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ISSUE 115 MAY/JUNE 2003

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Weekend Weaver: projects for weavers with busy lives

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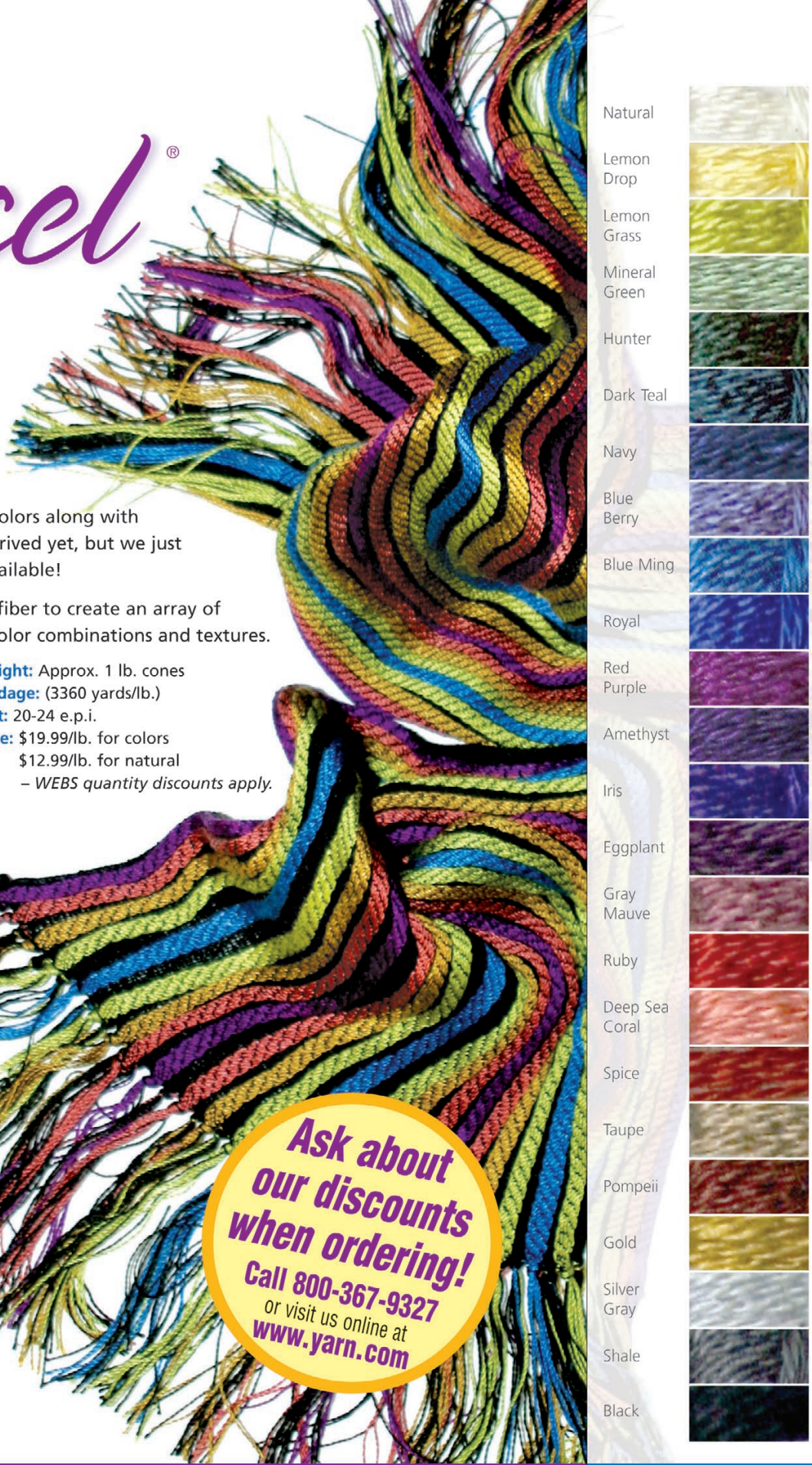
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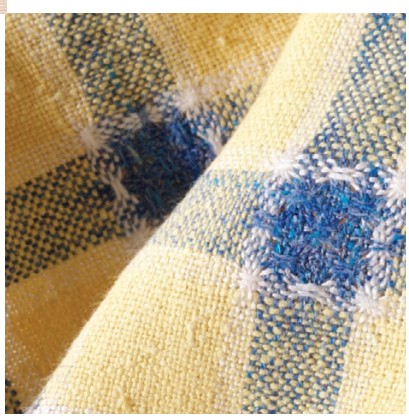
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From the Editor

I think that the first time I became aware of the word "digital" was about twenty years ago, when I bought a stick-on clock the size of a quarter. It had two tiny holes in it. Holding the clock in one hand, you were supposed to stick a pen point in one of the holes while (with your third hand?) you stuck another pen point in the other hole to change the minutes and hours. The instructions were on the package, so after I managed to set the clock the first time, it remained on Central Daylight Time for its (short) life on the dashboard of my car.

At the time, I thought the word "digital" meant "has digits." I still don't know what it really does mean, but I do know there are no digits in the digital camera I just bought.

I thought a digital camera would be useful for taking photos of all the steps for warping a loom. I could use them as illustrations for the warping handouts I give my beginning students. Also, everyone else has one.

What I know about a digital camera is that it doesn't have film. Instead it has a card. You take the pictures with the card in your camera, and then you put the card into your computer so you can edit, name, store, and print your photos. This will save you money. You don't have to buy film, and you can print only the photos you really want. You will therefore only *keep* the photos you really want instead of storing piles of photos from roles of film that you will clean out and label someday.

I researched carefully before buying my camera the way I research most major purchases: I asked someone who researches major purchases what camera they got. This method has the added benefit of creating a resource person later. The camera was a good buy I was told, so off I went to the store. Unfortunately, you have to buy more than just the camera. You need several cards, a battery charger, a card reader, and a camera case. You also need a good-quality color printer, photo paper, and a computer with a lot of storage memory.

The manual that comes with the camera is 202 pages long. It's a relief to see that you only have to read one-quarter of it, since the other three-quarters say the same thing in French, Dutch, and Spanish. This is only a small consolation, however, since many of the English sentences appear to be in a language I don't speak. A bigger consolation is that they try to make things easy by representing the different options on the camera dial with little icons. One of them looks just like a tractor. I puzzled over this until I turned it around and thought: It looks like binoculars. When I looked it up, I discovered: It's a movie camera.

I'm hoping the digital camera doesn't go the way of my Personal Desk Accessory, which I think was also digital. I entered three phone numbers and one To Do list. By the time I tried to use it again, it didn't work and the warranty was up.

Madelyn

If you have an article idea or a project to share for future issues, 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).

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*
September/October 2004: *Fibers: from Alpaca to Zebra (?)*
November/December 2004: *Warping: A Complete Guide*
January/February 2005: *Color-and-Weave*
March/April 2005: *Three-Dimensional Weaving*

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WHAT'S GOING ON HERE

All the Interweave News that's fit to print



I'm not a total Luddite—I was an early adopter of both a personal computer and a business computer system. I really appreciate how these tools can sort and shuffle data, and I do not miss making carbons and scrubbing around with white-out. But I've always tended to resist new technologies that speeded up human communication. I didn't buy a fax machine for the longest time—I savored the time it took for a letter to arrive at or from its destination. It gave me time to think. I even resisted intra-office e-mail, feeling it would change the quality of interactions among the staff, and make us into desk-chair potatoes.

Actually, I think I was right. Multiple hasty, overlapping, half-baked questions and answers fly through the computer network every minute of every day (many of them generated by me). I've always worked at a stand-up desk so I'd be poised at all times to walk around and talk to people or go look something up or check on how magazine pages are coming along or just get out of my office. I still work standing up, but sometimes I check the clock and find I've been standing there for three or four hours, getting and sending e-mail. My feet are a wreck.

On the other hand, I'm in touch regularly with far more people than I used to be, when communication was largely by mail. Too many people, I sometimes think, especially those legions that want to improve certain non-existent body parts or loan me some money. The upside, though, is that computers allow people to do urgent, real-time work together in ways that weren't possible ten or even five years ago. For instance:

The editor of this magazine lives in Washington state, the technical editors live in Oklahoma and Maryland, and the contributing editors live in western Colorado and New Jersey. The editor of *Interweave Knits* lives in Maine, the advertising manager lives in New York, and the designer will soon live in Oregon. The editor of *Beadwork* lives in Minneapolis. The editor of PieceWork actually lives right here in Colorado, but her associate editor lives in Montana, and her copy editor in Massachusetts. The *Spin·Off* crew is the exception—most of them are right here in Loveland more often than not. With all this geographic dispersion and communication by ozone (or however that works), we still manage to send an issue of one or another magazine to press every week or so, electronically. It's a miracle.

And now, we're inviting you into this crazy communications maelstrom. It occurred to us: if we had easy e-mail contact with a whole bunch of our readers, we could run ideas by you, solicit your opinions, find out what you're really interested in and act on that knowledge much more quickly than the old-fashioned, send-out-a-survey way. So that's the point of the invitation you'll find on page 5, to serve on our great big global reader advisory panel. I'm actually excited about it; we hope this will generate a lot of meaningful, useful, timely e-mail messages; ones that will help us do a better job for you. If you sign on, we promise to exercise restraint; the last thing we want is to clog your in-boxes any more than they already might be.

And if you're like me, and still prefer paper, pen, and stamps, be assured we want to hear from *you*, too. There's still nothing quite like the pleasure and anticipation of reading a real letter.

Weaving for Peace



The weaving community in this country is so close, yet so diverse, that we've always been careful to keep politics out of our pages. The following story adheres to that intent, and we hope you'll appreciate and embrace the outreach of these fellow-weavers regardless of your political persuasion.

The Guatemalan highlands are the home of some of the most masterful, joyful, profuse handweavers on the planet. Yet for all the beauty they create, the Mayan weavers there live in the saddest kind of poverty—the poverty that comes from the devastation of more than thirty years of civil war. A group of those weavers are now reaching out to their brothers and sisters around the globe with messages wrung from their own experience. They are creating bracelets, both woven and beaded, to support their families and at the same time share their hope for a peaceful future with others.



Juana Ruth, Celestina, and Maria Paulina are creating woven fabric bracelets called *pulseras tejidas*, similar to the traditional hair ribbons of their country; Conception, Florinda, Ana, Micaela, and Carmen are weaving beaded bracelets called *pulseras mostacillas*. The beaded bracelets are $4.50 each, or $27 for six, and the fabric ones are $2.50 each, or $20 for eight. The minimum order, for efficient postage, is $20. If you'd like to order bracelets for yourself or to share with family, friends, or your weaving guild, e-mail your request to WeavingFutures@aol.com. It's a small, small world.

Join Us!

We invite you to join the HANDWOVEN Reader Advisory Panel!

As a member of this select panel, you—our valued reader—can share in HANDWOVEN's continued growth as the treasured resource for the handweaving community. All you have to do is tell us what you think. Several times a year, we'll contact you by U.S. mail, e-mail, or telephone to request your feedback on a variety of topics and issues related to the magazine.

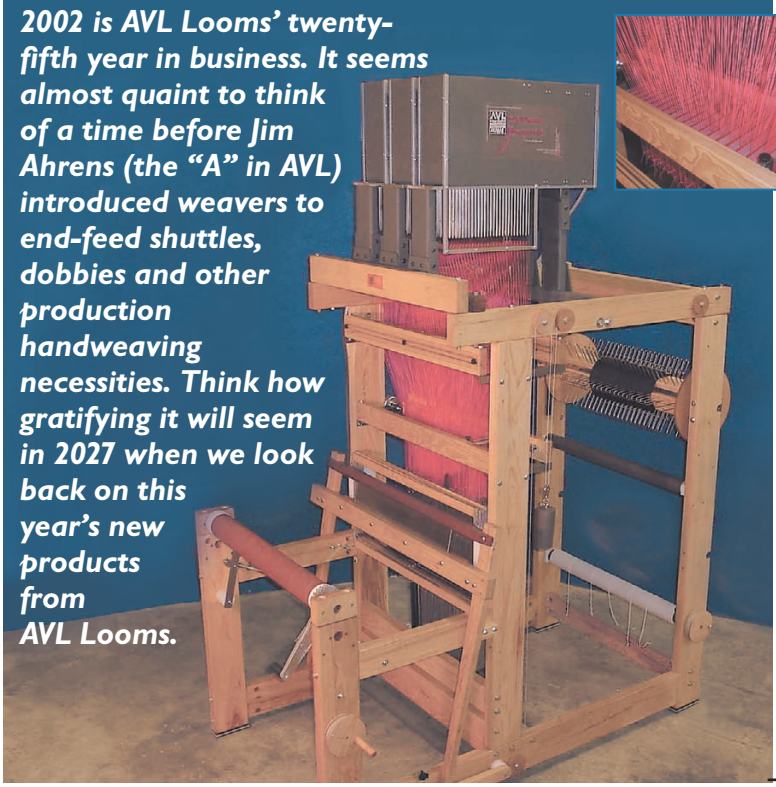
To become a member of the HANDWOVEN Reader Advisory Panel, please log on to www.interweave.com/weave and complete the short application. Your registration information is strictly confidential.

We look forward to hearing from you!

Marilyn Murphy, Publisher

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

THE NEW COLUMNS

Just wanted to let you know how very pleased I am with the new articles in HANDWOVEN aimed at the beginning weaver. As a beginning weaver, I loved the *For Starters* "Playing with Stripes," and I've been working on this project. I also enjoyed the *Weekend Weaver*. I look forward to more of these columns in future issues of HANDWOVEN. Thanks for listening to us beginning weavers!

—Laura Hennessy
via e-mail

Just writing to say I love the March/April 2003 issue! The new *For Starters* and *Weekend Weaver* features are a fantastic idea. I really appreciated the extra guidance in *For Starters*, and even though I'm past the rank beginner stage, I learned something new. The whole issue is just great, and there are several things I can't wait to try.

—Stasia Wussow
Colgate, Wisconsin

I received the March/April issue of HANDWOVEN, and with much excitement started the *Weekend Weaver* shoe laces. They look nothing like the ones in the photo. My weaving instructor and I struggled to figure out why the outcome was not as pictured. For us, using a white weft does not produce the solid blue and red stripes in the photo. I hope you can tell us how Anita Deen did it.

—Donna Zittel
via e-mail

The important part of Anita's instructions was probably not emphasized enough. To make your table or floor loom function like an inkle loom, do not use the beater during weaving—it should remain against the castle, away from the fell.

Use the beater (and reed) only to space the warp threads as you wind the warp on the warp beam. The warp will be much wider on the warp beam than it is in the shoelaces. To weave the shoelaces, pull the weft flat against the fell, drawing the warp threads close together. Beat only with the shuttle, so that the warp is as dense as the threads will allow. Leave the beater next to the castle—pulling the beater toward the fell will spread the warp threads apart, allowing the weft to show, diluting the warp stripe colors.

LORD OF THE RING FABRICS

I've been a subscriber to HANDWOVEN for many years and am wondering: Has anyone else noticed the wonderful fabrics used in the movies *The Fellowship of the Ring* and *The Two Towers*? I am curious about the weave structure of the Fellowship cloaks and would love to know if anyone else is interested in recreating these garments. The New Zealand weavers who created the original fabric used in the cloaks say only that the weave structure is "a twill derivative" and the yarn used is about "35 wraps per inch." At first I thought it was an undulating twill, but I am now wondering if it isn't shadow weave.

—Sandy Amazeen
via e-mail

I am writing to say I regret HANDWOVEN's decision to stop providing shrinkage estimates in project descriptions. Seldom do I use a project from the magazine without adjusting length or width—sometimes I change the design considerably. For that, an estimate of take-up and shrinkage is convenient, if not essential. It's also handy to know when I'm using the same yarn in another project.

—Steve Klemp
Arlington, Virginia

When we made this change, we hadn't thought you might want to apply the percentages to other situations. We figured that the only reason for you to know take-up and shrinkage percentages was to

NEW AT



HANDWOVEN invites you to visit our website for online articles:

- 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.
- A Complete Guide to Warping: back-to-front and front-to-back.
- Coming May 1st: A Buyer's Guide to Computer Weaving Software by Judie Eatough.

What's Hot! A CONTEST



Use a Hot Tip from What's Hot!, the January/February issue of HANDWOVEN, to weave an original fabric. Send photo or slide of your piece to HANDWOVEN at Interweave Press. The winning pieces will be part of Interweave's What's Hot! fiber exhibit during Convergence 2004 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 the weaving and finishing steps.There will be prizes! To enter, send photos by February 1, 2004.

help you add enough warp length to what you know you need for loom waste. We thought, therefore, that if we allowed for take-up and shrinkage, you wouldn't need to know the percentages. You make a good case for including them.

The problem is that we were usually guessing the percentage of take-up. Our designers don't really measure take-up; they measure the woven length of the fabric itself before washing, when take-up has already taken place. The figure they give us for take-up and shrinkage, therefore, is usually only for shrinkage. The only way to really measure take-up is to measure the exact amount of warp left after weaving (including the bits used for tying on both apron rods), subtract that from the length of warp wound, and compare that measurement to the woven length.

Our guess for take-up is usually 5% for plain weave and twill. It would be considerably more for warp rep (up to 30%), and considerably less for weft-faced weaves (down to 0%).

You can calculate the percentage for shrinkage by comparing the figures for woven length with those for finished length that are given in the Project at-a-glance. Then add your guess for take-up to your calculated percent shrinkage. And finally, since it's always better to have too much than too little, add more.

DENISE KAVANAGH (1936–2002)

Denise Kavanagh, founder and director at The Fine Line Creative Arts Center in rural St. Charles, Illinois, died at home on December 11th after her fifth battle with cancer.

In 1954, Kavanagh, a Chicago native, entered the School Sisters of St. Francis, an order of nuns devoted to teaching children and supporting women. She graduated from Alverno College, Milwaukee, with a BS in Education, and from Loyola University, Chicago, with an MS in Educational Administration.

Her career took her from elementary and middle school teacher to elementary school principal to high school assistant principal.

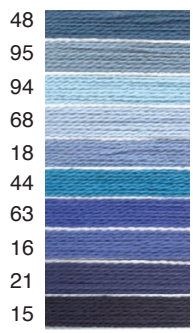
At the age of forty, her deep desire to pursue her creative side took her to Northern Illinois University's textile program. After graduating with an MA in fiber, she opened a gallery, attracting others to the ageless craft. As the number of students grew, so did the facility, and The Fine Line Creative Arts Center was born. In 1985, the center moved to its present location in a restored barn.

The curriculum grew to include classes in weaving, knitting, crochet, spinning, dyeing, surface design, beadwork, jewelry, pottery, basket-making, drawing, painting, water color, calligraphy, paper making, and printmaking—with over 1,200 students a year.

In 1986, a group of Fine Line artists got together to put on an annual fashion show that is now in its seventeenth year. Uncommon Threads has become a prestigious national juried one-of-a-kind art show with an attendance of over 700.

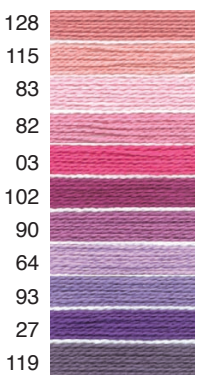
Denise Kavanagh had a profound effect on all who knew her. Besides being an accomplished textile artist, she was a charismatic teacher and leader, a woman of boundless energy, possessed of a great Irish wit. All who loved and admired her are deeply saddened by her loss, but take joy in the growth of The Fine Line as her enduring legacy.





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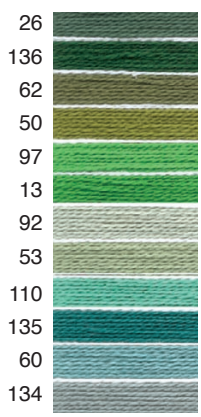
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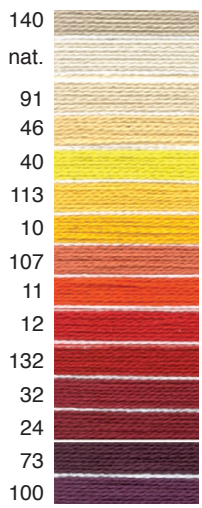
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WELCOME, NEW WEAVERS!

Alice Bertschy/Kadish Weaving Center, Milwaukee, Wisconsin. Instructor: Susan Leapold. Students: Mary Baumgartner, Marcie Dobrick, Jill Eldridge, Jeston Knuth, Irene Kurtz, Mary McGarrigle, Barb Tabat, Bernice Toney, Cheryl Walzak.

The Fiber Garden, Black River Falls, Wisconsin. Instructor: Susan Frame. Students: Anna Becker, Patti Glassburn.

Florida Tropical Weavers Conference, Eustis, Florida. Instructor: Tom Knisely. Students: Peggy Armstrong, Jolene Bohanon, Ruth Ernsberger, Amy Finley, Marilyn Jones, Amy Lounds, Connie Poduska.

Giardin, Donna. Ottawa, Ontario, Canada. Students: Ann Martin, Margaret Willison, Sheila Young.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Tom Gipson. Student: Iana Strominger.

Heritage Weavers' Guild, Calgary, Alberta, Canada. Instructor: Janet Cameron. Students: Georgina Grant, Cathy Kincaid, Barbara Mann, M.J. (Rita) Owen, Wanda Shewan, Carla Swart.

Hillcreek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh Brack-Kaiser. Student: Sheree Bingheim.

John C. Campbell Folk School, Brasstown, North Carolina. Instructor: Pam Turner. Student: Joyce Anne Merritt.

Kenosha Institute of Arts, Kenosha, Wisconsin. Instructor: Clare Cross. Students: Christi Beernsteen, Patrick Griffin, and Pam Van Wyk.

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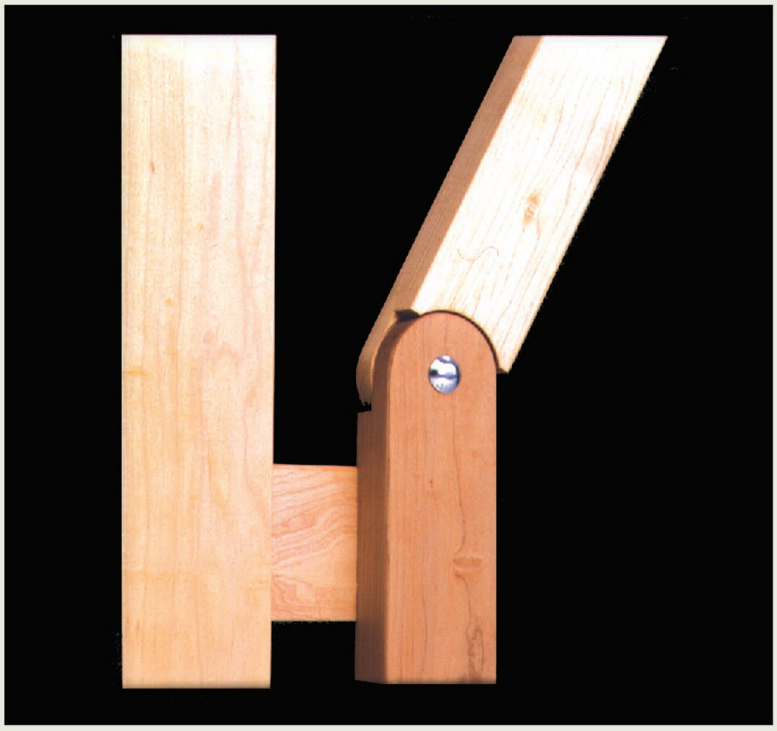
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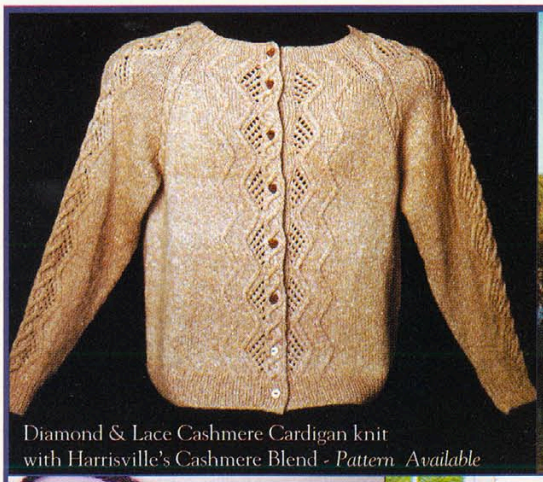
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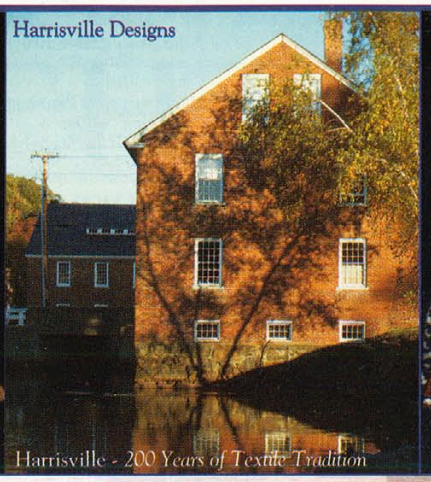
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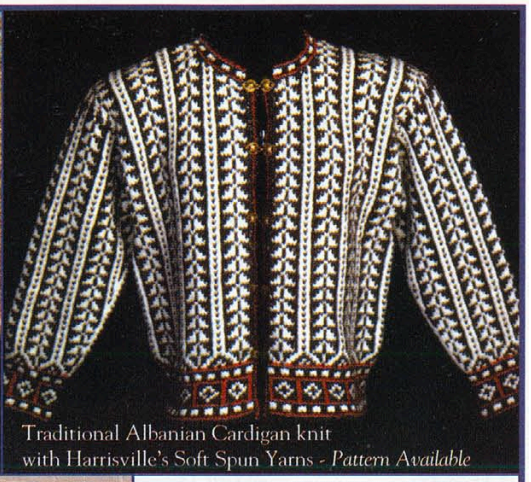


Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - *Pattern Available*



Harrisville Designs

Harrisville - *200 Years of Textile Tradition*



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



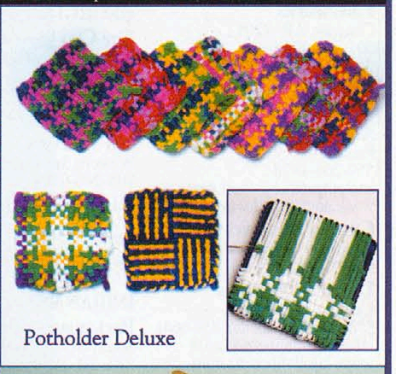
Lap Loom



Weaving Accessories



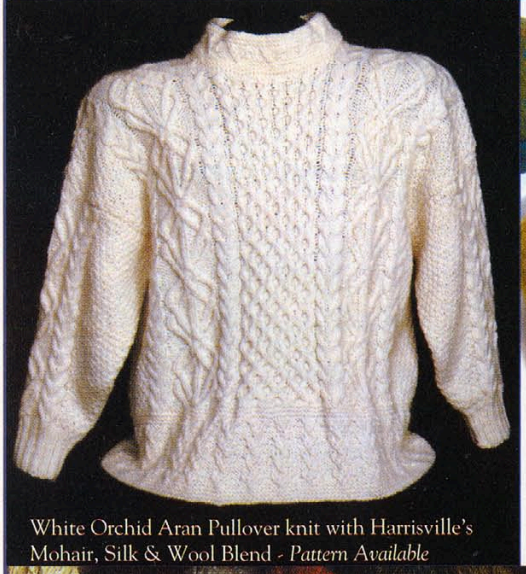
New! Cherry Loom



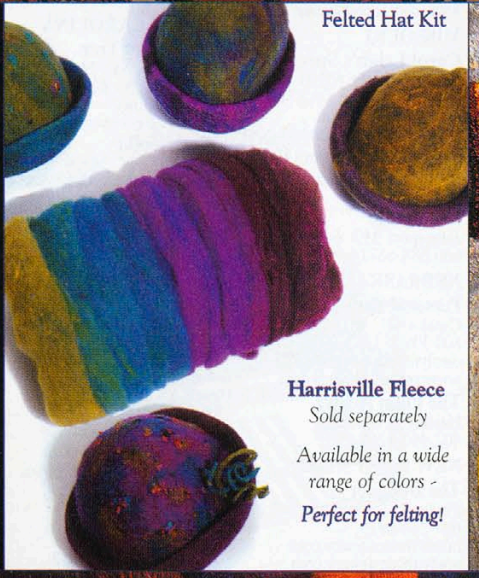
Potholder Deluxe



Easy Weaver



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



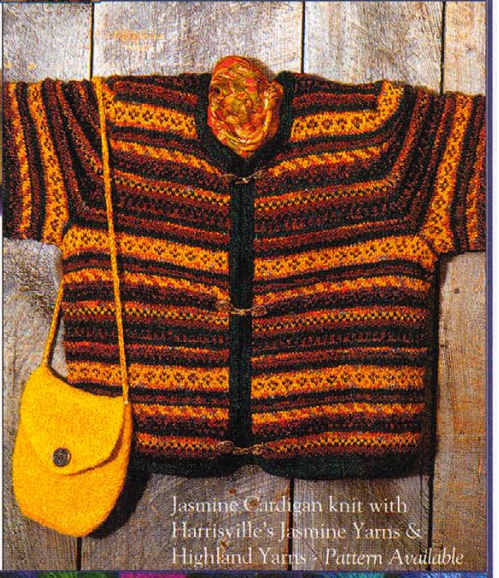
Felted Hat Kit

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





Beginner's Corner

DEFINITIONS OF WEAVING TERMS

One of the biggest obstacles to learning about weaving is its terminology. Not only are most weaving words ordinary words that mean something else in regular life (so that you don't know that you don't know what a word means), but different sources use the same words differently—or they use different words for the same things. To make matters worse, each word can usually only be understood in relation to the others, so to know one, you really have to know them all. Here are some of the basic words you need to know.

A **loom** is the frame that holds the warp threads aligned and under tension so that weaving can take place.

The **warp** is all of the threads that are aligned on a loom before weaving begins. A warp **end** is a single warp thread.

The **weft** is all of the horizontal threads that weave with the warp. A **pick** is a single pass of the weft through a shed, also called a **shot**.

The **shed** is the opening that the weft goes through. The shed is made by raising and or lowering the shafts.

The **shafts** are the frames on the loom that hold the heddles through which the warp ends are threaded. When a shaft is raised or lowered, all of the warp ends threaded through the heddles on that shaft are raised or lowered. The word **harness** is sometimes used as a synonym for shaft, although originally it was the name for the mounting that holds all of the shafts.

The **heddles** are wires, nylon braid, string, or flat steel rods attached to the shafts. Each heddle has an eye in the center through which a warp end passes.

The **threading** is the order in which each warp end passes through a heddle on a specific shaft.

The warp ends also go through a **reed**, a comb with a certain number of slots (**dents**) per inch. The number of dents and the number of warp ends that go through each dent determine the sett of the warp.

The **sett** is the number of ends (warp sett) or picks (weft sett) per inch.

The **treadles** are pedals attached to shafts to make them go up and/or down in the right combinations to form all of the sheds required by the weave structure.

The **weave structure** is the order in which warp and weft threads go over and under each other, i.e., the interlacement. If they interlace alternately, the weave structure is plain weave.

The **tie-up** shows each treadle with the numbers of the shafts that are raised and/or lowered by that treadle to make each shed required by the weave structure.

The **treadling** (treadling order, treadling sequence) is the order in which you step on the treadles, i.e., the order in which each shed is made.

Tromp is an old way of saying "step" on a treadle. "Tromp as writ" means to step on the treadles in the same order that you threaded the shafts (also called "treadle as drawn in"). If the shafts are threaded 1-2-3-4; you step on the treadles in that same order, 1-2-3-4.

Tabby usually identifies a weft that weaves plain weave when there is also another weft, usually heavier, that weaves pattern (as in overshot or summer and winter). Tabby is sometimes used as a synonym for plain weave.

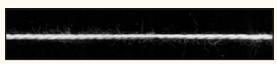
Stay tuned for more! —*Madelyn*

YARN CHART

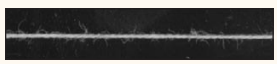
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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



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



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



40/2 linen; 6,000 yd/lb (12,108 m/kg); 24, 30, 36



20/2 linen; 2,875 yd/lb (5,800 m/kg); 16, 20, 24



16/1 linen; 4,800 yd/lb (9,686 m/kg); 20, 24, 28



16/2 linen; 2400 yds/lb (4,840 m/kg); 16, 20, 24



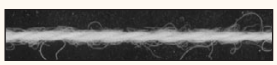
22/2 cottolin (50% cotton, 50% linen); 3,200 yd/lb (6,456 m/kg); 15, 20, 24



10/1 silk noil; 4,800 yd/lb (9,686 m/kg); 22, 26, 30



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



2-ply Shetland wool; 2,000 yd/lb (4,036 m/kg); 12, 15, 20



Fingering-weight sock yarn (45% cotton, 40% wool, 15% nylon, Sockotta); 1,878 yd/lb (3,710 m/kg); 10, 15, 18



Fingering-weight superwash wool yarn (Fortissima); 2,060 yd/lb (4,160 m/kg); 10, 15, 18



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



Viscose/Angelina (55% Lenpur, 38% viscose, 7% angelina); 2,000 yd/lb (4,036 m/kg); 12, 16, 18

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

Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415; info: (603) 827-3996, www.harrisville.com.

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Nordic Studio, RR 2, Lunenburg, ON Canada K0C 1R0, (613) 346-2373, www.cyberus.ca/~nordicstudio/.

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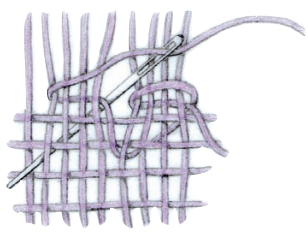
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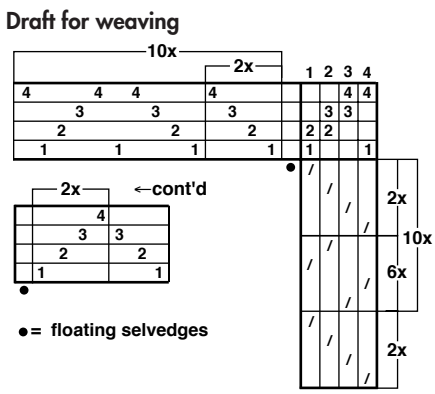
PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Erica de Ruiter	Scarf	58–60	Leno	3	Advanced beginner
Marjorie Erickson	Towels	28–31	Huck and plain weave	4	Advanced beginner
Rita Hagenbruch	Blanket	38–40	Huck lace and plain weave	4	Advanced beginner
Tracy Kaestner	Blouse	32–35	Huck lace and plain weave	4–8	Intermediate
Marga Brigitte Liebig	Shawl	62–65	Leno, tablet-weaving	5	Advanced
Stefanie Meisel	Scarf	48–52	Plain weave, spaced threads	2	Advanced beginner
Selma Miriam	Curtains	44–47	Huck and plain weave	4	Advanced beginner
Mimi Smith	Shawl	70–72	Bronson lace	6	Intermediate
Patricia Springer	Christening dress, hat	54–56	Huck lace	8	Intermediate
Lynn Tedder	Shawl	66–69	Swedish lace	4	Beginner
Barbara Walker	Scarf	24–27	Plain weave, warp/weft spots	4	Beginner







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

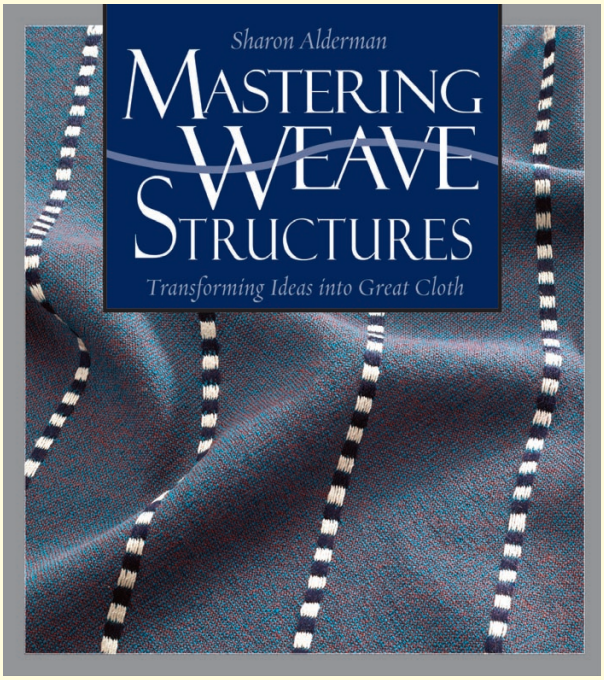
Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets at each side of the draft. (Floating selvedges are one or two warp threads on each edge of the warp that are not threaded in heddles. They are sleyed in the reed in the dent adjacent to the dent used by the last 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. 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 two times (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 two times, and end with a floating selvedge.

New Books from Interweave Press
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This is the most important new weaving book Interweave Press has published in almost 20 years. Sharon Alderman, one of the finest weavers in America, has written a book that teaches you the finer points of weave structure in the same personal way a friend would encourage and inspire you. Clear explanations, wonderful examples, and color photographs of stunning designs introduce you to the fundamental principles of weave structure. Beyond selecting or modifying a draft, Sharon also helps you make decisions about choosing the fibers and yarns you need to produce endlessly inventive fabrics. Comprehensive and detailed, the chapters cover plain weave, twills, satin, waffle weaves, distortions of the grid, three-element weaves, loom-controlled doubleweave, Bedford cords and piques, loom-controlled pile weaves, and crepe weaves. This book is destined to become a new classic and should be on every weaver's bookshelf.

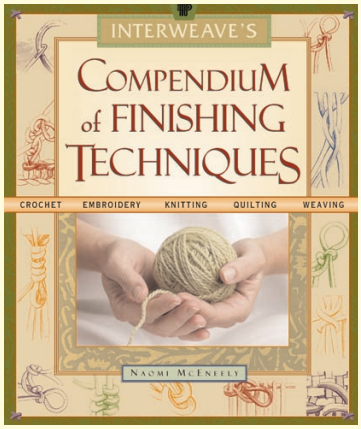
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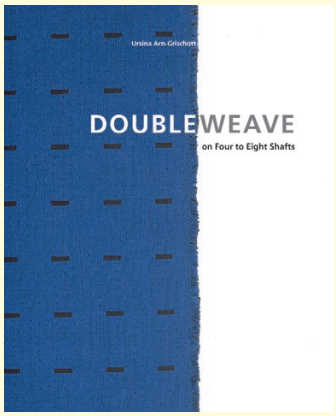
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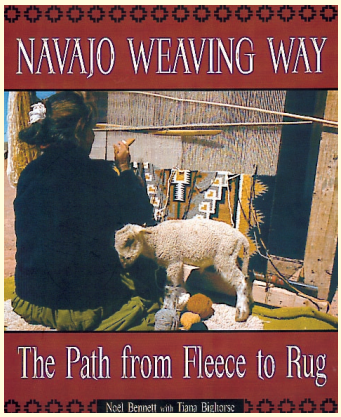
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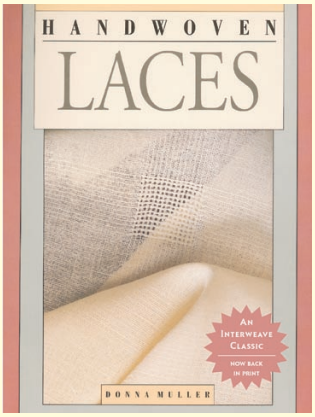
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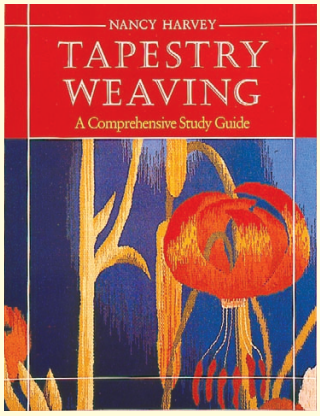
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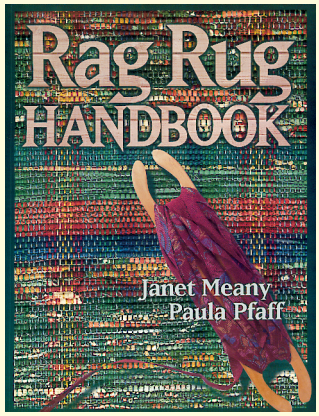
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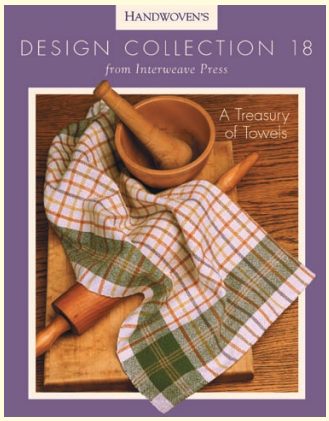
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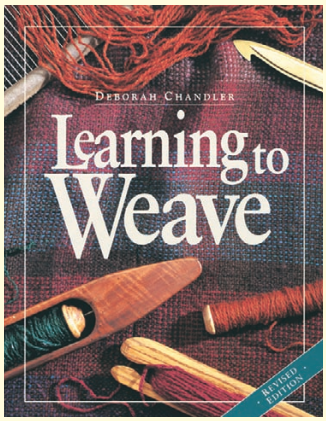
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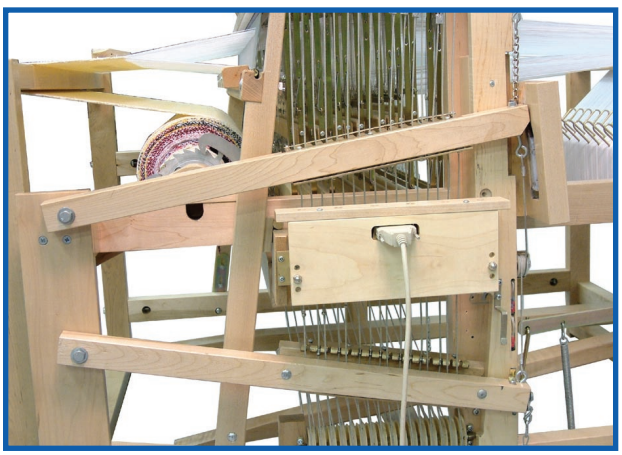
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Books, etc.

WARPING THE LOOM BACK TO FRONT: A VIDEO WORKSHOP
Peggy Osterkamp

Lease Sticks Press, PO Box 1148, Sausalito, CA 94966, 2002, www.weaving.cc. VHS, 62 minutes, $34.95. ISBN 0-9637793-6-2.

DRESS YOUR LOOM THE SWEDISH WAY: AN IN-DEPTH STUDY OF TIME HONORED TECHNIQUES
Becky Ashenden

Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370, 1998, (413) 625-6057. VHS, 120 minutes, $50.





Although a necessary prerequisite to weaving, warping the loom is also arguably one of the most intimidating parts of weaving. Whether they warp front to back or back to front, many weavers hesitate ever to stray from the method they learned in their first weaving class. Some looms, however, are easier to warp one way than another, and some weavers may find a method different from the one they first learned to be better for their projects. For those interested in exploring techniques, two videos offer tutorials for different ways to warp different looms back to front.

In *Warping the Loom Back to Front*, Peggy Osterkamp demonstrates a classic method for warping back to front. Peggy has developed and adapted this method for handweavers from European industrial methods. In just over an hour she takes the viewer through six efficient steps: measuring the warp, spreading it in the raddle, beaming the warp, threading the heddles, sleying the reed, and tying the warp to the cloth beam. As she explains and demonstrates each step on a small four-shaft jack loom, she shares tips and hints gathered over thirty years of study and teaching for making each step easy. The clear photography and straightforward, calm presentation makes *Warping the Loom Back to Front* a delight to follow and an excellent introduction to warping back to front.

Becky Ashenden documents a warping method based on traditional Swedish techniques and looms in *Dress Your Loom the Swedish Way*. It is interesting to see how Swedish warping methods have developed to take advantage of the singular characteristics of the Swedish loom, although some of the steps seem needlessly laborious. The video does include valuable information for adjusting Swedish countermarch and counterbalanced looms, including how to tie up and balance four- and eight-shaft counterbalance "horses" and eight-shaft "damask pulleys" (a different method for producing a counterbalanced shed). Also shown is how to change the loom's shedding system from counterbalance to countermarch, and how best to tie the treadles for each.

The exclusive focus on Swedish looms and traditional warping techniques makes *Dress your Loom the Swedish Way* a resource for weavers interested in the historical and cultural traditions of handweaving or Swedish looms. Weavers looking for an efficient way to warp a loom back to front will find Peggy Osterkamp's *Warping the Loom Back to Front* a good place to start.

—*Lynn Tedder*

THEME & VARIATION: MORE WEAVING THAT SINGS
Nadine Sanders and Joyce Harter

The Singing Weaver, PO Box 268, Chehalis, WA 98532, 2002, (360) 740-0914, www.singingweaver.com. Softbound, 125 pages, $39.95. ISBN 0-9720248-1-6.

This sequel to *Weaving that Sings: Variations on the Theo Moorman Technique* contains a solid restatement of information about the inlay techniques developed by Moorman plus new material and inspiring illustrations that showcase a variety of examples woven by the authors. *Theme & Variation* begins with a tribute to Moorman, including an outline of her life and work with notes recounting the authors' artistic background and their association with the Moorman inlay technique.

Chapter Two introduces the technique for inlaying pattern weft in the Moorman style. Throughout the book the authors emphasize the ease of weaving pattern with this technique, using commonly available materials and a four-shaft loom. Warping, threading, sleying, tying on, making the tie-up, and even how to wind a netting shuttle are described in logical order. Details such as how to begin, end, and splice the pattern weft are illustrated by clear black-and-white drawings.

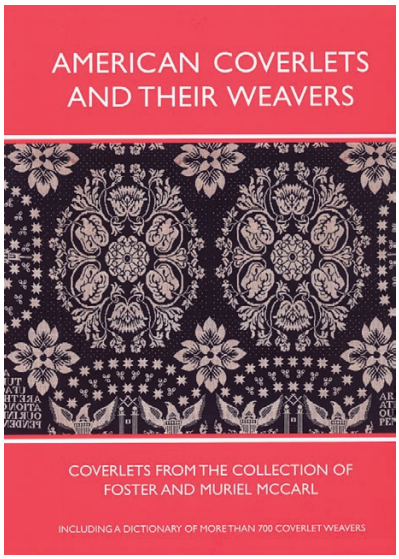
Subsequent chapters present variations in choice of yarns, sleying, and methods for creating opaque or transparent effects along with essential details for samplers and projects. A section on designing offers suggestions for getting started with freedom-encouraging exercises that employ simple methods such as torn paper and geometric patterns. Suggestions are given for designing and weaving wall hangings, runners and mats, pillows, rugs, liturgical items, and garments; finishing touches and mounting techniques are also



covered. The chapter about garment design covers color, texture, garment layout and design placement, fabric finishing, sewing tips, and embellishments, while a chapter on double-warp overlay with six-shafts describes innovative applications of inlay for rug and runner production.

The final chapter illustrates further variations on the basic inlay technique and its combination with other weave structures. The book concludes with tables listing materials that are suitable for specific types of items, a glossary of terms, bibliography, list of resources, and an index. Tucked inside the back cover is a CD that contains an expanded photo gallery, video clips of techniques, printable drafts and design exercise pages. It can run with Windows 95 or Macintosh OS 7.6.1 and newer applications. Anyone who wishes to weave decorative fabrics easily by this tried-and-true method without elaborate equipment will find excellent guidance and abundant inspiration in this book!

—Doramay Keasbey



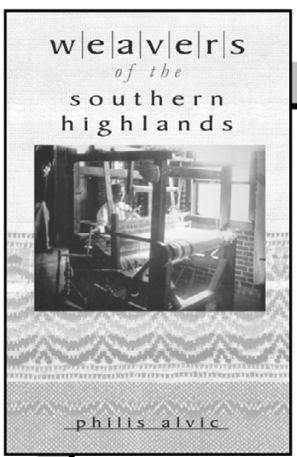
AMERICAN COVERLETS AND THEIR WEAVERS: COVERLETS FROM THE COLLECTION OF FOSTER AND MURIEL MCCARL
Clarita S. Anderson

The Colonial Williamsburg Foundation, Williamsburg, Virginia, 2002. Distributed by Unicorn Books & Crafts, 1338 Ross St., Petaluma, CA 94954. Hardbound, 247 pages, $39.95. ISBN 0-8214-1444-5.

Foster and Muriel McCarl bought their first coverlet in 1959 and have since assembled one of the finest coverlet collections in the country. Many of these coverlets are now on display for the first time at the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, Virginia, an exhibition that runs through September 2003.

American Coverlets and their Weavers features fifty coverlets selected from the collection, with a wealth of information on their background and creators. Each coverlet is shown in a full-page color photograph. On the facing page is the weaver's name, dates, location; a list of the materials and structure, and any inscription found in the borders and corner blocks. Then follows what is known of the weaver—most of whom were men: about his family, how long he wove coverlets, and other businesses he may have engaged in, other coverlets attributed to him, as well as unusual details on the coverlet shown, its pattern, color, and borders.

Although limited to "figured and fancy" coverlets woven by professionals,



WEAVERS OF THE SOUTHERN HIGHLANDS
Philis Alvic

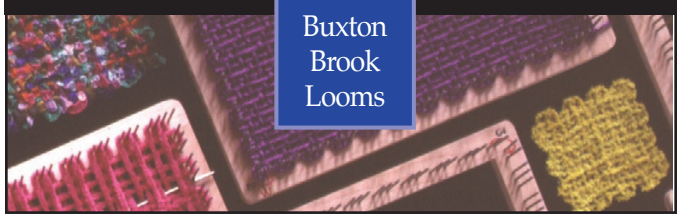
"The most comprehensive research on weavers of the Southern Highlands that has been compiled in one source. For years to come, it will be *the* source on the subject."—Sadye Tune Wilson

"Alvic's study uncovers facts and personalities missed by others, and reflects her long and intensive interest in weaving and the economic development intended by the early missionary workers. . . . The information included will make this book a standard reference for those who continue the work, assuring Alvic's work a place in the study of crafts in Appalachia for as long as that effort goes on."—Garry Barker

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much of the content will interest the handweaver who thinks in terms of overshot and summer and winter. The layout and balance of motifs and the variety of borders (and the frequent lack of a top border) can inspire a new vision of many old patterns. The structures used are identified as doubleweave, beiderwand, and tied beiderwand, and though no drafts are given, appropriate references are included in the extensive bibliography.

A Biographical Dictionary of professional weavers of figured and fancy coverlets comprises almost half of the book. Compiled from the University of Maryland Historic Textile Database, John Heisey's *A Checklist of American Coverlet Weavers*, and several other sources this listing includes not only names, dates, and location, but also descriptions of corner blocks, borders, and centerfields used by individual weavers, existing coverlets, and other information about the weaver. Whether you are trying to identify a specific coverlet or just learn about the history of American coverlet weaving, this is a wonderful reference.

—Jacquie Kelly

Editor's note: *We have noticed quite a few works of fiction lately that employ weaving as a plot centerpiece. Here is one we thought you would like to know about. Have you run across any books lately with "weaverly" themes?*



CARAMELO
Sandra Cisneros

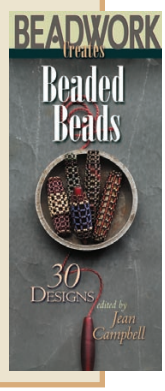
Alfred A. Knopf, New York, 2002. Distributed by Random House Publishing, New York. Hardcover, 443 pages, $24. ISBN 0-679-43554-9.

You could read *Caramelo* by Sandra Cisneros because of its joyful, raucous portrayal of a Mexican-American family in the 1950s. You could read it for the language, the imagery, the magic realism of its fluid, intricate plot. You could read it because it would make you feel the exhilaration and pain of being a teenager again. Or you could skip all that, and just read the chapter titled "So My History Begins for Your Good Understanding and My Poor Telling." There, you would come to know more about the weaving, the dyeing, the intricate fringing, the meaning, of a traditional silk *rebozo* than you would learn from any number of scholarly studies. You would learn with your hands and with your heart, just as the author tells it.

—Linda Ligon

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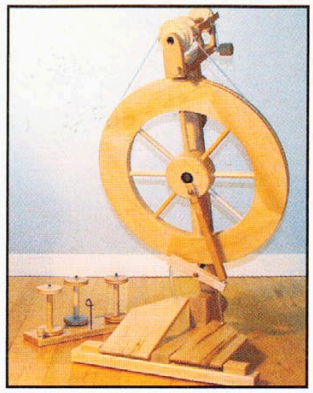
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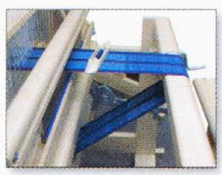
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BARBARA WALKER

For Starters is designed especially for brand new weavers. *For Starters* projects are quick and easy and include detailed, step-by-step directions. More experienced weavers looking for something relaxing and rewarding to weave will also love *For Starters*, and weaving teachers will enjoy using *For Starters* to plan projects for their beginning classes.

I am a confirmed weaver of fine threads—my warps are usually sett at 80 to 90 ends per inch. For that reason and also because I am not a knitter, I usually walk right by yarn stores that carry only knitting yarns. One day a knitting friend asked me to help her choose yarns for a project, so I ventured with her into a store whose shelves were bulging with gorgeous, colorful, lofty, textured, knitting yarns.

Oh, my! Instantly, I became the proverbial kid in a candy store. Giddy with delight, I thought: "Maybe, just maybe, I could actually weave with some of this enchanting stuff!" (Would this mean I'd turn to a steady diet of knitting yarns? Nah. This would be more like sneaking a piece of cheesecake in the middle of the night!) I picked up a colorful skein of space-dyed sock yarn and began to plan.



Barbara Walker, *of Salem, Oregon, loves design challenges. Scarves are her favorite medium for exploration, and she especially enjoys patterning with a supplementary warp. She teaches workshops and exhibits her work throughout the country.*





I decided to use the soft sock yarn as the warp for a scarf. A solid-colored weft would avoid the look of a haphazard plaid. Although these materials would make a fine scarf in plain weave, I thought a spot weave would show the colors to greater advantage by allowing the yarns to float on the surface in selected places.

Spot weaves

"Spots" are floats that are produced on a plain-weave background when warp and weft threads skip one or more of their plain-weave interlacements. When this happens, a warp float occurs on one side of the cloth—a warp spot—and a weft float on the other—a weft spot.

To understand how spot weaves work, examine Figure 1. Find the six warp ends on shafts 1 and 2 in the threading and follow them from the top of the draft to the bottom. At the top they weave plain weave, then weft floats, then warp floats, then plain weave again. Next, follow the six threads on shafts 3 and 4. At the top they produce plain weave, then warp floats, then weft floats, and then plain weave again. Notice that the ten selvedge warp threads on each side (on shafts 1 and 4) always weave plain weave.

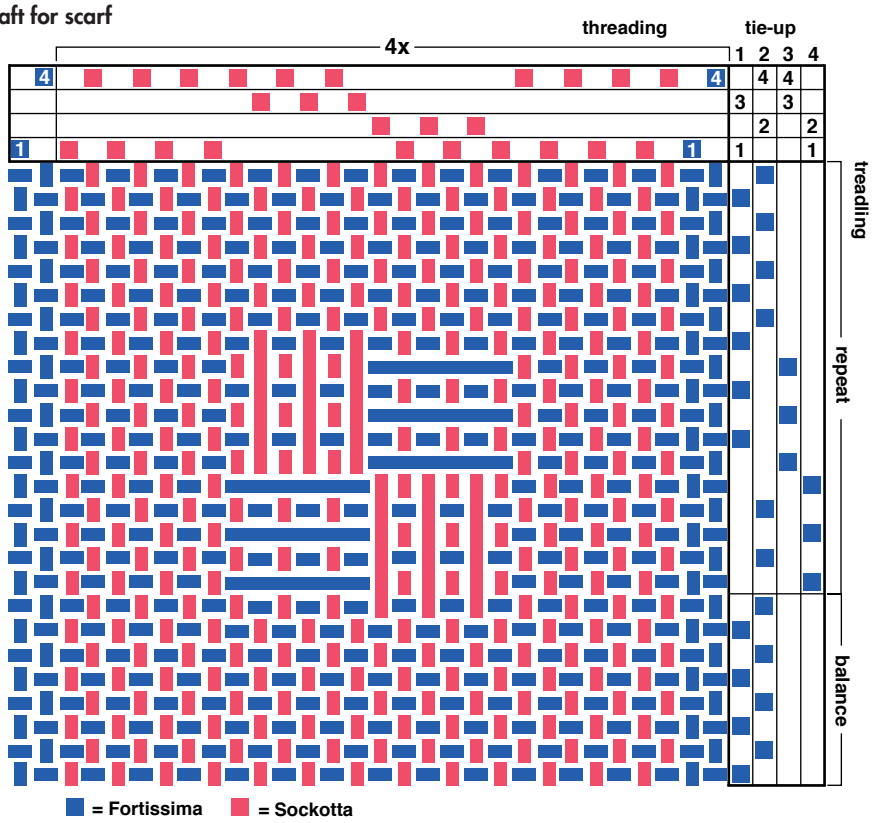
In the scarf, the space-dyed yarn shows as warp floats and the solid blue yarn as weft floats.

Winding the warp

Figure 2 gives the order in which to wind the yarns in the warp. Place a guide string on the warping board so that it makes a path 3 yards long. Following the path of the guide string (and the color order in Figure 2), wind 2 ends Fortissima and 26 ends Sockotta. Repeat this order three more times (4 times total) and end with 2 ends Fortissima.

Because this yarn is relatively easy to work with, you can warp the loom either back to front (beam, thread, then sley) or front to back (sley, thread, then beam). If you are a very new weaver, it's probably best to choose the method you've been taught. (For a more detailed description of all of the steps for both methods, see HANDWOVEN's special articles on warping at www.interweave.com/weave/hwarticles/hwarticles.com.)

1. Draft for scarf



2. Warp color order

	4x	
104	26	Sockotta
10	2 2	Fortissima
114		

Before you begin, note that you will need 45 heddles each on shafts 1 and 4 and 12 heddles each on shafts 2 and 3.

Warping the loom from the front

- Tie cords around the four arms of the cross to secure it, and tie a firm choke knot 22–24" from the cross.
- Cut the warp at the first and last pegs. Chain the warp from the warping board beginning at the end farthest from the cross and take it to a worktable.
- Prop the 15-dent reed between heavy books or other objects so that it is vertical. Place lease sticks in the cross and remove the ties that secured the cross.
- Centering for 7⅔", sley 1/dent in a 15-dent reed. Remove the lease sticks.
- Take the warp and reed to the loom. Place the reed in the beater, and tie the choke knot securely to the breast beam.
- Sitting behind the shafts, thread the heddles following Figure 1.
- Release the choke knot and tie the warp onto the back apron rod in 1" groups.
- Beam the warp under firm, even tension, packing the layers with smooth paper or warping sticks.
- Tie the warp onto the front apron rod in ½" groups.

Warping the loom from the back

- Tie cords around the four arms of the cross and another cord loosely through the loops of warp on the first and last pegs.
- Chain the warp from the warping board beginning with the end farthest from the cross, and take it to a worktable.
- Place lease sticks in the cross and insert a smooth rod or dowel (the same length as the warp apron rod) through the loops at the end of the warp that you se-

cured with the cord, and remove the cord.

- Spread the warp in a raddle at a density of 15 ends per inch, centered for 8".
- Take the warp, lease sticks, raddle, and rod to the loom. Secure the lease sticks behind the castle and fasten the raddle to the back beam. Tie the dowel securely to the back apron rod and beam the warp under firm, steady tension, packing the layers with smooth paper or sticks.
- Position the lease sticks for threading, cut the loops of warp that you secured with the cord on the warping board, and remove the cord. Sitting at the front of the loom, thread the heddles following Figure 1.
- Sley 1 end per dent in a 15-dent reed.
- Tie the warp onto the front apron rod in ½" groups.

Weaving a sample and the scarf

There is enough warp in the amounts recommended for this project to weave a small sample. Sampling is important for establishing an even beat and smooth selvedges before you weave your actual piece. Samples also provide a record for future reference.

- **The sample** Weave a few picks of plain weave with scrap yarn (alternate treadles 1 and 2). Then weave with Fortissima following the treadling repeat in Figure 1 for about 8". Hemstitch the beginning and end of the sample. End with 8 picks of plain weave. As you weave, keep a tape measure at your side and work to achieve a consistent 14 picks per inch.
- **The scarf** Leave 7–8" of warp unwoven between the sample (1" fringe sample, 7" fringe scarf) and the first picks of the scarf: Roll the warp forward 3–4", then insert enough 1" × 9" cardboard strips into plain-weave sheds (treadles 1 and 2) to provide the length. (If your loom is only 8" wide, it will be too narrow for the strips; weave with a heavy scrap yarn instead.)

Begin and end the scarf with 2–3 picks of plain weave in scrap yarn. Using Fortissima as weft, weave following the treadling repeat in Figure 1 at 14 picks per inch until the scarf measures 60". End with 8 picks plain weave to balance the pattern.

These yarns are very elastic—when you release the tension, the yarns will compress. If you do not weave the scarf in one sitting, release the tension on the warp during periods of rest.

Fringing the scarf

Remove the scarf from the loom. Trim the fringe at both ends evenly to 6". Prepare a twisted fringe (see page 15): Starting at one edge of one end of the scarf, hold the first three warp threads in one hand and the next three threads in the other hand. Twist both groups tightly in the same direction until they kink. Then hold them both in one hand and twist them together in the opposite direction. Tie an overhand knot at the end, and proceed to the next two groups of three threads, and continue for both ends of the scarf. Remove scrap yarn as you work.

Finishing the scarf

Wash the scarf by hand in lukewarm water with a mild liquid soap. Rinse well. Gently squeeze out water. Lay the scarf between two towels and press out as much water as you can. Iron until dry on a wool setting. Trim the tails of the fringe if necessary so that they are all even.

PROJECT at-a-glance

Weave structure for scarf
Plain weave with warp and weft spots.

Equipment
4-shaft loom, 8" weaving width; 15-dent reed; 1 shuttle; several cardboard strips 1" × 9".

Yarns
Warp: fingering-weight sock yarn, 45% cotton, 40% superwash wool, 15% nylon (Sockotta by Reynolds, 414 yd/100 ball, 1,878 yd/lb), color #15, 312 yd (2¼ oz). Fingering-weight yarn, 75% superwash wool, 25% polyamid (Fortissima by Skacel, 230 yd/50 ball, 2,060 yd/lb), color #04, 30 yd (¼ oz).
Weft: fingering-weight yarn (Fortissima), color #04, 225 yd (1⅛ oz). This project requires 1 ball Sockotta and 2 balls Fortissima. Substitute any fingering-weight yarn, but be sure any wools are superwash to avoid unexpected shrinkage.

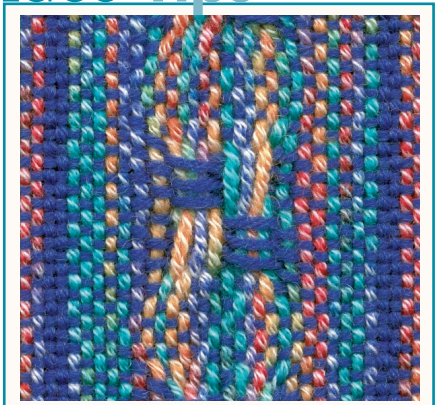
Yarn sources
Reynolds and Skacel knitting yarns are available from most yarn retailers.

Warp order and length
114 total ends (104 Sockotta and 10 Fortissima) 3 yd long (allows 33" for sample, fringe, and loom waste) following the color order in Figure 2.

Warp and weft spacing
Warp: 15 epi (1/dent in a 15-dent reed). Width in the reed: 7⅔".
Weft: 14 ppi. Woven length (measured under tension on the loom): 61".

Finished dimensions
Amounts produce one scarf 6¾" × 49½" plus fringe (after washing).

Lace Tips



Use spot weaves to show color contrast between warp and weft.

Huck Windows

dish towels in linen and lace

MARJORIE ERICKSON

In the spring of 2001, the Mountain Loom Company announced a contest for weaving guilds. The challenge was to weave a 4-shaft huck dish towel on a Mountain Loom. The grand prize for the guild with the winning towel was an 8-shaft Mountain Table Loom. I belong to the Olympia Weavers Guild in Olympia, Washington, which sponsors several weaving workshops each year. The possibility of winning a loom for guild members to use in our workshops was extremely tempting!

I decided that for a dish towel, linen must be the fiber of choice. Since I had no prior experience using either huck lace or linen, I gathered up all of the pertinent weaving books and magazines from my library and got to work. Using the huck design paper in *The Complete Book of Drafting for Handweavers* (see Resources) and a pencil, I constructed a number of 4-shaft huck designs. Two of them made it to the loom. The design used for the towel shown here is the one that my guild liked best. It also won a loom for us!

Since then, I have woven many different towels using the same design. Playing with a wide range of yarns and colors can be very rewarding. Yarn wraps are a great way to explore the possibilities of color juxtaposition. Cut a strip of cardboard or mat board about 1½" × 5" and wrap yarn around the cardboard to duplicate the number of ends of the desired color in the finished woven piece.



Marjorie Erickson, *of Olympia, Washington, loves to study new weave structures and explore their possibilities. She creates decorative textiles for the home and very special handwoven Santas for the holidays.*



Huck

Huck is one of several structures in a category we call lace weaves; see A Glossary of Lace Weaves below. In huck, alternate groups of threads (usually five in each group) weave either plain weave or floats. When warp and weft floats alternate, lacy holes form between them (this is called huck lace). When plain weave and floats alternate, delicious little circles show in the plain weave (this is called huck or huck texture). Both effects are most visible when warp and weft are the same color and light in value. Notice the circles in the pink threads on page 31.

The towels

For two towels like the one on pages 28–29, wind a warp following Figure 2 and Project at-a-glance. Yarn amounts allow 28" loom waste. If you are new to linen and lace, wind 3 yards instead of 2½ so you can practice your beat; lace designs look best if woven to square.

Linen can require some extra care. After winding the warp, tie a choke at every yard in addition to tying the cross. Before removing the warp from the warping board, mist it lightly to discourage curling. Beam with firm and even tension.

To make the pattern easier to see as you weave, sley the reed so that the 3 center threads of each 5-thread huck group fall in the same dent: In an 8-dent reed, sley 2 in the first dent (centering for 16⅛", then sley 2-3 five times, then 2, and then 2-3 across the width of the warp. End by sleying the last 6 warp threads 2/dent. (The 5-thread huck groups should be sleyed as shown in Figure 1.)

To wind the bobbins, fold a small square of damp, tightly woven cloth around the linen yarn while it is winding. This will not only help in the bobbin winding process, but it will also spare your finger and thumb from yarn burn.

Weaving the towels

When you are ready to weave, lightly mist the warp in front of the reed and place a damp towel on the warp behind the shafts. I soak my wound bobbins in water and pat them dry prior to using them. (If you follow these steps, the weaving has to proceed in a timely manner. Wet bobbins and warp cannot be left for weeks unattended.) Kati Reeder Meek, an expert in linen weaving, puts a humidifier under the loom and weaves with dry bobbins. If your environment is a bit humid, adding moisture may be unnecessary.

For the hem, weave 30 picks of plain weave (treadles 3 and 4 in Figure 1) with yellow. Place the weft in the shed, close the shed, beat lightly, open the next shed, and beat very firmly. Bubbling the weft in the center before closing the shed will help prevent excessive draw-in.

Lace Tips



Experiment with designing huck in squares of different colors by making several yarn wraps.

A glossary of lace weaves

Bronson lace A unit weave with (usually) six warp ends and six weft picks in a unit. Each unit can produce plain weave or lace. To produce lace, two of the six weft picks float over (or under) five warp ends and are caught by the sixth end, and two of the six warp ends float over (or under) five weft picks and are caught by the sixth pick. *(See Mimi Smith, pages 70–72.)*

gauze A lacy effect in which warp ends cross to the left or right of each other for one weft pick and then return to their original positions in the next pick. Crossings can be one over one, two over two, three over three (or more) or a combination of these. *(See Erica de Ruiter, pages 58–60.)*

huck and huck lace A unit weave with at least six warp ends and six weft picks in a full unit. The units are divided into half units, each with an odd number of ends and picks (usually three or five). Three interlacements are possible: a) plain weave in both half units, b) warp or weft floats in one half unit alternating with plain weave in the other (huck texture), and c) warp floats in one half unit alternating with weft floats in the other (huck lace). *(See Marjorie Erickson, pages 28–31; Tracy Kaestner, pages 32–35; Rita Hagenbruch, pages 38–40; Selma Miriam, pages 44–47; and Patricia Springer, pages 54–56.)*

lace weaves Simple weaves (weaves with one warp and one weft) in which floats are caused by an interruption of the plain-weave interlacement. Lace weaves are a subgroup of spot weaves in which holes or spaces are designed to occur as a result of adjacent areas of floats.

leno A lacy effect produced by areas of gauze (warp crossings) contrasting with areas of plain weave or basket weave. *(See Marga Brigitte Liebig, pages 62–65, and Erica de Ruiter, pages 58–60.)*

spot weaves Simple weaves (weaves with one warp and one weft) in which pattern is formed by "spots," or floats, on (usually) a plain-weave background. A spot occurs when a warp or weft thread skips its plain-weave interlacement; on one surface of the cloth a weft float occurs; on the other surface a warp float occurs. Block size is limited by the practical length of a float. *(See Barbara Walker, pages 24–27.)*

Swedish lace A lace block weave that probably developed from huck. A tie-down thread is added to the 5-thread half unit of huck so it can be repeated. The tie-down thread is on the same shaft as the first thread of the next pattern block, so at block changes, the tie-down thread must be omitted. Because of this irregularity, Swedish lace is not a unit weave. Traditional Swedish lace looks like Bronson lace except at block changes, where no tie-down thread appears. *(See Lynn Tedder, pages 66–69.)*

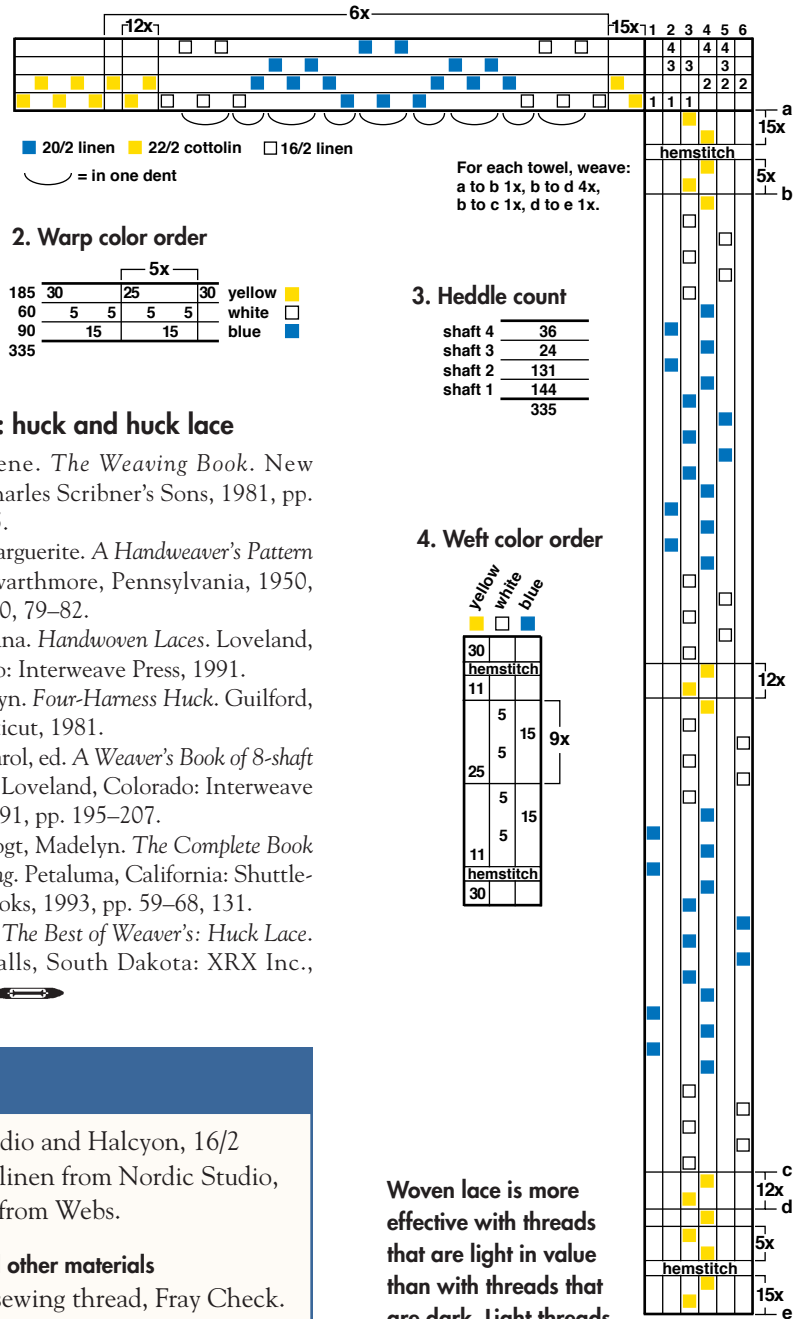
—The Complete Book of Drafting with page references from this issue

Hemstitch over the last weft pick, encircling 5 warp threads in each stitch. Open the next shed and insert a 1/16" dowel. Leaving a tail of weft at least three times as long as the width of the warp, change sheds and weave 11 additional shots of plain weave with yellow. Slightly loosen the tension on the warp and pull out the dowel. Thread the tail in a needle and hemstitch over the first weft row of the 11, again encircling 5 warp threads per group. Weave the body of the towel following Figure 1; end with the same steps for the dowel and the hemstitching as at the beginning, but in reverse.

Finishing

Apply Fray Check to the beginning and ending weft rows of each towel, allow to dry, and cut towels apart. Press under 1/4" and then another 1/2" at each end. Sew hems by hand. Machine wash twice, using hot water for the wash cycle and cold water for the rinse cycle. Roll each towel onto a cardboard tube and place it in the freezer until frozen stiff. Remove, allow to thaw a bit, and then press both sides with an iron on the linen setting. To prevent scorching, use a press cloth.

1. Draft for towels



2. Warp color order

185	30		25		30	yellow
60	5	5	5	5		white
90	15		15			blue
335						

5x

3. Heddle count

shaft 4	36
shaft 3	24
shaft 2	131
shaft 1	144
	335

4. Weft color order

Resources: huck and huck lace

Bress, Helene. *The Weaving Book*. New York: Charles Scribner's Sons, 1981, pp. 427–535.

Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania, 1950, pp. 65–70, 79–82.

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991.

Neher, Evelyn. *Four-Harness Huck*. Guilford, Connecticut, 1981.

Strickler, Carol, ed. *A Weaver's Book of 8-shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, pp. 195–207.

van der Hoogt, Madelyn. *The Complete Book of Drafting*. Petaluma, California: Shuttle-Craft Books, 1993, pp. 59–68, 131.

———, ed. *The Best of Weaver's: Huck Lace*. Sioux Falls, South Dakota: XRX Inc., 2000.

PROJECT at-a-glance

Weave structure for towels
Huck and plain weave.

Equipment
4-shaft loom, 17" weaving width; 8-dent reed; 3 shuttles, tapestry needle, 1/16" × 18" dowel.

Yarns
Warp: 22/2 cottolin (3,500 yd/lb), yellow #272, 463 yd (2⅛ oz); 20/2 linen (3,000 yd/lb), Royal, 225 yd (1⅛ oz); 16/2 linen (2,400 yd/lb), bleached white, 150 yd (1 oz).
Weft: 22/2 cottolin (3,500 yd/lb), yellow #272, 315 yd (1½ oz); 20/2 linen (3,000 yd/lb), Royal, 155 yd (⅞ oz); 16/2 linen (2,400 yd/lb), bleached white, 103 yd (⅞ oz).

Yarn sources
22/2 (Borgs) cottolin is available from Nordic Studio and Halcyon, 16/2 (Bockens) linen from Nordic Studio, 20/2 linen from Webs.

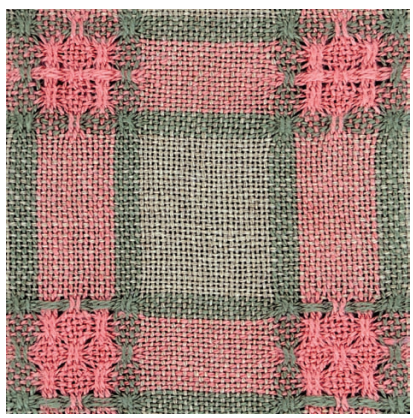
Notions and other materials
Matching sewing thread, Fray Check.

Warp order and length
335 ends 2½ yd long, following Figure 2 (allows 28" for loom waste). Add ½ yd to warp length for sampling.

Warp and weft spacing
Warp: 20 epi (2–3/dent in an 8-dent reed; see page 30 for sleying instructions). Width in the reed: 16⅞".
Weft: 20 ppi. Woven length (measured under tension on the loom): 28" for each towel.

Finished dimensions
After washing, amounts produce two towels, each 15" × 23" hemmed.

Woven lace is more effective with threads that are light in value than with threads that are dark. Light threads provide more contrast to the darker shadows between them, thereby revealing the spaces.



Huck Lace Squares *for a linen blouse*

TRACY KAESTNER

I live in southeast Texas, just outside Houston—where it never snows and the humidity can be close to 100 percent. I wanted to make a garment for our state conference fashion show that I could wear after the show. Linen is the perfect fiber for Houston's climate—linen and huck lace? Nothing could be better!

Designing the garment

The first step in making a garment is to find the right pattern. Trying to find a pattern to go with fabric you have already woven can be frustrating. Invariably you won't have enough—or the width won't be right so you'll have excessive waste.

For this blouse, I used a new method of pattern-shopping. I spent a few hours on the internet looking at the sites of independent pattern makers. A pattern called Points and Pleats by Cutting Line Designs was just what I was looking for.

The next step is to measure the pattern pieces and plan how they will be placed on the fabric. To warp length and width, add about ten percent for take-up and shrinkage and then a little more to warp length just in case. (You never know when a little treadling error will fall right in the middle of a major pattern piece!) It's best to make your layout plan after you've adjusted the pattern pieces by making a muslin (see page 34).

Designing the fabric is easier when you know pattern style. Leafing through the lace weaves in my weaving library with the clean lines of the blouse in mind, I chose the crisp look of huck lace squares.

I picked a draft for two blocks of huck on eight shafts. The same interlacement can be woven on six. (The unusual 8-shaft draft was probably derived to reduce the number of heddles on shafts 1 and 2; see Figure 5, page 35.) On four shafts, you can weave solid rows of huck squares.



a. Huck squares on four shafts



b. Reed marks from overcrowding

Weaving the fabric

Wind the warp and thread the loom following Figures 1–4 and Project at-a-glance. When you are weaving with linen, it is usually best to warp from the back (find complete directions at www.interweave.com/weave/hwarticles/hwarticles.com). Remember to calculate warp width and length for *your* pattern size; this fabric is enough for a size small blouse.

Weave the yardage following the treadling repeat in your selected draft. When I am weaving with linen, I use a temple (stretcher) and an end-feed shuttle to minimize draw-in.

Note that the navy ends are doubled in both warp and weft. To double the navy weft, I opened the shed, inserted the weft, went around the floating selvedge and back through the same shed.

It is important with plied linens to use as fine a reed as possible. Reed marks can show if many ends are crowded in a dent, and they don't always wash out. Initially, I sett this warp at 40 ends per inch in an 8-dent reed. There was considerable buildup at the selvedges and pronounced reed marks (see Photo b). I re-sleyed to 30 epi (here's where allowing extra warp pays off!), and the selvedge buildup and reed marks disappeared. This sett is still too close for me to weave the lace to square (where picks per inch equal ends per inch), but I liked the fabric hand. For another project with these yarns, a looser sett would be good to test.



Tracy Kaestner, of Katy, Texas, has been weaving for over twenty years. She teaches weaving in her studio, The Lone Star Room.





Don't cut into your handwoven fabric until you've made a muslin—a sample garment to check fit.



Finishing the fabric

Remove the fabric from the loom and serge both raw edges. Machine wash, hot water, gentle cycle. Hang over a rod to dry. Do not machine-dry linen or it will lose its sheen and become limp. Before the fabric is completely dry, press with a hot iron and lots of pressure until dry. If any areas have dried before pressing, spritz with water. My fabric required four good hard presses.

Making the garment

Don't cut into your handwoven fabric until you've made a muslin—a sample garment to check fit. You can use commercial fabric (and make an actual garment in the process), or use muslin or a piece of old fabric and sew only the main seams, cutting off remaining allowances.

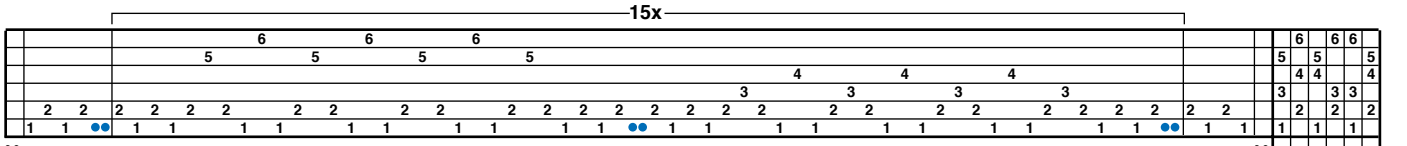
Before making the muslin, adjust the pattern pieces. The pattern for this blouse has more wearing ease than I normally like, so I removed it from the pattern before I made my muslin. Here's a tip: Measure a garment you have in your closet that fits like you want your handwoven garment to fit. Then compare these measurements to the pattern measurements and adjust accordingly.

After you've made all pattern adjustments, cut the fabric using your adjusted pattern pieces. Cut out all pieces from a single layer. Because this is a plaid, you must match side seams, yokes, and pockets. After cutting out the first main piece, lay each pattern piece on top of it at the joining seams and mark the plaid lines on the new pattern piece. Then lay the new piece on the fabric, matching the marked lines to the plaid.

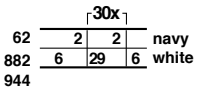
When you've cut out all of your pieces, you are ready to sew the garment. This blouse pattern by Cutting Lines Designs gives outstanding and detailed sewing instructions and includes handy tips. Steam a Seam is used to temporarily adhere hems, facings, and the pocket before stitching. Any seam that is exposed inside is sewn as a French seam, which encases the raw edge. Hems and facings are trimmed with Seams Great, a nylon tulle strip that covers the raw edge. The buttonhole for the decorative button is a bound buttonhole. Be sure to match the plaid on the buttonhole.

Remember: Attention to details (buttonholes, matching plaids, seams, etc.) makes all the difference. Your beautiful handwoven fabric deserves the best in garment construction.

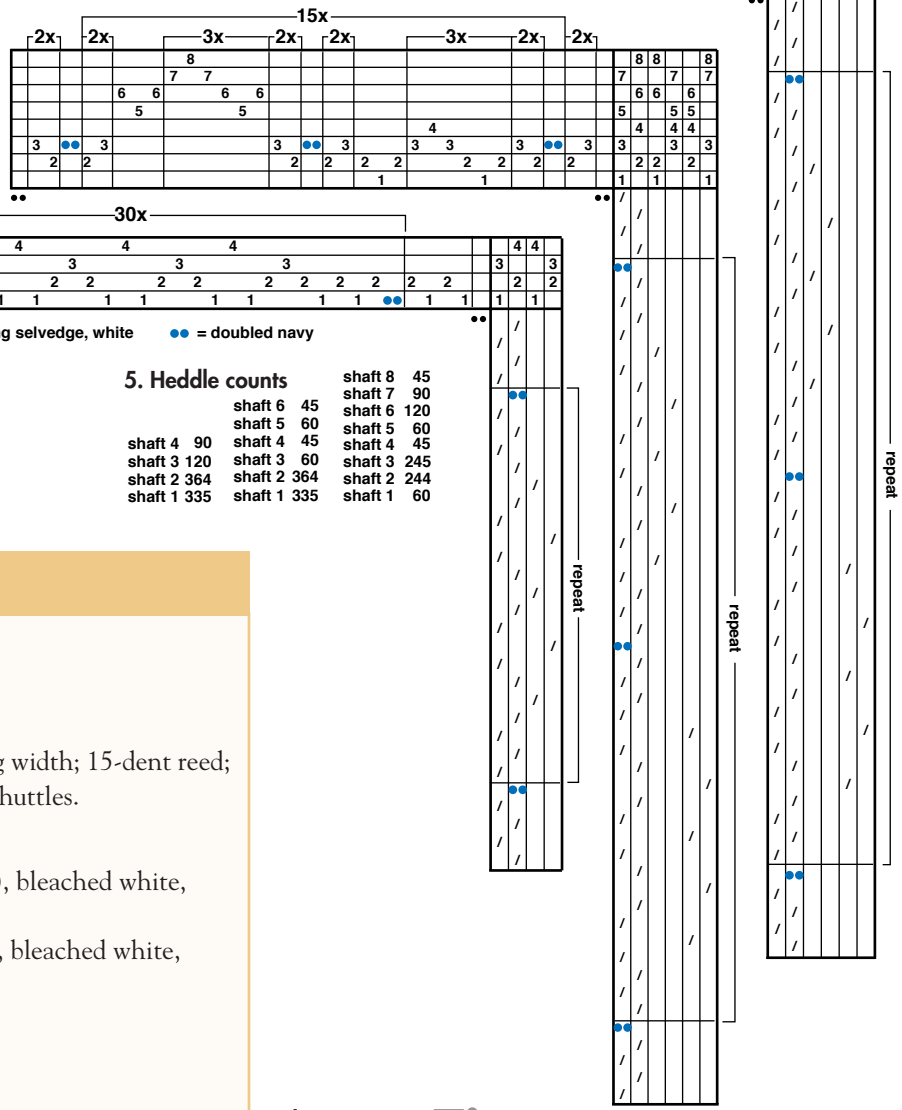
1. 6-shaft draft for huck squares



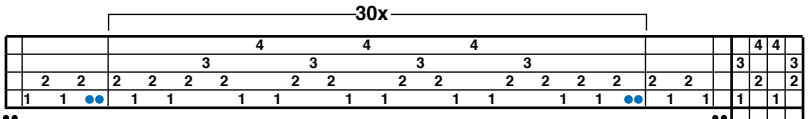
2. Warp color order



3. 8-shaft draft



4. 4-shaft draft



•• = doubled floating selvedge, white ●● = doubled navy

5. Heddle counts

	shaft 6 45	shaft 8 45	
	shaft 5 60	shaft 7 90	
shaft 4 90	shaft 4 45	shaft 6 120	
shaft 3 120	shaft 3 60	shaft 5 60	
shaft 2 364	shaft 2 364	shaft 4 45	
shaft 1 335	shaft 1 335	shaft 3 245	
		shaft 2 244	
		shaft 1 60	

PROJECT at-a-glance

Weave structure for blouse fabric

Huck lace and plain weave.

Equipment

4-shaft, 6-shaft, or 8-shaft loom, 32" weaving width; 15-dent reed; 32" temple (optional but recommended); 2 shuttles.

Yarns

Warp: 40/2 wetspun line linen (6,000 yds/lb), bleached white, 3,969 yd (10⅘ oz); navy, 279 yd (¾ oz).

Weft: 40/2 wetspun line linen (6,000 yds/lb), bleached white, 2,400 yd (7 oz); navy, 170 yd (½ oz).

Yarn sources

40/2 linen is available from Webs.

Notions and other materials

Commercial pattern Points and Pleats (by Cutting Line Designs; www.fabriccollections.com) and notions required by pattern (for this one: Fusi-knit interfacing, 6 small buttons; 1 large decorative button; 1 snap; Seams Great; Steam a Seam).

Warp order and length

944 ends (882 white, 31 doubled navy) 4½ yd long (allows 23" loom waste; makes enough fabric for a small size blouse).

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed; doubled navy ends act as 1 working end; sley with 1 white end). Width in the reed: 30½".

Weft: 22 ppi. Woven length (measured under tension on the loom): 126".

Finished dimensions

After washing, amounts produce a piece of yardage 28½" × 120".

Lace Tips



When you weave with plied linen, sley one or two ends per dent to avoid reed marks.

The Ann Sutton Foundation

weaving beyond the cloth

MARILYN MURPHY

Picture a market town in western Sussex, England, set in lush, hilly countryside on the banks of the Arun River—fifty-eight miles southwest of London and a short drive from the sea. The town is home to the Duke and Duchess of Norfolk, but in a weaver's world, it's known as home to Ann Sutton and the Ann Sutton Foundation (ASF).



The venerable Ann Sutton



Washi paper, silk, copper, lycra, and light reflective yarns are used for these pieces by Makeba Lewis, one of this year's Design Fellows.

You may recognize Ann's name from her inspiring books on textiles, her years of lecturing and teaching textile design in the United States, her exhibitions, and her tireless work in weaving together the fields of art, craft, design, and industry. The foundation that bears her name is almost two years old, but the genesis came many years earlier.

Frustrated by seeing young, talented textile design students graduate without business training and become forced to work in low-paying jobs, she spent six years dreaming of the foundation. Then one day the building next door to hers became available. With limited funds of her own and grant support from the British Crafts Council in addition to other sources, Ann was able to bring her vision into reality.

The Foundation's goal is to encourage communication and cooperation among all involved in the diverse fields related to textiles, and to help new weaver/designers find rewarding roles. Established as a charitable trust in September 2001, ASF supports selected United Kingdom textile postgraduate students for a two-year period while they establish their careers as weavers and design specialists. (ASF is also working on the formation of an International Society of Weave Professionals and plans to host a biannual conference.)

In addition to Ann as Chairperson, the Foundation is served by Executive Director Linda Fredericks, patrons Junichi Arai and Jack Lenor Larsen, and advisors representing many textile sectors. Participating from around the world, these advisors include handweavers, consultants, historians, textile mill owners, educators, writers, loom manufacturers, and fashion, theater, and textile designers.

Weaver's heaven

Every two years, three postgraduate design students are selected as Design Fellows. The Foundation provides business training, a heated studio space with AVL Compu-Dobby loom and yarns, and a flat in town for each Fellow. In exchange, the Fellows contribute to design research around the world as well as provide education and outreach via lectures, workshops, teacher training, demonstrations, and consulting.

The Foundation has made a fourth AVL Compu-Dobby loom available to rent to any weaver on a monthly basis for a maximum of two months. If you have an interest in spending focused research and weaving time while working in the same studio as the Design Fellows, contact ASF for an application!

An Ann Sutton retrospective

As for Ann—the British Crafts Council (www.craftscouncil.org.uk) will host her retrospective October 23–January 18, 2004. The opening date marks fifty years from Ann's entrance into the world of weaving. She muses that perhaps she'll stop weaving for good on that day, but somehow her work beyond the cloth will never stop!

The Foundation is open to the public on Wednesdays from 12:00–1:00 P.M. For an appointment, contact The Ann Sutton Foundation, 40a Tarrant St., Arundel, West Sussex, BN189DN U.K.; Ph 44 (0)1903 889555; Fax 44 (0)1903 889666; e-mail: info@theannsuttonfoundation.org; website: www.theannsuttonfoundation.org.

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Peacock Pastime

A Lace Plaid Blanket

RITA HAGENBRUCH

As the handweaver in my family, I am the lucky one who inherited two soft, fulled and brushed, wool plaid blankets. The blankets belonged to my Great Aunt Stansie and my Grandma Bina. They were woven by their mother Anna and sent from Sweden with her daughters when they emigrated to America. As children, my brothers, my sister, and I loved cuddling under the warm wool and fingering the long, plied fringes. It seemed only fitting that since I'm the weaver, I should weave a blanket for each of my siblings.

Years ago, I saw an ad for a wool blanket that you could get by saving Campbell's soup labels. The blanket was off-white with squares of lace, and I remembered liking the contrast of the lace floats with plain weave. It occurred to me that a lace weave would enhance the squares of color in my plaid blankets.

Therefore, in the draft for this blanket, a section of huck lace is centered in each large color square. In squares where the weft is the same color as the warp, the lacy texture is framed. In squares where the weft is a different color from the warp, the lace looks like a bold basket weave. The lace sections are kept small so that the blanket will lie flat (large areas of lace floats may draw up when the fabric is removed from the loom, resulting in a rippled texture). For the same reason, no lace floats are placed near the selvedges.

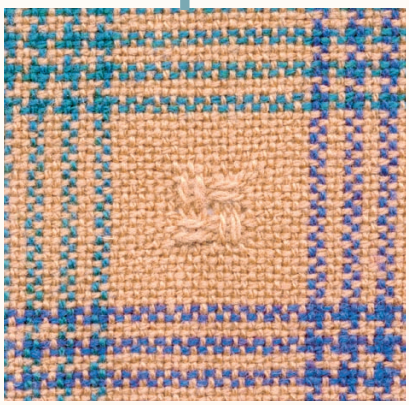


Rita Hagenbruch, *of Harvard, Illinois, teaches weaving classes at the Sievers School of Fiber Arts. She loves to share her Swedish weaving heritage by emphasizing traditional, decorative textiles for the home in her workshops and programs.*





Lace Tips



Use small amounts of huck lace in wool blankets for textural interest and insulating capacity.

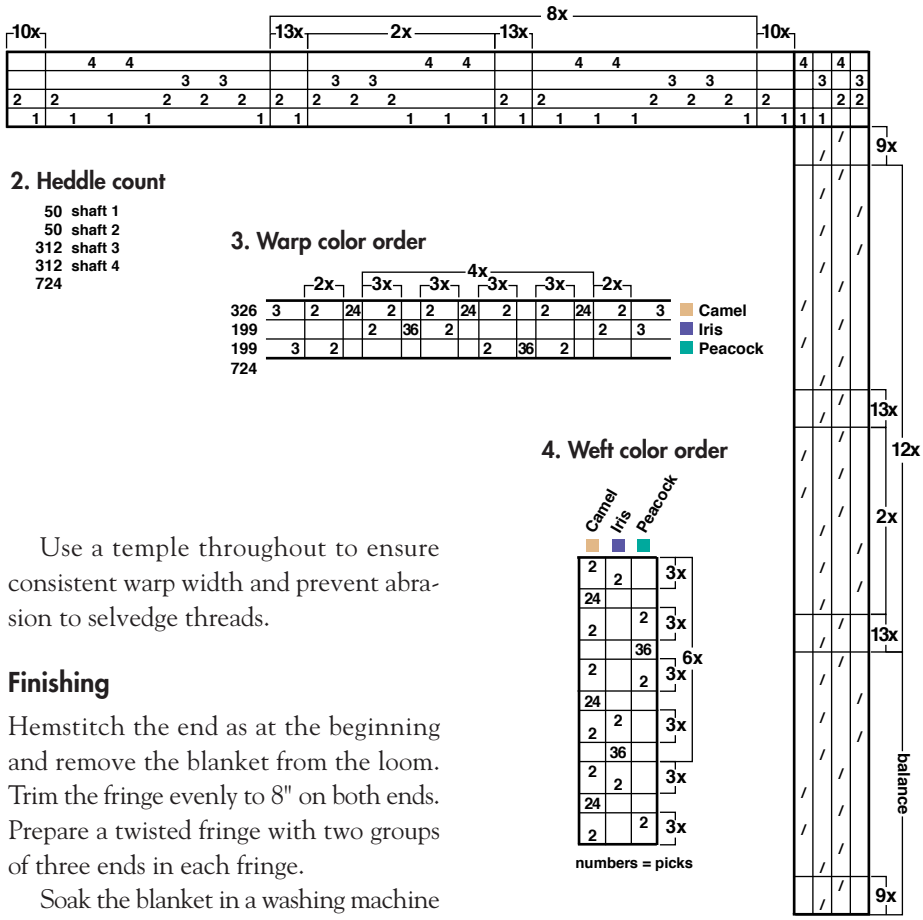
Weaving the blanket

Wind a warp and prepare the loom following Figures 1, 2, 3, and Project at-a-glance. Note that the last three dents on each side are sleyed 2/dent to strengthen the selvedges. So that the edge stripes are the same width as the corresponding stripes in the rest of the blanket, a warp thread is added to each of the last two stripes at the selvedges.

Allow 9–10" for fringe and weave the blanket following Figures 1 and 4. After you have woven about 2", thread a needle with Camel Shetland and hemstitch the first two weft rows, enclosing three warp ends in each stitch. Leave the tails of the hemstitching yarn 9–10" long so they can be plied with the fringe when the blanket is removed from the loom. (If you need to use additional lengths of yarn for hemstitching, begin and end in areas where the warp threads are Camel.)

For clean lines at weft color changes, cut the old weft thread about 2" beyond the selvedge and split its two plies. Reopen the same shed and take one ply around the last warp thread and back into the shed for ¼–1", and then bring it to the surface of the cloth. Do the same with the other ply, but bring it to the surface two or three warp threads beyond the first ply. Enter the new weft in the next shed in the same way, splitting the plies and bringing them to the surface in different places. After you have woven 1–2" beyond them, carefully trim the tails close to the cloth.

1. Draft for blanket



2. Heddle count

50 shaft 1
50 shaft 2
312 shaft 3
312 shaft 4
724

3. Warp color order

4. Weft color order

Use a temple throughout to ensure consistent warp width and prevent abrasion to selvedge threads.

Finishing

Hemstitch the end as at the beginning and remove the blanket from the loom. Trim the fringe evenly to 8" on both ends. Prepare a twisted fringe with two groups of three ends in each fringe.

Soak the blanket in a washing machine in warm water with Orvus Paste for 20 minutes. Then agitate the blanket by hand until the wool blooms to your satisfaction and the lace holes open. Check often so that the blanket does not felt. Drain water with a gentle spin. Remove the blanket from the washer and refill with water of the same warm temperature as the wash water. Immerse the blanket, rinse, drain, and repeat until all soap is removed. Dry flat and steam press with the iron on a wool setting.

PROJECT at-a-glance

Weave structure for blanket
Huck lace and plain weave.

Equipment
4-shaft loom, 60" weaving width; 12-dent reed; 3 shuttles; 60" temple.

Yarns
Warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Camel, 1,141 yd (10¼ oz); Peacock and Iris, 697 yd (6¼ oz) each.
Weft: 2-ply wool, Camel, 858 yd (7⅔ oz); Peacock and Iris, 540 yd (4⅘ oz) each.

Yarn sources
Harrisville Designs Shetland wool is available from most retailers.

Warp order and length
724 ends 3½ yd long, following the warp color order in Figure 3 (allows 28" for fringe and loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed; sley last 3 dents at each side 2/dent). Width in the reed: 59⅞".
Weft: 12 ppi. Woven length (measured under tension on the loom): 88".

Finished dimensions
After washing, amounts produce one blanket 54" × 81" not including fringe.

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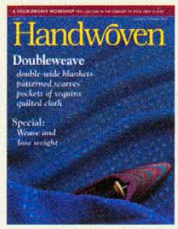
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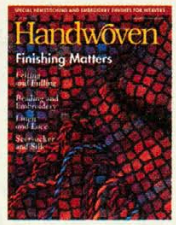
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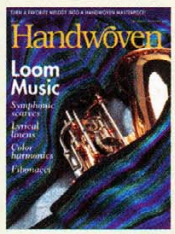
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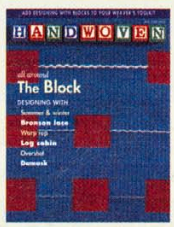
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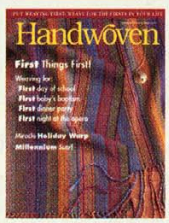
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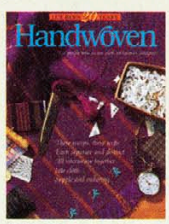
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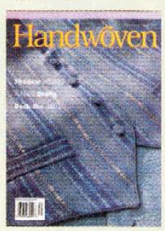
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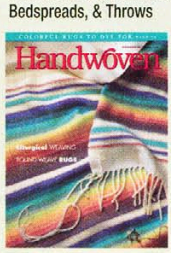
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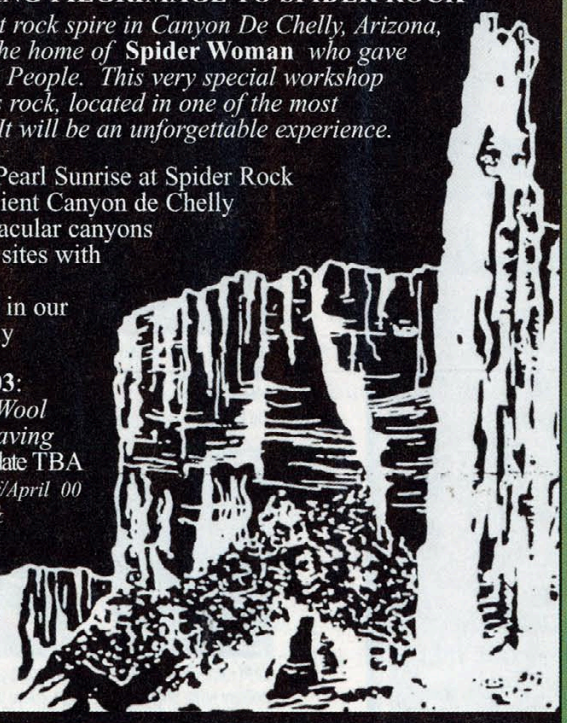
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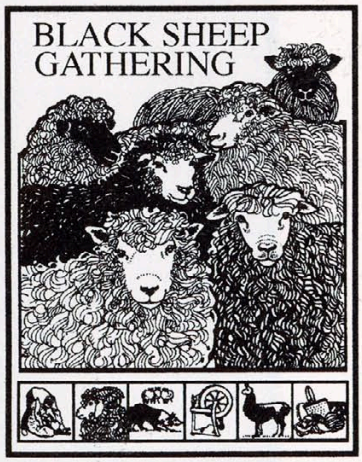
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Lacy Curtains with Brooks Bouquet

SELMA MIRIAM

The windows of a recently renovated guest room begged for handwoven curtains. I wanted something in a natural color that let in a lot of light, and handwoven lace in linen seemed just the right thing.

Many trips through my weaving library failed to inspire me to action, until a curtain on the cover of HANDWOVEN, Fall/Winter 1980, caught my eye. (Was this because of the gorgeous cat sitting on a rocker in front of the window?) The curtain behind the cat was woven by Betty Davenport in wool on a rigid-heddle loom using Bronson lace and Brooks bouquet.

Much as I tried, I couldn't figure out how to draft the pattern for my 4-shaft loom. Finally, I decided I should just design my own version. I chose a huck pattern to combine with Brooks bouquet and decided to space and cram the dents of the reed to maximize the lacy effect.

One of the delightful features of Betty Davenport's curtain is the way Brooks bouquet is used to gather selected warp threads across a row, and then, after many intervening rows of plain weave, gather the same threads again. The enclosed groups make a sort of ogee shape, leaving lacy holes at their tops and bottoms.

In my curtains, cramming groups of warp threads at the sides and middle of these shapes adds texture and emphasis, and the lacy quality of the huck is increased by leaving empty dents between the huck blocks. Rows of Brooks bouquet decorate the top and bottom hems.

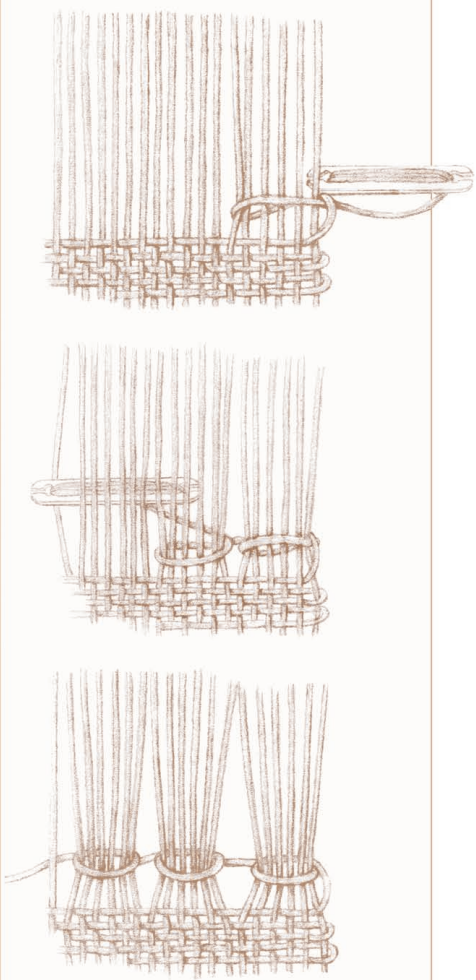


Selma Miriam, *of Westport, Connecticut, is an ardent spinner, weaver, and dyer. She is one of the owners of Bloodroot, a vegetarian restaurant and feminist bookstore, now in its twenty-seventh year.*





Brooks bouquet



Brooks bouquet is a technique in which the weft is passed completely around a group of warp threads. It can be worked on a closed shed or on an open shed (in which case it encloses only the threads that are raised).

To weave Brooks bouquet on a closed shed for the curtain hem: Pass the shuttle through a plain-weave shed until you reach the first space (empty dent). Close the shed. Take the shuttle under the next 3 warp ends, up to the surface, back around and under the same 3 ends, and then under 3 more ends (6 ends in all). Then bring the shuttle up, back around 3 ends, and then down and under 6 ends. Repeat, encircling each group of 3 ends in the same way until you reach the last space (empty dent) on the other side. Open the same plain-weave shed as at the beginning, and pass the shuttle through it to complete the row. (The drawings above show 6 ends instead of 3.)



Weaving the curtain fabric

Wind a warp and prepare the loom following Figure 2 and Project at-a-glance. Because of the irregular denting and the special needs of linen, it is best to warp the loom for this project from back to front (for detailed warping instructions, see "A Complete Guide to Warping" at www.interweave.com. Click on Weaving, then on Special Handwoven Articles).

Weave 1½" plain weave. Since the Brooks bouquet that decorates the hem does not go all the way to the selvedges, they must be built up to equal the height of the Brooks bouquet. Using 2 shuttles, weave 6 rows of plain weave with 21 warp threads on each side, and then work a row of Brooks bouquet (see box at left). Weave 7 picks of plain weave across the whole warp. With 2 shuttles, weave 6 rows of plain weave on the sides as before, and then work a second row of Brooks bouquet.

Weave 26 picks plain weave. Next, weave treadling b (lacy huck squares; see Figure 2) four times. On the first pick of the fifth repeat, work a single stitch of Brooks bouquet in the center of the center section of plain weave: Raise shafts 1 and 3 and pass the shuttle through the shed until you reach the first space in the center section (2 threads before the first crammed group of 3 ends). With the shed still open, encircle 10 raised threads (two groups of 3 crammed threads, 1 single thread outside each group of crammed threads, and 2 single threads in between). Then pass the shuttle the rest of the way through the shed.

Continue weaving with treadling b until you reach the pick in Figure 2 indicating Brooks bouquet for the side sections. Work a single stitch of Brooks bouquet in the center of each of the side plain-weave sections as for the center section. Continue for 45", alternating center and side stitches of Brooks bouquet.

Weave 3" lacy huck squares, 2" plain weave, and then repeat the steps for Brooks bouquet (on a closed shed) that you did at the beginning. End with 3" plain weave. Repeat for second curtain.

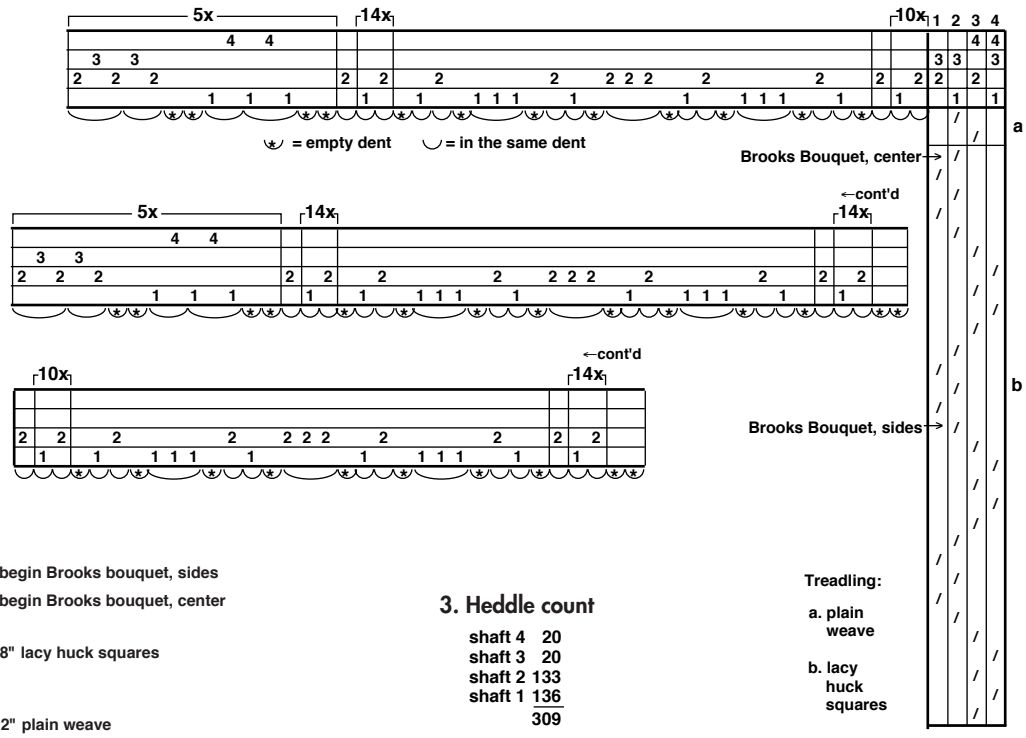
Remove the fabric from the loom, cut curtains apart, and secure raw edges with machine zigzagging. Machine wash, hot water, gentle cycle. Hang to partly dry. While the fabric is still damp, press with a hot iron until dry. Turn hems under twice and sew by hand. Stitch seam for sleeve to fit curtain rod.

Some weaving tips

Use a temple (stretcher) to minimize draw-in and abrasion of edge threads. As you weave, some of the threads in the Brooks bouquet and huck sections may become loose. Raise the shafts holding the loose threads and pass a rod under them to suspend under the warp beam and weight as necessary. If this happens for the first panel, cut it off after it is finished, and retie the warp onto the apron rod to re-tension it for the second panel.

1. Design for curtain panels

2. Draft for curtains



3. Heddle count

shaft 4	20
shaft 3	20
shaft 2	133
shaft 1	136
	309

Treadling:

a. plain weave

b. lacy huck squares

Lace Tips



The spaces of a lace weave can be emphasized by skipping selected dents in the reed.

PROJECT at-a-glance

Weave structure for curtains
Huck lace and plain weave with Brooks bouquet.

Equipment
4-shaft loom, 20" weaving width; 15-dent reed; 20" temple (optional but recommended); 1 shuttle.

Yarns
Warp: 16/2 linen (2,400 yd/lb), unbleached, 1,236 yd (8¼ oz).
Weft: 16/2 linen (2,400 yd/lb), unbleached, 952 yd (6⅜ oz).

Yarn sources
16/2 linen is from Nordic Studio.

Notions and other materials
Matching sewing thread for hems.

Warp order and length
309 ends 4 yd long (allows 28" loom waste). Add 60" to warp length for each additional curtain panel.

Warp and weft spacing
Warp: about 15 epi (the sleying order is not regular and includes crammed dents and empty dents; follow the order in Figure 2). Width in the reed: 20".
Weft: 15 ppi. Woven length of each curtain panel (measured under tension on the loom): 52".

Finished dimensions
After washing, amounts produce two curtain panels 17½" × 46½" each, hemmed.

Handwoven Felted Lace

for scarves

STEFANIE MEISEL

Last summer, in a workshop at the Penland School of Crafts, our teacher, Liz Williamson, challenged us to think about scarves—not just as functional pieces of attire, but also as decorative works of art to wear. She shared many of her designs with us, including a scarf called Lace Competition. This scarf is woven with grouped and spaced wool threads. When the wool fibers are wet-finished, the resulting fabric is very lacy, yet stable.

Shortly after that I took a workshop with Loretta Oliver on "laminated felt." In this technique, unspun wool is felted to commercial or handwoven fabric (usually silk or cotton), resulting in a soft and pliable felted fabric.

These workshops inspired me to wonder what would happen if I combined a very open woven structure (such as Liz Williamson's scarf) with the laminated felt technique I learned from Loretta Oliver. After some interesting "experiments"—one of which resulted in a scarf that was as stiff as a board—I finally created a scarf that pleased me. Since then, my focus has been on finding new ways to combine felting with woven armatures. It's such a simple technique, but the design possibilities abound!

The "armature" is a woven wool grid with grouped threads that are spaced an inch or more apart. JaggerSpun merino wool, with its high fulling capacity, is an ideal fiber for this project. For these scarves, purchased dyed wool roving is felted onto the armature.



Stefanie Meisel, *of Ann Arbor, Michigan, loves to explore all types of weaving and to experiment with diverse weaving techniques. She particularly enjoys playing with the special qualities of wool fibers.*





Planning a felted lace scarf

For the project scarf (see pages 48–49), groups of 16 wool threads are sleyed 2/dent in an 8-dent reed (16 epi). Twelve empty dents (1½") separate each 16-thread group. A 1½" cardboard spacer similarly separates groups of 16 weft threads.

A second scarf with a diagonal felted design (see inset, page 48) uses five warp groups separated by 2" of empty dents. To create different shapes in your armature, choose a different size for your spaces or vary the spacing in the warp and/or weft direction.

Preparing the loom

Wind a warp and prepare the loom following Figure 2 and Project at-a-glance, page 52. (You may wish also to refer to Jane Patrick's article, "Kitchen Lace," Handwoven, March/April 2002, pages 68–70, for more details regarding threading a grouped and spaced warp.) I like to put on enough warp for several scarves, since the weaving is so quick and it's so much fun to play with new designs.

Weaving the scarf

Prepare a cardboard spacer, 1½" × 15" long (I used a piece of scrap mat board). Weave a header, allowing 8" warp length for fringe. To begin the scarf, weave 16 picks (1"). Don't worry about perfection because the weft will distort when the scarf is felted. Insert the spacer in the next plain-weave shed. Weave 1". Remove the spacer and insert it in the next plain-weave shed. Continue, alternating 16 picks and the spacer following the treadling in Figure 2, until you have woven 30 open squares. You can carry the weft up the side of the scarf from group to group, leaving a loop, because it will later be incorporated into the felt.

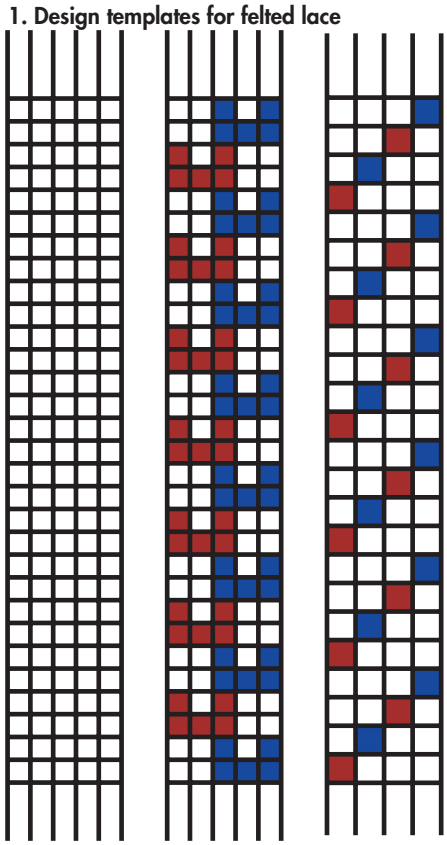
Cut the scarf from the loom, again allowing 8" for fringe. At this point the fabric will be quite fragile. Take care not to snag the threads as you prepare the scarf for felting.

Work a twisted fringe at both ends. I find that it is easier to twist the fringe if I anchor the scarf at the edge of a table by laying a heavy book on the end of the scarf and letting the fringe hang over the edge of the table. Twist each warp stripe as a single fringe and tie an overhand knot at the end of each. The fringe will full during the finishing process so you can cut off the knots after finishing.

Designing the felted squares

My husband Keith is my favorite collaborator and is always willing to join in when I'm thinking about a new project or idea. When I described my idea to him, he prepared a blank scarf "template" to use for sketching designs (see Figure 1). You can easily design your own template on the computer or use graph paper. The design grids will vary, of course, depending upon the length of your scarf and the shape of the open spaces.

1. Design templates for felted lace



Felting the squares

The project scarf uses spiral-dyed roving from The Wool Shed in two colorways, Sunset and Royal Rhapsody. The Wool Shed also carries an Artist's Palette, a big, beautiful bundle of merino roving in a rainbow of solid colors. If you are feeling particularly adventurous, you can hand-dye your own fiber! You can use any felting wool for this project, but I prefer merino because it felts readily and is very soft against the skin. If you purchase wool for this project, make sure to avoid superwash merino and merino blends because they may not felt to the armature.

If you haven't felted before, I've provided a brief description of the process. You may also wish to consult a book on felting or an online source (see Resources) for more detailed information.

■ Prepare your surface

In order to felt the entire scarf at once, you will need a waterproof space on which to work. You can use a kitchen counter, floor, bathtub, or large table covered with heavy plastic.

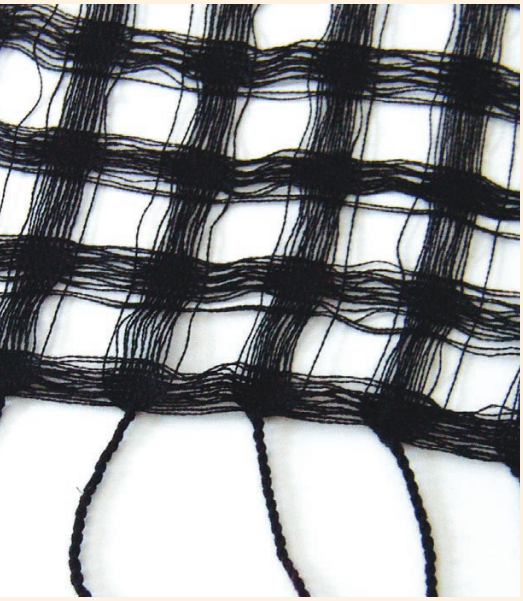
■ Lay out the roving.

Place the woven armature on the work surface and your design nearby. You will be laying out an even layer of roving over the open spaces in the armature that correspond to the colored squares in your design template. If more than two squares are colored side by side, the roving will cover both corresponding open spaces and the warp threads between them.

Begin with a piece of wool roving that is approximately 10–15" long. You may find that the wool is easier to handle if you split the roving lengthwise a couple of times. Anchor one end of the roving over the area of the scarf you wish to felt, overlapping the woven grid that outlines the area by ¼–½" (Photo b). With the nonanchoring hand, hold the wool approximately 4–5" from the end of the roving. Pull up gently and quickly, leaving behind an even layer of wool (Photo c).

Continue this process, overlapping each application until no open places show in the layer of roving. If the layer is too thin, there will be holes in the felt. If it is too thick, the scarf will be too stiff. It may be helpful to slide a piece of paper in a color that contrasts with the roving under the area to make sure there are no thin spots. Any bit of roving that is hanging over the edges of the woven grid outlining the area will be pushed into place during felting. See the layer of roving for one design square in Photo d.

a. Remove the fabric carefully from the loom and prepare a twisted fringe.



b. Anchor the roving with one hand; pull with the other hand.



c. Leave some of the roving behind, adhered to the armature.



d. Repeat the process several times to completely cover the design area.



e. Apply a new color to the fabric in the same way as the first color.



f. Wet a section of the scarf with soapy water until thoroughly saturated.



g. Use your fingers to smooth the roving at the edges of the open spaces.



h. Agitate the roving gently against the woven armature.



i. Rub the scarf between your hands until it reaches a soft, felted texture.



Wet the wool

After you have placed all the roving, it needs to be wetted so that it will adhere to the armature. Prepare a bucket of lukewarm soapy water (approximately 1 tablespoon of soap to 4 cups of water). If the water is too hot, the fiber may felt to itself without adhering to the armature. Gather your sponge and polyester netting.

I find this process easier to manage in sections of about 12" at a time. Place the piece of netting on top of the section to help keep the roving in place (the netting is black in the process photos, so it doesn't show). Wet the sponge with the soapy water and press on the covered area to transfer the water to the roving and armature (Photo f). The fabric should be thoroughly wet and soapy, but not swimming in water. If you lift up the netting and the roving sticks to the netting, the roving is not wet enough.

Agitate the roving

Once the area is thoroughly wet, lift the netting and smooth into place any roving that extends beyond your design areas (see Photo g). Then replace the netting and agitate the roving against the wool armature by pressing down on the netting with your fingertips and gently rubbing back and forth. When you have rubbed one portion of your wetted section, move to the next. The goal is to felt the roving to the armature before the roving felts to itself. Felting times will vary depending upon the water temperature, the amount of soap and pressure, and the type of roving. However, after about 3 to 5 minutes on a given area, you should notice the roving blending with the armature. At this point, you can rub the area more vigorously.

The roving should pass a "pinch" test before you move on to the next area: Pinch a bit of the wet roving with your fingertips. It should lift up in one piece (roving fibers should not pull apart), and it should not separate from the armature.

Continue this process section by section for the length of the scarf.

Agitate the scarf

When you have secured all the roving to the armature by wetting and agitating, the fibers will be stable enough to agitate more vigorously to achieve the desired final texture and hand. Fill a sink or tub with hot, soapy water and immerse the scarf. Beginning at one end, pull a section of the scarf out of the water (including fringe), place it between the palms of your hands, and rub vigorously (as though you were warming your hands in cold weather).

After you have rubbed all of the sections, rinse the scarf in cold water and check to see if it is felted enough to your liking. If not, repeat the rubbing and rinsing processes until the scarf looks and feels right to you. For me, it usually takes a couple of vigorous rubbing and rinsing sessions to get it just right. Add a little vinegar to the final rinse to neutralize the alkalinity of the soap.

Finishing

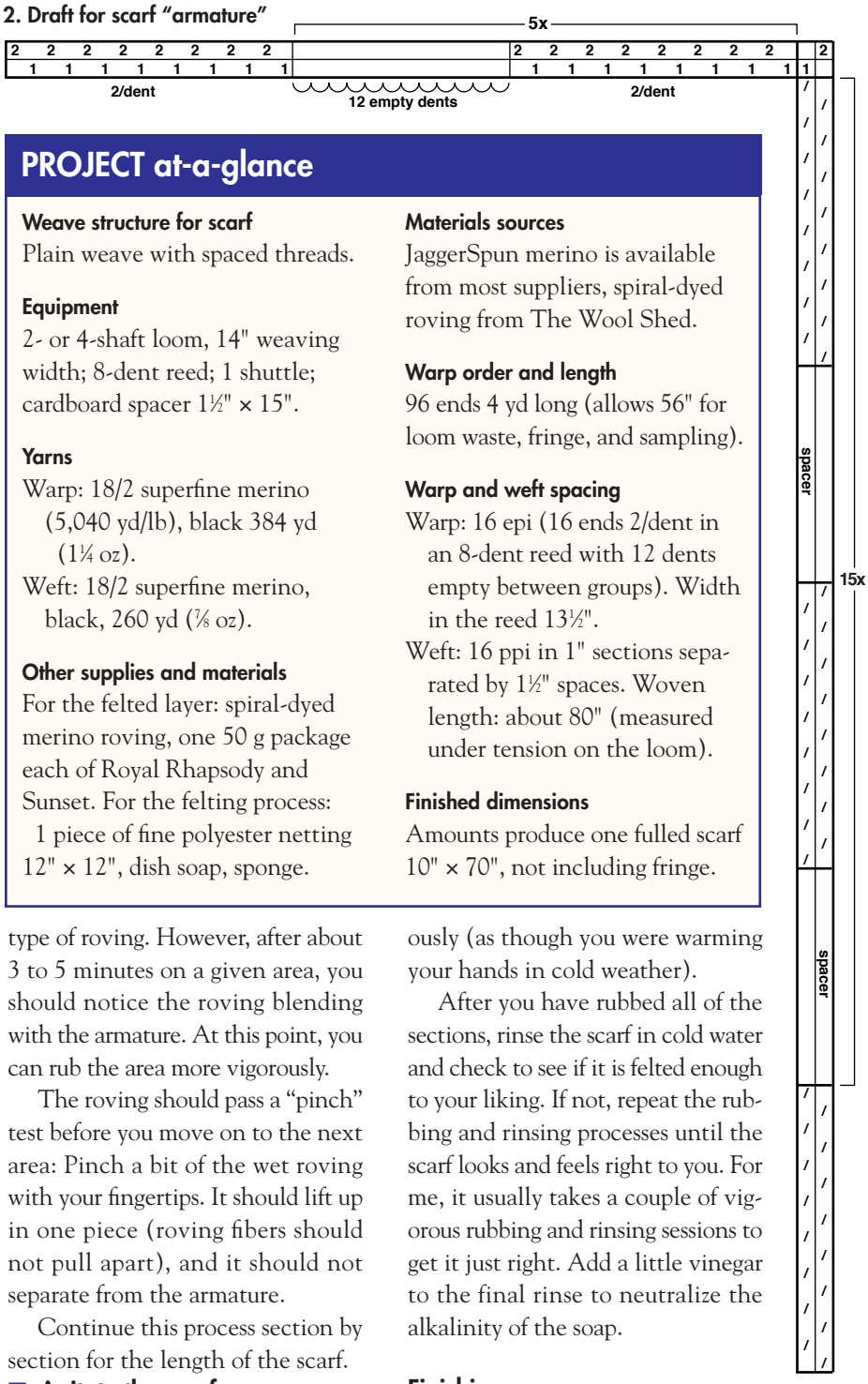
Hang the scarf over a rod to dry. Trim the fringe to the desired length. If it is fulled sufficiently, it will remain twisted without the aid of knots.

Resources

Gully, Jill. "Tips for Beginning Felters." http://www.outbackfibers.com/info/beginner.htm.

Patrick, Jane. "Kitchen Lace," HANDWOVEN, March/April 2002, pp. 68–70.

2. Draft for scarf "armature"



PROJECT at-a-glance

Weave structure for scarf
Plain weave with spaced threads.

Equipment
2- or 4-shaft loom, 14" weaving width; 8-dent reed; 1 shuttle; cardboard spacer 1½" × 15".

Yarns
Warp: 18/2 superfine merino (5,040 yd/lb), black 384 yd (1¼ oz).
Weft: 18/2 superfine merino, black, 260 yd (⅞ oz).

Other supplies and materials
For the felted layer: spiral-dyed merino roving, one 50 g package each of Royal Rhapsody and Sunset. For the felting process: 1 piece of fine polyester netting 12" × 12", dish soap, sponge.

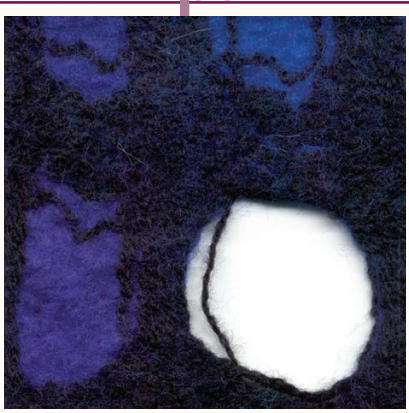
Materials sources
JaggerSpun merino is available from most suppliers, spiral-dyed roving from The Wool Shed.

Warp order and length
96 ends 4 yd long (allows 56" for loom waste, fringe, and sampling).

Warp and weft spacing
Warp: 16 epi (16 ends 2/dent in an 8-dent reed with 12 dents empty between groups). Width in the reed 13½".
Weft: 16 ppi in 1" sections separated by 1½" spaces. Woven length: about 80" (measured under tension on the loom).

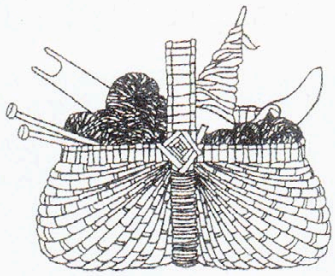
Finished dimensions
Amounts produce one fulled scarf 10" × 70", not including fringe.

Lace Tips



Lace produced by spaced wool warp and weft threads will be very secure if the fabric is fulled.

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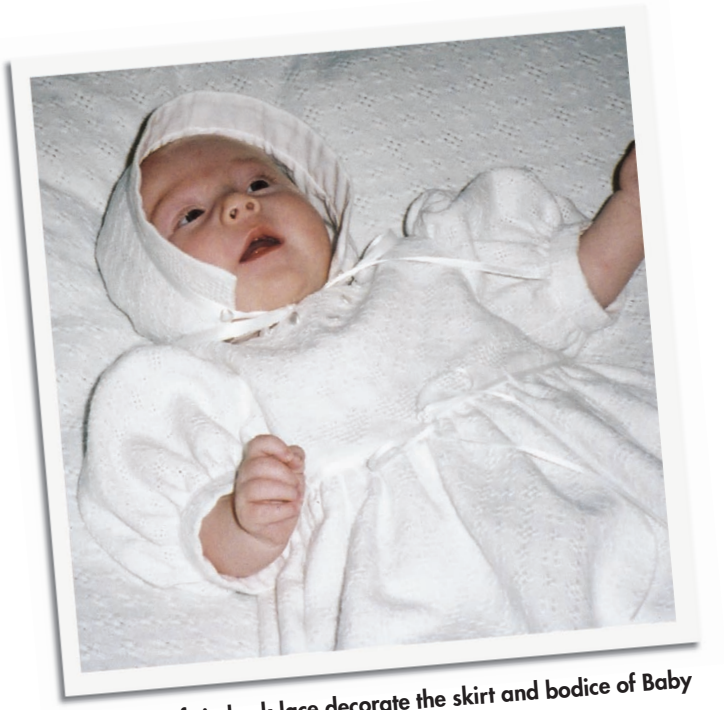
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HW02

Christening Dress and Bonnet *in huck lace*

PATRICIA SPRINGER



Heart motifs in huck lace decorate the skirt and bodice of Baby Emma's dress and the brim of her little bonnet.

The birth of my first granddaughter inspired me to realize a longtime dream—to make a christening dress of handwoven huck lace. Since more than one motif can be woven on the same huck threading, borders can be designed to appear in specific places in a garment. In this dress, the skirt is bordered with two rows of hearts and ribbons threaded through ladder hemstitching. The heart motif is repeated at the waistline and again on the brim of the bonnet.

The skirt is cut from the handwoven fabric without using a commercial pattern. The bodice, sleeves, and bonnet are cut and assembled from McCall's pattern 3063 (this pattern is no longer available, but many christening gown patterns can be used instead; see Resources).

Instructions are given here for a fabric plan that fits the McCall's pattern pieces to give you an idea of the steps involved. To plan your fabric, lay out your pattern pieces on a long piece of paper, and mark where you wish the different elements to fall (hearts, plain weave, lattice). Add about 5% for take-up, and weave to match your marked sections. Measure each section carefully and beat consistently at 36 ppi so that the designs match at the seams.

The only complication to the weaving is that the tie-up must be changed each time you change from weaving the heart motif to the lattice pattern.



Patricia Springer, *of Sun City West, Arizona, has been weaving for eleven years. She loves lace weaves and weaving fabric for clothing. She is a member of the Weavers West Guild, where she teaches several weaving techniques to weavers at beginning and intermediate levels.*

Weaving the fabric

Wind the warp and prepare the loom following Figure 1 and Project at-a-glance, page 56. Weave the sections of lattice, plain weave, and hearts following your plan. The directions given here produce the fabric in Baby Emma's dress.

- Skirt front (34" woven length). Tie treadles for heart motif. Weave 3" plain weave (bottom edge and hem). *Weave the heart motif (right side up), then ½" plain weave. For ladder hemstitching: Work a row of simple hemstitching with 3 warp threads in each stitch, insert a ¼"-wide cardboard strip into a plain-weave shed as a spacer, weave ½" plain weave, and work a second row of simple hemstitching above the cardboard, stitching around the same warp threads as in the first row. Repeat from *.

Change the tie-up to the lattice pattern and weave 25"; then weave 1" plain weave for waist seam allowance.

- Skirt back. Repeat the above.
- Bodice front and back. Change the tie-up to the heart motif. Weave 1" plain weave (for front waist seam allowance), one heart motif (right side up), and then ½" plain weave.

Change to the lattice pattern and weave for 20". End with ½" plain weave.

Change the tie-up to the heart motif, and weave a heart motif upside down (this is the only time you will weave the heart upside down), ending with 1" plain weave for back bodice seam allowance. (The bodice pattern pieces are placed shoulder to shoulder so the heart motifs are right side up at the waistline for both pieces; adjust the 20" length to fit your pattern.)

- Sleeves and bonnet. Weave 4" plain weave, one heart motif (right side up), and 1" plain weave for the bonnet brim.

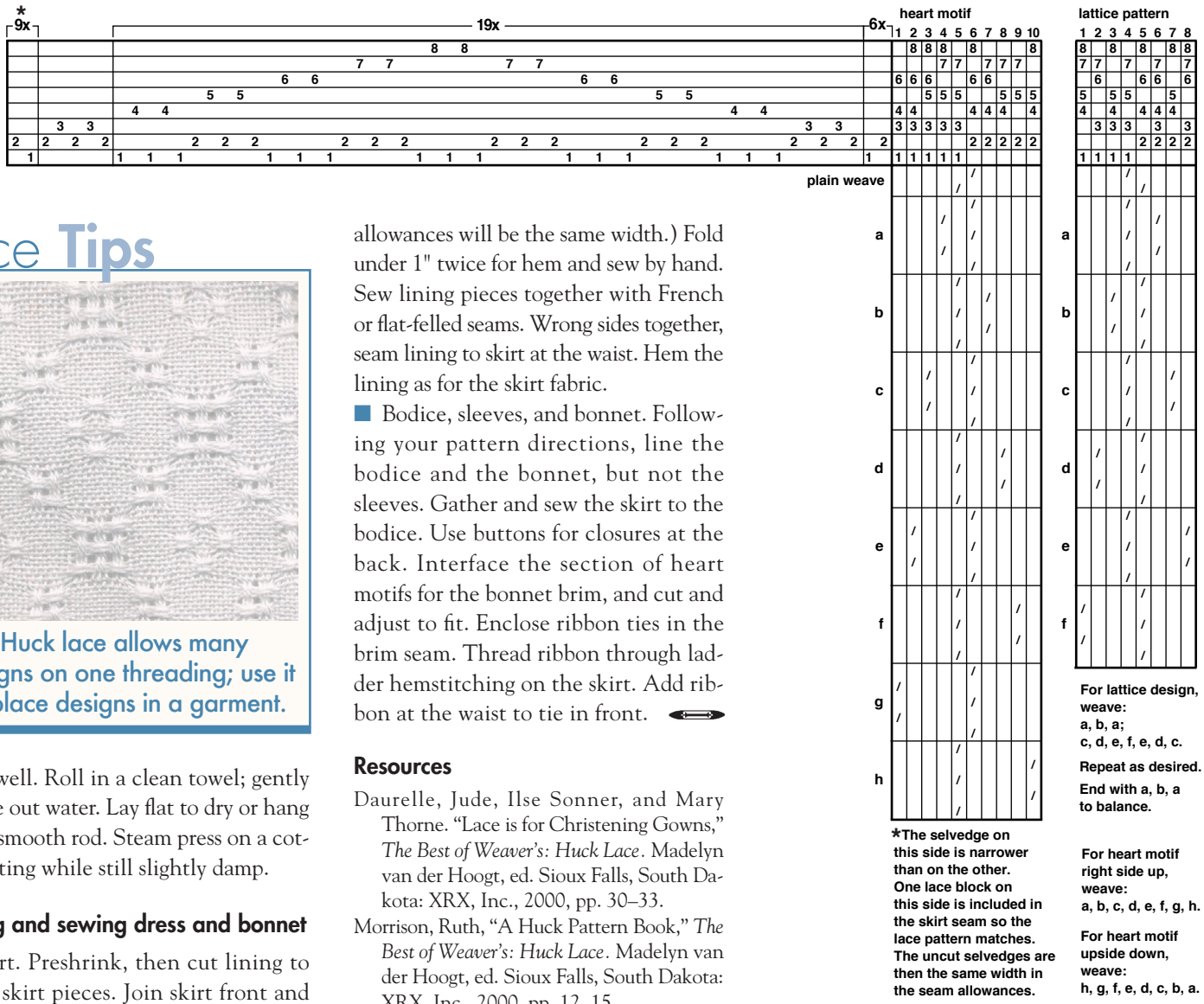
Change to the lattice pattern and weave the rest of the yardage (22" or more depending on loom waste) for the sleeves and bonnet fabric.

Finishing the fabric

Wash by hand in cool water with a mild dishwashing detergent.



1. Draft for dress and bonnet fabric



Lace Tips



Huck lace allows many designs on one threading; use it to place designs in a garment.

Rinse well. Roll in a clean towel; gently squeeze out water. Lay flat to dry or hang over a smooth rod. Steam press on a cotton setting while still slightly damp.

Cutting and sewing dress and bonnet

■ Skirt. Preshrink, then cut lining to match skirt pieces. Join skirt front and back at side seams. (Do not cut selvedges. Join pieces so that one lace block of the narrower selvedge is inside the seam; the lace pattern will then match and seam allowances will be the same width.) Fold under 1" twice for hem and sew by hand. Sew lining pieces together with French or flat-felled seams. Wrong sides together, seam lining to skirt at the waist. Hem the lining as for the skirt fabric.

■ Bodice, sleeves, and bonnet. Following your pattern directions, line the bodice and the bonnet, but not the sleeves. Gather and sew the skirt to the bodice. Use buttons for closures at the back. Interface the section of heart motifs for the bonnet brim, and cut and adjust to fit. Enclose ribbon ties in the brim seam. Thread ribbon through ladder hemstitching on the skirt. Add ribbon at the waist to tie in front.

Resources

Daurelle, Jude, Ilse Sonner, and Mary Thorne. "Lace is for Christening Gowns," *The Best of Weaver's: Huck Lace*. Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX, Inc., 2000, pp. 30–33.

Morrison, Ruth, "A Huck Pattern Book," *The Best of Weaver's: Huck Lace*. Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX, Inc., 2000, pp. 12–15.

Pattern sources

Butterick 6609. Infant's Gown, Jumpsuit, and Bonnet.

Vogue 2675. Infant's Dress, Coat, Bonnet, Pillow Sham, and Blanket.

Also see christening dress patterns at http://www.smockingstore.com/chris.html.

PROJECT at-a-glance

Weave structure for dress and hat fabric
Huck lace.

Equipment
8-shaft loom, 28" weaving width; 12-dent reed; 1 shuttle; tapestry needle; ¼" × 30" lightweight cardboard.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), bleached white, 4,433 yd (8½ oz).
Weft: 20/2 pearl cotton (8,400 yd/lb), bleached white, 3,885yd (7½ oz).

Yarn sources
Pearl cotton is available from most weaving retailers.

Notions and other materials
Skirt: 2 yd cotton batiste for lining, ⅛" × 6 yd double-faced white satin ribbon; sewing thread; Dritz Seams Great for covering seam allowances, sleeves, and waist. Bodice and sleeves: christening dress pattern and interfacing and notions required by pattern; 5 heart-shaped buttons.

Warp order and length
985 ends 4½ yd long (allows 20" for loom waste).

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 27⅜".
Weft: 36 ppi. Woven length (measured under tension on the loom): 129".

Finished dimensions
After washing, amounts produce yardage 25⅛" × 123".

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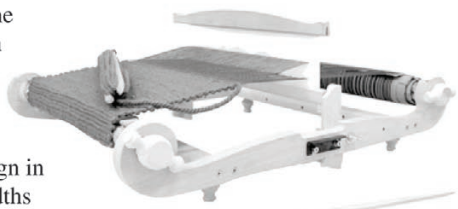
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A Three-Shaft Scarf
in bead leno

ERICA DE RUITER

They said it couldn't be done, but here it is: two blocks of leno—completely loom-controlled—on only three shafts! Leno is a weave structure in which warp threads move out of their usual position and cross over adjacent warp threads to be locked in a new position by the weft. They then cross back to their original position, where they are locked in place by a subsequent weft. If a fabric shows only these crossings, it is called gauze. If the fabric includes both the crossings and plain weave or basket weave, it is called leno.

The crossings in this scarf are created with a special loom setup that requires beads. Two of the warp threads in every group of four are threaded together in a bead between the shafts and the reed. The other two threads pass above the joined pair, and all four are sleyed in the same dent. When the shaft of one of the threads in the bead is raised, the bead pulls up the other thread with it. This thread crosses under the two threads in the center to go up with its partner in the bead. In a subsequent pick, when the shaft of the other thread in the bead is raised, it pulls the first thread under the center two threads and up on the opposite side.

The two threads in the center can be threaded on the same shaft. During the crossings, they both always remain down. They are raised and lowered together when they weave basket weave with the two threads in the bead; see Figures 1–2 on page 60.



Erica de Ruiter, *of Nijmegen, The Netherlands, loves taking weave structures normally woven on many shafts and drafting them for only three. Formerly a designer for the textile industry, she now teaches workshops at home and abroad.*





Preparing the warp

Make 8 skeins with 20 yards of 10/1 silk noil in each. Measure in a jar enough black acid dye solution to dye one skein (5 g) to a 4% depth of shade following manufacturer's instructions. Add water to make the dyestock easy to measure, and make a mark on the jar that divides the solution in half. Pour half of the solution (down to the mark) into a dyepot and add water to allow the skein to move freely. Dye the first skein (2% depth of shade). Remove yarn; empty dyepot. Refill the jar with water, pour half into the dyepot, and dye the second skein (1% depth of shade). Continue, filling the jar and pouring half into the dyepot for each of the skeins.

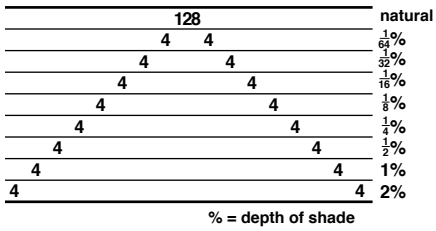
Weaving the scarf

Wind a warp following the color order in Figure 1. Use half of each dyed skein on each side of the warp. Since the beads must be threaded before the reed is sleyed, it is easiest to warp from back to front. Spread the warp in a raddle at 10" and beam.

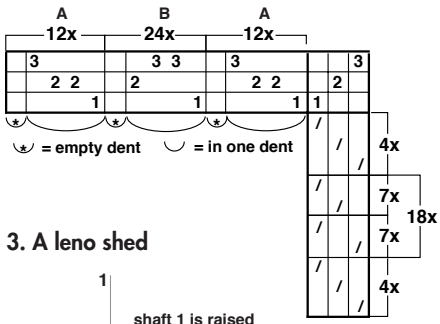
Thread following Figure 2. As you thread each group of 4 ends, slip the first and last end through a bead *under* the center pair, and secure all 4 with a slipknot. When you are ready to sley the reed, remove each slipknot and sley each group of 4 ends in one dent, leaving an empty dent between groups. Tie the warp to the front apron rod and apply tension.

Allowing 6" for fringe, weave with a doubled strand of 10/1 following Figure 2. The crossings happen automatically. When you raise shaft 1, the other thread in the bead is drawn up to the right of the center threads to weave with the thread on shaft 1. When you raise shaft 2, Block A weaves basket weave (center threads up) and Block B weaves leno (shaft 2 draws the thread on shaft 1 up to the left). When 1 and 3 alternate in the treadling, Block A weaves leno and Block B basket weave. Using all three treadles in sequence produces a combination of leno and basket weave in both blocks.

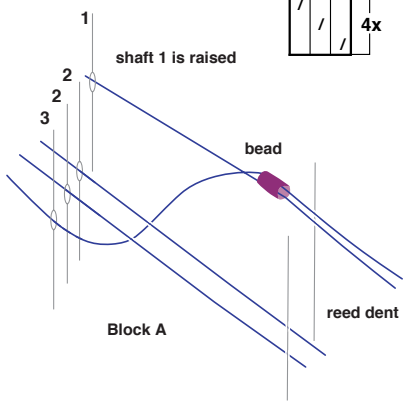
1. Warp color order



2. Draft for scarf



3. A leno shed



Lace Tips

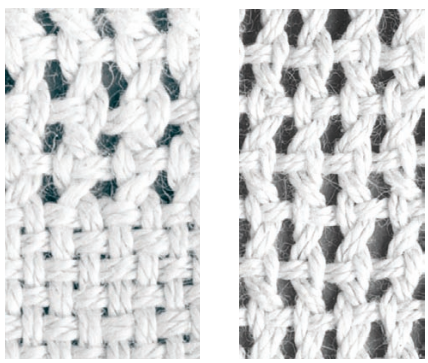


When textured yarns are used for lace weaves, the focus is on texture more than lacy spaces.

Finishing the scarf

Remove the scarf from the loom and prepare a twisted fringe of two groups of 4 ends in each fringe. Wash the scarf by hand in warm water; lay flat to dry. Press with a warm iron.

A leno fabric (left) includes basket weave; gauze fabrics (right) show only crossings.



PROJECT at-a-glance

Weave structure for scarf
Leno.

Equipment
4-shaft loom (3 shafts are used), 10" weaving width; 10-dent reed; 1 shuttle.

Yarns
Warp: 10/1 silk noil (4,800 yd/lb), natural, 480 yd (1⅓ oz).
Weft: 10/1 silk noil (4,800 yd/lb), natural, 275 yd (1 oz).

Yarn sources
10/1 silk noil is from Treenway Silks.

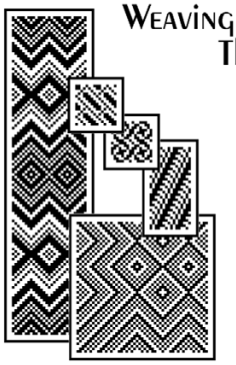
Other materials
48 bugle beads with holes large enough for 2 ends 10/1 silk; ProWashFast acid dyes by Pro Chem, black; dye equipment recommended by manufacturer.

Warp order and length
192 ends 2½ yd long following Figure 1 (allows 18" for loom waste and fringe).

Warp and weft spacing
Warp: 20 epi (4/dent in a 10-dent reed; then skip a dent). Width in the reed 9⅔".
Weft: 8 ppi (weft yarn is doubled). Woven length (measured under tension on the loom) 66".

Finished dimensions
After washing, amounts produce one scarf 7½" × 61" not including fringe.

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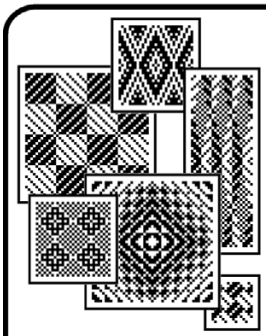


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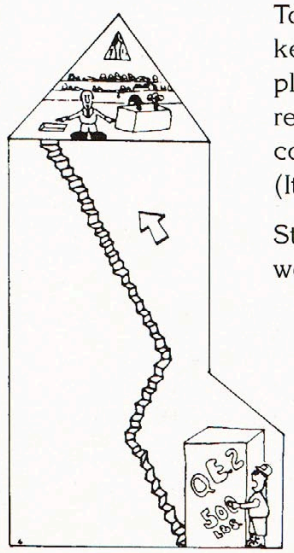
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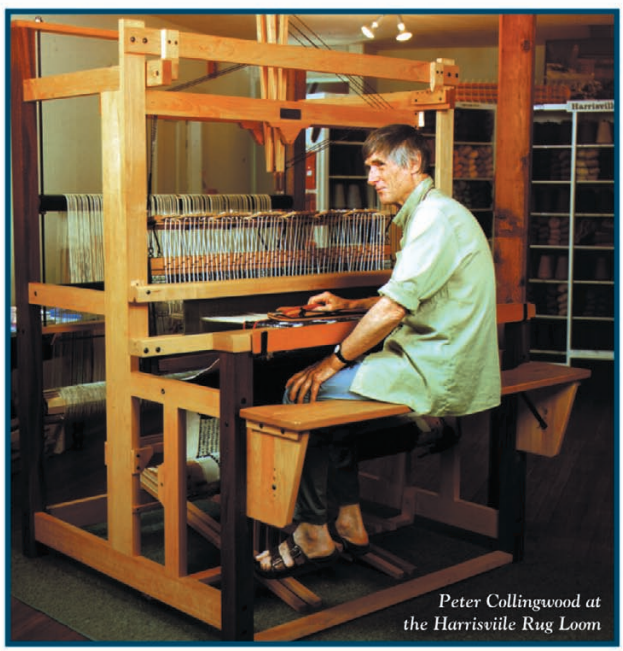
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A Shawl in Leno and Doubleweave

MARGA BRIGITTE LIEBIG

The story of this shawl began more than seventy years ago. A young German girl wanted to go to the university. This was most unusual at that time. But her parents gave permission, and she began to study. Then she met a Swedish student, married him, and moved to Sweden, where she learned to weave. Many years later I married her nephew, and eventually, I was fortunate to receive her weaving books as an inheritance.

In one of these nearly fifty-year-old books I found instructions for leno curtains made of cotton and linen using simple doups (handmade half heddles; see Lundbäck in Resources). With leno, a very open lace can be woven when some warp threads cross over others for a series of picks and then cross back (see the detail in the inset at the right).

The curtains inspired me to envision a lacy linen shawl. I decided to combine my leno with doubleweave. I could exchange the layers for color contrast, hide the leno threads between the layers, and interlace the leno threads in the bottom layer if I ran into tension problems.

This shawl is the result. Tablet-woven selvedges frame the pattern and add firmness to the edges. In choosing the cool blue and hot red colors, I thought of ice and fire. The weft and most of the warp threads are blue, but in three stripes at the edges, blue alternates with red, like sparks from a fire.

Methods for weaving leno



Marga Brigitte Liebig, *of Immenstaad, Germany, loves dimensional weaves. Her shawl, "Hidden Waves," appeared in the Phosphorescence Exhibition at Convergence 2002 in Vancouver.*



Leno can be woven in several ways. The best way to understand how leno works is to use a pick-up stick and make the twists by hand. Pick-up leno also does not require any special loom setup.

For fabrics with a great many leno threads, doup leno makes the weaving faster once the loom is set up (see also bead leno, pages 58–60). In doup leno, the threads that twist are controlled both by regular heddles (to weave the ground cloth) and by special half heddles—called doups—that are activated for the leno shed. With doups, leno is completely loom-controlled, but the doups must be carefully tied and installed on the loom, and the sheds made with doups are usually shallow (for more information on doup and bead leno, see Resources).

For my shawl, I used doups on a countermarch loom. The instructions here are for pick-up leno, which can be done on a rising-shed loom.

Warping the loom for the shawl

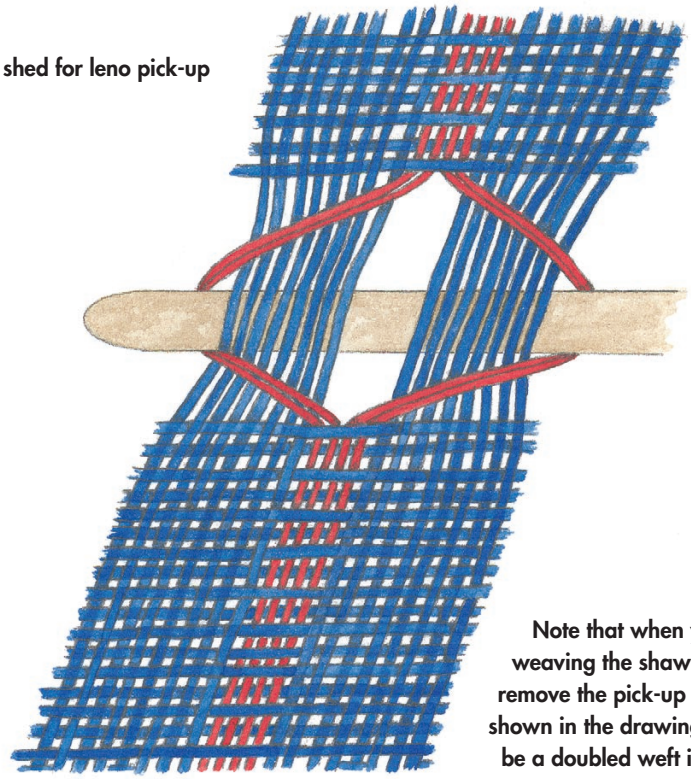
Wind a warp and thread the loom following Figures 2, 3, and Project at-a-glance. In the shawl, each leno warp end is a doubled thread that twists over eight other warp threads; these ten threads are sleyed in one dent. Each warp stripe is made of two of these groups of ten ends and uses two dents. Four dents are left empty between each stripe to make the lacy spaces.

The tablet-woven selvedges are woven with two tablets on each side of the warp, threaded 2 blue, 2 red. The left tablet of each pair is threaded to the right (the threads can be seen to the right of the holes), and the right tablet is threaded to the left (the threads can be seen to the left of the holes); see Figure 4. The four threads controlled by each tablet must be sleyed in the same dent. The tablets are placed just behind the reed.

As you tie the warp to the cloth beam apron rod, allow 10" for fringe.

Weaving the shawl

Weave the shawl following the leno pick-up directions below and using the treadling sequence in Figure 3. To maintain a lacy quality, beat gently. The doubleweave weft stripes are about ½" in height and the open areas bisected by leno about ⅔". For every pick, after the shuttle exits the shed, turn the cards one-quarter turn on the side where the shuttle exited.



1. The shed for leno pick-up

Note that when you are weaving the shawl, you will remove the pick-up stick that is shown in the drawing. There will be a doubled weft in its place.

Steps for leno pick-up

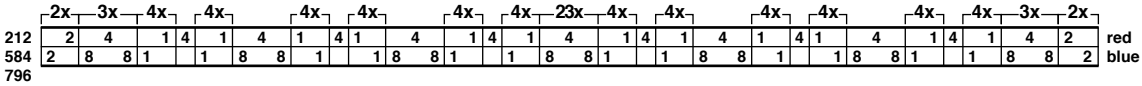
- Raise treadle 10 to bring the leno warp threads up above the other threads.
- Working in front of the reed with your fingers, draw the first doubled leno thread on the right side of the warp to the right of the threads in the blue stripe, and place it under the pick-up stick. (If you are left handed, reverse these directions and work from left to right.)
- As you draw the other doubled leno thread to the left of the blue stripe, slip the pick-up stick under the 16 blue threads, and place the second doubled leno thread under the pick-up stick; see Figure 1.
- Repeat the same pick-up steps with each warp stripe.
- Turn the pick-up stick on edge to form the leno shed. Pass the shuttle through the shed. Now turn the tablets on the side where the shuttle exited and pass the shuttle back through the leno shed. (Move the pick-up stick just inside the tablet-weaving threads to turn them. Be careful not to allow the stick to slip out of any of the leno twists.)
- Remove the pick-up stick and press the doubled leno weft into place.
- Turn the cards and treadle the first pick of the next doubleweave weft stripe. This pick allows the leno threads to return to the center and forms the second half of their diamond shape. (You may have to insert the pick-up stick to clear this shed.) Then pass the shuttle through the shed and beat the weft into place, making sure that the openings above and below the leno picks are equal in size.

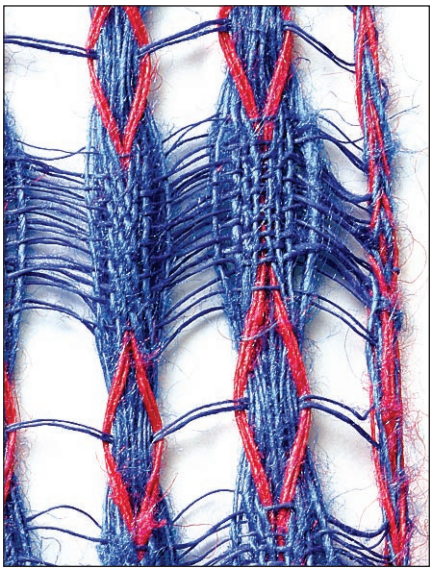
Continue, following Figure 3 for about 81". Since the leno and doubleweave ends take up differently, if the leno ends become loose, use treadle 5 (*) where indicated in Figure 3 to tighten them by taking up some of their slack. Also at the asterisk (*) in Figure 3, reverse the direction in which you are turning the cards.

Finishing

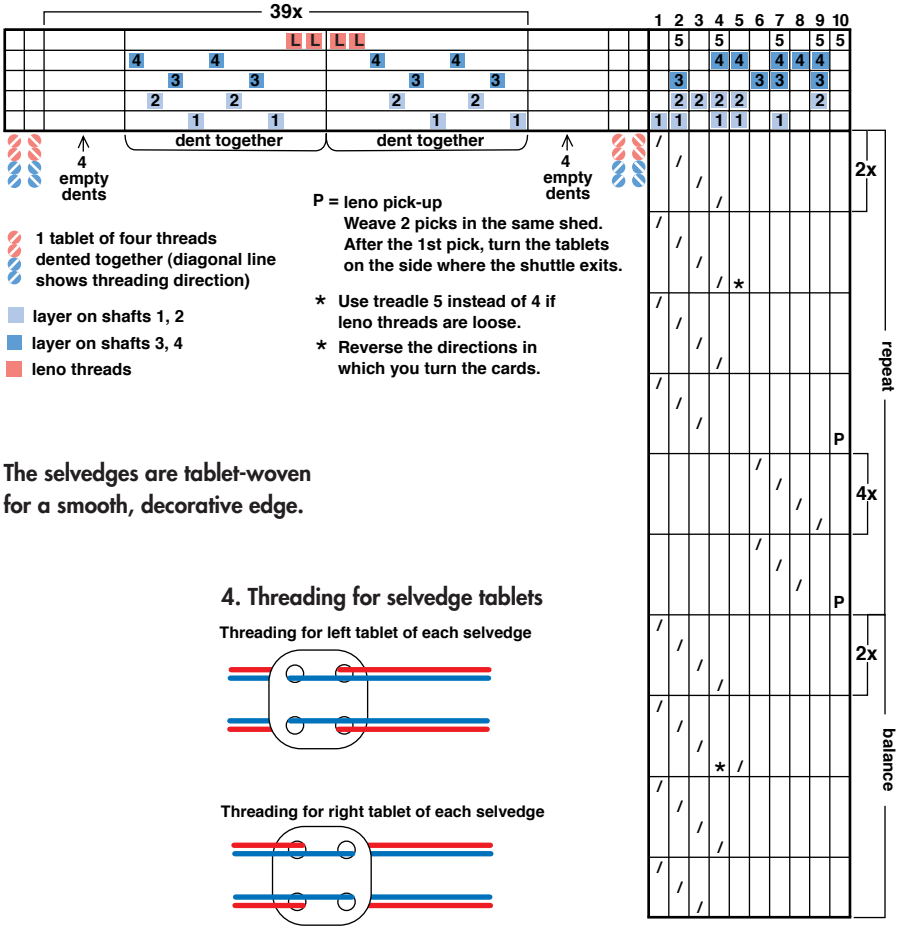
Remove the shawl from the loom, leaving 10" of unwoven warp at the second end. Secure the weft and make the fringe by tying an overhand knot in each group of 20 warp threads. Group the tablet-woven selvedge warp threads with the first warp stripe. Trim the fringe evenly to about 8". Wash by hand in hot water, roll in a towel to remove water, and hang to dry.

2. Warp color order





3. Draft for shawl



The selvedges are tablet-woven for a smooth, decorative edge.

4. Threading for selvedge tablets

Resources: leno

Atwater, Mary. *The Shuttle-Craft Book of American Hand-Weaving*. Petaluma, California: Shuttle-Craft Books, 1951, pp. 266–276.

Hodge, William. "Old Friend, New Twist." *Weaver's*, Issue 38, Winter 1997, pp. 16–18.

Lundbäck, Maja. *Vi väver till Hemmet: Möbeltyger, Gardinder, Sängtäcken, Draperier*. Västerås, Sweden: ICA-Förlagets Vävbibliotek, 1954, pp. 74–76.

Skowronski, Hella and Silvia Tacker. *Doup Leno: A Quick and Simple System for Weaving Loom-Controlled Leno*. Shuttle-Craft Guild Monograph 32. Petaluma, California: Shuttle-Craft Books, 1980.

Tidball, Harriet. *Two-Harness Textiles: The Open-Work Weaves*. Shuttle-Craft Guild Monograph 21. Petaluma, California: Shuttle-Craft Books, 1967.

Wertenberger, Kathryn. "Bead Leno." HANDWOVEN, March/April 1987, pp. 88–91.

———. "A New Twist on Bead Leno." HANDWOVEN, November/December 1989, pp. 92–94.

Xenakis, David, ed. *The Prairie Wool Companion*, Issue 6 (Doupe Leno), Summer 1983.

Resources: tablet weaving

Collingwood, Peter. *The Techniques of Tablet Weaving*. New York: Watson-Guptill Publications, 1982.

Crockett, Candace. *Card Weaving*. Loveland, Colorado: Interweave Press, 1991.

Hendrickson, Linda. "It's All in the Cards: Tubular Card-Woven Necklaces." HANDWOVEN, September/October 1993, pp. 72–76.

———. "Weaving with a Twist: Get Ready to Flip, Rotate, Turn." *Weaver's*, Issue 31, Spring 1996, pp. 46–49.

PROJECT at-a-glance

Weave structure for shawl
Doubleweave and leno with tablet-woven selvedges.

Equipment
6-shaft loom, 25" weaving width; 10-dent reed; 4 cards for tablet weaving; 1 shuttle; 1 pick-up stick.

Yarns
Warp: 16/1 linen (5,155 yd/lb), blue #0587, 1,900 yd (6 oz); red #0591, 689 yd (2⅛ oz).
Weft: 16/1 linen (5,155 yd/lb), blue #0587, 1, 260 yd (4 oz).

Yarn sources
16/1 linen is available from Nordic Studio.

Warp order and length
796 ends 3¼ yd long, following Figure 2 (allows 28" for fringe and loom waste).

Warp and weft spacing
Warp: Sley 4/dent for each of the two tablets; leave 4 dents empty; [sley 10/dent 2x; skip 4 dents] 39x; sley 4/dent for each of the two tablets. Width in the reed: 24⅛".
Weft: 20 ppi (10 ppi/layer) in the doubleweave stripes; spaces between stripes ⅔". Woven length (measured under tension on the loom): 81⅛".

Take-up and shrinkage
Amounts produce one shawl 21½" × 80" not including fringe.

More than Meets the Eye

a quick lacy shawl

LYNN TEDDER

Do you have only a weekend now and then to weave? This column is for you! *Weekend Weaver* features quick-and-easy projects for weavers with busy lives. You won't need to wind a thousand warp threads, learn complicated treadling sequences, or warp with tricky mixes of yarn. Most *Weekend Weaver* projects are designed so that at the end of just one weekend, you'll have turned some yarn into a glorious textile.

This luxurious shawl in 4-shaft Swedish lace is quick to warp, weave, and finish. The soft Viscose/Angelina yarn has a subtle sparkle that gives the two pattern blocks of Swedish lace a lovely, damask-like appeal.

The yarn

Viscose/Angelina from Textura Trading Company is one of the unusual new yarns available to handweavers (see "What's Hot in Fibers," by Patsy Zawistoski, HANDWOVEN, January/February 2003, pages 32–34). Composed of the newly developed regenerated fiber Lenpur and viscose rayon (to provide a soft, drapable hand) and iridescent Angelina (to provide sparkle), the yarn is constructed of one fine ply, chained or braided around a core of several fine strands. The result is a soft, lofty yarn approximately the grist of 5/2 pearl cotton with a gentle shine and an occasional subtle sparkle.



Lynn Tedder, *of Tulsa, Oklahoma, loves all lace weaves. She has been weaving for over twenty years and is a Technical Editor for* HANDWOVEN.

The weave structure: Swedish lace

Often mistaken for Bronson lace, Swedish lace probably developed from huck lace. Huck lace, on four shafts, has one drawback: Neither Block A (2-3-2-3-2) nor Block B (1-4-1-4-1) can be repeated in the threading or treadling—each must alternate either with the other or with plain weave. Because of this, large blocks of pattern cannot be woven in 4-shaft huck.

In Swedish lace, a tie-down thread is added to each 5-thread group so that both Block A and Block B can be repeated as desired. The tie-down thread in Block A is on the same shaft as the first thread of Block B and vice versa, so that when the threading changes from Block A to Block B or Block B to Block A, the tie-down thread is omitted to avoid having two adjacent threads on the same shaft. Because of this irregularity, Swedish lace is not a unit weave. (Bronson lace *is* a unit weave; unit weaves can be used without limitations with any block profile draft. See *The Complete Book of Drafting*, pages 58–65, and Mimi Smith in this issue, pages 70–72).

In both structures, when one block weaves lace and the other weaves plain weave, Bronson lace and Swedish lace look very much alike. The only difference (which is not easy to detect with the eye) is that the tie-down thread is missing at block changes in Swedish lace.

The difference between them is more visible when both blocks weave lace at the same time. In Bronson lace, both blocks can be treadled to weave weft-float lace or both blocks can be treadled to weave warp-float lace. In Swedish lace, however, if one block weaves weft-float lace, the other must weave warp-float lace, or vice versa.

> "The capacity of Swedish lace to produce large areas of warp-float lace vs large areas of weft-float lace results in a lovely texture much like damask."

The capacity of Swedish lace to produce large areas of floats in two different directions results in a lovely texture much like damask. Light is reflected differently in the two areas, revealing the design in the same way as it does in the contrasting warp and weft floats of damask.



A WEEKEND SHAWL

Ninety minutes
Wind the warp.

Wind a warp following Figure 1 and Project at-a-glance. You can choose to warp the loom either back to front or front to back—use whichever method is more efficient for you and your loom (for detailed warping instructions, see "A Complete Guide to Warping" at www.interweave.com. Click on Weaving, then on Special Handwoven Articles).

Be sure not to allow any knots to occur in the warp; take the strand back to the first or last peg and tie the knots there.

Thirty minutes
For back to front: Sley the raddle and beam.
For front to back: Sley the reed.

If you are warping from back to front, spread the warp in the raddle, centered for a width of approximately 20½". Beam the warp with firm, even tension, using heavy paper or smooth sticks.

If you are warping from front to back, sley the 8-dent reed 2/dent (16 epi), centered for 20⅓".

Ninety minutes
Thread the heddles.

Before you begin threading, make sure that you have enough heddles on shafts 1 and 2. Remove any extra heddles that might slide against and constrain the warp from the sides.

If you are warping from back to front, suspend the threading cross in lease sticks behind the loom.

Thread the heddles following the draft in Figure 1. If you use a heddle hook, take special care not to snag the yarn as you thread. This may be a time where threading the heddles with your fingers is better than using a hook: Fold the end into a loop with one hand and draw the loop through the eye of the heddle with the other.

Thirty minutes
For back to front: Sley the reed.
For front to back: Beam the warp.

If you are warping from back to front, sley the 8-dent reed 2/dent, centering for 20⅓".

If you are warping from front to back, tie the warp to the back apron rod and beam the warp with firm, even tension, using heavy paper or smooth sticks.

Thirty minutes
Get ready to weave.

Tie the warp onto the front apron rod, tension the warp, and tie up the treadles as shown in Figure 1.

Weave a header with waste yarn using treadles 2 and 3. The total warp length allowed for fringe, including the amount used to tie onto the apron rod, should be at least 10". Check for threading errors and correct. Wind bobbins.

Sixty minutes
Eat lunch!

Four hours
Weave the shawl.

Weave 2 picks plain weave (treadles 2 and 3). For the first pick, leave a short tail (2–3") of weft at the starting point. Beat, open the same shed again, and take this tail around the edge warp thread and back into the shed for about 1". Beat. Change sheds, weave the second plain-weave pick.

Weave the shawl following Figure 1. Angle the weft generously to minimize draw-in and aim for a weft sett of 16 ppi. Weave the pattern repeat 21 times (for about 74"); end with the 31 picks that balance the design. The complete woven length will be approximately 76" measured under tension on the loom.

Weave several picks of waste yarn to secure the weft. Cut the warp from the loom, leaving 10" for fringe. Unwind the shawl from the cloth beam and untie the knots on the front apron rod. (You will need the lengths used for the tails as part of the fringe.)

Sixty minutes
Tie the fringe.

Lay the shawl on a table, one end of the fringe toward you, and place books on the shawl to keep it from slipping as you tie the knots. Draw out the waste yarn, and with your fingers, smooth out and untangle the fringe, being careful not to snag or distort the yarn.

Tie overhand knots in groups of 5 warp ends (65 total knots) for fringe. Snug the knots as close to the weft as possible. Tie the fringe at the other end of the shawl in the same way.

Thirty minutes
Wet-finish the shawl.

Wash by hand in warm water with a little Orvus Paste or mild detergent. Rinse twice in clear water of the same temperature. Squeeze out the shawl after the last rinse, but do not wring. Roll in a towel to blot up excess moisture. Smooth out the fringe and hang over a padded rod to dry overnight.

Thirty minutes
Complete the finishing touches.

Lay one end of the shawl on the rotary cutting mat and smooth the fringe so that the strands are aligned evenly. Measure 8" from the knots, place a straightedge along this line, and with a rotary cutter, trim the fringe to 8". Repeat for the other end of the shawl.

If pressing is needed, set the iron to the lowest temperature that will produce steam, place a press cloth over the shawl, and lightly press.

Some considerations

Swedish lace shares with huck lace and Bronson lace the ability to produce a background block that always weaves plain weave without requiring additional shafts. For this shawl, three warp threads on each side are threaded in plain weave to form smooth, even selvedges.

Also like Bronson and huck, Swedish lace requires a disproportionate number of heddles on some shafts. It is a good idea to make sure you have enough heddles on each (see Figure 2, page 69)—and, if your loom is narrow, to make sure that extra heddles won't encroach on the selvedge threads and abrade them during weaving.

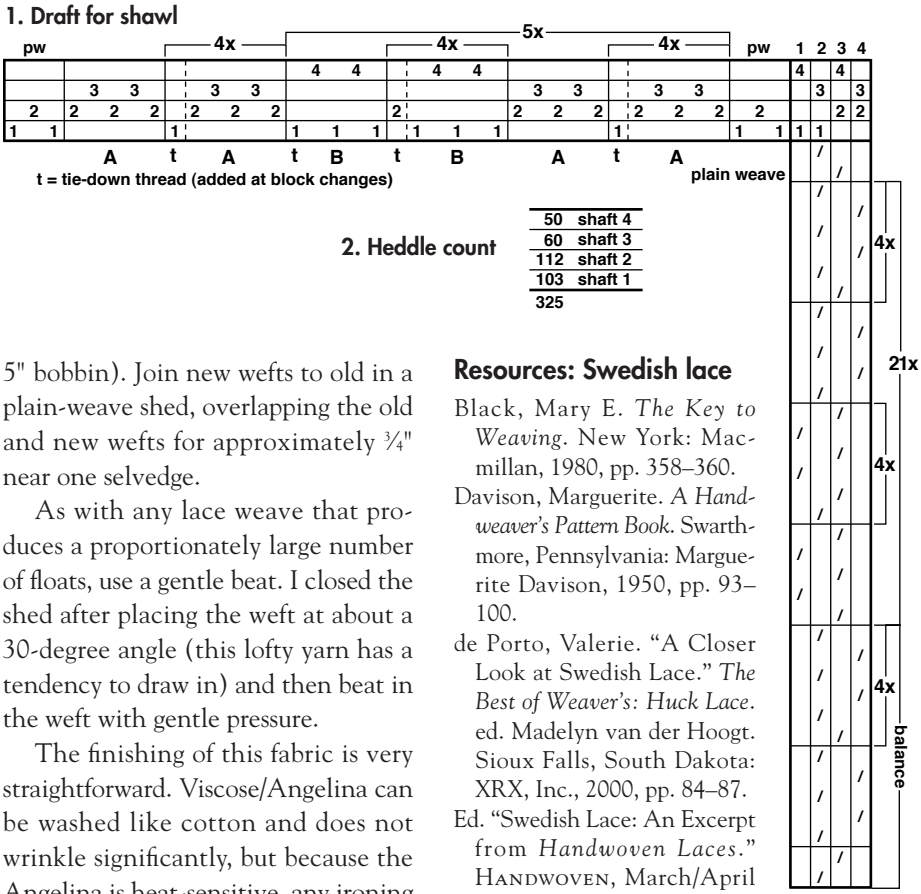
Although the Viscose/Angelina is easy to use for weaving, you may find that when you are winding the warp, the fine chain enclosing the core of the yarn can snag. Remove rings or bracelets that might catch, and be especially careful with the heddle hook if you use one. As soon as the warp is on the loom and under tension, the risk of snagging diminishes.

Since Viscose/Angelina is a very lofty yarn, you will save time winding bobbins and making weft joins if you can use a shuttle that accommodates a relatively large bobbin (I used a boat shuttle with a 5" bobbin). Join new wefts to old in a plain-weave shed, overlapping the old and new wefts for approximately ¾" near one selvedge.

As with any lace weave that produces a proportionately large number of floats, use a gentle beat. I closed the shed after placing the weft at about a 30-degree angle (this lofty yarn has a tendency to draw in) and then beat in the weft with gentle pressure.

The finishing of this fabric is very straightforward. Viscose/Angelina can be washed like cotton and does not wrinkle significantly, but because the Angelina is heat-sensitive, any ironing should be done at low temperatures, or with the iron set on the lowest temperature that produces steam, using a press cloth.

1. Draft for shawl



2. Heddle count

50	shaft 4
60	shaft 3
112	shaft 2
103	shaft 1
325	

Resources: Swedish lace

Black, Mary E. *The Key to Weaving*. New York: Macmillan, 1980, pp. 358–360.

Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite Davison, 1950, pp. 93–100.

de Porto, Valerie. "A Closer Look at Swedish Lace." *The Best of Weaver's: Huck Lace*. ed. Madelyn van der Hoogt. Sioux Falls, South Dakota: XRX, Inc., 2000, pp. 84–87.

Ed. "Swedish Lace: An Excerpt from *Handwoven Laces*." Handwoven, March/April 1992, pp. 44–48.

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991, Chapter 7, pp. 128–139.

PROJECT at-a-glance

Weave structure for shawl
Swedish lace.

Equipment
4-shaft loom, 21" weaving width; 8-dent reed; 1 boat shuttle. Optional for fringe: rotary cutter, cutting mat, 24" straightedge.

Yarns
Warp: Viscose/Angelina (55% Lenpur, 38% viscose, 7% Angelina, 2,000 yd/lb), white, 975 yd (7⅘ oz).
Weft: Viscose/Angelina (55% Lenpur, 38% viscose, 7% Angelina, 2,000 yd/lb), white, 760 yd (6⅛ oz).

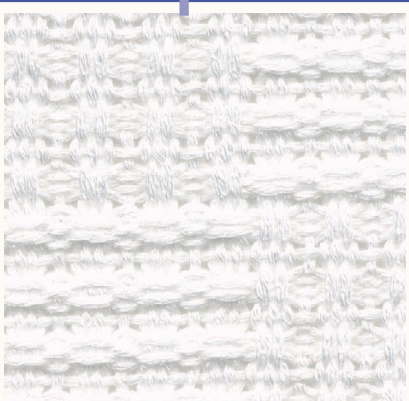
Yarn sources
Viscose/Angelina is available from Textura Trading Company.

Warp order and length
325 ends 3 yd long (allows 24" for fringe and loom waste).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 20⅓".
Weft: 16 ppi. Woven length (measured under tension on the loom): 76⅝".

Finished dimensions
After washing, amounts produce one shawl 17" × 69", not including fringe.

Lace Tips



Laces require a steady, even beat. Measure to see that picks per inch equal ends per inch.

Evolution of a shawl
in Bronson lace

MIMI SMITH

Anyone who demonstrates weaving has been asked the question, "How long does it take you to weave that?" The questioner is thinking of the shuttle-throwing part, never realizing how long the planning part takes before the warp ever meets the loom. Where does one start for a new piece? Perhaps an interesting weave found in a book, an enticing yarn, a color that sings, a need for a particular item, or simply a "what if."

This project began with a photo in HANDWOVEN (May/June 1997, pages 70 and 82) of a linen bed skirt. For its design, Janice Jones translated overshot's familiar "Cat's Paw and Snail Trail" into Bronson lace.

Years later I tried the idea for a series of scarves. I placed the lace at each end and plain weave in the center. Still later, I came across an ad for an all-linen plain-weave shawl and started musing: What about using the lace as an allover pattern for a lacy, dressy shawl?

Further evolutions took the shawl from pearl cotton to the more drapable, silky, slinky texture of Tencel. Pearl drops on the corners increased the drape, and voilà—this shawl! I still don't know how to answer the question: How long does it take you to weave that?

If this is your first project with Tencel, here's a tip. Tencel takes dye well. Try sponging dye on your shawl to give a watercolor appearance to the pattern.



Mimi Smith, *of Sarasota, Florida revels in loom-controlled fabrics for linens and clothing. A weaver since 1967, she is a past president of the Cincinnati guild, and now an active member of the Manasota guild.*





Lace Tips



Smooth yarns are ideal for lace: Use silk, linen, Tencel, or rayon for high textural contrast.

Warping and weaving the shawl

Make sure you have enough heddles on shaft 1 (387!) and wind the warp and thread the loom following Figures 1, 2, 3, and Project at-a-glance.

To thread from a profile draft, remember that each square in the profile threading draft equals a group of six threads in Bronson lace. For instance, after you thread the right selvedge threads of 2-1-2, you will thread Block C: 1-5-1-5-1-2. The next square is also in the Block C row, so you will thread 1-5-1-5-1-2 again. Two squares of Block B follow, so thread 1-4-1-4-1-2 two times, etc.

The treadling works the same way. The first block in the profile treadling is D, so you'll use the treadles in the order 1-6-1-6-1-2; next is Block C, 1-5-1-5-1-2, etc. Profile drafts save lots of writing space and time. You'll find it easy to memorize the formula for each block so you only have to look at the profile draft.

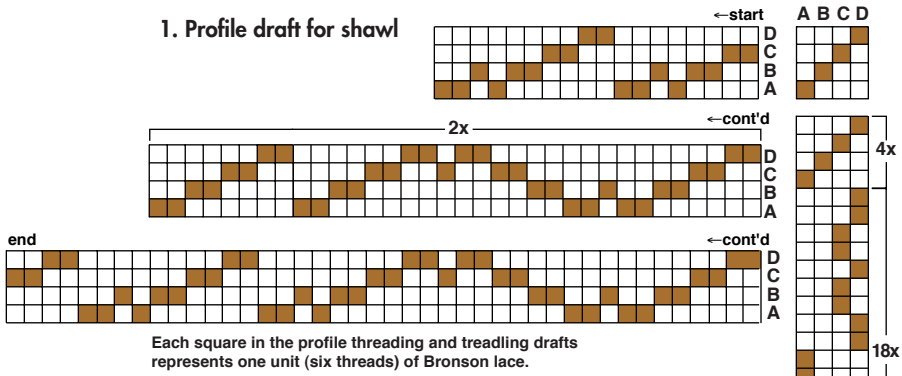
Weave ¼" of plain weave at each end for hems and then weave the shawl following the profile treadling draft. Weave the design to square so that the motifs are symmetrical (number of picks per inch should equal number of warp ends per inch). Measure carefully as you go. Each flower motif should be as tall as it is wide.

Finishing the shawl

Remove the shawl from the loom. Secure raw edges with two rows of machine straight-stitching. Roll hems under twice and sew invisibly by hand.

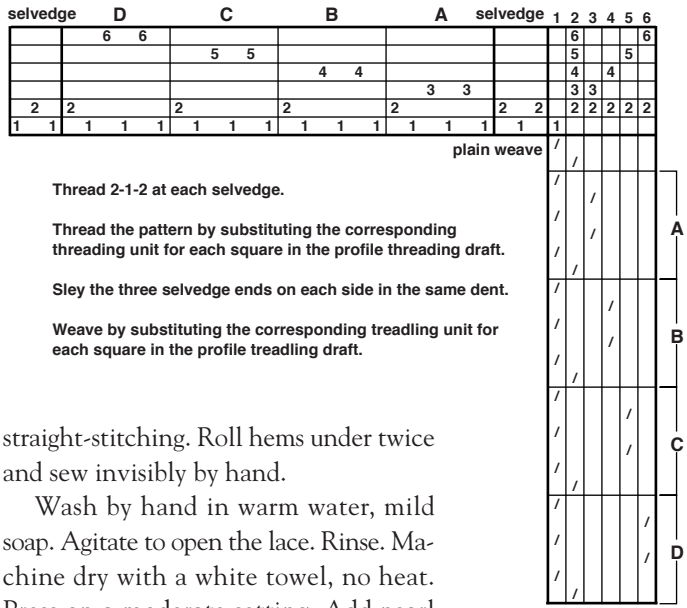
Wash by hand in warm water, mild soap. Agitate to open the lace. Rinse. Machine dry with a white towel, no heat. Press on a moderate setting. Add pearl drops attached to jewelry clasps to each corner of the shawl if desired (they can be removed easily for washing).

1. Profile draft for shawl



Each square in the profile threading and treadling drafts represents one unit (six threads) of Bronson lace.

2. Bronson lace threading units for Blocks A, B, C, and D



Thread 2-1-2 at each selvedge.

Thread the pattern by substituting the corresponding threading unit for each square in the profile threading draft.

Sley the three selvedge ends on each side in the same dent.

Weave by substituting the corresponding treadling unit for each square in the profile treadling draft.

3. Heddle count

56	shaft 6
66	shaft 5
70	shaft 4
64	shaft 3
131	shaft 2
387	shaft 1
774	

PROJECT at-a-glance

Weave structure for shawl
Bronson lace.

Equipment
6-shaft loom, 26" weaving width; 15-dent reed; 1 shuttle.

Yarns
Warp: 20/2 Tencel (8,400 yd/lb), white, 2,322 yd (4½ oz).
Weft: 20/2 Tencel (8,400 yd/lb), white, 1,762 yd (3½ oz).

Yarn sources
20/2 Tencel is available from Textura Trading Company.

Notions and other materials
Sewing thread. Optional: 4 pearl drops attached to jewelry clasps

Warp order and length
774 ends 3 yd long (allows 24" for loom waste).

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 25¾".
Weft: 30 ppi. Woven length (measured under tension on the loom): 74½".

Finished dimensions
After washing, amounts produce one hemmed shawl 24" × 71½".

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More on Ethics in Handweaving

DARYL LANCASTER

Madelyn van der Hoogt's article on ethics "What's Not Hot" (Handwoven, January/February 2003) has sparked more than one heated discussion at my local guild, and at Handwoven, we've received numerous letters to the editor on the subject. We seemed to have opened up a proverbial can of worms, so to speak!



It's clear that further discussion is necessary. I was asked to investigate copyright law as it applies to patterns for sewing. Is it a copyright violation to purchase a pattern, sew it up in your favorite handwoven fabric, exhibit it in a guild show, sell it at a guild sale, or reproduce it many times over for sale at a local craft fair?

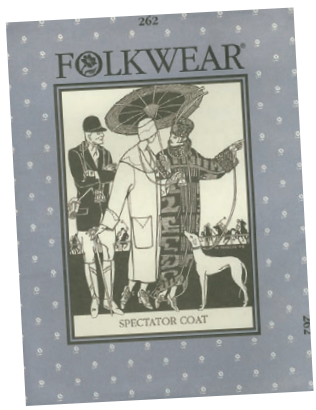
The answer is complicated and depends on who is doing the answering. Under current United States copyright law, copyright protection is generally not available to articles which have a utilitarian function.

Copyright law

The actual text found in Circular 40 of the United States Copyright Office's Registration for Works of the Visual Arts states, "A 'useful article' is an article having an intrinsic utilitarian function that is not merely to portray the appearance of the article or to convey information. Examples are clothing, furniture, machinery, dinnerware, and lighting fixtures. Copyright does not protect the mechanical or utilitarian aspects of such works of craftsmanship. Copyright in a work that portrays a useful article extends only to the artistic expression of the author of the pictorial, graphic, or sculptural work. It does not extend to the design of the article that is portrayed. For example, a drawing or photograph of an automobile or a dress design may be copyrighted, but that does not give the artist or photographer the exclusive right to make automobiles or dresses using the same design" (www.copyright.gov/circs/circ40.html).

Pattern company copyright policy

To the questions that I asked several pattern companies about copyright policy, I received almost as many different answers as there are companies! Bill Ericson of Design and Sew Patterns (www.designandsew.com) and Linda Lee of The Sewing Workshop (www.sewingworkshop.com) both commented that their copyright policy is *no* copyright policy. Once they sell a pattern, they have no control over how it is used, and they don't worry about it.



Dana Bontrager of Purrfection Artistic Wearables, publishers of Paw Prints Patterns (www.purrfection.com) said that purchasers of their patterns have their permission to make one of a kind handmade creations for sale but not for mass production or commercial clothing.

The copyright policy of McCall Pattern Company (owner also of Vogue and Butterick) is that their patterns are for personal use only. "You can make them up for yourself or to give as a gift, or you can have someone else sew them for you. You can make up as many as you want, but you cannot make them for resale, even if the proceeds are for charity. Making small changes to a design (in order to claim it is yours and therefore okay to sell) doesn't make it your original design. If an item can be shown to have come from one of our patterns, you are in violation of our copyright," a spokesperson told me.

The Simplicity Pattern Company follows a similar policy. Their spokesperson added that they actively pursue copyright violators, take them to court, and win. (I have not been able to find out anything about these court cases.)

Copyright attorney Carolyn V. Peters, in the newsletter *Town Hall*, discussing the use of a quilt from a published pattern, writes, "As the legal owner of the authorized copy of this pattern, you have purchased the right to make the article that is presented in the pattern, to sell or give away your authorized copy of the pattern that you purchased, and to sell or give away the article that you made from the pattern. You do not have the right to make copies of the pattern with the intent of distributing them to friends or guild members, or to mass produce an item from that pattern for resale for profit or personal gain."

She continues: "Some pattern designers attempt to limit the implied copyright license by stating on their patterns, 'This pattern is provided for personal use only and may not be used for commercial

purposes.' However, as far as I have been able to determine, this language has never been tested in court, so provided you do not engage in mass commercialization from a pattern, I suspect there would not be copyright infringement" (www.quilttownusa.com/Town_Hall/cpexperts.htm).

Legal vs ethical issues

So does this give us license to go pattern shopping and make anything we choose for any purpose we choose? Short of hiring a copyright attorney and testing the matter in court, there doesn't seem to be a consensus.

But we are missing the main issue here. Because morals and ethical behavior can't be legislated doesn't mean they don't exist. In this ever-expanding world of take whatever you can get as long as you don't get caught, let me make some observations and encourage guilds, conferences, art centers, and artists to give credit where credit is due.

If you buy a commercial pattern and make a garment from it, the pattern source should always be included in exhibit tags, magazine print, guild newsletters and yes, even the hangtag if you sell the garment. Do you legally have to? Maybe. Should you? Yes.

Sew News Magazine (www.sewnews.com) regularly uses commercial pattern examples in their illustrations for specific techniques. The pattern company and pattern number are always listed, and if the pattern is changed in any way, the word "modified" is used after the pattern identification, i.e., "Simplicity 0000 modified." It is a professional courtesy to the pattern designer and pattern company.

Unfortunately we usually assume that "no credit given" defaults to "original design." My article "What's Hot in Fashion" in the January/February 2003 issue of HANDWOVEN featured a lovely jacket by Myra Pierce Rees. A reader pointed out that Myra's jacket was constructed from Simplicity Pattern 8661. Should we have said so? Although we might not have legally been obliged to, ethically, we should have. Just as we ask about the photographer of an image before we print it, we should, as a courtesy to the pattern company and to our many readers, list the pattern source. Otherwise, the reader assumes that the garment style is an original design.



Kate Mathews, owner of Folkwear patterns (www.folkwear.com) comments: "We depend greatly on the many creative people out there to help spread the word about Folkwear patterns, and we know what a wonderful starting point they can be for sewers, weavers, needleworkers, costumers, and others who love fabric and interesting design. We simply ask that people using our patterns give Folkwear credit whenever possible."

Some other dilemmas

I give workshops on garment construction. Let's say I'm teaching a workshop on sewing a jacket, and I choose to use Paw Prints 1027 Kanji Coat. If I copied the pattern and sewing directions and passed them out to all twelve workshop participants, that would be in direct copyright violation. Instead, I should purchase twelve patterns and pass them out.

In fact, I use my own jacket pattern for my students. Included with the pattern is my permission for students to use the pattern to make as many jackets as they like and exhibit them and/or offer them for sale. However, it would be in direct violation of copyright for Jane Handweaver to take my class at a conference, copy my pattern, directions, and illustrated handouts, and then go back to her guild and offer a class in making my jacket. The copyright is about the pattern, not the finished garment.

And what of the weaver who is making large quantities of work and selling it for a living? Anyone who has reached that level of proficiency should be pushing the envelope, not copying it. Although the legality may be arguable, it would be highly unethical for Jane Handweaver to fill her booth at the county fair with chenille jackets made from Vogue 0000. The purchaser of her work will assume the jacket design is original unless Jane says otherwise.

When asked for the weave structure, materials, and weaving techniques when you enter a show, always offer pattern source information as well, even if it isn't specifically asked for. And if you are in charge of the conference or guild fashion show or exhibit, include that information on the exhibition tag. It doesn't take away from the talent and skill of the maker, but it gives credit to the pattern company and helps the viewer or reader to discern between an original garment design and one that is derived from a commercial pattern.

If you wish to sell your work, the best thing to do is take a class in pattern drafting and create your own patterns. You can always use patterns from companies that permit selling garments made from them, but there is greater satisfaction in creating original work. If you test the copyright law by using a company that prohibits commercial use, you might risk a very costly court battle. You could win with a good attorney, but is it worth it?

If you wish to sell your work, the best thing to do is take a class in pattern drafting and create your own patterns.

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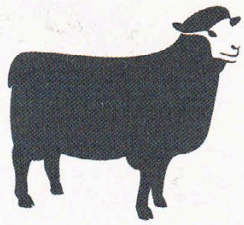


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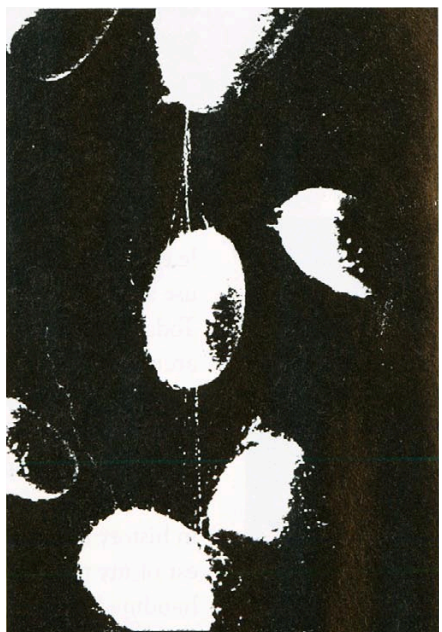
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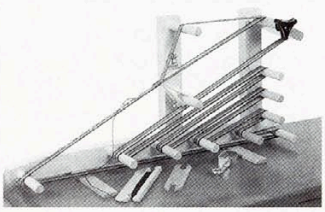
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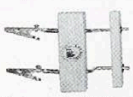


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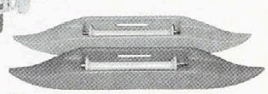
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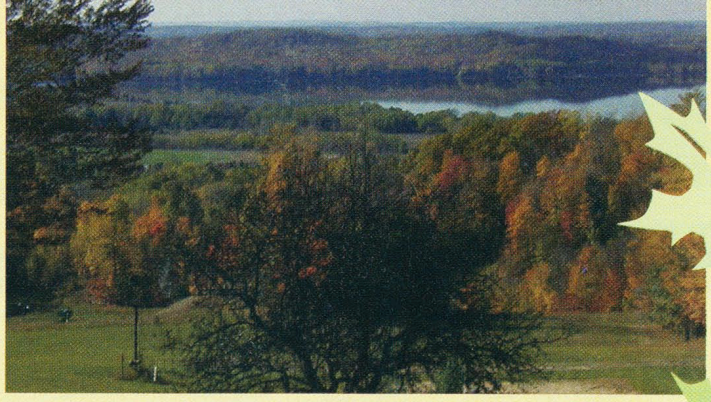
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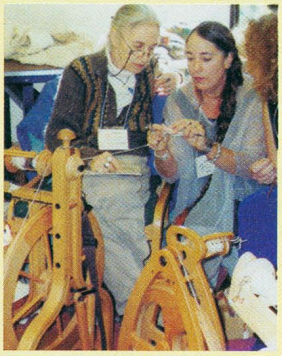
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21st Annual SOAR
October 26–November 2, 2003
Travers City, Michigan



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For current class openings, send your name and address (no SASE) to

SOAR 2003
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201 E. Fourth St., Loveland, CO 80537-5655

Or visit the Interweave website at www.Interweave.com
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Nancy Bush and Judith Mac Kenzie • Spinning and Knitting Estonian Lace—A Duet for Two Teachers
Maggie Casey • Beginning Spinning (or Refresh Your Skills)
Sharon Costello • Introduction to the Felting Needle: Sculpting and Surface Design
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Nancy Schroyer • Traditional Fair Isle Knitting: From Color Selection to Blocking
Lynne Vogel • Hands On Color: Spinning Beautiful Yarns from Handpainted Rovings

*Workshop Only Tuition: $285 plus materials fees

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October 30–November 2

Kathryn Alexander • Knitted Story Board: Arranging Short Row Shapes for Sweaters
Rudy Amann • Nälbinding
Elaine Benfatto • Rug-hooking for Spinners
Nancy Bush • Knitting Estonian Lace
Maggie Casey • Plying, Hints and Tricks
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Judith Mac Kenzie • Freeze Dried Indigo Dyeing
Andrea Mielke • Handspindles 101
Carol Rhoades • Handcarding with Less Stress and More Fun
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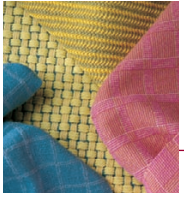
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Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

August 12–17. Monterey County Fair Wool Show in Monterey. Fleece auction August 17. Monterey County Fair, (831) 372-5863.

COLORADO

May 16–June 22. Fiber Celebration 2003, regional juried show at Art Center of Estes Park. Contact Kathy Hartmeister or Patty Volker, 847 Ponderosa Ln., Estes Park, CO 80517. (970) 586-6555; fibercelebration02@lycos.com.

June 12–15. Estes Park Wool Market & Fiber Animal Show at the Estes Park Fairgrounds, PO Box 1967, Estes Park, CO 80517. (970) 586-6104; fax (970) 586-3661; events@estes.org.

June 21–22. Hum-m-m-m-Baby, an Alpaca Affair at the Douglas County Fairgrounds in Castle Rock. Contact Sharon at info@pikespeakwoolies.com.

CONNECTICUT

July 17–19. Expo 2003, 46th annual juried craft show and sale on the Guilford Town Green, to benefit Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; info@handcraftcenter.org; www.handcraftcenter.org.

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Through August 10. Carpets of Andalusia. **Through September 7.** Mamluk Rugs from Egypt. 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.

May 12–June 7. Fantastic Fibers, juried show in the Kavanagh Gallery at the Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

June 1–August 2. Fiberworks 2003, exhibit by the DuPage Textile Art Guild at the Katherine Legge Memorial Park, 5903 County Line Rd., Hinsdale. (630) 887-0203.

MAINE

June 14–15. Maine Fiber Frolic at the Windsor Fairgrounds. Contact Terry Beal, (207) 549-5774; info@fiberfrolic.com; www.fiberfrolic.com.

MASSACHUSETTS

Through July 20. Generations/Transformations: American Fiber Art exhibit at American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

June 14–15. Sheep Shearing Weekend at Hancock Shaker Village, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357; www.hancockshakervillage.org.

MICHIGAN

August 1–30. Place: Theme and Variations at the Good Goods Gallery in Saugatuck. (269) 857-1557; www.goodgoods.com.

August 16–17. Michigan Fiber Festival at Allegan County Fairgrounds, Allegan. Workshops August 13–15. Contact Diane Vander Pol, The Hekman Library, 3207 Burton SE, Grand Rapids, MI 49546. (616) 957-7072; fax (616) 957-6470; dvpo@calvin.edu; www.michiganfiberfestival.org/.

MINNESOTA

June 27–29. Minnesota Crafts Festival at Minnesota History Center, St. Paul. Contact Minnesota Crafts Council, 528 Hennepin Ave. #216, Minneapolis, MN 55403. (612) 333-7789; www.mncraft.org.

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June 13–July 20. Enhancing the Surface. **August 8–31.** Student and Faculty Exhibition. Exhibits at Craft Alliance, 6640 Delmar, St. Louis, MO 63120. (314) 725-1177, ext. 22; fax (314) 725-2068; gallery@craftalliance.org; www.craftalliance.org.

—continued on page 84

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The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

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Fibers of *algodón nativo*, one of Peru's oldest cultivars, come in shades of beige, brown, mauve, rust, and chocolate. In antiquity an estimated ten percent of the land under cultivation was devoted to this cotton. Today, it grows only in small family gardens along with native food crops.

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A spindle is held in a horizontal or slightly inclined position while fibers are drawn from a cone of cotton tied to a stationary post, or a distaff, or held in place under a heavy object such as a large stone. Cotton spinners on the north coast [of Peru] use smaller and lighter spindles and whorls than those in the highlands, who work longer and heavier camelid fibers.

Angela M. H. Schuster, "Colorful Cotton!" in *Archaeology*, July/August 1995; contributed by Manuela Kaulitz, Louisville, Kentucky

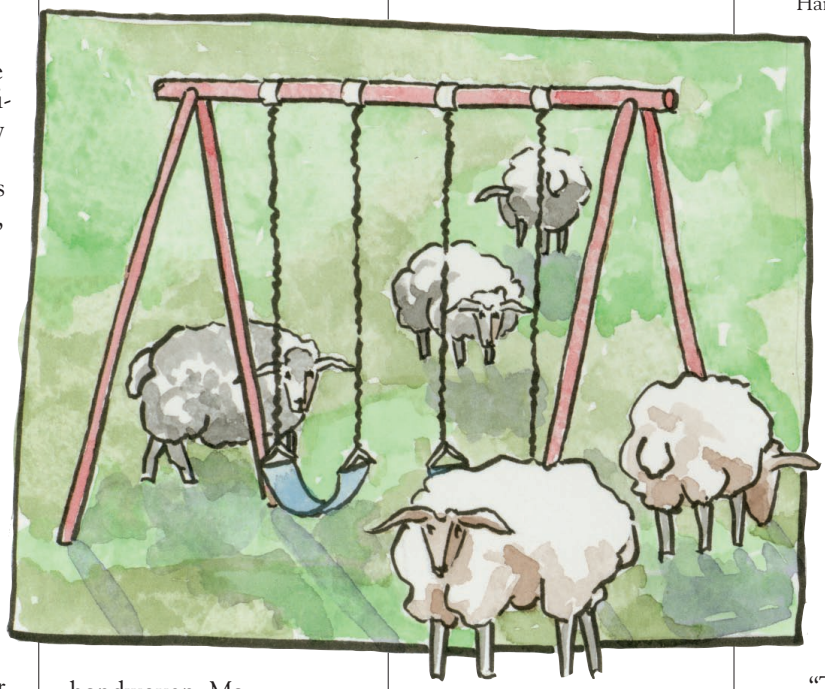
ECUADORIAN CLOTHING

Highland Ecuador is geographically and historically a distinct cultural unit within the larger indigenous Andean heritage. The type of backstrap loom used there differs from that of Peru, and men are the primary weavers.

Until the 1960s most indigenous costume was still handwoven. Machine-made cloth is increasingly used for the undecorated parts of the costume, though often in indigenous forms. Most of the decorated garments, however, are still woven on the indigenous backstrap loom.

The old style women's dress of central Chimborazo province is remarkably like what we know of Inca costume and is entirely handwoven of wool. Contemporary dress of eastern Imbabura province is based on Spanish costume elements. Other Ecuadorian garments seem to combine both indigenous and Spanish elements. Shawls and ponchos are frequently patterned with warp-resist (ikat) dyeing.

Ann Pollard Rowe, "Costume and Identity in Highland Ecuador," *The Textile Museum Bulletin*, Spring 1999



LINEN WEAVING

As many of the linen articles were customarily white, a very large proportion of flax thread was woven in its natural color, and then bleached. The warping of the loom was no job for a nervous woman. The average web was a yard wide and forty yards long. Thus, for a web of twelve hundred threads, each forty yards long, about twenty-five miles of thread was needed, a pretty mess if allowed to tangle and still more complicated if warping for some striped cloth such as ticking. Warp was made more manageable by sizing with a gooey mixture made by cooking meal for a long time in a large quantity of water—an ancestor of today's cornstarch.

Harriette Simpson Arnow, *Flowering of the Cumberland*, reprinted 1984, University Press of Kentucky; contributed by Judith Dumke, Chesapeake, Ohio

WEED EATERS

When weeds take over, cheap sheep are the answer. The city of Lakewood, Colorado, brought in more than 400 sheep to eat the noxious knapweed in a popular 2,500-acre park. Bill Jewel, Lakewood's regional parks manager, said the sheep are cost-effective and prevent the use of chemicals.

"The sheep cost about $7,500 plus another $4,000 for research on the project, while chemicals would use $22,000 to $23,000," Jewel said.

Ann Shrader, *The Denver Post*, April 22, 2002

PRACTICE ON PAPER

Impractical as it may be for everyday wear, the paper dress nonetheless makes a nifty teaching tool. For a

novice designer, that first cut into a piece of expensive fabric can be intimidating. This is why, when they came back to school in September [1998], the senior and junior fashion design students at Moore College of Art in Philadelphia found 300 yards of DuPont Tyvek waiting for them, along with a challenge to make something amazing of it. The donated Tyvek was meant to free them to take the same creative risks an established designer can take.

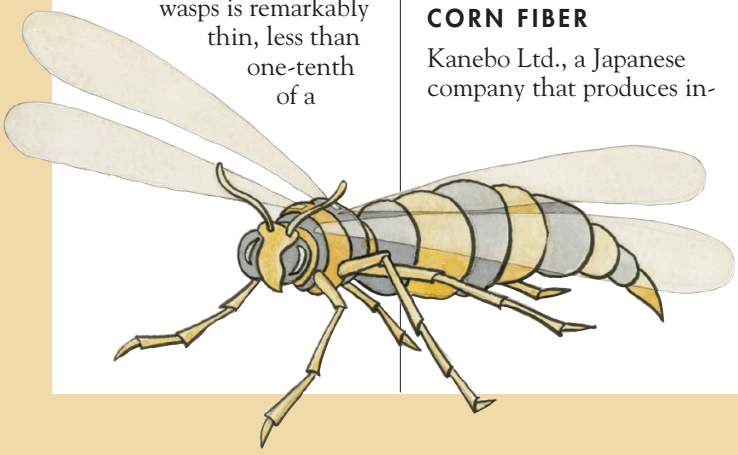
Tyvek, the stuff those super-strong envelopes are made of, is also used for insulation, car and boat covers, "moon suits" for chemical workers, and sterile packaging. Moore students added—among other things—a flower-bedecked wedding dress, an evening gown aquiver with wired leaves, and a skirt like a Chinese lantern.

Patricia McLaughlin, Universal Press Syndicate, in *Montrose Daily Press*, January 20, 1999

PAPER WASPS

Nearly all of the Vespidae, or social wasps, build their nests out of paper, chewed-up fragments of vegetation bound together with some kind of matrix secreted from the salivary glands. Only fertile females (queens) or sterile females (workers) make paper.

The paper that results from the massive effort of wasps is remarkably thin, less than one-tenth of a millimeter for a typical yellowjacket sheet of paper. While very lightweight, the paper is extraordinarily strong. Yellowjackets tend to choose long plant fibers that make better paper than the shattered plant fragments found in some other wasp nests. Some wasps incorporate plant hairs in their paper.



condensed from Michael H. Hansell, "Wasp Papier-mâché," *Natural History*, August 1989

HANDWOVEN SILK

Established in 1971, the Humphries Weaving Company is one of the last commercial silk weavers in England to use hand looms. Its two mills in Essex (one of which dates from 1806) weave special orders placed by customers around the world. These include numerous museums, historic houses, stately homes, and exacting collectors. The company will attend to individual requirements such as design, layout, and color for orders of twenty meters or more. Its archives include some six thousand textiles from the fifteenth through the twentieth century.

Antiques, February 1998; contributed by Norma Smayda, Saunderstown, Rhode Island

CORN FIBER

Kanebo Ltd., a Japanese company that produces innovative textiles, has introduced a new environmentally friendly textile fiber derived from corn. It is made from Lactron, from the lactic acid obtained through fermentation of cornstarch. As an entirely new type of synthetic fiber derived from a plant and not petroleum, it safely decomposes into carbon dioxide, hydrogen, and oxygen when disposed of in soil. Corn fiber fabrics are



appropriate for apparel as well as home-interior uses. For information, visit the company's website, www.kanebo.co.jp/English/jigyo/E_seni.htm.

Adapted from the Kanebo website and mentioned by Cathy de Seton on *The Weaving List*, Vol. 2002 #1637, November 9, 2002.

COTTON CURRENCY

According to the company that makes the paper for U.S. currency, each bill contains 75 percent cotton—mostly dungaree scraps. The other 25 percent is flax. Crane & Co. has been blending the paper since 1879 and says each bill costs about four cents to produce. A typical one-dollar bill lasts a year and a half in circulation, while a 100-dollar bill might last up to eight and a half years.

Reader's Digest, January 2002

HOT COLORS

Red will wake up a room. It should be used as an accent in accessories or as part of a pattern in upholstery or one impressive chair or bench. Red is a good color to have in a nursery because it stimulates and aids the development of neural connections in an infant's brain.

Orange represents excitement and can be stimulating. It can make you feel like hurrying, and that's why it's usually a color used in fast-food places and quick-mart-type stores. Orange is good as an accent color coupled with brown or yellow. For use in a home, rust is the better shade, as it's easier on the eyes.

Yellow feels happy. But too much of a good thing can be bad. It's the most fatiguing color out there, especially pure, bright lemon yellow. Yellow should be treated like sunlight. You want it around for the happiness it produces, but you don't want it to be overpowering. Soft yellow is pleasing. Bold yellow should be used as an accent.

Rosemary Sadez Friedmann, *Scripps Howard News Service*, in *Rocky Mountain News*, December 1, 2001

more Calendar . . .

(continued from page 81)

NEW HAMPSHIRE

Through June 6. Celebration: 65 Years of the New Hampshire Weavers Guild, juried exhibit at League of New Hampshire Craftsmen Headquarters, Gallery 205, 205 N. Main St., Concord. Contact Melissa Walker, (603) 742-0497; or Ruth Quah, (603) 868-7827; rfquah@yahoo.com.

June 28–29. Fabricganza Textile Festival in Charleston at the Fort at No. 4, Springfield Rd., Rt. 11, Charleston, NH 03603. (603) 826-5700; www.fortat4.com.

NEW MEXICO

May 16–June 12. Southwest Tapestry 2003 at Weaving Southwest in Taos, 216-B Paseo Del Pueblo Norte, Taos, New Mexico 87571. (505) 758-0433; www.weavingsouthwest.com; weaving@wweavingsouthwest.com.

May 22–24. 4th Biennial Albuquerque Fiber Arts Fiesta at the Creative Arts Bldg., New Mexico State Fairgrounds. Contact Karen Schueler, (505) 889-0103; albqfiberarts@spin.net; www.fiberartsfiesta.com.

OHIO

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

NORTH CAROLINA

August 8–9. Annual Benefit Auction at Penland School of Crafts, PO Box 37, Penland, NC 28176-0037. (828) 765-2359; fax (828) 765-7389; http://penland.org.

PENNSYLVANIA

July 26–27. Sheep Fest. Weatherbury Farm, 1061 Sugar Run Road, Avella, PA 15312. (724) 587-3763; www.weatherburyfarm.com/SheepFest.htm.

VERMONT

May 10–24. Weaving Yarns 2003, exhibit by Vermont Weavers Guild at Kellogg-Hubbard Library (East Montpelier Room), 135 Main St., Montpelier. Contact Tamie L.H. Pitman, tlpitman@sover.net.

WEST VIRGINIA

June 28–29. VAGMA Angora Goat and Mohair Show and Sale at the West Virginia Fairgrounds in Lewisburg. Contact Pat Kalitka, PO Box 305, Waterford, VA 20197. (540) 882-3532; fax (540) 882-3532; edenwald@mediasoft.net.

WISCONSIN

July 14–August 1. The Thread of Creativity, 27th annual fiber art showcase by the Whitewater Spinners and Weavers Guild, at Crossman Gallery, University of Wisconsin-Whitewater. Send SASE to G. Smiley, 17700 91st Pl., Bristol, WI 53104. smileydragan11@netzero.net.

CANADA, BRITISH COLUMBIA

August 15–17. Gibsons Landing Fibre Arts Festival, PO Box 1754, Gibsons Landing, BC V0N 1V0. (604) 886-7399; fax (604) 886-1229; info@gibsonslandingfibrearts.com; www.gibsonslandingfibrearts.com.

CANADA, ONTARIO

May 15–August 4. Fibre, Paper, Cloth. **May 15–September 28.** Our Weaving Heritage, coverlets. **August 7–October 19.** This is Handwoven. Exhibits at the Mississippi Valley Textile Museum, 3 Rosamond St., Almonte, ON K0A 1A0. (613) 236-3754; mvtm@magma.ca; www.textilemuseum.mississippimills.com.

CANADA, PRINCE EDWARD ISLAND

June 14. Weavefest sponsored by the Spinners & Weavers Guild of P.E.I. at the Sir Andrew MacPhail Homestead in Orwell. Contact Barbara E. Henry, (902) 368-2343; flinders@pei.sympatico.ca.

UNITED KINGDOM, ENGLAND

July 26–August 5. Spin Cycle at the Brighton Fishing Museum. Contact Joan, 01 (825) 764444; joany46@aol.com.

CONFERENCES

ARIZONA

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

CALIFORNIA

May 23–26. A Fiber Family Reunion, Conference of Northern California Handweavers at Nevada



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County Fairgrounds, Grass Valley. Registrar CNCH'03, PO Box 215805, Sacramento, CA 95821. kjrussell39@infostations.com; www.cnch.org.

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.

KENTUCKY

May 28–June1. Alpaca Owners and Breeders Association National Converence in Louisville. Contact AOBA, PO Box 1992, Estes Park, CO 80517-1992. (970) 586-5357; fax (970) 586-6685.

MASSACHUSETTS

July 17–20. 25th 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.

MICHIGAN

June 17–22. Great Lakes Gathering of the Michigan League of Handweavers at Hope College, Holland. Contact Cathy McCarthy, (616) 345-1796; cmccarth@kresanet.org.

MINNESOTA

September 26–28. Annual conference of the Minnesota Federation of Weavers Guilds at Camp Friendship, Annandale. Bobbie Irwin, keynote. Contact Karen Berglund, jkberg@cloudnet.com, or Sally Stinson, (763) 682-3199; fax (763) 682-3863; SallyStins@cs.com; www.auralens.com/federation.

MISSOURI

June 5–9. 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, symposium and exhibitions in St. Louis, sponsored by Craft Alliance. Contact Craft Alliance, 6640 Delmar Blvd., St. Louis, MO 63130. (314) 725-1177, ext. 22; fax (314) 725-2068; gallery@craftalliance.org; www.craftalliance.org.

OREGON

June 27–28. Sun, Sage and Sky, Association of Northwest Weavers' Guilds Conference at Pendleton Convention Center in Pendleton. Preconference workshops June 24–26. Sun, Sage and Sky, PO Box 189, Bozeman, MT 58771. Contact Yvonne Coopmans, (406) 763-4452; 2003@anwg.org; http://anwg.org/2003/.

CANADA, ALBERTA

June 6–8. Threads of Unity, conference of the Hand Weavers, Spinners and Dyers of Alberta at Olds College, Olds. Post-conference workshops June 9–11. Contact Betty Garstin, PO Box 141, Longview, AB T0L 1H0. (403) 558-3990; egarstin@telusplanet.net; www.hwsda.org.

CANADA, ONTARIO

June 6–8. Ontario Handspinning Seminar at University of Guelph. Contact Hazel Alexander, (519) 822-9390; ghalexander@rogers.com.

SOUTH AFRICA

September 7–12. Fibre Breakaway, fiber-related courses in Johannesburg. Contact The Secretary, Johannesburg Weavers and Spinners Guild, PO Box 84736, Greenside 2034, South Africa. Marina Sigalas, 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 archaeological and textile tours of the Scythian and Sarmat Culture. Post-conference exhibit and tours June 16–21. Events are in the Kherson region on the coast of the Black Sea. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73031, Ukraine. Phone/fax 380 (552) 553746; anschnei@public.kherson.ua.

TO ENTER

CALIFORNIA

Association of Southern California Handweavers 2005 Conference, in San Diego March 8–13, 2005 is accepting workshop proposals immediately. Contact Flavian Geis, 7905 Gold Coast Dr., San Diego, CA 92126. flavian@cts.com.

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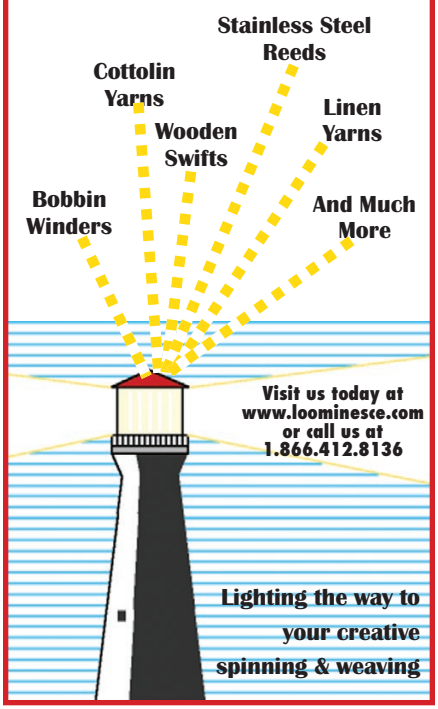
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COLORADO

American Tapestry Biennial 5, juried international tapestry exhibit July 2004 in Denver and other venues. **Slide postmark deadline November 24.** Send SASE to ATB5, c/o Monique Lehman, 3194 Fairpoint St., Pasadena, CA 91107. lehman@artcenter.edu; www .americantapestryalliance.org.

Fiber Celebration 2004, juried show in Loveland June 5–July 18, 2004. **Entry deadline to be announced.** Contact BJ O'Dea, bjodea@qwest.net, or Kathy Hartmeister, (970) 667-9558 or (970) 493-0571.

FLORIDA

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

GEORGIA

16th Annual National Juried Arts Exhibition, July 14–August 17 at the Mable House Cultural Center, Mableton. **Entry deadline May 15.** Send SASE to South Cobb Arts Alliance, 5239 Floyd Rd., Mableton, GA 30126. www.artshow.com/mablehouse.

ILLINOIS

Off the Floor, juried rug exhibition October 6–November 16 in St. Charles. **Slide deadline July 9.** The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443.

Postcard Art Competition/Exhibition 2003, October in Wauconda. Original artwork in postcard-sized format, any medium, for artists 18 years and older. Juried from actual work; **entry deadline August 1.** Contact Debra Gust, Lake County Discovery Museum, 27277 Forest Preserve Rd., Wauconda, IL 60084. (847) 968-3381; dgust@ co.lake.il.us; www.teicharchives.org.

PENNSYLVANIA

Fiberart International 2004, biennial juried exhibit April 3–August 15, 2004, in Pittsburgh. **Slide deadline August 25.** Send SASE to Ann Taymans, 133 Dewey St., Pittsburgh, PA 15218. (412) 781-5519; fiberartinternational@yahoo .com; www.fiberartinternational.com.

INSTRUCTION

COLORADO

Cranbrook Loom Day, September 7 at Schacht Spindle Co., 5101 Ben Place, Boulder, CO 80301. (800) 228-2553; www.schachtspindle.com.

CONNECTICUT

Weaving in the Navajo Tradition, June 20–22 with Leslie Jackson. **Weaving for the Future,** August 18–22 with Seija Floderus both at the Brookfield Craft Center, 286 Whisconier Rd., Brookfield, CT 06824. (203) 775-4526; fax (203) 740-7815; craftcenter@charter.net; www.brookfieldcraftcenter.org.

MASSACHUSETTS

Swedish Weaving, August 17–23, at Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. Phone/fax (413) 625-6057.

Weaving: Warp & Weave on a 4-Harness Loom with Kate Jenkins; **Fiber Art of the Far East: Shibori, Indigo and More** with Nicole St. Pierre, both August 24–August 30 at Snow Farm. Contact the New England Craft Program, 5 Clay Rd., Williamsburg, MA 01096. (413) 268-3101; fax (413) 268-3163; info@snowfarm-art.org; www .snowfarm.org.

NEW HAMPSHIRE

Fine & Fancy Felt Scarves, June 14–15, and **Sculpting with Fibers,** June 16, both with Ewa Kuniczak. **Multi-Color Dyeing,** June 28, with Debbie Gile. **Silk Felt Paper,** August 2, with Robin Russo. **The Art of Fine Felt Berets,** August 16–17, with Jorie Johnson. **Fine Felt Vest,** August 23, with Robin Russo. The Fiber Studio, 9 Foster Hill Rd., PO Box 637, Henniker, NH 03242. (603) 428-7830; sales@fiberstudio.com; www.fiberstudio.com.

NORTH CAROLINA

Weaving Rag Fabric, June 29–July 5, with Liz Spear. **Inkle Loom Weaving,** July 11–13, with Julia Benson. **Woven Rag Rugs,** August 3–9, with Joel Levy Logiudice. **Weave a Scarf,** August 15–17, with Elaine Bradley. **Weft-Faced Weaves,** August 17–23, with Tommye Scanlin. **Kumihimo,** August 17–23, with Ethel Kawamura. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; fax (828) 837-8637; www. folkschool.org.

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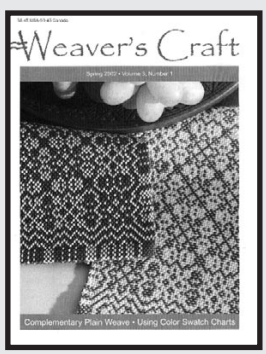
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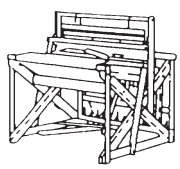
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VERMONT

Weaving, June 20–22, July 26–27, July 28–August 1 & August 11–15, with Susan Rockwell. Wearable Art Embellishments, June 23–27, with Victoria Brown. **Handmade Paper,** July 12–13, with Bettie Rae Stevens. **Felt Rug (Mongolian Inlay),** July 19–20, with Janet Cathey. **Dyeing Wool,** June 30–July 2 & July 19–20, with Charlene Schurch. **Asian Papermaking,** July 21–25, with June Tyler. **Weaving with Chenille,** August 4–8, with Dianne Yelton. Fletcher Farm School for the Arts and Crafts, 611 Rte. 103 S., Ludlow, VT 05149. (802) 228-8770; fax (802) 228-7402; ffcrafts@vermontel.net; www.fletcherfarm.com.

WISCONSIN

Weaving, Spinning, Basketry, and more June 8–October 24 at Sievers, PO Box 100 Jackson Harbor Rd., Washington Island, WI 54246-9723. (920) 847-2264; fax (920) 847-2676; sievers@itol.com; www.sieversschool.com.

CHINA, SUZHOU

Weaving and Embroidery, May and September classes at the China International Academy for Weaving and Embroidery in Suzhou, China. Contact Turid Uthaug, Danish Weaving Center, Fjelstrupvej 34, 6100 Haderslev, Denmark (45) 74 52 76 75; fax (45) 74 53 42 22; wcenter@mail.danbbs.dk; www.weaving-center.dk.

DENMARK

Summer weaving courses at The International Weaving School in Denmark. Contact Turid Uthaug, Danish Weaving Center, Fjelstrupvej 34, 6100 Haderslev, Denmark (45) 74 52 76 75; fax (45) 74 53 42 22; wcenter@mail.danbbs.dk; www.weaving-center.dk.

UNITED KINGDOM, ENGLAND

The Association of Guilds of Weavers, Spinners & Dyers Summer School, August 3–10, at Moreton Morrell Agricultural College, Warwickshire, England. Contact Jean Taylor, 12 Millfields Ave., Hillmorton, Rugby, Warwickshire CV21 4HJ, UK. 01 (788) 571140; jeantaylor38 @hotmail.com.

TRAVEL

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

Ireland. September 22–October 5. Fiber arts tour and workshops. Contact Joan Slack-Debrock, (715) 277-4224; www.riverrunarts.com.

Madagascar, September 6–21. Textile tour sponsored by The Textile Museum. Contact Travel Plans International, (800) 323-7600.

Mexico, July 25–August 1. Oaxaca art tour and miniworkshops. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

Norway, June 19–July 8. Textile Study Tour and Workshops. Contact Laurann Gilbertson, Vesterheim Museum, PO Box 379, Decorah, IA 52101. (563) 382-9681; textiles@vesterheim.org.

Romania. September 3–20. With Professor Tom Muir Wilson. Contact Craft World Tours., 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667.

Romania and Hungary, July 7–21. Textile Traditions of Old Europe, tour sponsored by The Textile Museum. Contact Deborah Kolt, Educational Travel Resources, PO Box 7265, McLean, VA 22106. (800) 548-0025; fax (703) 243-0240; etrtours@erols.com.

Thailand, October 27–November 7. Artistic and cultural tour, including miniworkshops in indigo dyes, papermaking, and basketry. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

Uraine, July 28–August 12. Folk art and cultural tour with Orysia Tracz. Contact dorohy@hotmail.com.

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

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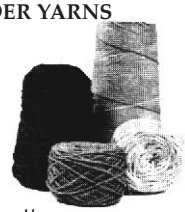
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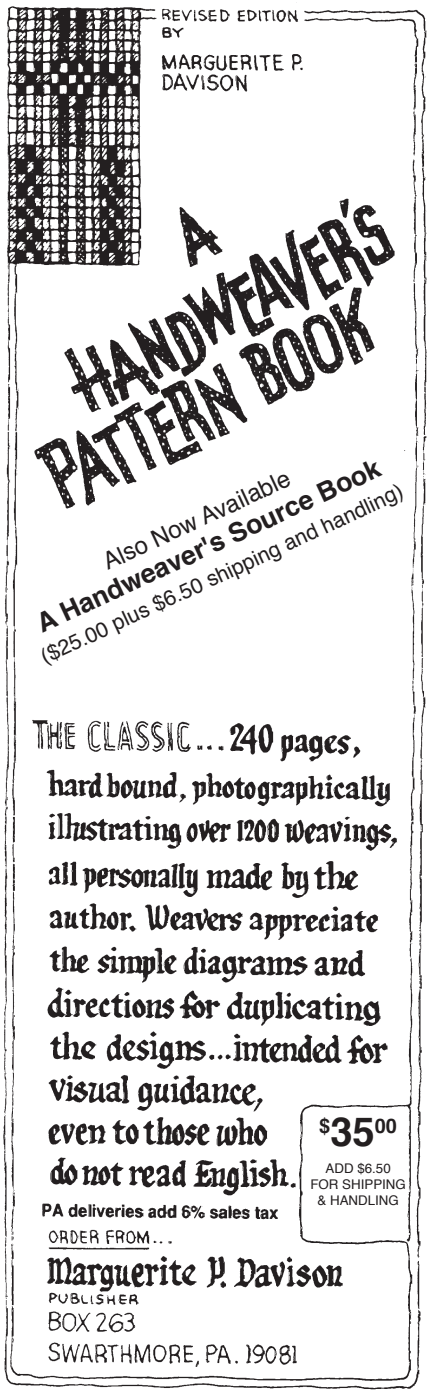
Product News

BY SHARON ALTERGOTT

Loominesce offers a wide selection of weaving yarns, looms, spinning wheels, stainless-steel reeds, swifts, and other accessories exclusively on their web site www.loominesce.com. The company's mission is to broaden exposure to and interest in the fiber arts by providing yarns, fibers, weaving and spinning equipment, supplies, and accessories at realistic and cost-competitive prices. Owner Alecia Elvstad represents many companies including Borgs Vävgarner/Klippan, a Swedish manufacturer of cotton, linen, cottolin and wool yarns; Bockens Garner, Scandinavian producer of linen, cottolin, cotton, and wool yarns; AB Gunnar Anderssons Vävskedsfabrik, manufacturer of high quality stainless-steel reeds and distributor of Glimåkra looms; and Blomqvist/Nordiska Textil-Garner AB, who provides weaving kits and patterns. Other items offered are Ashford spinning and weaving equipment and Majacraft double-treadle spinning wheels. Alecia's motto is: *Loominesce . . .lighting the way to your creative spinning and weaving*. She welcomes you to visit her website soon.

For almost a dozen years, Micala Sidore, of Hawley Street Tapestry Studio, has been working to perfect ***The TraveLoom,*** a portable, tapestry frame loom. Micala obtained a patent for the loom in 2000, and has been offering it as a tool in her workshops for the last few years. The TraveLoom has a warp tensioning device, a built-in system for fabricating string heddles, and includes c-clamps so you can attach it to a table. You can also order, as an option, custom-made legs that enable you to spin the loom while warping, work at the loom at a vertical or angled position, and lower it as you weave up the warp. It fits into a tube (which comes with a shoulder strap for easy carrying), weighs less than seven pounds, and has a weaving area of 18" × 24". The TraveLoom, including carrying case, retails for $399 plus shipping and is available from **WEBS** on their webpage at www.yarn.com.

Schacht Spindle Co., Inc., announces their new *Saxony Spinning Wheel,* designed in conjunction with Rick and Marge Reeves. For more than 30 years the Reeves manufactured high-quality wheels with such great attention to detail that spinners celebrated the wheels for their superb spinning capability. When the Reeves's wheel was suddenly taken out of production two years ago, it left a void in the handspinning market for quality Saxony spinning wheels, but provided an opportunity for Schacht to collaborate with Rick and Marge on producing a Saxony-style wheel of their own. The first models to be introduced will be the 24" and 30" Saxony wheels, with single- and double-treadle options, as well as Scotch tension and double-drive modes. Shipping is anticipated to begin in September 2003, but please note repair and replacement parts for existing Reeves's wheels will not be immediately available. Order the Schacht Saxony Spinning Wheel at your favorite dealer or consult their website at www.schachtspindle.com for updates on repair parts and spinning wheel specifics.



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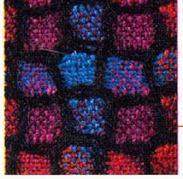
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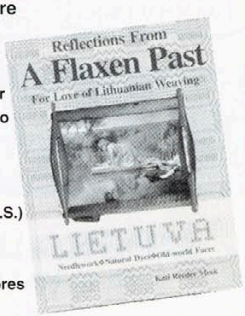
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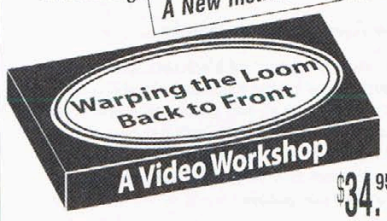
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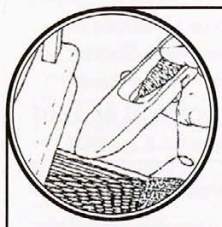
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Endnotes

For me, this month marks the end of a long and difficult year of searching and self-exploration, mostly the result of the medically invasive and complex treatment for breast cancer. There were many joys and much pain, but I was lucky to be an artist and a fiber craftswoman. My studio became a safe house, a refuge where I could visualize pain, actualize healing, and keep my hands ever occupied.

Although I will still be visiting doctors and enduring tests for many years to come, the end of the most intensive treatment was the removal of a port that had been implanted in my chest wall during breast surgery a year ago. It allowed direct access to my veins for the chemotherapy, saving my arms from the effects of toxic drugs and other damage. I need my arms—I am a weaver.



On the morning of this special day, when I awoke, the sun was shining bright, a sure sign after a long and dreary northeast winter of good things to come. I had to be at the ambulatory surgery center at 7:40 A.M. It was a simple procedure that required only a local anesthetic, so I was looking forward to it with none of the fear of the previous two surgeries. I knew this one would be okay.

Having spent hours in chemo treatments, doctor's waiting rooms, and even airplane terminals as I continued to travel and teach, I learned always to keep a craft project in my bag. I had picked up a kit for kumihimo-on-a-plate at Convergence in Vancouver last summer, and after finishing the kit, I started a nine-foot eight-strand kumihimo braid to make frog closures for a handwoven vest. Into my bag it went.

After I checked in at the surgery center, I was told to take a seat—it would be a few minutes as the surgeon had been delayed by an unexpected meeting, but it was a slow morning so the wait wouldn't be long. No problem. I settled myself and pulled out my kumihimo-on-a-plate. I was happily working away when Susie, a staff nurse, came to get me. She was entranced by my braiding, wanted detailed directions, and began immediately to think of possibilities. As another nurse began the preparations for my surgery, Susie was searching through cabinets and pulling out umbilical string (a thin flat cotton tape from the days when umbilical cords were actually tied instead of clamped). She moaned that the string came only in white, and I suggested she dye some of it in strong tea. Her eyes lit up and she began gathering specimen cups. As my nurse continued her prep work, I watched in fascination as Susie cut lengths of umbilical string and tossed them into the cups. She squirted Betadine into one cup, tea in another, some cranberry juice in a third.

When I came out of the dressing room in my hospital gown and robe, Susie was complaining that the tea wasn't strong enough, and the next thing I knew she was coloring the string with yellow highlighter. She assured me that when I returned from surgery, she would be braiding. As I was led away, I reminded her she would have to dry the string first. "No problem," she replied. "We have a microwave."

The surgery took a little longer than expected, and as I was wheeled into the recovery room, Susie was waiting for me, happily braiding away. Using a styro plate, she was braiding an eight-strand cord in four soft pastel colors, umbilical-string white, cranberry juice pink, highlighter yellow, and Betadine brown.

The recovery room was abuzz! The styro plate finally cracked under the strain of braiding, so Susie went off to find the cardboard back of a notebook, and the braiding continued.

Lest anyone think that staff nurses have nothing more important to do than kumihimo-on-a-plate, rest assured it *was* a slow morning, and their conscientious attention to patients never flagged. But watching Susie's eagerness to enter the fiber world and turn medical supplies into a fiber experience was an extra gift on my special day.

I gathered my things, changed out of my hospital gown, and carefully moved to the waiting room. Susie was there, rethreaded onto a cardboard disk, teaching the admitting nurse how to do kumihimo-on-a-plate. I left feeling like I gave a small part of who I am to brighten the days of women who were there for me when it really mattered.

DARYL LANCASTER, *of Lincoln Park, New Jersey, is* HANDWOVEN*'s Contributing Feature Editor. She specializes in designing and sewing garments using her handwoven fabric. Daryl travels throughout the United States teaching workshops in clothing construction and exhibiting her work.*



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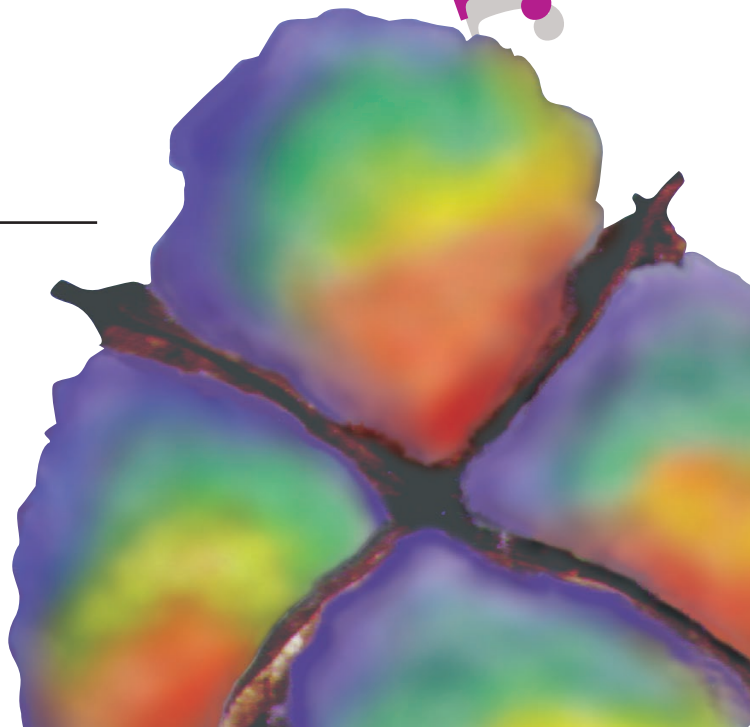
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