISSOURI

June 10–17. 2001-A Fiber Odyssey, Midwest Weavers' Conference. Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146; Midwst2001@aol.com; http://home.fuse.net/weavers.

NEW YORK

May 19–20. 8th Annual Historic Weaving Manuscript Conference at American Handweaving Museum and Thousand Islands Craft School, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; ahmtics@gisco.net.

October 5–8. Changing Sheds at Chautauqua, Eastern Great Lakes Fiber Conference at Chautauqua Institute. Contact Karen Zuchowski, 2848 Straight Rd., Fredonia, NY 14063. (716) 672-2764; shdybrk@netsync.net.

NORTH CAROLINA

April 20–22. Mountain Textile Traditions, Southeast Fiber Forum at Black Mountain near Asheville. Contact Susan Leveille, PO Box 310, Dillsboro, NC 28725. (828) 586-6542.

OHIO

May 26–27. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert. (330) 264-9665; don47linda@valkyrie.net.

June 16–29. Quilt/Surface Design Symposium 2001 at The Fawcett Center, The Ohio State University, Columbus. For brochure, send $1 and LSASE (55 cents postage) to Linda Fowler, 464 Vermont Pl., Columbus, OH 43201. (614) 297-1585; www.qsds.com.

OREGON.

June 21–24. Association of Northwest Weavers' Guilds 20th Biennial Conference at Lane County Convention Center, Eugene. Contact Conference 2001, 920 Wilson Rd., Ashland, OR 97520. Fax (541) 482-3745; http://anwg.org/.

TEXAS

June 1–3. CHT 2001 A Fiber Odyssey, Contemporary Handweavers of Texas conference, San Antonio. Contact Gretchen Hill, 3427 Heather Bluff, San Antonio, TX 78259. (210) 497-3768; fax (210) 497-0137; Gahweaver@aol.com.

UTAH

July 19–22. Intermountain Weavers Conference, Utah State University, Logan. Contact Pat Springer, 21609 N. 145th Dr., Sun City West, AZ 85375; rjsaz@worldnet.att.net; www.sdc. org/iwc.

WASHINGTON

October 4–6. Conference on Norwegian Woven Textiles, Norwegian Textile Guild and Nordic Heritage Museum, Seattle Center, Seattle. Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

CANADA, ONTARIO

May 18–20. Time Warp, Ontario Handweavers & Spinners conference at King's College, London, Ontario. Contact Norma Camman, (519) 969-2582; camman@MNSi.net.

TO ENTER

COLORADO

ArtWear 2001, juried fashion show/sale of wearable art September 7, Lincoln Center, Fort Collins. Slide postmark deadline June 15. Artwear 2001, 417 W. Magnolia, Fort Collins, CO 80521. Ellen Martin, (970) 221-6735; emartin@ci.fortcollins.co.us; www.lctix.com/artwear.htm.

—continued on page 91

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

Lakeside fibers
A Working Studio

Come see our wide selection of looms, accessories and fibers by:

Ashford • Brown Sheep
Classic Elite • Harrisville
Henry's Attic • Howell
Norwood • Schacht • Silk City
Toika • UKI and much more

608-257-2999

susanh@lakesidefibers.com

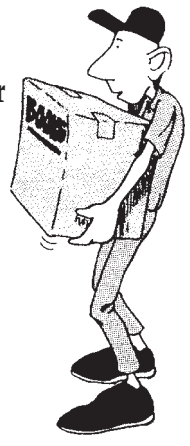
www.lakesidefibers.com

Moving?

Don't forget to pack your subscription to ***Handwoven!***

Send your old and new addresses, along with the **customer number** that appears on your mailing label, to

Handwoven
PO Box 469106
Escondido,
CA 92046-9106



Edgemont Yarn Service
PO Box 205
Washington, KY 41096

Factory Direct Prices

Maysville Carpet Warp
Oriental Brand Warp
Poly/Cotton & 100% Polyester & Frayless Warp
Mercerized Pearl Cotton
Maysville Rug Fillers
Looms & Accessories

If you are weaving for Pleasure or Profit
Start Saving Now!!

For a free price list
Call, write, or e-mail us today
1-800-446-5977
edgemont@maysvilleky.net

Jane Stafford
KITS AND YARNS



Our popular kits allow you to create luxurious throws & scarves

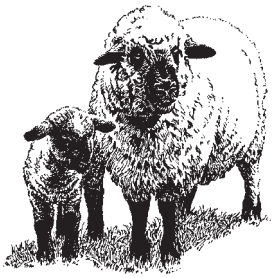
Colour is our specialty!

Visit the web site to see our huge selection of yarns, including the most beautiful mohair ever.
Or call for catalogue and price list.

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

WHEELS • LOOMS • SPINDLES • SHUTTLES • DYED & NATURAL ROVING • MANY KINDS OF WOOL • COTTON • FLAX • HEMP • COMBS • HAND CARDERS • DRUM CARDERS • BOBBINS • SCHACHT • LOUET • ASHFORD • CLASSES • FELTING KITS • BOOKS • LOTS OF COOL STUFF! • YARN •

Visit Michigan's Newest Fiber Shop!



Heritage Spinning & Weaving

Equipment, supplies and classes for spinners and weavers

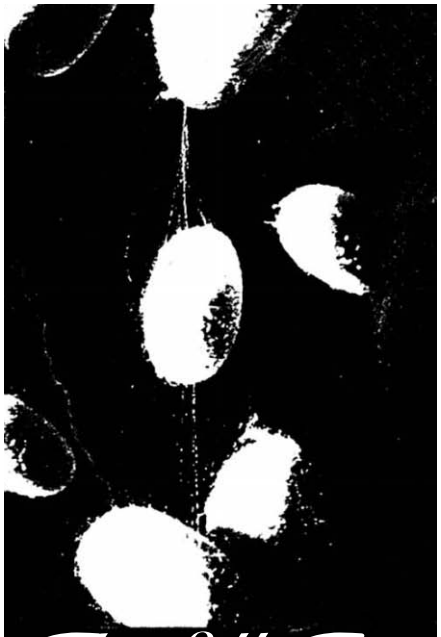
47 E. Flint • Lake Orion
in the Classic Printers Building

(248) 693-3690

Hours: Monday thru Friday
Noon to 6 • Saturday 9 to 3

www.heritagespinning.com

KNITTING NEEDLES • PATTERNS • NIDDY NODDIES •



The Silk Tree

12359 - 270A ST.
MAPLE RIDGE, BC, CANADA V2W 1C2
silk yarns and fibres
yarn & color samples $5
Toll-free (877) 891-2880
Ph (604) 462-1620 Fax (604) 462-1653
www.silkyarn.com
e-mail: silktree@silkyarn.com

DIRECT IMPORT
SWEDISH YARNS

featuring
BOCKENS

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

NORDIC STUDIO

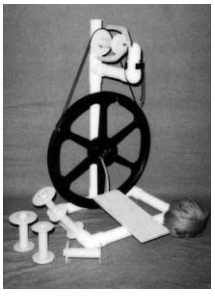
WOOL • TUNA • MORA
Visit our web page
http://www.cyberus.ca/~nordicstudio
PRICE LIST ON REQUEST
R.R. 2 Lunenburg, ON, CANADA
K0C 1R0
Ph. (613) 346-2373 Fax (613) 346-0103
e-mail: nordicstudio@cnwl.igs.net

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.

more Calendar . . .

(continued from page 89)

ILLINOIS

Uncommon Threads, juried runway fashion show, October 21, St. Charles. Slide deadline June 1. LSASE to Denise Kavanagh, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443; fax (708) 584-9490; FineLineCA@aol.com.

MISSOURI

Members' Exhibit at Midwest Weavers' Conference June 10–17 in St. Louis, for MWA members registered for the conference. Deadline May 1; entries June 14. Contact Linda, 1908A Senate St., St. Louis, MO 63118. (314) 771-3695; lerees@aol.com; www.home.fuse.net/weavers.

OKLAHOMA

Fiberworks 2001, Handweavers League of Oklahoma, April 7–May 6, at Kirkpatrick Galleries, Omniplex, 2100 NE 52nd St., Oklahoma City, OK 73111. Dustin Hamby, (405) 602-3717.

OREGON

Artist-in-Residence Programs for fiber artists at the Oregon College of Art & Craft, June 20–August 20; junior residency Fall 2001. Contact Tracy Schlapp, Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland OR 97225. (800) 390-0632 or (503) 297-5544, ext. 131; www.ocac.edu.

VIRGINIA

Fiber Arts Competition, weaving, knitting, and wearable garments, etc. Items must include at least three patterns, techniques, or fibers. Virginia Highlands Festival July 28–August 12. PO Box 801, Abingdon, VA 24212. (540) 623-5266; vhg@naxs.net; www.vahighlandsfestival.org.

WASHINGTON

A Cultural Odyssey: Norwegian Weaving in America, exhibit September 13–November 11, Nordic Heritage Museum, Seattle. Entry deadline May 1. SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

CANADA, ALBERTA

Beyond Borders, Association of Northwest Weavers Guilds Conference, July 14–20, 2003, in Calgary, seeks instructors. Contact Nell Vande Guchte, c/o Edmonton Weavers Guild, Box #4, Prince of Wales Armouries, 10440 108 Ave., Edmonton, AB T5H 3Z9. ewg@interbaun.com.

INSTRUCTION

COLORADO

Theo Moorman Inlay Technique, workshop March 9–11, with Heather Winslow, in Colorado Springs. Contact Pikes Peak Weavers Guild, PO Box 8104, Colorado Springs, CO 80933.

IOWA

Trials, Tribulations, and Triumphs of Researching Historical Dyes, lecture (April 21) at Iowa Spin-In, Winneshiek County Fairgrounds, workshop (April 22) at Vesterheim Museum, Decorah, with Karen Casselman. Laurann Gilbertson, PO Box 379, Decorah, IA 52101. (319) 382-9681; textiles@mail.vesterheim.org.

MAINE

Fiber-related classes 2–3-week sessions, June–August, Haystack Mountain School of Crafts, PO Box 518, Deer Isle, ME 04627. (207) 348-2306; (207) 348-2307; haystack@haystack-mtn.org.

MASSACHUSETTS

Fiber Intensive, March 16–April 6, workshops by Kaffe Fassett, Brandon Mably, Donna Durbin, Micala Sidore, Carol Russell. Interlaken School of Art, Stockbridge. For brochure, call (413) 298-5252; makeart@bcn.net.

Lectures: Appalachian Family Life: 1880–1960, March 25, Dr. Rosemary Carucci Goss. **The Appalachia Craftswoman in 1930's America,** April 12, Dr. Jane Becker. **Mad About Plaid,** April 19, children's computer-design workshop. **The Gift of a Coverlet: The Southern Arts and Crafts Revival: 1890–1940,** April 29, Andrew Glasgow. **Textiles and Typography: Influencing Style and Substance,** May 6, Charlotte Brown. **Weaving Our Cultural Heritage,** May 20, Barbara Miller. American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

—continued on page 94

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

INTERMOUNTAIN
WEAVERS CONFERENCE
July 19-22, 2001
Logan, Utah

IWC:2001

▲ THREE-DAY WORKSHOPS:

•Sharon Alderman•Diana Brenna
•Judy Dominic•Mary Elva Erf
•Johanna Erickson•Anne Field
•Nancy Arthur Hoskins•Pat Spark
•Nancy Smith Klos•Elda Kohls
•Ann Matlock•Marilyn Moore

▲ TRADITIONS SEMINAR
▲ FASHION SHOW
▲ COMMERCIAL EXHIBITS
▲ FIBER CELEBRATED 2001

Visit our Web Site at:
http://www.sdc.org/iwc
Registration information:
Pat Springer, 21609 N 145th Dr.
Sun City West, AZ 85375
rjsaz@worldnet.att.net

NEWS
NEW ENGLAND WEAVERS' SEMINAR

2001
From the Ground Up

July 19-22, 2001
Merrimac College
N. Andover, Mass.

lectures ■ workshops
exhibits ■ sales

For a brochure contact:
Rosemonde R. Spinelli, 79 Kilsyth Rd.,
S. Easton, Mass. 02375-1054,
reilspin@mediaone.net
or visit our website at:
www.newenglandweaversseminar.com

THE HANDWOVEN COMMUNIQUÉ

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

NANTUCKET BASKETS



The Isle of Nantucket has its own distinctive, and expensive souvenir: a woman's purse with a rich history. A century or more ago, Nantucket sailors spent their free time weaving baskets. In the 1940s, José Formoso Reyes, a craftsman and Philippine immigrant to Nantucket, created a variation of the traditional form with a woven lid, designed as a purse. When Reyes started, "he had trouble giving them away," says Patricia Anderson, who with her husband, Richard, has been weaving baskets on the island for almost 30 years. Eventually the handbags became a "must have" accessory.

Most Reyes purses fetch $3,000 to $4,000, but one with an ivory top and bottom sold for $11,000 at auction in 1998.

Stuart Ferguson, *The Wall Street Journal*, December 16, 1998; contributed by Louise Yale, Redwood Valley, California

IMAGERY

Unlike most of the rest of the United States, the Southwest was not a melting pot but a loom in which the cultures of Spain and native America were subtly woven together—each thread retaining its own distinctive color and texture but part of a common fabric.

Kenneth A. Brown, *Four Corners*, HarperCollins, 1995, pp. 209-210

FIRST IMPRESSIONS

A lifetime later Anni Albers remembered [of her Bauhaus experience]: "Weaving? Weaving I thought was too sissy. I was looking for a real job; I went into weaving unenthusiastically, as merely the least objectionable choice."

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

FIRST SYNTHETICS

The first published attempt at manufacturing fiber was recorded in 1644. English naturalist Robert Hooke tried to create an artificial silk, but without luck. It wasn't until two centuries later, in 1855, that a Swiss chemist named Audemars had the idea of simulating silk filament with cellulose. Chemically dissolving the fibrous inner bark of the mulberry tree, Audemars formed thread by dipping needles into the solution and drawing them out slowly, letting the trailing strands of cellulose dry. In the early 1880s an English chemist named Swan took Audemars' cellulose solution and forced it through fine holes into a coagulating bath—hitting on the basic process that would characterize the manufactured fiber industry ever after. Using the same basic approach, the first commercial production of "artificial silk," came at the turn of the century. Chemist Count Hilaire de Chardonnet built his factory in Besançon, France, for the new fabric he called "rayon."

Jim Collins, "The Great Pretenders," in *Attaché*, U.S. Airways, March 1999; contributed by Sigrid Piroch, Foxburg, Pennsylvania

LONG-EARED COTTON?

Chinese genetic engineers have bred a new strain of cotton that combines the qualities of ordinary cotton and rabbit fur, the official Xinhua news agency reported. It said the plant looked much the same as ordinary cotton, but the fiber was "as bright and as soft as rabbit hair." A test by the China Textile University and the new Ministry of Agriculture's Cotton Quality Inspection Center found the new fiber to be stronger, warmer, and 60 percent longer than ordinary fiber.



The agency quoted researchers at the Shanghai Institute of Plant Physiology as saying the new strain, produced by using rabbit keratin genes, could account for up to 10 percent of China's cotton output "in the near future." Xinhua said the rabbit cotton research began in 1997. Now the new strain is growing on experimental farms and will be able to be used on a larger scale in one or two years.

Reuters News Agency, June 10, 1999; contributed by Laurie Autio, Pelham, Massachusetts, "The Weaving List," (Internet), Vol. 99, #2194, June 10, 1999

THE SILK ROAD

Between the eighth and fifteenth centuries, silk tapestries and embroideries were the backbone of trade throughout China and Central Asia. A person's rank and position in society were defined by the quality of the textiles he owned. They were used to pay taxes, seal treaties, and buy influence. No diplomatic mission crossed Central Asia without a supply of woven gifts.

Once the Chinese began producing silks in quantity, the hunger for them became insatiable. For eastbound journeys along the so-called Silk Road (5,000 miles of trade routes spanning deserts, mountains, and plains, leading from the Mediterranean to western China) caravans with as many as 1,000 camels were loaded with gold and other minerals, grapes, walnuts, and even musical instruments, all transported under unimaginably hazardous conditions to China so that they could be traded for the gossamer silk.

Bobbie Leigh, "A Stitch in Time," *Diversion*, October 1997; contributed by Maxine Price, Pueblo, Colorado

GRAVE RITUAL

The ancient people of the Chancay Valley of Peru filled the body of the deceased with cotton, which would absorb bodily fluids, thereby aiding in the process of mummification.

James M. Vreeland, Jr., "The Revival of Colored Cotton," *Scientific American*, April 1999, xerxesdv@sprintmail.com; contributed by Elizabeth Moncrief, Vernal, Utah

SILLY SHEEP

All up and down the greeny grass
The sheep in flocks together pass;
With nibbling noses hills are sown
And where they go the sod is mown.

With thick-set tails a-wag behind
They roam or nibble with one mind:
And if one lifts his head on high
All other heads at once up fly.
As stones in field, then stand they still
Or run they all with single will;
And whether there is aught to leap,
All jump if jump the leader sheep.

Where learned the simple sheep such ways
No one had told in ancient days;
But now some think they learned them when
The silly sheep were silly men.

John Albee, St. Nicholas, May 1891; contributed by Manuela Kaulitz, Louisville, Kentucky

EGG DYES

Martha Stewart recommends the following vegetable dyes for eggs (and at least some of them work on yarn/fabric, too): beets, blueberries, coffee, cranberries, onion skin, and turmeric. Red cabbage (about 16 cups to 2 quarts of water, boiled with 6 tablespoons vinegar added) is said to dye eggs a "deep, royal blue" if they're soaked overnight.

The Denver Post, March 27, 1999

THE SILK EXPRESS

The great days of silk expresses are over, but the legend of swift handling of precious cargo is an integral part of railroad history. The heaviest shipment of silk on record left San Francisco in December, 1921, in twenty-one specially designed baggage cars of the Southern Pacific and was insured for $6,720,000. It was delivered in New York seventy-two hours later, better than the fastest passenger service at the time.

Lucius Beebe, *High Iron: A Book of Trains*, Bonanza Books, 1938; contributed by Susan Hyzer, Brookfield, Wisconsin



. . . AND MORE

Silk trains used to run from Vancouver, British Columbia, to New York City in the early part of the 1900s. Silk, imported from China, was quickly transferred to specially prepared, heavily guarded train cars, which as quickly as possible took the precious cargo to New York City. The silk trains had priority over other trains.

One of the silk trains derailed in the steep canyon of the Fraser River east of Vancouver. A relative of a girl who later became a member of the Greater Vancouver Weavers' Guild was one of the railroad personnel who went out to help clear up the situation. He returned with some of the silk, damaged by then, from the train. The silk somehow passed from hand to hand and then surfaced as the batting in a quilt, found by the woman whose relative got the silk in the first place. From there the silk, a bit nubby from being handled, was distributed to some of us who like to spin. A friend and I spun some textured two-ply yarn from our share, and I wove scarves using the silk in the supplementary warp.

Jo Anne Ryeburn, "The Weaving List," (Internet), Vol. 99, #1911, March 22, 1999

more Calendar . . .

(continued from page 91)

MISSOURI

Taking the Shadows Out of Shadow Weave, workshop May 19–21 with Mimi Smith, in Columbia; Columbia Weavers and Spinners' Guild program May 22. Contact Mary Jane Thorne, Shadow Weave Workshop, 3310 Cheavens Rd., Columbia, MO 65201.

OKLAHOMA

Classic Crackle and More, April 7–8, workshop with Susan Wilson, National Cowboy Hall of Fame, Oklahoma City. Contact Sheryl Griffin, 2913 N. Harvard Ave., Oklahoma City, OK 73127. (405) 917-5233; spdgriffin@aol.com.

OREGON

Natural Dyes, March 6–April 17, with Cheryl Kolander. **Color and Shibori,** March 31–April 1, with Gina Carrington. **Fabric Manipulation,** April 21–22, with Elaine Spence. **Kumihimo for 12 and 16 Elements,** April 7–8, with Rosalie Neilson. Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland OR 97225. (800) 390-0632 or (503) 297-5544; www.ocac.edu.

PENNSYLVANIA

Beginning Weaving, March 19–23, April 9–13, 1-week classes. **Beginning Spinning,** March 31, April 6, 1-day classes. **Sectional Warping,** March 2. **Block Weaves-Shaft Switching,** March 14–16. All classes with Thomas Knisely at The Mannings, 1132 Green Ridge Rd., East Berlin, PA 17316. (717) 624-2223; mannings@sun-link.com; www.the-mannings.com.

VERMONT

Weaving patterns and structures from 18th century draft books, winter classes, plus beginning and intermediate weaving, at Eaton Hill Textiles, 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733; ktsmith@connriver.net.

WASHINGTON

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

WISCONSIN

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

GHANA

Kente Weaving Lessons, classes in Volta with Gilbert "Bobbo" Ahiagble. Contact Louise Meyer, AfricanCraft.com, 3327 18th St. NW, Washington, DC 20010. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

GUATEMALA

Backstrap Weaving, year-round, with indigenous weavers. Loom Beading, March 2–11, Gayle Liman. Hand Painting on Silk, March 16–25, Hilary Simon. 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.

UNITED KINGDOM, WALES

Summer School Association of Guilds of Weavers, Spinners & Dyers, August 5–12, at the University of Wales, Bangor, North Wales. Contact Hilary Miller, Hafan, Llandegfan, Menai Bridge, Anglesey LL59 5PW, UK. www.wsd.org.uk.

TRAVEL

Ecuador and Bolivia. July 20–August 9. Craft tour. Booking deadline May 31. **Romania.** June 6–23. Folklife and crafts of Transylvania. Booking deadline April 17. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Guatemala. April 7–20. Holy and Easter Weeks in Guatemala, textile tour with Nancy Crow. LSASE: Nathaniel Stitzlein, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554.

Turkey. March 2002. Textile tour of western Turkey with Anita Luvera Mayer. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.

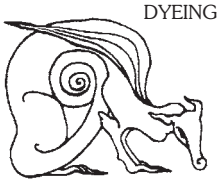
Uzbekistan and Turkmenistan. March 10–24, textile tour with Anita Luvera Mayer and Meli Seval. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.

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.

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)

VRESEIS LIMITED

Dear friends:
Many thanks for your support without which I would not have had the courage to move to a new farm.
Visit our home page, www.vreseis.com *to view our current products, featuring*
NEW CHENILLE YARNS-
The ultimate in natural luxury.



FOX FIBRE colorganic®

For fabric samples, send $6.00
For samples of sliver & yarn, send $4.00

VRESEIS LIMITED. P.O. BOX 69
GUINDA, CA 95637 or www.vreseis.com
Wholesale Accounts Welcome Visa/Mastercard Accepted

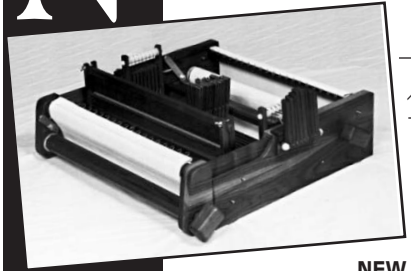
COME TO OREGON
Association of Northwest Weavers Guilds



20th BIENNIAL CONFERENCE
June 21–24, 2001
Eugene, Oregon

Information: Conference 2001, 920 Wilson Road
Ashland, OR 97520 On-line: www.anwg.org

HOME OF THE PIONEER LOOM
NORTHWEST LOOMS
Bead Looms – Shuttles – Weaving Accessories



- Open Reed – Open Heddle for Easy Warping
- 8-12-16 Harness Models 10"-15"-20" Weaving Widths
- Available in Walnut Cherry-Mahogany-Maple

NEW ADDRESS:
308 W. Idaho St.
Cheyenne, WY 82009
NEW PHONE: (307) 638-8003
email: klissus@msn.com

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 $5.25 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.—$2.75.

Bare Hill Studios
(Retail: Fiber Loft)
Rt. 111 (Post Office Building)
PO Box 327, Harvard, MA 01451
800-874-YARN

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

A FIBER ODYSSEY
MIDWEST WEAVERS CONFERENCE @ST.LOUIS
June 10 - 17, 2001
at Southern Illinois University, Edwardsville Campus

Randall Darwall/*Speaker*
Come to a fiber explosion in St. Louis
HGA "Small Expressions" Exhibit

Preconference Workshops:
Ingrid Boesel
Linda Hendrickson
Sara Lamb/ Mollie Freeman
Diane Mortensen
Rodrick Owen
Margaret Roach-Wheeler
Marjie Thompson
Kathe Todd-Hooker
Madelyn van der Hoogt

For registration brochure
Send $3 To: Tina Wilson
13333 Windbrooke Lane
St. Louis MO 63146-2223
Midwst2001@aol.com

Midwest Weavers
http://home.fuse.net/weavers

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



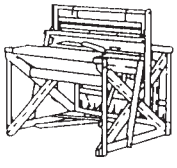
The Fiber Studio
9 Foster Hill Rd., Henniker, NH 03242
Open Tues.-Sat. 10-4
(603) 428-7830 www.fiberstudio.com
sales@fiberstudio.com

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

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

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

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



Product News

by Sharon Altergott

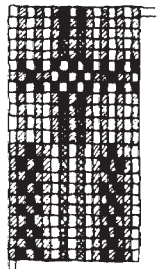
Vibeke Vestby of **Digital Weaving Norway AS** introduced weavers to a new digital weaving system, the TC-1 at Convergence 2000 in Cincinnati last June. The TC-1 is a hand-operated, computerized loom where every single warp end is controlled individually. You can weave free images as easily as traditional shaft-weave designs, plus change a threading or switch to a different warp density instantly. The TC-1 basic configuration has 880 heddles on four modules, increasing to a maximum of 3,520 heddles on 16 modules. The loom frame is available in three standard widths; 28½", 43", or 57" wide. The TC-1 is a highly specialized loom, with unique application for both design development and experimentation, as well as for implementing your own customized designs. For more information check out their website at http://www.digitalweaving.no; or phone +47 32 16 18 62; fax +47 32 14 74 68.

A new video *Tapestry Techniques for Rug Weaving (Master the Interlock)*, has recently been released by **Victorian Video Productions.** Produced by workshop instructor, recognized weaving teacher, and tapestry artist Nancy Harvey, this video explores warp and weft interlocking tapestry techniques. You will learn how to weave each technique with the wefts traveling in the same and opposite directions, and explore weaving diagonal and vertical joins with variations on the slant to the right, left, and both ways. Tips on horizontal and vertical stripe techniques, warping, materials, and finishing are also included. The 142-minute long video sells for $34.95 + $4.25 shipping. Order from **Yarn Barn of Kansas,** 930 Massachusetts, Lawrence, KS 66044 or call (800) 468-0035 for credit card orders.

Halcyon Yarn's new 2001 catalog is great news for fiber lovers! The new 164-page, full-color catalog showcases yarn, equipment, and books with generously sized pictures. It makes shopping easy, whether you choose to order by phone or online at www.halcyonyarn.com To receive your free copy, please call (800) 341-0282 or e-mail your request to service@halcyonyarn.com Please allow 3–6 weeks for delivery, as catalogs are sent in bulk mailings.

A new publication, ***Weaving Solutions,*** is now available from author Alice Griswold. This 173-page book contains shortcuts, tips, and ideas for the handweaver and is geared to both beginning and experienced weavers alike. *If you have a weaving problem . . . this book can help*. To order, send $30 (postpaid) to A & G Publications, Box 123, Milan, MI 48160.

Jane Stafford Textiles of Salt Spring Island, BC, Canada, specializes in both kits and yarns for the hand weaver. Her popular kits enable you to create luxurious throws and scarves in a wide selection of colors. Visit her web site at www.saltspring.com/jstafford to review her huge selection of yarn, including luxurious, beautiful mohair. Jane's studio is located at 133 Hereford Ave., Salt Spring Island, BC, Canada V8K 2T3, or you can call (250) 537-9468 for a catalog and price list.


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)

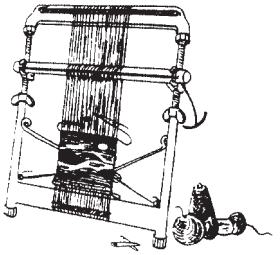
THE CLASSIC... 240 pages, hard bound, photographically illustrating over 1200 weavings, all personally made by the author. Weavers appreciate the simple diagrams and directions for duplicating the designs...intended for visual guidance, even to those who do not read English.

$35.00
ADD $6.50 FOR SHIPPING & HANDLING

PA deliveries add 6% sales tax

ORDER FROM...
Marguerite P. Davison
PUBLISHER
BOX 263
SWARTHMORE, PA. 19081

"the perfect portable Tapestry Loom..."
from review for the American Tapestry Alliance Newsletter



Norway's Hagen Tapestry Loom
- recommended for beginners
- used by professional weavers
- three sizes, from $160 to $240

Norwegian tapestry & warp yarns
- 233 colors, 50% or 100% Spelsau
- catalogue $2, yarn samples $9

norsk fjord fiber po box 219 sapphire, nc 28774
828-884-2195 www.norskfjordfiber.com *We've moved!!!*

Classifieds

Advertise in Classifieds

TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment **eight weeks** prior to the month of publication. **Only $2.00 per word ($40 minimum) or $95/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) 667-8317, or E-mail: SharonA@Interweave.com

Notices

ESTATE SALE. High quality yarns, equipment, books. 1990 prices. Call (716) 689-4914 or see our web page; www.gausassoc.com

SEATTLE KNITTING & FIBER ARTS EXPO April 20, 21, 22, 2001. Seattle Marriott Hotel, Sea-Tac Airport. Hand and Machine Knitting, Crocheting, Weaving, Spinning, Computer Design, Wearable Art. Banquets, Fashion Shows and Merchant Market. **Arlene H. Vraney,** (425) 745-3516. E-mail: avraney@gte.net Web site: http:/home1.gte.net/avraney/index.html

TAROT READINGS TO PATTERNS! Will give answers to your questions as well as patterns you can weave from them! P.S. Specify question and number of harnesses. $25 (postage included): **Jenny Smith,** 2350 Lincoln Rd., Las Vegas, NV 89115.

WANT TO WRITE A WEAVING BOOK? Experienced editor/writer/weaver can help you. Reasonable rates. **Lucy Brusic,** 2134 Knapp Street, St. Paul, MN 55108. lucybrusic@aol.com

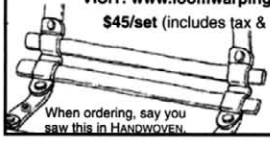
CONSIGNMENT AT THE SPINNERY.
We sell and take on consignment new and used fiber equipment. Classes in weaving, spinning, knitting, basketry, and more.
The Spinnery, 1367 Hwy. 202, Neshanic Station, NJ 08853
(908) 369-3260
http://www.thespinnery.com
email: spinnery@aol.com

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

Mirrix Tapestry and Bead Looms
WWW.MIRRIXLOOMS.COM
1-800-914-2614
"Because the loom you weave on should be a work of art..."
Dealer inquiries welcome

Benches, Stools & Chairs

Spring Conferences Are Coming!
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

Introduced at Convergence 2000
Loom Warping Straps
patent pending
A "must have" to secure lease sticks while threading your hand loom.
It attaches to the front or back beam and the castle upright or side. Works on Schacht, Leclerc, Louet, Norwood, Fireside, Harrisville, Ashland, Kessenich, Macomber, Leesburg, and more . . .
Educational Discounts Available.
VISIT: www.loomwarpingstraps.com
$45/set (includes tax & shipping)

When ordering, say you saw this in HANDWOVEN.
Send check to:
Shana Rossi
302 West Main St
Carrboro. NC 27510

Business Opportunities

$400 WEEKLY ASSEMBLING BEADED JEWELRY/PRODUCTS from home. For free information send SASE: **Home Assembly HW,** PO Box 216, New Britain, CT 06050-0216.

Equipment

A TRIANGLE LOOM THAT FITS into a tote bag. Same spacing and techniques used with larger looms. Try out yarns, weave structures, colors, make neckpieces, patchwork, toys, purses and gifts. SASE **Gentle Wovens, Dept. HW** PO Box 3074, Escondido, CA 92033-3074 for brochure, including prices of starter kits, video, large and small looms, tripods and literature. Website: http://www.angelfire.com/ca5/gentlewovens/index.html Email: gentlewovens@nctimes.net

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 $240; Oak, Maple $230. Matching stands/accessories available. Looms adjust to nine sizes, stands to five heights. Video: *Triangle Frame Loom Weaving Magic,* 90 minutes, $38.95 postpaid. Lap Tri-Looms: two-foot $69; Three-foot $89. **Carol Leigh's Hillcreek Fiber Studio,** (800)TRI-WEAV (874-9328). Secure website www.hillcreekfiberstudio.com MC/Visa, Discover.

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

AVL 40" PRODUCTION Dobby Loom, 16-harness, half-yard sectional beam, auto advance, tension box, original boxes. $4000, includes shipping. Contact koab@maui.net

AVL 72" PRODUCTION Dobby Loom (3 years old), 16 harness, 4 box flyshuttle beater (manual or air assist with compressor), 1-yard sectional warp beam, counter, automatic cloth advance, tension box with track and mounting system, cone rack, many extras. $10,000 firm. VT (802) 748-4583.

AVL 60" PRODUCTION Dobby Loom, 16-harness, one-yard sectional beam, auto advance, overhead beater, in original boxes. $4600 includes shipping. Contact koab@maui.net

"Triangle Frame Loom Weaving Magic"
for shawls, blankets, jackets and more
a Video Workshop conducted by
Carol Leigh Brack-Kaiser
$34.95 + $4 S&H (90 Min. VHS)
Home of the 7' Adjustable Tri-Loom
AND 2' & 3' Travel Tri-Looms
Carol Leigh's
Hillcreek Fiber Studio
7001 Hillcreek Road, Columbia, MO 65203
to order: 1-800-TRI-WEAV (874-9328)
Hlcrkfiber@aol.com
www.HillcreekFiberStudio.com

Susan's Fiber Shop

N 250 HWY. A, COLUMBUS, WI 53925
For Orders Only: (888) 603-4237
PH: 920-MA-FIBER (623-4237)
www.handspinning.com/susansfiber
Celebrating 20 years in business!
* Call for special prices on looms
* 20% off on books thru 4/15/01
Fold 'n Go Loom
Ashford Loom
16", 24", or 32"; free shipping
NEW Norwood Folding Workshop Floor Loom
6 treadles: 22"-$795; 30"- $995
Mercerized Perle Cotton
3/2, 5/2, 10/2, 20/2
Reed Hopper (sleying tool)
$37 inc. shipping

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.

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***

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

Tregellys Fibers
Shades
Natural Dye Studio
Full color catalog available send $3.00 featuring
***Glimåkra Looms & Weaving equipment**
***Custom spun & naturally hand-dyed yarns**
***Earthues botanical dye extracts; custom dyeing available**
15 Dodge Branch Road
Hawley, MA 01339
(413) 625-9492 - fax (413) 625-8144
fiber@javanet.com WWW.tregellysfibers.com

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 4-30-01. See our ad on page 3. *Call us for your best deal!* **Bountiful,** (970) 482-7746. **www.bountifulspinweave.com**

BUILD YOUR OWN LOOM AND SAVE. Harrisville Designs kit looms have been *the* affordable alternative for 30 years. Available in 22", 36" and 50" weaving widths. Built of beautiful solid rock maple. Easy-to-follow assembly instructions. You will be proud of your loom and yourself for building it. Call (800) 338-9415 for information and a free catalog, or look us up at **www.harrisville.com**

THE CUTTING MACHINE. Wood, handcrafted manually-operated machine has adjustable spaced knives for continuously cutting a roll of material into predetermined widths for weaving. Cuts all the roll at one time!**www.ragcuttingmachine.com** (740) 446-1756.

48" JACK FIBER DESIGNER floor loom with stool. $800. Four-harness, sectional warping beam, assorted reeds and shuttles. Large selection of wools and silk yarns. (915) 584-4660. El Paso, TX.

FRICKE FIBER TOOLS ball winders, skein winders and spinning equipment. **Fricke Enterprises,** 8702 State Rd. 92, Granite Falls, WA 98252. (360) 691-5779; frickent@gte.net www.fricke-fiber-tools.com

MACOMBER 48" 16-HARNESS with bench. 8-, 10-, 15-, 18-dent reeds, other extras. Like new. Asking $5000. Saratoga Springs, NY. (518) 885-6836 or jbartlet@skidmore.edu

McMORRAN YARN BALANCE: The easy way to figure yards/lb or meters/gram of your yarns. Quantity discounts available. **Grandor Industries,** (760) 929-8581.

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.

REMOVABLE DENT REEDS, make spaces in your reed to accommodate large, nubby and braided yarns, beads, etc. Create a high-fashion warp by removing dents easily on or off the loom. $55 to $75. Call or write: **Barbara Anderson, Anderson Weaving Tools,** PO Box 1153, Carnelian Bay, CA 96140. (530) 546-0323.

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

FIBERS

ALPACA HANDSPUN YARN: Nine natural colors; no chemical processing; beautifully textured two-ply yarn. Priced at $5/oz. For a sample, send $1 plus SASE to: **Heartland Ranch Country Store,** HC1, Box 374, Elgin, AZ 85611.

ALPACA YARN AND SCARF KITS. Beautiful natural and vibrant dyed colors. Samples, $1 plus SASE. **West Valley Alpacas,** 19190 Road 87B, Esparto, CA 95627. (530) 662-8630. Email: pmeade@jps.net; Website: www.WestValley Alpacas.com

ANGORA & ALPACA FIBER. French, German, Satin Rabbits, Suri, Huacaya Alpacas, fiber yarn, and animals in many natural colors. Spinning, weaving, dyeing equipment, supplies and books. **The Fuchsia Fleece,** 35 Ott's Mill Rd., Raphine, VA 24472. (540) 377-6113. Email: thefuchsiafleece@lexnet.org

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.

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

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

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

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

Fine Australian
WOOL YARNS
100% Wool Yarns in 371 Lovely Colors
Imported & Domestic Warp
Cotton Seine Twine & Linen
Tapestry Looms • Bobbins • Beaters
See our New Portable Frame Loom
Please request our FREE BROCHURE
Or send $3.00 for Complete Warp Samples
shannock tapestry looms
PO Box 65295, Vancouver, WA 98665 USA
Phone: (360) 573-7264 • Fax: (360) 573-0384
www.shannocklooms.com

Erdal
Wide range of high fashion, quality designer yarns for handweaving, machine knitting, and hand knitting (cone and skein yarns).
Wholesale to production weavers and knitters and retail shops.
(Tax I.D. required)
NO MINIMUM - FREE INTRODUCTORY PACKAGE
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 info@erdal.com

LLAMA FIBER, clean, fine-textured handspinner's roving and yarn. 100% llama and blends. All natural colors. Large cones of yarn and 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.

MILL END SAMPLE CLUB only $6/year for 6 bi-monthly 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.

RAYON CHENILLE. High-quality, colorfast, 1300 yd. Quantity discounts. Send SASE: **The Fiber Studio,** PO Box 637 HW, Henniker, NH 03242. (603) 428-7830.

YARN BARN'S WEAVING YARN SAMPLE CARD Set: $10. Includes perle cotton, Shetland wool, cottolin, linen, zephyr, Henry's Attic naturals, and many more. **Yarn Barn,** 930 Massachusetts St., Lawrence, KS 66044. 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.

WEAVE IN THE PALM OF YOUR HAND WITH *WEAVETTES*
Square sets, Rectangular sets, & Bias sets. All include needles and instructions.
Also available, weaving tools and Licia Conforti's new book,
"Textured Patterns for the Weavette Loom."
Visit our website @ www.weavettes.com
M/C VISA
Discover card
1382 West Main Street
Buxton Brook Designs
Call
413-458-2782
Williamstown, MA 01267

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

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.

CAROL LEIGH'S HILLCREEK FIBER STUDIO. Workshops in spinning and natural dyeing, plus multi-harness, triangle frame loom, and Navajo weaving. Weekend and week-long. Bed and breakfast. Airport shuttle available from St. Louis and Kansas City airports. Workshop brochure, send SASE to **CLHFS,** 7001 Hillcreek Rd. HW, Columbia, MO 65203. (573) 874-2233.

CHERYL SAMUEL offers workshops in Celtic, Chilkat or Ravenstail weaving in her private studio on the Pembina River in Alberta. Register now for August 2001 sessions. Contact **cherylsamuel@ravenstail.com** or visit www.ravenstail.com

DONEGAL IRELAND, relax and learn. Five-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 00-3353-73-30325; email: taipeis gael@eircom.net; www.taipeisgael.ie

DYE WORKSHOPS. *Woven Shibori and Dye Applications,* with Catharine Muerdter; *Indigo Dyeing,* with Nicole St. Pierre; *Paint and Design with Exotic Yarns,* with Cheryl Potter; and *WashFast Color Mixing Workshop,* with PRO Chem staff. For more information on these and other workshops: **PRO Chemical & Dye,** PO Box 14, Somerset, MA 02726. 1-800-2-BUY-DYE or www.prochemical.com

5-DAY WEAVING CLASSES on beautiful Salt Spring Island, B.C. *Color and Design,* (May 7–11) and *Supplementary Warps,* (May 14–18). **Diane Mortensen,** 240 Monteith Drive, Salt Spring Island, B.C. Canada V8K 1H4. www.islandweaver.com (250) 538-0040.

Individual Instruction
Looms & Weaving Supplies
20 Years Teaching Experience
Charles A. Lermond
THE LOOM SHED
26½ S. Main St., Oberlin, OH 44074
(440) 774-3500 www.theloomshed.com

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

CONTEMPORARY HANDWEAVERS OF TEXAS
BIENNIAL CONFERENCE
SAN ANTONIO, TEXAS
JUNE 1–3, 2001
CHT
2001
A FIBER ODYSSEY
SAHG
Featuring: Mini-Workshops, Seminars, Fashion Show, Vendor Exhibits and more. All on the beautiful and historic ***San Antonio Riverwalk.***
For Information Email: Gahweaver@aol.com or phone (210) 497-3768

MICHIGAN FIBER FESTIVAL INC.
August 18 - 19, 2001
Fiber Animals - Competitions
Free Demonstrations - Vendors
Fiber Art Workshops
at Allegan County Fairgrounds
Allegan, Michigan
catalog available May 1, 2001
contact MFF, PO Box 744
Hastings, MI 49058
(616) 948-2497 email: mff@mvcc.com
http://www.mvcc.com/non/mff

FRESH LAVENDER & PINE NEEDLE BASKETRY classes offered by award-winning artist, **Nadine Spier.** Contact lovetoweave@home.com or (760) 944-9369. For more information visit www.nadinespier.com. Will travel!

INTERLAKEN SCHOOL OF ART, Stockbridge, MA *Fiber Intensive* March 16–April 6, 2001. Interdisciplinary workshops and lectures by internationally renowned artists in fiber, metals, and ceramics. Instructors will use fiber and textiles as materials or as a source of subject matter. Faculty includes: Kaffe Fassett, Brandon Mably, Donna Durbin, Micala Sidora and Carol Russell. Lodging package available at historic Red Lion Inn, discounted room and dining (space limited). Request brochure: (413) 298-5252 or email: makeart@bcn.net

MENDOCINO ART CENTER Year-round workshops: Weaving, Spinning, Dyeing, Rug Making, Silk Painting, Surface Design. All levels. Relaxed Northern California coastal community. Class catalog. **(800) 653-3328.** www.mendocinoartcenter.org

NANCYHARVEY.COM Nancy Harvey is now scheduling tapestry workshops for Fall 2001 and Spring-Fall 2002. New Workshops include: *Tapestry Techniques for Rug Weaving,* and *Tapestry Techniques for Fabric for Clothing.* For detailed information, references, tapestries, and workshop descriptions visit: www.nancyharvey.com or PO Box 1540, Colfax, CA 95713.

ONE-WEEK OR TWO-WEEK TAPESTRY WORKSHOPS. Learn twelve tapestry techniques in first week. Lodging, materials, loom, six delicious meals weekly. Brochure: **Great Divide Weaving School,** Box 100, Divide, CO 80814. (719) 687-3249. Web site: www.vtinet.com/tapestry

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.

WEAVE IN VERMONT. Courses designed specifically for you. Flexible scheduling. Accommodations available. Dealers of used looms. **2D Fiber Arts/Wool & Feathers,** (802) 888-5131/2269. www.angelfire.com/vt/2D

SANTA FE SCHOOL OF WEAVING
SPRING OFFERINGS
Robin Reider - "Pictorial Tapestry" - March 9, 10, 11 & March 17–18, 2001
Traditional weaving, spinning and knitting
Miriam's Well Everything you need:
Tools, Materials & Instruction/Books
Specializing in unusual fibers
Check us out: SFschoolofweaving.com
Shop & Gallery open 12:00–6:00 Mon.–Sat.
614 Paseo de Peralta, Santa Fe, NM 87501
Parking on Castillo Place
(505) 982-6312 Fax (505) 989-3267
MiriamSF@aol.com www.sfschoolofweaving.com

CREATIVE FIBERS
MINNEAPOLIS AREA CLASSES AND SUPPLIES FOR FIBER ARTS
5416 PENN AVE S
MPLS, MN 55419
(612) 927-8307
We carry supplies for knitting, weaving, spinning, beading, basketry, rug hooking, fiber dyeing. Classes offered.

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



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.weaving.cc

AVL Software

UPGRADES
for the **MILLENNIUM**

WeavePoint 5 Gets Upgraded

This popular software for Windows 95/98/2000 has recently been improved to include some truly unique features. Chief among the new features are: Painted Warp, Block Substitution and Keyboard Entry of Individual Threads. All this in addition to the same ease-of-use and complete feature set that have made ***WeavePoint*** a favorite of weavers around the world.

Swiftweave Does Blocks

Discover the power of block weaves with ***Swiftweave*** for the Macintosh. 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 5.1.7*** is perfect for both beginning and advanced weavers. MacOS 9 compatible.

WeaveMaker: Best of Both Worlds

If you need a program that is equally at home on Mac or Windows, then ***WeaveMaker*** is the one for you. ***WeaveMaker*** includes a complete set of design tools and great graphics including a stunning 3-D view and the world-famous Automatic Pattern Generation.

FREE demos of all AVL software are available from our web-site: **www.avlusa.com**

AVL LOOMS
601 Orange St., Chico, CA 95928
Tel: 800 626-9615 *Fax:* 530 893-1372

LITERATURE

EXPLORING MULTISHAFT DESIGN, by Bonnie Inouye. *New* book presents workshops for the creation and understanding of drafts using more than eight shafts. $33.95 ppd. **Bonnie Inouye,** 3304 Gumwood Drive, Hyattsville, MD 20783. www.geocities.com/bonnieinouye

FREE SAMPLE COPY of colorful, 64-page quality textile magazine, *Textile Fibre Forum*. Check out our website http://www.ggcreations. com.au/tafta/ or e-mail to tafta@uq.net.au. This publication covers all the textile arts in the Australian region and includes New Zealand plus an international component. Just write **TAFTA,** PO Box 38, the Gap, Q4061, Australia (sent $4 US to have your free copy sent airmail.) You'll love it. No obligation.

HAND LOOMS SUPPLEMENTS. Announcing #3, $10. #1 and #2, now $9 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.

MACHINE KNITTERS SOURCE. Beginner to Advanced. We have patterns, articles and news. Samples $2. Subscription $26.95/6 issues. **Machine Knitters Source,** 3415 Custer, #140, Plano, TX 75023. (800) 628-8047. Catalog of books available.

VIDEO: *WARPING ON A SHOESTRING.* 39-minute instructional video on speed warping. Includes warping a second back beam $20. **Nadine Sanders** (360) 740-0914. nadine@singingweaver.com; www.singingweaver.com

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

Weaving Solutions
by Alice Griswold
Shortcuts, Tips and Ideas for the Handweaver
Do you have a Weaving Problem?
"Weaving Solutions" can help.
For all Beginning and Experienced Weavers
Hardcover, 8 1/2 x 11, 173 pages, 88 figures
$30 (s&h included) from
A&G Publications,
Box 123, Milan, MI 48160

Atwater's *American Handweaving* and Davison's *Handweaver's Source Book*
in *.wif format on separate cd's
$40 + $3.50 s&h each
THE LOOM SHED, 26½ Main St.,
Oberlin, OH 44074
loomshed@prodigy.net 444.774.3500

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)

BOOKS BY VIRGINIA WEST

A CUT ABOVE
26 clothing designs, minimal cutting & sewing.
$15.00 postpaid

DESIGNER DIAGONALS
Portfolio of 20 patterns for bias clothing.
$12.00 postpaid

FINISHING TOUCHES
Classic reference—50 techniques—final touches fully illustrated. **$16.95** postpaid

Available from: 2809 Grasty Woods Lane
Baltimore, MD 21208 • (410) 486-1519

Explore & Create New Designs in Japanese Braiding



- *The Thirty-Seven Interlacements of Hira Kara Gumi*
  Limited Edition Book
  500 Copies signed and numbered - 60 folded pages including colored graphics created with Braid Runner Software Program
- *Braid Runner*
  Software Program
  for KUMIHIMO enthusiasts

Book - $30 • Software - $35
Book & Software - $60
$4 Shipping in US and Canada

Rosalie Neilson - Orion's Plumage
17506 SE Walta Vista • Milwaukie, OR 97267
dneilson@teleport.com
www.teleport.com/~dneilson

SUPPLIES

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

NATURAL DYE EXTRACTS from Earthues™. Large selection of extracts, non-toxic mordants and dye kits. Send long SASE for price list and descriptions. **Brigid's Farm,** PO Box 129, Peacham, VT 05862. (802) 592-3062. Email: brigid@together.net

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

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, both for $25 (refundable w/$50 yarn/fiber order)
PO Box 1608, Fredericksburg, TX 78624
(877) 279-9712 *(Toll-Free for Orders)*
Ph (830) 990-4629 • Fax (830) 990-8449 • srh@fbg.net

Great Lakes Fiber Show
Wayne County Fairgrounds
Wooster, Ohio
Saturday May 26 10am–5pm
Sunday May 27 10am–4pm
Sales booths with Fiber-Related Supplies and Crafts; Workshops and Demonstrations; Sheep and Wool Shows and Sales; Sheep Equipment; Fresh-Cooked Lamb, and MORE!
Free Admission • Food Available
Contact: Linda Reichert
2474 N. Firestone Rd.
Wooster, OH 44691
Phone (330) 264-9665
e-mail:don47linda@valkyrie.net

TRAVEL

TEXTILE, BEAD, FOLK ART TOURS to Morocco, Hungary/Prague, and Turkey. Meet village weavers, spinners, potters, glass bead makers on three tours this fall. Attend craft fairs and country festivals. Buy tribal fabrics and beads at bargain prices. Visit craft museums, cathedrals, archeological sites. Home cooked meals and fine city dining. Stay in lovely hotels including some spas. Free brochure. **Specialty World Travel,** 1-800-242-2346. Email: info@specialtyworldtravel.com; Website: www.specialtyworldtravel.com

THREADS, TUNES AND RUINS: British Isles, Sept 12–25, 2001. This eclectic tour will link the fiber, music, and geography of the Celtic culture from London to the Hebrides. **The Singing Weaver** (360) 740-0914. nadine@singingweaver.com; www.singingweaver.com

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: sallyshop1@cs.com

Wooly Wonders
The Weaving Shop by Las Vegas, NV
Table and Floor Looms from Louet, Schacht and Leclerc.
Supplies, Yarn, Books, Videos
Toll free: **(888) 299-6310** or (702) 564-7113
http://home.att.net/~woolywonderseva/
Visa and Mastercard welcome
Free shipping on orders over $30

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

WEBSITES TO VISIT

WWW.ALEXTEX.COM The online home of **Alexandria Textiles,** specializing in natural dyes and your fiber arts projects. *Weekly Specials* and free Schacht shuttle when you register. Studio open by appointment in Chadds Ford, PA. (800) 472-2945.

PATTERNS
FOR HANDWOVENS
CHIC, CASUAL ELEGANCE
Twill & Tuck, 106 N. Washington, Ritzville, WA 99169
(509) 659-1913 • www.elementspatterns.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

Weave A Real Peace
Empowering women and communities in need through textile arts
3102 Classen Blvd., PMB 249, Oklahoma City, OK 73118
www.weavershand.com/warp.html; warp@yachana.org

WEAVE
for Windows 2.0
A weaving program for MS Windows
- 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

Free Admission
Sat. April 14, 2001
Free Parking
8th Annual Fleece Fair



Workshops
Over 53 Booths
Fleece Competition
Skein Competition
Free Mini-Workshops
Fiber Arts Competition

Animals
Door Prizes
Food Vendors
Flax to Linen Demo
Sheep Shearing Demo
Kids Fiber Craft Workshop

♦ Rain or Shine ♦ new time 8:00 am to 5:00

Fleece Fair is always the second Saturday in April
Fleece Fair provides Fiber Fantasy in a rainbow of colorful fibers.
Llama ~ Alpaca ~ Silk ~ Angora ~ Mohair
& Various types of Sheep Wool
Also: Spinning & Weaving Supplies
Handmade Items & Books
Yarn & Knitting Supplies and much more.

Putnam County Fairgrounds ~ Greencastle, IN
For more information, Catalog &/or Participation call
⇒ **Pat ~ 812-829-4501** or email - rpfender@bluemarble.net
⇒ check-out our new web site at ~ **www.fleecefair.com**



Fiberfest 2001
International Wool & Art Show
Silk & Weaving

Celebrate our 10th Forum with a special focus on Silk & Weaving
Plus spinning, felting, animal husbandry, knitting and dyeing classes.
Come see the Angora Rabbits, Llamas, Alpacas, Sheep, Mohair Goats, Herding Dogs,
Free Demonstrations, Activities for Children and our Art Show.
Keynote Speaker – Pat Spark

Advance Internet Registrations Open Now
www.fiberfest.org. E-mail: Fiberfest@Hotmail. com
Booklets Available by Request.
Free Parking • Festival Free to Forum Participants

June 28, 29, 30 and July 1, 2001

Fiberfest at Lake Farmpark
8800 Chardon Road, Kirtland, Ohio 44094
Phone: 440-256-3828 Fax: 440-256-2147

ADVERTISERS' INDEX

American Handweaving Museum . 28
Arrowmont School of Arts & Crafts 27
Ashford Handicrafts 55
Augusta Heritage Center 29
AVL Looms 5, 100, 101
Babe's Fiber Garden 90
Bare Hill Studios 95
Blomqvist/Nordiska Textil-Garner .. 63
Borgs Vavgarne AB 55
Bountiful 3
Brassard, Maurice & Fils 95
Bridgewater Press 101
Cameron Fibre Arts 10
Canyon Art Co. 11
Carol Leigh's Specialties 98
Color Me 71
Conf. Assn. of So. Calif. Handweavers 29
Contemporary Handweavers of Texas 100
Convergence 2002 10
Cotton Clouds 79, 99
Creative Fibers 100
Cushing & Co. 95
Daft Dames Handcrafts 99
Danish Weaving Center 26
Davison, Marguerite 96
Designery, The 97
Digital Weaving Norway AS 8
Drop Spindle, The 99
Earth Guild 94
Eaton Yarns 11
Edgemont Yarns 90
Erdal Yarns, Ltd. 99
Estes Park Wool Market 27
Fiber Studio 95
Fiberfest 2001 103
Fiberworks 79
Fleece Fair 103
Fletcher Farm School 26
Gilmore Looms 10
Gowdey Reed Co. 89
Great Lakes Fiber Show 102
Great Northern Weaving 95
Halcyon Yarn 9
Handweavers Guild of America ... 78
Harrisville Designs 29, 37, 82
Heritage Spinning & Weaving ... 90
Ihana Brushing Service 98
Intermountain Weavers Conf. 2001 91
Interweave Press 16, 67, 75, 89
Jane Stafford Textiles 90
Jane's Fiber & Beads 71
John C. Campbell Folk School ... 29
Kessenich Looms 98
Knots & Treadles 102
Lakeside Fibers 89
Lambspun of Colorado 3
Leclerc Looms 20, 21
Leesburg Looms 95
Loom Shed Weaving School 100, 101
Louet Sales 33
Macomber Looms 79
Mannings 27
Maple Hill Software 78
Marr Haven 97
Michigan Fiber Festival 100
Mid Atlantic Fiber Assn. 2001 ... 28
Midwest Weavers 2001 95
Mirrix Tapestry & Bead Looms ... 97
Mountain Colors Yarns 11
Mountain Loom Co. 63
Neher, Evelyn 101
New England Weaver's Seminar 2001 91
New World Textiles 11
Nordic Studio 90
Norsk Fjord Fiber 96
Northwest Looms 94
Northwest Weavers Guilds 94
Norwood Looms ..... bc
Orion's Plummage 101
Osterkamp, Peggy 101
Paradise Fibers 71
Peters Valley Craft Center 27
R & M Yarns 11
Sally's Shop 102
Santa Fe School of Weaving 100
Schacht Spindle Co., Inc. 86, 87
School Products Co., Inc. 102
Shana Rossi 97
Shannock Tapestry Loom 99
Shuttlecraft Books 102
Shuttles, Spindles & Skeins 95
Shuttleworks 102
Sievers School 27
Silk Tree, The 90
Silver Needles, Inc. 98
Spinnery, The 97
Steel Heddle 78
Surface Design Journal 91
Susan's Fiber Shop 98
Suzanne Roddy, Handweaver 102
Taos Art School 26
Taos Institute of Arts 29
Taos Wool Festival 28
Textura Trading Co. 3
Toika Looms 71
Touchstone Center for Crafts 28
Treenway Silks 11
Tregellys Fibers 98
Turpening, Walter 97
Twill & Tuck 101, 102
U.K.I. Supreme Corp. ..... ibc
Unicorn Books and Crafts ..... ifc
Virginia West 101
Vreseis, Ltd. 94
Weave A Real Peace 102
Weaver's Craft 55
Weaving Connection, Website Listings 84
Weaving Solutions 101
Weaving Southwest 37
Webs 71, 99
Wilde Yarns 78
Woolery, The 7
Woolhouse Tools 10
Wooly Wonders 102
Yarn Barn 3



Endnotes

I suppose it all started behind the kitchen wood stove some cold morning in early spring. Dad, as he often did, would have brought in a shivering newborn lamb to lie on a burlap sack in the warmth. We toddlers, my brother and I, would have been warming ourselves in front of the open oven door. As soon as the lamb revived, it would struggle to its feet, and on those awkward stilt legs slip and slide its way across the linoleum over to us looking for something to eat. While we fed it cow's milk laced with a bit of corn syrup and lard, we could study its fleece, short, curly, and still a bit yellow from birth.

When we grew old enough to anticipate the cycle of farm life we looked forward to shearing day. Unfamiliar people and smells and sounds filled the barn. It seemed magic that those old dirty fleeces could be so clean and soft on the newly cut side. Sometimes a few were sent directly to a factory where they came back as blankets and once as a wonderful new rug for the hall. It seems there was never a time I did not know the beauty and utility of wool.



Louise Bradley with Welsh friends and handsewn quilt. Left to right: Louise, Vera, Pauline, Fiona, Jane.

Farm life in northern Ohio at the end of the depression also meant self-sufficiency. We were short on money and playmates but not on time. Of course, a girl learned to knit and to sew and to embroider. Those years my dolls wore original, if ill-fitting, knit creations while the old treadle Singer sewing machine silently endured numerous tearful outbursts over 4-H projects. I came to appreciate fiber crafts, but did not realize how they would enrich my life in unexpected ways.

Fast forward to Australia in 1973 where we spent my husband's academic sabbatical. The children were nicely situated in school and becoming accustomed to school uniforms. I was away from friends and familiar community responsibilities and becoming slightly bored. A wonderful craft opportunity unexpectedly presented itself at the Royal Adelaide Fair. A lady was demonstrating spinning—the first time I had ever seen it done. Soon, I was part of a class meeting at the Marleston School of Wool, learning to weave, spin, and classify wool. The world of weavers opened and brought me new knowledge and, even more satisfying to me—new friends.

This pattern has continued to my delight! Fiber crafts have been the key to meeting and enjoying people in our travels. This shared interest has opened doors or brought smiles even where we lacked a shared language. These moments, however brief, are the ones I best remember and most cherish from our journeys.

I like to remember a wet day on a trek with Betty Davenport. We were passing a thatched stone hut in the area of Patacancha in the back country north of the Urubamba River in Peru. A young woman with a child beckoned us in out of the rain. There near the hearth seated on a pile of fuel (llama dung), an older woman was busy making yarn with a drop spindle. Her well-worn handwoven skirt was trimmed with a twill border and her blouse was handsomely decorated with rows and rows of white buttons in the local fashion. I brought out my drop spindle and wool so that as I admired her attire, we could work side by side exchanging smiles while waiting for the weather to clear.

Several years later, again in Peru, we were at a crowded train station where many merchants were trying to sell us blankets, hats, camera straps, and belts. After buying a hat for protection against the sun in such high altitude and low latitude, I returned to crocheting an edge on a vest. When they saw my work, the women around me ceased to press their goods and instead began to admire my mother's old bone crochet hook and the vest. It was one of those fine moments when the barriers between cultures dissolve before common interests.

Perhaps my most wonderful fiber connection happened in Aberstwyth, Wales. A new acquaintance, Jane, invited me to join a few women who were making a quilt to be auctioned for the benefit of the local school. Thimble at the ready, I gladly joined them. The quilt was designed by committee and made by the English paper-piecing method: A paper template is cut for each tiny piece. The fabric is cut a bit larger, basted to the paper, seam allowances folded over. Each piece is then hand sewn to the adjacent piece, and the basting threads removed. It may be a slow process, but it was just the right speed for me to absorb local customs, lore, recipes, gossip, and to escape my chilly, high ceilinged, stone-floored basement apartment. And we finished the quilt on time!

Could anyone have predicted those little lambs would lead me down such an interesting path?

Louise Bradley *cherishes the many craft friends she has made in Boulder, Colorado, where she lives, as well as those she's met in other places.*



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 • Bamboo Yarn • Knitting Elastic • Textured polyester • High performance threads

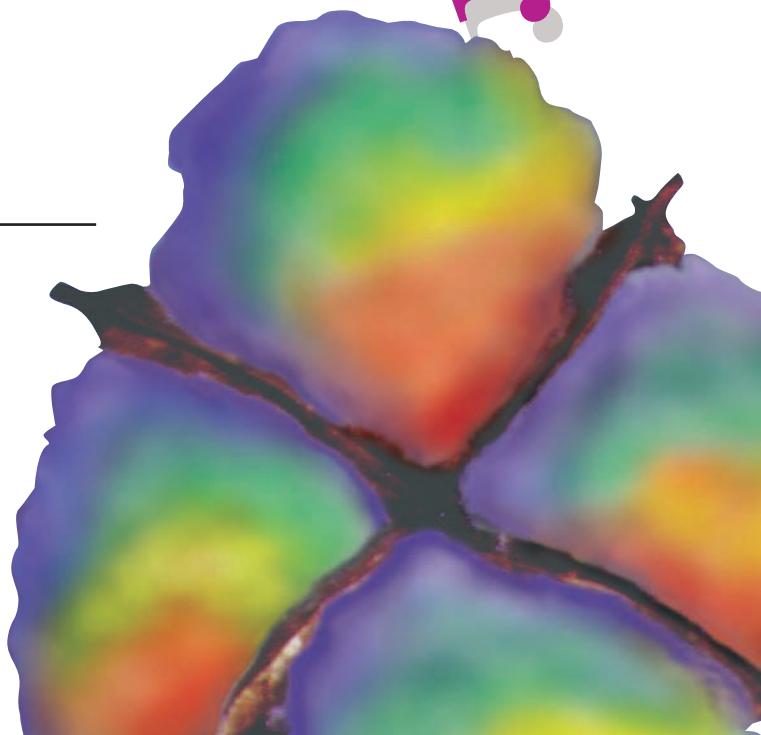
- **Five Essential Yarn Sizes**
- **Over One Hundred Fashion Shades Stocked For Delivery**

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**
- **www.supremecorporation.com**



Save Up to $200.00 on a Norwood Floor Loom!

How could we make owning a Norwood Floor Loom any better? —How about an instant rebate of up to $200.00!

For a limited time, save $100.00 on the purchase of a four shaft Floor Loom and $200.00 on an eight shaft Floor Loom with instant rebates from Norwood. To qualify, simply mention this ad—and the savings are yours! But hurry, ***this offer expires July 31, 2001.***



Norwood 50" Floor Loom

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.

Call us today—and discover why *"Nothing Beats A Norwood"* for quality, sales and service!

Norwood Looms

"Nothing Beats A Norwood!"

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

Alaska

Abbey & Ewe
2227 Stenard Rd
Anchorage, AK 99503
907-258-9276

Arkansas

Fiberworks
1052 Harrison St., #4
Conway, AR 72032
501/329-4254

California

Custom Handweavers
2239 Old Middlefield Way
Suite H
Mountain View, CA 94043
650-967-0831

Village Spinning & Weaving Shop
425 Balisal Road
Solvang, CA 93463
888/686-1192, 805-686-1192

Colorado

Bountiful
211 Green Mountain Dr.
Livermore, CO 80536
970-482-7746, 877-586-9332

Green Valley Weavers Supply
2115 W. Colorado Ave.
Colorado Springs, CO 80904
800-457-8559, 719-448-9963

Shuttles, Spindles & Skeins
635 Broadway, Unit N
Boulder, CO 80303
800-283-4163, 303-494-1071

Florida

Old Mill House Gallery
P.O. Box 448
Bagdad, FL 32530-0448
850-623-0783

Illinois

2 B Weavers
816 Hillgrove Ave
Western Springs, IL 60558
708-246-9999

Rapsody Fibers
2902 Wedgewood Dr
Champaign, IL 61822
217-359-0375

TLD Design Center
26 E. Quincy Street
Westmont, IL 60559
630-963-9573

Fine Line Creative Arts Center
6N 158 Crane Rd.
St. Charles, IL 60175
630-584-9443

Kansas

The Yarn Barn
930 Massachusetts Ave
Lawrence, KS 66044
800-468-0035,
785-842-4333

FREE Catalog!



Call or order online today to receive your free Norwood Looms and Accessories Catalog.

413-549-6341

www.norwoodlooms.com

Maine

Halcyon Yarns
12 School Street
Bath, ME 04530
800-341-0282,
fax 207-442-0633

Massachusetts

Webs
Service Center Road,
P.O. Box 147
Northampton, MA 01061
800-FOR-WEBS,
413-584-2225

Willie's Woolen Works
3 Lancaster Ave
Lunenburg, MA 01462
978-582-9411 (also fax)

New Hampshire

The Fiber Studio
P.O. Box 637
Henniker, NH 03242
603-428-7830

New Mexico

Santa Fe Weaving School
614 Paseo De Peralta
Santa Fe, NM 87501
505-982-6312,
fax 505-989-3267

North Carolina

The Basket Tree
4954 Andy Williams St.
Morganton, NC 28655
828-438-8160

Earth Guild
33 Haywood St.
Asheville, NC 28801
800-327-8448,
fax 828-255-8593

The Woolery
408 N. Wynn St.
Murfreesboro, NC 27855
252-398-4581
fax 252-398-5974

Ohio

The Loom Shed
26 1/2 S. Main Street
Oberlin, OH 44074-1602
440-774-3500

Oregon

Robin & Russ Handweavers, Inc.
533 North Adams St.
McMinnville, OR 97128
503-472-5760

Pennsylvania

Handworks
Clarion St
P.O. Box 120
Smicksburg, PA 16256
814-257-8891
fax 814-257-8782

The Mannings
1132 Green Ridge Road
East Berlin, PA 17316
800-233-7166, 717-624-2223

Tennessee

Jane's Fiber and Beads
604 Franklin St
Greenville, TN 37745
888-497-2665, 423-639-7919

Texas

Hickory Hollow Fiberworks
165 Trigg Road
Bastrop, TX 78602
512-303-6909

White Rock Weaving Center
1212 Tavaros Ave
Dallas, TX 75218
214-320-YARN

Wisconsin

Fiberwood Studio Ltd
2709 N. 92nd St
Milwaukee, WI 53222
414-302-1849

Lakeside Fibers
402 West Lakesire St.
Madison, WI 53715
608-257-2999

Susan's Fiber Shop
N250 Highway A
Columbus, WI 53925
920-623-4237,
fax 929-623-0120

Yarns By Design
247 East Wisconsin Ave
Neenah, WI 54956
888-559-2767, 920-727-0530