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ISSUE 110 MAY/JUNE 2002

Handwoven

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See page 40.

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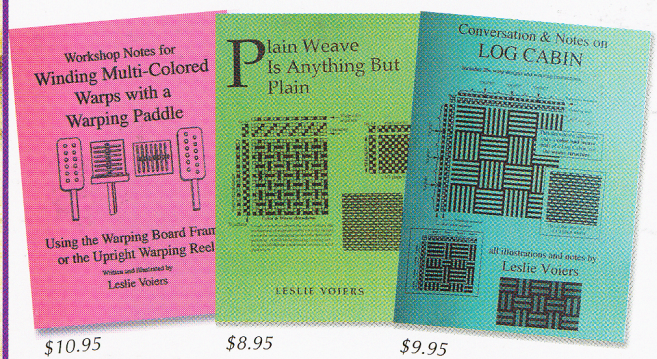
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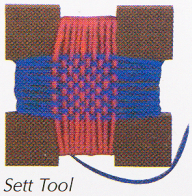
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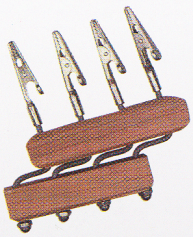
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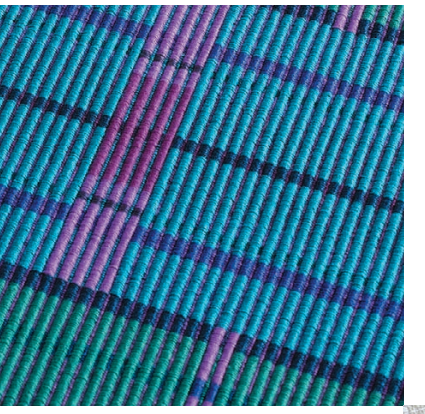


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From the Editor

In my life as a weaver, I've played most of the roles in the drama that all weavers recognize as a weaving workshop. The first one in which I played the role of student was exactly twenty years ago this month. I was required to arrive with a loom warped and ready to go in fine linen.

My husband and I were back-to-the-landers at the time. Cars and clocks and calendars and cash were not hight priorities in our lives, but I carefully counted the days until that workshop. Unfortunately, I counted wrong. When I arrived with loom in tow, I discovered it was Day Two. This discovery came after I parked our 1955 Rambler, went around to the passenger side to retrieve my loom, and realized that the funny sound I've been hearing was a flat tire. In my growing sense that things were not going well, I dropped the loom while wrestling it out of the car, disengaging the pawl at the back beam and spilling the entire linen warp into the gutter.

In spite of my late arrival and lack of preparedness, the workshop chairperson welcomed me warmly, helped me get my warp back on the beam, and arranged to take care of my tire.

Workshop chairperson is the job you get shortly after you join a guild. This is because you don't know when you say Yes to what Yes means. Although you are new to weaving and know none of the players, you have to figure out what teacher or subject will be so irresistible to your guild members that they will actually sign up for the workshop they say they want. You have to call the Famous Teachers and convince them to come. You pick them up at the airport, haul their luggage in your car, feed them with the rest of your family, take them back and forth to the workshop, and make their workshop lunches. Prior to their arrival you have wound your warp, threaded your loom, and purchased the required supplies. You have baked brownies and borrowed the church coffee pot. You have selected the new guild member you'll recommend for workshop chairperson next year.

I am writing this letter to you in a former convent where I'm teaching a workshop at a weaving conference. I was writing it late last night, too, but when I returned from a trip to the bathroom down the hall, I discovered I had locked myself out of my room. Luckily for me, also working very late, was a workshop student in a room across the hall. When her efforts to open my door with credit cards and a variety of reed hooks failed, she found the emergency buzzer that brought a nin with a key to my rescue.

This year marks my last in the role of traveling workshop teacher. I owe twenty years of joy to workshop chairpersons and workshop students.

Madelyn

You're invited! Come celebrate "The Work of Your Hands, The Fabric of Your Life" at our HANDWOVEN Contributors' Party at Convergence. Meet the wonderful people who weave the pieces and write the articles you treasure so much in HANDWOVEN. You'll by able to identify your favorite authors by the special name tags they'll receive as they sign in. Everyone is welcome! Thursday, August 1, 2002, 4–5 P.M., Interweave Press booths 920 and 821.

In future issues:

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

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

January/February 2003. *Stripe up the Band:* stripes of all sizes and colors for fabrics of all widths and types.

March/April 2003. *Weaving for the Home:* upholstery, rugs, table linens, pillows, curtains.

May/June 2003. *Lace weaves:* Huck lace, Atwater-Bronson lace, Swedish lace for a wide range of luscious lacy fabrics.

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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

The Pourrey Cross Textile Library

Here's how it started. Years ago, an interesting and resourceful woman named Rose Pearl had a mail-order craft book company in California called Craft and Hobby Book Service. In the early 1970s, keeping a few hundred choice volumes for her personal library, she sold the business to Seymour Bress of Rockville, Maryland, and it became Unicorn Craft and Hobby Book Service. Seymour and his talented wife Helene published several important weaving books themselves, as well as dealing in thousands of titles from other publishers around the world. In the 1980s, Seymour sold Unicorn to Steve Denkin and Lars Malberg of Petaluma, California—imagine tons and tons of books having traveled from California to Maryland and then back again.

Rose, meanwhile, decided to hit the road. She wanted to see the country to a serious degree, and that meant selling her home—and her personal library. When I saw the list of titles, I raided my little savings account and went for it. I will not forget the day the boxes arrived. There were not only the great books of the previous couple of decades, when craft publishing was seriously hot, but old European tapestry books, obscure Scandinavian weaving pattern books, even a rare seventeenth-century German overshot pattern book. We built shelves, began devising a cataloging system specific to textile books, went through two or three unsatisfactory computer database programs (this was the early 1980s, remember, and my "portable" PC weighed twenty-eight pounds). I incorporated the library as a not-for-profit so that donations would be tax deductible (a designation that I abandoned after a couple of years as donations were few and paperwork was overwhelming). And that, in a nutshell, is the story of the origins of the Pourrey Cross Textile Library.



Nancy Arndt and Judy Berndt are looking at one of the many guild sample books in the Pourrey Cross Library.

Why Pourrey Cross? Because it sounded cool. Because the cross (even the back one, the pourrey) in a warp is so fundamental to keeping the whole thing in order. The spelling? It just looked good.

Over the years, the library has grown and grown. It includes all the review copies of books we receive, books we find that we just can't do without, and kind donations from people who have duplicates or who are simplifying their lives. We have complete sets of most weaving periodicals going back to the 1920s, including some guild newsletters. Most precious are the personal papers of avid craftswomen. We're blessed with the autobiographical papers of Mary Meigs Atwater (a donation from Mary Jo Reiter, who used them as seminal material in writing *Weaving a Life*) and of Laya Brostoff, whose papers include the draft of a fascinating autobiographical novel chronicling her life in a socialist commune, the handweaving factory, that she ran during the 1950s to give employment to Eastern European immigrants, and much, much more. We have Sylvia Pocock's workshop and sample exchange notebooks—a constant source of inspiration. Carol Strickler was our original librarian, and Bridget Volz managed cataloging of several years. Now we're hugely fortunate to have a team of volunteers from the Northern Colorado Weavers' Guild to help keep it all in order.

The Pourrey Cross Textile Library is available for anyone to use for research or enjoyment, though we don't loan books out (for all the obvious reasons). It has provided material for articles, research papers, and graduate theses. In the third-floor library, next to a bank of windows, there's a comfy chair that appeared in the very first issue of Handwoven magazine, upholstered in some of Sharon Alderman's excellent handwoven fabric. My ambition is to sit in it for about two weeks sometime, just browsing through the wonderments.



Our thanks to the following members of the Northern Colorado Weavers' Guild, who under the able organization of Judy Kettner and various other Interweave staff, keep the stacks stacked:

Leslie Megill, Jan Meyer, Pat Noah, Gunnel Oresjo, and Donna Park.

Interweave Factoids

The first Interweave Press book was *Fleece In Your Hands* by Beverly Horne, published in 1979. That doesn't count the Carol Strickler portfolios of American coverlets, which were not really books, and which we published (my kids collated them on the dining room table) from 1978–1980. Since then, we've published:

- 41 weaving books
- 18 spinning books
- 10 dyeing books
- 5 basketry books
- 11 needlework books
- 48 knitting books
- 14 beading books
- 8 cookbooks
- 10 gardening books
- 23 medicinal herb books
- 7 "natural living" books
- 4 sewing patterns for handweavers
- 18 weaving *Design Collections*
- 1 poetry book (needlework related)
- 1 murder mystery (by Mary Meigs Atwater)
- 8 odds and ends

Can you believe it?

We also publish . . .

Five other magazines besides HANDWOVEN. Here's what's coming up that you might find of interest:

Beadwork: Shades of the 1970s—a macramé necklace!

Spin·Off: Everything you ever wanted to know about mohair, and a woven vest of handspun paper (save the sheep!).

Interweave Knits: Quick gifts—knitted placemats, hot water bottle cover, silk yarmulke, baby blanket, and so forth.

PIECEWORK: A Celtic knot band sampler, point d'Eglantier crochet, old Swedish hairwork.

Natural Home: A frog garden, recycled glass "sand" for mulch, grass on the roof.

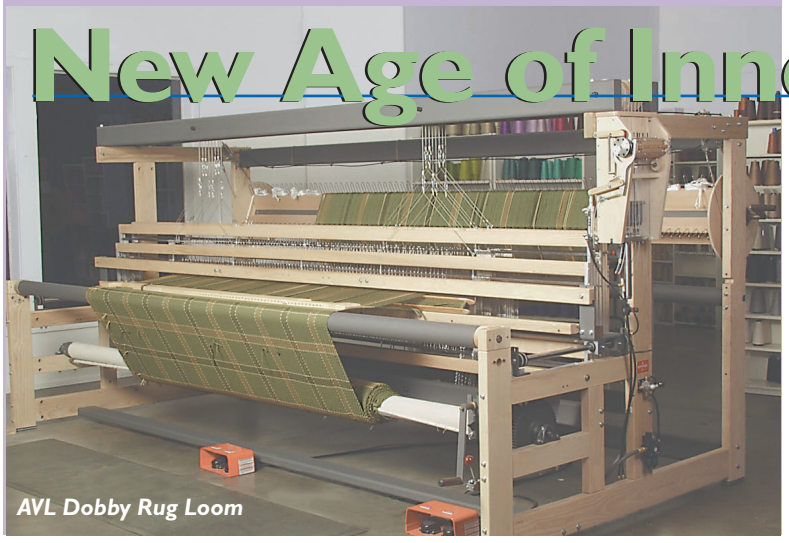
We are living in exciting times. Each day seems to bring original and exciting technologies that make our lives a little better. And the world of weaving is no exception.

The engineers at AVL Looms are dedicated to making sure that handweavers aren't left behind in this new Age of Innovation. They have been busily working away at some revolutionary tools and upgrades that will help make your weaving experience a little better and a lot more interesting.

Automatic Cloth Advance: Only AVL offers a system that advances your cloth with every beat! Now, after 19 years with its existing system, AVL has upgraded the Auto Advance. Pickage ranges from 4 to over 100 ppi (depending on yarn type, of course). Best of all, the new Auto Advance can be retrofit on most AVL Looms.

AVL 40: This Compu-Dobby© driven 40 harness loom represents a midway point between shaft and jacquard capabilities. Jim Ahrens built his first 40 harness dobby in 1954; our 2001 version, though, has a twist. The lifting is incredibly easy because AVL 40 uses eLift©. Just plug it in; press on the toe-button and voila, the harnesses go up.

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Letters

A.N.W.G. CONFERENCE

The January/February 2002 issue of Handwoven succeeded in making doubleweave both inspiring and approachable. Thank you for another great issue!

Your readers may be interested to know that it was the 2001 conference of the Association of Northwest Weavers' Guilds (ANWG) in Eugene, Oregon, which provided the motivation for the sequined shawl designed by contributor Suzie Liles. Volunteers from among ANWG's nearly four thousand individual members have been making our biennial conference possible for over forty years.

Our next conference, hosted by the Handweavers, Spinners and Dyers of Alberta will be in Calgary, Alberta, July 14–20, 2003. Photos of the 2001 conference and information on 2003 can be found on our website at http://anwg.org.

—Yvonne Coopmans
Bozeman, Montana

ANOTHER ODE TO TOWELS

After reading Joanne Tallarovic's Endnotes in the March/April 2002 issue, I thought I'd share a part of the note I included with a gift of towels to my mother. She was in the habit of never using them because they were too pretty, so:

The Life of a Handwoven Towel

The luckiest handwoven towels belong to weavers. These towels are caressed daily and they likewise caress and care for their owners and belongings. They are exercised and groomed often. They never want for light, air, or companionship.

As they age, they are more beloved for their experience. They are never discarded, as each thread carries with it a lifetime of memories.

Pity the towel given as a gift to the non-weaver. It spends most of its life waiting for a special occasion—all dressed up with no place to go. It lives in a drawer surrounded only by other towels, each one calling "Pick me! Pick me!" when the drawer is opened. A few of these towels may eventually be selected by the executor of an estate as items worthy of an appraisal. Some may even end up in museums. They will never be bathed, as the fibers might deteriorate. They will never be touched, stroked, or loved, as this might impart damaging oils. They will be handled with gloves, protected from bright light, and admired by only a few, who will be overheard to say, "Oh, I've got one like that at home! I've never used it; it was my mother's."

—Susan Quel
Richmond, Virginia

WEAVING IS A GROUP ACTIVITY

I am fortunate in Atlanta to have a wonderful group of women friends. We have a unique way of celebrating special occasions in our lives, and I wanted to share it with Handwoven.

When a woman in our group is going to be a grandmother for the first time, for example, I warp my loom and the group comes and weaves a baby blanket. One of us was recently ordained an episcopal priest. She and several others came over, and we wove a ecclesiastical stole in women's colors—purple, green, and white.

Right now, I have a warp on my loom for two shawls for "croning" ceremonies. When a woman reaches fifty or sixty years of age, we "crone" her—in honor of her becoming a wise woman. Other celebrations for group weaving could include bar and bat mitzvahs, first communions, weddings, anniversaries, christenings, and more.

—Judith Powell Krone
via e-mail

WHERE ARE THE RECIPES?

As soon as my new Handwoven arrives, I put on the coffee pot and sit down to read. The colors and textures are so inspiring! One thing though, I can't find the recipes from the March/April 2002 issue on the Interweave site. Could you let me know where to look? I must admit I am curious, as I do love to cook.

—Nan McIntyre
via e-mail

Go to www.Interweave.com and click on Weaving; then click on Recipes.



YOU CAN'T KEEP A GOOD WEAVER DOWN

Many of you know me, as a writer, editor, and teacher. I was especially looking forward to seeing all of you at conferences this summer! On February 22, however, I was diagnosed with breast cancer—a diagnosis I never expected. I am only 46, live a healthy life, and have no family history of breast cancer—yet it happened to me.

My life has been changed forever with that diagnosis, but I can't say just yet whether it is for better or for worse; that remains to be seen! In the last few weeks many gifts have risen from what might have seemed the ashes of my former life.

The weaving community is very small, and word of my diagnosis traveled like wildfire. Within days, I was completely surrounded by a deluge of support in the form of cards, small gifts that only a weaver could think of, homemade cookies arriving by Fed Ex, more than forty e-mails a day, and beautiful, wonderful, bright, colorful flowers. When I woke from surgery, the first thing I saw was a vase of flowers from Handwoven.

Some of my weaving friends continue to send cards and e-mails daily so I will never feel alone. They are filled with happy news, terrific memories, and stories of weaving projects and adventures.

Because of my surgery, I was unable to teach as planned at the Florida Tropical Handweavers Conference in March. Within a week after the conference ended, I received a box with a large beautifully handwoven card, signed by *everyone* who attended the conference (see photo this page). There were wonderful messages like, "We will bind all our buttonholes in your honor," and "Your warp many be tangled now, but with all our prayers you will soon have smooth weav-

ing." Please know that your thoughts and prayers have reached me, and I do love you all!

—Daryl Lancaster
Lincoln Park, New Jersey

WEAVING CHALLENGE: BED JACKETS

Daryl, while I was reading your article on aprons, I kept thinking about an item of clothing from my childhood that I don't hear about much any more. My Nana lived with us and she was sick, as was my Mom. They used to share a bed jacket—they would fight over it because it was so beautiful and comfortable.

So, since you will not be out and about for awhile, I think that the weaving world should focus on bed jackets, lounge wear, and sleep wear. We could all send in ideas for recuperating in the very best of style!

—Elizabeth Silver-Schack
via e-mail

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!

(Teachers can request New Weaver packets by writing to New Weaver Packets, Interweave Press, 201 East Fourth St., Loveland, CO 80537-5655, calling us at HANDWOVEN (970) 669-7672), or e-mailing us at Handwoven@interweave.com.

Art Reach, Red Wing, Minnesota. Instructor: Nancy Ellison. Students: Jane Rutledge, Kathryn Sandquist, Carol Sweasy, Melanie Velasco, Terri Wells.

Burlington Art Centre, Burlington, Ontario, Canada. Instructors: Fran Boisvert and Diane Woods. Students: Patty Chasse, Monique Philippe, Faye Whatford, Wendy Wood.

City Arts Center, Oklahoma City, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Bobbie Codney, Shirley Jones, Mary Joe Kinzie, Delesha Mitchell, Crystal Postoak, Noel Walker, Elia Woods.

Contemporary Handweavers of Houston, Houston, Texas. Instructor: Tracy Kaestner. Student: Regina Stemmer.

Craftman Hill Fibers, Mt. Vernon, Ohio. Instructor: Deborah Yorde. Student: Connie Carter.

Creations Studio, San Antonio, Texas. Instructor: Cat Brysch. Student: Carolyn Hall.

Custom Handweavers, Mountain View, California. Instructor: Hannelore Cole. Students: Carolyn Bell, Lisa Dusseault, Susan Garrett, Jan Houlihan, Valle Raven Janes, Kathleen Laforce, Lisa Pavey.

Detta's Spindle, Maple Plain, Minnesota. Instructor: Detta Juusola. Student: Cathi Gabrielson.

Enchanted Mountain Weavers Guild, Bradford, Pennsylvania. Instructor: James Baker, Students: Ruth Covert, Tammy Haley, Nora McNerney, Lu Vandermark.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Beatrice Maestas. Student: Krista Gellis.

Guthrie Community Arts Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Barbara Caballero, Diane Eskridge.

—continued on page 8

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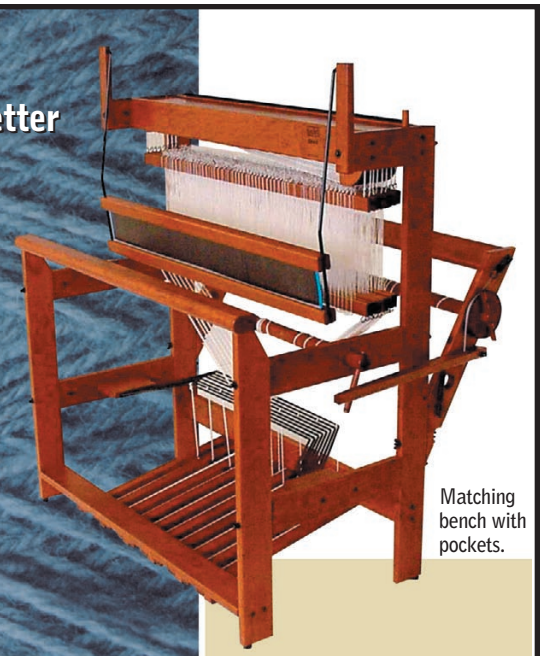
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WELCOME, NEW WEAVERS! (CONTINUED FROM PAGE 7)

Harrisville Designs, Harrisville, New Hampshire. Instructor: Tom Jipson. Students: Nora Bachan, Leslie Black, Barbara Courtney, Marge Dupere, Claudia Gibson, Betty Glass, Julie Guilette, Joyce Morin, Mina Smith, Anthony and Barbara Trembly, Julie White.

Hill Creek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh Brack-Kaiser. Student: Norma T. Hamm.

Hudson Valley Community College, Troy, New York. Instructor: Myra Dorman. Students: Deborah Bowdish, Dan Bridge, Susan Chace, Priscilla Duskin, Samantha Good, Julie Grenuin, Eleanor Hotaling, Kathy Klinger, Jaye Nakamaura, Audrey Schwartz.

Ideas & Realities, Mashpee, Massachusetts. Instructor: Janine Blackburn. Students: Debra Harty, Charlotte Petrie, Sandra Wilkins.

Lamb's Quarters, Waupaca, Wisconsin. Instructor: Jane Haasch. Students: Dan Flood, Katy Matthai.

London District Weavers and Spinners Guild, London, Ontario, Canada. Instructor: Pat Zannier. Students: Sue Bedford, Rosemary Dickinson, Jeanine Duck, Mary Margarette Howard, Bobbie Hulley, Cheryl Keep, Maidy Kerr, Emmy MacLachlan, Bev McNaughton, Bev Mepsted, Ethel Mitrovic, Sharon Noble, Donna Roulston, Joan Russell, Jackie Sutherland.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Joyce Brunt, Sandra Buckworth, Francoise de Cabourg, Arlene Favreau-Pysher, Pam Whipple.

Northwind Yarns, Oswego, New York. Instructor: Daniel Allen. Student: Kathy Sims.

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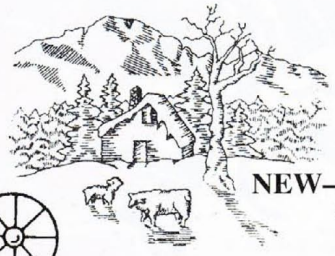
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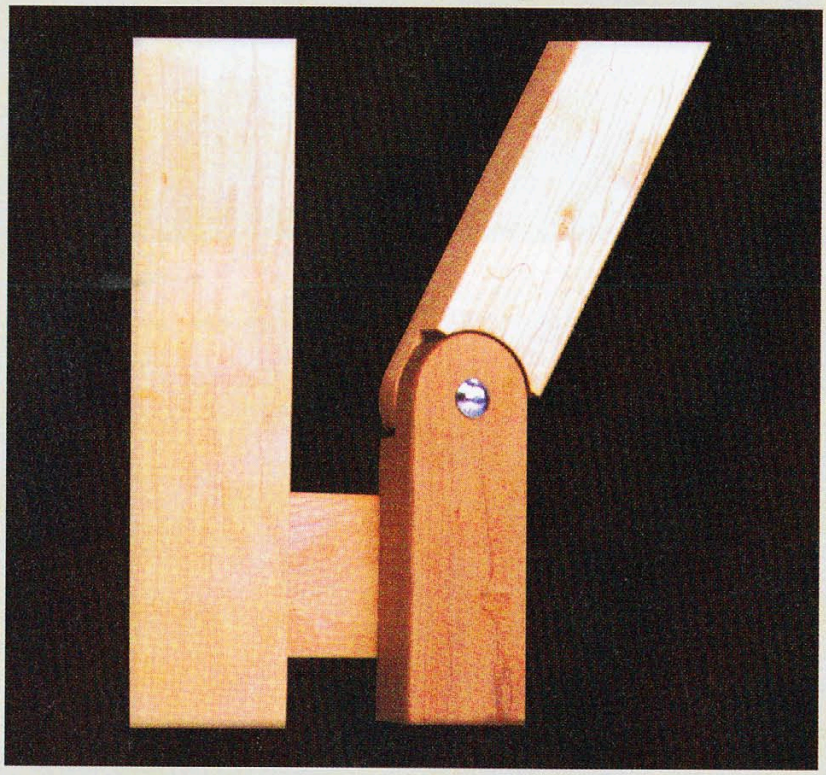
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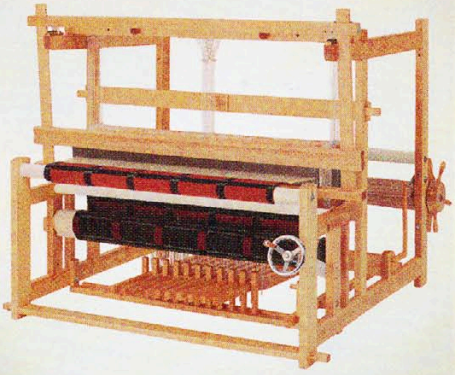
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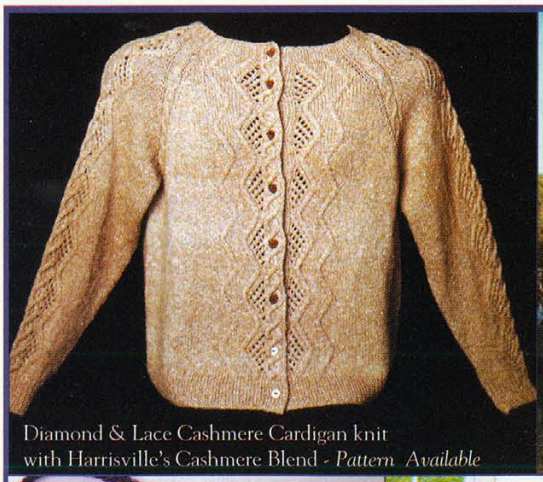
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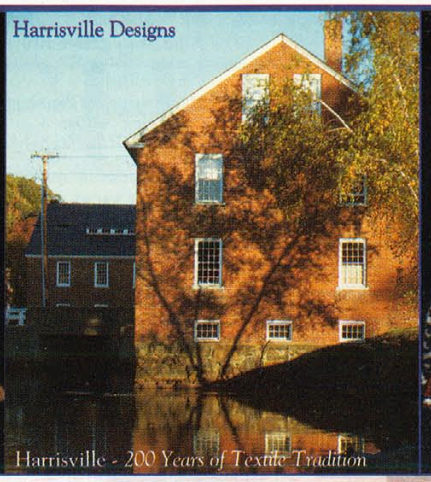
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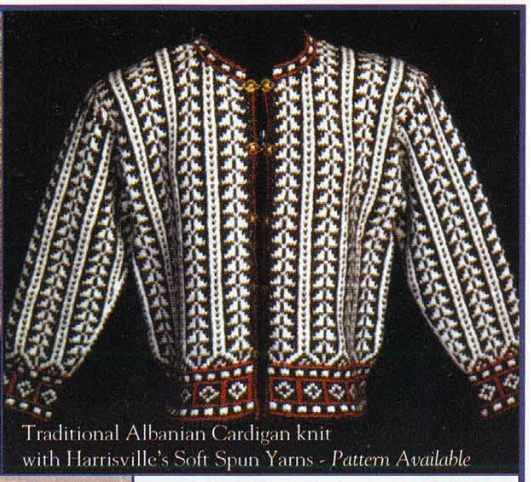


Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - *Pattern Available*



Harrisville Designs

Harrisville - *200 Years of Textile Tradition*



Traditional Albanian Cardigan knit with Harrisville's Soft Spun Yarns - *Pattern Available*



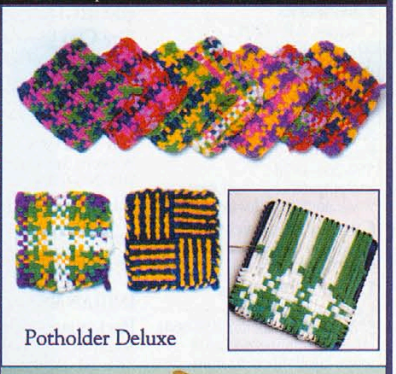
Lap Loom



Weaving Accessories



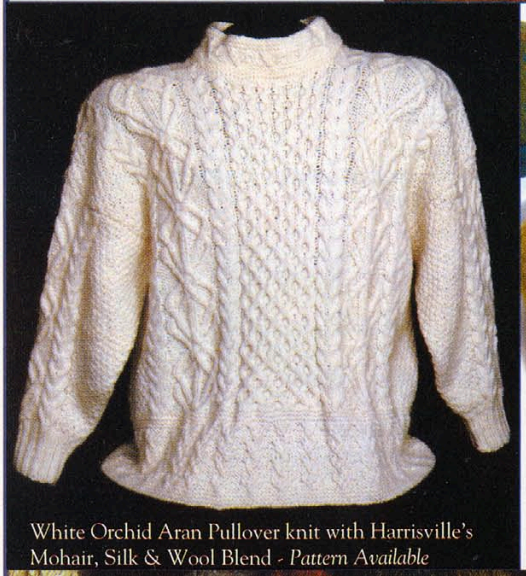
New! Cherry Loom



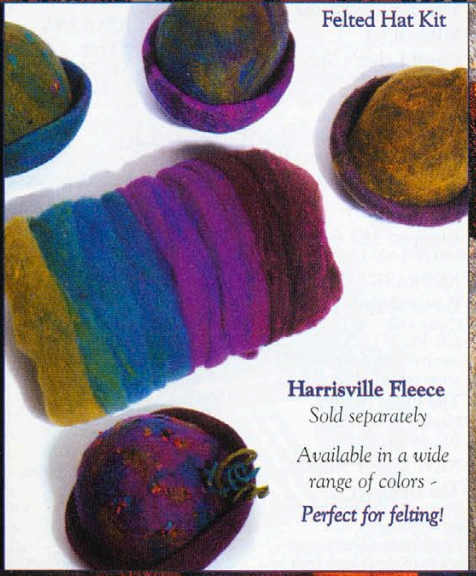
Potholder Deluxe



Easy Weaver



White Orchid Aran Pullover knit with Harrisville's Mohair, Silk & Wool Blend - *Pattern Available*



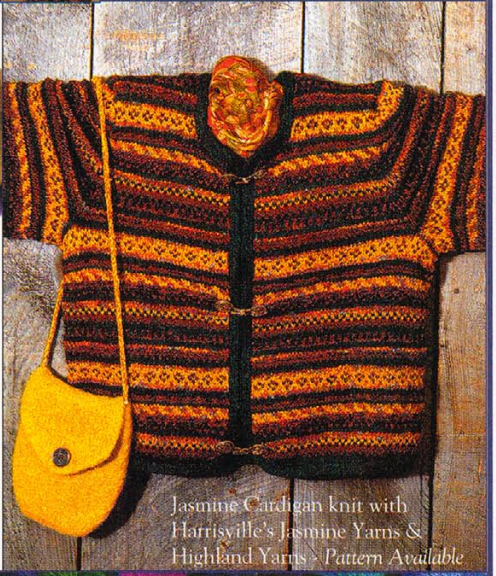
Felted Hat Kit

Harrisville Fleece

Sold separately

Available in a wide range of colors -

Perfect for felting!



Jasmine Cardigan knit with Harrisville's Jasmine Yarns & Highland Yarns - *Pattern Available*





Beginner's Corner

WEFT SETTS

An important theme of this issue is sett. We've talked about setts in Beginner's Corner before: how to determine warp setts with a wrap, how to sley the reed to achieve different setts, etc. We haven't talked much (and we tend not to think much) about the sett for the weft. In the Project at-a-glance boxes, under Warp and Weft Spacing, the picks per inch are given as well as the ends per inch.

Many weavers just weave, and so the picks per inch are whatever happens. This means that the same project instructions can result in very different cloth depending on who weaves it. Weft sett depends on several factors.

■ **YOUR LOOM** Some looms are large and sturdy with very heavy beaters. Imagine that you are weaving a huck-lace scarf on your 64"-wide countermarch loom with an overhead beater. Your friend is weaving the same scarf—on her 12" table loom. You look at the project instructions and they say you are supposed to weave 24 picks per inch. You weave. You immerse yourself in the rhythm of weaving. After a while, you notice that your scarf is sort of stiff. You measure and discover that you are actually weaving about 35 picks per inch. Your friend, on the other hand, is beating as hard as she can, but *she* discovers that her designs are a bit taller than they are wide.

■ **YOU** Some weavers crank up the tension and no matter what they are weaving, they make sure the beater hits the fell with a pleasing loud whap! They like to show the threads who's boss. Other weavers don't want to hurt the little threads. They wind the warp beam guardedly and gently press the weft into the fell.

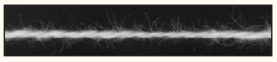
What's important is to figure out what you want the cloth to feel like and do whatever your loom requires to achieve the weft density that will make it happen. Weft sett is just as important as warp sett to overall fabric hand. —*Madelyn*

YARN CHART

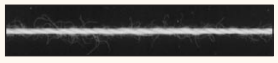
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of relative setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of 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



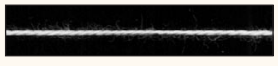
8/2 cotton; 3,360 yd/lb (6,400 m/kg); 16, 20, 24



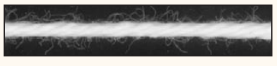
16/2 cotton, 6,720 yd/lb (13,300 m/kg); 24, 30, 36



3/2 pearl cotton, 1,260 yd/lb (2,543 m/kg); 10, 14, 18



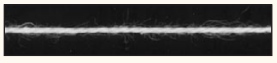
10/2 pearl (mercerized) cotton, 4,200 yd/lb (8,470 m/kg); 20, 24, 28



4/4 cotton (Sugar 'n Cream) 840 yd/lb (1,695 m/kg) 4, 6, 8



10/2 unmercerized cotton 4,200 yd/lb (8,475 m/kg) 20, 24, 28



22/2 cottolin (60% cotton, 40% linen), 3,175 yd/lb (6,400 m/kg); 15, 20, 24

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

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CORRECTIONS

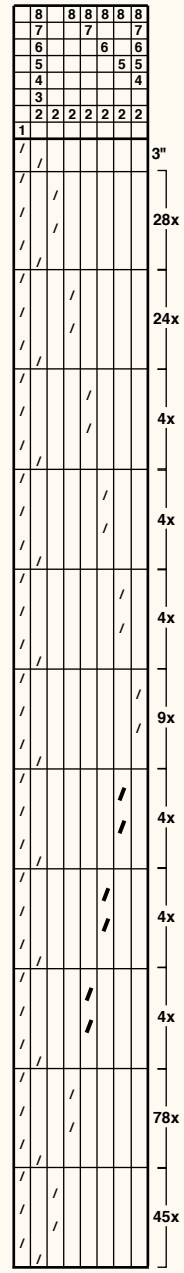
In the draft for Pat Palson's overshot shawl (May/June 2001, page 77), there should be a 2x over the last pair of threads (2-1) on the left side of the second row in the threading.

In Sigrid Piroch's baby blanket (November/December 1999, page 67), the total number of warp ends is 465 (455 ends 10/2 cotton and 10 novelty ends).

The layout for Barbara Wittenberg's tubular top (January/February, 2002, page 39) should show both sleeves closed and the center section open across the bottom edge of the diagram (the right side of the warp on the loom).

Note that the wrong sett range for 60/2 silk is given in the Yarn Chart in the January/February 2002 issue, page 14. The sett range should be 30, 40, 48.

At right, is the corrected treadling sequence for Patricia Springer's wedding altar hanging (September/October 2001, page 42). See the corrected picks emphasized in bold.



Atwater-Bronson lace treadling

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Su Butler	Napkins	42–43	Plain weave	2, 4	Beginner
Marcella Castro-Laughlin	Tablecloth, napkins	52–54	Turned twill	8	Advanced beginner
Erica de Ruiter	Napkins	40–41	Plain weave (supplementary warp)	3	Advanced beginner
Margaret Gaynes	Tablecloth	60–63	Plain weave, double-wide	4	Intermediate
Rita Hagenbruch	Tablecloth	64–67	Halvdräll	4	Intermediate
Lestra Hazel	Runner	48–51	Warp rep	4, 8	Intermediate
Sandee Jaastad	Placemats, napkins	56–58	Atwater-Bronson lace	4	Beginner
Bob Owen	Runner	44–47	Overshot (supplementary warp)	8	Intermediate
Susan Quel	Placemats, napkins Tote, bibs, towel	68–71	Plain weave (log cabin)	4	Advanced beginner

READING DRAFTS

Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets at each side of the draft. (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 the shed *under* it.)

Brackets indicate repeated sections in the threading or treadling. If there are two levels of brackets, repeat the level closest to the draft first.

Warp color orders can be indicated by letters (O = Orange) or by symbols (colored squares) in the threading. In some cases a warp color order chart is given. Use it for winding the warp (not for threading) and read from right to left. Each row indicates a color, not a shaft. The total ends required of each color are given at the left of each row.

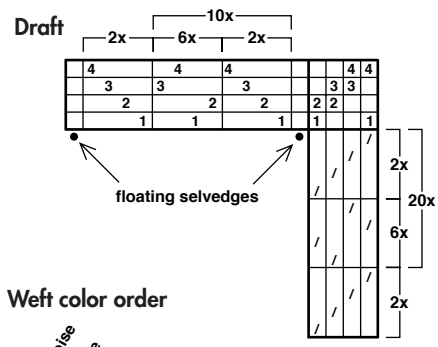
Numbers in the **tie-up** indicate the shafts that are tied to each treadle so that these shafts are raised when the treadle is depressed. Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up.

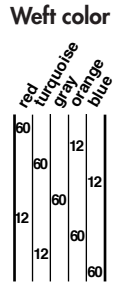
Marks in the treadling columns can indicate **weft color orders** (by letters or symbols) or size (thick vs thin). In some cases a weft color order chart is given. Read it from top to bottom just as you would read the treadling. Note that each column indicates a color, not a treadle. Repeats in weft and warp color order charts are marked by brackets.

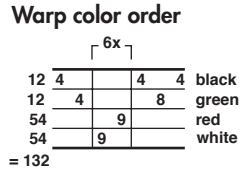
SIMPLE HEMSTITCHING

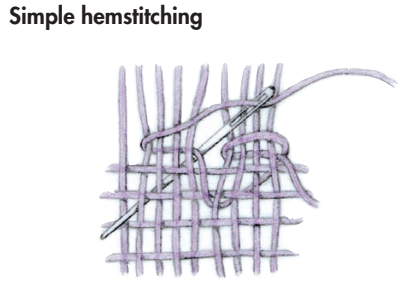
Weave plain weave, ending with the shuttle on the right side if right-handed (or left side if left-handed). Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a size 20 (or other) tapestry needle.

Take the needle under the group of ends above the fell and bring it up and back to the starting point, encircling the group. Pass the needle under the same group of ends, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle-weave the tail into the selvedge and trim.









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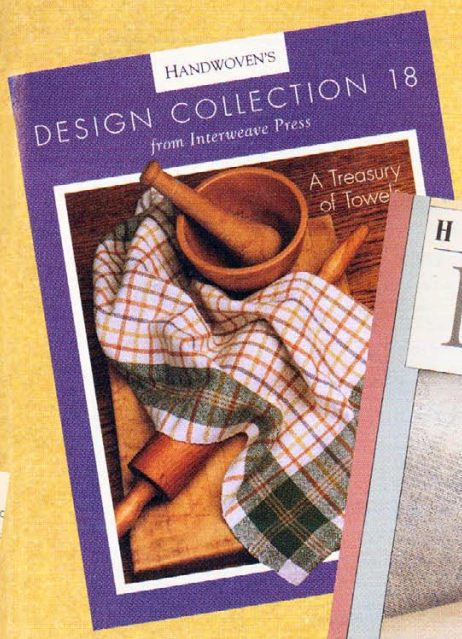
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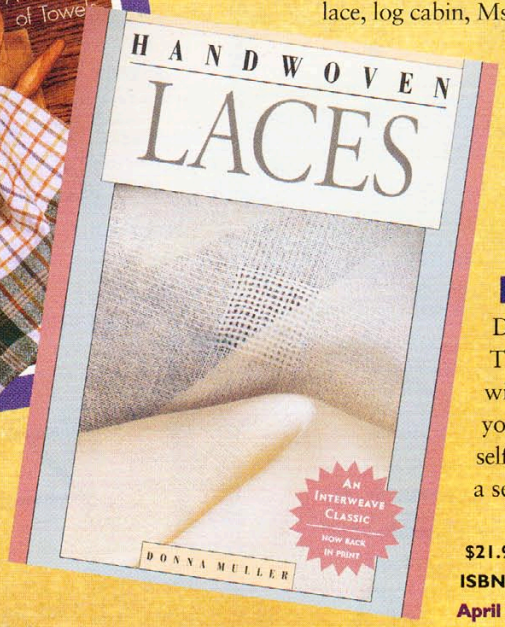


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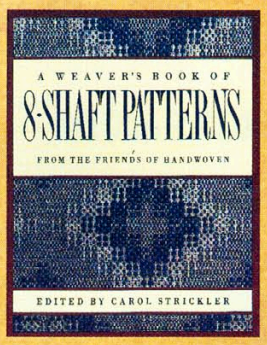
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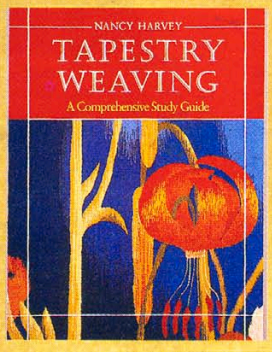


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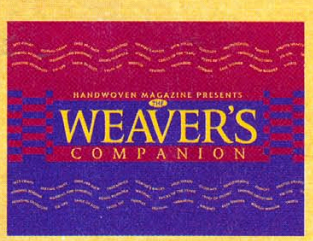


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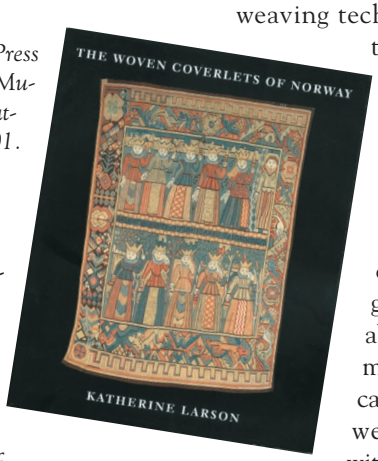


Books, etc.

THE WOVEN COVERLETS OF NORWAY

Katherine Larson

University of Washington Press with The Nordic Heritage Museum, PO Box 50096, Seattle, WA 98145-5096, 2001. Softbound, 208 pages, $40. ISBN 0-295-98130-X.



A captivating tapestry of *The Five Wise and Five Foolish Virgins*, a favored theme of old Norwegian picture weavers, is featured on the cover of this new book. This charming tapestry and all of the other weavings in Katherine Larson's book served as everyday coverlets to brighten the bed in the old dark homes.

The saga of Larson's search for her Norwegian heritage and their heirloom textiles is well told from the preface to the afterword. With her time spent in Norway as a college student, return research trips, some serious scholarship, and a flair for writing personalized prose, Larson has created a commendable book. The color photographs interspersed throughout the book are outstanding. The book itself is beautifully designed with a clear, crisp, uncluttered format.

The text is divided into two parts: Weaving as a Part of Norwegian Folk Life and The Coverlets. Larson leads us through the never-ending cycle of planting, harvesting, and producing necessary to nurture a family. She describes the tools and techniques required to provide wool and linen for clothing and domestic needs. More detailed information about fibers and dyes are separated from the narrative text by boxes. Archival photos of people processing the flax and wool with homemade tools and weaving with rustic looms complement the text. The wonder of all this is the creative energy and careful craft that were devoted to the handsome, handwoven bedcovers.

Seven chapters describe the origins, designs, colors, materials, looms, and weaving techniques for each different type of coverlet. The chapters are profusely illustrated with excellent color photos and supplemented with diagrams of looms and structural details of the woven web. I especially liked the clear diagrams and the discussions about the historical development of the motifs. Larson cautiously selected her English weaving terms to correlate with their Norwegian names.

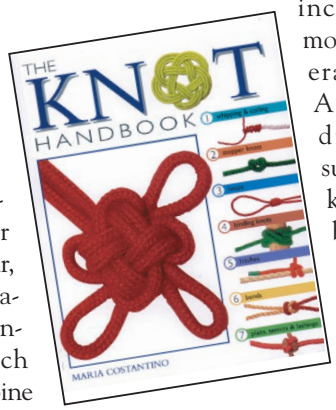
Although this text is not a how-to book with drafts and directions, there is substantial information presented about warp and weft materials, sett, loom set-up, and special weaving techniques. The bibliography is long on references in the Scandinavian languages, but missing some of the good teaching articles in English. At a time when so few new books on textiles are being published, we welcome the opportunity to add this excellent book to our personal and guild libraries.

—Nancy Arthur Hoskins

THE KNOT HANDBOOK

Maria Costantino

Sterling Publishing, distributed by Unicorn, 1338 Ross St., Petaluma, CA 94954, 2000. Softcover, 256 pages, $14.95. ISBN 0-8069-7581-4.



The Knot Handbook by Maria Costantino is an attractive paperback book containing page after page of solid information and clear, step-by-step illustrations. The extra-heavy coated paper provides substantial quality to the 6½ -by-8¼-inch format, but the flat perfect-bound spine makes it difficult to keep the book open while practicing knot tying. In addition to knots in the strictest sense, the book covers related techniques such as whipping, hitches, bends, and lashings.

The introduction defines a knot broadly as a connection in a cord or length of rope that can be produced either by drawing tight a free end that is passed through a loop or by tying together two cords or ropes. Different types of cordage are identified and their general uses are explained. Care of ropes are described and several methods of coiling and storing are suggested. Finally, the introduction illustrates a typical rope to be used for tying knots with its parts labeled.

Differently colored margins for each chapter with the subject of each chapter printed along the open edge organize the book into logical sections. These include whipping and coiling; stopper knots; loops; binding knots; hitches; bends; plaits, sennits, and lashings. The first page of each chapter defines the topic and describes general uses and properties. A single page or two facing pages are devoted to each knot. Beneath the prominent title on each page, alternative names for each knot are given, and a brief note about its origin and use is included. Construction of each knot is explained by brief text at each numbered step that is illustrated by a photograph in full color.

Although Maria Costantino's book makes no claim to being as comprehensive as the well known standard, *The Ashley Book of Knots*, her book does include many of the most familiar and generally useful knots. A weaver might be disappointed that such frequently used knots as a slip knot, bowknot, lark's head, and weaver's knot do not appear in the index. Some of these, however, are represented under other names. For other fancy knots such as turk's heads, crown knots, and monkey's fists you would need to look elsewhere. Still, *The Knot Handbook* provides excellent coverage of a wide as-

sortment of useful knots with some of the clearest illustrations to be found anywhere.

—Doramay Keasbey

WEAVING FROM FINLAND
Ooyama Elina Marketta



Finlandia Culture Agency, Daioujimae 25, Kusamacho, Toyohashi, 441-8141 Japan, 2000, 103 pages, hardbound, $47.95. ISBN 4-939141-01-2

We know too little about Finland's rich and deep textile heritage, and here is a good contribution to fill the void. This book with many large colorful photographs is dual language, Japanese and English. The subject is indeed Finnish-style weaving with a very contemporary flair.

Author Ooyama Elina Marketta gives us directions for thirty-five stunning projects for clothing and interiors. There is a pair of striped poppana (bias cloth strip) bags; there are scarves, table mats and cloths, a bedspread, linen dress fabric, rugs and sophisticated, transparent tapestry. Approximately half of the projects are for four shafts. The rest are for six, seven, eight or twelve-shaft looms. The difficulty ranges from plain weave to multilayered weaves. The presentation is the clean project-at-a-glance style we enjoy from the Swedish weaving magazines and books.

The sections on Finnsheep and linen are in Japanese only, as is the twenty-one page supplement on the traditional weaving and culture of Finland. There are some fine photographs of raanu, ryijy, knotted pile (rya) rugs, täkänä, Finnish doubleweave pickup, and riepu matto and poppana, the cloth woven with cloth strips.

There are more than a few errors, some are covered with an errata sheet. It is nicely bound and has a ribbon bookmark. There is startling, fresh material in this book as well: cloth woven with wood shavings, a täkänä, Finnweave that looks like macro wood grain, a doublecloth with drastically uneven warps, a kuvikas, summer and winter shawl in natural white and gray Finnsheep wool, and three amusing pieces with polka dots.

This is an important and valuable book for guild libraries and weavers wanting inspiration from northern Europe, especially because information on the weaving of Finland is so scarce.

—Kati Reeder Meek

TRAVELING BOLIVIA THROUGH THE WONDERS OF WEAVING
Kathy Barth and Teresa Oroza

Self-published, PO 12323, Omaha, NE 68112-0323,tejidobo@yahoo.com, 2001. Softcover, 100 pages, $30 plus $4 postage and handling.

Toward the end of the introduction the authors of this pretty book filled with illustrations confess,"We are not writers, historians or anthropologists; we are simply women who have enjoyed gathering information on a community . . . very rich in crafts." It is good to keep this declaration in mind as you read *Traveling Bolivia through the Wonders of Weaving*. Books of

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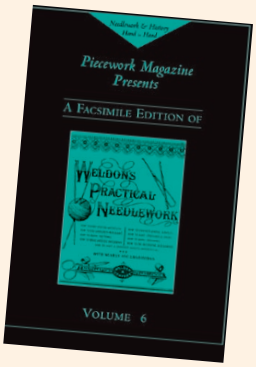
ethnographic textiles can succeed on a wide range of levels. Barth and Oroza have produced not a technical or cultural analysis, and not a guide to style and form, but rather a personal love letter to a spectacular tradition that has touched their lives.

The authors warn us that this is not a book for those who make repeated trips in hopes of understanding this land where textiles were exalted above anywhere else on earth; nor is it a book for those who would seek to add some of the technical and aesthetic genius of Andean weavers to our own personal repertoires. There are no drafts to convey to weavers a sense of how pattern is achieved, and only few examples of fabrics and costume by area to illuminate the rich cultural tapestry that is Bolivia. There is little technical information on looms and process, and in some places such as details of warping procedures and dyestuffs it is incomplete. Rather *Traveling Bolivia through the Wonders of Weaving* is designed for the great many people who will make a short once in a lifetime jaunt through these remote lands, and who will encounter a bewildering array of cloth as they go. The bilingual presentation of the text is a great strength, and not only because it opens the information to Spanish readers who have been badly excluded from debates about Andean textiles. English speakers with some Spanish will be able to read the text in their own language and learn how to use textile ideas in Spanish, instantly elevating the dialogue in marketplaces and shops. Barth and Oroza provide here a synthesis that allows quick understanding of forms and processes that underlie Bolivian cloth, and will help many make the most of quick travel through this land and be better judges of what they see.



—Ed Franquemont

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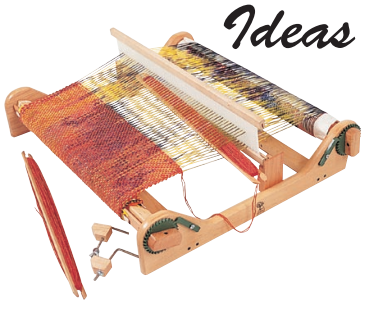
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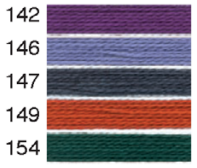
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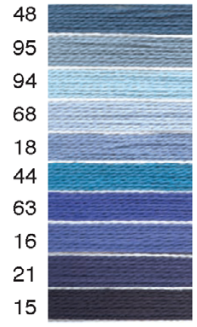
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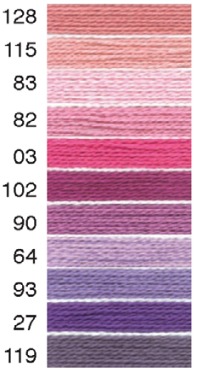
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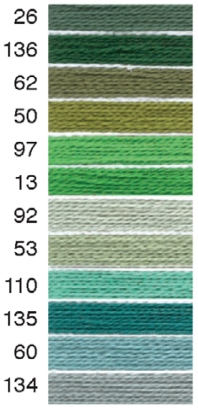
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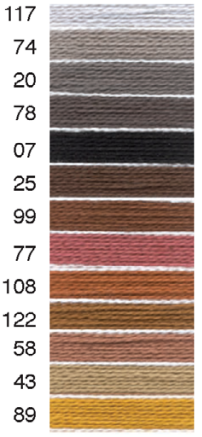
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BEHIND THE SCENES

Weaving with Words

LIZ GIPSON

Every weekday fifty people gather at Interweave Press to begin another day at work. Interweave is located in a refurbished three-story bank building in downtown, Loveland, Colorado. This small company cranks out six magazines, that's twenty-seven issues every year (one of which is HANDWOVEN), dozens of books, and hosts events.

At any given time approximately one-fifth of the workforce is thinking about putting out another issue of HANDWOVEN, maybe not full time, but they are thinking about some aspect of the magazine. Our job is to weave words and images into a magazine five times a year that sends you flying to the nearest weaving shop to gather yarn and supplies in a maddening rush to get started on your next project.

We often get asked, "How far out do you start working on an issue?" There is no definitive short answer.

Planning an issue of HANDWOVEN

We do think about each issue years in advance of publication. We have a theme calendar that is put together as far ahead as four years. We hope our titillating themes spark weavers into a whirl of creativity that inspires article submissions.

Madelyn van der Hoogt, HANDWOVEN's editor, who works offsite on beautiful Whidbey Island, Washington, receives your creations in a steady stream, placing the ones we are able to publish in their appropriate slots and writing back to the authors with deadlines for the final goods.



Madelyn and Tyler at work in their offsite office on Whidbey Island in Washington State. Hmmmm. . . I wonder who really edits all those articles?

Lee Anderst keeps Madelyn, Tyler, and their Washington office in good order.



On a coffee break, Marilyn Murphy, Interweave's editorial director, and Liz Gipson admire the napkin by Erica de Ruiter that has been selected for the cover of this issue.





Nancy Arndt, our print coordinator is usually smiling. Even when we are a bit behind.

Madelyn hopes to receive the woven pieces and associated written materials from the authors about four months ahead of deadline (the day the magazine actually goes to the printer). She and Lee Anderst, our Washington-side editorial assistant, maintain extensive correspondence with the authors to get everything we need from each one: article, author bio and photo, yarn samples, drafts, and the Project at-a-glance form we affectionately call a PaaG (pronounced like a sheep baaing with a bad cold). When Madelyn thinks she has all the information necessary to produce the article, she and Lee label the woven items, pack them up, and send them off to Interweave.

About five weeks before press day—if we are lucky, planned well and didn't have any other projects like books or events sneak in between deadlines—we confer to determine the overall design for the issue. Liz Gipson, HANDWOVEN's assistant editor (Liz G not to be confused with Liz M, our fabulous designer) arranges for a telephone conference between Ann Swanson, who serves both as illustrator and photostylist; Liz Mrofka the aforementioned fabulous designer; and Madelyn, who calls in from Washington. We keep a picture of Madelyn propped by the conference phone that looks like something out of Star Trek so that we feel she is right here in the room.

This is when the magazine really takes shape. How are we going to shoot all these great pieces? What props do we need? What part of the fabric must be shown to illustrate the point the article is trying to make? Do we need models? Do we need our illustrators to do any drawings?

Designing the issue

We begin by brainstorming—how can we give the issue some personality? How about using Nancy Arndt's pin collection in the photos? What about showing a selection of antique weaving tools? Hey, let's dress someone up as Lucy in the kitchen! There's one little catch to using props in our photographs. We know that anything we put in a photo you are going to want! We try to prepare for this, really we do, but sometimes we slip up and put something in there you just can't have. It's cruel, we know. We try not to let it happen too often.

After our meeting, Ann gathers up all of the projects for the photo shoot and whisks them away to look for additional props, for which she scours practically every corner of Colorado. There is probably not a single member of the team who has escaped ransacking drawers, closets, cupboards, and garages in search of great items for the pages of HANDWOVEN.

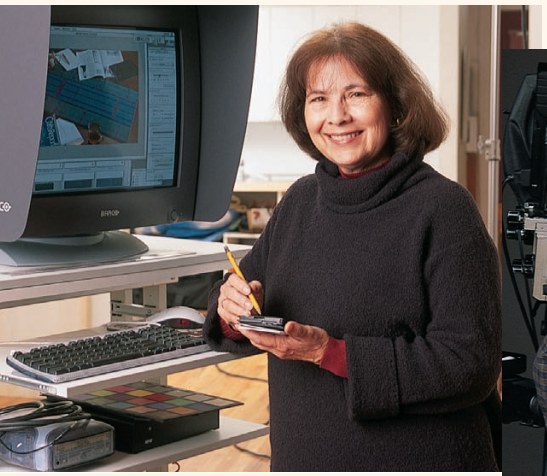
Taking the photographs

It is now about four weeks until press day, and we are off to Joe's. Joe Coca's studio, in downtown Fort Collins, is located in a converted mom-and-pop grocery store—a historic building and a great place to spend the day—or in Joe's case a good part of a lifetime. Joe has been taking photographs for Interweave Press for over twenty-five years! It is no wonder he perfected the martini recipe that we included in the March/April issue (if you think you'd like his recipe, you can find it on our website, www.Interweave.com, with other favorite Interweave recipes).

It generally takes two days to "shoot" an issue. Ann fluffs, steams, folds, drapes, lays, hangs, and ties handwoven textiles in pleasing ways to create the most perfect presentation of your work. Liz M usually stops by to make sure the photos will work with her design concept for the pages.

Back at the ranch

In the meantime, our regular contributors are busy sending in their features. Calendar and Communiqué arrive from Bobbie



Most of the photography in the magazine is taken with Joe's fancy digital camera. We are able to see each shot on a big monitor before it is taken and make adjustments accordingly. Linda Ligon, Interweave's founder and creative director, takes a look.



Joe Coca, our photographer extraordinaire, in one of the few moments he is taking a break from his camera.



A meeting of the minds: Liz Mrofka, Judy Berndt, Liz Gipson, Nancy Arndt, and Marilyn Murphy are caught in a rare moment when they can get together to talk about a future issue.

Irwin, who works from her home in Montrose, Colorado. Jane Patrick sends in Weaver's Connection. Daryl Lancaster, HANDWOVEN's feature editor, contributes something to tickle your funny bone or pique your interest.

Advertising manager Sharon Altergott has been on the phone and at her computer for weeks filling ad spaces. Loveland-side editorial assistant Judy Berndt sends out contracts and types up the latest list for Welcome New Weavers in between answering your e-mails and phone calls.

Advertising coordinator Stacy Grogg and Madelyn construct the issue "map," our production bible. On one 11" × 17" sheet of paper, the map tells us what each page of the magazine will contain. It can be like trading on Wall Street when editorial and advertising negotiate swaps of magazine real estate.

Deadline approaching

With the press date looming, Madelyn is busy creating the first draft of the pages of each article. You can walk by the HANDWOVEN/*Spin·Off* office shared by Liz G, Judy Berndt, and Amy Clarke, *Spin·Off*'s editor, and hear phone conversations between Madelyn and Liz confirming color order or measurements (the pieces are at Interweave but Madelyn is in Washington!). So the conversations may sound something like, "purple, purple, purple, green, orange, blue, blue, yellow, etc."

The pace accelerates! When these pages are ready, Madelyn sends them to their authors, to copy proofer Stephen Beal, to tech editors Lynn Tedder and Diane Kelly, and, via the internet, to Liz M at Interweave. Stephen proofs for grammatical and style errors, Lynn and Diane check drafts and figures, the author makes sure everything is right, and Liz M designs the pages and color corrects the photos. Back go corrections and the designed pages to Madelyn, Madelyn adds everyone's corrections, and the pages make their final trip back to Liz M. Nancy Arndt, our print coordinator, who has been busy scanning photos and making sure we are communicating with the printer, takes a final look at the pages and catches those last minute "whoops."

Marc Owens takes care of pre-press production. He makes sure the text flows correctly, places all the ads, and loads the pages to be sent to the printer. (Marc preferred not to have his picture taken for this article—after twenty years he is still camera shy.)

Liz G runs up and down the stairs, routing things to the appropriate places. The cover, Oh yes, we need to choose cover. Proofs are made of the possibilities, choices are hotly debated, the best is picked, and we race to the deadline.

It's over

Finally press day arrives and all the pages are neatly packaged and sent to the printer. Whew! Another issue of the magazine has made it out the door. Well sort of. We still have proofs that come back a week after press day for a final check, and then the magazine is really gone.

But the job isn't over for everyone! Jenny Fish, circulation manager, and Donna Melton, of subscription services, make sure that your magazine gets to you and the other 35,000 readers. Marketing and sales are on the phone or out at conferences and trade shows showing off our latest issue. Customer service takes your calls regarding back issues and books. Judy Berndt and shipping package the authors' materials to return. Our tech department makes sure that all of the computers stay in working order.

Meanwhile back in editorial and production, we are taking a day to clean our desks before we have to start the whole process all over again.

In one form or another, this cycle, has been going on for over twenty years. As we said, this is the long answer to your questions! What you really need to know about us is that, bottom line, we are your biggest fans.



Ann Swanson and Jenny Fish look over the projects for the next issue.



Sharon is constantly on the phone. With over twenty-five years at Interweave, she knows almost everyone in the business.

PHOTO BY KEVIN LANCASTER



Daryl has been working from her recovery bed lately via her new laptop; see Letters, page 6, for more from Daryl. Notice her get-well gift of cling peaches; see Endnotes, HANDWOVEN, September/October, 2001.

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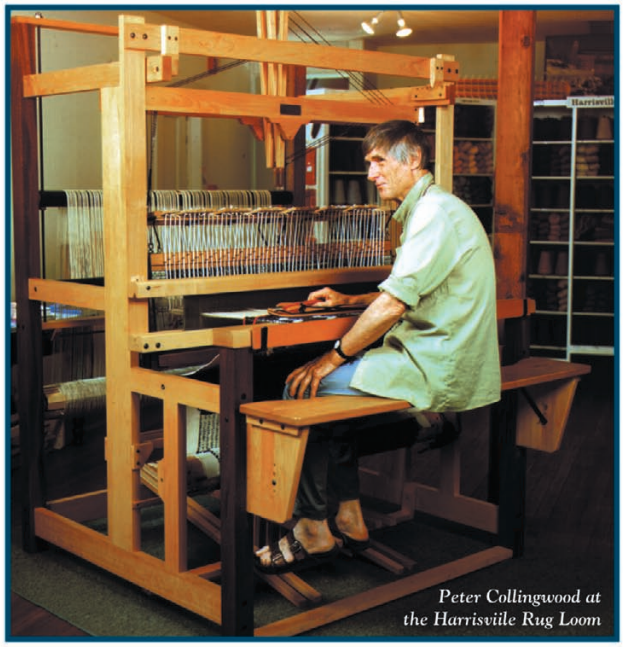
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CONFERENCE *Fashion Shows*

A SURVIVAL GUIDE

DARYL LANCASTER





Daryl Lancaster, HANDWOVEN's *Feature Editor, is recovering from surgery in Lincoln Park, New Jersey. She plans to be weaving, jurying, and teaching again soon!*

Now is the time for all good conference goers to come to the aid of their guilds and enter their work for conference exhibitions! And for those of you who weave anything remotely resembling a wearable object, that includes entering the highlight of most conferences, the fashion show.

Seasoned conference exhibitors can tell you that conference entry forms and submission requirements vary considerably. Sorting it all out and getting everything together in the correct form can be as frustrating as a tax return. (Well, almost!)

Submission requirements

Many conferences are happy to include all entries in their shows—and, in fact, they are often looking for additional pieces. For this type of show, a basic description of your piece is usually all you need unless they also want to see some kind of photograph for planning purposes.

Then there are the conferences where entries are juried by a preselected panel of "outside experts," peers, or conference committee members. This judging might be of either the actual piece or a photograph of the piece, depending on the policy of the sponsoring group.

Many of us, however, work on our pieces right up to the last minute, like hemming your wedding dress the night before the wedding! This makes it quite difficult to finish a piece, photograph it, and send the photo or piece with your application by the conference deadline—which can be up to four months in advance of the conference.

Acceptance and rejection

Weavers often show me their work and ask me why I think it was not accepted in a show. If I knew the answer, I'd happily market it, retire, and spend the rest of my days weaving on a deserted island with daily airdrops of yarn, dark chocolate, and café lattes! So many variables (many that are unknown to applicants) enter into the equation it's difficult even to know where to begin.

As a production weaver for more than ten years, I could wallpaper my living room with all the acceptance *and* rejection letters from craft fairs and exhibitions all over the country! To be rejected is a terrible

Models can also distract the viewer's attention. To emphasize the garment rather than the model's face, try photographing the garment from the back, especially if the garment back has special features.

Many of us work on our pieces right up to the last minute, like hemming your wedding dress the night before the wedding!



experience for all of us. We pour our souls into everything we weave. We are intensely proud of what we have done, so that one silly form letter can destroy our enthusiasm, egos, and expectations. And trust me, it never gets any easier. It wouldn't be so bad if we were told why, but rarely do we see a juror's comments. Even when we do, they can seem subjective and confusing. But having been on both sides many times, as a juror *and* exhibitor, I can hopefully shed some light on the process and the presentation.

What to weave for a fashion show

Fashion shows are really theatrical events with exaggerated lighting and often with professional staging and models. There is usually a theme for the show, and the pieces that are selected must support it.

How the pieces move and interact with the models can make or break the overall success of a staged fashion show. This is precisely why so many jurors require photos or slides of the pieces instead of the actual work (not to mention that they also avoid the added difficulty of storing, sorting, insuring, and shipping hundreds of garments).

A garment in a box does little to help the jury envision the piece as a living, breathing theatrical component moving on a stage in front of hundreds of eager onlookers. A handwoven garment can be exquisitely executed and very wearable but look boring and lost on a stage with flashing lights, dancing models, and fast-paced music. Runway appeal is therefore often a major point category for judges. Note that a scarf, belt, bag, or vest may be too small to have much runway presence.

The disadvantage of slides or photographs of garments in jurying is that they do not show the quality of the handwoven fabric. Since the garments are viewed by conference attendees in an exhibit after the fashion show in many cases (as for Convergence, for example) the fabrics must not be sleazy or disappointing on closer inspection. With this in mind, applicants for the Convergence fash-



Photographing a garment outdoors can result in a very lovely photo, but the environment can take over and distract the viewer's attention from the garment.



A garment can be photographed flat. Try to give it a little life by making some folds and positioning the sleeves. Keep the background plain.

Handwoven garments can be exquisitely executed but look boring and lost on a stage with flashing lights, dancing models, and fast-paced music.

ion show for 2002 were asked to submit 12" × 12" fabric samples with their slides and documentation (a requirement that can present a problem if you don't have any leftover scraps of fabric to send in).

So what's a weaver to do? First of all, weave what makes *you* happy. Isn't that what all this is about anyway? If you design your piece for the runway and stage, think fun, playful, bright, and graphic. And also think up-to-date! If you are planning to weave something that was hot two years ago, consider adding a secondary technique, surface application, or embellishment. Give that plain-weave chenille some pizzazz!

Presenting your work

The standard of photographic representation in this age of digital *everything* is still the old-fashioned slide or transparency. Craft markets, art and gallery exhibitions, and many print materials (such as show catalogs, ads, and brochures) still require them. Transparency film is just a different type of film from print film and yes, it can be developed through your basic grocery-store photo counter. Slide film usually must be sent away for developing, however, so it may take from three days to as much as a week to come back.

Fashion show committees will very often accept photos of the work instead of slides, and slides can be made from prints. (But it costs!)

I don't know many weavers or artists for that matter who are as skilled at photography as they are at their art. And, no matter what anyone else says, clothing is the hardest artwork to photograph, with the possible exception of large quilts purely because of their size. How the piece is presented and whether or not it is shown on a model, can absolutely make or destroy an otherwise wonderful garment's chances for acceptance. Finding a model can be as daunting as picking out yarn, however, and not nearly as much fun. Many of us will spend without limits on yarn and weaving tools—to say nothing about sewing machines—yet we try to get models for free. And even if you are willing to pay for one, a professional model

can cost thousands of dollars for a single day of shooting. So what's a weaver to do?

Composition

Composition is everything! Take a look, for example, at the photo of the shawl on page 29. We have all taken our work outside, artfully arranged it around a person or garden bench in full sun, and taken a few shots. The photo might be well composed, but it is really hard for the viewer to read anything about the work or to see how it relates to a fashion-show runway. Sometimes in a very busy photo, as for the shawl on page 29, it is hard to know what the subject of the photo actually is.

Often applicants send photos of the garments on themselves. In itself, this isn't a problem (unless the committee wishes to judge the work anonymously), but the photo is usually home-grown with window treatments, garage doors, or lively wallpaper as background. Since both model and photographer are usually unskilled, most often the photo is shot head-on with the model's legs cut off, and there are too many other objects included.

Often, these photos are taken with point-and-shoot cameras that do not give the photographer the ability to see what the lens is really seeing. When the photo is developed, it does not show exactly what you saw when you looked into the viewfinder. Only single-lens reflex cameras (SLRs) allow you to see through the actual lens with a series of mirrors.

The garment needs to fill the space in the photo. The farther away you are from the model, the more difficult it is to read the piece. Excessive background is also distracting for the viewer. One fashion show judge advised me, "Ditch the west coast beach scenes and rocky outcroppings, they just don't work!" If you do use a point-and-shoot camera and end up with a photo that would be more effective if cropped (cropping is chopping off unwanted background), it has to be done proportionately. Locate a competent custom photo lab and they can easily do this for you. Cropping can also be done to slides. Remember, crop tightly so that the piece fills the photo or slide.

It is a good idea to find a photographic supply store or go online and purchase an inexpensive photographer's backdrop to use as background for your photos. They come in a couple of widths, many colors and gradients, and they can be taped to the wall, window, garage door, or anywhere you need to take the photo. Using a backdrop will keep backgrounds from competing with the model or the work. Once you have a setup you like, take multiples of the same shot. It is cheaper to use and develop a whole roll of film on one garment than to have reprints made from slides. Never submit your originals.

The model dilemma

There are many different schools of thought on using models for photos of garments. In a pinch, I have successfully shot clothing on a dress form, and with some clever arranging of sleeves and drape, produced an acceptable representation of the garment. A dress form does not really give a jury a true idea of what the garment will be like on a real person,



A garment can be photographed on a dress form. Again, try to give it some sense of movement by positioning the sleeves.

however. When I use a model, I prefer that the model's face not be visible. Even good models can be distracting. If the piece has an interesting back, consider shooting the garment from the back (see the photos on pages 28–29, for example). If you are shooting from the front, try directing the model to look down and away from the camera, so that the focus is not on her face.

Hats can be fun and they can diminish the effect of a model's face. The garment can be seen on a living breathing person without the person getting in the way of the garment.

Compare the effectiveness of the three photos of my handwoven shirt constructed from an Issey Miyake Vogue pattern. The first shot (page 30) is the classic lay-the-piece-on-a-table-and-shoot-it-flat presentation. The second (page 31) shows the shirt on a dress form. The third, at right, is taken by professional photographer Ralph Gabriner using a professional model whose face is partially hidden by a hat.



A garment is best photographed on a model. Keep the background plain and obscure the face of the model to make the garment the focus of the photo.

The jurying experience

Last summer I had the privilege of jurying a conference fashion show. The jurying was for prize winners, not for selecting the pieces to be in the show. First the jurors examined the pieces on hangers and then we got a closer look at each garment laid flat on a table. When we couldn't visualize how a piece might look when it was worn, we would have someone from the committee to try it on. Of course, not knowing who the piece was actually designed for gave us no clue as to how it was really supposed to fit. Often a photo accompanied the piece, which helped somewhat. We did our best!

The night of the fashion show, I was eager to see what the garments I had studied so closely would look like under bright stage lighting on models in motion on the runway. As a member of the audience, I would this time be viewing them from about fifty feet away.

I was floored! Many of my comments would have changed had I seen the show before judging the pieces!

Most of these garments were modeled by the weavers themselves. Since we weave our garments to fit our personalities and spirits, a garment drooping on a hanger or lying on a table is missing a key ingredient: the spirit of the maker! Garments whose designs I hadn't really understood were suddenly transformed into living, breathing, moving artwork with a presence and electricity all their own.

Remember that judges are human, too. They see many garments over the five to six hours it takes to judge a show. What they are looking for may not be what you wove. Your slide may not represent your work in the best way. What you like to weave and what's appropriate for your lifestyle may not be right for a runway.

A conference fashion show coordinator gave me this advice: Give your piece a title. A title can provide jurors with a focus for viewing a piece and inspire them to consider it closely—a definite plus! A fashion show committee is looking for Wow! An audience is looking for Wow! As a weaver, I want my work and my slides to say Wow!, too!

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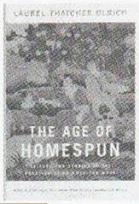
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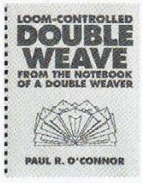
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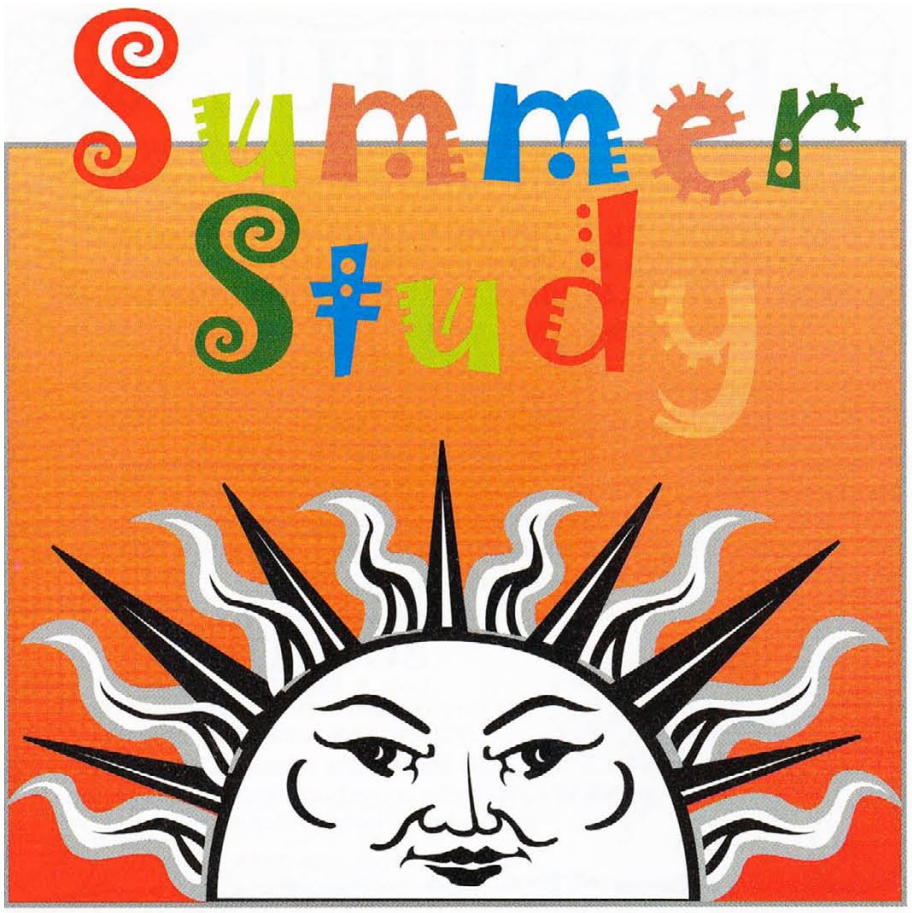
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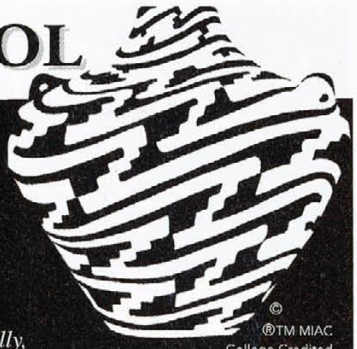
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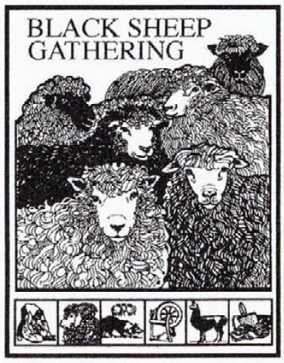
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WEAVER'S POTLUCK

confessions of a swatch addict



TRACY KAESTNER

I'm a reformed swatch addict. I've gone through the twelve-step program and am now able to say no to joining new swatch exchanges. Notice I said "say no to *new* swatch exchanges." I still belong to two groups and definitely won't be giving those up any time soon. However, I no longer salivate whenever I hear of an exchange nor do I immediately start calculating how I can get a particular swatch or notebook for myself. See I am reformed!

Some of you may not be able to relate to my problems. You may even have no desire to fill your shelves with notebooks full of small pieces of handwoven fabric. But there are certainly some advantages to doing so.



Tracy Kaestner, of Katy, Texas, is an active member of her guild. If she isn't weaving a project assigned by her guild, she is assigning one to everyone else.

Swatch exchange pluses and minuses

Inspiration Ever need a little push to help the ol' brain click in? Swatch books provide lots of inspiration for developing effective color combinations, trying new weave structures, finding ways to achieve texture, and using new yarns—more than enough to get you going.

Education There is no need to weave a sample for a project you are in the process of designing if you can dig up a swatch successfully woven in the yarn you plan to use. You will already know the correct setts. A swatch can also give you everything you need to know to weave a technique you could never figure out on your own. There are likely to be some swatches you don't like—you'll know what *not* to do by examining them.

Challenge Swatch assignments—which are usually themes or structures but can also be designs for types of objects—stretch you to try something new. Because of swatch exchanges, I've woven fabrics I would never have chosen to weave, and discovered to my great surprise that I actually enjoyed them!

Fun Long after you have forgotten the pain of weaving your swatches, you get the fun of receiving them from everyone else! I eagerly look forward to the results of each exchange. The stories that accompany the samples are wonderful ways to get to know the other weavers in your group.

Okay, so there are some disadvantages, and to be fair I should list those too

Space, time, and money I'm running out of room—even my husband has noticed that my notebooks are multiplying. It takes time, effort, and money to weave swatches. Most of us find as years go by that we have less and less time for extras. The deadlines can be deadly, and you might not want to be told when and what to weave.

On the whole, however, I have found that what I receive from my fellow swap swatchers is well worth my investment (you know, time, effort, and money).

Currently I belong to the Cross Country Weavers (CCW) and Contemporary Handweavers of Houston (CHH) swatch



Swatches from Contemporary Handweavers of Houston's "Weaver's Potluck" swatch exchange" (clockwise from the bottom: Laura Viada, "Bell Peppers"; Shelby Cefaratti, "Simply Salad"; Tracy Kaestner, "Berry Good Waffles"; DeeDee Woodbury, "Sherbet Ice Cream"; and Rosemary Malbin "Bunches of Carrots."

Samples from Cross Country Weavers "Inspired by Food" swatch exchange (clockwise from the bottom): Barbara Walker, "Candy Kisses"; Sue Beevers, "Blueberries"; Tracy Kaestner, "Grapes of Wrath"; Kathryn Turner, "An Apple a Day"; and Janet Worthington, "M & M's."

exchanges. Both groups pick a specific topic or theme each year. Each swapper must weave swatches related to that topic. Both require the swatch to be 6" × 6", and drafts and specific weaving information must be submitted using a standard form. And of course, there is a deadline for each.

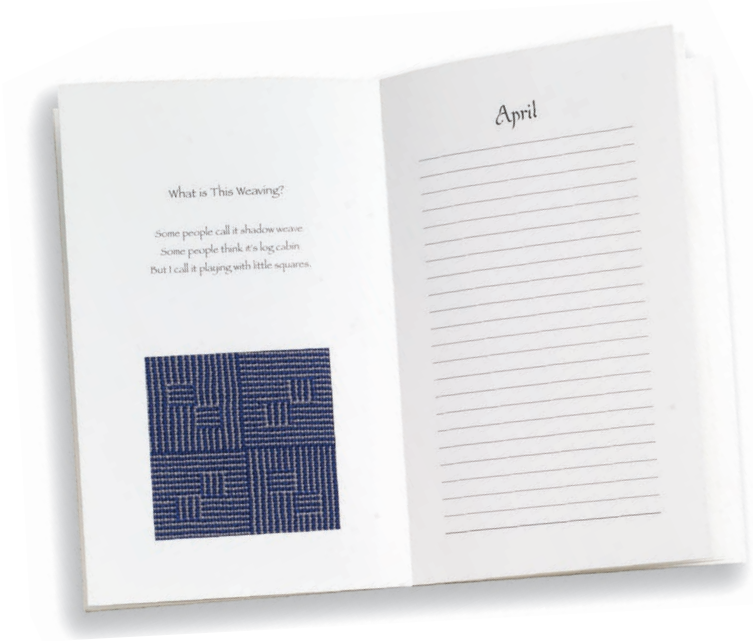
Cross Country Weavers

The Cross Country Weavers have been exchanging swatches for forty-five years. The first exchange was in 1957: "Algebraic Expressions in Weaving: The Square of a Binomial"(!). Recently the topics have alternated from year to year between technical (structure) and inspirational (Color, Inspired by Music, Inspired by Food, etc.). There are thirty members, all experienced weavers, from the United States and Canada. At times there have been international members as well.

During the month of March we each mail one swatch with the accompanying paper work to every member of the group. If you know your sample is going to be late, you must contact everyone beforehand, which makes you try very hard to be on time. It's exciting to go to the mailbox in March!

Contemporary Handweavers of Houston

The Contemporary Handweavers of Houston swatch swap is a sub-group of the Contemporary Handweavers of Houston guild. The swatch group began in



Ann Schaefer wove the fabric sample in the napkin book .

1990 with "Black and White" as their first topic. CHH Swatch Swap is modeled after The Cross Country Weavers. It is open to any member of CHH (from beginning to experienced weavers). The number of swappers has varied year from nine (in 1990) to as many as thirty.

The popularity of the theme seems to affect the number of weavers interested in the exchange. There are a few die-hard swappers who have been in every exchange since the beginning—of course, we wouldn't want to miss out!

The biggest difference between the two groups is that the CHH Swatch Swappers actually meet—once a year (in August) to exchange their swatches. Each person presents his or her swatch and tells the story of making it. We have strict rules, such as which way the stack of swatches gets passed and whether we start at the beginning or end of the alphabet. If you do not have your swatch ready to pass out at this meeting, you do not get to take your notebook home, and you earn the title of "Thrumbag."

Participants in both groups weave two extra samples which are used to make two extra notebooks for traveling shows and to keep as a permanent record. One is housed at The Handweaving Museum and Arts Center in Clayton, New York. Many of the past forty-five year's notebooks for CCW are also housed at headquarters of the Handweavers Guild of America. CHH donates one copy to the guild library and one copy to the Handweavers Guild of America each year. Most years at CHH, an extra copy is raffled off and proceeds are donated to the guild's building fund (usually a copy denied a thrumbag who never came up with the swatches!)

2002 exchange

Coincidentally, both groups chose the same topic recently—weaving inspired by food. Weavers seem to be people who enjoy eating, so this topic is a natural. Both CHH and CCW samples featured desserts as their largest category. All of the CCW desserts were chocolate (remember, these swatches were all woven in the winter).

CHH chose Weaver's Potluck for their theme because the guild is working on a cookbook, "Interlacements." Each divider in the cookbook will be a photo of a swatch of a food in that category (breads, desserts, veggies etc.). The cover is a lovely swatch of vegetables woven by Rosemary Malbin.

Other guild projects

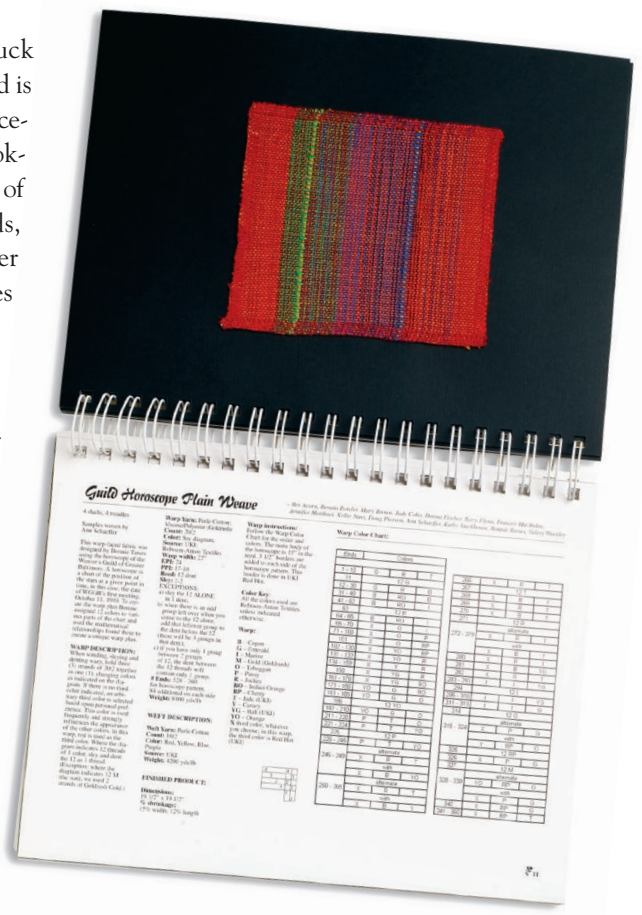
Some weavers are more interested in making things they might actually use than in gathering books of samples. Our CHH cookbook is an example of such a project. Other guilds have also made cookbooks, in addition to calendars, theme books, and story books, and more.

The Blacksheep Handweavers Guild of Northern California created for this year a handmade book "A Book of Days." Facing pages for each month show a quote and a textile sample on one and a place to write on the other. Textile techniques go beyond handwovens; there are also examples of surface design, shibori, and silk paper.

To celebrate their fiftieth anniversary, The Weaver's Guild of Greater Baltimore spent a year weaving napkins for a gala dinner. Some members worked alone, but many worked in groups led by a mentor—a prodigious number of napkins were produced! Each person attending the dinner received a handwoven napkin as a memento.

Another result of the napkin project is a book of sixteen woven samples and the weaving information for forty-five different napkins. More than eighty-five guild members contributed to the enterprise—mentors, weavers, sewers, drafters, warpers, and other helpers.

Many other groups have inspired weavers to crank out yards and yards of fabric, cherished by all who receive them, and passed from generation to generation of weavers.



Gudrun Polak wove the shadow weave sample in A Book of Days.

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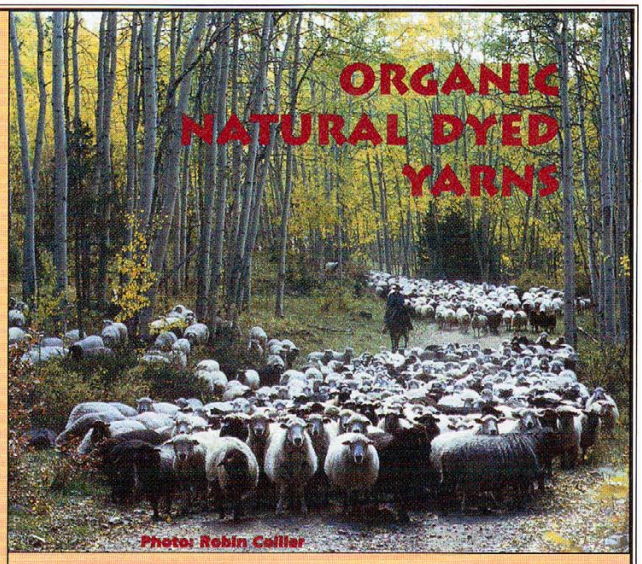
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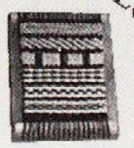
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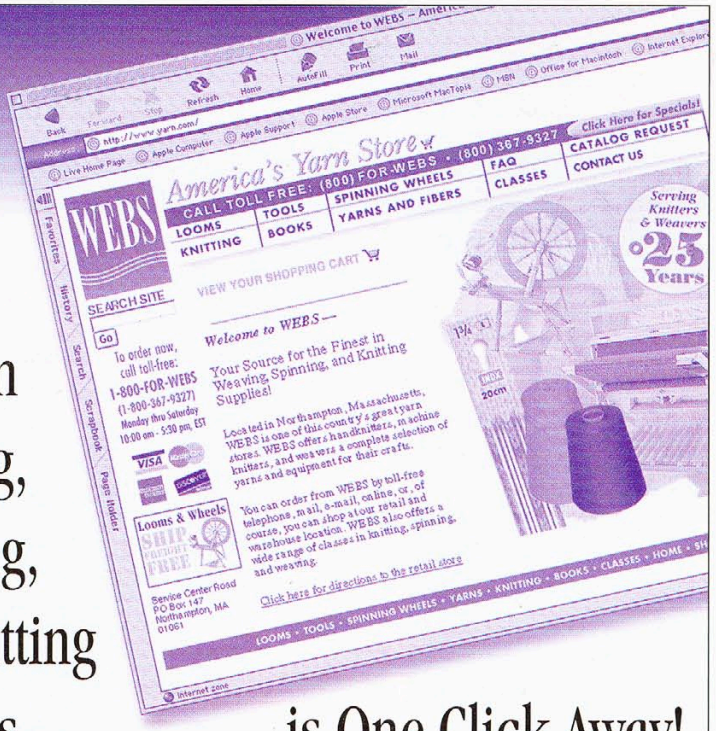
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DUTCH FLAG NAPKINS

ERICA DE RUITER

There is something very special about sharing fabrics with weavers across oceans and continents. These napkins are the result of the same world-wide exchange as Su Butler's napkins (see pages 42–43).

Designing the napkins

Five bright, clear colors and one neutral color (gray) form warp and weft stripes in these napkins. An accent of white is provided by a supplementary warp. The plain-weave ground cloth requires two shafts, the supplementary pattern warp a third.

The colors are inspired by the red, white, and blue of the Dutch flag, the orange of our royal family, and the turquoise, white, and gray of a Dutch summer sky.

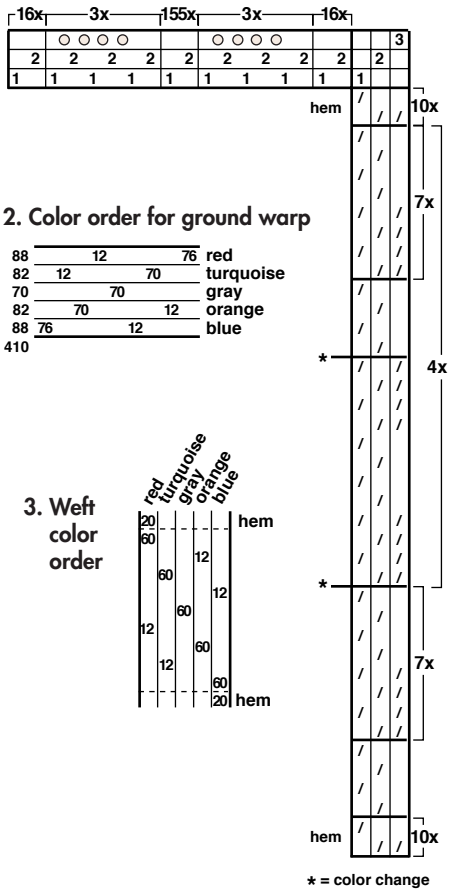
A good method for designing stripes is to make a wrap (see the inset, page 41). The darkest colors are used at top and bottom and become borders. For balance and harmony in the design, I use a favorite little trick: each color is echoed as a narrow stripe between large stripes.

Warping and weaving the napkins

Wind, sley, thread, and beam the ground warp following Figures 1, 2, and Project at-a-glance, placing unthreaded heddles for the pattern ends on shaft 3 where indicated. Wind two 12-end chains of white. Thread these ends through the empty heddles, sley with their adjacent ground-warp ends, tie onto the front apron rod, and weight just enough to equal ground-warp tension.

Weave eight napkins following Figures 1 and 3. Weft color changes occur at asterisks (*). If the pattern ends stick to the ground ends, raise only shaft 3 and separate them with a stick. Do not increase weight as this may wrinkle the fabric.

1. Draft for napkins



2. Color order for ground warp

3. Weft color order

Finishing the napkins

Remove the fabric from the loom and secure raw edges with machine stitching. Machine wash, gentle cycle, with a mild detergent. Hang to dry. Cut the napkins apart, turn ¼–⅜" double-fold hems, and sew hems by hand.

PROJECT at-a-glance

Weave structure for napkins
Plain weave with a supplementary pattern warp.

Equipment
4-shaft loom, 21" weaving width; 10-dent reed; 1 shuttle and 5 bobbins; six ½ lb weights for pattern warp.

Yarns
Ground warp: 22/2 cottolin (60% cotton, 40% linen), 3,175 yd/lb, red, 528 yd (2⅔ oz); turquoise, 492 yd (2½ oz); gray, 420 yd (2⅛ oz); orange, 492 yd (2½ oz); blue, 528 yd (2⅔ oz).
Pattern warp: 22/2 cottolin, bleached white, 144 yd (¾ oz).
Weft: 22/2 cottolin, red, 466 yd (2⅔ oz); turquoise, 416 yd (2⅛ oz); gray, 310 yd (1⅗ oz); orange, 416 yd (2⅛ oz); blue, 466 yd (2⅔ oz).

Yarn sources
Cottolin is available from Nordic Studio and Unicorn Books and Crafts.

Warp order and length
410 ground-warp ends in the color order in Figure 2 and 24 bleached white pattern-warp ends 6 yd long (allows 24" take-up and loom waste).

Warp and weft spacing
Ground warp: 20 epi (2/dent in a 10-dent reed). Pattern warp: 2/ dent with ground-warp ends. Width in the reed: 20½". Weft: 19–20 ppi.

Take-up and shrinkage
After washing, 15% in width and 15% in length (5% take-up, 10% shrinkage). Amounts produce eight hemmed napkins 17½" × 18".

Get sett



Making wraps

Wraps can serve two important purposes. To determine sett, wrap a half inch or an inch on a tool for that purpose or use a ruler. Whatever number is the average wrap for one half inch should be the right number of ends per inch for a plain-weave cloth. To determine successful proportions and colors for stripes, wrap a cardboard with varying widths of possible colors (see inset, page 41).



Erica de Ruiter, *of Nijmegen, The Netherlands, has been teaching weaving for twenty-five years. She has published books and articles, and she loves inventing weaves for fewer than four shafts.*



A World-Wide Exchange *of napkins*

SU BUTLER

I recently participated in an exchange with weaving friends from around the world. Our assignment was to design napkins. It would have been easy to weave a length of yardage, cut it into napkin-sized pieces, and hem the ends. However, the point of this exchange was to *design* a napkin as pleasing to view as it is practical.

To satisfy the goal of practicality, I chose medium-value hues for these napkins since food stains tend to be in this range. And, since one of my color credos is, "When in doubt, use purple!" and because I love purple with shades of bronze, purple forms the borders of these napkins and bronze and neutral beige the field. A yellow accent (yellow and purple are complementary colors) adds a slight spark.

Napkins are viewed both opened fully in a lap and folded in quarters on the table, so any stripes or other designs must be suitable for both displays. Stripes mirrored in all four directions work well in the folded napkin and also provide a pleasing bilateral symmetry when unfolded.

Designing the stripes

Wide stripes in varying sizes provide color impact and are visually interesting. Because the lightest value, yellow, advances visually, it is used in the smallest amount and frames the center field. Value contrast between the colors is softened by adding single-thread stripes to some of the larger color areas. To add a touch of asymmetry to an otherwise symmetrical design, the single thread stripes are not symmetrical.

Weaving the napkins

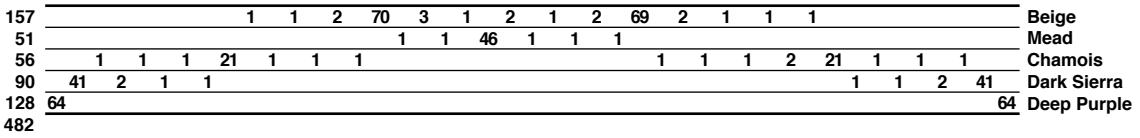
Follow the directions in Figure 1 and Project at-a-glance and weave the napkins in plain weave (the weft color order for each napkin is the same as the warp color order). Begin and end each napkin with 24 extra picks of purple for hems.

Finishing the napkins

Remove the fabric from the loom and secure the raw edges with machine straightstitching. Machine wash, gentle cycle, in warm water with a mild detergent. Machine dry. Take the fabric out of the dryer before it is completely dry and press on a cotton setting.

Cut the napkins apart, turn up a ⅜" double-fold hem, and sew by hand. Steam press.

1. Warp and weft color orders



PROJECT at-a-glance

Weave structure for napkins
Plain weave.

Equipment
2- or 4-shaft loom, 21" weaving width; 12-dent reed; 1 shuttle and 5 bobbins.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Deep Purple (#120) 576 yd (2¼ oz); Dark Sierra (#99) 405 yd (1⅝ oz); Beige (#43) 707 yd (2¾ oz); Chamois (#139) 252 yd (1 oz); Mead (#122) 230 yd (⅞ oz).
Weft: 10/2 pearl cotton, Deep Purple, 682 yd (2⅝ oz); Dark Sierra, 350 yd (1⅓ oz); Beige, 608 yd (2⅓ oz); Chamois, 217 yd (⅞ oz); Mead, 198 yd (¾ oz).

Yarn sources
UKI cottons are available from most suppliers.

Notions and other materials
Matching sewing thread for hems.

Warp order and length
482 ends 4½ yd long for six napkins (allows 30" take-up and loom waste).

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

Take-up and shrinkage
5% in width, 10% in length (5% take-up 5% shrinkage). Amounts produce six hemmed napkins 19" × 19".

Get sett



Reed hooks

A slender brass reed hook is a handy tool, especially for fine reeds. Hooks like the example shown here are made by Harrisville Designs and Robin and Russ.

A reed hook is different from a threading (or heddle) hook. The smooth curve of the reed hook is designed to fold the thread, bring it through the reed, and let it go. The sharp curve of the threading hook is designed to grab and hold the thread as it pulls it through the heddle eye.



Su Butler, *of Woodstock, Illinois, is in love with color. She is forever dreaming of ways to play with it using different weave structures, from plain weave to block weaves to fancy twills.*

A Day RUNNER
for weavers

BOB OWEN

This runner is easy and fun to weave since it requires only one shuttle. Preparing the warp is a bit challenging, however, with six colors and a density of forty-eight ends per inch.

The structure is overshot, except that in this runner, the pattern floats are made by a supplementary warp instead of a supplementary weft. As a result, the designs run lengthwise, which is especially attractive in runners.

When overshot is woven the usual way—with a supplementary weft—four shafts provide four blocks of pattern. When pattern is created with a supplementary warp, two shafts must be reserved for the ground cloth. Each remaining shaft provides a block of pattern; six blocks are therefore possible on eight shafts, as for this runner.

In addition to the delight of one-shuttle weaving, there is a design advantage to using a supplementary warp. In traditional overshot, the pattern weft floats over all of the warp ends in one block, under all of them in a second block, and over and under alternate ends in the remaining two blocks. These last two blocks always show a mix of pattern-weft and ground-weft colors (they are often referred to as halftones). With a supplementary pattern warp, using halftone blocks becomes a design choice. This runner is designed so that there are no halftones at all. One design constraint remains the same for both supplementary-weft and supplementary-warp overshot—float length must not be too long.



Bob Owen, of Livonia, Michigan, finds weaving to be a terrific hobby. A retired engineer, he chooses to wind short warps because he likes to make only one example of each of his ideas.


Woodstock Weavers
PATTERN



Decorative hemstitching is added after the fabric is removed from the loom.

Winding the warp

There are several ways of winding a multicolored warp and transferring it from warping board to loom. The directions given here are for the back-to-front warping method that I find easy and successful—use your usual method if you prefer.

Examine Figures 1 and 2. There are five repeats in the warp. Each repeat contains the coral ground warp threaded alternately with five supplementary pattern-warp colors arranged in stripes. Some of the stripe sections contain a total of 30 ends (15 ground, 15 pattern) and some contain 32 ends (16 ground, 16 pattern).

Wind each stripe section of 30 or 32 ends as a separate warp chain. Wind two ends at a time, one ground (coral) and one pattern (stripe color). Keep the ends separate with your index finger, but wind them together in the cross. Choke each chain every two or three feet, secure the cross with ties, and remove the "chain" from the warping board without chaining (the warp is short and does not need to be shortened by chaining). Do not cut the loop that forms at the end of the warp near the cross, cutting the loop at the other end is optional.

Beaming and threading the loom

As you remove each chain from the warping board, place the end nearest the cross in one dent of a ¾" raddle secured at the back beam of the loom (in the same order in which they are wound, following Figure 2). Position the chain through the inside of the loom (heddles pushed aside, reed removed) and drape the other end over the front beam. Note that with this raddle, the width of the beamed warp is 18¾".

It is easy to make a ¾" raddle: On a piece of scrap wood about 1" × 1½" × 20", mark points along the length every ¾". Stagger the points along two rows to avoid splitting the wood, and then drive a 1–1½" finishing nail at each mark.

When you have finished placing the chains in the raddle, slip a rod through the loops at the end of each chain. Attach this rod to the apron rod of the warp beam. Place one lease stick in the opening between the apron rod and the cross, and the other in the opening on the other side of the cross, remove the cross ties, and secure the lease sticks to the loom for beaming. Beam the warp carefully, packing with paper or sticks to keep the diameter consistent, removing choke ties as necessary. Pull on each chain at the front to apply tension after each turn of the warp beam (or have a helper hold the chains as you wind).

When the warp is beamed, make sure the lease sticks are in a comfortable position for threading, cut the loops at the ends of each chain if they are not already cut, and thread following Figure 1; a ground warp end is always followed by a pattern warp end.

Sley 4 ends/dent in a 12-dent reed and tie the warp onto the front apron rod with firm and even tension.

Weaving the runner

Since the warp is dense, the sheds can be sticky. Consider installing a small mirror so you can see the shed (see Margaret Gaynes, page 63). It is easy to reach in and free any recalcitrant threads and important to do *before* you throw the shuttle.

Tie up the treadles following Figure 3a or 3b. The tie-up in 3b is a skeleton tie-up that requires depressing two treadles at the same time (except for hems), one treadle for the ground warp and one for the pattern warp. (You can use the full tie-up in Figure 3a on a 10-treadle loom if you tie two treadles temporarily to weave tabby at the beginning and end for the hems.)

Begin weaving the first hem with four picks of plain weave (although not a true plain weave, it makes a suitable structure for the hems). Work a row of simple hemstitching. Continue weaving plain weave for 1¼" and then insert two strands—each in a different plain-weave shed—of a temporary weft that will be removed later. These two threads act as a spacer for the final hemstitching worked after the runner is removed from the loom; see the photo above. Use 10/2 cotton or other yarn no heavier than 5/2 cotton (2,100 yd/lb) in a different color from the colors in the runner. Let the ends of both strands hang out at the selvedges.

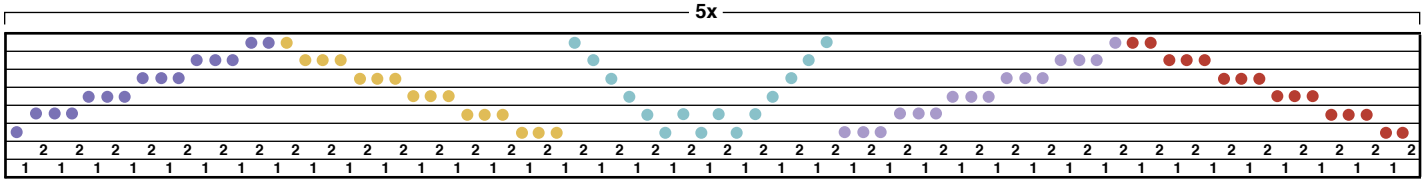
Weave the body of the runner with the coral weft following the repeat in Figure 3 for 57". End with a complete repeat and then weave the last three picks to balance. Put in two more temporary spacer wefts, weave 1¼" of plain weave, and hemstitch the end.

Finishing the runner

Remove the fabric from the loom and trim the fringe close to the hemstitching at both ends. Fold over each end ¼" and baste. Fold the ends over again to the temporary wefts and baste again. Remove about 1" of the temporary wefts at a time so as not to lose the space they have made and work a row of simple hemstitching on both ends:. On the hem side, encircle the warp threads as usual, and then bring the needle up through the fold of the hem. Remove any visible basting threads.

Machine wash the runner in warm water, gentle cycle, mild detergent. Machine dry on low heat and remove while still damp. Smooth out and lay flat to dry. Steam press.

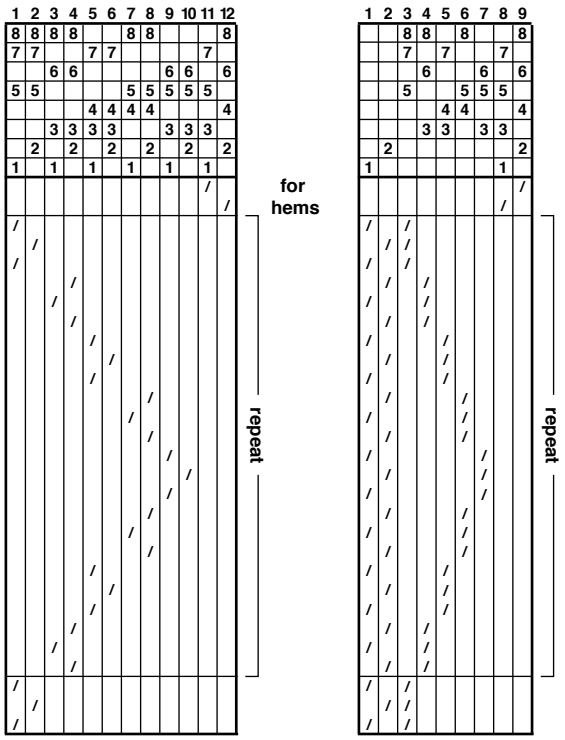
1. Threading draft for the runner



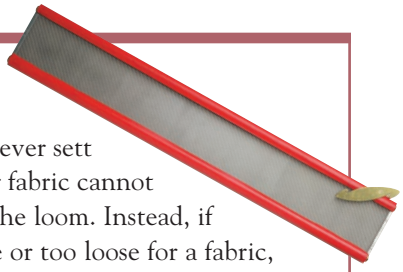
2. Warp color order

	5x					
	15x	16x	15x	16x	16x	
75	1					purple
80		1				gold
75			1			blue
80				1		lavender
80					1	red
390	1	1	1	1	1	coral

3. Treadling draft for the runner



Get sett



Changing setts mid-warp

Weavers tend to think that whatever sett they have chosen for a particular fabric cannot be changed without re-warping the loom. Instead, if you find that the sett is too close or too loose for a fabric, simply re-sley (this may require changing reeds). It is okay if the warp on the beam is wider or narrower than the warp at the reed—within limits. A good rule of thumb is that one measurement should be at least two-thirds of the other. The greater the distance is between the back beam of your loom and the heddles, the more difference there can be between the width of the warp on the warp beam and the width of the warp in the reed.

PROJECT at-a-glance

Weave structure for runner
Plain weave patterned with a supplementary warp (turned overshot).

Equipment
8-shaft loom, 19" weaving width; 12-dent reed; 1 shuttle; 1 small mirror.

Yarns
Ground warp: 10/2 pearl cotton (4,200 yd/lb) coral #119, 975 yd (3¾ oz).
Pattern warp: 10/2 pearl cotton (4,200 yd/lb), purple #126, gold #111, blue #135, lavender #127, red #120, 200 yd (⅞ oz) each color.
Weft: 10/2 pearl cotton (4,200 yd/lb) coral #119, 720 yd (2¾ oz).

Yarn sources
All yarns are from Halcyon.

Notions and other materials
Matching sewing thread for hems.

Warp order and length
780 total ends 2½ yd long (390 pattern-warp ends alternate with 390 ground-warp ends) following the color order in Figure 1 and Figure 2 (allows 30" take-up and loom waste).

Warp and weft spacing
Warp: 48 epi (4/dent in a 12-dent reed; 2 pattern-warp ends, 2 ground-warp ends). Width in the reed 16¼".
Weft: 24 ppi.

Take-up and shrinkage
After washing 12% in width and 12% in length (5% take-up and 7% shrinkage). Amounts provide one hemmed runner 14¼" × 51".

Warp Rep
for runners

LESTRA HAZEL

The weave structure we call "rep weave" or "warp rep" is really just plain weave in which two colorways alternate in a closely sett warp, and a very thick weft alternates with a very thin weft. The colors of the warp threads that are raised when the thick weft is inserted show on the face of the cloth; the colors of the warp threads raised when the thin weft is inserted form a thin line between the thick picks. As long as they contrast with each other, each of the two warp colorways can show a range of different colors.

Many variations are possible on this theme! If the warp threads are crowded *very* closely, no weft shows through to affect the colors of the warp. If the warp is sett a bit more loosely, the weft colors show through to interact with warp colors. If the warp is sett even more loosely and rags are used for the thick weft, the colors and designs in the rag fabrics can significantly influence the overall look of the piece.

This runner is the result of a challenge by a speaker at a national weaving conference. She challenged the audience to use two different Fibonacci color orders (see page 50) for the two warp colorways in a rep weave. The runner uses warm colors for one colorway and cool colors for the other. Not only does each face look very different, but subtle traces of the opposite colorways influence each other.



Lestra Hazel, *of Kalamazoo, Michigan, has been weaving for almost twenty years. In addition to weaving and her chocolate lab retriever, her passions are traveling and visiting her grandchildren.*


THE ART OF THE LOOM
DAYMINDER
2002

Winding the warp

There are lots of ends and color changes in this warp! One aid to faster warping for this runner is that each working warp end is a doubled thread. Doubling the warp threads adds to warp density without adding to the number of heddles. This not only saves time in threading, but it keeps the heddles from being crowded on the shafts. For the runner, there are 45 working ends per inch (90 actual threads).

Wind the warp following the color order in Figure 1. Each end in Figure 1 represents a *doubled* end. To wind two doubled ends together, wind four strands on the warping board, two of one color, two of another. Place the four yarn packages (wind balls from cones when necessary and place each in a container so they do not tangle) in front of the warping board or mill. Wind all four threads keeping them separate with your fingers, but placing all four together in the cross. Since the two working (doubled) ends are not kept separate from each other in the cross, they can tangle a bit as you are winding on the warp. The warp is short enough that this is not too troublesome.

For easier beaming (but more time consuming warping), you can wind one doubled end of each color alternately so that each doubled (working) end is separate in the cross.

Thread following the draft in Figure 3 or Figure 4. If you have an 8-shaft loom, use the draft in Figure 3. This will allow the warp to be a little less crowded in the heddles, and you will not need as many heddles on each individual shaft.

Weaving the runner

The thick weft of this runner is made by bundling together 12 strands of dark navy 10/2 cotton. To do this, first wind enough balls so that you have twelve separate balls or cones of about 100 yards each, and then, taking a strand from each one, wind them around a stick shuttle.

Weave 1½" of plain weave for a hem using treadles 1 and 2 with the thin weft (one strand 10/2 dark navy). Weave the runner following Figure 3 or 4, throwing a pick of the heavy weft, changing the shed and beating firmly, and then throwing a pick of the thin weft from the same direction. End with 1½" of plain weave with the thin weft for the second hem.

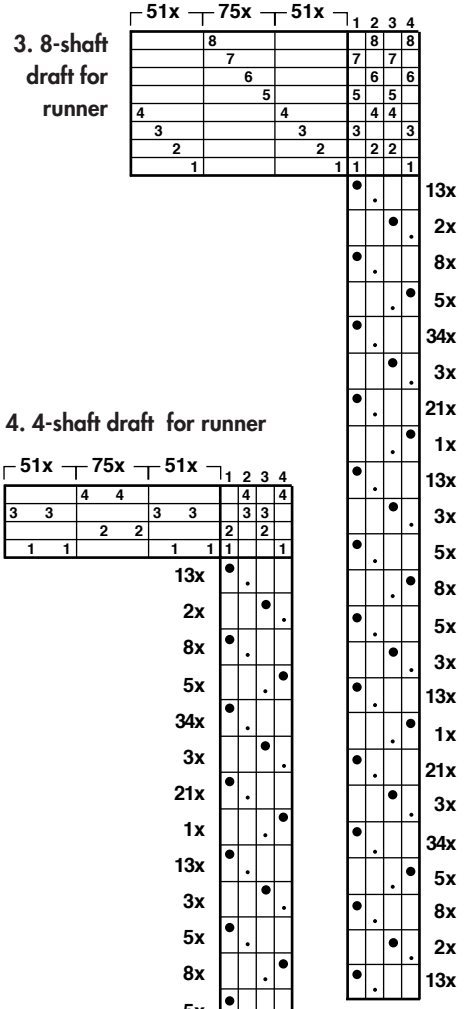
Finishing the runner

Remove the fabric from the loom, turn ends under twice, and sew hems by hand. Steam press and plan to dry clean as necessary. If you are sure that your bundled weft won't shrink or bleed, you can wash the runner by hand in cold water, roll in a towel, lay flat to dry, and steam press.

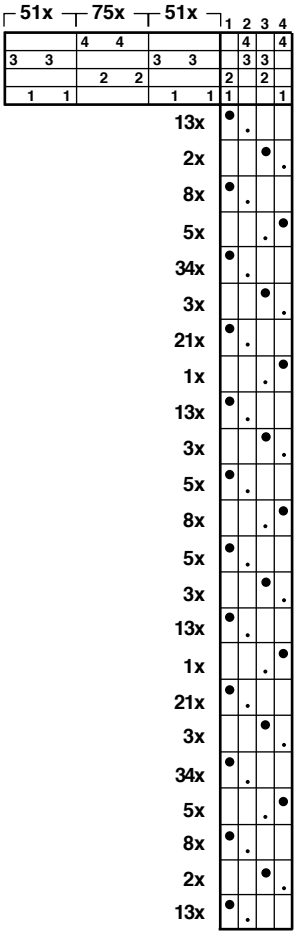
A note about Fibonacci

The Fibonnaci scale is a design tool weavers use to create pleasing ratios for stripes. Beginning with 0 and 1, each successive number is added to the previous one: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, etc. I decided to use these proportions in random orders: 2, 8, 1, 21, 3, 8, 3, 21, 1, 21, 3, 8, 3, 21, 1, 8, 2 for one colorway and 2, 13, 8, 3, 21, 1, 3, 34, 3, 1, 21, 3, 8, 13, 2 for the other. In the treadling, the orders are: 13, 2, 8, 5, 34, 3, 21, 1, 13, 3, 5, 8, 5, 3, 13, 1, 21, 3, 34, 5, 8, 2, 13.

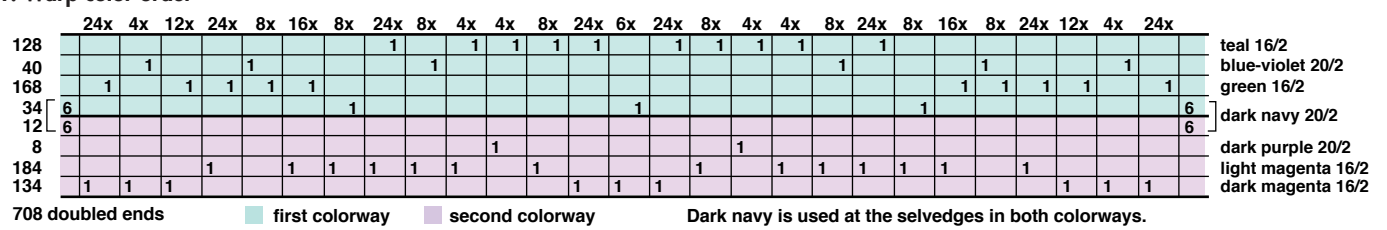
3. 8-shaft draft for runner



4. 4-shaft draft for runner

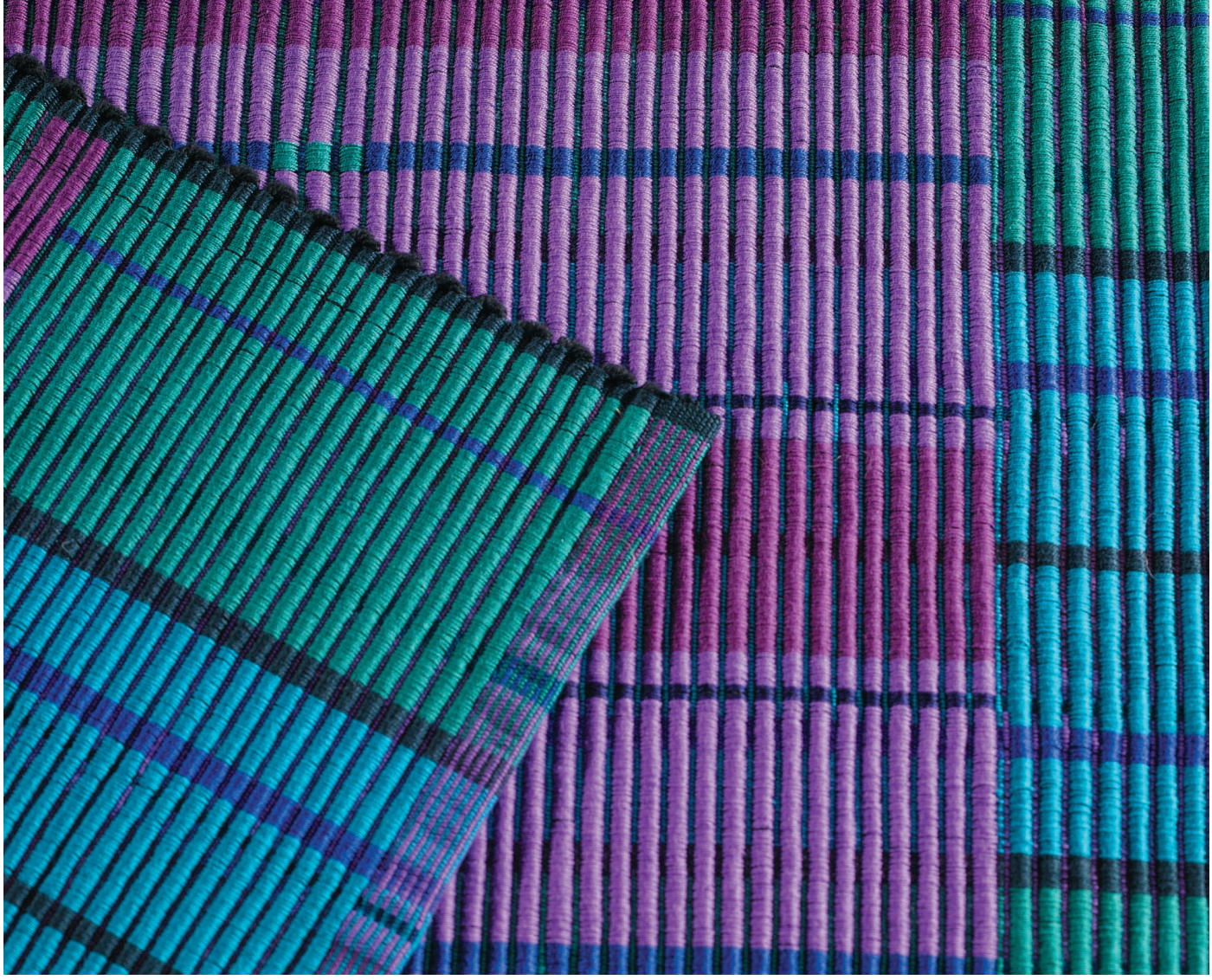


1. Warp color order



2. The two warp colorways





PROJECT at-a-glance

Weave structure for runner
Warp rep.

Equipment
4-shaft or 8-shaft loom, 16" weaving width; 15-dent or 10-dent reed; 1 boat shuttle, 1 stick shuttle.

Yarns
Warp: 16/2 unmercerized cotton (6,720 yd/lb, Bockens) dark magenta (#8483) 804 yd (2 oz); light magenta (#8485) 1,104 yd (2⅔ oz); green (#8492) 1,008 yd (2⅔ oz); and teal (#8139) 768 yd 1⅞ oz). 20/2 pearl cotton (8,400 yd/b) dark navy, 276 yd (⅜ oz), blue-violet, 240 yd (½ oz), dark purple 48 yd (⅒ oz).
Weft: 10/2 unmercerized or pearl cotton (4,200 yd/lb), dark navy, a single strand is used as the thin weft, a 12-strand bundle as the thick weft, 1,460 yd (5⅗ oz) total.

Yarn sources
16/2 Bockens cotton is from Nordic Studio. 20/2 and 10/2 pearl cottons are available from most suppliers.

Warp order and length
708 doubled ends 3 yd long in the color order in Figure 1 (allows 40" take-up and loom waste).

Warp and weft spacing
45 doubled ends per inch (3/dent in a 15-dent reed or 4-5-4-5, etc., in a 10-dent reed). Width in the reed 15¾". Weft: 10 ppi (5 thick, 5 thin).

Take-up and shrinkage
0% in width, 25% in length (all take-up; the runner isn't washed). Amounts produce one runner 16" × 45".

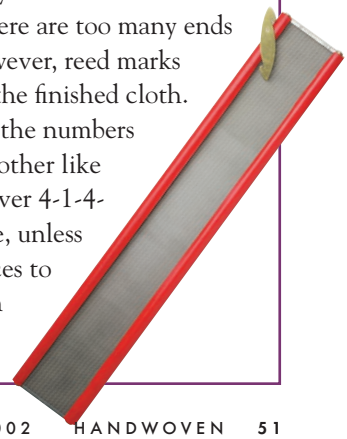
Get sett

Coping with irregular denting

When the sleying instructions read 4-5-4-5, etc. or 2-3-2-3, etc., they mean to alternate these numbers in successive dents as you sley.

For this project, if you are using a 10-dent reed, 4-5-4-5 means to alternate 4 and 5 ends in successive dents across the warp.

Almost any sett can be achieved this way. If there are too many ends in a dent, however, reed marks may show in the finished cloth. Always make the numbers close to each other like 2-3 or 1-2, never 4-1-4-1, for example, unless you want spaces to show between warp ends.



Sett the Table (cloth)!
a picnic set

MARCELLA CASTRO-LAUGHLIN

This tablecloth is a lesson in sett! It is easy to determine the right setts for plain weave. They are usually listed with yarn charts in magazines and books or can be determined by doing a wrap (see page 40). Setts for twills are a bit trickier. Most of us operate under a vague rule of thumb that whatever the sett is for plain weave, the sett for twill should be closer.

The tablecloth and napkins are woven in a twill block weave sometimes called turned twill. In the draft for the picnic set, Blocks A and B are threaded alternately across the warp. Either block can weave 3/1 twill or 1/3 twill independently of the other. In the picnic set, both blocks weave 1/3 twill for four picks followed by four picks in which Block A weaves 1/3 twill and Block B weaves 3/1 twill; these eight picks are repeated throughout; see Figure 1, page 54.

Since the usual sett for plain weave in 10/2 cotton is 24 ends per inch, following our rule of thumb the tablecloth is sett at 30 ends per inch. As it turns out, this sett is too close to produce a 50/50 weave (where picks per inch equal ends per inch).

The sett for the napkin warp is therefore looser, at 24 ends per inch. Here is another lesson in setts! It is much harder to pack in the weft when you are weaving a wide fabric than when you are weaving a narrow one. The tablecloth is almost 37" wide and the napkins are 21". The napkins turned out to have 34 picks per inch!



Marcella Castro-Laughlin, *of Sebastopol, California, has been weaving since 1981. A patient teacher and a very active guild member, her motto is: "If it can be woven, I'll weave it"—and she does!*





Weaving and finishing the fabrics

Prepare the loom and weave each fabric separately following Figures 1–3 and Project at-a-glance. Hemstitch at the beginning and end of each napkin and weave each one for 21" (about 90 repeats each).

Secure the ends of the tablecloth with machine zigzagging. Machine wash both fabrics, warm water, gentle cycle, mild detergent. Turn the ends of the tablecloth ½", turn again, and sew hems by machine. Trim fringe of napkins close to the hemstitching, turn ends ¼", and sew by hand.

To achieve the same number of picks per inch as ends per inch for the tablecloth, try a sett of 27 ends per inch. You'll have to do some fancy denting: 2-2-2-3 in a 12-dent reed will work.

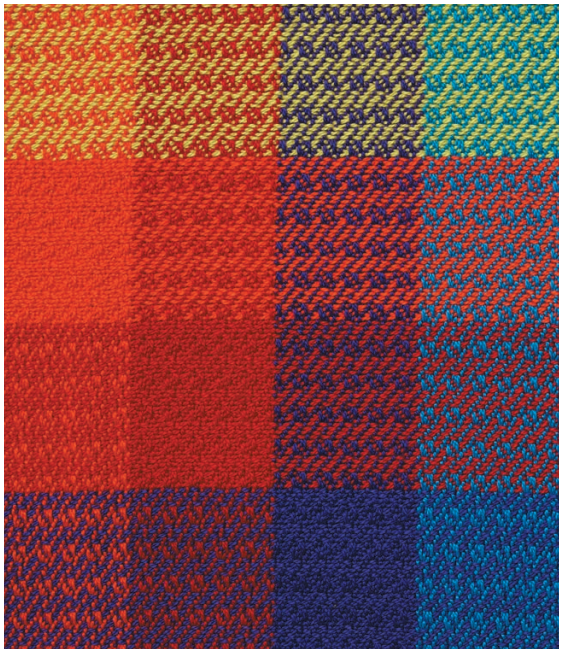
Get sett

Playing with setts

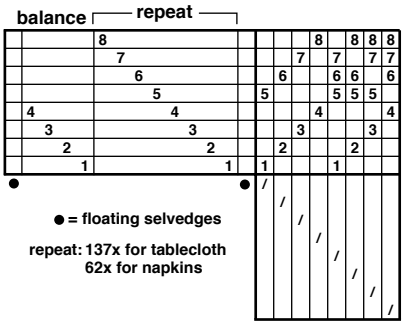
The right sett depends on the interlacement. The sett for plain weave is looser than the sett for twill because there is more interlacement in plain weave.

Twill setts vary. The longer the floats are, the closer the setts must be. The number of picks per inch may depend on how wide the warp is. The wider the warp, the harder it is to pack in the weft. A narrow sample will not weave like a wide piece.

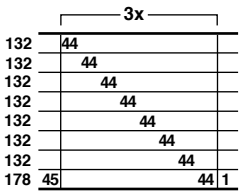




1. Draft for tablecloth and napkins

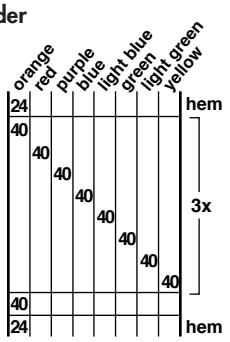


2. Warp color order for tablecloth



		UKI	Lunatic Fringe
132	yellow	#40 Light Yellow	#5 Yellow
132	light green	#54 Grass Green	#10 Green Yellow
132	green	#97 Kelly Green	#10 Green
132	light blue	#105 Paradise Blue	#5 Blue Green
132	blue	#63 Yale Blue	#10 Blue
132	purple	#27 Purple	#5 Purple
132	red	#12 Red	#5 Red
178	orange	#38 Special Orange	#5 Yellow Red

3. Weft color order for tablecloth



PROJECT at-a-glance

Weave structure for tablecoth
Twill blocks (turned twill).

Equipment
8-shaft loom, 37" weaving width; 10-dent or 15-dent reed; 1 shuttle, 8 bobbins.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), orange 302 yd (1⅛ oz); and 198 yd (¾ oz) each of red, purple, blue, light blue, green, light green, and yellow.
Weft: 10/2 pearl cotton, orange 401 yd (1⅜ oz); and 297 yd (1⅛ oz) each of red, purple, blue, light blue, green, light green, and yellow.

Yarn sources
These are UKI cottons (see Figure 3). You can also substitute colors from the Lunatic Fringe (all are very similar except for Paradise Blue and Blue Green).

Notions and other materials
Matching sewing thread for hems.

Warp order and length
1,102 total ends 2¼ yd long in the color order in Figure 2 (includes 2 floating selvedges and allows 35" take-up and loom waste).

Warp and weft spacing
Warp: 30 epi (2 ends/dent in a 15-dent reed; 3 ends/dent in a 10-dent reed). Width in the reed: 36¾". Weft: 24 ppi.

Take-up and shrinkage
After washing, 6% in width, 8% in length (5% take-up, 3% shrinkage). Amounts produce one tablecloth 34½" × 39½".

Weave structure for napkins
Twill blocks (turned twill).

Equipment
8-shaft loom, 21" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb) blue (either #63 Yale Blue from UKI, or #10 Blue from Lunatic Fringe), 2,259 yd (8⅔ oz).
Weft: 10/2 pearl cotton, blue, 2,760 yd (10½ oz).

Warp order and length
502 ends 4½ yd long (includes 2 floating selvedges and allows 35" take-up and loom waste).

Warp and weft spacing
Warp: 24 epi (2 ends/dent in a 12-dent reed. Width in the reed: 20$^{15}/_{16}$". Weft: 34 ppi.

Take-up and shrinkage
After washing, 10% in width, 10% in length (5% take-up, 5% shrinkage). Amounts produce six napkins 18¾" × 19" each.

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Getting Together

placemats and napkins

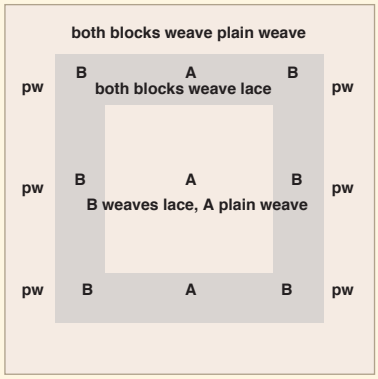
SANDEE JAASTAD

What was my first thought when the invitation to the wedding of our niece Kim arrived? Here is a great opportunity to weave something wonderful for their new home!

Placemats and napkins in Atwater-Bronson lace seemed just the right idea. To give the placemats the heft required to remain in place on a table and stand up to repeated washing, their warp and weft yarns are relatively heavy, 3/2 pearl cotton. The napkins are woven in 10/2 pearl cotton for a much lighter hand. The two fabrics make elegant partners for a new bride and groom.

One of the special attributes of Atwater-Bronson lace is that plain weave can be threaded anywhere in the warp without sacrificing a pattern shaft. This is almost like having an extra block, although it always weaves background. It is used for the side borders in the placemat and napkins.

1. Two blocks and a plain-weave border





Sandee Jaastad, of Buena Vista, Colorado, loves to design with lace weaves. She weaves for her family in between spinning, gardening, hiking, cooking, knitting, and crocheting.



Weaving and finishing the napkins

Wind the warp and prepare the loom for the napkins following Figure 2 and Project at-a-glance. Double the last three ends on each selvedge.

Weave each napkin following the treadling in Figure 2. Separate each napkin from the next with a pick of 3/2 pearl cotton to mark a cutting line.

Remove the fabric from the loom, secure raw edges with machine stitching, and machine wash, gentle cycle, with a mild detergent. Press.

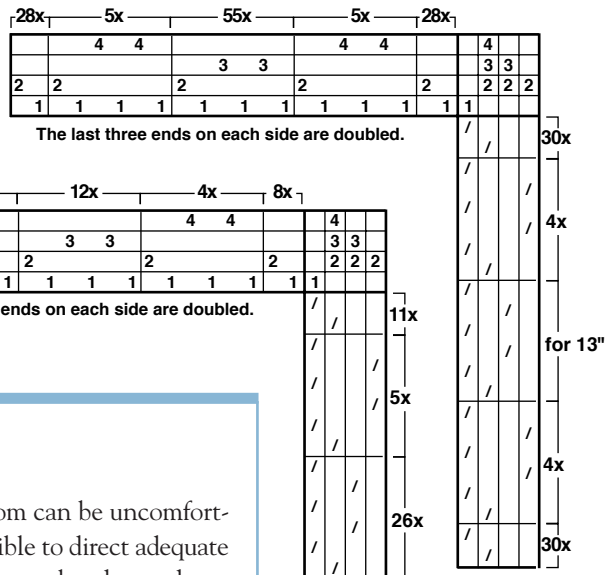
Cut napkins apart, fold up ¼" on each end, and press. Fold each end again, press, and then sew hems by hand or machine.

Weaving and finishing the placemats

Wind the warp and prepare the loom for the placemats following Figure 3 and Project at-a-glance. Double the last three ends on each selvedge. Weave each placemat following the treadling in Figure 3. Hemstitch both ends of each mat and insert four 1" cardboard spacers to allow 4" of unwoven warp between mats for fringe.

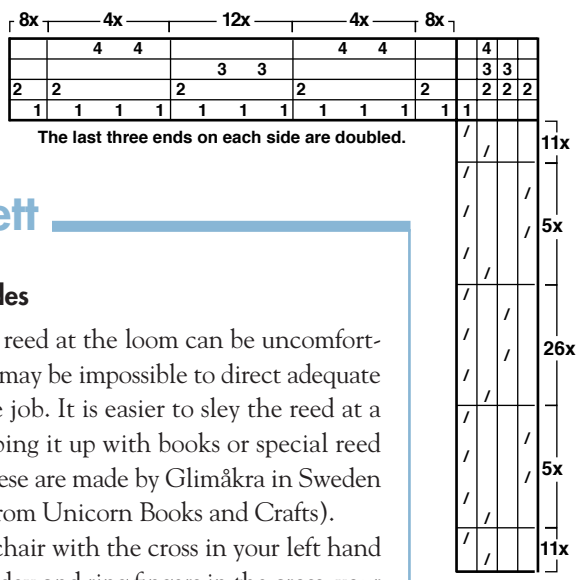
Remove the fabric from the loom, remove the spacers, and machine wash, gentle cycle, with a mild detergent. Machine dry, regular, but remove the fabric from dryer while slightly damp and press. Cut placemats apart. (For a crisp and even fringe, use a rotary cutter.)

2. Draft for napkins



The last three ends on each side are doubled.

3. Draft for placemats



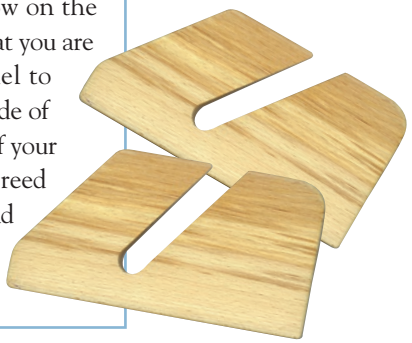
The last three ends on each side are doubled.

Get sett

Sleying aides

Sleying the reed at the loom can be uncomfortable, and it may be impossible to direct adequate light on the job. It is easier to sley the reed at a table, propping it up with books or special reed holders. These are made by Glimåkra in Sweden (available from Unicorn Books and Crafts).

Sit in a chair with the cross in your left hand (put your index and ring fingers in the cross, your middle finger beneath it). Hold the reed hook in your right hand, place your right elbow on the table on the right side of the reed so that you are leaning over the reed and it is parallel to your body. Hold the cross on the left side of the reed. Push each thread to the tip of your fingers with your left thumb, slide the reed hook through the appropriate dent, and pull the end through. Reverse directions if you are left handed.



PROJECT at-a-glance

Weave structure for napkins
Atwater-Bronson lace.

Equipment
4-shaft loom, 21" weaving width; 12-dent reed, 1 shuttle.

Yarns
Warp: 10/2 unmercerized cotton (4,200 yd/lb), white, 2,794 yd (10⅔ oz).
Weft: 10/2 unmercerized cotton, white, 2,500 yd (9⅝ oz).

Yarn sources
10/2 unmercerized cotton is from the Lunatic Fringe.

Warp order and length
508 ends 5½ yd long (includes 38" take-up and loom waste); the last 3 ends on each side are doubled.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed 20⅞". Weft: 24 ppi.

Take-up and shrinkage
12% in width and 12% in length (5% take-up, 7% shrinkage). Amounts produce eight hemmed napkins 18" × 18" each.

Weave structure for placemats
Bronson lace.

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

Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb), white, 1,027 yd (13⅛ oz).
Weft: 3/2 pearl cotton, white, 1,040 yd (13¼ oz).

Yarn sources
3/2 pearl cotton is from the Lunatic Fringe.

Warp order and length
158 ends 6½ yd long (includes 34" take-up and loom waste); the last 3 ends on each side are doubled.

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 15¼". Weft: 13 ppi.

Take-up and shrinkage
After washing, 15% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce eight placemats 13" × 18" plus fringe.

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A Plaid Tablecloth

for casual gatherings

MARGARET GAYNES

There is something very satisfying about producing a fabric that is much wider than your loom. This can be done with relative ease by weaving two layers that are connected at one selvedge. When the fabric is removed from the loom and opened, it becomes a single layer twice as wide. The pleasure in weaving the blanket in the January/February 2002 issue of HANDWOVEN led me to try it again for a tablecloth.

One challenge to weaving double-width fabrics is achieving a smooth appearance at the fold. If the weft is too tight, warp threads will crowd at the fold. If it is too loose, weft loops will form. To achieve a smooth fold in the tablecloth, two strands of fishline are added to the warp at the fold selvedge and removed when the tablecloth is finished. Even with this aid, however, crowding at the fold caused the center stripe to be narrower than the others in the tablecloth. Threads are added to the fold stripe in the project instructions to compensate (and verified with a sample after the tablecloth was finished, a little like closing the barn door after the horse escaped!).

Another challenge is to avoid the small skips or unintentionally connected layers that result from dense and therefore sticky doubleweave warps. To check for clean sheds *before* inserting the shuttle, place a mirror beside the loom so that you can see the shed from where you are sitting as you weave.



***Margaret Gaynes** believes that functional textiles for the home should be colorful and beautiful. She loves playing with color, yarns, and structures in her studio in Santa Clara, California.*


NATIONAL BESTSELL
Ahab's Wife
Sena Jeter Naslund

Designing the tablecloth

For a casual country look, the warp and weft yarns in this tablecloth are relatively heavy—3/2 pearl cotton rather than the 10/2 pearl cotton more common for table linens. A quilt pieced of many plaid fabrics that hangs on the wall of my dining room inspired the plaid design. I sat at the dining-room table with graph paper and colored pencils and sketched, trying to match the order and proportions of the colors in the stripes of my favorite plaids.

One eye-catching fabric includes long weft floats, which give its stripes a lacy appearance. Since a 4-shaft loom allows only two shafts per layer, lace weaves are beyond its reach and structural choices are limited to plain weave or basketweave. Using a textured yarn in one of the stripes in the tablecloth imitates the look I like so much in the quilt.

As they do in the quilt, blue and white predominate in the tablecloth. Red is used as an accent color. From a distance, the tablecloth looks completely blue and white. As a viewer approaches, the red threads pop into view—a treat for the person who takes a closer look.

Some textural contrast results from threading the red accent threads on the same shaft—though in separate heddles—as their adjacent dark blue threads so that the two threads weave together. Threading them in the same heddle would result in their twisting around each other to make the red thread seem to appear and disappear in the cloth—also a valid design choice. The red threads remain distinct in this tablecloth.

Special edge treatments

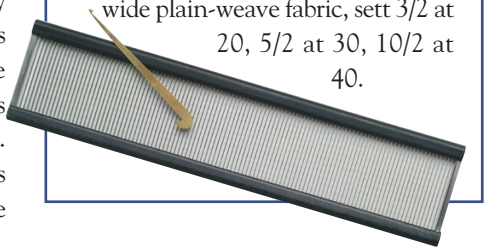
Weft color changes occur often with plaids. With the thick 3/2 pearl cotton, weaving weft ends back into the cloth can produce lumps and distort the selvedge. Weaving is also faster if weft tails can be left dangling at the selvedge.

To accommodate these weft tails, all four edges of this tablecloth are hemmed. (Hemming selvedges is *not* cheating if it is your original design plan!) Eight warp threads are added to each side of the table cloth and eight weft threads to each end to allow for the hems. Consider mitering the corners of the hems for a professional appearance. For mitering instructions, see Louise Bradley's "Classic Corners" in the January/February 1985 issue of Handwoven, pages 86–87.

Get sett

Setts for double-wide fabrics

The sett for two layers is double the sett for a single layer in the same structure and materials. For plain weave in a single layer, for example, sett 3/2 cotton at 10–12 ends per inch, 5/2 cotton at 15–16, 10/2 cotton at 20–24. The warp will be less dense and easier to weave if you choose the looser of the potential setts when you double the layers. So for a double-wide plain-weave fabric, sett 3/2 at 20, 5/2 at 30, 10/2 at 40.



Dye considerations

When using very light and very dark colors in the same fabric, always check for color fastness before winding the warp. I find that red is a frequent offender.

Heat some water for tea. Make yourself a cup and pour a little hot water in a second (white) teacup with a drop of dishwashing detergent and a length of your yarn. Let it sit for a few minutes while you enjoy your tea. Then check the water. If it is colored, the yarn is releasing dye. If the water is clear, continue the test by spreading the yarn out on a white paper towel. If the towel stays white, the dye in the yarn is colorfast.

All of the yarns recommended for this project are colorfast. If you choose a different yarn and it is not, skein it and wash it before winding the warp. Remember to wash the yarn for both warp and weft.

Preparing the warp

The easiest way to wind a striped warp, especially if the stripes are narrow and many, is to make a separate warp chain for each color and use the front-to-back warping method (this avoids changing colors frequently at the warping board). Wind 280 ends Soldier Blue, 56 ends Deep Red, 112 ends Bimini Blue, and 168 ends Ivory.

Each color is sleyed in the reed separately. To make the sleying easier, color in one repeat of the stripe sequence on ten squares/inch graph paper (see Figure 4; although the threads are shown in separate layers in the figure, they lie side by side in the same dent as you sley).

Line up the lines of the graph paper with the bars of the 10-dent reed. As you finish sleying each repeat, move the paper ahead to line up the next repeat; include only the threads that are bracketed (7x) in each repeat.

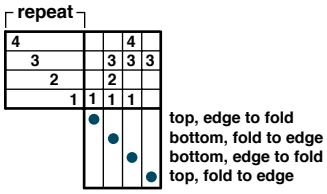
Sley all the dark blue threads across the reed first, then the red, then the white, and finally the light blue. Each square in Figure 4 represents one thread, each column one dent; each dent contains two threads, one from the top layer, one from the bottom except for the dents in which four threads are sleyed, two red and two blue. Thread following the draft. Thread each red thread through a heddle on the same shaft as its adjacent blue thread.

Weaving the tablecloth

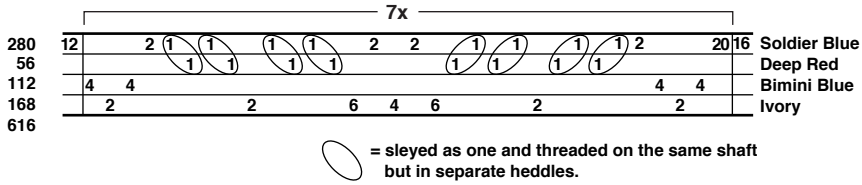
To achieve a smooth fold, cut the length of fishline in half to make two strands. To reinforce each of the last two warp threads at the fold edge (the edge with 12 ends of Soldier Blue): Tie the two lengths of fishline onto the front apron rod and sley them both through the same dent as the last two warp threads. Thread each fishline through a separate heddle on the same shaft as the corresponding warp thread (shaft 3 for one and 4 for the other) and hang them over the back beam. Add a weight of about two pounds to each. Plastic bottles filled with water work well.

Weave the tablecloth following the treadling sequence in Figure 1 and the weft color order in Figure 3 (numbers indicate single picks; a pick in the top layer always alternates with a pick in the bottom layer; you will see only one of these

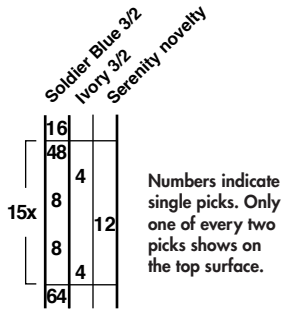
1. Draft for tablecloth



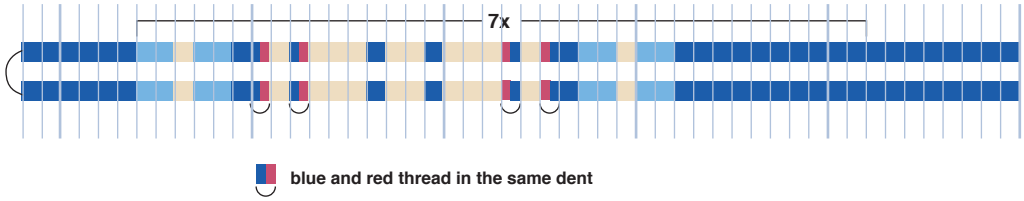
2. Warp color order for tablecloth



3. Weft color order for blanket



4. Warp color and denting order



two picks on the top surface. Weft threads always begin and end at the non-fold selvedge. Leave weft tails hanging when you change colors.

Pearl cotton is a smooth yarn and does not have a tendency to stick. It is therefore a good choice for a first double-width project. Even so, placing a mirror in a position that enables you to see into the shed is a good device for checking to see that the shed is clean before throwing the shuttle. It's much easier to take that glance and get it right than to make repairs later.

As you can see from the amount of yarn required, this is a fairly heavy fabric (just right for a casual country look). For a lighter fabric and a smaller-scale plaid, substitute 5/2 pearl cotton for the 3/2 pearl cotton and change the sett to 15 epi and 15 ppi per layer, or substitute 10/2 pearl cotton at 20 epi and ppi per layer; add pattern repeats to achieve the width you need for your tablecloth.

Finishing process

Cut the fabric from the loom, pull out the fishline carefully, and machine staystitch the raw edges. Trim any weft tails to 1". Machine wash in lukewarm water with a mild detergent. Tumble dry and remove the fabric from the dryer while it is still slightly damp. Press with the iron on a cotton setting. Trim the weft tails to ¼".

Make a double-fold hem on each of the four edges: Turn the edge under and then turn it under again, tucking any weft tails inside the selvedge hems. Adjust the folds so that the blue edge stripes are the same width as the corresponding stripes in warp or weft directions. Stitch the hems by hand and press once more.

The finished fabric is 48½" × 63½" before hemming and 47" × 62" hemmed to provide an 8" overhang on all four edges of my table. Adjust warp length and width to match your table and design requirements.

PROJECT at-a-glance

Weave structure
Plain weave, woven in two layers.

Equipment
4-shaft loom, 28" weaving width; 10-dent reed; 3 shuttles or 1 shuttle and 3 bobbins; mirror, two 2-pound weights.

Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb), Soldier Blue (#21) 840 yd (10⅔ oz); Bimini Blue (#093) 336 yd (4⅓ oz); Ivory (#001) 504 yd (6½ oz).
10/2 pearl cotton (4,200 yd/lb), Deep Red (#157) 168 yd (2⅙ oz).
25-lb test fishline, 8 yd.
Weft: 3/2 pearl cotton, Soldier Blue, 896 yd (11⅜ oz); Ivory, 104 yd (1⅓ oz). Unmercerized cotton novelty yarn (918 yd/lb, Reynolds® Serenity), Natural (#700), 155 yd (2¾ oz).

Yarn sources
Pearly Perle (all colors) and Softspun (Ivory) cottons are available from Cotton Clouds.

Notions and other materials
Matching sewing thread for hems.

Warp order and length
616 ends 3 yd long (allows 30" take-up and loom waste) in the color order in Figure 2.

Warp and weft spacing
Warp: 20 epi, 10 epi/layer (2/dent in a 10-dent reed except where red threads are sleyed with their adjacent blue threads; these dents have 4 threads). Width in the reed: 28".
Weft: 18 ppi, 9 ppi/layer.

Take-up and shrinkage
13% in width and 15% in length (5% take-up, 10% shrinkage). Amounts produce one hemmed tablecloth 47" × 62".

Halvdräll

A Swedish favorite for tablecloths

RITA HAGENBRUCH

I am truly inspired by Swedish handweaving. When my sister and I were in high school, we were sent linen tablecloths from Sweden that were handwoven by my grandmother's sister. When she died, all of her weaving records were sent to me. Some of her drafts are written on papers sewn together. Among the treasures is *Den Lilla Vävboken*, by Wilhemina Bergman. It is in this book, first published in 1876, that the weave structure halvdräll was patented in Sweden. The patent lasted until 1881.

Halvdräll is a block weave with a supplementary pattern weft. The adjective "halv" or "half" is used to distinguish it from full dräll weaves, such as damask and turned twill. In full dräll weaves each block requires a completely separate set of shafts, four each for turned twill, five each for turned satin (damask). In halvdräll, blocks share shafts with each other. The advantage is that designs that require eight or ten shafts in turned twill and damask can be woven in halvdräll on only four.

As in summer and winter, the pattern-weft floats are tied to the cloth with "tie-down" ends. In halvdräll, the pattern ends in Block A are threaded on shafts 1 and 2, the tie-down ends on shafts 3 and 4. In Block B, the pattern ends are threaded on shafts 3 and 4 and the tie-down ends on shafts 1 and 2; see Figure 1, page 66. Any 2-block design can be woven in halvdräll.



Rita Hagenbruch, *of Harvard, Illinois, teaches weaving at the Sievers School of Fiber Arts. She also offers workshops and programs and loves sharing Swedish weaving techniques.*





Designing the tablecloth

The design for this tablecloth uses a profile draft of alternating large and small blocks; see Figure 4, page 67. Since the floats are tied down in halvdräll, blocks can be any width. To thread halvdräll from a profile draft, simply substitute the 10-end threading for Block A or Block B (see Figure 1) for each square on the corresponding row of the profile draft. There is one exception to this simple substitution: When you change from one block to the other, omit the last end of the block before the change in order to prevent two adjacent threads on the same shaft.

The appropriate materials for halvdräll are the same as for other supplementary-weft structures like overshot, summer and winter, and crackle. For this tablecloth, the ground warp and weft are unmercerized cotton, and the pattern weft is cottolin (60% cotton, 40% linen). This mix of cotton and linen produces a wonderful easy-care tablecloth with much of the drape and elegance of linen. It is also machine washable, can be machine dried, and needs little or no pressing if removed promptly from the dryer.

Warping and weaving the tablecloth

Wind the warp and prepare the loom as described in Project at-a-glance and Figure 3. Weave a header with scrap yarn. Weave plain weave with bleached 16/2 cotton for about ¼". (This edge will be finished later with machine zigzagging and turned for the first fold of the hem.)

So that the tablecloth can be used on both sides, the second (visible) fold of the hem must be woven in the block that is designed to appear on the back of the cloth. If this is done, when the hem is turned, it will match the pattern on the back and therefore be nearly invisible, and the cloth will be reversible.

The tablecloth begins with Block B on the face and Block A on the back. Using bleached 16/2 cotton for the tabby weft and unbleached 22/2 cottolin for the pattern weft, weave the hem with two sequences of Block A; see Figure 3 page 67. Then weave 2 picks of plain weave with 16/2 cotton only to create a line for turning the hem and a crisp edge to the cloth when the hem is turned.

Weave the body of the tablecloth alternating tabby and pattern wefts following Figures 3 and 4: For each square in the Block A column of Figure 4 substitute the eight picks that correspond to Block A in Figure 3. For each square in the Block B column in Figure 4, substitute the eight picks that correspond to Block B.

Weave the blocks to square (see Figure 2); measure as you go. The small blocks should be square with 16 picks (8 picks tabby, 8 picks pattern); the large blocks should be square with 60 to 64 picks (30 to 32 each of tabby and pattern). Since looms and weavers vary, adjust with more or fewer picks as necessary.

When you have finished the second border, weave two plain weave picks and then two 8-pick sequences of Block A for the second visible fold of the hem. Finish with ¼" of plain weave for the edge that will later be machine zigzagged as the first turn of the hem. For a longer or shorter tablecloth, adjust the number of repeats of the large blocks.

A temple is recommended

For best results, use a temple when you weave this tablecloth (see Get Sett, page 67). To appreciate the importance of the temple, compare the effect of beating with and without one. Without a temple, you can hear the reed rubbing against the warp threads as you move it back and forth; with a temple, the reed moves freely and does not rub.



2. Weave the blocks to square

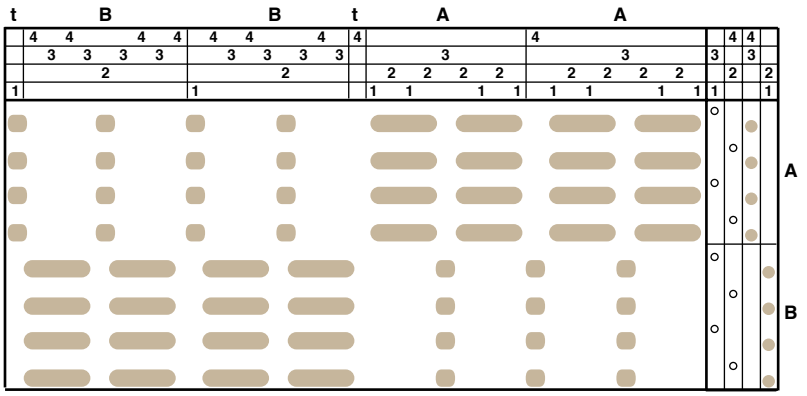
Set the temple so that it spreads the cloth to the exact width of the warp in the reed (turn the temple upside down and adjust its size so that the base of the teeth on each side are at the edge of the warp in the reed and place the temple pin). Insert the temple in the header as soon as you have woven it— before beginning the tablecloth—and advance it often, at least every ¾".

Finishing the tablecloth

Remove the fabric from the loom and machine zigzag raw edges. Fold up the zigzag edges and then fold up the hems. Sew hems by hand with small stitches. Press.

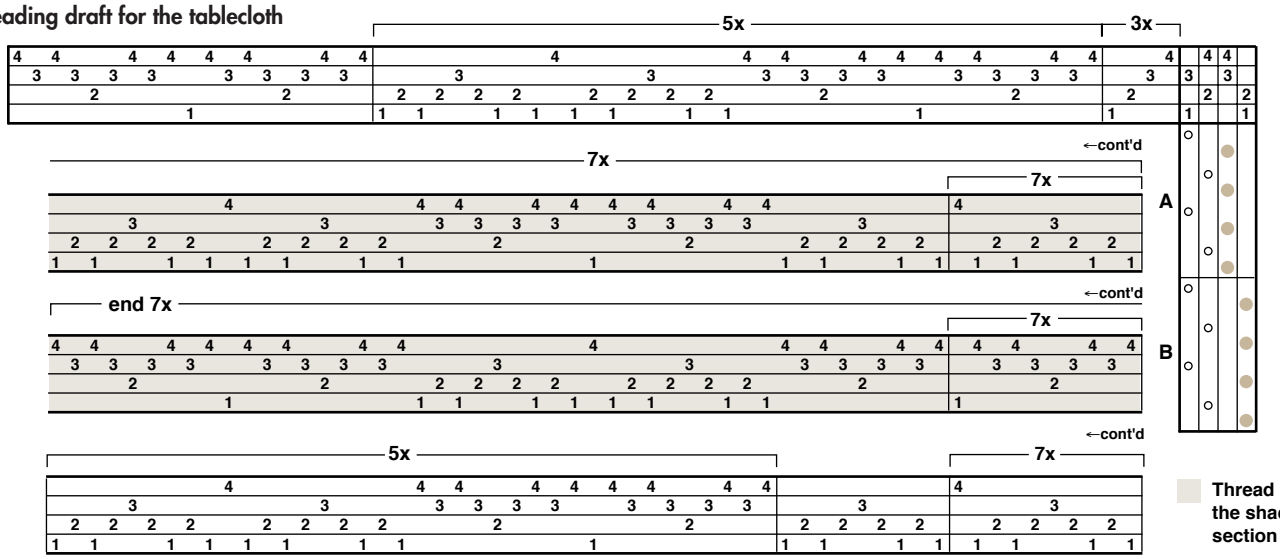
Machine wash the tablecloth in warm water with Orvus Paste or a mild liquid detergent. Fill the machine and let the cloth soak for 20 minutes. Agitate on gentle and spin dry. Machine dry on permanent press setting. Remove promptly and press if necessary.

1. Halvdräll: two blocks on four shafts

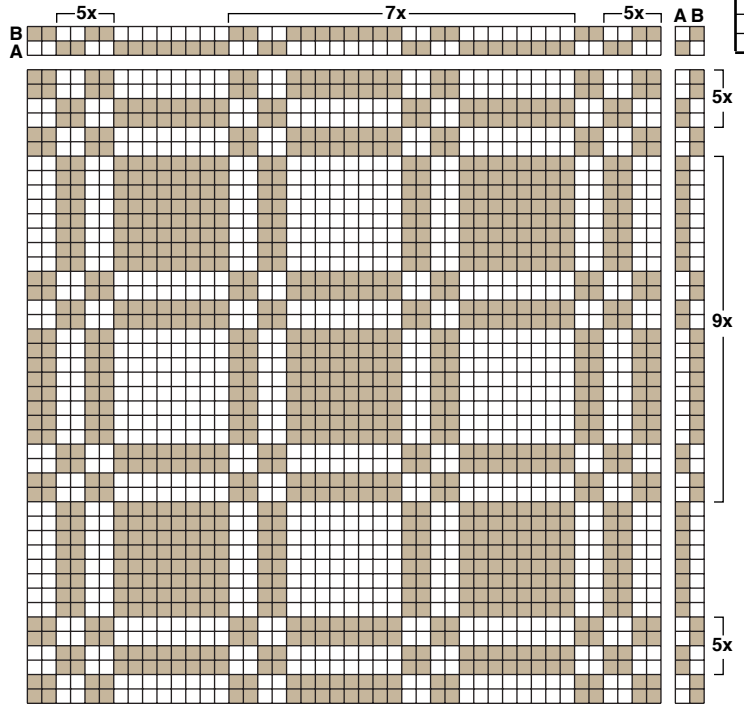


t = transition thread: When the last thread of one block is on the same shaft as the first thread of the next (at block changes), drop one thread. Tabby picks are not shown in the drawdown.

3. Threading draft for the tablecloth



4. Profile draft for the tablecloth



Get sett



Sett aide: a temple

Well-woven cloth shows a consistent warp density throughout. To keep the warp from being crowded at the selvedges, a temple, or stretcher, is very useful. It will also help prevent abrasion of warp threads by the reed, particularly important with linen warps since linen lacks resilience. Temples are adjustable to a range of widths, (for Swedish temples, the ranges are 10–12", 12–16", 16–22", 20–30", 24–37", 28–44", 32–52", 36–59", 40–62", 47–74"; either of the last two would work for this tablecloth).

PROJECT at-a-glance

Weave structure for tablecloth
Halvdräll.

Equipment
4-shaft loom, 60" weaving width; 12-dent reed; 2 shuttles; a temple.

Yarns
Warp: 16/2 unmercerized cotton (6,720 yd/lb), bleached white, 7,560 yd (1 lb, 2 oz).
Tabby weft: 16/2 unmercerized cotton (6,720 yd/lb), bleached white, 2,100 yd (5 oz).
Pattern weft: 22/2 cottolin (3,175 yd/lb), unbleached, 2,000 yd (10⅛ oz).

Yarn sources
16/2 unmercerized cotton is available from Nordic Studio and Maurice Brassard & Fils. Borgs cottolin is available from Unicorn Books and Crafts.

Warp order and length
2,160 ends 3½ yd long (allows 41" take-up and loom waste).

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 60". Weft: 26–28 ppi (13–14 ppi pattern weft, 13–14 ppi tabby weft).

Take-up and shrinkage
After washing, 10% in width and 15% in length (5% take-up, 10% shrinkage). Amounts produce one tablecloth 54" × 77".

Gimme Five!

Five projects on one warp

SUSAN QUEL

I am small. My house is small. My budget is small. And my loom is small. But since my plans are big, so is my yarn stash. Here's a great—and inexpensive—warp to play with this summer. It can be woven on a portable loom and will produce an amazing number of projects, all suitable for summer living. You can use these colors or choose others. While you weave, you'll dream up other color orders and even more products. Put on a long warp and see where it takes you!

I started with thirteen yards (the longest warp my warping board will hold) planning to weave log-cabin towels. I lost interest in weaving towels after the fourth one, so I diversified. Placemats came next, woven width-wise with hems at the tops and bottoms. A set of matching napkins followed.

Mid-warp, my nephew and his wife had a baby. Gotta make a gift—bingo! Baby bibs! A tote bag and, finally, napkin rings made of the thrums, and my long log cabin warp was no more!

In log cabin, two colors(usually dark vs light) alternate in both warp and weft. In the warp for these projects, 10/2 white cotton alternates with three different (dark) colors of 10/2: pink, blue, and yellow. For the pieces that need to be soft (napkins, towels, and bibs), 10/2 cotton is used for the weft. For the pieces that need to be sturdy, a heavier weft of 4/4 cotton is used: The placemats are woven with 10/2 cotton and 4/4 cotton used alternately, the tote is woven with 4/4 cotton throughout.



Susan Quel *is the Handweaver at Scotchtown, the nearby home of Patrick Henry. She lives in a small house with her husband, two children, and a very small loom in Richmond, Virginia, where she also teaches weaving.*





Weaving the fabric

Wind the warp and prepare the loom as in Figures 2a and 2b and Project at-a-glance. Consider adding to warp length for more pieces. Only one towel is included in these directions (it was inadvertently omitted from the photograph on page 69—do weave it and be surprised!). Add one yard to warp length for each additional towel. To add other projects, use the measurements given in the layout, and add a bit (5–10%) for take-up.

Weave the fabrics in plain weave following the weft color sequences in Figures 3a–3e; separate pieces with a pick of a contrasting color. I suggest weaving the thick pieces first as they draw in less and will provide a firm base for the rest.

Finishing the fabrics

Remove the fabric from the loom. Cut apart the pieces and secure raw edges with machine stitching. Machine wash napkin, bib, and towel fabrics in hot water with detergent. Machine dry, hot. Wash tote and placemat fabrics by hand in hot water and hang to dry (this will preserve some of their crisp hand). Press fabrics with iron on cotton setting; use spray starch for tote and placemat fabrics to add body.

For the placemats, towel, and napkins, fold ends ½", fold again and sew hems by hand or machine.

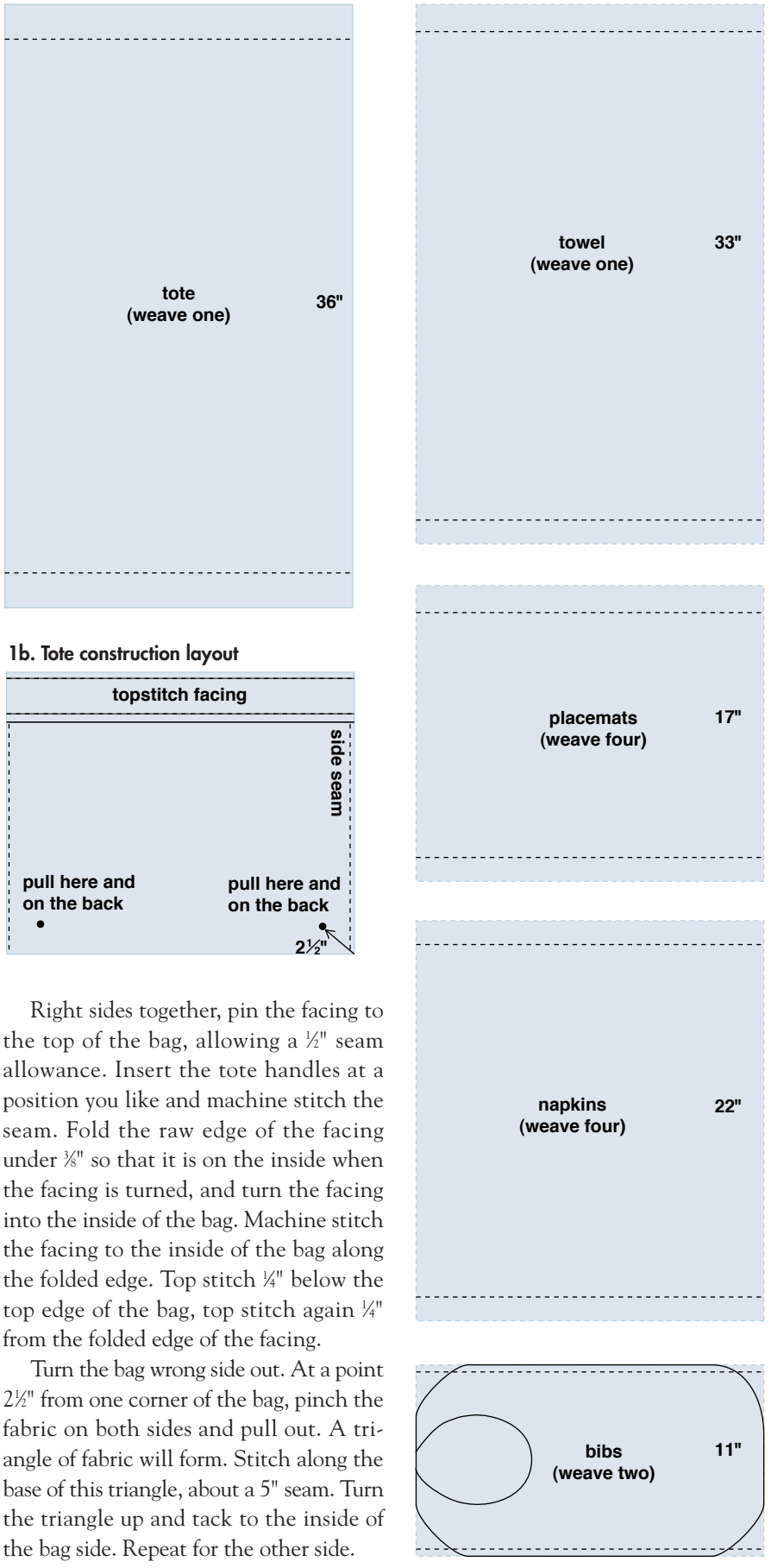
Sewing the bibs

Cut lining and bib fabric pieces according to bib pattern. (Despite what your mother told you, do not pre-shrink lining. You want it to pull face fabric toward the back.) With right sides together, machine sew lining pieces to handwoven fabric pieces, leaving a 4" opening in the bottom for turning. Trim and clip curves. Turn. Top stitch around all edges, closing the turning gap. Attach snaps.

Sewing the tote

Fold the tote fabric in half, right sides together. Stich narrow side seams (¼"). Fold the strip of facing so that it makes a circle the same diameter as the top of the tote. Stitch a seam to join the narrow ends of the facing, trim seam allowance to ⅜".

1a. Divisions in the warp for the five projects

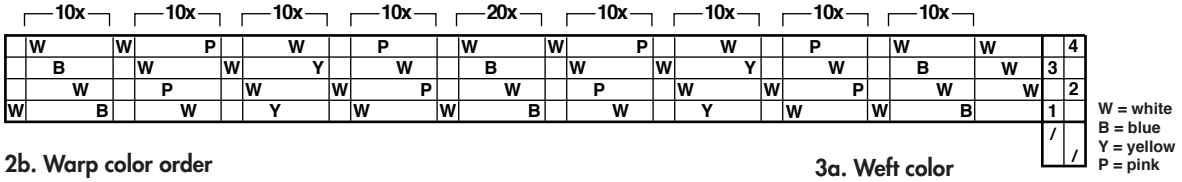


1b. Tote construction layout

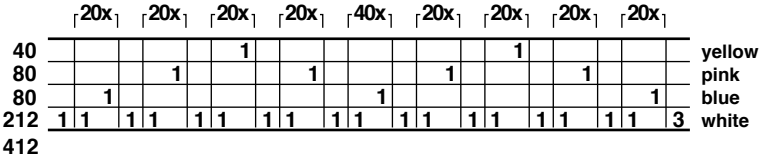
Right sides together, pin the facing to the top of the bag, allowing a ½" seam allowance. Insert the tote handles at a position you like and machine stitch the seam. Fold the raw edge of the facing under ⅜" so that it is on the inside when the facing is turned, and turn the facing into the inside of the bag. Machine stitch the facing to the inside of the bag along the folded edge. Top stitch ¼" below the top edge of the bag, top stitch again ¼" from the folded edge of the facing.

Turn the bag wrong side out. At a point 2½" from one corner of the bag, pinch the fabric on both sides and pull out. A triangle of fabric will form. Stitch along the base of this triangle, about a 5" seam. Turn the triangle up and tack to the inside of the bag side. Repeat for the other side.

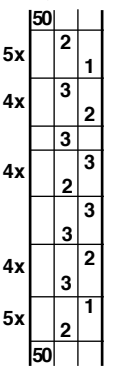
2a. Draft for five projects



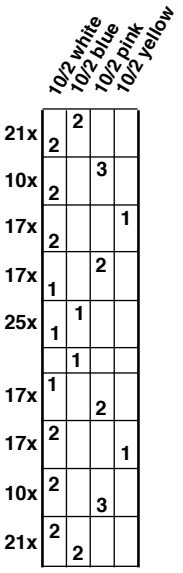
2b. Warp color order



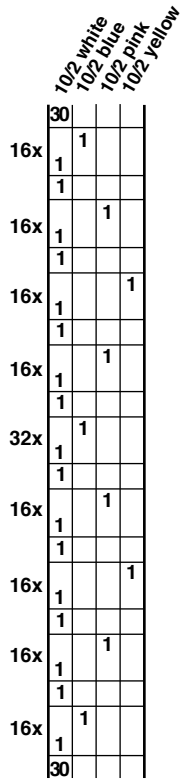
3a. Weft color order for bibs



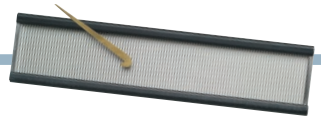
34b. Weft color order for towel



3c. Weft color order for napkins



Get sett



Converting from m/kg to yd/lb

When in doubt, sett a new yarn they same way you'd sett a yarn of the same weight that you've used before. In case one of the yarns is given in metric measurements: To convert from yd/lb to m/kg, multiply by 2.2 and divide by 1.09. To convert from m/kg to yd/lb, multiply by 1.09 and divide by 2.2. For example, 10/2 cotton, at 4,200 yd/lb is: 4,200 × 2.2 = 9,240 divided by 1.09 is 8,477 m/kg. 22/2 cottolin at 6,400 m/kg is 6,400 divided by 2.2 = 2,909 × 1.09 = 3,171.

PROJECT at-a-glance

Weave structure for napkins
Plain weave (log cabin).

Equipment
2-shaft or 4-shaft loom, 21" weaving width; 10-dent reed; 2 shuttles, 7 bobbins; sewing machine.

Yarns
Warp: 10/2 unmercerized cotton (4,200 yd/lb), white, 1,696 yd (6½ oz); blue, 640 yd (2½ oz); pink, 640 yd (2½ oz); yellow, 320 yd (1¼ oz).
Weft for napkins, bibs, towel: 10/2 unmercerized cotton, white, 860 yd (3¼ oz); blue, 300 yd (1⅛ oz); pink 300 yd (1⅛ oz); yellow 102 yd (⅔ oz).
Weft for placemats: 10/2 unmercerized cotton, white, 160 yd (⅔ oz); 4/4 cotton (840 yd/lb), white, 102 yd (2 oz). Weft for tote: 10/2 cotton, white, 40 yd; 4/4 cotton, white, 278 yd (5⅓ oz); pink, 13 yd; yellow, 4 yd.

Yarn sources
10/2 unmercerized cotton is available from Webs. 4/4 cotton (Sugar 'n Cream) is available at Ben Franklin Crafts and a similar yarn at Wal-Mart.

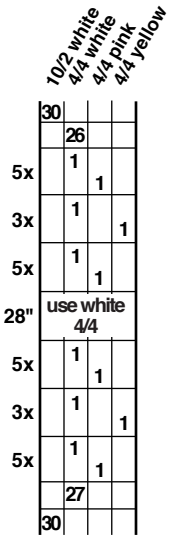
Notions and other materials
Sewing thread; one strip of 2" × 40" pre-washed cotton muslin for tote facing; webbed cotton belting for tote handles (or you can weave your own); pattern for bibs; 24" × 20" unwashed 100% cotton for bib linings; two snap fasteners for bibs (I used snaps that you pound together with a hammer; they are permanent, and don't come unsewn. Practice first!).

Warp order and length
412 ends 8 yd long (includes 42" take-up, sampling, and loom waste).

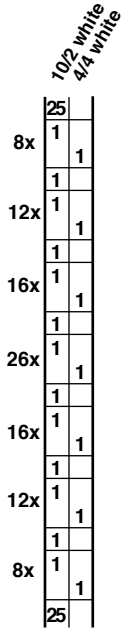
Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed 20½". Weft: 19–20 ppi for napkins, towel, and bibs; 13 ppi for tote, 16 ppi for placemats.

Take-up and shrinkage
14% in width and 14% in length (5% take-up, 9% shrinkage). Amounts produce one hemmed towel 17½" × 27", two bibs 9" × 14½" each, four hemmed placemats 13" × 17½" each, four hemmed napkins 17½" × 17½" each, and one tote, 12" wide × 13" high.

3d. Weft color order for tote



3e. Weft color order for placemats



Jane Stafford Textiles; A Passion for Cloth

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 from Jane Stafford Textiles.



The Jane Stafford crew (left to right): Susan Brown, Jane Stafford, Mark Hand, Cheryl Wiebe. Not pictured: John Wiebe.

Jane's kits include everything that you need to make a sumptuous scarf, shawl or throw.



Involved in the textile arts since 1978, Jane Stafford knew at an early age that she would be a professional weaver. She learned to weave while attending Lakehead University in Thunder Bay, Ontario, undertaking further studies in Alberta where she became a teaching assistant and instructor at the Banff School of Fine Arts. There she had the opportunity to study with many internationally acclaimed three dimensional textile artists. However, it was while Jane assisted Jack Lenor Larsen and Randall Darwall in a three-week workshop on creating the perfect cloth in plain weave and twill that she recognized her desire to create beautiful, functional textiles.

In 1988, Jane moved to Salt Spring Island, the largest of British Columbia's many Gulf Islands with a well recognized art's community. In the quaint seaside village of Ganges she started the now thriving *Jane Stafford Textiles*, a mail order and retail-gallery business. Jane's office and studio are located on her home acreage.

The gallery and showroom, called *Coastal Currents Home and Garden Gallery*, are open seven days a week, 362 days a year. She has two industrious and accomplished employees, Susan Brown and Cheryl Wiebe who have been with her for seven years and Mark Hand, her "GGG"—great graphics guy. The studio has four peak production periods a year when Jane and Susan weave hundreds of yards of Mohair Blankets, Chenille Scarves and Stoles, and Silk Damask Scarves. Jane devotes her other blocks of time to teaching and exhibiting at trade shows across Canada and the United States.

Jane feels the most satisfying aspect of being a textile design artist is the ability to express herself in color. "It is a reflection of my emotional state and differs all the time." It is Jane's particular success with color that inspired her to create her line of kits based on her own designs. After years of requests from weavers to select colors that would guarantee a successful project she created a catalog that presents seven color palettes. All the colors in a palette have been carefully chosen for their compatibility in any combination. What makes Jane Stafford Kits particularly exciting is that your participation is required to create a beautiful accessory uniquely yours. You choose your scarf style, your palette, and the colors that you want from the palette with the guarantee of a successful piece. Each kit comes with a fully wound warp, the weft,



and detailed instructions for weaving and finishing.

To date, kits have been available for chenille scarves and stoles, mohair throws, and Shetland warp/mohair weft throws. At Convergence, Jane will be debuting a new line of stunning kitchen hand and tea towel kits that are easy to weave, rich in color and texture. In addition to the kits, Jane Stafford Textiles stocks an inventory of the finest yarns, fibers, looms, spinning wheels, and accessories for handweavers and spinners that are available internationally. Jane invites you to visit her booth at Convergence 2002, in Vancouver, British Columbia.

JANE STAFFORD *kits and her catalog are available from Jane Stafford Textiles, 220 Mountainview Dr., Salt Spring Island, BC Canada V8K 1G1, (250) 537-9468, fax (250) 537-9468 or visit her website at www.saltspring.com/jstafford. The kits shown at right are the Five Stripe Chenille Scarf and the Triad Mohair Throw. These kits are $35 and $85 (in U.S. currency) respectively.*

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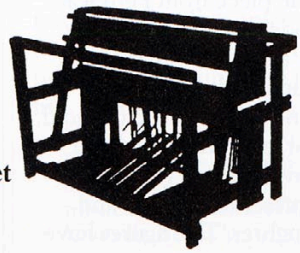
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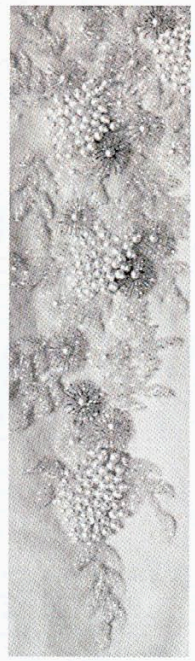
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Textile Tides

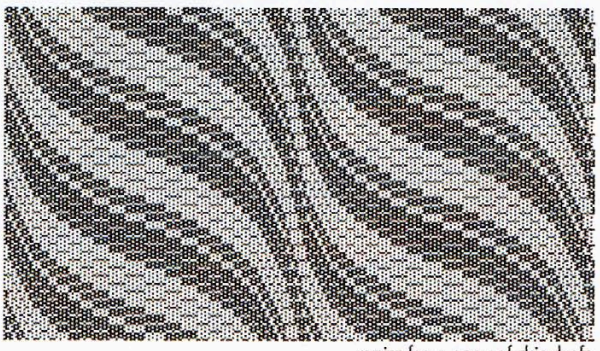
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SHERRY HESS

Textile Programs of the Renfrew Institute

Tucked away on a small farm in south-central Pennsylvania lies a hidden treasure where children experience magic and wonder. At the Renfrew Park and Museum, under the auspices of the Renfrew Institute for Cultural and Environmental Studies, students learn about their national heritage.

Over two hundred years ago, Daniel Royer, a Pennsylvania German tanner, bought land along the Antietam Creek. "There, he and his family built an industrial farmstead. Many of the original buildings and much of the original landscape still remain from Royer's time," we are told in the brochure: *Culture and Environment: Educational Programs of the Renfrew Institute*.

Established by the Nicodemus family in the 1970s, the Renfrew Institute, an independent non-profit educational organization, receives over 8,000 regional school children each year. They participate in a variety of environmental and farmstead-life programs focused on developing an awareness of the natural and man-made world, understanding ecology and anthropology, exploring the role of technology, and caretaking of cultural and natural resources.



Students learn all the steps of making linen from flax—hands on!

Included in the class offerings are two textile programs, Raising Clothes: Wool Culture of the Pennsylvania Germans and Growing Clothes: Flax Culture of the Pennsylvania Germans. In Raising Clothes, students explore through active participation the methods used by farmers in the early 1800s for processing wool for warm clothing. In Growing Clothes the children work with flax and watch it change from the plant form into linen cloth. They are exposed to the concept that people of the past met the demands of daily life by extracting energy from the local environment. They learn that *children* played an important role in the operation of the farmstead, and they discover which parts of the wool and flax processes were actually children's chores.

The children who take part in the wool program wash raw fleece. They feel the lanolin, "the sheep's raincoat," smell the odor of dirty wool, and see how much wool a farm child would have been expected to wash. Most are very enthusiastic about this part of their visit! After carding a handful of wool, the children spin some with their fingers to see how the spinning process works. Next they watch the instructor demonstrate the spinning wheel and floor loom. The session culminates with an opportunity to weave on a frame loom, and the children leave with pieces of washed and carded wool.

Students who participate in the flax program learn just how labor-intensive it is to turn the flax crop into linen cloth. In the early 1800s, linen along with wool provided all the cloth needed for farm use, household fabric, and clothing. Later in the 1800s, cotton began to take the place of linen.

The children are invited to harvest a flax stem. They examine the seeds and learn about their uses. They try to find and remove the fiber then the rest of the stem. "Do you think it would take forever to do this one stem at a time?" they are asked. "What tools might make it go faster? How do you think linen was discovered?" Children see flax which has been spread on the grass to ret, or rot. They smell the smoke from the kiln where flax is drying in preparation for the next step in the process.

The class then tries braking and scutching the flax with tools similar to ones used on a farm two hundred years ago. The flax brake, a four-legged tool, smashes the hard part of the stem so that it can be scraped away from the fibers with a scutching knife or paddle.

Hatchelling and spinning are demonstrated, and the children learn words that have their origins in a time when flax was commonly grown. Learning that fair-haired "towheads" get their name from tow, the short, coarse part of the flax fiber, brings good-natured laughter to the group. A spinning wheel demonstration follows, and then the children try their hand at spinning on drop spindles. Their reward is a piece of yarn to take home and one to weave into a piece of cloth on the floor loom.

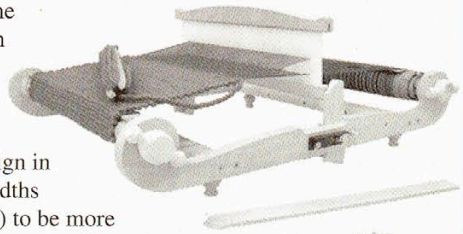
After class at the Renfrew Institute, students leave with a better understanding of how life was two hundred years ago. They also take with them deeper knowledge about where fabric comes from and how it is made. It's fun to create a piece of fabric, they exclaim, but it's easier to purchase their jeans at the mall. Their teachers and parents agree.

SHERRY HESSE *is the director of cultural studies at the Renfrew Institute for Cultural and Environmental Studies, 1010 East Main St., Waynesboro, PA 17268, (717) 762-0370.*

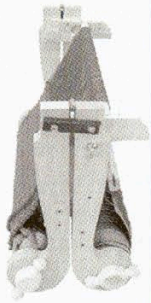
"Weaver's Network" is a forum for sharing weaving related educational and outreach programs with HANDWOVEN*'s readers. If you are involved in a project or know of one, please contact Jane Patrick via e-mail at janep@schachtspindle.com, by phone at (303) 442-3212, or write her at Jane Patrick, Schacht Spindle Company, Inc., 6101 Ben Pl., Boulder, CO 80301.*

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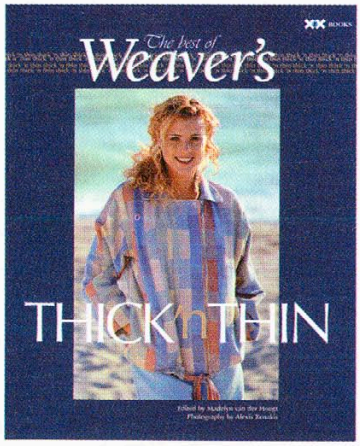
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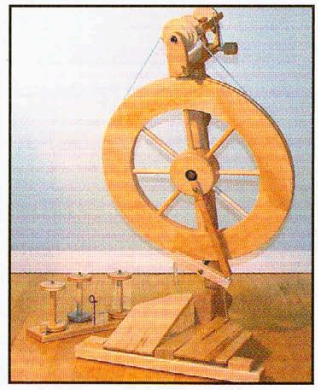
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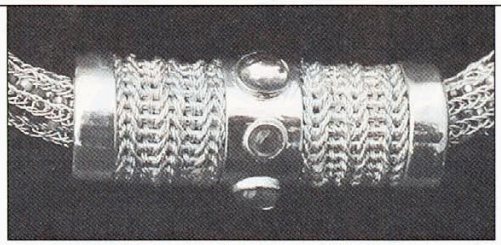


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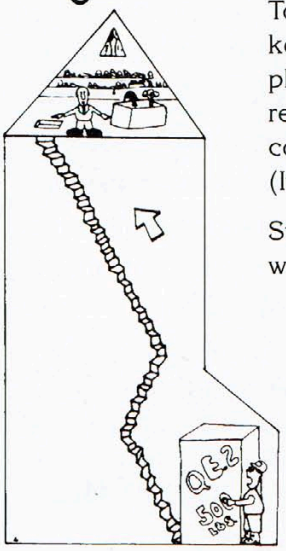
The show will open October 24, 2003 at the Houston Center for Contemporary Craft, Houston, Texas and will continue through November 16, 2003.

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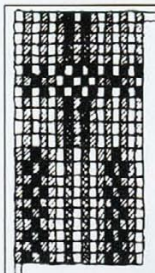
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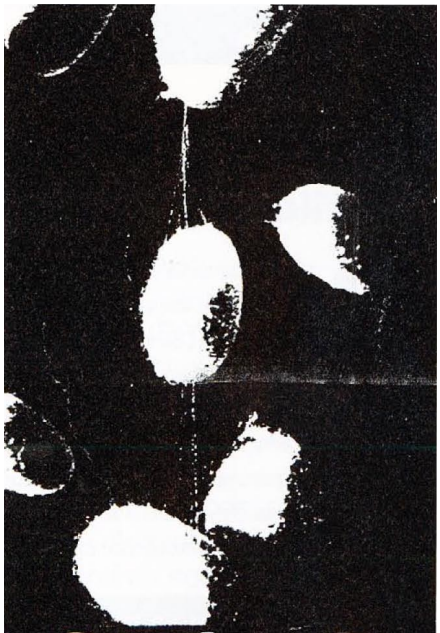
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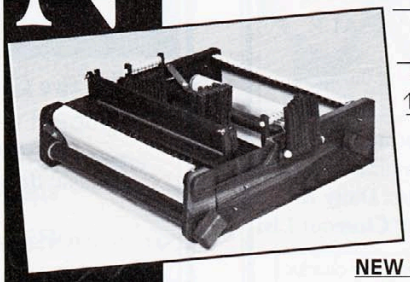
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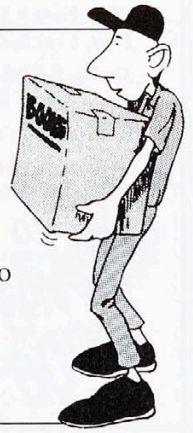
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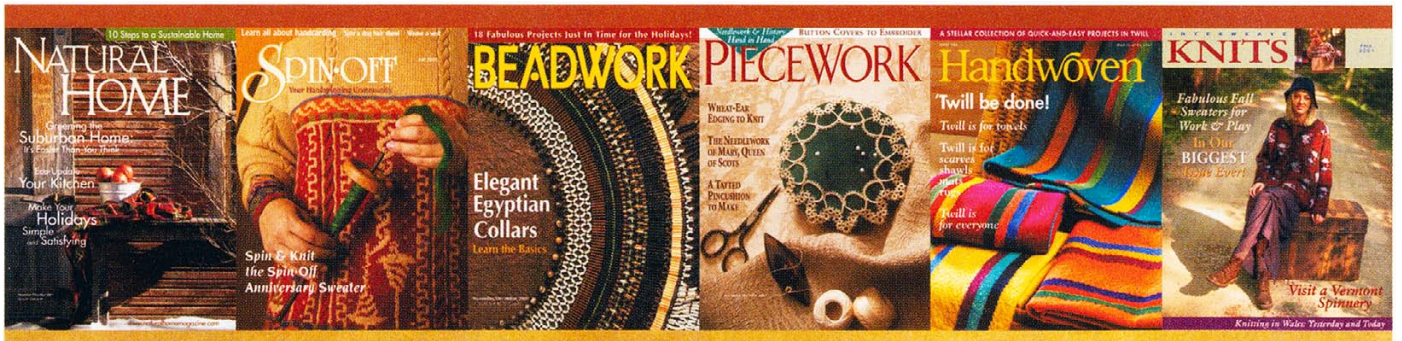
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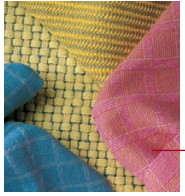
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Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

May 4–June 29. Exhibit of weaving by Sheila O'Hara at The Lower Lake Schoolhouse Museum, 16435 Morgan Valley Rd., PO Box 1762, Lower Lake, CA 95457. (707) 995-3565; fax (707) 995-2618; llmuseum@jps.net.

May 25–26. 5th Annual California Wool & Fiber Festival in Boonville. Call Bev Elliott, (707) 895-2626; www.fiberfestival.com.

July 20–21. Summer arts & crafts fair at Mendocino Art Center, 45200 Little Lake St., Mendocino, CA 95460. (707) 937-5818; (800) 653-3328; www.mendocinoartcenter.org.

COLORADO

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

June 13–16. Estes Park Wool Market. Call (970) 586-6104; events@estes.org; www.estesnet.com/events.

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 July 28. Technology as Catalyst: Textile Artists on the Cutting Edge, exhibit by six contemporary artists using revolutionary techniques, at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

June 14–October 14. Renwick Invitational: Five Discoveries in Craft, exhibit including tapestries by James Koehler, at The Renwick Gallery, Smithsonian American Art Museum.

ILLINOIS

Through 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.

MAINE

May 17–19. Maine Fabric & Fiber Arts Festival 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.

June 8–9. Maine Fiber Frolic at Windsor Fairgrounds, Windsor, sponsored by the Maine Llama Association. Contact MaryLynn FitzSimons, 217 Hewett Rd., Somerville, ME 04348. (207) 549-4591; hdnacres@powerlink.net; www.fiberfrolic.com.

MASSACHUSETTS

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.

June 15–July 28. Jack Lenor Larsen: The Company and the Cloth at the American Textile History Museum, 491 Dutton St., Lowell, MA 01854-4221. (978) 441-0400; www.athm.org.

MICHIGAN

July 20–August 23. 12th Biennial Michigan League of Handweavers Fiber Show at The Alfred Berkowitz Gallery, The University of Michigan Dearborn, 4901 Evergreen Rd., Dearborn. Reception July 20. Contact Margaret Windeknecht, 9272 Seneca Dr., Clarkston, MI 48348. (248) 394-2138; mwindeknecht@compuserve.com.

September 28–29. Northern Michigan Lamb & Wool Festival at Ogemaw County Fairgrounds, West Branch. Contact Jeanie Prentice, (989) 345-2434; jmprentice@m33access.com.

MINNESOTA

June 28–30. Minnesota Crafts Festival. Contact the Minnesota Crafts Council, 528 Hennepin Ave., Ste. 216, Minneapolis, MN 55403. (612) 333-7789; mncraft@mtn.org.

MISSOURI

Through May 18. Sculpture and Fine Crafts, juried multimedia exhibit sponsored by The St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

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 HAMPSHIRE

May 11–12. 26th Annual New Hampshire Sheep & Wool Festival at Hopkinton State Fairgrounds, Contoocook. Call (603) 635-8553; daowens@erols.com.

NEVADA

June 15. 16th annual Spinning Jamboree sponsored by the Carson Sierra Spinners and Weavers at the Nevada State Library and Archives. Contact Laura Cunningham (775) 337-2144; laurac@ unr.nevada.edu.

NEW MEXICO

May 17–June 13. Southwest Tapestry 2002 at Weaving Southwest in Taos. 216 B Paseo del Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839; weaving@weavingsouthwest. com; www.weavingsouthwest.com.

NEW YORK

May 2–July 5. Inspired by Nature, fiber art exhibit. **September 5–October 26.** Weaving Roots, exhibit. **September 7.** Mary Snyder Day: A Celebration of Weaving. Contact The Handweaving Museum & Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; hmac@gisco.net; www.hm-ac.org.

May 7–19 and September 20–22. Juried fine craft shows at Lyndhurst Estate, Tarrytown. Contact Artrider Productions, PO Box 28, Woodstock, NY 12498. (845) 331-7900; fax (845) 331-7484; crafts@artrider.com.

October 19–20. New York State Sheep and Wool Festival at Dutchess County Fairgrounds, Rhinebeck. Call (845) 756-2323; www.sheepandwool.com.

NORTH CAROLINA

Through June 4. Tartan Weavings and Coverlets, exhibit of work by Marjorie Warren and Barbara Miller. **Through October 6.** Tracing Our Threads: The Kilbarchan Weaving Project, exhibit of patterns woven from old Scottish weaving books. **May 4–September 29.** Celebrating Scotland's Crafts, exhibit including textiles. **May 11.** Fiber Day. **June 8–July 23.** Baskets and Rag Rugs by Carlson Tuttle and Nanette Davidson. All exhibits and events at The Folk Art Center, Southern Highland Craft Guild, Milepost 382, Blue Ridge Parkway, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; shcg@buncombe.main.nc.us; www.southernhighlandguild.org.

OHIO

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

OKLAHOMA

Through May 26. Fiberworks 2002: Annual Fiber Art Show by Handweavers League of Oklahoma, at West Gallery, Kirkpatrick Galleries, Omniplex, 2100 NE 52nd St., Oklahoma City. Call Bobby Anderson, (405) 495-8153 or Mary Tevington, (405) 848-5871.

PENNSYLVANIA

June 1–2. 15th Annual Fiber Festival at Cook's Forest State Park, Saw Mill Center for Arts, Cooksburg. Contact Donna Wellman, (814) 694-2422; sewsew@velocity.net.

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

SOUTH CAROLINA

July 20–August 25. Tapestry: Art in Fiber, tapestry exhibition sponsored by Tapestry Weavers South in Spartanburg. Contact Rosemary Smith, (828) 894-3826; resmith@alltel.net; or Katzy Luhring, (850) 539-0369; katzyluhring@yahoo. com.

TENNESSEE

June 1–July 13. Tapestry: Art in Fiber, tapestry exhibition sponsored by Tapestry Weavers South in Oak Ridge. Contact Rosemary Smith, (828)

The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

NATURALLY COLORED SILK

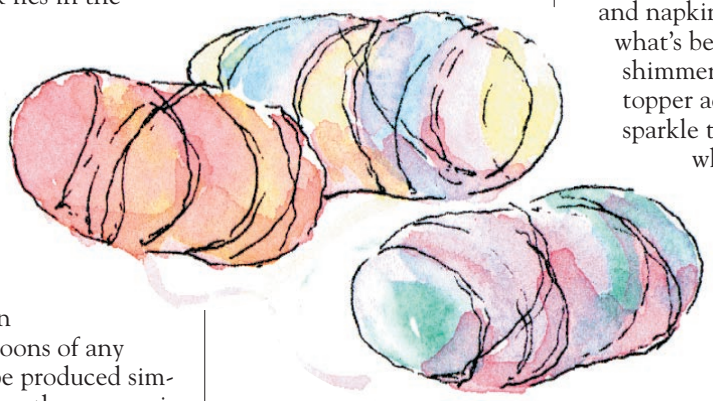
Researchers at a sericulture experiment station in Gunma, Japan, have succeeded in creating rainbow-colored cocoons, which produce silk thread in many colors, including bright pink, blue, green, orange, and yellow. The key to developing the colored silk lies in the silkworms' feed. The new artificial feed is rich in mulberry paste and contains non-toxic dyestuffs. In theory, cocoons of any color can be produced simply by adding the appropriate dye to the feed. The silkworms themselves take on the brilliant hues and spin cocoons of the same colors.

Adapted from *Look Japan*, May 2001; contributed by Louise Yale, Redwood Valley, California

CLEANSING AGENTS

Dry cleaning evolved from a happy accident in 1848 when the owner of a textile dye works discovered that liquid from an oil lamp could dissolve fat. Before this discovery, people mostly used soap and water to clean their clothes, no matter how fancy they were. There were alternatives to soapy water; but pity the launderess who got stuck with *this* job: The early Romans discovered that urine did a fair job of getting stains out. By the 1700s, English wool spinners were using sheep and pig droppings, as well as bile from cattle, to get their clothes clean.

Rebecca Jones, "Wacky Questions," in *The Rocky Mountain News*, December 8, 2001



WEAVER SCHOLARS

Were working-class weavers of previous centuries as uneducated and uncultured as they are sometimes portrayed? Probably not. "In eighteenth century Wales, weavers propped up books at their looms and held discussion groups. Shakespeare was regularly recited in the meanest of dwellings; one weaver translated *The Merchant of Venice* into the Lancashire dialect."

Edward Rothstein, *New York Times News Service*, in *Providence Journal Bulletin*, November 18, 2001; contributed by Norma Smayda, Saunderstown, Rhode Island

PEEK-A-BOO

The Parthenon's ancient Greek Caryatids are clad in what art history books describe as diaphanous garb, and the transparent look is showing up more frequently in modern homes. Sheers are no longer limited to windows. Wispy organza hints at another layer of color beneath in a pillow. Filmy placemats and napkins reveal what's beneath. A shimmering iridescent topper adds hue and sparkle to a plain white tablecloth.

"There's a sense of a calm, relaxing and airy feeling people want in their homes," said Kristen Schmitt, editor of *Window and Wall Ideas*, a special-interest publication of *Better Homes and Gardens*. "Sheers give you that. And with all the patterns and embroideries [now available], they've become a design element."

Sheers help bridge a design gap between traditional and contemporary interiors. They lend a sense of romance and create a sense of mystery. Layering pieces of contrasting materials is all the more intriguing as it adds depth. A wispy fabric can lighten heavier bed linens. A tailored chair takes on a decidedly feminine air when skirted with a sheer.

No matter how they're used, whether they're functional or purely decorative, whispery sheers clearly are no lightweights when it comes to design.

Condensed from Elaine Markoutsas, *Universal Press Syndicate*, in *The Montrose Daily Press*, January 10, 2001

SPF CLOTH

Solumbra is a fabric whose dye and weave give it an SPF (sun protection factor) of thirty. A conventional T-shirt has an SPF of nine.

The Denver Post, May 1, 2000

FIRE RESISTANT COTTON

Natural brown cotton seems to be more fire resistant than white cotton, which is notoriously flammable unless treated with fire retardants. The brown cottons do burn, but in a way that resembles wool a bit more than cotton. Sally Fox, whose FoxFibre naturally colored cottons are popular with spinners and weavers, says the slower burning may be because of the tannin that colors the fiber as well as something structural in the fiber itself. She says, "In sliver form, the fire resistance is not as obvious. But once fabric is made, the difference between it and white cotton is really noticeable. I find it frustrating that the children's sleepwear standards are being relaxed for cotton, when this brown cotton is nearly as fire resistant in its natural state as treated cotton. At Texas Tech

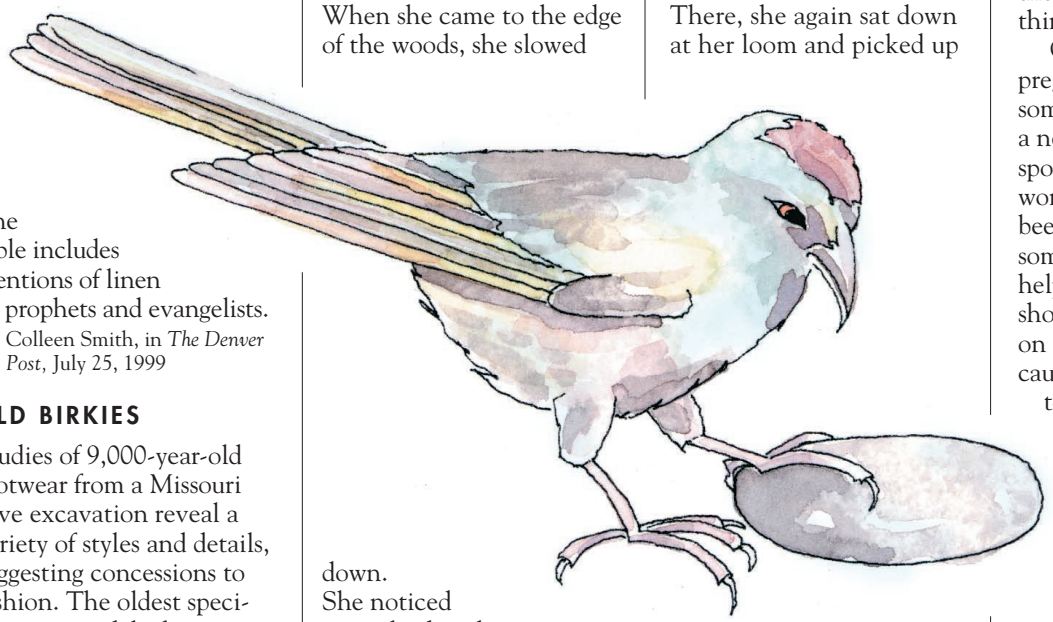
University, tests showed that Coyote and Buffalo (FoxFibre brands) fabrics could pass the original children's sleepwear test with 70 percent less chemical than white cotton."

Internet correspondence, March 1999

TIMELESS LINEN

Organic and earthy, linen is a textile with texture, a swatch of summer, a weave with history and mystery. It's not just for suits and napkins. Nor has it ever been. Archaeologists have unearthed linens from Egyptian tombs dating back 7,000 years. Egyptians cultivated flax along the Nile and used royal linen bandages to shroud mummies. Linen also was used as a writing material, and Egyptian priests wore linen during religious ceremonies.

Exported from Egypt during the time of Herodotus, Greeks as early as Homer's period wore tunics of linen.



The bible includes mentions of linen by prophets and evangelists.

Colleen Smith, in *The Denver Post,* July 25, 1999

OLD BIRKIES

Studies of 9,000-year-old footwear from a Missouri cave excavation reveal a variety of styles and details, suggesting concessions to fashion. The oldest specimen is a sandal of woven, fibrous material about 9,400 years old. The most common material for sandals was a yucca-like plant called rattlesnake master. The leaves were dried and plaited into cording that was then woven.

The sandals got hard use. When they wore through, sometimes repairs were made by weaving fiber back into them.

Paul Recer, *The Courier-Journal,* July 3, 1998; contributed by Manuela Kaulitz, Louisville, Kentucky

GHICHA

Ghicha is a coarse silk yarn made by hand drawing filaments from a silk cocoon and giving a little twist just to bind the strands. This yarn is used only for weft because of its softness.

Treenway Silks, February 1998

BIT BY BIT

Once a farmer's wife prepared her loom for a long cloth and began to weave. She wove and she wove, but no matter how hard she worked, she could not get it finished quickly enough. At last she could not stand to sit at her loom any longer and ran away from home. When she came to the edge of the woods, she slowed down. She noticed a tiny bird pecking at a large rock. Overcome with disbelief, she asked, "Little bird, how on earth are you going to crumble down that big rock all by yourself?"

"A little bit now, a little bit then, and so in good time the rock will be all crumbled down," the busy bird answered and kept on pecking.





"If such a tiny bird believes that he can break up such a big rock, then I, too, in time should finish my cloth," said the woman as she watched the hard-working birdie.

As she stood there, she thought things over, considering whether to keep running or go back. At last she decided to go home. There, she again sat down at her loom and picked up where she had left off. She wove and wove and at last—oh, what joy!—the cloth was finished.

And it was beautiful! Even the little bird must have thought so, for he often came to sing at the woman's window.

"A Story About Patience," from *Latvian Folk Tales,* Zvaigzne ABC Publishers Ltd., Riga, Latvia, 1998, translated into English by Astrida B. Stahnke; contributed by Mary Germain, Shorewood, Wisconsin

DYER'S WOES

If a woman is pregnant, she must be very careful not to "run in" on a man or woman who is doing dye work, for if she does, the color will not take on the material. The only thing that she can do to help, if this has happened, is to apologize to the dyer and then spit into the dye pot, when everything will at once be well.

On the other hand, if a pregnant woman is doing some dye work herself and a neighbor comes in, it will spoil the dyer's work. But worst of all, if a man has been in a house where someone has died or has helped to bury a friend, should he then happen in on a dyer at work, it will cause all his dyed material to fade. There is nothing that can be done about this.

From *Navajo and Hopi Dyes,* Historic Indian Publishers, Salt Lake City; reprinted from Mary-Russell Ferrell Colton, *Hopi Dyes,* Museum of Northern Arizona Press, Flagstaff, 1965

894-3826; resmith@alltel.net; or Katzy Luhring, (850) 539-0369; katzyluhring@yahoo.com.

TEXAS

September 12–November 2. Exhibit by Mexican artist Paula Santiago, including fiber and organic materials; items related to women's issues and indigenous cultures. Russell Hill Rogers Gallery II, Navarro Campus, Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337; mpecen@swschool.org; www.swschool.org.

VIRGINIA

May 24–September 1. Made in America: Coverlets from the Collection of Foster and Muriel McCarl, exhibit at the Abby Aldrich Rockefeller Folk Art Museum, South England St., Colonial Williamsburg. Call (757) 220-7698; www.colonialwilliamsburg.org.

June 29–30. VAGMA Angora Goat and Mohair Show and Sale in conjunction with the Nelson County Festival, Oak Ridge Estate. Contact Pat Kalitka, PO Box 305, Waterford, VA 20197. (540) 882-3009; fax (540) 882-3532; edenwald@mediasoft.net; www.angoragoats.com.

July 26–August 11. Virginia Highlands Festival, includes fiber art workshops, lectures, and exhibits, at Southwest Virginia Higher Education Center, Abingdon. Contact VHF, PO Box 801, Abingdon, VA 24212. (276) 623-5266; VHF@eva.org; www.VaHighlandsFestival.org.

WASHINGTON

July 26–28. Bellevue Art Museum Fair, juried show and sale. Contact Bellevue Art Museum, 510 Bellevue Way NE, Bellevue, WA 98004. (425) 519-0742; fax (425) 637-1799; artfair@bellevue art.org; www.bellevueart.org.

August 17–18. Best of the Northwest, a marketplace of fine art and crafts, at Sand Point Magnuson Park in Seattle. Contact (360) 221-6191; www.bestnwcrafts.com.

CANADA, BRITISH COLUMBIA

July 3–August 9. Icons-Grids-Color-Mystery, exhibit of handwoven rugs by Michael F. Rohde, at Lookout Gallery, Regent College, University of British Columbia, 5800 University Blvd., Vancouver. Contact Michael R. Rohde, 986 W. Carlisle Rd., Westlake Village, CA 91361. (805) 496-5062; RugWeaver@aol.com; www.michaelrohde.com.

July 4–August 4. American Tapestry Biennial IV, international tapestry exhibit, sponsored by the American Tapestry Alliance, at Richmond Art Gallery, Richmond. Contact Barbara Heller, bheller@infinet.net, or Corinne Corry, R.A.G., 180-7700 Minoru Gate, Richmond, BC, Canada V6Y 1R9.

July 25–July 28. Tomorrow's Traditions Fibre Festival at the Gulf Islands Spinning Mill, 351-A Rainbow Rd., Salt Spring Island, BC, Canada V8K 2M4. (250) 537-4342; spinningmill@saltspring.com; www.gulfislands.com/spinning mill.

August 16–18. 3rd Annual Gibsons Landing Fibre Arts Festival at Gibsons Landing, near Vancouver. Call (604) 740-1229; www.gibsonslanding fibrearts.com.

CANADA, PRINCE EDWARD ISLAND

June 8. Weavefest 2002 at the Sir Andrew MacPhail Homestead, Orwell, sponsored by the Spinners and Weavers Guild of P.E.I. Contact Barbara E. Henry, PO Box 885, Cornwall, PE, Canada C0A 1H0. (902) 368-2343; flinders@pei.sympatico.ca.

CONFERENCES

KANSAS

June 7–9. Reflections, Kansas Alliance of Weavers & Spinners Conference in Emporia. Contact Mary Livingston, 940 Lincoln, Emporia, KS 66801. (620) 343-2471; blivingston@grapevine. net.

MICHIGAN

June 21–23. Michigan League of Handweavers Summer Workshops at Hope College. Contact Cathy McCarthy, (616) 345-1796; cmccarth@kresanet.org.

MISSIOURI

June 22–29. Fiber Fantasia the Midwest Weavers' Association 2003 conference at SIU in Edwardsville. Contact Amy Norris, PO Box 140246, St. Louis, MO 63114. midwst2003@aol.com; www.siue.edu/wgsl/html.

MONTANA

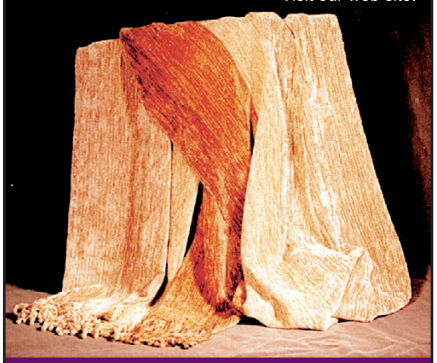
July 11–14. Three Bags Full, Montana Association of Weavers and Spinners biennial conference at the Ursuline Center, Great Falls. Contact Janet Szabo, 3720 Foothill Rd., Kalispell, MT 59901. (406) 755-1338; Janet@BigSkyKnitting.com.

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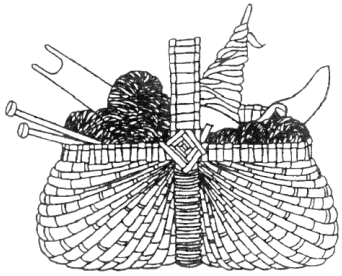
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NEW YORK

May 18–19. 9th Annual Historic Weaving Manuscript Conference in Clayton. Contact The Handweaving Museum & Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; hmac@gisco.net; www.hm-ac.org.

CANADA, ALBERTA

May 24–26. Beyond Borders the Hand Weavers, Spinners and Dyers of Alberta 2002 Conference at Olds College in Olds. Contact Betty Garstin, (403) 558-3990; egarstin@telusplanet.net.

CANADA, BRITISH COLUMBIA

August 1–4. Convergence 2002, Handweavers Guild of America international conference at the Vancouver Convention and Exhibition Centre, including preconference workshops July 28–31 at University of British Columbia, Vancouver. HGA, 2 Executive Concourse, 3327 Duluth Hwy., Ste. 201, Duluth, GA 30096. (770) 495-7702; fax (770) 495-7703; weavespindye@compuserve. com; hgaconvergence@aol.com; www.weavespindye.org/convergence2002/index.html.

August 4–7. Complex Weavers Seminars 2002 at The University of British Columbia, Vancouver. Contact Joan Cameron, Joan_Cameron@telus.net; www.complex-weavers.org/sem2002.htm.

TO ENTER

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

Pagosa Fiber Festival, May 25–26 in Pagosa Springs, seeks fiber artists to demonstrate and sell items handmade from natural animal fibers or bring fleece-bearing livestock to show. 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. (630) 584-9443; fax (630) 584-9490; FineLineCA@aol.com.

MINNESOTA

Artwear in Motion, annual juried runway show in Minneapolis, October 19–20. **Slide deadline May 17.** Mail entry form, SASE, jury fee and slides to Textile Center of Minnesota, 3000 University Ave. SE #100, Minneapolis, MN 55414. (612)-436-0464; www.textilecentermn.org.

NEW YORK

Northeast Regional Natural Colored Sheep Show welcomes entries for the festival October 20 in Rhinebeck. **Deadline October 1.** Contact Joanne Tuncy, 692 Smithfield Rd., Millerton, NY 12546. (518) 789-6113; jlkellogg@taconic.net.

NORTH CAROLINA

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

OHIO

Focus Fiber 2002 at the Beck Center for the Arts, Lakewood, September 22–23. **Deadline June 15.** Send SASE to obtain entry form, Ann Plevin-Rosenbluth, 3720 Brainard Rd., Woodmere, OH 44122. (216) 464-2435.

VIRGINIA

From Fiber to Nature, juried fiber arts exhibits including basketry, woven jewelry, felting, weaving, and other categories, in conjunction with Virginia Highlands Festival, July 27–August 11, in Abingdon. **Entry deadline July 15.** Contact Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (276) 623-5266; VHF@eva.org; www.vahighlandsfestival.org.

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INSTRUCTION

ALABAMA

Fast Track to Weaving for Beginners, June 24–26 in Decatur. Contact TLD Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.tlddesigns.com.

ARIZONA

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

COLORADO

Cranbrook Loom Days, September 27–28, at the Schacht Spindle Company factory, in Boulder. For current and future Cranbrook Loom owners. Instructors: Madelyn van der Hoogt, Betsy Blumenthal, and Jane Patrick. Contact Jane Patrick, (800)-228-2553; janep@schachtspindle.com; www.schachtspindle.com.

ILLINOIS

Ongoing classes in weaving, spinning, and felting are offered by TLD Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.tlddesigns.com.

MAINE

Weaving, June 2–14, with Elizabeth Billings and Bhakti Ziek. **Fibers/Mixed Media,** July 28–August 16, with Arturo Sandoval. Haystack Mountain School of Crafts, PO Box 518, Deer Isle, ME 04627. (207) 348-2306; fax (207) 348-2307; haystack@haystack-mtn.org; www.haystack-mtn. org.

MASSACHUSETTS

Introduction to Swedish Looms, one-week classes May 19–25 and August 18–24. **Swedish Linens,** September 22–28. Classes with Rebecca Ashenden at Becky's Väv Studio, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057.



Robert McBain marking out tartan for kilts at the Kilt Training School, Scotland. Celebrating Scotland's Crafts, Main Gallery, May 4–September 29, 2002, at the Folk Art Center in North Carolina.

Photo provided by The Folk Art Center.

MICHIGAN

Japanese Influences on Contemporary Basketry with Nancy Moore Bess. **Plain Weave** with Jason Collingwood. **Making Good Scarves Better** with Randall Darwall. **Dolls from Handwoven Fabric** with Jennifer Gould. **Woven Shibori** with Catharine Ellis Muerdter. **Celebrate Eight** with Sarah Saulson. **Tapestry as an Art Form** with Ann Schumacher. Classes June 21–23 in conjunction with Michigan League of Handweavers conference, Hope College. Contact Cathy McCarthy, (616) 345-1796; cmccarth@kresanet.org.

NEW MEXICO

Tapestry Techniques, June 22–26, with James R. Koehler. **Floor Loom Weaving I,** July 1–5, with Jennifer Moore. **Floor Loom Weaving II,** July 8–12, with Jennifer Moore. **Beginning Navajo Weaving,** July 8–12, with Pearl Sunrise. **Intermediate/Advanced Navajo Weaving,** July 15–19, with Pearl Sunrise. **Rag Rug Weaving on the Loom,** July 15–19, with Ted Hallman. **Weaving Rugs for the Floor,** August 6–10, with Jason Collingwood. **Color & Design in Contemporary Tapestry,** September 7–11, with James R. Koehler. Taos Institute of Arts, 108 Civic Plaza Dr., Taos, NM 87571. (505) 758-2793; tia@taosnet.com; www.tiataos.com.

NORTH CAROLINA

Dyeing to Weaving, May 3–11, with Kathrin Weber Scott. **Twined Rag Rugs,** May 12–18, with Bobbie Irwin. **The American Coverlet,** May 26–June 1, with Barbara Miller. **Twill Basics and Beyond,** June 2–8, with Julia Benson. **Wonderful Wool Rugs,** June 16–22, with Beth Smathers. **Double Weave Pick-Up,** June 23–29, with Ruth Anne Miller. **Introduction to Weaving,** July 12–14, with Elaine Bradley. **Beginning Weaving (Intergenerational),** July 12–14, with Pam Howard. **Weft-Faced Weaves,** August 4–10, with Tommye Scanlin. **Wheat Weaving,** August 25–31, with Beth Smathers. **Nordic Spinning & Weaving,** August 25–31, with Noel Thurner & Tommye Scanlin. **Inlay Rag Rugs, etc.,** September 1–7, with Dianne Totten. John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. (800) 365-5724; www.folkschool.org.

OREGON

Navajo Weaving, June 10–14 with Pearl Sunrise. **Inlays of Interest,** July 15–18 with Jean Scorgie.

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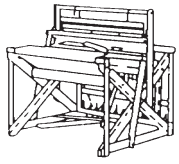
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SOUTH DACOTA

Wide World of Weaving, July 19–21 with Anne Field at the Falls Park Horse Barn in Sioux Falls. Contact Connie Herring, Crossthreads Fiber Guild, PO Box 341, Larchwood, IA 51241. (712) 477-2249; crossthreads@yahoo.com.

TENNESSEE

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

TEXAS

Contemporary Sashiko, October 4–6, with Nancy Shriber. **Paper, Cloth & Indigo Dye,** October 12–14, with Mary Hark. Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; www.swschool.org.

VERMONT

Warping the Loom, July 21–22 with Susan Rockwell, **Weaving for Beginners/Advanced Beginners,** July 22–26 with Susan Rockwell. **Blockweaves and Open Studio.** July 29–August 2 with Susan Rockwell. **Weaving with Chenille,** August 5–9 with Dianne Yelton. Fletcher Farm School for the Arts and Crafts, 611 Rt. 103 South, Ludlow, VT 05149. (802) 228-8770; www.fletcherfarm.com

VIRGINIA

Spindle and Shuttle, July 28, lecture by Deborah Prescott. **Basket Weaving,** August 3, workshop with Doris Hayes. **Designing in Fiber Art,** August 8, lecture by Deborah Elouahabi. **Needle Weaving,** August 9, workshop with Deborah Elouahabi. **Woven Jewelry,** August 10 and August 11, half-day workshops with Deborah Elouahabi. **Wearable Art Fashions,** August 10, lecture and fashion show by Lois Hinkle. **Felting,** August 10, workshop with Nan Sexton. All sessions in conjunction with Virginia Highlands Festival in Abingdon. Contact Fiber Arts Committee, Virginia Highlands Festival, PO Box 801, Abingdon, VA 24212. (276) 623-5266; VHF@eva.org; www.vahighlandsfestival.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

Sievers, June 9–October 20, 81 classes including weaving, spinning, knitting, felt making, surface design, rug hooking, and basketry. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; sievers@itol.com.

Weaving at The Clearing, September 8–14, with Missy Kjellenberg and Judith Yamamoto. The Clearing, PO Box 65, Ellison Bay, WI 54210. (877) 854-3225; clearing@theclearing.org; www.theclearing.org.

AUSTRALIA

Winter Tapestry School, July 1–12, by Victorian Tapestry Workshop, in conjunction with Tapestry Studio, Monash University, Melbourne. Contact Sara Lindsay, slindsay@victapestry.com.au, or Victorian Tapestry Workshop, 262-266 Park St., South Melbourne, Vic 3205, Australia. (613) 9699 7885; fax (613) 9696 3151; kfauckner@victapestry.com.au.

GHANA

Kente Weaving Lessons in Volta with Bilbert "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.

TRAVEL

Ecuador and Bolivia. July 12–August 3. Handcrafts and villages of the Andes. **Booking deadline May 24.** Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

Guatemala. November 7–16. Textile, Weaver's and Craft Tour lead by Karen Searle. Contact Liza Fourre, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409-2304. (612) 825-0747; fax (612) 825-6637; www.artguat.org.

Ireland. September 19–October 6. Wool, Weaving & Wandering Ireland, tour including tapestry workshop in Donegal. Contact Joan Slack-DeBrock, PO Box 95, McNaughton, WI 54543. (715) 277-2773; manitowish.com; riverrun@newnorth.net.

Romania. September 4–22. Folklife and Crafts of Transylvania. **Booking deadline July 16.** Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

South Africa. September. 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. Textile and culture tour of Turkey with Mehlika Saval and Naeda Robinson. Send SASE to Naeda B. Robinson, 25758 Morse Dr., Carmel, CA 93923. (831) 625-1125; naedabr@ aol.com.

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

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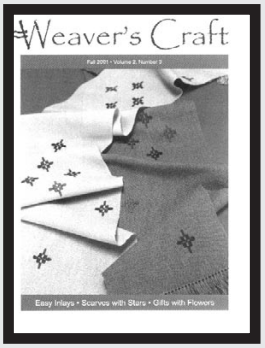
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BY SHARON ALTERGOTT

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ProWeave for Macintosh version 5.0 is now nearing completion by **Cameron Fibre Arts** just in time for demonstration at Convergence 2002 in Vancouver, Canada. It will be available for delivery in August or shortly thereafter. A parallel version 5.0 for Windows was released and well received at the end of last year. The highlight of version 5.0 is its *Twill Generator* and *Library*. Literally millions of twill designs are available at your fingertips and all twill types are included i.e., straight, point, advancing, etc. Harness ranges include 4, 6, 8, 12, 16, 24, and 32. Each twill design can be used as is or can be built upon to create a new design. Version 5.0 contains a host of other enhancements including the following: Automatic Treadle as Drawn In; Automatic and Instantaneous updating of the drawdown as changes are made to the threading, tie-up, or treadling; and a Fill with Repeat feature for color or design repeat. Full details of these updates, along with ordering information is available from Dini and Doug Cameron at (613) 838-5000; or check out the ProWeave website: www.proweave.com.

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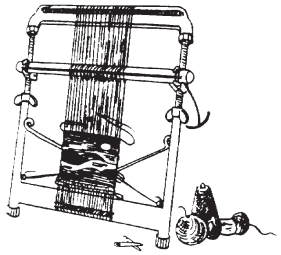
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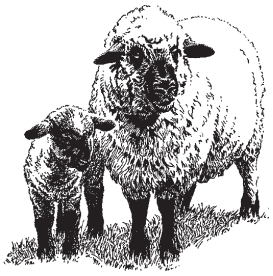
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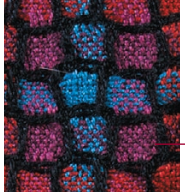
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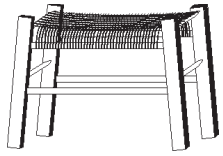
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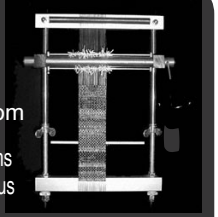
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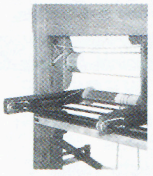
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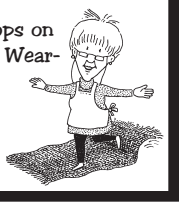
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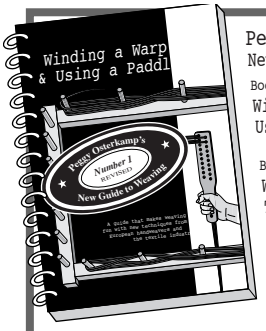
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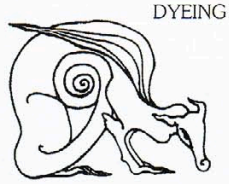
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Endnotes

I was *so* intimidated! It was my first minute at my first meeting of my first weavers' guild—my very first venture into a gathering of weavers. Even more terrifying, I had had the audacity to wrap my first weaving attempt around my neck and parade into that room full of remarkable women (mostly women) all decked out in breathtaking handwovens.

What could I have been thinking! My meager little wool scarf was not remotely presentable in this imposing assembly. How could I hide my atrocity? I desperately headed back toward the door. But an assured hand attached to a vivacious voice grabbed my embarrassment of an accessory. "What is that?" she asked. "Rosepath?" *She* was asking *me*?

"Y-y-yes. I just took my first class. . . ." And before I could get any further, she joyfully exclaimed, "Well, welcome! This is the weavers' handshake." And she hung on to my little weaving effort and continued to examine it as if it really were interesting.





The weavers' handshake

The weavers' handshake! What a great concept! What a great way to break the ice when you gather with other weavers. You know the basic drill. You've done it a million times. Here is the way it goes:

- You spot a textile that is probably handwoven.
- You need to see it up close! You *have* to touch it!
- You approach the possessor of the object of your fascination.
- You extend your hand and take the textile between your thumb and fingers.
- You luxuriously rub.
- You bring it closer and examine it thoroughly.

No, you don't have to ask permission. No, you don't have to say, "Excuse me." No you don't have to sneak. You just step up, take hold, and scrutinize. The best part about this? Other weavers understand! Why, they even encourage it. It gives them permission to give others the weavers' handshake themselves. Go into any group of weavers, walk up to anyone—anyone!—and touch her handwoven fabric. Not only will she not be insulted, she'll be complimented. It's just one more reason why we love to gather with other weavers.

Now, most of us do feel that it is only polite to have a little conversation to go along with our handshake. Everyone has a favorite line to accompany her own personal weavers' handshake. And everyone has a favorite comeback.

"Is this yours?" "Of course it's mine." When accompanied by a self-mocking smile, everyone knows it really means, "I didn't weave it, but I was wise enough to have purchased it."

"Did you make this?" "No, but I could have." Sure. "How did you do this?" "Oh, it was easy!" Sure.

One of my favorite experiences involving the weavers' handshake happened during Convergence in 1998. I found myself congregated with a restless crowd of weavers who were not getting to their seminars on time due to extraordinarily inefficient elevators. The tension was rising—no elevator and so no seminars seemed to be in our immediate future.

As we stood individually fuming, one by one we each spotted a particular handwoven adorning one weaver in the group. As we began to notice that we were all staring at it, we started smiling at each other. The foot tapping stopped. The exasperated sighing ceased. Finally, someone did what we were all dying to do. She gave the wearer of this glorious garment the weavers' handshake and said with the sincere wonder we all felt, "This is a masterpiece!" The woman turned around, saw us all staring, and broke into a proud grin. Thankfully, we could all join in laughter.

The tension broke, and we all started touching, examining, and questioning her. We almost (almost!) wished the elevators would take a little longer. This "group" weavers' handshake gave us a sense of camaraderie that is special to weavers and soothed us through an otherwise stressful situation. More than that, the incident became a touchstone for the conference. As the strangers who had been stranded together at that elevator ran into each other throughout Convergence, they shared affectionate reports of other masterpieces.

It's been over twenty years since my first experience with the weavers' handshake. It has helped me make many new friends, has been instrumental in enlightening me, has allowed me so many opportunities to share, and most important, has provided a constant source of inspiration and friendship. The weavers' handshake is one special experience that keeps me gathering with other weavers and always will.

CATHERINE NEINER *has been practicing the weavers' handshake with the members of the Chattahoochee Handweavers Guild in Atlanta for more than twenty years. She was Chairman of Convergence 1998.*



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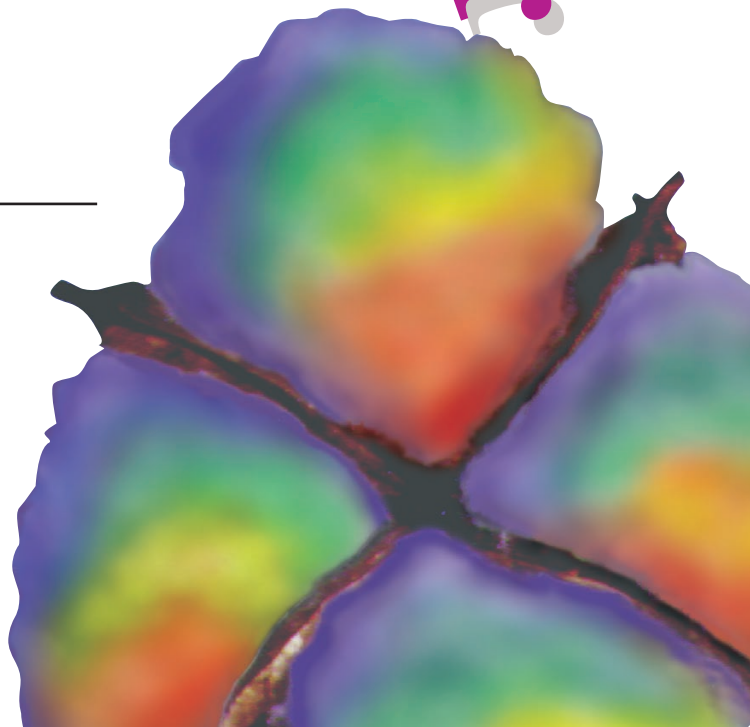
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