NEW FORECAST: WHAT COLORS ARE HOT IN 2004?

ISSUE 118

JANUARY/FEBRUARY 2004

Handwoven®

The Gamp
What is it?

Quilting with handwovens

Weaving iridescence



Chenille

SHIMMERING

ELEGANT

LUXURIOUS

At WEBS, you'll find luxurious Rayon Chenille yarns in over 65 shimmering colors—from rich jewel tones to spectacular variegateds—we're sure you'll find the colors to meet your needs.

Chenille is easy to handle, creates a gorgeous woven fabric with great drape and high lustre. Woven alone or combined with other fibers, chenille continues to be a timeless favorite!

Put up on approximately 2 lb. cones (approx. 1.75 lb. cones for variegated), WEBS' Rayon Chenille is proudly made in the USA with fiber-reactive dyes.

Yardage: • 1450 yds. per lb.

Sett: • 12-16 epi

Price:
- Solids $20.50/lb.
- Variegated $27.75/lb.
- WEBS quantity discounts apply
- Wind offs available for $1.50



ORDER YOUR FREE RAYON CHENILLE SAMPLES TODAY!

30 YEARS 1974-2004

WEBS

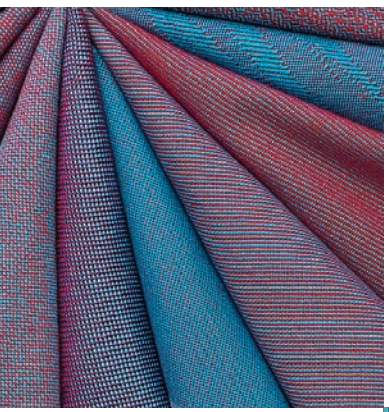
America's Yarn Store

Service Center Road
Northampton, MA 01061

Call today for your FREE Rayon Chenille samples toll-free at: **1-800-367-9327** or visit us online at **www.yarn.com**.

Handwoven®

JANUARY/FEBRUARY 2004, VOLUME XXV, NUMBER 1



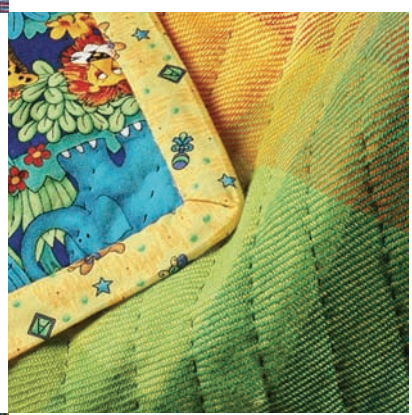
30 THE GAMP: THE ULTIMATE DESIGN TOOL *by Madelyn van der Hoogt*

32 *For Starters* SHADOW-WEAVE GAMP *by Jean Korus*

36 A TWILL GAMP ON EIGHT SHAFTS *by DeeDee Woodbury*

40 *Now We Are Eight*
A SHADOW-WEAVE GAMP FOR A TABLE RUNNER *by Sarah Saulson*

44 THE COLOR GAMP: BEAUTIFUL AND PRACTICAL *by Michele Belson and Alan A. Luhring*



46 COLOR-WHEEL CLOCK:
A STUDY IN COLOR AND PATTERN
by John Janson

48 A BABY QUILT FROM HANDWOVEN CLOTH
by Sylvia Keizer

51 A COLOR GAMP IN OVERSHOT *by Vicki Tardy*

52 *Weekend Weaver* RAINBOW SCARF:
A COLOR GAMP YOU CAN WEAR *by Laura Fry*



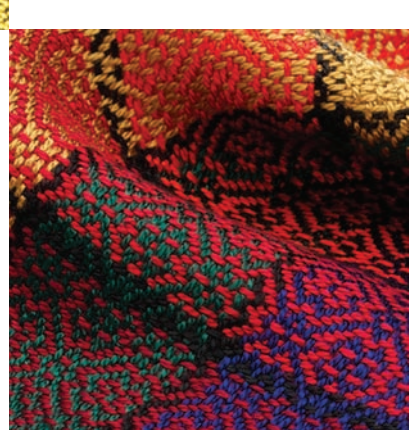
56 COMBINE WEAVING WITH QUILTING FOR COVERLETS AND THROWS *by Laura Farson*

60 A DECORATIVE SAMPLER IN SPOT BRONSON *by Dorothy S. Burton*

64 DESIGNING ON THE LOOM FOR FOLKORE VESTS IN OVERSHOT *by Terri Bruhin*

68 THE MAGIC OF IRIDESCENCE *by Bobbie Irwin*

74 HANDWOVEN'S *Fabric Forecast* FALL/WINTER '04–'05 *by Daryl Lancaster*



ON THE COVER
RAINBOW SCARVES
woven by
Laura Fry.
See pages 52–54.

PHOTOS TAKEN
AT THE HOME OF
Liz Mrofka

2 From the Editor
4 What's Going on Here
6 Letters to the Editor
14 Beginner's Corner
15 Project Guide
20 Books, etc.
24 News and Views
83 Calendar
88 Product News
89 Classified Ads
95 Advertisers' Index
96 Endnotes: Michele Belson



FROM THE EDITOR | Madelyn van der Hoogt

A close friend of mine is a Personal Organizer. At the time she went into this field I thought: Who could possibly need a Personal Organizer? That was long before I took a recent trip to California and discovered a weekly newspaper column in Dear-Abby format giving organizing advice from a Personal Organizer. Apparently everyone needs one!

I want this for my next career. I love organizing. Mostly I love buying the products you use to organize: plastic bins, colored folders and labels, pull-out shelf units, shelves of all kinds, boxes and holders and trays. I'm aware there is something wrong with this picture. Here I am again at the Office Store buying more things because I have to organize the already-too-many things I've bought at the Office Store.

My parents would never have needed a Personal Organizer. Our house had a kitchen, dining room, living room, den, one bathroom, and two bedrooms. During all of my growing up, the same furniture and knickknacks occupied the same spaces in those rooms (though after we left for college, they did add a very few mementos from trips). They had one two-drawer file cabinet and one bureau drawer of family photos. There was one telephone (one telephone bill), one TV (no bill), and a few appliances that we used all the years my brother and I were at home—the same Toastmaster toaster, GE waffle iron, Sunbeam mixer. My parents shopped (not frequently) at department stores only if they needed something, usually clothes or maybe a replacement item like a mattress. They had an LP record player and a collection of about fifty classical albums. Recreational shopping or the urge to acquire something new to look at were not a part of their experience.

Today, relative to most incomes, things to buy are scandalously plentiful—things from all over the world, things more beautiful than you could make that cost less than it would cost to buy the materials. We buy them because they are beautiful, but we accumulate so many that we lose the ability to focus on any single one. We replace our appliances and electronics often, not because they wear out, but because something better, faster, or sleeker comes along. We change from TV/video to TV/DVD, from regular to digital cameras, from coffee machines to espresso—we replace sewing machines, telephones, computers, printers, fax machines—or simply accumulate them, filling our storage areas; we buy clothes, filling our closets. Finally, it becomes too much. Only a giant garage sale or a Personal Organizer (or both) can dig us out.

A special aspect of weaving in the midst of this chaos is that it forces us to focus on one beautiful thing—while it's on the warping board, while it's on the loom, while we're washing and finishing it. For at least that time—sometimes a pretty long time—we really appreciate it and the wholly absorbing act of making it.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to: Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 or e-mail her at madelynv@interweave.com (please send photos snail mail).

March/April 2004: *Dress Up (dress up a garment, an outfit, a room!)*
May/June 2004: *The Traveling Weaver (places to go, things to take and wear)*
September/October 2004: *Surface Design for Handweavers (dyeing, painting, beading, embroidery, knitting, quilting)*
November/December 2004: *Warping: A Complete Guide (front-to-back, back-to-front, sectional, and the pros and cons of all three; warping tools)*
January/February 2005: *Fibers: from Alpaca to Zebra (guide to choosing, warping weaving, and finishing fibers of all sorts, old and new, natural and synthetic)*
March/April 2005: *Color-and-Weave (log cabin, shadow weave, pinwheel twills)*

Handwoven

VOLUME XXV
JANUARY/FEBRUARY 2004

EDITORIAL
EDITOR-IN-CHIEF Madelyn van der Hoogt
MANAGING EDITOR Liz Gipson
CONTRIBUTING FEATURE EDITOR Daryl Lancaster
CONTRIBUTING EDITOR Bobbie Irwin
TECHNICAL EDITORS Diane Kelly, Lynn Tedder
COPY EDITOR Stephen Beal
EDITORIAL ASSISTANTS Judy Berndt, Lee Anderst
EDITORIAL INTERN Liz Good

CREATIVE SERVICES
DESIGNERS Elizabeth R. Mrofka, Jason Reid
PRODUCTION MANAGER Trish Faubion
PRODUCTION COORDINATOR Marc McCoy Owens
PRODUCTION EDITOR Nancy Arndt
PHOTOGRAPHY Joe Coca
PHOTOSTYLING Ann Swanson, Elizabeth R. Mrofka

PUBLISHING
PUBLISHER Marilyn Murphy
ADVERTISING MANAGER Sharon Altergott
ADVERTISING COORDINATOR Betty Janzen
WEB MARKETING MANAGER Bruce Hallmark
SINGLE COPY SALES DIRECTOR Jenny Valentine
CONSUMER MARKETING DIRECTOR Trish Carter
FULFILLMENT MANAGER Deborah Atchley
CIRCULATION CUSTOMER SERVICE Donna Melton

Handwoven is published bimonthly except July/August (five issues per year) by Interweave Press, Inc., 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices.

All contents of this issue of *Handwoven* are copyrighted by Interweave Press, Inc., 2004. All rights reserved. Projects and information are for inspiration and personal use only. Reproduction in whole or in part is prohibited, except by permission of the publisher.

Subscription rate is $27/year in the U.S., $33 in Canada and foreign countries (surface delivery). Printed in the U.S.A.
POSTMASTER: Please send address changes to *Handwoven*, PO Box 484, Mt. Morris, IL 61054-0484.
SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

CONTACT US
For subscription information, call (800) 767-9638 or visit the website at www.interweave.com.

For advertising information, call Sharon Altergott at (970) 613-4630, e-mail SharonA@interweave.com, or visit the website at www.interweave.com.

For sales information, call (800) 272-2193, e-mail sales@interweave.com.

For editorial inquiries, call (970) 613-4650, e-mail sales@interweave.com.

Visit the Interweave Press website at **www.interweave.com**.

YARN STORE IN A BOX®



"An Invaluable Resource"

Our Yarn Store in a Box® can answer your questions about sett, gauge, care and use - but more importantly it allows you to see, touch and twist real yarns. Includes over 40 sample cards, and a $10 coupon.



Cotton and Cotton Blends - Over 30 styles



Wool and Wool Blends - Over 45 styles



Exotic and Novelty Yarns - Over 25 styles

Sample Box ($35.00) or individual cards available by calling: 1-800-341-0282 or on the web at: *www.halcyonyarn.com*

HALCYON YARN
12 School Street, Bath, ME 04530

HALCYON YARN

plunge in...



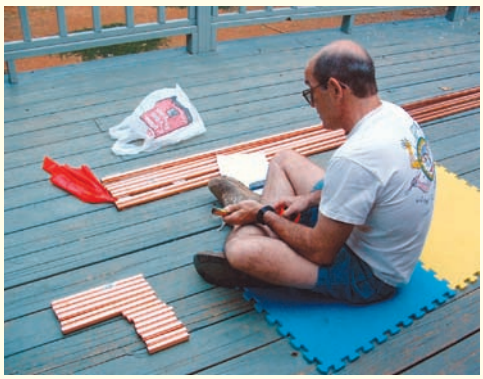
WHAT'S GOING ON HERE

All the Interweave News that's fit to print

FiberHearts—Guild Outreach Award

Last year, *Handwoven* kicked off our annual FiberHearts Award as an acknowledgement of guilds' important role in reaching out to new weavers and helping to sustain the craft. Once again this year, we will give a $500 cash award to two guilds that demonstrate outstanding outreach programs (one award for guilds whose membership is seventy-five members or more, one for guilds whose membership is seventy-four members or less). The guidelines for participation appear on our website—www.interweave.com/weave. Applications for the 2004 award are due by **March 19, 2004.**

Last year's FiberHearts winners have been busy. The Foothills Fiber Guild, serving the rural areas of Nevada County, California, is using their funds to buy supplies and create a traveling loom to weave knotted pile carpet that the guild will take to community gatherings. Sara Lamb is training fellow guild members on this intriguing weaving technique; the guild will also spin and dye all the yarn for the project. Guild members will invite the public to weave at various gatherings throughout the year. The resulting rug will be raffled off at the end of the year to help sustain the outreach project for future years. In the east, the Philadelphia Guild is replenishing stocks for their successful *Walk In and Weave* program. They were busy planning for their next one scheduled for November 21, 2003, at the time we went to press with this issue.



Igor Raven cutting pipe for pile looms before the Foothills Fiber Guild workshop on weaving pile rugs.

INTERWEAVE PRESS

For the work of your hands, the fabric of your life

Independent Publishers Since 1975

Interweave Press, Inc.
201 East Fourth Street
Loveland, Colorado 80537
(970) 669-7672

FOUNDER, CEO Linda Ligon
PRESIDENT, COO Marilyn Murphy
VICE PRESIDENT, SALES & MARKETING
Linda Stark
VICE PRESIDENT, OPERATIONS & FINANCE
Dee Lockwood
VICE PRESIDENT, HUMAN RESOURCES
Suzanne DeAtley

BOOKS
PUBLISHER Linda Stark
EDITORIAL DIRECTOR Betsy Armstrong
ONLINE CONTENT MANAGER
Bruce Hallmark

For questions regarding book publishing and acquisitions, call (970) 669-7672 (Monday–Friday, 8:00 a.m. to 5:00 p.m. MST), or e-mail books@interweave.com.

MAGAZINES
Beadwork
Handwoven
Interweave Knits
PieceWork
Spin·Off
Natural Home,
a subsidiary of Interweave Press

Visit our website
www.Interweave.com

Convergence 2004

Convergence is coming to our back door next spring. We are planning some very special events. If you're attending Convergence, please plan to visit us (call first so we know to expect you). Interweave is the last stop on the tour heading to Northern Colorado. We will provide afternoon tea while you view the entries of the **What's Hot!** contest (for details check www.interweave.com/ weave). We have a few other surprises up our sleeves for guests, but I'm not telling now.

Of course, Interweave will attend Convergence, too. I've just been paging through the Convergence registration material, and it's crammed full of inspiring seminars, workshops, tours, and gatherings. That made me think about all the cool conferences there are to attend around the world. So I pulled out the file where I keep promotional material for upcoming events that appeal to me—my wish list. Right on top I found: The Space Between, an international conference exploring the creative space between Textile Art Design and Fashion in Perth, Australia, in April 2004. Now granted, Australia is a long way to go for a conference, and most likely, I won't be attending. But it does intrigue me.

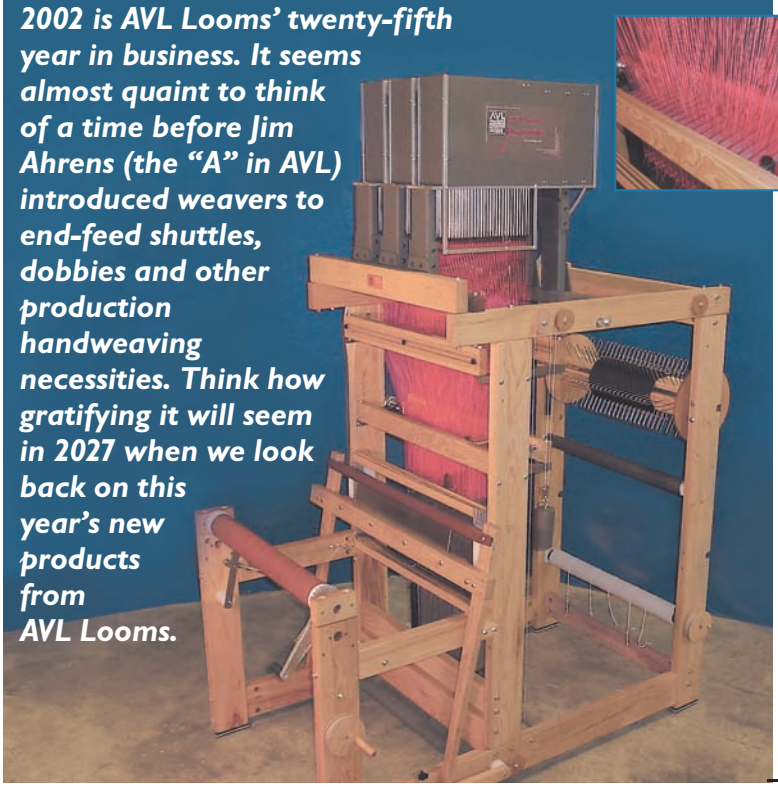
What conferences intrigue you? How do you decide which ones to attend? Which conferences have you attended recently and why? Which ones have really gotten your creative juices going? Please share your thoughts with me by e-mail at MarilynM@interweave.com, or by snail mail at 201 East Fourth Street, Loveland, CO 80537-5655.

Marilyn Murphy became *Handwoven's* Publisher and President of Interweave Press a year ago. Linda Ligon continued to write this column until she realized she didn't have to meet one more deadline. Linda continues to meet her deadlines as Interweave's CEO and Publisher of *Natural Home* and *Beadwork* magazines.



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.



AVL Jacquard System: The AVL Jacquard brings electronic jacquard weaving and design into the most important realm of all—affordability. AVL's renowned loom design allied to a remarkable state-of-the-art mini-valve pneumatic jacquard technology results in a particularly adaptable and efficient device. Plus only AVL allows you to combine jacquard with dobby... on the same loom.

Compu-Dobby III: Our latest computerized dobby is our most modern ever. It yields a bigger shed; is over 50% easier to treadle and best of all, because it uses the latest electronics, is significantly lower in price. Available in 8, 16, 24 or 40 harness configurations.

eLift: The electronic marvel that makes lifting harnesses a breeze. eLift can be added to any AVL dobby loom built since 1979. Attach eLift to your loom, plug it into a normal wall socket and a mere touch of the foot pedal raises the shafts.

AVL LOOMS
3851 Morrow Lane #9, Chico, CA 95928
1 800 626 9615 *or* 530 893 4915
fax: 530 893 1372 *e-mail:* info@avlusa.com
web: www.avlusa.com

FABRIC FORECAST SWATCH

I love Tracy Kaestner's turned M's and O's fabric in *Handwoven*'s Fabric Forecast for Spring/Summer '04 (*Handwoven*, November/December 2003, pages 29–30). I think I've threaded the loom correctly and I'm sure the threading, tie-up, and treadling are correct in the draft. But the weft does not go all the way to the selvedge in alternating blocks. I hope you can provide a fix!

Cathi Till
via e-mail

A floating selvedge will do the trick. (The floating selvedges were mistakenly omitted from the Project at-a-glance.) If you are unfamiliar with floating selvedges, read more about them in Beginner's Corner, page 14, in the November/December 2003 issue.

You'll add one thread to each side of the cloth. Tie one end of each to the front apron rod (or pin it to the web), allowing a tail long enough to include in your fringe. Suspend the other end of each floating selvedge over the back beam and add a weight to each one with a lark's head knot (an S-hook works well as a weight).

—Tracy

MORE ABOUT THOSE RANDALL DARWALL THRUMS

About those thrums of Randall Darwall's (see Grey Whipple's letter, *Handwoven*, November/December 2003, page 6): They won't work as warp, so use them as weft—some black silk would make those colors sing! Or knit with them. I'm currently knitting dishcloths with cotton thrums from a series of rugs I wove a few years ago. All those tails of knots from tying the thrums together are very appropriate in a dishrag. Of course you wouldn't use silk for a dishcloth, but a scarf or vest would be nice.

Adele Marano
Mayfield, Kentucky

Randall Darwall's thrums would be great for embroidery—pieces that are too short to thread in a needle can be couched.

Edith Frankel
Hannawa Falls, New York

Grey Whipple's letter about what to do with thrums prompted me to write about Jean Hill, a wonderful weaver (now deceased) from our local guild.

Jean wove sauna and mud-room rugs from recycled plastic bags, along with the more traditional rugs and rag-weft placemats. She also wove fabrics for beautiful and practical clothing. She was a knitter as well, and if she got tired of a knitted dress, she would unknit it, wash the yarn, and use it to knit something new.

I live in the Keweenaw Peninsula of Michigan. There are many carpet weavers here, particularly Finnish immigrants and their descendants, many of whom still use old handmade "barn" looms to weave rag rugs. Some of them would give their carpet-warp thrums to Jean for her "twice-woven" rugs.

First she would arrange the colors to suit, tie the thrums together end-to-end, and roll them up into large balls. She would put a spaced warp of 8/4 cotton (carpet warp) on her loom—alternating a few closely sett warp ends with spaces across the warp—and then weave with the balls of thrums as the weft.

After this fabric was woven, she would cut along the spaces between warp groups to make strips, which would become a chenille-like weft. On the loom went a new warp of regularly spaced 8/4 cotton, and then she would weave with the shaggy strips, separating them with firm plain-weave picks to provide a secure cloth. The result was a very thick and durable two-sided shag rug with interesting color variations. Some were neutral with splashes of color here and there, others were total explosions of color. What a beautiful and functional labor of love!

I don't know how this technique would work with silk, but it is the best use for thrums I've ever seen.

Patricia Toczydlowski
Calumet, Michigan

COLOR GAMP SUCCESS STORY

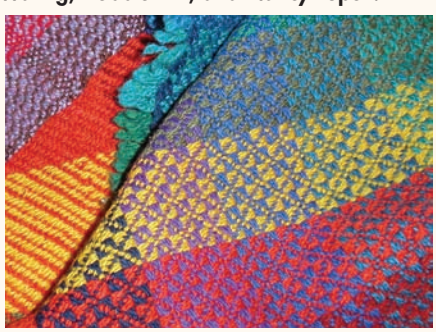
Color gamps have proven to be very successful projects for Gisela Bosch's intermediate weaving classes at The Spinning Loft in Howell, Michigan. The gamps are woven in color-wheel colors using Harrisville's soft Shetland wool yarns.

Each student first weaves one or two gamps for practice (and to keep as a reference) and then weaves a functional item such as a shawl or throw. Structures include plain weave and a variety of twills on four and eight shafts (see Gisela's 8-shaft turned-twill and straight-twill gamps in the photo at lower right).

Students agree that color gamps are especially appealing projects for dull winter months! The Spinning Loft also offers classes in spinning and beginning weaving.



Students: Jan Revelli, Betty Forsyth, Michelle Waling, Debbie Hill, and Nancy Lopez.



THE SULKING LOOM

I am a sometime weaver and spinner and an Episcopal priest. Last Ash Wednesday, I happily made new warp chains for a prayer shawl that I planned to wear at Easter.

As I write, the warp chains are still draped on the loom. When I told my former weaving teacher, Fay Drozd, that this had happened, she said, "Mary, it happens to all of us. You will get back to it!"

When a new *Handwoven* arrived in today's mail, I thought again about those warp chains. It occurred to me that it might be good to have a sort of "swap shop" about some of these weaverly dilemmas. I have a feeling my dear loom is sulking. I've apologized to it profusely for my lack of activity, but there is no way around it, given the press of family, aging parents, demands of work, etc. It occurred to me that one topic could be The Sulking Loom and How to Live with It.

At any rate, maybe by next Ash Wednesday this long anticipated shawl will have finally appeared!

Mary Earle
via e-mail

DOG ON THE LOOM

When you find a zillion good reasons not to finish weaving off a warp (such as, "I haven't waxed the oven since last month"), you know you have a dog on the loom.

Like the time you just had to try weaving with sewing thread at sixty ends per inch. Just enough for a blouse. Just to see if you could do it. Warping 960 ends of sewing thread (rayon, no less) was a bit of a chore, but finally it was done. If you wove just two hours a day, it would only take six or seven weeks to finish. But after the first few enthusiastic days, it started getting harder to find those two hours. After all, there was the oven to wax!

Somewhere along the way, you got into the routine of dusting or vacuuming those first few woven inches along with the rest of the room. The cats thought it was nice of you to put a hammock on their jungle gym.

You made up your mind to finish that warp right after next Thanksgiving. Or was it Christmas?

One spring, a weaving friend came to visit. She walked over to the loom, eyed the weaving critically and said, "You should finish this—the color is back in style again."

But now that's all in the past. The dog is finally finished and you have a lovely handwoven blouse. All it took was the right incentive. A man came to the door one day and introduced himself as the Curator of Textiles at the local museum. "I understand you're a handweaver and you have some weaving in progress?" You led him to the loom and stood back while he studied the few inches of weaving. "Excellent!" he exclaimed, and began pulling things out of his briefcase. "What are you doing?" "Carbon dating," he replied, "You don't have a dog on your loom—this is a dinosaur!"

D. C. Thomas
via e-mail

3/2 ORGANIC COTTON

The 3/2 natural organic cotton from A Touch of Twist that Karen Tenney used for her bath towels (see "Bath Accessories au Naturel," Handwoven, September/October 2003, pages 52–55) sadly is no longer available. We'd like to suggest 4/2 Burnt Cotton from Webs as a substitute. If any of you try it, let us know how it turns out!

LOTR CLOAKS

Don't forget to send us a photo of your Lord of the Rings Fellowship cloak for our future gallery. The gallery is scheduled for the September/October 2004 issue of Handwoven. *Deadline for entries in the gallery is April 1, 2004.*

A CONTEST FROM HANDWOVEN AND SPIN·OFF MAGAZINES

What's Hot!

Convergence is coming to Colorado! To celebrate, *Handwoven* and *Spin·Off* magazines invite you to enter a contest—*What's Hot!* There will be awards for each category, a best-of-show for handspun, and—the first place winner overall receives **$500**. All entries will be eligible for a prize drawing. You need not attend Convergence to enter and win.

Contest entries must be a woven 12" × 12" fabric swatch or a scarf of any size that shows unusual surface texture produced by:

Differential shrinkage: Use two or more fibers to cause distortion in the finishing.

Felting or fulling: Use protein-based fibers to their full (pardon the pun) advantage to create dense, snug fabrics, or mix-and-match fiber types to create intriguing textures.

Active twist yarns: Use yarns with lots of energy to create gauzy fabrics with a life of their own.

Unusual fibers: There are so many new fibers to weave with on the market now: tencel, raffia, Soy Silk, paper, stainless steel, exotic fibers, and more!

Burnout (devoré): Add acid to a woven fabric composed of cellulose fiber such as rayon or cotton and a non-cellulose fiber such as silk or polyester to create a unique cloth.

Innovative use of weave structure: Push the boundaries of your favorite weave structure and see what happens. For example, use fat tabby threads in overshot or full deflected doubleweave and see what happens.

To enter, send the swatch or scarf (or slide, photo, or high-quality digital image of at least 300 dpi) by **April 1, 2004** to:

What's Hot!
INTERWEAVE PRESS
201 E. FOURTH ST.
LOVELAND, CO 80537-5655

Include the draft, fiber content, and a brief description of weaving process and finishing techniques used. Please include complete contact information including name, address, phone, fax, and e-mail.

Look for examples of fabrics with these techniques in the January/February 2003 "What's Hot!" issue of *Handwoven*. For inspiration, see the tips that accompany the articles in that issue or visit our website, www.interweave.com/spin/spinoff_magazine/hot_tips.asp.

We look forward to receiving your entries!

WELCOME, NEW WEAVERS!

Anacortes Fidalgo Center, Anacortes, Washington. Instructor: Vivian Mizuta. Students: Leta Frye, Judy Howe, Sheila Pritchett, Phyllis Swenson, Kim Tiplady.

Central Coast Weavers Guild, San Luis Obispo, California. Students: Diana Bertinuson, Casey Bonner, Laura Goddard, Allison Milham, Jan Sherrill.

Earthways, Edgewood, New Mexico. Instructor: Bethe Orrell. Students: Barbara Cash, Connie Dyba, Georgia Pearson, Diane Wilkerson.

Fiber Design Studio, Warwick, New York. Instructor: Ann Songayllo. Student: Rita Geer.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappel. Students: Sandra Christenson, Sally Finnigan, Marcia Gerhartz, Elizabeth Manhardt.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufman. Students: Lisa Bednars, Anne Kornow, Sally Lattvea, Ellen LeTourneau, Lois Paulusiak, Marilyn Prucka, Cheryl Robinson, Jeff Springgay, Barbara Wellman, Melissa Zinkosky.

French Creek Fiber Arts, Avon, Ohio. Instructor: Peggy Strang. Student: April June.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Deborah Chandler. Student: Deborah Falcone. Instructor: Sarah Fortin. Students: Karen Alden, Vicki DeLalla.

Janet's Weaving Studio, Holmen, Wisconsin. Instructor: Janet Sokolik. Students: Donna Crader, Linda Fruechte, Sue Mendel.

Lone Star Loom Room, Katy, Texas. Instructor: Tracy Kaestner. Students: Louise Bateman, Ronnie Braden, D'Anne Craft, Pam Crow, Claudia Mathieau, Linda McGlasson, Jacqueline Van Beek, Crystal Visco.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Christine Beddard, Cynthia Bougoukalos, Craig Brown, Dorothy Brown, Vicki Collier-McDonald, Leslie Deardorff, Linda Febres, Gordon Fesenger, Stephanie Fesenger, Celestine Getty, Bonnie Hamm, Rita Hovemyr, Miriam McMechen, Connie Pall, Elizabeth Revell, Susan Robbins. Mary Ann Wooton.

Penelope's Breads and Threads, Delray Beach, Florida. Instructors: Penelope Morgan and Bebby Weigand. Students: Emma Adelman, Chloe Bilodeau, Olivia Bilodeau, Jordyn Burger, Sydney Burger, Johnny Churry, Lauren Churry, Sophia Ellingsworth, Emmanuelle Genoyer, Luke Genoyer, Karine Golba, Julie Harris, Marley James, Tessa James Samantha Lott, Olivia Moore, Nicole Otto, Carter Rice, Ali Rothman, Stephanie Schappert, Savannah Stevens, Lauren Tessier, Connie Woodring.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Terra Malmstrom and Janice Michael.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Barbara Heike. Students: Lynn Naniot, Jilleen Neumann.

Tao Mundo, Salida, Colorado. Instructor: Moira Forsythe. Students: Sondra Cummings and Shanda Serafin.

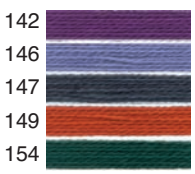
2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Student: John Thompson.

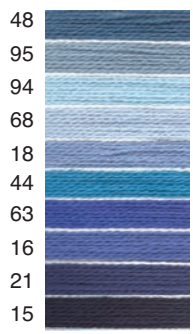
The Weavers' Cottage, Canyon Country, California. Instructor: Sandy Gunther. Students: Hannah Guthrie, Barbara Bazaloua, Pat Hassel, and Penny Underwood.

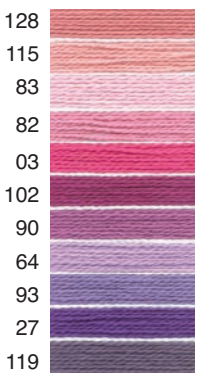
Weavers Guild of Minnesota, Minneapolis, Minnesota. Instructor: Lou French, Student: Pamela Magadance.

Perle Cotton in 4 Sizes
3/2, 5/2, 10/2, 20/2

Available by the cone (cones are usually 16-24 oz.)
Dyed colors are $17.60/lb.
Natural and white are $16.00/lb.
Plus shipping.







Perle yardages

3/2	1260 yds./lb.
5/2	2100 yds./lb.
10/2	4200 yds./lb.
20/2	8400 yds./lb.

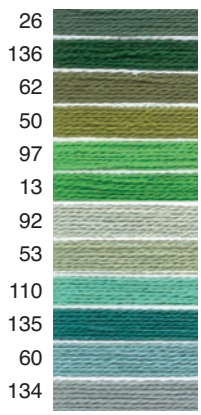
Perle cotton sample card is $1.50.
Or...just order by these numbers.

Bulk discounts:

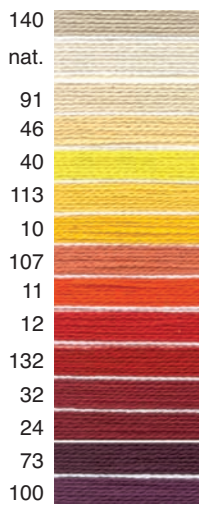
$100	10% off
$150	15% off
$200+	20% off

YARN BARN of Kansas
930 Massachusetts
Lawrence, KS 66044

YARNBARN







Call 1-800-468-0035

Norwood – online and at a dealer near you!

Norwood Looms have been the first choice of weavers for generations. Expertly crafted from the finest hardwood Finnish birch, each Norwood is solidly constructed to meet the highest standards for quality and workmanship–from the smallest loom to the largest.



Using our website, we'll help you locate a retailer near you. You may shop their store, order by phone, or place your order with your selected dealer via the Norwood website using our secure server.

We invite you to visit us today at norwoodlooms.com and see why nothing beats a Norwood!

At Norwood, we want to make it easy for you to own one of our fine looms. That's why we've redesigned our website to better assist you in determining which Norwood Loom is best suited to your needs.

www.norwoodlooms.com

Norwood Looms

"Nothing Beats A Norwood!"

For more information, contact the Norwood dealer nearest you. Call 413-584-3903 today for a FREE catalog. Visit us online at www.norwoodlooms.com

Norwood looms and accessories are available at fine handweaving stores near you:

Alaska

Fantastic Fibers
Palmer
907-746-7219

Arizona

Fiber Factory
Mesa
888-969-9276

Arkansas

Fiberworks
Conway
501-329-4254

California

Custom Handweavers
Mountain View
650-967-0831

Village Spinning & Weaving Shop
Solvang
888-686-1192, 805-686-1192

Colorado

Bountiful
Livermore
970-483-7746, 877-586-9332

Green Valley Weavers Supply
Colorado Springs
800-457-8559, 719-448-9963

Mountain Valley Weavers
Glenwood Springs
970-982-0774

Shuttles, Spindles and Skeins
Boulder
800-283-4163, 303-494-1071

Tao Mundo
Salida
719-539-5400

Connecticut

Old Lyme Village Quilts
Old Lyme
860-434-2602

Illinois

2 B Weavers
Western Springs
708-246-9999

Rappsody Fibers
Champaign
217-359-0375

TLD Design Center
Westmont
630-963-9573

Fine Line Creative Arts Ctr.
St. Charles
630-584-9443

Kansas

The Yarn Barn of Kansas
Lawrence
800-468-0035, 785-842-4333

Maine

Halcyon Yarns
Bath
800-341-0282

Massachusetts

WEBS
Northampton
800-FOR-WEBS, 413-584-2225

Willie's Woolen Works
Lunenburg
978-345-1300 (also fax)

Minnesota

Log Cabin Crafts
St. Paul
651-228-9811

Creative Fibers
Minneapolis
612-927-8307

Silver Creek Cabin Goods & Gifts
Maple Lake
763-878-4533

Nordic Living
Nisswa
218-963-0500

Missouri

Grandview Woolens
Greentop
660-627-5895

Marigold Fiber Art Studio
Hannibal
573-406-1110

New Hampshire

The Fiber Studio
Henniker
603-428-7830

New Mexico

Espanola Valley Fiber Arts Ctr.
Espanola
505-747-3577

Santa Fe Weaving School
Santa Fe
505-982-6312,

Village Wools, Inc
Albuquerque
800-766-4553, 505-883-2919

New York

Fiber Kingdom
Salem
518-854-7225

Northwind Yarns & Weaving
Oswego
315-349-9276

Pat's Weaving & Knitting Studio
Pittsford
716-385-3067

Eastside Weavers
Troy
518-274-1931

North Carolina

Earth Guild
Asheville
800-327-8448

The Woolery
Murfreesboro
1-800-441-9665

Holly Bee Yarns
Valdese
828-893-2218

Ohio

The Loom Shed
Oberlin
440-774-3500

Oregon

Robin & Russ Handweavers, Inc.
McMinnville
503-472-5760

Fiber Arts Northwest
Portland
503-224-3536

Pennsylvania

Knots & Treadles
Delmont
724-468-4265

The Mannings
East Berlin
800-233-7166, 717-624-2223

Tennessee

Jane's Fiber and Beads
Afton
888-497-2665, 423-639-7919

Texas

Hickory Hollow Fiberworks
Bastrop
512-303-6909

White Rock Weaving Center
Dallas
214-320-YARN

Vermont

Northeast Fiber Arts Center
Williston
888-700-NFAC, 802-288-8081

Virginia

Misty Mountain Farm
Amissville
540-937-4707

Washington

Paradise Fibers
Colfax
509-397-9133, 888-320-7746

Wisconsin

Fiberwood Studio Ltd
Milwaukee
414-302-1849

Lakeside Fibers
Madison
608-257-2999

Lamb's Quarters
Waupaca
715-258-5664

Susan's Fiber Shop
Columbus
920-623-4237

Yarns by Design
Neenah
888-559-2767



ALASKA
The Spinning Room
Fairbanks, AK 99701
907-458-7610
marnie@alaska.com
www.spinning-room.com

ARIZONA
The Fiber Factory
Mesa, AZ 85201
888-969-9276 480-969-4346
www.fiberfactory.com

The Squirrel's Nest
Sierra Vista, AZ 85635
800-340-5772 520-417-1070
info@fibernuts.com
www.fibernuts.com

Studio Three
Prescott, AZ 86305
928-778-0307
studiothree@qwest.net
www.studiothreeaz.com

CALIFORNIA
Brown Sheep Fiber Studio
Visalia, CA 93291
559-627-2951 fax 559-798-4434
debangora@aol.com

Carolina Homespun
San Francisco, CA 94112
800-450-7786 415-337-6876
morgaine@carolinahomespun.com
www.carolinahomespun.com

Rumpelstiltskin
Sacramento, CA 95814
916-442-9225
lurumpel@attbi.com
www.yarnyarnyarn.com

San Francisco Fiber
Oakland, CA 94610
510-893-2015
lou@sffiber.com

Village Spinning & Weaving
Solvang, CA 93463
888-686-1192 805-686-1192
villagespinweave@earthlink.net
www.villagespinweave.com

The Weavers' Cottage
Canyon Country, CA 91390
661-250-9995 fax 661-250-9444
info@weaverscottage.com
www.weaverscottage.com

West Valley Alpacas
Esparto, CA 95627
530-662-8630 fax 530-662-1220
mail@westvalleyalpacas.com
www.westvalleyalpacas.com

COLORADO
DJ's FiberCrafts
Florence, CO 81226
719-784-0775 fax 719-784-9352
djsfibercrafts@earthlink.net

DoubleK Diamond
Wellington, CO 80549
970-568-3747 fax970-568-0716
kkd@oneimage.com

Green Valley Weavers
Colorado Springs, CO 80904
fax719-448-9963 800-457-8559

The Recycled Lamb
Lakewood, CO 80215
303-234-9337
baa@recycledlamb.com
www.recycledlamb.com

The Red Wheel
Castle Rock, CO 80109
800-704-0408 303-646-0800
theredwheel@aol.com

Shuttles, Spindles & Skeins
Boulder, CO 80305
800-283-4163 303-494-1071
www.shuttlesspindlesandskeins.com

Tao Mundo Arts & Edu.
Salida, CO 81201
719-539-5400
mtnmoira@yahoo.com
www.taomundo.com

CONNECTICUT
Bloodroot, Ltd.
Bridgeport, CT 06605
203-576-9168
www.bloodroot.com

FLORIDA
Ctr for Creative Expression
Largo, FL 33774
727-593-3363 (and fax)
weaveshop@earthlink.net

Penelope's Breads & Threads
Delray Beach, FL 33444
561-272-1000 (also fax)
PBTPenny@aol.com

Uncommon Threads
Palm Harbor, FL 34684
727-784-6778
nnollett@gte.net

GEORGIA
The Clay House
Conyers, GA 30094
770-483-6884
dodieproctor@worldnet.att.net

ILLINOIS
TLD Design Ctr. &Gallery
Westmont, IL 60559
630-963-9573
Tammy@TLDDESIGNS.com
www.TLDDESIGNS.com

INDIANA
Homestead Weaving Studio
Columbus, IN 47201(Brown Ct.)
812-988-8622 812-988-4805
chris@homesteadweaver.com
www.homesteadweaver.com

Sheep Street Fibers, Inc.
Morgantown, IN 46160
812-597-5648 fax 812-597-5788
sheepst@scican.net
www.sheepstreet.com

The Weaver's Loft
Guilford, IN (Cinn.) 47022
800-449-6115 812-576-3904
weaving@nalu.net
www.weaversloft.com

IOWA
Rose Tree Fiber Shop
Ames, IA 50014
515-292-7076

KANSAS
Yarn Barn of Kansas
Lawrence, KS 66044
800-468-0035 785-842-4333
yarnbarn@grapevine.net
www.yarnbarn-ks.com

KENTUCKY
Designs in Textiles
Louisville, KY 40203
502-212-7500 fax 502-212-7504
anne@ud.net
www.designsintextiles.com

MAINE
Halcyon Yarn
Bath, ME 04530
800-341-0282 fax 207-442-0633
service@halcyonyarn.com
www.halcyonyarn.com

MARYLAND
Forestheart Studio
Woodsboro, MD 21798
301-845-4447 (nr. Frederick, MD)
owner@forestheart.com
www.forestheart.com

Handwoven By Ira
Tacoma, MD 20012 (nr DC line)
301-585-9505 fax 301-578-4020
Ira@handwovenbyira.com
www.handwovenbyira.com

Vulcan's Rest Fibers
Chesapeake City, MD 21915
410-885-2890
info@vulcansrest.com
www.vulcansrest.com

MASSACHUSETTS
Bare Hill Studios/Fiber Loft
Harvard, MA 01451
800-874-YARN 978-456-8669
yarn@thefiberloft.com
www.thefiberloft.com

Ewe and Me Handweaving
Northfield, MA 01360
413-498-4496
peggygdaniels@yahoo.com
www.eweandme.com

Willie's Woolen Works
Lunenburg, MA 01462
800-244-9411, MA only
978-345-1300
williepa@gis.net

A Yarn Express
Lexington, MA 02421
781-863-1449
yarnexp@aol.com

MICHIGAN
Forma
Whitmore Lake, MI 48189
734-761-1102

Heritage Spinning & Weaving
Lake Orion, MI 48362
248-693-3690 fax 248-814-8928
info@heritagespinning.com
www.heritagespinning.com

Spinning Loft
Howell, MI 48855
517-546-5280, fax 517-546-0002
hannah@ismi.net
www.spinningloft.us

The Weekend Weaver
Bridgman, MI 49106
269-465-3455 fax 269-465-4900
wkndweaver@triton.net
www.weekendweaver.com

Schacht Spindle Company products are available through our network of dealers. The knowledge they have to share with you and the services they have to offer make them a great place to purchase our looms, spinning wheels, and accessory tools. Stop by and visit them to see our products and to pick up your copy of our beautiful full-color catalog.

MINNESOTA
Creative Fibers
Minneapolis, MN 55419
612-927-8307 fax 612-927-5428
cfibers@msn.com

Detta's Spindle
Maple Plain, MN 55359
877-640-1612 763-479-1612
dettasspindle@yahoo.com
www.dettasSpindle.com

Nordic Living
Nisswa, MN 56468
218-963-0500 fax 218-963-0501
cathie@nordicliving.us
www.nordicliving.us

MISSOURI
Carol Leigh's Specialities
Columbia, MO 65203
800-874-9328 fax 573-874-0141
hlcrkfiber@aol.com
www.hillcreekfiberstudio.com

Marigold Fiber Art Studio
Hannibal, MO 63401
573-406-1110
marigold@areatech.com

Weaving Dept/Myers House
Florissant, MO 63031 (St. Louis)
314-921-7800 866-921-7800

Wool Ridge
Jamesport, MO 64648
660-684-6677
woolrdge@grm.net

NEBRASKA
Hole-In-The-Wall Weaver
Morrill, NE 69358
308-247-3130
libbey@actcom.net

The Plum Nelly
Hastings, NE 68901
402-462-2490

NEW HAMPSHIRE
The Fiber Studio
Henniker, NH 03242
603-428-7830 fax 603-428-3758
sales@fiberstudio.com
www.fiberstudio.com

NEW JERSEY
Aunt Jean's Handiworks
Clinton, NJ 08809
908-713-0101

The Spinnery
Neshanic Station, NJ 08853
877-520-6888 908-369-3260
spinnery@aol.com
www.spinnery.net

NEW MEXICO
Sherry Gara Studio
Las Cruces, NM 88005
505-647-2137
garawitts@yahoo.com

Village Wools, Inc.
Albuquerque, NM 87110
800-766-4553 505-883-2919
vwools@villagewools.com
www.villagewools.com

NEW YORK
North Wind Yarns
Oswego, NY 13126
315-342-9225 fax 315-342-5900
nwyarns@dreamscape.com
www.northwindyarns.com

NORTH CAROLINA
Earth Guild
Asheville, NC 28801
800-327-8448 fax 828-255-8593
inform@earthguild.com
www.earthguild.com

Shuttles, Needles & Hooks
Cary, NC 27511
919-469-9328 fax 919-388-7869
shutnedhok@aol.com

OHIO
Conover Workshops
Parkman, OH 44080
440-548-3491
info@conoverworkshops.com
www.conoverworkshops.com

The Little House
Clyde, OH 43410
800-554-7973 419-547-9210
www.littlehousespinning.com

The Loom Shed
Oberlin, OH 44074
440-774-3500
loomshed@oberlin.net

OKLAHOMA
Mountain View Weavery
Edmond, OK 73034
405-341-4998
wen_wmn@sprynet.com

OREGON
The Web-sters, Inc.
Ashland, OR 97520
800-482-9801 541-482-9801
websters@mind.net
www.yarnatwebsters.com

The Woodside Weaver
Bend, OR 97702
541-389-6473 (alsofax)
weaver1@teleport.com

PENNSYLVANIA
Arts Studio
Foxburg, PA 16036
724-659-4664 fax 724-659-4124
sigridpiroch@cs.com
www.artsstudio.org

Indian Hills Handwovens
Jamison, PA 18929
215-343-1528
mallama50@aol.com

Knitters Underground
Centre Hall, PA 16828
800-693-7242 814-364-1433
yarnshop@aol.com
www.knitters-underground.com

The Mannings
East Berlin, PA 17316
800-233-7166 717-624-2223
mannings@sun-link.com
www.the-mannings.com

Mathilda C. Murphy
Meadville, PA 16335
814-336-4651
gerilda@zoominternet.net

Silverbrook Fiber Arts
Marchand, PA 15758
724-286-3317 fax 724-286-1241
ginger@groundhog.net
www.groundhog.net/silverbrook

Woven Gallery/Cannon Hill
West Chester, PA 19382
610-692-9120 fax 610-692-9130
g@wovengallery.com

RHODE ISLAND
Manmade by Jonne
Warwick, RI 02886
401-829-0019
mandmadebyjonne@aolcom

TENNESSEE
Jane's Fiber & Beads
Afton, TN 37616
423-639-7919
jane@janesfiberandbeads.com
www.janesfiberandbeads.com

TEXAS
Fay Drozd-Fiberarts Studio
Ingram, TX 78025
830-367-3152
fdrozd@omniglobal.net

Heritage Arts
Grandview, TX 76050
817-517-5800
heritarts@aol.com

White Rock Weaving Ctr
Dallas, TX 75218
214-320-YARN (9276)
whiterockweaving@aol.com

Upstairs Studio
La Porte, TX 77571
877-722-4949 281-470-0108
upsstudio@att.net

VERMONT
Brigid's Farm
Peacham, VT 05862
802-592-3062
brigidfarm@charter.net

VIRGINIA
Misty Mountain Farm
Amissville, VA 20106
540-937-4707
info@mistymountainfarm.com
www.mistymountainfarm.com

Serendipity Farm & Studio
Suffolk, VA 23434
757-986-2010
sheepman@gte.net
www.fibertoolsonline.com

Springwater Fiber Wkshp
Alexandria, VA 22314
703-549-3634 fax 703-549-3631
info@springwaterfiber.org
www.springwaterfiber.org

Stony Mountain Fibers
Charlottesville, VA 22911
434-295-2008
barbara@stonymountainfibers.com
www.stonymountainfibers.com

WASHINGTON
The Fiber Attic
Snohomish, WA 98290
360-563-0330
fiberattic1@aol.com

Paradise Fibers
Colfax, WA 99111
888-320-7746 509-397-9133
spinning@paradisefibers.com
www.paradisefibers.com

The Weaving Works
Seattle, WA 98105
888-524-1221 206-524-1221
weavingworks@earthlink.net
www.weavingworks.com

WISCONSIN
Apple Hollow Fiber Arts
Sturgeon Bay, WI 54235
888-324-8302
schacht@applehollow.com
www.applehollow.com

Bahr Creek Llamas
Cedar Grove, WI 53013
920-668-6417
demaster@bahrcreek.com
www.bahrcreek.com

Fiberwood Studio, Ltd.
Milwaukee, WI 53222
414-302-1849 fax 262-860-0985
fiberwood@aol.com

Lakeside Fibers
Madison, WI 53715
608-257-2999 fax 608-257-2996
info@lakesidefibers.com
www.lakesidefibers.com

Mielke's Farm
Rudolph, WI 54475
715-344-4104
andrea@mielkesfarm.com
www.mielkesfarm.com

Northwind Book & Fiber
Spooner, WI 54801
715-635-6811 fax 715-635-4336
northwind@charter.net
www.northwindbook.com

Shetland Enterprises
Bayfield, WI 54814
715-779-9917 fax 715-779-9918
WillieTCo@aol.com

Susan's Fiber Shop
Columbus, WI 53925
920-623-4237 fax 920-623-0120
susanfiber@internetwis.com
www.susansfibershop.com

CANADA
Shuttleworks, Ltd.
Dewinton (Calgary) AB, T0L 0X0
403-938-1099 fax 403-938-1021
mail@shuttleworks.com
www.shuttleworks.com

GERMANY
Friedrich Traub
Schorndorfer Str. 18
D-73650 Winterbach
07181-70910 fax 07181-709111
www.traub-wolle.de

JAPAN
Oribito Weaving Shop
1-24-34, Uenoshiba-cho
Sakai-shi, Osaka 593-8301
0722-43-6609 fax 0722-43-6709
shop@oribito.com,www.oribito.com

KOREA
L.D.H. Handweaving Loom
Fine Ctr. 191-4 Chang Chung Dong
2-KA, Chung-Ku, Seoul, Korea
02-2266-0207 fax 02-2272-1372
finecenter@hanmail.net

UNITED KINGDOM
Fibrecrafts
1 Old Portsmouth Rd, Peasmarsh,
Guildford, Surrey GU3 1LZ, UK
44-1483-565800 sales@fibrecrafts.co.uk

Scotsweave of Aberdeen
The Manse, Chapel of Garioch
Inverurie, Aberdeenshire
AB51 5HE Scotland, UK
44-1467-681527 scotsweave-ofaberdeen@btinternet.com

Wherever You Are...WEAVE



Mary Kay's Baby Wolf loom is versatile, sturdy, portable. Paradise Perfect.

The Weaver

Mary Kay Stoehr. Loves to hike, cook, create. Learned to weave when chunky ponchos were the rage. Traveled the world with husband Bill making maps. "Retired" from map business. Wants more time to weave.



The Dream

Live life to the fullest. Travel to far-off places. Explore the wilderness. Enjoy good food. Stay active. Spend time with friends and family. Be creative.

The Place

St. John, U.S. Virgin Islands. Graced with clear, clean waters. Quiet beaches. Temperate climate. Gentle ocean breezes. An outdoor-living paradise.





The Loom

Baby Wolf. Portable loom with big-loom features. Designed for ease and comfort. Twenty-six-inch weaving width with up to eight shafts. Folds for storage. A variety of useful options and accessories are available. A dream to weave on.

Schacht Spindle Company Inc., 6101 Ben Place, Boulder, CO 80301 303-442-3212

NEW Sign up for our free on-line newsletter featuring projects, helpful hints, product reviews. Visit our web site at *www.schachtspindle.com* E-mail inquires: *info@schachtspindle.com*

SCHACHT SPINDLE CO. INC.

Leclerc Looms

Since 1876

www.leclerclooms.com









Voyageur 4, 8 or 12 shaft 15 3/4"



The Counterbalance" Fanny II" can weave a full range of fabric including rugs

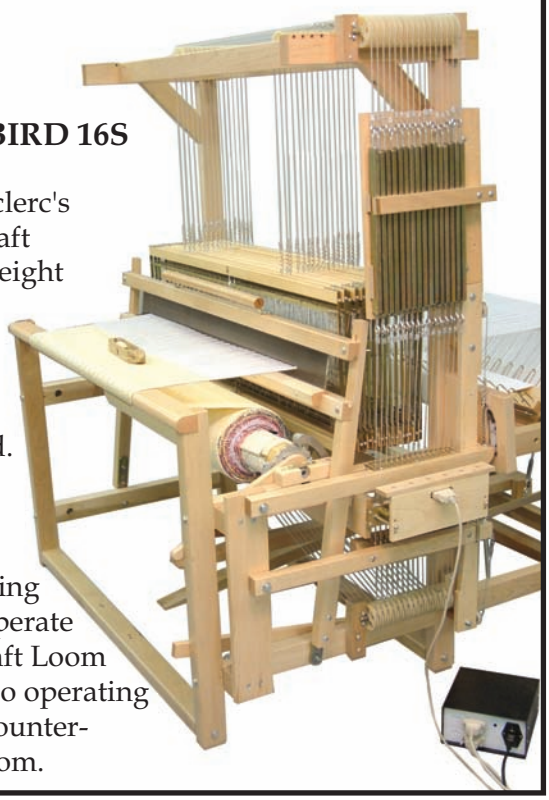


The exclusive shed regulator gives a wide, clean shed with balanced or unbalanced weaves

WEAVEBIRD 16S

Due to Leclerc's unique Shaft counter-weight design, physical stress to operate is minimized.

The treadling effort to operate this 16 Shaft Loom is similar to operating a 4 shaft counter-balance loom.





BACK HINGE TREADLE 8 SHAFT LOOMS
36", 45" or 60"
IN 3 DIFFERENT MODELS

Leclerc Looms
Since 1876

Visit a Dealer Near You

Arizona

A CLASSIC TOUCH,
Bisbee
(520) 432-4200

THE FIBER FACTORY,
Mesa
(480) 969-4346

California

CUSTOM HANDWEAVERS,
Mountain View
(650) 967-0831

CUSTOM HANDWEAVING
Redondo Beach
(310) 316-0910

HARLEQUIN HOUSE ART CENTER,
Stockton
(209) 462-4812

RUMPELSTILTSKIN,
Sacramento
(916) 442-9225

SAN FRANCISCO FIBER CO.,
Oakland
(510) 893-2015

Colorado

BOUNTIFUL,
Livermore
(877) 586-9332
email: info@bountifulspinweave.com
www.bountifulspinweave.com

FIRESIDE FARMS,
Grand Junction
(970) 858-9288

Connecticut

BLOODROOT,
Bridgeport
(203) 576-9168

Florida

PENELOPE'S,
Delray Beach
(561) 272-1000

UNCOMMON THREADS,
Palm Harbor
(727) 784-6778

Illinois

FINE LINE CREATIVE ARTS CENTER,
St. Charles
(630) 584-9443

2-B WEAVERS,
Western Springs
(708) 246-9999

Indiana

SERENDIPITY,
Morgantown
(812) 597-4312
(800) 893-3428
serendipity@scican.net

THE WEAVERS LOFT,
Guilford
(812) 576-3904
weaving@nalu.net
www.weaversloft.com

Kansas

HERITAGE HUT,
Wichita
(316) 682-4082

THE YARN BARN,
Lawrence
(800) 468-0035

Kentucky

L.S.H. CREATIONS,
Lexington
(859) 231-0258
lsh-creations@usa.net

Maine

HALCYON YARN,
Bath
(207) 442-7909
(800) 341-0282
www.halcyonyarn.com

Maryland

HANDWOVEN BY IRA,
Silver Spring
(301) 585-9505
ira@handwovenbyira.com
www.handwovenbyira.com

Massachusetts

BARE HILL STUDIO (FIBER LOFT),
Harvard
(978) 456-8669

T.R. BEAUDET & CO.,
Westfield
(413) 564-0204

WEBS,
Northampton
(413) 584-2225

Michigan

FORMA,
Whitmore Lake
(734) 761-1102

OLD MILL YARN,
Eaton Rapids
(517) 663-2711

Minnesota

CREATIVE FIBERS,
Minneapolis
(612) 927-8307

Missouri

DEWBERRY RIDGE,
Union
Phone/fax: (636) 583-8112
donnamcfarland@starbrand.net

Montana

ELKHORN MTNS. WEAVING SCHOOL,
Clancy
(406) 442-0354
www.initco.net/~elh

New Hampshire

THE DESIGNERY,
Center Sandwich
(603) 284-6915

THE FIBER STUDIO,
Henniker
(603) 428-7830

New Mexico

MIRIAM'S WELL
Sante Fe
(505) 982-6312

VILLAGE WOOLS,
Albuquerque
(505) 883-2919

New York

A TOUCH OF TWIST,
Pattersonville
(518) 864-5885

AMAZING THREADS,
Lake Katrine
(914) 336-5322

EASTSIDE WEAVERS,
Troy
(518) 274-1931
patswele@worldnet.att.net

CLOCKWORKS HANDWEAVING,
New Paltz
(845) 255-6280
lisardwork@aol.com

DAFT DAMES HANDCRAFTS,
Akron
(716) 542-4235

FIBER DESIGN STUDIO,
Warwick
(800) 750-0710

SCHOOL PRODUCTS, INC.,
New York
(212) 679-3516

North Carolina

EARTH GUILD,
Asheville
1-800-327-8448

Ohio

THE LITTLE HOUSE,
Clyde
1-800-554-7973
(419) 547-9210
www.littlehousespinning.com

WEAVER'S LOFT,
Dover, IN
(812) 576-3904

Oregon

ROBIN & RUSS HANDWEAVERS,
McMinnville
(503) 472-5760

Pennsylvania

THE LAMB'S WOOL,
Lansdale
(215) 361-9899
www.thelambswool.com

THE MANNINGS,
East Berlin
(717) 624-2223

WEAVER'S SHOP THREADS & THRUMS,
North East
(814) 725-5377

South Dakota

SHYRLEE ROLING HANDWEAVING,
Madison
(605) 256-3701

Tennessee

JANE'S FIBER & BEADS,
Greeneville
(423) 639-7919
(888) 497-2665
www.janesfibersandbeads.com

POSSUM VALLEY FARM
Weaver's & Spinner's Shop
Martin
(731) 587-3489

Texas

SUZANNE RODDY HANDWEAVER,
Fredericksburg
(409) 441-1718

UPSTAIRS STUDIO,
LaPorte,
(281) 470-0108

Vermont

NORTHEAST FIBER ARTS CENTER,
Williston
(802) 288-8081

VERMONT RUG MAKERS,
Johnson
(802) 635-7366

Virginia

CAROLTON FARM & FIBER,
Barboursville
(540) 672-2935
caroltonfarm@aol.com

SERENDIPITY FARM & STUDIO
Suffolk
(757) 986-2010

SIMPSON & CO FIBERISTS,
Blacksburg
(888) 431-0061

SPRINGWATER FIBER WORKSHOP,
Alexandria
(703) 549-3634

Washington

PARADISE FIBERS
Pullman
(888) 320-SPIN

WEAVING WORKS,
Seattle
(206) 524-1221

Wisconsin

FIBERWOOD STUDIO,
Milwaukee
(414) 302-1849
fiberwood@ad.com

RED BARN FARM
Butternut
(715) 769-3773
www.redbarnfarm.net/

INTERNET TECHNICAL SERVICE: T.R. BEAUDET, TBEAU1930@AOL.COM

CANADA

Alberta

SHUTTLEWORKS,
DeWinton
(403) 938-1099
Fax (403) 938-1021
www.shuttleworks.com
mail@shuttleworks.com

British Columbia

JAN'S WEAVING STUDIO,
Pritchard
(250) 577-3733

THE LOOM,
Duncan
(250) 746-5250

SPINSTER'S LOFT,
Roberts Creek
(604) 886-1465
www.spinstersloft.com

SUN BENCH FIBRES,
Chilliwack
(866) 793-0058
www.sunbenchfibers.com

TALISMAN FIBRES,
Prince George
(250) 564-5244

Nova Scotia

FLEECE ARTIST,
Mineville
(902) 462-0602

RIVER ROAD WOOL FARM,
Wolfville
(902) 542-7214

Ontario

CAMILLA VALLEY FARM WEAVERS' SUPPLY,
Orangeville
(519) 941-0736
nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

GEMINI FIBRES,
Mount Albert
(800) 564-9665

LINE UNLIMITED,
Holland Landing
(905) 836-1019
tapestry@mgl.ca

MISSISSIPPI BLACKSHEEP GALLERY,
Carleton Place
(613) 257-7152

ROMNI WOOLS,
Toronto
(416) 703-0202

SOUTH LANDING CRAFT CENTRE,
St. Davids
(905) 262-4216

WHITEVALE CRAFTWORKS BY HAND,
Whitevale
(905) 294-1912
www.whitevalecraftworks.ca

THE YARN SOURCE,
Bloomfield
(613) 393-2899
Fax: (613) 393-2569
email: noakes.yarns@sympatico.ca
www3.sympatico.ca/noakes.yarns

Quebec

CENTRE DE TISSAGE LECLERC,
Montreal
(514) 384-9543

MAURICE BRASSARD & FILS,
Plessisville
(819) 362-2408

JAPAN

KAWASHIMA TEXTILES SCHOOL
Kyoto
075-741-3151

KOREA

MI-BU TRADING CO. LTD
Seoul
02-773-6851

UNITED KINGDOM

FRANK HERRING & SONS
Dorchester Dorset
130-526-4449

SCOTLAND

SCOTSWEAVE OF ABERDEEN
The Manse, Chapel of Garioch
(01467) 681527

TAIWAN

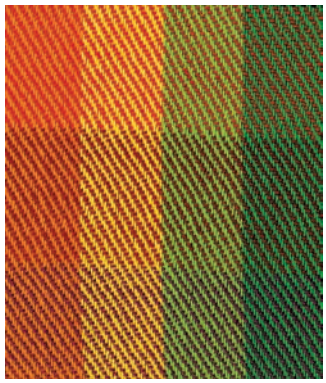
FOUNDER TEK INT. CO LTD.
Taipei
(886) 2 2751 2521

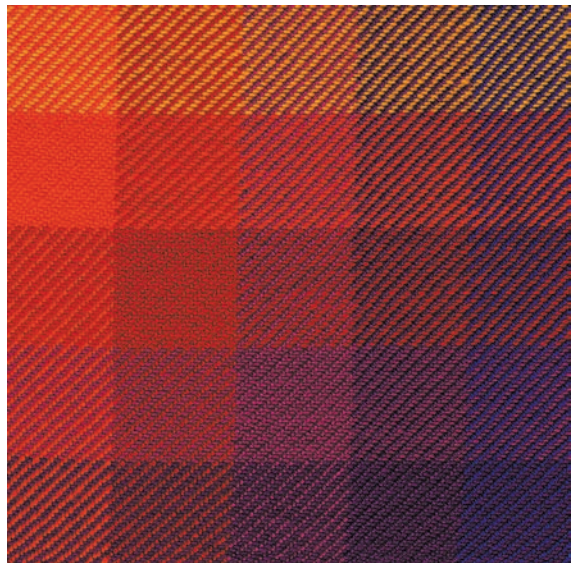
WEAVING TO SQUARE

The words "to square" usually indicate that designs in a cloth should be woven as high as they are wide. In the case of a color gamp, "to square" means that there should be the same number of weft threads per inch as warp threads per inch since warp and weft colors blend equally if their densities are the same.

Let's say, for example, you thread a color gamp with 24 ends of each color at 24 ends per inch. If you weave 24 picks per inch in each color, your cloth should show 1" squares, each with a balanced blend of different of warp and weft colors.

In the top left example shown here, there are 15 picks per inch. The sections that should be squares are tall rectangles, and warp colors dominate. In the example at bottom left, there are 32 picks per inch. The sections are short rectangles, and weft colors dominate. Colors mix in equal proportions in the example at the right, in which there are 24 picks per inch.





You might think that selecting the right warp sett for a certain yarn and structure is enough to guarantee the right weft density. But the width of the cloth, the heaviness of the beater, and the speed with which it moves all affect weft sett, too.

The best way to get it right is to add to warp length for sampling. Then, practice! In the case of this gamp, first weave several inches, changing colors after every 24 picks. Adjust your beat if your squares are too short or too tall. Observe how they should look at the halfway point, at three quarters. Measure after each color change and adjust for the next. Notice exactly how the beater feels when your squares are square. When you can weave several inches in a row perfectly, you're ready to weave the piece!

Some weavers advise weaving designs a little higher than they are wide since the warp is under tension and may draw up more than the weft off the loom. I've found (in most cases) that this difference between warp and weft is minimal. If you adjust for it at all, it should be only slightly.

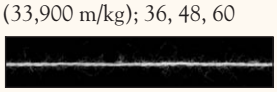
—*Madelyn*

YARN CHART

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



40/2 pearl cotton; 16,800 yd/lb (33,900 m/kg); 36, 48, 60



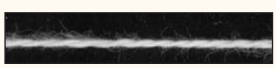
20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48



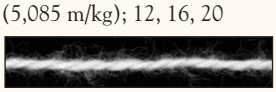
10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



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



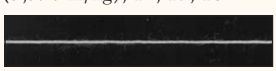
6/2 cotton; 2,520 yd/lb (5,085 m/kg); 12, 16, 20



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



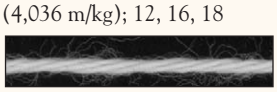
4/2 cotton; 1,680 yd/lb (3,390 m/kg); 12, 15, 18



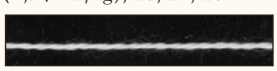
50/3 sewing thread 14,000 yd/lb (28,250 m/kg) 40, 48, 60



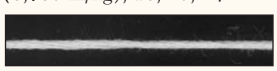
Viscose/Angelina (55% Lenpur, 38% viscose, 7% Angelina); 2,000 yd/lb (4,036 m/kg); 12, 16, 18



9/4 worsted wool; 1,260 yd/lb (2,542 m/kg); 10, 12, 16



8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



6-strand embroidery floss

SUPPLIERS

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546-9252, (800) 322-7888, www. cottonclouds.com.

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

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

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC Canada V8K 1V5, (250) 653-2345, www. treenwaysilks.com.

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

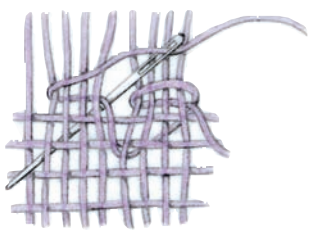
Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (800) 367-9327; (413) 584-2225 webs@yarn.com; www.yarn.com.

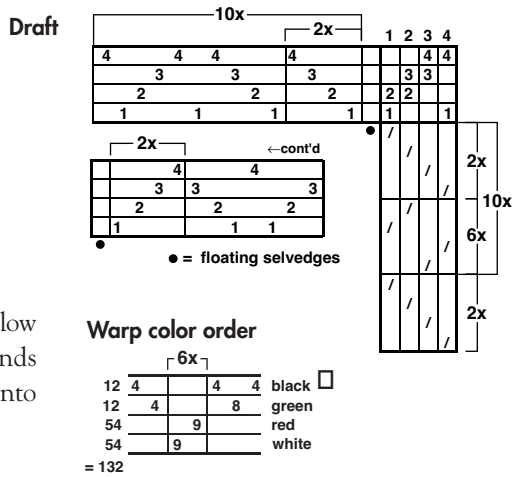
PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Terri Bruhin	Vests	64–67	Overshot	4	Advanced beginner
Dorothy S. Burton	Sampler	60–63	Spot Bronson	8	Intermediate
Laura Farson	Quilt	56–59	Log cabin	4	Beginner
Laura Fry	Scarf	52–54	Twill	4	Advanced beginner
Bobbie Irwin	Napkins	68–72	Crepe weave	4	Advanced beginner
Sylvia Keizer	Color gamp	48–50	Twill	4	Beginner
Jean Korus	Gamps	32–35	Shadow weave	4	Beginner
Sarah Saulson	Table runner	40–43	Shadow weave	8	Intermediate
Vicki Tardy	Color gamp	51	Overshot	4	Advanced beginner
DeeDee Woodbury	Gamp	36–38	Twill	8	Advanced beginner







TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Holding a group in each hand, twist each group clockwise until it kinks. Bring both of the groups together in one hand and allow them to twist around each other counterclockwise (or twist them in that direction). Secure the end with an overhand knot.

SIMPLE HEMSTITCHING

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

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

READING DRAFTS

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

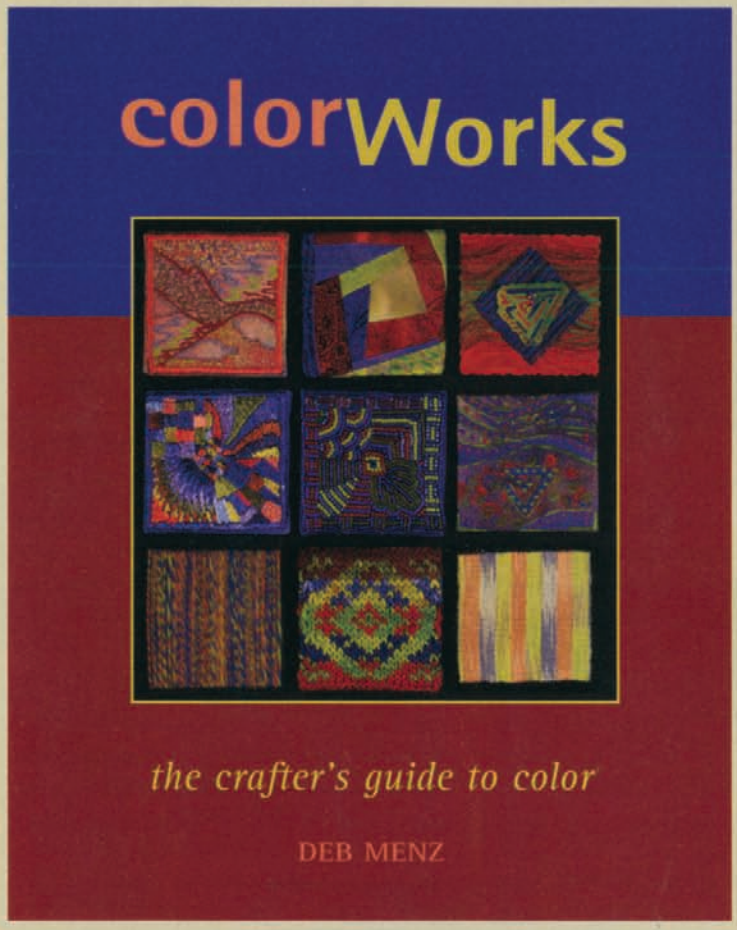
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

Sometimes with long threading drafts a second row is included. When this is the case, read each threading row from right to left unless instructed otherwise.

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

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

New Books from Interweave Press
spring 2004



Color Works

The Crafter's Guide to Color

Deb Menz

We all love color—its boundless array of hues dazzles our eyes, expresses our moods, and enriches our very lives. Thanks to Deb Menz, master teacher and author of the highly respected book *Color in Spinning* (Interweave Press, 1998), you can now explore colors with confidence in whatever craft medium you call your favorite. This is the first book to bring the principles of color theory down to a practical level and apply them to knitting, spinning, weaving, surface design (including stenciling and rubber stamping), hand- and machine-embroidery, beadwork, and paper collage. Basic color concepts are presented in sections on color description, values, contrasting and complementary colors, warm and cool colors, undertones, using color relationships, and much more. But the real treat is seeing a dynamic palette of color harmonies worked up in each medium! This approach is invaluable for mixed-media artists or those who simply dabble in more than one craft. Also included is a pull-out color wheel and a very handy section of hue cards in perforated format that are easy to remove and use for planning, matching, and shopping for supplies. If understanding color is the bridge to creative expression, how did we ever live without this book?





Deb Menz is an accomplished artisan and teacher, and the author of *Color in Spinning*. She lives in Middleton, Wisconsin.

$24.95 U.S. • $37.95 Canada

Covered spiral binding, 7 x 9½, 152 pages

ISBN 1-931499-47-0

May 2004

INTERWEAVE PRESS

201 East Fourth Street • Loveland, Colorado 80537-5655

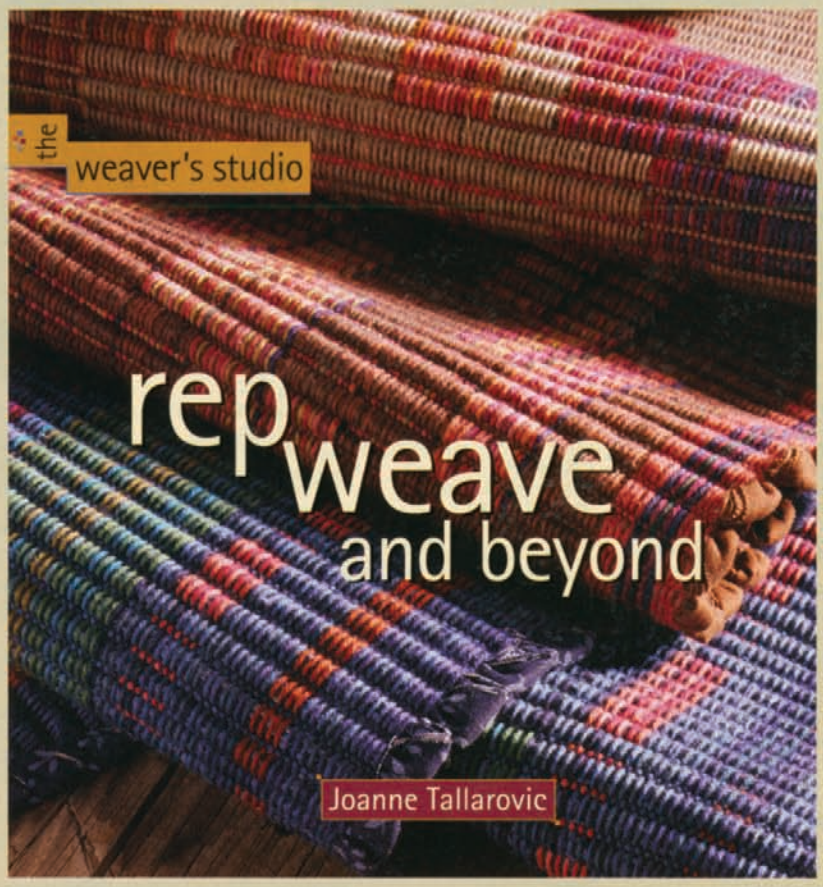
1-800-272-2193

Shipping is $4.95 for the first book, $1.00 for each additional title

ANTICIPATION
new books

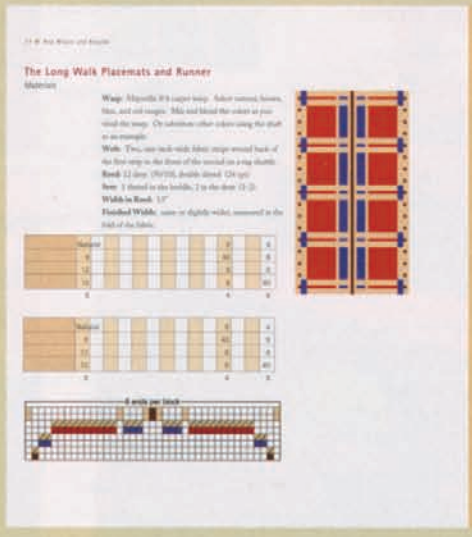
Rep Weave and Beyond

Joanne Tallarovic



When was the last time someone told you a really great secret? Joanne Tallarovic, a teacher and full-time studio artist, generously reveals how she modifies traditional Swedish ripsmatta (or Scandinavia rep weave) to create her highly prized handwork. Often associated with rag rugs, rep is a simple weave structure in which the warp almost entirely covers the weft. While Scandinavian rep weave is usually characterized by bold geometric patterns, Joanne has evolved the tradition by combining blocks in unexpected ways and introducing evocative contemporary colorways. The 19 masterfully designed projects, which include table linens, rugs, and wall hangings, will lead you to your own explorations and innovations. Designed for beginning to advanced weavers, the projects are accompanied by step-by-step instructions, clear illustrations, and inspiring color photographs. Let rep weave infuse your weaving with a whole new look!

Joanne Tallarovic co-founded the Glimåkra Weaving Center in Rocky River, Ohio, the first Swedish weaving school in America. She lives in Flagstaff, Arizona.





$24.95 U.S. • $37.95 Canada

Paperbound with flaps, 8½ x 9, 128 pages

ISBN 1-931499-45-4

June 2004

The Weaver's Studio is a new series from Interweave Press focused on artists sharing their know-how and designs.

Interweave books are available through your favorite craft or book store. If you want to know more about Interweave books and craft magazines, click on www.interweave.com.

INTERWEAVE PRESS
www.interweave.com

Harrisville Designs *Quality, Value, Tradition…a way of life for over 200 years*

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

ALASKA

Fairbanks 99709
A WEAVER'S YARN
1810 Alaska Way
907-374-1995
www.aweaversyarn.com

CALIFORNIA

Costa Mesa 92627
DENWAR CRAFT STUDIO
236 East 16th St.
949-548-1342

Oakland 94610
SAN FRANCISCO FIBER
551 Valle Vista Ave.
510-893-2015/Fax 3248
lou@sffiber.com

Sacramento 95814
RUMPELSTILTSKIN
1021 R Street
916-442-9225
lurumpel@attbi.com

San Francisco 94112
CAROLINA HOMESPUN
455 Lisbon St.
800-450-7786
415-337-6876
www.carolinahomespun.com

Solvang 93463
VILLAGE SPIN & WEAVE
425 Alisal Rd.
888-686-1192 Toll Free
www.villagespinweave.com

COLORADO

Boulder 80305
SHUTTLES, SPINDLES & SKEINS
635 S. Broadway #E
800-283-4163
www.shuttlesspindles andskeins.com

Colorado Springs 80904
GREEN VALLEY WEAVERS & KNITTERS, LLC
2115 W. Colorado Ave.
719-448-9963
800-457-8559

Grand Junction 81505
FIRESIDE FARMS
898 21-1/2 Road
970-858-9288

Livermore 80536
BOUNTIFUL
211 Green Mountain Dr.
877-586-9332
970-484-0058/Fax
www.bountifulspinweave.com

CONNECTICUT

North Haven 06473
HANDWOVEN ORIGINALS
11 Hickory Hill Rd.
203-248-6497

FLORIDA

Cape Coral 33904
"ROSE YOUNG'S ROSELINE INC. WEAVING"
5279 Stratford Ct.
239-540-5836
billroseyoung@att.net

Delray Beach 33444
PENELOPE'S BREADS & THREADS
353 N. Swinton Ave.
561-272-1000
PBTPENNY@AOL.COM

ILLINOIS

Peoria Heights 61616
SKEINS & SHUTTLES
4707 N. Prospect
309-686-1446
Rosepath@aol.com

Western Springs 60558
2-B WEAVERS
816 Hillgrove Ave.
708-246-9999

Westmont 60559
TLD DESIGN CENTER & GALLERY
26 E. Quincy St.
630-963-9573
www.tlddesigns.com

INDIANA

Greater Cincinnati 47022
WEAVERS LOFT
24647 Zimmer Rd.
812-576-3904
weaving@nalu.net

Morgantown 46160
SHEEP STREET FIBERS
125 W. Washington St.
812-597-5648
www.sheepstreet.com

KANSAS

Laurence 66044
THE YARN BARN
930 Massachusetts
800-468-0035
www.yarnbarn-ks.com

KENTUCKY

Louisville 40203
DESIGNS IN TEXTILES
1234 South Third St.
502-212-7500
www.DesignsInTextiles.com

MAINE

Bath 04530
HALCYON YARN
12 School St.
800-341-0282
www.halcyonyarn.com

MARYLAND

Chesapeake City 21915
VULCAN'S REST FIBERS
106 George St.
410-885-2890
www.vulcansrest.com

Woodsboro (near Frederick) 21798
FORESTHEART STUDIO
200 South Main Street
301-845-4447
www.forestheart.com

Silver Spring 20910
HANDWOVEN BY IRA
900 Silver Spring Ave.
301-585-9505
customerservice@handwovenbyira.com

MASSACHUSETTS

Duxbury 02331
THE WOOL BASKET, INC.
Duxbury Market Place
19 Depot St./PO Box 1791
781-934-2700
TheWoolBasket@aol.Com

Lexington 02421
A YARN EXPRESS
781-863-1449
yarnexp@aol.com

South Hamilton 01982
CRANBERRY QUILTERS
161 Bay Road (Rte 1A)
978-468-3871
helen@cranberryquilters.com
www.cranberryquilters.com

MICHIGAN

Lathrup Village 48076
YARNS AND ...
26440 Southfield Rd., LL3
248-423-9200/Fax9201
yarnsand@yarns-and.com
www.yarns-and.com

MINNESOTA

Brainerd 56401
FREYJA'S
414 S. 7th Street
218-824-6005
www.worldknit.com

MISSOURI

Columbia 65203
CAROL LEIGH'S HILL-CREEK FIBER STUDIO
7001 Hillcreek Rd.
800-874-9328
www.hillcreekfiberstudio.com

Florissant (St. Louis) 63031
WEAVING DEPT./ MYERS HOUSE
180 W. Dunn Rd.
314-921-7800
866-921-7800

MONTANA

Missoula 59801
JOSEPH'S COAT
115 S. 3rd St. W.
406-549-1419

NEW HAMPSHIRE

Harrisville 03450
THE WEAVING CENTER
Center Village, PO Box 806
603-827-3996/Fax 3335
www.harrisville.com

NEW JERSEY

Neschanic Station 08853
THE SPINNERY
1367 Highway 202
908-369-3260/Fax 0853
www.spinnery.net

NEW MEXICO

Albuquerque 87110
VILLAGE WOOLS, INC.
3801 San Mateo NE
505-883-2919
www.villagewools.com

NEW YORK

Amityville 11701
KNITWORKS/WEAVEWORKS
174 Park Ave.
631-264-1304

Amsterdam 12010
WOODSIDE FIBER ARTS, LLC
4946 Consaul Rd.
518-399-7991
kendra@lledgerock.com

Brooklyn 11211
THE YARN TREE
347 Bedford Ave.
718-384-8030
www.theyarntree.com

New York 10012
PURL
137 Sullivan St.
212-420-8796
www.purlsoho.com

Pattersonville 12137
A TOUCH OF TWIST
1286 Weast Rd., Box 51
518-877-5734
518-864-5885/Fax

Salem 12865
FIBER KINGDOM
137 E. Broadway
PO Box 654
518-854-7225
fibrking@sover.net

NORTH CAROLINA

Asheville 28801
EARTH GUILD
33 Haywood St.
800-327-8448
www.earthguild.com
inform@earthguild.com

OHIO

Cleveland/Lakewood 44107
AARHUS WEAVING CENTER
1456 Coutant Ave.
216-228-4841
www.ohioweaver.com

Clyde 43410
THE LITTLE HOUSE
1927 N Main St.
800-554-7973
www.littlehousespinning.com

Toledo 43614
FIBERWORKS KNITTING & WEAVING
2007 Glendale Ave.
419-389-1821
Fiberworks@Accesstoledo.com

Wadsworth 44281
SALLY'S SHOP
141 College St.
330-334-1996
Sallyshop1@cs.com

OREGON

Ashland 97520
THE WEB*STERS, INC.
11 North Main St.
800-482-9801
www.yarnatwebsters.com

PENNSYLVANIA

East Berlin 17316
THE MANNINGS
1132 Green Ridge Rd.
717-624-2223
www.the-mannings.com

Fogelsville 18051
ALTHOUSE'S SEWING CENTER
2371 Packhouse Rd.
www.geocities.com/seipstown

Gradyville 19039
ARASAPHA FARM
1833 Middletown Rd.
610-459-3212

Meadville 16335
MATHILDA C. MURPHY
690 Maple St.
814-336-4651
gerilda@zoominternet.net

TEXAS

Dallas 75218
WHITE ROCK WEAVING CENTER
1212 Tavaros Ave.
214-320-YARN(9276)
whiterockweaving @aol.com

Ingram 78025
FAY DROZD FIBERARTS
229A Old Ingram Loop
830-367-3152
fdrozd@omniglobal.net

LaPorte 77571
UPSTAIRS STUDIO
111-1/2 North 2nd St.
281-470-0108
upsstudio@att.net

VERMONT

Jamaica 05343
MARGIE'S MUSE HAND-WEAVING & GALLERY
Main St./PO Box 274
802-874-7201/Fax 7221
www.margiesmuse.com
margaret@margiesmuse.com

VIRGINIA

Alexandria 22314
SPRINGWATER WORKSHOP
808 N. Fairfax St.
703-549-3634
www.springwaterfiber.org

Charlottesville 22911
STONY MOUNTAIN FIBERS
939 Hammocks Gap Rd.
434-295-2008
www.StonyMountainFibers.com

Newport News 23606
THE LOOM ROOM
83 Queens Court
757-599-3889
loomroom@juno.com

WASHINGTON

Seattle 98105
THE WEAVING WORKS
4717 Brooklyn Ave. NE
206-524-1221
www.weavingworks.com

Snohomish 98290
THE FIBER ATTIC
1009 First Street
360-563-0330

WISCONSIN

Barsfield 54814-4432
SHETLAND ENTERPRISES' WEAVING STUDIO
34915 Chequamegon Rd.
715-779-9917/Fax 9918
WilheTCo@aol.com

Butternut 54514
RED BARN FARM
11843 Flambeau Rd.
www.redbarnfarm.net
info@redbarnfarm.net

Columbus 53925
SUSAN'S FIBER SHOP
N 250 Highway A
888-603-4237
920-623-4237/Fax 0120
www.susansfibers.com

Madison 53715
LAKESIDE FIBERS
402 W. Lakeside St.
608-257-2999/Fax 2996
www.lakesidefibers.com
info@lakesidefibers.com

Onalaska 54650
VEE'S FIBER STUDIO
W5922 CTH OS
608-783-3081
veesfiber@charter.net

Spooner 54801
NORTHWIND BOOK & FIBER
205 Walnut St.
715-635-6811
www.northwindbook.com

Sturgeon Bay 54235
APPLE HOLLOW FIBER ARTS
5495 Hornspier Rd.
888-324-8302
www.applehollow.com

CANADA

ONTARIO

Mount Albert L0G 1M0
GEMINI FIBRES
5062 Mt. Albert Rd.
800-564-9665
www.geminifibres.com

JAPAN

KYOTO

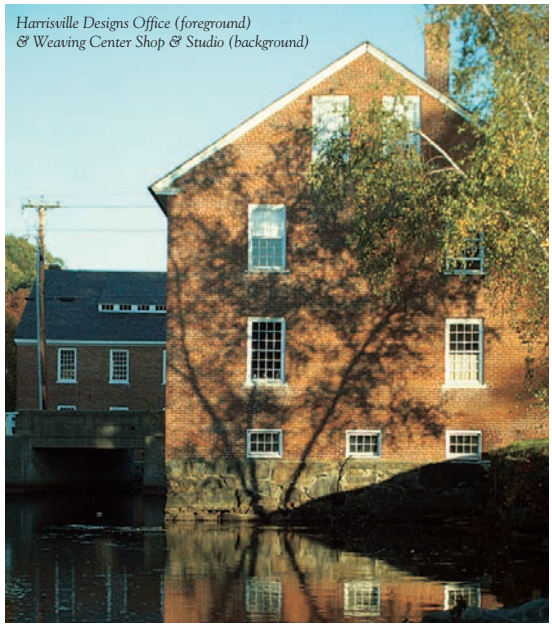
Shimogy-Ku T600-8086
WORKSHOP KIN NO HITSUJI
Matsubara St.
Higashinotoin higashiiru
81-075-351-5572
81-075-344-2053 Fax
www.hitsuji.co.jp
kin@hitsuji.co.jp

Harrisville Designs, Center Village, P.O. Box 806, Harrisville, New Hampshire 03450

Harrisville Designs



Wizard
Needle
Felting Kit



Harrisville Designs Office (foreground)
& Weaving Center Shop & Studio (background)



Pothholder Loom

Harrisville Designs: Makers of the finest Wool Yarns & Natural Blends, Weaving Looms & Equipment, and Award-winning Friendly Loom Products for Children.
Please visit our dealers and ask for our products by name.



Lap Loom



Easy Weaver



The Cherry Loom









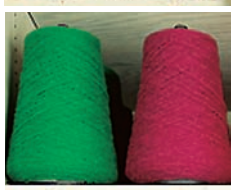






















THE ASHFORD BOOK OF TEXTURES & TOWELS FOR THE FOUR SHAFT LOOM

Elsa Krogh

Ashburton, New Zealand: Ashford Handicrafts Ltd, 2002. Softbound, 32 pages, $10.95. ISBN 1-877251-15-1.

Experienced author, weaver, and spinner Elsa Krogh champions the possibilities of the 4-shaft loom. Though slim in size, this book has much to offer. Originally published in Denmark in 1997, the recent English edition includes details in both metrics and inches.

Krogh offers nine textures that you can create on a 4-shaft loom. She begins with individual structures (twill, basket, waffle, huckabuck/huck lace, M's and O's, and summer and winter), progresses to the combination of multiple structures within a draft, and ends with mock damask on 4-shafts using 3-end twill blocks.



Since textures increase absorbency, and since towels can do their job even when they are less than perfect, Krogh suggests weaving towels to learn structures. She maintains that towel warps are great for testing color combinations and explains how one can use supplemental warp ends to change stripe colors between towels.

The instructions for each towel span two pages, with large easy-to-read drawdowns and suggestions for specific fiber, sett, width, and weaving. Warp length and the consequent required amount of yarn is left to the weaver. All drafts include separate jack- and table-loom tie-ups and treadlings. Full-view black-and-white photographs accompany each project, with seven towels in color on the cover.

A valuable part of the instructions are the notes from the author. Her information on weaving hem areas for some structures is of particular benefit. Other hints, suggestions, and pitfalls to avoid all help the weaver succeed and give the feeling that the author is looking right over your shoulder.

Weavers will gain the experience to translate these structures to other fibers and end products. Table-loom weavers will appreciate the treadling notations for their looms.

—Kathleen Farling

THE TEXTILE BOOK

Colin Gale and Jasbir Kaur

Oxford, England: Berg, 2002. Softbound, 205 pages, $26. ISBN 1-85973-512-6.

In our daily contact with cloth, we tend to forget the vast and complex interconnected world associated with its creation and distribution. The textile industry is one of the world's largest, and its personal and environmental impact is immeasurable. In their book Gale and Berg review the diverse aspects of textile production for students considering a career in the field and for anyone interested in the general subject.

The book is divided into four parts: Overview, The Creative, The Social and Industrial Context, and Related Disciplines and Studies. Each part is divided into relevant subtopics. For instance, Textile Designers, Designer-Makers, Craftspersons, and Textile Artists are differentiated one from another in the section on The Creative. In the third part, the interplay of ecology and industry are discussed from political, sociological, and economic points of view. The chapter on the role of trends and forecasting for fashion and home furnishings is fascinating.

The bibliography reveals the diversity of the authors' sources—Marx and Maslow, Colette and Barber, and a long list names unfamiliar to this reviewer. The text is sprinkled with references to intriguing websites; in fact, the authors are very conscious of the impact of the internet on all areas involved with fiber and fabric.

Although the authors planned this book as a text/reference book, I recommend reading every page. This is not your colorful trophy textile book for the coffee table, but a valuable authority that provides an historical and global view of the past, present, and future of textiles.

—Nancy Arthur Hoskins

In our daily contact with cloth, we tend to forget the vast and complex interconnected world accociated with its creation and distribution.



PLEASE WEAVE A MESSAGE: INSTRUCTIONS AND GRAPHS FOR TABLET-WOVEN CALLIGRAPHY

Linda Hendrickson

Self-published, Linda Hendrickson, 140 SE 39th Ave., Portland, OR 97214-2002, www.lindahendrickson.com, 2003. Combbound, 144 pages, $28.

Tablet weavers are always searching for patterns and alphabets suitable for their craft. Linda Hendrickson's new book, *Please Weave a Message: Instructions and Graphs for Tablet-Woven Calligraphy*, is a welcome addition to the small but growing library of books for tablet weaving.

The long history of tabletwoven bands offers examples of inscripted bands from

countries such as England, Burma, Greece, Turkey, India, and Indonesia, where the bands have been used as bindings for religious texts, ties for baby swaddling, garters, and belts. The long, narrow shape of the tablet-woven band is well-suited to the display of text, whether religious, political, or amorous in nature.

Hendrickson has cleverly employed pangrams—sentences that contain all the letters of the alphabet—to illustrate six different calligraphy alphabets for use on double-faced tablet-woven bands. Neither religious, political, nor amorous, the pangrams are joyous, often charming statements that reflect the author's love of textiles. Here are a few examples from the book: Quickly fix the rusted zipper on my woven jute bag. Quality silk brocade trim will jazz up this boring flax belt. Breezy and relaxed unweaving just takes many hours of quiet practice.

The pangrams themselves are not graphed, but Hendrickson does provide full alphabets for the six fonts—Gill Sans, Textura Quadrata, Uncial, Humanist Bookhand, Italic, and Legend—followed by several complete words, such as "hope" and "joy." Weavers are encouraged to compose their own text.

As with all of Hendrickson's books, the clear instructions for warping and weaving tablet-woven bands include how to make a continuous warp, how to calculate warp length, and how to avoid or correct mistakes. One particularly intriguing instruction advises beating the weft at an angle to get the slant required of italic lettering. The graphs, which use rectangles to approximate the finished look of the weaving, were done with Excel database, and a tutorial for using this software program to graph your own letters is included at the end of the book, along with blank graphs for pencil-and-paper graphing.



—Nancy Spies

COMPLEX WEAVERS GREATEST HITS
edited by Judie Eatough and Wanda Shelp

Self-published, Complex Weavers, c/o Marjie Thompson, 213 Main St., Cumberland, ME 04021, marjie@maine.rr.com, 2000. Spiralbound, 193 pages, $29.95 plus shipping. ISBN 0-9705436-0-3.

If you have ever wondered what makes a handwoven fabric a "complex weave," you will find the answer through Complex Weavers, an organization dedicated to learning about weaving that is "exciting, challenging, and complex," (www.complexweavers.org). *Complex Weavers Greatest*

COTTON CLOUDS

Design Collection Kits

Just the right amount of yarns you'll need!

**We've packaged all the yarns & colors you'll need to weave these popular *Design Collection* projects.
Be sure to order the *Design Collection* with these kits for complete weaving instructions.
Shipping & handling: add $6 first kit; $3 each additional kit.**

Design Collection #18: Treasury of Towels $9.95



Log Cabin Kitchen (weaves 4)
KLC-2002 .....$24.95
Organic Waffle Weave (weaves 4)
KWW-2003 .....$19.95
Anything But Plain (weaves 4)
KNB-2003 .....$34.95
Friendship Towels (weaves 4)
KFT-2002 .....$32.95
Sauna Bath Towel (weaves 1)
KST-2003 .....$29.95
His/Hers Beach Towels (weaves 2)
KFT-2002 .....$89.95
M's & O's Bath Towel (weaves 1)
KMO 2002 .....$36.95

Design Collection #19: Scarves & Shawls for All Seasons $9.95



Autumn Leaves Chenille Shawl
KAL-1901 .....$79.95
Night Window Scarf
KNW-1901 .....$29.95
Mobi-Q Shawl
KMQ-1901 .....$99.95
Twill Scarf in Kid Mohair
KLA-1901 .....$21.95
Peacock Shawl in Perle Cotton
KPS-1901 .....$21.95
Huck Lace Shawl for Spring
KHS-1901 .....$24.95
Blooming Leaf Chenille Scarf
KBL-1901 .....$29.95

COTTON CLOUDS
5176 S. 14th Ave., Safford, AZ 85546 • 1.800.322.7888 • visit us online at www.cottonclouds.com

Hits, edited by Judie Eatough and Wanda Shelp, was published in honor of the organization's twenty-first anniversary in 2000. Eighty-six members of the Complex Weavers responded to a call to contribute their favorite drafts, and the result is a book and CD of drafts that require from three to twenty-four shafts to weave.

There are drafts for all kinds of twills, overshot, crackle, tied weaves, lace, satin, and damask, as well as patterns for tablet weaving, kumihimo braids, profile drafts, and drawlooms. Sixteen- to 24-shaft drafts dominate the collection, but there are a number of drafts for 4-, 6-, 8- and 12-shaft looms, too. So in this book the number of shafts a pattern requires is clearly not the only thing that renders a weave complex.

Complex Weavers Greatest Hits is a pattern book, not a project book. There are no photographs; the illustrations are black, white, and grayscale, and the occasional recommendations for yarns, setts, or color tend to be general rather than specific. Each draft is presented on a separate page with the threading, tie-up, and treadling for one repeat, and usually a larger drawdown to show the effect of multiple repeats. The CD that accompanies the book is a useful adjunct, offering most of the drafts as WIF files, which can be imported into many weave drafting programs and manipulated by weavers to suit their particular projects.

Complex Weavers Greatest Hits admirably fills the need for a current resource of drafts for multiple-shaft looms. It will be of most interest to weavers who have (or think they might like to have) a loom with sixteen to twenty-four shafts.

—*Lynn Tedder*

New from Interweave Press

BeadShow 2004 is the second special issue from *Handwoven*'s sister publication *Beadwork*. It brings the best of a bead festival right into your living room. If you are fond of embellishing your handcrafted fabrics this will be your one stop source for beads. Available March 1, 2004.

Look for this title and other books and magazines from Interweave Press at your local bookstore or shop, give us a call at (800) 272-2193, or visit us on-line at www.Interweave.com.





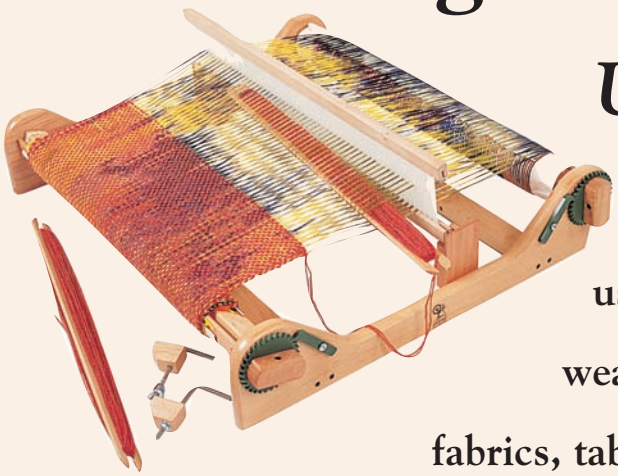
WEAVING SOUTHWEST

216-B Paseo del Pueblo Norte
Taos, New Mexico 87571
800-765-1272 • 505-758-0433
FAX: 505-758-5839
weaving@weavingsouthwest.com
Open 7 days a week
Catalog of all products online

Visit our entire showroom online
weavingsouthwest.com

TAPESTRY GALLERY,
WEAVING STUDIO AND SUPPLIES

ashford
Rigid Heddle Loom



Unlimited possibilities!

Very easy to use—thread it up and be weaving in minutes. Make fabrics, table mats, wall hangings, tapestries and more . . . Includes 10 dpi reed, two shuttles, and threading hooks. Weaving widths: 16", 24" and 32".





Visit one of these Ashford dealers and find out more about this great little loom.

USA DISTRIBUTOR: Foxglove Fiberarts Supply; www.Foxglove Fiber.com. 8040 NE Day Road W., Suite 4F, Bainbridge Island, WA 98110-3441. Phone (206) 780-2747; toll-free (877) 369-4568; fax (206) 780-2848

Rug & Yarn Hut
350 E.Campbell Ave.
Campbell, CA 95008
(888) 354-5544 toll-free

Denwar Craft Studio
236 E. 16th St.
Costa Mesa, CA 92627
(949) 548-1342

Village Spinning & Weaving Shop
425 Alisal Rd.
Solvang, CA 93463
(888) 686-1192
(805) 686 1192
www.villagespinweave.com

Shuttles, Spindles & Skeins
635 S. Broadway, Unit E
Boulder, CO 80305
(303) 494-1071
(800) 283-4163
www.shuttlesspindlesandskeins.com

Green Valley Weavers & Knitters
2115 West Colorado Ave.
Colorado Springs, CO 80904
(719) 448-9963
(800) 457-8559

L.S.H. Creations
1584 Wellesley Dr.
Lexington, KY 40513
(859) 231-0258
lsh-creations@usa.net

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

Ch'Naca Farm & Fiberworks
The Calvert Country Market
98 South Solomons Island Road
Prince Frederick, MD 20678
(410) 535-4344
(877) 707-9013
chnaca@chesapeake.net

Dún a Sí Farm
6726 Hwy 312
Billings, MT 59105
(406) 373-6542
www.montanasheep.com

Heritage Arts
10740 Country Road 102
Grandview, TX 76050
(817) 866-2772
heritarts@aol.com

Springwater Workshop
808 N. Fairfax St.
Alexandria, VA 22314
(703) 549-3634
info@springwaterfiber.org
www.springwaterfiber.org

A WOVEN MAP OF MICHIGAN

At this year's biannual Michigan League of Handweavers (MLH) Conference in Holland, Michigan, members were treated to the unveiling of an eight-foot-square handwoven map of the state of Michigan and surrounding Great Lakes. The map commemorates the conference theme: Great Lakes Gathering. Twenty-nine guilds in the Michigan/Great Lakes area took responsibility for one or more of the thirty-six squares woven in undulating twills, crackle, name-draft overshot, overshot inlay, and numerous other 4- and 8-shaft structures. A variety of other fiber techniques were also used, from needle felting to finger crochet. Warp and weft materials included the gamut of fibers, from handspun to metallics. A number of objects were also incorporated into the designs to symbolize Michigan's diverse influences: a Sculpey thistle representing the state's Scottish influence, needle-felted melons suggesting the Howell Melon festivals, and a John Deere tractor button commemorating the importance of agriculture. The Woodland Weavers Guild mounted and assembled the thirty-six squares of the map.



PHOTOGRAPHS COURTESY OF PATTY BEYER

Marie Gile, Patty Beyer, and Martha Brownscombe (right to left), three of the more than 200 hundred members who contributed to the MLH map of Michigan and the Great Lakes area

The map is expected to be one of the highlights at the year-long exhibition *Fascination with Fiber* to be held at the Michigan State University Museum. The exhibit will include three shows featuring handweaving: a juried show of contemporary Michigan fiber artists; an exhibit of textiles and photographs documenting Michigan's handweaving history, from early statehood to the emergence of the contemporary guild system; and an interactive area with weaving and spinning demonstrations that will also give visitors an opportunity to participate. The exhibition is March 21–December 30, 2004. Find out more at **www.museum.msu.edu/exhibitions**. Note also that MLH will host Convergence 2006.



A detail of the section of the handwoven map that shows the Upper Peninsula

A Two-Story Loom!



PHOTOGRAPH BY DENISE SOLOMON

A demonstration of weaving on an ancient Chinese drawloom

A "two-story" loom spent most of 2003 at the Great Lakes Science Center in Cleveland, Ohio, as part of an exhibit called *China, 7000 Years of Discovery*. The exhibit was sponsored by the China Science and Technology Museum in Beijing and featured Chinese science, technology, and arts dating back at least seven millennia. Visitors were able to view Chinese artisans demonstrating many traditional crafts—including weaving.

It can take up to three months to design and prepare the Chinese drawloom for the patterned cloth that was being woven during the exhibit. The loom requires two operators. One sits on the top of the loom and pulls the drawcords that raise the threads required to create the pattern. At the front of the loom, the weaver operates the treadles and inserts the wefts. The silk threads are so fine that only two inches can be woven in a single day! The pattern on the loom during the exhibit was designed for the imperial family during the Ming Dynasty.



A sample of Chinese drawloom cloth

It's interesting to note that only this loom, invented a thousand years ago, or the most technologically advanced jacquard loom can weave such cloth! Plans are underway to bring the exhibit back soon to the United States.

A Virtual Fiber Fair at Your Fingertips!

Lynne Vogel, author of *The Twisted Sisters Sock Workbook* (Interweave Press, 2002), has started a new website called Handspun Central that weavers will love to visit. Posted on Lynn's site is an irresistible assortment of handspun yarns and hand-dyed fibers from spinners and dyers across the country from whom you can buy directly. The creator pays a modest rental for the listing on the website. Check it out at **www.handspuncentral.com**.

One World, One Cloth

A thread from a baseball glove, the tail of a kite, a synthetic hair extension, two pulled threads from the inside of a backpack that traveled the world, fishing line from a salmon catch in Alaska, and a box of 232 pink ribbons sent from breast cancer survivors—all these threads have ended up in the most diverse cloth ever woven. Beginning in December 2002, The Thread Project has gathered approximately 10,000 threads from 10,000 people of all heritages and faiths from over forty countries for a cloth that is meant to inspire hope in a fractured world. The transcendent theme is that every thread makes a difference in the weaving, just as one person can make a difference in the world



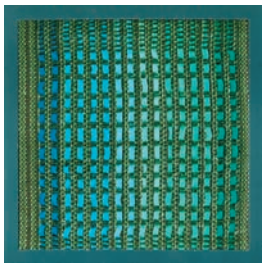
PHOTOGRAPH COURTESY OF TERRY HELWIG

Five panels of cloth created through The Thread Project.

Terry Helwig, founder of The Thread Project, started with a donated warp from UKI. Weavers from across the globe have volunteered their time, contributing to a project that when completed will produce seven cloths each constructed of seven individual panels. Helwig plans to hang the cloths in locations throughout the world, including the United Nations building. She points out, "What better way to symbolically mend our world than with a thread?" For more information, visit **www.threadproject.com.**

KEEPING TIME







Top: Warp-rep swatch by Evelyn Oldroyd Middle: Supplementary-warp swatch by Cheryl Wiebe Bottom: Woven shibori swatch by Mary Paddon

One of the most popular weavers' guild projects is making annual calendars with woven swatches. Members look forward to turning the page at the end of each month to uncover the next draft and fabric (if they can wait that long!).

Annual calendars are also good fund-raisers, and designing, weaving, and constructing the calendars bring guild members together in a group effort. Just ask members of the Salt Spring Island Weavers and Spinners Guild (located between Vancouver and Victoria, British Columbia). Design options seemed overwhelming until they selected Malin Selander's *Swedish Swatches: Yellow, Blue, Red, and Green* for design inspiration. Twenty weavers or "Ladies of the Cloth" broke into the four color groups. Experienced weavers paired with the less experienced, and the work began. After some experimentation, twelve different fabric designs were chosen. The guild's graphic designer planned the layout of the calendar, while several members hosted group weaving sessions to weave the fabrics that would be cut and placed in the calendars.

Guild member Mary Paddon comments that she most enjoyed the great camaraderie the weaving sessions provided. She also says that the group learned how *not* to handle fifteen-yard warps, how to control 16/1 linen, and how to weave with fine yarns at forty-eight ends per inch. Solving problems and successfully meeting deadlines together brought them all great satisfaction. Gerry Layard, one of the Ladies of the Cloth, died before the project was completed; the calendars are dedicated to her.

Visit **http://saltspring.gulfislands.com/ssiweaversguild** to learn more about the calendar project.

Pack your bags...

Experience India through its richly colored fabrics, visit village weaving in Asia, and enjoy historic trading posts in New Mexico. Learn about local customs, attend native festivals, and shop in local markets throughout the world.

From the Andes to Iceland, from Laos to Scandinavia, adventure travel companies provide weavers with opportunities to explore weaving and textiles in the most remote areas of the planet. Here are just a few companies that offer you an opportunity of a lifetime. There are many more! (See Travel in *Handwoven*'s "Calendar.")



PHOTOGRAPH BY TONI NEUBAUER

A spinner in China, photographed on a journey with Myths and Mountains, (offering adventure travel opportunities since 1988).

Horizons To Go,
(413) 367-9200,
horizons@horizons-art.com,
www.horizons-art.com.

Myths and Mountains, (800) 670-Myth,
travel@mythsandmountains.com,
www.mythsandmountains.com.

Treenway Silks, (250) 653-2345,
silk@treenwaysilks.com,
www.treenway silks.com.

Manos de Oaxaca, **rayeric@rnet.com.mx**,
www.manos-de-oaxaca.com.

HONORING EXCELLENCE

Outstanding American artists were recognized at the American Craft Council's Aileen Osborn Webb Award Ceremony in October 2003 at the International Exposition of Sculpture Objects & Functional Art (SOFA). Fiber Artists Ana Lisa Hedstrom and Norma Minkowitz were two of the artists named as this year's American Craft Council Fellows. They were honored for artistry and leadership that has enriched and advanced the craft field in the United States.

The American Craft Council is a national not-for-profit educational organization founded in 1943 by Aileen Osborn Webb to promote understanding and appreciation of contemporary American craft. Support programs include the bimonthly magazine *American Craft*, education grants, workshops, seminars, and other services. Visit them at **www.craftcouncil.org**.

Also in October 2003, the Rhode Island School of Design (RISD), which has earned a worldwide reputation as a school of art and design, presented its Athena Awards to honor apparel designer Geoffrey Beene and textile designer Jack Lenor Larsen for their career excellence.



PHOTOGRAPHY COURTESY OF THE AMERICAN CRAFT COUNCIL

Norma Minkowitz
***Silent Woman*, 2002**
crochet, fiber, and acrylic

Fifty Thousand Students and Five States Later

A request made to Emily B. Hyatt from a local school teacher was the catalyst for the birth of Sandy Creek Weavers. Ever since she was a teenager, Emily has been weaving and collecting old barn looms, the kind that take up a whole room and break down into a pile of what looks like scrap lumber. The teacher asked Emily to set up a loom in her school so the community could learn about weaving. That was five years ago, and Emily and her daughter Victoria Hyatt-Peters haven't stopped since.

Sandy Creek Weavers are on the road some thirty weeks a year, setting up their 200-year-old looms on-site for short residencies at senior centers, hospitals, schools, community centers, and migrant centers. Students of all ages learn about the history of weaving and loom construction and have the opportunity to weave a personal item into a nine-by-twelve-foot tapestry that remains on permanent display. Community members bring in photos, trading cards, stuffed animals, baseball gloves, and other personal objects to use with the weft. Sandy Creek Weavers always find ways to include at least parts of these personal objects in a community tapestry.



PHOTOGRAPH BY ROM SOWERS

Color-wheel tapestry woven in a middle school in Raleigh, North Carolina

Based in the Southeast, Sandy Creek Weavers have worked with as many as 50,000 students of all ages in North and South Carolina, Virginia, Georgia, and Florida. They spend a minimum of four days in a location, sometimes longer. By linking history, art, and elements from the contributors' lives, Sandy Creek Weavers create tapestries that will hang in the local communities for generations, enabling participants to tell friends, relatives, or children in future years, "See that part? I wove that!"

Sandy Creek Weavers can be reached at PO Box 299, Castalia, NC 27816.



PHOTOGRAPHS COURTESY OF SANDY CREEK WEAVERS

Toys, stuffed animals, photos, poems, and jewelry all find a permanent home in one of the Sandy Creek Weavers' tapestries.



Emily B. Hyatt weaving on a 200-year-old barn loom in an elementary school.

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.

Change is Good!

Now you can convert your existing Toika loom to a computer-controlled loom!



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



Model EW16W
16-Shaft

NEW!
Conversion Kits
are now available for upgrading your existing Toika loom!
Call your dealer for details.

The shed is a true countermarche — shafts are programmed to rise and sink.



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

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

The EW16W is powered by WeavePoint 5 software, and operates with any computer equipped with Windows 95, 98, 2000, or XP. Directed by your computer, the control unit selects appropriate shafts and the shed is effortlessly opened by depressing the foot pedal. The shed is a true countermarche — shafts are programmed to rise and sink. Sheds are even throughout all the shafts as the unit automatically compensates for shafts that are further from the weaver.

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.

For weavers interested in 24 or 32 shaft applications, Toika offers the EW24W and EW32W Computer-Controlled Looms.

TOIKA USA
World's Finest Large Looms

Visit us online at www.toikausa.com

Toika Computer-Controlled Looms are available at:

Lakeside Fibers
Madison, WI
608-257-2999

WEBS
Northampton, MA
800-367-9327

vävmagasinet

scandinavian weaving magazine

comes out in four, colorful and inspiring issues per year (Feb, Apr, Aug and Nov). Each issue contains weaving projects, exciting reading about textile art and weaving, and features articles on courses, exhibitions, textile artists, industries, and weaving studios.



A one year subscription, with English supplement, costs 50 USD.
For information:
www.vavforlag.se
or write to
Vävmagasinet, Box 100, SE-280 64 Glimåkra, Sweden

Join us—subscribe today!

Workshop Leaders

Sharon Alderman
Laurie Knapp Autio
Mary Bentley
Nancy J. Blomberg
Sharon Costello
Rain Olympia Crow
Randall Darwall
Erica de Ruiter
Curt Dornberg
Arline Fisch
Ann Lane Hedlund
Linda Hendrickson
Joyce Herold
Nancy Arthur Hoskins
Nancy Kahrs
Galina Khmeleva
Sharon Kilfoyle
Daryl Lancaster
Jean Pierre Larochette
Louise Lemieux-Bérubé
Linda Lugenbill
Yael Lurie
Ann Matlock
Deb Menz
Rosalie Neilson
Lydia Pesata
Don Pierce
Sigrid Piroch
Myra Pierce Rees
Judy Steinkoenig
Pearl Sunrise
Lynn Teague
Irvin Trujillo
Lisa Trujillo
Betty Vera
Marie Westerman
Susan Wilson
Mary Zicafoose

Inspiration • Education
Join us in Denver!

CONVERGENCE 2004 DENVER
Fiber Arts Conference
June 27 - July 3



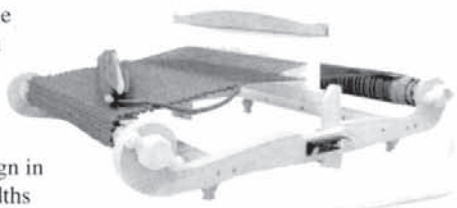
Join thousands of fiber enthusiasts from all over the world for over 200 Workshop, Seminar and Lecture topics, plus an international juried fashion show, exhibits, tours and an incredible shopping experience in our Vendor Hall.

Register online:
www.weavespindye.org

Tel 678-730-0010 • Fax 678-730-0836

Rigid Heddle Weaving

Weaving just became easier, and fun, with the new **Kromski Rigid Heddle Loom - The Harp**



- attractive new design in 16", 24" and 32" widths
- folds (with a warp) to be more compact for easy storage and travel (optional tote bag available)
- built-in warping board - no need for additional warping equipment
- includes 10-dent heddle, 2 shuttles, pick-up stick, heddle hook, warping peg and clamps
- comes with a clear finish and partially assembled - made with European alder
- great first loom or instruction loom and includes a free video to get you started





Dealer inquiries invited.
New Voyager Trading
P.O. Box 468
Murfreesboro, NC 27855
252-398-4396
www.newvoyager.com
mail@newvoyager.com

MILL END SAMPLE CLUB



Mill ends, excess from textile mills, are readily available. We search out quality yarns in all fibers and price them to sell (most from $4-$16/lb.). We also offer bulk discounts on yarns so planning multiple projects can give you up to a 20% discount. Why not join our club and receive our sample letters? **Six mailings for a year is only $6.00.**

YARN BARN of Kansas 930 Mass. Lawrence, KS 66044
1-800-468-0035 yarnbarn-ks.com



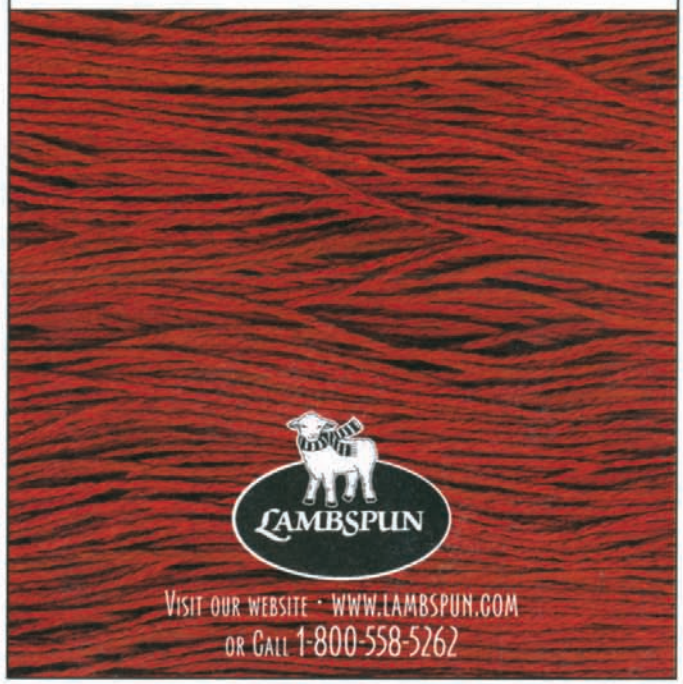
EVERYTHING FOR WEAVING & KUMIHIMO

1-800-238-0296 WWW.MTNLOOM.COM

Sandstone

100% HANDPAINTED SILK

215 YDS/SKEIN $34.50



VISIT OUR WEBSITE · WWW.LAMBSPUN.COM

OR CALL 1-800-558-5262

How did we build the World's Best Rug Loom?

We started by asking the world's best known rug weaver.

The Harrisville Rug Loom

designed with Peter Collingwood's lifetime of experience and innovations

Standard Features include:

Warp Extender: *Holds and equalizes the tension*

Overhead Beater - Ball Chain Tie-Up System

Bronze Worm Gear - Treadle Gates

Exclusive Option:

The Collingwood Shaft-Switching Device

Send for our FREE Loom Catalog today!



Compare before you invest! *Buy the best…Buy Harrisville*

HD Harrisville Designs

Center Village, Harrisville, New Hampshire 03450 • 603-827-3333 • www.harrisville.com

The GAMP
the ultimate design tool

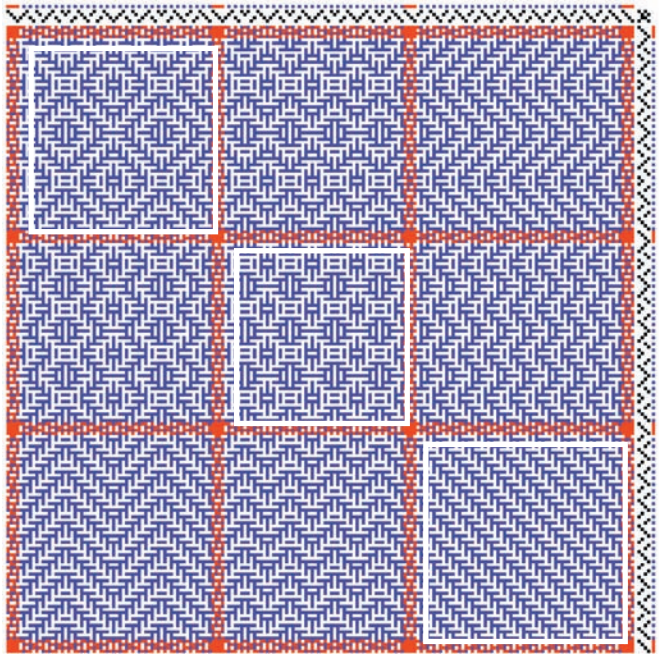
MADELYN VAN DER HOOGT

What is a gamp? A discovery we made during production of this issue of *Handwoven* is that if you're not a weaver, you have probably never heard this word! Even many weavers are not sure what it means.

Webster's Dictionary and Mary Black in *The Key to Weaving* tell us that the word "gamp" derives from the umbrella carried by Dickens's character Sairey Gamp in the novel *Martin Chuzzlewit*. Mary Black (but not the dictionary) refers to Mrs. Gamp's umbrella as "multicolored"—shedding light on the only scant connection there might be between an umbrella and a woven gamp.

"Gamp" is just another of those mysterious weaving terms that you encounter as a beginning weaver (like block, unit, rep, tromp). You guess at their definitions long before you find them in writing, further confusing whatever else you're trying to figure out. Often you don't understand the written definitions when you do find them. I'm not sure I ever read a definition of a gamp—nor have I tried to define it—though it seems like I've always known what it is. (This reminds me of the game "telephone": over time, without documentation or standardization, our definitions evolve.)

When *Handwoven*'s copy editor wondered how Sylvia Keizer's baby quilt could be made from an umbrella, I surveyed handweaving literature for a definition of the word "gamp." I found very few. Probably the best comes from Harriet Tidball in the Shuttle-Craft Monograph *Woolens and Tweeds*: "A gamp is a systematic arrangement of warp threadings or warp color sequences in sections of equal size, each section being a minimum of two inches and not more than six, and woven as draw in."



4-shaft shadow-weave gamp by Jean Korus (see pages 32–35). The color orders (alternating dark and light threads) are the same in both warp and weft, and the treadling order is the same as the threading order (called "tromp as writ" or "as drawn in").

Types of gamps

Gamps can be divided into two general types: color gamps and pattern gamps. In color gamps, each section is threaded in a different color; the same color order is then used in the weft.

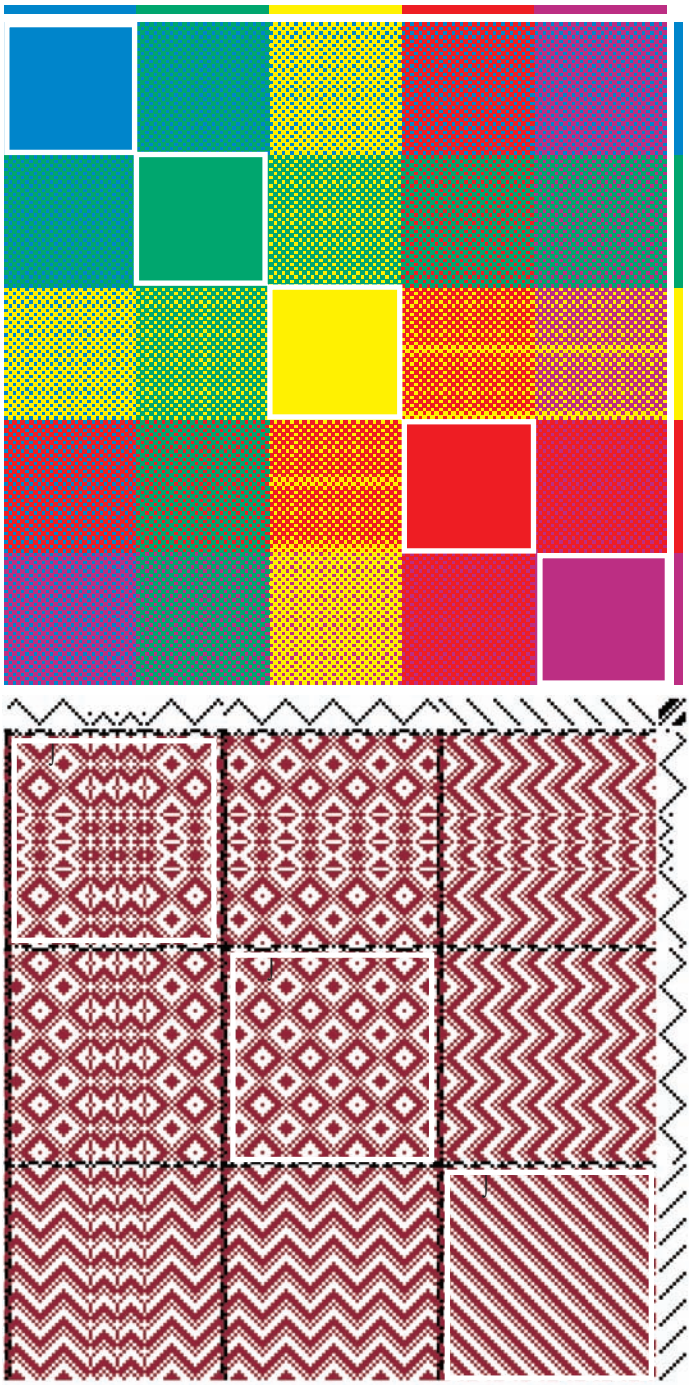


The most common color gamps are woven in the twelve or more colors from a color wheel, usually in plain weave for maximum color blending (see pages 44–45). The fabric becomes a reference for color interaction that can be consulted again and again.

A pattern gamp is one in which each section uses a different threading order; the same orders are then used for sections in the treadling. The most common kind of pattern gamp is a twill gamp (see pages 36–38). Other structures can also be used, however, such as overshot and other block weaves.

To see how this works, examine the partial draft from DeeDee Woodbury's twill gamp at lower right. Sections of straight, point, and modified point twills are used in the threading. The same order is used in the treadling (written here from bottom to top so that the designs look like the cloth looks on the loom). The squares that are woven as drawn in are outlined. As their designs are being woven, new and unusual designs appear in the other squares. A gamp has as many unique designs or color combinations as the total number of sections—81 on page 38, for example—making the gamp a very versatile tool for creating and storing ideas for future work!

> "A gamp is a systematic arrangement of warp threadings or warp color sequences in sections of equal size, each section being a minimum of two inches and not more than six, and woven as draw in."



Top: A color gamp in plain weave (see pages 44–45); the same color order is used in both the threading and the treadling. Bottom: 8-shaft twill gamp by DeeDee Woodbury; the treadling order is the same as the threading order (see pages 36–38).

Resources for gamps

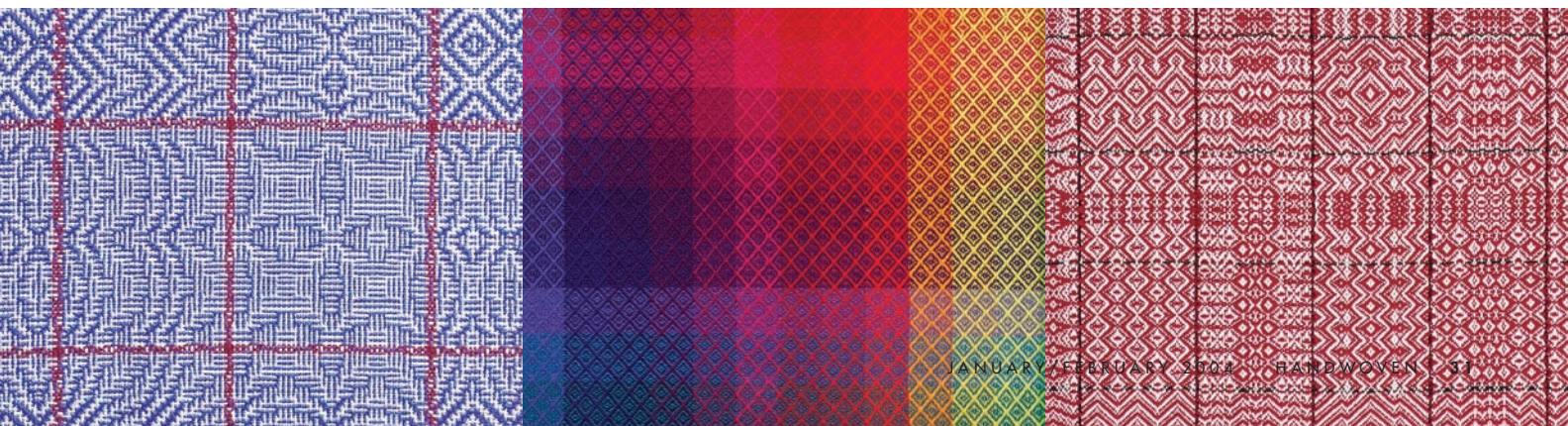
Black, Mary. *The Key to Weaving*, New York: MacMillan, 1980, pp. 564–567.

Drooker, Penelope B. *Samplers You Can Use*. Loveland, Colorado: Interweave Press, 1984, pp. 2–3, 6, 19–21, 46, 47, 49.

Selander, Malin. *Weave a Weave*. Stockholm: LTs förlag, 1986, pp. 28–29.

Tidball, Harriet. *The Weaver's Book*. New York: MacMillan, 1961, pp. 99, 103.

———. *Woolens and Tweeds*, (Monograph Four). Petaluma, California: Shuttle-Craft Books, 1961, pp. 38–39.



Shadow-Weave Gamp

JEAN KORUS

Weaving gamps is a great way to learn about color, structure, and pattern. You'll love looking at them and you'll consult them for design ideas again and again. Gamps make great wall hangings for your studio. Color gamps add splashes of bright color—twill and shadow-weave gamps, with their checked sections of different designs, look very complex, yet are pleasing to the eye. Gamps need not only be used for wall hangings or samplers. They make very attractive table squares, table runners, towels, throws, or scarves.

Before starting this project, read about gamps on pages 30–31 and 44–45 and leaf through this issue to see a variety of applications of the basic gamp concept. As a new weaver, you'll want to try them all!

Shadow weave is especially appealing for pattern gamps; four shafts can produce an amazing variety of designs—this project uses only a few! The instructions here are for two gamps, one to use as a reference in your studio and the other to decorate a special table. (Or, one to weave for practice and one to weave for real!)



Jean Korus, *of Moscow, Idaho, loves experimenting with weave structures. She's been weaving for over twenty years and still finds the gamp a useful design and study tool. She especially enjoys introducing new techniques to beginning weavers.*

For Starters is designed especially for brand new weavers. **For Starters** projects are quick and easy and include detailed step-by-step directions. Weaving teachers can use **For Starters** projects with their beginning classes, and experienced weavers will find the projects a pleasure to weave.



How can you use a gamp for design ideas?

Choose a threading you like in the gamp and use it as the threading for a set of scarves, guest towels, napkins, or placemats. Then weave each of the items in the set using a different treadling from the gamp.



Winding the warp

Place a cone or ball of each of the three warp yarns (see Project at-a-glance) on the floor at the right side of the warping board (if you are using balls, they will each need to be secured in a jar or bowl).

Wind 9 ends of Lipstick. Cut and tie the Lipstick strand to 1 strand from the Natural cone and 1 strand from the Yale Blue cone. Keeping these 2 strands separate with a finger so they don't twist around each other, wind 32 (paired) ends (64 total ends) for section A in Figure 1. Cut and tie these 2 ends to the single strand from the Lipstick cone; wind 4 Lipstick ends.

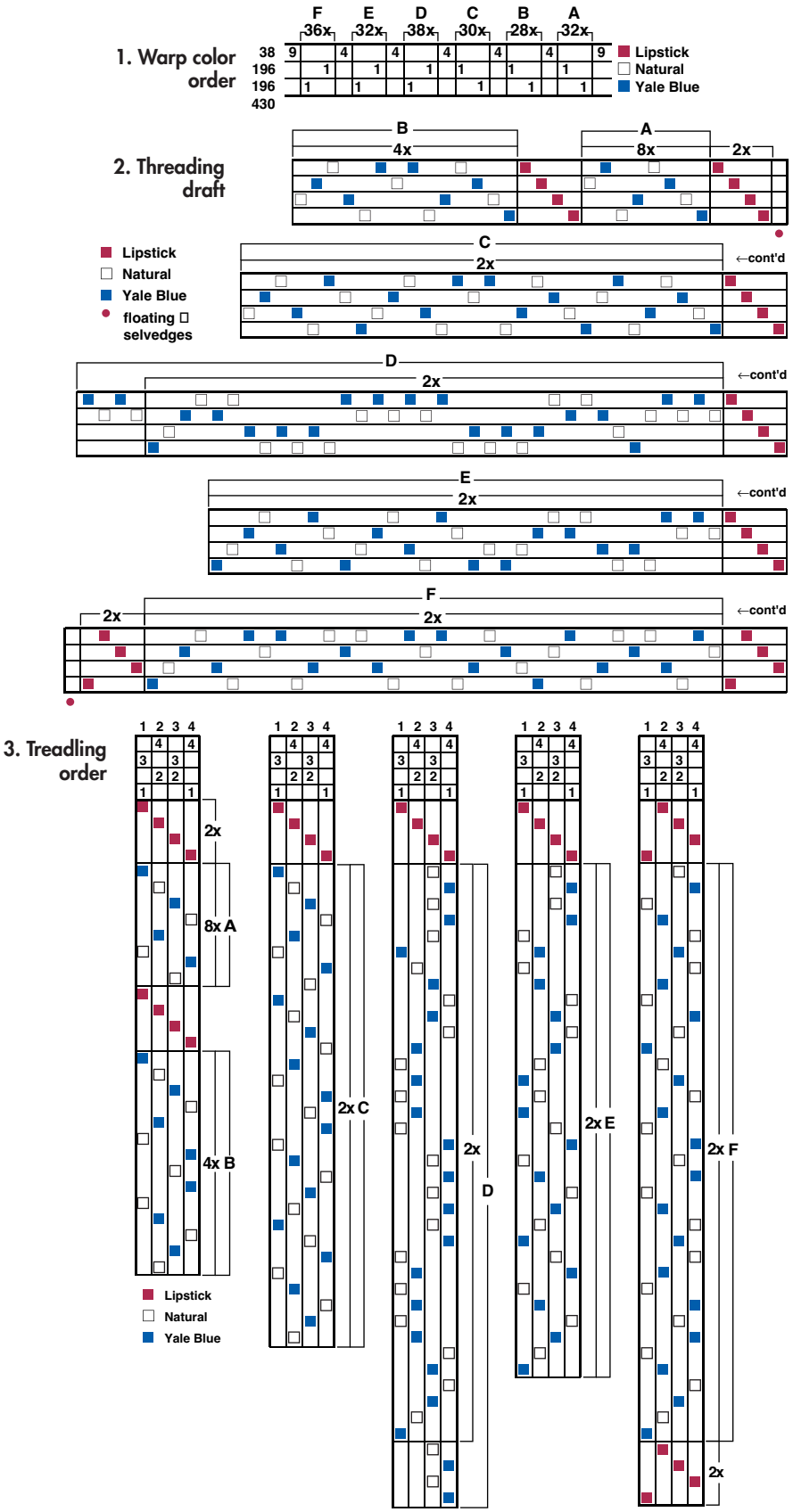
Continue, cutting and tying as necessary, following the color order in Figure 1; end with the 9 Lipstick ends after section F. Tie the four arms of the cross, tie a firm choke tie about 20" from the cross, cut the loops of warp at both end pegs, and take the warp to the loom so that the part of the warp you wound first is the part you will thread first (section A).

Preparing the loom

Place lease sticks in the cross and secure them in front of the reed. Tie the choke tie to the breast beam. Remove the ties from the cross. Sley 1 Lipstick end in a dent by itself (the floating selvedge), and then sley 2 ends/dent in a 12-dent reed, centering for 18"; end with the second floating selvedge. Remove the lease sticks.

Sitting behind the shafts, thread the loom following Figure 2, starting with section A (be sure it's the section you wound first on the warping board). Reposition the choke tie if needed so the warp ends are a convenient length. As you finish each section, check the threading carefully. Divide the section into five or six groups of warp threads; tie an overhand knot at the end of each group.

When you are finished threading (and all warp threads are secured with overhand knots, untie the choke tie at the breast beam and tie the groups to the back



apron rod. Wind the warp on the warp beam with firm and even tension, packing the layers with sturdy paper or sticks. Tie the warp to the front apron rod. Suspend a weight (a 3" S-hook works well) on each floating selvedge behind the back beam. (For more detailed warping directions, visit Interweave.com; click on Weaving; Projects and Articles; Warping Basics.)

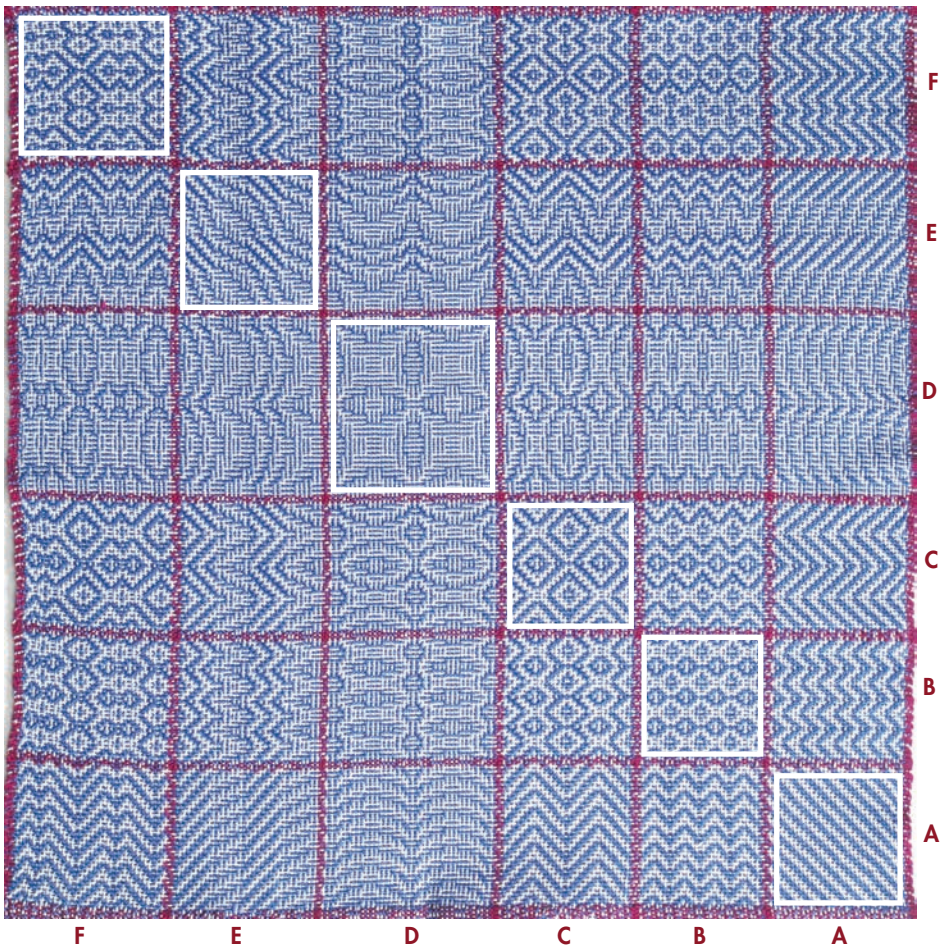
Weave a heading to spread the warp (treadles 1-2-3-4). With Lipstick weft, weave 1" (treadles 1-2-3-4) for the first hem. Then weave the first gamp following Figure 3. Watch the squares in which the treadling order matches the threading order (outlined at the right); these should be woven to square; i.e., picks per inch should equal ends per inch.

Carry each shuttle over the floating selvedge as it enters the shed, under the floating selvedge as it exits. Begin and end wefts by tucking the tails around the floating selvedge and back into the same shed.

End with 1" (1-2-3-4) in Lipstick for the second hem. Insert a weft in a contrasting color for a cutting line and weave the second gamp the same way as the first.

Finishing

Remove the fabric from the loom and secure ends with machine stitching. Wash by hand in cool water; lay flat to dry; press. Cut gamps apart; turn ends under and sew hems by hand.



As you weave, watch the squares that are woven as drawn in (the treadling order matches the threading order). These will progress in a diagonal line from the bottom corner of the cloth on one side to the top corner on the other side. The designs in these squares will either be symmetrical along the diagonal or completely symmetrical (if the threading and treadling orders are both symmetrical themselves). Notice that the woven squares in B, C, and D are completely symmetrical; the squares in A, E, and F are symmetrical along the diagonal.

PROJECT at-a-glance

Weave structure for gamps
Shadow weave.

Equipment
4-shaft loom, 18" weaving width; 12-dent reed; 3 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Yale Blue and Natural, 392 yd (1½ oz) each; Lipstick, 76 yd (⅓ oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), Yale Blue and Natural, 220 yd (⅞ oz) each; Lipstick, 93 yd (⅖ oz).

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

Warp order and length
430 ends 2 yd long (includes 2 floating selvedges and allows 32" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 18".
Weft: 24 ppi. Woven length (measured under tension on the loom and including hem sections): 40" (20" for each gamp).

Finished dimensions
After washing, amounts produce two hemmed gamps 15¼" × 15¼" each.

A TWILL GAMP
on eight shafts

DEEDEE WOODBURY

The Bay Area Weavers and Spinners is a study group made up of members of the Contemporary Handweavers of Houston who live in the Galveston Bay area. We have been meeting together for nearly twenty years! Each year we plan and weave a group project.

Years ago we wove color gamps—long before the days of the wonderful color-gamp kits available now. Our color gamps remain informative and inspiring references for working with color, and they brighten our studio walls, reminding us of the fun we had learning together.

Some years later, while trying to come up with an idea for another equally successful group project, I recalled a black and white twill gamp in Malin Selander's *Weave a Weave* (see Resources). This was exactly what we needed—another invaluable example for each of us to add to our textile reference collection!

Malin Selander's twill gamp

Malin Selander's gamp places a section of plain weave on shafts 9 and 10 between eleven different 8-shaft twill threadings to mark the divisions between them. To reduce her gamp to eight shafts, we eliminated the plain-weave dividers and used contrasting-color threads to separate the twills. So that a narrower loom could be used, we also eliminated two of her twill threadings.



DeeDee Woodbury, *of Houston, Texas, enjoys participating in all guild activities. She is now busy weaving twills for the guild's annual holiday show and sale.*

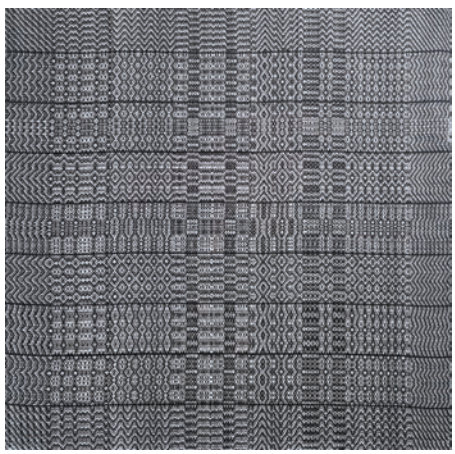
We were lucky enough to have a portable floor loom available to the group, so instead of having each of us warp a loom with the same threading, we threaded only once and passed the loom from person to person. We planned a white warp and black divider threads; each weaver chose a weft color.

Preparing the loom

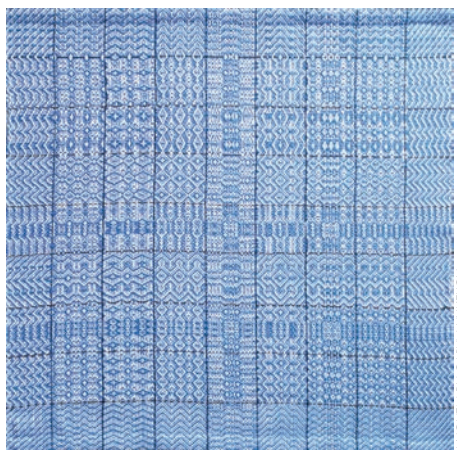
To weave our version of Malin Selander's gamp, wind a warp and prepare the loom following Figures 2, 3, and Project at-a-glance, page 38. For narrower looms eliminate one or more of the 64-thread sections. You can also add sections for a wider piece. A good source for twill threadings is *A Weaver's Book of 8-Shaft Patterns* (see Resources).

If you don't have an 8-shaft loom, you can weave a very successful gamp using 4-shaft twill threadings from Marguerite Davison's *A Handweaver's Pattern Book* (see Resources). Choose a variety of different-looking twills. For best results, select threadings that alternate even and odd shafts throughout. Begin and end each section so that even and odd shafts also alternate at section junctures. Tie up the loom using a 2/2 or 1/3 twill tie-up.

The threading for this gamp (see page 38) contains nine twills, including straight, point, modified point, M and W, and modified M and W twill orders. The tie-up is a 3/3/1/1 twill tie-up (in a twill tie-up every treadle lifts the same ratio of shafts up to shafts down, in this case, 3 up, 3 down, 1 up, 1 down).



WOVEN BY CLARICE SHANKS

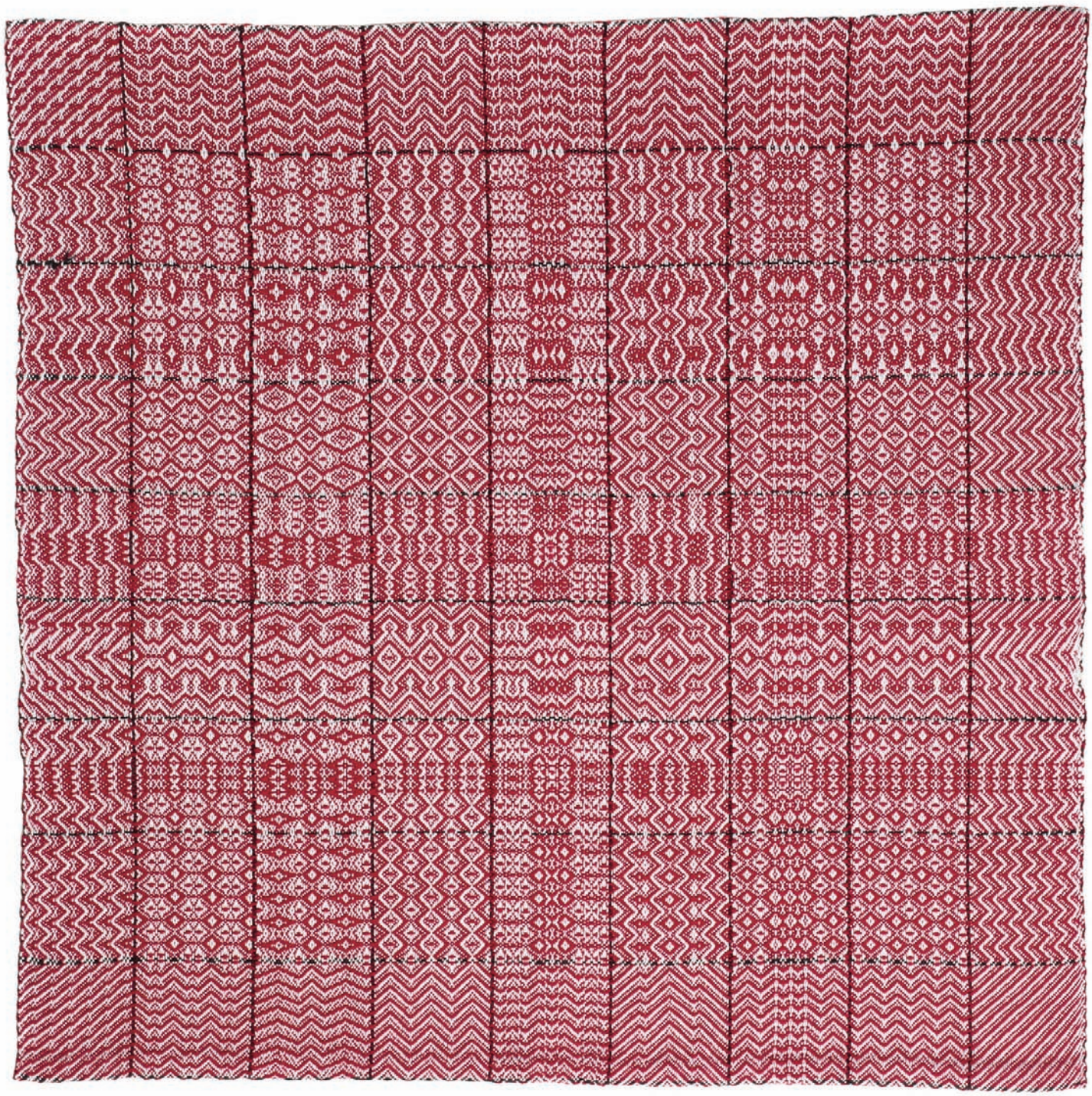


WOVEN BY CARYN VUKELICH

Weaving the gamps

Instructions are for two gamps. Begin and end each gamp with an extra ¾" of section A for hems; separate the gamps with a weft in a contrasting color.

Almost all gamps are woven "tromp as writ," also called "as drawn in." This means that the threading draft is used *as* the treadling draft. Each treadle is assigned a number; usually the left treadle



is number 1. In section A of Figure 2 (page 38), for example, the threading order is 1-2-3-4-5-6-7-8. Begin with treadle 1, then 2, and continue, using the treadle that corresponds to each shaft number 3-4-5-6-7-8, etc. Since this sequence is threaded eight times, you will weave it eight times.

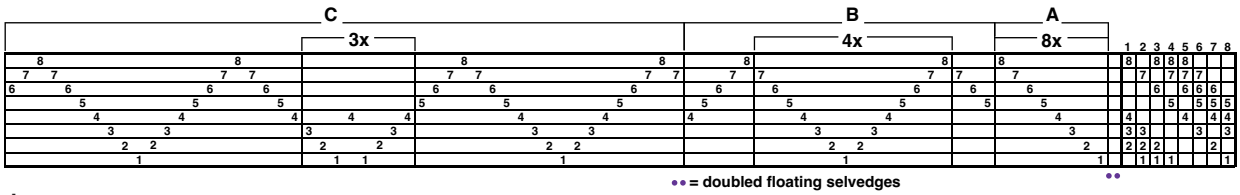
When you have finished the 64 picks of section A, look at the area of cloth where section A is threaded. This square should show a straight twill. Across the rest of the warp, all the other sections will also show as pattern squares, but the design will be different in each one, depending on the threading for that section.

1. Threading and treadling sections

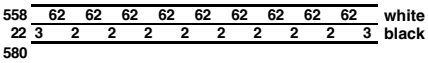
I I	I H	I G	I F	I E	I D	I C	I B	I A
H I	HH	HG	HF	HE	HD	HC	HB	HA
G I	GH	GG	GF	GE	GD	GC	GB	GA
F I	FH	FG	FF	FE	FD	FC	FB	FA
E I	EH	EG	EF	EE	ED	EC	EB	EA
D I	DH	DG	DF	DE	DD	DC	DB	DA
C I	CH	CG	CF	CE	CD	CC	CB	CA
B I	BH	BG	BF	BE	BD	BC	BB	BA
A I	AH	AG	AF	AE	AD	AC	AB	AA

Figure 1 gives the threading and treadling combinations for each section in this gamp (the letter representing the threading is on the right, the letter representing the treadling is on the left). The square that is treadled as drawn in (AA, BB, CC, etc.) moves upward in the cloth along a diagonal. Compare Figure 1 with the actual gamp above and see if you can identify the "as-drawn-in" sections.

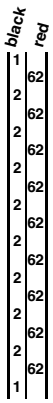
2. Draft for twill gamp



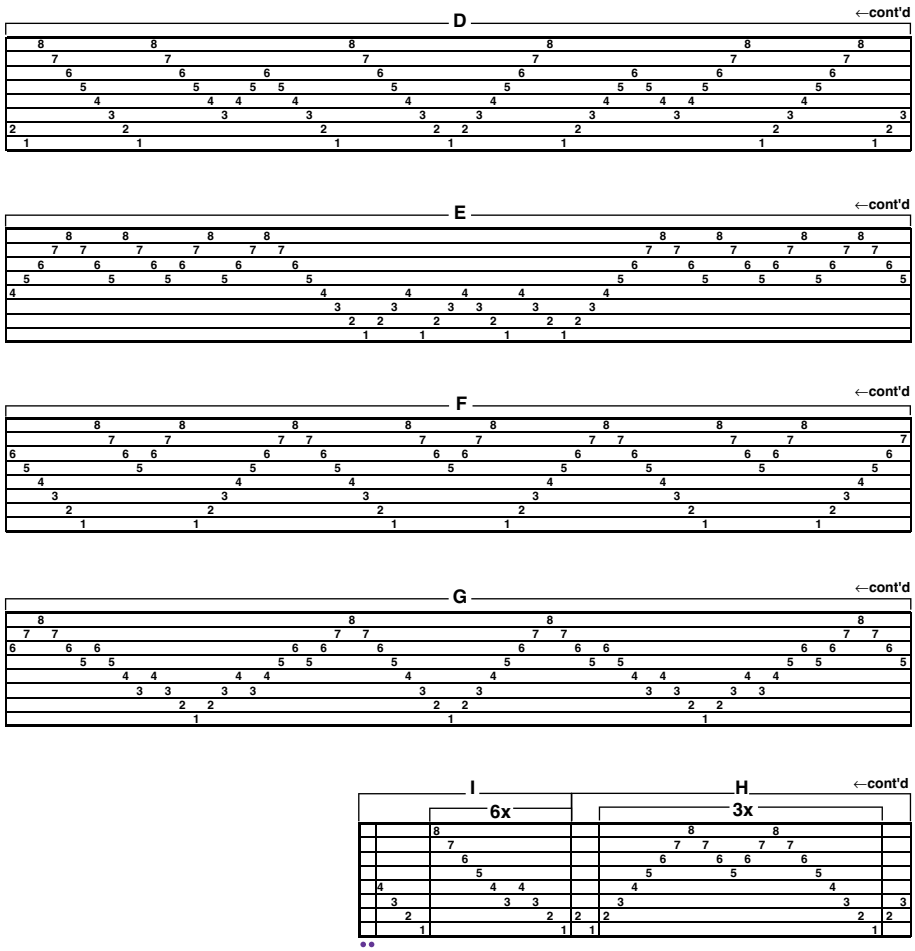
3. Warp color order



4. Weft color order



Follow the weft color order for each gamp. Begin and end each gamp with ¾" for hems using red weft.



You're now ready to weave section B. Treadle 5-6-7-8-7-6, etc. You'll weave one area of the treadling four times (4x in Figure 2) and end with treadle 4. When you look at the cloth, you'll see a square in section B that shows a symmetrical design. All the other sections across the warp will show different designs. Next weave following threading section C, then D, and continue until you've finished the last section, I. Repeat for the second gamp (for variety, use a different weft color).

Finishing

Remove the fabric from the loom; secure raw edges with machine stitching. Machine wash, gentle cycle. Lay flat to dry. (Check colorfastness of yarns first; if yarns run, roll in towels after washing to remove water; press until dry). Cut gamps apart, turn ends under two times and sew hems by hand.

Resources

Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite Davison, 1950.

Selander, Malin. *Weave a Weave*. Stockholm: LTs förlag, 1986, pp. 28–29.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991.

PROJECT at-a-glance

Weave structure for gamps
Straight, point, modified point, and M and W twills.

Equipment
8-shaft loom, 25" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb) white 1,256 yd (4⅘ oz), black 50 yd (⅕ oz) for two gamps.
Weft: 10/2 pearl cotton (4,200 yd/lb), red 434 yd (1⅓ oz) per gamp, black 16 yd (1/16 oz) per gamp.

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

Warp order and length
580 ends 2¼ yd long following the color order in Figure 2 (includes 2 doubled floating selvedges and allows 29" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed 24⅛".
Weft: 24 ppi. Woven length (measured under tension on the loom): 52" (26" per gamp).

Finished dimensions
After washing, amounts produce two hemmed gamps 20" × 20".

GET THEM WHILE THEY LAST!

Handwoven Back issues



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



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



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



NOV/DEC 2000 - $5.95
Mix and Match: Painting, Stamping & Stenciling, Beading, Banding & Fringing, Mixing Structures



SEPT/OCT 2000 - $5.95
Loom Music: Musical Notation Transcribed into a Draft Pattern, Color Harmonies, Lyrical Linens



MAY/JUN 2000 - $5.95
Blocks: Designing with Summer and Winter, Bronson Lace, Log Cabin, Overshot



NOV/DEC 1999 - $5.95
Weaving Firsts: Millennium Scarf, Baby's First Blanket, First Day of School Jumper



SEPT/OCT 1999 - $5.95
20th Anniversary Issue, 8 Hour Blanket, Top 20 Tips



JAN/FEB 1999 - $4.95
Finnweave Pick Up, Doubleweave Pick Up, Blankets, Bedspreads, & Throws



SEPT/OCT 1998 - $4.95
Holiday Gifts, Shadow Weave with Chenille, Four-Shaft Rib Block Weave



NOV/DEC 1998 - $4.95
Liturgical Weaving, Tallits and Vestments, Bound-Weave Rugs

BUY 5, GET 1 FREE!

Order your back issues today!

We have only limited quantities of some back issues. Not all back issues are shown.

CALL
1-800-272-2193
Or order online at
www.interweave.com

Shipping and handling is $4.45 for first magazine, and 50¢ for each additional. (No charge for shipping the free issue.) Colorado residents add 3% sales tax.

Please pay in U.S. funds. Actual shipping and handling costs will be charged on foreign orders.

INTERWEAVE PRESS

PRESENTING THE NEWEST BEAD SHOWS

Bead Mercantile

A Traveling Bead Show

Look for us in a town near you!

$3.00 admission/Hours: 10–5 Sat.; 10–4 Sun.

January 10-11 Clearwater, FL
Cypress Creek Sheraton

January 17-18 Ft. Lauderdale, FL
Radisson Central

February 21-22 Nashville, TN
I-24 Expo Center

February 28-29 Birmingham, AL
Alta Vista Conference Center

March 13-14 Jacksonville, FL
Ramada Inn Mandarin

March 27-28 Louisville, KY
Holiday Inn Airport South

April 3-4 Chapel Hill, NC
Sheraton Chapel Hill

April 10-11 Atlanta, GA
Holiday Inn Hotel & Suites

All shows sponsored by

Jane's Fiber and Beads

Dates and locations subject to change, please check **www.beadmercantile.com** or **www.janesfiberandbeads.com** for information and maps/directions

We are now accepting applications for vendors! For more information call 423-639-7919 or visit the website

A Shadow-Weave Gamp for a table runner

SARAH SAULSON

Shadow-weave patterns remind me of the glorious Kente cloths of Ghana. To make Kente cloth, narrow strips are woven—usually in bright green, gold, red, blue, and black yarns. In each strip, sections of warp-faced patterning alternate with sections of weft-faced patterning. When the strips are sewn together, they create a joyful patchwork of colorful squares. A similar effect can be achieved with a shadow-weave gamp—and with no strips to sew!

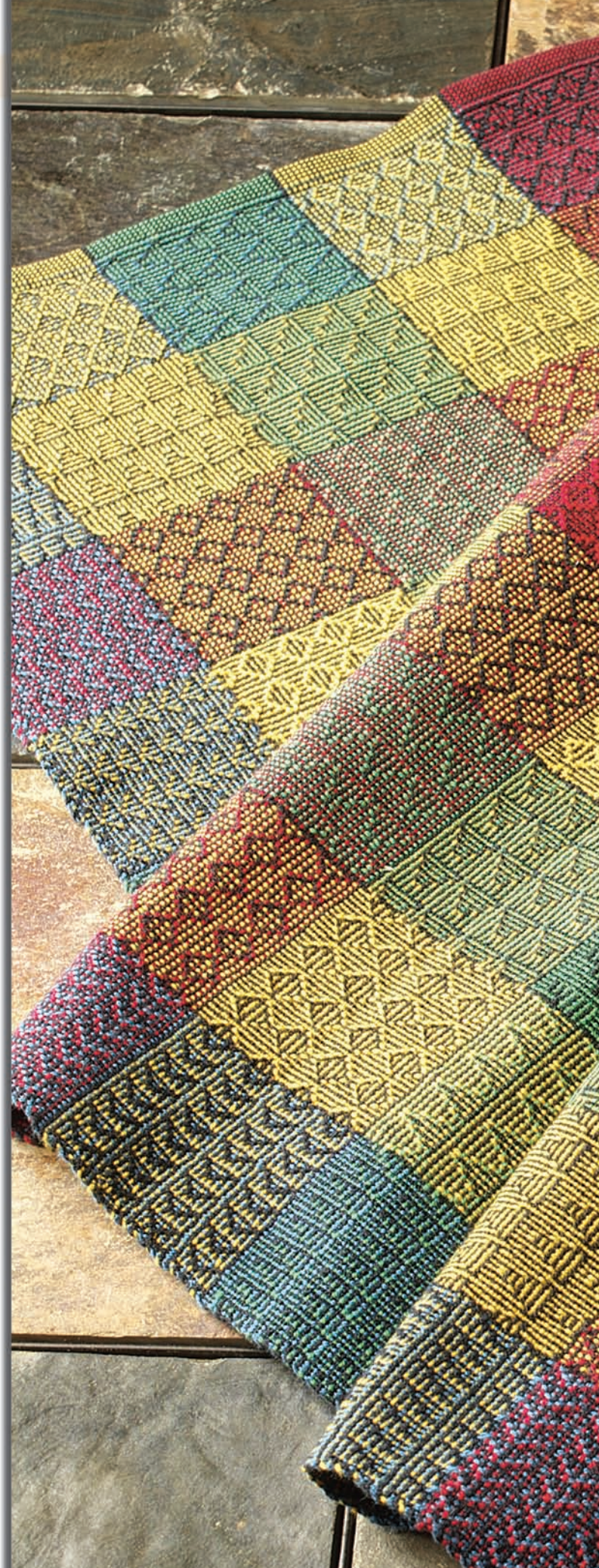
Shadow weave is an extension of log cabin. Dark and light colors alternate in both the warp and the weft. In log cabin, the designs are made of alternating rectangles of vertical and horizontal pinstripes. In shadow weave, other shapes, such as diamonds and triangles, can be combined with rectangles and squares in endless ways. The design potential for shadow weave on eight shafts is truly astounding!

This project is a table runner, but shadow weave is equally appropriate for upholstery, placemats, and yardage for clothing. The basic interlacement is a stable plain weave except where 2-thread floats outline the changes in pinstripe direction.

The bright colors in the runner are inspired by those used in Ghana, and the changes in color and pattern from square to square imitate the cheerful checkerboard effect of Kente cloth.



Sarah Saulson, *of Syracuse, New York, dyes and weaves painted-warp accessories. She is inspired by ethnic textiles, and she supports a weaving apprenticeship studio in Northern Ghana. She teaches weaving in workshops and at Syracuse University.*





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

Now We Are Eight



A shadow-weave gamp

A gamp (see pages 30–31) is a particularly appropriate way to use shadow weave. Not only can different designs be threaded and treadled from section to section, but different warp and weft colors can be used in each. Each square in the gamp will then show a unique blend of colors as well as a unique design.

In this runner, four different shadow-weave threadings (A, B, C, and D) are used with four different dark/light color combinations:

Threading A: blue/black
Threading B: yellow/black
Threading C: red/black
Threading A: yellow/black
Threading B: green/black
Threading C: yellow/black
Threading D: blue/black.

The patchwork effect is a result of making sure that no two identical colors or threadings appear next to each other.

Principles of shadow weave

Examine the threading draft in Figure 1. In each threading section (A, B, C, and D), dark and light threads alternate. Where two sections meet, two dark ends are threaded in succession—each section begins and ends with a dark (black) thread (providing a dark frame for each section). Notice also that odd and even shafts always alternate in the threading—essential for producing the basic plain-weave structure of shadow weave.

The same principles apply to the treadling. Dark and light threads alternate, two dark picks are woven in succession where two sections meet, and odd treadles always alternate with even treadles.

Winding the warp

You can use your favorite warping method for the runner, but directions here are for warping front to back: Wind two warp chains, one with 248 black ends and the other with 35 blue, 35 yellow, 34 red, 34 yellow, 35 green, 34 yellow, 34 blue.

Sley the black chain first, 1/dent, centering for 20⅔". Then, starting at the right, sley the colors 1/dent in the same dents as the black threads except skip a dent after each color (leaving 1 black end in a dent by itself) until all ends are sleyed.

Allow plenty of time for threading the heddles, make sure you have good light, and take breaks. The threading order is a bit complicated, and it changes with each section. When you reach the single black thread that signals a threading change, go back and very carefully check the section you have just completed before continuing.

Weaving the runner

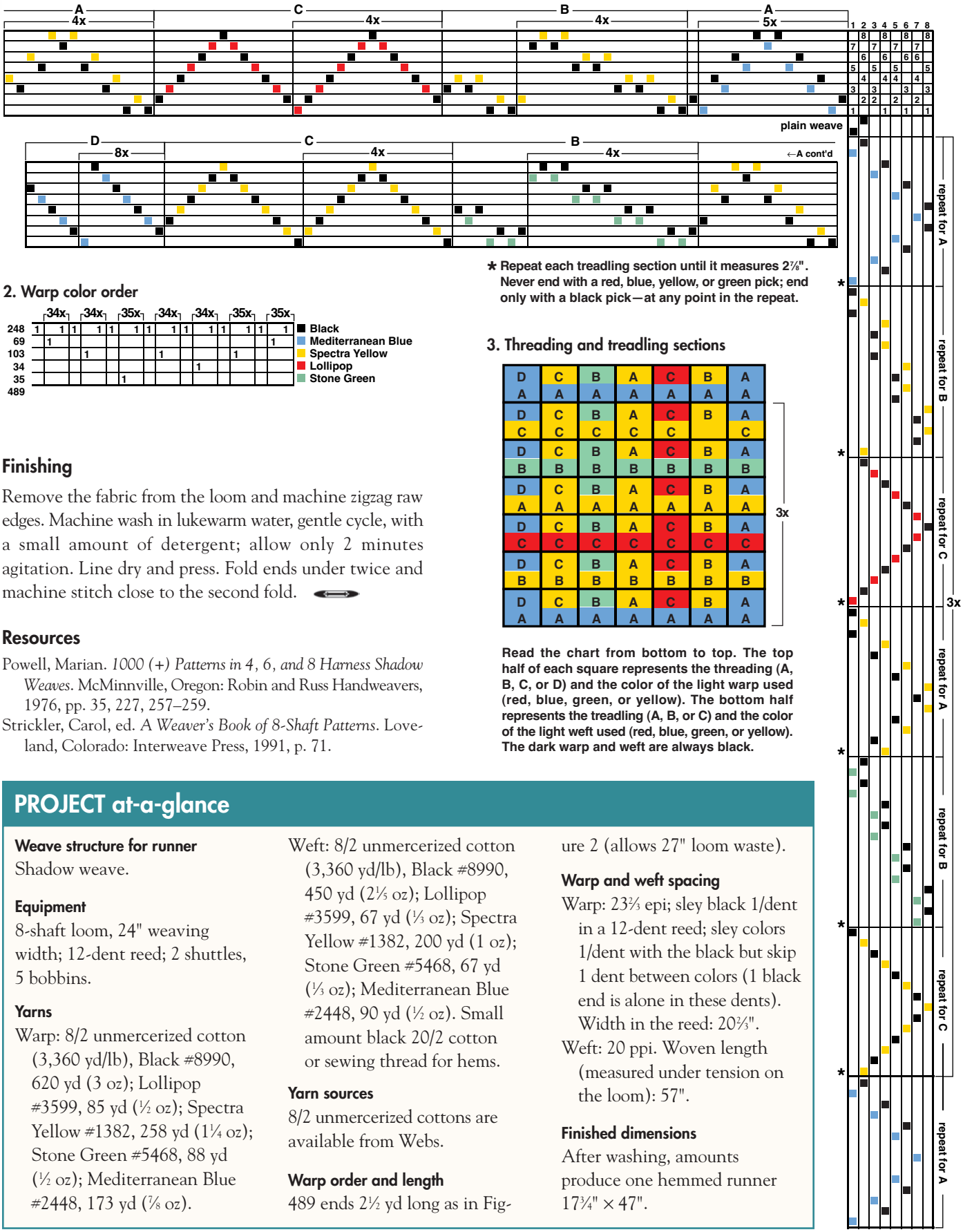
Begin and end the runner with 1" plain weave using black 20/2 cotton or sewing thread (to reduce bulk) as weft for hems.

Now the fun begins! You'll use the same order in the treadling as in the threading; the runner is woven "tromp as writ" (see pages 30–31). Since it's more important for the sections to look square than to contain a specific number of picks, repeat the treadling for each section in Figure 1 for the number of times it takes to make the section slightly taller than wide under tension on the loom (about 2⅞" tall). You can end at any place in the repeat, but you must end with a black pick so that two adjacent black picks occur at section edges.

The complete treadling order of the sections is: *A (blue/black), B (yellow/black), C (red/black), A (yellow/black), B (green/black), C (yellow/black); repeat from asterisk two more times; end with A (blue/black). Because the designs using the treadling for section D are less interesting than the others, D is omitted from the treadling draft for this runner.

Now We Are Eight

1. Draft for runner



* Repeat each treadling section until it measures 2⅞". Never end with a red, blue, yellow, or green pick; end only with a black pick—at any point in the repeat.

2. Warp color order

3. Threading and treadling sections

Read the chart from bottom to top. The top half of each square represents the threading (A, B, C, or D) and the color of the light warp used (red, blue, green, or yellow). The bottom half represents the treadling (A, B, or C) and the color of the light weft used (red, blue, green, or yellow). The dark warp and weft are always black.

Finishing

Remove the fabric from the loom and machine zigzag raw edges. Machine wash in lukewarm water, gentle cycle, with a small amount of detergent; allow only 2 minutes agitation. Line dry and press. Fold ends under twice and machine stitch close to the second fold.

Resources

Powell, Marian. *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, Oregon: Robin and Russ Handweavers, 1976, pp. 35, 227, 257–259.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, p. 71.

PROJECT at-a-glance

Weave structure for runner
Shadow weave.

Equipment
8-shaft loom, 24" weaving width; 12-dent reed; 2 shuttles, 5 bobbins.

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), Black #8990, 620 yd (3 oz); Lollipop #3599, 85 yd (½ oz); Spectra Yellow #1382, 258 yd (1¼ oz); Stone Green #5468, 88 yd (½ oz); Mediterranean Blue #2448, 173 yd (⅞ oz).
Weft: 8/2 unmercerized cotton (3,360 yd/lb), Black #8990, 450 yd (2⅓ oz); Lollipop #3599, 67 yd (⅓ oz); Spectra Yellow #1382, 200 yd (1 oz); Stone Green #5468, 67 yd (⅓ oz); Mediterranean Blue #2448, 90 yd (½ oz). Small amount black 20/2 cotton or sewing thread for hems.

Yarn sources
8/2 unmercerized cottons are available from Webs.

Warp order and length
489 ends 2½ yd long as in Figure 2 (allows 27" loom waste).

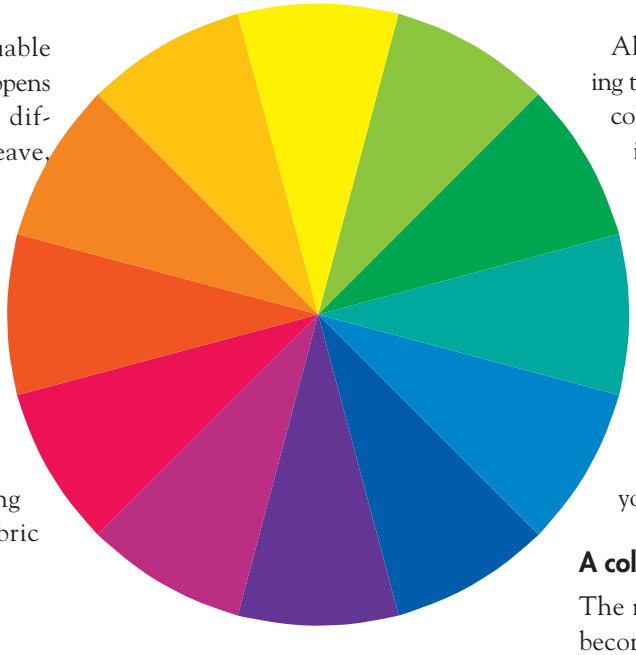
Warp and weft spacing
Warp: 23⅓ epi; sley black 1/dent in a 12-dent reed; sley colors 1/dent with the black but skip 1 dent between colors (1 black end is alone in these dents). Width in the reed: 20⅔".
Weft: 20 ppi. Woven length (measured under tension on the loom): 57".

Finished dimensions
After washing, amounts produce one hemmed runner 17¾" × 47".

THE COLOR GAMP
beautiful and practical

MICHELE BELSON AND ALAN A. LUHRING

Color gamps are an invaluable tool for weavers. What happens when colors interact in different weave structures—plain weave, twill, lace weaves, overshot—is different from the way the same colors mix in paints, interact in photographs, or intermingle in quilts. And no matter how good a computer weaving program is, it can't give you the information you can get from actually mixing the colors with yarns on the loom. Color interaction also changes with washing and even more as the finished fabric moves in light.



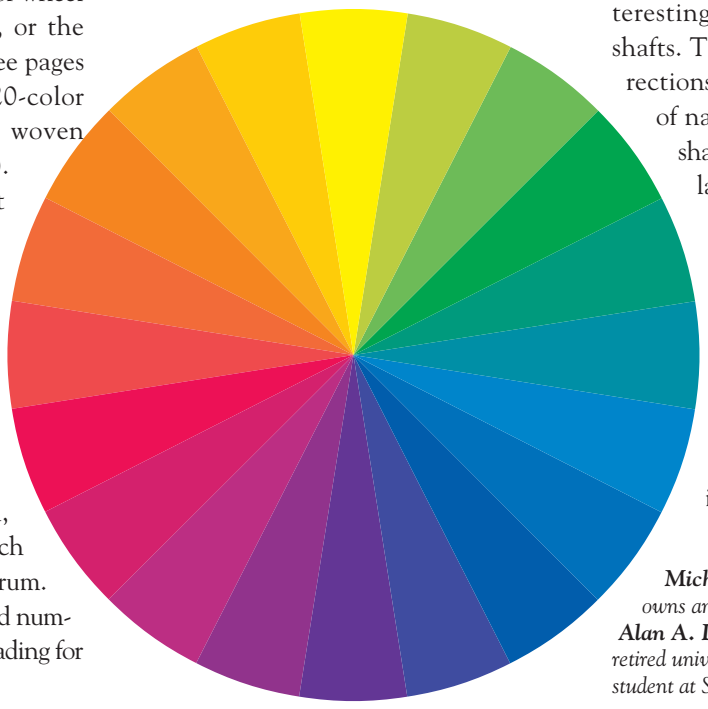
Choose colors from the 12-color wheel above, or from a 20-color wheel (available in pearl cottons from the Lunatic Fringe).

Designing a color gamp

The process of building a good color gamp begins with finding a range of colors in the same yarns. You can use the colors from a color wheel—either the 12-color wheel shown at the top of this page, or the 20-color wheel shown below (see pages 48–51 for gamps based on a 20-color wheel; see pages 46–47 for a woven clock based on a 12-color wheel).

If the yarn you are using doesn't come in all of the colors on the wheel, use whatever is available. You may not get a mix of every possible hue, but you'll still learn a lot from the interactions that do take place.

Usually it's most effective to arrange the colors in the order in which they appear on the wheel, closely related hues adjacent to each other, moving through the spectrum. Then, use the same color order and number of threads you used in the threading for the treadling.



Almost as time-consuming as threading the loom is winding a bobbin for each color. To keep the 12 or 20 (!) bobbins in the correct order during weaving, use a cookie sheet with sides or a flat wire basket. Because it does take time to prepare the loom and wind the bobbins—and because the information gained is so valuable—consider putting on a warp at least long enough to weave one plain-weave example, one twill example, and one or more examples of your other favorite weave structures.

A color-gamp napkin project

The roll of fabric on page 45 will soon become nineteen napkins. Each napkin square is woven using a different treadling on an 8-shaft point threading. Many of the treadlings produce 4-shaft weaves (including plain weave), so an equally interesting gamp can be woven on four shafts. The threading and treadling directions and the yarns for a similar set of napkins (on both four and eight shafts) are available as "The Tubular Spectrum Comes to Dinner" from the Lunatic Fringe.

You'll find that weaving the napkins and watching the colorplay is much more fun than the thought of hemming the napkins, which makes one think of ways to use this fabulous roll of fabric just as it is . . . !

Michele Belson, *of Tallahassee Florida, owns and operates the Lunatic Fringe.*
Alan A. Luhring, *of Boulder, Colorado, is a retired university faculty member and an avid student at Shuttles, Spindles & Skeins in Boulder.*



Alan A. Luhring wove this lo-o-ong roll of fabric that will soon become nineteen napkins, each in a different weave. Whenever one of these napkins is used it will also serve as a lesson in color and pattern.

COLOR-WHEEL CLOCK

a study in color and pattern

JOHN JANSON

I very much enjoy making beautiful things to use and to wear. My love for weaving is almost equalled by my love for fine woodworking. It has always struck me that there is a similarity between a color wheel and a clock—so why not join the two? Once this idea was born, it grew!

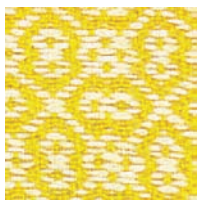
The result (a lo-o-ong time later) is a clock face with pie-shaped fabric sections for the hours. Each hour is woven in a different color of the color wheel and also uses a different miniature overshot pattern from Josephine Estes (see Resources); the miniature designs and fine threads prevent the floats from being too long.

Clock-face and background fabrics

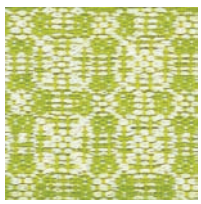
The warp and tabby weft for the clock-face fabrics are 40/2 pearl cotton (a special order from the Lunatic Fringe); the pattern weft is doubled 40/2. For each section of the wheel I threaded 300 ends 48" long at 50 epi for a 6" weaving width—enough to make two pie-shaped pieces (for two clocks). The same colors are used for the pattern weft as for the warp and tabby weft in the clock fabrics, so the patterns are subtle and can be seen only when you are close to the clock. To practice weaving them to square, I sampled first with a white pattern weft. These samples are shown in the photos above right; pattern names and page numbers are from Josephine Estes's book.



John Janson, *of Bella Vista, Arkansas, has been weaving since 1937. He works with fine threads and fine woods to make unique pieces for his home.*



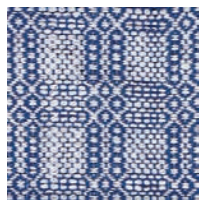
Rambler Rose
page 2 (in Estes)
#5 Yellow



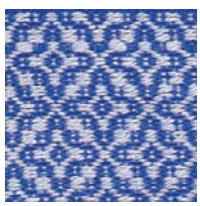
Dimes and Dollars
page 12
#5 Green Yellow



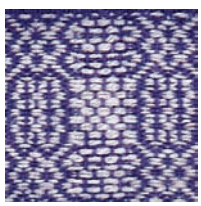
Orange Peel
page 26
#10 Green



Susan Ross
page 24
#10 Blue Green



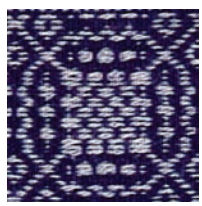
Periwinkle
page 10
#10 Blue



Double Cones
page 16
#5 Purple Blue



Whig Rose
page 19
#10 Purple Blue



Martha Washington
page 20
#5 Purple



Tile
page 6
#10 Purple



Chariot Wheel No. 2
page 15
#5 Red Purple



Star of Bethlehem
page 28
#5 Red



Single Snowball
page 17
#5 Yellow Red

The white fabric is woven in an advancing twill sometimes called Swedish Snowflake; see Resources. For this fabric, I threaded 1,110 ends (16" weaving width) 2 yd long at 66½ ends per inch.

Design ideas

Warping the loom with 300 ends twelve times sounds like a big job (and making clocks isn't for every weaver!), but it is a lot of fun to see twelve different designs develop in twelve different colors. Instead of using such fine threads as 40/2, try miniature overshot in 20/2 pearl cotton for quilt blocks or in 10/2 pearl cotton for sets of towels, napkins, or placemats. Living with a variety of color and design examples (instead of stashing them in a drawer) will inspire you with new ideas for new combinations.

Resources

van der Hoogt, Madelyn. "Back to Basics: Twill Thrills, an Introduction." *Handwoven*, March/April 2001, pp. 22–25.

Mitchell, Peter, and Marjie Thompson, ed. *Josephine Estes' Miniature Overshot Patterns for Hand Weaving*. Saunderstown, Rhode Island: The Weavers Guild of Boston, 1994, reprinted from the 1956 edition.



A BABY QUILT
from handwoven cloth

SYLVIA KEIZER



There is no more important step a new weaver can take than to join a weavers' guild. I've been an active member of the Dallas Handweavers and Spinners since I started to weave, and I continue to be motivated, challenged, and encouraged by my cherished weaver friends.

Another important benefit of guild membership is special-interest study groups. Usually consisting of about ten people, study groups focus on specific topics. Members share information and libraries, research subjects together, inspire each other to weave by setting goals and challenges, and give critiques, suggestions, and encouragement—besides becoming close friends.

Last year my study group focused on color. One of our assignments was to weave color gamps. Each of us began with the Tubular Spectrum Color Gamp Kit from the Lunatic Fringe. The kit consists of the twenty colors on the Munsell color wheel in 10/2 pearl cotton (see page 44).

We threaded 42 ends of each color in color-wheel order and used the same order in the weft. The yarn included in the kit is enough for a 4-yard warp, which can produce as many as three gamps. We wove at least one in plain weave and one in 2/2 twill to observe the differences in color interaction between the two structures.

The bright colors in the gamps and the brightly colored fabrics in my local quilt shop begged to be united—the result is a baby quilt for a new grandchild (that's Chase Peppard above enjoying his).



Sylvia Keizer, *of Dallas, Texas, has been weaving for eight years. She's been a fiber person much longer and wishes she'd met a loom years ago.*

Weaving the color-gamp quilt top

Wind a warp and prepare the loom following Figures 1, 2, and Project at-a-glance, page 50. Weave the fabric in 2/2 twill or plain weave using the color order in Figure 1. My quilt top is rectangular because it is not woven to square (there are more warp threads than weft threads per inch). A closer beat of 24 picks per inch will give warp and weft colors equal dominance. To maintain the rectangular shape of the quilt top if you weave it at 24 ppi, add picks to reach about 2" of each color.

Machine wash and dry the finished fabric and press while still slightly damp.

Constructing the quilt

Purchase one crib-size batting and select three printed fabrics that complement each other, one for the back of the quilt, one for a border to frame the handwoven fabric, and one for binding the edges (see Project at-a-glance).

Machine wash and dry the printed fabrics and press well. For the border, cut two pieces 4" wide and the same length as the longer sides of the handwoven fabric. Then cut two pieces 4" wide and 8" longer than the shorter sides.

With ½" seams and right sides together, sew the border pieces to the woven piece along the longer sides first. Then sew the border pieces to the shorter sides (and to the borders that are already sewn to the longer sides). Turn the borders, press, and trim so that the handwoven fabric shows an even border of about 3½" on all four sides.

Cut the batting and the piece of printed backing fabric to match this rectangle. Place the batting between the handwoven piece and the backing fabric with right sides of each fabric to the outside.

Carefully smooth out any wrinkles. With safety pins, secure the layers together. This is easiest to do on a table that will allow you to pull the fabric over the edges. Use large clips or clamps to pull and hold the fabric taut on the table edges while you pin.

A sewing-machine or quilting store in your area can be a good resource, offering quilting advice and a wide selection of fabrics. They may even allow you to use their tables and clips.



Quilting on the diagonal

The quilting in this piece is done by hand in diagonal lines. You can choose instead to outline the rectangles of color in the gamps or do more decorative stitching, either by hand or by machine.

For diagonal lines of quilting 1" apart, use 1" masking tape as your quilting guide. Place one piece of tape at a time. For the first piece, place one end of the tape on the center color square and the other on a corner. Then place another piece from the center to the corner diagonally opposite. Stitch along both edges of the tape.

Place the next piece of tape along one line of stitching; stitch along the unstitched edge of this tape, and continue, placing tape and stitching. Use a good quality cotton sewing thread (black is used here) and make short, even stitches through all the layers. For the first several rows, stitch from the center to the outer edges. As the rows get shorter you can stitch from edge to edge. Remove safety pins as needed when placing the tape.

Sewing the binding

Trim the quilt so that all edges are even. For a 1" finished binding, cut strips 3" wide and long enough to go around the quilt plus at least 10" extra. Piece as necessary to achieve this length. Fold the long strip in half lengthwise, wrong sides to the inside; press.

Using a ½" seam allowance, sew the binding to the quilt: Right sides together, pin one edge of the binding to the edges of the quilt starting in the middle of one side. Begin stitching the binding to the quilt at a point 3–4" from the end of the binding, using a ½" seam allowance.

When you come to the first corner, make a mitered corner: Stitch to ½" from the corner and backstitch to secure. Remove the quilt from the sewing machine. Fold the unstitched binding back over the stitched binding at a 45-degree angle so that the folded edge is aligned with the raw edges. Holding this fold down with your finger, align the seam allowance of the binding with the seam allowance at the next edge of the quilt (this will be at a right angle to the edge you have just sewn), so that the binding turns the corner. Begin sewing where you previously stopped, ½" from the corner.

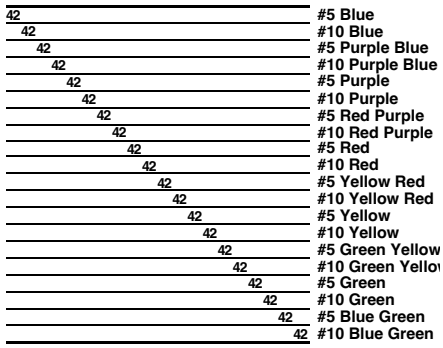
Continue around the quilt, mitering each corner as described. When you are 3–4" from the other end of the binding, trim as necessary to join the two ends of the binding in a ½" seam, right sides together. Then finish stitching the binding, overlapping the starting stitches.

Before stitching the other edge of the binding to the quilt, at each corner push the mitered fold toward the point of the corner with a finger. Turn under the raw edge of the binding ½" and press, folding the miter inside at each corner. Pin the binding over the quilt edges and blindstitch by machine or by hand.

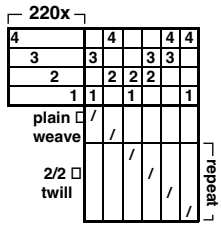


Back of quilt with binding

1. Warp and weft color orders



2. Draft for quilt top



PROJECT at-a-glance

Weave structure for quilt top
Plain weave or 2/2 twill.

Equipment
4-shaft loom, 35" weaving width; 12-dent reed; 1 shuttle, 20 bobbins.

Yarns
Warp and weft: 10/2 pearl cotton (4,200 yd/lb), Tubular Spectrum Color Gamp Kit, about 400 yd (1½ oz) each of 20 Munsell color-wheel colors (see Figure 1).

Yarn sources
The Tubular Spectrum Color Gamp Kit is available from the Lunatic Fringe.

Notions and other materials
1 crib-size batting, 1 yd printed fabric for the back, ½ yd printed fabric for the border, ¼ yd printed fabric for the binding, cotton sewing thread.

Warp order and length
840 ends 4 yd long in the color order in Figure 1 (allows one quilt top, two square gamps, and 27" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 35".
Weft: 21 ppi. Woven length (measured under tension on the loom): 40" for quilt top, 35" each for two gamps.

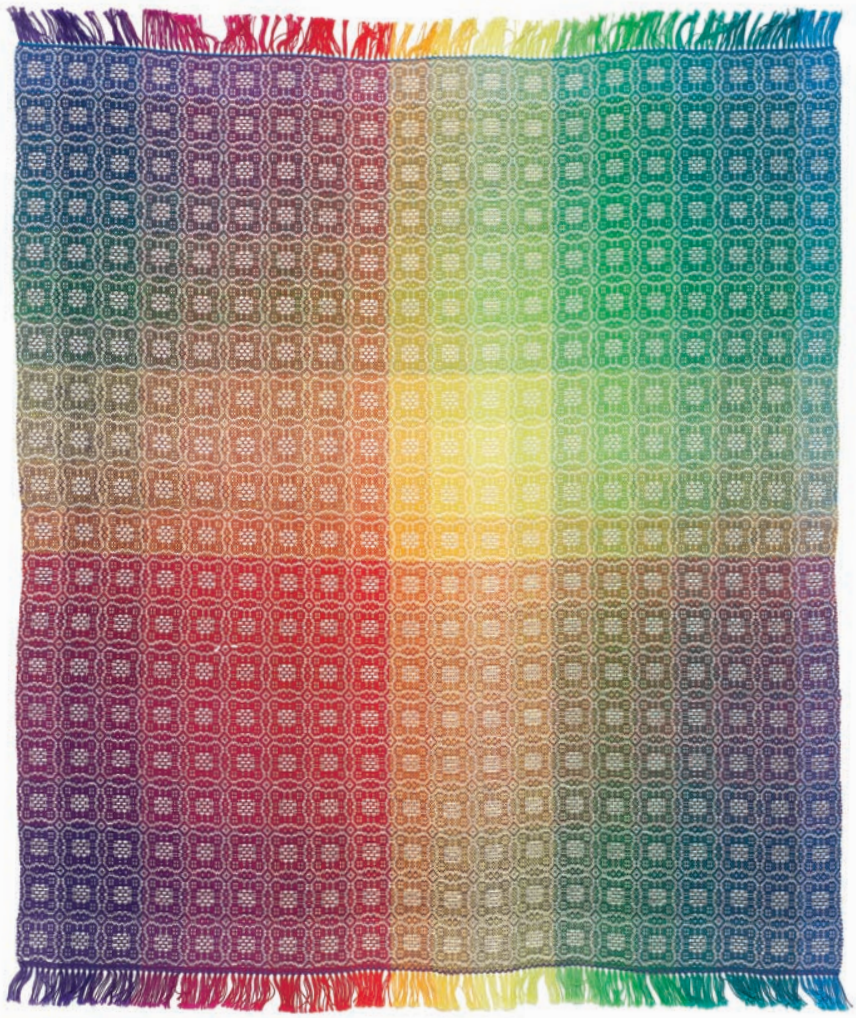
Finished dimensions
After washing, amounts produce one gamp for the quilt top 30" × 35" and two square gamps 30" × 30" each.

A COLOR GAMP in overshot

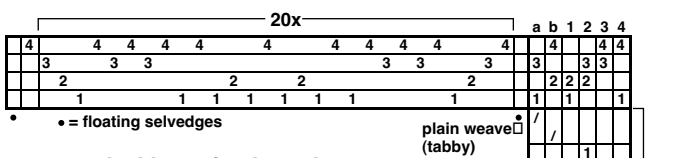
VICKI TARDY

Last summer I wove color gamps in a variety of weave structures using the Tubular Spectrum from the Lunatic Fringe. It was great fun! This wall hanging is one result. Each repeat of an overshot draft is threaded in a different color. The pattern weft is off-white; the tabby weft uses the same color order as in the warp. Notice that the light pattern weft casts a bright wash over the rainbow ground cloth, as if a burst of light were coming from the lightest (yellow) area.

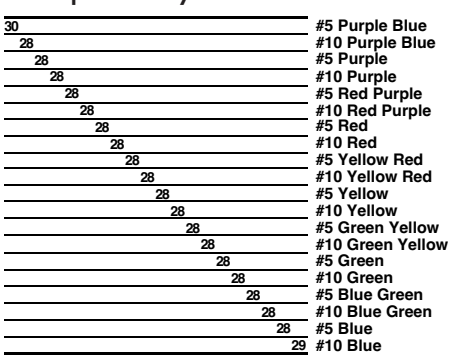
Thread the loom following Figures 1, 2, and Project at-a-glance. Use the same color order for the tabby weft as for the warp, except begin with 28 Blue and end with 28 Purple Blue. (The extra ends in the warp are for floating selvedges and to balance the design.) Experiment with different pattern-weft colors and treadling orders for your second and third gamps. Machine wash and dry.



1. Draft for overshot color gamp



2. Warp and tabby weft color orders



Numbers = the number of pattern picks. Weave tabby (treadle a or treadle b) after each pattern pick. Allow 3" for fringe between gamps; hemstitch ends.



Vicki Tardy, of Iowa City, Iowa, loves to explore multiple treadlings in different weave structures to create decorative fabrics for her home and for clothing. She teaches workshops on overshot variations and other pattern weaves throughout the United States.

PROJECT at-a-glance

Weave structure for gamp
Overshot.

Equipment
4-shaft loom, 29" weaving width; 10-dent reed; 2 shuttles, 21 bobbins.

Yarns
Warp and tabby weft: 10/2 pearl cotton (4,200 yd/lb); the Tubular Spectrum Color Gamp Kit in 20 colors, 400 yd (1½ oz) each, enough for three gamps. Warp amounts are 120 yd (½ oz) per color; weft amounts are 72 yd (⅓ oz) per color.
Pattern weft: 10/2 pearl cotton (4,200 yd/lb), natural, 478 yd (1⅞ oz) per gamp.

Yarn sources
The Tubular Spectrum Color Gamp Kit is available from the Lunatic Fringe.

Warp order and length
563 ends 4 yd long as in Figure 2 (allows 2 floating selvedges and 35" loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed 28 3/10".
Weft: 36 ppi (18 pattern, 18 tabby). Woven length of each gamp: 31".

Finished dimensions
After washing, amounts produce three gamps 25⅝" × 29" each plus fringe.

Rainbow Scarf

a color gamp you can wear

LAURA FRY

Remember the last time you saw a rainbow against a background of dark clouds? The colors shimmer much more brightly against a dark sky than against a light sky. This rainbow scarf in Tencel sets off a spectrum of shimmering colors with black.

Tencel is a regenerated cellulose fiber that is stronger than cotton yet has the sheen of silk. It takes dyes beautifully—a perfect choice for a rainbow scarf.

Weaving and designing with Tencel

Like every fiber, Tencel has its own unique characteristics. Although it is very strong, Tencel has little elasticity so it needs to be handled with consistency. It is also somewhat slippery. Beam with firm and even tension, weave with light to moderate warp tension and a relatively light beat, and avoid draw-in.

Tencel is available in a wide range of gorgeous colors. The 8/2 weight used for this project is ideal for scarves and shawls. Slightly heavier than our old standby 10/2 pearl cotton, it gives the fabric more body in addition to Tencel's lovely supple silkiness.

This scarf is designed like a color gamp: seven jeweltone stripes are threaded in the warp, separated by four ends of black. At one end of the scarf, the same color sequence is used for the weft; the rest of the scarf is woven in black. The colored warp and weft stripes are threaded and treadled in an M and W twill; the black weft is treadled in straight twill.



Laura Fry, *of Prince George, British Columbia, is author of* Magic in the Water. *She also produces* Workshop in a Box, *which includes the materials for this scarf and two booklets:* Weaving and Wet Finishing Tencel *and* Intro to 4-Shaft Twills *(http:laurafry.com).*





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.

PLAYING WITH COLOR

One hour
Wind the warp

Wind a warp of 272 ends following the color order in Figure 2. Tie the cross securely, and make a firm choke tie 18–20" from the cross. Make additional choke ties at about 1-yd increments.

One hour
Beam the warp

Remove the warp from the warping board, place lease sticks in the cross, and spread the warp in a ½" raddle, centering for a width of 11½". Beam under firm tension, packing carefully with paper or sticks.

Three hours
Thread the warp

Thread following Figure 1.

Thirty minutes
Sley the reed

Sley 2/dent in a 12-dent reed, centering for a width of 11⅓".

One hour
Prepare to weave

Unthread the last warp end on each side to use as floating selvedges. Tie the warp to the front apron rod with knots.

Wind a bobbin for each color and weave a heading to spread the warp.

Four hours
Weave the scarf

Allow 6" for fringe and weave the scarf following Figures 1 and 3. Use one shuttle for the black weft, one for the colors. Instead of fastening off the black yarn after every four picks, carry it up one selvedge, taking the working weft around it and the floating selvedge.

End with 2 or 3 picks of waste yarn to hold the weft in place until you twist the fringe. Cut the scarf from the loom allowing 6" for fringe.

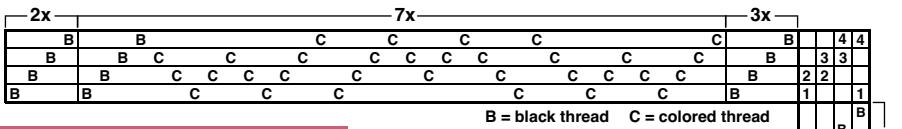
Two hours
Twist the fringe

Prepare a twisted fringe at each end with two groups of 4 ends in each fringe (see page 15).

One hour
Wash the scarf

Wash by hand in barely warm water with a small amount of liquid Dawn. Rinse until water runs clear. Machine dry on low temperature. Steam press. Trim fringe evenly to 4".

1. Draft for scarf



PROJECT at-a-glance

Weave structure for scarf
Extended point twill.

Equipment
4-shaft loom, 12" weaving width; 12-dent reed; 2 shuttles, 8 bobbins.

Yarns
Warp: 8/2 Tencel (3,360 yd/lb), Black, 144 yd (¾ oz); Red Purple, Burgundy, Ruby, Burnt Orange, Gold, Hunter, and Navy, 96 yd (½ oz) each color.
Weft: 8/2 Tencel (3,360 yd/lb), Black, 475 yd (2⅓ oz); Red Purple, Burgundy, Ruby, Burnt Orange, Gold, Hunter, and Navy, 12 yd (1/16 oz) each color.

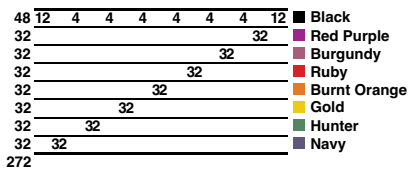
Yarn sources
8/2 Tencel is available from Webs and from Yarns Plus in Canada.

Warp order and length
272 ends 3 yd long following the color order in Figure 2 (allows 35" for loom waste and fringe).

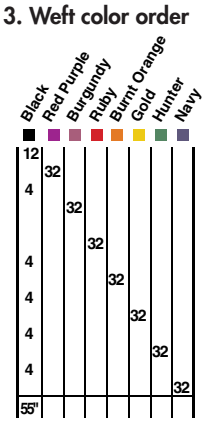
Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 11⅓".
Weft: 24 ppi. Woven length (measured under tension on the loom) 66½".

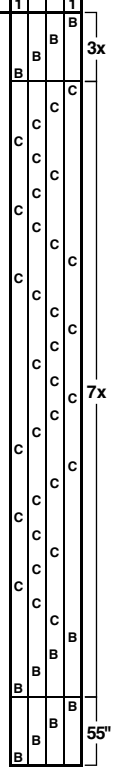
Finished dimensions
After washing, amounts produce one scarf 10¼" × 62" plus fringe.

2. Warp color order



3. Weft color order





Loominesce

The Lowest Prices on the Net, Directly to You . . .
For Weaving, Spinning, Knitting, or Other Fiber Arts, Loominesce is Ready to Meet Your Needs.
Specializing In:

- Cottolin Yarns
- Linen Yarns
- Stainless Steel Reeds
- Bobbin Winders

Visit us today at www.loominesce.com or call us at 1.866.412.8136





Rug Hooking Magazine

Experience the joy of rug hooking

As you work, you find comfort in the look and feel of the wool...in the fluid movement of your hands...and in the painterly design that slowly begins to emerge beneath your fingertips.

SUBSCRIBER'S SPECIAL BONUS
FREE—PREVIEW ISSUE

Beginner's kit upon payment
A $29.95 Value—FREE

See for yourself why *Rug Hooking* is unlike any craft magazine you've ever encountered. Send or call TOLL FREE for your introductory issue today.

***Rug Hooking* Magazine**
5 issues plus 1 FREE issue for $27.95
1300 Market St., Suite 202
Lemoyne, PA 17043-1420

1 (800) 233–9055

HW04



JULY 7-11, 2004

A northeastern conference featuring ...

- beading
- dyeing
- embellishment
- surface design
- knitting & more

570.473.8278
www.augustamarketing.com
ann@augustamarketing.com

Teacher & vendor inquires welcome.

BOUNTIFUL

BIG SALE

YOUR WHEEL & LOOM SPECIALISTS

SCHACHT • CRANBROOK • LECLERC • NORWOOD
RUG LOOMS • LOUET • GLIMÅKRA • ASHFORD
HARRISVILLE • TAPESTRY LOOMS
JENSEN • LENDRUM • TIMBERTOPS • MAJACRAFT

Sale & Free Freight on most Wheels & Looms
FREE BENCH on selected SCHACHT, LECLERC, NORWOOD, & HARRISVILLE Looms thru 2-29-04.

Discounts to Schools, Colleges, Government Organizations

Weaver's or Spinner's Catalog $3.00 each (specify)
PROMPT SERVICE • FRIENDLY KNOWLEDGEABLE ADVICE
We match advertised prices. Call us for your best deal!



BOUNTIFUL
Lois & Bud Scarbrough
211 Green Mountain Dr., Livermore, CO 80536
(970) 482-7746 • Fax (970) 484-0058
Toll-free Order Line: (877) 586-9332
Website: www.bountifulspinweave.com
email: info@bountifulspinweave.com
VISA, MC, AMEX, DISCOVER, LAYAWAY

Combine Weaving and Quilting

for coverlets and throws

LAURA FARSON

Here's a great way to combine weaving with quilting to create unique pieces—and enjoy the advantages of both techniques. Weaving fabrics at the scale of full-sized bed coverings and throws can be daunting. Complex threadings, such as overshot or doubleweave, require long setup times, and wide fabrics require large looms. Piecing handwoven with commercial fabrics can greatly reduce the scale of the weaving while adding design potential. Weavers who also sew can both weave the fabrics *and* do the quilting. These two very different skills, however, offer a wonderful opportunity for collaboration: a weaver/sewer team can create beautiful textiles together.

Combining woven squares with quilt blocks

In these pieces, handwoven fabric squares are stitched together with quilt blocks made of pieced commercial fabrics. The handwoven squares can be in any weave structure; they can come from the same warp or from many different warps. Use overshot patterns in different colorways (see pages 46–47), a variety of treadlings on a versatile threading (see pages 64–67), or a twill gamp that can be cut into smaller sections (see pages 30–38). The example in the photo at the right combines squares of an overshot pattern of twenty-five roses with quilt blocks designed to echo the rose motif (instructions are not included for this quilt).

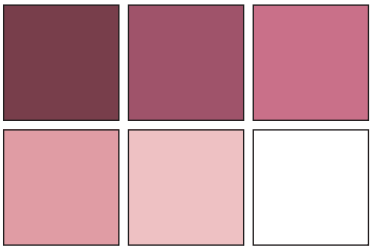


Laura Farson, *of Fraser, Colorado, has been weaving for thirty years and sewing since childhood. She began quilting in the early 1990s. She teaches workshops and has written several publications on quilting.*

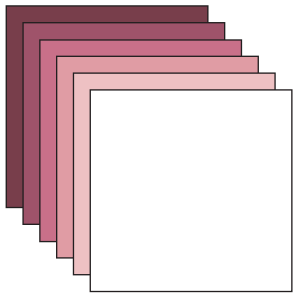




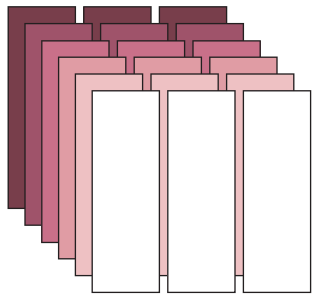
1. Steps for making Nine Patch quilt blocks.



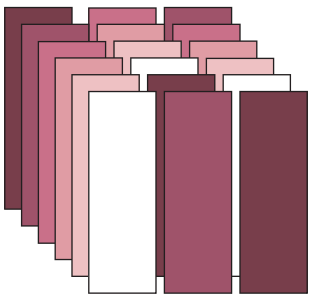
a. Cut six 12" squares, each from a different piece of fabric.



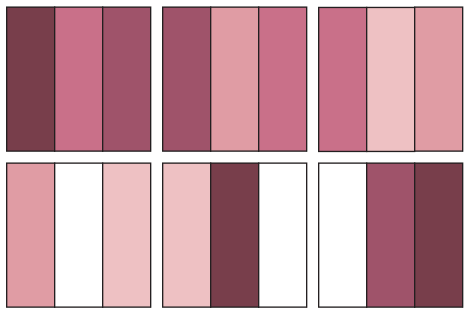
b. Stack the squares evenly.



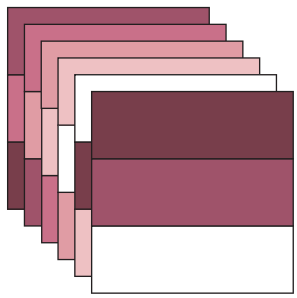
c. Cut the squares into 4" x 12" sections, maintaining their color order. Put a pin in each top piece as a marker.



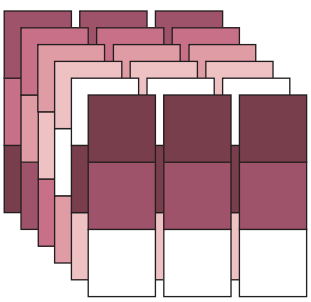
d. Move to the top one piece from the bottom of the right-hand pile and two from the bottom of the center pile.



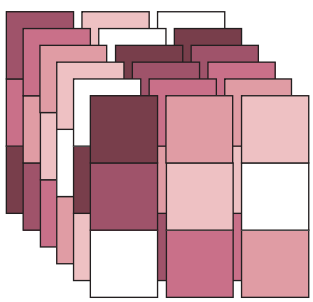
e. Sew these pieces into six new squares with ¼" seam allowances, maintaining their order. Press the seams to one side.



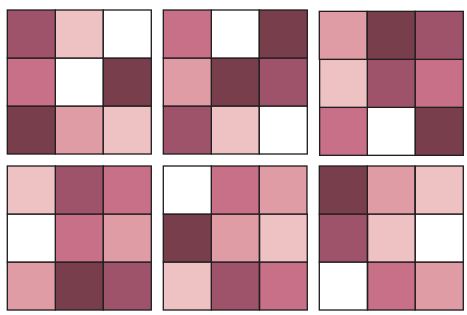
f. Rotate these squares 90 degrees counterclockwise (maintaining their order).



g. Cut the new squares into 4" x 12" sections (maintaining their order).



h. Move to the top three pieces from the bottom of the middle pile and four pieces from the bottom of the right-hand pile.



i. Sew the pieces into new squares with ¼" seam allowances; press seams to one side (sew only four of these squares for this quilt).

PROJECT at-a-glance

Weave structure for handwoven squares
Log cabin.

Equipment
2-shaft or 4-shaft loom, 13" weaving width; 12-dent reed; 2 shuttles; sewing machine; rotary cutter and mat.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Natural, 198 yd (1⅗ oz), Garnet 207 yd (1⅗ oz).
Weft: 5/2 pearl cotton (4,200 yd/lb), Natural, 210 yd (1⅗ oz), Garnet 184 yd (1⅗ oz).

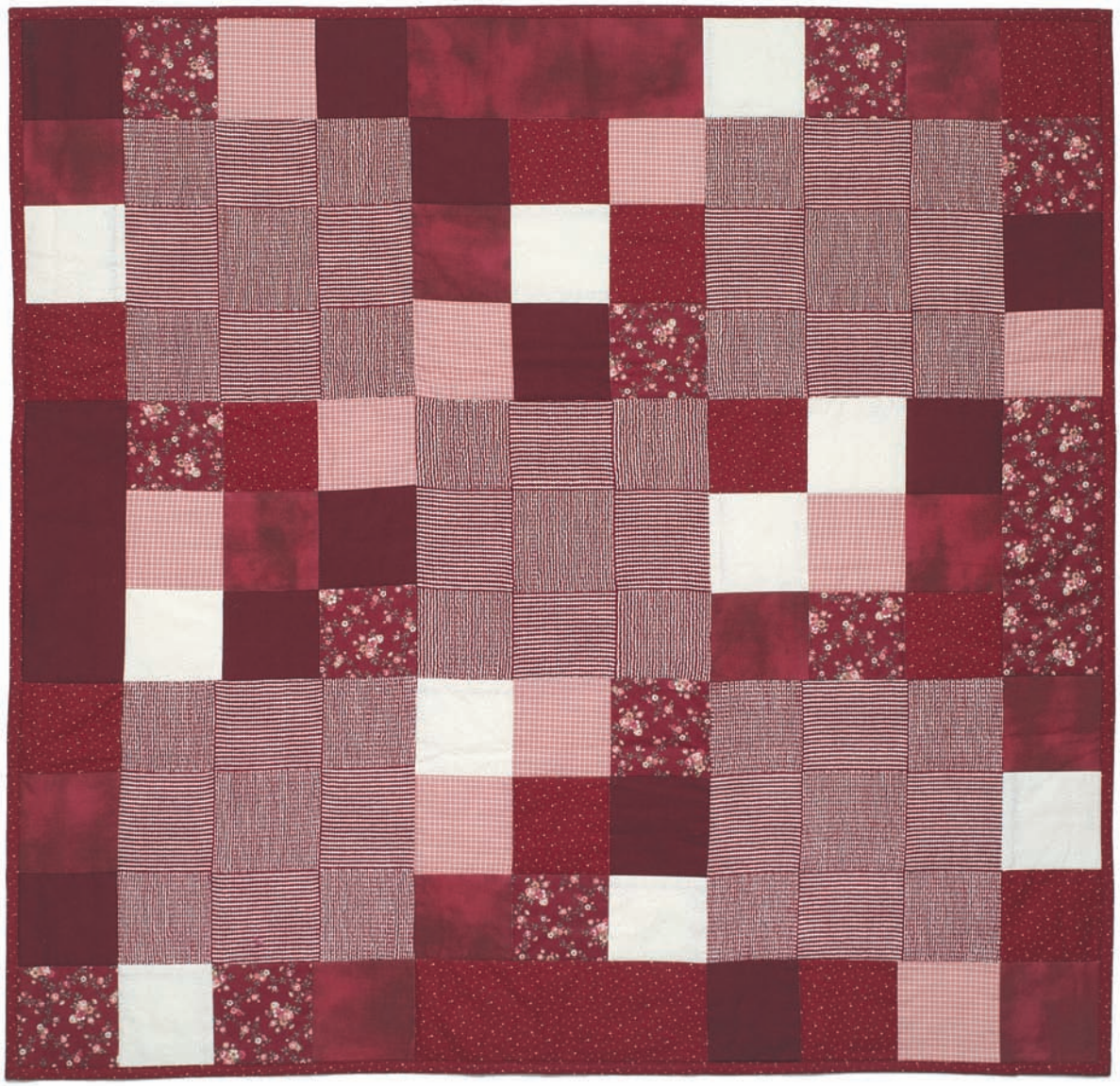
Yarn sources
UKI pearl cottons are available from most suppliers.

Notions and other materials
Cotton fabric in six coordinating prints and solids, 18" × 22" each (you'll need ½ yd of one of them for the binding); backing fabric and quilt batting, about 40" × 40" each; sewing and quilting thread.

Warp order and length
147 ends 2¾ yd long following Figure 2 (allows 30" loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed 12¼".
Weft: 16 ppi. Woven length (measured under tension on the loom): 62".

Finished dimensions
After washing, amounts produce five squares 10" × 10".



Some design considerations

The handwoven fabric squares can be the focal point of the project and suggest designs for piecing, quilting, and commercial fabric selection. The quilt-block patterns can mimic the handwoven ones (some even have closely related pattern names such as Log Cabin or Pinwheel!), or they can simply be complementary. If the handwoven squares show complex pattern and color variation, consider using simple quilt blocks. Complicated commercial fabrics and elaborate pieced patterns, on the other hand, call for simpler handwovens.

Handwoven log cabin blocks

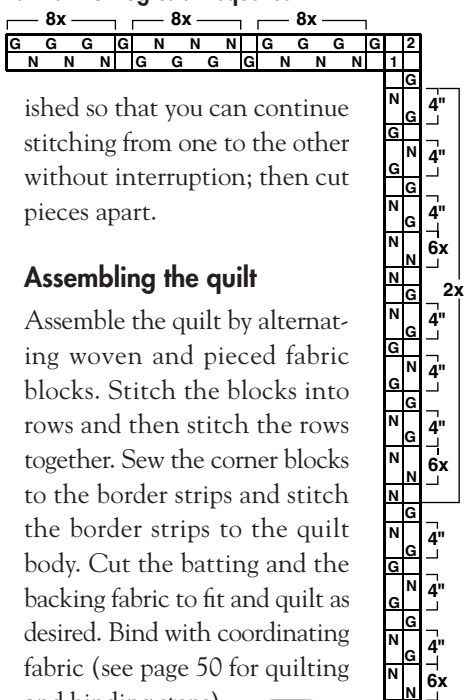
These instructions are for the small sample quilt shown in the photo on this page. Wind a warp, thread the loom, and weave the fabric following Figure 2 and Project at-a-glance (weft tails are hidden in seams so let them hang from the selvedges). Remove the fabric from the loom, secure ends with machine zigzagging, and machine wash and dry. Press, cut squares apart, and machine zigzag raw edges.

Sewing the quilt blocks

Cut six 12" squares from the six commercial fabrics and treat them as in Figure 1. In this quilt, only four of the final squares from Figure 1 are used in the body of the quilt. Do not sew the final seams for two of the squares; reserve these to use in the border. (For the border, you'll need nine 4" squares sewn in a strip for each edge plus four 4" corner squares. Cut the four corner squares from the darkest fabric.)

Sew seams by "chain piecing," i.e., as you finish a seam, bring the next seam to sew up against the one you have just finished so that you can continue stitching from one to the other without interruption; then cut pieces apart.

2. Draft for log cabin squares

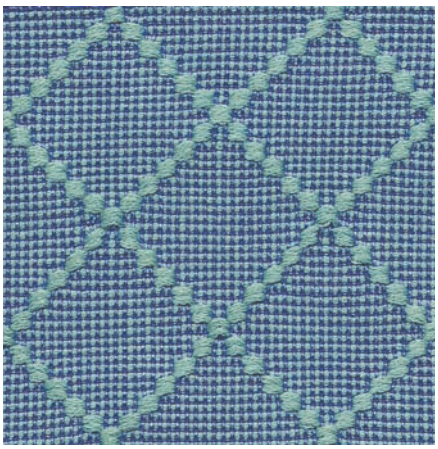


Assembling the quilt

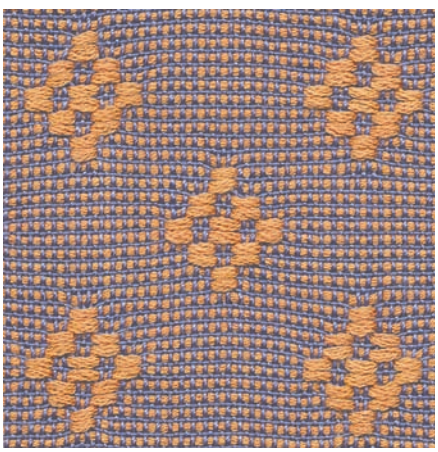
Assemble the quilt by alternating woven and pieced fabric blocks. Stitch the blocks into rows and then stitch the rows together. Sew the corner blocks to the border strips and stitch the border strips to the quilt body. Cut the batting and the backing fabric to fit and quilt as desired. Bind with coordinating fabric (see page 50 for quilting and binding steps).

A DECORATIVE SAMPLER
in spot Bronson

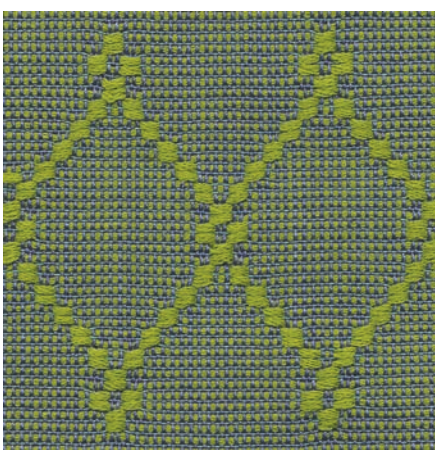
DOROTHY S. BURTON



Blue tabby weft, light blue-green pattern weft



Light blue tabby weft, light orange pattern weft



Aqua tabby weft, yellow-green pattern weft

Spot Bronson is a versatile block weave in which pairs of floats pattern a background of plain weave. In its traditional form, it is usually woven in white or natural cotton or linen for towels or other utilitarian household textiles. Woven in all-white or all-natural, the design is visible only as a textural difference between the float and plain-weave interlacements. Add color as a design tool, and the results can be striking!

Spot Bronson blocks

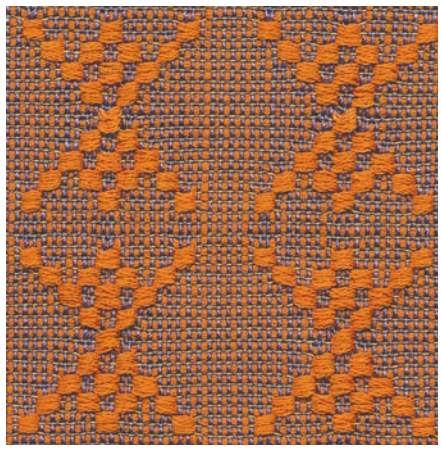
Each block in spot Bronson is formed by four warp threads and four weft threads. The first and third weft threads weave tabby; the second and fourth weft threads either weave the opposite tabby or float over the four warp threads to form the characteristic pattern "spot" of Bronson.

Four shafts produce three blocks (Block A = 1-2-1-2; B = 1-3-1-3; C = 1-4-1-4); eight shafts produce seven blocks (D = 1-5-1-5; E = 1-6-1-6; F = 1-7-1-7; G = 1-8-1-8). When seven blocks are threaded in a point, as for this sampler, *many* different designs can be woven on the same threading.

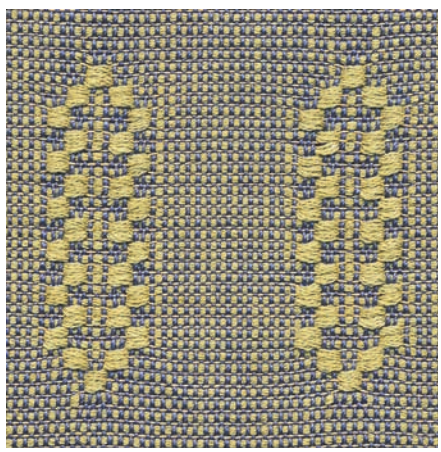
One caution about spot Bronson: you'll need a lot of heddles on shaft 1! And, if the shafts on your 8-shaft loom are heavy, one of the tabby sheds will be especially heavy to treadle since tabby is woven by raising shaft 1 vs shafts 2-3-4-5-6-7-8.



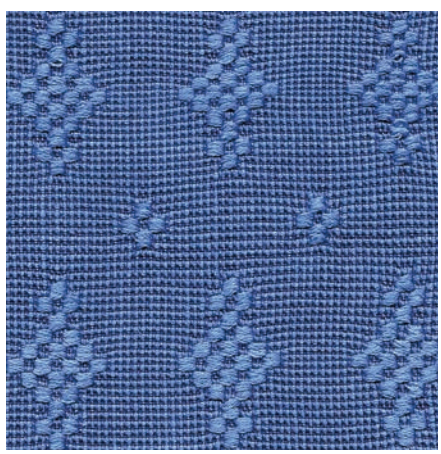
Dorothy S. Burton, *of Westwood, Massachusetts is the past president of NEWS, former dean of the Weavers Guild of Boston, and the author of* Versatile Bronson.



Light peach tabby weft, orange pattern weft

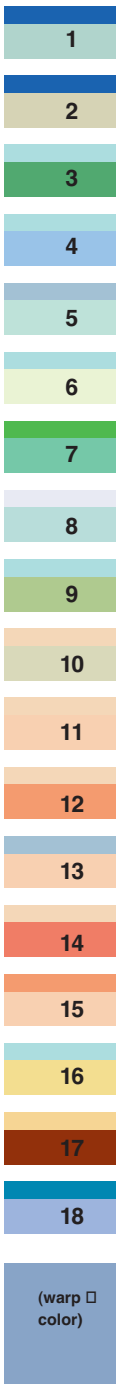


Yellow tabby weft, olive-green pattern weft



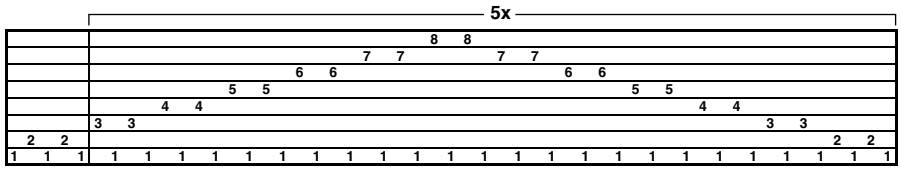
Dark blue tabby weft, blue-violet pattern weft





1. Weft color order: the narrow stripe is the color of the fine weft (50/3), the wide stripe is the color of the pattern weft (floss).

2. Threading for sampler



Weft color and thickness

In the sampler, different color effects are produced by varying the colors in the weft. For each design, one color is selected for the tabby weft and a different color for the weft that produces the spots (the pattern weft); see Figure 1. In a further divergence from traditional spot Bronson, the tabby weft in the sampler is much finer than the pattern weft. Both wefts blend with the warp in the background, but where the pattern weft floats to make spots, it covers the background for complete color contrast.

Warping the loom

The warp in the sampler is gray blue 20/2 pearl cotton. Because it is a relatively neutral hue, the effects of the weft colors are maximized. The tabby weft is 50/3 sewing thread, and the pattern weft is 6-strand embroidery floss. Other thicknesses and types of fibers can also be used effectively. If you choose different fibers from those suggested here, experiment to determine a sett that will allow the designs to be woven to square (picks per inch should equal ends per inch).

Wind the warp and prepare the loom following Figure 2 and Project at-a-glance. (Make sure you have 123 heddles on shaft 1; only 12 are needed on shaft 2, 20 each on shafts 3–7, and 10 on shaft 8.)

You may find that it's so easy to make up your own designs—and the color interactions are so intriguing—that you'll want to add warp length for a longer sampler.

Weaving the sampler

Figure 4a gives two tie-ups for the designs in Figures 3a–3b. One tie-up produces weft floats on the face of the cloth, warp floats on the back. The other produces warp floats on the face, weft floats on the back. Because the embroidery-floss weft creates the pattern, the weft-float side is considered the right side of the fabric. The weft-float tie-up, however, raises many shafts with each treadle. For lighter treadling, use the warp-float tie-up and weave the fabric upside down.

The tie-ups in Figure 4b produce the designs in Figure 3c. Again, choose the weft-float tie-up to see the design more clearly or the warp-float tie-up for lighter treadling.

Begin and end the sampler with 1½" plain weave using treadles a and b. For designs 1–11 use the profile treadling in Figures 3a–3b with a tie-up from Figure 4a; for designs 12–18 use the profile treadling in Figure 3c with a tie-up from 4b.

Reading the profile treadling

Notice that the treadles that are shaded gray in the 4a and 4b tie-ups (the pattern treadles) correspond to the columns in the profile tie-ups. Each square in the profile treadling represents four picks:

1. tabby (50/3 cotton; tabby treadle a)
2. pattern (6-strand floss; selected pattern treadle)
3. tabby (50/3 cotton; tabby treadle a)
4. pattern (6-strand floss; selected pattern treadle).

For the two pattern picks use the pattern treadle in Figure 4a or 4b that corresponds to the profile treadle in Figure 3a, b, or c. For example, the first square in the profile treadling in Figure 3a is in the column for pattern treadle 1. Weave 4 picks: tabby a, pattern treadle 1 from Figure 4a, tabby a, pattern treadle 1 again. For the second square, weave: tabby a, pattern treadle 2 from Figure 4a, tabby a, pattern treadle 2 again.

Continue in this way for designs 1–11. (Note that in some cases tabby treadle b is used as a pattern treadle.) When you complete design 11, change the tie-up to either the warp-float or weft-float tie-up in Figure 4b and weave designs 12–18 in Figure 3c substituting 4 picks for each profile treadling square as before.

Choosing weft colors

You'll have the most fun if you gather spools of sewing thread and assorted bits of floss in many colors and experiment with a variety of different color combinations. Figure 1 shows the color combinations used in this sampler. Almost any colors will give successful results.

Try using the same color of floss with different colors of sewing thread and vice versa. Blend complements, analogous colors, or colors you think would never work together. Your sampler can be a color study as well as an exploration of designing with spot Bronson!

Finishing

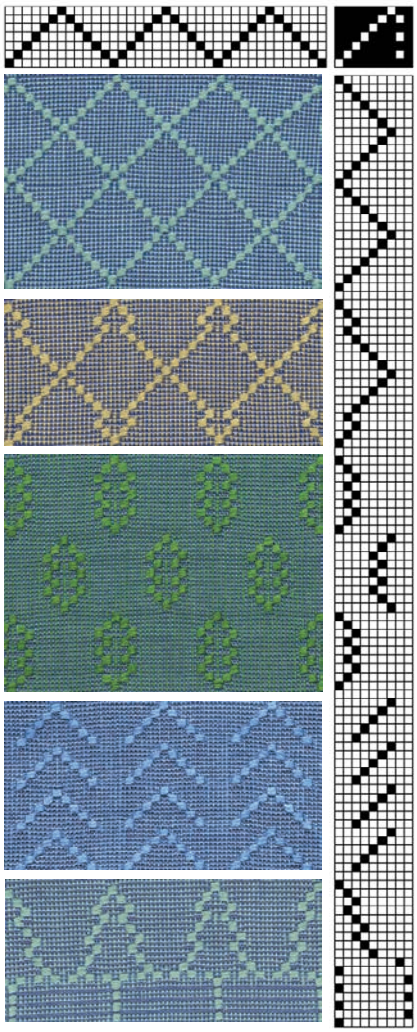
Remove the fabric from the loom. Turn ends under twice and sew hems by hand. Wash by hand in warm water, mild detergent; roll in a towel; press until dry.

For these and many other spot Bronson threading and treadling orders to use for samplers and gamps, see *Versatile Bronson* in Resources.

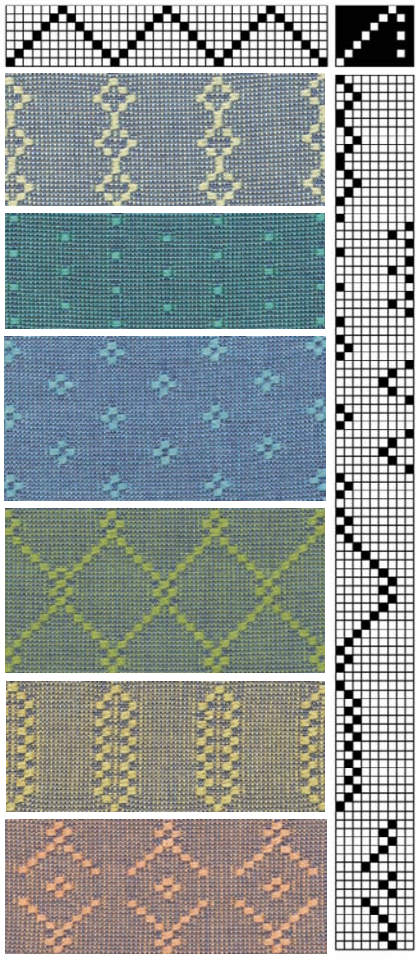
Resources

Burton, Dorothy S. *Versatile Bronson*. Monograph Five. Boston: The Weavers Guild of Boston, 1984.

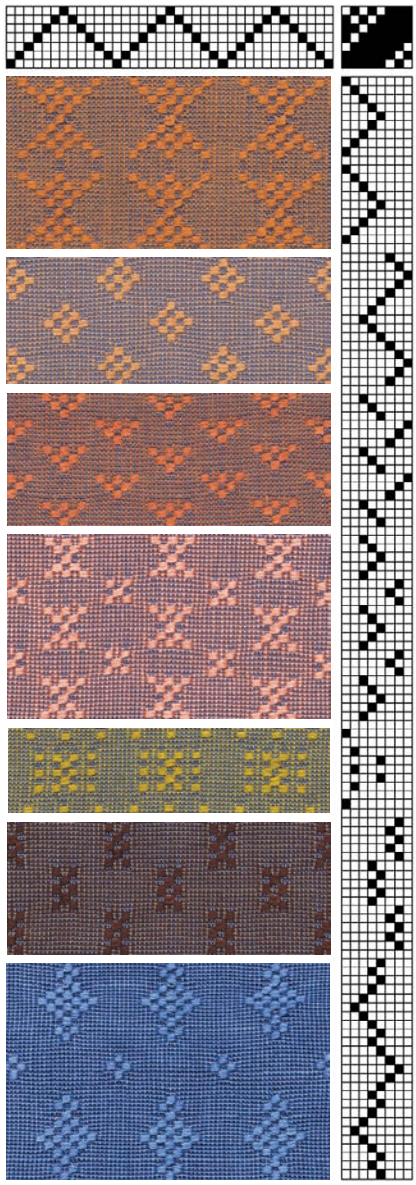
3a. Profile treadling for designs 1–5



3b. Profile treadling for designs 6–11



3c. Profile treadling for designs 12–18



4a. Tie-ups for Figures 3a and 3b

weft-float tie up

	a	1	2	3	4	5	6	7	8	b
		8	8	8	8	8	8		8	8
		7	7	7	7	7		7		7
		6	6	6	6		6	6	6	6
		5	5	5		5	5	5		5
		4	4		4	4	4	4	4	4
		3		3	3	3	3	3		3
			2	2	2	2	2	2	2	2
	1									

warp-float tie up

	a	1	2	3	4	5	6	7	8	b
	8							8		
	7						7		7	
	6					6				
	5				5				5	
	4			4						
	3		3						3	
	2	2								
	1									1

4b. Tie-ups for Figure 3c

weft-float tie up

	a	2	3	4	5	6	7	8	9	b
		8		8		8	8	8		8
	7		7		7	7	7	7		7
	6	6		6	6	6	6	6		6
	5		5	5	5	5	5	5		5
		4	4	4	4	4	4			4
	3	3	3	3	3	3		3		3
	2	2	2	2	2		2			2
	1									

warp-float tie up

	a	2	3	4	5	6	7	8	9	b
	8	8		8		8				
	7		7		7					
	6			6						
	5		5							
	4	4							4	
	3							3		
	2					2		2		
										1

PROJECT at-a-glance

Weave structure for sampler
Spot Bronson.

Equipment
8-shaft loom, 9" weaving width; 15-dent or 10-dent reed; 2 shuttles.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), blue, 613 yd (1⅛ oz).
Tabby weft: cotton sewing thread, 120 yd total in assorted colors.
Pattern weft: 6-strand cotton floss, 120 yd total in assorted colors.

Yarn sources
20/2 pearl cotton is available from most suppliers; embroidery floss and sewing thread are available from most fabric and craft stores.

Warp order and length
245 ends 2½ yd long (allows 21" for loom waste).

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed or 3/dent in a 10-dent reed). Width in the reed 8⅛".
Weft: 15 ppi (7½ ppi sewing thread, 7½ ppi floss). Woven length (measured under tension on the loom): 63".

Finished dimensions
After washing, amounts produce one hemmed sampler 7½" × 58".

DESIGNING ON THE LOOM

for folklore vests in overshot

TERRI BRUHIN

Marguerite Porter Davison created a great legacy when she collected patterns and wove samples for *A Handweaver's Pattern Book* (see Resources). Paging through the array of weave structures and patterns, one can see that she was careful to give the source for each one. Weaver Rose figures quite prominently, as do John Landes, Ester Perheentupa, and a star-studded cast of many others. A few especially beautiful weaves are quietly accompanied by the initials: M.P.D. Guess who? Marguerite Davison herself devised these, and Finnish Diamond (page 129) is one of the loveliest.

Finnish Diamond's special appeal

When I first became inspired to weave vests, Finnish Diamond appealed to me for two reasons. Having lived in Northern Bavaria for several years, I had fallen in love with the folkloric designs that adorn the costumes and even the houses of this colorful region. Repeating diamonds on flags; garlands, wreaths, and circlets festooning entranceways, wagons, and costumes; borders around windows and hatbands and on the tops of socks—and flowers everywhere! How to capture all of this in a vest? The gay motifs of Finnish Diamond seem to echo the festive feeling that memories of this area and its patterns and colors always bring me.



Terri Bruhin, *of Fox, Arkansas, has been weaving for over twenty-five years. She teaches at the Ozark Folk Center and loves to design on the loom.*

Moreover, Finnish Diamond is a miniature overshot threading that can produce many different designs depending on the treadling. It can be even woven as twill if the tabby weft is omitted. I love the fact that the great variety of treadling options allows the exciting possibility of "designing as you go."

> With this weave I can let my hair down and plunge in with no preordained idea of exactly how the design will unfold. **What fun!**

I have felt at times a bit constrained by the preplanning and subsequent lack of free choices that are often a part of the weaving process, but with this weave I can let my hair down and plunge in with no preordained idea of exactly how the design will unfold. What fun!

I began my vest fabric by weaving all of the fourteen treadlings Marguerite Davison gives for Finnish Diamond in order to determine which ones I wanted to use. I made notations so that I would know which treadlings produce little o's, big O's, x's, zigzags, diamonds, etc. Then I was ready to play!

As I finished a particular motif in a particular color, I looked at the result to give me an idea of which color and motif to choose next. Weaving this fabric was a great exercise in the serendipity of spontaneous design.

Preparing the loom

Wind a warp and prepare the loom following Project at-a-glance and Figure 1 on page 66 using either 6/2 black cotton (for the black vest on page 65) or 4/2 natural cotton (for the beige vest on page 67).

If you've used Marguerite Davison's drafts before, you have probably already figured out that the x's in her tie-ups indicate the shafts that sink. The tie-up in Figure 1 has been altered to show the shafts that are raised. If you are using a counterbalance loom, tie your treadles to the shafts represented by blank squares in the Figure 1 tie-up so that these shafts are lowered. You will want to see the right side of the fabric while you are weaving—the back looks quite different.

Weaving the fabric

Wind one bobbin with the yarn that weaves tabby (6/2 or 4/2 cotton) and one bobbin for each of the three 9/4 worsted wool pattern weft colors (red, blue, and dark teal). For occasional use as an accent, wind a few other bobbins with odds and ends of wools or silks in approximately the same grist as the 9/4 wool.

Weave a heading to spread the warp. Before weaving the vest fabric, weave each of the ten designs in Figure 1, changing pattern-weft colors at will. This sampling will give you an idea of how the designs work together. Then begin weaving the fabric, choosing motifs and colors as you consider how each looks in relationship to the previous rows of motifs. Don't



worry too much about your choices—there are no right or wrong answers. Just enjoy the experience of seeing the many designs unfold.

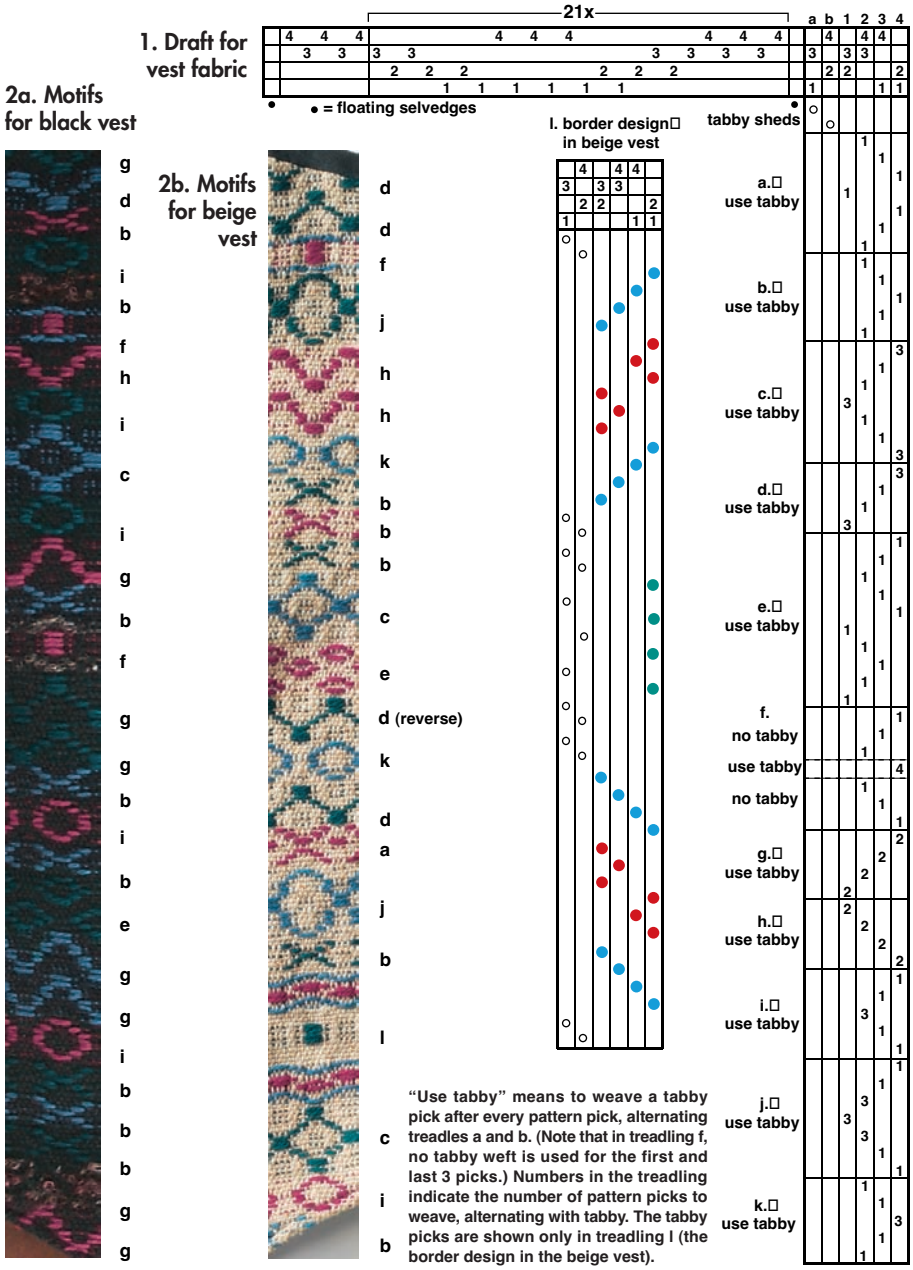
One bonus of weaving this fabric for vests is that the selvedges will be removed when you cut out the pattern pieces. Therefore you do not need to fuss over tucking in the tails of your weft yarns every time you change colors. Let them fly at the selvedges, wild and free!

Weave the fabric for the length of the warp (at least 40"). Then release the warp beam and pull the fabric forward so that about 12" of unwoven warp extend from the reed. As you cut the fabric from the loom, secure the cut warp ends in front of the reed with loose slipknots.

Cut off the sampling from the vest fabric and staystitch the raw edges to secure. I finished the fabric by spritzing with cool water until damp and then ironing until dry. You can instead submerge the fabric in cold water, roll in a towel to blot excess moisture, air dry until just damp, and then iron until completely dry.

Cutting and sewing the vest

Here comes the answer to the question that was pestering you while you were threading all 511 of those warp ends—why not thread a warp half as wide and weave the vest in two pieces since you are cutting the fabric into two pieces anyway? The answer is that the rows of patterning must meet perfectly at the center edges of



PROJECT at-a-glance

Weave structure for vest fabric
Overshot and twill.

Equipment
4-shaft loom, 32" weaving width; 8-dent reed; 2 shuttles, 3–6 bobbins; sewing machine.

Yarns
Warp for black vest: 6/2 unmercerized cotton (2,520 yd/lb), black, 1,150 yd (7⅓ oz). Tabby weft for black vest: 6/2 unmercerized cotton (2,520 yd/lb), black, 391 yd (2½ oz).
Warp for beige vest: 4/2 cotton (1,680 yd/lb), natural, 1,150 yd (11 oz).
Tabby weft for beige vest: 4/2 cotton (1,680 yd/lb), 391 yd (3¾ oz).
Pattern weft for each vest: 9/4 worsted wool (1,260 yd/lb) about 90 yd (1⅛ oz) each of red, blue, and dark teal.

Yarn sources
6/2 unmercerized cotton, 4/2 cotton (Burnt Cotton), and 9/4 wool (Greenwich) are available from Webs.

Notions and other materials
McCall's vest pattern #8285, 1¼ yd commercial fabric, ⅞ yd interfacing, three ¾" buttons, sewing thread.

Warp order and length
511 ends 2¼ yd long (allows 38" for loom waste and sampling).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed 32".
Weft: 16 ppi (8 tabby, 8 pattern). Woven length of fabric (measured under tension on the loom): 40".

Finished dimensions
After finishing, amounts produce one length of yardage 28" × 30".

the vest. Any time saved warping would be more than squandered by the measuring, taking out, and worrying required to precisely match a second piece to the first.

Right sides together, fold the fabric in half lengthwise. Be sure that the rows of patterning meet perfectly at the selvedges. Pin the vest pattern to the fabric, placing the front center of the vest along the matched selvedge edges. Cut out the two fronts together and immediately carry them to your sewing machine and secure all cut edges with staystitching. (I used a zigzag stitch.) Cut out the back piece and the two front lining pieces from the commercial fabric.

Construct the vest following pattern directions. For a tailored look, topstitch ¼" from all edges, changing thread color as necessary to match the fabric.

Here's a tip for topstitching! Because the handwoven fabric is so much heavier than the lining fabric, it can tend to sag near the bottom after a few days. To avoid this, topstitch everything except the bottom of the two front pieces. Let the vest hang overnight. The next day, with an iron, press the handwoven fabric of each front piece firmly toward the bottom edge to push out any slack. Then topstitch the bottom edges.

The very last step to completing the vest is the closures. I admit that for previous projects I have chickened out and made button loops to avoid buttonholes. After correctly threading the loom, weaving the cloth, cutting the cloth, constructing and topstitching the garment, all it would take is one slip-up with the buttonholes and the vest is ruined! With these vests, however, I braced myself and used the buttonhole attachment on my sewing machine with no problems at all. So, be brave, make your buttonholes where they are marked on the pattern, and then sew on the buttons, matching pattern rows carefully.

Weave a second vest

Remember all that time you spent threading those 511 ends? Here's a chance to weave a very different-looking vest without having to rethread the loom. Instead, wind a new warp of 511 ends using the 4/2 cotton if you did your first vest in 6/2 or vice versa. You can tie this new warp onto the old one in a fraction of the time it took you to thread.



Here's how to do it. Secure the cross in your usual way, tie a firm choke knot about 18" from the cross, and remove the warp from the warping board, cutting the warp loop at the cross end.

Place lease sticks in the cross and secure them to the loom between the front beam and the reed. The ends of the new warp should hang 8–10" from the lease sticks, and the ends from the old warp should hang 8–10" from the reed.

Select the first warp end from the new warp (this will be the floating selvedge) and tie it to the floating selvedge of the old warp using an overhand knot. Make the knot so that a tail of about ½–1" extends from the knot. Take the next end from the reed and the next end from the cross and tie them together in the same way. Continue, until each end from the new warp is tied to an end from the old warp. The tails of the knots don't have to be exactly the same length—just aim for about ½–1". It also doesn't matter which of the two ends in each dent of the reed you select first.

When all the knots are tied, remove the lease sticks, cut the choke tie, and pull firmly on the warp chain about a yard in front of the breast beam to straighten the warp threads.

Crank the warp beam slowly until the knots are ½–1" from the reed. Holding the reed upright in your left hand, grab a couple of inches of warp threads behind the reed with your right hand and pull and jiggle them so that the knots come through the reed. Do the same thing with successive handfuls of warp threads until all the knots are pulled through. Crank the warp beam until the knots are close to the first shaft, and then go to the front of the loom and pull on the warp to straighten the threads.

Behind the shafts, grab a handful of warp threads and jiggle and pull the knots through the heddles in the same way you pulled them through the reed. When they are all pulled through, crank the warp beam until the knots are close to the back beam, return to the front of the loom, and pull firmly on sections of the warp until all the threads are straight. From this point on, you can wind the warp on the beam in your usual way, maintaining firm and even tension, packing the layers with smooth paper or sticks.

You are now ready to weave your second vest! Follow the same steps as for the first. You will have one vest for spring and summer and one vest for fall and winter, and you can feel festive and folkloric all year long.

Resources

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Margaret P. Davison, 1944, p. 129.

The Magic of Iridescence

BOBBIE IRWIN

As a child I loved visiting fabric stores and fingering the taffetas that changed color depending on the light and the angle of view. Recently I decided to study this phenomenon in handwoven fabrics. I was surprised to find few references in handweaving literature. One source says iridescence can "just happen," a concept my scientific nature rejects. Most references suggest using very fine, shiny threads in a balanced plain weave, with one bright color in the warp and another of the same value (degree of lightness or darkness) in the weft. The hues should be complements—across from each other on a color wheel.

The iridescent commercial fabrics that abound today suggest there are other possibilities to explore. These fabrics vary from sheer plain weaves to velvets and jacquards. Many use the same color combinations: blue or purple with yellow or yellow green; pink or red with green. Some use unusual combinations such as brown velvet pile with a blue ground or brilliant gold with a smoky gray. Few of them use colors that are true complements.

To study the effects of crossing different warp and weft colors, tints, shades, and tones, I wove seven color gamps in plain weave (see the photo at right). Unfortunately, because iridescence requires reflected light and movement, the effects aren't as visible in print as they are in the actual fabrics, but I hope my findings will inspire you to make iridescent studies of your own!



Bobbie Irwin, *of Montrose, Colorado, has been weaving for thirty years and loves to play "what if?" games on her looms. The results frequently end up as new topics for the classes she teaches; iridescence is her newest workshop offering.*



Iridescence in nature

Iridescence in nature, such as the rainbow sheen from an oil slick or the apparent color shift in a feather, is a function of light refracting from within what might otherwise be a colorless or monochromatic substance. Iridescence in fabric results from the way your eye processes two or more colors. Instead of blending together, the colors seem to vibrate, producing dominant zones of one or the other color that shift with the light.



Crossing turquoise with red in warp and weft consistently produces iridescence.

The good news is that a handweaver can achieve iridescence in many ways—you don't have to weave gossamer fabrics or use only plain weave to do it. Moreover, there isn't only *one* magical hue that works with another to produce iridescence; a range of colors and values can be successful.

In addition to the brilliant, eye-dazzling effects of the colors that work best, there is a gradation, a sort of partial iridescence, that happens in almost every case in which the eye sees one dominant color and smaller amounts of a second color in a fabric at the same time.

Lessons from the color gamps

Each gamp in the photo on pages 68–69 uses a different set of six to eight related warp colors, one in a range of blues, another in greens, another in violets, another in yellows, etc. Weft colors not only include the complements of the warp colors, but also a wider range of hues in both light and dark values. The sections of each color are 3" wide in both warp and weft directions, producing squares large enough to show color shifting from movement and light reflection.

> "The more samples I weave, the more ideas I want to try."

From the gamps, I chose one combination of warp and weft colors that shows striking iridescence (turquoise and red) and then wove swatches using turquoise as warp and red as weft to see the effects of other variables: thread size and luster, weave structure, and warp and weft density. See the results on page 72.

The more samples I weave, the more ideas I want to try! I want to play with block weaves, rib weaves, and other structures. I've seen pictures of iridescent fabrics in three colors and some in neutrals like grays and browns. How about space-dyed warps and wefts in selected hues, seersuckers, or crinkly fabrics from yarns with extra twist? There are many more possibilities. Study the samples on page 72, and use them as inspiration for your own adventures in iridescence!

To enjoy some of the effects meanwhile, weave the napkins on page 71 and watch the colors shimmer on your loom.

One Too Many Margaritas napkins

I chose this project name because you might think I had too many margaritas when I selected the colors! Actually it was a deliberate choice, because all these colors produce iridescence when crossed with each other. For best results, use the hues and shades suggested here.

As described by G. H. Oelsner in *A Handbook of Weaves*, crepe weaves have a mottled appearance, the result of broken-twill threadings and/or treadlings combined with plain-weave picks. (The threading for these napkins does not produce true plain weave, but raising shafts 1-3 vs 2-4 produces an interlacement that is close.)

Crepe weaves and iridescence are an appealing partnership: color that comes and goes combined with pattern that appears and disappears. The pattern is often difficult to see while you're weaving but is more evident when viewed at a low angle. It becomes more distinct when the fabric is washed.

Wind a warp and prepare the loom following Figures 1, 2, and Project at-a-glance. Warp amounts are enough for six hemmed napkins, 20" × 20" each.

Weave the napkins following the color order in Figure 3. Weave so that the pattern is square; this is a balanced weave—picks per inch should equal ends per inch (you'll weave large 5" squares with 1" stripes in between). Begin and end each napkin with ¾" hems at the start and finish (Light Rust and then Magenta) in pseudo-plain weave. Weave 2 picks of a contrasting color to make a cutting line between napkins.

Remove the fabric from the loom and machine zigzag raw ends. Machine wash in warm water, mild detergent. Machine dry, normal setting. Cut napkins apart, turn ends under twice, and press; hem by hand or machine.

Tools for color study

A color wheel

You can find a good inexpensive color wheel at a craft or hobby store (see also page 44). Make sure your wheel has at least twelve colors: violet, blue-violet, blue, blue-green, green, yellow-green, yellow, yellow-orange, orange, red-orange, red, red-violet, and violet. Opposite colors on the wheel are complements; the colors adjacent to any color's complement are its split complements.

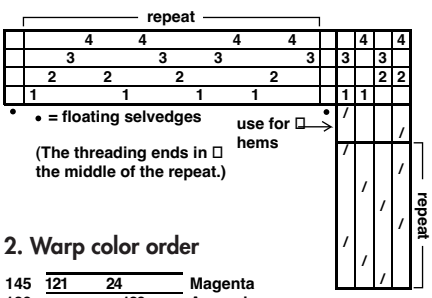
A value finder

A value finder is a red plastic strip that you can purchase from a quilting shop. Placed over a hue, it lets you see its relative lightness or darkness. (This may not work with red yarns or red fabrics, unfortunately.)

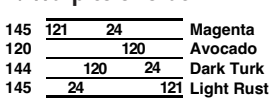
Some people can train themselves to determine value by squinting (this reduces the eye's perception of hues and makes them seem more gray).



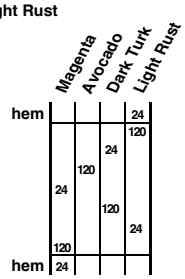
1. Draft for napkins



2. Warp color order



3. Weft color order



PROJECT at-a-glance

Weave structure for napkins
Broken twill (crepe).

Equipment
4-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle and 4 bobbins.

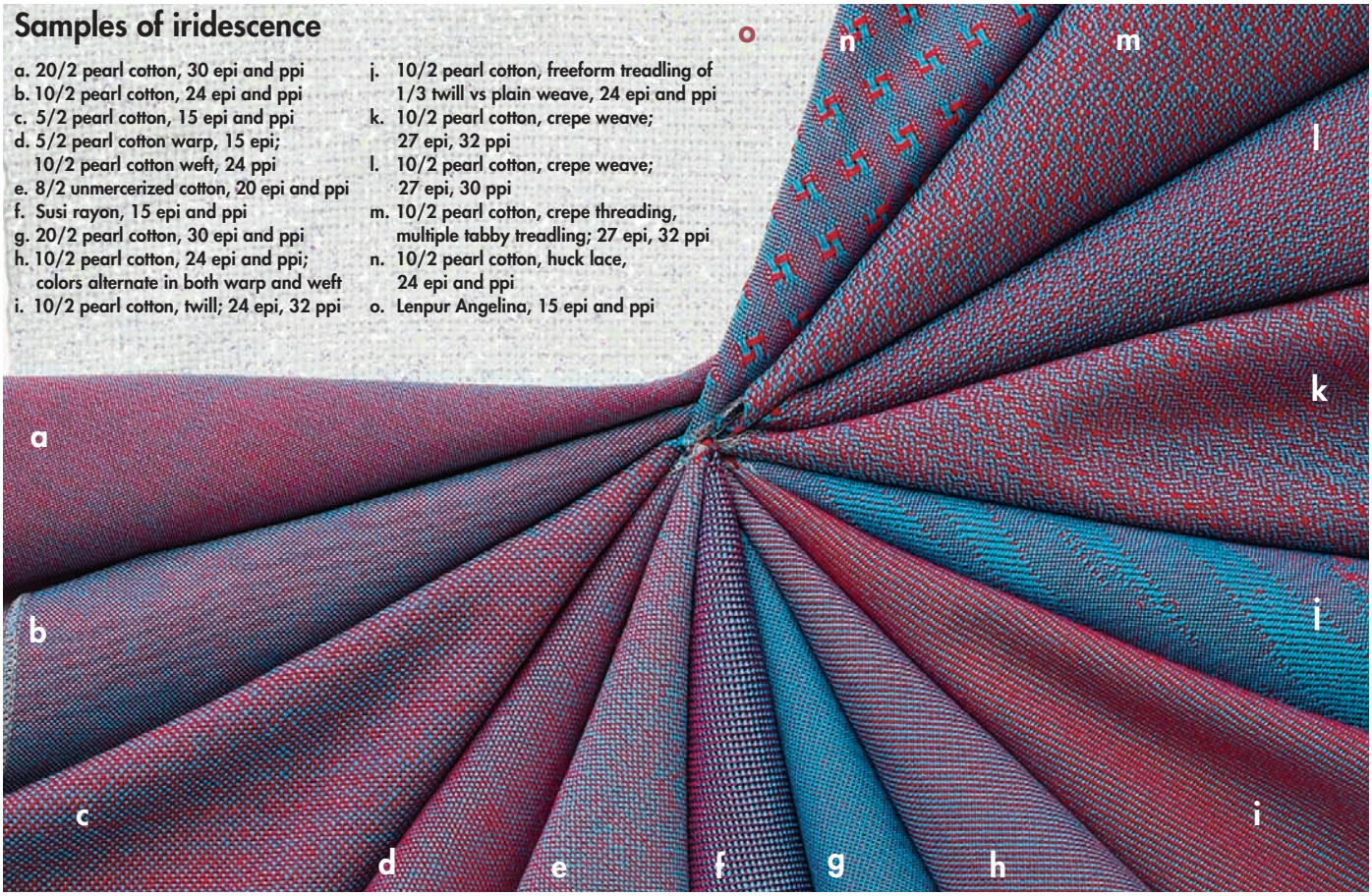
Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Light Rust , 725 yd (2⅘ oz); Avocado, 600 yd (2⅓ oz); Dark Turk 720 yd (2¾ oz); Magenta 725 yd (2⅘ oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), Light Rust, 711 yd (2¾ oz); Avocado, 508 yd (2 oz); Dark Turk, 609 yd (2⅓ oz); Magenta, 711 yd (2¾ oz).

Yarn sources
UKI pearl cottons are available from most suppliers.

Warp order and length
554 ends 5 yd long following Figure 2 (allows 24" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 23$\frac{1}{12}$".
Weft: 24 ppi. Woven length (measured under tension on the loom): 148".

Finished dimensions
After washing, amounts produce six hemmed napkins 20" × 20" each.



Principles of iridescence in handwoven fabrics

■ A color crossed with its complement produces iridescence, even more so when crossed with a split complement (turquoise with red, for example). This is good news, because each hue has *two* split complements.

■ Colors that skip one step on a 12-color wheel (blue and green, skipping blue-green, for example) produce iridescence.

■ In general, the closer the value, the better. The closer the colors are on the wheel, the more important value is—colors of the same or very close value vibrate most.

■ The finer and more closely sett the threads, the better the play of colors. However, especially with complements or split complements, even relatively coarse fabrics can be iridescent. Turquoise and red work well in 20/2 cotton (Sample a), 10/2 cotton (Sample b), and 5/2 cotton (Sample c). A different warp size from weft size also works (Sample d).

■ Luster is important, but less so than color. A sample in 8/2 unmercerized cotton (Sample e) is only slightly less iridescent than the samples in pearl cotton. A sample with extremely shiny rayon (Sample f) shimmers with changing color, even though it is a coarse fabric.

■ Neither warp nor weft have to be all one color. Alternating colors in either direction can be effective if combined with one of the same colors alone in the other direction (Sample g). Alternating in both directions doesn't work, though; it produces stripes with no iridescence (Sample h).

■ The weave does not have to be balanced (i.e., epi = ppi). The colors appear more equal as they shift in a balanced weave, but iridescence occurs with only two-thirds the number of ppi as epi. At half as many picks as ends, however, only the denser yarn color really shows.

■ Twills work, even if unbalanced. The warp color dominates in a 3/1 twill; a 2/2 twill works better, even if it is weft-dominant (Sample i). Combining different structures can give interesting results, since light reflects differently from each (Sample j).

■ Usually the best results come from balanced weaves. Crepe treadlings give lovely results (Samples k, l, and m and the napkins). Huck is very successful (Sample n); when the warp color is most evident, the weft floats shine in contrast, and vice versa.

■ Sometimes iridescence is more evident on the loom than afterwards, probably because light reflects uniformly off aligned and tensioned warps. Relaxed fabric doesn't reflect light as well. However, a good hard press after wet finishing can restore some of the luster.

■ Metallic threads catch the light at certain angles. Retroreflective and "holographic" yarns, increasingly available, can capture a rainbow in a solid background (Sample o).

HollyBee Yarns

Yarns For All Seasons

- *Rayon Bouclé*
- *Rayon Chenille (1300 ypp & 2000 ypp)*
- *Rayon Novelty*
- *"Puppy Skin" (100% Polyester Chenille)*
- *Cottons*
- *Novelty Cottons*

NEW COLORS
&
NEW VARIEGATED YARNS

Wholesale Inquiries Welcome

PO Drawer 8, Valdese, NC 28690
Phone: 828-893-2218
Toll Free: 1-866-374-2657
CustomerService@HollyBeeYarns.com
www.HollyBeeYarns.com

Free Admission — RAIN or SHINE — Free Parking

11th Annual Fleece Fair



Workshops
Over 90 Booths
Fleece Competition
Skein Competition
Free Mini-Workshops
Fiber Arts & Fine Arts Competition

Animals
Door Prizes
Food Vendors
Flax to Linen Demo
Waulking Demo
Kids Fiber Craft Workshop

Friday, April 9, 2004 ~ 4:00 to 7:00 pm
Saturday, April 10, 2004 ~ 9:00 am to 5:00pm

Putnam County Fairgrounds ~ Greencastle, Indiana

ALL DAY WORKSHOPS ON FRIDAY !!
Fleece Fair provides Fiber Fantasy in a rainbow of colorful fibers.
Llama ~ Alpaca ~ Silk ~ Angora ~ Mohair ~ Linen ~ Cotton
Various types of Sheep's Wool in natural and dyed colors !!!!!
Also: Spinning & Weaving Supplies, Handmade Items, Books, Yarn & Knitting Supplies, Baskets, Sheep Hides, Alpaca Rugs, Homemade Soap, Roving, Blankets, Fiber related Craft Items and much more!!!!!!!!!!!

For more Information, Catalog &/or Participation call
Pat ~ 812-829-4501 or email - rpfender@bluemarble.net
check-out our new web site at ~ **www.fleecefair.com**

The Woolery Has It All

(Best selection, best prices - since 1981)



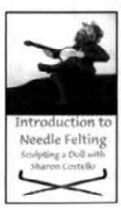
Kromski new Rigid Heddle Loom, "The Harp" includes warping board, shuttles, threading hook and video. 16", $150; 24", $165; 32", $182. Free shipping. Optional tote bag available.



Auto Reed Hook: moves from one dent to the next without reinserting. Great time saver! $41



Leclerc Adjustable Skeinwinder - for skeins from 40" to 60". $145.



Video: Introduction to Needle Felting. 131 minutes. $39.95.



Wooden Tape Measure: measures up to 60" and 150 cm. $22.

Rag Rug Cutter: allows you to cut a strip 1/2" to 2" wide. $149



Bluster Bay boat shuttles, made of exotic woods. Nice gift.
8" - $31
10" - $36



Swedish Bobbin Winder, very smooth, $90.

Schacht Tapestry Loom, 25" - warp lengths may be set for 40" or 72". Free shipping within continental US. $94 Pictured with optional stand ($38 + shipping).









BOOKS - 10% off any book title if you order 2 or more: *Jewels of the Navojo Loom*, $14.90



Please Weave a Message, $31.25
Double Weave on 4 to 8 Shafts by Arn-Grischott, $40
Compendium of Finishing Techniques, $29.95

Yarn color cards
Cotton 8/2 $3
Cotton 8/4 $3
Fingerlakes Wools $5
Harrisville Wools $16.50
Cotton Chenille $6
Cotton Rug Filler $3
Perle cotton $10
Zephyr Silk/Wool $4
Wool Rug Yarns $6

- **Books**: 10% off on orders for 2 books or more totaling $20 or more.
- **Videos**: 10% off on orders of 2; 15% off on 3 or more.

LOOMS • Glimåkra • Harrisville • Leclerc • Norwood • Schacht • Mirrix • Ashford • Louët • Kromski • Beka ***Mention this ad and receive FREE Freight (lower 48) on most floor looms plus $50 off weaving accessories with floor loom purchase.***

SPINNING WHEELS • Ashford • Louët • Majacraft • Jensen • Lendrum • Babe • Schacht • Roberta • Charkha • Journey • Timbertops • Kromski • Fricke • Alaskan Woolies



The Woolery
P.O. Box 468; Dept. H
Murfreesboro, NC 27855
Store Location - 117 E. Main Street
1-800-441-9665 • Visa/MC accepted
FAX 252-398-5974
Visit our Web Site:
http://www.woolery.com
64 page Catalog - $5

Handwoven

Fabric Forecast

Fall/Winter '04-'05

DARYL LANCASTER

One of my favorite gifts to receive when I was growing up was a new box of sixty-four Crayola Crayons. Not the upright box where the lid lifted and the crayons stood up in tiers like soldiers, but a flat box shaped more like a board game, where all the crayons were lined up in two rows neat and flat. I would just stare at the beautiful colors for days. As soon as I actually started using the crayons, the effect was gone, and then they were just crayons.

Putting together this column brought back wonderful memories of those early color experiences with crayons. My studio has been filled with pages of internet color forecasts, glossy magazine spreads, a Pantone fan, ultrasuede swatches, Color Aid paper, and yarn sample cards from a number of suppliers. There wasn't a surface uncovered! I'd look at my dinner plate and think, "That looks like the Retro Palette!" (*If* I tore myself away from my studio long enough to actually make dinner!)

I thought it would be especially inspiring and useful to show the palettes in yarns, partly to translate the colors from paper to yarn and partly to let you know the many yarns available beyond the ubiquitous 10/2 pearl cotton. We couldn't include mill ends or odd lots since they have such a short shelf life, so only permanent collections are shown. This column features yarns from five retailers in a mix of textures, sizes, and fiber types arranged in a visual feast of color (see page 76).

Remember, the palettes are for fun and inspiration; use them as a springboard to help you think outside the safety of your own color box. They can inspire a mood, provide a design challenge, or encourage you to explore new combinations of textures and colors. Dyers can use the palettes as a guide for selecting combinations of colors to use for painted warps and space-dyed yarns.

You can start with the yarns on your shelves. Arrange them in groups that correspond with the palettes. Consider what colors to add, and start a new adventure with color!



Daryl Lancaster, *of Lincoln Park, New Jersey, is thoroughly enjoying her new column. She gets to play with color and yarns all day long when she isn't out and about teaching sewing workshops for handweavers.*

YARN SUPPLIERS

C: Cotton Clouds (800) 322-7888
www.cottonclouds.com
H: Halcyon Yarns (800) 442-7909
www.halcyonyarn.com
T: Treenway Silks (888) 383-7455
www.treenwaysilks.com
W: Webs (800) FOR-WEBS
www.yarn.com
Y: Yarn Barn of Kansas (800) 468-0035
www.yarnbarn-ks.com

These five companies provided great assistance and samples of yarns. Many of the yarns, like Harrisville Shetland and JaggerSpun Zephyr, are carried by more than one retailer. Searching each retailer's website brings a wealth of yarn to your fingertips. Although the colors on the websites are only as good as your computer monitor, the color catalogues of yarn retailers are very accurate and a great way to see what's available. All yarns are current as of this writing, but keep in mind that yarn colors are discontinued all the time. Fortunately for weavers, it is easy to make substitutions.

In the listings in the palettes, each of the yarns is identified by retailer (C, H, T, W, or Y), by name or description, and by color (number or name).

Have you been inspired by our color forecasts?

Show us! Send us swatches, garments, or fabrics for the home that have been inspired by one of our fabric forecasts for 2004 (see the September/October and November/December issues in 2003, and page 75 in this issue). The deadline for submissions is February 15, 2004. We plan to feature a gallery of items inspired by the forecasts in the May/June 2004 issue.

Handwoven, Interweave Press, 201 E. 4th St., Loveland, CO 80537.

CRAYON BRIGHTS

pure color, the brightest crayons in the box, candy colors, electric energy in the darkest of winters, pure fun!





FALL HARVEST

melon, prune, guava,
coffee, raisin,
pumpkin, yam,
paprika, curry, saffron
parsley, hearth fires,
fallen leaves,
tribal spirit

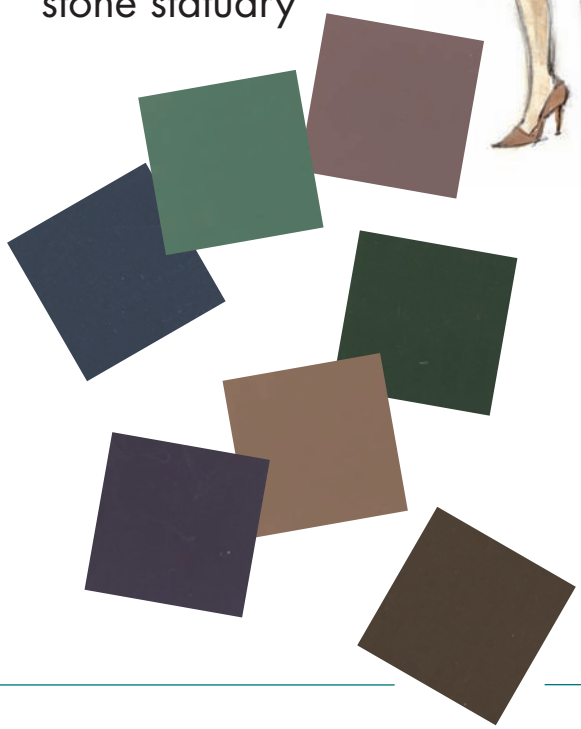






ZEN GARDEN

bonsai, twilight
still waters, serenity,
koi ponds,
stone statuary





RETRO

Andy Warhol's
Turquoise Marilyn
Tupperware
ashes of roses
1950s
soft, faded colors
stainless steel and
formica
nostalgia



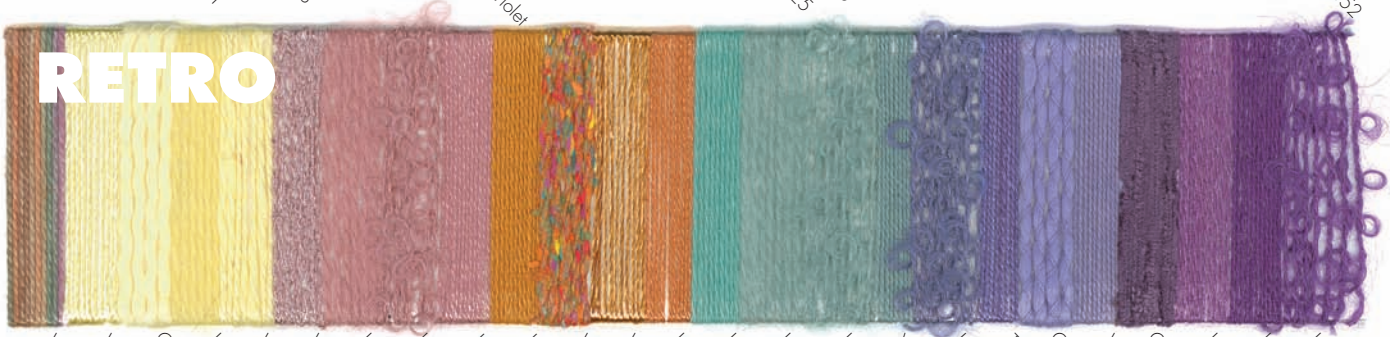
ILLUSTRATIONS BY JESSICA LEVINSON

CRAYON BRIGHTS



H: Nylon Dazzle/4
C: Pazzaz Variegated/1
W: Brilloso/9337
H: Maine Line Wool/68
T: 20/2 Silk/212
H: Mohair Heathers/30
H: King Tut Cotton/8
Y: Harrisville Shetland/Violet
Y: 20/2 Silk/51
C: Gypsy Chenille/98
W: Susi Floss/6388
T: 20/2 Silk/43
H: Cotton Fleece/45
H: Featherlight Merino/25
C: Gypsy Chenille/230
C: Marbella/492
T: 20/2 Silk/202
W: Noho Flake/7099
H: Pearl Tencel/4
C: Marbella/751
H: Cotton Fleece/47
W: Peru/Blue Ming
W: Susi Floss/2500
Y: Harrisville Shetland/452
Y: 20/2 Silk/06
Y: Rayon Boucle/Azure
H: Pearl Tencel/18

RETRO



W: Valley Cotton/9862
W: Susi Floss/1198
C: Softball/857
H: Maine Line Wool/25
W: Noho Flake/130
W: Rayon Boucle/RamRose
H: Victorian 2ply/112
H: Victorian Mohair/112
H: Pearl Tencel/9
H: Homestead Cotton/46
W: Everett Silk/5625
W: Susi Floss/7404
H: Pearl Tencel/3
H: Homestead Cotton/53
H: Victorian2ply/130
H: Victorian Mohair/130
Y: 8/2 Cotton/5068
H: Victorian Mohair/123
T: 20/2 Silk/2
C: Softball/860
W: 8/2 Cotton/6974
C: Gypsy Chenille/12
H: JaggerSpun Zephyr/57
H: Homestead Cotton/29
H: Victorian Mohair/120

FALL HARVEST



W: 8/2Cotton/Safari Combo
W: Space Dyed Chenille/Fire
W: Brilloso/9902
H: Electra/3
C: Gypsy Chenille/37
Y: Harrisville Shetland/Purp Haze
H: Pearl Tencel/11
W: Monterey/Grapeade
W: Rayon Boucle/Raisin
H: JaggerSpun Zephyr/68
Y: Harrisville Shetland/Hemlock
C: Marbella/36
W: Texas Cotton/Dark Olive
W: Barrington Mohair/1131
C: Gypsy Chenille/24
W: Texas Cotton/Dark Gold
W: Rayon Boucle/Gold
H: JaggerSpun Zephyr/21
T: 20/2 Silk/203
C: Gypsy Chenille/74
C: Marbella/372
W: Barrington Mohair/1056
W: Texas Cotton/Spice
Y: Harrisville Shetland/Topaz
W: Rayon Boucle/Spice
C: Softball/3328
C: Marbella/720
W: Texas Cotton/Choco Brown
C: Gypsy Chenille/705

ZEN GARDEN



W: Brilloso/9358
C: Pazzaz Variegated/62
Y: Harrisville Shetland/Blkberry
T: 20/2 Silk/23
Y: 14/2 Linen/42
C: Gypsy Chenille/233
C: Marbella/461
Y: Harrisville Shetland/Midnight
H: King Tut Cotton/13
H: Featherlight Merino/1
C: Marbella/374
Y: Harrisville Shetland/Loden
T: 20/2 Silk/208
H: Taffy/50
H: Bartlett Wool/238
H: Victorian Brushed/131
H: Cotton Fleece/16
H: Homestead Cotton/18
Y: 8/2 Cotton/17328
W: Rayon Chenille/Raisin
T: 20/2 Silk/9510
W: Texas Cotton/Raisin
Y: Harrisville Shetland/Sndlwood
W: Stirling Mohair/Brt Taupe
W: Valley Cotton/7388
T: 20/2 Silk/9516

Fiberworks PCW

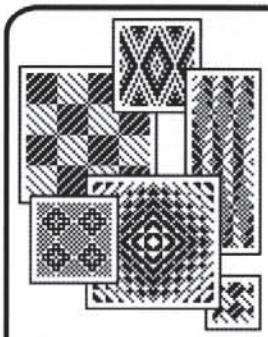
Weaving Design Software
That Thinks Like Weavers Do!



Bronze: $120
Silver: $180
Silver Plus: $220-$270
Manual: $15

Fiberworks, 27 Suffolk St W,
Guelph, ON, N1H 2H9, Canada

ph 519-822-5988, fax 519-822-3095
http://www.fiberworks-pcw.com
info@fiberworks-pcw.com



Thrilling Twills

From Fiberworks

- CD-ROM with more than 4000 weaving designs
- 5 to 32 shafts
- Fully indexed
- Easy to use
- WIF and PCW files

$32 US + $5 S&H

Fiberworks
27 Suffolk St W, Guelph, ON, N1H 2H9, Canada
ph: 519-822-5988

www.fiberworks-pcw.com
info@fiberworks-pcw.com
fax: 519-822-3095

Fabulous Qiviut!



Cloud, Rovings, Spun Yarn

Warm your toes with the warmest, lightest wool in the world . . .QIVIUT!

http://www.minimills.net

Mini-Mills Ltd.

RR#1 Belfast, Prince Edward Island, Canada C0A 1A0

Toll-free: (800) 827-3397 ~ Email: sheila@minimills.net

Students

Over $4,000 in Scholarships Available for 2004–2005

The Handweavers Guild of America, Inc., will award the annual HGA Scholarships and the Dendel Scholarship to students enrolled in accredited programs in the United States and Canada. Both scholarship funds are for furthering education in the field of fiber arts, including training for research textile history and conservation. Scholarships are awarded on artistic and technical excellence rather than financial need.

Application Deadline: March 15, 2004

For an application form visit our Web site or write:

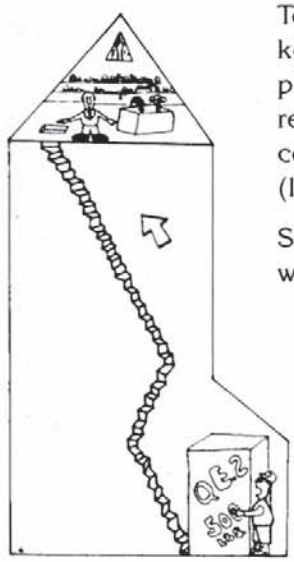
HGA **Scholarship Committee**
Handweavers Guild of America, Inc.
1255 Buford Highway • Suite 211 • Suwanee, GA 30024
tel (678)730-0010 • fax (678)730-0836
weavespindye@weavespindye.org • www.weavespindye.org

HENRY'S ATTIC, Inc.

Textured Weft Yarns

5 Mercury Avenue, Monroe, NY 10950

845-783-3930



To see the yarns Henry keeps in the attic, please send $30.00 and resale number for complete sample set. (It's well worth it.)

Stores & production weavers only, please.

Individual weavers, please see your local weaving or knitting store, or write for list of stores carrying Henry's yarns. We appreciate your business.

"You've got to be kiddin!"

THE WEAVING CONNECTION

WEBSITE LISTINGS ~ *Your Guide to Shopping on the Web*

PATTERNS

Design Media
www.scanweave.com
+45 4798 5004

Park Bench Pattern Co.
www.parkbenchpatterns.com
(619) 269-9808

SOFTWARE

Canyon Art Company
www.weaveit.com
(970) 261-1612

Fiberworks PCW
www.fiberworks-pcw.com
(519) 822-5988

ProWeave
www.proweave.com
(613) 838-5000

WEAVING EQUIPMENT

Ashford Handicrafts
www.ashford.co.nz
+ 64 3 308 9087

AVL Looms
www.avlusa.com
(800) 626-9615

Dundas-Montana Loom Co.
www.dundasloom.com
(406) 542-1249

Harrisville Designs
www.harrisville.com
(603) 827-3333

Leclerc Looms
www.leclerclooms.com
(819) 362-7207

Leesburg Looms
www.leelooms.com
(800) 329-9254

Louet Sales
www.louet.com
(613) 925-4502

Mirrix Looms
www.mirrixlooms.com
(800) 914-2614

Mountain Loom Co.
www.mtnloom.com
(800) 238-0296

Norwood Looms
www.norwoodlooms.com

Purrington Looms
www.purringtonlooms.com
(304) 743-5455

Schacht Spindle Co., Inc.
www.schachtspindle.com
(800) 228-2553

Toika USA
www.toikausa.com
(413) 584-2225

WEAVING SHOPS/ MAIL ORDER

Apple Hollow Fiber Arts
www.applehollow.com
(888) 324-8302

Bountiful
www.bountifulspinweave.com
(877) 586-9332

Carol Leigh's Hillcreek Fiber Studio
www.hillcreekfiberstudio.com
(800) 874-9328 (TRI-WEAV)

Carolina Homespun
www.carolinahomespun.com
(800) 450-7786

Cornerstone Fibres
www.crfibre.biz
(613) 384-7272

Creative Fibers
www.creativefibers.com
(612) 927-8307

The Fiber Studio
www.fiberstudio.com
(603) 428-7830

Jane's Fiber & Beads
www.janesfiberandbeads.com
(423) 639-7919

Lakeside Fibers
www.lakesidefibers.com
(608) 257-2999

Laura Fry Weaving Studio
http://laurafry.com
(250) 563-3144

Loominesce
www.loominesce.com
(541) 412-8136

Mielke's Farm
www.mielkesfarm.com
(715) 344-4104

Shannock Tapestry Looms
www.shannocklooms.com
(360) 573-7264

Weaving Southwest
www.weavingsouthwest.com
(800) 765-1272

The Woolery
www.woolery.com
(800) 441-9665

Wooly Wonders
www.woolywonders.com
(888) 299-6310

Yarn Barn
www.yarnbarn-ks.com
(800) 468-0035

YARNS

Cotton Clouds
www.cottonclouds.com
(800) 322-7888

Great Northern Weaving
www.greatnorthernweaving.com
(800) 370-7235

Halcyon Yarn
www.halcyonyarn.com
(800) 341-0282

Harrisville Designs
www.harrisville.com
(603) 827-3333

HollyBee Yarns
www.HollyBeeYarns.com
(828) 893-2218

Jane Stafford Textiles
www.saltspring.com/jstafford
(250) 537-9468

Lambspun of Colorado
www.lambspun.com
(800) 558-5262

Nordic Studio
www.cyberus.ca/~nordicstudio
(613) 346-2373

Treenway Silks
www.treenwaysilks.com
(888) 383-SILK (7455)

UKI Supreme Corp.
www.uki-supreme.com
(888) 604-6975

Webs
www.yarn.com
(413) 584-2225

Handwoven®

To advertise here call Sharon Altergott at
(877) 613-4630 or e-mail SharonA@interweave.com

introducing ...

pixeLoom™

new weaving software featuring simple, solid, useful tools for handwoven projects

$75 on CD-ROM
for Windows® 98/2000/Me/XP

www.pixeLoom.com info@pixeLoom.com

VISA
Personal or Company Checks
MasterCard
DISCOVER

OPEN TO THE PUBLIC • MAIL ORDER
Mail Order
R & M YARNS
Mail Order
105 Railroad Street Adairville, GA 30103
Showroom: I-75 N., Exit 306
(770) 769-9191 (800) 343-9276 Fax (770) 769-9190
WEBSITE: www.rmyarns.com
Mill Ends • Cottons • Wools • New Yarns • Synthetics • Blends
Knit, Crochet & Weaving Yarns

OPEN TO THE PUBLIC

2003/2004 Samples $5 per year

We welcome ~ Individuals ~ Dealers ~ Groups ~ Class Trips ~ Schools ~ Weaving & Knitting Guilds

Regular Hours: Monday thru Friday 8:00 til 4:30 ~ Saturday 9:00 til 2:00

For the best yarn, best prices, best selection, and the best service

YARNS FROM FINLAND
Imported By
EATON YARNS
from Helmi Vuorelma Co.

WOOL
Satakieli 7/2 Finnweave
Ryijylanka 7/3
Untuvainen 5/2 (brushable)
Kampavilla 36/2 worsted
Perinnelanka 12/1

COTTON
Pilvi 8/3
Tuuli 12/2
Sade 18/2
Seine Twine #6, 9, 12, 15 & 18
Poppana – bias strips from Pirkanmaan Kotityo

LINEN
Tow Linen #4 & #8
Line Linen 30/2 & 12/2
Purjelanka 8/3 warp

Other special order yarns
Color cards $1.50 each yarn

For dealer nearest you—contact

Eaton Yarns
P.O. Box 665 • Tarrytown, NY 10591
(914) 631-1550 or (914) 946-9180

the mannings
Handweaving School & Supply Center



1132 Green Ridge Rd., East Berlin, PA 17316
717-624-2223 • to order - 800-233-7166
http://www.the-mannings.com
email: mannings@sun-link.com

Come see our loom and spinning wheel showroom. It contains Schacht, Norwood, Harrisville, Leclerc, Ashford, Louet, Lendrum, and Timbertop equipment all set up and ready to try. Yarns, fibers, dyes, tools, and lots of books to satisfy every weaver's, spinner's, or knitter's need. Call, visit our shop, or see us on-line.

Catalog and Yarn Style Card $2.50

Gilmore Looms

Finely Crafted Looms Since 1936

The founder, Everett Gilmore, originated the jack-type harness loom in 1936. The Allens are dedicated to providing handweavers with the same high-quality weaving equipment Gilmore loom enthusiasts have come to expect. Each loom is carefully created from selected hardwoods and is durable enough to weave with the heaviest of threads, always providing a wide shed.

- Looms available in 4 and 8 harness styles and come in 26", 32", 40", and 46" widths (actual weaving widths).
- Hardwood loom bench and other accessories are also available.

Write or call for a free brochure



Gilmore Looms
1032 N. Broadway Avenue
Stockton, CA 95205
Phone (209) 463-1545
Fax (209) 465-9627
Call for appointment
Email: gilmorelooms@earthlink.net
www.gilmorelooms.com

MOUNTAIN COLORS
HAND-PAINTED YARNS

BEARFOOT



Try our new
SOCK YARN
60% Superwash wool, 25% Mohair, 15% Nylon

www.mountaincolors.com
(406) 777-3377

THE HANDWOVEN Marketplace

WEAVING SHOP DIRECTORY

ARIZONA

Fiber Factory—Mesa
The Southwest's most complete yarn shop. Yarn, accessories, equipment, and classes for four-harness, card, inkle, Navajo, rigid heddle, and tapestry weaving. www.fiberfactory.com.
150 W. Main St. *(480) 969-4346*

CALIFORNIA

Custom Handweavers—Mountain View
We offer courses to advance skills at every level. Also looms, wheels, accessories, and materials, a feast of yarns for weaving and knitting, and weaving books. www.customhandweavers.com.
2267 Old Middlefield Way *(650) 967-0831*

The Village Spinning & Weaving Shop—Solvang
Located in the Danish village of Solvang. Open 9:30 to 5:30 Monday through Saturday and 11:00 to 5:00 Sundays. http://villagespinweave.com; e-mail villagespinweave@earthlink.net.
425 Alisal Rd. *(805) 686-1192*
order line (888) 686-1192

Brown Sheep Fiber Studio—Visalia
Weaving instruction, Schacht looms. We specialize in natural fibers and unique yarns for knitting and weaving. Colored Merino fleeces and lambs for sale. Also natural colored Shetland and kid mohair yarns spun from our flock.
106 S. Church St. *(559) 627-2951*

COLORADO

DJ's FiberCrafts—Florence
At DJ's FiberCrafts customers will find quality materials to support weavers, knitters, and spinners. Many classes are available. www.djsfibercrafts.com; e-mail djs@earthlink.net.
106 W. Main St. *(719) 784-0775*

Tao Mundo—Salida
Historic downtown Salida's largest fiber studio and teaching center; looms, spinning, fibrarts exhibits, handwovens, weekend retreats. E-mail taomundo@yahoo.com.
137 W. 2nd Street *(719) 539-5400*
(877) 839-5400 (orders)

FLORIDA

Uncommon Threads—Palm Harbor
Catering to the fiber arts of weaving, spinning, knitting, crocheting, and beading with a wide variety of yarns and fibers ranging from basic to funky. e-mail nnollett@gte.net.
31962 US 19 North *(727) 784-6778*

MARYLAND

Handwoven by Ira—Silver Spring
Yarns, looms (Schacht, Leclerc), weaving accessories, beginning and advanced weaving classes. Finished products: scarves, throws, shawls, blankets. www.handwovenbyira.com; e-mail customerservice@handwovenbyira.com.
900 Silver Spring Ave. *(301) 585-9505*

MASSACHUSETTS

Webs—Northhampton
At Webs, you'll find an incredible selection of looms and weaving supplies, spinning wheels, knitting tools–and of course, yarn! Shop on-line: www.yarn.com; e-mail webs@yarn.com.
Service Center Road *(800) FOR-WEBS (367-9327)*

MINNESOTA

Silver Creek Cabin—Maple Lake
For those on a "fiber diet", you should be able to find something to satisfy your cravings. Also unique gift items and *Basketville* baskets.
11117 Duffield Ave. NW *(763) 878-4533*
(612) 804-8173

Creative Fibers—Minneapolis
Premier weaving and knitting shop carrying supplies for weavers, knitters, basketry, rug hookers, spinners and beaders. www.creativefibers.com.
5416 Penn Ave. S. *(612) 927-8307*

NEBRASKA

The Plum Nelly—Hastings
"Plum Nelly" means just about everything. In this case everything a fiber artists needs–looms, spinning wheels, fleece, yarn, shuttles, books, magazines, classes.
113 N. Hastings Ave. *(402) 462-2490*

NEW HAMPSHIRE

The Fiber Studio—Henniker
Our own 1300 yard rayon chenille, perle cotton, cottolin, mill ends and rug wools, 8/2 cotton and flake, linen blends, rayons, novelties. Hand-dyed natural yarns. Looms, equipment, books. Online Yarn Specials! Yarn samples, $6.00 set. www.fiberstudio.com; e-mail sales@fiberstudio.com.
9 Foster Hill Rd. *(603) 428-7830*

OHIO

The Little House—Clyde
Friendly shop filled with spinning and weaving supplies, yarns, lots of books, and more. Call ahead, we take a day of retirement sometimes. Closed Sundays. Website www.littlehousespinning.com.
1927 N. Main St. *(800) 554-7973*

OREGON

Robin and Russ Handweavers, Inc.—McMinnville
Specializing in handweaving, spinning, mill end yarns, new and used equipment, textile books and lacemaking. Join our yarn club and receive samples for three years!
533 N. Adams St. *(800) 932-8391*

fiber arts northwest—Portland
Broad selection of quality & unique natural fibers; buy only what you need at our winding station. Looms; books; supplies; instruction; inspiration. Major brands represented. Easy access-affordable covered parking. Call for directions.
0315 SW Montgomery St. #340 *(503) 224-3536*

PENNSYLVANIA

Arasapha Farm—Gradyville
Fifty shades of worsted yarn from Bartlettyarns plus bulky and sport weight. Ashford wheels and looms, pattern books, sheepskins, spinning and weaving lessons.
1833 Middletown Road *(610) 459-3212*

Silverbrook Fiber Arts & Sheepskins—Marchand
Schacht, Ashford, Louet wheels, looms, accessories; yarns including Brown Sheep, Henry's Attic, Sirdar, Patons, handspun, hand-dyed. . . 10 rooms in restored Victorian home. Classes. Punxsutawney/Indiana area. E-mail ginger@groundhog.net; www.groundhog.net/silverbrook.
16040 US Hwy. Rt. 119 N *(724) 286-3317*

TENNESSEE

Jane's Fiber & Beads—Afton (Greeneville)
Weaving and spinning products by Ashford, Beka, Lendrum, Louet, Majacraft, Mirrix, and Schacht. Kumihimo and tassel supplies, books, Japanese beads, pearls, pressed glass, and classes. www.janesfiberandbeads.com; e-mail fiber@xtn.net.
5415 E. Andrew Johnson Hwy. *(423) 639-7919*

TEXAS

Upstairs Studio—Laporte
We are a full service weaving, spinning, dyeing, and felting store. Located southeast of Houston, eight miles from NASA, and a mile from the bay. e-mail upsstudio@att.net.
111½ North Second St. *(281) 470-0108*

VIRGINIA

Springwater Fiber Workshop—Alexandria
Fiber art classes year-round in weaving, spinning, dyeing, surface design and more. Supply store with fibers, yarn, books, and equipment. Hotels nearby. www.springwaterfiber.org.
808 North Fairfax St. *(703) 549-3634*

WASHINGTON

Fiber Arts Gallery—Port Angeles
Located downtown within walking distance of Victoria BC ferries. Showcasing over 45 local artists. Featuring one-of-a-kind gifts, new and used equipment, and weaving, spinning, and felting classes. www.fiber-arts-gallery.com.
128 E. Front St. *(800) 409-8680*

WISCONSIN

Bahr Creek Llamas & Fiber Shop—Cedar Grove
Ertoel "Roberta" electronic spinning wheel; Schacht, Ashford looms and wheels; Polanaise Mazurka wheels; Unicorn and Interweave books; yarns, fiber, llama roving, supplies and custom spinning. e-mail demaster@bahrcreek.com.
N 1021 Sauk Trail *(920) 668-6417*

Susan's Fiber Shop—Columbus
Everything you need for your next weaving or spinning project is at Susan's! Come look over our large selection of looms including Ashford, Norwood, Schacht, Louet, Harrisville, and Mirrix. Come visit us or check out our website at www.susansfibershop.com.
N 250 Hwy A *(888) 603-4237 (orders only)*

Lakeside Fibers—Madison
Come see our new Weaving Center overlooking the lake featuring our exclusive 36" cherry Louet David loom with tension brake and matching bench! www.lakesidefibers.com; e-mail info@lakesidefibers.com.
402 W. Lakeside St. *(608) 257-2999*

Fiberwood Studio, Ltd.—Milwaukee
Natural fiber yarns, chenilles, Schacht, Norwood, Leclerc looms and accessories, books. Beginning and Intermediate weaving classes. "Make It-Take It" workshops. Weaving kits. e-mail fiberwood@aol.com.
2709 N. 92nd St. *(414) 302-1849*

To be listed in the "Weaving Shop Directory," please contact Sharon Altergott at (877) 613-4630 or SharonA@interweave.com. $65 per issue; $55 per issue for three-time commitment; $45 per issue with one-year (five-time) commitment.

Peters Valley
Craft Education Center

2004 SUMMER WORKSHOPS

Traditional Willow Basketry
Bonnie Gale
Hooking & Dyeing a Rug
Rae Harrell
Weaving 101
Harriette Markos Rodman
Discharge & Illumination
Myra Serrins
Exploring Color through Weaving
Betty Vera
Intro to Four-Harness Weaving
Ann Songayllo
Fiber Sculpture
Ann Hall-Richards
Hen Basket & More
Martha Mulford-Dreswick
and much more!

973-948-5200 • www.pvcrafts.org
Layton, New Jersey

Classes, Market and Fashion Shows!
Fabulous Fiber Fest
Fabulous Fiber Fest in Santa Monica
August 20 -22, 2004
Classes, Market and Fashion Shows!
for Info, Send SASE (Stamp $0.50) to:
3767 Overland Avenue, Suite 102, Los Angeles, CA 90034
www.thefiberfest.com

Interlacing
CNCH
2004
Cultures
A Fiber Festival

April 30–May 2, 2004
Conference of Northern California Handweavers
Santa Clara, California
Workshops and seminars on weaving, spinning, surface design, dyeing, felting, basketmaking, beadweaving, and more, for everyone interested in our global fiber heritage.
Registration and information:
www.cnch.org/conferences or 510-888-2253

SHUTTLES,



SPINDLES & SKEINS

Weaving • Basketry • Spinning
Knitting • Classes • Equipment

635 S. Broadway, Unit E
Boulder, Colorado 80305
(in the Table Mesa Center)

(303) 494-1071 • (800) 283-4163

Visit our web site:
www.shuttlesspindlesandskeins.com

Mon 12-6 pm • Tues-Sat 10-6 pm

Closed Sundays



Heritage Spinning & Weaving

Spin • Knit Weave
Classes & Supplies

Schacht, Ashford, Louet, Bryspun, Inox, Jo Sharp, Noro, Heirloom, Wool Pak, Brown Sheep, Mt. Colors, Regia, Opal & More

PLUS



More sock yarn than you've ever seen in one place!

www.heritagespinning.com
47 E. Flint • Lake Orion, Michigan
(248) 693-3690
Mon - Fri 10 - 5 • Wed. 10 to 7 • Sat. 10 - 3
We ship just about anywhere!

FIBERARTS
THE MAGAZINE OF TEXTILES



67 Broadway, Asheville, NC USA 28801 Phone 800-284-3388 (US only), 828-236-9730 (outside US) Fax 828-236-2869

Name
Address
City
State/Zip
❑ 1 year (5 Issues) Only $24.00, $29.00 outside U.S. (includes CA G.S.T)
❑ 2 years (10 Issues) Only $42.00, $52.00 outside U.S. (includes CA G.S.T)
❑ Payment enclosed (U.S. funds)
❑ Bill me later IP01

WeaveIt 4.1

Windows Weaving Program

With two Choices:

WeaveIt Basic
A basic drawdown program.

WeaveIt Pro
A full-feature design tool.

Plus . . . Loom control add-on
AVL, J-Made, Louet, Schacht

Check out the details and
Get a free demo at
www.weaveit.com



Canyon Art Company
2445 Ruby Mesa Ct.
Grand Junction, CO 81505
(970) 261-1612

sallyb@weaveit.com

Save Your Back Issues of Handwoven



Organize and protect your HANDWOVEN collection. These handsome storage boxes are covered in a rich Flag Blue leather-like material. A two-color decorative HANDWOVEN label is included for personalizing. *They also make a great gift.*

One - $15.00 Three - $40.00 Six - $80.00

••••••••••••••Order form••••••••••••••

Please send me_____slipcases.
My check for $_____is enclosed.
Add $3.50 per slipcase for P & H. USA orders only.
PA residents add 6% sales tax.
Make checks payable to **TNC Enterprises, Dept HNV, PO Box 2475, Warminster, PA 18974**

Name_____

Address_____
(No PO Boxes Please)

City, State, Zip_____

Credit Card: AmEx, Visa, MC
Send: name, number, exp. date

To Order Online:
www.tncenterprises.net/hnv.html

Pearl Sunrise

Learn Navajo Weaving & Culture in ***Sunny*** Tucson this Winter

February 16-20
Lodging available



(505) 758-0350

TAOS ART SCHOOL
tas@laplaza.org
www.taosartschool.org

Arizona

International Weaving School Denmark 2004

These are the classes where boundaries are set only by one's own fantasy!

2004—
Our 20th Anniversary!

Look at our website
www.weaving-center.dk
for more information

LOTS OF NEW CLASSES!

Excursions

Instruction is individually tailored to each participant. Teaching is given in English, German and Scandinavian languages.

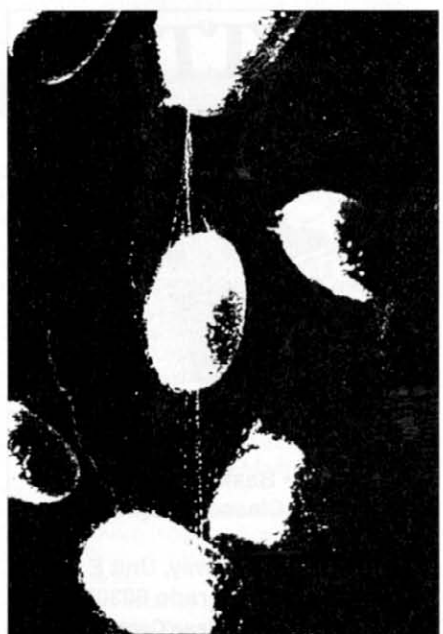
2–4 weeks courses.

For further information:

DANISH WEAVING CENTER
Turid Uthaug, Director
Fjelstrupvej 34
DK - 6100 Haderslev

Telephone: +(45) 74527675
Telefax: +(45) 74534222
E-mail: wcenter@mail.danbbs.dk
www.weaving-center.dk

U.S. Postal Service Statement of Ownership, Management & Circulation. 1.Publication Title: HANDWOVEN 2. Publication No: 129-210. 3. Date of Filing: 9-29-03. Issue Frequency: Bi-monthly except July/August 5. No. of Issues Published Annually: 5. 6. Annual Subscription Price: $27.00 7. Complete Mailing Address of Known Office of Publication: 201 E. 4th Street, Loveland, Larimer, CO 80537-5655. Contact Person: Donna Melton; Telephone (970) 669-7672. 8. Complete Address of Headquarters or General Business Office of the Publisher: Same as above. 9. Full Names and Complete Mailing Addresses of Publisher, Editor: Publisher: Marilyn T. Murphy, 201 E. 4th St., Loveland, CO 80537-5655. Editor: Madelyn van der Hoogt, 201 E. 4th St., Loveland, CO 80537-5655; Managing Editor: Liz Gipson, 201 E. 4th St., Loveland, CO 80537-5655. 10. Owner(s): Interweave Press, Inc., 201 E. 4th St., Loveland, CO 80537-5655; Linda C. Ligon, 201 E. 4th St., Loveland, CO 80537-5655. 11. None. 12. N/A. 13. Publication Title: HANDWOVEN. 14. Issue Date for Circulation Data Below: September/October, 2003. 15. Extent and Nature of Circulation (in the following the first number represents the "Average No. Copies Each Issue During Preceding 12 Months" and the second number represents the "Actual No. Copies of Single Issue Published Nearest to Filing Date"): A. TOTAL NO. OF COPIES: 1. 34,516/34,884. B. PAID AND/OR REQUESTED CIRCULATION: 1. Paid or Requested Mail Subscriptions: 19,710 /19,385. 3. Sales through dealers and carriers, street vendors and counter sales: 8,230/12,491. C. TOTAL PAID AND/OR REQUESTED CIRCULATION (sum of 15B1 and 15B3): 27,940/31,876. D. FREE DISTRIBUTION BY MAIL, (SAMPLES, COMPLIMENTARY, AND OTHER FREE): 906/281. F. Total Free Distribution (Sum of 15D and 15E): 906/281. G. TOTAL DISTRIBUTION (Sum of 15C & 15F): 28,846/32,157. H. COPIES NOT DISTRIBUTED: 5,670/2,727. I. TOTAL (sum of 15G & 15H): 34,516/34,884. J. Percent Paid and/or Requested Circulation (15C divided by 15G x 100) 97%/99%. 16. Publication of Statement of Ownership. Publication required. Will be printed in the Jan/Feb 2004 issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Marilyn T. Murphy, Publisher. 9-29-03. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).



The Silk Tree

12359 - 270A ST.
MAPLE RIDGE, BC, CANADA V2W 1C2

silk yarns and fibres
yarn & color samples $5
Toll-free (877) 891-2880
Ph (604) 462-1620 Fax (604) 462-1653
www.silkyarn.com
e-mail: silktree@silkyarn.com

EXHIBITS, SHOWS, AND SALES

ARIZONA

January 21–February 28. 26th Annual Contemporary Crafts at the Mesa Contemporary Arts, 155 N. Center, PO Box 1466, Mesa, AZ 85211. (480) 644-2056.

CALIFORNIA

Through January 25. 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.

January 14–April 25. Weaving Tradition: Carol Cassidy and Woven Silks of Laos at the Museum of Craft & Folk Art in San Francisco. (415) 775-0991; www.mocfa.org.

February 7–8. Songs of the Shuttle and Wheel open house, sponsored by the Sacramento Weavers' and Spinners' Guild at the Shepard Garden and Arts Center in Sacramento. www.directcon.net/weaver.

DISTRICT OF COLUMBIA

Through January 5. The Art of Resist Dyeing. **Through February 29.** African-American Quilts from the Robert & Helen Cargo Collection. **Through March 14.** Navajo Blankets of the 19th Century. **January 30–June 6.** Draped, Wrapped, & Folded: Untailored Clothing. 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

May 28–June 27. A Patchwork Presence, quilt-related fiber show in Peoria. Contact Michelle Traver, The Peoria Art Guild, 203 Harrison, Peoria, IL 61602. (309) 671-1090; mtraver@peoriaartguild.org.

IOWA

Through January 4. Incarnations: A Nancy Jackson Retrospective Exhibition, tapestry exhibit at the Anna Hong Fine Arts Gallery, Vesterheim Norwegian-American Museum, 523 W. Water St., PO Box 379, Decorah, IA 52101. (563) 382-9681; fax (563) 382-8828; langton@vesterheim.org.

MICHIGAN

March 21–December 30. Fascination with Fiber at the Michigan State University Museum. (517) 355-2370; gile@msu.edu; www.mlhguild.com/fascination_with_fiber.htm.

MINNESOTA

November 1–February 21. Feminine Attire in 20th Century Morocco at the Minneapolis Institute of Arts. Contact Lynette Nyman (612) 870-3173; www.artsmia.org.

MISSOURI

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

NEW JERSEY

Through January 4. Contemporary Tapestry: Archie Brennan and Susan Martin Maffei 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. Jewels of the Navajo Loom: The Rugs of Teec Nos Pos 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.

Through January 6. Handwoven Treasures, show



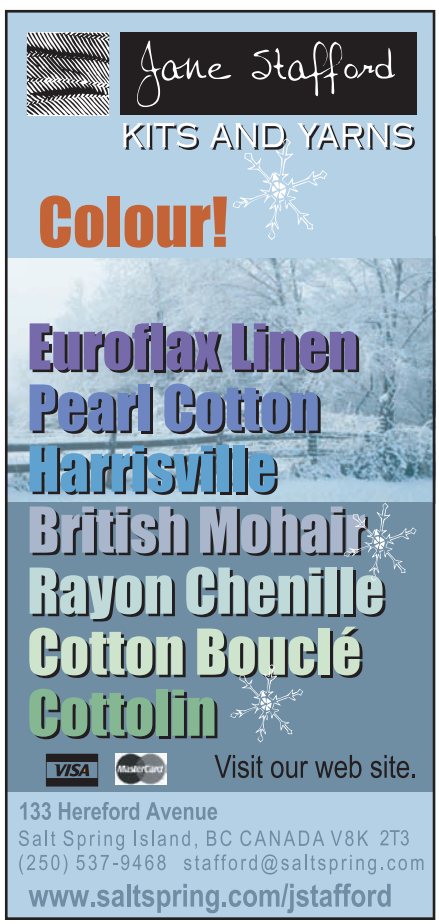
GOOD WOOD LOOMS

Quality weaving looms and accessories handcrafted of native hardwoods

- Inch-Worms
- Pocket Looms
- Large and small Frame Looms
- Slant Looms
- Mini-Inkle Looms
- Warping boards
- Yarn holders and shuttles

Write or call for a free flyer

Good Wood Looms
PO Box 987
Langley, WA 98260
Phone & fax: (360) 730-1826
e-mail goodwood@whidbey.com
www.goodwoodlooms.com



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.

OKLAHOMA

March 13–14. Fiberworks 2004, sponsored by the Handweaver League of Oklahoma at the City Arts Center on the Oklahoma State Fairgrounds in Oklahoma City. Contact Dorothy Dinsmoor (405) 348-4666.

OREGON

Through January 25. La Petite XI, juried multimedia show at the Alder Gallery, Box 8517, Coburg, OR 97408. (541) 342-6411; pet@alderart.com; www.alderart.com.

PENNSYLVANIA

March 9–April 3. Celebration of Fiber 2004, 50th annual exhibition of the Philadelphia Guild of Hand Weavers at Widener University Art Gallery, One University Pl., Chester, PA 19013. (610) 499-1189; or Nancy Middlebrook, (610) 328-9773; www.libertynet.org/phweaver.

TEXAS

April 17–18. 2004 Fiesta Arts Fair at Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; info@swschool.org; www.swschool.org.

VIRGINIA

Through February 15. 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.

CONFERENCES

ARIZONA

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

COLORADO

May 14. Colorado Weavers Day at Garden Pavilion at the Julie Penrose House, Colorado Springs. Colorado Weavers Day, PO Box 1300, Monument, CO 80132. (719) 495-1873; craigl@att.net.

June 30–July 3. Convergence 2004, Fiber with an Altitude: Connecting People, Connecting Time, biennial conference of the Handweavers Guild of America in Denver. Preconference workshops June 27–30. Contact Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010. hgaconvergence@weavespindye.org; www.weavespindye.org.

FLORIDA

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

INDIANA

March 10–14. Midwest Basketry Focus 2004 at Higher Ground Retreat Center in West Harrison. Contact MBF, 10611 Marvin Rd., Harrison, OH 45030; or Judy Dominic, (513) 367-0710; judydominic@fuse.net; http://home/fuse.net/mbf.

LOUISIANA

March 26–28. Fiber Forum 2004 at the Civic Center in Plaquemine. Contact Fiber Forum 2004, PO Box 844, Plaquemine, LA 70765; Dr. Charlene Bishop, (225) 687-8392; Bellefleurcmb@aol.com.

OHIO

April 24. Mid-Ohio Fiber Gathering in DeGraff. (419) 682-1427; Leellama@bright.net; or Susie, (937) 585-5161.

PENNSYLVANIA

July 7–11. Creative Strands: A Fiber Arts Conference at Bucknell University, Lewisburg. Contact Augusta Marketing, 680 Neitz Rd., Northumberland, PA 17857. (570) 473-8278; ann@augustamarketing.com; www.augustamarketing.com.

AUSTRALIA

March 19–21. Body, Cloth, and Movement. The 5th International Shibori Symposium in Melbourne. www.shibori.org.

UKRAINE

June 15–19. 5th International Biennial on Contemporary Textile Art; conference, fashion show,

John C. Campbell Folk School

Since 1925 • Brasstown, NC

Courses for all skill levels!

Knitting • Quilting
Dyeing • Print Making
Crochet • Felt Making
Rug Making
Basketry • Embroidery

Weekend and week-long classes year-round in arts & crafts, music, dance, cooking, gardening, photography, writing and nature studies.

For a free catalog
call **1.800.FOLK.SCH**
or visit **www.folkschool.org**



Surface Design

The Surface Design Association is an international not-for-profit organization dedicated to education,research, critical thinking and promotion in the field of Surface Design. Members receive the Surface Design Journal and SDA Newsletter.

Surface Design Association
P.O. Box 360 Sebastopol, CA 95473-0360
707.829.3110 surfacedesign@mail.com
Send $7 for a sample copy of the Surface Design Journal.

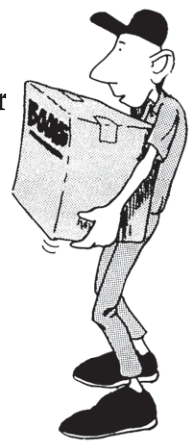
www.surfacedesign.org

Moving?

Don't forget to pack your subscription to HANDWOVEN!

Send your old and new addresses, along with the **customer number** that appears on your mailing label, to

HANDWOVEN
P.O. Box 484
Mt. Morris,
IL 61054-0484



exhibit, tours. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. Phone 380 (552) 551127; anschnei@public.kherson.ua.

TO ENTER

COLORADO

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

Fiber Celebration 2004, juried show in Loveland June 5–July 18. **Entry deadline March 1.** Contact B.J. O'Dea, bjodea@qwest.net, or Kathy Hartmeister, (970) 667-9558 or (970) 493-0571; www.angelfire.com/co4/fibercelebration/.

Schacht Student Showcase, a juried exhibit of woven textiles June 30. Open to students enrolled in a U.S. degree fiber art program. **Entry deadline March 1.** Contact Jane Patrick (303) 442-3212; janep@schachtspindle.com; www.schachtspindle.com/studentshow.htm.

Small Format Frontiers, international unjuried show of small-format tapestry, June 14–July 9, at the Museum of Outdoor Arts, Englewood, in conjunction with HGA Convergence 2004. **Entry deadline January 15.** Contact Karen Crislip, 651 Big Horn Dr., Estes Park, CO 80517. (970) 586-0976; kcrislip@bigplanet.com; www.americantapestryalliance.org.

Convergence juried and nonjuried exhibits and fashion show, June, in Denver. Contact Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010. hgaconvergence@weavespindye.org; www.weavespindye.org.

CONNECTICUT

Expo 2004, juried show and sale of fine American craft, July 15–17 at Guilford Town Green, Guilford. **Late application deadline January 10.** Contact The Guilford Handcraft Center, Box 589, 411 Church St., Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; handcraft.center@snet.net.

FLORIDA

Florida Tropical Weavers' Guild seeks teacher and vendor applications for the 2005 and 2006 conferences. Contact Penny Morgan, 353 N. Swinton Ave., Delray Beach, FL 33444. PBTPenny@aol.com.

GEORGIA

Digital Origins: Emerging American Textile Artists, a national juried and invitational exhibition of textile artist with less then ten years of exhibition experience at the Eyedrum Gallery in Atlanta. (404) 352-2215; craftliberationfront@earthlink.net; craftliberationfront.com.

HAWAII

50 . . . Interpreted, juried biennial exhibition of the Hawaii Handweavers' Hui, May 15–31 in Honolulu. Entries must incorporate a theme of "50" and be accompanied by a written explanation. **Entry deadline not stated.** Contact Hawaii Handweavers' Hui, PO Box 11808, Honolulu, HI 96828; www.hawaiihandweavers.org; or call Sidney Lynch, (808) 591-8539.

MICHIGAN

New Fibers, a juried show of regional fiber art sponsored by Fiber Arts Network (FAN), June 14–July 23 at the Slusser Gallery in Ann Arbor. **Slide deadline February 15.** For prospectus, send an SASE to Susan Moran, 308 Manor Dr., Ann Arbor, MI 48105. smoran@ccscad.edu.

NORTH CAROLINA

Blue Ridge Handweaving Show, in Asheville and Greenville, South Carolina, October 7–December 3. Open to all handloom weavers. **Entry Deadline August 31.** Contact BRHS, PO Box 454, Drayton, SC, 29333. www.main.nc.us/wncfhg.

PENNSYLVANIA

Long's Park Art and Craft Festival, September 3–6, in Lancaster. **Vender application deadline February 29.** Write PO Box 1553HWL, Lancaster, PA 17608-1553. (717) 295-7054; fax (717) 290-7123; info@longspark.org; www.longspark.org.

SOUTH CAROLINA

Blue Ridge Handweaving Show, in Greenville and Asheville, North Carolina October 7–December

GOWDEY REED COMPANY

OLDEST REED COMPANY IN THE WORLD

ESTABLISHED IN 1834

- Now stocking a variety of inserted-eye heddles
- Any reed size available
- Contact for more information.

325 Illinois Street
Central Falls,
Rhode Island 02863
tel (401) 723-6114
fax (401) 727-0720

VISA MasterCard

www.gowdeyreed.com

As seen in this issue

You've read about them, now try it yourself!

Tubular Spectrum
Color Gamp Kit
20 brilliant colors
10/2 Mercerized
$65
enough to weave 3 color studies !!
Because you can't have too much of a great thing!

And then for even more fun add

Gray Matter
Value Gamp Kit
Black, 5 shades of Gray & White
in 10/2 Mercerized Cotton
Available in 1.5 oz, 3 oz and 8 oz sets

and tons of other great yarns!!!
Call for our free catalog
Lunatic Fringe
800/483-8749
Lunatic@talstar.com

Lakeside Fibers
A Working Studio

402 W Lakeside Street
Madison, WI 53715
608-257-2999 www.lakesidefibers.com
info@lakesidefibers.com

Exclusive Louet David
36" Cherry Loom

Traditional & Exotic Fibers
Tencel, Jute, Silk, Camel

Wide Selection of Looms

Classes & Supplies

Stop in & see the view!

3. Open to all handloom weavers. **Entry Deadline August 31.** Contact BRHS, PO Box 454, Drayton, SC, 29333. www.main.nc.us/wncfhg.

TEXAS

Guest Artist Program, residencies for artists living in North America to provide opportunities for artists and non-artists to work together while creating a work of art, and emphasizing creativity in daily life. **Application deadline February 1.** Contact Director of Public Programs, Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; www.swschool.org.

CANADA, ONTARIO

Fleece-to-Something, team and individual events February 7, sponsored by Etobicoke Handweavers and Spinners Guild, at Neilson Park Creative Centre, 56 Neilson Dr. in Etobicoke. Contact Elizabeth Evans, cetkovskievans@rogers.com, or Lorraine Smith, (416) 432-1965; b_lorraine_smith@hotmail.com.

UKRAINE

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

INSTRUCTION

MASSACHUSETTS

Swedish Weaving, at Becky's Väv Stuga in Shelburne. (413) 625-6057; www.vavstuga.com.

NORTH CAROLINA

Beyond Basics: Big Weaving Challenge, January 11–17, with Rosalie Neilson. **Weaving—Beginning and Beyond,** February 1–7, with Pam Howard. **Kumihimo,** February 8–14, with Ethel Kawamura. **Plain Weave with Punch,** February 15–20, with Lynn Nickerson. **Rag Rugs,** February 22–28, with Christie Rogers. **Beginning to Intermediate Weaving,** February 29–March 6, with Elaine Bradley. **Weaving Rag Rugs,** March 21–27, with Nanette Davidson. Additional classes in spinning, basketry, dyeing, rug making, 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.

OKLAHOMA

The Magic of Indigo, with Laura Strand March 13–14 at the City Arts Center in Oklahoma City. Contact Mary Jo Kinzie (405) 942-0585; cjkmjk@cox.net.

TRAVEL

Bhutan, October 8–27. Textile arts tour, sponsored by The Textile Museum. Contact Geographic Expeditions, 2627 Lombard St., San Francisco, CA 94123. (800) 777-8183; info@geoex.com.

Vietnam, February 8–20. Arts and World Heritage Sites 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.

Southwestern U.S. April 25–May 2 and July 11–8. Canyon Country art/trading post/pueblo tours and workshops. 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.

Turkey, September 10–20. Seminar in Ottoman Textiles, tour and seminar in Istanbul, sponsored by The Textile Museum. Contact The Ticket Counter, 6900 Wisconsin Ave., Ste. 706, Chevy Chase, MD 20815. (800) 247-7651. Carol Ross, (202) 237-5314; quesadast@hotmail.com.

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

Have You Tried Our Unmercerized Cotton Yarn Yet?

40 Beautiful Shades in 16/2, 8/2, 8/4, 8/8, 8/16 and Bouclé

The Complete Source for All Your Weaving Needs!

- Leclerc Weaving Looms, Repair Parts & Accessories
- Weaving/Spinning/Knitting Tools
- Large Selection of Yarns in a Rainbow of Colors including:

Cotton	Cottolin
Cotton Mill Ends	Rayon Chenille
Mop Cotton	Tencel
Mercerized Cotton	Rug Warp
Orlec (Acrylic)	Irish/Belgian Linen
Mission Falls	Alpaca Yarn
Philosopher's Wool	Lopi Wool Yarn
Wool Singles	Peace Fleece

- 1000s of Weaving/Knitting/Spinning Books, Videos & Magazines
- Mail Order, Retail Store & Extensive Website with Secure Online Ordering
- Large Inventory for Quick Shipments

Camilla Valley Farm Weavers' Supply

phone: (519) 941-0736
fax: (519) 941-0804
PO Box 341, Orangeville, Ontario, Canada L9W 2Z7
email: nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

Contact us for Free Catalog & Yarn Sample Cards

Camilla Valley Farm

ProWeave

ProWeave Mac 5 + ProWeave PC 5

NEWER and BETTER
FREE! Includes over 10 million Twill Drafts
All types of twills, 4 to 32 shafts
Simple design concept of drawing on screen and designing as you go.
All the modern design tools you could ask.
Created by a weaver for weavers.
Full colour range, printing options, design interchange with other weavers and programs, introductory tutorial, helpful user support and more and more .....
Loom drivers for all major looms
FREE Demos

ProWeave, Dini & Doug Cameron
R.R. # 3, Ashton,ON, Canada K0A 1B0
(613) 838-5000 fax (613) 838-3763

WEB SITE: www.proweave.com
E-MAIL: CFA@proweave.com

SAVE on RUG WEAVING SUPPLIES

LOW PRICES
LARGE SELECTION

- Selvedges
- Poly cotton 8/4 warp colors and natural
- Cotton 8/4 warp
- Cotton rags on coils
- Wool rags
- Rug filler
- Yarns: 8/2 cotton & rayon chenille
- Loopers; colored and natural
- Rugs, Looms—new & used
- Books
- Braiding equipment & much more.

SAME DAY SERVICE
Catalog/samples: $2.50
or send SASE for price list
www.greatnorthernweaving.com

GREAT NORTHERN WEAVING,
P.O. Box 462-H • Kalamazoo, MI 49004
CALL: 1-800-370-7235

MAIL ORDER YARNS

NATURAL FIBERS and BLENDS



alpaca • wools • cottons
mohairs • rayons

Name brands and first quality mill ends for knitters, weavers and machines. Agents for Leclerc, Schacht, Harrisville, Ashford, Louët.
Over 500 colors and textures.
Send $6.00 for samples of Harrisville, Elite, Tahki, Plymouth, Crystal Palace, Rowan & more!

Periodic Updates • Quantity Discounts

ALSO AVAILABLE: Exotic fiber samples (approx. 150) of silks, angora, ribbon, cashmere, etc.—$3.00.

Bare Hill Studios (Retail: Fiber Loft)
9 Massachusetts Ave. (Rt. 111)
PO Box 327, Harvard, MA 01451
800-874-YARN
yarn@TheFiberLoft.com
www.TheFiberLoft.com

Cushing's *Perfection* Dyes
since 1879
Acid Dyes in 94 Colors
for wool, nylon, mohair, silk & other animal fibers
Direct Dyes in 40 Colors
for cotton, basketry & plant fibers
Call or write for color cards & information
Dealer Inquiries Welcome

Traditional Rug Hooking from *Joan Moshimer*
We are proud to be the world's source of rug hooking materials, offering patterns, woolens, tools, books, information, burlap, linen, & monk's cloth backing.

800-626-7847

W. Cushing & Co.
Kennebunkport, ME 04046

Creations by MAB
2/18 Worsted Wool 99 Line Yarn
Multitone – Solidtone

114! FANTASTIC! COLOURS!
for
Weave • Machine or Hand Knit
Needlework • Crochet
Tuft • Knot • Hook

Counted Needlery *PackIts*

Write for free brochure with 10 yard sample

Excellent Production in Craft
124 Friendship Street, P.O. Box 1218
Waldoboro, Maine 04572
(207) 832-9972
epicyarn@midcoast.com

EPiC
YARN
OPEN 11-3 M-F

Mail Order - "Weaving Yarn"

60 colors of cotton 16/2 - 8/2 - 8/4 - 8/8 - 8/16 (mop) & bouclé
21 colors of Mercerized cotton 20/2 - 16/2 - 8/2 - 8/4 and bouclé
28 colors of Worsted Wool 8/2
Cottolin, Linen from Belgium, Silk, Chenille etc.

FREE Price List
Send $15.00 US$) for the complete set of samples to:

1573 Savoie
P.O. box 4
Plessisville Qc.
G6L 2Y6
Tel. (819)362-2408
Fax: (819)362-2045

Maurice Brassard Fils Inc.

See our price list and samples cards from:
http://www.leclerclooms.com/mbrass/m_brassard.htm

Weaver's Craft

"I just love your little gem of a magazine!"

For a sample copy, send $5 ppd.



Subscribe today!
Six issues $29 *published quarterly*
Canada/Foreign $36 *ppd U.S. funds*
Send check, Visa, or MC to:
Plain Tabby Press, 4945 Hogan Dr.,
Fort Collins, CO 80525-3709
www.weaverscraft.com

Call 970.223.8591

Sievers

SCHOOL OF FIBER ARTS
Washington Island, WI 54246
(920) 847-2264
Fax (920) 847-2676
e-mail: sievers@itol.com
www.sieversschool.com

BASKETRY • DYEING
FELTMAKING
HANDMADE PAPER
KNITTING
QUILTING • SPINNING
SURFACE DESIGN
WEARABLES
WEAVING

FROM RAGS TO RICHES



Turn Rags Into Beautiful Rag Rugs With An Easy To Use Leesburg Loom

- Sturdy Construction
- Smooth & Efficient Operation
- Factory Direct Prices
- Starting At $475.00
- Financing Available
- ***Full Line Of Weaving Supplies***
- ***Call Or Write For A Free Brochure***

LEESBURG LOOMS AND SUPPLY
201 NORTH CHERRY STREET
VAN WERT, OHIO 45891
800-329-9254

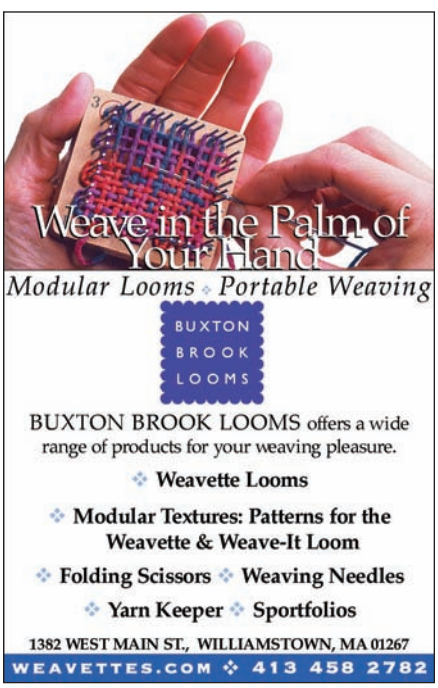
Schacht Spindle Co. is proud to introduce it's newest swift. The *Goko Metal Swift* is a traditional Japanese design and one of the smoothest-running swifts the people at Schacht have seen. The Goko's unique design allows it to sit on the floor and turn freely in its wooden stand. The metal wheel lifts out for loading and the hub allows you to easily adjust the size from a 57" to a 64" circumference. This new tool is a great addition if you do a lot of spool, bobbin, or ball winding. Visit their website, www.schachtspindle.com, to view the Goko in Schacht's online catalog and to check out their listing of dealers in your area.

Kitchen Table Software has developed a new software application for handweavers, pixeLoom™. It runs on the Windows® operating system, and is designed for ease of use. Highlights of the program include many handy tools for editing drafts, a project planner, a yarn database, and the capability for substituting weave structures into profile drafts. For more information, visit their website at www.pixeLoom.com or send an e-mail to info@pixeLoom.com.

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 *Spin-to-Weave* kits to her fiber and yarn line. Each kit includes commercial yarns for warp, spinning fiber to spin for weft, and instructions for a project. For more information, visit www.charkha.biz or phone (828) 669-1870.

Harrisville Designs is pleased to announce that their product, *Potholder Deluxe* has won a 2003 Dr. Toy's 100 Best Children's Products Award. The Potholder Deluxe comes with custom-sized cotton loops that are made to fit the Harrisville metal potholder loom. The kit comes with a sturdy metal loom, enough colorful cotton loops to make six potholders, two hooks (one metal for weaving and one plastic crochet hook for finishing), and illustrated instructions with pattern and project ideas. These new loops make the traditional activity of weaving potholders easier than ever. The retail price of the kit is $19.95 and it is designed for all ages from 6 to 106.

Harrisville is a manufacturer of children's weaving, felting, and fiber kits, hardwood floor looms for weavers, and a wide variety of 100% wool yarns for weaving and knitting. For more information on the Potholder Deluxe kit or any of Harrisville's weaving products, or to find the retail store nearest you, call Harrisville at (800) 338-9415 or visit their website at www.harrisville.com.





ADVERTISE IN CLASSIFIEDS

TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment **ten weeks** prior to the month of publication. **Only $2.00 per word ($40 minimum) or $100/column inch (press-ready). Payment must accompany ad.** Visa, MC, AMEX, Discover accepted with account number and expiration date. Send to **Interweave Press, HANDWOVEN Classified Ads,** 201 East Fourth Street, Loveland, CO 80537-5655. Fax (970) 667-8317, or e-mail SharonA@Interweave.com.

March 18–21, 2004
Coolidge, Arizona
Fibers Through Time 2004
Experience the Southwest!
•
Wonderful Workshops
•
Best Teachers
•
Enviable Climate
5150 W Nighthawk Tucson AZ 85742
fiber4conf@hotmail.com • www.azfed.org
520.744.0772

Foxfibre® Colorganic® Cotton
Colored by nature in the cotton boll itself.
Fabric samples $6.00
Yarn & Sliver samples $8.00
FOX FIBRE
VRESEIS LTD. P.O. Box 69
Guinda, CA 95637 or
www.vreseis.com • 530-796-3007

Quail Hill Carding Co.
Custom carding of all animal fibers
Color Blends • Fiber Blends
SMALL ORDERS WELCOME
Free Brochure
608-528-4640
11707 Quail Lane, Hillsboro, WI 54634

CONSIGNMENT AT THE SPINNERY.
We sell and take on consignment new and used fiber equipment.
Classes in weaving, spinning, knitting, basketry, and more.
The Spinnery, 1367 Hwy. 202, Neshanic Station, NJ 08853
(908) 369-3260
www.spinnery.net
email: spinnery@aol.com

Susan's Fiber Shop
N 250 HWY. A, COLUMBUS, WI 53925
For Orders Only: (888) 603-4237
PH: 920-MA-FIBER (623-4237)
www.susansfibershop.com
Kromski Rigid Heddle Loom—*The Harp*
16", 24", 32" widths
Wee Weavers "Pocket Weaver"
3", 4", 7" widths
Norwood Folding Workshop Floor Loom
6 treadles: 22"–$795; 30"–$995
Ashford "Fold 'n Go Loom"
16", 24", or 32"—free shipping
Schacht Looms—Baby or Mighty Wolf—call for prices
School Loom—$45
Call for special prices on looms
Celebrating 22 years in business!

Marr Haven Wool Farm
Quality Products for All Fiber Artists
• Merino-Rambouillet Wool Yarn
• 100% Chemical-Free Naturals plus Dyed Colors • Knitting, crochet, locker hook, spinning and feltmaking supplies
Handmade Natural Personal Items
• Sheepskin Slippers
• Sheep Jewelry
• Goatskin Garden Gloves
Comfort and Service at the Farm Shop, by mail, phone, or website.
772-39th Street, Dept. HW
Allegan, MI 49010
(269) 673-8800
www.marrhaven.com

NOTICES

NEW STUDIO, NEW NAME, NEW ADDRESS! Still *Elements* patterns, sewing workshops and book. **Linda Kubik, Atelier,** 310 E. 8th, Ritzville, WA 99169. (509) 659-0209; twill@agritel.net.

PROFESSIONAL DESIGNERS, WEAVERS, knitters, felters, and spinners. Harrisville Designs has just revised its *Professionals Program* to be much more competitive. If you use wool, wool blends, or fleece in your craft, we want to be your source. For details, call **Harrisville Designs** at 1-800-338-9415.

WORKSHOP LEADERS NEEDED! Intermountain Weavers Conference is now accepting proposals for the 2005 conference in Durango, CO. See proposal guidelines at www.sdc.org/iwc. Send resume, workshop proposal, digital photos or slides and SASE to **Michelle Sbraga,** 2505 N. 85th St., Mesa, AZ 85207. mesbraga@earthlink.com. Deadline: March 1, 2004.

WRITE YOUR OWN WEAVING BOOK with my help! Experienced editor/writer/weaver. **Lucy Brusic,** 2134 Knapp St., St. Paul, MN 55108. (651) 646-2970; lucy@brusic.net.

WWW.FIBERFESTINTERNATIONAL.COM Join us in Abbotsford, British Columbia, Canada for the 2nd annual *Fibre Fest* held at Tradex Convention Centre, beside Abbotsford Airport, April 17 & 18, 2004. An exhibition and trade show for the fiber enthusiast and artist.

ihana BRUSHING SERVICE
Add beauty, warmth, value to your blankets, scarves, yardage and other woven woolens. Quick turnaround. Send $1 for information to **Ihana Brushing Service,** 6400 W. 99th St., Overland Park, KS 66212. (913) 648-1575.

Fine Australian WOOL YARNS
100% Wool Yarns in 371 Lovely Colors
Imported Tapestry & Rug Warp
Cotton Seine Twine & Linen
Send $3.00 for Complete Warp Samples
Tapestry Looms • Bobbins • Beaters
See our New Portable Frame Loom
shannock tapestry looms
PO Box 65295, Vancouver, WA 98665 USA
Phone: (360) 573-7264 • Fax: (360) 573-0384
www.shannocklooms.com

BUSINESS OPPORTUNITIES

$400 WEEKLY ASSEMBLING Beaded Jewelry/Products from home. For free information send SASE: **Home Assembly–HW,** PO Box 216, New Britain, CT 06050-0216.

SANTA FE SCHOOL OF WEAVING for sale. The only business of its kind in Santa Fe, NM. For brochure contact Miriam at www.miriamsf@aol.com or (505) 982-6312.

EQUIPMENT

ADJUSTABLE 7-FOOT TRIANGLE LOOMS for shawls, blankets, jackets, and more. Unique, simple way of weaving. No experience necessary. Complete instructions. No loom waste. Cherry, walnut $255; oak, maple $245. Matching stands/accessories available. Looms adjust to nine sizes, stands to five heights. Video: *Triangle Frame Loom Weaving Magic*, 90-minutes, $38.95 postpaid. Lap Tri-Looms available. **Carol Leigh's Hillcreek Fiber Studio,** (573) 874-2233; to order (800) 874-9328 (TRI-WEAV). www.hillcreekfiberstudio.com. MC/Visa, Discover.

BIG SALE ON LOOMS AND WHEELS. Free freight on most wheels and looms. Free bench with selected floor looms through 2-29-04. See our ad on page 55. *Call us for your best deal!* **Bountiful,** (970) 482-7746; www.bountifulspinweave.com; info@bountifulspinweave.com.

FRICKE FIBER TOOLS ball winders, skein winders and spinning equipment. **Fricke Enterprises,** 8702 State Rd. 92, Granite Falls, WA 98252. (360) 691-5779; frickent@gte.net; www.fricke-fibertools.com.

Braidershand
Makers of quality Japanese style braiding equipment.



~ Learn to braid on the takadai!
~~ Rodrick Owen's new book *Making Kumihimo: Japanese Interlaced Braids* will be published soon. Check for availability.
~~~ Visit Braidershand at the Conference of N. California Handweavers and at Convergence.

Color brochure, SASE: 12906 Isocoma St., San Diego, CA 92129-3613 USA
Toll free 866-821-4613 <www.braidershand.com>

KESSENICH LOOMS
10", 14", 20", and 25" Table Looms
30", 36", 42", and 46" Floor Looms
4 and 8 Harnesses
HANDCRAFTED IN OAK SINCE 1945
Weave anything from fine cloth to rugs
KESSENICH LOOMS
PO Box 156 Phone (616) 673-5204
Allegan, MI 49010-0156 *Send $1 for Brochure*

Purrington Looms, LLC
Looms
Angel Wings
Doubling Stands
(304) 743-5455
PO Box 44, Scott Depot, WV 25560-0044
www.purringtonlooms.com

Mirrix Looms
www.mirrixlooms.com
Tapestry and bead looms for people who are serious about their artwork.
1.800.914.2614

Walter Turpening
Benches, Stools & Chairs
Custom handwoven seating for Craftsmen & Artisans
4509 Woodoak Drive
Kingsport, Tennessee 37664
(423) 323-5385
Walt.Turpening@att.net

LOOMS · YARNS · BOOKS · DYES
CLASSES · WORKSHOPS
Stony Mountain Fibers
434-295-2008
939 Hammocks Gap Road
Charlottesville, VA 22911
www.StonyMountainFibers.com

NEW
Electric Cone Yarn Winder
Designed to wind yarn evenly over a standard paper cone!
- Speedy, convenient and trouble-free
- Motor driven
- Adjustable tension
- Automatic shut off

For info: Silver Needles, Inc.,
Ruth Bankord Distributor,
W. 7173 County Hwy. A,
Lake Mills, WI 53551 • (920) 648-8088

HEDDLES—INSERTED EYE TYPE. Plated for long life. 9.5", 10.5", 12.5" lengths in lots of 200 each. E-mail loomreedman@aol.com for pricing.

LOOM FOR SALE. Macomber, 45" wide, 8 harnesses, three reeds: Good condition. Collapsible. Asking $1500. Currently housed in Massachusetts. Contact **Susan** at lsstark@juno.com.

LOOMS AND WEAVING EQUIPMENT. Knowledgeable staff can answer questions on equipment; competitive prices; prompt service. Free catalog. Call (800) 468-0035. **Yarn Barn of Kansas,** 930 Massachusetts, Lawrence, KS 66044.

MACOMBER 48" ADD-A-HARNESS LOOM. 10-harness, 16 capacity. 5, 7, 15 dent reeds. Bench has storage and side pockets. $2600. (715) 854-7464 or axels@cybrzn.com.

NEW GLIMAKRA IDEAL COUNTERMARCH loom; 4–6 harnesses, 27" wide, 400+ Texsolv heddles, bench. Plus swift, extra reeds and shuttles, temple, ball winder, raddle, warping board and bobbin winder. $1600 for package. **Lois,** (860) 567-8994; e-mail rogerlois@aol.com; Connecticut.

SAVE 4 WAYS WITH HARRISVILLE DESIGNS kit looms now! We have been the affordable alternative for 30 years with our high quality, solid rock maple loom kits in 22", 36", and 50" weaving widths, and the deal has just gotten sweeter. Our goal is to leave no *want-to-be* weaver behind. For a limited time, we are offering retail customers a chance to save 4 ways when you buy your kit loom from Harrisville Designs. All of our looms can be seen at www.harrisville.com. For details on saving four ways, call us at 1-800-338-9415.

SCHACHT 46" LOOM, 8 harnesses, 12 treadles, high castle, oak, two reeds (8/12 dent), wool, shuttles. $2300 + shipping. **Lorraine,** (952) 936-7694. roseloraynne@aol.com. Minnesota.

STORE YOUR CONE YARN on our *Space Saving Yarn Tree*. www.customknitsmfg.com. Four models to choose from. (800) 726-4084 at **Custom Knits & Mfg.,** Lake Park, MN 56554.

UNION NO. 36 LOOM. Two harness, 24 spool, threaded, complete with instructions, shuttles, stretchers, and boxes of supplies. Grannie used it for years; needs loving home. Tonawanda, NY. MBO; $1000 + shipping. E-mail interest to grannieloom@aol.com.

WEAVERS AND SPINNERS. www.whitevalecraftworks.ca for fibres, equipment, projects. 485 Whitevale, Rd., Whitevale, ON, Canada L0H 1M0. (888) 420-4680 or fax (905) 294-6322.

the woolroom
susan@woolroom.com
wheels: SpinTech–Timbertops–Lendrum
Schacht–Louet–Ashford
Jensen—Majacraft
David Reed Smith Spindles
mc/visa discover/amex
looms: Schacht–Louet–Harrisville
fleece–exotic fibers, carders, combs, books, and...
Joe's Hill Road (5)
Brewster, NY 10509 • (845) 279-7627
www.woolroom.com
~~~

HABU specializes in simple but unusual one-of-a-kind handwoven & hand-dyed textiles by Japanese & American handweavers. We also offer 400+ unique natural yarns from Japan. The selection includes raw silks from 21 dr., linens, handspun cottons/silks, cashmeres, bamboo, bark, hand-tied ramies, etc. Contact us for more information or to order a 45-page yarn sample ($20; $10 refunded on 1st order over $60). Mon. to Sat., 10 am to 6 pm.

135 W. 29th St., Suite 804, NYC, NY 10001
212.239.3546 **tel** 212.239.4173 **fax**
habu@habutextiles.com **e-mail**
www.habutextiles.com

HABU textiles

FIBERS

ALPACA! Beautiful natural and vibrant dyed yarns and woven scarf kits. Samples $1 plus SASE. **West Valley Alpacas,** 19190 Road 87B, Esparto, CA 95627. www.WestValleyAlpacas.com; e-mail mail@westvalleyalpacas.com. (530) 662-8630.

BELGIAN LINEN RUG WARP. 8/5 natural line linen, excellent quality. $17 per 500 gm (1.1 lb) spool. Sample available. Call **Emilie** at (850) 769-5007 days or (850) 763-1028 nights/weekends. Or e-mail eprugweaver@yahoo.com.

CANADIAN SUPPLIER OF ANGORA FIBRES and rabbits, Romney, and much more! Ashford and Louet wheels, Fibres, Books, Videos, and Dyes. Catalog available. $3. **Cornerstone Fibres,** http://www.angelfire.com/biz2/cornerstonefibres; (613) 384-7272. Kingston, Ontario, Kim/Cheryl.

CANADIAN YARNS RETAIL. Fine wools, mohair, cottons, fancies, linen, rayons. Canadian Sales Only. **Talisman Fibre,** 3747 Dezell Dr., Prince George, BC, Canada V2M 1A1. (250) 564-5244; e-mail morrow@bcgroup.net.

COTTON/COTTON BLEND fabric rolls, 1½" to 15" widths. Fantastic selection—40,000+ pounds. Introductory weaving pack 67 lbs/$100 ppd. *New:* 10,000 pounds selvage trimmings, $1.25 to $2.00/lb. Call (800) 646-9328, **In-Weave,** 823 Central Ave., Hawarden, IA 51023. www.inweave.com; e-mail inweave@acsnet.com.

DESIGNER CLOSE-OUT YARNS. Excellent quality. Great price! Wholesale to production weavers. Current samples $2. **Bonnie Triola Yarns,** 343 E. Gore Rd., Erie, PA 16509.

FREE MILL END SAMPLES. Send a stamped ($.37) self-addressed business size envelope to **Old Mill Yarn,** PO Box 7H, Eaton Rapids, MI 48827.

SWEDISH YARNS! Linen, Cotton, and Cottolin. **Nordic Studio** features Bocken's Belgian Line Linen, Tow Linen and Linen rug warp. Check out our web site: www.cyberus.ca/~nordicstudio.

The DROP SPINDLE
417 E. Central
Santa Maria, CA 93454
(805) 922-1295

Hand Dyed Yarns
In Subtle and Outrageous Colors
Space Dyed and Natural
Silk, Mohair, Wool, Cotton and Novelties

WHOLESALE ONLY:
SAMPLES $2.00
WITH PROOF OF BUSINESS

Erdal

Wide range of high fashion, quality **wholesale** designer yarns for production weavers, knitters, and retail shops.

NO MINIMUM - FREE INFORMATION PACKAGE

Erdal Yarns Ltd., 303 Fifth Avenue, Suite 1104, New York, NY 10016
1-800-237-6594 • (212) 725-0162
Fax: (212) 252-0082 • http://www.erdal.com
e-mail info@erdal.com

DAFT DAMES HANDCRAFTS

See our sample sets in your home. Select from a large variety that is certain to please you.
Order those sets of specific interest, only 75¢ each.

1. *5/2 Perle Cotton*
2. *16/2 Mercerized Cotton*
3. *Cotton Flake*
4. *Silk*
5. *Shetland Wool/Polyester*
6. *Rayon Chenille*
7. *Natural Cotton Warps*

Quantities large or small, we rapidly fill them all!
P.O. Box 148A, Akron, NY 14001

TRADITION•INSPIRATION•INNOVATION
TEXTURA TRADING CO.
100% **STAINLESS STEEL** YARN
TENCEL • SOY PROTEIN • SILK
CASHMERE & BLENDS
RETROREFLECTIVE • RAFFIA
ANGELINA •STEEL FIBER
BEST PRICES FOR
JAGGERSPUN AND SILK CITY
www.texturatrading.com
toll-free 877-TEXTURA (877-839-8872)

Fantastic Yarn Selections

- 27 colors of our own Rayon Chenille
- Rug Wools • Perle Cotton
- Shetlands • 10/2 Colored Tencel
- Novelties • 8/2 Cotton & Flakes
- Looms • Wheels • Books • Dyes
- Hand Painted Rayon & Silk Chenilles

Yarn Samples $6.00 set

The Fiber Studio
9 Foster Hill Rd., PO Box 637-HW
Henniker, NH 03242 (603) 428-7830
Open Tues-Sat 10-4
www.fiberstudio.com
sales@fiberstudio.com

COTTON CLOUDS

- It's new!
- It's hot!
- It's easy!
- It's free!
- It's online!

cottonclouds.com

Edgemont Yarn Service
PO Box 205, Washington, KY 41096
Factory Direct Prices

- Maysville Carpet Warp
- Oriental Brand Warp
- Poly/Cotton & 100% Polyester & 4/4 Heavy Warp
- Mercerized Pearl Cotton
- Maysville Rug Fillers

If you are weaving for Pleasure or Profit
Start Saving Now!!
For a free price list
Call, write, or e-mail us today
1-800-446-5977
edgemont@maysvilleky.net

The Brilliance of Silk

Yarns & Ribbons
Fibres & Kits

Treenway Silks
Salt Spring Is, BC, Canada
1.888.383.7455
silk@treenwaysilks.com
www.treenwaysilks.com

INSTRUCTION

5-DAY CLASSES at The Weavers' School on scenic Whidbey Island in 2004: Weaving I (April 12–16; May 24–28; September 20–24) and Weaving II (April 19–23; October 18–22) **Madelyn van der Hoogt, The Weavers' School,** PO Box 1228, Coupeville, WA 98239. (360) 678-6225; e-mail mvdh@whidbey.net.

A PEACEFUL WISCONSIN COUNTRY retreat! Workshops in spinning, weaving, herbs, basketweaving. Complete line of fiber arts equipment and supplies. Online workshop schedule, bookstore, and mercantile. Visit www.fibergarden.com; e-mail info@fibergarden.com; phone/fax (715) 284-4590.

ADIRONDACK RETREAT. Make plans to attend a three-day multi-shaft workshop May 20–23, 2004, at Silver Spruce Inn B&B. Details at www.silverspruce.com and www.annfisherfabrics.com.

ADVANCE YOUR UNDERSTANDING: Sharon Alderman offers workshops in her studio or travels to you. For details, visit www.sharonalderman.com or send SASE to 753 South 500 East, Salt Lake City, UT 84102-3351.

ANN FISHER, previously AVL's Weaving Teacher, now living on east coast. Optimize the performance of your loom and enjoy your weaving experience. Make your loom your creative partner. Visit www.annfisherfabrics.com or contact me at (610) 253-9201.

CAROL LEIGH'S HILLCREEK FIBER STUDIO. Workshops in spinning and natural dyeing, plus multi-harness, triangle frame loom, and Navajo weaving. Weekend and week-long. Bed and breakfast. Airport shuttle available from St. Louis and Kansas City airports. Workshop brochure, send SASE to **CLHFS,** 7001 Hillcreek Rd. HW, Columbia, MO 65203. (573) 874-2233.

Individual Instruction
Looms & Weaving Supplies
20 Years Teaching Experience
Charles A. Lermond
THE LOOM SHED
NEW ADDRESS: 135 S. Main St., 2nd Floor
Oberlin, OH 44074
(440) 774-3500 e-mail: loomshed@oberlin.net

AVL WEAVING SCHOOL

February 12-14, 2004

"Maximizing Use of Your AVL Loom"

Call toll free for more information: 1-800-626-9615 or check out our website at: **www.AVLUSA.com**

47 Bassett Rd.
Shelburne
MA 01370

www.vavstuga.com
(413) 625-6057
phone/fax

BECKY'S VAVSTUGA

Swedish style weaving school
WEEKLONG WORKSHOPS
• basics
• linens
• drawlooms

SWEDISH COLD MANGLES
SWEDISH LINEN & COTTEN YARN
GLIMÅKRA LOOMS & EQUIPMENT

SANTA FE SCHOOL OF WEAVING
Miriam's Well

WEAVING & KNITTING
Weaving: All Levels
Knitting: Scandinavian Style
Leclerc Looms
Exquisite Yarns

www.sfschoolofweaving.com

Santa Fe's Best Yarn Shop
◆◆◆
Santa Fe School of Weaving
FOR SALE
Brochure available upon request
◆◆◆
Shop and Gallery Hours:
12:00 - 6:00 pm, Monday - Saturday
Handwoven Clothes and Accessories
◆◆◆◆◆
phone: 505.982.6312 ◆ fax: 505.989.3267
◆◆◆◆◆◆◆
email: MiriamSF@aol.com
614 Paseo de Peralta, Santa Fe, NM 87501
(Parking on Castillo Place behind the school)



FIBER IN THE FOREST
MAY 15–17, 2004

This is a unique rustic getaway-time to relax yet explore things that you always wanted to learn—a scenic retreat, held at Camp Myrtlewood, located in the Coast Range off Hwy. 42, 40 miles west of I-5 in Bridge, Oregon.

Enjoy three days of:

- *Basketweaving*—**Donna Crispin**
- *Spinning*—**Rita Buchanan**
- *Indigo & Shibori*—**Barbara Setsu Pickett**
- *Rug Weaving*—**Jason Collingwood**

We also leave plenty of time for walks, relaxing, visiting with new friends, spinning and chatting by the fireside.

For more info. contact:
Suzie Liles, phone (541) 913-9512;
e-mail: suzie@weaverscabin.com

COME TO MICHIGAN! Wake up with view on a pond, 45 minutes from DTW. 3–5 day classes in weaving and knitting designed for your personal interests. Relax away from your everyday life. Inquires welcome at (810) 227-4678 or giselab@comcast.net.

EATON HILL TEXTILE WORKS is now offering classes in beginning, intermediate, and advanced weaving, as well as ongoing sessions in historic textiles: *Venetian Carpets, Linen Spot Weaves, Checks and Stripes and Overshot.* For more information: **Eaton Hill Textiles Works,** 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733; e-mail kateehtw@aol.com.

HANDWEAVING MUSEUM & ARTS Center, 314 John Street, Clayton, NY 13624. Ph (315) 686-4123; http://www.hm-ac.org. Art classes, exhibits and more.

JOHN C. CAMPBELL FOLK SCHOOL, Brasstown, NC. Offering week and weekend classes year-round. Come spin, weave, knit, quilt, felt, embroider, be a jeweler, crochet, cut a rug, tat, tapestry, make a basket! Much more in the mountains of western NC. Free catalog: (800) FOLK-SCH. www.folkschool.org.

JOIN US IN NOVA SCOTIA for textile workshops. A special week-long tapestry workshop with Archie Brennan and Susan Martin Maffei at the Tatamagouche Centre including tuition, accommodation, and food in a peaceful setting on Nova Scotia's coast. Contact **Lesley Armstrong, LaHave Summer Workshops,** 25 Battery Drive, Halifax, Nova Scotia, Canada B3P 2G9. (902) 499-4382; www.lesley.ca.

NORTH CAROLINA, COLUMBIA, POCOSIN Arts. Two four-day, three-night *Cabin Fever Relievers.* Traditional Arts: pottery, fiber, drawing, wood working, pioneer craft and music with Nick Joerling, Catherine Ellis, Roy Underhill, and more; January 29–February 1, 2004. Maritime Arts: Native American pottery, decoy carving, indigo dyes, creative writing and music with Arianne King-Comer, Sheila Kay Adams, Bob Zentz, and more; February 26–29, 2004. Visit www.pocosinarts.org for details or phone (252) 796-2787.

TAPESTRY WEAVING WORKSHOPS. Novice or experienced weavers. Colorado mountain retreat. One, two, or three week classes. Great meals. (719) 687-3249; www.GreatDivideWeavingSchool.com.

TEXTILE WORKSHOPS. One day to two weeks, one-on-one or small groups at **Rose Vigil's Studio** in the weaving community of Chimayo, New Mexico. For information, send SASE to HCR 64, Box 1, Chimayo, NM 87522. Call (505) 351-4522 or e-mail warpweave@mail.cybermesa.com.

Madeline Island Weaving Retreats
Immerse yourself in weaving while enjoying the peace and splendor of Madeline Island in pristine Lake Superior. 3- and 5-day workshops at historic Woods Hall Craft Shop. Write or call for brochure:
MadIsland Weaver
PO Box 489, La Pointe, WI 54850
888-747-5775 • e-mail mir@cheqnet.net
www.madislandweaver.com



British Isles Tour: May 4-19, 2004
Threads, Runes & Tunes Join me!
Patterns: 6 Panel Jacket, Mondrian Vest
Book: Theme & Variation Tel:(360) 740-0914

www.singingweaver.com

Try a classified ad in

Handwoven

Classified Advertising
201 East Fourth Street
Loveland, Colorado 80537-5655
(970) 613-4630 • FAX (970) 667-8317

Classified Rates: $2.00 per word, $40 minimum. Payment in U.S. dollars must accompany order. All ads are subject to publisher's approval. Deadline is ten weeks before the month of issue (example: January issue closes November 1).

Please run the enclosed ad in the next issue(s) of HANDWOVEN. Enclosed is my check/money order for $_____.

WEAVE
for Windows

A weaving drawdown program for Windows.

- Individually colored warp and weft, up to 24 shafts
- Profile Drafting, Editing tools (Mirror, Invert, Repeat, etc.)
- Large threading & treadling repeats
- Ten mag. Levels/ Excellent printouts, Project Planner
- "Cut & Paste" to other Windows Applications

Only $70!! (Texas residents add $5.78 Sales Tax)
Mail money order to: ***ShuttleWorks***
16018 Spring Forest Drive, Houston, TX 77059
(281) 488-2742
Demo available via mail ($5.00) or for free on
http://home.houston.rr.com/stilgar/shuttleworks

mendocino art center

MENDOCINO ART CENTER offers year-round short workshops; summer intensives in weaving, surface design, silk painting, baskets, felt, also non-traditional fiber techniques. All levels. Beautiful setting on the north Pacific coast.

800.653.3328
www.mendocinoartcenter.org

LITERATURE

EXPLORING MULTISHAFT DESIGN. Study book. Create and understand drafts using all your shafts. $29.95 + shipping. **Bonnie Inouye,** 3304 Gumwood Dr., Hyattsville, MD 20783. bonnieinouye@yahoo.com. www.bonnieinouye.com.

FREE SAMPLE COPY of colorful, 64-page quality textile magazine, *Textile Fibre Forum*. Check out our website http://www.ggcreations.com.au/tafta/ or e-mail to tafta@uq.net.au. This publication covers all the textile arts in the Australian region and includes New Zealand plus an international component. Just write **TAFTA,** PO Box 38, the Gap, Q4061, Australia (send $4 U.S. to have your free copy sent airmail.) You'll love it. No obligation.

HAND LOOMS SUPPLEMENTS. Announcing #6, $10. Shaker and Rocker-beater looms; looms from Norway and India. **The Spinning Wheel Sleuth,** PO Box 422, Andover, MA 01810. www.spwhsl.com.

HANDWOVEN OVERSHOT Figures On 8 Harnesses. Monograph by Nellie Burnham. 66 designs, animals, flowers, etc. $11.50. **Nellie Burnham,** PO Box 617, Roscoe, NY 12776.

INKNITTERS & MACHINE KNITTERS Source magazines. We talk about knitting so the emphasis is on our articles! Four issues yearly, 96 pages long. Visit www.inknitters.com (hand) or www.mksource.com (machine); 1-800-628-8047.

LINDA HENDRICKSON offers tablet weaving and ply-splitting books, video, kits,and tools. *Tablet-woven Calligraphy*, many other workshops. www.lindahendrickson.com.

CREATIVE FIBERS

Minneapolis area supplier and classes for weavers and fiber artists!
www.creativefibers.com
612-927-8307
5416 Penn Avenue S.
Minneapolis, MN 55419

WARPING TRAPEZE

For perfectly tensioned warps: How to built it - use it. From the linen workshop in chapter 9

Plus more tips for easier and better weaving. Exciting projects from fine linen to flannel rag rugs.

All profits to Lithuanian Museums



Kati Meek
7796 North Pointe Shores
Alpena, MI 49707
989-358-0162
krmeek@charter.net

Check or M.O. in U.S. funds
Colorful, 202 page book $48.00 + $5.00 s/h U.S.
Warping Trapeze Monograph coming soon

Peggy Osterkamp's New Guide to Weaving Series

Book I
Winding a Warp & Using a Paddle $39.95

Book II – Third Edition
Warping Your Loom & Tying on New Warps $39.95

Video – 62-minute color video workshop
Warping the Loom Back to Front $34.95

Plus $3 each p/h

To order books or video:
Lease Sticks Press
P.O. Box 1148
Sausalito, CA 94966

Fax/phone:
415-925-8666
www.weaving.cc

SALLY'S SHOP

For All Your Weaving & Spinning Supplies
Visit our Shop or Mail Order
Phone Orders Welcome! 10–3 M, T, Th, F; Wed. by appointment; Sat. 10–12 VISA/MC
141 College St., Wadsworth, OH 44281
(330) 334-1996
E-mail: sallyshop1@cs.com

Milwaukee's Weaving Destination: FIBERWOOD STUDIO

YOUR ONE-STOP SOURCE FOR:

- Handwoven textiles - wearable art, home accessories, & gifts
- Natural fiber yarns ◆ Looms & accessories
- Classes & workshops ◆ Weaving supplies
- Expert advice

Please call for store hours

FIBERWOOD Studio, Ltd.

2709 N. 92nd St.
Milwaukee, Wis. 53222
414-302-1849
fiberwood@aol.com

Magic in the Water: Wet finishing handwovens by Laura Fry

NOW AVAILABLE!

Workshop In A Box

Brings the workshop to you!

- 8/2 Tencel warp for a *Rainbow Scarf*
- Weave a 2:2 twill gamp
- Contains: pre-wound warp, rainbow colors on paper quills
- Plus enough black yarn to weave the scarf
- Intro price: $95 (CDN) including shipping/ North America

Also includes two booklets: *Weaving and Wet Finishing Tencel* and *Intro to Four Shaft Twills.*

Laura Fry Weaving Studio
PO Box 4, Prince George, B.C., Canada V2L 4R9
Phone: 250-563-3144 or fax 250-562-0831
http://laurafry.com

SUPPLIES

ACID-FREE STORAGE BOXES and tissues for quilts, needleart, wedding/christening dresses, dolls, collectibles. Museum-quality. Free info (888) 878-1212. www.craftgard.com.

the DyeWorks
Natural Dye Extracts
NEW: 4-oz. Dyes
Classes - Workshops
303-530-4777
www.thedyeworks.com

WOODLAND WOOLWORKS
Spin-ol-o-gy
www.spinology.com
Catalog $3 refundable
FREE NEWSLETTER
800-547-3725

AVL Software

UPGRADES
for the MILLENNIUM

WeavePoint 5 Gets Upgraded

This popular software for Windows 95/98/2000 has recently been improved to include some truly unique features. Chief among the new features are: Painted Warp, Block Substitution and Keyboard Entry of Individual Threads. All this in addition to the same ease-of-use and complete feature set that have made ***WeavePoint*** a favorite of weavers around the world.

Swiftweave Does Blocks

Discover the power of block weaves with ***Swiftweave*** for the Macintosh. Its ability to turn a profile draft into a wonderful new creation is a sight to behold...and that's just one of many outstanding functions. ***Swiftweave 5.1.7*** is perfect for both beginning and advanced weavers. MacOS 9 compatible.

WeaveMaker: Best of Both Worlds

If you need a program that is equally at home on Mac or Windows, then ***WeaveMaker*** is the one for you. ***WeaveMaker*** includes a complete set of design tools and great graphics including a stunning 3-D view and the world-famous Automatic Pattern Generation.

FREE demos of all AVL software are available from our web-site: **www.avlusa.com**

AVL LOOMS
3851 Morrow Lane #9, Chico, CA 95928
Tel: 800 626-9615 *Fax:* 530 893-1372

TRAVEL

FRANCE. TAPESTRY WORKSHOP IN Aubusson, France, and tour to related fiber sites planned for June, 2004 by New Orleans Weavers Guild. Contact **Jane Chenuau,** (504) 899-4639, or jchenuau @yahoo.com for information.

THREADS, RUINS & TUNES tour to the British Isles. May 4–19, 2004. Brochure available now. www.singingweaver.com. Tele: (360) 740-0914.

Weave A Real Peace
Empowering women and communities in need through textile arts
3102 Classen Blvd., PMB 249, Oklahoma City, OK 73118
www.weavershand.com/warp.html; warp@yachana.org


Fine weaving and spinning tools since 1977
woolhousetools.com

Help Change a Small Part Of The World.



Around the world, millions of children never have a childhood. They're forced to work—sometimes as child laborers, sometimes as virtual slaves. But there are things you can do to help, and looking for the RUGMARK label is one of them. RUGMARK is a global, nonprofit organization working to end child labor and offer educational opportunities for children in India, Nepal and Pakistan. The RUGMARK label is your best assurance that no illegal child labor was employed in the manufacture of a carpet or rug.

For more information, call RUGMARK toll-free at 1-866-RUGMARK or visit our website at www.rugmark.org

WEBSITES TO VISIT

WWW.MIELKESFARM.COM Equipment, books, and instruction for weaving, spinning, dyeing, knitting, bobbin lace, and more. **Mielke's Farm,** Rudolph, WI 54475. (715) 344-4104.

WWW.SCANWEAVE.COM Visit the new Danish webshop. Beautiful and inspiring weaving patterns in the famous Scandinavian style. patterns@scanweave.dk; +45-47985004.

Your Source for the Finest in Weaving, Spinning, and Knitting Supplies:
www.yarn.com

EARTH GUILD
Tools, Materials & Books for Traditional & Contemporary Handcrafts
33 Haywood Street
Asheville, NC 28801
toll free 1-800-327-8448
on the web at www.earthguild.com
e-mail us at inform@earthguild.com
Complete Mail Order Catalog: $4
(free with order over $10)


Robin & Russ Handweavers, Inc.
533 North Adams Street
McMinnville, OR 97128
1-800-932-8391

Serving Yarn Craftsmen Since 1948

* Handweaving * Spinning * Yarns
* New and Used Equipment
* Lacemaking * How-to-Books

Are You Receiving Our Yarn Samples?
E-mail: Robinandruss@onlinemac.com
Website: www.robinandruss.com

MY OTHER WHEELS
NEW VIDEO!
Spinning Cotton on the Charkha
with Eileen Hallman $34.95 VHS or DVD
Call or E-mail to Order!
New World Textiles™
Cotton Blends • Spinning Instruction • Handmade Charkhas • Yarn • Wholesale Inquiries Invited
SPIN COLOURED COTTON
P.O. Box 1484 Black Mountain, NC 28711 (828) 669-1870
cotton@charkha.biz www.charkha.biz

FRICKE ENTERPRISES
Spinning and Winding Equipment, etc.
8702 State Rd 92, Granite Falls, WA 98252-9779 USA
(360) 691-5779

Fricke *E*-Spinner
Great News—we NOW have LEVEL-WIND FLYERES and BOBBINS for ALL OUR Spinning Wheels as designed by WooLee Winder.
frickent@gte.net
www.fricke-fiber-tools.com

JASON COLLINGWOOD
BLOCKS AND
SHAFT-SWITCHING
APRIL 16, 17, 18
S.E. WISCONSIN AT VAVNING
KESSENICH5@AOL.COM
1-608-676-4968

the weaving works
basketry
book arts
dyeing
knitting
papermaking
spinning
surface design
textile arts
weaving
the weaving works
4717 Brooklyn Ave NE
Seattle, WA 98105
supplies/classes/books
web site: http://www.weavingworks.com
orders: 1-888-524-1221 info: (206)-524-1221 fax: (206)-524-0250

ADVERTISERS' INDEX

Arizona Fed. Weavers & Spinners 89
Ashford Handicrafts 23
AVL Looms 5, 92, 94
Bare Hill Studios 87
Bead Mercantile 39
Becky's Vav Stuga 92
Bountiful 55
Braidershand 90
Brassard, Maurice & Fils 87
Buxton Brook Looms 88
Cameron Fibre Arts 86
Camilla Valley Farm Weavers' Supply 86
Canyon Art Co. 82
CNCH 2004 81
Collingwood Workshop, Jason .. 95
Convergence 2004 28
Cotton Clouds 21, 91
Creative Fibers 93
Creative Strands 55
Cushing & Co. 87
Daft Dames Handcrafts 91
Danish Weaving Center 82
Davison, Marguerite 88
Drop Spindle, The 91
Dyeworks, The 94
Earth Guild 94
Eaton Yarns 79
Edgemont Yarns 91
EPiC Yarns 87
Erdal Yarns 91
Fabulous Fiberfest 81
Fiber in the Forest 92
Fiber Studio 91
Fiberarts 81
Fiberwood Studio, Ltd. 93
Fiberworks 77
Fleece Fair 73
Fricke Enterprises 95
Gilmore Looms 79
Good Wood Looms 83
Gowdey Reed Co. 85
Great Northern Weaving 87
HaBu Textiles 91
Halcyon Yarn 3
Handweavers Guild of America . 77
Harrisville Designs 18, 19, 29
Hazel Rose Looms 90
Henry's Attic 77
Heritage Spinning & Weaving .. 81
HollyBee Yarns 73
Ihana Brushing Service 89
Interweave Press .. 7, 16, 17, 39, 84
Jane Stafford Textiles 83
Jane's Fiber & Beads 39
John C. Campbell Folk School .. 84
Kessenich Looms 90
Lakeside Fibers 85
Lambspun 29
Laura Fry Weaving Studio 93
Leclerc Looms 12, 13
Leesburg Looms 87
Loom Shed Weaving School ... 92
Loominesce 55
Louet Sales ..... bc
Lunatic Fringe, The 85
Madeline Island Weaving Retreats 92
Mannings 79
Manos de Oaxaca 83
Marr Haven 89
Meek, Kati Reeder 93
Mendocino Art Center 93
Mini-Mills, Ltd. 77
Mirrix Tapestry & Bead Looms .. 90
Mountain Colors Yarns 79
Mountain Loom Co. 29
New Voyager Trading Co. 28
New World Textiles 95
Norwood Looms 9
Osterkamp, Peggy 93
Peters Valley Craft Center 81
Pixeloom-Kitchen Table Software 79
Purrington Looms, LLC 90
Quail Hill Carding Co. 89
R & M Yarns 79
Robin and Russ Handweavers .. 94
Rug Hooking Magazine 55
Rugmark 94
Sally's Shop 93
Santa Fe School of Weaving 92
Schacht Spindle Co., Inc. ... 10, 11
Shannock Tapestry Loom 89
Shuttlecraft Books 93
Shuttles, Spindles & Skeins 81
Shuttleworks 93
Siever's School 87
Silk Tree, The 82
Silver Needles, Inc. 90
Singing Weaver 93
Spinnery, The 89
Stony Mountain Fibers 90
Surface Design Journal 84
Susan's Fiber Shop 89
Taos Art School 82
Textura Trading Co. 91
TNC Enterprises 82
Toika Looms 27
Treenway Silks 91
Turpening, Walter 90
U.K.I. Supreme Corp. ..... ibc
Vav Magasinet 28
Vreseis Limited 89
Weave A Real Peace 94
Weaver's Craft 87
Weaving Connection 78
Weaving Southwest 22
Weaving Works 95
Webs ..... ifc, 94
Woodland Woolworks 94
Woolery, The 73
Woolhouse Tools 94
WoolRoom, The 90
Yarn Barn 8, 28

On the lunatic fringe

"Somebody ought to open a yarn business called the Lunatic Fringe!"—a quick, off-the-cuff comment from my husband David while I was busy winding my first warp. I had stopped in a shop a few days before, and there was weaver Marian Louise weaving rag rugs. I made the comment weavers will find familiar: "I've always wanted to do that!"

"Well, sit right down!" She put me at a rug loom, showed me the treadles and a pile of cloth strips, and said, "Go for it." She kicked me out after midnight, and I was back the next morning with fresh biscuits and coffee, waiting outside for the lights to come on. A few days later she offered me a deal: unlimited weaving time in exchange for watching her shop while she went to a big weavers' shindig in San Jose. She showed me how to wind a seven-yard warp of rug yarn, packed her suitcase, and was gone.

I was in heaven! I did the minimum to keep home and hearth together—quick meals, short stories and slapdash baths for our two girls—and I was back at the looms. I wove twelve yards of rugs in the five days Marian Louise was gone and vowed to buy a loom.

Some months, some warps, and a loom later I went with my teacher now friend Marian Louise to my first weavers' guild meeting in Tallahassee. What inspiration! On the eighty-mile drive home, Marian Louise talked a mile a minute and drove a bit more than that—not exactly straight since hand gestures were required. When the highway patrolman pulled us over and told us we were weaving, we laughed so hard he asked if we'd been drinking. "No, we'd *only* been weaving," we told him and laughed some more. He wasn't amused.

My wish list of weaving projects soon included a color gamp. Another weaving friend and I looked in vain for the right range of colors in one yarn type. When an article on dyeing forty-eight colors from six dye vats came along, we were ready. In what has become my signature style, we didn't wind a few ounces of yarn for each color. No, we got the whole guild involved and wound a 22-yard warp in 20/2 pearl cotton. That was the night I found out I can't use a horizontal warping mill after even *one* glass of wine!

We did the dyeing together. In my small town, a yard full of cars and people is usually the sign of a funeral. When folks asked who died, we answered, "All of us!" accompanied by gales of laughter. At the end of many hours of work and fun, when the exhausted dyers tossed out the exhausted dye we found a stray sock and a bra. They are a mystery to this day.

Over time I got good at working with fiber reactive dyes and developed a color range based on the twenty colors of the Munsell system (it has more purple!). I designed a set of gamps using a variety of weave structures. The twill gamps were fascinating, but I especially loved huck lace. The gamps were a big hit at the Florida Tropical Weavers' Board meeting. (That's where I managed to become membership chairperson of the state guild with the innocent question: Why don't you put that on a computer?)



Eventually I made up a few gamp kits for friends and sold a few under David's name to help with travel expenses to the state conference. A baby version of the Lunatic Fringe was born.

Then I began to hear rumblings of a great meeting of weavers—thousands of people like me! All in one place! Be still my heart! Convergence!

If I sold some kits, I thought, it might pay for the booth and some of my expenses. Armed with some odd-lot cotton yarns, a pile of silly buttons, and the kits, I faced the weaving public. What a thrill to be welcomed with open arms! We sold more than twice what we had set as a goal.

I've been in the yarn business ever since. Yarns are getting thinner, fancier, and more exotic. My little girls are grown. But some things haven't changed: I still love helping new weavers into this fascinating, creative, ever-evolving world. The joyful rush that comes from opening a new box of yarn is still there. Our line has expanded, but the color gamps are still the heartbeat of the business.

It has been an adventure. But please, don't call me with a really great name for a drag racing track or a bordello!

MICHELE BELSON, *of Tallahassee, Florida, is owner and operator of the Lunatic Fringe. She weaves whenever she can find the time.*



Nature's Idea In Full Color



Hundreds Of Fashion Colors Stocked 1 to 1,000 Lbs.

UKI Yarns Offers Highest Quality Yarns On Cones For The Serious Crafts Person

Machine Knitting • Weaving • Needle Crafts • Hand Knits • Crochet

100% MERCERIZED COTTON—*24 NEW SHADES*
Strong with a lustrous finish and elegant drape

8/2 PLY CARDED 100% COTTON
Fast-color, soft cotton with a home-spun look

CUSTOM NOVELTY YARNS
Spun in our plant, Your choice of fibers, Your Designs,
Twists, Dyed marls, Slub novelties

100% mercerized cotton • 100% Carded cotton • Knitting Elastic • Hosiery elastic
Textured polyester • High performance threads

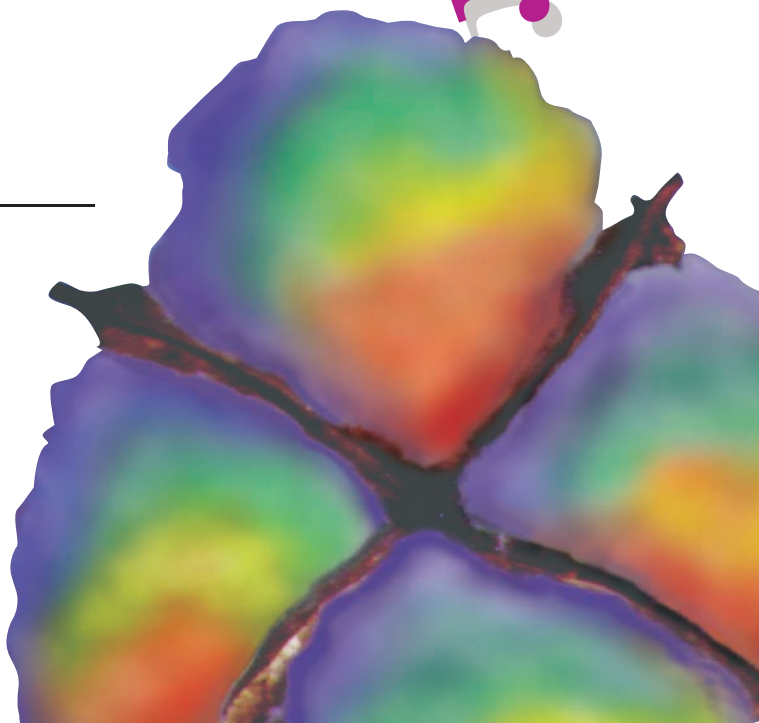
- **Five Essential Yarn Sizes**
- **Over One Hundred Fashion Shades Stocked For Delivery**

Call Us Toll Free
For Your Nearest Distributor

UKI

Your Complete Yarn Source

SUPREME CORPORATION
Phone **(888) 604-6975**
Fax **(828) 322-7881**
- **P.O. Box 848, Hickory, North Carolina 28603**
- **325 Spencer Road NE, Conover, North Carolina 28613**
- **uki@uki-supreme.com**





Just a note or two on our Megado

Louet Sales

In USA & Canada please contact:

Louet Sales 808 Commerce Park Dr., Station HW Ogdensburg, NY U.S.A. 13669

Louet Sales R.R. 4 Prescott, ON CANADA K0E 1T0

www.louet.com

louët

All International inquiries (outside US & Canada) please contact:

Louët bv (Louët international)
139 Kwinkweerd 7241 CW
LOCHEM Holland

www.louet.nl

Available from these Louet Dealers across North America!

ARIZONA

The Fiber Factory
150 West Main St.
Mesa, AZ 85201
(480) 969-4346
(480) 969-2365 *(fax)*
yarn@fiberfactory.com
www.fiberfactory.com

CALIFORNIA

The Village Spinning & Weaving Shop
425-B Alisal Rd.
Solvang, CA 93463-3704
(805) 686-1192 *(ph&fax)*
1-888-686-1192 *(orders)*
villagespinweave@earthlink.net
villagespinweave.com

Carolina Homespun
455 Lisbon St.
San Francisco, CA 94112
(415) 648-8781
(800) 450-7786 *(toll free)*
morgainewilder@sbcglobal.net
www.carolinahomespun.com

COLORADO

Bountiful
211 Green Mtn. Dr.
Livermore, CO 80536
(970) 482-7746
(877) 586-9332 *(toll free)*
(970) 484-0058 *(fax)*
bountiful@earthlink.net

Fireside Farms
898 21½ Rd.
Grand Junction, CO 81505
(970) 858-9288

FLORIDA

Penelope's
353 North Swinton Ave.
Delray Beach, FL 33444
(561) 272-1000
pbtpenny@aol.com

GEORGIA

Yarn in the Woods
50 Carolyn Crt
Social Circle, GA 30025
(770) 464-1727
lgassmann@att.net

IDAHO

The Thread Gatherer
2108 Norcrest Dr.
Boise, ID 83705
(208) 387-2641
(208) 387-1251 *(fax)*
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, VA20106-0133
(540)-937-4707
(540) 937-4704 *(fax)*
info@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

ALBERTA

Shuttleworks Ltd.
Site 5, Box 9, RR 1
De Winton (Calgary) AB
T0L 0X0
403-938-1099
403-938-1021 *(fax)*
mail@shuttleworks.com
www.shuttleworks.com

BRITISH COLUMBIA

Jane Stafford Textile Designs
133 Hereford Ave.
Salt Spring Island
BC V8K 1G1
(250) 537-9468
stafford@saltspring.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