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ISSUE 120

MAY/JUNE 2004

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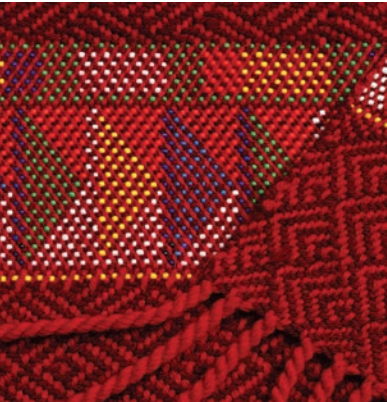
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FROM THE EDITOR | Madelyn van der Hoogt

I love traveling. Most traveling. I'm not so good at car trips. My mother often told a story about when I was seventeen and we were driving through the Rocky Mountains on our way from Los Angeles to Missouri, a trip we made every summer to visit relatives. I could say a lot about *that*, about what it was like to sit in Great Aunt Maud's dark parlor (no air-conditioning) drinking iced tea when I could have been at the beach in Santa Monica, about what it was like to ride in our '57 Chevy (no air-conditioning) for 2,200 miles each way, about all the iceberg-lettuce Thousand Island salads along Route 66, but I'll try to stick to the subject. Except for the constant vigilance it took to make sure that my brother observed the line down the middle of the backseat, I spent those trips reading. It's amazing to me now, since I can't even look at a map in the car without feeling queasy, that I rode back and forth across half this continent more than a dozen Augusts with my nose in a book.

That particular time when I was seventeen, my mother, overwhelmed by the beauty around her, said, "Madelyn! Look at that mountain!" I answered, not looking up, "I've already seen a mountain." She loved this story. After I moved to Missouri by choice twenty years later, she would end the story by saying how much she would have enjoyed informing me during those trips that I was going to end up living in Missouri.

Eventually, I grew up. As much as I now can appreciate mountains, my favorite travel is to faraway places to appreciate the people who live there. I love knowing after I'm home that while I'm sitting here by myself writing, in the city of Oaxaca—to say nothing of Singapore, New Delhi, Beijing, Ankara—people are rushing to and fro, taking goods to and from markets, getting children to and from school, opening and closing shops. In villages in Guatemala, Laos, Ghana, New Zealand, weavers are winding warps, thinking about color and design, watching selvages, taking the last picks in a piece.

Without traveling, I would never have become a weaver. I would never have learned to grind my own grain, cook on an open fire, read by a kerosene lamp, walk to a market daily to get produce—taking my own bag to put it in. I would never have known how much more alike we all are than different—how much we all care about the same things: family, survival, beauty, peace.

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).

If you're coming to Convergence, check out "Convergence Corner," page 5, and don't forget to visit us at the Interweave booth (#718).

September/October 2004: *Surface Design for Handweavers—and a celebration of Handwoven's twenty-fifth anniversary with surprises*

November/December 2004: *Warping: A Complete Guide (front to back, back to front, sectional, and the pros and cons of all methods; 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, placemats, runners, napkins)*

September/October 2005: *Rep weave (warp-faced and weft-faced weaves for rugs, wall hangings, mats, clothing)*

Handwoven.

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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

Convergence '04 is inching its way closer, and there is an increasing buzz in the air around here. A buzz about what's happening in the Loveland-Fort Collins neighborhood, what plans are underway for get-togethers in Denver, and who will be attending the show. Interweavers are asking to take classes or visit the show to see what all this buzz is about (not all of us are weavers or spinners). We're also buzzing around getting ready to greet you when you visit Interweave and we certainly hope you do.

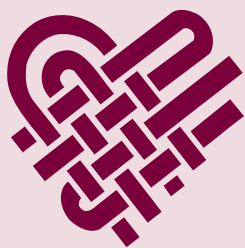
Editors are making plans to cover the conference in their magazines. There's lots of talk about our booth, what to bring and how to make it all fit! One thing for sure—we'll be celebrating the success of selling over 100,000 copies of Deb Chandler's *Learning to Weave*. The sales staff is arranging book signings and checking with vendors to make sure they have our books. Our most recent books, *Mastering Weave Structures* by Sharon Alderman and *Color Works* by Deb Menz will be available for sure.

And there is definitely a buzz about what to see. Amy Clarke, *Spin·Off's* editor; Dustin Wedekind; *Beadwork's* senior editor; and *Handwoven's* copy editor Stephen Beal, are fiber artists whose work will be featured in *Current Cloth: A Colorado Textile Art Invitational* at the Boulder Public Library. Interweave has sponsored this show in part, as well as the Contemporary Fiber Art show at the Boulder Museum of Contemporary Art (see page 27 for details).

And beyond the events and activities, there's a much deeper buzz going on—it's the buzz about connections with people and past memories, connections that represent a big reason why people attend Convergence. Of course you go to be inspired and learn new things. But haven't you spoken to people in your guild to find out if they're attending or e-mailed a weaving or spinning buddy to arrange a meeting at the show? I know I have. Isn't there a build up of excitement about who will be there, who will be teaching, whose work you want to see, and who you particularly want to meet? Overall, I think, the buzz is about our lifelong connection to other people and to our venerable crafts—that's why we attend Convergence year after year. Attending warms our hearts and our world.



Nancy T. Hoag



Congratulations to Weaver's Guild of Rochester and the Waterford Weavers Guild, this year's FiberHeart awardees! Details of their commendable community-building activities will be featured in the September/October 2004 issue along with highlights of other applicants' activities.

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Convergence Corner

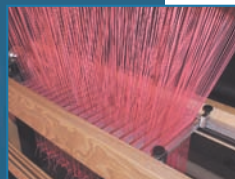
Sign up for the tour to Northern Colorado's textile hot spots on Wednesday June 30—including a visit to Colorado State University; the Northern Colorado Weavers Guild's annual show, Fiber Celebration 2004; and last stop: Interweave Press to view the entries in *Handwoven's* and *Spin·Off's* What's Hot! contest and have a cup of tea and a few treats. If you can't take 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 on the afternoon of Friday, July 2 at 3:00 in meeting room "A" (a screened off room in the corner of the convention floor.). Please RSVP to Nancy Disney for details at nancyd@interweave.com or (970) 613-4669.

▶ We hope you will stop by our Convergence booth number 718 where we'll have a lot going on. Thursday, July 1, Sharon Alderman will sign her new book *Mastering Weave Structures* from 10:30–11:30 A.M., and Deb Menz will sign her new book *Color Works* from 2:00–3:00 P.M. We also want to celebrate our blockbuster sales of Deb Chandler's classic *Learning to Weave*. And we have a few other tricks up our sleeves, so stop by the booth early to learn the details.

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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SOURCE FOR COLOR CHIPS

Can you give me some information about the color chips used in the Fabric Forecasts? The chips appear to be larger than Pantone colors—and I doubt Daryl Lancaster raided the local paint store. Can you tell me where to get them? I'd like to have the flexibility they would give me in working with color.

*Diane Mellor
via e-mail*

The chips are Color-Aid papers (www.coloraid.com). They have a matte finish and come in a block of 314 colors with an instruction book. They are available at art and graphic supply stores and college and university bookstores. Color designations, or codes, are printed on the reverse side of each sheet. The blocks come in different sizes. I use the 6"×9" size so I can share them with the swatch team, but 2"×3" or 3"×4½" would be big enough for one person. We plan to post the codes for future palettes on our website.

Daryl

EXPLORE THE COUNTRY AND WEAVE

One warm Thursday in February I wove while I looked at the colors of Arizona's Sonoran desert. Three weeks before that I wove in front of the turquoise ocean of the Florida Keys! All in all I drove 10,000 miles throughout the United States, weaving all the way.

Production weaving on the road takes some planning ahead. For my first trip, I took the spare tire out of the trunk of my Nissan Sentra, put it in the back seat, and filled the tire-well with mohair. Then I went my 22" Macomber, my unassembled warping board, shuttles, other tools of the trade, and all the yarn I could fit.

I was surprised in Florida to discover that I had not packed enough clothing! I had enough yarn to last a year so I did have my priorities straight. Making a warp outside was a new pleasure as was watching the colors change with each setting. I'm ready to go again!

*Claire Perrault
Rockport, Massachusetts*



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A WORLD UPSIDE DOWN A TRIBUTE TO EDWARD M. FRANQUEMONT

February 17, 1945–March 11, 2004



Ed liked to tell a story—actually, he liked to tell *many*—about a woman who peeked into his class at a weaving conference and said, “Wow, they’ve got all the tables turned upside down; I want to take that class!”

Ed had a particular talent for turning things upside down and inside out. He could draw people outside of their own culture and into an Andean philosophy of textile construction, where meaning abounds in the way people weave and use cloth. Like his own mentor, Junius Bird, Ed could open minds, and he took a great delight in encouraging people along their own pathways of discovery. Both Ed and Junius had an infectious vitality and “can do” attitude that inspire us to have confidence in ourselves.

For more than thirty years, Ed Franquemont focused on Andean cloth and developed vivid ways of communicating the power of the medium to anyone who would listen: energy-filled workshops, vibrant lectures, scholarly papers, and many journal articles. He moved easily between weaving classes and academic conferences and was respected in both spheres. He collaborated informally on knotted *quipus* at Harvard, on rope bridges at M.I.T., and regularly consulted, lectured, and taught at museums, schools, and weaving conferences throughout the United States.

Ed was a born storyteller, but he was also an astute listener. He managed individual conversations with a host of people, and showed a remarkable ability to pick up a conversation even after a year or two. He listened with concentration, mulled, and responded, sometimes asking for *our* patience in these on-going conversations.

Intellectually curious about virtually

everything, Ed let us know that he was learning as much from us as we were from him. He liked to ask fundamental questions—the thrill was that Ed really wanted to know!

He learned to spin and weave Chinchero-style when he and his family lived in the small town of Chinchero near Cusco, Peru, during the 1970s. He, his wife Christine, and daughters Abigail and Molly participated in the life of the town—in the fields, the pastures, the patios, and the plaza. They came to know the life of the weaver through living it, and it is out of this intimacy that Ed and Chris wrote so insightfully about Chinchero weaving.

They pioneered an idea for a museum that celebrated life in Chinchero, a project that had an impact on visitors and locals alike. Ed and Chris introduced us through their writing to their Chinchero teachers: the master weaver, Benita Guiterrez; the basket maker and seer, Don Lorenzo Pumayalli; and the dedicated young weaver, Nilda Callañaupa.

Nilda Callañaupa and Ed collaborated intensively for several decades. Both had a passion for Chinchero textiles and wanted to reverse the modern trend that placed less and less value on the traditional arts (see Margaret Streamer, “The Weavers of Cusco, Peru,” pages 70–71).

At fourteen Nilda was teaching Ed weaving, and at twenty she was traveling to the United States and beyond on teaching tours organized by Ed. One of Ed’s greatest satisfactions was the success of Nilda’s Center for Traditional Textiles in Cuzco. Ed was a founding board member of the Center, and shared Nilda’s ambitious vision of preserving textile traditions and supporting village weavers through the intelligent marketing of high-quality textiles.

Nilda and Ed teamed up on trekking tours to the weaving villages, giving visitors an unparalleled opportunity to weave with the masters and giving Peruvian weavers a chance to sell di-



PHOTOGRAPHS BY SERENA HARRIGAN

rectly to appreciative buyers. As I write today, Nilda is again collaborating with Ed, this time in having a mass said for him in the church among his *compadres* and many friends in Chinchero.

Turning the world upside down is called a *pachakuti* in the Quechua language of Peru. The word is used for cataclysmic events that change the way the world is. For weavers who are touched and inspired by Ed’s particular genius, his death on March 11, 2004, resonates emotionally like a *pachakuti*. He changed our world once, and now the world is changed again.

—Mary Frame

Donations in memory of Ed Franquemont may be made to the Center for Traditional Textiles of Cusco (PO Box 1378, New Haven, CT 06505) or to the American Red Cross, Charter Oak Chapter (209 Farmington Ave., Farmington, CT 06032).

WELCOME, NEW WEAVERS!

Anacortes Fidalgo Center, Anacortes, Washington. Instructor: Vivian Mizuta. Students: Pam Brown, Arlene Eastman, Linden Ellingson, Carin Holsinger, Jane Hyde, Kristie Kramer, Anna Torgersen.

Deer Park Home Link, Deer Park, Washington. Instructor: Susan Peterson. Students: Mary Jo Endress, Norma Wood.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barb Chappelle. Students: Mary Delgado, Nancy Kohl, Margaret Staff.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Students: Jan Grichor, Carolyn King, Kathy Mayo, Mary Valerie Richter, Leslie Rzeznik, Leslie Sievert, Betsy Szymanski, Nancy Willmarth.

Girardin, Donna, Ottawa, Ontario, Canada. Students: Mo-

nique Kostuck, Wendy Nicol.
Hillcreek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh Brack-Kaiser. Student: Meredith Lowry.

Lone Star Loom Room, Katy, Texas. Instructor: Tracy Kaestner. Students: Lorene Kummel, Anita Kunkle.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Rebecca Brouwer, Kim Renner Busey, Rhianna Dean, Elizabeth Dickson, Fred Ehrlich, Ruth Ehrlich, Sarah Gettys, Elaine Harvey, Richard Jacoby, Patricia Panacek, John Parker, Jill Smithsol, Jean Thill.

Northern Colorado Weavers Guild, Four Harness Weavers, Fort Collins, Colorado. Instructor: Jane Groshong. Students: Mary Aten, Katie Banks, Rosalind Doak, Janet Miller, B. J. O'Dea, Beth Pfeifer, and Barbara Richards.

Northwest Michigan Weavers Guild/Jesse Besser Museum, Alpena, Michigan. Instructors: Norma Ewart and Kati Reeder Meek. Students: Debbie Garlitz, Elaine Klenow, Jennifer Klenow, Ellie Zaborney, Sally Zaborney.

Oberlin College, Oberlin, Ohio. Instructor: Betsy Bruce. Students: Julia Friend, Rachael Henkel, Claire Landgren, Elizabeth Wheat.

Penelope's Breads & Threads, Delray Beach, Florida. Instructors: Penelope Morgan and Beby Weigand. Students: Chris Flynn, Steve Flynn, Meryll Warner.

Recycled Lamb, Lakewood, Colorado. Instructor: Carol Seeds. Students: Ken Bruning, Barbara Cloutier.

Shuttles, Spindles, and Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Gail Matthews.


Tao Mundo, Salida, Colorado. Instructor: Moira Forsythe. Student: Barbara Whaley.

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy L. Deck. Students: Jane Connell, Mary Beth Goliak, Jan Greenwood, Gail Hamzlik, Maggie Miller, Molly Miller, Bobby Reimer, Karen Rohrer, Christine Roth.

Treehouse Studio, Alpena, Michigan. Instructor: Kati Reeder Meek. Student: Lee Ellen Gwyn.

Weavin' Place, La Place, Louisiana. Instructor: Cheryl Dunworth. Students: Alice Prosocki, Roberta Sharpe.

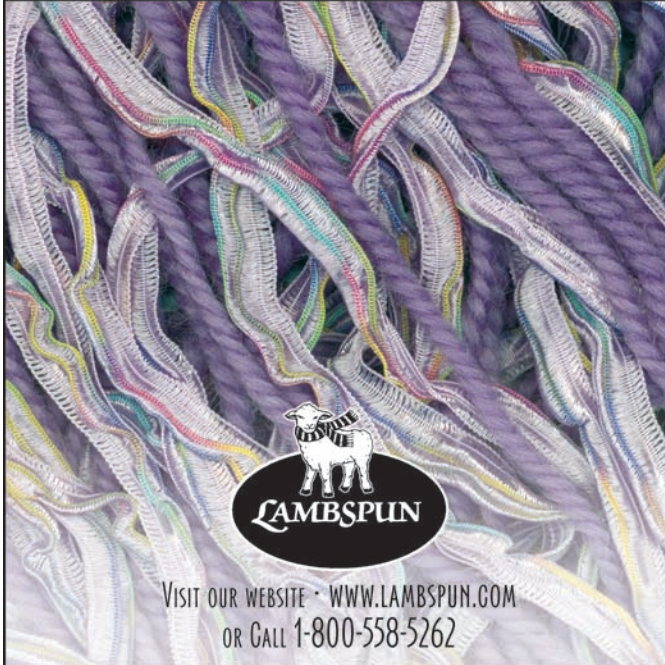
Weavers Guild of Minnesota, Minneapolis, Minnesota. Instructor: Rosemary MacFarlane. Student: Tonyia Little. Instructor: Julie Nester. Student: Elise Doucette.


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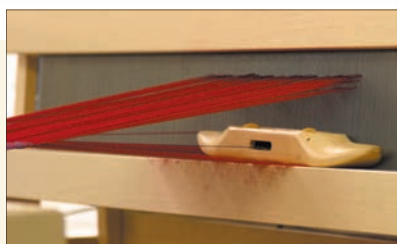
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There is almost nothing that can quite compare with your first Convergence. It's a rite of passage for a contemporary handweaver. Here are a few tips to make your first time a success.

When you pack, choose clothes that are handwoven if you have any (by you or by someone else) or those made of unusual fabrics—they don't need to be dressy or perfectly woven! Everyone will ask you about them, and in airports and restaurants they will connect you with other Convergences. Take one dressy handwoven or handwoven-like outfit to wear to the Fashion Show.

You're going to do a lot of walking—from hotel to Convention Center, from exhibit to exhibit, from class to restaurant. Take comfortable shoes. Hotel classrooms vary in their degree of air conditioning—you should have something with you during the day (a handwoven shawl!) to layer for warmth.

For seminars and workshops you'll receive supply lists of things to bring. Here are some extras that might come in handy: an insulated cup to keep drinks

hot or cold, a pad of graph paper, a small notebook that fits in your purse or pocket, an extra tote bag or two (like the one you'll get at Convergence—you can collect conference tote bags all your weaving life) or a light backpack, a measuring tape, a magnifier for examining fabrics (linen tester or photo loupe), a mechanical pencil and eraser, more than one pen, a folder with pockets for loose papers, and a camera (a digital camera can help you make sure you have the photo you really want of a show piece, of a loom you're considering buying, etc.).

When you get your registration materials, make a daily schedule that includes the things you don't want to miss (number them by priority so you can eliminate when you get tired). You'll want to visit the Commercial Exhibit *many* times. Your first time through, make notes of the booths you want to revisit. The good news is that there is usually a shipping booth in the exhibit area so you can ship your purchases home instead of lugging them in your suitcase. And, be sure to visit us at the Interweave booth (#718)! —Madelyn

CORRECTIONS

In Patricia Townsend's article "Satin and Tencel for a Shimmering Scarf," *Handwoven*, March/April 2004, pages 52–55, the correct sources for handpainted skeins of 10/2 Tencel are Textura Trading Company and Yarns Plus (see suppliers' list below).

In Barbara Walker's article, "Less is More: Understated Elegance in a Scarf," *Handwoven*, March/April 2004, pages 60–63, all marks in the treadling sequence under treadle 2 in Figure 1 should be placed in the column under treadle 3.

SUPPLIERS

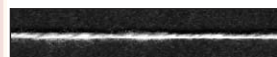
- Design and Sew, 1081 Avocado Rd., Corralitos, CA 95076, (831) 722-5292, dericson@redshift.com, www.designandsew.com. (Tracy Kaestner, pp. 44–46; p. 79.)
- Dharma Trading Co., PO Box 150916, San Rafael, CA 94915, (800) 542-5227, www.dharmatrading.com. (Nancy Taylor, pp. 48–51.)
- Fire Mountain Gems and Beads, One Fire Mountain Wy., Grants Pass, OR 97526-2373, (800) 355-2137, www.firemountaingems.com, Questions@firemtn.com. (June Rogovin, pp. 38–41.)
- Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Nancy Taylor, pp. 48–51; Judy Edelkind, pp. 64–66.)
- *Henry's Attic, 5 Mercury Ave., Monroe, NY 10950, (854) 783-3930. (Nancy Taylor, pp. 48–51.)
- John Marshall (for Instant Indigo), PO Box 115, 76302 Main St., Covelo, CA 95428, (707) 983-6636, katazome@JohnMarshall.to, www.johnmarshall.to. (Deb Essen, pp. 56–59.)
- Norsk Fjord Fiber, PO Box 219, Sapphire, NC 28774, (828) 884-2195, www.norskfjordfiber.com. (Sally Scott, pp. 60–63.)
- Textura Trading Company, 116 Pleasant St., East Hampton, MA 01027, (877) 839-8872, www.texturatrading.com.
- *UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975.
- Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (800) 367-9327, (413) 584-2225, webs@yarn.com, www.yarn.com. (Margaret B. Russell, pp. 38–41; Tracy Kaestner, pp. 44–46; Deb Essen, pp. 56–59.)
- Yarn Barn, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, info@yarnbarn-ks.com, www.yarnbarn-ks.com. (Sande Jaastad, pp. 52–54.)
- Yarns Plus, 1314 Crossfield Bend, Mississauga, Ontario, Canada L5Y 3P4, (877) 448-4544, yarnsplus.com.

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 *.



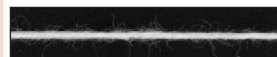
10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28



6/2 unmercerized cotton
2,520 yd/lb (5,080 m/kg)
14, 18, 24



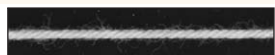
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



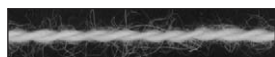
8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 12, 15, 18



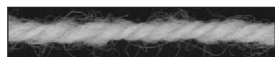
3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 18



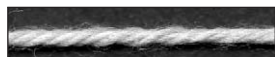
12/9 cotton seine twine; 925 yd/lb (1,865 m/kg); 6, 8, 10



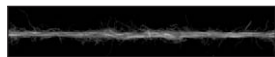
2-ply wool, 50% Spelsau/50% luster wool; 1,488 yd/lb (3,000 m/kg); 10, 12, 15



3-ply wool (Limbo); 1,234 yd/lb (2,490 m/kg); 6, 8, 10



4-ply wool (Montana); 1,120 yd/lb (2,260 m/kg); 6, 8, 10



20/2 linen; 3,000 yd/lb (6,050 m/kg); 16, 20, 24



8/4 wetspun linen; 600 yd/lb (1,210 m/kg); 8, 10, 12



8/6 wetspun linen; 400 yd/lb (810 m/kg); 6, 8, 10



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



20/2 silk; 4,900 yd/lb (9,880 m/kg); 22, 26, 30



18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Judy Edelkind	Shoelaces	64–66	Tubular doubleweave	Inkle	Beginner
Deb Essen	Journal cover	56–59	Plain weave	4	Intermediate
Sandee Jaastad	Placemats	52–54	Warp rep	8	Advanced beginner
	Napkins	52–54	Twill	8	Advanced beginner
Tracy Kaestner	Blouse and vest	44–47	Bateman blend, plain weave	8	Advanced beginner
Mary Nickol	Design “pole-folio”	68–69			All levels!
June Rogovin	Pocket scarf	38–42	Shadow weave	8	Advanced beginner
	Shawl	38–42	Shadow weave	8	Advanced beginner
Margaret B. Russell	Travel tote	34–36	Plain weave	2–4	Beginner
Sally Scott	Wall hanging	60–63	Boundweave	8	Intermediate
Nancy Taylor	Blanket	48–51	Twill and plain weave	8	Intermediate



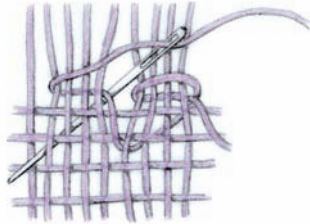
TWISTED FRINGE

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.

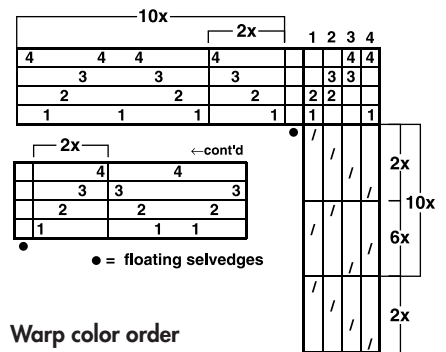
READING DRAFTS

Read the **threading draft** from right to left. **Floating selvages** are noted by bullets. (Floating selvages 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.)

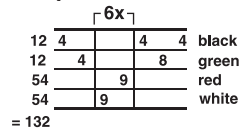
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

Sometimes with long threading drafts a second row is included. When this is the case, read each threading row from

Draft



Warp color order



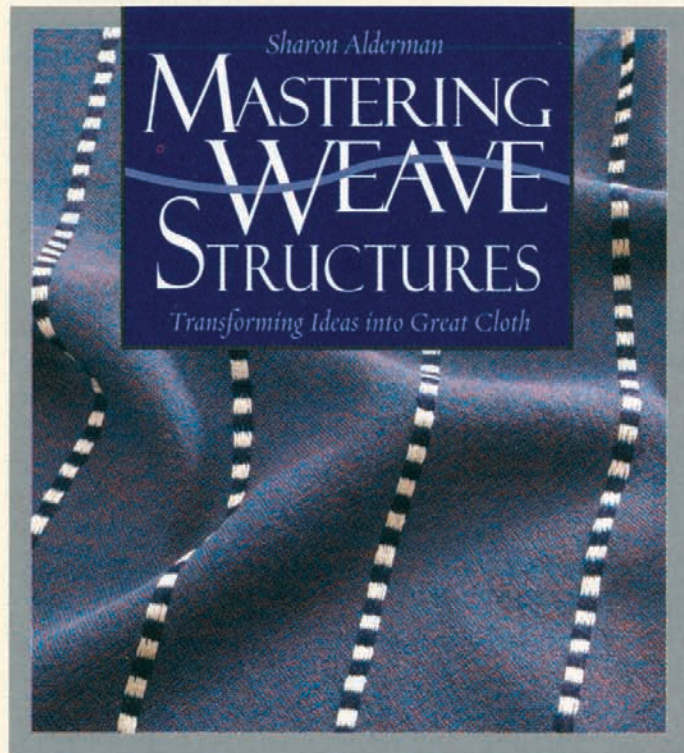
right to left unless instructed otherwise.

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

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

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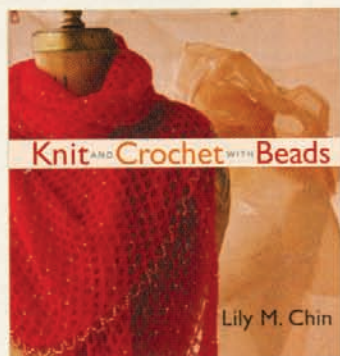
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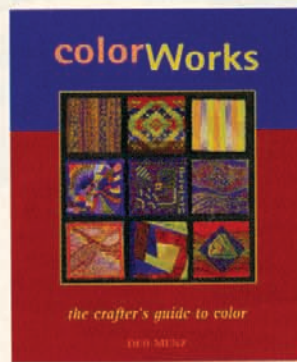


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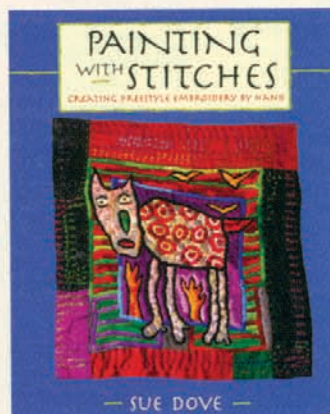
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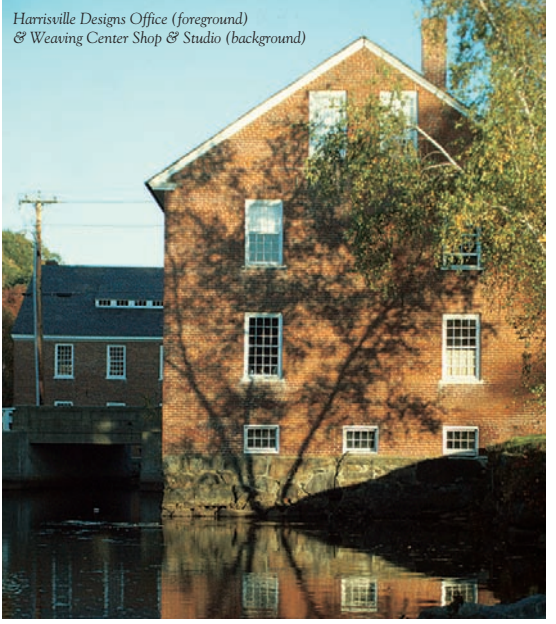
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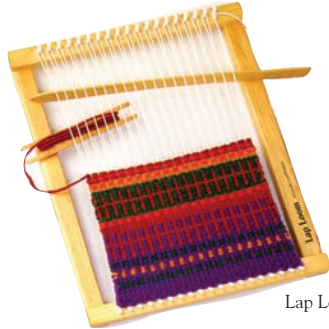
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MANUAL OF SWEDISH HANDWEAVING

Ulla Cyrus-Zetterström

Shelburne, Massachusetts: Väx Stuga Press, 2004, reprint of 1984 edition. Hardcover, 222 pages, English translation by Alice Blomquist, \$44. ISBN 91-36-02139-3.

Today's weavers are fortunate to have this previously out-of-print book available once again. This edition is a facsimile of the 1984 printing. As such, the paper and print quality (similar to a photocopy) are not as fine as in the earlier edition. But in every other way it is that edition and therefore of great value.

Ulla Cyrus-Zetterström is a master of weave structures. Her expertise in fabric analysis and thorough knowledge of textiles from all over the world are evident throughout the *Manual of Swedish Handweaving*.

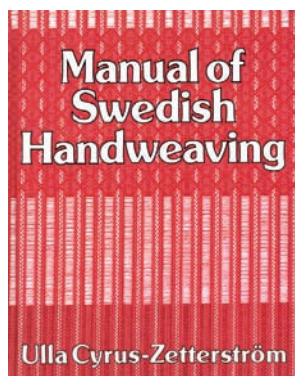
The first 144 pages present every conceivable weave structure, each illustrated by a black-and-white fabric photo and an accompanying draft with drawdown. Though weave-structure names and drafting techniques are those used in Sweden, they are easy to translate into other formats. Included are some very unusual structures (including one we call deflect-ed doubleweave), particularly in the section called "Color Effects." Tapestry, pile, pick-up, and other hand-manipulated weaves are also presented with instructions for weaving them.

In addition to basic block weaves like overshot, crackle, monk's belt, and lace weaves, Cyrus-Zetterström gives a thorough discussion of beiderwand, lampas, and damask. The damask section includes a description of damask drawlooms and explanations of how they work.

The remaining sixty pages give helpful how-to instructions for fabric analysis, project calculations (sample project worksheets are included), and warping and weaving techniques.

The *Manual of Swedish Handweaving* should be in every weaver's library.

—Madelyn van der Hoogt



BLANKET WEAVING IN THE SOUTHWEST

Joe Ben Wheat, Edited by Ann Lane Hedlund

Tucson: University of Arizona Press, 2003. Hardcover, 440 pages, \$75. ISBN 0-8165-2304-5.

What a visual feast *Blanket Weaving in the Southwest* is for handweavers and others interested in Pueblo, Navajo, and Spanish-American weaving traditions! Scholars, collectors, artists, and textile

researchers will find this long-awaited book an inspirational resource as well as a vehicle for pleasurable viewing.

Written by Joe Ben Wheat, famed curator and ethnohistorian, it is edited by his longtime associate, Ann Lane Hedlund, who directs the Gloria F. Ross Center for Tapestry Studies at the Arizona State Museum at the University of Arizona in Tucson, where she is also curator of ethnology and professor of anthropology. An internationally respected textile scholar and protégée of Wheat, Hedlund undertook the completion of this remarkable work after Wheat's death in 1997.

Joe Ben Wheat devoted decades to creating a textile identification key based on the traits that distinguish the Pueblo, Navajo, and Spanish-American blanket-weaving traditions. His key rests on exhaustive research that involved the analysis of nineteenth-century textiles in museums and private collections. He ex-

amined about thirty-five hundred textiles and analyzed well over fifteen hundred.

A selection of 182 textiles illustrates the principles he sets forth in this book. Only eighteenth- and nineteenth-century textiles and only those from public collections are included. Accompanying each photo is Wheat's full analysis of the piece augmented by notes and further references by Hedlund. Selected areas of the weave structures are magnified for greater clarity.

In addition to the Catalogue of Selected Textiles, other chapter titles are: Historical Background, Fibers and Yarns, Colors, (containing an in-depth study of dyes), Bayeta and Other Such (a discussion of the use of raveled thread), Weaving Systems (illustrations of a variety of looms), Weaves, and a final chapter on Design that Hedlund constructed from Wheat's notes. Illustrator Kathleen Koopman has translated Wheat's textile sketches and Hedlund's descriptions into elegant line drawings of weave systems and structures.

Surely a groundbreaking work, this book establishes a scientific approach to Southwestern textile history and serves as a model for future studies.

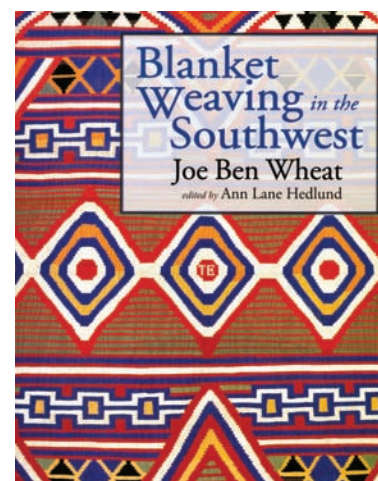
—Janet Meany

MAYA HAIR SASHES BACKSTRAP WOVEN IN JACALTENANGO, GUATEMALA

Carol Ventura

Self-published, Dr. Carol Ventura, Department of Music and Art, PO Box 5045, Tennessee

Scholars, collectors, artists, and textile researchers will find this long-awaited book an inspirational resource as well as a vehicle for pleasurable viewing.



Technological University, Cookeville, TN 38505, 2003. Softcover, 176 pages, text in English and Spanish, \$30.00.

Carol Ventura, also the author of books on tapestry crochet under the name Carol Norton, learned to weave Jakaltekan hair sashes while serving as a Peace Corps Volunteer in Guatemala in the late 1970s. She learned to speak Spanish and the local language, Popti', and spent several years working with the Jakaltekan weavers of Jacaltenango. Her doctoral dissertation on hair sashes was published in 1989. The first edition of this book was published in 1996 by Yax Te' Press.



The Jakalteks have lived in the highlands of northwest Guatemala since pre-Columbian times. The women maintain their traditional clothing style. The hair sash is the only item that is still locally

woven. It is an important trade item and is exported worldwide.

While the designs on the sashes may appear to be embroidered, they are actually created as the fabric is woven. Jakalteks use a double-faced supplementary-weft brocade technique to create a variety of geometric and pictorial motifs on a warp-faced fabric.

This is more than a book documenting hair sashes. The technical information includes a valuable analysis and comparison of forty-five hair sashes collected between 1927 and 1989. In addition, a wealth of historical background is presented in a very readable style. One chapter summarizes the development of weaving in the area, beginning with the first evidence of pre-Columbian textiles. The fibers and the tools used to create the hair sash, as well as the double-sided brocading technique used by the weavers, are all well-documented. Black-and-white photos show the steps involved in using the warping frame and the loom—there is even a photo showing a blind man making a ply-split backstrap from 2-ply sisal. Another chapter documents the physical and spiritual importance of weaving and clothing to the Jakalteks that includes sections on pre-Columbian cosmology, weaving deities, and the symbolism of huipiles, hair sashes, colors, and motifs.

Many interesting footnotes supplement the text, along with charming photographs of women warping and weaving. The four pages of color photos show over fifty sashes, and the instructions will enable readers to reproduce the designs. Anyone interested in weaving should enjoy this book, especially those who want to know more about Guatemalan textiles.

—Linda Hendrickson

THE COPTIC TAPESTRY ALBUMS & THE ARCHAEOLOGIST OF ANTINÓ, ALBERT GAYET.

Nancy Arthur Hoskins

Seattle, Washington: University of Washington Press, 2004. Softbound, 224 pages, \$55. ISBN 0-295-98374-4.

Nancy Arthur Hoskins provides a lavishly illustrated book in which she discusses the significant collection of Coptic textiles at the Henry Art Gallery at the University of Washington. These textile fragments were found by French archaeologist Albert Gayet and bound into two albums in the early twentieth century. During the late nineteenth and early twentieth cen-

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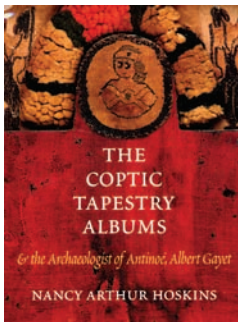
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turies, Gayet unearthed several thousand tombs in Egypt dating from the Coptic Period (late third century A.D. to mid-seventh century A.D.). Textiles both simple and complex were among the many artifacts found in these tombs.

The book contains three parts: Part One recounts the several expeditions of Gayet to Antinopolis, or Antinoé, Egypt; Part Two discusses the design and means of production of textiles during the Coptic Period in Egypt; Part Three gives a thorough description of the textiles in the albums at the Henry Art Gallery. An appendix of special interest to weavers provides instructions for weaving five Coptic-inspired samples.

Hoskins began studying these textiles in the Henry Art Gallery in 1983 when she embarked on a search for information about Gayet and the textiles he discovered in Antinoé. She visited over fifty museums worldwide and consulted numerous scholars, collectors, and artists. Her search reads like a wonderfully compelling mystery as she records finding textiles in many of the museums she visited that matched those in the albums at the Henry Art Gallery.

Both a scholar and a weaver, Hoskins has three other books and numerous articles to her credit. Her extensive knowledge of both scholarly and practical information about textiles allows her to clearly discuss the history and to give an analysis of the technical details of the fabrics.

New from Interweave Press

Fiberarts has joined Interweave Press's family of magazines. A rich journal devoted to the world of textile art, *Fiberarts* showcases fiber art and artists, and provides inspiration, information, and resources on innovative approaches to surface design, sculpture, wearable art, beadwork, quilting, tapestry and wall hangings, needlework, papermaking, and basketry.

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The author's obvious love of her studies, her dedication to her field, and her expertise in presenting her findings will give readers great pleasure. Scholars of textiles, collectors, art historians, and weavers of all levels of experience will find this book very inspiring.

—Tommye McClure Scanlin

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If you're attending Convergence, the biannual conference of the Handweavers Guild of America (June 27–July 3, 2004, in Denver, Colorado), be sure to allow time to see one of the largest collection of fiber exhibitions ever assembled in one area. In addition to the many shows sponsored by Convergence (see contact information below), here are other highlights!

BOULDER

- Boulder Museum of Contemporary Art (BMOCA)—Contemporary Fiber Art featuring the work of Dorothy Gill Barnes, Kyoung Ae Cho, Lia Cook, Virginia Davis, Ann Richards Hall, and Sue Hammond West. June 4–August 8.
- Boulder Public Library Canyon Gallery—Current Cloth: A Colorado Textile Art Invitational showing the work of thirty-three of Colorado's best fiber artists. June 30–August 29.
- The Dairy Center for the Arts—Inward Journeys: Living Traditions in Contemporary Rugs and Baskets juried by Mary Zicafoose and Linda Lugenbill. June 18–July 23.
- Schacht Spindle Company—Schacht Student Showcase, a juried show of university student work. June 30–August 31.
- Shuttles, Spindles and Skeins—Interlaced, Interwoven, Interlocked, a Colorado Guild show. June 21–July 10.

COLORADO SPRINGS AREA

- Colorado Springs Pioneers Museum—Imported Elegance: Kashmir and European Shawls of Paisley Design. April 17, 2004–June, 2005.
- Commonwheel Artists Co-op—Expressions in Kumihimo, featuring kumi-

himo artists from around the world, including Jorum Bergstrom, Diane Fabeck, Alison Morton, Rodrick Owen, Beverley Parmenter, Makiko Tada, and others. June 25–July 19.

- Gallery of Contemporary Art—Fiber Art Today: California Fiber Group and Rebecca Bluestone. June 4–July 30.



PHOTOGRAPH BY KIRBY ZICAFOOSE

Mary Zicafoose is one of many artists featured in the exhibits held in conjunction with Convergence. Pictured is *Twin Flame*.

DENVER

- 825 Art and Frame—Worlds Apart, featuring the work of Judy Dominic and Di McPherson. June 26–July 24.
- Center for the Visual Arts—American Tapestry Biennial V, a juried show (also at the Center are two Convergence exhibits: Can See For Miles and Small Expressions). June 3–August 7.
- Sandy Carson Gallery—The Contemporary Fiber of John Garrett. June 25–August 6.
- Native American Trading Company—Out of Memory: New Tapestries and Rugs by Mary Zicafoose. June 28–July 31.
- Sandra Phillips Gallery—Fabulous Fiber: Showing the work of Roxanne Rossi and Connie Lehman. July 1–July 31.

- Walker Fine Art—Substrata, Fiber Art: featuring artists Ilze Aviks, Josef Bajus, Jiro Yonezawa, Bhakti Ziek. June 11–17.

FORT COLLINS

Hatten Gallery: Material Witness—Fiber at Colorado State University. June 21–July 9.

GOLDEN AND LAKEWOOD

- Foothills Art Center (Golden)—Woven Journeys, tapestry, June 12–July 11.
- Lakewood Cultural Center (three shows)—Women's Indian Blankets from the Durango Collection of Southwest Studies. June 12–July 11. Meditative Visions: Barbara Shapiro and Karen Simmons. June 7–September 17. The Front Range Contemporary Quilters annual juried show. June 14–September 3.

LOVELAND

- Interweave Press—What's Hot! Handwoven contest exhibit. June 28–July 9.
- Loveland Museum and Gallery—Fiber Celebration 2004, annual juried show of the Northern Colorado Weavers Guild. June 5–July 18.

LONGMONT

Longmont Museum and Cultural Center—Fiber with Attitude: Deb Menz, Sarah Swett, and others. June 26–September 26.

For show information and to register for Convergence, contact the Handweavers Guild of America at www.weavespindy.org or call (678)-730-0010. For more about exhibits, see www.handweaversofboulder.org or www.pikespeakweavers.org.

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Thanks to a \$171,000 grant from the Andrew W. Mellon Foundation, the Textile Museum has created a searchable online catalog of its 20,000-volume Arthur D. Jenkins Library. Although the library is noncirculating, anyone is welcome to visit the museum and view this impressive collection. To learn more, check their website, www.textilemuseum.org.

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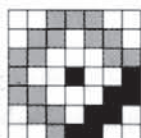
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TRAVELING AT WARP SPEED

*a special
~ travel section*



As weavers cross continents and oceans, we discover our kinship with other weavers. Using only the language of weaving, we are welcomed in villages, bazaars, and homes. If you are about to take a weaving voyage, here's a special section with travel tips and excerpts from weavers' travel journals (continued on pages 70–75).

Travel Tips from Anita

ANITA LUVERA MAYER

In the nineteenth century, many a world traveler packed a large trunk with the wardrobe considered requisite for a trip. Today, you can travel the world with one small suitcase and still be imaginatively and comfortably dressed for all

occasions, seasons, and climates.

For a versatile travel wardrobe, I pack loose-fitting, color-coordinated clothes that are lightweight to wear and carry, crease resistant and easy to maintain, and that can be layered for a wide range of temperatures.

Color coordination is a major consideration when you put together a wardrobe of interchangeable pieces, but the color scheme does not have to be dull. I start with basic black pieces (a dress and a skirt and top) and add color by layering with vests, pullovers, jackets, and scarves.

My standard two- to three-week wardrobe includes a loose fitting black skirt with an elastic waist, a black cotton-knit top (with or without sleeves depending on the climate), a black cotton-knit dress, a two-piece set of silk long johns, three tops that go with black (one dressier for evening if required), two reversible vests, four scarves, two pairs of comfortable shoes, a fingertip-length silk kimono, a lightweight wool paisley shawl, and a reversible jacket. I tuck in a warm, lightweight hat, gloves, and an inexpensive, lightweight poncho for rain.

On the airplane

On long flights, I travel wearing the black dress with one of the vests and the jacket. Always assuming I might never see my suitcase again, I pack my carry-on with



PHOTOGRAPHS BY ANITA LUVERA MAYER

Anita Luvera Mayer



*“The day on which
one starts out
is not the time
to start one’s
preparations.”*

—Nigerian proverb



“In Turkey, the past is everywhere. Archeologists now believe that civilization began in Turkey 9,000 years ago. Turkey is the home of Assyrians, Romans, Mongols, and Homer. Much of today’s population is still pastoral and seminomadic, yet Istanbul is an amazing blend of traditional and European values with an oriental feel to mosques and bazaars.

Since textiles were an integral part of Ottoman daily life, embroidery and weaving are everywhere—from the museums to the Grand Bazaar to the decor within homes. To travel in a country where people are warm and welcoming, to be able to enjoy the cuisine without reservation, and to visit villages where textile are produced and valued makes this a place I will continue to visit!” —from Anita’s journal

Anita’s next tour of Eastern Turkey will be in June 2005, India in 2006 (see page 75 for a list of tours and places of interest to textile travelers).

the silk long Johns (for pajamas and/or for extra layering), the kimono (for a bathrobe and lightweight jacket), one change of underwear, one scarf, the shawl (instead of a sweater since it can go over the dress, jacket, and kimono—or over me on the plane or on a bed), slipper socks for the plane and hotel room, cosmetics, medications, camera, and film.


Other considerations

Be sure to select the type of garments you are most comfortable wearing at home. Since I am uncomfortable in jeans or pants—and in some cultures I need to be able to squat, in which case it is easier to pull up than down—I choose to wear dresses and skirts. However, if your favorite garment is jeans, wear them and layer with tops and vests.

Since I’ll wash as I go, I select fabrics that dry easily. I always assume it could be freezing or over 100 degrees (I can wear the sleeveless blouse and skirt when it’s hot, silk pieces under the dress with vest and jacket layers when it’s cold).

To plan the combinations, I hang the garments on a clothes rack where I can see what I really have and eliminate anything I don’t need. I plan for the maximum number of days I’ll spend in one place and repeat the combinations throughout the trip.

The less you pack the easier unpacking and repacking will be and the more space you’ll have for the treasures you acquire. I often tuck a lightweight empty suitcase in my larger travel suitcase for extra (textile!) purchases and check two bags on my return.

Remember to consult a government medical source several months before the trip about any required or recommended shots. Make sure your passport is current—getting a new one can take six weeks. 

Travel clothing sources

Cotton-knit basics: J. Crew, (800) 562-0258, www.jcrew.com; TravelSmith, (800) 950-1600, www.travelsmith.com.

Reversible vests, jackets: Marketplace Handwork of India, (800) 726-8905, www.marketplaceindia.org.

Silk long Johns: L. L. Bean, (800) 356-4444, www.llbean.com.

ANITA'S TRAVEL CHECKLIST

- Passport/visas/travelers’ checks, credit card (VISA most widely accepted)—to keep with you at all times (a small travel portfolio/pouch with strap to wear under clothes works well).
- Small flashlight (extra batteries).
- Camera (extra batteries) and film (in carry-on, not in checked luggage since film can be damaged by security x-ray scanning).
- Dental floss (works for sewing on buttons, too).
- Sewing kit with small folding scissors, safety pins, several colors of thread.
- Elastic clothesline (an inflatable hanger can be helpful, too).
- Shampoo (use also for washing clothes) and rubber sink stopper.
- Zip-lock bags (quart and gallon size).
- Folding umbrella.
- Blank journal/glue stick.
- Address labels, preaddressed.
- Cosmetics.
- Extra pair of glasses and/or contacts with type written prescriptions in case of loss.
- Swiss Army knife.
- Magnifying glass (to examine stitchery, etc.).
- Plastic bottle for water.
- Prescription medications, Pepto-Bismol, Imodium A.D., Nytol or light sleep medication, aspirin, anti-itch medication, cough drops, eye drops, feminine hygiene supplies (try to pantomime a desperate need for Kotex in Greece!).
- Moist towelette packages (lots for overseas), kleenex (can use for t.p., too).
- Washcloth (most countries don’t provide), soap.
- Alarm clock.
- Snacks—trail mix, granola bars.
- Pocket calculator for figuring currency exchange.
- Duct or strapping tape for repairs (carry this in checked luggage—it may not pass security), extra luggage tags.
- Small relevant maps (I put these with photos of my family and home in my journal).
- Photocopies of your passport, passport pictures, and VISA card (I put these into my journal and leave a second set at home).
- Envelope for sales slips (I glue this onto the back of my journal).

From Virginia's Travel Journals

VIRGINIA WEST

Woven jewels of Persia

Among the many highlights of my recent three-week tour of Iran was a visit to an Afshar tribal encampment deep in the southern Zagreb mountain wilderness. The Afshars became famous through their leader, Nader, who in 1736 became Shah of Persia. The Afshars are nomadic, periodically packing up and moving their tents, looms, flocks, and few possessions.

Under handwoven camel-hair tents, we watched groups of women and young girls bend side by side over horizontal ground looms to produce flat-weave carpets destined for a mosque. They also weave amazing soumak salt bags as well as bags for dried yogurt. Afshar goats produce an extremely fine hair, called pashmina, which is used only for export.

Another highlight was Barn, a picture-perfect sun-baked brick, sixteenth-century, six-square-mile walled city on an oasis in southeastern Iran, a military outpost to guard the spice and silk route from Pakistan and India. Such trade routes were

well organized, and their motto "Neither rain nor snow nor dark of night shall stay these couriers from the swift appointment of their rounds" was adopted by the United States Post Office.

Gabbeh is a Farsi word for a coarse woolen pile rug. It is also the name of a well-known Iranian film and of its leading character Gabbeh, or Abbas Sayahi, an ebullient eighty-year-old who founded a natural-dye workshop near Shiraz. Here we spent a fascinating afternoon! Gabbeh demonstrated environmentally friendly dye stuffs: pomegranate skin, walnut hulls, madder, wheat straw, weld, dill. Madder, grown locally, extracts salt from

the saline soil of the area, sweetens it, and makes it possible to farm the soil again. Gabbeh's motto: "Color is poetry."

In Kashan we visited a workshop of the Cultural Heritage Center of Traditional Arts, where an entire floor of looms is set up to weave silk brocades, silk velvets, and large blue and white *ziou*—doubleweave carpets. The weavers are all men, some golden-agers among them, who are training younger men in the country's rich textile traditions.

The magnificent textiles in the Reza Abbasi Museum in Teheran will stay with me always. So much history and so much art—I'd go back in a minute!



A young Afshar woman with her goat; the goat's fine belly hair is pashmina



"The world is a book, and those who do not travel read only a page."

—Augustine, 354–430

In the Cultural Heritage Center of Traditional Arts, weavers produce silk brocades (at left), silk velvets, and doubleweave carpets.



PHOTOGRAPHS BY VIRGINIA WEST



A grain market near the Djenne mosque in Mali, West Africa

Yes, Virginia, there is a Timbuktu!

Timbuktu has always signified the end of the world to me, a figment of romantic legend. But it is a real place—a city in the West African country of Mali. In the fifteenth century, it was an intellectual and commercial metropolis of the Arab world.

Timbuktu was created in the twelfth century by Tuareg nomads, descendants of the Berbers of north Africa. The first site was located around a well, *tim* in Tuareg, guarded by *buktu*, a female watchwoman.

In a Dogon village, a thirty-yard handspun cotton warp is placed in a weighted sled twenty feet away from the weaver.



How could a city surrounded by sand become a port? It was linked by a channel dug by hand to a harbor on the mighty Niger River, eight miles distant. Commerce by land was via camel caravan from Algeria and other north African countries to Timbuktu where salt, a prized commodity, was traded for gold, iron, copper, and slaves. At its zenith the population (now 30,000) was 100,000.

Today both Tuareg men and women dress in flowing black or indigo gowns,


Mohammad Ali, our guide, wears an indigo *bou bou*, or caftan, and a *tagelmoust*, a turban more than five yards long that covers his head and most of his face. The indigo cloth has a metallic sheen since lack of water results in having to pound the indigo into the cloth.



called *bou bou* (see photo below), with head cloths in a length of the same fabric. Tuareg women are handsome, tall, and loaded with silver jewelry. The society is matrilineal—women select their husbands. If a man should prove unworthy, a woman can divorce him and move on, but divorce cannot be initiated by men. Our tall, personable guide, Ali, readily deferred to his wife—he told us he “trembles before her.”

Weavers in Timbuktu are believed to have magic powers. Before beginning work, the weaver chants an invocation:

“I am the vessel of Fate. I sail between the reefs of the warp that stand for Life. From the right bank I pass to the left, unreeling my thread to add to the fabric. Then back from the left bank I pass to the right, unreeling my thread. Life is a permanent gift of the self.”

A technique called *bogalon* decorates the fabrics of remote Dogon villages—a process of painting the background with fermented mud that leaves the design in natural when the fabric is washed. *Bogalon* has been raised to couture level by Paris designers. Even in areas where handwoven cloth is not produced, colorful textiles abound (see the marketplace near the mosque at Djenne, above left). 

—Travel section continues on page 70

A Linen Carrier

for home and abroad

MARGARET B. RUSSELL

*This linen carrier is woven in plain weave from a heavy, wet-spun, unbleached linen made in Northern Ireland. Since linen's strength is second only to silk's, the carrier possesses the durability needed for long excursions and many purchases, and it will seem to mellow each time it's washed. As you use it, you will come to love both its ageless beauty and its great usefulness. It is no wonder *linum usitatissimum* means "most useful flax."*

The journey from flax seed to woven linen has been traveled since the dawn of civilization. Linen's qualities are timeless, combining simplicity with elegance, softness with strength, resilience with grace. For centuries, linen swaddled the newborn, filled the trousseaus of newlyweds, and shrouded the dead. The sails of the ships that defeated the Spanish Armada and the coverings of the wings that won the Battle of Britain were all woven from this versatile fiber. Respect for linen continues into this century. Whether gossamer fine or thick and strong, linen continues to be regarded as a fiber of heirloom quality.

This carrier is a good project for a first-time weaver of linen: the fabric is easy to weave, and the bag and handles are easy to assemble and sew.

Weaving the bag

Wind a warp of 188 ends of 8/4 linen (see Project at-a-glance, page 36). Use either a back-to-front or front-to-back warping



Margaret B. Russell, inspired by her weaving ancestors, weaves with natural and hand-dyed fibers in Byfield, Massachusetts.

method to thread the loom for plain weave. Linen is not resilient, so take care to beam the warp with even tension on all the threads (for step-by-step warping instructions, visit www.interweave.com; click on Weaving, Projects and Articles, Warping Basics).

Sley the 10-dent reed 1/dent, but sley 2 ends in each of the first and last 4 dents for firm edges. Center the warp for 18".

Using a finer yarn such as 20/2 linen to reduce bulk, weave ¾" for a hem and then weave 36" with 8/4 linen. End with ¾" in the finer yarn for the second hem.

Use a firm beat and check frequently to see that you have 8 picks per inch (loosen warp tension to measure). Weave at least 1" beyond the last hem section with scrap yarn to prevent raveling. Remove the cloth from the loom and machine zigzag or serge the edges of the hem sections to secure; remove filler; trim ends.

Weaving the handles

Wind a warp of 24 ends of 8/6 linen (see Project at-a-glance, page 36) for the bag handles. Use either a back-to-front or front-to-back warping method to thread the loom for plain weave. Sley the 8-dent reed 1/dent, but sley 2 ends in each of the first and last 2 dents for firm edges. Center the warp for 2½".

Using a finer yarn such as 20/2 linen, weave a ¾" hem and then weave the first handle for 28" with 8/6 linen. Check to see that your beat is consistent at about 10 picks per inch. End with a ¾" hem in the finer yarn. Weave 2 picks in a contrasting color for a cutting line and weave the second handle like the first. End with ½" of scrap yarn, remove the fabric from the loom, machine zigzag or serge the ends of all hem sections, and cut pieces apart.

Finishing

Wash the fabrics by hand in very warm sudsy water. Rinse well in very warm clear water. Use a towel to absorb excess water (do not wring to avoid creasing), and then allow pieces to air dry. While still damp, hard press with a pressing cloth (omit the cloth if you want the linen to be shiny).

Assembling the body

When the fabrics are completely dry, fold the wide piece in half to join raw edges at the top. Stitch ¼" side seams, then stitch again with ⅜" seams to reinforce. Press seams open. Fold the raw edge to the wrong side ¾"; press. Fold again ¾", press, pin, and topstitch hem ¼" from the edge. With the carrier still inside out, center each side seam and stitch a 3" box corner across each point; see Figure 1a, page 36.



Assembling the handles

Fold the raw edge of each handle $\frac{3}{8}$ " to meet beginning of hem section, fold again $\frac{3}{8}$ ", and press. Lay handles on a flat surface wrong side up, fold, and pin (see Figure 1b). Stitch $\frac{1}{4}$ " from the selvage, leaving $4\frac{1}{2}$ " at both ends unstitched (these sections will be stitched to the body).


Final assembly

Place the bag on a flat surface, right side out. Measure 3" from the side seam and

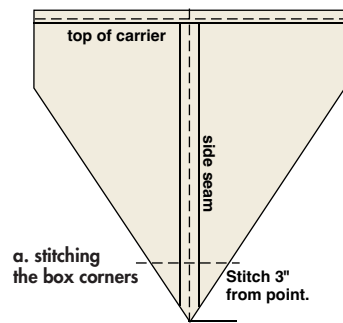
place one side of one unstitched end of a handle at that mark (wrong side facing the right side of the bag) so that the end of the handle is $3\frac{1}{2}$ " below the bag edge and there is about 1" unstitched handle above it (see Figure 1c); pin. Making sure there is no twist in the handle, line up the other end in the same position 3" from the other side seam; pin. Topstitch handles $\frac{1}{4}$ " from the edge. Turn the bag over and repeat for the other handle. (I prefer to stitch along only the two sides and the

bottom end of the handle and not along the top edge of the bag, but you can choose to add stitching there for strength.)

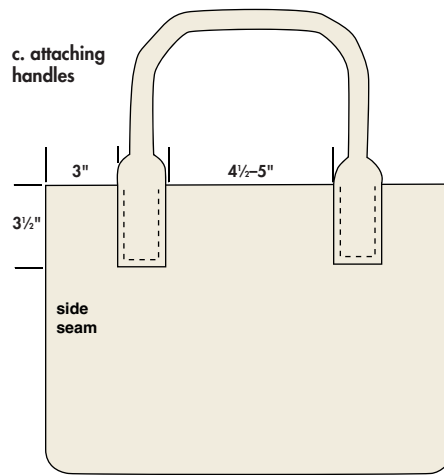
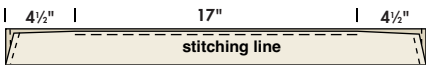
Other design ideas

The carrier can be woven in finer linen, or in bleached or dyed linen. It can be wider or longer, and the handles can be shortened or lengthened. Rather than leaving an open top, you can add a closure such as a finely woven linen loop with a decorative hand-crafted button. 

1. Constructing the bag



b. seaming handles



Travel Tips

Tuck several carriers like this one in your suitcase when you travel. They can be used for more than the purchases of the day. They can keep laundry items separate from other clothing, store food in a hotel room, or hold reading materials or small craft projects.

PROJECT at-a-glance

Weave structure for bag and handles

Plain weave.

Equipment for bag

2- or 4-shaft loom, 18" weaving width; 10-dent reed; 1 shuttle, 2 bobbins.

Yarns for bag

Warp: 8/4 wet-spun linen (600 yd/lb), unbleached, 376 yd ($10\frac{1}{10}$ oz).
Weft: 8/4 wet-spun linen (600 yd/lb), unbleached, 165 yd ($4\frac{7}{8}$ oz); 20/2 linen (3,000 yd/lb), unbleached, 15 yd ($\frac{1}{10}$ oz) for hems (see yarn sources).

Warp order and length for bag

188 ends 2 yd long (allows 4" for take-up and 31" for loom waste).

Warp and weft spacing for bag

Warp: 10 epi (Sley 1/dent in a 10-dent reed; sley 2 ends in the first and last

4 dents). Width in the reed: 18".
Weft: 8 ppi (14 ppi for hems). Woven length (measured under tension on the loom): $37\frac{1}{2}$ ".

Take-up and shrinkage for bag

After washing, amounts produce one length of fabric $15\frac{1}{4}$ " \times 32" to make a bag 15" \times 15".

Equipment for handles

2- or 4-shaft loom, 3" weaving width; 8-dent reed; 1 shuttle, 2 bobbins.

Yarns for handles

Warp: 8/6 wet-spun linen (400 yd/lb), unbleached, 60 yd ($2\frac{3}{8}$ oz).
Weft: 8/6 wet-spun linen (400 yd/lb), unbleached, 52 yd ($1\frac{1}{10}$ oz); 20/2 linen (3,000 yd/lb), unbleached, 4 yd ($\frac{1}{16}$ oz) for hems (see yarn sources).

Warp order and length for handles

24 ends $2\frac{1}{2}$ yd long (allows 6" for take-up and 25" for loom waste).

Warp and weft spacing for handles

Warp: 8 epi (1/dent in an 8-dent reed; sley 2 ends in the first and last 2 dents). Width in the reed: $2\frac{1}{2}$ ".
Weft: 10 ppi (14 ppi for hems). Woven length (measured under tension on the loom): 59".

Take-up and shrinkage for handles

After washing, amounts produce two bands for handles each 2" \times $27\frac{1}{2}$ ".

Yarn sources for bag and handles

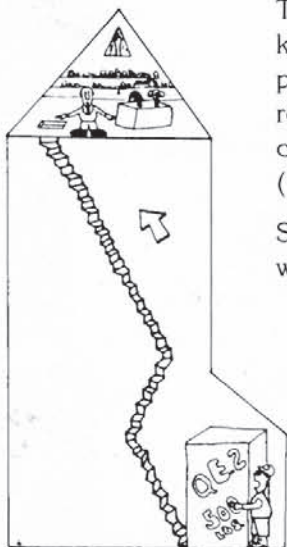
8/6, 8/4, and 20/2 linen in 8.8 oz tubes are available from Webs (20/2 linen is used for hems only; 10/2 or 20/2 cotton or sewing thread can be substituted).

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JUNE ROGOVIN

Shadow weave satisfies my craving for pattern, whether it is woven on four, six, eight shafts, or more. Miraculous designs that appear almost three dimensional are produced in a cloth that is also supple and durable. Shadow-weave fabrics in silks and cottons make especially good travel partners since their rich patterning shows neither wrinkles nor stains.

In February 1942, Mary Meigs Atwater introduced shadow weave to American handweavers in her *Shuttle-Craft Guild Bulletin*. In the 1970s, Marian Powell developed the method for drafting shadow weave that is used in this article (see Resources).

In shadow weave, because of the alternating light and dark warp and weft threads, the pattern in the woven cloth looks very different from the actual interlacement of the threads. Although shadow weave is structurally very close to plain weave, it doesn't look like plain weave; compare Figures 3a and 3b, page 40. Figure 3a shows the interlacement (as if the warp were all black and the weft all white); Figure 3b shows the way the fabric looks.

Shadow weave produces a durable but supple fabric ideal for garments, scarves, and shawls. Here are two shadow-weave accessories that make fine travelers—a pocket scarf (at right) and shawl (page 41).



June Rogovin, of Newbury Park, California, loves all types of textiles. She studied weaving in Perugia, Italy, in 2003.

The pocket scarf

Pockets form the finished ends of this scarf—ideal for tucking in tickets, maps, brochures, a notebook, or your hands for cozy warmth. In addition to the alternating light and dark threads characteristic of shadow weave, three consecutive dark threads are placed at the beginning of each repeat in both warp and weft to frame the motifs and form a delicate grid.

This scarf is made of a piece of fabric that is cut in half, seamed together, and lined. You can choose instead to weave it as a single narrow piece twice as long (thread 9 repeats instead of 18 and add 48" to warp length).

Weaving the fabric

Wind the warp and prepare the loom following Figures 1, 2, and Project-at-a-glance, page 40. Wind a bobbin for each of the two colors and weave for 48" following the repeat in Figure 1.

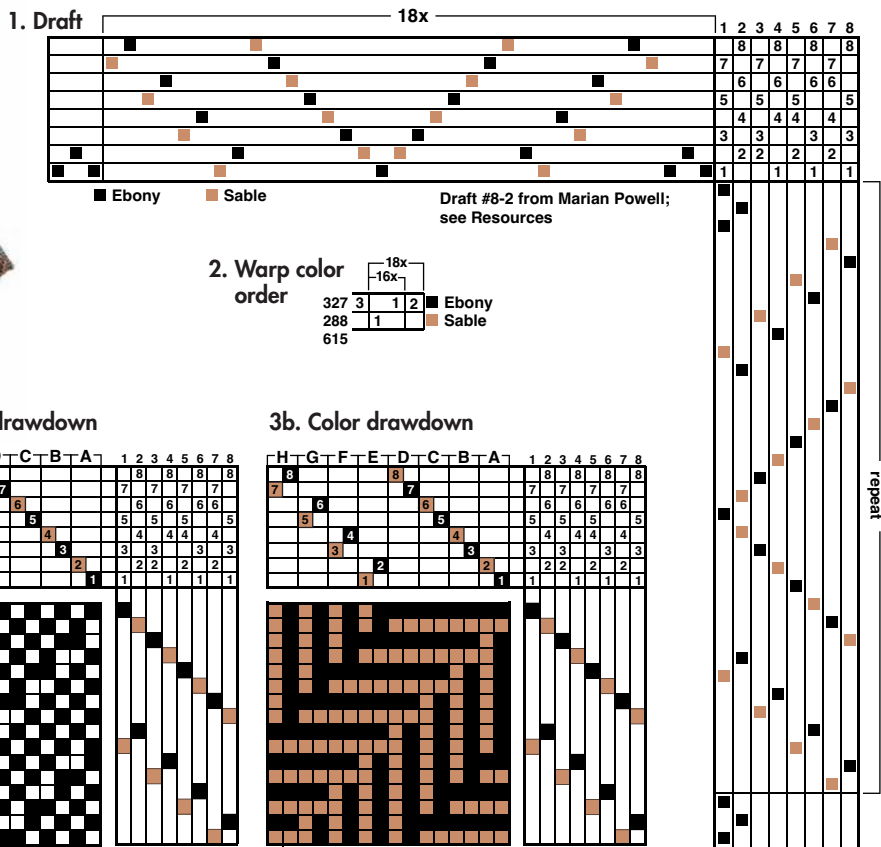
Finishing the fabric

Wash the fabric in cool water by hand with Ivory liquid or other mild soap; rinse and lay flat to dry. Before the fabric is completely dry, block and press it gently with the iron on a wool setting.

Although instructions here are for eight shafts, you can use any 4-shaft shadow-weave draft for a similar pocket scarf or shawl (page 41).







Sewing the scarf and pockets

Cut the fabric in half lengthwise to make two pieces $11\frac{3}{4} \times 46$ ". For each piece: Machine straight-stitch (with a fine stitch) across one narrow end 1" from the raw edge and unravel the weft in the 1" section for fringe. Machine zigzag all other raw edges. Fold the fringe and an additional 1" of woven fabric to the outside for a flap, baste, and then stitch down by machine just above the fringe. Fold this edge up $8\frac{1}{2}$ " with fringe facing out to form

the pocket; machine stitch side edges.

Pin the narrow ends (without pockets) right sides together for a center back seam, adjusting pocket position for the hands. Stitch the seam, trim seam allowance to $\frac{5}{8}$ ", press open.

Cut two lining pieces and seam together so that the lining is the same width as the scarf but $1-1\frac{1}{4}$ " longer. With right sides together and the lining extending about $\frac{1}{2}$ " beyond each end of the scarf, stitch the lining to the scarf on the long

edges with a $\frac{1}{2}$ " seam, leaving the ends open for turning and stopping $\frac{1}{2}$ " from the ends of the scarf. Turn right side out and press. Fold the ends of the lining to the inside and stitch to the scarf by hand.

I used decorative buttons and a soutache braid to close the pocket. The soutache wraps around the button much like the string wraps around disks on manila folders. I reinforced the area behind the button with a small piece of lining fabric sewn in place by hand.

PROJECT at-a-glance

Weave structure for pocket scarf

Shadow weave.

Equipment

8-shaft loom, 26" weaving width; 12-dent reed; 2 shuttles.

Yarns

Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr), Ebony, 736 yd ($2\frac{1}{2}$ oz); Sable, 648 yd ($2\frac{1}{16}$ oz).

Weft: 18/2 wool/silk, Ebony, 480 yd ($1\frac{3}{8}$ oz); Sable, 426 yd ($1\frac{1}{2}$ oz).

Notions and other materials

1 yd black silk for lining; matching sewing thread; 2 decorative buttons; soutache or other cording.

Yarn and materials sources

JaggerSpun Zephyr is available from most weaving suppliers, lining fabric and notions from fabric stores.

Warp order and length

615 ends $2\frac{1}{4}$ yd long following the color order in Figure 1 (allows 4"

for take-up and 29" for loom waste).

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 25%".

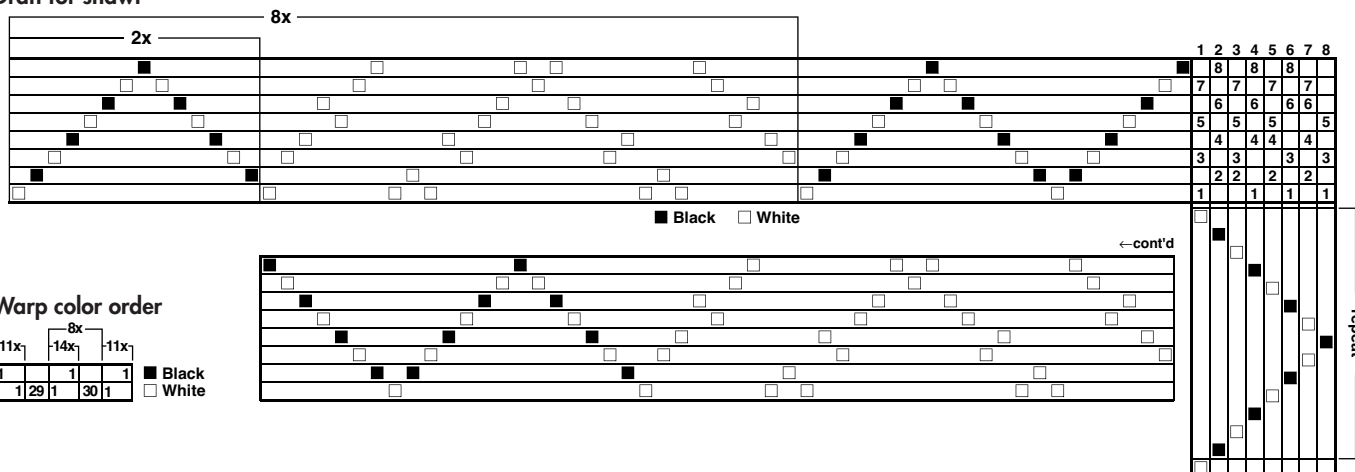
Weft: 24 ppi. Woven length (measured under tension on the loom): 48".

Finished dimensions

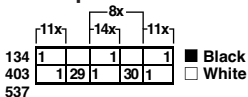
After washing, amounts produce one length of yardage $23\frac{1}{2} \times 46$ " for a finished pocket scarf 10×70 " (length depends on center back seam).



4. Draft for shawl



5. Warp color order



Striped shadow-weave shawl

Solid-color stripes in warp or weft (or both) can add a lot to the interest of a shadow-weave design. The white stripes in this shawl look like bands of lace layered over a shadow-weave background.

Weaving the shawl

Wind a warp and prepare the loom following Figures 4 and 5 and Project at-a-glance. Wind bobbins with each of the two colors. Allowing 11" for fringe, weave 4 picks of white alternating treadles 1 and 2. Then weave following the repeat in Figure 4 using white for odd-numbered treadles and black for even-numbered treadles for 86½". End with 4 picks of white using treadles 1 and 2.

Finishing the shawl


Allowing 11" for fringe, cut the fabric from the loom. Tie overhand knots snug against the fell in groups of 12 ends and



Travel Tips
Traveling weavers sometimes need to do fabric analysis on the run. Check in the engineering section of university bookstores or in well-stocked office supply stores for small pads of graph paper that can be tucked with pencil and eraser in a purse, in your journal, or in the pocket of your pocket scarf!

a second overhand knot at the bottom of each fringe to be cut off later.

Wash the shawl in cool water with mild soap. Rinse several times to remove any black dye from the water. Line dry until nearly dry; then finish by machine drying, delicate, with half a fabric softener sheet and some nonfuzzy dry towels. Trim off bottom knots in fringe.

To add 3 sterling silver beads to each corner fringe: Thread the fringe through the bead, secure with a firm overhand knot, and repeat for each bead. 

Resources

- Atwater, Mary M. *Mary Meigs Atwater Recipe Book*. Salt Lake City, Utah: Wheelwright Press, Ltd., 1969.
- Landis, Lucille. *Twills and Twill Derivatives*. Old Greenwich, Connecticut: Lucille Landis, 1977.
- Powell, Marion. *1000+ Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, Oregon: Robin and Russ Handweavers, 1976, p. 207.
- Strickler, Carol. *A Weaver's Book of 8-shaft Patterns*. Loveland, Colorado: Interweave Press, 1991.

PROJECT at-a-glance

Weave structure for shawl

Shadow weave.

Equipment

8-shaft loom, 23" weaving width;
12-dent reed; 2 shuttles.

Yarns

Warp: 20/2 spun silk (4,900 yd/lb),
white #601, 1,411 yd (4⅔ oz); black
#624, 469 yd (1⅓ oz).

Weft: 20/2 spun silk (4,900 yd/lb),
white #601, 714 yd (2½ oz); black

#624, 708 yd (2½ oz).

Notions and other materials

12 sterling silver beads with 7mm hole
(or hole large enough to accommodate
12 ends 20/2 silk).

Yarn and materials sources

Valley Yarns 20/2 silk is available from
Webs, sterling silver beads from Fire
Mountain Gems and Beads.

Warp order and length

537 ends 3½ yd long following the

color order in Figure 5 (allows 7" for
take-up, 32" for fringe and loom waste).

Warp and weft spacing

Warp: 24 epi (12/dent in a 12-dent
reed). Width in the reed: 22⅞".
Weft: 24 ppi. Woven length (measured
under tension on the loom): 86¾".

Finished dimensions

After washing, amounts produce
one shawl 19" × 84" plus 10" fringe
at each end.

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Tencel Travel Wardrobe

a versatile blouse and vest

TRACY KAESTNER

This project brings together two elements that contribute to a very versatile outfit for travel: a garment pattern that includes several pieces that can be worn together or separately and a weave structure that allows two or more very different effects. Whether you're traveling to exotic lands this summer or to Convergence in Denver like me, use this Design and Sew pattern to make a blouse and vest—you can even add a jacket!

The design for the blouse and vest began with the challenge to use a palette from the Spring/Summer '04 Fabric Forecast (see *Handwoven*, November/December 2003, pages 28–31, and pages 76–79 in this issue). My first design step was to order a cone of 8/2 Tencel in each of the five colors of the Sand and Spices palette. As I unpacked the box, I thought Yuck! and left the cones sitting for a few weeks. As my students walked by the cones, most said Eeww!

At about the same time, I promised to weave swatches in a structure called Bateman blend for a sample exchange group. Since my first impression of Bateman blends excited me about as much as the yarn colors, I thought: Why not combine the two? I picked a Bateman blend draft (see Resources) and went to work.

About Bateman blend

What is a Bateman blend? Dr. William Bateman spent his retirement years weav-



Tracy Kaestner, of Katy, Texas, teaches weaving and dyeing with a strong focus on color at her studio, the Lone Star Loom Room.



a. Tencel yarns in the Sand and Spices palette: Olive, Coral, Burgundy, Mineral (Shale, a gray purple, is not shown)

ing samples, first on an inkle loom, then on an 8-shaft table loom. He worked his way through traditional structures, began combining them, and then, by extending their principles, invented new ones.

After his death, Dr. Bateman's work was compiled and published by Virginia Harvey in several Shuttle-Craft Guild Monographs: *Multiple Tabby Weaves*, *Bateman Blend Weaves*, *Extended Divided Twill Weaves*, and more.

Bateman blend is a block weave that combines Atwater Bronson lace and summer and winter. Like both of these weaves,



b. Design and Sew's "Layers and Layers" garment pattern and a swatch of Bateman blend vest fabric

Bateman blend uses shafts efficiently; an 8-shaft loom can produce from four to six blocks. Since plain weave and supplementary-weft pattern can both be woven on a Bateman blend threading, I decided to use plain weave for the blouse and supplementary-weft pattern for the vest.

Color observations

Blending colors always brings surprising results—colors you don't like by themselves can turn out to be much more pleasing when they are used together. Alternating Shale (a gray purple) and one





Travel Tips

If you're going to Convergence, here are a few items to take with you: a magnifier (like a pick glass or photo loupe) for examining fabrics, this issue of *Handwoven* for lists of suppliers, a notebook that fits in your purse, yarn samples to match, and photos of your weaving to share.

of the greens (Olive) in the warp softens and warms the green; a single strand of Coral, coinciding with the pattern blocks in the threading, adds a subtle spark. Using two different shades of the same hue always increases visual interest, so for the patterned vest fabric, the second green (Mineral) is successful as the tabby weft. The Burgundy pattern weft brings out the purple in the Shale and works well as a contrast to the two greens.

To arrive at these weft colors, I wove several samples. For the plain-weave fabric, I tried each weft color singly and then three of the colors in sequence. For the Bateman blend vest fabric, I experimented with combinations of tabby and pattern-weft colors. To see how they worked together, I released the tension on the front beam to juxtapose the various sections. (If you wish to use other colors and/or yarns, try another Fabric Forecast palette!) Use good light—natural daylight, if possible—to examine each color combination and judge its success.

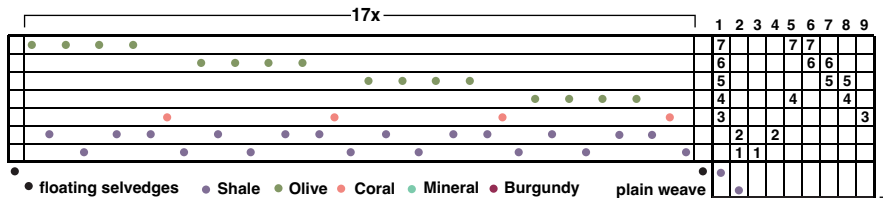
About the pattern

The vest and blouse are made from Lois Ericson's Design and Sew pattern "Layers and Layers," which includes several items suitable for a travel wardrobe: two vests, a blouse, a tunic, and a jacket. In her directions, Ericson gives some great ideas for ways to alter the pattern pieces to make the garments uniquely your own. A sketch showing an added band led me to trim the neck and front of the vest—also providing an opportunity to show the reverse side of the Bateman blend fabric.

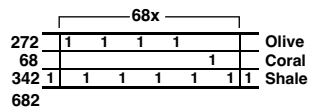
A note: although the pattern includes wonderful ideas for a variety of closures, no directions or markings for buttonholes are given.

Measure each pattern piece and plan your pattern layout to make sure you have plenty of handwoven fabric before you begin your project. Also decide what to use for your closures and mark their placement on the pattern pieces.

1. Draft for blouse and vest



2. Warp color order



Preparing the loom and weaving the fabric

Wind the warp and thread the loom following Figures 1, 2, and Project at-a-glance. Maintain even tension while you are beaming the warp since Tencel lacks the resiliency of pearl cotton.

Weave 65" of plain weave using Shale for the blouse fabric and 78" of Bateman blend alternating Mineral and Burgundy for the vest fabric. Use two treadles for the Burgundy pattern pick, one for the tie-down shafts (1,2), the other for the pattern shafts.

Finishing the fabric and sewing the garment

Cut the fabric from the loom and serge or machine zigzag raw edge. Machine wash, warm, on a delicate cycle with mild detergent or Orvus Paste. Machine dry, warm; press with a hot iron.

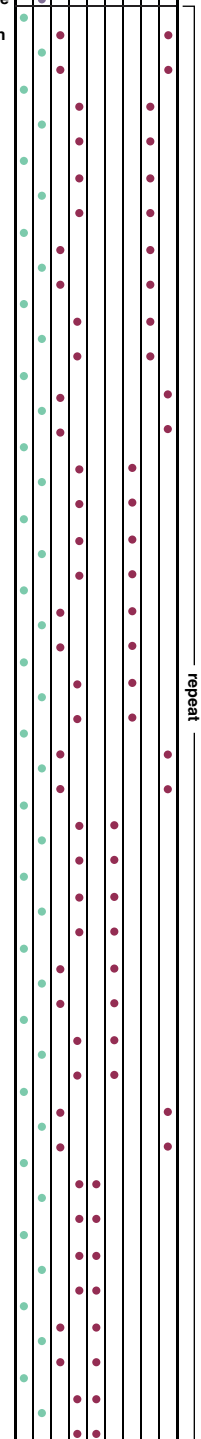
Read the pattern directions carefully. Make a muslin of each garment and try it on for fit before cutting your handwoven fabric. Since the fabric is likely to fray, first cut out all pattern pieces that are to be lined from a lightweight iron-on interfacing (it will add stability without changing fabric hand), iron the interfacing pieces to the handwoven fabric, and then cut out the pieces from the handwoven. (The entire vest is lined, as is the front of the blouse.)

Assemble and sew the garments following pattern directions. I used a bound buttonhole closure for the vest (sample first on a scrap that is interfaced and lined exactly like the vest). For the blouse I used a purchased cord to make loops for the buttons. The cord is sewn along the fold and adds a design feature to the front of the garment.

The moral of this story? Don't be too quick to judge colors or weave structures! The key to a successful project is in the interaction of *all* the elements.

Resources

Harvey, Virginia. *Bateman Blend Weaves*, Shuttle-Craft Guild Monograph #36. Petaluma, California: Shuttle-Craft Books, 1982, draft #338, p. 96.





Tracy's vest uses one side of the fabric for the main pieces and the other side for a band to trim the front. Large plastic buttons join the sides; a coordinating larger button closes the front. For the blouse, a purchased cord trims the front edge and forms button loops.

PROJECT at-a-glance

Weave structures for garments

Plain weave and supplementary weft patterning (Bateman blend).

Equipment

8-shaft loom, 31" weaving width; 8-dent reed; 2 shuttles.

Yarns

Warp: 8/2 Tencel (3,360 yd/lb), Shale, 1,710 yd (8½ oz); Olive, 1,360 yd/lb (6½ oz); Coral, 340 yd (1½ oz).

Weft for blouse: 8/2 Tencel (3,360 yd/lb), Shale, 1,711 yd (8¾ oz).

Weft for vest: 8/2 Tencel, Burgundy and Mineral 1,430 yd (6⅞ oz) each.

Yarn sources

8/2 Tencel is available from Webs.

Notions and other materials

Vest and blouse pattern #336, "Layers and Layers," by Lois Ericson (also includes tunic and jacket patterns); 1 yd silk cord for blouse trim; closures, lining, interfacing, and other notions required by pattern.

Warp order and length

682 ends 5 yd long as in Figure 2 (allows 29" loom waste and 8" take-up).

Warp and weft spacing

Warp: 22 epi (2-3-3-3 in an 8-dent

reed). Width in the reed: 31".

Weft for plain-weave blouse fabric: 22 ppi. Woven length (measured under tension on the loom): 78".

Weft for Bateman blend vest fabric: 40 ppi (20 ppi tabby, 20 ppi pattern).

Woven length (measured under tension on the loom): 65".

Finished dimensions

After washing, amounts produce one length of plain-weave yardage 28½" × 72" for a size small blouse and one length of yardage in Bateman blend 29" × 60" for a size small vest.

Loita Hills Blanket

with thanks to the Maasai

NANCY TAYLOR

Here's a way to combine weaving with beading for a magnificent textile. Inspired by the colorful blankets of the East African Maasai, this blanket uses an on-loom needle technique to add borders of beads. Use the same idea for the ends of scarves or shawls, weave the blanket without beads, or inlay only selected areas for a quicker project.

Among the great joys of my life as a teacher at Earlham College have been the many semester-long foreign-study programs that my husband and I have led to Kenya. As a result we have come to know well a traditional group of Maasai people in the Loita Hills, not too far from the famous Masai Mara National Reserve.

The Maasai come from a nomadic and semi-nomadic tradition, and body decorations have long been the most important of their art forms. Red is the dominant color worn by the Maasai, a preference that may have come from the availability of red ochre. Most people in this area carry and wear a red blanket, their protection against the sometimes harsh elements of the savannah lands.

Maasai women create beautiful beadwork from imported Czech glass beads that is used to decorate their clothing with breathtaking color and pattern.

My experiences with the Maasai led me to want to weave a piece that reflected my appreciation of their culture and



A Maasai elder of Loita Hills

hospitality. Although Maasai blankets are not handwoven, I decided to weave a red blanket incorporating beadwork—a blanket that a Maasai might find beautiful.

Warp and weft yarns

Both the warp and weft for this blanket are hand-dyed with Jacquard Acid Dyes. I used two mixes of red and brown, one for the warp and a darker one for the weft.



Nancy Taylor, of Richmond, Indiana, has been teaching weaving in the art department of Earlham College since 1981.



These dyes are very easy to use and require only vinegar and hot water to create endless color possibilities. I wound skeins of white wool yarn for both the warp and the weft in preparation for dyeing. (If you don't wish to dye yarns, commercially dyed yarns in similar colors are suggested in the Project at-a-glance.)

To capture the look of a well-used blanket, I intentionally produced color variations in the yarn. For this effect, you just have to do everything you've been taught *not* to do in the dyepot! If you don't stir very much, the yarn closest to the heat source will be darker than the rest. For more dramatic variations, pour some concentrated dye directly on areas of the yarn. Rinse the yarn thoroughly after dyeing (follow manufacturer's directions and safety precautions throughout).

Preparing the loom

Wind a warp of 481 ends of the lighter red yarn and thread the loom following Figure 1 and Project at-a-glance. If your reed is exactly 48" wide, you can omit the 481st end or sley 2 in the last dent.

Weaving the blanket

The border on each end of the blanket contains a beaded section about 4½" high, with 55" of twill between the borders. Allowing 6" for fringe and using the darker

red color as weft, weave 2 picks plain weave and then 4" of twill (see Figure 1). Work the first beaded border as described below, using the beading charts in Figures 2a–2b. Weave 55" of twill. Work the second beaded border following Figures 2c–2d, weave 4" of twill, and end with 2 picks plain weave.

If your loom is limited to ten treadles, tie two of the twill treadles to weave plain weave and change them back when you are ready to weave twill (see Figure 1).

Allow ample weft in each pick—place the weft with a very large arc. The beaded areas do not draw in with finishing; using as much weft as possible in each twill shed will help equalize fabric width.

Weaving the beaded borders

Weaving with beads is very satisfying, but slow! I found a muffin tin useful for keeping the beads sorted by color, and it enabled me to pick up the beads easily with my needle. For each row of beads I worked with two needles, both threaded with red sewing thread, one on the underside of the warp threads, the other on the top side.

Following the chart for the first beaded row (the row of yellow beads at the bottom of Figure 2a), pick up a group of about 6 beads with the underside needle, slide the beads along the thread, and push one bead up in the space between the selvage

warp thread (on the right if you are right-handed) and the next warp thread, then skip two warp threads and push the second bead up, skip two warp threads and push the third bead up, and continue, placing the rest of the beads in the spaces between every two warp threads.

Holding the beads in place with your left hand, pass the top needle through each of the beads, so that they are held in place by one sewing thread passing over and one sewing thread passing under each pair of warp threads.

Proceed, working with about 6 beads at a time across the warp. Knot the two sewing-thread tails together when you reach the opposite selvage. Weave 1 pick plain weave with wool weft and tuck the sewing-thread tails into this shed before trimming them. Work the next beaded row starting with the space between the *two* edge threads on the right and the third thread, then skipping two warp threads across the fell as before. This row of beads will be offset from the previous row. Weave 1 pick plain weave (the opposite plain-weave shed from the previous row). Work the next pair of beaded rows in the same way, and continue, following the charts in Figures 2a–2b (working from bottom to top in each chart). Weave 55" of twill, and then bead following Figure 2c and finally Figure 2d.

PROJECT at-a-glance

Weave structure for blanket

Twill and plain weave.

Equipment

8-shaft loom, 48–49" weaving width; 10-dent reed; 1 shuttle; 2 beading needles.

Yarns

Warp: 100% wool (1,120 yd/lb, Montana), natural (dyed irregular medium brownish red), 1,440 yd (1 lb, 4½ oz); or substitute 100% washable wool (1,234 yd/lb, Limbo), red, Color #9, 1,440 yd (1 lb, 2¾ oz).

Weft: 100% wool (1,120 yd/lb, Montana) natural (dyed dark brownish red), 1,045 yd (15 oz); or substitute

100% washable wool (1,234 yd/lb, Limbo), brown, Color #32, 1,045 yd (13½ oz). Cotton-covered polyester sewing thread (Dual Duty Plus), 319 yd for beading weft, brownish red.

Other materials

Jacquard Acid Dyes, Fire Red #618 and Brown #635, enough to dye 3 lbs of yarn; about 13,300 size 8° Japanese seed beads (280 g): dark blue and light blue, 2,000 (41 g) each; red, 2,300 (48 g); green 2,350 (49 g); yellow-gold, 2,400 (50 g); white, 2,250 (47 g).

Yarn and materials sources

100% wool (Montana) is available from Henry's Attic, 100% wool (Limbo)

from Halcyon Yarn, Jacquard Acid Dyes from Dharma Trading Company, sewing thread from fabric stores, beads and beading needles from bead shops.

Warp order and length

481 ends 3 yd long (allows 7" for take-up and 33" for loom waste and fringe).

Warp and weft spacing

Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 48⅓". Weft: 10 ppi. Woven length (measured under tension on the loom): 68".

Finished dimensions

After washing, amounts produce one blanket 40½" × 62" plus fringe.

Southwest Settings

for placemats and napkins

SANDEE JAASTAD

With sweeping vistas and subtle earth tones, the American Southwest has inspired artists and craftsmen for centuries. The sharp geometric shapes and the progressions of rocky mesas and canyons are reflected in Navajo and other Native American design that are in themselves an inspiration.

I'm an avid tourist and hiker, and I always return from trips to places like the Grand Canyon, Taos, or Santa Fe, with new ideas for handwoven textiles. I especially love to use two different weave structures—sometimes in the same design and sometimes in different ones—for coordinating placemats and napkins.

As I travel, I sketch designs I see on graph paper, often adding color to the shapes. When I get home, I look through my weaving books and workshop notes for drafts that produce similar shapes, either to use as they are or to modify to match a design idea. For this table setting, the strong diagonals of the canyon ridges were easy to translate into a twill for napkins and warp rep blocks for placemats.

Weaving and finishing the placemats

Wind a warp and prepare the loom following Project at-a-glance and Figures 1 and 3, page 54. (The draft is from a Joanne



The Southwest landscape, with its geometric lines and shapes, inspires fabric designs.

Tallarovic warp rep workshop.) Since the warp bends around the thick weft in warp rep, there is considerable warp take-up, about 30% for these placemats. To weave more than four mats, allow 30" additional warp length for each one.

Cut $\frac{3}{4}$ "-wide strips of dark blue cotton for the rag weft. Cut ends on the diagonal and machine stitch together; each mat requires 30 yards. With the rag weft on the rag, ski, or stick shuttle and the $\frac{8}{4}$ cotton on the boat shuttle, weave the



Sandee Jaastad, of Buena Vista, Colorado, designs decorative household textiles in a wide range of block weaves.



placemats following Figure 1. Place each weft straight against the fell.

Remove the fabric from the loom, cut the mats apart, and machine stitch a rolled hem on each end. Machine wash, warm water, mild detergent, gentle cycle. Roll in towels to remove excess water; dry flat.

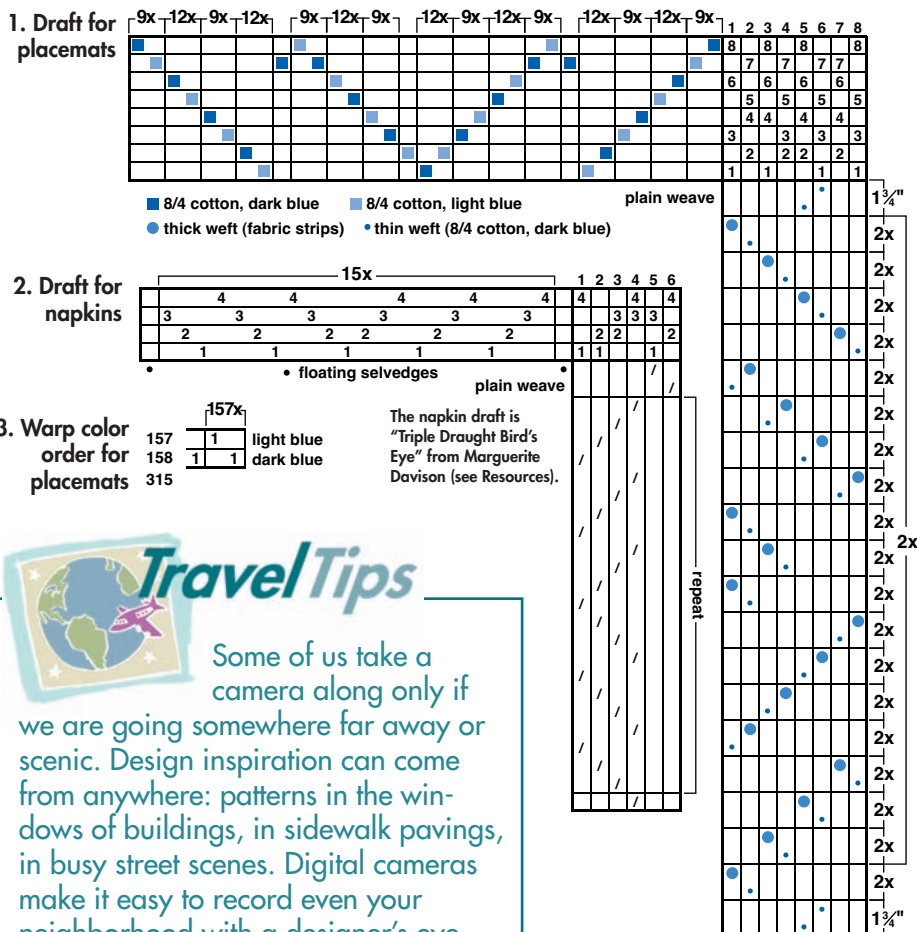
Weaving and finishing the napkins

Wind a warp and prepare the loom following Figure 2 and Project at-a-glance. Allowing 2" unwoven warp between each napkin for fringe, weave each napkin for 18¾" (not including fringe) as in Figure 2.

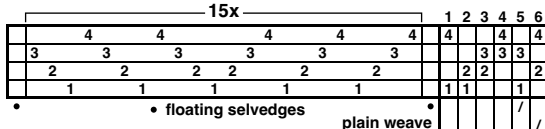
Remove the fabric from the loom. Machine stitch raw edges; cut napkins apart leaving ¾" fringe on each. For side fringe: Mark ¼" from each selvedge and pull out a warp thread. Machine stitch in the space left by the thread. Remove the warp threads between the stitching and the selvedge; cut selvedge loops. Machine wash, warm water, mild detergent, gentle cycle; dry flat.

Resources

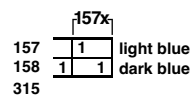
Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite Davison, 1977, p. 21.



2. Draft for napkins



3. Warp color order for placemats



The napkin draft is "Triple Draught Bird's Eye" from Marguerite Davison (see Resources).



Travel Tips

Some of us take a camera along only if we are going somewhere far away or scenic. Design inspiration can come from anywhere: patterns in the windows of buildings, in sidewalk pavings, in busy street scenes. Digital cameras make it easy to record even your neighborhood with a designer's eye.

PROJECT at-a-glance

Weave structure for placemats

Warp rep.

Equipment

8-shaft loom, 14" weaving width; 12-dent reed; 1 boat shuttle, 1 rag, stick, or ski shuttle.

Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), dark blue #41, 632 yd (6½ oz); light blue #34, 628 yd (6 oz).
Thick weft: 120 yd ¾"-wide strips of dark blue cotton (about 2½ yd 44"-wide fabric).
Thin weft: 8/4 cotton carpet warp (1,680 yd/lb), dark blue #41, 186 yd (1½ oz).

Warp order and length

315 ends 4 yd long following Figure 1, allowing 30% (26") for take-up and 28" for loom waste.

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 13⅞".
Weft: 8 ppi, (4 thick/4 thin), 12 ppi in hems. Woven length of each mat (measured under tension on the loom): 22".

Finished dimensions

After washing, amounts produce four hemmed placemats each 12½" × 17¼".

Weave structure for napkins

Extended point twill.

Equipment

4-shaft loom, 21" weaving width; 8-dent reed; 1 shuttle.

Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), light blue #34, 1,079 yd (10½ oz).
Weft: 8/4 cotton carpet warp

(1,680 yd/lb), dark blue #41, 761 yd (7¼ oz).

Warp order and length

332 ends light blue ¾ yd long (allows 4" for take-up and 38" for fringe and loom waste).

Warp and weft spacing

Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 20¾".
Weft: 16 ppi. Woven length of each napkin not including fringe (measured under tension on the loom): 18¾".

Finished dimensions

After washing, amounts produce four napkins with fringe on all four sides, 14¾" × 14¾", not including fringe.

Yarn sources for placemats and napkins

8/4 carpet warp is available from the Yarn Barn of Kansas.

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Travel Journal Cover in Ikat

inspired by weaving in Borneo

DEB ESSEN

My first experience using the ikat technique I had observed in Borneo was satisfying—and humbling! It reinforced my belief that we need to preserve indigenous textile techniques for the enrichment of future generations. I hope as you travel, you will purchase handwoven textiles, visit with artisans, record techniques, and most importantly, share the knowledge you gain.

Located across the South China Sea from Southeast Asia, Borneo is the third largest island in the world after Greenland and New Guinea. Borneo has a rich textile heritage. In addition to an exquisite pick-up pattern weave and an on-loom wrapping technique that looks like embroidery, the textile specialty of the indigenous Iban of Borneo is a warp-faced ikat cloth they call *puak*.

Ikat is a resist-dye technique used by the Iban to pattern the warp. Strips of dye-resistant material, tightly wrapped around sections of the warp, create patterns by preventing dye from reaching the wrapped threads. After the dyed warp dries, some ties are removed to expose undyed threads, and the entire warp is submerged into the next dye bath. The untying and over-dyeing process is repeated to create the design. Iban designs are usually in three colors—red, blue, and white—and learned and remembered without a written record.



Deb Essen lives and weaves in Victor, Montana. Her current passion is collecting fiber arts and crafts from around the world.



An Iban ikat fabric

Designing the ikat cover

Although Iban ikats are woven in very fine threads, I chose 6/2 cotton for my first project. The rule of thumb for creating a warp-faced weave is to sett the warp about $2\frac{1}{2}$ times the sett for a balanced plain weave (for 6/2 cotton, $15 \text{ epi} \times 2\frac{1}{2} = 37\frac{1}{2}$, which I rounded up to 40). I estimated about 15% take-up.





graka

Since I'm such a novice, I kept the design simple—arrows that take advantage of the feathering from one section to another separated by solid white sections and bordered by a narrow random-ikat stripe. Unlike the Iban, I drew the arrow design on graph paper (see Figure 1).

Preparing the warp

These directions are for making the cover shown here—with recommendations that come from my 20/20 hindsight! You can

alter them (you'll want to choose a journal and adjust warp width and length to fit; allow 17% take up to be sure you have enough warp). Ikat designs don't have to be exact to be appealing. You will gain respect, however, for the complex figures accomplished by the Iban.

Wind seven separate warp chains: three of 40 ends each for the white bands, two of 120 ends each for the arrow sections, and two of 60 ends each for the random-ikat side borders.

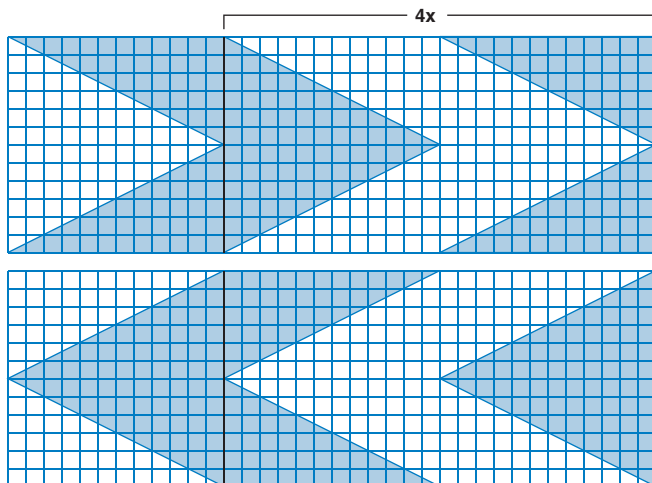
1. Design graph for wrapping warp bundles

2. Warp order

2x			
120	40	40	white
120	60	60	random ikat
240	120		arrow ikat
480			

3. Draft for fabric

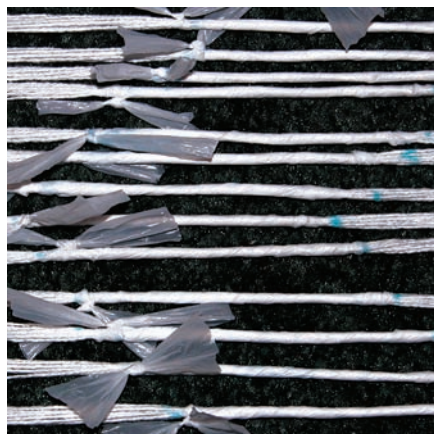
120x		
4		4
3		3
2		2
1		1
/		/



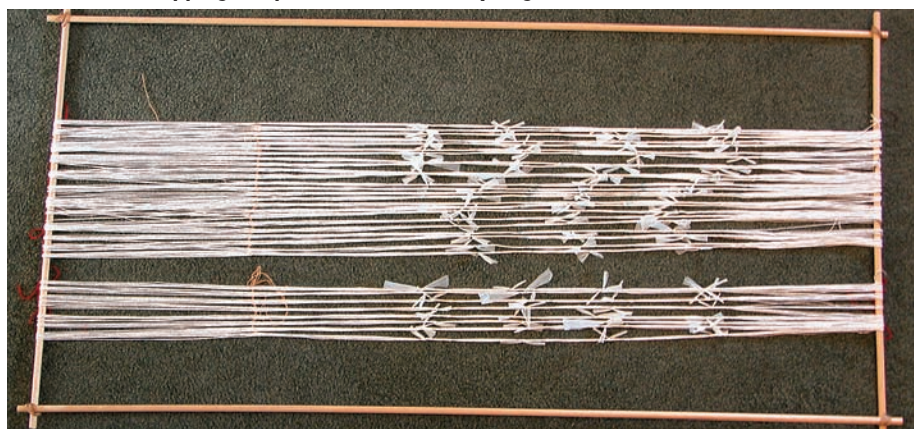
a. Securing the cross in 10-end groups



b. Wrapping 10-end bundles



c. Frame for wrapping warp bundles for resist dyeing



While each chain is still on the warping board, secure the cross in 10-end sections: Fold a contrasting thread in half and take each tail through one side of the cross in the first group of 10. Cross the tails so they go through opposite sides of the cross in the next group, and continue (see Photo a) for all the ends in each chain.

You'll need a frame to stretch the warp for tying. Use two 48" dowels for the side-pieces and cut a third one in half for the ends. As you remove each chain from the warping board, do not cut the end loops, but place the two short dowel pieces through the loops (omit chains that will remain white). Secure the corners of the frame with rubber bands as in Photo c.

Tying the resist and dyeing the yarn

I recommend wrapping 27" of warp (begin about 7" from the end that will be used to tie on to the front apron rod). I underestimated take-up and shrinkage so my design stops short of the journal edge.

In Figure 1, each square represents 1/4" warp length and a bundle of 10 threads (1/4" warp width). Where there is white in the graph, you will wrap plastic along a 3" length of each 10-end bundle.

Mark the beginning and end of the wrapping positions (white sections) on the warp with a water-soluble quilting pen (Photo b). To make the diagonals of the arrows, each 3" wrap begins 1/2" farther down the warp than the preceding wrap. (In Photo c, the bundles for the two arrow sections are in the large upper group of threads. The smaller group is tied randomly for the two narrow side borders.)

The Iban use plastic twine to tie the resist areas. I cut a white plastic trash bag into 1/2" x 12" strips (use a dark trash bag so you can see the wraps more easily).

Make the wrap by centering a plastic strip at one end of a marked white section and tightly wrap the plastic ties around the 10-end bundle, making sure the edges of the strips overlap. At the end of the section, wrap the ends two or three more times and tie them together tightly. Failure to wrap tightly and overlap the strips will allow dye to leak through to the warp. Repeat for all white sections. Allow about six hours for wrapping.



Instant Indigo, a wonderful, freeze-dried powder of indigo and the necessary chemicals, makes the dye process easy. Just add water and you have a very concentrated indigo dye bath. Remove the chains from the frame and dye them following manufacturer's instructions.

Warping and weaving (finally!)


When the dyed, wrapped chains are completely dry, place them back on the frame to remove the plastic wraps. When this is done, you are ready to warp the loom using the chains in the order given in

Figure 2. Whether you warp from front to back or back to front, make sure the threads do not shift in relation to each other during warping. Thread the loom for plain weave following Figure 3.

Weave the fabric in plain weave. For smooth selvages, place the weft in the shed and beat once on an open shed to place the weft against the fell. Then, leaving the shed open, pull the weft so that it is snug against the selvage, close the shed, and beat firmly.

Finishing the book cover

Remove the fabric from the loom and machine stitch the raw edges. Trim close to the stitching line. Wash by hand in cool water, rinse well, lay flat to dry, and press.

Turn all edges under $\frac{1}{4}$ " and machine stitch to hem all sides. Turn the raw edge under again about 1", press, and sew by hand at the top and bottom edges to form sleeves for the journal cover. A length of ribbon stitched to the cover makes a good journal marker. 



Travel Tips

If you travel often, it's a good idea to have a standard Exit List. It should include things like Turn off heat, Alert neighbor, Put auto out-of-office reply on your server—all those little tasks you need to do before you leave. The list can also include your must-take items: travel journal, camera, alarm clock, address book, reading material, extra glasses—whatever you've forgotten on other trips.

PROJECT at-a-glance

Weave structure for journal cover

Warp-faced plain weave.

Equipment

4-shaft loom, 12" weaving width; 10-dent reed; 1 shuttle.

Yarns

Warp: 6/2 unmercerized cotton (2,520 yd/lb), white, 640 yd (4 $\frac{1}{8}$ oz).

Weft: 6/2 unmercerized cotton (2,520 yd/lb), white, 126 yd ($\frac{1}{2}$ oz).

Notions and other materials

Instant Indigo; three 48" dowels; 72–96 plastic strips $\frac{1}{2}$ " \times 12".

Yarns and materials sources

6/2 unmercerized cotton is available

from Webs, Instant Indigo from John Marshall, dowels and plastic trash bags from hardware stores.

Warp order and length

480 ends 48" long following Figure 2; allows 5" (17%) for take-up and 19" loom waste.

Warp and weft spacing

Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: 12".

Weft: 14 ppi. Woven length (measured under tension on the loom): 24 $\frac{1}{2}$ ".

Finished dimensions

After washing, amounts produce one length of fabric 12" \times 21 $\frac{1}{2}$ ".

Bye Bye Blackbird

a boundweave wall hanging

SALLY SCOTT

Textiles hold an honored place in the national heritage of Norway and are widely displayed in museums and public places. In 1999, I journeyed with the Norwegian Textile Group (see page 75) to Norway for three weeks. Trip highlights included a five-day class in Båtrya (boat rya in English and Swedish), many exhibits of both historical and contemporary Norwegian textiles, and the celebration of Midsummer's Eve. Memories of clear lakes, lush forests, rugged mountains, and fjords are still with me.

A common traditional Norwegian textile technique is the weft-faced pattern weave often called boundweave, in which the weft completely covers the warp. It is a one-sided fabric—although it looks like weft-faced plain weave on the front, it has very long floats on the back.

Having woven traditional Norwegian boundweave pieces like the coverlet in the photo at the right, I wanted to design something that reflects my South Dakota environment. Birds play important roles in art: in paintings, literature, fables, photographs, weavings, songs—and in prairie life. I enjoy watching big seasonal migrations in addition to our many resident birds. Blackbirds are especially plentiful in a prairie sky, and they form the inspiration for the hanging I call Bye Bye Blackbird. The threading, which combines point-twill and rosepath, makes possible many different motifs.



Sally Scott, of Sioux Falls, South Dakota, has been weaving for thirty years. She loves creating beautiful and functional textiles.



A boundweave bed covering by Sally Scott, inspired by her travels to Norway

Designing boundweave

From Lila Nelson, former curator of textiles at the Vesterheim Norwegian-American Museum in Decorah, Iowa, I learned a method for designing boundweave using graph paper and colored pencils. Once you have created the design, you can use the design to easily keep track of the treadling and weft color order as you weave.



Creating designs for boundweave

To use this method for designing boundweave, write one or two repeats of the threading at the top of a sheet of graph paper. Create designs by placing any selected color for each shaft in each row. For example, in the first row of the graph at the left in Figure 1, the square that corresponds to every shaft is rust. In the second and third rows, the square that corresponds to shaft 1 is black; the rest are rust. In the row marked with an asterisk (toward the bottom of the graph), yellow-gold is used for shaft 1, rust for shaft 2, and orange for shafts 3 and 4.

Weaving boundweave

The graph paper rows are design rows, not weft rows—it takes many weft threads to equal a design row in the actual weaving. In the treadling for boundweave, each shaft is down for one pick so that a desired weft color covers only the warp ends threaded on that shaft. It takes four picks to cover all of the warp threads on four shafts. When the four picks are beaten in, they look like one (sometimes multicolored) weft thread. The four picks must be repeated several times to build up enough weft to look like the graph paper row. The number of times depends on the thickness of the weft and your beat (for the weft in this hanging, three or four times).

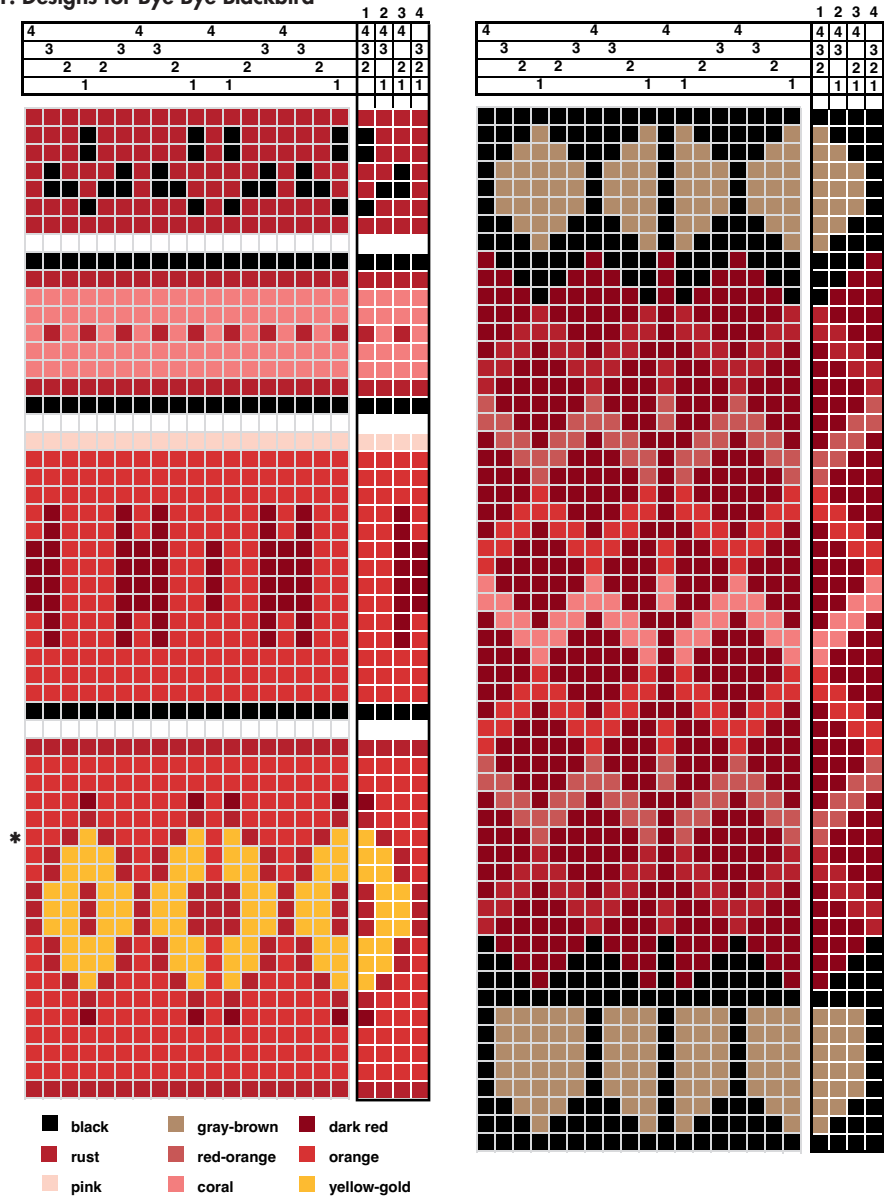
For example, to weave the row marked with an asterisk in Figure 1, use treadle 1 with the yellow-gold weft, treadle 2 with rust, treadle 3 with orange, and treadle 4 with orange (the colors for each treadle are given in the treadling part of the design graph). Repeat this sequence as many times as it takes to make the colors as tall as they look in the design-graph row.

Weaving a boundweave hanging

Figure 1 does not include all of the designs in the Bye Bye Blackbird hanging. Once you see how boundweave works, you'll want to create your own designs (note that you'll weave the designs from the top down, so although the birds are upside down in the graph, they will be right side up in the weaving).

Wind the warp and prepare the loom following Figure 2 and Project at-a-glance

1. Designs for Bye Bye Blackbird



(20" of warp length is allowed for sampling). Wind a bobbin of each weft color. Weave some of your designs for practice and to establish how many repeats of the 4-pick treadling sequence are needed to equal each design-graph row. Weave with high tension and bubble the weft generously so that the warp is completely covered and the selvages are straight.

When you are ready to begin the hanging, weave 1" in plain weave in any color. (This will be turned to the back for a hem—bubble the weft only slightly and beat relatively loosely to keep the warp width of the hem area the same as in the boundweave areas.) Then weave the hanging for 63" (or length desired) beating firmly, alternating solid stripes of different

colors and widths with designs from Figure 1 and/or from your own design graph. End with 1" plain weave for the other hem.

Finishing the hanging

Cut the hanging from the loom leaving about 6" fringe at both ends. Machine zigzag across the plain-weave raw edges several times. Tie overhand knots of pairs of warp threads snug against the fell at both ends; trim fringe to ½–1".


Cut two strips of Ultrasuede 28" × 2". Place one strip on the right side of one end of the hanging so that it overlaps the plain-weave section ½" and leaves a ¾" tab of Ultrasuede extending from each selvage. Machine zigzag the edge of the Ultrasuede to the hanging. Fold the ¾" tabs around

2. Draft for Bye Bye Birdie

3x				6x				3x				1	2	3	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
												plain weave			
												■			
												■	■		
												■	■	■	
												■	■	■	■

each selvedge edge to enclose them, and stitch to secure. Turn back the bound edge so that the Ultrasuede binding and the plain-weave section cannot be seen from the front, and handsew the edge of the binding to the back of the hanging. Repeat for the other end.

For a hanging sleeve, cut a piece of muslin 25" × 6½". Turn and press ⅜" hems at the ends. Fold the sleeve in half wrong sides together to make a rectangle 24¼" × 3¼" and machine stitch a ⅜" seam joining the long raw edges. Turn right side out and place on the wrong side of the hanging with one long edge

on the upper hem binding, making sure the sleeve cannot be seen from the front. Handsew this edge of the sleeve to the binding and the lower edge to the back of the hanging. Attach a picture-hanging bracket to the center of the flat stick, insert the stick into the sleeve, and cut an opening in the sleeve to accommodate the bracket. 

Resources

Hoskins, Nancy Arthur. *Weft-Faced Pattern Weaves: Tabby to Taqueté*. Eugene, Oregon: Skein Publications, 1981 (for bound-weave designing and weaving tips).



Travel Tips

A visit to another country can be greatly enriched by a bit of prior research. Concentrating on the area you plan to visit, search the internet for information about where to go and what to see (museums, shows, historical sites, etc.). Other weavers are also a great resource. Make a list of the places that interest you most and number them according to priority. You can change all this after you're there, but keeping priorities in mind can help you use well the limited time you have.



PROJECT at-a-glance

Weave structure for hanging

Boundweave.

yellow-gold, etc.), 3,340 yd (2 lb, 4 oz, about 11 skeins) total.

Equipment

4-shaft loom, 27" weaving width; 6-dent reed; 4 shuttles with 1 bobbin for each color used.

Notions and other materials

2 strips Ultrasuede 54" × 2"; ¼ yd muslin, sewing thread, flat stick for hanging, picture-hanging bracket.

Yarns

Warp: 12/9 cotton seine twine (925 yd/lb), natural, 530 yd (9½ oz).
Weft: 2-ply wool (50% Spelsau/50% luster wool, 1,488 yd/lb), in desired colors (black, rust, pink, gray-brown, red-orange, coral, dark red, orange,

Yarn and materials sources

2-ply Vevgam in 112 colors in 328 yd/100 gm skeins and cotton seine twine in 460 yd/500 g tubes are available from Norsk Fjord Fibers, Ultrasuede and muslin from fabric stores, picture bracket and stick from hardware stores.

Warp order and length

159 ends 3⅓ yd long (allows 18" for sampling and 37" for take-up and loom waste).

Warp and weft spacing

Warp: 6 epi (1/dent in a 6-dent reed).
Width in the reed: 26½".
Weft: 60 ppi. Woven length not including sampling (measured under tension on the loom): 65".

Take-up and shrinkage

Amounts produce one hanging 25" × 63".

Have Loom Will Travel

JUDY EDELKIND

I never travel without an inkle loom—I have two sizes, the little one shown here, and a larger one that allows a longer warp. I use them to “mass produce” tubular shoelaces during my travels. Shoelaces are fast and fun to weave! I warp the full length of the loom many times, and when I end up with lots of laces, the colorful cords are great for wrapping gifts and other purposes.

The inkle loom makes possible a weave structure especially appropriate for shoelaces: tubular plain weave. It may sound complicated but it couldn't be simpler. Instead of weaving back and forth as we are accustomed to doing (right to left and then left to right), the shuttle moves in the same direction over and over again to pull the two selvedge edges together into a tube.

Another plus of this tubular weave is that when tension is released and the cloth is removed from the loom, the tube twirls on itself to make a spiral design that looks like a complex, colorful braid. Warp-

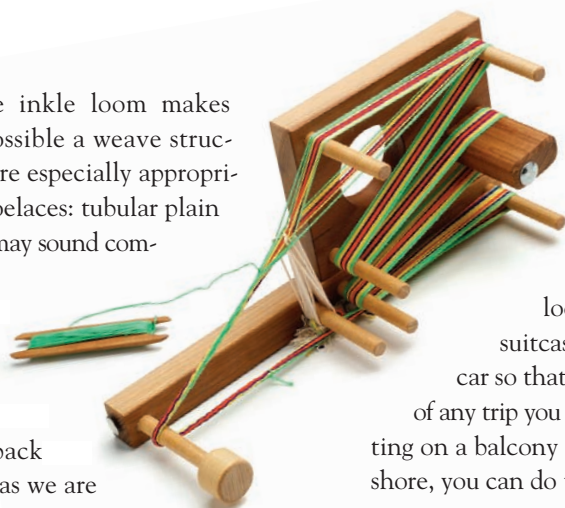
ing and weaving are quick and easy—nothing could be more satisfying!

The very best part is that an inkle loom can be tucked in a suitcase or the trunk of your car so that weaving can be a part of any trip you take. Instead of just sitting on a balcony overlooking a glorious shore, you can do that and weave, too!

Designing the warp

On an inkle loom, the warp is wound and the loom is threaded in a single process. Choose from 12–20 threads of 3/2 or 5/2 pearl cotton for a shoelace diameter appropriate for sneakers and most lace-up sport shoes (12 threads if they are all 3/2 cotton, 20 threads if they are all 5/2, and a number in between if you mix the two).

I usually arrange symmetrical sequences of stripes of varying widths using three to five colors, but almost any color arrangement will work. Each project is different—and each is a lesson in color interaction. Shoelaces are also a great way to use small bits of leftover pearl cotton yarn.



Judy Edelkind is a high school counselor in Dublin, New Hampshire. A weaver for more than twenty years, she loves short inkle projects.





Weaving shoelaces

Thirty minutes

Making the heddles

Using sections of strong, smooth string about 7" long, tie heddle loops 2½–3" in diameter (or the appropriate length for your inkle loom) equal in number to half of the warp ends in your band and place them on peg 8.

Thirty minutes

Warping the loom

Tying each new color to the previous color, warp the inkle loom with 12–20 ends so that every other end passes through a heddle loop.

Five minutes

Wind the weft

Wind a stick shuttle with the weft.

Two vacation hours

Weave the shoelaces

Weave the band: For one shed, with your hand lift the threads that correspond to purple in Figure 2; then push them down for the opposite shed. Always enter the shuttle from the same side. Beat with the edge of the shuttle, advancing the warp as necessary.

Fifteen minutes

Finishing the shoelaces

Remove the warp from the loom and cut the shoelace the length desired. Knot the ends firmly. Secure with a dab of diluted Elmer's glue. Repeat for second shoelace.

1. Warp color orders

4	orange
2 2	purple
3 3	yellow
3 3	green

20 ends 5/2 pearl cotton
(on the loom in photo, page 65)

2	black
2 2	orange
2 2	purple
2 2	magenta

14 ends 3/2 pearl cotton
(in shoes in photo at right)

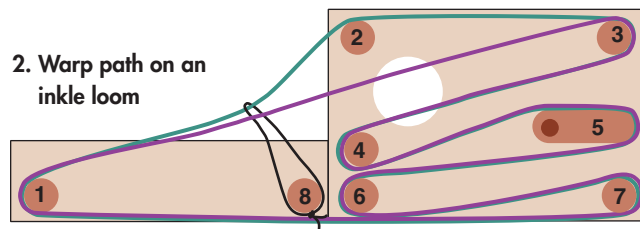
4	orange
2 2	turquoise
2 2	red

12 ends 3/2 pearl cotton
(in shoes in photo, page 65)




The warp on an inkle loom is continuous. The tensioner (5) pivots on a rod to allow the adjustment of warp tension (extend it fully when you are warping). As you weave, pull the woven fabric toward you to advance the warp.

2. Warp path on an inkle loom



Warping an inkle loom

Temporarily secure the end of the first warp thread to peg 1 with a knot you can untie easily. Wind the thread (green in Figure 2) through the first heddle loop on peg 8, over peg 2, and back to peg 1 in the path shown. Wind the second thread (it will be the same yarn unless you change colors) from peg 1 to peg 3, bypassing the heddle loops, and back to peg 1 as shown (purple thread). Wind all other threads alternating these two paths. Wind with a continuous thread unless you change colors; when you do, tie the new end to the old at peg 1. Tie the end of the last warp thread to the end of the first. 



Some say weaving isn't portable, but it is if you have an inkle loom! Wind small balls of all the colors of 3/2 and 5/2 pearl cottons in your stash and take them with you wherever you go. You can play with color combinations you'd never think of going to the trouble to warp on your big floor loom—and you'll also end up with lots of great shoelaces for unique gifts!

PROJECT at-a-glance

Weave structure for shoelaces

Tubular plain weave.

Equipment

Any inkle loom, 1 flat stick shuttle.

Yarns

Warp: 3/2 pearl cotton (1,200 yd/lb) or 5/2 pearl cotton (2,100 yd/lb) in assorted colors (see Figure 1), about

18–28 total yd/shoelace.

Weft: 3/2 pearl cotton or 5/2 pearl cotton in one color, about 2 yd.

Yarn sources

Pearl cottons are available from most weaving suppliers.

Warp order and length

12–20 ends as long as the full length of

the selected inkle loom.

Warp and weft spacing

Warp: 12–20 ends (about ¼" wide).

Weft: 6 ppi. Woven length (measured on a small inkle loom): 44".

Finished dimensions

Amounts produce one woven tube about 42" long with a ¼–¾" diameter.

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The Pole-folio

Design On the Go

a portable design portfolio

MARY NICKOL

Packing for trips to here and there has taught me a lot about this and that—mostly, that if I leave out this, I have more room for that. It doesn't matter how far I'm traveling, I always have to make tough decisions. Carrying six or seven cones of thread is (almost) never an option. Clipping samples from each is one answer, but we all know that a fistful of colorful threads looks beautiful—for only so long. Here is a much better idea!

Extra suitcase space, like exit row or bulkhead space, is a luxury most keenly noted when it's not available. Yet, whether it's a trip downtown for yarn or fabric, out to the country for inspiration, or aboard a flight to beyond, I have found a way to have “face time” with my treasured threads without sacrificing precious space—not stapled to my shopping list, not in a linted wad at the bottom of a pocket, but in an orderly way, respectful of the investment they represent!

The basic idea

In the first rendition of my idea, I organized samples of my yarn collection on rings (like those used for keys). With the yarns grouped by weight, color, fiber, or

project, I was able to see at a glance the complete collection of all the yarns I have at home. One ring might hold the colors I have in rug wools, another my colors of 10/2 pearl cottons, another the linen blends for a project idea, and so on. I stacked the rings on a makeshift spool holder I had made years ago from scrap hemlock and a paintbrush handle. This kept them neatly arranged, while rotating the rings one above the other made for easy exploration of endless thread and color combinations.

The post-and-ring concept worked so beautifully, I eventually adapted it to a portfolio-style binder. Same principle, different package. With the binder, it's easier to use odd blocks of time for designing. Its off-the-shelf appearance lets it slip unnoticed into situations not traditionally

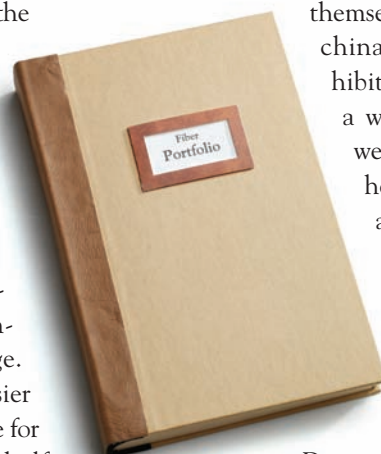
considered fiber-friendly—a restaurant, an office, a ballfield, even a pew.

This revised edition—the Portfolio—allows for storage of fiber rings waiting consideration, lets me “mark” a thread combination I want to come back to, and has room for yarn wraps and bead or fabric samples. The whole thing is quickly closed and easily stowed.

Unexpected advantages

Keeping in close contact with our fiber holdings pays off. It lets us act upon inspired options when they present themselves—a niece's registered china pattern, a traveling exhibit of Turkish flatweaves, or a walk through an old and well-loved garden miles from home. When you've found a perfect combination of yarn colors, a tempting yarn purchase is no longer an impulse; it's an informed acquisition. I like to think of it as a merger.

Design opportunities can't always be predicted, but with portfolio in hand, we can take full advantage of them when



Mary Nickol lives and weaves in Coeur d'Alene, Idaho, but carries the design process wherever her travels take her.

they do occur. I just flip open my portfolio, grab a few rings of its promising threads, stack them on the working post, and rotate them until my eye stops me. Compatibilities jump to life when my colors and textures are held up to those of the object that has caught my attention. If time is short, or if at some point I'm interrupted, I can leave everything as is and close the cover. If I want to save a selection of threads, I gather them up under my "bookmark." Painters have their palettes—this weaver has her portfolio.

Portfolios can also work cooperatively: picture a "rings of fiber" exchange. Participants can swap rings from their collections. With heads together and using photos, fabric, beautiful stones, or pottery as sparks, a group can brainstorm to fuel the design process.

Creating fiber rings

Organizing the rings is not unlike moving into a new purse. On one ring, I keep my threads whose colors come closest to those on the color wheel. I use this ring as a reference tool and to remind myself what happens, say, when complementary colors meet each other. Another ring is for buttons or other embellishments that jangle and suggest unexpected directions. I also keep groups of threads from former

projects, gathered together and slipped as one onto a ring. It's nice to see familiar color pathways shoulder-to-shoulder with roads not yet traveled.

A "pole-folio"

If the concept of stacking and rotating threads still seems a little foreign, it's simple enough to build a post and ring assembly to see how you like it. Making a simple post and ring assembly (a "pole-folio"

we can call it) only requires a couple of dollars and a trip to a hardware/craft store.

Mary is currently working on patenting the Portfolio and hopes to offer it for sale. Keep an eye on Product Reviews!



The Portfolio



Making a pole-folio

Materials and equipment

A small wooden base (or plaque) $\frac{3}{4}$ " thick, 2" of a $\frac{3}{8}$ " dowel, dowel cap with a $\frac{3}{8}$ " hole, $\frac{3}{4}$ " rings, drill with $\frac{3}{8}$ " bit, fine sandpaper, wood glue, oil or wax finish for wood (I used Minwax Paste Finishing Wax).

Making the base and pole

Mark the center of the base and drill a $\frac{3}{8}$ " hole, $\frac{3}{8}$ " deep. Sand the base, dowel, and

dowel cap; apply wood finish. Glue the dowel into the base, checking that it's at 90 degrees to the base all the way around.

Preparing the rings

Cut a sample thread from each of your yarn cones and skeins, about 8" long. Designate a ring for each thread category of your own choosing—different weights, colors, fibers, projects, etc. Fold each sample in half and

put its ends first through the ring and then back through the loop formed at the fold. Pull snugly to secure. Trim thread ends.

Using the pole-folio

Slip the rings on the dowel. Place the dowel cap on the top to keep the rings from sliding off. Update your samples as you use up some of your yarns and as you acquire new ones.

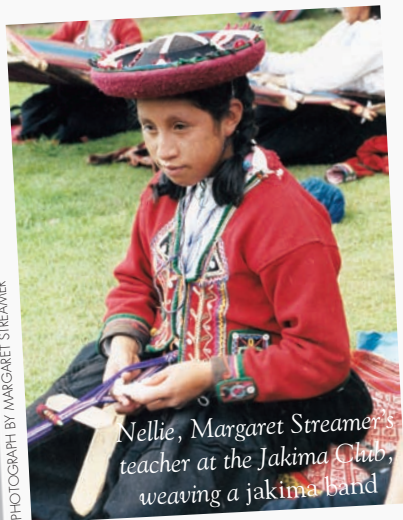


The Weavers of Cusco, Peru

MARGARET STREAMER

“A knowledge of another culture should sharpen our ability to scrutinize our own.”

— Margaret Mead



PHOTOGRAPH BY MARGARET STREAMER

Nellie, Margaret Streamer's teacher at the Jakima Club, weaving a jakima band

A sea of black and red dances over the green pasture. A low murmur of voices greets me, and heads are briefly lifted with shy but friendly smiles before they bend again to work. Everybody is weaving!

I am in the Andes of Peru, over 12,000 feet above sea level, in Chinchero, a small village close to Cusco, the ancient Incan capital. I take my place beside Nellie, a fourteen-year-old Quechuan who is my teacher at the Jakima Club. The Club's purpose is to give Chinchero women and children one day a week when they can concentrate on weaving without interruption from family chores.

The work for a gringa like me is arduous. Concentration and patience are a prerequisite for success—the Quechua seem to have an abundance of both. They sit on the ground, strapped to a loom anchored at the far end by a wooden stake or nail hammered into the ground. After picking up the pattern for a row, the weaver beats the weft into place with a piece of curved llama bone, worn smooth by years of use. She then leans forward to lift the heddle rod that changes the shed, strums the warp with the bone, and settles back to work the next pattern row.

The youngsters (and any beginner like me) start with narrow ribbons, or *jakimas*. They progress to wider pieces until they graduate to full-width cloth that is a mixture of plain weave and any combination of forty-two traditional patterns. I will be



PHOTOGRAPH BY PATRICIA TOWNSEND



PHOTOGRAPH BY MARGARET STREAMER

lucky to achieve ten. And I cheat! I write them down. The Quechua remember them all through relentless practice.

The textiles produced by this complementary-warp technique are warp-faced, reversible, and durable. All Chinchero weavings are edged with a *nawi awapa* (eye of the cloth) that is tubular-woven separately, but attached to the main cloth with its weft.

In recent years Chinchero textiles have regressed—in the best sense of the word. Chinchero weavers are returning to the ways of their Incan ancestors, forgoing synthetic yarns and bright aniline dyes. They use drop spindles to spin wool or alpaca fiber into fine yarns with a strong twist to withstand the rigors of back-strap weaving. The yarns are natural-dyed in a rainbow of colors—cochineal for reds, indigo for blues, leaves and flowers for shades of green and yellow—an appropriate achievement for a village named by the Incas as the “birthplace of the rainbow.”


The Chinchero Jakima weavers are associated with the Center for Traditional Textiles of Cusco (CTTC), a nonprofit organization formed in 1996 to reverse the rapid decline of traditional weaving. The techniques and patterns that survived the 500 years since the Spanish conquest had been threatened with extinction by modern technology. The CTTC recognized that weavers need incentive and were determined to create a viable market. CTTC has recently opened a cultural center near the Plaza de Armas in Cusco. They sponsor demonstrations daily, an exhibition of weaving techniques, and a store where textiles can be purchased (cttc@terra.com.pe; see also page 75).

The director of the Center is Nilda Callañaupa. From Chinchero, Nilda is a master weaver and spinner, but perhaps her greatest talent is an ability to galvanize local weavers.

Six communities, each with their own distinctive and characteristic blend of motifs and techniques, now work with the CTTC to produce quality traditional textiles. With Nilda’s support and encouragement, the elderly have passed on weaving, spinning, and natural dyeing skills to the younger generation.

The village of Pitumarca is an example. Some years earlier, as she passed through a market, Nilda happened to find a small, recently-woven textile in a technique she thought had disappeared. Inquiries led her to Pitumarca, where only two elderly ladies still knew the technique that is thought to be more than 2,000 years old. The technique is known as discontinuous warp scaffolding, in which warp threads and therefore colors change along the length of a cloth to produce the pattern.

Through Nilda’s efforts, the two elderly weavers passed their priceless knowledge to other members of the village, who are now honing their skills even to the point of using discontinuous weft in addition to discontinuous warp.

For further information about the Center for Traditional Textiles of Cusco visit their webpage at www.incas.org. 

Margaret’s teacher Nellie (upper left); the Jakima club (middle left; Patricia Townsend, a visitor from California, is in the back row with Nilda Callañaupa at her right); a group of CTTC members (bottom left; Tim Wells, CTTC member from California is in the bottom row with Nilda on his left); discontinuous warp scaffolding (upper right); a Pitumarca weaver (middle right); Nilda Callañaupa (lower right).



Speaking Weaving in Guatemala

DEBORAH CHANDLER



Guatemalan women in Nebaj wearing cintas of mish



“Travel is fatal to prejudice, bigotry, and narrow-mindedness.”

—Mark Twain

On my first trip to Guatemala I bought two beautiful sweaters, having been assured they were *lana* (wool in my Spanish dictionary). Later I found out they were acrylic, and aside from my chagrin at not recognizing the difference, I was miffed that the salesperson had lied to me. Later I learned that in Guatemala the word *lana* is as likely to mean acrylic as wool. *More likely.*

I've been living in Guatemala for about four years, and I now know that no matter how long I'm here, I will keep making new discoveries about weaving vocabulary. Spanish/English dictionary definitions aren't good enough—Guatemalans haven't read those dictionaries.

Since many weavers come to visit this wonderful Tierra de Tejidos, I thought I'd give you some nondictionary Spanish/English translations that may surprise and amuse you.

Please note that just as American English is not the same as Australian English, so Guatemalan Spanish is not universal. Consider that in this country—a little smaller than Ohio and with about the same population—there are probably one million weavers, indigenous Mayans who speak twenty-two native languages first, Spanish second. They are divided by rugged mountain geography, so it's no wonder that the Spanish that results has regional differences. (Try to imagine one

million weavers in Ohio! Then try to imagine them all talking to each other.)

So here we go.

To weave is *tejer*, easy enough. But *tejer* also means to knit. You have to be specific about which—*tejer con telar* (weave with loom), or *tejer con agujas* (weave/knit with needles). Sometimes I hear *trico* (tricot) used for knit, which helps. Using my fingers as knitting needles helps, too. A woman weaver is a *tejedora*, but it doesn't do any good to tell anyone you are one, because they won't believe you. Who ever heard of weavers in the United States!

There are many kinds of looms in Guatemala. A floor loom is *telar de pie*

Backstrap loom: *telar de cintura*



Huipil (blouse) of mish y seda de gusana (or alta seda?)



(loom of the foot). A backstrap loom, the most common type of loom here, has several names; *telar de cintura* (waist) and *telar de palitos* (sticks) are the two most common. A *telar de cinta*, however, is a little floor/foot loom that makes *cintas*—long narrow sashes used for hair ribbons.

There is only one word for reeds, the same as for comb: *peine*. You need to be careful though, for it is a lot like the word *pene*, which means penis. Be sure to pronounce that “i” in the middle!

To say wool instead of acrylic, you must specify that it is of the sheep: *lana de oveja*. *Seda* is short for *alta seda*, a particular kind of rayon. If you want to say silk, again you must specify the source: *seda de gusano* (silk of the worm). Rayon is sometimes called rayon, sometimes *alta seda*, sometimes *seda artificial*, but most often just *seda*. There hasn't been any silk in Guatemala in decades; no one can afford it.

Cotton can be *algodón*, but more often is just *hilo*—which in the dictionary means thread or yarn. I was in a shop once and pointed to a ball of acrylic yarn and asked to see it by saying, “May I see that yarn?” “Puedo ver el hilo?” “No es hilo, es lana,” was the response. According to the dictionary, she said, “It's not yarn, it's wool.” According to local lingo, she said, “It's not cotton, it's acrylic.”

Mish (meesh) is the Guatemalan yarn company that makes what is pretty universally considered the best quality

mercerized cotton. The word *mish* has come to be used universally here for mercerized cotton. (*Mish* means meow, and the company logo is a cat's face. In fact, because of this, the word for mercerized cotton is now morphing into *el gato*, or cat!)

Even trickier is *sedalina*. Sounds like a rayon-linen mix or maybe even silk-linen, but of course it has nothing to do with either. I've found three definitions depending on who is speaking. At the *Mish*

warping board: *urdidora*



factory, they think *sedalina* is any 8/2 mercerized cotton. At stores that carry embroidery yarns, it's those little balls of mercerized cotton, usually 8/2 but maybe also other sizes. At the stores that carry all types of yarns, *sedalina* is huge fluffy skeins of fine acrylic.

Except for the tubes of rayon, nearly all yarns come in skeins, *madejas*. The most common yarn is 20/2 mercerized cotton. It comes in four-ounce skeins, each of which breaks down into five little bitty skeins—easier to share that way.

For us, a skein is a shape, not a quan-


tity. So until recently, I blindly assumed that the same was true in Spanish. It turns out the little tiny skeins are *madejas*. Or sometimes they are *cadejos*, which is a fearsome mythical character in the eastern part of the country. According to some, the four-ounce size is a *mazo*, not a *madeja*. I haven't asked yet what the big acrylic ones are called, but at least now I know I need to!

Weft is *trama*, but only a few people seem to know that. Warp is *urdimbire* in formal usage, but is as likely to be *pie* (as in *telar de pie*); one warp end is called an *hebra*.

Ikat is *jaspe*, but other words are used in addition depending on how complicated the pattern is. Pick-up is called *pepinado* or *brocado*, whether done on a foot or backstrap loom. Boat shuttles are called *lanzaderas* (and cost less than \$1).

Dyes that run are a big cause for concern, so in the market you will usually be assured “No mancha”—it won't stain or run. So you can guess my reaction a few weeks ago when I was looking at some high-quality space-dyed yarn (*sedalina*?) and was told it was called *mancha*.

There is more, of course. But this should be enough to give you the general idea. Be careful about being sure you understand something and stay open to considering other possibilities.

Oh, and also be careful ordering an *agua* (water in the dictionary)—you'll probably get a Pepsi. 

Deborah speaks weaving in Guatemala.



Textile museums in Guatemala

Museo Ixchel, named for the Mayan goddess of weaving. Located in Guatemala City, it takes a historical view of *traje*, Mayan costume. It's the biggest and oldest of the museums and one of the best places to buy textile books.

Casa del Tejido Antiguo (House of the Antique Textile) is a family-run wonderland in Antigua. They have cataloged patterns village by village, and it has the biggest offering of fine textiles for sale.

In Santiago Atitlan, the **Museo Cojolya**, named for a nearby village, gives the most information about how various techniques are actually done, especially appealing to visiting weavers.

Kente Cloth of Ghana

KATHERINE PALMER

Weaving, like beadwork, pottery, basketry, and mask making, is an integral part of the artistic heritage of many African nations. Ghana enjoys the distinction of being the home of kente cloth, one of Africa's most celebrated textiles. Like the cloth of other African countries, kente is woven in long, narrow bands on simple looms. Finished strips are cut to the same length and sewn together to produce a large cloth. But the colors, patterns, and origins of kente set it apart from other African strip-woven textiles.



PHOTOGRAPHS BY KATHERINE PALMER

Asante kente cloth

Kente's bold and vibrantly colored patterns are woven either as blocks of weft-faced cloth (in which the weft completely covers the warp) or as weft inlay with the help of a shed stick (a flat, elongated piece of wood that manipulates the sheds). The patterns are not only interesting in themselves, but each design and finished cloth has a name and meaning.

Originally, kente was a ceremonial textile, worn by royalty or the wealthy on formal occasions. Men draped the voluminous finished cloths over one shoulder toga style, while women wore two pieces, one over the shoulder and one as a skirt. Today, kente is mainly produced for tourists, though it is still worn by public figures and tribal leaders on special occasions.

Two groups lay claim to creating the first kente—the Ewe and Asante peoples. Both have interesting stories to support their claims. A long-standing Asante story is that two brothers were first inspired to weave kente over 300 years ago after observing a spider at work in the forest. The cloth was named after one brother's wife, whose name resembled kente and meant basket. One Ewe tale is that the word kente comes from their word *kateta*, meaning “many threads beaten together.”

No matter who created it, both groups are continuing the tradition, weaving two distinctive types of cloth that share the one now-famous name. The Asante weave with bright, loud colors, usually in rayon, though sometimes in silk or cotton. Warps are typically solid colors with a band of stripes down the side or middle, and the designs are geometric.

Ewe kente is more subtle in design and color. Warp colors that might normally seem incongruous are blended to create exciting visual effects. Ewe designs are more figurative and may



Mr. Marfu, Asante weaver

include butterflies, houses, stars, animals, and people. The Ewe usually weave with cotton, with some silk or rayon insets.

Where to find kente

Bonwire, a small village in the Asante region, is the best place to go to see Asante kente weaving in action. In nearby Kumasi, the grounds of the National Cultural Centre house the workshops of many artisans as well as the Asante History Museum, which boasts a collection of Asante artifacts including kente cloth.

Ewe kente production is centered around the town of Denu-Agbozume in the coastal Volta region. The market in Agbozume is a good place to look for locally woven kente.

In Accra, Ghana's National Museum includes a permanent collection of kente, and some of the Asante kente designs have been cataloged there. At the Accra Arts Centre, merchants gather daily to offer an amazing array of marvelous finds. The variety of treasures—including bronze bracelets, carved drums, shirts, sandals, kente cloth, mud cloth, wooden animal sculptures, and strings of malachite and tiger's eye beads—make this lively outdoor market well worth a visit. ➡

Places to Go

Your Guide to Textile Travel

Traveling to other countries opens your senses to the vast possibilities of weaving techniques and design. A universal language—weaving—ties us together whether we live in New York City or Bangladesh. Below is a list of travel opportunities for the textile enthusiast. If you or your company offers textile tours or classes overseas and would like to be added to our list, please e-mail Liz Gipson at lizg@interweave.com or call her at (970) 613-4629.*

AFRICA

Ghana

AfricanCraft, Lousie Meyer, 3327 18th St. NW, Washington, DC 20020. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

ASIA

Bali

Bali Discovery Tours, Komplek Pertokoan, Sanur Raya No. 27, Jl. By Pass Ngurah Rai, Sanur, Bali, Indonesia. 62 361 286 283; (fax) 62 361 286 284; (24h phone) 62 812 3819724; info@balidiscovery.com; www.bali-discovery.com.

Multiple Countries

Earthues, Michele Wipplinger, 5129 Ballard Ave. NW, Seattle, WA 98107. (206) 789-1065; fax (206) 783-9676; www.earthues.com.

Treenway Silks, Karen Selk and Michelle Wipplinger, 501 Musgrave Rd., Salt Spring Island, BC V8K 1V5 Canada. (250) 653-2345; (fax) (250) 653-2347; silk@treenwaysilks.com; www.treenwaysilks.com.

Vietnam

Textile Odyssey, Serena Lee Harrigan, 854 34th Ave., San Francisco, CA 94121. (415) 666-3636; textile_odyssey3@yahoo.com; www.tribaltextiles.info/Countries/Vietnam/Vietnam_Textile_Odyssey.htm.

EUROPE

British Isles

The Singing Weaver, PO Box 268, Chehalis, WA 98532. (360) 740-0914; fax (360) 740-5517; www.singingweaver.com.

Denmark

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

Ireland

Riverrun Center for the Arts, Joan Slack-DeBrock, (715) 277-4224; www.riverrunarts.com.

Italy

Barbara Setsu Pickett, Fibers Area in the Department of Art at the University of Oregon (students only), bpickett@darkwing.uoregon.edu.

Giuditta Brozzetti, T. Berardi, 5/6, 06123 Perugia, Italy 075-40236. (011) 39-075-40236; fax (011) 39-075-500236; e-mail brozzetti.com; www.brozzetti.com.

Norway

Norwegian Textile Group, Laurann Gilbertson, Vesterheim Museum, PO Box 379, Decorah, IA 52101. (563) 382-9681; textiles@vesterheim.org.

Romania

Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667.

Ukraine

Thomas Cook-Regent Travel, Irene Zdravac at (204) 988-5100; fax (204) 988-5109; sblair@thomascook.ca.

NORTH AMERICA

Guatemala

Art Workshops in Guatemala, Liza Fourré, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org.

Mayan Hands, Deborah Chandler, Deborah Chandler@arsegal.com.



A detail of a handwoven kilim shows women dancing the traditional *hora*, at the Ethnographic Museum in Sighetu Marmatiei, Romania (Craft World Tour).



PHOTOGRAPH BY CHRISTINE SPANGLER

Inger Homme displays the complete outfit worn traditionally by brides in Setesdal, Norway (Norwegian Textile Group tour, the Vesterheim Museum, Decorah, Iowa).

Mexico

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

SOUTH AMERICA

Peru

Center for Traditional Textiles of Cusco, Betty Doerr, 2239 15th St., San Francisco, CA 94114. (415) 307-0062; fax (415) 861-5026; www.incas.org.

Puchka, (250) 564-5884; textiletours@puchka.peru.com; www.puchkaperu.com.

MULTIPLE CONTINENT

Horizons to Go! (France, Italy, Ireland, Sweden, Thailand, Vietnam, Mexico, Southwestern United States, and more), PO Box 634, Leverett, MA 01054. (413) 549-2900; fax (413) 549-5995; horizons@horizonsart.com; www.horizons-art.com.

Meli Tours, with Anita Mayer (Eastern Turkey in 2005). Send a SASE to: Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.

Myths and Mountains (Asia, Southeast Asia, South America; special textile tours to India and China), 976 Tee Ct., Incline Village, NV 89451. (800) 670-MYTH; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

Nancy Crow (France, Guatemala, South Africa), 10545 Snyder Church Rd., Baltimore, OH 43105. www.nancycrow.com.

The Textile Museum (Madagascar, Bhutan, Peru, and more), 2320 S St., NW, Washington, DC 20008-4088. (202) 667-0441; www.textile-museum.org.

*The companies on this list are for informational purposes only. Handwoven does not endorse any of these tours.

Fabric Forecast

The Year in Review

DARYL LANCASTER

Some years ago I attended a class in creativity at a regional weavers' conference. As we each told about our lives and how they related to our work, one of the participants pulled out a color wheel and admitted that she was insecure choosing colors without it. I was surprised. Even though I had learned the color buzz words—analogue, complementary, monochromatic, etc.—I believed that using color was instinctive and assumed that others did, too.

A couple of years later at the same regional conference, Madelyn van der Hoogt gave a keynote address outlining the differences between structure/pattern weaver-personality types and color/texture types. (See Madelyn's Letter from the Editor on this subject in the March/April 2000 issue of *Handwoven*.) I began to question my premise that everyone saw things the way I did (a common misconception in the world today on almost any subject!). Just as some of us have trouble thinking past eight shafts, others lack confidence using color.

Fabric Forecast is for both types of weavers and for all who fall somewhere in between. Its goal is to provide color frameworks for the color-shy and

to challenge those who find color instinctive, inspiring all of us to try something new.

Over the last year *Handwoven's* Fabric Forecast has presented the palettes for Spring/Summer '04 and Fall/Winter '04-'05. Coming in the May/June 2004 issue is a brand new Fabric Forecast: Spring/Summer '05.



Scarf by Pam Arquette, of Pinckney, Michigan. Warp: 20/2 Tencel, painted with MX dyes. Weft: 20/2 rayon. Weave structure: 16-shaft fancy twill. Pam's selection of dye colors for the scarf was inspired by the last two words in the September/October 2003 Fabric Forecast: "Think orange!"

Here's a hint: Think red!

In addition to providing inspiration for using color successfully, this column has the further goal of giving our readers an advance look at what is coming in garment and interior design. Handwoven fabrics, too, can be on the cutting edge.

Some of you have asked how the Fabric Forecast palettes are designed. They are compiled from many sources: color services, Internet forecasts, and fashion trade publications. I look for common threads in all of them. Using a box of Color-Aid paper (available in most art supply stores), I narrow each seasonal forecast into four themes. Then I fine-tune the colors—sometimes a color is too weak in value, other times too strong in saturation, to work well with the others.

In the January/February 2004 issue of *Handwoven*, we encouraged readers to tell us how the column has inspired them. Many of you wrote us, sending swatches, scarves, garments, and photos. Some of you used yarns from the yarn wraps we recommended; others designed straight from your stash.

Many followed the palettes literally—as I did for the sleeve-

Rug by Nanette Mosher, of Freeport, Illinois. Warp: linen. Weft: hand-dyed wool. Weave structure: boundweave. Nanette took the words "Think orange!" as a challenge to use a color she disliked. She had always disliked chartreuse. Then she realized that a great many of the October trees she thought quite beautiful are chartreuse. She began her design with "Think chartreuse!"



PHOTOGRAPH BY NANETTE MOSHER

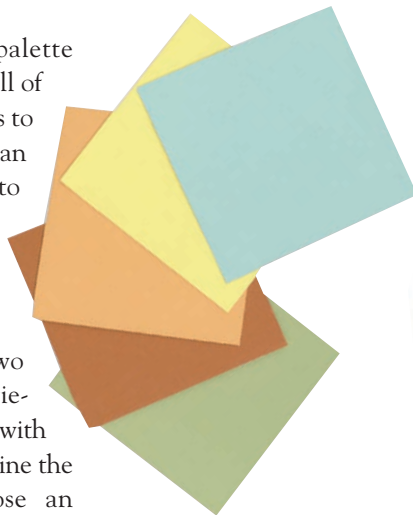
SOUTHWESTERN PASTELS

less shirt inspired by the Southwestern Pastels palette (Spring/Summer '04). It is often challenging to use all of the colors in a palette. The most common tendency is to group the yarns together in random fashion—this can sometimes produce a color like mud! It is important to consider carefully what proportion of each color to use, to select an appropriate weave structure, to eliminate colors that don't work, and to evaluate the effect of yarn texture.

For the Southwestern Pastels palette, I bought two ounces of every color in the palette and added a variegated eyelash yarn (in the weft only) that coordinated with all of them. I experimented with yarn wraps to determine the proportions of each color to use, and I chose an 8-shaft turned twill since it allows warp and weft colors to vary in prominence. When the same colors are used in both warp and weft, the bands of color seem to interweave.

Use the examples on these pages as springboards for your own designs. The palettes and fabric samples can help you make more than just yarn choices. They can be used to select colors for warp painting or dyeing, to design several pieces in different palette colors for a single outfit, or to coordinate several handwoven items in a room (pillows, curtains, throws).

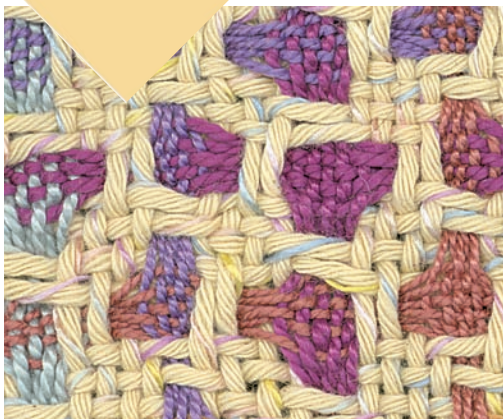
At this writing, I am immersed in fashion magazines and trade publications in search of next year's trends! We'd love to know how the forecasts have influenced your fabric designs (daryll@interweave.com).



Vest by Daryl Lancaster, of Lincoln Park, New Jersey. Warp and weft: cotton, silk, and a polyester eyelash yarn "Furufuru" from HaBu Textiles. Weave structure: 8-shaft turned twill. Pattern: Vogue #7263. The fabric for the front panels and collar is purchased silk.



RETRO



Fabric samples by Ruby Leslie, of Hardwick, Vermont, in the Retro palette (Fall/Winter '04-'05). Warp and weft: (left sample) 6-ply cotton acrylic and 5/2 pearl cotton. Warp and weft (right sample): 20/2 wool and 5/2 pearl cotton. Weave structure for both: deflected doubleweave.



SAND AND SPICES



Jacket fabric in the Sand and Spices palette (Spring/Summer '04) by Judith Sorgen, of Mill Valley, California. Jacket pattern: Design and Sew #337 by Lois Ericson. Warp and weft yarns: a mix of cotton, rayon, and wool; a

rayon/cotton novelty bouclé is used in the warp for accent.

Judith writes: "How welcome was the color forecasting column in the September/October 2003 issue! I am a structure person, and I need all the help with color that I can get.

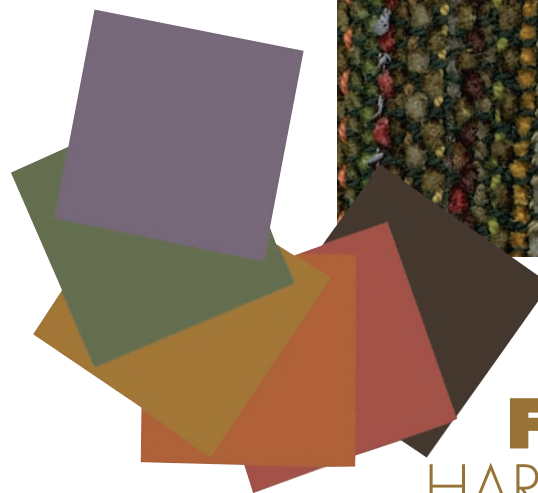
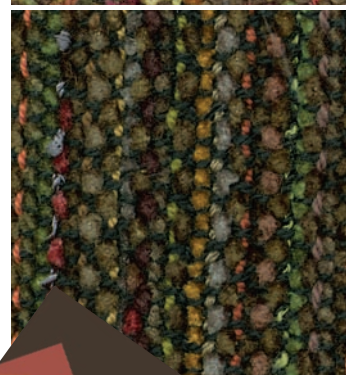
"Seasonally a Fall, I related to your initial 'intense warm and exotic palette.' After photocopying the colorways in that issue, I tested them at Nordstrom and Macy's. They were right on!"

Judith's jacket fabric was inspired by a visit to Robin and Russ Handweavers on a vacation trip to Oregon. She saw a rayon/cotton bouclé in exactly the colors of the Sand and Spices palette. She calculated the yardage she'd need on the back of a napkin during lunch and went back to buy the yarn.

PHOTOGRAPH BY JAN SCHMOYER



Jacket by Jan Schmoyer of Breinigsville, Pennsylvania, in the Fall Harvest palette. Warp: rayon chenille and many other yarns. Weft: 10/2 pearl cotton. Weave structure: pebble weave.



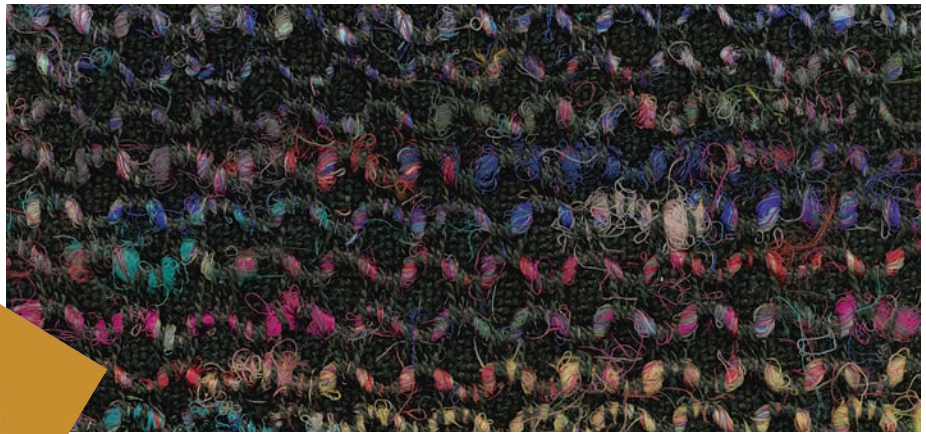
FALL HARVEST

Pillow fabric by Sally Gelbaugh, of Georgetown, Texas, in the Fall Harvest palette (Fall/Winter '04-'05). Weave structure: 4-shaft honeycomb. Ground warp and weft: 10/2 pearl cotton. Pattern weft: Italian space-dyed knitting ribbon.



ILLUSTRATION BY JESSICA LEVINSON

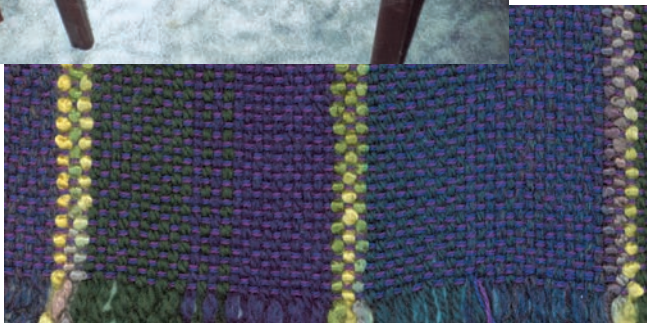
CRAYON BRIGHTS



Vest fabric by Sally Gelbaugh in the Crayon Brights palette (Fall/Winter '04-'05). Weave structure: 4-shaft honeycomb. Ground warp and weft: 10/2 pearl cotton. Pattern weft: Himalayan space-dyed recycled silk. Project instructions will appear in the September/October 2004 issue of *Handwoven*.



PHOTOGRAPH BY DONNA JO COPELAND

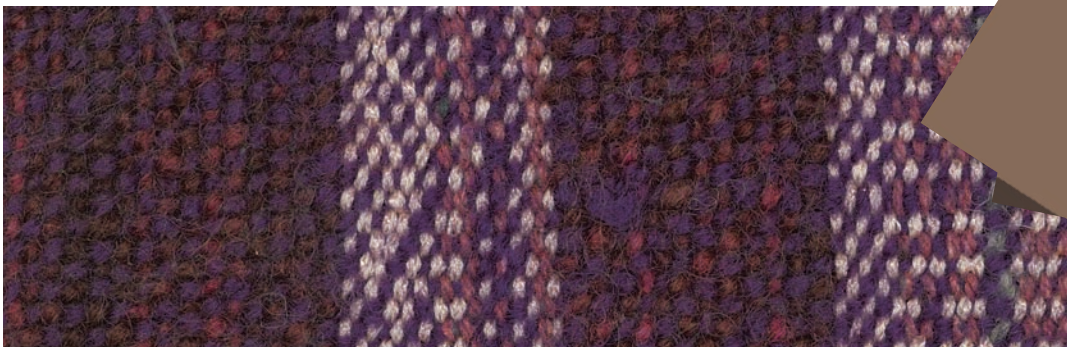


Upholstery fabric (above) by Donna Jo Copeland, of Mooresville, Indiana, in the Crayon Brights palette. Warp and weft: wool. Scarf by Donna Jo Copeland (below) in the Zen Garden palette. Warp: rayon and 20/2 wool. Weft: 4-ply knitting worsted.

Jacket fabric by Tracy Kaestner, of Katy, Texas, in the Crayon Brights palette. Warp and weft: 8/2 pearl cotton. Jacket pattern: Butterick #6286.



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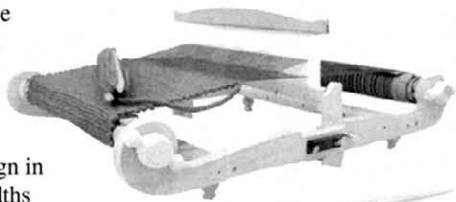
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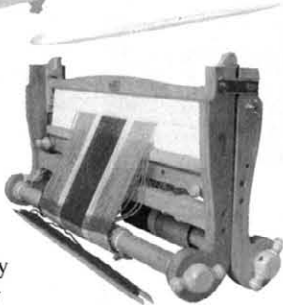
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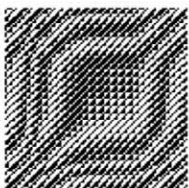
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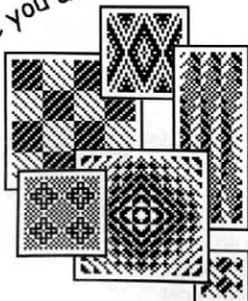
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COLORADO

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

June and July. Convergence juried and nonjuried exhibits and fashion show, Denver. Contact Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010. hgaconvergence@weavespindye.org; www.weavespindye.org.

June 30–July 3. Six of One: An exhibit of two- and three-dimensional textile art at the Assembly Gallery, Denver. (303) 257-0145; mojud@hotmail.com.

June 5–July 18. Fiber Celebration 2004, juried show in Loveland. Contact B. J. O’Dea, (970) 667-9558; bjodea@qwest.net; www.angelfire.com/co4/fibercelebration/.

June 10–August 15. American Tapestry Biennial 5, international juried tapestry exhibit, Center for the Visual Arts, The Metropolitan State College of Denver. (303) 294-5207; www.msdc.edu/news/cva/; www.americantapestryalliance.org.

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

June 28–July 25. Spirit of the West: An Interfaith Exhibition of Fiber Art at Jefferson Unitarian Church, Golden. Spirit of the West, c/o Peg MacMorris, 17206 W. 17th Pl., Golden, CO 80401; www.rmweaversguild.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; Contact Jane Patrick, janep@schachtspindle.com; www.schachtspindle.com/studentshow.htm.

CONNECTICUT

July 15–17. Expo 2004, juried show and sale of fine American craft at Guilford Town Green, Guilford. Contact the Guilford Handcraft Center, (203) 453-5947; fax (203) 453-6237; handcraft.

center@snet.net.

DISTRICT OF COLUMBIA

Through June 6. Draped, Wrapped, & Folded: Untailored Clothing. **June 5–6.** Celebration of Textiles, festival. **July 2, 2004–January 2, 2005.** Plain Weave. **Through August 1.** Timeless Connections: Exploring Tapestry Weave at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

HAWAII

May 15–31. 50 . . . Interpreted. Exhibit incorporating handweaving at the Academy Art Center, Honolulu. Hawaii Handweavers’ Hui, PO Box 11808, Honolulu, HI 96828; kenjoinc@aloha.net; www.hawaiihandweavers.org.

June 4–July 5. Crossing Borders, international fiberart exhibition at Suburban Fine Arts Center, 1957 Sheridan Rd., Highland Park, IL 60035. (847) 432-1888. www.sfac.net.

MAINE

June 12–13. Maine Fiber Frolic at Windsor Fairgrounds, Windsor, sponsored by the Maine Llama Association. (207) 993-6262; www.fiberfrolic.com.

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MICHIGAN

June 14–July 23. New Fibers, juried regional fiber art show at Slusser Gallery, University of Michigan, Ann Arbor. Contact Susan Moran, 308 Manor Dr., Ann Arbor, MI 48105; smoran@ccscad.edu.

June 14–July 23. New Fibers, juried show of regional fiber art, sponsored by Fiber Arts Network, at Slusser Gallery, University of Michigan, Ann Arbor. Contact Susan Moran, 308 Manor Dr., Ann Arbor, MI 48105; smoran@ccscad.edu.

August 22–22. Michigan Fiber Festival. Allegan County Fairground, Allegan. Workshops August 18–22. www.michiganfiberfestival.org.

MINNESOTA

May 23–June 15. Exhibit of handmade shawls to benefit domestic violence prevention, at The Goldstein Museum of Design, St. Paul. Contact Lindsay Shen, (612) 624-3292; Janet Hagberg, (612) 623-0999; or Brittany McCarthy Barnes, (612) 625-8264; www.sheilashawls.umn.edu.

MONTANA

July 23–25. Fiberfest Eureka, festival at the Lincoln County Fairgrounds, Eureka. Contact Dorothy Justus, (406) 296-5262; justusllamas@montanasky.net; www.fiberfesteureka.org.

NEW MEXICO

May 14–June 10. Southwest Tapestry 2004. Weaving Southwest, Taos. (505) 758-0433. weavingsouthwest.com www.weavingsouthwest.com.

May 15–16. 3rd Annual All Natural Fiber Festival at Lincoln Pageant Grounds, Lincoln. (800) 434-6320 or (505) 653-4372; www.nmmonuments.org.

June 15–August 31. Spirit of the Word, exhibit of talismanic textiles at Museum of International Folk Art, Santa Fe. Call Bobbie Sumberg, (505) 476-1223.

NORTH CAROLINA

May 1–June 22. Exhibit including felting by Chad Hagen. **July 3–September 26.** Highland Landscapes, multimedia exhibit including fiber. Exhibits at The Folk Art Center, Asheville. (828) 298-7928; www.southernhighlandguild.org.

July 15–18, October 21–24. The Craft Fair of the Southern Highlands. Asheville Civic Center, (828) 259-5544.

OHIO

May 29–30. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.lambzown.com/GreatLakesFiberShow.htm.

August 1–September 10. Focus Fiber 2004, juried show of regional contemporary fiber art, at The Artists Archives of the Western Reserve, Cleveland. (216) 721-8520.

OKLAHOMA

Through May 8. Fiberworks 2004, juried exhibit, sponsored by the Handweavers League of Oklahoma at City Arts Center, Oklahoma State Fairgrounds, Oklahoma City. Contact Dorothy Dinsmoor, (405) 348-4666.

PENNSYLVANIA

Through August 15. Fiberart International 2004, biennial exhibit at the Pittsburgh Center for the Arts and The Society for Contemporary Craft, Pittsburgh. Contact Coleen Rush, (412) 624-4354; car2347@pitt.edu; www.fiberartinternational.com.

CONFERENCES

ARIZONA

October 22–23. High Country Fiber Arts Retreat at Hon-dah Resort and Conference Center near Lakeside. Contact Karen Bessinger, PO 1778, Lakeside, AZ 85923. kmit1purl1@frontiernet.net; Fiberartretreat@hotmail.com.

CALIFORNIA

Through May 2. Interlacing Cultures, Conference of Northern California Handweavers at Santa Clara Convention Center, Santa Clara. (510) 888-2253; www.cnch.org.

August 20–22. Fabulous Fiber Fest at Santa Monica Civic Auditorium. Send SASE (60¢ postage) to MK Concepts, 3767 Overland Ave., Ste. 102, Los Angeles, CA 90034. (310) 845-9111; info@thefiberfest.com;

COLORADO

May 14. Colorado Weavers Day at Garden Pavilion, Julie Penrose House, Colorado Springs. Colorado Weavers Day, PO Box 1300, Monument, CO 80132. (719) 495-1873; craigl@att.net.



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June 30–July 3. Convergence 2004, Fiber with an Altitude: Connecting People, Connecting Time, biennial conference of the Handweavers Guild of America in Denver. Preconference workshops June 27–30. Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010. hgaconvergence@weavespin-dye.org; www.weavespindye.org.

MICHIGAN

August 21–22. Michigan Fiber Festival at Allegan County Fairground, 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, 446 Tabriz Dr., Billings, MT 59105; (406) 259-9160; fax (406) 259-9042; shara@montana.net; <http://maws.fiberarts.org/2004/>.

OREGON

May 15–17. Fiber in the Forest at Camp Myrtlewood, near Hwy. 40 in the Coast Range. Contact Suzie Liles, (541) 684-5900; sliles@wizards.net.

PENNSYLVANIA

July 7–11. Creative Strands: A Fiber Arts Conference at Bucknell University, Lewisburg. Contact Augusta Marketing, 680 Neitz Rd., Northumberland, PA 17857. (570) 473-8278; ann@augustamarketing.com; www.augustamarketing.com; www.augustamarket-ing.com.

ann@augustamarketing.com; www.augustamarket-ing.com.

September 10–12. Wisconsin Spin-In, at Jefferson Fair Park, Jefferson. Contact Jill Alf, (608) 868-2505; alfhamp@inwave.com.

TO ENTER

CALIFORNIA

Monterey County Fair Wool Show, August 17–22, will judge fleece entries **July 31**. Monterey County Fair, (831) 372-5863.

Wearable Expressions, juried show of art clothing, jewelry and accessories, November 19, 2004–January 15, 2005 in Rancho Palos Verdes. **Slide deadline August 27**. Send 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.

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.

Hats 2004, Exhibition and sale November 12–December 24. Open to artists and designers doing original work. All entries must be wearable. Photo/slide/digital media deadline **September 10**. TLD Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.TLDESIGNS.com.

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/.

WISCONSIN

Fiber Arts Show, sponsored by The Whitewater Spinners and Weavers Guild, July 12–31, at the Art Gallery of the University of Wisconsin, Whitewater. Entry deadline not stated. Contact Gloria Smiley, 17700 91st Pl., Bristol, WI 53104. smileyspins@yahoo.com.

Wisconsin Sheep & Wool Festival, September 10–12 in Jefferson, welcomes vendors. Contact Bob Black, (920) 623-3536; rblack@powercom.net.

THE NETHERLANDS

International Textile Competition 2005, March 16–20, 2005, in the Grote Kerk, Breda. Juried; theme is "greetings from." **Entry deadline October 1**. Foundation for Expressive Amateur Arts, Boothstraat 3, 3512BT Utrecht, The Netherlands. 030-234 22 11; fax 030-234 23 82; bureau@sbakunst.nl; www.amateurkunst.net.

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INSTRUCTION

CALIFORNIA

Surface Design on Fabric, one-day classes June 27 and August 22. **Beginning Weaving on a Loom**, one-day classes May 16, July 18, and September 19. Both classes with Christie L. Dunning. Oceanside Museum of Art School, (760) 721-2787.

CONNECTICUT

Navajo Weaving, June 19–20, with Leslie Jackson. Brookfield Craft Center, (203) 775-4526; fax (203) 740-7815; info@brookfieldcraftcenter.org; www.brookfieldcraftcenter.org.

IDAHO

Baskets of North Idaho, basket camp near Lake Pend Oreille. Sandpoint Fiberarts Guild, PO Box 655, Sandpoint, ID 83864. www.povn.com/fiberart.

MAINE

The Common Thread, June 6–18, with Randall Darwall. **Surface Design: Narrative Impulse**, June 30–July 2, with Renie Breskin Adams. **Shibori in the New Millennium**, August 22–September 3, with Yoshiko Wada. Haystack Mountain School of Crafts, Deer Isle. (207) 348-2306; haystack@haystack-mtn.org; www.haystack-mtn.org.

MASSACHUSETTS

Rag Weaving, June 6–12, with Kate Jenkins. **Shibori, Indigo, Paste Resist and More!** June 25–27, with Mo Kelman. **Beginning Weaving on a 4-Harness Loom**, August 6–8, Kate Jenkins. **Weaving: Warp and Weave on a 4-Harness Loom**, August 15–21, Chris Hammel. Snow Farm, 5 Clary Rd., Williamsburg, MA 01096. (413) 268-3101; info@snowfarm-art.org; www.snowfarm.org. **Introduction to Swedish Looms**, May 16–22. **Swedish Linens**, July 18–24. Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057; www.vavstuga.com.

NEW YORK

Beginning Weaving, Wednesdays June 2–August 4, with Linda LaBelle. Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001. (212) 239-3546; fax (212) 239-4173; www.habu.textiles.com.

NORTH CAROLINA

Beginning to Intermediate Weaving May 23–29, with Elaine Bradley. **Overshot Weaving with a Twist**, May 30–June 5, with Lizbeth Shannon. **Beginning Weaving**, June 11–13, with Susan Leveille. **Weaving with Handspun Yarn**, June 13–19, with Beth Smathers. **Woven Rugs: From Rags to Riches**, July 4–9, with JoEl Levy Logiudice. **On Loom: Wall Weavings and More**, July 9–11, with Sandy Webster. **Beginning Weaving (Intergenerational)**, July 18–24, with Pam Howard & Betty H. Smith. **Review and Renew Loom Weaving Skills**, August 8–14, with Ruth Truett. **The Nordic Spinner & Weaver**, August 15–21, with Noel Thurner & Tommy Scanlin. John C. Campbell Folk School, (800) 365-5724; (828) 837-2775; www.folkschool.org.

OREGON

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

OKLAHOMA

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

PENNSYLVANIA

Rugs, Rugs, Rugs, July 3, numerous demonstrators. **Indigo Dyeing**, July 24, Jean Warholic. **Pace Weaving**, August 4, Bonnie Weidert. **Historic Weaving Patterns, Manuscripts & Drafts**, August 19–20, Patricia Hilts. Home Textile Tool Museum, PO Box 153, Rome, PA 18838. Pam Mawhiney, http@gwe.net or Pampins2@aol.com; www.hometextiletoolmuseum.org.

WASHINGTON

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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.

France, October 1–8, Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; horizons@horizons-art.com; www.horizons-art.com.

Italy, October 9–16. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; horizons@horizons-art.com; www.horizons-art.com.

Romania, September 1–18. Booking deadline July 2. December 16, 2004–January 2, 2005. Winter Festival of Maramures. Booking deadline October 16. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667.

Thailand, October 25–November 5. Horizons to Go, (413) 367-9200; horizons@horizons-art.com; www.horizons-art.com.

Turkey, September 10–20. Sponsored by The Textile Museum. The Ticket Counter, 6900 Wisconsin Ave., Ste. 706, Chevy Chase, MD 20815. (800) 247-7651.

Ukraine, August 2–17. Folk Art and Culture Tour with Orysia Tracz. dorohy@hotmail.com; Irene at Thomas Cook, (204) 988-5109; sbclair@thomascook.ca.

Vietnam, October 31–November 11. Art and Artists of North Vietnam. Myths and Mountains, 976 Tee Court, Incline Village, NV 89451. (800) 670-Myth; www.mythsandmountains.com.

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



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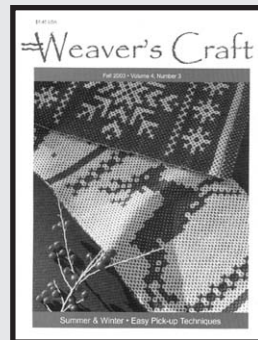
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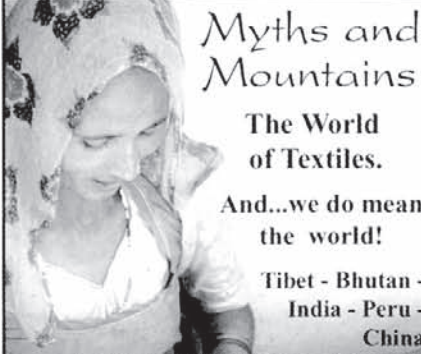


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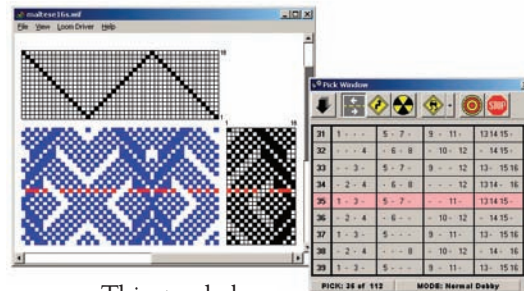
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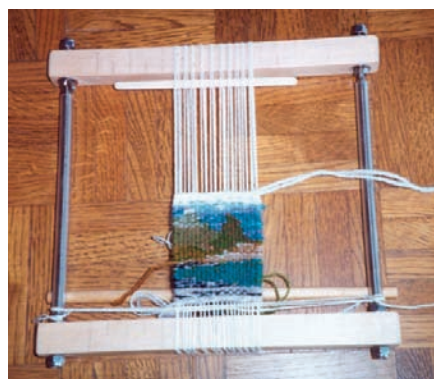
The *Traveling Loom* by Intertwined is a new, compact, portable travel loom designed and manufactured by Jean Hervert Niemann. Jean developed the idea for her travel loom in anticipation of her long train trip to Convergence this summer. Weighing less than a pound and

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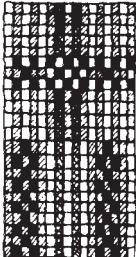
This stand-alone program can read both wif and dtx file types and operates on any PC with Windows 95 or later version of Windows. Features include pattern repeat, mirror, stop control, ground weave, insertion, plain-weave mode, loom wake-up, and a series of diagnostic functions. The software is included *free* with every Leclerc Weavebird ordered from Camilla Valley. For more information visit www.camilla-valleyfarm.com or call (519) 941-0736.

Riverside Fiber Arts Studio introduces *The Weaver's H.U.G.* (a "Handy" interactive "User Guide"). On a CD for use with a Windows PC, it includes an extensive library of weaving tools, such as a yarn calculator and online sample books, that you can use with commonly available spreadsheets, databases, or other templates created in programs like Microsoft Works, Word, and Excel. For newcomers to computer technology, there is a friendly tutorial for navigating Windows and a section on using e-mail and the Internet to a weaver's advantage. *The Weaver's H.U.G.* sells for \$24.99 plus shipping and handling. Send your order to Riverside Fiber Arts Studio, PO Box 316, New Hope, PA 18938. (215) 862-4771; info@riversidefiberarts.com for more information.



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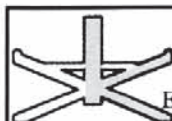


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A quarter century? You've got to be kidding!

Coming up on *Handwoven's* twenty-fifth anniversary, we put our heads together to think about intimations of immortality and whatnot. My assignment? To write about weaving and spinning as a metaphor for life.

Well, that should be easy, shouldn't it? Poets and dreamers have been drawing that comparison for centuries, and I've been thinking about it myself for at least the past three decades. You've got your warp, the constants (though they have their ups and downs). You've got your weft, the material life deals you daily. You've got your continuous thread. You've got your knots and breaks, your raggedy edges, your rhythms and colors and patterns. Just like life! It's obvious!

So what's left to say? Well, weaving is fun. Spinning is fun. And life is fun, too. Not every minute of every day, but think of the burble of joy you've felt watching somebody's baby take its first staggering, drunken toddler steps. Or seeing the first tips of daffodils poke up in spring. Those little things that make you laugh inside and think how good it all is.

I've often had that same feeling when a piece of cloth I'm weaving comes together with a color surprise or a bit of texture or pattern that works better than I ever dreamed it could. Or when the luscious colors of a variegated roving slip through my fingers at the wheel, making sunrise magic. If it's not fun, why would we do it?

Also: Life's a challenge. Weaving and spinning are challenging, too. If they weren't, we would get bored. Have you ever gotten bored with your weaving or spinning? (True answer: Yes, after about a yard of a long plain warp, or bobbin number two of a white fleece.)

But I've also gotten bored with life, such as after greasy skillet #487, 901, or e-mail #2,000,000 about my inadequate body parts. But back to the challenge part. Challenges cause you either to grow or fold. To prevail or cut your losses. To strengthen your resolve and tough it out, or go cry. I have a gnarly warp hanging on my wall right now that is the perfect metaphor for all that. If life is worth living, then that warp is worth making

into cloth! Or not! Maybe I'll use it to stuff a pillow.

What else. Life can break your heart, weaving and spinning can break your . . . piggy bank. (You have *how* many pounds, kilos, and bushels of yarn and fuzz in your stash?) Life is a bowl of cherries—weaving and spinning are . . . I give up. Let's just agree right here and now that weaving and spinning are metaphors for life. Enough.

Lets ' talk instead for a minute about why we even try to have these conversations. After twenty-five years of *Handwoven*, many of us are still weaving, still reading, still sharing. Why?


—Because weaving and spinning connect us to a rich past.

—Because weaving and spinning connect our brains to our very own hands.

—Because weaving and spinning connect us to each other.

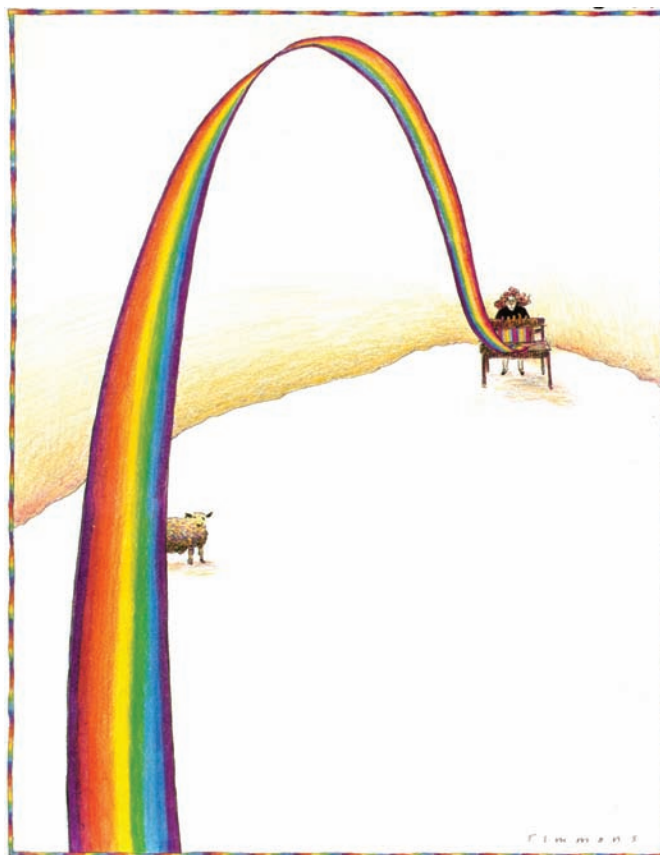
For those of us lucky enough to have the skills, the tools, and the time, weaving and spinning give us meaning, balance, harmony, peace, stimulation, community, friendship, joy—the fabric of our lives, literally and figuratively.

Motivational speakers often pose the question, "If you were on your deathbed, would you look back and be sorry you didn't spend more time at the office?" The right answer is, of course: No—you'd be sorry you didn't spend more time with the people you love, or doing the work that will make the world a better place. I think maybe I'd be sorry I didn't weave more, too. Be-

cause the more I weave, the better everything else seems to fit together. The more I weave, the more in touch I am with myself, the more meaning I find in my daily life. You know? 

LINDA LIGON founded *Handwoven* magazine twenty-five years ago. The next issue of *Handwoven* (September/October 2004), celebrates this special event. There'll be some looking back, lots of looking forward, and some surprises.

The rainbow artwork is by former Denver artist Bonnie Timmons. It appeared on one of the last issues of *Interweave* magazine.





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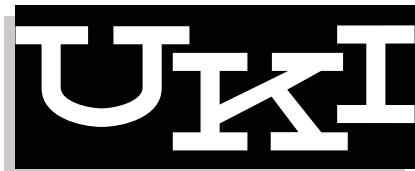
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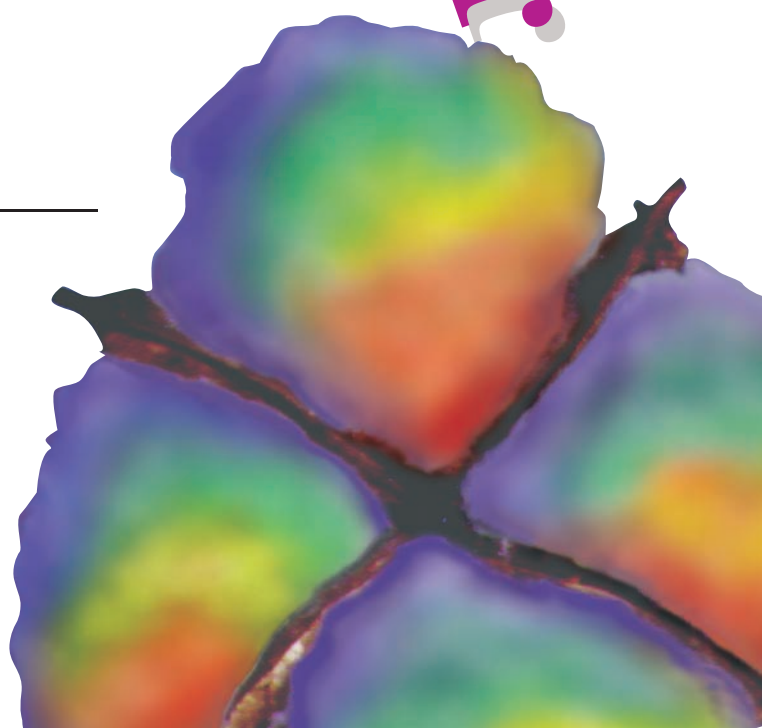
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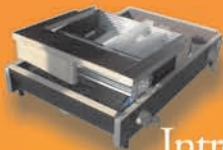
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Afton, TN 37616
(423) 639-7919
(423) 638-5676 (fax)
jane@janesfiberandbeads.com
www.janesfiberandbeads.com

TEXAS

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

WHITE ROCK WEAVING CENTER

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(214) 320-9276 (ph&fax)
whiterockweaving@aol.com

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Misty Mountain Farm
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Ammisville, 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
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(888) 602-4237 (toll free)
(920) 623-0120 (fax)
susanfiber@internetwis.com
www.handspinning.com/susans/

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403-938-1021 (fax)
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Salt Spring Island BC V8K 1G1
(250) 537-9468
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www.saltspring.com/jstafford

ONTARIO

Yarn Source
2661 Highway #62, RR #1,
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noakes.yarns@sympatico.ca
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