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ISSUE 108 JANUARY/FEBRUARY 2002

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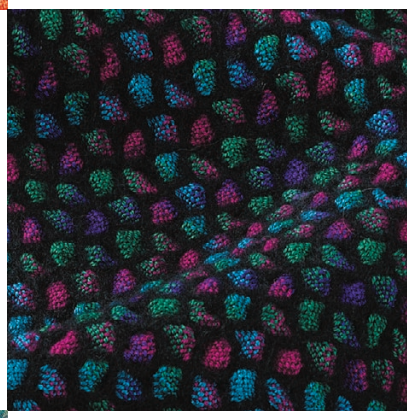
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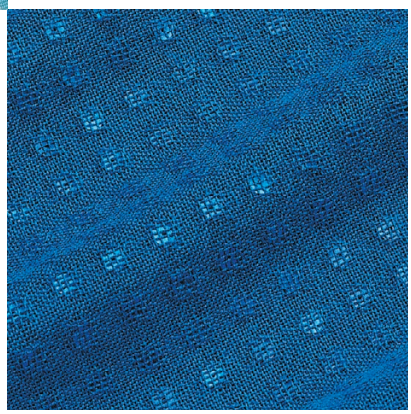
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Photo props courtesy of Schacht Spindle Co., Inc.

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From the Editor

Even more than making lists, I like organizing things. I especially like organizing things that are unrelated to the task at hand. If I'm supposed to be writing an editorial, I want to organize my garage.

For us organizers, office supply stores are favorite places. They have all the tools you need for organizing: colored folders, labels, plastic bins, plastic sleeves for important papers, desk sets, colored markers, glue sticks, personal electronic desk accessories, colored file boxes, peg boards, and ever more kinds of Post-its. Shopping at an office supply store makes you feel good, like you are taking a major step toward getting your life in order.

A few weeks ago, Jane Patrick, who once had the task of writing this column, visited me in Coupeville. As we were deciding the date for a future photo shoot that will take place at her house, she brought out a big black leather notebook with an appealing snap closure. Not *too* big a notebook, just the right size to carry with you everywhere and pull out of your handwoven tote when it's time to mark your calendar with a color-coordinated pen.

The separate sections inside the notebook are divided by colored index tabs. One section holds double-page calendar spreads (2003 included) showing a month at-a-glance with plenty of space to write mini-lists of things that should happen on each day. An address book fills another section. You can personalize the rest of the sections, using a different-colored lined note paper in each one. Cleverly bound into the notebook are also a paper punch (important since there are seven irregularly spaced holes in this binder), a ruler, a little plastic zipper case for pens and other loose items, and a plastic business-card holder.

We discussed other more important things during her visit, but as soon as she left I went to Office Depot.

I love my notebook. Instead of the critical editing I had scheduled for that day, I pasted categories on my index tabs and punched seven holes in each page of my current lists so I could put them in the section I labeled "Lists." My new notebook has the added benefit of giving me something more to look for on trips to office supply stores—other clever inserts that will make my life more organized.

After I'm done in the garage, I'm going to organize my yarns. I'll sort them by color, and with my new tape label-maker, I'll label the shelves of warm-colored yarns with red tape, cool colored yarns with blue tape.

Then, I think, I'll be ready to do some of the real tasks on my list—like finish this letter to you!

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 (madelynv@interweave.com; no digital photos please; send all photos snail mail). Note below that we have added a special theme (May/June 2002) and as a result, other themes have been moved forward.

March/April 2002. *For the Kitchen:* dishtowels, washcloths, curtains, rugs, appliance covers, and more.

May/June 2002. *Ready Sett Go:* weaving for the places we meet (Convergence!) or eat: tablecloths, runners, placemats, napkins, aprons, bags/totes—with special conference tips including how to weave for a fashion show.

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

November/December 2002. *Accessorize!:* handwoven garments with a special emphasis on handwoven accessories, (scarves, bags, shawls, hats, belts, etc.).

January/February 2003. *Stripe up the Band:* stripes of all sizes and colors for fabrics of all widths; from yardage to belts, bands, and ribbons.

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

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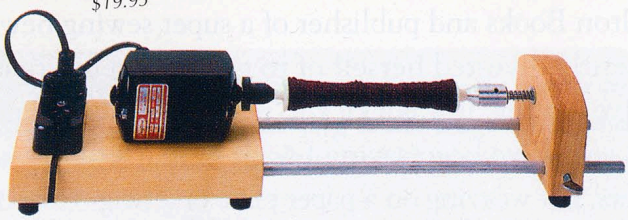
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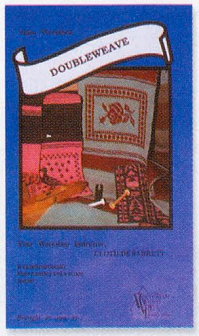
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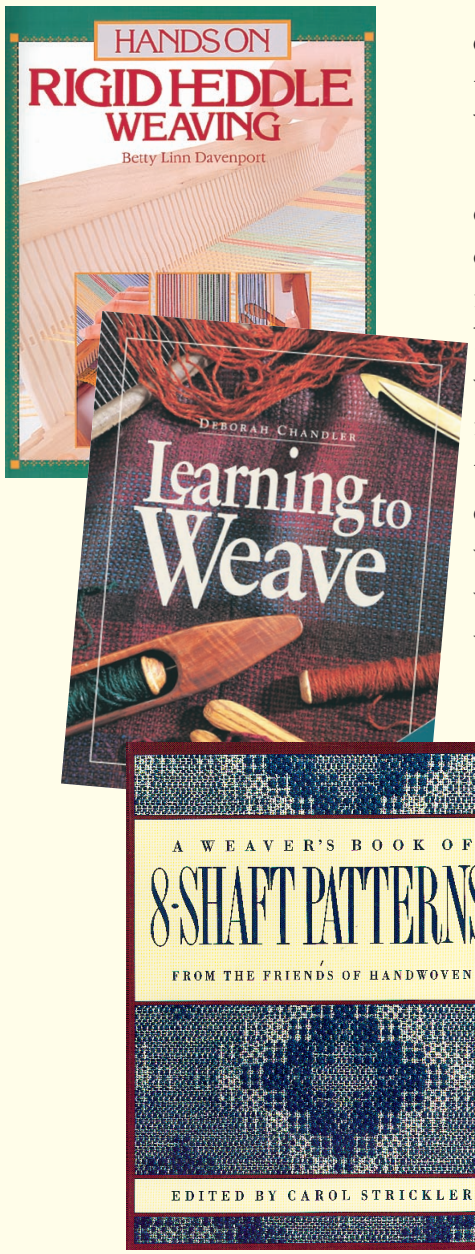


Auld Acquaintance

This is the time of year when I get simultaneously backward-thinking and forward-thinking. New Year's is my very favorite holiday, because I love the optimistic process of making resolutions. At the same time, there's a big nostalgia factor—should auld acquaintance be forgot? I hope not. Just for fun, I pulled out a copy of the very first issue of HANDWOVEN magazine, dated Fall 1979. A couple-dozen people contributed to that issue in one way or another. What are they doing now?



Robbie Fanning was a publishing buddy of mine from the beginning. She edited a charming newletter called *Open Chain* back in the early 1970s and went on to become acquiring editor of sewing books for Chilton Books and publisher of a super sewing newsletter which she recently divested herself of to go back to her first love, teaching creative writing. It was a kick to read her little column: "For more than five years I've been saying I want to learn to weave. Not weaving on straws, not weaving on a paper plate or a twig—real honest-to-god weaving on my table loom with rigid bobbles and four-shay hitching waddles." Well, she still hasn't learned to weave. Maybe it's the vocabulary.



Several contributors to that first issue have gone on to write books which we've published. Sharon Alderman wove the cover piece for that first issue, a lovely, simple white wool dress that would make anyone feel like Guinevere. Sharon's still weaving, teaching, and writing—happily, her latest writing project is a book for Interweave Press (her third), due out in Spring 2003. Betty Davenport brought rigid-heddle magic to that first and many subsequent issues of HANDWOVEN, and authored the still-popular *Hands On Rigid Heddle Weaving*. Betty Beard wove a funky parka and went on to author our very first weaving book, *Fashions From the Loom*. Vicki Square, who modeled many of the garments, authored *The Knitter's Companion*, first of a series and still in great demand among handknitters. Deborah Chandler (aka Debbie Redding) wrote the now-classic *Learning to Weave*, and Carol Strickler,

who died in 1993 and whom we sadly miss, edited the also-now-classic *Weaver's Book of Eight Shaft Patterns*.

It was fun to see a piece by Alexis Xenakis, who went on to publish his own weaving magazine (*Prairie Wool Companion* cum *Weavers*). And its editor, Madelyn van der Hoogt, is now *your* editor. What goes around.

There are more. Halcyon Schomp Blake, still a staunch advertising supporter of the magazine. Robin Wilton, still active in the Rocky Mountain Weavers' Guild. Louise Green, still a fond memory. Jan Armstrong, a former weaver and one of the best cooks I know, who actually devised recipes for that first issue to match the placemats and tablerunners. Solveig Lark, who owns a fine arts gallery here in Loveland which just celebrated its thirtieth birthday—she coordinated all the model photography, using local people we pulled off the street, so to speak. Joe Coca, still doing what he does so well.

Last but not least, my own little son Day, who "modeled" an afghan by pretending to sleep under it with his teddy bear, Uncle Benny. He's in the midst of getting his PhD now.

Well, enough. We have exciting plans for 2002, and many resolutions for bringing you the best weaving magazine we can. (And losing weight and getting more exercise.)



Happy New Year,
Linda Ligon, publisher

HANDWOVEN has been gathering a list of teachers, shops, and schools that host beginning weaving classes. Drop by our website, www.interweave.com, to find a class near you. Not on the list? Contact Liz Gipson at (800) 272-2193 x629 or at LizG@Interweave.com.

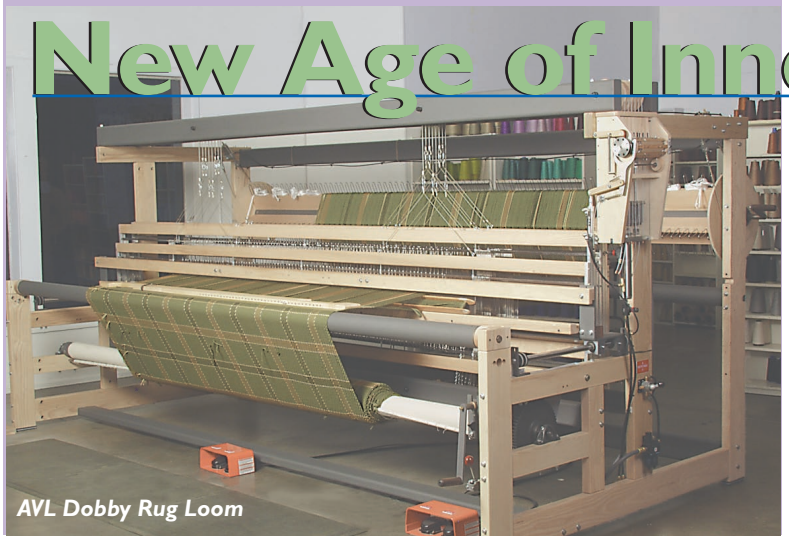
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Letters

SARA LAMB'S LOOM

I was very interested in the article by Sara Lamb about warp pile in the last issue ("Weaving Knotted Pile for Beginners," Handwoven, November/December 2001, pages 76–79), and I would like very much to try the project. I need more information about the loom she made (size of copper pipe, method of connecting parts, etc.). I see that there will be further explanation in a future issue. Will it be the next one?

—Electra Weyker
via e-mail

We decided that since loom construction might interest only a few of our readers, we would make the plans for Sara's loom available through the mail—see box, page 7.

CALICO AND OTHER CATS

There is an old saying that, "Good things come in pairs and bad things come in threes." Last fall, my daughter brought home two tomcat kittens—just a few weeks old. That sounds like a good thing, right? They were full of kitten energy and personality. We named them Arthur and Lancelot, and they became our knights in shining armor—saving us from anything that moved and freeing our home from a plague of stuffed mice, bell balls, and other such dangers.

Everyone except our Calico was thrilled. Christmas came and the "boys" were larger, which only meant that there was more mass to propel at all those dangers. The Calico's fervent Christmas wish that Santa take the kittens back went unanswered, and instead something more wonderful arrived. My family and friends combined resources to give me a 4-shaft table loom, warping board, and enough yarn to weave my first project. I must have been a very good girl last year!

It is in combining the kittens with the loom that I become unsure of how that old saying applies. Christmas morning went something like this: See the loom and get emotional. Pet kittens. Call my sister for a forty-five minute mini-class on using the warping board. Take notes. Remove Arthur from wrapping paper. Read instructions that came with the loom, get lost, but eventually figure out how to assemble something that looks like a loom to me and a castle to Arthur and Lance. Find lease sticks. Wonder what they are for. Call my sister again. Wind the warp (from a cone through Arthur's teeth). Try to figure out if it matters that the thread is wet. Skip Christmas dinner; the loom is on the dining-room table anyway. Take nap.



Arthur and Lancelot in a rare moment.

The next few days involve figuring out that it really is okay to cut apart the heddles and what to do with the plastic button things. I finally get the warp to the loom. Arthur and Lance think that if it is fun for me to put the thread through the loom from the front of the loom to the back, then it would be fun for them to pull it the rest of the way across the table and onto the floor. I call my sister.

Things are somewhat better now. The loom is no longer new. Arthur and Lance are no longer new. I have warped a plaid that should take me the next several months to finish. By the time I am ready to warp my loom again Arthur and Lance may be onto something else!

—Kim Steib
Calera, Alabama

A GRATEFUL STUDY GROUP

I am a member of a small study group here in Central Pennsylvania. We call ourselves the Loominary Weavers. We meet monthly and enjoy working on many projects together.

What is it about weaving that draws people together and into very close friendships? Often, I have had the urge to write an article for Handwoven about our group and some of the many experiences we have had.

When each new issue of Handwoven arrives, we discuss it, decide what is of interest, and occasionally come up with an idea for a group project. So we send thanks to you and the many contributors for inspiration!

—Charmaine Cunningham
via e-mail

MORE ABOUT THE GARMENT ISSUE

I have noticed with interest readers' comments about the articles on clothing in the May/June 2001 issue of Handwoven. I, for one, enjoyed the articles. Other members of my weaving group also found the clothing articles valuable and were quite excited about them.

I am new to weaving, but I do have a sewing background. It was good to see something other than scarves and tablecloths in the magazine for a change.

I do understand one reader's concern about fashion and color. But because I am interested in the information about sewing with handwovens, I tend to look beyond the colors and view more the shape and style. I felt the sewing articles were helpful examples of different ways to use a handwoven piece of fabric.

I really would like to see a clothing article in each issue. It may be difficult to present garments that appeal to everyone: What is in fashion in one part of the country, may not be in another part (to say nothing about the rest of the world!). I know you do your best to cover it all—

the headaches I imagine are enormous.

My biggest complaint is that your magazine isn't published often enough! Thanks so much.

—Ruth Ann Catura
via e-mail

KEEP UP THE GOOD WORK

I love my HANDWOVEN magazines and *Spin·Off*, too! I, like most of us, lead a very busy life, with a full-time teaching job, three kids, a husband, a cat, and a dog, both thirteen years old. (The cat and dog are thirteen, not the kids or husband!) I have been weaving and spinning intermittently since 1977, my slow-down was due to the birth of the kids, of course.

I never took down my loom, but for a number of years, it was a place to hang clothes that needed to be ironed. Since my hairdresser bartered for a chenille scarf four years ago, I have been weaving and selling chenille scarves. In between scarves, I make overshot baby blankets and fabric for my own clothing.

It seems to take me forever to finish one month's worth of magazine reading. Even though I will probably never weave some things your issues focus on, they make fun reading and give me ideas about what I will weave. The May/June 2001 issue on clothing is a good example. I have a piece of cotton tweed fabric that is crying out to be made into a something. I have been too afraid to cut into it without a pattern in mind. Thanks to this issue, I have many places to look for just the right pattern and information about how to proceed. Keep up the good work.

—Marsha Lodge
Hebron, Connecticut

TURNED TWILL TOWELS

I enjoyed your first two articles on turned twills by Alice Schlein and have been looking for the third. When will you be running it?

—Dot Fisher
via e-mail

Look for the third article in Alice Schlein's series in the March/April 2002 issue.

A NOTE TO OUR READERS

In an effort to bring only the articles of widest reader interest to our pages, we are offering some information in other forms.

■ **THE INDEX** We didn't want to replace four or five pages of this issue's content with the index. To acquire a copy of the 2001 HANDWOVEN index, you can download it at no expense from our website. Or, send an SASE to HANDWOVEN Index, Interweave Press, 201 E. 4th St., Loveland, CO 80537-5655.

■ **SARA LAMB'S LOOM** You can request a copy of plans to construct a frame loom for warp pile ("Weaving Knotted Pile for Beginners," HANDWOVEN, November/December 2001, pp. 76–79) by sending an SASE to Loom Plans, HANDWOVEN, Interweave Press, 201 E. 4th St., Loveland, CO 80537-5655.



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WELCOME, NEW WEAVERS!

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

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Pam Arnold, Billie Bridgman, Janice Gibson, Cheryl Houstaon, Martine Kessner, Marnie Neal, Jeff Tasker, Margo Tasker, Kirsti Watson.

Cold Springs Crafts, Baldwinsville, New York. Instructor: Clara Rose Thomas. Students: Donna Johnson Brown, Maryclair Grace, Carole Lipp, Michele Payment, Cindy Rall.

Conover Workshops, Parkman, Ohio. Instructor: Susan Conover. Students: Mary DiNardo, Joan Fath, Hermine Hughes, Mary Jibotian, Terese Mascia, Parlin Meyer, Magda Niesing-Stadler, Laura Park, Judy Pesko, Becky Stewart, Carol Weikart.

Española Valley Fiber Arts Center, Española , New Mexico. Instructor: B. Maestas. Student: Yvonne Sena.

Fiber Design Studio, Warwick, New York. Instructor: Ann Songayllo. Students: Theresa Kratschmer, Lidia Renes, Andrea Warren.

The Fiber Garden, Black River Falls, Wisconsin. Instructor: Susan Frame. Student: Colette Charbonneau.

Hoskins, Nancy Arthur. Private student: Dr. Steve Bennett.

Labadie Looms, Bird-in-Hand, Pennsylvania. Instructor: Donna Beaver. Students: Joan Farrar, Susan Jewel, Shayna Sweigart.

The Mannings, East Berlin, Pennsylvania. Instructor:Tom Knisely. Students: Ellie Prizer, Janice Stavrow, Sarah M. Stroyan, Kathryn Zaiss.

Northwest Arkansas Summer Fiber Seminar, Bella Vista, Arkansas. Instructors: Sharon Loyd, Joyce Lynch, Laura Redford, Marilyn Stewart. Students: Maggie Gorishek, Julia Lawrence, Sarah Raber, Edward Thompson.

Penelope's Breads & Threads, Delray Beach, Florida. Instructors: Penny Morgan, Bebby Weigand. Student: Wylo Kayle.

Peters Valley Crafts, Layton, New Jersey. Instructor: Ann Songayllo. Students: Sheila Linder, Dorothy Molnar.

Purple Fleece, Minneapolis, Minnesota. Instructor: Deborah Bergman. Students: Charlotte Gervais, Jillene Rupp.

Scotsweave of Aberdeen, Inverurie, Scotland. Instructor: Kim Cran. Students: Elizabeth Alderdice, Ian Alderdice, Lizzie Alderdice, Mavis Jones, Janet Tuckwood.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkonig. Student: Kate Schirmer.

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy Deck. Students: Cheryl Hare, Mary Mack, Laurie Pontarelli, Peggy Stone, Sharon Weglowski.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff, Beverly Savel. Students: Pat Feldt, Hal Watkins.

Vavning, Shopiere, Wisconsin. Instructor: Juanita Hofstrom. Students: Beth Bausman, Nancy Braun, June Esser, Maren Knutson, Diane May, Gerald Peterson, Helen Peterson, Rebecca Schaefer, Wendy Schaefer, Kathy Schubring, Gladys Shull, Kathy Whitney, Karen York.

Weaver's Croft, Orangeville, Illinois. Instructor: Susan Keating. Students: Marion Atten, Barbara A. Dietmeier, Cynthia Gempeler, Jubilee Day School Students grade 1–6, Alice Kranig.

The Wool Merchant, Jacobus, Pennsylvania. Instructor: Jill Wolpert. Student: Donna Berlin.

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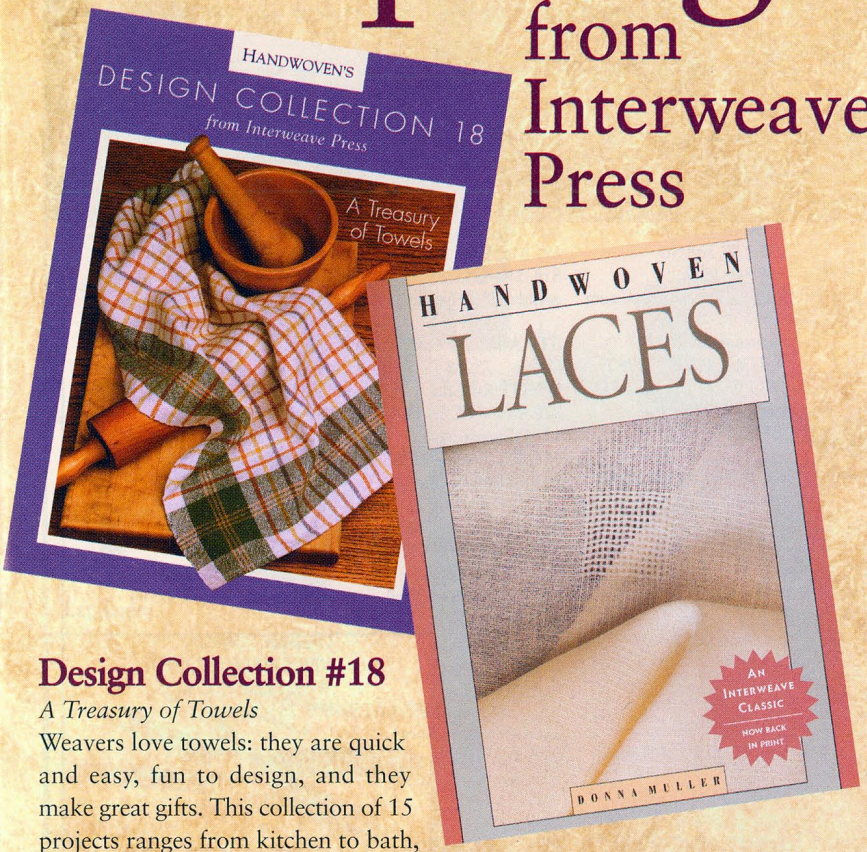
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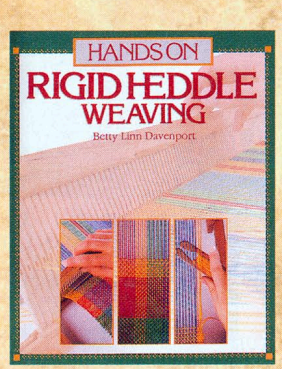
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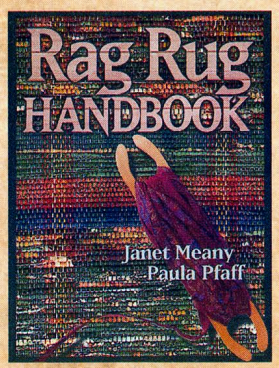


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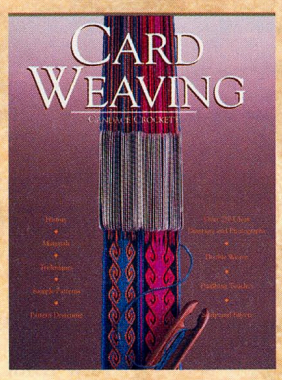
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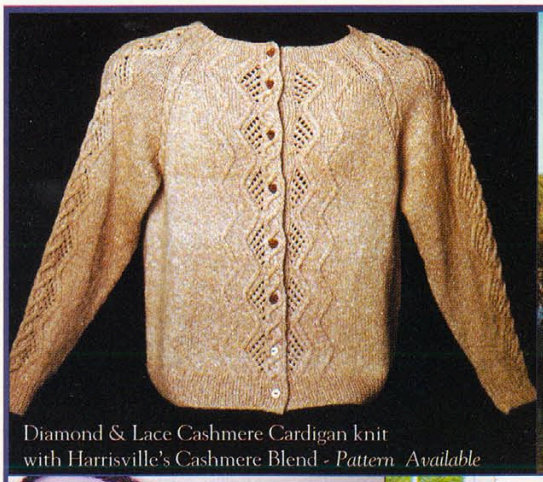
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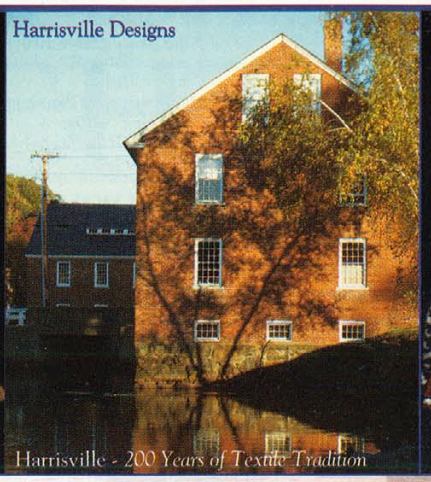
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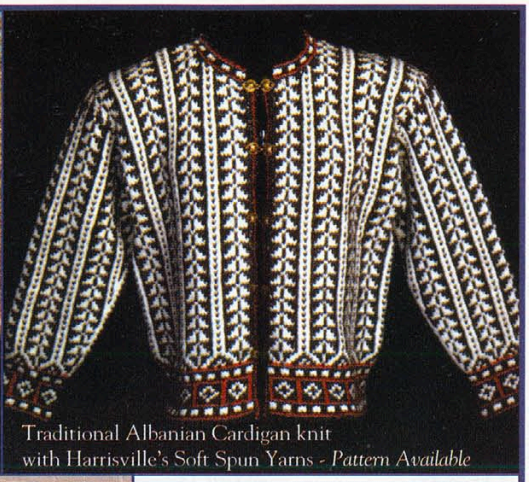


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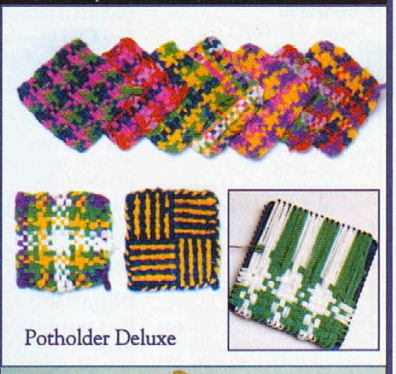
Lap Loom



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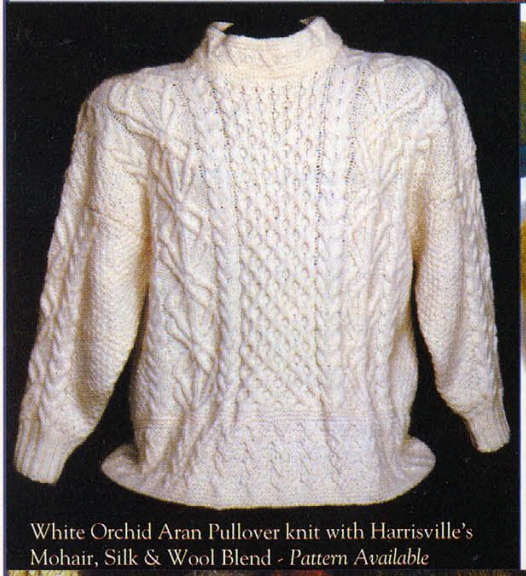
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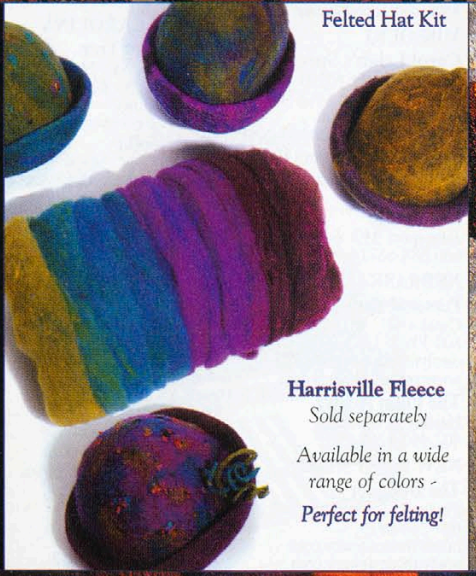
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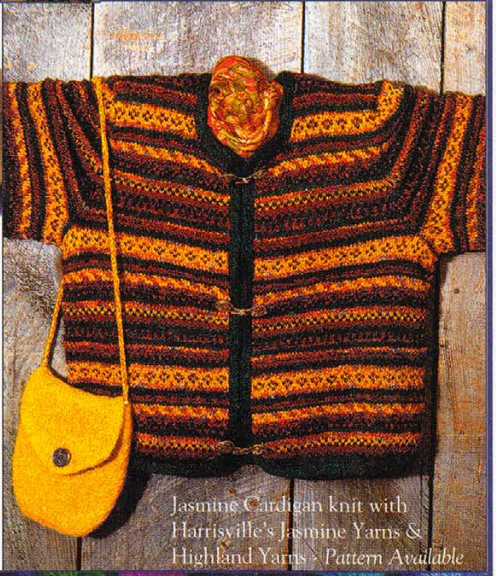
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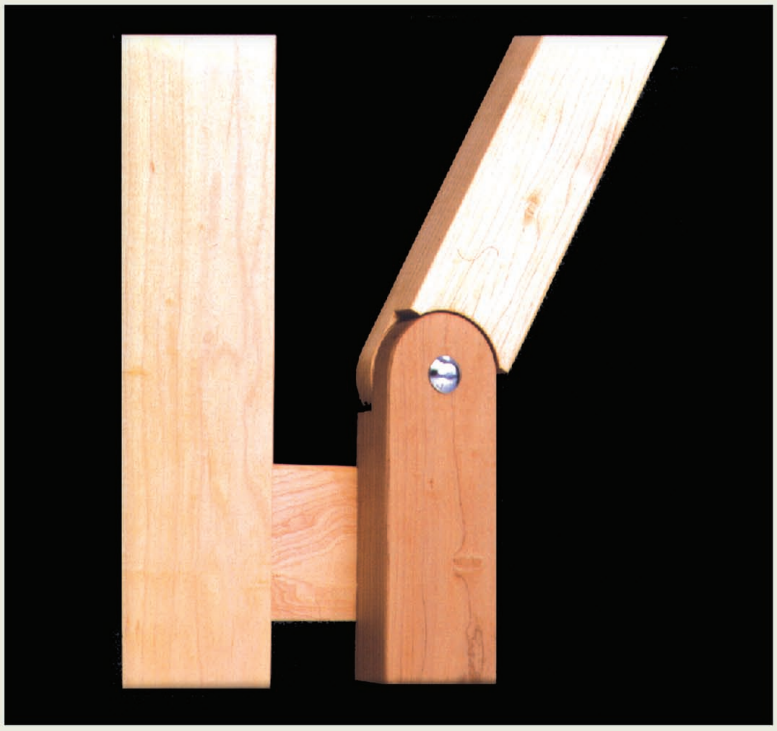
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Beginner's Corner

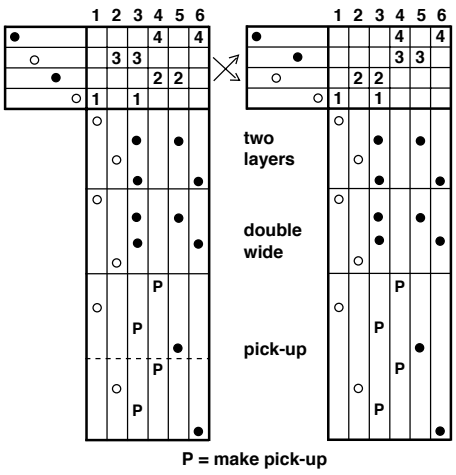
DOUBLEWEAVE TROUBLES

Editing a weaving magazine has its joys and its troubles, a lot like planning and weaving a project. You have a magnificent vision. You think of the steps you need to take make the vision a reality, and you start taking them. Many unexpected surprises happen along the way, some are serendipitous and some are not.

Usually the not-serendipitous surprises are related to the technical aspects of weaving. The explanations and graphic representations of what happens on the loom sound and look much more complicated than what actually happens. This is especially true of doubleweave.

We magazine authors and editors want you to understand what's going on and we want to help you take shortcuts to that understanding so that you won't have to thread and weave *every*thing in order to understand it. In trying to give you verbal and graphic shortcuts, we run the risk of making everything we're trying to explain seem more complicated than it is.

Two drafts for doubleweave



Here's a specific example. A draft for weaving is only a shorthand way of letting you know how to thread the warp threads so that when they are raised in a certain way (tie-up and treadling), you get a certain weave structure. In this issue there are two different doubleweave drafts for exactly the same interlacement. In one, light threads are on shafts 1 and 3, dark threads on shafts 2 and 4. In the other, light threads are on 1 and 2, dark threads on 3 and 4.

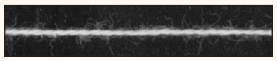
Notice that the difference between them only involves switching the second and third rows in the threading and tie-up. The words to explain why both of these produce the same interlacement make something easy sound hard: If I do the same thing at the same time to the same threads the same thing will happen no matter what shafts the threads are on.

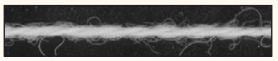
When we had to make a decision about whether or not to make all the drafts in this issue the same (our authors did not all use the same drafts), we decided that since both ways are valid and you'll encounter both in the weaving books you use, we should include both, with a little explanation. If you'd rather not be troubled by all these words, just thread your loom and weave.

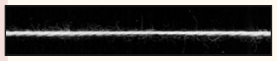
YARN CHART

Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of relative setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns that are unsuitable for warp). Contact the list of suppliers for yarn stores nearest you. Wholesale suppliers are noted with an *.

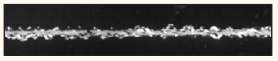

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48


30/2 silk; 7,850 yd/lb (15,840 m/kg); 24, 32, 40


2-ply Shetland wool; 1,800 yd/lb (3,635 m/kg); 12, 15, 20


10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28


20/2 silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30


4-ply metallic (Frizette); 2,500 yd/lb (5,050 m/kg)


5/2 pearl cotton; 2,100 yd/lb (4,240 m/kg); 12, 16, 18


18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 16, 20, 24

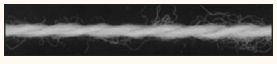

Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18

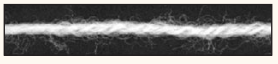

3/2 pearl cotton; 1,200 yd/lb (2,420 m/kg); 10, 14, 18


18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30


Knit-Cro-Sheen; 1,500 yd/lb (2,018 m/kg)


60/2 silk; 14,000 yd/lb (2,926 m/kg); 12, 15, 18


8/2 wool; 2,240 yds/lb (4,520 m/kg); 12, 15, 20


Baby Fingering Yarn; 1,715 yd/lb (3,460 m/kg)

YARN SUPPLIERS FOR THIS ISSUE

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

*Harrisville Designs, Harrisville, NH 03450, (603) 827-3996.

*JaggerSpun, Water St., Springvale, ME 04083, (800) 225-8023.

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

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

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5 (888) 383-SILK.

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

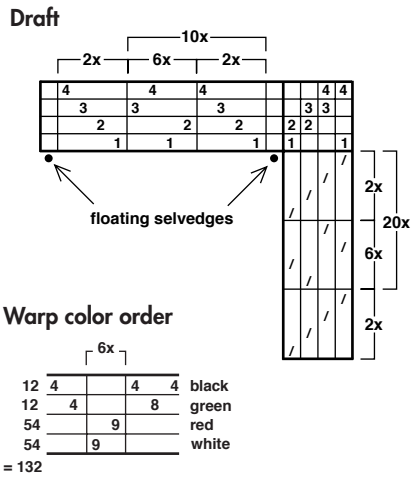
Webs, PO Box 147, Service Center Rd., Northampton, MA 01061, (413) 584-2225.

Yarn Barn, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035.

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Tea cozy	62–65	Doubleweave pockets	8	Intermediate
Laurie Brown	Scarf	48–51	Doubleweave	4	Advanced beginner
Margaret Gaynes	Blanket	40–43	Double-width	4	Intermediate
John Janson	Scarf	32–33	Doubleweave	4	Intermediate
Britt-Marie Lamb	Scarves	72-73	Plain weave (optional supplementary warp)	2, 4	Beginner
Suzie Liles	Shawl	56–60	Doubleweave pockets	6	Intermediate
Jennifer Moore	Samplers	26–31	Doubleweave	4, 8	Advanced beginner
Jane Patrick	Vest	66–68	Plain weave	2, 4	Beginner
Sigrid Piroch	Jacket	56–60	Doubleweave pockets	6	Intermediate
Sarah Saulson	Blanket	44–46	Double-width	8	Intermediate
Madelyn van der Hoogt	Scarves	52–54	Deflected doubleweave	4, 8	Advanced beginner



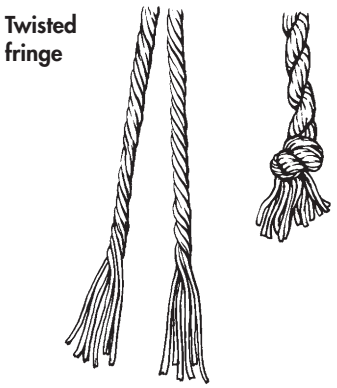
READING DRAFTS

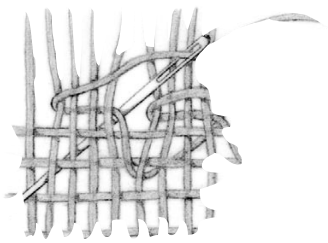
Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets. (Floating selvedges are one or two warp threads on each edge of the warp that are not threaded in heddles. They are sleyed in the reed in the dent adjacent to the dent used by the last end on each side and tied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

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

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

Read the **warp color order** chart from right to left just as you read a threading draft, except the rows indicate colors, not shafts. The total ends required of each color is given at the left of each row. Brackets are treated the same way.





SIMPLE HEMSTITCHING

Simple hemstitching shows as a line of thread across the fabric that divides the fringe into small groups. To work: Pass the needle under a group of warp threads and back around them on the top of the fell. Then go under the same warp threads but come up two or more rows below the fell (two rows are shown here).

TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Hold a group in each hand and twist each tightly clockwise until it kinks. Twist the two groups together in the opposite direction and secure with an overhand knot.

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Jack looms are known for their simplicity, versatility and ease of tie-up.

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The new design features the treadles anchored at the rear of the loom, with a unique, rocker mechanism that insures even tension on all treadle cords with the treadles in both the rested or depressed position.

This new design provides the weaver with the ease of leg treadling multi-shaft designs, comparable to that of a 4 shaft. In addition, we experience a wide, clean shed on all shafts.

By following a new procedure, the new treadle design retains the folding feature designed into the original Leclerc looms.

We at Leclerc are very excited about this new Jack loom treadling concept available for the:
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Nilus II 36", 45" and 60"
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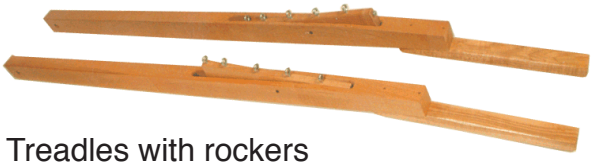


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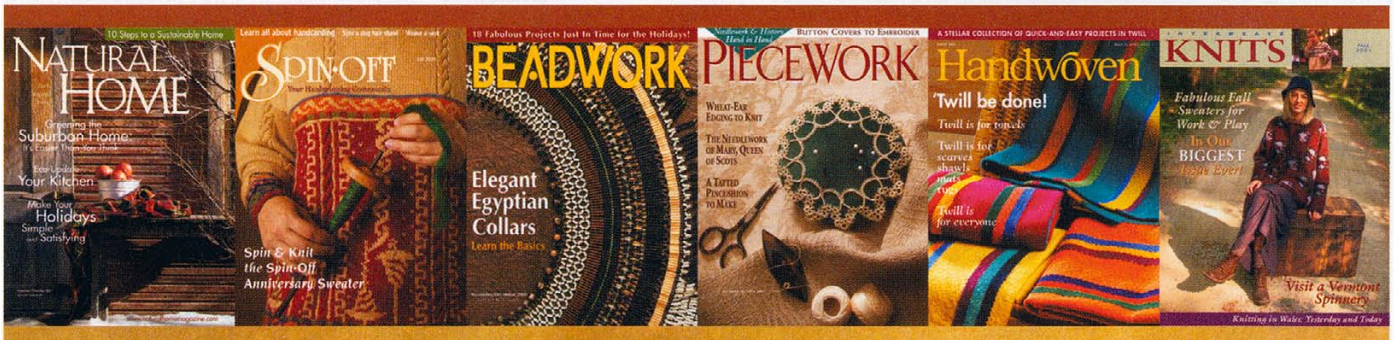
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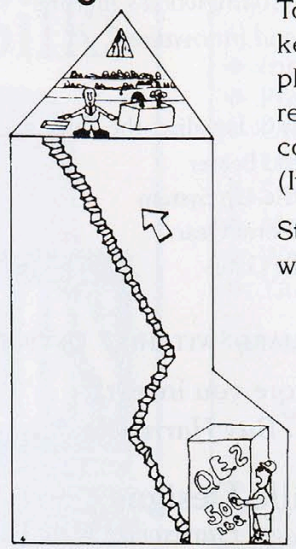
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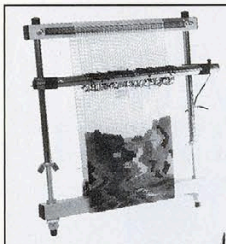
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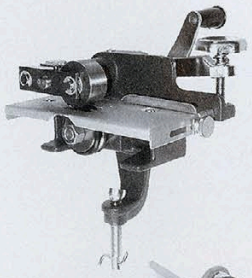
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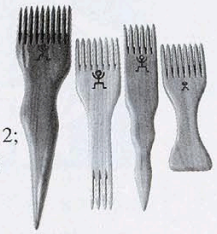
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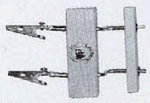
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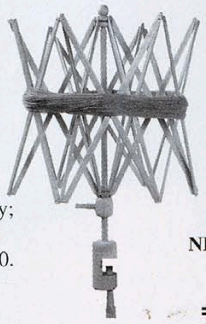
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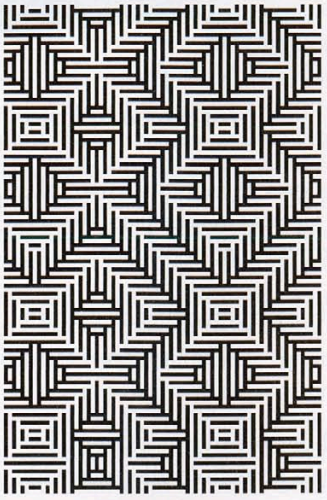


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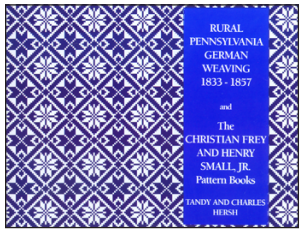
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RURAL PENNSYLVANIA GERMAN WEAVING 1833–1857 THE CHRISTIAN FREY AND HENRY SMALL, JR. PATTERN BOOKS

Tandy and Charles Hersh

Tandy and Charles Hersh, 2001. Available from The Manning's Handweaving School and Supply Center, 1132 Green Ridge Rd., East Berlin, PA 17315. (800) 232-7166. Spiral bound, 153 pages, $30.



In the first half of the nineteenth century, Christian Frey and Henry Small, Jr. were working as professional weavers in neighboring townships in south central Pennsylvania. Both were weaving in a style whose designs are recognizable today as Germanic. Fortunately for us these two weavers kept very good daybooks along with extensive pattern books. When Tandy and Charles Hersh stumbled across this material, they immediately recognized its importance and value to present-day weavers and historians.

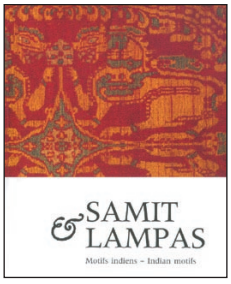
The Hershes have photographically reproduced the weavers' accounts and pattern books and have made the patterns easy to read through the use of computer drawdowns. The authors have a vast knowledge of historic textiles, and they have included valuable insights into the lives of these two weavers. You will learn about the rural communities and the way Frey and Small earned their livelihood as weavers and farmers. There are chapters about the looms and equipment, and information on the materials used in the weaving of carpeting and coverlets. It's fascinating to read the recipes for dyeing yarns. If you love antique textiles and want to learn more about this Germanic style of weaving, this book should be yours. As a weaver, spinner, and collector of antique equipment and textiles, I can't possibly tell you how much I have enjoyed reading this work. Charles and Tandy Hersh have made it possible to connect us with these two weavers and let us have a good understanding of their daily lives.

—*Tom Knisely*

SAMIT & LAMPAS: MOTIFS INDIENS—INDIAN MOTIFS

Editor: Riboud, Krishna

Association pour l'Etude et la Documentation des Textiles d'Asie / Calico Museum Paris, France. Distributed by Thomas Heneage Art Books, 42 Duke St., St. James's, London SW1Y 6DJ. 44 (0) 20 7930 9223; fax 44 (0) 20 7839 9223; alice@heneage.com, 1998. Softbound, 214 pages, $82.90. ISBN 2-908864-09-6.



Samit & Lampas is a beautiful bilingual book that traces the history and mystery of an unusual group of silk textiles with an Indian origin and iconography. The thirteenth- through sixteenth-century fabrics featured are recent museum acquisitions which were probably sequestered for centuries in Tibetan monastery treasuries. Five of the rare fabrics are from the Calico Museum in Ahmedabad, India, and sixteen are from the Association pour l'Etude et la Documentation des Textiles d'Asie in Paris, France. A few comparable

fabrics from other museums are included and illustrated in the book. Seven textile specialists contribute their expertise to the analysis of the artistic style and the technical aspects of the samit and lampus variations.

Only one of the cataloged textiles is a samit (samitum, weft-faced compound twill with a 1/2 binding system). Silk samits, probably of Sassanian Persian (A.D. 224–651) origin, were first discovered as grave goods in Antinoé, Egypt. Samit is considered a significant step in the development of lampas (a doubleweave in which a main structure is patterned by the weft of a secondary structure). The earliest lampas in the book is assigned a fifteenth-century date. The weave, which probably originated before the eleventh century in Persia, can be traced to textiles of the twelfth century from Islamic Spain. The lampas textiles vary in their structure with plain weave, twill, and satin combinations. The historical background, structure, and probable drawloom types for both samit and lampas are explained. Taqueté (weft-faced compound tabby), a precursor of samit, is briefly outlined. Also discussed are some unusual, but related weaves dubbed proto-lampas and pseudo-lampas.

The entire text is written in side-by-side French and English with extensive footnotes. All of the textiles are illustrated in full-page color photos. Additional detail photos and a set of macrophotos enable one to appreciate the design elements and the intricacy of the structure. The date, dimension, and description of each textile is followed by a complete technical analysis of the materials and structure. The inclusion of a hypothetical drawloom set-up will be of special interest to those who weave with that type of loom. The technical diagrams, cross-sections, and macrophotographs are excellent. The diagrams illustrate the interlacement of the multicolored samit and lampas wefts with the sets of warp, their organization on the drawloom, the pattern weaving order, and warp and weft cross-sections. One chapter has tracings of motifs, scenes, and inscriptions, which are helpful for clarification and comparison.

Another chapter reviews the natural dyestuffs used in the colorful silks. The Latin names, common names, principal components, sources, and composition of each dyed warp and weft are charted out for the serious student of historical dyes.

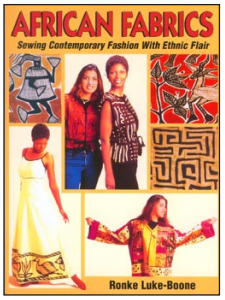
Those of you fascinated with the history of compound textiles will find this book a source of information and inspiration—a satisfying read for both color and structure weavers.

—Nancy Arthur Hoskins

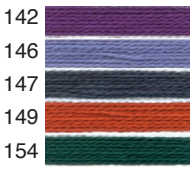
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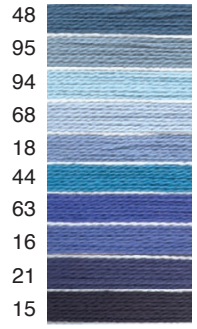
Ronke Luke-Boone

Krause Publications, 700 E. State St., Lola, WI 54990, 2001. Softbound, 143 pages, $21.95. ISBN 0-87341-914-6.



While this is a book about the creative use of African textiles, it is much more than that. It is a book about the design potential for garments, accessories, and home furnishings using any handwoven fabric. Ronke Luke-Boone uses African fabric in her examples, but her



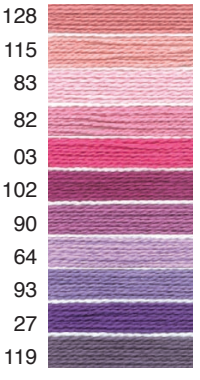


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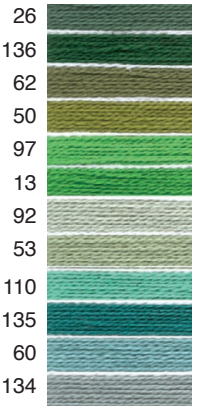
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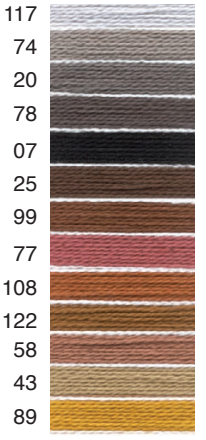
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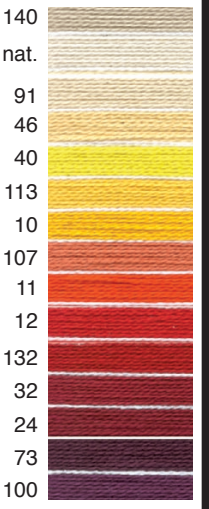


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design ideas translate very easily to all handwoven fabric. Ronke Luke-Boone grew up in Sierra Leone, West Africa, where the textiles she writes about surrounded her. With clarity and enthusiasm, she introduces us to six African fabrics: mudcloth, Kuba cloth, Korhogo cloth, fancy prints, wax prints, and Kente cloth. All but the fancy prints and wax prints are still handwoven in Africa.

Each of the first five chapters deals with a specific fabric type. Color photos show the vibrant cotton and raffia fabrics. Maps of Africa are included showing where each fabric comes from. A description of how the fabrics are made is presented along with color pictures of steps in the process. After this brief account of each fabric, Luke-Boone jumps into the world of fashion design and sewing by telling us where the fabric is available today both in the United States and Africa, what to look for in buying it, and how much to expect to pay for it. She gives detailed sewing instructions, to illustrate her point on how to overcome some of the problems associated with working with each fabric. Many of her sewing techniques apply to sewing handwoven fabrics in general, such as raveling seams and sewing seams on a fairly loosely woven fabric.

The end of each chapter is filled with photos and descriptions of the fresh, exciting clothing, accessories, and home furnishings that Luke-Boone has designed. She emphasizes combining these African fabrics with commercial fabrics and she does so with verve and drama. Projects range from simple hair barrettes to evening wear, with many shawls, purses, vests, jackets, coats, dresses, and items of children's and men's wear in between. Home furnishings include potholders, pillows, wall hangings, placemats, and throws. Photos and sketches are in color and show off each project to very good advantage.

Directions for fourteen projects shown in the previous chapters make up the last chapter of this book. Each one features a color photo, supply list, and step by step instructions including clear diagrams. The difficulty level of each project is stated. They range from easy to intermediate to advanced with the emphasis on easy. Patterns used are either commercially available or instructions for making the pattern are given (three tissue patterns are included). As an added bonus, instructions are also given for constructing a simple child's loom.

Resources offered are extensive and include museums and other expert fabric advice, fabric care, wholesale and retail fabric sources, sewing patterns, buttons, designers and artisans, workshops and classes, and related websites. A summary in chart form includes design ideas appropriate for each African fabric and commercial fabrics that work well with each.

Weavers cannot help but be inspired by the colorful, vibrant fabric produced in Africa and presented in this book. Ronke Luke-Boone states, "Showing modern uses for these old textiles plays an important role in showing the artisans that their craft has value and encouraging them to keep their traditions alive." She makes an appealing case for their continued use as she has interpreted them for contemporary fashion and home furnishings in this book. She also inspires us as handweavers to create exciting pieces with our own handwoven fabrics.

—Jean Hutchinson



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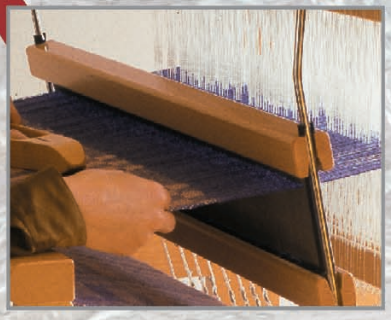


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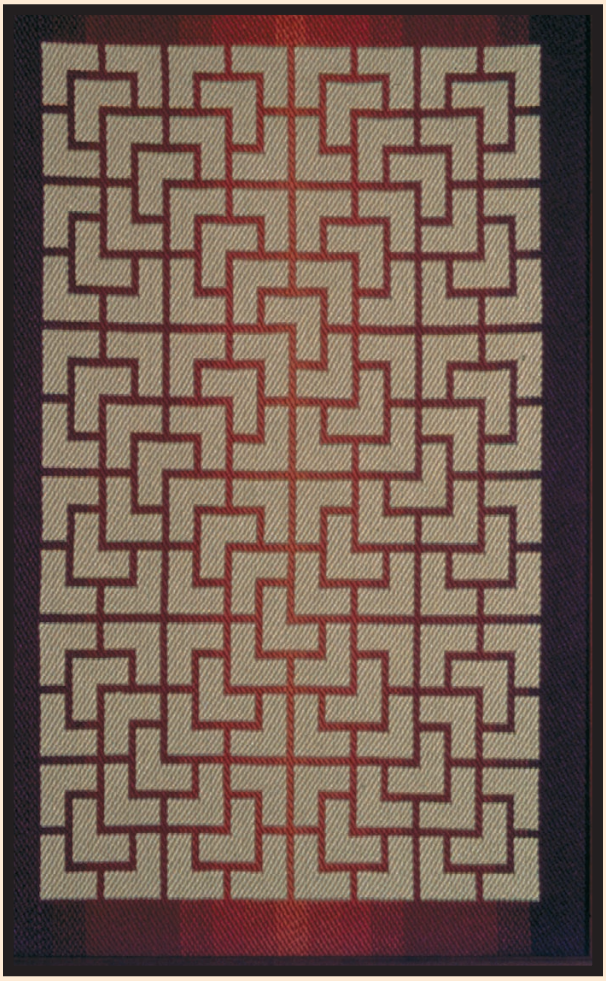
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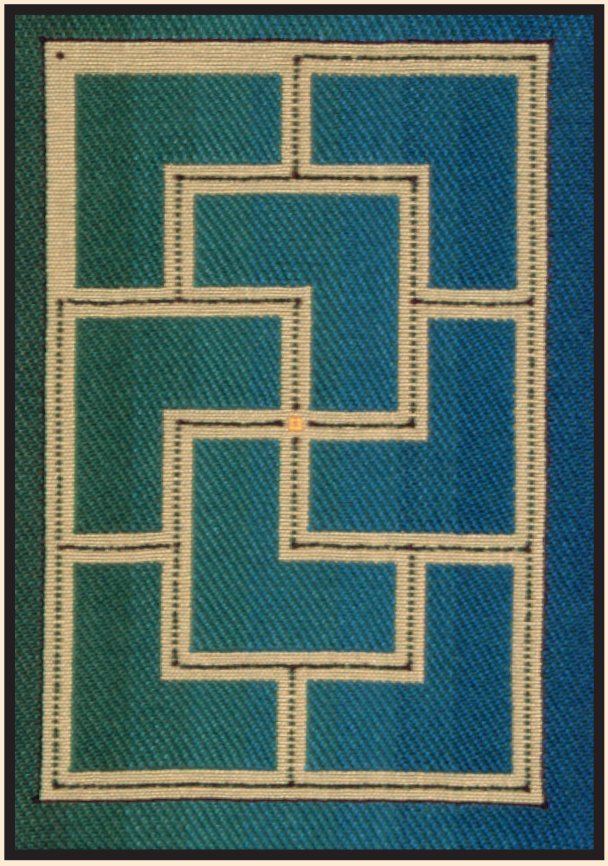
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DOUBLE

a workshop in your studio

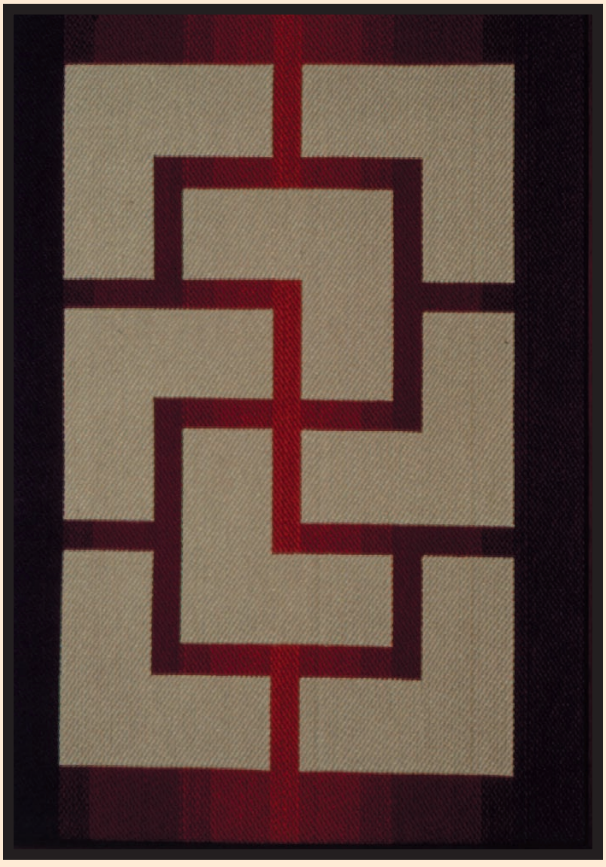
JENNIFER MOORE



The four doubleweave hangings in hues of dark red and natural are from the series "Into the Labyrinth" (20" x 30" each).

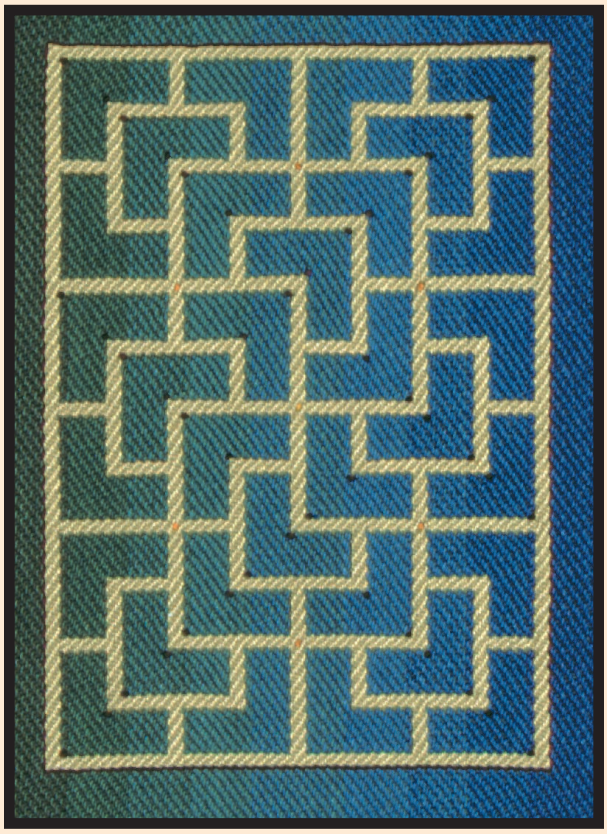


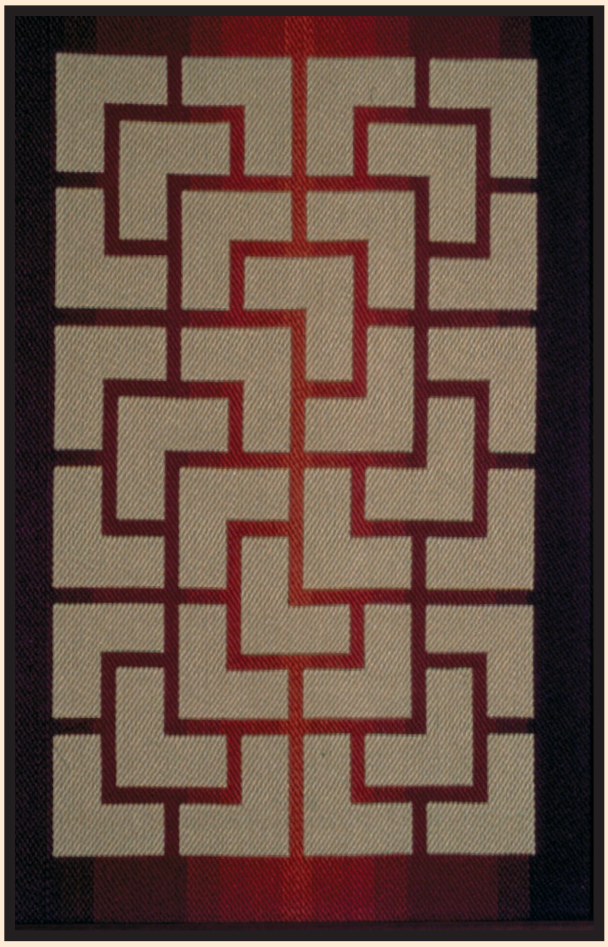
The two doubleweave hangings in hues of blue-green and natural are from the series "Pathways" (13" x 17" each).



WEAVE









Jennifer Moore lives and weaves in Santa Fe, New Mexico. She teaches at the Taos Institute of Arts and travels throughout the United States to teach workshops in doubleweave.

Many weavers think of doubleweave as mysterious and complicated. While it is truly an amazing structure, doubleweave is really very simple once you understand its basic principles—and it is *a lot* easier to weave than it is to talk about. To discover how true this is, try following the directions given in this article for a comprehensive doubleweave sampler, either on four shafts or on eight. You'll weave two separate layers (of plain weave on four shafts or twill on eight), a single layer twice as wide as the warp, tubular cloth, and you'll practice making fancy patterns with pick-up. To experiment with even more possibilities, put on a longer warp and consult *Doubleweave on Four to Eight Shafts* by Ursina Arn-Grischott (Interweave Press, 1999).

Doubleweave on four shafts

To understand how doubleweave works, first imagine that the shafts on your loom are divided in half—each half weaves one of two layers. On a 4-shaft loom, therefore, the weave structures possible for each layer are limited to plain weave and basket weave. If you have an 8-shaft loom, you can choose any 4-shaft weave structure for each layer. The basic weaving process in both cases. First, a shed is made for the top-layer fabric and the weft is inserted while the warp threads for the bottom layer are down. Next, a shed is made for the bottom-layer fabric and the weft is inserted while the warp threads for the top layer are up. A pick in the top layer alternates with a pick in the bottom layer.



Preparing a sampler warp

The warping method that works best for me with doubleweave warps (which are twice as dense as warps for a single layer) is back-to-front, i.e., beaming before threading. Wind one strand light and one strand dark together on the warping board (see Project at-a-glance, page 31). Keep the strands separated by a finger as you wind to prevent them from twisting. Spread the warp in a raddle and beam under firm and even tension. Thread following the draft in Figure 1 or 2.

A reed that allows you to sley two threads of each layer in each dent enables you to count pairs more easily when doing pick-up. For the samplers, which are sett at 32 ends per inch, sley 4/dent in an 8-dent reed (two light, two dark). Tie the warp onto the front apron rod and tie up the treadles following Figure 1 or 2. Wind one shuttle with light 5/2 cotton, another with dark.

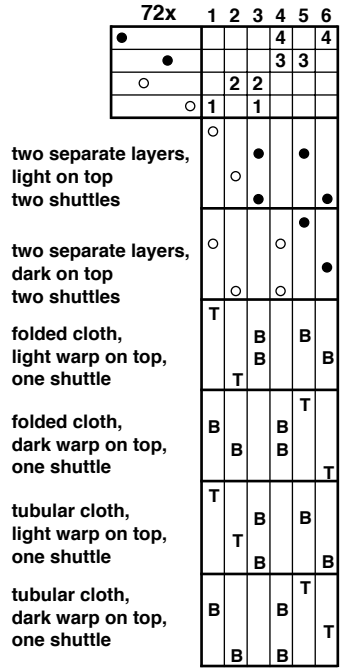
The doubleweave draft

Examine the draft in Figure 1. This is only one of the possible ways to thread doubleweave on four shafts. I like this method best because it separates the two layers visually (more than when one layer is threaded on shafts 1 and 3 and the other on 2 and 4). For example, cover up the top half of the threading and tie-up. The light layer is threaded alternately on shafts 1 and 2; treadles 1 and 2 raise shafts 1 and 2 independently; treadle 3 raises both of them together. (Your left foot operates the treadles for the light layer.)

Now cover up the bottom half of the threading and tie-up. The dark layer is threaded alternately on shafts 3 and 4. Treadle 4 raises these two shafts together, and treadles 5 and 6 raise them independently. (Your right foot operates the treadles for the dark layer.)

Examine the shafts and treadles in Figure 2 in the same way. Notice that four shafts are threaded for each layer. The tie-up produces 2/2 twill instead of plain weave. Your left foot operates treadles 1–5, your right foot treadles 6–10. It takes eight picks instead of four to complete the interlacement in both layers.

1. Draft for 4-shaft sampler



T = top layer; B = bottom layer

Weaving two separate layers

Weave two separate layers following Figure 1 or 2. When you weave in the bottom layer, step on two treadles at the same time—one raises the top layer and one makes the shed for the bottom layer.

Start both shuttles from the same side (the left in these samplers) to keep track of your place in the sequence. Keep the weft threads from interlocking at the selvedges by placing the second shuttle closest to the reed.

Keep weft threads from interlocking edges



Weave 2" with the light layer on top; then change to the next sequence and weave 2" with the dark layer on top. When you change from one sequence to the other, the two layers interlock. Next, alternate the two sequences several times to weave narrow stripes of light and dark.

(For some of the sequences in the 8-shaft sampler, you will have to catch the selvedge thread manually.)

Folded (double-width) cloth

The sheds for weaving folded cloth are the same as for weaving two separate layers but they are made in a different order: top layer, bottom layer, bottom layer, top layer—and only one shuttle is used instead of two.

Pay special attention to the selvedge at the folded side—don't pull too tightly, but don't leave weft loops. Just place the weft snugly and consistently against the selvedge thread.

To check to make sure that you haven't accidentally tied the two layers together, raise both shafts of the top layer and separate the layers with your fingers.

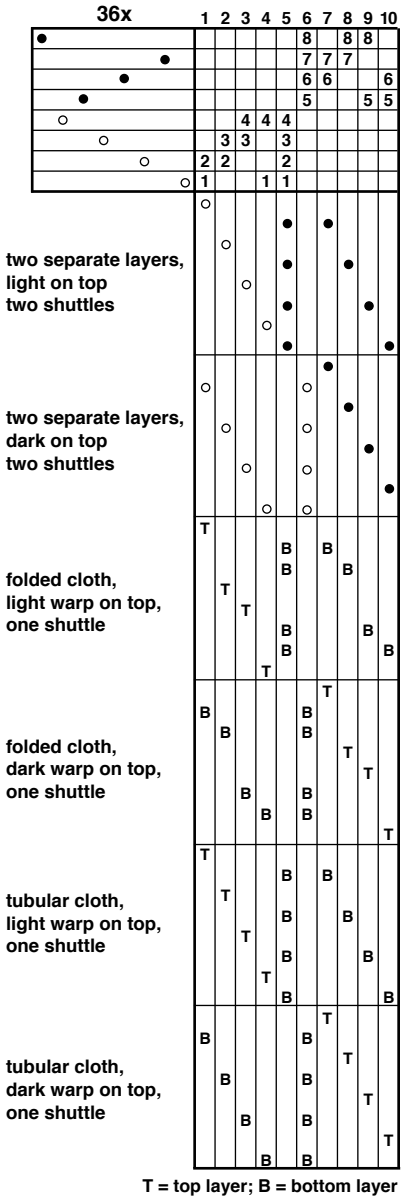
Weave 2" with the light warp on top using the light weft and 2" with the light warp on top using the dark weft.

Tubular weave

The treadling sequence for tubular weave is the same as for two separate layers except that only one shuttle is used. If you look closely at the selvedges where the two layers join, you will find that one selvedge shows a perfect plain-weave interlacement, but a warp thread is doubled in the other. (An odd number of warp threads produces a perfect tube at both selvedges; to eliminate the doubler, remove the last warp thread on that side.)

If you like, you can stuff your tubes after weaving an inch or two. Raise both shafts of the top layer and poke roving or other stuffing down between the layers before exchanging them. The tubes in the 4-shaft sampler (page 28) are stuffed; the tubes in the 8-shaft sampler (at right) are unstuffed.

2. Draft for 8-shaft sampler



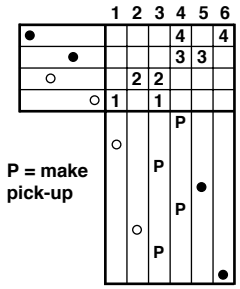
T = top layer; B = bottom layer

Pull the weft snug, but not tight, at the fold

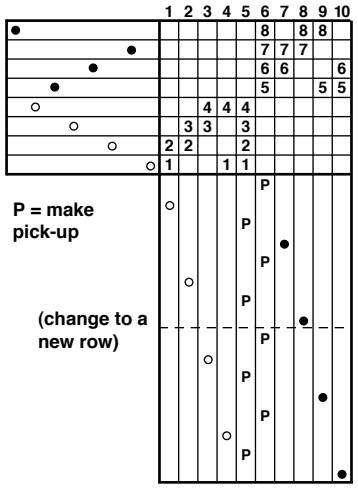


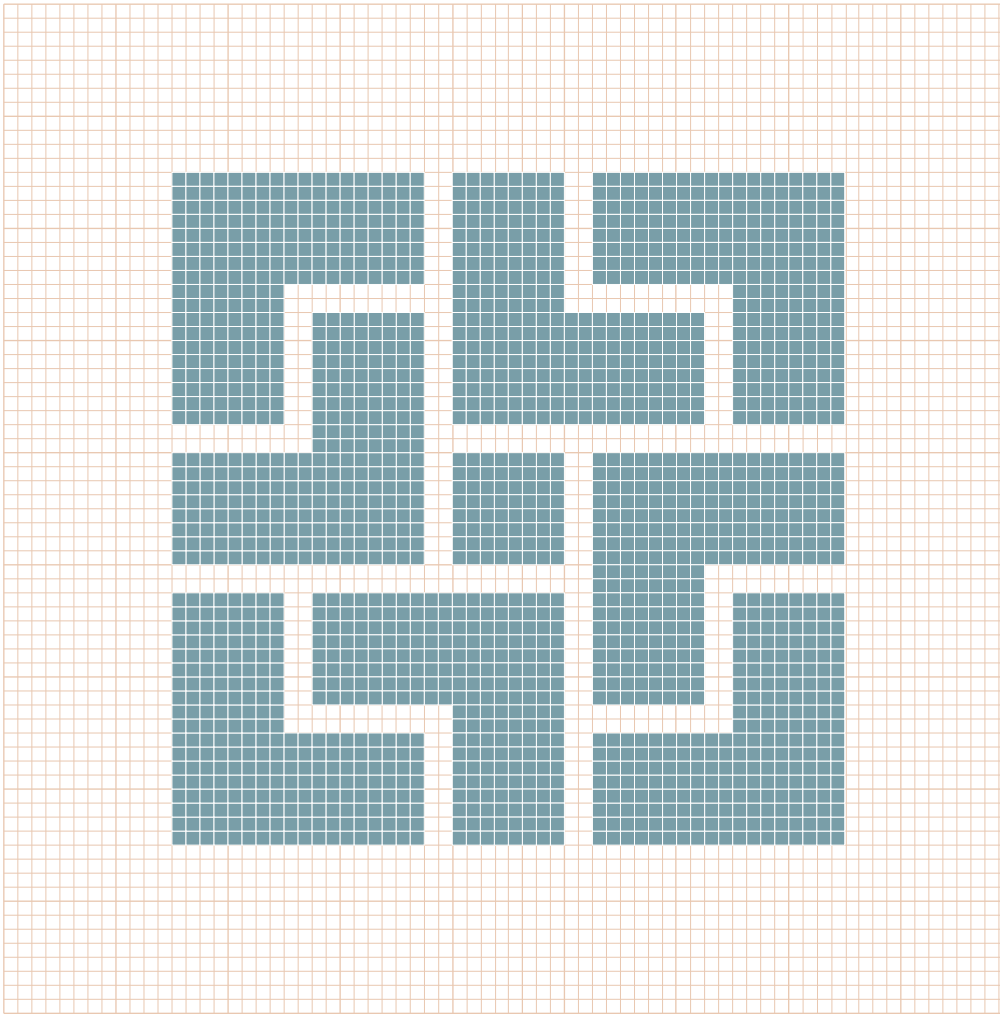


3. 4-shaft draft for pick-up



4. 8-shaft draft for pick-up





5. Design graph

Pattern with pick-up

Doubleweave pick-up progresses rather slowly. But it is great fun to create your own designs on graph paper and watch them emerge row by row as you weave.

To create designs for doubleweave fabrics that are sett at 16 ends per inch in each layer, I like to use graph paper with eight squares to the inch. Each square represents two warp threads and two weft threads in each layer, and the graphed design is the actual size of the woven design.

Each row in the graph represents one complete repeat of the 4-shaft treadling sequence in Figure 3 and half of the 8-shaft treadling sequence in Figure 4 (alternate rows represent alternate halves).

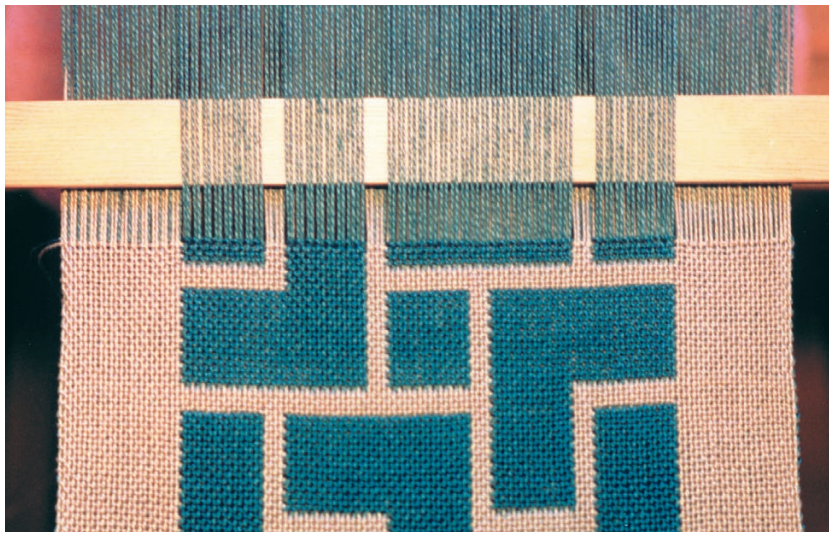
The basic process is the same for both four and eight shafts.

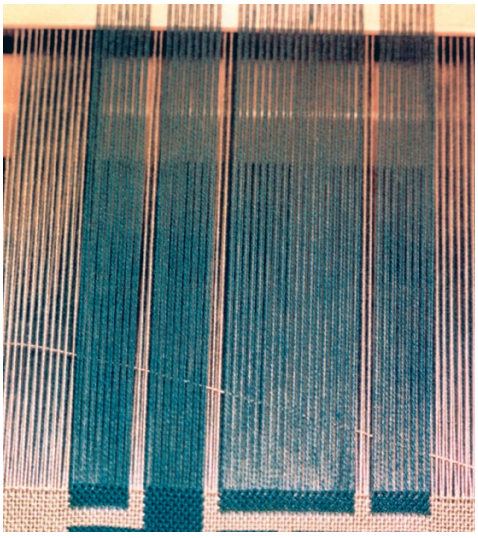
■ Raise the shafts of the dark layer (3-4, or 5-6-7-8, indicated by P). Using a pick-up stick or double-pointed knitting needle, pick up a pair of dark threads for every dark square in the row of the graphed design. Lower the shafts of the dark layer. Make the shed for the light weft as indicated in Figure 3 or 4. Push the pick-up stick to the reed. Weave with the light weft. Remove stick and beat.

■ Raise the shafts of the light layer (1-2 or 1-2-3-4, indicated by P). Pick up a pair of light threads for every light square in the row of the graphed design. Lower the shafts of the light layer. Make the shed for the dark weft as indicated in Figure 3 or 4. Weave with the dark weft. Remove the pick-up stick and beat.

For the first 12 rows in the design graph, use the treadling sequence that produces two separate layers with light on top. Begin the pick-up where the design begins in the graph, weaving one complete sequence of Figure 1 for each row in the graph. For Figure 2, weave the first half of the sequence for one row, followed by the second half of the sequence (after the dashed line) for each alternate row.

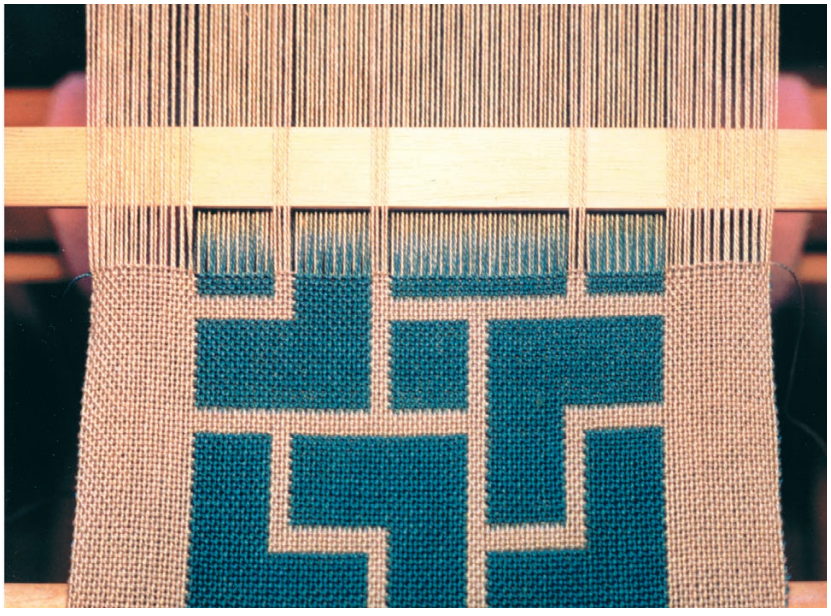
The process may sound complicated, but it is really quite simple: Pick up dark, weave with light, pick up light, weave with dark. After a while, a rhythm develops. You can choose to keep the layers separate at the selvedges or to interlock the wefts. If you lay the second shuttle closer to the reed, the layers will stay separate. If you lay the second shuttle closer to you, the two wefts will interlock.

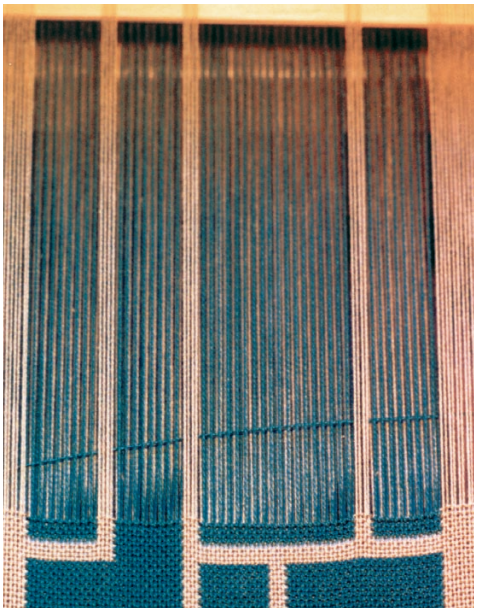




Pick up dark and weave with light

Pick up light and weave with dark





PROJECT at-a-glance

Weave structure for samplers
Doubleweave (two layers of plain weave on four shafts or two layers of twill on eight shafts).

Equipment
4-shaft or 8-shaft loom, 9" weaving width; 8-dent reed; 2 shuttles; smooth pick-up stick or double-pointed knitting needle.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb) in two colors, dark and light, 266 yd (2¼ oz) each.
Weft: 5/2 pearl cotton in two colors, dark and light, 138 yd (1⅛ oz) each for 4-shaft draft, 145 yd (1⅛ oz) each for 8-shaft draft.

Yarn sources
5/2 pearl cotton is available from most suppliers.

Warp order and length
288 ends (alternating dark and light, 144 ends each color) 2 yd long.

Warp and weft spacing
Warp: 32 epi (16 epi per layer; 4/dent in an 8-dent reed). Width in reed: 9". Weft: 32 ppi (16 ppi per layer).

Take-up and shrinkage
After finishing, 4-shaft sampler: 7% in width, 7% in length; final measurements are 8½" × 28"; 8-shaft sampler: 10% in width, 10% in length; final measurements are 8" × 26".

CELTIC KNOT SCARF

JOHN JANSON

Celtic designs are especially intriguing to weavers since they often show interlacing elements. They are particularly rewarding to portray in doubleweave pick-up fabrics.

Before you begin this project, if you haven't woven doubleweave pick-up before, practice with a sampler (see Jennifer Moore, pages 26–29). It won't take very long, and it will really help you understand how pick-up works. Note that Jennifer threads the two layers on shafts 1-2 vs 3-4 instead of 1-3 vs 2-4 as shown here—this is simply a matter of preference. Both produce identical interlacements, and the process for both is the same.

Weaving and finishing the scarf

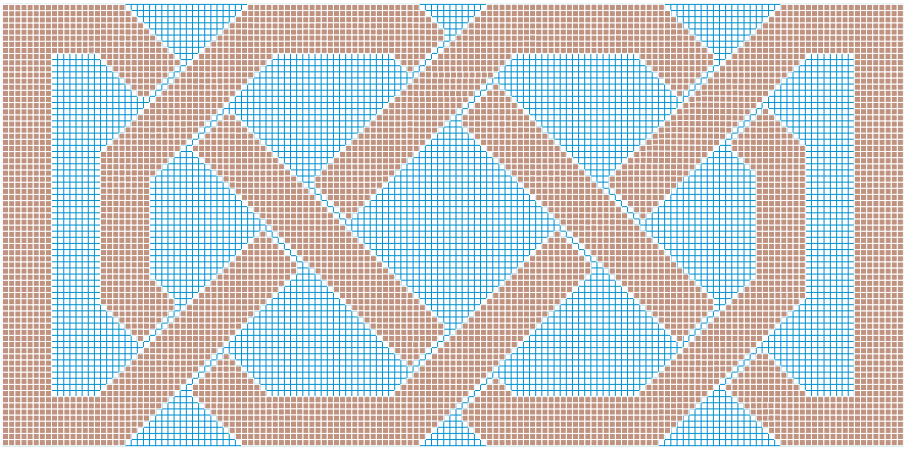
Wind a warp and prepare the loom as in Figure 2 and Project at-a-glance. Allow 6" at both ends of the scarf for a twisted fringe. Weave: 2½" of two layers; pick-up design; 50" of two layers, pick-up design, 2½" of two layers. In this scarf, the weft is interlocked at the selvedges. To do this, always rest the second shuttle on the web or on the bench so that its weft tail passes over the weft tail from the first shuttle.

Remove the scarf from the loom. Prepare a twisted fringe with 4 ends Suede, 4 ends Vanilla in each. Wash by hand in warm water with Orvus Paste. Rinse thoroughly. Lay flat to dry.

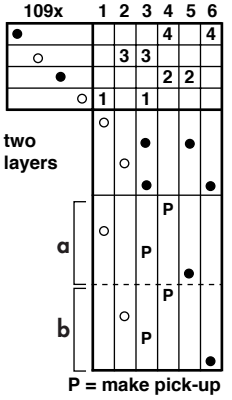
Pick-up process

Each square in Figure 1 represents one light and one dark warp thread and one light and one dark weft thread (squares in Jennifer Moore's design represent two lights and two darks each). The graph shows only the design. There are 36 light and 36 dark warp threads on each side of the design in the scarf. Pass over 36 dark threads on each side when you are picking up for dark squares; pick up 36 light threads on each side when you are picking up for light squares.

1. Design for pick-up



2. Draft for scarf



Alternate a and b (each represents one row of Figure 1):
Pick up a dark thread for every dark square; weave with light.
Pick up a light thread for every light square; weave with dark.
Each design graph row equals two pick-ups and two picks.

PROJECT at-a-glance

Weave structure for scarf
Doubleweave (pattern with pick-up).

Equipment
4-shaft loom, 11" weaving width; 10-dent reed; 1 pick-up stick; 2 shuttles.

Yarns
Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Vanilla, 654 yd (2⅛ oz), Suede, 654 yd (2⅛ oz).
Weft: 18/2 wool/silk, Vanilla, 400 yd (1⅓ oz); Suede, 400 yd (1⅓ oz).

Yarn sources
JaggerSpun wool/silk yarns are available from most suppliers.

Warp order and length
436 ends (218 ends each color, alternating 1 Vanilla, 1 Suede) 3 yd long.

Warp and weft spacing
Warp: 40 epi (20 epi/layer); 4/dent in a 10-dent reed. Width in the reed: 11". Weft: 40 ppi (20 ppi/layer).

Take-up and shrinkage
After washing, 9% in width and 14% in length (5% take-up and 9% shrinkage). Amounts provide one scarf 10" × 55" plus fringe.



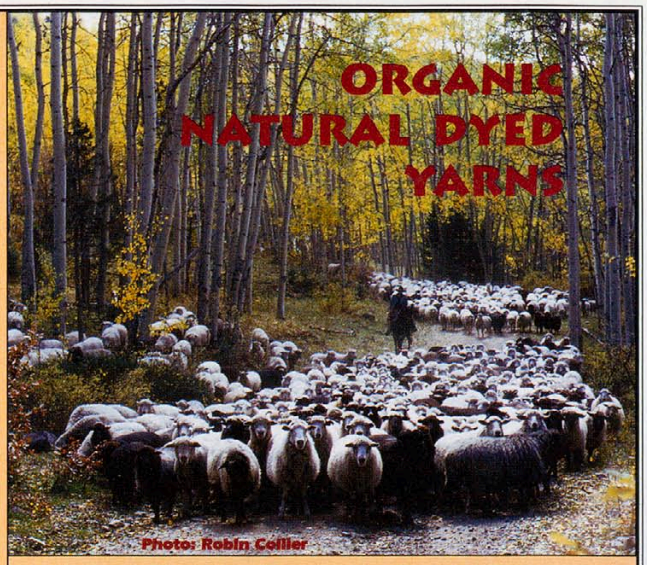
John Janson *lives in Bella Vista, Arkansas, and has been weaving since 1937. He enjoys working with fine wools and creating fabrics for tailored jackets.*



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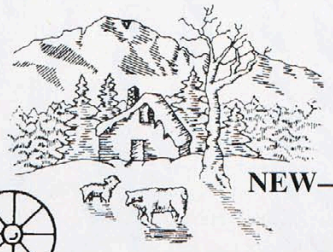
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REVISITING THE BOG JACKET AND OTHER REMINISCENCES

Introduction by Daryl Lancaster, Instructions by Barbara Wittenberg, and Reminiscences by Marilyn Murphy

There is nothing new under the sun!—we often hear. Yet, when you discover something through your own experimentation—it is new!—and you are entitled to be excited about it!

With these words Barbara Wittenberg opens her 1973 publication *Alternatives to a Fig Leaf*, a small book about loom-shaped handwoven clothing. In fashion, everything comes back into style sooner or later, to wit my daughter's lime green polyester shirt, tie-dyed tee, and bell-bottom jeans!

Contemporary handwoven clothing has its beginnings primarily in the ethnic traditions of loom-shaped clothing as described in 1970s publications from such notable weavers as Virginia West (*Weavers' Wearables*), Jean Wilson (*Weaving You Can Wear*), and the Albertje Koopman-inspired *Fashions from the Loom* by Betty J. Beard. My favorite early book on garments from the loom still remains that wonderful little booklet from the Royal Ontario Museum by Dorothy K. Burnham, *Cut My Cote*.

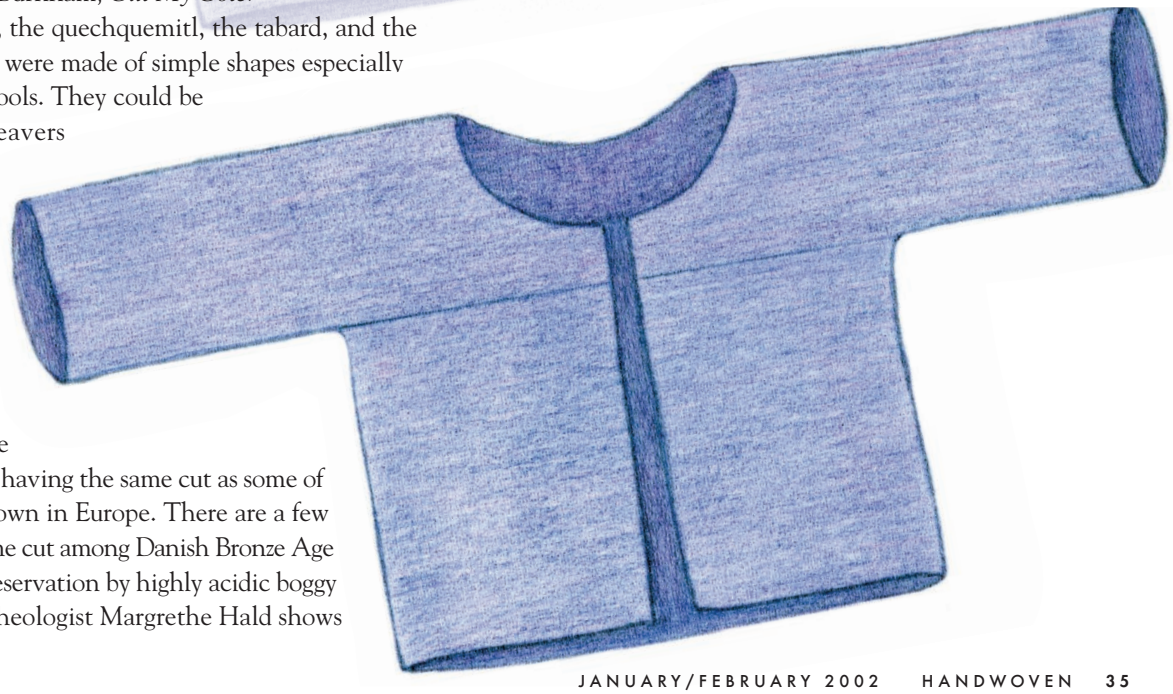
Remember the ruana, the quechquemitl, the tabard, and the cocoon? These garments were made of simple shapes especially appropriate for trendy wools. They could be woven by beginning weavers and easily assembled with very little sewing and almost no waste.

One of the earliest of the popular handwoven silhouettes was of course the bog jacket. Dorothy Burnham describes the jacket in *Cut My Cote* as having the same cut as some of the earliest garments known in Europe. There are a few cloth jackets with the same cut among Danish Bronze Age finds, famous for their preservation by highly acidic boggy groundwater. Danish archeologist Margrethe Hald shows how the strange cut of this particular jacket fits the shape of a deerskin. She considers the jacket to be a holdover in cloth of an earlier garment that was made of deerskin.

Barbara Wittenberg, in *Alternatives to a Fig Leaf* describes in detail a doublewoven bog jacket and a companion tubular top that can be woven on the same warp using a narrow loom with only four shafts. Both garments can be constructed with minimal stitching and essentially no waste (see pages 36–39).

It is an interesting adaptation, and those with a taste for retro should consider trying this efficient way to create a timeless and classic shape!

—Daryl Lancaster



Resources

Barber, Elizabeth Wayland. *Women's Work: The First 20,000 Years*. New York: W. W. Norton & Company, p. 86.

Burnham, Dorothy K. *Cut My Cote*. Toronto: The Royal Ontario Museum, 1973, p. 20.

Wittenberg, Barbara. *Alternatives to a Fig Leaf*. Detroit: Barbara Wittenberg, 1973.





Barbara Wittenberg's bog jacket (shown at left) features knitted cuffs and braided trim. Marilyn Murphy's workshop warp (below) is *almost* a bog jacket. Barbara's tubular top (page 37, bottom) is a blouson style with braids as closures and knotted fringes at the sleeves. Marilyn's workshop warp (page 37, top) still waits to become a tubular top!



In teaching workshops, I always tried to give thorough and helpful information in three basic areas. The first was the weaving technique: doubleweave; second was good garment construction, and third was a variety of finishing techniques.

Twenty years ago my warp widths were 20". Now, in creating my own tops, I've expanded to 24" or 25" in order to produce longer jackets and a bit more fabric for the "expanding" body.

I always ended workshops with a finale fashion show and critique, for I found the students learned as much from each other as they did from me!

The two tops shown on these pages were woven on the same warp. The tubular top uses a mohair weft for a relatively lightweight fabric. I resleyed the warp slightly looser for the bog jacket to accommodate a thicker weft. On pages 38–39, find instructions for weaving a bog jacket and a tubular top on the same warp. Before starting to design and weave your fabric, make a paper pattern to see how the shapes work. Plan design stripes in both warp and weft on your paper pattern. And never forget that no matter how beautiful the fabric is that you weave, it is all in vain if the finished work is not as fine as the fabric.

—Barbara Wittenberg

Twenty-two years later, I'm looking at the fabrics I wove in Barbara Wittenberg's "Alternatives to A Fig Leaf" workshop. They haven't become a bog jacket or a tubular top yet, but even so, looking at them brings me a sense of completion.



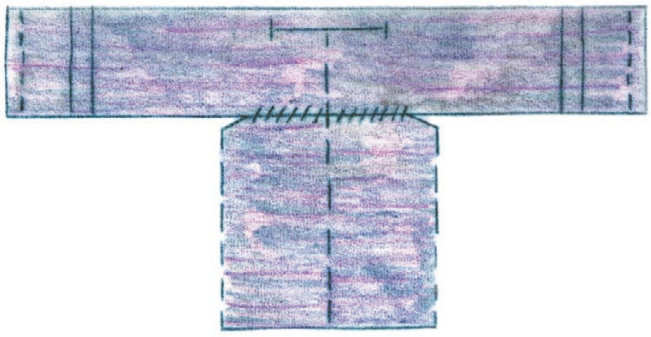
The warp contains many colored ribbons—acquired through a side job where I made belts and was paid by the piece. I used some of those ribbons in a workshop I took at about the same time with Cynthia Schira. She scooped some up in admiration, and many years later I loved glimpsing them in shows of her work.

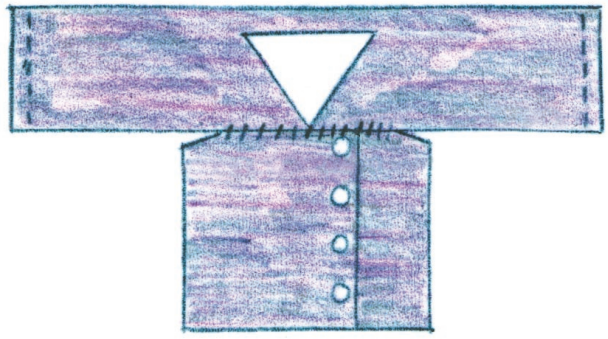
In Barbara's workshop, I was able to combine my passion for doubleweave with my love for clothing. I had never met a weaver before Barbara who had such an incredible sense of style and who was so wonderfully elegant. Every day of the workshop she wore a different one of her handwoven garments. She used all sorts of finishings—braiding, shell buttons, crochet edgings, pleats, handwoven belts, and many more.

It was during Barbara's workshop that I decided to become part owner of the Weaving Workshop in Chicago, and my life turned down a new path. Was it because of this workshop that a few years later I designed a complete line of handwoven clothing? The beginning threads were certainly there in 1979. It may be time to complete another circle and finish those garments!

—Marilyn Murphy







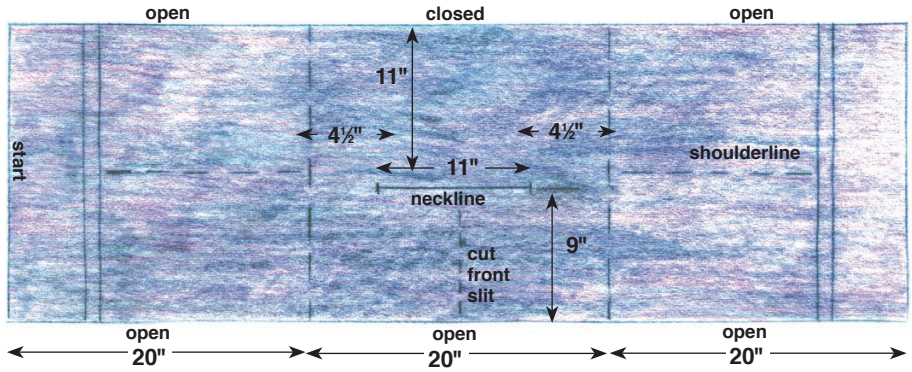
Assembling the jacket

Fold sleeves on shoulderline. Overcast underarm selvedges to within 2" of jacket body. Machine stitch double row of fine stitching down center front; cut between rows of stitching for front opening. Reinforce neck corners (weak areas), by whip stitching or by turning under narrow hem around entire neck slit. (If folding is difficult to understand, make a paper model.)

Try on garment, overlapping fronts until bottom section hangs smoothly over hips. Mark desired overlap with pins. Sew upper front piece (folded down) to lower front pieces (folded in), leaving 2" free at each underarm. Finish front opening by turning edges to wrong side and hemming with braid or seam binding. Hem sleeves. Hem bottom of jacket only if too long or selvedge is poor (always avoid unnecessary bulk at hipline if possible).

Weaving the fabric

Weave 20" of two separate layers. Weave 4½" with fold on the left. (If you are narrow through the shoulders, weave only 3½" instead of 4½".) Weave 11" of neck slit in the top layer. Offset the slit from the center so that it measures 11" from the left fold and 9" from the open edge on the right. Weave 4½" (or 3½") with fold on the left. Weave 20" of two separate layers.



WEAVING SPECIFICS

To form tubes, doubleweave requires an odd number of warp threads.

■ Warp the loom using an even number of threads to equal 20" (or more) width of finished cloth (sample to determine shrinkage or pre-shrink yarns). Thread 1-2-3-4 from the right, and repeat.

■ For 16 epi (8 epi per layer), sley 2 ends per dent in an 8-dent reed (for 20 epi, sley 2/dent in a 10-dent reed; for 24 epi, 2/dent in a 12-dent reed).

■ Remove the first thread on the right side and let it hang from the back of the loom (this leaves a single thread in the first dent on the right). Always begin the treadling sequence on the side with the single thread.

■ Treadle a tube (closed on both sides) as follows using one shuttle (numbers indicate shafts raised):

1: right to left (T)
1-2-3: left to right (B)
3: right to left (T)
1-3-4: left to right (B)

■ Treadle a fold on left side (closed on left side, open on right side) as follows using one shuttle:

1: right to left (T)
1-2-3: left to right (B)
1-3-4: right to left (B)
3: left to right (T)

■ Treadle two separate layers as follows using two shuttles:

1: right to left (T, shuttle 1)
1-2-3: right to left (B, shuttle 2)
3: left to right (T, shuttle 1)
1-3-4: left to right (B, Shuttle 2)

■ Treadle sections with neck slits (where these occur, the fabric is closed on the left side and open on the right side) as follows using two shuttles:

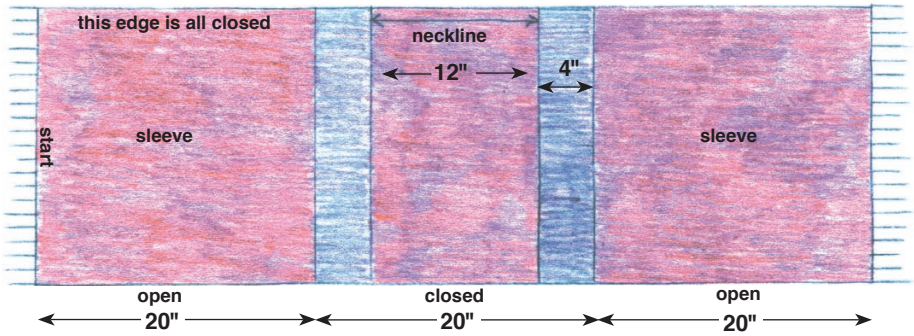
1: right edge to slit (T, shuttle 1)
1: slit to left edge (T, shuttle 2)
1-3-4: left to right (B, shuttle 2).
1-2-3: right to left (B, shuttle 2)
3: left edge to slit (T, shuttle 2)
3: slit to right edge (T, shuttle 1)

(T = top layer, B = bottom.) To find your place in the sequence, notice which side your shuttle is on and which layer it is ready to weave.

THE TUBULAR TOP

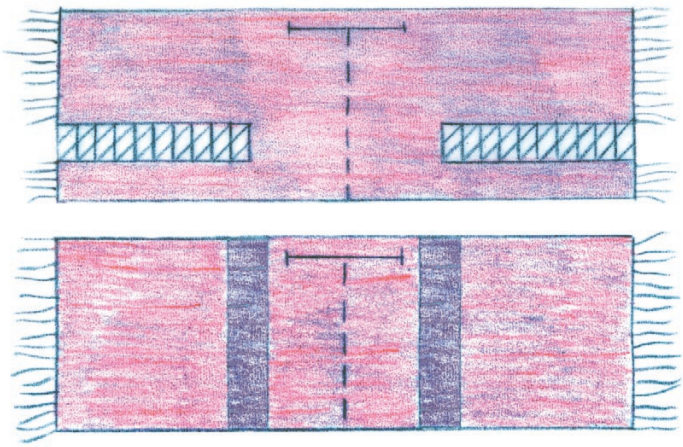
Weaving the fabric

Weave 20" tubular weave. Weave 4" with the fold on the left (use contrasting weft if desired). Weave 12" with a neck slit 1" from the left fold. Weave 4" with a fold on the left. Weave 20" of tubular weave.



Assembling the tubular top

These tops have weak areas at either side of the neckline. To strengthen, push back warp threads on each side of the neckline to form an unwoven triangle of weft threads. Needle weave densely with matching yarn to make a nice decorative triangle.



Belted

Cut out cross-hatched areas. Center the front opening. Fringe belt ends or add a snap closure.

Blouson

(See tubular top on page 37.) Cut center front opening; turn inside. Use 4-strand braid for closures (place in ½" casing at hem).

Sleeve variations

Sleeves can be hemmed, knitted, or fringed. For hemmed sleeves, determine desired length and machine zigzag or straight stitch edges. Turn under and blind stitch.

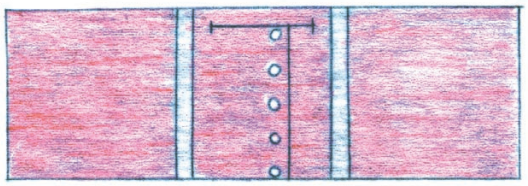
For knitted cuffs, pick up stitches around pre-shaped wrist area and knit a 5" ribbing.

For fringed sleeves, trim the warp threads at each end of the fabric to desired length and choose a knotted finish to secure the fringe.

Add elastic bands for gathered sleeves.

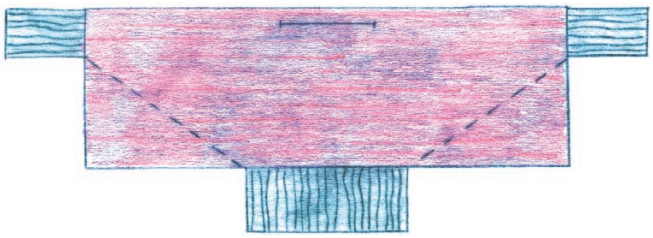
Off-center closing

Cut and stitch opening, turn edges to wrong side.



Banded with knitting

Stitch and remove excess fabric under arms. Pick up the number of stitches to fit around waistline for a 5"-wide K1, P1, ribbed band and pick up stitches for matching sleeve bands.



ADDITIONAL TIPS

- You can omit neck slits and instead cut and sew neck openings.
- Use a treatment such as weft twining, soumak, or contrasting color or thicker weft yarns in the top layer at both ends of the woven piece. This treatment will appear as a border at the end of each sleeve.
- A 20" warp width produces a medium size top. No allowance is made for shrinkage, so add to measurements based on the percent shrinkage of selected yarns. A 5-yd warp will make both a bog jacket and a tubular top.
- Dark stripes used in the weft break up the monotony of the warp colors and provide lines which can accommodate hidden seams for sometimes necessary adjustments.
- If the doubleweave surfaces become unequal to each other at the fell, carefully pull the lagging layer forward to meet the other layer, grabbing groups of ends in this layer. (When you are weaving two separate layers, you can simply weave two or four extra picks in the lagging layer.)
- If you pre-wash all yarns before weaving, you can remove all oils, finishes, or factory soil. This will also reduce the amount of shrinkage in the final fabric for more accurate estimates of warp width.

Double-width blankets *on four shafts*

MARGARET GAYNES

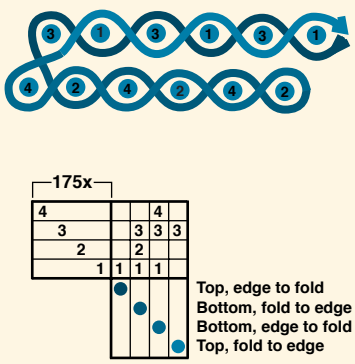
Weavers often thank me for their success weaving double-width blankets using tips I shared long ago ("Tips for Weaving Double Width," HANDWOVEN, January/February 1989, pages 39–41). Thirteen years later, a new issue on doubleweave seems the perfect place to revisit those tips and introduce them to a new crop of weavers.

Even if my loom were wide enough for a blanket, my arms aren't long enough! One can always weave the blanket in two panels and stitch them together, but the seam is almost impossible to hide. My favorite solution is to weave the blanket twice as wide as the width of my loom—in two layers with a fold at one side.

On a 4-shaft loom, two shafts are available for each layer. Several possible threading arrangements can be used (see Jennifer Moore, pages 26–31). With the draft in Figure 1, shafts 1 and 3 weave the top layer, shafts 2 and 4 the bottom layer. To weave plain weave in the top layer, shafts 1 and 3 are raised alternately. To weave plain weave in the bottom layer, 2 and 4 are raised alternately. So that the bottom layer remains *underneath* the top layer, both top-layer shafts (1, 3) are raised when the bottom layer is woven.

Examine the path of the weft in Figure 1. It travels across the top layer (under 1, over 3), across the bottom layer (under 2, over 4, *and* under top-layer shafts 1 and 3), back across the bottom layer (under 4, over 2, *and* again under top-layer shafts 1 and 3), and then returns to its starting point, traveling back across the top layer (under 3 and over 1).

1. Draft for double width plain-weave fabrics



Inspiration

Areas of color separated by a blue grid in David Hockney's painting "Garrowby Hill" are the inspiration for this blanket. Unless you are a dyer, which I'm not, yarn color choices are limited by those available commercially. Harrisville Designs' Shetland wool comes in a wide color range and is especially suitable for blankets.

Like the background and grid colors in the painting, the colors in the large blocks in the blanket (Periwinkle, Aster, and Seagreen) are close in value to each other and to Bermuda Blue, which is used for the stripes that represent the grid. For a sharper contrast, pick a darker blue such as Azure for the stripes. The focal point of the painting is the bright center section in yellows and oranges. Center stripes of Cornsilk and Seagreen form the corresponding focal point in the blanket.

Warping for double width

To plan warp color orders for double-width

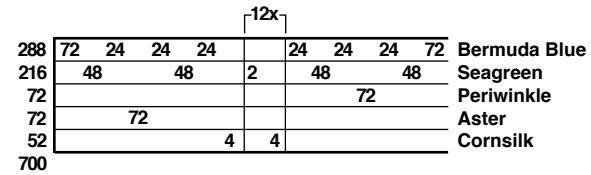


***Margaret Gaynes**, of Santa Clara, California, gets her inspiration to weave from color in nature and art. She especially loves weaving colorful textiles for her home and enjoys sharing her ideas with other weavers.*

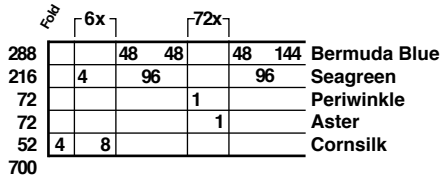




2a. Warp color order for a single-layer blanket

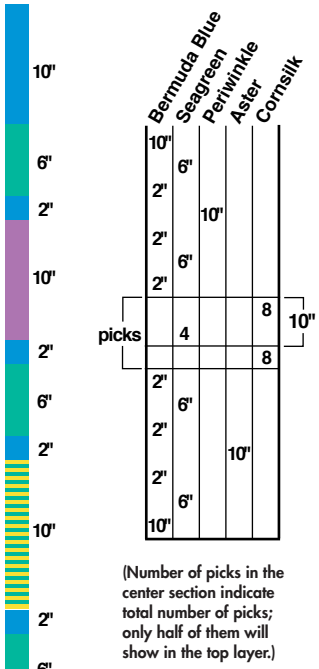


2b. Warp color order for a double-width blanket





3. Weft color order



(Number of picks in the center section indicate total number of picks; only half of them will show in the top layer.)

PROJECT at-a-glance

Weave structure
Double-width plain weave.

Equipment
4-shaft loom, 30" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Bermuda Blue, 1,008 yd (9 oz); Seagreen, 756 yd (6¾ oz); Periwinkle and Aster, 252 yd (2¼ oz) each; Cornsilk, 182 yd (1⅔ oz).
Weft: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Bermuda Blue, 645 yd (5¾ oz); Seagreen, 590 yd (5¼ oz); Periwinkle and Aster, 210 yd (1⅞ oz) each; Cornsilk, 162 yd (1½ oz).

Yarn sources
Harrisville Designs yarns (donated by Harrisville for this project) are available from most suppliers.

Warp order and length
700 ends 3½ yd long following the color order in Figure 2b.

Warp and weft spacing
Warp: 24 epi (12 epi per layer; 2/dent in a 12-dent reed). Width in reed: 29¼".
Weft: 22 ppi (11 ppi per layer).

Notions and other materials
A mirror, 9 yd of 25-lb test fishing line, 2 weights.

Take-up and shrinkage
After washing, 15% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce 1 blanket 49½" × 76½", plus fringe.

blankets, first design color arrangements for the blanket as a single layer; see Figure 2a. Winding the warp and threading the loom for a double-width piece is easiest if the stripes in the two layers line up with each other and even easier if they are the same colors in both layers. The color order in 2a is folded to make two layers in Figure 2b; the fold is on the left side in the center of a narrow yellow stripe.

Because the stripe sequence is symmetrical, the stripes in the two layers line up with each other. They are the same colors in both layers except for the Periwinkle and Aster stripes; the top layer is Periwinkle and the bottom layer is Aster.

Wind the warp following Figure 2b. Since ends from each layer alternate in the warp; wind the warp for the Periwinkle/Aster section holding one end Aster, one end Periwinkle, keeping them separated with a finger.

Thread following Figure 1, page 40. For the Periwinkle/Aster stripe, thread Periwinkle on shafts 1 and 3; thread Aster on shafts 2 and 4.

One challenge to weaving double-width fabrics is that the sett is twice what it would be for a single layer. This blanket, at 12 ends per inch as a single layer, becomes 24 ends per inch when it is woven double-width (2/dent in a 12-dent reed). If you warp from the front (i.e., thread before beaming), to reduce abrasion, prevent sticking, and ease the warp through the heddles, raise shafts 1 and 3 and put a dowel under these heddle frames on each side of the loom (on my loom this holds shafts 1 and 3 up about 3"). This will separate the threads as they wind on, making beaming much smoother and easier.

The fold

Another major challenge to weaving double-wide fabrics is the fold. If draw-in occurs at the fold edge, crowded warp threads will show in the center of the blanket when it is opened. If the weft is too loose, weft loops will show.

To provide an invisible fold, my trick is to thread a taut fishline with each of the last two warp threads at the fold edge. Use two lengths of 25-lb test fishline about one yard longer than the warp. Tie them onto the front apron rod and sley them both through the same dent as the two warp threads. Thread each fishline through a separate heddle on

the same shaft as the corresponding warp thread (on shafts 3 and 4 for this blanket). Add a weight of about two pounds to each fishline. Use milk or bleach bottles filled with water or sand—or use cooking pots as I do!

Weaving the blanket

Before starting to weave the blanket, raise shafts 1 and 3 to check the threading. Be sure that the Periwinkle/Aster stripe shows all Periwinkle in the top layer. The fishing line should also be installed before you start the blanket so you can practice using it. Make sure the weft turns snugly against the fishline, leaving no loops.

Allow 12" at each end of the blanket for a twisted fringe. Weave a header with scrap yarn using the treadling sequence in Figure 1, then raise the top layer again to check that the two layers are formed properly with the fold at the left side.

Weave the blanket following the color order in Figure 3, using each weft color for the number of inches or picks indicated. (One pick in the center section means one trip through the shed with the shuttle.) Begin and end weft threads on the selvedge side.

Finishing the blanket

Cut the fabric from the loom. Prepare a twisted fringe using two groups of six ends for each fringe.

Harrisville Shetland contains spinning oils and must be washed to remove oil and allow the yarn to bloom and soften. The finishing process can be done in the bathtub, but it is easier in the washing machine, and it takes less water. The complete process does take some manipulation of washing machine settings. If you don't want to bother with this, you can use the machine for the agitation and the spin processes only and do the rinsing in a washtub or bathtub.

If you choose to use the washing machine, fill it with hot water and add a mild detergent. Stop the machine and put the blanket in the water to soak for thirty minutes. Then agitate the blanket, gentle cycle, for six minutes, stopping halfway through the agitation to reposition the fabric.

Stop the machine and remove the blanket from the water. Empty the machine and refill with warm rinse water. Add the blanket to the rinse water, let agitate for about thirty seconds, and then remove the blanket. Empty the machine and repeat the rinse. Remove the blanket again and empty the machine.

Setting the machine on spin, add the blanket and spin for about thirty seconds. Fluff the blanket in the dryer on the air setting (no heat!) for about five minutes to remove any wrinkles introduced during the spin cycle. Hang the blanket over a padded shower rod to finish drying. When dry, if needed, press with steam on a wool setting. Trim the fringe to about 4". For best results, use a rotary cutter and mat with a grid.

Tips for weaving double width

Weaving double width is worth the extra effort it takes because the result is so pleasing! Here are some tips for success.

- Warp density will cause the warp to be somewhat sticky. You can see threads that are caught in the shed in the top layer, but you can't see what's happening in the bottom layer. Prop a mirror on a table next to the loom so that you can see into the shed. A full-length mirror leaning against a chair or the wall also works very well.
- Change the shed with the beater forward so it can help clear the shed as you push it back. Before you throw the shuttle, look in the mirror to see that the shed is clean. A quick plucking at the threads will release any that are stuck out of place. After a few inches, watching the shed becomes a habit, and it's sort of fun to watch the shuttle go back and forth.
- Advance the warp more frequently than usual for two reasons. For one, the more open the shed is, the less the warp sticks. In addition, the two layers will remain more evenly woven if the angle of the beater stays about the same throughout the weaving.
- Each time the warp is advanced, beat once to reposition the wefts and see if the layers are even. If the top layer has shifted a little, raise the top layer (shafts 1 and 3) and, working from one side of the warp to the other, grab about an inch of warp threads in each hand and pull them toward the reed to realign the top layer. Do not pull on individual threads; always include a group. Advancing the warp often, a little at a time, may eliminate the necessity for this.
- When filling bobbins, watch/feel for knots in the weft yarn. If you find one, break the thread to remove the knot and continue winding with the new strand.
- Make all weft joins on the top layer so you can see what you are doing.
- Remember to angle or bubble the weft on the bottom layer just as you do on the top layer. Since you can't clearly see the weft, it's easy to pull it too tight, resulting in uneven selvedges.
- One common treadling error when weaving double width is to weave two extra shots in the bottom layer. If the bottom layer suddenly seems to be growing faster than the top layer or the top layer doesn't beat in as well as it should, check the bottom layer at the fold.
- When you take a break from weaving, release the tension on the warp and loosen the fish line. Stop only after a complete sequence of the four picks so that you can easily find your place when you return to the loom and resume weaving.

NOW WE ARE EIGHT

SARAH SAULSON

Double-width blankets on eight shafts

Weaving a plain-weave blanket twice as wide as your 4-shaft loom is an exciting idea—but your 8-shaft loom can do even more! Any 4-shaft weave structure can be used for a double-width blanket on eight shafts: twill, overshot, lace, and more. The basic principles are the same as for double-width plain weave. The shuttle travels across: the top, bottom, bottom, top; the sheds for each structure in each layer are made in turn; when a pick is made in the bottom layer, the shafts for the top layer are raised (see Jennifer Moore, pages 26–31). This blanket, woven in soft, smooth wools on a loom of average width, makes a perfect first double-wide project.

Preparing the loom and the warp

The blanket takes lots of heddles! All weavers agree that moving heddles between shafts in the middle of threading is very painful! There are 1,128 warp ends in the blanket, which translates into 141 heddles on each of the eight shafts. If you have metal heddles, once you count them out on one shaft, you can push them together and measure their width to use as an approximate guide for the other shafts. If you need to move heddles from one shaft to another, secure them at the top and bottom before moving. I like to use two large safety pins for this.

The following directions are for warping from front to back. Because the wool yarn is elastic, keep a light, uniform tension on the yarn while you are winding the warp on the warping board. Wind each color separately. Since the warp is fairly wide, wind three or four bouts of each color. Sley each color separately (4/dent in an 8-dent reed).

Sleying the reed and threading the loom

Starting at the right side of the reed, 17½" from the center, sley 16 ends Willow in the first 4 dents. Skip 16 dents; sley 8 Willow in the next 2 dents; repeat 14 times.

In the Powder Blue and Pewter stripes, one layer weaves blue, the other gray (the layers reverse in alternate stripes). First sley Pewter 2/dent for 16 dents; skip 20 dents; repeat 7 times. Then sley Powder Blue 2/dent in the same dents with Pewter. Sley 4 Teal ends in the first remaining 16 empty dents at the right. Leave next 16 empty, sley next 16; repeat for a total of 4 Teal stripes. Sley Lilac in all remaining empty dents until you reach the last Lilac stripe.

This stripe is where the fold occurs. To counteract the effects of draw-in so that this stripe is the same width as the others, sley Lilac 4/dent for 6 dents, 2/dent for 2 dents, and sley 4 ends in the last dent.

Threading

Thread following Figures 1 and 2. For Powder Blue/Pewter stripes, thread the bottom layer on odd shafts, the top layer on even shafts. In the first Powder Blue/Pewter stripe (read all drafts from right to left), for example, thread Powder Blue on odd shafts (bottom layer), Pewter on even shafts (top layer). Reverse for next Powder Blue/Pewter stripe (Powder Blue on even shafts, Pewter on odd shafts). Continue, shifting the layers in these stripes. Beam the warp with firm, uniform tension.

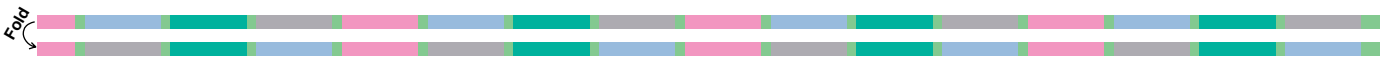
To reinforce the warp ends at the fold and minimize draw-in, wind 4 ends of 5/2 pearl cotton in any color the same length as the warp. Thread each cotton end through a heddle with one of the last four Lilac warp ends; sley through the same dent; tie the cotton ends onto the front beam. Wind all 4 cotton ends onto a bobbin to keep them from tangling and attach an 8 oz weight. Unwind the bobbin as you weave.

Weaving and finishing the blanket

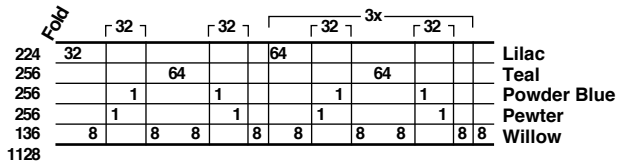
Examine the tie-up in Figure 2. When the blanket opens to full width, the underside of the bottom layer becomes the top layer of half of the blanket. In order for the twill direction



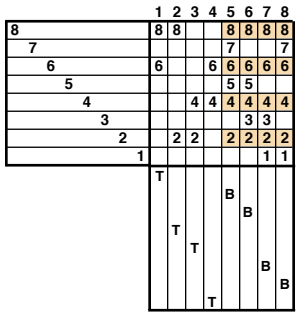




1. Warp color order



2. Draft



to be the same across the unfolded single layer, the bottom layer is tied up to weave twill in the opposite direction from the top layer.

The tie-up also ensures that the shafts of the top layer (colored in the tie-up) are raised when a pick in the bottom layer is woven. The first four treadles in Figure 2 weave 2/2 twill in one direction in the top layer; the second four weave 2/2 twill in the opposite direction in the bottom layer.

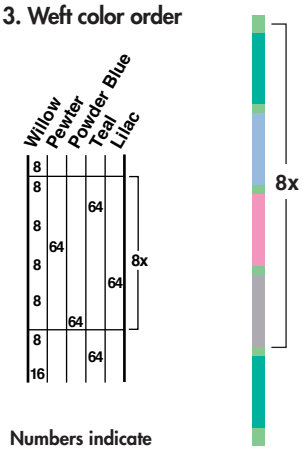
Allow 9" for a twisted fringe. Weave the blanket following the weft color order in Figure 3. Weave in weft tails at the right selvedge. Each new color always begins with either treadle 1 or treadle 5. Read Margaret Gaynes's tips for double-width weaving, including the use of a mirror to check sheds; see page 43.

After the blanket comes off the loom, pull out the four reinforcing threads. Prepare a twisted fringe: Twist the Willow stripes with two groups of four ends each, the other colors with two groups of eight ends each.

Fill the washing machine with room-temperature water and several glugs of fabric softener. Agitate, gentle cycle, 2 minutes. Spin out water; hang over a rod to finish drying.

SARAH SAULSON, *of Syracuse, New York, dyes and weaves painted-warp wearables for sales and juried shows. She teaches workshops to both beginning and intermediate weavers and especially enjoys making weaving on eight shafts accessible and fun.*

3. Weft color order



Numbers indicate picks. One pick = one shed; the shuttle passes across the warp once.

It takes four picks for the shuttle to return to its starting position: top, bottom, bottom top.

It takes eight picks to complete a sequence of 2/2 twill in both layers, four picks in each layer.

PROJECT at-a-glance

Weave structure for blanket
Double-width 2/2 twill.

Equipment
8-shaft loom, 36" weaving width; 8-dent reed; 2 shuttles.

Yarns
Warp: 8/2 wool (2,240 yd/lb, Maine Line, JaggerSpun), Willow, 476 yd (3½ oz); Lilac, 784 yd (5⅔ oz); Pewter, Powder Blue, and Teal, 896 yd (6½ oz) each.
Weft: 8/2 wool (2,240 yd/lb, Maine Line, JaggerSpun), Willow, 325 yd (2⅓ oz); Lilac, Pewter, Powder Blue, 560 yd(4 oz) each; Teal, 600 yd (4⅓ oz); add for sampling.

Yarn sources
JaggerSpun yarns are available from most suppliers.

Warp order and length
1,128 ends 3½ yd long.

Warp and weft spacing
Warp: 32 epi (16 epi per layer); 4/dent in a 8-dent reed. Width in reed: 35½".
Weft: 32 ppi (16 ppi/layer).

Notions and other materials
20 yd 5/2 pearl cotton; one 8-oz weight.

Take-up and shrinkage
After washing, 15% in width, 18% in length (5% take-up, 13% shrinkage). Amounts produce 1 blanket 60¾" × 63½" plus fringe.



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Sunset *Windows Scarf*

LAURIE BROWN

Some projects are the result of a long planning process: visualizing the finished item, selecting the perfect structure and fibers, calculating warp and weft amounts, ordering yarns, and finally, executing the plan. This scarf is not one of those projects! A long stretch of summer lay ahead, I had just purchased a new (used) loom, and in my studio a shelf full of rayon chenille in beautiful colors beckoned.

Color and design challenges

The resulting scarf incorporates two design goals that inspire much of my work. One is to create a sense of looking at an image through windows. This effort has led to many projects—in Theo Moorman, appliqué, embroidery, and quilting. The second is to blend multiple colors in gradations that appear much more complicated than they are or that one might think could be achieved only by dyeing.

Although the color gradations in this doubleweave scarf appear to be the result of a painted warp, they are created with commercially dyed yarns in only six hues and with a very simple blending formula. The warp and weft of the layer that creates the window frames is black. The six hues used in the warp and weft of the windowpane layer range from red to blue-violet—thank you Sharon Alderman for the color workshop!



Laurie Brown *lives, weaves, and knits in Lake Oswego, Oregon. In her non-fiber life, she is a mechanical engineer and mother of two daughters.*



The blending formula

The warp of the colored (windowpane) layer is divided into eleven sections. Six solid-color sections alternate with five sections in which two colors are blended to make the color gradations from one solid color to the next, for example: Iris (solid), Iris and Amethyst (blended), Amethyst (solid), Amethyst and Red Purple (blended), Red Purple (solid), Red Purple and Fuchsia (blended), etc. See the complete warp color order in Figure 1.

The weft of the windowpane layer is also divided into eleven sections, and the same six solid-color sections and five blended-color sections alternate; see the weft color order in Figure 3.

Preparing the warp and threading the loom

Wind a warp and thread the loom following the directions in Figures 1, 2, and Project at-a-glance (the draft for the scarf is from *A Weaver's Book of 8-Shaft Patterns*, Interweave Press, 1991, #680, page 209).

If you are warping from the front, wind the black and colored warps separately. For each blended-color section of the colored warp, wind an end of each of the two colors together on the warping board, keeping them separated with a finger.

When both warps are wound, sley the reed with the black warp first. Begin 5¼" from the center of the reed, and sley one black end in each dent until the last black end is sleyed, 5¼" from the other side of the center. Then sley one colored end in each dent.

After the reed is sleyed, thread following the draft in Figure 2. (Note that color changes in the warp do not coincide with block changes in the threading.)

Weaving the scarf

In the treadling, half-inch sections of black (in which black is on top in both Blocks A and B) alternate with varying sizes of the colored windowpanes (in which black is on top in Block A; color is on top in Block B). In the blended-color sections, two colors alternate in the weft of the windowpane layer.

Two shuttles are used for the treadling sections where only one color appears in the windowpane layer, one shuttle with black weft, one shuttle with the designated color. For treadling sections where colors are blended, three shuttles are used, one with black and one with each of the two blended colors.

For example, the treadling begins with Ruby weft in the colored layer (see Figure 3; read from bottom to top). For 5½", alternate one shuttle Black with one shuttle Ruby. For the first half inch of this section, use treadles 1–4 to produce a stripe of black on top in both blocks. Then change to treadles 5–8 to weave 5" of Ruby on top in Block B.

For the next 5½", use three shuttles, one with Black, one with Ruby, and one with Burgundy. Weave one pick Black, one pick Ruby, one pick Black, one pick Burgundy, and repeat. For the first ½" of this section, use treadles 1–4 for a stripe of black on top in both blocks. Then change to treadles 5–8 for a 4" windowpane of alternating Ruby and Burgundy on top in Block B. Change again to treadles 1–4 for Black on top in both blocks (but do not change the weft color rotation). Then change to treadles 5–8 for ½" continuing to alternate Ruby and Burgundy (the windowpane colors in Block B). After the end of this half inch, end the Ruby weft and use only the Burgundy weft in the colored layer, but continue using treadles 5–8 for 2½" to complete the 3" section of windowpanes. (This is much harder to describe than to do!)

Continue, following Figure 3. Note that the weft color changes are indicated on the right side of Figure 3 and block changes (from treadles 1–4 to treadles 5–8 or vice versa) on the left side. Each of the half-inch black stripes of the window frames uses treadles 1–4 in Figure 2 and each of the windowpane sections uses treadles 5–8 for the number of inches indicated in Figure 3.

If you follow the measurements in Figure 3 exactly, the woven length of the scarf will be 61"; adjust windowpane heights for a longer or shorter scarf.

Special care must be taken to achieve neat selvedges, especially in the blended-color sections when you are using three shuttles. I found it important to determine a consistent method for placing the shuttles on the web as you weave (to keep the two layers separate at the selvedges, always place the shuttle with the black weft closest to the shafts and the shuttle with the colored weft closest to you). You will have to experiment with shuttle order to achieve the best results when you are changing from two to three shuttles.

The color gradations in this scarf are created with commercially dyed yarns in only six hues, using a very simple blending formula.

To keep track of the color sequences, enlarge Figure 3 using a photocopy machine, tape it to the castle of your loom, and mark your progress with a pin. To keep track of the total inches woven, pin a tape measure to the weaving with just two pins. When the first pin starts to roll around the front beam, move it about 3" above the second pin, leaving the second pin in place.

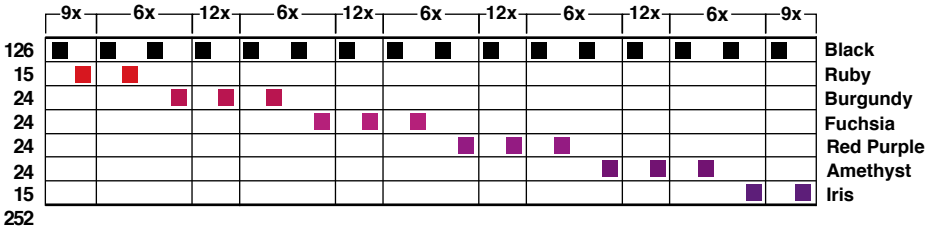
Finishing

One warning! When you remove the scarf from the loom, it will have the hand of a very long potholder. Take heart—after wet-finishing, the scarf will soften lusciously (although it will have a firmer

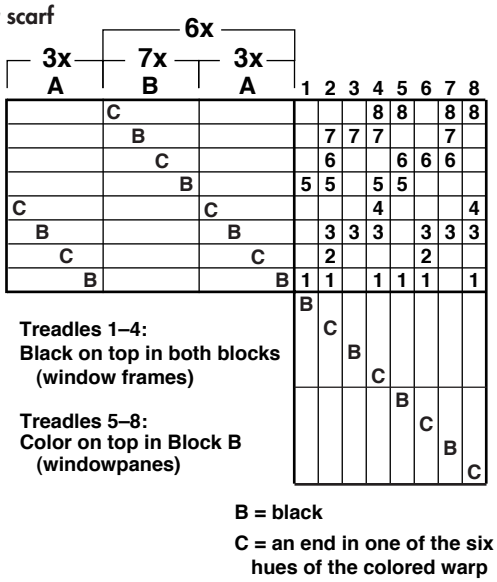
hand than a single-layer chenille scarf).

Prepare a fringe of 3-strand braids on both ends of the scarf. Use three ends in each of the strands, nine total ends in each braid. Secure each braid with an overhand knot. Spray the scarf with water on both sides and store it overnight in a plastic bag so that it becomes evenly and thoroughly moistened. Place the scarf in a dryer for about twenty minutes on a delicate cycle. Hang until completely dry. Trim ends of fringe.

1. Warp color order



2. Draft for scarf

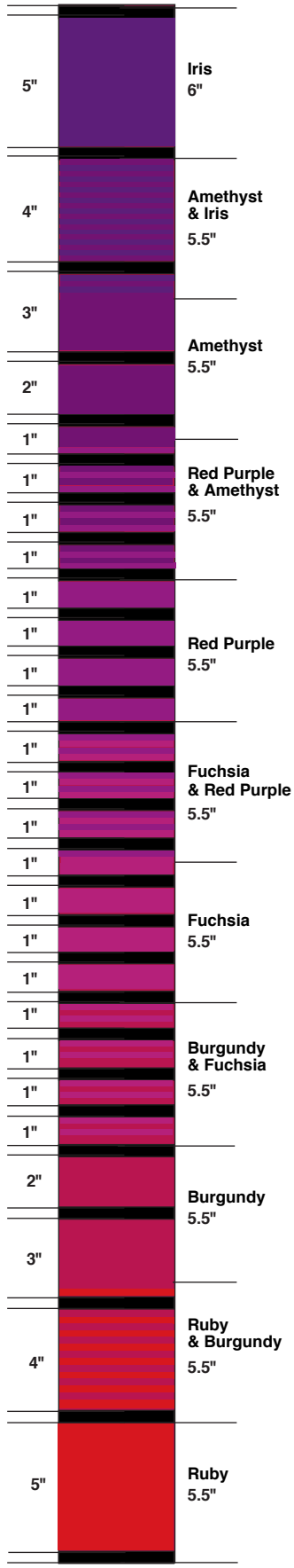


B = black

C = an end in one of the six hues of the colored warp

For all sections of black horizontal stripes (½" each), use treadles 1–4.
For all sections of colored window-panes, use treadles 5–8.
Alternate 1 pick black with 1 pick color throughout.

3. Weft color order



PROJECT at-a-glance

Weave structure for scarf
Doubleweave.

Equipment
8-shaft loom, 12" weaving width; 12-dent reed; 3 shuttles.

Yarns
Warp: rayon chenille (1,450 yd/lb), Black, 378 yd (4⅓ oz); Ruby and Iris, 45 yd (½ oz) each; Burgundy, Fuchsia, Red Purple and Amethyst, 72 yd (⅞ oz) each.
Weft: rayon chenille : Black, 325 yd (3⅔ oz); Ruby, 47 yd (⅔ oz), Iris, 44 yd (½ oz) ; Burgundy, Fuchsia, Red Purple and Amethyst, 59 yd (⅞ oz) each.

Yarn sources
Rayon chenille in the colors used in this scarf are available from Webs.

Warp order and length
252 ends 3 yd long following the color order in Figure 1.

Warp and weft spacing
Warp: 24 epi (12 epi per layer); 2/dent in a 12-dent reed. Width in reed: 10½".
Weft: 32 ppi (16 ppi per layer).

Take-up and shrinkage
12% in width, 12% in length (5% take-up, 7% shrinkage). Amounts produce one scarf 9¼" × 56¾" including fringe.

Deflected *doubleweave*

BUMPS IN THE NIGHT

MADELYN VAN DER HOOGT

A reader asked recently: Why don't any of you ever write about your failures? You make it sound like every project design is an instant success. Doesn't anyone ever fail?

The truth is we weavers don't usually like to say too much about what didn't work. I'm not really sure why this is, but I suspect it has to do with the complexity of weaving. You take your first class and everything's all sort of set up for you. Your teacher helps you weave a couple of projects and you join a guild. At guild meetings you don't have a clue what people are talking about except when they assign you to bring cookies or be Program Chairman. At Show and Tell they explain how it's crackle or barleycorn or overshot and that they treadled 1-6-2-4-3-1. You love weaving but you know you are never going to be like them—you have some kind of unique biological deficiency. You keep this to yourself and hope that no one ever finds out.

What you don't know is that most everyone else feels the same way. A beautifully and modestly presented project at Show and Tell (introduced as if it were just some little thing quickly dashed off) is often the result of many untold hours of frustration.

A bumpy scarf story

So here's some of the truth about these scarves. I love tying new warps onto old ones. If you haven't tried this, it is much faster than rethreading the loom. I go to great lengths to figure out how to change only the tie-up so I can weave a new idea on an old threading. Sometimes I spend much more time figuring this out than it would ever take to rethread.

I wanted to create a soft and nubby texture by using wool in one layer and cotton in the other layer of deflected doubleweave—shrinking the wool layer (see Lynn Tedder and Madelyn van der Hoogt, "Deflected Doubleweave Start to Finish," HANDWOVEN, January/February 2001, pages 62–67)—and I wanted to do it on four shafts.



The scarf on the left is woven on four shafts; the scarf on the right is woven on eight.



I'm lucky to have a weaving school full of looms—all with warps I can tie onto—and shelves full of yarns, some of which are "bargain" yarns. So I tied a fiber labeled "wool" onto one layer and cotton onto the other of a deflected doubleweave warp.

Since I *knew* that my idea would work, I skipped the sampling stage and beamed enough warp for several scarves. Into the washing machine went the first scarf, with *very* hot water. I tried everything—alternating hot water and ice water rinses and even, finally, boiling the scarf in a pot on the stove. The cotton shrank a bit, but the "wool" changed not at all. Moral: All that's called wool isn't wool —or else—All that's called wool doesn't shrink!

Back to the loom. I unwound the remaining five yards, cut off the wool warp threads, tied on *really*-wool threads—and wound it all back on once more.

I could tell you about a few other things that went wrong along the way to these scarves, but we've all been there, done that. The only additional revelation I'll make is about the fringe. I knew the wool fringe would full and tangle in hot water, but I didn't have any netting to secure the wool as Lynn Tedder recommends in her article. Since Next Day Air was already required to get these scarves to the photographer on time, I tied quick overhand knots and into the hot water went the second scarf. The result was a fulled fringe mass, er, mess—I could not extricate any threads to make my planned twisted fringe. Hmmm, I thought, since these ends will never ravel—Let there be *no* fringe.

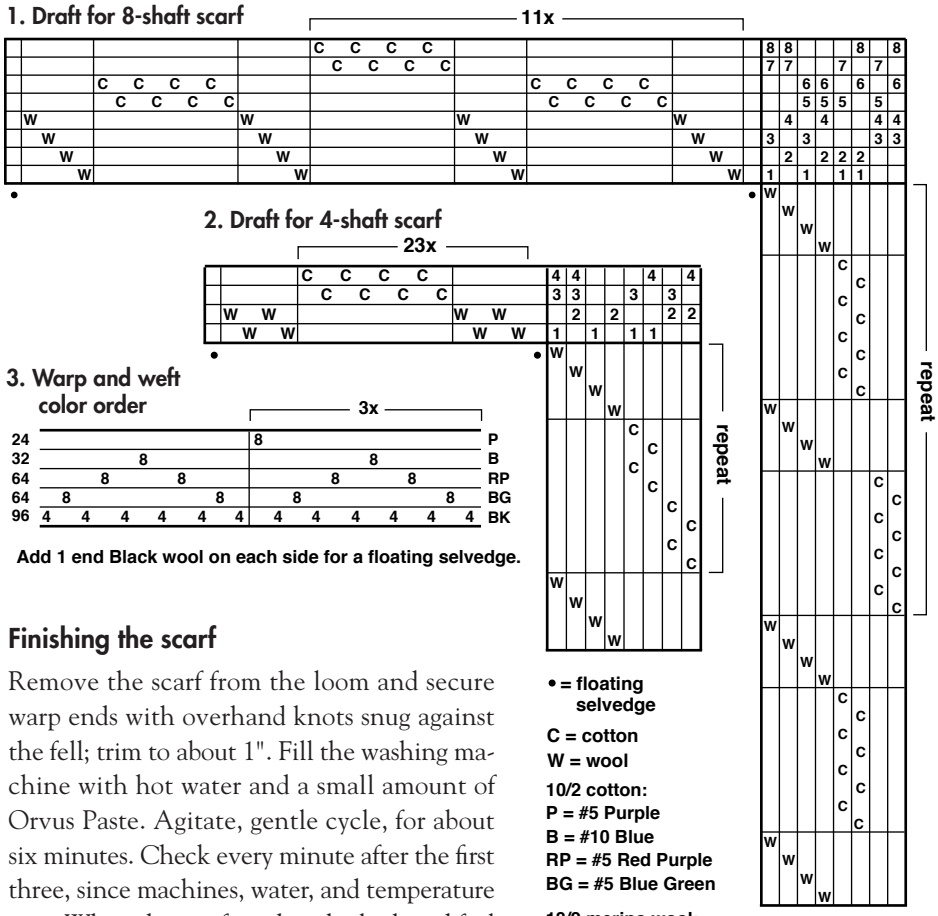
I could have told you that these scarves were designed to be exactly as you see them, but now you know the truth.

Warping and weaving the scarf

Wind a warp and prepare the loom following Figures 1–3 and Project at-a-glance. Note that four ends of wool at 1/dent alternate with eight ends of cotton at 2/dent throughout. Weave the scarf for 72" following the same color order as for the warp.

Carry the black weft up the selvedge, but begin and end the cotton weft for each 8-pick section (bring weft tails back into the web for about ½" and trim).

1. Draft for 8-shaft scarf



2. Draft for 4-shaft scarf

3. Warp and weft color order

Add 1 end Black wool on each side for a floating selvedge.

Finishing the scarf

Remove the scarf from the loom and secure warp ends with overhand knots snug against the fell; trim to about 1". Fill the washing machine with hot water and a small amount of Orvus Paste. Agitate, gentle cycle, for about six minutes. Check every minute after the first three, since machines, water, and temperature vary. When the scarf reaches the look and feel you like, remove from the washer and lay flat to dry. Block into shape. Cut each end across a fulled row of wool weft.

• = floating selvedge

C = cotton
W = wool

10/2 cotton:
P = #5 Purple
B = #10 Blue
RP = #5 Red Purple
BG = #5 Blue Green

18/2 merino wool:
BK = Black

PROJECT at-a-glance

Weave structure for scarves
Deflected double weave.

Equipment
4- or 8-shaft loom, 13" weaving width; 15-dent reed; 2 shuttles and 5 bobbins.

Yarns
Warp: 18/2 merino wool (5,040 yd/lb, JaggerSpun), Black, 294 yd (1 oz). 10/2 pearl cotton, (4,200 yd/lb), #5 Purple, 72 yd (⅓ oz); #10 Blue, 96 yd (½ oz); #5 Red Purple, 192 yd (¾ oz); #5 Blue Green, 192 yd (¾ oz).
Weft: 18/2 merino wool (5,040 yd/lb), Black, 245 yd (⅞ oz). 10/2 pearl cotton, (4,200 yd/lb), #5 Purple, 60 yd (¼ oz); #10 Blue, 80 yd (⅓ oz); #5 Red Purple, 160 yd (⅔ oz); #5 Blue Green, 160 yd (⅔ oz).

Yarn sources
JaggerSpun yarns are available from most suppliers; 10/2 pearl cotton is from the Lunatic Fringe.

Warp order and length
282 ends 3yd long (98 ends wool; 184 ends cotton) following Figure 3.

Warp and weft spacing
Warp and weft: (setts are misleading since 8 cotton ends/picks alternate with 4 wool ends/picks) 15 epi/ppi for cotton, 7½ epi/ppi for wool (sley cotton ends 2/dent, wool ends 1/dent in a 15-dent reed). Width in the reed: 12⅝".

Take-up and shrinkage
After washing, 36% in width, 35% in length (5% take-up, 30% shrinkage. Amounts produce one scarf 8" × 50".

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PUTTING ON THE *Glitz*

JACKET AND SHAWL

SIGRID PIROCH AND SUZIE LILES

For holidays or a special evening out, put on a glitzy jacket or a shimmering shawl whose unique sparkle comes from sequins woven magically into lacy doubleweave pockets.

In this unusual form of doubleweave, all of the warp and weft threads weave plain weave together for several picks. Then, tiny pockets are formed, each just the right size for sliding in a small sequin. Subsequent rows of plain weave close the pockets and secure the sequins inside.

Two shafts are required for the plain-weave areas between the pockets across the warp and four more shafts for each little pocket. Here are two sparkling sequined projects, one by Sigrid Piroch and one by Suzie Liles.

Resources

Atwater, Mary Meigs. *Recipe Book: Patterns for Handweavers*. Salt Lake City, Utah: Wheelwright Press, 1969, Series VI, #14.

Piroch, Sigrid. "Sequins and Silk," *Weaver's*, Spring 1988, pp. 32–33, 45, 51.

———. "Evening Bags that Shine with Flash & Glitter," and "Notes on Using Metallic Yarns," HANDWOVEN, January/February 1985, pp. 36–37, IS-9.

———. "Elegant Evening Bags—A Bit of Glitter," *A Handwoven Treasury*. Loveland, Colorado: Interweave Press, 1989, pp. 132–133.

Tidball, Harriet. *The Double Weave, Plain and Patterned*, Shuttle-Craft Monograph #1. Petaluma, California: Shuttle-Craft Books, 1960, p. 27.



Sigrid Piroch lives, weaves, and teaches in Foxburg, Pennsylvania. She runs the ARTS studio in Emlenton and teaches workshops in this country and abroad.

SEQUINED JACKET BY SIGRID PIROCH

Even without the sequins, this fabric has an interesting texture and a suitable drape for a jacket. You can choose to place sequins in every other pocket, as I did, or in all or selected pockets. Rhinestones can be used for rarer accent sparkles.

Warping and weaving the fabric

Wind a warp and prepare the loom as in Project at-a-glance and Figures 1 and 2, page 60. If you do not wish to buy a whole skein of silk for only 252 yards of dark green, use one color for the warp stripes or omit the stripes entirely. Prepare the yarn for winding the warp by making balls of the silk skeins, two balls for each skein. Use a ballwinder if available.

Because the silk is fine and the warp threads tend to cling together, wind each end singly and make the cross of single ends. Thread the loom and tie up the treadles following Figure 2, page 60.

In this jacket, slightly darker contrasting 3" borders are stitched to the bottom of the jacket and sleeves. Weave 40" for the border fabric with medium green weft following the treadling in Figure 2. (A pointed design is woven using pick-up in the sleeve borders for this jacket; rhinestones outline the points.) Weave the remaining fabric for the sleeves and for the front and back pieces using light-green weft. Use random shots of Frizette metallic weft in the sleeve fabric if desired.

Finishing the fabric

Remove fabric from the loom and soak in warm water and Orvus Paste. Wash and rinse gently so as not to dim the shine of the sequins. Use vinegar if desired in the final rinse for added crispness. Iron when almost dry with a cool iron and a light touch over thin toweling to preserve pocket texture (do not rub the sequins).

Assembling and sewing the jacket

One of my goals in designing the pattern layout for this garment (see Figure 3, page 60) was to avoid wasting fabric, since inserting the sequins is somewhat labor intensive. If the four pieces of the jacket body (two front and two back panels) are placed end-to-end, followed by the sleeves also placed end-to-end, fabric is wasted alongside each panel since the sleeves are wider than the panels. (Other layouts that place the panels for the jacket side by side require considerably wider warp width than the width of my loom!) If you prefer a different pattern layout or choose a different jacket pattern, change warp width and length accordingly.

To use the layout on page 60, cut duplicates of front and back pattern pieces so that you have a complete pattern piece for each panel of the jacket (two backs and two fronts). Tape together the pattern pieces at back and side seams (eliminate seam allowances) to make a single piece. Cut three lengths of the yardage as long as this pattern piece (from hemline to shoulderline) and seam the lengths together with a small (¼") seam allowance. Press seams open. Lay the single pattern piece on this fabric and cut. Follow the directions in the pattern for the rest of the sewing and assembly of the jacket. This lined jacket was sewn by Carol McGuire of Clarion, Pennsylvania.



SEQUINED SHAWL BY SUZIE LILES

A commission to design a purse similar to Sigrid's purse in *A Handwoven Treasury* (see Resources, page 56) gave me dreams of using the sequined pockets for something very elegant to wear. Let's see, I thought, a fine silk warp and weft, smaller sequins, a looser, lacier sett, a shawl—this might work!

The fabric for this shawl has a lighter, more gossamer feel than Sigrid's sturdier jacket fabric—a perfect star-spangled delight to carry on an evening out.

Three years passed. The fashion show to be held at the 2001 Northwest Conference of Handweavers seemed the perfect place to introduce my shawl, but the time grew closer and closer until only a week remained. It was not a week with many hours to spare, however, since I had promised to assist Madelyn with a class at her school. Into the car went my loom, and during lecture hours, I wove my fabric.

It isn't exactly a quick process. Each pattern row has forty-eight pockets, which means placing forty-eight sequins individually, each in its own tiny spot. There are close to two rows of pockets in an inch of weaving, so if you multiply 48 × 2 × 72"—that's a lot of sequins! I developed a system of holding a pile of sequins in one hand as I moved from one side of the warp to the other side, stuffing the pockets with the other hand. If you try this project, rather than finding it tedious, you'll be mesmerized by the shining beauty of the silk and the glitter of the sequins. (And, since many sequins hit the floor, a lot glittered that wasn't my shawl!) With the students cheering me on, I finished the shawl in time for the show.

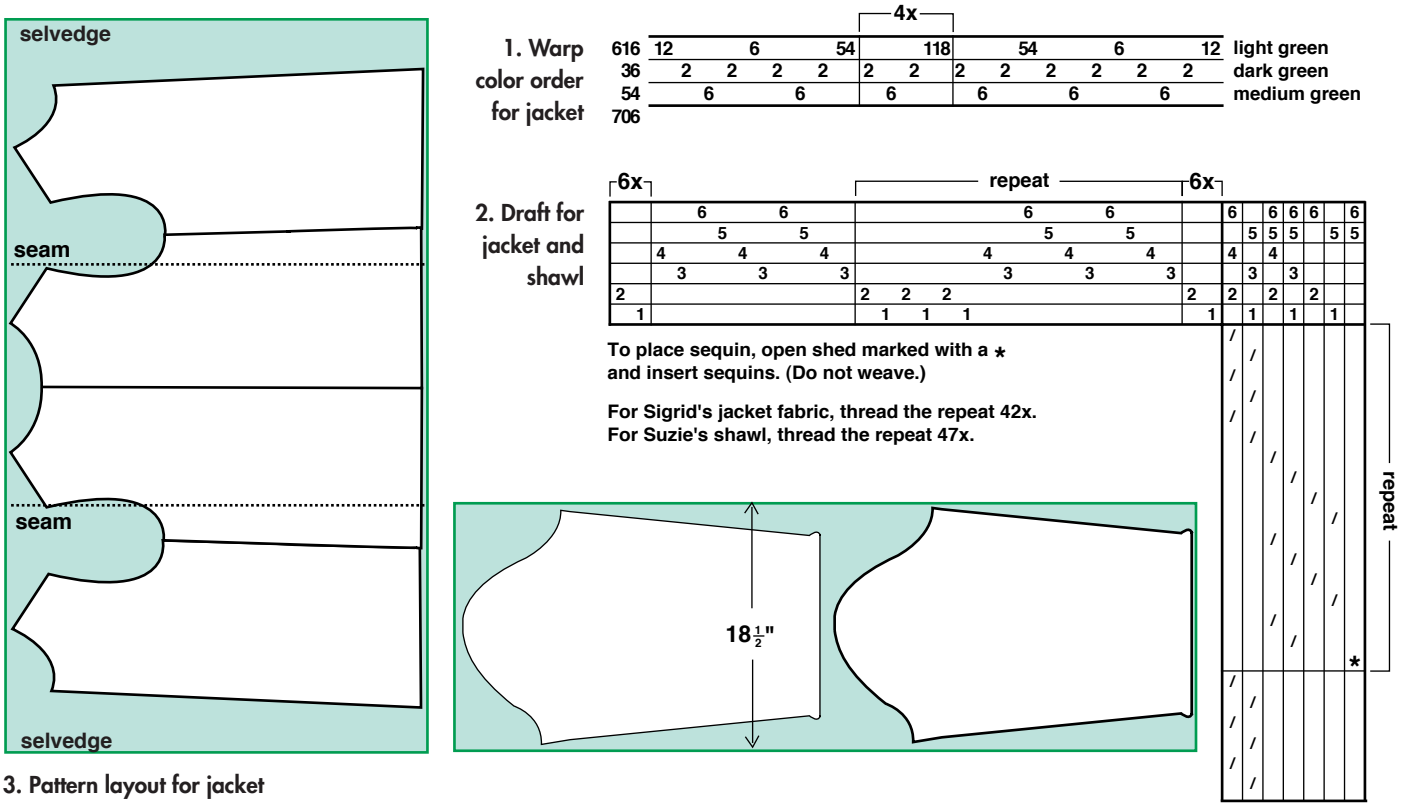
Warping and weaving the shawl

Wind a warp and prepare the loom as in Project at-a-glance and Figure 2, page 60. Weave the shawl maintaining an even beat of 30 picks per inch for 72". Remove the shawl from the loom and prepare a twisted fringe of 14 ends per fringe (two groups of 7 ends). Wash, dry, and iron fabric as for Sigrid's jacket; omit vinegar rinse.



Suzie Liles, of Roseburg, Oregon, has been weaving for over twenty years. Even more than sequins and silk, she loves linens and laces. She served as Chairperson of the Northwest Weavers Conference in 2001 and she now offers workshops in lace weaves.





3. Pattern layout for jacket

PROJECT at-a-glance

Weave structure for jacket
Doubleweave.

Equipment
6-shaft loom, 20" weaving width; 12-dent reed; 1 or 2 shuttles (for metallic).

Yarns
Warp: 20/2 bombyx silk (5,000 yd/lb), JY11 (light green), 4,312 yd (14 oz); JY10 (medium green), 378 yd (1¼ oz); JY9 (dark green), 252 yd (1 oz).
Weft: 20/2 bombyx silk, (5,000 yd/lb) JY11 (light green), 3,861 yd (12½ oz); JY10 (medium green) 860 yd (2¼ oz). Optional: 4-ply Frizette metallic yarn (2,500 yd/lb), 15 yd (⅛ oz).

Yarn sources
20/2 silk is available from Treenway Silks. Frizette metallics are available from Robin and Russ.

Warp order and length
706 ends 7 yd long in the color order in Figure 1.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in reed: 19⅝". Weft: 36 ppi.

Notions
McCalls jacket pattern #3064; 2 packages 5 mm, 6-sided, faceted silver sequins; rhinestones with flat bottoms for accent (optional); other notions as required by pattern.

Take-up and shrinkage
After washing, 5% in width, 8% in length. Amounts produce yardage 18½" × 5½ yd for a medium jacket (jacket pattern is size 12).



Hold sequins in one hand and insert them in the pockets with the other hand.

PROJECT at-a-glance

Weave structure for shawl
Doubleweave.

Equipment
6-shaft loom, 27" weaving width, 10-dent reed, 1 shuttle.

Yarns
Warp: 60/2 silk (14,000 yd/lb), medium blue, 2,358 yd (2⅛ oz).
Weft: 60/2 silk, medium blue, 1,750 yd (2 oz).

Yarn sources
60/2 silk at 14,000 yd/lb is a new product from Webs.

Warp order and length
786 ends 3 yd long.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in reed: 26¼". Weft: 30 ppi.

Notions
9 packages (7,200) cupped blue-violet Darice sequins.

Take-up and shrinkage
After washing, 9% in width, 14% in length (5% take-up, 9% shrinkage). Amounts produce 1 shawl 24" × 64".



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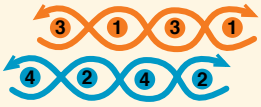
SHARON ALDERMAN

Ever since I became a weaver, I've loved defying the usual limitations of the flat fabric plane to create dimensionality. It's no surprise that making more than one layer of cloth fascinates me!

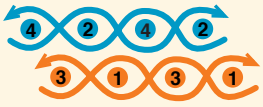
Doubleweave

Two shafts are required to weave the simplest cloth, plain weave. To weave two layers of plain weave simultaneously, two shafts are required for each layer. Although several different threadings can be used to weave two layers of plain weave (see Jennifer Moore, pages 26–31), the most common is a simple straight draw, 1-2-3-4. Figures 1a and 1b are cross sections (warp threads are cut to show the paths of the weft threads) of two plain-weave layers with this threading. In Figure 1a, odd shafts weave the top layer; even shafts weave the bottom layer. In Figure 1b, even shafts weave the top layer; odd shafts weave the bottom layer.

1a. Odd shafts weave the top layer



1b. Even shafts weave the top layer





Sharon Alderman enjoys a pot of hot tea in her 1886 Victorian adobe house in Salt Lake City, Utah. When she is not weaving or traveling or teaching, she is immersed in writing a new book for Interweave Press.




Wild
Blueberry

Doubleweave pockets

We can also weave cloth in which the threads on odd shafts weave in the top layer in one area but in the bottom layer in an adjacent area—and vice versa; see Figures 2a and 2b. The two areas, indicated by A and B, must be threaded on different shafts since no shaft can be both up and down for the same pick.

To weave this cloth, just raise the shafts for the warp threads that are above each weft thread—it's that simple! The first weft in Figure 2a, for example (orange, #1), weaves plain weave *with* the warp threads on odd shafts *under* the warp threads on even shafts in A and *above* them in B. Compare each weft in 2a–2b with its corresponding treadle in 2c.

If a series of picks is made using the first four treadles followed by a series using the second four, the two layers intersect horizontally as well as vertically. Air trapped between the layers produces an insulating cloth. If the pockets formed by these intersections are stuffed, the cloth becomes even more insulating.

Color effects in doubleweave blocks

When the warp and weft colors of one layer are different from the warp and weft colors of the other, a two-block checkerboard design is produced. When the warp color in one of the layers is similar in value but a different hue from its weft, a smooth blend of the two colors occurs. In fact, the blended color that results from crossing two colors is richer and more interesting than when the same color is used for both warp and weft. This optical mixture is what pointillist painters painstakingly work to achieve. For us, it's easy!

A stuffed doubleweave tea cozy

Weave a tea cozy to take advantage of doubleweave's special ability to provide an insulating fabric and blend warp and weft colors.

Determine the length of finished fabric required for your teapot by first measuring up from the base on one side, over the top, and down to the base on the other side; add about 2" for hems. Then measure the circumference of the teapot at its largest point; the width required for the finished cloth is one-half this measurement plus about ¼" for seam allowances (⅜" each side).

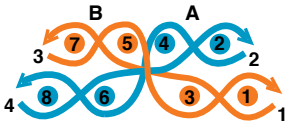
When you stuff the pockets as you weave, the cloth becomes narrower and shorter and *a lot* thicker. Expect the width to decrease by 20% and the length by as much as 33%. To calculate warp width in the reed, divide the desired finished cloth width by .8 (100% less 20%). To calculate warp length, divide desired finished cloth length by .67 (100% less 33%), and add 30" or more for loom waste and sampling. Measurements given in Project at-a-glance are for a tea cozy for a large (50 oz) teapot.

The relatively fine grist of 20/2 cotton ensures very smooth color blending, but similar effects can be successfully produced with 10/2 cotton sett at half the number of ends and picks.

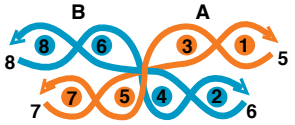
Choosing colors

The highly saturated colors in this tea cozy fall into two groups: warm (red, orange, yellow-orange, yellow) and cool (green, blue-green, blue, violet). One layer is formed by the warm-colored warp and weft, the other by the cool-colored warp and weft. If warm colors in the warp weave with cool colors in the weft or vice versa, brown and purple hues are often the result. Such blends can be quite vibrant if the values (relative lightness or darkness) of the blended colors are very similar. If the values are very dissimilar, a salt and pepper effect is produced and we expect a rough surface when we touch it—a good way to suggest texture visually, but not one of the goals for this tea cozy!

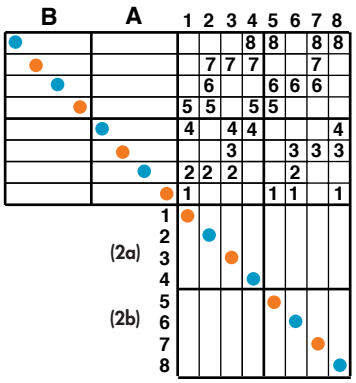
2a. Even shafts weave on top in A, odd shafts weave on top in B



2b. Odd shafts weave on top in A, even shafts weave on top in B



2c. Draft for 2a and 2b



Many possible color combinations can produce interesting tea cozies. One layer can consist of all light values of the same hue and the other all dark values of a different hue; one layer can be cool pastels and the other warm pastels, etc.

Weaving and stuffing the fabric

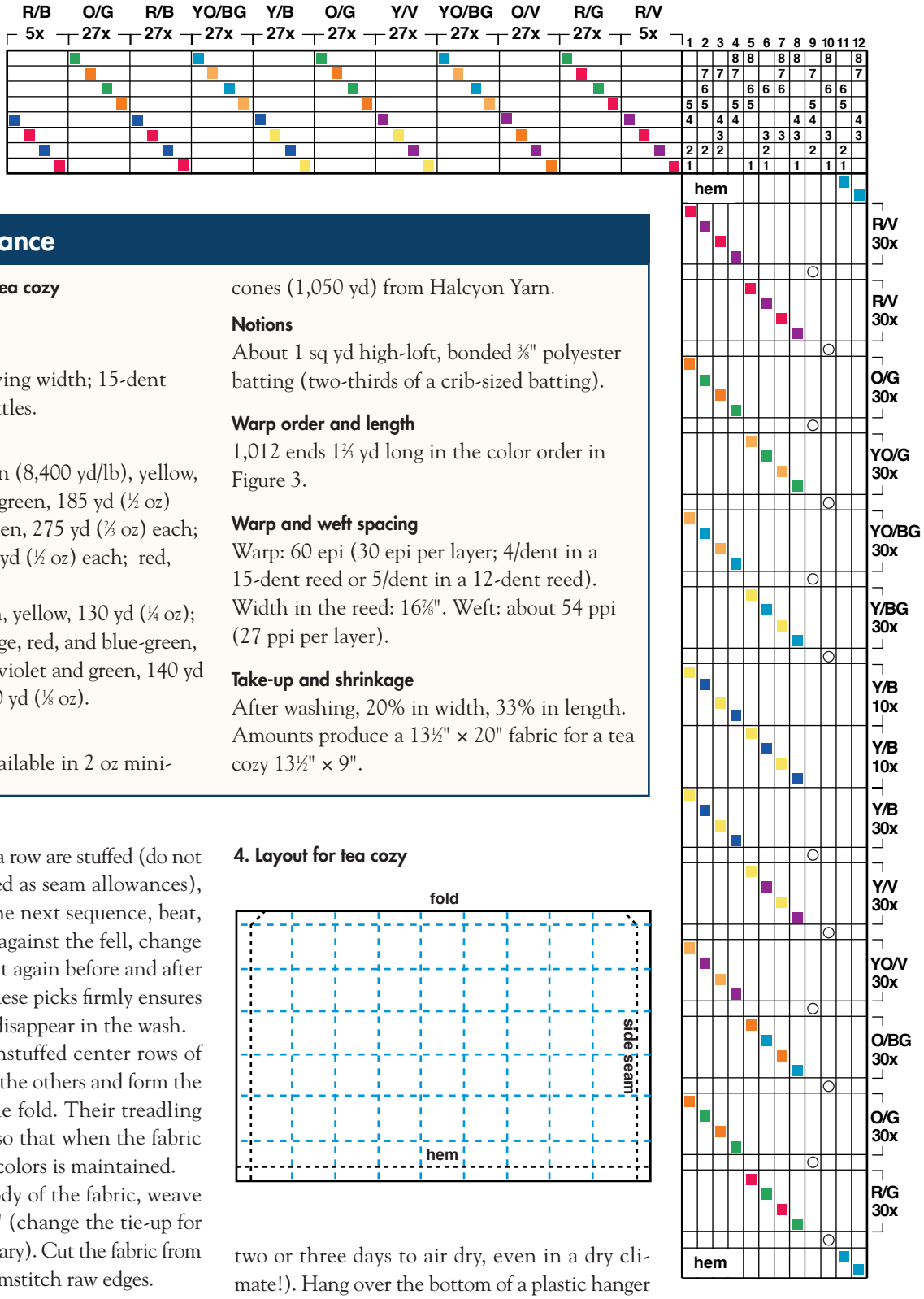
Wind a warp and prepare the loom as in Figure 3 and Project at-a-glance. Using one shuttle and any single weft color, weave the first hem for ¾"–1". (If your loom has only ten treadles, tie 9 and 10 as for treadles 11 and 12 in Figure 3; then re-tie for the body of the cozy fabric.)

Weave the body of the fabric using two shuttles, alternating one warm pick with one cool pick following Figure 3. Maintain an even beat so that pockets match at side seams when fabric is folded in half and sewn. Advance the warp every 1–2".

Because it takes twice as many picks to weave two layers as one, wear and tear on selvedge threads is greater than for a single layer. If breakage occurs, spray the warp periodically with hair spray (I use an inexpensive brand, Style®, in Mega-Hold).

After each 120-pick section, fill the row of pockets with batting (use treadle 9 or 10 as indicated to open pockets). Prepare batting by cutting into strips as wide as the pockets and four times as high (1¾" × 5–6" for this cozy). Use a rotary cutter, metal straight edge, and self-healing cutting board if available, and fold the batting so that you cut four layers at once. To stuff each pocket, fold the ends of one strip to meet in the middle; then fold again in half (to keep raw edges folded in as much as possible so the batting won't leak).

3. Draft for tea cozy



PROJECT at-a-glance

Weave structure for the tea cozy
Doubleweave.

Equipment
8-shaft loom, 18" weaving width; 15-dent or 12-dent reed; 2 shuttles.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), yellow, yellow-orange, blue-green, 185 yd (½ oz) each; orange and green, 275 yd (⅔ oz) each; violet and blue, 200 yd (½ oz) each; red, 220 yd (½ oz).
Weft: 20/2 pearl cotton, yellow, 130 yd (¼ oz); yellow-orange, orange, red, and blue-green, 110 yd (¼ oz) each; violet and green, 140 yd (⅓ oz) each; blue, 60 yd (⅛ oz).

Yarn sources
20/2 pearl cotton is available in 2 oz mini-cones (1,050 yd) from Halcyon Yarn.

Notions
About 1 sq yd high-loft, bonded ⅜" polyester batting (two-thirds of a crib-sized batting).

Warp order and length
1,012 ends 1⅓ yd long in the color order in Figure 3.

Warp and weft spacing
Warp: 60 epi (30 epi per layer; 4/dent in a 15-dent reed or 5/dent in a 12-dent reed). Width in the reed: 16⅞". Weft: about 54 ppi (27 ppi per layer).

Take-up and shrinkage
After washing, 20% in width, 33% in length. Amounts produce a 13½" × 20" fabric for a tea cozy 13½" × 9".

Once the pockets for a row are stuffed (do not stuff ⅓" edge pockets used as seam allowances), throw the first pick of the next sequence, beat, and, holding the beater against the fell, change to the next shed and beat again before and after the next pick. Placing these picks firmly ensures that any odd little gaps disappear in the wash.

Note that the two unstuffed center rows of pockets are smaller than the others and form the top of the tea cozy at the fold. Their treadling sequences are designed so that when the fabric is folded, alternation of colors is maintained.

After weaving the body of the fabric, weave the second hem for ¾–1" (change the tie-up for treadles 9 and 10 if necessary). Cut the fabric from the loom and serge or hemstitch raw edges.

Finishing the fabric

Wash by hand in very hot water using a mild dishwashing detergent such as Dawn® liquid. Swish well and let soak for several minutes. Rinse well, at least three times. Extract water using the spin cycle of a washing machine (otherwise it may take two or three days to air dry, even in a dry climate!). Hang over the bottom of a plastic hanger until completely dry.

4. Layout for tea cozy

Hand sew side seams with small stitches, lining up blocks. Stitch at a 45-degree angle across corners of unstuffed top rows as in Figure 4.

Turn under hem; hand sew. Turn the cozy right side out, put on a kettle, and make a pot of tea that will stay warm for a long, long time!

Wadmal Vest

an easy project on two shafts

JANE PATRICK

Wadmal, a bulky, heavily fulled woolen fabric, has a long, well-documented history in Scandinavia and the British Isles. In these cold, damp climates, resourceful people discovered wool to be excellent for warmth as well as for repelling moisture or wicking it away from the body.

Surprisingly, wadmal also served as sailcloth, when in the seventh century the Vikings looked for ways to alter their open boats for long ocean voyages. Wadmal, supported with leather strapping, was used for the large square sails on these ships.

We see further evidence of this rough, coarse fabric recorded in Icelandic sagas, where it shared status with silver for payment of wages and fines. Woven on warp-weighted looms of yarns spun only on a drop spindle, wadmal was highly labor-intensive to produce—no wonder it became a valuable commodity!

Lief Erickson, on a prolonged stay at the Faroe Islands, mollified a young woman for his obvious dalliance (she became pregnant) with a gold ring, a walrus tusk belt, and a wadmal mantle.

Recorded evidence tells of the manufacture and use of wadmal for mittens, coats, and even horse harnesses in fourteenth-century England.

Today, we Westerners cannot imagine ordinary cloth valuable enough to note in household inventories or to use for paying wages or fines. But in some parts of the world this is still so. A Russian friend of mine once worked in a factory that paid its workers in Polish socks.

Knowing all this will perhaps lead you to embrace this wooly vest for its simple, useful beauty when it warms you on a cold winter's day.



Jane Patrick, *of Boulder, Colorado, loves the excitement and wonder that the students in her beginning classes experience as they weave their first fabrics.*

Weaving fabric for a wadmal vest

A woolen yarn that will full well is the essential ingredient for wadmal. Harrisville's 2-ply Shetland is excellent for this purpose. For a lively appearance, strands of Black and Plum alternate one-and-one in the warp; the weft is two strands of Shetland used together, one of Blackberry, one of Garnet. After the fabric is washed, the four colors become a rich, heathery blend.

The vest fabric is woven on a 25" rigid-heddle loom, though a narrower loom can be used if the pattern layout is rearranged (with pattern pieces placed end-to-end instead of side-by-side and warp length increased). The fabric can also be woven on a table or floor loom.

The weaving is easy and fast with only nine picks per inch—I warped and wove the entire piece (not including prior sampling) on a Saturday afternoon. Hand-finishing the edges and seams, however, takes more than twenty hours to complete, but you can carry your work along with you, much as you would your knitting.

Wind the warp holding one end Black, one end Plum together, separated by a finger. Thread the loom for plain weave and weave 70" of fabric.

Finishing the fabric

Machine zigzag raw ends to prevent raveling. Machine wash, regular cycle, hot water, with Wisk® laundry detergent. Because this fabric was sufficiently felted after washing, I did not put it in the dryer but instead laid it flat to dry. Give it a hard steam press using a press cloth.

Cutting and sewing the vest

Lay out pattern as in Figure 1, page 68, and cut out pieces (except pocket). Machine zigzag raw edges with black sewing thread. With Black Shetland wool, blanket stitch (see Figure 2, page 68) around all edges of all pieces. Keep the stitches uniform (mine are ¼" apart, ⅜" deep), as they form the base for the crochet trim.

For the edge trim, using a size C crochet hook, single crochet into every blanket stitch loop, working with the right side of the fabric facing you. Join side and shoulder seams with single crochet (crochet each seam in the same direction). Set the stitches with a good steam pressing on the wrong side of the fabric using a press cloth, hot iron, and lots of pressure.

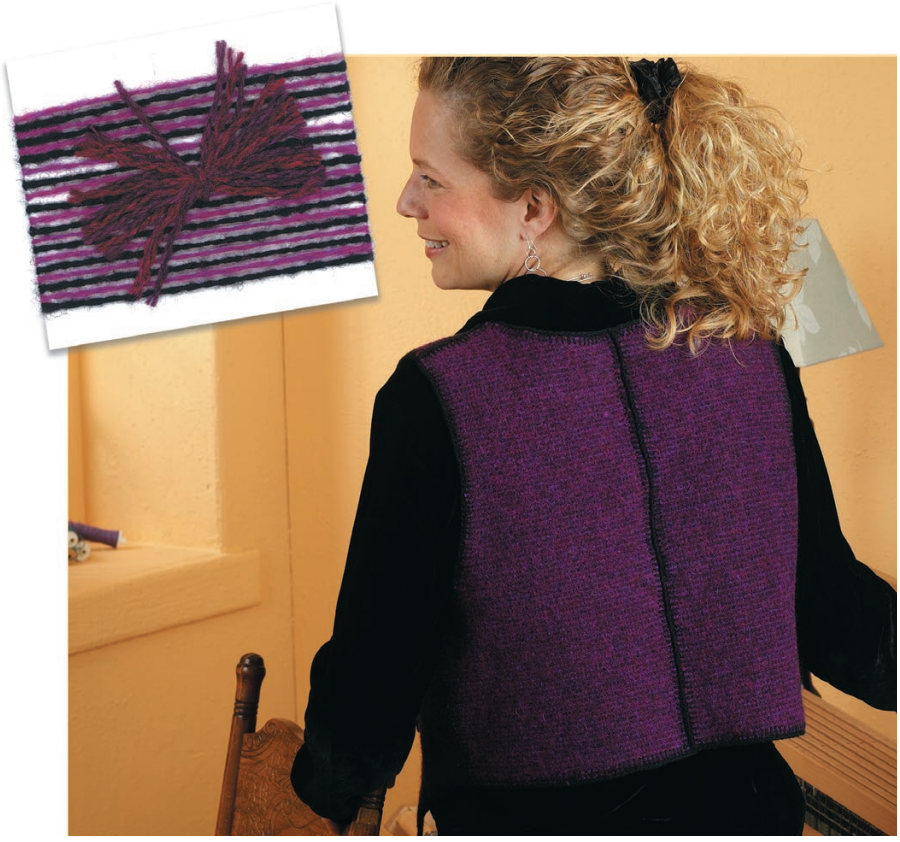
Cut fabric for pockets against the grain, and add after the vest is assembled. Machine stitch in place and then overcast the top edge by hand with black sewing thread to protect the edges against fraying. Stem stitch around the edges and across the top with Black Shetland (see Figure 3, page 68). Add pocket embellishment as desired. Steam press as before using a press cloth.

Web resources

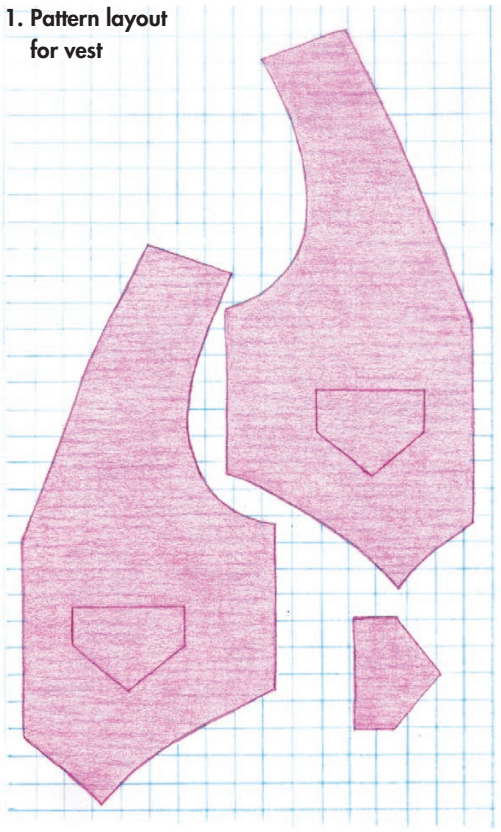
Internet sites used for information about wadmal in this article:

www.wlu.edu/~hblackme/oed/wadmal.html
www.vinlandsite.com/saga2.htm
www.mnh.si.edu/vikings/voyage/subset/greenland/history.html
www. shetland-knitwear. com/history. html
http://cma.soton.ac.uk/HistShip/shlect82.htm.

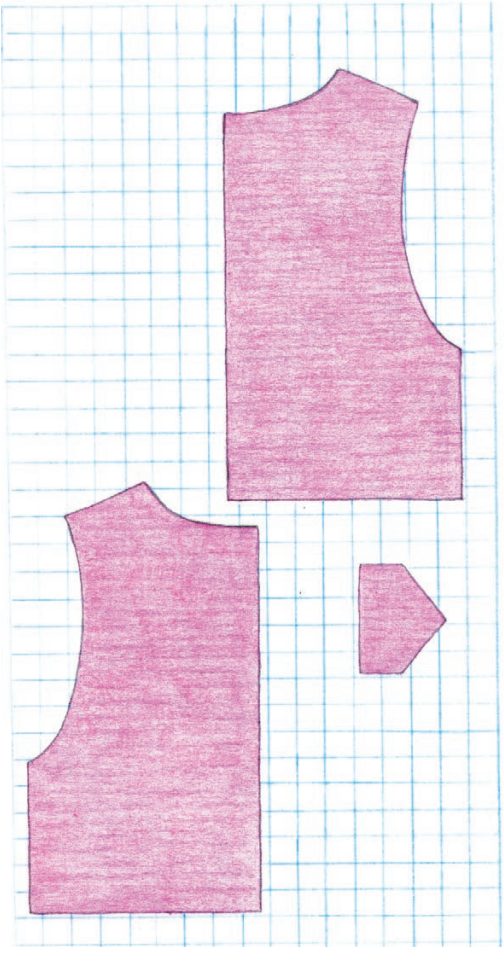




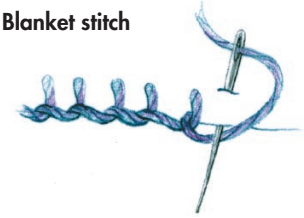
1. Pattern layout for vest



1 square = 1 inch



2. Blanket stitch



3. Stem stitch



PROJECT at-a-glance

Weave structure for vest
Plain weave.

Equipment
25" rigid heddle loom or 2-shaft loom with 26" weaving width; 10-dent reed; 1 shuttle.

Yarns
Warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Black (includes amount for crochet trim) 460 yd (4 oz), and Plum 378 yd (3½ oz).
Weft: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Blackberry and Garnet, 510 yd (4⅔ oz) each.

Yarn sources
Harrisville Shetland is from Shuttles, Spindles & Skeins and is available from most yarn shops.

Warp order and length
252 ends 3 yd long, alternating Black and Plum (allows 34" for sampling and loom waste).

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed or rigid heddle). Width in reed: 25¼". Weft: 9 ppi (2 strands, 1 Blackberry/1 Garnet).

Notions and other materials
Tapestry needle, size C crochet hook, black sewing thread, beads and buttons for pocket trim.

Take-up and shrinkage
After washing, 28% in width, 16% (5% take-up, 11% shrinkage) in length. Amounts produce fulled yardage 18" × 62", enough for a small vest with a chest measurement of 34½".

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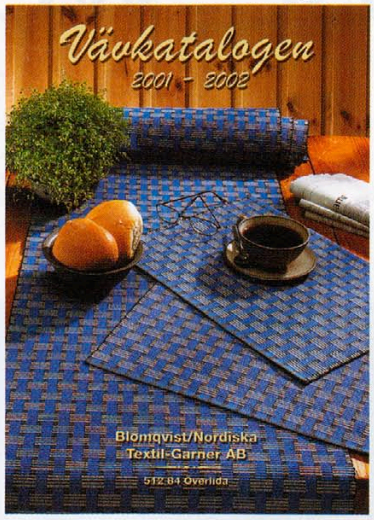
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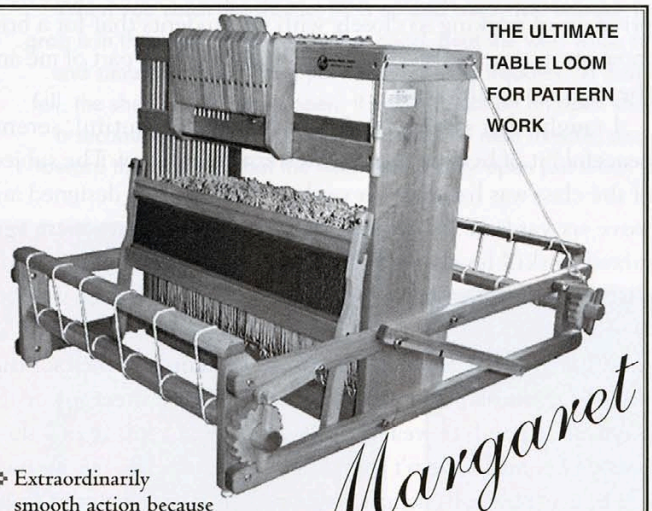
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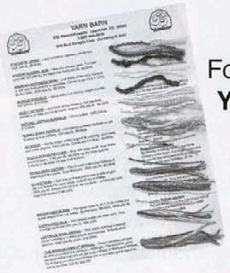
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As I was standing in a very long line at the grocery checkout counter yesterday, I found myself mindlessly reading the covers of the tabloids and the fashion and women's magazines. Almost all of them boasted of weight-loss diet or exercise programs, accompanied by photos of drop-dead gorgeous models, designed to show off the success of the techniques found inside the covers.

I chuckled to myself, safe in the knowledge that those headlines do little more than sell magazines and that I surround myself with creative people who live in a different world, marred only by the fact that there is never enough time to execute all the incredible ideas gurgling forth for hands that are never at rest.

I am a weaver. I am also an educator. I have the distinct privilege of working so closely with my students that for a brief moment in time we become one as I share a large part of me and they in turn do the same.

I taught this summer at Peters Valley, a beautiful, serene, peaceful bit of heaven in northwestern New Jersey. The subject of the class was handwoven yardage. Six students designed and wove six yards of 36"-wide fabric in five days. They were very mixed in skill levels—one student had never even touched a shaft loom before. Her only prior weaving experience was in a tapestry class.

What all of these students had in common was the fact that none of them had ever experienced either the sheer joy or the physical demands of weaving a large piece of yardage in a short period of time. It doesn't sound like a difficult task, but weaving can be very physically demanding, especially if you are not in shape.

I'm not referring to the new computerized dobby looms with two treadles and air-assist lifting devices that do all the heavy work. I'm talking about an old-fashioned jack loom, with, say, eight shafts, in solid hardwood, about 45" wide. Who needs a gym?

The muscles required to lift combinations of shafts repeatedly in rapid sequence are ones most of us haven't used since, well, I can't remember any other activity that requires them. Think of it as something like riding horseback on a cattle drive when you've never ridden a horse before. My students were so sore after four days I actually felt sorry for them as that last yard came creeping up over the back beam. Weaving yardage really

All this and fabulous thighs, too! Who says weavers can't have it all?

Daryl Lancaster, *of Lincoln Park, New Jersey, joins* HANDWOVEN*'s editorial team as our new Contributing Feature Editor. Daryl teaches a range of weaving workshops, but she especially loves introducing weavers to fine sewing. Daryl also enjoys writing about weaving and weavers.*

is a lot like riding a horse. One must condition oneself, building up muscles slowly over time.

My most physically fit years were the ten years I spent as a production weaver. I would weave for eight hours a day, twenty yards at a sitting, producing one yard of 45"-wide fabric in thirteen minutes (the sett was only twelve ends per inch—don't be too impressed). I reduced that time to eleven minutes a yard when AVL came out with their end-feed shuttle. My upper body strength, strong low back and abdominal muscles, and terrific thighs were a wonderful perk of an otherwise grueling life style. In the world of the production weaver, time is money, and each extra yard gave me that much more to sell in my booth at the next craft fair.

It has been ten years since my last craft fair. I am reminded of those years of firm thighs and well developed shoulders as I watch my students, unaccustomed to such rigors, struggle to weave those last few rows of weft.

We spend so much money and time on gym memberships and exercise equipment, fad diets and weight-loss schemes. Wouldn't it be fun to see your favorite loom advertised as a terrific new piece of exercise equipment? Think how much easier it would be to justify buying the next one! Of course, no exercise bike or local gym ever gave me the material rewards of a finished piece of exquisite yardage for all my physical efforts.

As my class one by one finished their yardage, the personal sense of accomplishment was worth the price of admission. The last one to finish, of course, was my brand new weaver (imagine your first project on a loom as six yards of fabric!). As the knots came up over the back beam, the class formed a cheering squad around her. I think she could not have felt a greater sense of accomplishment if she had been approaching the finish line at the New York City Marathon.

If you have never thought of weaving just for the exercise, wind a warp with randomly arranged colors and fibers, thread for plain weave, and weave. If your loom has been idle for a while, this will be a great way to get back into weaving. Winter is coming, the days are short, and there are plenty of projects that await (not to mention good meals to eat and work off!).

There is nothing more satisfying than what comes from our hands. Everything we produce, whether a finely woven scarf, a gourmet dinner, or an article for a magazine, has something of our souls and ourselves in it. With it, we leave behind a small piece of us in tangible form—there is a good chance that that finely woven scarf will be there long after we are gone.

Weaving is a very centering activity that has been with us in some form for thousands of years. We once relied on the loom to provide clothing and household textiles for our families. Now we use for a creative outlet, a vehicle for artistic expression, and a tool for producing exquisite family heirlooms, cutting-edge fashion, and thought-provoking works of art. All this and fabulous thighs, too! Who says weavers can't have it all?

When you catch the shuttle, lift it up and away just enough to clear the beater as you grab it in the center with your other hand. Beat the weft while rocking back from the hip and simultaneously lifting your feet from the treadles, so that when the beater hits the fell, the shed is just barely open. (I always beat on an open shed, closing it a fraction of a second later.) As you start depressing the next treadle, also start moving the beater toward the castle so that the next shed is fully open just when the beater hits the castle.





"Throw" is not really the right word for the action of moving the shuttle through the shed. The fingers push the shuttle with a quick springing motion.



As you move the shuttle to the shuttle race and depress the treadle, roll forward from the hips, with your back held straight. Drop the shuttle onto the shuttle race and, with an underhand motion, throw the shuttle through the shed to the waiting hand.

FLAG Scarves

BRITT-MARIE LAMB



After September 11th, the symbol of our flag has become even more important to us. It's a special challenge for a weaver to design a handwoven fabric that interprets the flag in a fresh and beautiful way.

These scarves are warp-faced so that the bold flag-like stripes are not diluted by the weft. The neutral-colored sewing-thread weft is nearly invisible and contributes to the wonderful drape of the scarves.

The scarves can be woven in plain weave on two shafts and the stars added off-loom with cross-stitch. On four shafts, a supplementary warp weaves the stars.

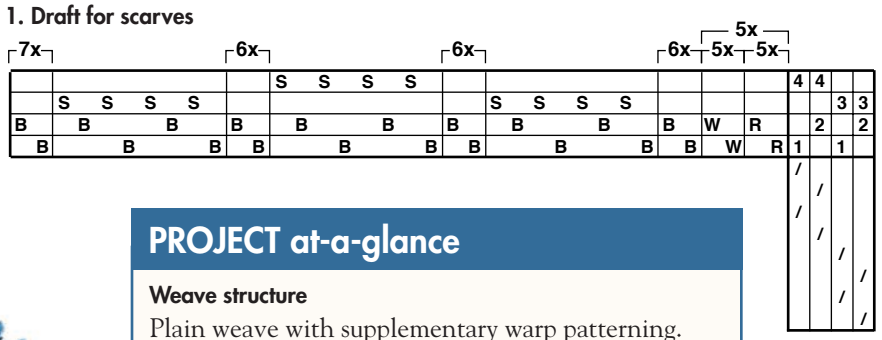
Warping and weaving the scarves

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Each stripe uses two shades of the color indicated (Red = Lipstick and Garnet; White = White and Natural; Blue = Soldier Blue and Navy). The two colors can be mixed randomly in each stripe or they can alternate one-and-one.

Suspend a 3-inch S-hook or other similar weight from each of the three 4-thread supplementary-warp groups since they will not take up at the same rate as the rest of the warp and may become loose.

Weave plain weave on two shafts or follow the treadling in Figure 1 for 65" for each scarf. Allow 6" of warp at each end for a twisted fringe.

1. Draft for scarves



Look in the next issue for inklewoven "flag pins." Let us know about any patriotic fabrics you've designed—we'd love to share them with our readers.



PROJECT at-a-glance

Weave structure
Plain weave with supplementary warp patterning.

Equipment
2-shaft or 4-shaft loom, 7" weaving width; 8-dent or 12-dent reed; 1 shuttle.

Yarns
Warp. 5/2 pearl cotton (2,100 yd/lb), Lipstick and Garnet 125 yd (1 oz) each; White and Natural 125 yd (1 oz) each; Soldier Blue and Navy 155 yd (1¼ oz) each. Supplementary warp: Knit-Cro-Sheen metallic, 60 yd (½ ball).
Weft: sewing thread, light brown, 440 yd.

Yarn sources
UKI cottons are available from most suppliers; sewing thread is available at all fabric stores; Knit-Cro-Sheen is from Wal-Mart.

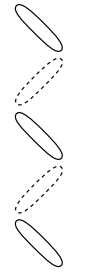
Warp order and length
Ground warp: 162 ends 5 yd long in color order in Figure 1. Supplementary warp: 12 ends 5 yd long.

Warp and weft spacing
Ground warp: 24 epi (3/dent in an 8-dent reed or 2/dent in a 12-dent reed). Supplementary warp: 24 epi (sley with accompanying ground warp. Width in reed 6¾". Weft: 16 ppi.

Take-up and shrinkage
After washing 7% in width, 12% in length (5% take-up, 7% shrinkage). Amounts produce two scarves 6" × 60" plus fringe.

2. Cross-stitch

Step 1



Step 2



Finishing the scarves

Remove the scarves from the loom, cut apart, and prepare a twisted fringe of each warp stripe. Machine wash on gentle cycle in warm water with mild detergent or synthrapol. Remove and lay flat to dry. Press.

Cross-stitch

To cross-stitch stars, thread a needle with a strand at least 1½ times as long as your scarf (including fringes). Start in the middle and leave half of the strand as a tail. Stitch in a zigzag path (Step 1) across about five warp threads and four weft threads (dashed lines indicate thread on the back of the fabric). Work to one end and then return to center (Step 2). Thread the tail and repeat for the other half.

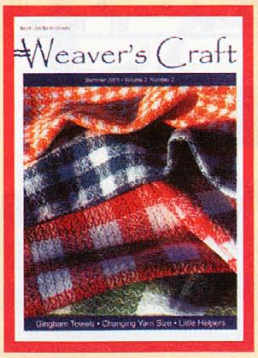
The thread used for the cross-stitch is Red Heart's Baby Fingering yarn in white from Wal-Mart.



Britt-Marie Lamb, of Sonora, California, was born and raised in Sweden but learned to weave in the United States. She has been weaving for twenty-eight years, and she teaches weaving at Columbia College in Sonora.

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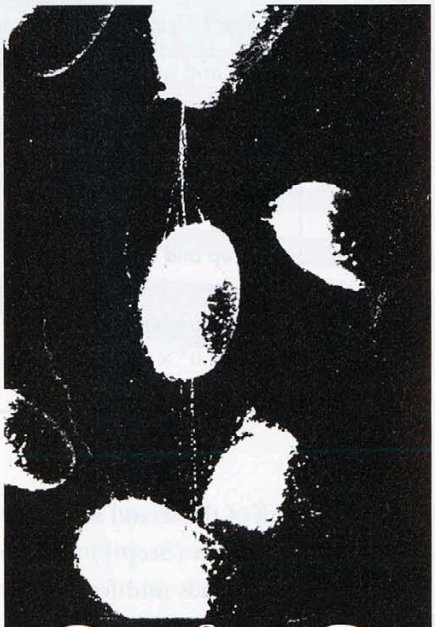
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GABRIELA HUCAL

Her enthusiasm is contagious

So, what prompts a person in this hectic, over-scheduled, technological world we live in, to take up the craft of weaving? I learned to weave in college, but that was in the 1970s when all types of handwork were popular even in the academic world—including even macramé and tie-dye.

Gabriela Hucal of Longmont, Colorado (a few miles northeast of Boulder), doesn't come from a fiber background. The closest she came to fiber as a child was through her German grandmother, a prolific knitter, who would send Gabriela marvelous packages filled with handknitted sweaters. With no desire to learn to knit herself, she enjoyed her grandmother's gifts, and that was the end of it.

After high school, Gabriela joined the military and traveled the world, first as a linguist and later as a helicopter pilot. She took up knitting purely to keep from munching on too much junk food and keep her hands busy.

After retiring from the military, she discovered Shuttles, Spindles & Skeins, a wonderful yarn store in Boulder, and began to take classes in knitting. She considered knitting for her two boys (one four, one five years old) especially rewarding since "little kid's sweaters go so fast!"

Always searching for something else to learn and having become acquainted with a neighbor's sheep named Kitty, Gabriela decided to take a class in spinning. An aspect she especially likes about spinning is that her children can participate with her; they help her tease the wool and carefully wash Kitty's locks. Knowing the fleece was Kitty's makes the task more personal and meaningful to the boys than if the fleece were purchased.

Gabriela wasn't drawn to weaving classes at Shuttles, mainly because the handwoven items displayed were primarily placemats and coasters. She wanted no part of a craft that appeared so limited. But, like many weavers I know, she has a tremendous thirst to learn. After running out of other classes to take at Shuttles, she decided to see what weaving was all about.



Gabriela displays some of her weaving on her 72" countermarch loom.

Her first class was an introductory one; students used table looms and were expected to weave a simple placemat or scarf, standard fare in most introductory classes. But not Gabriela. She would only take the class if she could weave yardage for curtains. Her first project was eight yards of thirteen-inch-wide fabric that she cut and sewed to cover her windows.

She was hooked. At the end of the class, when the students were discussing what looms to buy, she heard a rumor of a large used floor loom for sale. After thorough research, Gabriela bought an 8-shaft, 72"-wide countermarch Cranbrook loom! That was eight months ago. She has produced a number of projects since acquiring her loom; among them are table runners, a scarf, and a blanket for her very supportive husband. The blanket is a bit of a peace offering since she had originally promised him a knitted blanket, which she doubts now that she'll ever knit.

For another project, she wanted to see what would happen if she cut into handwoven fabric (you rarely see that desire in a handweaver!). So she wove a pair of panels, stitched them together, cut the cloth into a circle, and attached commercial fringe for a bedside table cover. She loved the result and has subsequently found out that you can weave your own fringe. . . .

One of her current goals is to spin all the yarn for a handwoven blanket for her family. Although she doesn't see this happening in the near future, I suspect it won't be long given her amazing productivity!

She told me that her favorite thing she has woven to date is a scarf of handspun wool. She describes it as very stiff, and friends have told her it would make better garment fabric. She loves it anyway because she spun the yarn herself. She seems undaunted by the possibility of failure since anything that doesn't turn out right she can give to her mother. "Mothers love everything you do!"

On the day we talked, Gabriela was about to thread the heddles for her next project, a set of Christmas towels using a pattern from the September/ October issue of Handwoven. Her enthusiasm was very contagious, and as I looked at my loom, envying the way she jumped in with such abandon, I found myself once again excited by all the possibilities before *me*. . . .

—Daryl Lancaster

New Weaver is a special new column that features the brand new weavers among us. If you know of a new weaver with a story to tell or one who reminds you of your own first enchanted moments at the loom, let us know!

SUSAN BATEMAN

Yarn Barn . . . a commitment to teaching and customer service

Shop Smart *features special projects in kit form. You'll get exactly the yarns you need to make the project item. Kits are great for new weavers—and for weavers looking for new ideas. This issue's kit is a color blanket from Yarn Barn.*

Susan Bateman decided in the early 1970s that her BFA degree with an emphasis in weaving was not a ticket for instant employment, so she decided to open a store for handweavers in Lawrence, Kansas. Since then, she has moved on—down the street—twice—for a net gain of a wider storefront, more windows, and a much bigger operation.

The current store has over 4,500 square feet of showroom space, plus a classroom and mail-order and warehouse areas. Yarn Barn is open seven days a week—if you are traveling cross-country on I-70 or I-35, just give them a call for directions.

Along the way, Susan added employees, let her mother run the store for a few years while Susan worked as a park ranger and pipeline laborer in Alaska, added mail-order services, picked up more products, added the Victorian Video line, and picked up a husband (who points out that Susan's favorite activity is adding more products to the line).

The result of all this addition is a strong walk-in retail business, a mail-order business with three separate catalogs, four full-time and two part-time employees, and Jim (he's the husband). Over the course of these years, two features have been constant:





The Yarn Barn crew: Wendy, Beth, Susan, Anna, Melissa, and—you guessed it—Jim. (Missing from this photo are Katie and Barbara.)

a commitment to customer satisfaction and a commitment to teaching. The commitment to the customer is best seen in the employees, who are knowledgeable in weaving, knitting, spinning, dyeing, and related arts and crafts. Not coincidentally, everyone is from the Midwest and proud of it. (No one has a drawl, and all are perfectly capable of understanding you folks from the rest of the country.) Melissa, who's in charge of mail order, answers all questions and takes a personal interest in seeing that orders are handled promptly and accurately. The commitment to teaching is apparent in any of the three class schedules that Yarn Barn sends out yearly. Susan teaches more than fifty beginning weavers each year, and her other employees instruct even more weavers, knitters, spinners, and crocheters.

Perhaps you have seen some of the Yarn Barn folks at weaving, spinning, and knitting conferences across the country. In fact, if there were an award for the most conferences attended by a vendor, they might just win it. When conference schedules conflict, Jim usually drives west, Susan goes east (the California crowd comments that they're not sure Susan exists).

Jim says, "If the people you saw were not wearing blue jeans, it couldn't have been one of us!" When they're not wearing jeans, Jim's probably playing softball and Susan volleyball. Neither reports sleeping in jeans.

Yarn Barn's Color Study Blanket Kit comes with eighteen colors of yarn in either pearl cotton or Shetland wool. The finished project is 36" × 72", making the blanket plenty long enough to wrap up in. The Color Study Blanket Kit is $56 in Shetland wool and $45 in pearl cotton, plus shipping. Yarn Barn offers other project kits; for a complete list of these and yarns, videos, and weaving equipment, request their Weaving Catalogue at (800) 468-0035.



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JANE PATRICK

A woman with a mission

Why is it that some people can make things happen wherever they go? You know the type: They are especially energetic; they embrace the work of others; they are involved. They know all about "multi-tasking."

One such person is Leola Witt-McNie, who possesses unbounded energy and a spark that is inspirational to those around her. Leola started weaving thirty years ago in Cherryville, British Columbia, and then traveled to Banff and Sweden to study some more. New Zealand was where she discovered tapestry, her current love whenever she has time to weave.

Leola actively started to teach weaving and spinning at a local college night school in Duncan, B.C., and in her own community center. Later she worked in the weaving workshop at Cedar Lodge Society's Skeleem Village in Cobble Hill, a residential village for mentally-challenged adults. Patterned after the philosophy of Austrian philosopher Rudolf Steiner, Skeleem was a self-contained village where residents lived, worked in their own bakery, and wove in the weaving workshop using wool from their own sheep. Local guild members would come for spin-ins every few months to help spin the wool. Leola enjoyed the eight years she worked there and was saddened when a change in government policy closed the school.



Leola Witt-McNie, in a rare moment when she has time to pick up a shuttle.

Thirteen years ago Leola moved next door to the Shawnigan Lake School, a private, independent school in Shawnigan Lake, B.C. She offered to teach weaving as part of the school's after-school fine arts curriculum. At first the students came to her home, but when the numbers increased she moved her looms to the school where she now shares a space with the fashion design studio. Students learn to warp and weave, and Leola helps them design their projects. Often, the group makes a trip to a local yarn shop, The Loom, where they purchase yarns for their varied projects. "The students most enjoy weaving scarves. They are quick to weave, and the kids find willing recipients among friends and family."

As inevitably happens, sometimes students leave the school before their scarves are finished. Leola started weaving these off, often with the students' help. As the scarves piled up, she consulted with her students about possible solutions. The result has become an annual tradition of donating scarves to the needy during the holiday season. They have also set up a special warp for these gift scarves that all students can work on. "This is a great way for the kids, who come from fairly affluent families, to do something for someone else," Leola explains.

In reflecting on her students' work, Leola notes, "They really like the figuring, the planning, and the designing. I think they also gain a sense of accomplishment from seeing what happens when you start with a tangle of threads and end up with a woven structure. It's magical in a way. Also, I think the students find weaving relaxing. At this school the academics are tough and when they are weaving, the students can kind of 'tune out.' "

Leola has even made weaving a part of her day job as the librarian at the Maxwell International Bahai School. Here, she offers weaving over lunchtime and focuses on tapestry. "I haven't been as involved with teaching weaving at this school, primarily because my job as librarian is very demanding and because weaving isn't part of the regular curriculum. It is just something I want to share with the kids." Even so, last year her tapestry students wove an enlarged design from the senior class graduation card. "I had big dreams," she laughs, "that we'd do this every year, but it will depend on the interest of the students." Currently, several of her students are working on small, individual tapestries. "It's extra work," she admits, "but I love it."

Leola even managed to connect weaving to a student play she directed on Alzheimer's disease. In a remarkable innovation, she rehearsed the play at a nearby rest home. "People came and went; there was movement; we connected with people where they were living." Her weaving offshoot was to weave shoulder wraps for the ever-chilly rest-home residents.

Currently, Leola is working on a committee at Maxwell to integrate the arts into the regular curriculum. She would like to expand the connections between weaving and the regular classroom, as well as broaden her weaving focus to encompass regional textile traditions, such as Salish weaving.

Why does she do it? "I don't know," she replies. "It's really neat to see teenagers weave. Their fingers move faster than mine; they are so coordinated. I feel it's important to start educating kids to take our place. If we don't do it, who will?"

Weaver's Network is a 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.

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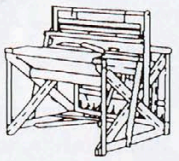
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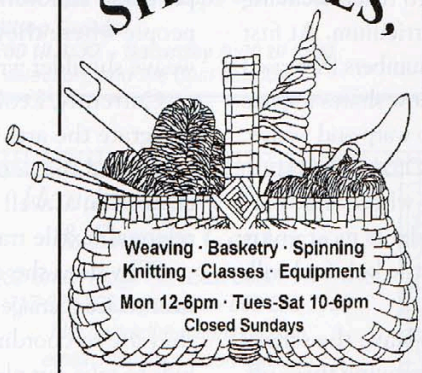
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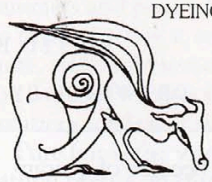


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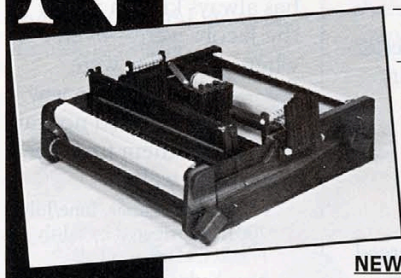
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The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

HOT COLORS

Hispanic influences were expected to be evident this season in home furnishings and fashion. Think hot "salsa" colors—strong reds, yellows, and oranges. Orange is especially hot among the younger folks, who don't remember it from the sixties, says Leslie Harrington of Benjamin Moore.

USA Weekend, September 21–23, 2001

JACOB'S LEGACY

Jacobs are an ancient breed of sheep of uncertain origin, although it is believed that they may have come from Mesopotamia.



In the late sixties the spotted, multihorned breed was classified as rare, nearly extinct. Through the efforts of Lady Araminta Aldington, The Jacob Sheep Society was formed in the United Kingdom to preserve and strengthen the breed. Lady Aldington fervently believed that today's Jacob sheep were descended from Jacob's flock mentioned in the Bible.

Mimi Aumann, an American fiber artist, decided to bring Jacob's sheep back to Israel and house them in the Tisch Family Zoological Gardens in Jerusalem (also called the Biblical Zoo). Efforts to import them from Britain failed because of quarantine regulations, but soon Aumann discovered some Jacobs in another Israeli zoo and began a breeding program to insure that people could continue to see them near the land of their origin. She believes "God has always known where the Jacobs were—even when only a few were left—and has made a way when there seemed no way to regather them from the diaspora as well."

Hadassah Magazine, June/July 2001; contributed by Edith Frankel, Hannawa Falls, New York

FRIGGA'S SPINDLE

The winter constellation we know as Orion has been also been known as Frigga's Spindle (or Distaff). Frigga is the Norse goddess of hearth and home, symbolized by the spinning wheel, spindle, and distaff. The act of spinning was considered a magical one of great power; Frigga's magic is that of spinning and weaving. The woman's spindle, a tool of great might, corresponded in strength to the man's sword.

In northern European folklore, spinning and other rotary actions were banned during the Yuletide season, because the sun was thought to stand still during the solstice. When we gaze at Frigga and her spindle in the winter sky, we might remember to lay aside the busy tasks of the holidays and spend time in silent contemplation.

Adapted from Joanna Powell Colbert, "A Sacred Place: Embracing the Natural World," *SageWoman*, Winter 2000; contributed by Debbie Rindfleisch (CIS Forum) and Sigrid Piroch, Foxburg, Pennsylvania

BACKSTRAPPING

We know that Andean textiles are still made on backstrap looms, but how can we be sure that ancient textiles were also made that way? A woven item now in the American Museum of Natural History is direct evidence. The Chancay-style piece from Peru was made as a burial offering for the dead. Sitting on a plump pillow of striped handwoven fabric (in gold, rust, and cream) sit two woven figures that may represent a mother and daughter. The figures have needlework-covered faces, and their clothes are woven of cotton and camelid (alpaca) fiber yarn. The figures are shown working at a backstrap loom typical of most Andean textiles.

Natural History, January 1989, p. 82

N'DAHOO'AAH

For most of her life, Lorita Adakai has woven Navajo rugs, as taught by her mother, using only her fingers to make measurements for the intricate patterns she envisions. She not only is a master weaver, but a mathematician as well. She has been one of the Navajo elders participating in a recent educational program on the Navajo Reservation that blends art, science, history, and culture through the use of computers.

The class is called *N'dahoo'aah*, a Navajo term meaning relearning or new learning. The elders teach rug weaving, beadwork, and basketry and the meaning of the designs used in the works. While the elders oversee their work, the students program computers to produce the rugs'

patterns. While encouraging old traditions, the program also enhances students' math skills.

Adakai and Stella Cly, another weaver, say the program helps "students develop their own talents and to know the importance of living things, such as sheep who provide wool for weaving. We teach the value of life through arts and crafts." The older artisans consider their knowledge a gift to be shared, including "a gift to know what to weave."

The program started in 1994 during the summers, for seventh through twelfth-graders who were losing touch with traditional tribal art forms. Adakai was among the first to join and brought others, says Eli Spanier, one of the computer-design teachers. "She believes the future is up to the students and she is willing to share her gift. Whether the kids pick up her gift is where it goes from here."

Condensed from Robert Bryson, *The Salt Lake Tribune*, September 18, 1995

A LIFE WEAVING

Eppie Archuleta represents the fourth generation of weavers in her family and has skillfully passed on her knowledge to her children, grandchildren, and great-grandchildren. Before she moved to Colorado's San Luis Valley in 1959 from northern New Mexico, traditional weaving had almost died out in the region. Eppie revitalized it. She is renowned for her masterpieces in Chimayo and Navajo styles, particularly her pictorial tapestries. She spins her own wool yarns and dyes many of them with natural dyes.

Eppie has received many awards and honors recognizing her as one of America's top folk artists. In 1991 she was featured in an article in *National Geographic* as a "national treasure," and during Clinton's inaugural festivities, she set up her loom on the Washington Mall to demonstrate spinning and weaving.

As soon as she was old enough to treadle her grandfather's loom, Eppie's mother (also a famous weaver) taught her to weave. Eppie's mother supported her large family through weaving and insisted her children learn to weave, too. Eventually, Eppie learned to love the weaving. "Weaving for me is like a little bird. It tries to sing another tune but comes back to the same tune."

Condensed from D'Arcy Fallon, *The Gazette*, in *The Seattle Times*, June 15, 1997; contributed by Donielle Slanina, Pompey's Pillar, Montana

TRADE BLANKETS

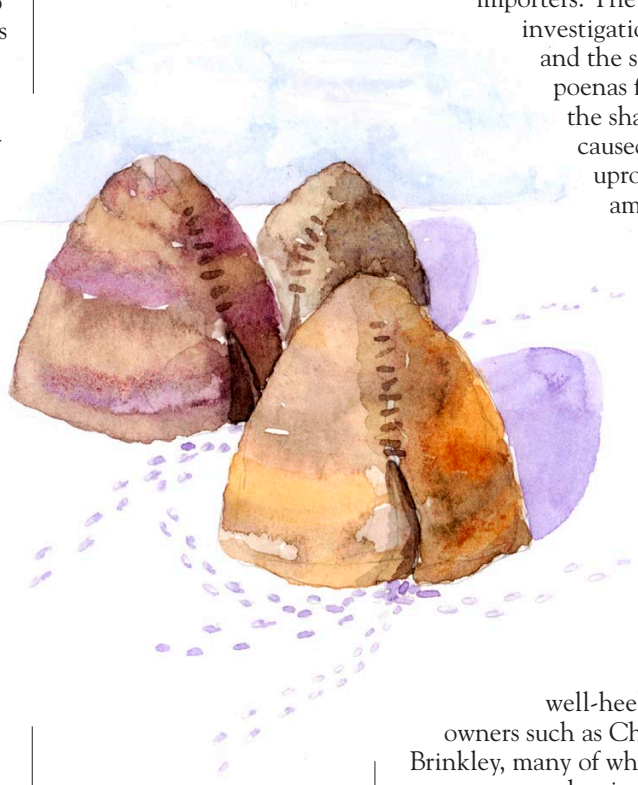
Collectible rugs and blankets are not limited to those woven by the Navajo. They also include trade blankets: those made by manufacturers and traded to Native Americans. The tradition began in the sixteen hundreds with Hudson Bay blankets, characterized by wide stripes and bold colors. In this century, those same trademarks appeared in Beacon blankets, made from one hundred percent cotton. Although the Beacon Company no longer exists, the name has become generic, representing any Indian-type cotton trade blanket. Examples from the thirties and forties now sell for around fifty to five hundred dollars.

Karla Klein Albertson, "A Woven Heritage," *Country Home*, October 1997; contributed by Manuela Kaulitz, Louisville, Kentucky

FELT

Whispers alone seem suited to felt, the hushed stuff of slippers and hats, piano hammers and pool tables. So perfectly does it muffle, mute, pad, and protect that you can easily forget how luxurious a fabric it is.

Pure felt is the warmest natural textile on earth, and it is also the most water and windproof. It is firm and dense where other materials are flimsy and porous. It is soft where others scratch. Although felt lacks elastic strength, it is much more resilient than any other natural material, including rubber.



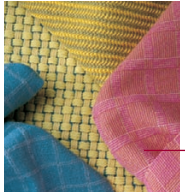
Felt may be mankind's oldest fabric, and it continues to be revered in lands where a tradition of handmade textiles thrives. Nomads in central Asia have survived more than nine thousand icy winters beneath domed, felt-covered huts known as yurts. Wool's felting power is so strong that even when blended with ninety percent other materials, it still binds.

Martha Stewart Living, December 1996/January 1997; contributed by Manuela Kaulitz, Louisville, Kentucky

CRACKING DOWN

Shahtoosh, finer than cashmere, comes from chiru, endangered Tibetan antelope which are slaughtered by Chinese poachers in violation of an international treaty. The U.S. Attorney's Office and U.S. Fish and Wildlife Service have had recent success confiscating illegally imported shahtoosh shawls and scarves and prosecuting importers. The investigation and the subpoenas for the shawls caused an uproar among well-heeled owners such as Christie Brinkley, many of whom were unaware that importing or owning the wraps was a crime. For the past decade, U.S. awareness of the slaughter of Tibetan antelope has been rising. Challenges to reports that the wool is gathered from bushes that the animals rub against have also increased.

San Jose Mercury News, July 11, 2000; contributed by Margaret Gaynes, Santa Clara, California



Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

February 10. Opening date for Africa—The Pulse of a Continent, exhibit of African art including textiles. **July.** Opening of Silk and Silver—Festival Adornment of Guizhou, China, exhibit of handwoven textiles. Mingei International Museum, Balboa Park, Plaza de Panama, San Diego. Contact Mingei International Museum, PO Box 553, La Jolla, CA 92038. (619) 239-0003; fax (619) 239-0605; mingei@mingei.org.

CONNECTICUT

July 18–20. Guilford Handcraft Expo 2002 at Guilford Green, Guilford. Contact The Guilford Handcraft Center, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; www.handcraftcenter.org.

DISTRICT OF COLUMBIA

Through January 13. Elegant Fantasy, Textile Techniques in Jewelry by Arline Fisch. **Through February 24.** From the Amu Darya to the Potomac: Central Asian Bags from Area Collections. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

GEORGIA

January 18–April 11. Silk Roads II: Travels with Glen Kaufman, artwork incorporating handwoven textiles. **April 5.** Reception for Silk Roads II exhibit in conjunction with a weekend of textile activities sponsored by Georgia State University Department of Art and the Chattahoochee Handweavers Guild. SunTrust Plaza Gallery, 303 Peachtree St., NE, Atlanta. Contact Davis-Moye & Associates, 866 E. Ponce de Leon Ave., Decatur, GA 30030. (404) 377-2116; fax (404) 377-4313; davismoye@chek.com.

April 3–28. Weave Works, member showcase by Chattachoochee Handweavers Guild at Bulloch Hall, Roswell. Call Mary Don King. (678) 417-6002.

ILLINOIS

February 13–May 27. The Nitty-Gritty of Weave Structure, Part I, exhibit of textiles from the permanent collections, in the Elizabeth F. Cheney and Agnes Allerton Textile Galleries, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603; (312) 443-3600; www.artic.edu/aic.

IOWA

February 8–March 29. Clay, Fiber, Paper, Glass, Metal, Wood Exhibition, juried show at The Octagon Center for the Arts, 427 Douglas Ave., Ames, IA 50010. (515) 232-5331; fax (515) 232-5088; galleryart@isunet.net.

MAINE

May 17–19. Maine Fabric & Fiber Arts Festival, exhibits, demonstrations, and workshops at The Cumberland County Civic Center, Portland. Contact Portland's Downtown District, 400 Congress St., Portland, ME 04101. (207) 772-6828; pdddid@maine.rr.com; www.portlandmaine.com.

MASSACHUSETTS

January 12–February 24. Women's Work, fiber art exhibition; reception **January 17.** The Society of Arts and Crafts, 175 Newbury St., Boston, MA 02116. (617) 266-1810; www.societyofcrafts.org.

May 16–19. CRAFTBOSTON 2002, invitational exhibit and sale of contemporary craft, including basketry, decorative fiber, and wearable art, at the Hynes Convention Center, Boston. Contact CRAFTBOSTON, The Society of Arts and Crafts, 175 Newbury St., Boston, MA 02116. (617) 266-1810; www.societyofcrafts.org; www.craftboston.org.

MONTANA

June 1–2. Southwest Montana Sheep and Wool Festival at Beaverhead County Fairgrounds, Dillon. Call Drin Becker. (406) 834-3444; swmontanasheepwoolfestival@hotmail.com.

NEW MEXICO

Through March 17. Collections Seldom Seen, exhibit including textiles. Call Tamara Tjardes, (505) 476-1221. **Through January 26, 2003.** Children's Dress, international clothing exhibit. Call Bobbie Sumberg, (505) 476-1223. Both exhibits at the Museum of International Folk Art, Santa Fe.

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NEW YORK

Through January 6. Yeohlee: The Supermodern Wardrobe. **Through January 12.** London Fashion. Exhibits at Fashion Institute of Technology, 7th Ave. at 27 St., New York, NY 10001. (212) 217-7642; fax (212) 217-7909; keanelor@sfitva.cc.fitsuny.edu; www.fitnyc.suny.edu.

OHIO

March 23. Market Day and Fiber Fair at St. Mark's Lutheran Church Family Life Center in Bowling Green. Contact Ravia Rowan (417) 669-3733 or BrighMound@wcnet.org.

May 25–26. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert. (330) 264-9665; don47linda@valkyrie.net.

VIRGINIA

February 19–21. Mid-Atlantic Wearable Art Festival VIII at the Williamsburg Lodge at Williamsburg. **February 21–24.** Mid-Atlantic Fiber Arts Fair VI at the Radisson Fort Magruder Hotel and Conference Center. Contact Anna L. Poor, Mancuso Show Management, PO Box 667, New Hope, PA 18938. (215) 862-5828; anna@quiltfest.com; www.quiltfest.com.

WASHINGTON

March 8–10. RAGS 2002 Wearable Art Show & Sale, benefiting the YWCA, at Mercedes-Benz of Tacoma in Fife. Send LSASE to YWCA RAGS Guild, 2522 N. Proctor #423, Tacoma, WA 98406. ywca@tacoma.org; www.ywcatacoma.org.

CONFERENCES

ARIZONA

March 22–24. Fibers Through Time 2002—In Pursuit of Excellence, sponsored by the Arizona Federation of Weavers and Spinners Guilds. Central Arizona College, Coolidge. Contact Patricia Springer, 21609 N. 145th Dr., Sun City West, AZ 85375. (623) 546-1691; rjsaz@worldnet.att.net.

FLORIDA

March 14–17. Florida Tropical Weavers' Guild Conference in Eustis. Contact Jackie Malone, 313 Bay St., Tarpon Springs, FL 34689. (727) 937-7023; Boomalone@aol.com; http://ftwg.homepage.com.

GEORGIA

April 5–7. Encounters: a gathering of fiber enthusiast in Atlanta. Keynote by Reiko Sudo; seminars by Glen Kaufman, Junco Sato Pollack, Jane Rehl, Rebecca Stone-Miller. Contact Clairelis Baxter (706) 543-4319; bbaxter3@earthlink.net; www.chgweb.com.

CANADA, ALBERTA

May 24–26. Hand Weavers, Spinners and Dyers of Alberta's 2002 Conference at Olds College in Olds. Seminars and post conference workshops. Contact Betty Garstin (403) 558-3990; egarstin@telusplanet.net.

UNITED KINGDOM

April 5–7. Connecting Threads, biennial conference of The Association of Guilds of Weavers, Spinners & Dyers, at University of East Anglia, Norwich, England. Contact Paula Wassenaar, 4 Warman's Close, Bawburgh, Norwich NR 9 3JB, UK; paula@wassenaar.fsnet.co.uk.

TO ENTER

ARIZONA

Intermountain Weavers Conference. Workshop leaders needed for 2003 conference in Prescott, Arizona. Contact Cindy Fowler (303) 442-6496; cafweave@aol.com.

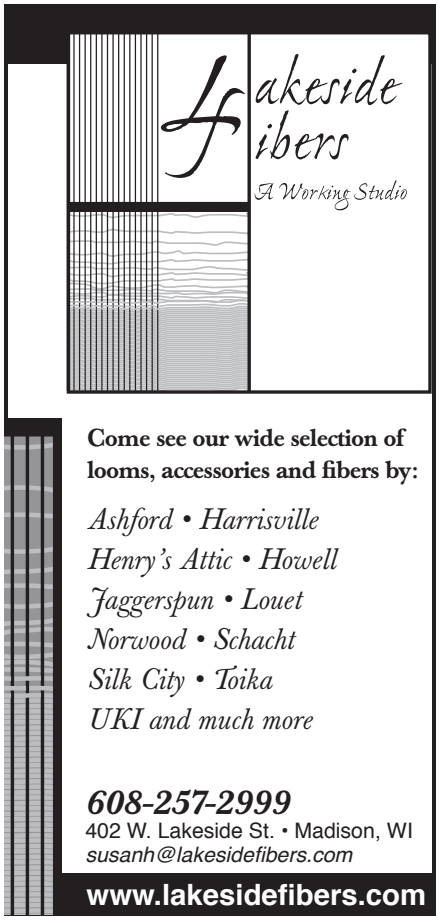
CALIFORNIA

Wearable Expressions,, juried international show of art clothing, jewelry and accessories in Rancho Palos Verdes November 15, 2002–January 12, 2003. **Slide deadline August 31.** For prospectus, send SASE to Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; fax (310) 541-9520; trish@weave.com; www.pvartcenter.org; www.artists-studio-pvac.com.

COLORADO

Fiber Celebration 2002, 26th annual juried show sponsored by the Northern Colorado Weavers Guild at the Lincoln Center in Fort Collins, June 1–28. All fiber media; **postmark deadline February 25.** Contact B. J. O'Dea and Patty Volker, 847 Ponderosa Ln., Estes Park, CO 80517; fibercelebration02@lycos.com; angelfire.com/co3/ fibercelebration.

—continued on page 86







more Calendar . . .

(continued from page 83)

Pagosa Fiber Festival, seeks fiber artists to demonstrate and sell items handmade from natural animal fibers or bring fleece-bearing livestock to show, May 25–26. Contact Echo Mountain Alpacas, (888) 324-5317; echomtnalpacas@pagosa.net.

ILLINOIS

Uncommon Threads, annual juried runway fashion show in St. Charles, October 21. **Slide deadline June 1.** Send LSASE to Denise Kavanagh, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443; fax (708) 584-9490; FineLineCA@aol.com.

MINNESOTA

Minnesota Crafts Festival, seeks fine craft artists for its 30th annual festival, June 28–30. **Deadline February 1.** Contact the Minnesota Crafts Council, 528 Hennepin Ave., Ste. 216, Minneapolis, MN 55403. (612) 333-7789; mncraft@mtn.org.

MISSOURI

Sculpture and Fine Crafts, the St. Louis Artists' guild seeks artists for show April 14–May 18. Open to artists 18 and older who live in Missouri and the surrounding states. **Deadline for hand deliveries April 6–7. Expressions of Womanhood,** a national all-media exhibit exploring the theme of womanhood. Awards for both shows $1,000+. Jury fee: $25/3. For prospectus and entry, send #10 SASE with exhibit name to St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

NEW JERSEY

Artrider Productions seeks applications for juried fine craft shows March 22–24 and December 20–22, in Morristown. **Deadline January 4.** Contact Artrider Productions, PO Box 28, Woodstock, NY 12498. (845) 331-7900; fax (845) 331-7484; crafts@artrider.com.

NEW YORK

Artrider Productions seeks applications for juried fine craft shows April 5–7, October 4–6, and December 6–8, at the Seventh Regiment Armory, New York City; May 17–19 and September 20–22, at Lyndhurst Estate, Tarrytown; and December 13–15, at Columbia University, New York City. **Deadline January 4.** Contact Artrider Productions, PO Box 28, Woodstock, NY 12498. (845) 331-7900; fax (845) 331-7484; crafts@artrider.com.

NORTH CAROLINA

Blue Ridge Handweaving Show seeks entries for show at the John M. Crawford Gallery, in Asheville North Carolina, October 3–31. **Deadline September 1.** Contact Ms. Jo Earl, PO Box 295, Drayton, SC 29333. (864) 579-1305; wncf-hg@main.nc.us.

PENNSYLVANIA

Long's Park Art & Craft Festival, seeks exhibitors August 30-September 2. **Deadline March 1.** Contact Long's Park Art & Craft Festival, PO Box 1553HL, Lancaster, PA 17608-1553. (717) 295-7054; fax (717) 290-7123; info@longspark.org; www.longspark.org.

TENNESSEE

11-month Artist Residencies, June 2002–May 2003, all media; **application deadline February 1.** Studio assistantships, work-study program, and scholarships: **deadlines January 10 for Spring 2002, February 15 for Summer 2002.** Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37728. (865) 436-5860; info@arrowmont.org.

CANADA, ALBERTA

Beyond Borders, Association of Northwest Weavers Guilds Conference, July 14–20, 2003, in Calgary, seeks applications from instructors. **Deadline January 30.** Contact Nell Vande Guchte, Edmonton Weavers Guild, Box 4, Prince of Wales Armouries, 10440 108 Ave., Edmonton, AB T5H 3Z9. ewg@interbaun.com.

INSTRUCTION

ARIZONA

Ongoing weekend and weeklong fiber arts classes are offered by Bisbee Community 'Y', Box 968, Bisbee, AZ 85603. www.bisbeey.org.

CONNECTICUT

Marudai Kumihimo, March 15–18, with Rodrick Owen. **Black Ash Rib Construction Basketry,** March 22–24, with Mary Hettmansperger. **Berry Baskets,** April 6, with Mary Jo Rushlow. **Painting with Fiber Reactive Dyes,** April 13–14, with Gayle Fraas and Duncan Slade. **Flat Reed Mar-**

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ket Baskets, April 27, with Kate Conroy. Contact Susan Guagliumi, Guilford Handcraft Center, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; www.handcraftcenter.org.

MASSACHUSETTS

Drawlooms and Their Kin. March 17–23. One week intensive class exploring the differences between damask draw systems on cotton, wool and linen warps. Becky's Väv Stuga, Rebecca Ashenden, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057.

MICHIGAN

Woolly Classroom, ongoing sheep-farm sessions for children 7 to 15 at Mt. Bruce Station. Contact Yvonne Uhlianuk, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

NORTH CAROLINA

Fiber Arts with Margaret Hluch; **Marketing Art and Craft** with Susan Inglis. January 24–27, Craft Retreat at Bulls Bay, near the Outer Banks. Scholarships available. Pocosin Arts, PO Box 690, Columbia, NC 27925. (252) 796-2787; pocosinarts@beachlink.com.

OHIO

Methods in Design Development Ned Wert; **Improvisations: Let's Experiment!** Nancy Crow, April 22–26 at Crow Timber Frame Barn. Contact Nancy Crow, 10545 Snyder Shurch Rd., Baltimore, OH 43105. (740) 862-6554; www.nancycrow.com.

TENNESSEE

Arrowmont School of Arts and Crafts offers one-week spring workshops in various media including textiles. ASAC, 556 Pkwy., Gatlinburg, TN 37738. (865) 436-5860; info@arrowmont.org.

TEXAS

Shaker Towels, April 12–14, with Mary Elva Erf. Cosponsored by the San Antonio Handweavers Guild, at Southwest School of Art and Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; www.swschool.org.

WASHINGTON

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

WISCONSIN

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

AUSTRALIA

Winter Tapestry School in July, by Victorian Tapestry Workshop, in conjunction with Tapestry Studio, Monash University, Melbourne. Contact Sara Lindsay, slindsay@victapestry.com.au.

GHANA

Kente Weaving Lessons in Volta with Gilbert "Bobbo" Ahiagble, at The Craft Institute of Kente Weaving. Contact Louise Meyer, AfricanCraft.com, 3327 18th St. NW, Washington, DC 20020. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

GUATEMALA

Backstrap Weaving ongoing classes with indigenous weavers. **Loom Beading,** February 15–24, with Gayle Liman. **Hand Painting on Silk,** April 6–15, with Hilary Simon. All classes in Antigua. 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.

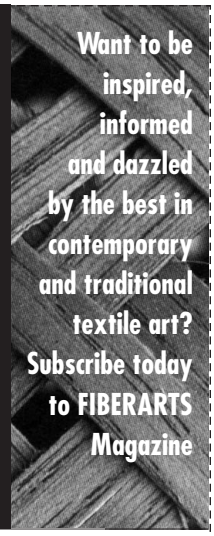
TRAVEL

Guatemala. February 15–24. Textile, Weaver's, and Craft Tour with Karen Searle. Contact Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org.

South Africa. Arts and Crafts of South Africa, tour with Nancy Crow and Odette Tolksdorf. **Booking deadline May 1.** Send LSASE with 55¢ postage to Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554; www.nancycrow.com.

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.

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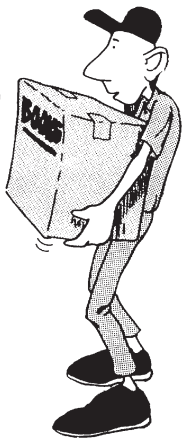
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Product News

AVL Looms recently introduced its smallest, most transportable, and least expensive dobby loom, the *Workshop Dobby Loom*, AVL's answer for weavers looking for a loom to take along to conferences, seminars, and classes. The loom has an 18" weaving space and is available in 8, 16, or 24 harnesses. At the heart of this new loom is the revolutionary new *Interchangeable Design Unit (IDU)*. The IDU includes the harnesses, beams, and dobby mechanism and as its name implies can be interchanged with another unit with the warp on. Using the *Workshop Dobby Loom*'s x-frame base, an 8-shaft IDU can be placed on the base, while another IDU is being warped, be it 8, 16, or 24 harnesses. One of three major components of the loom, the IDU measures a mere 25" × 25" × 8" and includes all the major pieces of the loom. It can be placed in a carrying case that weighs less than 32 pounds. The second major component, the x-frame base, can be assembled or taken down in a matter of minutes requiring no tools. The third and last piece is AVL's latest electronic component is the *Combu-Dobby III*. The new *Compu-Dobby* is a miniature version of other members of the AVL computer dobby family attaching to the loom with four mounting screws and is then automatically adjusted. Currently it runs with a special version of *WeavePoint*, but it reads all weaving software with the *WIF* file format. The *Workshop Dobby Loom* is truly a breakthrough for AVL Looms—for the first time a weaver can take their AVL on the road. For more information, contact AVL at (530) 893-4915 or write to them at 3851 Morrow Ln. #9, Chico, CA 95928; www.avlusa.com.



HollyBee Yarns, a new yarn supplier in Valdese, North Carolina, offers yarns for all seasons in 100% cotton or bright, vibrant colors of rayon. All the yarns they stock are produced from top-quality, fiber-reactive dyed fibers producing color fastness for any use. They offer thirty-two colors in their inventory of the following yarns: *Rayon Chenille (1300 ypp), Rayon Bouclé (1200 ypp), Rayon 20/2 (8400 ypp), 100% Cotton 6/2 (2520 ypp), 100% Cotton 3.75/3 (1050 ypp),* and *100% Cotton 9.75/3 (2730 ypp).* HollyBee also offers custom-dyed orders available in 2-, 5-, and 25-pound lots. Their standard cone size is approximately 2.25 pounds with smaller sizes available upon request. Whatever a weaver's needs, their access to various types of yarns, yarn counts, and range of colors is unlimited. Call for their color catalog and price list at (828) 893-2218. Or check out their website at www/HollyBeeYarns.com; e-mail CustService@HollyBeeYarns.com. Wholesale inquiries are also welcome.

A new combination mail-order, retail, and on-line supplier for handweavers from Ontario, Canada, recently arrived on the scene—**Camilla Valley Farm Weaver's Supply.** They offer a complete source for all your weaving needs including *Leclerc* weaving looms and accessories, weaving tools, books, and videos. Their yarn selections include cotton, mercerized cotton, mop cotton, *Orlec* (acrylic), rug warp, wool singles, cottolin, chenille, Belgian and Irish linen, plus both Mission Falls and Philosopher's Wool brand yarns. They offer a large inventory of all their offerings for quick shipments. Contact them for a free catalog and yarn sample cards at PO Box 341, Orangeville, ON, Canada L9W 2Z7. Phone (519) 941-0736 or visit their website at www.CamillaValleyFarm.com; e-mail nmanners@camillavalleyfarm.com.



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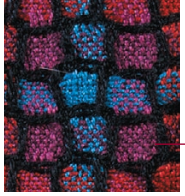
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NOTICES

CALL FOR ENTRIES. Asheville, NC *Blue Ridge Handweaving Show,* October 3-31, 2002, at John M. Crawford Gallery, The Asheville School. For prospectus, contact: Ms. Jo Earl, PO Box 295, Drayton, SC 29333. (864) 579-1305. e-mail: wncfhg@ main.nc.us

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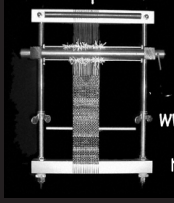
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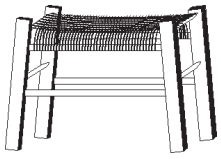
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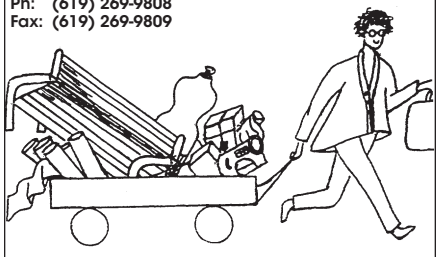
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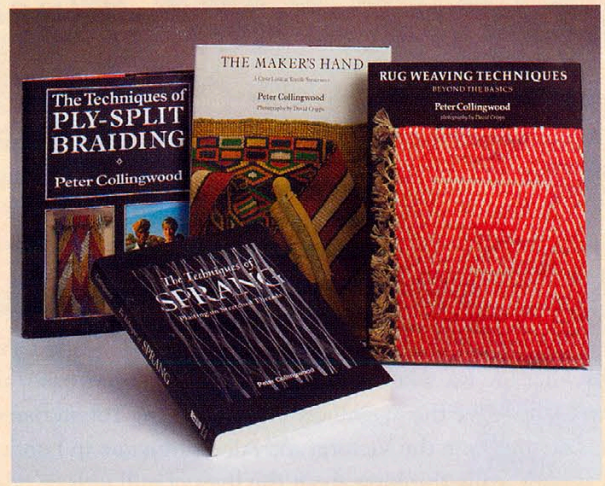
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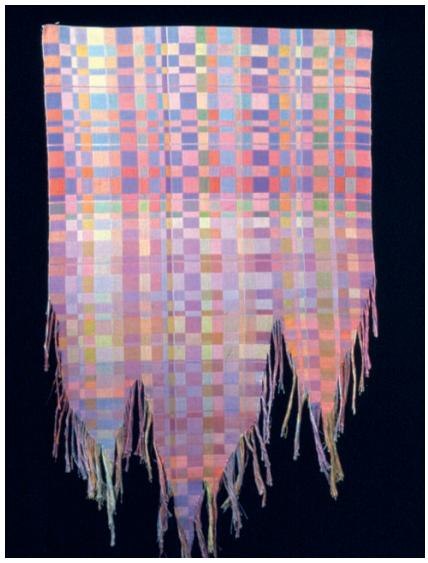
SHARON ALDERMAN . . . MUSINGS ON THE LIFE OF A WEAVER

I support myself by weaving: weaving cloth, teaching other weavers, and writing about weaving. I work long hours, longer hours than my friends who have what my family regards as *real* jobs. Sometimes I think about that—actually, I think about that and other things a lot.

One of the things I think about is what it might have been like to be a weaver in other much earlier times. I will never know what life was like for ancient Andean weavers or for the weaver who wove the magnificent shirt for King Tutankhamen that is on display in the Victoria and Albert Museum in London.

I am not really thinking about the lives of mill girls or other mill weavers during or after the industrial revolution. I am more interested in the lives of weavers like me, who wove for a living, designing the cloth they made, and who were (probably) responsible for most or all of the steps in the production of cloth from yarn.

I have long speculated about them. While I know that the son of a weaver was likely to be a weaver too, and his son after him, and so on, I don't think that everyone is really suited to this life. I suspect that the sons of weavers who could not stick it out ran away to sea, joined the army, or left their looms to pursue other means of supporting themselves. I have friends who cannot sit in one place for very long or who are unhappy working at anything alone. They are not weavers.



Sharon stores up ideas and theories while blending colors in very fine doubleweave.

While I can't be sure, I suspect that those who were successful as weavers and stayed with it had a lot going on inside their heads. My theory is that weavers who can and will spend long hours every day at their looms must have a rich interior life.

For some time now I have been looking for evidence that my theory is correct. In the last few years, I have uncovered such evidence. The first confirmation of my theory came in a novel by John Le Carré, *The Night Manager* (Chapter 4):

"In appearance, Rook and Burr could scarcely have been more different: Rook, the military parade horse in his nearly good suits; Burr as slovenly in his manner as his speech. There was a Celt in Burr somewhere, an artist and a rebel—Goodhugh said a gypsy. When he troubled to dress himself for an occasion, he only contrived to look more disreputable than when he wasn't bothering. Burr, as he would tell you himself, was the other kind of Yorkshireman. His forbears were not miners but handloom weavers which meant they'd owned their lives instead of being vassals in a corporate endeavor.

"The black Sandstone village where Burr had grown to manhood was built onto a south-facing hillside with each house looking at the sun and each attic window stretched to catch the most of it. In their solitary lofts, Burr's forefathers wove all alone and all day long while the womenfolk downstairs chatted and did the spinning. The men led lives of monotony in communion with the sky.

"While their hands mechanically performed the daily drudgery, their minds took off in all sorts of startling directions. In that one small town there were tales to fill a book about the poets, chess players and mathematicians whose brains grew to fruition in the long daylight of their collective thrift, their virtue, and their mysticism. . . ."

How exciting it was to have my theory upheld!

I found further corroboration when I visited the museum in Paisley in October 1997. The museum has devoted a lot of space to the weaving history of that part of Scotland, in particular to the weaving of the famous Paisley shawls. These shawls were made by independent weavers who owned their own businesses. As I found out, most of them owned their own homes, had gardens, and enjoyed leisure activities. There was a copy of a literary magazine published by these weavers and, fascinating to me, a book of minutes of the meetings of a debating society. The book was open to a page showing the minutes of one meeting at which the question of the evening was whether an idea had more vitality if it were original to the person espousing it or not. (It was not recorded which side prevailed!)

These independent weavers who were working on the threshold of the industrial revolution were thinkers! My theory had been borne out by historical evidence.

I am sure that weavers these days are not that different. Perhaps solitude and the kind of thinking that is accompanied by the sound of the loom are reasons that there is such a buzz at conferences where weavers see each other every year or every two years. We have stored up ideas and theories and things we just can't wait to share with each other!

SHARON ALDERMAN *lives and works in Salt Lake City and would be interested to hear what sorts of theories and ideas are buzzing in the heads of current weavers. You will find her at www.sharonalderman.com.*



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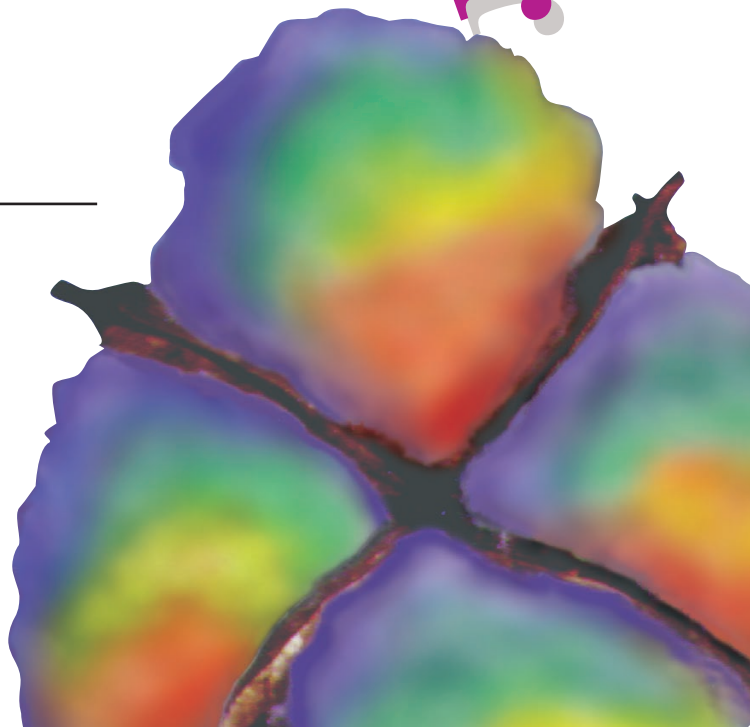
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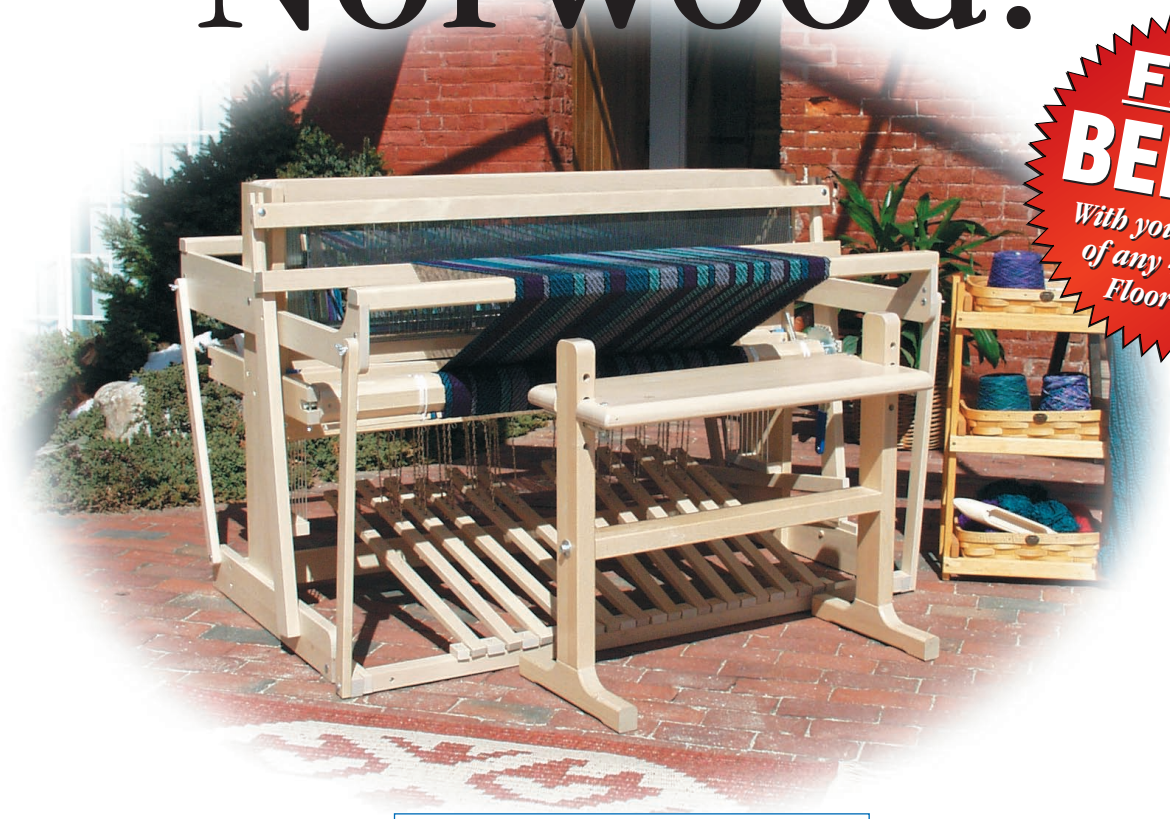
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