HOT PROJECTS FOR LUSCIOUS BUMPY SCARVES AND MORE

ISSUE 113

JANUARY/FEBRUARY 2003

Handwoven®

What's Hot!

Hot Fibers

Hot Fashions

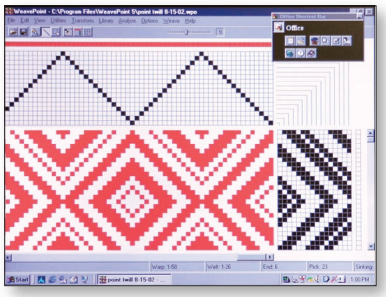
Dévoré and Collapse

Plain Weave with a Twist!



Can you believe that this fabric is handwoven? This scarf is simple plain weave and you can make it too! See pages 48–52.

The marriage of art and technology.



Toika Computer-Controlled Looms are powered by WeavePoint 5 software, which runs on any computer equipped with Windows 95, 98, 2000, or XP.



Model EW16W

The EW16W control unit selects shafts and opens the shed automatically. The shed is a true countermarche — shafts rise and sink.



The new Toika Computer-Controlled Loom is the result of over 20 years of innovation.

Now you can spend more time planning your weaving projects and designing patterns while eliminating treadling and tie-up errors with the Toika Computer-Controlled Loom.

Designed for Toika Eeva, Liisa, Norjanna, and Janna Looms, the Model EW16W eliminates the strain of lifting multiple shafts, replacing treadles, lamms, and jacks with a single foot pedal.

The EW16W is powered by WeavePoint 5 software, and operates with any computer equipped with Windows 95, 98, 2000, or XP.

Directed by your computer, the control unit selects appropriate shafts and the shed is effortlessly opened by deprtessing the foot pedal. The shed is a true countermarche — shafts are programmed to rise and sink. Sheds are even throughout all the shafts as the unit automatically compensates for shafts that are further from the weaver.

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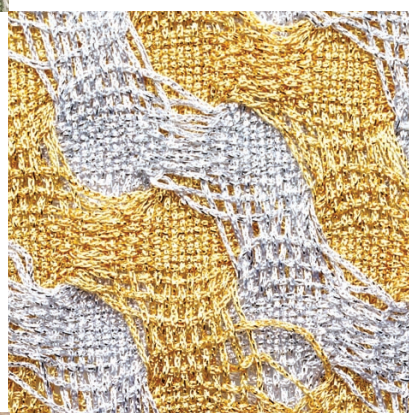
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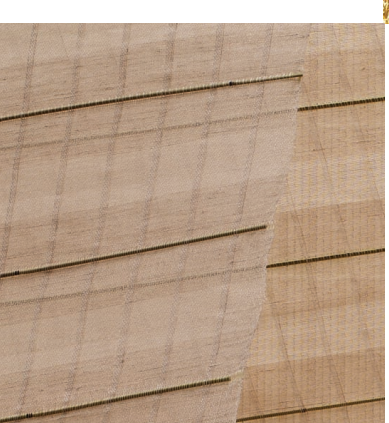


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woven by
Holly Brackmann.
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Photo props, p. 45
courtesy of
The Cupboard
Fort Collins, Colorado



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From the Editor

"But what would you ever *do* with it?" We structure/pattern people don't usually ask that question about a piece of weaving. Unlike color/texture people, we rarely weave something that a person might actually use.

We like the planning part. We work everything out on our computers first. Often we stop right there—we're happy knowing we could weave it if we wanted to. Every once in awhile we have to prove it by actually using real threads. So we warp the loom, another task we like. You can sit comfortably and slide the heddles around while you dream up other good ideas. Nothing too bad happens at this stage unless you run out of heddles.

We also like the part where you see if your idea works. We never weave headers. No messy toilet paper or nylon stockings for us. We start right in and are mesmerized by the first inch or two, which we make as perfect as possible. Then we're done.

Finishing is not a word we particularly relate to, whether it means finishing the warp or finishing (as in hemming, washing, or ironing) the fabric. We are not good friends with the dials on our washing machines, dryers, or irons. We want what we see on the loom to be what we get. We don't like to imagine what it might look like after so many minutes in the dryer.

That's why I can't figure out what has happened to me lately. I am beginning to dream of textures instead of structures. I love the idea that a cloth that is flat on the loom can become very bumpy or wiggly afterwards, depending on the types of yarns and the finishing methods you use.

This new interest has meant big changes in my weaving life, especially in the area of equipment. For one thing, the computer is of no use. No weaving software program can tell you what threads will do in the washing machine. Perhaps even more significant is: You need lots of kinds of yarn, not lots of shafts.

Instead of finding out if your idea works by weaving only a few inches, you have to pray for something that will happen after the cloth—which looks sleazy and unappealing while you are weaving it—comes off the loom. You can't stop with a few inches, either, since you want something left after it shrinks.

Everything is riskier. You unwind a long fragile piece of fabric from the cloth beam, carry it gently to a water source, submerge it, and begin. How much? How long? How hot? How cold? How rough? The thrill of watching the fibers twist and turn and puff is equalled only by the fear of going too far.

The one thing that hasn't changed is that I still don't ask: "But what would you ever *do* with it?"

Madelyn

What's Hot! This issue's surprise theme (and Challenge; see page 6) was inspired by the new developments in handweaving evident at Convergence in Vancouver. Convergence exhibits were all about texture—the fulling and shrinking, bending and bumping of threads. To make room for this surprise issue, future themes have been reassigned (see below).

Download the 2002 Handwoven Index (www.interweave.com) or send an SASE to Handwoven Index, Interweave Press, 201 E. 4th St., Loveland, CO 80537-5655.

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).

March/April 2003: *Stripe up the Band*
May/June 2003: *Lace Weaves*
September/October 2003: *Weaving for the Home*
November/December 2003: *Weaving by and for Kids*
January/February 2004: *Gamps*
March/April 2004: *Dress Up*
May/June 2004: *The Traveling Weaver*

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

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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

FiberHearts

We asked, a few months ago, about your guilds: What are their missions? Are they thriving? How are they serving your needs, and those of new weavers? Your thoughtful responses, as one might have guessed, were varied, but there were some running themes.

Time is a strike against many groups. If they meet on weekdays, lots of people can't come because of outside jobs. If they meet at night, who has the energy? And if they meet on weekends, that's family time. Our busy lives conspire against our guilds.

Many guilds are in a "holding" pattern in regard to new membership. They focus on old friendships, learning and having fun together, providing mutual support. Nothing wrong with that!

Many guilds are growing by broadening their focus, inviting and encouraging new forms of fiber art. Knitting and quilting were often mentioned. Others do quite a lot of community outreach with demonstrations and teaching programs.

Some guilds meet the varied needs of their members by forming sub-groups: Night chapters, study groups, community chapters within geographically widespread guilds.

The stories we heard were both heartening and thought-provoking. Guilds are alive and well. Guilds also comprise an organizational network that's beautifully positioned to reach out to new weavers and help sustain the craft. So your responses confirmed our resolve to recognize a guild each year that is doing an unusually energetic job of reaching out to new weavers. If that's not the focus of your guild, that's okay! If it *is* an important focus of your group, then we encourage you to apply for the 2003 FiberHearts award, to be announced in the September/October issue of HANDWOVEN. The winning guild will receive a $500 cash award, applicable to its outreach program, and it will be featured in a story in that issue of the magazine.

Applications will be available after January 1. Write FiberHearts c/o HANDWOVEN, 201 E. Fourth St., Loveland, CO 80537, or call (970) 613-4629 or visit our website at www.interweave.com/weave.



Linda Ligon



Linda Ligon and Donna Melton sport their marathon medals.

What were they thinking?

Back in 1984, a bunch of us at Interweave ran a little 5k race together on the streets of Loveland. I remember coming in close to last, but it was fun anyway. Eighteen years later, there we were again, but with more ambitious goals. Donna Melton ran the Chicago Marathon, and I ran the Marine Corps Marathon. Once again, I came in at the back of the pack, but finishing was my goal. (Donna beat my time by about an hour.) We've always talked a lot about finishing in this magazine. For the few days I could hardly go up and down stairs, I felt like the poster child of finishing. From here on out, it will be hemstitching for me.



Thomas and Linda Ligon, Donna Melton, Donna's brother Jeff, and former HANDWOVEN editor Jane Patrick.

Oldy but goody

It's not a widely known fact that Interweave's oldest extant magazine is *Spin·Off*, not HANDWOVEN. *Spin·Off* recently celebrated its twenty-fifth anniversary with, literally, global festivities. (HANDWOVEN's won't come up until 2004.) We had a grand party here in Loveland on October 12, with day-long lessons and demonstrations at our local museum capped off by rollicking party at Interweave that evening. Former editors, contributors, advertisers, and friends gathered from hither and yon. It was a day to remember.



Linda Ligon and Anne Bliss share a laugh over memories of the first issue of *Spin·Off*. Anne was the first editor and "mama" of the magazine.





Dynamic duo, Jane Patrick and Barry Schacht, came up from Boulder for the festivities. Before she was the second editor of HANDWOVEN, Jane was part of the first *Spin·Off* team.

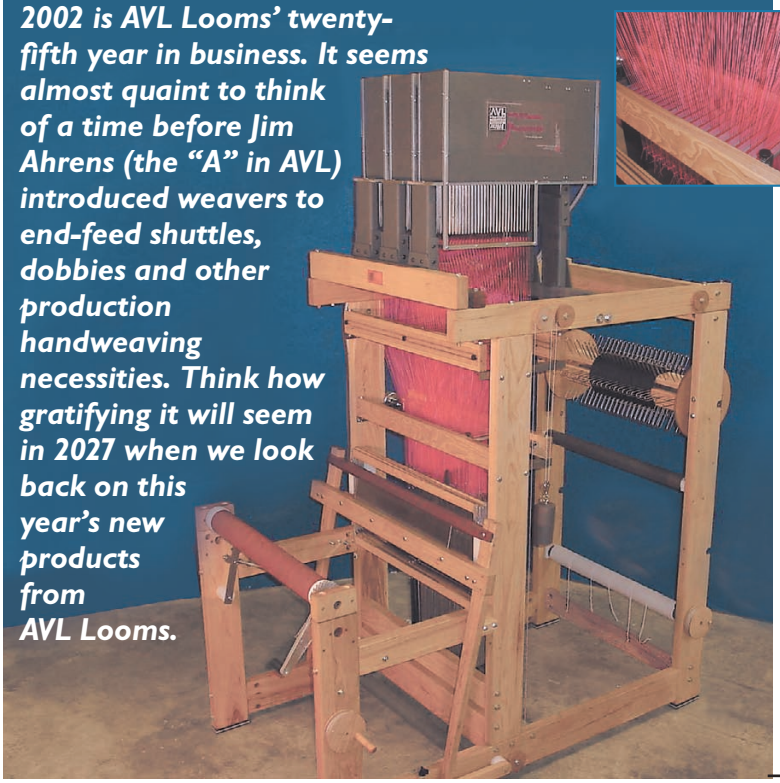
They came from near and far. Amy Clarke greets Pete Leonard, from West Yorkshire, U.K, who was able to drop by the party on his way to SOAR (*Spin·Off*'s Autumn Retreat) with his wife Carol.



Here's Joe Coca, who has been taking photographs for *Spin·Off* practically from Day One; the way we usually see him, behind the camera.

THE NEXT 25 YEARS

2002 is AVL Looms' twenty-fifth year in business. It seems almost quaint to think of a time before Jim Ahrens (the "A" in AVL) introduced weavers to end-feed shuttles, dobbies and other production handweaving necessities. Think how gratifying it will seem in 2027 when we look back on this year's new products from AVL Looms.

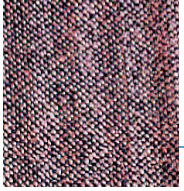


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Letters

THANK YOU ANN ARBOR

Recently, I was at the University of Michigan Hospital in Ann Arbor with my daughter, who was having some testing done. It was a nervous-type day and I started wandering about. I noticed a lovely woven wall hanging and then a quilted one, so I walked on farther to look for more. Better than that, I found a warped loom in one of the visitor areas!

I sat down and wove a bit of plain weave and then a bit of twill. It was such a comfort to hold a shuttle in my hand that I completely forgot my surroundings. A woman came by and asked what I was doing. One thing led to another and soon she was weaving too.

The Ann Arbor Fiber Arts Guild is to be commended for thinking of such a wonderful outreach program. I'm sure it is intended to introduce new people to the art of weaving, but it was a tremendous lift to this long-time weaver.

—Mickie Schneider
Orrtanna, Pennsylvania

WEAVING TO SQUARE

I'm weaving the Christmas runner by Margaret Heller (HANDWOVEN, September/October, 2001, pages 76–78). The photo of Margaret's runner shows it to be woven to square. The project requirements of a 10/2 pearl cotton warp at 24 ends per inch, a 10/2 tabby weft, and a 3/2 pearl cotton pattern weft result in an elongated pattern for me. Even when I changed the pattern weft to 10/2 pearl cotton, I still have a slightly elongated result. Any thoughts?

—Carol Causer
via e-mail

You are not alone! Margaret is my former assistant at the Weavers' School. She really did weave the designs to square, but she beats very firmly. She used a Baby Wolf, so it isn't the heaviness of the beater or loom that makes the difference.

You might be interested to know that beater speed matters more than beater weight. Rather than pulling on the beater with all your strength and both hands, try flicking it quickly with your wrist.

Even with the firmest of beats, however, this fabric is hard to square. The structure is the version of summer and winter that produces little x's or o's in its texture. To get them, block changes can only happen after four pattern picks or a multiple of four. This means that for the design to be square, there must be as many tabby picks per inch as warp ends per inch. Since the pattern weft has to fit in there too, it really means that picks per inch must be double the ends per inch.

So here are some possible solutions:

- *Spread the sett to 20 ends per inch (change to a 10-dent reed and sley 2/dent, or resley 2-2-1 in the 12-dent reed; do not rebeam the warp). This will widen the piece to 20⅓". If that is too wide, eliminating one of the repeats of Blocks A-B-C-D-E on the right side and E-D-C-B-A on the left will reduce the width to 18½".*
- *Use a 1-2 alternation of the tie down threads in the treadling instead of the 1-2-2-1 alternation that produces the x's and o's so that blocks need not be multiples of four pattern picks. Then, weave only the number of pattern picks that square the design.*
- *Use 20/2 instead of 10/2 cotton for the tabby weft, and use 5/2 pearl cotton instead of 3/2 for the pattern weft—though this will mean buying more yarn!*

—Madelyn

WHAT'S HOT!: *the challenge*

HANDWOVEN and Interweave Press sends you a challenge! This issue is all about texture—about using special yarns and finishing treatments in new ways to make fabrics that bend and wave and soften and full during finishing. Each article includes a Hot Tip!: a suggested way to take the next step.



Here's the challenge. Use a Hot Tip and start your own fabric journey. When you are satisfied with your results, send a photo or slide to HANDWOVEN. The winning pieces will be part of a Hip Haute Interweave exhibit during the 2004 Convergence in Denver. Pieces selected for the exhibit must be either a 12" x 12" fabric swatch or a scarf and accompanied by a draft and a description of weaving and finishing. A description of intended fabric use must be included with the swatches. There will be prizes! Submission photos are due February 1, 2004.

NEW AT



HANDWOVEN invites you to visit our website for these special online articles that you can download as pdf files:

- Alice Schlein's part three of a series on turned twills.
- A 16-shaft double-faced twill scarf by Sheila O'Hara.
- A16-shaft fulled shibori scarf by Jo Anne Ryeburn.
- Jane Patrick's complete history of the Cranbrook loom.
- Judie Eatough's computer weaving software survey.
- Judie Eatough's lesson in using WIF files for sharing computer drafts.
- A 16-shaft draft for beach accessories by Flavian Geis.
- A lesson in network drafting with shadow weave and instructions for an 8-shaft hat by Sandra Haynes.
- A Gold Doubloons and Pieces of Eight deflected doubleweave scarf by Rosalie Neilson.

IN MEMORIAM



BOB KELLY
1933–2002

When you choose the weaving software that best fits your computer dobby needs, you can thank Bob Kelly for opening up the secrets of the black box. Because of his vision, most weaving software will talk to most computer dobby looms.

In 1987, Bob, a mechanical wizard and electronics expert, made the interface for his wife Jacquie's dobby loom. Critical to his success was the cooperation he garnered from *Patternland Weave Simulator* creator Ravi Nielsen, who agreed to make the protocol for the interface public domain, which opened up the loom and weaving software market.

Bob's schematics were published in Issue 5 (Spring 1989) of *Weaver's* magazine, and Issue 13 (Spring 1991) features an article on SLIPS and LIPS interfaces that includes a flow chart for a serial interface.

Bob formed a partnership with Barry Schacht to develop the Combby-8 Computer dobby for the Baby Wolf.

He was looking toward developing modifications to accommodate the USB ports now becoming standard. It is Jacquie's hope that this development will move forward with a new generation of computer weaving innovators.

Jacquie welcomes your communication at bnjkelly @theriver.com.



SEYMOUR BRESS
1925–2002

Weavers will remember Seymour Bress for his insightful and interesting book reviews in the Unicorn Books cataloge he published for eighteen years before it moved to Petaluma in 1987.

They might not know that he also published books, such titles as *The New Clay*, *Inkle Weaving*, *Beads and Threads*, *Thrums*, *Sheer Delight—Handwoven Transparencies*, *The Weaving Book*, *The Macrame Book*, *Beguiled by the Wild*, *Judaic Artisans Today*—many of them (and others still in the works) under his company name Flower Valley Press.

People sought his advice—about weaving, looms, and about writing and publishing their work. Seymour helped all who asked, giving advice for improving manuscripts whether he was interested in publishing them or not.

Steve Denkin, present owner of Unicorn Books and Crafts says Seymour had an unusual ability to see the exception in something, to recognize the unique. Before computers, for example, he noticed who bought what when. At a time when Unicorn Books was helping put his sons through college and his budget was limited, he would send cataloges to selected people at certain times (like before birthdays). Seymour especially encouraged the weaving and writing of his wife Helene.

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WELCOME, NEW WEAVERS!

The Art Studio at Absalom Jones Community Center, Newport, Delaware. Instructor: Deb McClintock. Students: Barbara Broomall, Julie Casper, Polli Funk, Rachel Kepler, Melina Lounsbury, Jan Martin (mother), Jan Martin (daughter), Collete Mollon.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Cindy di-Carmine, Helle Torm, Helen Webster, Nancy Williams.

Contemporary Handweavers of Houston, Houston, Texas. Instructor: Tracy Kaestner. Student: D'Anne Craft.

Dena Gartenstein's Studio, West Brattleboro, Vermont. Instructor: Dena Gartenstein. Student: Elena Cardini.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Beatrice Maestas. Student: Sigrid Chase.

Fiber Arts Studio, Port Angeles, Washington. Instructor: Jeanne Couillard Jones. Student: Miriah Baxter.

Fiber Design Studio, Warwick, New York. Instructor: Ann Songayllo. Students: Maria Gonzalez, Helen Robinson.

Fletcher Farm School for the Arts and Crafts, Ludlow, Vermont. Instructor: Dianne Yelton. Student: Karen Chamis.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Students: Debb Allore, Frances Betz, Susan Gardner, Karen O'Brien, Sandra Schov, Carey Sprinkle, Gabriella Van Geloven, Helen Whitney, Liz Witherell, Sharry Wuest, Linda Yinger.

Harrisville Design, Harrisville, New Hampshire. Instructor: Deborah Chandler. Student: Maureen Brown.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Kathy DeNofrio, Emily Edelstein, Windy Kovach, Elizabeth Love, Irene Martin, Jack Martin, Rennie Savoye.

Pioneer Woman Museum, Ponca City, Oklahoma. Instructor: Lorraine McDonagh. Students: Karen Ley, Susanna Moore.

Roeder Home, Bellingham, Washington. Instructor: Sondra Rose. Student: Frank Crosby.

Scotsweave of Aberdeen, Aberdeen, Scotland. Instructor: Kim Cran. Students: Felicity Anderson, Pam Wheatley.

Seaman Lumber, Winona, Maryland. Instructor: Jeanne Happe. Student: Carolyn Helmbacher.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Lois Kristjanson.

Siever's School of Fiber Arts, Washington Island, Wisconsin. Instructor: Jean Hutchison. Student: J. David Bone.

Silkworks, Virginia Beach, Virginia. Instructor: Martha Knowles. Students: Edwina Brooks-Bankston, Suk-Yin Lai, Josie Rose.

SuBuDesigns, Woodstock, Illinois. Instructor: Su Butler. Students: Nanette Behrns, Mary Anne Davidson, Marge Hansen, and Jean Hervert Niemann.

Webs, Northampton, Massachusetts. Instructor: Scott Norris. Students: Pat Smith, Chrissy O'Connor, Martha Seymour.

West Valley Alpacas, Esparto, California. Instructor: Robin Lynde. Students: Pat Boddie, Sandi Hazeltine, Karen Kelly, Voy Stone. Instructor: Kay McCuin. Students: Vicki Arns, Marta Raven. Instructor: Pat Meade. Students: Lewis Boddie, Irene Fuller, Laurie Trent, Christine Wu.



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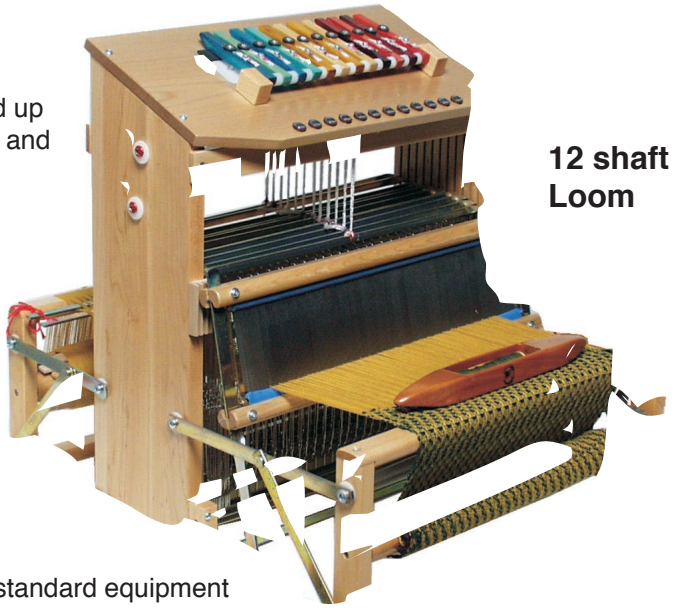
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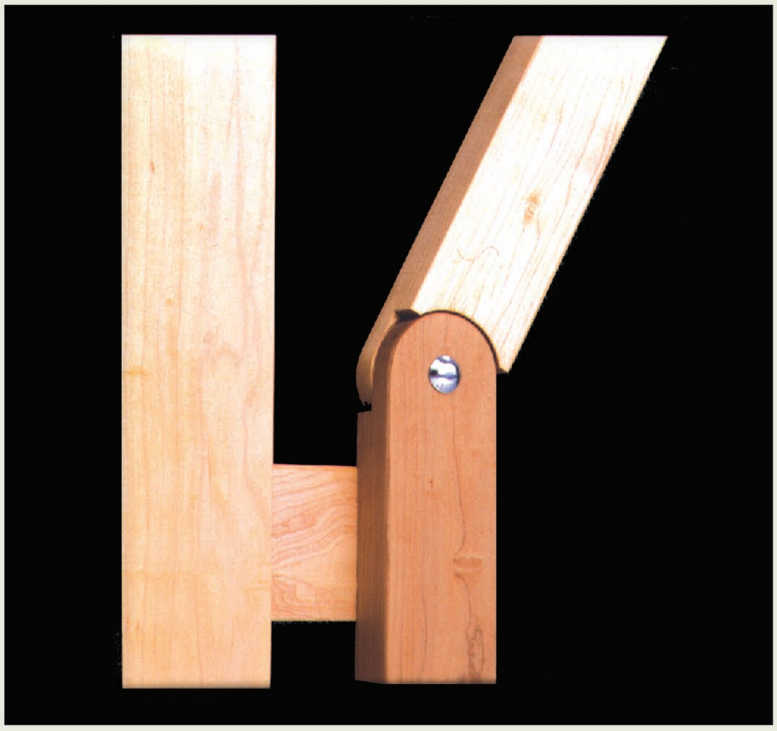
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Beginner's Corner

PROJECT AT-A-GLANCE CHANGE

We've made a change in the format of the Project at-a-glance. You'll notice that instead of Take-up and Shrinkage, the last topic in the box is Finished Dimensions.

Here's why we've made the change:

Calculating take-up and shrinkage in the weft direction is relatively easy—you divide the width in the reed by the finished width and subtract the result from 100%. For example, if your warp was 11" wide in the reed and the fabric became 8" wide after washing, the finished cloth is 73% of the original for a loss of 27%. That loss includes the drawing in that happens as a result of weaving (as the weft threads bend around the warp threads) and the shrinking and fulling during washing. It doesn't allow for any extra length used by angling or bubbling the weft in the shed, however.

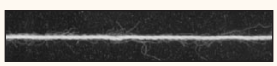
It is more difficult to calculate take-up and shrinkage in the warp. The only way to really know how much warp length is used is to measure exactly the amount of warp left when you finish a project (including every little snip you used to tie on the front and back apron rods). When you measure the length of the cloth as you are weaving it, most of the take-up has already occurred. It is hard to guess how much that is!

Therefore, since take-up and shrinkage numbers can vary, we are now giving the width in the reed, the length of the cloth measured under tension on the loom, and the finished width and length. We also tell you how much warp length is allowed for take-up and loom waste. We hope these figures will ensure that you never run out of warp!

—*Madelyn*

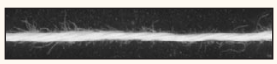
YARN CHART

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 *.


Cotton/polyester industrial thread; 4,700 yd/lb; (9,480 m/kg); 20, 24, 28

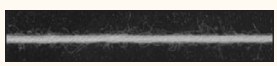

10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28

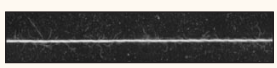

80/1 linen; 15,136 yd/lb (30,544 m/kg); 30, 40, 48

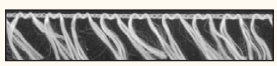

4-ply wet-spun linen; 1,200 yd/lb (2,420 m/kg); 10, 14, 18


21 denier/4x2 undegummed silk; 15,000 yd/lb (30,270 m/kg); 30, 40, 48


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


8-strand silk cord; 3,750 yd/lb (7,565 m/kg); 15, 20, 24


20/1 silk/stainless steel (69% silk, 31% stainless); 9,840 yd/lb (19,857 m/kg); 30, 40, 48


Silk eyelash yarn (65% silk, 35% polyamide binder); 3,100 yd/lb (6,256 m/kg); 12, 16, 18


48/2 wool; 11, 840 yd/lb (23,875 m/kg); 24, 36, 48

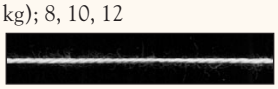

Wool crepe (overtwist); 15,040 yd/lb (30,350 m/kg)

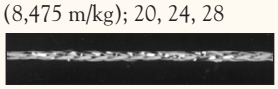

Z-twist wool crepe (overtwist); 12,000 yd/lb (24,216 m/kg)

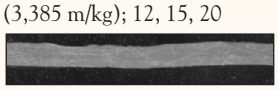

18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 16, 20, 24

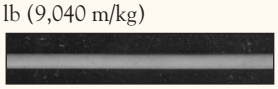

2-ply wool; 2,800 yd/lb (5,650 m/kg); 15, 18, 20


Mohair; 900 yd/lb (1,816 m/kg); 8, 10, 12


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


Rayon Chainette; 1,900 yd/lb; (3,385 m/kg); 12, 15, 20


Viscose sizing paper; 4,480 yd/lb (9,040 m/kg)


African reed

ERRATA

THREADING DIRECTION

In the November/December 2002 issue, in Sylvia Houghton's "Undulating Overshot for Scarves," the first instruction with the threading draft on page 58 should read "Thread from right to left" instead of "from left to right." Read both the first row in the threading draft and the second row (to *e*) from right to left.

The thread on shaft 4, at *e*, is the center thread in the draft. When you reach that center thread, reverse the direction in which you read the draft and read it from left to right (the bottom row first and then the top). You can't change the direction you are threading the heddles, of course. You will continue in the same direction in which you began.

SUPPLIERS

*Brown Sheep Company, 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com.

*Classic Elite, 300 Jackson St., Lowell, MA 01852.

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HaBu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-3546, www.habutextiles.com.

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

The Handweavers Studio, 29 Haroldstone Rd., London, England, (011) 4420 8521 2281, www.handweaversstudio.co.uk/.

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

*Louët, 808 Commerce Park Dr., Station HW, Ogdensburg, NY 13669, www.louet.com.

Lunatic Fringe, 15009 Cromartie Rd., Tallahassee, FL 32309, (800) 483-8749.

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Silkpaint Corporation, PO Box 18, Waldron, MO 64092, (816) 891-7774, www.silkpaint.com.

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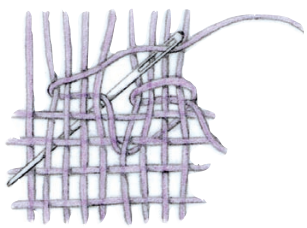
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PROJECT GUIDE

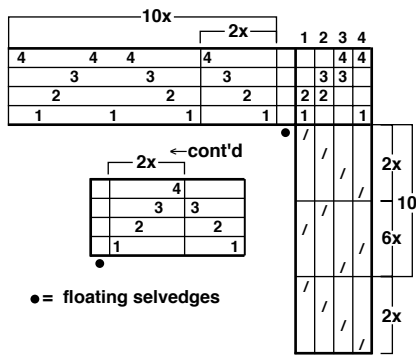
FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Betsy Blumenthal	Scarf	54–56	M's and O's	4	Advanced beginner
Holly Brackmann	Scarf	48–52	Plain weave	2–4	Advanced beginner
Dorothy Cross	Scarf	44–47	Plain weave	2–4	Intermediate
Rosalie Neilson	Scarf	70–72	Deflected doubleweave	4	Intermediate
Jane Patrick	Scarf	62–64	Plain weave	2–4	Beginner
Alice Schlein	Runners	66–69	Twill	8	Advanced beginner
Karen Selk	Shawl	36–38	Plain weave with supplementary floats	4	Intermediate
Takako Ueki	Curtains	40–43	Plain weave and twill	6	Advanced beginner
Madelyn van der Hoogt	Scarf	58–60	Deflected doubleweave	4	Advanced beginner





Draft for weaving



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.

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.

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.)

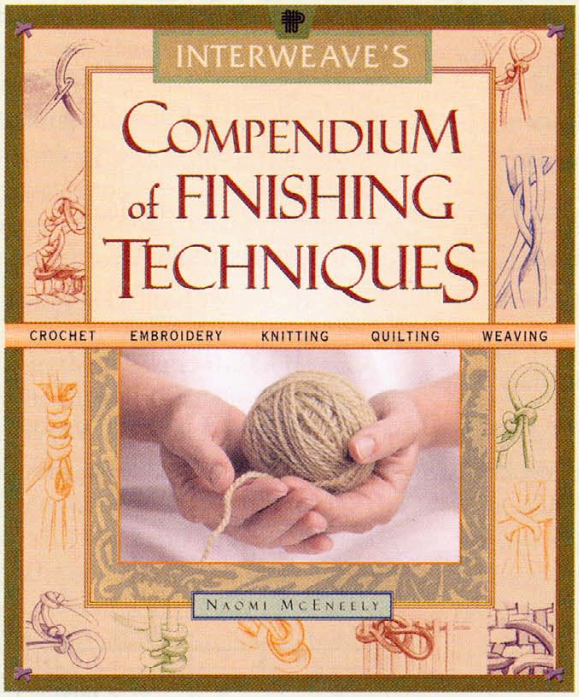
Brackets indicate repeated sections in the threading or treadling. If there are two levels of brackets, repeat the level closest to the draft first.

Sometimes with long threading drafts a second row is included (this can also be true of the treadling draft). When this is the case, read each threading row from right to left unless instructed otherwise.

For the draft shown here, for example, thread the top row first: 1 floating selvedge, then 1-2-3-4 2x (the level of brackets closest to the draft), then 1-2-3-4-1-4-3-2-1-4, and then repeat all of that (except the floating selvedge) ten times. Then move to the second row and thread 1-2-3, then 4-3-2-1 2x, and end with a floating selvedge.

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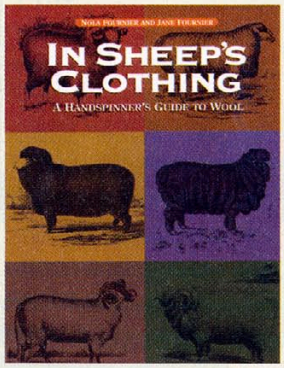
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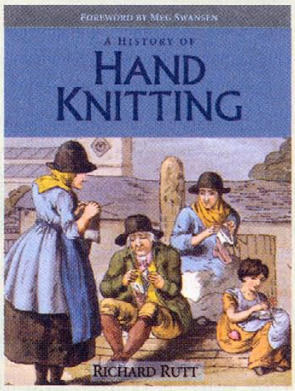
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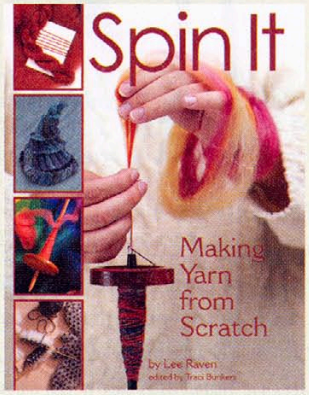


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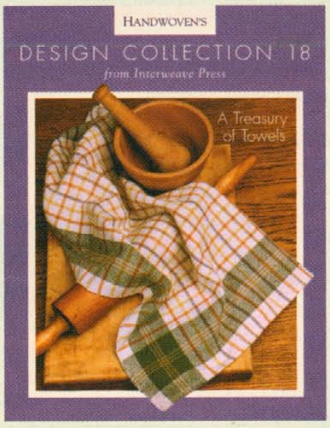
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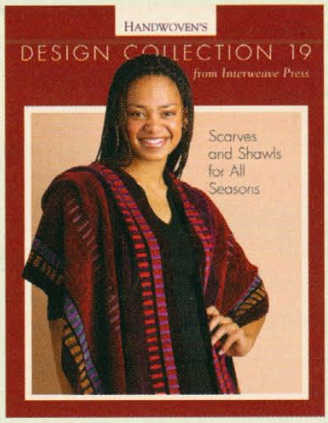
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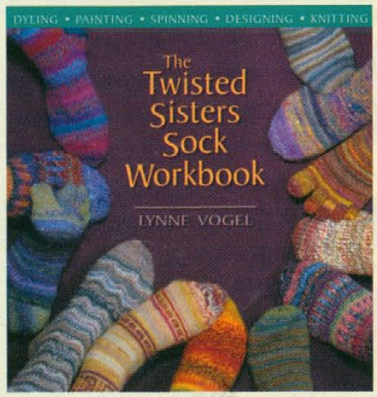
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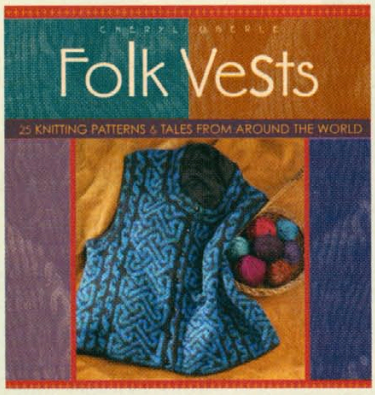
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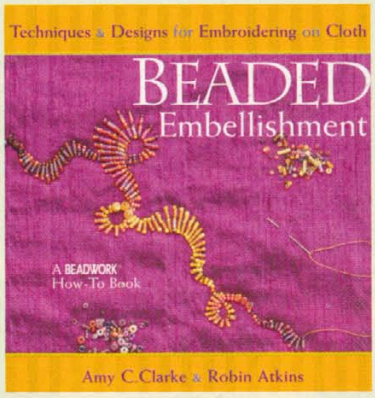
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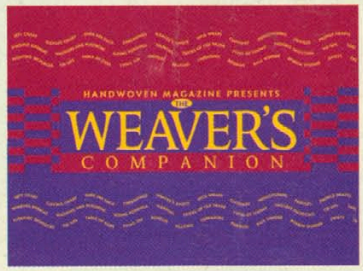


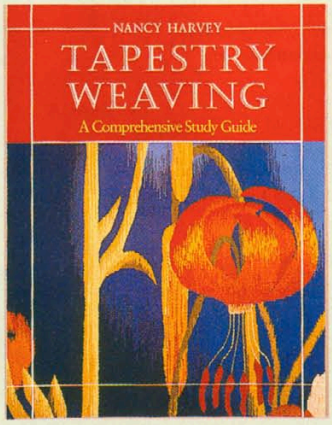


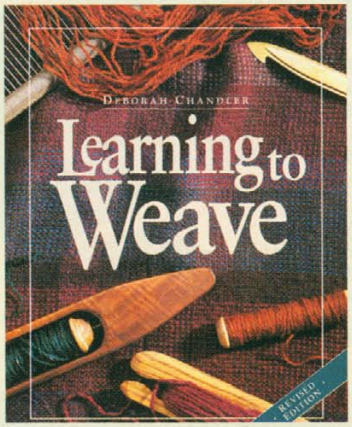


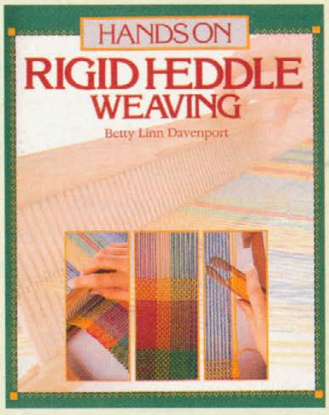












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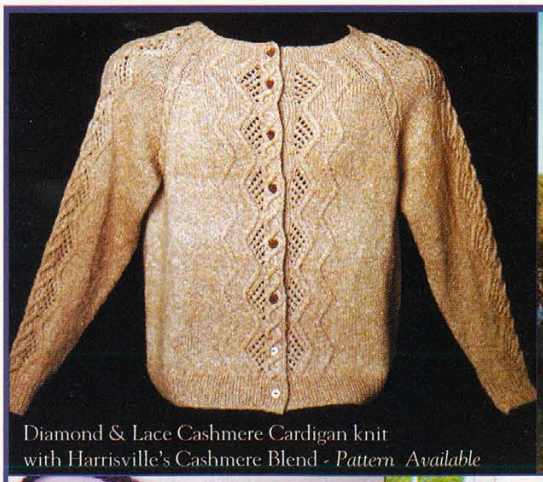
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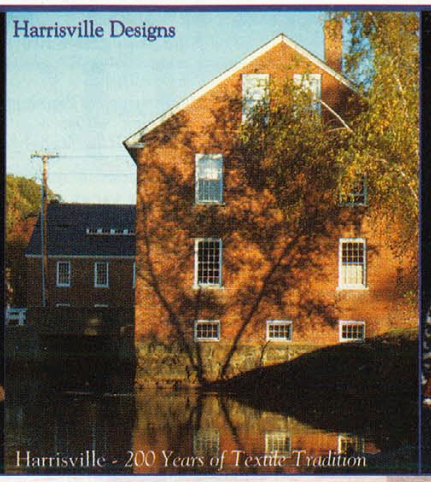
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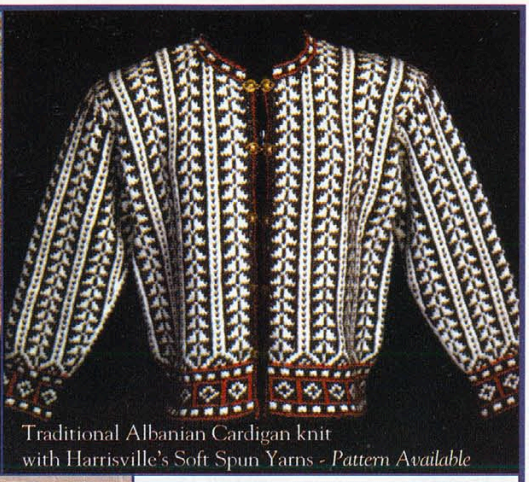


Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - *Pattern Available*



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Harrisville - *200 Years of Textile Tradition*



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



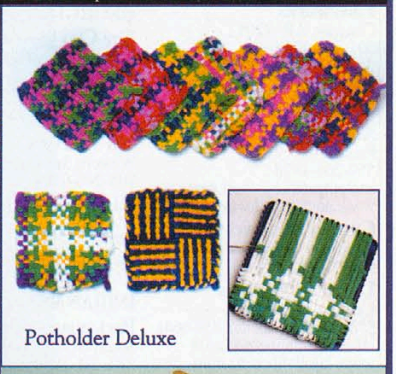
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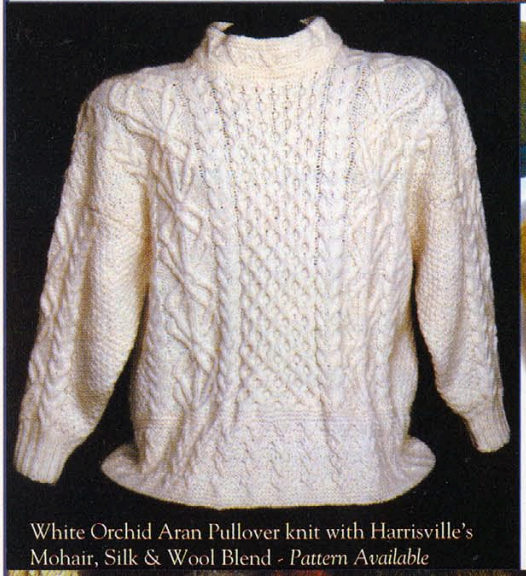
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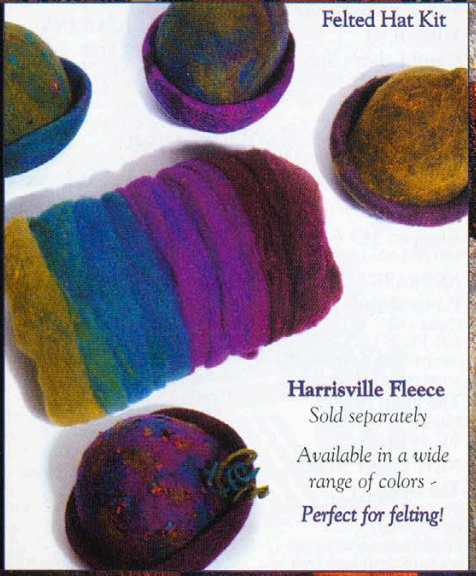
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White Orchid Aran Pullover knit with Harrisville's Mohair, Silk & Wool Blend - *Pattern Available*



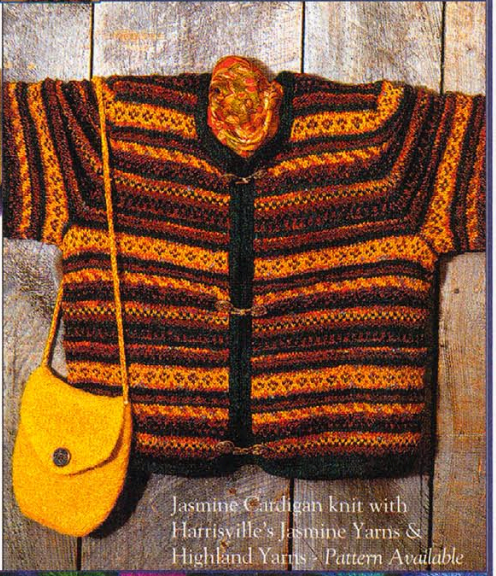
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Jasmine Cardigan knit with Harrisville's Jasmine Yarns & Highland Yarns - *Pattern Available*



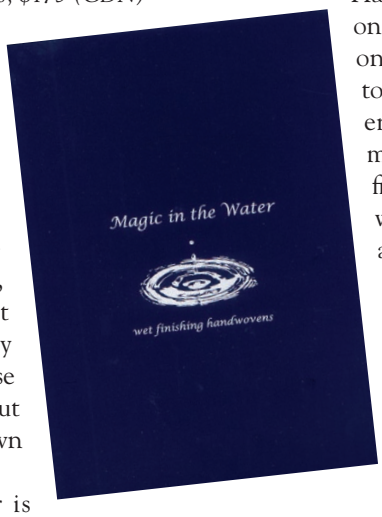


Books, etc.

MAGIC IN THE WATER: WET FINISHING HANDWOVENS

Laura Fry

Laura Fry Weaving Studio; PO Box 4; Prince George, British Columbia; Canada V2L 4R9, 2002. Hardbound, 56 pages, $175 (CDN) + $15 (CDN) for shipping. (250) 563-3144, fax (250) 562-0831 between 9 A.M.–9 P.M. Pacific Time.



Magic in the Water debuted at Convergence 2002 in Vancouver, British Columbia, and I was one of the first in line to get a copy! My intention was to purchase the book for my guild, but it ended up being my own personal copy.

Magic in the Water is dedicated to explaining with words, pictures, and samples the process of wet finishing handwovens. The book begins with information describing the different parts of the wet finishing process: scouring and agitation or intermittent compression. Laura offers the particulars on the finishing process and explains individual fibers and how best to wet finish each. There is detailed information on cotton, linen, ramie, rayon, lyocell (Tencel), chenille (cotton and rayon), silk, and wool.

Information is included on special equipment that can be used in finishing processes such as mangles, slotted rollers, and fuller's teasels. Also included are special techniques for finishing such as warp sizing, degumming silk, and twisting fringes on the loom.

Once you've read the first thirty pages of information the exciting part of the book begins. There are twenty projects with full-color photos (taken by Handwoven's photographer Joe Coca), complete drafts, and two handwoven samples of each project. One sample is prior to finishing and the other is after wet finishing. The projects are made from a variety of common fibers and sizes. Most fibers used are readily available to the average weaver. A list of suppliers is included to make finding materials easy.

Although expensive, *Magic in the Water* is an invaluable resource to teachers, shops, guilds, and beginning weavers. Having so much information on wet finishing available in one source with samples to touch will help many weavers make better choices in materials, sett, and proper finishing. *Magic in the Water* will enable weavers to avoid some dreaded sampling—just check out Laura's setts and go for it. As an added bonus, a companion CD is available with project drafts for $15.00 (CDN).

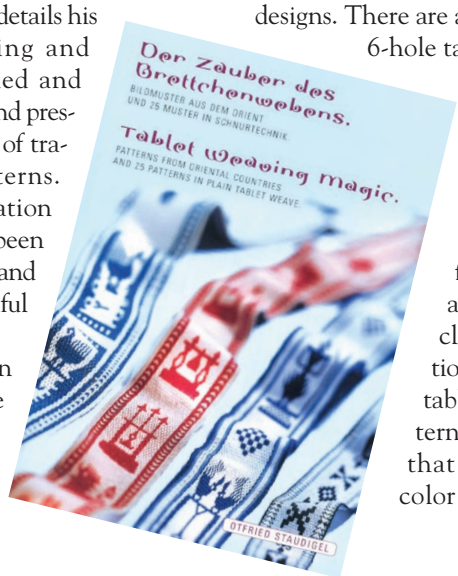
—Tracy Kaestner

TABLET WEAVING MAGIC: PATTERNS FROM ORIENTAL COUNTRIES AND 25 PATTERNS IN PLAIN TABLET WEAVE

Otfried Staudigel

Otfried Staudigel, Hppnerstrasse 108, 47809 Krefeld, Germany, 2000. Distributed by Unicorn Books & Crafts, 1338 Ross St., Petaluma, CA 94954. Softbound, 250 pages, $50. ISBN 3-8311-1313-0.

The German tablet weaver Otfried Staudigel has been an enthusiastic teacher of the craft for over fifty years. His mother Gertrud Staudiel-Scharlau was also an accomplished tablet weaver. In this book, the author details his methods for warping and weaving warp-twined and double-faced bands, and presents over 100 graphs of traditional Asian patterns. Much of the information in this book has not been previously published, and the designs are beautiful and evocative.



The bands shown and graphed in the book are in museums and private collections, and for most of us, the only way we can hope to possess bands with these motifs is to weave them. This book is worth the price for the pattern graphs alone, but in addition, Otfried's ideas about tablet weaving are worth studying.

This is a book on technique, with only three brief paragraphs about the history of tablet weaving. German and English text appears side by side on each page. It begins with the most basic information, including good explanations and diagrams of how to hold and turn the tablets, how twisted cords are held together by weft to form a warp-twined band, how patterns are made, and how to read and follow a pattern diagram. Three ways to make a continuous warp are illustrated, including making a circular warp on a floor-standing tablet-weaving loom.

Several of the methods and ways of thinking about tablet weaving theory were new to me. One good example is threading direction. Otfried introduces the concept of S-position and Z-position tablets. At first I felt resistant to adding yet another way to think about this important variable. But after making warps for "Lined Triangle," "Star of David," and "Running Dog" following Otfried's instructions, I am beginning to feel confident (and excited!) about this new skill.

The graphs for warp-twined bands in *Tablet Weaving Magic* are all for patterns determined by the threading. Most are for four-hole tablets, and many are variations on the running dog and ram's horn designs. There are also several graphs for 6-hole tablets.

The bulk of the book is devoted to the double-faced weave (known to structure aficionados as "three-span warp floats in alternate alignment"), and it includes detailed instructions for how to turn the tablets and read the pattern graph, and exercises that progress from one-color to simple geometric

designs, and finally to traditional designs.

Following the instructions is a section showing photos, often full-size, of double-faced bands from Persia and Burma. Text identifies the owner and location of each band, gives the page number for the pattern diagram, and sometimes includes interesting facts and opinions. It is such a treat to look at these photos. The Persian bands feature peacocks, pigeons, and other birds; flowers and vases, trees of life, and two benedictions in Arabic. On the Burmese bands are birds and animals, bells, incense burners, human figures, parasols, and some Burmese text.

I feel grateful to Otfried for devoting years to bringing us *Tablet Weaving Magic*. I hope this book will be widely used, and will bring increased attention to the beauty of the tablet weaving of Asia.

—*Linda Hendrickson*

THE ROMAN TEXTILE INDUSTRY AND ITS INFLUENCE: A BIRTHDAY TRIBUTE TO JOHN PETER WILD
Edited by Penelope Walton Rogers, Lise Bender Jorgensen, and Antoinette Rast-Eicher

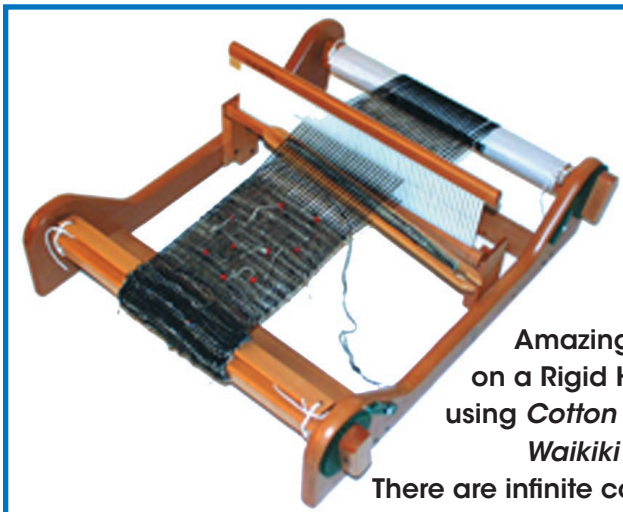


Oxbow Books, Oxford England. Distributed by The David Brown Book Company, PO Box 511, Oakville, CT 06779, 2001. Hardbound, 207 pages, $29 including shipping. ISBN I-84217-046-5.

Twenty-six scholars, inspired by John Peter Wild's pioneering work in establishing textile archaeology as a reputable research topic, contributed to this work in honor of his birthday retirement from academia. Wild, a prolific author, organized the Northern European Symposium for Textiles and initiated the Archaeological Textiles Newsletter in the 1980s. The ripple effect of this revered teacher is obvious in the list of international authors, the range of global topics, and the span of the centuries considered.

To read each chapter is to be transported to the time that Rome ruled or influenced textile trade, technology, and tastes from Ultima Thule to the Tarim Basin in China, from the Orkney Islands to Nubia. The book is divided into four sections: 1) Roman Egypt and Nubia, 2) Contact with Asia, 3) Europe, Inside and Outside the Frontier, and 4) Later Strands. Each chapter begins with an introduction to the topic considered. Photos, drawings, diagrams, weave drafts, charts, and maps are interspersed with the text. Annotated footnotes for each chapter are a rich resource for further reading.

Terminology and technical descriptions are reasonably consistent, but they do reflect the problems of textile terms that vary from one country to another. For instance, American weavers generally consider damask as a satin structure, but twill-block weaves (also called turned twill or false damask) are cited as 3/1 twill damask. However, the text and technical diagrams do make perfectly clear the structure being discussed.



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New *from Interweave Press*

Beadwork magazine introduces the *Beadwork Creates* series. The first two volumes, *Beadwork Creates Bracelets* and *Beadwork Creates Necklaces* feature over 50 stunning projects that are sure to accent your handwoven wardrobe. The techniques range from simple stringing to loomwork, peyote stitch, and beyond. Give these techniques a try, and who knows what ideas they may inspire for finishing your next project.

The Beadwork *books and many other titles from Interweave Press are available from your local bookstore, weaving supply shop, from Interweave Press at (800) 272-2193, or online at www.Interweave.com.*

The archaeological, art historical, and literary evidence for various fibers, dyes, looms, weaving tools, and weave structures are described by the authors. The smallest tattered fragment is very telling in the hands of a trained textile specialist. The five chapters in the first section focus on Roman Egyptian textiles from tapestry decorations to goat-hair scraps. A fascinating first chapter records the difficult problems that the conscientious conservator must deal with when working with a cache of thousands of textiles at an excavation site in Egypt's eastern desert. Those who have followed E. W. Barber's work on the Mummies of Ürümchi will enjoy the chapter in the second section on a re-sist-dye cotton from the same region.

Eight chapters in the third section discuss Roman era textile finds from Spain, Ireland, Scotland, Poland, Germany, and Switzerland. The last section, Later Strands, contains chapters on old Roman vertical-looms and medieval damask looms. The final chapter explains the significance of "experimental archaeology." The term is defined by E. Peacock as ". . . practical attempts by trial and experiment to reconstruct past conditions and circumstances." Those of you who devote time to research and re-creating an ancient method of spinning, dyeing, and weaving are adding to the understanding of these precious archaeological textiles. Thank you, John Peter Wild, and all the authors for sharing the insightful information in this book. The wonderful work being done in the field is so often reported only in arcane journals that it is a treat to be able to read about this research in one easily available text.

—Nancy Arthur Hoskins

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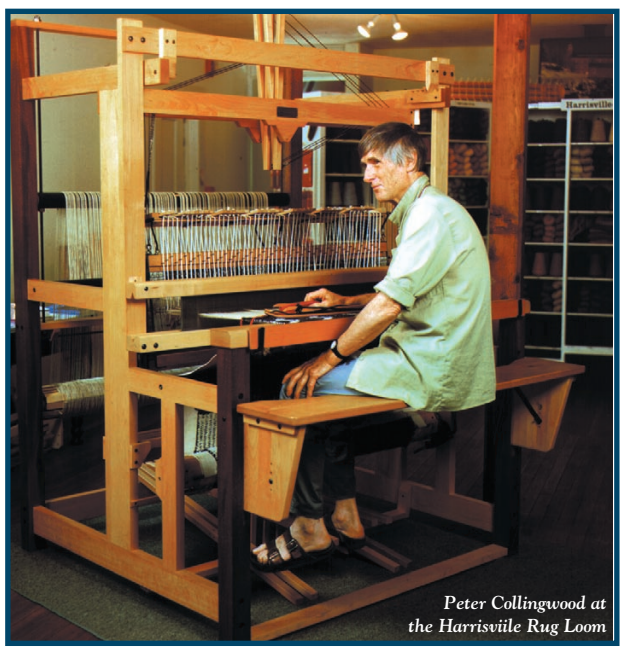
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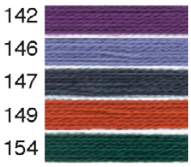
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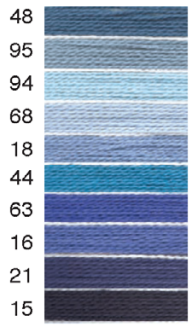
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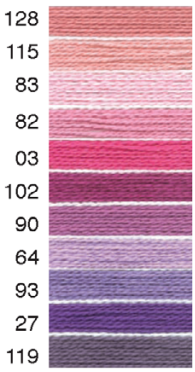
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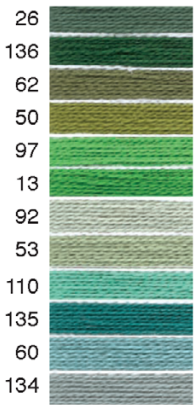
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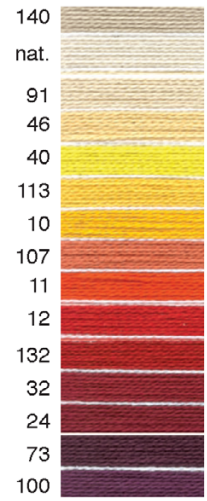
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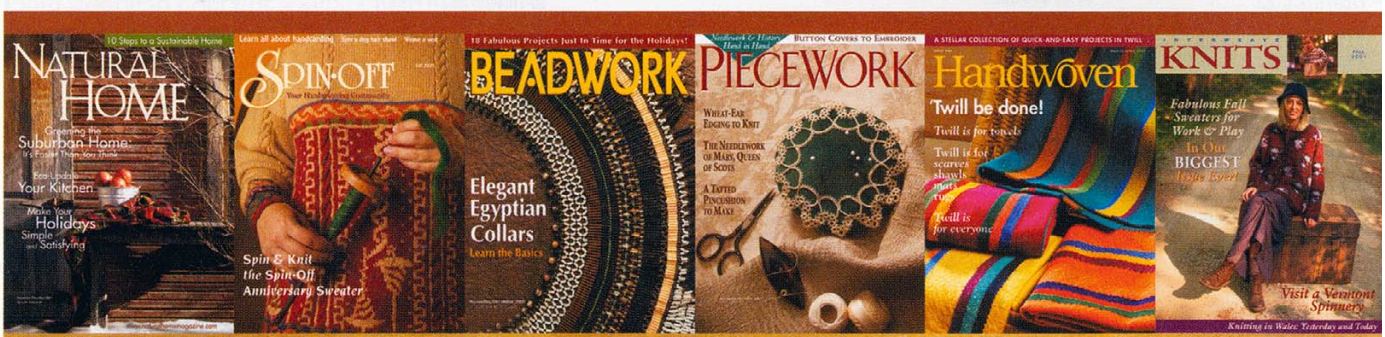
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WHAT'S HOT *in fashion*

DARYL LANCASTER

Chenille is out—*way* out! The novice weaver will still find instant gratification in the luscious color and luxurious feel of a chenille garment or accessory, but the use of the loom as the only process for creating an end product—at least in the world of handwoven fashion—is fast becoming a thing of the past.

Yoshiko Wada, one of the leading designers and textile authorities in the world and author of *Memory on Cloth* (see HANDWOVEN book reviews, November/December 2002, page 20), says that handweavers have the unique opportunity to think backwards. They can choose yarns and specific weave structures to create a unique fabric that then becomes the base for the additional design processes they have in mind. Why start with commercial fabrics?

The trend toward multiple processes

Why start with commercial fabrics indeed! The hottest thing in handwoven wearables today is process—multiple processes—layer upon layer of processes—sometimes so many processes that it becomes impossible to tell where one process stops and the next one begins!

Most of the work featured in the exhibits at this year's Convergence in Vancouver supported the idea that each process is only part of the journey—one overlays the next, creating fresh, innovative, and personal fabrics. Whether for scarves, shawls, dresses, sportswear, or outerwear, the fabric dictates the design of the piece and is only the beginning.

Catharine Ellis developed a woven shibori technique in which weft threads placed during weaving are used as the pull threads of the ancient Japanese method of resist dyeing. She is one of the front-runners in integrating loom production with surface design. Her Pleated Dress of the Deep Woods is suggestive of Fortuny's pleated garments.



Capri Ikat Shibori Swing Jacket
After studying with Catherine Ellis and Yoshiko Wada, Candiss Cole began exploring territory previously uncharted by handweavers and dyers. She combines the ikat she has long been know for with the additional processes of handpainting and shibori.



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



In *Pleated Dress of the Deep Woods* Catharine Ellis combines a woven shibori resist fabric with a heat-set polyester weft to create a fabric that molds naturally to the body.

Canadian artist Inge Dam uses an 8-shaft point twill with handpainted silk and cotton warps for the basic fabric in this jacket. The traditional technique of tablet weaving creates the decorative bands. The combination makes for a very contemporary look.



Candiss Cole, who thinks of herself as a protégé of Yoshiko Wada and Catharine Ellis, is a veteran of handwoven garment production. Candiss's work has graced high-end craft markets and galleries all over the country for years. Combining her earlier ikat techniques with shibori and other dye processes, Candiss observes that Jane Dunnewold, author of *Complex Cloth: A Comprehensive Guide to Surface Design*, tells her students that the hardest thing for a fiber artist involved in multiple processes is knowing when to stop.

The trend toward fine craftsmanship

One of the most evident qualities shared by the garments in this year's Convergence fashion show in Vancouver was the high level of craftsmanship in garment construction. This year's show included many Canadian fiber artists, who appear to be well-trained in garment and pattern



Myra Pierce Rees studied with Jane Dunnewold. Her jacket, *Fireworks Over Sunset Beach,* is a composition consisting of plain-weave cloth and a muslin cotton commercial fabric that is dyed, then overdyed in a mock shibori effect, and finally screen- and stamp-printed with adhesive and gold foil. The stamps used for the jacket are beef soup bones and fish vertebrae.



PHOTOGRAPHS BY JASON PAYNE



Canadian weaver Jo Anne Ryeburn's Tencel fabric in her *Wisteria Jacket* uses a weave structure that combines two twills. Shibori stitching, dry-dipping the pleated fabric in a medium-strength immersion bath, and stenciled wisteria motifs with Procion MX dye paste are combined in the fabric design.

PHOTOGRAPH BY DANIEL SNYDER; MODEL KAREN HANSHAW

Sisters Daiga Henson and Sarmite Svilis collaborate to produce stunning coats and accessories from handwoven tapestry pieces of merino wool and chenille.





PHOTOGRAPHS BY AIVARS DRAZNIEKS

construction. As I toured the show, I voiced this observation aloud, and after much discussion it was pointed out to me that Canada still offers sewing in middle schools to both boys and girls—it is part of the core curriculum and educational process. How lucky for the Canadians! How sad for students in the United States, where manual processes and creative vision are being replaced by pure academics. In most areas of this country, at least two generations have lost the basic skills of garment construction.

The trend toward globalized textile styles

At this year's spring 2003 Atelier in New York City, an international show of women's wear and accessories, the same trends of layer upon layer of multiple processes were evident. I interviewed many of the designers, who were all very generous with their opinions about where the fashion industry is headed and the role of the fashion designer.



PHOTOGRAPHS BY GREG STALEY

Maria Wojtowicz, a Polish designer living in Vancouver, imports linens from Northern Europe and silks from India that are patterned by Japanese screen-printing processes. She believes that a positive result of globalization is the textile designer's ability to combine cultures, techniques, and resources. We are bringing into the international market for the first time techniques and fabrics from ancient cultures and countries and combining them in unusual ways to derive incredible surfaces and styles that do not revisit the past, but make a compelling leap into the new and uncharted future.

The trend toward collaboration

Collaboration is a natural by-product of this combining of techniques—of structure, surface manipulation, and garment construction. Few of us are trained in all of these fiber areas, and collaborating with another fiber craftsman is a logical progression that can integrate skills and specialties for an outcome that often pushes way outside the box.

This vest is the result of a collaboration between Roz Houseknecht, Alice Schlein, and Janet Stollnitz. The fabric was woven by Alice on a TC-1 digital jacquard loom with Tencel yarns and then it was handpainted by Roz and Janet.

Take the design team of Latvian sisters Daiga Henson and Sarmite Svilis, who have been working together in the United States for about twelve years. Daiga is trained in a fine arts tradition; she takes scraps of handwoven chenille purchased from handweavers, assembles them in unusual compositions, and then turns them over to her sister Sarmite, whose training is in garment construction and pattern design. Sarmite incorporates the compositions into stunning outerwear garments, and together they market their work in high-end craft and art galleries around the country. Incidentally, Sarmite told me that they are always looking for new sources for leftover scraps of handwoven chenille (daisarmants@worldnet.att.net).

Roz Houseknecht, Alice Schlein, and Janet Stollnitz created a visual sensation on this year's Convergence runway with their trio of vests, a team collaboration and the result of a two-year effort. Alice wove the black and white Tencel fabric on her new TC-1 digital jacquard loom. Janet wove a companion black tencel fabric for the trim. Roz and Janet dyed the fabric using fiber-reactive dyes. Each of the three vests was dyed in a different palette—sections of color framed by the black Tencel create a stained glass effect. Since all three weavers are accomplished sewers, each made her own vest.

The Canadian team of Marie Payne and Josette Luyckx call themselves "independent" collaborators. Marie, influenced by "rugged landscapes of Northern Ontario or Newfoundland," handpaints or dyes yarn and then weaves exquisite fabrics which she turns over to Josette.

Josette views the body as sculpture and approaches her job as clothing designer from an artist's point of view. Using rich and vibrant seam finishes and dupioni silk embellishments, she guides the viewer's eye along body curves and shapes. Josette's unusual way of binding the seams frames each panel of fabric into beautiful paintings of thread.



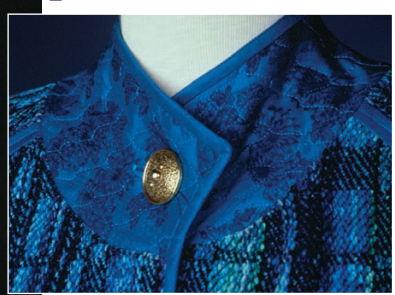
PHOTOGRAPHS BY YVES TESSIER



***Pacific Forest Underwood* is by another Canadian collaborative team, Marguerite Gingras and Antoinette Roy. Marguerite, constrained by a 24-shaft loom that is only sixteen inches wide, uses pearl cotton and silk in a four-color doubleweave for this fabric.**



PHOTOGRAPHS BY LIZ FLOYD



Independent collaborators Marie Payne and Josette Luyckx team up to produce beautifully tailored garments of handwoven chenille with dupioni-silk quilted accents. The jacket is Peking Umber and the inset is Kasumiga Blue.

Where do we go from here?

This is a call to all "workshop junkies." The challenge is to use the knowledge you have gained—in structure, color and dye techniques, fiber, surface design, garment construction—and integrate it into each piece that comes from your hands. It has been said that nothing in fashion is really new—but the bringing together of cultures, raw materials, techniques, surfaces, structures, and silhouettes provides us with a rich, unique combination of resources that are giving birth to fresh new ideas, new visions, and original surfaces. The future of fashion is looking better and better, and handweaving is only where it begins!

MANY HANDS *make a difference*

DARYL LANCASTER

In Her Hands: Craftswomen Changing the World is one of the most beautifully photographed and inspirational books I have in my library. Authors Paola Gianturco and Toby Tuttle spent five years photographing and interviewing women artisans from twelve countries on four continents who were trying to make a difference for their children and grandchildren by making and selling their crafts.

The power of many hands working together can add great satisfaction to our increasingly complicated lives. This article is the story of women—and men—in the fiber world working together to make a difference.

The mantle project

In 1997, the Chicago Botanic Garden brought together the members of the North Shore Weavers Guild, the North Suburban Needle Arts Guild, and the Illinois Quilters, Inc. for a group exhibition and sale. The following year, the weavers' guild hosted a workshop called Women on the Edge, taught by Anita Mayer, renowned for using the mantle silhouette as a form of self-expression representing a woman's rites of passage. Guild member Jan Gerber convinced Anita to conduct a series of workshops in creating mantles for members from all three fiber groups.

Participants explored the creative process, kept journals and sketchbooks, learned new techniques, and bonded with each other as they each began the journey that would result in a personal mantle.

After the initial workshop in March 1998, participants gathered quarterly, conducted mini workshops to teach each other their individual talents, and shared their progress, stories, and lives with each other.

The project culminated in November 2000 with an exhibit of the finished mantles. Each was accompanied by a written statement from the artist describing her sources of inspiration. These included personal experiences of birth, death, faith, family, relationships, friendship, joy, pain, loss, gardens, goddesses, celebrations, and more.

The Suburban Fine Arts Center in Highland Park, Illinois, debuted the project in an exhibit entitled Mantles: Celebration of Women's Journeys.



An exhibit of the completed mantles has a powerful impact on viewers.

No one could have predicted the incredible response to the exhibit. The mantles portrayed the personalities and spirituality of their makers, affecting visitors so that they returned again and again, some writing statements and poems, others creating works of their own.

The energy and empowerment of the exhibit was testimony to the fact that craftsmen coming together can make a difference. The exhibit began to travel and was one of the offerings at Convergence 2002 in Vancouver.

The women who participated in the mantle project have decided to continue their connection and are working on a series of banners which will be shown at the Chicago Botanic Garden this fall: Circles and Cycles: The Work of Women's Hands.



Dagmar Klos's mantle is a memorial tribute to her friend, dyer Michelle Crow.

The Textile Center of Minnesota

Guilds can also be a source for creative projects that affect the community in concrete and long-lasting ways. Over ten years ago, four members of the Weavers Guild of Minnesota envisioned a permanent space for their guild and all its burgeoning rooms of equipment.

They mobilized the guild to begin a ten-year search for funding, investors, interested parties, and most importantly, adequate space to house their vision. They teamed up with the 1,700-member Minnesota Quilters Guild, and the Textile Center of Minnesota was born. Before long, all of the textile organizations in the Minneapolis-St. Paul area joined to create a center that could accommodate them all—for education, exhibition, and the cross-fertilization of ideas.

Renovated from a 1924 building that has housed everything from a car dealership to a hot-tub/vinyl siding emporium, and with Margaret Miller as its executive director, the 12,000-square-foot center is now home to thirty-two textile-related groups, including knitting and machine knitting, sewing, basketry, and costume guilds; button collectors, lace makers, and even a thimble collectors group—some 6,000 fiber enthusiasts altogether! The Weavers Guild of Minnesota is an anchor tenant in this new building.

Backbreaking sweat equity—from hand-scraping original terrazzo floors to removing a dilapidated loading dock and replacing it with a dyer's garden—brought guild members together to build a place that will ensure the continuation of fiber traditions for generations to come.

Paula Pfaff, co-author of Interweave Press's *Rag Rug Handbook*, was one of the original founding four. Her description of the weaving classrooms made me want to pack up my New Jersey studio and move to Minnesota!

Imagine planning a perfect studio—room for everything, everything in its place. Even the floor tiles are arranged in weaving patterns! In one classroom they form an undulating twill; in another they depict a sampler of designs possible on a 4-shaft straight draw. Raddles are hung on shaker-peg hooks with kumihimo cords.

Paula points out that contemporary fiber guilds include among their memberships more and more people with professional skills. The donation of such skills made the Textile Center project possible. Librarians cataloged and bar-coded the textile library, and web designers and desktop publishers got websites and promotional material up and running. Committees of cleaners, organizers, visionaries, grant writers—even a committee for moving into the space—made it all work. There were accountants, attorneys, and business experts among the member volunteers as well.

Gallery space, a member's consignment shop, a 300-seat auditorium, classroom space, and a soon-to-open state-of-the art dye lab, make this endeavor the envy of every fiber guild in the country. Many of the participating textile organizations pooled their book and periodical collections, creating one of the largest textile research libraries in the country with over 6,500 volumes.

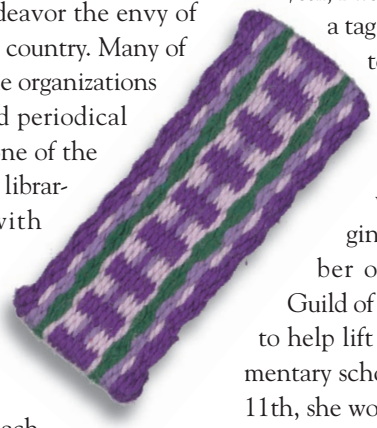
The Textile Center opened its doors in September 2001. Just one year later, community outreach programs, guest artist programs, special public events top r o - mote textile arts and artists, and even a traveling classroom, the TextileMobile, prove how effective and powerful the work of many hands can be.



The Textile Center of Minnesota opens its doors.

The pin project

Often the smallest item can be the catalyst for guild cooperation and growth. When I attended the party at the Interweave Press booth at Convergence this year, I was immediately "pinned" with a tag identifying me as a contributor. The tag was trimmed with a lovely piece of inkle-woven band.



The story of the Interweave contributors' pins begins with Amy Abbott, a member of the Tulsa Handweavers Guild of Oklahoma. To do something to help lift the spirits of her fellow elementary school teachers after September 11th, she wove inkle bands in a stars and stripes motif, made them into pins, and gave them to her colleagues (see this project in HANDWOVEN, March/ April 2002, pages 74–75). The idea occurred to the



Guild members paint the TextileMobile.



Students weave rugs in a well-equipped classroom.



Amy Abbott demonstrates pin assembly. Pat Johnson, Carrie McDowell, Amy, and Jane Spillers assemble pins.

Interweave staff to award similar pins in Convergence colors to contributors attending the conference as a thank-you. Gemma Montgomery volunteered to weave an inkle band long enough for about 200 pins.

When the weaving was finished, twelve enthusiastic members of Tulsa Handweavers met at member Ruth Morrison's home with the promise of a pot-luck lunch as finale, and cut and assembled 180 pins in about two hours. (They were a bit short on band length since the original specs given to them had failed to include seam allowances. Oops!)

I now display my contributor's pin right above my desk. A huge thank-you to the Tulsa Handweavers Guild for coming together and making a difference!

The light show

Guilds are continually involved in preparing exhibits—for local groups, for sales, and for conference competitions. Thirty-four guilds plus over 500 individual members make up the Michigan League of Handweavers. Like most regional groups, they sponsor a conference every two years (the non-Convergence years). For over forty years one of the highlights of the conference has been a guild exhibit and competition for prizes. The usual procedure has been for each guild to design a fiber display for an eight-foot square booth space. Not all guilds are created equal, however, and smaller guilds sometimes found it difficult to participate.

Martha Brownscombe, one of the guild representatives on the planning committee, suggested something new for the MLH Conference 2001 (held at Hope College in Holland, Michigan): a collaborative exhibit instead of a competitive one that would allow entry to individuals as well as groups.

Interlacement: Fiber and Light was chosen as the theme, and one of the MLH members who is also a professional textile designer, Mark Smith, agreed to help Martha design the exhibit, nicknamed by MLHers as The Light Show.

One-hundred fifty entries used about 2,000 square feet of wall space. Backdrops provided by Milliken Fabrics of Grand Rapids unified the appearance of the several rooms that housed the exhibit.

Close to fifty MLH members were involved in the installation of the exhibit, working together for a wonderful time. Gone was the competitive feeling, and one of harmony and "light" moved throughout the exhibition space. To encourage participation, prizes were offered to all who entered work. The prize was a retractable tape measure with the MLH logo on the case and a level on top to "help smooth the way and ensure plumb beaters."

As weavers, we often work alone, isolated in our studios. By joining hands with other fiber enthusiasts, we can gain a broader perspective and the chance to make our world a better place.

Resources

Gianturco, Paola, and Toby Tuttle. *In Her Hands: Craftswomen Changing the World.* New York: The Monacelli Press, Inc., 2000.

Michigan League of Handweavers: http://community.mlive.com/cc/mlh.

Textile Center of Minnesota, 3000 University Ave. S.E., Minneapolis, MN 55414; (612) 436-0464; www.textilecentermn.org.

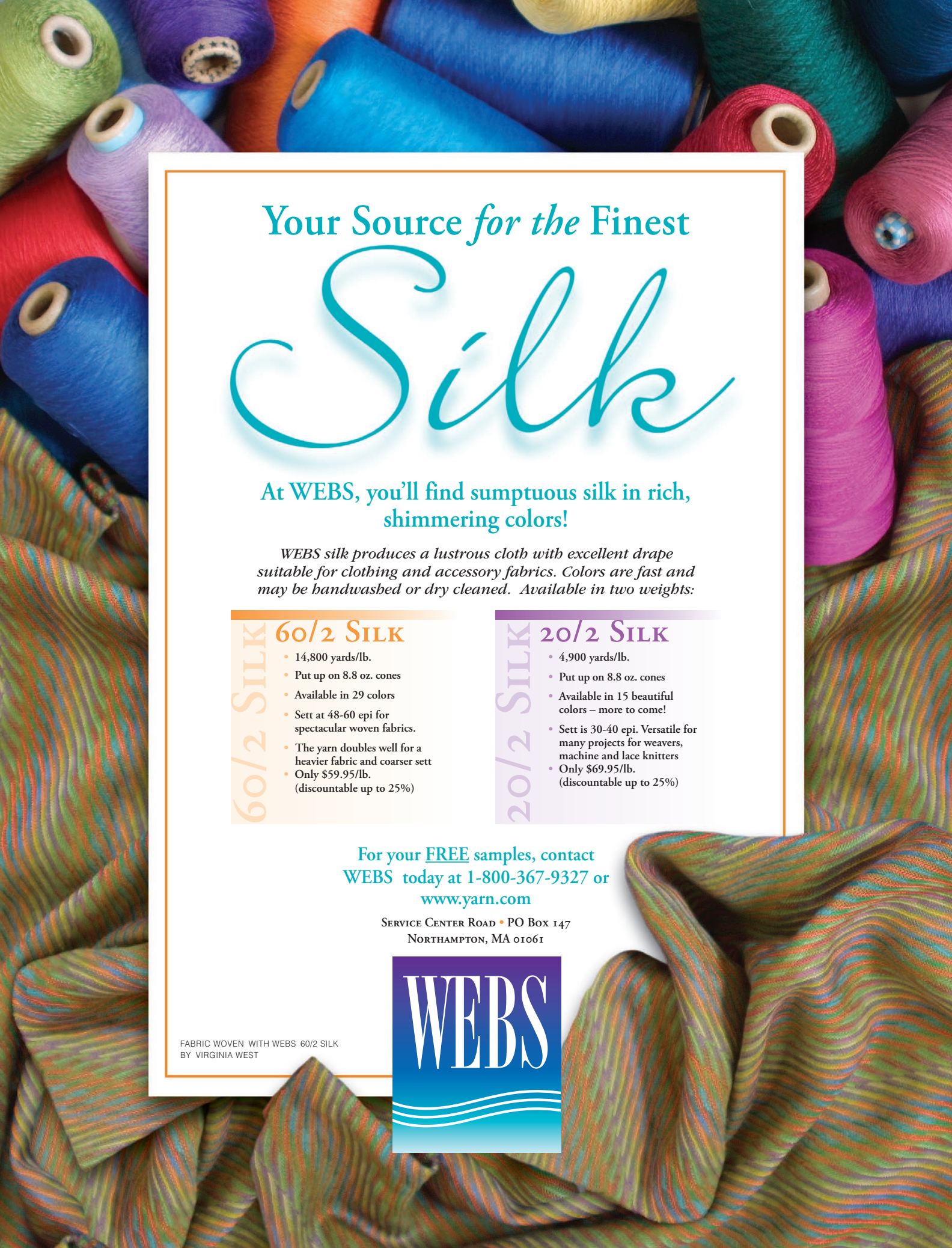
Weavers Guild of Minnesota: www.weaversguildmn.com.





Fabric dragon by the Town and Country Weavers Guild; copper-wire lamps by Millie Danielson; display of fabric techniques by the Eastside Handweavers Guild.

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WHAT'S *Hot* IN FIBERS

PATSY ZAWISTOSKI

Modern technology has an amazing impact on our lifestyles. It also affects the traditional textile crafts of spinning and weaving by the development of new fibers and yarns.

Manufactured fibers

Natural organic fibers can be divided into two types, cellulose from plants and protein from animals. There are also two basic categories of manufactured fibers—synthetic and regenerated.

A synthetic fiber is one that has been created from chemicals, often petroleum. A regenerated fiber starts as a cellulose or protein in a non-fiber form (like trees or milk); several processes make it into a fiber that is still either cellulose or protein.

Exact dates for the introduction of manufactured fibers are hard to determine since there are different dates for discovery or invention, duplication, refinement, introduction, production, and public acceptance. The following order is generally accepted in the United States: 1910 rayon, 1924 acetate, 1930 rubber, 1936 glass, 1939 nylon, 1946 metallic, 1949 olefin, 1950 acrylic, 1953 polyester, 1954 triacetate, 1959 spandex, 1961 aramid, 1989 microfibers, and 1992 lyocell. Weavers have shunned manufactured fibers for years. Rayon chenille is perhaps the first manufactured yarn to be embraced by the home weaving market.



Patsy Zawistoski, *of Elk Grove Village, Indiana, is a spinner and weaver constantly intrigued by What if? Patsy is featured in three spinning videos.*

Regenerated fibers

If a caterpillar can extrude a fiber, why can't a machine? As early as 1664 English naturalist Robert Hooke asked this question. The first recorded attempt occurred two centuries later but was labor intensive and highly explosive. The first commercially successful regenerated fiber came on the market as artificial silk in the 1900s. In 1924, the name rayon was adopted.

To create rayon, purified cellulose, often from trees, is chemically converted into a viscous solution, which is forced through spinnerets into a chemical acid bath and solidified into a 100% cellulose fiber. Since it starts as cellulose and ends as cellulose, it is considered a regenerated cellulose fiber. As cellulose, it is easy to dye with fiber-reactive dyes.

Since the rayon fiber is extruded into a liquid chemical bath, the process is known as wet spinning. It is important to understand that spinning here refers to extruding the filament instead of twisting fibers together. The fiber can then be kept as a long filament or crimped and cut to make staple-length fibers for further spinning/twisting into yarn. The term viscose, from the syrupy nature of the solution, is used as a synonym for rayon.

Several forms of rayon were developed during the rest of the twentieth century, many of which have been discontinued. Although rayon simulated silk's luster and drape, it was usually seen as a weaker, low-cost alternative.

The newest version, lyocell, was introduced in the early 1990s. This fiber uses an improved ecological production process of solvent spinning for a cellulose fiber of great strength and beauty. The solvent used is nontoxic, and virtually all of the solvent is reclaimed and recycled.

The striking difference between this fiber and other forms of rayon convinced the Federal Trade Commission to issue lyocell its own generic classification in 1996. Tencel® is probably the most recognized form of lyocell. Lyocell has a tendency to fibrillate or split along the fiber edges, a positive if you want a soft, brushed "peachskin" hand. Tencel A100® fibrillates less than other lyocell yarns, so is a good choice when a clear, smooth finish is desired. Tencel has a fluid drape, but feels crinkly and stiff during wet finishing. The drape and hand return with a few minutes of low-temperature tumbling after it is dry.

Progress and the quest for better cellulose fibers continue. One of the newest is a wood-based fiber called Lenpur® from Italy. It has been on the market for about a year and is being used for both weaving and knitting yarns. The developers are secretive about the process. The previews claim it combines the coziness of silk, the touch of cashmere, the comfort of linen, and the convenience of cotton.

The introduction and acceptance of artificial silk fibers now known as rayon was followed in the 1920s by the development of a modified cellulose fiber called acetate. At that time there was an oversupply of cellulose acetate used for coating airplane wings in World War I.

Acetate is manufactured from cotton linters (the very short fibers that adhere to the cotton seeds after ginning). The final chemical composition of acetate is

no longer cellulose but is changed into a variation known as esters of cellulose (two or three of the hydroxyl-OH groups become acetyl-CH3COOH groups). If two groups change it is called acetate and if three groups change, it is triacetate. Acetates are dry-spun; the extrusion of the fibers is into warm air.

Acetate fibers are very lightweight but extremely weak, especially when wet. Acetate doesn't absorb water, and as a result created a search for dye methods that led to the discovery of disperse dyes, which are now used for other synthetic fibers.

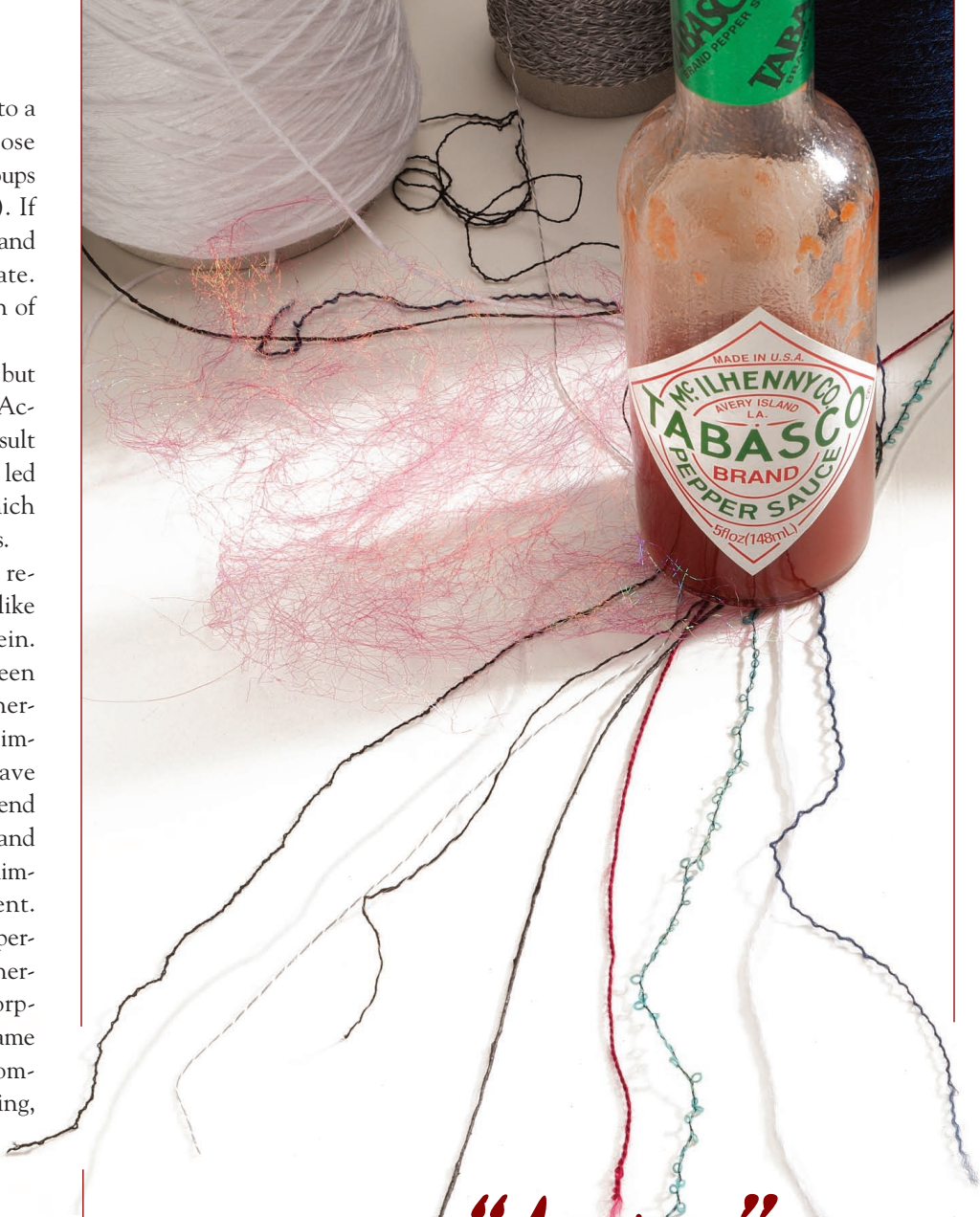
Experimentation is under way to regenerate protein fibers from proteins like milk, peanuts, corn, soybean, or casein. The generic category of azlon has been reserved by the FTC for these regenerated protein fibers. Success has been limited, so most of the created fibers have been dropped. As a rule, azlon fibers tend to have a soft hand but low strength and durability. A new soybean fiber that mimics silk is generating some excitement. Marketed as Soysilk®, it reportedly performs well in qualities of softness, thermal retention, strength, water absorption, and moisture transport. At the same time, blends are recommended to compensate for shortcomings such as pilling, lack of body, and little elasticity.

Synthetic fibers: nylon

The first truly synthetic fiber was nylon, created by DuPont in 1931 by putting together simple chemical elements (monomers) to make a complex compound (polymer). Chemically, even natural fibers are polymers. A researcher had observed a fiber stretching out of a melted puddle of chemicals to become a solid filament. This was the beginning of melt-spun and cold-drawn fibers. "Drawing" in this case aligns the molecules and reduces the size of the fiber.

When it was first introduced, nylon was considered a miracle fiber with its strength, durability, elasticity, and resistance to chemicals.

Today we see names of nylon like Supplex® by DuPont and Elité® by Nylstar. These companies are creating new lines of textured, microfiber nylon for yarns that



Some new "hot" yarns

(from left to right)

- **Fusible Angelina (dark pink in photo): can be fused into a feltlike fabric if arranged on a paper, covered with another paper, and pressed with a hot iron.**
- **64% viscose/34% Elité, 10,000 yd/lb (Jump, black in photo): stretches 4" per 36". Elité is a nylon fiber that is elastic, easy to dye, and strong without being harsh.**
- **Serger thread (Woolly Nylon, white in photo): an elastic yarn that stretches 8" per 36".**
- **88% retro-reflective/12% dissolvable, 2,700 yd/lb (gray/white in photo): the 12% dissolvable fiber can be washed out at temperatures of 194°F; the yarn does not stretch.**
- **63% viscose, 37% stainless steel, 10,000 yd/lb (black): a durable yarn that does not stretch; careful handling should avoid twisting the yarn or it will act like a spring.**
- **50% cotton, 50% polyurethane 2,280 yd/lb (Coated Cotton, black): fuses when pressed.**
- **Lyocell, 4,200 yd/lb (Tencel A100, maroon in photo): the strongest cellulosic fiber, stretches ¼" per 36"; Tencel A100 has minimal tendency to fibrillate; it should be sett somewhat closely.**
- **80% merino wool, 20% nylon (Mousse Wool Bouclé, blue in photo): stretches 1" per 36".**
- **55% Lenpur/38% viscose/7% Angelina, 2,000 yd/lb (white in photo): new and promising (advertised as cozy as silk, soft as cashmere, convenient as cotton).**
- **85% extra fine merino/15% Elité, 11,900 yd/lb (Stretch, blue in photo): an elastic yarn that stretches 4½" per 36"; available in a wide range of colors.**

are often plied with fine wools or other fibers for added stretch and recovery. Woolly Nylon® serger thread is a textured microfiber nylon which can be held tight and plied against a very fine handspun to mimic commercial stretch yarns.

Microfibers were first developed in the late 1980s and are sometimes called microdenier fibers. Denier is the textile standard historically based on silk fibers. One denier or 1 decitex—dtex—is about ten microns, the size of very fine Bombyx silk. Fibers finer than one denier per filament can be labeled microfibers. Since we can now measure with extreme accuracy, the standard for a denier is a fiber that is one gram per 9,000-meter length. Fine denier adds drape, hand, precision, and phenomenal absorbency and comfort.

Yarn denier, on the other hand, is a numbering system for filament yarns—silk or manufactured. A notation of 1/70/45 indicates that the yarn is a single ply with a relative size of 70, created of 45 filaments of fiber. A micro-denier yarn will have as many or more filaments than its size number. Thus a micro-denier yarn might be 1/100/150.

Synthetics fibers: polyester

Polyester is sometimes called the most versatile fiber or the "big mixer" for its blending and imitating abilities. An acid reacting with an alcohol creates the polyester fiber; it is melt-spun and hot-drawn.

Nylon and polyester fibers can be heat-set and will hold the crimp or pleat as long as they are not pressed with an iron hotter than the setting temperature. Shibori-style pleated fabrics can be created then washed and tumbled dry and still always look like new.

In 1993, Wellman, Inc., introduced their newest fiber from 100% recycled plastic bottles known as Fortrell® EcoSpun. The advertisements claim about ten plastic bottles are recycled to create a pound of fiber. Other recycled polyester fibers are Ecofil® by Wellman and Polartec® Recycled by Malden Mills.

The recycling process creates significantly fewer pollutants than creating polyester fiber from the raw materials. Eco Fibre Canada, Inc., is seeking to create a niche for recycled cotton waste.

Synthetics: new fibers

Metallic, gold, and silver fibers used historically for royalty are replaced today by less expensive aluminum-based fibers. The new metallic yarns were first made by sandwiching colored aluminum between sheets of cellulose acetate. The sheet was then slit into fine ribbons for a flat fiber. Mylar® polyester film by DuPont soon became the standard for creating metallic and other slit-film yarns.

Lyocell (Tencel®) is a fiber of great strength and beauty produced with a nontoxic solvent that is recycled.



Angelina® is a very fine denier polyester-based, bicomponent fiber created by laminating many layers of polyester or polyester acrylic with different refractive qualities before slitting the fibers apart. Some of the iridescent nonmetallic fibers are self-fusible. Lay out the fibers between sheets of tissue paper and press with a medium hot (225°F) iron to create iridescent "felt" for surface design elements.

An even more exciting new yarn is Retro-reflective which uses technology similar to reflective highway signs. In daylight the yarn is matte silver gray, but it takes on a luminous glow when viewed from the approximate direction of the light source. It can be used for weaving, knitting, and braiding. This yarn has 50,000 minute reflective beads incorporated in each square inch—it can be spectacular at night!

Retro-reflective yarn is a slit-film yarn that has been strengthened by plying it with a dissolvable fiber for ease in processing. The dissolving fiber easily washes out at temperatures of 194°F.

More and more fabrics are using dissolvable fibers as a strengthening ply in the yarn during the process of weaving. Fibers that are almost unspun will remain secure in a weaving when the dissolvable fiber is removed. The finished goods have a more suedelike feel.

In 1960, stainless steel fiber was developed for aerospace research to control static electricity. Now stainless steel is frequently used in carpeting in computer-component production areas. Steel is a good conductor and carries the static to the back of the carpet. Its extra strength makes it useful for applications from tires to rocket nose cones to heart surgery.

When you are using a stainless steel yarn at home, care needs to be taken to avoid twisting the yarns and getting a spring-like effect. Always let the yarn roll off of the cone instead of spiraling up and creating twist. Stainless steel can be found plied with wool, rayon, or silk.

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Although most of the manufactured fibers we know today were developed by the 1960s, each year new fiber and yarn names appear at international fiber trade shows in amazing numbers. They challenge both handweavers and spinners to consider incorporating manufactured fibers into their work and art.

Resources

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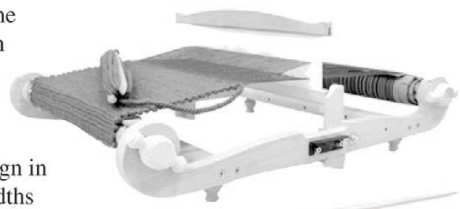
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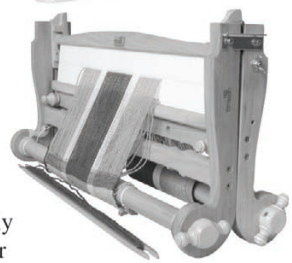
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Flirting with Eyelashes

AN EXOTIC SILK SHAWL

KAREN SELK

A silk eyelash yarn must flaunt and flirt. It is too extraordinary to be caught up in the common task of holding a fabric together. A very simple cloth from India was my guide for achieving this saucy behavior for an unusual new eyelash yarn.

Textiles acquired on my travels are a constant inspiration for how I use structure, color, and texture. In the sari, a thicker yarn in both the warp and weft direction forms an outline around plain-weave squares of finer yarn. This simple but beautiful fabric inspired me to use the eyelash yarn as an outline around silk plain-weave squares, allowing the eyelash yarn to float a bit on the cloth's surface to maximize its seductive character.

My travels in countries where only simple looms are used, a desire to entice young new weavers to our fold, and a delight in creating the illusion of complexity through texture and color all led me to design this shawl for four shafts.

Before I introduce the specifics of the cloth, I'd like to share something with you. My own discoveries are often accompanied by great enthusiasm followed by great humility. After my first presentation at our guild show-and-tell, my mentor, Mrs. Anstey, hastened to say "My dear, we are all so proud of you for 'discovering' doubleweave on your own—though I believe it was the Incas or Aztecs who first experimented with the structure." I was mortified, but also encouraged to be proud of my experimentation and tenacity. Now, when I am inspired by other textiles and finally figure out how to achieve what I have envisioned, I know that it has surely has been done before, I just don't know whom to credit.



Karen Selk *lives, weaves, and gardens on Salt Spring Island, British Columbia. The cloth, culture, and people of other countries as well as the life in her garden are the sources of Karen's creative spirit.*





Designing the eyelash shawl

One of the 20/2 silk warp threads that weave the fine squares of plain-weave is threaded on shaft 4 so that it can be used to tie down the floats of eyelash weft. The eyelash warp threads are threaded on shaft 3. Warp and weft eyelashes float on the cloth surface to make the outline of the plain-weave squares; see Figure 1.

Five hues move across the warp and weft in a subtle plaid with a diagonal flow of colors. The five hues are arranged in each 12-thread square so they create a repeat of ten different color mixes. The same 12-thread sequences are repeated in the weft direction, creating even more color combinations as the blends cross each other.

Weaving the eyelash shawl

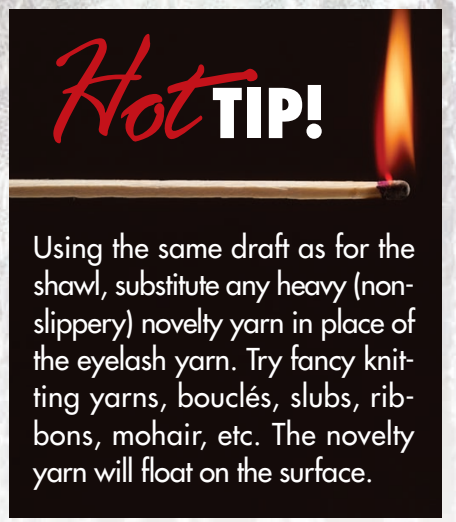
Wind a warp and prepare the loom following Project at-a-glance and Figures 1–3. Remember to count your heddles and move them if necessary to accommodate the large number of warp threads on shafts 1 and 2—*before* you start to dress the loom.

Weave 6–8" in scrap yarn (1-3 vs 2-4) for header and fringe. Weave the shawl following Figure 1 using the same color order as for the warp (repeat the section marked 4x) for 80". End with a 12-pick section of 20/2 silk, and then weave 6–8" scrap yarn for second fringe. Carry the eyelash yarn up the selvedge so it forms a snug loop; enter the shuttle under the edge warp thread if that helps secure the eyelash weft at the selvedge.

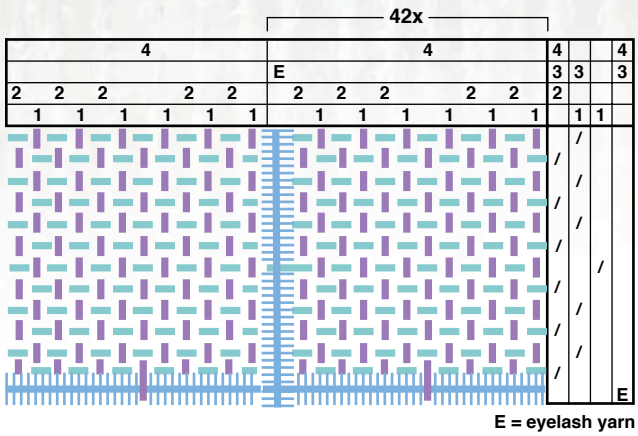
Finishing the shawl

Prepare a twisted fringe, dividing each section of 13 threads into two groups, one of 7 threads and one of 6 threads (remove the scrap yarn as you work).

Wash the scarf by hand in lukewarm water with Orvus Paste or a mild shampoo (without conditioner). Add a small amount of vinegar to second-to-last rinse. Lay flat to dry. Iron lightly, on a silk or medium setting.



Using the same draft as for the shawl, substitute any heavy (non-slippery) novelty yarn in place of the eyelash yarn. Try fancy knitting yarns, bouclés, slubs, ribbons, mohair, etc. The novelty yarn will float on the surface.

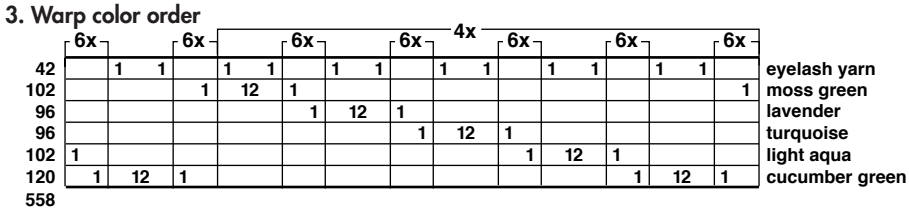


1. Draft for shawl

2. Heddle count

43	shaft 4
42	shaft 3
215	shaft 2
258	shaft 1
558	

3. Warp color order



PROJECT at-a-glance

Weave structure for shawl
Plain weave with supplementary warp and weft floats.

Equipment
4-shaft loom, 24" weaving width; 8-dent or 12-dent reed; 3 boat shuttles, 6 bobbins.

Yarns
Warp: 20/2 spun silk (5,000 yd/lb), cucumber green #213, 360 yd (1⅜ oz); light aqua #11, 306 yd (1 oz); turquoise #214, 288 yd (1 oz); lavender #216, 288 yd (1 oz); moss green #215, 306 yd (1 oz). Silk eyelash yarn (65% silk, 35% polyamide binder thread, 3,100 yd/lb), 126 yd (⅔ oz).
Weft: 20/2 spun silk (5,000 yd/lb), cucumber green #213, light aqua #11, and turquoise #214, 300 yd (1 oz) each; lavender #216 and moss green #215, 250 yd (⅓ oz) each. Silk eyelash yarn (65% silk, 35% polyamide binder thread (3,100 yd/lb), 105 yd (⅓ oz).

Yarn sources
All yarns are available from Treenway Silks (they are also available in beige, taupe, shell, and gray as a scarf kit).

Warp order and length
558 ends 3 yd long in the color order in Figure 3 (allows 28" take-up, loom waste, and fringe).

Warp and weft spacing
Warp: 24 epi (3/dent in an 8-dent reed or 2/dent in a 12-dent reed). Width in the reed: 23¼".
Weft: 24 ppi. Woven length (measured under tension on the loom): 80".

Finished dimensions
Amounts produce one shawl 22" × 72" plus fringe after washing.

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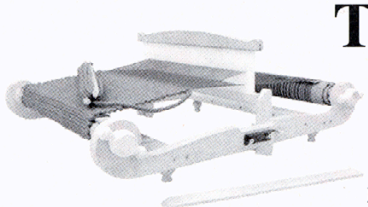
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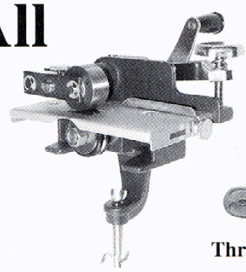
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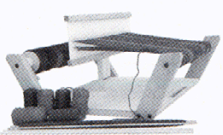


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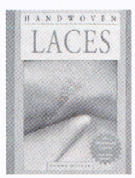


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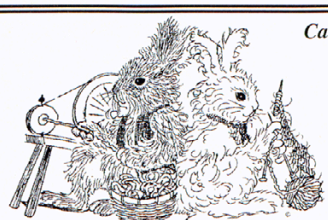


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Dividing AIR WITH AIR

a sheer room divider

TAKAKO UEKI

Looking at the weavings I've done over the last eight years, I realize that almost all of them are in plain weave. I even bought a 24-shaft dobby loom six years ago thinking I'd begin to explore complex structures. I've never used more than ten of the shafts, and as I look at the loom now, I see only six assembled. I'm not even sure where the rest of the shaft bars are!

It is also true that I have always been attracted to simplicity in art and architecture. I appreciate pieces that include all the necessary elements but nothing extra—the colors in Mark Rothko's paintings, the horizontal pencil lines in Agnes Martin's drawings, a flower's stem in a tea ceremony room, a candle on the floor of a chapel in Chiapas, Mexico.

Several years ago at the Metropolitan Museum of Art, I was intrigued by an old Dutch painting of a woman with an extremely light gauze fabric draped over her head. It looked like air. I knew I might not be able to weave something that conveyed such lightness, but I was enchanted with the idea of weaving invisible fabrics that become a part of the space around them, floating with the air.

A friend asked me recently, "You spend so many hours threading those fine yarns to weave *nothing*?" Yes, I guess I do! I do not know why it excites me so much, but to create a fabric which is not so apparently visible gives me great pleasure. It is like my own little secret.



Takako Ueki, *of New York City, was born in Osaka, Japan. She is the owner of HaBu Textiles, a textile studio and showroom for one-of-a-kind contemporary handwoven textiles. HaBu carries a wide range of very unusual natural yarns.*







Designing a curtain

This project began with the need for some kind of a divider between my studio and showroom. Instead of a solid wall, a sheer fabric hanging in the middle of the room is a psychological wall. You can still see through to the other side, but the fabric clearly divides the space.

Although the fabric for this curtain is sheer enough to see through, it has enough substance to be perceived as a divider. A medium-fine rather than a very fine silk gives it a bit of stiffness. I wanted it to be almost like air—air that divides the air.

Winding the warp

The warp fibers of linen, undegummed silk, and silk-wrapped stainless steel can be a bit tricky to beam smoothly together. Use the warping method given here for best results. For this method you will need a 1-dent/inch raddle.

Wind the warp following the order in Figure 1. Make two crosses on the warping board or reel, one at each end. One of the crosses is the threading cross. Place each thread in this cross individually. The other is the raddle cross. Place each group of 42 threads (the number in each repeat in Figure 1) together in the raddle cross.

When you have finished winding the warp, tie the threading cross, chain the warp off the board so that the raddle cross comes off last, and put a pair of lease sticks through the raddle cross. Working comfortably on a table, tie a firm choke-tie around each group of 42 ends about 2" from the end of the loop to keep the threads securely aligned as you begin winding the warp onto the back beam.

Place each 42-end group in one dent of a 1-dent/inch raddle to spread the warp on the beam at a width of 20". Tape or otherwise secure the top of the raddle so that the yarn cannot jump out. Place a rod through the end loops. Carry the warp, lease sticks, raddle, and rod to the loom. Tie the rod to the apron rod of the warp beam, secure the lease sticks between the back beam and the shafts, and drape the warp through the shafts (with the heddles pushed to the sides) to hang from the front beam.

Straighten out the yarn by pulling on each group from the front of the loom. Start turning the beam and wind slowly, maintaining firm tension. Pack the beam carefully with sticks or paper so that each layer is smooth.

When you are almost finished winding, you will see the threading cross approaching the back beam. Put another set of lease sticks through the threading cross. (You can remove and use the lease sticks that held the raddle cross.) Secure the lease sticks in back of the shafts in a comfortable position for threading.

Threading the loom

Thread the loom following Figure 2 . Sley 2/dent in a 20-dent reed or 4/dent in a 10-dent reed. Note that the width in the reed (21") is slightly wider than the width of the warp on the beam (20"). This difference will not be a problem. Tie the warp onto the front apron rod. It helps to wet the undegummed silk in order to tie it tightly and securely.

Preparing the weft

Wind a bobbin of each of the four weft yarns. One caution! When you wind the wool crepe yarn, either use an electric bobbin winder or wind the yarn very quickly with a hand winder. This yarn is overtwisted, and if the winding speed is slow, the moisture of your hand will begin crinkling the yarn and you will never be able to unkink it.

Wind the paper yarn on the bobbin carefully to avoid squishing it so that it maintains its special flat character.

The African reed comes in 25" strips. As you insert the strips, do not trim them until after the fabric is washed. The reed will move around a bit during finishing and could come out.

Weaving the curtain fabric

Weave a header of 10 picks or so to spread the warp. Leave 8" unwoven for fringe if desired and begin weaving the curtain with the wool crepe yarn. Beat gently at about 35 ppi so the fabric will maintain its translucency. Weave the curtain in three sections following Figure 3:

- Weave the first section (the bottom border) in plain weave. Weave 4" with wool crepe and end with 1 pick paper (do not squish!). Alternate 2 picks of 80/1 linen and 1 pick paper 7x. Weave 40 picks with 80/1 linen. Weave 1 pick paper. Weave 90 picks with 80/1 linen. Insert 1 stick of African reed.
- Weave the second section (the body of the curtain) using the twill treadling: 36 picks with 80/1 linen, 36 picks with undegummed silk, 36 picks with 80/1 linen, and end with 1 stick of African reed. Weave this sequence 35 total times.
- Weave the third section (top border) as for the first, but in the reverse order (omit the stick of African reed since you will have just inserted one at the end of the second section).

Finishing the curtain

Wash the curtain by hand in lukewarm water with mild detergent. To avoid disturbing the African reed, handle the fabric gently and do not agitate nor wring it. Hang to drip dry and then steam press. The wool crepe will crinkle and shrink in the width as much as 40% when it is wet. It will straighten with ironing, but if you like it crinkled, skip the ironing or iron it as much as is required to achieve the effect you like.

Finish the ends by working a twisted fringe, braided fringe, turned hem, or any other desired end treatment.

Enjoy your curtain!

This fabric changes its expression at different times of the day or the year. The color difference between the gray linen and the white shows when the fabric is hit with direct light, and the twill pattern shows when the fabric is seen from different angles, sometimes more, sometimes less. I will hang it in my space and almost forget that it is there. As I walk in, I will be surprised by this veil of air.

PROJECT at-a-glance

Weave structure for curtain
Plain weave and a twill variation.

Equipment
6-shaft loom, 25" weaving width (to accommodate strips of African reed), 10-dent or 20-dent reed, 4 shuttles.

Yarns
Warp 80/1 linen (15,136 yd/lb), natural gray, 200 yd (¼ oz). Silk/stainless steel (9,840 yd/lb), white, 400 yd (⅔ oz). 21 denier/4 x 2 undegummed silk (15,000 yd/lb), natural white, 3,600 yd (3⅞ oz).
Weft: 80/1 linen, (15,136 yd/lb), natural gray, 1,800 yd, 2 oz. Wool crepe (overtwist) yarn (15,040 yd/lb), 185 yd (⅔ oz). 21 denier/4 x 2 undegummed silk (15,000 yd/lb), natural white, 810 yd (⅞ oz). Viscose sizing paper (4,480 yd/lb), color #114, 12 yd (1/16 oz). 36 pieces of African reed, each 25" long. Adjust amounts for a different size or more curtains.

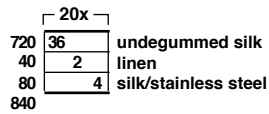
Yarn sources
All yarns and the African reed are available from HaBu Textiles.

Warp order and length
840 ends 5 yd long following Figure 1 (allows 36" for take-up, loom waste, and fringe or hems).

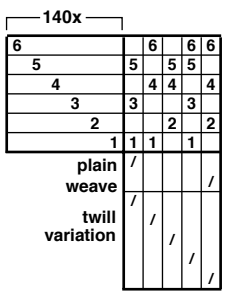
Warp and weft spacing
Warp: 40 epi (2/dent in a 20-dent reed, 4/dent in a 10-dent reed). Width in the reed: 21".
Weft: 35 ppi. Woven length (measured under tension on the loom and not including fringe): 144".

Finished dimensions
Amounts produce one curtain 18" × 131" after washing.

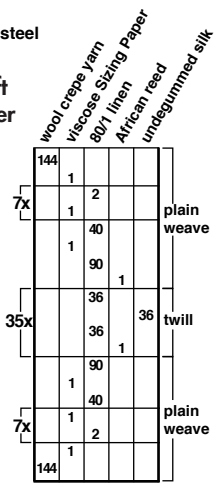
1. Warp order



2. Draft for curtain fabric



3. Weft order





Weave a room divider or curtain in plain weave on four shafts. Experiment with other new fibers and/or use other basketry-type materials in place of the African reed. See how invisible you can make your fabric—like air!

Plain weave WITH A TWIST OR TWO!

DOROTHY CROSS

In 1996, I attended a forum on clothing sponsored by Interweave Press in Loveland, Colorado, thanks to a generous grant from The Greater Vancouver Weavers' & Spinners' Guild. My workshop was with Ann Richards: The Art of Overtwist. Ann specializes in overtwist yarns and the collapse effects that result when they are used with contrasting materials.

The first day she showed us a small flat linen sample she had woven. She then immersed it in a pan of hot water. Suddenly it began to move. It kinked and curled and puckered and took on a life of its own. Wow!

I was hooked. I love surprises, especially with cloth. I like to take a weave structure and push its boundaries. In this case, the energy in the yarn is released in the fabric—and anything may happen!

Defying the flat plane: dimensional fabrics

There are many ways to achieve dimensional effects in fabrics: shrinkage through fulling or felting, using two contrasting structures such as plain weave against twill, using S-twist yarns against Z-twist yarns, using overtwist yarns against passive yarns, and using the yarns newly available to handweavers that have a stretch element, such as Lycra.

Other possibilities are cloqué, which means "blistered" in French, in which a 30% lye solution shrinks cellulose fibers, and dévoré, in which sodium bisulfate burns out cellulose fibers (see Holly Brackmann, "Handwoven Dévoré," pages 48–52). I chose to experiment with overtwist yarns.



Dorothy Cross, *of West Vancouver, British Columbia, has been weaving since 1975 and sewing since she was twelve years old. Her main loves are fabric and fashion. She likes to push the limits in fiber and structure for unique and dramatic garments.*







Acquiring overtwist yarns

The easiest way to acquire overtwist yarns is to spin them. Spinners can also add twist to commercial yarns. I'm not a spinner, so I'm always looking for sources for overtwist yarns. The yarns used in these scarves are no longer available (a danger that always lurks when you find a yarn you love!), so to weave a similar fabric, here are some places to look.

HaBu Textiles carries a wool crepe yarn (crepe usually means overtwist) in colors, and Z-twist and S-twist silk crepe yarns in black and white. Silk City carries Jump (64% viscose/36% Elité). The nylon Elité provides a stretch that acts much like overtwist yarns. Textura Trading Company carries Stretch (85% merino/15% Elité) and Jump. The Handweavers Studio in England carries several overtwist wool yarns and an overtwist rayon.

Sample, sample, sample!

Fabric woven with overtwist yarns is flat while under tension on the loom. The yarns relax and begin to move when the fabric is cut from the loom and even more during the finishing process as they collapse and distort. When overtwist yarns are used with passive yarns, exciting dimensional fabrics result.

The materials, structure, sett, and beat affect the final results of all fabrics. A slight change in any one of these four elements can make a huge difference in collapse fabrics. The behavior of overtwist yarns is unpredictable, so it is imperative to sample. Try a 12" wide sample at least ½ yd long so you can accurately measure the shrinkage in both warp and weft. If the sample is too small, you won't get an accurate percentage.

Overtwist yarns need room to move and release their energy, so the sett should be very open. For best results, your cloth should look like cheesecloth on the loom.

Use twill threadings if you want to experiment with more than one structure. I like to use plain weave, and experiment with yarns that shrink, contract, full, relax, or change dramatically in the finishing process in combination with yarns that don't.

Handling overtwist yarns

Highly overtwisted yarns can be hard to handle. When you are winding them on the warping board, keep them under as much tension as you can. Run a particularly difficult weft yarn through a tension box as you wind it on the bobbin to keep it from wrapping back on itself.

For warping with overtwist yarns, I use the sectional warping method and lots of masking tape. If you are using a warping board, wind short warps, wind under firm tension, and tie chokes in every yard. Instead of chaining the warp, apply weight to keep tension on the warp as you move it from warping board to loom.

Beam first using a raddle, the smaller the raddle dents are the better (see the

method described on pages 42–43). Keep a weight attached to the end of the warp until it reaches the breast beam. Place lease sticks in the threading cross and hang a weight from each of the four 3" groups of overtwist warp ends until you are ready to thread that group.

To thread, I put masking tape on my front beam, sticky side up. I take one thread at a time from the back (where it is secured by tape with the rest of the section), thread it through the heddle, and attach it to the tape on the front beam. To sley, I place the reed flat in front of the heddles and remove each thread from the tape, sley it, and place it back on the tape. If you grab more than one thread at a time, the threads will tend to wrap around each other. Tie the threads with overhand knots in bundles of about eight threads each and tie two of these bundles together onto the apron rod.

Although warping is tricky, weaving this fabric is fast and easy. The sett is open, and the beat is light.

Weaving the scarf

Since the materials used here are not available, the recommended yarns will provide their own magic and surprise. Enough warp length is included for sampling. Wind the warp as in Project at-a-glance and Figure 1 and thread the loom for plain weave. Weave two 21" samples using the same order in the weft as in the warp allowing about ½" of fringe between them. Begin and end each by weaving ¼" in merino wool with a firm beat to secure the ends. Wash one as recommended under Finishing (include dyeing process if desired). Use the other one for an example of the fabric before finishing, or use it to test a different finishing process if the first was not successful.

Weave the scarf for 94" following the order in Figure 2. Begin and end as for the samples.

Finishing

Remove the cloth from the loom and place it in a sink of very hot water with Orvus Paste. Agitate by hand. The merino wool will shrink and full while the highly twisted yarns will pucker and kink. The cloth will seem to be alive! When it has a look and hand you like, rinse the scarf in cool water and lay it flat to dry.

Since the wool weft will hold the yarns in place, knotting the fringe is not required. Cut the fringe to ½".

Dyeing and other surprises

Many overtwist yarns are only available in white or natural. (The yarns suggested in the Project at-a-glance are available in colors; choose natural if you wish to dye; dark grape is given as an alternative.) It's not a good idea to dye overtwist yarns before weaving as they lose some of their energy in the dye process. Spinners can dye fiber before spinning or choose commercial yarns in colors before adding twist. These scarves were dyed after they were woven. The wool and the overtwist yarns take dye slightly differently.

After dyeing the scarf on pages 44–45, I stenciled random squares with fabric paint, which is steam set with an iron held over the cloth. For the scarf at the top of page 47, I used a woven shibori technique. I removed the fabric from the loom and dyed it one color. Then I pulled the shibori threads and dyed the pleated fabric another color. The scarf is not only bumpy (and looks like a very complicated weave)—it is also in two colors!

Techniques such as these show that pushing the boundaries by adding an extra twist can make for an exciting, unique, and creative piece.

PROJECT at-a-glance

Weave structure for scarf
Plain weave with overtwist yarns.

Equipment
2-shaft or 4-shaft loom, 21" weaving width (sectional beam optional); 8-dent reed; 2 shuttles.

Yarns
Warp: Z-twist wool crepe (15,000 yd/lb), natural (for dyeing) or color #RRV 301 (purple), 864 yd (1 oz). 48/2 merino wool (11,840 yd/lb), natural (for dyeing) or Cork #53 (purple), 648 yd (⅞ oz).
Weft: Z-twist wool crepe (15,000 yd/lb) natural (for dyeing) or color #RRV 301, 678 yd (¾ oz). 48/2 merino wool (11,840 yd/lb) natural (for dyeing) or #53 Cork, 740 yd (1 oz).

Yarn sources
Overtwist wool crepe yarn and 48/2 merino wool are available from HaBu Textiles; see also sources on page 46.

Warp order and length
336 ends (192 wool crepe, 144 merino wool) 4½ yd long (allows 64" take-up, loom waste, fringe, and sampling).

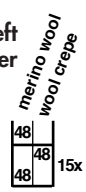
Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 21".
Weft: 16 ppi. Woven length (measured under tension on the loom): 94".

Finished dimensions
Amounts produce one scarf 12" × 65½" after dyeing and washing.

1. Warp order

144	48	48	48		merino wool
192	48	48	48	48	wool crepe
336					

2. Weft order





For your first project using crepe (overtwist) yarns, try placing the overtwist yarn in the weft only. Use merino wool as the warp. You can choose a heavier merino for the warp (18/2 or 20/2, for example) but then use a more open sett, such as 10 ends per inch or even fewer.

HANDWOVEN *Dévoré*

more than plain weave

HOLLY BRACKMANN

In 1995 I was seduced by glorious scarves that I thought were cut velvet—only to learn that they were made by a technique called dévoré. I spent several subsequent years printing and dyeing dévoré scarves on purchased rayon/silk velvet fabric and then realized that weavers have the ability to design fabrics that are not available commercially. We can combine weaving with varied fibers, printing, dyeing, stamping, and painting techniques to make exciting dévoré fabrics that far surpass what is available to the mass market.

Dévoré, also known as burnout, is a process by which the cellulose portion of a cloth is devoured (dévoré) by the application of a commercial burnout solution that becomes an acid when ironed with dry heat. If handwovens combine cellulose (cotton, linen, viscose rayon, hemp, or Tencel) with silk, wool, nylon, or synthetics, the cellulose portion of the cloth can be completely burned away.

Core-spun cotton/polyester thread (cotton fibers wrapped around a polyester core) is another good option. Wherever the solution is applied, the cotton is devoured to leave only the fine polyester core. The burned-out areas are structurally sound but somewhat transparent.

White or light-colored yarns make the burned-out areas more visible and more receptive to dye. Fine yarns work best; thick fabrics are hard to burn out and may yield an old, distressed look.



Holly Brackmann, *of Ukiah, California, is Professor of Textiles at Mendocino College. She loves to teach the latest textile techniques like dévoré, and she teaches, lectures, and exhibits internationally.*


High voltage



Dévoré is a relatively new technique in our handweaving repertoire. It can be applied to composite protein/cellulose or synthetic/cellulose fabrics by stenciling, screen printing, or painting the burnout solution onto the fabric. Woven shibori can be combined with dévoré. It is even possible to weave a fabric in one structure so that an entirely different weave structure materializes in the burnout areas. We are only just beginning the exploration of these techniques, and the possibilities are truly dazzling.

Dévoré with dye transfer printing, stencil printing, and soda-soak dyeing are used for the two scarves shown in this article. Specific directions are given for the "Half Bulls' Eye" scarf, pages 48–49.

Weaving the fabric

Wind a warp with cotton/polyester industrial thread following the directions in Project at-a-glance. Thread the loom for plain weave. Weave the body of the scarf in plain weave with the same cotton/polyester thread for 80".

Remove the scarf from the loom and hem the ends with a tight machine zigzag, or serge the ends using a 3-thread rolled hem. Use regular cotton/polyester sewing thread for the hems so that they will take the dye and burnout treatments in the same way as the rest of the fabric.

Transfer printing designs on the fabric

Now the fun begins! With transfer printing, your plain-weave white scarf will be transformed into a colorful, unique piece of fabric!

Transfer printing is also called dye sublimation. Disperse dye is used to color polyester by transferring as a gas from a piece of paper onto the weaving.

Begin by painting disperse dye designs on white paper, using a paintbrush or foam brush; see Dye Recipes. (I used Blue Prosperse #459, Red Prosperse #360, and Yellow Prosperse #118 from Pro Chem and mixed chartreuse with 5 cc blue + 15 cc yellow, orange with 10 cc yellow + 2 cc red, and purple with 10 cc blue + 2 cc red. I measured amounts with a plastic syringe that has cubic centimeter markings.)



Dye safety checklist

- ✔ Reserve all equipment for dyeing only; do not use it for food.
- ✔ Wear old clothes and an apron or smock.
- ✔ Always wear gloves and a dust mask or respirator when mixing powdered chemicals and dyes.
- ✔ When ironing the burnout, work in a well-ventilated area, out of doors, or use an acid gas respirator. This is very important!
- ✔ Wipe up spills immediately with a damp paper towel.
- ✔ Do not eat or drink while working with dyes.
- ✔ Use nonreactive or plastic cups, buckets, and spoons.

Choose bold, simple shapes. Place the paper with the design side down in contact with the fabric. With a dry iron set at permanent press, iron each sheet of paper for one minute. The painted designs will be transferred to the polyester portion of the woven yarns. Use the papers one at a time and use each paper only once, since the image will become fainter each time it is used. Cover the fabric with designs. Allow the designs to air dry.

Making a stencil for the burnout

Make a stencil using the same design that you used for transfer printing. A design with strong negative/positive areas and bold lines works best. Fine details do not show effectively. There are many methods for making stencils and printing screens with thermofax, screen filler, or photo emulsion. An easy low-tech alternative taught by Jane Dunnewold uses fusible interfacing and nylon netting. Cut two 5" × 8" pieces of fusible heavyweight or window-shade interfacing and one 5" × 8" piece of nylon net or tulle. With the fusible sides of the interfacing held together, draw and then cut out the design with scissors.

Place the netting between the two pieces of interfacing, lining up the cutout areas, and steam press them together following the manufacturer's instructions

Dye recipes

Disperse dye

Mix ½ cup boiling water and 8 tsp disperse dye. Stir the dye until dissolved, let cool, and stir again. Use for transfer printing and to mix with Fiber Etch Fiber Remover for colored burnout.

Colored burnout

Mix ¼ cup Fiber Etch Fiber Remover with 1½ tsp disperse dye solution.

Soda soak

Mix ½ cup soda ash in 1 gal water until dissolved. Soak the fabric for 20 minutes. (This solution keeps indefinitely in a covered bucket.)

Fiber-reactive dye

Mix 1 tsp fiber-reactive dye powder with 1 cup water. Add 3 tsp salt. Stir well. This recipe produces a hue of medium strength. Vary the amount of dye for different intensities. Use three times as much salt as dye.



for fusing. Coat both sides of the stencil with acrylic craft paint, which will keep moisture and the burnout solution from penetrating the interfacing stencil. Hang the stencil on a line to dry. If the stencil begins to come apart when printing, wash out the burnout solution, allow the stencil to dry, and iron the pieces together again to refuse and reuse.

Applying the burnout solution

Core-spun cotton/poly fabrics can be burned out and colored in one step by mixing disperse dye in the burnout solution (I used the same dyes in the burnout solution as I used for the transfer printing.) Before applying the solution, place a layer of newspaper the same length as the scarf on the work surface and cover it with plastic wrap in order to pad and protect the surface. Lay the scarf on the plastic wrap, and holding the stencil against the fabric, force the burnout solution through the netting with a stencil brush. Go over the stencil opening with the brush several times to make sure the solution penetrates the fabric under the opening thoroughly. Dry the fabric with a hair dryer or allow to air dry.

Completing the burnout: dry heat

Now comes the magic part! Place the scarf on an ironing board covered with a piece of aluminum foil. Put another piece of aluminum foil or a Teflon sheet on top of the scarf. Using the permanent press setting on your iron, dry iron each design for one minute, keeping the iron moving. The burnout/dye solution should darken slightly from the ironing, but should not become scorched.

When you have thoroughly ironed all the areas of the scarf that are saturated with the burnout solution, wash the fabric gently by hand or by machine (allow 2 minutes agitation in warm water) with detergent. Do not use fabric softener. The cotton fibers that were in contact with the burnout solution will be completely washed away.

The white scarf will now show the dye-transfer designs in color, and the designs in the burned out areas will be both colored and semi-transparent.

Dyeing the background: soda soak

Next, dye the scarf with fiber-reactive dyes. These will color only the cotton component of the yarns, not the polyester. The dye transfer designs, in which the polyester component is already colored, will be slightly affected. The polyester core in the burnout areas will not be affected at all.

Soda soak, which involves painting a wet fabric, is a simple process. Using the soda-soak recipe in Dye Recipes on page 51, put the scarf in the soda-soak solution for 20 minutes. Wring out the excess solution and lay the scarf flat on a layer of plastic. Mix the background color (I used 1 tsp Dharma Chartreuse #47 + 3 tsp salt + 1 cup water) and apply it to the scarf by painting with a foam brush, making sure the dye penetrates the fabric. Cover the scarf with plastic, roll it between the two layers, and let it cure for 24 hours at a room temperature of 70°F or warmer. Remove the scarf from the plastic and let it dry completely. Rinse the scarf thoroughly to remove excess dye, soda, and salt. Wash gently in detergent, rinse, and hang to dry. After it is dry, apply a drop of Fray Block to each corner and trim tails of hemming threads when glue is dry. The scarf is now complete!



PROJECT at-a-glance

Weave structure for scarf
Plain weave.

Equipment
2-shaft or 4-shaft loom, 10" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: Coats T-105 cotton/polyester industrial thread (4,700 yd/lb), white, 741 yd (2⅔ oz).
Weft: Coats T-105 cotton/polyester industrial thread (4,700 yd/lb), white, 558 yd (1⅑ oz).

Dyes and other materials
Disperse dyes (small amounts in desired colors for transfer printing), Fiber Etch Fiber Remover, soda ash, fiber-reactive dyes (enough to mix a small amount of one hue for the background color), small plastic containers for mixing dyes, one 6–8 qt plastic bucket, one Teflon sheet (optional), aluminum foil, plastic wrap, two small pieces of fusible heavyweight or window-shade interfacing 5" × 8" each, one piece of nylon net or tulle 5" × 8", acrylic craft paint, Fray Block (a durable fabric glue).

Sources for yarns, dyes, materials, etc.
Coats T-105 cotton/polyester industrial thread is from Textura Trading Company. Fiber Etch Fiber Remover is from Silkpaint Corporation. Dyes and chemicals are from Dharma Trading Co. and Pro Chemical & Dye. Stencil brush and acrylic craft paint are from craft stores; interfacing, tulle, and Fray Block from fabric stores; and the teflon sheet is from Clotilde.

Warp order and length
228 ends 3¼ yd long.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 9½".
Weft: 24 pi. Woven length (measured under tension on the loom): 80".

Finished Dimensions
Amounts produce one scarf 8¼" × 72" after dyeing and finishing processes.

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A NEW LOOK *at M's and O's* THE FULL STORY

BETSY BLUMENTHAL

This scarf is woven using the same structure, materials, and finishing processes that I used for the yardage that won first place in the Convergence 2002 Tsunami Exhibit (sponsored by the Carnegie Foundation) in Vancouver, BC. The richly textured fabric is especially suitable for a soft and warm winter scarf.

Three contemporary techniques are combined to achieve the unique properties of this fabric. The first is the use of two very different fibers in the warp—a thin merino wool and a thicker hand-painted silk accent yarn. The merino wool shrinks much more than the silk when the fabric is fulled, causing the silk to bubble up. The second is the use of a tight Z-twist wool weft which pulls in dramatically during fulling. The third is a very aggressive fulling process that makes the final fabric appear almost—but not quite—felted.

The structure

The weave structure for the merino wool is turned M's and O's on four shafts (the floats are in the warp rather than in the weft) from an article by Alice Schlein (see Resources). The accent yarn is added as a supplementary warp on shafts 5 and 6.



Betsy Blumenthal, *of Boulder, Colorado, has been weaving for over thirty years. She enjoys experimenting with color, fiber, and structure to see what will happen if!*

M's and O's is a 2-block weave structure. In this turned version, the warp threads in one block weave plain weave with individual weft threads while warp threads in the other block interlace alternately with groups of three weft threads. A checkerboard pattern is produced if the two interlacements alternate so that Block A weaves plain weave with individual threads and Block B interlaces with groups for a sequence of picks, and then Block B weaves plain weave with individual threads and Block A interlaces with groups for a sequence of picks.

For the scarf, both the sett and the beat are extremely open, creating a flimsy fabric that would be unstable if it weren't fulled. The shrinkage during the fulling process is approximately 32% in length and 50% in width (although since the weft direction is somewhat elastic the final width is flexible).

The checkerboard M's and O's pattern becomes visible in the fulled fabric only as a slight change of shading and texture. Compare the unfinished and finished scarf fabrics on page 56.

Winding and threading the warp

These directions are for warping from the front (sleying the reed, threading, and then beaming); you can choose a different method if you prefer. Wind the merino wool as a single warp chain, holding two strands together for each stripe (you'll need two yarn packages for each color, so prepare balls or cones from the original yarn source). The outside stripes and the center stripe are solid colors, all the other stripes are composed of two shades of gray; see the color order in Figure 1. Begin winding with two strands of Steel. Make six complete passes around the warping board (twelve doubled threads, 24 total ends). Change to one strand Steel and one strand Gray and wind six complete passes. Continue, changing the color of one of the strands after each six passes. Wind the 24 ends of accent yarn as a separate chain.

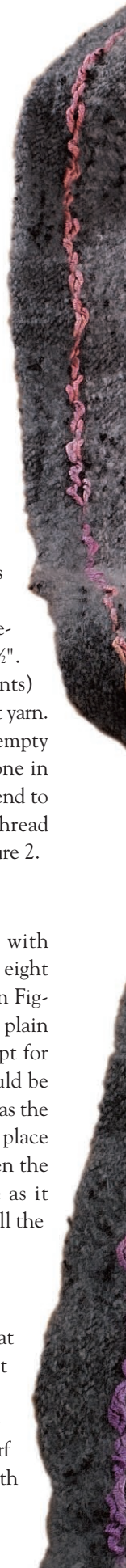
Sley the reed 2/dent with the merino wool first, centering for 15½". After each stripe of 24 ends (12 dents) leave two empty dents for the accent yarn. Then sley the accent yarn in the empty dents, two ends in the first dent, one in the second dent. Add one merino end to each side for floating selvedges. Thread the loom following the draft in Figure 2.

Weaving the scarf

Weave a heading in plain weave with 10/2 pearl cotton (in any color) for eight picks. Then follow the treadling in Figure 2 for 102". End with eight picks plain weave in 10/2 pearl cotton. Except for the heading, the weft threads should be almost as far apart from each other as the warp threads. Instead of "beating," place the weft gently. The spaces between the threads allow the wool to move as it shrinks during finishing so it can pull the accent yarn into dramatic loops.

Finishing the scarf

Trim the scarf close to the heading at each end. Wash firmly by hand: first in hot water and then in cold water, using a small amount of dish detergent in each wash. (I washed my scarf four times in hot water alternating with

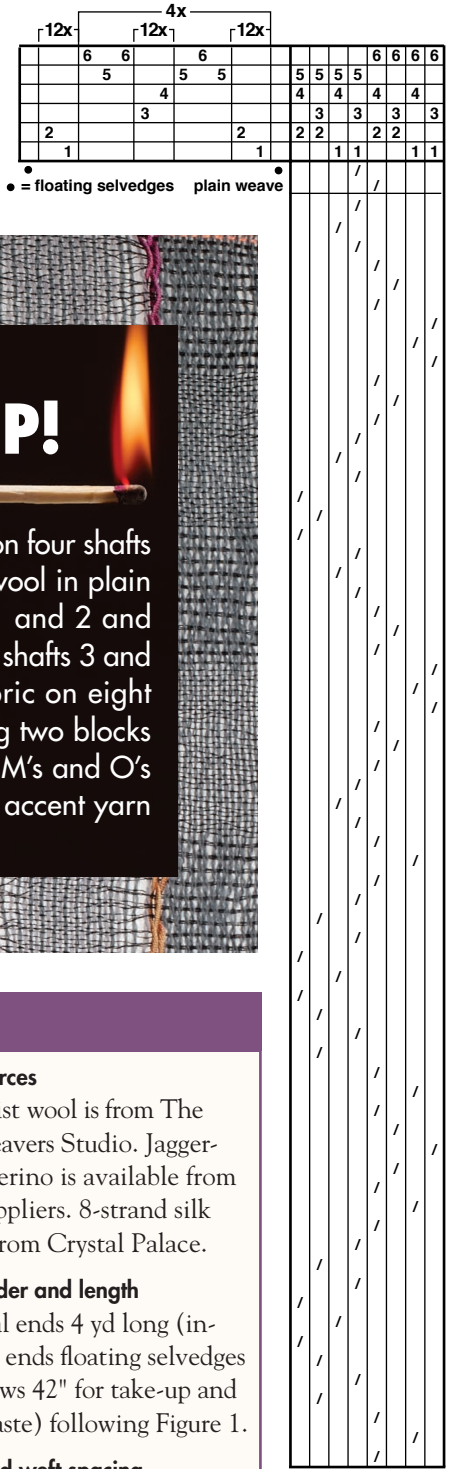




1. Color order for scarf

	12x	12x	12x		12x	12x	12x		
72	24 1							1	24 Steel #66
48	1	1					1	1	Gray #08
48		1	1		1	1			Pewter #09
48				1	24	1			Mushroom #79
24	3	3	3	3	3	3	3	3	Accent yarn
240									

2. Draft for scarf





Hot TIP!

Weave this fabric on four shafts by threading the wool in plain weave on shafts 1 and 2 and the accent yarn on shafts 3 and 4. Weave this fabric on eight shafts by threading two blocks of huck instead of M's and O's and threading the accent yarn on shafts 7 and 8.

four times in cold water and finished with a rinse in hot water followed by a rinse in cold water.) Remove the 10/2 cotton header and footer, wring the scarf out tightly, and toss it in a hot dryer for just a few minutes. Check often until it is fulled to the desired degree. Lay flat to dry, and while the fabric is still damp, pull widthwise to block the scarf at an even width.

Note that some silks will shrink if exposed to hot water. Test the accent yarns to determine their behavior when wet: Make three bundles of about 12 strands of yarn each, tie each bundle in the center, and trim the ends so that each bundle is 12" long. Wash one in very hot water, one in warm water, and the third in cool water. Rinse all in cold water and repeat wash and rinse several times. Measure each bundle and only expose the fiber to a finishing process that did not cause it to shrink more than about ½".

Resources

Schlein, Alice. "Turned M's and O's: Safe or Saucy." *Weaver's*, Issue 43, Spring 1999, pp. 20–23.

PROJECT at-a-glance

Weave structure for scarf
Turned M's and O's with a supplementary warp.

Equipment
6-shaft loom, 16" weaving width; 8-dent reed; 1 shuttle.

Yarns
Warp: 18/2 merino wool (5,040 yd/lb), Steel #66, 296 yd (1 oz); Gray #08, Pewter #09, and Mushroom #79, 192 yd (⅔ oz) each. 8-strand silk cord (3,750 yd/lb), hand-dyed, 96 yd (½ oz), or any non-shrinking fiber such as linen, spun silks, or synthetics other than rayon).
Weft: tightly spun Z-twist wool (12,600 yd/lb), black, 900 yd (1⅛ oz). 10/2 pearl cotton (4,200 yd/lb), any color, 8 yd.

Yarn sources
Overtwist wool is from The Handweavers Studio. Jagger-Spun merino is available from most suppliers. 8-strand silk cord is from Crystal Palace.

Warp order and length
242 total ends 4 yd long (includes 2 ends floating selvedges and allows 42" for take-up and loom waste) following Figure 1.

Warp and weft spacing
Warp: 16 epi (2/dent for wool, 2-1 for accent yarn, in an 8-dent reed). Width in the reed: 15¾".
Weft: 20 ppi. Woven length (measured under tension on the loom): 102".

Finished dimensions
Amounts produce one scarf, 7" × 70" after fulling.

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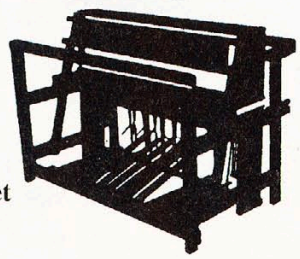
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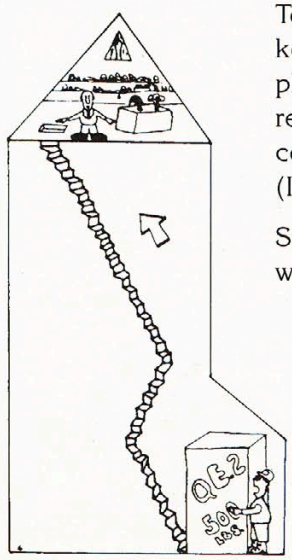
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"You've got to be kiddin!"

Red Hot POLKA DOTS for a winter scarf

MADELYN VAN DER HOOGT

I used to be the ultimate Structure Person. I loved whatever you could do on lots of shafts—the more shafts, the better. It's my theory that in our weaving lives we move toward the other side of the continuum, and that is certainly true for me. Now I'm in love with Texture. Since a fabric is usually constrained to be flat, I like to try to make it as *not* flat as possible.

This doubleweave draft on four shafts creates highly raised polka dots if they are woven in a non-shrinking fiber and the background in a shrinking fiber. The polka dots are even round, another defiance of the grid-like constraints of woven pattern. I especially like the fact that you can't do it better on more shafts.

Winding the warp and preparing the loom

These directions are for warping from the front. Wind one warp chain of 110 ends black merino. Then wind a second chain of pearl cotton in the color order in Figure 2 (cut the strand of each color as you finish winding it and tie to the next color).

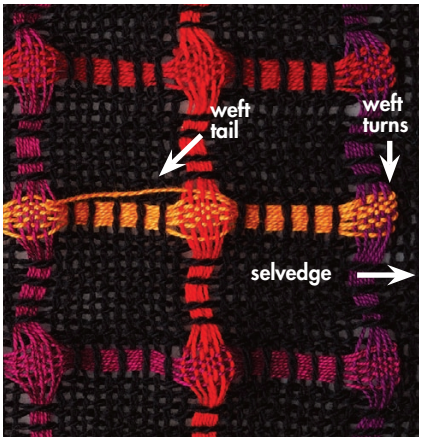
Centering for 13¾" and starting with the wool warp at one side, sley the reed 1/dent for 11 dents, skip 3 dents, sley 11 dents and continue until sleying the last 11 wool ends 1/dent. Sley each pearl cotton stripe 2-3-2 in the three empty dents between groups of wool ends; see Figure 1. Thread following Figure 1. Beam the warp, providing even and firm tension on both the cotton and wool threads.

Weaving the scarf

Allowing 8" for fringe at each end, weave the scarf following Figures 1 and 3. Place the wool weft so the threads are the same distance apart as the wool warp threads—slide the weft gently toward the fell with the beater. Treat the first one or two cotton picks the same way (so the wool spacing is not disturbed), but beat the remaining five cotton picks so that the cotton stripe is the same width as in the warp.



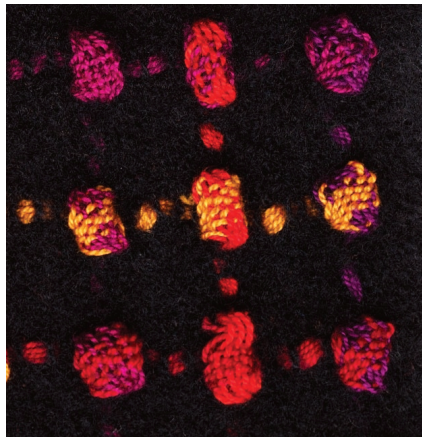




a. Face of fabric before finishing

Hot TIP!

Use this 4-shaft draft with other non-shrinking fibers in place of 10/2 cotton (i.e., try metallics, linen, silk, synthetics other than rayon, etc.). Giving the wool a more open sett (try 8 epi and ppi) will cause the non-shrinking fiber to curl and twist into interesting shapes.



b. Face of fabric after finishing

Carry the wool weft up the selvedge. Begin and end each cotton color for each stripe. Because there is no reason for the cotton weft to extend to the selvedge (and in fact it might distort the edges), insert the cotton weft (using treadle 4), bringing the tail of weft around the last end in the cotton stripe closest to the selvedge, back into the shed, and out at the inside edge of the second cotton stripe; end the color in the same way (see arrows in Photo a). Trim tails. As you weave the cotton picks, turn the shuttle inside the 11 wool selvedge ends. Although all this attention to the cotton picks may seem like a lot of effort, it's easier than it sounds, and the weaving goes quickly since there are relatively few picks in the entire length of the scarf.

Finishing the scarf

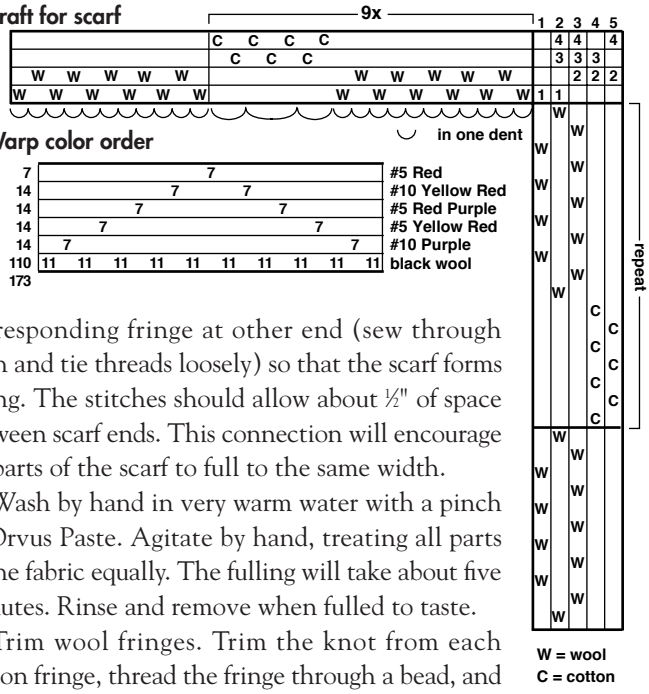
Remove the scarf from the loom. Work a twisted fringe, twisting the wool and cotton separately. Divide the wool stripes into two groups of 5 and 6 ends. Divide each of the cotton stripes in half (4 and 3) so that each half is twisted with half of the adjacent color. The fringe will be 4–5" long.

Thread a strand of 10/2 cotton in a needle and, close to scarf fabric, loosely tack each fringe at one end of the scarf to the corresponding fringe at other end (sew through both and tie threads loosely) so that the scarf forms a ring. The stitches should allow about ½" of space between scarf ends. This connection will encourage all parts of the scarf to full to the same width.

Wash by hand in very warm water with a pinch of Orvus Paste. Agitate by hand, treating all parts of the fabric equally. The fulling will take about five minutes. Rinse and remove when fulled to taste.

Trim wool fringes. Trim the knot from each cotton fringe, thread the fringe through a bead, and tie with an overhand knot to secure.

1. Draft for scarf



2. Warp color order

PROJECT at-a-glance

Weave structure for scarf
Deflected doubleweave.

Equipment
4-shaft loom, 14" weaving width; 10-dent reed; 6 shuttles or 2 boat shuttles and 6 bobbins.

Yarns
Warp: 18/2 merino wool (5,040 yd/lb), black, 440 yd (1⅜ oz). 10/2 pearl cotton (4,200 yd/lb), #10 Purple, #5 Yellow Red, #5 Red Purple, and #10 Yellow Red, 56 yd (¼ oz) each; #5 Red, 28 yd (⅛ oz).
Weft: 18/2 merino wool (5,040 yd/lb), black, 340 yd (1⅛ oz). 10/2 pearl cotton (4,200 yd/lb), #10 Purple, 30 yd (⅛ oz); #5 Yellow Red, #5 Red Purple, and #10 Yellow Red, 53 yd (¼ oz) each; #5 Red, 27 yd (⅛ oz).

Yarn sources
18/2 JaggerSpun merino and 10/2 pearl cotton (the Lunatic Fringe) are available from most suppliers.

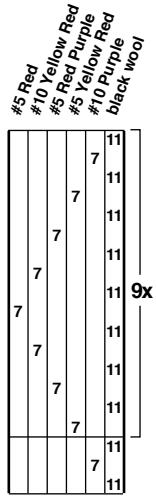
Warp order and length
173 total ends (110 merino wool, 63 pearl cotton) 4 yd long.

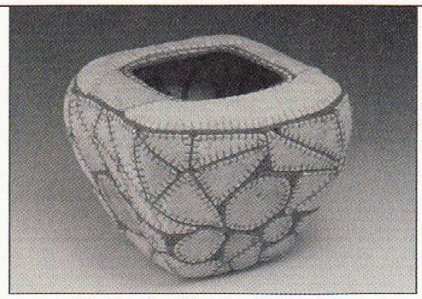
Warp and weft spacing
Wool warp: 10 epi (1/dent in a 10-dent reed). Cotton warp: 23½/dent (2-3-2 in a 10-dent reed). Width in the reed: 13¾".
Wool weft: 10 ppi. Cotton weft: 23½ ppi. Woven length: 103⅛".

Notions and other materials
16 beads with holes large enough to accommodate 7 strands of 10/2 pearl cotton.

Finished dimensions
Amounts produce one scarf 6½" × 67" after fulling.

3. Weft color order





"Celebration" by Jan R. Hopkins

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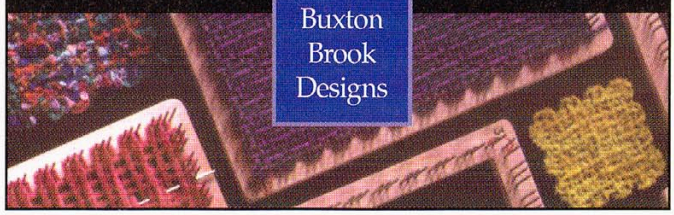
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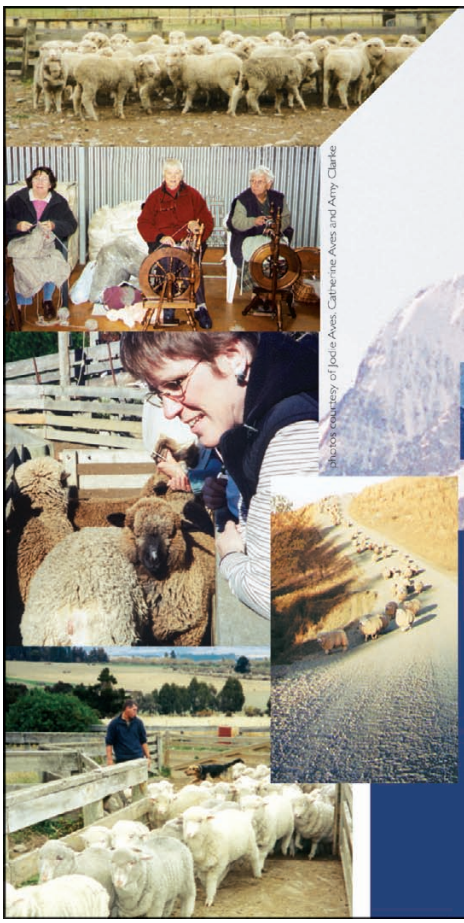
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Transformation
A STUDY IN FIBERS AND FINISHING

JANE PATRICK

If you've been following fashion lately, you know that texture is IN, whether it's featured in luscious coat capes or simple dresses, or in thick, drapable rayon-chenille throws. This scarf is inspired by these influences as well as the current interest among handweavers in collapse fabrics, and its story is about how a fabric is transformed *after* it's woven.

To increase the after-loom drama, the scarf begins life with all-white yarns. A fingering-weight wool is used in both warp and weft for its warmth, softness, and fulling properties. Linen is used in the scarf for its opposite properties—when abused with hot washing and lots of suds, it *won't* shrink or felt. Linen also does not take dye as well as wool, so if both fibers are treated with the same dye, there will be color variation between them. Finally, mohair is added to the warp for the subtle color and texture variations it provides when combined with the other two yarns.

For the yarns to shrink and full, plenty of space must be allowed between them. As you weave the fabric, it will lack integrity and seem sleazy. Don't worry! It will all stabilize in the finishing process.

Enough warp length is given in the scarf directions for two small swatches, one to keep as an example of the fabric before dyeing, and another to keep as an example of the fabric after dyeing but before finishing. Take the time to hemstitch the samples for safekeeping.



Jane Patrick, *of Boulder, Colorado, has been weaving since 1971. She likes to coax the simplest of weaving equipment into creating visually complex and texturally intriguing fabrics.*







Hot TIP!

For fabrics that undergo several finishing processes, weave enough samples to save one for every stage. You'll have them to refer to later, and they will give you new ideas. Add to warp length for extra sampling and try finishing some samples more aggressively to see the results. Keep notes!

Warping and weaving the scarf

Wind a separate warp chain for each fiber. Sley the wool first, 1/dent in a 10-dent reed, leaving empty dents for the other fibers (see Figure 1), and then sley the linen, and finally the mohair. Thread the loom for plain weave. On a rigid heddle loom, where mohair alternates with wool, sley the wool ends in the holes and the mohair in the roomier slots.

Weave two samples 10" long each and the scarf for 82" (allow 2–2½" unwoven for fringe between pieces); hemstitch all ends. Check the sheds (mohair can be sticky). On the rigid-heddle loom, insert the shuttle close to the slots.

Dyeing the scarf

You'll need a 6–8 qt pot not used for cooking, a stir stick, rubber gloves, dust mask, measuring cups, and a heat source (such as a hot plate or propane camp stove used outside). Protect all surfaces against spills and wear an apron. Mix the stock solution: Wearing a dust mask, add ¾ tsp Yellow #104 and a pinch of Basic Blue #400 to ¼ cup water.

Heat 1 gal of water, add ⅓ cup salt, and stir until dissolved. Add stock solution, add the fabric, and simmer for 15 min. Stir often. Remove fabric from dyepot and add ½ cup vinegar. Replace fabric and stir briskly for 1 min. Simmer for another 15–30 min, stirring often. Rinse in cold water until water runs clear.

Finishing the scarf

Machine wash, delicate cycle, with ½ cup detergent. Check often and stop the wash cycle before the fabric is completely fulled (some additional fulling will take place in the rinse cycle). Rinse, spin, and remove from the washing machine.

Press firmly while still wet with a hot iron. Trim fringe to about 1". Brush vigorously with brush or teasle on one side to raise the nap, soften the hand, and add loft. Brushing will result in further shrinkage caused by the friction of the wool fibers moving against each other. Overall shrinkage is about 35%.

1. Warp order for scarf

12	1 1 1 1 1 1 1 1 1 1 1 1	mohair
24	6 6 6 6	linen
66	6 1 1 1 6 6 1 1 1 6 6 1 1 1 6 6 1 1 1 6 6	wool
102		

PROJECT at-a-glance

Weave structure for scarf
Plain weave.

Equipment
Rigid heddle, 2-shaft, or 4-shaft loom, 11" weaving width; 10-dent reed; 12" stick shuttle; tapestry needle; stiff brush or teasle (hand roller).

Yarns
Warp: 2-ply wool (2,800 yd/lb), #740 Snow, 231 yd (1⅓ oz); mohair (900 yd/lb), natural, 42 yd (¾ oz); 4-ply wetspun linen (1,200 yd/lb), off-white, 84 yd (1⅛ oz).
Weft: 2-ply wool (2,800 yd/lb), #740 Snow, 330 yd (2⅛ oz).

Yarn sources
Fingering-weight 2-ply wool (Brown Sheep), mohair (Classic Elite), and Euroflax linen (Louet) are available from most suppliers.

Notions and other materials
Procion MX dyes (PRO Chem): Yellow #104, ¾ tsp; Basic Blue #400, ⅛ tsp.

Warp order and length
102 ends 3½ yd long (allows 42" for take-up, loom waste, and sampling).

Warp and weft spacing
Warp: 10 epi (1/dent in a 10/dent reed). Width in reed: 10¼".
Weft: 10 ppi. Woven length (measured under tension on the loom) 82".

Finished dimensions
Amounts produce one scarf 6¾" × 54" and two samples about 8" long each.

Black
Lime
Kiwi
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Orange
Red
Ruby
Magenta
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Peacock
Hunter
Earth
Natural



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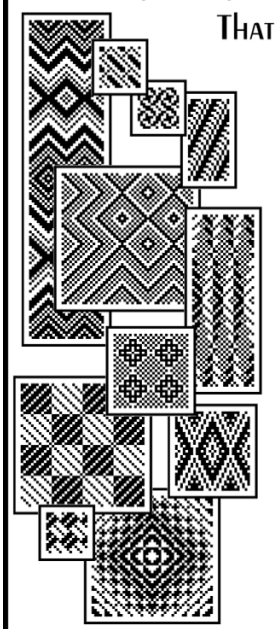
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ALICE SCHLEIN

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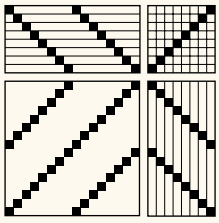
Amalgamation as reorganization

Amalgamation, or spreading a draft, originated as a way to reorganize threadings so that friction between closely packed heddle eyes would be minimized. Imagine a dense warp threaded 1-2-3-4-5-6-7-8 on eight shafts. Each heddle eye is maximally close to its neighbor on the adjacent shaft. But if the threading is rearranged according to some predetermined scheme, called an amalgamation base, the heddle eyes can be distanced from each other and friction reduced. If the tie-up is rearranged following the same amalgamation base as the threading, the resulting drawdown and therefore interlacement will be exactly the same as the original.

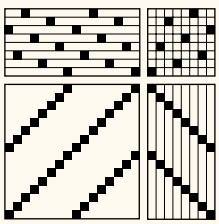
The base and the rule

In this article, an 8-end satin with a counter of 3 (each succeeding shaft is three shafts away from the preceding shaft) is used as the amalgamation base. Other satin orders can also be used. Figure 1b shows an amalgamated threading and tie-up for Figure 1a.

1a.



1b.





Alice Schlein *indulges her love of woven structure and the technique of network drafting in the northwestern hills of Greenville, South Carolina. She loves creating textiles that look like they use more shafts than she has.*




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This rule of amalgamation, originally used for rearranging a threading to eliminate friction on closely sett heddles, is also useful for designing some very interesting new combination drafts.

The four drawdown zones

Figure 3a shows a point twill threading combined with its amalgamation. The twill and the amalgamation are also used as the treadling orders with a 2/2/1/1/1/1 twill tie-up. Look closely at the four zones in the drawdown: Where the original point-twill threading is crossed by the original point-twill treadling, a twill drawdown results. Where the amalgamated threading is crossed by the amalgamated treadling, a different twill drawdown results. But where the original twill threading meets the amalgamated treadling or vice versa, textured (amalgamated) drawdowns result. Moreover, the two amalgamated drawdown areas are slightly different from each other.

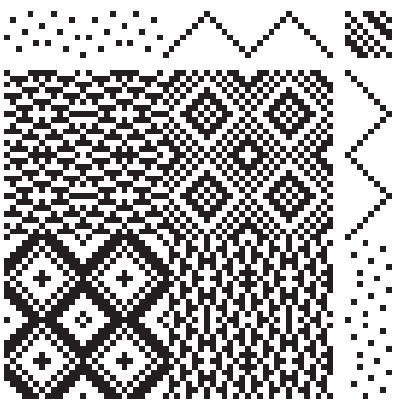
What we have now are four different cloth areas produced with only eight shafts, a truly amazing weaving feat! Without amalgamation, sixteen shafts would be required for a similar effect.

Variations and combinations

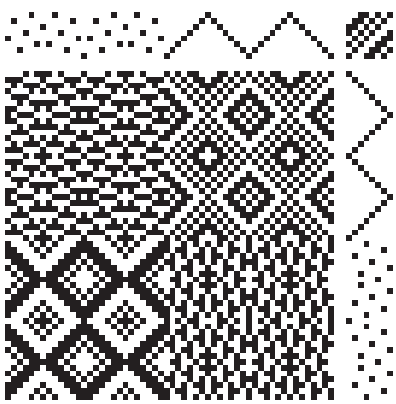
That is only the beginning! By rotating the tie-up (3b), flipping it horizontally or vertically (3c), or by wrapping it (3d) to any one of seven other positions (i.e., rewriting the tie-up starting with a different treadle), other variations can be produced. For even more, use other regular twill tie-up and/or straight or point twill threadings and/or treadlings and their corresponding amalgamations.

And (take a deep breath here), any twill drafts can be combined with any amalgamated drafts in threading and/or

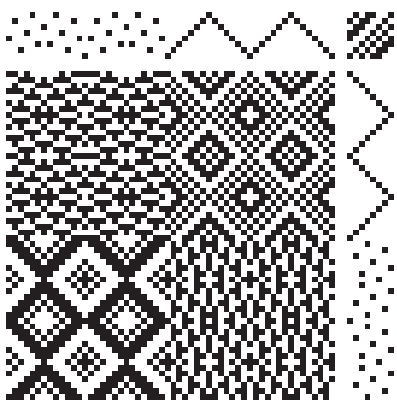
3a.



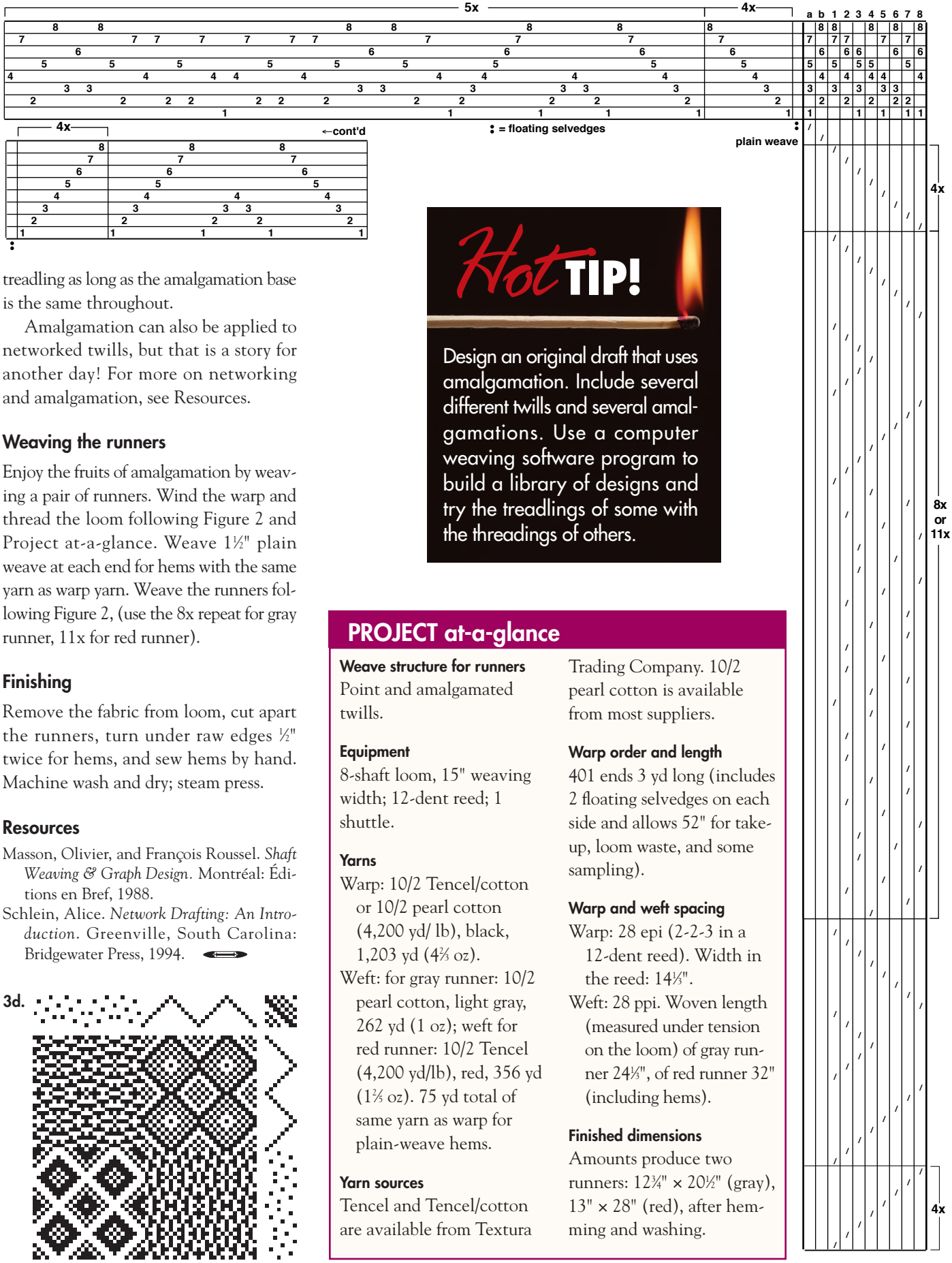
3b.



3c.



2. Draft for runners



treadling as long as the amalgamation base is the same throughout.

Amalgamation can also be applied to networked twills, but that is a story for another day! For more on networking and amalgamation, see Resources.

Weaving the runners

Enjoy the fruits of amalgamation by weaving a pair of runners. Wind the warp and thread the loom following Figure 2 and Project at-a-glance. Weave 1½" plain weave at each end for hems with the same yarn as warp yarn. Weave the runners following Figure 2, (use the 8x repeat for gray runner, 11x for red runner).

Finishing

Remove the fabric from loom, cut apart the runners, turn under raw edges ½" twice for hems, and sew hems by hand. Machine wash and dry; steam press.

Resources

Masson, Olivier, and François Roussel. *Shaft Weaving & Graph Design*. Montréal: Éditions en Bref, 1988.

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

PROJECT at-a-glance

Weave structure for runners
Point and amalgamated twills.

Equipment
8-shaft loom, 15" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 10/2 Tencel/cotton or 10/2 pearl cotton (4,200 yd/ lb), black, 1,203 yd (4⅔ oz).
Weft: for gray runner: 10/2 pearl cotton, light gray, 262 yd (1 oz); weft for red runner: 10/2 Tencel (4,200 yd/lb), red, 356 yd (1⅓ oz). 75 yd total of same yarn as warp for plain-weave hems.

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

Warp order and length
401 ends 3 yd long (includes 2 floating selvedges on each side and allows 52" for take-up, loom waste, and some sampling).

Warp and weft spacing
Warp: 28 epi (2-2-3 in a 12-dent reed). Width in the reed: 14⅓".
Weft: 28 ppi. Woven length (measured under tension on the loom) of gray runner 24⅓", of red runner 32" (including hems).

Finished dimensions
Amounts produce two runners: 12¾" × 20½" (gray), 13" × 28" (red), after hemming and washing.

GOLD DOUBLOONS and Silver Pieces of Eight

ROSALIE NEILSON

A magazine advertisement for a gold casement cloth was the inspiration for this scarf. The fabric showed woven metallic cells surrounded by areas of unwoven warp and weft floats. After trying to imitate the effect with a series of samples, I realized that I had reinvented deflected double weave!

What surprised me after washing the samples was the amount of shrinkage and movement of yarn. What had been uniform squares became round circles, reminding me of coins. To accentuate the round look, I tied each bundle of weft floats in the scarf—352 knots in all!

The draft for the scarf

One-inch stripes of gold and silver alternate in both warp and weft. There are four treadling sequences. In sequence **a** (see Figure 1) the silver weft weaves with the silver warp over the gold warp threads. In **b**, the gold weft weaves with the gold warp under the silver warp threads. In **c** the silver warp weaves with the silver weft under the gold warp threads, and in **d** the gold weft weaves with the gold warp over the silver warp threads.

If the first two sequences were repeated over and over, two distinct layers would be created with the silver layer on top. If the second two were repeated over and over, the gold layer would be on top. The way the threads are spaced and the layers exchanged enables the threads to slide within 1" boundaries.



Rosalie Neilson, *of Milwaukie, Oregon, loves experimenting with new weave structures when she's not braiding or weaving warp-rep wall hangings and rugs.*

General weaving directions

Wind the warp and prepare the loom as in Project at-a-glance (see page 72) and Figure 1. A direct tie-up, where each treadle controls one shaft, is used to provide all the different combinations of shaft lifts. The left foot controls shafts 1 and 2, the right foot shafts 3 and 4. Sometimes one foot is used to depress two treadles.

The two weft colors are carried up the selvedge rather than cut between stripes. Because the rayon yarn is very slippery, when you run out of weft and start a new one, whipstitch the two ends together for ½" or so with a needle and sewing thread.

Heavy paper strips are used as spacers and inserted at the end of each treadling sequence (see P in Figure 1). Only four strips are used; pull out the bottom strip to reuse when the next one is needed.

Wind a cotton or linen towel between the cardboard fringe spacers and woven material as it begins to wind around the cloth beam to protect the fabric.

Don't beat the weft—throw the shuttle, place the weft at a shallow angle, partially close the shed, and gently press the weft into place. Keep the beater bar pulled back while changing to the next shed. Maintain a steady 12 picks per inch.

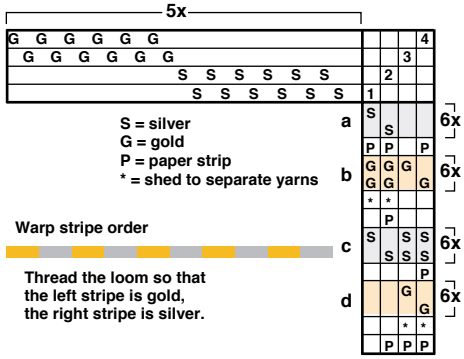
Weaving the scarf

Begin by inserting six pieces of thin cardboard or heavy paper (1½" × 12" each) in plain-weave sheds (1-3 vs 2-4) for fringe.

Before weaving the first silver treadling sequence (**a**), cut a 60" length of silver. Starting at the first silver warp stripe on the left, leave a 12" tail at the selvedge and make double half hitches (also called clove knots or Cavandoli knots) around every two warp ends in the silver stripes. Pass the thread over the gold stripes as you move from stripe to stripe. Leave a 12" tail at the right selvedge. The tails will be incorporated into the first and last braids during the finishing process. Follow the same process before weaving the first gold sequence (**b**), but pass *under* the warp ends in the silver stripes as you work.

Begin both gold and silver wefts by wrapping each weft tail back into the shed to weave with at least two warp stripes so that it is secure.

1. Draft for scarf



Treadling sequence a: silver weft

Raise 1. Throw the shuttle from left to right. Raise 2. Throw the shuttle from right to left. Repeat for 12 picks. The silver weft weaves in the top layer, and on the last pick, it exits the shed over the gold warp stripe on the left. Place the silver shuttle on the web where it will remain during the next sequence. Raise 1, 2, 4; insert a paper strip.





For directions for weaving a gold doubloon scarf on eight shafts, visit the HANDWOVEN website.

Treadling sequence b: gold weft

Raise 1, 2, 3. Throw the shuttle with the gold weft from right to left. Raise 1, 2, 4. Throw the shuttle from left to right. Repeat for 12 picks. Raise 1 and 2 (* in Figure 1) to check that the layers are distinct. The gold weft exits the last shed under the silver warp stripe on the right. Raise 1 and insert paper strip; press into place. Bring the gold shuttle up between the last two gold and silver stripes on the right edge and place the shuttle on the web.

Treadling sequence c: silver weft

Raise 1, 3, 4. Poke the silver shuttle down between the last two gold and silver stripes on the left edge. Throw the shuttle from left to right. Raise 2, 3, 4. Throw the shuttle from right to left. Repeat for 12 picks. On the last pick, the silver weft exits the shed under the gold warp stripe on the left. Place the shuttle on the woven web. Raise 4 and insert paper strip. Press into place.

Treadling sequence d: gold weft

Raise 3. Throw the shuttle from right to left. Raise 4. Throw the shuttle from left to right. Repeat for 12 picks. Raise 3 and 4 (* in Figure 1) to check that the two layers are distinct. On the last pick, the gold weft will lie on top of the silver warp stripe on the right. Raise 2, 3, 4 and insert paper strip. Poke the gold shuttle down between the silver and gold stripes on the right so that the gold weft floats under the last silver stripe and then place the shuttle on the web.

Other weaving notes

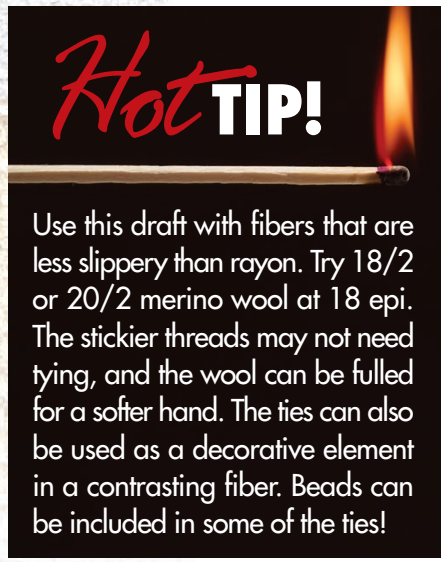
Weave the four treadling sequences 22 total times for a woven length of 88" (plus 12" reserved for fringe). After the first repeat of the four sequences, every time you begin sequence **a** you will have to bring the silver shuttle up between the last two gold and silver stripes on the left. (Note that if a shuttle was not in the right position while you wove with the other color, you will have to unweave the last 12 picks to reposition the shuttle. The shuttles change layers after every two sequences: after **a** and **b**, and again after **c** and **d**.)

When you have completed treadling sequence **c** of the last repeat, do not end the weft. The silver weft will be at the left edge of the scarf. Measure 48" and cut. Use this length to make double half hitches around pairs of silver warp threads as at the beginning but pass *under* gold threads as you work. Leave a 12" tail at the right side of the scarf. Weave 11 picks of gold with sequence **d** so that the weft ends at the left side. Knot as at the beginning but pass *over* the silver threads.

Finishing the scarf

Remove the scarf from the loom; remove all paper strips. Make a fringe of two or three 3-strand braids for each stripe, incorporating the 12" tails at edges. Secure with overhand knots.

Now it's time to tie the floats! Working on a table or counter, begin with the silver weft stripe that you wove first. Using the thrums from the back of the loom, tie a short length of silver yarn in a square knot leaving ⅓" tails around each of the four bundles of silver weft floats in the first stripe. Next, using a short length of gold yarn, tie the gold weft bundles in gold stripe in the same way. Turn the scarf over and tie the first two stripes on the back side. Continue, tying two stripes at a time on each side. Roll the scarf onto a cardboard tube to make turning easier.



Partially fill the kitchen sink with the hottest tap water and a bit of dishwashing liquid. Add one teakettle of boiling water. Mix with a wooden spoon. Carefully layer the scarf into the water; push under with the spoon. Soak until the water cools (about 30 minutes). Gently squeeze the water out with your hands and rinse twice in cool water. Squeeze again and lay out on bath towel. Fold the towel over the scarf, roll it up, and step on the roll to absorb water. Unroll. Dry the scarf flat on a dry towel until almost dry. Machine dry, permanent press, for about 5 minutes with the dry towel. Trim ends of braids and knots.

PROJECT at-a-glance

Weave structure for scarf
Deflected double weave.

Equipment
4-shaft loom, 10" weaving width; 12-dent reed; 2 shuttles; 12 cardboard strips 1½" × 12"; 4 paper strips 1" × 12".

Yarns
Warp: Rayon Chainette (1,900 yds/lb), gold and silver, 200 yd (1¾ oz) each.
Weft: Rayon Chainette gold and silver, 165 yd, (1⅜ oz) each.

Yarn sources
Rayon Chainette is available from Halcyon Yarn.

Warp order and length
120 ends (60 gold and 60 silver in the order in Figure 1) 3½ yd long (allows 32" for fringe, take-up, and loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 10".
Weft: 12 ppi. Woven length (measured under tension on the loom): 88" not including the 9" on each end that are reserved for fringe.

Finished Dimensions
Amounts provide one scarf 7" × 65" (plus a 5½" braided fringe on each end) after washing.

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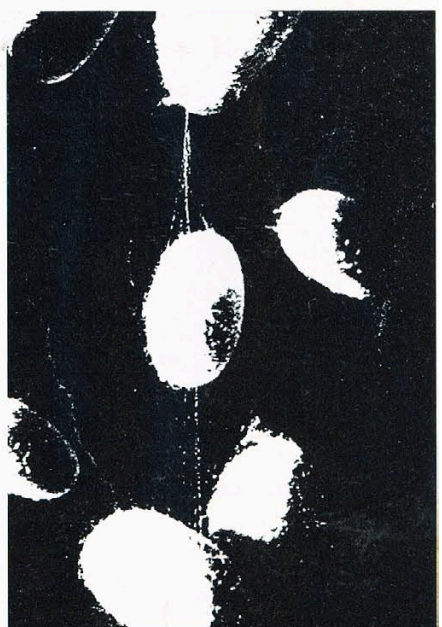
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JANE PATRICK WITH JOAN LEON

Weavers in Action: Making a Difference in Memphis

Last year when Joan Leon, Susanne Allen, Anita Fletcher, and Lori Rawlinson founded Weavers in Action they committed themselves to reaching out to their community in Memphis, Tennessee. The four women had varied weaving interests, but all wanted to share their love and knowledge of the craft. Their story is one of generosity and can-do-ism. It is an example of how a few can impact many.

To do what they wanted to do, several elements needed to come together. They knew they wanted to reach out to children and women who otherwise might not have an opportunity to weave. In order to do this, they needed a studio, equipment, and yarn. Their idea began to solidify last fall when Anita found a classroom to rent in an inner-city church. Though the room was in need of paint and cleaning, it was ideal for a weaving studio. Once the decorating chores were completed, the guild was invited to use the space for Tuesday gatherings and as a place to store guild equipment and the guild library.



From left to right: Hosai Ahangar, Joan Leon (Weavers in Action), Shakiba Mohammad Umar, Fatemeh Yazdi (Associated Catholic Charities English teacher, translator), Eshrat Latifa.

With their facility ready, the foursome then contacted the counselor of a nearby elementary school for their first community outreach effort. They planned an off-loom project for fifth and sixth graders and visited the schools, where they demonstrated weaving in classrooms to see if there was sufficient interest in an after-school program. Happily, they received an overwhelming response, signing up more students than they could serve.

In three after-school sessions, they offered two projects, a pouch purse and a mug rug. "It was so much fun," says Joan, "and they wanted more. We had children from so many different backgrounds. Many had little enrichment in their lives, and they were hungry for stimulation. The children were so joyful to be there, and their excitement in their weaving accomplishments was gratifying." With this first success, Weavers in Action offered another class in the spring, and another this fall.

Barely resting from the after-school weaving classes, Weavers in Action launched a new project inspired by a newspaper article about several refugee families from Afghanistan living in the Memphis area. Associated Catholic Services was working to help integrate the families into life in the United States, and Joan contacted the organization to see if the refugee women would be interested in learning to weave. Weavers in Action had two goals: to stimulate creativity through weaving and to form a social connection that would help the women feel at home in the United States. Since the women spoke Farsi, a translator from Catholic Services attended classes with them.

After a get-acquainted meeting, Weavers in Action wound the warps in readiness for the first session, and classes began. Overcoming childcare arrangements, work schedules, and transportation issues proved challenging, though not impossible. Classes were confined to two hours once a week, with occasional visits from children when childcare issues arose.

"All stages were challenges," explains Joan, "but once everyone started weaving, it was obvious how much they enjoyed it." The students were intrigued by the pattern possibilities, and they impressed the teachers with their selvedges and sense of color. "It was a delight to see them independently select colors and enjoy what happened next," notes Joan. "Also, through our weaving experiences with them, we learned that language is not always the most important element in communication."

This project won't be the last for Weavers in Action. They are currently working with a residential program for women who have drug and alcohol dependency problems. Because the women cannot leave the facility, Weavers in Action will take small portable weaving projects to them, such as bead weaving.

The group is also working hard to help strengthen their weavers' guild. They want to energize the guild through increased membership and a sense of renewed purpose. To these ends they are gearing up to offer weaving classes to the general public in addition to demonstrating at local events. They've changed the guild meeting time from weekdays to Saturday mornings so that working members can attend.

Their successes have given Weavers in Action new enthusiasm and energy. They are hoping that through their activities and those of the Memphis Guild of Handloom Weavers, they will build their community as they reach out to others. As they continue their endeavors, this small handful of weavers is making a difference in Memphis. They welcome your inquiries at www.weaversinaction@hotmail.com.

"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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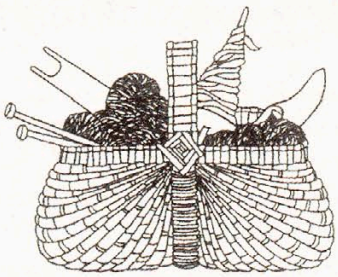
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What's NOT Hot

an essay on ethics

MADELYN VAN DER HOOGT



A few years ago as I was touring an exhibit at a conference, I was stunned to see a scarf awarded first prize that had been featured months earlier on the cover of a weaving magazine. I wouldn't have been stunned if the person who won the prize had been the same person who wove the scarf on the cover—but it was someone else.

Later I learned that the weaver of the scarf in the exhibit had not been trying to pass the scarf off as her own design. Instead, she believed that her award had been given for craftsmanship. She had no idea that she had done anything wrong. The more I've talked to weavers since, the more I've realized that many don't realize what is OK and what is not when entering shows, publishing articles, teaching specific techniques, or selling work.

Entering juried shows

Most exhibits in which prizes are awarded send guidelines and requirements with entry applications. Almost always the words "original work" are included. So what is original work?

It is fairly clear that if you use the project directions from a magazine to produce exactly the item featured in the article—this is not original work. So is it original if you change the weft color? The fringe treatment? The fiber type? The dimensions? All of the above?

Copyright laws are not helpful here since they only disallow exact reproduction. The dilemma is more an ethical one than a legal one. As such, there will always be differences of opinion, so this is a subject that is open to discussion.

Original work means it is *your* work—your use of the separate elements of fiber, color, structure, dimension, sett, weaving skill, and finishing.

It is difficult for a viewer to assess the originality of your use of these elements. If you are a painter and you decide to paint a vase of sunflowers and you use a technique that sort of looks like van Gogh's and your vase and backgrounds are the same color as his, your painting would not be regarded as very "original." But everyone's woven work shows vertical and horizontal threads and is restricted to a limited number of possible structures and fibers.

Original work in weaving comes from having explored elements of structure, fiber, sett, hand, fabric type, finishing treatment, color—or even an idea (like iridescence, translucency, absorbency) to the point that you *know* it is yours. You might have started from something you got from somewhere else, a draft from Marguerite Davison, a dye recipe from a magazine, a love of summer and winter, a desire to weave rugs. But you have worked to find the combination of colors, fibers, designs, and technique that achieve your own goals for them.

Selling your work

Offering work for sale is much like entering a juried show—except no one hands you a list of requirements. Your work should still be just as original. An additional consideration for garment weavers is that it is a violation of copyright law to use a commercial pattern to make a garment for sale unless you have received permission to do so. Usually you will pay a fee for this right. A test you can apply whenever you are in doubt is to ask yourself if you will be depriving someone else of receiving payment if you use something that you did not design yourself.

Publishing and teaching

Legal and ethical issues also arise for weavers who write and teach. We all know that to copy someone else's material word for word is a violation of copyright law. We also all know that if you use someone else's ideas in your own writing, you should give them credit. So whose idea was summer and winter?

Summer and winter, overshot, twill, etc., need not be credited to anyone; they are part of the public domain (and we really don't know whom to credit). But what about network drafting, double two-tie unit weave, ply-split braiding, shaft switching, woven shibori, diversified plain weave, Park and Boulevard weaves? These weaves and their applications have been developed or expanded by individual weavers within the last fifty years who should receive credit for their ingenuity, time, and effort.

Some of the same considerations apply to teaching. It is not OK to take a workshop and come back and teach the same technique to your guild (or others!) as though it is your own invention. You should work with it yourself and understand it from deep experience. It goes without saying that you should create your own handouts. If you are simply sharing what you have learned with your guild, which is a good thing, then your teacher should be credited

What's hot is doing your own work. Using someone else's is not so hot.

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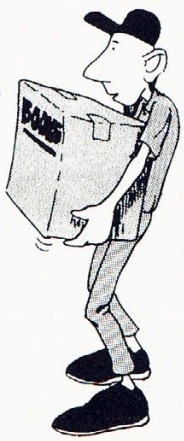
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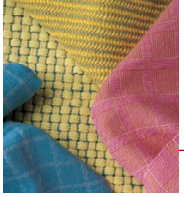
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CALIFORNIA

Through January 12. 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.

Through January 12. 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.

CONNECTICUT

April 26. 94th Annual Sheep, Wool, and Fiber Festival at Tolland Agricultural Center, Rt. 30, Vernon. Contact (860) 684-2124; www.ctsheep. org.

DISTRICT OF COLUMBIA

Through January 5. Secrets of Silk. **Through February 16.** The Classical Tradition in Anatolian Carpets. **January 31–June 8.** Hold It: Textiles as Containers. 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.

HAWAII

February 15–28. A Weaving Retrospective—50 years of Hui Textiles at the Academy Art Center at Linekona in Honolulu. Contact Ghislaine Chock, (808) 432-3223; kenjoinc.aloha.net; www.hawaiihandweavers.com.

MASSACHUSETTS

Through February 14. Yehudit and Tamar Shadur, exhibit of paper cutting and tapestry, at The Fiber Art Center, 79 S. Pleasant St., Amherst, MA 01002. (413) 323-0973; fiberfoundation@aol.com.

Through February 9. 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.

NEW MEXICO

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

OHIO

March 29. 17th annual Market Day and Fiber Fair celebrating the 25th anniversary of the Black Swamp Spinners' Guild of Northwest Ohio at St. Mark's Lutheran Church Family Life Center, 315 S. College Dr., Bowling Green. Contact Margaret Bouyack, (800) 554-7931 or Katherine Clark, t.k.clark@juno.com.

April 26. Mid-Ohio Fiber Gathering in DeGraff. Contact Susie Smithers, (937) 585-5161 or Lee Ann at leellama@bright.net.

May 24–25. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Riechert, (330) 264-9665; don47linda@valkyrie.net.

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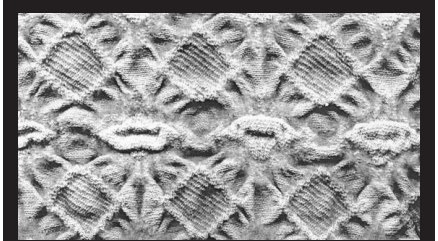
Through February 16. Kesa from the Aldrich Collection. **February 21–June 22.** Noh Robes from the Aldrich Collection. Exhibits of Japanese textiles at the Museum of Art, Rhode Island School of Design, 224 Benefit St., Providence, RI 02903. Matt Montgomery, (401) 454-6500, mmontgom @risd.edu.

—continued on page 84

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EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

NAVAJO RAINCOAT

In 1844, American journalist Josiah Gregg described a Spanish-style serape woven by the Navajo. It embodied "so close and dense a texture that it will frequently hold water almost equal to gum-elastic cloth," he wrote. "It is therefore highly prized for its protection against the rain. Some of the finer qualities are sold among the Mexicans as high as fifty or sixty dollars."

That price equaled six months' pay for an Army colonel at the time, when a quarter horse cost five dollars and a warm buffalo robe only three.

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

ORIENTAL RUGS

By definition, an Oriental rug necessarily includes three basic characteristics:

1. It must be made entirely from natural fibers.
2. It must be knotted completely by hand.
3. It must be of Mideast or Asian origin.

Oriental rugs can further be grouped under two major categories: traditional and contemporary.

Traditional rugs are the result of a carpet-making heritage of at least 1,000 years that encompasses the tribal, city, or town origin.

Tribal rugs are created in either a nomadic or village setting. Tribal rugmakers spontaneously create details of their own inspiration and [their patterns] contain numerous hidden mysteries. City and town rugs are made by groups of weavers in a workshop setting and are typified by their tightness of weave and complexity, with weaves sometimes including between 400 and 900 knots per square inch. These weavers follow blueprints to create their designs.

Conversely, contemporary rugs come from nontraditional weaving regions and are more compatible with modern decorating styles.

Sam DeLeo, *At Home, Colorado Style,* in *The Denver Post,* October 26, 2001



HI-TECH HEAT

Consumers and soldiers are warming up to a new high-tech jacket that makes its own heat. Instead of using bulky electric blanket wires, the new technology warms by using microfibers that are thinner than a human hair, bendable and washable. Two rechargeable lithium batteries power the microfiber thermal panels for five hours on oscillate or two and a half hours on full power. At the highest setting, the jacket can be heated up to 114 degrees.

Malden Mills, Associated Press; contributed by Jane Patrick, Boulder, Colorado

IRISH TWEED

Colm Sweeney grew up in Ardara, tweed center of County Donegal, learning about warps and wefts long before he knew about the birds and the bees. Playing on the floor by his daddy's loom, young Colm listened to stories about how his father—and his father before him—kept sheep and how his mother and grandmother carded the wool and spun it into yarn.

Come October, the farmers would come in from the fields to warp their looms. Then began a rhythmic dance with the weaver seated on the loom bench, coordinating hand and foot movements that would produce up to thirty yards of handwoven fabric a day. "I tell people when you buy a yard of Donegal tweed, it's not just a yard of fabric, it's a lot of Irish history you're buying," Sweeney says.

Nowadays, most Donegal tweed comes from factory power looms, but Sweeney says there are still about twenty-five craftsmen working at home, turning out handwoven, all-wool fabric treasured throughout the world. Magee of Donegal, the company credited with making the local tweeds famous when it standardized the work of cottage weavers after World War I, still employs a crew of master craftsmen known for the quality of their work at hand looms.

condensed from Pat Hanna Kuehl, *The Denver Post,* March 11, 2001

RECYCLED MONEY

American paper money is made from cotton (75 percent) and flax (25 percent). The cotton comes from recovered waste material, much of it denim cuttings from jeans manufacture, because paper currency requires the same toughness and durability as jeans. During this process the watermark on new bills is made by subtly rearranging the fibers, and the "security thread," a thin strip of polymer film that bears the denomination of the bill, is added.

These devices are intended to combat counterfeiting—a copier will not pick up the watermark or the security thread—but the most common way that bogus bills are discovered is by feel. People who handle a lot of cash often can tell when the paper isn't genuine.

Mike Rudeen, "Wacky Questions," *Rocky Mountain News*, September 28, 2002

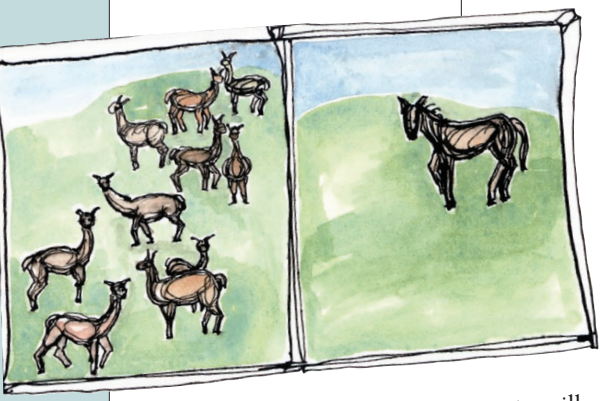
MISCONCEPTIONS

Cotton comes from sheep and oranges grow in Aberdeen. Or so some Scottish children believe. Almost two-thirds of urban Scottish nine- and ten-year-olds believe that sheep produce cotton, according to a survey by the Royal Highland Education Trust.

The Denver Post, May 3, 2002

THRIFTY CRITTERS

Alpacas are the ideal small-farm animals. You can put



up to ten alpacas on the same amount of pasture required to graze a single horse. Alpacas have pads instead of hooves and they are gentle ruminants. This feature makes alpacas very kind to pastures.

Alpaca Association of Western Washington

LEWIS, CLARK, AND WOOL



Some western Montana sheep growers are weaving history into business, hoping their line of wool blankets similar to those that Lewis and Clark carried across the West may help boost their profits. Montana Shepherd's Market LLC is a group of four family producers that has the soft shorn wool from about 750 sheep raised in the Bitterroot Valley turned into long, luxurious blankets.

Jane Lambert, one of the shepherds involved in the project, said the idea for the wool blankets came both from marketing necessity and an interest in the Lewis and Clark expedition. Historic research revealed information about the blankets produced during the era, including what was considered standard sizes and colors. The producers developed a relationship with an established Minnesota mill and an online business. They plan to market their blankets along the Lewis and Clark trail and to expand the product line.

Information about the Montana Shepherd's Market is available online at www.woolsoft.net

adapted from Becky Bohrer, Associated Press; contributed by Brucie Connell, Buffalo, Wyoming

SURNAME

The English last name Walker actually means "felter" because the verb walk is derived from "waulk," the act of compressing wool into felt by stomping on it in a tub or stream.

Elizabeth Wayland Barber, *The Mummies of Ürümchi*; contributed by Elinor Burchard, Montrose, Colorado

BUFFALO FABRIC

Ruth Huffman, a Dallas clothing designer, says she has discovered the newest wonder fabric and that it is 100 percent natural. You can throw it in the washer and dryer, and not only will it not shrink or wrinkle, she says, it comes out feeling like cashmere.

In 1994, Ms. Huffman read a *National Geographic* article about the burgeoning herds of American buffalo (more correctly called bison). Why not try making clothes of bison hair, she thought. Through the National Bison Association, she found a rancher in Colorado who was selling 1,000 pounds of the hair. She had the hair cleaned and spun into yarn, which she then knitted into custom clothing for clients.

And then one day she did what many successful inventors have done: She acted on a wild hunch. She took a two-foot-by-three-foot swatch of the material and washed it on the regular hot water cycle of her machine and then threw it in the dryer. "It didn't shrink," she said, "and it came out soft and fluffy, just like cashmere." She is now in the process of securing financing for a textile mill of her own devoted solely to processing and knitting buffalo hair.

condensed from Teresa Riordan, *The New York Times*, June 24, 2002; contributed by Susan Bloomfield, Wells, Maine

FABRIC NAMES

Names of cloths are frequently derived from the places they were made. According to an act of Parliament, relating to woollen cloth, it appears that twenty-three districts in England gave names to woollen cloth, and five to cotton. . . .

Alfred Barlow, *History and Principles of Weaving by Hand and by Power*, 1878

more Calendar . . .

(continued from page 81)

TEXAS
January 11. The Rowdy Outlaw Texas Fiber League is hosting a Roc Day Celebration in Austin. Contact rowdyotfl@yahoo.com.

VERMONT
April 26. Connecticut Annual Sheep, Wool, and Fiber Festival at the Tolland Agricultural Center. Contact Jo Judd, (860) 684-2124; winter brookFarm@ att.net; www.ctsheep.org.

CONFERENCES

ARIZONA
July 10–13. Intermountain Weavers Conference in Prescott. Contact Teresa Kennard, Tkennard@ juno.com; www.sdc.org/iwc.

FLORIDA
March 20–23. 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. 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. Fiber Fantasia: Imagination & Collaboration, Midwest Weavers Conference at Southern Illinois University—Edwardsville, near St. Louis, MO. Bhakti Ziek, keynote. Contact Amy Norris, 8742 Teasdale Ave., St. Louis, MO 63124. midwst2003@aol.com; www.siue.edu/wgsl/html/MWC2003.htm.

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

MASSACHUSETTS
July 17–20. New England Weavers Seminar (NEWS) at Merrimack College, North Andover. Contact Rosemonde Spinelli, 79 Kilsyth Rd., South Easton, MA 02375. reilspin@attbi.com; www.newenglandweaversseminar.com.

MISSOURI
June 5–8. 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.
June 13–15. Innovations in Textiles V: A Symposium and Exhibitions. Contact the Craft Alliance, 6640 Delmar Blvd., St. Louis, MO 63130. (314) 725-1177 ext. 22; gallery@craftalliance.org; www.craftalliance.org.

TEXAS
April 25–27. Biennial conference of the Contemporary Handweavers of Texas in Fort Worth. Elizabeth Barber, keynote. Contact Shannon Hardy, 1820 Polster, Plano, TX 75093. zdirk@mindspring.com; www.cht2003.org.

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

CANADA, ALBERTA
July 17–20. Association of Northwest Weavers' Guilds (ANWG) conference in Calgary. Preconference workshops July 14–16. Contact Sandy Powers, RR1, Site 1, Box 4, Airdrie, AB, Canada T4B 2A3. (403) 948-4638; www.anwg.org; www.hwsda.org.

SOUTH AFRICA
September 7–12. Johannesburg Weavers and Spinners Guild Fibre Breakaway. Contact the Secretary, Johannesburg Weavers and Spinners Guild, PO Box 84736, Greenside 2034, South Africa. msigalas@worldonline.co.za.

UKRAINE
June 10–15. 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

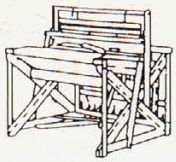
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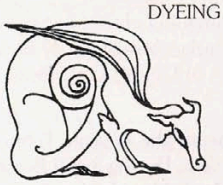
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more Calendar . . .

(continued from page 84)

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TO ENTER

CALLIFORNIA

First National Fiber to Shawl competition in conjunction with the Northern California Handweavers conference at the Nevada County Fairgrounds in Grass Valley, May 23–26. **Deadline April 1.** Contact Marian Thormahlen, marianllamas@mindspring.com or CNCH'O3, PO Box 215805, Sacramento, CA 95821. www.cnch.org.

COLORADO

Fiber Celebration 2003, regional juried show May 16–June 22 at Art Center of Estes Park. Open to residents of AZ, CO, KS, NE, NM, OK, UT, WY. **Slide postmark deadline February 14.** Contact Kathy Hartmeister and Patty Volker, 847 Ponderosa Ln., Estes Park, CO 80517. (970) 586-6555; fibercelebration02@lycos.com.

CONNECTICUT

Expo 2003, 46th annual Guilford Handcraft Exposition, juried sale July 17–19 in Guilford. **Late application deadline January 10.** Guilford Handcraft Center, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; info@handcraftcenter.org; www.handcraftcenter.org.

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.

ILLINOIS

Fantastic Fibers at The Fine Line Creative Arts Center in St. Charles May 12–June 7. **Slide deadline March 1.** Contact Desise Kavanagh, (630) 584-9443.

PENNSYLVANIA

Fiberart International, a biannual juried exhibit sponsored by the Fiberarts Guild of Pittsburgh at the Pittsburgh Center for the Arts, April 3–August 15, 2004. Slide **Deadline August 25.** Contact Laura Tabakman, PO Box 5478, Pittsburgh, PA 15206-0478. (412) 781-5519; fiberartinternational@yahoo.com; www.fiberartinternational.com.

TENNESSEE

Artist residencies are available at Arrowmont School of Arts and Crafts. All media, 11 months. **Deadline February 1.** Student Assistantships, Work-Study and Scholarships. **Deadline January 15 for spring sessions, February 15 for summer.** Write to Application, ASAC, 556 Parkway, Gatlinburg, TN 37738. (865) 436-5860; info@arrowmont.org; www.arrowmont.org.

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.** 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

CONNECTICUT

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

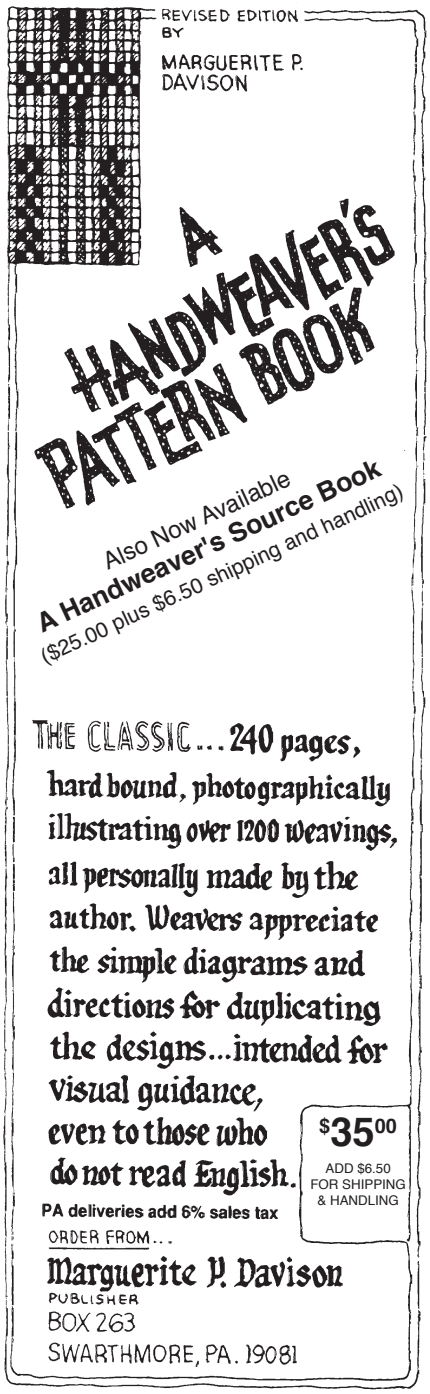
Ongoing classes in weaving, spinning, and felting are offered by TLD Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.tlddesigns.com.

MAINE

Becky's Väv Stuga ongoing classes in Swedish weaving. Contact Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057.

NEW YORK

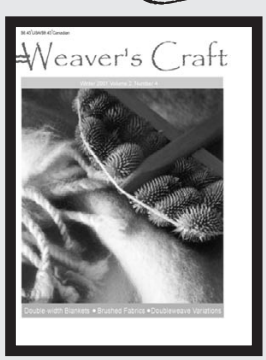
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NORTH CAROLINA

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OHIO

Beginner's Spinning Workshop February 22, with the Black Swamp Spinners' Guild of Northwest Ohio, at Center Township Fire Hall, 9986 Bowling Green Rd. E., Bowling Green. Registration deadline February 15. Contact Margaret Bouyack, (800) 554-7931 or Katherine Clark, t.k.clark@juno.com.

WASHINGTON

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

WISCONSIN

Handwovens for Whatever Shape Your're In, March 6–7, sponsored by the Wisconsin Handweavers in Milwaukee. Contact (262) 569-0873 or christilee@core.com.

GHANA

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

GUATEMALA

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

TRAVEL

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

France, April 25–May 2. Fabric printing and design workshops in Provence. Horizons to Go! PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

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

Guatemala, August 6–18. 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.

Ireland September 22–October 5. Workshops in tapestry weaving, basketry, and related fiber arts; visit artist's studios and ancient archaeological sites. Contact Joan Slack-DeBrock (715) 277-4224; www.riverrunarts.com.

Mexico, archaeology, artists, and mini-workshops in Oaxaca. Horizons to Go! PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

New York. May 1–4, weekend "off the beaten path." Horizons to Go! PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

Romania, Colorado, and Arizona. Earth Knack is sponsoring a tour of hands-on learning of the fiber arts in three unique locales. Contact Robin Blankenship, PO Box 508, Crestone, CO 81131. (719) 256-4909; www.earthknack.com.

Southwestern U.S. February 14–17, Weekend in Santa Fe. April 25–May 2, July 13–20. Visits to pueblos and trading posts. Horizons to Go! PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

Please send your event information at least twelve weeks prior to the month of publication to "HANDWOVEN Calendar," 201 E. Fourth St., Loveland, CO 80537-5655. Listings are made as space is available. While we try to include as many events as possible, we

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Product News

BY SHARON ALTERGOTT

Excellent Production in Craft introduced their yarn, **EPiC**2/18 worsted wool 99line, at Convergence 2002 last August in Vancouver. Mary Ann Beinecke/MAB is the creator of this quality line of yarns available in 114 fantastic *Multitone* and *Solidtone* colors. The yarn is designed for many uses including weaving, needlework, machine and hand knitting, crochet, sewing, tufting, knotting, and hooking. A 2/18 worsted wool count yarn, it is a very resilient, long-staple, smooth fibered yarn that is then dyed in MAB's trademarked *99Line* luminescent colors. The yarn comes in cones, hanks, or counted needlery PackIts for needleworkers. Contact her at 124 Friendship St., PO Box 1218, Waldoboro, ME 04572 for a free brochure complete with a 10-yard sample or for more information, e-mail epicyarn@midcoast.com.

Louet Sales recently announced a new loom—the *Octado* 8-shaft dobby loom. The *Octado* (named for the number of shafts) is virtually a smaller version of their popular *Megado*. It uses the same unique lifting system raising the back beam when depressing a single treadle, plus the long lever arm of the treadles insures a light, even lift of the harnesses as on all Louet looms. Featuring Louet's patented floating breast beam system, the loom comes in either a mechanical or an electronic dobby version using the same electronics as their 32-, 24-, and 16-shaft dobby heads for the electronic dobby head. The *Octado* is available in a 90 cm (approximately 36") and 110 cm (approximately 44") weaving widths. Introductory prices available until December 31, 2002, are $3000 and $3200 (USD) for the 36" and 44" models respectively, and $650 for either the electronic or mechanical dobby head. Looms will be available for delivery in January 2003 and can be purchased at any Louet dealer across North America. Visit their website at www.louet.com for a complete list of dealers.



The Lunatic Fringe has a new offering, a *Yarn of the Month Club*, now available for weavers. If you have always wanted a pound or half-pound of each of the wonderful colors of their *Tubular Spectrum yarn*, (the 20 hues on the fringe of the color wheel), but didn't want to spend a big chunk of money, now there's a painless way to get the complete set. The Lunatic Fringe will ship you three cones, full or half-pound, of *Tubular Spectrum* yarn for seven months and by the end of May you will have all 20 colors, plus black, for an investment of only $66 each month for full pounds or $36 for 8-ounce cones (plus actual shipping to your address by the least expensive method). Each of the seven shipments includes a project suggestion for part of that month's collection with some left over for your yarn inventory. To find out more about the *Yarn of the Month Club*, get a copy of their fun catalog that is back by popular demand, or to plan a visit call them toll-free at (800) 483-8749 or e-mail them at Lunatic@talstar.com.

Shetland Enterprises Weaving Studio is a new weaving business opened recently by Kathleen Waskin in Bayfield, Wisconsin. She features quality products for both handweaving and handspinning including looms, combs, carders, wheels, fibers, yarns, books, and tools from manufacturers such as Ashford, Beka, Fricke, Glimakra, Harrisville, Lendrum, Louet, Schacht, Unicorn Books & Crafts, Valkyrie, Indigo Hound, and LaniCombs. For more information on her offerings, e-mail Kathleen at WillieTCo@aol.com or phone her at (715) 779-9917.

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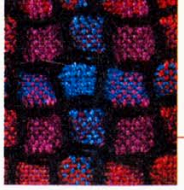


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NOTICES

HAWAII HANDWEAVERS HUI wishes to establish contact with past members who formerly belonged to the Hui from 1953 to present for their *50th Retrospective Exhibition, February 2003*. Contact **Ghislaine Chock,** (808) 432-3223 or email Kenjoinc@aloha.net; www.hawaiihandweavers.org.

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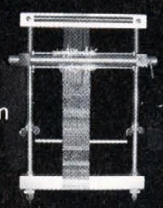
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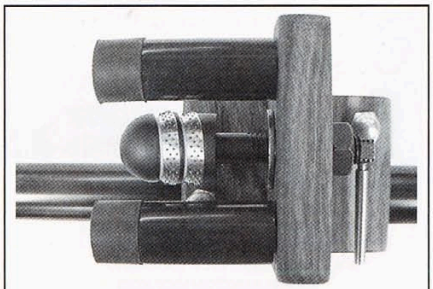
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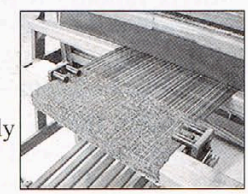
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EVENTS

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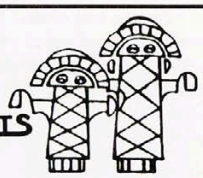
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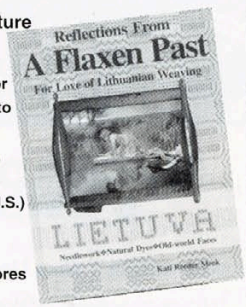
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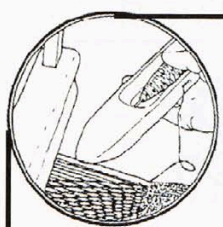
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Endnotes

HOLLY BRACKMANN . . . TEXTILE ARTIST TEACHER TRAVELER

My life as a weaver began in childhood. I made potholders on summer vacations and gave them to relatives until their drawers were full. However, my real fascination with textiles began when I was a student at San Jose State University. Even though my first warp in a weaving class there ended up in the trash when the instructor lost the cross—resulting in a giant snarl—I persevered.

It was the 1960s, and the yarns available to us were all in the oh-so-popular colors of rust, avocado-green (never to be used by me again!), and gold. Funky, chunky weavings were the norm.

Later, during graduate school at UCLA, I became interested in sculptural and architectural forms. I began creating what I called "three-dimensional forms from flat woven pieces." This focus developed into many pieces and a series of lectures and workshops that I presented at conferences and guild meetings.

By the late 1980s my palette was brighter (we had all tossed that avocado-green carpeting!). I was still weaving sculptural pieces, but my scale had begun to shrink. I began weaving my sculptures with sewing thread.



Holly admires a huipil and other colorful brocaded pieces woven by this weaver on a simple backstrap loom in a village in Guatemala.

Weaving with fine threads and creating smaller-sized objects paralleled my love of the minutiae in the fifteenth-century Franco-Flemish paintings I had studied in graduate school. By the 1990s my scale was even smaller, and my setts ranged from 80 to 160 ends per inch!

I am still using sewing thread and I still get excited about textural, three-dimensional weaving. But although I used to think of polyester as a dirty word (as in polyester double-knit pantsuits), I have grown to appreciate the heat crimping and pleating characteristics this synthetic fiber has to offer, and I've found myself on an entirely new path.

My weaving life is full of the turns and changes that come from trying new things and discovering new techniques. I owe part of that growth to teaching. Teaching about textiles and weaving has challenged me and kept me growing as an artist over the years. When I was hired as the first art instructor at Mendocino College in Ukiah, California, challenges abounded. For twenty years the textile classes were housed in temporary facilities, including a fairgrounds (next to the duck pond), a car dealership (students could get their cars repaired while in class), and a warehouse (we rolled up the door when the weather was nice, but the reeds rusted in wet winters). Today, the weaving studio at the college holds over thirty looms, including some that are computerized, and a dye studio with stoves, photo screen-printing equipment, thermofax, and heat press.

Developing new courses and techniques has meant that students often return to update their skills—which keeps me looking for more material. Nurturing students, educating administrators and the public about textiles, persistence, and participating in the community all play important roles in my teaching life.

When I'm not teaching or weaving, I'm traveling. Weavers have special reason to travel—to meet and be inspired by craftspeople all over the world—and the rewards are also special. Meeting weavers and dyers in other cultures adds to your appreciation for the time, effort, and love we all give, inspires you with new ideas for your own work, and makes you feel connected to the world community of people who create textiles. Whether it's seeing a Guatemalan backstrap weaver in Santa Catarina Palopó sitting in a courtyard on a dirt floor weaving in brilliant colors or watching a wood-block fabric printer in India, your strong sense of kinship with other fiber people is reinforced.

Visiting a master dyer in Aubusson, France, and watching him color wool with acid dyes also reminds me of the international scope of many textile projects. He was dyeing New Zealand wool for a tapestry to be woven in France based on a design by a San Francisco artist for a commission from the United States.

I feel lucky that through these three intertwining threads of my life—as a textile artist, teacher, and traveler—I am endlessly tantalized and challenged with directions to pursue. These are the gifts from my community, from weavers around the world, and especially from my students.

HOLLY BRACKMANN *has been Professor of Textiles and Art History at Mendocino College in Ukah, California, since 1973. She has studied weaving and dyeing techniques in Europe, the Middle East, India, and Central and South America. She weaves wallhangings, miniatures, and garments.*



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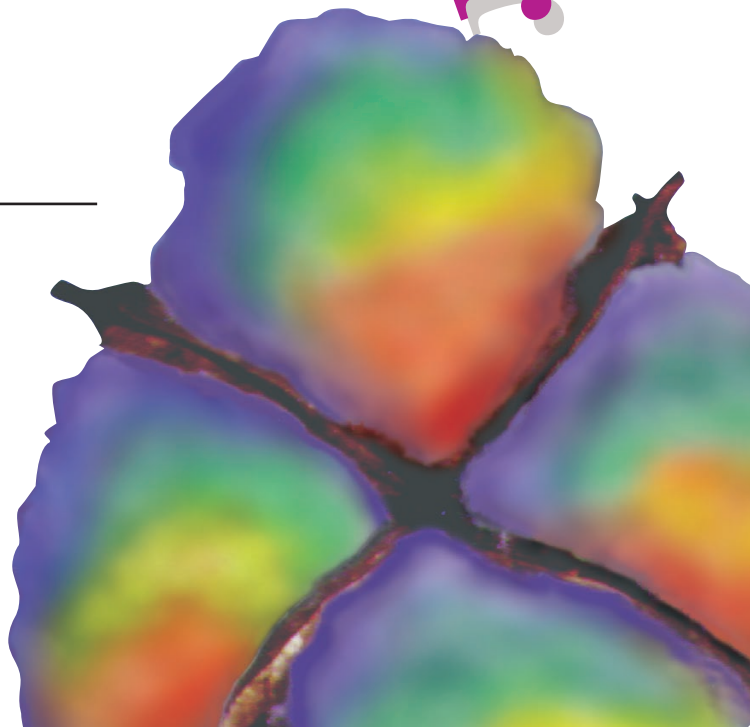
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The Octado is available at these Louet Dealers across North America!

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www.fiberfactory.com

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www.carolinahomespun.com

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