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ISSUE 116

SEPTEMBER/OCTOBER 2003

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Upholstery

Placemats

Towels

Rep and Rya

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News and Views: what's happening in the weaving world

Fabric Forecast: what colors will be hot in 2004

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–new from WEBS!

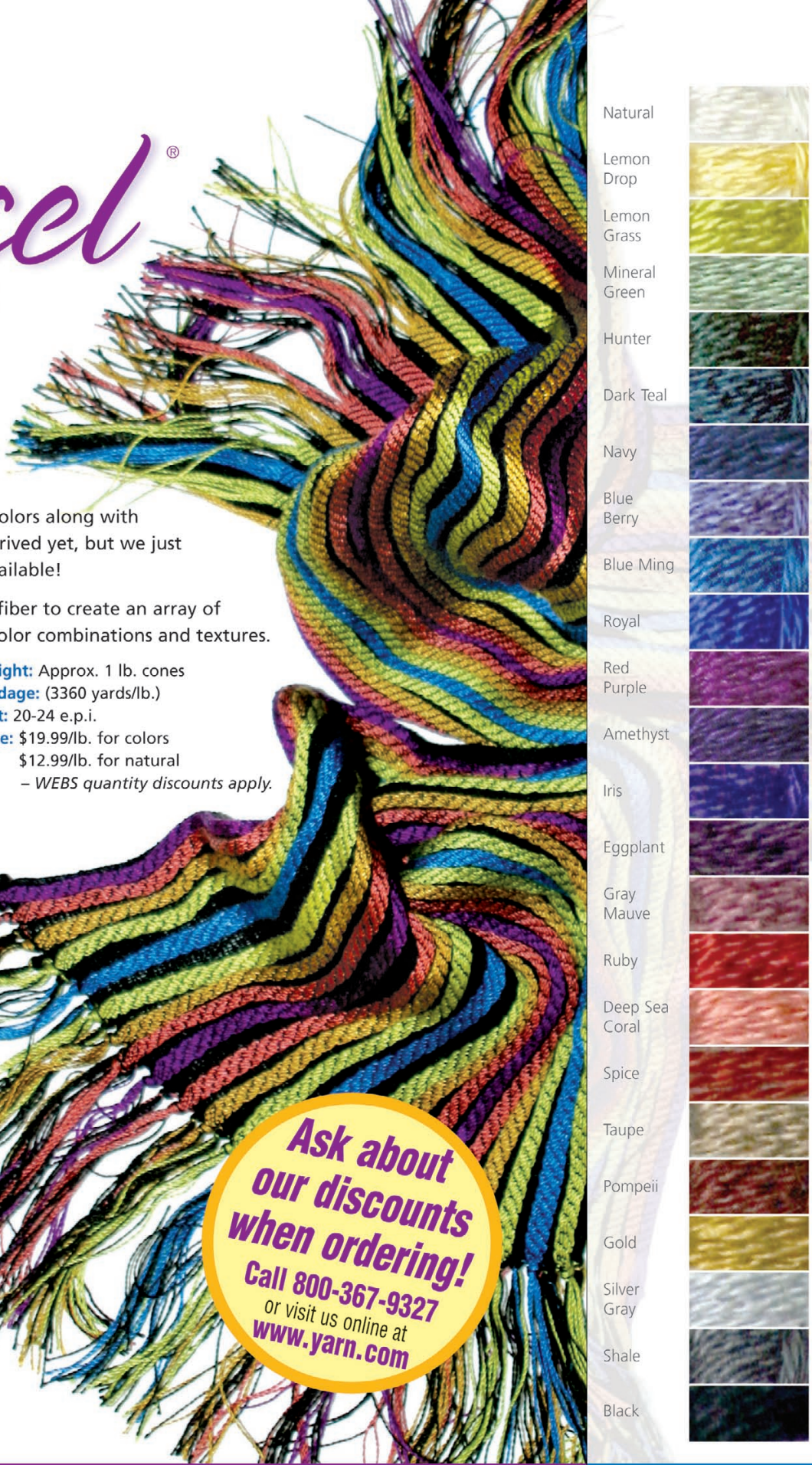
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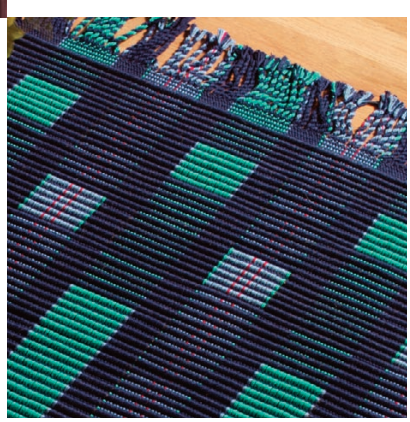
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FROMTHE EDITOR | Madelyn van der Hoogt

I love it that no government agency has decided that yarn is a potentially dangerous substance that could be tampered with—or a valuable item on the black market that someone might steal. When you buy yarn, you get to handle all of it before you purchase it—no tamper-proof package stands in your way. At the very worst you might have to slide off a piece of ordinary paper that encircles it or open the zipper of a plastic bag.

Somehow I wasn't there the day they had the unit on opening packages in school. I am especially aware of my learning deficiency on airplanes. Everyone else always finishes eating their pretzels while I am still trying to tear the package open in new areas with my teeth. I was very excited once when someone showed me how to pull apart the seam of a pretzel package, but by the time I got on the next airplane, they had changed something about the package so that method no longer worked.

I have learned a *few* things. You have to be careful how you grip a package. If you succeed in tearing the edge of a salad dressing package, for example, while you exert pressure on the package with your other hand, the dressing will suddenly spurt out of the package, like the time it spurted into my purse. The same thing can happen with coffee creamers or with Alaska Airlines's new salsa packages, like the time my salsa spurted onto the silk blouse of the person sitting next to me.

You can always choose not to eat on an airplane, but you usually have no choice but to open bottles of pills, the cases of CDs, and the heavy plastic packages that most technology accessories come wrapped in. Your package-opening worktable should be equipped with a pipe wrench, wire cutters, a vise, a hacksaw, several kinds of glue remover, and a utility knife.

As you approach a new package that you'd like to open, you have to wonder: Do the people who make the packages ever try to open them to see if it can be done? How do you peel the sealing tape from an audio CD except in thousands of tiny pieces? Is there a way to cut a heavy plastic package without cutting yourself? What is the secret to Push and Turn besides using a hacksaw and destroying the bottle?

When you bring yarn home, you never have to take it to your package-opening worktable and you don't need any tools. You usually buy it from a friendly person who puts it in a nice shopping bag. You can touch it on the way home. There are no directions on the package that you have to destroy to get the package open. There is nothing unrecyclable to throw away when you start using it. It is beautiful whether you use it or not.

I am very grateful that no one has figured out that yarn is an addictive substance.

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 (please send photos snail mail). Note that we've made some changes in the schedule of themes, adding the September/October 2004 issue on Surface Design (what you do to fabric after it's woven, including dyeing, painting, embroidery, beading, knitting, quilting, and more).

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: *Surface Design for Handweavers*
November/December 2004: *Warping: A Complete Guide*
January/February 2005: *Fibers: from Alpaca to Zebra (?)*
March/April 2005: *Color-and-Weave*
May/June 2005: *Yardage for Clothing*

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

SUBSCRIBERS: Please allow 6 weeks for processing address changes. Your customer number, found on your address label, is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

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

HANDWOVEN subscriptions are available outside North America from the following agents: **Australia**—Glenora Weaving Supplies, Old Schoolhouse Wool Workshop, Belinda St., Gerringong, New South Wales 2534; Magnolia Books, 16 King St., Balmain, New South Wales 2041. **Europe**—Fibercrafts, Style Cottage, Lower Eashing nr. Godalming, Surrey GU7 2Qd, England. Friedrich Traub KG, Schorndorfer Str. 18, 73650 Winterbach, Germany. **New Zealand**—Books Unlimited, PO Box 616, Kerikeri 0470; Fibre Flair, Main Road, Waikanae.

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

POSTMASTER: Please send address change to HANDWOVEN, PO Box 484, Mt. Morris, IL 61054-0484. • Printed in USA.

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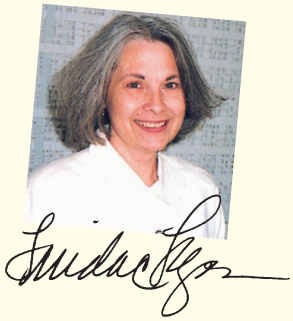
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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

FiberHearts 2003



In the January/February 2003 issue of HANDWOVEN we announced the creation of a new award, FiberHearts, that offers $500 to the guild that demonstrates outstanding outreach efforts to attract new weavers. During the review process the award morphed into two awards. We realized after the applications started arriving that we need to honor both the really big guilds (seventy-five members or more) and the somewhat smaller guilds (fewer than seventy-five).

And the winners are . . .

The Philadelphia Guild of Hand Weavers

Presently celebrating its fiftieth year, the Philadelphia Guild of Hand Weavers boasts 190 members. They cleverly sponsor a weekend program open to the public called "Walk In and Weave." For a nominal fee, anyone can drop by the guild house and weave a scarf on a prewarped loom. The best part of this outreach effort is that the guild has not stopped with this first step. They have built a network of opportunities to keep new weavers weaving. Anyone who expresses an interest in continuing to weave is immediately signed up for a six-week beginning class. But did the guild stop there? No! These innovative thinkers also offer a class called "The Next Step." This one-day class helps combat the frustration that beginning weavers often experience after taking their first class, when they find they still can't quite remember what goes where. New weavers can also wind warps at the guild house or in members' homes; the guild offers equipment rental (to members), and many experienced members offer ongoing mentoring services. Once a month the guild conducts a lunch-hour program called "Design and Discuss" where rank beginners and pros alike share ideas. The guild is fortunate in having an ideal location. They own a building in the artsy Manayunk section of Philadelphia and regularly host open houses on weekends and during community events. They intend to use the FiberHearts award to offer more "Walk in and Weave" programs.



Pam Pawl (at right), current president of the Philadelphia Guild of Hand Weavers, demonstrates weaving at an open house.

Foothill Fibers Guild

Serving the rural areas of Nevada County in California, the Foothill Fibers Guild recently reached an all-time high of sixty-one members. Established formally in 1980, this guild felt it was important to establish a "fibers" guild that includes the crafts of weaving, spinning, and knitting. The increased popularity of knitting has attracted many new members since the mid-1980s, and the guild takes the opportunity to expose these new or experienced craftspeople to weaving by regularly offering programs in cardweaving and inkle weaving. Both techniques are easy to learn and don't require a large outlay of funds. The guild offers ongoing support to new weavers with a "Dial-A-Mentor" program that matches a new weaver with an experienced one to provide encouragement, advice, and, we suspect, a few laughs. The guild also brings newbies into the fold through "The Project." Teams of five to six, combining old and new members, are each given a pound of wool roving and a year to create a project. This year-long endeavor keeps new members connected to the guild and the craft, and it offers both learning opportunities and the satisfaction of completing a project. The guild also maintains an extensive library, hosts an impressive website, and demonstrates at many local community events to attract new members. The guild will use the FiberHearts award to offer a new beginner's weaving workshop.





Foothill Fiber Guild members Marjorie McConnell (in blue) and Sue Habegger (in headband) demonstrate at the Draft Horse Classic in Grass Valley to attract new members.

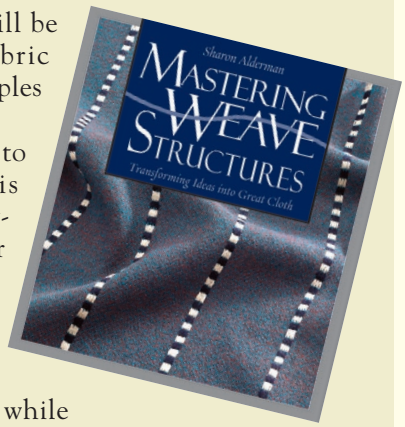
Honorable Mention

We couldn't help but recognize one more guild. The Potluck Spinners and Weavers Society serves the Annapolis Valley of Nova Scotia, Canada. Formed in March 2002, the guild has twenty-five paying members and a loose network of hundreds more. Their enthusiasm for spreading the joy of weaving and the related crafts of spinning, dyeing, knitting, and felting is positively infectious. To honor this guild's contribution to their expanding community of weavers, we have sent a selection of books for their library.

Thanks to all the guilds that submitted an application. We are amazed at the efforts that each guild makes to maintain a faithful community of weavers. Our hats are off to the winners, and we hope to hear from everyone again for the 2004 FiberHearts award.

A Cloth in Hand

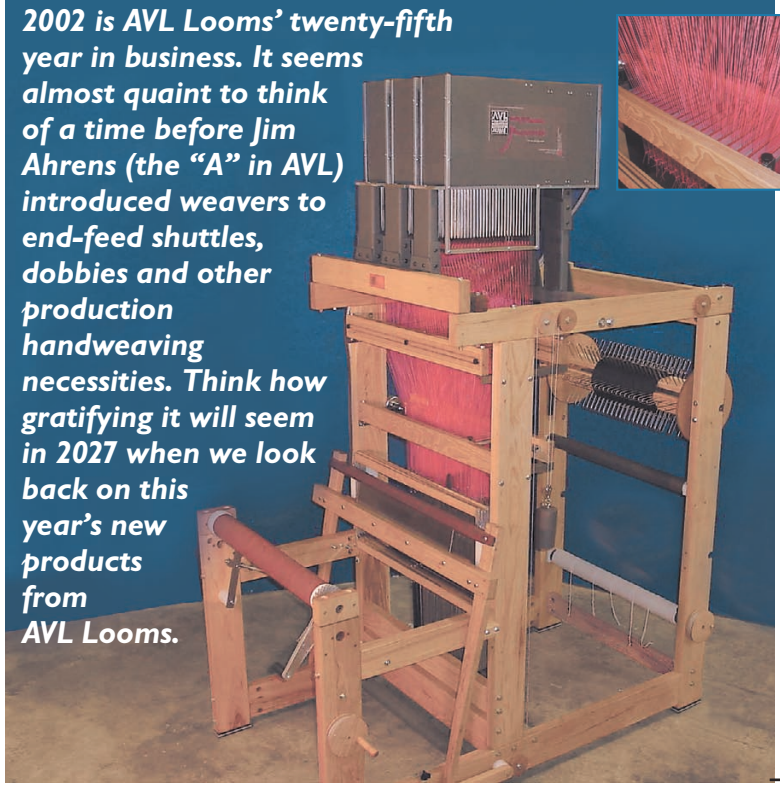
Photographs of cloth are all well and good, but they're no substitute for the real thing. That's why we're excited to announce that, with the publication of Sharon Alderman's *Mastering Weave Structures: Transforming Ideas Into Great Cloth* in November, the author will be offering study sets of actual fabric swatches designed using the principles outlined in the book.

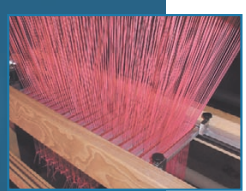


For ordering information and to get on the waiting list for this limited-edition collection of twenty-five generous swatches with their drafts, please contact Sharon directly at Sharona@softcom.net or at 753 South 500 East, Salt Lake City, Utah 84102. Ask for information on her 2004 teaching availability while you're at it.

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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Tiana Bighorse: June 10, 1917 - June 21, 2003



Little did I know when I first carded wool outside a laundry in 1968 and met Raymond and Clara Butler, that they would in time introduce me to Raymond's mother Tiana and that I would ask her to teach me to weave. I was twenty-eight and she was fifty.

What I truly did not know, could not have known, and would not know for another twenty years, was that Tiana was holding within her knowledge of Navajo history and culture unequalled in depth and breadth.

Tiana's father, Gus Bighorse, had managed to elude the United States Cavalry at the time of The Long Walk, so he lived to tell the true story of what happened. When Gus discovered that of his children, Tiana was the one who really listened to his stories, he told his only daughter, "You know both Navajo and English. You will be the one to tell my grandchildren and great-grandchildren and even three times great-grandchildren—so the stories will not be forgot."

Tiana's mother had a different message for her daughter. Bertha was a weaver of large rugs, and she always wove them in the older traditional patterns. She told young Tiana of the importance of Navajo weaving. "Never let Navajo weaving be forgotten. But don't give it to just anyone who comes along. This knowledge is for your children, and your grandchildren, and your great-grandchildren."

Little did I know back in 1968 how much Tiana would have to resolve in her mind before she finally agreed to teach me, a young Anglo who so fervently wanted to learn to weave.

Tiana did preserve both the stories and the art for her children, for her grandchildren, and for her "three times great-grandchildren"—and also for the rest of us. A story I share with you here (in my translation from the Navajo) is of the creation of the loom.

Tiana drew on the strength and bravery of her father throughout her life. When she and I were writing our first book, *Working With the Wool*, from time to time my courage would falter.

In the Beginning
Sky spanned the heavens
And Earth lay firm below
And in its time
And in its way
Came a union of the two:
Father Sky and Mother Earth.
And Sky sent down two rays of sun
To warm his bride
And then, lest she become
Dry and parched,
He followed with a gentle rain
To moisten and germinate.
And through this union
The loom took form
As its top the boundless Sky
As its base the massive Earth
Beaming Sunrays the uprights
And streaming Rain the warp.

Before starting to write, I asked Tiana if we should make a book to preserve weaving techniques for future generations. Without hesitation she said, "Yes." As I began putting words on paper, it occurred to me that Tiana might be criticized for recording the techniques. People might say she was giving away Navajo secrets—to Anglos. I asked her about this three times and each time she replied that she wanted to write the book.

The next time I asked her, she said. "You've asked me four times now. One for the East. One for the South. One for the West. And one for the North. Now all you have to do is write it."

I never asked her again.

When the book came out, indeed she did receive some criticism. She would reply, "You say I'm giving the weaving to the Anglos. I'm not just giving it to them, I'm giving it to the world. And I give it to your grandchildren.

"You got a wife and she don't weave. You got daughters, and they don't weave. After I'm dead, if their daughters want to weave, they'll learn from my book."

There isn't a day that goes by that I don't think of Tiana. I think of her courage, her humanity, and her understanding.

Farewell Tiana Bighorse.
Farewell Shima (mother).
Shimasani (grandmother).
Sikis (friend).
We will miss you greatly even as we
carry you within us
And even as we carry on your work.
We will always remember you as you
walked (and talked)
With Beauty before you
With Beauty behind you
With Beauty above you
With Beauty below you.
And now, in Beauty, it is finished.

—Noël Bennett, June 24, 2003



What's Hot! A CONTEST

Hot TIP!

Use a Hot Tip for the What's Hot 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 be 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.

WELCOME, NEW WEAVERS!

ARTS Studio, Emlenton, Pennsylvania. Instructor: Sigrid Piroch. Student: Susan McMillen.

Burlington Art Center, Burlington, Ontario, Canada. Instructors: Fran Boisvert and Diane Woods. Students: Jennifer Ballantyne, Robyn Rucchin King, Patti Risk, Olga Warren, Fred Wilkinson.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Jacqueline Angood, Elaine Heath, Nancy Litwiller.

Craftsman Hill Fibers, Mt. Vernon, Ohio. Instructor: Deborah Yorde. Students: Susan Birch, Mary Carver, Gene Carver, Mary Mills, Mary Murray.

Earlham College, Richmond, Indiana. Instructor: Nancy Taylor. Students: Hillary Dishmon, Justin Henry, Mary Henry, Eva Leventer, Tobias McNulty, Callie Modic, Laura Norlin, Pearl O'Brien, Lizzie Wade, Alex Wall, Emily Whiston, Jesi Yager.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Beatrice Maestas. Student: Ahza Galai Kilma.

Fletcher Farm for the Arts and Crafts, Ludlow, Vermont. Instructor: Susan Rockwell. Students: Eleanor Champion, Karen Eames, Beth Feinstein, Michael Goldstein, Gina Marconi, Dodi Palumbo, Phyllis Shapiro, Sandra Stern.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufman. Students: Jan Champion, Julia Cowlishaw, Jan Ikens, Juldeen Lemke, Charlee Litten, Roberta Mecham, Clea Rome, Bert Schomberger, Julie Wendrick, Sharry Wuest.

Giardin, Donna, Ottawa, Ontario, Canada. Students: Diane Bousfield-Leroux, Jessy Kurias, Danielle Lefebvre, Heidi Petersen.

Guthrie Community Arts Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Jane Atkinson, DeAnn Berryhill, Deborah Bouziden, Cynthia Black, Eleanor Brown, Elizabeth Brown, Karen Griffin, Diane Hammons, Patricia Jones, Aubrey Kenworthy.

Handwoven by Ira, Silver Spring, Maryland. Instructor: Ginger Stufft. Students: Lois Berge, Amy Chasanov, Barbara Folensbee, Judy Kabriel, Leah Kedar, Susan Kirshner, Maureen Mirowski, June Moody, Christine Morgan, Betsy Silver, Marily Sterling, Heidi Travis, Sandy Williams.

Heart of the Mountains Alpaca Ranch, Francis, Utah. Instructor: Deanna Baugh. Student: Cathie Delewski.

Heindselman's, Provo, Utah. Instructor: Judie Eatough. Student: Beth Test.

Hill Creek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh Brach-Kaiser. Student: Ruth Stone Schulte.

Lamb's Quarters, Waupaca, Wisconsin. Instructor: Jane Haasch. Student: Jacqueline Kleinschmidt.

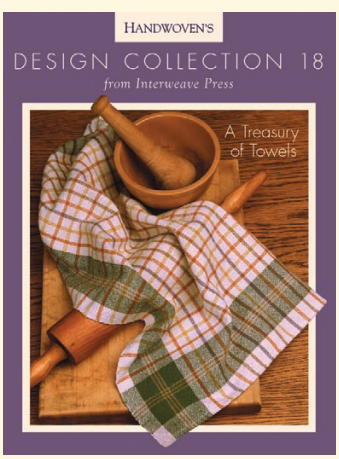
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Meridian Jacobs, Vacaville, California. Instructor: Robin Lynde. Students: Nancy Alegria, Lindsay Logan, Stephanie Oates, Kathryn Perry, Linda Stout, Florence Van Voris.

Mielke's Farm Fiber Arts, Rudolph, Wisconsin. Instructors: Andrea and Amy Mielke. Students: Ann Millenbah, Dick Millenbah, Anne Swenson, Carol Van Horn.

Mountain View Weavery, Edmond, Oklahoma. Instructor: Wanda Miller Nobbe. Student: Linda Loughery.

The Ozark Folk School, Mountain View, Arkansas. Instructor: Terri Bruhin. Students: Dorothy Edwards, Leinetta Evans, Lois Green, Kim Mensch, Linda Odom, Nancy Satterfield, Janette Schkade, Barbara "Tick"Taylor.

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

Recycled lamb, Lakewood, Colorado. Instructor: Carol Seeds. Students: Ann Barton, Joe Buersmeyer, Bonnie Eckert, Annette Frazier, KC Koch, Tricia Rosales, Sylvia Trujillo, Janet Welch.

The Red Wheel, Elizabeth, Colorado. Instructor: Kerri Dameron. Students: Eugena Conconnon, Pam Eberl, Diane Hoyt, Stacy Millet, Mike Rodman, Virginia Rodman, Kathy Stairs, Cindy Truitt, Marianne Truitt, Wade Truitt. Instructor: Linda Duli. Students: Sandy Hammond, Deborah Litzen, Shirley Sandbothe, Jan Tegland, Bonnie Toland.

Ruthie's Weaving Studio, Portland, Oregon. Instructor: Melody Messinger. Students: Carol Hanson, Trisha Neuschwander.

Seaman Lumber, Winona, Missouri. Instructor: Jeanne Happe. Students: Ruth Christopher, Carolyn Helmbacher, Zella Hughes, Julie O'Donnell.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Louise French. Students: Carl Adkins, Catherine Alter, Shelly Johnson.

Snow Farm, Williamsburg, Massachusetts. Instructor: Kate Jenkins. Student: Joanne Kearney.

Southwest School of Art & Craft, San Antonio, Texas. Instructor: Fay Drozd. Student: Patsy Meyers.

TLD Design Center, Westmont, Illinois. Instructor: Tammy L. Deck. Students: Jean Dale, Erin Gurney, Ruth Gurney, Elizabeth Landes, Renée Marcellis, Alba Monros, Ellery Wilson.

University of New Mexico, Albuquerque, New Mexico. Instructor: Patty Savignac. Students: Bernadette Baca, Michael Benkoski, Nanibah Chacon, Kindle Clouse, Sophia Cohan, Shannon Hayes, Mercy Lopez-Wooten, Laura Percival, Charles Sanford, Kendra Tubbs.

The Weavers Cottage, Canyon Country, California. Instructor: Sandy Gunther. Students: Madeline Davis, Karen Mann.

Weavers Guild of Minnesota, Minneapolis, Minnesota. Instructor: Chuck Benson. Students: Kathy Linder, Jean Thielen. Instructor: Julie Nestor. Student: Carolyn Lageson.

Webs, Northampton, Massachusetts. Instructor: Laurie Autio. Students: Vivian Budnik, Mette Gustavsen, Kathryn Jensen, Barbara Kirchner, Joanna Zawada. Instructor: Chris Hammel. Students: Lucy Alman, Abby Chandler, Joyce Lanciani, Nancy Marin, Kathie Schmidt, Lisa Westervelt.

West Valley Alpacas, Esparto, California. Instructor: Robin Lynde. Students: Susan Calfee, Janie Cordray, Leslie Raven, Marta Raven.

White River Craft Center, Randolph, Vermont. Instructor: Susan Rockwell. Students: Lois Blanchard, Jenny Bryan, Karen Cooper, Claire Epchook, Audry Hite, Lenny Joy, Sarah Kenealy, Jo Ann Meginnes, Tamara Morgan, Linda Sivret.

Wildfiber, Santa Monica, California. Instructor: Anna Zinsmeister. Student: Cherie Miller.

York Town Craft Guild, York, Pennsylvania. Instructor: Gloria Oldenburg. Students: Linda Kerlin, Heather Koeberle, Georgia Townsend.



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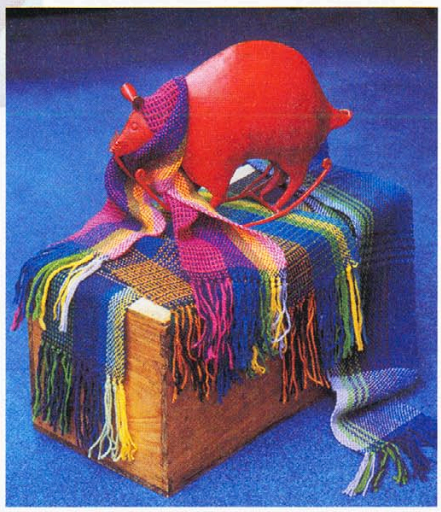
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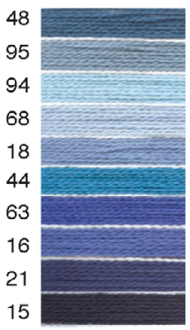
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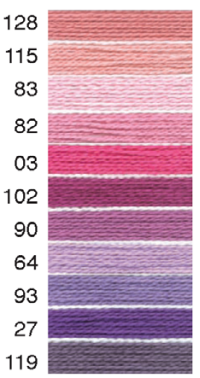
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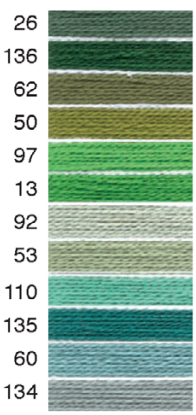


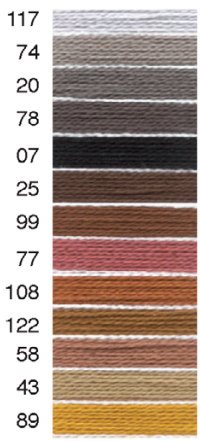


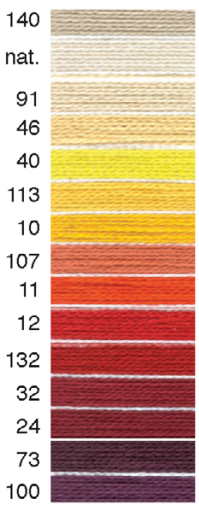
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Weavebird is a centre closed dobby shedding mechanism.

There are no jacks, no lams, no tie ups, no limitations on shaft combinations and no limitations of pattern repeats.

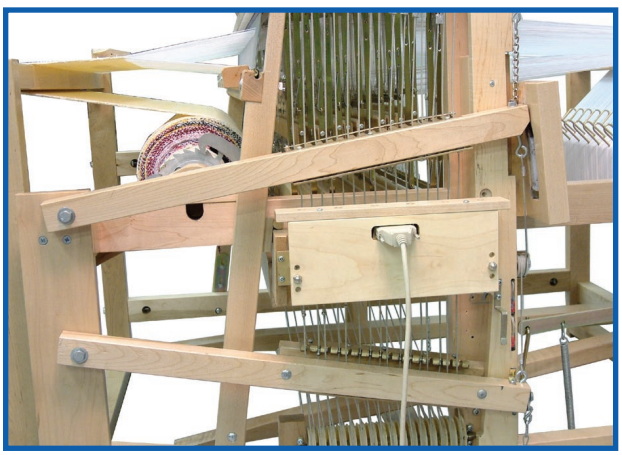
Two treadles, hinged from the back of the loom, operate the shedding mechanism.

Weavebird controls both the rising and sinking shed so the tension on the warp threads is always uniformly even.

Because part of the warp threads rise while the balance sink, the yarn stretch is minimized.

The loom has 2 treadles. The right treadle opens the shed and the left treadle closes it.





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WEAVING TIPS

The use of floating selvedges is an important element in some of the projects in this issue. It's a good time, therefore, to explain their purpose and give some tips for weaving with them.

Some weavers think that the purpose of floating selvedges is to keep the fabric from drawing in. This is actually not the case. To avoid draw-in, two things must occur: There must be enough weft in the shed to allow for weft take-up (in its over-and-under path), and the shuttle must be thrown so that it doesn't yank the selvedge with too much force. A floating selvedge does not affect either one.

The purpose of the floating selvedge is to make sure the weft doesn't turn inside the edge thread (as it would if that thread were down or up two picks in succession). The shuttle must be thrown so the weft always turns around the floating selvedge.

To make this relatively easy, the floating selvedge is not threaded through a heddle. This keeps it from being pulled into either layer of the shed—it stays in the middle. The usual method of making sure the weft always goes around the floating selvedges is for the shuttle always to enter the shed over the floating selvedge and exit under it. If you visualize this action, you'll see that the weft always goes around both of them. (You can achieve the same result, however, by always going under/over—or by always going over/over/under/under.) Pick the method that's easiest for you and/or that makes the best selvedges.

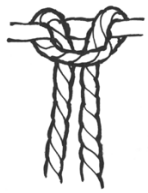
In two projects in this issue (pages 39 and 66), the weft weaves in the same shed more than once. Floating selvedges are essential to keep the weft from coming completely out of the shed in repeated passes.

No floating selvedges are used for the summer and winter tea towels (pages 40–43). The pattern weft does not actually reach the edge thread every turn, but the result is a surprisingly smooth selvedge!

—*Madelyn*

The definitions of weaving terms from last issue's Beginner's Corner are posted on our website (www.interweave.com; click on Weaving; click on Projects and Articles; click on For Beginners).

TYING A LARK'S HEAD KNOT



The lark's head is a favorite knot of weavers. It is often used as part of a tie-up system—the cord from the treadle is attached to a cord from a lamm with a lark's head.

In this issue, a lark's head knot is used to attach the warp threads of a card-weaving project to a stationary object at one end and a cloth beam at the other (page 62).

Here's how it works. Fold a piece of cord in half so it forms a loop. Hold the tails of the cord in your left hand and put the index finger and thumb of the right hand up through the loop. Put the middle finger of the right hand over the two tails, fold the loop over the tails, and pull a new loop through the first one, keeping your index finger in the new loop. You can now place this loop around the item you want to attach it to, or in the case of the card-weaving warp, over the knot in the warp. Pull the tails to tighten the loop.

YARN CHART

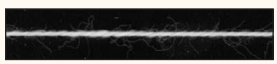
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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



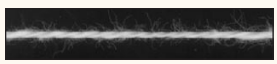
20/2 unmercerized cotton
8,400 yd/lb (16,950 m/kg)
30, 36, 48



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



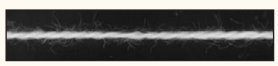
10/2 organic unmercerized cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



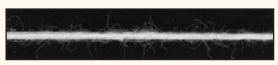
8/2 unmercerized cotton
3,360 yd/lb (6,775 m/kg)
16, 20, 24



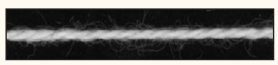
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



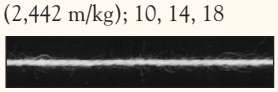
8/4 soft cotton; 1,680 yd/lb (3,390 m/kg); 12, 15, 18



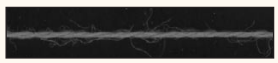
8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 12, 15



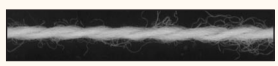
3/2 organic unmercerized cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 18



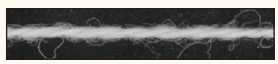
22/2 cottolin (50% cotton, 50% linen); 3,170 yd/lb (6,390 m/kg); 15, 20, 24



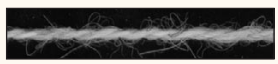
20/2 worsted wool
5,600 yd/lb (11,300 m/kg)
20, 24, 30



8/2 worsted wool
2,240 yd/lb (4,520 m/kg)
12, 15, 20



2-ply woolen-spun wool
1,800 yd/lb (3,670 m/kg)
12, 15, 20



2-ply wool; 1,488 yd/lb (3,000 m/kg); 12, 15, 18



2-ply woolen-spun wool
Crown Colony; 1,040 yd/lb (2,100 m/kg); 12, 15, 18



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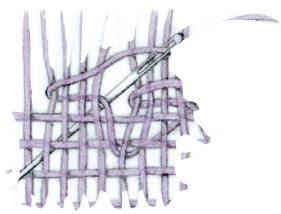
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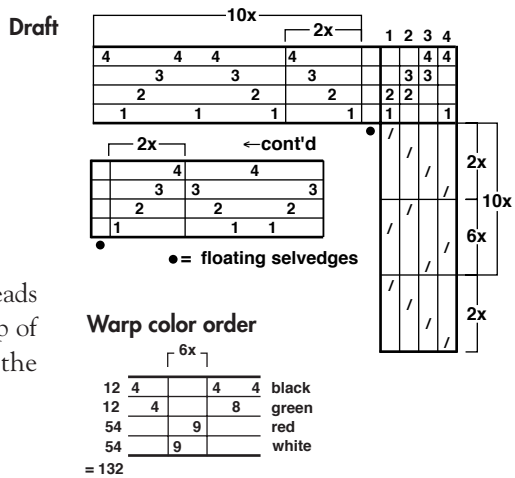
PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Upholstery, Sample 1	64–67	Plain weave variation	4–6	Advanced beginner
	Sample 2		Plain weave	4	Beginner
	Sample 3		Supplementary warp	8	Intermediate
	Sample 4		Dornic twill	4	Beginner
Deb Essen	Vase cover	60–63	Card-woven warp twining	0	Beginner
June Franklin	Placemats	32–34	Warp rep	8	Intermediate
Betty Johannesen	Throw	36–39	Twill with rya knots	4	Intermediate
Britt-Marie Lamb	Towels	28–31	Turned twill, color-and-weave	4	Beginner
Mary Nickol	Rug	48–51	Warp rep	4	Intermediate
Sheila O'Hara	Tea towels	40–43	Summer and winter	8	Intermediate
Sarah Saulson	Scarf	56–59	Fancy twill, color-and-weave	8	Advanced beginner
Karen Tenney	Facecloths	52–55	Waffleweave	4	Beginner
	Hand towels		Crepe weave	8	Beginner
	Bath towels		Spot weave	4–6	Advanced beginner
Barbara Walker	Table runner	44–46	Turned twill	8	Advanced 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.

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. (Floating selvedges are one or two warp threads on each side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front apron rod with the rest of the warp. They should be weighted. The shuttle enters the shed *over* the floating selvedge and exits the shed *under* it.)

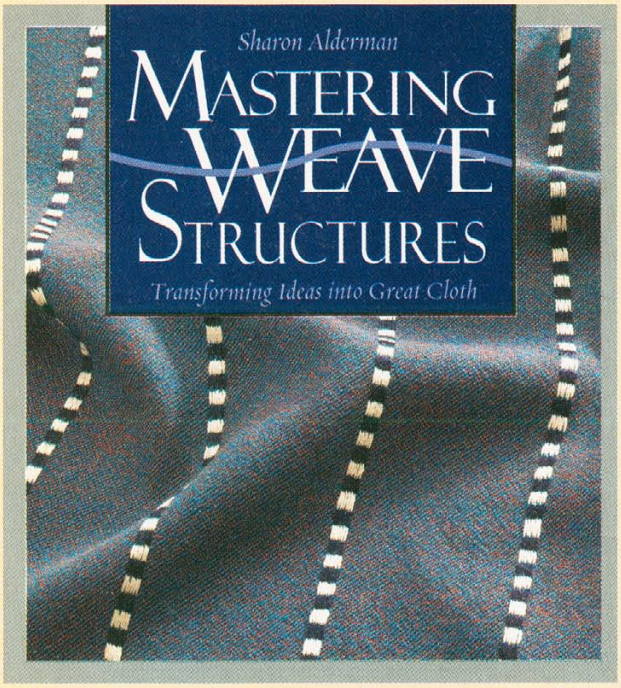
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

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 above: Thread the top row first: 1 floating selvedge, then 1-2-3-4 two times (the 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 3-2-1-4-1-2-3, then 4-3-2-1 two times, and end with a floating selvedge.

Diagrams for warp color orders are also read from right to left. Each row indicates a color, not a shaft. For the chart above: Wind 4 black ends, 8 green ends, 4 black ends, and then alternate 9 red ends and 9 white ends six times. Then wind 4 green ends and 4 black ends.

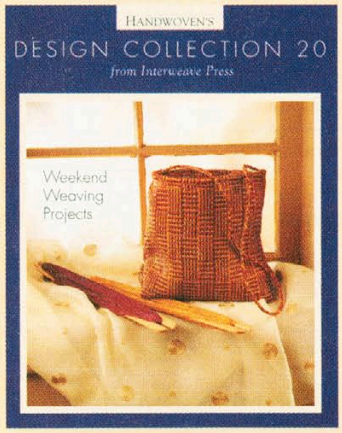
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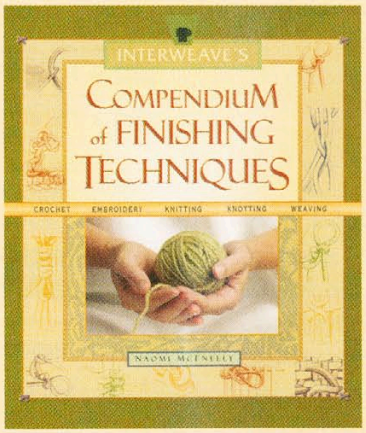
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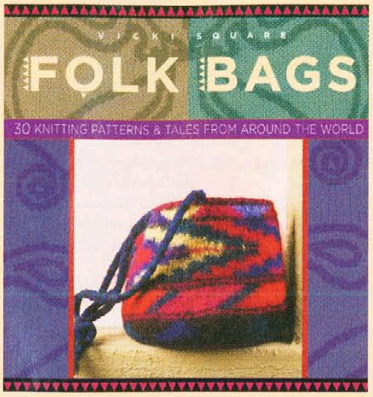
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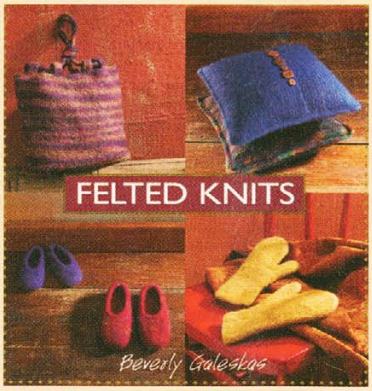
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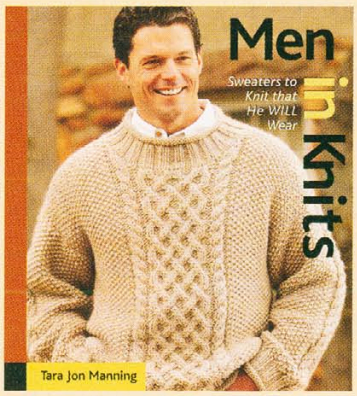
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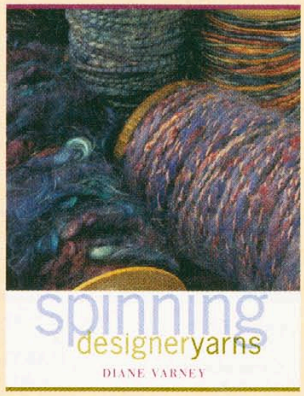
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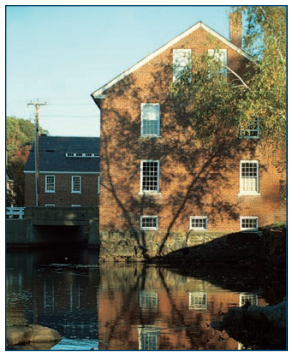
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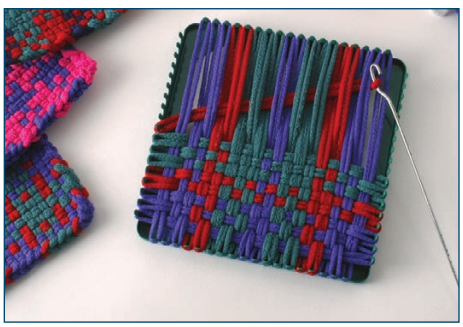
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KOEKBOYA: NATURAL DYES AND TEXTILES, A COLOR JOURNEY FROM TURKEY TO INDIA AND BEYOND

Harald Böhmer

Self-published, Alter Wehrgraben 36, D-27777 Ganderkesee, Germany, 2002; fax 0049-4221-588712. Hardcover, 299 pages, $119. ISBN 3-936713-01-4.

Koekboya (which means natural dyes in Turkish) is not just for the natural dye enthusiast, but for anyone who loves textiles. This colorful book is well organized, beautifully designed, and carefully documented. It brims with information, enlightening illustrations, and dazzling photographs. To every dyer's delight, the text describes the dyes used in almost all the textiles shown.

The author spent over twenty-five years conducting extensive scientific analysis of natural-dyed textiles. He is particularly known for his research of Turkish textiles. He helped establish the DOBAG project, a cooperative endeavor between Marmara University in Istanbul and rugmaking villages in Turkey, that promotes the production and sale of traditionally inspired Turkish rugs.

Böhmer starts the book with a discussion of many color basics. Color theory, color perception, color systems, and color harmony and disharmony are presented in a clear and concise manner. Following is a section on natural fibers that describes where they come from and how they are produced. He discusses the processes used in creating cloth and in natural dyeing, including direct, mordant, and vat dyeing.

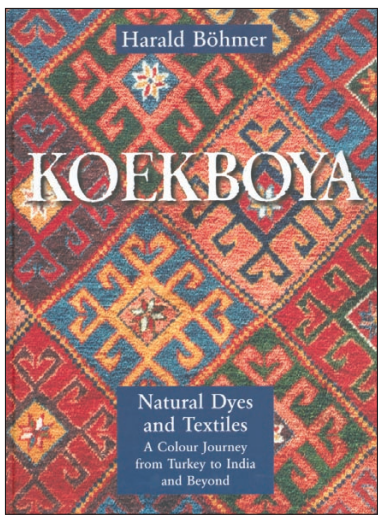
Böhmer then begins the "colour journey from Turkey to India and beyond." He organizes dye plants by the colors they produce primarily on wool, with occasional mention of cotton and silk. For each plant he provides a photograph and detailed information including: geographic distribution, plant part used for dyeing, actual dye pigments contained in the plant (alizarin, luteolin, etc.), and the most effective dye process for the plant (mordant selection, colors produced, and lightfastness). Photos often show the dye plant in its growing form, sometimes accompanied by a dyed skein of yarn.

Böhmer defines four categories of dye suitability: highly recommended (HR), recommended (R), conditionally recommended (CR), and not recommended (NR). These ratings are very helpful for the dyer, especially the last two that give the weakness(es) of a dye plant. Subsequent chapters are devoted to insect dyes (kermes, lac, and cochineal), indigo (indigo and woad), and purple snails.

The book concludes with basic dyeing instruction, giving equipment requirements, procedures, and recipes. This is a beautiful book filled with wonderful color and information, a book that will be referred to again and again.

—Dagmar Klos

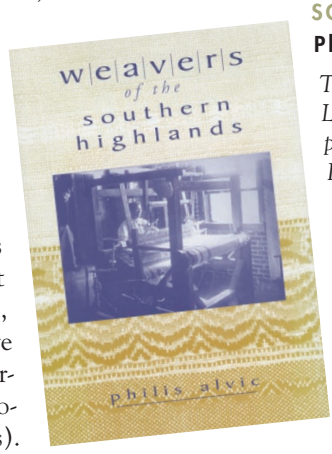
This colorful book is well organized, beautifully designed, and carefully documented. It brims with information, enlightening illustrations, and dazzling photographs.



WEAVERS OF THE SOUTHERN HIGHLANDS

Philis Alvic

The University Press of Kentucky, Lexington, 2003. Hardbound, 234 pages, $35. ISBN 0-8131-2256-9.



The Weavers of the Southern Highlands is a superb addition to literature about the history of American handweaving. In 1976 Philis Alvic set out to research and write about the settlement schools of the Appalachians. Hundreds of weaving schools and weaving centers were established around the turn of the twentieth century to provide income and education to women in the rural southern mountains. Some schools were modeled after the Arts and Crafts movement in Europe and some developed their own unique models. All shared a common respect for the craft of weaving and its ability to provide income to rural women.

A few of these schools continue to thrive today—the Penland School of Crafts, Arrowmont School of Arts & Crafts, and the John C. Campbell Folk School, to name a few. Others made their mark on history and disbanded. This movement inspired many classic publications, two of which are Marguerite Davison's *A Handweaver's Pattern Book*, written after she studied and taught at Berea College and its Fireside Industries in Kentucky, and the *FoxFire* series by Eliot Wigginton, dedicated to Mary Hambidge, who established the Weavers of Rabun in Georgia.

The book begins with a history of the Appalachian Craft Revival. The next four chapters are devoted to four schools that made a substantial contribution to the settlement movement—Pi Beta Phi Settlement School and Arrowcraft (now known as Arrowmont School of Arts & Crafts); Berea College and the Fireside Industries; the Appalachian School and Penland Weavers and Potters; and the Weavers of Rabun. Alvic describes these

institutions' rich history and formidable founders with engaging photographs and detailed accounts of the challenges they faced in creating their rural weaving schools. In the chapters that follow she describes other weaving centers of note, discusses the weavers and managers themselves, and dedicates a chapter to the production aspects of this prolific movement. She ends the book by evaluating the success of all the schools, showing the ways they contributed to the betterment of community life and substantially boosted the resurgence of handweaving in America.

Any weaver concerned with the history of the craft will certainly appreciate *The Weavers of the Southern Highlands*.

—Liz Gipson



THE ASHFORD BOOK OF RIGID HEDDLE WEAVING

Rowena Hart

Ashford Handicrafts, Ashburton, New Zealand, 2002. Softbound, 75 pages, $19.95 ISBN 0-473-08437-6.

Beginning rigid-heddle weavers will be pleased with Rowena Hart's book. The drawings and photographs are very clear and inviting. With no prior knowledge or experience, readers should be able to follow her step-by-step directions for warping a rigid-heddle loom successfully and weaving a complete project.

The book contains a nice mix of projects that use both color and texture as design elements, of appeal to both the novice and the more experienced weaver. For one of the projects, fleece is used to make a rug, reminding us of the many different-colored fleeces abundant in New Zealand and of all the wonderful things New Zealanders have made from them.

If you want to try tapestry techniques, the book offers attractive pillow and mug rug projects. There's a chapter/project on using shibori techniques for a tablemat, a beautiful silk scarf project, and ideas for weaving with rags, lavender, grasses, unravelled cassette tape, and more. A wide selection of yarns is used throughout the book, and a concluding chapter deals with a variety of wefts.

This book should prove to be fun and informative for anyone new to the rigid-heddle loom, and it offers experienced weavers new ideas for inspiration.

—Gail Madden

THE BEST OF WEAVER'S FABRICS THAT GO BUMP

Edited by Madelyn van der Hoogt

XRX, Sioux Falls, South Dakota, 2002. Softcover, 107 pages, $28.95. ISBN 1-893762-11-4.

The Best of Weaver's Fabrics That Go Bump is a compilation of articles from *Prairie Wool Companion* and *Weaver's*

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magazines that explore techniques of weaving fabrics with textured surfaces. The book contains thirty-five projects by thirty-three designers. Projects are well illustrated with drawdowns and colored photos, all inspiring for any weaver interested in exploring textured textiles.



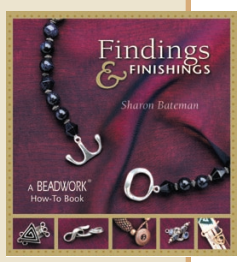
The format is easy to follow with detailed instructions. Extensive information on fibers, structure, sett, percent of shrinkage, and finishing techniques gives you a head start on creating your own textured fabrics. Included in the chapters are directions for dyeing Tencel, for improvising a second warp beam, and for using blocks and network drafting. You'll find tips for combining weave structures and for using color. You'll find out how the warp and weft density and the fiber type and size affect the potential for pleating. You'll learn how to maximize the possibilities for collapse using overtwisted yarns. You'll explore the ways that differential shrinkage produces dramatic texture and patterning. You can use the information to follow the described projects or create your own textiles.

The book is divided into four chapters: Ribs and Cords; Cells: Honeycomb and Waffle; Pleats, Ridges, Furrows; and Puckers and Poufs. The number of shafts needed for projects ranges from two to sixteen, with most threadings falling somewhere in between. Several projects include three or four choices of threadings to accommodate different looms, i.e., for four, six, eight, ten, or sixteen shafts.

Projects range from scarves, purses, and clothing to pillows, baby blankets, placemats, towels, and more.

All in all, the wealth of information offered here will give you techniques and inspiration for many fabulous fabric explorations. —*Dianne Totten*

New from Interweave Press



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Something new is happening in the pages of HANDWOVEN! This column: News and Views. It is happening because there is a lot happening in the world of weaving, and we don't want you to miss any of it. In each issue, we'll bring you News—of events like exhibits, conferences, festivals, guild functions, and other textile tidbits—and Views—ideas, philosophies, personalities, conversations, trends, and more.

Adding these pages to the magazine, unfortunately, also means taking some away. Communiqué first appeared in the January/February 1988 issue of HANDWOVEN. Over the intervening sixteen (!) years, for issue after issue, Bobbie Irwin compiled bits of information of interest to textile people. She did a superb job and is still on board with us!

Some of the same kinds of information will appear here as did in Communiqué, so think of it the way mothers are told to do: You haven't lost a daughter, you've gained a son-in-law. Or something like that.

HAWAII HANDWEAVERS fiftieth anniversary

In preparation for their anniversary, Hawaii Handweavers' Hui ("hui" means "group" in Hawaiian) researched their history. In doing so, they became reacquainted with two incredible textiles designed in 1970 by Ruthadell Anderson and her assistant Frances Williamson. The textiles can be seen in the Senate and House of Representative's Chambers in the State Capitol building in Honolulu.

The pieces are thirty-nine feet tall. They are twenty-five feet wide at the top and thirty-five feet wide at the bottom, covering over 1,200 square feet. Each is made up of forty trapezoid-shaped panels. A curved metal armature is used to hold the individual pieces snugly against the curved wall. About 800 pounds of wool yarn is used in each (at 1,200 yd/lb, that's over 500 miles!). It took sixteen people one year to weave them, tying 842,000 Ghiordes knots.



PHOTOGRAPH BY SYDNEY LYNCH

On display in Hawaii's State Capitol building, this knotted-pile textile covers over 1,200 square feet.

Ruthadell Anderson remembers, "The designs had to be quite simple, something people wouldn't tire of but that wouldn't distract from the action in the Chambers—they couldn't dominate the room." View both of these amazing textiles and learn about Hawaii Handweavers Hui at **www.hawaiihandweavers.org**.

Kudos!

The Greater Vancouver Weavers and Spinners Guild raised over $7,000 during Convergence 2002 to benefit Kutch artisans and the Centre for Traditional Textiles in Cuzco, Peru. Hats off to this guild for hosting a memorable Convergence, one whose benefits continue to accrue.

Lord of the Rings Cloaks Cause a Stir

Ever since the first movie in the *Lord of the Rings* series appeared in theaters, weavers throughout the world have been trying to recreate the magical cloaks worn by the hobbits.

The grey wool fabric for the Fellowship Cloaks that Frodo and his friends wear throughout the series was woven in New Zealand by Stansborough Fibres out of wool from their rare and unusual breed of Stansborough Gotland sheep (see the Spring 2002 issue of *Spin·Off*). This breed was developed for the luster and clear grey color of the wool, which grows in ringlets three to four inches long.

For the cloak fabric, the yarn was spun with a minimum of twist to keep its softness, but with enough twist to enhance its luster and allow it to endure the stress of weaving. Over 1,000 yards were woven on a variety of looms, some over 100 years old.

The fabric is copyrighted, but look for directions for weaving a similar fabric in a future issue of HANDWOVEN. Until then, visit **www.alley cats-cratch.com/lotr/Things/FCloak.htm** for descriptions of the cloaks and other *Lord of the Rings* costumes, links to photos, and information about purchasing Stansborough fabric or fleece.

Stansborough Fibers Ltd. can be contacted directly. Washed raw fleece is available in limited quantities as well as roving and fully finished authentic *Lord of the Rings* fabric. Prices vary with the exchange rate. As of this writing, the fabric is about $80 per yard and fleeces are about $29 per two kilograms plus postage; e-mail at **stansborough@xtra. co.nz.**

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One-hundred-year-old TROUSSEAU

In Cape Breton, Nova Scotia, the Lake Ainslie Weavers and Craft Guild celebrated the lives of rural Canadians by creating a trousseau for a fictional Rachel Campbell, who might have lived in their area one hundred years ago. The trousseau is displayed at the Scotsville School of Craft, which the guild owns and operates (an impressive feat in itself!) With the goal of stimulating interest in handweaving and other fiber crafts, encouraging contemporary trends based on tradition, and showing the public something tangible from their past, the guild created an impressive display of textiles.



One hundred years ago the inhabitants of the area raised wool and flax for all their textile needs. The articles in the exhibit were created and assembled for Rachel Campbell's new life as the wife of a fictional Alexander MacGregor from nearby Margaree. Each contribution to the trousseau, whether woven, embroidered, sewn, or quilted, was a replica of something that might have been made at that time.



The highlight was Rachel's spectacular wedding gown. Eileen MacNeil wove fourteen yards of ecru silk in two different weaves (huck and twill). Bea Tilsley led the wedding-dress team with courage and precision. The final product, trimmed in lace, ruffled and cuffed, would delight any bride, then or now. In fact, now that the exhibit is over, Virginia McCoy, curator, writes that they are looking for a bride (size 10) or a collector to purchase the dress. For more information visit **http://users.auracom.com/ laweavers/index.htm.**





A Victorian silk wedding dress woven by Eileen MacNeil (the main fabric is woven of 30/2 silk in a 1/3 twill and the accent fabric of 8/2 silk in a 4-shaft huck). The knitted lace trim is by Linda Smith.

A HANDWOVEN HOME TOUR: Sharon Altergott



Advertising Manager Sharon Altergott at home

In this issue of HANDWOVEN, you will catch glimpses of a very beautiful house—granite counters, richly grained wood tables and floors, and elegant pottery. The photographs of the projects in these pages were taken at the home of Sharon Altergott, HANDWOVEN's Advertising Manager. (Sharon felt that all of the textiles belonged right where they were photographed!)

She did have to clean house before the cameras arrived. In fact, the weekend before the photo shoot, Sharon and her husband Jim were guests at a wedding reception for Interweave's Single Copy Sales Director, Jenny Valentine. Jim announced that he and Sharon would have to leave early because he had yardwork to do to get ready for the shoot. Liz Gipson, HANDWOVEN's Managing Editor, quickly said, "But the photos aren't going to be taken outside." Sharon even more quickly said "Ssshhhh!"

WHY NOT Alpaca-to-Shawl?

If you've never been to a sheep-to-shawl event, you are really missing something. If you've never participated in one, you are missing even more. How about alpaca-to-shawl?

Fifteen members of The Arizona Desert Weavers and Spinners Guild spent two days carding, spinning, plying, and weaving at the third Southwestern Regional Alpaca Show in March of this year. The event was sponsored by the Alpaca Breeders of Arizona.



PHOTOGRAPH BY JOYCE CHARBONEAU

It took a year to process the eight alpaca fleeces used for the event. Processing alpaca includes hand picking to remove the hay and other vegetable matter, second cuts, etc., from the fleece. The animals are often carefully washed before shearing so that as much of the dust is removed then as possible.

Joyce Charboneau, alpaca breeder, guild member, and project coordinator, spent a day brainstorming a shawl design with weaver Colleen East and spinner Sue Carneal (who spun and plied 1,500 yards of warp yarn). They decided on an 8-shaft twill, sett at twelve ends per inch.



Sue Carneal and Colleen East, who warped the loom and wove the alpaca shawl

PHOTOGRAPH BY JIM CHARBONEAU

Colleen and Sue chose five natural colors of alpaca and warped the loom ahead of time. On show day, twelve guild members appeared with spinning wheels, carding machines, hand carders, and ball winders to produce the weft for the project. By four o'clock on the afternoon of the first show day, Colleen was cutting the 24" × 72" shawl off the loom. Raffle tickets were sold throughout the day to the general public and other exhibitors, and the shawl was modeled at the evening's banquet.

To submit material for "News and Views," e-mail daryll@interweave.com or write: Daryl Lancaster, HANDWOVEN News and Views, Interweave Press, 201 E. Fourth St., Loveland, CO 80537.



Surface Design CONFERENCE

Held at the Kansas City Art Institute and sponsored by the Surface Design Association, "Hands On," the biennial Surface Design conference, enrolled over four-hundred fiber enthusiasts (June 1–9) for pre- and postconference workshops and three days of intensive presentations. The number attending reached 100 more than the goal set by the Association—many from other countries (Australia, Canada, England, Ghana, Japan, The Netherlands, New Zealand, Scotland, Switzerland, Taiwan, and Venezuela).

The conference glowed with encouraging evidence of the vitality of fiber art. Very prominent was a trend toward mixing media and blurring distinctions (between surface design and fabric structure, between art and craft, between synthetic and natural, between original and copied, between artist and collector, between computer and handwork).

A difference between this conference and many handweaving conferences was the greater participation by students from textile and art departments throughout the country. Students at the Kansas City Art Institute helped organize and facilitate many areas of the conference and were especially available and enthusiastic. There was an overall feeling of respect and unity among age groups and across all types of media.

NEW DIGS

Congratulations to the Handweavers Guild of America on their new offices at 1255 Buford Highway, Suite 211, Suwanee, GA 30024. With their move comes a new phone number, (678) 730-0010 and fax number (678) 730-0836.

Convergence, the Handweavers Guild of America's biennial conference, will be held in 2004 in Denver, Colorado—"Fiber with an Altitude: Connecting People, Connecting Time." Look for details about this event in the Fall 2003 issue of *Shuttle, Spindle & Dyepot* or visit the HGA website at **www.weavespindye.org.**

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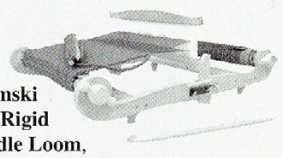


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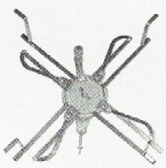
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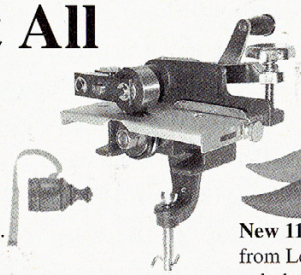








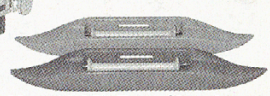
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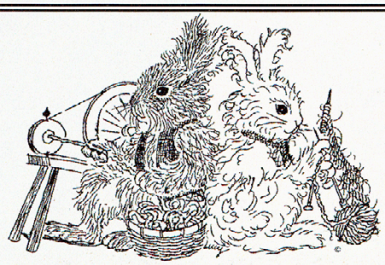
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Star Towels

BRITT-MARIE LAMB

I first saw this starry pattern in a photo that appeared in an issue of *Väv Magasinet* (see Resources). Unfortunately, no instructions were given. The article was about a class being offered in four-shaft weaves, and the photo was of one of the weaves produced by the class. Since Sweden was a little too far away for me to attend the class, I was on my own!

In analyzing the fabric, I discovered it to be the simplest of twills with a straight-draw threading (1-2-3-4). The design, however, appears much more complex because of a special technique called color-and-weave.

In color-and-weave, dark and light colors alternate in a regular order in the warp and in the weft (four blue threads alternate with four white threads in the towel on the right). The result is a visual design that appears different from what the threads are actually doing. If the warp were all dark and the weft all light, you would see only a simple twill (see Figure 1, page 30). If four dark threads alternate with four light threads in both warp and weft, however, you see stars!



Britt-Marie Lamb, *of Sonora, California, was born and raised in Sweden. Although she learned to weave in the United States, she loves Swedish techniques. She has been weaving for almost thirty years and teaches weaving at Columbia College.*



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.



Getting started

If you are a completely new weaver, you probably have your hands (and brain!) full just getting a warp on the loom. You might not be ready to know how and why everything works. The good news is that you don't need to know—you can go straight to your loom, follow the directions, and weave. If you do want to know how it all works, you can study the Structure Primer.

Winding the warp

These directions are for the towel with allover stars on page 29. Directions for the other towels are posted on the Interweave website (www.interweave.com, click on Weaving, click on Projects and Articles, click on For Beginners, click on Star Towels).

Wind the warp following the color order in Figure 3. Cottolin comes packaged on spools. Place a spool of white and a spool of blue in two containers, such as gallon jars (so the spools won't jump around on the floor). If you are new to warping, the most fool-proof way to wind the warp is to follow the color order exactly. Wind white first (5 total ends), cut and tie blue to white, wind four blue ends, and continue cutting and tying at each color change until you have 406 total ends (if you are more experienced, you can try a faster way; see page 58).

Warping the loom

You can warp the loom from front to back or back to front, whichever method you know best (for complete directions for both methods, go to www.Interweave.com, click on Weaving, click on Projects and Articles, click on Warping Basics).

If you are warping from front to back, mark the 10-dent reed at a width of 20¼" and place the first floating selvedge in a dent by itself. For the rest of the warp, sley 2 ends in each dent, and end with the last floating selvedge in a dent by itself. Thread the heddles following Figure 2 and wind the warp on the warping beam under firm tension, packing the beam with smooth paper between the layers. If you are warping from back to front, spread the warp in a raddle centering for 20¼", beam the warp, and then thread. Tie the warp onto the front apron rod in small bouts.

Weaving the towels

If your loom has six treadles instead of eight, you will need to use what is called a skeleton tie-up. In order to raise all of the combinations of shafts shown in the full tie-up, you will step on two treadles at the same time for some of the rows of weaving.

Start and end each towel by weaving 12 picks with sewing thread (the 3x repeat; this section is completely turned under for the hem). Then weave 8 picks (the 2x repeat); this is the part of the hem that shows on the back of the towel.

Then weave the body of the towel (shaded light blue in the treadling). Keep a measuring tape by your side and measure to be sure you are weaving 20 picks per inch. Start the blue weft

A structure primer: color-and-weave

To understand how color-and-weave works, first look at a draft that is *not* a color-and-weave draft; see Figure 1 below. This is a draft for twill in which the warp is all blue, and the weft is all white. The threading (top horizontal section) is a straight draw (1-2-3-4 repeated). The tie-up (upper right corner) shows eight treadles. The first four treadles raise one shaft each (1-2-3-4) to produce what is called a 1/3 twill (one warp thread up, one down in each row of weaving). The second four treadles raise three shafts each to produce what is called a 3/1 twill (three shafts up and one down in each row of weaving). If these eight treadles are used in succession, woven stripes of 1/3 twill (mostly white) and 3/1 twill (mostly blue) are produced.

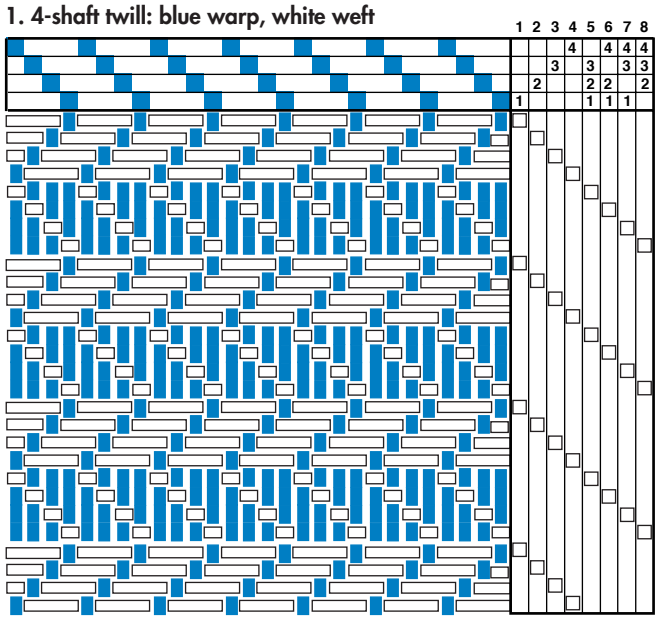
Now look at Figure 4. In this draft four blue threads and four white threads alternate in both the warp and the weft. Examine the tie-up and treadling. This draft also produces alternating sequences of 1/3 twill and 3/1 twill.

In Figure 1 your eyes see the design made by the contrast between the warp threads (all dark) and the weft threads (all light). In Figure 4 your eyes see the design made by the contrast between blue warp *and* weft threads and white warp *and* weft threads.

In color-and-weave drafts, the regular alternation of dark and light colors in both warp and weft create a visual pattern that appears different from the actual interlacement. In a fabric woven with the draft in Figure 1, the design *is* the interlacement. In the fabric in Figure 4, you see stars.

Notice how the changing directions of the diagonal lines in the two twills create the arms of the stars in Figure 4.

1. 4-shaft twill: blue warp, white weft



Weaving Tips

When you are using two alternating weft colors, it is time-consuming to begin and end them at each color change. To avoid loops on the selvedges, treat the weft that is not weaving just like it is a floating selvedge. To help this happen, loop the weft of the inactive shuttle around the beater upright at the side where that shuttle left the shed, and rest the shuttle on a chair or bench. When the beater is moved back as the shed is opened, it will pull the weft alongside the floating selvedge so that you can encircle both as you weave with the active shuttle.

on one side and the white weft on the other. Carry the colors up the selvedge to the next stripe (see Weaving Tips). Enter each shed over the floating selvedge and exit under it. Repeat for four towels and separate each towel with a weft in a contrasting color.

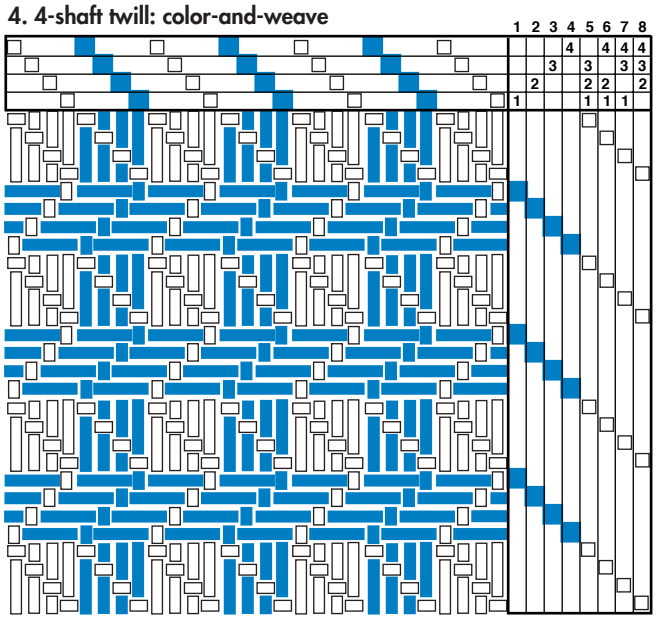
Finishing

Remove the fabric from the loom and machine wash and machine dry on regular settings. Machine zigzag on both sides of the contrasting-color threads between the towels. Cut the towels apart. Turn the ends under twice so that the sewing-thread section is completely enclosed and the turned hem matches the pattern. Press hems. Stitch by hand or machine.

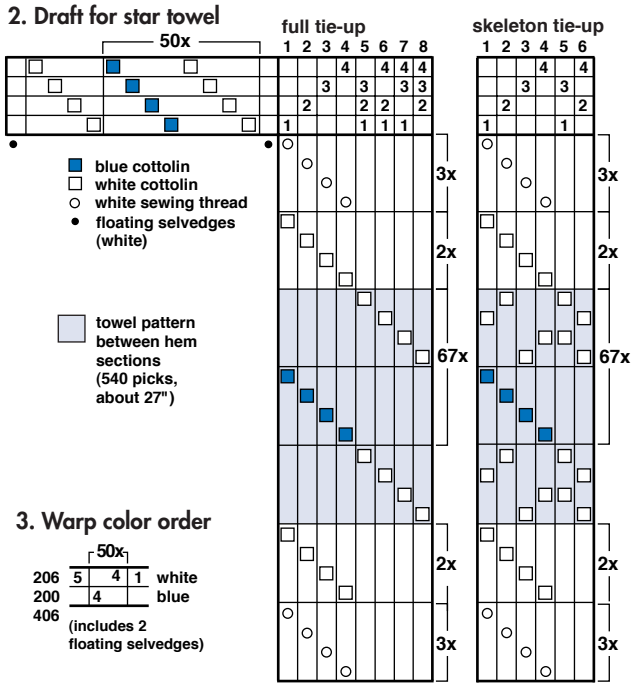
Resources

Ignell, Tina. "Four Shafts and Four Treadles." *Väv Magasinet*, number 4, 2002, p. 41.

4. 4-shaft twill: color-and-weave



2. Draft for star towel



3. Warp color order

To use a skeleton tie-up: Where there are two marks in the same horizontal treadling row, step on both treadles at the same time.

PROJECT at-a-glance

Weave structure for towels
Turned twill with color-and-weave effects.

Equipment
4-shaft loom, 21" weaving width; 10-dent reed; 2 shuttles.

Yarns
Warp: 22/2 cottolin (50% cotton/50% linen, 3,170 yd/lb), bleached white #000, 892 yd (4½ oz); blue #239, 866 yd (4⅔ oz).
Weft: 22/2 cottolin (50% cotton/50% linen, 3,170 yd/lb), bleached white #000, 715 yd (3⅝ oz); blue #239, 665 yd (3⅜ oz); cotton sewing thread for hems, 59 yd.

Yarn sources
Cottolin is available from Blomqvist/Nordiska Textil-Garner AB.

Warp order and length
406 ends (includes 2 floating selvedges) 4⅓ yd long, following Figure 3 (allows 28" loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 20⅓".
Weft: 20 ppi. Woven length of each towel (measured under tension on the loom): 29".

Finished dimensions
After washing, amounts produce four towels, 16½" × 25" each.

Rep Weave Placemats
inspired by Frank Lloyd Wright

JUNE FRANKLIN

I could never be a production weaver! The first few inches of fabric that emerge on the loom are exciting, but once I know what it looks like, it's time to go on to the next project. The part that excites me the most happens *before* weaving. I love planning a project, making the warp, and threading the loom—propelled by a special yarn or a hunger to figure out a particular weave structure.

Some time ago as I was pouring over some old issues of HANDWOVEN, the large blocks of pure color in warp rep struck a chord with me, especially in a beautiful rug based on a Frank Lloyd Wright iron gate (see Resources).

Before designing a warp-rep project of my own, I had to do two things: look at more of Wright's designs and learn more about warp rep. Back I went to HANDWOVEN for articles about rep and then to the library for books that featured Wright's work. After looking at hundreds of his beautiful creations, I found a pair of stained-glass windows with a design that would transfer well to a placemat. Using the layout of the colored squares in the window, I sketched several versions on graph paper until I was satisfied with the size and placement of the blocks.

In weaving as in architecture, form follows function, and coincidentally, the form of rep weave allows for the function of reversibility. While these mats were designed with the gold as the "right" side, the blue side is appropriate for a change of mood.



June Franklin, *of Green Springs, Ohio, began weaving in 1990 and now weaves on everything from a triangular loom to a 16-shaft computer dobby. Professionally she is a speech language pathologist.*





Other design considerations

The dense warp sett of rep hides the thick weft except at the selvedges. The color of the thick weft can be chosen to match the blue border or to coordinate with the gold body of the mat. I found that using gold enhanced the richness of the gold in the warp. For more about rep, see Resources and "Ripsmatta Rug" in this issue, by Mary Nickol, pages 48–51.

Preparing the loom

Wind the warp and prepare the loom following Figures 1 and 2 and Project at-a-glance. In the mats, two ends of 10/2 pearl cotton are used as each working warp end. It is therefore easiest to wind the warp holding two ends together as one. To do this if you have only one cone of yarn, wind an extra bobbin (or two) with the yarn, put it in a boat shuttle, and place it on the floor beside the cone of yarn. Hold both strands lightly together between the thumb and index finger as you wind.

Weaving the fabric

Wind a bobbin of blue 10/2 for a boat shuttle, and wind the thick gold weft (3/2 pearl cotton quadrupled) on a ski shuttle. Begin weaving with 2 picks of the thin blue yarn in plain weave to use for hemstitching. Hemstitch across the width of the placemat with a single strand of 10/2 gold threaded in a needle, enclosing 2 weft rows and 6 working warp ends in each stitch (see page 15).

Weave the mats alternating a thick gold pick with a thin blue pick following Figure 2. End with 2 picks plain weave with blue; hemstitch. Leave 2" of unwoven warp between mats for fringe.

Finishing the mats

Remove the fabric from the loom. Before cutting the mats apart, place fabric in the washing machine or sink to soak for 15 minutes with a mild detergent. Rinse well and hang over a rod or lay flat to dry.

Before the mats are completely dry, press with a hot iron and lots of pressure until dry. Carefully cut the mats apart (a rotary cutter works well) leaving 1" fringe on each end.

Resources

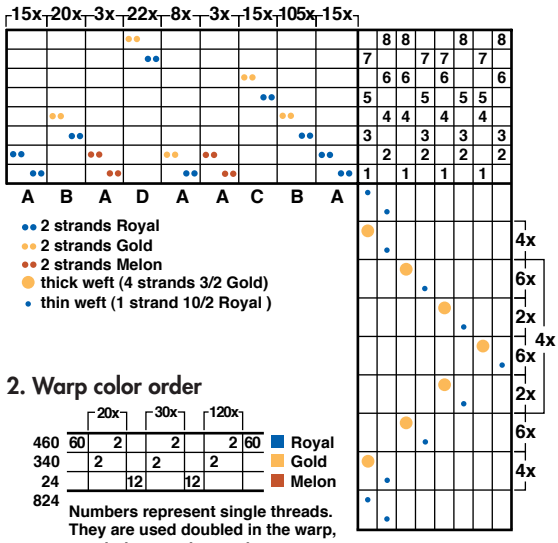
Chandler, Deborah. "Your Weaving Teacher: Designing and Drafting—Color in Warp Rep." HANDWOVEN, September/October 1988, pp. 34, 94–95.

Hanks, David A. *Frank Lloyd Wright: Preserving an Architectural Heritage: Decorative Designs from the Domino's Pizza Collection*. New York: E. P. Dutton, 1989, p. 69.

Marshall, Kelly. "Frank Lloyd Wright Rug." HANDWOVEN, November/December 1995, pp. 37, 82.

Neilson, Rosalie. "Eight for Eight: Block Design with Warp Rep." HANDWOVEN, May/June 2000, pp. 52–57.

1. Draft for placemats



2. Warp color order

Numbers represent single threads. They are used doubled in the warp, so wind two ends together.

Weaving Tips

The dense setts of warp rep can make the sheds difficult to open. For placemats, since the warp is not very wide, shaft weight is usually sufficient to hold down the threads that are not raised. On four shafts, the shafts can be raised one at a time to provide a clean shed (see Weaving Tips, page 50), but this is not an option with eight shafts.

To give the threads more room to move, instead of threading Block A on shafts 1-2, B on 3-4, C on 5-6, and D on 7-8, spread the two shafts for each block as far apart as possible (Block A on 1-5, B on 2-6, C on 3-7 and D on 4-8; you will also need to change the tie-up).

PROJECT at-a-glance

Weave structure for placemats
Warp rep.

Equipment
8-shaft loom, 14" weaving width; 15-dent reed; 1 ski shuttle, 1 boat shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Royal #16, 1,610 yd (6⅛ oz); Gold #10, 1,190 yd (4⅗ oz); Melon #107, 84 yd (⅓ oz).
Thick weft: 3/2 pearl cotton (1,260 yd/lb) used quadrupled, Gold #10, 524 yd (4 strands each 131 yd long), 6⅔ oz. Thin weft: 10/2 pearl cotton (4,200 yd/lb), Royal #16 (blue), 138 yd (⅗ oz).

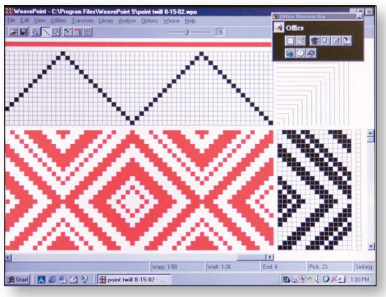
Yarn sources
UKI pearl cotton is available from most weaving retailers.

Warp order and length
412 doubled ends 3½ yd long (allows 25% take-up and 20" loom waste) following the color order in Figure 2.

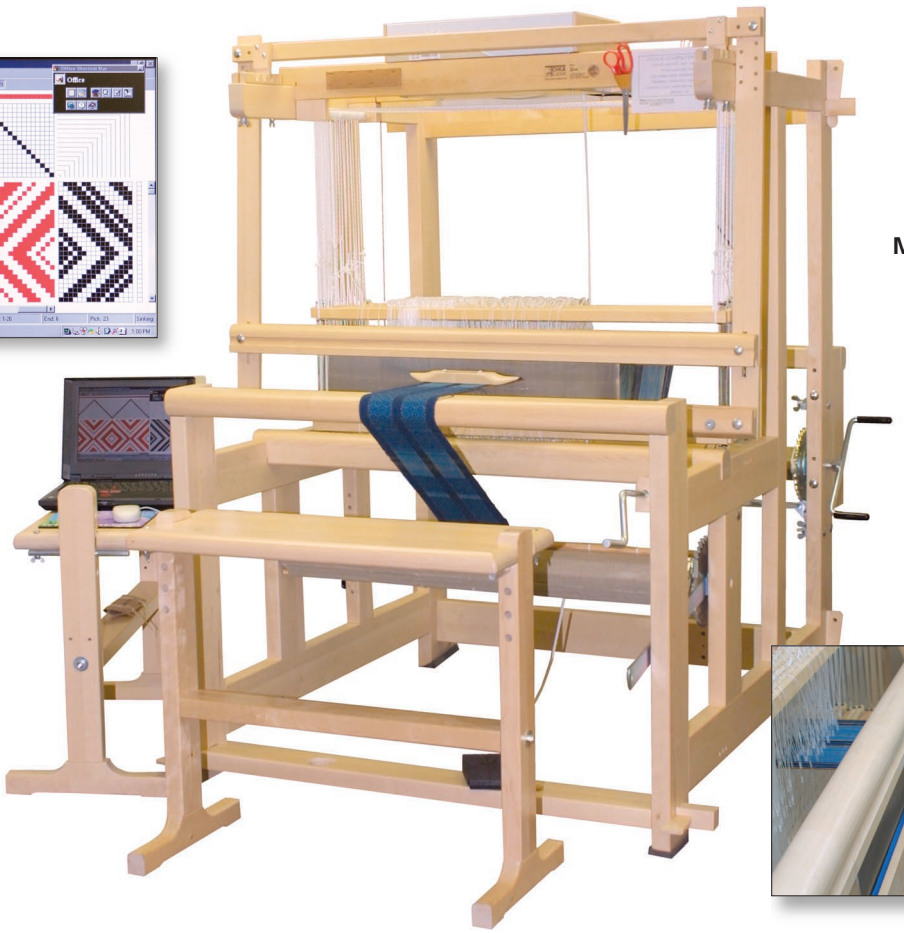
Warp and weft spacing
Warp: 30 doubled ends per inch (2 doubled ends/dent in a 15-dent reed). Width in the reed: 13¾".
Weft: 4 thick/4 thin ppi. Woven length of each mat (measured under tension on the loom): 20".

Finished dimensions
After washing, amounts produce four mats 13¾" × 17¾" each plus fringe.

The marriage of art and technology.



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



Model EW16W

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



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

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

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

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

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

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A Rya Cover

for Lap, Bed, or Wall

BETTY JOHANNESEN

I was introduced to a rya blanket during a workshop in Voss, Norway, in 1987. At that time I couldn't understand why anyone would want to cover a lovely twill with pile, but as I learned more about these early textiles, I became intrigued. In the early 1990s I was fortunate enough to take a class once again from the same instructor. Thus began my love affair with rya.

Early rya textiles

The pile technique of rya developed as a replacement for the sheepskins used by sailors for warmth as well as for protection from the elements. When the skins became wet, they tended to crack, while wool rya coverings could become quite wet and still offer protection. Rya blankets of this type remained in use along the Norwegian coast, the eastern coast of Sweden, and the Finnish islands of Öland and Åland into the early part of the twentieth century.

Rya fabrics were also used as bed coverings throughout Scandinavia. They were first made as a replacement for an earlier type of coverlet in which a sheepskin had a woven textile attached to it. The decorative side faced upward and provided color to what was probably a rather drab room during the long winters; the sheepskin provided warmth close to the body. Rya bed coverings were used in the same way, the flat ground fabric placed upward for decoration with the pile close to the body for warmth.



Betty Johannesen, *of South Bend, Indiana, is a longtime student of textile history. She loves using Scandinavian techniques for decorative household textiles, and she teaches weaving at the South Bend Regional Museum of Art.*





Weaving rya fabrics

Rya is a knotted-pile technique in which a length of fiber is looped around two or more warp threads. Ground-weft picks secure the knots in place. The ground cloth can be woven in almost any structure. If the ground cloth is plain weave, the knots show as bumps on the nonpile side. If the ground cloth is twill, the knots snuggle in on the nonpile side so that the fabric tends to be more durable. For this reason, Norwegian rya ground structures were usually 3-shaft or 4-shaft twills.

Rya knots

The rya knot (see Figure 4) is like the Ghiordes knot of Oriental rugs, except it is usually made with a precut length of fiber. Some of the knots in the project fabric are tied over five warp threads (I call these the primary knots) and some over three warp threads (secondary knots). The primary knots are very visible on the nonpile side of the fabric and add paired dots of bright color to the twill design.

Each knot in this fabric is made with a bundle of four or five individual threads 6" long. (This is a perfect place to use up thrums!) You will need three colors: yellow, red, and blue. The fibers used for the knots in this fabric are almost all wool (one of the strands of red is silk). You can mix other fibers with wool; a good quality linen is a possibility.

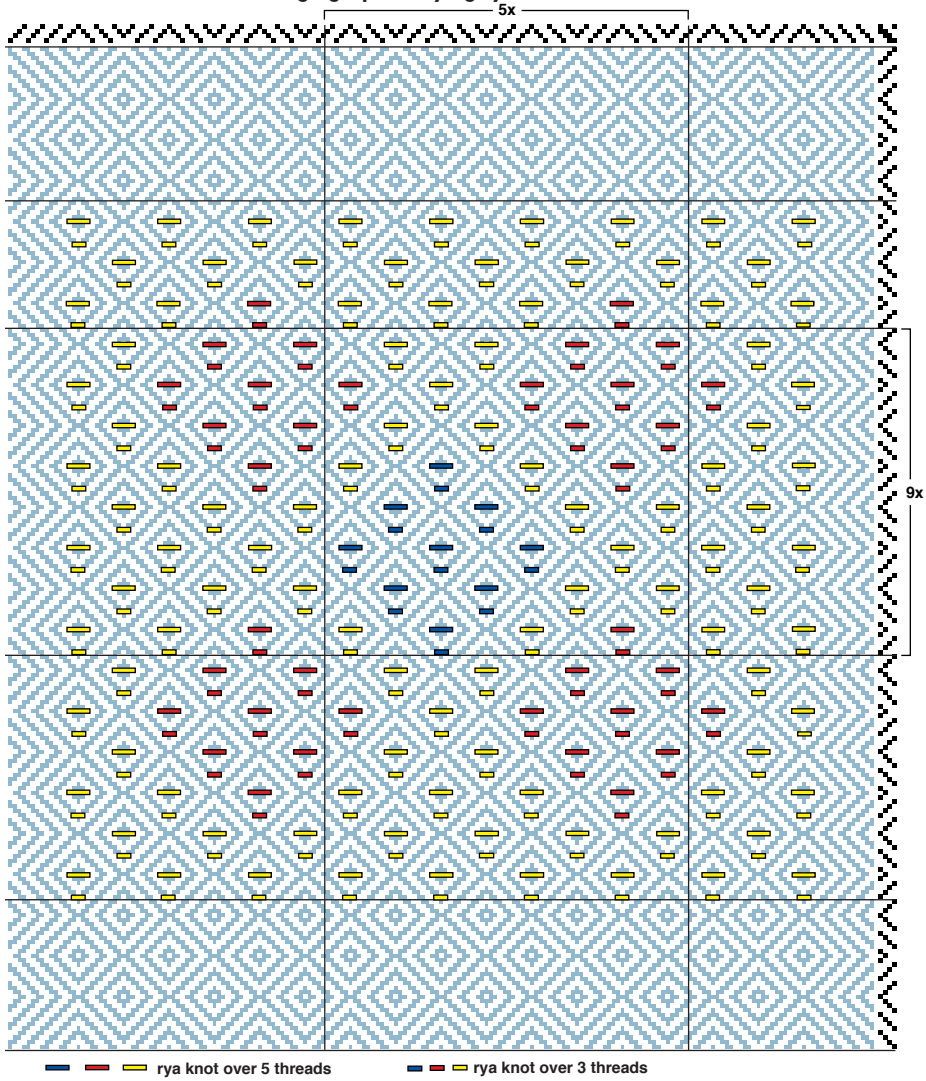
Warping and weaving

Prepare the loom following Figures 2, 3, and Project at-a-glance.

The weft is a doubled strand of navy wool. There are several methods for achieving a doubled weft. You can wind two threads together on the bobbin, you can use a shuttle with two bobbins, or you can weave with a single thread and go through the shed twice (passing around the floating selvedge on the other side). Since it is difficult to wind two strands on a bobbin so that they unwind evenly (and since I don't have a shuttle that can hold two bobbins), I used the third option.

To weave, follow Figures 1 and 2. (The diagram in Figure 1 shows the weaving as it appears on the loom; work from bottom to top. The treadling in Figure 2 is read from top to bottom in the usual way.)

1. Draft, drawdown, and design graph for tying rya knots



After you've woven about 1", hemstitch over the bottom two weft rows including six ends in each stitch.

After the 33rd (doubled) pick, you'll be ready to tie the first row of knots. These will be secondary knots (S), and for this row all of the knots are yellow. Raise shafts 3 and 4 (treadle 1). Examine the raised threads. You'll see pairs of threads everywhere except for 25 places where three threads are together; you'll tie one knot on each of these 3-thread warp groups. Loop the 6" bundle around the three threads, and then bring each tail back up to the surface as in Figure 4.

Weave a doubled ground pick in the shed you used for tying the knots. Then weave four more doubled ground picks following the treadling draft in Figure 1.

Now raise shafts 2 and 3 (treadle 2). The primary knots (also yellow for this row) are tied over the two pairs of warp threads directly above the secondary knots you just tied. (One thread is down between the two pairs, so the primary knot actually covers five threads.) Loop the bundle around the two pairs and take the two tails back up through the space between them. Weave a doubled pick in this shed, and then weave three more doubled picks.

The next two rows of knots are tied-on warp threads that are offset from those used for the previous two rows. Tie as before and continue, tying knots and weaving doubled picks following Figures 1 and 2.

Finishing

Remove the fabric from the loom, trim the warp fringe at both ends, and check for misplaced knots. Remove any mis-

placed knots. To replace a knot, thread a blunt tapestry or leather needle with the required strands and follow the path of the yarn in Figure 4 for the appropriate knot (leaving tails where the needle enters and exits the cloth; trim if necessary) .

Using your rya cover

If you live in a cold, northern climate as I do, you can use your rya as a sofa throw, placing the knotted pile side next to the body. There is no greater combination on a cold day than a rya blanket and a good book!

If you live in a warm climate, consider hanging your rya on the wall or draping it along the foot of the bed to brighten a room. The hand is relatively soft, so the piece is only appropriate for the floor in an area that does not receive much travel.

To hang it on the wall, stitch a sleeve on the nonpile side about ⅓ the distance from the top, place a rod in the sleeve, and hang so that both the rya side and the nonpile side of the fabric are displayed.

Resources

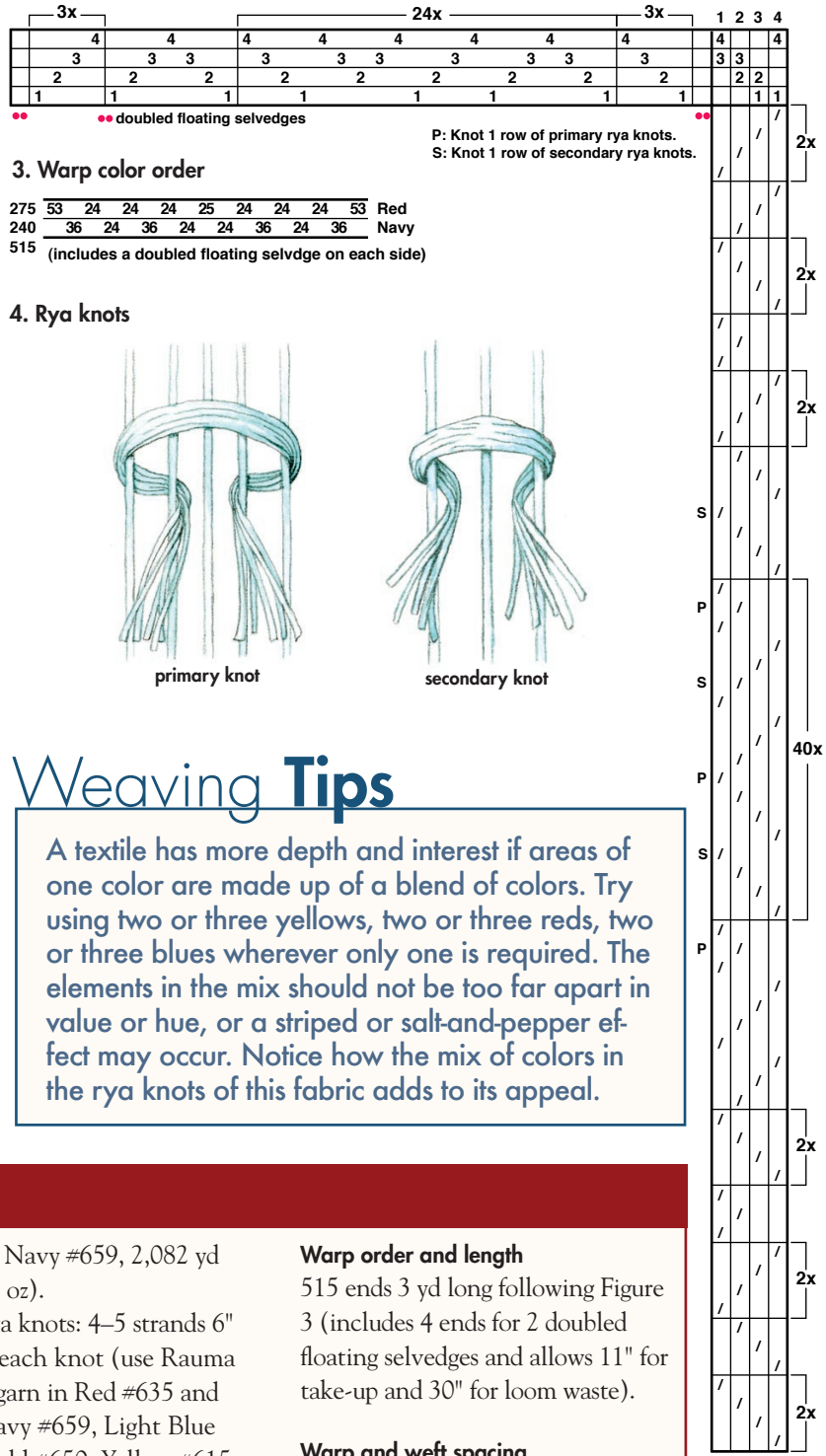
Larson, Katherine. *The Woven Coverlets of Norway*. Seattle: University of Washington Press, 2001.

Pylkkñen, Riitta. *The Use and Traditions of Mediaeval Rugs and Coverlets in Finland*. Helsinki: Suomen Muinaismuistoyhdistys, 1947.

Sirelius, U. T. *The Hand-Woven Rugs of Finland*. Helsinki: Government Printing Office, 1925.

Utvång, Inger Anne. "Nordnorsk Ryer," *Norwegian Textile Letter*. South Bend, Indiana: Norwegian Textile Guild, May 2001.

2. Draft for rya cover



3. Warp color order

275 53 24 24 24 25 24 24 24 53 Red
240 36 24 36 24 24 36 24 36 Navy
515 (includes a doubled floating selvdge on each side)

4. Rya knots

primary knot

secondary knot

Weaving **Tips**

A textile has more depth and interest if areas of one color are made up of a blend of colors. Try using two or three yellows, two or three reds, two or three blues wherever only one is required. The elements in the mix should not be too far apart in value or hue, or a striped or salt-and-pepper effect may occur. Notice how the mix of colors in the rya knots of this fabric adds to its appeal.

PROJECT at-a-glance

Weave structure for rya cover
Extended point twill with knotted pile (rya knots).

Equipment
4-shaft loom, 43" weaving width; 12-dent reed; 1 shuttle; 1 blunt tapestry or leather needle.

Yarns
Warp: 2-ply wool (1,488 yd/lb, Rauma Prydvevgarn), Red #669, 813 yd (8¾ oz); Navy #659, 720 yd (9⅔ oz).
Ground weft: 2-ply wool (Rauma Prydvevgarn, 1,488 yd/lb) used doubled, Navy #659, 2,082 yd (1 lb, 6⅔ oz).
Weft for rya knots: 4–5 strands 6" long for each knot (use Rauma Prydvevgarn in Red #635 and #669, Navy #659, Light Blue #651, Gold #650, Yellow #615, or use other similar wools or fibers). For knots with 4 strands in each, allow 1,524 yd for yellow hues, 792 yd for red hues, and 594 yd for blue hues.

Yarn sources
Rauma Prydvevgarn is available from Nordic Fiber Arts.

Warp order and length
515 ends 3 yd long following Figure 3 (includes 4 ends for 2 doubled floating selvedges and allows 11" for take-up and 30" for loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 42¾".
Weft: 12 ppi (ground weft). Woven length (measured under tension on the loom): 66½".

Finished dimensions
Amounts produce one rya cover 41½" × 62" plus fringe.

It's Teatime!

Summer and Winter Tea Towels

SHEILA O'HARA

I was invited to create a piece for a show with the theme of "Tea." I decided to weave tea towels and thought it would be fun to see if I could spell the word TEA using summer and winter. Summer and winter is a versatile block weave in which a single shaft provides a whole pattern block. Since shafts 1 and 2 are reserved for the tie-down threads, six blocks can be woven on eight shafts. Fortunately it happens that the three letters in TEA can be made (sideways!) with just four blocks, which leaves two more for the surrounding design.

Since summer and winter fabrics are reversible (there is no right or wrong side), I designed a set of four towels so that half of the words read correctly from one side of each towel and the other half from the other side.

I could not imagine weaving four towels using all the same weft colors, so after weaving the first two towels, I used entirely different colors for the second two. You might discover after weaving one towel that you would prefer using different weft colors for each one. If you have extra 10/2 cotton on hand, add to warp length and weave a sample to experiment with a variety of colors. Sometimes a color you think would never work blends with the mix of colors in the warp for surprising and successful results.

Or—enjoy simply following these directions for four reversible soft towels that will be a happy addition to any teatime!



Sheila O'Hara, *of Lower Lake, California, is a passionate fiber artist and teacher of all fiber techniques. She offers classes at her studio in Lower Lake; visit her website at hitechnetworks.net/oharaweaving.*




STATUS
DELAY START
2 HR
4 HR
6 HR
SENSING
WASHING
RINSING
DRYING
CHILD LOCK
CLEAN
START
CANCEL
LAST SETTINGS
POTS
PANS
NORMAL
WASH
LIGHT
WASH

Some design notes

An unusual feature of these towels is that the pattern weft is the same size as the tabby weft. Both colors therefore show (instead of the ground colors being covered by the pattern weft), and they blend with the warp to create new hues. Color blending is further enhanced in these towels by using several related colors in the warp and several different colors for the pattern weft. If you don't want to purchase small amounts of yarn, you can use all Light Rust for the warp and tabby weft, and one gold, one purple, and one green for the pattern wefts; however, the results won't be quite as rich.

Winding the warp

Three colors are used in regular rotation in the warp: Old Gold, Light Rust, and Mead (a medium brown). With a three-color sequence, it is easiest to warp the loom from back to front. That way you can wind all three threads on the warping board at the same time and you won't have to worry about keeping their order straight when you sley them in twos. (Download complete back-to-front warping instructions from the HANDWOVEN website: Go to www.interweave.com, click on Weaving, click on Projects and Articles, click on Warping Basics).

Wind a warp of 390 total ends. Wind all three colors together (you can place them together in the cross), but keep them separated by two fingers as you wind so that they don't twist around each other.

Preparing the loom

Spread the warp in a raddle for a 20" weaving width and beam, packing the layers evenly with sturdy, smooth paper.

Thread following the draft in Figure 1, selecting the threads in order: Old Gold, Light Rust, Mead. (For a slightly more random look, you can vary the order in which you select from each group of three.) You will have two threads left over—let them hang from the back beam.

Sley the reed and tie the warp onto the front apron rod. Weave a few picks of plain weave in scrap yarn to spread the warp, and you're ready!

Weaving the towels

Two of the towels are woven using one set of pattern-weft colors (mostly Gold) and the other two a different set (mostly Ruby Glint). The tabby weft for all four towels is Light Rust (except for the hems, which are woven in a contrasting color).

Weave the towels following Figures 1 and 2. The Figure 2 profile draft gives the letter of the treadling sequence to use, the number of times to repeat the 4-pick sequence, and the color of the pattern weft for that sequence. Figure 1 gives the specific treadles to use for each sequence.

Begin and end each towel with ½" plain weave using a color of 10/2 scrap yarn that is not used in the towels. You will remove this yarn later. Then weave 1" plain weave for the hem (in either Persian Green or Purple; see Figure 2).

Next, alternating tabby (Light Rust) and pattern wefts, use treadling sequence **a** for 1½" (15x). Continue, weaving each of the sequences the number of times and in the order indicated in Figure 2, using the color for pattern weft given at the right of the profile. When you reach treadling sequence **a** at the bottom, weave 18" for the unpatterned center panel.

Then read Figure 2 from bottom to top beginning with sequence **b**, just above the 18" section you just wove. End with the plain-weave hem section in Persian Green or Purple as at the beginning. Weave ½" in scrap yarn and begin the next towel.

Note that the tie-up is a skeleton tie-up and requires you to step on more than one treadle at the same time (see the treadling sequences in Figure 1). For example, in treadling sequence **a**, for one pattern pick you will step on treadles 2 and 3 together, and for the other pattern pick, on treadles 3 and 4 together.

You do not need a floating selvedge (the pattern weft doesn't always reach the

PROJECT at-a-glance

Weave structure for tea towels
Summer and winter.

Equipment
8-shaft loom, 20" weaving width; 10-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Old Gold #29, Light Rust #108, and Mead #122, 650 yd (2½ oz) each color.
Weft for two Gold towels: 10/2 pearl cotton (4,200 y/lb. Tabby weft: Light Rust #108, 739 yd (2⅞ oz). Weft for plain-weave hems: Persian Green #106, 72 yd (⅓ oz). Pattern weft: Gold #10, 624 yd (2⅖ oz); Dark Gold #111, 38 yd (⅛ oz); Grotto #81 38 yd (⅛ oz); Persian Green #106, 38 yd (⅛ oz).
Weft for two Ruby Glint towels: 10/2 pearl cotton (4,200 yd/lb). Tabby weft: Light Rust #108, 739 yd (3⅞ oz). Weft for plain-weave hems: Purple #27, 72 yd (⅓ oz).
Pattern weft: Ruby Glint #100, 624 yd (2⅖ oz); California Gold #89, 38 yd (⅛ oz); Persian Green #106, 38 yd (⅛ oz); Purple #27, 38 yd (⅛ oz).

Yarn sources
10/2 pearl cotton (in amounts of one or more ounces) is available from The Village Spinning and Weaving Shop.

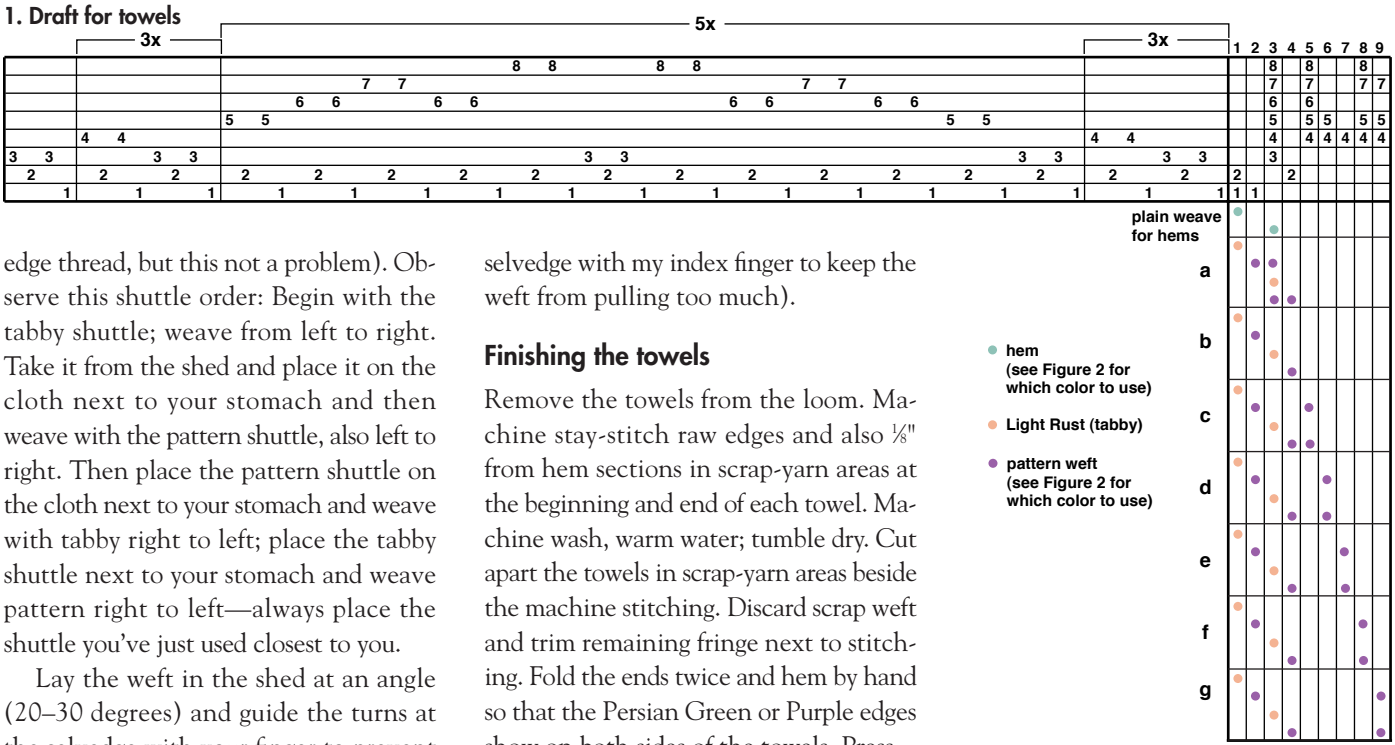
Notions and other materials
Sewing thread for hems.

Warp order and length
390 ends 5 yd long (allows 25" for loom waste); add to warp length for sampling.

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed. Width in the reed: 19⅖".
Weft: 40 ppi (20 ppi tabby, 20 ppi pattern; in hem sections, 30 ppi only). Woven length (measured under tension on the loom): 37".

Finished dimensions
After washing, amounts produce four hemmed towels 17¼" × 30" each.

1. Draft for towels



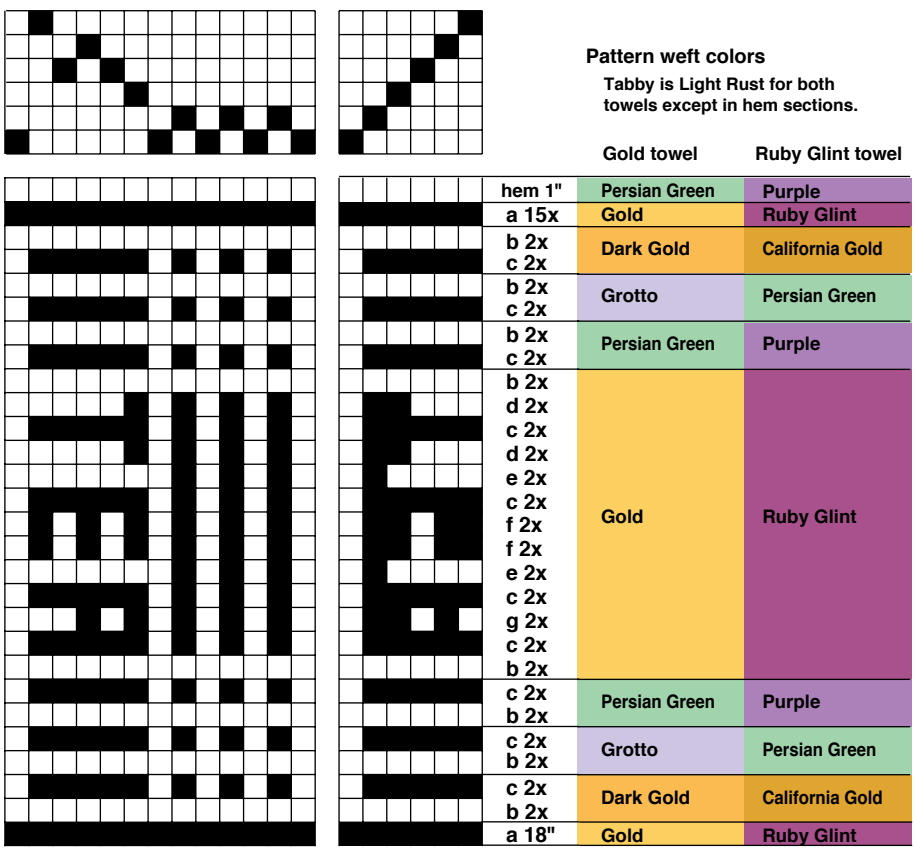
edge thread, but this not a problem). Observe this shuttle order: Begin with the tabby shuttle; weave from left to right. Take it from the shed and place it on the cloth next to your stomach and then weave with the pattern shuttle, also left to right. Then place the pattern shuttle on the cloth next to your stomach and weave with tabby right to left; place the tabby shuttle next to your stomach and weave pattern right to left—always place the shuttle you've just used closest to you.

Lay the weft in the shed at an angle (20–30 degrees) and guide the turns at the selvedge with your finger to prevent draw-in (I usually press upward on the selvedge with my index finger to keep the weft from pulling too much).

Finishing the towels

Remove the towels from the loom. Machine stay-stitch raw edges and also ⅛" from hem sections in scrap-yarn areas at the beginning and end of each towel. Machine wash, warm water; tumble dry. Cut apart the towels in scrap-yarn areas beside the machine stitching. Discard scrap weft and trim remaining fringe next to stitching. Fold the ends twice and hem by hand so that the Persian Green or Purple edges show on both sides of the towels. Press. I think I hear the kettle whistling!

2. Profile draft and pattern-weft color order for towels



Pattern weft colors

Tabby is Light Rust for both towels except in hem sections.

	Gold towel	Ruby Glint towel
hem 1"	Persian Green	Purple
a 15x	Gold	Ruby Glint
b 2x c 2x	Dark Gold	California Gold
b 2x c 2x	Grotto	Persian Green
b 2x c 2x	Persian Green	Purple
b 2x d 2x c 2x d 2x e 2x c 2x f 2x f 2x e 2x c 2x g 2x c 2x b 2x	Gold	Ruby Glint
c 2x b 2x	Persian Green	Purple
c 2x b 2x	Grotto	Persian Green
c 2x b 2x	Dark Gold	California Gold
a 18"	Gold	Ruby Glint

Read the treadling from top to bottom. When you finish the 18" section at the bottom (the center panel of the towel), repeat the other sections in reverse (from bottom to top).

Substitute the treadling sequence in Figure 1 for each design row. Weave the sequence the number of times or inches indicated. Alternate Light Rust (tabby) with the pattern-weft color shown to the right of the design row for each towel.

Weaving Tips

If you are like most weavers, you won't want to weave all four towels before removing one of them from the loom. If you cut each one off and tie the warp back onto the apron rod, you waste yarn and stand a chance of altering warp tension. Instead, after finishing the towel you wish to take off, weave 2" firm plain weave (use a fine wool if you have it—it's best if the yarn is sticky). Open a plain-weave shed and put in a rod similar in thickness and no longer than your apron rod. Then continue weaving 1" or so of firm plain weave.

Now cut the fabric at the end of the towel, leaving the stick (encased in its sections of plain weave) dangling from the reed. Tie that stick to the apron rod with small pieces of cord (in the center and on the ends), tension the warp, and you're ready to go!

Check(er)mate

double duty table runner

BARBARA WALKER

One of the joys of being a weaver is to customize pieces for specific places. This runner is designed for a six-foot dining table. A checkerboard is placed at one end of the runner so that two people can sit across from each other to enjoy a game of chess or checkers. The asymmetrical design is appealing in itself whether or not the runner is used as a game board. It can decorate narrow hall tables, coffee tables, or dressers, with the checkerboard serving as the stage for a vase of flowers, a framed photograph, or a special piece of pottery.

A checkerboard is a simple two-block design in which all the blocks are the same size. It can be woven in summer and winter on four shafts or in a variety of block weaves on eight. My favorite weave for this purpose is variously called turned twill, twill damask, or twill blocks. A weft-emphasis (1/3) twill contrasts with a warp-emphasis (3/1) twill; the twill diagonal moves in the opposite direction in each. If the warp is dark and the weft light (or vice versa), the dark and light squares suitable for a game board can be produced.

Avid chess players will tell you that light squares must appear at the lower right corner of each player's side of the board. This means that you must weave the runner so that a light square appears in the lower left corner (to be in the lower right corner for the player sitting on the left side of the board) and a light square in the upper right corner (to be in the lower right corner for the player sitting on the right side of the board).



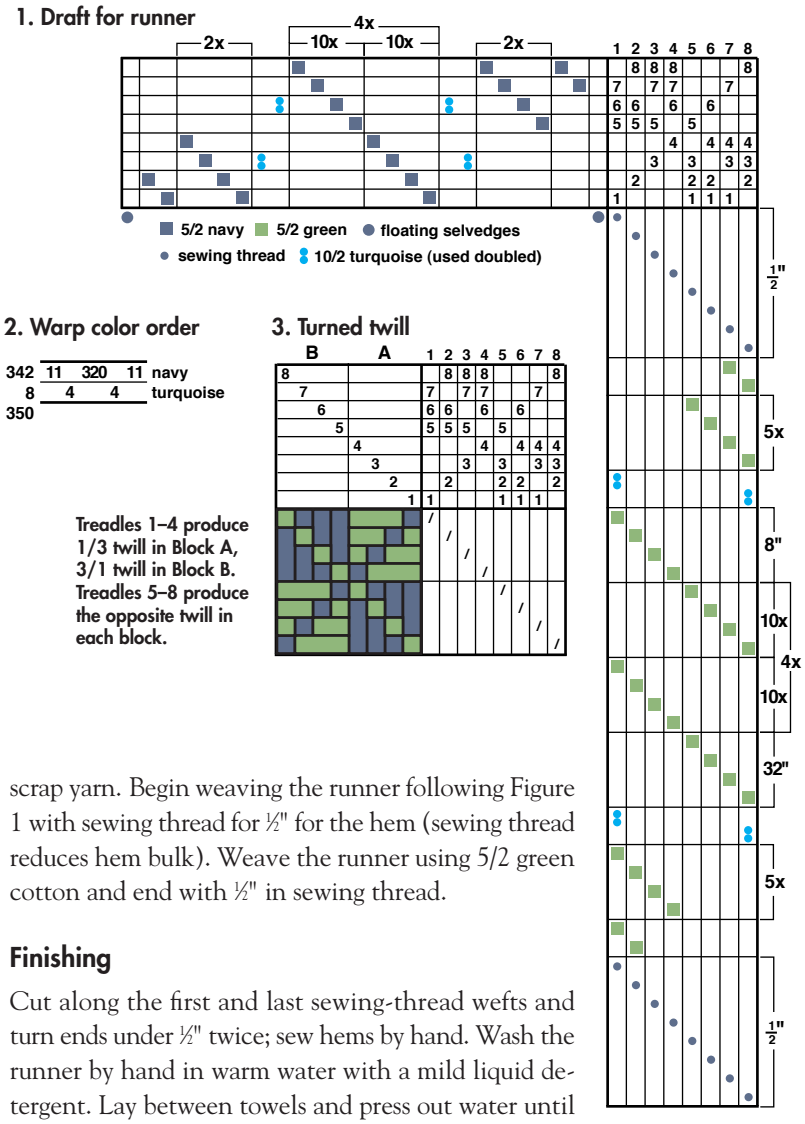
Barbara Walker, *of Salem, Oregon, loves weaving functional textiles when she isn't weaving fine silk scarves. She delights in filling her home with beautiful towels, table linens, rugs, and other handwovens. She teaches workshops in supplementary-warp patterning.*





Weaving Tips

Block weaves are usually intended to be woven to square: Circles should be circular rather than oval; squares should be square rather than rectangular. Some block weaves—such as turned twill—are 50/50 weaves: Ends per inch equal picks per inch. To weave designs to square in 50/50 weaves, measure the picks per inch as you go. If there are more or fewer picks per inch than ends per inch, take the time to unweave and repeat the section until they are the same.



Turned twill

In turned twill, Block A is threaded 1-2-3-4, Block B 5-6-7-8. Each block can be repeated as many times as desired. In the runner, Blocks A and B (threaded ten times each) alternate four times to make the eight squares of the checkerboard. On each edge, the opposite block is threaded as a narrow border, separated from the checkerboard by turquoise accent threads.

The tie-up is arranged so that one block weaves 1/3 twill while the other weaves 3/1 twill and vice versa; see Figure 3. For the checkerboard, the treadling alternates from one effect to the other (40 picks each), while in the rest of the runner, Block A weaves 3/1 twill and Block B weaves 1/3 twill continuously to produce stripes.

Preparing the loom and weaving the runner

Wind the warp and prepare the loom following Figures 1 and 2 and Project-at-a-glance. Weave a heading in scrap yarn. Begin weaving the runner following Figure 1 with sewing thread for ½" for the hem (sewing thread reduces hem bulk). Weave the runner using 5/2 green cotton and end with ½" in sewing thread.

Finishing

Cut along the first and last sewing-thread wefts and turn ends under ½" twice; sew hems by hand. Wash the runner by hand in warm water with a mild liquid detergent. Lay between towels and press out water until slightly damp. Iron until dry on a cotton setting.

Fill "chess-piece" shakers with salt and pepper (or use a real chess set!). Paint checkers with coordinating acrylic colors. Let the games begin!

PROJECT at-a-glance

Weave structure for table runner
Turned twill.

Equipment
8-shaft loom, 18" weaving width; 10-dent reed; 2 shuttles, 3 bobbins.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Navy #15, 855 yd (6⅝ oz); 10/2 pearl cotton (4,200 yd/lb), Special Turquoise #44, 20 yd (⅛ oz).
Weft: 5/2 pearl cotton (2,100 yd/lb), Bali #37 (green), 615 yd (4¾ oz); 10/2 pearl cotton (4,200 yd/lb), Special Turquoise #44, 5 yd; navy cotton sewing thread for hems, 21 yd.

Yarn sources
UKI pearl cotton is available from most weaving retailers.

Notions and other materials
Optional: 32 wood disks 1½" in diameter; blue and green acrylic paint; 32 salt and pepper shakers in sizes corresponding to chess pieces; salt and pepper.

Warp order and length
350 ends 2½ yd long in the color order in Figure 2 (there are 346 working ends; each of the 4 working turquoise ends is two strands of Special Turquoise); includes 2 Navy floating selvedges and allows 24" loom waste.

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 17⅓".
Weft: 20 ppi. Woven length (measured under tension on the loom): 59⅝".

Finished dimensions
After washing, amounts produce one hemmed runner 15¼" × 51½".



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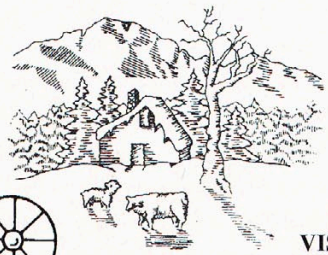
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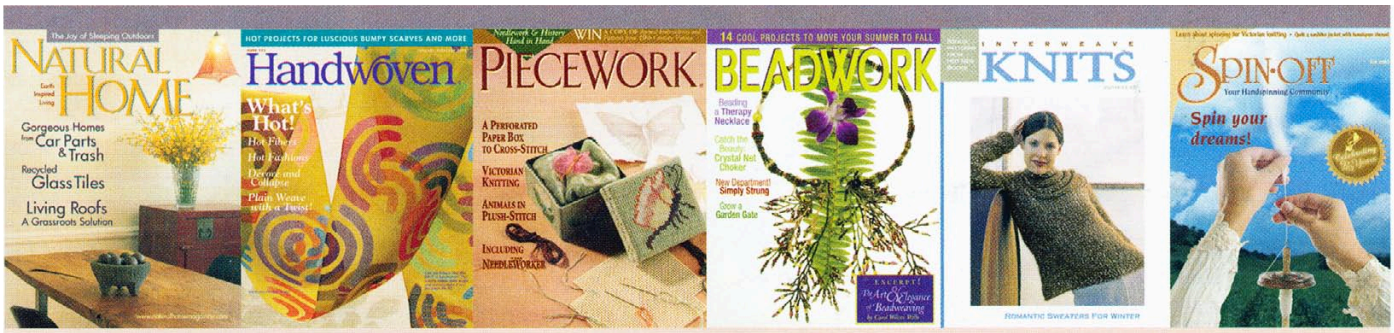
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Ripsmatta Rug

a Swedish Rep(ly) to Amish Colors

MARY NICKOL

As a weaver, I've been a reluctant ripsmatta convert. My earliest sampling, with all the drape and texture of a sushi mat, kept my affection for this weave at arm's length. That all changed with what I like to think of as a design board summit—when the Swedish heritage of durable ripsmatta met an Amish sense of bold clear color for a richly textured rug. The rows of thin weft in the rug suggest the carefully stitched lines of an Amish quilt. My only participation in this union was stepping out of the way. The less I fussed, the stronger the design became.

Ripsmatta, also known as warp rep, is a plain weave with extenuating circumstances. It is entirely warp-faced—the warp completely covers the weft. Its characteristic ribbed texture comes from alternating a thick weft with a thin weft. Four shafts allow two independent blocks, but a mindful use of color can create a design that appears to require more.

To understand warp rep, think in terms of opposites: dark/light, thick/thin, one side of rug/the other side of rug—warp-rep fabrics are reversible, so what happens to one side affects the other.

To completely cover the weft, the warp must be very densely sett. For every warp thread covering the thick weft on the front, there is a warp thread directly beneath it, covering it on the back. In this way, two visual surfaces, one on the front, one on the back, are created at the same time.



Mary Nickol *lives and weaves in Coeur d'Alene, Idaho. A weaver for fourteen years, she is still fascinated by plain weave. She loves color and design—graph paper, markers, and bits of yarn are always at her side.*





Area rugs resting on sun-warmed floors are simply that—unless you're a kid. With tectonic precision, a scrunch here and a fold there become dark, dusty tunnels under plowed, furled hills. Entire villages are envisioned, then revised, at the all-powerful whim of a five-year-old. Come naptime, one flick of the foot restores an orderly floor.

Designing warp rep

Think of every pair of warp threads in a rep draft as a partnership. In the draft used for this rug, the partners in Block A are threaded on shafts 1 and 2 and in Block B on shafts 3 and 4. A warp thread raised for the thick pick shows on the face; its partner shows on the back. The thin pick reverses these positions to form the thin horizontal line characteristic of warp rep fabrics.

Examine the design for this rug in Figure 3. Bars at the top show the threading position of the colors on shafts 1–4. The colors of the partner threads for shaft 1 are directly above them on shaft 2 (Block A). The colors of the partner threads for shaft 3 are directly above them on shaft 4 (Block B).

Once the colors are assigned to shafts in the warp, you can begin playing with possible designs. For the thick pick, one shaft from each block must be raised. For the thin pick that follows, the opposite shafts are raised. In Figure 3, the combination of shafts raised for the thick pick in each design area is indicated at the right of the graph.

With the threading and color order in Figure 3, both blocks can be woven so that navy is on top, both blocks can be woven so that their light partner colors are on top (Block A turquoise, Block B light blue with narrow red stripes), or Block A can show light colors and Block B navy, or vice versa. Notice that in places where both partner shafts are navy, navy occurs on both faces of the rug no matter which shafts are raised. These areas therefore always weave background, adding what is essentially a third block to the design.

A feature that adds even more to the complexity and depth of a warp-rep design is that the colors of the warp threads raised for the thin pick cast a slight wash over the colors raised for the thick pick. You can see hints of red and light blue in the navy sections on the face of this rug (see the photo on page 49).

Winding the warp and threading the loom

Wind a warp following the color order in Figure 2. In general for warp-rep weaves, it is easier to warp from back to front (i.e., beam before threading). A dense warp is not very happy going through heddles on its way to the beam. Also, since the denting doesn't coincide with the color changes for this rug (ends are sleyed 3/dent while color changes occur in groups of even numbers), it is easier to sley the reed after the warp is threaded. (For step-by-step instructions for warping from back to front, see "Warping Basics: From Back to Front" on our website, www.interweave.com; click on Weaving, click on Projects and Articles; click on Warping Basics.)

Beam the warp using a raddle, centering for 26½". Thread the heddles (place a floating selvedge at each side), sley the reed, and tie the warp onto the front apron rod.

Weaving Tips

Weaving warp rep requires a bit of extra care. Since the warp is very dense, it can be sticky. If your shaft frames are lightweight, you may find that when you step on a treadle the shafts you are trying to raise carry *all* of the warp threads up with them—there is no shed at all!

If this happens, try raising one shaft at a time (use a direct tie-up, in which each treadle raises only one shaft). If you are forming the 1-3 shed, for example, raise shaft 1 first and then shaft 3.

The thick cotton rug filler will require that you use a stick or ski shuttle for the thick pick. These shuttles tend to catch on warp threads that are not perfectly aligned in the shed. To present a clean shed for the shuttle, slide a flat stick (like a wide pick-up stick) into the shed, turn it on edge, and then insert the shuttle.

Weaving the rug

Allowing 6" for fringe, weave 4 or 5 picks of plain weave using the thin weft. Then weave the body of the rug alternating thick and thin wefts following Figure 1. After you have woven a few inches, go back and hemstitch over the first row of plain weave.

For smooth edges, enter the thick weft in the shed over the first floating selvedge and exit under the floating selvedge on the other side. For the following thin pick, however, enter the shuttle under the first floating selvedge and exit over the floating selvedge on the other side (thick over/under; thin under/over.) Snug the thin weft firmly at the selvedge.

High warp tension will aid in opening the shed. Before each pick, double-check to be sure the shed is clear. Use the shuttle or a smooth stick to encourage sticky warp threads to comply. A mirror placed at the side of the shed can help you verify that all warp ends are in line.

All of the over-and-under work (take-up) happens in the warp. The weft can be placed straight across the shed.

When you end a weft of the cotton rug filler and begin a new one, unply the end of the old one and pull off small amounts of two of the plies in staggered positions. Do the same with the end of the new one and splice the ends together,

End the rug with 4 or 5 picks of plain weave and hemstitch as at the beginning.

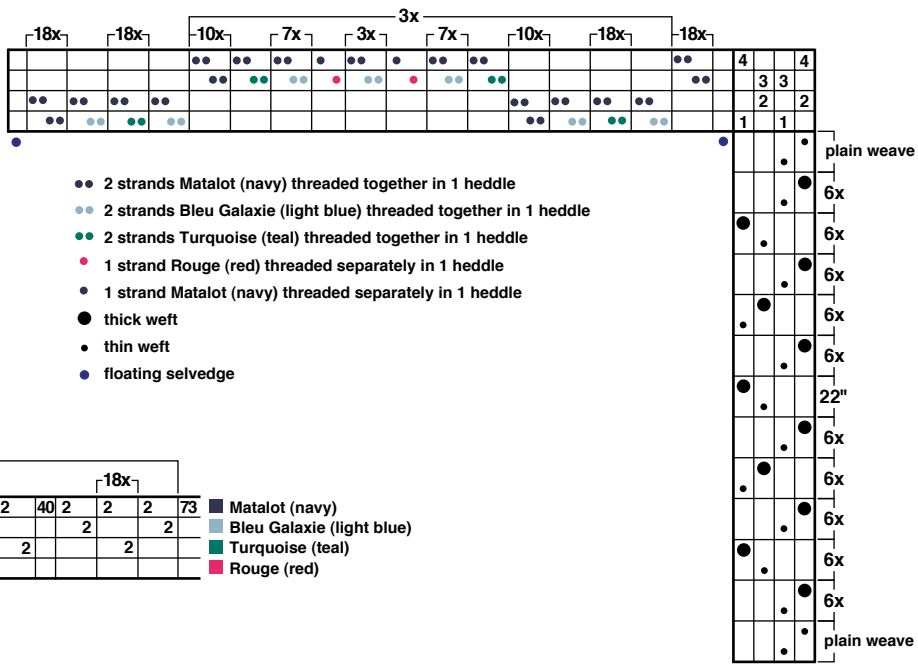
Finishing

Remove the rug from the loom, allowing 6" for fringe. Prepare a twisted fringe using groups of 6 (3/3) or 8 (4/4) ends in each fringe. Instead of securing the ends with an overhand knot: Separate one strand from the ends, wrap it around the fringe an inch or so from the ends, bring it back to the front, and pull it snugly through the loop it made. Separate another strand and make another half hitch in the same way directly below the first, making sure to include the tail from the first in its loop, and pull snugly.

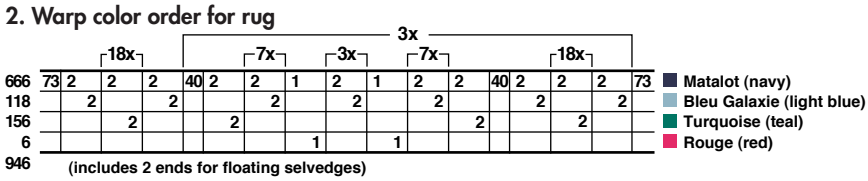
Resources

Neilsen, Rosalie. "A Checkered Past: Playing with Warp Rep." Handwoven, November/December 2001, pp. 52–55.

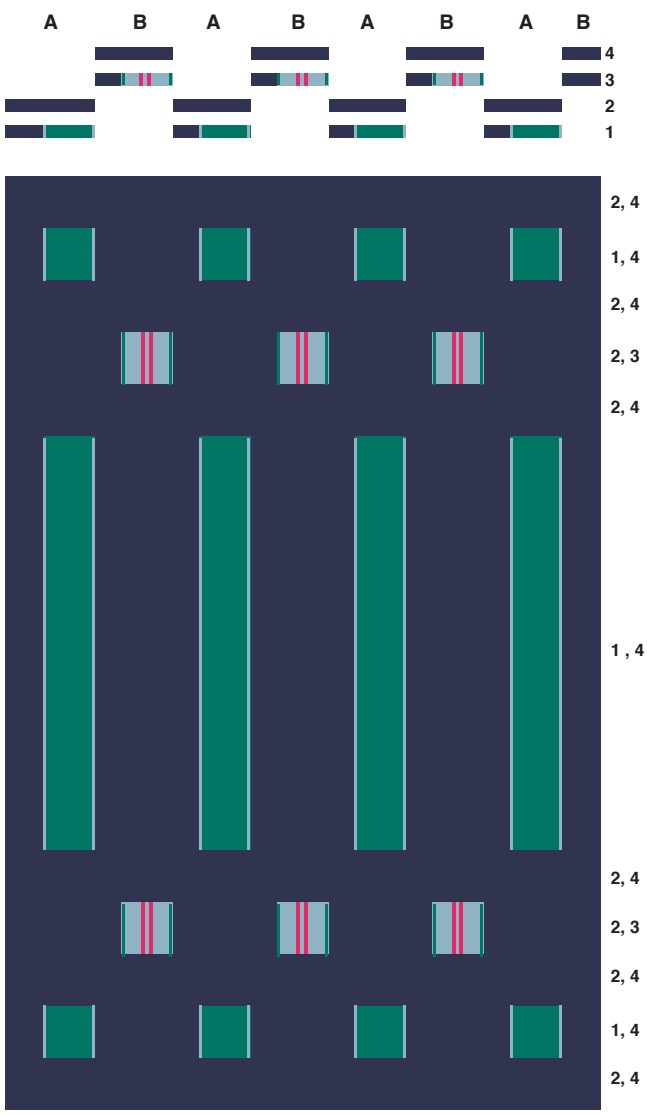
1. Draft for rug



2. Warp color order for rug



3. Rug design



PROJECT at-a-glance

Weave structure for rug
Warp rep.

Equipment
4-shaft loom, 27" weaving width; 12-dent reed; 1 shuttle for thin weft, 1 stick or ski shuttle for thick weft. Optional: a mirror and a long, smooth, flat stick to clear the shed.

Yarns
Warp: 8/4 mercerized cotton (1,680 yd/lb, Item 1-B, Maurice Brassard et Fils Inc.), Matalot P-1282 (navy), 1,779 yd (1 lb, 1 oz); Bleu Galaxie P-112 (light blue), 316 yd (3 oz); Turquoise P-401 (teal), 417 yd (4 oz); Rouge P-1822 (red), 16 yd (⅛ oz).
Thick weft: 3-ply cotton rug filler, (150 yd/lb), 93 yd (10 oz), black. Thin weft: 8/4 cotton carpet warp (1,680 yd/lb), navy, 100 yd (1 oz).

Yarn sources
8/4 mercerized cotton is available from Maurice Brassard et Fils Inc. Cotton carpet warp and cotton rug filler are available from Edgemont Yarn Service.

Warp order and length
946 ends 2⅔ yd long (allows for 25% take-up and 37" for loom waste and fringe), following the warp color order in Figure 2.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 26¼".
Weft: 5 thick/5 thin picks per 2"; 9 ppi for plain-weave end sections. Woven length (measured under tension on the loom): 47".

Finished dimensions
After washing, amounts produce one rug 26¼" × 46" plus 3" fringe on each end.

Bath Accessories au Naturel

KAREN TENNEY

Soap! Just down my rural upstate New York road in a renovated barn, the McGillicuddy family makes lovely, all-natural-ingredient soaps. I stopped one day to buy a hostess gift and left an hour later with a plan to weave some all-natural-cotton facecloths to sell along with Debbie McGillicuddy's beautiful soaps.

A 4-shaft waffle weave and some 10/2 organic cotton seemed just right for the facecloths, but I could not stop there! A heavier (3/2) organic cotton in a spot weave provided a thick, absorbent texture for an invigorating bath towel. And for hand towels to complete the set, I found "Breaks and Recesses" in *A Weaver's Book of 8-Shaft Patterns*. The photographed sample was woven by Diane Ferguson, who discovered it in G. H. Oelsner's *A Handbook of Weaves*. Oelsner classifies the weave as a crepe, "in which the warp and filling are interlaced so as to give the cloth a mixed or uniformly mottled appearance." In 8/2 unmercerized cotton, it provided just the texture I was looking for.

I was delighted with the results! The bath set makes a lovely group when gift-boxed with a bar of handmade soap or when hung on the towel bar in the guest bathroom. Isn't it wonderful how someone's creativity in a completely unrelated field can inspire you to create new work in your own?

You can choose to weave just one of the items in the set or enjoy weaving all three!



Karen Tenney, *of Cobleskill, New York, learned to weave with her daughter's 4-H club and has been weaving ever since. She especially loves natural cottons, and she is an active member of three guilds in upstate New York.*





Weaving and finishing the waffle-weave facecloths

Wind a warp and thread the loom following Figure 2 and Project at-a-glance. Note that floating selvedges are necessary to ensure catching the edge threads of waffle weave. The Thantex organic cotton is particularly soft and absorbent, and it has a deep, rich natural color. You can substitute other 10/2 unmercerized cottons (FoxFibre organic 10/2 cottons are available from New World Textiles), but avoid pearl cottons. They are less absorbent and tend to produce a smoother, more polished surface than unmercerized cottons.

Since waffle weave draws up considerably during finishing, a plain-weave hem tends to spread out and ripple. The facecloth hem sections are woven in waffle weave to avoid spreading, and a finer weft is used than in the rest of the fabric to reduce hem bulk.

Begin the first facecloth by weaving 1½" with 20/2 unmercerized cotton for the hem. Then weave 14½" with 10/2 organic cotton for the body of the cloth, and end with 1½" using 20/2 for the other hem. Weave 2 picks of waste yarn in a contrasting color to separate the cloths, and then repeat these steps for a total of six facecloths.

Remove the fabric from the loom and machine zigzag both ends of each cloth just inside the contrasting-color marker threads. Cut the cloths apart and machine wash, warm water, gentle cycle. Machine dry, regular cycle. Turn under each end ¼" and then another ½" inch and machine zig-zag for a secure hem. Press hems.

Weaving and finishing the crepe-weave hand towels

Wind a warp and thread the loom following Figure 1 and Project at-a-glance. If you don't have an 8-shaft loom, you can weave the hand towels in plain weave or a spot weave like huck. An interesting draft to try would be "Joseph France Huck-A-Back" from Marguerite Davison's *A Handweaver's Pattern Book*, treadling #VII (see Resources). Your goal is a sturdy structure that can stand up to regular laundering. Structures with secure floats, such as spot weaves and huck textures, add absorbency.

For the 8-shaft crepe-weave hand towels, a plain-weave hem provides a nice contrast with the crepe and is a suitable weight (the crepe draws in only slightly with finishing). Begin the first towel by weaving 2" plain weave for the hem (alternate treadles 1 and 8), and then weave 26" of pattern, followed by 2" of plain weave for the other hem. Weave 2 picks of waste yarn in a contrasting color to separate the towels, and then repeat for a total of six towels.

Remove the cloth from the loom and machine zigzag both ends of each towel just inside the contrasting-color marker threads. Cut the towels apart and machine wash, warm water, gentle cycle. Machine dry. Turn under each end ¼" and then fold again to the first row of crepe weave; machine zigzag hem. Press.

Weaving and finishing the spot-weave bath towels

The draft for these bath towels is a 6-shaft weave with allover alternating warp and weft ("turned") spots, separated vertically and horizontally by plain weave. If you don't have six shafts, use the alternate 4-shaft draft in Figure 3. An important feature of both drafts is the plain weave between floats (there are more plain-weave threads in the 4-shaft draft than in the 6-shaft draft). The plain-weave threads keep the floats from pulling away from each other to make lacy holes—not desirable in a bath towel! After finishing, the fibers relax and move, and the surface takes on the appearance of a woven basket.

Since this fabric draws in considerably, hemstitching and a short fringe are used for the towels instead of hems.

Wind a warp and thread the loom following Figure 3 or 4 and Project at-a-glance. Allowing 2–3" of warp for fringe, leave a tail of weft for hemstitching and weave 6 picks plain weave and one pattern repeat (12 picks). Hemstitch (see page 15) across the first three weft rows, encircling 4 warp threads in each stitch.

Continue, weaving the pattern repeat until the towel measures 71½". Weave 6 picks plain weave and repeat the hemstitching. Allow 2–3" for fringe, throw 2 picks contrasting waste yarn to separate towels, and repeat for two more towels.

I used an end-feed shuttle rather than a boat shuttle for these towels. Because the yarn is relatively thick and a pirn holds more yarn than a bobbin, I didn't have to begin and end wefts as often as with a boat shuttle. Also, since the warp is relatively wide, the regular but light drag of an end-feed shuttle helped produce smooth selvedges (see Weaving Tips).

Remove the towels from the loom and cut apart at contrasting-color threads. Machine wash, warm water, gentle cycle; machine dry. Trim fringe evenly.

Weaving Tips

When you are weaving wide fabrics in soft fibers and using weave structures that have floats (such as for these bath towels), the cloth has a strong tendency to draw in. This can result in broken threads at the selvedges.

Weave with the warp under high tension and make sure that your weft is angled in the shed (aim for an angle of 20–30 degrees).

To insert the weft, turn it so that it is snug against the fell, place it an an angle in the shed, close the shed, and then beat. Beating on a closed shed will insure that the weft is not pulled flat against the fell as you move the beater.

Resources

Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite Davison, 1977, p. 81.

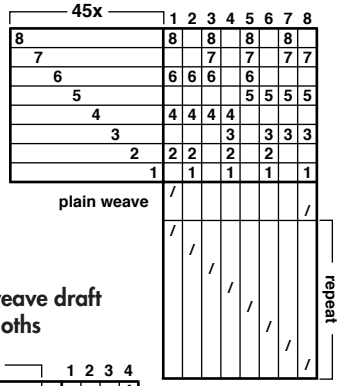
Oelsner, G. H. *A Handbook of Weaves*. New York: Dover Publications, 1952, p. 175. (Republication of Samuel S. Dale's 1915 translation.)

Strickler, Carol, editor. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, p. 17, #47.

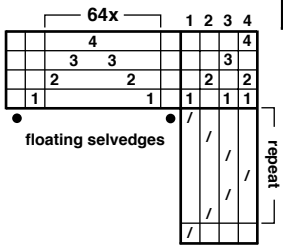




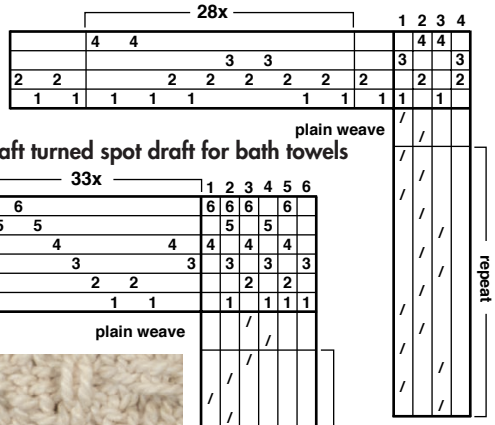
1. Crepe-weave draft for hand towels



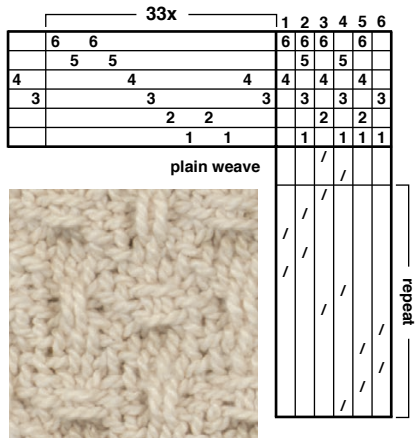
2. Waffle-weave draft for facecloths



3. 4-shaft turned spot draft for bath towels



4. 6-shaft turned spot draft for bath towels



PROJECT at-a-glance

Weave structure for facecloths

Waffle weave.

Equipment

4-shaft loom, 17" weaving width; 12-dent reed; 1 shuttle, 2 bobbins.

Yarns

Warp: 10/2 organic unmercerized cotton (4,200 yd/lb, Thantex Mills), natural, 1,548 yd (6 oz).

Weft: 10/2 organic unmercerized cotton (4,200 yd/lb, Thantex Mills), natural, 986 yd (3¾ oz); 20/2 unmercerized cotton (8,400 yd/lb), natural, 408 yd (⅞ oz).

Yarn sources

Thantex Mills organic unmercerized cotton is available from A Touch of Twist; see page 14. 20/2 unmercerized cotton is available from most weaving retailers.

Warp order and length

387 ends (includes 2 floating selvedges) 4 yd long (allows 28" loom waste).

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 16⅛".

Weft: 23 ppi. Woven length of each facecloth (measured under tension on the loom): 17½".

Finished dimensions for facecloths

Amounts produce six hemmed facecloths 12½" × 12½" each.

Weave structure for hand towels

Crepe weave.

Equipment

8-shaft loom, 18" weaving width; 10-dent reed, 1 shuttle.

Yarns

Warp: 8/2 unmercerized cotton (3,360 yd/lb), natural, 2,160 yd (10⅓ oz).

Weft: same as warp, 1,980 yd (9½ oz).

Warp order and length

360 ends 6 yd long (allows 20" loom waste).

Yarn sources

8/2 unmercerized cotton is available from most weaving retailers.

Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 18".

Weft: 20 ppi. Woven length of each towel (measured under tension on the loom): 30".

Finished dimensions for hand towels

Amounts produce six hemmed towels 15" × 25" each.

Weave structure for bath towels

Spot weave with warp and weft floats.

Equipment

4-shaft or 6-shaft loom, 34" wide; 12-dent reed; 1 boat or end-feed shuttle.

Yarns

Warp: 3/2 organic unmercerized cotton (1,260 yd/lb, Thantex Mills), natural, 2,985 yd (2 lb, 6 oz).

Weft: 3/2 organic unmercerized cotton (1,260 yd/lb, Thantex Mills), 2,627 yd (2 lb, 1⅜ oz).

Yarn sources

Thantex Mills organic cotton is available from A Touch of Twist.

Warp order and length

398 ends 7½ yd long (includes 12" for fringe, 20" for loom waste).

Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 33⅛".

Weft: 12 ppi. Woven length of each towel (measured under tension on the loom and not including fringe sections): 72".

Finished dimensions for bath towels

Amounts produce three towels 24" × 53" each plus fringe.

A Stellar Man's Scarf on Eight Shafts

SARAH SAULSON

If you are new to weaving with eight shafts, part of the excitement is the sheer fun of creating clever patterns that are impossible to produce on four. Just look at the spiral galaxies spinning across this scarf! The pattern, once labeled "Fifth Avenue Frog," is a combination of a technique called color-and-weave and some fancy manipulations of a twill tie-up.

Color-and-weave is the effect produced when two contrasting colors alternate in a regular order in both the warp and the weft. (For more about color-and-weave, see Britt-Marie Lamb, "Star Towels," pages 28–31). In this scarf, eight threads of a bright rust alternate with eight threads of a dark sable brown (with some black accent areas). The stronger the contrast in value and hue between the two colors, the more dramatic the visual pattern.

First-time owners of looms with eight shafts sometimes treat the back four shafts as though they belong to another planet. This scarf is a great way for you to explore the universe of your loom. The threading is a simple straight draw and the eight treadles are depressed in straight order throughout the weaving—nothing could be easier! You'll find when you weave this scarf that using eight shafts is not a bit harder than using four.



Sarah Saulson, *of Syracuse, New York, dyes and weaves painted-warp wearables for sale at juried crafts shows. She teaches workshops and especially enjoys making weaving on eight shafts accessible and fun. She is married to an astrophysicist.*



Scarves can add color to a room, not just to an outfit. Hang a scarf on your hall tree, drape it on the back of the couch, or even display it on a wall—instead of hiding it in a drawer.

Now We Are Eight is for weavers who have eight shafts but are unsure about how to use them. Projects are designed to be easy to warp and weave for first-time "complex" weavers. Projects are also chosen to showcase the patterns and textures that can't be done on four shafts—to entice you to use more!



Now We Are Eight

The scale of a color-and-weave design is affected by the thickness of the yarns: the thicker the yarn, the bigger the motifs. A relatively thick wool (JaggerSpun Maine Line, 2,240 yd/lb) is used for this scarf. Because it is worsted-spun, it does not blossom the way a woolen-spun yarn does during wet-finishing; the crisp, graphic quality of the design is therefore preserved. The rich colors, smooth yarns, and medium hand make this fabric especially suitable for a man's scarf.

An off-center black stripe is added to the warp, and black border stripes are woven at each end of the scarf (two colors are rarely enough for me!). Because dark and light threads do not alternate in the black areas, they produce a different design from the color-and-weave sections.

Winding the warp

If you choose to warp from front to back, you can wind a separate warp chain for each color (this is faster and easier than alternating colors on the warping board). For step-by-step warping instructions, visit www.interweave.com, click on Weaving, click on Projects and Articles, and click on Warping Basics.

To wind the warp for front-to-back warping: Wind one chain of 74 ends Sable, one chain of 56 ends Copper, and one chain of 24 ends Black. Because this yarn is elastic, keep a light but consistent tension as you wind. Secure the cross in each chain before removing it from the warping board.

Preparing the loom: front to back

To sley the reed, mark a dent 4⅞" from the center of an 8-dent reed, and begin sleying with Sable. Sley 1 end in the marked dent for the floating selvedge. Sley 2 ends per dent for 4 dents, skip 4 dents, sley 2 ends per dent for 4 dents. Skip 12 dents (for the Black stripe). Then sley 2 ends per dent for 4 dents and skip 4 dents, six times. End with the second floating selvedge in its own dent. You will have a total of nine Sable stripes with four empty dents separating them all, except there will be one 12-dent gap.

Now sley the Copper threads 2/dent in all the empty dents except for the section of 12. Then sley these dents 2/dent with Black. You do not need to keep the cross after you sley. You will thread from the reed rather than from lease sticks.

Arrange your loom so you can sit comfortably behind the heddles for threading. You'll discover that threading eight shafts is different from threading four only in that you have to reach a little farther and you have to count to eight!

Remember that the first and last ends are floating selvedges—leave them unthreaded. Each Sable and Copper stripe is 8 ends wide, coinciding with a threading repeat. Therefore, after threading 8 ends of one color, there should be a threaded heddle on every shaft. For the Black stripe (three repeats) there should be three heddles with Black on every shaft.

Weaving Tips

When you are weaving with eight shafts you will probably use eight treadles or more. It helps to have a system for keeping track of where you are in the treadling. If the treadling is a straight sequence of eight treadles, begin with the shuttle on the same side of the loom as the first treadle. You'll then know that when the shuttle is on that side you will be using an odd-numbered treadle, and when it is on the other side you'll be using an even-numbered treadle. If you skip a treadle by accident, the position of the shuttle will help you realize your error.

Don't take your foot off the treadle you have just used until it's time to depress the next treadle, and then slide your foot over to it.

Weaving the scarf

Weave a heading with scrap yarn. Allow 8" for fringe. Before you begin weaving the scarf, examine the tie-up in Figure 1. I like to begin and end scarves with a few rows of plain weave for a tight, secure interlacement. As it happens, the two treadles in the center of this fancy twill tie-up produce plain weave. Weave a few rows alternating treadles 4 and 5.

For most of the scarf, you will alternate two weft colors in 8-pick sequences. Whenever it is necessary to make frequent color changes in the weft, the question arises: Cut the weft yarn after weaving each stripe or carry it up a selvedge until it is used again?

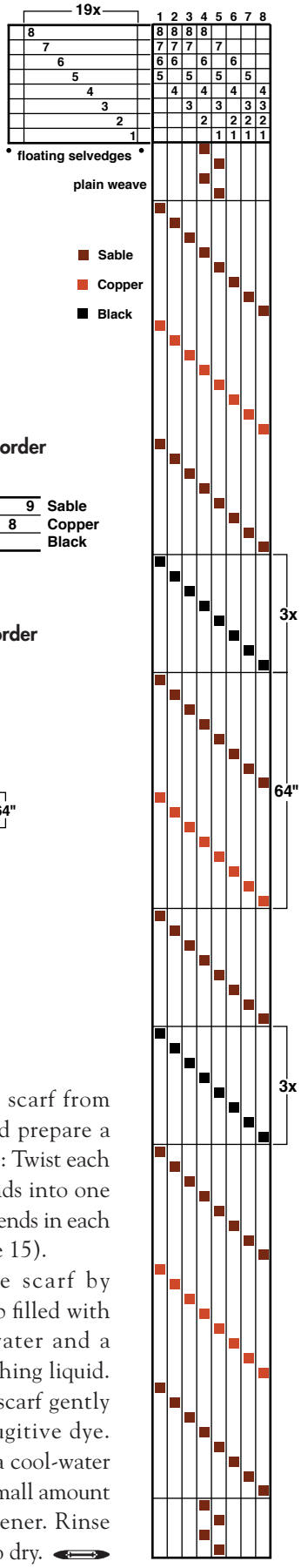
Until you reach the end of the first Black border stripe, cut and end the wefts and weave in the yarn tails. Then, for the Sable and Copper stripes for the body of the scarf, try this technique for carrying the wefts neatly along the selvedge: Start the Sable weft on one side, weave 8 picks, and set the shuttle aside. Start the Copper weft on the same side; weave 8 picks. Pick up the Sable shuttle and take it under both the Copper yarn and the floating selvedge, through the shed, and under the floating selvedge on the other side. (For the other 7 picks of each sequence, enter the shuttle over the floating selvedge; exit under it.) Set the Sable shuttle aside and follow the same steps as for the Copper shuttle; repeat.

Although the wefts will form loops on one side of the scarf, they will be snug against the selvedge and anchored well, and the weaving will go fairly quickly (for a method of carrying wefts up the selvedge without forming loops, see Weaving Tips, page 31).

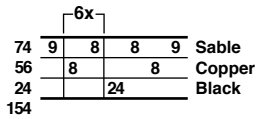
Weave the scarf following Figure 1 (or use the weft color order in Figure 3; the treadling is always a straight sequence of treadles 1–8). Maintain an even beat of 16 picks per inch so that the star motifs are square. Allow 8" warp for the fringe at the other end.

Now We Are Eight

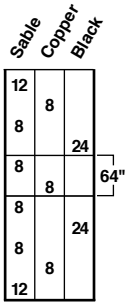
1. Draft for scarf



2. Warp color order



3. Weft color order

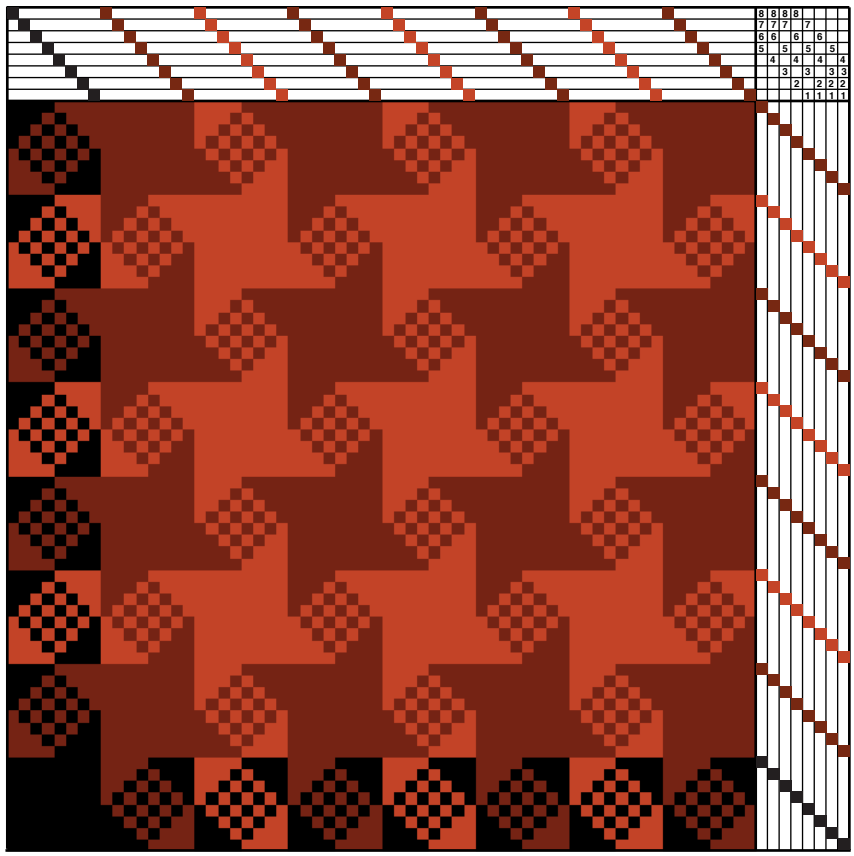


Finishing

Remove the scarf from the loom and prepare a twisted fringe: Twist each stripe of 8 ends into one fringe with 4 ends in each half (see page 15).

Wash the scarf by hand in a tub filled with lukewarm water and a mild dishwashing liquid. Agitate the scarf gently to remove fugitive dye. Follow with a cool-water soak with a small amount of fabric softener. Rinse and lay flat to dry.

4. 8-shaft color-and-weave pattern



PROJECT at-a-glance

Weave structure for scarf
Irregular twill with color-and-weave effects.

Equipment
8-shaft loom, 10" weaving width; 8-dent reed; 2 or 3 shuttles, 3 bobbins.

Yarns
Warp: 8/2 wool (2,240 yd/lb, Jagger-Spun Maine Line), Sable, 222 yd (1⅕ oz); Copper, 168 yd (1⅛ oz); Black, 72 yd (⅖ oz).
Weft: 8/2 wool (2,240 yd/lb, Jagger-Spun Maine Line), Sable, 160 yd (1⅛ oz); Copper, 150 yd (1⅛ oz); Black, 15 yd (⅛ oz).

Yarn sources
JaggerSpun yarns are available from most weaving retailers.

Warp order and length
Three separate warp chains of 74 ends Sable, 56 ends Copper, and 24 ends Black (or one warp chain of 154 ends following the warp color order in Figure 2) 3 yd long (includes 2 Sable floating selvedges and allows 31" for fringe and loom waste). Add 2⅓ yd to warp length for each additional scarf.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 9¾".
Weft: 16 ppi. Woven length (measured under tension on the loom): 70½".

Finished dimensions
After washing, amounts produce one scarf 7¾" × 61⅜" not including fringe.

Card Weaving

with weft from the garden

DEB ESSEN

A magazine article that showed how to decorate flower pots by tying cinnamon sticks around the pot with raffia cord got me thinking. It seemed to me that at least four hands would be required to "simply" tie the raffia and keep control of all those sticks. A woven band with sticks used as weft would be *much* easier! While digging through my fiber stash in anticipation, I came across my card-weaving supplies. Inspiration struck—a card-woven band would be more interesting than a loom-woven one.

My dogwood bushes needed their annual pruning, so I decided to use the pruned twigs as the "stick" weft. As the project progressed, I discovered some of the challenges presented by a rigid weft, but the outcome was so satisfying that I couldn't stop with one piece. These bands are very quick to weave, taking little more than two hours from start to finish.

The first step is to choose a container to cover. It should have straight sides (a sharply angled side will leave the weaving tight at one end and flabby at the other). Coordinate the container color with the rigid-weft (twig) color as there will be spaces between the wefts where the container will show through.



Card-weaving patterns

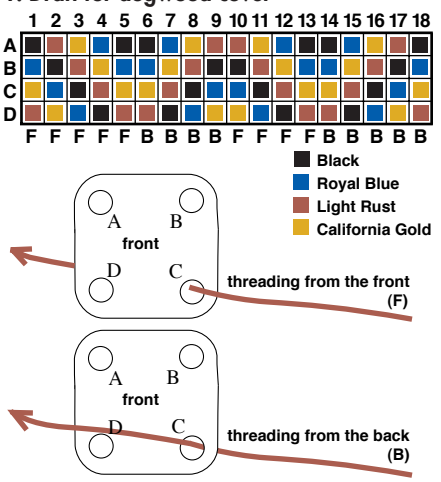
Most card-weaving designs use a much finer weft than twigs. The thicker the weft, the more elongated the patterns, so geometric patterns work better than figures with twig wefts. Many appropriate designs are available. I drafted my own for the pot covers and used one of Candace Crockett's for the napkin rings (see Resources for this and other patterns).

Drafts for card weaving are written differently from drafts for looms; see Figure 1. Each column represents a card threaded with four warp threads. Each square in the column (A, B, C, or D) corresponds to a hole in the card; there are 18 cards (72 warp threads) for the dogwood cover.

The printed side of the card is the front and the blank side is the back. The four warp threads for each card go though the four holes from either the front or the back of the card. At the bottom of each column in the draft, F indicates a card threaded from the front; B indicates a card threaded from the back.

For weaving, the cards are stacked like cards in a deck and placed on edge so that their fronts (the front of the deck) faces to your left, the backs to your right. Each "turn" of the cards is really a quarter turn—there are four possible positions. A shed is formed between the pair of warp threads in the two holes on the top edge of the card and the pair of warp threads in the two holes on the bottom. The instruction "toward" means to turn the cards one-quarter turn toward you. "Away" means to turn the cards one-quarter turn away from you.

1. Draft for dogwood cover



Calculating warp length

To determine warp length, measure the circumference of the container where you want to place the band. Allow for at least 100% (!) take-up, enough warp to tie a knot at each end (3" per knot), 2" for a header, and 8" loom waste. This may seem like an overly generous length of warp, but the thick twig weft causes a



Deb Essen, *of Victor, Montana, has been weaving for nine years. A technical weaver, she loves to explore "What happens if I do this?"*

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.



The dogwood cover (left) decorates a pint jar, which can be used as a vase or candle-holder. The pot cover (right) uses pine needles as the rigid weft. Dogwood twigs are also used for the rigid weft of the napkin rings (page 60). Instructions on pages 62–63 are for the dogwood cover.

AFTERNOON DELIGHT

Twenty minutes
Measure the warp

For the dogwood cover, wind 18 yd of each color (see Project at-a-glance) using a 1-yd section of the warping board. Cut into 72 1-yd lengths.

Twenty minutes
Thread the cards

Place the cards in a stack face up on a work table with the A-B edge farthest from you. Beyond the cards, lay out the lengths of warp for each color, parallel to the table edge. Pick up the first card (see column 1, Figure 1). It is marked F. Pick up and pass a thread of each color through each hole from the front of the card (working from right to left): black in A, blue in B, gold in C, rust in D. Pull about 12" of thread past the holes to your left. Lay the threaded card face (printed side) down on the table (in front of the other stack) with the A-B edge toward you, and the 24" length of warp extending to your right on the table. Thread the remaining cards in the same way following Figure 1 until all are stacked face down on your work surface.

Twenty minutes
Prepare the warp for weaving

Even out the ends of the threads that extend 12" on your left and tie them together with an overhand knot. Put a rubber band around the cards to secure them. Cut two 18" lengths of stout cord. Fold one in half and tie a lark's head knot (see page 14) around the warp knot. Tie the tails of the cord to a stationary object. Slide the bundle of cards toward the warp knot while pulling on the 24" length of loose ends to work out any excess warp between the cards and the knot. Now "comb" the warp by slowly pulling the bundle of cards toward the untied ends. Stop about 8" from the ends, comb out any further excess, and tie these ends together with another overhand knot.

Twig wefts require special tensioning. Improvise a cloth beam with an 18" stick shuttle (or dowel or 1" × 1" stick). Loop a long shoelace around your waist and tie the ends to the ends of the shuttle (see Photo b). Tie a lark's head knot in the second cord around the second overhand knot the same way as for the first, and tie the cord tails to the cloth beam.

Twenty minutes
Prepare the weft

Cut 50–60 twigs 6" long. (Measure the height of the container to be covered and use pruning shears to cut the twigs at least 1" longer than container height.) Try to choose smooth, straight twigs. Whittle away any joints or protrusions with a knife.

Thirty minutes
Weave the band

Space the warp with heavy scrap yarn (make four turns toward and four away; insert one spacer pick with each turn). The fronts of the cards should be facing left. Begin weaving the band with the A–B holes on top. (The design will be different if you begin at a different position.) Make four turns toward and four turns away using 5/2 black as weft (one pick each turn). Beat firmly; this is the seam allowance for joining band ends.

Repeat the same turns, four toward and four away, to weave with the twig wefts. The twigs tend to pop out of the shed, so with each turn of the cards, clear the shed by sliding the cards forward and back. Place the twig in the shed, and holding it firmly in place, turn the cards another quarter turn to the next shed. Slide the cards toward the fell and firmly press the weft in place with them. (You can't beat rigid wefts with a shuttle as they might break.)

Because the twig wefts are not all exactly the same size, it may be necessary to adjust the tension on the warp by leaning slightly forward or back as you place them. If warp tension is too tight, large spaces may appear between the twigs. Center the band on the twigs and try to line up the twig ends on one side (note that they can be adjusted later).

When you need to "advance" the warp, untie the cord from your improvised cloth beam and loop the weaving around it. Using a large safety pin, pin the top layer to the bottom layer between rows of weft (see Photo c).

Continue weaving until the band measures the circumference of the container. The twig wefts add bulk, so you may need to weave a bit more than your original measurement. Confirm that your cover will fit by wrapping the weaving around the container. Don't fit the cover too tightly—forcing it over the container can break the twigs. Weave the second seam allowance.

Twenty minutes
Finish the ends and cover the container

Machine stitch across each end and trim close to stitching. Trim the rigid wefts: Lay the piece on a flat surface, right side down. Place a straight edge at the desired length and draw a cutting line with a marker. Trim to this line with pruning shears.

Place the right sides of the seam allowances together so the raw edges are turned inside. (You can't sew the seam the usual way because it's impossible to turn work with rigid wefts without breaking them.) Sew seam by hand. Finger-press the seam open and slide the cover over the container.

lot of take-up. The jar used for the dogwood cover is 10" in circumference, so: 10" circumference + 10" take-up + 6" for two knots + 2" header + 8" loom waste = 36" warp length. (For a thicker rigid weft add extra inches to the take-up.)

Warping and weaving directions

Card weaving seems magical—the designs just happen! The large size of the twig weft will help you see how it all works, however, and the weaving goes quickly. Follow the directions on page 62 for warping and weaving the dogwood cover. Before you begin, make sure the cards are on edge with the fronts facing left. See additional designs in Photo a.

Tips for adding embellishments

When you have finished your cover, you can add embellishments. The dogwood cover has a string of beads sewn with a looping stitch to the twig wefts. The pine-needle cover has trimmed pine-cone seeds glued along the edges of the woven band with a hot melt glue gun. (Hot melt glue will not stick to most beads.) To stabilize the project and protect the rigid wefts while you're adding trims after the band is on the container, place the container on its side on a small pillow.

Other possibilities

Don't limit yourself to only one band! Try multiple bands holding wefts wide enough for table runners or even window shades. Dried grasses, rattan, willow, and cattail reeds would all make interesting wefts. Have fun!

Resources

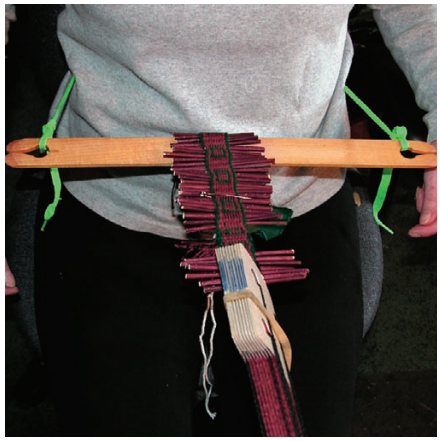
Crockett, Candace. *Card Weaving*. Loveland, Colorado: Interweave Press, 1991, page 54.

Groff, Russell E. *Card Weaving or Tablet Weaving*. McMinnville, Oregon: Robin and Russ Handweavers, 1969.



a. Some designs

2 toward 2 away | 2 away 2 toward | 3 away 3 toward | 3 toward 3 away | 4 toward 4 away | all away | all toward



b. Improvise a cloth beam so you can vary the tension to accommodate the twig weft.



c. Pin through the layers to secure the woven cloth on the cloth beam.

PROJECT at-a-glance

Weave structure for dogwood cover
Card-woven warp-twined band.

Equipment
18 cards with four holes; 1 stick shuttle 18" long for a "cloth beam";
1 yd sturdy cord; pruning shears; needle and thread to sew seam allowances.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), 18 yd (⅜ oz) each Black #116, Royal Blue #16, Light Rust #108, California Gold #89.
Weft: 50–60 twigs cut in 6" lengths, 5/2 pearl cotton for seam allowances, Black #116, 1 yd.

Yarn sources
UKI cottons are available from most weaving retailers.

Warp order and length
72 ends (18 ends each black, blue, rust, and gold) 1 yd long.

Warp and weft spacing
Width of the band: 1⅛".
Weft: about 5 dogwood twigs per inch.
Woven length: 12½", including seam allowances.

Finished dimensions
Amounts produce one vase or jar cover 6" × 11½".

Weaving Tips

The dogwood cover is a good project for a first-time card weaver. You may want to use the setup in Figure 1 with a 5/2 pearl cotton weft instead of twigs just to play with some possible designs (see Photo a and Resources). You can try any combination of "toward" and "away." Note that if you turn the cards in one direction continually, the warp yarns will become twisted in back of the cards. In this case, you can undo the back knot, untwist the threads, and retie.

We've got you

Swatch Collection #35: UPHOLSTERY

It is possible to design and weave your own upholstery fabric—and what a pleasure it is to live with a cloth you have made! There are a number of things you need to think about as you design an upholstery project.

Special requirements of upholstery

First, remember that you are making the "skin" of the upholstered furniture. Just as your own skin keeps your insides in and things on the outside out, your fabric must be tough enough to do the same. It is very, very important that the cloth be firm. If you can see light through it when you hold it up to a lamp, it will not stand up to the normal abrasion that is produced when you slide onto a chair or sofa.

A fabric with long floats will not survive. Limit float length to ¼" or less. Place floats in the warp if possible. Upholstery fabric is usually mounted so that the warp is parallel to your body as you sit in the chair or sofa—less stress will occur to floats in the same direction as your movement.

Choosing yarns

In the best of all possible worlds, upholstery stretches as one sits in a chair or sofa and then returns to its original shape when one rises from it. In other words, upholstery should be elastic, just as our own skins are. That's why I have chosen wool for these fabrics. Wool is naturally elastic. It can stretch to allow you to sit in a padded chair and then rebound to its original shape without forming a fabric puddle over time. (The padding under the upholstery should be elastic as well so that it does not pack down in use.) Elasticity also makes it easier to get a smooth fit when you are applying the fabric to a piece of furniture. Choose wool yarns that are smooth and firmly spun, rather than yarns that are soft loose, or lofty.

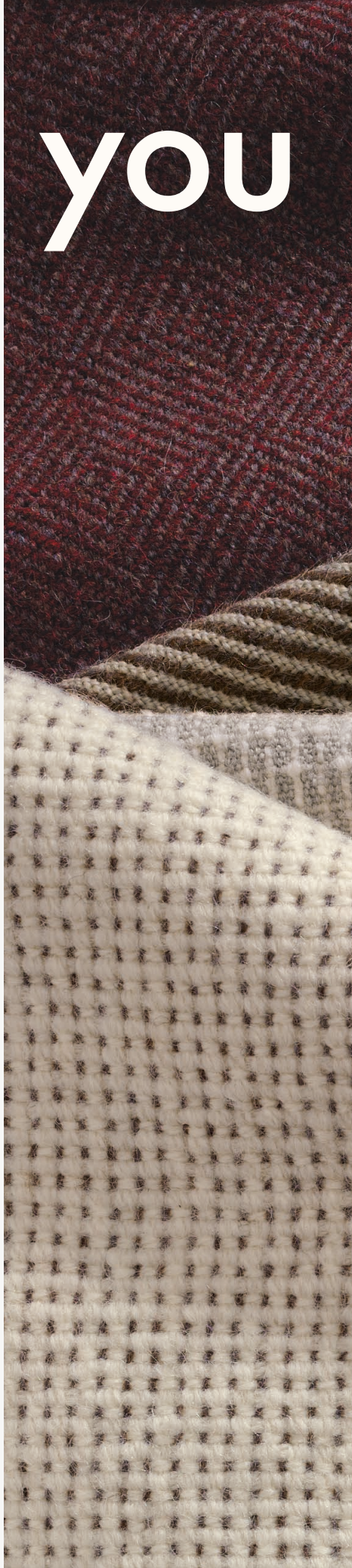
Choosing weave structures

Since it has no floats, plain weave is an ideal weave structure for upholstery. Plain-weave cloth can look dull and uninteresting, however, with a surface that shows little depth. Fortunately, there are ways to produce a hard-wearing but interesting plain-weave fabric. One way is to create the appearance of depth with color. Two of the fabrics in this collection are designed using this principle.

The fabric in Sample 1 is a variation of plain weave. Every repeat of four ends contains one dark and three light ends (see the photos at right and Figures 1a–1b, page 65). The three light ends rise and sink together; the dark end moves in opposition to them. Since the weft is all light, the dark warp end shows only as a little dot that seems, because of its dark



Sharon Alderman *writes and weaves in Salt Lake City, Utah. Look for her new book,* Mastering Weave Structures, *published by Interweave Press.*



Covered!



Sample 4. A Dornick twill limits float length to two ends or picks for a durable cloth.



Sample 3. A supplementary warp weaves the twill design; floats are in the warp only.

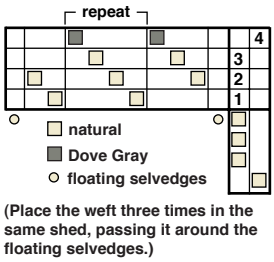


Sample 2. Dark fine threads recede while thick light threads rise above the surface.



Sample 1. A variation of plain weave creates depth with color: The dark threads recede.

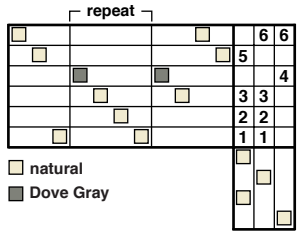
1a. 4-shaft draft for Sample 1



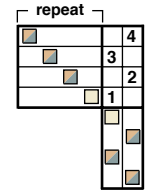
(Place the weft three times in the same shed, passing it around the floating selvedges.)



1b. 6-shaft draft for Sample 1

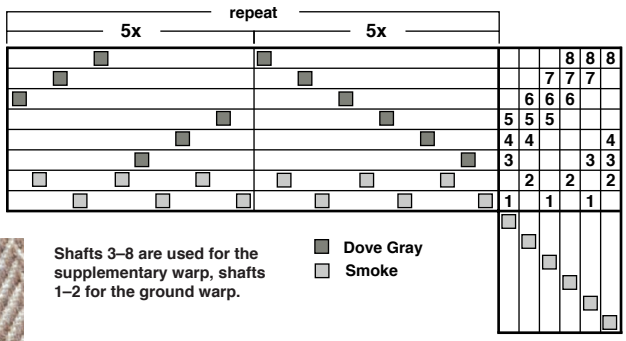


2. Draft for Sample 2





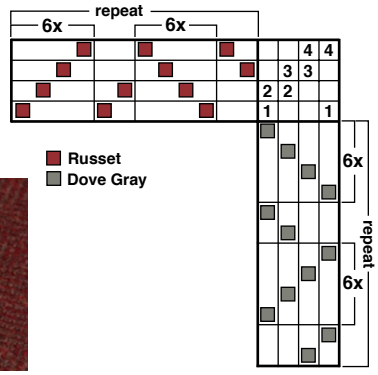
3. Draft for Sample 3

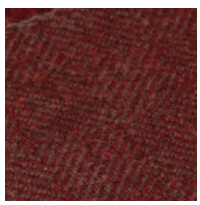




Shafts 3–8 are used for the supplementary warp, shafts 1–2 for the ground warp.

4. Draft for Sample 4





PROJECT at-a-glance

Weave structure for Sample 1
Plain-weave variation.

Equipment
4-shaft or 6-shaft loom, 6-dent reed, 1 shuttle.

Yarns
Warp: 2-ply wool (1,040 yd/lb, Crown Colony, Henry's Attic), natural; 2-ply wool, (1,800 yd/lb, Shetland, Harrisville), Dove Gray. Weft: 2-ply wool, (1,040 yd/lb, Crown Colony, Henry's Attic), natural.

Warp order
3 natural ends alternate with 1 Dove Gray throughout; end with 3 natural.

Warp and weft spacing
Warp: 18 epi (3/dent in a 6-dent reed). Weft: 18 ppi.

Shrinkage
11¾% in length; 11⅓% in width.

Weave structure for Sample 2
Plain weave.

Equipment
4-shaft loom, 12-dent reed, 2 shuttles.

Yarns
Warp and weft: 2-ply wool (1,040 yd/lb, Crown Colony, Henry's Attic), natural; 20/2 wool (5,600 yd/lb, Heather and Maine Line, JaggerSpun), 1 strand Smoke (Heather) and 1 strand Ecru (Maine Line) used as 1 end.

Warp order
1 end natural alternates with 4 working ends (each working end is 1 Ecru and 1 Smoke used together).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Weft: 18 ppi.

Shrinkage
4% in length; 5% in width.

Weave structure for Sample 3
Plain weave with a supplementary warp.

Equipment
8-shaft loom, 8-dent reed, 1 shuttle.

Yarns
Ground warp and weft: 8/2 wool (2,240 yd/lb, Heather, JaggerSpun), Smoke. Supplementary warp: 2-ply wool (1,800 yd/lb, Shetland, Harrisville), Dove Gray.

Warp order
Dove Gray/Smoke alternate.

Warp and weft spacing
Warp: 32 epi (4/dent in an 8-dent reed). Weft: 16 ppi.

Shrinkage
10% in length; 12% in width.

Yarn sources
Yarns in all four samples are available from most weaving retailers.

Weave structure for Sample 4
Dornick twill.

Equipment
4-shaft loom, 12-dent reed, 1 shuttle.

Yarns
Warp: 2-ply wool (1,800 yd/lb, Shetland, Harrisville), Russet. Weft: 2-ply wool (1,800 yd/lb, Shetland, Harrisville), Dove Gray.

Warp order
The warp is all Russet.

Warp and weft spacing
Warp: 18 epi (1-2 in a 12-dent reed). Weft: 18 ppi.

Shrinkage
14% in length; 13% in width.

Yarn characteristics
Crown Colony 2-ply wool and Harrisville Shetland are woolen-spun; JaggerSpun Maine Line and Heather wools are worsted.

value, to be quite recessed in the cloth. The fact that this structure requires only one shuttle is a plus—especially if you need to weave many yards for your project. This design suits both rectilinear and curved furniture since it isn't made up of lines that might look distorted or "wrong" on a curved surface.

For this fabric, use floating selvedges or thread the selvedges on two extra shafts if they are available (see Figure 1b).

Sample 2 is woven in plain weave with medium-weight light threads that contrast with finer dark threads (see the photos on page 65). Using a light color for the larger thread makes that thread look even larger than it is. Using darker colors for the finer threads makes them appear recessed. A surprising aspect of this cloth is that it takes on a physical three-dimensionality as well as a visual one. Where the heavier threads cross each other, they form a bump that rises up in the cloth after it is washed.

This fabric would be good for upholstering seats on dining-room chairs or for armchairs in a living room. The scale of the design is so small that it may be lost on a large piece like a sofa. Moreover, two shuttles are required to weave it—and I would rather weave four or five yards using two shuttles than fifteen yards!

Designing twill fabrics for upholstery

Twill fabrics are not suitable for upholstery if the floats are too long or the fabric hand too supple. Sample 3 looks like a twill, but there's an important difference: The twill pattern is produced by supplementary-warp floats on a sturdy plain-weave ground cloth. The floats are secure and run in the warp direction only.

Two shafts produce the plain-weave ground; six additional shafts are used for the supplementary warp. Because the value contrast is strong (dark gray for the supplementary warp and a pale gray for the plain-weave ground), the twill is designed to reverse in the warp direction only. Reversing in both warp and weft directions would produce a busy design that might call too much attention to itself.

Sample 4 is a firm, stable fabric without overlong floats, yet with an interesting reversing twill design. The fabric is rich in color and quite smooth to the touch, and it is woven on four shafts (see the draft in Figure 4).

The structure is a Dornick twill—a twill that produces no floats longer than two ends or picks even though it reverses in both the warp and weft directions. In this fabric, the warp and the weft are similar in value: The warp is dark rust and the weft is dark gray. Similar values make the twill design subtle, but the overall effect has a sumptuous depth. Because of the straight lines formed where the twill reverses, this fabric is suitable for a rectilinear chair or sofa.

Here's a handy weaving tip for the draft in Figure 4: If you start the shuttle from the side where the edge thread is threaded on shaft 1 and begin with the shed made by lifting shafts 2 and 3, you won't need a floating selvedge—the edge threads will be caught as needed.

Finishing

Wash all of these fabrics in very warm water with dishwashing liquid such as Dawn. All of the fabrics contain woolen-spun yarns, so the spinning oil must be removed. If the water becomes cloudy (because of the oil) or highly colored (because the colors bleed), use a second wash with slightly less detergent.

Rinse the fabrics very thoroughly, at least three times, until the rinse water is clear. Lay flat to partly dry and press the cloth while it is still damp. Sample 2, because of its bumpy texture, should not receive a hard press: Use a soft press cloth like cotton flannel or a piece of woolen-spun fabric, so that the little bumps do not become flattened.

Unless you are experienced at upholstering, I would recommend hiring a professional upholsterer. Your finished fabric has a professional look and deserves the finest upholstering techniques.

> It is possible to design and weave your own upholstery fabric—and what a pleasure it is to live with a cloth you have made!

Weaving Tips

Because wool is somewhat sticky by nature, quite a lot of energy is needed to beat the weft in as firmly as is required for upholstery. It is also important to beat evenly. Although irregularities in beat show most when the value difference (light vs dark) between warp and weft is great, they become obvious in almost all cases when a large expanse of cloth can be seen at one time as it is on a large piece of furniture. Twill diagonals must not waver, and any stripes or dots of color must be evenly spaced throughout yards of fabric.

The force of each beat (you will have to beat before and after changing the shed) is important, but the speed with which the beater strikes the fell is even more critical. Beat with a percussive motion so that you "snap" the weft into place.

COLOR FOREC

DARYL LANCASTER

"So who are these color gods and why do they get to say what I should buy?" That's what my friend Dawn asked when I told her about writing this column. Dawn's attitude is probably representative of the way most of us feel. We go to the store and buy what appeals to us, whether it's a new lounge chair or a pretty summer blouse or towels for the bathroom.

But in actuality, there *are* "gods" at work. As many as three years ahead of what becomes available in stores, they scour the world for the moods and trends that will affect everything we purchase. Offering for sale the products and the look that the population wants is the key to marketing success. Sometimes the gods guess wrong, but both the fashion and home furnishings industries work hard to coordinate efforts to provide the right colors to fit the mood of the population worldwide. Quite a tall order!



ILLUSTRATION BY JESSICA LEVINSON

The events of September 11th, the crashing global economy, the unrest in the Middle East, the war in Iraq—all have contributed to changing trends in color. Even as I got dressed today after looking out the window at yet another cloudy sky in the northeast (it is June as I write this), I longed for some bright sunshine and blooming flowers to brighten the dreary month. So I put on my brightest red shirt (the color of the peonies that would have bloomed had there been any sun) and instantly felt better. Are color changes and trends really frivolous and unimportant?

Karren K. Brito is passionate about color. With a Ph.D. in chemistry and a love of handweaving, she has become one of the premier dyers of the fiber world and teaches master dye classes at conferences around the country. (See her new book *Shibori: Creating Color and Texture on Silk*, Watson-Guptill, 2003.) She also designs, creates, and markets a line of exquisite silk shibori accessories.

Karren explains that colors reflect moods and emotions, and as they change, so do our color needs. Forecasters are not trying to dictate; they instead try to respond to the collective mentality. Color sells. The right color sells better.

Karren is a member of the Color Marketing Group (CMG), a not-for-profit international association of 1,700 color designers. CMG describes color designers as professionals who enhance the function, salability and/or quality of a product through their knowledge and successful application of color. CMG members forecast color directions one to three years in advance for all industries.

Color forecasting is an ongoing process. To keep a finger on the pulse of the global market, members of CMG meet twice a year during two international conferences. When sending in their registration materials, participants are asked to submit their individual forecasts, based on trends and influences such as sports, the environment, demographics, and politics as viewed by their respective industries. Pooling together all their submissions, conferees meet for day-long discussions. A color forecast and an analysis of trends is developed from these discussions. After the conference, members are are sent tools like the *Color Box*, which has color chips and yarn samples grouped in themes to help designers direct their companies toward future trends.

The vocabulary of color is important, Karren points out. The ability to carry on a dialogue about color is rewarding and refreshing and helps us understand the importance of color and mood.

Alice Pina, directing manager of purchasing and development for Silk City Fibers (www.silkcityfibers.com) spends months pouring over forecasts like the one from CMG, reading Women's Wear Daily, following the international fashion and interior shows to compare sensibilities from around the globe, and always, always, always, talking to customers. Silk City yarns are sold mostly to small production weavers, boutique knitwear designers, and small home interiors manufacturers. Customers need yarns six to eight months ahead of the buying season.

I asked Alice what she considered to be the hot colors for Spring/Summer '04, and she answered with one word, "Orange." I can hear the HANDWOVEN readership gasping with dismay! Orange may be a least favorite color among weavers, yet listening to Alice describe some of the new oranges made me want to sample them and at the same time break for lunch—the colors sounded so delicious!

ASTING

and a future HANDWOVEN column

Halcyon Yarns, in addition to carrying yarns from other vendors like Silk City Fibers, also develop their own yarns and color lines like their rug wools and the Victorian 2-ply wool, bouclés, and brushed mohairs. I spoke with Halcyon Blake about their approach to color forecasting. As a retailer, Halcyon explained, it is important to keep classics in the palette. Often the greater need is to rework the sequencing of the color card rather than altering shades of yarn. If "calypso" is in, then yarns can be regrouped to reflect this fun and colorful style.

For a weaver, navy is still navy (even though it may be called Marine this year—or Nightshadow). By combining yarns of different colors and manipulating weave structures, weavers can create pieces that reflect the collective color mood and match the colors that are featured in the marketplace. Dyers, of course, have the ultimate control—they can create whatever color they want.

So what tools are available for weavers who are interested in color? First, we must understand the language of color. Karren Brito uses the *New Munsell Student Color Set* published by Fairchild Books (www.fairchildpub.com, $47) to teach color to her dye students. She prefers the Munsell color system over the Pantone system used by much of industry because the Munsell numbers relate directly to value, hue, and chroma, while the Pantone numbers are numerical references to color swatches. Pantone (www.pantone.com) offers a fashion and home color guide—a spectacular color-on-paper fan deck containing over 1,900 colors chromatically arranged by color family for $132.

Subscribing to color forecasting groups is unrealistic for most of us. Yearly memberships can cost from $700 to $1,500. But companies like Pantone publish forecasts that can be obtained for as little as $150. Magazines like *Women's Wear Daily* ($99 for a one-year subscription) and *Textile View* (www.view-publications.com, about $217 for one year) provide annual color forecasts, along with style, fabric, and yarn trends.

For forecasts that are especially useful for handweavers, you can look right here in the pages of HANDWOVEN! We are planning a new feature: "HANDWOVEN Fabric Forecasts." We'll provide you with color forecasts, photos of fabric swatches, and garment projects that anticipate trends in color, style, and construction. We do this not to dictate what you should be weaving, but to inspire you to combine yarns in new ways and to view the world of color beyond the color-wheel basics.

You can start right now! Compiled with the aid of Silk City Fibers, here are some of the color trends for Spring/Summer 2004 (see photos a–d). Challenge yourself to work within one of these palettes. Use it as inspiration—but don't forget to think orange!



a. Intense, warm, and exotic; suggesting sand, spices, plants



b. Poetic, opulent; vivid hues that sparkle; joyous



c. Sun-faded Southwestern pastels; soft and delicate

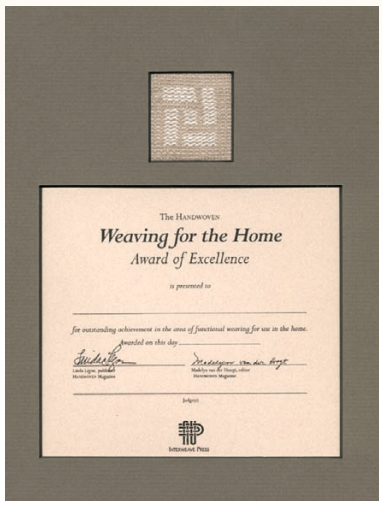


d. Nebulous and transparent; feminine, tranquil, serene

Weaving for the Home

an Award Gallery

The Weaving for the Home Award was established by Interweave Press and HANDWOVEN magazine to honor fine craftsmanship and artistry in functional weaving. At the time the award was conceived, we felt that beautifully designed and constructed functional textiles did not receive the recognition they deserve. This award was created to fill the gap!



The Weaving for the Home Award has been granted to five or six people a year for the intervening fifteen years. Many of the winning pieces have been featured in the pages of HANDWOVEN. Three of the examples shown here are from the award's first year—you'll probably recognize the names of the weavers. Photographs of the work of some of the more recent winners are also shown here, and the names of others appear on page 71. Congratulations to you all—we wish we could show all of your pieces!

The Weaving for the Home Award is given at fiber arts exhibits sponsored by guilds, conferences, art centers, county fairs, and other gatherings. The winner receives a certificate and a one-year subscription to HANDWOVEN. Jurors are instructed to give the award to the handwoven entry (whose primary purpose is functional) that best demonstrates a high degree of excellence in craftsmanship and design.

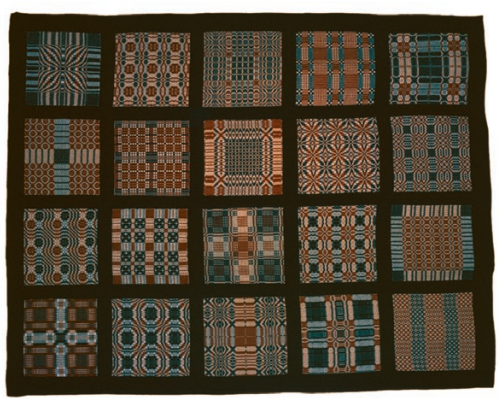
Barbara Stafford, a recent award winner (see her rug at lower left on this page), writes:

"I'm ecstatic! It was just like the Oscars: 'And the winner is . . .'— a thrilling moment. The award itself is so elegant with its lovely handwoven inset matted and ready for a frame. But what is the weave structure of the little woven insert—and who was the weaver?"

The weave structure of the little insert is summer and winter in a 6-block design, and the weaver is Janice Jones.



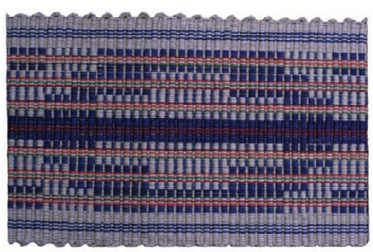
Barbara Stafford
Weft-faced plain-weave rug
36" x 57"
Conference of Northern California Handweavers
2002



Diantha States
Pieced overshot squares
78" x 100"
Intermountain Weavers Conference
1989



Yvonne Stahl
Runner in twill blocks, 14" x 72"
Rocky Mountain Weavers Guild
1989



Joanne Tallarovic
Warp rep table sash (detail), 5" x 79"
Flagstaff Handweavers Show1988



Janie Wester
Taqueté pillows
18" x 18"
Handweavers League of Oklahoma
2002





Alison Fair Bixler
Plain-weave pillows with inlay, 12" x 12"
Whitewater Spinners and Weavers Guild
1997

Monica Stolt
Ripsmatta rug
31" x 100"
Palomar Handweavers Anniversary Show
2002



Joanne Caldwell
Painted-warp placemats, 12" x 17"
Handweavers Guild of Pueblo
1999

WEAVING FOR THE HOME AWARD WINNERS

Charlotte Allison, Contemporary Handweavers of Texas, 1999, pillowslips.
Paddy Bakker, Blue Ridge Handweaving Show, 2002, cushions.
Ute Bargmann, Eastern States Expo, 1997, towel.
Linda Barr, Umpqua Weavers and Spinners, 1997, dresser scarf.
Betty Bell, Western Washington State Fair, 2000, towel.
Anita Bell, Contemporary Handweavers of Texas, 1997, runner.
Tara Cahill, Washington County Ag Expo, 1999, curtains.
Elsa Diehl, Handweavers Guild of Connecticut, 1999, rug.
Anne Doty, Western Washington State Fair, 2001, towel.
Bonnie Dowling, Handweavers Guild of Connecticut, 1997, runner.
Judie Eatough, Mary Meigs Atwater Weaver's Guild, 1997, coverlet.
Mary Elva Erf, Handweavers Guild of Connecticut, 2001, lampshade.
Anita Grant, Missouri Fiber Artists, 1997, bench.
Kathryn Hatfield, San Bernardino County Fair, 1999, upholstery.
Jeanne Heifetz, New York Guild of Handweavers, 1998, rug.
Janet Holland, Meigs Atwater Weaver's Guild, 2001, coverlet.
Carin Holsinger, Western Washington State Fair, 2002, runner.
Bonnie Inouye, Intermountain Weavers Conference, 1997, afghan.
Sylvia Kaizer, Dallas Handweavers & Spinners Guild, 2002, afghan.
Margaret Kioseff, Washington County Ag Expo, 1998, towel.
Elda Kohls, Northern Colorado Weavers Guild, 2001, runner.
Caroline Maw-Deis, Philadelphia Guild of Hand Weavers, 2000, lampshade and base.
Deborah McClintock, Philadelphia Guild of Handweavers, 1999, rug.
Rose Meagher, Washington County Ag Expo, 1997, towel.
Barbara Overby, Missouri Fiber Artists, 1998, towels.
Beatrice Peyer, Whitewater Spinners and Weavers Guild, 1998, rug.
Harriette Roadman, Weavers Guild of Pittsburgh, 1999, blanket.
Michael Rohde, Southern California Handweavers, 1999, rugs.
Karin Schaller, Philadelphia Guild of Handweavers, 2001, runner.
Katie Schelleng, Weavers Guild of Rhode Island, 1998, rug.
Cynthia Tiger, Northern Colorado Weavers Guild, 2002, rug.
Sara von Tresckow, Wisconsin Handweavers, 2001, tablecloth.
Rebecca Wallace, Western Washington State Fair, 1998 and 1999, tablecloth and footstool.
Ruth Waller, Southern California Handweavers, placemats and napkins, 1997.
Gudrun Weisinger, Northwest Weavers Conference, 1997 tablecloth.

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Holiday Inn Colonial Williamsburg

October 18-19 Greensboro, NC
Holiday Inn Airport

November 15-16 Pittsburgh, PA
Holiday Inn Allegheny Valley

November 22-23 Jacksonville, FL
Ramada Inn I-295 at San Jose

December 6-7 Orlando, FL
Maitland Civic Center

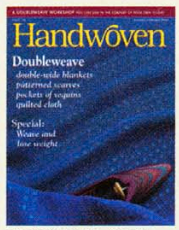
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GET THEM WHILE THEY LAST!

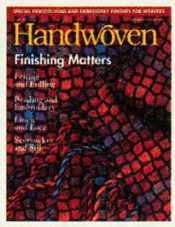
Handwoven Back issues



JAN/FEB 2002 - $5.95
Doubleweave: Double-wide blankets, Patterned Scarves, Pockets of Sequins, Quilted Cloth



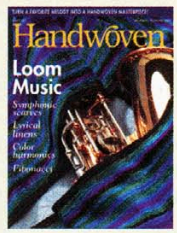
MAR/APR 2001 - $5.95
Twills: Towels, Scarves, Shawls, Mats, and Rugs



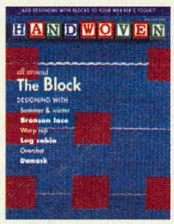
JAN/FEB 2001 -$5.95
Finishing Matters: Felting & Fulling, Beading & Embroidery, Linen & Lace, Seersucker & Silk



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Loom Music: Musical Notation Transcribed into a Draft Pattern, Color Harmonies, Lyrical Linens



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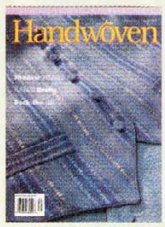
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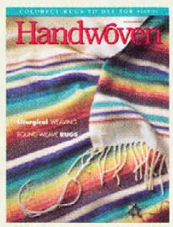
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Weaving in the Heartland

As you drive the back roads through the great central plains, you pass vast fields plowed for planting, cow-speckled grassland, and quiet, shrinking towns. The sky is big here, its giant dome a lively arch meeting a distant horizon. For those accustomed to traffic, the handful of fellow travelers met in an hour's time is a welcome diversion to the gray ribbon-of-a-road. Since what you see seems to have stood still in time, you can be tricked into thinking that here lives a sleepy people stuck in an earlier era.

These aren't the best of times for rural economies. Dry weather has hampered yields, and market prices for corn and cattle hardly cover costs, let alone the mortgage. Anyone who's lived here for any length of time, however, has seen worse.

These were some of my thoughts as I drove the solitary roads from Boulder to Phillipsburg, Kansas, this March. I'd been invited to teach inkle weaving and to give a talk about handweaving history at the Central Plains Fiber Festival, the brainchild of Sally Brandon of the Great Plains Artisans. Her idea was to bring together both fiber raisers and fiber enthusiasts from Nebraska and Kansas to learn from each other. The conference included workshops for both groups, commercial displays, fiber and animal judging, as well as a fashion show showcasing participant talent. Held at the Phillips County Fairgrounds, the event drew a diverse crowd that arrived early and stayed late.

As the weekend wore on, I realized that something is happening in the heartland! It is a quiet evolution, where fiber and craft intermix. In one conversation I learned about a woman and her husband who'd moved to Kansas to care for a sick relative—and stayed. They liked the simpler life and the lower cost of living, and they were now discovering the fiber community with zest. Another woman started with one llama, then acquired another, and soon she was raising them. In order to understand the fiber better, she learned how to spin—and she fell in love with it!

Having grown up in a small Nebraska town only a few miles north of Phillipsburg, I was happily at home at the fairgrounds. But the excitement I felt came from more than just small town familiarity. Here was true enthusiasm—the kind you might remember having when you first discovered weaving or spinning. The conversation was lively with a true exchange of skills and ideas.

Other exciting news of what's happening out in the plains I learned from Iris Nunley, owner of the Plum Nelly in Hastings, Nebraska. Recently, she moved her yarn shop from her home to a storefront in downtown Hastings. The new location provides a higher profile for the store, more classroom space, and a meeting place for the local weavers' guild.



New natural dyers in the heartland

"What I sense—and hope for—is that what has begun in Kansas is happening elsewhere, that the heartland's mix of craft with lifestyle is a trend others are bound to follow."

My talk with Liz Halsted, president of the Prairie Fiber Guild, left me impressed with the growth the guild has experienced in the last few years and the energy they give to outreach. Close to fifty members, whose ages span several generations, come from a 120-mile radius to attend meetings.

I understood the reason the guild has grown when Liz described the guild's educational programs: demonstrations at Ag Days, an educational day about agriculture for fourth graders, demonstrations at two area festivals, and a week-long spinning and weaving class taught by guild members to fifth and sixth graders at the Hastings Museum. The group begins another venture this summer at the Hastings Regional Hospital. At the hospital's request, the guild is setting up a loom for ongoing therapy. And finally, planned for fall of 2004 is a textile art style show and bog shirt exhibit at the Hastings Museum!

As the Central Plains Fiber Festival came to a close, there was talk about next year's conference with plans for an even bigger event. What I sense—and hope for—is that what has begun in Kansas is happening elsewhere, that the heartland's mix of craft with lifestyle is a trend others are bound to follow.

JANE PATRICK *weaves in Boulder, Colorado, where she is sales manager at Schacht Spindle Company. She is currently working on a beginning weaving book to be published by Interweave Press in 2005.*

"Weaver's Network" is a forum for sharing weaving-related educational and outreach programs with HANDWOVEN's readers. Send articles or information to: Jane Patrick c/o Schacht Spindle Company, Inc., 6101 Ben Pl., Boulder, CO 80301 or e-mail janep@schachtspindle.com.

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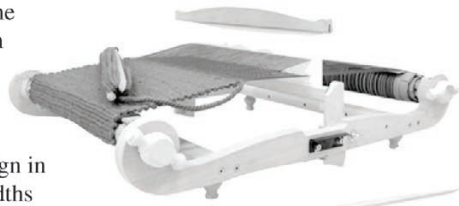


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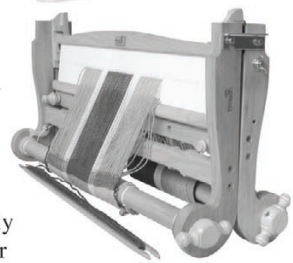
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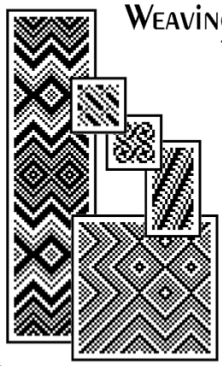
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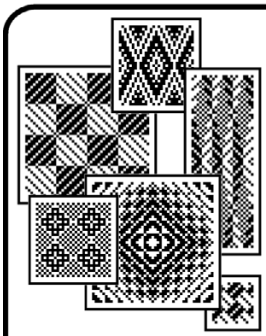


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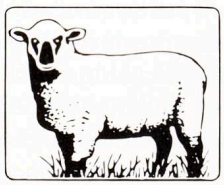
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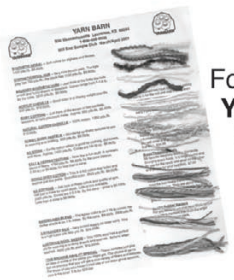
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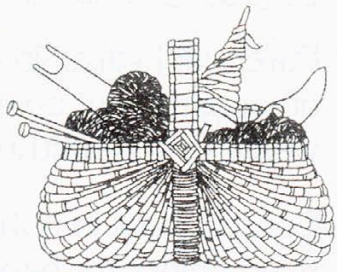


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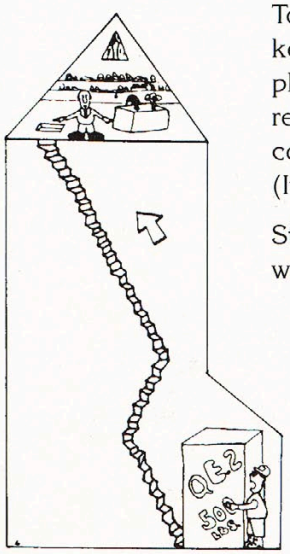
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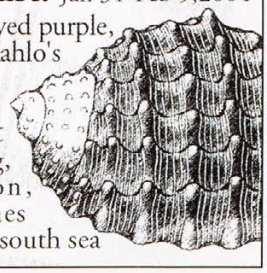


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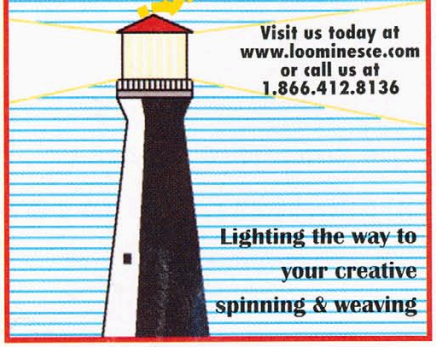
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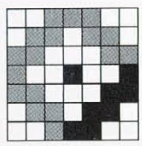
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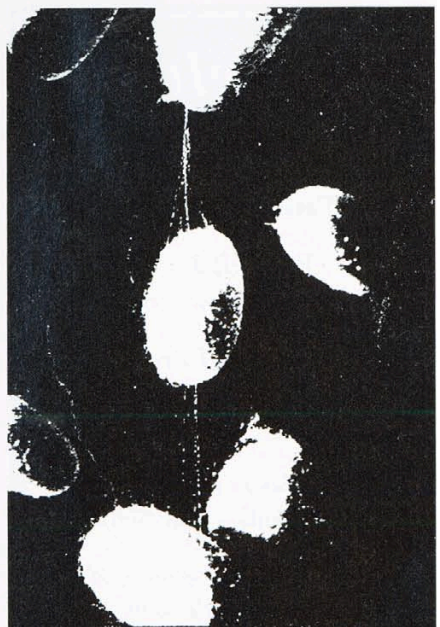
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EXHIBITS, SHOWS, AND SALES

ARIZONA

October 11. 11th annual Bisbee Fiber Arts Festival. Contact Joan Ruane, Bisbee Fiber Arts Guild, Box 1771, Bisbee, AZ 85603. jsruane@aol.com; www.bestofbisbee.com.

CALIFORNIA

Through October 19. Heirlooms of the Future, exhibit including textiles by Jack Lenor Larsen and others. **Through January 25, 2004.** Mingei of Japan, exhibit includes textiles. Mingei International Museum, Balboa Park, Plaza de Panama, San Diego. PO Box 553, La Jolla, CA 92038. (619) 239-0003; fax (619) 239-0605; www.mingei.org.

Through November 15. Revealing Influences: Conversations with Bay Area Artists, exhibition including textiles by Amy Berk, Kay Sekimachi, Consuelo J. Underwood, Barbara Natoli Witt, and others. Museum of Craft & Folk Art, Fort Mason Center, Bldg. A, San Francisco, CA 94123. (415) 775-0991; fax (415) 775-1861; www.mocfa.org.

September 20–21. 14th annual Quilts and Threads Show, including spinning and weaving, at Mother Lode Fairgrounds in Sonora. Contact Chrys Day, (209) 586-3974; clday@mlode.com; or Alice Kraus, (209) 586-5637; eakraus@mlode.com.

November 2. Weaving and spinning festival sponsored by the Southern California Handweavers' Guild at the Torrance Cultural Arts Center, 3350 Civic Center Dr., Torrance. (310) 316-0910; www.schg. org/festival/.

COLORADO

October 23–25. Rocky Mountain Weavers' Guild annual sale at the Englewood Civic Center Community Room, 1000 E. Englewood Pkwy., Englewood, CO 80110-2373. Contact Cozette Swickard, (303) 660-0848.

October 31–November 8. The Handweavers Guild of Pueblo annual sale at Vail Hotel, Union & Grand, Pueblo. Contact Lynne, (719) 583-2987; lghandwovens@yahoo.com.

November 7–17. Handweavers Guild of Boulder 31st annual sale at the "Gatehouse," Hwy. 287 between Dillon Rd. and Hwy 42 (95th St.), Lafayette. Contact Cindy Fowler, (303) 442-6496; cafweave@aol.com.

November 15. The San Juan Weavers Guild 26th annual show and sale at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact JoAnne Sanden, 69778 Miguel Rd., Montrose, CO 81401. (970) 240-8297; sandencj@webtv.net.

CONNECTICUT

August 24–October 12. Transcending Process at the Brookfield Craft Center, 286 Whisconier Rd. Brookfield, CT 06804. Contact John Russell, (203) 775-4526; craftcenter@charterinternet.com; www.brookfieldcraftcenter.org.

November 1–December 24. Artistry 2003, show and sale of fine crafts at The Guilford Handcraft Center, 411 Church St., Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; www.handcraftcenter.org.

DISTRICT OF COLUMBIA

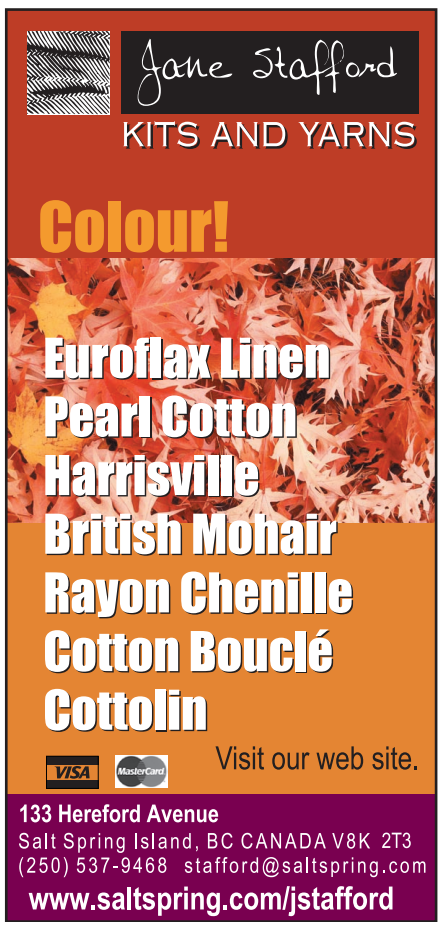
Through September 7. Mamluk Rugs from Egypt. **Through January 5, 2004.** The Art of Resist Dyeing. **October 3, 2003–February 29, 2004.** African-American Quilts from the Robert & Helen Cargo Collection. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

ILLINOIS

October 2–26. Woodstock Weavers' Guild and Hollow Tree Spinners annual sale at the Old Courthouse Arts Center Gallery, Woodstock Square, Woodstock. Contact The Fold, 3316 Millstream Rd., Marengo, IL 60152. (815) 568-5320; the fold@mc.net.







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

October 11. Weavings & Diversities show and sale by Weavers' Guild South, at Flossmoor Community House, 847 Hutchison, Flossmoor. Call Ginny, (708) 747-9246.

INDIANA

October 18. Interwoven Expressions show & sale at Aberdeen Manor Ballroom and Event Center, 216 Ballantrae St., Valparaiso, IN 46385. Contact Teen Tuenge, 6688 W. Cross Tr., LaPorte, IN 46350. (219) 874-4643; danteen@adsnet.com.

MASSACHUSETTS

November 6–8. Weavers' Guild of Boston 35th Annual Exhibit and Sale at the Josiah Smith Barn, Boston Post Rd., Weston Center, Weston. Contact Marjie Thompson, (207) 829-6111; marjie@ maine.rr.net; www.weaversguildofboston.org.

MICHIGAN

September 27–28. Northern Michigan Lamb & Wool Festival at Ogemaw County Fairgrounds, West Branch. Contact Jeanie Prentice, (989) 345-2434; jmprentice@m33access.com.

September 27–28. Sheep & Wool Festival. **December 6–7.** Christmas Weekend. Activities at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

November 20–22. Weavers & Fiber Artists of Kalamazoo 35th annual sale and exhibit at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. Contact Marta G. Williams, phone/fax (269) 664-6646; martag@voyager.net.

MISSOURI

August 1–August 31. Form These Hands: Craft Alliance Faculty Invitational at the Craft Alliance Gallery in St. Louis. (314) 725-1177; www.craftalliance.org.

NEW HAMPSHIRE

October 11–12. 20th annual Wool Arts Tour in the Monadnock region. Free self-guided tour of sheep farms and wool studios. For map, contact Anne Hennessey, The Wool Room, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637; www.fiberstudio.com.

NEW MEXICO

Through September 13. Weaving exhibit and sale by Art Through the Loom guild, at Ghost Ranch Museum, Abiquiu. **September 26–28.** Weavers' Trunk Show in Santa Fe. **October 4–5.** Taos Wool Festival at Kit Carson Park, Taos. **November 25, 2003–January 6, 2004.** Handwoven Treasures, show and sale at Marigold Arts, 424 Canyon Rd., Santa Fe. Contact Elaine M. Anaya, Art Through the Loom, 826 Gonzales Rd., Santa Fe, NM 87501. (505) 983-4050; fax (505) 983-2335; ElaineAna@aol.com.

Through January 11, 2004. Jewels of the Navajo Loom: The Rugs of Teec Nos Pos, exhibit at the Museum of Indian Arts and Culture, Museum Hill, off Old Santa Fe Trail, Santa Fe. Contact Jennifer Marshall, (505) 476-5001; JMarshall@mnm.state.nm.us.

August 15–September 8. James Koehler tapestries and The Art of Basketry featured at Thirteen Moons Gallery in Santa Fe. Contact Jane Sauer (505) 995-8386; www.thirteenmoonsgallery@earthlink.net.

September 19–October 9. Speaking in Threads, new work by sixteen New Mexico tapestry artists at Weaving Southwest in Taos, 216-B Paseo del Pueblo Norte, Taos, New Mexico 87547. (505) 758-0433; weaving@weavingsouthwest.com; www.weavingsouthwest.com.

December 14. The Color of Henna, henna-painted wool textiles by the Feya people of Morocco, at the Museum of International Folk Art, PO Box 2087, Santa Fe, NM 87504. Contact Bobbie Sumberg, (505) 476-1223.

NEW YORK

September 20–21. 9th annual Finger Lakes Fiber Arts Festival at Hemlock Fairgrounds, Hemlock. Contact Robin Nistock, 10137 Mattoon Rd., Prattsburgh, NY 14873. (607) 522-4374; sheepmom@empacc.net; www.gvhg.org/fest.html.

October 28–November 29. Let Us Spin You a Yarn sponsored by Lion Brand Yarn at The Museum at the Fashion Institute of Technology in New York. www.fitnyc.edu.

OHIO

November 22. Handspun-Handwoven, annual fiber arts show by the Weavers' Guild of Miami Valley, at John Bryan Center, 100 Dayton St., Yellow Springs. Contact Sandy Bell, 418 N. King St., Xenia, OH 45385. (937) 384-1693; sandrajbell@sbcglobal.net; www.geocities.com/wg_mv/.





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OREGON

November 18–January 25, 2004. La Petite XI, juried multimedia show at Alder Gallery, Coburg. Send SASE to Alder Gallery, Box 8517, Coburg, OR 97408. (541) 342-6411; pet@alderart.com; www.alderart.com.

PENNSYLVANIA

November 21–23. Handweavers of Bucks County, annual show and sale at Jericho Valley Community Center in New Hope. Call (215) 343-1528 or (215) 598-7872.

TENNESSEE

October 25. Harvest Days and Fiber Festival at Cannonsburgh Village, Murfreesboro. Contact Laura Arena, (615) 898-1352; raku9@yahoo.com.

TEXAS

September 18–November 2. Arturo Alonzo Sandoval: Solo Exhibition at Russell Hill Rogers Gallery, Navarro Campus, Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337; www.swschool.org .

VIRGINIA

October 4–5. Fall Fiber Festival and Montpelier Sheep Dog Trials. Contact Carolyn Hershey (434) 985-7085 or Michele Mangham (434) 973-2222; www.fallfiberfestival.org.

WASHINGTON

October 18. Fibers and Beyond, annual show and sale of the Whatcom Weavers Guild at Elks Lodge, 710 S. Samish Way, Bellingham. Call (360) 332-5526; or contact Donna Hunter, gnd hunter@telcomplus.net.

October 23–25. Seattle Weavers' Guild Annual Sale at Bloedel Hall, St. Mark's Cathedral, 1245 10th Ave. E., Seattle. Contact Judy Lynn, 1844 W. Penn Cove Rd., Oak Harbor, WA 98277. Phone/fax (360) 678-0712; consider@whidbey.net.

WISCONSIN

September 5–7. Wisconsin Sheep & Wool Festival at Jefferson County Fair Park, Jefferson. For general information, contact Jill C. Alf, 7811 Consolidated School Rd., Edgerton, WI 53534. (608) 868-2505; alfhamp@inwave.com. Vendors: contact Bob Black, (920) 623-3536; rbblack@ powercom.net. Fleece show: contact Mary Wallace, (608) 884-4301; whitedove@jvlnet.com. Sheep shows: contact Barbara Bishop, (920) 992-6183; mbgenetics@centurytel.net.

November 13–16. Loominosity, 53rd annual exhibit, sale, and style show by Wisconsin Handweavers, Inc., at Cardinal Stritch University, 6801 N. Yates Rd., Milwaukee. (262) 569-0873; christilee@core.com.

CANADA, ALBERTA

November 1. Annual sale & show by Edmonton Weavers' Guild at the Prince of Wales Armouries, 10440 108 Ave., Edmonton, Alberta T5H 3Z9. (780) 425-9280; www.freenet.edmonton.ab.ca/ weavers/01sale.htm.

CANADA, BRITISH COLUMBIA

November 15. Fibre Flare, annual show and sale of the Peace Arch Weavers and Spinners Guild, at Hooser Weaving Centre, 13723 Cresent Rd., Surrey. Call (604) 502-6428; or contact Donna Hunter, gndhunter@telcomplus.net.

CANADA, ONTARIO

Through September 28. Our Weaving Heritage, Coverlets. **Through October 19.** This is Handwoven. Exhibits at The Mississippi Valley Textile Museum, 3 Rosamond St., Almonte, Ontario K0A 1A0. (613) 236-3754; mvtm@magma.ca; www.textilemuseum.mississippimills.com.

November 8–9. Pottawatomi Spinners & Weavers Show and Sale at the Owen Sound Public Library. Contact Flo, (519) 832-6829; weavings@bmts.com.

UNITED KINGDOM

October 24–25. Exhibition and sale by The East Sussex Guild of Weavers, Spinners & Dyers, at Lewes Town Hall, High Street, Lewes, East Sussex.

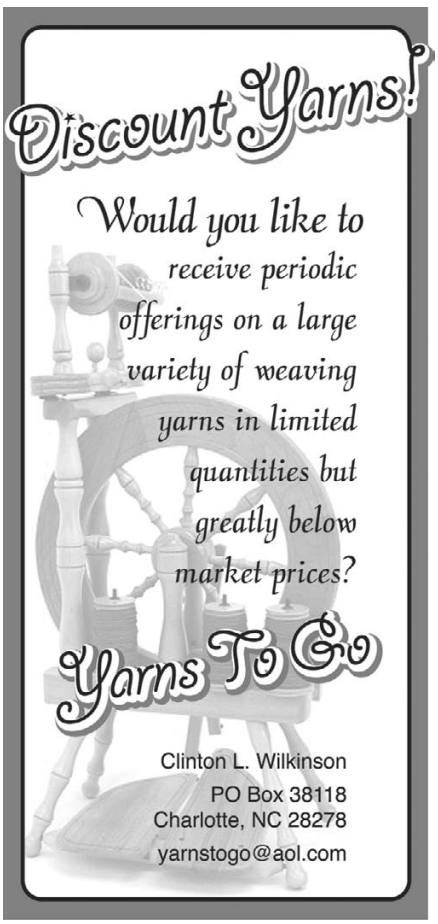
CONFERENCES

ARIZONA

March 18–21, 2004. Fibers Through Time 2004, biennial conference of the Arizona Federation of Weavers and Spinners Guilds, at Central Arizona College, Coolidge. Contact Eileen Glennon, FIBER4CONF@hotmail.com; or Rebecca Fabos, (520) 544-3626; agfabos@ieee.org; www.azfed.org.

CALIFORNIA

October 4–5. 13th annual Natural Fiber Fair at the Mateel Community Center, Redway. Contact

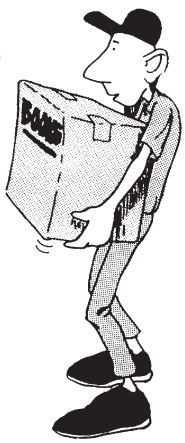


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Laura Wilder, (707) 777-3918; naturalfiberfair @ yahoo.com.

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.

NEW YORK

October 10–13. Eastern Great Lakes Fiber Conference at the Stella-Maris Retreat and Renewal Center, Skaneateles. Contact Dianne Leach, (315) 339-2023; or send name and address to Sherrill Koss, 2637 Edgewood Rd., Utica, NY 13501. fiberfair03@usadatanet.net.

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.

TO ENTER

CALIFORNIA

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

COLORADO

American Tapestry Biennial 5, juried international tapestry exhibit to be exhibited starting 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.

Art from the Loom 2004, juried weaving show May 1–August 7, 2004, sponsored by Handweavers Guild of Pueblo and Sangre de Cristo Arts and Conference Center. **Slide deadline March 1, 2004.** Contact Lynne, (719) 583-2987; artfromtheloom@yahoo.com.

Fiber Celebration 2004, juried show in Loveland June 5–July 18, 2004. **Entry deadline February 27, 2004.** Contact BJ O'Dea, bjodea@qwest.net, or Kathy Hartmeister, (970) 667-9558 or (970) 493-0571.

Small Format Frontiers, international unjuried show of small-format tapestry, June 14–July 9, 2004, at the Museum of Outdoor Arts, Englewood, CO, in conjunction with HGA Convergence 2004. Contact Karen Crislip, 651 Big Horn Dr., Estes Park, CO 80517-9006. (970) 586-0976; kcrislip@bigplanet.com; www.americantapestry alliance.org.

FLORIDA

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

ILLINOIS

Annual show October 2–26 by Woodstock Weavers' Guild and Hollow Tree Spinners at the Old Courthouse Arts Center Gallery, Woodstock Square, Woodstock. For a prospectus, contact The Fold, 3316 Millstream Rd., Marengo, IL 60152. (815) 568-5320; thefold@mc.net.

A Patchwork Presence, quilt-related fiber show May 28–June 27, 2004, in Peoria. **Entry deadline November 7.** For prospectus, send SASE to Michelle Traver, The Peoria Art Guild, 203 Harrison, Peoria, IL 61602. (309) 671-1090; mtraver @peoriaartguild.org.

MISSOURI

Meet Me in St. Louis, juried multimedia competition exploring St. Louis as a meeting place, November 9, 2003–January 10, 2004, in St. Louis. Regional: adult residents of MO, AR, IA, IL, KS, KY, NE, OK, TN. **Artwork must be hand-delivered November 1–2.** For prospectus, send #10 SASE labeled Meet Me, St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190; www.stlouisartistsguild.org.

OREGON

La Petite XI, juried competition for small-format (10" maximum) works in any permanent medium, November 18, 2003–January 25, 2004, in Coburg. **Postmark deadline October 4.** Send SASE to Alder Gallery, Box 8517, Coburg, OR 97408. (541) 342-6411; pet@alderart.com; www.alderart.com.

TEXAS

2004 Fiesta Arts Fair, art and craft sale April 17–18, 2004, in San Antonio. **Application deadline November 1.** Contact Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; info@swschool.org; www.swschool.org.

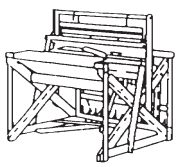
VIRGINIA

Material World: Contemporary Fiber Art, juried exhibition January 8–February 15, 2004, in Alexandria. **Entry deadline October 3.** For prospectus, send SASE to Target Gallery, 105 N. Union St., Alexandria, VA 22314. (703) 838-4565, ext. 4; targetgallery@torpedofactory.org.

Fall Fiber Festival and Montpelier Sheep Dog Trials, October 4–5, invites entries for the skein and garment competition. **Entry deadline September 27.** Contact Joan Carpenter, (800) 784-9285; (434) 990-9068; jlc7s@virginia.edu; www.fallfiberfestival.org.

Loominosity, juried show November 13–16 in Milwaukee, in connection with the Wisconsin Handweavers exhibit, sale, and style show. Entries from members only. Call (262) 569-0873; christilee@core.com.

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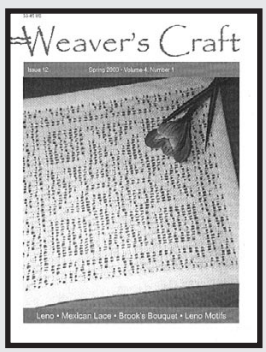
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INSTRUCTION

COLORADO

Cranbrook Loom Day, September 7. Workshop on Cranbrook looms and countermarch system. Schacht Spindle Co., 6101 Ben Pl., Boulder, CO 80301. (800) 228-2553; customerservice@schacht spindle.com; www.schachtspindle.com.

MASSACHUSETTS

Painting on Silk, September 14–20, with Debbie Nathan. **Cornucopia of Textile Design,** October 19–25, with Laura Curran. **Weaving: Warp & Weave on a 4-Harness Loom,** October 26–November 1, with Chris Hammel. Snow Farm, 5 Clary Rd., Williamsburg, MA 01096. (413) 268-3101; fax (413) 268-3163; info@snowfarm-art.org; www.snowfarm.org.

NEW HAMPSHIRE

Cellulose Dyeing, September 12, with Joan Ruane. **Classic Cotton Spinning,** September 13–14, with Joan Ruane. **Nuno Felted Vest,** October 25–26, with Polly Stirling. The Fiber Studio, 9 Foster Hill Rd., Henniker, NH 03242. (603) 428-7830; www.fiberstudio.com.

NORTH CAROLINA

Beginning to intermediate weaving, September 7–13, witth Elaine Bradley. **Designing Cloth 101, with Bonus!** September 21–27, with Marcy Petrini & Terry Dwyer. **Lace Weaves,** October 12–18, with Linda Weghorst. **Rag Rugs,** October 26–November 1, with Christie Rogers. **American Flatwoven Carpets,** November 2–8, with Nanette Davidson. **Shaker Linens,** November 9–15, with Melissa Dunning. Additional classes in spinning, basketry, dyeing, rugmaking, and other crafts offered year-round at John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

WISCONSIN

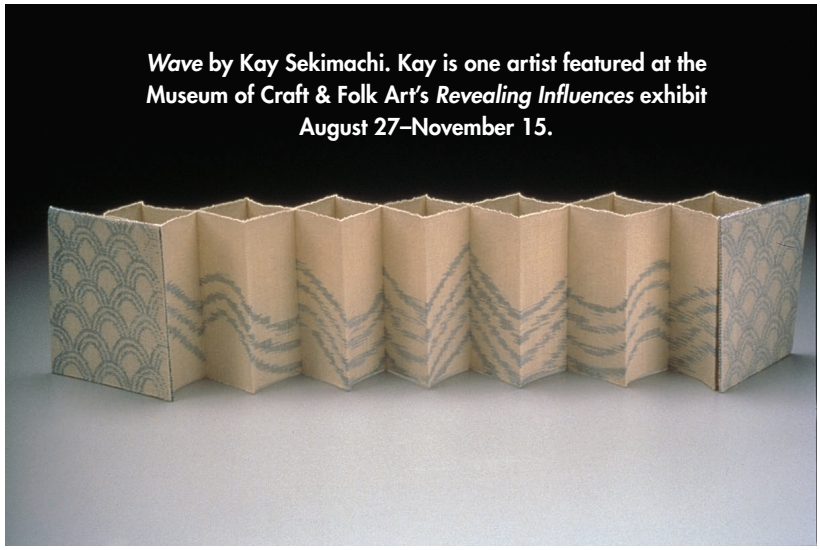
Wonders of Wool workshops, September 5–7, in conjunction with the Wisconsin Sheep & Wool Festival at Jefferson County Fair Park, Jefferson. Contact Jill C. Alf, 7811 Consolidated School Rd., Edgerton, WI 53534. (608) 868-2505; alfhamp@inwave.com.

Fiber Arts Classes, through October 24. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2664; fax (920) 847-2676; sievers@itol.com; www.sieversschool.com.

Three Shaft Damask, Wisconsin Handweavers Guild workshop October 13, with Erica de Ruiter. Call (262) 569-0873; christilee@core.com.

CHINA

Weaving and Embroidery, 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.



Wave by Kay Sekimachi. Kay is one artist featured at the Museum of Craft & Folk Art's *Revealing Influences* exhibit August 27–November 15.

TRAVEL

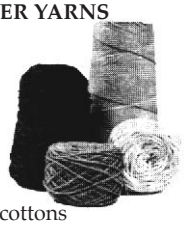
Ireland. September 22–October 5. Fiber Arts tour and workshops. Contact Joan Slack-DeBrock, (715) 277-4224; www.riverrunarts.com.

Romania. December 17, 2003–January 1, 2004. Winter Festival of Maramures. Contact Professor Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667.

Thailand, October 27–November 7. Artistic & Cultural Odyssey, 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.

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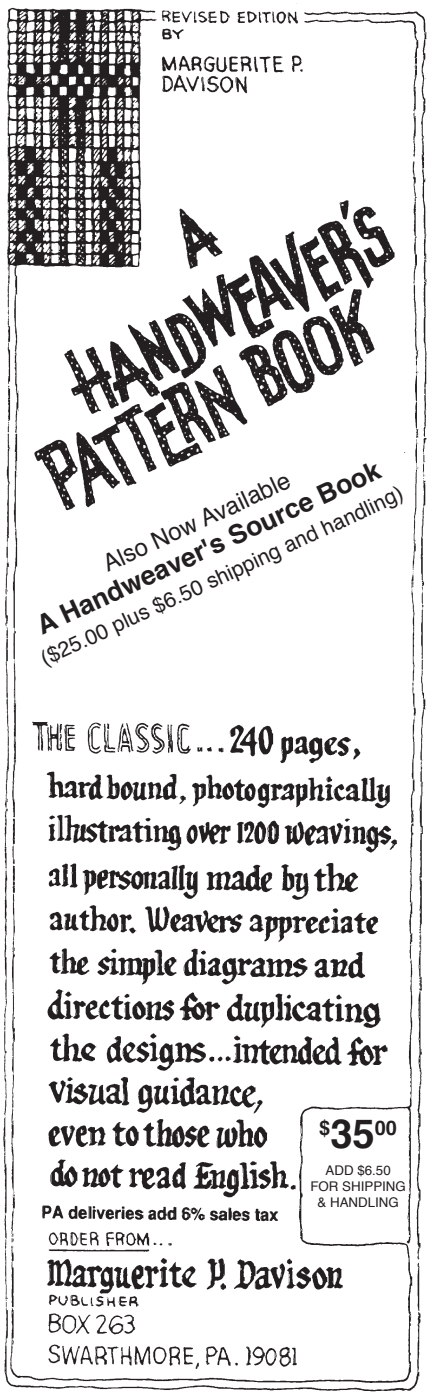
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A new sock yarn *Bearfoot* is now available from **Mountain Colors Yarns.** Made from a blend of 60% Superwash wool, 25% mohair, 15% nylon, this new yarn is the perfect choice for any of your upcoming footwear projects. Since starting up in 1992, Mountain Colors has expanded from 4 yarns in 7 colorways to an extensive line of 14 yarn styles in 39 luscious hand-painted colorways plus 14 solitary hand-dyed colors. For more information on Mountain Colors and to locate the shop nearest you that carries their yarn, go to their website at www.mountaincolors.com.

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NOTICES

CALL FOR ENTRIES: *Scottish Plaids: Crossing Cultures*. Juried multi-media fabric arts exhibition. Accepting work: Sept 1–Sept 6, 2003. Contact: **Middfest International,** (513) 425-7707; middfestsiscom.net.

GRANT FUNDED RESEARCHER SEEKS any information on weaving with fabric strips as warp. If you have used or seen this technique, e-mail cnarayan@u.washington.edu.

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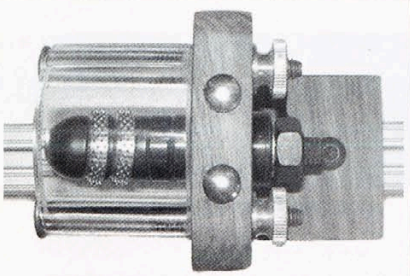
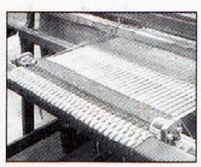
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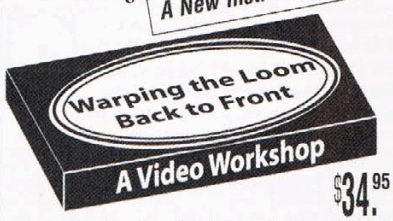
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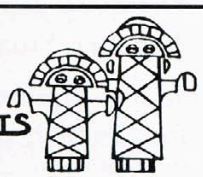
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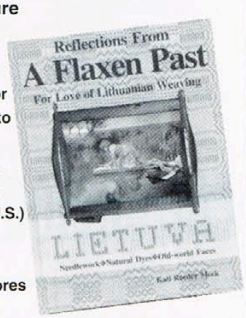
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Living with Handwoven Treasures

As I gaze from my kitchen into the dining room and towards the hall, I see textiles everywhere—pieces by Jack's mother, handwork from my mom, textiles I have woven, and textiles I have collected from my travels around the world. A passion for textiles and a passion for travel. Where do they come from and why are they such an important part of who I am?



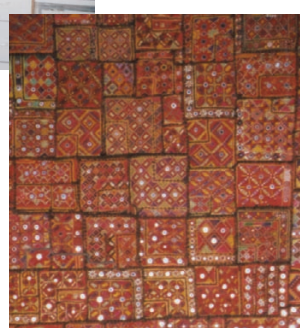
One of the joys of reaching seventy (and believe me, there are many) is that we gain perspectives about our own lives from many years of living. So where did my love of textiles begin? Was it the Oriental rugs Mom purchased after years of saving—rugs I grew up with that are on my floors today? Perhaps my textile heritage is related to the dish towels I embroidered at age seven and the fact that my mother not only used my towels daily but displayed them with great pride.



I grew up with hooked and braided rugs on the floor and quilts on the beds. I remember my bedroom rug of Numdah felt from India—did it draw me to India many years later? Maybe it was the dragon silk kimono in the dress-up box that pulled me to other cultures and led to my fascination with ethnic garments.



My husband's mother was a well-known weaving instructor with three looms in her living room. It was her wedding gift of a 36" floor loom that introduced me to the magic of making one's own cloth. I continue to be intrigued and amazed by the fact that straight threads can be interwoven to make fabric or manipulated on needles as crochet, knitting, or lace. I make cloth for all the reasons women before me have made cloth; to adorn my home, myself, and the people I love.



I find true joy in using the potholders that came from my loom and drying my hands on a cotton lace towel woven by Jack's mom some forty years ago. I get a special feeling of warmth when I place my feet on a carpet woven in Iran in the 1930s by women whom I don't personally know but who are connected to me through the tradition of handwoven textiles.

Any meal becomes special if presented on handwoven placemats with matching napkins. On my dining room table is a cloth I purchased from an artist in India and on the piano a runner Jack and I found deep in the grand bazaar of Istanbul.

I wove the blanket we keep in our living room for cuddling in the cool evenings—and then I wove three more for our adult children. In our hallway hangs a large camel bell I found in an import shop in Canada and on the wall a rain cape from a fisherman on the river Li in China. I will forever remember the sheer delight of the men when they showed me how to properly wear this functional but beautiful item. It became the inspiration, many years later, for three spirit capes of woven raffia.

In winter, at the end of our hallway hangs a piece I purchased on my first trip to India. It is an assemblage of segments of shisha mirror work with embroidery. It represents to me the work of women's hands through the centuries.

In the summer, in its place I hang Mom's hooked hanging of flowers as a reminder of her artistry and eye for beauty.

Tapestry pillows woven for the four seasons adorn my chaise lounge in the studio, and in the bathroom our guests dry their hands on handwoven towels.

This August I will experience the ultimate in living with textiles by spending the night in a felt yurt somewhere in Mongolia. I will sleep within a textile and upon textiles. For me, this is a metaphor for a truth: Cloth connects the earth, its people, and the heritage we share. It is handwoven cloth that gives a home warmth and honors the work of our hands. It brings generations and cultures together. I take great pride in being a part of this tradition.

ANITA LUVERA MAYER, *of Anacortes, Washington, is both a spiritual and artistic mentor for many handweavers. She has traveled the world, and the weavers she has met have become part of her designs for clothing. She has traveled her inner world, too, and these trips also have shaped her designs.*



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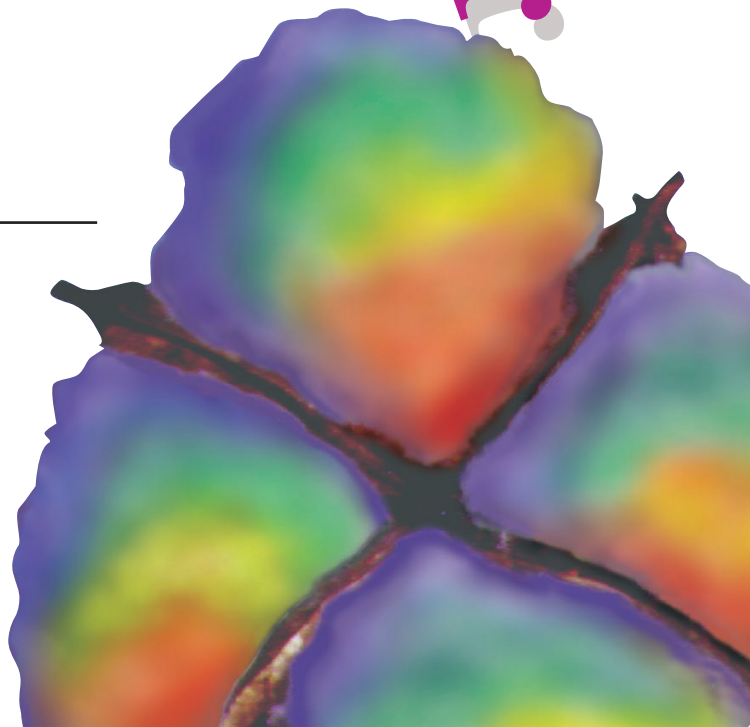
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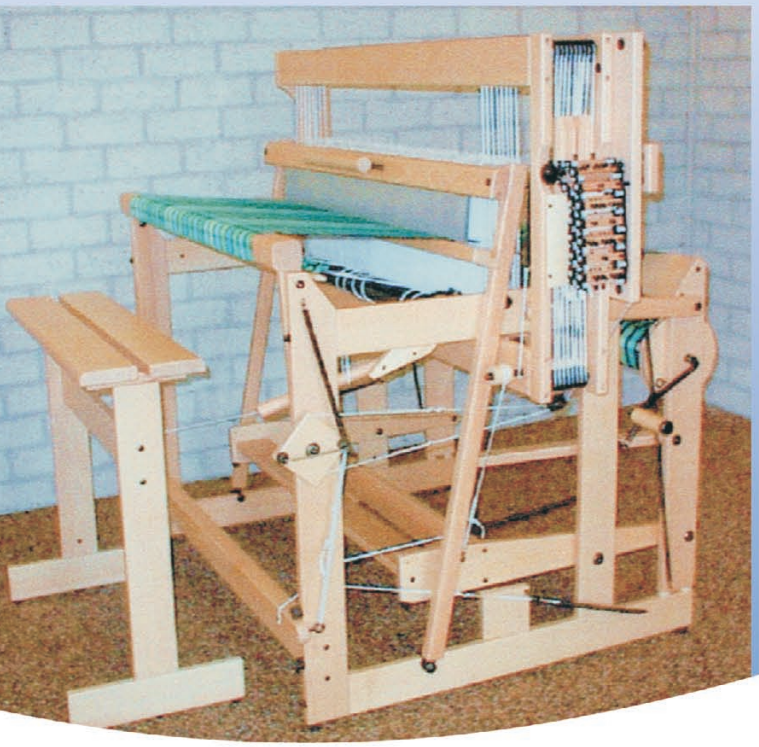
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