SPECIAL BEADING ISSUE • FASHION FORECAST FALL '04

ISSUE 119

MARCH/APRIL 2004

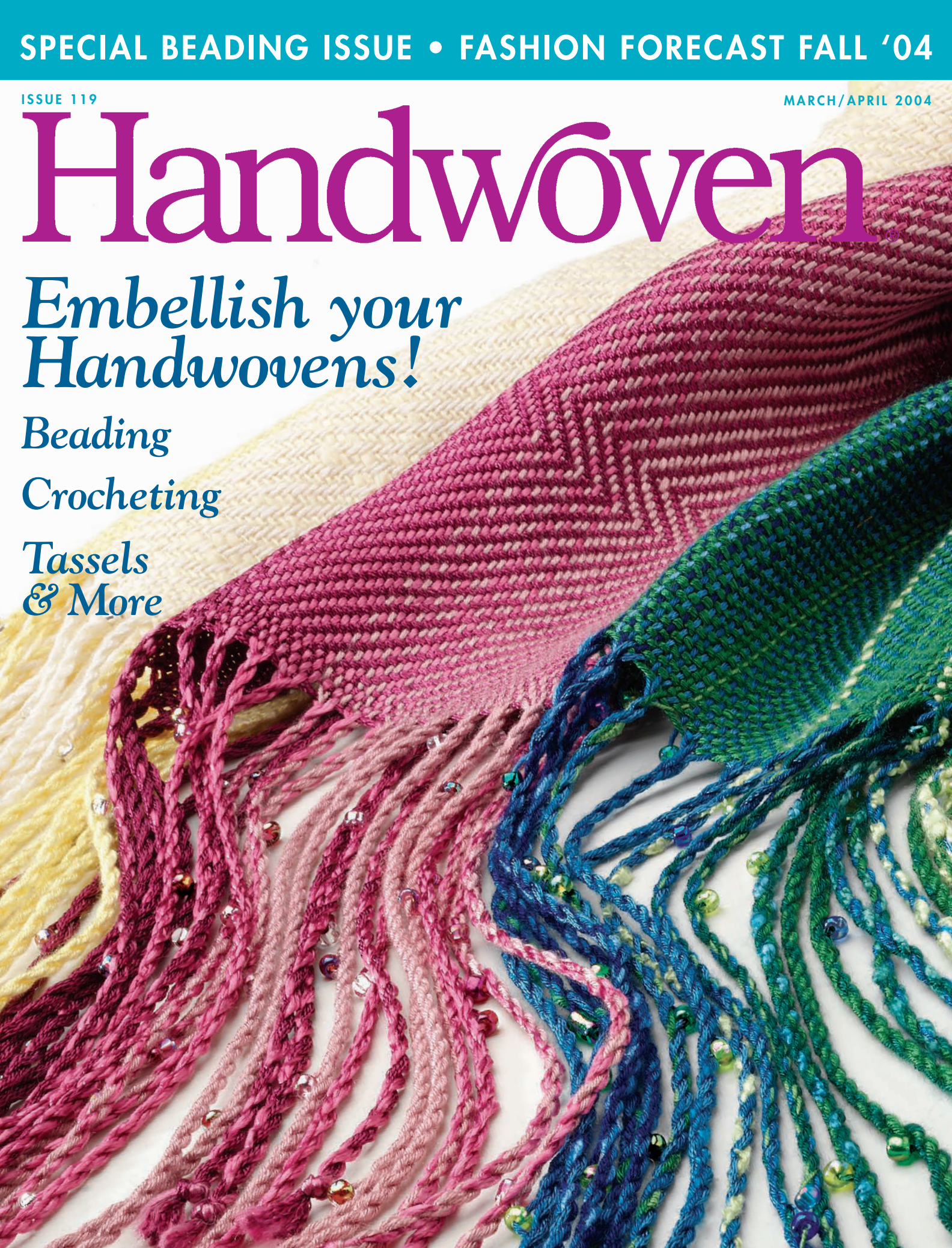
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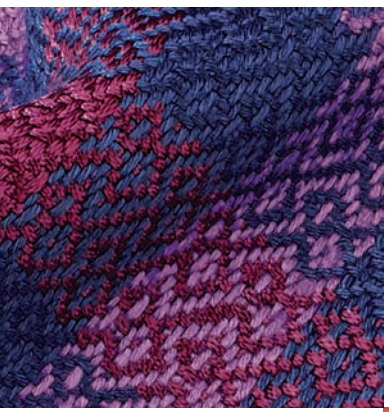
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MARCH/APRIL 2004, VOLUME XXV, NUMBER 2


**32** FOR STARTERS START WITH SILK FOR AN EVENING SCARF
*by Karen Tenney with Madelyn van der Hoogt*

**36** DRESSING UP WITH BEADS *by Karen Tenney*

**38** A FANCY FRINGE *by DeeDee Woodbury*

**40** BEADING WITH DANISH MEDALLIONS *by Christina Hammel*





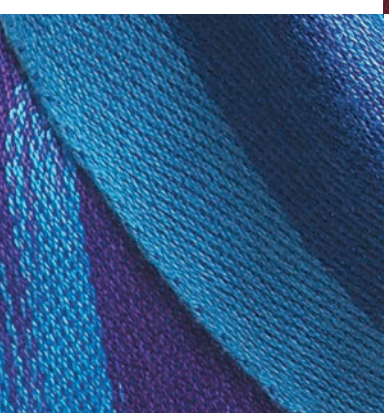
**46** BEYOND BASIC BLACK: A GALLERY *by Candiss Cole, Dorothy Cross, Darlene Danko, Deborah Hird Newell, Myra Pierce Rees, Sarah Saulson, Virginia West*

**48** EVENING STAR JACKET *by Sara Nordling*

**52** SATIN AND TENCEL FOR A SHIMMERING SCARF
*by Patricia Townsend*

**56** INSPIRED BY THE BAUHAUS:
SILK SCARF IN FALSE DAMASK *by Sigrid Piroch*

**60** LESS IS MORE: UNDERSTATED ELEGANCE
IN A SCARF *by Barbara Walker*

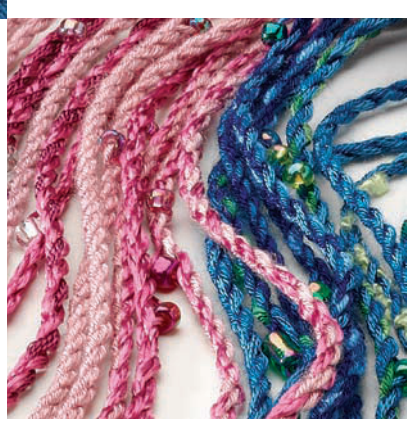




**64** NOW WE ARE EIGHT DRESSY PILLOWS IN CHENILLE *by Sarah Saulson*

**68** A VERSATILE VEST AND BAG AND A VERSATILE BEADED EMBELLISHMENT
*by Anita Luvera Mayer*

**72** WEEKEND WEAVER DORSET CROSSWHEEL BUTTONS *by Anne Dixon*

**76** *HANDWOVEN*'S FABRIC FORECAST FASHIONS FOR FALL/WINTER '04–'05
*by Daryl Lancaster*

ON THE COVER
BEADED FRINGES
**by Karen Tenney.**
**See pages 36–37.**

MODEL FOR EVENING
STAR JACKET, PAGES 48–49
Danielle Matuschka


**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: Dorothy Cross



## FROM THE EDITOR | Madelyn van der Hoogt

As soon as I finish writing this, I'll start packing for a two-week vacation trip to Oaxaca, Mexico. That's exactly what I was doing thirty years ago, almost to the day. That time we were going for a year, however, and getting there was a different kind of experience. This time, I'll fly. That time, in long hair and bell-bottoms, we crossed the Sonora desert with friends in their gold and white Volkswagen van. Our budget for the year was $2,000.

The plan for the first night was to sleep under the stars, and so we located a secluded camping spot (not hard to do). As I wandered about looking for a lone tumbleweed in lieu of a bathroom, I stepped across a very long, fat rattlesnake, who was, fortunately, asleep. Whatever I'd been told was the recommended behavior for meeting rattlesnakes I didn't do—I screamed and ran. The other three travelers chastised me for being afraid of a nice sleepy snake, but that night I was not the only one who slept in the van instead of under the stars.

Our friends remained in Mexico City while we continued on to Oaxaca—buses were our mode of travel for the rest of the year (or whatever else we could get). It was in Oaxaca that I first saw the physical act of weaving. A woman had tied her backstrap loom to a tree in the main plaza of the city. She made a shed and put the shuttle through and changed the shed and put the shuttle through and I thought, Wow. So that's how it happens!—a pivotal moment. For the rest of the year our focus was weaving (to say nothing about the rest of my life).

We hitched rides to weaving-village market days in whatever vehicles were going there; sometimes we took buses, sometimes we stood crammed in the backs of trucks with locals carrying their wares to market—string bags of chickens, a few pigs, a goat. When we were really lucky, the Rayovac man would pick us up, or the Pepsi man, doing their market-day circuit. One time a rickety bus we had taken for a long day's trip broke down, and after all of the males looked in the engine, we slept beside the bus all night wondering if any other vehicles ever used that road. Another much luckier time the thread man picked us up. In his van he carried skeins of colored cotton yarns, one set of colors to one village, another set of colors to the next. I always wondered: Which came first—the village colors or the thread man's selection of colors for the village? If he's still there, I'll ask him.

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). Don't forget to enter the What's Hot! contest (see page 35) and the Lord of the Rings cloak gallery (see page 7)—and do send us photos of the pieces you've woven using the Fabric Forecast palettes. Happy weaving!

**May/June 2004:** *The Traveling Weaver (places to go, things to take and wear)*
**September/October 2004:** *Surface Design for Handweavers—and a celebration of* Handwoven*'s twenty-fifth anniversary with a surprise*
**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)*
**May/June 2005:** *Table Toppers (tablecloths, place mats, runners, napkins)*


Handwoven

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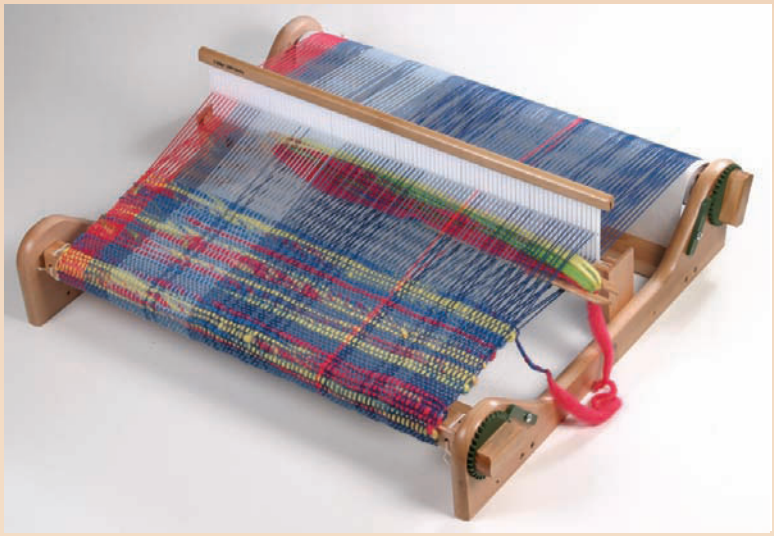
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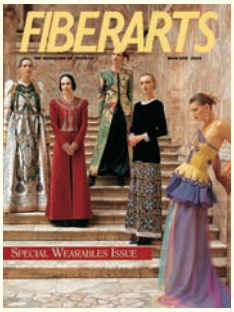


# WHAT'S GOING ON HERE

## All the Interweave News that's fit to print

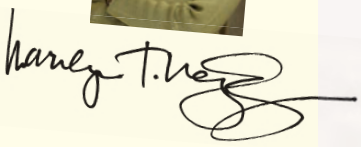
I woke one morning wondering how I could possibly pick a topic to start with in this column. There are so many: *Handwoven* celebrating its twenty-fifth anniversary, Convergence happenings, Interweave's new books, or to let the cat out of the bag. I've decided to let the cat out first!

I am more than pleased to announce that *Fiberarts* magazine has found a new home at Interweave Press. Our first issue will be Summer 2004, just in time for Convergence. Here's how it happened. When *Fiberarts* and Lark Books were purchased by Sterling Publishing Company five years ago, *Fiberarts* became part of a company that understood and supported the magazine. With Sterling's sale last year to Barnes & Noble, the world's largest bookstore chain, the magazine was out of place. It became obvious to Rob Pulleyn, founder and publisher of *Fiberarts* and Lark Books, that the magazine needed a new home, one that was sympatico with the readers and the editor's goals.






Rob and I are smiling. Interweave Press and *Fiberarts* both started publishing in the same month in 1975, and the ventures have been friends ever since. At Interweave, we believe in the vision of *Fiberarts*. We can give the magazine a good home. Sunita Patterson will remain the editor, and she is thrilled to know that there are many fiber artists on staff here, all itching to lend their expertise and resources.



## Convergence Corner

If you are attending Convergence this year, and we certainly hope you are, please sign up for the tour that travels to Northern Colorado. You will visit with Tom Lundburg, who heads the fiber arts department at Colorado State University and view the historic costume and textile collection of the department of design and merchandizing; then you'll have lunch in Loveland at The Depot (yes a real train station; Loveland was named for William Loveland, a railroad engineer). Following lunch you will visit the Northern Colorado Weavers Guild's annual show, Fiber Celebration 2004, at the Loveland Museum. Last stop: Interweave Press, to view the submissions in *Handwoven*'s and *Spin·Off*'s What's Hot! contest and have a cup of tea. If you can't make the tour, we invite you to visit Interweave anyway. Please call ahead to make arrangements, (970) 669-7672.

**Have you contributed an article to *Handwoven* over the years? We invite you to a Contributors Tea during Convergence, place and time still to be determined. If you would like to attend, please RSVP to Nancy Disney (NancyD@Interweave.com or (970) 669-7672 x669), and she will fill you in on the details. And, of course, we hope you will stop by our Convergence booth.**

## More reasons for celebration:

***Handwoven*'s 25th anniversary** will be featured in the September/October 2004 issue. What would you like to read about? Do you have a favorite issue or project from years past? Would you like to hear from past contributors or editors? Send me your thoughts by e-mail, marilynm@interweave.com or snail mail, 201 E. Fourth St., Loveland, CO 80537-5655.

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# Your Two Cents

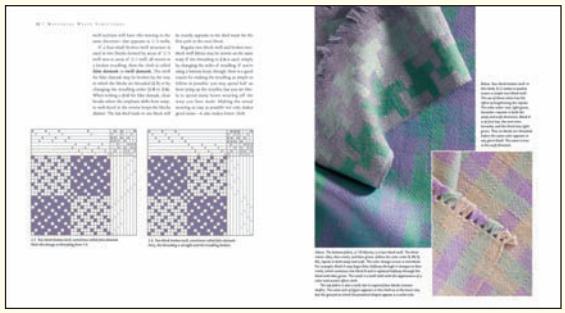
What's your favorite yarn, tool, local retail and mail-order supplier, book, magazine, teacher, website, guild, gallery, craft fair, school? In Fall 2005 Interweave Press will publish a massive resource guide to all the crafts we cover in our magazines and books, and we regard you as our expert in these matters.

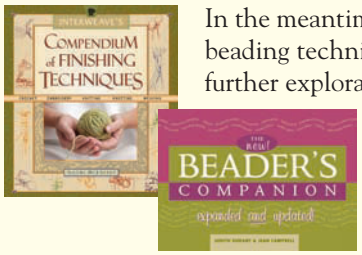
Please send along your information and opinions, starting today! E-mail lindal@interweave.com, or send snail mail to Big Odd Book, Interweave Press, 201 E. Fourth St., Loveland, CO 80537. Deadline for submissions is May 1, 2004. All information selected for inclusion will be credited.

# Book News

*Mastering Weave Structures* by Sharon Alderman is a tad late, but we promise you'll have your hands on this wonderful new book at Convergence. Its 264 pages are filled with Sharon's beautiful fabrics, drafts, and comprehensive information. We know you'll find it worth the wait. Here's a sneak preview of some pages







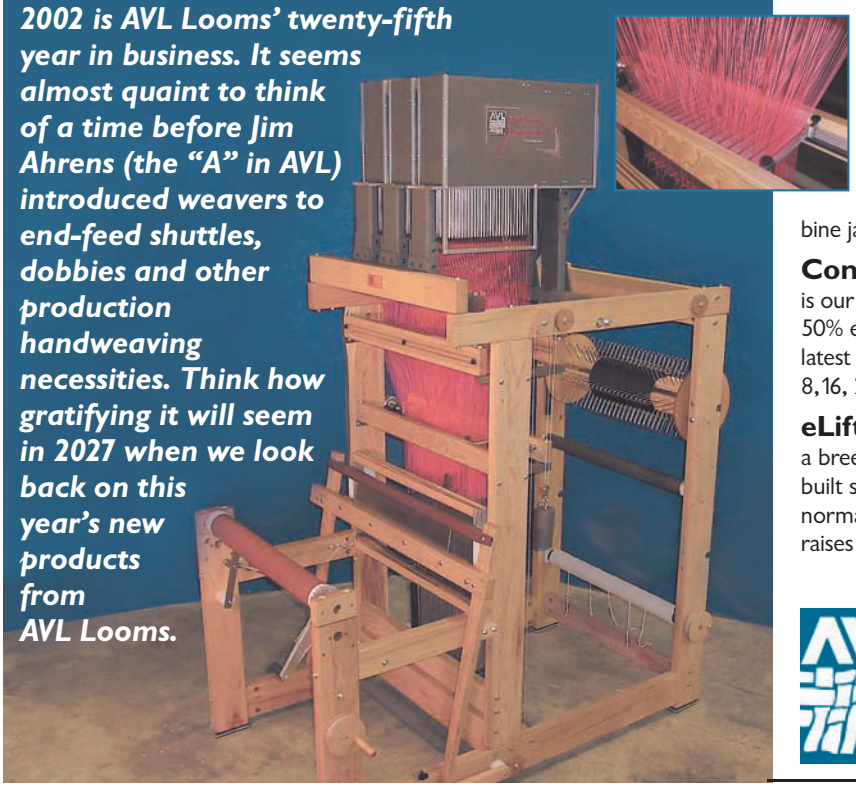


In the meantime, this issue of *Handwoven* is full of finishing and beading techniques. For more indepth instruction and ideas for further exploration, add to your bookshelves:

*The Compendium of Finishing Techniques* for hemstitching, tassles, stitchery, and embellishments. *The Beader's Companion* for everything you need to know to add beading to handwovens .


# THE NEXT 25 YEARS

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





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### EXCELLENT JOB!

I really appreciate that you are taking advantage of technology (i.e., posting more complex projects on the Internet) and at the same time continuing to provide information for those of us who enjoy simpler projects. Even though I have been weaving for about eight years, I'm finding the Weekend Weaver and For Starters projects very enjoyable. It is a challenge for a publication like *Handwoven* to continue to interest the more experienced weavers and at the same time draw in and attract new weavers. You are now doing an excellent job of this!

*Julia Weldon*
*State College, Pennsylvania*

### MORE ON COPYRIGHT

Recent issues of *Handwoven* have contained discussions on copyright and the ethics of producing an exact duplicate of someone else's work for commercial purposes. I wonder if *Handwoven* has not contributed to this problem. Articles always feature a project with a detailed description of how to produce it exactly. It you were to include articles with woven illustrations of the technique but without exact weaving instructions it would encourage creativity among your readers. Weavers would then have to use their weaving knowledge (and the always excellent photos) to produce their individual interpretation of the pieces.

I am not suggesting that you eliminate project instructions entirely. ( You would be deafened by the outcry if you did!) Many experienced weavers would welcome the challenge of deriving their own designs from your photos.

*Alison Philips*
*Saskatoon, Saskatchewan*

### 3/2 ORGANIC COTTON

In last issue's Letters (January/February 2004), there was a note about the unavailability of the 3/2 organic cotton that Karen Tenney recommended for her spot-weave bath towels ("Bath Accessories au Naturel," September/October 2003, pages 52–55). I want to share a suggestion from The Mannings that worked for me. They recommended a simple solution—6/2 cotton doubled. Using two strands of 6/2 as one took the same amount of time to warp as as a single strand would have taken. Instead of winding two threads together onto the bobbin, which often proves to be problematic, I opted to use floating selvedges and throw the shuttle twice.

Karen Tenney's towels are evidence that you are doing your job at *Handwoven*—inspiring people to weave!

*Tammy Friedrich*
*Dover, Pennsylvania*

### LORD OF THE RINGS CLOAKS

I am wondering how much time I've got to make a Fellowship Cloak for your future gallery. I very much enjoyed your article on the cloaks (Sandy Amazeen, "Fellowship Cloaks in *The Lord of The Rings*," November/December 2003, pages



# THE BOA IS BACK





**Bertha Serritslev, Anne Mee, and Rita Mills model their boas in Cape Town, South Africa. A boa in plain weave, by Jaye Campbell, is shown on the loom at upper left and finished at upper right.**

Susie Hodges's directions for making a boa led to a bevy of boas! (See "The Boa Is Back," *Handwoven*, November/December 2002, pages 38–39, for directions for weaving Susie's boa.) The weave structure she uses is leno, but it's an easy leno (no doupes!) that you do with your fingers. The warp has only six ends! You can use almost any fiber for the weft—the more varied the fibers, the more interesting the boa. Susie uses a grocery bagful of ribbons and almost a pound of mohair locks.

The Thursday Group in Cape Town, South Africa (center photo), issued a challenge to members to make boas. They used yarns, locks, ribbons, and thrums and report that the weaving was great fun!

Jaye Campbell of Portland, Oregon, wove her boa in plain weave instead of leno (see the boa on the loom at upper left). For weft, she used the seductive novelty yarns available for knitters. When she removed the boa from the loom, it twirled into a ropy round shape that successfully secured the weft yarns.

See also the all-white boa woven by Myra Pierce Rees in "Beyond Basic Black," pages 46–47.



## Fabric Forecast NEWS

In the May/June 2004 issue of *Handwoven*, we'll feature your fashions using the palettes we've presented this year (Spring/Summer '04, Fall/Winter '04–'05). See the Fabric Forecasts in our last three issues and start designing!

We've already received some submissions: see Pam Arquette's scarf (at left) in the Spring/ Summer palette.

Send a slide or photograph of your garment (scarves and shawls are OK!) to *Handwoven*, 201 E. Fourth St., Loveland, CO 80537.

## NEW AT




*Handwoven invites you to visit our website for new online articles available March 15, 2004.*

- Sara Nordling's evening top fabric (see page 40) with complete weaving directions for four, eight, and sixteen shafts.
- Fashion Forecast fabrics. (see pages 76–79) with complete weaving directions for the eight fabrics in the Fall/Winter palettes.

Go to www.interweave.com; Weaving; Projects and Articles.

72–75. My helper and I got very excited when we read about your future gallery of readers' Fellowship Cloaks. As it happens, I've been collecting special colored fleeces for awhile (read several years) with the plan of spinning, weaving, and sewing an elven cloak like the ones described in Tolkien. Today we started washing fleece. But we both go to school so I need to know how much time we have left!

Up to our elbows in Border Leicester and Orvus paste,

*Kris Kulaas*
*via e-mail*

*We're planning the Fellowship Cloaks gallery for the September/October 2004 issue. (The Butterick pattern number used for Sandy Amazeen's cloak has been changed to 4030.) Send a photo or slide of your cloak by April 1, 2004, to Fellowship Cloaks, Handwoven, 201 E. Fourth St., Loveland, CO 80537.*


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**Fiberwood Studio**, Milwaukee, Wisconsin. Instructor: Barbara Chappell. Students: Kathy Causier, Nancy Kuhl.

**Fiberworks Studio**, Wauwatosa, Wisconsin. Instructor: Barbara Chapell. Student: Mary Delgado.

**Giardin, Donna**, Ottawa, Ontario, Canada. Students: Denise Godbout, Lise Shier.

**Heritage Spinning & Weaving**, Lake Orion, Michigan. Instructor: Joan Sheridan Hoover. Students: Lori Bach, Judy Brunn, Denise Fletemier, Teri Ferguson, David Hinton, June Hinton, Debra Kingsbury, Sammie Martin, Diane Mills, Jennifer Schrag, Dorothy Sedlock, Janet Skalba, Pat Srodawa, Kristi Veeder, Cynthia Weeks, Emily Weeks.

**Heritage Weavers & Spinners**, Calgary, Alberta, Canada. Instructor: Janet Cameron. Students: Elizabeth Bassett,Valerie Dion, Shirley Huchcroft, Lisa Jemus, Shelly Seville, Bev Wentland.

**Inland Empire Handweavers Guild,** San Bernadino, California. Instructor: Darlene Fitzpatrick. Students: Mariellen Boss, Diann Warner.

**Janet's Weaving Studio**, Holmen, Wisconsin. Instructor: Janet Sokolik. Students: Gladys Eternicka, Linda Fruechte, Joan Schultz.

**Lone Star Loom Room**, Katy, Texas. Instructor: Tracy Kaestner. Students: Diane Neff, Patricia Wood.

**The Mannings**, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Jeanne Bohlen, Sara Clatterbuck, Joan Fabula, Gordon Fesenger, Stephanie Fesenger, Paul Kase, Diane Kobrynowicz, Jill Lang, Megan Lloyd-Thompson, John Meridionace, Steven Oakey, Jana Poole, Stacy Vargas.

**Mielke's Farm Fiber Arts**, Rudolph, Wisconsin. Instructors: Andrea and Amy Mielke. Student: Jill Blake.

**Recycled Lamb**, Lakewood, Colorado. Instructor: Carol Seeds. Student: Judy Schoonmaker.

**Seaman Lumber**, Winona, Wisconsin. Instructor: Jeanne Happe. Student: Karolyn Bridwell.

**Shuttles, Spindles & Skeins**, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Lizzie Adams, Andrea Pavetti.

**Sievers School of Fiber Arts**, Washington Island, Wisconsin. Instructors: Jean Hutchinson and Lou French. Students: Barbara Krueger, Ann Simmons, Diane Willette.

**Snow Farm**, Williamsburg, Maryland. Instructor: Christine Hammel. Students: Richard Buell, Elaine Rands, Norman Simoneau, Bernice Taylor.

**Tall Grass Arts Association School**, University Park, Illinois. Instructor: Delia Rellis. Students: Shirley Moore, Traci Ores, Terry Reynolds.

**2-B Weavers**, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Student: Rose Peterson.

**Unique Yarns**, Loves Park, Illinois. Instructor: Carol Tondra Jennings. Students: Gary Block, Marj Day, Monica Gibbons, Ginger Toomey, Anne Webb.

**University of New Mexico**, Albuquerque, New Mexico. Instructor: Patty Savignac. Students: Julia Breyer, Amy Eldridge, Cassady Fernandez, Deborah Foster, Janet Rushbrook, Stacia Smith, Michael Sonnichsen.

**Weaver's Guild of Buffalo**, Amherst, New York. Instructor: Nancy Foss. Student: Marti Schrichte.

**Weavers of Orlando**, Orlando, Florida. Instructor: Joy Bergman. Students: Buzzie Anderson, Jan Beck, Maureen Kramlinger, Abigail Livergood, Alaa Mencke, Roxanne Nickerson, Joyce Pinkus, Eva Walsh.

**Webs**, Northampton, Massachusetts. Instructor: Laurie Autio. Student: Teresa Kramer, Ruth Todrin.

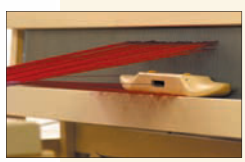
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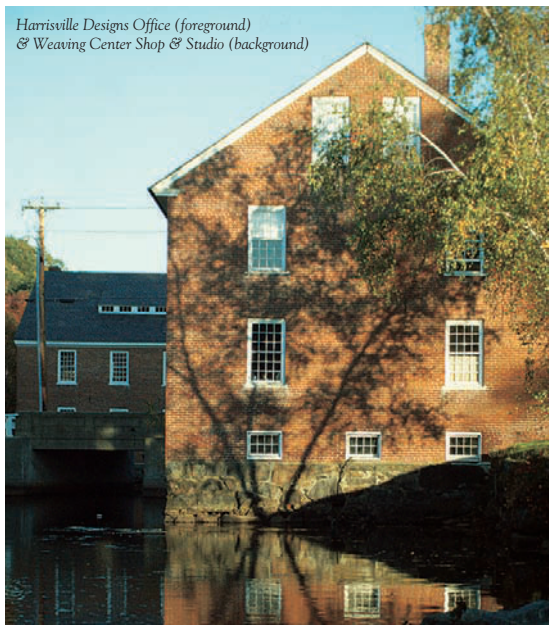




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505-647-2137
garawitts@yahoo.com

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vwools@villagewools.com
www.villagewools.com

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www.northwindyarns.com

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www.hillcreekfiberstudio.com

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woolrdge@grm.net

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www.the-mannings.com

**Mathilda C. Murphy**
Meadville, PA 16335
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gerilda@zoominternet.net

**Silverbrook Fiber Arts**
Marchand, PA 15758
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ginger@groundhog.net
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g@wovengallery.com

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whiterockweaving@aol.com

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**Serendipity Farm & Studio**
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757-986-2010
sheepman@gte.net
www.fibertoolsonline.com

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www.shuttleworks.com

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www.traub-wolle.de

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**Oribito Weaving Shop**
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shop@oribito.com,www.oribito.com

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# Wherever You Are...WEAVE



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

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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.



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SCHACHT SPINDLE CO. INC.

**WHAT EQUIPMENT DO I REALLY NEED?**

The projects in this issue recommend all sorts of equipment. It's always hard for new weavers to know how to set priorities for what to buy—especially since weaving equipment is expensive. (I don't mean that it costs more than it should, but if you compare the cost of a loom with the cost of knitting needles. . . .)

So, what do you really need? Everyone knows you need a loom, but there are many other accessories to consider. You'll want to have at least 100 **heddles** on each shaft—the wider the warp and the finer the threads, the more heddles you'll need.

Your loom probably came with a **reed**. Different projects require different reed sizes, but you can often achieve the suggested setts with other reeds. (*The Weaver's Companion*, Interweave Press, 2001, pages 14–15, explains how to do this.) To start, it's good to have a 10-dent and a 12-dent reed (and an 8-dent reed if you plan to use thicker yarns).

You won't be able to weave long without a **warping board** (or reel)—doorknobs are not a satisfactory substitute. Choose a warping board with sturdy, thick pegs that are solidly fixed in the frame.

To warp from back to front, you'll need a **raddle**. That's a board with pegs or nails that separate the warp into groups as it's wound on the beam. A ½"-dent raddle is more useful than one with bigger spaces (see www.interweave.com, Weaving, Projects and Articles, Warping Basics, Warping from Back to Front, for more about using a raddle). **Lease sticks** are also necessary if you warp from back to front—smooth flat sticks with slightly rounded edges or smooth dowels work well.

You should have at least two **boat shuttles** with a minimum of a dozen **bobbins** and at least two **stick shuttles** (start with a length of about 12"). For faster and more joyful weaving, use a boat shuttle for all yarns thin enough to wind efficiently on a bobbin.

A **bobbin winder** is a must. Electric ones are very nice but not essential. (Put one on your holiday gift list.)

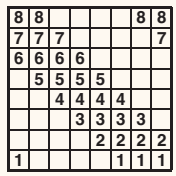
A **loom bench** that can be adjusted to the right height is better than trying to weave from a chair or stool. It's also handy to have the bench space beside you for placing shuttles and scissors.

You'll need an umbrella swift if you use yarn that comes in skeins (see Product News, page 88, for a photo of one). You can wind a warp on the warping board directly from the swift or you can wind yarn from the swift into a ball. Ball and cone winders are available, but they do not need to be at the top of your priority list.

—*Madelyn*

## CORRECTIONS

Here is the correct tie-up for Sandy Amazeen's 8-shaft shadow-weave draft for her Lord of the Rings cloak fabric (see Figure 2, page 74, *Handwoven*, November/December 2003.

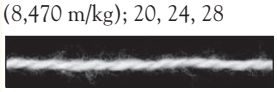


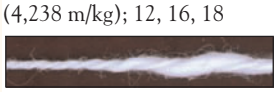

## YARN CHART

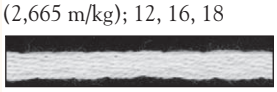
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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


16/2 unmercerized cotton
6,720 yd/lb (13,300 m/kg)
24, 30, 36

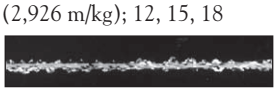

10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28

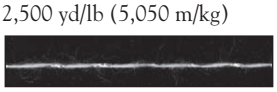

5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18


Mercerized cotton flake (Noho), 1,320 yd/lb (2,665 m/kg); 12, 16, 18

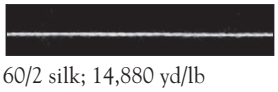

100% rayon knitting ribbon
686 yd/lb (1,385 m/mg)

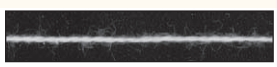

Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18


4-ply metallic (Frizette)
2,500 yd/lb (5,050 m/kg)

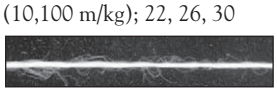

Rayon with metallic binder
6,300 yd/lb (13,104 m/kg)
24, 28, 32

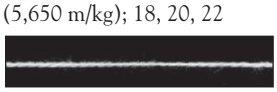

Nymo waxed nylon beading thread, size D

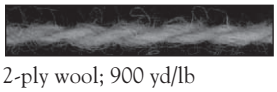

60/2 silk; 14,880 yd/lb (30,028 m/kg); 40, 45, 60


30/2 silk and #73 fine silk cord
7,850 yd/lb (15,840 m/kg)
24, 32, 40


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


12/2 silk; 2,800 yd/lb (5,650 m/kg); 18, 20, 22


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


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

## SUPPLIERS

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

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

Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128 (800) 932-8391, www.robinandruss.com.

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Textura Trading Company, 116 Pleasant St., East Hampton, MA 01027, (877) 839-8872, www.texturatrading.com.

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

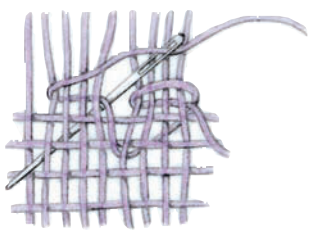
Yarns Plus, 1314 Crossfield Bend, Mississauga, ON, Canada L5Y 3P4, (877) 448-4544 yarnsplus.com.

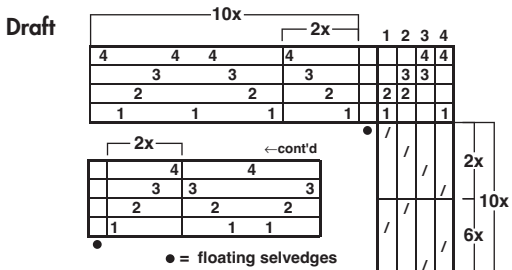
# PROJECT GUIDE

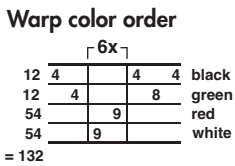
**FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS**

| DESIGNER/ WEAVER | PROJECT | PAGE | WEAVE STRUCTURE | SHAFTS | LEVEL |
|---|---|---|---|---|---|
| Anne Dixon | Buttons, jewelry | 72–74 | Needle weaving | 0 | Beginner |
| Christina Hammel | Child's outfits | 40–45 | Plain weave and twill | 4 | Advanced beginner |
| Anita Luvera Mayer | Vest and bag | 68–71 | Plain weave | 2–4 | Beginner |
| Sara Nordling | Jacket | 48–50 | Eyelash fabric | 4 | Advanced beginner |
| Sigrid Piroch | Scarf | 56–58 | Turned broken twill | 8 | Advanced beginner |
| Sarah Saulson | Pillows | 64–67 | Plain weave with supplementary warp and weft | 4 | Advanced beginner |
| Karen Tenney | Scarf | 32–34 | Twill | 4 | Beginner |
| Patricia Townsend | Scarf | 52–55 | Satin and twill | 4–8 | Advanced beginner |
| Barbara Walker | Scarf | 60–62 | Turned overshot | 6 | Intermediate |








### 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.)

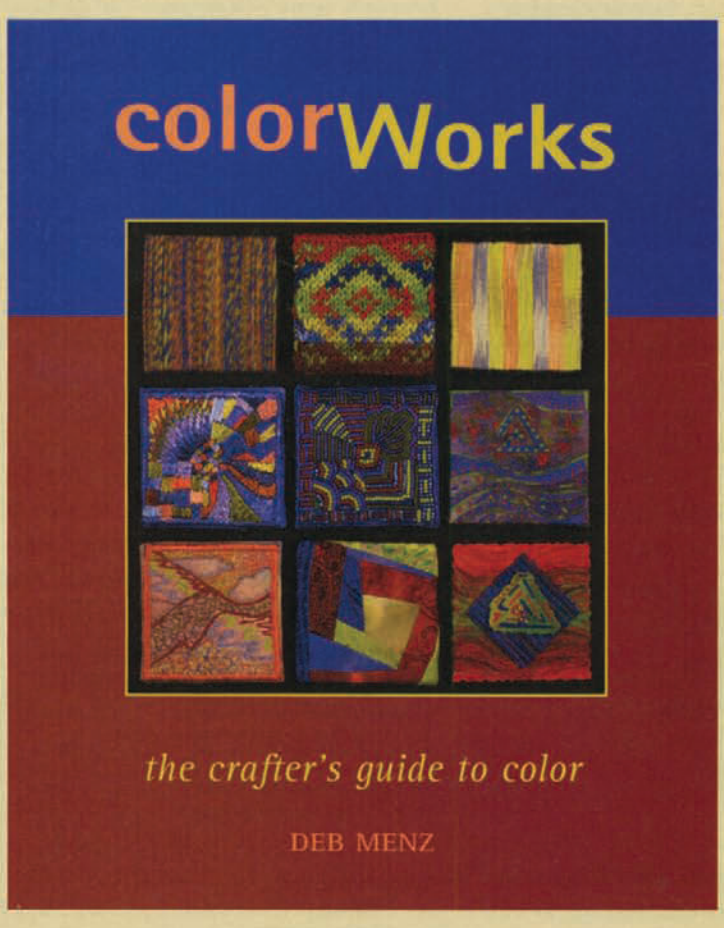
**Brackets** indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

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

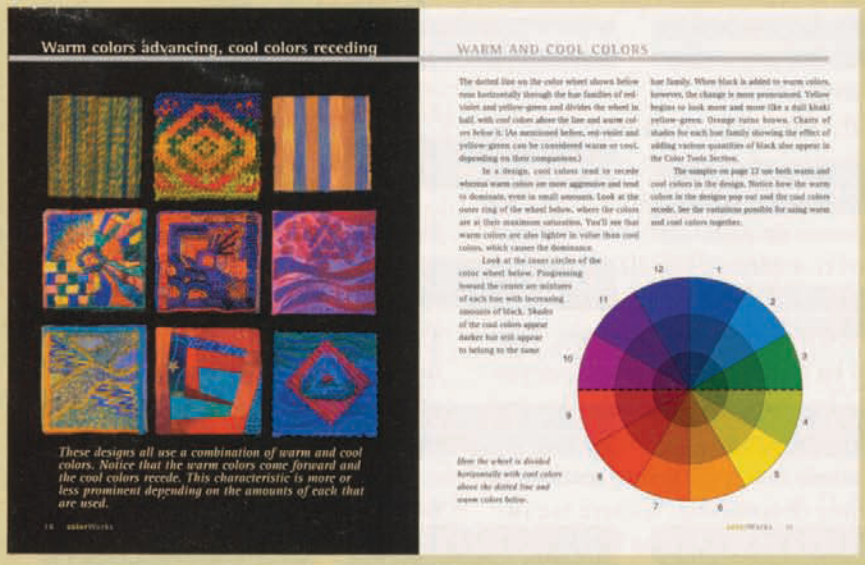



## Color Works

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.**

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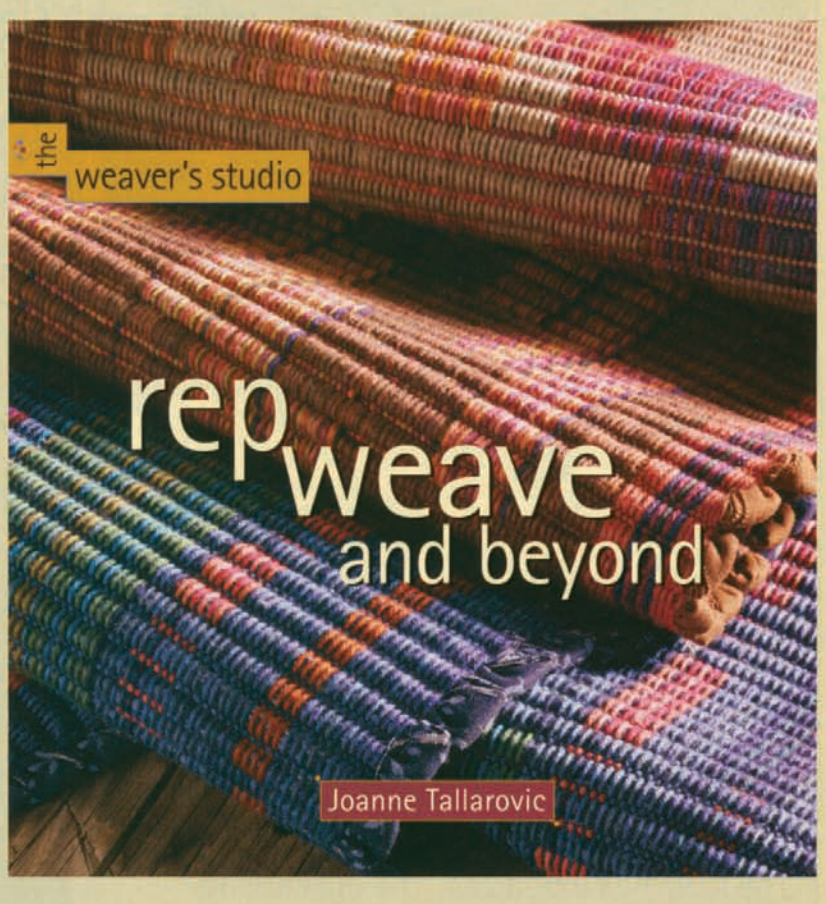
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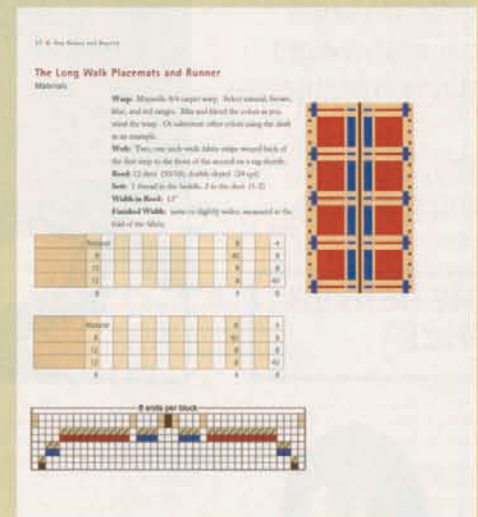
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**Joanne Tallarovic co-founded the Glimåkra Weaving Center in Rocky River, Ohio, the first Swedish weaving school in America. She lives in Flagstaff, Arizona.**






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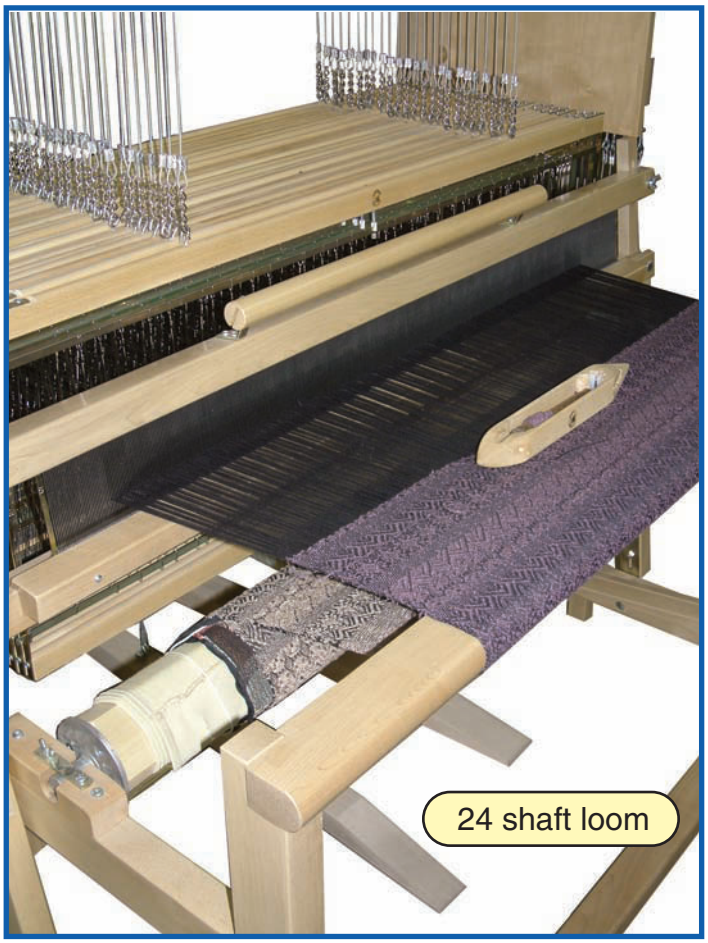
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## TAPESTRY TECHNIQUES FOR FABRIC FOR CLOTHING

**Nancy Harvey**

*Colfax, California: Victorian Video Productions, 2003. 118 minutes. ISBN 0-936225-50-5.*

Nancy Harvey is well known as a tapestry artist, teacher, and author of several videos and books about tapestry weaving. Now she combines tapestry techniques she has spent over two decades perfecting with her love of clothing fabric. If you enjoy exploring ways to create clothing fabric, you will find these methods inspiring. Harvey cheerfully, confidently, and carefully leads one through the process of adapting the weaver-controlled, discontinuous-weft characteristic of tapestry to create fabric with a hand and weight suitable for clothing.

This video is for the viewer who knows how to weave, calculate for weaving, and dress a loom. Although the video is not intended to teach one to sew, Harvey spends a great deal of time explaining how to adapt garment patterns to handwoven fabric.

The video begins with an overview of tapestry as Harvey explains the difference between the weft-faced nature of tapestry and the more balanced weave desirable for clothing fabric. She describes the color-blending methods of tapestry called hatching and hachure and illustrates how these may be adapted to clothing fabric. No prior tapestry experience is necessary to make use of the techniques.

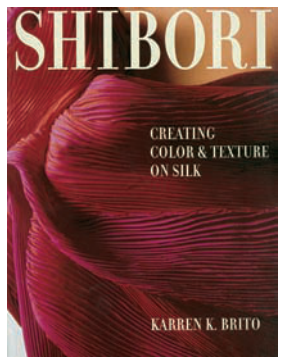
To thoroughly introduce the concept of color blending, Harvey demonstrates several technical variations on paper using colored markers. She then moves to a woven sample which, she points out, is also critical in determining shrinkage rate for the finished fabric. Harvey is very clear on all steps, giving reasons for the choices she recommends and anticipating questions. She emphasizes the importance of making small paper models of garments and using them to clearly plan design areas.




The great advantage of a video so full of information is that one can take time to work through the methods, reviewing steps as needed. I would like to see even more of Harvey's beautiful fabrics and finished clothing. This is a valuable video resource for eager to try the weaver-controlled designing potential provided by these adapted tapestry techniques.

*—Tommye McClure Scanlin*

*Shibori is dense with solid practical information that should inspire and provide the confidence to explore and discover.*




## SHIBORI, CREATING COLOR & TEXTURE ON SILK

**Karren K. Brito**

*New York: Watson-Guptill Publications, 2002. Distributed by Unicorn Books & Crafts, 1338 Ross St., Petaluma, CA 94954. Softbound, 128 pages, $24.95. ISBN 0-8230-4815-2.*

As the title suggests, Karren Brito's new book is about shibori, silk, and dyeing, but the title does not fully reveal all the treasures to be found inside. Brito, who is well known for her line of sensuous pleated silk scarves and shawls, is also a skilled dyer with a Ph.D. in chemistry. This book is an important addition to any dyer's bookshelf. It's full of information and inspiring photographs.

Brito's approach is to give the reader lots of background and solid information about process. She starts with a general discussion of shibori, silk, and her personal aesthetics, communicating as much technical information as possible so that readers have the knowledge to explore on their own.

The focus of *Shibori* is primarily resist dye on silk using acid dyes, but the book goes well beyond this one aspect. There is a general discussion of silk fabric and its properties, dyes, equipment, and record keeping. There is a whole chapter on discharging dyes. Another section deals with the issues of dye safety and disposal. Brito emphasizes that a good dyer must have a working knowledge of color theory. She presents solid information to expand one's knowledge of color and includes tips on how to match colors.

The presentation of the shibori process itself is clear, concise, and easy to follow, with descriptions and high-quality illustrations of the following techniques: folding and clamping, binding, stitching, capping, and bokami and arashi pole wrapping.

*Shibori* is dense with solid practical information that should inspire and provide the confidence to explore and discover. It is an important resource in these days when so many weavers are incorporating dye techniques into their work.

*—Catharine Ellis*

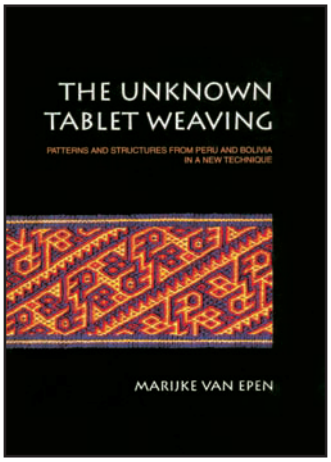
## THE UNKNOWN TABLET WEAVING: PATTERNS AND STRUCTURES FROM PERU AND BOLIVIA IN A NEW TECHNIQUE

**By Marijke van Epen**

*Gelselarr, The Netherlands: De Kaart Publishing, 2002. Distributed by Linda Hendrickson; (503) 239-5016, linda@lindahendrickson.com. Softbound, 191 pages, $45. ISBN 90-801032-2-5.*

Andean warp-faced textiles are astonishingly beautiful and exquisitely com-

plicated to weave using traditional methods. Marijke van Epen has applied her extensive knowledge of tablet weaving to adapting the patterns of these Andean weaves to the simpler techniques of her craft. The result is her inspirational new book, *The Unknown Tablet Weaving: Patterns and Structures from Peru and Bolivia in a New Technique*.




The book opens with a brief historical overview of the development of weaving in the Andes, followed by a chapter on complementary warp-faced weaves and weaving with tablets. One intriguing aspect of van Epen's adaptations is the use of traditional square tablets with the holes in the center of the sides rather than in the corners. This technique reduces the problems encountered when weaving with multiple colors in the warp.

Four weaving techniques are introduced in the third chapter: warp-faced weave, pebble weave, twill, and intermesh. These are fascinating methods, especially pebble weave which produces a speckled appearance on both background and figures. The author provides clear descriptions and precise diagrams of these techniques are excellent.

The next six chapters cover single-faced weaves in three or four colors, various techniques of double weaves, and weaving with hexagonal tablets, and traditional finishes used on Andean fabrics. Ninety pages of patterns then follow, and the book concludes with a bibliography and glossary. The patterns are joyous—stylized horses, multihued birds, lightning bolts, wide-eyed cats, and many lively geometric designs.

If your last memory of tablet weaving was a plain geometric guitar strap or headband, van Epen's book will be a stunning surprise. *The Unknown Tablet Weaving* takes the craft of tablet weaving to a whole new level.

*—Nancy Spies*

### THE WEAVERS DRAFT BOOK AND CLOTHIERS ASSISTANT

**By John Hargrove**

*Worchester, Massachusetts: Piper Publishing, 2002. Softbound, 40 pages, $18.95. ISBN 0-9717605-0-0.*

Weavers who enjoy or are intrigued by pre-twentieth-century drafts will be delighted with the republication of John Hargrove's *The Weavers Draft Book and Clothiers Assistant*. This reproduction of a reproduction (the first published in 1979) of Hargrove's original 1792 book of drafts and dye recipes is augmented by essays by Rita Adrosko, Curator Emirata, Textiles Collection of the National Museum of Natural History, and Caroline Sloat of the American Antiquarian Society.

John Hargrove was an Irish immigrant who became a Minster of the Methodist Episcopal Church, among other occupations. Like many others who published

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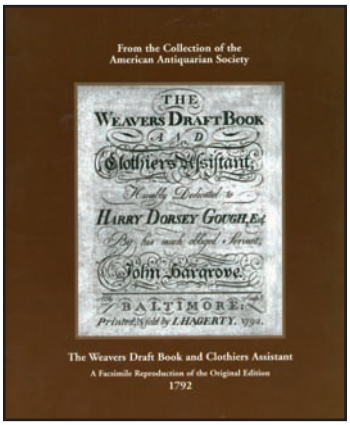
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books of weaving drafts in the eighteenth and early nineteenth centuries, Hargrove wrote and published his book to make weaving more accessible to the general public. In Europe, weaving was a skill that was learned through an extensive apprenticeship. Hargrove wanted to help Americans who had not had the benefit of a European apprenticeship become successful weavers.

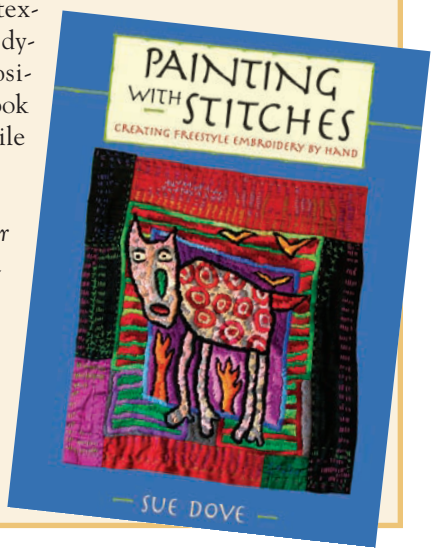



The focus of the book is fabrics for clothing and household use. No fibers or sett suggestions are included because Hargrove could safely assume that those purchasing his book would know how these fabrics appeared. The engraver of the printing plates, Alexander Ely, was not a weaver, and a few of the drafts have easily corrected errors that are noted in the concluding essay by Rita Adrosko. This small book is a wonderful start for guilds or study groups wishing to do an exchange of fabrics from eighteenth-century drafts. The ease of reading the drafts and the delightful appearance of the finished fabrics make *The Weavers Draft Book and Clothiers Assistant* a great place to start the study of early fabrics.

—*Marjie Thompson*


# New from Interweave Press

Available in May 2004, *Painting with Stitches* provides the reader with a fresh approach to needlework. The author Sue Dove, an accomplished tapestry weaver, gives step-by-step instructions for creating freestyle embroidery pieces of your own design. She shows you how to achieve a visual effect that combines the rich texture of tapestry with the dynamic color and composition of painting. This book is sure to inspire all textile enthusiasts.




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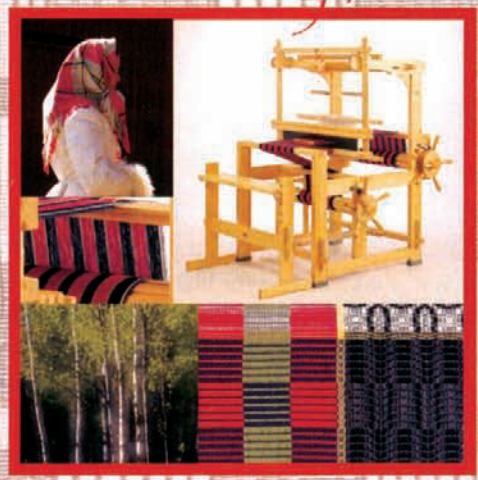
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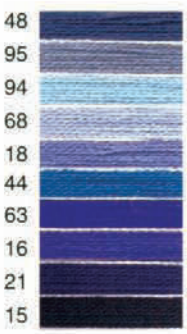
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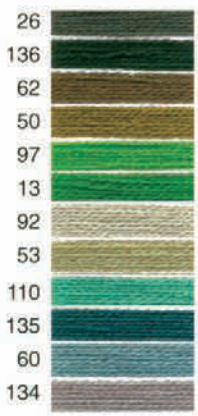
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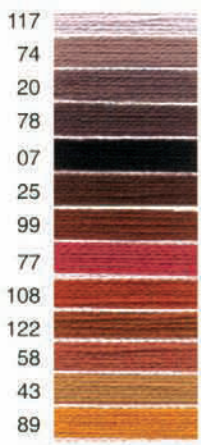
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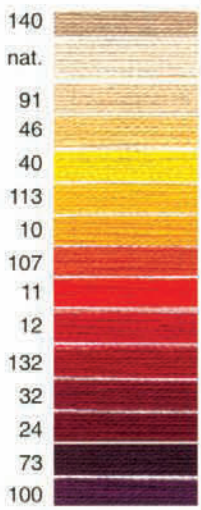
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# TRADITIONAL WEAVING ATTRACTS THE ATTENTION OF HOLLYWOOD AND BEYOND

The homes of eight different former U.S. presidents, various historical sites, and many blockbuster movies feature the work of the Family Heirloom Weavers. Most recently, they provided Civil War fabrics for the movie *Cold Mountain*. After a series of layoffs found him and his son out of work twenty years ago, David Kline, a former chief mechanic in a jacquard silk mill, his son Patrick, and their wives began the Family Heirloom Weavers. David bought an idyllic rural property near Red Lion, Pennsylvania, to establish a small mill.

With so many textile mills now overseas, the Kline family has found a niche specializing in weaving historical fabrics and ingrain carpets, a reversible flat-weave carpet that has no pile. David Kline has a business philosophy that no job is too small, although he admits that the minimum run is twenty yards. Patrick calls his dad the Patron Saint of Orphan Looms because the mill holds more than forty old looms. But Heirloom Weavers believes that the only way to achieve authentic fabrics is to weave them on the looms that produced them—and now that the reenactment movement is growing, authentic fabrics are in demand. A new breed of textile-savvy aficionados requires the very specific fabrics for period costumes and military uniforms that the Kleins can provide.



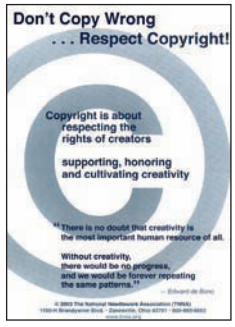
PHOTOGRAPH BY JOHN J. ALLEN

**Ingrain carpet on a 1930's vintage Crompton & Knowles jacquard Loom.**

You can tour Family Heirloom Weavers mill and purchase historical fabrics and textiles in their adjacent log-cabin showroom and gift shop. They also operate a retail shop in Gettysburg. For more information about Family Heirloom Weavers, **visit www.familyheirloomweavers.com** or call (717) 246-2431.

# A new resource for understanding copyright

In an effort to educate needleworkers, The National Needleart Association (TNNA) in Zanesville, Ohio, recently published an eight-page booklet titled *Don't Copy Wrong…Respect Copyright!* This is an invaluable publication for anyone who has questions about what they can and cannot copy, use, and/or distribute. The publication is available on the Association's website (Adobe Acrobat Reader is required) at **www.tnna.org**. Enter the Public section of the site, click on Educational Resources, and scroll down to Copyright Information. You may also call (800) 889-8662.




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# When Disaster Strikes

Last year had its share of natural disasters, and craft artists, who often have their workspace in their homes, can be the hardest hit. Lynette Hunter of El Cajon, California, lost both her home and her woodturning shop in the wildfire that swept through Southern California in late October 2003. "Absolutely nothing was left. All of my tools, equipment, stock, finished pieces . . . all burned."



PHOTOGRAPH COURTESY OF LYNETTE HUNTER

**Lynette Hunter at her lathe in her Southern California home before the fire destroyed her workshop.**

The Craft Emergency Relief Fund (CERF), now approaching its twentieth year, offers artisans financial assistance in the form of grants and loans. They have created a special Disaster Relief Fund as a means to assist professionals who face career-threatening emergencies as the result of significant disasters. Jeweler Wendy Sisler of North Carolina lost her home, workshop, and retail jewelry business during Hurricane Isabel in September 2003. CERF stepped in and helped as she struggled to reestablish herself. CERF also assists artisans faced with illness or injury. If you are interested in supporting CERF, or if you or someone you know needs assistance, call (802) 229-2306 or e-mail **info@craftemergency.org**, or visit **www.craftemergency.org**.



PHOTOGRAPH COURTESY OF LYNETTE HUNTER

**Lynette Hunter's Southern California home and woodturning studio were devastated in the 2003 wildfires in California.**

# A GENEROUS APPROPRIATION FOR A BUSY CRAFT CENTER

Ask any craft organization what it needs most, and you will probably hear "money." Thanks to the efforts of Western North Carolina congressional representative Charles Taylor, the Folk Art Center, located on the Blue Ridge Parkway in East Asheville, North Carolina, will receive lots of it. This year, the Center was awarded a generous grant of $750,000 for renovations and upgrades under the Americans with Disabilities Act.

The Folk Art Center was established twenty years ago through the efforts of the Appalachian Regional Commission, the National Park Service, and the Southern Highland Craft Guild. Today it hosts a century-old craft shop, three galleries, an auditorium, and the Blue Ridge Parkway visitor information desk. The Southern Highland Craft Guild maintains and operates the center under an agreement with the U.S. Park Service, and its executive director Ruth Summers calls the recent appropriation a "big boost in preserving the arts and crafts of our mountain region." For more information about the Folk Art Center or the Southern Highland Craft Guild, call (828) 298-7928 or visit **www.southernhighlandguild.org.**



PHOTOGRAPH BY TIM BARNWELL

**The century-old Allenstand Craft Shop.**



PHOTOGRAPH BY BLAKE MADDEN

**The Permanent Collection Gallery at the Folk Art Center.**

# A LEGACY in Cloth



PHOTOGRAPH COURTESY OF GWEN HANDLER

**One of Mamie Francis's many handwoven blankets.**

Mamie Francis loved to weave blankets. With her trusty Schacht loom and Harrisville warp, she wove countless blankets and shared her enthusiasm for this humble use of cloth with other weavers, among them Gwen Handler, chairman of the Maryland Sheep and Wool Festival.

In May 2003, Mamie Francis died of cancer at the age of seventy-one. As a legacy, her family generously asked to sponsor a blanket competition in Mamie's name, and the first competition is scheduled for May 1–2, 2004, at the Maryland Sheep and Wool Festival. The competition is open to all, but you must be willing to hand-deliver your blanket. There are five categories in the competition, with best-in-show receiving $500. Harrisville Designs and *Handwoven* have agreed to provide two judges in 2004. For more information about the competition or general information about the Maryland Sheep and Wool Festival, contact **www.sheepandwool.org**.



PHOTOGRAPH COURTESY OF GWEN HANDLER

**The new annual blanket competition at the Maryland Sheep and Wool Festival in West Friendship is dedicated to the memory of Mamie Francis.**

# Mantles Find a Permanent Home

At one time or another, most weavers have had the privilege of experiencing the wisdom of renowned weaver and fiber artist Anita Luvera Mayer. Her *Mantles for Women: Rites of Passage* (see *Handwoven* September/October 1999) have been exhibited at many conferences and museums around the world. Through a generous donation by the artist, this work is now part of the Kansas State University Historic Costume and Textiles Museum collection.

*Life Passages: Women, Dress, and Culture*, an exhibition that features Anita's mantles, will run March 1–June 1, 2004, at the Marianne Kistler Beach Museum, Kansas State University in Manhattan, Kansas. The themes of Anita's six mantles—metamorphosis to matriarchal crone—set the framework for the overall exhibit that includes historic costumes, related apparel items, quilts, and other materials from the museum's costume and textiles collections. A series of lectures and an exhibition catalog will accompany the exhibit. For more information, contact the Beach Museum of Art at (785) 532-7718 or visit **www.ksu.edu/bma**.



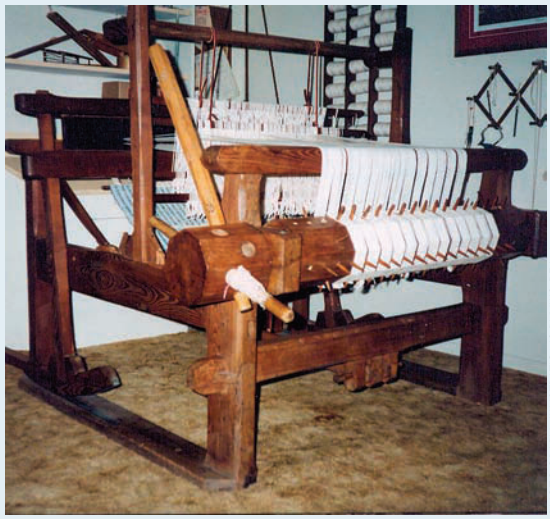
PHOTOGRAPH BY ROGER SCHREIBER

**One of the many mantles by Anita Luvera Mayer that have found a permanent home at Kansas State University Historic Costume and Textiles Museum.**

# Resources for Loom Enthusiast

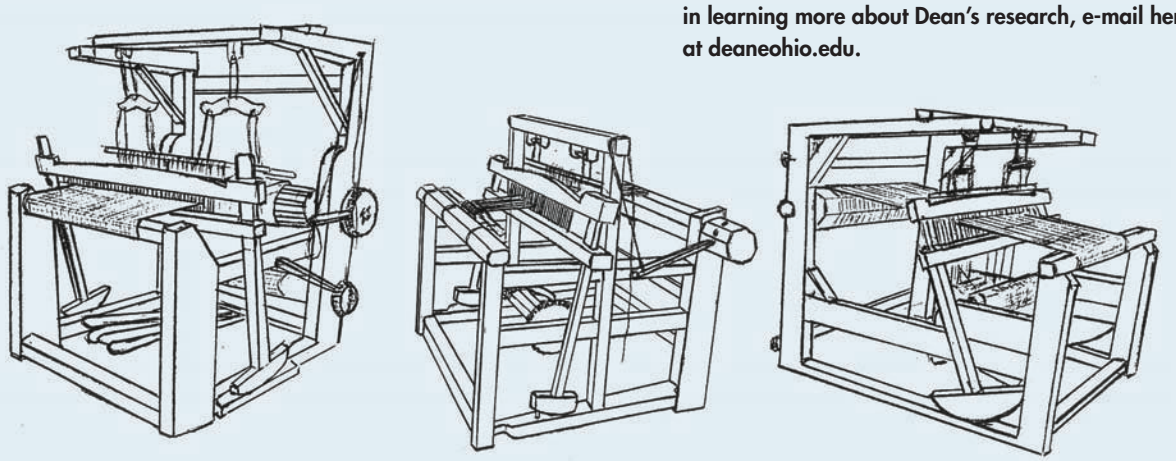
Have you ever wanted to know more about loom history? Is a friend who just inherited her aunt's barn loom at a loss how to use it? Here are a few resources that can help. Florence Feldman-Wood publishes an annual hand-loom supplement to her newsletter *The Spinning Wheel Sleuth*. With images, research, and dialogue, the supplement examines looms, their history, and related weaving equipment from all over the world. For subscriptions or back issues, contact the *Spinning Wheel Sleuth* at (978) 475-8790 or **www.spwhsl.com.**

For fifteen years, Janet Meany, a frequent contributor to the annual hand loom supplement, has published her own newsletter, *The Weavers Friend*. Primarily for rag rug weavers, the newsletter offers historical information on looms and patterns, with lots of reader hints and tips. Janet also maintains the Loom Manual Library, a collection of antique pamphlets and instructional manuals for small factory-built hand looms from the nineteenth and early twentieth centuries. For information on subscriptions or back issues for *The Weavers Friend*, contact Janet Meany at (218) 525-5778 or jmeany@weaversfriend.com. For a list of available loom manuals, visit **www.weaversfriend.com**.



PHOTOGRAPH; ILLUSTRATIONS PHYLLIS DEAN

**Illustrations and photo from an article by Phyllis Dean on the many types of Rocker-Beater Looms in *Hand Loom Supplement* number six. Interested in learning more about Dean's research, e-mail her at deaneohio.edu.**



# ANNIVERSARY CORNER: CELEBRATING MILESTONES

Located in the mountains of North Carolina, Penland reflects the evolution of craft during the twentieth century. This year marks the seventy-fifth anniversary of Penland School of Crafts. Teacher Lucy Morgan arrived at what was then called the Appalachian Industrial School in 1920. She expanded the vocational program to include handicrafts, particularly weaving. This reintroduction of weaving into the community revived a local tradition and provided economic support for families in the region.

Today Penland is a national center for craft education with programs in fourteen professional studios. The school kicks off its anniversary celebrations with a historical exhibition titled Penland Retrospect at the Penland Gallery March 2–May 2, 2004. For more information, call (828) 765-6211 or visit **www.penland.org.**

From March 9–April 3, 2004, The Philadelphia Guild of Hand Weavers celebrates their fiftieth anniversary with an exhibit at Widener University Art Gallery in Chester, Pennsylvania. Entries have been juried for prizes by fiber artists Yvonne Bobrowicz and Sandra Brownlee. For more information about the guild, check **www.pghw.org**.

*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.*




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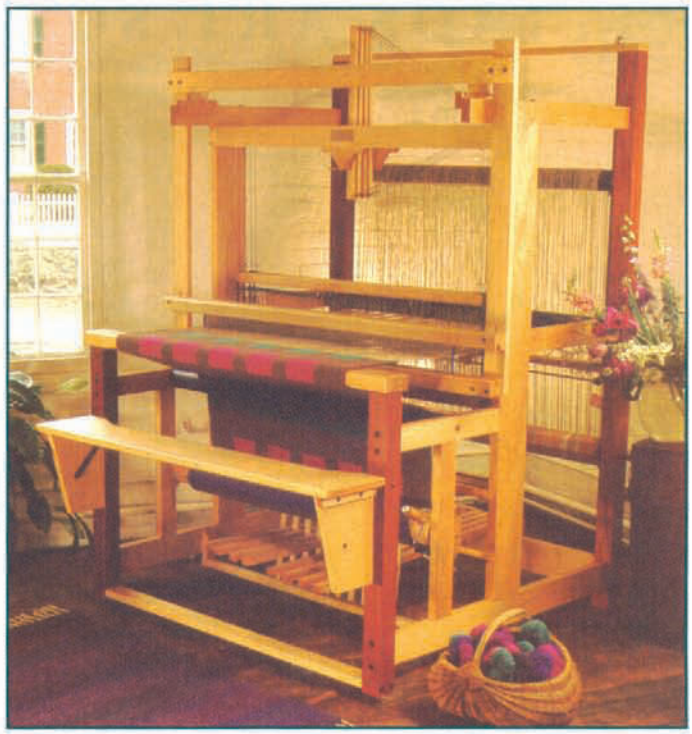
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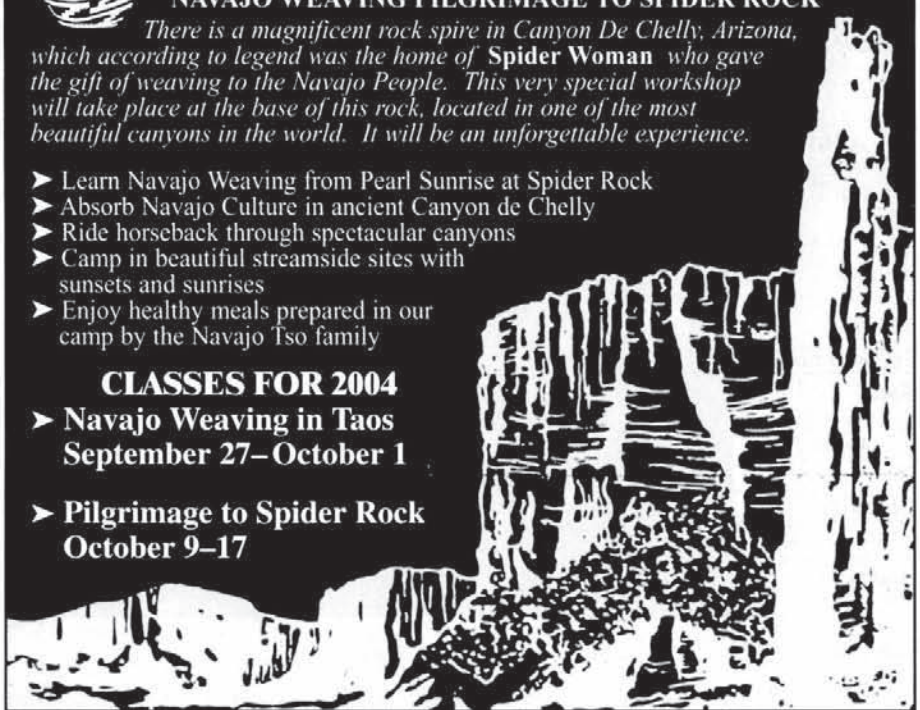
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## for an evening scarf

KAREN TENNEY WITH MADELYN VAN DER HOOGT

*If you are a brand new weaver, you may be a little afraid to use an expensive luxury yarn like silk. Maybe you've been told silk is not very weaver-friendly in the warping process. The 12/2 silk recommended for this scarf is easy to use and it's available in small, convenient minicones so you can buy several different colors and have a minimum of yarn left over. This project uses three colors and a very clever 4-shaft twill draft.*

Scarves make great projects for beginners. Scarf warps are narrow, they are not usually very long, and their most typical weave structures are plain weave or twill, which require only one shuttle. This scarf has a very logical threading order and an easy-to-follow warp color order. You'll gain experience in warping with more than one color and enjoy the pleasure of watching warp and weft colors interact.

### Winding the warp

To wind the warp, first measure a string or a smooth strand of yarn 2½ yards long. Your warp needs to be exactly this length or you may run out of yarn. Figure out a path around the warping board that is the length of this string—you can skip pegs or include a few side pegs in a pass. I usually determine the path with the cut string and then wind a new string through the path, tying the ends to the first and last pegs of the path.



*Karen Tenney, of Cobleskill, New York, has been weaving for six years. She weaves all kinds of fabrics, from rugs to scarves.*

**1. Warp color order**

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 40 | 20 | | | | 20 | | dark red |
| 80 | 20 | 20 | 20 | 20 | | | dark blue |
| 60 | 20 | | | 20 | | 20 | light purple |

Next, take the three cones of warp yarn (light purple, dark blue, and dark red) to the warping board and place them at the floor on the right side. Now look at the warp color order in Figure 1. Color order charts look like threading drafts, but instead of the order in which you thread the shafts, they show the order in which you wind the colors. Each row represents one color. Begin reading at the right: 20 light purple. Take a strand of light purple and wind 20 ends (you'll wind from first peg to last peg and back ten times). I usually count the threads on the last peg—10 loops around that peg equal 20 ends.

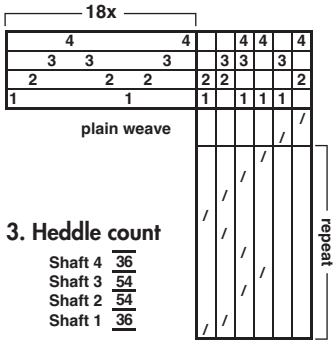
Cut the light purple and tie a strand of dark blue to the cut end and wind 20 ends. Continue, winding 20 ends of each color in the order given in the chart.

Tie the cross and tie a firm choke tie about 20" from the cross end of the warp. Cut both ends of the warp, chain it from the board, take it to the loom, and tie the choke tie to the breast beam. (For more about warping, go to interweave.com and click on Weaving, Projects and Articles, Warping Basics.)





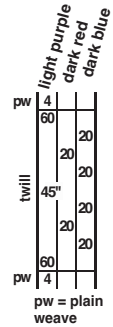
**2. Draft for scarf**



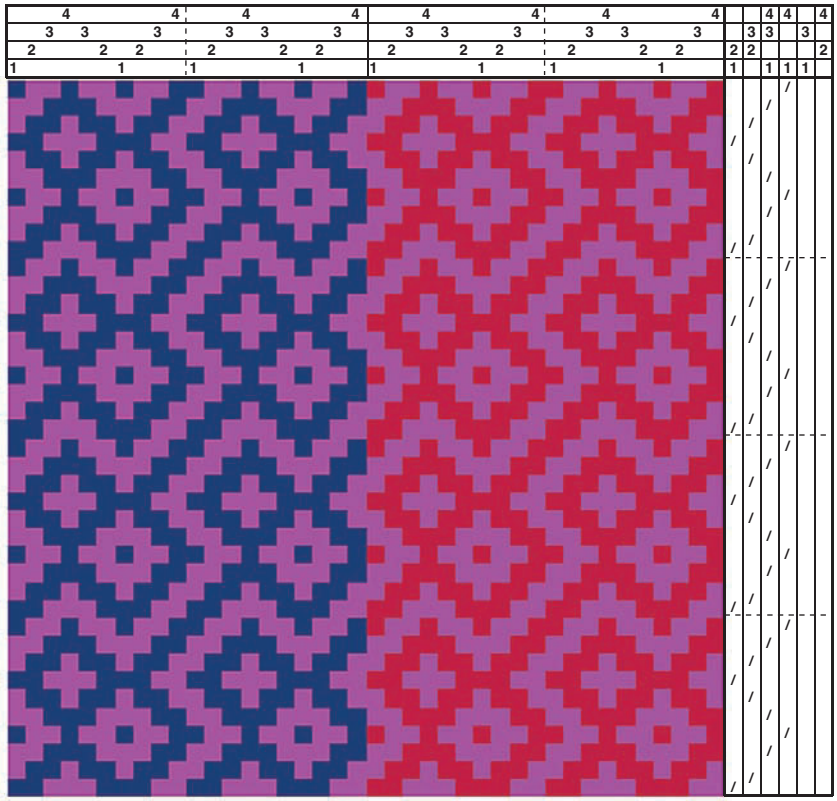

**3. Heddle count**

| | |
|---|---|
| Shaft 4 | 36 |
| Shaft 3 | 54 |
| Shaft 2 | 54 |
| Shaft 1 | 36 |

**4. Weft color order**




**5. Draft with drawdown showing two warp stripes**



Measure a total width of 9" centered in the middle of the reed and sley 2 ends in each dent starting at one side of this width. Each stripe will be 1" wide.

## Threading the loom

Make sure you have enough heddles on each shaft (see Figure 3). Thread the loom following Figure 2. You can start from either side of the warp or either side of the draft. You'll repeat the threading twice for each stripe (two stripes are shown in Figure 5). Remove the choke tie, tie the warp onto the back apron rod, and beam under firm and even tension, winding sturdy paper or sticks between the layers.

## Weaving the scarf

Tie the warp onto the front apron rod. Weave 1" plain weave in scrap yarn (allow at least 6" for fringe including length used for tying on before beginning the scarf). Begin the scarf with 4 picks of plain weave in light purple and hemstitch over the first 2 picks. Beads have been incorporated in the hemstitching of this scarf. To do this, use 90 size 6° seed beads and follow the directions on page 38; otherwise hemstitch as described on page 15.

Start the shuttle for the twill repeat from the side with a warp thread on shaft 4 (to ensure that selvedge threads are always encircled by the weft). Weave following Figure 2 using the weft color order in Figure 4 (all numbers indicate picks except for the 45" in light purple). When you change weft colors, bring each weft tail around an edge thread and back into the shed for about 1"; clip. End the scarf with 4 picks of plain weave and hemstitch.

## Finishing the scarf

Cut the scarf from the loom allowing 6" at each end for fringe (or more if you wish); remove scrap yarn. Wash by hand in lukewarm water with a small amount of mild detergent. Rinse well and hang over a padded rod to dry. When the scarf is still slightly damp, press firmly with an iron on a silk setting. Comb fringe gently to smooth; trim ends evenly.

## PROJECT at-a-glance

**Weave structure for scarf**
2/2 twill.

**Equipment**
4-shaft loom, 9" weaving width; 10-dent reed; 1 shuttle.

**Yarns**
Warp: 12/2 silk (2,800 yd/lb), light purple #11, 150 yd (⅞ oz); dark blue #12, 200 yd (1⅛ oz); dark red, #8, 100 yd (⅗ oz).
Weft: 12/2 silk, light purple #11, 283 yd (1⅔ oz); dark blue #12, 22 yd (⅛ oz); dark red #8, 11 yd (1/16) oz.

**Yarn sources**
12/2 Gemstone silk is available from Halcyon Yarn in 105 yd (⅗ oz) minicones (for this scarf you'll need 5 light purple, 2 dark red, 3 dark blue).

**Warp order and length**
180 ends 2½ yd long following Figure 1 (allows 30" for loom waste and fringe).

**Warp and weft spacing**
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed 9".
Weft: 20 ppi. Woven length (measured under tension on the loom and not including fringe): 57".

**Finished dimensions**
After washing, amounts produce one scarf 8½" × 54" plus fringe.

A CONTEST FROM SPIN·OFF AND HANDWOVEN 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.

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### Differential shrinkage

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

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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.

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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. For example, try different yarns for each layer of deflected doubleweave; use a different fiber or color for the threads that float in a lace weave and see what happens.

---

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

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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/weave.

We look forward to receiving your entries!

# Dressing Up with Beads

KAREN TENNEY

*A rainy Sunday afternoon, two sisters six and eight years old. . . . What could be more fun than getting into Mom's bedroom closet, dressing up with her high-heeled shoes, and trying on the costume jewelry from the white "leatherette" jewelry case on the dresser? High heels come and go as fashion and comfort dictate, but sparkling strings of beaded necklaces, bracelets, and earrings attract us like magnets. As an adult, I still love glass beads and have recently been using them to dress up simple handwoven scarves.*

Here are two basic beading techniques for scarves. In one, beads incorporated into hemstitching form a row across the ends of the scarf, just above the fringe. In the second, beads are added to the fringe as it is twisted. Both techniques are easy to do and add drape and surprising sparkle to scarves and shawls.

## Hemstitched beaded edge

You'll need beads that coordinate with your scarf—I like to use size 8° seed beads—and a blunt, thin needle that can pass through the holes in the beads when it is threaded with the weft yarn. If the weft is too thick, you can use a similar color and type of thread in a finer size both as weft in the hemstitched sections and as the beading thread.

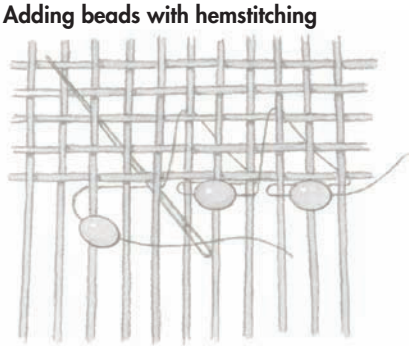


*Karen Tenney, of Cobleskill, New York, has recently added beading to her production line of scarves and shawls.*

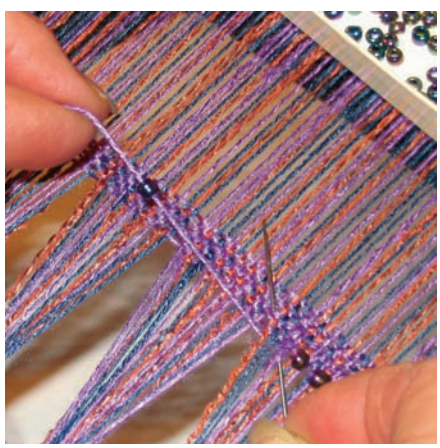
Leave unwoven the warp that will be fringe (you can also fill this area with scrap yarn). Weave the first pick of plain weave with the scarf weft, letting a tail of weft about four times as long as the width of the weaving hang at the right selvedge. Weave 3 more picks of plain weave.

Thread the needle with the weft tail. Beginning at the right selvedge, insert the needle from right to left below the bottom row of weaving under 3 or 4 warp threads (the number depends on the size of the threads, the size of the beads, and the effect you want). Pick up a bead with the needle and slide the bead to the edge of the scarf. Pass the needle along a diagonal from right to left, under the same warp threads, and return to the top surface of the scarf 2 to 4 weft rows up (again depending on thread and bead size and desired effect); see Figure 1. (In the figure, a separate thread is shown doing the hemstitching; in most cases this thread will be the first weft thread.)

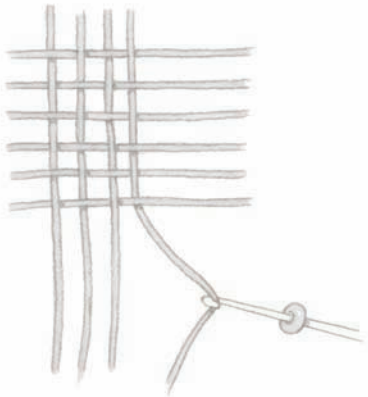
**1. Adding beads with hemstitching**



Repeat across the scarf edge, picking up a bead with each stitch. Repeat the process at the other end of the scarf. When you remove the scarf from the loom you can leave the fringe hanging straight or prepare a twisted fringe.



**2. Pulling fringe strand through a bead**





## Twisted fringe with beads

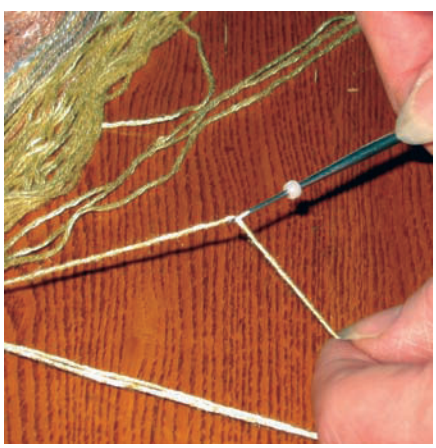
This process is worked after the scarf is removed from the loom. You can hemstitch the ends of the scarf on the loom, or prepare the beaded twisted fringe without hemstitching. The beads you choose for this technique must have holes large enough for two thicknesses of the warp yarn to be pulled through the holes with a crochet hook (I use size 10).

Remove the scarf from the loom allowing a fringe length of at least 5". (I usually allow 9–10" for a 7–8" final fringe; loss from twisting a fringe is about ¼ to ⅓ of the untwisted length.)

Find a flat, well-lit work surface and a comfortable chair at the right height. Place the scarf on the surface and weight it with a heavy book or other object. Put the beads in a shallow container to make them easy to pick up.

Determine the number of threads you wish to twist together for each fringe (I usually make each fringe of two groups of either 2 or 3 threads each). Separate your first two groups for the first fringe. After determining the number and color of the beads for the fringe (I usually use 1 or 2 beads per fringe), pick the bead(s) up on the crochet hook. With the hook, pull one of the strands from one of the two fringe groups through the bead(s). Before twisting the fringe, slide the beads along the thread to place them where you'd like them to appear in the fringe.

Without disturbing the position of the beads, twist one group in one direction until it begins to kink. Hold it so that it doesn't untwist while you twist the other group in the same direction. Then twist both groups together in the opposite direction and tie the ends in an overhand knot. If the fringe doesn't look smooth or the beads aren't placed snugly, untwist and work the fringe again.







PHOTOGRAPHS BY ELIZABETH TENNEYDOMANSKI



# A Fancy Fringe

DEEDEE WOODBURY

*Although linen isn't a fiber you'd usually consider appropriate for a dressy shawl, it is just right for our hot and humid Houston climate. Woven in huck lace, this linen shawl is light and airy, and the neutral black goes with everything in my wardrobe. The linen fabric needed something, though, to give it special evening-wear status. A beaded fringe adds just the right touch.*

A friend took me to a bead shop. Whoa! Rows, bins, and shelves of beautiful beads in every color imaginable! I narrowed my focus to a Victorian-style palette: iridescent black beads, like jewels, and iridescent white beads, like pearls.

Beads are hard to resist; a sparkling handful seems like too few. I happily filled the little bins of my bead-shopping tray and spent way too much money on way too many beads! My beading friend assures me that this is a good thing, because now I have a bead stash for future projects. I see that I will be learning more about beading.



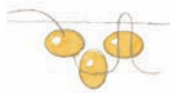
***DeeDee Woodbury,*** *of Houston, Texas, loves weaving linen and lace. A beginning beader, she plans to do many more projects!*

## Beading a fancy fringe

You'll need some supplies: a beading needle, Nymo beading thread size D, and enough beads for your project. This shawl uses size 9° pearl-white seed beads for the clusters of three beads, size 11° iridescent black glass seed beads for the triangular shapes, and some larger novelty beads for the long fringes at each corner of the shawl. Each of the little descending triangles takes up about ⅝" inch of fabric width and uses 15 iridescent black seed beads and 6 pearl seed beads. My shawl is 26" wide and used a total of 1,480 beads! The first two steps are for the little circlets on either side of the long corner fringes.

### Step One

Thread a beading needle and knot one end of the thread. Take a stitch in the hem of the piece you are fringing. Pick up 3 pearl beads, take a stitch close to the first stitch, and pass the needle back through the third bead.



### Step Two

Pick up 6 iridescent black beads plus 1 pearl bead, take a stitch ⅛" from the first stitch, and pass the needle back up through the pearl bead. Pick up 2 pearl beads, take a stitch, and pass the needle back through the last pearl bead.



### Step Three

On the four corners of the shawl, I placed one long fringe, each a little different from the other, ending with a novelty glass bead. First pick up the beads for the fringe. To hang the novelty bead, form a loop by passing the needle through 11 pearl or iridescent black seed beads, through the novelty bead, and then back through the beads of the fringe. Pick up 2 pearl beads and take a stitch. Pass the needle back through the last pearl bead.



### Step Four

Repeat Step 2.

### Step Five

Pick up on the needle 8 iridescent black beads plus 3 pearl beads, pass the needle back through the last iridescent (8th) bead. Pick up 7 iridescent black beads plus 1 pearl bead and take a stitch ½" to ⅝" from the previous stitch. Pass the needle back up through the last pearl bead, pick up 2 pearl beads, and take a stitch.



Repeat Step 5 across the width of the shawl. Then, ⅝" from the other edge, do Steps 4, 3, 2 and 1.

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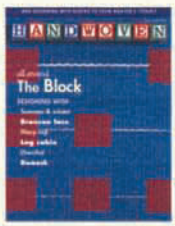

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# Beading with Danish medallions

CHRISTINA HAMMEL

*This exploration in beading began with an unrelated idea: to embellish the bottom edge of a child's vest with Danish medallion using two strands of knitting ribbon twisted together. Something wonderful happened while I worked the row of medallions! As I brought a loop of ribbon up through the cloth, I realized that the loop could be drawn through a bead before I completed the remaining steps of the medallion. All I needed were beads with center holes large enough for four strands of the ribbon to pass through at the same time, since the doubled ribbon is folded to form the loop.*

This project led to several garments decorated with beads. Although the examples given here are for adding beads to clothing for children, you can also use this idea to dress up garments for yourself. Try beading the borders of scarves, shawls, vests, or jackets. You'll find that this system allows placing the beads precisely and gives them extra dimension, since they stand securely on the surface of the cloth instead of sinking into it as they tend to do when they are strung on weft threads.

### The pink child's vest

In the pink vest, the threads of the Danish medallion form a decorative border that outlines a row of beads. To weave the vest, wind the warp following Project at-a-glance, page 42, and thread the loom for plain weave (1-2-3-4 or 1-2). The warp is wide enough to accommodate the two front pieces placed side by side. Begin by weaving 1½" plain weave for the hem and bottom of the fronts using 10/2 pearl cotton (Electric) weft. Then weave 1 pick of doubled Glacé ribbon in a plain-weave shed (always use 2 strands Glacé twisted together for ribbon weft) followed by 8 picks of plain weave with 10/2 Electric. Next, weave the section that is worked for the medallions: 1 pick of plain weave with the doubled ribbon followed by 8 picks of plain weave using 10/2 Electric.

Using the doubled ribbon as weft and also for working the medallions (see page 42): Space 9 beaded medallions evenly across both halves of the warp, bringing the loop of ribbon up through the cloth at the bottom of the 8 plain-weave picks and leaving unworked 1¼" at the side edges and 3½" in the center. (See Figure 1, page 42, for bead color order.) There will be a 7" section of beaded medallions on each front piece; when they are cut apart, 1¼" at the center and sides will be free of medallions. To place each bead: With a crochet hook, pull the loop you just brought up through the cloth through the bead, enlarge the loop where it exits the bead, pass the shuttle through the loop, and finish the medallion as usual.

Finish weaving the vest front pieces as follows: Weave 8 picks plain weave using



***Christina Hammel,*** *of Southampton, Massachusetts, has been weaving since 1991. She teaches workshops in weaving and braiding.*







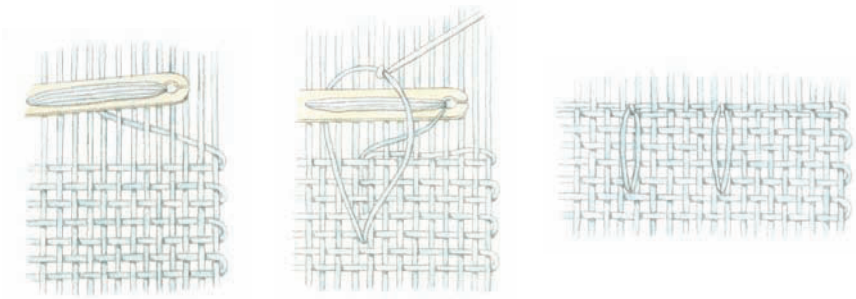
**These button loops are each three strands of 10/2 pearl cotton sewn to the vest edge; a blanket stitch is worked over the strands.**

10/2 Electric and 1 pick plain weave with doubled twisted ribbon to complete the border area. Then weave 14½" of plain weave using 10/2 Electric. (The beaded section of the cloth can leave permanent impressions in the layers that are wound over it on the cloth beam. To prevent this, wind a thick towel between the beaded and subsequent layers.)

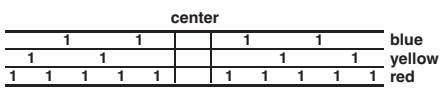
Weave the fabric for the vest back in the same way as the front pieces except do not use beads in the medallions. (Beads on the back of the vest may cause discomfort when the child sits.) Make 20 Danish medallions with Glacé ribbon across the width of the warp (the back is cut as one piece) spacing the medallions as on the front pieces and leaving 1" at each side edge free of medallions. Finish with 14½" of plain weave.

## Danish medallion

Using a plain-weave shed and starting on the left (or right), insert the shuttle and bring it to the surface at a desired location along the fell. Close the shed. Insert a crochet hook down through the cloth a certain number of weft rows below the fell and between the same two warp ends where the shuttle exited. Hook the weft coming from the shuttle, and bring the loop up through the hole where the crochet hook originally entered. Enlarge the loop, pass the shuttle through it, and tighten the loop. Open the same shed, reinsert the shuttle where it exited, bring the shuttle to the next desired location, and repeat the process.



**1. Color order of beads in pink vest**




### Finishing and sewing the vest

Remove the fabric from the loom and secure ends with machine stitching. Machine wash in cold water with Ivory Snow or other mild soap, gentle cycle. Tumble with a large bath towel in the dryer until almost dry. Place the fabric right side down on a thick dry towel and steam press with a hot iron.

Position the bottom edges of the pattern pieces 1¼" below the lowermost ribbon weft. Make sure the center fold of the back pattern piece, the center cutting line of the front pattern pieces, and the sides of all pattern pieces are in plain-weave areas and the medallion pieces are centered within the pattern pieces.

Cut out the pattern and lining pieces. Staystitch all pieces ½" from cut edges. Assemble the vest following pattern instructions. Sew seams with ⅝" seam allowances. Trim all the seams close to the ½" staystitching. Topstitch ⅛" from the

## PROJECT at-a-glance

**Weave structure for rose vest**
Plain weave.

**Equipment**
4-shaft loom, 21" weaving width; 10-dent reed; 1 boat shuttle; 1 small shuttle for Danish medallions; steel crochet hook, size 1.

**Yarns**
Warp: 10/2 pearl cotton (4,200 yd/lb) Electric #82 (rose), 1,050 yd (4 oz).
Weft: 10/2 pearl cotton (4,200 yd/lb) Electric #82, 562 yd (2¼ oz); 100% rayon knitting ribbon (686 yd/lb, Glacé by Berroco), mauve, 20 yd.

**Yarn sources**
Berroco's Glacé knitting ribbon is available in 1¾ oz (75 yd) skeins from knitting suppliers; 10/2 UKI pearl cottons are available from weaving retailers.

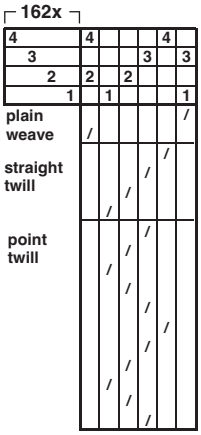
**Notions and other materials**
21 pony beads (10 red, 4 yellow, 4 blue for the medallions, 1 of each color for the buttons); Simplicity pattern 7357 Child's Vest (size 6, view E); ½ yd lining fabric; matching sewing thread; purple Sculpey polymer clay for three 13/16" buttons; notions required by pattern.

**Warp order and length**
525 ends 2 yd long (allows 32" loom waste and sampling and 5" take-up).

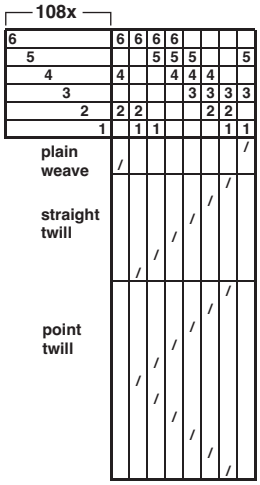
**Warp and weft spacing**
Warp: 25 epi (2-3/dent in a 10-dent reed). Width in the reed 21".
Weft: 25 ppi. Woven length (measured under tension on the loom): 35".

**Finished dimensions**
After washing, amounts produce one piece of yardage 18⅞" × 31½".

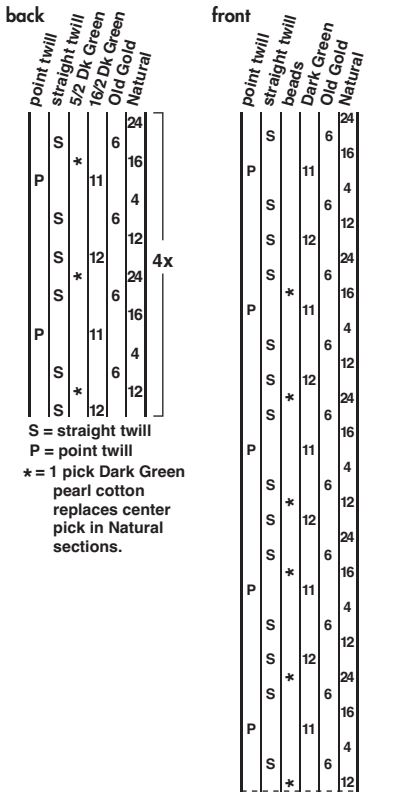
**2a. 4-shaft draft**




**2b. 6-shaft draft**




**3. Weft and bead order**




S = straight twill
P = point twill
* = 1 pick Dark Green pearl cotton replaces center pick in Natural sections.

S = straight twill
P = point twill
* a row of beads

Weave to the bottom; □ (center); then reverse, but do not repeat 12 picks Natural.





outside edges of the finished vest.

To add color to the vest, I made clay buttons in a contrasting color and incorporated the same Japanese pony beads used in the medallions. The buttons are attached to the left front 1½", 3¼", and 5" from the top edge, and button loops made from 10/2 Electric pearl cotton are sewn on the right front.

## More Danish medallion for beading

There are many ways to use Danish medallion to attach beads to a cloth! Using the same yarn as the surrounding plain weave and choosing the right number of picks to include when forming the medallions makes the attachment of the beads to the cloth nearly invisible; see the child's top above right and on page 41. (If you include more weft rows than necessary in the Danish medallion, excess yarn from the loop will be visible above and below the bead.) Weave this child's beaded top, shorts, and hat—all on the same warp!

## Child's outfit: the beaded top

Plain weave alternates with narrow twill stripes in the fabric for the top. Beads are placed in selected plain-weave sections with Danish medallion. (The stripes and rows of beads are worked in the weft direction on the loom, then rotated to become vertical in the garment.)

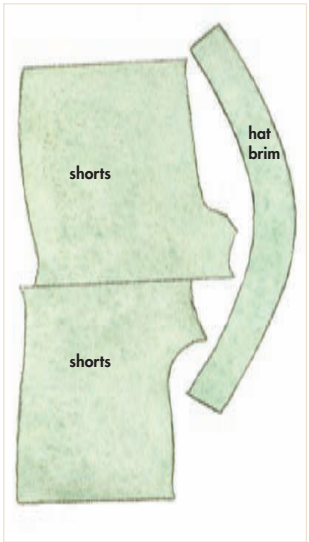
Wind the warp and prepare the loom following Figures 2a or 2b and Project at-a-glance, page 44. To weave the fabric for the top front, use the treadling sequences in Figures 2a or 2b and the weft and beading orders in Figure 3. Asterisks in Figure 3 for the front indicate the plain-weave sections in which to work a row of beads.

In the plain-weave beading sections of 12 picks, add beads during pick 8 and insert the crochet hook between picks 4 and 5 (counting down from the fell). In the plain-weave beading sections of 16 picks, add beads during pick 10 and insert the hook between picks 6 and 7. In the plain-weave beading sections of 24 picks, add beads during pick 14 and insert the hook between picks 10 and 11. Add the beads between the same warp ends in each beaded row so that they line up with each other, but choose where the beads begin and end in each row depending on the contour of the pattern pieces. To do this, as you bead a row, place the pattern piece on the fabric in progress. Gauge where the beads will lie on the pattern piece when the fabric is finished. Avoid placing beads near seams. (With this project,



**The pattern for the shorts calls for a simple elasticized waistband, allowing the shorts a longer life as the child grows.**

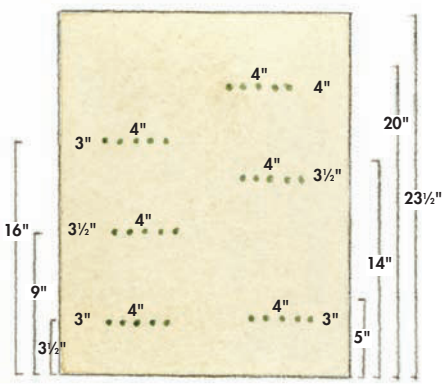
**4a. Pattern layout for child's outfit**

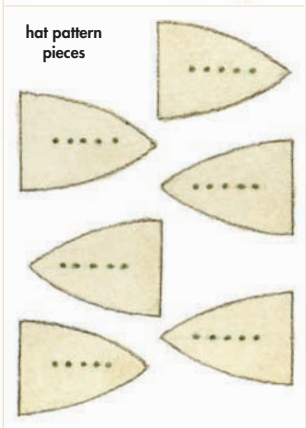






**4b. Beading positions for hat fabric**




I broke the feed dogs on my serger from working too close to the pressure foot.)

Weave the back of the top using the directions for the back in Figure 3. Do not use beads, but replace one of the Natural picks with 5/2 Dark Green pearl cotton in the center of the plain-weave sections marked with an asterisk.

### Child's outfit: shorts and hat

Using Dark Green 16/2 unmercerized cotton, weave 66" of plain weave for the shorts and hat brim. (I reduced the hat brim in the commercial hat pattern piece to 3" width.) Using Old Gold 10/2 pearl cotton, weave 23½" plain weave for the crown of the hat, beading single rows in the positions shown in Figure 4b.

### Sewing the outfit

Secure raw edges with machine stitching. Wash, dry, and press the fabric as for the pink vest. Lay the top pattern pieces on the fabric with the center front on the center row of beads and the center back aligned with the 5/2 pearl cotton weft in the largest plain-weave stripe. Lay out the shorts and hat pattern pieces as in Figure 4a. Cut out pieces and staystitch ½" from all raw edges, except ¼" for leg openings.

Assemble and sew following pattern instructions. Finish raw edges of exposed seams with zigzag stitching or serging.

## PROJECT at-a-glance

**Weave structure for hat, top, and pants**
Plain weave, straight twill, point twill.

**Equipment**
6-shaft or 4-shaft loom, 18" weaving width; 12-dent reed; 1 boat shuttle, 3 bobbins; 1 small shuttle for Danish medallion; size 12 steel crochet hook.

**Yarns**
Warp: 16/2 unmercerized cotton (6,720 yd/lb), Natural M100, 3,240 yd (7¾ oz).
Weft: 16/2 unmercerized cotton (6,720 yd/lb), Natural M100, 560 yd (1⅓ oz); Dark Green M501, 1,522 yd (3⅔ oz); 10/2 pearl cotton (5,040 yd/lb), Old Gold, 585 yd (2¼ oz); 5/2 pearl cotton (2,100 yd/lb), Dark Green #26, 8 yd.

**Yarn sources**
16/2 cotton is from Maurice Brassard, 10/2 and 5/2 UKI pearl cottons are available from most weaving retailers.

**Notions and other materials**
Top and shorts pattern, McCall's 9205, (size 4); hat pattern, McCall's 8471, (size 4); notions required by patterns; 130 size 8° green triangle beads, 2 pkg light yellow double-fold bias tape, extra wide; 1 pkg light green bias tape ¾" wide, 1 pkg light green (celadon) hem tape ½" wide; one ½" button for top; sewing thread.

**Warp order and length**
648 ends 5 yd long (allows 29" loom waste and 9" take-up).

**Warp and weft spacing**
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed 18".
Weft: for top 30 ppi plain weave, 40 ppi twill; for shorts/hat brim 32 ppi, for hat 26 ppi. Woven length for top 48⅜", shorts and hat brim 66", hat 23½"; total fabric length = 137½".

**Finished dimensions**
After washing, amounts produce one piece of yardage: top fabric 16⅞" × 46⅓", shorts and brim fabric 16⅝" × 58½", hat fabric 17" × 20½", total length 125⅓".

### Exceptions to pattern instructions

Finish the edges and hem of the top with bias tape instead of facings. Press flat and cut the extra-wide bias tape to 1¼" in width; fold over ¼" on one edge and press. Join unfolded edge of tape and the fabric edge with right sides together so that the fold is ⅜" beyond the hem or seam line. Stitch the tape to the fabric using a ⅝" seam allowance. Trim the fabric (and tape) seam allowance close to the ½" staystitching. Fold the tape to the wrong side along the hem or seam line and stitch to the fabric close to the folded edge. An antique green Aurora button decorates the neckline of this garment instead of the trim recommended in the pattern.

For the waist casing of the shorts, cut lengths of ¾" wide bias tape equal to the waist opening plus ½". Place the tape on the edge of the fabric (right side) and stitch it to the fabric using a ¼" seam allowance. Fold tape to the wrong side along the seam line; press. Turn under another 1"; press. Stitch close to the folded edge.

To finish the leg openings, cut lengths of ½" hem tape equal to the leg openings plus ½". Place the tape on the edge of the fabric (right side) and stitch it to the fabric along the upper edge of the tape. Turn the leg openings under 1" and press. Hand stitch close to the edge of tape for hem.

### Ideas for further exploration

The Danish medallion beading method is especially appealing to weavers who like to create on the loom. No prestringing of the weft is necessary. There are no rules about what type of yarn or beads you can use or the number of weft picks to include in making the medallion. The only thing to keep in mind is that the yarn, folded onto itself, must be able to pass through the hole in the bead. Beads can be added wherever medallions can be made!

Beading these medallions led to many other experiments. Could I insert more than one bead with the medallions? Could the crochet hook be inserted to cause the beads to be placed at an angle? What about starting more than one medallion from the same starting point to create flowers and other beaded shapes?

The sampler (at right) is the result of my explorations. It includes, in addition to medallions: attaching beads with clasped wefts; using a beaded chain stitch, starting with a loop at the fell; weft twining with beads; and using medallions to place beads on both sides of the cloth. Visit your bead shop, thread a small plain-weave warp, and make an exploration of your own!

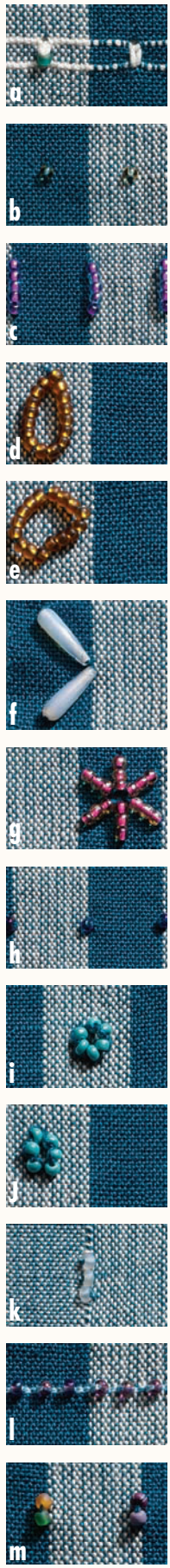
### Resources


Collingwood, Peter. *The Techniques of Rug Weaving*. London: Faber and Faber Limited, 1968, pp. 463–467 (weft twining).

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003 (Danish medallion).

Morrison, Ruth. "8-Shaft Huck Towels," *Handwoven*, January/February 2001, pp. 44–45 (Danish medallion).


## Bead Sampler




a. 1 bead on a Danish medallion using a thicker yarn than the warp and weft.

b. 1 bead on a medallion using the same yarn as the warp and weft.

c. 5 beads on a medallion.

d. 16 beads on a medallion: crochet hook inserted 2 picks below the fell for a dangling beaded loop.

e. Same as d, but the beaded loop is flipped upward and secured to the cloth several picks later by a Danish medallion. The loop from the second medallion runs between beads 8 and 9 and is barely visible.

f. Teardrop shaped beads make angled medallions: the lower bead is added to an angled medallion; several picks later another angled medallion is made and a bead added (the crochet hook is inserted where the first medallion started).

g. 6 beaded medallions form a flower: the 3 medallions on the bottom share the same starting point (the center of the flower). Each of the upper beaded medallions has a different starting point, but they share the hole where the crochet hook enters (the center of the flower).

h. Beaded loop at the fell: a loop is formed by folding the weft onto itself. The loop is passed through a bead. The shuttle is passed through the loop and reinserted into the shed.

i. 6 beaded chain stitches at the fell: a bead is added to each chain (or loop). The shuttle is passed through the final loop.

j. Same as i, but the beaded circle is flipped upward and secured to the cloth several picks later by a Danish medallion.

k. Beaded clasped weft: Two yarns are brought to the surface at a desired location along the fell. The weft is beaten and the shed is closed. A loop is formed by folding one of the weft yarns onto itself. The loop is passed through a bead and then enlarged. The shuttle carrying the other yarn goes through the loop. The interlocked loops are tightened by pulling the yarns in opposite directions. The shuttles reenter the shed and the weaving continues as normal.

l. Weft twining: at every third half-turn, 2 of the 4 strands are drawn through a bead.

m. Beads on both sides of the cloth: 2 beads are added to the loop of the Danish medallion as it is drawn beneath the cloth, and 2 more beads are added after the loop is pulled to the top of the cloth.

# BEYOND BA

Here's a gallery of handwoven evening clothes, each with features that say Special! If you go to the effort and time spent designing, weaving, finishing, and sewing, why not make garments that can be worn to the



This evening jacket and scarf are by Deborah Hird Newell. Her pieces are handwoven of natural fibers and handpainted with Lumiere textile paints (see also jacket back view at the far right, page 47).





Candiss Cole's coat fabric is "ikatshibori." The warp is ikat-dyed. The fabric is woven with a shibori overlay and more shibori is applied off-loom. The garment style is every simple to showcaase the fabric.

Evening dress by Virginia West



Evening top by Myra Pierce Rees



Collapse-weave outfit by Dorothy Cross



Afternoon dress by Darlene Dank



# SIC BLACK

most elegant affairs, that deserve a spot on today's fashion runways, that can truly be called wearable art! Study the pieces in this gallery for some design ideas—for fringes, fibers, dye treatments, and styles.





Sarah Saulson twists warp-painted stripes into thick fringes. Deborah Hird Newell's fringe is long, silky, and free. Dorothy Cross adds beads to her top; Darlene Danko adds rayon ribbon.



Virginia West cuts two pieces of 16-shaft undulating moiré, one woven with a hint of metallic, on the bias for an evening dress (bottom far left). Myra Pierce Rees uses metallics in her 8-shaft twill top (bottom center left).

o



Myra Pierce Rees's handwoven boa accents her handwoven skirt and hand-dyed jacket fabrics.





Scarf by Sarah Saulson



# Evening Star Jacket

SARA NORDLING

*I dreamed of weaving a black eyelash evening jacket with metallic sparkles peeking through the eyelashes to wear with a long taffeta skirt. An exciting surprise is the discovery of an eyelash draft (see Resources) that requires only three shafts! If you have sixteen shafts, however, you can weave both the jacket and the blouse fabrics on the same warp, without having to rethread the loom. Instructions here are for the jacket on three shafts—you can visit interweave.com for the 16-shaft blouse and jacket draft and for drafts on four and eight shafts for the blouse fabric.*



### Preparing the loom

The 12/2 black rayon that I used for the jacket fabric is no longer available. Good substitutes are 10/2 Tencel or 20/2 silk; Tencel is recommended in this article since it is relatively easy to work with and less expensive than silk.

If you use rayon as I did, you must be careful during warping; it is *very* slick. As you thread the heddles and the reed, rayon yarn has a tendency to slide out of heddle eyes and reed dents. Care must be taken in tying knots—they can easily come untied. I allowed extra warp length for threading the heddles and reed, and I secured the ends of the warp threads on circles of masking tape placed on the breast beam until time to tie them to the front apron rod.

Wind a warp of 920 ends and prepare the loom following Figure 1 and Project at-a-glance, page 50.

### Weaving the eyelash fabric

Three shuttles are needed to weave the eyelash fabric. Wind a boat or end-feed shuttle with a single strand of black weft and a second shuttle with a strand of the off-white metallic. (Be careful not to overfill shuttle bobbins or pirns if you're using rayon yarn; it tends to slide off the ends of overfilled bobbins and tangle.) For the eyelash weft, wind a stick shuttle with three strands of the black yarn used together.

Weave the fabric following Figure 1. The tripled weft will show as sections of floats over nine warp threads.

### Cutting the eyelashes

It is best to cut the eyelashes while the cloth is on the loom under tension. After every couple of inches of weaving, stop and cut through the center of the tripled-weft floats; see the cutting diagram in Figure 1, page 50. Be very careful to cut only the floats and not the fabric underneath. Do not cut the eyelash threads nearest the selvedges; the selvedge eyelashes will not show in the garment, and leaving them uncut will make the cloth more stable during finishing. It is also a good idea not to cut the row closest to the fell as you work, again to maintain the stability of the cloth.

### Suggestions for variations

For a more casual jacket, consider using the black yarn for the ground threads only and weaving the eyelashes with various colors of tripled 5/2 pearl cotton. Contrasting colors can also be used for the metallic threads—try more than one color in both places. You can substitute various colors of silk, rayon, cotton, or Tencel for either the metallic or the eyelash picks.

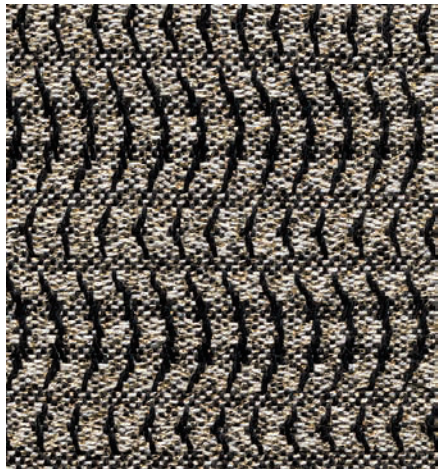


***Sara Nordling,*** *currently of Waco, Texas, enjoyed ten years of weaving and encouragement from the Duneland Weavers Guild of Indiana. She is now working for a BFA in fiber art from Baylor University.*

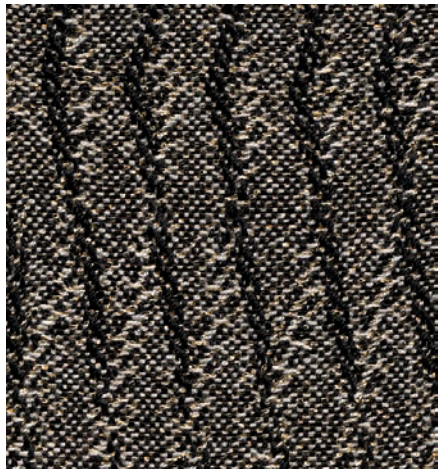




a. 4-shaft blouse fabric



b. 8-shaft blouse fabric



c. 16-shaft blouse fabric

A sleeveless blouse fabric with a black rayon warp and metallic weft adds sparkle to Sara's outfit. Weave a blouse fabric on four, eight, or sixteen shafts. For weaving directions (available March 15, 2004), visit interweave.com; click on Weaving, Projects and Articles, Twill Evening Blouse Fabrics.

## Finishing

Remove the fabric from the loom and machine wash, lukewarm water, gentle cycle; tumble, low. Remove the fabric from the dryer while slightly damp. Steam press on a silk setting with the fabric placed face down on a terry towel to keep from flattening the eyelashes.

## Sewing the jacket

Choose a simple, boxy jacket pattern. I added a lining to McCall's 8155 (no longer available) because metallic yarns can be scratchy. McCall's 4309, which includes directions for a lining, would work well.

My rayon eyelash fabric needed to be stabilized with interfacing. The same fabric woven in Tencel or silk will be more stable, but you still may want to add body to the garment. To do this, cut out the main pattern pieces for the jacket in a fusible knit interfacing. (Pattern markings can be placed on the interfacing, another advantage to using it.)

Place the interfacing on the wrong side of the eyelash fabric, straightening the pieces carefully, and then fuse following the manufacturer's directions. Assemble and sew as directed in the pattern.

## Resources

Alderman, Sharon. *A Handweaver's Notebook*. Loveland, Colorado: Interweave Press, 1990, pp. 31, 104.

## PROJECT at-a-glance

**Weave structure for jacket fabric**
Cut supplementary-weft floats on a plain-weave ground.

**Equipment**
4-shaft loom (3 shafts are used), 35" weaving width; 10-dent reed; 2 boat or end-feed shuttles; 1 stick or ski shuttle; small sharp scissors.

**Yarns**
Warp: 10/2 Tencel (4,200 yd/lb), black, 4,140 yd (1 lb).
Ground and supplementary weft: 10/2 Tencel (4,200 yd/lb), black, 3,000 yd (11½ oz). Metallic weft: 20/2 rayon metallic (6,300 yd/lb), off-white and gold, 695 yd (1⅕ oz).

**Yarn sources**
10/2 Tencel is available from Textura Trading Company; 20/2 rayon metallic is available from Robin and Russ Handweavers.

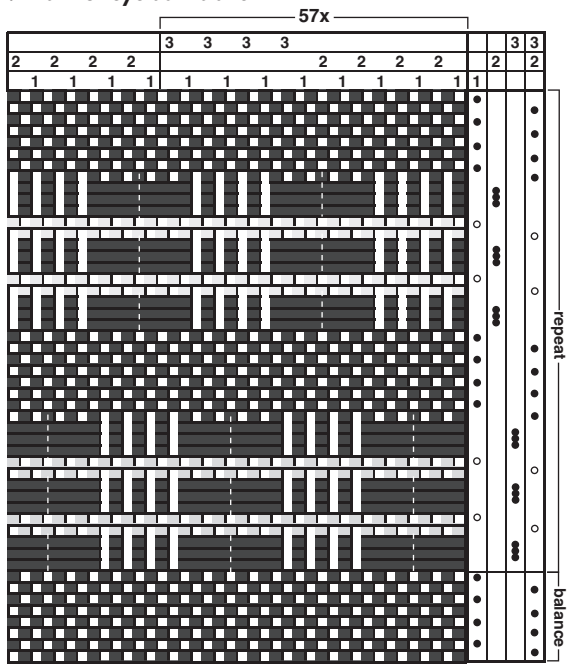
**Notions and other materials**
Jacket pattern similar to McCall's 8155 such as McCall's 4309; 2½ yd lightweight fusible knit interfacing such as Fusi-knit, 2½ yd silk lining fabric; black sewing thread.

**Warp order and length**
920 ends 4½ yd long (allows 26" for loom waste and 6" for take-up).

**Warp and weft spacing**
Warp: 27 epi (2-3-3-3/dent in a 10-dent reed). Width in the reed: 34½".
Weft: approximately 27 ppi. Woven length (measured under tension on the loom): 130".

**Finished dimensions**
After washing, amounts produce one length of yardage 29½" × 112", enough for a medium-size jacket.

**1. Draft for eyelash fabric**




White dashed lines indicate eyelash cutting lines.

● single 10/2 black Tencel ⁞ tripled 10/2 black Tencel ○ 20/2 rayon metallic

**eyelash fabric, face**



**eyelash fabric, back**



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# Satin and Tencel
## for a shimmering scarf

PATRICIA TOWNSEND

*At Convergence in Vancouver, I happened upon a vendor's booth featuring a small display of handpainted skeins of yarn. "Wow, what is this fiber?" I inquired, stroking a skein of rich, glossy colors. Although it looked and felt like silk, it was Tencel. I had heard of Tencel, of course, and knew of its similarity to rayon. I had also read about its friendly environmental impact, but I had never held a skein in my hand. Tencel has silk's lustrous quality, but the price per pound is far lower!*

Over the next year, the skein of Tencel hung by my loom, waiting. One day, I read a passage about satin in *The Complete Book of Drafting*, by Madelyn van der Hoogt (see Resources). She describes a cone of radiant mulberry silk. Woven in plain weave, its brilliance diminished mysteriously. Woven in twill, the light quality was somewhat enhanced. Woven in satin, it glowed like the original cone. Satin is, she points out, "the princess of weaves." So why had I never tried it? And what is it exactly?

I skimmed my weaving books and consulted fellow handweavers. I learned that they didn't know much about satin either. Now I was really curious and decided to put my lustrous Tencel to the test.

### The princess of weaves: satin

Satin is known for its silky smoothness, yet something surprising lies beneath the surface. A two-faced princess, she flashes a warp-dominant side (satin) along with a quieter weft-dominant side (sateen). These qualities lend intrigue to a scarf that ripples with color at every movement.

Satin produces long floats like twill, but unlike most twills, it lacks distinctive diagonal lines. At least five shafts are required to weave true satin. Satins on more than five shafts show off a fiber's sheen to even better advantage—for this reason the scarf in the photo at the right uses eight shafts for a 7/1 satin (see Figure 2, page 55).

Satin in Tencel is perfect for evening wear. The closely sett warp creates a fluid drape, and the Tencel shimmers with reflected light. In the land of weavers, the princess of weaves and the prince of rayons are meant for each other!

### Designing your scarf

Tencel comes in a pleasing array of weights and colors, including some handpainted, variegated hues. It also dyes readily with Procion MX and other cellulose-loving dyes. My original handpainted 10/2 Tencel skein forms the center panel of the scarf at the right. A solid-color weft contrasts with the warp colors; solid-color border stripes add enough yarn to the skein to make an appropriate scarf width.



***Patricia Townsend,*** *of San Francisco, California, teaches weaving at a Waldorf high school, where weaving is required!*





### Four-shaft warp-dominant twill

But, you might protest, "I have only four shafts!" Even though the mulberry silk in the *Complete Book of Drafting* was only "somewhat" light-reflective in twill, I've found that if the warp is sett closely enough, a warp-dominant twill has the sheen of satin. Moreover, the twill diagonal seems to add to the effect. Compare the twill and satin scarves on page 55.

### Winding the warp

The controlled ikat effect is achieved by positioning each handpainted warp thread independently on the warping board to line up the color repeats in the skein. Since this wastes some yarn, 1½" bands of solid-colored Tencel are threaded on each side—the center 7⅜" uses most of one 3-ounce handpainted skein.

Measure with a guide string 3 yards warp length on the warping board. Wind the first solid-color edge stripe (48 threads). Untie the handpainted skein and place it on an umbrella swift near the board. Remember that the beginning and end of the warp will be lost to loom waste, and 13" at both ends will be used for fringe. Focus on the center portion of the warp for placing the colors.

Each warp thread is placed, then tied at the top peg, then tied at the bottom peg, and cut. This results in 4–8" of waste per thread at the top peg, depending on the color effect desired when placing the thread. Use a quick and easy knot of your choice on both pegs.

Take time to place the colors carefully. I listen to good music and enjoy watching the colors build. (You can, of course, speed up the process by winding the skein continuously for a more mottled effect or by substituting wider areas or stripes of solid-color threads. It all depends on your intended effect—and your patience!)

End with 48 ends solid-color Tencel.

### Weaving the scarf

Sley the 10-dent reed 4-3-3-3 for 32½ ends per inch, centering for 10⅛" (note that 3 ends are doubled on both edges of the scarf; sley the floating selvedges 1/dent; sley all three 3 doubled ends in one dent, i.e., 3 working ends). Thread following Figure 1 or 2. Tie 1" groups of warp securely onto the back apron rod (Tencel is slippery, so knot twice), and beam the warp firmly and evenly.

Tie the warp securely to the front apron rod. Allowing 13" at each end for fringe (include amount used to tie on), weave following Figure 1 or 2 for 60".

The tie-ups weave the weft-dominant side on the top, so you won't see the warp colors as you weave. You can tie up the opposite shafts to see the "right" side instead, but the treadling for the 8-shaft satin will be heavy unless you have a countermarch or counterbalance loom.

Use moderate but even tension and advance the warp frequently, keeping the beat as regular as you can. Irregularities will show in the finished scarf.

### Finishing

Prepare a twisted fringe using two groups of 6 threads each; see page 15. Weight the scarf with a heavy book so you can pull slightly while twisting. Wash the scarf by hand in lukewarm water, mild soap. Hang to dry. Press both sides while still slightly damp.

### Resources


Sutton, Ann. *The Structure of Weaving*. Asheville, North Carolina: Lark Books, 1982, pp. 120–128 (drafting satin).

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993, pp. 15–19, 23, 69 (drafting satins and twills).


## PROJECT at-a-glance

**Weave structure for 4-shaft scarf**
1/3 twill.

**Equipment**
4-shaft loom, 11" weaving width; 10-dent reed; 1 shuttle; umbrella swift.

**Yarns**
Warp: 10/2 Tencel (4,200 yd/lb), handpainted Seascape, 788 yd (3 oz); Moroccan Blue, 288 yd (1⅛ oz).
Weft: 10/2 Tencel, Moroccan Blue, 526 yd (2 oz).

**Yarn sources**
10/2 handpainted and solid-color Tencel in 3-oz (788-yd) skeins is available from Yarns Plus and Webs.

**Warp order and length**
336 ends (48 Moroccan Blue, 240 handpainted Seascape, 48 Moroccan Blue) 3 yd long (allows 26" for fringe and 22" loom waste and take-up).

**Warp and weft spacing**
Warp: 32½ epi (4-3-3-3/dent in a 10-dent reed). Width in the reed: 10⅛".
Weft: 28 ppi. Woven length (measured under tension on the loom): 60".

**Finished dimensions**
After washing, amounts produce one scarf 9" × 57½" plus 9½" twisted fringe on each end.

**Weave structure for 8-shaft scarf**
1/7 satin.

**Equipment**
8-shaft loom, 11" weaving width; 10-dent reed; 1 shuttle; umbrella swift.

**Yarns**
Warp: 10/2 Tencel (4,200 yd/lb), handpainted Twilight, 788 yd (3 oz); Indigo, 288 yd (1⅛ oz).
Weft: 10/2 Tencel, Cobalt, 603 yd (2⅓ oz).

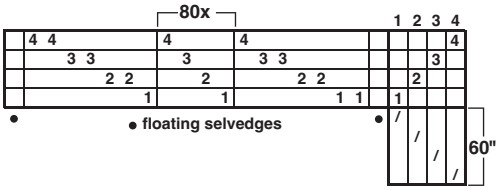
**Yarn sources**
10/2 handpainted and solid-color Tencel in 3-oz (788-yd) skeins is available from Yarns Plus and Webs.

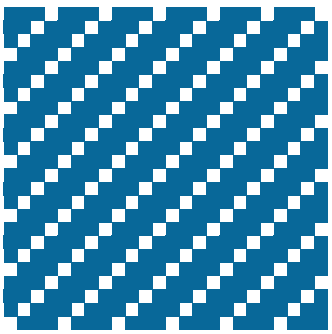
**Warp order and length**
336 ends (48 Indigo, 240 handpainted Twilight, 48 Indigo) 3 yd long (allows 26" for fringe and 22" loom waste and take-up).

**Warp and weft spacing**
Warp: 32½ epi (4-3-3-3/dent in a 10-dent reed). Width in the reed: 10⅛".
Weft: 32 ppi. Woven length (measured under tension on the loom): 60".

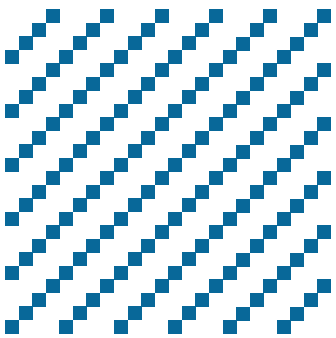
**Finished dimensions**
After washing, amounts produce one scarf 9" × 57½" plus 9½" twisted fringe on each end.

## 1. 4-shaft twill draft

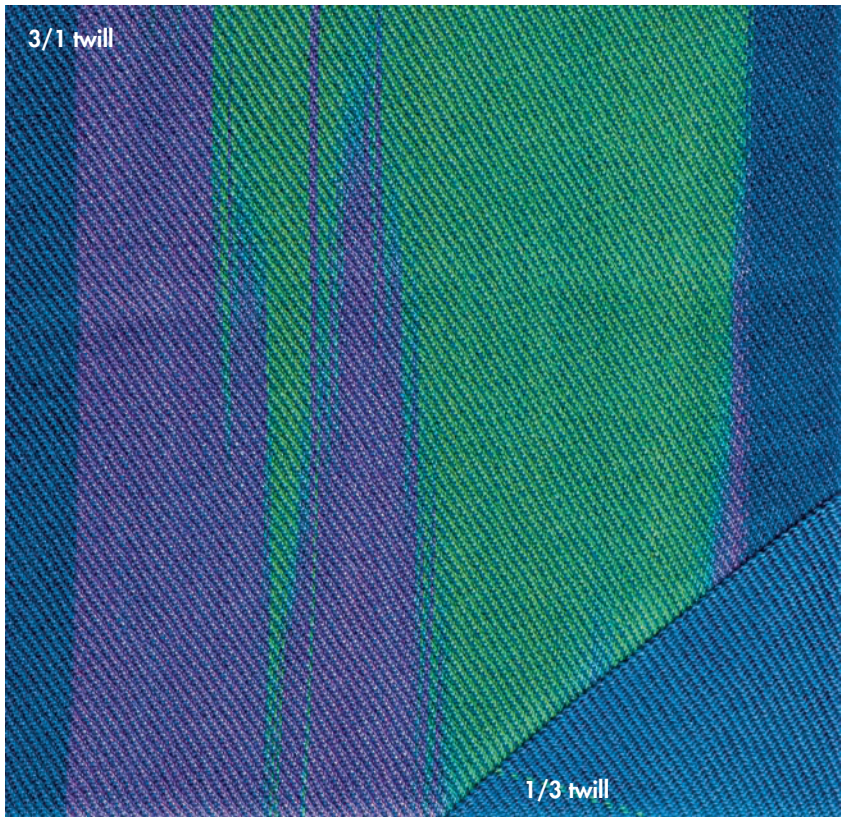


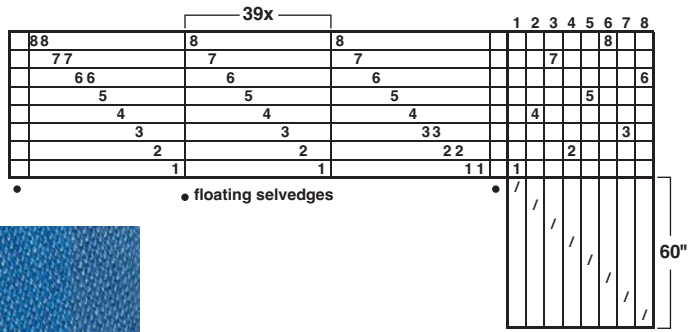
3/1 twill
warp-dominant

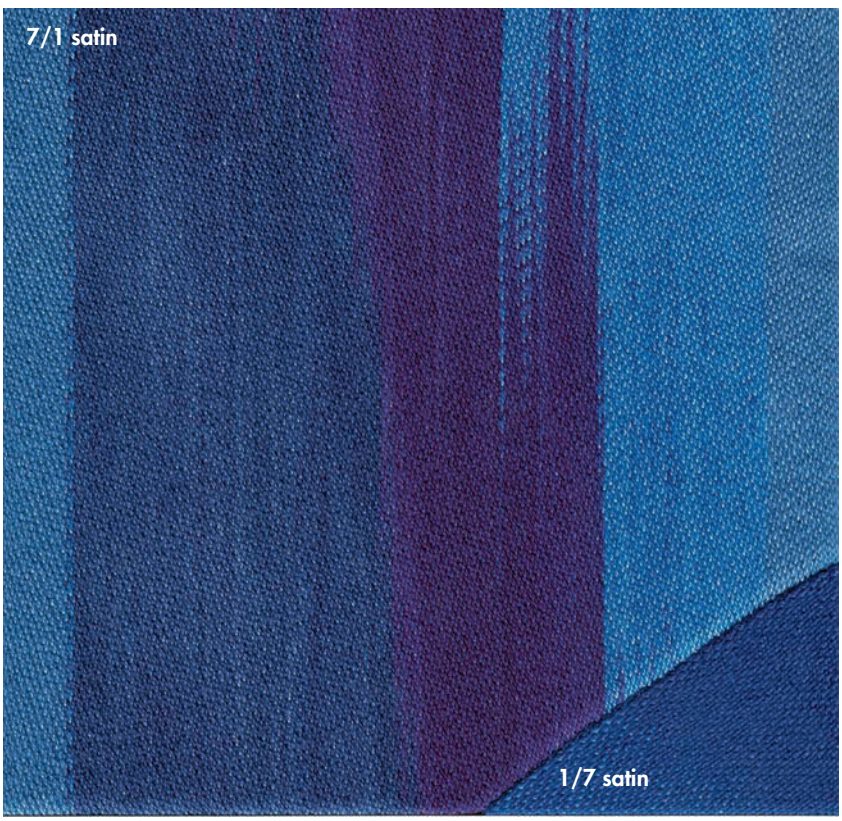


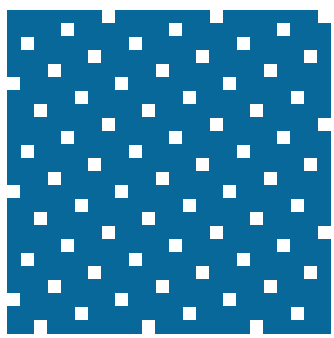
1/3 twill
weft-dominant



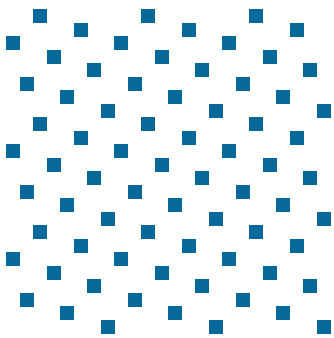

## 2. 8-shaft satin draft



7/1 satin
warp-dominant



1/7 satin
weft-dominant

# Inspired by the Bauhaus

## silk scarf in false damask

SIGRID PIROCH

*Although it lasted only fourteen years, the German Bauhaus had a profound influence on twentieth-century art. Founded in 1919 by architect Walter Gropius, the Bauhaus school of design sought a fusion of art with science and industry. Embodying the concept that "form follows function," its designs were spare and geometric—a style that in the mid-twentieth century came to be regarded as "modern." In addition to art and architecture, weaving was a part of the Bauhaus curriculum, and a number of influential weavers trained there. One of these was Anni Albers (1899–1994).*

When the Bauhaus closed in 1933 during the Nazi regime, a number of Bauhaus artists, among them Anni and Joseph Albers, emigrated to the United States. They brought the Bauhaus philosophy of design with them. Anni Albers taught weaving at Black Mountain College in North Carolina and wove art fabrics, many of which laid the foundation for the acceptance of textiles as fine art.

In addition to Bauhaus philosophy, she also brought to the United States an 8-shaft Bauhaus countermarch loom that she used here for many years before passing it on to one of her students. In 1996, the Allegheny River Textile Studio (ARTS) acquired this loom from the Weavers' Guild of Pittsburgh.

It was a logical next step to design a fabric that reflects Bauhaus design principles for ARTS students to weave on her loom. The simple lines and squares in this 2-block false damask scarf evoke the clean, spare designs of Anni Albers.



***Sigrid Piroch** is a professional designer, publisher, writer, and weaver in Foxburg, Pennsylvania. She heads the Allegheny River Textile Studio (ARTS).*

### False damask: turned broken twill

Damask is a block weave in which the pattern interlacement is warp-effect satin and the background interlacement is weft-effect satin (or vice versa). When damask is woven in white, off-white, or two very closely related warp and weft colors, the design is visible because of the way light is reflected differently in the two areas.

A single block of satin requires a minimum of five shafts, however, so even the simplest 2-block design requires ten shafts. A similar effect can be woven on eight shafts using 3/1 vs 1/3 broken twill for the two interlacements, a structure sometimes called "false damask."

Color can add another dimension to damask fabrics. The project scarf (page 57) uses three colors—light coral, medium rust, and dark purple—in both the warp and the weft. For most of the scarf's length one of the blocks weaves pattern and the other background to create long vertical stripes. The two blocks alternate in a checkerboard effect to form a border at each end of the scarf.

Choosing silk as the fiber gives the scarf a lovely drape and makes it appropriate for dressy evening wear. Only one of many possible treadling and weft color orders is used in the scarf—many other design and color effects are possible on this threading.

### Weaving the scarf

Wind a warp and thread the loom following Figures 1, 2, and Project at-a-glance, page 58. Warp length is enough to produce two scarves, or one scarf and a set of samples. Wind bobbins with each of the three weft colors.

Weave 1" plain weave with scrap yarn and then insert cardboard spacers for 6". Begin weaving the scarf with 8 picks of plain weave in rust, then hemstitch around groups of 4 warp ends (5 ends at each selvedge) and the first 2 weft rows. When you advance the warp, remove the spacers to use for the next fringe.

Weave the scarf following Figures 1 and 3 (or use your own color sequence). Do not begin and end wefts at color changes. The three wefts will form a smooth edge if you always place the shuttle you have just used closest to you and pick up and insert each shuttle as needed.

End the scarf with 8 picks of plain weave and hemstitch. Put in spacers for 12" (if you are weaving two scarves) or for 6" (if you are weaving one); remove spacers after hemstitching. If you are weaving samples, try changing the color order of the wefts and/or the number of times you repeat treadles 1–4 vs 5–8. Weave the second scarf in the same way as the first; insert spacers for 6"; end with 1" of plain weave in scrap yarn.



## Finishing

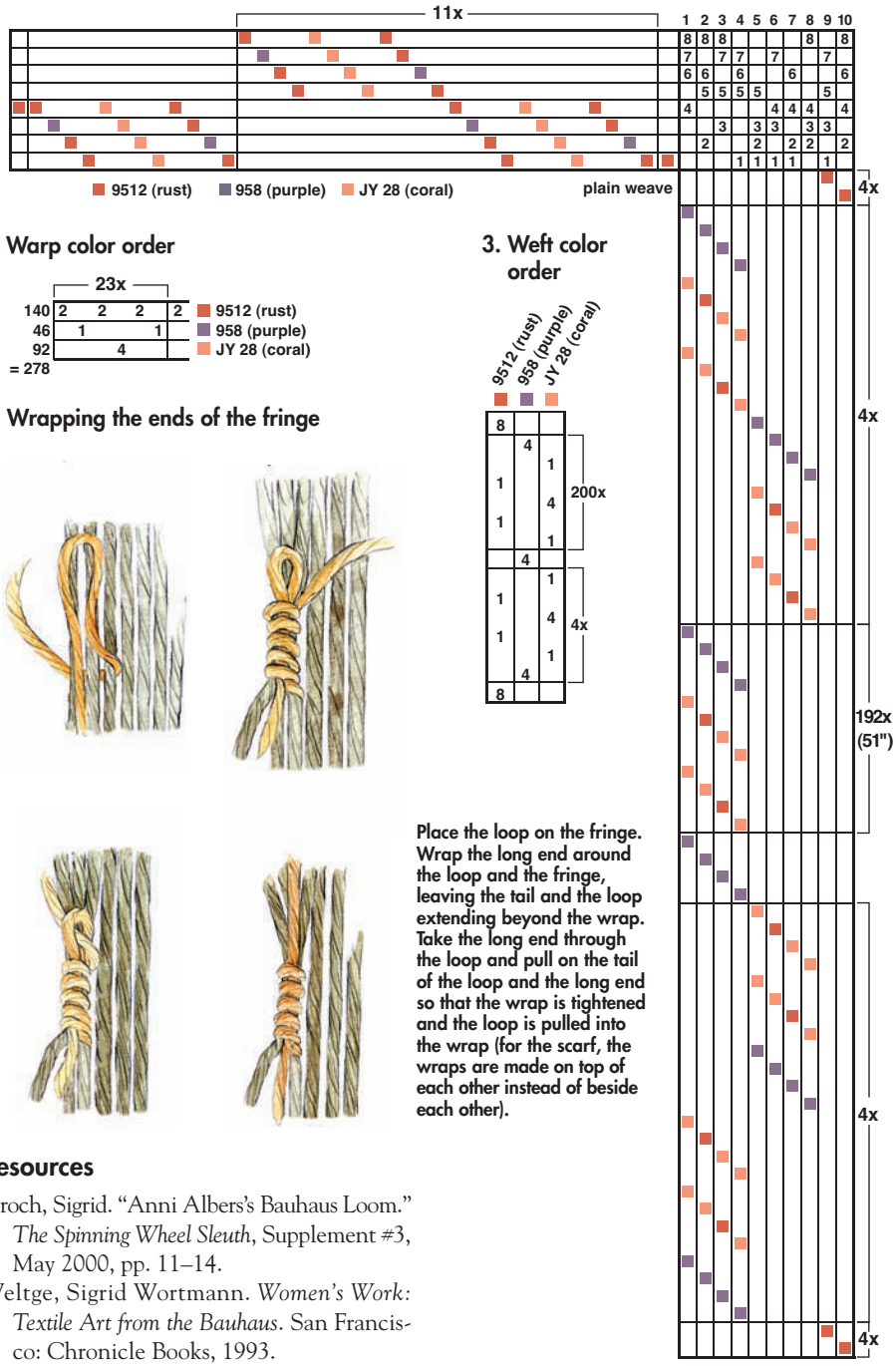
Cut the warp from the loom, remove remaining spacers, and machine zigzag outer edges of the waste yarn (and/or raw edge of the set of samples). Do not cut pieces apart. Wash by hand in warm water; rinse well. Without twisting, roll in a towel to absorb excess moisture. Block and hang until almost dry. Steam press on a silk setting. Cut apart pieces (use a rotary cutter if available) and discard scrap yarn areas, allowing 6" for fringe. For a twisted fringe: Twist two hemstitched groups separately in the same direction; then together in the opposite direction.

## Wrapping the fringe

Whipping—or wrapping—is a more elegant way to protect the fringe than tying overhand knots. Overhand knots tend to be lumpy and difficult to place with precision, and they can distort the small tails of fringe so that they do not hang straight.

With a 10" length of rust yarn, fold one end to make a loop. Place the end of the loop about ¾" from the bottom of a twisted fringe. Hold it there with one hand, and with the other hand wrap the long end of the whipping yarn tightly around the fringe and the loop four or five times (or more for a decorative wrap), keeping the loop visible at one end of the wrap and the tail of the loop visible at the other. Thread the end of the wrapping yarn through the loop, and then pull on both ends to tighten the wrap and pull the loop under the wrap; see Figure 4. Clip the upper tail of the wrapping yarn at the wrap, and trim the lower tail of the wrap with the fringe about ½" from the wrap.

**1. Draft for false damask scarf**




**2. Warp color order**




**3. Weft color order**




**4. Wrapping the ends of the fringe**



Place the loop on the fringe. Wrap the long end around the loop and the fringe, leaving the tail and the loop extending beyond the wrap. Take the long end through the loop and pull on the tail of the loop and the long end so that the wrap is tightened and the loop is pulled into the wrap (for the scarf, the wraps are made on top of each other instead of beside each other).

## Resources


Piroch, Sigrid. "Anni Albers's Bauhaus Loom." *The Spinning Wheel Sleuth*, Supplement #3, May 2000, pp. 11–14.

Weltge, Sigrid Wortmann. *Women's Work: Textile Art from the Bauhaus*. San Francisco: Chronicle Books, 1993.


## PROJECT at-a-glance

**Weave structure for scarf**
False damask (turned broken twill).

**Equipment**
8-shaft loom, 8" weaving width; 12-dent reed; 3 shuttles; 1" × 10" cardboard spacers for fringe (6 for one scarf, 12 for two scarves); tapestry needle.

**Yarns**
Warp: 30/2 spun silk (7,500 yd/lb), JY27 coral, 391 yd (⅞ oz); #9512 rust, 595 yd (1⅓ oz); #958 purple, 196 yd (½ oz).
Weft: 30/2 spun silk (7,500 yd/lb), JY27 coral, 708 yd (1⅗ oz); #9512 rust, 244 yd (⅖ oz); #958 purple, 472 yd (1 1/16 oz).

**Yarn sources**
30/2 spun silk is from Treenway Silks.

**Warp order and length**
278 ends 4¼ yd long, as in Figures 1–2 (allows 26" loom waste, 5" take-up).

**Warp and weft spacing**
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 7¾".
Weft: 45 ppi. Woven length (measured under tension): 55" each scarf.

**Finished dimensions**
After washing, amounts produce two scarves 6¾" × 52" each, plus fringe.

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# Less is more
## understated elegance in a scarf

BARBARA WALKER



*Many weavers are especially drawn to vivid colors resulting from careful placement of varied hues within a design or structure. Painted warps and dyeing techniques like ikat or woven shibori earn our high regard. This scarf contrasts sharply with those effects, yet it entices one to take a closer look. White pattern on a white background is very subtle, but its simplicity suggests an elegance and formality suitable for the dressiest of occasions. Wear this scarf for any event and in any season—it will create dramatic contrast with black evening clothes, yet look lovely with spring pastels in the daytime.*

Turned overshot is an ideal structure for a white-on-white silk scarf. (When overshot is "turned," what was formerly the pattern weft becomes the pattern warp; see Resources.) The sheen of the silk in the warp-float areas catches the light and stands out against the matte plain-weave background. Since the ground and pattern warps are the same color, the halftones characteristic of overshot disappear instead of distracting from the main pattern floats. The vertical orientation of the floats when overshot is turned enhances the drape of the cloth, and the additional pattern-warp ends make a fuller fringe.

One of the benefits of using silk, in addition to its lovely sheen and texture, is that the same size fiber can be used successfully for both ground and pattern warps. When it is washed, the silk blooms just enough to fill in gaps between the pattern warp threads in the pattern blocks.



***Barbara Walker,*** *of Salem, Oregon, specializes in the use of supplementary warps for fine scarves and household textiles.*

This design would be equally dramatic in black-on-black or other solid single colors.

### Preparing the loom

Extra effort is needed to prepare the loom with two warps, but the effort is offset by the ease of weaving with one shuttle.

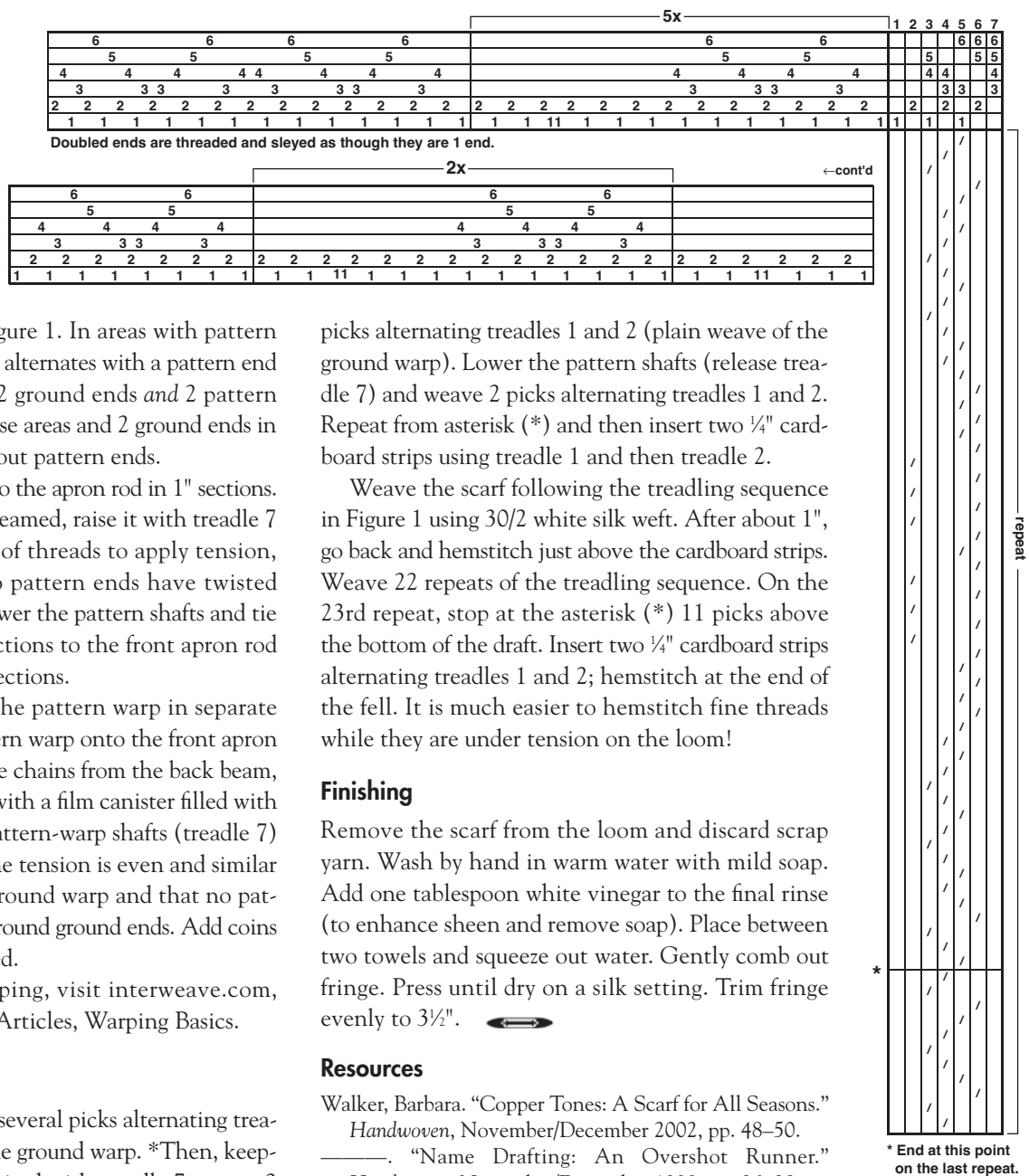
Wind a ground warp of 243 ends. (Note that 8 doubled ends form the textured lines between pattern-warp stripes; they are sleyed and threaded as 1 end, making 235 working ends.) Insert lease sticks and spread the warp in a raddle at 30 epi, centered for 8", and beam.

Wind a pattern warp of 120 ends. If you have a second warp beam, spread the pattern warp in a raddle at about 15 epi, centered for 8", and beam (the width can be slightly wider or narrower as long as the sections in each raddle dent have about the same number of ends). If you do not have a second beam, wind ten 12-end warp chains, each with its own cross.

Place lease sticks in the cross of the ground warp at a comfortable height for threading. Insert a second pair of lease sticks in the pattern-warp cross(es) and place them slightly above the ground-warp lease sticks. (Secure the separate pattern-warp chains temporarily by wrapping them a couple of times around the back beam.)



**1. Draft for turned overshot scarf**




Thread following Figure 1. In areas with pattern warp ends, a ground end alternates with a pattern end in the threading. Sley 2 ground ends *and* 2 pattern ends in each dent in these areas and 2 ground ends in each dent in areas without pattern ends.

Tie the ground warp to the apron rod in 1" sections. If your pattern warp is beamed, raise it with treadle 7 and, pulling on groups of threads to apply tension, check to make sure no pattern ends have twisted around ground ends. Lower the pattern shafts and tie on the pattern-warp sections to the front apron rod between ground-warp sections.

If you have wound the pattern warp in separate chains, first tie the pattern warp onto the front apron rod and then unwrap the chains from the back beam, and weight each chain with a film canister filled with coins. Then raise the pattern-warp shafts (treadle 7) and check to see that the tension is even and similar to the tension on the ground warp and that no pattern ends have twisted around ground ends. Add coins to the canisters if needed.

For more about warping, visit interweave.com, Weaving, Projects and Articles, Warping Basics.

## Weaving

With scrap yarn, weave several picks alternating treadles 1 and 2 to spread the ground warp. *Then, keeping the pattern shafts raised with treadle 7, weave 2 picks alternating treadles 1 and 2 (plain weave of the ground warp). Lower the pattern shafts (release treadle 7) and weave 2 picks alternating treadles 1 and 2. Repeat from asterisk (*) and then insert two ¼" cardboard strips using treadle 1 and then treadle 2.

Weave the scarf following the treadling sequence in Figure 1 using 30/2 white silk weft. After about 1", go back and hemstitch just above the cardboard strips. Weave 22 repeats of the treadling sequence. On the 23rd repeat, stop at the asterisk (*) 11 picks above the bottom of the draft. Insert two ¼" cardboard strips alternating treadles 1 and 2; hemstitch at the end of the fell. It is much easier to hemstitch fine threads while they are under tension on the loom!

## Finishing

Remove the scarf from the loom and discard scrap yarn. Wash by hand in warm water with mild soap. Add one tablespoon white vinegar to the final rinse (to enhance sheen and remove soap). Place between two towels and squeeze out water. Gently comb out fringe. Press until dry on a silk setting. Trim fringe evenly to 3½".

## Resources


Walker, Barbara. "Copper Tones: A Scarf for All Seasons." *Handwoven*, November/December 2002, pp. 48–50.

———. "Name Drafting: An Overshot Runner." *Handwoven*, November/December 1999, pp. 36–38.


## PROJECT at-a-glance

**Weave structure for scarf**
Turned overshot.

**Equipment**
6- or 8-shaft loom, 8" weaving width; 15-dent reed; 1 shuttle; 10 film canisters filled with coins (for weighting supplementary warp if no second beam is available), four ¼" × 10" cardboard strips.

**Yarns**
Warp: 30/2 spun silk (#73 fine cord, 7,500 yd/lb), natural white, 908 yd (2 oz) for both warps.
Weft: 30/2 spun silk (#73 fine cord, 7,500 yd/lb), natural white, 405 yd (⅞ oz).

**Yarn sources**
30/2 spun silk is from The Silk Tree.

**Warp order and length**
Ground warp: 243 ends 2½ yd long (includes 8 doubled ends, 235 working ends); supplementary pattern warp: 120 ends 2½ yd long. (32" allowed for fringe, take-up, and loom waste for both warps.)

**Warp and weft spacing**
Warp: 30 epi (2/dent in a 15-dent reed) in ground-warp areas; 60 epi (4/dent in a 15-dent reed) in pattern-warp areas. Width in the reed: 7⅞".
Weft: 27 ppi. Woven length (measured under tension on the loom and not including fringe): 57½".

**Finished dimensions**
After washing, amounts produce one scarf 7⅛" × 55" plus fringe.

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# Dressy Pillows
## in chenille

SARAH SAULSON

*Handwoven pillows are a fast and fun way to dress up a seating area. In these pillows, a chenille ground cloth is patterned with warp and weft floats. The weft floats undulate to form round honeycomb-like cells that alternate with the neatly aligned floats of the pattern warp. The weave structure is perfect for weavers new to using eight shafts because it is surprisingly easy to thread and quick to weave—one pillow front can be woven in an hour!*

The source of the draft is Shuttle-Craft Monograph Number Nine: *Undulating Weft Effects* by Harriet Tidball. (The journey from the draft in the monograph to the fabric on the loom is a story all its own!—see page 66.)

### The fabric

The ground cloth for the pillows is plain weave in a soft teal chenille. The supplementary warp and weft contrast with the chenille in both fiber and color. Purple and green stripes in a mercerized cotton flake alternate in the pattern warp. As the pattern weft floats across the cloth, groups of pattern-warp threads pull the weft floats in opposing directions to shape the cells.

These pillows make a great introductory project for using your 8-shaft loom. Think of the draft (see page 67) as if it were for two 4-shaft looms. Each "loom" is threaded with one pattern block. On the first "loom," Block A is threaded on shafts 1–4. Two shafts (3 and 4) weave the plain-weave ground and carry most of the warp threads; the purple pattern-warp threads are on shafts 1 and 2. On the second "loom," Block B is threaded on shafts 5–8. Shafts 5 and 6 weave the plain-weave ground, while shafts 7 and 8 carry the green pattern-warp threads.

The two "looms" are combined in the tie-up. On eight shafts, the inner four shafts—3, 4, 5, and 6—weave plain weave, and the outer four shafts—1, 2, 7, and 8—control the pattern warp.



***Sarah Saulson,*** *of Syracuse, New York, teaches weaving at Syracuse University and gives workshops on using eight shafts.*

### Preparing the loom

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance (page 67). You may want to use different colors to suit a room in your house—both the chenille and the cotton flake are available in a wide range of hues. The directions given here are for warping from front to back. Whichever method you use, remember that chenille is slippery and should be handled with care.

Wind two 145-end warp chains of Blue Ming chenille. Place lease sticks in the crosses and secure in front of the beater. Sley 2/dent in an 8-dent reed, beginning 9" from the center. Remove the lease sticks. Wind the supplementary warp fol-



**Note that the pillow at the front is placed so that the pattern weft is vertical.**



lowing Figure 3, insert lease sticks in the cross, and secure them in front of the reed. Starting from the right edge of the chenille warp, skip 11 dents, then *sley 15 ends Hunter 1/dent (with chenille ends); skip 6 dents; sley 9 ends Bright Purple 1/dent; skip 6 dents. Repeat from * two more times; end with 15 Hunter. Check carefully as you go. Remove lease sticks.

Before you thread, make sure you have enough heddles on each shaft (see Figure 4). While it is relatively easy to transfer heddles when the loom is empty, it is *very* awkward once threading has begun. Notice that for this weave, most of the warp threads are on on shafts 3–6.

To guard against threading errors, break the threading into small sections. When you thread a section of Block B (shafts 5–8), move the heddles for Block A (shafts 1–4) far to the side and vice versa. When you thread sections with pattern-warp ends, think of the 3 ends in the dent as one threading unit. Check each block after you've threaded it. Double check that the threading and denting correspond to Figure 1.

Beam the warp, keeping the tension firm and even.

### Weaving the fabric

Use Bright Purple and Hunter for the pattern wefts in the first pillow and Spice and Brown in the second (or choose other pattern-weft colors). Begin and end each pillow with 1" plain weave in chenille. Because the selvedges are enclosed inside pillow seams, let weft tails hang. Beat on an open shed: Throw the shuttle, beat, change sheds with the beater in the forward position, push the beater back, and then insert the next weft.

The treadling for the two pillows on page 65 alternates Block A and Block B four times ABABABAB (see Figure 1). If you wish the weft stripes to be symmetrical, end with Block A (ABABABABA). How many repeats and whether you choose to balance the design will depend on your beat and the final desired length of the pillow top. Note also that Block B in the first pillow shows a 3x repeat (Bright Purple weft) and in the second pillow a 4x repeat (Brown weft)—choose the number of times that you like best.

Because the pattern-warp threads do not interlace as often as the ground-warp threads, they may lose tension as weaving progresses. If this becomes a problem, raise the supplementary warp (1, 2, 7, 8), insert a dowel under the threads behind the shafts, slide it over the back beam, and weight it to take up the slack.

### Finishing the fabric

Machine zigzag twice or serge raw edges. Immerse in lukewarm water with a few drops of detergent for 15 minutes. Rinse; soak 20 minutes with some liquid fabric softener; rinse. Roll in a towel to remove excess moisture, tumble dry on low or delicate for 15 minutes, then air dry.

### Assembling and sewing the pillow

Use a commercial cotton fabric for the pillow back to reduce seam bulk. (Here is your chance to visit the quilting store!)

There are many methods for sewing and assembling pillows—this is one of the simplest. Cut and back the handwoven fabric with fusible interfacing. Cut the commercial fabric for the pillow back into a 16" square. Right sides together, pin the commercial to the handwoven fabric, centering the handwoven fabric and trimming it to fit. Machine stitch a ½" seam around 3½ sides. Press open seams; turn right side out. Insert the pillow form and hand sew to close the opening.

Add tassels in Noho to the corners, if desired, constructing them following Figure 2. Cotton yarns produce a more durable tassel than chenille.

### Resources

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003, p. 102 (tassel making).

Nordquist Myers, Ruth. "Floats on the Surface." *Shuttle, Spindle & Dyepot*, Summer 1983, pp. 90–91 (includes a 4-shaft "deflected thread block weave" similar to Tidball's draft, woven by Diane Ruch of the Indiana Weavers Guild).

Tidball, Harriet. *Undulating Weft Effects*. Shuttle-Craft Guild Monograph Nine. Petaluma, California: Shuttle-Craft Books, 1963, pp. 16–17 (Draft #27).

## The adventures of a fabric analyst

This pillow top began with a design challenge: How to add pattern threads to dress up a household textile. For the Dressing Up theme of this issue of *Handwoven*, I wanted to weave something that was *not* to wear.

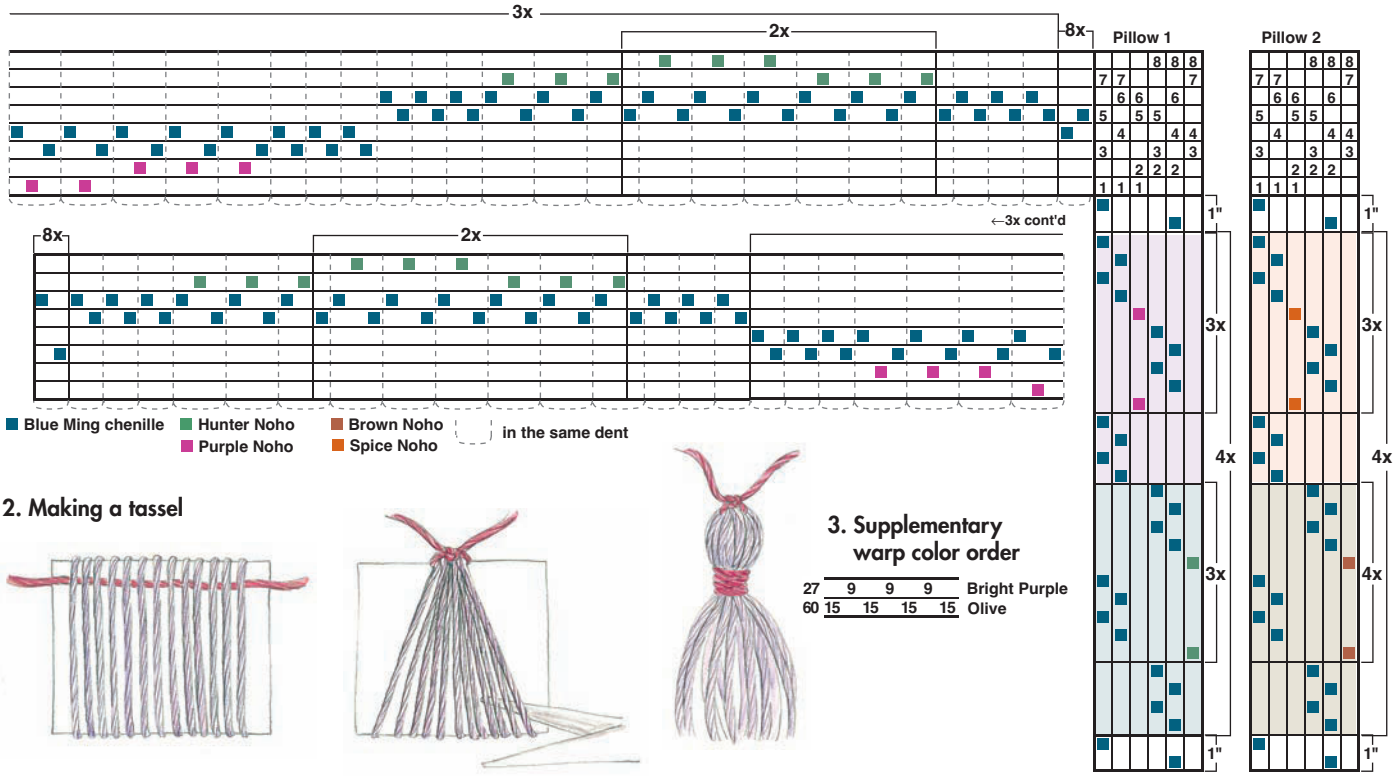
A perusal of my weaving library turned up a dramatic undulating weft effect in Harriet Tidball's monograph of the same name. I was off and running! Choosing materials was fun and threading no problem. A few rows into the weaving, however, and Uh-oh! Something is wrong! It's a weaver's nature to assume that when a fabric doesn't look like it should, it's *your* mistake.

Much drafting with pencil and paper and consultation with weaving friends led to the conclusion that something was wrong with the tie-up in the monograph instead. All we had to go by to correct it, however, was the monograph's photograph of the cloth (which, on the close inspection it had by now received, shows little dots of errors of its own that are unrelated to the errors on my loom).

Many discussions and more revised drafts later, I wove the first pillow top. Yay, it looked like the photo in the book! Oops, not quite. The more you look, the more you see! The purple floats in the first pillow don't quite group together as they should. More consultation and pencil work led to the tie-up that wove the second pillow. The draft in Figure 1 uses this tie-up, which all my consultants agreed was "right." The cloth is also reversible, though on the back the weft colors weave with the warp colors in the opposite blocks. Another difference between the two pillows is the number of picks in Block B. See if you can locate these two differences in the photo on page 65. Moral: Have lots of weaving friends!

# NOW WE ARE EIGHT

### 1. Draft for pillow tops




To balance the design (if desired), end with Block A (followed by 1" of plain weave).

### 2. Making a tassel



Wrap yarn around a piece of cardboard ½" taller than the finished tassel. With a needle, slide a separate strand under the yarn at the top of the cardboard; tie tightly. Cut the wraps at the bottom edge, remove the cardboard, and wrap another yarn around the tassel.

### 3. Supplementary warp color order

| | | | | | |
|---|---|---|---|---|---|
| 27 | 9 | 9 | 9 | | Bright Purple |
| 60 | 15 | 15 | 15 | 15 | Olive |

### 4. Heddle count

| | |
|---|---|
| Shaft 8 | 24 |
| Shaft 7 | 36 |
| Shaft 6 | 92 |
| Shaft 5 | 92 |
| Shaft 4 | 53 |
| Shaft 3 | 53 |
| Shaft 2 | 18 |
| Shaft 1 | 9 |
| | 377 |

## PROJECT at-a-glance

**Weave structure for pillow tops**
Plain weave patterned with a supplementary warp and a supplementary weft.

**Equipment**
8-shaft loom, 19" weaving width; 8-dent reed; 3 shuttles.

**Yarns**
Ground warp: Rayon chenille (1,450 yd/lb), Blue Ming, 580 yd (6⅔ oz).
Pattern warp: mercerized cotton flake (Noho, 1,320 yd/lb), Hunter #574, 120 yd (1⅓ oz); Bright Purple #6793, 54 yd (⅔ oz).
Ground weft: rayon chenille (1,450 yd/lb), Blue Ming, 327 yd (3⅔ oz).
Pattern weft for Pillow 1: mercerized cotton flake (1,320 yd/lb, Noho), Hunter #574, 20 yd (¼ oz); Bright Purple #6793, 20 yd (¼ oz). Pattern weft for Pillow 2: Spice #7188, 20 yd (¼ oz); Brown #7382, 20 yd (¼ oz); or use other fibers and/or colors, 20 yd of each color for each pillow.
For eight 3" tassels (Noho, 1,320 yd/lb), 100 yd, mixed colors.

**Yarn sources**
Rayon chenille and Noho cotton flake are available from Webs.

**Notions and other materials**
Two 14" × 14" polyfill pillow forms; ½ yd commercial cotton fabric for pillow backs; ½ yd fusible interfacing; matching sewing thread.

**Warp order and length**
Ground warp: 290 ends Blue Ming 2 yd long. Supplementary pattern warp: 60 ends Hunter, 27 ends Bright Purple 2 yd long. (Warp lengths allow 24" for loom waste and 6" for take-up.)

**Warp and weft spacing**
Ground warp: 16 epi (2/dent in an 8-dent reed). Pattern warp 8 epi (1/dent in an 8-dent reed). In the supplementary warp areas, there are 3/dent, for 24 total epi. Width in the reed: 18⅛".
Ground weft: 14 ppi; pattern weft 6 ppi, 20 total ppi in supplementary-weft areas. Woven length of each pillow top (measured under tension on the loom): 19" (Pillow 1 to 20½" (Pillow 2).

**Finished dimensions**
After washing and sewing, amounts produce two fabrics, each 17½" × 17½"–19" to sew into tops for two square pillows.

# A Versatile Vest and Bag
## and a versatile beaded embellishment

ANITA LUVERA MAYER

*I approach handwoven clothing by designing creative layers to be worn loosely over what I call my uniforms—a few basic garments that fit my body: matching top and slacks or skirt, dresses, jeans with turtlenecks. This approach allows me great freedom in the style of garment that I choose to make and the use of simple shapes. For dressy occasions I weave vests or kimono-style jackets that go with my choice of "uniform." For this garment, I wanted a vest that could be worn four ways, frontward, backward—and inside out frontward and backward.*

The best way to find a pattern that fits you is to go to your closet, select a favorite garment, and make a muslin pattern from it. If you worry that your skills are not up to this task, you can engage a home economics teacher or a seamstress to make your pattern for you. You'll then have a generic shape that works for your body.

This vest is patterned from one I purchased years ago. It is a style that works best on small-busted women because it has square armholes and is cut straight down the front. It can be worn with either side as the front, and it is reversible if I should wish to wear the hand-dyed lining fabric on the outside.

A student gave me the marvelous suggestion of making beaded embellishments that can be snapped on more than one garment. The beaded embellishment shown here can be used on the vest or on a bag made from the same yarns as the vest.



***Anita Luvera Mayer,*** *of Anacortes, Washington, celebrates the tradition of weaving by creating textiles for her body and home.*

### Weaving and finishing the vest fabric

Wind a warp following the directions in Project at-a-glance, page 70, and thread the loom for plain weave. Weave the fabric in plain weave for 110". Remove the fabric from the loom and machine wash, regular cycle (choose a 14-minute wash cycle) on a warm/cool setting, with a capful of Ivory liquid. Lay the fabric flat to dry and have it professionally steam pressed before you cut the pattern pieces.

### Assembling and sewing the vest

Cut the pattern pieces following the layout in Figure 6, page 71. Secure all raw edges with two rows of machine straight stitching. Cover the edges with single crochet worked over the machine stitching; see Figure 1, page 70. For further embellishment, add a raised chain band on top of the single crochet; see Figure 2. (In case you wish to use this technique on other pieces, sampling has shown me that you will need 7 yards of yarn for every 12" of crocheting with a raised chain band.)

Cut pieces from the lining fabric that are about ¼" larger than the pattern pieces, turn raw edges under ½", and, wrong sides together, handsew lining pieces into place on each of the four handwoven pieces. Join the four pieces with a lacing stitch; (Figure 3) following the assembly diagram in Figure 6.

### Weaving and finishing the bag

Like the vest, the bag (see the photo on page 70) is woven in Highland 2-ply wool. Where the vest warp is sett at 10 ends per inch, however, the bag warp is sett at 8 ends per inch to permit a greater degree of fulling.

Wind a warp following Project at-a-glance, page 70, thread the loom for plain weave, and weave the bag fabric for 70". This length is enough for three bags if you make straps from other materials or for one bag plus a narrow shoulder strap (with fulled fabric left over for other uses).

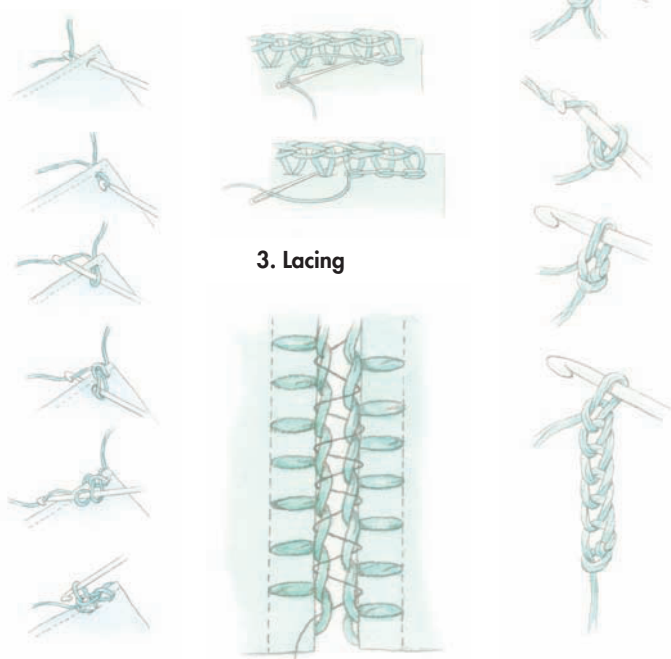
To ensure that the fabric is fulled evenly throughout: Remove the fabric from the loom, fold it in half by joining the two raw edges, and then loosely baste the selvedges and raw edges together. Full in the washing machine in hot water, regular cycle, with a capful of Ivory liquid; end with a cold rinse.

Remove basting and lay fabric flat to dry; steam press. Cut three pieces 23" long each or one 23" piece and one long strip 1¼" × 50". Machine stitch raw edges of bag pieces. Crochet and work a raised





Use snaps to wear beaded embellishments on more than one garment.



1. Crochet edge

2. Raised chain band

3. Lacing

4. Crochet chain stitch

## PROJECT at-a-glance

**Weave structure for vest**
Plain weave.

**Equipment**
4-shaft loom, 12" weaving width; 10-dent reed; 1 shuttle; size F crochet hook.

**Yarns**
Warp: 2-ply wool (900 yd/lb, Highland) Cobalt Blue, 400 yd (7⅛ oz). 4-ply Frizette rayon metallic #772 (2,500 yd/lb) or you can substitute any fine metallic, 80 yd (⅗ oz).
Weft: 2-ply wool (900 yd/lb, Highland) Cobalt Blue, 404 yd (7⅕ oz).
For crochet, raised chain band, and lacing: 2-ply wool (900 yd/lb, Highland), 175 yd (3⅛ oz).

**Yarn sources**
2-ply Highland wool is from Harrisville; Frizette is from Robin and Russ Handweavers.

**Notions and other materials**
Sewing thread, two ½" snaps, hook and eye for back neck closure; ½ yd 45" lining fabric.

**Warp order and length**
100 ends Highland, 20 ends Frizette 4 yd long following Figure 5 (allows 28" loom waste and 6" take-up).

**Warp and weft spacing**
Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 12".
Weft: 10 ppi. Woven length (measured under tension on the loom): 110".

**Finished dimensions**
After washing, amounts produce yardage 11" × 100".

**Weave structure for bag**
Plain weave.

**Equipment**
2-shaft, 4-shaft, or rigid-heddle loom, 11" weaving width; 8-dent reed; 1 shuttle; size F crochet hook.

**Yarns**
Warp: 2-ply wool (900 yd/lb, Highland) Cobalt Blue, 264 yd (4¾ oz).
Weft: 2-ply wool, Cobalt Blue, 215 yd (3⅞ oz).
For crochet, raised chain band, and lacing: 2-ply wool, Cobalt Blue (900 yd/lb), 110 yd (1⅞ oz).

**Yarn sources**
All yarns are from Harrisville.

**Notions and other materials**
Sewing thread, two ½" snaps, ⅓ yd 45" lining fabric.

**Warp order and length**
88 ends 3 yd long (allows 24" loom waste and 4" take-up).

**Warp and weft spacing**
Warp: 8 epi (1/dent in an 8-dent reed). Width in the reed 11".
Weft: 8 ppi. Woven length (measured under tension on the loom): 80".

**Finished dimensions**
After washing, amounts produce yardage 8½" × 70" for three bags 8½ × 11" each or one bag with shoulder strap.

chain band on all bag selvedges. Fold raw edges under ½" and tack in place. Cut lining ¼" larger than bag pieces, turn under lining edges ½", and handsew lining to bag, wrong sides together, covering the edges of the folded-in ends.

Fold each bag in half with the lining inside to form an 8½" × 11" bag, and lace the side seams to close (see Figure 3). Work a chain of single crochet (using three yarns as one) for a cording to couch to the surface; see Figure 4 and the photo, page 70.

To make the strap: Machine stitch raw edges. Crochet and work a raised chain band over the machine stitching along one edge. Overlap the unworked edge with the worked edge and handsew in place. Sew the ends of the strap to the inside of the bag on each side.

Make the beaded embellishment following the directions at the right. (Mine used 40 size 6° seed beads, 400 size 8° seed beads, 200 size 10° seed beads, and 350 5mm bugle beads.)

## Resources


Mayer, Anita Luvera. *Handwoven Clothing Felted to Wear*. Petaluma, California: Shuttle-Craft Books, 1988.

Meilach, Dona Z. and Dee Menagh. *Exotic Needlework*. New York: Crown Publishers, 1978.

Spears, Therese. *Beaded Clothing and Techniques* Seattle: Promenade Publishing 1984.


## Making a beaded embellishment

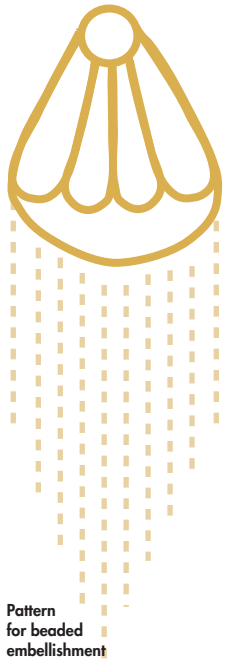
With a chalk pencil, draw the shape of the embellishment you wish to make on a piece of black felt large enough to place in an embroidery hoop. Bead the outline of your design using the backstitch: Thread a needle with a 25" strand of Nymo beading thread size D and knot one end. Pass the needle from the wrong side to the right side of the felt on the chalk line. Thread a bead (I used size 8° seed beads) on the needle and lay it on the chalk line. Pass the needle back down through the felt to the right side of the bead, bring it back up at the left side of the bead, and pass the needle back through the bead. Repeat until you have outlined the design. When you run out of thread, knot the old thread on the back and start with a fresh length.

Draw a line within the outline for the next row of beads (I used larger 6° seed beads in selected areas to emphasize the design). Continue, drawing lines and beading them. I used 5mm bugle beads (tubular shaped) and size 8° and 10° seed beads throughout this piece.

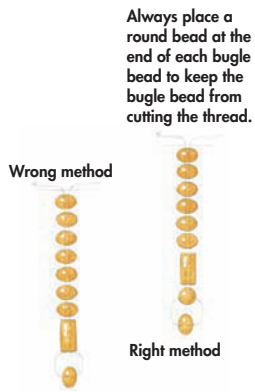
When the beading is complete, trim the felt to ¼" from the beaded outline. Roll the edge of the felt to the back; whipstitch in place. To secure the knots on the back, mix Elmer's Glue-All with water and brush it over the back.

To add the beaded fringe: Thread a needle, knot one end, and come up from the wrong side where you want your first fringe. String the desired number of bugle beads and end with one size 8° seed bead followed by a size 6°. Skip the size 6° bead and thread the needle back through the other beads. Sew through the felt, bring the needle up ⅛" from the first fringe and repeat.

Line the embellishment: Cut a piece of coordinating fabric the same size. Fold edges under ¼", and place the fabric on the embellishment wrong sides together; whipstitch. Sew socket halves of the snaps to the garment and ball halves to the embellishment so that it can be snapped into place on either garment.


Pattern for beaded embellishment

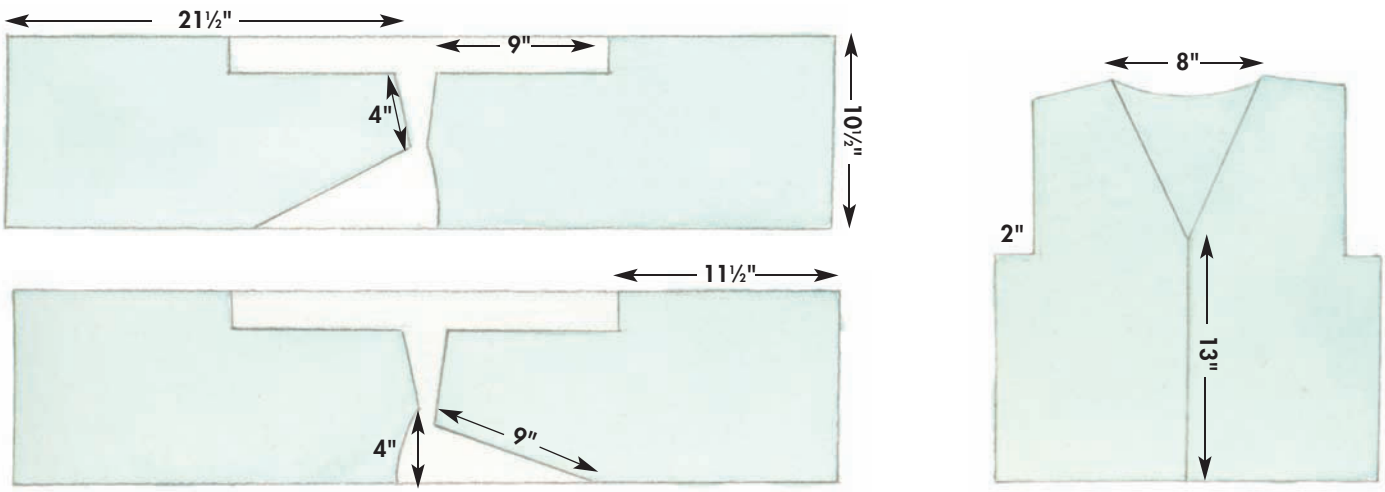

Backstitch each bugle bead into the fabric.




**5. Warp color order for vest fabric**

| 20x | | |
|---|---|---|
| 20 | 1 | Frizette metallic |
| 100 | 5 | 2-ply Highland wool |

**6. Layout for vest**



# Dorset Crosswheel Buttons

ANNE DIXON



*In 1622, an English soldier named Abraham Case retired to Shaftesbury in Dorset, England, and began to make buttons. The first Dorset buttons had a firm base covered in embroidered fabric. In the 1700s, Dorset introduced the crosswheel, which became the most famous of the Dorset button styles.*

Today we are fortunate to have inherited the legacy of the button techniques devised by Abraham Case and his workers. The plain and beaded crosswheel buttons described in this article are my adaptation of his techniques. The beaded crosswheels are light enough for earrings and can be joined together to make all sorts of jewelry. They can also be placed on the most delicate of handwovens, either for practical use or as decoration, in the same or selected contrasting yarns.



## Crosswheel button supplies

You'll need a metal or plastic curtain ring for each button (not a split ring); fine, smooth yarn such as rayon sewing thread or 60/2 silk; and a sewing needle (the finest that can hold your thread). For beaded crosswheels you'll also need small beads, beading thread such as Nymo size D, and a beading needle.

There are four stages to making a crosswheel button: casting, slicking, laying, and rounding. It is difficult to estimate thread amounts, but casting can use three or more yards of fine yarn.



***Anne Dixon,*** *of Norfolk, England, teaches, lectures, braids, and weaves on everything from inkle to 24-shaft looms.*

## Casting

Tie one end of a long length of yarn onto the ring with a single knot, leaving a short tail. You can thread the needle to use for the casting or do the stitching with your fingers.

Work a blanket stitch over both the ring and the short end together for a little way until the tail is secure, then snip off the remainder of the tail. To do a blanket stitch: Hold the yarn loosely at the edge of the ring, take the thread to the back of the ring and then to the front through the loosely held thread, pull it up tightly, and push it close to the previous stitch; see Photo a, page 74. Continue, covering the rest of the ring with firm stitches. If you run out of thread, tie on a new strand over the end of the previous one, work a short way over both tails and the ring, and trim tails.

When the ring is completely covered, thread the needle and secure the yarn by stitching twice into the first stitch at the ridge. Leave the tail uncut until the button is finished, both for orientation and possible use in finishing.

## Slicking

Manipulate the ridge from the outside to the inside of the ring. (The blanket stitching cannot be worked with the ridge on the inside as it would not be possible to fit the stitches closely enough together.)

## Laying spokes for a crosswheel button

This is the most vital and difficult part of making a crosswheel button. It is essential for the spokes to be spaced evenly and for the center of the top layer of spokes to be exactly at the center.

For crosswheel buttons without beads, knot a thread to the ring and bring the working end over the top of the ring, down around the bottom, back up to the top to one side of the first wrap, and back down again; see Photo b, page 74. Con-

tinue until the laying of the spokes is completed evenly around the ring. Larger buttons will have more spokes—12 to 16—with 8 to 12 for smaller buttons, but numbers can vary. If the positions don't look right, unwrap and start again. (Note that the first spoke will have only a single thread at the top where it started.)

Gather the centers of the spokes together with your fingers (see Photo c, page 74), and secure them with a firm cross-stitch (Photo d). If the center is not accurate, undo and rework.

### Rounding (filling in the button)

Bring the yarn to the front between 2 spokes. Constantly rotating the button and beginning just above the center point: Take the yarn to the right and over 1 spoke and then down between spokes to the back, pulling the yarn through completely. Take the yarn to the left under 2 spokes and pull up completely between the spokes; see Photo e. (If you are left-handed, work in the opposite direction.) Continue backstitching in this way around the button, back over 1, forward under 2, until the button is filled. Stitch at the back to secure the end of the thread.



By altering the basic combination or sequence of numbers of over and under, you can create different textural patterns. Textural patterns can change within one button; changes of color and/or thread can be made at any point.

### Beaded crosswheel buttons

Casting and slicking are the same for beaded and unbeaded buttons, but the laying of the spokes involves an additional step to incorporate beads. At the same time as the spokes are wound, beads are threaded on the yarn that makes the spokes. Note that in laying the spokes for a beaded button, the thread does not go around the outside of the ring as it does for the traditional crosswheel button.

The number of spokes will depend on the size of the buttons and the size and number of the beads. I find that 12 spokes is a good number, but occasionally I make 16 or sometimes as few as 10 for a five-petalled flower. Since you will be stitching the beaded spokes in place on the ring, it is harder to correct misplaced spokes than it is in the traditional crosswheels. Therefore it is wise to mark spoke positions with pins or a fine marking pen on the inside of the cast-on ridge.

Determine how many beads are to go on each spoke and their color order.

### Laying spokes for a beaded button

Thread a length of Nymo beading thread long enough to complete the laying (multiply the diameter of the ring times the number of spokes and add 12" to accommodate tails and ring thickness).

Tie a knot at one end leaving a tail about 4" long. Stitch into the inner ridge from back to front and make one overstitch (over the ridge not the ring) to secure. Thread the beads for both the first spoke (from edge to center) and the opposite spoke (from center to opposite edge) on the needle. Take the thread to the opposite edge and stitch twice into the ridge from front to back to secure. Stitch back to the center through half of the beads you just placed, and then thread the beads for another spoke (from center to edge) and secure in the ridge to the right of the first spoke with 2 stitches worked from front to back (see Photo f). Continue beading and laying until all the spokes are complete. Secure the spokes by making a firm cross-stitch at the center, pulling the spokes together. If the center is not accurate undo and rework.

With the back of the button facing you, thread the short starting tail through the beads of the first spoke to the center. Pass the tail over the center, down between 2 spokes then up again to the back and tie both tail and working thread together with a double knot—the thread is so fine that the knot will not show.

It is not necessary to place beads on all the spokes. Alternate spokes can be wound in a thicker and/or fancier yarn.

### Rounding a beaded button

Rounding is done with backstitches just as for an unbeaded crosswheel. To work with two colors simultaneously to create radiating stripes, bring one color between 2 spokes to the front and the second color to the front between the 2 spokes to the left of the first thread. Take the first thread to the right over 1 spoke and down, then to the left under 3 spokes, coming to the front between the 2 spokes to the left of the second thread. Work with the second thread in the same way and repeat with each thread in turn: back over 1, forward under 3.

Round the button until you reach the beads. It is easiest to place the beads at the outer edges because any threads placed beyond them tend to hang loosely toward the center. I often make three rounds of reverse rounding alternately above and below the beads, making the backstitches in the opposite direction, forward over 2 and back under 1 to form a star or flower pattern. There are innumerable decorative ideas once you get started!

If you wish to have beads at selected places above the rounding, then lay the spokes as described above, except do not stitch back through the threaded beads to the center. Each spoke will then have one thread on the front of the button with beads and one thread behind without beads. Round the button in the usual way over the doubled threads of the spokes until you reach the desired position for a bead, then round over only the single back thread of the spokes. When enough rounds have been worked for the bead to lie





freely on the surface, return to rounding over both threads of the spokes again. In this way beads can be placed anywhere on top of the button. Rounding then continues until the button is filled.

### Button finishes: buttons vs jewelry

Make a shank at the back of each button: Using doubled strong thread make a small loop of 3 or 4 stitches at the center and then blanket stitch over the loop.

To make earrings, either attach the button to the finding with a blanket-stitched shank or thread a few beads on several passes of beading thread between the finding and the button.

To join buttons in a line, use a figure-eight stitch or link with a few beads on several passes of beading thread. Neckpieces can be joined to fastenings in the same way—the number of beads used can make the length an exact size!

If the buttons are to be seen from both sides, take special care to hide the securing stitches within the rounding threads. Secure and snip off any unused yarn.

Remove these buttons for washing or cleaning. If necessary, clean crosswheels using a gentle cleaning fluid or powder on a cotton ball.

## Making a crosswheel button

### Thirty minutes

**Casting**

Using a blanket stitch, cover the ring with yarn.

### Five minutes

**Slicking**

Turn the ridge to the inside.

### Thirty minutes

**Laying spokes for unbeaded buttons**

Wind the thread around the ring, offsetting each spoke from the previous spoke. Cross-stitch center.

### One hour

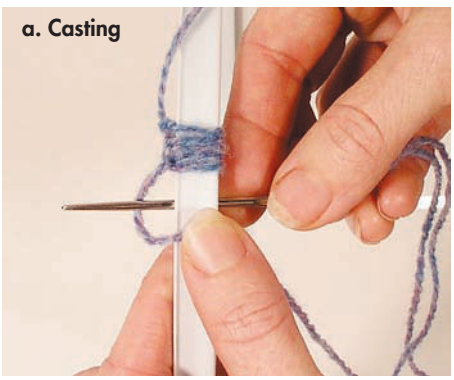
**Laying spokes for beaded buttons**

Thread the needle with beads for each spoke, stitch through the ridge and back through the beads to the center, thread the beads for the next spoke, and continue. Cross-stitch center.

### Two hours

**Rounding (filling in the button)**

Weave around the button using backstitches, varying yarn colors, the direction of the stitches, and the numbers of spokes included in each stitch.


a. Casting


b. Slicking and laying


c. Gathering the center

These photos show the steps for making the buttons using an embroidery hoop and big yarns so they can be seen clearly.


d. Cross-stitching the center


e. Rounding


f. Laying a beaded crosswheel

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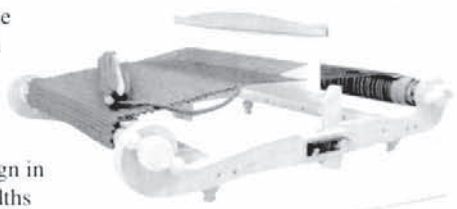
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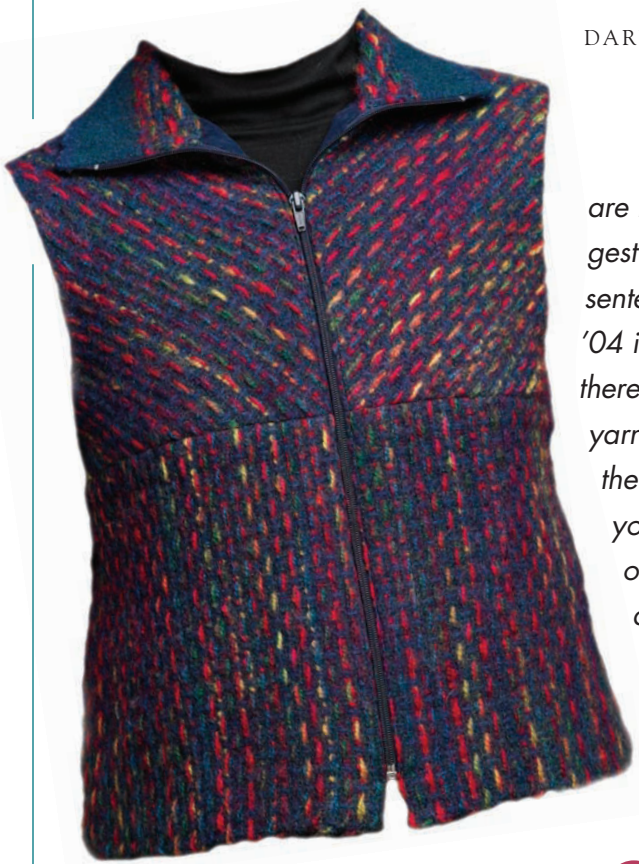
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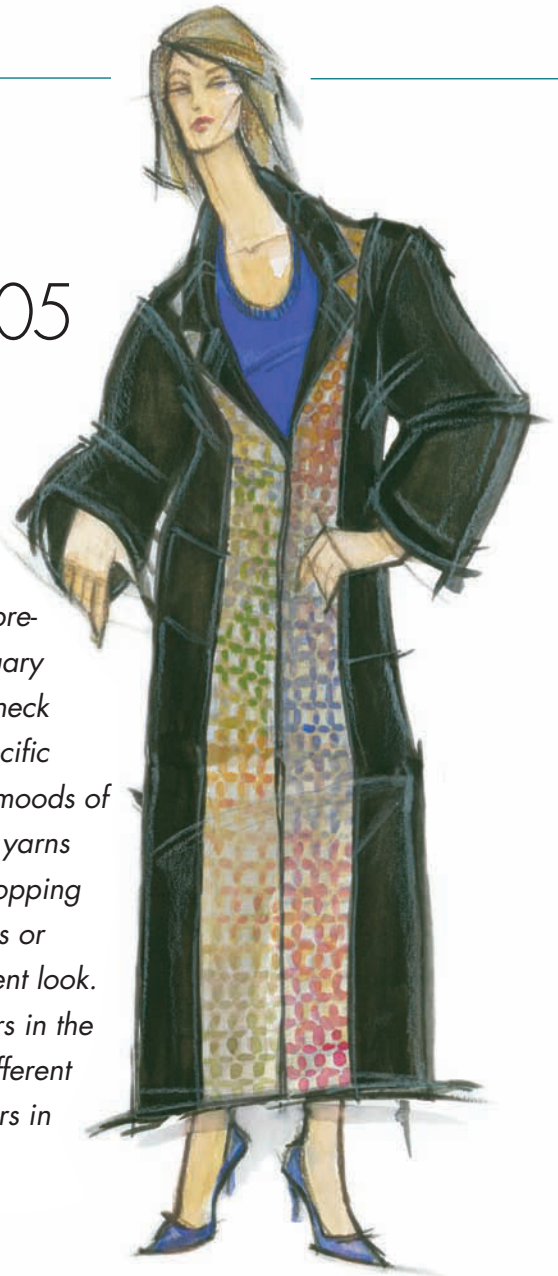
# Fabric Forecast

## Fashions for Fall/Winter '04-'05

DARYL LANCASTER

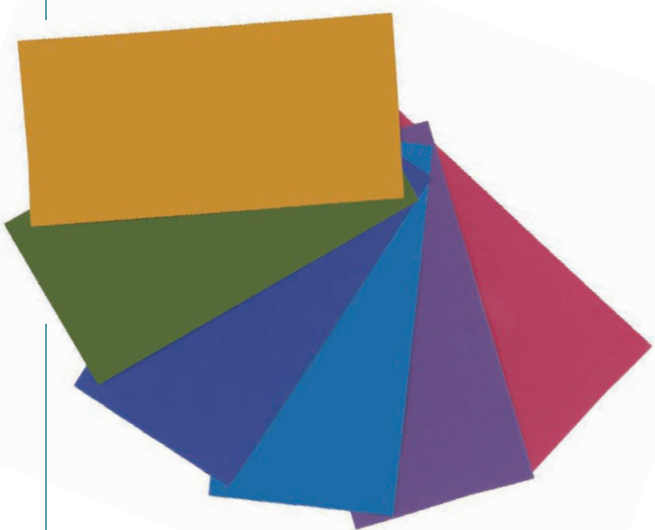


In her vest fabric (woven in an unusual variation of waffle weave), Dianne Totten uses yarns she hand-dyed in the Crayon Brights palette. She created her own pattern from a favorite vest.



*Here are fabric and fashion suggestions using the palettes presented in the January/February '04 issue of* Handwoven. *Check there (pages 74–76) for specific yarns to use, or create the moods of the palettes by combining yarns you already have. Try dropping one or more of the colors or adding one for a different look. Thread one set of colors in the warp, and then try different combinations of colors in the weft.*

### CRAYON BRIGHTS





This unusual fabric would be perfect for the long Duster from Purrfection Artistic Wearables (pattern 102; see above and at www.purrfection.com). Woven by Jane Ellis, the fabric is a 4-shaft plain-weave with floats that are cut every two to three inches on the loom to make "eyelashes."

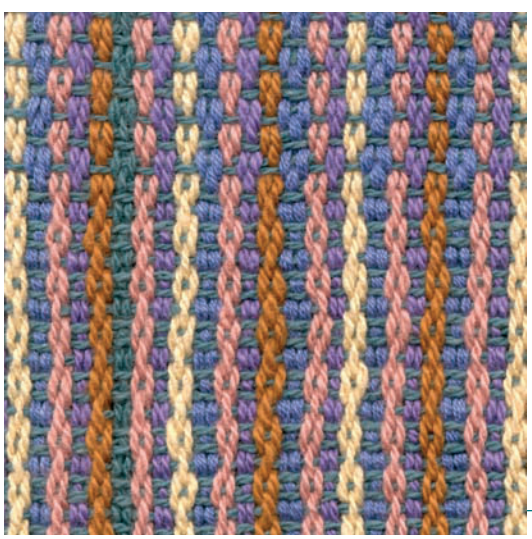


# RETRO

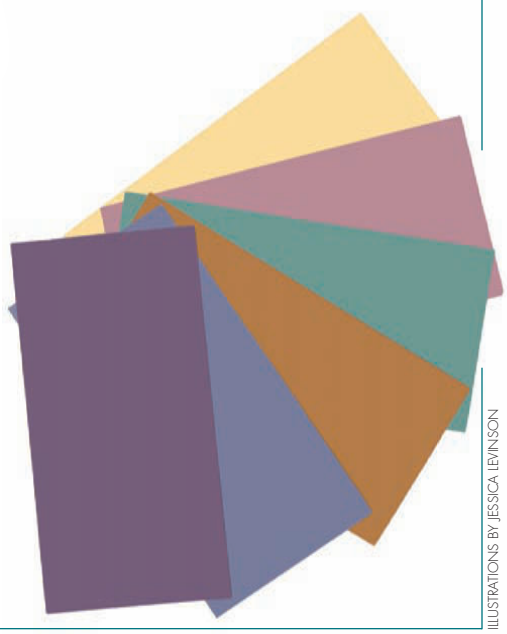


*The Fabric Forecast Swatch Team (Daryl Lancaster, Tracy Kaestner, Ruby Leslie, Dianne Totten, and some invited guests) present here garments and fabric swatches using palette colors. The swatches are shown with appropriate sewing patterns. Specific weaving directions for the swatch and garment fabrics will be posted on our website; see page 6 for details.*

**Dianne Totten wove this 4-shaft twill fabric in JaggerSpun's Superfine Merino wool from Halcyon (www.Halcyonyarn.com). The garment's design and construction is from Sewing Workshop's San Diego Jacket (www.sewingworkshop.com).**



**The special features of the vest design shown above would be ideal in this textured fabric woven in unmercerized cotton, Ruby Leslie's version of a 4-shaft bumberet. The sleeves and collar are designed in contrasting colors to bring out the Retro blue. (Oversized Reversible Vest by Birch Street Clothing; www.birchstreetclothing.com.)**



ILLUSTRATIONS BY JESSICA LEVINSON

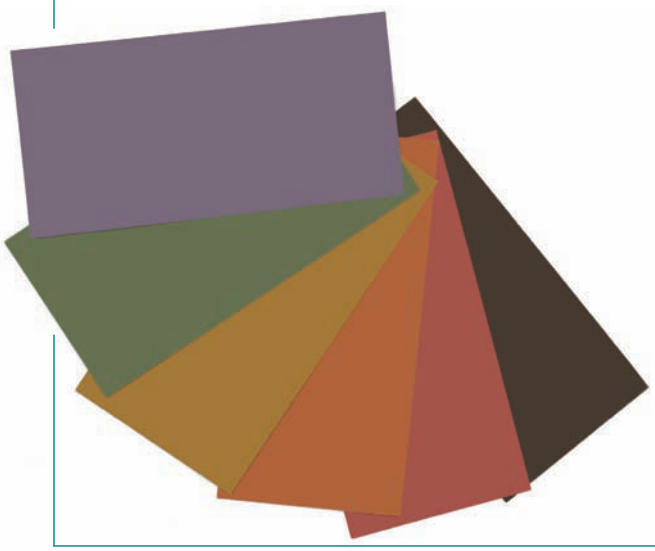
# FALL HARVEST



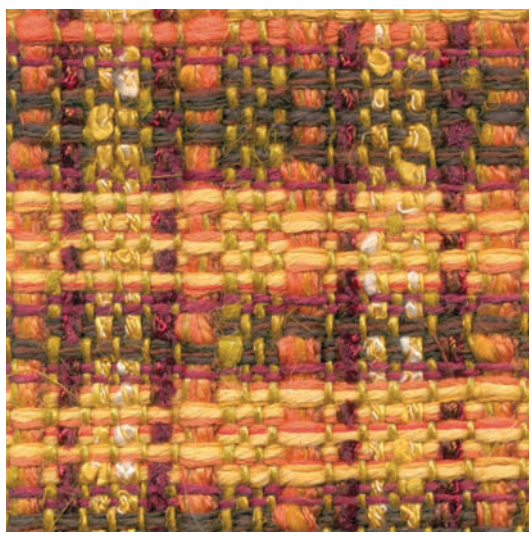
Dianne Totten's vest fabric is woven in summer and winter. Coordinating beads are prestrung on the black tabby weft in selected places—Dianne placed them to look like bubbles rising up in columns of color. The pattern is by Lois Ericson (pattern 327, www.designandsew.com), and the kumihimo braid closure is by Ann Doherty.



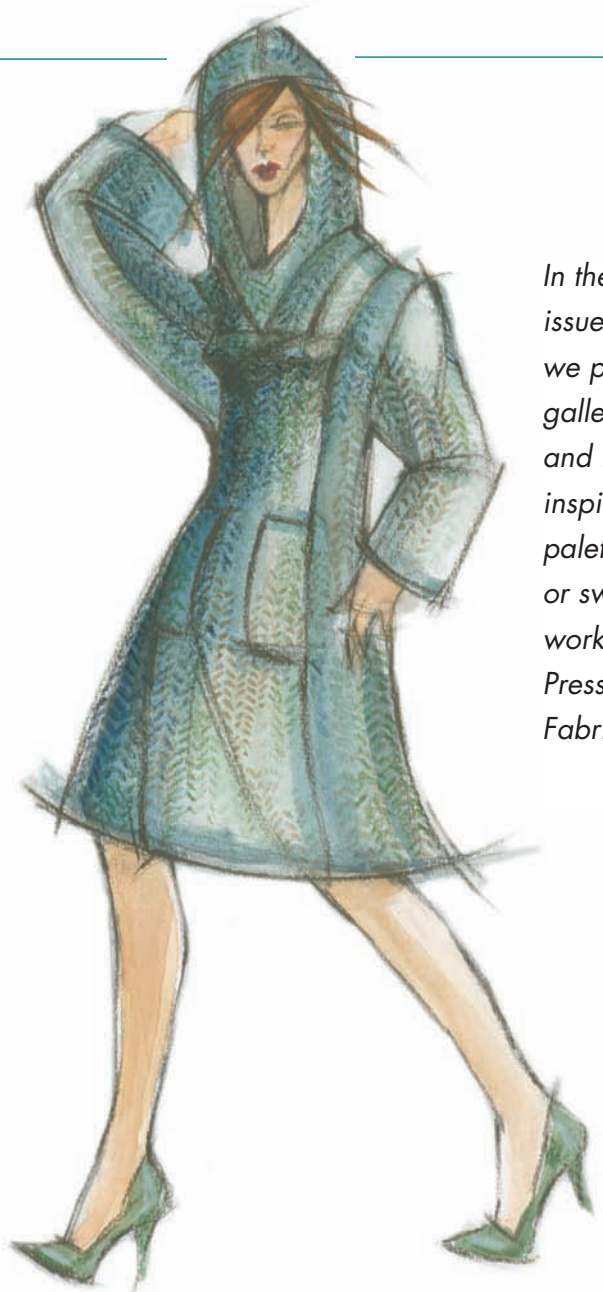
*Consider incorporating unusual elements into your fabric design—beads, novelty yarns, different weft color and treadling orders—to give your garments some character and originality.*



The Artemis Coat pattern by La Fred (www.lafred.com) is a perfect match for this plain-weave fabric by Rosemary Malbin. The fabric's special interest comes from the variety of yarns (linen, bouclé, and a rayon/cotton/linen novelty) but the main theme is linen.



# ZENGARDEN

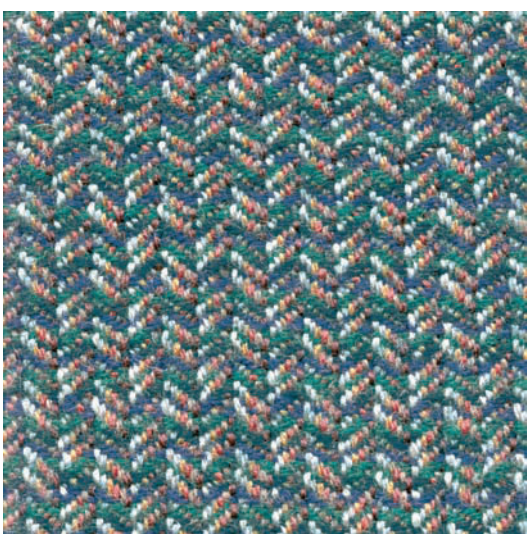


*In the May/June '04 issue of* Handwoven *we plan to present a gallery of garment and fabric designs inspired by these palettes. Send a slide or swatch of your work to Interweave Press c/o* Handwoven *Fabric Forecast.*

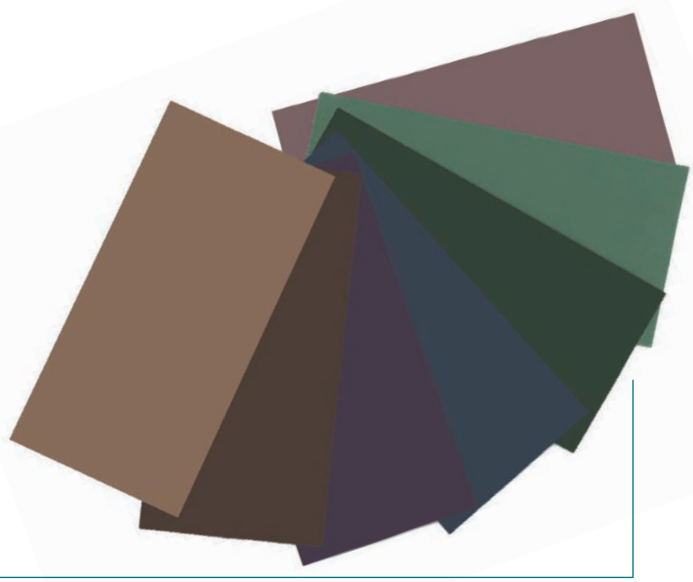


PHOTOGRAPH BY KEVIN LANCASTER

**Daryl Lancaster designed and wove this handbrushed mohair rib-weave fabric for her beautifully tailored cape using Vogue pattern 7783. The trim is from a purchased Pendleton wool jacquard fabric. The mohair fabric was brushed while under tension on the loom, using a dog slicker.**



**DeeDee Woodbury's 12-shaft vertical herringbone twill in 20/2 wool would make a luxurious Siberian Parka from Folkwear (pattern 153, www.folkwear.com). DeeDee was inspired by a painting called "Chair in the Sky" by Joni Mitchell. The painting and the Zen Garden palette set the same mood.**



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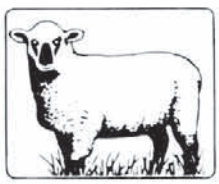
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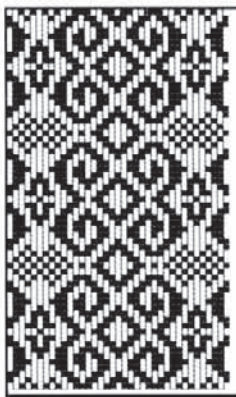
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## EXHIBITS, SHOWS, AND SALES

### CALIFORNIA

**April 3–4.** Weavers exhibition and sale at the Judson Gallery of Contemporary and Traditional Art in Los Angeles. Contact Brecia Kralovi-Logan, (805) 682-8987; vessels@west.net; www.judsonstudios.com.

**Through April 25.** Weaving Tradition: Carol Cassidy and Woven Silks of Laos, exhibit at Museum of Craft & Folk Art, Fort Mason Center, Landmark Bldg. A, San Francisco, CA 94123. (415) 775-0991, ext. 102; fax (415) 775-1861; lani@mocfa.org.

### COLORADO

**April 30–May 2** The Great Western Alpaca Show at the National Western Complex in Denver. Contact K Lea Ginnodo, (303) 805-7667; www.alpacabreeders.org.

**June 30–August 31.** Schacht Student Showcase, juried exhibit of woven textiles at Schacht Spindle Co., 6101 Ben Pl., Boulder, CO 80301. (303) 442-3212; Jane Patrick, janep@schachtspindle.com; www.schachtspindle.com/studentshow.htm.

### CONNECTICUT

**April 24.** Connecticut Sheep, Wool, and Fiber Festival at Tolland Agricultural Center, Rte. 30, Vernon (exit 67 off I-84). (860) 684-2124; www.ctsheep.org.

### DISTRICT OF COLUMBIA

**Through June 6.** Draped, Wrapped, & Folded: Untailored Clothing. **March 27–September 5.** By Hand in the Electronic Age: Contemporary Tapestry. 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.

### IDAHO

**May 15–16.** 10th Annual Snake River Fiber Fair at Eastern Idaho Technical College in Idaho Falls. Contact Cat Marler, (208) 538-6080; cat@snakeriverweaversandspinners.org; www.snakeriverweaversandspinners.org.

### MICHIGAN

**May 22.** Spring Fiber Day at Mt. Bruce Station in Romeo. Contact Yvonne Uhlianuk, (810) 798-2568; uhlianuk@sheepstuff.com.

### MONTANA

**May 8–9.** Shepherd's Harvest Sheep and Wool Festival at the Washington County Fairgrounds in Lake Elmo. http://burroak.hypermart.net/festival.htm.

### NEW MEXICO

**May 15–16.** All Natural Fiber Festival at the Lincoln State Monument in Lincoln. Contact DeAnn Kessler, (800) 434-6320.

### NEW YORK

**April 16 opening, ongoing.** Threads of Time: Woven Histories of the Andes at the Brooklyn Museum of Art. (718) 638-5000; fax (718) 638-5931; www.brooklynmuseum.org.

### OHIO

**April 24.** Mid-Ohio Fiber Gathering in DeGraff. Contact Susie, (937) 585-5161; or (419) 682-1427; Leellama@bright.net.

### OKLAHOMA

**March 13–May 8.** Fiberworks 2004, 26th annual juried exhibit sponsored by the Handweavers League of Oklahoma at the Oklahoma State Fairgrounds in Oklahoma City. Contact Dorothy Dinsmoor, (405) 348-4666.

### OREGON

**March 27.** Fiber Market Day with the High Desert Wool Growers of Central Oregon, at Crook County Fairgrounds, Prineville. Contact Robina Koenig, (541) 389-7678; Tumblecreekfarm@juno.com.


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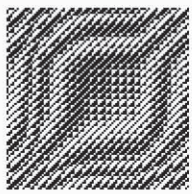
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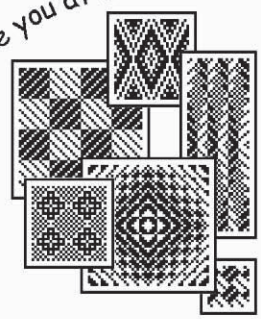
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**PENNSYLVANIA**

**March 9–April 3.** Celebration of Fiber 2004, 50th annual exhibition of the Philadelphia Guild of Hand Weavers at Widener University Art Gallery. (610) 499-1189; or Nancy Middlebrook, (610) 328-9773; www.pghw.org.

**April 3–August 15.** Fiberart International 2004 a juried exhibit at the Pittsburgh Center for the Arts and at the Society for Contemporary Craft. Contact Laura Tabakman, 412)-781-5519; fiberartinternational@yahoo.com

**TEXAS**

**April 17–18.** 2004 Fiesta Arts Fair at Southwest School of Art & Craft in San Antonio, TX 78205. (210) 224-1848; info@swschool.org; www.swschool.org.

**UKRAINE**

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

## 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.

**October 22–23.** High Country Fiber Arts Retreat at Hon-dah Resort and Conference Center near Lakeside. Contact Karen Bessinger, knit1purl1@frontiernet.net; Fiberartretreat@hotmail.com.

**CALIFORNIA**

**April 30–May 2.** Conference of Northern California Handweavers at the Santa Clara Convention Center. (510) 888-2253; www.cnch.org.

**COLORADO**

**May 14.** Colorado Weavers Day at Garden Pavilion, Julie Penrose House in Colorado Springs. (719) 495-1873; craigl@att.net.

**June 30–July 3.** Convergence 2004, biennial conference of the Handweavers Guild of America in Denver. 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.

**IDAHO**

**September 24–26.** Baskets of North Idaho a basket camp near Lake Pend in Oreille. Sandpoint Fiberarts Guild, PO Box 655, Sandpoint, ID 83864. http://www.povn.com/fiberart.

**KANSAS**

**March 24–26.** Kansas Alliance of Weavers and Spinners annual conference in Abilene. Contact Joe Minick, (785) 263-4737; hminick@access-one.com; www.kansasweavers.com.

**LOUISIANA**

**March 26–28.** Fiber Forum 2004 at the Civic Center in Plaquemine. Contact Dr. Charlene Bishop, (225) 687-8392; Bellefleurcmb@aol.com.

**MICHIGAN**

**August 21–22.** Michigan Fiber Festival at Allegan County Fairground in Allegan. Workshops August 18–22. Contact Diane Vander Pol, (616) 526-7072; fax (616) 526-6470; dvpo@calvin.edu; www.michiganfiberfestival.org.

**MONTANA**

**July 8–11.** MAWS on the Mountain, biennial conference of Montana Association of Weavers and Spinners in Whitefish. Contact Linda Shelhamer, (406) 259-9160; fax (406) 259-9042; shara@montana.net; http://maws.fiberarts.org.

**OHIO**

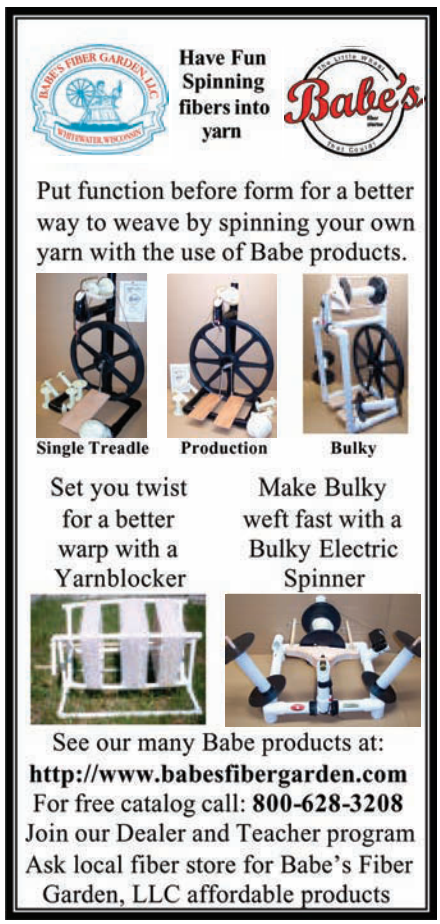
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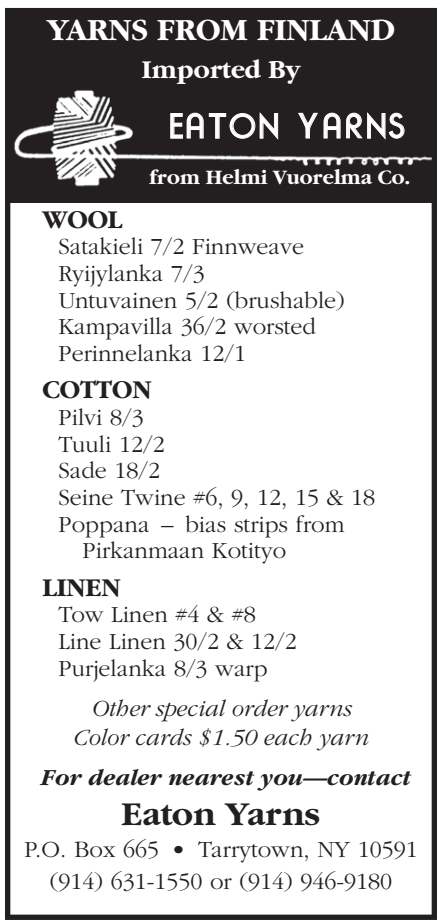
**OREGON**

**May 15–17.** Fiber in the Forest at Camp Myrtlewood. Weaving, spinning, dyeing, basketry, and shibori. Contact Suzie Liles (541) 684-5900; sliles@wizzards.net.







PENNSYLVANIA

**July 7–11.** Creative Strands: A Fiber Arts Conference at Bucknell University, Lewisburg. Contact Augusta Marketing, (570) 473-8278; ann@augustamarketing.com; www.augustamarketing.com.

CANADA, BRITISH COLUMBIA

**April 17–18.** Fibrefest 2004 at Tradex, Abbotsford. Contact Marilyn Ross, Sterling Farms, 6601 264th St., Aldergrove, BC Canada V4W 1M6. (604) 856-0771; sterlingfarms@telus.net; or Jan, curtis@oberon.ark.com; www.fibrefestinternational.com.

## TO ENTER

CALIFORNIA

**Monterey County Fair Wool Show,** August 17–22. Open judging of fleece entries due **July 31.** Monterey County Fair, (831) 372-5863.

**Wearable Expressions** juried art clothing, jewelry, and accessories in all media November 19–January 15, 2005, at the Palos Verdes Art Center in Rancho Palos Verdes. **Slide deadline August 27.** For prospectus, send an SASE to Palos Verdes Art Center, 5504 W. Crestridge, Rancho Palos Verdes, CA 90275. jackeem@adelphia.net; www.pvartcenter.org.

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,** national juried and invitational exhibit. Textile artists with less than 10 years of exhibition experience; **entry deadline May 1.** (404) 352-2215; craftliberationfront@earthlink.net; www.craftliberationfront.com.

HAWAII

**50 . . . Interpreted,** juried biennial exhibition of the Hawaii Handweavers' Hui, May 15–31 in Honolulu. **Entry deadline May 7.** Send submissions to Academy Art Center, 1111 Victoria St., Honolulu, HI 96814; Hawaii Handweavers' Hui, PO Box 11808, Honolulu, HI 96828; www.hawaiihandweavers.org; or Sidney Lynch, (808) 591-8539; kenjoinc@aloha.net.

ILLINOIS

**Uncommon Threads,** annual juried runway fashion show October 17. **Slide deadline June 1.** Send LSASE to Heather Winslow, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175; (630) 584-9443. finelineca@aol.com.

MINNESOTA

**Artwear in Motion 2004,** runway fashion show and boutique October 23–24 in Minneapolis. Wearable art; all entries must be for sale. **Entries must be received by April 16.** Textile Center of Minnesota, 3000 University Ave. SE #100, Minneapolis, MN 55414. (612) 436-0464.

NORTH CAROLINA

**2004 Blue Ridge Handweaving Show** in Asheville, NC, and Greenville, SC, October 7–December 3. Amateur and professional handloom weavers; **entry deadline August 31.** BRHS, Box 454, Drayton, SC 29333; www.main.nc.us/wncfhg/.

OREGON

**Ply-splitting exhibition,** September 18–November 14 in Portland. **Entry deadline May 1.** Send SASE to Contemporary Crafts Museum & Gallery, 3934 SW Corbett Ave., Portland, OR 97239. (503) 223-2654; fax (503) 223-0190; info@contemporarycrafts.org; www.contemporarycrafts.org.

## INSTRUCTION

CALIFORNIA

**Loom Weaving in Color,** family workshop March 28 at Museum of Craft & Folk Art in San Francisco. (415) 775-0991, ext. 102; fax (415) 775-1861; Lani Rovzar, lani@mocfa.org.

**Surface Design on Fabric,** one-day workshops April 18 and June 27. **Beginning Weaving on a Loom,** one-day workshops March 21 and May 16. Both classes with Christie L. Dunning. Oceanside Museum of Art School, 219 N. Coast Hwy., Oceanside, CA 92054. (760) 721-2787.

CONNECTICUT

**Warp to Weft,** April 3–4 with Rita Schwab. And more, Brookfield Craft Center, (203) 775-4526;


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**IOWA**

**Spinning presentations and workshop,** April 3–6 with Rita Buchanan at the Iowa Federation of Handweavers and Spinners Spring Spin-In in Des Moines. Contact Sue Lustig, (515) 255-8648; bucksue@netins.net.

**MAINE**

**Surface design, felting, shibori, and more,** summer session at Haystack Mountain School of Craft in Deer Isle. (207) 348-2306; haystack@haystack-mtn.org; www.haystack-mtn.org.

**MASSACHUSETTS**

**Drawlooms,** March 21–27. **Intermediate Swedish Weaving,** April 18–24. **Introduction to Swedish Looms,** May 16–22. Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057; www.vavstuga.com.

**MINNESOTA**

**Surface Design for Weavers,** April 16–18 with Su Butler. Register by April 1. Duluth Art Institute, 506 W. Michigan St., Duluth, MN 55797. (218) 733-7560; www.duluthartinstitute.org.

**NEW YORK**

**Rag Rug Tricks and Gimmick,** March 27 with Johanna Erickson. **Exercises for Weavers** April 24 with Lind Van Alstyne. Sponsored by the New York Guild of Handweavers at the School of Visual Arts. www.nyhandweavers.org.

**Tapestry workshop,** April 17–18 with Archie Brennan and Susan Maffei in New York. ContaHabu Textiles, (212) 239-3546; www.habutextiles.com.

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**OKLAHOMA**

**The Magic of Indigo,** workshop March 13–14 with Laura Strand, at City Arts Center in Oklahoma City. Contact Mary Jo Kinzie, (405) 942-0585; cjkmjk@cox.net.

**Boundweave** workshop with Anne Fields, June 23–24 in Tulsa. White Oaks Studio, PO Box 58, Lampe, MO 65681.

**OREGON**

**Navajo Weaving Workshop,** July 12–16 with Pearl Sunrise at the Damascus Pioneer Craft School. (503) 658-2704.

**PENNSYLVANIA**

**Ongoing workshops** June through August at Home Textile Tool Museum, Contact Pam Mawhiney, httm@gwe.net or Pamspins2@aol.com; www.hometextiletoolmuseum.org.

**NORWAY**

**Artisan Clothing: Weaving and Design in Norway,** workshop in English May 22–June 5, with Ingebjørg Vaagen and Eli Vesaas, at Vesaas Farm and the Mjonøy Handcraft and Cultural Center, Vinje, Telemark, Amot. Contact Carol Colburn, (319) 273-2390; carol.colburn@uni.edu; www.wendyjsundquist.com/Vadmel.

## TRAVEL

**Bhutan,** October 8–27. Textile arts tour sponsored by The Textile Museum. Geographic Expeditions, 2627 Lombard St., San Francisco, CA 94123. (800) 777-8183; info@geoex.com.

**Sweden,** textile tour July 23–30. 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. The Ticket Counter, 6900 Wisconsin Ave., Ste. 706, Chevy Chase, MD 20815. (800) 247-7651. Carol Ross, (202) 237-5314; quesadast@hotmail.com.

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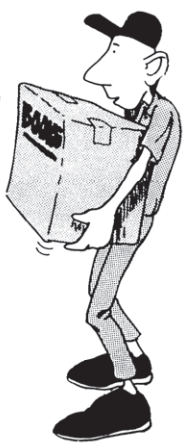


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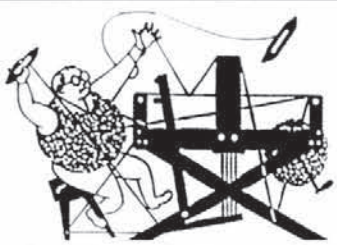
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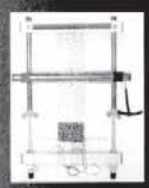

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## ADVERTISERS' INDEX


Ashford Handicrafts ..... 3
Augusta Heritage Center ..... 28
AVL Looms ..... 5, 93, 94
Babe's Fiber Garden ..... 84
Bare Hill Studios ..... 87
Bead Mercantile ..... 39
Becky's Vav Stuga ..... 93
Blue Ridge Handweaving Show . 89
Bountiful ..... 51
Braidershand ..... 90
Brassard, Maurice & Fils ..... 95
Buxton Brook Looms ..... 87
Cameron Fibre Arts ..... 75
Camilla Valley Farm
Weavers' Supply ..... 75
Canyon Art Co. ..... 82
Cotton Clouds ..... 21, 91
Creative Fibers ..... 93
Creative Strands ..... 31
Daft Dames Handcrafts ..... 92
Danish Weaving Center ..... 28
Davison, Marguerite ..... 88
Drop Spindle, The ..... 92
Dyeworks, The ..... 94
Earth Guild ..... 88
Eaton Yarns ..... 84
Edgemont Yarns ..... 91
EPiC Yarns ..... 95
Erdal Yarns ..... 92
Estes Park Wool Market ..... 29
Fabulous Fiberfest ..... 82
Fiber Studio ..... 91
Fiberfest 2004 ..... 29
Fiberfestinternational.com ..... 92
Fiberwood Studio, Ltd. ..... 91
Fiberworks ..... 83
Fireside Fiberarts ..... 89
Fleece Fair ..... 31
Fletcher Farm School ..... 28
Gilmore Looms ..... 85
Good Wood Looms ..... 85
Gowdey Reed Co. ..... 82
Great Lakes Fiber Show ..... 92
Great Northern Weaving ..... 87
Gunnar Anderssons ..... 23
HaBu Textiles ..... 92
Halcyon Yarn ..... 9
Handweavers Guild of America . 81
Harrisville Designs .. 10, 11, 27, 30
Haywood Community College .. 93
HollyBee Yarns ..... 81
Interweave Press 7, 16, 17, 35, 39, 59
Jane Stafford Textiles ..... 85
Jane's Fiber & Beads ..... 39
John C. Campbell Folk School .. 30
Kessenich Looms ..... 90
Lakeside Fibers ..... 59
Lambspun ..... 27
Laura Fry Weaving Studio ..... 92
Leclerc Looms ..... 18, 19
Leesburg Looms ..... 87
Loom Shed Weaving School ... 93
Loominesce ..... 51
Louet Sales ..... bc
Lunatic Fringe, The ..... 86
Madeline Island
Weaving Retreats ..... 93
Mannings ..... 29
Marr Haven ..... 90
Meek, Kati Reeder ..... 94
Mendocino Art Center ..... 93
Mini-Mills, Ltd. ..... 83
Mirrix Tapestry & Bead Looms .. 90
Mountain Colors Yarns ..... 82
Mountain Loom Co. ..... 23
New Voyager Trading Co. ..... 75
New World Textiles ..... 87
Norwood Looms ..... 8
Orion's Plumage ..... 89
Osterkamp, Peggy ..... 94
Ozark Folk Center ..... 31
Penland School ..... 30
Peters Valley Craft Center ..... 29
Pixeloom-Kitchen
Table Software ..... 82
Purrington Looms, LLC ..... 90
R & M Yarns ..... 82
Robin and Russ Handweavers .. 87
Rug Hooking Magazine ..... 59
Rugmark ..... 89
Sally's Shop ..... 91
Santa Fe School of Weaving .... 89
Schacht Spindle Co., Inc. .... 12, 13
Shannock Tapestry Loom ..... 91
Shuttlecraft Books ..... 91
Shuttles, Spindles & Skeins .... 59
Shuttleworks ..... 94
Siever's School ..... 29
Silk Tree, The ..... 84
Silver Needles, Inc. ..... 90
Spinnery, The ..... 91
Split Rock Arts Program ..... 30
Stony Mountain Fibers ..... 90
Susan's Fiber Shop ..... 89
Taos Art School ..... 28
Taos Institute of Arts ..... 31
Taos Wool Festival ..... 92
Textura Trading Co. ..... 91
TNC Enterprises ..... 86
Toika Looms ..... 22
Treenway Silks ..... 91
Turpening, Walter ..... 90
U.K.I. Supreme Corp. ..... ibc
Vav Magasinet ..... 81
Village Spinning &
Weaving Shop ..... 95
Vreseis Limited ..... 92
Weave A Real Peace ..... 89
Weaver's Craft ..... 87
Weaving Connection ..... 80
Weaving Southwest ..... 27
Weaving Works ..... 87
Webs ..... ifc, 94
Wilde Yarns ..... 81
Woodland Woolworks ..... 94
Woolery, The ..... 51
Woolhouse Tools ..... 94
Yarn Barn ..... 23, 75

# A Passion for Fashion

I started sewing when I was twelve years old, making clothes out of unusual fabrics. I remember especially a dress I made of curtain islet, dotted swiss, scalloped edges, and ribbon that I threaded through the islet. Little did I know I was weaving way back then! I never wore this dress (it wasn't really my style!) but I remember the joy of designing and creating it. I've been hooked on fashion ever since.

## The 1960s

Then came the late 1960s with its abundance of fashion excitement. It was a time of rebellion, free love, and flower power. Weaving, crocheting, macramé and tie-dyeing became popular. Fashion was "too cool": miniskirts and the plastic flowers of Mary Quant, the unisex look of long hair and bell-bottoms, bare feet and caftans, embroidered Afghan sheepskin coats, long scarves from India, and batik T-shirts. I wove pink ribbon through my wedding-dress lace.

## The 1970s

In the 1970s, polyester fabric was introduced for mass consumption. I designed maternity clothes in this "wonderful" fabric in the most outlandish colors I could find. Picture a psychedelic polyester mini maternity dress! Stretch fabrics of Lycra and latex became available, and Stretch & Sew classes were popular. I started to weave. I still have my first piece of handwoven clothing—a jacket in a thick wool bouclé novelty yarn with suede strips woven through the sleeve edges. I wove ruanas and ponchos and learned to dye my own yarn when I couldn't find the colors I wanted.

## The 1980s

In the 1980s, enter the pantsuit! Design inspiration came from Armani's perfectly cut suits made of precious fabrics; Missoni knitwear in wonderful, unpredictable color combinations obtained by careful blending; Versace's surprising fabric combinations such as leather with lace and silk; and Issey Miyake's use of pleated and unusual fabrics.

I began to weave finer fabrics in silks, cottons, wool, and rayon. I collaborated with another weaver and a silk fabric artist and we traveled to Vancouver and held house parties. People would order from our samples. We would go home and weave and sew and weave and sew until we were worn out—worn out to the point of being burned out completely on production clothing. I began to weave small doubleweave jewelry pieces in sewing thread at 98 epi with metallic inlay, copper tubes, and beaded fringe. I called them "A Tapestry to Go"—no sewing or fitting!

## The 1990s

By the 1990s, I was back to fashion, and the World of Fashion was back to basics—classic blazers, pantsuits, narrow skirts, turtlenecks, and jeans. The nineties were sometimes known as the "nothing" fashion decade. Grunge—that homeless lumberjack look—was big, and so was Madonna and anything Princess Diana wore. Microfibers and stretch fabrics were trendy and we weavers were suddenly able to weave with something new called Tencel.



Jackets in collapse weave (left) and crackle (right)

## The new millennium

If you imagine being asked years in the future to dress for a costume party in the style of the decade we're in now what would you choose? Styles are as diversified as women! We are workers, wives, mothers, grandmothers, athletes, adventurers, scholars, and more. Our clothes reflect this reality. On the one hand, fashion seems to have become more utilitarian—jeans, cargo pants, yoga wear—yet on the other hand, today's styles are more feminine and sexy than ever—chiffons, velvets, gossamer burnouts, and beaded and sequined evening wear. New technology makes possible "smart" fabrics which are wrinkle-free, nice smelling, dirt-repelling, thermoactive, UV-resistant—they can even change colors.

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DOROTHY CROSS, *of West Vancouver, British Columbia, has been weaving clothing and jewelry for over thirty years. She is active in the Greater Vancouver Weavers and Spinners Guild and has been Fashion Show Co-Chair for the Handweavers Guild of America. She is also a freelance interior designer.*



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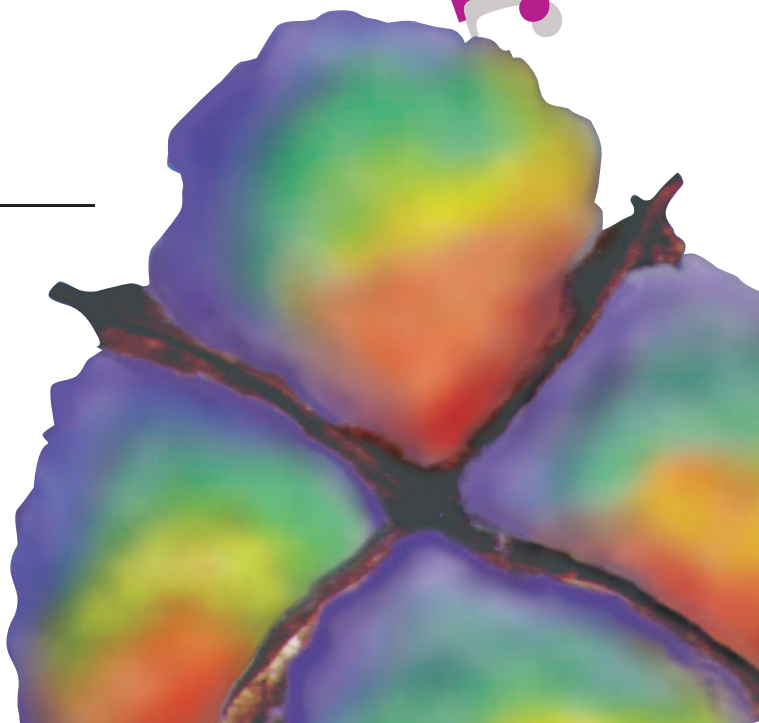
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# Just a note or two on our Megado

## 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.
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**(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*

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**Bountiful**
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Livermore, CO 80536
**(970) 482-7746**
**(877) 586-9332** *(toll free)*
**(970) 484-0058** *(fax)*
*bountiful@earthlink.net*

**Fireside Farms**
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Grand Junction, CO 81505
**(970) 858-9288**

### FLORIDA

**Penelope's**
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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.
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**(208) 387-2641**
**(208) 387-1251***(fax)*
*threadgath@aol.com*

### KANSAS

**Yarn Barn**
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Lawrence, KS 66044
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**(800)468-0035** *(toll free)*
**(785) 842-0794** *(fax)*
*yambarn@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**
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**(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
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**(603) 428-3758** *(fax)*
*sales@fiberstudio.com*
*www.fiberstudio.com*

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**(518)-274-1931**
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**The WoolRoom**
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*www.woolroom.com*

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**(828) 255-8593** *(fax)*

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**The Little House**
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**(800) 554-7973** *(toll free)*
*www.littlehousespinning.com*

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**Manning's Creative Crafts**
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**(717) 624-1425** *(fax)*
*mannings@sun-link.com*

### TENNESSEE

**Jane's Fiber & Beads**
5415 E Andrew Johnson Hwy.
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**(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**
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154 Quail Call Lane
Ammissville, VA 20106-0133
**(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*

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**Shuttleworks Ltd.**
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*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*