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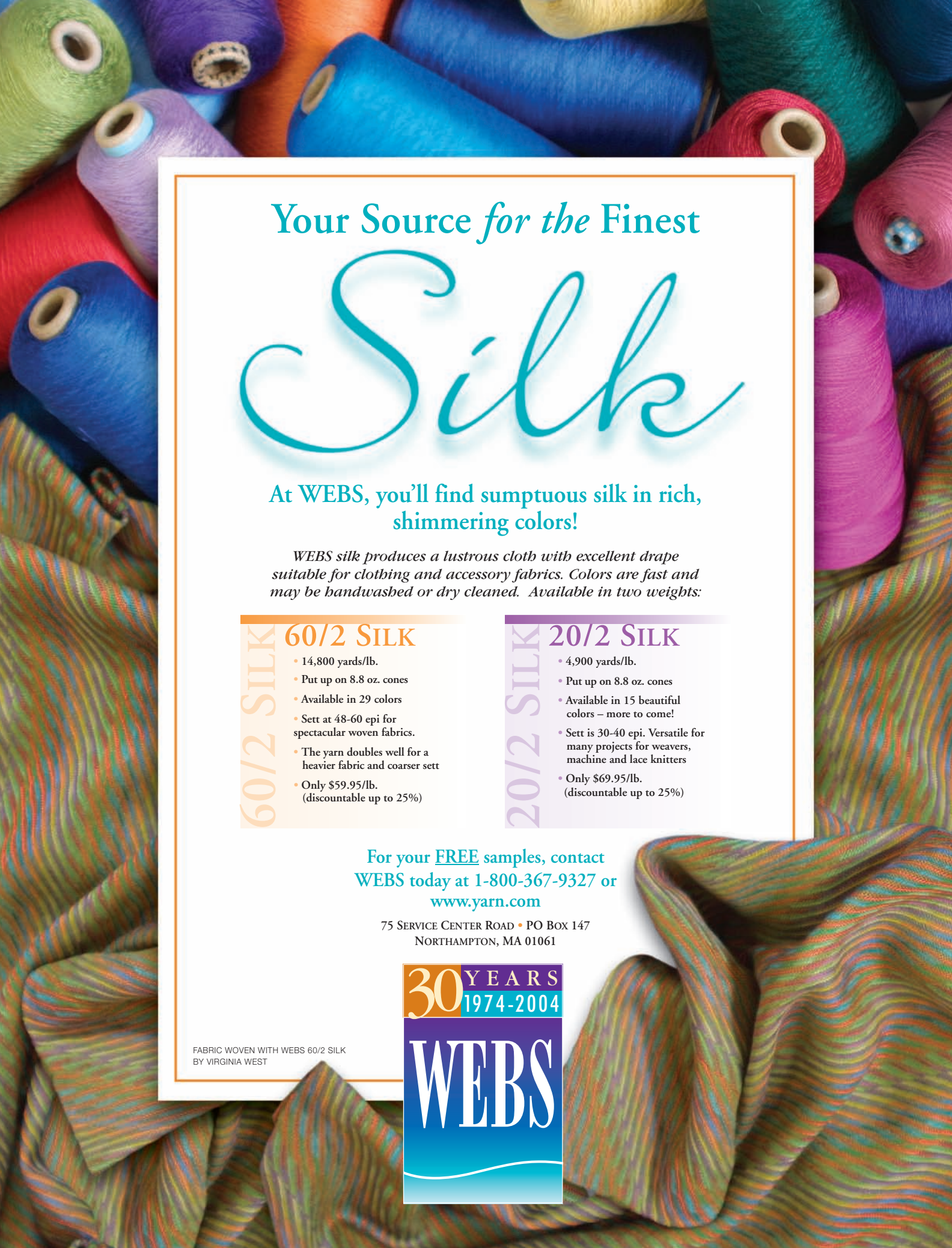
ISSUE 121

SEPTEMBER/OCTOBER 2004

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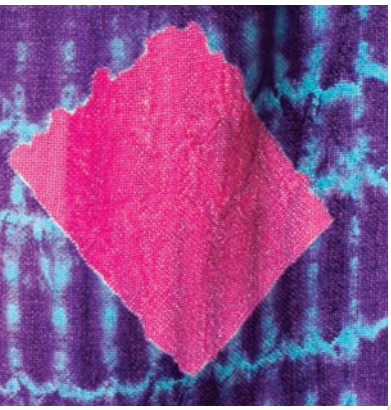
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SEPTEMBER/OCTOBER 2004, VOLUME XXV, NUMBER 4



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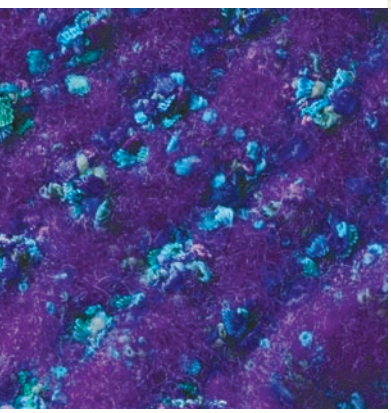


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ON THE COVER: IMAGES FROM THE PAST TWENTY-FIVE YEARS
FROM LEFT TO RIGHT (PHOTOS BY JOE COCA)

2001 MARCH/APRIL	1999 NOVEMBER/DECEMBER	2003 MAY/JUNE	1983 SEPTEMBER/OCTOBER	1980 SUMMER
2004 JANUARY/FEBRUARY	1993 NOVEMBER/DECEMBER	1991 MARCH/APRIL	1995 MARCH/APRIL	1989 NOVEMBER/DECEMBER
1990 MARCH/APRIL	1988 NOVEMBER/DECEMBER	1997 SEPTEMBER/OCTOBER	1982 SEPTEMBER/OCTOBER	1994 SEPTEMBER/OCTOBER
1996 NOVEMBER/DECEMBER	2000 NOVEMBER/DECEMBER	1992 MARCH/APRIL	1985 MAY/JUNE	2002 MARCH/APRIL
1986 MAY/JUNE	1984 NOVEMBER/DECEMBER	1987 SEPTEMBER/OCTOBER	1981 NOVEMBER/DECEMBER	1998 NOVEMBER/DECEMBER



FROM THE EDITOR | Madelyn van der Hoogt

I am a weaver. I said those words for the first time in 1981, not all that long after I'd taken my first weaving class. Before that, I'd called myself other things—a student, a bank teller, a high school teacher, a farmer—but they are what you do, not who you are. Even when you are not actually weaving (too busy, not enough space, doing other crafts), you can still say "I am a weaver" with a sense of identity that seems special to weaving. (If you had once made fabulous meals but were now too busy, would you say, "I am a cook"? Would you say "I am a cook" after one cooking class, a collection of cookbooks, and a subscription to *Cook's*?)

This issue marks *Handwoven*'s twenty-fifth anniversary. *Handwoven* was two years old when I was born as a weaver. I took for granted that my new world had weaving magazines in it. I didn't know then that *Handwoven* was actually a new concept, that Linda Ligon dreamed up the idea of a magazine that would show beautiful handwoven pieces and give readers all the information they'd need to make them. Until *Handwoven*, weaving magazines presented theory and drafts without how-to's.

I took a lot of other things for granted in my new world. In addition to magazines, it had a weaving shop in my nearest town, new loom companies sprouting up all over, and a growing local weavers' guild with choices of daytime or night-time meetings.

There were other benefits I wasn't even aware enough of to take for granted. I didn't know that the group of weavers who welcomed me at my first guild meeting would be weavers I'd still know twenty years later even though I live across the country from them now. I didn't know that every other year I'd travel to Convergence to greet as though they were family some of these same weavers and the many others I'd meet. (I also didn't know that attending your first guild meeting means that next year you're hostess committee chairperson, the year after that program chairperson, then vice president, president, then hostess committee chairperson, program chairperson. . . .)

When you say "I am a weaver," the words are not just about you. They connect you with weavers everywhere, across the globe and through history. You don't know when you throw the shuttle that very first time and think "Wow, I love this!" that you will not only get to experience that joy again and again but you will become part of a family.

An anniversary is like a family reunion. We honor the family elders. We welcome the newcomers, tell them the family history, and share our dreams of the future. *Handwoven* is a record of our family history. If you look through the 121 issues since its birth, you'll see a very rich past and predict a bright future.

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).

November/December 2004: *Warping: A Complete Guide (front to back, back to front, sectional, and the pros and cons of all methods). Please take a minute during the month of July to send us any special warping tips, descriptions of disasters, or questions/problems you'd like our warping experts to tackle.*

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)*

November/December 2005: *Weaving for Show (how to finish, hang, photograph, and otherwise prepare your work for exhibit or display).*

Handwoven

VOLUME XXV
SEPTEMBER/OCTOBER 2004

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

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Subscription rate is $27.95/year in the U.S., $31.95 in Canada, and $34.95 in other international countries (surface delivery). Printed in the U.S.A.

POSTMASTER: Please send address changes to *Handwoven*, PO Box 469106, Escondido, CA 92046-9106.

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

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All the Interweave news that's fit to print

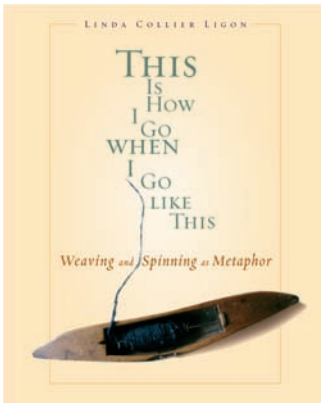
It's a tad disconcerting to write this column before Convergence knowing you will read it after Convergence. We've spent so much time talking about what's going on here to get ready for the big event—the What's Hot! contest, the tours, the book signings—and now I can't even talk about how they were or how great it was to see you. Watch for the November/December issue—it will include highlights from the show. Meanwhile, I can talk about a few very special and big things here at Interweave that mark twenty-five wonderful years of *Handwoven* magazine.



Linda being surprised!

Twenty-five years young

It's not easy keeping a secret around here, but we have. For about the last six months a small team has been working on a compilation of Linda Ligon's essays selected from the past twenty-five years of *Handwoven* magazine. The book, *This Is How I Go When I Go Like This: Weaving and Spinning as Metaphor*, will be available in mid-August. It was a wonderful treat working on this book with current and former employees. We presented Linda with a mock copy of the book at the summer company meeting and she was very surprised! Then she asked what else we've been up to.



We do have a few other surprises, included in this issue. We hope you enjoy it from cover to cover. We'd also like to recognize the special gifts given to us over the years by some great people who have helped to make this magazine what it is today: Our advertisers—they keep our stashes alive and well. *Handwoven*'s Advertising Manager, Sharon Altergott, knows them well. She has been with Interweave almost from its inception and still conveys an enthusiasm for the business of weaving that is contagious. And there is Marc McCoy Owens, a skilled typographer and the production coordinator of *Handwoven* for the past twenty-five years. He has kept the text in line and the

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ads in place, and he's gotten the magazine out the door in one piece for every issue up till now. Marc is taking on a new challenge by managing the production on our new sister publication *Fiberarts*. Kit Kinseth has joined the team and will manage the production on *Handwoven* and design *Fiberarts*. She's a fiber and graphic artist and a welcome addition to the team. And of course, I'd be remiss if I didn't thank Joe Coca who has photographed more handwoven fabrics than probably anyone in the world and who still has fresh ideas about what to do with each image he shoots. Now that's a gift! Check out Joe's photographs of the What's Hot! contest on page 34.

Here's to another twenty-five years of sharing our weaving passions!



Marilyn Murphy
Handwoven's
Publisher and
President of
Interweave Press

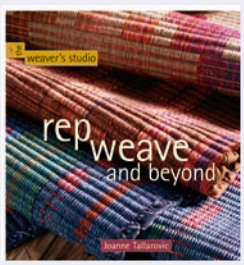


Linda Ligon, Marc McCoy Owens, and Sharon Altergott are still smiling after all these years of *Handwoven*.



Joe Coca, photographer extraordinaire

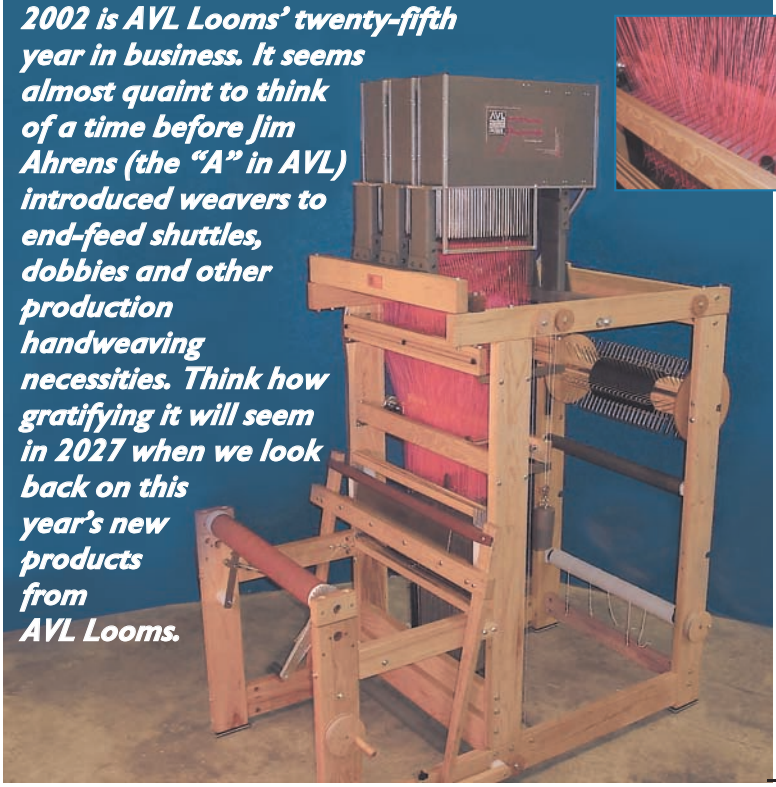
WHAT'S NEW



A new weaving book scheduled for release this fall, *Rep Weave and Beyond* by Joanne Tallarovic, is a culmination of Joanne's twenty-plus years of exploring rep from her unique and artistic perspective. The pages are filled with beautiful photographs and step-by-step instructions. It has been a true delight working with Joanne on this book, and I hope her passion for rep infuses you as well.

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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COPYRIGHT AGAIN

When I received the March/April 2004 issue of *Handwoven*, I devoured it cover to cover as usual. However, I very much disagreed with the letter on copyright by Alison Philips ("Letters," page 6) objecting to *Handwoven*'s presenting detailed descriptions of exactly how to reproduce the projects included in it.

Like Ms. Philips, I have followed with interest the discussion on copyright and the infringement that is made if projects in the magazine are reproduced for sale or show. But I do not feel that the way you present your projects "contributes to this problem." Please do not reduce in any way the complete information you now provide—it is extremely helpful.

Even to those of us who have woven many years, some details left out would possibly make completing a project more difficult—and I've been weaving since 1959! Even so, you often present weaves or techniques that are new to me.

Robert Browning
Chicago, Illinois

FABRIC FORECAST ONLINE

Congratulations! The Fabric Forecast supplements on your website are the perfect addition to your magazine. My only disappointment was the absence of directions for DeeDee Woodbury's Zen palette 12-shaft herringbone twill swatch. Is it possible to get a copy of the directions for this fabric?

As a relatively new weaver, I look forward to your regular offering of projects. The arrival of *Handwoven* is an exciting event that requires dropping everything else and taking the time to read it cover to cover. Thank you for the many hours of enjoyable reading.

Anita Sprankle
Topton, Pennsylvania

Thank you, Anita, for your comments. We have lots of plans for providing more material on our website, and it's great to know our readers visit us there. We didn't publish directions for DeeDee's swatch because the materials she used were no longer available and we couldn't find suitable substitutes. The right materials are especially important to give such a warp-faced fabric an appropriate hand for clothing. Whenever we can, we always try to give instructions for weaving the fabrics shown in the issue.



Sherrie Miller and her granddaughters in their matching holiday aprons

THANK YOU, MARY NICKOL

I thought you'd like to see what I was inspired to make as a result of *Handwoven*! I loved Mary Nickol's holiday apron in the September/October 2001 issue ("Apron Strings: a Holiday Apron," pages 44–46), and was inspired not only to weave one for myself but also for my two granddaughters. From another issue of *Handwoven*, I learned how to do finnweave (Alison Irwin, "Fun with Finnweave," January/February, 1999, pages 40–43) and wove our names in finnweave bands to apply to each apron. The task took me all summer to complete, but I think of them as family heirlooms.

Sherrie Miller
Whippany, New Jersey

THANK YOU, INTERWEAVE

The Fabric Forecast column is very interesting—even without the wonderful new online supplement showing drafts and weaving instructions.

The talent exhibited in the magazine (actually in all of Interweave's magazines) is impressive and mind-boggling. It's always amazing to me to see how inventive weavers are—such pleasant surprises abound in each issue of *Handwoven*. I'm a long-time reader and subscriber to *Handwoven* and *Spin-Off* and an occasional reader of the other magazines—there's only so much time! Thanks, not only for keeping these crafts alive, but also for promulgating them worldwide. We readers are the richer for it.

C.K. Williams
via e-mail

SEWING MACHINE QUESTION

Could you please include in a future *Handwoven* a review of good sewing machines that handle a variety of handwoven fabrics? I am a beginner/intermediate weaver who is just getting up the courage to cut my precious handwoven fabric, and I have only a very basic and old sewing machine. Others in my guild often have problems with bulky handwoven-fabric seams. What would be good features to look for? I am wondering about such things as what utility stitches would be especially useful for handwoven fabrics and whether I should be careful to get a machine that has special feed dogs or pressure adjustments so that looser-woven or delicate fabrics can be sewn easily. Perhaps your staff or contributors have favorite sewing machines?

Carol Haskell
via e-mail

STICK TO WEAVING CONTENT

I live in the U. K. and have taken *Handwoven* almost from the first issue. I am sad to say that the May/June 2004 issue on travel was the first issue that I have received over all these years that greatly disappointed me.

I felt that it was very thin on actual weaving subject matter and had far too much on travel. If I wanted travel information I would go to a travel specialist.

I take *Handwoven* for the weaving content and this issue did not give me the sense that I would be getting it off the





Members of the Toledo Area Weaver's Guild present an exhibit of handwoven pieces designed with the drafting techniques in the September/October 2000 *Handwoven*: Loom Music.

LOOM MUSIC EXHIBIT

The September/October 2000 issue of *Handwoven* devoted to Loom Music inspired a project in our guild that culminated in an exhibit for our local gallery last September. It was a great experience for us! We started with a challenge. Each weaver wrote down a favorite melody and color scheme and gave it to another member of the guild as the basis for design. The recipient of the challenge then designed and wove a piece based on the drafting techniques in *Handwoven* and gave it to the person who presented the challenge. Everyone learned a lot, and it was a joy to see the results!

Thank you for the inspiration,

Lou Ann Glover, Sylvania, Ohio

shelf to browse through again and again as the resource I value. This is the very first time I have felt this way!

Brian Price, East Anglia, United Kingdom

Thank you, Brian, for your words as a long-time subscriber. It is always a juggling act to give all our readers what they most want. Some of our readers want projects, some want structure theory, some want to be inspired, and others simply want a connection to the world of weaving.

Our goal is to have something for everyone in every issue, but, as you point out, we don't always succeed.

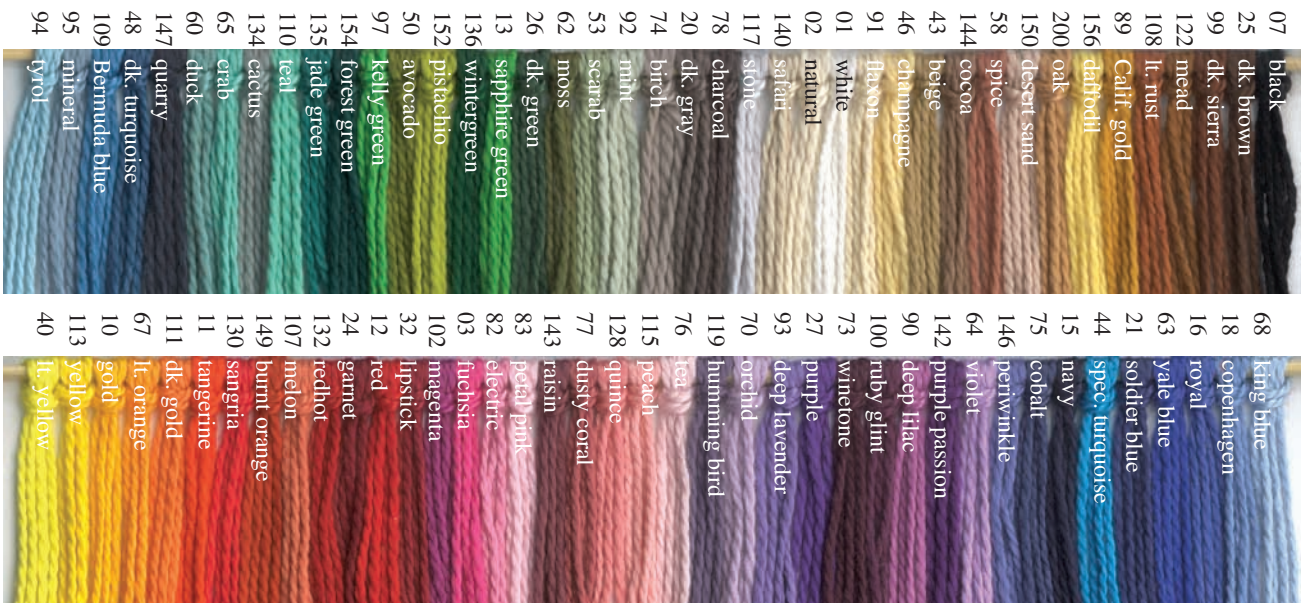
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Carmel Crafts Guild, Pacific Grove, California. Instructor: Ann Pettit. Student: Kathy Kelly.

Crazy As a Loom Weaving Studio, Putnam Station, New York. Instructor: Hilary Cooper-Kenny. Student: Martha Nelson.

Deer Park Home Link, Deer Park, Washington. Instructor: Susan Peterson. Student: Sarah Crahen.

Fiber Arts Center, Amherst, Massachusetts. Instructor: Kate Denkins. Student: Joann Peters.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappell. Students: Kathy Causier, Carla Knickrehm.

Girardin, Donna, Ottawa, Ontario, Canada. Students: Joan Banks, Irene MacLean.

Heritage Spinning & Weaving, Lake Orion, Michigan. Instructor: Sammie Martin. Students: Jane Goldberg, Nancy Murray, Diana Oniones, Gwynne Starkey.

The Mannings, New Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Linda Collins, Sharon Kraynak, Marcia Opsata-Sparks, Nancy Shroyer, Janet Statuti.

Ozark Folk Center, Mountain View, Arkansas. Instructor: Terri Bruhin. Students: Jean Dale, Rita Drake, Leinetta Evans, Rebecca Parker, Casey Pierce, Elizabeth Sebree, Saundra Spencer.

Penelope's Breads & Threads, Delray Beach, Florida. Instructors: Penelope Morgan, Bebby Weigand. Student: Spring Transleau.

Pine Camp Arts Center, Richmond, Virginia. Instructor: Susan Quel. Student: Betty Warren.

Recycled Lamb, Lakewood, Colorado. Instructor: Carol Seed. Students: Margo Ling, Judy Oberg, Candace Petty.

Red Wheel, Castle Rock, Colorado. Instructor: Kerri Dameron. Students: Ed Baldwin, Vicky Baldwin, Penny Burley, Jean Robotham.

Ruthie's Weaving Studio, Portland, Oregon. Instructor: Melody Messinger. Student: Brandy Bell.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Lynn Stracka Schuster. Student: Arlene Malyszek.

Skeins & Shuttles, Peoria Heights, Illinois. Instructor: Peggy Turner. Student: Lisé Mundurller.

Tall Grass Arts Association School, Park Forest, Illinois. Instructor: Delia Relllis. Students: Jeanne Baker, Sharon Isler, Mardie Tuttle.

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy L. Deck. Students: Michelle Ebanks, Kimberly Gadrinab, Pat Hofmann, Karen Thompson, Dee Opp, Debbie Watson.

Weavers' Cottage, Canyon Country, California. Instructor: Sandy Gunther. Students: Sara Fillerup, Christina Ogren.

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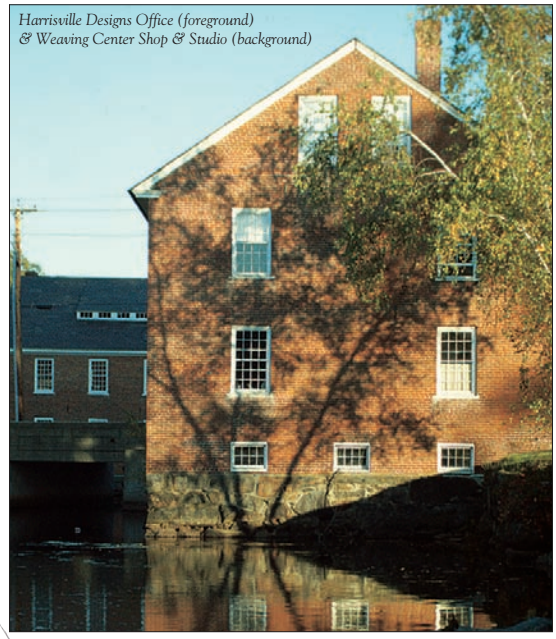




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The Weaver

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

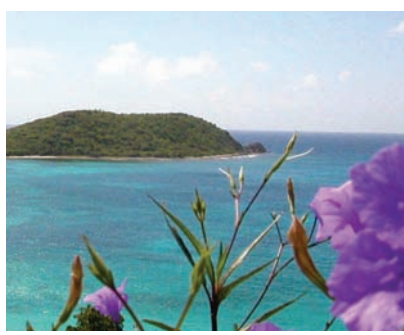


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BEGINNER'S CORNER

We've made a change in the Project Guide that we hope will make it easier for you to choose the projects you want to weave. Instead of "Beginner," we've labeled the projects that *all* weavers can do—from the newest beginner to the most advanced,—"All levels." "Beginner," we worried, might have implied "Beginners Only," when in fact *most* weavers love to weave quick and easy and beautiful projects, not just beginners. When a project is not suitable for a brand new weaver, it will be identified as of interest to levels beyond beginner (AB for Advanced Beginner, I for Intermediate, A for Advanced). Projects that require considerable weaving experience will be labeled I, A (Intermediate and Advanced) or just A.

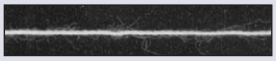
Some of you have asked about the label, Advanced Beginner. An Advanced Beginner is comfortable warping the loom without step-by-step instructions and has woven a number of projects without supervision. A Beginner can read and follow a draft and has a general understanding of how to warp and weave but needs more detailed instructions for each step. —*Madelyn*

YARN CHART

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


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


14/2 cotton; 5,880 yd/lb (11,865 m/kg); 24, 28, 32

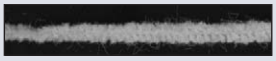

Cotton/polyester sewing thread 4,700 yd/lb (9,485 m/kg) 20, 24, 30

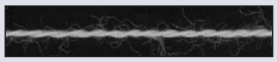

10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28


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

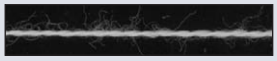

5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18

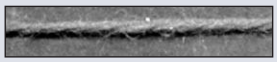

DMC pearl cotton #5; 2,100 yd/lb (4,238 m/kg); 12, 16, 18

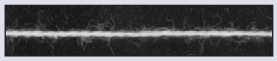

Cotton chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18

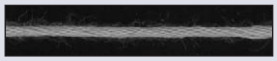

2-ply overtwist merino wool 9,000 yd/lb (18,160 m/kg) 24, 30, 36 (56/2 TEX)


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


2-ply merino wool; 4,800 yd/lb (9,685 m/kg); 16, 20, 24 (110/2 TEX)

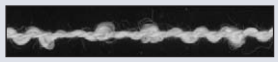

3-ply fingering wool; 2,560 yd/lb (5,160 m/kg) 10, 12, 15


30/2 silk; 7,850 yd/lb (15,840 m/kg); 24, 32, 40


10-strand silk floss Waterlilies by Caron


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


6-strand rayon floss, DMC


Rayon bouclé; 2,100 yd/lb (4,238 m/kg); 10, 12, 15


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


knitting novelty, Charm 86 yd/ball, Trendsetters


Recycled silk, 80 yd/hank Himalaya


Cotton/rayon knitting novelty Ariel, 950 yd/lb, Cherry Tree Hill


Nylon knitting novelty Windsong, 165 yd/skein Cherry Tree Hill


Nylon upholstery thread 150 yd/spool


⅝" cotton piping cord

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Cherry Tree Hill, PO Box 659, Barton, VT 05822, (802) 525-3311, www.cherryyarn.com. (Gipson 38–40)

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Textura Trading Company, 116 Pleasant St., Ste. 8, East Hampton, MA 01027, (877) 839-8872, www.texturatrading.com. (Brackmann 52–56)

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Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC Canada V8K 1V5, (250) 653-2345, www.treenwaysilks.com. (Summers 72–77, Fabric Forecast 84–87)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Gelbaugh 64–67).

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (800) 367-9327; (413) 584-2225, www.yarn.com. (Meisel 42–47, Gelbaugh 68–71, Fabric Forecast 84–87)

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PROJECTS IN THIS ISSUE

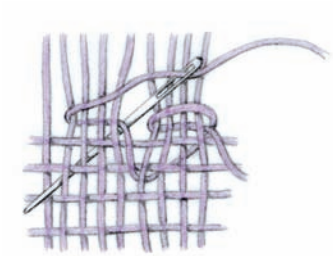
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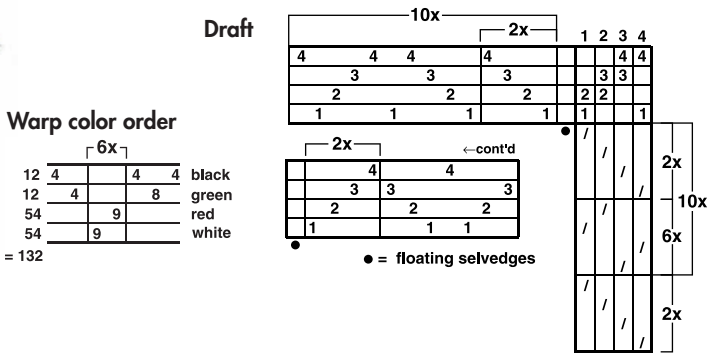
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Bren Ahearn	Bookmarks	58–63	Plain weave, shibori	2–4	All levels
Holly Brackmann	Scarf	52–56	Plain weave, shibori, dévoré	2–4	AB, I, A
Inge Dam	Jacket	78–79	Shisha mirrors, embroidery, beads	na	All levels
Anne Field	Scarf	48–50	Twill, collapse	4	AB, I, A
Sally Gelbaugh	Vest	64–67	Honeycomb, plain weave with inlay	4	AB, I, A
Sally Gelbaugh	Vest	68–69	Plain weave, knitted thrums, beads	2–4	I, A
Sally Gelbaugh	Vest	70–71	Plain weave, embroidery, beads	2–4	I, A
Liz Gipson	Scarf	38–40	Plain weave, collapse	2–4 rigid heddle	All levels
Stefanie Meisel	Scarf	42–45	Plain weave, collapse	2–4	All levels
Stefanie Meisel	Scarf	46–47	Plain weave, collapse	2–4	All levels
Helen Summers	Camisole	72–77	Shadow weave	4–8	AB, I, A

AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

PROJECT INSTRUCTION GUIDE







TWISTED FRINGE

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

SIMPLE HEMSTITCHING

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

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

READING DRAFTS

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

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

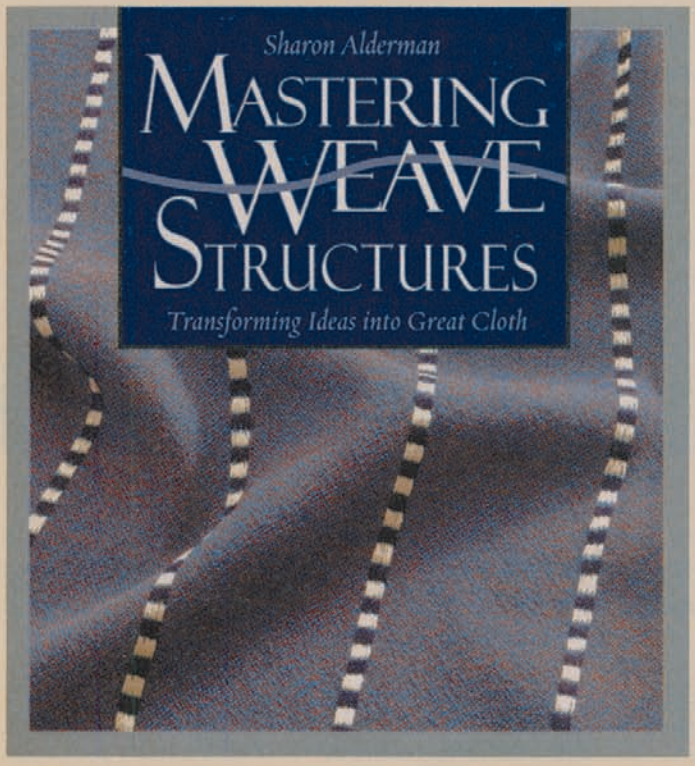
Sometimes with long threading drafts a second row is included. When this is the case, read each threading row from right to left unless instructed otherwise.

For the draft above, for example: Thread the top row first: one 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 one floating selvedge.

Warp color order charts are read from right to left like a threading draft, except each row indicates a color, not a shaft (if there are ten colors there are ten rows). For the chart above: Wind 4 black ends, 8 green, 4 black, alternate 9 red and 9 white six times, and then wind 4 green and 4 black.

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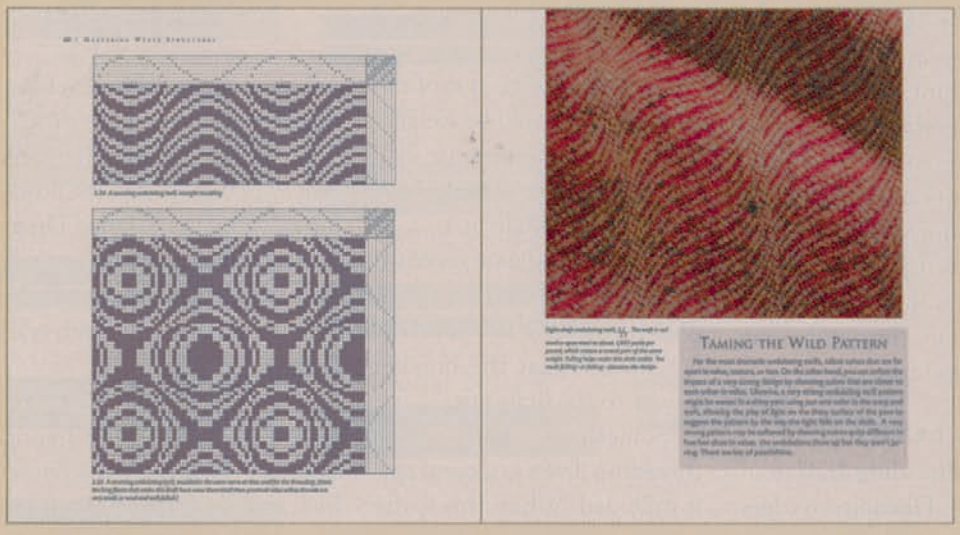


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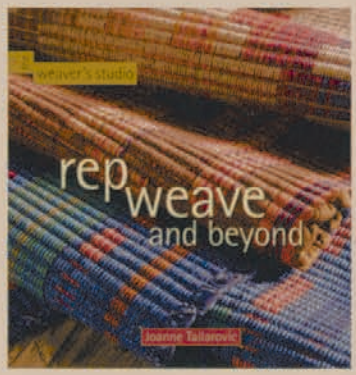
The Knitter's Handy Book of Sweater Patterns

Basic Designs in Multiple Sizes and Gauges

Ann Budd

The perfect resource for knitters who want standard sweater patterns in a variety of sizes and gauges, as well as those who want a template from which to develop their own design ideas. Charted instructions for eighteen sweaters, three in each of the six most popular sweater constructions: drop shoulder, modified drop shoulder, set-in sleeve, saddle shoulder, raglan, and seamless yoke are provided in fifteen sizes. Add the cardigan and neckline variations, and you've got more than 1,000 patterns! Even more variations are possible by adding different neck finishes, edgings, waist shapings, and color or stitch patterns.

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Joanne Tallarovic

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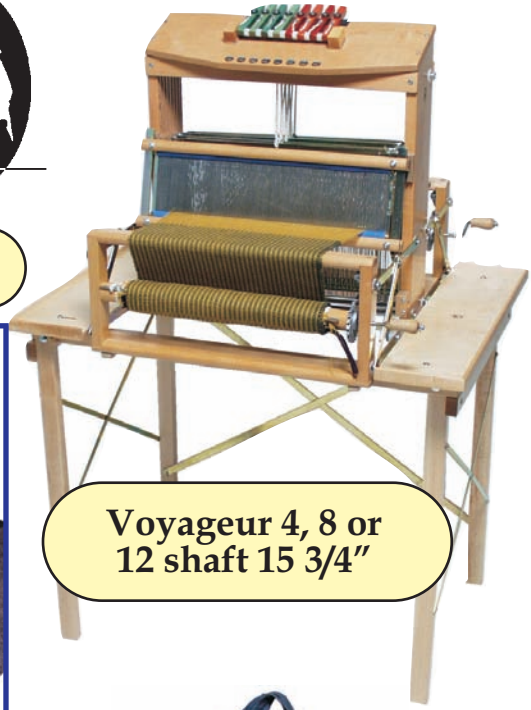
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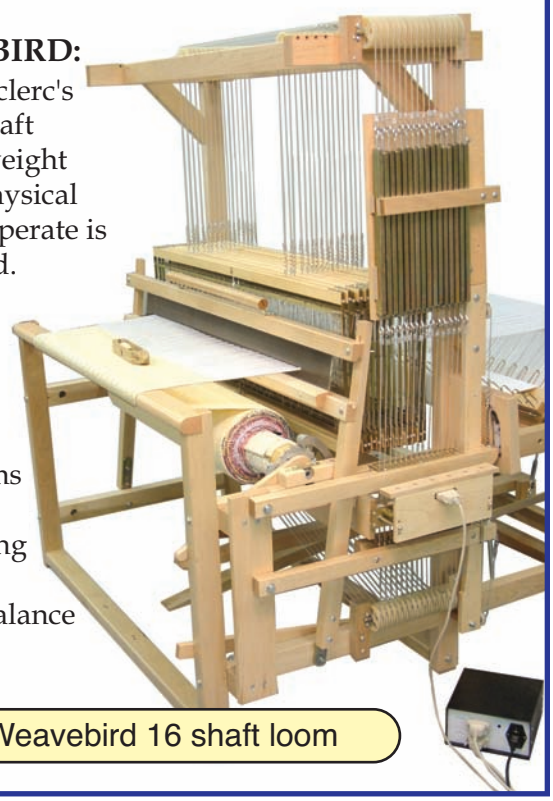




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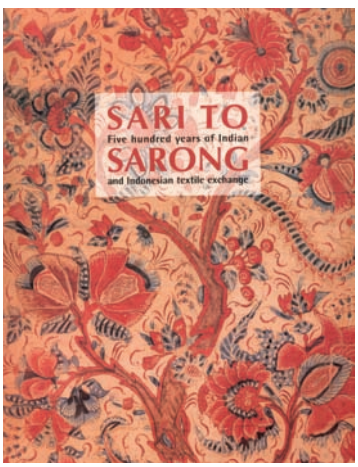
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SARI TO SARONG: FIVE HUNDRED YEARS OF INDIAN AND INDONESIAN TEXTILE EXCHANGE

Robyn Maxwell

Canberra: National Gallery of Australia, 2004. Distributed by the University of Washington Press. Softbound, 216 pages, $45. ISBN 0-642-54113-2.

The movement of people, ideas, and goods from one land to another is a fascinating subject. In textile history, one of the most interesting movements is the trade from textile centers on India's west and east coasts to Southeast Asia. The Indian ikats (resist-dyed yarns that are woven) and the chintz (handpainted fabrics) exported to the islands of Indonesia offer an important subject of study because of the role they played in Indonesian society, the spectrum of responses that led to the flowering of Indonesian textile expression, and the adaptation of traditional techniques by Indian artisans for new markets.



A scholarly, well-researched book, written in simple language with minimal local terms, Sari to Sarong is interesting and insightful.

This subject is lucidly explored by author Robyn Maxwell in *Sari to Sarong: Five Hundred Years of Indian and Indonesian Textile Exchange*, published in conjunction with a textile exhibit of the same name at the National Gallery of Australia, Canberra, from July through October 2003.

The book offers five chapters: Maritime Silk Routes (addresses the trade and cultural relations between India and Indonesia since the first millennium); Mandala and Mahabharata (presents the influence on Indonesian textiles of ancient Indian religious thought and epics, the *Ramayana* and *Mahabharata*); Gold, Glory and Glamour (recounts the gold-thread Indonesian courtly textiles that reflected rulers' power and status); The Fabric of Trade (shows how Indian textiles became a medium of exchange for Europeans entering the lucrative spice trade in Southeast Asia); and Creative Exchanges (explores how elements of Indian textiles were incorporated, assimilated, interpreted, or transformed in Indonesian textiles).

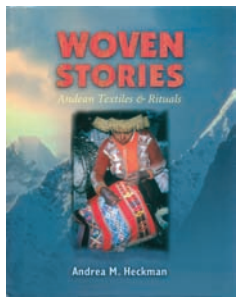
A scholarly, well-researched book, written in simple language with minimal local terms, *Sari to Sarong* is interesting and insightful. The inclusion of a wealth of photographs of rare and historical textiles allows the reader to enjoy their beauty and better understand the text. For each textile, the captions provide details of the place of origin, time period, dimensions, and technique used. It would have been helpful to have more information in the captions on the meaning and symbolism of the motifs and to include a glossary and index. In all, textile historians will find the book valuable, while weavers should gain much inspiration from the extensive visuals.

—Brinda Gill

WOVEN STORIES: ANDEAN TEXTILES AND RITUALS

Andrea M. Heckman

Albuquerque: University of New Mexico Press, 2003. Hardcover, 199 pages, $55. ISBN 0-8263-2934-9.



Andrea Heckman has immersed herself in Andean studies for the past twenty years, receiving a PhD in Latin American studies with an emphasis on anthropology and art history from the University of New Mexico. She learned the Quechua language to better understand the multicultural meanings of Andean textiles in the lives of their makers. This book, based on her fieldwork in Peru, documents and analyzes the persistence of ancient beliefs in the symbolic designs that adorn Andean textiles.

Heckman's studies focus on the Ausangate region of Southern Peru, an isolated area southeast of Cusco which produces textile forms and designs not found elsewhere in the Andes and where weaving is a dynamic tradition that incorporates changing influences and new ideas.

The first part of the book discusses many aspects of textile use. Heckman outlines her approach to research and gives an overview of the rich pre-Columbian textile heritage left by the Incas. One chapter is devoted to Highland Quechua clothing and the spinning and weaving processes involved in creating them. Another chapter presents a discussion of the Quechua worldview as it is expressed through symbolic woven designs.

Part two deals with textile and clothing use in religion, pilgrimages, festivals, and such private rituals as rites of passage, celebration, and healing that require their own special textiles. The festive costumes and meshing of Andean and Catholic imagery in public rituals can be seen as expressions of group values. Each ceremonial act involves a retelling of the ancient myths.

Heckman concludes her book with a discussion of social transition in the current global economy and its effect on the daily life and art forms of rural Peruvians struggling to resist the loss of tradition. The alternative education provided by revitalization programs such as the Center for Traditional Textiles in Cusco helps to encourage people to stay in their villages and to honor ancestral and local aesthetics.

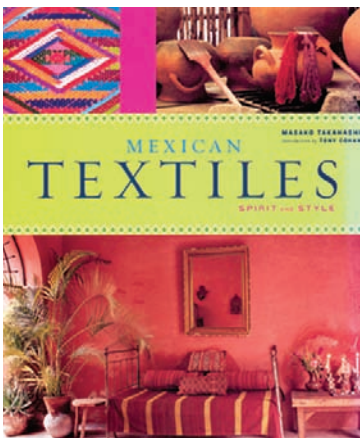
The book contains a glossary, an appendix titled "Ritual and Agricultural Cycle of Inca Culture," an index, and an extensive bibliography. Anyone interested in the rich textile treasures of the Andes, past and present, will find this book fascinating for its narrative style and its wealth of information.

—Karen Searle

MEXICAN TEXTILES: SPIRIT AND STYLE

Masako Takahashi, introduction by Tony Cohan

San Francisco,CA: Chronicle Books, 2003. Softbound, 143 pages, $24.95. ISBN 0-8118-3378-X.



Masako Takahashi, an artist/photographer, has traveled throughout Mexico to celebrate the country's rich textile traditions in a beautiful coffee-table book. She concentrates on regional handmade textiles now being produced for the interior design market as a way to preserve cloth-making and embroidery traditions that would otherwise disappear.

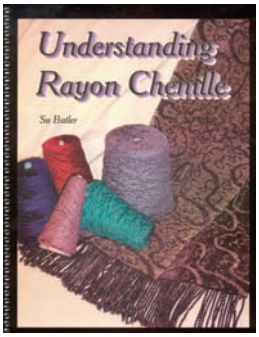
Her stunning photos of textiles being produced, worn, and used lavishly to decorate interior spaces introduce readers to the wide range of Mexican textile arts and present ideas for using them as focal points or accents in home decor. Some photos also provide glimpses into the homes of artists and collectors, hotels, restaurants, and museums. For those who travel in search of textiles, an appendix lists regional sources in Mexico for purchasing items similar to those described.

The book is divided into sections on clothing, cottons, woolens, Oaxacan rugs, linens and lace, and specialty fabrics. Each chapter opens with a brief two-page overview of the history, tools, and techniques related to the type of textile artistry under discussion. Among the numerous color photos—including many full-page ones—are sumptuous details of brocades, tapestry rugs, and embroideries.

Photos of artisans at work, showing their tools and the processes they employ, stimulate an appreciation of the complexity of these handmade textiles. The chapter on cotton discusses natural dyes and includes photos of cochineal and shellfish dyeing. The chapter on Oaxacan rugs discusses the weaving industry in Teotitlán del Valle and gives pointers on recognizing high-quality rugs in the marketplace. A brief bibliography points the way to further study. Readers who love exotic textiles and photos of fabulous interiors will find this book irresistible.

—Karen Searle





UNDERSTANDING RAYON CHENILLE

Su Butler

Woodstock, IL: Butlerdidit! Press, (815) 337-6657, 2002. Softbound, 129 pages plus CD, $40. ISBN 0-9726470-0-7.

In *Understanding Rayon Chenille*, Su Butler presents a thorough examination of a sometimes puzzling yarn. Throughout her book, she gives practical suggestions for handling rayon chenille during the winding, beaming, weaving, and finishing processes.

Although the book does not have an index, the table of contents is detailed and can be used to locate specific information on the characteristics of chenille and the techniques for weaving with it. The final chapter provides an outline of the essential information presented in earlier chapters and a section on frequently asked questions.

A gallery of innovative work provides inspiration and takes rayon chenille fabrics far beyond the plain weave or 1:2 twills generally seen in this yarn. The gallery is also available on the companion CD for both Macintosh and PC users with drafts in both dtx (Fiberworks PCW) and wif formats. For people without weaving software, jpeg images are also provided. The book offers a bibliography, lists of suppliers and Internet resources, and a glossary.

Understanding Rayon Chenille is a thorough reference that provides guidelines for successfully weaving with this sometimes problematic yarn. The book deserves a place in any guild library and is useful for any individual who wants to use this yarn effectively.

—Laura Fry

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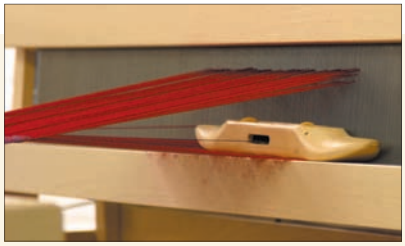
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Who are all the new weavers?

We spend a lot of time thinking about new weavers. Who are they? How did they become interested in weaving? We poked around the country to learn more about people new to the craft of weaving. Here are a few of their stories.

A KNITTER TURNED WEAVER

Jackie Sario's mother will tell you that her daughter was always interested in fibers. Her mother taught Jackie how to knit, crochet, sew, and embroider when she was a young girl living in her native Japan. She loved fingering her mother's fine silk dresses and watching her dress in her lovely kimonos.

When Jackie was nine her family moved to southern Oregon where Jackie discovered a great yarn store and started playing with fiber and color combinations by knitting funky berets. Over the years, the shop slowly added an art-to-wear section and displayed sumptuous fabrics made into clothing that reminded Jackie of her mother's beautiful kimonos and inspired her to push her knitting in new directions.

Another move to eastern Oregon in 2000 led the now adult Jackie to discover another wonderful yarn shop through its booth at the county fair. Boldly displayed in the front of the booth was a rigid heddle loom warped with a partially completed rayon chenille scarf. The fabric on that loom was very much like some of the beautiful fabric used for the art-to-wear jackets back in southern Oregon. Jackie immediately saw weaving as another way of creating the patterns jostling for space in her mind and she ordered a rigid heddle loom. After seeing an intriguing leno-woven scarf in the *Ashford Book of Rigid Heddle Weaving*, Jackie combined the technique with tapestry to weave her first shawl—as her first project!

Hooked on weaving, she attended a week-long weaving class in 2004 and is now working on a project on her new 8-shaft floor loom. Jackie loves taking her loom out to the porch and weaving among the junipers and sagebrush. The view and the spicy fragrance combined with her weaving innocence inspire her to take risks. Who knows what she is going to come up with next!







PHOTOGRAPHY BY JACKIE SARIO

A passionate knitter who has turned to weaving, Jackie Sario was first hooked by a threaded rigid heddle loom at a farmer's market. Above, see Jackie, her first leno shawl (with a detail at bottom), and her first attempt at lace on her new 8-shaft loom.

Parisian Potholders

A love for weaving will take you to places you never imagine

When he was only five-and-a-half years old, Nashua Compton started weaving pot holders on his mother's old metal-frame loom. He thought it was something fun to do. Soon he was dyeing his own materials, because he didn't like the commercially available colors. His mother Pamela suggested that he sell his pot holders at the local farmer's market where they sell dahlias from the family farm in Clinton, Washington.

That was twelve years ago, and Nashua has sold thousands of pot holders since, enough to take his mother to Paris last summer and spend a month visiting relatives! It has been a great way to make money, but Nashua, who is now seventeen, says "I make them mostly for fun. My pot holders have been given as gifts to people from all over the world. That's cool!" Nashua has an outstanding color sense and makes the pot holders almost without thinking. "I love to experiment with different color combinations. If I like what I see, I keep going; if I don't, I change it."

When Nashua is not weaving he plays soccer, practices the clarinet, and helps his mom out. He and a few of his friends are experimenting with movie making and he says he is toying with the idea of medical school, but he knows there is plenty of time to figure out his future. Will he still weave? The answer is a resounding yes!



Nashua Compton early in his career selling pot holders at the local farmer's market. In twelve years he made enough money to take his mother to Paris.



PHOTOGRAPHY BY PAMELA ROHVER

Nashua stands at the top of a stairway that leads to a castle in Caen in northern France. He never dreamed weaving would take him there!

A LIFE DEDICATED
to the Domestic Arts



Lydia Ruth Hickman sits at her counter-balance loom at The Homeplace.



PHOTOGRAPHY BY FRANK HICKMAN

The Homeplace is an 1850s homestead in Golden Pond, Kentucky, where Lydia will educate the public on the beauties of the domestic arts.

Born in Norman, Oklahoma, Lydia Ruth Hickman had visited thirty-six states by the age of nine and her family had lived in four states. Lydia's father's profession as a pastor kept the family on the move until 1994 when they settled in rural Henry County, Tennessee, on a piece of land they call Ridgehaven.

Homeschooled all her life, Lydia graduated from high school through Gateway Christian School in March 2004. Lydia's an avid reader who has always been interested in history. When she was ten, a neighbor taught her to crochet. That lesson started her love of the fiber arts. When she was twelve a friend gave her a table loom; then she and her mother took a handweaving class with Jackie Moore at Possum Valley Farm Weaver's Studio in Martin, Tennessee. This led to the purchase of Lydia's first floor loom. Since then, she has been given an old loom that she restored to working condition and she's won many ribbons at the Henry County Fair for her knitting, tatting, quilting, basket making, and beadwork.

About two years ago, Lydia started her own business, Heart for the Home. The name is inspired by the Bible, specifically Titus 2:3–5 where Paul tells Titus that older women should teach younger women to be the ". . . keepers at home." It is in this spirit that Lydia offers her skills and knowledge of the domestic arts to the public from her country home, teaching classes in knitting, crocheting, and basketry. She sells handwoven, crocheted, and knitted items, as well as handmade baskets; she also takes special orders. Because learning never ends, her next endeavor is learning to spin and she hopes to add items made of handspun yarn to her future stock.

Starting in the spring of 2005, the Hickman family will be volunteer interpreters at The Homeplace, an 1850s homestead in the Land Between the Lakes National Recreation Area bordering Kentucky and Tennessee. Lydia is looking forward to putting her knowledge of historical handcrafts to good use by sharing her passion with Homeplace visitors.

FiberHearts 2004

It is very inspiring to read the FiberHearts application and see how hard guilds are working to bring new people to the craft of weaving. Selecting only two guilds for awards is a very tough job. Our hats are off to all of you! Here are the two guilds that will receive a $500 award from Interweave Press. Take a look at what they're doing (see also page 26). Wow!

2004 AWARD WINNERS
Weavers' Guild of Rochester

Large Guild Award Winner

When the Rochester Museum and Science Center shifted its focus in 2001 and ceased to offer weaving classes, the Weavers' Guild of Rochester acted swiftly to ensure that the classes would continue in the community. They immediately arranged for long-term loan of the museum's loom, spinning wheels, and related equipment. They found studio space in a centrally located complex of lofts, artists' studios, shops, and restaurants, made the necessary business arrangements, and opened the Weaving and Fiber Arts Center in January 2002.

During the first six months of operation, they offered twenty-two classes and enrolled a whopping 129 students. From June 2002 to May 2003 they offered fifty-one classes (adding workshops for youth and multigenerational classes) for 302 students—half guild members and half community members. This guild brings new meaning to the adage "Build it and they will come!"

Thirty of the guild's course offerings are on shaft loom weaving. Other classes include tapestry, simple loom techniques, felting, beading, knitting, crocheting, kumihimo, surface design, dyeing, spinning, wheat weaving, coiling, fabric and finishing for garments, and basketry. They have even developed a special program for homeschooled children.



PHOTOGRAPH COURTESY OF THE WEAVER'S GUILD OF ROCHESTER

Students hard at work in Joyce Robard's weaving class at the Weaving and Fiber Arts Center in Rochester, New York. The Center is run by the Weavers' Guild of Rochester.

Class fees are kept affordable. Teachers are paid, but volunteer guild members do the administrative work. Their overwhelming success has allowed them to double their space and expand into an adjacent studio. The center is open seven days a week and offers classes morning, noon, and night.

In the meantime the guild still manages to do all the things that guilds do: demonstrate, hold open houses, maintain a library and website, publish a newsletter, provide rental equipment, and host programs.

They plan to use their award to organize a fiber festival in the courtyard of the building complex that houses the center. The festival will include demonstrations, "make it and take it" opportunities, and exhibits.

Waterford Weavers Guild

Small Guild Award Winner

The birth of this guild is a familiar story. Thirty years ago ten weavers in Northern Virginia founded a guild to share their passion for the craft with the larger community. Named for the historic village of Waterford, Virginia, the guild originally met in Waterford's old schoolhouse where today they still hold workshops and occasional meetings.

Three years ago the guild got the bright idea of establishing a grant program for teachers to expose children to the fiber arts. Their first grant enabled nearly 500 elementary students in grades one through five to participate in creating a tapestry mural depicting a mountain lion, the school's mascot. The tapestry now hangs in the school cafeteria.

The grant program for teachers is designed to supplement and enhance the curriculum of area schools so that children can come to appreciate weaving as an interesting and viable part of their lives. The guild encourages teachers who are creative and innovative in their use of fiber arts to engage both children and parents in the craft.

The program generates a lot of publicity and is supplemented by the guild's annual fund-raiser at the Waterford Homes Tour and Crafts Exhibit, a three-day fair that features juried crafts exhibits in which participants wear period dress and demonstrate their crafts. Volunteering in this event is a condition of active membership. At the Waterford fair, guild members demonstrate spinning, natural dyeing, card weaving, tatting, and bobbin lace. Their pre-warped 4-shaft and rigid heddle looms allow fairgoers, especially the children, a chance to try weaving a part of a larger piece or to take home a bookmark they wove themselves.

Their FiberHearts award will be used to support and expand the grant for the teachers' program.



PHOTOGRAPHY BY LYNN PADGETTE

At Mill Run Elementary School in Ashburn, Virginia, teacher Lynn Padgette's students stand before a partially completed tapestry. Each student contributed a tapestry square before the project was passed onto the next class. The resulting tapestry hangs in the school cafeteria.

Share the Joy!
Spinning and Weaving Week October 4 –10, 2004

Looking for ideas to celebrate Spinning and Weaving Week? Check the Handweavers Guild of America's website. They have a printable poster, suggestions for what to do, and sample press releases.



ILLUSTRATION COURTESY OF THE HANDWEAVERS GUILD OF AMERICA

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hga@weavespindye.org
www.weavespindye.org

How about taking a page from last year's FiberHearts winners! The Philadelphia Guild of Hand Weavers has attracted dozens of new weavers with its Walk in and Weave program. Simply warp up a few looms at your shop or local guild and publicize the opportunity to sign up for a class during Spinning and Weaving Week. Plan something simple that allows participants to walk away with a piece they've woven.

Consider creating a portable weaving project. The Foothill Fibers Guild in Nevada City, California, has built a small loom suitable for pile rug weaving (see Sara Lamb, "Weaving Knotted Pile for Beginners," *Handwoven*, November/December 2001, pages 76–79). They take the loom to demonstrations and invite the public to weave. They plan to raffle the resulting piece to help sustain the project.

To submit material for "News and Views," e-mail lizg@interweave.com or write Liz Gipson, Handwoven News and Views, Interweave Press, 201 E. Fourth St., Loveland, CO 80537.

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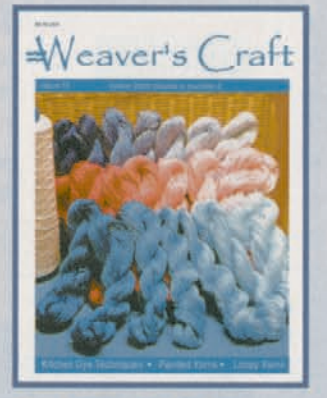
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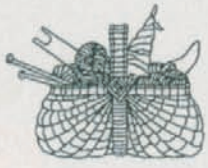
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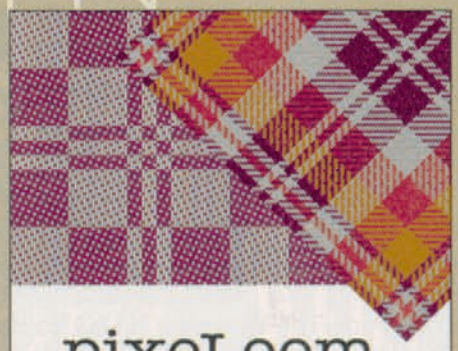


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FROM THE STUDIO OF JOE COCA

What's Hot!



Active twist yarn, first place. Anne Field, overtwist merino wool.

This is what happens when we show up at Joe Coca's studio with a box of glorious textiles and leave him to his own devices. Normally Joe works with our photostylist to capture the details in a given project so that you, our readers, will be able to make it. Joe rarely gets to take photos the way he would for other purposes. We tell him to keep rugs and placemats flat, show complete repeats of threadings and treadlings, and to make sure end finishes show but unsightly selvedges don't. This time we said No Rules. We hope you enjoy these photos as much as we do. What better subjects for him to work with than the first place winners in our What's Hot! contest.



Joe Coca managed to squeeze this photo shoot between one job in Greece and another for a local theatre company. He knows how to do justice to any subject that comes in front of his camera, whether it is a piece of cloth or a straw-bale home. Joe lives in Fort Collins, Colorado, in a 1912 mom and pop grocery store now photo studio with his lovely wife Lee, Big Al the cat, and Rufus the dog.



LEFT: Best of Show, woven shibori and dévoré. Gretchen Huggett, hand-dyed polyester cotton and cotton.

BELOW: Unusual fibers, first place. Dorothy Shimel, worsted wool and mohair/polyamid/wool blend in deflected doubleweave.

BOTTOM: Burnout (dévoré), first place. Holly Brackmann, hand-dyed polyester/cotton industrial sewing thread, nylon upholstery thread.







LEFT: Best of Show, handspun. Ai Hikone, handspun merino wool, woven and needle felted.

BOTTOM LEFT: Differential shrinkage, first place. Lillian Whipple, silk tram and silk crepe in doubleweave.

BELOW: Innovative use of weave structure, first place. Inge Dam, silk and wool in deflected doubleweave with warp painting.





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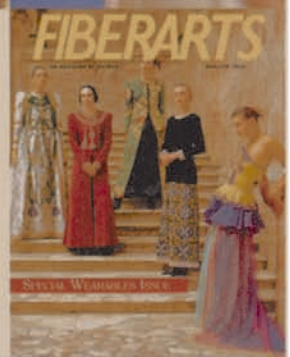


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LIZ GIPSON

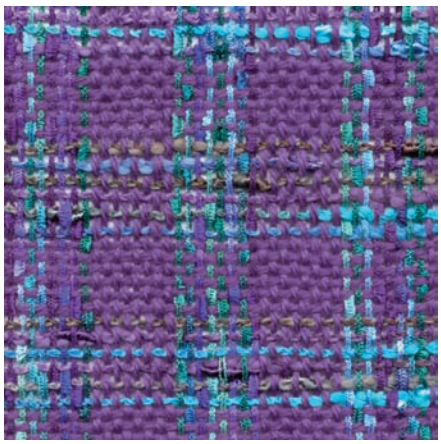
Combine yarns that shrink differently in a fabric, give the fabric a vigorous bath in your washer, and watch as it puffs and puckers into an entirely different cloth. This simple scarf in plain weave can be woven on almost any loom and is a great way to begin your experiments with differential shrinkage.

If stripes of a fiber that shrinks a lot (usually wool) alternate with stripes of a fiber that shrinks less or not at all (cotton, silk, rayon, or other synthetics) in both the warp and the weft, when the fabric is wet-finished, the wool stripes shrink and full, surrounding the nonshrinking fiber and forcing it into lovely puffs.

The project scarf demonstrates this phenomenon dramatically. An additional bonus: It uses several luscious knitting yarns often considered out of bounds for weavers, in affordably small amounts. The shrinking yarn is a wool fingering yarn (make sure you don't choose a Superwash, or it *won't* shrink!). A nylon novelty in the warp and a cotton/rayon blend in the weft are used for the nonshrinking yarns. Compare the appearance of the fabric before washing with the finished scarf!



Liz Gipson *of Loveland, Colorado, managing editor of* Handwoven, *is smitten with the simplicity of the rigid heddle loom.*



The scarf fabric before finishing

Preparing the loom

The open sett (to give the fibers room to shrink) and gentle beat make the scarf quick to warp and weave. Use any loom that can produce plain weave (a rigid heddle loom was used for this scarf). Because stripes of two different yarns alternate in the warp, it is easiest to warp the loom front to back. Before you begin winding the warp, place a contrasting-color guide string 2½ yards long on the warping board to determine the path for the warp, and follow the ten steps on page 40.





FOR STARTERS PROJECT STEPS

Step 1 Wind 48 ends of wool. Tie the cross and tie a 2-ft length of string tightly around the warp (a choke tie) about 24" from the cross. Cut the loops of warp at both ends, chain the warp up to the choke tie, and take the chain to a table where you've propped your reed or rigid heddle.

Step 2 Mark the reed (or heddle) for a centered width of 9½". Hold the cross in your left hand (or right hand if you are left-handed) as in Figure 1, and remove the ties.

Step 3 Beginning at the first marked dent on the right side (left if you are left-handed), sley 6 warp ends 1/dent, then leave 8 dents empty. (If you are using a rigid heddle, begin with a slot, and thread 1slot/1 hole three times, then skip 4 slot/holes.) Continue, sleying 6 ends of wool and leaving 8 dents empty. End with 6 ends wool.

Step 4 Wind and prepare 56 ends of Windsong in the same way as the wool, and sley 1 end Windsong in each of the dents (or slot/holes) you left empty.

Step 5 Place the sleyed reed in the the beater (or the rigid heddle in its blocks). Tie the choke ties of each chain securely to the breast beam. Thread the heddles for plain weave (1-2 or 1-2-3-4).

Step 6 Tie the warp threads to the warp beam's apron rod in 1" bundles. Remove the choke ties at the breast beam and pull on and shake out sections of warp without combing them. Wind the warp onto the warp beam with even tension, separating the layers with smooth, heavy paper or sticks. After each turn of the beam, pull on the warp in sections at the front of the loom to untangle and provide even tension.

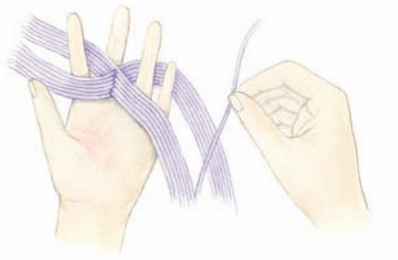
Step 7 When the cut ends reach the front beam, tie the warp to the front apron rod in ½" groups and adjust ties for even tension. (For a rigid heddle loom, tie the two outside groups first, then raise the heddle onto the heddle block, tie the remaining warp groups, and adjust ties for even tension.)

Step 8 Weave a few picks of waste yarn to spread the warp. Wind one shuttle with wool and a second shuttle with Ariel. Weave 7 picks with wool, leaving a tail about 28" long. (The 7 picks should measure about 1"; beat gently.) Use the tail to hemstitch over two weft rows, encircling 3 ends wool or 4 ends Windsong in each stitch.

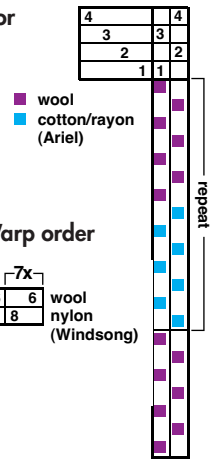
Step 9 Weave 7 picks (1") with Ariel and continue, alternating 7 picks of wool with 7 picks of Ariel for 62". End with 7 picks of wool and hemstitch as before.

Step 10 Cut the scarf from the loom. Trim fringe at both ends to about 2". Fill the washing machine with hot water and add a little mild liquid detergent such as Dawn liquid. Add the scarf and agitate for 10–15 minutes, until the novelty yarns have puffed to the degree desired. Remove from the machine and rinse in warm water gently by hand so that no further shrinkage occurs. Hang to dry. When the scarf is dry, trim off the fringe just below the hemstitching.

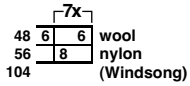
1. Holding the cross



2. Draft for scarf



3. Warp order



Resources

Davenport, Betty. *Hands On Rigid Heddle Weaving*. Loveland, Colorado: Interweave Press, 1987 (for rigid-heddle threading and weaving specifics).

van der Hoogt, Madelyn. "Red Hot Polka Dots for a Winter Scarf." *Handwoven*, January/February 2003, pp. 58–60 (for more about differential shrinkage and wet-finishing).

PROJECT AT-A-GLANCE

Weave structure
Plain weave.

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

Yarns
Warp: 3-ply fingering wool (2,800 yd/lb, Naturespun), Purple Splendor N60, 120 yd (¾ oz); nylon novelty yarn (100% nylon, Windsong, 165 yd/skein, 2,560 yd/lb), Dusk, 141 yd (⅑ oz).

Weft: 3-ply fingering wool (2,800 yd/lb, Naturespun), Purple Splendor N60, 60 yd (⅔ oz); cotton/rayon novelty yarn (65% cotton/35% rayon, 950 yd/lb, Ariel), Tropical Storm variegated, 58 yd (1⅛ oz).

Yarn sources
Naturespun wool by Brown Sheep and Windsong and Ariel novelty knitting yarns by Cherry Tree Hill Yarns are available from Shuttles, Spindle & Skeins and many knitting shops.

Warp order and length
104 ends 2½ yd long as in Figure 3 (allows 3" take-up and 24" loom waste).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 8⅔".
Weft: 7 ppi. Woven length (measured under tension on the loom): 63".

Finished dimensions
After washing, amounts produce one scarf about 5" × 40".

IF . . .

. . . you like choosing your own yarns, visit a knitting shop and choose one wool (not Superwash!) for the shrinking warp stripes and two novelties in a nonshrinking fiber for the weft and the other warp stripe.

. . . you like to experiment, try using the nonshrinking fiber in the warp only (for lengthwise ripples, see Stefanie Meisel, pages 42–47, and Anne Field, pages 48–50).

GET THEM WHILE THEY LAST!

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Evening Sunset Scarf

with differential shrinkage

STEFANIE MEISEL

I love combining fibers in a warp that shrink differently when they are wet-finished. Amazing textures appear as if by magic! A workshop in warp painting by Sarah Saulson inspired me to add a painted warp to my experiments with woven waves. The Evening Sunset project scarf (at right) includes instructions for warp painting. The Night Sky scarf (a Weekend Weaver project, pages 46–47) uses a purchased handpainted yarn to give busy weavers much quicker results.

In the warp for the Evening Sunset scarf, stripes of 8/2 Tencel handpainted with Procion MX dyes alternate with stripes of JaggerSpun merino wool. The difference in shrinkage between these two fibers during washing produces the rippled stripes that make the scarf an eye-catcher—and a lot of fun to wear. The edges of the Evening Sunset scarf are ruffled because the nonshrinking fiber (Tencel) is threaded on the sides.

The Night Sky scarf (pages 46–47) is woven with black JaggerSpun merino wool and a commercially available handpainted Tencel. The merino (the shrinking fiber) is threaded on the edges so that the rippled stripes occur in the center of the scarf. The "stars" are silver-lined crystal beads applied to the fringe and sewn randomly onto the body of the scarf.



***Stefanie Meisel** of Grass Lake, Michigan, lives in the country with her husband and two cats. She is inspired by the beauty around her.*

Painting the Tencel warp

If you've never done any dyeing before, you'll find the Evening Sunset scarf a good first project in warp painting. Before you begin, read all dye safety instructions provided by the manufacturer (also see Resources, page 44). Dedicate your dyeing equipment to dyeing only. Do not eat or drink while you are dyeing. Always wear a protective mask while you are working with dye powder. Wear gloves and an apron to protect your skin and clothing.

Wind 96 ends Tencel 3½ yd long and follow the step-by-step directions for warp painting on page 45.

Weaving the Evening Sunset scarf

Wind 48 ends of merino 3½ yd long. Sley the handpainted Tencel and merino warps 2/dent in an 8/dent reed as in Figure 1, page 44. Thread and tie up the loom for plain weave.

Allowing 5" for fringe on each end, weave plain weave using 8/2 Tencel as weft at a consistent 10 ppi for 80", except beat the first and last 4 picks firmly to secure the weft for finishing.







The Evening Sunset scarf before wet finishing

PHOTOGRAPHY BY KEITH MEISEL

1. Warp color order



Finishing

Fill a sink with hot water and several drops of dish detergent. Agitate the scarf by hand for 4–5 minutes, rubbing the wool stripes gently. Take care not to handle the fringes too vigorously or you won't be able to separate the ends to tie the fringe. Drain the hot water and rinse the scarf in cold water, rubbing gently in sections. Repeat the hot and cold baths until the scarf has a wavy texture that pleases you. (This scarf used two hot and two cold baths.) The more the wool shrinks, the more dramatic the texture becomes. If it shrinks too much, however, the wool can become too stiff to drape well. Hang to dry.

Prepare the fringe by tying each group of 8 ends in an overhand knot snug against the fell. Trim the fringe to 1½".

Resources

Freeman, Mollie. "Mixing Paints and Dyes," *Handwoven*, November/December 2000, pp. 64–69.

Jonelle, Elissa. "A Rainbow Warp For Towels and Runners," *Handwoven*, March/April 2000, pp. 64–69.

PROJECT AT-A-GLANCE

Weave structure
Plain weave.

Equipment
2-shaft or 4-shaft loom, 9" weaving width; 8-dent reed; 1 shuttle.

Yarns
Warp: 18/2 merino wool (5,040 yd/lb), Garnet, 160 yd (⅜ oz); 8/2 Tencel (3,360 yd/lb), white, 320 yd (1⅜ oz).
Weft: 8/2 Tencel (3,360 yd/lb), Ruby, 225 yd (1½ oz).

Dye equipment
Dust mask, gloves, apron, heavy plastic (or garbage bags), measuring spoons and cup, two 16-oz plastic beverage cups, plastic wrap, plastic bucket, 2 plastic spoons or chopsticks, 3 foam or bristle brushes, paper towels or sponges for cleanup.

Dye supplies
MX Reactive Dye Sampler: Warm Colors (I used Golden Yellow 104 and Basic Red 310).

Yarn and dye sources
18/2 JaggerSpun Superfine Merino is available from most weaving suppliers, 8/2 Tencel in white and solid colors from Webs, handpainted Tencel from Heritage Yarns, MX Reactive Dye Sampler from PRO Chemical & Dye.

Warp order and length
144 ends 3⅓ yd long as in Figure 1 (allows 4" take-up and 36" loom waste).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 9".
Weft: 10 ppi. Woven length (measured under tension on the loom): 80".

Finished dimensions
After washing, amounts produce one scarf about 8" × 50" (depending on degree of finishing) plus 1½" fringe.

IF . . .

. . . you don't want to paint a warp, you can still weave this scarf! Substitute orange Tencel for the painted warp. The Tencel stripes won't show as much color variation, but the rippling of the stripes after finishing will create shadows that mimic the color variation of a painted warp.

. . . you don't want to use these colors, choose another color of JaggerSpun merino and a coordinating colorway of handpainted Tencel—or coordinating dye colors if you plan to paint your warp.



PHOTOGRAPHY BY STEFANIE MEISEL

STEPS FOR PAINTING THE TENCEL WARP

Step 1 Wind 96 ends of Tencel following Project at-a-glance, page 44. Tie the cross and place a loose tie every ½ yd to secure the threads for painting.

Step 2 Fill a bucket with 1 qt warm water. Add 7 tsp MX dye activator and stir to dissolve. Place the warp in the solution and soak 30 min.

Step 3 Cover the dye surface with heavy plastic or garbage bags—a card table should provide enough space. You can also use a garage floor or driveway; any flat surface will work!

Step 4 To mix the yellow dye (2 tbsp of this mixture will be used to make the red-orange dye): Put on the dust mask and gloves. Pour ½ cup warm water into the measuring cup. Measure 1½ tsp yellow dye powder in a plastic beverage cup (immediately recover dye container). Pour a small amount of the water into the beverage cup and stir to make a paste. Add the remaining ½ cup of water and mix until the dye powder is dissolved.

Step 5 To mix the red-orange dye: Measure ⅛ tsp red dye powder in a plastic beverage cup. Add 2 tbsp of the yellow dye mixture. Stir to dissolve.

Step 6 To paint the dyes on the Tencel warp chain, spread the chain on the prepared surface. With one of the brushes, paint a section of the warp (about 7–8") with yellow dye. Press firmly so that the dye penetrates the fibers. Check by lifting the warp to see that the dye has saturated all of the threads. Leave a small section (2–3") unpainted and, using the second brush, paint a section with the red-orange dye in the same way. Using the third brush, blend the colors together in the unpainted 2–3"section. Continue this process until the entire warp is covered with dye (paint sections in varying lengths of the two colors, leave unpainted areas between them, and then blend the colors in the unpainted sections).

Step 7 Wrap the warp with plastic wrap or place it in a plastic bag and leave overnight to cure.

Step 8 Wearing gloves so that your hands aren't dyed in the process, rinse the warp in warm water as many times as it takes to release the excess dye so that the water runs clear. Treat the warp gently to maintain the cross and avoid tangling the threads. Hang to dry.

Night Sky Scarf

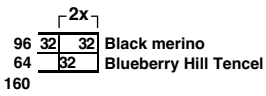
STEFANIE MEISEL

Here's a scarf that combines the color gradations of a painted warp with the ripples produced by differential shrinkage. The good news is it's quick! If you start today, tomorrow you'll be watching waves emerge in the wash water.

In this scarf, the shrinking fiber (the merino) is threaded on the edges and the non-shrinking Tencel is placed in the center. Light shows through the Tencel ripples and is reflected from the silver seed beads to suggest a moonlit starry sky.

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Allowing 10" for fringe, weave plain weave for 80" at 10 ppi. Beat firmly for the first and last 4 picks to secure the ends for finishing. Remove the scarf from the loom and wet-finish as for the Evening Sunset scarf (see page 44).

1. Warp color order



Fringing and beading the scarf

To prepare a twisted fringe with beads: Gently separate the fringe ends into two groups of 8 ends each. Slide a bead onto 1 individual warp thread in each group of 8. Twist both groups of 8 separately in the same direction until they kink; then twist them together in the opposite direction and secure with an overhand knot.

To sew beads randomly onto the surface of the scarf (see photos, page 47): Thread a needle with beading thread and pick up a bead. Slide the needle under a warp thread and pass it back through the bead. Pass the needle under the adjacent warp thread and tie the two thread tails in a square knot; trim tails.

Project Planner

One hour
Wind the warp
following the order in Figure 1.

Thirty minutes
Sley the 8-dent reed
2/dent, centered for 10".

Two hours
Thread the loom
for plain weave.

Three hours
Weave the scarf
in plain weave at 10 ppi, beginning and ending with 4 picks beaten firmly to secure the weft.

One hour
Wash the scarf
in alternating hot and cold baths until it has the desired waves.

Ninety minutes
Bead and twist the fringe
with two groups of 8 ends in each fringe after sliding a silver seed bead onto 1 warp thread in each group of 8.

Three hours
Add beads to the scarf's surface
using black beading thread.

PROJECT AT-A-GLANCE

Weave structure
Plain weave.

Equipment
2-shaft or 4-shaft loom, 10" weaving width; 8-dent reed; 1 shuttle.

Yarns
Warp: 18/2 merino wool (5,040 yd/lb), Black, 336 yd (1⅛ oz); 8/2 Tencel (3,360 yd/lb), Blueberry Hill, 224 yd (1⅛ oz).
Weft: 8/2 Tencel (3,360 yd/lb), Blueberry Hill, 245 yd (1⅛ oz).

Other materials
80 size 8° silver-lined crystal seed beads, 1 spool black beading thread.

Yarn and bead sources
18/2 JaggerSpun Superfine Merino is available from most weaving suppliers, hand-painted 8/2 Tencel from Heritage Yarns, size 8° silver-lined crystal seed beads from Shipwreck Beads.

Warp order and length
160 ends 3½ yd long as in Figure 1 (allows 6" take-up and 40" loom waste). If your loom waste is 22" or less, a 3-yd warp is long enough.

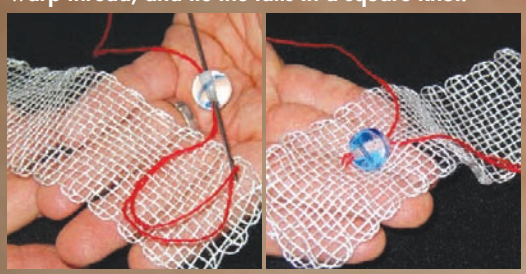
Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 10".
Weft: 10 ppi. Woven length (measured under tension on the loom): 80".

Finished dimensions
After washing, amounts produce one scarf about 9½" × 50" plus 7" twisted fringe at each end.

IF . . .

. . . you have more than four shafts and you want the colors in the handpainted warp to show more than they do in this scarf, you can thread the Tencel stripes in a twill. Thread the Tencel on shafts 1-2-3-4 and the merino on shafts 5-6.Tie up the loom so that shafts 5-6 always weave plain weave and shafts 1-2-3-4 weave 2/2 twill. Sett the Tencel warp at 3/dent so that the handpainted threads are closer together (24 epi), strengthening the visual effect of the colors.

To add beads: Stitch through a bead, under a warp thread, back through the bead, under the adjacent warp thread, and tie the tails in a square knot.



Collapse-Weave Scarf

with high-energy merino wool

ANNE FIELD

Ripples and waves are a weaver's delight, especially since the usual cloth plane is so flat. This scarf combines two merino wools, one of which has extra twist. As a result, it goes into magic motion when it is wet-finished. The difference in twist and diameter of the two yarns creates a delicious texture!

Although collapse weaves are a delight during finishing, warping with high-energy yarns takes a bit of extra care. Warp from back to front for best results, but omit beaming with lease sticks since they can cause the fine overtwist yarn to tangle and break. Once the warp is on the loom, you are home free!

Winding the warp

Wind 16 ends of the thicker merino followed by 24 ends of the finer overtwist merino. Alternate these two stripes ten times (160 ends thicker merino, 240 total ends overtwist); end with 16 ends thicker merino; see Figure 1, page 50. Each warp stripe represents 1" of warp width.

As you wind, make a cross at *both* ends of the warp. Place a counting tie around each 1" warp stripe a few inches beyond the beginning cross.



Anne Field *of Christchurch, New Zealand, is the author of many weaving books. One on collapse weaves will be published soon.*

When you are finished winding the warp, secure both crosses and tie firm choke ties at 1-yard intervals. Chain the warp from the ending cross toward the beginning cross.

Take the warp to the loom and put the loop of warp threads from the first peg on the warping board on the apron rod from the warp beam and hang the rest of the warp chain through the loom and over the front beam. Place lease sticks through the cross at the back of the loom and attach a 1" or ½" raddle to the front beam. Using the counting threads as a guide, place the warp threads in the raddle (one dent/stripe for a 1" raddle, 2 dents/stripe for a ½" raddle), centered for 21" (for detailed instructions for warping back to front, visit www.interweave.com, Projects and Articles, Warping Back to Front).

Remove the lease sticks and beam the warp, packing the layers with smooth sticks or paper and removing choke ties as necessary. The only separating device will be the teeth of the raddle. If you break a thread, tie a knot and keep going. After each turn of the beam, tug firmly and evenly on sections of warp at the front of the loom to apply tension.







Scarf fabric before wet-finishing



Scarf fabric showing collapse after wet-finishing

When the second threading cross arrives at the raddle, remove the raddle and turn the beam until the cross is behind the shafts. Cut the loops at the end of the warp, place lease sticks in the cross at a comfortable height for threading, and thread following Figure 2.

Allowing 6" at each end for fringe, weave two scarves following Figure 2 for 80" each. Beat a consistent 16 picks per inch to give the yarns space to move during wet-finishing.

Finishing the scarves

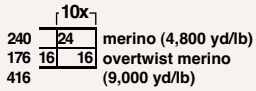
Trim fringe evenly on the ends and prepare a twisted fringe of groups of 8 ends (4/4) each. Machine wash, delicate cycle, checking frequently for the degree of collapse. Remove and roll in a towel when sufficient collapse has occurred. Lay flat (but do not stretch) to dry. Care for the scarf by washing gently by hand.

Resources

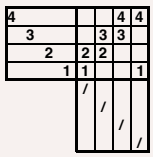
Alexander, Kathryn. "Knitting with Singles." *Spin·Off*, Spring 2002, pp. 56–61 (includes directions for spinning high-energy yarns).

Frame, Mary. "Save the Twist: Warping and Weaving with Overtwisted Yarns." *Spin·Off*, Summer 1987, pp. 43–48.

1. Warp order



2. Draft for scarf



PROJECT-AT-A-GLANCE

Weave structure
2/2 twill.

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

Yarns
Warp: 2-ply merino wool (4,800 yd/lb; TEX 110/2*), 1,056 yd (3⅜ oz), natural; 2-ply overtwist merino wool (9,000 yd/lb; TEX 56/2), natural, 1,643 yd (3 oz).
Weft: 2-ply overtwist merino wool (9,000 yd/lb; TEX 56/2), 1,570 yd (2⅛ oz).

Yarn sources
TEX 110/2 and TEX 56/2 merino wools are available on cones from Anne Field or premeasured as a scarf kit from Heritage Spinning & Weaving.

Warp order and length
416 ends 6 yd long following the order in Figure 1 (allows 12" take-up, 32" loom waste; loom waste includes 6" fringe on each end of the warp).

Warp and weft spacing
Warp: 2-ply thicker merino, 16 epi (2/dent in an 8-dent reed); 2-ply finer overtwist merino, 24 epi (3/dent in an 8-dent reed). Width in the reed: 21".
Weft: 16 ppi. Woven length (measured under tension on the loom): 172" (two scarves 80" long plus 12" fringe between them).

Finished dimensions
After washing, amounts produce two scarves about 12–14" × 70" plus 4" fringe at each end.

*These weight/ply numbers (110/2 and 56/2) are based on the TEX system used by industrial suppliers.

IF . . .

. . . you are a spinner, you can spin your own overtwist yarns (see Resources). Use the overtwist as the weft and as one of the warp stripes.

. . . you'd like a narrower scarf, decrease warp width. If you want a wider shawl, join two widths together, as the collapse effect is lost in the center of widths over 21".

. . . you like to experiment, use the overtwist yarn with other inactive yarns.

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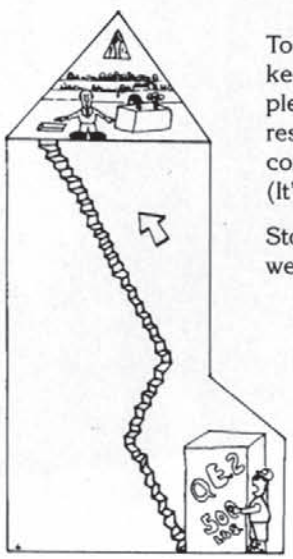
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1988 November/December

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Row 4

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Weave this paper heart basket to reveal the hidden poem from Linda Ligon

Warping

1) Pull out the Special Paper Weaving Project from your *Handwoven* magazine (fig. 1).

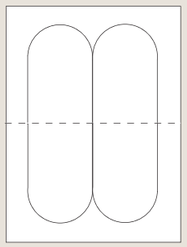


fig. 1

2) Fold the page in half lengthwise so that the ovals are on the outside (fig. 2).

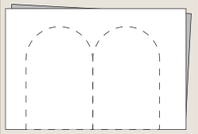


fig. 2

3) Cut out each oval (fig. 3). You now have two ovals folded in half.

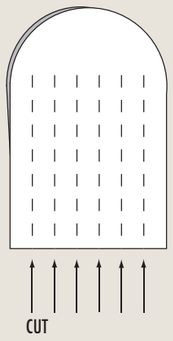


fig. 3

4) Cut along the dashed lines in each oval to create seven strips connected by a half circle at the top. Now you are ready to weave!

fold

cut

cut

fold



Weaving

5) Begin with the oval that has *Handwoven* printed on the top in your right hand with *Handwoven* facing up (fig. 4). In your left hand place the oval with Interweave Press facing down. It may help to lay the two ovals on a flat surface as you weave. You do not weave over/under, but pass the strips through each other. This technique requires you to pass the paper warp and wefts into the loops created by the folded strips (fig. 4a and 4b).

6) Weave as follows: Step 1: Insert A into 1, slip A over 2, insert A into 3, slip A over 4, insert A into 5, slip A over 6. Step 2: Slip B over 1, insert B into 2, slip B over 3, insert B into 4, slip B over 5, insert B into 6. Repeat Steps 1 and 2 and weave the remaining strips (C in the same sequence as Step 1, D in the same sequence as Step 2, etc.).

7) Adjust the strips once you have finished weaving to reveal the hidden poem.

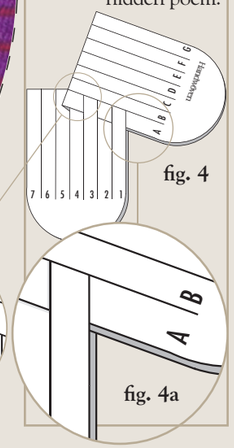


fig. 4

fig. 4a

fig. 4b

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We hope your new woven heart basket will hold all your weaving hopes and dreams.

Shibori Meets Dévoré

in a handwoven scarf

HOLLY BRACKMANN

Combining techniques to create beautiful textile surfaces can be very rewarding! Handwoven dévoré, a complex fabric in its own right, can become even more dramatically patterned when it is combined with loom-woven shibori.

Dévoré, also known as burnout, is the technique of devouring the cellulose portion of a fabric by applying a solution that becomes a mild acid when it is ironed with dry heat. If the process is done with a core-spun cotton/polyester thread (cotton fibers wrapped around a polyester core), the cotton portion can be completely burned away, leaving only the polyester core. The burned-out areas are structurally sound but slightly transparent. (For more information about dévoré, see Holly Brackmann, "Handwoven Dévoré: More Than Plain Weave," *Handwoven*, January/February 2003, pages 48–52.)

Handwoven weft shibori is a technique developed by Catharine Ellis based on a Japanese stitched resist technique (see Catharine Ellis, "Woven Shibori on Four Shafts," *Handwoven*, September/October 2002, pages 44–47).



Holly Brackmann *of Ukiah, California, is professor of textiles at Mendocino College. She teaches, travels, and exhibits worldwide.*

Handwoven dévoré meets handwoven shibori

In the project scarf, a plain-weave ground cloth is woven in core-spun cotton/polyester industrial sewing thread. Strong and slippery nylon upholstery thread is used as a monk's belt pattern weft that becomes the gathering threads for the shibori resist (stitched threads in traditional shibori). After the cloth is removed from the loom, the floating pattern weft threads are pulled tight to create the resist areas for dyeing.

Soda-soak fiber reactive dyeing, woven shibori, vat dyeing, and dévoré stencil printing with disperse dyes are all used to create the surface design elements of the Red Rectangles scarf (at right).

Weaving the scarf fabric

Wind a warp and prepare the loom following Project at-a-glance and Figure 1, page 55. Weave the scarf using 1 pick of nylon upholstery thread (for the monk's belt pattern weft) followed by 4 picks of cotton/polyester (for the plain-weave ground cloth) and repeat for 80" following the directions in Figures 1 and 2.

Remove the scarf from the loom and make a 3-thread rolled hem with a serger





or machine zigzag the ends. Use regular cotton/polyester sewing thread so that the hems will take the dye and burnout treatments exactly like the woven fabric.

Note that the pattern-weft floats are much longer and the pattern picks much farther apart than in the usual monk's belt cloth. This is because instead of remaining in the cloth to create the pattern, the pattern weft threads will be gathered for the shibori dye process and then removed after it. The fabric that remains after they are removed is therefore plain weave, and the design is created by the contrast between the areas that are exposed to the dye and those protected from it in the gathered folds. This scarf is dyed turquoise before the threads are gathered and dyed purple after they are gathered.



Soda-soak with fiber reactive dyes

Mix a soda-soak solution following the directions on page 56. Immerse the scarf in the soda-soak solution for 20 minutes. Wring out the excess solution and lay the scarf flat on a layer of plastic. Mix the fiber reactive dye for the turquoise background color following the recipe on page 56 and apply it to the scarf by painting with a foam brush. Make sure the dye penetrates the fabric.

Cover the scarf with plastic, roll up the fabric and plastic layers, and let cure for 24 hours at a room temperature of 70 degrees or warmer. Remove the scarf from the plastic and let dry completely. Rinse the scarf thoroughly to remove excess dye, soda, and salt. Wash gently in detergent, rinse, and hang to dry.

Gathering the nylon pattern threads

Beginning at one end, pull up the loops of the nylon weft threads along one selvedge of the scarf. Tie the pulled loops together in pairs (4 weft threads) with an overhand knot. When you have pulled all the threads on one side, turn the scarf so you can pull them from the other side. On this side, as you pull each loop of weft, cut the loop and pull on the 2 threads separately as tightly as you can. Then use 2 pairs of cut threads to make a square knot (4 weft threads) very tightly against the woven fabric. For an even gathering, choose the same 4 threads to tie that are tied together on the opposite selvedge. At this point, the scarf will have collapsed into a very narrow, stiff object.

Vat dye

Vat dyes work very quickly, color only the surface, do not soak deep into fabric folds, and therefore are excellent for shibori. Vat dyes use a process called reduction, which employs thiourea dioxide (thiox) and lye at a specific temperature 120°–140°F to attach the dye to the fabric. The reduction dyebath is a clear blue, which changes to violet when the fabric is removed and the oxygen in the air combines with the dye. Follow the steps for Vat Dyes on page 56 to dye the gathered scarf purple. Be especially careful to observe all safety precautions.

Open up the shibori

Now you get to see the shibori design! Using small pointed scissors, carefully cut off the knots of nylon upholstery thread along one side of the scarf. Open up the fabric and remove the gathering threads. The scarf will show turquoise areas by the fiber-reactive dye (protected by the gathering folds) and violet areas created by the vat dye. Wash the fabric in detergent, rinse well, and dry. Press the scarf firmly using a permanent press setting.

Stencil printing

Create a stencil for printing by cutting two 5" × 8" pieces of fusible heavyweight or window-shade interfacing and one 5" × 8" piece of nylon net or tulle. With the fusible sides of the interfacing held together, cut out a rectangular window with an Exacto knife. Place the netting between the two pieces of interfacing, lining up the cut-out rectangles, and press them together with a steam iron following the manufacturer's instructions for fusing the interfacing.

Coat both sides of the interfacing that frames the stencil opening with acrylic

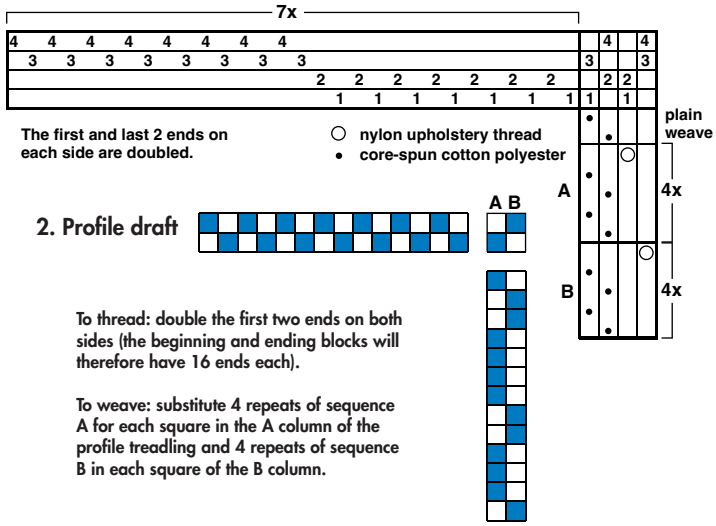
craft paint to keep moisture and the burnout solution from penetrating the interfacing. Hang on a line to dry. (If the stencil comes apart during printing, wash out the burnout solution, allow the stencil to dry, and then iron to refuse and reuse.)

Core-spun cotton/poly fabrics can be dyed and burned out in one step by using disperse dye mixed with Fiber Etch. Place a layer of newspaper and then plastic wrap under the scarf length before stenciling to pad and protect the table or counter surface. Hold the stencil against the fabric and force the burnout solution—Prosperse #360 red disperse dye mixed with Fiber Etch is used in this scarf—through the netting with a stencil brush. Go over the open areas with the brush several times until the solution penetrates the cloth thoroughly. Dry the printed fabric with a hair dryer or allow to air dry.

Burnout

The next step adds transparency and even more color to the scarf! Place the printed scarf on an ironing board covered with a piece of aluminum foil to protect the surface. To protect the iron soleplate, put aluminum foil or a Teflon sheet on top of the scarf. Using the permanent press setting, dry iron each design for one minute, keeping the iron in constant motion. The burnout/dye solution should darken slightly as you iron. Wash the fabric gently by hand or in the washer (2 minutes agitation in warm water) with detergent. The cotton fibers that were in contact with the burnout solution will be washed away. Press. Apply a drop of Fray Block to each corner of the scarf. Trim the tails of the hemming threads when the glue is dry. The completed scarf now has turquoise and violet patterns with transparent red dévoré rectangles!

1. Monk's belt draft for scarf



PROJECT AT-A-GLANCE

Weave structure
Monk's belt.

Equipment
4-shaft loom, 9½" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: Coats T-105 cotton/polyester industrial sewing thread (4,700 yd/lb), 741 yd (2⅔ oz).

Ground weft: Coats T-105 cotton/polyester industrial sewing thread (4,700 yd/lb), 604 yd (2 oz).

Pattern weft: Coats nylon upholstery thread (150 yd/spool), white, 150 yd (any strong, smooth, slippery undyed thread can be used).

Other materials and equipment
Fiber reactive dye #25 Turquoise, vat dye Violet #739, Prosperse #360 red disperse dye, Fiber Etch, soda ash, thiourea dioxide (thiox), salt, stencil brush, acrylic craft paint, Teflon sheet, aluminum foil, Fray Block, lye, plastic wrap; two 5" × 8" pieces of fusible heavyweight or window-shade interfacing, one 5" × 8" piece of nylon net or tulle, white cotton/polyester sewing thread for sewing hems. Exacto knife. See recipes for amounts of dyes and chemicals (only small amounts are required; purchase the smallest amounts available).

Yarn and dye sources
T-105 cotton/polyester industrial thread is available from Textura Trading Company, Coats nylon upholstery thread from most fabric stores. Fiber Etch is available from Silkpaint Corporation, vat dyes from Aljo Mfg. Co., fiber-reactive dyes and dye chemicals from Dharma Trading Co. and PRO Chemical & Dye, stencil brushes and acrylic craft paint from craft stores, Teflon sheets from Clotilde, Fray Block from fabric stores, lye from grocery stores.

Warp order and length
228 ends 3¼ yd long (allows 4" take-up and 33" loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 9½".

Ground weft: 26 picks of cotton/polyester industrial sewing thread per inch

Pattern weft: 6½ nylon upholstery threads per inch. Woven length (measured under tension on the loom): 80".

Finished dimensions
After soaking in soda ash, dyeing with fiber-reactive dyes, dyeing with vat dyes, washing, burning out the designs, and washing again, amounts produce one 8¼" × 72".

IF . . .

. . . you don't want to do so many different dye processes, you can skip some. If you skip the fiber-reactive dye step, your scarf will be white where this one is turquoise. You can skip the shibori and vat dye processes (in this case, thread the loom for plain weave only), dye the scarf turquoise (or use commercially dyed yarn), and then follow the burnout steps. Your scarf will be turquoise with transparent red rectangles. Or, you can skip the burnout process so that your scarf will not have any red rectangles.

. . . you want to design your own burnout areas, choose shapes with smooth silhouettes to cut from the pieces of fusible interfacing.

SODA-SOAK

Step 1 Mix ½ cup soda ash in 1 gal water until dissolved.

Step 2 Soak the fabric in the soda-soak solution for 20 min. This soda-soak solution will keep indefinitely in a covered plastic bucket.

FIBER-REACTIVE DYE

Step 1 Mix 1 tsp fiber-reactive dye powder with 1 cup water.

Step 2 Add 3 tsp salt.

Step 3 Stir well. This mixture will produce a medium-strong color. Vary the amount of dye depending on the intensity desired. Use a proportion of three times as much salt as dye.

DYE AND EQUIPMENT SAFETY CHECKLIST

- ✓ Use equipment only for dyeing, not for food.
- ✓ Wear old clothes and an apron or smock.
- ✓ Gloves and dust mask should be used when you are mixing powdered chemicals and dyes.
- ✓ Wear eye protection and gloves when you are using lye and vat dyes.
- ✓ Wipe up spills immediately with a damp paper towel.
- ✓ Do not eat or drink while working with dyes.
- ✓ Use nonreactive plastic cups, buckets, spoons, and stainless or enamel pots.
- ✓ When you are ironing the burnout and working with vat dyes, use an acid gas respirator and work in a well-ventilated area or out of doors. This is very important!

VAT DYE

Step 1 Wet the fabric by soaking overnight in water.

Step 2 Measure 1 gal water in a stainless steel or enamel pot.

Step 3 Measure 1 tbsp liquid or powder dye. If you're using dye powder, begin by dissolving in a small amount of water.

Step 4 Lye is extremely caustic, so great care must be taken to protect eyes and skin. Wear goggles, an apron, respirator, and gloves. This is extremely important when using lye! Measure 1 cup COLD water in a glass, ceramic, or stainless-steel container. Carefully add 2 tbsp lye. Make sure you add the lye to COLD water. This is a dangerous process and should be implemented with extreme caution.

Step 5 Measure ½ teaspoon thiourea dioxide (thiox) and dissolve in the lye solution.

Step 6 Stir the dye, lye, and thiox into the dye-bath water and heat to 120°–140°F. When the bath reaches the correct temperature, it should be in the fully reduced state and a clear blue color. Test the dye color by placing a white paper towel or plastic spoon in the dye pot. When you remove the towel, the dye color should oxidize and change to the final violet color.

Step 7 Carefully add the wet fabric to the bath and dye for 2 min. Move the fabric gently in the dye bath.

Step 8 Squeeze out the excess dye and remove the cloth from the dye pot.

Step 9 Rinse the fabric in cold water and hang to oxidize for at least 10 min until it changes to a violet color.

Vat dyes can be used again. Store in a tightly covered, nonreactive container. To use again, add ½ tsp of thiox and heat the dyebath gently to 140°F.

DISPERSE DYE AND BURNOUT

Step 1 Mix ½ cup of boiling water and 8 tsp Prosperse #360 red dye.

Step 2 Stir the dye until dissolved, let cool, and stir again.

Step 3 Mix ¼ cup Fiber-Etch with 1½ tsp. disperse dye solution (from Step 2).

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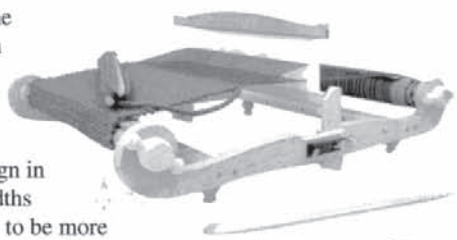
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Weave Shibori Bookmarks

and mark your weaving journey

BREN AHEARN

I love weaving bookmarks! Bookmarks are a quick way to sample a new process and at the same time end up with a usable product. Bookmarks also make quick-to-weave gifts for friends and family. Perhaps most important to me is that bookmarks serve as a chronicle of my weaving journey. When I look at one I've woven, I'm taken back to the time of its creation—it reminds me of what was happening in my creative life and in my personal life as well.

For several years I have been experimenting with surface design techniques on bookmarks that double as holiday gifts. A semester-long course with Ana Lisa Hedstrom at San Francisco State University taught me the technique of arashi shibori—*and* how to let go of my need to control the outcome! The striped bookmarks on page 59 are dyed using the arashi shibori technique.

"Arashi" means storm in Japanese, and it's easy to see the analogy to stormy skies in indigo-dyed arashi shibori pieces. "Shibori" comes from a word that means to squeeze or wring. With arashi shibori, fabric is wrapped around a pole, encircled with string, and squeezed together before the pole is submerged in a dyepot. The compressed folds of the cloth rather than the string create the resist on one side of the fabric. A second resist is created on the other side of the fabric where it touches the pole. It is possible to plan and create perfect arashi patterns; however, I like what happens when little anomalies creep in, giving the pieces asymmetry and a certain mystery.



***Bren Ahearn** of Kensington, California, has more bookmarks than he'll ever use, but he's learned a lot from weaving them!*

Weaving the bookmarks

Wind a warp and thread the loom following Project at-a-glance, page 60. (Feel free to modify the dimensions if you prefer a wider and/or longer bookmark. You can also use different yarns, just be sure to choose an appropriate sett for plain weave.)

I suggest using Peggy Osterkamp's 2-stick heading for securing the warp to the apron rod at the beginning and at any time you cut some of the woven fabric from the loom. This will keep the warp under even tension and eliminate bumps in the fabric caused by knots on the apron rod (see directions on page 62).

To begin the first bookmark, leave a long tail of weft at the starting edge and weave 2 picks. Put the shuttle aside and use the long tail to hemstitch, encircling 2 warp threads and the 2 weft rows in each stitch. Weave the remaining tail into the next plain-weave shed and trim at the opposite edge. Change sheds and, using the weft on the shuttle, weave 4" of plain weave. Leave a long tail of weft at the end, hemstitch with this tail as at the beginning, and then needle weave the remaining tail into the last weft row. Repeat this process for 18 bookmarks.

Weave 1" plain weave in scrap yarn between bookmarks to allow for ½" fringe on each end (use white or a light-colored waste yarn in these areas that will not run in the warm indigo vat).

If you want to cut off some of the bookmarks for dyeing before you've finished weaving the whole warp, weave 6–7" of waste fabric after the last bookmark and insert a new 2-stick heading as at the beginning. (This will enable you to quickly continue weaving when you are ready by tying the sticks to the apron rod as you did to start.)

Remove the original sticks from the fabric you have just cut off and trim both ends to ½" from hemstitching but do not cut the bookmarks apart. The fabric is now ready for wrapping—it is not





The five blue and white bookmarks were dyed in indigo. The bookmark at upper left was accordion pleated lengthwise and widthwise, sandwiched between two dimes, clamped with a C-clamp, and then dyed. The three striped bookmarks were dyed using arashi shibori. The cat bookmark was clamped between Hello Kitty erasers and dyed; features were added with a Sharpie.

PROJECT AT-A-GLANCE

Weave structure
Plain weave.

Equipment
2-shaft or 4-shaft loom, narrow weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), bleached white, 189 yd (⅜ oz).
Weft: 20/2 pearl cotton (8,400 yd/lb), bleached white, 120 yd (¼ oz).

Dyes and other supplies
2 oz of natural indigo, 4 ft × 2"-diameter PVC pipe, 2 tbsp lye, 2 tbsp thiourea dioxide, 2 tbsp Synthrapol.

Yarn sources
20/2 pearl cotton is available from Halcyon Yarn.

Dye and supply sources
Natural indigo is available from Earthues, thiourea dioxide and Synthrapol from Dharma Trading Co., PVC pipe from most hardware stores, lye from grocery stores.

Warp order and length
54 ends 3½ yd long (includes 4" take-up, 31" loom waste, ½" fringe on both ends of each bookmark).

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 1½".
Weft: 36 ppi. Woven length of fabric for bookmarks (measured under tension on the loom): 18 bookmarks 4" long each with 1" fringe between them = 90" length on the loom including fringe.

Finished dimensions
After soaking, dyeing, and washing, amounts produce eighteen bookmarks 1 1/16" × 3 13/16" long each plus ½" fringe at each end.

IF . . .

. . . you have a multishaft loom, thread a straight draw and weave a set of unique bookmarks using loom-woven shibori. You can make each bookmark different by using a different tie-up for each one. Try monk's belt, miniature overshot, twill, huck, Bronson lace, etc.

. . . you feel adventuresome, try more than one shibori method: loom-woven shibori, arashi shibori, or clamp flat metal or plastic objects to the fabric to create a resist.



The six multicolored bookmarks were dyed with fiber-reactive dyes using loom-woven shibori. The blue-green and red bookmarks were woven on a monk's belt threading, and the others are from a variety of different twills.

necessary to wash it first since the soaking prior to dyeing will remove any sizing.

Arashi shibori: pole wrapping

Choose a length of PVC pipe about 4' long. A 2"-diameter pipe is suitable for narrow woven pieces. Clean the pipe and make sure it is smooth.

Horizontal bands

To create a set of horizontally banded bookmarks, tape the end of the first bookmark vertically to the top of the pole with masking tape. Tie some thin wrapping thread (20/2 cotton or carpet warp) around the top of the pole and secure the thread to the pole with masking tape (see Photo a, page 63). Note: Use a light-colored wrapping thread that will not run in a warm dye bath; a dark wrapping thread is shown in the photo for illustrative purposes only.

Hold the wrapping thread in one hand, keeping it taut, and the pole in the other hand, and turn the pole in one direction (see Photo b). After a few inches of wrapping, stop and push the fabric up. As you push, maintain tension on the wrapping thread (see Photo c). If you wait until the end of the length of fabric to push rather than pushing every few inches, you won't be able to push it tight enough for really deep folds.

I like to brace the pole between my knees and feet while pushing up the fabric; others have different styles of holding the pole. Continue wrapping in the same manner until the length of fabric with the number of bookmarks you are dyeing with horizontal bands is totally wrapped and pushed up. Then, maintaining the tension on the string, tape the string to the pole below the last bookmark. Cut the string, leaving a long tail. Knot the tail around the pole and liberally tape the end of the string in place on the pole (see Photo d).

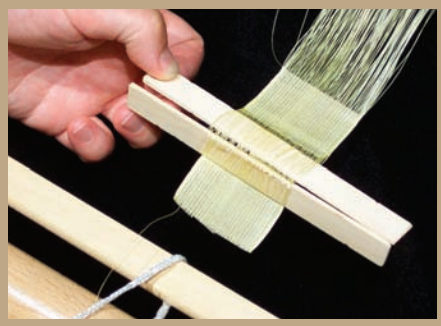
Diagonal bands and diamonds

To create a diagonal pattern, tape the fabric to the pole on the bias. Use temporary pieces of tape to keep the fabric on the diagonal during the wrapping step (see Photo e). Wrap the pole in the same fashion as for horizontal bands (see Photo f). To push up the fabric, remove the temporary pieces of tape (see Photo g). As you



Two sets of washers were clamped to this bookmark woven in undegummed silk (available from Habu Textiles). The bookmark was then scoured (using Rodin powder from Habu Textiles and soda ash). In the last step, one set of washers was removed and another clamped for additional dyeing.

PEGGY OSTERKAMP'S TIE-ON METHOD





PHOTOGRAPHY BY BREN AHEARN

1. Tie the warp to the apron rod.
2. Weave 1" firm plain weave.
3. In a new shed, insert a flat stick a little bit wider than the warp.
4. Change sheds and insert a second flat stick.
5. Weave 1" firm plain weave.
6. Cut the warp between the knots and the beginning of the first 1"plain weave.
7. Remove the knots from the apron rod.
8. Fold the sticks together and tie them to the apron rod every 2" or so with cords (place the ties so that they are not on top of the apron rod to keep them from forming bumps on the cloth beam). See Peggy Osterkamp in Resources.

work the fabric up the pole, adjust the temporary pieces of support tape as necessary to maintain the diagonal position.

To create a diamond pattern, tape the fabric to the pole on the diagonal as for the diagonal bands (using temporary pieces of tape to keep the fabric in position), but wrap the pole a little more loosely. Before pushing up the fabric, use the hand holding the pole to twist the fabric in the direction of the thread wrapping until there is a bias collapse. Then push up the fabric.

With practice (or by accident!), it is possible to change the orientation of the fabric during the wrapping so that several wrapping styles can be practiced on one length of bookmarks.

Experiment to see what length of bookmarks you can wrap so that all of the wrapped fabric can be submerged in the dyepot—several times I have wrapped a long length of fabric, only to find it's not possible to submerge all of it!

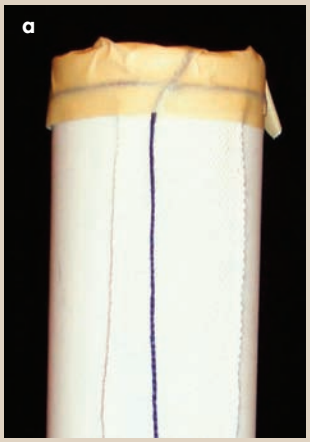
You can wrap one length on one end of the pole and another length on the other end. Or here's an idea from Ana Lisa Hedstrom: Use two poles of very different diameters and slip the narrower wrapped pole inside the larger one and dye them both at the same time.

Dyeing

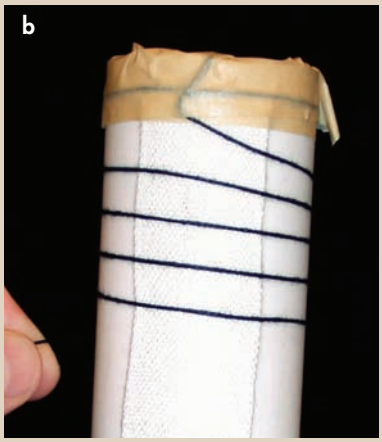
You can use Earthues indigo, another type of indigo, or any other fiber-reactive dye (whatever dyes you choose, be sure to follow the directions provided by the manufacturer and be especially careful to follow all safety precautions).

Indigo can be purchased in easy-to-use powdered form (from Earthues) so that you can experience the joys of indigo dyeing without the time-consuming steps of the complete process. Indigo is a vat dye. With vat dyes, coloration takes place when the pole is removed from the vat and exposed to the air—the book-

HORIZONTAL BANDS



Tape the end of the fabric to the pole. Tie a wrapping string around the pole and tape.



Wrap the thread around the pole for 1–2" by turning the pole in one direction.



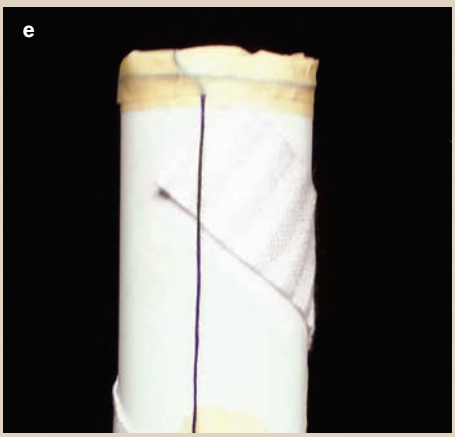
Push the fabric firmly to the top of the pole after every 1–2" of wrapping.



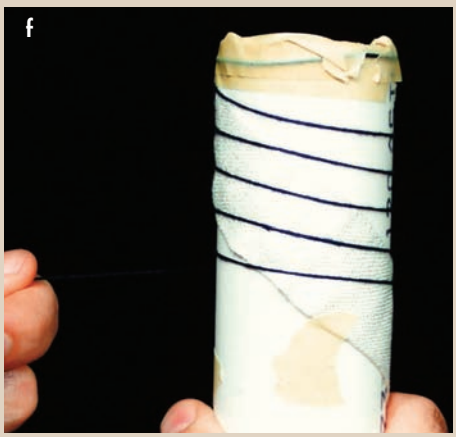
Repeat until all the fabric is in folds. Then tape the wrapping thread securely to the pole.

PHOTOGRAPHS BY BREN AHEARN

DIAGONAL BANDS



Tape the fabric to the pole on the bias. Keep in place with temporary strips of tape.



Wrap the thread around the pole for 1–2" by turning the pole in one direction.



Push up the fabric, removing the pieces of temporary tape.

marks will change from yellowish-green to blue right before your eyes.

When you are dyeing with indigo, dip until the result is two shades or so darker than you want since some color will come out during washing and the color will lighten even more as it dries.

Let the indigo-dyed pole sit for at least 24 hours before washing the bookmarks. Since indigo stains plastic, the pole will remain somewhat blueish.

Finishing

Rinse the bookmarks following the directions that come with the dye, remove moisture by rolling the bookmarks in a towel, iron them until dry, and then cut them apart. Remove waste yarn between the bookmarks. You will notice that there is also arashi patterning in the fringe since the fringe was woven and wrapped, too.

Give the bookmarks to family and friends, but remember to keep at least one from each set as a record of your fiber journey.

Resources

Brackmann, Holly. "Shibori Meets Dévoré in a Handwoven Scarf," *Handwoven*, this issue, pp. 52–56 (loom-woven shibori).

Osterkamp, Peggy. *Warping Your Loom and Tying on New Warps*. Sausalito, California: Lease Sticks Press, 2002 (for more information about using a 2-stick heading).

Wada, Yoshiko Iwamoto. *Memory on Cloth: Shibori Now*. New York: Kodansha International, 2002 (for examples of innovations in shibori).

Wada, Yoshiko Iwamoto, Mary Kellog Rice, and Jane Barton. *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing*. New York: Kodansha International, 1999 (for information about arashi and other traditional shibori techniques).

Wipplinger, Michele. *Natural Dye Instruction Booklet*. Seattle: Earthues, 2002 (for indigo dyeing instructions).

It's All on the Surface

three one-of-a-kind vests

SALLY GELBAUGH

A simple garment like a vest can double as a canvas for displaying color, texture, and eye-catching embellishment. Here are three vests with many ideas for adding beauty and artistry to any woven piece—not just garments.

In the first vest (at right), the main surface element is created by the weave structure—honeycomb—and a special yarn—a space-dyed recycled silk. A silk cording frames the vest and brings out the colors in the space-dyed silk. The vest back is woven in plain weave, and a novelty knitting yarn is inlaid in selected areas.

In the second vest (page 69), the front pieces are knitted and crocheted in a free-form fashion using the thrums leftover from weaving the fabric for the back! Beads are added for extra sparkle, and an Ultrasuede binding unifies the elements.

In the third vest (page 71), a crocheted edge adds delicacy, and embroidered and beaded sprigs of leaves decorate the surface. In all three vests, even the linings are considered surfaces for design!

THE HONEYCOMB VEST (page 65)

Honeycomb is all about surface texture. A fine yarn weaves plain weave in one block and floats across the adjacent block for a sequence of picks. In the next sequence the fine yarn floats across the first block and weaves plain weave in the second. A thick weft inserted between sequences curves around the plain-weave sections to create the honeycomb cells.

If you've ever envied knitters their great variety of thick, colored, textured, and unusual yarns but thought them unsuitable for weaving, think again! The thick weft of honeycomb invites the use of any thick yarn, the more textured the better (see pages 66–67 for a sampler in honeycomb using fancy knitting yarns). The vest uses recycled silk by Himalaya Yarns.



***Sally Gelbaugh** of Georgetown, Texas, began as a seamstress and became a weaver to have more interesting fabrics for sewing.*

Weaving the fabric

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance, pages 66–67. Begin with 1" plain weave with 10/2 black cotton used singly as weft. Weave 26" in honeycomb for the vest front using the Himalaya silk for the pattern weft and doubled 10/2 black for the ground weft. Weave 1" of plain weave.

Small sections of inlay decorate the plain-weave fabric used for the vest back. Cut a copy of the back pattern piece from Pellon to use as a cartoon for weaving the inlay. Cut five or six rectangles of colored paper 2" × 2–3" (or desired sizes) and arrange them in a pleasing order on the Pellon. Keep in mind as you design that there will be some shrinkage in the final fabric.









Yarns used in the sampler at far left (from top to bottom): Dolce (Trendsetter), Dazzle (Halcyon Yarn), Glacé rayon ribbon (Berroco). Yarns used in the sampler at far right: Charm (Trendsetter), and Boa (Bernat). Himalaya recycled silk is used for the honeycomb vest fabric and Charm for the inlay on the vest back (see detail photos above).

With a marker, trace the shapes on the Pellon. Pin the Pellon cartoon to the 1" plain-weave section using two straight pins on each side. Continue weaving plain weave for 26" with a single strand of 10/2 black and work the inlay following the cartoon. As you weave, leapfrog the pins to advance the cartoon. Do not let the cartoon wind onto the cloth beam. End with 1" plain weave.

For each area of inlay: Cut a length of about 48" of the inlay yarn (Charm). Open a plain-weave shed, throw the shuttle with the single strand of 10/2, beat, and then place the inlay weft in the same shed (push the short beginning tail to the back of the cloth) following the marks on the cartoon. Close and then change the shed (the long tail of remaining inlay yarn will hang over the front beam as you weave the next picks). Weave 3 picks with 10/2, open the next shed, weave with 10/2, and then place the inlay weft as before but in the opposite direction; adjust so the turn is smooth. Continue, inserting the inlay yarn in every fourth shed until the design is complete. Tuck the ending tail to the back of the cloth.

Finishing the fabric and sewing the vest

Remove the fabric from the loom and serge or otherwise secure raw edges. Wash by hand in warm water. Roll in towels to remove excess water; lay flat to dry.

Choose a dress-quality fabric to make the lining (for a reversible vest). To prepare the pieced lining: Use silk scraps cut on the bias in 2" widths combined with the same width strips of lining fabric to make several strips of different lengths—I pieced six strips. Piece additional lining fabric to the strips to create enough lining cloth for the pattern pieces. Cut and sew lining following pattern directions.

Cut out vest front pieces (placing them side by side on the lengthwise grain of the honeycomb) and the vest back; secure cut edges with machine stitching. Sew shoulder and side seams. Steam press or use a pressing cloth.

Before stitching the vest edges, practice the steps on page 67 using scraps of fabric, lining, silk, cording, and Ultrasuede. When you are comfortable with the process, follow the steps for finishing the vest.

PROJECT AT-A-GLANCE

Weave structure

Honeycomb and plain weave.

Equipment

4-shaft loom, 28" weaving width; 12-dent reed; 1 boat shuttle, 1 ski or stick shuttle.

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), black, 1,630 yd (6¼ oz).

Honeycomb ground weft: 10/2 pearl cotton (used doubled), black, 858 yd (3⅓ oz).

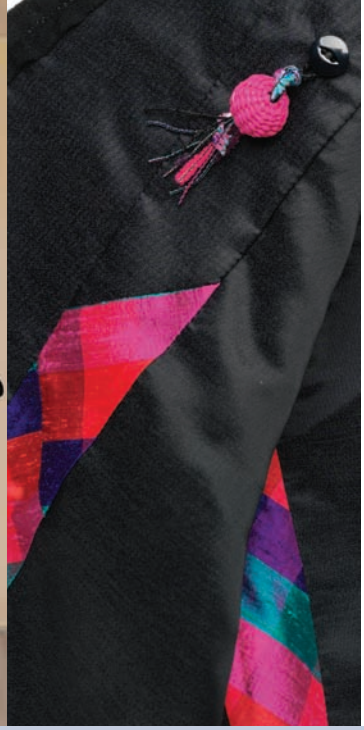
Honeycomb pattern weft: recycled handspun silk (80 yd/skein, Himalaya Yarn Co.), 75 yd.

Weft for plain-weave fabric: 10/2 pearl cotton (used singly), 594 yd (2⅓ oz). Inlay weft: Charm (94 yd/ball, Trendsetter), 9 yd.

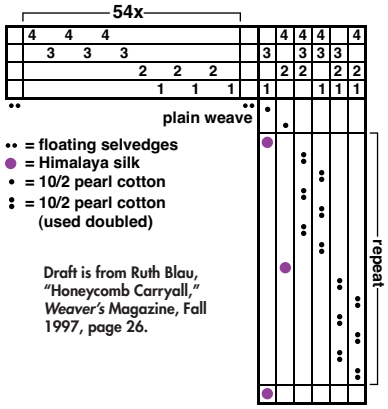
Sewing notions and equipment

Simplicity vest pattern #5456 view B, shortened slightly, or other simple vest pattern (size medium); 4 yd 8/32" cotton piping cord; silk fabric pieces for cording and lining accents (1½–2 yd total); zipper or cording foot for sewing machine; ⅞ yd 45"-wide lining fabric; ¾ yd 22"-wide Pellon for inlay cartoon; sewing thread; ⅓ yd 45"-wide black Ultrasuede; ultrasharp sewing machine needles; button and bead (for optional lining accent); colored paper and marker for designing inlay.





1. Honeycomb draft for vest fabric



Draft is from Ruth Blau, "Honeycomb Carryall," *Weaver's* Magazine, Fall 1997, page 26.

The lining is made of pieced strips of silk and sections of polyester lining fabric. A decorative button and bead are added on the inside—the vest is reversible.



STEPS FOR FINISHING VEST EDGES

Step 1 Cut 2" wide strips of silk on the bias in random lengths and colors (six colors are used for this vest). Piece lengths together on the diagonal for a total of 4 yd continuous bias. Wrong sides together, fold in half lengthwise and insert a cord into the fold. Keeping the cut edges of the bias strip even, stitch close to the cord with a zipper or cording foot.

Step 2 Starting at the lower center back for vest body, and at underarm seam for armholes, machine baste the cording to the right side of garment edges using the cording seam line as a stitching guide. The cut edges of the cording should be even with the cut edges of the garment and cording should lie ½" from cut edge. Splice the beginning and ending of cording together on the diagonal so that the cording is continuous.

Step 3 With wrong sides together, pin the lining to the vest. Machine baste again over the cording seam line to hold lining in place. Baste again ¼" away. (This basting line will be a guide for trimming seam allowances later.)

Step 4 Cut four 2" strips across the width of the Ultrasuede. Join two of the strips to trim vest neck, fronts, and bottom; use the other two strips for the armholes. With right sides together, pin and then machine stitch the joined Ultrasuede strip to vest seam allowances on top of cording seam allowances (with joinings at center neck, center back bottom, and underarm seams).

Step 5 Carefully trim all four layers using the ¼" basting line from Step 3 as a guide. Wrap the Ultrasuede over the trimmed seam allowances and topstitch in place close to cording, using a zipper or cording foot. Carefully trim away any excess Ultrasuede on the wrong side. Add optional button and bead trim to the lining. Steam press or press with a pressing cloth.

Yarn and materials sources

UKI pearl cottons are available from weaving suppliers, Himalaya and Trendsetter yarns from knitting shops.

Warp order and length

652 ends (includes doubled floating selvedges) 2½ yd long (allows 4" take-up, 24" loom waste, 6" sampling).

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 27½".
Honeycomb ground weft: 20 ppi (doubled strands of 10/2 cotton).
Honeycomb pattern weft: 3½ ppi.
Weft in plain-weave areas: 24 ppi (single strands of 10/2 cotton).
Total woven length (measured under tension on the loom): 56".

Finished dimensions

After washing, amounts produce a length of yardage 23½" × 46".

IF . . .

. . . you don't want to make a vest, use the honeycomb draft and knitting yarns to weave a different project (for example, use the Boa eyelash yarn for a pillow top or the Dazzle or Glacé yarn for a table runner). Or use one of the knitting yarns to inlay the borders of a silk scarf or shawl or to decorate table linens or other fabrics.





The fabric for the vest back is handwoven. The front pieces are free form knit and crochet using the yarns left on the loom after weaving the fabric for the back. Turquoise pearl cotton is added for contrast.

VEST WITH KNITTED AND CROCHETED FRONTS FROM THRUMS (page 69)

Twenty-one strands of seven different purple yarns are threaded for ⅞" alternating with 4 ends (⅛") of a space-dyed novelty yarn that is no longer available. Use yarns from your stash! The yarn mix in this vest is shown in Figure 2. For the space-dyed novelty, consider space-dyed rayon chenille or any interesting contrasting-color yarn at about 1,000–1,500 yd/lb.

You will need 546 total ends of the main color and 100 ends of the novelty. Wind a separate warp chain of each yarn 2 yd long. Centering for 24", sley 4 novelty ends in the last dent on one side, and then sley 4 novelty ends in every 8th dent (25 dents, 7 dents apart).

Sley each of the other warp chains randomly in the 7 dents before, the empty dents in between, and the 7 dents beyond the novelty yarns so there are a total of 3 ends/dent (the full weaving width is now almost 26"). At least one of the thicker yarns should be sleyed in every dent. The result will look something like Figure 2.

Thread following Figure 3 and tie the warp onto the back apron rod in 1" bouts (26 total bouts). Beam the warp, tie on to the front apron rod, and weave for 26" following Figure 3.

Technique for vest fronts

Cut the fabric from the loom and wash as for the honeycomb vest. Remove the loom-waste thrums from the loom, keeping them in 1" bundles. Untie a bundle, and knot together the three lengths of the same yarns (pair fine yarns with thick or use two or three fines as one to create yarns of suitable thickness for knitting).

Cut the vest front pattern pieces from the Pellon. Cast on 6–8 stitches of one yarn length and knit a few rows using any nonlacy stitch. Bind off a few stitches. Work another row. Bind off more, work a row or two, and bind off until 1 stitch remains and you are nearly out of yarn.

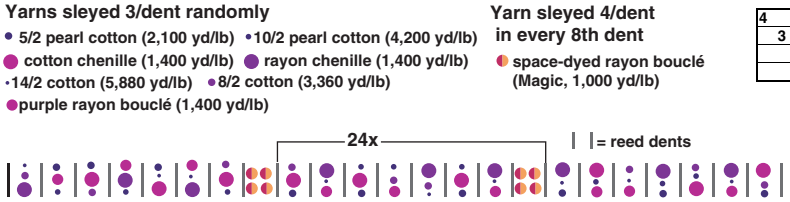
Use that stitch to crochet or cast on to the edges of previously completed stitches with a different yarn. Work a few rows, then decrease again so that you can work in another direction. Vary the technique (knit or crochet) and the type of stitch. Keep all knots pushed to the wrong side. When your piece is large enough, safety-pin it to the Pellon pattern and work in the directions needed to the edges of the pattern. Make yarn lengths from the loom-waste bundles, bind off, cast on, and pin until the Pellon pattern is covered. Repeat for second front piece.

Construction information

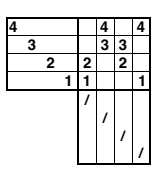
Remove the pieces from the Pellon. Cut two vest fronts from fusible interfacing and fuse to knitted/crocheted pieces, making sure all the knots are on the inside. With waxed sewing thread and a beading needle, backstitch beads onto the fronts. Knot the thread frequently for security and do not enter seam allowances. I used size 11° glass seed beads (iridescent, violet, gold, and bronze) and for accents, 5 amethyst roundelles (attached with gold seed beads) and 5 triangular garnet beads.

Cut and sew lining and vest and trim with Ultrasuede as for the honeycomb vest (omit cording); for this vest I cut a piece on the crosswise grain for a back yoke.

2. Sleying the 8-dent reed



3. Draft





PROJECT AT-A-GLANCE

Weave structure for back
2/2 broken twill.

Equipment
4-shaft loom, 26" weaving width; 8-dent reed; 1 shuttle; knitting needles; crochet hooks.

Yarns
Solid-color warp: 156 yd each of 7 yarns, 1,092 total yd.
Accent warp: space-dyed yarn such as rayon chenille (1,450 yd/lb), 200 yd (2⅛ oz).
Weft: 20/2 pearl cotton (8,400 yd/lb), black, 325 yd (⅔ oz).
For front pieces: all loom thrums plus 5/2 pearl cotton (2,100 yd/lb), in turquoise or other accent color, 100 yd (⅘ oz).

Notions and other materials
Simplicity pattern #5456 view B or other vest pattern (size medium); ⅞ yd 45"-wide lining fabric; ¾ yd 22"-wide Pellon, 1 yd black fusible knit interfacing, ⅓ yd 45"-wide Ultrasuede; ¼ oz size 11° glass seed beads, twenty 5mm bugle beads (iridescent, violet, gold, bronze), five 5mm amethyst roundelles; twelve 5mm iridescent crystals; five 8mm triangular garnet beads.

Yarn and materials sources
Suitable yarns are available from Webs, pattern and sewing notions from fabric stores, beads from Shipwreck Beads.

Warp order and length
646 ends 2 yd long (allows 4" take-up, 36" loom waste, and 7" for sampling).

Warp and weft spacing
Warp: 25 epi (3/dent in an 8-dent reed in random order for the yarns in the main color, 4/dent for accent color). Width in the reed: 25⅞".
Weft: 10–12 ppi. Woven length of the fabric for the vest back (measured under tension on the loom): 26".

Finished dimensions
After washing, amounts produce a length of yardage 23½" × 46" for the vest back.

VEST WITH CROCHETED TRIM, EMBROIDERY, AND BEADING

The fabric for this vest is woven in basket weave alternating 8/2 cotton and a wool/rayon bouclé in both warp and weft. (The bouclé is no longer available; substitute rayon bouclé, 2,100 yd/lb, from Webs). The two yarns are sleyed together in a 10-dent reed but threaded in separate heddles on the same shaft (1-1-2-2-3-3-4-4). To weave, both yarns are inserted in the same plain-weave shed.

Cut the vest pattern pieces from the handwoven fabric and serge the edges to remove seam allowances. With the bouclé yarn, work one row of single crochet around each vest piece.

Add embroidered and beaded embellishments to the handwoven fabric: On paper, draw the outlines of a simple image (for this vest, branches, leaves, and a burr); add lines to distinguish embroidery stitches and thread colors. Baste the outlines on the fabric to transfer the design. Work the embroidery and beading as shown at right.

Reverse the embroidery designs and outline them on the lining pieces if you wish to embellish the lining. Work the lining embroidery 1/16–1/8" within the traced lines so that the designs are more delicate than on the fabric; bead lightly if you'd like beading inside the vest.

To sew and assemble: Turn under seam allowances on each lining piece and handsew to the handwoven fabric wrong sides together. Use a crochet hook and the bouclé yarn to slip-stitch the shoulder and sides together. Attach the bouclé yarn at the side seam and work one row of single crochet around the outside edges of the vest, followed by a row of picots, making the picots large enough in selected places for buttonholes. Work the single crochet and picot rows around the armholes. Sew on buttons.

Resources

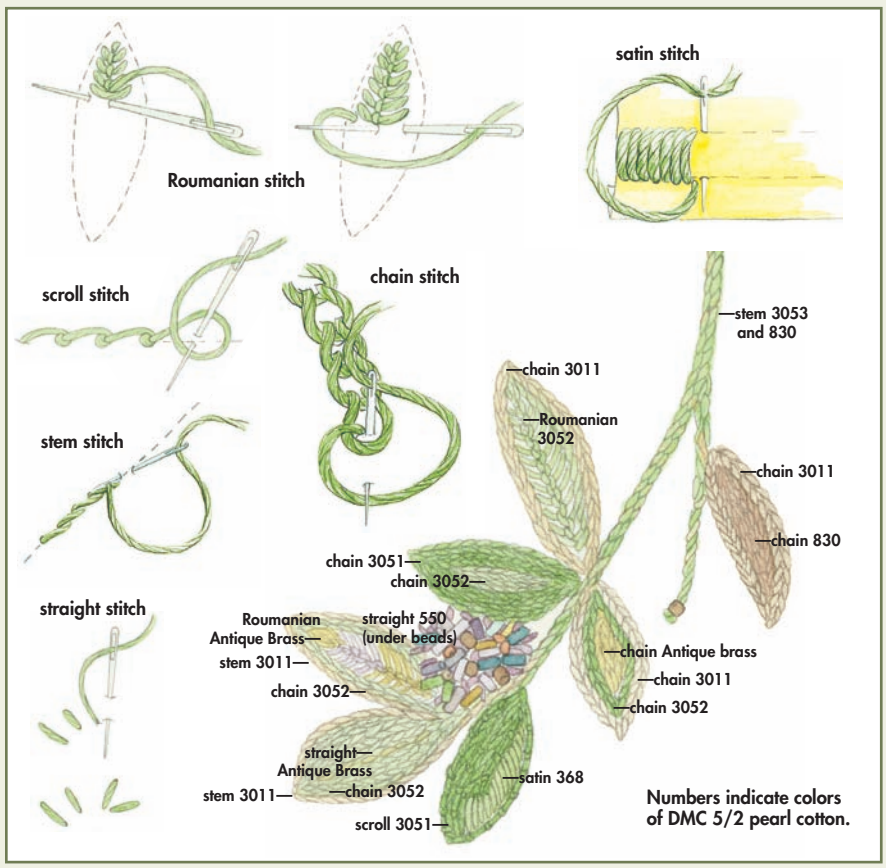
McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003 (single crochet, p. 13; slip stich, p. 14; picot, p. 19).

Pendray, Shay. *Needleworker's Companion*. Loveland, Colorado: Interweave Press, 2002 (for embroidery stitches and other needlework techniques).





EMBELLISHING WITH EMBROIDERY AND BEADS



Beading the burr

Combine a variety of colors of size 11° glass seed beads and bugle beads to equal about 1 tbsp. Make a base of small straight stitches within the outlines of the burr. Randomly choose beads to cover them and create the first layer of the burr. Scatter a few larger (7–8mm) tube beads over this layer to give the burr dimension. Backstitch all beads with waxed sewing thread and knot the thread frequently.

Materials for embroidered and beaded embellishment

For embroidery on the handwoven fabric: DMC pearl cotton size #5 (5/2 pearl cotton) 368, 830, 3011, 3051, 3052, 3053; Caron Waterlilies handpainted 10-strand silk floss used at 5 strands, Antique Brass. (For embroidery on the lining fabric: DMC 6-strand rayon floss 30211, 30434, 30472, 30504, 30580, 30898, 30915, 30976 used at 2 strands and 10-strand Antique Brass silk floss used at 2 strands.) Beads: 11° seed beads (iridescent, violet, gold, bronze); 5mm, 7mm bugle beads; 7–8 mm tube beads.



Seminole Patchwork

and shadow weave

HELEN SUMMERS

There I was with a two-yard piece of silk organza that I had shibori-stitched and dyed into—a muddy disaster! I threw it into a discharge bath and miraculously it emerged as a beautiful cloud. Well and good, but what to do with it? Sometimes the best design ideas come about as the solution to an unrelated problem. That's certainly the way it was with this ensemble.



About the time I was puzzling over the organza, the November/December 2003 issue of *Handwoven* appeared with its Spring/Summer '04 Fabric Forecast and the sketch of The Sewing Workshop's WonTon Blouse. Great design, I said! I used my trusty Garment Designer software to make a pattern that was not quite so fitted, eliminating the need for a zipper (see Figure 5, page 76). I'd need something to wear under it and decided on a camisole of handwoven fabric.

My stash of handwoven yardage produced a shadow-weave remnant in perfect colors to go with the organza. But now what? There was not enough fabric for the camisole!

Enter seminole patchwork. I'd already used this quilting technique for piecing with other garments, so it was easy to turn to in this situation. A cotton batik would work perfectly for one of the patchwork fabrics, and since I'd decided to dye the camisole lining and trim pieces for the overblouse in coordinating colors, I could easily throw in additional fabrics for the other patchwork pieces.



***Helen Summers** of Placitas, New Mexico, has been weaving since 1977. She loves to combine weaving with surface design.*

Weaving the shadow-weave fabric

In shadow weave, dark and light threads alternate in both warp and weft. Two burgundy reds are used as the dark warp threads in the camisole fabric and a single gray as the light warp threads. A different dark red and a different gray are used in the weft. Using several related hues of similar value for the dark and/or light threads can add richness and dimension to a shadow-weave fabric. I also added a single pale lavender thread every 2" in the warp for a bit of spark.

To weave the shadow-weave fabric for the camisole, wind a warp and thread the loom following Project at-a-glance, page 77, and Figure 3a or 3b, page 76. Figure 3a gives the 8-shaft draft used for this fabric, but the 4-shaft draft in Figure 3b produces a design that is very similar.





Diagonal rectangles in seminole patchwork



Diagonal framed squares in seminole patchwork

Designing the camisole

Always make a muslin to check design and fit before sewing a garment. I shortened Butterick pattern #5487 so it would not extend below the WonTon blouse, and added doubled narrow shoulder straps.

The designs for the patchwork strips are from *Basic Seminole Patchwork* by Cheryl Greider Bradkin (see Resources). You do not need to dye fabrics for the strips—choose any lightweight fabric in appropriate colors. For this camisole design you'll need a 20" band of diagonal rectangles (Figure 2a) and a 34" band of diagonal framed squares (Figure 2b); see also the photos above. The amounts produced in Figures 2a–2b are more than enough.

Seminole patchwork is one of those satisfying techniques that looks difficult but is actually quite easy. The basic process is to sew several long narrow strips of fabric together to form a wider band, cut the band either vertically or at an angle (usually 45 degrees), sew the resulting pieces to each other offset by some predetermined amount, and cover the jagged edges with a strip of edging fabric.

1. Piecing plan for camisole



Piecing the camisole

Trace the front and back pattern pieces on the backing fabric (any lightweight nonwoven interfacing or other lightweight fabric—I used a polyester/cotton blend). Preshrink the backing fabric. Fabrics do shrink during dry cleaning!

Mark your piecing plan within these outlines on the backing fabric and number the order in which you'll sew the pieces (not all orders will work; you have to plan so there is always a raw edge that can be joined to an adjacent raw edge; Figure 1 shows the order for the camisole).

Cut the fabric pieces so that they extend beyond the outlines on the piecing plan by at least ¼" (for seam allowances). Pin handwoven piece 1 in its position on the backing fabric, right side up. Join the right side of the raw edge of seminole patchwork strip 2 to the right side of the raw edge of the handwoven fabric and stitch a seam through the handwoven, patchwork, and backing fabrics. Fold the patchwork strip right side up (covering the area marked for it on the backing fabric), press, and pin to the backing fabric.

Place handwoven piece 3 right side down, joining its raw edge to the right side of the raw edge of patchwork piece 2. Stitch a seam through the handwoven, patchwork, and backing fabric. Turn the handwoven fabric right side up, press, and pin. Next, you will join these three pieces to patchwork piece 4 along the diagonal.

Continue until you have finished all piecing for the front and back. Use the pattern pieces as a guide to cut the now-pieced back and front out of the backing fabric, run a row of machine zigzagging just inside the cut edges to stabilize, and follow the pattern instructions to complete the camisole.

SEMINOLE PATCHWORK

For seminole patchwork, it is very important to cut the initial strips so that they are true to grain; otherwise the resulting band and therefore the cut pieces will not be square and the length of patchwork will not lie flat and straight. Use a ¼" seam allowance, pressing all seams to one side. You'll need a rotary cutter, a transparent gridded ruler such as those used by quilters, and a self-healing mat.

Diagonal rectangles

Step 1 For diagonal rectangles: Cut one strip 1¾" wide from one fabric and two strips 1¼" wide from two other fabrics (all strips are 45" long) for a final patchwork-band length of 27". (Also cut two strips 1" × 27" for the edging.)

Step 2 Seam the first three strips together with the widest piece in the center as in Figure 2a. Use ¼" seams; press all seam allowances to one side.

Step 3 Mark a line ½" in from one long edge. Cut pieces each 1¼" wide across the width of the band (36 pieces).

Step 4 Stitch the pieces together so that the raw edge at the top of each subsequent piece is aligned with the ½" line (from Step 3) marked on the preceding piece.

Step 5 Mark a line for the edging seam along both sides of the new band. Right sides together, stitch the edging to the band, trim seam, fold right side up, and press.

Diagonal framed squares

Step 1 For diagonal framed squares: Cut two strips 1½" wide from one fabric, five strips ¾" wide from another, and one strip 1¼" wide from a third (all strips 45" long) for a final patchwork-band length of 48". (Also cut and seam two edging strips to equal 1" × 48".)

Step 2 Seam five strips together as shown in Figure 2b (omit three ¾" strips and the edging strips). Press seam allowances to one side.

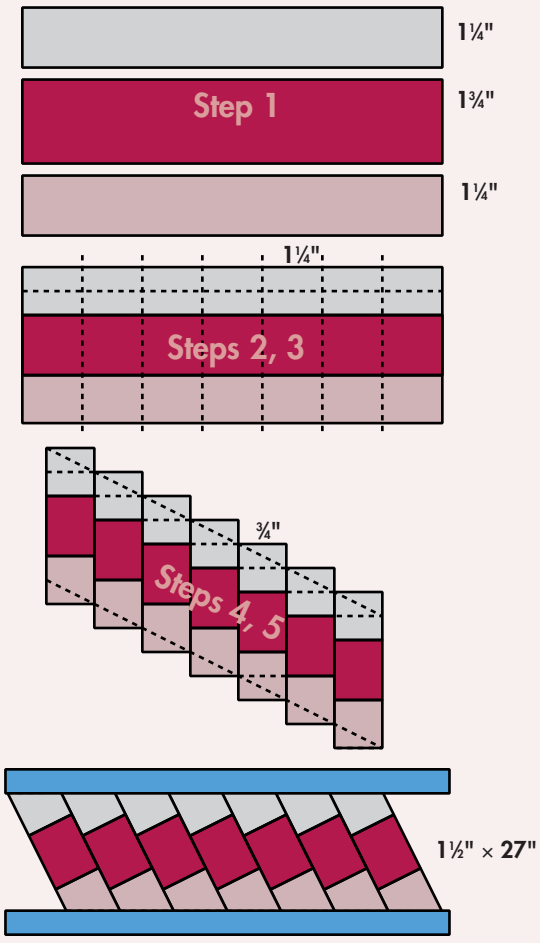
Step 3 Cut pieces that are 1¼" wide each across the width of the pieced band (36 pieces).

Step 4 Cut 36 pieces each 3¾" long from the three remaining ¾"-wide strips . Stitch one of these pieces to one side of each of the previously pieced 36 pieces.

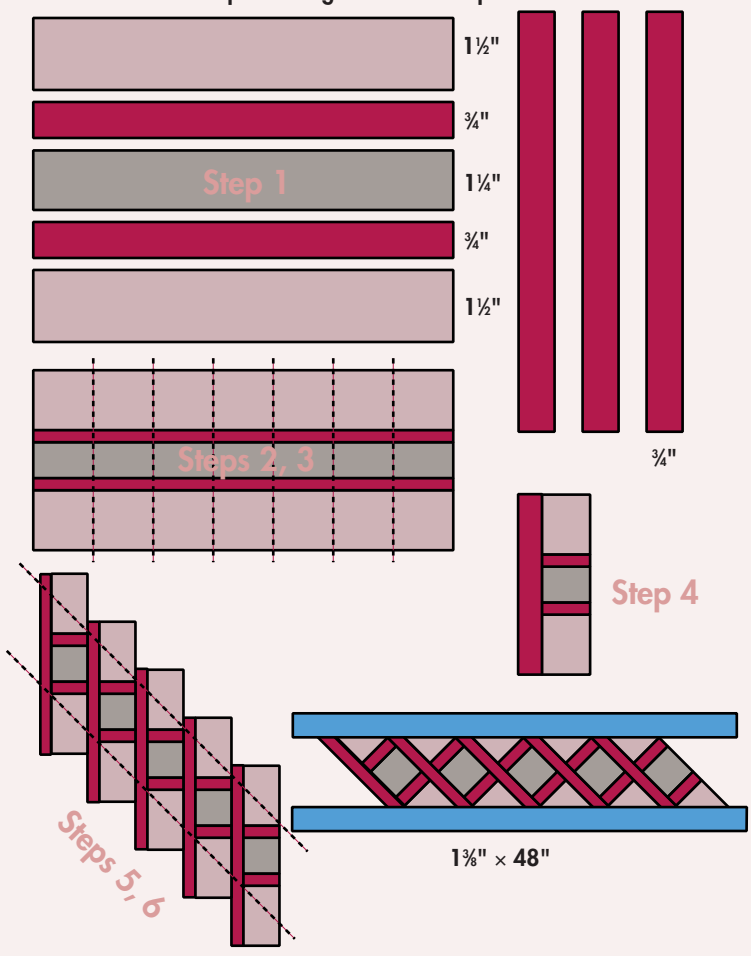
Step 5 Stitch together these pieces so that the bottom frame of the square in one piece is aligned with the top frame of the square in the adjacent piece.

Step 6 Mark a line for the edging seam along both sides of the new band. Right sides together, stitch the edging to the band, trim seam, fold right side up, and press.

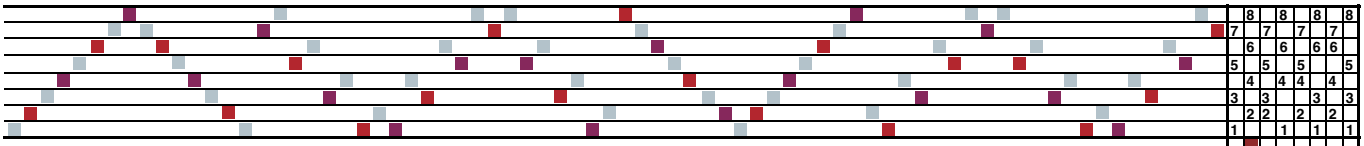
2a. Cut-and-sew steps for diagonal rectangles



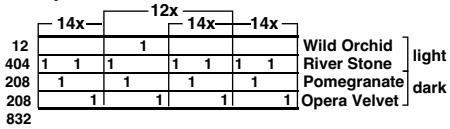
2b. Cut-and-sew steps for diagonal framed squares



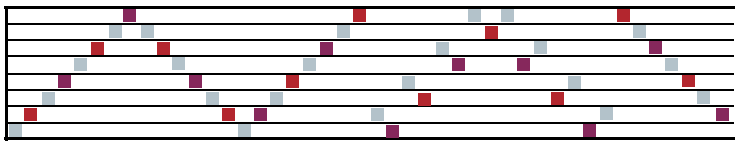
3a. 8-shaft draft for camisole fabric



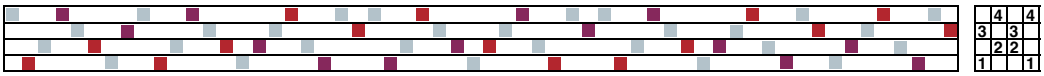
4. Warp color order

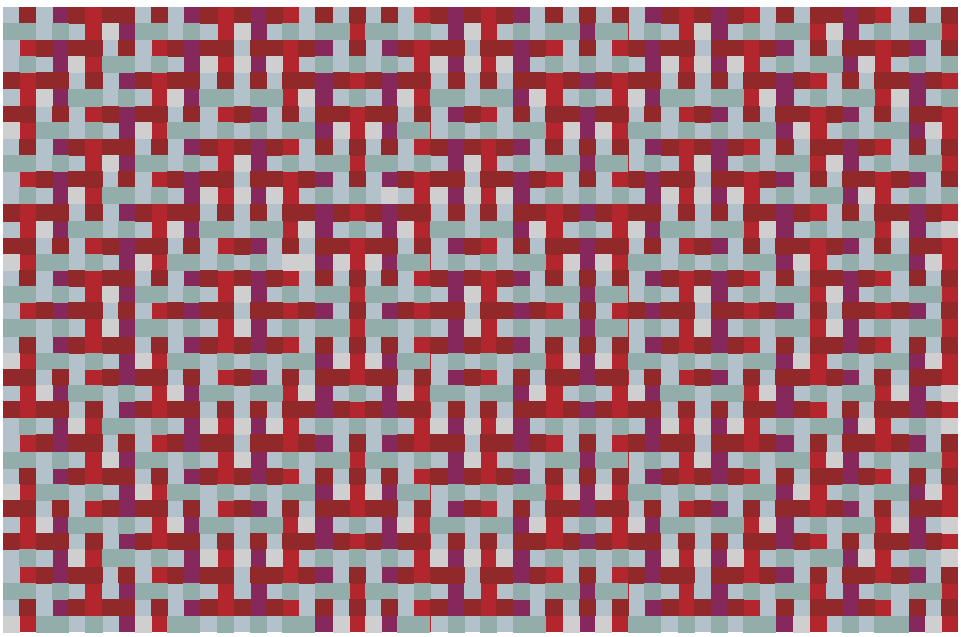


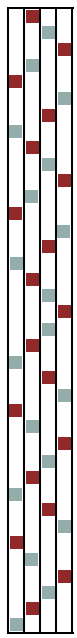
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3b. 4-shaft draft for camisole fabric



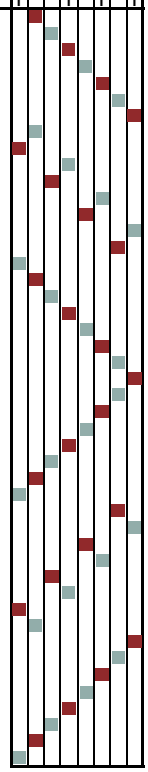




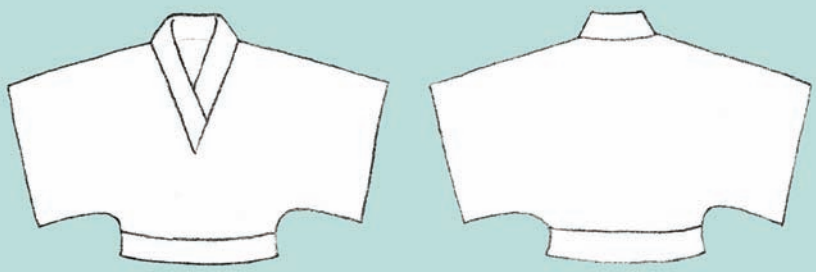
Thread following the repeat in Figure 3a or 3b (the threading will not come out even; stop threading when you run out of warp threads).

Warp
- Opera Velvet
- Pomegranate
- River Stone/ Wild Orchid

Weft
- Bordello
- Mermaid's Tears



5a. The WonTon blouse



5b. The adapted pattern for the overblouse



The organza overblouse

For the overblouse, I added to the width of the WonTon Blouse (eliminating the need for a zipper; see Figure 5). To apply a surface design to undyed organza, accordion pleat the fabric, roll up tightly, secure with rubber bands, and dye. Roll lengthwise, then crosswise, then diagonally.

Cut out and sew the blouse following pattern instructions. I like French seams on organza (first sew a ¼" seam wrong sides together, trim, press. Turn so right sides are together, stitch another ¼" seam encasing the first, press).

Resources

Bradkin, Cheryl Greider. *Basic Seminole Patchwork*. Lafayette, California: C&T Publishing, 1990.

Powell, Marion. *1000 (+) Patterns in 4,6, and 8 Harness Shadow Weave*. McMinnville, Oregon: Robin and Russ Handweavers, 1976.

Shriber, Nancy. "To Make Colorful Striped Fabric Take Your Cues From Quilters." *Threads*, April/May 2004, pp. 47–51 (piecing technique).

PROJECT AT-A-GLANCE

Weave structure
Shadow weave.

Equipment
4-shaft or 8-shaft loom, 28" weaving width; 15-dent reed; 2 shuttles.

Yarns
Warp and weft: 30/2 silk (7,500 yd/lb).
Dark warp: #47 Opera Velvet, 416 yd (⅘ oz); #12 Pomegranate, 416 yd (⅘ oz).
Light warp: #56 River Stone, 808 yd (1¾ oz); #53 Wild Orchid, 24 yd (1/16 oz).
Dark weft: #20 Bordello, 475 yd (1 1/16 oz).
Light weft: #14, Mermaid's Tears, 475 yd (1 1/16 oz).

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

Notions and other materials
Butterick camisole pattern #5487 or other camisole pattern, WonTon Blouse pattern, Garment Designer software program (optional). For seminole patchwork: ¼ yd of 45"-wide fabric in each color used in seminole patchwork (shoulder straps will require 2" additional or ⅓ total yd of two of these fabrics); rotary cutter; transparent ruler; self-healing cutting mat. For the camisole: ¾ yd of prewashed lightweight interfacing for backing fabric; ¾ yd appropriate lining fabric; matching sewing thread. For WonTon blouse: 2–3 yd 44"-wide organza (allow 3 yd for large size).

Sources for notions and other materials
The Garment Designer (software for designing patterns for clothing) is available from the Cochenille Design Studio; the WonTon Blouse pattern from The Sewing Workshop; undyed silk organza from Thai Silks, Dharma Trading Co., and good-quality fabric stores; silk organza in colors from Thai Silks, St. Theresa's Textile Trove, and good-quality fabric stores; lightweight interfacing, lining, and other sewing notions from most fabric stores.

Warp order and length
832 ends 2 yd long following the color order in Figure 4 (allows 4" take-up and 28" loom waste).

Warp and weft spacing
Warp: 30 epi (2/dent in an 15-dent reed). Width in the reed: 27¾".
Weft: 28 ppi. Woven length (measured under tension on the loom): 40".

Finished dimensions
After washing, amounts produce one length of shadow-weave yardage 24" × 36".

IF . . .

. . . you don't like to sew, you can use these materials and shadow-weave drafts for scarves or shawls. For a less expensive project use pearl cottons: 20/2 pearl cotton at 36 epi for scarves and shawls, 10/2 pearl cotton at 24 epi for table runners or placemats.

. . . you are not interested in making garments, use seminole patchwork to add interest to other handwovens—as borders for runners, totes, tablecloths.

. . . you have a stash of lightweight handwoven scraps, you can use the technique of piecing to a backing fabric for vests or jackets.

. . . you are a dyer, consider dyeing organza overblouses to go with other handwovens.

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Embroidery with Beads and Mirrors

embellishing handwoven surfaces

INGE DAM

This jacket began with beautiful dyed skeins of pearl cotton. When I wound them into a warp and wove an undulating twill with a red weft, the result was mottled and unappealing. First I tried to hide the fabric by covering it with appliqués of animals and warriors. Then I added embroidery, beads, sequins, and shisha mirrors.



There is almost no limit to the ways you can embellish a fabric. You can think of the fabric as a background and cover it with appliquéd, embroidered, and beaded images. Use the steps given on page 79 to apply two easy decorative elements that add lovely sparkle and texture: shisha mirrors and embroidered flowers with beads.

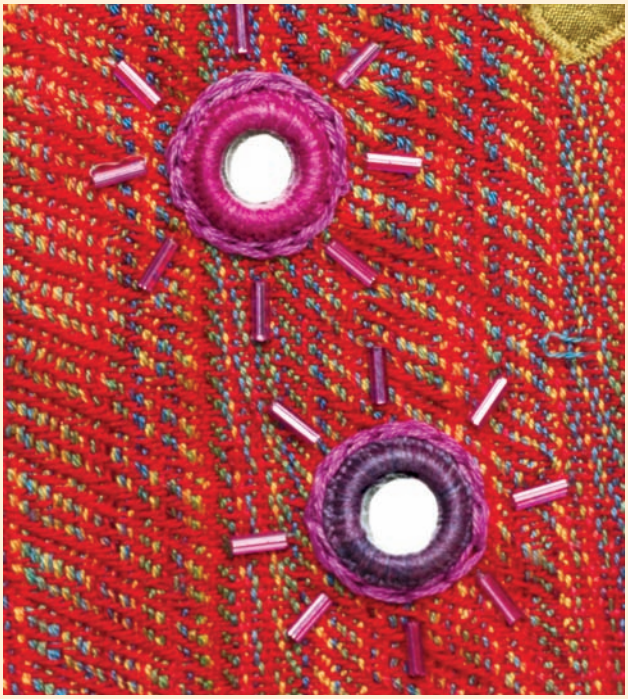


Inge Dam *of Schomberg, Ontario, specializes in teaching how to weave fabric simultaneously with tablet-woven trim.*

Resources

Mayer, Anita Luvera. *Handwoven Clothing Felted to Wear*. Petaluma, California: Shuttle-Craft Books, 1988 (shisha mirrors, p. 82).

Montano, Judith Baker. *Elegant Stitches*. Lafayette, California: C & T Publishing, 1995 (pistil stitch, p. 72).



SHISHA MIRROR EMBELLISHMENT

Equipment and materials: shisha mirror, ⅝" plastic curtain ring, 6-strand embroidery floss, embroidery needle, eight ¼" bugle beads, beading thread, beading needle.

Step 1 Thread a 1-yd length of 6-strand embroidery floss in the needle and cover the curtain ring with buttonhole stitches. Leave a 1" starting tail and cover the tail as you stitch. Be sure that the ridge formed by the stitches is to the outside of the ring, and do not cut the floss when you are finished.

Step 2 Place the ring on the fabric. Anchor the ring to the fabric by threading the floss tail on a needle, taking it to the back of the fabric, and knotting it. With matching-color sewing thread (or one strand of the 6-strand floss), sew the ring to the fabric with running stitches (work from the back and catch the thread covering the ring). When the ring is about half sewn on, slide the mirror in under the ring and continue stitching until the ring is secured completely.

Step 3 Work a row of chain stitches (see page 70) along the outside of the ring in a contrasting color and sew 8 bugle beads radiating out from the mirror.



buttonhole stitch



shisha mirrors



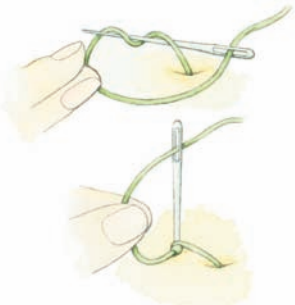
BEADED FLOWERS

Equipment and materials for each beaded flower: 6-strand embroidery floss, embroidery needle, ten 11° seed beads, beading thread, beading needle.

Step 1 The flower is made with the pistil stitch—a long straight stitch with a French knot at the end. Secure the embroidery floss on the back of the fabric and bring it up at the center of the flower. Take a short length of the thread and hold it tight. Wrap it around the needle twice to form the French knot. Keeping the thread tight, insert the needle into the fabric at the tip of the petal and hold the French knot in place until the needle is completely through the fabric. Bring the needle back up in the center near the first stitch and make the next stitch.

Step 2 Make 16 pistil stitches in a circle. When the flower is complete take the beading thread and needle and sew the seed beads in the center of the flower.

Step 3 You can change the length of the stems and the number of wraps for the French knots to make a variety of different-looking flowers.



pistil stitch



beaded flowers

LORD OF THE RINGS
Gallery of Fellowship Cloaks

Inspired by Sandy Amazeen's cloak in the November/December 2004 issue of *Handwoven* (pages 72–75), many readers answered our request to share handwoven Fellowship Cloaks based on J. R. R. Tolkien's *The Lord of the Rings* trilogy. For a gallery of cloaks made with handspun yarn, see *Spin·Off*'s Fall 2004 issue.



Betty Roark of Las Vegas, Nevada, has a passion for history. She finds no better way to bring the past to life than with her weaving.

Various green and blue wools in her stash beckoned to be used for Fellowship Cloaks. She designed what she calls "woodland elf" versions of the cloak for her daughter Bethany Titus and grandson Jonathan.

Using Sandy Amazeen's 8-shaft shadow-weave draft from the *Handwoven* article, Betty wove her daughter's cloak with a warp of 8/3 and 8/2 JaggerSpun wool in two shades of green. In the weft she used Harrisville's Shetland in Spruce and a 20/2 royal blue wool, doubled. For her grandson's cloak, she chose a simpler draft and Harrisville Shetland in four shades of green and gray.

Betty created her own patterns for the cloaks. She cut the hood in a single piece to avoid having a seam down the middle. She lined Jonathan's hood with fleece for comfort and added a tassel for fun.



It took a community to make this cloak! Kathy Erskine, who has been weaving for only a few years, drew on the expertise of her weaving mentors, especially S. J. Wood of Studio A, a shop near Kathy's home in Elkhorn, Wisconsin. The cloak is woven in the colors found in the natural surroundings of her five-acre farm, where the family raises llamas. The cloak was woven for her son Jeremy—the enthusiastic Tolkien fan shown modeling it (at left). Mom and son worked very closely during the entire process. Jeremy chose a shadow-weave draft from *A Weaver's Book of 8-Shaft Patterns* (Interweave Press, 1991). The warp is gray, tan, and forest green pearl cotton, and the weft is forest green and gray Zephyr wool/silk. Kathy adapted a Simplicity pattern to construct the cloak.



Anne Lorgen's husband and daughters are all passionate *Lord of the Rings* fans. Their copies of the trilogy have been read so many times the pages are worn. The entire family was impressed with the creative costuming in the movie and the way it brought their favorite characters to life.

When the November/December 2003 issue of *Handwoven* appeared on Anne's doorstep in Bellingham, Washington, it gave her the final nudge she needed to create her own version of the Fellowship Cloaks.

She chose an 8-shaft draft for an undulating twill. The warp is a mix of earth-tone wools. The weft is a gray raw silk and lamb's wool blend from Robin and Russ Handweavers.

Now, the family has a new appreciation for mom's weaving.

Having never been to New Zealand or Middle Earth, Donna Jo Copeland chose the colors for her cloak (below) by taking a walk in the woods near Mooresville, Indiana, where she lives. Noting the hues and textures around her, she mixed blues, grays, greens, yellows, and browns from her stash in cotton, wool, and rayon and wove nine yards of cloth (for the nine members of the Fellowship). Her cloak "feels like heaven" and gets noticed wherever she goes.





Weaving at eighty-one years young Ann Vick finds plain weave the best structure for her, allowing her to play with color and texture. She reads *Handwoven* to keep her "up on things" in the weaving world. When she saw the Fellowship Cloak article she went straight to her loom and wove her version in Olive, Hemlock, Cypress, Woodsmoke, Royal Blue, and Wedgewood Harrisville wool.



About the time the November/December issue of *Handwoven* arrived with its article on the Fellowship Cloaks, members of the Weavers Guild of Minnesota were just starting a class called "From Cone, to Cloth, to Cape," taught by Louise French.

Each student mixed four Shetland wool colors in the warp and used a fifth color as weft. They each wove 5½ yards of 36"-wide fabric in either plain weave or 2/2 twill and wet-finished the final fabric to full it. They then constructed the cloaks using a simple cape pattern that Louise created for the class. From their expressions as they model the results (at left), weaving a cloak does inspire fellowship!

A weaver since 1972, Heather Dinsmore of Utterson, Ontario, was motivated by Sandy Amazeen's article in *Handwoven* on the Fellowship Cloaks. She had always wanted to weave a cloak, and the opportunity to send her creation to the magazine was what she needed her to "get moving." Having never seen the *Lord of the Rings* movies nor read the books, she now considers herself an expert on the subject (see her cloak at right).

She used Sandy Amazeen's shadow-weave draft, but chose dark and light colorways with greater contrast to make the design more dominant. The warp is a 2-ply dark heather-green wool alternating with a 2-ply taupe (from her own Dorset ewe). For additional interest she added random warp threads of bright red rayon. For the weft she used a maple-colored wool for the dark threads and an ecru wool for the light threads. She lined the hood with silver satin, and a friend created a closure to resemble the one in the movies.



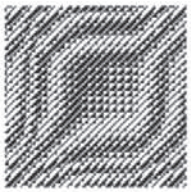


Nancy Landrum of Meridian, Mississippi, is a big fan of the *Lord of the Rings*. With fondness, she remembers reading the books aloud to her children in the 1960s. She was so enthralled with the movies that she failed to notice the cloaks until she saw *The Two Towers* for the second time.

A passionate weaver, she recognized the cloak's structure as shadow weave and loved the idea that a cloak meant to hide its wearer was made out of such an appropriately named weave structure. Although she purchased a Stansborough fleece (the wool used for the cloaks in the movies), she was far too impatient to spin it. Instead she wove her cloak (at left) with JaggerSpun's 20/2 Maine Line worsted wool and used the cloak pattern by Anne Durham that is posted on the Alley Cat Scratch website, www.alleycatscratch.com.

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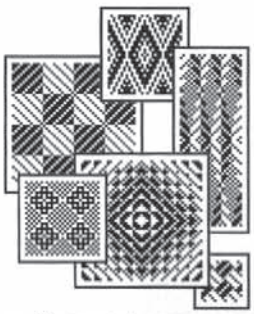
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Handwoven

Fabric Forecast

Spring/Summer '05

DARYL LANCASTER

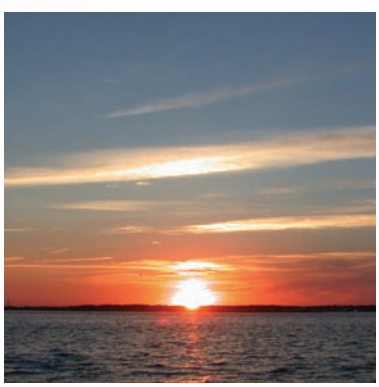
Summer turns to fall. The kids go back to school. The weather gets cooler and our gardens are about to go to sleep for the long winter. But the fashion industry never rests! Spring/Summer '05 is almost upon us according to the textile markets, and here, to get you thinking, dreaming, and planning, is the Spring/Summer '05 fabric color forecast. Use it to design your projects, order your yarns, and get your looms ready for the winter ahead. You'll be wearing your new garments about the time the industry designs hit the fashion runways.



ILLUSTRATIONS BY JESSICA LEVINSON

ISLAND SUNSET







C Luna ribbon, 517

W Noho cotton flake, 9875

C Pazzaz novelty, 041

HY Newport linen, 103

HY pearl cotton, 102

W Texas cotton, shale

Y pearl cotton, 78

HY pearl cotton, 126

W Noho cotton flake, 6289

W Texas cotton, amethyst

Y pearl cotton, 27

Y rayon bouclé, teal

W Noho cotton flake, 2746

W 20/2 silk, 646

Y pearl cotton, 48

C Seville linen, 162

T 8/2 silk, 955

HY Cotton Fleece, 11

C Marbella rayon, 024

T 20/2 silk, 9514

HY pearl cotton, 112

W Everett silk, 5626

Y pearl cotton, 89

HY Gemstone silk, 4

W 8/2 Tencel, spice

HY King Tut cotton, 22

W Noho cotton flake, 7188

W 20/2 silk, 664

C Softball cotton, 942

T fine silk cord, 31

W Valley silk, 5637

FIESTA FEVER

Spring/Summer '05 will be a season of strong contrasts. Picture the vivid hues of a visual feast of tropical flora and fauna, the intensity of a sunset in the islands, the twilight of a midsummer's night. Contrast that vision with the delicate, wistful tones of water-tumbled rocks, mineral dust, seashells, mother-of-pearl—gentle, fragile, and feminine.

This forecast features four palettes for Spring/Summer '05 representing four moods: island sunsets, a tropical fiesta, the delicate pastels of seashells, the earthy look of river-washed stones.

Clothing silhouettes are also about contrast, multilayers in new proportions (a long vest with a short skirt), mismatched colors. Try this exercise: Go to your closet and pick out two things you'd never wear together. Now put a third unrelated item over the other two. You're right in fashion! If ever there was a time of no rules, this is it. Experiment—on your loom and at your closet!



C Luna ribbon, 608
W Brilloso rayon, 9951
C Pazzaz novelty, 001
Y pearl cotton, 11
W rayon bouclé, orange
HY pearl cotton, 147
C Marbella rayon, 648
T 20/2 silk, JY15
C Marbella rayon, 017
W Susi rayon, 2194
HY Gemstone silk, 18
W Susi rayon, 1430
T 20/2 silk, 201
Y 8/2 cotton, 33A
Y pearl cotton, 10
C Marbella rayon, 515
W Susi rayon, 3611
Y rayon bouclé, red
Y pearl cotton, 12
Y pearl cotton, 13
W Susi rayon, 5363
T 8/2 silk, 212
HY pearl cotton, 180
W Noho cotton flake, 2518
HY pearl cotton, 178
W Susi rayon, 2500
Y pearl cotton, 16
H Casco Bay cotton, 117
HY Cotton Fleece, 27
T fine silk cord, 27
HY Homestead cotton, 35







SEASHELL PASTELS

Multidirectional stripes are a keynote of the season. Chopping up warp-striped handwoven fabric and reassembling it with opposing grainlines can give this effect. Masculine jackets, lapels (better brush up on those tailoring skills!), and trench coats are very popular shapes for Spring/Summer '05. Coordinate them with slim pants or short skirts with lingerie underlayers. Trousers with extremely wide and long legs are being shown in all the fashion forecasts in addition to close-fitting pants of all lengths. Full skirts, especially tiered, contrast with pencil-slim versions. All hem lengths—including asymmetrical ones—abound. No rules!

Cropped jackets and tops, bolero and bed-jacket shapes are back. Wear them with fluid feminine dresses—bias cut—that fall effortlessly over the body. Spring/Summer '05 is all about having fun with your body and your wardrobe. It's a time to experiment—with yarns, with colors, with styles.



PHOTOGRAPHS BY DARYL LANCASTER



C Luna ribbon 929

C Pazzaz novelty., 019

W Noho cotton flake, 9946

Y pearl cotton, 58

HY pearl cotton, 117

HT A-4 silk, 26

HY Homestead cotton, 50

HY Cotton Fleece, 6

W 20/2 silk, 616

C Marbella rayon, 444

HY Homestead cotton, 28

HY Tencel, 9

C Seville linen, 006

HY cotton/cashmere, 16

C Marbella rayon, 701

HY Taffy cotton flake,13

Y pearl cotton, 91

HT Tsumugi silk, 32

HT A-4 silk, 27

HY cotton/cashmere, 15

HT A-4 silk, 28

Y 8/2 cotton, 1183B

C Marbella rayon, 280

HT Tsumugi silk, 43

C Marbella rayon, 285

Y 8/2 cotton, 05A

HY Taffy cotton flake, 52

C Marbella rayon, 799

HY cotton/cashmere, 11

C Seville linen, 670

C Softball cotton, 690

RIVER **STONES**

C Luna ribbon, 045
W 8/2 cotton, prairie
W Brilloso rayon, 9816
W Texas cotton, shale
HY pearl cotton, 102
HT A99 cotton, 1731
Y pearl cotton, 78
HY Homestead cotton, 2
HT Cork chenille, 06
HY Taffy cotton flake, 2
C Luna ribbon, 299
W 8/2 Tencel, taupe
HT A-5 silk, 33
HT A-4 silk, 24
C Marbella rayon, 603
HY Homestead cotton, 46
HY Astra Glow metallic, 4
W Susi rayon, 7404
Y pearl cotton, 200
HY King Tut cotton, 4
HT A-99 cotton, 3268
W 8/2 Tencel, straw
HY cotton/cashmere, 12
Y pearl cotton, 74
HT Polymoire polyester, 5
HT A-99 cotton, 1848
HT A-5 silk, 36
C Marbella rayon, 930
C Softball cotton, 283
HT Cork chenille, 21
HY cotton/cashmere, 13



The wraps shown here for each palette combine yarns from six retailers, Cotton Clouds (C), Habu Textiles (HT), Halcyon Yarn (HY), Treenway Silks (T), Webs (W), and Yarn Barn of Kansas (Y). Look for new colors in their classic lines and new fibers in their inventories. Tencel is a strong player in the Spring/Summer '05 forecast. Webs has expanded their 8/2 Tencel color range to include a dozen variegated colorways. Cotton Clouds features a variegated ribbon called Luna (cotton, nylon, polyamide). Habu Textiles is a source for many unusual yarns and textures—stainless steel, soy, bamboo—in natural and muted colors suitable for the River Stones palette. Halcyon Yarn, Yarn Barn, and Treenway Silks have added color ranges and yarn types in linens, cottons, and silks. We'll show other new yarns in future Fabric Forecasts (like Louet's new stretchy cotton/lycra blend). Let us hear from you—we'd love to feature your work in our May/June '05 Readers' Gallery!









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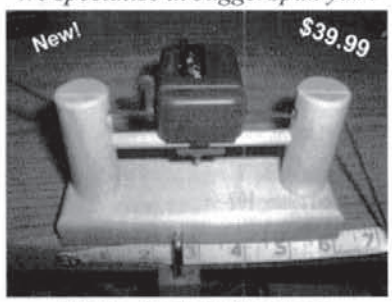
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EXHIBITS, FESTIVALS, AND SALES

ARIZONA

October 9. Bisbee Fiber Arts Festival in Bisbee. Marilyn Jones, (520) 432-5354; goatview@yahoo.com; or Joan Ruane, (520) 432-3603; jsruane@aol.com; www.bestofbisbee.com.

November 13. 13th Annual Lace Day, sponsored by Lacey Ladies of Arizona, at University Presbyterian Church, 139 E. Alameda Dr., Tempe. Contact Jean Doig, (480) 396-3132; jdoig@cableaz.com; or Mary Solano, (623) 932-2475.

Through January 31, 2005. Of Grasses, Ferns, and Trees: California and Great Basin Baskets, exhibit at Heard Museum North, Pedregal Festival Marketplace, Scottsdale Rd. and Carefree Hwy., Scottsdale. (602) 252-8848; www.heard.org.

CALIFORNIA

August 17–22. Monterey County Fair Wool Show and fleece auction at the fairgrounds in Monterey. Monterey County Fair, (831) 372-5863.

August 20–22. Fabulous Fiber Fest at Santa Monica Civic Auditorium. SASE (50 cents postage) to MK Concepts, LLC, 3767 Overland Ave., Ste. 102, Los Angeles, CA 90034. (310) 845-9111; fax (310) 846-9199; info@thefiberfest.com.

September 17–19. California Wool and Fiber Festival, Mendocino County Fairgrounds, Boonville. Contact Linda Klein, (707) 894-2591; lindaklein@direcway.com; www.fiberfestival.com.

November 19, 2004–January 15, 2005. Wearable Expressions, juried show of art clothing, jewelry, and accessories, in Rancho Palos Verdes. Palos Verdes Art Center, 5504 W. Crestridge, Rancho Palos Verdes, CA 90275. jackeem@adelphia.net; www.pvartcenter.org.

COLORADO

Through August 29. Current Cloth: A Colorado Textile Art Invitational at Canyon Gallery, Boulder Public Library, 1000 Canyon Blvd., Boulder. (303) 441-3100; www.boulder.lib.co.us; www.boulder.lib.co.us.

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

October 21–23. Rocky Mountain Weavers' Guild annual fiber art sale. Englewood Civic Center, 1000 Englewood Parkway, Englewood, CO 80110. Contact Dale Zitek, (303) 763-7107; dalezitek@msn.com.

Through June 2005. Kashmir and Paisley Shawls, exhibit at The Colorado Springs Pioneers Museum, 215 S. Tejon, Colorado Springs, CO 80903. (719) 385-5990; www.cspm.org.

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September 18. Fiber Fest celebrating the 20th anniversary of the Sandpoint Fiberarts Guild, in Sandpoint. Sandpoint Fiberarts Guild, PO Box 655, Sandpoint, ID 83864. www.povn.com/fiberart.

ILLINOIS

September 30–October 31. Woodstock Weavers Guild and Hollow Tree Spinners Guild annual show and sale at Old Courthouse Arts Center, 101 N. Johnson St., Woodstock, IL 60098. (815) 338-4525; www.woodstockweaversguild.org.

October 9. Weavers' Guild South show and sale. Flossmoor Community House, 847 Hutchison, Flossmoor. Contact Ginny (708) 747-9246.

October 17. Uncommon Threads, annual juried runway fashion show at The Fine Line, 6N158

17th Annual Fall Fiber Festival

and

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A hem border for a skirt (tiin) from Ban Chiang, Thailand, *cira* 1900 - 1975 is one of the many inspiring textiles on display during the Over One, Under One, and Much More exhibit at the Textile Museum in Washington, D.C. This show is dedicated to plain weave in all its forms and runs July 2, 2004–January2, 2005.

PHOTOTGRAPH COURTESY OF THE TEXTILE MUSEUM

Crane Rd., St. Charles, IL 60175. (630) 584-9443; finelineca@aol.com.

INDIANA

October 17. Interwoven Expressions show and sale at Aberdeen Manor Ballroom and Event Center, 216 Ballantrae St., Valparaiso, IN 46385. Contact Teen Tuenge, 6688 W. Cross Tr., LaPorte, IN 46350. (219) 874-4643; danteen@adsnet.com.

MICHIGAN

Through December 31. Fascination with Fiber: Michigan's Handweaving Heritage, exhibit documenting weaving guilds and The Michigan League of Handweavers, at Michigan State University Museum, East Lansing. (517) 355-2370; gile@msu.edu; www.mlhguild.com/fascination_with_fiber.htm.

August 21–22. Michigan Fiber Festival at Allegan County Fairground, Allegan. www.michiganfiberfestival.org.

September 11–12. Art in the Park, juried sale in Shain Park, downtown Birmingham. Common Ground Sanctuary, 1410 S. Telegraph Rd., Bloomfield Hills, MI 48302. (248) 456-8158, ext. 211; HeidiRehak@yahoo.com; www.ArtinthePark.info.

September 25–26. Sheep and Wool Festival. Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

September 25–26. Northern Michigan Lamb & Wool Festival at Ogemaw County Fairgrounds, West Branch. Contact Jeanie Prentice, (989) 345-2434; jmprentice@m33access.com; www.nmlw@homestead.com.

MINNESOTA

Through September 12. Convergence/Divergence, exhibit including textile art at The Goldstein Museum of Design, 244 McNeal Hall, 1985 Buford Ave., St. Paul, MN 55108. Malin Palani, (612) 625-2737; mpalani@che.umn.edu.

October 23–24. Artwear in Motion 2004, runway fashion show and boutique in Minneapolis. Textile Center of Minnesota, 3000 University Ave. SE #100, Minneapolis, MN 55414. (612) 436-0464.

MISSOURI

November 5–December 24. 40th Annual Holiday Exhibition and craft sale at the Craft Alliance, 6640 Delmar Blvd., St. Louis, MO 63130. (314) 725-1177.

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NEW HAMPSHIRE

October 9–10. Wool Arts Tour of sheep farms and wool studios in the Monadnock region. Send SASE to Anne Hennessy, Meadow Brook Farm, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

NEW JERSEY

September 25–26. Harvest Sheep & Fiber Festival of New Jersey at Salem County Fairgrounds, Rt. 40, Woodstown. Call Jo Ann Laughlin, (856) 467-2889 or (856) 467-4418; phl2jdl@msn.com; www.njsheepandfiber.org.

NEW MEXICO

October 2–3. Taos Wool Festival. info@taoswoolfestival.org; www.taoswoolfestival.org.

October 9. Wool Festival at the El Moro Area Arts Council and Ancient Way Festival. Contact Sue Hickman, 586 Oso Ridge, Grants, NM 87020. (505) 783-4502; dk@unm.edu.

November 13–14. Wool Festival of the Southwest in LaPlata. Wool Festival of the Southwest, PO Box 468, LaPlata NM 87418. www.woolfestivalsw.meridian1.net.

NEW YORK

September 8, 2004–January 2, 2005. FiberArt International 2004: Eighteenth Biennial Exhibition. Museum of Arts & Design, 40 West 53rd St, New York, NY 10019.

September 18–19. Finger Lakes Fiber Arts Festival at Hemlock Fairgrounds, Hemlock. Contact Robin Nistock, 10137 Mattoon Rd., Prattsburgh, NY 14873. (607) 522-4374; sheepmom@empacc.net, or Debbie Santolla, (585) 442-2989; www.gvhg.org/fest.html.

September 25–26. Fiber Fest at Museum Village, Monroe. Contact Linda, (845) 794-4255; vampnurs@warwick.net.

October 1–19. Textures. Weaver's Guild of Buffalo Exhibition at the Amherst Museum, 3755 Tonowanda Creek Rd., Amherst. Contact Charlie and Peg Houseman (716) 648-2987; peghouse@adelphia.net.

October 12, 2004–January 2, 2005. Focus Fiber 2004, juried show of regional contemporary fiber art at The Regina A. Quick Center for the Arts, St. Bonaventure University, St. Bonaventure, NY 14778. (716) 375-4030.

NORTH CAROLINA

Through September 26. Highland Landscapes, multimedia exhibit including fiber. August 21–October 12. Exhibit including tapestry by Sandy Adair. Exhibits at The Folk Art Center, Milepost 382, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; www.southernhighlandguild.org.

October 7–29. Blue Ridge Handweaving Show at John M. Crawford Gallery, Walker Arts Bldg., The Asheville School, 360 Asheville School Rd., Asheville. BRHS, PO Box 454, Drayton, SC 29333; www.main.nc.us/wncfhg.

October 21–24. The Craft Fair of the Southern Highlands at Asheville Civic Center, 87 Haywood St., Asheville. Folk Art Center, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; lindsay@craftguild.org; www.southernhighlandguild.org.

October 23–24. Southeastern Animal Fiber Fair at WNC Agricultural Center, Asheville. Contact Carolyn Blalock, 60 Llama Ln., Horse Shoe, NC 28742. (828) 891-2810; www.saff.org.

OHIO

Through September 10. Focus Fiber 2004, juried show of regional contemporary fiber art at The Artists Archives of the Western Reserve, 1834 E. 123rd St., Cleveland, OH 44106. (216) 721-8520.

November 12–14. Annual sale by Weavers Guild of Greater Cincinnati, 4870 Gray Rd., Cincinnati, OH 45232. (513) 591-2500.

November 20. Handspun-Handwoven, annual fiber art show of the Weavers' Guild of Miami Valley at John Bryan Center, 100 Dayton St., Yellow Springs. Contact Sandy Bell, (937) 374-1693; sandrajbell@sbcglobal.net; www.geocities.com/wg_mv.

OREGON

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

RHODE ISLAND

July 2–November 7. Blankets and Baskets: Weavings from the American West. Exhibition at the

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Rhode Island School of Design, 224 Benefit St, Providence. Contact Guinevere Harrison, (401) 454-6342 or Ann Hudner, (401) 454-6347.

SOUTH CAROLINA

November 1–December 3. Exhibit of winning entries from The 2004 Blue Ridge Handweaving Show, at The Fine Arts Center, 1613 W. Washington St., Greenville. BRHS, PO Box 454, Drayton, SC 29333. www.main.nc.us/wncfhg.

TENNESSEE

October 23. Harvest Days and Fiber Festival at Cannonsburgh Historical Village, Murfreesboro. Contact Laura, (615) 898-1352; raku9@yahoo.com.

WASHINGTON

August 21–22. Art and craft festival at Sand Point Magnuson Park, 7400 Sand Point Way NE, Seattle. (206) 525-5926; www.bestnwcrafts.com.

October 16. Fibers and Beyond, annual show and sale of Whatcom Weavers Guild, at Elks Lodge, 710 S. Samish Way, Bellingham. Contact Donna Hunter, (360) 332-5526; gndhunter@telcomplus.net.

October 28–30. Seattle Weavers' Guild annual sale. St. Mark's Cathedral, 1245 10th Ave. E, Seattle. Contact Judy Lynn, consider@whidbey.net; (360) 678-0712.

WISCONSIN

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

CONFERENCES

ARIZONA

October 22–23. High Country Fiber Arts Retreat at Hon-dah Resort and Conference Center near Lakeside. Contact Karen Bessinger, PO Box 1778, Lakeside, AZ 85923; knit1purl1@frontiernet.net; Fiberartretreat@hotmail.com.

COLORADO

July 28–31, 2005. Intermountain Weavers Conference in Durango. Contact Cinda Towne, 7512 Sand Pebble Ln., Las Vegas, NV 89129. cctowne@hotmail.com; www.sdc.org/iwc.

MISSISSIPPI

March 4–6, 2005. Southeast Fiber Forum 2005 at Gulf Park Conference Center, Long Beach. Nancy Kahrs, nckahrs@yahoo.com or Cheryl McWilliams, (713) 256-7113.

VERMONT

November 13–14. Vermont Fiber Retreat at Adams Farm, 15 Higley Hill Rd., Wilmington, VT 05363. (802) 464-3762; www.adamsfamilyfarm.com.

VIRGINIA

July 12–17, 2005. Basics and Beyond. 2005 conference of the Mid-Atlantic Fiber Association. The National Conference Center, Lansdowne. Registration opens February 1, 2005. Contact Suanne Pasquarella, MAFA, PO Box 112, Leonardo, NJ 07737. president@mafafiber.org.

TO ENTER

CALIFORNIA

Wearable Expressions, juried exhibition of art clothing, jewelry and accessories, November 19, 2004–January 15, 2005. **Entry deadline August 27.** SASE to Palos Verdes Art Center, 5504 W. Crestridge, Rancho Palos Verdes, CA 90275. jakeem@adelphia.net; www.pvartcenter.org.

COLORADO

Fiber Celebrated 2005, July 28–31, 2005, in Durango. **Slide deadline January 15, 2005.** Contact Sharon Sichi, PO Box 673, Flora Vista, NM 87415. (505) 334-6823; daltonk@fisi.net; www.sdc.org/iwc.

ILLINOIS

Hats 2004, exhibition and sale November 12–December 24 in Westmont. **Entry deadline September 10.** For prospectus, send LSASE to TLD Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDESIGNS.com; www.TLDDESIGNS.com.

Hollow Tree Spinners' show, September 30–October 31 in Woodstock. Spinning, knitting, felting, dyeing, open to all but especially residents of IL, WI, and IN. **Entry deadline September 28.** HTS Show Prospectus, c/o The Fold, 3316 Millstream Rd., Marengo, IL 60152. (815) 338-4525; www.woodstockweaversguild.org.

Woodstock Weavers Guild show, September 30–October 31 in Woodstock. Juried; regional entries from northern IL and southern WI. **Entry deadline September 28.** Woodstock Weavers Guild Show, c/o Rita Hagenbruch, 404 W. McKinley St., Harvard, IL 60033. (815) 943-5972; joerita@mc.net; www.woodstockweaversguild.org.

THE NETHERLANDS

International Textile Competition 2005, March 16–20, 2005, in the Grote Kerk, Breda, and traveling to other sites afterwards. Juried; theme is greetings from… **Entry deadline October 1.** SBA (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.

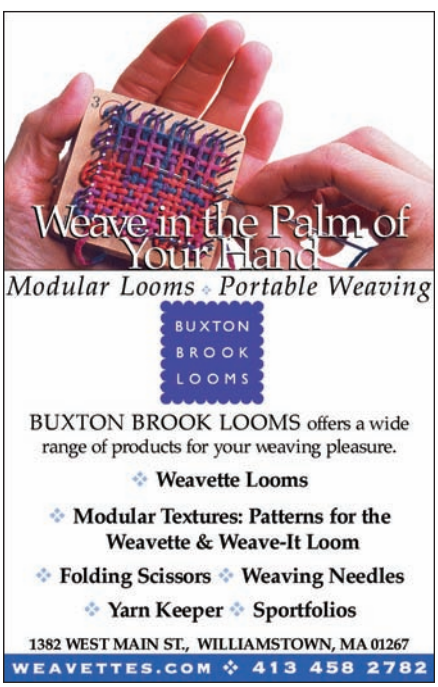
INSTRUCTION

ARIZONA

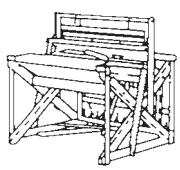
Surface Design, October 10–12, with Myra Pierce Rees. Contact Joan Ruane, (520) 432-3603; jsruane@aol.com; www.bestofbisbee.com.

CALIFORNIA

Surface Design on Fabric, one-day classes August 22 and October 17. **Beginning Weaving on a Loom,** one-day classes September 19 and November 21. All classes with Christie L. Dunning. Oceanside Museum of Art School, 219 N. Coast



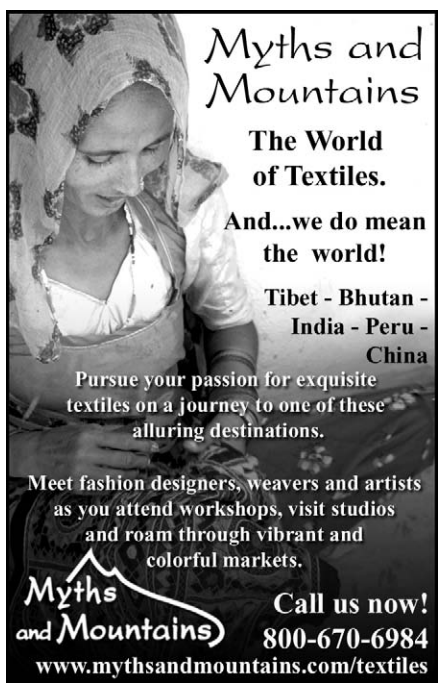
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DISTRICT OF COLUMBIA

Off-loom Bead Weaving, September 10–12, with Joyce Scott, Cynthia Rutledge, and Laura McCabe at the National Conference Center, Washington. Beads in the East, 716 W. Padonia Rd., Cockeysville, MD 21030. (410) 560-2866; fax (410) 560-1092; beadsintheeast@comcast.net; www.beadsintheeast.com.

IDAHO

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

ILLINOIS

Ongoing classes in weaving, warp painting, paddle warping, and other fiber arts. Tammy Deck, T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDESIGNS.com; www.TLDDESIGNS.com.

MAINE

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.

Advanced Swedish Weaving, November 14–20. Swedish Rug Techniques, October 17–23. Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. Phone/fax (413) 625-6057; www.vavstuga.com.

MINNESOTA

Beginning Spinning, August 14–15, with Judy Payne. **Scandinavian Rag Rug II (Stripes)** August 16, 23, 25, 27, and 30, with Wynne Mattila. Weavers Guild of Minnesota, 3000 University Ave. SE, Ste. 110, Minneapolis, MN 55414. Phone/fax (612) 436-0463; assistant@weaversguildmn.org; www.weaversguildmn.org.

NORTH CAROLINA

Weave a Scarf, September 17–19, Elaine Bradley. **Fleece Rugs,** September 19–25, Merike Saarniit. **Designing Cloth,** September 26–October 1, Marcy Petrini and Terry Dwyer. **Sakiori (Japanese Rag Weaving),** October 31–November 6, Beth Johnson. **Woven, Beaded Neck Pieces,** November 7–13, Rosemarie Kelischek. **Lumpy, Bumpy Woven Scarf,** November 19–21, Pam Howard. **Weaving, Beginning and Beyond,** November 28–December 4, Pam Howard. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

Fiber workshops, October 22–24, with Chad Alice Hagen and Nancy Shroyer, in conjunction with the Southeastern Animal Fiber Fair at WNC Agricultural Center, Asheville. Carolyn Blalock, 60 Llama Ln., Horse Shoe, NC 28742. (828) 891-2810.

WISCONSIN

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

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, including fabric printing and design. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Guatemala, October 26–November 4. Antigua. Handpainting on Silk with Hilary Simon. Also backstrap weaving instruction. Art Workshops in Guatemala, 4758 Lyndale Ave. S, Minneapolis, MN 55409. (612) 825-0747; fourre@artguat.org.

Guatemala and Belize, March 9–15, 2005. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Mexico, January 21–28, 2005. Folk art tour of Oaxaca. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Peru, October 15–28. Traditional Textile Tour with Nilda CallaÒaupa and Mary Frame. Contact Betty Doerr, (415) 552-8471; doerrwells@earthlink.net.

Romania, 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 27–November 6, including textile workshops. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Turkey, September 10–20. Seminar in Ottoman Textiles, tour and seminar in Istanbul, sponsored by The Textile Museum. The Ticket Counter, 6900 Wisconsin Ave., Ste. 706, Chevy Chase, MD 20815. (800) 247-7651. Carol Ross, (202) 237-5314; quesadast@hotmail.com.

Vietnam, February 10–20, 2005. Arts and World Heritage Sites. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

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

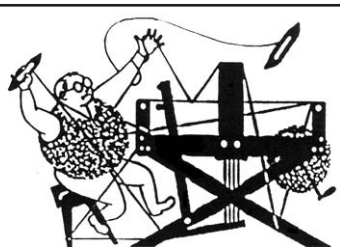
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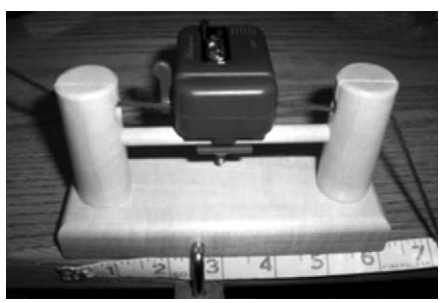
Robin Pascal, a fiber artist from New Mexico, searched for years to find buttons suitable for her handwoven items. Taking matters into her own hands, she teamed up with internationally known glass artist, Stevi Belle, to create fused glass buttons. Trained at Belleisimo Glass studios in



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When I am an old woman, I will. . .

. . . try to sit up straighter! I found an odd artifact among some old papers the other day: a pencil sketch I did when I was nineteen of myself as an old woman. I'm a long way from succumbing to the ratty bun and old-lady shoes in that scribble, but otherwise it's a striking resemblance of where I appear to be headed, right down to the chins! I wonder how my dewy-eyed, sylph-like self of those days knew what was on its way?

As we hit *Handwoven*'s twenty-fifth anniversary, I've done my share of looking back, savoring memories of the friends both wonderful and peculiar, deadline madness that kept one feeling young (or maybe stupid), the talented editors who have taken charge and brought it along. But I'm feeling that it's even more important to be looking forward. I wonder what *Handwoven* will be like, what handweaving will be like, twenty-five years from now. If I were sitting down to map out the September issue of 2029, just how would it look?



Really different, I would imagine. It probably won't even be made of paper. Maybe you would log onto the issue on your skinny little wireless magazine-size computer, click on a project, and get not just written instructions, but little demos of how to do the techniques. Maybe you could play with the color scheme right then and there, change the threadings a little, do yarn substitutions that would automatically modify the specifications.

There could be links to yarn suppliers so you could order right on the spot. There might be sidebars flashing back to historical references. "The threading in this tea towel was used in Mary Queen of Scots' coronation underwear! Take a gander!"

There might be real-time chats with readers, rating the projects, sharing their experiences, helping each other troubleshoot. (Note to self: Everything I have just described is technically possible right this minute.)

That's a vision of what the magazine of 2029 might be. But what about the weavers? Will they be different? I, for one, will be indisputably elderly. I may find I need to leave my loom in a permanent direct tie-up to avoid getting stuck under there. I may need quadrifocals to see my hands, the heddles, the threads, and the clock on the wall all at once.

Maybe I'll be one of those weavers who never changes threadings, just ties on to the same old warp again and again. (Note to self: Be on the lookout for that threading!)

Well, I hope not *all* weavers will be elderly. If we do our jobs now of encouraging our children and grandchildren and younger friends, of supporting the guilds and school programs and weaving shops that serve as incubators for the weavers of tomorrow, they will not all be elderly. They will be women, and men, of all ages doing just what we do: falling in love with yarn, looking for new structure and color and texture thrills, yearning to make beautiful fabric, and trying to find the time to fit it all in.

If we do our jobs, handweaving will not only have survived another generation, it will be vital, interesting, and practiced by tens of thousands.

And depending on world events, the next generation of weavers might be sharing expertise and inspiration with hundreds of thousands of skilled weavers in what are now Third World nations—for many of whom weaving is a way of life, not a novelty. Think what that kind of hybrid vigor would bring to us and our craft!

So that's one woman's erstwhile vision of weaving in 2029: virtual weaving magazines that do everything but warp your loom (note to self: Robot?), a robust weaving community that includes our children and grandchildren and spans the globe. Whatever comes along in the decades ahead, whether it's my fanciful vision or something entirely different, it depends on what you and I do today and tomorrow to sustain and advance the legacy we treasure.

And what about the cloth? The cloth endures—the timeless interlacement of warp and weft, the prevailing truth of thread. (Note to self: get busy and weave.)

LINDA LIGON *is founding editor of* Handwoven *and CEO of Interweave Press. Can you believe she saved that pencil sketch all these years?*



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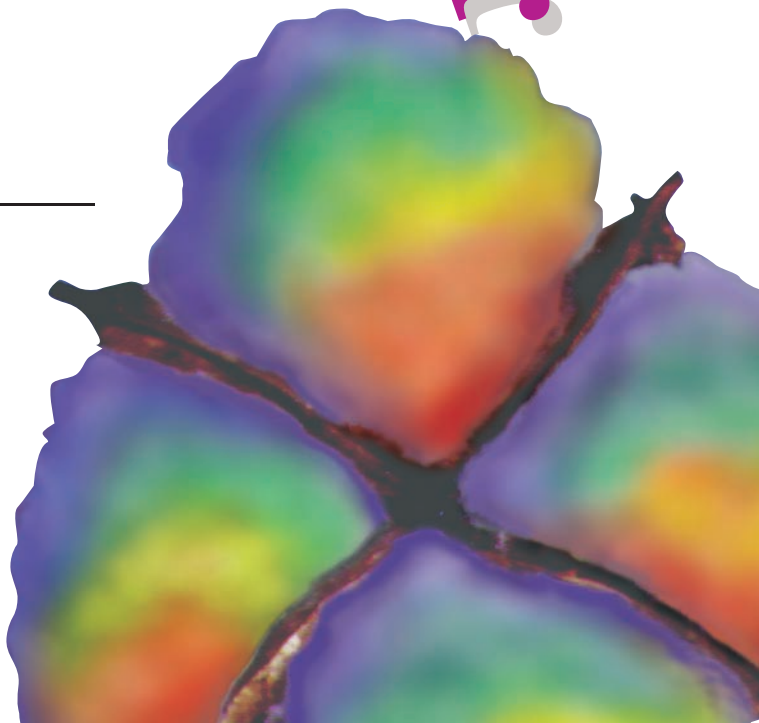
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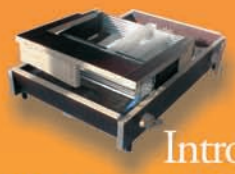
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