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ISSUE 117 NOVEMBER/DECEMBER 2003

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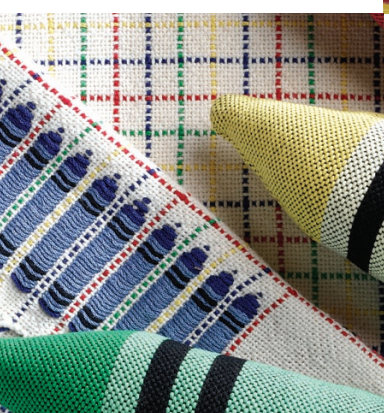
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FROMTHE EDITOR | Madelyn van der Hoogt

One time, early in my weaving/teaching/editing life, I got confused about some dates. I thought that November fifth, the first day of a workshop I was scheduled to teach, was a Friday, and I proceeded to make lists and check off the tasks I had to do to get ready. On the Thursday before the workshop, I happened to look closely at the calendar. November fifth, it turned out, was a Saturday. A gift! A Free Day!

You can lose a day in much the same way. Anita Mayer once told me of a time she was sitting tranquilly at home (maybe I made that tranquil part up) when the phone rang, and a lady said: "Where are you? We're all here with our looms threaded and ready to go." A Lost Day!

When Daylight Savings Time ends in the fall, I never change my clock the night before like they tell you to do. I always choose an hour during the next day that I want to have over again, and I set my clocks back then. I love the luxurious feel of that extra hour (so wasted if I'm asleep!).

Maybe it's partly because weaving is not a very quick process that I've come to cherish time so much and feel there's far too little of it. Maybe it's just life in the twenty-first century. Technology should make tasks take less time, not more. It's far quicker to dash off an e-mail than to write a letter, for example. Yet if I look back twenty years ago, how many hours a day did I spend writing letters? How many do I now spend writing e-mails?

Twenty years ago my overriding goal was to simplify. I wanted to be like Henry David Thoreau, sitting on the steps of my cabin, looking over my rows of beans. I pictured bread cooling beside the woodstove, herbs growing on the windowsill, flowers and vegetables in the garden. There'd be a loom by the fireplace and I'd weave coverlets, tablecloths, and curtains that I'd sew up on my treadle sewing machine. No nine-to-five job, no TV, no telephone, no shopping mall, no traffic.

My picture didn't include enough of the things on Thoreau's list, however, like Hoe beans. The simple life wasn't an easy life, and there wasn't enough time left at the end of the day to sit on the porch. Slowly the woodstove gave way to gas and the treadle sewing machine to electricity. I buy whole-grain breads at a nearby bakery, fresh flowers and vegetables at a farmer's market.

Weaving has survived the transition in spite of the time it takes. When I'm weaving and starting a new project, I'll weave along a bit and then think: At this rate, I will be able to weave about five inches an hour. If I weave all day, I should finish by five o'clock! As soon as that thought enters my consciousness I make a mistake that takes several hours to fix, or I discover I've run out of weft yarn. You're a better and happier weaver if you don't think about time at all.

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).

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*
September/October 2005: *Table Toppers*

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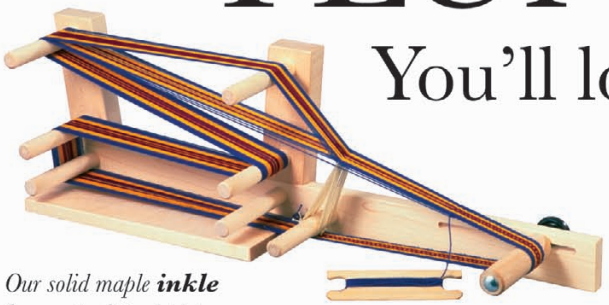
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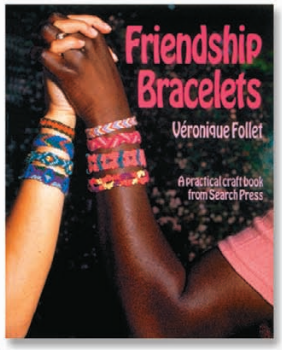


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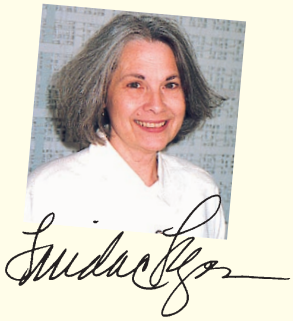
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WHAT'S GOING ON HERE

All the Interweave News that's fit to print



I was reading through our archive of Mary Atwater's papers the other day, and was struck by the number of letters she wrote to her Shuttlecraft Guild subscribers discussing weaving yarn and equipment, its availability (or not), ways to modify or make do, offering yarn for sale, and so forth. This was the late 1930s and early 1940s; weaving shops were largely nonexistent, and mail-order suppliers few and limited.

Yet handweaving endured. It had survived the Industrial Revolution, and under Atwater's (and others') nurturing, continued as a creative pursuit for thousands of women and men in this country. As time went by, the craft flourished—loom makers, yarn companies, guilds, conferences, exhibits, publications sprang up in the 1960s and 1970s to address a persistent and growing interest. We spinners and weavers never had it so good.

The same day I was combing the Atwater files, I was also receiving a flurry of e-mails from an emerging organization called the Spinning and Weaving Association. Though most of its members—shop owners, loom and wheel makers, fiber and yarn distributors—are spinners and weavers themselves, what they uniquely have in common is that they make their livelihood from supplying the needs of the larger fiber world. Thus they have dual interests: love of the craft, and a need to build sustainable businesses.



The Spinning and Weaving Association booth at The National Needlework Show.

To date, this group has pooled resources to exhibit together and teach classes at The National Needlework Show. Their goals: to serve existing spinners and weavers better and to attract new people to the crafts. This is not very different than the aims of our guilds, but with a compelling incentive to be financially healthy.

So what does this have to do with you? It's an interwoven world we live in—nobody knows this better than weavers. This year's FiberHearts award application process uncovered all kinds of heroic and generous guild activity on behalf of keeping the craft alive and well. The Teach-It Forward grant, a partnership of the Handweavers Guild of America and Interweave Press, brought to light a host of energetic and creative teachers with the same goal. (For more information, contact HGA, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010; www.weavespindye.org.) But without the wherewithal to spin and weave—lovely yarns and fibers, well-designed tools of the trade, and easy accessibility to these necessities, where would we be?

Mary Atwater shored up the craft out of passion, but also out of necessity. She was a widow with children to raise during a depression and a war. Tending to the supply side of the craft as well as to education and inspiration was a compelling need. I see the same kind of passion and necessity among members of this new fiber trade association. Their discourse is as much about quality and teaching and making a contribution as it is about doing business. This group is vital to the existence of the craft we all love. I just wanted you to know about it.

The Spinning and Weaving Association is an emerging trade association.

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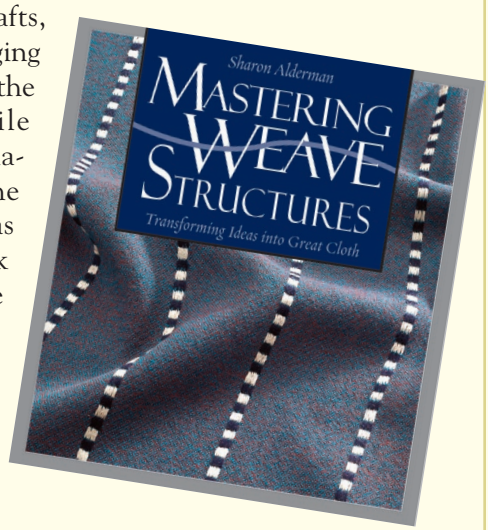
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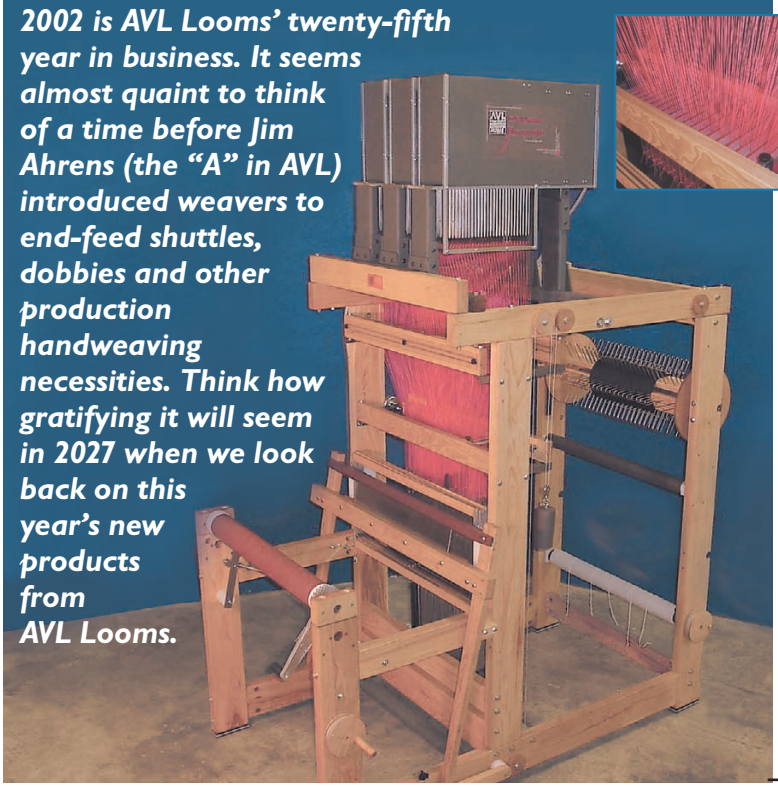
We're late! We're late!

Sharon Alderman's *Mastering Weave Structures* will not be available until early in the new year. But not because we've been slacking! With 264 pages, *beaucoup* photographs, and many, many weaving drafts, it's been an unusually challenging book to produce. Well worth the wait, we believe. And while you're waiting, check out Sharon's teaching schedule for the upcoming year—she still has some slots available. And check out the swatch collections she is weaving to complement the book. Contact her directly at light@softcom.net, or call (801) 355-0215.



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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AN EXPERIMENT WITH RANDALL DARWALL THRUMS

Introductory note. A thrum is the unusable end of a warp thread. Some weavers, when they finish a warp with a complicated threading and want to weave more pieces using it, do not want to rethread. So they tie the ends of a new warp onto the thrums (ends) of the old warp. If they do this many times, eventually there are ends tied to ends tied to ends tied to ends around the warp beam, perhaps of many different colors from many different warps. Finally there is so much of this stuff on the warp beam that they have to take it off and start over.

I have long thought that there should be a support group for the spouses of weavers. Over the years, we spouses experience—although secondhand—many weaving traumas and some weaving joys, and we have to learn how to behave with each one. Some require encouragement, some praise, and some silence.

Several years ago, my wife Lillian attended the Conference of Northern California Handweavers, held that year in Grass Valley, California. One of the workshop teachers there was Randall Darwall. Randy approached Lillian at the conference and said, "Here, would you like a ball of my silk thrums?" Well, duh! Of course she did. The thrums eventually made it home and there they sat. What to do with them?

Some time later, Lillian was discussing these thrums with a weaving acquaintance, who said, "Gee, I've got some of Randy's thrums, too. Would you like to have mine?" Again, a no-brainer. So then there were lots of thrums with no place to go. I will admit that these silk thrums were among the most colorful and softest fibers I've ever seen.

Finally, Lillian decided the thrums were sufficiently aged—it was time to try to weave a fabric out of them. This was breaking new ground! The mass was six to seven yards long with many sets of knots, all in a tangle. And, of course, there was no cross. Even a spouse knows this means trouble.

The first step was to get them into some kind of order, lining them up along the breast beam and feeding them through the reed. Done. Next step? Thread them through the heddles. Also done.

The hitch came with the first crank of the warp beam. The cause was two-fold. First, some of the knots were too fat to pass through the reed. Second, in many cases, an end sleyed through a particular dent turned out to be only one member of a multiple strand whose other members were sleyed through different dents.

The tangle grew more and more intense until it finally became clear that the end did not justify the means required to finish the project. One evening, Lillian said, "OK, that's it!" When next I looked, the loom was naked. Past experience told me that this was the kind of time when spousal silence works best.

If anyone has some suggestions for ways to use Darwall thrums (or tips for weaving spouses), I'd be interested!

—Grey Whipple
Concord, California

A WEEKEND WEAVER STORY

My friends and I decided to take the Weekend Weaver challenge in "More Than Meets the Eye: A Quick Lacy Shawl" by Lynn Tedder, HANDWOVEN, May/June 2003, pages 66–69, while also participating in Harrisville Designs' Advanced Beginner weaving class at the end of July.

Joan and I modified Lynn's draft somewhat in order to weave our shawls with Harrisville's 2-ply Shetland wool. Elizabeth used 5/2 pearl cotton without having to change any of the weaving directions.



Susan Bloomfield, Elizabeth Wagner, and Joan Fernbach, in their Weekend Weaver shawls

We were very pleased with the results and wanted to report to your readers that completing a "weekend" weaving project is possible—mostly! We sure had a wonderful time trying.

Thank you for the inspiration! *—Susan Bloomfield, Kennebunk, Maine*

What a great idea! Most of us can't really spend a whole weekend weaving if we're at home—there are too many other things to do. But using Weekend Weaver projects for a weekend workshop or a study group retreat would be a perfect way to weave, have fun, and come home with a finished piece!

VISCOSE/ANGELINA SUBSTITUTE

The Viscose/Angelina yarn used for the Weekend Weaver project "More Than Meets the Eye: A Quick Lacy Shawl," HANDWOVEN, May/June 2003, pages 66–69, is unfortunately no longer available—a frequent problem with using trendy yarns! Several readers have inquired about a substitute.

I'd like to suggest Halcyon's Silk and Ivory, Item 147, 50% silk/50% wool (1,020 yd/lb). It is close to the same size and loft as the Viscose/Angelina. Another possibility is 5/2 silk (1,250 yd/b), available from both Treenway Silks and Halcyon Yarn. A less expensive alternative is Webs 6-ply rayon (2,500 yd/lb).

—Lynn Tedder
Tulsa, Oklahoma

NATURAL ORGANIC COTTON

Some readers have had difficulty ordering the 3/2 natural organic cotton I used in my bath towels in "Bath Accessories au Naturel," HANDWOVEN, September/October 2003, pages 52–55. This yarn is available at A Touch of Twist, (518) 864-5885. A Touch of Twist received so many orders in the first weeks after the magazine came out that the answering machine was unable to record them all. If you called and didn't get through, try again.

—Karen Tenney
Cobleskill, New York

What's Hot! A CONTEST

Convergence is coming to Colorado! To celebrate, Interweave Press and HANDWOVEN invite you to enter the What's Hot! contest. There will be lots of prizes: Prize for Best of Show is $500!

Contest entries must be either a 12" x 12" fabric swatch or a complete scarf that shows unusual surface texture produced by differential shrinkage, felting or fulling, energized yarns, unusual fibers, burnout (devoré), or an innovative use of weave structure. Selected pieces will be displayed in the What's Hot exhibit at Interweave Press during Convergence, and you're all invited to come see it—and us!

To enter, send the swatch or scarf (or a slide or photo) to What's Hot!, Interweave Press, 201 E. Fourth St., Loveland, CO 80537, by April 1, 2004. Include a draft and a brief description of weaving and finishing the fabric.

Hot TIP!

Use a Hot Tip for the What's Hot Contest!

For inspiration, use the Hot Tips in the January/February 2003 issue of HANDWOVEN. Also see Loretta Oliver's "Felting on Handwoven Fabric" in this issue (pages 48–52).

Create fabrics with waves, scallops, or curves by shrinking some fibers and not others; use unusual eyelash, bouclé, or fancy knitting yarns with float weaves; combine more than one weave structure in the same piece; try rigid wefts like reeds or wire for dimensional fabrics —or surprise us!



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Craftsman Hill Fibers, Mt. Vernon, Ohio. Instructor: Deborah Yorde. Students: Reed Esslinger, Denise Fuzzell, Emily Klesner, Kimberly Klesner.

Custom Handweavers, Mountain View, California. Instructor: Hannelore Cole. Students: Karen Bengtsson, Celeste Brown, Francine Fehl, Cathy Goldsworthy, Colleen Kelley, Alene Kercheval, Anna Manayan, Jennifer Myhre, Pat Schaffner, Claudia Schinn, Maria M. Torres, Jenn Vickers Alicia Woods.

Ekphrasis Defined Design, Southampton, Massachusetts. Instructor: Chris Hammel. Student: Kristina Bourne.

Gemini Fibres, Mount Albert, Ontario, Canada. Instructor: Lois Pottage. Students: Mary Birss, Marlene Edwards, Pat French, Angelique Gagon, Ria Harting, Donna Lemon, Maureen Riley.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Deborah Chandler. Students: Sherrie Kowlaksi, Betsy Martin, Susan Schmieder, JoAnn Versusky.

Heritage Spinning & Weaving, Lake Orion, Michigan. Instructor: Joan Sheridan Hoover. Students: Patricia Agallardo-Irvin, Ann Dreyer, Gray Duerrs, Claire McHugh, Kathy Nimmo, Laura Sniderman.

Jekyll Islands Arts Association, Jekyll Island, Georgia. Instructors: Kate Rumbaugh, Betty Hancock Smith. Students: Donnye Barnett, Ginny Clifford, Jane DeBacker, Marion Grupe, Anne Jennings, Ann Meilander, Betty Patterson.

Lamb's Quarters, Waupaca, Wisconsin. Instructor: Jane Haasch. Student: Donna Lederer.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Helen Delano, Donna Etsen, Melinda Hose, Danielle Love, Doris Molleca, Shari Moore, Joanne Pauley-Hunter, Ellen Robinson, Barbara Runkle, Cherie Sewell, Beth Stifel, Tom Wells.

Mountain Valley Weavers/Textiles, Glenwood Springs, Colorado. Instructor: Emilie Somerville. Student: Kathy Osborne.

Penelope's Breads and Threads, Delray Beach, Florida. Instructors: Penny Morgan, Bebby Weigand. Student: Emily Weigand.

Portland Fiber Gallery, Portland, Maine. Instructor: Melodi Hackett. Student: Nancy Mulqueen.

Ruthie's Weaving Studio, Portland, Oregon. Instructor: Melody Messinger. Student: Jan Wagner.

Shuttles, Spindles, and Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Sharon Keefer, Nancy McKay, Dianne Shantz, Carolyn Torpy.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Louise French. Students: Carl Adkins, Catherine Alter, Kathy Dalton, Audrey Dopke, Shelly Johnson, Linda Morris, Kari Poprawski, Lois Soderberg, Juanita Surman. Instructor: Lynn Stracka Schuster. Students: Jessie Peterson Jones, Tascha Keettel, Leslie Nickels, Anja Olsen, Emily Peters, Robyn Robbins, LaVonne Schulze, Patti Sherry.

Snow Farm, Williamsburg, Massachusetts. Instructor: Chris Hammel. Students: Jennifer Doherty, Catherine Kestler.

Kathleen Stevens Hand-Woven Designs, Martinsville, Indiana. Instructor: Kathleen Stevens. Students: Cynthia Cook, Claudia Fisher, Bobbie Pitts, Mary Southerland, Nancy Stimson, Valerie Best.

Tall Grass Arts Association School, Park Forest, Illinois. Instructor: Delia Rellis. Students: Ellen Eads, Samantha Quarles, and Pam Schmeckpeper.

Timiskaming South Handspinner's & Weaver's, New Liskeard, Ontario, Canada. Instructor: Anne McKenzie. Students: Shirley Allen, Claire Moylan-Cull, Liz Robitaille.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Students: Barbara Cotter, Nancy Fraveletti.

The Weavers' Cottage, Canyon Country, California. Instructor: Sandy Gunther. Students: Patti Kim, Karena Linebeck.

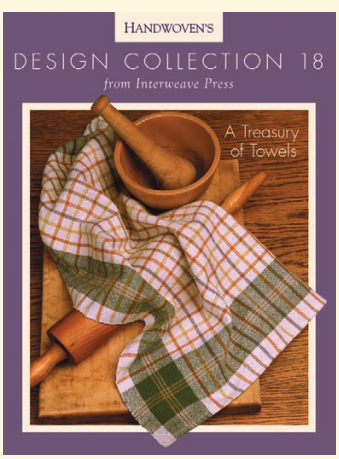
Weavers Guild of Minnesota, Minneapolis, Minnesota. Instructor: Naomi Brill. Student: Kyra Krombein. Instructor: Rosemary MacFarlane. Student: Caroline Waskow.

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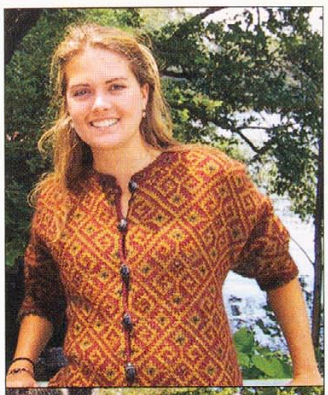
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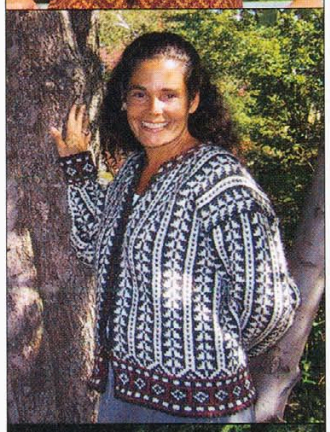
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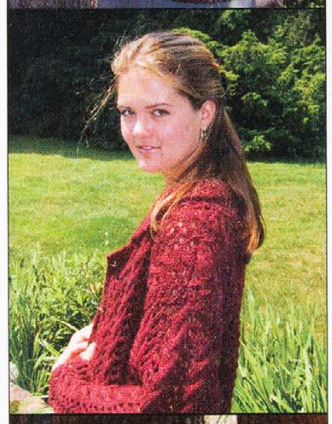
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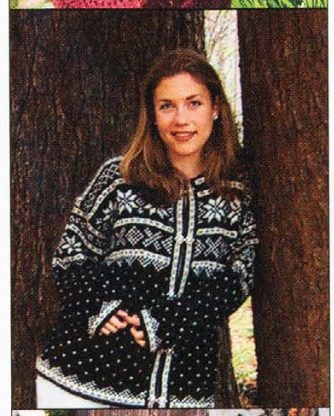
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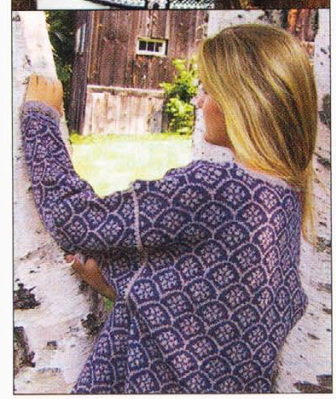
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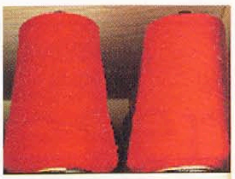




























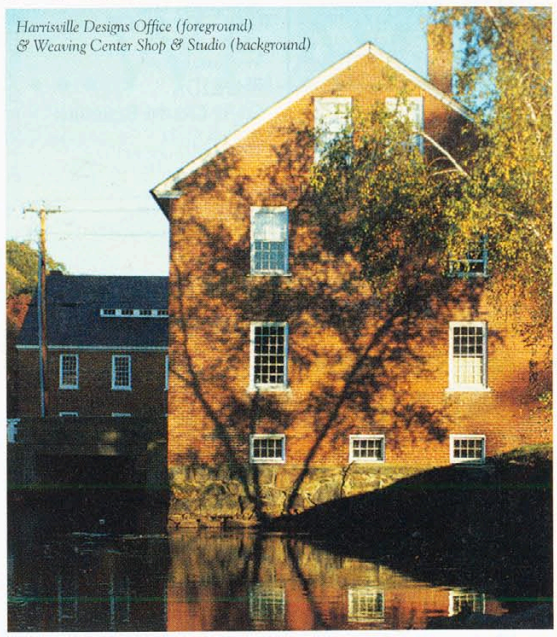




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MORE ON FLOATING SELVEDGES

Last issue's Beginner's Corner (September/October 2003, page 14) discussed the use of floating selvedges. One aspect of weaving with them was not included.

Floating selvedges, unlike the other threads in the warp, do not interlace. Each weft goes around them exactly the same way as the preceding weft. Instead of moving over and under weft threads, therefore, the floating selvedges pass straight down the length of the cloth. As a result, they do not take up as much as the other threads and become looser and droop as the weaving progresses.

The solution is to weight them. My favorite weight is a 3" S-hook. I like to wind my floating selvedges on the warp beam with the rest of the warp. It is an easy matter to slip an S-hook over each floating selvedge just beyond the back beam. It slides down under the warp beam where it lives throughout the project without needing any attention.

You can also add and weight floating selvedges after the rest of the warp is beamed. For each one, cut a thread the same length as the warp, tie it to the front apron rod, pass it through the reed and the shafts without threading it in a heddle, and hang it over the back beam.

To weight, make a lark's head knot (see last issue's Beginner's Corner) and slip the S-hook through the loop of the knot. When the warp advances and you need to advance the S-hook, you can slide the S-hook out, pull on the thread to undo the lark's head, make a new lark's head and slide in the S-hook. I find this system much easier than the film canister-filled-with-coins method commonly recommended.

MORE DEFINITIONS

Here are a few more definitions to add to the ones given in the May/June 2003 Beginner's Corner. They will also be added to the definitions posted on our website (www.interweave.com; click on Weaving; Projects and Articles; For Beginners).

breast beam the horizontal crosspiece on the loom (directly in front of the weaver) around which the woven cloth passes on its way to the cloth beam.

cloth beam the (usually) cylindrical piece of wood at the front of the loom on which the woven cloth is wound.

back beam the horizontal crosspiece on the back of the loom around which the warp passes on its way to the warp beam.

warp beam the (usually) cylindrical piece of wood at the back of the loom on which the warp is wound. "Beaming the warp" means winding the warp on this beam.

lease sticks two rods or flat sticks longer than the width of the warp that are placed in the two openings made by the cross to maintain the cross between the two sticks.

—*Madelyn*

CORRECTIONS

GEOGRAPHICAL NOTE

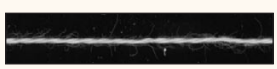
In "A Rya Cover," by Betty Johannesen (HANDWOVEN September/October, 2003, pages 36–39), note that the island of Öland is in Sweden, and the island of Åland is in Finland.

YARN MANUFACTURER

In "Eye Candy in the Yarn Store," by Barbara Walker (HANDWOVEN, May/June 2003, pages 24–27), Sockotta yarn is by Plymouth.

YARN CHART

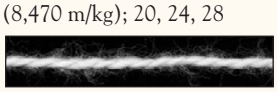
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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



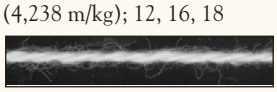
16/2 unmercerized cotton, 6,720 yd/lb (13,560 m/kg), 24, 30, 36



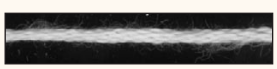
10/2 pearl cotton, 4,200 yd/lb (8,470 m/kg); 20, 24, 28



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



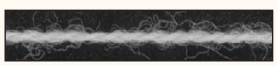
4/2 unmercerized cotton, 1,600 yd/lb (3,228 m/kg) 8, 10, 15



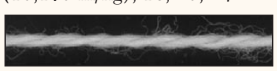
Tahki Cotton Classic, 980 yd/lb (1,980 m/kg); 8, 10, 12



Sugar 'n Cream cotton, 840 yd/lb (1,695 m/kg); 4, 6, 8



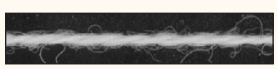
18/2 merino wool, 5,040 yd/lb (10,170 m/kg); 16, 20, 24



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



wool novelty, 1,933 yd/lb (3,900 m/kg); 10, 12, 15



2-ply wool, 1,800 yd/lb (3,630 m/kg); 12, 15, 20



2-ply wool, 1,090 yd/lb (2,200 m/kg); 10, 12, 16



2-ply wool, 900 yd/lb (1,816 m/kg); 6, 8, 10



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



Merino roving

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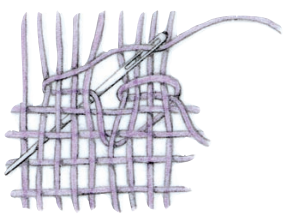
*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975.

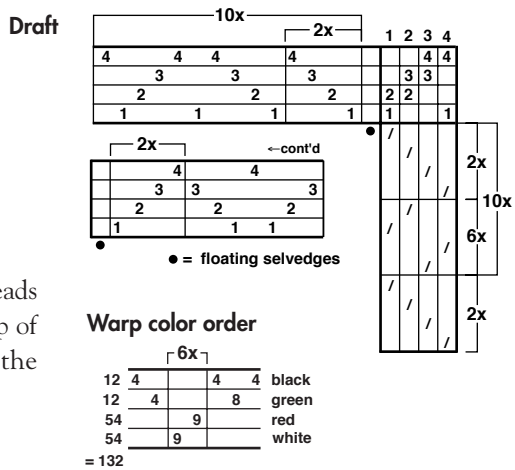
PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sandy Amazeen	Fellowship cloak	72–75	Shadow weave	8	Intermediate
Terry Collard	Blanket	64–66	Waffle weave	4–8	Advanced beginner
Christi Eales Ehler	Waldorf dolls	60–63	Warp-faced plain weave	inkle	Beginner
Ellen Johnson	Runner	34–37	Overshot	4	Beginner
Tracy Kaestner	Scarf	28–31	M's and O's	4	Intermediate
Daryl Lancaster	Ornaments	44–46	Any handwoven	NA	Beginner
Daryl Lancaster	Yardage	28–31	Deflected double weave	8	Intermediate
Loretta Oliver	Scarf	48–52	Twill	4	Advanced beginner
Beverly Savel	Crayon pillows	68–71	Plain weave	4	Beginner
	Blanket	68–71	Plain weave	4	Intermediate
			with a supplementary warp	8	Advanced
Susanne Smith	Toddler's pinafore	54–58	Huck and huck lace	4–8	Intermediate
	Child's cape	54–58	Twill	4	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.)

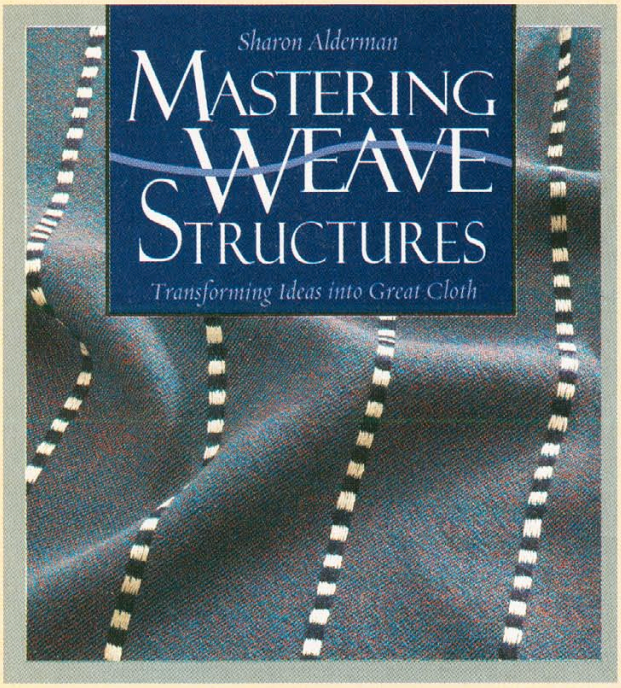
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

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.

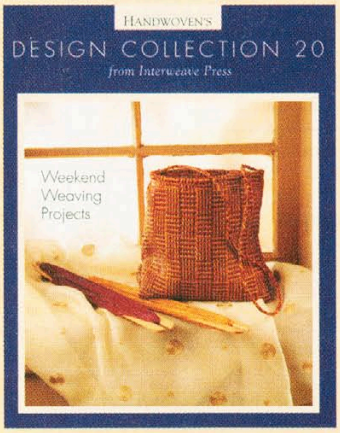
New Books from Interweave Press
Fall 2003



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

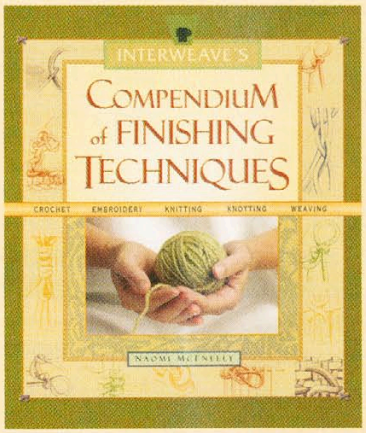
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Design Collection 20: Weekend Weaving Projects
from HANDWOVEN® magazine

If your busy life is leaving you too little time to weave, this will help. The editors of HANDWOVEN® magazine have assembled some of their best designers to present a stunning collection of quick projects you can start and finish in a weekend. From totes to tablecloths, these 15 projects are guaranteed to excite weavers of all abilities. You'll learn the tricks of designing simply and discover a wealth of design ideas. Amaze a friend or family member with a handwoven gift or a wonderfully textured scarf that looks like it required weeks of work (when all it really took you was a weekend).

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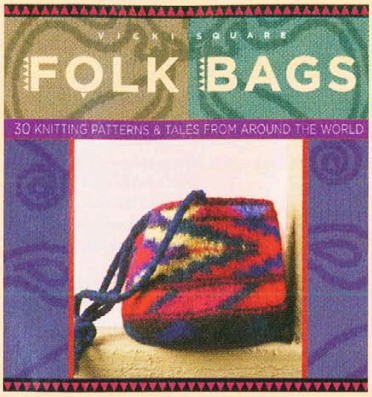
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Crochet, Embroidery, Knitting, Knotting, Weaving
Naomi K. McEneely

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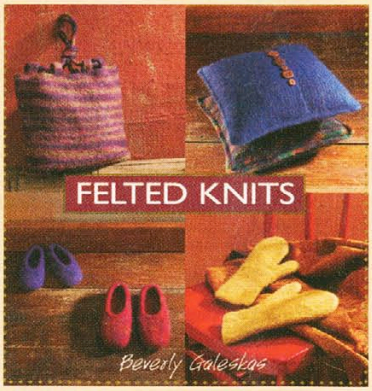
Folk Bags

30 Knitting Patterns and Tales from Around the World

Vicki Square

Bags are essential for living—whether walking to a neighbor's house or going to the store. And Vicki Square's contemporary interpretations of these 30 folk designs are truly extraordinary. Each one is inspired by traditional folk bags or folk art from 23 different countries including Nepal, Tibet, Japan, Ireland, Ecuador, and Guatemala. You'll find bags in all shapes, colors, textures, and sizes for work, play, or for a special evening on the town. Knitters are sure to be intrigued by the versatile and imaginative designs in this unique collection. This is the sixth book in Interweave Press's Folk series.

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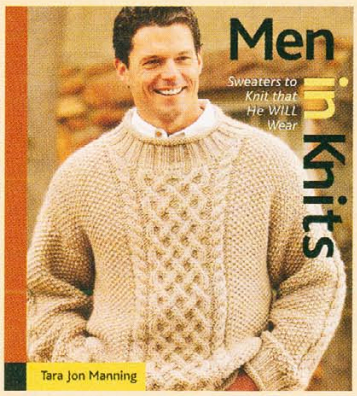
Felted Knits

The Art of Shrinking Your Knitting

Beverly Galeskas

Just about anything you can knit can be felted—that is, shrunk with heat and agitation to create a thicker, more durable fabric. The knitting goes fast with fat yarn on big needles, and felting is easy and fun, but learning how to make all of it come together takes some skill. Beverly Galeskas, the owner of Fiber Trends and a nationally recognized authority on felting, shares her secrets in *Felted Knits*. More than just a pattern book, Beverly shows you how to choose and test yarns, correctly size a knitted piece for felting, accurately shrink items by hand- and machine-washing, improve your results with blocking, and how to care for your felted knits. Novice and experienced knitters alike can choose from the book's 24 projects to create bags and totes, hats, mittens, vests, and slippers, rugs, pillows and more.

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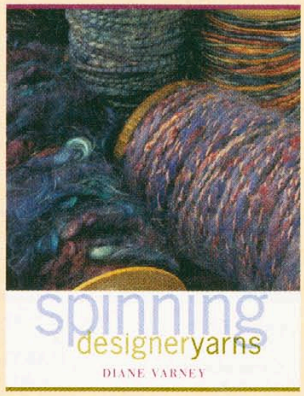
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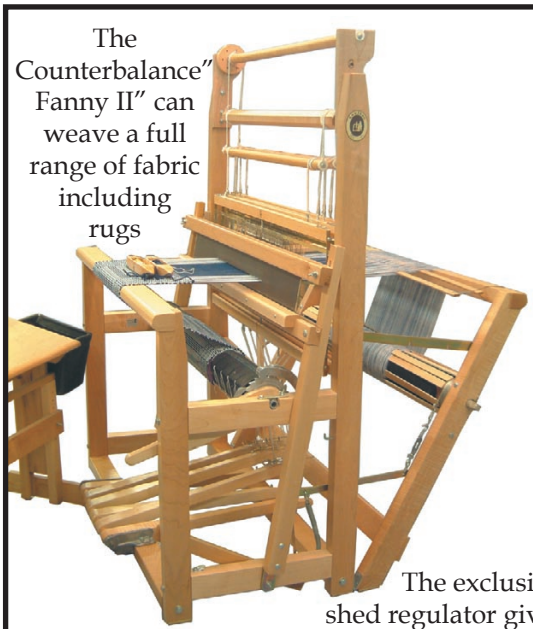


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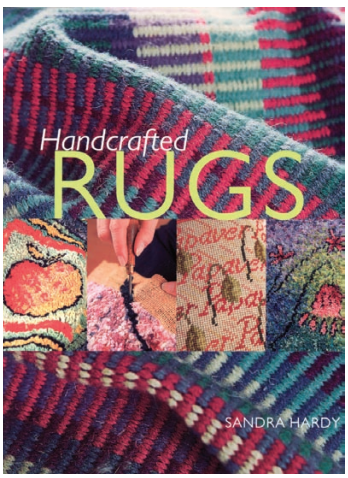
HANDCRAFTED RUGS

Sandra Hardy

Guild of Master Craftsman, East Sussex, United Kingdom, 2002. Distributed by Sterling Publishing, New York. Softbound, 150 pages, $17.95. ISBN 1-86108-245-2.

Acclaimed needlework designer Sandra Hardy has authored many books and articles on needlework, including blackwork, beadwork, appliqué, quilting, cross-stitch, and machine embroidery. In this book, she explores the most popular techniques for creating rugs by hand.

A short introduction traces both the history of rug making and modern trends and developments. The first chapter covers the practical aspects of designing rugs, including appropriate style and color choices for any given setting. Following is a whole chapter devoted to chemical and natural dyes. The subsequent chapters explore nine techniques for making rugs— braiding, prodding, tufting, felting, hooking, knitting, needlepointing, locker-hooking, and weaving—along with design ideas and constraints particular to each technique including tips for finishing and worked samples. Six rugs in various techniques are presented with full instructions.



If you want to make rugs with a minimum of tools and equipment, this book provides basic introductions to workable techniques.

This is an inspiring idea book with plenty of color photographs and handsome diagrams on every page. If you want to make rugs with a minimum of tools and equipment, this book provides basic introductions to workable techniques.

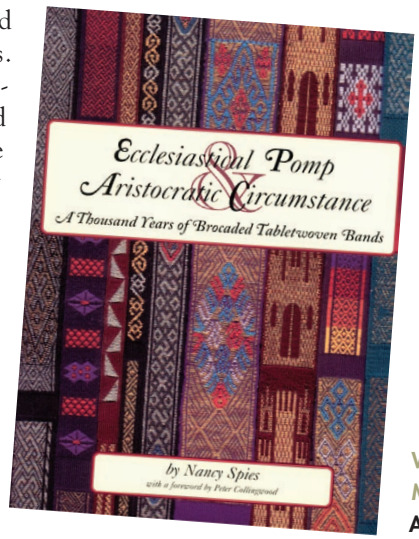
—Janet Meany

ECCLESIASTICAL POMP & ARISTOCRATIC CIRCUMSTANCE

Nancy Spies

Arelate Studio, Jarrettsville, Maryland, 2000. Softbound, 314 pages, $40. ISBN 0-615-11684-7.

During the Middle Ages, brocaded tabletwoven bands, narrow and intricately patterned, adorned clerical vestments and aristocratic garments. Woven in silk and brocaded with precious gold and silver threads, these bands were highly prized. This book displays many treasured pieces that have survived to this day, and includes their history. It also provides weavers with a variety of patterns for creating their own bands.



The directions for working with a brocading weft are clear and helpful to tablet weavers who wish to learn this technique, although it was not the author's intention to teach the basics of tablet weaving.

The patterns given in the book are from seventy-one of the bands. The fact that all are based on historical pieces will be especially appealing to those interested in medieval designs. Each pattern is presented on a grid that is adaptable to other weaving techniques as well as to cross-stitch, needlepoint, or beading.

The last section is devoted to documentation for each band. We learn where each is located, its size, the materials and tablet-weaving techniques employed, and its function, either ecclesiastical or secular. It is evident that a great deal of research supports this information, because one-fourth of the book is comprised of appendixes and, notes with an extensive bibliography.

Tablet weavers, textile historians, and museum personnel will be grateful to have this information gathered into a single publication.

—Linda Malan

WEAVING A ZOO: MY NOTEBOOK

Amy Preckshot

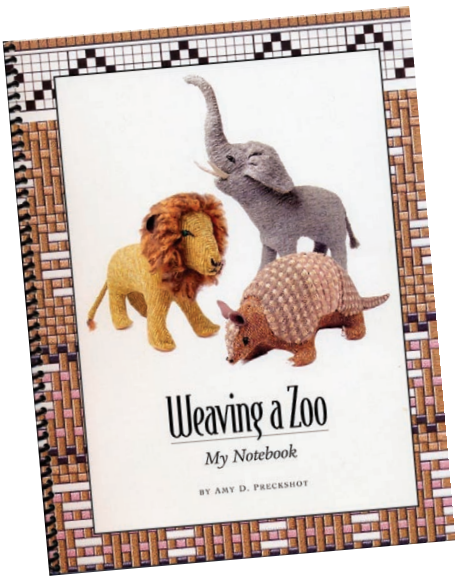
Parkridge Press, c/o Amy D. Preckshot, 3700 S. Lenoir, Apt. 11, Columbia, MO 65201, myDorothy@aol.com, 2002. Spiral-bound, 72 pages, $25 plus $3 shipping. ISBN 0-9722128-0-5.

From "The Zoo and How it All Began" to "How to Assemble the Alligator," *Weaving a Zoo* is full of humor, encouragement, and lots of practical advice for creating your own zoo full of toys.

This is no ordinary stuffed-animal pattern book. The designs and diagrams of sixteen wonderful creatures are the result of the author's careful study of the anatomy, muscular systems, and surface skins of the real animal.

For the weaver, there is a description of each weave structure chosen for a given animal, threading and treadling diagrams complete with drawdowns, and photos of finished animals. Precise hand-drawn patterns are presented on a grid with information on how to resize them. The author thoroughly discusses how to choose yarns and finish the fabrics; all suggested materials are basic and readily available.

Stuffing the animals receives special attention with helpful hints about which parts to do first and how to mold the



stuffed pieces for the most successful forms and shapes. The many helpful tricks and tips include such construction details as attaching the parts to each other, finishing the faces, paws, and claws, and creating furry and hairy manes and tails.

With its wealth of information, *Weaving a Zoo* exudes a sense of generosity. Weavers will enjoy weaving the fabrics to create the animals in their zoos, while nonweavers can use the patterns, too, searching out the perfect commercial fabric to embellish with appliqué or embroidery. All may use the ideas gleaned from this book to create a zoo of creatures uniquely their own.

—Barbara Overby

VIRGINIA HARVEY: LEGACY IN FIBER ARTS

Living Treasures Project, PO Box 31611, Seattle, WA 98103, 2002. 27 minutes, $30 includes shipping in the United States.

This video honors Virginia Harvey (1917–2001), an honorary fellow of the American Craft Council best known as the author of *Macramé, The Art of Creative Knotting, Color and Design in Macramé,* and *Techniques of Basketry*. She also wrote *Threads in Action*, a quarterly newsletter, and edited Dr. William Bateman's many weaving monographs for the Shuttle Craft Guild, which she and her husband owned and operated as HTH publishers after Harriet Tidball's death.

Along with her Seattle friends Jacqueline Enthoven and Jean Wilson, Harvey awakened a new generation to the creative potential of macramé, basketry, embroidery, and weaving. Written with clear prose and illustrated with concise diagrams, her books were invaluable to this revival.

Without benefit of a college degree, Harvey had the elegant intelligence of an engineer and product designer who could draft plans for her father's clinic, suggest a fabric for a Nike shoe, and consult with NASA on the creation of a braided tether for a spacecraft.

I don't suppose that Harvey ever expected to become a living treasure. She simply pursued—with patient determination—topics and tasks that piqued her curiosity and challenged her mind. Her avocation of weaving became a vocation when her work on a Seattle Weaver's Guild study project led to her becoming the Curator of Collections of the Eleanor Helen Reed Textile Study Center in the Henry Art Gallery at the University of Washington. During Harvey's tenure as curator, she created an improved method of documenting textiles, and she designed an innovative storage system for the collection. The way she cataloged and safe-

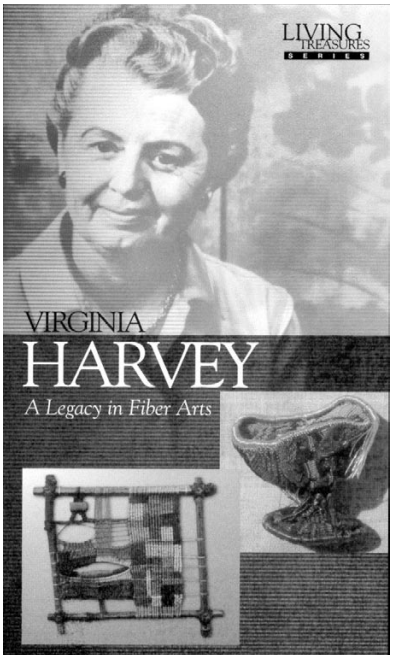
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guarded archival fabrics set a new standard that was adopted by other museums.

The video reviews her career as a curator, writer, entrepreneur, mentor, inventor, and artist through personal interviews with Harvey, her two sons, and fiber artist friends, among them Jack Lenor Larsen, Jill Nordfors Clark, and Judy Sourakli. Views of a retrospective 2001 exhibit of delicate tapestries woven by Harvey on bamboo warps with colorful silk weft reveals her prolific artistry and talent.

This video eloquently displays the unexpected and interesting opportunities for expression, the firm friendships, and the connections with past, present, and future that Virginia Harvey fashioned through a "life lived in crafts."

—*Nancy Arthur Hoskins*

New
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Felted Knits by Beverly Galeskas is a treasure trove of felting ideas. Just about anything you can knit can be felted—shrunk with heat and agitation to create a thick, durable fabric. Weavers are sure to glean ideas for incorporating felting techniques into their portfolio of weaving skills.

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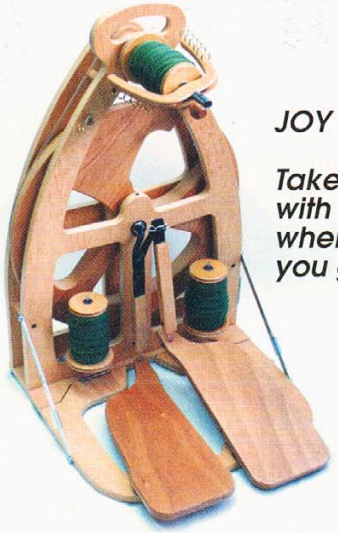
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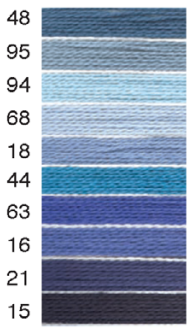
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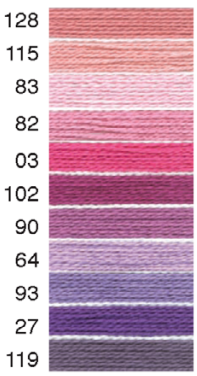
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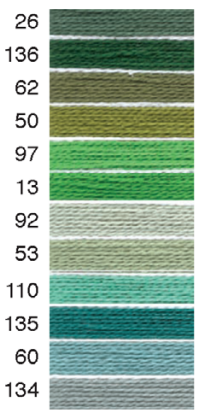
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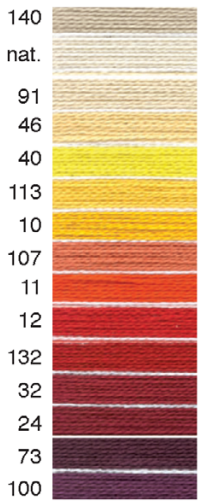
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BY THE STUDENTS AND For the Students

University of Oregon Student Fibers Guild

Guilds are the glue that holds the handweaving community together. Networking opportunities, programs, exhibits, and the chance to interact with other weavers all enrich a weaver's life. In case you worry that there aren't enough young weavers entering the craft to keep guilds thriving and growing, here is good news! A group of students from the Fibers Department at the School of Architecture and Allied Arts at the University of Oregon in Eugene provide an uplifting reminder that there are plenty of young weavers around. They have formed a guild to promote all fiber arts, but especially spinning, weaving, and knitting.



PHOTOGRAPH BY HEATHER JAMIESON

The Student Fibers Guild placed fourth in this year's sheep-to-shawl at The Black Sheep Gathering. From left to right: Sara Stephens, Satya Riversong, Molly Scaison, Asher MacKintosh, Yvonne Ellsworth, and Blacita Telles.

The guild is open to all University of Oregon students and to any members of the community who cannot attend other local guild meetings. Student Fibers Guild members participate in community workshops and community service projects and teach fiber arts techniques through outreach programs.

The University of Oregon Student Fibers Guild (UOSFG) is run completely by students and is currently filing for memberships in the Weaving Guilds of Oregon (WeGo) and the Association of Northwest Weavers' Guilds (ANWG).

Only a few months old, the Student Fibers Guild already hosts a website (**www.geocities.com/uohandweavers**) that features newsletter archives, events, opportunities for volunteer work, favorite links, free patterns, a gallery (as soon as students submit photos of their work), and poetry and prose.

HGA/Interweave Press Teach-It-Forward Grant Winner Announced



PHOTOGRAPH BY KATHY BENJAMIN

Mary Bentley teaches at the Foxglove Fibre Arts Cooperative.

Congratulations to Mary Bentley of Bowen Island, British Columbia, Canada, who was awarded the first annual Teach-It-Forward Grant by HGA and Interweave Press. The $500 award is given to individual instructors who bring new people to the craft of weaving or spinning through innovative ideas and teaching methods. Mary teaches at Bowen Island's Foxglove Fibre Arts Cooperative.

The goal of this joint effort by the Handweavers Guild of America and Interweave Press is to support and honor those who are devoted to sharing with others the skills we cherish. Grant guidelines and an application form are available from the HGA's website, **www.weavespindye.org** or call (678) 730-0010. Applications for next year must be received at HGA by February 1, 2004.

NEWS Celebrates its 25th Conference



PHOTOGRAPH BY RITA CIARANELLO

Jan Doyle's tunics represent the 1990s at the NEWS Retrospective Fashion Exhibit.

The New England Weavers Seminar passed a milestone this summer by hosting their 25th biennial conference for weavers, dyers, and spinners. Established in 1955, NEWS is organized by a consortium of guilds throughout the Northeast. Keynote speakers for this year's conference were Sonja Wahl, curator and archivist of the American Handweaving Museum in Clayton, New York, and internationally known color expert Michele Wipplinger. The conference was attended by over 250 weavers who enjoyed workshops in a range of subjects from beginning weaving to reading drafts from the 1700s. The fashion show was beautifully staged and featured a slide show from past gatherings and a retrospective exhibit. NEWS embodies the spirit of today's weavers—proud of our roots and looking forward to a future of new explorations.

What's in a Name?

Craft Museums from New York to California are choosing to drop the word craft from their names. The Museum of Craft & Folk Art in San Francisco, however, is not following the trend. Curator Rachel Osajima states "We believe that the term craft is valid and useful in discussing and understanding the visual arts. The Museum of Craft & Folk Art was founded upon this belief. We continue to support it and the people who make craft."

Publications from the New York Times ("From Baskets to Plastics," June 13, 2003) to Fiberarts ("Is 'Craft' a Dirty Word?" September/October 2003) have documented this shift in thinking. While the craft/art debate is nothing new to the handweaving community, there is new cause to support the title of craft.

Juliarose Loffredo, who graduated in 2000 with a MFA from the University of Georgia, is taking matters into her own hands. Through her travels and travails since graduation she has sensed that artisans rooted in the American craft tradition are feeling increasingly isolated. Finding the need to network with other craftspeople, she established the Craft Liberation Front (CLF) for young and emerging artists working in craft mediums such as fiber, pottery, and beadwork, and who have been exhibiting their work for fewer than ten years. Still in its infancy, the CLF hosts a skeletal but dynamic website with plans to include an on-line gallery, free web space, bulletin boards, networking possibilities, and potential for group exhibitions. For more information on the Craft Liberation Front, visit **www.craftliberationfront.com**.



PHOTOGRAPH BY DREW STAUSS/DEPARTURE PHOTOGRAPHY

***Still Front* by Katherine Gothreau, a member of the Craft Liberation Front**

THE RUGMARK LABEL: Helping to Change a Small Part of the World

Weaving for most who read this magazine is a pursuit of pleasure. We find great joy in creating beautiful handmade textiles with the interlacement of threads. For millions of children worldwide it can be a daily task that holds no joy. Children in many areas of the world work in brick kilns, mines, agricultural fields—and on carpet looms. They are often exploited for their small hands, capable of doing work that is impossible or very slow for adults. In Pakistan, for example, fifteen million children work under bonded conditions, sold into slavery by parents who are too poor to provide for them.

RUGMARK

The RUGMARK logo

RUGMARK, a global nonprofit organization, is working to end illegal child labor in the carpet industry and to offer educational opportunities to children who have worked in carpet factories. Established in 1995, RUGMARK monitors factories, operates schools for former child weavers, and maintains a brand that clearly marks carpets on the market as being created without exploiting children.



PHOTOGRAPH BY ROBIN ROMANO

This child now attends a RUGMARK primary school in Bhadohi, Uttar Pradesh, India, instead of laboring in a carpet factory.

India, Nepal, and Pakistan are currently participating in the RUGMARK program. RUGMARK enlists carpet producers and importers to make and sell rugs that are free of illegal child labor. These companies earn the right to use the RUGMARK label by submitting to random inspections of their production centers and agreeing to adhere to RUGMARK's strict no-child-labor guidelines. Each labeled carpet is individually numbered so that it can be traced back to its origin—even to the loom on which it was woven.

Purchasers of RUGMARK carpets can take pleasure in knowing that their carpets were not made by children. A portion of the price of each rug helps to pay for the rehabilitation and education of former child weavers and to raise awareness of the global problem of child labor in the carpet industry.

For more information about RUGMARK and about RUGMARK retailers in the United States, visit **www.rugmark.org** or call (866) RUGMARK.

KING TUT'S WARDROBE
Back in Fashion

A piece of ancient history came to life recently through the exhibit *Tutankhamun's Wardrobe* held at the American Swedish Institute in Minneapolis, Minnesota. The exhibit featured replicas of the linen tunics and other garments worn by King Tut with analyses of the symbolism appearing on some of the fabrics.

Tutankhamun's Wardrobe is the result of many international collaborations. In 1992, the Stichting Textile Research Centre in Leiden, The Netherlands, began work with the Egyptian Museum in Cairo to research the clothing and textiles recently found in the tomb of the Egyptian pharaoh Tutankhamun, who reigned over 3,000 years ago. Master Weaver Christina Rinaldo and her students at the University College of Borås used the research from Dr. Gillian Vogelsang-Eastwood of the Textile Research Centre and analyzed each garment, identifying the ancient techniques.

Rinaldo also traveled to Mesa Matrouh in the Egyptian Sahara to work with the Bedouin women who still use the same weaving methods as in the Pharaoh's time. Over the next several years all of the garments and other articles found in the tomb were reproduced by weavers from the Textile Research Centre in Leiden and from the Textile College in Borås.

Tutankhamun's Wardrobe was developed as a traveling exhibit with funding from the Textile History Society of Sweden. The exhibit was developed to raise awareness of the need for textile conservation facilities at Cairo's Egyptian Museum, where the original Tutankhamun textiles are housed. The exhibit opened in 1999 in Borås, Sweden, and has traveled throughout Europe.

The showing in Minneapolis marks the first time *Tutankhamun's Wardrobe* has traveled to the United States. It closed in September and is currently on its way back to Sweden. For more information about the exhibit, visit **www.tutankhamunswardrobe.com** or contact the American Swedish Institute at 2600 Park Ave., Minneapolis, MN 55407, (612) 871-4907, **www.americanswedishinst.org.**



PHOTOGRAPH BY OVE KANEBERG

One of the most appealing of all of Tutankhamun's garments, the "duck" tunic is decorated on the front and back with walking and flying ducks. These birds have been woven into the material with an inlay technique. The collar was created as a circle on the loom by adding wedges as the weaving took place.

International NETWORKING



PHOTOGRAPH BY SANDRA NIESSEN

A backstrap weaver in Hutagalung, Indonesia.

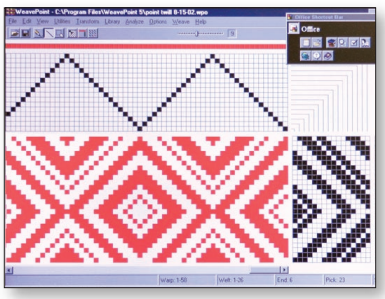
Are you interested in networking with other weavers who combine their passion for threads with their passion for helping others? For over a decade WARP (Weave A Real Peace) has been connecting weavers with worthy causes. Two hundred and fifty members strong, WARP serves as a clearinghouse for information, resources, and technical assistance and provides cross-cultural education and support within the international textile community.

WARP is sponsoring its second annual on-line fund raising auction October 11–26, 2003. Last year's on-line auction raised $1,700 to support the organization. WARP also offers a traveling slide show.

They invite anyone who is interested in the global community to join them. For more information on Weave a Real Peace or their on-line auction, contact **www.weavershand.com/warp.html**.

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.

The marriage of art and technology.



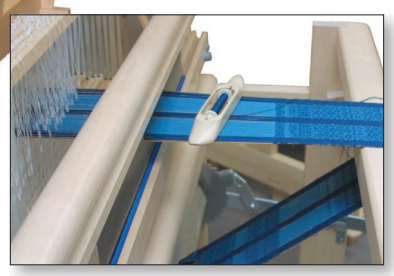
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The Toika Computer-Controlled Loom is extremely quiet, and allows you to weave in three modes: fast, normal, and slow, which are selected with the push of a button.

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Handwoven

Fabric Forecast

Spring/Summer '04

DARYL LANCASTER



The pattern for Daryl's jacket is the 1027 Kanji Coat from Purrfection Artistic Wearables; fabric specifics for the handwoven panels (designed from the Sand and Spices palette) are on page 31.

This article is the first in the series introduced in the September/October 2003 issue of HANDWOVEN, "Color Forecasting," pages 68–69. In that column we presented a group of four palettes using the colors forecast for Spring and Summer of 2004. In this article you'll find some fabric interpretations using these palettes along with some fashion ideas. Our goal goes beyond the fashion runway, however. We hope the forecasts inspire you to take a fresh look at color—to try using new colors (to you) and combining them in new ways. We'd like this column to spark your creativity.

The palettes in the last issue inspired an extemporaneous swatch team—Tracy Kaestner of Katy, Texas, and Ruby Leslie of Hardwick, Vermont. As she studied the palettes, Tracy noticed that she was already working on a warp that fit one of them perfectly! Actually, her nine-year-old daughter Katy had picked out the colors. Tracy was dubious about them until she started to weave, but when she saw how well they worked together, she was thrilled.

Tracy participates in several swatch exchanges (see "Weaver's Potluck: Confessions of a Swatch Addict," HANDWOVEN, May/June 2002, pages 36–38). She pored through her sample books and gathered the examples that most closely coordinated with the four palettes we presented for next spring and summer.

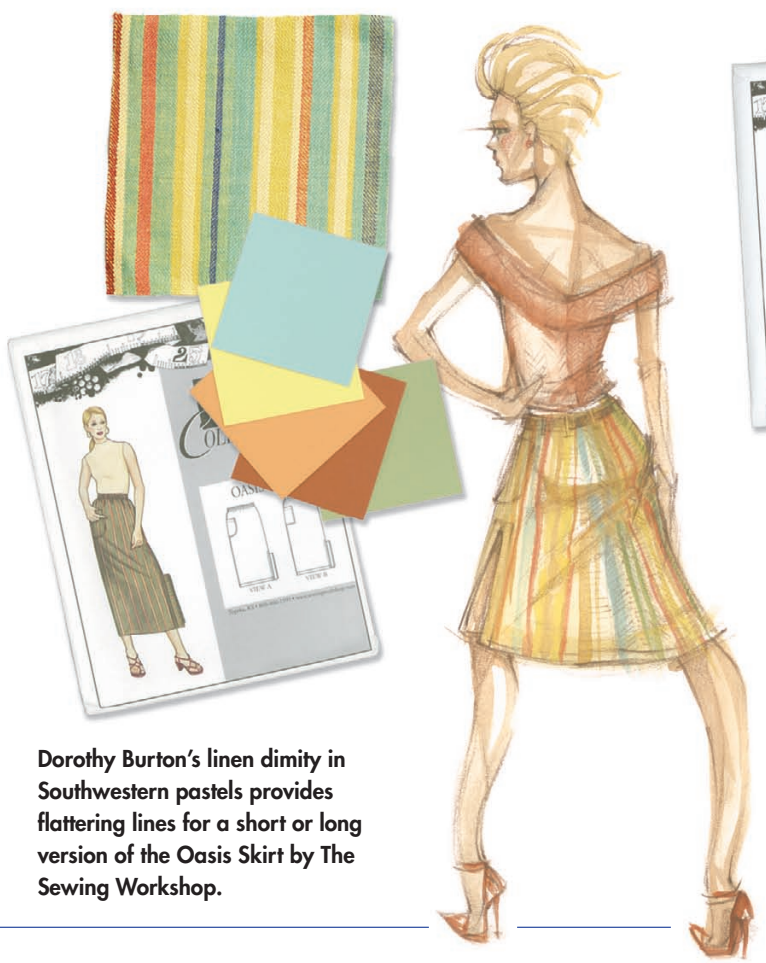


Lois Ericson's Design and Sew #332 jacket would look lovely in this pearl cotton turned-twill plaid by members of the Toledo Area Weavers Guild.



ILLUSTRATIONS BY JESSICA LEVINSON

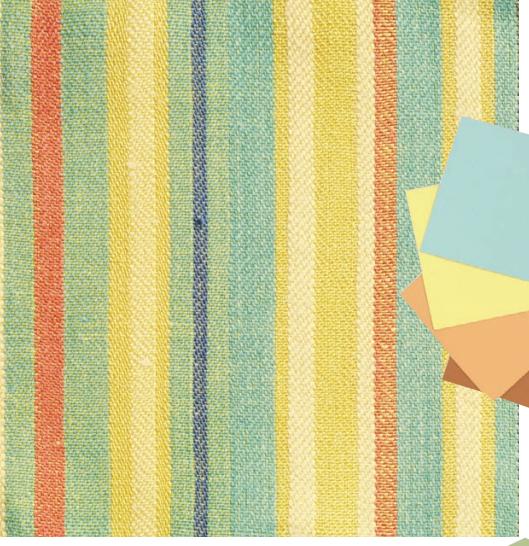
Try the Tibetan Chupa #131 from Folkwear Patterns with this fabric by Tracy Kaestner in turned M's and O's (directions on page 31).

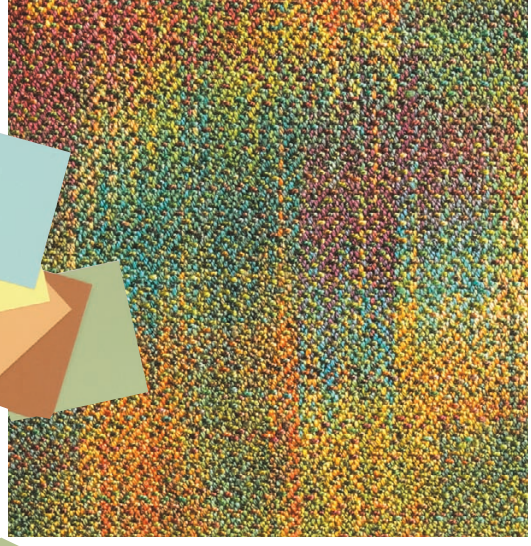


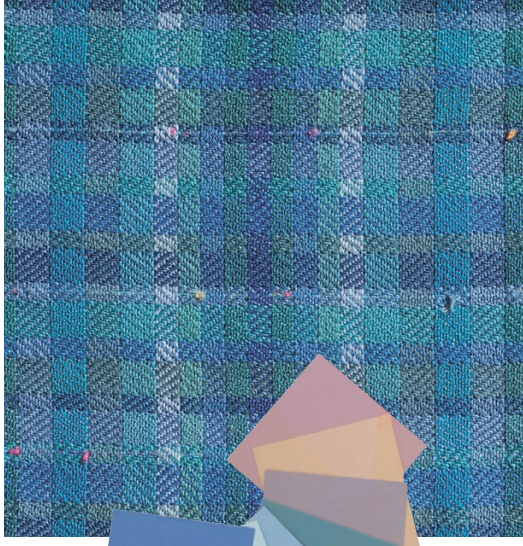
Dorothy Burton's linen dimity in Southwestern pastels provides flattering lines for a short or long version of the Oasis Skirt by The Sewing Workshop.



Rosemary Malbin's fabric in twill blocks has the hand and subtle patterning suitable for the WonTon Blouse by The Sewing Workshop.







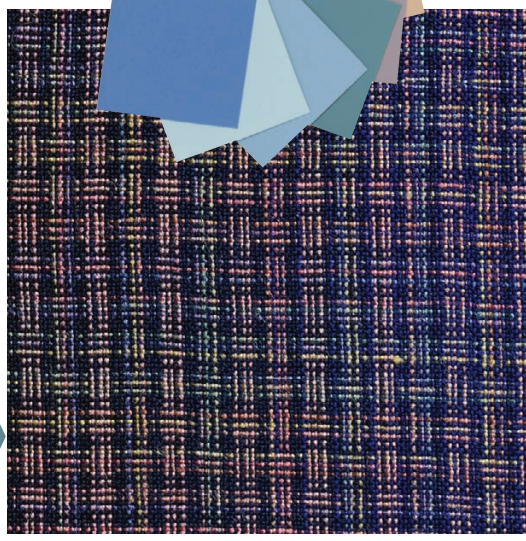
Sun-faded Southwestern pastels, soft and delicate

Dorothy Burton, 6-shaft dimity, linen warp and weft. Tracy Kaestner, 8-shaft plaited twill, painted silk warp and weft



Sand and spices, warm and exotic

Daryl Lancaster, 8-shaft deflected double weave (see closeup in lower right corner), rayon warp and weft; the draft (by Dini Moes) and yarn substitutions for the rayon, which is no longer available, on page 31



Nebulous and transparent, feminine, tranquil, serene

Janet Worthington, 4-shaft log cabin, silk and worsted wool

Rosemary Malbin, 8-shaft twill blocks, cotton warp and weft







Vivid hues that sparkle, poetic and opulent

Ruby Leslie (far left), 8-shaft advancing twill, rayon and cotton warp, wool/silk weft. Tracy Kaestner (near left and above), 4-shaft M's and O's, painted silk warp, silk weft; draft and specifics for Tracy's fabric on page 31



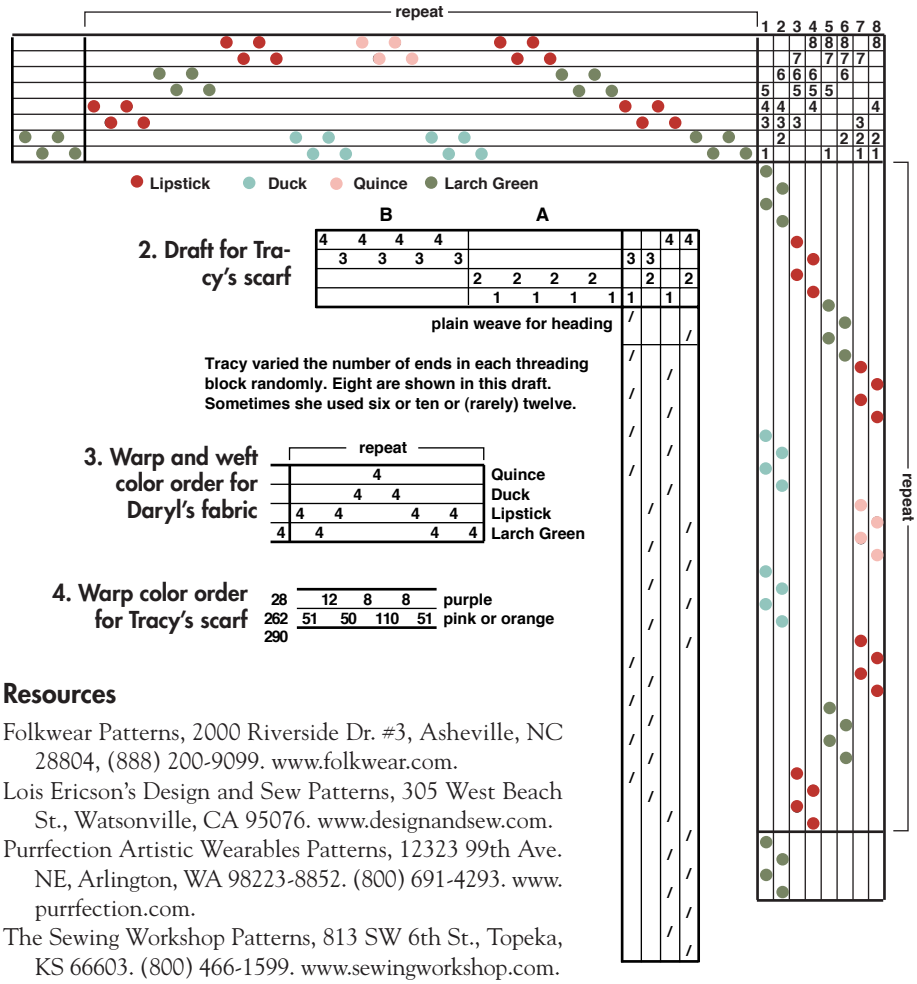
Learning from fabric examples

The four palettes each show a group of about six colors. We decided that capturing the mood of the palette was more important than duplicating all of the colors exactly. Study the interaction of weave structure, fiber type and size, and the proportions of the colors in these examples. You can apply what you learn to design your own original fabrics.

In trying to match the colors in the Vivid Hues palette as closely as possible, Ruby found that when a particular shade wasn't available on her shelf, matching the value gave her the same overall mood. Once yarns are combined and interlaced in a woven surface, their individuality is minimized and the eye blends the colors to create effects that aren't actually there. In choosing colors to work as a group, one hue (what color it is) can be substituted for another as long as the value (how light or dark it is) remains constant.

Use the palettes and these examples to plan your next fabric—and be on the color cutting edge in 2004. In the next issue you'll find the palettes for Fall/Winter 2005. Form your own swatch team and share your results with us!

1. Draft for Daryl's jacket fabric



2. Draft for Tracy's scarf

Tracy varied the number of ends in each threading block randomly. Eight are shown in this draft. Sometimes she used six or ten or (rarely) twelve.

3. Warp and weft color order for Daryl's fabric

4. Warp color order for Tracy's scarf

Resources

Folkwear Patterns, 2000 Riverside Dr. #3, Asheville, NC 28804, (888) 200-9099. www.folkwear.com.

Lois Ericson's Design and Sew Patterns, 305 West Beach St., Watsonville, CA 95076. www.designandsew.com.

Purrfection Artistic Wearables Patterns, 12323 99th Ave. NE, Arlington, WA 98223-8852. (800) 691-4293. www.purrfection.com.

The Sewing Workshop Patterns, 813 SW 6th St., Topeka, KS 66603. (800) 466-1599. www.sewingworkshop.com.

PROJECT at-a-glance

Weave structure for Tracy's scarf

Turned M's and O's.

Equipment

4-shaft loom, 13" weaving width; 12-dent reed; 2 shuttles, 4 bobbins.

Yarns

Warp: 20/2 silk (5,000 yd/lb), pink #JY 46 and orange #JY 26, 786 yd (2⅗ oz total); purple #JY 49, 84 yd (⅓ oz); charteuse #951, 18 yd.

Weft: 20/2 silk (5,000 yd/lb), pink # JY 46 and orange #JY 26, 669 yd (2⅛ oz total); purple #JY 49, 84 yd (⅓ oz), charteuse #951 10 yd.

Yarn sources

20/2 silk is from Treenway Silks.

Warp order and length

290 ends 3 yd long (allows 29" fringe and loom waste) as in Figure 4 (wind orange and pink in random sections of 1–3" each). Add 1 doubled chartreuse end in three random spots in same heddle and dent as a pink or orange thread; suspend and weight at the back.

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 12⅔".

Weft: 24 ppi. Woven length (measured under tension on the loom): 72" (random sections of pink and orange; add purple and chartreuse picks as desired).

Finished dimensions

After washing, amounts produce one scarf 10⅔" × 67".

Weave structure for Daryl's fabric

Deflected double weave.

Equipment

8-shaft loom; 10-dent reed; 4 shuttles.

Yarns

Warp and weft: 10/2 cotton (4,200 yd/lb), Larch Green #144, Lipstick #32, Duck #60, and Quince #128—all used doubled.

Yarn sources

10/2 UKI pearl cottons are available from most weaving retailers.

Warp and weft order

Each threading and treadling repeat contains 40 doubled ends: 4 Quince, 8 Duck, 16 Lipstick, 12 Larch Green.

Warp and weft spacing

Warp: 20 doubled ends per inch (4 single ends/dent in a 10/dent reed).

Weft: 20 doubled picks per inch.

Finished dimensions

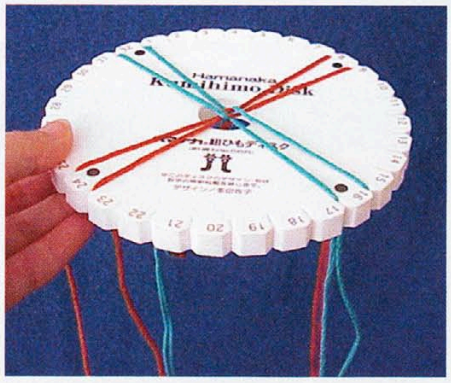
Allow 15% for draw-in, take-up, and shrinkage.

Holiday GIFT GUIDE

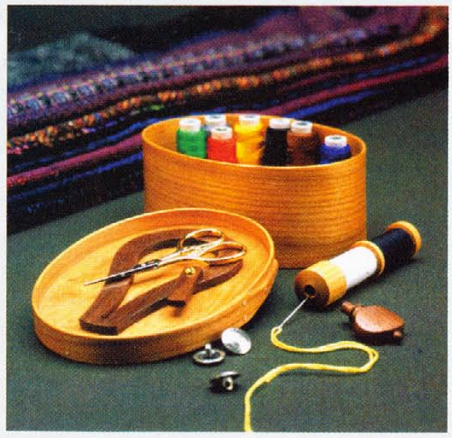
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Ellen's Table Runner

ELLEN JOHNSON
WITH FRANCIE IVERSON

This runner is the result of an enrichment program at Sky Oaks Elementary School in Burnsville, Minnesota. One of the enrichment activities in teacher Francie Iverson's third grade class is weaving a project on a 4-shaft table loom. This year, Ellen Johnson designed and wove the overshot table runner shown here. She also wrote a paper explaining the technical part of weaving and prepared a display board to share with the class. Her teacher was so impressed that she invited Ellen to give a presentation to the Weavers Guild of Minnesota. Here are complete instructions for Ellen's runner.

Winding the warp

Wind a thread in a different color from the warp on the warping board so that its path is three yards long. Forming a cross at one end, follow this guide and wind the warp as directed in Project at-a-glance, page 36. Each pass from beginning peg to last peg and back to beginning peg produces two warp threads. This warp has an uneven number of threads (141), so you'll stop winding at the last peg.



Ellen Johnson, *of Burnsville, Minnesota, is now in the fourth grade at Sky Oaks Elementary School. This runner is her first weaving project. Ellen enjoys all aspects of weaving—especially the design process.*

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.


Cannery Row
JOHN STEINBECK
Silverstein
Falling Up

Threading the loom

Tie the four arms of the cross, then tie a firm choke tie about 20" from the cross. Cut both ends of the warp and remove the warp from the warping board. Tie the choke tie to the breast beam of the loom, place lease sticks in the cross, remove the ties that secured the cross, and sley the reed (one thread in each dent) so that the warp is centered in the reed.

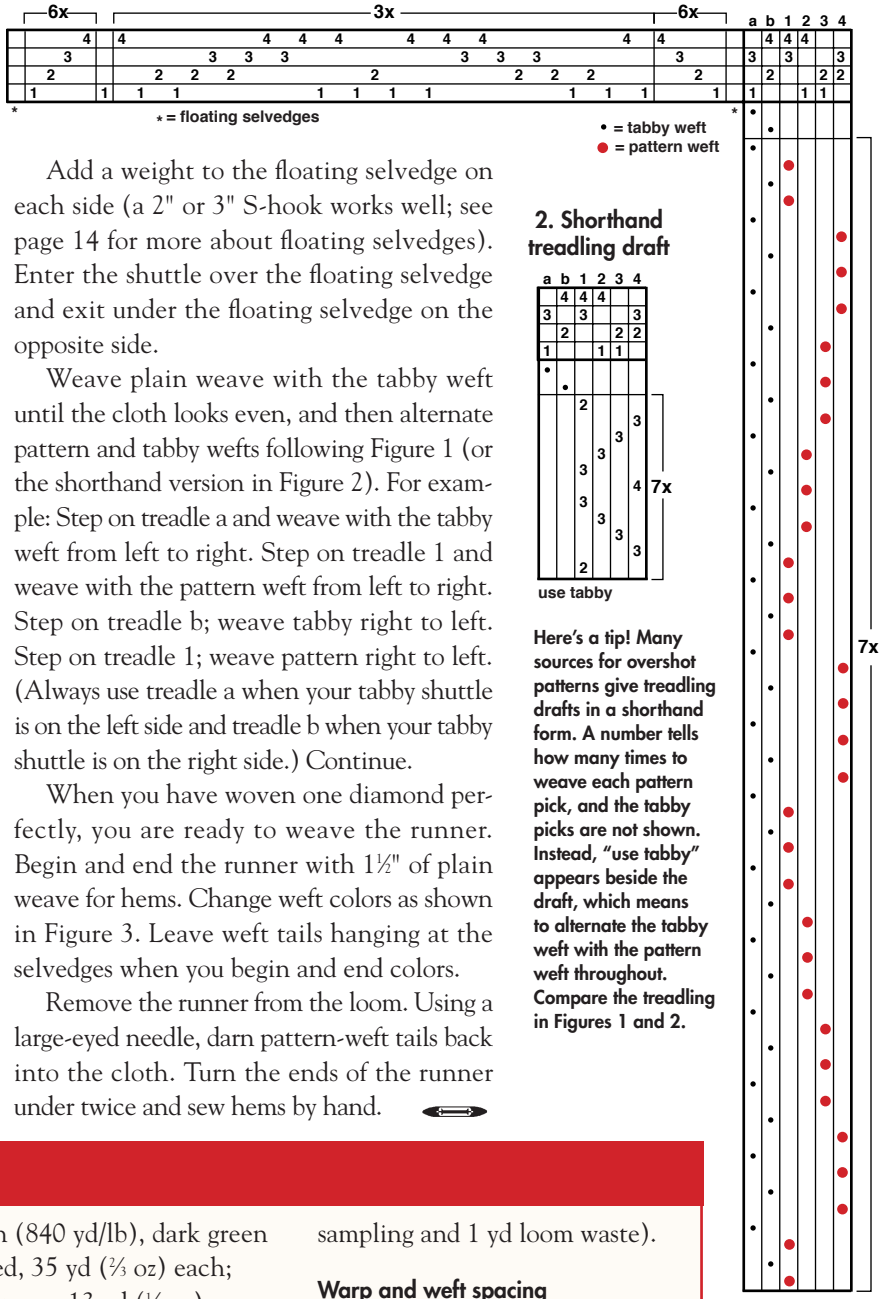
Thread the loom following Figure 1. One end on each side is a floating selvedge. Floating selvedges are sleyed and beamed with the rest of the warp but not threaded through the heddles. (Visit Interweave.com for step-by-step warping directions. Click on Weaving, then Projects and Articles, then Warping Basics.)

Tie the ends of the warp onto the back apron rod and beam the warp under firm tension, packing the layers with smooth paper or sticks. When the other end of the warp extends about 12" from the reed, tie these threads onto the front apron rod in ½" groups.

Weaving and finishing the runner

In overshot, a plain-weave cloth is patterned with a thick weft that floats over and under the cloth to make the design. You will use two shuttles, one for the tabby weft (the weft that weaves plain weave) and one for the pattern weft. The tabby weft is usually the same fiber as the warp. The beat must be firm so that the pattern weft covers the cloth and prevents streaks of tabby from showing.

1. Draft for runner



Add a weight to the floating selvedge on each side (a 2" or 3" S-hook works well; see page 14 for more about floating selvedges). Enter the shuttle over the floating selvedge and exit under the floating selvedge on the opposite side.

Weave plain weave with the tabby weft until the cloth looks even, and then alternate pattern and tabby wefts following Figure 1 (or the shorthand version in Figure 2). For example: Step on treadle a and weave with the tabby weft from left to right. Step on treadle 1 and weave with the pattern weft from left to right. Step on treadle b; weave tabby right to left. Step on treadle 1; weave pattern right to left. (Always use treadle a when your tabby shuttle is on the left side and treadle b when your tabby shuttle is on the right side.) Continue.

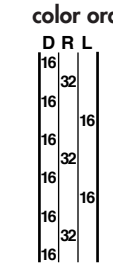
When you have woven one diamond perfectly, you are ready to weave the runner. Begin and end the runner with 1½" of plain weave for hems. Change weft colors as shown in Figure 3. Leave weft tails hanging at the selvedges when you begin and end colors.

Remove the runner from the loom. Using a large-eyed needle, darn pattern-weft tails back into the cloth. Turn the ends of the runner under twice and sew hems by hand.

2. Shorthand treadling draft

Here's a tip! Many sources for overshot patterns give treadling drafts in a shorthand form. A number tells how many times to weave each pattern pick, and the tabby picks are not shown. Instead, "use tabby" appears beside the draft, which means to alternate the tabby weft with the pattern weft throughout. Compare the treadling in Figures 1 and 2.

3. Pattern-weft color order



PROJECT at-a-glance

Weave structure for runner
Overshot.

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

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), yellow, 423 yd (3¼ oz).
Tabby weft: 5/2 pearl cotton, (2,100 yd/lb), yellow, 96 yd (¾ oz).
Pattern weft: Sugar 'n Cream cotton (840 yd/lb), dark green and red, 35 yd (⅔ oz) each; light green, 13 yd (¼ oz).
Add to tabby weft and pattern weft amounts for sampling.

Yarn sources
5/2 pearl cotton is available from most weaving retailers; Sugar 'n Cream is from Wal-Mart.

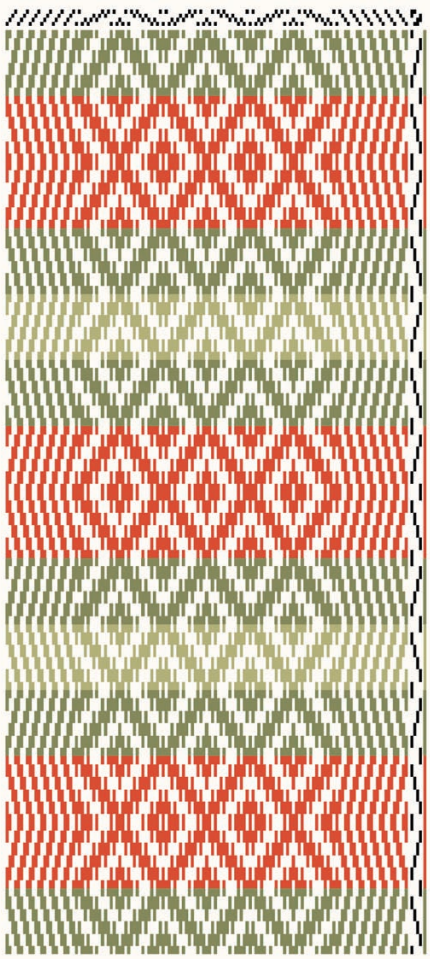
Warp order and length
141 ends (includes 2 floating selvedges) 3 yd long (allows 1 yd sampling and 1 yd loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 11¾".
Weft: 14 ppi (7 ppi tabby, 7 ppi pattern). Woven length of the runner (measured under tension on the loom and including 1½" hem sections): 35".

Finished dimensions
Amounts given produce one hemmed runner 11" × 31½".



Ellen shows her runner to the Minnesota guild.



Ellen's draft for her talk and show-and-tell at a meeting of the Weavers Guild of Minnesota

Hello, my name is Ellen Johnson. Mrs. Iverson was my Seekers teacher this past year at Sky Oaks Elementary School. Mrs. Iverson and I worked on this project for most of the school year.

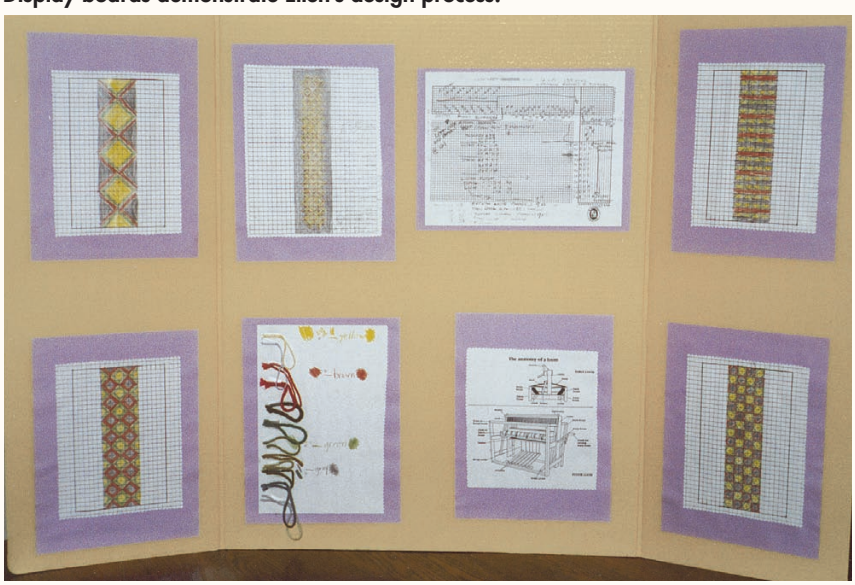
First, I practiced by weaving on a warp left on the loom from the previous year. When I finished practicing, I picked some colors that I wanted to use for my own weaving, and Mrs. Iverson gave me graph paper to design a pattern. [Show designs]

These are just some of the designs I came up with. As you can see, I had many patterns to choose from. Most of them had diamond shapes. I picked the one I liked best, and Mrs. Iverson helped me adapt it to thread on the loom. She showed me how to draft the pattern. She taught me how to use the warping board to organize the threads and how to put the threads on the loom. It was hard for me to put the threads through the reed and heddles, but Mrs. Iverson helped with that, too.

Then I started weaving. I wove the overshot pattern with three different colors for the pattern weft. I went really slow at first. It was hard because the edges didn't stay straight and I couldn't see the whole pattern at the same time. But then I got better and faster. I was really excited to see what the finished weaving would look like—and here it is! [Show weaving]

Any questions?

Display boards demonstrate Ellen's design process.





1



2

Future Fiber Artists

Fostering a sense of wonder

JEAN KORUS, TORI DERR, CONNIE LIPPERT, TRACY KAESTNER, AND LINDA HENDRICKSON

Here are some great ideas for ways to teach weaving to children contributed by five very enthusiastic weaving teachers. Each of them has discovered that the rewards more than repay the time and energy invested. Not only is it satisfying to share with children the joy we have all experienced as weavers, but with their creative and uninhibited use of color and materials, children can teach us new ways of seeing.



3



4

1. Laurelhurst 4-H Club tablet weavers win a Champion ribbon at the Oregon State Fair.

2. Kelly Salter helps Bryce Ware at the Kids' Art Camp in Seneca, South Carolina.

3. Tori Derr's student weaves on a cardboard loom at the Santa Fe Children's Museum.

4. Jean Korus's students display their work at the Children's Art Festival in Moscow, Idaho.

Weaving workshops for children

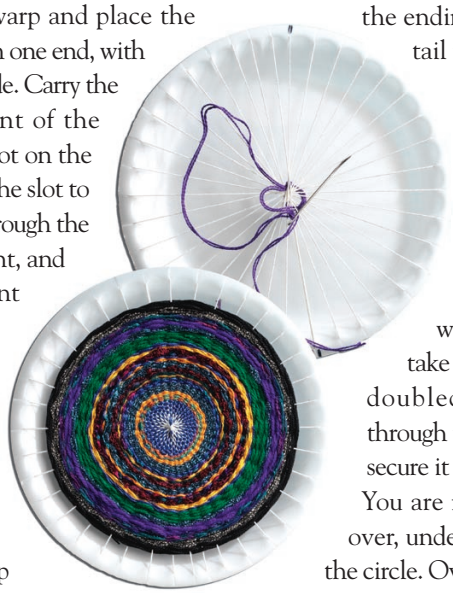
—Jean Korus, Moscow, Idaho

An ideal way to introduce weaving to children is with cardboard looms—rectangles of sturdy cardboard about 7" × 9". Cotton carpet warp is a good fiber to use for the warp since it is both inexpensive and strong. Provide a variety of yarn sizes and colors for the weft. Kids love fuzzy, variegated, and glitzy yarns. Each child will also need a plastic hair pick for a beater, a large-eyed blunt tapestry needle for a shuttle, and a pair of scissors.



Warping and weaving on cardboard looms

The first task is to cut slits ¼" apart on each end of the cardboard. To warp the loom, tie a knot in the carpet warp and place the thread in the first slot on one end, with the knot on the back side. Carry the thread across the front of the cardboard to the first slot on the other end, go through the slot to the back, come back through the adjacent slot to the front, and go back across the front to the slit next to the first one. Continue doing this until all of the slots are warped. Tie a knot on the back side of the last slot to secure. (With this method, the warp threads will only appear on the top side of the loom.)



Weave from the bottom of the loom to the middle and then turn the loom around and weave to the middle from the other end. Show the children how to put the weft in at an angle to prevent drawing in. When the weaving is finished, slip the warp loops out of the slits. A thin dowel inserted in the loops at one end can serve as a hanger, or the cardboard can be left in place to act as a frame.

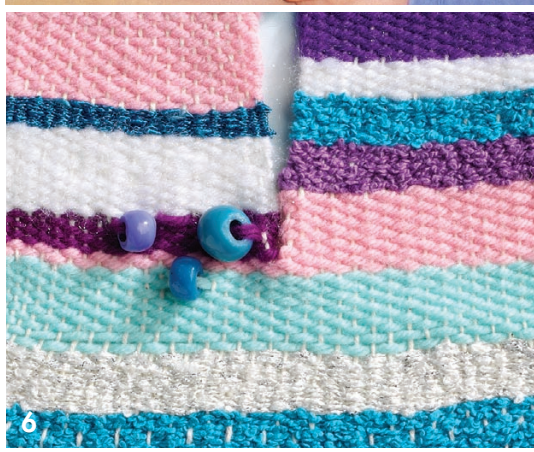
Weaving in the round

Weaving in the round can be done on paper plates (the weaving remains on the plate when it is finished to keep the warp threads in place). Use a sturdy styrofoam plate (one by Hefty has scallops spaced just right for the warp slits, about 1" apart). Add one extra slit because an uneven number of warp ends are needed to weave in the round.

To warp the plate, tie a knot in the end of the carpet warp, leaving about a 3" tail. Slip the thread into a slit next to the extra slit, with the knot toward the back. Wind the warp in the same way as for the cardboard frame, working back and forth across the plate until you return to the beginning. To use the extra slit, go through the slit opposite it two times. End the warp with a knot at the back and tie the ending tail to the starting tail for a hanger.

Thread a needle by passing both ends of the weft yarn through the eye, forming a loop at the other end. Start at the center where the warp forms a star, and take the needle around the doubled warp thread and through the loop in the yarn to secure it to the doubled thread. You are now ready to weave, over, under, over, under around the circle. Overlap the weft threads each time you start a new yarn. Use finer yarns at the center of the plate where the warp threads are closer together and fatter yarns as the warp threads get farther apart. Finish with a spot of fabric glue to secure the last weft thread on the underside of the weaving.







5. A student weaving in the round at the Children's Art Festival
6. Fabric woven on a cardboard loom
7. A happy student at the Art Festival displays his work









Weaving with Natural Materials

—Tori Derr, Santa Fe, New Mexico

Nearly fifty years ago, Rachel Carson wrote: "A child's world is fresh and new and beautiful, full of wonder and excitement. It is our misfortune that for most of us that clear-eyed vision, that true instinct for what is beautiful and awe-inspiring, is dimmed and even lost before we reach adulthood." Teaching children to weave with materials from nature is a wonderful way to encourage their sense of wonder.

Types of looms

Use materials from nature as weft with any loom, whether cardboard, frame, or a loom made outdoors. Make an outdoor loom from two existing horizontal branches of a tree that are low enough to the ground for children to reach. You can also tie two limbs in an accessible position to two trees. Choose branches from trees that are somewhat supple and green since brittle limbs break easily. Branches with small forks create wonderful areas for smaller weavings.

Creating the warp

If the warp is wound around both the front and the back of a cardboard loom, the warp on the back can be cut and tied as fringe when the weaving is completed. Keep warp tension even and fairly tight (young children may need assistance with this). For outdoor tree looms, wind the warp between the two branches in a zigzag fashion. You may have to adjust the tension after the warp is wound since the branches can move during winding. Do this by re-tying one of the branches or reanchoring individual warp threads.

Since there are two layers of warp threads using this warping method, the warp can be woven as doubleweave (by joining the weavings in places) or as two completely separate pieces.

Weft materials

Loosely spun wools, rug yarns, mohair, and novelty yarns can be combined with locally available plant materials. In the Southwest, for example, we use narrow-leaved yucca, chamisa, willow, salt cedar, cattails, thistle and teasel, horsetail, pine needles, iris leaves, and many native grasses and flowers. Dried materials from craft stores can also be used. When you're using grasses or flowers, choose freshly cut material, allowing the fibers to dry in the weaving.

Weaving

For both cardboard and tree looms, children can either pull the weft through with their fingers or use small shuttles. Rulers can be turned on edge in cardboard looms to help make sheds large enough for thick or oddly shaped wefts.

When the weaving is finished, cut the unwoven warp threads in the middle of the back side of the loom and tie overhand knots to secure edges. Use the warp threads on the top as hangers.

Treat the weavings on tree looms in the same way, removing them to be displayed indoors—or leave them outdoors as great stationary garden art!

Rachel Carson suggests that the best way for children to learn is to have fun. Weaving with natural materials is a wonderful way for them to do both.

1. An outdoor tree loom at the Santa Fe Treehouse Camp
2. Grasses and other natural materials gathered to use as weft
3. Weaving on both sides of a tree loom
4. Materials from nature used as weft with cardboard looms

Resources

Carson, Rachel. *The Sense of Wonder*. New York: Harper and Row Publishers, 1956.

Monaghan, Kathleen, and Hermon Joyner. *You Can Weave! Projects for Young Weavers*. Worcester, Massachusetts: Davis Publications, 2000.



Weaving Art with Paper

—Connie Lippert, Seneca, South Carolina

These colorful insects are a simple weaving project for children from about seven to twelve years of age. You'll need 8½" × 11" watercolor paper (two sheets for each project), children's watercolors and paintbrushes, scissors, glue, a hole punch, punches for other shapes (optional), large craft sticks (one for each project), a stapler, and patterns.

Butterflies

Create pattern shapes for butterfly wings and body using a heavy paper such as posterboard. You'll need two wing sets, one for cutting out the wing shapes and another with slits 1/16" wide and ½" apart that are used as templates for drawing cutting lines on the actual wings after they are cut out.

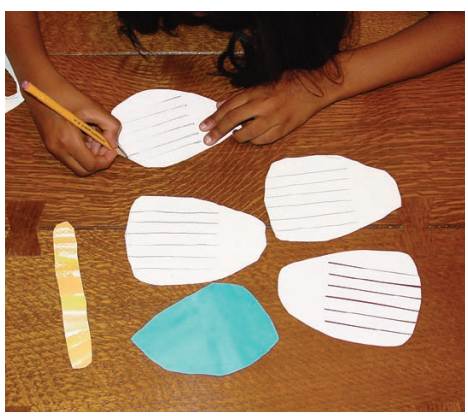
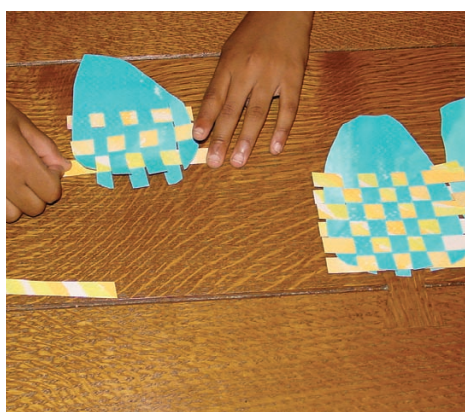
First the students paint the two watercolor papers in contrasting colors and allow them to dry. The solid wing pattern pieces are then used to cut out two upper wings and two lower wings from one of the sheets of watercolor paper. The pattern pieces with the slits are placed on top of the wings, and with a pencil, the students draw the cutting lines on the wings through the slits. They then cut along these lines to make the "warp."

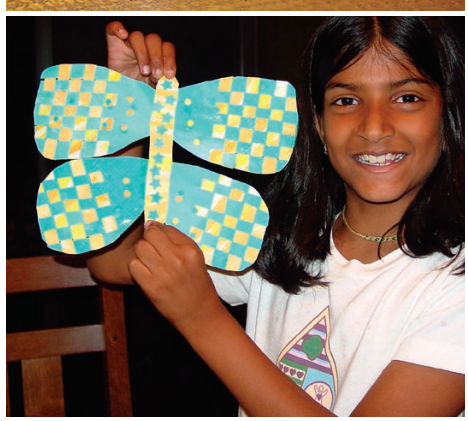
The narrow body piece is cut from the second sheet of watercolor paper along with fifteen ½" strips for the "weft." The students weave the strips into the slits they cut in the wings. When the wing is full, the edges are trimmed and a small drop of glue placed on the outer overlapping edges to hold strips in place.

The wings are stapled to the large craft stick (the teacher might need to do this). The body shape is then glued on the craft stick, covering the staples. Further embellishments can be added by punching or cutting triangles, diamonds, rectangles, antennae, and other shapes from the watercolor paper scraps and glued on.



The butterfly is by Corinne Stephenson and the ladybug by Julia Carpenter. Connie's daughter Pooja demonstrates the steps for weaving a paper butterfly below.

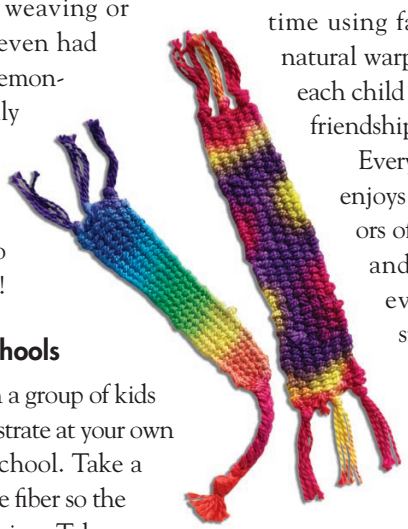



Fostering Future Fiber Artists

—Tracy Kaestner, Katy, Texas

One day I told my son Eric (then in second grade) that I would be demonstrating weaving to school children while he was at school. He looked confused and said, "But Mom, why would they want to watch you weave—everyone knows about weaving." Isn't it cool that he actually thought that?

As we know, however, most kids don't know anything about weaving or related fiber arts. I've even had adults ask when I was demonstrating, "You don't really do this at home, do you? You just demonstrate so people will know how it used to be done, right?" Wrong!



Demonstrate in the schools

The easiest way to reach a group of kids is to volunteer to demonstrate at your own children's elementary school. Take a spinning wheel and some fiber so the kids can try thigh-spinning. Take a table loom so they can experience the magic of loom-controlled interlacing.

Any project you can plan that results in something for kids to take home is a winner. They don't want just to watch—they want to do!

For third graders or beyond, prepare a cardboard loom for each kid. In a short time using fat craft yarn (choose a natural warp and a variegated weft), each child can make a bookmark or friendship bracelet to take home.

Everyone, no matter what age, enjoys felting. With bright colors of wool, some soap, water, and a little elbow grease, every child can create a small piece of felt in minutes. It helps to have lots of colorful props for inspiration (finished items, dyed fleece, dye samples, yarns). I usually enlist other moms to help—adults also love learning fiber techniques!

Use the plastic baggie method for felting described in *The Art of Feltmaking* to make a small flat piece. Roll out pieces to make snakes. If you have more than one day, the kids can make a small piece one day and then another day cut the piece into shapes for necklace pendants. Plastic paint pans have ridges that make felting easy, and their sides are just the right height to keep the water contained.

If you don't have kids in school but would like to offer your services, many schools hold Pioneer Days and would love to have you visit to demonstrate weaving, spinning, felting, or dyeing.

Projects for groups outside of school

Consider volunteering with groups like Girl Scouts or 4-H. Weaving and dyeing are two activities Girl Scouts can do to earn a Yarn Arts badge. I warped cardboard looms in 3/2 natural pearl cotton for my local troop to make bookmarks for their moms for Mother's Day. We completed the weaving in two meetings and at the third meeting dyed the bookmarks in rainbow colors using fiber reactive dyes.

Remember that most kids don't get many chances to experience fiber art. We can make it come to life for them. Who knows when we'll inspire a future weaver, spinner, dyer, or felter?

Resources

Vickrey, Anne Einset. *The Art of Feltmaking*. New York: Watson Guptill, 1997.





Members of Girl Scout Troop 5000 in Katy, Texas, spent two meetings weaving bookmarks on a cardboard loom. On the third meeting, they dyed the bookmarks in rainbow colors.

Tablet Weaving with Children

—Linda Hendrickson, Portland, Oregon

Children love tablet weaving! Even children as young as seven can quickly learn the weaving sequence for warp twining with tablets and weave beautiful bracelets.

A wonderful aspect of introducing tablet weaving to children is that they often work together on a project—one turns the tablets while the other weaves with the shuttle. They are also quite good at teaching each other how to weave. Weaving can help build valuable personal qualities such as patience, concentration, and attention to detail.

I usually begin a one- to two-hour class with warps of eight tablets already threaded with 5/2 pearl cotton in bright colors, tensioned and ready to go. After a few minutes of watching how it works, they can all start weaving. As they finish one bracelet, I let them choose their own colors and have them help me make the next warp. In fewer than five minutes, they're ready to weave another bracelet!

Last year, I taught tablet weaving to ten- and eleven-year-old girls in the Laurelhurst 4-H Club, all of whom live in my neighborhood. The girls put together an educational poster for the Oregon State Fair with photos and text explaining how to weave tablet-woven warp-twined bands. They were thrilled when they received a Champion ribbon!

This year, three of the girls learned to use tablets to create Andean pebble weave, a structure that is traditionally woven using a backstrap loom and pick-up. This nontraditional method is from the Dutch weaver Marijke van Epen, who analyzed the structure of many Andean weaves and figured out how to produce them using tablets.

The girls quickly learned to follow a pattern graph. Not only that, they were able to weave bands with three different structures and talk at the same time!

Resources

Hendrickson, Linda. *Tablet Weaving for Parents and Children*. Portland, Oregon: Linda Hendrickson, 1995.

Visit www.lindahendrickson.com for tablet weaving kits and booklets with projects for children. A booklet on Andean pebble weave will be available in November.



PHOTOGRAPH BY CORINNE THOMAS-KERSTING

Members of the Laurelhurst 4-H Club study tablet weaving: (left to right): Kendall White, Joanna Morris, Annie Kersting (weaver of wide band at right), teacher Linda Hendrickson, and Mary Calcagno. Meredith Comnes (weaver of narrow band at right) is second from the left in the photo of the girls on page 38.



Gifts for the Teacher

A Holiday Tradition

DARYL LANCASTER

It started out innocently enough. My first-born child turned five and entered kindergarten, introducing me to the world of the public school system. Enthusiastic and involved mother that I am, when it came time for the holidays, I wanted to find a special gift that would express how much I valued all those who would teach my child the ways of the world and contribute to his healthy development as a person. The list grew as I thought of others besides his kindergarten teacher. There was the crossing guard and bus driver, the music and art teachers (especially important!), the Sunday School teacher, Scout leaders. . . .

Leafing through a pattern magazine, I noticed a couple of sweet gingham ornaments, stitched and stuffed, perched on the bough of a Christmas tree. I grabbed some scraps of handwoven fabric from my stash, fused some interfacing to the back of a couple of the larger pieces, and drew a design for my first annual ornament onto freezer paper—a duck. Embellishing these ornaments would also be a great way to use my button stash!

The list grew over the years to include holiday party hostesses and other special people. Last year it included those who gave me support as I faced treatment for breast cancer. For them, I made candles to represent lights guiding me through the darkness. My youngest child is now ready to enter Middle School—I'm not sure I can keep up with all the new teachers!



Daryl Lancaster, *of Lincoln Park, New Jersey, weaves and sews in her studio, but stitches and embellishes wherever she is (airports, waiting rooms, waiting cars, and in front of the TV or video).*



These ornaments are easy to sew, and they require no other equipment than a needle and an iron. They are also a great way to use up handwoven fabric scraps and samples. Spend a morning cutting pattern pieces for a dozen ornaments, take them with a basket of buttons, beads, trims, and embroidery floss wherever you have to sit for awhile, and stitch away.



A great side benefit to making these ornaments is that they provide a use for workshop samples, scraps from other projects, and fabrics that didn't work for their intended purpose—even those "dogs on the loom" that you cut off in despair! When used at the scale of an ornament and embellished, almost any handwoven can be very appealing. The recipients will think the fabric was lovingly woven by you—for them!

Ornaments with handwoven fabric

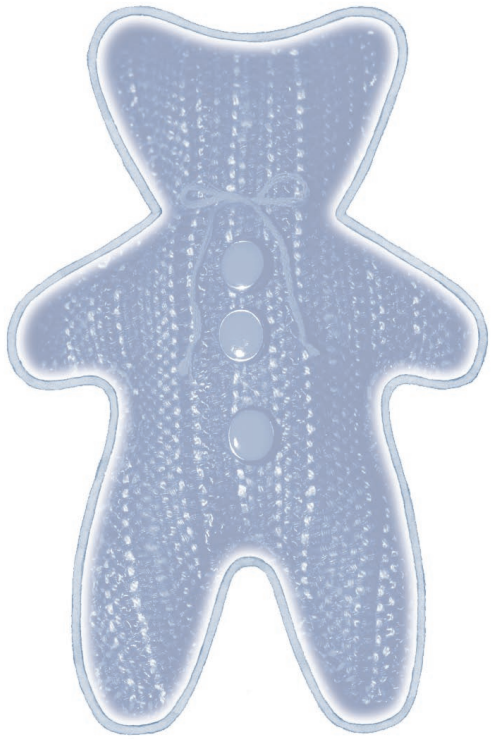
You can make patterns out of any paper, but freezer paper has the advantage of temporarily sticking to fabric, making the cutting process more accurate—a trick quilters use. Almost any simple shape will work for an ornament pattern. You can use the bear and snowman here (draw your own or photocopy these at a size you like—most of my ornaments are 4–6" tall). For inspiration think of toys, animals, shapes in nature, geometric figures.

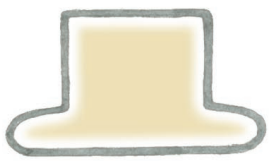
Spread your scraps, samples, and fabric failures out on a work table and match them to patterns that seem suitable (your old brown failure might make a perfect bear; the red that didn't look good with your skin a Santa; the white chenille you never dyed a snowman). Raid your boxes of buttons and drawers of trims and trinkets for items that can add sparkle and personality to each ornament.

Iron a fusible knit interfacing to the wrong sides of the fabric pieces you intend to use. Iron the freezer-paper pattern onto the interfaced side of the fabric and cut two pieces for each ornament.

Pin the interfaced sides of the two pieces together and join edges with a blanket stitch using embroidery floss in a color that works well with the fabric and the ornament style. When you've gone about three-quarters around the piece, stuff the ornament with polyester fiberfill (potpourri works well here, too). Then complete the blanket stitching around the perimeter. Sew on buttons and trims, embroider facial features, and add any embellishments appropriate for the character of your ornament. Slip a hanging cord though the stitching at the top of the ornament and you're done!













Place interfaced fabric pieces together right sides out and stitch around the edges with a blanket stitch using 6-strand embroidery floss. Nonholiday images such as the hearts can be stuffed with potpourri and given as gifts all year long.

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Felting on Handwoven Cloth

LORETTA OLIVER

It used to be that most of my weaving projects ended up in storage bins. I love setting up the loom, but I have no patience with the actual weaving! When I discovered felting, I made even more projects for my storage bins. I loved the immediacy of the results, but the pieces seemed too bulky to be functional.

My efforts to combine my favorite aspects of weaving and felting led to a discovery—quite by accident—that scallops could be created by adding felt to loosely and sporadically woven structures. I've been combining felting and weaving ever since (see my Zinnia Flower Fairy and Fuchsia Flower Fairy nieces on pages 50 and 52).

The effects depend on the interlacements and the fibers used. An area with both warp and weft yarns shrinks less than an area with only warp yarns. Silk and cellulose yarns form wavy crimps when combined with wool. Most wool yarns scramble, loft, and become diffused. This scalloped scarf is just one example of how to use felting with handwoven cloth to produce soft, functional, and *wavy* fabrics. Use it as a springboard for your own experiments.

In the project scarf, a pearl cotton warp adds texture and sheen. A fine merino wool weft provides shrinkage (do not use superwash wool: it is designed *not* to shrink or felt). Merino wool roving is used for the felting. It felts quickly, produces stable but pliable results, and is available in more than fifty colors.



Loretta Oliver, of Bloomfield Hills, Michigan, has been weaving for over thirty years and felting for more than fifteen. She has studied many types of textile arts in the United States and England and exhibits nationally.



Use Loretta's steps as a springboard for your own fabric design. Create a piece of felted cloth and enter it in HANDWOVEN's What's Hot contest! (See page 6 for contest details.)



Weaving the fabric

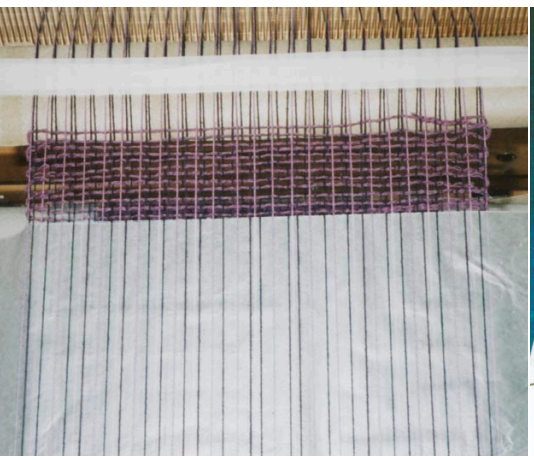
Wind a warp and prepare the loom following Figures 1 and 2 and Project at-a-glance, page 52. Pack both warp and cloth beams with a smooth, firm material such as vinyl wallpaper.

Insert one 6" × 14" spacer for fringe (with warp used to tie on) and weave following Figure 1, alternating sections of twill and spacers. Weave with loose tension at 6 ppi. To advance the warp, release the brake and roll the fabric onto the cloth beam by hand. (Using the ratchet will create too much tension and cause the weft threads to compress.)

End with 2" of plain weave followed by a final spacer. Slip the cardboard tube under the warp threads a few inches beyond the spacer and tape the threads to the tube with masking tape as in Photo a (the photo doesn't show a final spacer, which is needed to conserve warp for fringe). Cut the warp beyond the tape and roll the fabric off the cloth beam and onto the tube, gently removing all spacers.

Supplies needed for felting the scarf

- 20" wide table or tables placed end to end (to accommodate entire 3-yd scarf length) or other flat surface at least 20" × 36" (to felt the scarf in sections).
- A cardboard tube at least 12" long for rolling up fabric as it comes off the loom.
- A bubble-tarp solar cover (at least 18" × 3 yd). Bubble wrap from a packing store can be used, but is not as durable. The bubble tarp provides a surface for laying out wool fiber, acts as a carrier for transporting the scarf, and helps intensify the physical agitation required in felting.
- Four pieces of 2" × 4" lumber, plastic tubes, or pool noodles (any mix of these is okay) to form a trough about 20" × 36" (two 20" pieces, two 36" pieces).
- A flannel-backed plastic sheet, such as a tablecloth that covers the trough and extends at least 6" beyond it on all sides.
- Sheer polyester curtain fabric at least 18" × 3 yd to keep the fibers in place.
- A 18" dowel rod to aid in rolling and unrolling fabric and layers of roving.



a. Spacer; ends of warp taped to tube



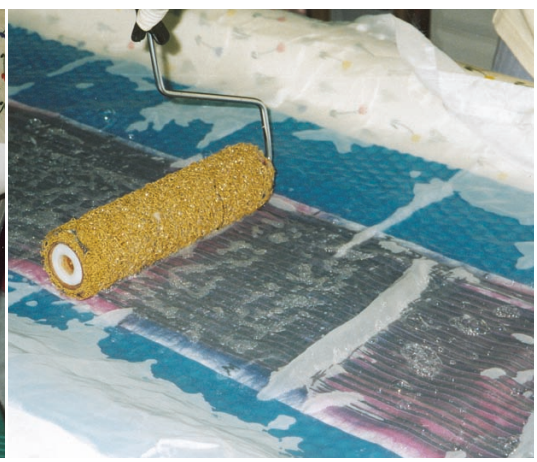
b. Masking tape applied to bubble tarp



c. Embellishments placed on bubble tarp



g. Trough made by pool noodle and lumber.



h. Soapy water spread over layers



i. Layers pressed and massaged

Preparing the bubble tarp

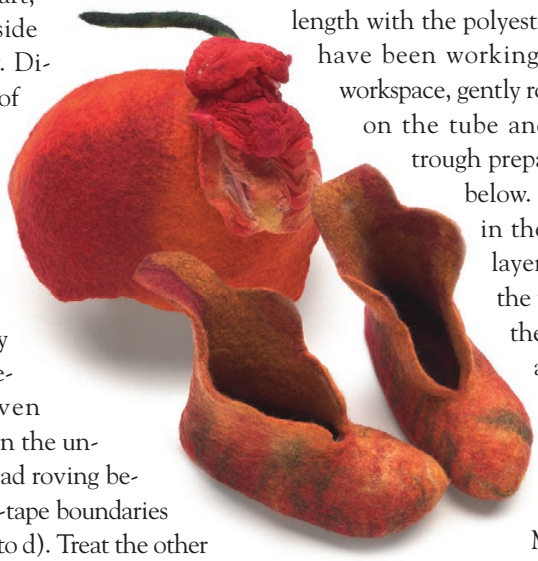
Place the bubble tarp bubble-side down on your workspace if it's long enough to accommodate a 3-yd length (otherwise use the floor or other area). Center the roll of handwoven fabric at one end and unroll it completely (do not untape tube). Carefully place masking tape along the fabric's selvedges without taping the cloth. On the masking tape, mark all woven areas with a W (see Photo b). Carefully roll the fabric back onto the tube.

Placing embellishments (optional)

One side of this scarf is embellished with a pair of wool threads along each selvedge and a sheer layer of silk roving along the entire length. The wool threads are 113" long (the ends become part of the fringe) and are placed about 1" inside the masking-tape boundary on each side. The threads may shift during felting and so do not need to be perfectly straight. The sheer layer of silk roving is then spread between the tapes (see Photo c).

Preparing the roving for felting

Divide each 1 oz bundle of roving in half widthwise. Do not cut: with your hands shoulder-width apart, pull gently. Set aside half of each color. Divide the first half of each color into four parts widthwise, then in half lengthwise (eight sections of each).



Place these sections where they will be felted (Blueberry in the woven areas and Fuchsia in the unwoven areas). Spread roving between the masking-tape boundaries widthwise (see Photo d). Treat the other half of both colors in the same way, except spread the roving lengthwise. Make sure the ends overlap and all areas are covered uniformly to prevent holes and weak spots in the finished felt (see Photo e).

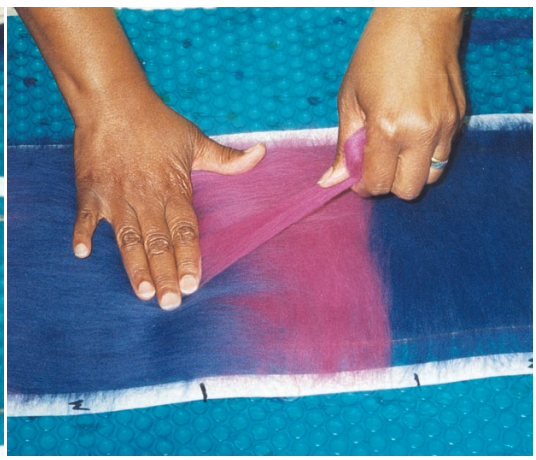
Insert the dowel into the tube and unroll the handwoven fabric between masking tape guides (see Photo f). Carefully remove the tape on the tube. Cover the entire length with the polyester curtain. If you have been working away from the workspace, gently roll all these layers on the tube and take it to the trough prepared as described below. Unroll a portion in the trough. If your layers are already on the workspace, make the trough under it at one end.

Felting the roving to the scarf fabric

Make the trough by placing barriers under the plastic tablecloth (see Photo g). Sprinkle the fabric in the trough with warm soapy water. (I use liquid dish detergent, ⅛ tsp to 1 qt of water). Too much soap, too



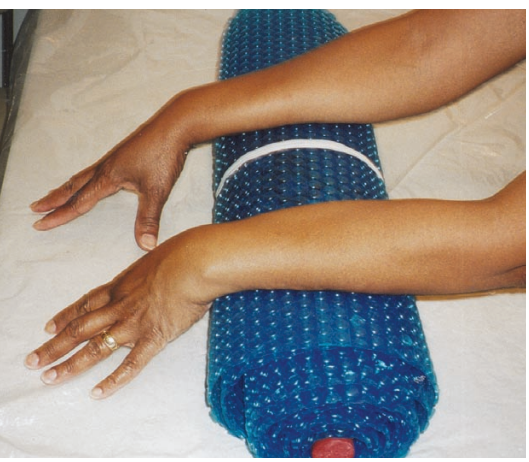
d. Roving placed widthwise on bubble tarp



e. Roving placed lengthwise



f. Woven fabric placed on top of roving



j. Bundle rolled back and forth 100 times



k. Shrinkage increased by rubbing



l. Scallops increased by gentle stretching



little soap, or water that is too cold will slow down felting. Fibers will felt before attaching to the fabric in water that is too hot. Too much water can cause the fiber to float and shift; too little can cause fibers to cling to the polyester.

Soak up excess water with a large cellulose sponge. Add soapy water by filling the sponge and squeezing and gently pushing the water through the polyester. A textured paint roller can help distribute water evenly (see Photo h), though you can accomplish the same thing with the sponge.

When the section in the trough is completely wet (but not swimming), with both hands gently press and massage one area for 2–3 minutes or until you can feel all layers moving as a unit. Repeat in successive areas until all of the fabric in the trough has been massaged (see Photo i). Carefully fold back polyester and gently smooth in any feathered ends of roving at the selvedges; replace cover.

Using the dowel, roll up the bubble tarp with massaged layers and polyester inside. Holding the roll, pull the next dry section into the trough and repeat.

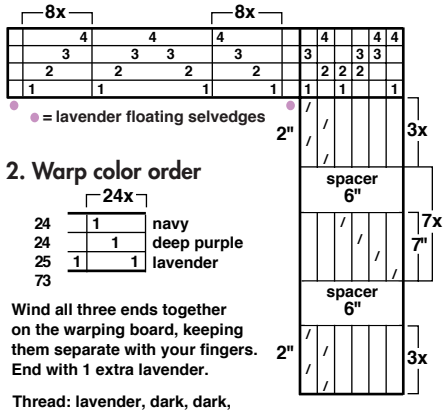
When the entire scarf has been worked and rolled, tie the roll, and using your forearms and pressure, roll back and forth 100 times firmly from wrist to elbow (see Photo j). Untie and unroll the bundle, gently remove the polyester, reroll from the opposite direction, retie, and roll back



and forth another 100 times. Test the degree of fulling by pinching the roving to see if it adheres to the handwoven. If it does not, roll back and forth another 100 times.

Shape the scarf by rubbing Fuchsia areas back and forth crosswise (see Photo k). Rub Blueberry areas lengthwise, and then gently stretch them crosswise (see Photo l).

1. Draft for scarf fabric



2. Warp color order

Wind all three ends together on the warping board, keeping them separate with your fingers. End with 1 extra lavender.

Thread: lavender, dark, dark, choosing dark ends randomly (either deep purple or navy).

Rinse the scarf and then soak it in ¼ cup vinegar mixed in 1 gal cool water for 20 min. Rinse again. Spin out water in a washing machine or squeeze out with a towel.

Finishing

While the scarf is still damp, make the scallops symmetrical with your fingers and press with a hot iron (be careful not to burn your fingers). Lay flat to dry.

Prepare a twisted fringe dividing the warp into seven groups. The selvedge groups will include embellishment yarns if you used them. The fringe on this scarf is knotted both at the fell and at the ends of each fringe.



PROJECT at-a-glance

Weave structure for scarf
Twill.

Equipment
4-shaft loom, 10" weaving width; 8-dent reed; 1 shuttle; 10 wax-paper spacers 6" × 14" each.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), lavender, 94 yd (⅜ oz); deep purple and navy, 90 yd (⅜ oz) each.
Weft: 18/2 merino wool (5,040 yd/lb), Plum, 89 yd (⅓ oz).
Merino wool roving, Blueberry #44 and Fuchsia #6, 1 oz each.
Small amount silk roving and yarn for embellishment if desired.

Yarn sources
102 pearl cotton and JaggerSpun yarns are available from most weaving retailers. Merino wool roving by Outback Fibers is available from The Wool Shed.

Warp order and length
73 ends 3¾ yd long as in Figure 2 (allows 24" for fringe and loom waste).

Warp and weft spacing
Warp: 8 epi (3 ends in every third dent of an 8-dent reed). Width in the reed: 9⅛".
Weft: 6 ppi. Woven length (measured under loose tension on the loom): 101".

Finished dimensions
After washing, amounts produce one scarf with scallops from 4" to 6½" wide × 80" plus 6" fringe.

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Holiday Clothing for Kids

A lace pinafore and a wool cape

SUSANNE SMITH

There's no greater delight for a mother who is a weaver than to weave clothing for a small daughter. Here are some special holiday projects.

Huck lace pinafore

Pinafores can be worn over a variety of dresses—rich velvets for winter holidays, lighter fabrics for spring and summer. Since this pinafore is open on the sides, it can accommodate many months of growth!

Huck lace hearts are placed in the pinafore fabric so that they border the hem and shoulder ruffles (eight shafts are required to weave the hearts; four shafts will produce the huck fabric without hearts).

The pattern used for this pinafore is no longer available. You can adapt McCall's #3950 Infants' Dresses, Panties and Hat pattern, which has similar pleats in the front—ruffles and side ties can be added. Lay out pattern pieces (similarly to Figure 5, page 58) on a cardboard cutting mat that has a measured grid to determine the length and width of the warp and the placement of the rows of hearts. Add about 6% for draw-in and take-up, 6% for shrinkage (12% total in width and length), and an amount for loom waste and sampling.

Warping and weaving the lace fabric

Wind the warp, prepare the loom, and weave the fabric following Figure 1 or 2 on page 56, adjusting width and length as required by your pattern measurements. Note that an eleventh treadle is needed to weave the hearts. Since most 8-shaft looms have only ten, change treadle 4 to the tie-up for treadle 11 to weave the hearts and then change it back again after the hearts are woven (see Figure 1, page 56).

Remove the fabric from the loom and secure raw edges with machine stitching. Machine wash, warm water, cold rinse, gentle cycle. Tumble dry on low heat until damp-dry, and then press.

Pattern layout and sewing directions for the pinafore are on page 58.

A holiday cape

Here's a fabric for a child's cape that uses a clever design idea to make a simple stripe sequence look very complex: an even number of colors rotates through a stripe repeat of an uneven number of stripes (or vice versa).

Warping and weaving the cape fabric

In this warp, six colors (A, B, C, D, E, and F) rotate through a repeating sequence of five stripe widths derived from the Fibonacci series: 8, 5, 2, 1, and 5 threads respectively; see Figure 3, page 56. To wind the warp, first wind 8 ends of Color A, 5 of Color B, 2 of Color C, 1 of Color D, 5 of Color E. The stripe sequence now begins again with 8 threads of Color F, then 5 of Color A, 2 of Color B, etc.; see Figure 3, page 56. Thread the loom and weave the fabric with Raspberry weft for 117" following Figure 4.

Remove the fabric from the loom; secure raw edges with machine stitching. Machine wash, cold water, gentle cycle (do not agitate more than five minutes). Lay flat to dry. Press.

Pattern layout and sewing directions for the cape are on page 58.



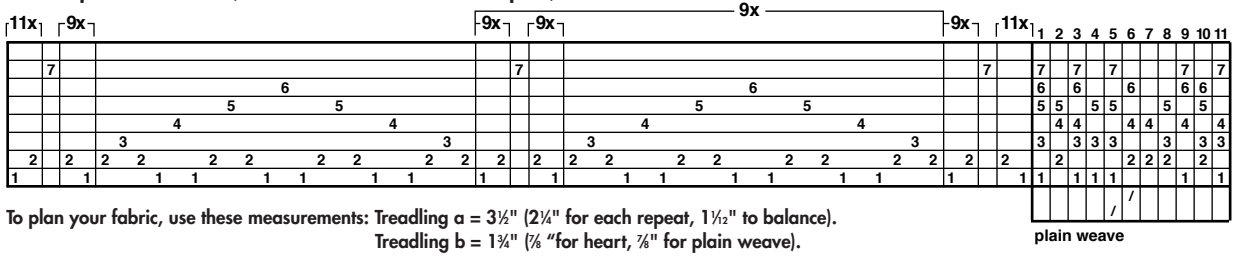
Susanne Smith, *of Burlington, Vermont, has been weaving for twenty-five years. She loves fine threads and lace weaves and teaches weaving locally.*





Susanne tatted the lace trim for her daughter Julia's pinafore

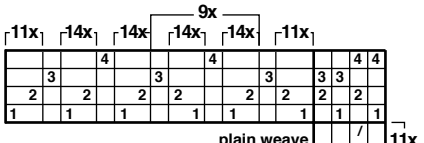
1. 8-shaft draft for pinafore fabric (huck lace hearts and huck spots)



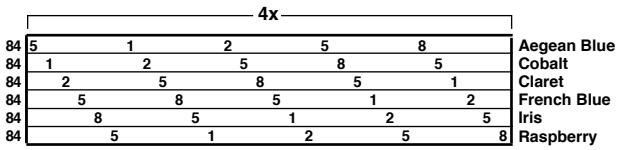
To plan your fabric, use these measurements: Treadling a = 3½" (2¼" for each repeat, 1½" to balance).
Treadling b = 1¾" (⅞ "for heart, ⅞" for plain weave).

For Susanne's fabric: Weave treadling a 1x. Weave *treadling b 1x. Weave the repeat in *treadling a for 20" (9x); end with balance. Weave *treadling b 1x. Weave the repeat in *treadling a for 61" (27x); end with balance. Weave *treadling b 1x, *a 1x, *b 1x, *a 1x; end with 1" plain weave. Note: At every asterisk (*), change treadle 4 to 11 or 11 to 4.

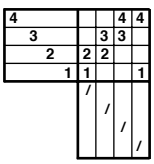
2. 4-shaft draft for pinafore fabric (huck spots)

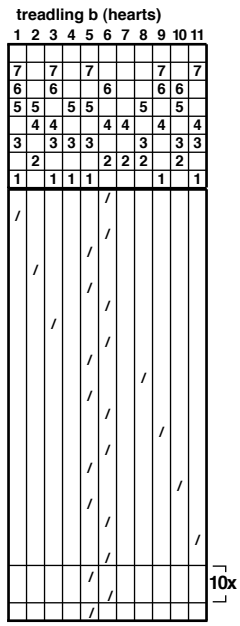


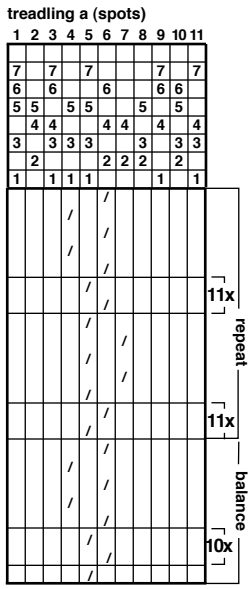
3. Warp color order for cape fabric



4. Draft for cape fabric







PROJECT at-a-glance

Weave structure for pinafore
Huck and huck lace.

Equipment
8-shaft or 4-shaft loom, 27" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 16/2 unmercerized cotton (6,720 yd/lb), natural, 2,188 yd, (5¼ oz).
Weft: 16/2 unmercerized cotton (6,720 yd/lb), natural, 1,910 yd, (4⅗ oz).

Yarn sources
16/2 unmercerized cotton is from Nordic Studio.

Notions and other materials
McCall's pattern #3950, infant's medium; 1 yd off-white sheer nylon binding; five ⅜" pearl shank buttons; 3 yd lace trim (optional); sewing thread to match.

Warp order and length
625 ends 3½ yd long (allows 20" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 26⅛".
Weft: 24 ppi. Woven length (measured under tension on the loom) 100".

Finished dimensions
After washing, amounts produce yardage 22¾" × 90".

Weave structure for cape
2/2 twill.

Equipment
4-shaft loom, 32" weaving width; 8-dent reed; 1 shuttle, 16" circular knitting needles, size 5.

Yarns
Warp: 8/2 wool (2,240 yd/lb, JaggerSpun, Maine Line), Raspberry, Iris, French Blue, Claret, Cobalt, and Aegean Blue, 357 yd (2⅗ oz) each.
Weft: 8/2 wool (2,240 yd/lb), Raspberry, 1,689 yd (12⅛ oz).

Yarn sources
JaggerSpun yarns are available from most suppliers.

Notions and other materials
Vogue pattern 8521, child's size 3–4; dark red sewing thread; small piece of red velveteen; small piece of red cotton; six ½" buttons to be covered; black woven interfacing; small bit of polyfill.

Warp order and length
504 total ends 4¼ yd long in the color order in Figure 3 (allows 24" loom waste).

Warp and weft spacing
Warp: 16 epi (2/dent in a 8-dent reed). Width in the reed: 31½".
Weft: 15 ppi. Woven length (measured under tension on the loom) 117".

Finished dimensions
After washing, amounts produce yardage 27¾" × 106½".



Sewing the pinafore

Place pattern pieces on fabric following your layout plan or one similar to Figure 5. You will need to draft the pieces for the two ruffles and the four ties. For each ruffle, measure the circumference of the armhole of the pattern and multiply by 1.5 to add length for gathering. Draw a rectangle this length by 3¼". Place the rectangle horizontally on the cutting mat. Round the top edge of the rectangle by drawing curves from the center of the top edge to points on the sides of the rectangle 1¼" above the bottom edge. When you place the ruffle pattern on the fabric, arrange the hearts so that they are about ¾" from the bottom (straight) edge. For each tie, make a rectangle 16" × 2½".

Follow pattern directions for sewing shoulder seams, front pleats, neck facing, and sides of center back. The pinafore buttons down the back—add buttonholes and buttons as shown in the pattern. For the ruffles, handsew a ¼" rolled hem along the curved edge. Gather the straight edge to fit the armhole opening, and stitch to opening, right sides together.

To reduce bulk in the ties, I used a single layer of handwoven fabric for each tie and handstitched a narrow hem along the edges, forming one end of each into a point. Hand hem the sides of the pinafore, inserting the raw edge of a tie into each hem just below the underarm.

Cover all seam edges with sheer nylon seam binding. Apply lace to sides and hems, if desired.

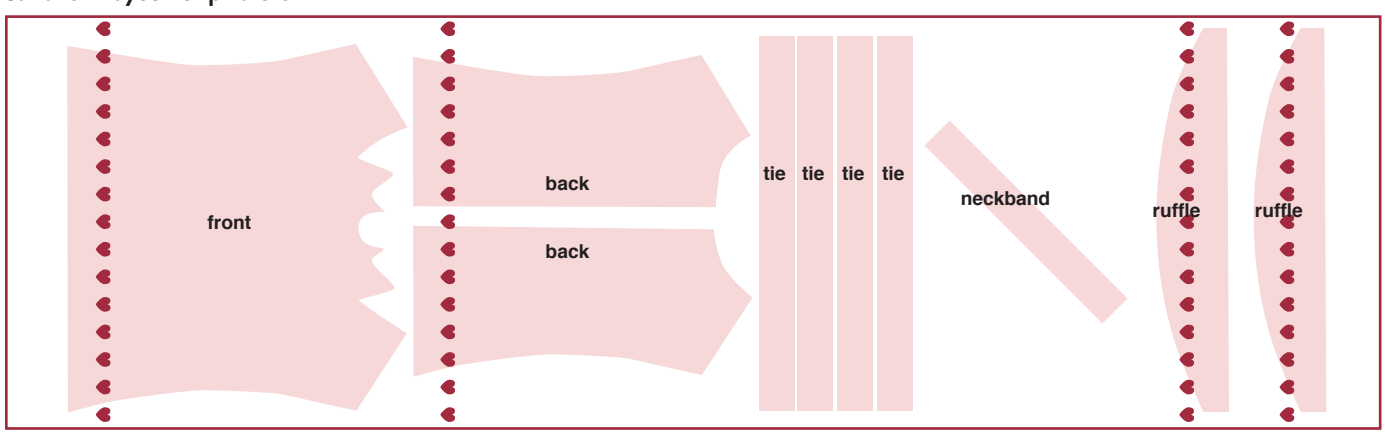
Sewing the cape

Lay out and cut pattern pieces as in Figure 6. The width of the fabric is too narrow for the back to be cut as a single piece. Instead, make two back pattern pieces, adding a ⅝" seam allowance for a seam at the center back. Place the two back pieces on the fabric so that stripes match at shoulder seams (this will cause the back pieces to be placed off-center).

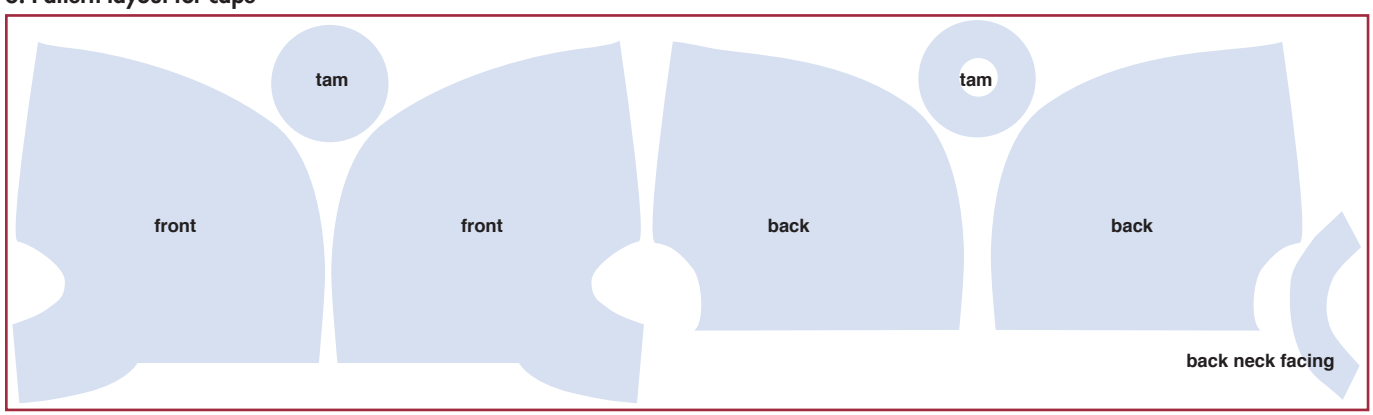
Use velveteen for the collar to add softness around the neck and to reduce bulk. To eliminate even more bulk, use a piece of plain matching cotton for the underside of the collar and for reinforcing buttons and buttonholes. (This cape has a button/buttonhole at the wrists.) Sew cape according to pattern directions and cover buttons with velveteen to match collar. Handsew hem.

Make the tam from two 10½" circles. Cut and discard a 4½" circle from the center of one; machine zigzag the cut edge. Pick up an even number of stitches around this edge with a 16" circular needle and knit a 1" headband using the weft yarn (I used 90 stitches on a size 5 needle). Make a fake button for the top of the tam using a circle of the velveteen gathered into a pouch; fill with a little bit of polyfill, handsew to the top of the tam, and flatten. Wrong sides together, stitch the two tam pieces around the outside diameter and turn right side out.

5. Pattern layout for pinafore



6. Pattern layout for cape



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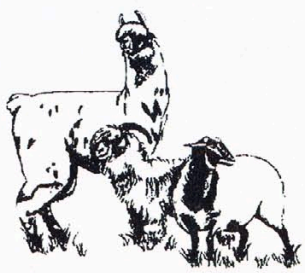
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Inkle Band Babies
Waldorf Style

CHRISTI EALES EHLER

When my children were small, I was attracted to the Waldorf philosophy of education for its emphasis on imagination, respect for the rhythms of nature, and special appreciation for handcrafts. I loved the simple toys made from natural materials that abound in Waldorf classrooms: carved wooden figures of people and animals, silk cloths dyed in soft colors, baskets filled with stones and pinecones, honey-scented beeswax crayons.

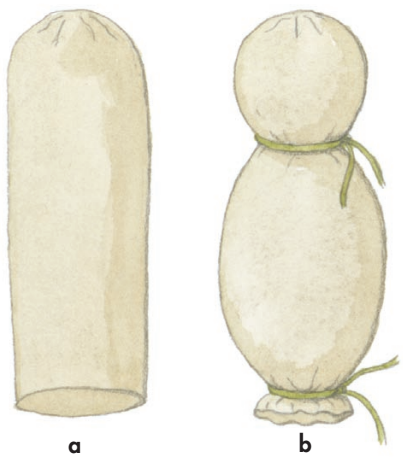
But what charmed me most were the handcrafted dolls. Their cottony soft bodies, distinctively shaped heads, and gentle facial expressions give them a unique and magical character. I wanted to create these dolls not just for my children, but for myself!

After experimenting with both commercial and handwoven fabrics, I designed a doll pattern that uses narrow handwoven fabric pieces that can be joined at the selvedges, minimizing the seams required by cut edges. Using inkle-woven bands for these fabrics is a natural choice for me, since I love to play with color on my inkle loom. Inkle bands are stable and sturdy. The selvedges form an attractive edge, and the warp-faced weave structure shows off the silkiness of pearl cottons, which are available in a wide range of colors. And so these inkle-band babies were born!



Christi Eales Ehler, *of Oconomowoc, Wisconsin, has made dolls and puppets since childhood. She teaches classes in inkle weaving and basketry.*

1. Shaping the inner body of the doll



a b

Weaving the bands

Find a path on your inkle loom that allows for a 3-yd warp and warp the loom following Figures 2, 3, and Project at-a-glance, page 62. (This project can be adapted to a rigid-heddle or a floor loom, but use a belt shuttle, not the reed, to beat, and allow extra length for loom waste—only 12" are allowed for waste on an inkle loom.)

Wind a belt shuttle with the weft yarn and weave plain weave. Because this band is relatively wide for an inkle loom, it requires care to maintain a consistent width. Sample first! Use moderate tension. If the tension is too tight, the band will become too narrow; too loose and the weft will not pack in. Check the width frequently with a sewing seam gauge set at 2⅞". Make sure the selvedges are firm and even. After you've made a successful sample, weave at least 65", measured under tension.

Cut the band from the loom. Finish raw edges with zigzag, serging, or a double row of straight machine stitching. Soak in warm, soapy water for at least 30 minutes. Rinse in cool water, roll in a towel to remove excess moisture, and dry by air or machine. While still slightly damp, press with an iron on a cotton setting using a damp press cloth.

Cut two 19" pieces for the body, two 6" pieces for the sleeves, and one 7½" piece for the hood. Machine stitch all raw edges. Set these pieces aside.

Doll construction

Read the instructions and study the diagrams before beginning doll construction.

The inner head and body Cut a piece of natural or white cotton knit fabric 6" × 8". (You can use a piece of an old T-shirt or a sock if it is a smooth knit without a texture or pattern that could show through. You won't have to sew a tube if you use a sock.) The stretch of the fabric should be across the width. Match lengthwise edges right sides together to form a tube; stitch with a ¼" seam allowance . With a sewing needle and doubled thread, handsew a gathering stitch around the circumference of one end of the tube about ½" from the edge, pull the thread as tightly as possible, and knot. Turn the tube right side out. The seam will be at the back of the doll's head. In the next steps, use square knots and make them near the seam.

Forming the body shape You can use wool fleece for the stuffing, but polyester fiberfill makes the doll nonallergenic. Stuff the tube firmly without lumps or bulges until it is about half full. Massage the stuffing so that the stuffed circumference is about 7". Use a spring-clip clothespin or large safety pin to hold the bottom of the tube shut while you make the neck.



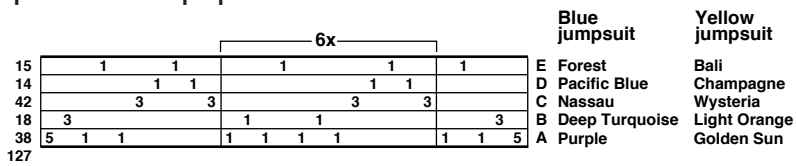
Measure 2¼" from the gathered top of the tube and wrap a length of carpet warp or other cord two or three times around the stuffed tube. Pull tight to make the indentation for the doll's neck. Aim for a neck circumference of about 5". Knot the cord. Stuff the remainder of the tube a little less firmly than for the head to form the torso. The torso is about 4" tall with a circumference of about 8". Bind the opening shut with a few wraps of the cord or a gathering stitch, and secure the end of the cord. Cut excess fabric below closure to ½"; see Figures 1a and 1b.

Shaping the head Wrap the cord twice around the middle of the head horizontally and pull in slightly to form the forehead and cheeks (see Figure 4a). Knot. Wrap twice around the head vertically at the front of the head to form the chin (see Figure 4b). Knot at the top of the head. Make a few stitches (over the cord, not through it) to tack down the crossed horizontal and vertical cord in the "ear" area. At the back of the head, slide the horizontal cord down to meet the neck thread (see Figure 4c). Massage the stuffing so there are no odd bulges. Tack the cord at the chin and back of skull so it cannot work loose to destroy the shaping.

Covering the face Cut a piece of skin-colored cotton knit 6" × 4" with the stretch across the width. Stitch 4" sides together into a tube as for the inner body. Turn right side out and slip this tube over the head like an open-toed sock. Extend the bottom edge of the tube ½" below the neck cord. At the top of the head, clip out small wedges ½" deep from the "skin" fabric, forming little flaps. Hand stitch the flaps so they lie as flat as possible to the top of the head, making sure the forehead area is smooth. Run a basting stitch around the neck of the skin fabric, just below the neck cord, pull tight, and secure. Smooth any wrinkles toward the back.

Making the face The facial features are merely suggested by simple stitches. Mismatched eyes or a crooked mouth can give the doll an odd or unsettling expression, so take care when embroidering. The most pleasing features are formed by an equilateral triangle between the eyes and mouth. For this doll, the features are about 1" apart. Use three large-headed straight pins as markers and move them around until you like the placement. Place the eyes just above the horizontal indentation. Thread a crewel needle with 6 strands of embroidery floss and insert from the ear area through the head stuffing. Exit at the nearest pin that marks one of the eyes. Make 5 or 6 closely spaced parallel stitches in a roughly round or oval shape. Pass the needle to the second eye pin. It may take a couple of tries to get a good match with the first eye. Pass the needle out

2. Warp color order for jumpsuit fabric



3. Threading for the inkle loom



PROJECT at-a-glance

Weave structure for bands
Plain weave.

Equipment
Inkle loom, 1 belt shuttle.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb).
For blue jumpsuit: Purple #27, 114 yd (⅛ oz); Deep Turquoise #42, 54 yd (½ oz); Nassau #23, 126 yd (1 oz); Pacific Blue #125, 42 yd (⅓ oz); Forest #137, 45 yd (⅜ oz).
For yellow jumpsuit: Golden Sun #106, 114 yd (⅛ oz); Light Orange #67, 54 yd (½ oz); Wisteria #88, 126 yd (1 oz); Champagne #46, 42 yd (⅓ oz); Bali #37, 45 yd (⅜ oz).
Weft: 5/2 pearl cotton (4,200 yd/lb). For blue jumpsuit: Purple #27, 50 yd (⅜ oz). For yellow jumpsuit: Golden Sun #106, 50 yd (⅜ oz).

Sources
UKI pearl cottons are available from most weaving retailers. Doll making supplies including cotton knit in five human skin tones are available from Magic Cabin; see page 14.

Sewing notions and other tools
¼ yd cotton knit fabric in skin color; ¼ yd cotton knit fabric in white or natural for inner body; 3–4 oz polyester fiberfill or clean, carded wool for stuffing; sewing thread to match selvedge color; 2–3 yd carpet warp or sturdy cord of similar weight, white or natural; ½ yd each embroidery floss or crewel wool in eye and mouth colors; 4-ft length of mohair or other fuzzy yarn for hair; medium size crewel needle (large-eyed needle); ballpoint needle for sewing knits; regular sewing machine needle, size 11; several straight pins; sewing seam gauge; thimble (optional).

Warp order and length
127 ends 3 yd long following the color order for the blue or yellow jumpsuit in Figure 1 (allows 12" inkle-loom waste and 11" for sampling).

Warp and weft spacing
Warp: 44 epi. Weaving width of band 2⅞".
Weft: 9 ppi. Woven length (measured under tension on the loom): 65".

Finished dimensions
After washing, amounts produce a band 2¾" × 59". The finished dolls are 5" wide and 11" tall with an 11" arm spread.

4a. Tie cords to shape forehead and cheeks.



4b. Tie cords to shape chin and tack.



4c. Slide back loop down to shape back of head.



through the adjacent "ear" and knot the floss. For the mouth, make about 3 stitches, passing the needle in and out via the center front neck area, below the basting.

■ **Sewing tips for jumpsuit and hood** Use a straight machine stitch with more stitches per inch than you would use for clothing construction. Where cut edges join, use a ¼" seam allowance. Where selvedges join, make a very narrow seam allowance, just catching the weft loops and a few of the warp threads. The exception is attaching the sleeves, where the selvedges overlap. (The entire doll can also be stitched by hand, which is not as much work as it sounds. Use a running stitch for the ¼" seam allowances and a closely spaced whipstitch for selvedge seams.)

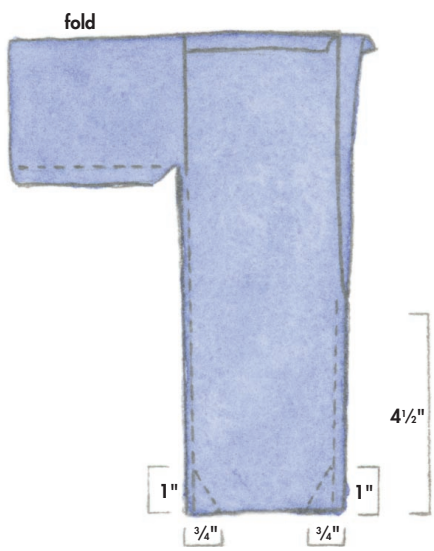
■ **The hood** Fold the 7½" segment of band in half crosswise. Stitch selvedges together from fold to raw edge on one side. Turn right side out. Place the hood on the doll's head and fasten with pins, centering back seam at back of head. Knot a few strands of fuzzy yarn together for hair. Pin in place so that loops peek out ½" from the hood at the center of the forehead. Handstitch the edge of the hood to the face, easing in fullness. Catch weft loops with your needle and stitch down into the underlayer of the head. Make a few extra stitches in the hair so a baby cannot pull it out by sucking or chewing. Use loose tacking stitches to anchor the cut edge of the hood to the "shoulders." Set aside.

■ **Main jumpsuit body** Fold one 19" segment in half, matching the cut ends. For the shoulder, stitch ends together from one edge to half of the band width. Press seam open, also pressing unstitched area under ¼" for neckline.

On one selvedge of a 6" sleeve section, mark the center and ¼" from each cut edge. Working from the right side, match the center mark of the sleeve to the shoulder seam. Selvedge of body should overlap selvedge of sleeve so that it covers the two edge stripes of the sleeve. Sew to body by topstitching from ¼" mark to the other ¼" mark, close to body selvedge.

Right sides together, bring cut edges of sleeve together (the underarm) to match the selvedges of the body (the side seam). Begin at "cuff," stitch underarm seam to ¼" mark, then stitch body side seam. Avoid catching the underarm seam allowance in the side seam, or the fabric will strain in the armpit area when turned right side out. From foot area, stitch inner leg seam up to 4½". To form the feet, stitch across the corners at an angle. Press underarm seam open. Make the second half of the jumpsuit body in the same manner. Turn both pieces right side out.

5. Sewing the jumpsuit



■ **Join the two halves** Place one half of the jumpsuit on top of the other half, right sides together. Match the unsewn selvedges above the inner leg seam and stitch together from neck to crotch, forming the center back. You will probably not be able to sew right up to the crotch area—get as close as possible. All the remaining sewing is done by hand, using a crewel needle and a doubled strand of sewing thread. Finish stitching the back seam to the crotch and sew a little way up the front seam. Do not tie off the thread—you will continue with it after the next step.

■ **Dress the doll** Stuff the legs loosely so they are well defined, but still soft. Insert the torso in the jumpsuit. Adjust so that the center front edges meet and the neckline fits around the neck, covering the raw edges of the hood and the basting stitches. Align center back seams of body and hood. Pin in place. Massage the leg stuffing so there is space in the "hip" area. This acts as a joint so the doll can sit. If the legs seem too stiff, remove a little of the stuffing. Handstitch the center front edges together, catching the weft loops and butting the selvedges together with no overlap. Sew the neckline shut. Because of the bulk in this area, it is difficult to space the stitches closely. Stitch around the neck two or three times in order to close the neckline securely. Make sure a few of the stitches penetrate to the inner body layer.

■ **The hands** Cut two circles of flesh-colored fabric 3" in diameter. Run a gathering stitch around the circumference of each. Gather slightly, insert a small amount of stuffing, and pull tight, like a drawstring purse. Knot. Push a little stuffing down the doll's sides to fill out the body. Stuff the arms as for the legs, leaving space in the shoulder area. Run a gathering stitch around cuffs, pull slightly. Tuck a hand into each opening, pull thread to fit snugly around the hand, and stitch the hand firmly in place.

■ **The feet** Stitch a gathering thread at the ankles about 1" from each "toe." Pull slightly and secure. Your handmade doll is now ready for cuddling!

A Family Blanket

for when you're home alone

TERRY COLLARD

Let's say everyone in your house is gone for the weekend and you get to do anything you want: no food to fix, no chauffeuring to do, no games to supervise, no sleepovers to chaperone. You're Home Alone!

How about diving into a pool of yarn and color and surfacing two days later with a finished blanket? This blanket would also make a great project for a weekend workshop; its beautiful colors and the magical texture of waffle weave will keep everyone mesmerized at the loom until the last pick brings the joy of a big, glorious, tangible reward.

Waffle weave

Waffle weave is especially thrilling to weavers because without any special effort on our part, the fabric takes on dimension before our very eyes. Its name is perfect—when the fabric is removed from the washing machine, something as unlikely as yarn has turned into the deep cells of a Belgian waffle. The waffle-weave draft used for this blanket requires seven shafts, although a similar blanket can be woven on four. The difference between the two versions is that seven shafts produce bigger and deeper waffle-weave cells.

Some notes about time

Although you *could* weave and finish this blanket in a single weekend, save the job of twisting the fringe for when everyone comes back. You can listen to their stories while you twist the luscious colors into thick, satisfying braids.



Terry Collard, *of Marlowe, New Hampshire, has been weaving for seventeen years. She especially enjoys working with new weavers, because they reinforce the energy and excitement that drew her to weaving. Terry has been a teacher and designer at Harrisville Designs' Weaving Center.*

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.





A WEEKEND WONDER

One hour
Wind the warp

Wind a warp of 480 ends following the color order in Figure 2a or 2b. If you warp from the front, you can wind each color as as a separate chain (96 ends in each chain). If you warp from the back, wind the colors in the order given.

One hour
Sley the reed

Sley 1/dent in a 12-dent reed. If you have wound each color as a separate chain, begin with Bluegrass and sley 6 dents (4-shaft draft) or 12 dents (7-shaft draft); skip 24 dents (4-shaft draft) or 48 dents (7-shaft draft), sley 6 or 12, skip the same number as before, and continue until all Bluegrass are sleyed. Then sley Plum in the next 6 or 12 dents, skip 24 or 48 dents, and continue as for Bluegrass. Treat the rest of the colors in the same way until all colors/dents are sleyed.

Three hours
Thread the warp

Thread following Figure 1a or 1b.

One hour
Beam the warp

Beam the warp under firm tension, packing carefully with paper or sticks.

One hour
Prepare to weave

Unthread the last warp thread on each side to use as floating selvedges and weight; see page 14. Tie the warp onto the front apron rod. Weave a header to space the warp. Insert separators (1" wide cardboard strips) to allow 6" for fringe. Wind a bobbin for each of the 5 colors.

Four to five hours
Weave the blanket

Begin and end the blanket with a few picks of scrap yarn. Weave the blanket following the same color order in the weft as in the warp. There are 840 picks in the blanket! Estimate the time it will take you to weave the blanket by timing your first 24 picks or so. Tuck weft tails around the floating selvedge and back into the shed 2–3" leaving about 1" extending from the cloth to trim after washing. Alternate sides as you begin each color.

Two hours
Twist the fringe

Prepare a twisted fringe with two groups of 6 ends in each fringe removing scrap yarn as you go (see page 15).

One hour
Wash the blanket

Fill the washing machine with barely warm water and a small amount of liquid Dawn. Immerse the blanket and let soak 15 minutes. Do not agitate, skip to rinse cycle, rinse, and spin dry. Trim fringe and weft tails.

PROJECT at-a-glance

Weave structure for blanket
Waffle weave.

Equipment
4-shaft loom or 8-shaft loom, 40" weaving width; 12-dent reed; 1 shuttle, 5 bobbins.

Yarns
Warp: 2-ply wool (1,800 yd/lb, Shetland), Bluegrass, Plum, Rose, Iris, and Topaz, 288 yd (2⅗ oz) each color.
Weft: 2-ply wool (1,800 yd/lb, Shetland), Bluegrass, Plum, Rose, Iris, Topaz, 205 yd (1¾ oz) each color.

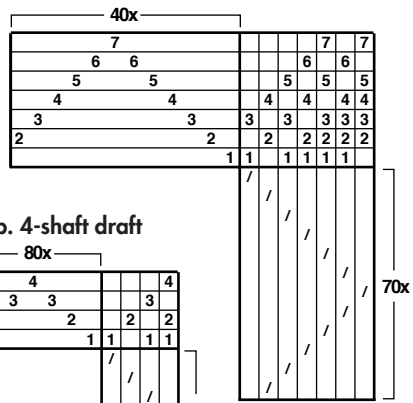
Yarn sources
Harrisville Designs Shetland wools are available from most weaving retailers. This blanket (jewel tones colorway) and a blanket in a pastel colorway are available as kits from Harrisville.

Warp order and length
480 ends 3 yd long following Figure 2a or 2b (allows 19" for loom waste and 12" for fringe).

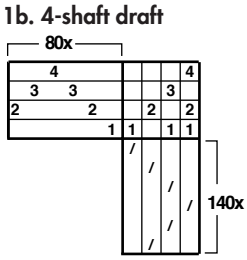
Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 40".
Weft: 12 ppi. Woven length (measured under tension on the loom) 70".

Finished dimensions
After washing, amounts produce one blanket 32" × 62" plus 3½" fringe.

1a. 7-shaft draft for blanket



1b. 4-shaft draft



2a. 7-shaft warp color order

8x		
96	12	Topaz
96	12	Iris
96	12	Rose
96	12	Plum
96	12	Bluegrass
480		

2b. 4-shaft warp color order

16x		
96	6	Topaz
96	6	Iris
96	6	Rose
96	6	Plum
96	6	Bluegrass
480		

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Crayon Blanket and Pillows

A child's delight

BEVERLY SAVEL

Designing small figures on a rosepath or point-twill threading has always fascinated me. Crayons struck me as an ideal motif for the border of a child's blanket, but how to weave the border on all four sides? The solution is to use a supplementary weft for the top and bottom borders and a supplementary warp for the borders on the the sides.

In the draft for the blanket, a point-twill threading on shafts 1–5 produces the rows of supplementary-weft crayons in the top and bottom borders. The rows of crayons in the side borders are created with a supplementary warp on shafts 6–8. The hardest part of the design process for me was to remember that all warp threads *except* those where pattern is to show must be raised when you are weaving with a supplementary *weft*, while supplementary *warp* threads must be raised to show as pattern.

Warping with a supplementary warp

If you have two warp beams, you can wind the supplementary warp on one beam and the ground warp on the other. Or, because there are only two sections of supplementary warp in the blanket and they are relatively narrow, you can beam the ground warp but suspend and weight the supplementary warp (see Barbara Walker, "Hearts Afire," HANDWOVEN, September/October 2001, page 54, for more information about warping and weaving with a supplementary warp).

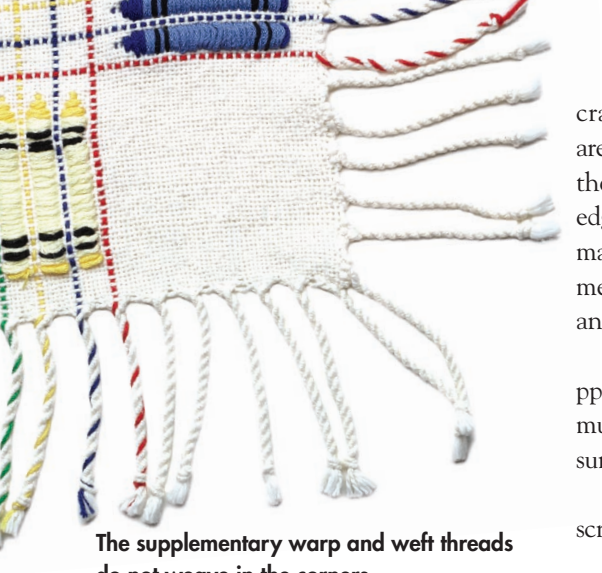


Beverly Savel, *of Western Springs, Illinois, has been weaving for over twenty years. She is co-owner (with Beverly Atseff) of 2-B Weavers. Teaching the weaving classes is her favorite part of the business. She also loves designing playful images on simple threadings.*





The crayon pillows are woven on four shafts, the blanket on eight. However, you can weave the blanket without the crayon borders on four shafts.



The supplementary warp and weft threads do not weave in the corners.

Preparing the loom

Wind the warp and thread the loom following Figures 1 and 2 and Project at-a-glance. Note that the Cotton Classic ground ends are single ends, but the Cotton Classic supplementary warp ends are doubled; the 4/2 cotton is used singly.

Sley each doubled Cotton Classic supplementary warp end in the same dent as its adjacent 4/2 cotton ground end.

Weaving the blanket

Allow 8" for fringe (include amount used for tying on) and weave the blanket following Figures 1 and 3. Cotton Classic is used singly for the ground weft, but for the supplementary weft (that weaves the crayons) it is used doubled. When you are weaving with the supplementary weft, the shuttle does not go all the way to the edge of the cloth. This will happen automatically if you always place the supplementary weft shuttle closest to the reed and the tabby shuttle closest to you.

To keep plain weave a consistent 10 ppi throughout, pattern and tabby wefts must be beaten firmly so that they measure 20 ppi in supplementary weft areas.

Begin and end the blanket with some scrap yarn in plain weave to secure ends.

Finishing the blanket

Remove the blanket from the loom, allowing 8" for a twisted fringe. Darn in the supplementary warp ends at the corners with a needle so that they do not extend beyond the last crayon.

Prepare a twisted fringe with 8 warp threads in each group, centering a colored thread in each fringe and removing scrap yarn as you go. The fringe on the sides of the blanket must be added: With a crochet hook and 4 strands of yarn 16" long for each fringe (1 color, 3 natural), bring the threads through the selvedge at a colored thread so that they are folded in half; twist as for the warp fringe.

Machine wash blanket in cold water with a mild laundry detergent, regular cycle. Machine dry.

The crayon pillows

The soft sculpture pillow/toy crayons are all woven on the same warp (black 10/2 pearl cotton). The crayon color is created by the weft. So that weft colors predominate, the weaving is slightly weft-faced and the weft is thicker than the warp (warp sett is 12 epi and the heavier Tahki Cotton Classic is woven at 15 ppi).

Weaving the crayon fabric

Wind a warp and prepare the loom following Figure 4 and Project at-a-glance. Weave the four crayon fabrics (red, blue, yellow, and green) following the treadling in Figure 4 and the weft color order in Figure 5. Remove the fabric from the loom; secure edges with machine stitching.

Finishing the crayons

Machine wash and dry fabric. Cut crayons apart at color changes. Cut a 5" piece from the 8" dark section of each fabric to use for the bottom of the crayon and set aside. For each crayon: Form a tube (right sides together) and sew side seam, tapering the 5½" top section for the crayon point. Turn right side out and stuff with polyester stuffing. Cut a circle from each 5" piece to fit bottom of crayon allowing for seams, and handsew in place.

PROJECT at-a-glance for blanket

Weave structure for blanket
Plain weave with supplementary warp and weft.

Equipment
8-shaft loom, 47" weaving width; 10-dent reed; 2 shuttles, 10 bobbins; large-eyed needle; crochet hook.

Yarns
Ground warp: 4/2 unmercerized cotton (1,600 yd/lb), natural, 1,038 yd (10⅜ oz).
Ground and supplementary pattern warp: Tahki Cotton Classic (980 yd/lb), dark red #3997, 30 yd (½ oz); dark blue #3872, 65 yd (1 1/16 oz); dark yellow #3533, 28 yd (½ oz); dark green #3764, 63 yd (1 oz); light blue #3882, 120 yd (2 oz); light green #3719, 120 yd (2 oz); black #3602, 40 yd (⅔ oz).
Ground weft: 4/2 unmercerized cotton (1,600 yd/lb), natural, 582 yd (5⅞ oz).
Ground and supplementary pattern weft: Tahki Cotton Classic (980 yd/lb), dark red #3997, 37 yd (⅔ oz); dark blue #3872, 18 yd (⅓ oz); dark yellow #3533, 35 yd (⅔ oz); dark green #3764, 17 yd (⅜ oz); light red #3475, 68 yd (1⅛ oz); light yellow #3532, 68 yd (1⅛ oz); black #3602, 23 yd (⅓ oz).

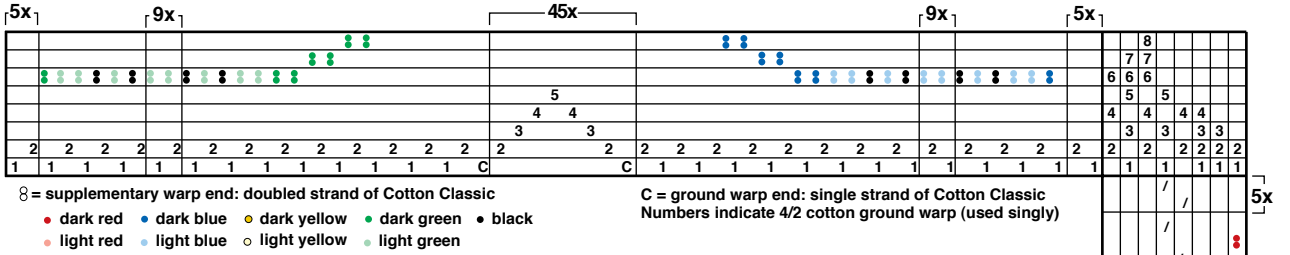
Yarn sources
4/2 unmercerized cotton is available from Earth Guild, Tahki Cotton Classic from most knitting stores.

Warp order and length
461 ground ends, 70 doubled supplementary warp ends 2½ yd long following Figures 3a and 3b (allows 16" fringe, 24" loom waste).

Warp and weft spacing
Warp: 10 epi ground warp, 10 epi supplementary warp (20 total epi in pattern areas), 1/dent and 2/dent in a 10-dent reed. Width in the reed 46 1/16".
Weft: 10 ppi ground weft, 10 ppi supplementary weft (20 total ppi in pattern areas). Woven length (measured under tension on the loom) 46".

Finished dimensions
After washing, amounts produce one blanket 40" × 40" plus fringe.

1. Draft for crayon blanket



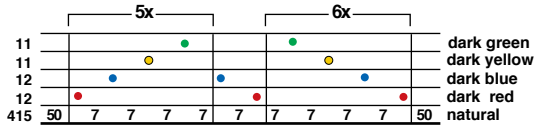
8 = supplementary warp end: doubled strand of Cotton Classic

dark red • dark blue • dark yellow • dark green • black
light red • light blue • light yellow • light green

C = ground warp end: single strand of Cotton Classic
Numbers indicate 4/2 cotton ground warp (used singly)

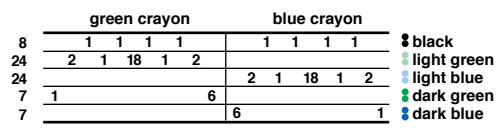
To weave the blanket on four shafts, use the color order in Figure 2a (ground warp only), thread the loom for plain weave, and weave plain weave using the ground weft only in Figure 3.

2a. Ground warp color order for blanket



Ground warp = single strand of Cotton Classic
Numbers indicate 4/2 cotton (used singly)

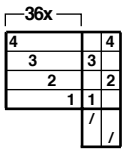
2b. Supplementary warp color order for blanket



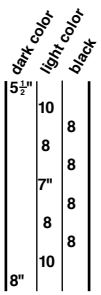
70 doubled ends

Supplementary warp: doubled strands of Cotton Classic

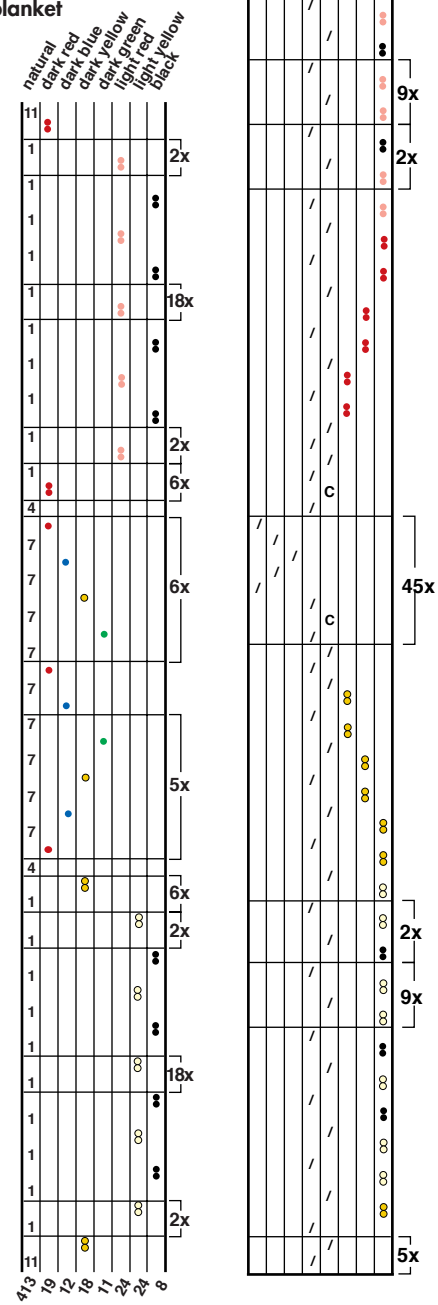
4. Draft for crayon pillows



5. Weft color order for crayon pillows



3. Weft color order for blanket



8 = supplementary weft thread: doubled strand of Cotton Classic

○ = ground weft thread: single strand of Cotton Classic

Numbers indicate 4/2 cotton ground weft (used singly)

PROJECT at-a-glance for pillows

Weave structure for pillows
Plain weave.

Equipment
4-shaft loom, 12" weaving width; 12-dent reed; 2 shuttles, 9 bobbins.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), black, 576 yd (2⅓ oz).
Weft: Tahki Cotton Classic (980 yd/lb), dark red #3997, dark blue #3872, dark yellow #3533, and dark green #3764, 75 yd (1¼ oz) each; light red #3475, light yellow #3532, light blue #3882, and light green #3719, 55 yd (1) each; black #3602, 47 yd (⅘ oz).

Yarn sources
10/2 pearl cotton is available from most weaving retailers, Tahki Cotton Classic from most knitting stores.

Warp order and length
144 ends 4 yd long (allows 27" loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 12".
Weft: 15 ppi. Woven length of each crayon (measured under tension on the loom): 25".

Notions and other materials
Two bags of polyester fiberfill stuffing, black sewing thread.

Finished dimensions
After washing, amounts produce four pillows 3" (diameter) × 16" each.

Fellowship Cloaks in *The Lord of the Rings*

SANDY AMAZEEN

Weavers tend to see the world around them differently from other folks. We look for patterns in bathroom tiles, study pastoral landscapes for colors we can use in our next handwoven, and lose track of the dialogue in a film because we're too busy looking at the fabrics in the costumes.

Director Peter Jackson's first two film presentations of *The Lord of the Rings* trilogy are visual feasts. Costume designer Ngila Dickson makes full use of handwoven fabrics both in the characters' garments and in the background props. Textile techniques aren't limited to just handweaving, either; also included are quilting, appliqué, beading, embroidery, knitting, and trapunto, to name a few.



Sandy's pin is polymer clay, tinted with oil paints and veined with silver leaf.

Designing the cloak fabric

J. R. R. Tolkien's three-book epic takes place in Middle Earth. There are wizards wise and terrible, dwarves short and stout, elves tall and fair. Hobbits, the little people, are short and frequently heavy due to their love of food and drink.

Many aspects of these characters and their environments do not translate easily to the screen. This is especially true of the "fellowship cloaks" given to the nine main "good" characters by the elves who befriend them. Tolkien writes: "It was hard to say of what colour they were: grey with the hue of twilight under the trees they seemed to be; and yet if they were moved, or set in another light, they were green as shadowed leaves, or brown as fallow fields by night, dusk-silver as water under the stars. Each cloak was fastened with a brooch like a green leaf veined with silver."

The elf leader Celeborn describes the cloaks' special qualities: "The web is good, for it was made in this land. Leaf and branch, water and stone: they have the hue and beauty of all these things. Yet they are garments, not armour, and they will not turn shaft or blade. But they should serve you well: they are light to wear, and warm enough or cool enough at need."

To meet the considerable challenge of creating a fabric to fit these descriptions, Ngila Dickson went to Stansborough Fibers in Wellington, New Zealand. Their Gotland sheep produce an exceptional fleece, lustrous gray in color and silky soft.

From a collection of Stansborough samples, Ngila Dickson selected a fabric design for the cloaks. It is described by company spokeswoman and co-owner Cheryl Eldridge as "a three-dimensional design in 100% Stansborough Gotland fiber, using dark and light gray." The draft for the fabric has a 90-thread repeat. The yarn is a fine-spun 2-ply with about 35 wraps per inch (estimated at 4,500 yd/lb with a McMorran balance).

The 16-shaft shadow-weave draft, designed by Robyn Parker, is based on Stansborough's company logo (evoking the straight necks and curved backs of their alpacas). Due to a contractual agreement with New Line Cinema, no specific information about the weave can be disclosed. Several websites show clear pictures of the finished cloaks, however, along with close-ups of the fabric. An outstanding site at the time of this writing is www.alleycatscratch.com/lotr. This site is dedicated to all facets of *The Lord of the Rings* costuming, from making your own patterns to tracking down materials to constructing elf ears.

There has been considerable speculation regarding the actual color of the fabric since it appears to change from scene to scene in the movies. This is due to the color tweaking done by film editors rather than to changes in the colors of the yarns.

The sheer volume of handwoven fabric required for the movies was staggering. Approximately 1,000 meters was woven for the fellowship cloaks alone—each character was played by a main actor, a scale double, and a stunt double, and each required a cloak that fit the same way.



Sandy Amazeen, *of Williams, Arizona, has been weaving for almost thirty years. She also works with beads, wire, and polymer clay.*



Sandy's cloak uses ten randomly arranged colors and two thicknesses in the warp and a variegated novelty weft with an 8-shaft shadow-weave draft. We hope her story will be the kick start you need to design your own fellowship cloak. We're planning a gallery of fellowship cloaks in a future issue of HANDWOVEN. If you've already woven one, send a photo of your cloak to us (see page 75). If you haven't, read about this one and get busy!



My interpretation of the cloak fabric

The first time I read T*he Lord of the Rings* I knew that one day I would make my own cloak. The films gave me the kick I needed. After scrutinizing internet photos and going through books, I decided to use a shadow-weave draft by Carol Strickler (see Resources).

Designs in shadow weave depend on the alternation of light and dark threads in both warp and weft. Since I used many warp colors (and they are similar in value to each other) and only one weft (although variegated), the shadow-weave curves in my fabric are very subtle. If you prefer them to show, alternate dark and light threads in both warp and weft (as for the Stansborough fabric). My design is an effort to interpret the colors described by Tolkien while also evoking the fabric in the movie costumes.

The only shadow-weave drafting rule I observed was to alternate a slightly darker color with a slightly lighter color in the warp as much as I could with my many colors. For fabric like mine, wind a warp, prepare the loom, and weave following Project at-a-glance and Figure 2 on page 75 (observing my one rule!). For fabric more like the movie version, follow the tips and Figure 3 on the same page.

Finishing the fabric

Remove your fabric from the loom and apply a thick line of washable fabric glue to raw edges; allow to dry overnight.

Fill a large washing machine with warm water; mix in 2 tablespoons mild shampoo by hand. Submerge fabric, distributing evenly. *Start machine; agitate 3 minutes. Stop machine for 10 minutes. Repeat from * and then spin out water.

Stop the machine and gently position the fabric to avoid its being hit directly by rinse water as the machine fills. Be sure the rinse water is the same temperature as the wash water to avoid shocking the wool. Don't attempt to pick the fabric up. When the machine is half full, add a capful of fabric softener or hair conditioner mixed in 2 cups warm water. Fill the machine and agitate for half of the agitation cycle, stop the machine, and examine the fabric. If it is fulled enough, spin out water. For more fulling, complete the agitation cycle, and then spin. Remove immediately; lay flat to dry.

Press the fabric or take it to a local dry cleaner to press (one who will allow you to monitor the job!).

Sewing the cloak

My cloak, like those in the films, is unlined and the selvedges form the front edges. I used Butterick cloak pattern #3084 for the hood. You can follow the pattern completely for a lined cloak.

To make a cloak like mine, fold a 59" section of the fabric over as in Figure 1, leaving a 25" section of single-layer fabric beyond the fold. I used a "drop string" method to create curved cutting lines. Tie a piece of string about 3 yd long to something heavy. Set the object down at one side of the fold edge (top right in Figure 1). Take the the opposite end of the string to the diagonally opposite corner of the doubled fabric and "toss" an arc on the fabric with the string, and adjust. Cut along this line. Create an arc for the neck hole in the same way and cut. Cut hood pieces from 25" fabric section.

Assemble and sew following pattern directions (omitting lining if you've chosen that option). Hang the cloak on a padded hanger or dress form for at least 48 hours before hemming.

Use the films or book as inspiration and start designing your own cloak!

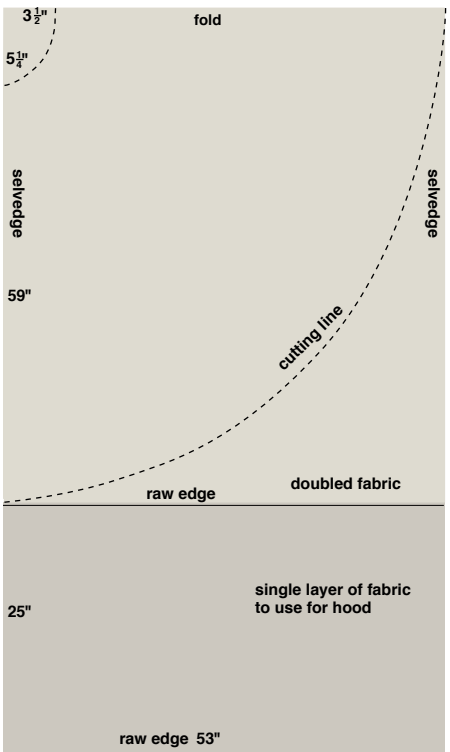
Resources

Strickler, Carol, ed. *A Weaver's Book of 8-shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, page 77, #304.

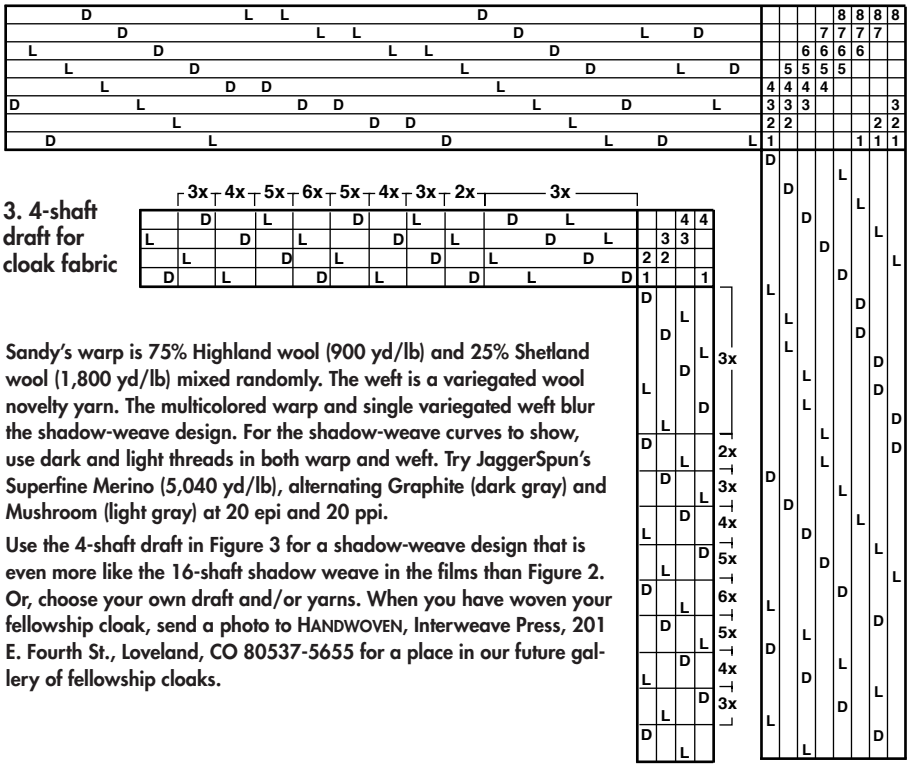
Tolkien, J. R. R. *The Fellowship of the Ring*. New York: Ballantine Books, 1975, page 479.



1. Pattern layout for cloak



2. Sandy's 8-shaft shadow-weave draft for cloak fabric

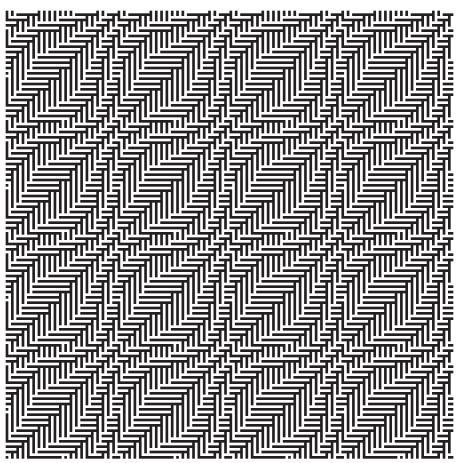


3. 4-shaft draft for cloak fabric

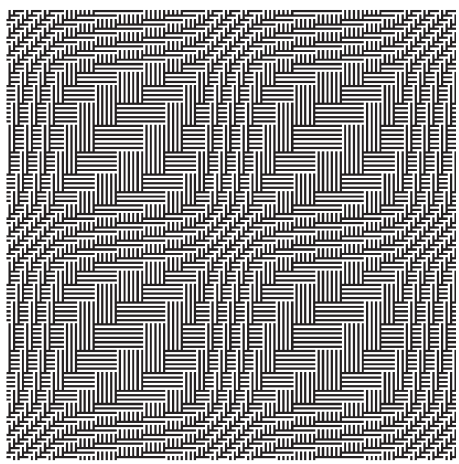
Sandy's warp is 75% Highland wool (900 yd/lb) and 25% Shetland wool (1,800 yd/lb) mixed randomly. The weft is a variegated wool novelty yarn. The multicolored warp and single variegated weft blur the shadow-weave design. For the shadow-weave curves to show, use dark and light threads in both warp and weft. Try JaggerSpun's Superfine Merino (5,040 yd/lb), alternating Graphite (dark gray) and Mushroom (light gray) at 20 epi and 20 ppi.

Use the 4-shaft draft in Figure 3 for a shadow-weave design that is even more like the 16-shaft shadow weave in the films than Figure 2. Or, choose your own draft and/or yarns. When you have woven your fellowship cloak, send a photo to HANDWOVEN, Interweave Press, 201 E. Fourth St., Loveland, CO 80537-5655 for a place in our future gallery of fellowship cloaks.

2b. Drawdown for Figure 2 (four repeats)



3b. Drawdown for Figure 3 (two repeats)



PROJECT at-a-glance

Weave structure for cloak fabric
Shadow weave.

Equipment
8-shaft loom, 60" weaving width; 10-dent reed; 1 or 2 shuttles.

Yarns
Warp: 2-ply wool (900 yd/lb, Highland), 2,700 yd (3lb, 2 oz); 2-ply wool (1,800 yd/lb, Shetland), 900 yd (8⅛ oz) in forest colors.
Weft: Mountain Colors Wool Crepe (1,933 yd/lb), Pine Needle colorway, 3,277 yd (1 lb, 11 oz).

Yarn sources
Harrisville Designs Highland and Shetland wools are available from weaving retailers. Mountain Colors Wool Crepe is from Paradise Fibers.

Notions and other materials
Butterick pattern #3084, sewing thread, notions required by pattern.

Warp order and length
600 ends 6 yd long mixing Highland and Shetland randomly, alternating 1 dark, 1 light (allows 24" loom waste).

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 60".
Weft: 10 ppi. Woven length (measured under tension on the loom) 176" (4⅘ yd).

Finished dimensions
After washing, amounts produce yardage 53" × 144" (4 yd).

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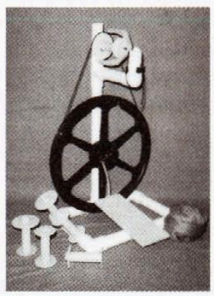
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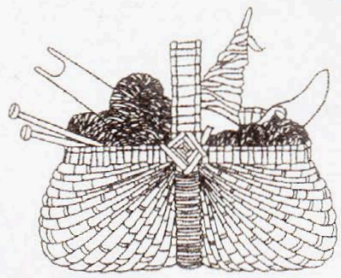


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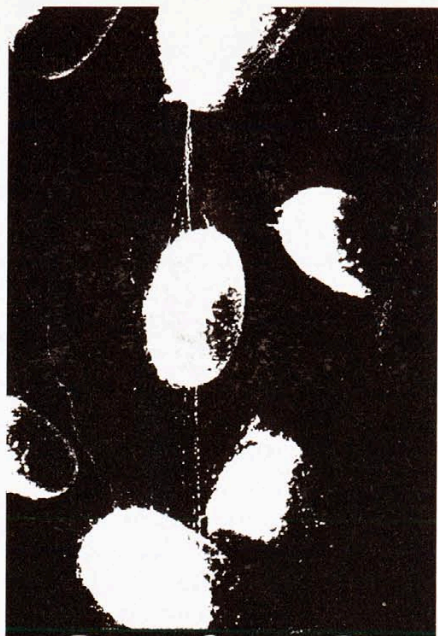
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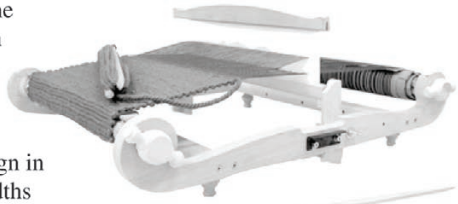
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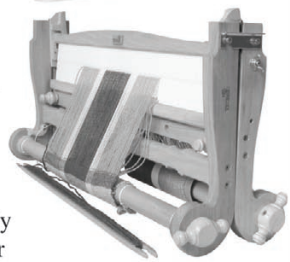
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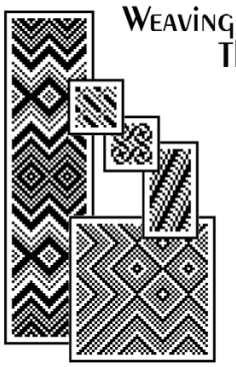


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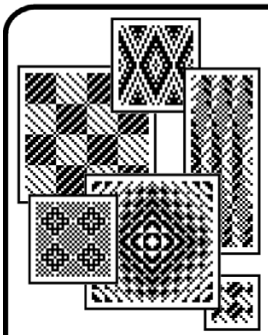


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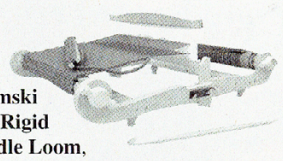
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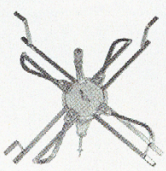
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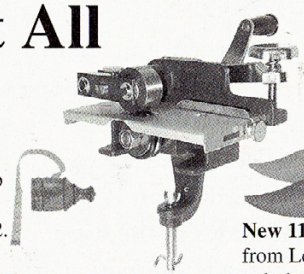








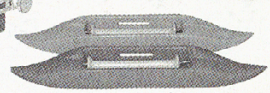
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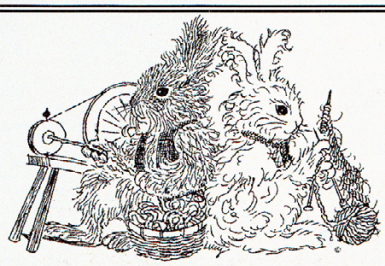
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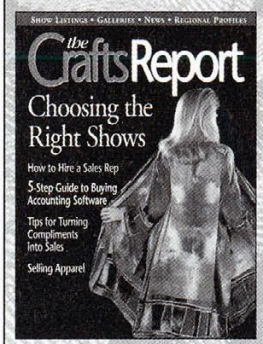
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EXHIBITS, SHOWS, AND SALES

CALIFORNIA

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.

Through January 25, 2004. Mingei of Japan, exhibit including 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.

November 2. Weaving and spinning festival 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 31–November 8. Annual sale by The Handweavers Guild of Pueblo at Vail Hotel, Union and Grand, Pueblo. Contact Lynne, (719) 583-2987; lghandwovens@yahoo.com.

November 7–17. Handweavers Guild of Boulder 31st Annual Fiber-Art 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. 26th annual show and sale by the San Juan Weavers Guild at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact JoAnne Sanden, 69778 Miguel Rd., Montrose, CO 81401. (970) 240-8297; sandencj@webtv.net.

CONNECTICUT

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.

November 29. The Wesleyan Potters annual exhibit and sale at 350 S. Main St., Middletown. (860) 347-5925; www.wesleyanpotters.com.

DISTRICT OF COLUMBIA

Through January 5, 2004. The Art of Resist Dyeing. **Through 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

November 6–9. The Fine Art of Fiber, the North Shore Weavers Guild's annual show and sale at the Chicago Botanic Garden, 1000 Lake Cook Rd., Glencoe. www.needleartsguild.com.

November 7–8. The Weavers' Guild of St. Louis annual guild sale at the St. Louis Artists' Guild at the Two Oak Knoll Park in St. Louis. Contact Jane Olson Glidden, (636) 343-5643.

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

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.

November 12–December 31. Holiday Exhibit and Sale at the Fiber Art Center, 79 S. Pleasant St., Ste. 1, Amherst, MA 01002. (413) 256-1818; info@fiberartcenter.com; www.fiberartcenter.com.

MICHIGAN

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

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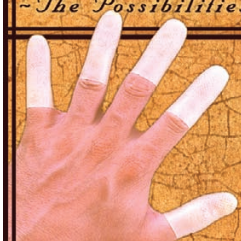
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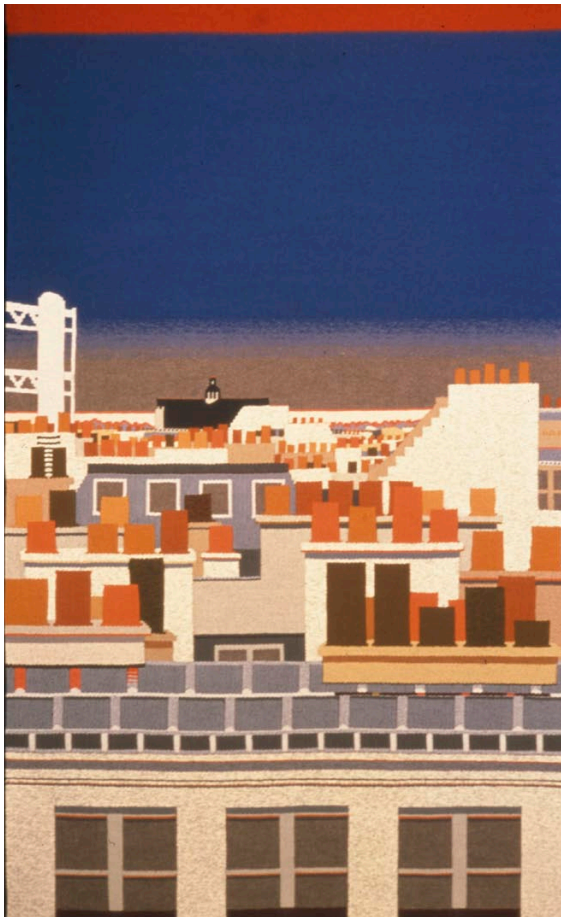
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Contemporary tapestries by Susan Martin Maffei and Archie Brennan are on display November 9, 2003–January 4, 2004, at the New Jersey Center for Visual Arts. Pictured is the *View From Madame Touitou's* by Susan Martin Maffei. Photo courtesy of the New Jersey Center for Visual Arts.

December 5. Black Sheep Weavers Guild of Hartland annual sale at the Cromaine Library. Contact Liz Cowdery, rcowdery@htdconnect.com.

December 6–7. Christmas Weekend at Mt. Bruce Station sheep farm, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

MINNESOTA

November 21–23. The Weavers Guild of Minnesota 29th annual Fiber Fair at the Textile Center of Minnesota, 3000 University Ave., SE, Minneapolis, MN 55414. (612) 436-0463; weaversguild@juno.com; www.weaversguildmn.co.

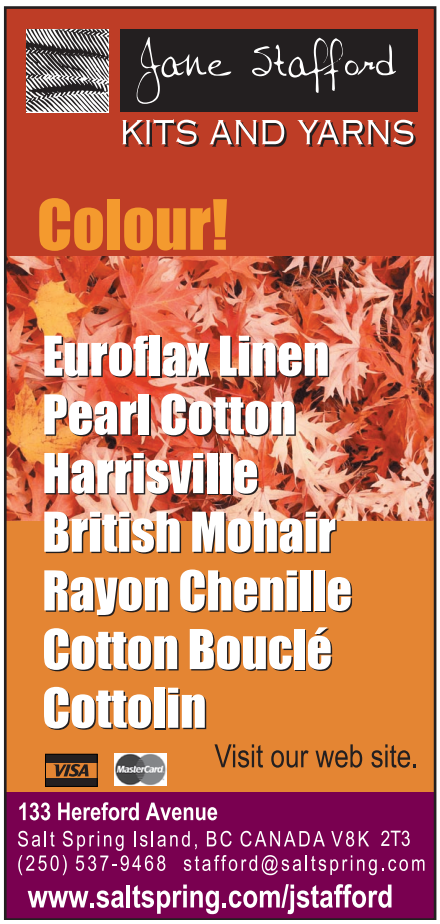
MISSOURI

November 9, 2003–January 10, 2004. Meet Me in St. Louis, juried regional multimedia competition exploring St. Louis as a meeting place, at St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190; www.stlouisartistsguild.org.

NEW JERSEY

November 8. Jockey Hollow Weavers 10th Annual Show and Sale at Brookside Community Club, E. Main St. at Cherry Ln., Brookside, Mendham Twp. Contact Lois Macknik, (908) 236-9556; or Elaine Logue, (732) 356-5942; eflogue@optonline.net; http://community.nj.com/cc/jockeyhollowweavers.

November 9, 2003–January 4, 2004. Contemporary Tapestry: Archie Brennan and Susan Martin Maffei, exhibit at the New Jersey Center for Visual Arts, 68 Elm St., Summit, NJ 07901. (908) 273-9121; fax (908) 273-1457; jpark@njcva.org; www.njcva.org.







NEW MEXICO

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; www.miaclab.org.

November 14–December 15. Exhibit of multimedia woven structures by Gugger Petter, at Thirteen Moons Gallery, 652 Canyon Rd., Santa Fe, NM 87501. (505) 995-8513; fax (505) 995-8507; thirteenmoonsgallery@earthlink.net; thirteenmoonsgallery.com.

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.

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. Call Bobbie Sumberg, (505) 476-1223; fax (505) 476-5048.

NEW YORK

November 20–21. Hudson Mohawk Weavers' Guild Show and Sale at Pruyn House, 207 Old Niskayuna Rd., Newtonville (Town of Colonie). Contact Jane H. Moir, 5 Sage Hill Ln., Troy, NY 12180. (518) 271-8623.

OHIO

November 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) 374-1693; sandrajbell@sbcglobal.net; www.geocities.com/wg_mv/.

OREGON

November 18, 2003–January 25, 2004. La Petite XI, juried multimedia show at Alder Gallery, Coburg. Send SASE to Alder Gallery, PO Box 8517, Coburg, OR 97408. (541) 342-6411; pet@alderart.com; www.alderart.com.

PENNSYLVANIA

Through December 24. Eyedazzlers: The Two-Century Romance of Navajo Weaving and Germantown Yarn at the Sedgwick Cultural Center. 7137 Germantown Ave. Philadelphia, PA 19119. (215) 248-9229; info@sedgwickcenter.org; www.sedgwickcenter.org.

November 21–23. Fiber 2003, annual show and sale by The Handweavers of Bucks County, at Jericho Valley Community Center, Lurgan & Street Rds., Upper Makefield Twp., 4 miles south of New Hope. (215) 343-1528 or (215) 598-7872.

TEXAS

Through 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.

November 13–15. Contemporary Handweavers of Houston 19th annual show and sale at St. Philip Presbyterian Church, 4807 San Felipe, Houston. Call Lynn Williams, (281) 997-8665.

VIRGINIA

January 8–February 15, 2004. Material World: Contemporary Fiber Art, juried exhibition at Target Gallery, 105 N. Union St., Alexandria, VA 22314. (703) 838-4565, ext. 4; targetgallery@torpedofactory.org.

WISCONSIN

October 12–November 29. Common Threads, Unfommon Fabrication: The Art and Collection of Richard Daehnert at the John Michael Kohler Arts Center, 608 New York Ave., Sheboygan, WI 53082-0489. (920) 458-6144; www. jmkac.org.

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

CANADA, ALBERTA

November 1. Annual sale and show by Edmonton Weavers' Guild at the Prince of Wales Armouries, 10440 108 Ave., Edmonton, AB 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 Cres. Rd., Surrey, BC. Call (604) 502-6428; or Donna Hunter, gndhunter@telcomplus.net.

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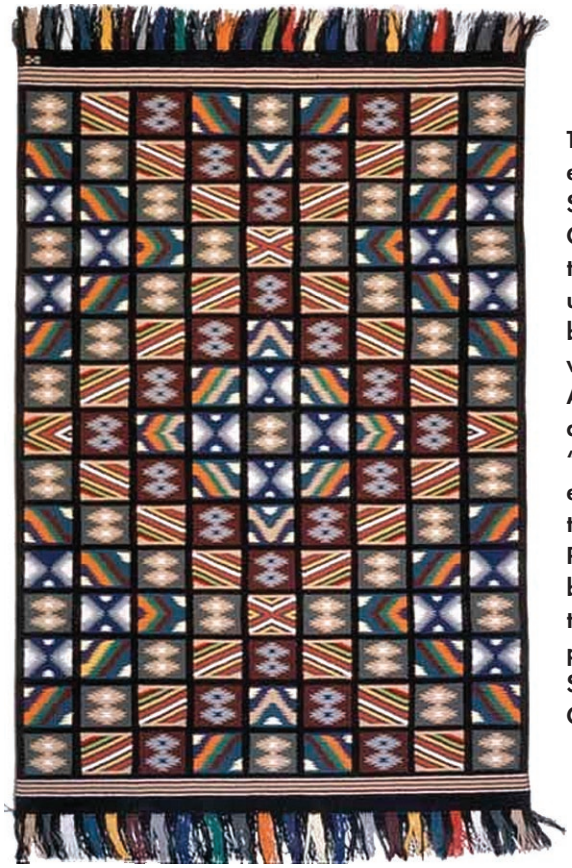
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The Eyedazzler exhibition, at the Sedgwick Cultural Center in Philadelphia tells the story of an unlikely relationship between Navajo weavers of the American Southwest and the mill owners of "Germantown." The exhibit is on display through December 24. Pictured is a rug woven by Rose Yazzie during this partnership. Photo provided by the Sedgwick Cultural Center.

CANADA, ONTARIO

November 8–9. Pottawatomi Spinners & Weavers Show and Sale at the Owen Sound Public Library, 824 First Ave. West, Owen Sound. Contact Flo, (519) 832-6829; weavings@bmts.com.

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.

COLORADO

June 30–July 3, 2004. Convergence, the biannual conference of the Handweavers Guild of America at the Denver Convention Center. hgaconvergence@weavespindye.org; www. weavespindye.org.

FLORIDA

March 18–21, 2004. Florida Tropical Weaver's Guild conference in Eustis. Contact Jacki Malone, (727) 937-7023; jcmftwg.tampabay.rr.com; www.ftwg.org.

PENNSYLVANIA

July 7–11, 2004. Creative Strands at Bucknell University in Lewisburg. Contact Augusta Marketing, 680 Neitz Rd., Northumberland, PA 17857. (570) 473-8287; ann@augustamarketing.com; www. agustamarketing.com.

UKRAINE

June 15–19, 2004. 5th International Biennial on Contemporary Textile Art; conference, fashion show, exhibit, tours. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. Phone 380 (552) 551127; anschnei@public.kherson.ua.

TO ENTER

COLORADO

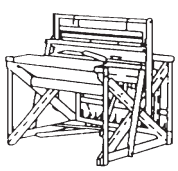
American Tapestry Biennial 5, juried international tapestry exhibit to be exhibited starting July 2004 in Denver and other venues. **Slide postmark deadline November 24.** Send SASE to ATB5, c/o Monique Lehman, 3194 Fairpoint St., Pasadena, CA 91107. lehman@artcenter.edu; www. americantapestryalliance.org.

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.

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Convergence 2004, various juried exhibits in association with the Handweavers Guild of America's biannual conference in Denver. www.weavespindye.org.

Fiber Celebration 2004, juried show in Loveland June 5–July 18, 2004. **Entry deadline March 1, 2004.** Contact B. J. O'Dea, bjodea@qwest.net, or Kathy Hartmeister, (970) 667-9558; www.angelfire.com/co4/fibercelebration/.

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. **Entry deadline January 15, 2004.** Contact Karen Crislip, 651 Big Horn Dr., Estes Park, CO 80517. (970) 586-0976; kcrislip@bigplanet.com; www.americantapestryalliance.org.

What's Hot! a contest and exhibit sponsored by HANDWOVEN. **Entry deadline February 1, 2004.** Contact, Liz Gipson, 201 E. 4th St., Loveland, CO80537. (970) 613-4629; www.interweave.com/weave.

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

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 AR, IA, IL, KS, KY, MO, 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.

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.

WISCONSIN

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

UKRAINE

International Textile Art Exhibition, June 15–19, 2004, in Kherson, Ukraine, in conjunction with the 5th International Biennial on Contemporary Textile Art. **Entry deadline February 1, 2004.** Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. Phone 380 (552) 551127; anschnei@public.kherson.ua.

CANADA, ONTARIO

Fleece-to-Something, sponsored by the Etobicoke Handweavers and Spinners Guild February 7, 2004. Contact Elizabeth Evans, cetkovskievans@rogers.com; or Lorraine Smith, B_lorraine_smith@hotmail.com.

INSTRUCTION

MICHIGAN

Chenille Color Study, November 8–9 with Suzanne Halvorson. **The Wide World of Weaving,** June 11–13, 2004 with Anne Field. Contact Heritage Spinning and Weaving, 47 E. Flint St., Lake Orion, MI 48362. (248) 693-3690; www.heritagespinning.com.

NORTH CAROLINA

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.

WASHINGTON

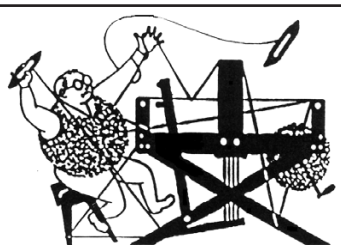
Fiber Arts Classes, ongoing classes in weaving. Coupeville Arts Center, 15 NW Birch, Coupeville, WA 98239. (360)-678-3396; infocoupevillearts.org; www.coupeville.org.

TRAVEL

Southwest. Art tour of historic trading posts and pueblos including workshops. Horizons To Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367 9522; horizons@horizons-art.com; www.horizons-art.com.

Vietnam. February 8–20, 2004. Arts and world heritage tour. Contact Horizons To Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367 9522; horizons@horizons-art.com; www.horizons-art.com.

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



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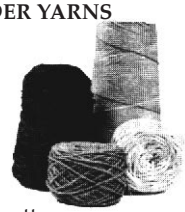
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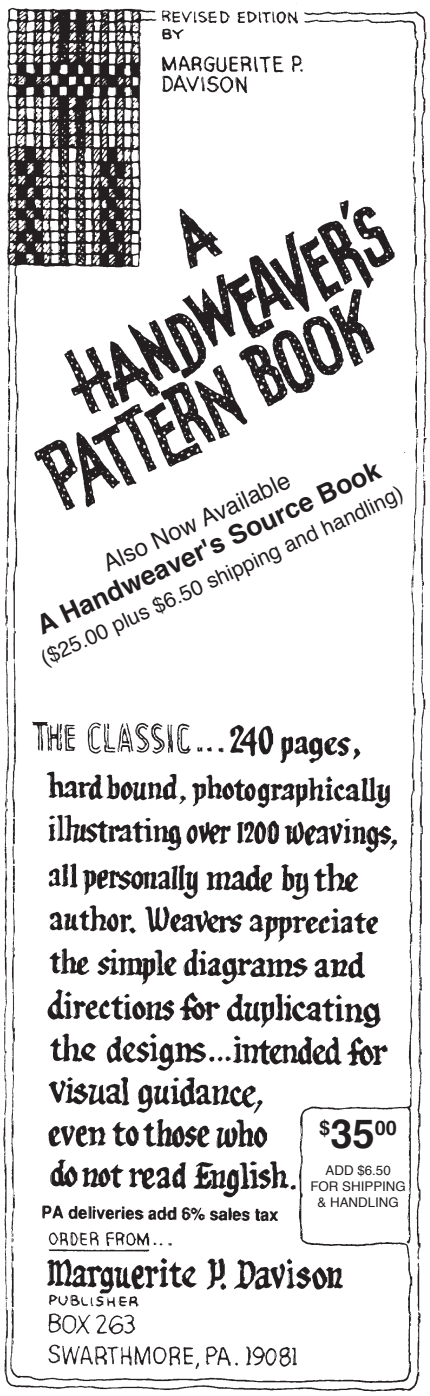
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Laura Fry Weaving Studio has introduced *The Workshop in a Box*, a new product that brings the workshop to you with all the materials you need to weave a 66- to 72-inch long *Tencel Rainbow Scarf*. Materials include a prewound color gamp warp, prewound quills with approximately 30 yards of seven different colors, and 575 yards of black yarn. Also included are two booklets, *Weaving with Tencel* and *Introduction to Tencel and Twills*, and a sheet of instructions and handy hints on how to handle Tencel and warp up the yarn. The entire package is $95 (Canadian) which includes shipping for North American orders. Contact Laura at PO Box 4, Prince George, BC Canada V2L 4R9; phone (250) 563-3144 or go to her website at http://laurafry.com for more information.

New World Textiles announces the release of a new comprehensive video workshop, *Spinning Cotton on the Charkha*, with Eileen Hallman. This 90-minute video includes basic instruction for beginners as well as advanced techniques for experienced spinners. Eileen introduces an angle gauge she developed that indicates energy level, thus answering the often-asked question *how much twist?* Spinners who weave with their handspun singles will find the discussion of yarn energy helpful in creating resilient fabrics. The video retails for $34.95 and the angle gauge for $12.95. Eileen has also added some *Spin-to-Weave* kits to her fiber and yarn line. Each kit includes commercial yarns for warp, spinning fiber to be spun for weft, and instructions for a project. For more information, visit www. charkha.biz or call (828) 669-1870.

Webs, America's Yarn Store, announces the introduction of its own line of 8/2 Tencel, which weaves into a beautiful fabric with a gracious drape. The yarn is currently available in natural and 32 colors. Several additional colors are planned later. This Tencel is grade A 100, which provides the maximum depth and saturation when dyeing. The yarn is put up on one-pound cones at 3,360 yards per pound, and a sett of 20 to 24 e.p.i. is recommended. Retail price is $12.99 for natural and $19.99 for colors. WEBS quantity discounts apply. Wholesale inquiries are welcome. View the complete color range at www.yarn.com or call (800) 367-9327 to request a complimentary set of samples.

Hazel Rose Looms are single-strand, continuous-weave looms now available from Hazel Spencer. This loom doesn't need to be warped ahead of time. The warping is done with a single strand of yarn—while you weave! The looms have nails at ¼" sett and can handle handspun or commercial yarns, fine or bulky, and provide a different look from each yarn choice. The *Quilt Weaver* set consists of both the square and triangular loom that measure 8" square or you can get the square loom in a 12" or 14" size with the matching triangular loom. This quick and easy loom is ideal for anything that can be constructed with squares and triangles such as quilts, blankets, placemats, sweaters, vests, toys, hats, baby items or pillows. For a free brochure, write to Rt. 2 Box 4792, Trinity Center, CA 96091 or check out their webpage at www.hazelroselooms.com.



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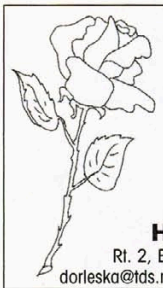
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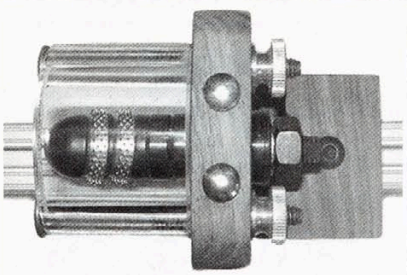
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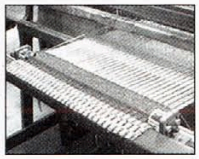
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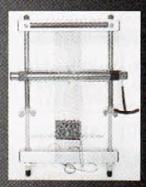
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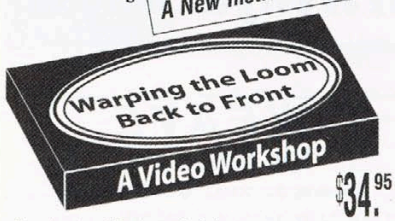


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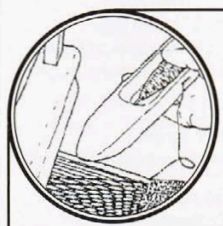
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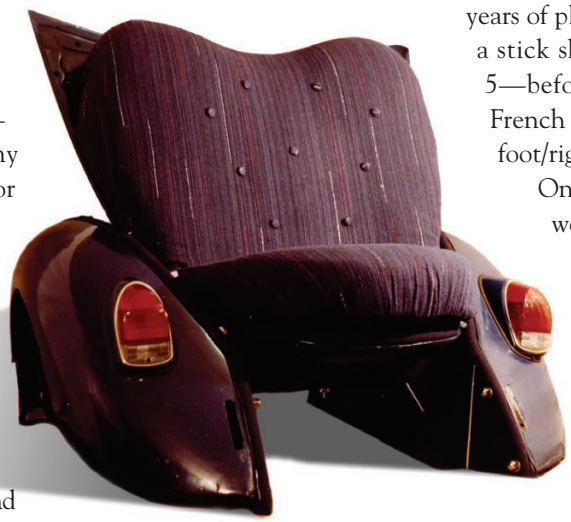
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CHARLOTTE OVERBY

Living with Guilt Meetings

"I have to go to my guilt meeting," I heard my mother say one night when I was five or six years old. My father's newspaper rustled in the other room, and he replied calmly, "What time?"

I froze. For a minute I was all tingly, thinking I had heard something I wasn't supposed to hear. What on earth had my mother done that was so bad she had to go to guilt meetings over it? And just what went on at guilt meetings, anyway?



It wasn't long before I figured out that guilt meetings were really guild meetings—once-a-month gatherings of my mom's friends who had looms or spinning wheels and who wore funny-looking homemade clothes. They were all members of the Columbia Weavers' and Spinners' Guild in Columbia, Missouri, one of the oldest, best (I am told), and continuously active guilds west of the Mississippi—and they served great cookies. I knew this because sometimes I was dragged along to their meetings where I would try to eat as many of them as I could.

My mother started weaving about ten years before I was born, so I grew up thinking every kid had an Allen loom in the living room that could be draped with a sheet and turned into a really great fort on rainy days. Flat warp sticks were swords, and if there was nothing on the warp beam, I cranked the ratchet, which made a *clack-clack-clack* that sounded just like a drawbridge being hoisted up.



My mother's looms multiplied over the years. We had Harrisvilles, Glimåkras, and Schachts, and I often had the duty of sitting behind them, laying the warping sticks across the beam, and turning the crank as I helped her to wind on endless streams of warp threads for rag rugs, place mats, table runners, napkins, and more. "Mom," I would say, "You are so warped."

In general, I liked that my mom was a weaver, but throughout childhood my interest in weaving ebbed and flowed. It was neat when she came to do a demonstration at Robert E. Lee Elementary, where I went to school. But a couple of years later, I was much more impressed when I found out she had been a great tennis player, even playing against eventual Wimbledon-winner Maureen "Little Mo" Connolly. This was way cooler to me than her wall-hangings.

Even so, by junior high, I had a whole weaver's vocabulary at my disposal, and I was certainly the only kid who knew what it meant to have good selvedges. And I do honestly think that years of playing with treadles helped me learn to drive a stick shift car. We had a weird four-door Renault 5—before anyone else in Missouri knew that the French even made cars—and I had acquired the left-foot/right-foot coordination it took to drive it.

Once, as a freshman in college, I used "warp and weft" as a metaphor in some paper I had to write about micro and macroeconomics. My TA had no idea what I was trying to say, and neither did I. But it had potential!

And later, when I was supposed to be studying for my comprehensive exams in grad school, I decided to build living room furniture instead—out of my 1969 Volkswagon beetle. Of course my mom helped. When I told her I needed eighteen yards of handwoven upholstery? She didn't blink an eye. She just went down into the basement and started winding the perfect warp.

Because I am the daughter of a weaver, I can tell a natural fiber from a synthetic one with a glance and linen from cotton from wool from silk with just a brush of my fingertips. But I have yet to become a full-fledged weaver myself. That's because I may not really *need* to weave. It has rubbed off on me—my mother's weaver's patience, her mathematical abilities, her dexterity with the shuttle, her lasting friendships with other weavers, her finished products in my home, and her astounding eye for color. My mom's weaving has been a pervasive and beautiful creative force in our family life for fifty years, and with all the flying lint, guilt meetings, and mangled weaving metaphors, we are all the better for it.

CHARLOTTE OVERBY, *of Columbia, Missouri, is a writer and editor. She also plays the double bass in a klezmer band based in Columbia.*



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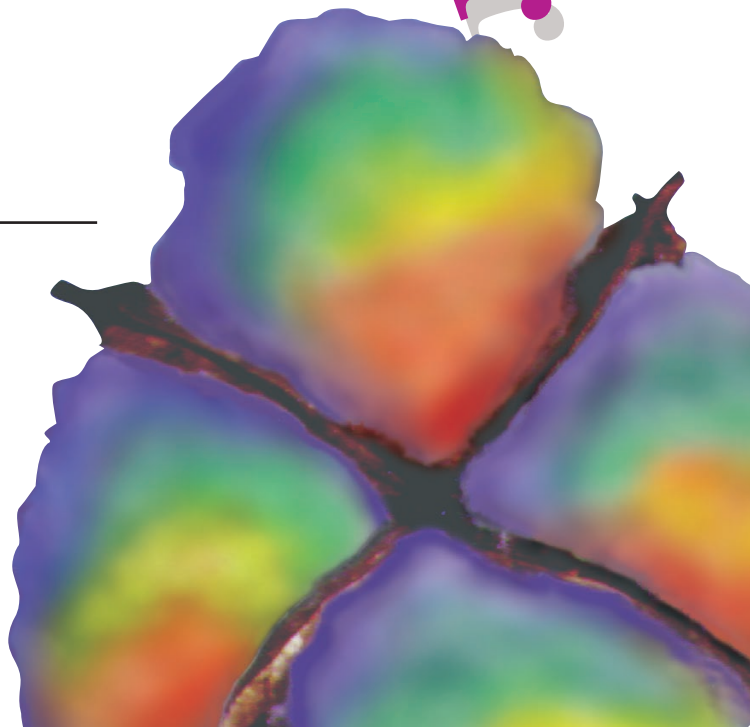
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threadgath@aol.com

KANSAS

Yarn Barn
930 Massachusetts St.
Lawrence, KS 66044
(785) 842-4333
(800)468-0035 (toll free)
(785) 842-0794 (fax)
yambam@grapevine.net

MAINE

Halcyon Yarn
12 School St.
Bath, ME 04530
(207) 442-7909
(800) 341-0282 (toll free)
(207) 442-0633 (fax)
halcyon@halcyonyarn.com
www.halcyonyarn.com

MARYLAND

Vulcan's Rest Fibers
106 George Street
Chesapeake City, MD 21915
(410) 885-2890
(410) 755-6818 (fax)
info@vulcansrest.com
www.vulcansrest.com

MASSACHUSETTS

Barehills Studio
Box 327
Harvard, MA 01451
(978) 456-8669

MINNESOTA

Earthsong Fibers
5115 Excelsior
Box 428
Minneapolis, MN 55416
(952) 926-1201
esf@earthsongfibers.com

NEW HAMPSHIRE

The Fiber Studio
9 Foster Hill Rd.
Box 637
Henniker, NH 03242
(603) 428-7830
(603) 428-3758 (fax)
sales@fiberstudio.com
www.fiberstudio.com

NEW YORK

A Touch of Twist
1286 Weast Rd.
Schenectady, NY 12306
(518) 864-5885
(518) 887-5734 (fax)

Eastside Weavers
1 Carlyle Ave.
Troy, NY 12180
(518)-274-1931
eastsideweavers@earthlink.net
www.eastsideweavers.com

The WoolRoom
172 Joe's Hill Rd.
Brewster, NY 10509
(845) 279-7627
(845) 278-5947 (fax)
susan@woolroom.com
www.woolroom.com

NORTH CAROLINA

The Weavers Webb
602 Pollock St.
New Bern, NC 28562-7642
(252) 514-2681

Earth Guild
33 Haywood St.
Asheville, NC 28801
(828) 255-7818
(828) 255-8593 (fax)

OHIO

The Little House
1927 N. Main St.
Clyde, OH 43410
(419) 547-9210
(800) 554-7973 (toll free)
www.littlehousespinning.com

PENNSYLVANIA

Manning's Creative Crafts
Box 687
1132 Greenridge Rd.
East Berlin, PA 17316
(717) 624-2223
(717) 624-1425 (fax)
mannings@sun-link.com

TENNESSEE

Jane's Fiber & Beads
5415 E Andrew Johnson Hwy.
Afton, TN 37616
(423) 639-7919
(423) 638-5676 (fax)
jane@janesfiberandbeads.com
www.janesfiberandbeads.com

TEXAS

Fay Drozd
229A Old Ingram Loop
Ingram, TX 78025
(830) 367-3152
fdrozd@omniglobal.net

White Rock Weaving Center
1212 Tavaros Ave.
Dallas, TX 75218
(214) 320-9276 (ph&fax)
whiterockweaving@aol.com

VIRGINIA

Misty Mountain Farm
P.O. Box 133
154 Quail Call Lane
Ammissville, VA 20106-0133
(540)-937-4707
(540) 937-4704 (fax)
linda@mistymountainfarm.com

Springwater Workshop Inc.
808 N. Fairfax St.
Alexandria, VA 22314-1703
(703)-549-3634
(703) 529-3631 (fax)
info@springwater.org

Serendipity Farm & Studio
980 Cypress Chapel Rd.
Suffolk, VA 23434-8701
(757)-986-2010
(757)398-1618 (fax)
sheepman@gte.net

WASHINGTON

Paradise Fibers
701 Parvin Rd.
Colfax, WA 99111
509-397-9133
888-320-SPIN (toll free orders)
spinning@colfax.com
www.paradisefibers.com

WISCONSIN

Lakeside Fibers
402 W. Lakeside St.
Madison, WI 53715
(608) 257-2999
(608) 257-2996 (fax)
susanh@lakesidefibers.com
www.lakesidefibers.com

Susan's Fiber Shop
N250 Hwy. "A"
Columbus, WI 53925
(920) 623-4237
(888) 602-4237(toll free)
(920) 623-0120 (fax)
susanfiber@internetwis.com
www.handspinning.com/susans/

CANADA

BRITISH COLUMBIA

Jane Stafford Textile Designs
220 Mountainview Dr.
Salt Spring Island
BC V8K 1G1
(250) 537-9468
stafford@saltsping.com
www.saltspring.com/jstafford

ONTARIO

Yarn Source
2661 Highway #62, RR #1,
Bloomfield, ON K0K 1G0
(613) 393-2899
(613) 393-2569 (fax)
noakes.yarns@sympatico.ca
www3.sympatico.ca/noakesyarns

Louet Sales

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Louet Sales R.R. 4 Prescott, ON CANADA K0E 1T0
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Louët bv (Louët international) 139 Kwinkweerd 7241 CW LOCHEM Holland
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