20 DESIGN SECRETS FROM RANDALL DARWALL AND OTHER FIBER ARTISTS

ISSUE 111 SEPTEMBER/OCTOBER 2002

Handwoven

Design!
a handbook

Using color

Finding inspiration

Thinking out of the box



Sheila O'Hara uses color gradations for a cotton scarf inspired by flowers in her garden; see pages 24–27.

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Handwoven®

SEPTEMBER/OCTOBER 2002, VOLUME XXIII, NUMBER 4



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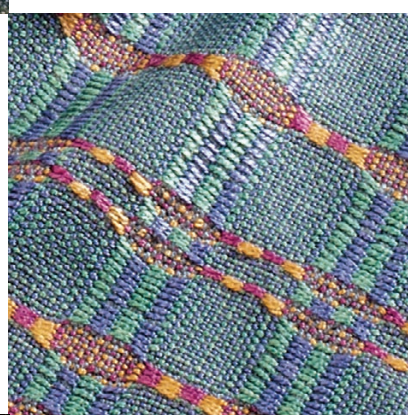
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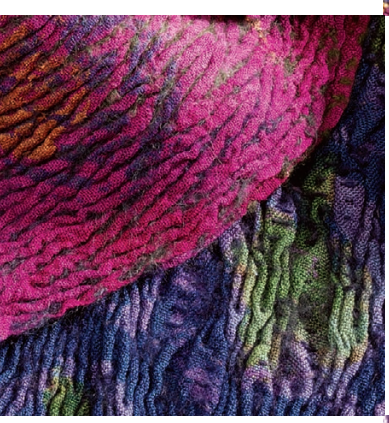
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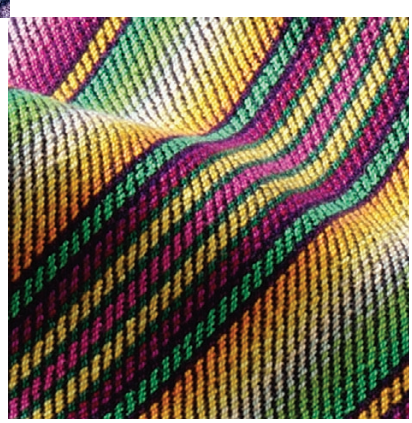


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DOUBLE-FACED TWILL SCARF
woven by
Sheila O'Hara

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From the Editor

Just the other day, my brother and I were comparing our parents' lifestyle with our own. Here's how we think theirs went. On weekday mornings, get up at six. Make the family breakfast. Sit everyone down to eat in the breakfast nook (with a recurring breakfast discussion on Why breakfast is necessary).

Send the kids out the door to walk to school, and then get in separate cars and drive to work. At the end of the work day, drive back home, arriving a couple of hours after the children do (to our joy—by the time their cars appeared in the driveway, I had savored at least two brownies purchased from the Helms bakery truck that came by our house every afternoon when I was supposed to be practicing the piano).

Once in the door, put the dinner on, i.e., put the potatoes in the oven. Next, watch the news on one of our three channels, accompanied by one cocktail each (one scant jigger of vodka in a great big glass of water and ice) and a little bowl of fish puffs. Then fix dinner (broil some meat, cook some frozen vegetables). Remind the children to set the table. Call the family to dinner. Eat and hear about everyone's day (this was before soccer moms). Remind the children to do the dishes. Spend the rest of the evening reading quietly in the den. No phone calls to make or receive since talking on the phone is a luxury. Contact with those outside local rates is done by letter and only very occasionally. (Also discouraging parental phone use in our case was the permanent position of the twenty-foot cord to our one rotary phone snaking under the closed door of my bedroom.)

On weekends, sleep in until seven. Serve breakfast in the kitchen nook (waffles or pancakes). Choose among many possible weekend activities: do laundry, wash the car, play golf, go to the grocery store, work in the garden, paint the house trim, go to the beach, read in the patio—maybe see if the neighbors want to go out to dinner or play bridge on Saturday night.

Watching the deadening grind my parents endured day after day, my brother and I, devotées of Kerouac and Thoreau, disdained the nine-to-five work life and dependence on the terrible tyrant Technology symbolized by TV and frozen vegetables.

Now, we wonder what happened, as we race from job to gym, from health food store to espresso stand, to UPS, FedEx or the PO—cell phones in hand, laptops nearby. Where does the time go, we complain as we maintain daily e-mail contact with colleagues, friends, and distant cousins and get the *New York Times* online. If we want to read a book, work in the garden, paint the house trim, or weave a scarf, we have to block out time in our electronic calendars or the chance will pass us by.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 (or e-mail her at madelynv@interweave.com; no digital photos please; send all photos snail mail).

In future issues:

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, and other lace variations for luscious lacy fabrics to use for clothing, curtains, table linens, and accessories.

September/October 2003. *Weaving and Travel*: What to weave for travel and what to see when you get there.

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Handwoven (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press, Inc., 201 E. Fourth St., Loveland, CO 80537-5655. (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80538, and additional mailing offices. Subscription rate is $27/year in the U.S., $33 in Canada and foreign countries (surface delivery).

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

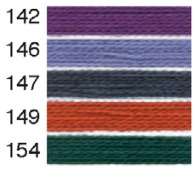
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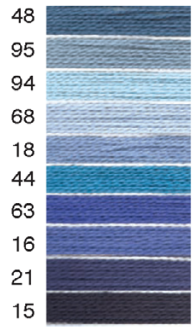
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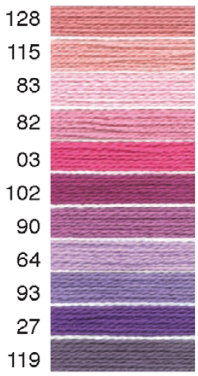
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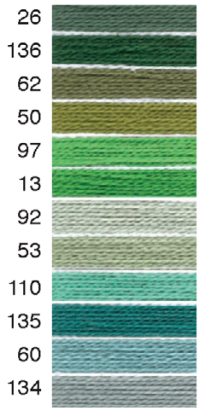
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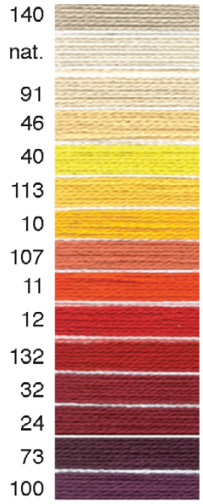
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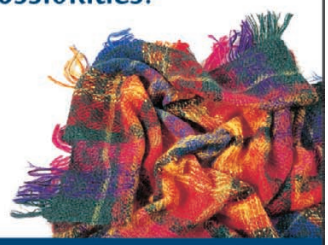
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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

One of the unsung heroes of the weaving world—and one of HANDWOVEN's technical editors,* Lynn Tedder—paid a visit to Interweave this summer, with her friend Marilyn Buster. It's always a treat to have out-of-town guests in our small corner of the world, and over lunch the conversation turned to that somewhat larger corner of the world called weaving. Is weaving alive and well in Tulsa, Oklahoma? we asked. Yes, thanks to a dedicated guild (and the guiding spirit of Ruth Morrison, among others). Programs are lively, the ubiquitous show-and-tell inspiring. And is the guild growing? Well, not really.

It's a story I hear over and over, from every part of the country. Guilds are providing warm support systems and stimulating programming, but on the whole, membership is only holding its own, if that. Various local groups are trying to buck this trend in creative ways: night meetings for weavers who work outside the home, study groups in other media such as quilting and knitting. More often than not, though, these efforts only stem the tide.

We know for a fact that new people are coming to the craft. We know it through the number of new subscribers who sign on every month, and the number of new weavers registering for beginning classes with local weaving shops. And, to be accurate, some guilds *are* growing. But for the sake of the craft, we'd like to see more of that growth.

Look back fifty years and you'll see that it's guilds that have sustained weaving through the ups and downs of social change, the closing of shops, the demise of craft schools and university fiber departments. Guilds have fostered excellence and awareness in a multitude of ways—through public demonstrations, volunteer work in the schools, exhibits and competitions, sheep-to-shawls, and more. It's important work not easily accomplished by other kinds of groups. And guilds that don't attract new members put this kind of work at risk.

Before the end of the year, we plan to announce an award for the guild doing the most effective outreach to new weavers. In the meanwhile, I'd like to hear your perspective on this subject. Would you take a few minutes to write or e-mail me on any or all of the following questions?

Q. Would you describe your guild as growing, shrinking, or holding steady?

Q. Has your guild changed over the past five years? Ten? How?

Q. If there's a guild in your area, but you're not a member, why?

Q. If there's no guild in your community, why?

Q. How could guilds make novice weavers feel welcome? How does *your* guild do it?

Q. How could guilds include programming for novices, even if most of the members are experienced? Should it?

Q. How could guilds help make learning to weave more accessible to the interested but untaught in their communities?

Q. Make up your own question. What should we be adding to this dialog? What's your vision of the perfect world of weaving guilds?



I'd love to hear from you. LindaL@interweave.com, or Guilds, 201 East Fourth Street, Loveland, CO 80537.

Linda Ligon, Publisher

*Ah, technical editors . . .

When I launched HANDWOVEN more than twenty years ago, I thought that providing good instructions would be a snap. If they weren't written up by the weaver, heck, all you'd have to do is look at a woven piece, count the threads, analyze the weave structure, give your tape measure and calculator a workout, and *voila!* Instructions! Was I ever naïve. Weaving has a strong analytical character, but it's also a very subtle art. And weavers tend to forget how they've done what they've done. We've been so lucky over the years to have a series of knowledgeable, wise, precise, unrelenting tech editors to sort it all out and translate beautiful designs into instructions that will help us all be successful. Here's the honor roll, in roughly chronological order:

Katherine Wertenberger Meile. Our first tech editor, and a great weaver and teacher, retired from the weaving world and enjoying her grandchildren.

Mary Kay Stoehr. An elegant designer and careful craftsman, now involved in a map publishing firm (recently bought by National Geographic) with her husband.

Ronnine Bohannan. Advocate of the newbie weaver, always knowing just the right questions to ask. Ronnine died of breast cancer in the late 1990s.

Carol Strickler. A weaver's weaver, a technomaniac, a demon for accuracy. Carol succumbed to cancer in 1993, just after finishing her work on *The Weaver's Book of 8-Shaft Patterns*.

Jean Scorgie. The consummate designer and teacher, Jean went on to become editor of HANDWOVEN. She's currently publishing her own very fine and informative newsletter, *Weaver's Craft*.

Jane Fournier. Jane is best known as a spinner, but is a master of all fiber crafts. She also served as craft editor of PIECEWORK magazine for a number of years.

Selena Billington, Joan Torgow, Judy Steinkoenig. Selena and Joan both brought scientific precision to the world of weaving during their tenures as assistant technical editors. Judy, a weaving teacher and proprietress of Shuttles, Spindles & Skeins in Boulder, Colorado, knows exactly how weavers' minds work.

Lynn Tedder. Lynn combines a strong technical background in weaving with a super background in English grammar and style. She catches all kinds of little errors of syntax in addition to errors in threading and treadling.

Diane Kelly. Diane shares Lynn's technical skills. Both of them go over the weaving directions in each issue, and what one doesn't catch, the other one does. Diane lives in the D.C. area and is a member of Potomac Craftsmen and the Multiplex Study Group.

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.

New Age of Innovation

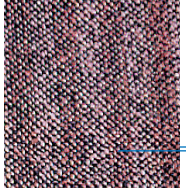


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Letters

SOURCE FOR FINE COTTON

In the 1987 September/October issue of HANDWOVEN, Sharon Alderman mentions a 40/3 cotton for "Heirloom Pillowcases," page 57. I have been unable to find this cotton and really love those pillowcases.

—Susan
via e-mail

Sharon's source for 40/3 cotton is the online sewing company Clotilde. The site is www.clotilde.com. Go to weaving, then to threads. The 40/3 cotton is advertised as 100% cotton quilting thread, available in white or natural, item #23788. Clotilde also publishes a catalog.

MAKING CARDS WITH WINDOWS

In case you are having trouble finding blank notecards with cutout windows to make the many handwoven greeting cards featured as projects in HANDWOVEN, here's a solution. I went to Scrapbooks Ltd., in Eagan, Minnesota, and purchased cardstock and a twenty-dollar Fiskars™ twelve-inch paper cutter, which allows me to make rectangular cutouts (almost perfect if I am careful). I can make a fifteen-cent card in two to three minutes. Scrapbooks Ltd. also has templates for rectangles with rounded corners and an exacto-type cutter and cutting mat for another twenty dollars. These would make even better corners than the paper cutter.

—Helen Stoerzinger
via e-mail

MORE ON APRONS

I loved the article on aprons and the photos featuring Jane Patrick. Every time I look at them (which I frequently do just for the laugh) I am reminded of how hard we worked to be such good little housewives and how, at the end of the day, we felt—just like Jane's photos!

I am an apron person. I have favorite aprons for various jobs—cooking aprons, of course, abound. But I also sport a favorite apron for spinning, a favorite apron for painting and sanding, and several different aprons for housecleaning and gardening—these aprons, especially, include lots of pockets.

I'm ashamed to admit that I haven't yet made any handwoven aprons. Thank you for the incentive to get busy and make myself some—and keep up the humorous photos.

—Donna Jenkins
Big Bear Lake, California

Regarding aprons and kitchen towels: I always wear an apron in the kitchen. Even opening a can of cat food can splash on me, whether it's on pjs, sweats, or a good sweater. Also, the older I get, the more bosom I get—it's maddening to have spots on my front, and it's almost impossible to get out the stains. A friend says the lawyers in her office all wear aprons while eating their lunches!

I use handwoven towels in my kitchen. I have a rule: dark ones for hands only, light ones for dishes only.

My aprons are almost *always* dark and *never* handwoven.

—Peggy Osterkamp
Sausalito, California

FLAG PROJECTS

Your March/April 2002 issue for 4-shaft weavers was much appreciated. I hope you continue to remember those among us who genuinely prefer a low-tech weaving experience.

On another note, I found your two United States flag projects a bit jarring (scarves in January, inkle-band pins in March). Perhaps I am in the minority, but I feel the upsurge of patriotism since September 11th has not been balanced by an equal dedication to world peace. Perhaps you could also have offered a project with a connection to Afghani weaving or one that used powerful symbols like a dove of peace or an olive branch.

—Alice Hanson
Sitka, Alaska

THE SHAFT DILEMMA

Although I enjoy HANDWOVEN, I've wished it would be possible to include more in-depth theory about weave structures and more projects for mulitshaft looms in each issue. In-depth study articles are invaluable tools, and many of us have eight, ten, or sixteen-shaft looms.

I realize that this may not serve some of HANDWOVEN's market, especially those at the newbie end, but we in-betweeners—and I think there are a lot of us—need something, too.

—Shelly Marino
via e-mail

I know it's impossible to please everyone, but I do want to express my frustration with the January/February 2002 issue of HANDWOVEN. The magazine is beautiful, but I hope you aren't forgetting us weavers with four shafts. I get so very excited when I first see the projects only to be so very disappointed when I see they are for eight shafts. I'm still a relatively new weaver, so I don't have the ability to create similar designs for four.

Carol Farmer
Montgomery Center, Vermont

Several of you sent similar letters to the ones from Shelly and Carol. While it is true that it is impossible to please everyone all of the time, we certainly hope to please most of you at least some of the time. I thought it might help this discussion to take a look at HANDWOVEN's editorial goals:

- *to inspire readers to weave*
- *to give readers a forum for questions, a community for communication, a place where they feel at home as weavers*
- *to give readers the tools (knowledge, resources) to design and weave*
- *to help the weaving community grow (weavers, manufacturers of yarn and equipment, weaving literature, etc.).*

Although the two most recent issues of the magazine have favored four shafts, they do not mark a trend—our goal is for projects to include about half for four, half for more.

We recognize that there are many diverse types of readers and not enough pages to serve them all, especially those who have looms with sixteen or more shafts. We are hoping that featuring downloadable special interest articles on our website will help answer the needs of this group and others (see our announcement on page 7).

—Madelyn

NEW AT



HANDWOVEN invites you to visit our website where you'll find something new. Come take a look! You can download these special articles as pdf files:

- Alice Schlein's part three of a series on turned twills, "Networked turned twills on eight shafts."
- Directions for a scarf by Sheila O'Hara—like the scarf on the cover of this issue, but on sixteen shafts.
- Directions for Jo Anne Ryeburn's 16-shaft fulled shibori scarf (the center scarf on pages 48–49).
- Jane Patrick's Cranbrook loom history in greater detail.
- Judie Eatough's computer weaving software survey, expanded!

—And we have plans for lots more!

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.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Pam Arnold, Mille Bavis, Jocelyn Davison, Gayle Gorman, Monica Hickman, Cheryl Houston, Marnie Neal, Kirsti Watson.

City Arts Center, Oklahoma City, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Shirley Conaway, Sue Anna Hiveley.

Cordova Studios, Dallas, Texas. Instructor: Kay Slaughter. Students: Kathy Berry, Kathy Bienz, Dot Brandt, Judy Kassees, Ynid Toler, Jennifer Williams.

Creative Fibers, Minneapolis, Minnesota. Instructor: Traudi Bestler. Students: Aimee Dolich, Robyn Durand, Tulla Froyen, Andrea Grant, Nora Hartman, Diane Inman, Natasha Mraz, Kerry Risberg, Henrietta Umberger.

Fairbanks Weavers and Spinners Guild; Tanana Valley Community College, Fairbanks, Alaska. Instructor: Lisa Popovics and Penny Wakefield. Students: Alena Anderson, Melody Anderson, Emily Bates, Debra Brave, Diane Cabrie, Caroline Carter, Barbara Ebberson, Maureen English, Dottie Frett, Debra Hutchens, Missy Gordon, Ruiz Anne Kegler, Elizabeth Keech, Diane Kruse, Chris Brazier O'Bannion, Carol Secor, Becky Turner, Ann Wildman.

Forma Looms and Yarn, Whitmore Lake, Michigan. Instructor: Sara Kaufman. Student: Margaret A. McNally.

—continued on page 8



WELCOME, NEW WEAVERS! (CONTINUED FROM PAGE 7)

French Creek Fiber Arts, Avon, Ohio. Instructor: Peggy Strang. Student: Gail Dixon.

Green Valley Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Students: Moria M. Forsythe, Colleen Morrey.

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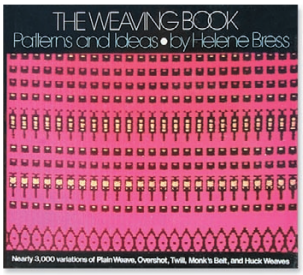
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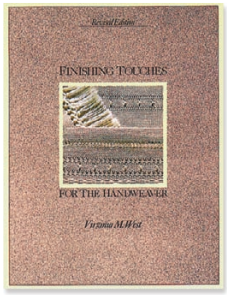


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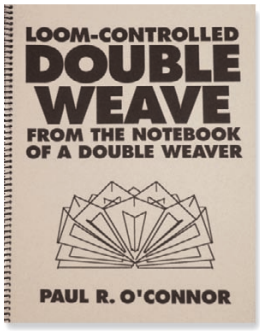
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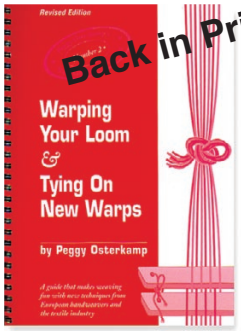
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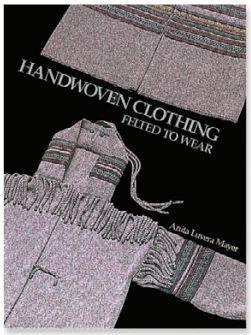
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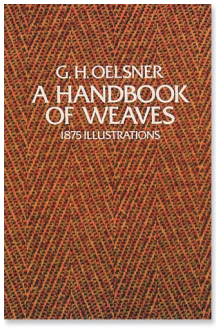
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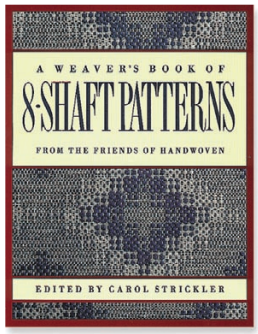
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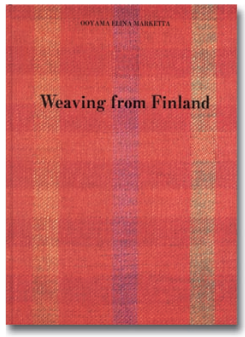
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HC1, Box 42
715-686-2751
www.isleview.com

Spooner 54801
NORTHWIND BOOK & FIBER
205 Walnut St.
715-635-6811
715-635-4336/Fax

CANADA

ONTARIO

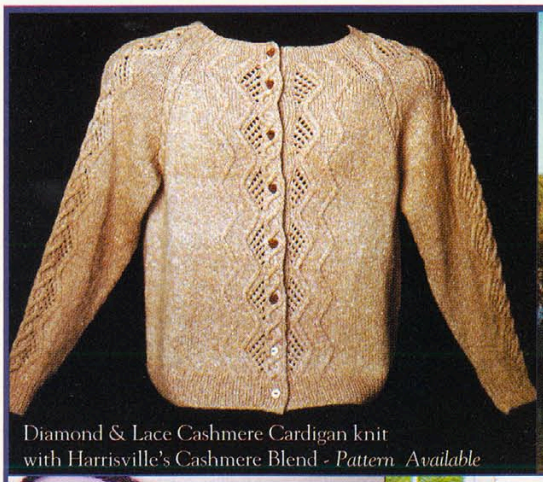
Mount Albert L0G 1M0
GEMINI FIBRES
5062 Mt. Albert Rd
800-564-9665
geminifibres@interhop.net

JAPAN

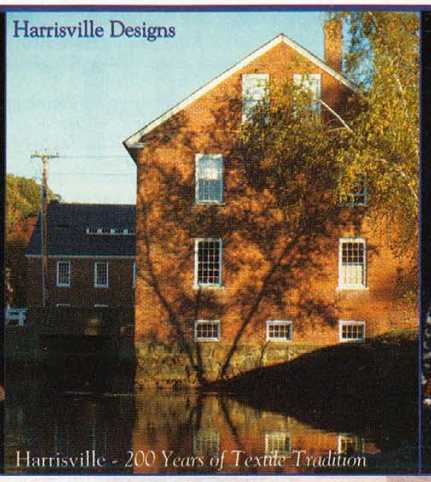
KYOTO

Shimogy-Ku T600-8086
WORKSHOP KIN NO HITSUJI
Matsubara St.
Higashinotoin higashiiru
81-075-351-5572
81-075-344-2053FAX
www.hitsuji.co.jp
kin@hitsuji.co.jp

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

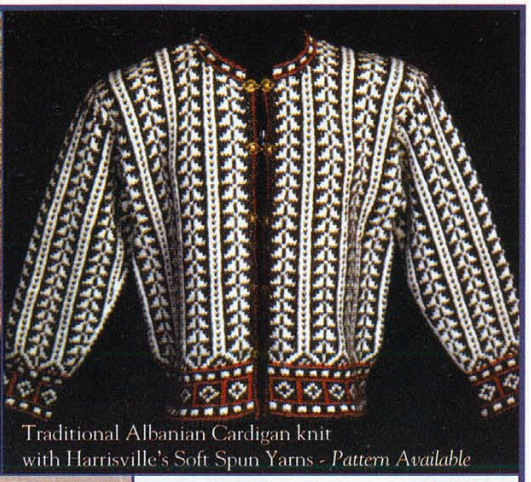


Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - *Pattern Available*



Harrisville Designs

Harrisville - *200 Years of Textile Tradition*



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



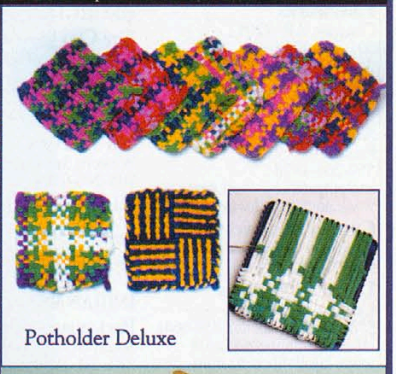
Lap Loom



Weaving Accessories



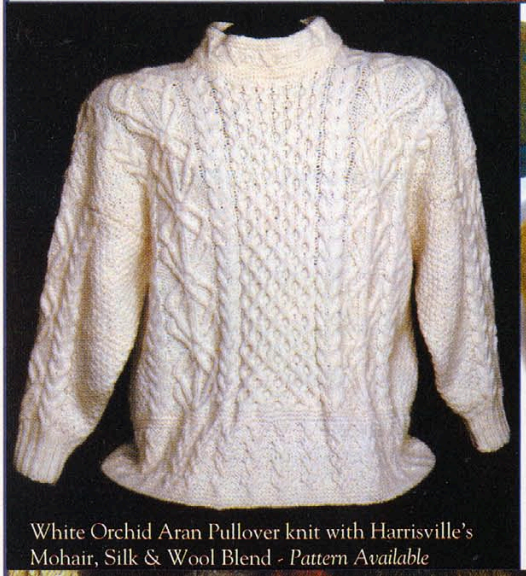
New! Cherry Loom



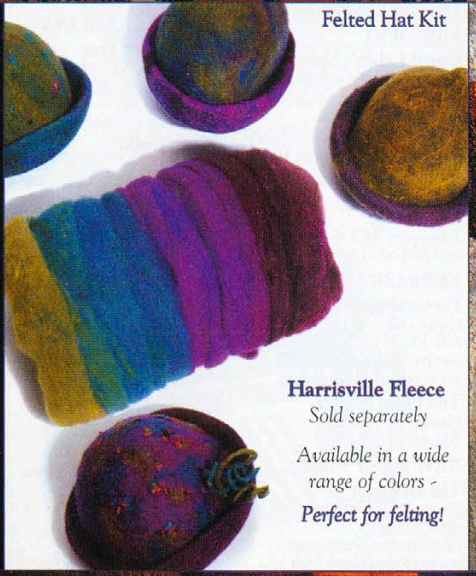
Potholder Deluxe



Easy Weaver



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



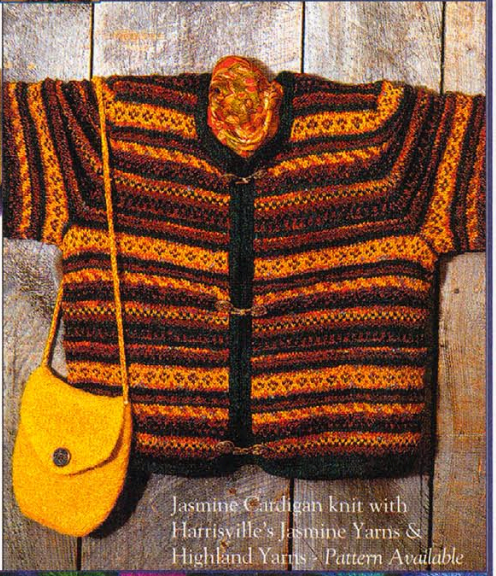
Felted Hat Kit

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

START WITH SOMETHING

I remember the first time I really tried to "design." I had just joined a national sample exchange group because I thought it would be so exciting to get samples. As the time came closer to send samples out, however, it became terrifying to have to weave some.

I went to the yarn store. With no idea at all in mind, I paced the aisles and finally ended up buying a nubby, sort of noil-like space-dyed yarn that I liked just the way it was. Okay, now I had the yarn. Now what? The only piece I had woven up to that time was an overshot coverlet. For that, I had already had a draft I really liked, and the materials seemed fairly easy to choose (natural-colored cotton for the ground cloth, some nice color in a larger size for the pattern weft).

Since all I really knew was overshot—and that not very well—I found a heavier yarn for the pattern weft and wove a miniature overshot design with my bumpy, slubby noil. The result was a stiff, messy cloth with an unreadable pattern.

My goal for that project was to design "something." (Actually, my real goal was to design something that would knock the socks off everyone in the sample exchange group.) What I needed was a starting point, either a fabric use (scarf, placemat), a draft I liked (plaited twill, huck lace), a structure or color combination or fiber I had already been working with that I wanted to explore further. Once you have a starting point, it is much easier to choose a combination of elements that will make it all work.

—*Madelyn*

CORRECTIONS

Blomqvist was inadvertently omitted from the list of suppliers in Handwoven, May/June 2002, as a source for 22/2 cottolin and 16/2 unmercerized cotton in a wide range of colors: Blomqvist/Nordiska Textil-Garner AB, Box 4039, Overlida, Sweden S-512 84; www.clb.se http://www.clb.se.

In Jean Hutchison's "Spaced-Warp Lace Curtains," March/April 2002, page 67, the heddle count on shaft 2 in Figure 3a should be 328 and on shaft 3 it should be 324. In Figure 3b, the heddle count on both shafts 3 and 4 should be 176.

In Handwoven, May/June 2002, "Weaver's Potluck," page 38, the photo captions should be exchanged: Gudrun Polak wove the sample in the *Book of Days*; Ann Schaeffer wove the napkin fabric in the Weaver's Guild of Greater Baltimore's napkin book.

YARN CHART

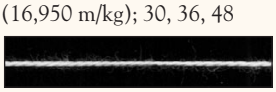
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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

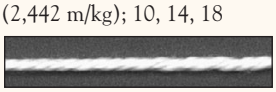

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48

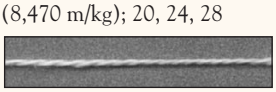

8/4 cotton carpet warp; 1,600 yd/lb (3,228 m/kg); 12, 15, 18

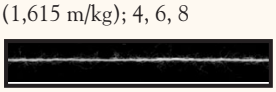

20/2 cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48

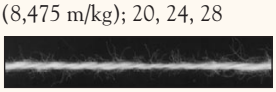

3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 18

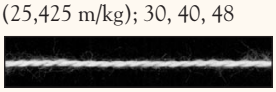

10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28

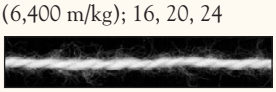

4/4 cotton; 800 yd/lb (1,615 m/kg); 4, 6, 8

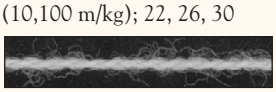

10/2 cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28


30/2 tencel; 12,600 yd/lb (25,425 m/kg); 30, 40, 48


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


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


5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18


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

SUPPLIERS

Edgemont Yarn Service (Maysville Yarns), PO Box 205, Washington, KY 41096, (800) 446-5977.

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

PRO Chemical & Dye Inc., PO Box 14, Somerset, MA 02726, (800) 2-BUY-DYE (for dyes; see pages 48–50).

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

Rupert, Gibbon & Spider, Inc., PO Box 425, Healdsburg, CA 95448, (800) 442-0455 (for instant indigo; see pages 44–47).

Textura Trading Company, 116 Pleasant St., Ste. 8, Easthampton, MA 01027, (877) 839-8872.

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (250) 653-2345.

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975.



TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Holding a group in each hand, twist each group clockwise until it kinks.

Bring both of the groups together in one hand and allow them to twist around each other counterclockwise (or twist them in that direction). Secure the end of the new twist with an overhand knot.

If the fringe is wool and the piece is washed so that the fringe is at least moderately fulled, the overhand knots can be trimmed off and the fulled fringe will not come unplied.

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Betsy Blumenthal	Chenille yarn	64–66	Plain weave	2–4	Advanced beginner
	Pile rug	64–66	Plain weave	2–4	Beginner
Catharine Ellis	Table runner	44–47	Woven shibori	4	Advanced beginner
Joyce Harter	Pillow	56–58	Theo Moorman inlay	4	Intermediate
Tracy Kaestner	Garment fabric	28–30	Plain weave	2–4	Beginner
Daryl Lancaster	Garment fabric	36–39	Shadow weave	8	Advanced beginner
Mary Nickol	Folded fortune teller	32–35	Monk's belt	4	Intermediate
Sheila O'Hara	Scarves	24–27	Double-faced twill	8	Intermediate
Bob Owen	Bookmarks	70–72	Supplementary weft	4	Advanced beginner
Jo Anne Ryeburn	Scarf	48–50	Fulled woven shibori	8	Intermediate
Karen Selk	Scarves	40–43	M's and O's	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.

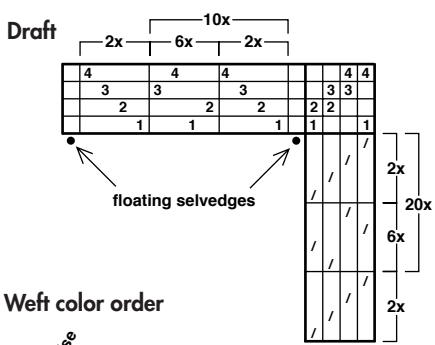
Numbers in the **tie-up** indicate the shafts that are tied to each treadle so that these shafts are raised when the treadle is depressed. Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up.

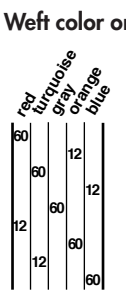
Marks in the treadling columns can indicate **weft color orders** (by letters or symbols) or size (thick vs thin). In some cases a weft color order chart is given. Read it from top to bottom just as you would read the treadling. Note that each column indicates a color, not a treadle. Repeats in weft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

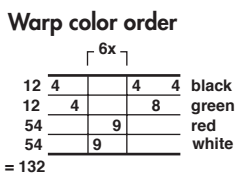
SIMPLE HEMSTITCHING

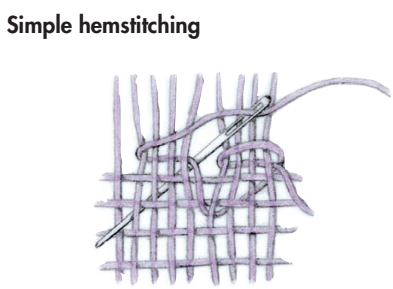
Weave plain weave, ending with the shuttle on the right side if right-handed (or left side if left-handed). Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a size 20 (or other) tapestry needle.

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.

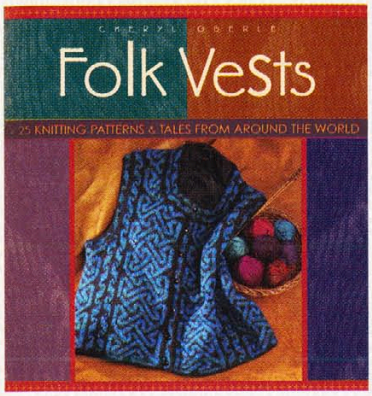








New Fall 2002 Books



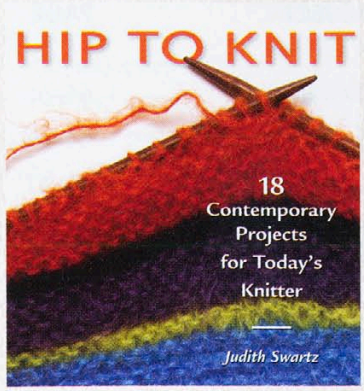
Folk Vests

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Cheryl Oberle

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October 2002



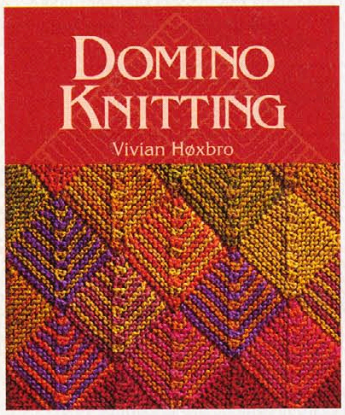
Hip to Knit

18 Contemporary Projects for Today's Knitter

Judith L. Swartz

You don't have to dare to be square when you pick up your needles—knitting is in! See the patterns inspiring a new generation of knitters in *Hip to Knit*—a chunky scarf, a halter top, mix-and-match striped socks, tote bags, a boyfriend sweater, a big-needle sweater coat—an irresistible fashion parade of fun things to make from designer Judith L. Swartz, author of *Dogs in Knits*. Easy-to-follow patterns are accompanied by illustrated mini-lessons to build basic skills. New knitters will learn the mysteries of shaping, circular and double-pointed knitting, color striping, basic stitches and techniques, and more.

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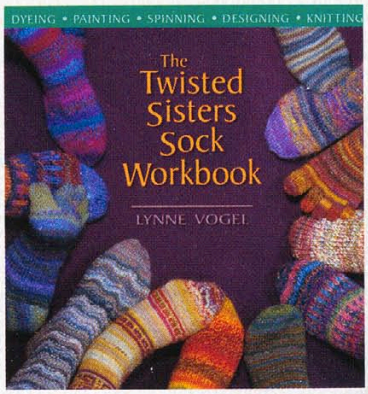


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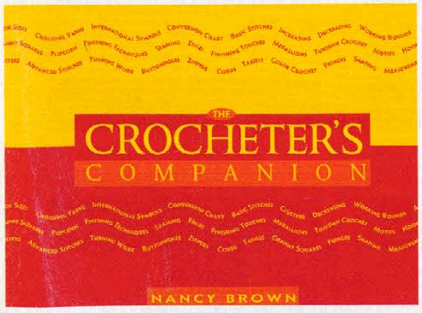
The Twisted Sisters Sock Workbook

Dyeing, Painting, Spinning, Designing, Knitting

Lynne Vogel

The title gives a big clue: this book is about sisterhood, sharing, crafting, giving, laughing. It's also about spinning yarn and making glorious, zany, wildly colorful yarn for knitting perfect-fitting socks. *The Twisted Sisters Sock Workbook* has it all—techniques, patterns, invaluable tips—for creating authentic, perfect, made-to-order footwear. Even socks for new babies or socks with ten toes.

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October 2002



The Crocheter's Companion

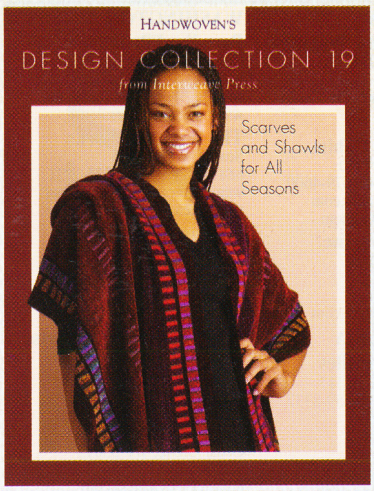
Nancy Brown

This pocket-sized, spiral-bound reference for crochet-lovers is designed to fit into a project bag or basket, lie flat for easy use, and provide the essential information that crocheters need to have at their fingertips. From basic and advanced stitches, finishing techniques, and special touches, to time-honored favorite patterns, motifs, and medallions, this is an indispensable resource for serious and beginner crocheters alike.

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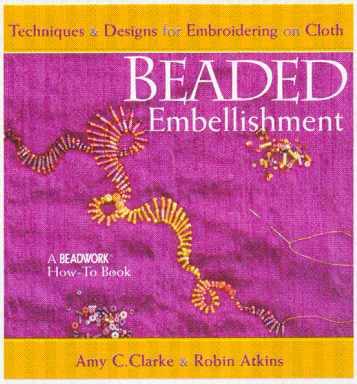


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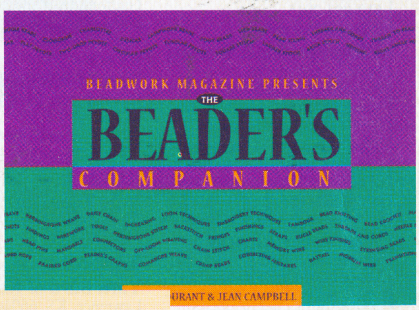
The Weaver's Companion

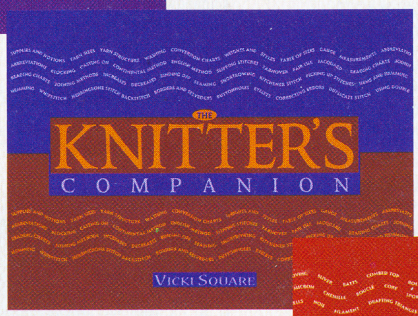
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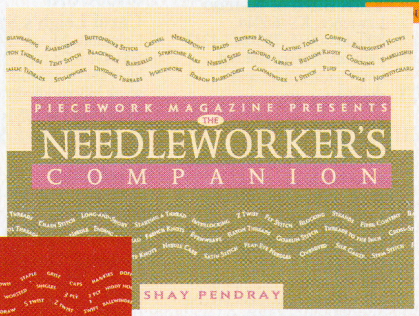




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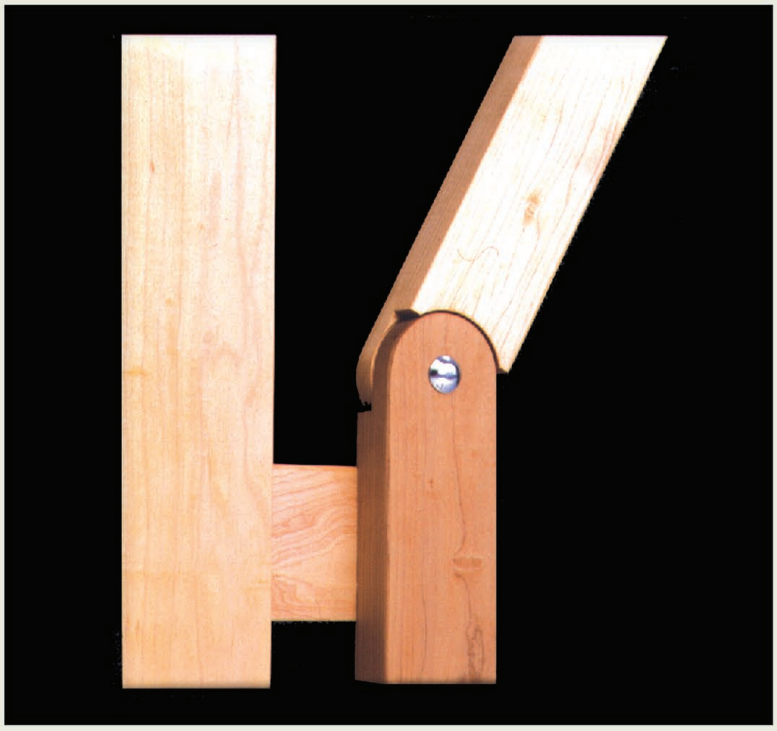
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INDIGO

Jenny Balfour-Paul

British Museum Press, 2000. Distributed by Unicorn Books & Crafts, 1338 Ross St., Petaluma, CA 94954. Softbound, 264 pages, $34.95. ISBN 0-7141-2550-4.

This is a truly beautiful book, full of wonderfully reproduced photos. Images include indigo used by dyers from all over the world, their cloth, and their work areas. Other illustrations include maps, letters, old prints, inscriptions, and even pictures of stained glass windows and sculptures.

This book, a result of Jenny Balfour-Paul's dissertation research, is wonderfully informative and eminently readable. In recounting the history of "Royal blue," so-called because indigo-dyed cloth was once so expensive that only royalty could afford it, the author explores both the grand sweep and the intimate details of indigo's many and varied roles.

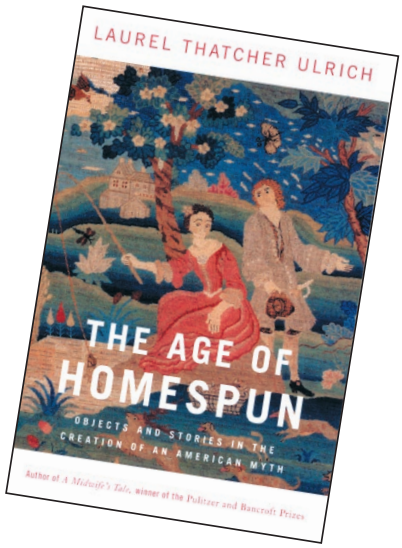


Balfour-Paul's work and knowledge are impressive. She begins by tracing the earliest known history of indigo, from prehistoric references in ancient texts and tablets. For example, she cites the Talmudic warning against counterfeit shellfish purple produced by combining indigo with a red dye, perhaps madder. Indigo dyes were known and used in the classical world and throughout central, east, and south Asia, as well as in the pre-Columbian Americas. The complicated and mysterious procedures for processing the indigo plant to dyestuff and then applying the dye to cloth or yarn created an image of dyers as near-sorcerers and indigo processing as magic.

The book goes on to chronicle the commercial importance of woad in Europe and its replacement in the seventeenth century by indigo. The process was accompanied by economic upheaval, import prohibitions, punitive tariffs, and disinformation campaigns suggesting that this dreadful foreign import was inferior, corrosive, and even poisonous. As it replaced woad, indigo became a major trade item, worth more per pound than pepper, cloves, or nutmeg. The insatiable European demand for indigo fueled European exploration and led to the establishment of indigo plantations and processing works throughout tropical east and south Asia and Africa and finally in the New World. Due to the dirty, labor-intensive nature of indigo processing, the demand also contributed to the slave trade.

The European market is only part of the story. Indigo cloth is, and has been, much-prized in cultures all over the world, from China and Japan to India, the Middle East, Africa, and the Americas. From the Dogon dyers in Mali (west Africa), who are respected for their ability to work with a substance accorded a high, though potentially dangerous, spiritual energy, to the low-caste cotton dyers of western India whose generic surname is Khatri, to indigo dyers who are "national treasures" in Japan, the depth and breadth of Balfour-Paul's knowledge is quite stunning. In sum, this book is a treasure trove of information which should be in all guild libraries and in the personal library of anyone who is interested in the history of cloth and dyeing.

—Judith Yamamoto



THE AGE OF HOMESPUN: OBJECTS AND STORIES IN THE CREATION OF AN AMERICAN MYTH

Laurel Thatcher Ulrich

Alfred A. Knopf, 299 Park Ave., New York, NY 10171, 2001. Hardcover, 501 pages, $35. ISBN 0-679-44594-3.

It's not often that one discovers a textile book for their home library advertised in the *New York Times Book Review*, but when Pulitzer-prize-winning author Laurel Thatcher Ulrich writes a book, it gets noticed by the New York literati, even when the subject is early New England textile history. Since Ulrich dedicates the book to "textilians," however, her real audience is you.

Ulrich's research builds a complete context for each basket, niddy noddy, linen tablecloth, chimneypiece, blanket, and finely knitted stocking she studies. By the time the context is complete, with materials, techniques, makers, and how each was affected by technology, social climate, and politics, she's told another story which draws the reader into the world of women (both white and Indian) of 175–250 years ago.

Ulrich' s research sometimes leads to more details of politics or statistics than you may be looking for, but she also amuses and inspires with wonderful side stories of history she has discovered among journals, census reports, and in-

ventories. For instance, one woman refused to leave her loom as flood waters rose to the windowsills because she wasn't finished weaving. In another instance, a man felt cheated because friends of the woman he was courting all brought their spinning to display around her room so he would think she was a hard worker.

The myth referred to in the title is the "Age of Homespun," an idealized age of hearth-centered, noble self-sufficiency. Ulrich demonstrates how the myth has ignored the cost of colonization to the Native Americans, does not explain the political and economic reasons behind changes in textiles, and has ignored the numbingly repetitive, hard work it was to turn a field of flax into a neatly folded linen tablecloth.

This isn't a cookbook with instructions for reproducing museum pieces, but the stories will appeal to all "textilians," especially those who are drawn to creating textiles because those cloths unite them with women of the past.

—*Carole Dagg*

WEAVING CHINA'S PAST: THE AMY S. CLAGUE COLLECTION OF CHINESE TEXTILES

Claudia Brown

University of Washington Press, PO Box 50096, Seattle, WA 98145-5096, 2001. Softbound, 160 pages, $29.95. ISBN 0-910407-39-8



Woven and embroidered on luminescent silk tabbies, twills, tapestries, gauze weaves, brocades, damask, and lampas fabrics are images of dragons and lions, birds, and bats, boys and Buddhas, scholars and soldiers, palaces and pavilions, and calligraphy and chop marks. These exquisite treasures of historical Chinese textiles from a private collection are part of *Weaving China's Past*, an exhibition catalog from the Phoenix Art Museum. The fifty pieces illustrated and described in the catalog are a select set of fabrics that represent a thousand years of creativity. Although they date from the tenth to the twentieth century, they were collected by Amy S. Clague, a former Development Director at the Phoenix Art Museum, within the last twelve years. Political changes in Asia have brought hidden textile treasures to the world market, including some Chinese textiles that were preserved in Tibet.

Claudia Brown and four collaborators wrote the text with the assistance of a long list of scholars who contributed their expertise to the art-historical

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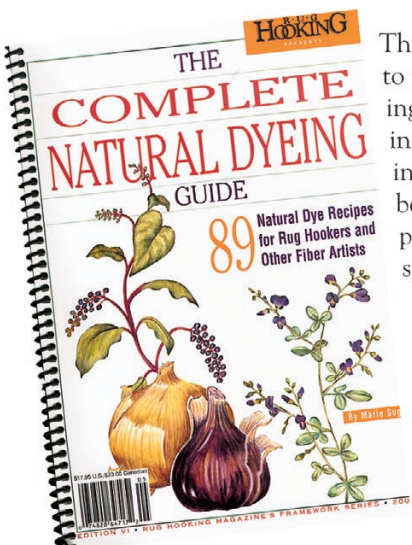
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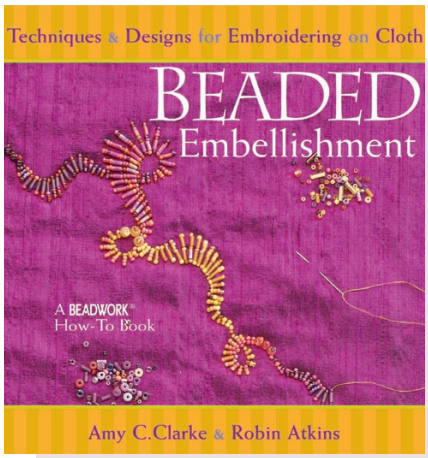
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BEADED EMBELLISHMENT TECHNIQUES AND DESIGNS FOR EMBROIDERING ON CLOTH
Amy C. Clarke and Robin Atkins

Embellishing fabric with beads is a universal and timeless tradition that is finding new expression today, and *Beaded Embellishment* is an unparalleled resource for taking such embroidery to higher levels. Beaders, quilters, fiber artists of every persuasion will find invaluable technique and inspiration here. Fabrics of all kinds—woven, nonwoven, knitted, patterned, and plain, come together with beads of all kinds—seed, bugle, art, and novelty. The result is ten stunning projects that both instruct and inspire.

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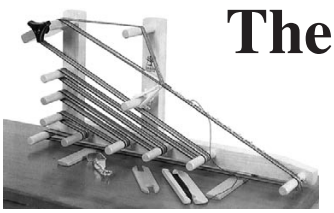
and technical information about the fabrics. The description and analysis follow the high standards set in *When Silk Was Gold* (reviewed in HANDWOVEN March/April 2000). These two catalogs represent a new era of communication and collaboration among scholars with an interest in Chinese textile history.

The introduction explains the importance of textiles for tribute and trade in China. The array of textiles in this collection is testimony to their importance in Chinese culture. While some pieces in their present state are simply remnants of yardage, others are elegant finished objects. There is a complete robe, a diadem, an album, a scroll, and a tasseled box. There are banners, curtains, wall hangings, panels from garments, and covers for cushions, thrones, desks, altars, or holy texts.

The catalog entries are divided into three categories—brocades (1–10), tapestries (11–19), and embroideries (20–28). Each textile is illustrated in color. Close-ups of the weave or embroidery, reverse images, and microscopic details permit clear viewing of the structure and stitches. The photography is excellent. The title, dynasty, date, brief description, and dimensions are followed by a thorough discussion of the textile within its cultural context. The iconography of the symbols, scenes, themes,

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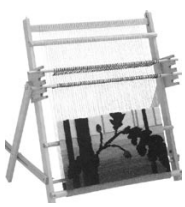
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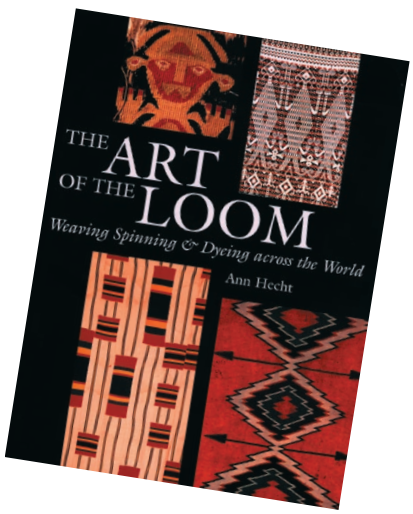
and colors are thoughtfully explained for each textile.

The technical analysis includes the color, fiber, spin, ply, and ends-per-centimeter counts of each warp, weft, and embroidery yarn. The authors consistently use terms from standard textile references that will be understood by most weavers and stitchers. Some dates are verified with carbon dating.

This book is informative and handsomely designed. A foreword, preface, and chronology precede the introduction to the catalog entries. The annotated footnotes and extensive bibliography are useful for further reading and research. The addition of a map, a glossary of weaving and embroidery terms with diagrams, and an index would have enhanced the text.

The gorgeous fabrics illustrated in this text will transport you to another time and place where the textile arts of spinning, weaving, and embroidery were "viewed as divinely inspired."

—Nancy Arthur Hoskins



BACK IN PRINT!

This gem of a book has been reprinted. For a full review see the 1990 November/December issue of HANDWOVEN, pages 13–14.

The Art of the Loom: Weaving, Spinning, and Dyeing Around the World by Ann Hecht. The University of Wahington Press, PO Box 50096, Seattle, WA 98145-5096, 2001. Softbound, 208 pages, $29.95. ISBN0-295-98139-3.





Turning over a new leaf —or petal!

SHEILA O'HARA

Since 1996 I've been teaching classes in weaving to a wide range of students—from beginning to advanced—at universities and colleges, and now at my home studio. My students create wonderful wall hangings as well as scarves, bags, rugs, garments, and placemats. Seeing some of their fabrics has rekindled the temptation to weave something functional in addition to my large wall pieces.

A lot has changed since the last functional items I wove in the 1970s—a poncho of Aunt Lydia's rug yarn in yellows, oranges, reds, and browns and a scarf in brown and beige acrylic (though I think orange might be in again!).

Two years ago we moved from the bustling San Francisco Bay Area to the country, and we spend quite a bit of time gardening (and even more, weeding!). Our plants and bulbs bloom as never before, and green grasses spring up around us starting as early as December. The vibrant hues of yellow daffodils and buttercups, magenta cyclamen and clover, lush carpets of lupine—our spring flowers are truly inspirational. The bright colors suggest it's time to weave something completely new for me: a multicolored cotton scarf!

In most of my pieces I use color gradations to create dimension. The country that now surrounds us is full of myriad variations of each hue. Soon, my cones and skeins find their way to our gardens, imitating nature in their diversity.



Sheila O'Hara, *of Lower Lake, California, is a prolific textile artist. She is known for her artistry, sense of humor, and innovative use of weave structure. She currently designs and weaves jacquard tapestries on Nina Jacobs's TC1 hand jacquard loom.*







If you're not sure how to create the colors in a weaving that you see around you in nature, take your yarns to the source! Flowers are not monochromatic; each hue is really made up of many others.



If you don't want to move all your shelves or yarn outside, try winding a bobbin from every cone to practice forming color harmonies and subtle gradations.

Double-faced twill

Although using colors in gradations creates extra dimension, it does, unfortunately, also create extra time in the warping process! The added hours pay off (trust me!). The double-faced twill used for the scarf on pages 24–25 allows completely different warp colors to show on each side: on one, shades of purple for lupine-filled meadows, on the other the greens of spring grasses and the vibrant hues of early spring bulbs and flowers.

In double-faced twill two warps each weave with the same weft; the warp on the face weaves 3/1 twill, the warp on the back, 1/3 twill. Because the back warp threads are down for three of every four picks, the back shows the same 3-span warp floats as the face. The two warps are wound separately but beamed together.

Warping the loom with two warps

These directions are for my method of threading and beaming two warps. You can use your own method, of course.

Wind each warp separately following Figures 2 and 3 (to change colors at the warping board, tie each new end to the one used before it). Make a threading cross of single threads. Make a raddle cross at the opposite end from the threading cross (warping boards usually come with pegs for a cross at both ends). Place 12 ends together in the raddle cross. Tie the threading cross securely in both warps; place lease sticks in both raddle crosses. Attach a 1" raddle to the back beam and move the shafts aside. Suspend the lease sticks, one pair above the other, between the shafts and the back beam with the warp chains passing through the castle and over the front beam. Sley two groups of 12 ends of the purple warp in each dent of the raddle. Do the same with the multicolored warp, on top of the purple warp. Secure the raddle with cap or rubber bands.

Beam the warp, packing well with corrugated or other stiff paper or sticks and applying consistent and firm tension. Remove lease sticks from the raddle crosses and place them in the threading crosses when the warps are beamed. Thread following Figure 1.

Weaving the scarves

Get some good music or books on tape when you are ready to start weaving—much better than singing Ninety-Nine Bottles of Beer on the Wall or thinking of all the chores you need to do! Weave the scarf following the treadling in Figure 1 for 70". Allow 5–6" for fringe at each end of each scarf (weave fringe sections with coarse rags to be removed after washing). Use treadles 5–8 to produce horizontal stripes of the back warp colors for borders at each end if you like.

Experiment to see whether starting the shuttle from the right or the left makes a better selvedge. You can use floating selvedges instead, but manipulating them adds a bit to the weaving time.

Finishing

Remove the scarves from the loom, cut them apart, and machine stitch across the rag weft at the ends of each fringe to prevent

Design Tips

Blend several shades to make a single hue.

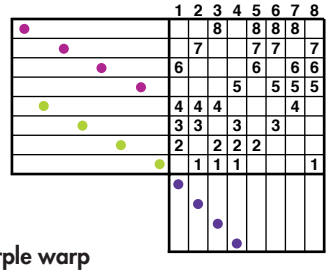
We think of daffodils as yellow and grass as green, but none of nature's colors are monochromatic. Take some of your yarns outdoors and match them to the colors you see. Also use flowers with many hues, like pansies, iris, and fuchsias for color ideas.



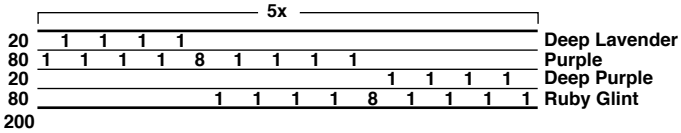
1. Draft for scarf

● = purple warp
● = multicolored warp
● = Deep Purple weft

(Use treadles 5–8 for optional horizontal stripes.)



2. Color order for purple warp





PHOTOS BY SHEILA O'HARA

Winding a warp of many colors is a time-consuming process, but the rich depth of the resulting fabric is worth every bit of the extra time and effort.

tangling during washing. Then—hold your breath!—toss them into the washing machine with other clothes using a warm wash, regular detergent, cold rinse.

Remove them from the washing machine and untangle them—don't worry too much!—and then throw them into the dryer. Take them out of the dryer when almost dry; press.

Remove the machine stitching and rag wefts. Prepare a twisted fringe. (After an hour of twisting fringe by hand I ordered a fringe twister!) Twist the face and back warps separately to avoid the barber-pole look by mixing colors. Twist two groups of three ends separately in one direction; then twist them together in the opposite direction. Secure each fringe with an overhand knot at about 4". Trim the warp below the knots to about 1".

The scarf can be worn with the purple side showing, the multicolored side showing—or it can be twisted to show both sides at once. Enjoy surprising your guild by walking in with it one way and then flipping up an end to show the other side! Madelyn modeled this one at the 50th Conference of Northern California Handweavers, and a loud "oooooohh" was heard when she turned it over. (I'm hoping I'll get it back after this article goes to press!)

PROJECT at-a-glance

Weave structure for scarves
Double-faced twill.

Equipment
8-shaft loom, 9" weaving width; 12-dent reed; 1 dent/inch raddle; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), in 23 colors, 2,400 yd total (9⅛ oz). 48 yd (⅛ oz) Grotto #81, Pink #4, Oleander #80, Grass Green #54, Bali #37, Nile Green #45, and Champagne #46. 36 yd (⅛ oz) Dark Green #26, Winter Green #136, Lipstick #32, and Sapphire #13. 72 yd (⅛ oz) Dark Gold #111, Yellow #113, Kelly Green #97, and Magenta #102. 12 yd (1/20 oz) Dark Fuchsia #56 and Light Orange #67. 60 yd (¼ oz) Fuchsia #3. 96 yd (⅜ oz) Gold #10. *576 yd (2⅛ oz) Ruby Glint #100, 528 yd (2⅛ oz) Purple #27, 180 yd (¾ oz) Deep Purple #120, and 168 yd (⅛ oz) Deep Lavender #93. (Yarns and amounts after * are used in both warp colorways.)
Weft: Deep Purple #120, 450 yd/scarf, 900 yd (3½ oz) for two scarves.

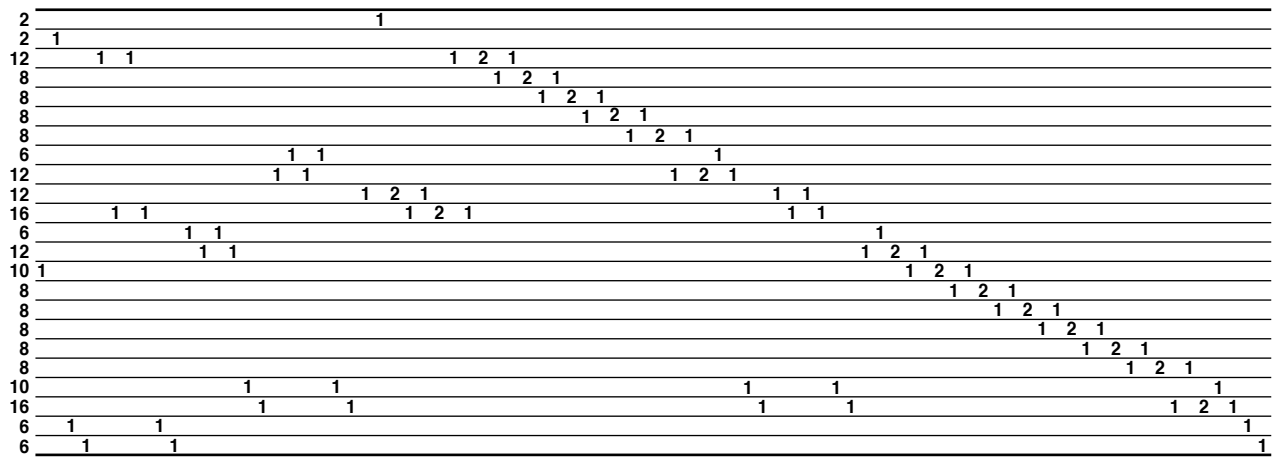
Yarn sources
UKI yarns are available from most suppliers. Order in 1 oz amounts at $1.40/oz plus tax and shipping from The Village Weaving and Spinning Shop (888) 686-1192, villagespin weave@earthlink.net. You can reduce the number of colors (to purple, lavender, green, yellow).

Warp order and length
400 ends 6 yd long wound in two colorways following Figures 2 and 3 (includes 46" loom waste and sampling).

Warp and weft spacing
Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed: 8⅓". Weft: 24 ppi.

Take-up and shrinkage
After washing, 13% in width, 14% in length (5% take-up, 9% shrinkage). Amounts produce two scarves 7¼" × 64" plus fringe.

3. Color order for multicolored warp



200 total ends Wind right to left 1x, left to right 1x (numbers are doubled since the color order is wound 2x, 1x in reverse).



The "Starry Night", honeycomb fabric is woven of silk to make a lined vest. The warp is 60/2 silk painted in three shades of blue; the sett is 50 epi. The weft that weaves plain weave inside the cells is 30/2 silk dyed in the skein (yellow, yellow-green, and red-orange). The outline weft is a heavy reeled silk, also dyed in the skein in several shades of blue. Because it is the same color as the warp, the outline weft intensifies the colors in the cells rather than calling attention to itself. For specific instructions, see Resources.

Inspiration is where you find it

TRACY KAESTNER

I am first and foremost inspired by color—structure and texture are usually secondary as design priorities. The more you weave, however, the more you discover that effective fabrics come from a successful relationship among all three.

Beginning weaving students usually complain that their greatest obstacle to designing is deciding what color combinations will work. We all know what colors we like individually, but which colors used in combination will really zing in a fabric?

Photos of nature and art teach color

An easy way to get comfortable with color is to use a photo as a starting point for choosing color combinations. The photo can be of a landscape, flowers, a work of art—anything!—but the colors must speak to you. Keep a folder of inspiring photos (your own and photocopies from books and magazines).



Tracy Kaestner, *of Katy, Texas, loves sewing with handwoven fabric. She teaches and is about to open her studio for classes: The Lone Star Loom Room.*

Studying paintings by great artists will teach you a lot about color. If the colors work well together in the painting, they are likely to work well together in a fabric. Even more important than the color combinations, however, are the proportions used of each color. Sometimes the colors used least are the most important to the overall effect.

The proportions used for warp and weft colors in the "Starry Night" fabric follow approximately the proportions that van Gogh used of each color. I matched the colors and dyed both warp and weft. Since dots of green and red appear in very small amounts in the painting, I also used them in small amounts in the fabric. As small as they are, they add depth and interest to the fabric.

Often, a photo can help you choose the weave structure in addition to the colors. As you study the photo, think about the texture it conveys: Is it bumpy or smooth; are there contrasting areas of texture; are there lines (as for stripes) or small dots of color (as for plain weave) or shapes that remind you of a particular weave?

It takes time and a lot of designing and weaving practice to understand the ways in which different weave structures can affect color and texture. When you see a handwoven fabric in a magazine or at an exhibit, examine it closely. Ask yourself how the weave structure contributes to the effect. When you are able to verbalize the special capacity of a particular structure to show fibers in certain ways, you will know how to use it for your own design goals. Photograph pieces in shows or make color copies of magazine projects that are instructive to you to keep in a weave structure notebook.

In the "Starry Night" fabric, the honeycomb weave structure helps give the woven piece a feel that is similar to the painting; the thick outline threads mimic the brush strokes and heavy layers of paint used by van Gogh. The plain-weave interlacement in the cells allows smaller or greater amounts of each color to show. Dots of red and dark green can be used in lesser amounts, while greater amounts of warm yellows mimic the glow in Van Gogh's night sky.

Commercial fabrics are a rich resource

You can use commercial fabrics strictly to inspire color combinations or you can weave a handwoven fabric to coordinate with a commercial fabric; the commercial fabric can then be used for the lining of a garment or bag, for trim, or for a separate garment to wear with one made of handwoven fabric.

Today's fabric stores and quilt shops are packed with beautiful fabrics. Walking around them is inspiring in itself and can even cause sensory overload. I like to use printed fabrics for lining handwoven garments. "Funny Cats" (below) was purchased to line a coat for my daughter. She changed her mind after we got home, so we used something more sedate for her coat. I recently came across the cat fabric, and an idea for a coordinating handwoven was born. I'll use the handwoven fabric for a vest and the commercial fabric for a skirt for Katy.

In my studio, a small tower of Lunatic Fringe's Tubular Spectrum yarns brightens my shelves. These are small cones of 10/2 pearl cotton in colors from a 20-hue color wheel. When I began choosing hues for the "Funny Cats" fabric, I discovered that *every* hue works well!

Rather than choose only a few, I made a 12-hue color wheel with twelve of the cones. I then divided the color wheel in half, one side predominantly warm colors, the other predominantly cool.

I planned warp stripes of five doubled ends of each cool color and three doubled ends of each warm color. Since warm colors are more intense, they are likely to overwhelm cooler colors if used in the same amounts. The warp stripes mimic the stripes in the bodies of the cats. Each color is placed next to its complement for greater intensity, and black is used as the



Both the warp and the weft of this handwoven fabric are 10/2 pearl cotton. The stripes are placed in the warp, and the weft is all black—the weaving is quick with only one shuttle. The stripes are arranged so that they are narrower for warm colors and wider for cool colors. Because warm colors are more intense, this arrangement keeps them from overwhelming the cool colors. The stripes are placed so that complements appear adjacent to each other to further intensify the effect. Complete instructions for this fabric are given on page 30.

background. Black unifies the design and also intensifies the colors, just as it does in the commercial fabric.

The weave structure is plain weave. Although both the black threads and the colored threads are sett at 20 epi, the colored threads are doubled in the threading. (As you thread, thread the colored ends on a pair of adjacent heddles on the same shaft: 1-1-2-2-1-1-2-2, etc.) This makes the ends in the stripes stand out a bit from the black background texture. They become slightly rippled after washing for an almost seersucker effect.

Animal-print curtains, handwoven pillows

Commercial upholstery and curtain fabrics invite the creation of coordinating handwovens. The animal-print fabric shown at right was purchased for family-room window treatments; the coordinating handwoven fabric is used for pillows.

The weave structure is an 8-shaft networked 2/1 twill from the pages of my notebook of interesting weave structures. Designed by Alice Schlein, the draft uses the technique of network drafting to achieve the circles that imitate the motifs in the animal-print fabric.

Resources

Kaestner, Tracy. "Honeycomb Evening Top." *Weaver's* Magazine, Issue 37, Fall 1997, pp. 16–17.

Schlein, Alice. *Network Drafting: An Introduction*. Greenville, South Carolina: Bridgewater Press, 1994, pp. 85–87.

Design Tips

Keep design notebooks.

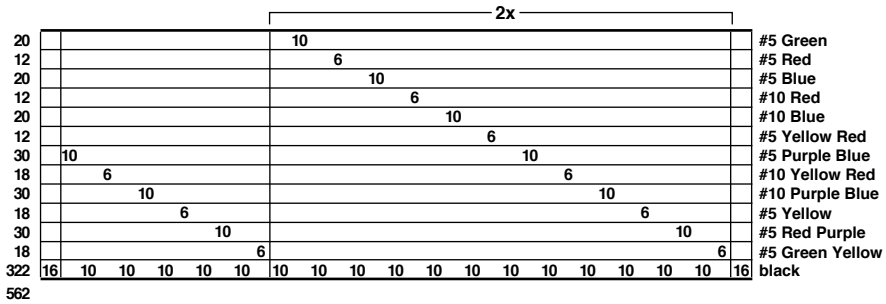
Collect photographs and photocopies of pictures from magazines and books that have appealing color combinations. Keep another notebook of photos of handwovens in interesting weave structures. Attach a Post-it™ to each selection on which you jot your ideas and observations.



This handwoven fabric is used for pillows to coordinate with a commercial curtain fabric. Warp and weft are 8/2 unmercerized cotton. The warp consists of stripes of 66 ends each color (rust, blue, and green) at 20 ends per inch. The weft is taupe to soften warp colors and unify the design. The networked draft on eight shafts is by Alice Schlein.



1. Warp color order for Funny Cats handwoven fabric (page 29)



PROJECT at-a-glance

Weave structure for Funny Cats fabric
Plain weave.

Equipment
2-shaft or 4 shaft loom, 29" weaving width; 10 dent reed; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton, 4,200 yd/lb, black 1,288 yd (5 oz); 48 yd (⅛ oz) each of #5 Yellow Red, #10 Red, and #5 Red; 72 yd (⅛ oz) each of #5 Green Yellow, #5 Yellow, and #10 Yellow Red; 80 yd (⅛ oz) each of #10 Blue, #5 Blue, and #5 Green; 120 yd (½ oz) each of #5 Red Purple, #10 Purple Blue, and #5 Purple Blue.
Weft: 10/2 pearl cotton, 4,200 yd/lb, black 2,214 yd (8⅛ oz).

Yarn sources
All yarns are from the Lunatic Fringe.

Warp order and length
562 ends (colored ends are threaded doubled, black ends singly) 4 yd long (allows 30" loom waste).

Warp and weft spacing
Warp: 20 epi. Width in reed: 28⅛". Weft: 23 ppi.

Take-up and shrinkage
After washing, 15% in width and 15% in length (5% take-up, 10% shrinkage). Amounts produce more than enough yardage 23⅞" × 97".





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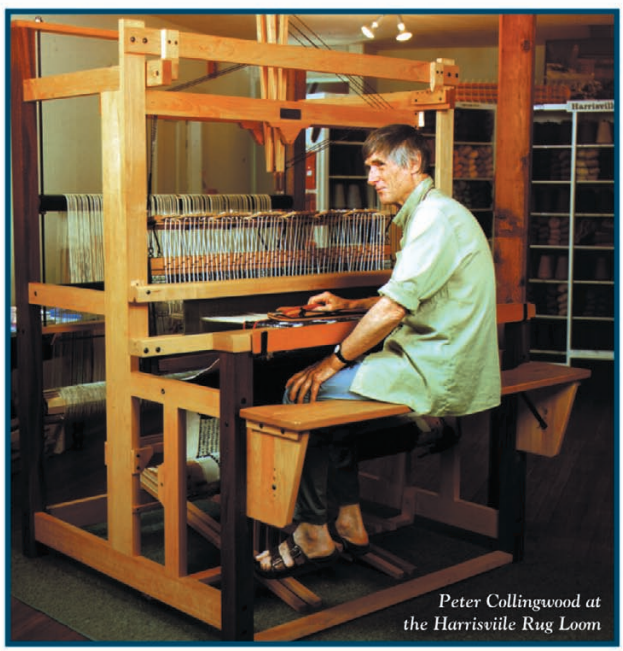
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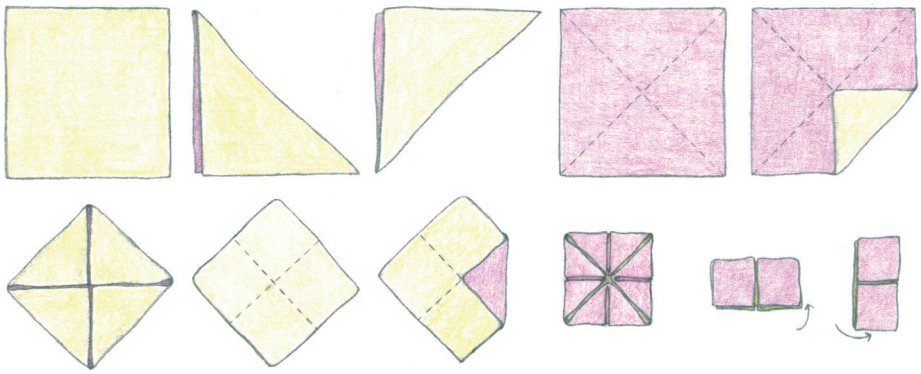
Chroma Kaleidoscope started with an objective: to weave a sampler for color study that didn't look like, well, a sampler. It was the resolution of this and sequential dilemmas that shaped its evolution. Once the objective was established, the design dominoes began to fall.

To avoid that made-in-committee look common among samplers, I decided to limit the viewing of it to just a few of its facets at a time. Folding it would allow this and encourage the isolated study of each color story.

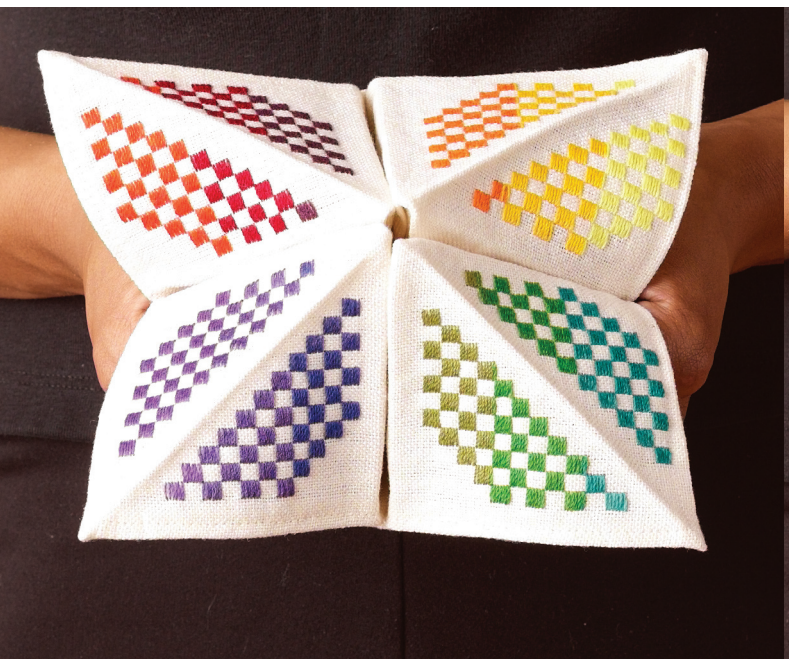
The decision to use folds led to a schoolgirl memory of an origami-like trick used to predict our futures. As kids we called it a "folded fortune-teller." (I have since heard it referred to as a "cootie catcher." With reluctance, I pass this along—only so it might jog your memory.)

Careful planning of each color arrangement would give its handler a self-quiz on color theory: What are a color's complements, split complements, etc., with the answers revealed

1. Folded fortune teller



Start with a perfect square. Designate one side as the front (yellow in Figure 1) and the other as the back (violet). Make two diagonal folds to the back, corner to opposite corner. Firmly crease these and all folds. Open, and note that the creases have formed an X. With the back facing you, fold all four corners so that they meet in the middle of the X. You now have a new, smaller square. With the front facing you, fold the corners of the new square to the front so they meet in the middle of the X. Fold in half so that the lower half meets the upper half; crease. Open. Fold left half over to meet right half; crease. Open.





under its inner flaps. In a spark of delight, my color study became more than just three-dimensional. It would be a pinch-powered, interactive sampler with a colorful, kaleidoscopic exchange of shapes!

The design process

For my idea to work, the finished fabric had to be absolutely square. Since I'd achieved a dependable ¼"-square design unit in a previous project in monk's belt, I had just enough confidence to begin.

I practiced folding four-squares/inch graph paper before deciding on a sampler size big enough for color studies, yet small enough that it would keep its shape when starched. I determined warp dimensions by measuring this paper unfolded, adding to its width for draw-in, shrinkage, and small side hems and to its length for take-up, shrinkage, small hems, and loom waste. I marked the lowest edge of the graph paper Start and the upper edge End.

With colored pencils matching a 12-hue color wheel (see page 42), I colored in squares on my unfolded graph paper (see Figure 2, page 34), keeping in mind the direction of the weave, the ease of weaving the color changes, the number of color stories developing at any one time and their proximity to the folds. Your fun will be enhanced not in painting by my numbers, but by designing a graph of your own.

From graphed design to the loom

Wind a warp and prepare the loom following Figure 3 and Project at-a-glance, page 35. It's helpful to think of your warp as graph paper without the lines. Each square on the graph paper represents six warp threads and six tabby picks. Six pattern weft threads (alternating with the tabby picks) will color in the ¼" squares.

The difference between graph paper and your warp is, of course, that the nature of weaving only lets you color in as you go. No skipping ahead. No going back. Being mindful of this during the design process will have big pay-offs as you weave.

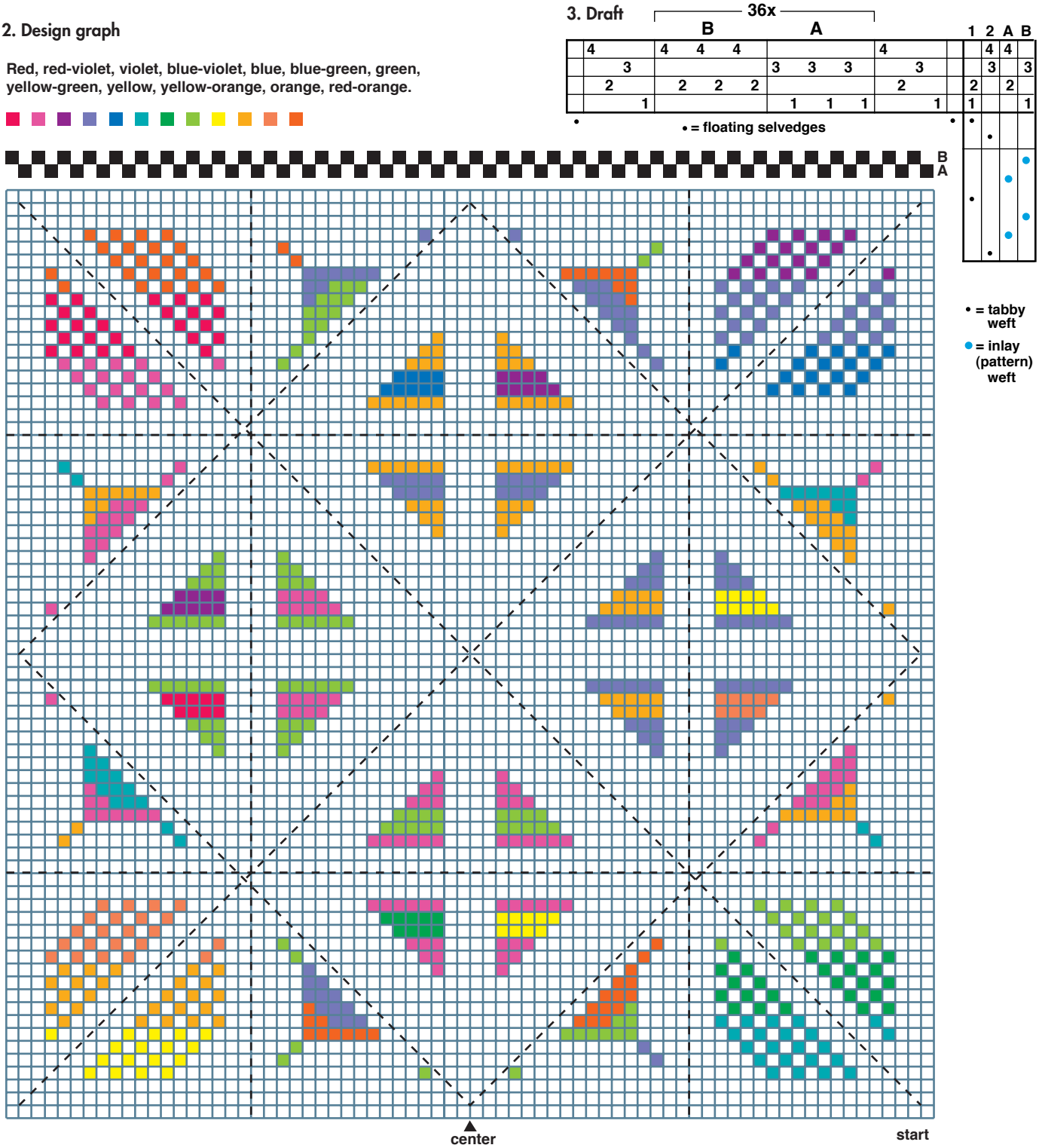
Weaving the fortune teller

Weave a bit of plain weave (at about 25 ppi inch with 20/2 cotton) to have

To operate, slip thumb and index finger of each hand into the four pockets that are created in the back. Bring all four fingertips together. With fingers pinching in mirrored unison, open the fortune teller first one way and then the other. As you do, look inside and you'll see a single square of color at the very bottom. Ask the question: "What is its complement?" And then ask: "What are the split complements of the complement?" Open the flap and you'll see!



Mary Nickol, of Coeur d'Alene, Idaho, finds graph paper her favorite design tool. She begins by coloring inside the boxes, but thinking outside them.



enough for a hem and then weave 18 plain-weave picks corresponding to the first three rows (6 picks each) in the graph in Figure 2 that show no colored squares.

Find the center of the warp that corresponds to the center of your graph (see the arrow in Figure 2. This will help you count the groups of six ends that correspond to each block. Stepping on the treadle for either block helps you see where the blocks are and how they correspond to your design.

For the pattern weft to catch at the edges of the block, inlay wefts working right to left should be placed after the 1-2 tabby and inlay wefts working left to right should be placed after the 3-4 tabby. Using a butterfly for each color, begin a pattern weft for each colored square in your first row by leaving a 3–4" tail of each at the back of the weaving, bringing the butterflies out to the fell. (Use the same inlay weft where squares of the same color are adjacent to each other or separated by one white square; otherwise, to avoid long floats on the back, use additional butterflies.) Treadle Block A and

take each butterfly across the block or blocks of lowered threads and to the back of the cloth. Treadle Block B and do the same for all corresponding butterflies. The butterflies should all be at the back of the cloth before you weave tabby. When they are all at the back, weave 1 pick tabby.

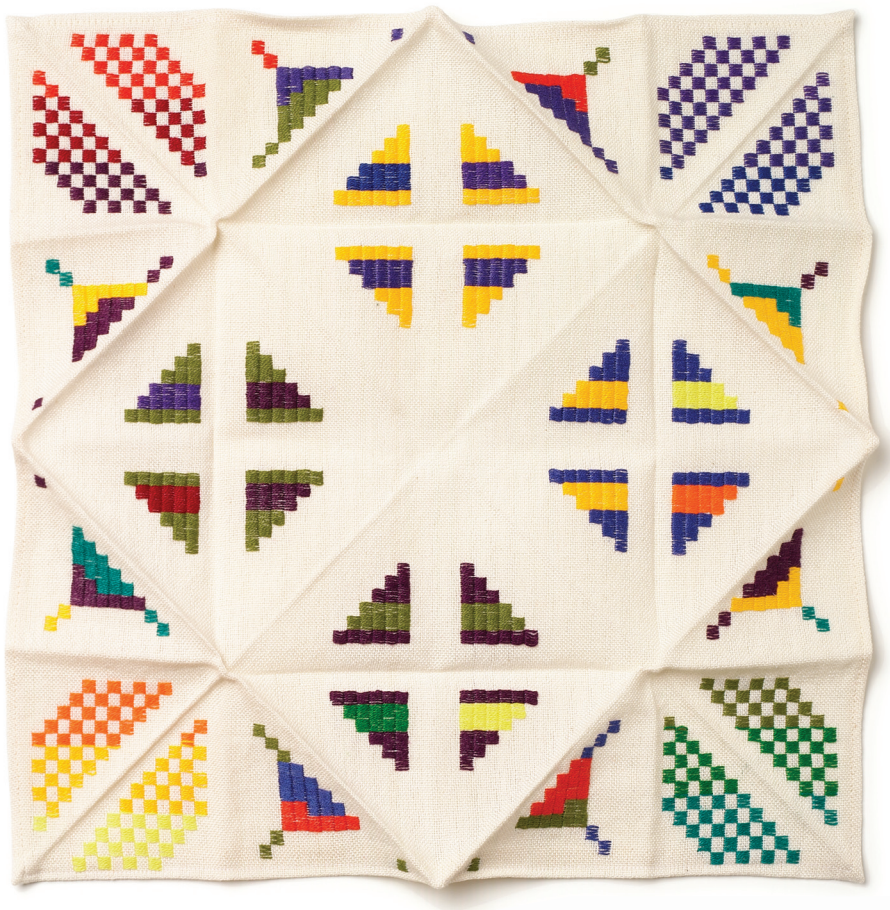
Repeat the above six times (alternating tabbies) and move to the next row.

For areas where squares of one color are adjacent to each other (adjacent blocks of A and B are the same color), treadle Block A, weave with the butterfly, treadle Block B, weave back across the area, and take the butterfly to the back.

Waitressing skills will come in handy! Instead of three coffees for Booth Five and salads on Seven, it's a float for these two orange squares here, and another for those blue-violet there. And everybody needs it now—before the next tabby.

Finishing

Weave the last rows and the hem as at the beginning, remove the fabric from the loom, and secure ends with machine stitching. Bury weft ends with darning needle. Machine wash, gentle, warm water. Tumble dry, low heat, until almost dry. Spray with starch thoroughly. Press. Let dry completely. Machine sew hems on all four sides to square. Fold as in Figure 1; steam press the creases firmly.



Design Tip

Look at something in a new way.

We all have a stereotype of what a sampler is. Pick something we usually expect to be a certain way: a gamp, a placemat, a vest. How can you make it completely different?



PROJECT at-a-glance

Weave structure for fortune teller
Monk's belt.

Equipment
4-shaft loom, 17" weaving width; 12-dent reed; 1 shuttle; a temple (a stretcher to assure consistent width); graph paper; colored pencils; darning needle; heavy-duty spray starch.

Yarns
Warp: 10/2 pearl cotton, 4,200 yd/lb, natural #79, 663 yd (2⅓ oz).
Tabby weft: 20/2 pearl cotton (8,400 yd/lb,) natural # 79, 250 yd (½ oz).
Pattern weft: small amounts 10/2 pearl cotton or 1 skein each color of 6-strand embroidery floss divided into 3 strands. Since so little is needed of each color, embroidery floss is more economical than 10/2 cotton.

Color	UKI	DMC	Anchor
R	132	321	47
RV	100	327	1029
V	27	333	111
BV	NA	792	119
B	23	796	134
BG	135	991	189
G	97	700	229
YG	50	580	255
Y	40	307	289
YO	10	972	298
O	67	970	925
RO	38	946	332

Yarn sources
UKI cottons are available from most suppliers and embroidery floss from most sewing and craft stores.

Warp order and length
442 ends (includes 1 floating selvedge each side), 1½ yd long.

Warp and weft spacing
Warp: 27 epi (2-2-2-3 in a 12-dent reed). Width in the reed: 16⅜". Weft: 24 ppi tabby, 24 ppi inlay pattern.

Take-up and shrinkage
After washing, 8½% in width; 11% in length (5% take-up and 6% shrinkage). Amounts produce one fortune teller 14½" × 14½".

Designing FROM THE STASH

DARYL LANCASTER

The Stash. We all have one. It breeds while we are asleep. We tuck it under beds, in closets, in every available nook and cranny. We gleefully attend guild yarn sales, especially the ones where everyone brings what they don't want and we get to go home with someone else's cast-offs at bargain prices. Our family members bitterly complain about the debris that overflows our designated weaving spaces. We buy cherry looms so they look nice in the living room, but the cones of yarn and piles of fabrics (if you sew, too) and bags of fleeces (if, heaven forbid, you are also a spinner) have no respectable place to reside. And yet, we can't seem to stop buying and use what we already have instead!

Goal vs process

Most of us tend to be goal-oriented. We see a wonderful project in HANDWOVEN or we need a gift for a wedding, a tallit for a Bar Mitzvah, swatches for an exchange, or fabric for Christmas cards. We cast barely a glance at our Stash, and off we go to visit the local yarn store or to call our favorite mail-order supplier. We buy what we think we will need for the project plus a little extra, and we follow the project directions carefully.



Daryl Lancaster, *of Lincoln Park, New Jersey, loves designing, weaving, and sewing garments. She is Contributing Feature Editor of* HANDWOVEN.

Whatever is left over is, of course, added to the Stash.

This is certainly an acceptable way of working, but hardly an artistic one. The journey of creation, the evolution of a piece, is the gift, not the end result.



Each step on the way to a final product can be thought of as a process in itself. The steps may even be completed years apart from one another. I shop to shop, design to design, weave to weave, and sew just because I am in a mood to sew. But for this method to work, you need to have something on hand to work with when the mood for one of the steps strikes. Hence—the Stash.

Going shopping

Remember this article the next time you are in a place that might have something you can add to your Stash. This is permission to whip out that credit card at the next conference and "shop 'til you drop." And when others in your household say, "But you already have so much yarn! When are you going to use up what you have?" show them this article.

How much to buy? Choose yarns that feel good to you, a pound of this, two pounds if you really love it. Buy several colors of each; don't try to match the colors. Buy different textures, fiber contents, hues that aren't necessarily your favorites. Look especially for bargains. The point is to have no preconceived notions about what you will do with what you buy.

The Stash is the limit

There is a catch. When I design, I allow myself to use only what is in the Stash. I will not—except in extreme emergencies—purchase something for a piece I am working on. Everything from the yarn to the buttons must come from the Stash. This requires you to listen to your materials—they will talk to you.

Your life experiences, the Stash, and your equipment and skills are all part of what you create. Each piece is like a new

relationship: You meet someone new and you have a wonderful time finding out all about him or her. You become obsessed, letting all other responsibilities fall by the wayside. You fantasize. You go to interesting places, do new and exciting things, and then, when the relationship is finally over, there is a mourning period—until the next new idea comes along!

From my Stash to a vest

After a crisis in my life, I found myself in my studio with a healing urge to create, and a length of yardage seemed to be crying, "Pick me! Pick me!"

I had woven the yardage the year before, when a shadow-weave draft in a magazine sent me to my Stash where a cone of aqua and one of taupe that I'd barely noticed before nearly leapt off the shelf.

I am the type of person who enjoys balancing a checkbook, so calculating what I have and what I can make from it is a fun process for me. Since I have no idea where the yarn came from, how much I have, nor what it is made of (unless the little label inside the cone is correct, which it often isn't for bargain yarns), I need to get out my trusty McMorran yarn balance (a must-have for any weaver with a stash) and my digital postal scale (available from office supply stores).

I carefully calculate the yards per pound with the balance (a rule of thumb is to measure three times and take an average) and then weigh the cone to figure out how much yardage is on the cone (yards per pound times number of pounds less the weight of the cone). An easy way to subtract the weight of the cone is to zero out the scale with an empty cone first if you have one.

This is where the fun begins. After you have figured out how much yarn you have and how many ends and picks per inch are suitable for your structure, you can determine how much fabric you can weave.

When I weave, I usually weave yardage to add to my Stash for future creative relationships. My yarn amounts, the shadow-weave structure, and my warping reel (for which each revolution is 3 yd) helped





dictate a 6-yd warp, 25" wide (for about 4½–5 yd of 22–23"-wide finished fabric).

When I finished weaving the fabric, only 50 yd of the taupe yarn was left over! I was pretty proud of how closely I had calculated. Then I put the fabric away.

The first challenge: the pattern

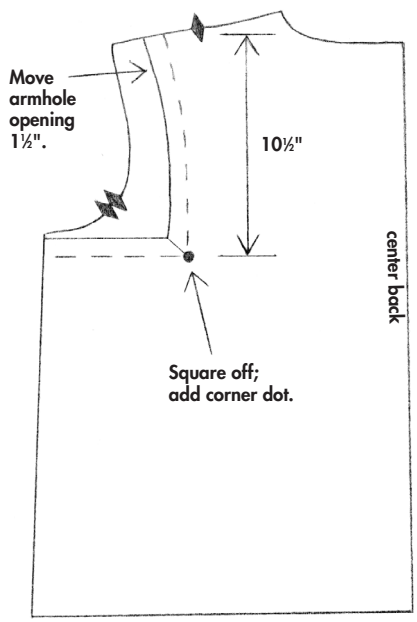
When the shadow-weave fabric cried to me a year later, I had just finished reading a catalog that featured long vests from faraway lands, especially appealing at that difficult moment in my life. I took out my favorite jacket pattern, lengthened it, and then realized that my fabric was not wide enough for a full back nor long enough for two fronts and two backs. Hmmm.

It then occurred to me that I could shift the side seams toward the back to the point that the back could be cut from the full width of the fabric. In this case, there might be just enough fabric for one narrow back and two fronts with their now extended sides.

I drafted the pattern using Red Dot Tracer from HTC Corporation (available from most fabric stores and mail-order suppliers) which allows sewing together the pattern pieces and trying them on like a garment. I made the vest pattern as long as my fabric length would allow.

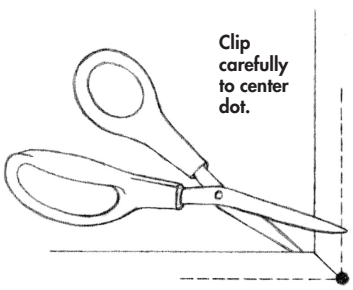
Just then, my inkle loom, which hangs in my studio from hooks on an upper shelf, began waving to me. I decided inkle-woven bands must embellish armhole and center front edges. I altered the armhole of the jacket front and back to allow for the bands; see Figure 1.

1. Altering a pattern armhole



The second challenge: the bands

But I only had 50 yd of taupe! How could I weave bands that would coordinate with the fabric (remember, no additional purchases!)? With a lot of graph paper and my niddy-noddy to measure exact yardage, I figured out how many ends of taupe I could include. I added raspberry to the taupe, made several designs and began weaving. Two yards later, I thought—boring! I carefully unwove (remember I am into process here), so I could salvage the precious taupe to use again, and set up a different design. This time I hit pay dirt. Only 18" of taupe were left when I finished the band.



Finish armholes with bands made of vest fabric (narrow inkle bands are added by hand). Cut fabric bands on straight of grain so that length equals the length of the front armhole plus back armhole opening from corner dot to corner dot plus seam allowances, and width equals 2½" plus seam allowances. Interface. Reinforce corner dots with small stitches pivoting at dot. Clip as shown. Attach band to armhole opening as for a waistband. Fold underarm seam allowance to inside, tuck band ends behind seam allowance, and secure with hand or machine stitching. Handsew lining over seam allowances and band ends.

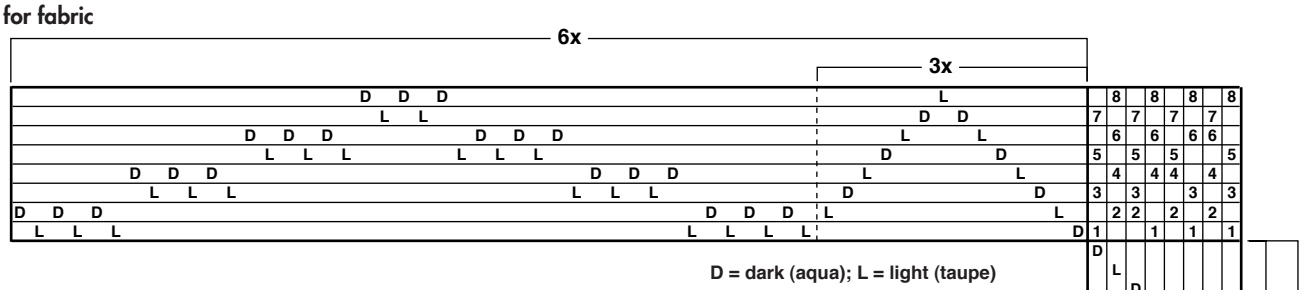


The lining

As I began to sew, it became apparent that the vest would need a lining. Back to the Stash! A fabric I had silk screened in college twenty-five years ago begged to be noticed. (And since it really wanted to be a part of this particular piece, there was exactly enough of it. I find that if a particular raw material gives me too much trouble it wasn't supposed to be in the piece in the first place.)

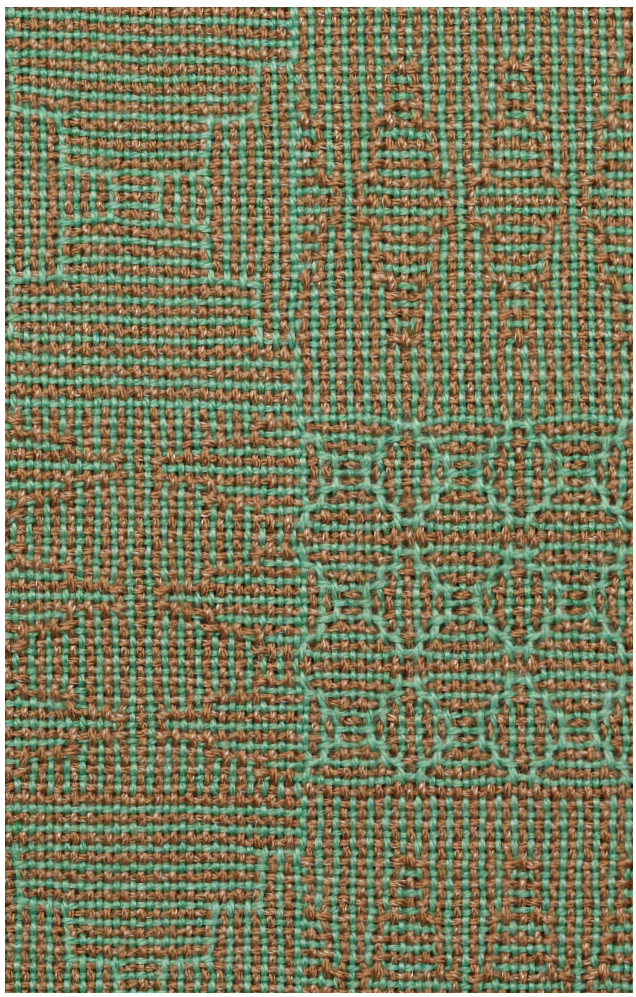
In another cabinet I discovered the perfect closure: a bauble on a beaded necklace I had picked up at a church rummage sale (you don't think I buy only *yarn* for my Stash?) Hmmm. It has to hang from something. In my box of odd buttons I found a large one for the closure and two smaller ones for the vents in the back of the vest to support additional baubles made of beads from the necklace and my trusty stash of jewelry findings.

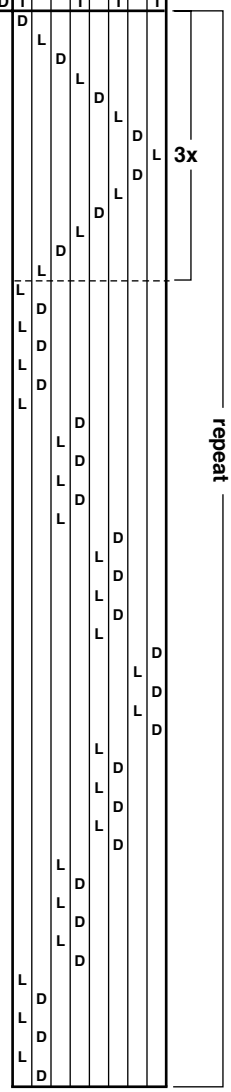
2. Draft for fabric



The final challenge: the closure

Now for a cord of some kind to close the vest around the button/bauble. Crochet? Too bulky. Tatting? Perfect. An inexperienced tatter, I was able to manage the 3" loop needed and finished with only ½" left of taupe yarn! I titled the vest Evolution, and I will be in a slight state of mourning until the next new idea comes along.





Resources

Rodin, Nancy. "Shadow-Weave Scarves." *Weaver's* Magazine, Spring 1999, p. 48 (source for shadow-weave draft).

Design Tip

Listen to your Stash.

Without any task in mind, go to your studio or wherever you keep your looms and yarns. Assign yourself a certain amount of time to spend there, maybe two hours, maybe a little more, and wait to see what happens. Remember, no goals. Just be there.



PROJECT at-a-glance

Weave structure for fabric
Shadow weave.

Equipment
8-shaft loom, 25" weaving width; 10-dent reed; 2 shuttles.

Yarns
Warp: Choose any smooth yarn in your stash! For this fabric: 8/2 unmercerized cotton (3,360 yd/lb), aqua and taupe, 1,500 yd (7⅛ oz) ea. Add to width or length for most long vests.

Weft: Use the same yarns as your warp yarns. For this fabric: 8/2 unmercerized cotton, aqua and taupe, 1,350 (6½ oz) ea.

Yarn sources
Look first in your stash instead of the store! 8/2 unmercerized cotton is available from most suppliers.

Notions and other materials
Commercial jacket or vest pattern, notions required by pattern.

Warp order and length
504 total ends alternating 1 aqua/1 taupe (252 ends each) 6 yd long.

Warp and weft spacing
Warp: Sett as for plain weave. For this fabric: 20 epi (2/dent in a 10-dent reed). Width in the reed, 25". Weft: 20 ppi.

Take-up and shrinkage
After washing, 6% in width, 15% in length. Amounts produce yardage 23½" × 162" (4½ yd).

Set Limits
and gain designing confidence

KAREN SELK

In 1970 my friend's sister Rita married a man from Rwanda. She remained the only foreign woman living and working in the poor, tiny country until the 1980s, when Dian Fossey arrived to do her work with the gorillas living in the jungles. Rita did not return to visit her small hometown of 6,000 in Wisconsin until 1985. Friends in Rwanda gave her lists of things they could not get in Rwanda, simple things like ballpoint pens, cotton underpants, and sewing thread.

List in hand, Rita walked to a five and dime. She was overwhelmed by blue, green, red, black, click, or capped pens. Cotton underpants abounded before her in colors, patterns, types—bikini, high-waisted, control-panel. The choices even in a small five and dime were daunting for someone living in a poor country where choices did not exist. Rita, an exceptionally bright, resourceful, and capable woman, left the store shaken and defeated.

Choice is good, but too many options can be paralyzing. It is hard to move forward, backward, or in any direction. You feel inadequate, and you do not know where to begin.

Learn to set your own limits

The most successful and exciting things I do are the result of setting limits and working within them. Having some restrictions gives me the confidence to roam freely and unabashedly. They do not allow me to stray too far; they help me keep focused, encouraging experimentation without trepidation.



Karen Selk, *of Salt Spring Island, British Columbia, loves working with color and silk. Karen travels the world studying silk and silk weavers. She shares what she learns with her students and brings new yarns and dyes to Treenway Silks.*



Your personal workshop

Discover the rewards of working within limits by trying in your studio the same exercises that I teach in my workshops. I place in a basket many "color challenges" written on folded pieces of paper. Also in the basket are 4- and 8-shaft drafts for a variety of weave structures. Participants draw a color challenge and select a draft. They then gather yarns following their color challenges and prepare twists and needle weavings to see how a variety of proportions and combinations look in their selected structures.

Here are some color challenges for you to try. First, review the definitions in the Color Vocabulary.

Color challenges

- Use any triad combination with shade as one of the unifying factors.
- Use complements of the same value and make the cool color dominate.
- Choose colors close in value only.
- Use a neutral as the unifying factor with four or more hues.

Taking the challenge

Let's pick the fourth challenge and a 4-shaft M's and O's draft and use them to design and weave two scarves, one dark and one light.

To play with yarn colors and see how they work together, use sample cards from yarn companies and/or cut small amounts of yarn from cones you have on hand. For this challenge, we'll start with the neutral. To be a unifying element, it should be the yarn that is used most in the piece. Medium gray is a good choice.

A glance at a drawdown of M's and O's draft shows that most of the interest is created by sections of small weft floats that alternate with sections of plain weave. If two colors alternate in the weft, they form vertical stripes in the float areas.

For our four weft hues, we'll choose two alternating cool colors and two alternating warm colors. Since cool blue-violet and gray-green are equal in value to the gray warp, they will provide a calm visual mix with the warp when they weave alternately in the plain-weave areas.

COLOR VOCABULARY

The color wheel shows the chromatic spectrum (usually with twelve hues) and demonstrates color relationships.

Hue is the name of the color or color family, i.e., red or green.

Neutrals are low chroma (color) and tend to tone down the colors with which they interact and lend visual relief and a sense of quiet and serenity to complex multihued color mixes. Gray is a neutral. Chromatic neutrals include colors such as greenish gray or blue-gray.



Primary colors or pigments are red, yellow, and blue, the three basic colors of the wheel. They cannot be created by mixing any other colors.

Secondary colors are created by mixing two primaries together in equal quantities.

Intermediate colors are between adjacent primary and secondary colors. Orange (secondary) and red (primary) make red-orange (intermediate).

Complementary colors are opposite each other on the color wheel. Each complementary combination consists of one warm and one cool color.

Split complements are three colors, one plus the two that are on either side of the complement of the first. Split complements show a two to one relationship between warm and cool (or cool and warm) colors.

Triads are three hues that form an equilateral triangle on the color wheel.

Tetrads are four hues that form either a square, rectangle, or trapezoid on the color wheel.

Value is the lightness or darkness of a color. All pure colors on the color wheel are not of the same value. Yellow is the lightest hue and blue-violet is the darkest hue on the color wheel. Pink is a color of high value. Maroon is a color of low value.

Intensity (chroma or saturation) is the degree of purity of a color. Pure hues are the most intense. A color can be made less intense by adding black, gray, white, or the color's complement.

Tint of a pure hue is created by adding white, which also lightens the value and lowers the intensity.

Tone of a pure hue is created by adding gray or its complement.

Shade of a pure hue is created by adding black, which also lowers the value and the intensity.

Temperature is a hue's apparent visual warmth or coolness.

Cool colors have the shortest wavelengths: blue, green, and violet. Cool colors are passive and recessive.

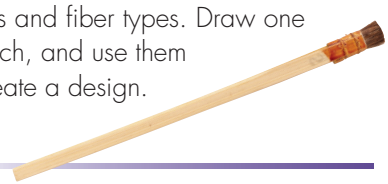
Warm colors have the longest wavelengths: yellow, orange, and red. Warm colors are visually active and tend to dominate a piece. You need fewer warm colors per piece to make an impact.

Complements, used in small amounts, always add flair. The complement of blue-violet is yellow-orange, and of green, red. Since yellow-orange and red are also warm colors, they will provide an even more lively contrast. They will appear as a bright design on a neutral background if they are arranged in smaller stripes than the blue-violet and gray-green; we'll choose a proportion of about one to three.

Design Tip

Set your own limits.

Play a game with yourself. Print or draw several drafts on a piece of paper. Fill some envelopes with four or five yarn lengths in several different colors and fiber types. Draw one of each, and use them to create a design.



Light gray is the neutral for the light scarf. A gray-violet and a rose-violet of similar values are the alternating wefts for the larger sections of plain weave. The complement of rose-violet is green, and of gray-violet, yellow. These complements are close to pure hues, which adds to their contrast with the duller violets. We'll use them in about the same proportions as for the dark scarf.

Determine proportion by twisting

Get a sense of how colors will blend in a weaving by twisting threads together in the proportions under consideration. For the dark scarf, twist 6 gray strands with 3 blue-violet and 3 green since proportionately there will be twice as much gray as each of the other two where they blend in the plain-weave sections. Twist 2 strands gray with 1 red and 1 yellow-orange to check the smaller stripes. Twist all of these together to check the overall proportions of color in the scarf. For the light scarf, make twists using the same method and proportions for gray, gray-violet, rose-violet, yellow, and green.

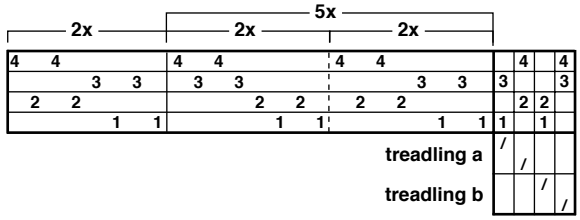
Needle weaving is even more effective for previewing color interactions. On a stiff, coarse fabric, first stitch the warp threads side by side vertically. Then needleweave the weft threads following the draft (see examples, pages 40–41).

Weaving the scarves

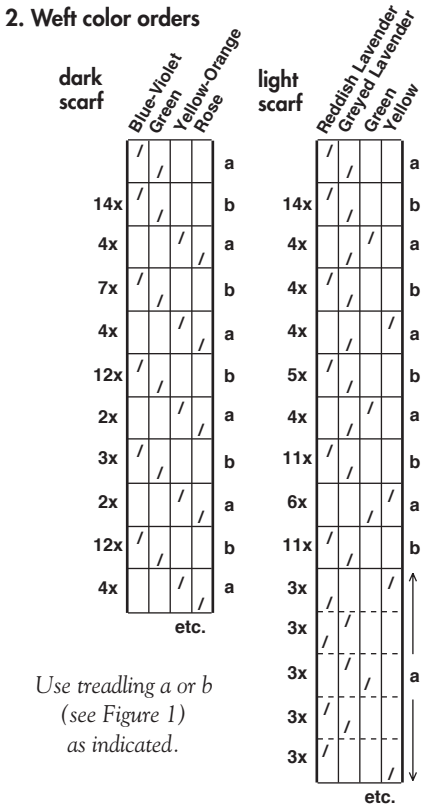
Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Weave 6–8" in scrap yarn (1-2 vs 3-4) for fringe. Weave the scarf following Figures 1 and 2. The stripes in both scarves are a bit random (only the first part of the treadling is given). Continue weaving, increasing the sizes of the sections of calm colors toward the center of the scarf. If you want the two ends to match, keep a record of the sizes of your stripes as you go; when you reach 32½", reverse stripe order. Repeat scrap yarn for second fringe.

Prepare a twisted fringe: Divide sections of 8 ends into 2 groups of 4; remove scrap yarn as you work. Thread a bead on 2 different ends in each group; twist fringe in the usual way. Wash the scarf by hand, lukewarm water with Orvus Paste. Add a small amount of vinegar to second-to-last rinse. Lay flat to dry. Iron lightly, low.

1. Draft for scarves



2. Weft color orders



Use treadling a or b (see Figure 1) as indicated.

On more shafts

The same color challenge can be used for drafts that require more shafts. Try one of the 8-shaft M's and O's drafts from Carol Strickler's *A Weaver's Book of 8-Shaft Patterns* (Loveland, Colorado: Interweave Press, 1991), drafts #346, #347, or #349; pp. 97–98.

PROJECT at-a-glance

Weave structure for scarves
M's and O's.

Equipment
4-shaft loom, 8" weaving width; 8- or 12-dent reed; 2 shuttles, 4 bobbins.

Yarns
Warp (dark scarf): 20/2 spun silk (5,000 yd/lb), Grey #55, 440 yd (1½ oz).
Warp (light scarf): 20/2 spun silk, Light Grey #25, 440 yd (1½ oz).
Weft (dark scarf): 20/2 spun silk, Green #953 and Blue-Violet #956, 200 yd (⅔ oz) ea; Yellow-Orange #9514 and Rose #46, 150 yd (½ oz) ea.
Weft (light scarf): 20/2 spun silk, Greyed Lavender #3 and Reddish Lavender #53, 200 yd (⅔ oz) ea; Green #11 and Yellow #37, 150 yd (½ oz) ea. Extra weft amounts allow for variation in stripe orders.

Yarn sources
All yarns are from Treenway Silks.

Notions and other materials
Beads with holes large enough to accommodate 20/2 silk and a needle.

Warp order and length
Wind a warp of 176 ends 2½ yd long.

Warp and weft spacing
Warp: 24 epi (3/dent in an 8 dent reed or 2/dent in a 12-dent reed). Width in reed: 7⅓". Weft: 24 ppi.

Take-up and shrinkage
After washing, 5% in width, 13% in length (5% take-up, 8% shrinkage). Amounts produce one scarf 7" × 60".

Woven Shibori
on four shafts

CATHARINE ELLIS

For the most part, what we see on the loom is what we get in the finished product. Resist dyeing the cloth *after* it comes off the loom invites surprises. Here's a very different way of looking at loom-controlled patterning!

Traditional shibori

In Japanese shibori, stitches are sewn by hand in a cloth and then gathered. The resulting pleats form a resist when the cloth is dyed. In woven shibori, both the ground cloth *and* the gathering threads are produced on the loom—no hand-stitching! The floats can be inserted as inlay wefts or they can be woven selvedge to selvedge in the supplementary pattern-weft sheds of structures such as monk's belt or overshot.

After the cloth comes off the loom, the supplementary threads are gathered tightly and the cloth is dyed. When the gathering threads are removed, an image of the pattern remains in the ground cloth, showing rich tones and gradations of color where the dye has penetrated.

Woven shibori table runners

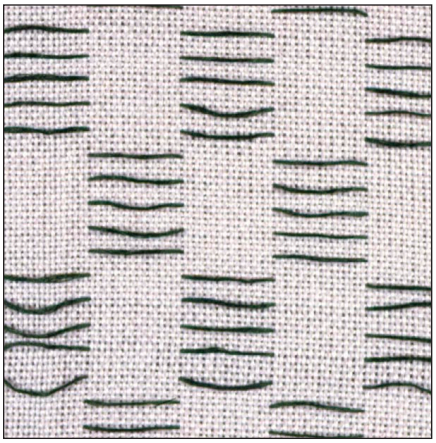
5/2 pearl cotton is used for the warp and ground weft in these table runners. Cotton readily accepts dye and shows the shibori pattern clearly. The supplementary weft used as the gathering thread is a 6-strand embroidery floss; it is smooth, strong, easily knotted, and—very important!—it gathers easily without breaking. Choose a color that contrasts with the ground warp and weft (though it is removed after dyeing).



Catharine Ellis *(formerly Catharine Muerdter) resides in the mountains of western North Carolina and teaches in the fiber program at nearby Haywood Community College. She developed the process of woven shibori with supplementary wefts.*







Cloth as it comes from the loom showing the supplementary-weft shibori threads.



The supplementary-weft shibori threads are beginning to be gathered.



The shibori threads are gathered from both edges of the cloth.

All three runners (pages 44–45) use the same monk's belt threading. Monk's belt allows a wonderfully clear resist and invites many treadling variations. The 1"-wide blocks produce longer supplementary-weft floats than are practical in traditional monk's belt, but for shibori, longer floats produce a bolder resist and, since they are removed, do not affect the stability of the cloth.

Weaving

These directions are for the unfolded runner on page 45. Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Weave 1" plain weave with 5/2 gold cotton for border. Then begin with treadling sequence *a* (1 pick embroidery floss followed by four picks 5/2 gold cotton). Allow embroidery floss to extend about 1" beyond the selvedges.

Weave sequence *a* 4x total (about 3½"). Then weave sequence *b* 4x. Repeat *a* and *b* 4x each throughout, until reaching second border. Use each 5/2 weft color for three consecutive 4x repeats: gold, then blue, then green; repeat 3x; end with gold. Weave 1" plain weave for second border in gold. Hemstitch ends on the loom or knot fringe afterwards.

Creating the shibori resist

If the cloth has not been hemstitched, secure the warp ends with overhand knots. The supplementary threads are gathered from both selvedges to form an even resist. First pull all the threads on one selvedge, five at a time, cutting weft loops as needed to form groups of four (in this runner; photo shows groups of five); secure with an overhand knot. (Do not use square knots; they may loosen when you pull from the other selvedge.) Work the other selvedge: Gather up the first four threads and pull very tightly; then pull each thread separately to tighten further. You can use square knots on this side, as there will be no pull against them.

The pleated cloth should be about 1½" wide. Trim gathering wefts to 2" to prevent tangling during dyeing.

Dyeing

The pleated cloth must be thoroughly wet before dyeing. Accomplish this by scouring the cloth: Simmer in a pan of hot water for a few minutes with a couple of drops of liquid dishwashing detergent.

The table runners are dyed with "instant indigo." This is real indigo that has been prereduced and is easy to use. Prepare the dye bath according to the instructions on page 47. Squeeze excess water from the cloth and immerse completely in the indigo bath for 1–2 minutes. Keep the fabric completely submerged and work the dye thoroughly but gently into the unpleated fabric on the borders and selvedges. (Excess agitation introduces oxygen and may reduce the effectiveness of the dye.) Squeeze all excess dye back into the dye bath and rinse the cloth immediately in cold water. Water begins the oxidation process, turning the cloth quickly from green to blue. Squeeze out and hang to dry.

Removing the gathering threads

After the fabric is completely dry, remove the supplementary shibori threads. Pull on each overhand knot, clip carefully with small sharp scissors or seam ripper, and pull threads out from other side. Wash the cloth thoroughly in hot soapy water, by machine or by hand. Dry in the dryer or on a line; steam press.

Variations

There are many ways this technique can be varied. Here are some suggestions:

- Raise only one shaft at a time for the shibori weft.
- Weave with white (natural) weft only (lower folded runner, pages 44–45).
- Use colors in the warp and weft of the ground cloth and overdye it.
- Vary the size of the monk's belt blocks in threading or treadling.
- Use one pattern block for the shibori weft (upper folded runner, pages 44–45).
- Experiment with different yarn thickness for ground warp and/or weft.
- Introduce yarns in some areas that do not take dye, such as polyester or acrylic.

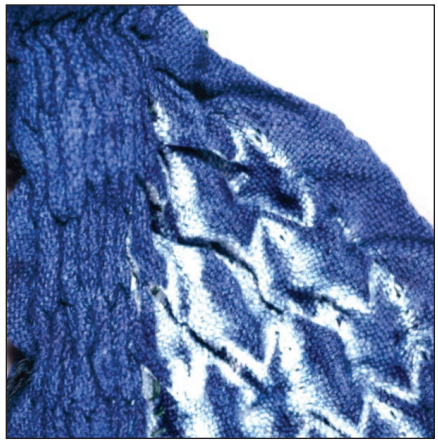
Dyeing with prereduced indigo

Indigo is ideal for resist techniques because it dyes only the accessible surfaces of the cloth and does not penetrate into crevices.

Indigo is a vat dye. Vat-dye molecules are insoluble in water and in their original state have no affinity for fiber. They must be converted or "reduced" chemi-



The shibori weft is completely gathered and tied and the cloth is ready for dyeing.



The shibori gathering threads are removed after the cloth is dyed to reveal the pattern.

cally to remove oxygen and form a soluble dyestuff that will adhere to fiber. For centuries, dyers around the world have reduced indigo by means of fermentation and combinations of chemicals.

In instant indigo, the dye substance has already been combined with reduction chemicals and dried. It simply needs to be added to water with small amounts of chemicals to maintain the reduction. Dyeing takes place in just a few minutes, and the color is excellent without the need for multiple immersions.

Mixing the dye

Use a nonreactive container to mix the dye: hard plastic, glass, stainless steel, or enamel. Add two heaping tablespoons prereduced indigo grains to 4 qt cold tap water. Carefully stir in 2 T washing soda (soda ash) and 4 tsp sodium hydrosulphite. That's it! The solution should appear greenish yellow. The bath is ready to use and will be effective as long as it appears green or yellow.

There may be a thin scum on top. Carefully remove it by placing a piece of newspaper on top. Always treat an indigo bath gently so as not to introduce oxygen.

After dyeing, the bath can be closely covered and reused another day. If it has turned blue, just add a bit more soda and sodium hydrosulphite to get it back into reduction (greenish yellow color).

Continue to use the bath until it is gone. If it must be disposed of, neutralize it with a little vinegar, add plenty of water, and pour it out.

Design Tip

Think out of the box.

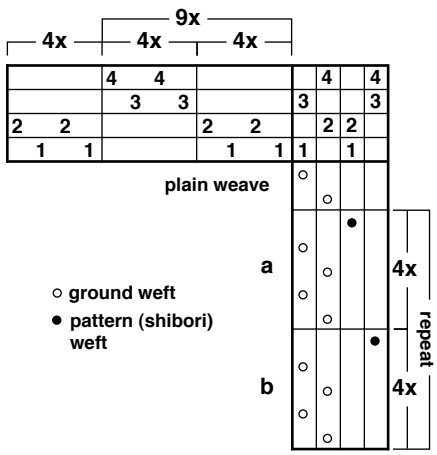
Ask "what if?" questions. Monk's belt is a block weave in which two shafts are raised for each of two blocks. See what happens if you raise only one shaft for the supplementary pattern weft. Or three. No draft has to be woven in only one way.



Dye safety checklist

- Work in a well-ventilated area—outside if possible.
- Do not use equipment from your kitchen for dye projects.
- Wear old clothes.
- Wear rubber gloves when mixing or dyeing.
- When working with dye or chemical powders, wear dust mask or respirator.
- Wipe up spills immediately with a sponge or damp paper towel.
- Wash your hands and dye clothes when you finish dyeing.
- Do not eat or drink while working with dyes.

1. Draft for monk's belt shibori



PROJECT at-a-glance

Weave structure for shibori runner
Monk's belt.

Equipment
4-shaft loom, 19" weaving width; 8-dent reed; 2 shuttles.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), natural, 684 yd (5¼ oz).
Ground weft: 5/2 pearl cotton, gold, 156 yd (1¼ oz); light blue, 127 yd (1 oz); and light green, 127 yd (1 oz). Shibori weft: 6-strand embroidery floss, 135 yd.

Yarn sources
5/2 pearl cotton is available from most suppliers; embroidery yarns are available from sewing and crafts stores.

Notions and other materials
Pre-reduced indigo, Rupert Gibbon and Spider, (800) 422-0455. Sample kit of prereduced indigo ($5) is more than enough to complete the project.

Warp order and length
304 ends 2¼ yd long.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 19". Ground weft, 14 ppi. Shibori weft, 4 ppi.

Take-up and shrinkage
After dyeing, 13% in width, 14% in length (5% take-up, 9% shrinkage). Amounts produce one runner 16½" × 33⅓" plus fringe.

From shibori to pleats

workshop dividends

JO ANNE RYEBURN

Two fascinating workshops, one on loom-woven shibori by Catharine Ellis (formerly Catharine Muerdter), and one by Joy Boutrop on using heat, friction, and chemicals to alter and texturize cloth, led to these scarves, in which permanent ridges are set in twill patterns.

In Catharine Ellis's loom-controlled shibori technique, plain-weave fabrics are woven with supplementary-weft floats in various patterns, among them twills. The supplementary threads are then gathered tightly so that the gathered areas resist dye, and the cloth is submerged in a dye bath. The gathering threads are removed after the cloth is dry, leaving a vibrant pattern (see Catharine Ellis, pages 44–47).

In Joy Boutrop's fabrics, supplementary-weft floats in wool create an overshot pattern on a plain-weave cloth of cellulose threads. The fabric is then vigorously washed until the wool shrinks, creating prominent ridges in the non-shrinking cellulose fabric.

The logical next step: to use twill patterning instead of overshot for the shrinking weft. A bonus with these fabrics for an avid dyer is working with two different fiber types in the same cloth. Fiber-reactive dyes can be used with cellulose threads and acid dyes with the wool, creating any color combinations of the two! (Note that the dyes in the photo are not the dyes used for the scarves.)



Jo Anne Ryeburn, *of Burnaby, British Columbia, loves color and has been dyeing handwoven fabrics for over fifteen years. She is always searching for new ways to manipulate fibers and colors for unusual effects.*




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Design Tip

Take lots of workshops.

Workshops give you a chance to experience many different weave structures, fibers, looms,and design ideas. You can use what you learn for new ideas of your own.



Pleated scarves

The ground warp and weft of the scarves on pages 48–49 are 30/2 Tencel™; the supplementary weft is merino wool. The 30/2 Tencel must be dyed, since it is only available in natural. (Note that the liquid dyes shown as photo props in this article are not the dyes used for the scarves; Procion MX dyes come in powder form.) You can also use commercially dyed 20/2 pearl cotton for the Tencel and commercially dyed merino.

Sixteen shafts are used for the scarves at center and right on pages 48–49, producing longer supplementary-weft floats on both the face and back of the fabric than are possible on eight shafts. Longer floats mean steeper ridges. The project scarf (at the left) is woven on eight shafts; long floats appear on one face only.

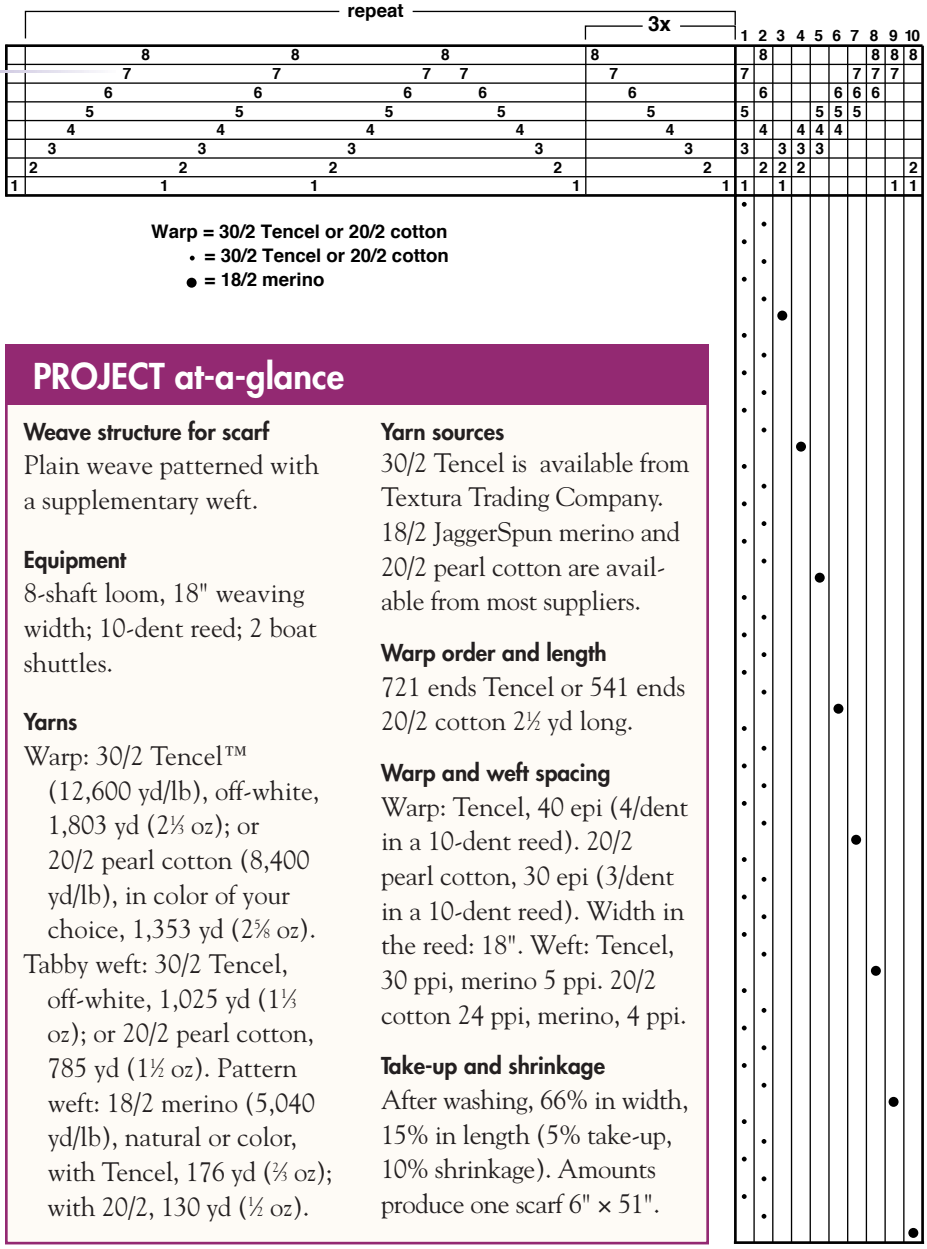
The 8-shaft project scarf

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. (you will finish threading before the end of a complete repeat). Weave plain weave (treadles 1 vs 2) for about 1" with 30/2 Tencel (or 20/2 cotton). Weave following Figure 1 with Tencel (or cotton) and merino for 60". End with 1" plain weave.

Remove the scarf from the loom. Machine zigzag ends and trim. Full by machine washing: Use a generous amount of water and detergent on the regular hot wash/cold rinse cycle—twice. Add bath towels to provide friction. For my scarves, the fulling started at the end of the first cycle and completed during the second. To protect the wool from an alkaline environment, use a neutral detergent.

Lay the scarf flat to dry. Turn hems under once and sew by hand.

1. Draft for scarf



PROJECT at-a-glance

Weave structure for scarf
Plain weave patterned with a supplementary weft.

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

Yarns
Warp: 30/2 Tencel™ (12,600 yd/lb), off-white, 1,803 yd (2⅛ oz); or 20/2 pearl cotton (8,400 yd/lb), in color of your choice, 1,353 yd (2⅝ oz).
Tabby weft: 30/2 Tencel, off-white, 1,025 yd (1⅛ oz); or 20/2 pearl cotton, 785 yd (1½ oz). Pattern weft: 18/2 merino (5,040 yd/lb), natural or color, with Tencel, 176 yd (⅛ oz); with 20/2, 130 yd (½ oz).

Yarn sources
30/2 Tencel is available from Textura Trading Company. 18/2 JaggerSpun merino and 20/2 pearl cotton are available from most suppliers.

Warp order and length
721 ends Tencel or 541 ends 20/2 cotton 2½ yd long.

Warp and weft spacing
Warp: Tencel, 40 epi (4/dent in a 10-dent reed). 20/2 pearl cotton, 30 epi (3/dent in a 10-dent reed). Width in the reed: 18". Weft: Tencel, 30 ppi, merino 5 ppi. 20/2 cotton 24 ppi, merino, 4 ppi.

Take-up and shrinkage
After washing, 66% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce one scarf 6" × 51".

Simple dyeing instructions

The 8-shaft scarf (at left, pages 48–49) is dyed before fulling, and stripes of a darker dye thickened with sodium alginate are applied with a roller.

Tencel or cotton. (Observe safety precautions; see page 46.) Wind yarn into skeins; tie loosely. Do not wet. Prepare dye bath: ¾ tsp Procion MX dye, 2T non-iodized salt, 12½ C warm water. (Use a dust mask!) Immerse dry skeins in dye bath, stir thoroughly, and leave 20 min, stirring once or twice. Dissolve 1 T soda ash in a little hot water. Lift skein from dye bath and stir in soda solution. Return skeins to dye bath, stir thoroughly, and leave for ½ hr, stirring occasionally. Rinse quickly in warm water to remove some dye; then simmer for 15 min in a moderate quantity of water with some detergent added. This will stop the dye from running further.

Merino wool. Wind merino into a skein and tie loosely. Soak in warm water to thoroughly wet. Dissolve ⅛ tsp Telana dye powder (remember the dust mask!) in 1 C warm water in a pot dedicated to dyeing. Add 3 C water and ¼ C vinegar. Enter the skein into the dye bath. Bring bath to a simmer and leave for half an hour. Let cool and rinse.

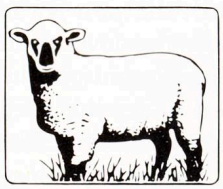
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INSIGHTS
an exhibition

What do you do for inspiration? Read, garden, take long walks, shop? Where do your ideas come from? Handwoven, the local yarn shop, a class?

Artists interpret what they see, translating their experience into some form of communication in order to share it with others. Art is about seeing and interpreting, not about how well you can draw.

Most of us think of tapestry weavers as artists, since a tapestry most often starts with a drawn image. It is easy to see the sources of inspiration in a tapestry: beach scenes, birds flying, children's faces, skylines. But what about weavers who don't do tapestry? What inspires us?

I love gallery exhibitions. I can look at a piece up close and personal and take my time to study it carefully. Often the piece is accompanied by an artist's statement which helps link the viewer to the creator's personal experience.

I especially look forward to conferences like Convergence since they usually include many exhibitions showing all types of weaving, spinning, and other fiber media. I can find inspiration in every aspect of a piece, from the way a weaver uses color and structure to the creative way a work is finished. I get ideas for new ways to use techniques, and I discover techniques I never knew existed.

Seek out fiber exhibitions and spend extra time with each piece. Do you like it? Why or why not? Does the use of technique, color, fiber, design, imagery appeal to you? Does something about the piece inspire you to get back to your loom and weave? Take a note or sketch book with you—and a camera if you're allowed to take photographs. (Ask first!)

Just in case you find yourself with no exhibition nearby, we bring you this collection of inspiring works to get your creative juices flowing. Put on the teakettle and get ready to look deeply at them all.

—Daryl Lancaster

Elements of design: a checklist

- **Line** can show direction or motion and can be any width or length. Think of stripes in a woven fabric (warp or weft) or the angles and details of garments, pocket placement, center front bands, trims. Each warp thread is a line. Intersecting lines make a pattern.
- **Shape** is two-dimensional. There are organic shapes, found in nature, and geometric shapes, usually man-made, like buildings, furniture, etc. We tend to weave in squares or rectangles, natural by-products of the warp/weft intersection. Appliqué can create curved shapes on a woven fabric. Plaids are rectangular shapes often combined with lines.
- **Form** is three-dimensional, as in clothing and basketry. Forms are also organic or geometric. Clothing covers a form to make a new form.
- **Color** has three important components: hue, value, and intensity (see page 42). Weavers have special color opportunities. Interlacements produce light and shadow, and the eye blends them with warp and weft colors to create new colors that aren't actually there.
- **Texture** is automatically created by fibers and weave structures. Artists in other mediums must use tools to carve, etch, or texturize a surface, but for fiber artists, there is texture in the materials we use.
- **Space** is what is around or inside an object. Harmony with the space surrounding a textile is important. Table runners and placemats occupy space on a table, creating contrast and negative space. They must work with the décor and complement the dishes they frame. Jackets or vests must work on a body and with other items of clothing.



PHOTOGRAPHY BY JYOTI COYLE

***Collapse Honeycomb Scarf*: silk and Lycra, 12"–15" x 70"**

This is a simple 4-shaft honeycomb, a structure I've explored for over thirty years. In this scarf, a silk weft spun with a tiny bit of Lycra collapses when washed. My basic design philosophy is to allow ideas to grow naturally over time, constantly pushing into the unknown. These pieces remind me of the way I began: using many kinds of yarn only to find that differential shrinkage gave me unsightly wavy selvedges. Now I plan for them! I've always maintained that it takes more than one lifetime to get it right.

—Randall Darwall

My journey began with the dofuko kimono, a sixteenth-century Japanese garment constructed of narrow strips using pieced brocades. The kimono is a classic, simple shape that can be easily sized. Its vertical lines make it attractive on various body types. In 1982, after planning the designs carefully on paper, I tapestry-wove six-inch-wide strips for the kimono I call Spring Garden. Sixteen years later I returned to the dofuko by creating strips of mosaic cloth (painted organza and net with snippets of fabrics quilted between the layers). The Kente Kimono, woven in 2000, features chenille and mixed fibers with beads as surface embellishment.

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
T. S. Eliot, Little Gidding

—Anita Luvera Mayer



the dofuko kimono

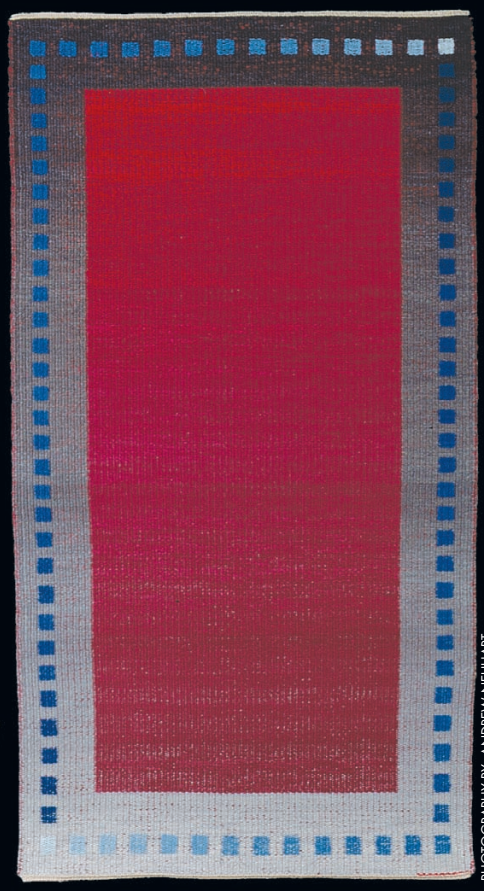
Spring Garden





PHOTOGRAPHY BY ROGER SCHREIBER MODEL: ZYNN JONES

Kente Kimono



PHOTOGRAPHY BY ANDREW NEUHART

***In Spiritus*: hand-dyed wool weft, linen warp, 65" x 35"**

I use block weaves for rug designs, so I view the world with a constant eye for appropriate images. Architectural elements of buildings are a favorite source, An inlay technique I devised allows unexpected window colors. Ceramic tiles, abstract geometry, and traditional rugs are other sources for inspiration. Keep your eyes open! Every time you see an object that you find appealing, ask yourself, "How can this be reduced to two or three blocks?" You'll be amazed at what you can come up with!

—Michael Rohde

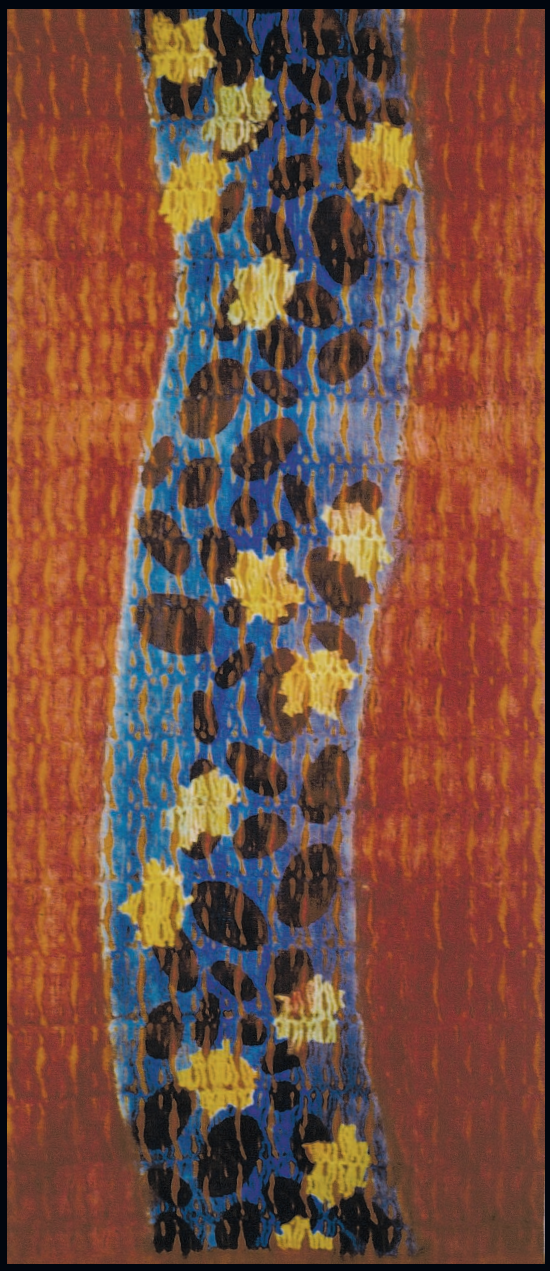


PHOTOGRAPHY BY NANCY HARVEY

***Blackstone River*: wool tapestry and needle felting, 48" x 36"**

Thoroughly understanding the techniques and special limitations of a process before designing is very important. For example, this piece is woven bottom to top so that the hatching and shading are horizontal, which is important for the water and ice. Since weaving in this direction would not allow smooth edges for the narrow tree images, I carded navy and black Romney fibers together and then needle-felted the trees on the piece after it was woven.

—Nancy Harvey



PHOTOGRAPHY BY ANN HAWTHORNE

***Floating on the Golden River*:**
woven shibori, cotton warp, linen weft, 35" x 82"

I am inspired and challenged as a weaver by the natural world around me: the mountains, trees and tree bark, rivers, the changing seasons. I struggle with the limited vocabulary of weaving, trying to make it reflect what I want to say and interpret these natural images in a piece of cloth. In attempts to accomplish this, I have used color mixes and gradations, patterns, dyes, resists, and even tapestry. Discovering the process of woven shibori has brought me closest to expressing the images I have in my head and see in the world around me. Shibori allows me to layer colors, images, pattern, and texture, and it even offers me the element of surprise—just as nature does every day.

—Catharine Ellis

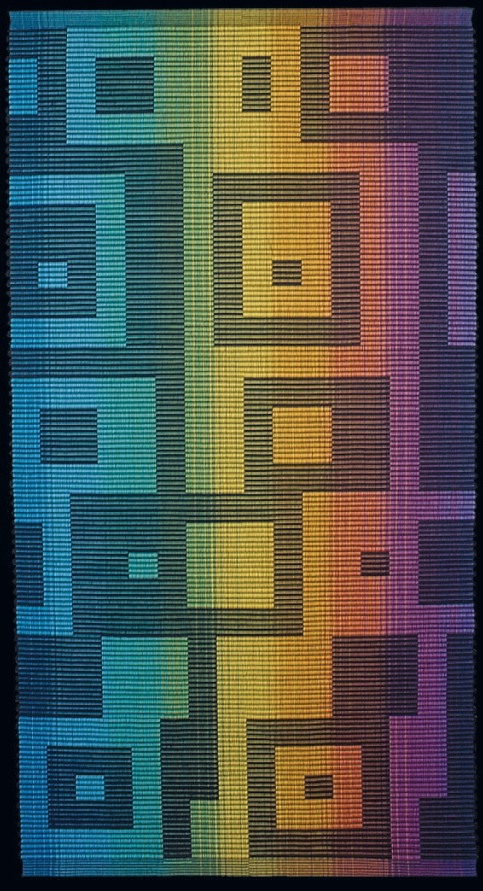


PHOTOGRAPHY BY SHEILA O'HARA

***Blossom Creek*: cotton, 15" x 19"**

I have always dreamed of having a jacquard loom. Now I can rent time on Nina Jacobs's TC1 hand jacquard loom (developed for handweavers by Vibeke Vestby of Norway). With Nina's experienced help, I switched my usual warp-faced weave structure to weft-faced, and I've begun weaving images from photographs of my beautiful new country setting. The blending of many colors and the ability to vary the interlacements adds a richness and depth that I could never achieve with shaft limitations. This marvelous loom allows me to explore a new direction for the production of limited-edition series.

—Sheila O'Hara



PHOTOGRAPHY BY CAMERON NEILSON

***Fifty/Fifty*: 16-block warp rep, pearl cotton, 35" x 65"**

Designing in warp rep should be relatively easy. It is a block weave, and only two shafts are required for each block. Yet I never seem to have enough shafts! Having limitations, however, can be a powerful stimulus for creativity. Most of my wall hangings are designed with eight blocks on sixteen shafts. Lately, I've expanded my design concept to work with sixteen blocks on sixteen shafts: Eight blocks always show the pattern colorway while the other eight show the background colorway. In Fifty/Fifty you can see how the motifs on the left side appear in opposite colors to those on the right, yet there is nothing static about this arrangement.

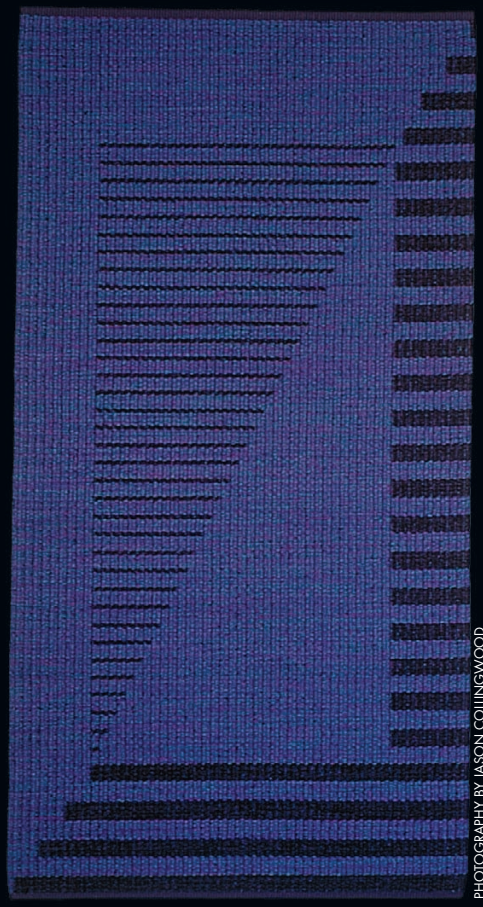
—Rosalie Neilson



***Moonshadow*: knotted pile and soumak, silk handspun, 6½" x 7"**

My bags usually grow from a theme or idea. Continuing themes have centered around women, like the Fertility Bag, Menopause Bag, Bag of Bones. I have woven bags to honor women in history, mythology, and fiction. This silk pile bag is part of the Women's History bag series. The front (shown here) shows an image of the feminine moon, torn or distorted by the red equilateral cross behind it, which represents the four directions or "everywhere." But the moon emerges whole and round: We are far enough back to see it complete itself. The back of this bag is designed like a prayer rug to show my gratitude for the world we live in.

—Sara Lamb

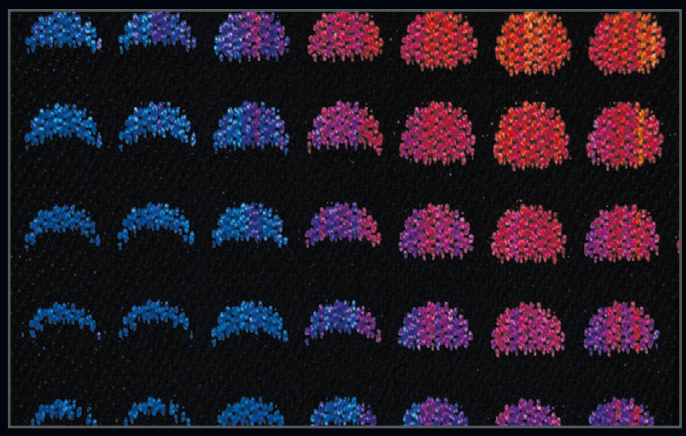


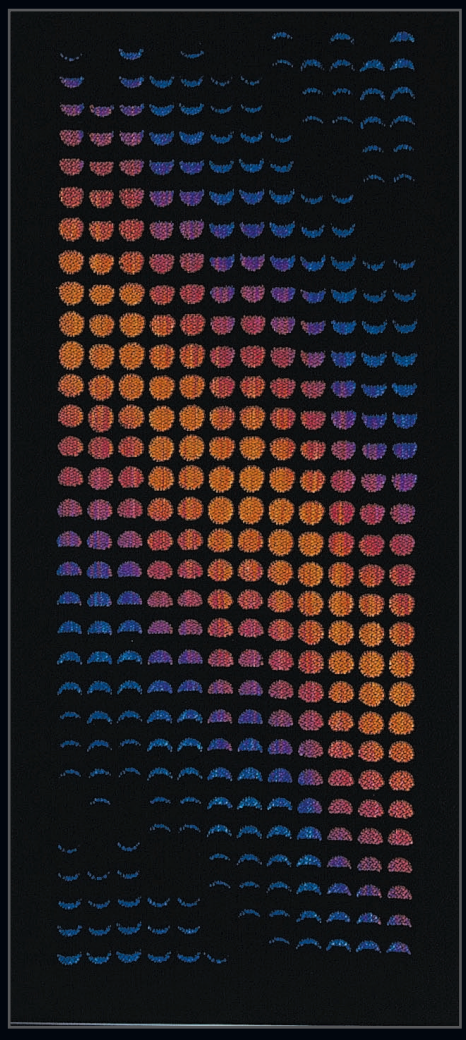
PHOTOGRAPHY BY JASON COLLINGWOOD

***Design #123*: shaft switching, linen warp, wool and nylon weft, 40" x 80"**

All my designs come out of thin air—I don't have a starting point like a photograph, for example, other than staring at a blank piece of paper until an idea emerges. As a result, I like to think of the designs as being all perspiration and no inspiration. What appeals to me in this rug is the creation of one shape (a rectangle) by using two triangles next to each other. The design balances even though it is asymmetrical. This can sometimes be hard to achieve but is very important in rugs, which, after all, can be viewed from very many different angles. The heathery look is achieved by using three strands of yarn together as the weft.

—Jason Collingwood





PHOTOGRAPHY BY FIREFLY STUDIOS

***2000 Moons*: doubleweave pick-up, silk and cotton, 32½" x 15"**

The primary credit for the design of this piece goes to Mother Nature. This is the moon calendar for the year 2000, which not only was the millennium, but also had the very rare property of perfect symmetry—the path of the full moons fell exactly through the center of the year. For my contribution to the design, I took space-dyed silk and laid out each warp thread so that the colors followed the same diagonal as the path of the moons. I graphed the phases of the moon for pick-up, and I became very well acquainted with the sky as I wove the piece at night over a period of several months.

—Jennifer Moore

Painting with fabric in Theo Moorman technique

JOYCE HARTER

Most weavers go to the yarn store to buy yarn for their next project; I go to the local quilt store! After years of exploration with Theo Moorman technique, I now use strips of printed fabrics as the background wefts in wall hangings or pillows. Inlay yarns placed on top of the fabric strips create the designs. The subtle patterns of batik and tie-dyed fabrics make especially wonderful backgrounds, evoking sky, water, or earth.

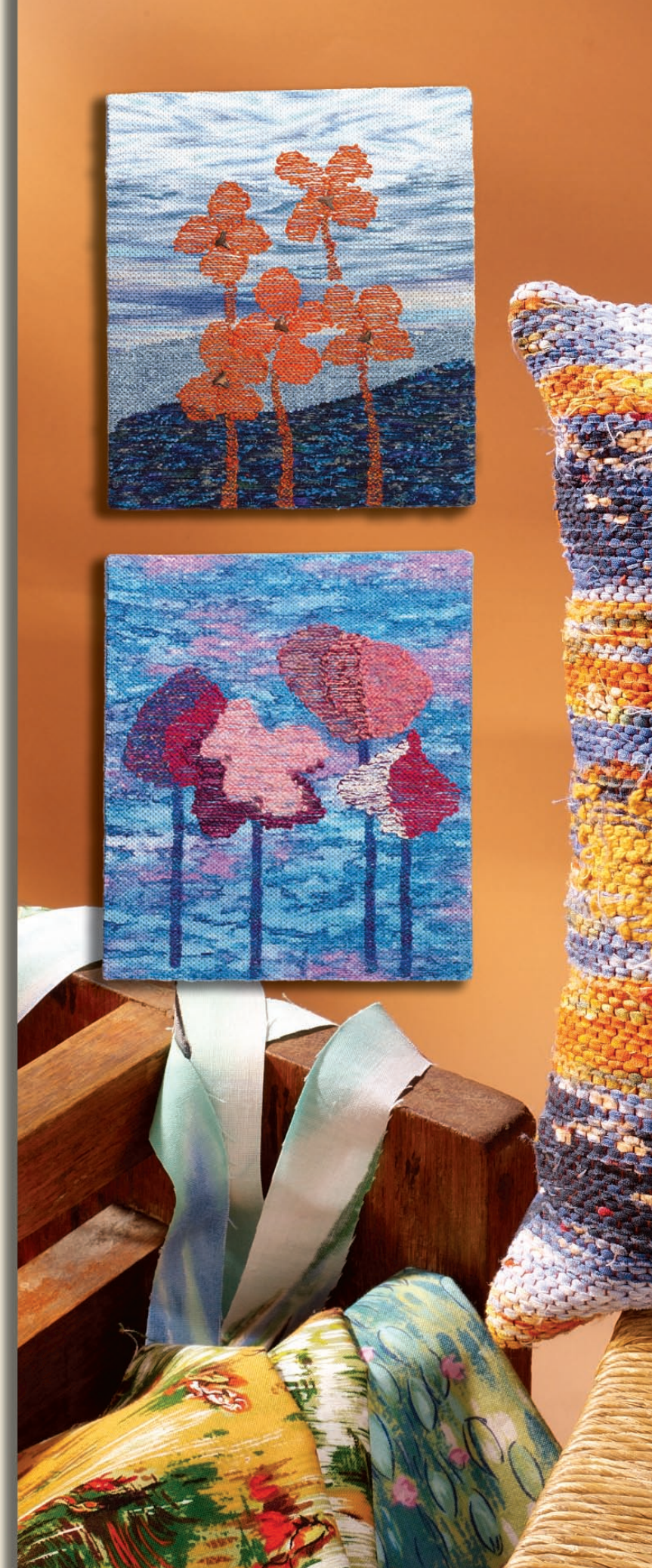
A fine ground warp and weft, which are completely covered by the fabric strips, provide the basic stability of the piece. The fabric strips and inlay design yarns interlace only with the fine tie-down warp ends.

The strips can be placed exactly in the order in which they have been cut from the fabric, or combinations of contrasting or coordinating fabrics can be used. The idea of fabric strips cut and used in sequence is derived from the California Rags® technique of Trudie Roberts (see Endnotes, page 96) but takes it in a new direction.

There are some limitations to consider. The yarns for the inlay design wefts must be thick enough to show over the background fabric strips. Handspun and ribbon-like yarns work well; thinner yarns can also be bundled to achieve the right thickness. The overall effect of the imagery is more casual and impressionistic than true tapestry and lacks its definition and detail. As with pointillism, the pieces look better from a distance than they do close up.

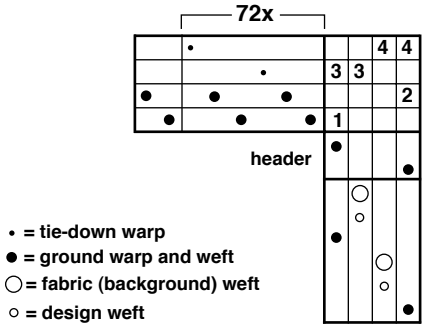


Joyce Harter, *of Northfield, Minnesota, has been working with Theo Moorman technique for twenty-six years. Her new book with Nadine Sanders,* Theme and Variation: More Weaving That Sings, *is now available.*




ROTARY CUTTER

1. Draft for Theo Moorman inlay technique



Choosing designs, fabric, and yarns

Draw a simple cartoon. Plan figures with smooth lines without fine detail. Choose fabric with an allover design in which the colors saturate through to the reverse side as much as possible. A fabric with circular movement or strong diagonals will give depth to the background.

Weave a few sample rows to see the effect before making the design. A strongly colored fabric may become subdued when woven and may require stronger colors of inlay yarns. The color of the tie-down ends can intensify, mute, or unify fabric colors. (Note that since the ground warp and weft do not show in the fabric, this is a great way to use up odd yarns.)

Prewash the fabric by machine; machine dry; press well. Fabric strips must be long enough to cover the width of the warp plus 2" plus take-up if they are used selvedge to selvedge. For a 16"-wide pillow, cut strips 19" long (1" take-up).

Cut strips ¼" wide, a 3–4" section at a time, on the straight grain using a rotary cutter and a self-healing mat. Leave ½" uncut at one edge. Mark the last strip in the section. Cut each strip of fabric free as you weave, working toward the mark.

Wind the design yarns on small netting shuttles. A nut pick, a long tufting needle, or a small tapestry comb can help place the design yarns. Carry the ground weft on a stick shuttle, large netting shuttle, or boat shuttle.

Weaving the piece

- Raise shaft 3 and lay the fabric strip in the shed (scoot the strip across with fabric right side up using a small empty wooden stick shuttle). Poke ends through to back, 2 or 3 warp threads in from each edge of the warp (or in desired design area if using more than one background weft across warp width) leaving 1" tails hanging at the back. Raise shafts 1 and 3 (without weaving) and beat.
- Raise shaft 3 and place design yarn over fabric strip (it will be in the same shed as strip) following your cartoon. Raise shaft 4 (without weaving) and beat.
- Raise shafts 1 and 3. Insert the ground weft selvedge to selvedge, beat; raise shafts 2 and 4 (without weaving); beat.
- Raise shaft 4. Insert the fabric strip with tails to the back between the same warp threads on the selvedges as before, raise shafts 2 and 4 (without weaving), and beat.
- Raise shaft 4 and place design yarn as before. Raise shaft 3 (without weaving) and beat.
- Raise shafts 2 and 4, weave with ground weft; raise shafts 1 and 3 (without weaving); beat.

Repeat this process for 18".

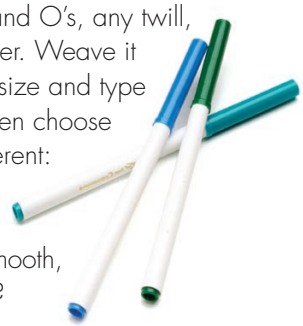
Finishing

Remove the piece from the loom and steam press from the reverse side. Anchor the strips hanging from the back at the edges with a row of machine stitching.

Design Tip

Change yarn thickness or type.

Thread a particular draft like overshot, Bronson lace, M's and O's, any twill, or summer and winter. Weave it using the expected size and type of weft fiber, and then choose something very different: thick where it is usually thin, fuzzy where it is usually smooth, etc., to see What if?



To make the pillow, cut a piece of the fabric that you used as background weft 18" × 18" or size of pillow top. Right sides together, machine sew seams leaving opening for stuffing. Turn, stuff, and sew closed by hand.

Some considerations

Setts can vary. The looser the sett is, the farther apart the tie-down yarns will be, lengthening the floats of design yarns and fabric strips.

A painter of scenery lays a background of color on the canvas and then places the images. With this technique, you can share some of the painter's designing freedom as you "paint" with fabrics!

PROJECT at-a-glance

Weave structure for pillow top
Theo Moorman inlay technique.

Equipment
4-shaft loom, 19" weaving width; 12-dent reed; boat shuttle for ground weft; netting shuttles for design weft; stick shuttle for rag weft; nut pick; long tufting needle; tapestry comb.

Yarns
Ground warp: 5/2 pearl cotton (2,100 yd/lb), 580 yd (4½ oz). Tie-down warp: 20/2 pearl cotton (8,400 yd/lb), 288 yd (⅝ oz).
Ground weft: 5/2 pearl cotton, 90 yd (¾ oz). Background weft: 1 yd fabric (for 1 pillow 14–16" square) cut into strips except for one 18" × 18" section for pillow back. Design weft: small amounts of thick, textured, or other yarns such as 3/2 pearl cotton (1,250 yd/lb); ribbons, handspuns, etc., depending on design.

Warp order and length
434 ends 2 yd long for 1 pillow and sampling: 290 ground warp ends (5/2 cotton); 144 tie-down warp ends (20/2 cotton) in the order in Figure 1.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 18½".
Weft 16 ppi (8 ppi fabric strips, 8 ppi ground weft).

Take-up and shrinkage
6% in width and 12% in length (draw-in and take-up). Amounts produce one pillow 17" × 16".



"Roja y Rojo" by Jeanie C. Pratt

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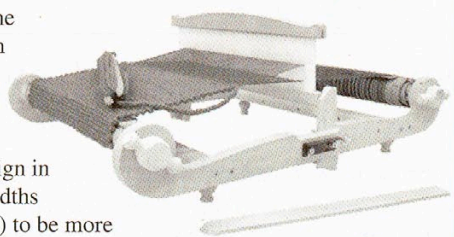
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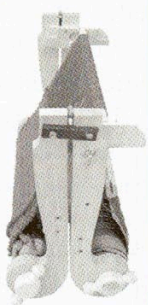
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SU BUTLER

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Many weavers wonder how to incorporate good design into their fabrics. We want every piece to have that extra something that makes them really special, but we don't know where to start.

Accomplished artists sometimes suggest that their pieces "practically designed themselves." This can be very misleading. Careful planning along with the practiced and creative use of design tools are the keys to success.

To design, according to *Webster's Dictionary*, is "to create, fashion, execute, or construct according to plan." The key to design is planning. Planning is a matter of knowing what tools are available and how to use them. We are lucky as weavers to possess a small but powerful tool supply. We have limited elements but almost unlimited design potential. Getting to know the tools in your weaver's toolbox is not as difficult as it first seems. A primary constraint, of course, is that we must work within the grid of interlacing vertical and horizontal elements, the warp and weft.

The basic tools

The basic tools in a weaver's toolbox include the grid (vertical and horizontal lines formed by the warp and the weft), weave structure (the way the warp and weft interlace), sett (warp and weft density), fiber content and size (heavy, fine, fuzzy, soft, bumpy, smooth), and the loom (number of shafts and treadles).

The tools of composition

In common with other art forms, the weaver's toolbox also includes the tools of composition, such as the use of space, color, value, and texture. Counterpoint—or the contrast of these elements in a single piece, such as positive vs negative space, dull vs shiny, smooth vs rough, thick vs thin, soft vs firm—is an especially important design component for weavers.

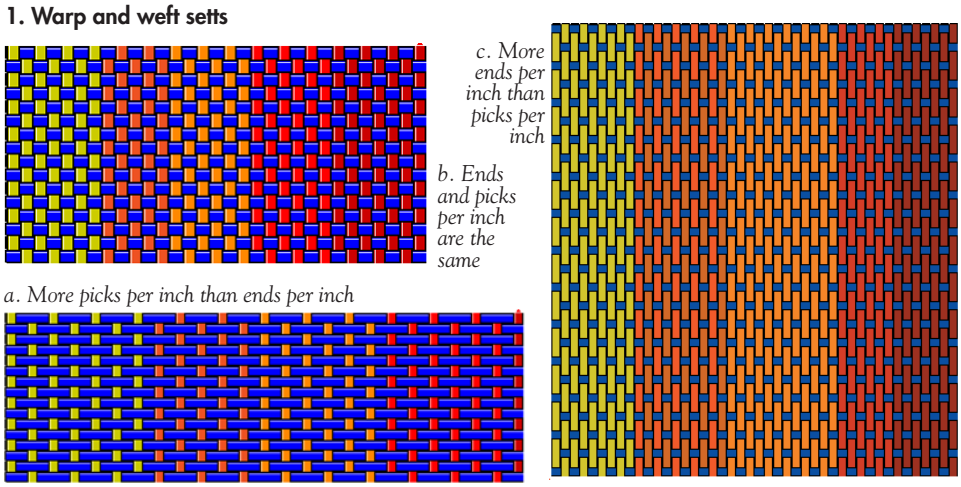
Using the basic tools

Most of us become familiar with the basic tools early in our weaving lives. Often, one of the first choices we make when we plan a project is the weave structure. What structure is suitable for the function of the cloth? Is structural patterning (overshot, spot Bronson, honeycomb, twill) important? How will the structure affect the finished hand of the cloth?

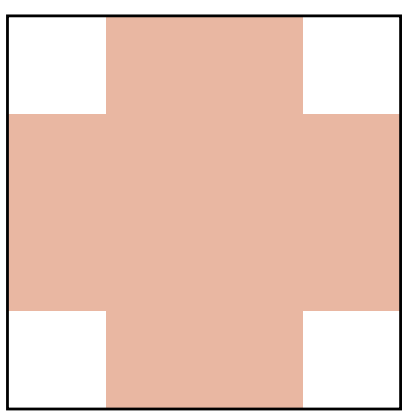
The loom we use establishes limitations no matter what number of shafts it has. This is not a bad thing! Limitations force us to be creative within them. All possible plain weaves, thousands of twills, and hundreds of four-block designs can be woven on as few as four shafts. Those wishing to weave fancier twills or multiblock patterns will want to have a multishaft loom—but they will still feel some limitations no matter how many shafts they are able to use for a design.

Fiber content and size has a pronounced effect on the finished product. For example, a balanced plain weave using identically sized warp and weft threads will show the colors of each equally, and if the threads are very fine, the two colors will blend as if you were mixing paints. If the warp threads are crowded closely together, the warp color predominates. If the warp is widely sett and the picks are closer together, the weft color predominates; compare Figures 1a–1c.

1. Warp and weft setts



2. Optimum design area



Sett choices also affect the integrity and hand and therefore the intended use of the finished cloth. Twills usually require a closer sett than plain weave, for example, and balanced twill fabrics are generally more supple than balanced plain weaves.

Using the tools of composition

Choosing the structure and fibers are only the first steps. Once they have been selected, composition begins. Even plain weave allows unlimited variation in composition.

■ **Space** In visual art, images of importance do not usually appear in any of the corners of a composition; the optimal site for visual impact in a cloth is a cross-shaped area; see Figure 2.

Painters sometimes use the rule of thirds to divide a composition into thirds vertically and horizontally, which can be useful for weavers as well. Look at the shape of your design and consider how it will be viewed. Is it a rectangle meant to be viewed as a vertical column? Is the visual focus on the horizontal plane?

Now consider the major design element of the piece. Is it color, structure, texture, or a motif? The placement of the main design element is critical. To use the rule of thirds, place this element between two of the three sections, or within one of the three sections. Play with the placement of design elements on graph paper or with a computer weaving or drafting program to consider its effectiveness.

■ **Counterpoint with color** One of the most important tools of composition is color. Color can create positive and negative space. Using color that comes forward visually, such as saturated colors or those with light values, for example, can create positive space (see Karen Selk, pages 40–43). Dark values tend to recede to create negative space, or background.

The contrast between positive and negative space produces counterpoint, an important element of good composition. In Figure 3, the light yellow areas come forward and the purple areas recede for strong counterpoint.

Again, experiment with colors on graph paper or with a computer program to make certain you like the design before buying yarn and warping your loom.

■ **Counterpoint with texture** Color is only one of the effective tools for creating counterpoint. Particularly in plain weave, textural changes can also create positive and negative space. Texture can be achieved through variations in sett, fiber content, yarn thickness, and yarn type (bouclés, noils, novelties, etc.).

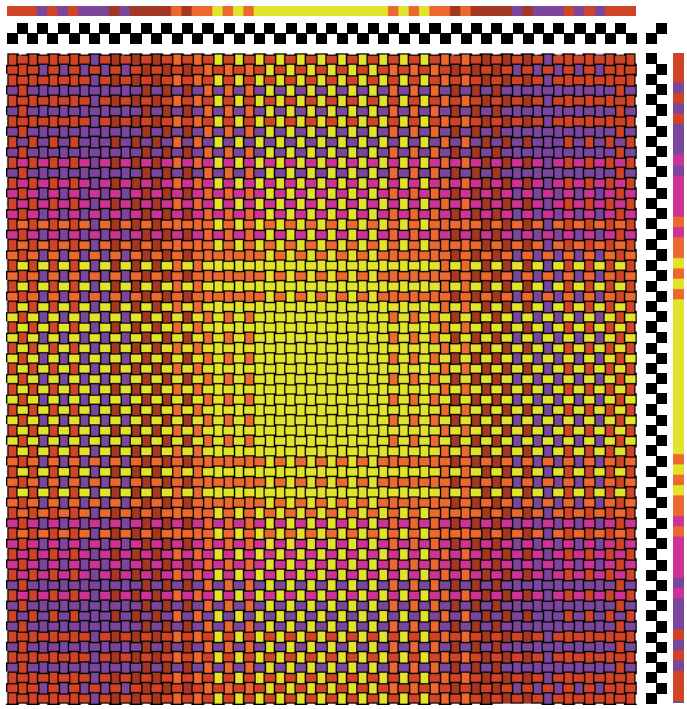
Textural counterpoint can also be created through structure. Overshot shows a strong textural difference between the long floats in the pattern areas (positive space) and the matte background areas (negative space). Twill blocks create positive and negative counterpoint by producing areas of warp emphasis vs areas of weft emphasis; see Figure 4. Even if all of the threads are the same color, counterpoint occurs.

Start your journey

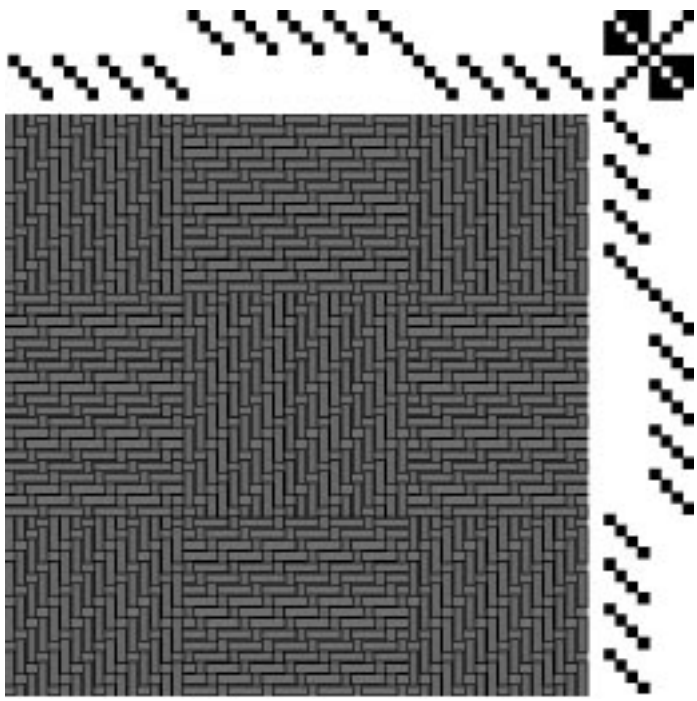
Although the study of composition and design are the work of a lifetime, you already have the tools at your disposal to start your journey. The tools in your weaver's toolbox give the opportunity to create unique, well-designed cloth. Next time you start a project, consider each of your design tools and think about how it can be used effectively. A computer weaving or drafting program can help you develop your ideas (see page 62).

Trained both in weaving and watercolor painting, SU BUTLER, *of Woodstock, Illinois, has been joyfully adding design tools to her weaver's toolbox for twenty-eight years.*

3. Counterpoint through color



4. Counterpoint through color and texture



Computer weaving software an introduction

JUDIE EATOUGH

Weaving software can speed up the design process. However, it should come with a warning! The time you save by not drafting by hand may be more than consumed in exploring the many weaving variations you would never have considered with pencil and graph paper.

Whichever computer system you are using, you have several choices of software. Just as there is not one perfect loom, computer programs need to be evaluated to find a good match between the weaver and the program.

Computer programs today

Most programs today run on either Windows or Macintosh computers. You can download a free demo version and a list of features from the internet or buy a copy of the demo by mail for a small fee. Demos are for evaluation and do not contain all of the features of the real versions. All of the programs have online help including a tutorial, and some have a printed manual. (If you are new to weaving or computers, you might start with WinWeave, a very basic program that you can download for free.)

Install the demo and open the sample files. They will give you an idea of the capabilities of the program. Look under Help for a tutorial that will guide you through the basic features of the program. Create a few simple drafts to try out the software and explore some of the program's potential.



Judie Eatough, *of Provo, Utah, loves weaving, computers, puzzles, drafts, and grandchildren. Creating drafts, whether for 4-shaft looms or drawlooms, is her passion. Weaving them is almost as much fun.*

Evaluating software

I use several weaving software programs. Each of them has features I like and some I find awkward to use. The programs for Windows computers all have several data entry methods, multiple treadles for skeleton tie-ups, automatic heddle counts, several print options, and optional loom drivers. Here are the programs I'm most familiar with (in alphabetical order) accompanied by the qualities I like best about each one.

Fiberworks PCW4 has several view options for structure (rep weave, etc.), the insert and delete features are easy to use; screen data (threading) shows as squares, printed data can be numeric; draft options include double width, name drafts, fabric analysis (Silver), turned drafts. Favorites: repeat function, automatic as-drawn-in (exactly or as overshot), relative thread thickness, block substitution, undo 30 steps.

Patternland Weave Simulator for Windows puts tie-up square in any corner; allows total display/print control such as font size, width of lines, etc.; data can appear as numbers, letters, symbols, black or colored squares; fabric analysis. Favorites: easy keyboard entry; numbers on screen; graph paper highlight lines adjustable; can add block notations to printed drafts; easy color replacement.

WeaveIt allows entering a color sequence for projects; does network drafting, blended drafts, turned drafts, block substitution. Favorites: threading/treadling show bracketed repeats (i.e., 3×); can use right and left mouse buttons for color-and-weave, does a float search; threading and treadling can show as symbols, letters, numbers, or squares; drafts can include annotation.

WeavePoint 5 allows automatic repeats and creating and saving blocks to substitute; has a large design board. Favorites: easy to insert/delete threading or treadling; allows changing a draft to straight threading, changing the order of shafts and treadles, and copying the treadling to threading.

Look for more information about computer weaving software from Judie Eatough on our website; see page 7 in this issue for details.



COMPUTER SOFTWARE FOR WEAVERS



All programs are for Windows systems unless indicated.

Fiberworks PCW4 (Bronze/Silver), www.fiberworks-pcw.com, 16 or 32 shafts/32 treadles, 10,000 ends/picks.

Patternland Weave Simulator for Windows, http://www.patternland.com, 255 shafts/255 treadles, 8,000 ends/picks.

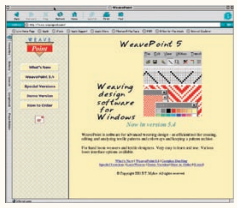
ProWeave (Macintosh or Windows) http://www.proweave.com, 64/64 shafts/treadles.

WeaveIt (Basic/Pro), www.weaveit.com, 32/32 treadles/shafts, unlimited ends/picks, project calculations.

WeaveMaker Mi (Macintosh or Windows), http://www.avlusa.com/software/WeaveMaker1.html, 32/32 shafts/treadles, 1,000 ends/picks.

WeavePoint 5, www.weavepoint.com, 80/100 treadles/shafts, 4800 ends/picks, project calculations.

WinWeave, http://mywebpage.netscape.com/bdkeister/winweave.html, 16/16 shafts/treadles, 1,023 ends/picks. Basic drafting only; no charge for private use.



SwiftWeave (Macintosh), http://www.avlusa.com/software/SwiftWeave.html, 256/256 shafts/treadles, unlimited ends/picks.

TurnStyler, http://www.hifiber.com/turnstyl.html, drawdown program for card-weaving.

Braid Runner, http://www.rosalieneilson.com/braid_runner. htm, designing for kumihimo.

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Legacies from the past

A pile rug

BETSY BLUMENTHAL WITH JANE PATRICK

Double the trouble is not too high a price for this thick rug made from handwoven chenille. "Double" because it is a two-part process requiring two separate fabrics: one to make the chenille yarn that is used for the weft in the rug, and the other, the rug! But you'll never put your feet on anything more luxurious than its lofty pile.

Examine a strand of commercial chenille yarn. You'll see that it has a vertical central core that holds short horizontal tufts. Imagine that the core is warp and the tufts are weft! If you're already thinking there's no way you'd weave a zillion yards using only a few warp threads, you'll be glad to know you can weave many chenille strands at the same time.

To accomplish this, small groups of closely sett warp threads are spaced far apart in the reed (the wider the spacing, the longer the tufts). For a lively visual effect, several strands of yarns close in color can be bundled as weft for the tufts (this is good news because weaving proceeds quickly with thick bundles of weft). When this "fabric" is removed from the loom, the weft floats between warp groups are cut to create the chenille yarn (see photo inset).

If you're thinking this sounds too slow, consider the other options for weaving pile. Corduroy is one-sided; knotting is *super* slow. Chenille is two-sided, fast to weave, and only requires a prewoven chenille weft—not so bad!



Betsy Blumenthal, *of Boulder, Colorado, is* ***Jane Patrick****'s colleague at Schacht Spindle Co. They enjoying collaborating on projects. Usually, Jane says "We should do . . ." and Betsy does.*





Weaving the chenille

The rug on pages 64–65 is inspired by Marie Bexell's pile rug, probably woven in the late 1940s. We were intrigued by the orange spots in her chenille weft.

Exact lengths of chenille weft must be planned to minimize overlapping the bulky chenille where wefts end and begin in the rug. Each colored stripe in our rug is therefore woven with either one or two lengths of chenille yarn. This means that when you are weaving the chenille, you'll weave each tuft color for a specific number of inches. This measurement will become the *length* of the chenille strands in that color. The number of warp groups that are threaded will be the *number of strands* in that color.

There are six repeats of the striped design in our rug plus one extra light green stripe at one end. The rug is 30" wide, so the strands of chenille need to be multiples of 30" (plus a small bit for take-up).

Wind a warp following Project at-a-glance and thread for plain weave. Wind the weft for light-green chenille (see Chenille weft order) on a ski shuttle and weave for 95"; the 14 warp groups will make 14 chenille strands 95" long. Then remove the 3 selvedge ends and 3 ends of the first warp group on each side (the remaining 3 are now selvedge threads); only 12 strands are needed in the other colors.



A detail of Marie Bexell's 1940s rug shows spots of orange in her chenille weft. See more about the Bexells on page 67.

Weave each color as indicated below. Beat very firmly. Separate each color with 4" plain weave in scrap yarn.

Chenille weft order

- Light green (2 Sage, 1 Hunter Green): 95" (for 14 strands, 2½ yd long).
- Dark green (4 Forest Green, 2 Dark Pine): 48" (for 12 strands, 1¼ yd long).
- Rust (4 Copper, 3 Terra Cotta): 32" (for 12 strands of chenille, 30" long).
- Natural (4 Natural, 2 Ecru): 190" (for 12 strands of chenille, 5 yd long). For the spots, use the shuttle with rust and the shuttle with dark green randomly in a proportion of four rust picks to one green.

Cutting the chenille strands

Cut colors apart in the center of scrap-yarn sections. Remove scrap yarn. Tie a tight knot in each 6-end warp group, sliding knots firmly against the edge of the first weft. With a rotary cutter, cut weft floats down the middle of the space between each warp group. Cut along each selvedge; discard weft loops and selvedge threads. Wear a dust mask for lint.

Weaving the pile rug

Wind the warp following Project at-a-glance and thread for plain weave. Weave 2" for hems at each end using 1 strand Forest Green/1 strand Copper together.

Begin the rug with light green chenille. The first chenille strip should weave 3 picks plus a little to tuck into the next row. If your strand is too long, untie the warp knot, unravel and discard excess tufts, and retie the knot. If it is too short, narrow the warp width by 2, 4, or 6 ends. Then weave the rug: 3 more picks light green [1 rust, 12 natural (with spots), 1 rust, 3 dark green, 6 light green] 6x.

Finishing

Work two rows of overhand knots at the ends, trim ends, fold under, and sew hems by hand.

PROJECT at-a-glance

Weave structure for chenille weft
Plain weave.

Equipment
2- or 4-shaft loom, 18" weaving width; 12-dent reed; 4 stick or ski shuttles.

Yarns
Warp: 10/2 cotton (4,200 yd/lb), natural or bleached, 1,170 yd (4½ oz).
Weft: 4/4 cotton (800 yd/lb), Sage #84, 800 yd (1 lb); Hunter Green #78, 400 yd (8 oz); Dark Pine #016, 380 yd (7¾ oz); Ecru #04, 1,400 yd (1 lb, 12 oz). 3/2 pearl cotton (1,260 yd/lb), Terra Cotta #505, 405 yd (5⅛ oz). 8/4 cotton carpet warp (1,600 yd/lb), Forest Green #12, 760 yd (7⅗ oz); Natural, 2,800 yd (1 lb, 12 oz); Copper #35, 540 yd (5⅗ oz).

Yarn sources
8/4 and 4/4 cotton are from Maysville, 3/2 (UKI) cotton from most suppliers.

Warp order and length
90 ends, 13 yd long.

Warp and weft spacing
Sley 3 selvedge threads in one dent; skip 7 dents, then sley [6/dent, skip 14 dents] 13x; sley 6/dent, skip 7 dents, sley 3 in one dent for last selvedge. Width in the reed: 17⅗". Weft: 8 ppi.

Take-up and shrinkage
Take-up in the chenille warp is 10%.

Weave structure for rug
Plain weave.

Equipment
2- or 4-shaft loom, 30" weaving width; 6-dent or 12-dent reed; 1 ski shuttle.

Yarns
Warp and weft for hems: 8/4 cotton carpet warp (1,600 yd/lb), Forest Green #12, 600 yd (6 oz); Copper #35, 600 yd (6 oz).
Weft: your handwoven chenille!

Warp order and length
180 working ends (2 strands each; 1 Forest Green/1 Copper), 3 yd long.

Warp and weft spacing
Warp: 6 working ends (2 strands each) per inch (1/dent in a 6-dent reed, or 1-0 in a 12-dent reed). Width in the reed: 30". Weft 3 ppi (3¼ ppi under tension).

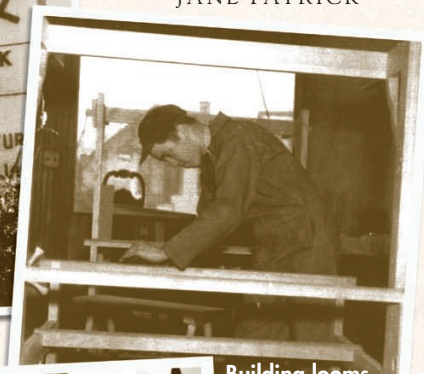
Take-up and shrinkage
0% in width, 15% in length. Amounts produce one rug 30" × 42".

The Cranbrook Loom

JANE PATRICK



John P. Bexell created the Cranbrook loom in the 1930s.



Building looms was Bert Bexell's passion.



Barry Schacht and Bert Bexell share their love of the Cranbrook loom at Bert and Mollie's home in Gaylord, Michigan.

Not many kids aspire to be loom makers when they grow up, but Bert Bexell knew from an early age that this was what he wanted to do.

Bert's dad, John P. Bexell, was born in Korstrask, Sweden, in April 1899 to a long line of Swedish woodworkers. Difficult economic conditions in Sweden led to his emigration to the United States, and eventually to Flint, Michigan.

There, his wife Marie found a job as a weaver in the studio of Loja Saarinen at the Cranbrook Community in Bloomfield Hills, Michigan. Loja's architect husband, Eliel Saarinen, designed the buildings at Cranbrook and with George Booth helped shape Cranbrook's philosophy based on the Arts and Crafts principles of William Morris. Cranbrook eventually would include three schools, separate science and art academies, and a church.

George Booth encouraged Loja Saarinen to design and weave textiles for the new Cranbrook buildings. Studio Loja Saarinen opened in October 1928 with one loom that soon became thirty.

As the weaving studio grew, so did Loja Saarinen's dissatisfaction with her looms. She wanted one built exactly to her specifications. It's likely that Marie suggested John, who'd built looms in his native Sweden. He made one loom for the studio and one to sell, which led to orders for more. Loja Saarinen gave her blessing to naming the loom Cranbrook after its Cranbrook origins.

Bert, then in the seventh grade, began working with his father through his school's vocational training program.

In the late 1930s, John was commissioned by the Farm Security Administration to make looms as part of a program to help southern sharecroppers find other vocations. A first commitment of several hundred looms was security enough for John to quit a job at General Motors and devote himself full-time to loom building.

In February 1946, after a stint in the service, Bert decided to make woodworking his life's work, and the John P. Bexell Company became Bexell and Son. Along with four employees, they made cabinets in addition to looms. The company soon outgrew its location and moved to larger quarters. As the loom business diminished in the 1950s, however, their income depended more and more on architectural millwork and cabinet making.

When John retired in 1964, against his advice Bert decided to focus solely on loom building, which had always been his real passion. "I was never sorry," says Bert.

In the 1970s, Bert collaborated with Robert Kidd to enhance the traditionally Swedish Cranbrook design. A Cranbrook Art Academy graduate and teacher, Robert loved the Cranbrook loom and used it in his production weaving business, where he employed up to eighteen weavers.

Constantly striving to make the loom more efficient, he and Bert changed the tie-up cords to premeasured chains and the straight treadles to tapered ones to minimize shed adjustment. They developed the treadle lock, which allowed a treadle to be depressed and locked into place, especially helpful on wide looms.

In 1977 after more than forty years in business, Bert sold the company to Les Hudson, who sold it in 1980 as Heritage Woodworks to Ted and Dave Johnson of Norwood Looms. Their improvements included modifying the brake release system.

After twelve years of production at Norwood, in 1996, the Cranbrook Loom was sold to Schacht Spindle Co. to add breadth to their line of looms. Barry Schacht had long been an admirer of Cranbrook's fine craftsmanship and superior function. Further improvements included lengthening the lamms and extending the loom 18" for better shed formation (and more room inside for threading!). To add leg room, the loom was raised 2". Schacht switched the tie-up chains to lighter Texsolv cords that remain permanently in the treadles so that they do not need to be changed between tie-ups. An optional worm gear was added to aid high-tension rug weaving.

For seventy-six years, the Cranbrook Loom has established a strong tradition of solid design and superb craftsmanship that continues today. Bert Bexell can reflect on his legacy with a well-deserved deep sense of pride and satisfaction.



Jane Patrick, *of Schacht Spindle Co., thanks Bert and Mollie Bexell for their kind hospitality and for sharing Cranbrook loom history and family photos. She also thanks Robert Kidd, Ray Fleming, and Dave Johnson for additional Cranbrook lore.*

Resources

Westbrook, Adele, and Ann Yarowsky, ed. *Design in America: The Cranbrook Vision* 1925–1950. New York: Abrams, 1983.

CAROLYN JONES

Many Hands: The Rewards of Collaboration



Pages from the 2002 calendar Fabrications (from top to bottom): January, February, and May.

For the last eight years, I have participated in a variety of projects in which the hearts, hands, and heads of three or more artists have come together to create. These collaborations have been both challenging and satisfying, and I am convinced that all of us can benefit from the opportunities for personal artistic growth that collaboration can provide.

Collaborations allow bigger goals

One of the first of such projects for me was the creation of a handspun, handwoven blanket that was given away in a drawing as a fundraiser for the Humboldt Handweavers and Spinners Guild. More than twenty guild members participated in the various segments of the project, including washing and carding the wool, spinning it into a two-ply yarn, threading the loom, weaving the panels, and constructing and finishing the final product.

The community response was so strong that we raised enough money to buy blankets for a local women's shelter and to set aside scholarship funds for guild members. Together, we accomplished a project that would be overwhelming to any of us individually, and we all shared in its success.

Collaborations build relationships

The sharing of production work in a social setting has been one of the most satisfying aspects of my current collaboration: a yearly calendar. Inspired by a swatch calendar featured in *Shuttle Spindle & Dyepot* (see Resources), Terri Tinkham, Dorothy Swendeman, and I decided to create one for 1995 including handwoven swatches for each month and including fiber facts and textile lore from around the world.

The project was originally conceived as a way to use accumulated odds and ends of fabric that we each had on hand. Between the three of us, we had more than enough fabric for thirty-five calendars.

We had all recently become interested in book arts and had discovered the availability of a die cutter at our county office of education, so we made a set of die-cut samples and matched those images to months and fabrics (a heart for February, a flower for April, a schoolhouse for September, a falling leaf for October, etc.). We spent time in the library, rounding up textile trivia as well as songs, poems, stories, and legends about fiber.

With the exception of page layout, which was done on my Mac computer in Pagemaker, all of the steps of the project were completed as a group. Hand-feeding the heavy, recycled paper through the photocopier, precisely locating the die-cuts on each page, cutting and attaching the fabrics with spray glue, folding, collating, punching, and binding—any of these tasks would have been immensely tedious if performed in isolation, but were actually fun (and fast!) when taken on as a group.

In fact, we had so much fun, and the calendar was so successful, that we created a similar, but more elaborate version for 1996, this time in an edition of sixty copies. Everything we learned from the first version, from what kinds of paper photocopy easily, to how many pages one can die-cut at once, to what brand of spray glue is best, helped to make the production of the second edition go much more smoothly and efficiently.

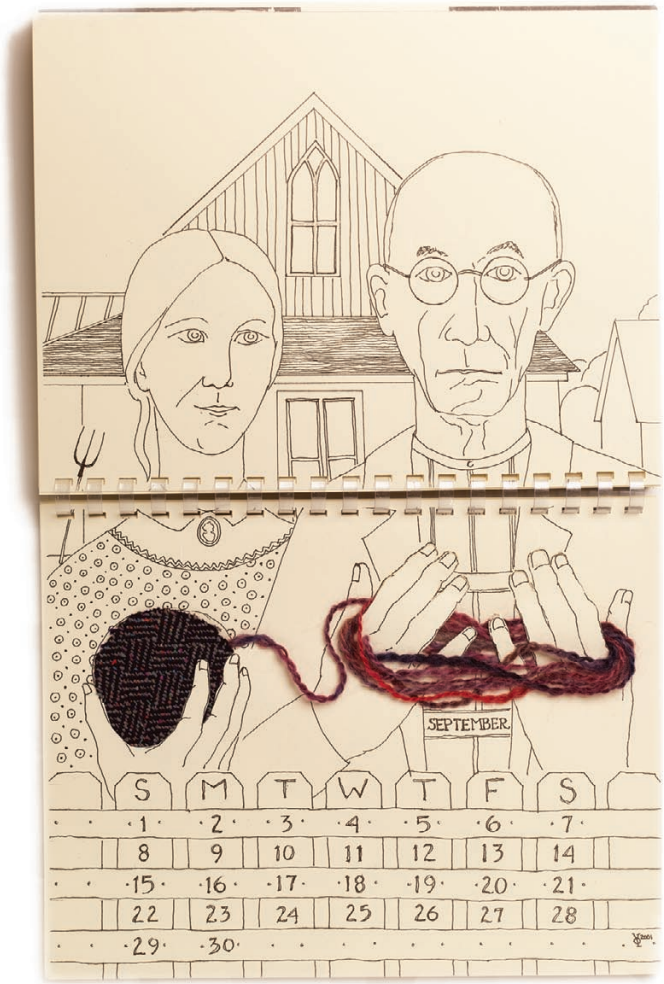
Collaborations lead to new ideas

For the three of us, collaborating led to one idea after another. Every time we got together we would talk, and every time we talked, ideas for future projects flew fast and furiously—more than we could ever hope to accomplish.

Collaborations push boundaries

Every artist has his or her own style and habits. These may involve a personally pleasing range of colors, a focus on a specific weave structure or technique, or a tendency to create certain types of objects, be they dishtowels or tapestries. There is nothing wrong with this, but when we collaborate, we challenge the boundaries of our personal styles. A collaborative project combines the individual styles of each artist but forces each to contribute to a single goal.

One of the most challenging aspects of collaboration becomes determining how to best utilize the varied skills of the participants. For our third calendar, we brought in the creative energies of Vikki Young, a skilled writer, artist, and designer of theatrical costumes and stage settings—but not a weaver.



We all spent time together discussing ways we could combine our skills. Our previous calendars had focused upon fiber lore and the inspirational words of great authors and poets. Now that we had a writer in our midst, why not replace those borrowed words with something original? And while we had conceived of our first calendars as appealing only to weavers and other fiber enthusiasts, we had been surprised to find that they were popular with children and teachers, who were fascinated by the colors and textures of the different fabrics. We decided to design for a broader audience.

For 1999, we chose four historical textiles that show the finest attributes of their traditions: a mid-nineteenth century Navajo blanket, an embroidered silk Emperor's Dragon Robe from China, a cotton and silk kente cloth worn by Ashanti royalty, and a doubleweave coverlet of linen and cotton typical of colonial America. Dorothy, Terri, and I each wove four fabrics directly inspired by these historical textiles, while Vikki wrote stories that explore through a child's eye how each textile is expressive of the culture that produced it.

Collaborations prevent procrastination

I don't know about you, but I am one of those people who tend to organize their existence around deadlines. This is not merely a matter of procrastination (well, maybe sometimes), but more a matter of being very, very busy. Busy people have to set priorities, and too often, creative endeavors don't make it to the top of the list.

Collaborative projects can provide the deadlines to keep you moving. Peer pressure contributes: How could you consider not finishing a project upon which your cocollaborators depend!

I suspect that there is a special psychology at work here that is peculiar to busy people. Knowing that we are busy and "really should" be doing things that are "more important," we commit to do things that we really want to do so we can justify spending time on them with the excuse that other people are depending on us.

Our collaborative process

The production of our calendars follows a certain process: a social get-together to toast the completion of the current edition and discuss possible themes for the upcoming year, a meeting to determine content and the delegation of duties, monthly get-togethers to check on progress and bring together pages and fabrics, and the final collation and binding of the finished product.

Fabrications 2002 grew directly out of one of the images from 2001 in which we painted a portion of a Mars-scape with fabric. All of the pages of Fabrications 2002 show scenes partially colored with fabrics with an invitation to the viewer to color in the rest with crayons or other media—it is both calendar and coloring book.

Dorothy, Terri, Vikki, and I are now working on 2003 (it's called Illuminations, just in case you are curious) and looking forward to toasting its completion. What are you working on?

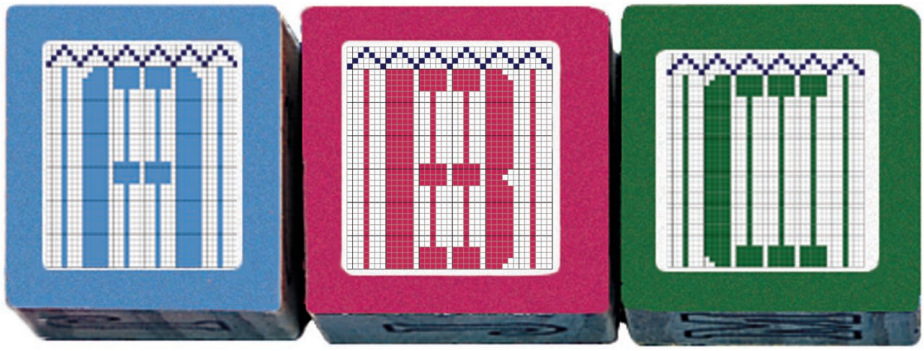
Resources

Marchant, Catherine. "Westfield Weavers Guild Creates a Timely Project." *Shuttle Spindle & Dyepot*, Winter 1992/1993, pp. 48–50.

Carolyn Jones, Dorothy Swendeman, Terri Tinkham, and Vikki Young all live in the heart of the redwoods in Humboldt County, California. They continue to marvel at how the fiber arts have brought together four such diverse women in such a remarkable manner. For more information, you can e-mail them at arachne@humboldt1.com.

Alphabet BLOCKS *for weavers*

BOB OWEN



About ten years ago I decided to include handwoven bookmarks with thank-you notes and other postal greetings. To personalize the bookmarks, I devised a relatively easy pick-up technique for weaving the recipient's initials.

A point-twill threading on four shafts makes it all possible. It allows a plain-weave ground cloth, the pick-up for the initials, and a decorative loom-controlled border. When you are weaving the initials, one warp thread in every group of six is always raised and one always lowered to act as tie-down threads for the pattern weft—no float goes over more than five threads.

Preparing the loom and weaving the bookmarks

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Note that 2 threads are used as floating selvedges on each side to provide a firm and sturdy edge.

Weave 4 picks plain weave and hemstitch over the last 2 picks. Weave 2 picks plain weave. Weave the border following Figure 1, alternating tabby and pattern.

PROJECT at-a-glance

Weave structure for bookmarks
Plain-weave with a supplementary pattern weft.

Equipment
4 shaft loom, 12-dent reed; 2 shuttles, 1 small, smooth pick-up stick.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), natural #105, 96 yd (½ oz).
Tabby weft: 10/2 pearl cotton, natural, 75 yd (⅛ oz).
Pattern weft: 5/2 pearl cotton (2,100 yd/lb), green #137, blue #155, purple #123, blue #157, tan #117; 12 yd (⅛ oz) for each bookmark.

Yarn sources
UKI pearl cottons are from Halcyon.

Warp order and length
Warp: 41 ends 2⅓ yd long (includes 2 ends each side for floating selvedges).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 1¾". Weft: 48 ppi (24 tabby, 24 pattern).

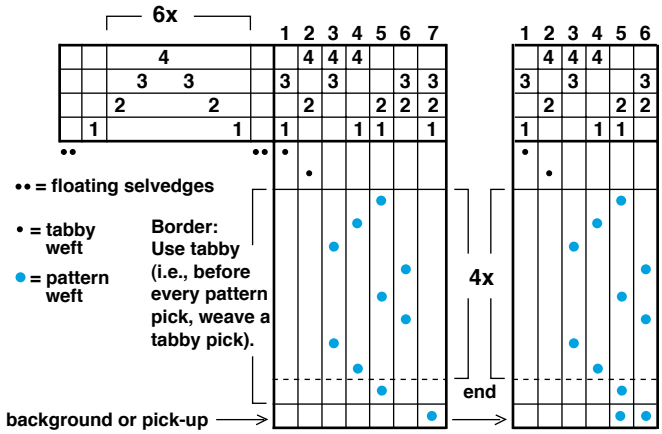
Take-up and shrinkage
12% in width, 10% in length (the bookmarks are not washed). Amounts produce six bookmarks, 1½" × 7–9" each.

Weave background for the first letter before starting the pick-up by alternating tabby with pattern 4× (for the background pattern picks, raise shafts 1, 2, and 3; see Figure 1). You are now ready to begin weaving the letter (see page 72 for the rest of the alphabet). Continue alternating tabby and pattern; each pattern shed is made with the pick-up stick. To do the pick-up, raise shafts 1, 2, and 3 and pass the stick under all threads that weave background (white) and over all threads that weave pattern (color). The pick-up stick should show in the shed exactly where color shows in the graph. The colored lines that cover threads on shaft 4 happen automatically since shaft 4 is down when the pick-up is made so is not part of the count.

For example, for the first row of letter A (start at the bottom of the letter), pick up the first three threads on the right, then the next three (one thread on shaft 4 will be down between the groups of three), pass over four raised threads (two on either side of a thread on shaft 4 that is down), under the next eleven raised threads (3-5-3), over four raised threads (two on either side of a thread on shaft 4), then under six threads (one thread will be down on shaft 4) to complete the row.

Release the shafts, slide the stick to the reed, turn it on edge to form a shed, and weave a pick of pattern. Repeat for each row in the graph. After each letter weave 4 pattern picks of background (alternating with tabby) and continue until all the let-

1. Draft for bookmarks



Use treadle 7 (or 5 and 6 together) for the pattern weft when you weave background and when you make the pick-up.



ters in the bookmark are completed. Each letter takes 36 pattern picks (alternating with tabby).

Weave 4 pattern picks background (alternating with tabby) and repeat border, plain weave, and hemstitching as at the beginning. Allow about 1½" for fringe between bookmarks.

Once you see how this works, you may want to design your own initials or other motifs!

Finishing

Cut the fabric from the loom, cut bookmarks apart, and trim fringes to ½"; steam press, and slip in an envelope to a friend.

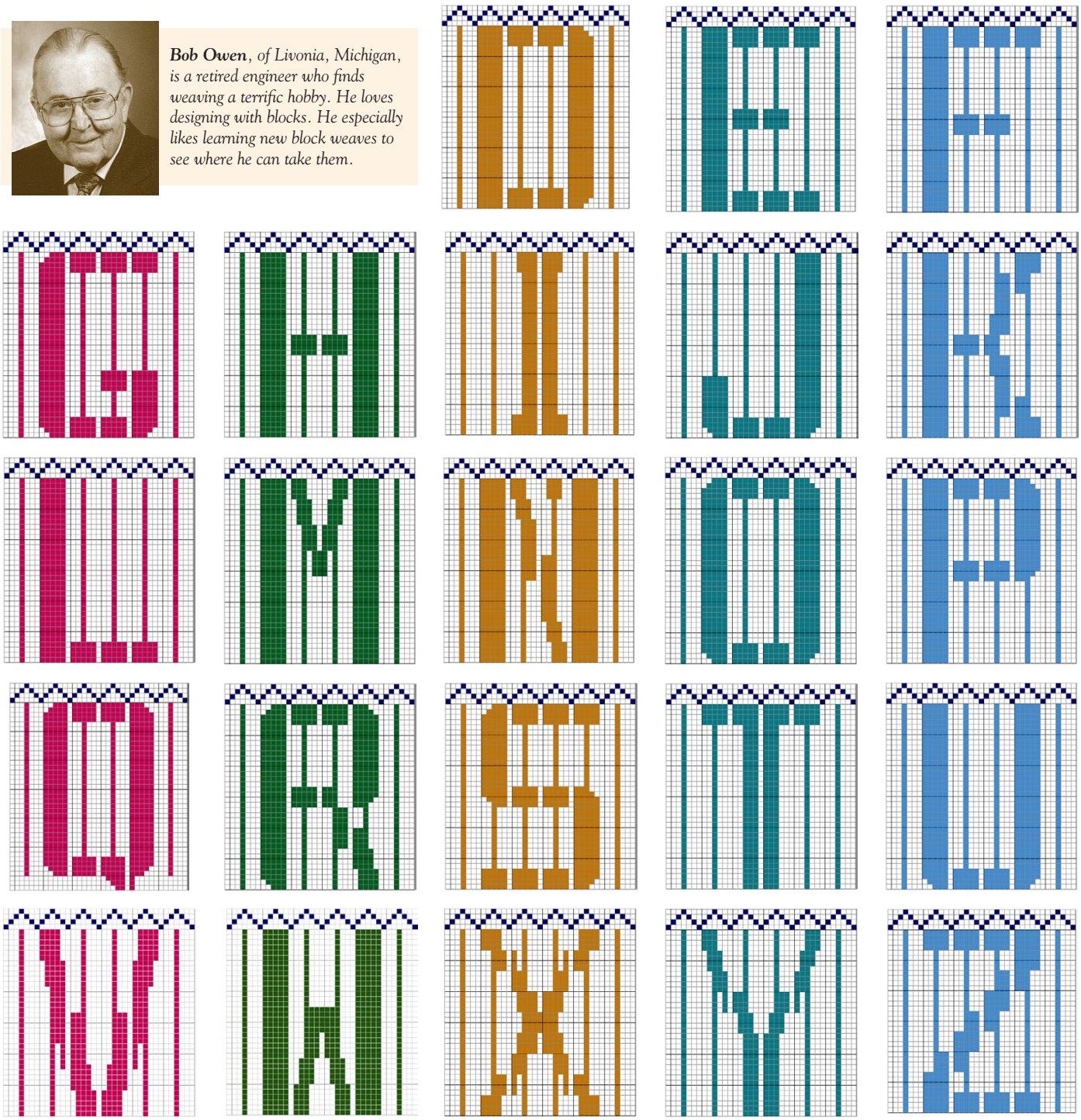
Design Tip

Consider pick-up.

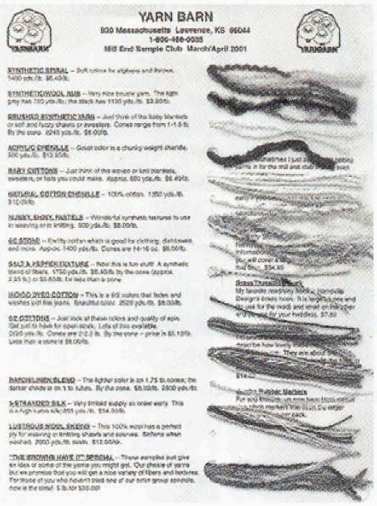
Overcome the shaft limitations of your loom with pick-up. Graph a design and let your pick-up stick select the threads instead of the shafts on your loom. Practice with something small first to see how it works.



***Bob Owen**, of Livonia, Michigan, is a retired engineer who finds weaving a terrific hobby. He loves designing with blocks. He especially likes learning new block weaves to see where he can take them.*



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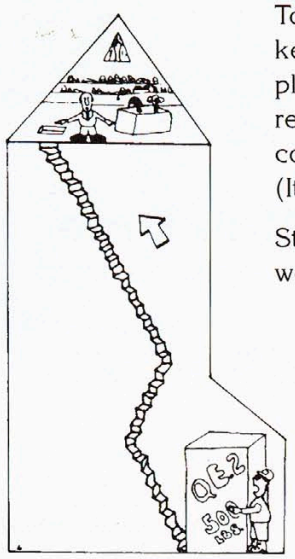
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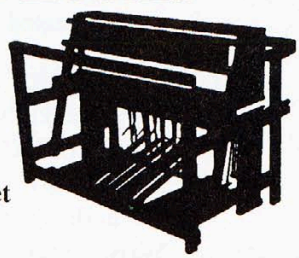
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1 LABEL INFORMATION & STYLE please print

Maximum number of letters, spaces & punctuation

STYLE XA: 12 / 20 / 20

STYLE XE: 7 / 9

STYLE XG: 9 / 18 / 18

STYLE XN: 12 / 20 / 20

STYLE XP: 9 / 20 / 20 / 20

Circle style of your choice — ACTUAL SIZE 1" X 3"

Style: XA CLASSIQUE

Style: XE ARANEGA PEÑA

Style: XG Hayley Bee

Style: XN Needle Point

Style: XP DESIGN Ann Kree

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City_____ State_____

Zip_____ Tel. (_____)_____

Enclose CHECK, MONEY ORDER, or VISA/MC/AMEX #:

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expires _____

Signature _____

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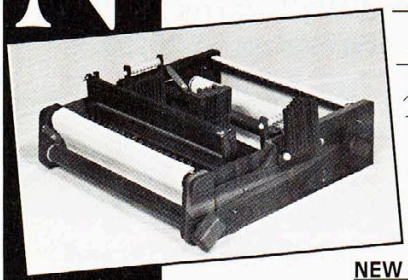
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100 labels on a card roll for $58.00	$5.95
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JANE PATRICK WITH RUTH ANNE MILLER

Remembering September 11th

Ruth Anne Miller is a Roster Artist with the Pennsylvania Council on the Arts. She teaches weaving and fiber arts though the Art in the Schools program. Last September 11th she was preparing to warp a floor loom for an art residency at Carroll Elementary School, sponsored by the Perry County Arts Council. After she heard about the attack on the World Trade Center, as she was choosing colors for the warp, red, white, and blue seemed to strike the right chord. This time she would not only teach weaving, but through weaving she would help her students heal.

The day Ruth Anne started her presentation, she began by saying that there was a certain day that she would always remember, that she'd never forget where she was and what she was doing at the time. Recognizing where she was headed, as hands flew up the students began to share where they were and what they were doing on that fateful day.

Ruth Anne then talked to them about the power of positive thinking. She explained that they were going to weave a flag that was made with their positive messages. "I asked them each to write down one strong positive thought about their country on a piece of paper," she recounts. (As they reflected on what to write, Ruth Anne recalls thinking how sad it is that young children should have to learn at such an early age how to spell "terrorist" and "anthrax.")

Although a few wrote messages seeking revenge, most students in this small rural community found powerful positive thoughts: "I want to feel good about my country," wrote one. Another penned, "America brave and free! Thanks to our heroes in America who make us united. God bless America." After their sentences were checked for spelling and punctuation, the students were each given a strip of cloth and a permanent marker so they could write their special messages on the cloth. These strips would become the weft in the flag.

"I took students in groups of four to work at the loom," notes Ruth Anne. "It worked well for each child to weave his or her strip of cloth while the others looked on. The log-cabin threading created red and white stripes on one half and blue and white blocks on the other. Some of the messages weren't visible in the woven flag. I explained that they could think of these as secret messages that only they knew were there. They liked the idea of their messages being left behind like a time capsule long after they'd departed the school."

The finished flag now hangs in the art room, where the woven message is a memorial to September 11th and a permanent visual reminder of the power of positive thinking.

Recycling and cultural diversity will be the themes of Ruth Anne Miller's next courses.

For more information about the healing flag and other projects, contact Ruth Anne Miller, RD #1, Box 109, Morris, PA 16938.



PHOTO COURTESY PERRY COUNTRY COUNCIL OF THE ARTS

A Carroll Elementary School student weaves his message into the "healing flag."

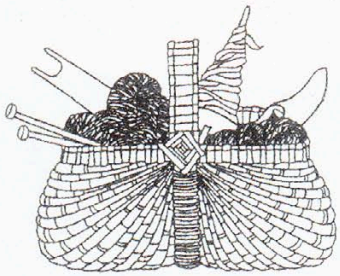
Weave a Real Peace (WARP) celebrated its tenth anniversary May 10–12, 2002, at Black Forest Camp in the hills outside Colorado Springs, Colorado. The group celebrated the occasion with tours of local museums, presentations on textiles and textile projects worldwide, shopping at the world textiles market, in addition to holding its annual meeting.

WARP's mission is to "facilitate self-empowerment and the betterment of women and communities-in-need through textile arts." Some of its goals are to foster dialogue, serve as a clearinghouse for information, and provide cross-cultural education and support within the textile community. The organization also strives to provide guidance in the realities of appropriate assistance and promote the appreciation of textiles reflected in a community's culture.

WARP is a volunteer organization. Its membership is open to anyone highly enthusiastic about handwoven textiles, to the people who make them, and especially to those who value the importance of attaining a fair-trade wage for fiber work. Governed by a five-member board of directors, WARP publishes a dynamic newsletter four times a year, offering reports on textile projects, member profiles, and resources of interest to the membership. The recent addition of an educational website furthers the group's mission; an ongoing e-mail group conversation provides a forum for discussions among its far-flung members. For membership information and to learn more about WARP, contact WARP, 3102 Classen Blvd., PMB 249, Oklahoma City, OK 73118. Visit WARP on the web at www.weavershand.com/warp.html.

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

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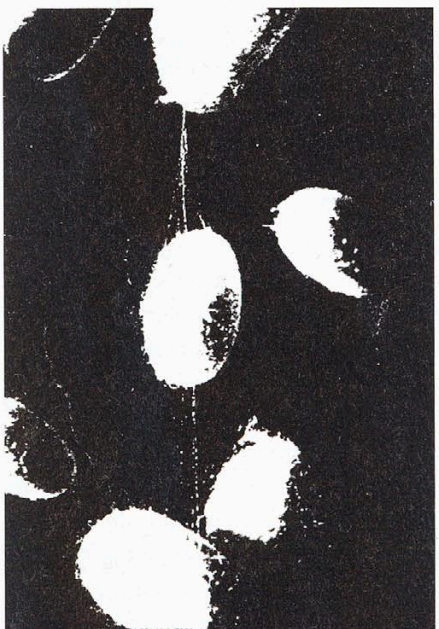
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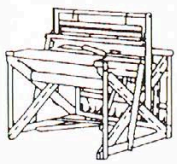
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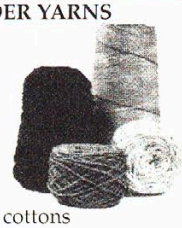
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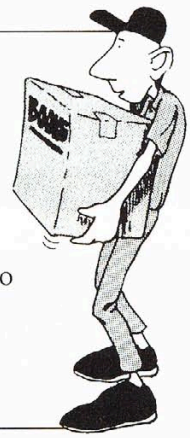
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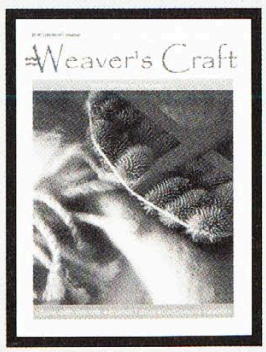
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5415 E. Andrew Johnson Hwy. (423) 639-7919

TEXAS

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VIRGINIA

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WASHINGTON

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Supplies/classes/books for weavers and spinners. Also featuring basketry, book arts, dyeing, knitting, papermaking, surface design, and textile arts. Visit our website http://www.weavingworks.com.
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WISCONSIN

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N 1021 Sauk Trail (920) 668-6417

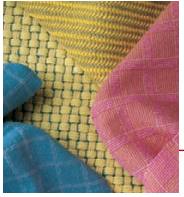
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Calendar

EXHIBITS, SHOWS, AND SALES

ARIZONA

November 1–December 31. Annual weaving exhibition and juried craft show at Cobre Valley Center for the Arts in Globe. Contact Nancy Diggs, 10071 S. Icehouse Canyone, Globe, AZ 85501. (928) 425-0884; nancydiggs@cybertrails.com.

CALIFORNIA

August 18–January 12, 2003. The Company and the Cloth, an exhibit of Jack Lenor Larsen's company archives. **October 20–January 2003.** Silver and Silk—Textiles and Jewelry of Guizhou, China. At the Mingei International Museum, PO Box 553, La Jolla, CA 92038. (619) 239-0003; mingei@mingei.org; www.mingei.org.

September 26–October 26. Our Weaving Journey: 50th Anniversary of the Palomar Handweavers' Guild, juried exhibit at the Escondido Municipal Gallery, 142 W. Grand Ave., Escondido. Call Melva Phillips (760) 726-5403, or Judy Langhoff (858) 587-0594; PalomarWeavers@aol.com.

November 3. Weaving and Spinning Festival of the Southern California Handweavers' Guild at the Torrance Cultural Arts Center. Contact (562) 981-9111; www.schg.org.

COLORADO

October 24–26. Rocky Mountain Weavers' Guild annual sale at the Englewood Civic Center. Contact Cozy Swickard (303) 660-0248; laxozette@ aol.com.

November 8–17. Handweavers Guild of Boulder's annual sale at the Gatehouse in Lafayette. Contact Emmy Spencer (303) 444-1905; www.handweaversofboulder.org.

Through November 10. Woven Harmony: The Tapestries of Rebecca Bluestone, exhibit at the Denver Art Museum, 100 W. 14th Ave. Pkwy., Denver, CO 80204. www.denverartmuseum.org.

November 16. San Juan Weavers Guild annual show and sale at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact Bobbie Irwin (970) 249-2981; irwin@rmi.net.

DISTRICT OF COLUMBIA

Through September 2. Gifts & Blessings: The Textile Arts of Madagascar, exhibit at the Smithsonian National Museum of African Art, 950 Independence Ave. S.W., Washington, DC 20560. (202) 357-2700; www.si.edu/nmafa.

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

Through January 5, 2003. Secrets of Silk. **September 13, 2002–February 16, 2003.** The Classical Tradition in Anatolian Carpets. **October 6.** Family Fun Day. Exhibits and events at The Textile Museum, 2320 S St., N.W., Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

ILLINOIS

October 3–27. Woodstock Weavers Guild 5th Annual Textile/Fiber Exhibit at Old Courthouse Arts Center on the Historic Square, Woodstock. Contact Rita L. Hagenbruch (815) 943-5972; joe rita@mc.net.

October 12. Weavings and Diversities show and sale of Weavers' Guild South in Flossmoor Community House, 847 Hutchison, Flossmoor, IL 60439-4322. (708) 747-9246.

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

November 7–10. The Fine Art of Fiber lectures, fashion show, boutique, silent auction, holiday and gift items at the Chicago Botanic Garden, 1000 Lake Cook Rd, Glencoe, IL 60022. (874) 835-5440; www.chicago-botanic.org.

INDIANA

Through September 1. Flowers from the Silk Road: Central Asian Textiles and Jewelry, exhibit at the Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208. (317) 923-1331; fax (317) 926-8931; www.ima-art.org.

October 18–20. 19th annual Interwoven Expressions show and sale at the Valparaiso Women's Club, 102 Washington St., Valparaiso. Contact Teen Tuenge, 6688 W. Cross Trail, La Porte, IN 46350. (219) 874-4643; danteen@adsnet.com.

MASSACHUSETTS

Through September 30. The Glory of Burmese Textiles. **October 4–November 30.** New Baskets. **December 6, 2002–February 14, 2003.** Yehudit and Tamar Shadur, exhibit of paper cutting and tapestry. Exhibits at The Fiber Art Center, 79 S. Pleasant St., Amherst, MA 01002.

September 18, 2002–February 9, 2003. Threads on the Edge: The Daphne Farago Fiber Art Collection, exhibit at Boston Museum of Fine Arts, Loring Textile Gallery, 465 Huntington Ave., Boston, MA 02115. (617) 369-3963.

November 7–9. Weavers' Guild of Boston 34th Annual exhibit and sale at Josiah Smith Barn, Boston Post Rd., Weston Center, Weston. Contact Barbara Provest (508) 877-0913; bprovest@rcn.com.

MICHIGAN

September 28–29. Northern Michigan Lamb & Wool Festival at Ogemaw County Fairgrounds, West Branch. Contact Jeanie Prentice (989) 345-2434; jmprentice@m33netaccess.com.

September 28–29. 12th Annual Sheep and Wool Festival at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

October 25–26. Woodland Weavers and Spinners sale at Breton Village Mall, 1830 Breton Rd. SE, Grand Rapids, MI 49506. (616) 676-2849.

November 22–23. Weavers' Guild of Kalamazoo sale and exhibit at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. Contact the guild at PO Box 2795, Kalamazoo, MI 49003.

MINNESOTA

October 5–6. Fiber/Metal Arts, juried craft sale at the Fine Arts Center, Minnesota State Fairgrounds, Snelling and Como Aves., St. Paul. Contact Minnesota Crafts Council, 528 Hennepin Ave., #216, Minneapolis, MN 55403. (612) 333-7789; mncraft@mtn.org.

NEVADA

November 1–3. Wild Women 2002 exhibit and sale at Nevada Museum of Art in Reno. Contact Nevada Museum of Art, 100 S. Virginia St. Reno, NV 89505. (775)-329-3333; oppio@nma.reno. nv.us.

NEW HAMPSHIRE

October 12–13. 19th annual Wool Arts Tour, self-guided tour of New Hampshire area sheep farms and wool studios. For tour map, send an SASE to Anne Hennessey, The Wool Room, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

NEW JERSEY

September 28–29. Harvest Sheep and Fiber Festival at the Salem County Fairgrounds. Contact Nicki Wilson (856) 769-1361; rwilson@waterw.com; www.njsheepandfiber.org.

September 28–29. Peters Valley Craft Center's annual craft fair at the Greenhouse at the Sussex County Fairgrounds. Contact Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851. (973) 948-5200; www.pvcrafts.org.

November 9. Jockey Hollow Weavers Annual show and sale at the Brookside Community Club in Mendham Township. Contact Lois Macknick (908) 236-9556, or Elaine Logue (732) 356-5342; eflogue@att.net; http://community.nj.com/cc/jockeyhollowweavers.

NEW MEXICO

Through January 26, 2003. Children's Dress, international clothing exhibit at the Museum of International Folk Art, Santa Fe. Call Bobbie Sumberg (505) 476-1223.

Through September 15. Arnulfo Mendoza, master Zapotec weaver exhibit at La Unica Cosa Gallery of Fine Weaving, 117 Paseo Del Pueblo Norte, PO Box 16444, Taos, NM 87581. (800) 748-1756; zapotec@laplaza.org; www.zapotec.com.

September 20–October 17. Language of the Loom, new works by New Mexico tapestry artists, at Weaving Southwest, 216B Paseo del Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839; weaving@weavingsouthwest.com; www.weavingsouthwest.com.

NEW YORK

September 5–October 26. Weaving Roots, exhibit including the traveling show, Harness Loom Weaving in Rhode Island: Yesterday, Today and Tomorrow. **September 7.** Mary Snyder Day: A Celebration of Weaving. 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.

—continued on page 84

The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

MOUNTAIN TREASURE

A daring colorist was she who wove the mountain coverlet, and blended the rich blue with dull scarlet like the coals of a smolder ing fire. Tradition says that during the Civil War some Union soldiers raided the mountains and one of them carried away this coverlet as contraband of war. But the "kivers" of the mountain woman are to her what ancestral portraits and family silver are to the woman of the lowlands. The owner of the "kiver" followed the marauders, forced her way into the presence of the commanding officer, and asserted her right to search the camp for the lost treasure. [S]he left the camp in triumph, bearing away her coverlet, a red-and-blue "badge of courage." The marks of fire are on this old bedcover and through its barbaric colors flames the spirit of fierce daring?

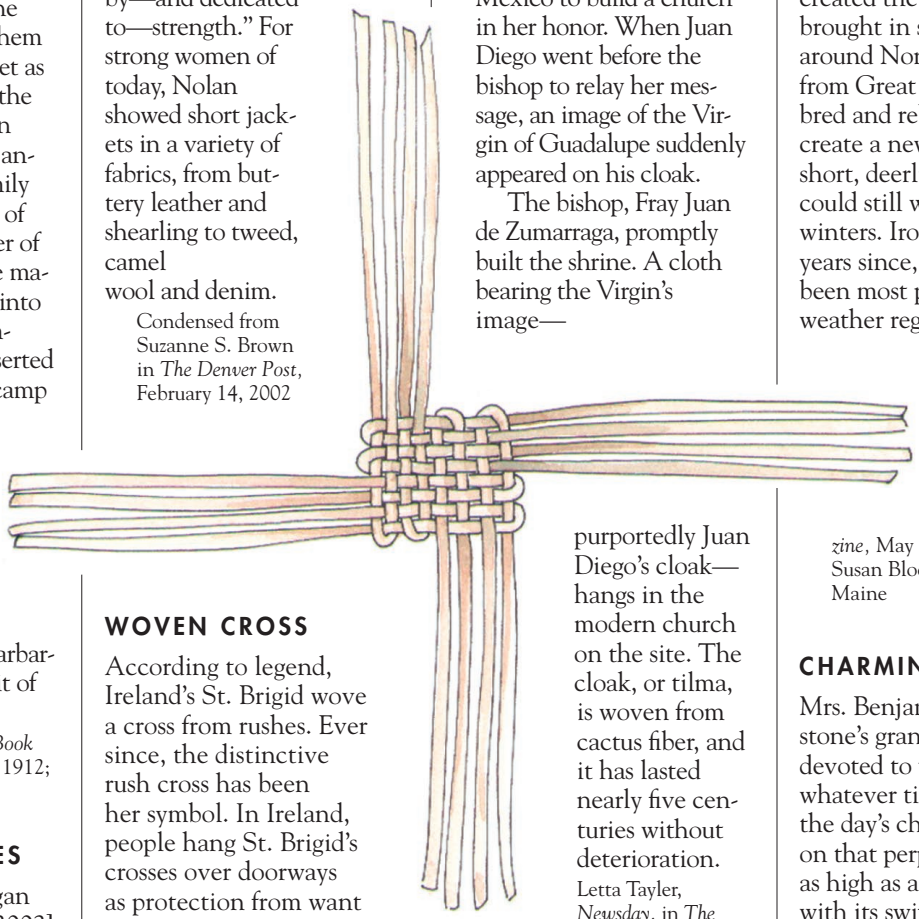
Eliza Calvert Hall, *The Book of Handwoven Coverlets*, 1912; Dover edition, 1988

SIGN OF THE TIMES

Clothing designers began working on their fall [2002] collections shortly after the terrorist attack and had to decide how to approach fashion in these uncertain times. Some designers sought to weave elements of the American spirit into their collections. Lars Nilsson, the designer who has taken over the reins at Bill Blass, said he was inspired by American textiles. Using motifs from quilting and weaving, Nilsson decorated coats with coverlet and patchwork patterns.

Charles Nolan, who creates for Anne Klein, said his works were "inspired by—and dedicated to—strength." For strong women of today, Nolan showed short jackets in a variety of fabrics, from buttery leather and shearling to tweed, camel wool and denim.

Condensed from Suzanne S. Brown in *The Denver Post*, February 14, 2002



WOVEN CROSS

According to legend, Ireland's St. Brigid wove a cross from rushes. Ever since, the distinctive rush cross has been her symbol. In Ireland, people hang St. Brigid's crosses over doorways as protection from want and misfortune.

Signals® Gift Catalog, Fall 2001

THE VIRGIN OF GUADALUPE

In 1531, according to legend, the Catholic convert Juan Diego saw a brown-skinned woman surrounded by dazzling light at the hilltop shrine to Tonantzin, a fertility and moon goddess whose name means "Our Mother" in the Aztec tongue. The woman told Juan Diego she was the Virgin Mary and instructed him to ask the bishop of Mexico to build a church in her honor. When Juan Diego went before the bishop to relay her message, an image of the Virgin of Guadalupe suddenly appeared on his cloak.

The bishop, Fray Juan de Zumarraga, promptly built the shrine. A cloth bearing the Virgin's image—purportedly Juan Diego's cloak—hangs in the modern church on the site. The cloak, or tilma, is woven from cactus fiber, and it has lasted nearly five centuries without deterioration.

Letta Tayler, *Newsday*, in *The Denver Post*, February 10, 2002

"HAIRLESS" SHEEP

The popularity of polar fleece is heating up the market for a Maine-bred sheep that stays warm without wool. Katahdin sheep, developed in the 1950s and 1960s, are attracting new interest—and agricultural research money—to Maine because they don't have thick wool fleeces. That's suddenly an attractive trait for flock owners because polar fleece has ruined the market for the real thing.

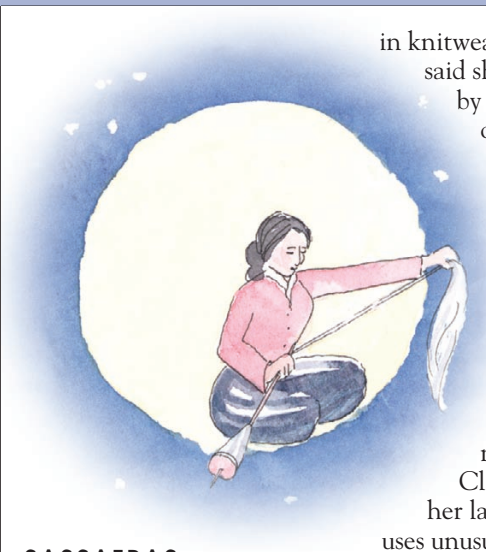
The late Michael Piel created the Katahdin. He brought in sheep from around North America and from Great Britain, then bred and rebred them to create a new line with a short, deerlike coat that could still withstand Maine winters. Ironically, in the years since, Katahdins have been most popular in warm-weather regions where their lack of wool keeps the animals cool and reduces external parasites.

Condensed from *Downeast Magazine*, May 2001; contributed by Susan Bloomfield, Wells, Maine

CHARMING POSTURE

Mrs. Benjamin Brownstone's grandmother had devoted to wool spinning whatever time was left from the day's chores. It was done on that perpendicular wheel as high as a girl's sleek head, with its swift revolutions drawing her to and fro in a half-dancing run, the thread held high in a charmingly graceful gesture that made men's hearts skip a beat and gave her the habitual carriage of a blooded filly.

J. C. Furnas, *The Americans: A Social History of the United States 1587–1914* Putnam, 1969; contributed by Manuela Kaulitz, Louisville, Kentucky



SASSAFRAS

i am sassafras
a weaver's daughter
from charleston
i'm a woman makin cloth
like all good women do
the moon's daughter made
cloth
the gold array of the sun
the moon's daughter sat all
night
spinnin'
i have inherited fingers that
change fleece to tender
garments
i am the maker of warmth
& emblems of good
spirit
mama
didn't ya show me how
to warp a loom
to pattern stars into cotton
homespun
mama
didn't ya name me for
yr favorite natural dye
sassafras
so strong & even
go good with deep fertile
greens
& make tea to temper
chilly evenings

Excerpt from Ntozake Shange, "Sassafras, Cypress, & Indigo," St. Martin's Press, 1982

NEW KNITS

Thirty-year-old Nicole Lin has a graduate degree in museum management from Yale and did a stint at the Guggenheim. Somehow, that led her to a new career in knitwear design. Lin said she got frustrated by the dowdy look of most knitwear lines she saw in stores, so she decided to attack the problem head-on by trying innovative yarns and hipper silhouettes. The new line, named Claude Juang after her late father-in-law, uses unusual materials, such as paper, a cotton-rubber mix, and twists of silk and metal threads. "So much of what's out there in terms of knitwear is very traditional," said Lin. "I wanted to make it younger, so that it would appeal to a wider scope of people."

www.wmagazine.com, April 2001; contributed by Louise Yale, Redwood Valley, California

SURAH SILK

Surah is a soft twill fabric made from rough-spun silk yarns, usually dyed. The name comes from Surat, a town in northwestern India.

Martin Hardingham, *The Fabric Catalog*, Simon & Schuster, 1978, p. 90

WEAVING SYMBOL

The female version of the Yew Tree rune, Yr, represents the loom, the implement of the weaving sisters (in Nordic mythology) who create our destiny.

Nigel Pennock, *The Runes*, Barnes and Noble, 1999; contributed by Laura Fry, Prince George, British Columbia

NEW CARBON FIBERS

A useful way now exists to spin ultra-strong, ultra-tiny tubes of pure carbon into thin strings that may rival the value of mythical golden fleece, scientists have reported. The goal is to produce yarns, fabrics, and materials with almost magical properties, such as superstrength electrical conductivity and chemical storage ability. The new fibers are not yet ready, because the tiny, single-wall "nanotubes" of carbon needed to make them now cost about $1,000 per ounce. But in time, the researchers expect the costs will come down substantially.

Robert Cooke, *Newsday*, in *The Denver Post*, November 24, 2000

FIELD SPIRITS

Usually at the time of harvest, *Poludnica*, the Midday Spirit, appears, according to eastern European tradition. She is an avenging spirit who comes out of the woods at midday and appears to those working the fields. She is often old, dressed in a white gown, and carries a sickle. Frequently she will put questions to them, such as about the growing of flax or hemp, punishing anyone unable to answer. Anyone she touches is doomed to an early death, and she likes to steal children who are left alone.

Jan Machal, *Slavic Mythology*, Boston: Marshal Jones Co., 1918; contributed by Sigrid Piroch, Foxburg, Pennsylvania



more Calendar . . .

(continued from page 81)

September 7–8. The Central New York Sheep and Wool Festival at Norwich. Contact Todd Parsons (607) 369-3619; tparsons@mkl.com, or James Huggans (607) 648-5343; jhuggans@aol.com.

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. (845) 756-2323; www.sheepandwool.com.

NORTH CAROLINA

Through September 29. Celebrating Scotland's Crafts, exhibit including textiles. **Through October 6.** Tracing Our Threads: The Kilbarchan Weaving Project, exhibit of patterns woven from old Scottish weaving books. The Folk Art Center, Southern Highland Craft Guild, Milepost 382, Blue Ridge Pkwy., PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; shcg@buncombe.main.nc.us; www.southernhighlandguild.org.

October 3–31. Blue Ridge Handweaving Show at the John M. Crawford Gallery, Walker Arts Building, The Asheville School, Asheville. Blue Ridge Handweaving Show, PO Box 295, Drayton, SC 29333.

October 26–27. Southeastern Animal Fiber Fair at the WNC Agricultural Center, across from the airport in Asheville. Contact Carolyn Blalock, 60 Llama Ln., Horse Shoe, NC 28742. (828) 891-2810. www.saff.org.

OHIO

November 23. Handspun–Handwoven, annual fiber art show by the Weavers' Guild of Miami Valley, at John Bryan Center, 100 Dayton St., Yellow Springs. http://www.geocities.com/wg mv/.

OKLAHOMA

October 15–31. W.A.R.P. (Weave a Real Peace) on-line auction including ethnic textiles and contemporary American textiles. Contact W.A.R.P., 3102 Classen Blvd., PO Box 249, Okalahoma City, OK 73118; www.weavershand.com/ warp.html.

PENNSYLVANIA

Through 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.

September 20–22 and 28–29. Penn's Colony Festival, juried show and sale of traditional crafts in Saxonburg. Contact Penn's Colony Festival, PO Box 247, Allison Park, PA 15101. (412) 487-6922.

October 1–31. Textile exhibit by Nancy Crow and Mary Barringer at Snyderman-Works Gallery, 303 Cherry St., Philadelphia, PA 19106. Call Bruce Hoffman (215) 238-9576.

RHODE ISLAND

Through October 13. A Tribute to Miss Lucy II: Collecting the Best, exhibit of weaving, dyeing, and needlework from Southeast Asia. **October 18, 2002–February 16, 2003.** A Tribute to Miss Lucy III: Kesa from the Aldrich Collection, exhibit of Japanese textiles. Museum of Art, Rhode Island School of Design, 224 Benefit St., Providence, RI 02903. (401) 454-6500; mmontgom@risd.edu; www.risd.edu/museum_news.cfm.

TENNESSEE

October 26. Murfreesboro Cannonsburgh Harvest Days and Fiber Festival. Contact Laura Arena (615) 898-1352; raku9@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.

UTAH

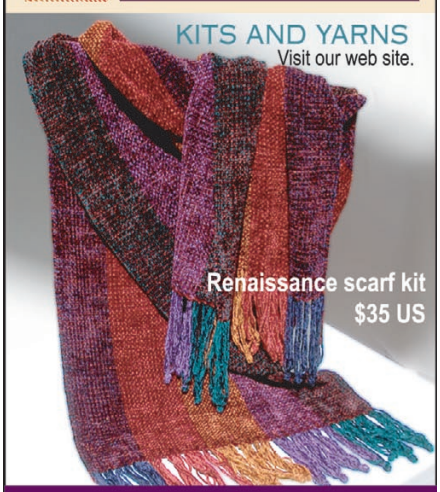
September 21–22. Back of the Wasatch Fiber Art and Wool Festival at Summit County Fairgrounds, Coalville. Contact Kristine Bullock (801) 253-4829; backofwasatch@yahoo.com; www.xmission.com/~3smiths/FiberFest.htm.

VIRGINIA

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Rosario Deflino Poncio de Garcia is giving Gage Evans a lesson in backstrap weaving at W.A.R.P.'s (Weave a Real Peace) annual meeting. Celebrating its tenth anniversary, W.A.R.P will be hosting an on-line auction featuring international and contemporary American textiles October 15–31. Visit their website at www.weavershand.com/warp.html. Photo courtesy of Marcia Bellas.

McCarl, exhibit at the Abby Aldrich Rockefeller Folk Art Museum, South England St., Colonial Williamsburg. (757) 220-7698; www.colonialwilliamsburg.org.

October 5–6. Northwest Fiber Festival at Southwest Washington Fairgrounds in Chehalis. Contact Pat Skelton (360) 445-5262; hbllamas@fidalgo.net.

WASHINGTON

October 19. Fibers and Beyond, annual show and sale of the Whatcom Weavers Guild at the Elks Lodge in Bellingham. Contact Joan Cunningham (360) 733-8820.

October 24–26. Seattle Weavers' Guild annual sale at St. Mark's Cathedral. Contact Judy Lynn (360) 678-0712; consider@whidbey.net, or Susan Snover (206) 524-9058.

November 1–2. Tacoma Weavers Guild annual sale at Sanford and Son Antiques in Tacoma. Contact Gerhard-m@msn.com.

WISCONSIN

October 31–November 24. Inspired by Nature's Palette, Wisconsin Handweavers Annual Fall show and sale at the Charles Allis Art Museum, Milwaukee. (262) 789-8419.

CANADA, BRITISH COLOUMBIA

November 16. Fibre Flare, exhibit and sale of the Peace Arch Weavers and Spinners Guild at Hooser Weaving Centre in Surrey. Contact Hooser Weaving Centre, 13273 Crescent Rd., Surey, BC Canada V4P 1J4. (360) 332-5523.

ENGLAND, OXFORD

November 10–23. Strands, a joint exhibition of work by Oxford Guild of Weavers, Spinners and Dyers and the Oxfordshire Basketmakers at the X-change Gallery. Contact Thelma Robinson 01908 505289; thelma@music-weaver.demon.co.uk.

CONFERENCES

CALIFORNIA

October 27–November 3. SOAR (*Spin·Off* Autumn Retreat) at Granlibakken Resort, Tahoe City. Contact Nancy Disney (970) 613-4669; nancyd@interweave.com; www.Interweave.com.

FLORIDA

March 20–23, 2003. Florida Tropical Weavers' Guild Conference at Eustis. Contact Jackie Malone, 313 Bay St. Tarpon Springs, FL 34689. (727) 937-7023; jcmftwg@tampabay.rr.com; www. ftwg.org.

MISSOURI

June 5–8, 2003. Surface Design Association Silver Anniversary conference in Kansas City. Contact Pauline Verbeek-Cowart, Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, MO 64111. (816) 802-3342; pverbeekcowart272@mac.com.

TEXAS

April 25–27, 2003. Handweavers of Texas biannual meeting in Fort Worth. Contact Shannon Hardy, 1820 Polster, Plano, TX 75093-6043. zdirk@mindspring.com; www.cht2003.org.

WASHINGTON

March 23–27. A Woman's Gathering in LaConner. Send an SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.



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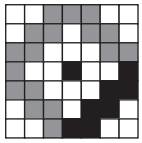
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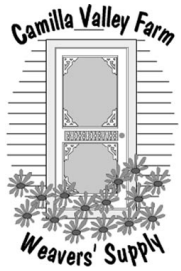
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TO ENTER

COLORADO

Fibers Celebration, juried show sponsored by the Northern Colorado Weavers Guild at the Art Center of Estes Park, May 16–June 22. **Slide deadline February 14, 2003.** Contact Patty Volker (970) 586-6555.

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.

Fiberarts Design Book 7. Fiberarts magazine and Lark Books are accepting color transparencies for possible inclusion in the new Design Book. **Entry deadline December 2.** Send an LSASE to Fiberarts DB 7, 67 Broadway, Asheville, NC 28801. www. fiberartsmagazine.com.

WISCONSIN

Inspired by Nature's Palette, Wisconsin Handweavers Annual Fall show and sale October 31–November 24 in Milwaukee. Juried; entries restricted to members, deadline not stated. Call (262) 789-8419.

UKRAINE, KHERSON

New Textile Generations, international conference and exhibition on textile art. **Deadline February 1, 2003.** Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73031, Ukraine. 380 (552) 553746; anschnei@public.kherson.ua.

INSTRUCTION

ARIZONA

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

CONNECICUT

Vested Interests/The Magic Pouch, September 14–15, with Anita Luvera Mayer. **Hand Hooked Handbags,** October 6 and 20, with Phyllis Poor. **Textile Self Portraits,** November 2–3, with Claire Marcus. **Beginning Bobbin Lace,** November 9–10, with Claire Settle. **Temari,** November 16 and 23, with Pricilla Valvano. Contact Susan Guagliumi, Guilford Handcraft Center, 411 Church St., Guilford, CT 06437. (203) 453-5947; www.handcraftcenter.org.

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.

MASSACHUSETTS

Swedish Linens, September 22–28, with Rebecca Ashenden at Becky's Väv Studio, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057.



Jill Altmann will be one of the many featured artists at the Nevada Museum of Art's upcoming show titled Will Women 2002—Digging Deep. Featured above is her Apache arrowhead robe, skirt, and split batau trim sweater. Photo courtesy of the Nevada Museum of Art.

NEW MEXICO

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.

NEW YORK

Fall lectures of the New York Handweavers: September 21, Daryl Lancaster, **Finishing and Designing Handwoven Fabric;** October 26, Juanita Velasco, **Backstrap weaving from Guatemala.** At the School of Visual Arts, 214 E. 21 St. Room 206 A, New York, NY. Contact Susan Schoenfeld zsuzsas@ worldnet.att.net.

NORTH CAROLINA

Inlay Rag Rugs, Wall Hanging and More September 1–7, with Dianne Totten. **Weaving Rugs Through Time,** September 8–14, with Nanette Davidson. **Plain Weave with Punch,** September 22–28, with Lynn Nickerson. Additional classes in rugmaking, basketry, spinning, and dyeing are available at John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. (800) 365-5724; www.folk school.org.

TENNESSEE

Arrowmont School of Arts and Crafts offers one-week workshops in textiles. ASAC, 556 Pkwy., 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.

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; www.coupevillearts.org.

WISCONSIN

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.

A Double Weave Color Study, workshop October 10–11. **Weaving with Chenille,** program October 12. Both with Suzanne Halvorson. Wisconsin Handweavers, Inc., PO Box 14, Milwaukee, WI 53201. (262) 789-8419; carylwvr@aol.com.

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

China, Mongolia, Kirgizystan and Kazakistan, September 4–22, 2003. History and Textile Tour with Anita Mayer and Meli Tours. Send an SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.

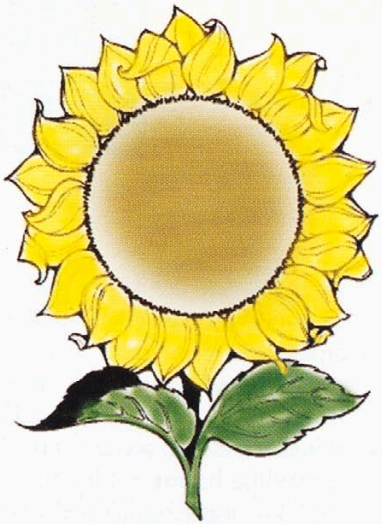
Guatemala, August 6–18, 2003. Textiles and Costumes of Indigenous Guatemala, tour with Nancy Crow, Nathaniel Stitzlein, and Vivian Harvey. Send an LSASE (60¢ postage) to Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. www.nancycrow.com.

Guatemala, November 7–16 and February 14–23, 2003. Weaver's and Craft Tour with Karen Searle. Contact Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. South, Minneapolis, MN 55409-2304. (612) 825-0147; forre@artguat.org; www.artguat.org.

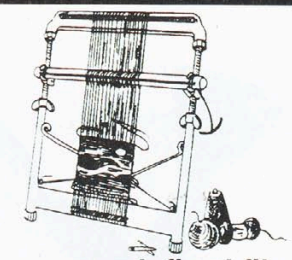
Ireland, September 19–October 6. Wool, Weaving & Wandering Ireland, tour including tapestry workshop in Donegal. Contact Joan Slack-De-Brock, PO Box 95, McNaughton, WI 54543. (715) 277-2773; riverrun@newnorth.net; manitowish.com.

Romania, December 16, 2002–January 3, 2003. Winter Festival of Maramures. **Booking deadline October 17.** Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

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



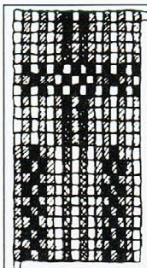
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Product News

BY SHARON ALTERGOTT



Braidershand of San Diego, California, offers a newly designed Takadai for the studio or workshop. Late last year, Roderick Owen provided his designs to Janis and Dave Saunders of Braidershand. Their goal was to provide premium quality kumihimo equipment that would easily break down for transport, but still be sturdy and stable during use. Their kumihimo equipment is constructed from only the finest hard maple with *knock-down* bolt technology, so repeated assembly won't cause any structural damage. A luxurious hand-waxed satin finish is then applied to all the equipment. Available now is a medium size Takadai designed to be used while seated rather than kneeling; a Marudai in two heights for kneeling or sitting; and Tama (bobbins) in three weights—70, 85 and 100 grams. More products will be announced in the near future. Braidershand also offers books by Roderick Owen and Makiko Tada, kumihimo disks, and imported silk from Japan. Pictures, prices, and product descriptions can be found at their web site www.braidershand.com or for a color brochure send a SASE to 12906 Isocoma St., San Diego, CA 92129-3613. Phone (858) 484-7807; fax (858) 484-7316.

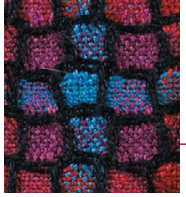
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Jane Overman of **Jane's Fiber & Beads** moved in June to a new, larger building to help accommodate her expanding business. She now has room for more looms, wheels, yarns, books, and beads, along with a new huge classroom. The new shop is located at 5415 E. Andrew Johnson Hwy, PO Box 110, Afton, TN 37616, near Greeneville. The phone number, (423) 639-7919, and e-mail address, fiber@xtn.net, remain the same. If you can't stop by in person, visit her web site at www.janesfiberandbeads.com to check out her extensive line of supplies and equipment to weave, spin, knit, and bead.

Misty Mountain Farm features only the finest in spinning and weaving equipment at their new fiber arts studio in Amissville, Virginia. Owner Linda Witt offers loom packages that include free delivery, a handwoven scarf kit, the book *Learning to Weave* by Deborah Chandler, and a Schacht boat shuttle. She invites you to try out your favorite Louet or Schacht loom in her new studio where she offers group classes or individual instruction. Call her for sales and other specials at (540) 937-4707, e-mail her at Linda@mistymountainfarm.com, or go to her web site at www.mistymountainfarm.com for more information.







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WARP'S (Weave A Real Peace) on-line auction October 15–31, 2002. Auction will include both ethnic textiles and contemporary American textiles. www.weavershand.com/warp.html.

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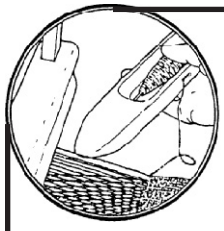
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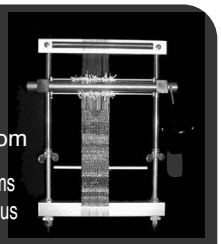
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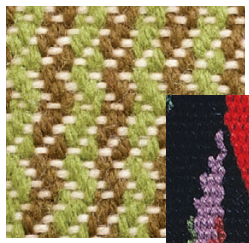
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Endnotes

My first loom was an unsolicited, unexpected Christmas gift in 1970. It lead to the daunting challenge of producing a first piece. My expectations were very high. How hard could this be?

Determined to make the art piece of a lifetime, I confronted the concepts of warp and weft for the first time unaided. The resulting avocado green (it was the 70s remember) work of art led to a lot more questions than it led to public acclaim.



The first fabric



Tapestry detail

What if . . .
. . . you threaded differently?

The next few years I changed drafts with each project, jumping from twill to overshot to doubleweave without exploring any technique in depth. I did them all, placemat, scarf, tablecloth, ruana—one of each. All were rectangular, most with fringe. My family got good at guessing what their wrapped gifts were before opening them.

When I found Marguerite Davison's *A Handweaver's Pattern Book*, I realized that someone had gone before me. I was not alone! There were other people like me!

Once I had exhausted my knitting yarns, I discovered that there were other materials, some even designed specifically for weaving! This led me to make forays into weaving shops and studios and provided my family with some relief from my constant musings and revelations. I had found not just a source of materials but a community as well.

The sharing was contagious and guild meetings became the source of infection. My horizons were expanding and it was no longer possible to do one of everything. Where was this going? One day while experimenting with rag techniques using commercial printed fabrics, I encountered another question.

What if . . .
. . . you wove the cut strips in the order they were cut?

Printed fabrics strips woven in sequence produced an interesting material. Could this material be used for more than rugs and placemats? My first rug vest was a little stiff—more like armor than clothing. Inserting a shot of yarn between each strip and lightening up on the beater produced a wearable fabric.

A whole series of garments followed, each one solving a problem apparent in the one before it. I found myself pursuing a more and more specialized technique that raised questions for which there was no pattern book. Curiosity and self-expression ran wild. To my surprise, focusing on this particular technique, instead of being limiting was liberating. My shuttle was flying. My closet was full and my piggy bank empty.

What if . . .
. . . you sold one or two?

While these early one-of-a-kind garments were not highly refined, I discovered they were commercially viable—I was able to sell a few. Interest in the technique spread; I gave some workshops, lectures, and even taught at some conferences. The pieces became more refined and I sold a few more. Then a lot more!

The challenges of production and pricing added constraints, raised new issues, and presented new opportunities. I was determined to keep my business a for-the-fun-of-it enterprise. This proved more difficult than you might imagine. The food chain doesn't cut weavers any special slack; you have to work for what you make. I found I could, however, weave every day, all day, if I liked, and I usually did.

The production of large numbers of pieces requires streamlining the processes. Surprisingly, instead of becoming bored by doing many pieces, one is drawn into an emerging world of subtle variations of color, texture, and design. The mechanical repetition frees one to focus more on the creative possibilities.

When I'm not producing California Rags®, I am currently working with wire-woven sculpture and small-format tapestry. Both of these efforts have progressed well beyond the first few pieces and they compete with each other for my attention.

The more I weave the more I realize this is an ever expanding journey. Thirty years have passed and I find I have not woven the one great art piece of a lifetime. Instead I have woven a life. It seems this journey is not about the piece, the technique, specialization, or production. It is not even about the body of work. It is about the passionate pursuit of one's own curiosity and the friends one makes along the way.

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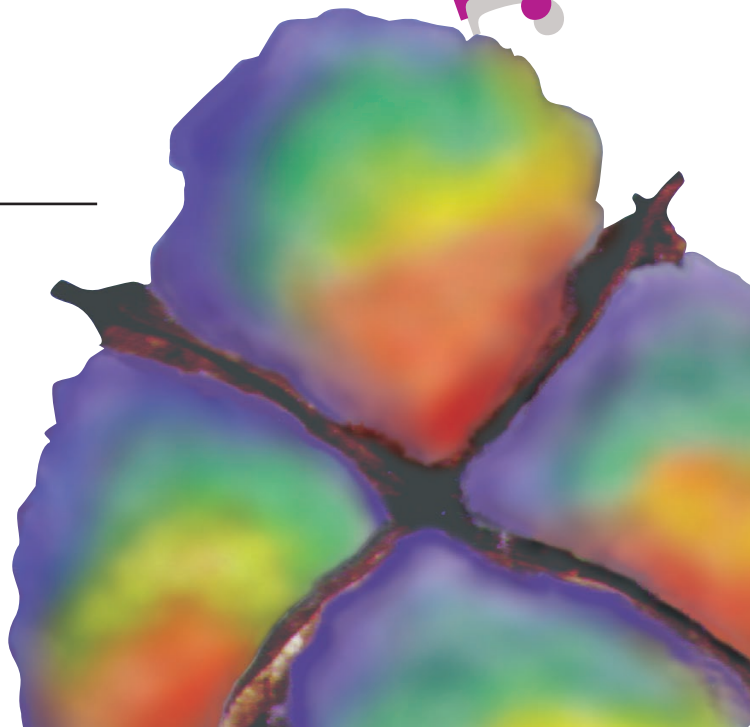
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