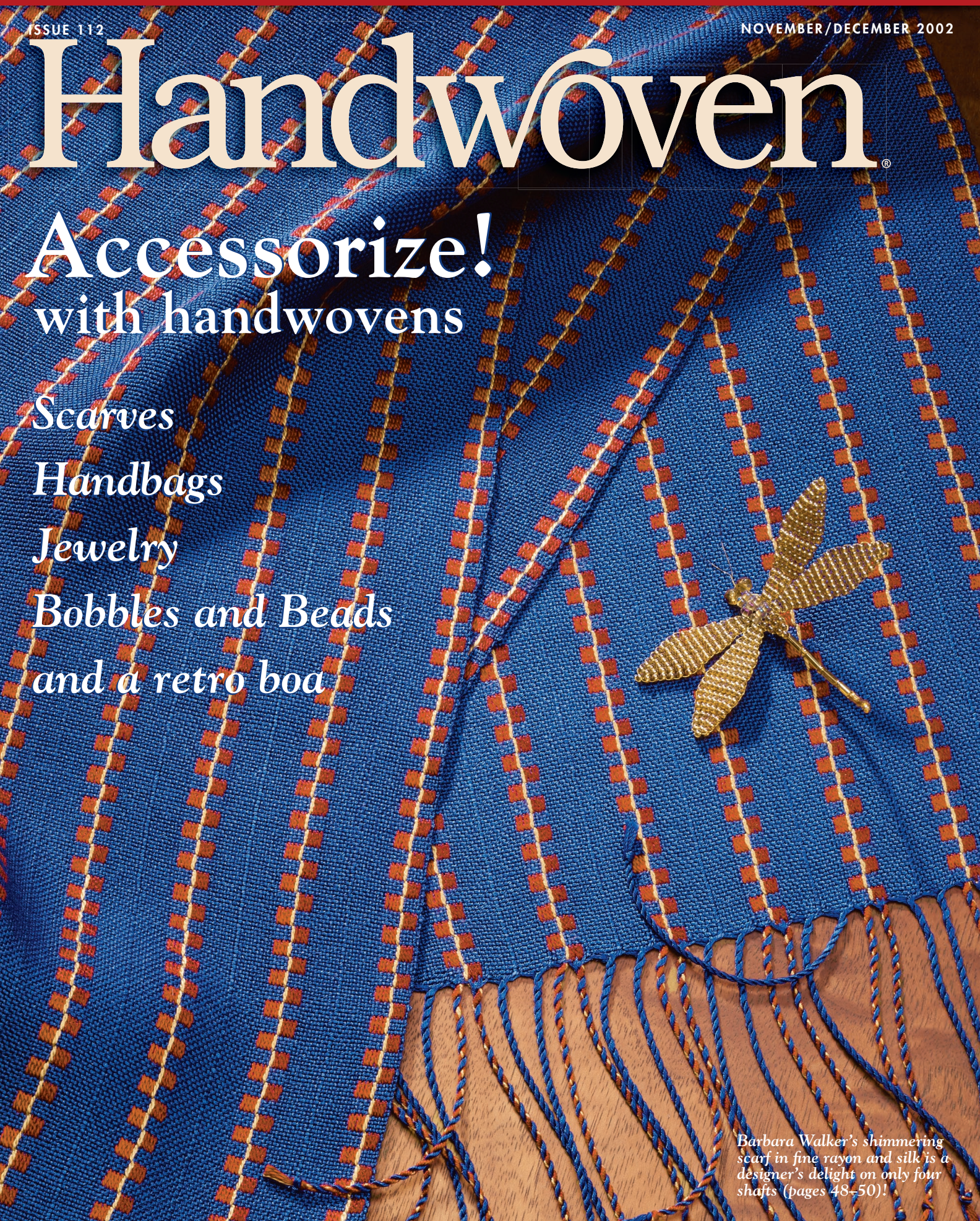
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ISSUE 112 NOVEMBER/DECEMBER 2002

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Barbara Walker's shimmering scarf in fine rayon and silk is a designer's delight on only four shafts (pages 48–50)!

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Handwoven®

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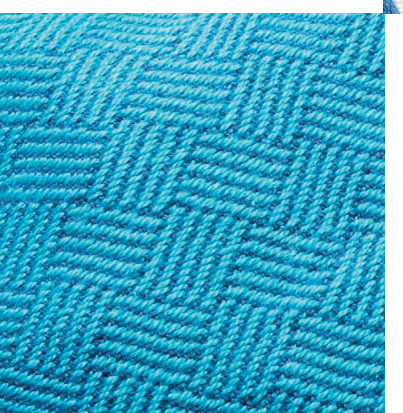
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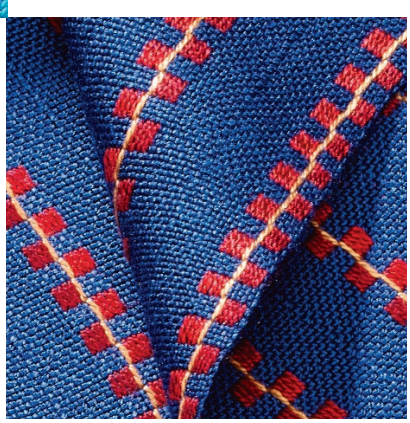
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ON THE COVER
COPPER TONES SCARF
woven by Barbara Walker.
See pages 48–50.
The dragonfly pin on the cover is by Arlene Baker, author of *Beads in Bloom*.
Photo props are from the pin collection of Nancy Arndt.



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From the Editor

Convergence 2002 in Vancouver was my tenth Convergence. Appearing at regular intervals, Convergences are the brightest, biggest, shiniest beads on the strand of events that make up the twenty years of my weaving life.

Your first Convergence is unspeakably overwhelming. You sign up for classes whose titles you don't understand. You don't know anyone or what to wear. Like a kid going to camp, you are assigned a roommate—a stranger! You might be a doctor, a lawyer, a competent mom or dad in your regular life, but your first Convergence is the first day of school all over again.

It's clear as you arrive that everyone else knows what to do. They have vans, for one thing, and their vans are full of looms, spinning wheels, clothes on hangers, coolers, and extra empty suitcases with wheels. They have maps of the hotel and Convergence sites in one hand and their exhibit entries neatly tagged in the other. They have already located the nearest places to get lattes and Thai food, they've taken the best places to park, and they are in control of the valet carts.

You find the registration desk and are handed your name tag and goodie bag. At another desk you get your room key. Around you, everyone is hugging and shrieking: Saaalllleeeee! Juuuuuddddyyy! Naaanccyyy!

A quick look through the goodie bag is all it takes to propel you to the commercial exhibit area. You can get there without a map simply by following the trail of bags of yarn coming in the opposite direction. You walk through the doors to a paradise you didn't even know how to imagine. Your eyes are assaulted by the colors and textures of yarns and the glow of polished wood, your ears by the thumps of beaters, the whirr of wheels, and the chatter of happy weavers and spinners buying stuff. You know you've already missed all the best deals. You console yourself with a little bit of silk.

Back in your room, you cuddle the silk skeins and look through the conference materials. You wonder why they gave you the classes you're in until a quick check reveals they're the ones you picked.

There's a knock on the door, and your roommate comes in. As you help her unload loom, clothes, cooler, empty suitcases, and bags of yarn from a valet cart, your Convergence experience really begins. By the time you leave, you'll have more than the information from your classes and the bags of silk, shuttles, and roving. You'll have a new weaving family to look for at future Convergences, where you'll know exactly what to do.

See you in Denver in 2004!

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or 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:

January/February 2003. *A Surprise!*

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

May/June 2003. *Weaving for the Home*: upholstery, rugs, table linens, pillows, curtains, towels.

September/October 2003. *Lace Weaves*: Huck, Atwater-Bronson, and Swedish lace for luscious lacy fabrics.

November/December 2003. *Weaving by and for Kids*: clothes, blankets, fun stuff for kids—and stuff for kids to weave.

January/February 2004. *Gamps*: a kaleidoscope of special weaver's tools for learning color, structure, and more.

March/April 2004. *Dress Up*: one-of-a-kind fancy, silky, sparkly, snuggly wardrobe additions for nights out.

May/June 2004. *The Traveling Weaver!*

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ART & PRODUCTION

Design Elizabeth R. Mrofka **Production** Marc McCoy Owens **Photography** Joe Coca
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PUBLISHING

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

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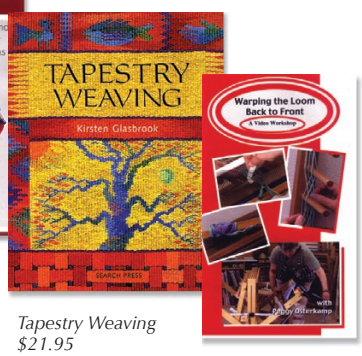
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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

What's going on here? A little of this, a little of that.

We're excited about a couple of books that are in the works.

These are both books that you expressed resounding interest

in when we did a little informal survey a year or so ago.

Books! Books! Books!

First up will be *Interweave's Compendium of Finishing Techniques*, due out late spring of next year. It will be a chunky volume loaded with instructions and illustrations for everything from woven fringes to card-woven selvedges to Bosnian crochet to knitted tubular edgings to Josephine knots. We think it will be indispensable for every craftsperson who actually finishes his or her projects, and fun even for those who don't.



Creating this ambitious reference, from making samples to sketching each process step by step, is Naomi K. McEneely from Lake Forest, Illinois, a poly-media master of amazing knowledge and versatility.



Sharon Alderman at her loom.

And Sharon Alderman, birthing the book on weave structures that so many of you have asked for, has made it through chapter nine, as of this writing. That would be loom controlled pile weaves. What might those be? You would be surprised.

We'll keep you posted on the availability of these two tomes as they mosey toward completion.

Not included in Sharon's weave structure book, so far as we know, is a new one we heard about from Margaret Gaynes. Margaret, whose designs have graced these pages more often than I can count, is working on her Certificate of Excellence in Handweaving with a focus on borders for placemats and towels. When she typed "handwoven placemats" in a computer file, and I am not making this up, it suggested that she might want to replace it with "handwoven placentas." (I'm sure it probably meant "handwoven placebos.") Thank you, Bill Gates.





And finally something you can have right now, or almost now. The nineteenth Design Collection *Scarves and Shawls for all Seasons*, is zooming to press with great designs from Betsy Blumenthal, Helen Bobisud, Margo Carr, Suzanne DeAtley, Liz Gipson, Barbara Herbster (whose inspired shawl graces the cover), Jean Korus, Sara Lamb, Marcella Laughlin, Horace Lethbridge, Ruth Morrison, Scott Norris, Gudrun Polak, Yvonne Stahl, and Barbara Weissman. We hope you continue to enjoy this revived tradition.





Spin·Off Then and Now

An oft-overlooked fact: *Spin·Off* magazine is older than HANDWOVEN. In fact, *Spin·Off* is celebrating its twenty-fifth anniversary this fall with all kinds of celebrations hither and yon. We'll have a big spin-in here in Loveland on October 12, and we hear that other festivities will be happening around the globe. If you spin, we hope you'll get out your spindle or wheel and fuzz that day and make a little yarn, in the interest of solidarity. If you'd like to know more about the goings-on, visit our website: www.interweave.com/spinning.

And speaking of fuzz. Did you know that you can buy an incredibly well-prepared, fine lamb's wool, ready for spinning into the finest yarn, at most any grocery store or drug store? The warning label says, "If you have diabetes or poor blood circulation, consult your doctor before using." But not to worry: it's actually for stuffing between your toes, if they're sore, or into the ends of your toe shoes, if you're a ballerina. I remember my mother giving me a dollar occasionally to stop by the drugstore on my way to dancing lessons when I was oh, eight maybe, to buy a package. Then, it was coarser and not so snowy white. It made felt after about two dancing lessons. At $1.19 for a ⅜-ounce package (more than $40 a pound) this has to be one of the costliest forms of wool to be had.

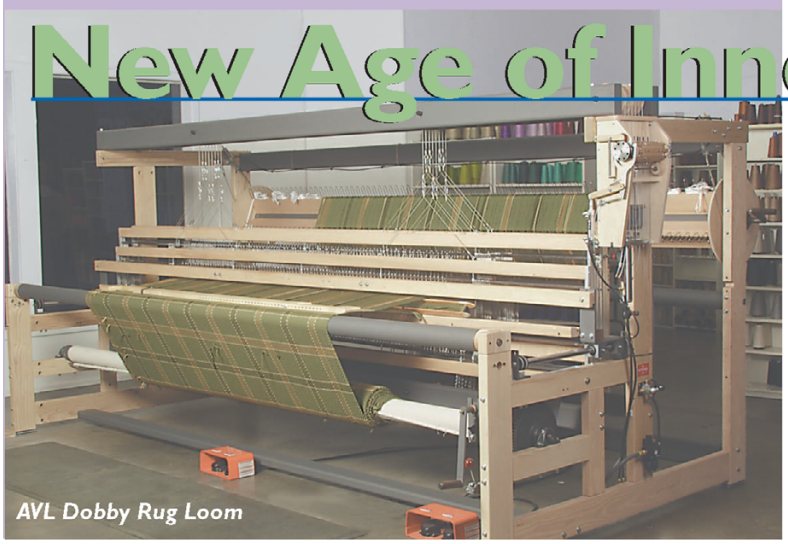
We are living in exciting times. Each day seems to bring original and exciting technologies that make our lives a little better. And the world of weaving is no exception.

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.

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Letters

THANK YOU FOR WEB ARTICLES!

I have been weaving Sheila O'Hara's double-faced twill scarves for eight shafts (HANDWOVEN, September/October 2002, pages 24–27). I was just about to plan a similar scarf for my 16-shaft AVL when I came across your online article with exactly what I needed! Thank you!

I'll check your website often to see what other goodies you might have for those of us with multi-shaft looms.

—Rosemarie Dion
via e-mail

I love these online articles! What a great way to satisfy those of us with multishaft looms. Although it takes forever for me to download them with our out-of-date Quest connection, they are well worth the wait.

Thanks so much—keep it up!

—Brucie Connell
via e-mail

We plan to! And they won't be only for multishaft weavers. We're planning articles of interest for a variety of groups within our weaving community, such as tapestry articles, equipment surveys, warping techniques, specific weave structures, and more. Also, we'd like to make permanently available information that new weavers need to know that can't appear again and again in the magazine. Check our listing of what's available now on page 7.

THE DISCUSSION CONTINUES

I was interested to note that the September/October issue included a letter from one person who wished for more multishaft projects and from another who wished for more on four shafts.

Well, I'd like to interject yet another point of view: I am perfectly happy to have an issue in which there is Nothing I wish to weave! This keeps the pressure off. If I live to be 100, I will never start or finish all of the things on my list, and every time I see something I want to weave, that list gets longer and I get more frazzled. (I am only partly kidding here.)

I will add a few more points that are perfectly serious: Most issues have something that is either interesting or inspiring. I have subscribed since the third issue and have only woven a few projects exactly as given. However, I can't count the number of starting places I have found in HANDWOVEN's pages: unfamiliar colorways, new weave structures, old weave structures used in new ways, garment patterns. I've learned about setts and finishing treatments to try on my own projects.

And, something else I have learned over these few years: What you don't like today (or can't weave due to equipment limitations), might turn out to be Just the Thing tomorrow.

—Karen Wiley
via e-mail

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In the past few years, I've had some major disappointments when I've opened my HANDWOVEN. The photographs are wonderful and the projects beautiful. But in too many issues there has been almost nothing for me. My loom has four shafts and it's unlikely I'll ever have eight.

I truly understand that one magazine cannot be everything to all of its readers and that you are doing the best you can for the widest number.

An Interweave representative at Convergence in Vancouver reassured me that you plan to have at least half of the projects in the magazine for four shafts and half for more. This means that in any given issue at least half of them will be of no use to me. (To be honest , the projects that catch my eye are always the ones for eight or more shafts).

—Evid Hazelbower
via e-mail

DESIGNING FROM THE STASH

Such a timely article! I read it ("Designing from the Stash," September/October 2002, pages 36–39) shortly before departing for Convergence in Vancouver—my first and hopefully not last major weaving conference. In her article, Daryl Lancaster writes of "cones of yarn and piles of fabric (if you sew, too) and bags of fleece (if, heaven forbid, you are also a spinner)…" and I felt she was writing directly to me. I do them all. I sew professionally (historic costumes), weave (when I find round tuits) and spin (with a bent toward fine fibers).

Thanks for permission to shop 'til I drop. I now have a small, but respectable, STASH of weaving yarns to go with my fabrics and fleeces. Viva la STASH!

—Debbie Freelove
via e-mail

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:

- "Networked turned twills on eight shafts" by Alice Schlein
- Project: 16-shaft double-faced twill scarf by Sheila O'Hara
- Project: 16-shaft fulled shibori scarf by JoAnne Ryeburn
- "The legacy of the Cranbrook loom" by Jane Patrick
- "Computer weaving software: the basics" by Judie Eatough

NEW ADDITIONS!

- "16-shaft point twill fabric for beach accessories" by Flavian Geis
- "Computer weaving software: Part 2" by Judie Eatough
- "A hat in networked shadow weave" by Sandra Haynes

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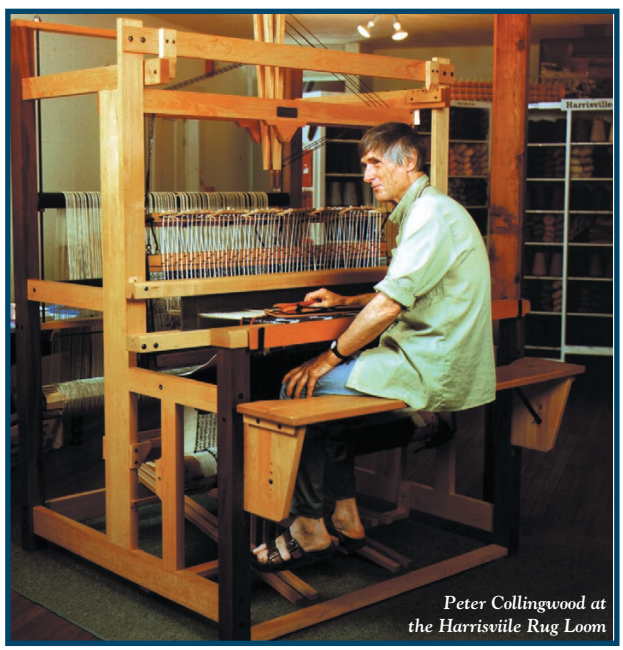
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Arts Studio, Foxburg, Pennsylvania. Instructor: Sigrid Piroch. Student: Kelley Bilotto.

City Arts Center, Oklahoma City, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Laura James, Nancy Peterson, Becky Schubert.

Custom Handweavers, Mountain View, California. Instructor: Hannelore Cole. Students: Deborah Crim, Pat Funke, Christine Halverson, Dawn Hornung, Gisela Knoesel, Mary Lindsay, Debra Myers, Elaine Simmons.

Grandview Woolens, Greentop, Missouri. Instructor: Garlyn Saupe. Students: Christy Anderson, Barbara Bevell, Jenni Bevell.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Tom Jipson. Student: Ken Schultz.

The Lone Star Loom Room, Katy, Texas. Instructor: Tracy Kaestner. Student: Emma Castillo.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Brynn Anderson, Beckie Berez, Tina Bruckner, Ellen Florman, Jessica Georg, Tyler Glam, Sonya Hsieh, Kim Kirchoff, Ruth Linde, Karin Memmo, Jeri Robinson, Heather Watts.

Northwest Arkansas Summer Seminar, Bella Vista, Arkansas. Instructors: Marilyn Stewart with Sharon Loyd, Joyce Lynch, and Laura Redford. Students: Peggy Bowen, Laura Coblentz, Sandra Moline, Mary Lou Sandquist, Gearolyn Thompson, Laura Tyler, Joyce Wold.

Northwind Yarns, Oswego, New York. Instructor: Daniel Allen. Student: Linda Lupole.

Pendle Hill, Wallingford, Pennsylvania. Instructors: Mary Barnes and Robyn Josephs. Students: Susan Blai, Judy Chase, Kathleen Duffy, Belinda Green, Lu Harper, Susan Holt, Marianne Lockwood, Michelle Lozowski.

Penelope's Breads and Threads, Delray Beach, Florida. Instructor: Bebby Weigand. Student: Shellee Berman.

Seaman Lumber, Winona, Missouri. Instructor: Jeanne Happe. Student: Julie O'Donnell.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Karen Bashor, Barb Brophy, Shelley Burger.

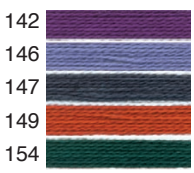
Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Sue Kunze. Students: Sylvia Dye, Karen Murauskas.

SuBuDesigns, Woodstock, Illinois. Instructor: Su Butler. Students: Judy Brown, Ellen Kaman.

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy L. Deck. Students: JoAnn Deck, Cindy Gentemann, Kris Hamilton, Jan Lapinski, Lidia Mika, Cheri Roe, Martha Roth, Betsey Wild, Cathy Wild, Nanette Wild.

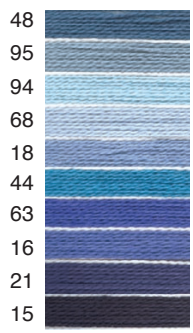
Victory Ranch, Mora, New Mexico. Instructor: Jacquee Gillespie. Student: Gail Huckell.

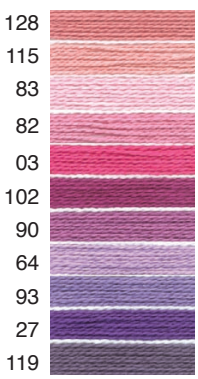
Webs, Northampton, Massachusetts. Instructor: Carol Birtwistle. Student: Katie Gaffney. Instructor: Scott Norris. Students: Chrissy O'Connor, Martha Seymour.



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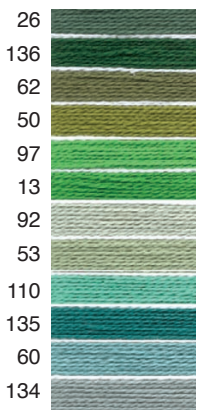
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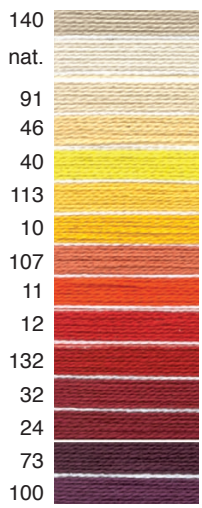
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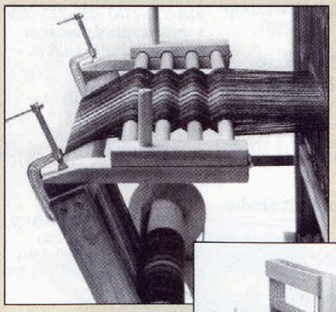


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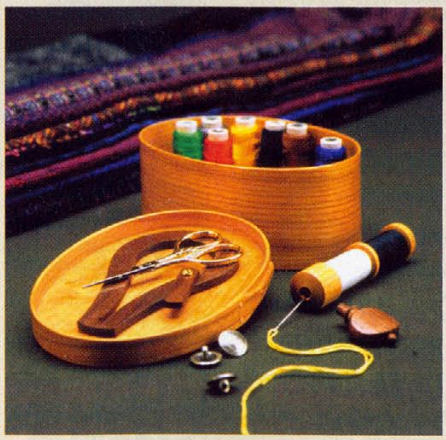
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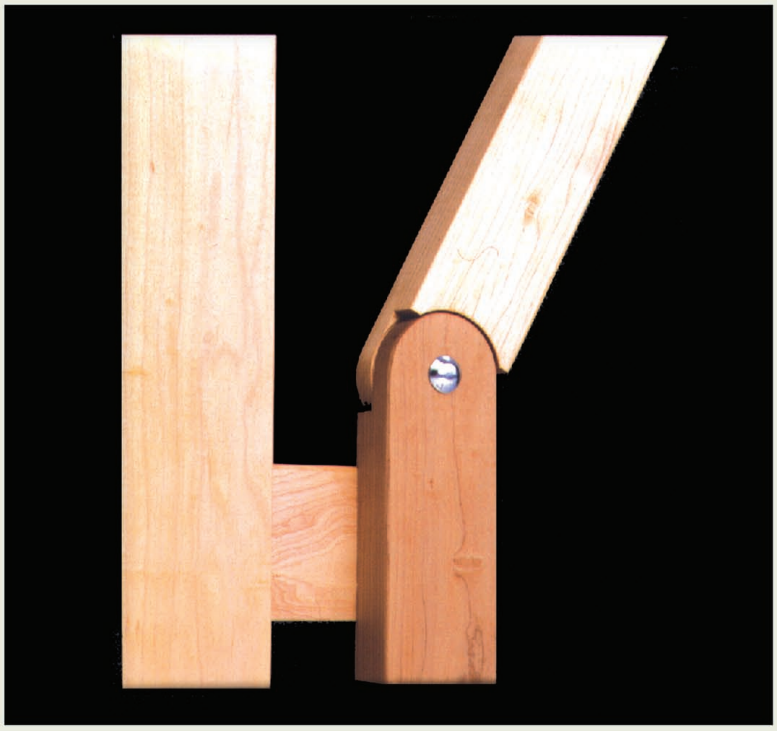
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finecenter@hanmail.net

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sales@fibrecrafts.co.uk

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The Difference is in the Details

The Baby Wolf
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The little big loom.

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Perfected for performance.

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Strong yet gentle.

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

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

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doak@conwaycorp.net

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riverfarm@gte.net

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715-635-6811
715-635-4336/Fax

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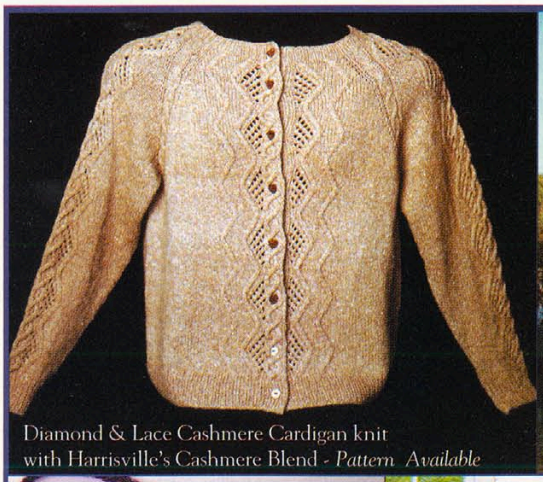
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GEMINI FIBRES
5062 Mt. Albert Rd
800-564-9665
geminifibres@interhop.net

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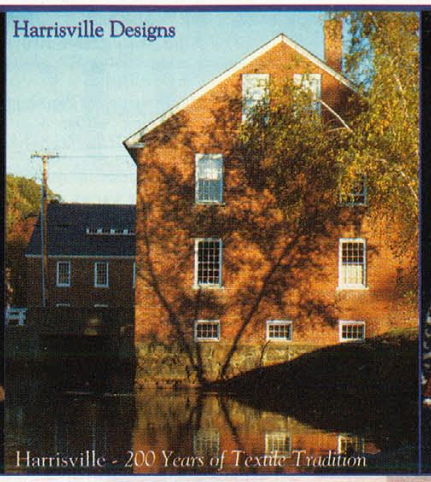
KYOTO

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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

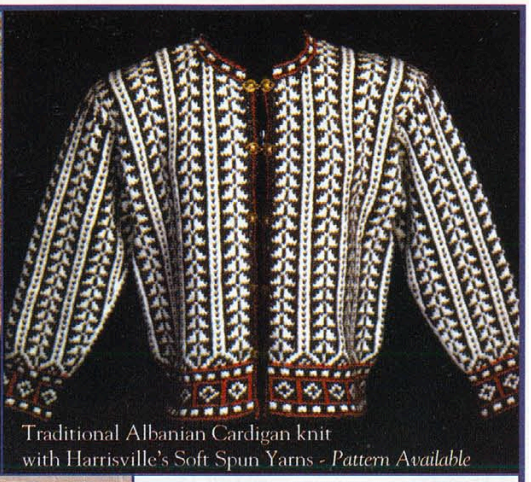


Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - *Pattern Available*



Harrisville Designs

Harrisville - *200 Years of Textile Tradition*



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



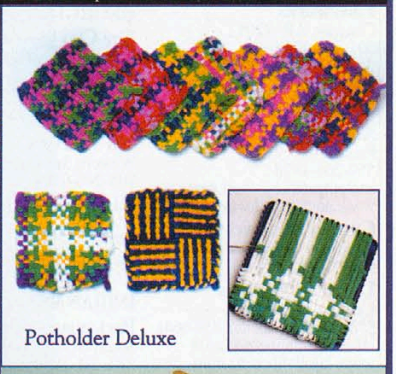
Lap Loom



Weaving Accessories



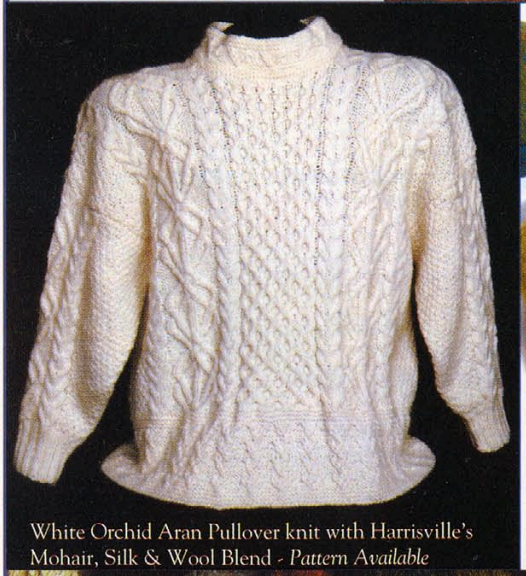
New! Cherry Loom



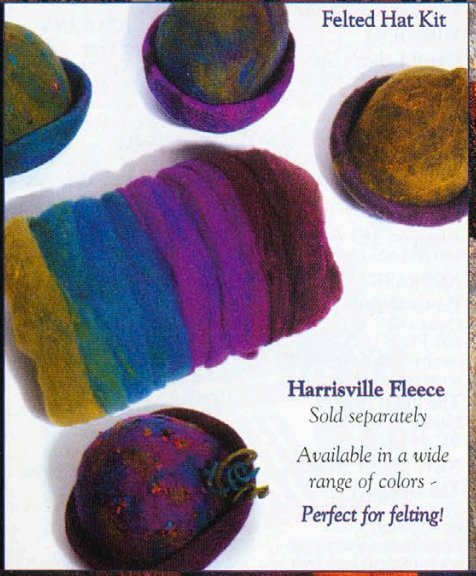
Potholder Deluxe



Easy Weaver



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



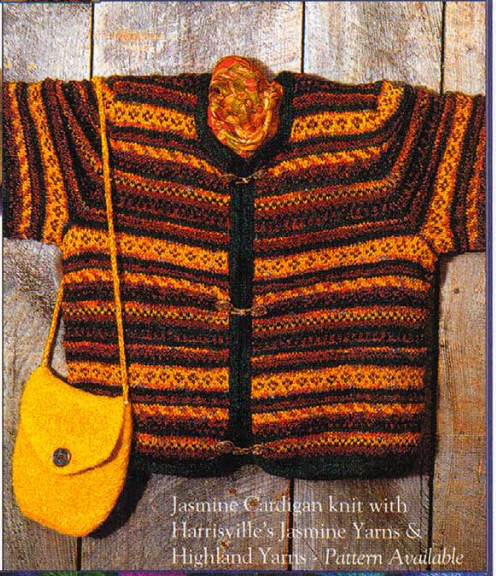
Felted Hat Kit

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

HANDWEAVERS GUILD OF AMERICA

Weavers are extremely lucky to have many rich resources available to them. Handwoven frequently gets e-mail inquiries like: "I just bought a weaving machine at a garage sale—how do I use it?"

This is not a question that can be answered in an e-mail! Fortunately, we are able to make several recommendations that are useful for any beginner.

First and most important is to suggest they find their local weaver's guild. They can do that by contacting the Handweavers Guild of America, (770) 495-7702; www.weavespindye.org. The guild system offers more than education—it is a group of ready-made weaving friends. Most guilds have study groups for beginning weavers and almost all have a complete library of weaving books, many of which are out of print.

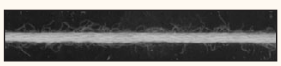
It is through the guild system that regional and national conferences (Convergence) are held. If you live in an remote area, a conference is a fabulous place to see the wide range of available yarns and equipment and to take in-depth weaving workshops. If you haven't already done so, call HGA and find your guild today.

—*Madelyn*

YARN CHART

Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of 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 *.

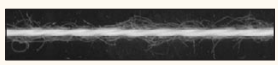

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48


12-ply silk; 1,100 yd/lb (2,220 m/kg) 10, 14, 18

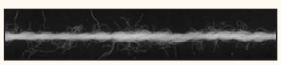

#40 Rayon sewing thread 13,000 yd/lb; 40, 45, 60

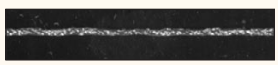

10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28


2-ply silk noil; 2,700 yd/lb (5,450 m/kg); 12, 15, 18

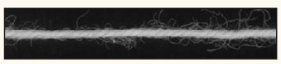

71% rayon/20% cotton; 950 yd/lb) (1,900 m/kg) 10, 12, 15

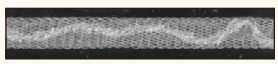

5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18


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


#8 fine metallic braid 3,000 yd/lb (6,050 m/kg)

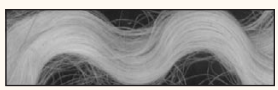

60/2 silk; 14,880 yd/lb (30,028 m/kg); 40, 45, 60

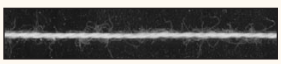

12/3 worsted wool; 2,160 yd/lb (4,350 m/kg); 12, 15, 20


Novelty ribbon (Frosty Rays) 1,600 yd/lb (3,225 m/kg)


4-strand unspun silk 10,000 yd/lb (20,180 m/kg)


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

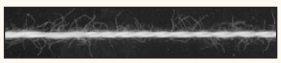

Mohair locks


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

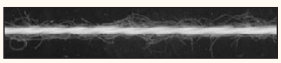

10/2 Tencel; 4,200 yd/lb (8,475 m/kg); 20, 24, 28

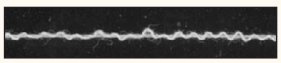

30-gauge fine silver round wire 24, 30, 36


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


60% Tencel/40% cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28


28-gauge coated copper wire 18, 24, 30


2-ply medium silk cord; 2,800 yd/lb (5,650 m/kg); 14, 18, 22


64% viscose/36% elite; 10,000 yd/lb (20,180 m/kg); 45, 60, 75


Nymo brand filament nylon size "B"

SUPPLIERS

Artistic Wire Ltd., 1210 Harrison Ave., LaGrange Park, IL 60526, (630) 530-7567, www.artisticwire.com.

Beadery Craft Products, PO Box 178, Hope Valley, RI 02832, (401) 539-2432, www.thebeadery.com.

Blueprints/Printables, (800) 356-0445, www.blueprintables.com.

Caron Collection, 55 Old South Ave., Stratford, CT 06615, (203) 381-9999, www.caronnet.com.

DeVere Mill, Queen St., Castle Hedingham, Halstead, Essex, UK CO9 3HA, 01787461193. freespace.virgin.net/humphries.weaving.

Erdal Yarns Ltd., 303 Fifth Ave., Ste. 1104, New York, NY 10016, (800) 237-6594, (212) 725-0162, www.erdal.com.

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

*Henry's Attic, 5 Mercury Ave., Monroe, NY 10950, (854) 783-3930.

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455 or (800) 225-8023.

Keystone Aniline, 675 Wegner Dr., West Chicago, IL 60185, (630) 562-9000, fax (630) 562-0700, info@riconcolors.com.

Kreinik Manufacturing, 3106 Timanus Lane, Ste. 101, Baltimore, MD 21214, (800) 537-2166, www.kreinik.com.

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

Madeira West, 2727 North Grove Ind. Dr., Ste. 145, Fresno, CA 93727, (800) 462-3347, madeirausa.com.

Oregon Worsted Co., 9701 SE McLoughlin Blvd., Portland, OR 97222, (503) 786-1234.

PRO Chemical & Dye, PO Box 14, Somerset, MA 02726, (800) 2BUY-DYE, www.prochemical. com.

Rainbow Gallery, 7412 Fulton Ave., No. 5, North Hollywood, CA 91605, www.rainbowgallery.com.

Rio Grande, 7500 Bluewater Rd. NW, Albuquerque, NM 87121-1962, (800) 545-6566, www.riogrande.com.

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

Royale Hare, 946 Lodi St., Santa Rosa, CA 95401, (707) 579-2344, www.royalehare.com.

Shipwreck Beads, 2500 Mottman Rd., S.W. Dept. HW, Olympia, WA 98512, (360) 754-2323, www.shipwreckbeads.com,

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522.

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

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.

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (800) 367-9327, (413) 584-2225, www.yarn.com.

Uppingham Yarns Ltd, Uppingham Rutland, UK LEI5 9QL, 01572 823747, wbs@wools.co.uk.

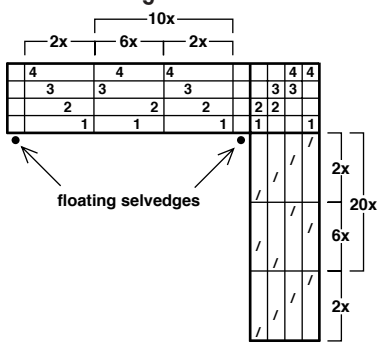
PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

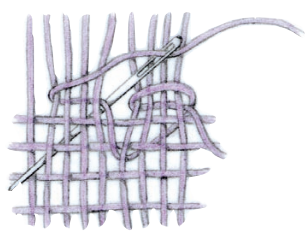
DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Kathy Bright	Sterling silver pins	26–27	Twill	0	Advanced beginner
Donna Carty	Scarf	44–47	Twill, waffle weave	4	Intermediate
Flavian Geis	Beach accessories	40–43	Twill	4–16	Intermediate
	Speedos	40–43	Twill	4	Advanced beginner
Victoria Hanna	Scarf	52–55	Twill	4	Beginner
Ellen Hess	Eyeglass case	32–35	Overshot	4	Intermediate
Susie Hodges	Boa	38–39	Plain weave and leno	2–4	Beginner
Sylvia Houghton	Scarves	56–58	Overshot	4	Intermediate
Horace Lethbridge	Evening purses	67–69	Sateen	4–8	Advanced beginner
Moi Ravenscroft	Drawstring bag	64–66	Plaited twill	8	Beginner
Karen Kelley Schultz	Choker	28–30	Twill	4	Advanced beginner
Felicitas Sloves	Handbags	60–63	Plain weave	2–4	Beginner
Yvonne Stahl	Sweater	70–72	Turned boulevard	6	Intermediate
Barbara Walker	Scarf	48–50	Supplementary warp	4	Intermediate



Draft for weaving



Simple hemstitching



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 with an overhand knot.

PLYING A CORD

Measure a group of strands 1½ to 2 times the finished desired length of the cord. Tie one end of the bundle in a knot and secure to a doorknob. Divide the strands into two groups and twist each group tightly clockwise. Continue as for a twisted fringe.

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 should be weighted. The shuttle always enters the shed *over* the floating selvedge and exits the shed *under* it.)

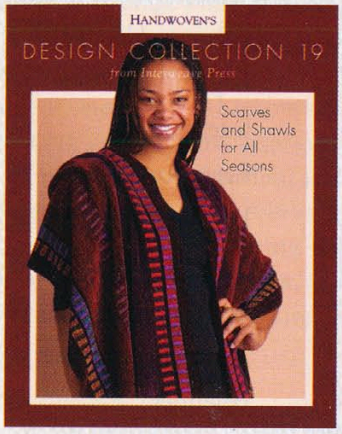
Brackets indicate repeated sections in the threading or treadling. If there are two levels of brackets, repeat the level closest to the draft first.

SIMPLE HEMSTITCHING

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

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

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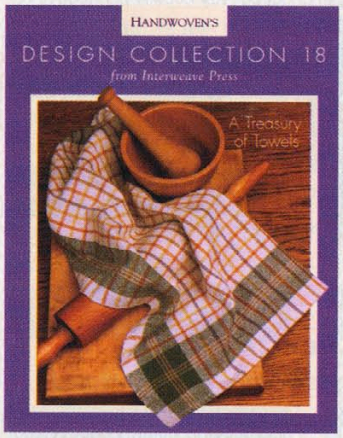


Design Collection #19
Scarves and Shawls

Handweavers love scarves and shawls. They require no cutting or sewing and they can be woven on the simplest looms, yet they turn humdrum outfits into eye-dazzlers. This newest collection from HANDWOVEN® magazine includes 15 projects in glorious colors and intriguing weave structures in a wide range of materials—from silky to soft, woolly to gossamer, dressy to practical. Give them as gifts, use them to enhance a wardrobe, drape them on a couch or chair to enjoy, or hang them on the wall and call them art. Why not?

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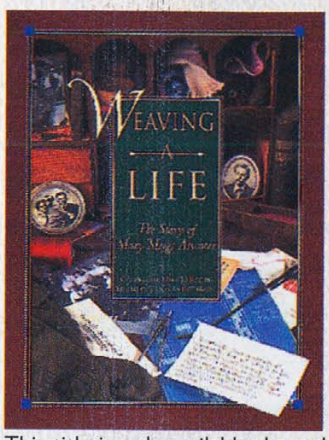
October



Design Collection #18
A Treasury of Towels

Weavers love towels: they are quick and easy, fun to design, and they make great gifts. This collection of 15 projects ranges from kitchen to bath, from fingertip to paw tip. And what better way to sample new weave structures, or try out new color combinations? You'll find plain weave, twill, waffle, huck lace, log cabin, Ms & Os, crackle, summer and winter, and more. Like all HANDWOVEN® Design Collections, this one has beautiful photography and complete, easy-to-follow instructions.

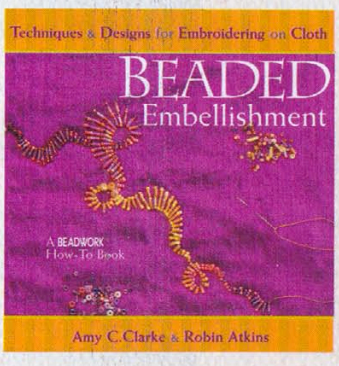
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Weaving a Life
The Story of Mary Meigs Atwater

In this compelling story of a woman of contrasts, Mary Meigs Atwater, 1878–1956, is artist, wife, mother, adventurer, writer, entrepreneur, occupational therapist, patriot—and "dean" of American handweaving. Throughout a life that spanned Mississippi riverboats, two world wars, and the Depression, her keen perceptions weave a provocative picture of life, women, and history. This title is only available through Interweave! A cache was found in the basement—only 200 copies remain!

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Techniques and Designs for Embroidering on Cloth
A BEADWORK® How-To Book
Amy C. Clarke and Robin Atkins

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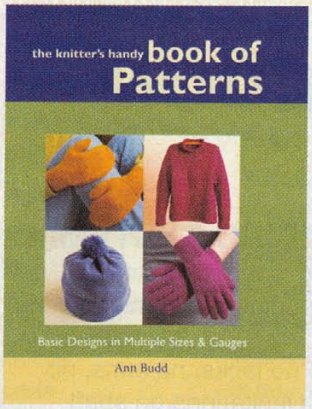
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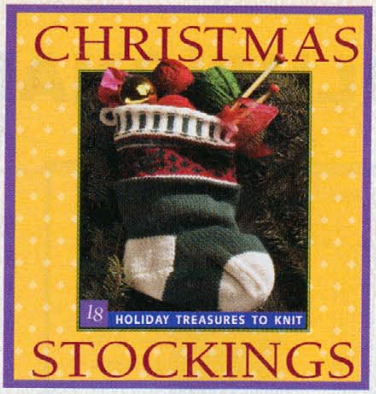
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Ann Budd, Managing Editor, *Interweave Knits*®

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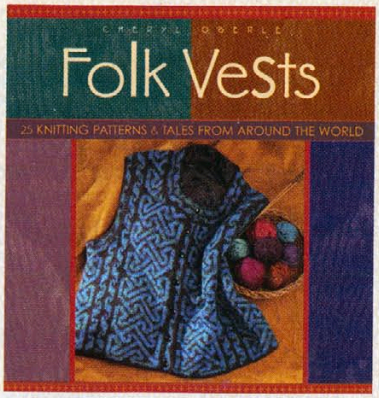
Christmas Stockings

18 Holiday Treasures to Knit

Elaine Lipson, editor

Focusing solely on patterns and techniques for knitting Christmas stockings, the 18 projects in this eclectic collection are simple enough for beginners and unique enough to interest experienced knitters who want to go beyond the traditional holiday stocking. This collection features original designs from talented designers, including Nicky Epstein, Sasha Kagan, and Nancy Bush. There are even miniature socks for decorating packages, wreaths, and holiday trees!

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Folk Vests

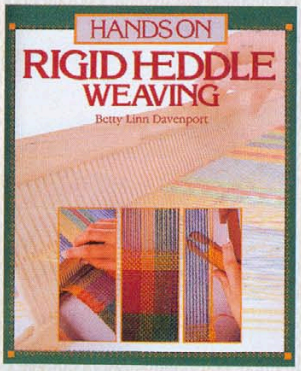
25 Knitting Patterns and Tales From Around the World

Cheryl Oberle

Vests are important and integral parts of folkwear around the world. They're festive, warm, easy-fitting, and practical—just the thing for contemporary knitters who will delight in these 25 traditional and innovative patterns. Both functional and decorative, these wonderful projects for men's and women's vests are accompanied by folk stories and regional histories from their countries of origin: Germany, Nepal, Peru, Japan, and the United Kingdom, among others.

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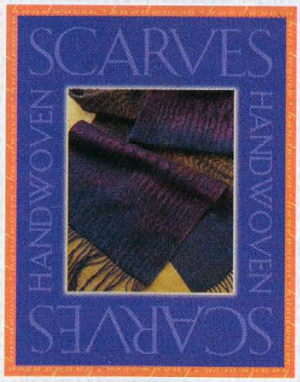


Hands On Rigid Heddle Weaving

Betty Linn Davenport

This easy-to-use guide covers choosing, setting up, and weaving on a rigid heddle loom, plus all sorts of wonderful things to make with plain-weave variations. Instructions are included for all projects. The rigid heddle loom is appealing to beginning weavers as well as experienced weavers who value its thriftiness and versatility.

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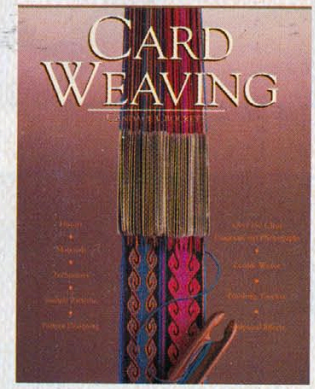


Handwoven Scarves

From the editors at Interweave Press

The scarves in this book, designed by 25 contemporary, nationally known weavers, will inspire weavers—both beginning and experienced—to new heights of creativity in design. Each of 50 scarves is portrayed in a full-page, full-color photograph, along with a biography of the weaver, draft of the weave structure, and design notes.

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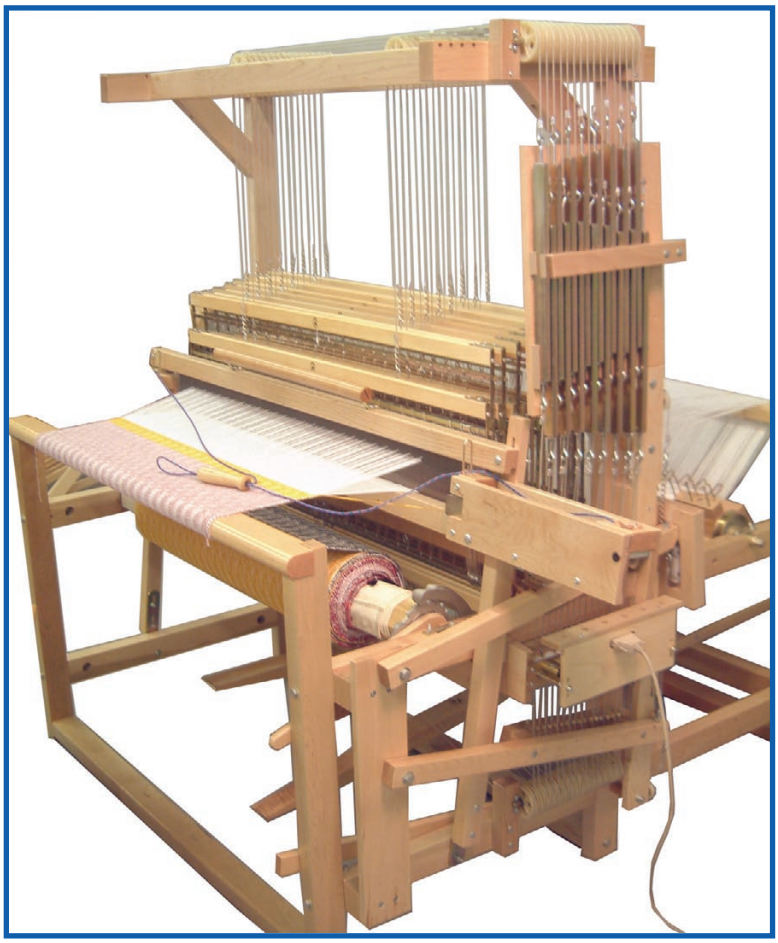
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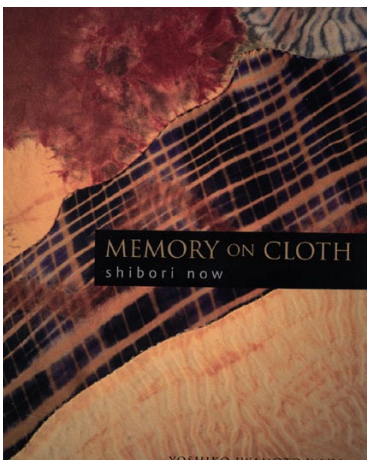
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MEMORY ON CLOTH: SHIBORI NOW
Yoshiko Iwamoto Wada

Kodasha America, Inc., 575 Lexington Ave., New York, NY 10022, 2002. Hardbound, 212 pages, $80. ISBN 4-7700-2777-X.

Yoshiko Iwamoto Wada's *Memory on Cloth* is a worthy successor to the well-known book which she coauthored, *Shibori: The Inventive Art of Japanese Shaped Resist-Dyeing*. The latter, a complete and definitive text on the craft of Shibori, has had a profound influence on the work of modern craftsmen. Shibori is the art of creating color patterning and texture on cloth by tying, stitching, clamping, and pole wrapping in order to create decorative wrinkles and areas which resist dye. A simple, well-known example of this method is tie-dyeing.

Modern fiber artists, many of them inspired by shibori, have used the latest technology to adapt traditional techniques to the creation of fabrics, art to wear, and works of art. Wada's new book *Memory on Cloth* introduces the reader to these artists and the techniques they use.

The book begins with a brief historical section. It is generously illustrated with informative black and white pictures and large color plates. Three major sections follow, in which Wada introduces us to over seventy innovative fabric designers, creators of wearable art, and creators of textile art, who work in Africa, South America, Europe, India, Japan, China, Korea, the United States, and Australia. All of the artists use either traditional shibori techniques, modern adaptations, or a combination of both.

Finally, a section titled "Modern Techniques" covers in detail many technological adaptations of shibori processes used by modern textile artists. This section is a gold mine of information for the experimental craftsman. Included are ways to permanently heat-set pleats and other textures in polyester fabric, disperse dye heat-transfer on polyester, and melt off on metallic fabric; Wada also covers fulling, dévorée, cloqué, the use of mixed fibers, dye discharge, and tips on using various dyes. Particularly fascinating to me are the suggestions for using shibori resist techniques on Gunma silk fabric before degumming and dyeing it.

The combination of excellent illustrations, shared experiences of professional craftsmen, and clear and practical instructions on many shibori techniques makes this book an invaluable reference for anyone who wants to learn more about shibori and apply this knowledge in a practical way.

—*JoAnne Ryeburn*

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Sheila Paine

MIAO TEXTILES FROM CHINA
Gina Corrigan

PRINTED AND DYED TEXTILES FROM AFRICA
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TEXTILES FROM GUATEMALA
Ann Hecht

University of Washington Press, PO Box 50096, Seattle, WA 98145-5096, 2001. All four books are softbound, 88 pages, $19.95. ISBN 0-295-98137-7.

These four *Fabric Folios* feature the handsome handwork on twentieth century ethnic costumes in the British Museum from Africa, China, Guatemala, and India and Pakistan. Although sold separately and written by different authors, each book in the stunning set employs the same outline and design format. Almost every page in each book is filled with a rainbow of color. Each author writes not only with the authority of a scholar who has examined textile artifacts in a museum collection, but with the familiarity of a traveler who has recently experienced the culture firsthand in these risky areas.



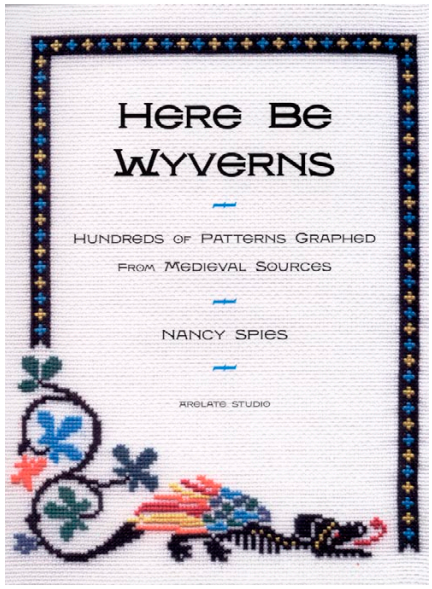
An introductory section describes the region, locates the tribal group on a map, and discusses the customs and mores of the inhabitants that are associated with their costumes. Fibers, dyes, looms, sewing, embroidery, embellishment, and special techniques are explained. Selected items, usually about twenty-five per book, are discussed in the Design Portfolio. A typical portfolio entry will show a complete item of clothing

with explanatory text and macro photos of significant sections and symbols. Every detail of design, structure, and decoration can be studied in the superb illustrations.

These are not instructional books, but the unique characteristics of the complex techniques involved in creating each cloth and costume are clearly outlined. A glossary defines unusual ethnic words and textile terms. Titles for further reading and an index complete each text. One theme runs through all four books: the authors' concern that the textile traditions, which are an integral part of social status and wealth to these tribal groups, will change —and perhaps be lost —with the encroachment of modern culture and political crises.

I indulged my affection for folk costumes and armchair traveling with these four books and wish I could be instantly transported to a festival day filled with the music, dance, and costumed men and women of each country. Watch for two new Fabric Folios in the fall, about silks from Africa and textiles from Mexico.

—Nancy Arthur Hoskins



HERE BE WYVERNS
Nancy Spies

Arelate Studio, Jarretsville, Maryland, 2002. Distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954; (800) 289-9276. Spiralbound, 192 pages, $30. ISBN 0-9718960-0-3.

Images of dragons and moats, princesses trapped in towers, and knights in shining armor come to mind when one thumbs through this book of charted designs. Nancy Spies has assembled hundreds of medieval images, grouping them into the categories of imaginary creatures, animals, water creatures, architecture, birds, people, lettering, overall designs, borders, and odds and ends.

The designs are graphed in black and white on a black-and-white grid. Shading and multiple colors are indicated by symbols. Four pages of colored plates show a selected number of images in needlepoint, and on the back cover, color photos show some of them translated into the mediums of tablet weaving, knitting, beading, tapestry, needlepoint, patchwork, cross-stitch, and mosaic. A spiral binding makes the book easy to use.

For weavers who like medieval lore and need graphed images for drawloom, pick-up, or tapestry pieces, this book will be a valuable addition to your library.

—Liz Gipson

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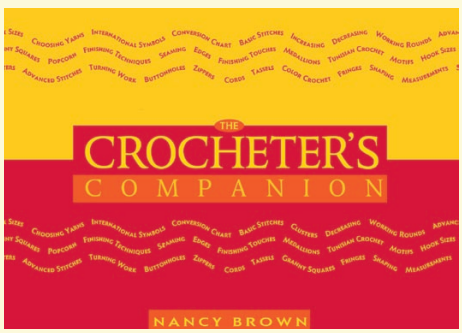
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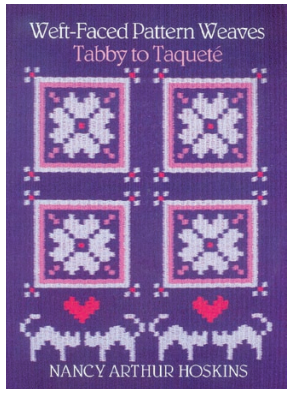
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Valley Fibers Corporation, PO Box 147, Northampton, MA 01060, 2002; webs@yarn.com; (800) 367-9327.
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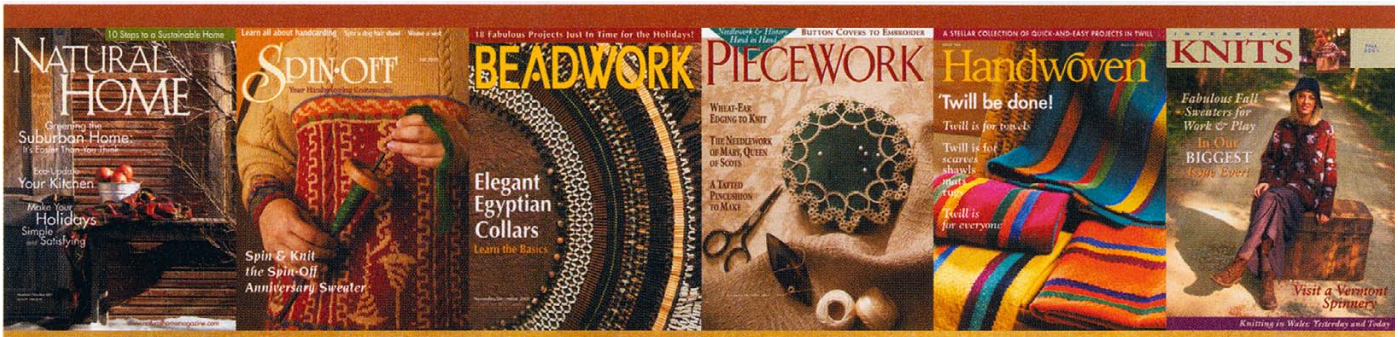
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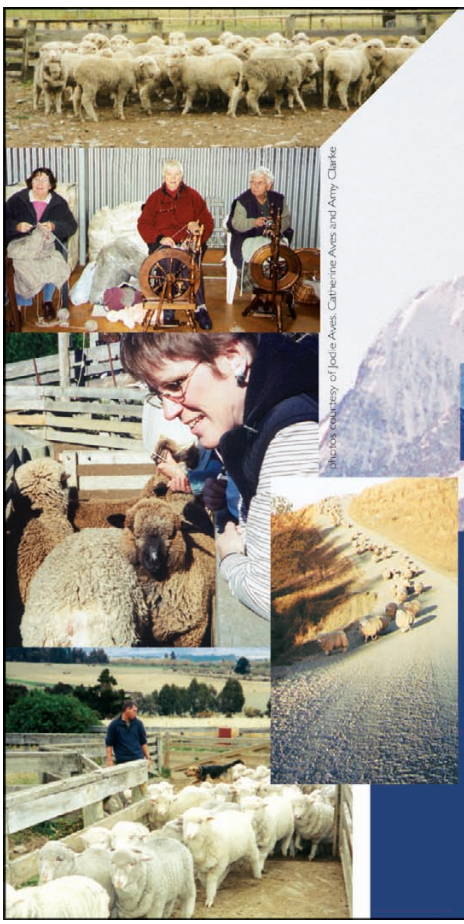


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Sterling Silver Pins
are miniature frame looms



KATHY BRIGHT



It all began with a long-time urge to learn about silversmithing and making jewelry. I'd been collecting beads and findings for years, but I'd fought against actually learning jewelry-making skills, because I worried it might cut into the precious time that I spend at my looms.

So, it was with mixed feelings that I finally enrolled in a beginning jewelry class at a nearby community college. A whole new and wonderful world opened up—though it is very different from the textile world I dearly love! After all, fabrics are soft, caressable, and textural. Metals are hard and rigid in your hands.



Space-dyed silk is used as warp and weft in many of Kathy's pins.



Kathy Bright, of Jamison, Pennsylvania, has been weaving just about every day for over thirty years. She has a herd of llamas and does custom spinning.

In the back of my mind throughout each class session was the constant wish to somehow combine weaving and metalwork. As I pondered this goal, we learned the basics of making jewelry, including cutting the metal into shapes, drilling holes (without breaking the tiny drill bits we used!), filing for smoothness, and soldering various pieces of metal together.

My first efforts were dismal—who could ever learn to solder silver and other precious metals together without destroying the material?

Making the silver frames

Eventually, things began to work. One of the basic tools we learned to use in our class was a rolling mill, which rolls metal sheets to make them thinner so they are suitable for making jewelry. In experimenting with rolling out small pieces of silver, I began to arrive at some interesting shapes.

I suddenly had an idea: If I cut out the center of one of these pieces, wouldn't I have a small frame? As in frame loom? So I cut out some rectangles in 18-gauge sterling silver, rolled the pieces to a gauge appropriate for the weight of a pin or a pendant, and then cut out the center sections. This left small rectangular silver frames with very pleasing edges that had been slightly distorted from the rolling.

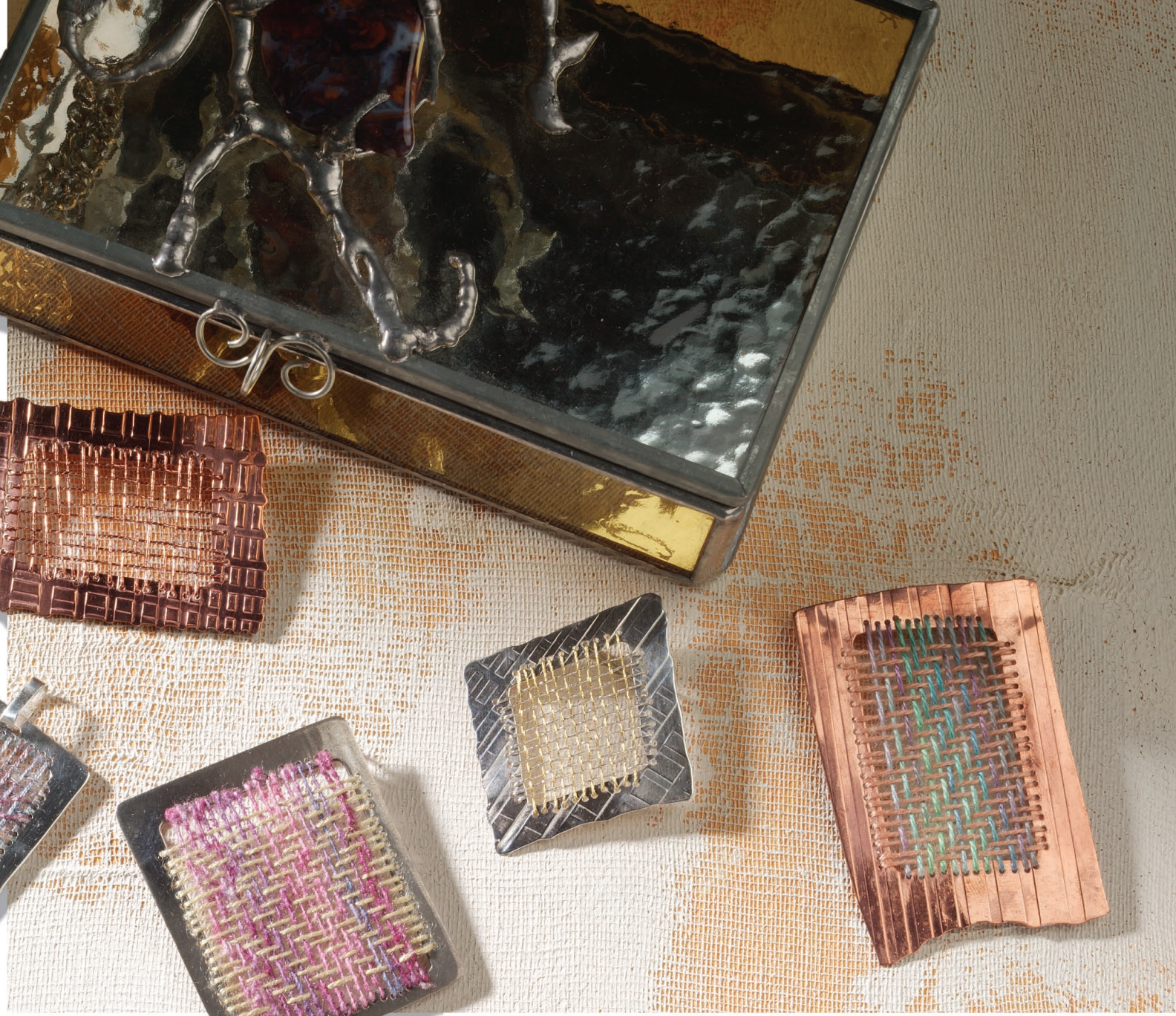
The next step was to drill tiny holes around the four inside edges of my little frames. (The holes made by the small #60 drill bit determined that I would need a very small beading needle to pass through them for weaving.) I filed all the edges, sanding them until they were smooth. I then soldered two short sections of round nickel wire to the back of each frame to make the pin back, and tempered them by hammering them gently. Using jewelry pliers, I bent the wires into the shape of a pin clasp. The piece was then polished to a high shine on a buffing wheel.



To make silver frames, you'll need some basic jeweler's tools (and probably a beginning class): jeweler's saw, solder gun, rolling mill, jeweler's pliers, and buffing wheel. You'll also need a #60 drill bit and #400 and #600 sandpaper. 6" × 6" 18-gauge silver sheets can be ordered from T. B. Hagstoz, (800) 922-1006. Other metals, such as copper, can also be used.

Weaving the pin centers

Now to weave! The "shuttle" is a fine beading needle with an eye big enough to accommodate the yarn and small enough to fit through the drilled holes. Since you need such a small amount of yarn for each pin, this is a wonderful way to use up odd bits left over from other projects. Yarn sizes should vary from 3,000 to 5,000 yd/



Weavers love wearing jewelry that suggests weaving—what about actually weaving some? Kathy's pins are both the loom *and* the weaving. She makes small frame looms out of silver and interlaces a silk warp and weft in twill. Adding a pin back turns the frames into pins. Consider collaborating with a jeweler friend or taking a beginning jewelry class! The actual weaving is portable and can accompany you on vacations or enrich time spent at the kids' sporting events. In the pages that follow, find other jewelry projects in which warp and weft are woven wire that can be formed into necklaces, bracelets, earrings, and rings.

lb for pin-size frame weaving (some good choices are 100% tussah silk and 20/2 spun silk, both 5,000 yd/lb from Henry's Attic, but a wide range of relatively fine yarns can be considered; the limitation on yarn thickness is that the beading needle and the yarn, doubled, must fit through the drilled holes).

Once you have made a little frame and drilled the holes, the process is similar to any weaving done on a frame loom. First, "warp" the loom: Pass the threaded beading needle alternately though the holes at the top and bottom of the frame. Hide the tails of yarn by weaving them in on the back side of the pin.

Secure the end of a weft yarn on the back of the pin, and needle weave any interlacement you like—twills work especially well. The scale is quite small, so there is a certain degree of awkwardness in weaving, but you'll improve with practice. You can take the work with you on vacations, and you can play with different twill designs and different combinations of yarns. Warp and weft densities are affected by the closeness of the holes you drill; density can increase and vary as your jewelry-making skills grow.

LILAC MIST Choker

KAREN KELLEY SCHULTZ

I have been creating beaded jewelry for many years. An introductory course in wire whetted my appetite for working with copper and silver and played a major role in developing a new look for my jewelry. Only a few days into my first weaving class over five years ago, I was already trying to figure out how to get a wire warp on the loom.

I tried a different way of warping for each project, but I found no system satisfactory—that is, until I discovered an article by Doramay Keasbey ("Weaving with Wire," *Weaver's Magazine*, Fall 1998, pages 8–11). The wire warping method described in that article is the one used here. It is attributed to Renate Chernoff, who learned the warping technique from Donna Kaplan.

The Lilac Choker is a good project for your first adventure with woven wire jewelry. The narrow 1" warp of 28-gauge coated copper wire is relatively easy to thread and beam. As you practice working with wire and gain some confidence, you may find yourself dreaming up new shapes and uses for woven-wire pieces, from small jewelry items like the choker to larger sculptural shapes.



Karen Kelley Schultz, *of MadDog Designs in Herculaneum, Missouri, has been creating woven chokers, pins, pendants, and bracelets since 1995.*

Winding the warp

Coated copper wire is available on spools in many colors and in gauges ranging from 18 (large, .040" diameter) to 36 (small, .0050" diameter). Three popular brands by The Beadery, The Rock Haus, and Artistic Wire can be found at craft stores and bead supply stores. For weft materials, in addition to weaving and knitting stores, try local needlepoint shops, since they offer small quantities and their color selection is usually extensive. Necklaces and pins require such small amounts of yarn that thrums left over from weaving are an excellent alternative. Calculate materials required for a wire project as you would any ordinary weaving.

Use a small, sturdy warping board to wind the warp. The wire can be warped directly from the spool (place the spool on a rod that allows the wire to unwind rather than pull off the top), and keep it taut so it does not spring loose. Make a one-and-one cross at one end, and tie a cord around each of the four sides of the cross while the warp is still under tension on the board. Also tie a choke with a twist tie every 12" along the warp length to prevent the wire from tangling or jumping off the board.

To keep the wire completely smooth with no bending or kinking, do not chain the warp to remove it from the board. To keep a steady tension on the warp, attach a weight (8 oz for this warp) to the end you release first, and remove the rest of the warp from each peg slowly. Holding the end of the warp you removed last, walk with it to the loom so it remains straight and the end you removed first follows behind you on the floor.

Preparing the loom

Protect the beams on the loom by wrapping a soft padding material around them. The padding will keep the wood from being marred by the wire and also keep the wire from bending as it passes around sharp corners. Sharp bends or kinks in the wire may be difficult to remove from the finished piece.

Place the warp in the loom so that the end furthest from the cross is ready to attach to the warp beam. Slide the apron rod through the loop at the end of the warp and begin beaming. (If your apron rod is not removable, put a cord through the loop and tie it to the apron rod.) To spread the warp evenly at 1" width, you can make a small raddle with ⅛" dents and place three warp wires in each dent. Then beam the warp using plenty of warp sticks or corrugated cardboard so that the layers cannot cut into each other.

When you reach the other end, place lease sticks in the threading cross, remove the cords that secured the cross, and cut the end loop of the warp. Thread following Figure 1, page 30. You can attach a paper clamp to the cut warp threads to keep them under control, remove one of them at a time to thread, and control the threaded ends with a second paper clamp. Sley the reed, and then twist small sections of warp ends together, loop a cord through each twisted group, and tie the cords to the apron rod.

Weaving

Sampling numerous 4-shaft point twills has shown me that intricate patterns do not work as well as simple ones for woven-wire jewelry. The draft for the choker is an



Follow Karen's directions for making this choker and you'll be hooked on weaving with wire. Since table looms work best for most jewelry projects, unearth that old 4-shaft table loom you never seem to use and start a necklace or bracelet. If your loom is small, it is also portable, and you can take it with you on trips. You'll have new reasons to collect beads, jewels, interesting closures, and small amounts of novelty yarns as you create jeweled accessories for different outfits.

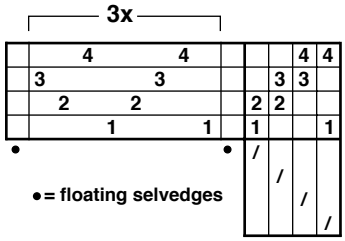
interrupted twill with a straight-twill treadling order (from Marguerite Davison's *A Handweaver's Pattern Book*, page 26).

Except for a few sections where the wire weft only is used, two shuttles are thrown in the same shed for each pick, one with yarn (either pearl cotton, novelty ribbon, or 12-ply silk) and one with 30-gauge silver wire. The yarns can be wound onto bobbins and used in a boat shuttle. The wire should be wrapped around a stick shuttle (on a bobbin, wire becomes kinked and hard to handle).

Throw each shuttle separately. Beat on an open shed after both wefts have been placed, allow the beater to remain forward at the fell, change sheds, and tap the previous picks into place before taking the next two. Place the wire weft straight across in the shed and turn it at the edges sharply to create a clean selvedge. Weave 35" following Figure 1 and the weft order chart to have a piece long enough for a shaped choker about 15" long, excluding the closure.

Remove the piece from the loom and cut the wire ends flush at the 5/2 pearl cotton/wire sections. Curl the cut ends

1. Draft for choker



over a #8 knitting needle or a pencil and continue rolling until a small tube is formed at each end of the piece and the 5/2 pearl cotton sections can no longer be seen. These tubes will be used for the construction of the closure.

Next, find the center of the 35" band. Using the edge of a clean ruler or a piece of cardboard, form a crease. Flatten the band on each side of the crease so that it is ¼" high. Measure ½" from this center crease and repeat the process. Continue across both sides of the band to within 2½" of each tube. You should have 24 selvedge-to-selvedge creases.

Again locate the center of the band and at the edge of one selvedge pinch together two creases. Working in one direction pinch the creases together on alternate selvedges, return to the center and work back the other direction. At this point you will have 23 cup-like forms. Fit the piece to your neck. If some adjustment is necessary to the length, do so by rolling or unrolling the tube closures. When you are satisfied with the fit, with needle and thread tack the pinched creases so they cannot flatten. Manipulate as necessary to get the cups shaped as you like and to get the back of the choker so that it feels comfortable.

The clasp is freeform wire work using 18-gauge sterling silver wire. Cut two pieces approximately 18–20" in length. Feed one end through one of the tubes and shape by hand or, if available, use needle-nose jewelry pliers. Repeat for other side. A hooked loop that fits through the freeform work on the opposite side will provide a closure. An alternative to the sterling silver wire would be a silk ribbon or a small kumihimo braid. Either could then be tied as a closure for a pleasing and comfortable effect.

You can choose to weave the full 35" band with only one type of yarn along with the wire or you can experiment with other yarns. A nice touch to the finished piece would be to stitch a small freshwater pearl at the base of each cup.

Weft order for choker

2"	5/2 pearl cotton and wire
1½"	novelty ribbon and wire
3"	12-ply silk and wire
3"	all wire (no yarns)
1½"	12-ply silk and wire
1½"	novelty ribbon and wire
1½"	all wire (no yarns)
2"	novelty ribbon and wire
3"	12-ply silk and wire
2"	novelty ribbon and wire
1½"	all wire (no yarns)
1½"	novelty ribbon and wire
1½"	12-ply silk and wire
3"	all wire (no yarns)
3"	12-ply silk and wire
1½"	novelty ribbon and wire
2"	5/2 pearl cotton and wire

PROJECT at-a-glance

Weave structure for choker
2/2 interrupted twill.

Equipment
4-shaft loom; 12-dent reed; 3 boat shuttles (or 1 shuttle, 3 bobbins), 1 stick shuttle; 5 twist ties for choke ties; one 8 oz weight for removing warp from warping board; two 2 oz weights for floating selvedges.

Yarns
Warp: 28-gauge coated copper wire (coating color is silver), 52 yd (two 40-yd spools).
Weft: 5/2 pearl cotton (2,100 yd/lb), lilac, 4 yd; 3 mm novelty ribbon (Frosty Rays, 1 card = 5 yd), Lilac (color Y075), 8 yd; 12-ply silk (Handpainted Waterlilies, 1 skein = 6 yd), Hyacinth, 9 yd; 30-gauge fine silver round wire, dead soft (192 ft/oz), 30 yd (½ oz).

Sources
12-ply silk is from The Caron Collection, Frosty Rays from the Rainbow Gallery, round silver wire from Rio Grande, 5/2 pearl cotton from shops that carry weaving yarns.

Notions and other materials
2 paper clamps; one #8 knitting needle; padding for front and back beams.

Warp order and length
26 ends 2 yd long (includes 1 floating selvedge each side).

Warp and weft spacing
Warp: 24 epi (2/dent in 12-dent reed). Width in the reed: 1½".
Weft: 24 ppi.

Take-up and shrinkage
8% in width, 7% in length (take-up only). Amounts produce one piece 1" × 35" before shaping.

HANDWOVEN JEWELRY BY *Christie Dunning*

Christie Dunning of La Jolla, California, received a spool knitter at the age of five, and she is still intrigued by creating textile structures with fairly rudimentary tools. Her woven-wire jewelry is a continuation of this lifelong exploration. Each piece is unique and involves meticulous handwork in its construction. The pieces are sometimes enriched with pearls, beads, or metallic threads.



Handwoven bracelets: silver-colored tarnish-resistant wire, beads, freshwater pearls, annealed steel



Handwoven earrings: 14K gold with amethysts



Handwoven brooch and earrings: fine silver, vintage French "Plate"

"I am especially fascinated by bracelets for their symbolic circular shape, and the way in which they enhance graceful movement at one of the body's punctuation points. The touch of my hand is transferred to the hand of the wearer with this infinitely pleasing form. Brooches are also engaging to me as a maker. They are an intensely personal statement and as such offer a clue into the mindset of the wearer.

"The intimacy of small-scale work greatly appeals to me; holding it close to my heart while making it imbues the work with personal significance. Diminutive work rewards close scrutiny from both the maker and the wearer by involving them in a kindred relationship. I feel as though this is my attempt at healing our world through an exchange of beauty."

—*Christie Dunning*

HANDWOVEN *beaded cloth*

ELLEN HESS

Beaded accessories have a strong presence in today's fashion market. Bead embroidery, beaded fringes, and off-loom beadwoven accessories tantalize shoppers with their trendy color schemes that are unfortunately often accompanied by high price tags. Inspired by the possibilities, skilled knitters and crocheters have been creating unique beaded accessories by following colorful charted patterns.

It is good news that handweavers, too, can create beautiful, ornately patterned beaded cloth *on the loom* by using supplementary weft patterning to create intricate motifs.



Ellen Hess, *of Cranford, New Jersey, is a textile designer. She teaches at the Fashion Institute of Technology in New York City.*

In their preconference workshop at Convergence in 1998, Donna Kaplan and Kathy Dannerbeck presented a collection of samples in which they used long strands of strung beads as pattern-weft yarns in a variety of weave structures. These enchanting, sparkly, beaded fabrics launched what has turned out for me to be an exciting exploration of loom-woven beaded patterning. I was surprised to discover after experimenting with many structures and many shafts that overshot on a 4-shaft loom is the most flexible and appropriate weave structure to use with beaded wefts!

Most handweavers are familiar with overshot, a compound structure in which a solid-color warp is woven with two alternating weft yarns, one thin and one thick. The thin yarn weaves a plain weave ground cloth; the thick yarn weaves the pattern. Instead of a thick yarn, strings of beads can be used as the pattern weft.

Choosing yarns and beads

Pearl cotton, rayon, and silk are especially suitable warp fibers for a beaded overshot fabric, although any smooth, strong yarn will work. Yarn thicknesses should be those that work well at a plain-weave sett of 16–24 epi; finer setts and threads create pattern blocks that are too small to read. While you can use smaller beads, sizes 10° and 11° seed beads are the easiest to string quickly, and they don't shear the thread they are strung on (as bugle beads can).

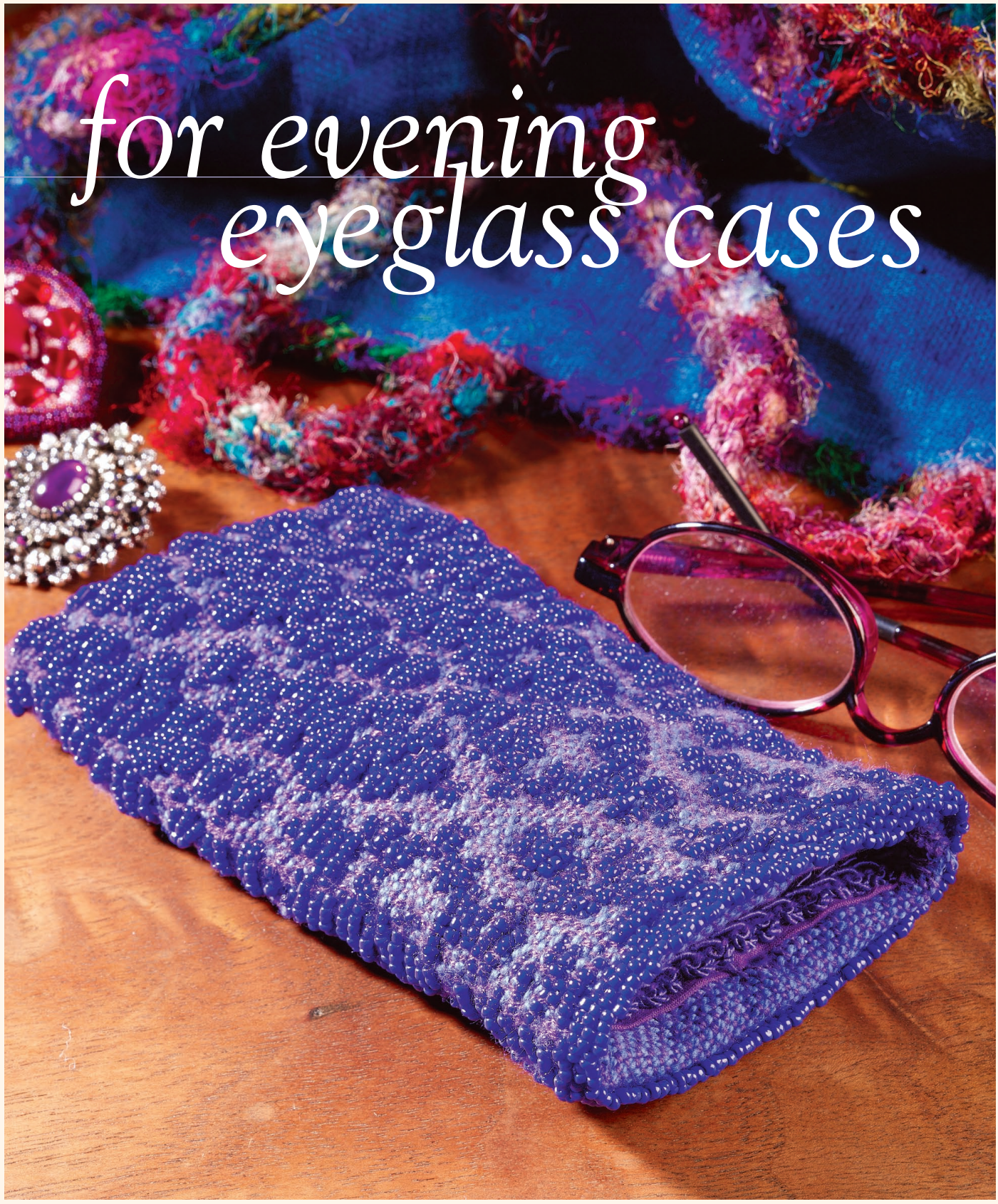
Seed beads are made in several different styles, offering the beadworker a range of visual effects from opacity to translucence and transparency. Even more color-blending and light-reflecting effects occur with beads that are color- or foil- lined. Surface finishes also affect the look—beads can be shiny (fire-polished), matt, iridescent, metallic, or pearlized. Each type of bead and finish creates a different design effect, from antique to ethnic to contemporary. Faceted and cut beads can be used, but irregular sides make the beads hard to string quickly.

A solid-color warp yarn is best since it does not compete with the beaded motifs. Interesting choices can be considered for



Variations in bead types and colors can create very different effects: from opaque to translucent to transparent. Strings of beads make very effective pattern wefts for small overshot patterns—or try adding tabby to a twill draft and use a beaded weft for the twill design.

for evening eyeglass cases



Beads are for weavers, too! One exciting idea is to use beaded strands as the pattern weft of an overshot design. The ground weft produces a firm and stable cloth that can support the weight of the beads, and the characteristic float-length limitation of overshot ensures that the lengths of beaded strands are sufficiently secured. Consider the possibilities: beaded purses; beaded borders of shawls, scarves, and table toppers; decorative edges to vests, skirts, and blouses; dressy pillow tops—and more. Here's a reason to start shopping for beads! Add sparkle and fun to your studio by weaving your next project with a beaded weft.

tabby weft yarns. After seeing the effect produced when the warp yarn is used as the tabby weft, for example, experiment with other colors, values, and sizes. Try textured or space-dyed yarns, metallics, novelties, or multicolor plied yarns for more decorative results.

For the weft that carries the beads, I usually use Nymo size B, a nylon filament beading thread. You can also use Conso brand nylon sewing thread or Silamide beading thread. Both of these are stiffer and somewhat harder to thread the beads onto than the Nymo, but they are appropriate if your finished piece is likely to get a lot of wear and tear.





The overshot pattern weft is a strand of beads that weaves in the center section of the warp. This section will become the outside of the finished eyeglasses case, and the unpatterned side pieces will become a padded lining inside the case.

Stringing beads

The most time-consuming task (aside from *shopping* for beads) is stringing them, and there are several methods from which to choose.

If you use Czech beads that are sold in hanks, you can transfer the strung beads to a stronger weft thread by tying the old and new threads together with an overhand knot and sliding the beads across to the new thread.

A second method for stringing the weft beads is to thread a bead needle with Nymo B thread, fold the thread over so it is doubled for about 12", and scoop beads onto the needle from a 8–10"-wide deep bowl.

A third (faster) method employs a device called a bead spinner, which is usually made from turned wood and has a center steel rod with ball bearings. The beads are poured into the bowl of the spinner, and a long beading needle is held at an angle in the bowl. As the central rod is twirled, it sends the bowl into a spin so that the beads collect on the needle. (Bending the end of the needle into a slight curve aids the process: Heat the needle with a match, let it cool slowly to anneal it, and then bend it by hand into a gentle curve.)

To prepare a beaded weft yarn with a bead spinner, use at least two ¾-oz bead packets at a time and add more beads as needed to keep the bowl full. Guide the beads so that they slide from the needle down along the thread towards the spool as you spin (leave the other end of the thread connected to the spool to prevent the strung beads from falling off a cut end of the thread). String 5–7 yd at a time, as this length fits comfortably onto an 8" stick shuttle.

Winding the bead shuttle

Wind the strand of beads onto the shuttle with the bead thread still attached to the spool. Remove the bead needle, tie a slip-knotted loop on that end of the strand of strung beads, and slip the loop over one arm of the shuttle. Begin winding, spacing the beads to allow 1–1½" of plain thread for each 8" side of the shuttle. This area of unbeaded thread is necessary to allow for take-up, since the strung beads need some space between them as they settle into position in the pattern areas and also at the selvedges where the shuttle changes direction. The actual amount of take-up varies among different overshot patterns and is also affected by bead size and shape. Sampling, measuring, and recording the take-up is recommended for each new pattern or materials variation.

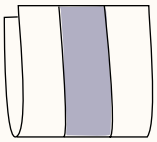
Try to wind the bead strands onto the shuttle with a constant tension; if you wind too loosely, the rows of beads will twist and overlap and make it difficult to unwind as you weave. An aid to preventing tangled strands is to wind the strands onto the outside edges of the flat shuttle in figure-eight fashion. This makes the wound shuttle a little wider, but avoids overlapping rows and insures smoother unwinding.

Weaving the beaded fabric

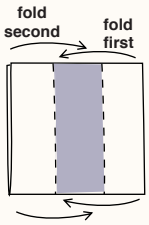
An overshot pattern with a small repeat works best for small pieces ("Italian Diamond" from *A Handweaver's Pattern Book* by Marguerite Davison is used for the eyeglass cases). Warp width is more than twice as wide as the finished width of the case to allow unbeaded side pieces to be used as a padded lining on the inside. Warp length for each case is twice the length of the finished case plus allowances for take-up and hems.

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Weave a 1" heading with scrap yarns. Weave a 1½–2" hem allowance in plain weave with 5/2 weft.

The section of beaded overshot is the center 4⅜" of the warp, with 3½" plain weave on each side. Identify the area to be beaded by tying two brightly colored threads to the reed on each side of the 4⅜" center section. Begin the overshot pattern by inserting the bead shuttle into the shed at one of the marks, holding back a 3–4" tail of bead thread. Secure the bead thread by tying a single knot to the first warp thread of the beaded area. Keeping the shed open, slide the beads



Fold fabric, right sides together.



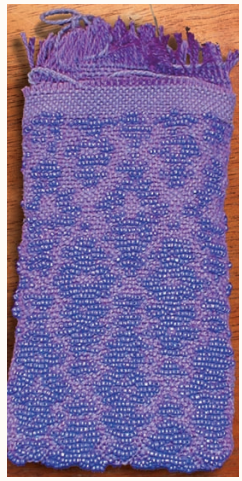
Sew seams along beaded area.

Fold right seam allowance back over beaded area; fold left seam allowance over right seam allowance and stitch.





Place a piece of cardboard between the seam allowances and the beaded cloth, and whipstitch. Turn the bag right side out; the seam allowances become the lining.



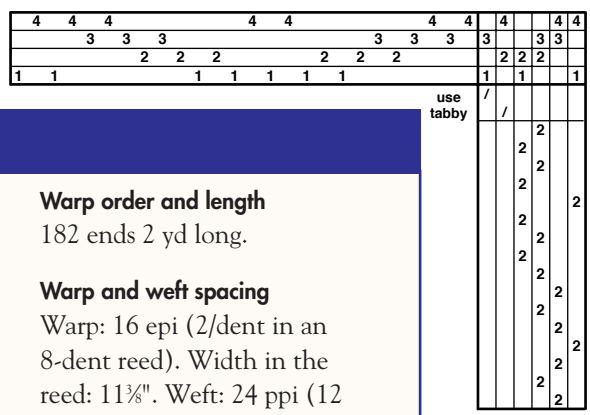
into position in the pattern area and pluck lightly at the bead thread, using the vibration to space the beads slightly apart (it's easier after the first row, as you won't be holding the tail end). Tuck the tail into the same overshot row, overlapping about 2" and bringing the excess to the surface to be clipped. Beat gently and weave a pick of tabby. Continue, alternating tabby and beaded pattern wefts (both sides of the cloth will be patterned with beads). To avoid gaps in the fabric, do not pull the bead thread too tightly where the stick shuttle changes direction.

Weave for 14". For the last pattern pick, cut the bead weft about 3" longer than the warp width, insert it in the shed, wrap it around the outside warp thread on the exit side, and reenter the same shed before beating. Weave a 1½–2" plain weave hem allowance. Repeat for the second case. Before you cut the fabric off the loom, apply a thin row of FrayCheck to both ends of the cloth and allow to dry. Remove the fabric from the loom, cut the two cases apart, and secure the raw edges with FrayCheck.

Assembling the eyeglass cases

- Fold each piece in half joining raw edges, right sides together.
- Using matching sewing thread, hand backstitch a seam along both edges of the beaded area. Use your fingers to feel the beads on both sides—pin to align edges if needed. The stitches must be close to the beaded area. Turn the piece over and check the other side as you stitch to insure even stitches.
- With beaded right sides still together on the inside, fold the right seam allowance back and over the beaded area on both sides of the case and then fold the left seam allowance in the same way.
- Starting at the top on one side, whipstitch the two pieces together. At the bottom fold, turn the case over and continue stitching until you reach the top of the case on the other side.
- Turn right side out by gently compressing and pushing the bottom fold up through the center and easing it out of the opening.
- Fold the top hem allowance over and stitch by hand to secure. Hand sew seam binding over raw hem to cover.
- Beaders may want to embellish the edge with peyote or brick stitch!

1. Draft for beaded overshot fabric



PROJECT at-a-glance

Weave structure for eyeglass cases
Overshot.

Equipment
4-shaft loom, 12" weaving width; 8-dent reed; 1 boat shuttle, 1 stick shuttle, 8" long.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), purple, 364 yd (2⅝ oz).
Tabby weft: 5/2 pearl cotton purple, 150 yd (1⅜₆ oz).
Weft for beads: Nymo nylon filament size B, 62 yd.

Yarn sources
Pearl cottons are available from most suppliers; beads and Nymo are from Shipwreck Beads.

Notions and other materials
About 3oz blue seed beads per case, beading needle, sewing needle and thread, FrayCheck, seam binding.

Warp order and length
182 ends 2 yd long.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 11⅜". Weft: 24 ppi (12 tabby, 12 pattern).

Take-up and shrinkage
10% in width, 10% in length. Amounts produce two eyeglass cases 3⅝" × 6½".

Accessory HEAVEN

Where have all the boas gone?

DARYL LANCASTER



One of my oddest childhood memories is of my mother's cherished mink stole. An extremely desirable fashion accessory in the 1950s, the mink fur piece complete with head, feet, and tail was a sign of status and style. No middle-class housewife in her Sunday best would leave home without it.

My mother was no exception. I clearly remember the interminably long High Mass, in Latin, where at five years old I dared not move a muscle—not because of the wrath of God, but because of the wrath of my mother, who was wearing a dead animal artfully draped around her neck. It stared at me with those beady glass eyes all through church.



Alison Lurie, in her wonderful 1981 tome *The Language of Clothes* (recently reprinted), talks about the common practice in the 1930s and 1940s of "wearing round the neck one or more animal skins (usually fox, sometimes mink) complete with legs, tail, and head—with the sharp little teeth bared, the glass eyes beady. It is not clear whether the fox or mink represented the animal nature of the woman who wore it, or whether it was a kind of trophy representing the man or men she had captured." I smile to think of my mother sitting in church wearing a "trophy," exhibiting her "animal nature," and I smile even more to think of my dad as having been captured!

Stoles and shawls

The stole in some form or another has been around as a wardrobe accessory for a long time. The most extreme form of the stole is the boa. Its exotic lure and ability to hide or accentuate body curves makes it the ultimate fashion statement, drifting in and out of style in mainstream fashion, but always desirable for the risqué and the extreme. Jayne Sharratt, in her internet article "In Praise of the Boa," writes, "It is completely impractical. It doesn't keep you warm, it quite often scratches, it

gets in the way when you're trying to eat and gets trapped in the doors of taxi cabs. When you are wearing it, you leave a trail of feathers for everyone to see exactly where you've been. Maybe that's the whole point! It is a well designed flirting accessory. With a cloud of brightly coloured feathers about you, you will never fade into the background. In this way the boa fulfills its purpose in life admirably."



A much more practical cousin of the stole/boa/shoulder wrap is the shawl. Alison Lurie writes, "Elderly persons are easily subject to chill, and the wearing of heavy wraps on a warm day has therefore become a signifier of old age, as has the carrying of a walking stick." I suspect that Alison Lurie hasn't met the members of her local weaving guild. Shawls, whether currently fashionable or not, are one of the quickest and easiest ways to achieve a handwoven wearable. Requiring no sewing, the shawl is part of every weaver's repertoire.

In the early 1980s, Mary Lynn O'Shea introduced to the fashion market the concept of "art-to-wear." Her turkey-feather shawls (triangular shawls of exquisite yarns fringed in large sumptuous turkey feathers) graced many living rooms, proudly hung on the wall over the sofa as if they were a painting of threads, only to be removed and thrown over the shoulders for that special occasion.

Another fashion relic, often a companion to the stole, is the muff. Reminiscent of a Currier and Ives lithograph, the muff reminds us of winter wonderlands, sleigh riding, and a gentler era gone bye. Alison Lurie writes, "On a cold day a favored man might be invited to place his hand in his companion's muff, encouraging him to hope for a similar but less symbolic opportunity in the future." Wouldn't muffs make a great guild project!



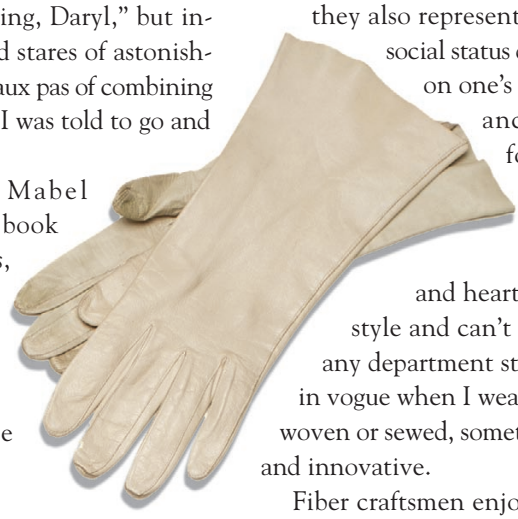
Rules of dress

Also residing safely in the afterlife are some social rules of dress that we scoff at today. I remember a summer visit to my aunt's house when I was about ten years old. I woke one morning and hurriedly dressed so I could have breakfast and go play with my cousins. I grabbed my two favorite articles of clothing, a pair of plaid culottes and a floral print blouse and put them on. Together. At the same time. As I proceeded down the stairs to the kitchen, I expected to be greeted with a "Good morning, Daryl," but instead, I met horrified stares of astonishment at my fashion faux pas of combining a floral with a plaid. I was told to go and change immediately.

According to Mabel Erwin in her 1949 book *Clothing for Moderns*, "Prints are only 'good' in spring and summer." Well, little did I know!

Remember the commandment, thou shalt not wear white shoes before Easter and after Labor Day? I only buy bone-colored shoes so I've never had to worry about that one. How about (from Bess Oerke's Dress) "Thou shalt not wear more than three accessories in the same color. (They will detract from the costume.)" Or this one from Clothing for Moderns, "It is generally safe to follow the rule, 'don't wear hats without gloves, or gloves without hats.'"

There was a time when proper ladies were never seen without gloves. Whole pages on the internet are devoted to glove etiquette. Alison Lurie quotes Emily Post as saying, "Always wear gloves, of course, in church, and also on the street. A really smart woman wears them outdoors always, even in the country. Always wear gloves in a restaurant, in a theatre, when you go to lunch, or to a formal dinner, or to a dance. . . . A lady never takes off her gloves to shake hands, no matter when or where."



And how many of us have collections of those lovely dainty colorful 1950s hankies? Mabel Erwin calls them the "mark of a lady." Fortunately, bobbin-lace makers and tatters still use the hankie as a wonderful showcase for their handwork.

Many accessories of the past have sadly gone to accessory heaven. They represented an era when women dressed with infinite care and took tremendous pride in their appearance. Unfortunately they also represented a time when social status depended in part on one's physical appearance. Fortunately for all of us creative souls, accessories made from the hands and heart never go out of style and can't be purchased in any department store. I am always in vogue when I wear something I've woven or sewed, something interesting and innovative.

Fiber craftsmen enjoy the best of all worlds. They have closets full of one-of-a-kind creations that turn heads and speak of a world where our energies go to something productive and fulfilling rather than wasted hours in front of the television. I no longer worry about an encounter with the fashion police!

Resources:

Erwin, Mabel D. *Clothing for Moderns*. New York: The Macmillan Company, 1949.

Lurie, Alison. *The Language of Clothes*. New York: Owl Books, 2000.

Oerke, Bess V. *Dress*. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1956.

Jayne Sharratt, *In Praise of the Boa,* 2000. http://www.hackwriters.com/boa.htm; www. gaspargloves.com; www.operagloves.com.

The Boa is Back

Helen's Leno Boa

SUSIE HODGES



Weavers often guess that this boa is a knitted or crocheted structure instead of a woven one. They continue to give me puzzled looks even after I explain that my boa is a pile fabric woven in leno and plain weave with only six warp ends. "How can that be? Leno is a lace weave, isn't it?" Or, some reply with a knowing nod, "Oh, it's just like chenille, isn't it?"

Well no, it's not. It's a boa with a plain-weave spine in which mohair locks and leftover ribbons and fabric strips are held tightly in place by twisting three pairs of warp ends in an easy handpicked leno. (Forget the doups, honey! It's only six threads!)

The idea for this project was given to me by one of the Founding Mothers of the Northern California weavers guild system, my dear friend Helen Pope. She wove a beautiful, white mohair boa for a conference in Fresno. After repeated praise from me over the next ten years, she finally gave me her boa sample, saying, "It's just a simple idea that anyone can find in Harriet Tidball." (I found it on page 20 of *Two Harness Textiles: The Open-work Weaves*, Shuttle-Craft Monograph Twenty-One, 1967).

Helen's boa

As was usual with Helen's references, an idea for what looked like something ordinary—a lacy, linen place mat—had been processed by her active imagination into something far different from what was on the printed page, a mohair boa. My version of Helen's boa uses the same warp she used, six threads of 3-ply Oregon Worsted's Nehalem. Once ubiquitous, this sturdy wool yarn now requires a badgering phone call to its manufacturer, who sells it only to persistent buyers. Fortunately, I have a lifetime supply. Any fine-to-

medium yarn, sturdy enough for tapestry or rug weaving, will work.

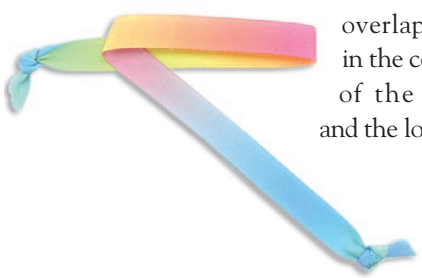
This project is hard on warp yarns. I have tried several that just snapped apart. But a replacement warp end is easily tied on at the fell line and weighted off the back beam. You can leave long tails on these tied-on warp ends and clip them shorter later—they disappear completely into the pile.

Warping and weaving the boa

Wind the warp following Project at-a-glance and thread the loom for plain weave. Allow a 10" fringe and weave a 1–2" heading (this will look like a thumb-size tab) using the 3-ply worsted as the ground weft. I put a piece of masking tape across the warp ends as something against which to beat the first few weft threads.



Most of the pile weft in the boa is made of mohair locks. For each mohair pile weft, overlap the cut ends of two locks ½–1" in the center, leaving the tip ends hanging free from the selvedges. On every fourth pile pick, insert a strip of ribbon or fabric instead of mohair. I cut the ribbon 10" long and knot the ends. My fabric strips are rayon and silk selvedges that were donated to a workshop I took several years ago. (I never could throw them out.) I fold the strips in a figure eight with the cut ends overlapping in the center of the bow and the looped ends hanging free at the selvedges.



The pile weft is laid into the leno shed. Open whatever plain-weave shed raises the edge thread on the side of your favored hand (the right hand for me). Reach below the raised thread with your forefinger and grab thread number two (a lowered thread). Pull this thread under and above the raised thread. The two threads twist and exchange places. Do the same thing with the next two pairs of threads. You will have three threads collected on your forefinger.



Shove a pile weft into this twisted shed opening with your other hand (the left hand for me). Change sheds and beat before weaving three or five more picks with the ground weft in plain weave. (Some people pick up a leno twist with a pick-up stick, but fingers work fine on such a narrow warp as this one.)

The twist of the leno shed and the untwist of the next plain-weave shed hold the pile wefts more securely in place than ordinary plain weave. The plain-weave sheds help space out the density and weight of the pile just as they do in pile rugs.

Weave for 100" (take-up will occur as you weave so that measurements made on the loom will be close to the length of the boa off the loom). End the boa with another 1–2" plain weave and remove from the loom allowing 10" for fringe. I used the fringe to tie on and wrap tassels made of ribbon, yarn, and fabric scraps. No wet or dry finishing methods were used, but the boa can be washed in the same way as a sweater, if needed.



Susie Hodges, *of Berkeley, California, is a fiber maven and teacher of textile skills, avocations which she has followed with relish for almost fifty years.*

PROJECT at-a-glance

Weave structure for boa
Plain weave and leno.

Equipment
2-shaft or 4-shaft loom (warp width is ½"); 12-dent reed; 1 shuttle.

Yarns
Warp: 12/3 worsted wool (2,240 yd/lb) or other strong wool yarn 2,000–3,000 yd/lb, natural or colored, 24 yd (⅛ oz).
Ground weft: 12/3 worsted wool (2,240 yd/lb) or other wool yarn 2,000–3,000 yd/lb, 20 yd (⅛ oz).
Pile wefts: mohair locks (about ¾ lb), a paper grocery bagful of ribbons 10" long, and cloth scraps (cut into ¼–2" wide strips 6–12" long and folded into a figure eight).

Yarn sources
12/3 Nehalem is available from Oregon Worsted, Co. Mohair locks are available from Royale Hare.

Warp order and length
6 ends 4 yd long.

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed ½".
Weft: 12–15 ppi.

Take-up and shrinkage
0% in width, 15% in length (take-up). Amounts produce one boa 8" × 100".

Go Get 'em Tiger!
accessories for the beach

FLAVIAN GEIS

The idea came to me the night I attended the formal fashion show at Convergence 2000 in Cincinnati. Wouldn't it be fun to spice up the 2002 show in Vancouver? The Vancouver fashion show theme—Making Waves, Breaking Waves—gave me an idea: What about handwoven Speedos? However, since speedos alone would not make a big runway presence, I decided to accessorize with handwoven fabric for a short-sleeve shirt, swimming trunks, sandal strap covers, and hatband to provide a complete ensemble.

Preparing the shirt and accessories fabric

The fabric for the shirt and accessories is dyed, discharged using a shibori process, and then redyed. You can weave the fabric with dyed yarns and omit the first dye process. However, not all predyed yarns will discharge, so it is important to test if you are unsure. I chose to weave the fabric using undyed silk yarns and then dye the fabric black with an acid dye that I know discharges. The black trunks are made from a piece of this fabric prior to discharging.

Wind a warp as in Project at-a-glance, page 43. Thread a point twill on four or more shafts and weave 243" (6¾ yd) of fabric. (The 16-shaft point-twill draft for Flavian's fabric can be found on the Interweave website; for details see page 7.)

Remove the fabric from the loom and machine wash, delicate cycle, in cold water with 1 tsp of Synthrapol. Remove from washer and press with warm iron. Hang to dry; steam press. The finished fabric should be approximately 231" long.



Flavian Geis, *of San Diego, California, has been weaving for over twenty years. He enjoys fine silk threads, twill patterns, and resist dyeing. His work has been seen on Convergence runways several times.*



"Flavian's outfit was only one of the highlights of this year's Convergence fashion show. Held in downtown Vancouver, colorful and vibrant choreography and innovative accessorizing made the exceptional body of work sing with enthusiasm and pizzazz." —*Daryl Lancaster*



PHOTOGRAPHY BY VICKI MADRID, MODEL, GREG FONG



Cut the fabric into four pieces. One 48" length is used for the black swim trunks and will not need any further processing. The other three 61" panels are for the short-sleeved shirt and accessories. Cutting the fabric into panels beforehand will more easily facilitate the dyeing, shibori pole wrapping, and redyeing processes.

The steps presented here are those taught to me by the talented dye instructor and artist, Doshi.

Dyeing the black fabric

Stir 6 T of black acid dye powder and 6 T acetic acid (about eleven times stronger than household vinegar) into 2 C of very hot water. Mix well. Pour this mixture into a stainless steel or enamel pot with 6 qt water and bring to a simmer. Add wet fabric (soak in warm water for at least 30 min prior to putting into dye solution) and stir constantly for 40 min. Remove the fabric from the dyepot and rinse with Synthrapol until it runs clear. Hang to dry and then stream press.

Discharging the three fabric pieces

Wrap three separate poles with the 61" panels as described in "Color Me Happy," Handwoven, March/April 2000, pages 52–53. Because the poles are submerged into near boiling temperatures, they need to be made of metal rather than PVC. Inexpensive 36" metal duct pipe with an 8" circumference can be purchased from Home Depot.

Discharging is the process of removing dye from the unrestricted areas of the fabric in order to create a pattern or design. There are a variety of discharge products—I use thiourea dioxide. (Do not use any discharge that has bleach in it because it will do more than discharge the dye—it will actually dissolve the silk!). Be sure to wear a mask and work in a well-ventilated area since discharging can produce unpleasant and unhealthy fumes.

Prior to inserting the poles into the discharge, submerge the bound fabric in cold water for 15 min so that it becomes completely saturated. Take each pole out of the water and let drain naturally for 5 min, and then insert into the discharge pot one pole at a time.

For the discharge, use a stainless steel or enamel container large enough to accommodate the pole and to hold enough water to completely cover the fabric to be discharged. Heat 2 gal water to 175–180° F on your kitchen stove first and then carefully take the simmering water outside and place on a portable heat source to maintain a constant temperature. Add 2½ tsp thiourea dioxide and 2 T soda ash and stir. Insert the pole for about 15–20 min until the dye discharges. If the solution begins to smell like ammonia, it is too depleted to discharge the dye. Add another 2½ tsp thiourea dioxide and 2 T soda ash to replenish.



Keep a continuous watch during the discharge, occasionally swishing the pole from side to side. As the color begins to dissolve, the fabric will go through a spectrum of hue changes. When it nears the color you want, remove pole with fabric still wrapped and submerge in a bucket of warm water with 1 T of acetic acid. Soak for 10 min. Remove and submerge in a bucket with warm water to rinse. Remove, and with fabric still bound on the pole, pat with paper towels to absorb excess water. Follow the same process for each wrapped pole.

Redyeing the fabric pieces

Mixing the acid-dye color concentrate for the redyeing process uses a different formula than the black dye. The reason is that a fully saturated rich black requires a much higher concentration of dye powder. For all other acid-dye color concentrations: Stir 1 T acid dye powder and 1 T acetic acid into 1 C boiling water. Mix well. Add to 1 C of cold water.

Mix 4 oz of the concentrate with 4 oz of water and pour into a squeeze bottle. If you want a more intense color use more concentrate and less water.

While the fabric is still wrapped on the pole and damp, apply the new color. The new color must be set either by steaming or using wet heat. To steam set, remove the fabric from the pole and lay flat on an old sheet or plastic wrap. Roll fabric up ensuring that it does not touch itself. In a large container, place the wrapped fabric on a rack or grill that allows it to sit above the water line. Be sure that the outer wrapping does not touch the sides of the container. Cover and bring water to a simmer and steam for 30 min (check and follow dye manufacturer's recommendations). Allow fabric to cool in its original wrapping for 30 min after the steaming process (immediate rinsing could shock and damage the yarn). Remove fabric from the wrapping and rinse in warm water and Synthrapol until it runs clear. Hang to dry and steam press.

To set the color using wet heat, insert the poles one at a time into a pot filled with enough simmering water (175–180° F) to cover and very diluted dye (8 oz of concentrate to 2 gal of water) for 12 min. Rotate the pole every 4 min a total of three times in order to distribute evenly the final layering of color. Remove fabric from the pole and rinse in warm water and Synthrapol until water runs clear. Hang fabric to dry and then steam press.

For this particular project, I used Brilliant Blue #201 090 50 for the redye process and wet set the color using some blue acid dyes left over from a previous project.

The speedos

Handwoven speedos naturally require locating a suitable yarn for a fabric that can stretch. I chose Jump, which is described as 64% Viscose and 36% Elité. I'm not sure what Elité is, but it does provide the necessary stretch. Ironically, however, the resulting fabric should not be subjected to water—subsequent cleaning should be restricted to dry cleaning only—so these speedos are designed for a strut on the beach, not a swim.

Wind the warp as in Project at-a-glance. Thread straight twill on four shafts and weave 40" of fabric. The speedos are constructed following pattern directions using the fabric taken directly from the loom without any further finishing.

Sewing the shirt and accessories

This shirt and accessories were constructed by seamstress Cecilia Roy, who also provided the following sewing tips:

- Position short sleeve shirt pattern pieces on the three shibori-dyed panels and cut fronts, back, sleeves, and collar. The remaining fabric can be used for the hatband, piping on the swim trunks, and sandal-strap covers.
- For the piping, cut two 2" × 14" bias strips for each side seam of the swim trunks. Fold in half and press without stretching. Overlock seam allowances once piping is stitched in the seam.
- For the sandal trim, cut 2" × 7" strips of fabric and hand sew to each sandal strap. Use a sharp, strong needle and a thimble to protect your fingers.



- For the hatband, cut a 4" × 25" strip. Fold lengthwise right sides together; machine stitch with a ½" seam allowance on the long side and one short end; leave one end open for turning. Turn. Place band around crown of hat, and hand sew finished end over open end. Tack down using a running stitch about every inch.

PROJECT at-a-glance

Weave structure for shirt and band fabric
Point twill.

Equipment
Loom with from 4 to 16 shafts, 34" weaving width; 15-dent or 20-dent reed; 1 shuttle.

Yarns
Warp: 60/2 silk (14,880 yd/lb), 15,300 yd (1 lb, ½ oz) for 16-shaft twill, 11,475 yd (12⅔ oz) for 4-shaft and 8-shaft twills.
Weft: 60/2 silk, 12,078 yd (13 oz) for 16-shaft twill, 10,871 yd (11¾ oz) for 4-shaft and 8-shaft twills.

Yarn sources
60/2 silk is available from Webs, Treenway, and the Lunatic Fringe.

Warp order and length
2,040 ends for 16-shaft twill, 1,530 ends for 4-shaft and 8-shaft twills, 7½ yd long (allows 27" loom waste).

Notions and other materials
Kwik Sew pattern #2417; lining ⅝ yd × 24", elastic, Black BG concentrate #101 107 70, 4 oz (Keystone Aniline); Brilliant Blue #201 090 50, 4 oz (Keystone Aniline); acetic acid (PRO Chemical & Dye); Synthrapol; squeeze bottles; thiourea dioxide, 4 oz (Pro Chemical & Dye); three 36" × 8" metal poles; 120 yd of string for shibori wrap (about the thickness of 5/2 cotton); gloves; mask; stainless steel or enamel pot; portable heat source; sewing thread; needles; thimble; 7 shirt buttons, size 18 (7/16").

Warp and weft spacing
Warp: 60 epi (3/dent in a 20-dent reed, 4/dent in a 15-dent reed) for 16-shaft twill; 45 epi (3/dent in a 15-dent reed) for 4- and 8-shaft twills. Width in the reed: 34". Weft: 50 ppi for 16-shaft twill, 45 ppi for 4- and 8-shaft twills. (Setts are looser for 4 and 8 shafts because float length is likely to be shorter than for 16-shaft point twill).

Take-up and shrinkage
After washing, 8% in width, 8% in length (3% take-up, 5% shrinkage). Amounts produce fabric 31¼" × 231".

Weave structure for speedos
2/2 straight twill.

Equipment
4-shaft loom, 20" weaving width; 15-dent or 20-dent reed; 1 shuttle.

Yarns
Warp and weft: 64% Viscose, 36% Elité (10,000 yd/lb, Onyx, 2,940 yd (4¾ oz).

Yarn sources
Jump is from Textura Trading Company.

Notions and other materials
Kwik Sew pattern #2881, lining ⅝ yd × 24", elastic.

Warp order and length
1,200 ends 1¼ yd long (allows 23" loom waste).

Warp and weft spacing
Warp: 60 epi (3/dent in a 20-dent reed, 4/dent in a 15-dent reed). Width in the reed: 20". Weft: 36 ppi.

Take-up and shrinkage
Draw-in is 6¼%; take-up is 10%. Amounts produce yardage 18¾" × 36".

Beaded Waffle Weave Scarf

DONNA CARTY

To an enthusiastic beader, the material world is divided into things that cannot be beaded and things that can. If it has a hole, it can be used as a bead. If it's long and thin, it can be used as a beading thread. Weaving, consisting entirely of long thin things, just begs to be beaded!

Therefore, when I learned that my assignment in my introductory weaving class at the Fashion Institute of Technology was to produce samples using the 4-shaft weaves we were studying, I was determined to include beads in one of mine. Waffle weave seemed to speak loudest, begging me to drop a bead into the center of each little waffle cell.

It was harder than I expected! Maneuvering the beads into their proper places in the center pick of the waffle cell took some time, though it could be done. Unfortunately, the instant the next shed was opened, the beads were free to wander as they wished—and they wished to wander. I struggled for some time and began to suspect that the time required to successfully complete this one sample might jeopardize my successful completion of the class.

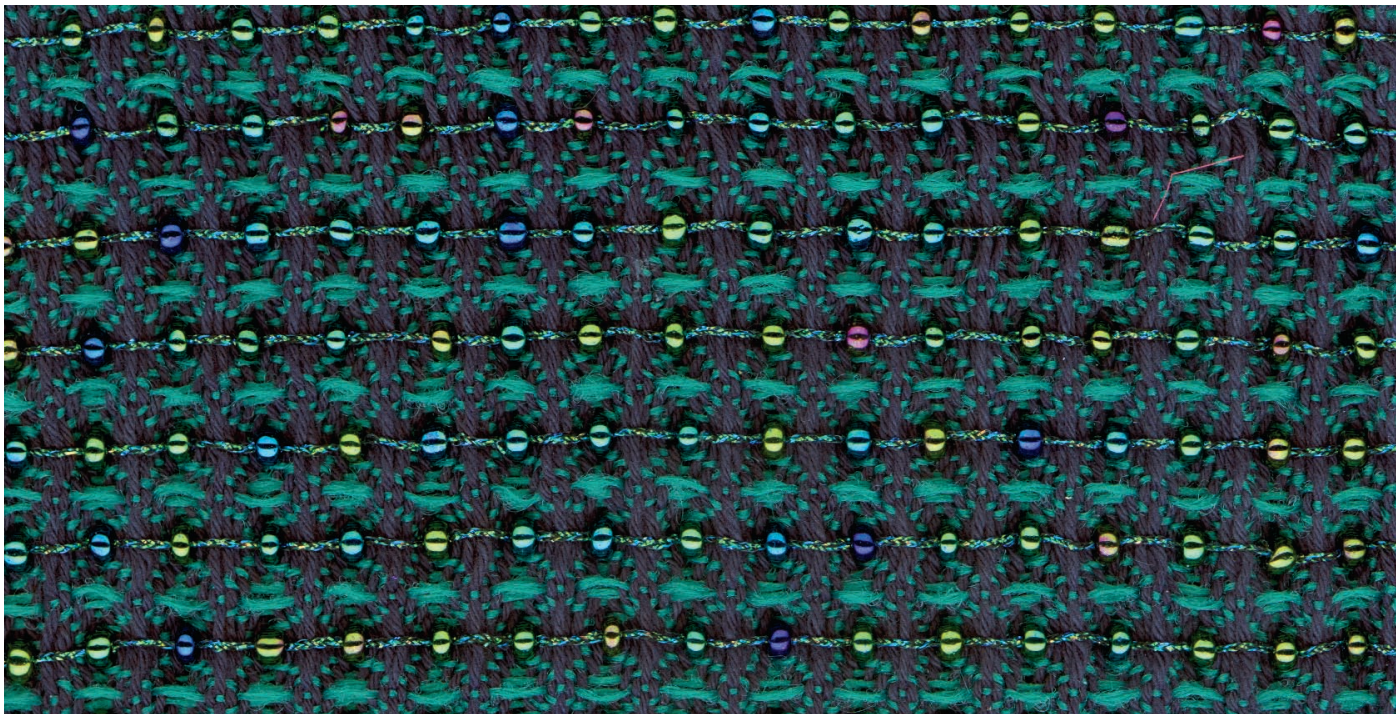
Then I had an idea. It's an idea that can be used in any weave structure to incorporate beads into the weaving of the piece. When I showed my solution to my weaving teacher, Ellen Hess, she suggested that I share the idea with the weaving community through HANDWOVEN.



Donna Carty, *of The Bronx, New York, recently graduated from the Fashion Institute of Technology with a degree in textile design specializing in weaving. She is finally doing what she loves for a living!*







Try different colors of fibers and beads and different sizes and types of fibers for a variety of fabric uses, from dressy and drapable for shawls and scarves to firm and sturdy for bags and belts.

Using an anchor thread

The basic idea is to use a needle and thread to anchor a weft strung with beads in place by overstitching. The anchor thread can be a decorative thread, such as a metallic or silk cord, that remains in place (as for the examples in this article) or it can be a temporary thread that is removed after the fabric is finished.

Since both waffle weave and twill can be woven on the same threading, this scarf features a point-twill with decorative beaded waffle-weave borders at both ends. The beads give sparkle and extra drapability to the scarf.

Preparing the loom

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Note that the warp is sleyed 1/dent in a 15-dent reed except for the the last ten ends on each side, which are sleyed 2/dent. Floating selvedges are not necessary with this selvedge treatment.

Since the yarns used for the scarf are no longer available (a disappointing discovery made after the completion of this project!), substitute any yarns suitable for a scarf that will allow a plain-weave sett of 15–20 ends per inch to accommodate size 8° seed beads. Finer setts will require smaller beads (which may be more difficult to string and stitch) and more time to place them. For coarser setts and/or different beads, you'll need to experiment to find the right materials for the desired weight and drape of the fabric and for the visual effectiveness of the beads.

Notice that Figure 1 gives two different systems for treadling. You can use a different full tie-up for each section of the scarf (plain weave, twill, or waffle weave) and change the tie-up as necessary between sections, or you can use a direct tie-up for all three sections that requires you to depress two or three treadles together to form some of the sheds.

Weaving the scarf

Begin the scarf by weaving plain weave with scrap yarn until about 8" is reserved for a twisted fringe. Then weave 1" plain weave with the ground weft (the same fiber as the warp). Also with this weft, weave nine repeats of waffle weave following Figure 1, inserting the beading weft as described below. Then weave 62" of twill, nine repeats of beaded waffle weave, and 1" of plain weave. Allow 8" for fringe at the other end of the scarf.

The beading process

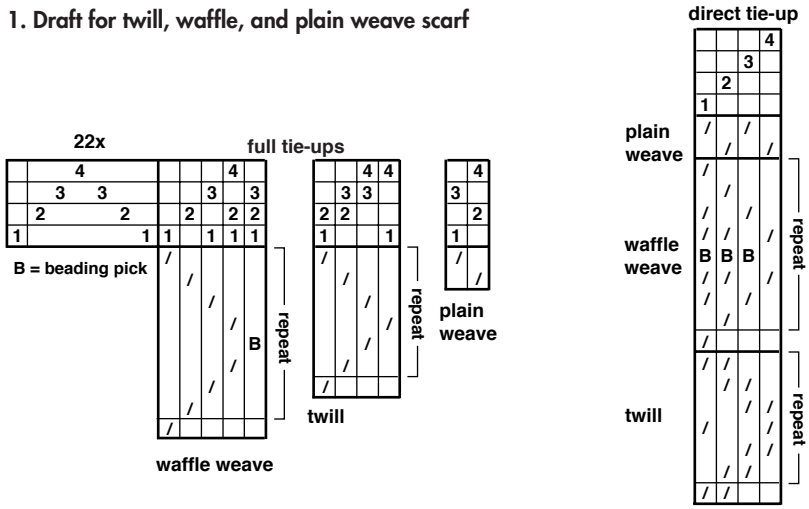
The beading is done on the center pick of each waffle cell, identified as B in the treadling in Figure 1. For each waffle cell, weave until you reach pick B, then place the ground weft shuttle out of the way while you work with the beading weft.

- Tie a loose knot in one end of a piece of the metallic thread that is cut to be a little longer than two times the width of the warp.
- Thread a needle with the opposite end of the thread and string one bead for each waffle cell that will receive a bead, 20 for this scarf. Keep the beads near the needle end of the thread.
- Raise shafts 1, 2, and 3 (see B in the treadling in Figure 1) and take the needle with its line of beads (from left to right if you are right-handed, right to left if you are left-handed) through the shed near the beater (where the shed is the most open so the beads won't tangle with the warp), leaving the knotted tail hanging about 2" from the selvedge. The needle should be at the right selvedge and the knot/tail at the left if you are right-handed, the reverse if you are left-handed. The strung beads will be in the shed and the first bead should end up near the needle-

edge of the fabric. If it does not, open the shed completely, lift the thread and beads, take the thread back toward the beater, adjust it, and bring it back to the fell to position the first bead. The other beads will be to the left of this bead and need not be in any particular position.

- You are now ready to stitch the first bead in place. To stitch, you will be working from right to left if right-handed and from left to right if left-handed. Open the beading shed again. The warp threads on shafts 1, 2, and 3 will appear as distinct bundles on the upper part of the shed, revealing the locations of the shaft-4 threads, which will be in the bottom shed. Position the first bead over the second shaft-4 warp thread from the right selvedge (the first shaft-4 thread will be in a crowded group of threads at the selvedge and won't be beaded). Bring the needle over the warp threads that are at the right of the bead and stitch through the bead and pull the thread until it is reasonably firm against the selvedge. (You don't need to try to keep the thread with the beads snug against the fell of the cloth.)
- Position the second bead over the shaft-4 thread in the next cell, stitch through this bead, and continue until there is a bead anchored over every warp thread on shaft 4 except the last one, at the second selvedge.

1. Draft for twill, waffle, and plain weave scarf



- Check that you haven't left any beads unanchored and that every shaft-4 thread shows an overlaid bead except those at each selvedge.
- Leave the two ends of the metallic thread hanging from the selvedge.
- Continue weaving with the ground weft until you reach the beading pick (B) for the next waffle row, and repeat the steps above.

If you'd rather have the effect of a bead in the center of the waffle cell without the visual presence of the metallic overstitching thread, you can do the overstitching with a separate thread from the weft that is strung with the beads. After the cloth is finished, the overstitching thread can be removed and the beads will remain securely in place.

Finishing

Remove the fabric from the loom. For each tail of metallic hanging from the selvedge, run a drop of FrayCheck over the 1–2" that is closest to the selvedge. Then stitch each thread back through a bead or two on the opposite side of the fabric from which it came.

Wash the scarf gently by hand in warm water with a mild detergent, and hang or lay flat to dry. Press gently if necessary.

Make a twisted fringe of two sets of three warp threads each and secure each with an overhand knot.

PROJECT at-a-glance

Weave structure for beaded scarf
Twill, waffle weave, and plain weave.

Equipment
4-shaft loom, 9" weaving width; 15-dent reed; 1 shuttle; 1 needle with an eye large enough to accommodate beading yarn but small enough to go through 8° beads with the beading yarn doubled.

Yarns
Warp: Contessa (75% viscose, 25% silk, 2,100 yd/lb), terracotta, 399 yd (3⅛ oz). Since this yarn, previously available from Silk City, has recently been discontinued, substitute 2-ply silk noil (2,700 yd/lb, 2⅔ oz), 12/2 silk (2,800 yd/lb, 2⅓ oz), or any yarn suitable for scarf weight that is drapable at a sett of about 15–20 ends per inch.
Weft: Use the same fiber as in the warp, 370 yd. Weft for beads: #8 fine braid, (Kreinik, peacock, color 085, is used for this scarf), 10 yd.

Yarn sources.
2-ply silk noil and 12/2 silk are available from Halcyon. #8 fine braid is available from Kreinik Manufacturing.

Notions and other materials.
1 oz each of two colors of size 8° seed beads (colors 374G and 399F are used in this scarf), available from Shipwreck Beads and other bead suppliers; FrayCheck.

Warp order and length
133 ends 3 yd long.

Warp and weft spacing
Warp: 15 epi (1 /dent in a 15-dent reed, but sley the last 10 threads on each side 2/dent). Width in reed: 8¼".
Weft: plain weave, 15 ppi; twill, 20 ppi; beaded waffle weave, 18 ppi.

Take-up and shrinkage
15% in width, 13% in length (5% take-up, 8% shrinkage). Amounts produce one scarf 7" × 66" not including fringe.

Copper Tones

a scarf for all seasons

BARBARA WALKER

When you're designing with a supplementary warp on four shafts, two shafts must be reserved for the ground cloth, leaving only two available for patterning. A couple of tricks can add complexity to an otherwise simple design.

To create the reversible design in this scarf, copper-colored supplementary warp ends on shaft 3 are threaded adjacent to rust supplementary warp ends on shaft 4. By alternately raising shafts 3 and 4 for four ground picks each, offset squares of copper and rust appear on both sides.

Look at the fabric more closely for a clever design trick. A gold supplementary warp end is threaded at the left edge of the copper block on shaft 3. Adjacent to it, another gold end is threaded on the right edge of the rust block on shaft 4. When shaft 3 is raised a gold thread appears on the face with the copper ends, and when shaft 4 is raised a gold thread appears on the face with the rust ends. Since no ground end is threaded between the two gold ends, a solid line of gold appears between the rust and copper squares on both sides of the cloth.

Three strands, each of a different but closely related hue of blue, are used as each working ground warp end, giving depth to the color of the ground cloth. To add further interest to the design, the ground warp ends in the center of the blue areas between the pattern warp stripes are doubled. As the light catches the scarf, the thicker doubled ends create vertical lines of subtle textural contrast.

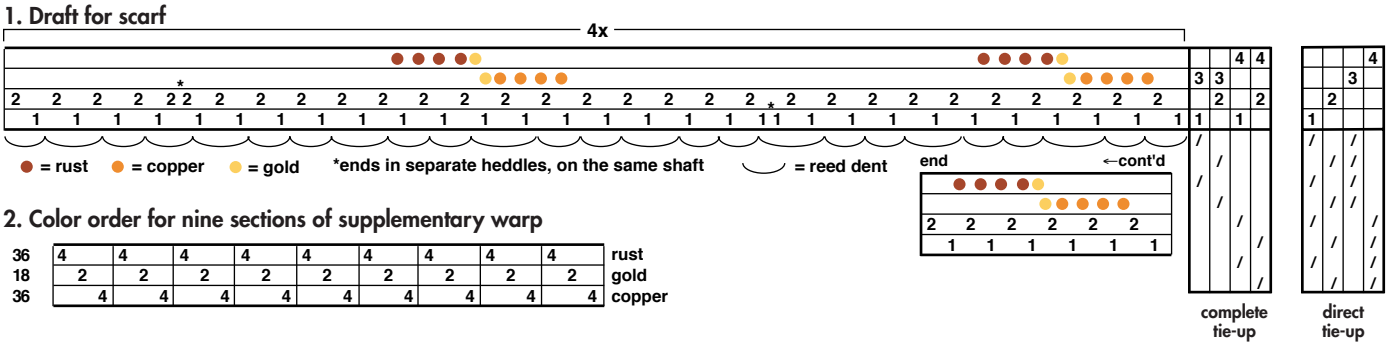


Barbara Walker, *of Salem, Oregon, specializes in the use of patterning with a supplementary warp. She weaves glorious scarves in fine silk, and she teaches hands-on workshops throughout the United States.*





1. Draft for scarf



2. Color order for nine sections of supplementary warp

36	4	4	4	4	4	4	4	4	4	rust
18	2	2	2	2	2	2	2	2	2	gold
36	4	4	4	4	4	4	4	4	4	copper

Preparing the loom

Wind a warp of 252 ground ends (each ground end consists of three strands of Madeira, each a slightly different hue of blue). Spread the warp in a raddle at 28 working ends per inch, center for 9", and beam. Place lease sticks at a comfortable height for threading.

Wind the nine sections of pattern warp, each as a separate chain, following the color order in Figure 2. Keeping the chains separate, place them on a second set of lease sticks and position these lease sticks above the set holding the ground warp. Wrap each of the chains around the back beam a couple of times to secure them for threading.

Thread both warps following Figure 1. In the supplementary pattern-warp areas, a pattern end alternates with a ground end except where the two gold ends occur. The doubled ends that create the textured line in the blue ground cloth are created by threading two 3-strand ground ends in separate heddles on the same shaft.

Sley the ground warp 2-2-3 in a 12-dent reed. Sley each supplementary pattern warp end with its adjacent ground warp end; gold ends are sleyed together with preceding ground end (see denting for the first repeat in Figure 1). In the supplementary pattern-warp areas some dents contain as many as seven ends. Treat the ground ends that are threaded adjacent to each other on the same shaft as one end when denting. The width of the scarf in the reed is 8¾".

Tie the ground warp to the apron rod in 1" sections; then tie the pattern warp sections to the apron rod between the ground warp sections. Unwrap the supplementary pattern warp chains from the back beam and weight each one to equal the tension on the ground warp.

Weaving the scarf

Choose either the complete tie-up or the direct tie-up in Figure 1. With the direct tie-up, two feet are used at the same time, one controlling the ground warp and the other controlling the pattern warp. Weave following Figure 1 for 64".

As the weaving progresses, you'll need to move and reattach the weights to the supplementary warp chains. As the woven scarf winds around the cloth beam, the areas with supplementary patterning will build up faster than the areas without. To equalize the tension across the cloth beam, cut four to six layers of tissue paper into eight strips ⅝" wide. Feed these strips into the unpatterned areas as the scarf winds around the beam.

Finishing

Remove the scarf from the loom and prepare a twisted fringe (see page 15). Wash by hand in warm water with a mild liquid soap. Add 1 teaspoon of white vinegar to the final rinse to remove any remaining soap and improve the sheen of the silk. Gently squeeze out water. Lay the scarf flat between two towels, press out as much water as possible, and then iron on a silk setting until dry.

PROJECT at-a-glance

Weave structure for scarf
Plain weave with supplementary warp patterning.

Equipment
4-shaft loom, 9" weaving width; 12-dent reed; 1 shuttle; ten film canisters filled with coins for weighting the supplementary warp chains.

Yarns
Ground warp: #40 Madeira rayon sewing thread in three hues of blue, #1242, #1166, #1167 (1 strand of each are used together as one warp end), 756 yd each color.
Pattern warp: 30/2 silk (7,850 yd/lb), copper (color #3), 114 yd (¼ oz); rust (color #4), 114 yd (¼ oz); gold (color #1) 54 yd (⅛ oz).
Weft: 30/2 silk (7,850 yd/lb), blue (color #12), 475 yd (1 oz).

Yarn sources
Madeira #40 is available from Madeira West; 30/2 Gemstone silk is available from Halcyon.

Warp order and length
252 ends (each working end is three strands Madeira) 3 yd long (allows 1 yd loom waste). Supplementary warp: 9 chains of 10 ends each (90 ends), 3 yd long following Figure 2.

Warp and weft spacing
Ground warp: 28 (3-strand) ends/inch (2-2-3 in a 12-dent reed); pattern ends are sleyed with adjacent ground ends. Width in the reed: 8¾". Weft: 28 ppi.

Take-up and shrinkage
6% in width, 10% in length (5% take-up, 5% shrinkage). Amounts produce one scarf 8⅜" × 60".

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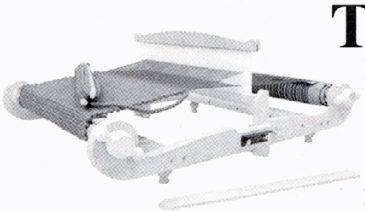
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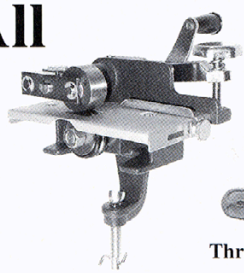
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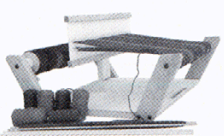


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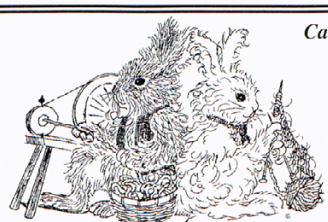


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Beaded Bobbles

for scarf finishes

VICTORIA HANNA

Taking a just-woven fabric off the loom is always accompanied by suspense and sometimes even trepidation. As I unrolled these scarves from the cloth beam, I was immediately delighted by their soft drape and delicate texture. Still, they needed something special to elevate them from table-runner status to fashion statement. Enter a beaded fringe!

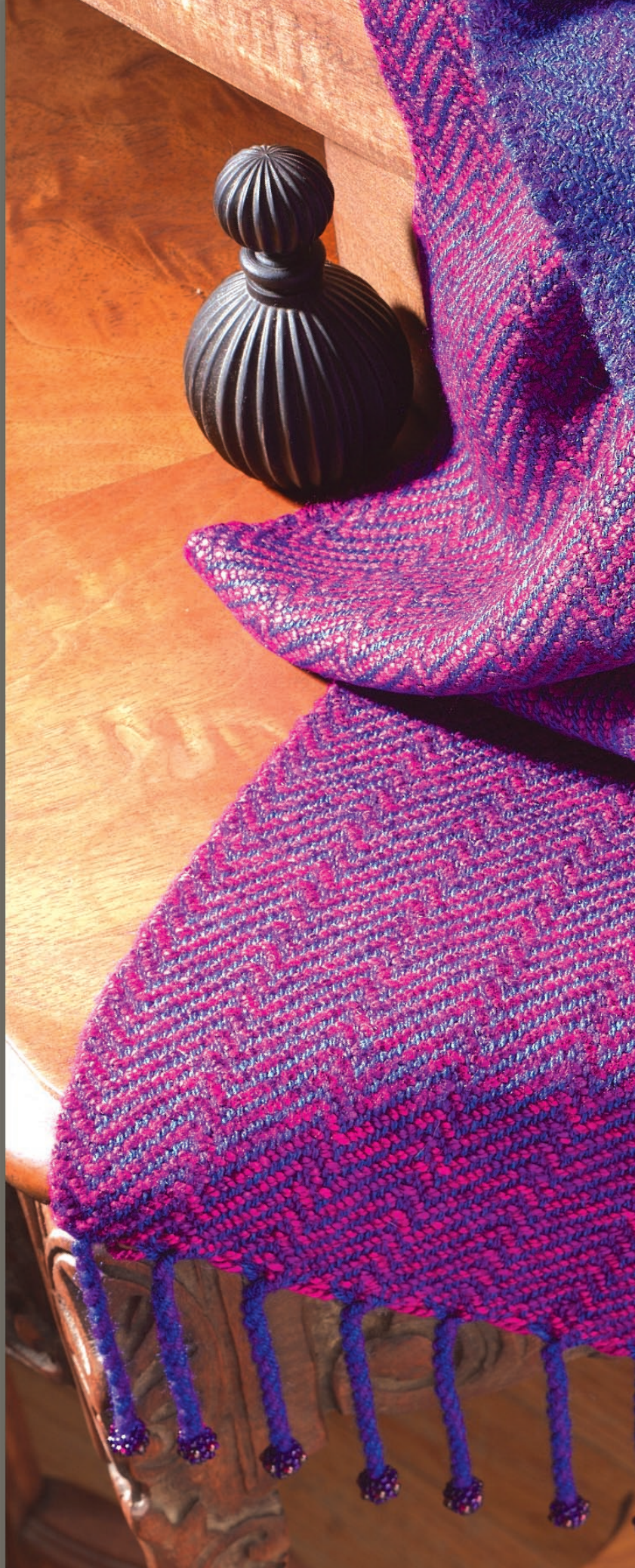
In these scarves, small bobbles are formed by enclosing in beads the overhand knot at the end of each relatively short twisted fringe. (*Websters New World Dictionary, Third College Edition* defines bobble as "any of the tufted balls forming a decorative fringe, as on curtains.") The beaded bobbles add weight and sparkle for just the right touch of glamour and surprise. The finished scarves drape beautifully and are a pleasure to wear—lightweight but warm, and oh, so pretty!

The basic beading stitch used to make the bobbles is a simple peyote stitch. If you've never done any beading before, this project is a good way to try beading for the first time. After you see how easy and rewarding beading can be, you'll be full of ideas for embellishing future handwoven fabrics.

Instructions in this article are for one scarf (the scarf at the right on page 53). To weave more than one, add two yards to warp length for each. Changing weft colors and the colors and types of beads will make every scarf unique.

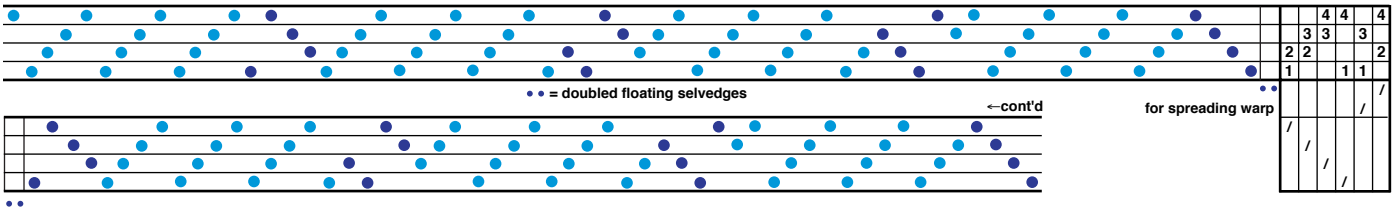


Victoria Hanna *lives and weaves at Briar Rose Fibers in Canby, Minnesota, with her daughter Abigail. A confirmed yarn-a-holic, she is always looking for new ways to combine techniques.*





1. Draft for scarf



2. Warp color order

91	13	13	13	13	13	13	13		Admiral
36	6	4	4	4	4	4	4	6	Deep Purple
127									



Preparing the loom

Wind the warp and prepare the loom following Figures 1 and 2 and Project at-a-glance. Note that the sett for this warp is 15 ends per inch except for the doubled floating selvedges on each side.

If you are using a 15-dent reed, you can wind each of the two colors separately (91 ends Admiral, 36 ends Deep Purple). To sley the reed, start with the Deep Purple warp (centering for 8½") and sley 2 ends for a doubled floating selvedge. Then sley *4 Deep Purple (1/dent), skip 13 dents*, and repeat from * to * six more times. Then sley 4 Deep Purple (1/dent) and sley the last 2 Deep Purple ends in the next dent for the second doubled floating selvedge. Sley the Admiral warp (1/dent) in the seven sections of 13 empty dents.

If you are using a 10-dent reed or you would rather not count dents in your 15-dent reed, you can wind a single warp alternating the two colors as in Figure 2.

Thread following Figure 1. Note that the threading is a twill that changes direction with every color change.

To wind the warp on the warp beam if you have prepared two warp chains, straighten, shake, and pull each chain separately, holding the top one out of the way as you clear the chain below it. Next, bring the beater forward to the breast beam and give the chains a tug to clear any last tangles. Then wind the warp onto the back beam with one hand, using your other hand to bring the beater toward the shafts with the warp.

Stop winding when the beater reaches the shafts. Repeat the process until the warp is beamed. This method has a double benefit: It puts little stress on the fine wool yarns, and, since it prevents yarns from tangling at the reed, it produces even tension across the warp beam.

Follow the same process if you have wound both colors as one warp, but work with sections of the single warp chain.

Weaving the scarf

Leave about 6" of warp for fringe. I confess that I use toilet paper for a convenient, inexpensive, and disposable spacer! Break off a length a little wider than the warp, lay it straight in a tabby shed, and pack it gently; change tabby sheds and repeat until the warp is evenly spread and 6" are reserved for fringe.

Wind bobbins using 1 strand of Deep Purple and 1 strand of Admiral together as weft, and weave straight twill following Figure 1 for 50" (or longer if desired). Allowing 6" for the second fringe, weave in some spacer to prevent raveling until you are ready to prepare the twisted fringe.

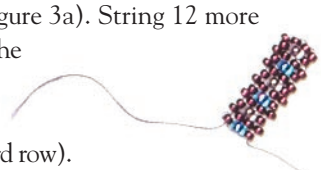
Finishing

Remove the scarf from the loom and weave in any loose ends. Twist the first fringe using one group of 6 Deep Purple threads and the other of 7 Admiral threads. Then twist two groups of 8 and 9 threads respectively for each fringe until you reach the last one, and then twist it with 6 Admiral and 6 Deep Purple. (All but the first and last fringes are centered on a Deep Purple stripe.) There are eight fringes at each end of the scarf.

Tie tight overhand knots about 2½" from the scarf fabric. Gently wash the scarf by hand in warm water with a mild soap such as Eucalan Woolwash and dry flat. After the scarf is dry, liberally dot FrayCheck on the bottom side of each overhand knot (omit this step if you don't intend to bead the fringe). Allow the knots to dry completely, and then trim the fringe even with the knots. (For a fringe without beaded bobbles, trim ends evenly about 1" below each knot.)

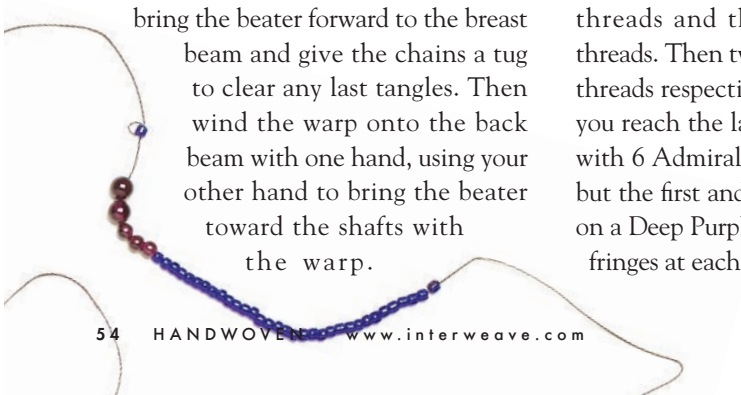
Preparing the bobbles

The beading technique used for the fringe is a flat peyote stitch with 6 beads per row. Measure a 22" length of Silamide beadstring. Anchor the first 11° seed bead by passing the needle through the bead twice in the same direction, leaving a 4" tail (bead #1 in Figure 3a). String 12 more 11° beads (for the first two rows and the first bead of the third row).



Pass the needle through the third bead from the needle (bead #11 in Figure 3a). *String a 11° bead (#14), skip one bead, pass the needle through the next bead (#9)* and repeat from * to * four more times to complete the third row (at bead #18). Continue, starting each new row by stringing one bead and passing back through the last bead of the previous row. For the fourth row alternate blue and pink 8° seed beads. Finish with three more rows of 11° beads.

Join the short ends to form a tube by passing the needle through the first and last beads of each row; see Figure 3b. Then pass the needle through all 6 beads



in the first row 2, 4, 6, 8, 10, and back through 12) to form a noose. Fit the beaded tube over the overhand knot of the first fringe with the noose closest to the scarf, and tighten the noose around the fringe above the knot. *Sew through the fringe directly above the knot to anchor the beaded bobble, then pass through a couple of beads on the top row*. Repeat from * to * three or four times, until all 6 beads on the top row have been secured to the fringe.

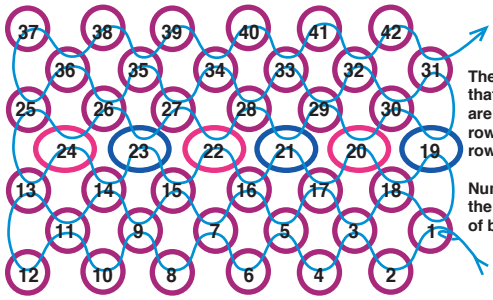


Pass the needle diagonally down through the beads to the bottom row, and then pass the needle through all 6 beads of the bottom row. (Hint: Find the bottom row by looking for the beads located between the larger center row beads.) Tighten the bottom noose, then pick up a 4mm crystal and pass the needle through a bead on the opposite side of the bottom row. Pass back through the larger bead (enter the needle where it last exited), then through another seed bead in the bottom row and again through the larger bead four more times until all beads on the bottom row have been secured through the crystal.

To tighten the bobble, pass the needle through the beads in the fifth and sixth rows, alternating from row to row. Then move up and pass the needle through beads in the second and third rows, alternating from row to row, and then snug the thread tight. Stitch back so that your thread comes out next to the beginning thread and tie a square knot with the beginning and ending threads. Stitch both tails back down diagonally in opposite directions through several beads, then pull threads down through the inside of the bobble and trim close to the surface. Repeat for the other 15 fringes.



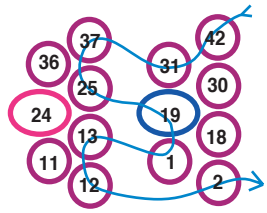
3a. Peyote stitch



The twelve beads that begin the bobble are pulled into two rows when the third row is worked.

Numbers indicate the stringing order of beads.

3b. Forming the tube



Future care

To wash the scarf in the future, you can cover the beaded bobbles with foil to protect them from fading (or test your beads to make sure they are washable). Wash by hand in lukewarm water with a mild soap such as Eucalan Woolwash, then gently blot the excess moisture with a thick towel and dry flat. Steam lightly through a towel if you wish.

Don't stop here!

There are many ways you can vary embellishments with bobbles.

- Triple the scarf width to make a scrumptious, lightweight shawl.
- Use fine cotton or linen yarn as the warp and a heavier linen, cotton, or silk as the weft for a dressy table runner, piano scarf, or summer shawl. The bobbles should hang down on each side of the table to be out of the way.
- Choose your own yarns, colors, and stripe widths. Match colors with your favorite beads!
- Make the fringe longer for a more dramatic statement, or tie the knots and beads tight up against the scarf with no dangling fringe for a neater look.
- Make a small twisted fringe by twisting a short length of yarn and letting it double on itself, and knot. Bead a bobble at the end. Add an earwire for earrings!



PROJECT at-a-glance

Weave structure for scarf
2/2 twill.

Equipment
4-shaft loom, 9" weaving width; 15-dent or 10-dent reed; 1 shuttle.

Yarns
Warp: 18/2 wool/silk (5,040 yd/lb), Deep Purple, 90 yd (⅛ oz); Admiral, 228 yd (¼ oz).
Weft: 18/2 wool/silk, Deep Purple, 165 yd (⅛ oz); Admiral, 165 yd (⅛ oz).

Yarn sources
18/2 wool/silk (Zephyr by JaggerSpun) is available from most suppliers.

Notions and other materials
Silamide Waxed Nylon Beadstring, wine (color 7267), 10 yd; sharp steel bead needle; 11° Japanese seed beads, 576 iris; 8° seed beads, 48 pink, 48 blue; 4mm crystals, 16 lavender (beads are from Shipwreck Beads).

Warp order and length
127 ends 2½ yd long following the color order in Figure 2.

Warp and weft spacing
Warp: 15 epi (1/dent in a 15-dent reed or 1-2-1-2, etc., in a 10-dent reed). Width in the reed 8⅓".
Weft: 12 ppi.

Take-up and shrinkage
After washing, 10% in width, 9% in length (5% take-up, 4% shrinkage). Amounts produce one scarf 7½" × 48" not including fringe.

Undulating Overshot *for scarves*

SYLVIA HOUGHTON

Believe it or not, these scarves started off as a project in honor of Ada Lovelace, Lord Byron's only legitimate daughter. Ada was a mathematical genius and helped James Babbage build what is thought of as the first computer, which is housed in the British Museum in London.

Lord Byron and Ada are buried in the church at Hucknall, a small town in Nottinghamshire. When the group of artists and craftsmen I belong to paid them a visit, I decided to base a weaving on the wood paneling that covers part of one wall. As sunlight shone through the stained-glass window and fell on the paneling, the pattern of the grain in the wood took on the different colors and became an entrancing and dramatic design.

To imitate the wavy undulating lines of the wood grain, I used an overshot pattern that is very similar to an undulating twill. Blocks increase and decrease in size to produce curved and flowing lines of color. In the treadling, two different block sizes enhance the effect.

Many options for variations in treadling are possible. Thread the warp for three or more scarves and vary the treadling and weft colors so that each scarf is completely unique. The pattern weft for these scarves is four strands of unspun silk filament, particularly appropriate for conveying the changing colors of the light playing on the wood paneling. Warp and tabby weft are 60/2 spun silk.

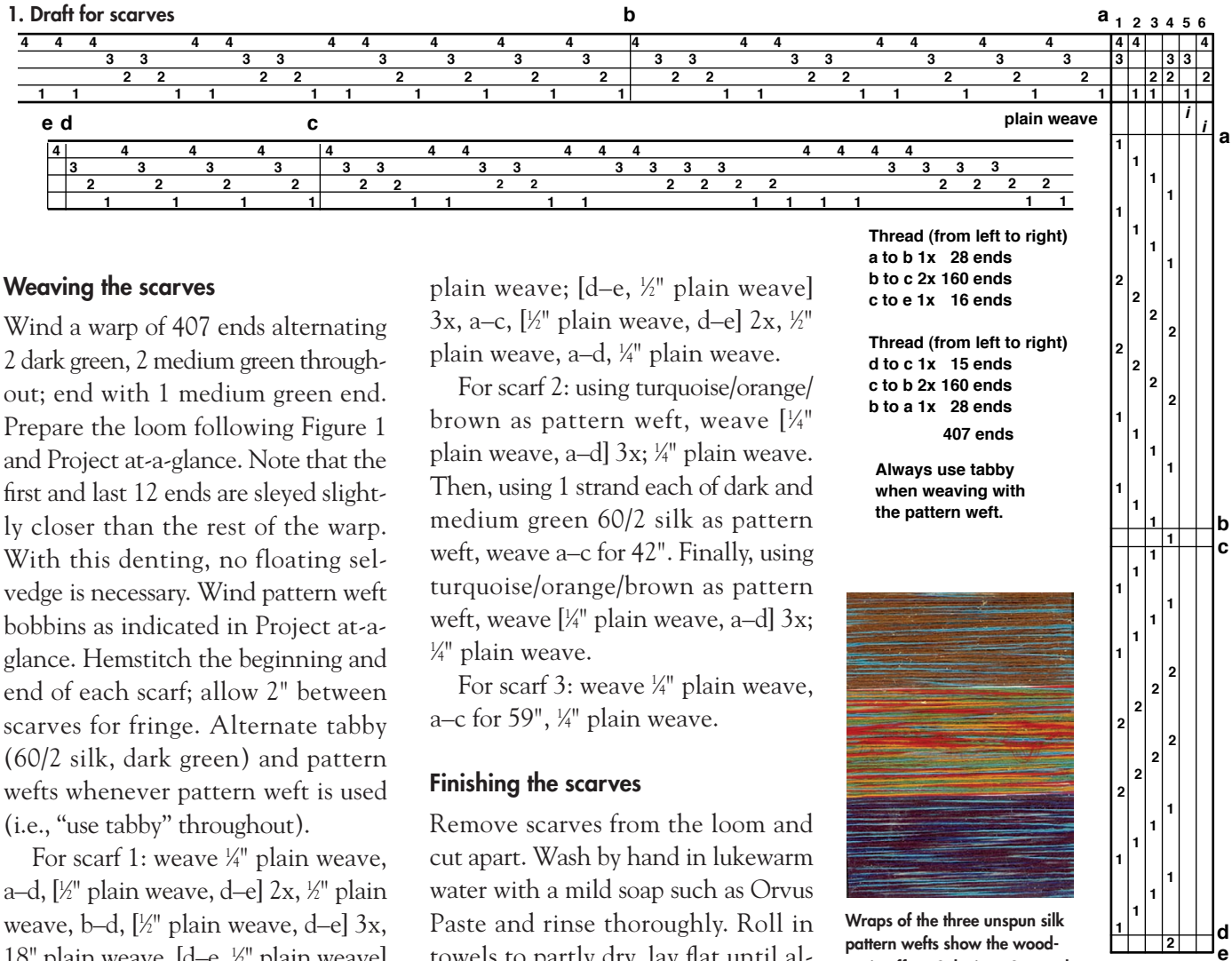


Sylvia Houghton, *of Nottingham, Great Britain, has been weaving with fine silk for many years. Trained at the Royal College of Art, she designs one-of-a-kind pieces and teaches classes at her studio.*





1. Draft for scarves



Thread (from left to right)
a to b 1x 28 ends
b to c 2x 160 ends
c to e 1x 16 ends

Thread (from left to right)
d to c 1x 15 ends
c to b 2x 160 ends
b to a 1x 28 ends
407 ends

Always use tabby when weaving with the pattern weft.

Wraps of the three unspun silk pattern wefts show the wood-grain effect. Substitute 2 strands of 60/2 silk for similar results.

Weaving the scarves

Wind a warp of 407 ends alternating 2 dark green, 2 medium green throughout; end with 1 medium green end. Prepare the loom following Figure 1 and Project at-a-glance. Note that the first and last 12 ends are sleyed slightly closer than the rest of the warp. With this denting, no floating selvedge is necessary. Wind pattern weft bobbins as indicated in Project at-a-glance. Hemstitch the beginning and end of each scarf; allow 2" between scarves for fringe. Alternate tabby (60/2 silk, dark green) and pattern wefts whenever pattern weft is used (i.e., "use tabby" throughout).

For scarf 1: weave ¼" plain weave, a–d, [½" plain weave, d–e] 2x, ½" plain weave, b–d, [½" plain weave, d–e] 3x, 18" plain weave, [d–e, ½" plain weave] 2x, a–d, [½" plain weave, d–e] 2x, 18" plain weave; [d–e, ½" plain weave] 3x, a–c, [½" plain weave, d–e] 2x, ½" plain weave, a–d, ¼" plain weave.

For scarf 2: using turquoise/orange/brown as pattern weft, weave [¼" plain weave, a–d] 3x; ¼" plain weave. Then, using 1 strand each of dark and medium green 60/2 silk as pattern weft, weave a–c for 42". Finally, using turquoise/orange/brown as pattern weft, weave [¼" plain weave, a–d] 3x; ¼" plain weave.

For scarf 3: weave ¼" plain weave, a–c for 59", ¼" plain weave.

Finishing the scarves

Remove scarves from the loom and cut apart. Wash by hand in lukewarm water with a mild soap such as Orvus Paste and rinse thoroughly. Roll in towels to partly dry, lay flat until almost dry, press while still damp.

PROJECT at-a-glance

Weave structure for scarves
Overshot and plain weave.

Equipment
4-shaft loom, 10" weaving width; 10-dent or 20-dent reed; 2 shuttles and several bobbins.

Yarns
Warp: 60/2 spun silk (14,880 yd/lb), dark green, 1,218 yd (1⅓ oz), and medium green 1,224 yd (1⅓ oz).
Tabby weft: 60/2 spun silk, dark green, about 1,500 yd (⅞ oz) for 3 scarves.
Pattern weft: three or four strands of fine unspun silk (40,000 yd/lb each strand, 10,000–13,000 yd/lb for the combined strands). Scarf 1: 1 green, 1 turquoise, 1 gold, 1 red (for 16" of patterning about 100 yd each color). Scarf 2: 1 turquoise, 1 orange, and 1 brown (for 19" of patterning 112 yd each color) and 60/2 silk, 1 dark green, 1 medium green (for 42" of patterning 250 yd each color). Scarf 3: 1 maroon, 1 dark blue, 1 turquoise (for 60" of patterning 350 yd each color).

Yarn sources
60/2 silk is available from the Lunatic Fringe, Webs, and Robin and Russ Handweavers. The fine unspun silk used in these scarves can be ordered from DeVere Mill; see page 14.

Warp order and length
407 ends 6 yd long.

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed or 2/dent in a 20/dent reed; except sley last 12 ends on each side 6/dent in a 10-dent reed or 3/dent in a 20/dent reed). Width in the reed: 10". Weft: 44 ppi in plain weave areas, 44 ppi (22 tabby, 22 pattern) in pattern areas.

Take-up and shrinkage.
After washing, 5% in width, 10% in length (5% take-up, 5% shrinkage). Amounts produce three scarves 9½" × 56" plus fringe.

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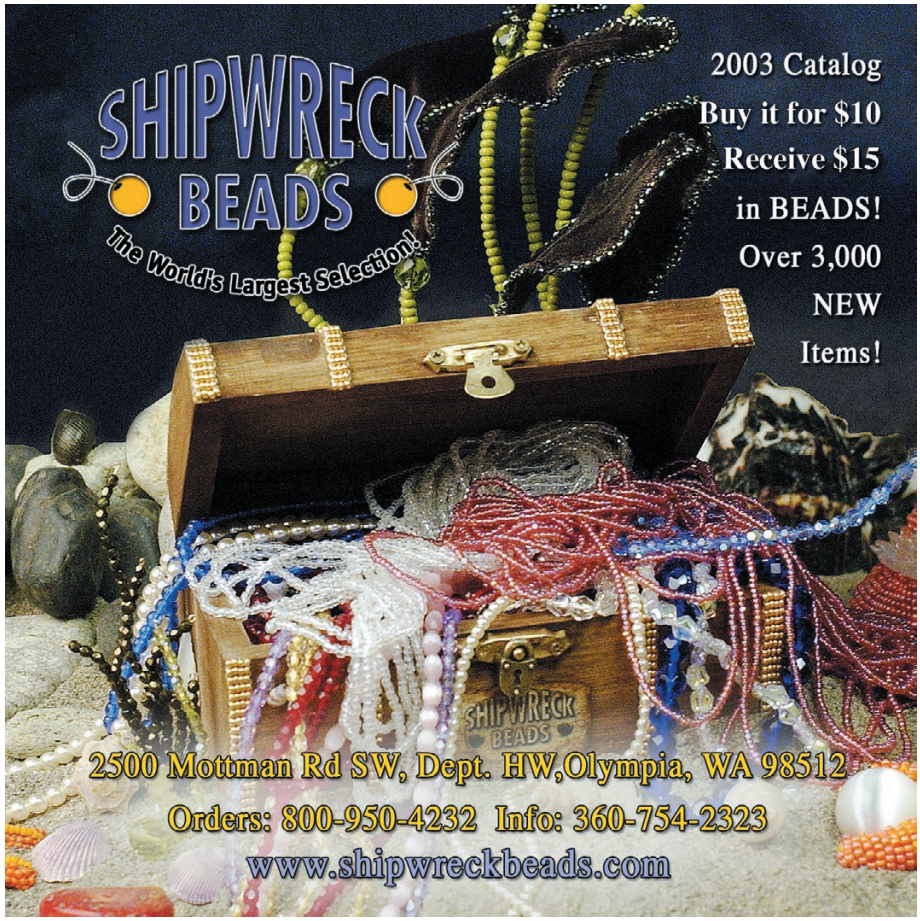
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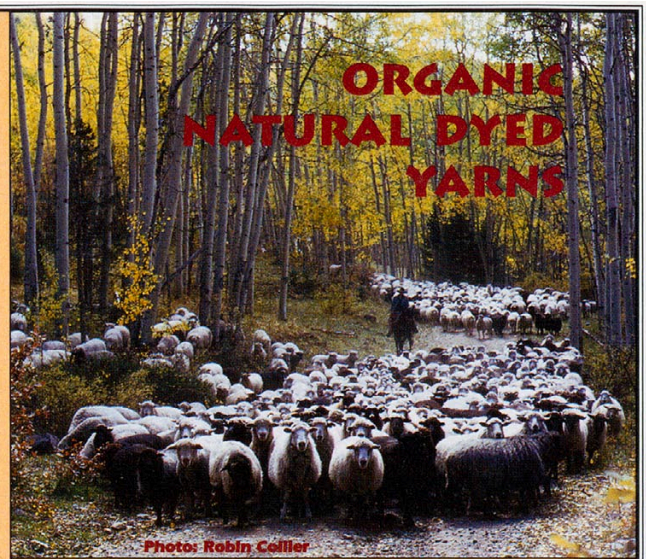
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Rag Handbags

FELICITAS SLOVES

Over the years, I have amassed a large collection of fabrics, some dating as far back as my eighth-grade home economics class. My fabrics are folded and carefully arranged by color in towers of see-through plastic bins.

It was a joy to discover in weaving a medium that further fuels my fabric addiction. Once I got the hang of cutting the fabric strips just right, I took the challenge of constructing three-dimensional objects in the form of handbags. I say "challenge" since despite my home economics teacher's best intentions, I came away with little more than a rudimentary knowledge of sewing. Fortunately, the construction of these bags requires only the most basic sewing skills.

For me, each day of the year means taking on a different personality, a different look—and a new identity in the handbag I carry. My identities for three different days are implicit in the characters of these three handbags.

One would think that a wardrobe of handbags would eliminate my mounting towers of fabric, but they have instead grown taller as my ideas for handbags grow!

Instructions follow for two of the three bags shown here, but my hope is that you'll design bags for identities of your own.

Three bags for three identities

The first is Esmeralda (at right on page 61)—a roomy functional bag for the day when I run out of the house forgetting to comb my hair, in the jeans that happened to be at the top of the dirty laundry pile. This bag is large enough to accommodate the largest day planner and cell phone to get me back on track. Esmeralda reminds me of Ruth Buzzi's character on that wonderfully offbeat 1960s television show, Laugh-In. She used a bag such as this as a weapon. Functional indeed!

My next bag has a much more whimsical quality. I call her Carmen (the center bag on page 61). She is the ultimate summer vacation bag with bright colors and enough room for sunblock and sunglasses. The brightly colored fish motif suggests the devil-may-care attitude only possible on vacation.

The third bag (at left) exudes a quiet, understated elegance. Her boxy shape and cool tones are appropriate for any occasion. The beaded button flap adds a touch of class to the bag, yet the hot-pink multi-colored loop says something else. This bag is Isabel.



Felicitas Sloves, *of Memphis, Tennessee, has been a weaver for over twenty years. She creates one-of-a-kind handbags and Judaic and liturgical textiles. She is currently involved in a community weaving project with students of a religious school.*

Weaving the fabric for Esmeralda

To weave the fabric for Esmeralda, wind a warp and prepare the loom for plain weave following the instructions in Project at-a-glance, page 62.

Esmeralda's rag weft is cut from a bright red Southwestern-flavored print with thick black/gold/blue/ green stripes. First pre-shrink your fabric by machine washing; press. Using a rotary cutter, cutting board, and metal ruler, cut the fabric into ⅜" wide strips from selvedge to selvedge. The strips can be wound on a stick shuttle, but I find it easier to insert each strip in the shed by hand. Wind the gold 5/2 cotton on a boat shuttle.

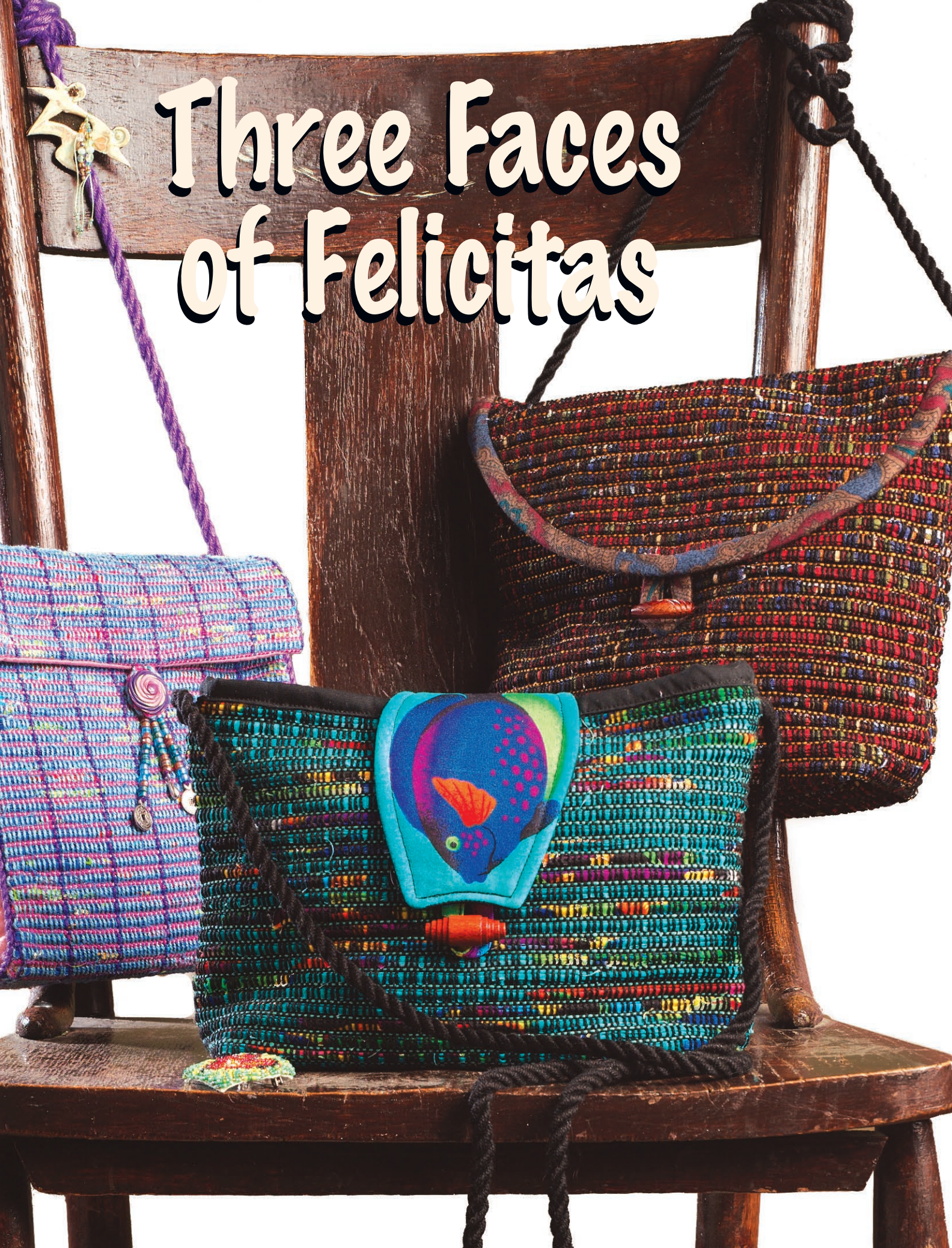
Spread the warp with a header, and weave ½" of plain weave with gold 5/2 cotton. Then weave 24" alternating the fabric strips with the 5/2 cotton. Begin and end fabric strips by overlapping them 1–1½". Occasionally, the fabric strips will twist during beating, leaving the unprinted side of the fabric showing. When this happens, reopen the shed and carefully manipulate the fabric strip by hand so only the printed side shows. Heavy fabrics are easier to place properly than lightweight ones.

Enter the shuttle with 5/2 cotton and the fabric strips from the same side, with the rag strip following the 5/2 cotton. In this way, the two wefts will interlock at the selvedges.

End with ½" plain weave using gold 5/2 cotton only. Unroll the cloth from the cloth beam and apply FrayCheck to the last weft row on each end. Remove the cloth from the loom and then further secure the ends with a serger or a machine zigzag stitch.

Place the unwashed handwoven fabric on a plastic tablecloth with the right side up. Wet the entire fabric by spraying it with plain water from a spray bottle. With a press cloth over the soaking-wet fabric, block it by lightly touching it with a steam iron—do not apply pressure. Allow the fabric to dry completely before beginning to construct the bag.




Three Faces
of Felicitas

Constructing Esmeralda

Enlarge and copy the functional flap bag pattern in Figure 1 out of tissue or tracing paper and pin it to the handwoven fabric. Carefully staystitch around the outside edge of the pattern following the curve of the flap. Cut the fabric using the staystitching as a guide. The raw edges of the flap can be either serged or secured with zigzag stitching. Cut a piece of fusible woven interfacing to match the handwoven fabric and iron it on following the manufacturer's instructions.

Make a 44" length of cord by twisting together several strands of black 5/2 mercerized cotton to the desired thickness for the bag's handle (see page 15). I used Schacht's Incredible Rope Machine to make a cord about ⅓" in diameter. Purchased rayon cord can also be used.

Right sides together, fold up the bottom 9" of the fabric and pin at the selvedges. Insert the ends of the cord on each side between the two layers near the top, just below the flap section. Machine sew the sides together ¼" from the edge, double stitching over the cord ends. Press seams open.

To make the bag bottom, at the bottom of each side, center the side seam and fold the end of the seam into a triangular point. On each side, stitch a 2¾" length seam across the centered side seam approximately 1¼" from the tip of the triangular point; see Figure 2.

To stiffen and reinforce the bag bottom, cut a 2¾" × 8" rectangle of stiff needlepoint plastic canvas. The edges of the plastic should be trimmed smooth. Match the ends of the needlepoint canvas with the 2¾" seams sewn near the bottom of the handbag's sides. Tuck the triangular point between the needlepoint canvas and the bottom of the bag and handsew a few backstitches to tack the corners of the needlepoint canvas. Then tack the center sides of the canvas to secure it to the bottom of the bag and turn the bag right side out.

Choose a durable fabric to use as lining. A solid black cotton broadcloth is used for Esmeralda so as not to detract from the handwoven fabric. Use the pattern for the bag to cut the shape of the lining. Sew the lining in the same manner as the handwoven fabric. Place the lining into the handbag and tack the raw edges together to minimize shifting.

For the edge binding and the button loop, cut a 1½" wide bias strip 1 yd long from a contrasting fabric. Cut a 3½" length for the button loop. (A commercially made bias tape can be used as well.) For the edge binding, with right sides together, align the bias tape to the handbag along the edge of the flap and the top front opening. Stitch with a ¼" seam allowance, folding under the overlapping end. Trim seam allowance to reduce bulk, and notch at curves. For the loop, press the bias tape in half lengthwise, and then press the raw edges to meet at the center fold. Stitch along the long edge.

Press the bias strip over the raw edge of the handbag, and then fold the raw edge of the bias strip underneath itself and press again. Insert the button loop at the center edge of the flap bottom sandwiched between the bias tape and the handbag lining.

Pin the bias tape in place through all layers. Then on the right side of the fabric, stitch in the ditch, i.e., stitch along the groove where the bias tape is sewn to the fabric. The stitching is hidden on the right side and catches the edge of the bias tape on the reverse side.

Finally, sew a wooden toggle button to the front of the bag, being careful not to catch the lining fabric. Esmeralda is now ready to start her day!

Carmen

Wind the warp and prepare the loom for plain weave following the directions in Project at-a-glance.

PROJECT at-a-glance

Weave structure for Esmeralda
Plain weave.

Equipment
2-shaft or 4-shaft loom; 12" weaving width; 12-dent reed; 1 shuttle; rotary cutter; cutting board; ruler.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), black, 324 yd (2½ oz).
Weft: 5/2 pearl cotton, gold, 50 yd (⅜ oz); ½ yd 45" printed fabric cut into ⅜" strips.

Notions and other materials
⅓ yd fusible interfacing, ⅓ yd lining fabric, 1½" × 1 yd bias binding for trim and button loop, 2¾" × 8" plastic needlepoint canvas, button, sewing thread.

Warp order and length
216 ends 1½ yd long.

Warp and weft spacing
Warp: 18 epi (2-1 in a 12-dent reed). Width in the reed: 12". Weft: 8 ppi (4 ppi 5/2 cotton, 4 ppi fabric strips).

Take-up and shrinkage
4% in width, 5% in length. Amounts produce one piece of fabric 11½" × 23½".

Weave structure for Carmen
Plain weave.

Equipment
Required equipment is the same as for Esmeralda.

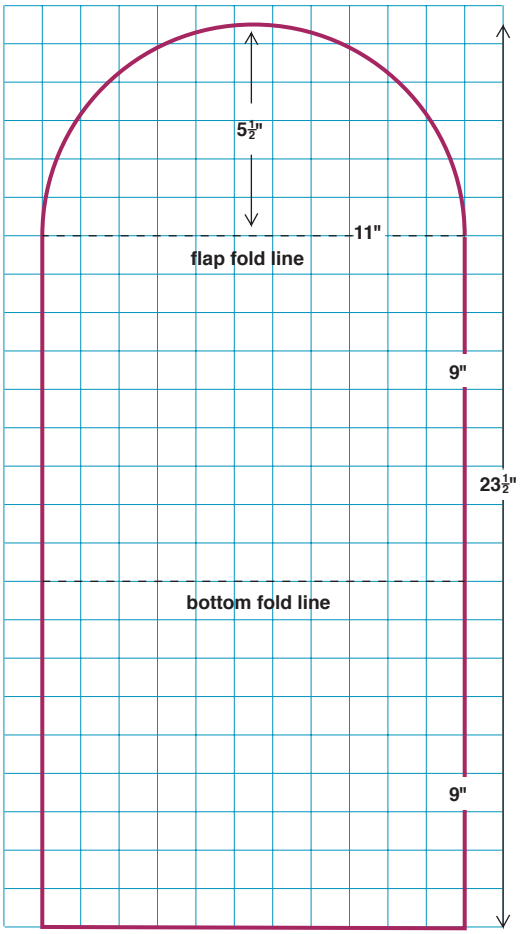
Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), black, 284 yd (2⅛ oz).
Weft: 5/2 pearl cotton (2,100 yd/lb), blue-green, 35 yd (⅛ oz); ½ yd 45" printed fabric cut into ⅜" strips.

Notions and other materials
⅓ yd fusible interfacing, ⅓ yd lining fabric (also forms the binding), 2½" × 7¾" plastic needlepoint canvas, small amount polyester fleece interlining, button, sewing thread.

Warp order and length
189 ends 1½ yd long.

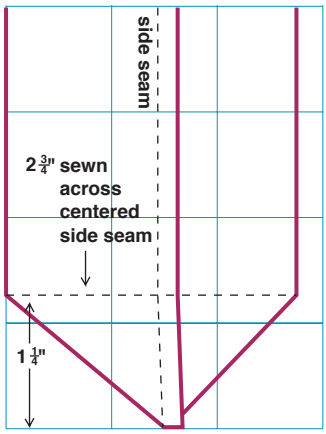
Warp and weft spacing
Warp: 18 epi (2-1 in a 12-dent reed). Width in the reed: 10½". Weft: 8 ppi (4 ppi 5/2 pearl cotton, 4 ppi fabric strips.

Take-up and shrinkage
4% in width, 5% in length. Amounts produce one piece of fabric 10" × 16".

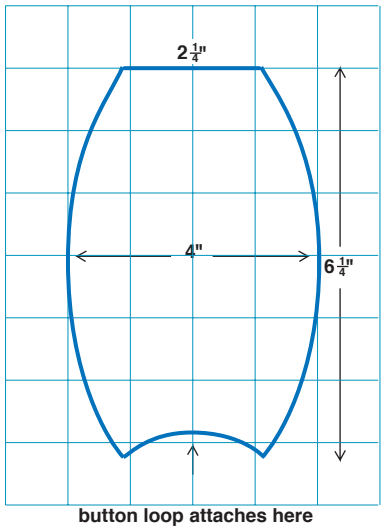


1. Pattern for Esmeralda

2. Bottom corners



3. Flap pattern for Carmen



For all patterns, 1 sq = 1 in

The fabric used as weft for Carmen shows a variety of neon-colored fish on a summery blue-green background. Prepare your fabric weft and weave the fabric as for Esmeralda, using light blue-green 5/2 pearl cotton instead of gold. Begin and end with ½" using 5/2 cotton only. Weave 17" of fabric alternating 5/2 cotton and fabric strips. Secure edges and apply fusible interfacing as for Esmeralda.

Carmen does not need a paper pattern for the bag body since the bag is a rectangle except for the flap. Simply fold the fabric in half with right sides together, sandwiching the ends of a 44" cord near the top opening, and stitch ¼" from the edge on each side. Press seams open.

To give the handbag depth, use the same method as for Esmeralda to square the bottom corners and add a rectangle of plastic needlepoint canvas 2½" × 7¾".

Fold in half right sides together and sew the side seams of a piece of lining 10½" × 18". Press seams open. Before inserting the lining in the bag, fold over and press the top raw edge of the lining ¼" to the outside, fold again ½" and press (Carmen's lining forms the binding around the top of the bag). Place lining in bag.

Use a pattern such as the example in Figure 3 to cut a piece of fabric for the handbag flap. The shape of the flap for Carmen follows the fish print on the fabric—use an element in your fabric in the same way or create a similar shape. Use the flap pattern also to cut a piece of lining fabric, a piece of fusible woven interfacing, and a piece of polyester fleece interlining (to add body to the flap).

Press the fusible woven interfacing to the wrong side of the fabric flap. With right sides together, layer the fabric flap, then the lining fabric, and finally the fleece interlining. Make a button loop from the printed fabric and insert it at the end of the flap, lining up the raw edges. Sew with a ¼" seam allowance through all layers along three sides of the flap. Notch the bottom corners and along the flap's curves.

Turn the flap right side out, using a thin dowel or knitting needle to push out the corners of the flap. Press the flap and sew a line of topstitching ¼" from the outside edge along three sides. Baste the layers together on the fourth side.

Center the flap at the rear top opening of the handbag, and position the raw edge between the folded-over lining and the outside of the handbag, keeping right sides together. Pin through all layers and pin the ½" folded-over lining all around the handbag's opening, keeping it even. Stitch along the edge of the folded lining with an extra reinforcing row of stitching over the flap. Sew a wooden toggle button to the front of the bag. Now fill up the bag with goodies, and go out to announce that Carmen has arrived!

Resources

Bradley, Louise, Johanna Erickson, Ann Haushild, Betty LaFara, Gail Madden, Susan Snover, and Joanne Tallarovic. "Rag Weavers' Tips for Wonderful, Wearable Clothing," Handwoven, March/April 1995, pp. 48–55.

Kaiser, Shirley J. "Little Gems: Folded Inkle-woven Boxes," Handwoven, November/December 1995, p. 65.

Parks, Carol. *Making Handbags and Purses*. New York: Lark Books, 1997.

Tencel Friendship BAGS

MOI RAVENSCROFT

What are you going to give your fiber friends this holiday season? How about a handwoven bag for their essential weaving supplies—either to carry with them to workshops or to have handy sitting on the castle of their looms. Spinners might like to have their handspindles and a quantity of wool ready to spin at an airport or when traveling in the car. Weavers might want to have a tape measure, some snips, and few small threading tools readily at hand.

To add to their special qualities as a gift, the bags are designed to be just the right size for a bar of Cadbury's Dairy Milk or similar-sized chocolate bar. When the candy is gone, the bag can be used for the recipient's fiber needs. For nonweaving relatives and friends, the bags are also a perfect size for a small notebook or even a compilation of favorite poems cut to the same size as a Filofax diary.

The warp and weft yarn for the bags is a Tencel/cotton blend. Tencel is a wonderful fiber for weaving, with a smooth velvety finish and a silklike sheen. The bags are quick and easy to make from a relatively modest amount of yardage. With not too great an investment of time, you'll soon find you have twelve bags, perfect for almost any gift-giving occasion. Finish them with a kumihimo drawstring, tuck a treasure inside, and watch the pleasure on your friends' faces as you give them their bags.



Moi Ravenscroft, *now of Belle Mead, New Jersey, has only recently added spinning and weaving to her original textile passion, knitting. For the last ten years she has lived in the UK, Japan, and the United States.*





Preparing the yarns

You can purchase Tencel/cotton in a wide range of colors, but Cushings Direct Dyes are used to dye the yarns for these bags at 200% full shade. The warp is dyed with 90% Turquoise, 10% Blue, and the weft with 50% Navy Blue, 50% Blue, following manufacturer's directions.

The plaited twill draft used for the bags is from "Dove Gray Throw," HANDWOVEN's Design Collection #12, *Great Cover Ups*, page 10; see Figure 1.

Weaving the fabric

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Weave a header using scrap yarn (step on treadles 1 and 2 together vs 3 and 4 together to produce plain weave).

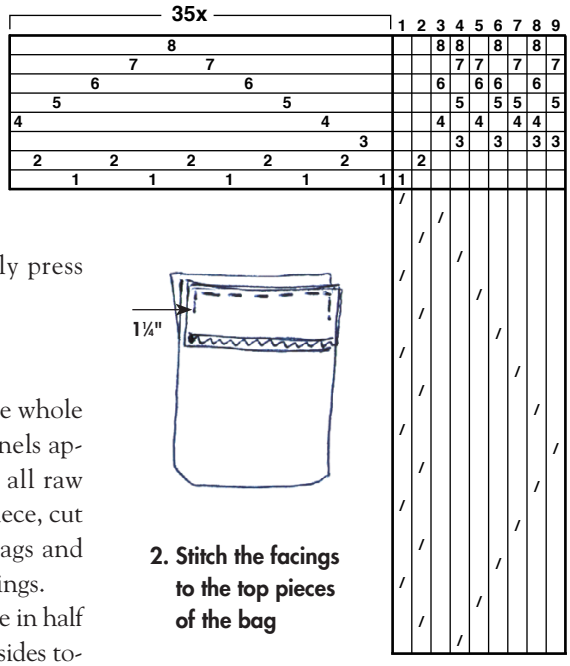
A half-inch selvedge allowance is included at each side. Since they will be cut off later, this is one project where you do not have to be overly concerned about neat edges. However, it is wise to use a temple or an end-feed shuttle so that the fabric does not draw in since Tencel has a tendency to break under undue strain at the selvedges. Maintain a consistent beat, guarding that picks per inch equal ends per inch, both to square the pattern and to avoid streaking.

Weave the fabric following the treadling in Figure 1. The tie-up allows the left foot to depress treadles 1 and 2 alternately. The right foot travels from treadles 3 up to 9 and then back down.

Warp length allows extra yardage for sampling or for weaving sample squares to try out different finishing techniques. Weave at least 3⅓ yd for the twelve bags.

Finishing

The Tencel/cotton blend has a beautiful feel even as it comes off the loom. The finishing process used with Tencel can lead to quite different results in the final cloth. Washing by hand produces a fabric suitable for a bag with the material fairly firm and the pattern still distinct. Machine washing tends to make the fabric more suedelike, which would be good for other applications but softens the pattern definition too much for the bags. Air dry rather than machine dry to avoid creases that are hard to remove. Firmly press fabric while still slightly damp.



1. Draft for bag fabric

Sewing the bags

Trim off the selvedges and cut the whole length of material into three panels approximately 7" wide. Overlock all raw edges and press flat. From each piece, cut four pieces 20" (× 7") for the bags and eight pieces 3" (× 7") for the facings.

For each bag: Fold the 20" piece in half widthwise with right (turquoise) sides together and sew the side seams starting 2¾" from the top edge; round the bottom corners at the fold. Press the seams open.

Overlock one long edge of each facing strip (two are used for each bag) and turn under a ½" hem. The facings are used with the blue side as the right side (as you look inside the bag), so press the hems towards the turquoise face. Pin a facing to each of the two tops of the bag with right sides together and stitch top and side seams making the side seams 1¼" long. Trim corners, turn and press facing into place.

Turn the loose facing edge out of the way and from the right side stitch down the side fold of the bag fabric to strengthen the edge of the opening for the drawstring (below the 1¼" seam). Machine bar tack across the top of the side seam to reinforce it. Repeat for other side. From the inside of the bag, topstitch across the hem edge of the facing to sew it to the bag, and then sew another seam through facing and bag ¾" away from the top stitching to make a pocket for the drawstring.

2. Stitch the facings to the top pieces of the bag

The kumihimo braid used for these drawstrings is a "Spiral Round Braid" made from 16 strands each turquoise and blue Tencel/cotton 2½ yd long.You can also make a twisted cord or use commercial cording for the drawstrings.

PROJECT at-a-glance

Weave structure for bag fabric
Plaited twill.

Equipment
8-shaft loom, 30" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 10/2 Tencel/cotton (60% Tencel, 40% cotton, 4,200 yds/lb), turquoise, 2,700 yd (10⅓ oz).
Weft: 10/2 tencel/cotton, medium dark blue, 2,500 yd (9⅝ oz).

Yarn sources
60% Tencel, 40% cotton is available from Textura Trading Company.

Warp order and length
700 ends 4½ yd long.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 29⅜".
wWeft: 24 ppi.

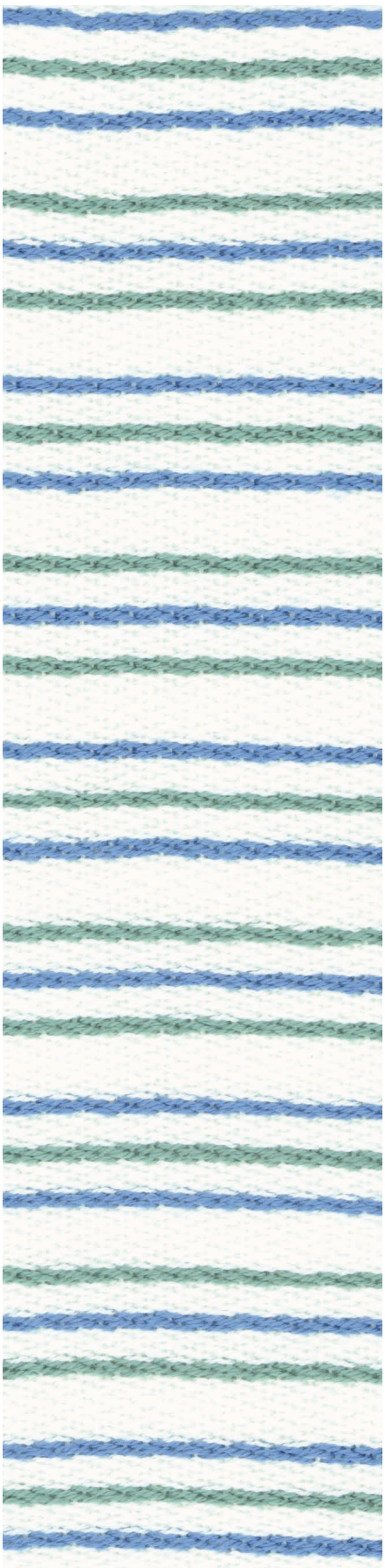
Take-up and shrinkage
After washing, 20% in width, 22% in length (5% take-up, 17% shrinkage). Amounts produce piece of yardage 23⅓" (including selvedges) × 109".

SATEEN PURSES

for evening wear

HORACE LETHBRIDGE





4-shaft "false sateen" fabric with narrow pinstripe design

It suddenly struck me that a sample of 8-shaft sateen fabric that I was weaving for a study group had the firm hand and glorious sheen that would be perfect for an evening purse. I especially liked how the long floats and dense weft interlacement concealed the warp and enhanced the color and shine of the weft yarns. That was before I realized it took 94 picks to weave one inch!

Several alterations in epi, sett, and fiber size resulted in fewer picks and the fabrics for the purses in this article.

Satin and sateen

Satin is very much like twill in that there is a repeating and regular interlacement that produces floats. Figure 1 shows an 8-shaft twill and Figure 2 an 8-shaft satin. Notice that in satin, instead of the adjacent warp thread, a warp thread several threads away is raised for each successive pick. If the drawdowns in Figures 1 and 2 are warp drawdowns (warp threads are colored), weft floats pass over seven warp threads and under one for every pick in both drafts.

While twill float length can have a variety of arrangements, in satin the floats are always over all the threads in the repeat except one. In most weaving literature a distinction is made between satin and sateen: If the warp threads float over all the weft threads but one, the structure is satin; if the weft threads float over all the warp threads but one, as in Figure 2, the structure is actually sateen.

There are several advantages to weaving sateen rather than satin. It is easier to pack the weft to achieve great density than it is to crowd the warp to achieve it. Also, since only one shaft is raised for each pick, the lifts are lighter. A disadvantage is that a densely interlacing weft means many picks per inch.

Float length must be long enough to produce sheen, but not too long to snag; ¼" float length for 8-end satin in 10/2 cotton/Tencel at 30 epi works well.



***Horace Lethbridge,** of Livonia, New York, and San Diego, California, loves creating beautiful articles while he pushes the limits of established weaving norms.*

Sateen on four shafts

Satins and sateens are usually considered beyond the capacity of a 4-shaft loom. False damask is the name given to blocks of 1/3 vs 3/1 broken twill. Since the purpose for using sateen in the purses is not for blocks of pattern but for the sheen produced by long weft floats, spreading the sett to 15 epi results in ¼" floats using 4-shaft broken twill. To stabilize the fabric at such a loose sett, a plain weave pick is added after every pair of broken-twill picks (see Figure 3). The result is the look and sheen of 8-shaft sateen on only four shafts. We could call this "false 4-end sateen!"

Weaving the purse fabric

Wind a warp and prepare the loom following Figure 3 or 4 and Project at-a-glance. Weave stripes as desired following the treadling sequence in Figure 3 or 4. No matter when you change colors, do not interrupt the treadling sequence. Note that there is a difference between the sateen interlacements in Figures 2 and 4. The "irregular" sateen in Figure 4 produces a more interesting texture.

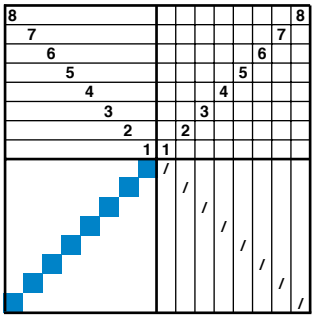
Weave 12–13" for each purse using a a different stripe arrangement for each. (The purses are made by rotating the fabric 90° so that the stripes become vertical and warp length becomes the width of the purse.) Hemstitch the beginning and end of each purse fabric on the loom.

Assembling and sewing the purse

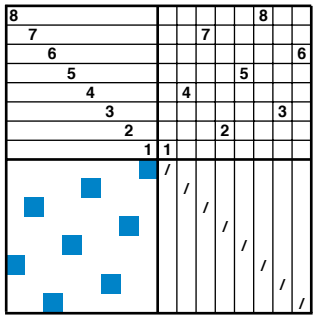
Remove the fabric from the loom and cut apart the three pieces. Place the lining on the right side of the woven fabric and the interfacing on top of the lining; trim both to match fabric size. Stitch around the fabric perimeter with a ¼" seam allowance, leaving a 3–4" opening at one end for turning. Trim and notch corners and turn the bag right side out. Top stitch across the opening.

Fold up this end 4½–5"to form the bag body, and baste side seams. Then topstitch, working up one side seam from the bottom

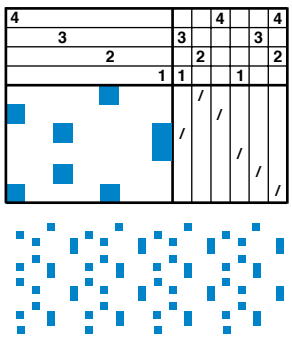
1. Twill draft on eight shafts



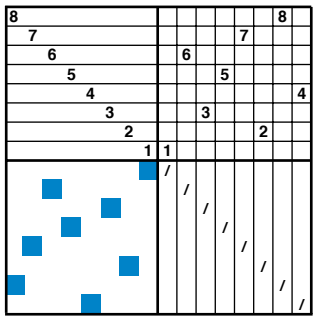
2. Sateen draft on eight shafts



3. 4-shaft imitation sateen



4. Irregular sateen for purse fabric



of the bag, around the flap, and back down the other side seam to the bottom.

Hand sew three snaps on the underside of the flap near the edge, one snap on the left, one snap on the right, and one snap in the middle. Hand sew the other half of each snap to the fabric of the purse body.

PROJECT at-a-glance

Weave structure for purse fabric
4-shaft false sateen (broken twill and plain weave) and 8-shaft satin.

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

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb, Durene), white, 600 yd (2⅛ oz) for 4-shaft fabric; 1,200 yd (4⅜ oz) for 8-shaft fabric.
Weft: 10/2 Tencel (4.200 yd/lb) in selected colors, about 1,100 total yd (4¼ oz) for 4-shaft fabric, 1,276 total yd (4⅞ oz) for 8-shaft fabric.

Yarn sources
10/2 Durene cotton is from Robin and Russ Handweavers. 10/2 Tencel is from Textura Trading Company.

Notions and other materials
Three pieces of lining fabric and three pieces of interfacing 12" × 16" each; matching sewing thread, 9 snaps.

Warp order and length
4-shaft fabric: 240 ends 2½ yd long. 8-shaft fabric: 480 ends 2½ yd long. Amounts produce enough fabric for three purses.

Warp and weft spacing
Warp for 4-shaft fabric: 15 epi (1/dent in a 15-dent reed). Warp for 8-shaft fabric: 30 epi (2/dent in a 15-dent reed). Width in the reed: 16". Weft for 4-shaft fabric: 58 ppi. Weft for 8-shaft fabric: 70 ppi.

Take-up and shrinkage
5% in width, 10% in length (all take-up; fabrics are not washed). Amounts produce three pieces of fabric about 15¼" × 11½".



8-shaft sateen fabric with stripes in graduated sizes

A Handwoven Sweater

in turned boulevard

YVONNE STAHL



The draft for this sweater requires a little extra effort during warping, but the weaving is quick and easy and the resulting fabric is gloriously soft with glowing, rich colors. The draft comes from rotating ninety degrees a draft for a Bateman weave called boulevard. As a result, a supplementary warp creates the pattern instead of a supplementary weft. The weaving is therefore done with only one shuttle.

Weaving the fabric

Wind a warp and prepare the loom following Figures 1 and 2 and Project at-a-glance. Winding a striped warp takes some time, but as you wind, remind yourself that when you weave you'll love watching the colors appear and disappear magically with no effort from you!

Because five colors rotate through three blocks in the supplementary pattern-warp stripes, the design seems complex and somewhat random. Note that the Mahogany threads on shaft 3 weave the background with the Black ground warp (on shafts 1 and 2) and black weft. The other five supplementary-warp jewel-tone colors rotate through the three blocks on shafts 4–6.



At selected points, sections of plain weave are woven for the cuffs, bottom, and shoulder accents in the sweater.



This clever turned boulevard draft places the pattern in the warp, making this a quick-and-easy one-shuttle weave.

Weave the back, front, and sleeve fabrics following treadling sequences a and b in Figure 1 for 122". Add to warp width and length if your pattern requires a finished fabric larger than 24" × 108" (choose a pattern that allows the loose fit of a sweater).

Finishing the fabric

Remove the fabric from the loom and machine zigzag or serge the ends. Fill your washing machine with warm water. Add a couple of capfuls of Eucalan Woolwash. Agitate to mix. Add the fabric and agitate gently for 30 seconds. Let soak 10 more minutes, and then use the spin cycle to drain out water. Drape over a shower rod to dry.

To bring out the sheen of the silk, take the fabric to a dry cleaner and ask for a heavy steam press.



Lay out the pattern on the fabric as in Figure 3, page 72. (If you use a commercial pattern, follow pattern directions.) For this sweater, the front and back are cut and assembled as one piece. Cut the sleeves with the serger. Mark the shoulders with a basting thread, and baste around the neck and down the front to mark the cutline. Cut along this line with a serger. Right sides together, sew the side seams leaving 10" for sleeve openings; match pattern squares. After you sew each seam, be sure to steam press the seams open. Right sides together, sew the underarm seams, and then sew the sleeves to the sleeve openings.

Turn up a hem at the wrists and the bottom of the sweater and sew by hand. Run a ⅜" elastic through the bottom hem to draw the sweater in at the hips if desired. Knit (or acquire the services of a knitting friend) ribbing for the front and neck (include buttonholes on one side) with 1 strand black JaggerSpun and 1 strand Woolly Nylon used together. Sew ribbing to the sweater by hand. The ribbing for this sweater was done on a knitting machine.

Resources

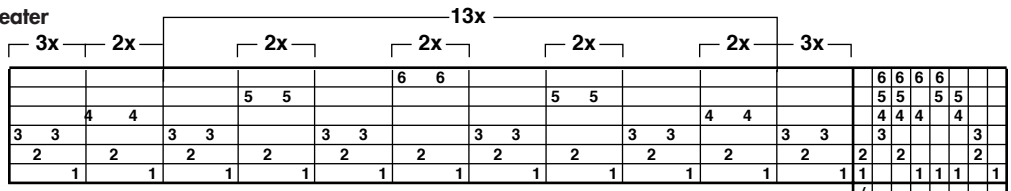
Harvey, Virginia I. *Boulevard, Chevron, and Combination Weaves Based on Dr. William G. Bateman's Manuscript*, Petaluma, California: Shuttle-Craft Books, 1987, pp. 38–39.

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, draft #607, p. 80.

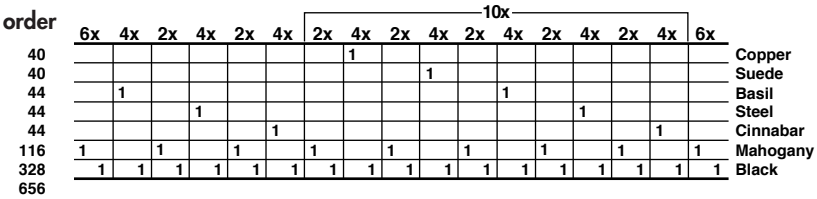


Yvonne Stahl, *of Denver, Colorado, has been weaving for over twenty-five years. She especially enjoys making one of a kind garments.*

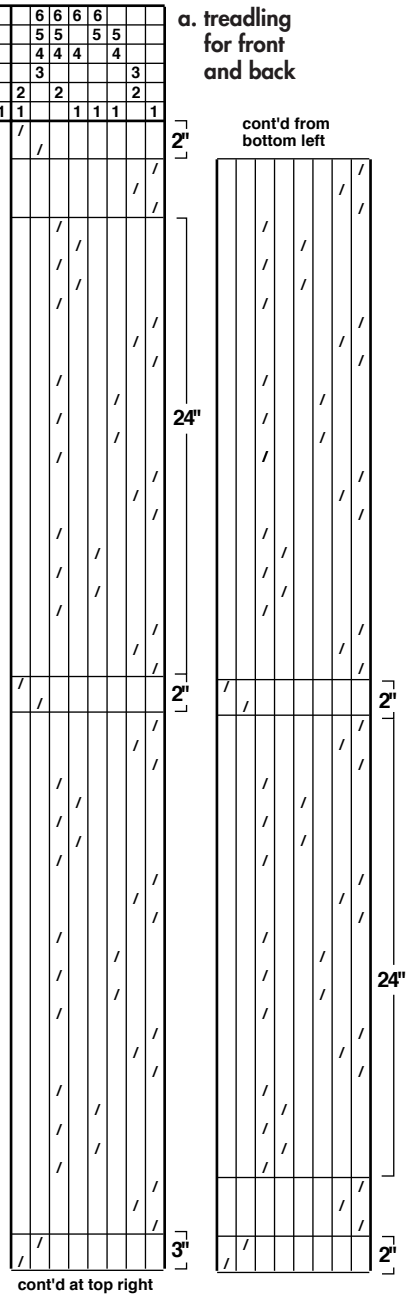
1. Draft for sweater fabric



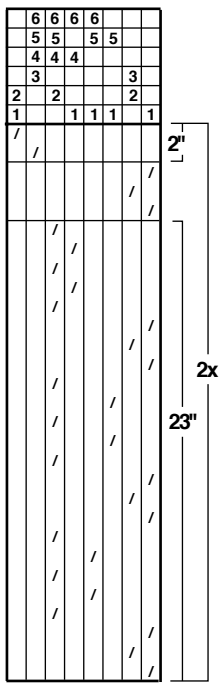
2. Warp color order



a. treadling for front and back



b. treadling for sleeves



PROJECT at-a-glance

Weave structure for sweater fabric
Turned boulevard (supplementary warp patterning, plain-weave ground).

Equipment
6-shaft loom, 28" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr), black 1,312 yd (4⅜ oz); Mahogany, 464 yd (1½ oz), Cinnabar, Steel, and Basil, 176 yd (⅔ oz) each; Copper and Suede, 160 yd (⅝ oz) each.
Weft: 18/2 wool/silk, Black 2,500 yd (8 oz).
Ribbing yarn: 18/2 wool/silk, Black 100 yd; Woolly Nylon sewing thread, 1 spool.

Yarn sources
JaggerSpun wool/silk is available from most suppliers.

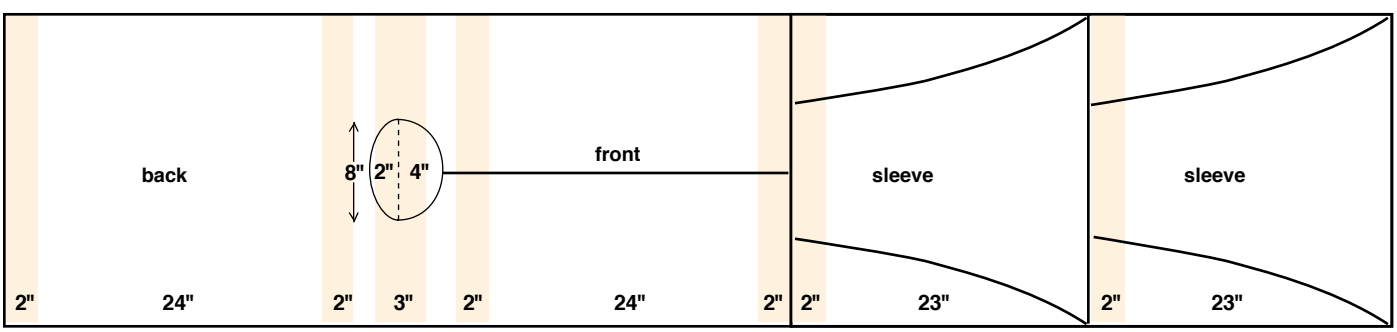
Notions and other materials
Sweater pattern, buttons, sewing thread, notions required by pattern.

Warp order and length
656 ends 4 yd long in the color order in Figure 2 (allows 22" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed 27⅓". Weft: 24 ppi.

Take-up and shrinkage
12% in width, 17% in length (5% take-up, 12% shrinkage). Amounts produce a piece of yardage 24" × 108".

3. Pattern layout for sweater



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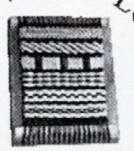
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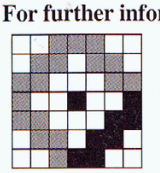
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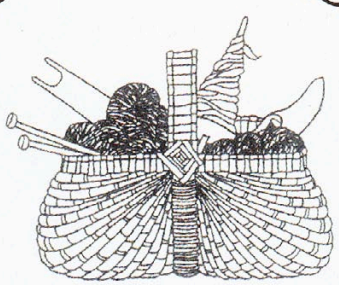


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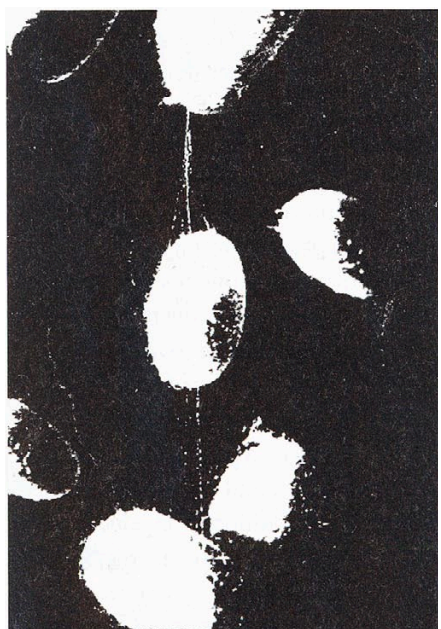
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The Fairbanks Weavers' and Spinners' Guild Celebrates Fifty Years

Why is it that some weaving guilds stagnate and die while others grow and thrive? The Fairbanks Weavers' and Spinners' Guild can provide some answers. This year they are celebrating their fiftieth anniversary, not as an organization that looks back and remembers fondly What Was, but as an active group planning What Next!

The key to this guild's success has been education, both of its membership and the community at large. The stage was set in 1952 by educator Lydia Fohn Hansen, a home economics teacher at the University of Alaska. With eleven friends, she founded the Fairbanks Weavers' Guild to promote textile education, spinning, and fiber arts.



Penny Wakefield with a class of textile arts students.

The group involved themselves in community projects such as weaving rag rugs for church bazaars, donating handwovens to the United Service Organization, helping to raise funds for a new hospital, and demonstrating weaving and spinning at the Tanana Valley Fair.

Guild membership benefited when weaving was reintroduced as part of the art department at the University. In 1971, Kyo Currier, who had earned a master's degree in weaving at the University of Hawaii, approached the university about using the looms for a basic weaving class that had been stored since 1965. The vitality of the guild received a boost from Kyo's students and those of her successor, Fran Reed.

Also during this time, the guild sought to increase the knowledge of its members through guild workshops. Since 1975 the guild has sponsored over 75 major fiber workshops by nationally and internationally known fiber artists from as far away as Guatemala, New Zealand, and Japan. Grants from the Alaska State Council on the Arts help fund the workshops as well as travel pay for instructors so they could reach remote weaving guilds, some accessible only by air or sea.

In 1980, to reflect its growing involvement with spinning, the Guild changed its name to the Fairbanks Weavers' and Spinners' Guild. Shortly thereafter the group was galvanized by a musk ox symposium held at the University of Alaska, Fairbanks. Members obtained qiviut and explored the then-quite-rare fiber. A broad range of garments was created for a special display at the 1982 Convergence in Seattle. The exhibit was subsequently featured in the Spring 1983 issue of *Spin·Off* magazine.

In 1991, when thirteen new members wanted to join the guild in hopes of learning how to weave, the guild sought another way to broaden its educational goals. Since the University had dropped its weaving classes due to lack of space, the guild made arrangements with the University to offer "self-support classes," whereby the guild covers all costs, but students receive university credit if so desired. Guild members resurrected the stored looms and moved them to a centrally located studio in downtown Fairbanks. They began offering two three-credit classes each semester: Introduction to Weaving and Woven Fabric Design. Scholarships are available, thanks to an endowment seeded by a legacy and fed by donations from guild members.

The Guild ventured into youth education in 1992, first offering a three-week youth fiber arts program, then expanding it to eight weeks with forty-four sessions. To date over 2000 children ages six to fifteen have participated. Classes are project oriented. The goal is to work on building confidence, pride, and a "can do" attitude. Tuition covers teachers' salaries, materials, promotional costs, and contributes significantly to the building rent. The program has been fortunate to be approved as an educational activity by the local school district, which allows the Guild to distribute its class schedules through the schools.



PHOTOS COURTESY OF FAIRBANKS WEAVERS' AND SPINNERS' GUILD.

New weavers show their stuff.

Their many projects haven't kept the Guild from celebrating their fiftieth anniversary. A member recognition tea, a public lecture, and a weekend retreat of mini-workshops in mid-September were highlights of this year's festivities. Visitors are welcome at their studio, so if you travel to Fairbanks, stop and see what is going on. To learn more about the Fairbanks Weavers' and Spinners' Guild, visit their website at www.fairbanksweavers.org. (See also page 14 for contact information for a guild in your area.)

"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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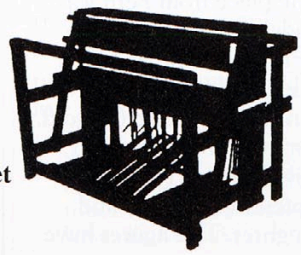
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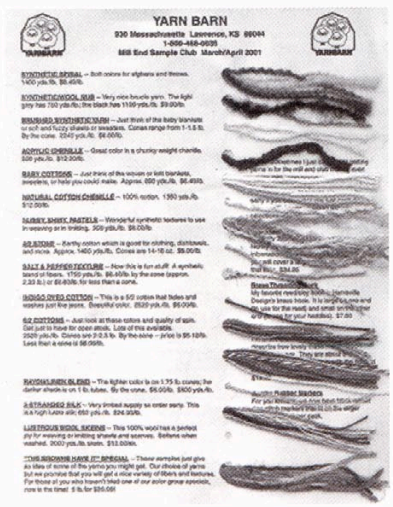
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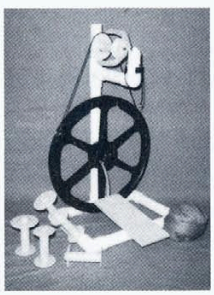
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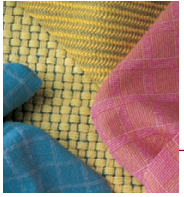
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Calendar

EXHIBITS, SHOWS, AND SALES

ARIZONA

November 1–December 31. 4th Annual Weaving Exhibition and Juried Craft Show at Cobre Valley Center for the Arts, Globe. Call (928) 425-0884 or contact Nancy Diggs, 10071 S. Icehouse Canyon, Globe, AZ 85501; nancydiggs@cybertrails.com.

January 21–March 8, 2003. 25th Annual Contemporary Crafts exhibit including fiber, at Mesa Arts Center, PO Box 1466, 155 N. Center St., Mesa, AZ 85211. (480) 644-2056; fax (480) 644-2901; patty_haberman@ci.mesa.az.us; www.mesaarts.com.

CALIFORNIA

Through January 12, 2003. Jack Lenor Larsen—The Company and the Cloth, exhibit at Mingei International Museum, Balboa Park, Plaza de Panama, San Diego; PO Box 553, La Jolla, CA 92038. (619) 239-0003; fax (619) 239-0605; mingei@mingei.org.

November 3. Weaving and Spinning Festival at Torrance Cultural Arts Center, 3350 Civic Center Dr., Torrance. Call (562) 981-9111; www.schg.org.

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

COLORADO

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 1–9. Handwoven Holiday Sale by the Handweavers Guild of Pueblo, at the Vail Hotel, 217 S. Grand Ave., Pueblo. Call Nancy, (719) 545-8671.

November 8–17. Handweavers Guild of Boulder 30th Annual Fiber-Art Sale at the "Gatehouse," Hwy. 287 between Dillon Rd. and Hwy. 42 (95th St.), Lafayette. Call Emmy Spencer, (303) 444-1905.

November 16. San Juan Weavers Guild 25th anniversary show and sale at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact Bobbie Irwin, 62600 Jeremy Rd., Montrose, CO 81401; (970) 249-2981; irwin@rmi.net.

DISTRICT OF COLUMBIA

Through January 5, 2003. Secrets of Silk. **Through February 16, 2003.** The Classical Tradition in Anatolian Carpets. Exhibits at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

ILLINOIS

Through November 16. Hidden Faces, juried mask show. **December 6–14.** Christmas Time at The Barn, gift sale. Both at the Kavanagh Gallery, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; fax (630) 584-9490; FineLineCA@aol.com.

November 7–10. The Fine Art of Fiber, exhibit by The North Shore Weavers, Illinois Quilters Incorporated, and North Suburban NeedleArts Guild, at Chicago Botanic Garden, 1000 Lake Cook Rd., Glencoe. Contact Pat Rued, (847) 267-1407; prued@aol.com.

MASSACHUSETTS

Through 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.

Through 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.

December 6–8. Crafts at the Castle exhibit to benefit Family Service of Greater Boston. Contact Cori Champagne, (617) 523-6400 ext. 5987; cchampagne@fsgb.org; www.artfulgift.com/catc.

MICHIGAN

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.

December 7–8. Christmas Weekend, sales at Mt. Bruce Station sheep farm, Romeo. Contact Yvonne Uhlianuk, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

MINNESOTA

November 22–24. 28th Annual Fiber Fair by The Weavers Guild of Minnesota, at the Textile Center of Minnesota Building, 3000 University Ave. SE, Ste. 110, Minneapolis, MN 55414. Call (612) 436-0463; weaversguild@juno.com; www.weaversguildmn.com.

MISSOURI

November 8–10. Columbia Weavers and Spinners' Guild exhibition and sale at the Boone County Historical Society Museum, Nifong Park near Hwy. 63 and Nifong Blvd. Contact Ruth Walker, 3716 Joan Ct., Columbia, MO 65201. (573) 449-2940; rwalker@feltmaker.com.

November 15–16. Weavers' Guild of St. Louis annual sale at the St. Louis Artist' Guild. Call (636) 343-5643.

NEVADA

November 1–3. Wild Women 2002 Digging Deep, exhibition and sale of textiles and other crafts at the Nevada Museum of Art, PO Box 2420, 100 S. Virginia St., Reno, NV 89505. Call Amy Oppio, (775) 329-3333, ext. 13; oppio@nma.reno.nv.us.

NEW JERSEY

November 9. Jockey Hollow Weavers 9th annual show & sale at Brookside Community Club, E. Main St. at Cherry Ln., Brookside, Mendham Twp. Contact Lois Macknik, (908) 236-9556 or Elaine Logue, (732) 356-5942; 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.

NEW YORK

November 21–24. Hudson Mohawk Weavers' Guild Show & Sale at Pruyn House, 207 Old Niskayuna Rd., Newtonville (Town of Colonie). Contact Jane H. Moir, 5 Sage Hill Ln., Troy, NY 12180. (518) 271-8623.

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. www.geocities.com/wg_mv/.

PENNSYLVANIA

November 20–23. Fiber 2002, 26th annual show and sale by The Handweavers of Bucks County and The South Jersey Guild of Spinners and Weavers at the Memorial Building, Washington Crossing Historic Park, State Rte. 32 just north of Rte. 532, Washington Crossing. Call Lois Macknik, (908) 236-9556, or Margrite Egli, (609) 737-3677.

RHODE ISLAND

Through 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.

TEXAS

Through 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.

November 15–16. Contemporary Handweavers of Houston's annual show and sale at St. Philips Presbyterian Church. Contact Tracy Kaestner (281) 347-1055.

WASHINGTON

November 1–2. Tacoma Weavers Guild 6th Annual Sale at Sanford & Son Antiques, 743 Broadway, Tacoma. E-mail gerhard_m@msn.com.

WISCONSIN

Through November 24. Inspired by Nature's Palette, Wisconsin Handweavers Annual Fall Show

—continued on page 85

The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

CHOOSING COLORS

In winter, a blast of color somewhere—even if your style preference is for monochromatic, tranquil tones—seems to be an essential ingredient in home decor. In choosing a color scheme, get inspiration from something you love or something that touches an emotion that makes you feel good, happy, safe, calm, or excited.

Some people build a color scheme from the ground up—colors in a rug they bought in Greece, for instance, that will forever remind them of the pleasure and joy of the azure skies and turquoise seas encountered during their vacation. A color scheme may also be found in a painting, an upholstered chair, or a favorite platter you inherited from a relative.

Chris Casson Madden, Scripps Howard News Service, in *Rocky Mountain News*, February 2, 2002

SHEEP IN THE WEST

Western sheep ranching dates back to 1598 when Juan de Onate and a group of colonizers drove a herd of 1,000 ewes and rams into the area now known as New Mexico. Spanish missionaries were equally impressed with the potential of sheep ranching and encouraged its practice among the Indians of the Southwest.

Sheep were also brought to other areas of the West before the Civil War, although these animals were used mostly for breeding stock rather than for food. In the post-Civil War period, cattle trails and subsequent sheep trails helped open the wide expanse of the West.

Elaine Hale Jones, "Bullish on Sheep," *Montrose Daily Press*, *January 20, 2002*

OUR LADY

The December 10 feast of Our Lady of Guadalupe, a holy day among Catholics, celebrates the 1531 apparition of the Virgin Mary to Juan Diego, a poor Mexican-Indian weaver. Diego's account of this vision—a brown-skinned holy woman who could make roses bloom in December—was responsible for converting thousands of Latino natives to Catholicism.

Claire Martin, *The Denver Post*, December 3, 2000

SOOTHING CRAFTS

While much of the rest of the retailing industry faltered after the terrorist attacks in Fall 2001, art-and-crafts retailers enjoyed double-digit sales gains last fall. Crafts are not recession-proof, but stores have been busy for the three retailers most widely recommended by analysts—Michaels Stores, based in Irving, Texas; A. C. Moore Arts and Crafts of Blackwood, New Jersey; and Jo-Ann Stores of Hudson, Ohio. Sales appear to have been bolstered by the stay-at-home trend.

The New York Times, in *The Denver Post*, January 14, 2002

IN AND OUT



"In" fashion trends for 2002 have included wide-leg pants, bell sleeves, tiered skirts, and ruffles, contrasting with the jodhpurs, batwing sleeves, ankle-length skirts, and cut-outs that are no longer hot.

Fashion trends for the home include quilts instead of duvets, garden motifs, beaded accents, French-Italian country themes, and artsy area rugs replacing sisal.

Suzanne S. Brown, *The Denver Post*, January 3, 2002

WHAT'S IN A NAME?

The Oxford English Dictionary says pashmina—from *pashm*, the Persian word for wool—refers to the underfur of cashmere goats. From before the reign of the Mughal emperor Akhbar the Great (1556–1605), pashmina shawls, hand-spun and hand-woven in Kashmir, had been prized by Indian kings and princes. Called ring shawls, the fabric was fine enough to be drawn through a wedding ring or concealed in a closed fist.

Napolean gave Josephine a ring shawl when he came back from his Egyptian campaign, and the shawls soon turned into a must-have among nineteenth-century European fashionisti. Redesigned for the European market, their rich overall patterns came to be called paisley—after Paisley, Scotland, where some of the first Jacquard looms were used to make excellent machine-made imitations. But by 1870, cheap European copies had flooded the market, nineteenth-century ladies of fashion had lost interest, the market for luxury shawls had vanished, and, according to one account, "scores of Kashmiri weavers died of starvation."

A flood of "pashmina" shawls and scarves in 1999 reflected a world surplus of cashmere, and many were cashmere mixed with silk. The Cashmere & Camel Hair Institute even tested some that turned out to be plain old sheep's wool.

Legally, the question of whether the pashmina under your Christmas tree really was pashmina turns out to be moot: According to the law that sets American fiber-labeling require-



ments, there's no such thing as pashmina.

condensed from Patricia McLaughlin, Universal Press Syndicate, 2000; contributed by Sigrid Piroch, Foxburg, Pennsylvania

WINTER WARMTH

Fake-fur throws have been selling briskly, providing cuddly warmth in luxurious-looking blankets that avoid the politically incorrect use of real fur. The trend has been fueled by an odd convergence of events—a society of home-furnishings consumers used to a certain level of extravagance running smack up against an economy that demands a certain level of self-denial. The desire for softness and comfort apparently crosses all socioeconomic lines.

Fake fur begins life as modacrylic yarn, churned out in Japan from chemicals and made into something approximating fur and finished to resemble pelts. It doesn't fool anyone, and that's fine with animal lovers. The over-the-top sexiness of fakes appeals to "the Barbara Cartland crowd," says Boo Powell, linen buyer for Neiman Marcus's catalogs. "There's a true boudoir feeling to it."

condensed from Lauren Lipton, *The Wall Street Journal*, in *The Denver Post*, December 5, 2001

GOT FLU?

An apple a day keeps the doctor away. A Japanese firm, Fuji Spinning Co. Ltd., says they have a T-shirt that may do the same thing. They have developed a fiber containing a chemical called provitamin. When in contact with human skin, it turns into vitamin C. "The chemical responds to the warmth of human skin and is absorbed into the body," the spokesman said. The T-shirt, tentatively called V-up, could have the equivalent vitamin content of two lemons. The company plans on doing the same with other vitamins, as well as producing such items as vitamin-infused underwear.

Pittsburgh Post-Gazette, in *Parade Magazine*, December 30, 2001

OLDEST BLANKET

The oldest surviving Navajo textile is from Massacre Cave in Canyon de Chelly, Arizona, dating 1790–1805. It is a fragment of a finely woven blanket in stripes of natural white and brown wool, and wool that had been dyed blue with indigo obtained in trade from the Spaniards.

Kathy Kankainen, in *The Salt Lake Tribune*, March 9, 1997

LIVING WEB

There are many weavers who work into the pattern the experience of their lives. When one generation goes, another comes to take up the weft where it has been dropped. The pattern changes as the mind changes, yet never begins quite anew. At first, we are not sure that we discern the pattern, but at last we see that, unknown to the weavers themselves, something has taken shape before our eyes, and that they have made something very beautiful, something which compels our understanding.

adapted from Earl W. Count, *4000 Years of Christmas: A Gift from the Ages*, Ulysses Press, 1997; on *The Weaving List*, (Internet), vol. 2000, #728, December 22, 2000

FUZZY GIFTS

Entire communities depend on wool and meat from sheep, which can graze even the hilliest, rockiest pastures unsuitable for other livestock. Warm in winter, cool in summer, waterproof and durable—wool is a valuable product that struggling families can use for clothing or sell for extra income.

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"Mog Edwards," a character in *Under Milk Wood*, a play by Dylan Thomas, in *Everyman's Library*, 1954; contributed to *The Weaving List* (internet) by Kerstin Froberg, Hovmantorp, Sweden

FORBIDDEN

In medieval Europe, it was illegal for women to belong to either the weavers' or tailors' guild.

Sigrid Wortmann Weltge, *Women's Work: Textile Art from the Bauhaus*, Chronicle Books, 1993; contributed by Manuela Kaulitz, Louisville, Kentucky

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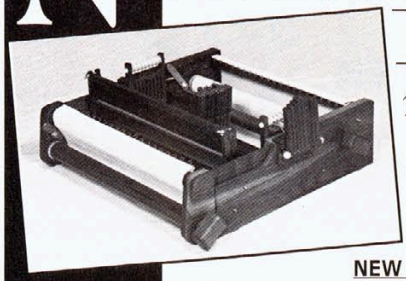
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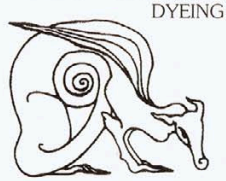
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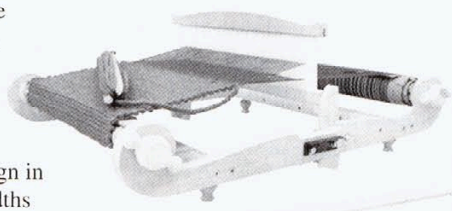


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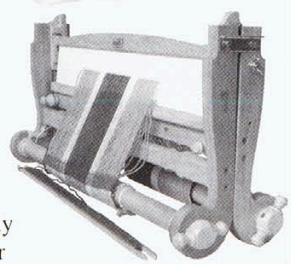
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more Calendar . . .

(continued from page 81)

and Sale at the Charles Allis Art Museum, Milwaukee. Call (262) 789-8419.

CANADA, BRITISH COLUMBIA

November 16. Fibre Flare, exhibit and sale by the Peace Arch Weavers and Spinners Guild at the Hooser Weaving Centre, 13273 Crescent Rd., Surrey, BC V4P 1J4. Phone/fax (360) 332-5526.

UNITED KINGDOM, ENGLAND

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

CONFERENCES

FLORIDA

March 20–23, 2003. 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.

GEORGIA

March 28–30, 2003. Riverscape: A Fiber Journey on the Chattahoochee, Fiber Forum 2003 at Simpsonwood Retreat and Conference Center, Norcross. Contact Paula J. Vester, (404) 296-4051; pjvester@earthlink.net; or write Peachtree Handspinners Guild, PO Box 830601, Stone Mountain, GA 30083.

ILLINOIS

June 22–29, 2003. Fiber Fantasia: Imagination & Collaboration, Midwest Weavers Conference at Southern Illinois University—Edwardsville, near St. Louis, MO. Contact Amy Norris, 8742 Teasdale Ave., St. Louis, MO 63124; midwst2003@aol.com; www.siue.edu/wgsl/html/MWC2003.htm.

KANSAS

April 10–13, 2003. Kansas Alliance of Weavers & Spinners Conference at Kansas State University, Manhattan. Bobbie Irwin, keynote. Contact Marsha Johnson, (785) 485-2628; marshaj@kansas.net.

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. Biennial conference of the Contemporary Handweavers of Texas in Fort Worth. Contact Shannon Hardy, 1820 Polster, Plano, TX 75093; zdirk@mindspring.com; www.cht2003.org.

WASHINGTON

March 23–27, 2003. A Woman's Gathering in LaConner. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.

UKRAINE

June 10–15, 2003. New Textile Generation, international conference and exhibition on textile art, including Black Sea/Mediterranean Sea theme, workshops, and archaelogical and textile tours of the Scythian and Sarmat Culture. Post-conference exhibit and tours June 16–21. Events are in the Kherson region on the coast of the Black Sea. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73031, Ukraine. Phone/fax 380 (552) 553746; anschnei@public.kherson.ua.

TO ENTER

COLORADO

Fiber Celebration 2003, juried regional show, WY, NE, KS, NM, AZ, UT, OK, CO, at the Art Center of Estes Park. Sponsored by the Northern Colorado Weavers Guild. **Deadline February 14** Contact Kathy Hartmeister or Patty Volker, 847 Ponderosa Ln., Estes Park, CO. (970) 439-0571; (970) 586-6555; fibercelebrations02@lycos.com. Fiber Celebration 2004 will be held in Loveland, Colorado, in conjunction with Convergence. Deadline TBA.

FLORIDA

Florida Tropical Weavers' Guild seeks teacher and vendor applications for the 2004 and 2005 conferences. Contact Jackie Malone, 313 Bay St., Tarpon Springs, FL 34689. (727) 937-7023; jcmftwg@tampabay.rr.com; www.ftwg.org.

GEORGIA

Fluid Fibers, juried regional exhibit, AL, CD, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV at Hudgens Center for the Arts, Duluth. Sponsored by Chattahoochee Handweavers Guild. Contact Donna Thornton (770) 536-8093; donna 164@hotmail.com.

NORTH CAROLINA

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 LSASE to Fiberarts DB 7, 67 Broadway, Asheville, NC 28801. (828) 253-0467; fax (828) 236-2869; www.fiberartsmagazine.com.

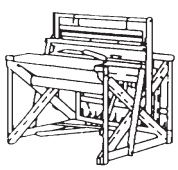
OHIO

Rags, wearable art show and sale to benefit the domestic violence preventions programs of the YMCA of Pierce County. **Deadline December 15.** For prospectus, contact Peggy Gordon by December 1, Rags 2003, C/O YMCA Rags Guild, 405 Broadway, Tacoma, WA 98402. (253) 445-

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UKRAINE

New Textile Generation, international textile conference June 10–21 in the Kherson (Black Sea) region, seeks entries for a juried Mini Textile Art Exhibition, lecture and workshop proposals. **Deadline February 1, 2003.** Send 2 slides, 2 photos, CV, International Reply Coupon, theme of report, and workshop proposals to Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73031, Ukraine. Phone/fax 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.

CONNECTICUT

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. Ongoing classes in weaving, knitting, crochet, and shirret at the 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

Nuno Felt, November 23, with Sharon Costello at Hancock Shaker Village, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357; www.hancockshakervillage.org.

Swedish Linens, November 17–23, with Rebecca Ashenden at Becky's Väv Studio, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057.

NORTH CAROLINA

Shaker Linens, November 10–16, with Barbara Miller. **The Fundamentals of Weaving,** November 17–22, with Ruth Truett. **Fleece Rugs,** December 1–7, with Merike Saarniit. **Woven Holiday Gifts,** December 8–14, with Elaine Bradley. **Weaving—Beginning and Beyond,** January 26–February 1, 2003, with Pam Howard. Additional classes in rugmaking, basketry, spinning, and dyeing are available year-round at John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. (800) 365-5724; www.folkschool.org.

TENNESSEE

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

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.

GHANA

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

GUATEMALA

Hand Painting on Silk, March 29–April 7, 2003, with Hilary Simon, in Antigua. **Backstrap Weaving** with indigenous weavers, ongoing. Liza Fourr, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org/.

TRAVEL

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

Guatemala, November 7–16. Textile, Weaver's and Craft Tour with Karen Searle. Sequel tour February 14–23, 2003. Liza Fourr, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org/.

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

Mexico, February 6–13 Oaxaca: Archaeology, Artists, and Mini-Workshops tour with Horizons To Go, PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

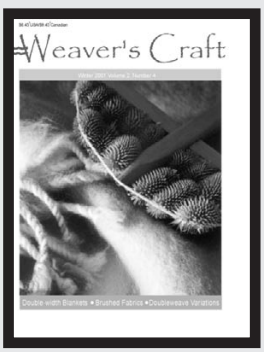
***Woven Harmony*, a collection of Rebecca Bluestone's tapestries will be on display at the Denver Art Museum in Denver, Colorado, through November 10. Pictured is *Untitled/89.* Photo by Herb Lotz. Courtesy of the Denver Art Museum.**



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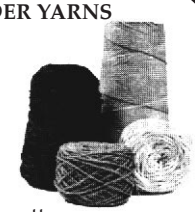


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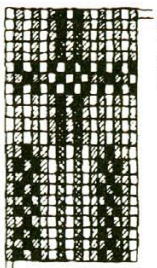
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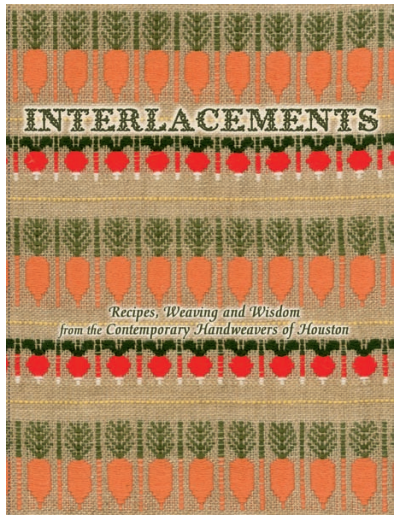
Product News

BY SHARON ALTERGOTT

At Convergence 2002, **Louet Sales** introduced a new line of yarn, *Venne Colcoton Unikat*. The yarn comes in three versions, cotton, cottolin, and *colcolastic*, a unique cotton-elastic yarn. The cotton yarn is available in 130 colors in both 34/2 and 70/2 put ups on 10 gram spools at $1.85 per spool. Cottolin comes in 50 colors in 22/2 put up on a 70 yard spool, also for $1.85 each. Colcolastic is a 34/2 cotton combined with a strand of Lycra which gives the yarn elasticity resulting in a wide range of pucker effects for weaving. Spool size is the same as the cotton yarn with the yardage at 165 yards per spool. Check Louet's ad this month for a sample photo of cloth woven with *colcolastic*. All *Venne Colcoton Unikat* yarns are sold at Louet dealers across North America. Check their website at www.louet.com to find the dealer nearest you.

Also at Convergence, **Fireside Fiberarts** announced the *Fireside Rotary Temple*. It helps make smooth selvedges while you weave as the temple automatically moves forward as you advance your cloth. Invented more than 130 years ago, these devices are used on power looms to control draw-in. Fireside now has been able to adapt an industrial design to create a rotary temple that is handweaver friendly. Simple to operate the components ride on structural tubing that spans the width of your loom. Each temple is fixed to a guide that slides on the tube and can be locked into place at the edge of your cloth with a thumbscrew. Tensioners next to the temple rings guide the fabric over the rings. The standard temple has two rings, each ¼" wide. A third ring can be added for an overall width of ¾". Each rotary temple includes one pair of mounting brackets, 1" powder-coated tubing, one pair of temples with two rings made of brass with stainless steel pins, and two poly tensioners. Prices range from $365 for looms 24" to 36" wide; $370 for looms 37" to 54" wide; and $375 for looms 55" to 72" wide. When ordering please specify the outside width and type of loom you own. To contact Fireside, call (360) 437-0733, fax (360) 437-5060, or e-mail firesidelooms@olympus.net. Visit their website at www.olympus.net/firesidelooms to see their complete inventory.

Walter Turpening has added custom cord braiding to his benches, stools, and chairs. Until now the cotton cord was available in white and tan with a limited palette of hand-dyed colors, but with the addition of cord-braiding equipment, most any 8/2 or 10/2 cotton yarn can be braided into cord that is then woven into the seats and backs of his pieces. Currently 60 colors are available with a wide range of combinations possible. The braid structure is called *diamond braid* and is similar to the kumihimo pattern called *edo yatsu kumi* with core yarn. Eight pairs of bobbins are used, each carrying two yarn threads for 32 threads making the cord cover. Contact Walter at 4509 Woodoak Dr., Kingsport, TN 37664; (423) 323-5385 or e-mail walt.turpening@att.net for more information.



Interlacements: Recipes, Weaving & Wisdom is a new cookbook from the Contemporary Handweavers of Houston. This is no ordinary cookbook, but a very special volume for weavers and fiber enthusiasts. Along with nearly 300 delicious recipes, the book is also chock-full of tasty weaving tips, tricks, and inspirations generously sprinkled throughout the pages. There is even a special chapter, *Thrums & Fringes* that includes dye recipes, weaving and felting projects, and a mixture of other ideas. The book is the result of three years of collecting, sorting, and tasting recipes by members of the guild resulting in a volume with old fashioned favorites to nouveau cuisine. Along with the color cover there are ten full-color photos of handwoven swatches along with the drafts and recipes that inspired them. The book is formatted into a sturdy hardcover, three-ring binder, so more pages may be added later. For your copy, send a $25 check or money order (postpaid) to **Interlacements, Contemporary Handweavers of Houston,** PO Box 820-0803, Houston, TX 77282-0803.

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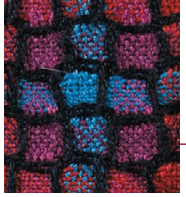
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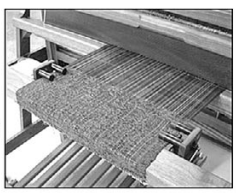
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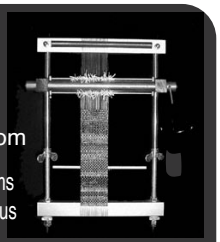
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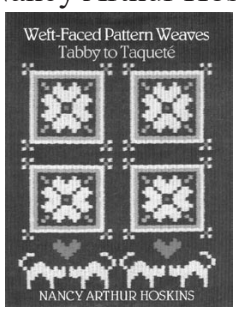
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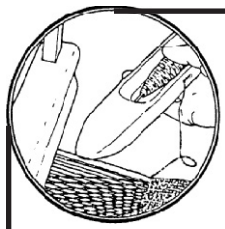
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Endnotes

Scarves are the perfect textiles for handweavers. The name Scarf gives a legitimate identity to something that may have started off in life as a sample, woven simply because we wanted to try a new technique. Scarves are confident in the part they play in our lives. They do not know nor care about the fickle ways of their nervous cousins the dress and coat, the slacks and blouse. You won't catch a scarf going in and out of style just because it is now too short or too long, or because one of its parts—like the lapel—is no longer wanted. A scarf has no complex about its size—even a small scarf can enhance an outfit, and if the scarf gets too large, it can happily become a shawl.

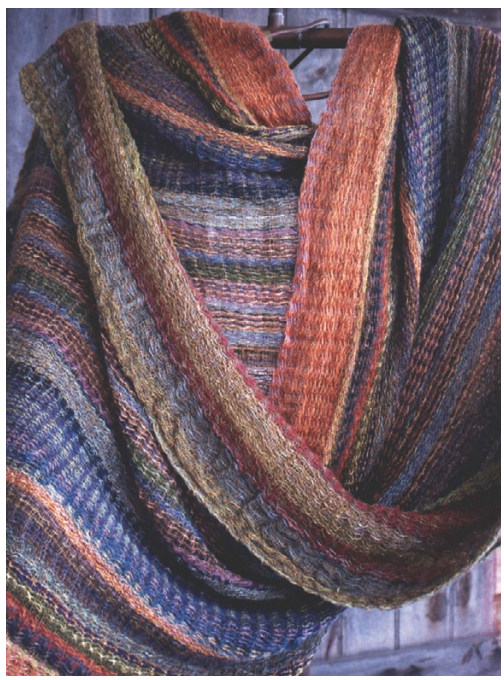
Scarves can have such varied qualities. They can be soft and sensuous cashmere wrapped closely around the neck. They can be highly textured and bold with color insisting that they be seen. They can be sleek and elegant draping subtly along our contours. They can be woven in time-consuming, intricate techniques that only they can justify.

We can count on a scarf like we do a close old friend. When we try them on, they immediately look good on us and make us feel good about ourselves. They are content to keep us warm on a cool evening. If they make us too warm, they do not mind being laid aside to rest or left draped on a chairback or bench. Like a napping cat, they are content to be idle. If we forget a scarf and leave it carelessly behind, someone will pick it up and make it her own, a statement that cannot be made of the sock.

When we need it, the scarf is there for us if we want to feel glamorous. A scarf always fits. It never turns on us like a pair of slacks or a skirt, getting smaller when we're not paying attention. A scarf can evoke a mood—it can even change a mood.

You cannot have too many scarves, since they do not demand much room in closets or drawers. It is easy to slip a new scarf into any wardrobe, in fact, without attracting too much attention from others in the family. And if its purchase should be questioned, it is an easy purchase to justify. After all, you did not buy the coat offered by the same designer for $3,500—just the scarf, for considerably less.

Should the scarf be purchased as a gift for a friend, it can never be wrong. It is sure to go with something in the recipient's closet, and in the slim chance that it doesn't, it can become a dresser scarf, a wall hanging, or just something beautiful to touch.



Kathryn Alexander weaves scarves and other fabrics in colorful, energized yarns that collapse to give unique and flowing textures.

Most of my early weaving was dedicated to scarves. My scarves actually supported me when I lived in the East Bay in California and waited for my husband to finish graduate school. While I was working through the wrinkles of using my (less expensive!) handspun yarns for both warp and weft, it became apparent right away that I was going to have to be able to spin yarn much faster. Either that, or I would have to sell my car—or live in my car—to make ends meet! I discovered that if I used only singles yarn, I would need to spin lots less. At about the same time, I found a spinning wheel that satisfied my desire for speed so I could produce more yarn more quickly.

As soon as I began using the singles yarns, the surface of my scarves changed. The fabric became very stretchy, and though I lost inches in width and length, I loved what was happening. I wove on, and the scarves began to cause quite a stir in my Berkeley studio. What began eleven years before as a way to make more yarn in less time in order to weave the scarves I loved, has turned into a long and deliberate study of what I have come to know as collapse weave.

Although I have made garments to wear that are *not* scarves—(one can't wear *only* scarves), a scarf is more likely to invite the use of interesting fibers like my energized yarns or others like wire, fishing line, or paper. The prospect alone of making a scarf using non-traditional materials seems exciting.

Scarves are so versatile—they can be worn so many different ways. They are the chameleons of our wardrobe. They can completely cover us and the garment they are worn with, or they can be a sheer cloth, a translucent layer that allows the garment underneath to show through. They need not only sit around our necks as a pretty accessory, although they are happy to do so; they can completely cover our heads or shoulders. They can be what ever we want them to be. How admirable it is of them to be so content with the roles they play in our world!

KATHRYN ALEXANDER *lives on a farm in upstate New York. There, she works in her studio overlooking rolling hayfields rimmed with hardwoods to the background music of spring peepers, crickets, and wild turkeys. She collaborates with friend and clothing designer Carol Lee Shanks, who makes on-of-a-kind garments with Kathryn's unique cloth.*



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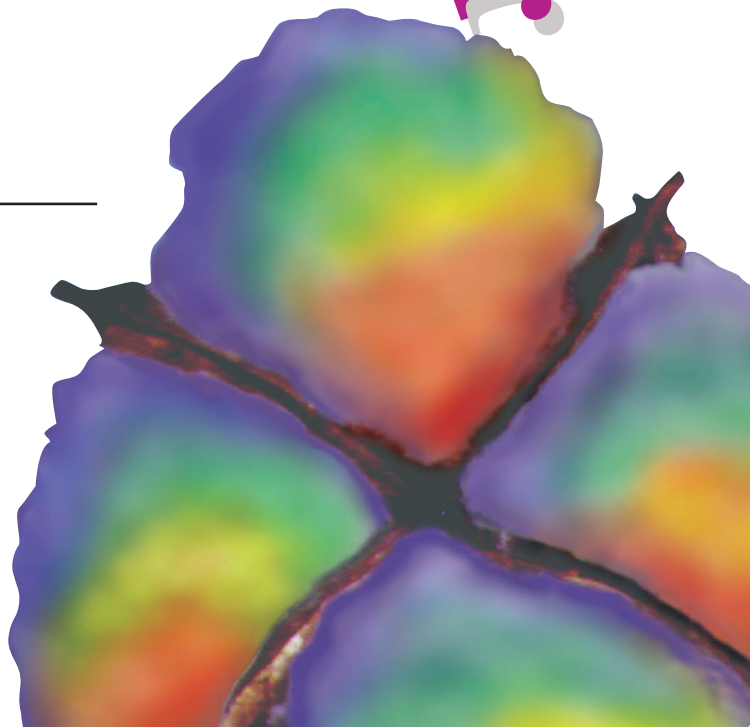
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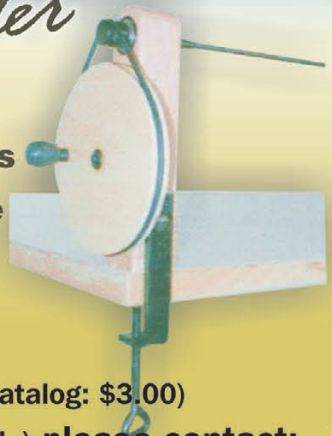
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