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ISSUE 122

NOVEMBER/DECEMBER 2004

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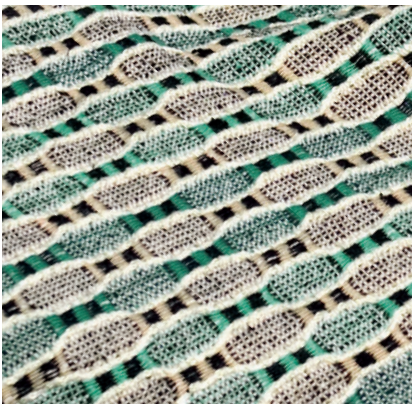
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FROM THE EDITOR

Madelyn van der Hoogt

I'm very attached to my Automatic Pilot. I like to tell her what to do so I can think about other things. This doesn't always work as well as I'd like, however. She was driving, for example, when I got my speeding tickets—she can go with the flow, but she is not good at checking for speed limit signs. On the morning I had her drive to Traffic Court so I could think about what to say to the Traffic Court Judge about one speeding ticket, she got another one. I have had to stop letting her drive.

She does have many office skills, particularly in using the computer. She has learned all the keyboard command shortcuts so I don't have to think about them. We are Macintosh people. In the last month we have had to change operating systems from System 9 to System 10. Steve Jobs probably won't be reading this, but I wish he knew how hard this has been on my Automatic Pilot and me.

Most of what my Automatic Pilot knew how to do in System 9 is different in System 10. I'm sure I could teach her new tricks, but first I have to read the 763 pages of a book called *The Missing Manual*. Even though it "offers warm, witty writing, and bursts with the shortcuts, surprises, and design touches that make the Mac the most passionately championed computer in the world," I haven't gotten very far.

It has been my experience that any one change you make in your computer life affects everything else. Your printer doesn't work with the new System so you have to download a new printer driver. To do this, you have to find the stuff that came with your printer, which you have filed somewhere. When you find it, you discover that the printer is too old to work with System 10, so you have to get a new printer. You have to update all your software, which means that you have to find all of your registration numbers. You have to enter all the TCP/IP numbers (whatever those are) for your Internet hookup. It is a given that at some point in the process you will be On Hold to talk to a Customer Support person in India. These are all tasks I can't give to my Automatic Pilot.

Dealing with computers reminds me of the many reasons I love weaving. There are so many weaving tasks that my Automatic Pilot *can* do. She especially loves warping. She works with a soothing rhythm at the warping board while I listen to music or books on tape or daydream about the piece we're going to make. She can even sley the reed and thread the heddles. I don't have to get involved at all unless she makes a mistake. If a question or problem comes up, most of what we need to know can fit in a volume as small as this magazine. You could think of this issue, in fact, as *The Missing Manual* of warping.

Madelyn

Handwoven.

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NOVEMBER/DECEMBER 2004

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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).

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 use, exhibit, or display)*

January/February 2006: *Black and White (a look at contrast instead of color—take a rest from the spectrum and a look at the drama of black-and-white textiles)*

March/April 2006: *Summer and Winter (a new look at this favorite weave and all its relatives with applications for every textile type)*

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All the Interweave news that's fit to print

How did you learn to weave? I'm guessing that we all learned differently—some followed books or magazines, some had formal university or craft school training, some had a local guild or shop, and some learned through a local teacher, friend, or family member. To continue weaving, we all needed constant encouragement, exciting projects and supplies, and continuing education. How that education continues is also different for each of us. With new technology, we can learn from the Internet, teleconferencing, CDs, and videos. At Interweave, we are doing what we can to encourage the learning and sharing of our craft. Here's what's going on in that respect:

FIBERHEARTS AWARD

Guilds comprise an organizational network that is beautifully positioned to reach out to new weavers and help sustain the craft. To encourage these important activities, Interweave annually awards \$500 to a guild that demonstrates outstanding outreach programs. Applications for 2005 are due April 15, 2005, and we will notify the winners by May 9. The guidelines for application are available at www.interweave.com/weave. We encourage all guilds to apply. Each applicant will receive a copy of Sharon Alderman's *Mastering Weave Structures*.

HGA/Interweave Press Teach-It-Forward Grant

HGA/Interweave Press Teach-It-Forward Grant, established in 2003, recognizes individual's efforts to make the crafts of spinning and weaving accessible to new weavers or spinners. It's available to any individual who teaches these crafts, whether in a private studio, shop, or school. *Shuttle, Spindle & DyePot* featured the first recipient, Mary Bentley, in the Summer 2004 issue. To learn more about this grant, see www.weavespindye.org. Click on About HGA and go to Grants & Scholarships. Applications must be received by February 1, 2005.

Contests allow us to see and share the rich diversity of weaving. Here are the winners of our What's Hot! contest and everyone whose work was displayed during our Convergence show:

Holly Brackmann, First, Dévoré
 Pamela Cox, Third, Unusual Fibers
 Inge Dam, First, Innovative Use of Weave Structure
 Erica de Ruiter, Second, Innovative Use of Weave Structure
 Susan Dudzik, Display, Innovative Use of Weave Structure
 Anne Field, First, Active Twist
 Susan Foulkes, Third, Active Twist
 Debra Freelove, Display, Active Twist
 Laura Fry, Third, Differential Shrinkage
 Ai Hikoné, Best of Show, Handspun
 Marilyn Hoisington, Second and Third, Dévoré
 Deborah Holcomb, Display, Active Twist
 Gretchen Huggett, Best of Show
 Deborah Jarchow, Display, Differential Shrinkage
 Marcia Kosmerchack, Display, Differential Shrinkage
 Lynn Langhoff, Second, Differential Shrinkage
 Carol Ann Lovin, Third, Structure
 Robin Lynde, Display, Unusual Fibers

Beryl Moody, Display, Structure
 Ruth Morrison, Display, Unusual Fibers
 Mary Blanche Morse, Display, Felting or Fulling
 Maureen McGinnis Patterson, Second, Unusual Fibers
 Dorothy Shimel, First, Unusual Fibers
 Yvonne Stahl, Second, Active Twist; Display, Differential Shrinkage
 Miriam Taylor, Display, Differential Shrinkage
 Lillian Whipple, First, Differential Shrinkage
 Catharine Wilson, Display, Unusual Fibers
 Judy Wolff-Mills, Display, Unusual Fibers

Marilyn Murphy
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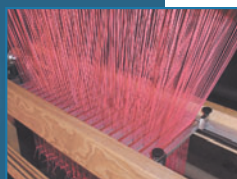
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THE NEXT 25 YEARS

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



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SOURCE FOR COLOR CHIPS

I was delighted to get my September/October 2004 issue of *Handwoven*. The Fabric Forecast is a great resource, and I was very heartened to discover that my college project is right on cue for Spring/Summer '04 as I had hoped. I wove swatches for women's suiting in the Seashell Pastel colors (I called them Dry Pebbles) and scarves in the River Stones colors (Wet Pebbles).

However, I would like to know how to get the color chips from Color-aid Corporation since I live in England and have been unable to get them by mail order.

Keep up the good work, it is a joy to see such inspirational weaving.

—Alison Daykin
via e-mail

I have spoken to representatives from Dick Blick, an art supply mail-order house in the United States. They provide international retail sales of many of their art supplies, Color-aid paper included, and they have a swatch book for \$3 plus shipping. It is out of stock at the moment but should be back in stock shortly.

See www.dickblick.com or e-mail at info@dickblick.com; (800) 723-2787; international sales at (309) 343-6181. Let us know how you do, and send us photos of your work for possible inclusion in our May/June 2005 year in review.

We will be posting the Color-aid code numbers on the website soon. Meanwhile, here are the codes for the Spring/Summer '05 palettes (see Tracy Kaestner, pages 78–80 for more information about using Color-aid papers). *Fiesta Fever*: RO-T1, BG-T2, RO-EX, Yw-Hue, Gw-EX, B-T1, R-T2. *Island Sunset*: Gray 1.5, V-Hue, C-S3, B-P2-1, YO-S1, RO-S1, O-T1. *Seashell Pastels*: RO-P3-2, V-P2-3, R-P2-3, YG-LP, O-P2-3, G-P2-3, C-P3-3. *River Stones*: Gray 1.5, Gray 4, Y-P4-2, YO-P2-1, YO-P2-2, Gray 6.5, YG-P3-3.

And in case you can't wait for the earlier palettes, here they are. *Spring/Summer '04*. *Southwest Pastels*: YG-P2-2, O-S1, O-P1-1, Y-P1-1, BG-P2-3. *Sand and Spices*: R-S1, Gray 2.5, Y-S2, YG-P3-2, RO-P1-1, Y-P4-2. *Vivid Hues*: M-P3-1, R-



To unweave: Relax the tension on the warp beam a few notches. With your left hand, spread the warp threads apart about ¼–½" from the right selvage, and with sharp, slender scissors, cut through the weft rows to your error. Repeat on the left selvage. With a blunt needle, quickly flip the weft threads out and remove them. Then fluff the little threads off the selvages.

EX, RO-EX, Rc-T1, YGw-P2-1, Y-P4-3. *Tranquil Hues*: C-P3-1, B-P1-1, R-P2-2, O-P2-2, RV-P2-2, B-P2-2, C-P3-3.

Fall/Winter '04–'05. *Retro*: RV-P1-1, V-P2-2, BG-P3-2, O-P2-1, R-P2-2, Yw-T3. *Autumn Harvest*: R-DS, RO-S1, O-S1, YO-S2, YG-P3-1, M-P3-1. *Crayon Brights*: V-T1, YG-S2, YO-S1, Bc-Hue, Bw-Hue, Rc-Hue. *Zen Garden*, B-DS, V-DS, R-S3, G-DS, R-P3-1, G-P3-1, RO-P3-1.

—Daryl

MORE ON THE TRAVEL ISSUE

I was surprised to see the comments from the U.K. reader who was disappointed in the Travel issue (May/June 2004). I thought it was a fantastic issue, and would like to recommend that weaving around the world become a regular feature of the magazine.

I love the projects in *Handwoven*, but I also love to learn more about weaving in other countries and how I might locate weavings and weavers on trips outside of the United States. Please consider including more articles of this nature in future issues. Would it be reasonable to set up a listing on the *Handwoven* website of weaving sources and weavers' studios around the world? I would check for leads before every trip.

—Sandi Rosenstiel
Grapevine, Texas

We love that idea and, in fact, we've just posted an updated list of Weaving Tours and related information on our website (see the announcement on page 7). We'd be very interested in adding to this list, so readers are

welcome to share with us the special places they've found in their travels.

A WARPING QUESTION

I am so grateful for *Handwoven*, which has held my hand ever since I began weaving twenty years ago. The September/October 2004 issue is stellar, and in it I see your request for questions/problems relating to warping.

In trying to recreate an old overshot pattern, I made a serious error both in threading a misbegotten draft and in my count of the warp threads needed. Do the experts have hints as to how to rethread about 250 warp threads (one-half of the warp) after the cross is gone—and how to add about 20 threads to an already wound-on warp?

—Barbara Stam
via e-mail

I think we've all been there! What I would do is to make one plain-weave shed and put a lease stick in it behind the heddles. Then make the other plain-weave shed and put a second lease stick in it (now you have a cross to thread from). Secure the lease sticks as usual behind the shafts. Then pull only the misthreaded ends out of their heddles and rethread them as usual from the lease sticks. You'll have to do this from the center of the warp (or the inside edge of wherever the mistake starts) all the way to one of the edges.

Then wind the 20 additional threads on the warping board, tie the chain to the back beam so that lease sticks can be put in the cross, and thread them. Then release the tie at the back beam, let the small warp chain

hang over it, and add enough weight to them to equal the tension on the rest of the warp. You can try a 16 oz plastic water bottle and see how much water it takes. (Let's only hope that you have the heddles you need on every shaft!)

—Madelyn

A WEAVING QUESTION

In the project I'm working on now, I suddenly discovered a weaving error 5" back. My weaving teacher says never to leave an error in your weaving (she doesn't belong to the school of thought that you should always do at least one imperfect thing so as not to offend the gods). But I don't want to unweave 250 picks!

Can you help?

—Virginia Masters
via e-mail

We've all been there, too! Not only is it hard on you, it's very hard on the warp threads to weave through them three times (unweaving is as hard on the warp as weaving). I always cut out the weft if there are more than four or five weft rows to undo. I have a special method that is fast and un-

stressful both for me and the warp. See photos and steps on page 6.

—Madelyn

ON SEWING MACHINES

Carol Haskell asks in Letters in the September/October 2004 issue of *Handwoven* for a sewing machine recommendation. I don't think the brand makes that much difference. I usually use a Brunswick treadle machine from about 1930!

For specialized uses (usually when I need a zigzag stitch), I use an electric machine that I got from Montgomery Ward in the late 1970s. It came with a satin foot, which is useful for loosely woven or delicate fabrics. If your machine did not come with one, you might be able to find one at a fabric shop that is compatible. You could also contact your machine's manufacturer.

All sewing machines have adjustable tension on the presser foot. Use a scrap of your material to experiment with different tensions. If the tension is adjusted correctly, you should be able to sew delicate fabric without a special foot.

Cut My Cote, (Dorothy K. Burnham,

NEW AT



Handwoven invites you to visit our website for new online articles and information.

- Places to Go: Your Guide to Textile Travel. A list of world-wide tours of interest to weavers.
- Master Yarn Chart. Yarns used in *Handwoven* since January 2000 with recommended setts.
- FiberHearts Guidelines. Enter now (for information see page 4).

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

University of Toronto Press, 1973) gives patterns for historic and folk garments that require little cutting.

—Martha Monsson
Ft. Morgan, Colorado

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WELCOME, NEW WEAVERS!

Jane Bode, Cleveland Heights, Ohio. Students: Kathy Flynn, Shelly Spain, Susan Stone.

Creations Studio, Rio Rancho, New Mexico. Instructor: Cat Brysch. Students: P. J. Doering, Nancy Smith.

Española Valley Fiber Art Center, Española, New Mexico. Instructor: Beatrice Maestas. Student: Karen Welch.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barb Chappelle. Students: Rebecca Bark, Judith Troia Wettengel.

Fletcher Farm School for the Arts and Crafts, Ludlow, Vermont. Instructor: Susan Rockwell. Students: Sherry Adams, Dottie Finnerty, Diana Hayes, Edward Lewis, Irene Lewis, Annie Morgan, Gail Putnam. Instructor: Dianne Yelton. Student: Sandra Tufel.

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Jennifer Bryant, Peggy Carney, Pam Hudson, Nickie Kuhlmann, Dana Morrow, Linda Nigh.

Handweavers Guild of America, Convergence. Instructor: Judy Steinkoenig. Students: Susannah Babinec, Susan Whitener, John Withereff.

Janet's Weaving Studio, Holmen, Wisconsin. Instructor: Janet Sokolik. Students: Jim Jakowski, Nels Stenson, Kathleen Stoen.

Kathleen Stevens Hand-Woven Designs, Martinsville, Indiana. Instructor: Kathleen Stevens. Students: Danielle Brain, Nora Bryan, Charlie Hayman, Alice Morrell, Esther Morton, John Stevens, Carter Ward.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisley. Students: Janice Albright, Trish Barrows, Rebecca Chartier, Irene Crofford, Jessica Fox, Linda Hadner, Sally Howe, Joan Inman, Holly Korman, Deb Krause, Lynda Mikos, Nina Rynearson, Kathleen Schungel, Cathy Strine, Nancy Warble, Barbara Weiss.

Mountain View Weavery, Edmond, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Jerry Coleman,

Yvonne Collins, Karen Shipman. **Northwest Arkansas Fiber Seminar**, Bella Vista, Arkansas. Instructor: Marilyn Stewart. Students: Christie Lassiter, Emily Purdon, Kay Turner. **Pendle Hill**, Wallingford, Pennsylvania. Instructors: Robyn Josephs and Gloria Todor. Students: Jan Blodgett, Martha Brimm, Orine Rhaney.

Penelope's Breads & Threads, Delray Beach, Florida. Instructor: Beby Weigand. Student: Joanne Lamb.

The Red Wheel, Castle Rock, Colorado. Instructor: Kerri Dameron. Students: Suzanne Beck, Sara Edie Grimes, Jane Neraas, Laurie Pribbeno.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Louise French. Students: Sally Henshaw, Kathy Kompass.

Switzer Land Farm, Estes Park, Colorado. Instructor: Chris Switzer. Student: Lisa Coalwell.

Tao Mundo, Salida, Colorado. Instructor: Moira Forsythe. Students: Cheryl Eigsti, Yumiko Kato, Della

Michel, Elaine Plamondon, Lena Stroheker, Betsy Thompson.

University of New Mexico, Albuquerque. Instructor: Patty Savignac. Students: Janda Apodaca, Monica Aragon, Melany Barnes, Alisha Bavin, Jan Beck, Jessie Bottono, Hilary Brown, Jonathan Brown, Yvette Driscoll, Jennifer Gutierrez, Pablo Medina, Dena Morris, Marjorie Ova'a, Nathan Perry, Carin Ragle.

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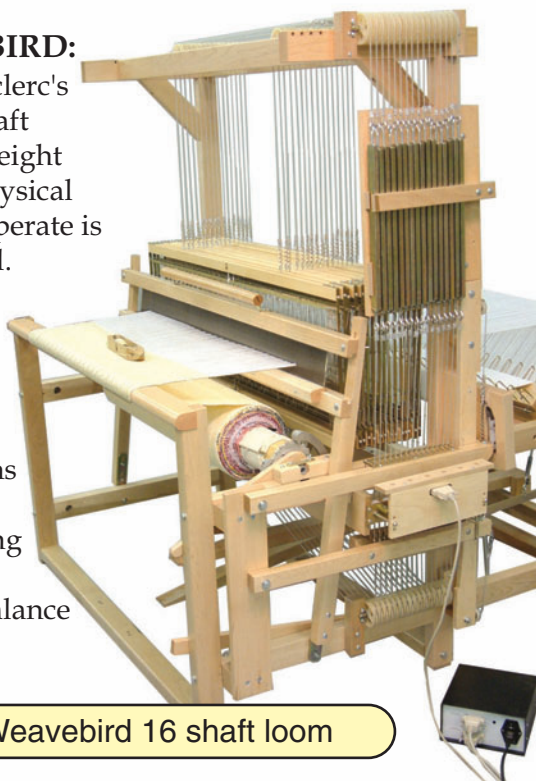


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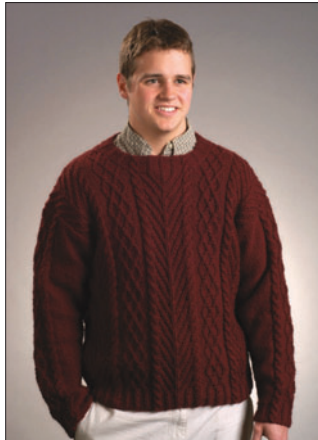
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HARRISVILLE DESIGNS

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



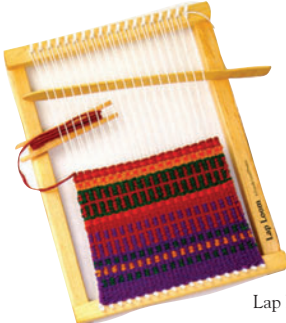
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BEGINNER'S CORNER

Here are some words about warping to add to your weaving vocabulary. We'll also add them to the Definitions of Weaving Terms on our website (www.interweave.com, Weaving, Projects and Articles, For Beginners).

Winding a warp is the process by which all the threads in the warp are measured and aligned in order. Usually this is done by placing each thread in a premeasured path on a warping board or reel. The order of the threads is maintained by the threading cross.

The threading cross is the point where alternate warp threads form an "x" because they take a different path around a pair of pegs on the warping board: over/under

for one thread and under/over for the alternate thread. If the openings created by the pegs are maintained by lease sticks or the fingers, the crossing of the threads keeps them from shifting positions.

Sleying the reed is the placing of each warp thread in a slot (dent) of the comb-like device (reed) that is held in the beater. The number of dents in the reed and the number of warp threads in each dent determine the density—or **sett**—of the warp.

The sett is expressed as **epi** (ends per inch). For a sett of 24 epi using a 12-dents-per-inch reed (12-dent reed), 2 warp threads are sleyed in each dent.

The **choke**, or **choke tie**, is a very tight tie made around all of the threads in the

warp—usually this is done on the warping board or reel. Some people recommend tying a choke at every yard (but if you do, the ties must later be cut or untied).

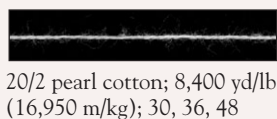
Beaming the warp is the winding of the warp onto the warp beam.

Tying on the warp usually refers to the tying of small groups of warp threads to the front apron rod.

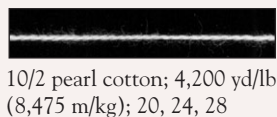
Apron rods are sturdy rods, one of which is attached to the warp beam, the other to the cloth beam, sometimes by cloth aprons attached to the beams, more often by cords. The warp is tied to the apron rod of the warp beam before beaming and to the apron rod of the cloth beam after beaming, threading, and sleying.

YARN CHART

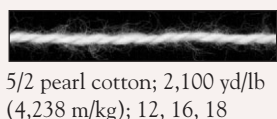
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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



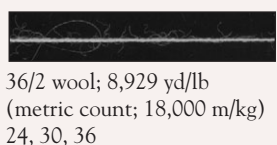
20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48



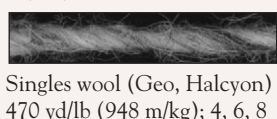
10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



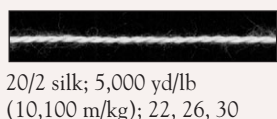
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



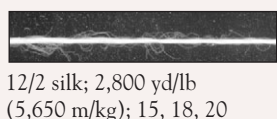
36/2 wool; 8,929 yd/lb (metric count; 18,000 m/kg) 24, 30, 36



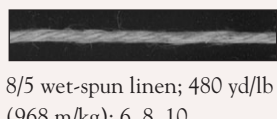
Singles wool (Geo, Halcyon) 470 yd/lb (948 m/kg); 4, 6, 8



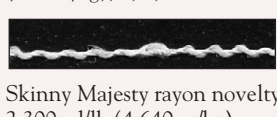
20/2 silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30



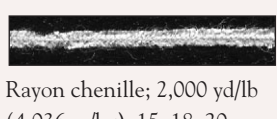
12/2 silk; 2,800 yd/lb (5,650 m/kg); 15, 18, 20



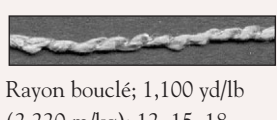
8/5 wet-spun linen; 480 yd/lb (968 m/kg); 6, 8, 10



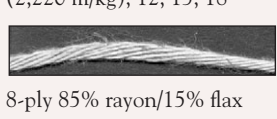
Skinny Majesty rayon novelty 2,300 yd/lb (4,640 m/kg) 10, 12, 15



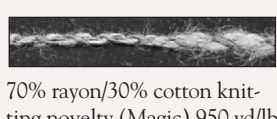
Rayon chenille; 2,000 yd/lb (4,036 m/kg); 15, 18, 20



Rayon bouclé; 1,100 yd/lb (2,220 m/kg); 12, 15, 18



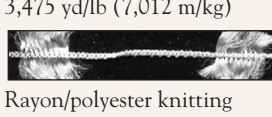
8-ply 85% rayon/15% flax 1,200 yd/lb (2,420 m/kg) 12, 15, 18



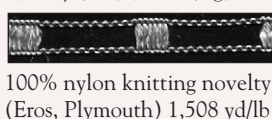
70% rayon/30% cotton knitting novelty (Magic) 950 yd/lb (1,920 m/kg); 10, 12, 15



Polyamide/viscose knitting novelty (K1C2 Sprinkles) 3,475 yd/lb (7,012 m/kg)



Rayon/polyester knitting novelty (Flora, Trendsetter) 1,645 yd/lb (3,320 m/kg)



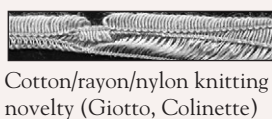
100% nylon knitting novelty (Eros, Plymouth) 1,508 yd/lb (3,044 m/kg)



100% nylon knitting novelty (Candy, Berroco) 1,243 yd/lb (2,510 m/kg)



100% nylon knitting novelty (Victoria Colonial, Anny Blatt) 996 yd/lb (2,010 m/kg)



Cotton/rayon/nylon knitting novelty (Giotto, Colinette) 713 yd/lb (1,440 m/kg)

SUPPLIERS

Color-aid Corporation, 37 E. 18th St., New York, NY 10003, (212) 673-5500,

www.coloraid.com (Tracy Kaestner, 78–80).

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com (Wynne Mattila, 58–60).

Interlacements, PO Box 3082, Colorado Springs, CO 80934, (719) 578-8009, www.interlacementsyarns.com (Betsy Blumenthal, 68–71).

Lease Sticks Press, PO Box 1148, Sausalito, CA 94966, (415) 925-8666, www.weaving.cc (Warping Resources, 45).

Louet Sales (USA), 808 Commerce Park Dr., Ogdensburg, NY 13669, www.louet.com (Erica de Ruiter, 52–55; please allow 4–6 weeks delivery for Venne Fleecewood).

Lunatic Fringe, 15009 Cromartie Rd., Tallahassee, FL 32309, (800) 483-8749, lunatic@talstar.com (Lynn Tedder 48–51).

The Mannings, 1132 Green Ridge Rd., East Berlin, PA 17316, (800) 233-7166, www.the-mannings.com, (for Maysville cotton carpet warp, Tom Knisely, 38–40).

PRO Chemical & Dye Inc., PO Box 14, Somerset, MA 02726, (800) 2-BUY-DYE www.prochemical.com (Tracy Kaestner, 78–80).

Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128, (800) 932-8391, www.robinandruss.com (Emilie Pritchard, 42–44).

Shipwreck Beads, 8560 Commerce Place Dr. NE, Lacey, WA 98516, (360) 754-2323, www.shipwreckbeads.com (Tracy Kaestner, 78–80).

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (250) 653-2345, (250) 653-2347 fax, www.treenwaysilks.com (Tracy Kaestner, 78–80).

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (800) 367-9327, (413) 584-2225, (413) 584-1603 fax, webs@yarn.com; www.yarn.com (Liz Good, 34–36).

PROJECTS IN THIS ISSUE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Betsy Blumenthal	Upholstery or pillow fabric	68-71	Twill	8	AB, I, A
Erica de Ruiter	Scarf	52-55	Doubleweave	4	I, A
Liz Good	Coasters	34-36	Twill	4	All levels
Tracy Kaestner	Shawl	78-80	Twill and basket weave	4	AB, I, A
Tom Knisely	Rug	38-40	Plain weave	4	AB, I, A
Kristine Linn	Scarf	62-64	Plain weave, supplementary warp	4-8	All levels
Wynne Mattila	Rug	58-60	Raanu (plain weave with complementary wefts)	4	I, A
Emilie Pritchard	Scarf	42-44	Turned M's and O's	6	All levels
Lynn Tedder	Gamps	48-51	Twill	4	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

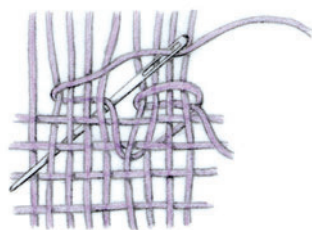


TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Twist each group clockwise until it kinks. Bring both of the groups together and allow them to twist around each other counter-clockwise (or twist them in that direction). Secure the ends to prevent untwisting with an overhand knot or by wrapping.

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 blunt tapestry needle.



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

READING DRAFTS

Read the **threading draft** from right to left. **Floating selvages** are noted by bullets. (Floating selvages are one or two warp threads on each side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front

Warp color order

	6x				
12	4		4	4	black
54	4		8		green
54		9			red
54		9			white
= 132					

Draft

10x				2x		1	2	3	4				
4	4	4	4	4				4	4				
	3		3		3			3	3				
	2		2		2			2	2				
1	1		1		1			1	1				
								•	/	/	/	/	2x
									/	/	/	/	10x
									/	/	/	/	6x
									/	/	/	/	2x

• = floating selvages


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.

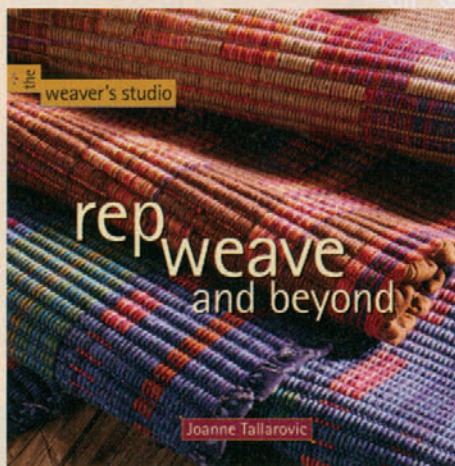
For the draft above, for example: Thread the top row first: one floating selvedge, then 1-2-

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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Joanne Tallarovic

Joanne Tallarovic reveals how she modifies traditional Swedish ripsmatta (or Scandinavian rep weave) to create her highly prized handwork in *The Weaver's Studio*—focused on artists sharing their know-how and designs. While Scandinavian rep weave is usually characterized by bold geometric patterns, Joanne has evolved the tradition by combining blocks in unexpected ways and introducing evocative contemporary colorways. The 19 masterfully designed projects, which include table linens, rugs, and wall hangings, will lead you to your own explorations and innovations. The projects are accompanied by step-by-step instructions, clear illustrations, and inspiring color photographs.

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This Is How I Go When I Go Like This

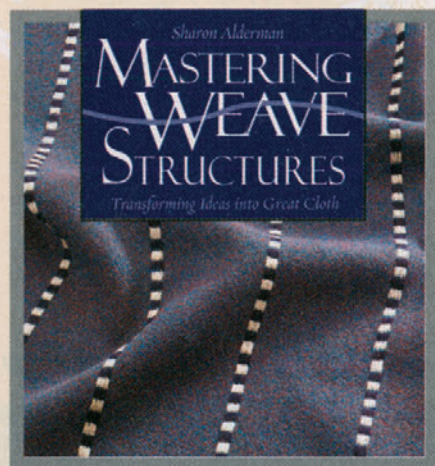
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Linda Collier Ligon

Edited by Veronica Patterson

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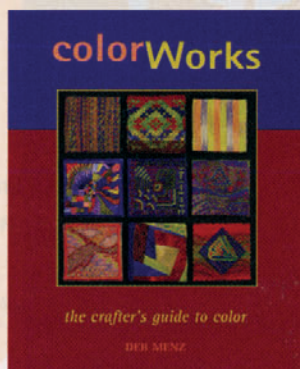
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my wish list holiday 2004



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Deb Menz

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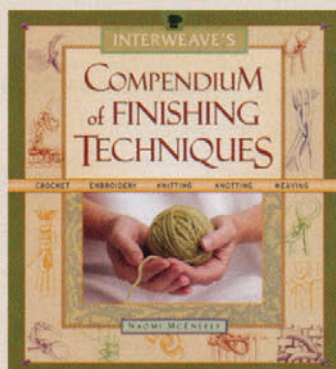


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Presented by *Handwoven* magazine

Save your brain for being creative. Let this small, sturdy, spiral-bound volume keep track of the details. It's all here: sett and slewing charts, formulas for calculating warp and weft, fiber identification tests, basic weave drafts, finishing techniques, fiber factoids, a must-have gray scale, design shortcuts, and much more.

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Naomi K. McNeely

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A COMPREHENSIVE GUIDE TO WARPING YOUR LOOM FROM FRONT TO BACK

Tom Knisely

East Berlin, Pennsylvania: *The Mannings Handweaving School and Supply Center*, 2004. VHS. 225 minutes, \$44.95.

A weaving class with one-on-one instruction is probably the best format for learning how to warp a loom, but the video *A Comprehensive Guide to Warping Your Loom from Front to Back* comes as close as a video can to the experience of a personal weaving class. Tom Knisely, the manager of The Mannings Handweaving School and instructor for their frequent beginning weaving classes, describes, demonstrates, and explains how to warp front to back in a pleasantly informal, unhurried way.

The video content comes close to living up to the title, with comprehensive

coverage of the front-to-back warping method used on several different types of warps and looms. The video begins with short segments on the necessary preliminaries to warping—choosing yarns, determining setts, planning a warp, and calculating yardage—and continues with detailed demonstrations and explanations of winding the warp, slewing, threading (including a discussion of different types of heddles), beaming onto both a plain warp beam and a sectional beam, tying or lashing onto the cloth beam, and spreading the warp. All the looms warped are floor looms with treadles, but tying up the treadles is not included as a warping step. Several different warps with



different yarns are used in the warping demonstrations, and sprinkled throughout the video are hints and tips to make each step easier or to correct problems that might arise.

At over three and a half hours, the video is too long for one sitting, but it includes a hard-copy index of subjects with timings so it is possible to view the tape in sections that are easily found. As long as the viewer knows how to tie up treadles (or if they are already tied up correctly), *A Comprehensive Guide to Warping Your Loom from Front to Back* can serve as a very good tutor to enable even the newest beginner to plan a warp, dress a loom successfully from front to back, and be ready to weave!

—Lynn Tedder

The life of Anni Albers, who was born in 1899 and died in 1994, spanned most of the twentieth century. Her student years at the innovative Bauhaus School of Architecture and Design and her teaching career after she moved to the United States in 1933 influenced an approach to weaving that continues to resonate in the twenty-first century. Albers's homage to ancient Andean weavers and her reverent but playful attitude toward fiber as a viable material for an aesthetic statement became the mantra for those of us who caught the weaving wave of the 1960s and 1970s. Recently her writings and life have been reappearing in print. Two books reviewed here contain her writings, and a third puts Albers and fiber art in proper perspective as part of the modernist mainstream of twentieth-century art.

ANNI ALBERS: SELECTED WRITINGS ON DESIGN

Anni Albers, edited by Brenda Danilowitz. Foreword by Nicolas Fox Weber.

Hanover, New Hampshire: *University Press of New England*, 2000. Hardbound, 79 pages, \$30. ISBN 0-8195-6447-8.

Essays, lectures, articles, and excerpts from Albers's two books have been selected by Danilowitz, who in addition to editing the book was a personal friend and colleague of Albers. The foreword by Weber describes Albers's unique style of "using words as she did thread," treating text and textiles as interrelated tools. The introduction by Danilowitz sets the scene for

the inspirational chapters that present biographical, practical, and philosophical discussions linked by the common theme that the exploration of materials holds the key to creativity in one's craft. Color plates and photos of Albers at different ages and stages of life are interleaved with the writings.

ANNI ALBERS AND ANCIENT AMERICAN TEXTILES: FROM BAUHAUS TO BLACK MOUNTAIN

Virginia Gardner Troy

Burlington, Vermont: *Ashgate*, 2002. Hardbound, 190 pages, \$69.95. ISBN 0-7546-0501-9.

Virginia Troy presents an insightful story of Albers's career. Her training, teaching,

and creating are reviewed within the cultural context of the broiling political chaos of post-world War I and pre-world War II Germany and her life in Appalachia after immigrating to the United States in 1933. The author includes extensive material about the notable artists Albers encountered as instructors and colleagues: Johannes Itten, Walter Gropius, Vasily Kadinsky, Paul Klee, and the colorist Josef Albers who became her husband. The interconnections with these and other famous artists are fascinating!

Andean fabrics, as a source of inspiration, were a constant throughout Albers's weaving career. Troy describes in depth her interest in primitive textiles and the accessibility of collections and published

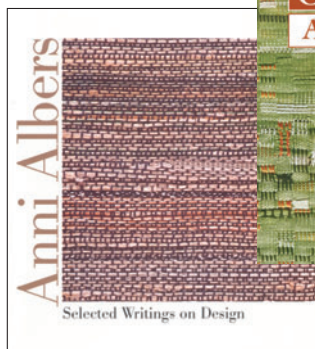
catalogs that existed in Germany at the time of the Bauhaus. Albers eventually collected pre-Columbian and Meso-American textiles. The subtle segue from textile designs destined for industrial production to Albers's first signed and titled "pictorial weavings" is especially interesting. Troy's thoroughly documented text is filled with illustrations of work by Albers, her contemporaries, and the Andean artists she so admired.

The artistry and sensitivity of Anni Albers—an iconic weaver—are revealed in all three books. Albers urged weavers, "to discover . . . the infinite phantasy within the world of thread," and her impact can be traced in the fabric of all contemporary fiber work.

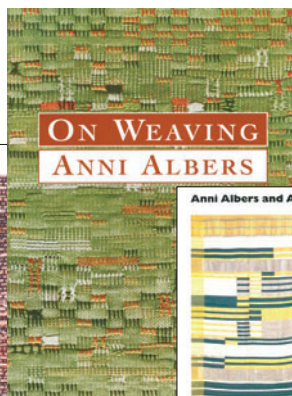
ON WEAVING

Anni Albers

Mineola, New York: Dover, 2003.
Reprint of 1965 edition published by Wesleyan University Press.
Softbound, 204 pages, \$19.95.
ISBN 0486-43192-4.



On Weaving presents an overview of Albers's thoughts on weaving and the creative process and is a distillation of her forty years as a weaver. It is as relevant today as it was when I began to weave. The chapters cover practical knowledge about looms and their products as well as Albers's thoughts on textile design. The 2003 edition has a new colored cover and a new section of lush color plates, but it retains all the original photos and diagrams.



A must-read for those seeking an understanding of what it means to transform "matter into meaning," this is not a how-to-weave book, but a how-to-be-a-weaver-of-conscience book.

—Nancy Arthur Hoskins

SHAPED TAPESTRY

Kathe Todd-Hooker

Albany, Oregon: Fine Fiber & Press Studio, 2004. Spiral-bound, 77 pages, \$25 plus shipping. ISBN 0-9753698-0-6.

Kathe Todd-Hooker has written an excellent book of tapestry techniques that will be useful to weavers at many levels.

Its clear, straightforward approach includes delightful touches of humor that remind us that the author is an active artist who works with and has thoroughly investigated all of the techniques she presents.

Divided into sections, the book begins with a look at materials and warping techniques

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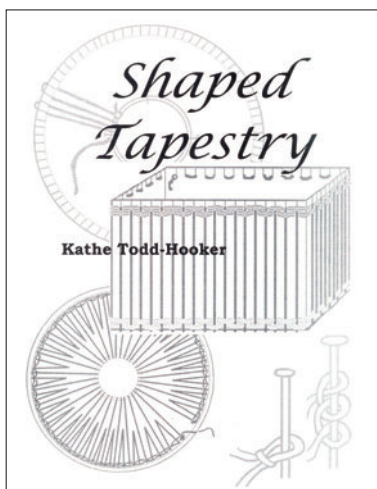
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The second half of the book is devoted to the actual weaving of shaped tapestries, including how to effectively use open warps, various kinds of warp and weft manipulation, and several finishing techniques. By providing both specific directions and situational choices, Todd-Hooker allows the weaver to make informed personal decisions. With her



happy willingness to say "it depends," she reminds us that we are each in charge of our own work.

This is not a fancy coffee-table book, but is an accessible text, a quality reference that provides instructional information, clear illustrations, and excellent black-and-white photographs of both techniques and finished works. And it's meant to be used: The spiral binding allows it to stay open at the selected page. As Todd-Hooker states in her preface, "this is neither a beginning tapestry book nor a book of basic tapestry techniques . . . (it) is meant as a guide, a source book, or suggestion of what you can do with those tapestry techniques that you already know and want to use. . . ." While all this is true, I do feel that the book provides enough information for even a

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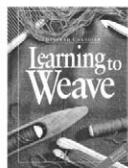
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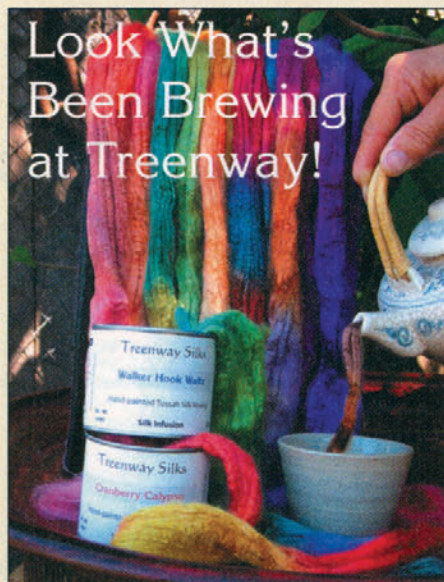
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Holiday

Gift Guide

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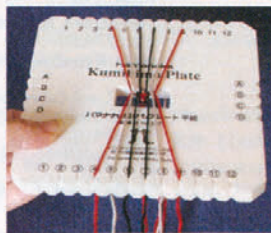
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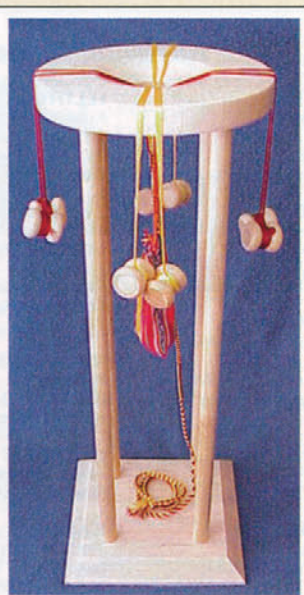
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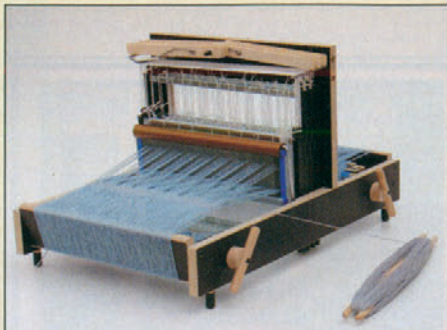
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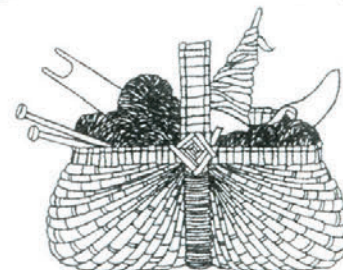
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American Tapestry Alliance Receives National Endowment Grant

The American Tapestry Alliance received a \$5,000 National Endowment for the Art grant to fund its fifth biannual touring exhibit and catalog of contemporary tapestry. The exhibit opened just prior to Convergence on June 3, 2004, in Denver at the Center for Visual Arts at Metropolitan State College. The exhibit will travel to Dorr Mill in Guild, New Hampshire, where it will hang from September 20, 2004–January 8, 2005, and to the Rochester Art Center in Rochester, Minnesota, from March 12–April 17, 2005.

Thirty-nine artists were selected from over two hundred entries. The exhibit catalog, *American Tapestry Biennial Five* is available for \$25. For more information visit www.americantapestryalliance.org.



PHOTOGRAPHY BY PAMELA ROHWER

Enthusiastic weavers enjoy American Tapestry Alliance's fifth biannual exhibit of contemporary tapestry at the Denver Center for the Visual Arts prior to Convergence. Deborah Corsini, one of the artists featured in the show stands to the left of Monique Lehman, the exhibit chair.

NIKE BUYS HARRIS TWEEDS

Imagine you are a production weaver working in a small out-building behind your home in Luskentyre, Scotland, keeping a centuries-old tradition alive, and you receive a call from Nike requesting 86,000 yards of tweed! That is exactly what happened to Donald John MacKay.

According to an article in the *London Times* the number of weavers making the famed tweed has dropped from 1,000 to 200 since the 1970s. The Nike order has the potential to revive the industry since MacKay immediately enlisted the help of the KM group that handles the majority of Harris Tweed manufacture. Right now, the entire community of Harris Tweed weavers are rising to the challenges of completing the order.

Nike will introduce a new line of shoes that feature the tweed. The company was unable to comment on when the shoes will be available on the market. Our thanks go to Deb Pulliam who was traveling in Scotland and alerted us to this story. For more information about Harris Tweed, visit www.harristweed.org.



PHOTO PROVIDED BY THE HARRIS TWEED AUTHORITY

Every piece of Harris Tweed is inspected by the Harris Tweed Authority located on the Isle of Lewis in Scotland. The tweed is evaluated to ensure each piece is the right weight, contains a standard number of picks per inch, and that the tweed is authentically handwoven. Once all these requirements are satisfied, the official "orb mark" is applied to certify that the tweed is genuine Harris Tweed. The mark dates back to the early twentieth century and is one of the earliest registered trade marks in the United Kingdom.

Dollhouse Looms

Lili Goczal saw her first "weaving machine" (she didn't even know the term "loom") while traveling in New Mexico in 1994. The next year she purchased her first loom from Fireside Fiberarts and immersed herself in weaving. While visiting a miniature museum in Los Angeles, she saw poorly crafted knitted and crocheted rugs in the gift shop. Feeling she could certainly do better, she quickly found a niche making miniature rugs for dollhouses. This venture led her to create a miniature version of her loom, and she now

has two: one reproduced at a 1:12 scale (one inch equals one foot) and one at a 1:24 scale (a half inch equals one foot).

Although these minilooms are not fully functional, the beater does rock back and forth and the shafts on the 1:12 scale loom may be lifted by hand. Each loom includes a bench with side compartments, a weaving in progress, and a small shuttle. They are made in solid cherry, mahogany, or oak. The 1:24 scaled loom costs \$120 and the 1:12 scaled loom costs \$175, shipping is included in this price. Goczal also makes a wide variety of other miniatures that include warping boards, yarn cases, coverlets, rugs, and other household furniture



PHOTO BY LILI GO CZAL

This tiny loom was handcrafted by Lili Goczal and dressed with her original handweaving. The loom is modeled after her Fireside Fiberarts loom.

that she sells at shows throughout the country. For more information, visit <http://www.geocities.com/miniloom>.

Yet another Excuse to Think about Buying Yarn!

BARBARA MUELLER AND MARILYN MURPHY

Every two years Convergence takes place in a different city, hosted by the Handweavers Guild of America and a local guild. At this international conference for weavers, spinners, basket makers, dyers, and other fiber enthusiasts, one highlight is the vendors' hall with booths for manufacturers, wholesalers, and retailers. Shoppers and vendors alike look forward to this part of the conference where new and existing products are showcased, and products, particularly equipment, can be road tested. It's an important event for spinners and weavers because it is one of the few venues (if not the only one) where retailers can survey the full scope of the industry, seek out new products, and return home reenergized to share all the wealth with their customers.

Having owned and operated a weaving shop in Chicago for many years, we thought it would be fun during this year's Convergence to act as if we still had a store—to see what we could find and “purchase” for our virtual shop, to entice you, our virtual customers. Even though we have been out of the retail business for some time, we discovered that it was easy to slip back into

the role of shopkeeper and seek out goods that would inspire our customers (we are still yarn junkies after all!).

Needing a different tactic than buying what we would for our personal stash, we gave ourselves an imaginary shop budget of \$8,500. Our mission was to purchase products such as yarn, looms, tools, books, patterns, and accessories that would appeal to beginning, intermediate, and advanced weavers within various price ranges; we also wanted to select products that wouldn't be limited to one level of weaver. These products had to work together to fit a marketing plan that would give us maximum selling flexibility and challenge our customers and students to stretch their personal weaving envelope. The last detail to pay attention to was checking for wholesale pricing and keeping in mind minimum orders that would maximize our discount levels. Keep in mind we have a virtual shop full of products so these items are certainly not the only ones we carry!

YARNS

For basics, the new yarn Dragon Tale from Earth Guild was our first yarn choice. It's available in seven different yarns—four cottons (two smooth, two slub) and three rayons (two smooth and a slub). The color range is respectable with sixteen colors that include solids and space-dyed rainbows—all dyed to coordinate. The yarn is affordable and packaged in one-pound cones. With recommended setts between 12 and 20 ends per inch, a beginning weaver could use the yarn for a cotton and rayon scarf, dish towels, or even as warp for a pillow. A more advanced weaver could make rep-weave placemats or articles of clothing. An added plus, the all-purpose yarn weaves equally well on multishaft, rigid heddle, and inkle looms. We would stock all its variations.

Another of our choices, Highland Wool yarn from Harrisville Design can be sett between 8 and 12 ends per inch. Wanting another basic wool yarn to complement it that was reasonably priced and could be used in a variety of ways, we went for The Victorian,



New yarns from Habu Textiles, Neota Designs, Oak Grove Studio, and Treenway Silks were our virtual shopper's novelty-yarn selections. They inspire glorious dreams of colorful, textured fabrics for garments constructed using simple but sophisticated patterns.

a two-ply wool yarn from Halcyon that can be sett between 8 and 14 ends per inch. Both the Highland and Victorian yarns are available in skeins and cones and have a nice color range.

Novelty yarns—eye candy that can really jazz up a simple project—can also strain a store's budget. We planned on offering some beginning to intermediate projects that would mix and match yarns in a variety of ways so we could economize on our selection. We chose a mohair bouclé from Habu Textiles, a luscious hand-painted silk and wool blend from Neota Designs, and a hand-painted bouclé loop from Oak Grove Studio, and we added just a touch of Treenway's Silk Ribbon at thirty yards to a skein. With these novelties in our imaginary stock we were able to envision scarves or shawls, pillows or throws, and fabric for clothing.

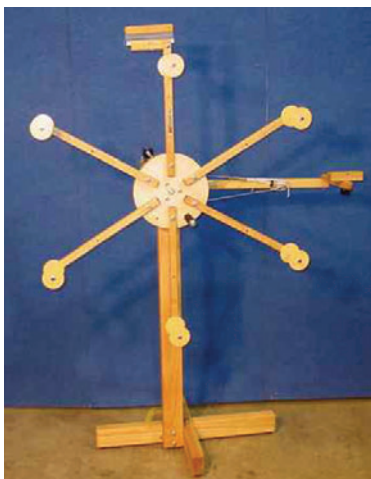
There were a multitude of yarn options for challenging weavers to stretch their limits. Tencel yarn is wonderful to use for weaving. It has a great hand, and the finishing after weaving is easy—just wash the cloth in the machine, put it in the dryer, and it's ready to wear. Matching Tencel with a fine silk for weft gives an intermediate weaver experience working with fine thread as well as a lesson on what can happen when yarns with different twist and elasticity are woven together. Webs stocks an 8/2 Tencel and a 60/2 silk. We chose about fifteen colors of the Tencel and some contrasting colors in the silk. We also added skeins of the 20/2 silk from Treenway Silks, and it was challenging to make our color choices since it's available in over seventy-five yummy colors.

LOOMS

We spent the greatest part of our “shopping” time deciding on looms. There are a wide range of needs to be covered—looms for children, looms to meet the needs of beginners with limited budgets, looms that weavers can grow with as they acquire more skill, good sample looms that would be portable for weavers who take workshops. The Schacht Peg Loom or Beka's Rigid Heddle Loom each offered a good entry point, and each is affordably

priced. We liked Ashford's table loom because it folds for easy storage and traveling and has an eight-shaft option that makes it good for sampling and workshops. We were delighted to learn that periodically Schacht's sturdy little eight-shaft Baby Wolf is offered in speciality woods, which sufficiently tempted us to add it to our list. Sadly, our budget was not large enough to consider stocking large or computer-controlled looms.

TOOLS AND ACCESSORIES



The shuttles of exotic wood from ArtEdge and the large-eye wooden needles from Woodchuck Products were irresistible to the touch and make perfect gift items. While at the show, we could pick out the exact ones we wanted—something we can't do over the phone. For our sectional warping customers, the Warping Wheel from AVL is such a time-saver that we had to include it in our equipment purchases. Coupled with the Patent Denter, it would significantly simplify the warping experience for our clientele. Both products are good examples of adapting industrial equipment for the home weaver.

AVL has adapted many pieces of equipment from industry for the handweaver. The Warping Wheel revolutionizes sectional warping, making it fast and efficient without *any* winding of spools. The Patent Denter is a “creeping” reed hook that, amazingly, automatically advances one dent at a time without the weaver's needing to look at what's happening.



BOOKS AND PATTERNS

Books are important for inspiration and education. *You Can Weave! Projects for Young Weavers* by Kathleen Monaghan and Hermon Joyner, exposes young hands to the wealth of weaving. The range of projects connects our skill to art history, math, writing, and movement. Kathleen's background in teaching art brings makes this book a great resource for anyone who works with children.

The Ashford Book of Rigid Heddle Weaving by Rowena Hart would excite those who are using these straightforward and

compact looms to explore the possibilities of color and texture. The visuals can help both beginning and intermediate weavers realize this loom's potential.

We had to include Deb Chandler's classic *Learning to Weave* in our book purchases. The book is written in Deb's personal style, with step-by-step explanations that take the fear out of the hearts of those first encountering a loom, and they can refer back to the book for many warps to come.

Many of the yarns and patterns that we purchased beg to be woven using many different structures. *The Best of Weaver's: Twill Thrills* will stretch the capabilities of all levels of weavers. Sharon Alderman's *Mastering Weave Structures* will incite weavers to experiment no matter how many shafts they use. Rather than providing specific projects, this book leads weavers on a path of exploration whose underlying structural principles are explained through words and photographs. Bonnie Innoye's *Exploring Multi-shaft Weaving* lifts the veil on multiple shafts and inspires longer and longer warps so that weavers can play with all the treadling possibilities.

Two other books caught our collective eye for stimulating our customer's inquisitiveness. *Weaving Contemporary Rag Rugs* by Heather Allen provides ideas that range from very simple to extremely complex, with instructions, to reuse the cloth from your life. *The Fiberarts Book of Wearable Art* by Katherine Duncan Aimone offers uniquely different avenues by inspiring the creation of new art cloth. The visual awareness of what is possible makes these books valuable for every shop.

We were inspired by the many finished-garment vendors at the conference to stock our virtual store with sewing patterns that would use the fabric one can produce on the looms we selected. Laura Murray Designs, Design & Sew, and ReVisions all offer patterns for sophisticated garments based on narrow pattern pieces. The sewing is simple and can complement most handwoven cloth.



Books and handcrafted tools always jump into a weaver's shopping bag while they're browsing at their favorite yarn shop.

ODDS AND ENDS



Woven samples are great way for shops to show off yarns. Webs uses this beautiful collapse scarf in Tencel and silk to highlight their new lines. Collecting sample cards is a must—these are silks from Treenway Silks and Dragon Tale yarns from Earth Guild.

Adornments such as buttons and beads enhance handwoven cloth. They were available from several wholesalers at the conference, and we couldn't resist them.

We took a few Triangle Frame Looms from Hillcreek Fiber. Triangle looms are good hooks for selling novelty yarns—they are easy to learn how to use. And since ponchos are so popular right now, these looms are a great way to get knitters involved in weaving without a substantial commitment of money or time.

Customers love satisfying, successful projects, and since many weavers have time constraints, they love kits and instructions. Barbara Elkins of Webs says she is always surprised that when she makes a sample garment to display, the color she has made it in will sell the most.


So we added to our virtual plan to weave a color gamp of all the Dragon Tale yarns to help our customers preview yarn combinations and make fresh choices. Our goal has always been to guide customers to take their own color and yarn risks.



Worldly Goods Buttons provides a wide range of styles and shapes to enhance any handwoven cloth as embellishment or closure.

AFTERTHOUGHTS

Although we are both on different paths now, what we learned from this assignment was how much we long to have a shop together again to inspire and mentor weavers. Our virtual shopping trip also allowed us to appreciate the real vendors who

provide us with the tools for the craft that we will always love. And finally we were surprised to see how far our virtual budget would have gone to stock our ideal store. Happy buying—you lucky shop owners! 

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HW04

WE'RE ALL WARPED—DIFFERENTLY!

by Madelyn van der Hoogt

It has been said that there are as many ways to warp a loom as there are weavers. In truth, most warping methods fit into one of four categories: back to front (beaming through lease sticks), back to front (beaming without lease sticks), front to back, and sectional. Another favorite weaver's saying is that there is only one way to warp a loom—the way you were taught! The really best way is to be flexible. Sometimes one method is more likely to succeed for a specific project than another. Here are the basic steps for the four ways and pros and cons for choosing them.

Front to back (see page 41)

- ▶ Wind the warp on the warping board with a threading cross at one end.
- ▶ Remove the warp from the warping board, cutting the end loops.
- ▶ Sley the reed.
- ▶ Thread the heddles (sitting behind the shafts).
- ▶ Tie the warp onto the back apron rod.
- ▶ Wind the warp onto the warp beam.
- ▶ Tie the warp onto the front apron rod.

Back to front through lease sticks (see page 61)

- ▶ Wind the warp with a threading cross.
- ▶ Remove the warp from the warping board without cutting the end loops.
- ▶ Put lease sticks in the cross.
- ▶ Spread the end of the warp near the cross in a raddle.
- ▶ Slip the end loops onto a rod and fasten it to the warp beam apron rod.
- ▶ Secure the lease sticks to the loom between the back beam and the shafts.
- ▶ Beam the warp through the lease sticks.
- ▶ Thread the heddles (sitting in front of the shafts).

Back to front with two crosses (see page 56)

- ▶ Wind the warp with a threading cross at one end and a raddle cross at the other.
- ▶ Remove the warp from the warping board without cutting the end loops.
- ▶ Spread the warp in a raddle using the raddle cross.
- ▶ Slip the end loops onto a rod and fasten it to the warp beam apron rod.
- ▶ Beam the warp with only the raddle controlling density and width.
- ▶ Put lease sticks in the threading cross and secure them behind the shafts.
- ▶ Thread the heddles (sitting in front of the shafts).
- ▶ Sley the reed.

Sectional (see pages 71–71)

- ▶ Wind one spool for each thread to be used in a single section with the length of warp required for all of the sections to be used and place all spools on a spool rack.
- ▶ Thread 1 end from each spool in a tension box and attach the box to the back beam.
- ▶ Attach the threads to the apron cord and wind each section with the warp length required, cutting and securing the threads as you move the box from section to section.
- ▶ Bring the secured ends from each section up over the back beam and thread the heddles (sitting in front of the shafts).
- ▶ Sley the reed.

Pros The step of spreading the warp in a raddle is avoided. Different colors or fibers can be wound on the warping board as separate warp chains and sleyed in the reed as desired (eliminating cutting and tying ends at the warping board). The warp goes on the beam smoothly in the same order as in the heddles.

Cons Since warp threads pass individually through heddles as they are wound on the beam, tangling can occur (especially if there are multiple threads in reed dents). It's harder to thread from the reed than from lease sticks, and denting errors result.

Use this method For smooth inert fibers (this method is especially appropriate for mixed or random fiber types and/or color orders).

- ▶ Sley the reed.
- ▶ Tie the warp onto the front apron rod.

Pros The warp is beamed first and therefore out of the way and secure during threading. The warp goes on the beam smoothly since threads are ordered by the cross. Sleying takes place after threading so denting errors are infrequent.

Cons Passing through the cross can be damaging to threads and cause tangling that disturbs overall tension. Random color orders must be designed on the warping board.

Use this method With smooth inert fibers and a color or fiber order that is easy to arrange on the warping board.

- ▶ Tie the warp onto the front apron rod.

Pros Since the warp does not pass through a cross and is only spaced by raddle teeth, there is very little abrasion and/or tangling of threads. (Raddle dents must be small to place the warp with even density on the beam, $\frac{1}{4}$ – $\frac{1}{2}$ ".)

Cons If the warp is not beamed with even tension, the threading cross can become disturbed. The bouts within raddle dents can twist or clump together as they are beamed. Color orders must be designed on the warping board.

Use this method For sticky, energized (overtwisted), singles, fragile, or fine or otherwise troublesome yarns with an order that is easy to arrange on the warping board.

- ▶ Tie the warp onto the front apron rod.

Pros Long warps can be wound with consistent tension (no helper needed) and no packing materials are required on the warp beam.

Cons Spools and sections must be wound with accurate lengths. Thread left over on spools must be removed. Color or fiber repeats usually have to coincide with the sections. You have to have the equipment (spool rack, sectional beam, tension box, yardage counter).

Use this method For very long warps with uncomplicated color or fiber orders (and if you have the equipment). 

WARPING TOOLS



a. Warping board

To wind a warp, use either a warping board (a) or warping reel (b, c). A reel can accommodate a longer warp and the warp can be wound faster, but it's a little tricky to keep the warp in its path. You can sit while you use a horizontal reel.



b. Vertical warping reel



c. Horizontal warping reel



d. Warping paddle

A warping paddle (d; see also page 65) allows winding as many as 20 ends on the warping board or reel at the same time, keeping them in individual order, and forming a cross of individual ends.

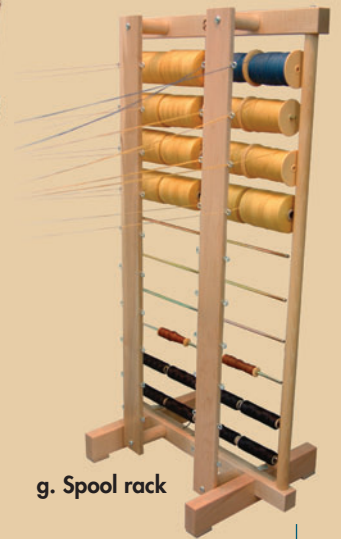


e. Cone holder



f. Yarn swift

To warp with a paddle, you need a cone holder (e) and/or a spool rack (g). It's also handy to have a cone holder or spool rack for winding individual ends—the yarn comes easily off a spool without twisting when it's on a rack, and the cones don't fall over if they are in a holder. You can also wind a single warp end from a skein held on a yarn swift (f).



g. Spool rack



j. Lease sticks

If you warp from back to front, you need lease sticks for threading (j); they are placed in the openings formed by the cross. You also need a raddle (k) to maintain the width of the warp on the warp beam.



h. Sectional beam

Sectional warping requires a sectional warp beam (h), which makes it unnecessary to use paper or warping sticks (i).



i. Warping sticks

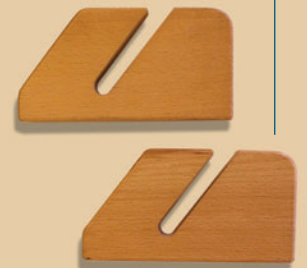


k. Raddle

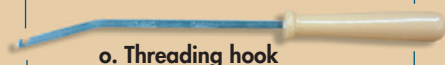


l. Reed

If you warp from front to back, you sley the reed (l) with a sley hook (m) before threading the heddles. This can be done at a table with the reed held in reed holders (n).



n. Reed holders



o. Threading hook

You can thread the heddles with your fingers or use a threading hook (o).



m. Reed or sley hook

Round Coasters

break away from the grid

LIZ GOOD

The vertical warp and horizontal weft of the woven grid encourages weavers to think in squares and rectangles. Originally created as an appreciation gift for Interweave Press contributors at Convergence, these easy-to-weave coasters make circles and curves out of the usual straight lines of weaving by adapting simple tricks of weave structure and construction. A set of these coasters makes a great holiday gift.

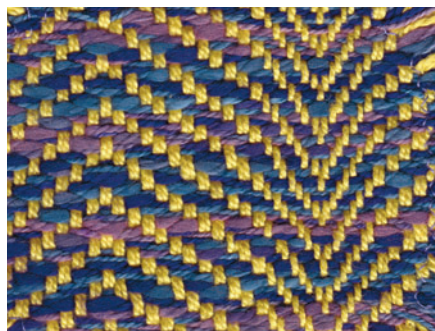
Varying the number of ends in the coaster fabric from one to two per heddle changes the angles of the 4-shaft point-twill diagonals to create an undulating effect. The weft is a variegated cotton flake used doubled. The fabric is thick and thirsty—ideal for coasters—and the weaving is quick and easy.

Design considerations

When two or more ends are threaded next to each other on the same shaft in a twill, the slope of the diagonal line becomes less steep. To create a twill that undulates even more than in the coaster fabric, three (or more) ends can be threaded next to each other on the same shaft; however, the warp fibers should be stickier than pearl cotton (wool works well) and the grouped ends should be placed in separate heddles to prevent them from clumping together.

Another way to vary the appearance of the coasters is by varying the number of repeats of single or doubled ends before the twill changes directions.

You can also vary the weft colors (the



cotton flake is available in many) for a different set of coasters for each person on your gift list.

Weaving considerations

The texture and color of the coasters is enhanced by doubling the cotton-flake weft. If you have a shuttle that holds two bobbins, you can place two threads in the shed but throw the shuttle only one time. The trick is to get the two weft threads to hug the selvedge equally—you have to throw the shuttle somewhat forcefully (for the coasters selvedge loops won't matter since the selvedges will be cut away).

Although you can wind two weft threads together on the same bobbin, they tend to unwind unevenly and require constant adjustment. A better solution is to use a single-bobbin boat shuttle and pass the shuttle through the same shed twice. A floating selvedge must be used to catch the weft at the edge.



Liz Good of Fort Collins, Colorado, wove 200 of these coasters for Convergence! Liz is assistant editor of *Fiberarts* magazine.





STEPS FOR WEAVING AND FINISHING THE COASTERS

Step 1 Wind a warp of 299 ends 5/2 pearl cotton 2 yd long (see Project at-a-glance). Tie the cross and tie a very tight choke tie (see Warping Tip below). Chain the warp up to the choke tie and remove the warp from the warping board (see Tip page 45).

Step 2 Prop a 12-dent reed upright on a table (or place in reed holders; see page 41) and mark it for a centered weaving width of 16 $\frac{3}{8}$ ". Hold the cross in your left hand (right if you are left-handed), cut the end loops near the cross, remove the ties from the cross, and, beginning at the marked dent on the right side (left if you are left-handed), sley the reed alternating 1 thread in a dent with 2 threads in a dent.

Step 3 Secure the beater in an upright position with ties to the castle and the front beam. Place the reed so it is centered in the beater and the sleyed warp threads face the shafts. Tie the two tails of the choke tie to the front beam and pull on the sleyed threads in the reed so they hang straight and smooth.

Step 4 Thread the heddles following Figure 1 taking the ends in order from the reed. Where there are 2/dent, pick either

thread first (do not thread the floating selvages). Where 2 threads are next to each other on the same shaft, thread them in the same heddle.

Step 5 Cut the choke tie at the front beam and tie the warp ends you've just threaded to the warp beam apron rod in 1" groups.

Step 6 At the front of the loom, unchain the warp and shake and pull in sections to straighten the threads.

Step 7 Wind the warp on the warp beam with even tension, separating the layers with heavy, smooth paper or sticks. Clear tangles by pulling at the front to apply tension, not by combing.


Step 8 Divide the warp into 1/2" groups and tie each group to the apron rod of the cloth beam (see Tip page 50). Add weight to the floating selvages (2" or 3" S-hooks work well).

Step 9 Tie up the treadles and weave 30" following Figure 1. Use 2 bobbins in a double-bobbin boat shuttle or use a regular shuttle and make 2 picks in the same shed (go around the floating selvedge and back into the same shed). Cut the fabric from the loom.

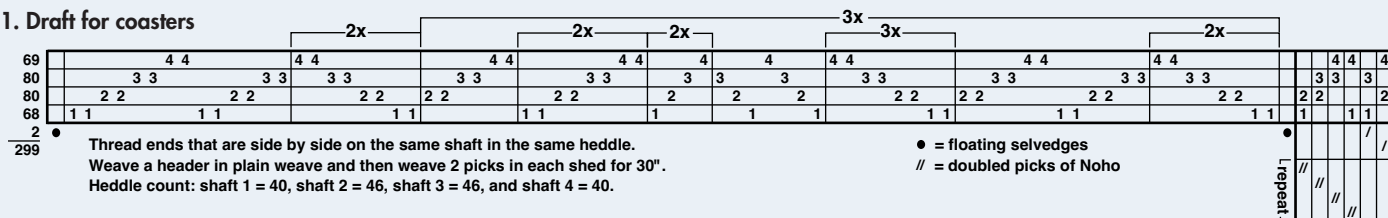
Step 10 Secure the ends of the fabric with machine zigzagging and machine wash, warm water, gentle cycle. Hang over a rod to dry. Press firmly with an iron on a cotton setting.

Step 11 Cut three circles 5" in diameter from a piece of heavy, nonwoven interfacing or sturdy paper that can be pinned and repinned several times. Starting at one end of the coaster fabric, pin all three templates across the fabric horizontally. Cut around the templates and repeat three more times for 12 circles.

Step 12 Machine zigzag 5/8" from the cut edge of each circle using a fairly small stitch (use the guide on the sewing machine to measure the distance from the edge).

Step 13 Unravel the threads outside the stitching for fringe. Take extra care unraveling and smoothing the corner threads that now lie at an angle to the warp and weft to make the fringe circular. Trim ends to reshape the coaster. (You can use the templates for this.) Press to straighten fringe; trim again if necessary. 

1. Draft for coasters



PROJECT-AT-A-GLANCE

Weave structure

2/2 undulating twill.

Equipment

4-shaft loom, 17" weaving width; 12-dent reed; 1 double-bobbin boat shuttle or 1 regular boat shuttle; sewing machine with zigzag stitch.

Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb, Valley Cottons), Banana #1205, 598 yd (4 $\frac{3}{8}$ oz).

Weft: variegated mercerized cotton flake (1,320 yd/lb,

Noho), Night Sky #9941, 367 yd (4 $\frac{1}{2}$ oz).

Notions and other materials

6" x 20" heavyweight nonwoven, nonfusible interfacing or heavy paper for coaster templates; purple sewing thread.

Yarn and materials sources

All yarns are available from Webs, interfacing and sewing thread from fabric stores.

Warp order and length

299 ends 2 yd long (includes 2

floating selvages and allows 5" take-up, 37" loom waste).

Warp and weft spacing

Warp: 18 epi (1–2/dent in a 12-dent reed). Width in the reed: 16 $\frac{3}{8}$ ".

Weft: 12 doubled ppi. Woven length (measured under tension on the loom): 30".

Finished dimensions

Amounts produce a piece of yardage 15" x 27 $\frac{3}{8}$ " for 12 coasters each 5" in diameter (including fringe).

Warping Tip

If you are warping front to back: Measure the distance from the front beam of your loom to 12" beyond the last shaft. Tie the choke tie that distance from the first peg on the warping board. Leave tails long enough to use to tie the warp chain to the front beam for threading. So that the choke is tight enough, tie the second half of the square knot only after you have begun chaining the warp and have released the tension from the threads.

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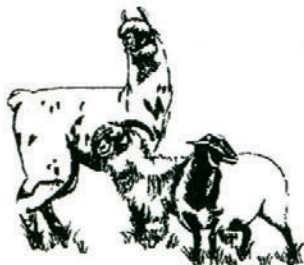
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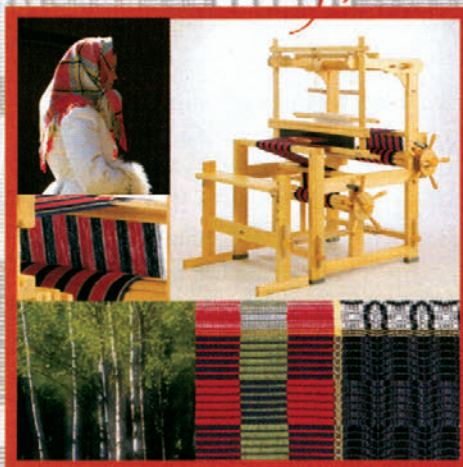
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Warping Front to Back

for a striped rag rug

TOM KNISELY

When the subject of warping comes up in a gathering of weavers, there is usually tension (bad pun!). Dare to ask them which method is best—front to back or back to front—and they strongly disagree. “I always go front to back,” says one veteran weaver, while another with lots of weaving credibility says, “Why would you do that? I’ve never done anything but back to front and I can’t see any reason to do it any other way!” The rest of the weavers in the group are likely to line up on one side or the other.

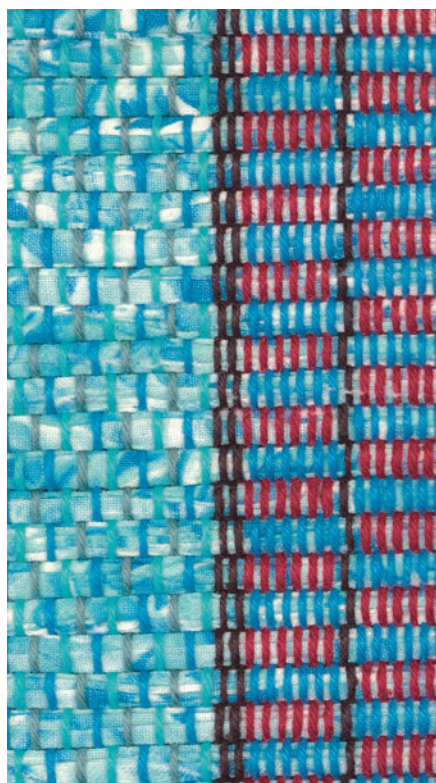
The truth is that most of them are probably using the warping method they were taught. They’ve perfected it and don’t want to change.

I’ve tried them all. I’ve learned to take a good look at the fibers I plan to use in the warp and choose the method that is best for them. I warp back to front for fine linen or a tightly spun singles that wants to ply back on itself. With other yarns, I usually warp front to back.

Why front to back?

I love creating warps that mix colors and textures—the more random and improvised the better. Throw into the plan threads of different weights as well as a fickle personality that might decide to rearrange the mix a little at the last moment—and front to back is the only way for me to go.

I usually wind as a separate warp chain each of the fibers and/or colors I plan to use. I then sley the reed a lot like an artist



applying paint to a canvas, putting each yarn where I like how it looks.

The argument against warping front to back that I hear most is that it wears out the threads as they pass through the reed and heddles during beaming. I ask you this: Have you ever thought about how many times your reed rubs against the warp as you beat the weft into place?

Even if you advance your warp often, the beater passes through the warp threads hundreds of times!

A rag rug with warp-faced stripes

Try your hand at warping from front to back with this rug. The design was inspired by fellow rug enthusiast Eric Weit. Eric likes to break away from the norm. Creating warp-faced areas while leaving other areas more balanced results in strikingly bold stripes.

General directions are given for front-to-back warping on page 41. Some of the steps can be done in more than one way (you can sley the reed either at the loom or at a table, for example). As you begin each step, think about the reasons you’ve chosen to do it a particular way. In addition to the warp fibers and their color order, your loom is an important factor to consider. Is it easy for you to sit behind the shafts to thread? Is there room at the front for tensioning the warp for beaming? You might even choose back-to-front warping for this rug!

For the front-to-back method I like best, see my video, *A Comprehensive Guide to Warping Your Loom from Front to Back*. (East Berlin, Pennsylvania: The Mannings Handweaving School and Supply Center); review page 21.



Tom Knisely of York, Pennsylvania, is the weaving teacher at The Mannings. He loves weaving rugs and fine traditional textiles.



STEPS FOR WEAVING THE RUG

Step 1 Wind a warp of 84 Black ends 3 yd long by holding 2 ends together and keeping them separate with a finger. Put them together in the cross. Tie the cross and make a tight choke tie about 18" from the cross (see page 41).

Step 2 Wind a warp of 252 ends 3 yd long holding 1 end Parakeet and 1 end Kentucky Cardinal (126 ends each). Keep them separate with a finger but wind them together in the cross; tie cross and choke ties as above.

Step 3 Wind a warp of 144 ends 3 yd long holding 1 Aqua, 1 Parakeet, and 1 Duck (48 ends each), keeping them separate with two fingers but winding them together in the cross; tie cross and choke ties as before.

Step 4 Mark a 12-dent reed for a centered width of 26" (thirteen 2" stripes; each stripe = 24 dents); see Figure 1. The darker stripes (with Black in them) are sleyed 2/dent; the lighter (blue-green) stripes, 1/dent. Begin with Black and sley 2 ends in each of the first 2 dents (4 total ends), skip 6 dents, sley 2 ends, skip 6 dents, sley 2 ends in each of the next 2 dents (4 ends). Skip 24 dents for a blue-green stripe and repeat. Once these threads are placed the rest is easy!

Step 5 Sley 1 Parakeet and 1 Kentucky Cardinal in the three sets of 6 empty dents between Black threads. Then sley the 24 empty dents between these stripes 1/dent in the order 1 Aqua, 1 Parakeet, 1 Duck; see Figure 1. I find this easiest to do sitting at the loom. You can instead sley the reed at a table as described on page 41 and carry the warp and reed to the loom.

Step 6 Tie the choke ties to the breast beam or wrap the warp chains around the beam to secure them for threading. Remove the back beam or do whatever is necessary to make it as easy as possible to thread comfortably behind the shafts. If the shafts sit low in the castle, try raising them by placing a block of wood or a tube of thread under them on each side. This, along with a low seat, will put you at eye level.

Step 7 Thread following Figure 2, selecting the threads in order from the reed. I like to use my fingers to thread, folding the thread through the heddle.


Step 8 When you are finished threading, tie the warp to the back apron rod in 1" groups and release the warp from the front beam. Pull on the warp chains in small sections to straighten them and move the beater forward to rest

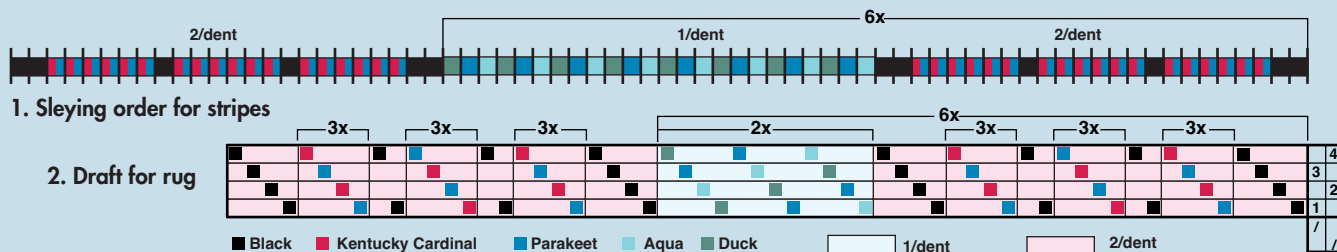
Step 9 against the front beam. As you wind the warp on the beam, if there are tangles they'll bring the beater toward the shafts as a warning. Turn the beam, packing the layers of warp with paper or sticks. I find corrugated cardboard works well for rugs. After each turn, go to the front of the loom and pull on each warp stripe firmly to disentangle and apply tension. Do not comb.

Step 10 Weave a plain-weave heading with scrap yarn to spread the warp. Then weave a heading for the rug using 3 strands of 8/4 cotton (Aqua, Parakeet, Duck) together on the bobbin for ¾".

Step 11 Strips of a blue batik fabric are used as the weft in this rug. Machine wash the fabric and then tear strips 1–1½" wide; cut the ends so they are tapered.

Step 12 Weave the rug for 56" (there is enough warp to weave a longer rug if you wish) with the torn rag strips, overlapping the tapered ends to join.

Step 13 Weave a ¾" heading with 3 strands of 8/4 cotton as at the beginning and end with a few rows of scrap yarn. Remove the rug from the loom. Tie the fringe in overhand knots (4 knots per stripe), removing scrap yarn as you tie. Trim fringes evenly. 



PROJECT AT-A-GLANCE

Weave structure

Plain weave.

Equipment

4-shaft loom, 26" weaving width; 12-dent reed; 1 stick, ski, or rag shuttle.

Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), Parakeet, 522

yd (5 oz), Black, 252 yd (2½ oz), Kentucky Cardinal, 378 yd (3¾ oz), Duck and Aqua, 144 yd (1¾ oz) each.

Weft for headings: 8/4 cotton carpet warp (1,680 yd/lb), Duck, Parakeet, and Aqua wound together on a bobbin, 20 yd (½ oz) each. Rag weft: 6 yd 45" fabric torn into 1–1½" strips.

Yarn sources

8/4 cotton carpet warp is available from Maysville. Batik fabric for the rag weft is available at most fabric stores.

Warp order and length

480 ends 3 yd long in the color order in Figure 1 (allows 12" for take-up and 40" for loom waste, which includes 10" for fringe).

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed) in dark stripes; 12 epi (1/dent) in light stripes. Width in the reed: 26".

Weft: 4–5 ppi. Woven length (measured under tension on the loom): 56".

Finished dimensions

Amounts produce one rug 25" x 48" plus 5" fringe at each end.

WARPING FRONT TO BACK

by Madelyn van der Hoogt

Step 1 Wind the warp on the warping board or reel with a threading cross at the top as in Photo a (letters a–h indicate photos below). Wind the threads so that they don't overlap at the pegs (b). Count the threads on the end peg where each loop represents 2 ends (see also Tip 4, page 45).

Step 2 Tie a separate cord around each of the four arms of the cross (c). For a choke tie: Around the warp near the top right peg take an 18" doubled strand of 8/4 cotton carpet warp and make the first half of a square knot, wrapping one tail around the other twice as for a surgeon's knot (d).

Step 3 Cut the warp loop at the last peg (f). Chain the warp to the top right peg and hang it there while you tie the other half of the square knot for the choke very tightly (e). Remove the warp from the board and cut the top warp loop (see Tip 1 on chaining, page 45).

Step 4 Prop the reed vertically on a table. Put lease sticks in the cross openings or use your fingers (g). Remove the cross ties. Push the top thread toward the reed with your thumb and slip the reed hook through the first dent and pull the thread through (h). (If you are left-handed, reverse these positions.)

Step 5 When you are finished sleying, secure the sleyed ends with several large slip knots, remove lease sticks if you used them, take the reed and warp to the loom, and place the reed in the beater. Tie the tails of the choke to the center of the breast beam, rest the


chain on a clean sheet placed on the floor, and untie the slip knots.

Step 6 If you are right-handed, begin threading at the right side as you sit behind the shafts. Move all the heddles to the left. (If there are a lot more than you need, before you thread push half of those you won't be using each shaft to the right to distribute the extra heddles evenly). Select the first thread from the first dent on the right and put it through the eye of the first heddle to your left on the shaft indicated by the draft. Use a threading hook or fold the strand into a loop and thread it with your fingers. If there are 2 threads in a dent, choose either one first. Never pull on any thread so hard that it slips in the choke! When you've threaded about $\frac{1}{2}$ " of threads, tie the ends in an overhand knot. Continue until the threading is completed.

Step 7 Tie the $\frac{1}{2}$ " knotted groups directly to the back apron rod (release the choke if necessary) leaving tails of about 1" for each knot.

Step 8 At the front of the loom, cut the choke. Pull firmly on the warp to straighten the threads. Then divide the warp into halves (from the center of the reed, run a finger between the two halves of the warp all the way down to the floor). Similarly divide the halves into halves until you've divided the warp into sections of about 2". Pull firmly on each section. Do not pull or otherwise handle or comb individual threads even if

a few look slightly out of place. Turn the crank on the warp beam. If threads become tangled at the reed, go to the front and pull firmly on each of the sections, grabbing them where the threads are still smooth. When the warp completely encircles the warp beam, insert heavy paper at least 2" wider than warp width (or warping sticks 2" longer than warp width) to separate the layers on the beam. After each full turn of the beam, pull on each of the 2" warp sections very firmly. Then move the beater back to the front beam, return to the back of the loom, and crank again. As you wind, keep the 2" sections separated between the front beam and the floor with a finger as you did at the beginning. Always clear any tangles by pulling to apply tension and then strumming the threads with the other hand; never comb or allow the threads to alter their position in relation to each other. Continue until the warp is completely wound and the ends are 10–12" in front of the reed.

Step 9 Tie the warp onto the front apron rod in very small groups, about $\frac{1}{2}$ " each. Starting in the center, take two $\frac{1}{4}$ " sections of warp and pass them over and around the front apron rod and tie the first half of a square knot on top (see page 61). Continue, working from the center out and alternating sides. When all of the threads are tied onto the rod, go back and complete the square knots, evening the tension as you go (see a Tip for tying on to the front apron rod on page 51). 



Turned M's and O's Scarf

inspired by *Handwoven*

EMILIE PRITCHARD

I'm not a recipe follower. Whether it's cooking (where I have no skill) or weaving (where I like to think I do), I always tinker. My best pieces happen when I combine several "old" ideas and turn them into something new. This scarf is a good example. In the interests of full disclosure, I should add that some of my worst pieces have happened this way, too, but in the long run, my tinkering has served me well.

This project began when the September/October 2002 issue of *Handwoven* arrived. On my first run-through—when I mostly look at pictures—I found a gorgeous honeycomb scarf by Randall Darwall in the “Insights” exhibition (see Resources, page 44). Right away, I knew I wanted to make something with that look. No details were given, and even after looking really closely (believe me, I tried), I wasn't sure how to produce something similar. Honeycomb projects I'd woven before had long floats on the back, so I kept looking and thinking.

Next I came across Karen Selk's project using M's and O's. Here was a weave with a honeycomb effect—and no floats. I was getting somewhere!

What I didn't like, though, was that Selk's version of M's and O's requires two shuttles. I started thinking about turning the draft to make the weft threads become warp threads and vice versa.

Now I had a plan and I was on a roll, but I live in a town without a yarn store. Once again, the magazine came to my rescue with Daryl Lancaster's article about



designing from the stash. Your stash won't have exactly my yarns, so in the Project at-a-glance, I've recommended substitutes that are very close. You should feel free, however, to use what you have.

Warp enough for two

One thought about warping: After you've finished planning any warp—figuring out take-up, shrinkage, loom waste, etc., consider making the warp twice as long as you've planned. Here's why. Most warp fibers (assuming you're not using reeled silk or alpaca or gold) are fairly inexpensive, especially compared to the time you are about to spend warping your loom. A longer warp doesn't take much longer to wind and beam, and the threading and slewing times are the same.

As you're weaving the first piece—the piece you've planned—you'll be wonder-

ing, “What if I do this or that differently?” The extra warp length you put on is your chance to find out. A darker or lighter weft or a fatter one or maybe stripes in the weft. Or you can change your treadling sequence: Add areas of plain weave to your overshot piece, or treadle a broken twill instead of a straight one. Put borders at the beginning and ending. Whatever.

Most beginners and near beginners have a tendency to want to try everything, so they make huge jumps between projects—from a huck table runner in cotton to a shadow-weave scarf in wool to ripsmatta placemats to something else entirely different. Often, you can learn more by doing a project, changing just one element, and doing it again, the way a scientist changes one variable in an experiment to see what the effect is. Your second piece can do that for you.

Sometimes the second piece will turn out to be, well, a learning experience and show what doesn't work instead of what does. More often the second piece will be more interesting than the first, and it will have more of you in it. By playing with that second piece, you're gaining and honing your design skills. Gradually you'll find yourself incorporating more and more of your own ideas as you plan a new warp—all from what you've learned by putting on that extra warp length. Try it on your next few pieces!



Emilie Pritchard
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STEPS FOR WEAVING THE TURNED M'S AND O'S SCARF

Step 1 Wind a warp following Project at-a-glance and Figures 1 and 2. Begin by winding 1 end Black and 1 end Caribbean together on the warping board, keeping them separate with a finger but putting them together in the cross. When you finish the first section of these two colors, leave the threads dangling from the warping board and wind 1 Lemon (accent) end. Leave it dangling while you pick up the Black and Caribbean ends again. Cut the Caribbean end and tie a strand from the Lark cone to it. Wind the Black and Lark section as you did the first section. Wind another Lemon end and leave it dangle while you cut and tie to return to Caribbean, and continue in this way until the warp is wound.

Step 2 With the smooth yarns in this warp you can thread the loom either back to front (see page 61) or front to back (see page 41).


Step 3 Sley the Black/Caribbean, and the Black/Lark ends 2/dent in a 12-dent reed. Sley the accent ends in dents with these ends as shown in Figure 1 (each stripe consists of 12 ends, so when you come to the end of a stripe [6 dents], put the accent thread in the same dent as the 2 ends that have already been sleyed in the 6th dent).

Step 4 Thread following Figure 2. (Turned M's and O's can be woven on four shafts, but floats would occur at the selvages and the accent threads would also float at times, eliminating the wavy way they outline the cells in this 6-shaft version.)

Step 5 Wind a bobbin with 10/2 White pearl cotton and, allowing 6" for fringe, weave the scarf for 66" following the treadling draft in Figure 1. (If you put on enough warp for a second scarf, now's your chance to experiment. Try different weft colors, longer or shorter

treadling sequences for the cells, make each sequence a different-color weft, even try thick yarns as the last weft in a sequence. Or try something I haven't even thought to suggest!)

Step 6 Cut the warp from the loom, allowing 6" for fringe. Make a twisted fringe (see page 15) by dividing the 12 warp threads in each stripe into two groups of 6 ends each; twist each group separately in the same direction; then twist them together in the opposite direction and secure them with an overhand knot 2½" below the fell. Let each accent thread hang independently and knot it 2½" below the fell. Trim the fringes ½" below the knots.

Step 7 After the fringe is secured, wash the scarf by hand in warm water. Washing will cause the threads to shift, increasing the waviness that makes the piece interesting. 

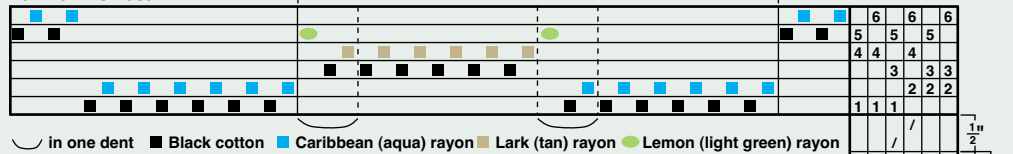
Resources

Lancaster, Daryl. "Designing from the Stash," *Handwoven*, September/October 2002, pp. 36–39.

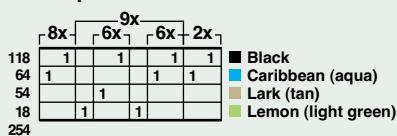
—. "Insights: An Exhibition," *Handwoven*, September/October 2002, pp. 53–55.

Selk, Karen. "Set Limits and Gain Design Confidence," *Handwoven*, September/October 2002, pp. 40–43.

1. Draft for scarf



2. Warp color order



PROJECT AT-A-GLANCE

Weave structure

Turned M's and O's.

Equipment

6-shaft or 8-shaft loom, 10" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Black, 354 yd (1⅓ oz); 8/2 rayon (3,360 yd/lb), Caribbean (aqua), 192 yd (1 oz); Lark (tan), 162 yd (⅔ oz); 2-ply luster rayon (700 yd/lb),

Lemon (light green), 54 yd (1¼ oz).

Weft: 10/2 pearl cotton (4,200 yd/lb), white, 398 yd (1⅓ oz).

Yarn sources

8/2 rayon and 2-ply luster rayon are available from Robin and Russ. 10/2 pearl cotton is available from most weaving retailers.

Warp order and length

254 ends 3 yd long following the color order in Figure 2 (allows 4" for take-up and 38" for loom waste,

which includes 12" for fringe).

Warp and weft spacing

Warp: 26 epi (2-2-2-2-2-3/dent in a 12-dent reed; 3 where accent warp ends are sleyed). Width in the reed: 9⅞".

Weft: 20 ppi. Woven length (measured under tension on the loom): 66".

Finished dimensions

After washing, amounts produce one scarf 9" x 57" plus 3" fringe at each end.

SPECIAL WARPING TIPS

by Madelyn van der Hoogt

Tip 1. Chaining the warp without twisting it

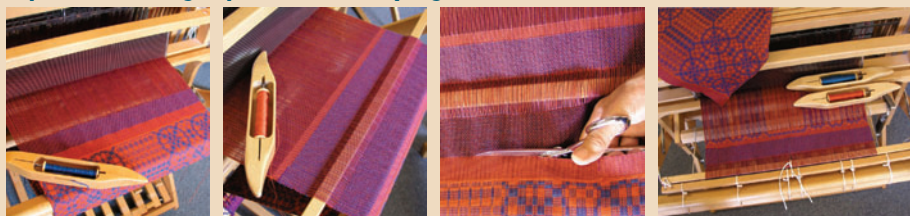
If you chain the warp in the way we are usually taught, the warp chain turns 90 degrees with every loop. You then have to untwist the chain as many times as there are loops when you are beaming the warp (an irksome process, especially with more than one chain). To eliminate twist, turn each loop in the opposite direction when you pull the next loop through it.



Turn Loop #1 to the left; pull Loop #2 through it.

Turn Loop #2 to the right; pull Loop #3 through it; repeat.

Tip 2. Removing a piece without tying back on



Weave 2" of firm plain weave with wool or other sticky yarn.

Place a sturdy stick in a plain-weave shed and weave 2" more.

Cut along the end of the weaving you are going to remove.

Tie the stick to the apron rod at the center and ends. Begin weaving the next piece.

Tip 3. Tying on a new warp to an old one

When you want to weave more pieces but you've run out of warp, tie on instead of rethreading. It's faster and you are guaranteed to have no threading or denting errors.



Holding the cross in your left hand, pick up the first thread in it with your right hand.

Change it to your left hand and pick up the first thread from the old warp in your right.

Join the ends and tie an overhand knot with both hands leaving tails 1/2" to 3/4" long.

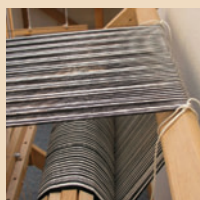
Jiggle the knots through the reed, then through the heddles, and then beam the warp in the usual way.

Tip 4. Counting

Count warp threads at the end peg in groups of 10. Slide over the groups with your thumbnail: five groups = 100 ends.

Tip 5. Beaming

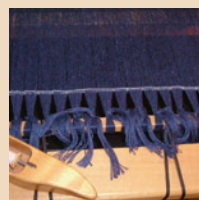
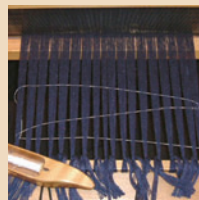
If the warp spreads out at the edges as it goes on the warp beam, the edges will beam with different tension. For consistent density on the warp beam and perfect tension, tie cords around the back beam that constrain the warp at a slightly narrower width than the width in the reed.



Tip 6. Weaving

Instead of spreading the warp with unsightly scrap yarn, take three picks of plain-weave without beating any of them. Pull the beater to the apron rod to align the warp threads into position.

—from Louise French



Warping Resources

Front to back

Chandler, Deborah. *Learning to Weave*. Revised Edition. Loveland, Colorado: Interweave Press, 1995.

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Chandler, Deborah. *Learning to Weave*. Revised Edition. Loveland, Colorado: Interweave Press, 1995.

Osterkamp, Peggy. *Warping the Loom Back to Front*. Video. Sausalito, California: Lease Sticks Press, 62 minutes, 2002.

_____. *New Guide to Weaving Number One: Winding a Warp & Using a Paddle*. Revised Edition. Sausalito, California: Lease Sticks Press, 1999.

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Tedder, Lynn. "Warping Basics from Back to Front." interweave.com/weave/projects_articles.asp.

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Zielinski, S.A. *Everything A Weaver Should Know About Warps and Warping*. Master Weaver Library, vol. 5. L'Islet, Québec: Nilus LeClerc.

Warping with a paddle

Landis, Lucille. *Warp with a Paddle and Beam without Paper*. Greenwich, Connecticut: Lucille Landis, 1977.

Osterkamp, Peggy. *New Guide to Weaving Number One: Winding a Warp & Using a Paddle*. Revised Edition. Sausalito, California: Lease Sticks Press, 1999.

Voiers, Leslie. *Winding Multi-Colored Warps with a Warping Paddle*, Harrisville, New Hampshire: Water's Edge Weaving Studio, 2001.

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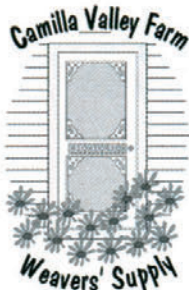
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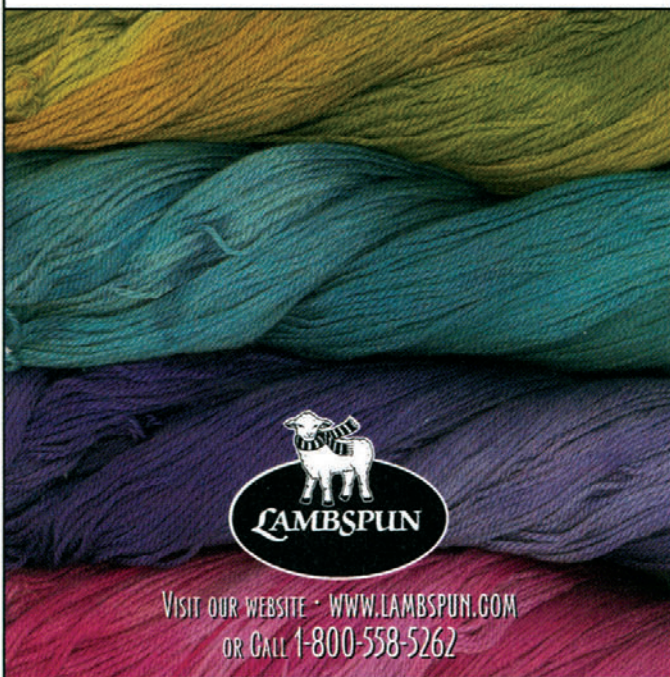
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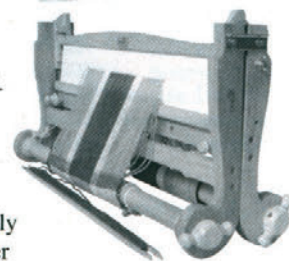
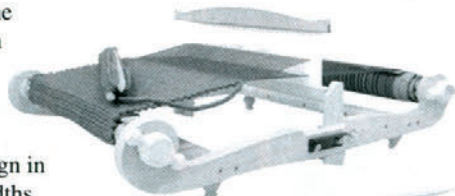
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4-Shaft Twill Gamps

in color-wheel colors

LYNN TEDDER

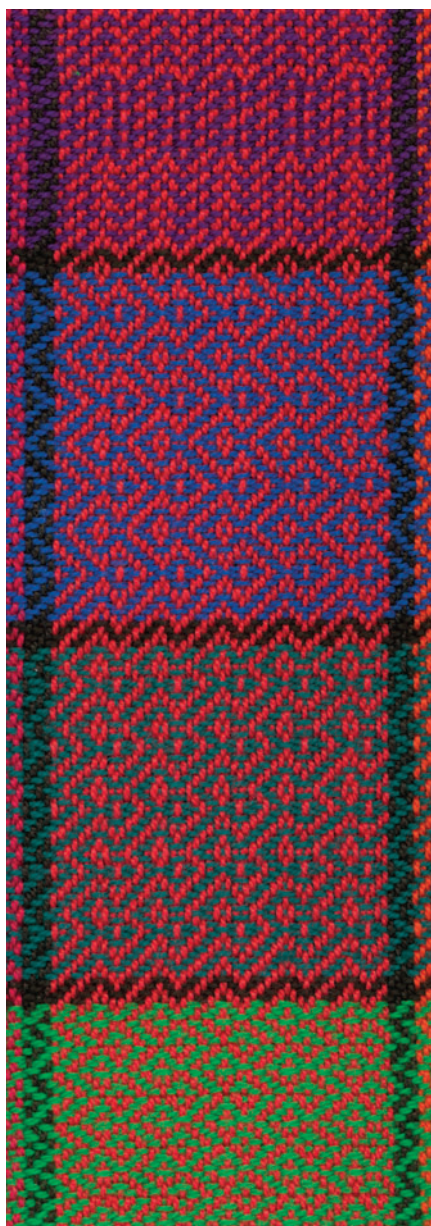
What textile has 100 intricate patterns, 100 glowing colors, and is guaranteed to fascinate weavers of every stripe and level of interest? These gamps! Not only are they twill pattern gamps, but they are color gamps as well. Besides serving as a reference in your studio, they can be used as table squares or generous napkins. A word of warning: Your guests may pay more attention to their table linens than to their food!

In a gamp, a series of different threadings or colors are arranged in the same order in both warp and weft, usually in sections of two or more inches each. As each weft color crosses each warp color, or as the weft treadled for one design interlaces with the warp threaded for another, a new mix occurs, either of color or pattern. The result is as many designs/colors as the number in the warp times the number in the weft—more than 100 different mixes of pattern *and* color in these gamps!

Twill threading and treadling drafts

Ten different twill threadings (many from Marguerite Davison, see Resources) are arranged in eleven 2" warp sections (the two edge sections are both threaded in a straight twill but in opposite directions).

A treadling system commonly used with twills is “as drawn in” (also called “tromp as writ”). Each treadle is assigned a number corresponding to a shaft. The treadling sequence then follows the threading sequence: Treadle 1 is depressed where shaft 1 is threaded, treadle 2 where shaft 2 is threaded, etc. Of the twill tread-



lings used in these gamps, only the plaited twill (treadling J in Figure 1, page 50) does not use an as-drawn-in treadling.

Twill gamps are a valuable design reference that allow you to choose your favorite threadings and use them with your favorite treadlings for other projects.

Color considerations

An advantage of using color sequences with structure sequences in a gamp is that the colors entice the eye to look more closely. In these gamps, each of the eleven twill threading sections is assigned a different color and the colors are arranged in spectrum order separated by narrow stripes of black.

A complication of combining structure and color in a twill gamp, however, is that where warp and weft threads of the same color cross, the twill design disappears! Two different weft color orders are used for the gamps—all of the twill designs are visible in at least one gamp (in one, the weft color order is almost the same as in the warp; in the other, complements of the warp colors are used in the weft).

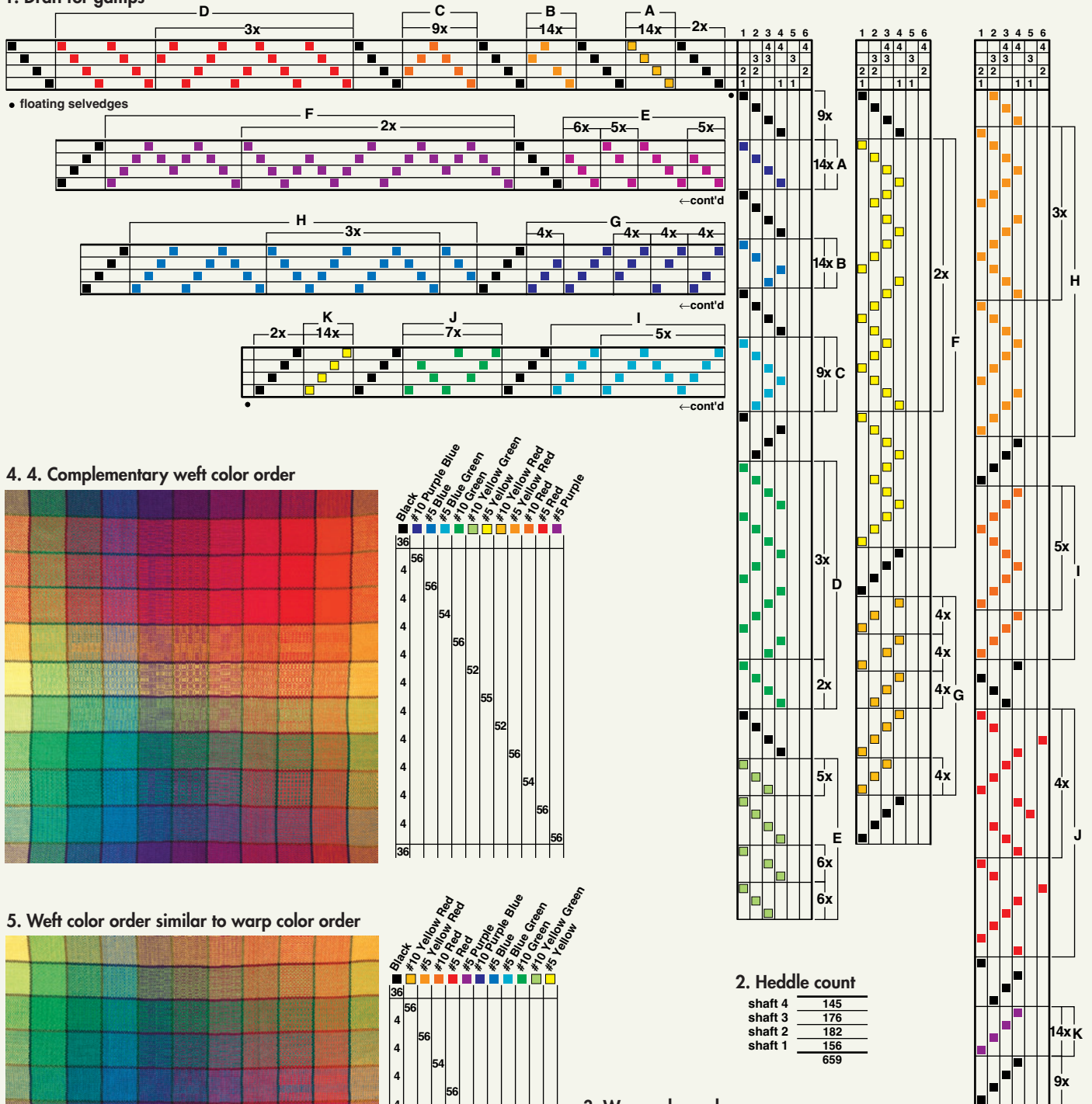
Colors in twill combine differently from the pointillistic optical blending that occurs in plain weave. The twill floats remain more separate visually, especially when viewed up close. Even so, as you weave, you will notice iridescence, particularly where complementary colors of similar values cross. (For more about iridescence, see Bobbie Irwin in Resources.)



Lynn Tedder of Tulsa, Oklahoma, is fascinated by the interaction of color and twill. She is a technical editor for Handwoven magazine.



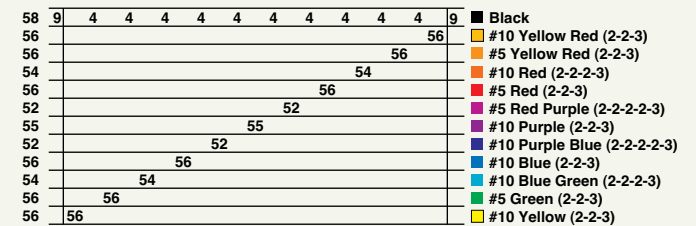
1. Draft for gamps



2. Heddle count

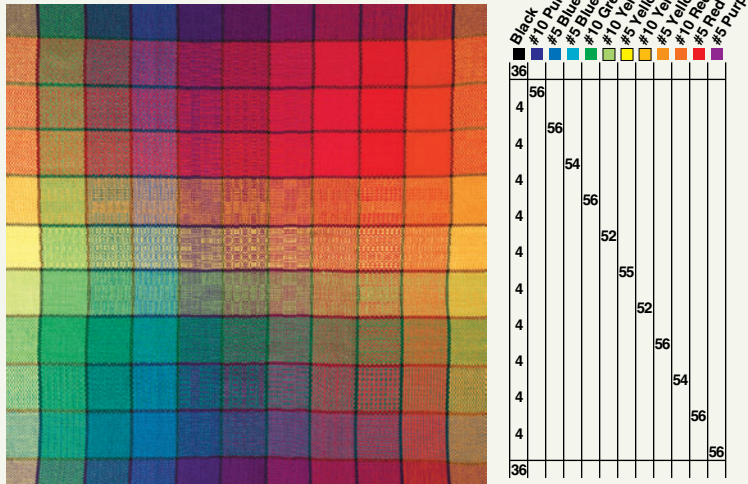
shaft 4	145
shaft 3	176
shaft 2	182
shaft 1	156
	659

3. Warp color order

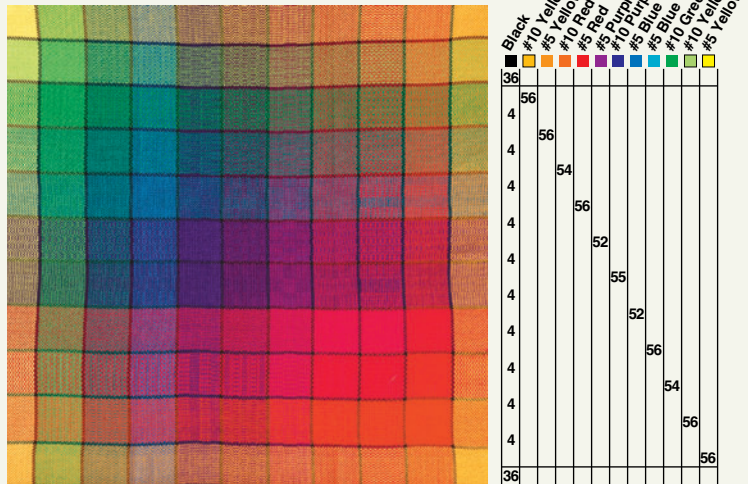


Sleying orders are given in parentheses.

4. Complementary weft color order



5. Weft color order similar to warp color order



Resources

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 Inouye, Bonnie. "Fancy Twill Extravaganza on

Only Four Shafts," *The Best of Weaver's: Twill Thrills*. Sioux Falls, South Dakota: XRX, Inc., 2004, pp. 102–105.
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van der Hoogt, Madelyn. "The Gamp: The Ultimate Design Tool," *Handwoven*, JF 2004, pp. 30–31.
 Woodbury, DeeDee. "A Twill Gamp on Eight Shafts." *Handwoven*, JF 2004, pp. 36–38.

STEPS FOR WARPING AND WEAVING THE GAMPS

Step 1 This project is most easily warped front to back with each color wound separately on the warping board. (See page 41 for specific steps for front-to-back warping.) To begin, wind a warp of 58 ends of Black 4 yd long.

Step 2 Measure a width of 24½" centered in the reed and sley the first end in the first dent for a floating selvedge. Sley the next 4 dents 2/dent (9 Black warp ends sleyed). Leave 24 dents (2") empty—the first colored stripe will be sleyed here. *Sley 2 ends in each of the next 2 dents (4 Black ends sleyed) and leave 24 dents empty for the second color. Repeat from * 9x. Sley 2 ends/dent in each of the next 4 dents and sley the last end (the other floating selvedge) in the last dent.

Step 3 Sleying orders for each of the colors are given in Figure 3. (The colors have slightly different numbers of ends, but they are sleyed so that each one takes up exactly 24 dents.) Wind a separate warp chain 4 yd long for each color following Figure 3. Sley each in the 24 empty dents as shown in Figure 3 (sley #10 Yellow Red 2-2-3, #5 Yellow Red 2-2-3, #10 Red 2-2-2-3, etc.).

Step 4 Check Figure 2 to see that you have enough heddles on each shaft and thread following Figure 1.

Step 5 Weave several picks of plain weave to spread the warp. Wind a bobbin of each weft color. Use one shuttle for the Black weft and a second shuttle for the colors. Practice weaving to square (ppi = epi) with two or three of the treadlings in Figure 1. The overall weft sett should be 27 ppi, so count the picks every ½" until you can consistently achieve 13–14 picks. (8" of warp are allowed for sampling; for weft use a 10/2 color you are not using in the gamps—if you have the Tubular Spectrum kit, there are three extra colors.)

Step 6 Weave the first gamp following the treadling in Figure 1 (weft colors in Figure 1 are the same as the the weft color order in Figure 4). Begin and end the Black weft and the different colors by weaving the tails around the floating selvedge and back into the shed; start the colors on one side of the warp and the Black on the other.

Step 7 When you finish the first gamp, open the 3-4 shed (treadle 3) and throw 2 picks of a strongly contrasting color

thread to mark the cutting line between the two gamps.

Step 8 Weave the second gamp following the weft color order in Figure 5 with the treadling order in Figure 1. In this gamp, the weft color order is very similar to the warp color order. End the second gamp like the first with 2 picks of a contrasting color.

Step 9 Weave the third and fourth gamps in the same way using the weft color orders in Figures 4 or 5 or choosing your own.

Step 10 Cut the warp from the loom, cut the gamps apart along the contrasting-color threads, and machine zigzag or serge the raw edges.

Step 11 Machine wash in warm water with regular laundry detergent and machine dry on medium heat until slightly damp. Press dry with an iron on the cotton setting.

Step 12 Enclose the machine-stitched edges in a narrow hem: For each gamp, press the machine stitching at each end to the wrong side, then fold up ½", enclosing the machine stitching. Slip-stitch the hem closed, and press.

PROJECT AT-A-GLANCE

Weave structure
2/2 twill.

Equipment
4-shaft loom, 25" weaving width; 12-dent reed; 2 shuttles, 13 bobbins.

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Black, 232 yd (¾ oz); #10 Yellow Red, #5 Yellow Red, #10 Red, #5 Red, #5 Red Purple, #10 Purple, #10 Purple Blue, #10 Blue, #10 Blue Green, #5 Green, #10 Yellow, 224 yd (¾ oz) each color.

Weft: 10/2 pearl cotton (4,200 yd/lb), Black, 336 yd (1½ oz); #10 Purple Blue, #5

Blue, #5 Blue Green, #10 Green, #10 Yellow Green, #5 Yellow, #10 Yellow Red, #5 Yellow Red, #10 Red, #5 Red, #5 Purple, 168 yd (¾ oz) each color. A small amount of another color 10/2 cotton for sampling.

Yarn sources

The Tubular Spectrum kit with enough yarn for this project (1½ oz of 10/2 pearl cotton in 20 colors) and 10/2 black pearl cotton are available from The Lunatic Fringe.

Warp order and length

661 ends (includes 2 ends for floating selvages) 4 yd long following the color order in Fig-

ure 2 (allows 5" take-up, 31" loom waste, 8" for sampling).

Warp and weft spacing

Warp: 27 average epi. In a 12-dent reed, sley the black stripes 2/dent, the 55-end and 56-end (colored) stripes 2-2-3/dent, the 54-end stripes 2-2-2-3/dent, and the 52-end stripes 2-2-2-2-3/dent. Width in the reed: 24½".

Weft: 26–27 ppi. Woven length of each gamp (measured under tension on the loom including hem sections): 25".

Finished dimensions

After washing, amounts produce four hemmed squares each 21¼" x 21¼".

Warping Tip

Here's how to get even tension when you tie on to the front apron rod: Tie in small groups, ½–¾". Bring two halves of each group over and around the apron rod to tie on top (see Photo h page 61). Tie the first half of a square knot. Repeat across the warp (start at the center, then both edges, then from side to side). Don't worry about even tension at this point.

When you are finished, tie the second half of each knot, not tight, just snug. Memorize how snug feels and tie each succeeding knot the same. If you tie these knots tight, each knot gets a little tighter and you have to do lots of adjusting.

Double Your Pleasure Scarf

new ideas in doubleweave

ERICA DE RUITER

Here is a project that expands the possibilities of 4-shaft doubleweave in unusual and creative ways. This scarf took second place for Innovative Use of Weave Structure in Handwoven's "What's Hot?" contest. Follow these directions or choose your own materials and colors for a two-layer scarf with offset edges—on only four shafts! You can vary the places where the layers exchange for many different effects.

The two layers of this doubleweave scarf are offset from one another at the edges and at the ends. As you look at the light-layer side of the scarf, the dark layer underneath extends beyond one edge and one end. As you look at the dark-layer side, the light layer underneath extends beyond one edge and one end. The two layers are joined by exchanging faces (top to bottom and bottom to top) every few inches to produce narrow horizontal stripes on each side in the colors of the contrasting layer.

Design considerations

This scarf is woven in a very fine wool in twelve colors. A few of the colors are no longer available. Substitutions are given in the project instructions, but you can also reduce the total number of colors; simply choose two color ranges, one for



each layer, that contrast with each other. You can also use fine silks or cottons or other wools. Whatever fiber you choose, sett each layer for plain weave and remember that the overall weight of the scarf will be double that of a single layer.

You can vary the scarf design by varying the places where the layers are exchanged. (Although it is woven on the same warp as the project scarf, the scarf on page 54, with large areas of the opposite layer on each face, has a completely different look.) You can even exchange

the layers only at the center of the scarf to produce four scarf ends that can be worn in many arrangements!

Consider using offset doublewoven layers for shawls or other fabrics, not just scarves. The amount of offset can also be varied. In this scarf, the layers are offset on both edges by 2", but this measurement can be different and/or the two edges can be offset differently from each other.

Warping considerations

Fine wool requires extra care during warping—it can be sticky and fragile. Warping back to front using a raddle to distribute the warp on the beam instead of beaming through lease sticks is the least stressful method for delicate warp threads (see complete instructions for this method on page 56).

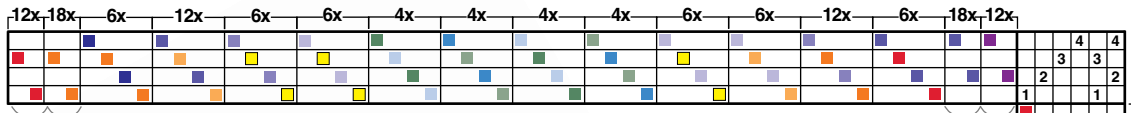
To simplify arranging the color orders in the two layers, each layer is wound separately on the warping board. Because the single-layer areas are less dense than the double-layer areas, use sturdy corrugated cardboard or heavy paper to pack both the cloth and warp beams and equalize the density of the layers on the beams.



Erica de Ruiter lives and teaches weaving in Nijmegen, The Netherlands. She loves the challenge of weaving on four or fewer shafts.



1. Draft for scarf



2a. Upper layer color order

36	24	12	Red
72	48	24	Orange
36	24	12	Yellow Orange
36	24	12	Yellow
8		8	Blue
8		8	Dark Green
8		8	Olive
8		8	Light Blue

Sley bracketed warps 2/dent.
Sley all other warps 4/dent.

- Red #4-3039
- Orange #4-3037
- Yellow Orange #4-5040
- Yellow #4-1005
- Blue #4-4009
- Dark Green #4-5052
- Olive #4-5034
- Light Blue #4-4008
- Navy #4-4005
- Dark Royal Blue #4-4039
- Purple #4-4075
- Lavender #4-4022

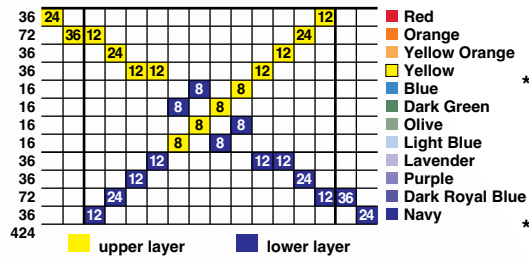
2b. Lower layer color order

36	12	24	Navy
72	24	48	Dark Royal Blue
36	12	24	Purple
36	12	24	Lavender
8		8	Blue
8		8	Dark Green
8		8	Olive
8		8	Light Blue

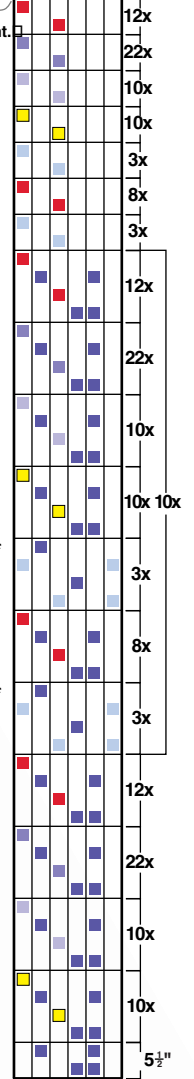
* Layers exchange

Note that 2 treadles are depressed together to weave the lower layer.

2c. Layer arrangement



Erica wove two scarves on her warp. This scarf uses different weft color orders and the layers are exchanged in different places from the scarf on page 53. Put on a long warp (add 2½ yd per scarf) and experiment!



STEPS FOR WEAVING THE DOUBLEWEAVE SCARF

Step 1 Wind the warp for the lower layer with a threading cross and a raddle cross (group 16 ends in the raddle cross for the first and last group; 15 ends for each of the others; 14 total groups) in the color order in Figure 2a. (See page 56 for more about winding two crosses.)

Step 2 Place a stick through the end loops near the raddle cross, secure it to the warp-beam apron rod, and distribute the warp in the raddle beginning 4½" (9 raddle dents) to the right of center.

Step 3 Wind the warp for the upper layer as for the lower layer following Figure 2b. Place a stick through the end loops, secure it to the warp-beam apron rod, and distribute it in the raddle beginning 4½" to the left of center. There will be a single layer of warp in the outer 2" on each side and a double layer of warp in the center 5" for a total width of 9".

Step 4 Beam the warp under even but not firm tension with sturdy corrugated paper separating the layers.

Step 5 When the threading crosses arrive behind the shafts, place a separate set of lease sticks into each cross. Tie two sturdy cords around the back and front beams on either side of the warps. Work the two cords alternately over and under the ends of the lower-layer lease sticks, forming a figure-eight and allowing the lease sticks to slide as needed. Tie cords in the same way for the pair of upper-layer lease sticks.

Step 6 Thread the heddles following Figure 1. Then sley the single-layer areas 2/dent and the double-layer areas 4/dent in a 15-dent reed. Tie each layer of warp threads separately onto the cloth beam apron rod in groups of about ½" each.

Step 7 Wind a bobbin for each color in the weft and tie up the treadles as in Figure 1. (When the lower layer is woven, it is necessary to press two treadles together to make the shed.)


Step 8 Allowing 8" for fringe, begin by weaving the top layer only, following the draft in Figure 1 for weft color order (or use your own). Begin and end each weft color by bringing the tail around the edge thread and back into the same shed. Minimize draw-in (to avoid abrading and breaking edge threads) by placing the weft at a 30° angle. Press the weft in place on a closed shed instead of beating it in. Aim for a weft sett of about 24 ppi (the weft is not as closely sett as the warp to give the scarf a soft hand and reduce stress on the warp threads).

Step 9 When you are ready to begin weaving the lower layer, insert thin cardboard strips into the plain-weave sheds of the lower layer (alternately raise shafts 1-2-3 and 1-3-4), both to space the warp and to bring the shed opening of the lower layer even with the upper layer. The lower layer is woven with a solid-color weft. As you weave

both layers, maintain a weft density of about 24 picks per layer. When the apron rod for the scarf reaches the cloth beam, wind corrugated cardboard or sturdy paper on the cloth beam to equalize the density of the single- and double-woven areas.

Step 10 The two layers of the scarf exchange places so the layers are connected where the narrow blue stripes are woven (* in Figure 1). For a clean cut at the point of the exchange, first raise both shafts of the bottom layer (2-4) and beat gently. Then lower shaft 4 and throw the first pick in the shed formed by raising shaft 2. When it is time to weave with shafts 1 and 3 in the upper layer again, raise them both, beat, and then resume treadling. At the end of the scarf, weave 5½" of only the lower layer to offset the scarf ends.

Step 11 Cut the scarf from the loom allowing at least 8" for fringe. Trim the fringe of all four ends of the scarf to 8". Make a twisted fringe of two groups of 6 ends in each fringe. Secure each fringe with an overhand knot 5" below the fell, and trim to ½" below the knots.

Step 12 Wash the scarf gently by hand in lukewarm water with a mild detergent such as Dawn liquid. Rinse thoroughly in water of the same temperature. Squeeze out excess water; roll the scarf in a towel and squeeze again; hang to dry. Steam press on a wool setting. 

PROJECT AT-A-GLANCE

Weave structure

Doubleweave.

Equipment

4-shaft loom, 10" weaving width; raddle with ½" dents; 15-dent reed; 3 shuttles, 6 bobbins; corrugated cardboard or heavy paper to pack both warp and cloth beams; 3-4 cardboard strips 1" x 12" each.

Yarns

Warp: 36/2 wool (8,929 yd/lb, metric count, Venne Fleeceweol), Red #3039, Yellow Orange #5040, Yellow #1005, Lavender #4022, Purple #4075, and Navy #4005, 108 yd (½ oz) each; Orange #3037 and Dark Royal Blue

#4039, 216 yd (¾ oz) each; Blue #4009, Dark Green #5052, Light Blue #4008, and Olive #5034, 48 yd (¼ oz) each.

Weft: 36/2 wool (8,929 yd/lb, Venne Fleeceweol), upper layer: Red #3039, 101 yd (¾ oz); Purple #4075, 114 yd (¼ oz); Yellow #1005 and Lavender #4022, 52 yd (¼ oz) each; Light Blue #4008, 29 yd (¼ oz); lower layer: Dark Royal Blue #4039, 346 yd (¾ oz).

Yarn sources

36/2 Venne Fleeceweol is available from Louet USA in 50 g (900 meter) cones.

Warp order and length

2 warp layers, 212 ends each, 3 yd long, as

in Figures 2a-c (allows 4" take-up and 32" for loom waste that includes the fringe).

Warp and weft spacing

Warp: 30 epi per layer (2/dent in a 15-dent reed in single-layer areas; 4/dent in double-layer areas). Width in the reed: 9¼".

Weft: 24 ppi per layer. Woven length of each layer (measured under tension on the loom): 66¾". Total woven length: 72¾".

Finished dimensions

After washing, amounts produce one scarf, each layer 6⅞" x 60" plus 5½" fringe at each end, with total dimensions of 8¼" x 65½", not including fringe.

BACK TO FRONT WITH TWO CROSSES

by Peggy Osterkamp

The European back-to-front warping method is much more efficient than other back-to-front techniques I've seen. Professional weavers have used it for centuries, finding it quick and cost effective. It works for even the finest and most fragile threads.

The most important characteristic of this method is that no lease sticks are placed in the warp as it is wound on the warp beam. Instead, the warp is spread and organized only by the dents of the raddle. It is much less stressful for the warp to pass through the raddle on its way to the beam than a cross at the lease sticks, which can tangle and damage fine threads. When weaving begins and tension is applied to the warp, there is no need for the threads to have been arranged individually on the beam by the cross.

Here are the basic steps (for more detail, additional variations, and reasons for choosing them, see my books and video listed in *Warping Resources*, page 45).

Step 1 Wind a warp with two crosses, one at each end of the warping board (see Figure 1). The threading cross (at the top of the board) separates the threads individually. The raddle cross (at the bottom) separates the threads in groups. (Note that the end peg of the warping board cannot be one of the pegs used to make a grouped cross—the thread can't go around it and back on the same side of the peg.) The number of threads in each group of the raddle cross is the number of threads that will be placed in each dent of the raddle. Because threads tend to twist and clump together in large raddle spaces, the smaller the spaces ($\frac{1}{4}$ "– $\frac{1}{2}$ " the better. For a warp of 48 ends per inch, and a

$\frac{1}{4}$ "-dent raddle, for example, 12 ends are placed together in the raddle cross. By the way, for warps of very fine threads, fine raddles called drawing-in combs or warp combs are available from reed manufacturers.

(Instead of making a group raddle cross, you can stop and tie a counting string around each raddle group as you wind the warp, or you can count out the threads for each group when you load the raddle. But with a raddle cross the threads are already counted and no strings need to be tied and then undone. The group cross is a big time and mistake saver.)

Step 2 Tie the crosses to secure them and any choke ties as necessary and chain the warp from the warping board beginning at the end with the threading cross (or use a kite stick as described in my books and video).


Step 3 On a clean, smooth worktable, place a pair of lease sticks in the raddle cross. Into the end loops of the warp, place another sturdy stick longer than the width of the warp but shorter than the full width of your warp beam. Tie a string from one end of this stick to the other to make sure the loops are secure on the stick. (Later, you will attach this stick to the apron rod of the warp beam.) Place paper over the pegs of the raddle, place the lease sticks and end stick on one side so that the warp passes over the paper, and weight the warp chain with a heavy book. Put each group of threads from the raddle cross in a raddle dent, sliding the paper out of the way as you go;

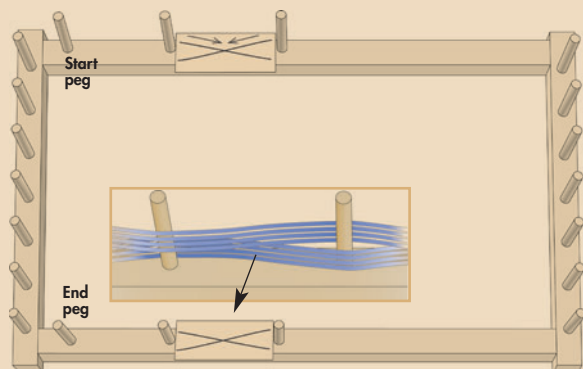
see Figure 2. Stretch rubber bands across the pegs to secure the threads.

Step 4 Secure the raddle on the back beam of the loom and tie the end stick to the apron rod (tie it at the center first, and then every 3" to the edge of the warp only). Remove the lease sticks. Place the warp chain so it passes over the castle of the loom or through the center of the loom (heddles pushed to the sides) and over the front beam.

Step 5 Turn the crank on the warp beam until the end stick reaches the beam. Do not pull on any individual threads. Each loop of warp around the end stick is two warp threads, and pulling on one can make it loose and its neighbor tight. Place sticks around the beam for the first complete turn to protect the warp from the apron cords. After that, you can insert pieces of paper or warping sticks. (I use paper cut 4" longer than the width of the warp and about 12" wide and fold in the edges 1" on each 12" side. You can place one piece of paper per yard—continuous paper is not necessary if the warp is beamed tightly.)

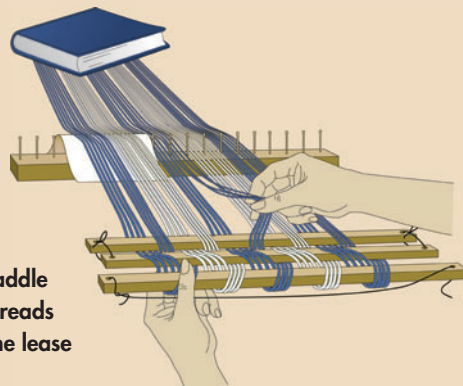
Step 6 At the front of the loom, apply tension to sections of the warp by jerking on a 2" section at a time. The goal is to apply as much tension as possible. Crank and jerk in this way until the threading cross arrives behind the shafts.

Step 7 Place lease sticks in the cross openings and suspend them in a comfortable position for threading. Thread the loom sitting in front of the shafts. 



1. Wind a warp with two crosses, a threading cross and a raddle cross. Each group in the raddle cross goes in one dent of the raddle.

2. Place lease sticks in the raddle cross, place the groups of threads in the raddle, and remove the lease sticks for beaming.



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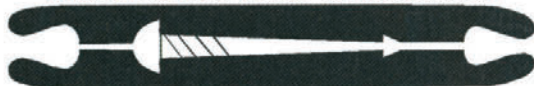
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Aurora Rug

in Finnish Raanu

WYNNE MATTILA

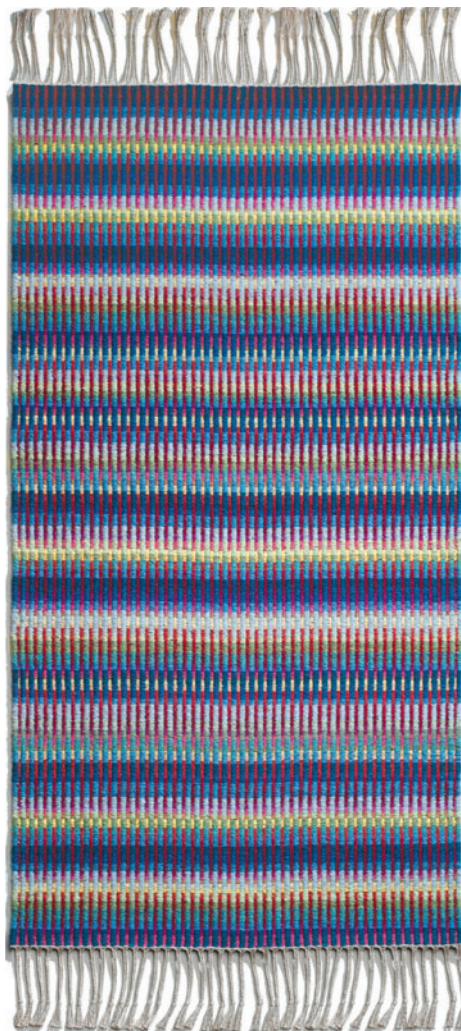
A trip to Finland made me want to weave a rug with a connection to my Finnish heritage. The design for the Aurora rug was inspired by the colors of the aurora borealis (the northern lights) and a Finnish Lapp weaving called a raanu. Traditionally, raanu are woven of wool. They are used as the covering of a goahti (a tepee-like structure) or for warmth as bedcovers in the Arctic climate. The braided warp fringes are used to tie the raanu together on the goahti. Raanu are thick enough to be used for rugs, and the technique allows great freedom in designing and the use of a multitude of colors.

Rugs, especially weft-faced rugs with linen warps, require special care in both warping and weaving. A rug must be thick and sturdy and lie flat on the floor. A strong loom, a strong warp fiber, tight tension, a firm beat, a consistent angle of weft, and using a stretcher and advancing it often are the key ingredients to a tightly woven durable rug with smooth and even selvages.

The special requirements of rugs

For successful rugs, the warp threads must be evenly and tightly tensioned on the warp beam, they must be perpendicular to the back and front beams, and the width of the warp on front, back, and warp beams must be the same as the width of the warp in the reed.

Countermarch and counterbalance looms are ideal for rugs since the shed is



formed by both lowering and raising the warp threads. This allows the tension to be greater than if some threads are raised and others remain neutral (as on a jack loom). This action also provides equal tension on both the raised and the lowered threads so that the beater affects all threads equally.

You'll need strong apron rods for both cloth beam and warp beam. For best results, use sticks to pack the layers on the warp beam.

Good weaving technique is also important for the success of a weft-faced rug. A sturdy loom with a heavy overhead beater is ideal for beating the weft in firmly. Even so, each weft should receive more than one beat: Place the weft in the shed, close the shed and beat hard (the weft can jump away from the fell in an open shed), change to the next shed, and beat hard and fast two more times. Speed adds to the force of the beater (force = mass x acceleration).

When you're ready to weave the rug, insert a temple (stretcher) that maintains the width of the fabric at the width of the warp in the reed, and experiment for a few picks to find the exact weft angle that does not pull in the selvages.



Wynne Mattila of Minneapolis, Minnesota, designs, weaves rugs, and teaches weaving emphasizing beauty, function, and technique.



STEPS FOR WEAVING THE AURORA RUG

Step 1 Wind the warp following Project at-a-glance. Spread the warp in a raddle and beam (see page 61). It is important that the end loops of the linen warp not slip as they are attached to the back apron rod. (For my rugs, I make lark's head knots of the end loops of warp in 1" groups and slide the back apron rod through each knot.) Thread the heddles, sley the reed, and remove the lease sticks.

Step 2 Lash the warp to the front apron rod: Tie overhand knots in 1" groups of warp threads in front of the reed. Be certain the tension is even for all threads within each group and form a tight knot without disrupting the tension. Tie one end of a 4-yd piece of strong cotton cable cord to the front apron rod at the left edge of the warp. Lash the knotted groups to the apron rod in a continuous spiral: down through the warp group, and under, up, and over the rod, leaving about 2"

between knots and rod. Secure the cord to the apron rod at the right edge of the warp. Shift the cord left or right to even the tension on each group. Check by running your hand across the warp in front of the reed, behind the reed, and behind the shafts. Advance the cloth take-up one notch and adjust as needed. If it feels even, advance another notch and continue until a tight, even weaving tension is achieved.

Step 3 Allowing 10" for fringe, weave a heading of cotton knit strips in plain weave (you can cut an old T-shirt into 1¼" strips). Weave 1" with heavy scrap wool in weft-faced plain weave.

Step 4 Weave the rug following Figure 1 using the color orders in Figures 2a–b. Use a temple set at the width of the warp in the reed and move it every inch. Maintain very tight tension. For the unique selvages in this rug, place the cool-color shuttle first. Enter the warm-color shuttle from the opposite side, pass this

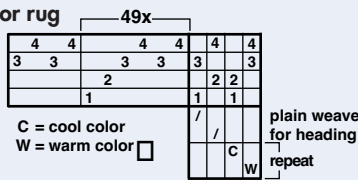
Step 5 weft over the first one, and pull to draw the interlock to the back of the rug. End with 1" of scrap wool as at the beginning. Cut the rug from the loom, allowing 10" for fringe.

Step 6 Allow the rug to relax on a flat surface for 24 hours. Then remove the scrap wool in small sections as you work a row of Philippine edge (see Resources) from left to right with the fringe facing you.

Step 7 Work 7-strand flat braids with the fringes: Place 4 strands in your left hand, 3 in your right. Bring the outer left strand across to the center and place it in your right hand. Bring the outer right strand to the center and place it in your left hand. Continue for 4". Secure the braid with a wrapping knot (see Resources). Trim fringes evenly.

Step 8 Place the rug flat on a large board, cover with damp bath towels, and steam press. Allow to lie flat until the towels have dried. ➔

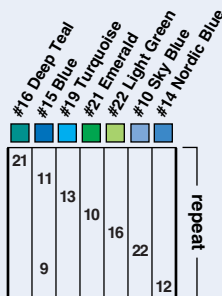
1. Draft for rug



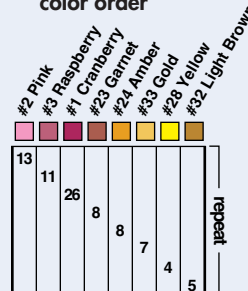
To weave the rug on two shafts, thread all 1s and 2s on shaft 1 and all 3s and 4s on shaft 2.

To weave, always alternate a cool-color pick with a warm-color pick. The cool-color sequence repeats with a different number of picks than the warm-color sequence. In this rug, the number of picks of each color varies each time the sequence is repeated, although the same color rotation is always used. Repeat these two sequences, either varying or using the numbers in Figures 2a–b for desired rug length.

2a. Cool weft color order



2b. Warm weft color order



Resources

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003. Woven Philippine Edge, p. 43; Five-Strand Flat Braid, p. 82; Onloom Wrapped Warps, p. 56 (these directions can be used for wrapping the fringe to secure the braids).

Piroch, Sigrid. "Inspired by the Bauhaus: Silk Scarf in False Damask." *Handwoven*, March/April, 2004, pp. 56–58 (these directions can also be used for wrapping the fringe).

PROJECT AT-A-GLANCE

Weave structure

Raanu (variation of weft-faced plain weave).

Equipment

2-shaft or 4-shaft loom, 30" weaving width; 10-dent reed; 30" temple (stretcher); 15 ski shuttles; lease sticks; raddle, warp sticks.

Yarns

Warp: 8/5 wet-spun linen warp (480 yd/lb), natural, 894 yd

(1 lb, 14 oz).

Weft: 100% wool singles (470 yd/lb, Geo, Halcyon), #1 Cranberry, 347 yd (11½ oz); #2 Pink, 173 yd (6 oz); #3 Raspberry, 147 yd (5 oz); #10 Sky Blue, 209 yd (7½ oz); #14 Nordic Blue and #21 Emerald, 118 yd (4 oz) each; #15 Blue, 235 yd (6¾ oz); #16 Deep Teal, 200 yd (6¾ oz); #19 Turquoise, 122 yd (4½ oz); #22 Light Green, 152 yd (5½ oz); #23 Garnet,

176 yd (6 oz); #24 Amber, 147 yd (5 oz); #28 Yellow, 59 yd (2 oz); #32 Light Brown, 62 yd (2½ oz); #33 Gold, 87 yd (3 oz).

Yarn sources

Geo singles wool and 8/5 wet-spun linen are available from Halcyon Yarn.

Warp order and length

298 ends 3 yd long as in Figure 1 (allows 4" for take-up and 42"

for fringe and loom waste).

Warp and weft spacing

Warp: 10 epi (1/dent in an 10-dent reed). Width in the reed: 29⅝".

Weft: 36 ppi. Woven length (measured under tension on the loom): 61½".

Finished dimensions

Amounts produce one rug 28½" x 59" plus 6" fringe at each end.

BACK TO FRONT THROUGH LEASE STICKS

by Louise French

Step 1 (Letters a–h indicate photos below.) Beginning at the end peg (use a guide string to plan the warp’s path), wind the warp placing the cross between pegs 2 and 3 at the top of the board (see Figure 1). Tie each 1" group of warp threads together between pegs 1 and 2 (a). When you are finished winding, tie each arm of the cross, slip a tie through the loops at peg 1, and tie a tight choke tie at every yard. Cut the warp loops only at the end peg.

Step 2 Center a raddle with 1" sections on the back beam, push the heddles to the sides, and attach two strong cords to each side of the castle behind the shafts.

Step 3 Place the warp chain through the center of the loom with the cut end toward the front and the tied groups of warp loops toward the back. Place a lease stick through the cross opening closest to the castle (b). Using a lark’s head knot, attach the stick to the cords. Slip the second lease stick through the other opening. Tie the lease sticks together leaving a 1" space between them (c). Remove cross ties.

Step 4 Slip your hand through the loops you tied together at peg 1; remove the tie. Taking one loop at a time from your hand, turn it a quarter turn to the left and place it over a raddle peg (d).


Step 5 Bring the back apron rod up to the raddle (e). Note the number of warp loops that fit between the cords that attach the rod to the loom and remove the rod from the apron cords. Take one loop at a time from a peg on the raddle, turn it one-quarter turn to the right, and slip it onto the rod (f). Replace the rod’s cords as needed. Continue until all the loops are on the rod. Place the 1" warp groups in between the pegs of the raddle (centered); stretch rubber bands over the raddle pegs to keep the threads securely in the spaces.

Step 6 At the front of the loom, pick up the warp at the first choke tie and vigorously shake and pull to straighten it. Pluck if necessary, but do not comb (g). Remove the choke tie and hold the warp under tension as you turn the warp beam, packing with paper or sticks. If there are tangles at the lease sticks, shake and pluck the chain. Stop winding when the cut end reaches the breast beam.

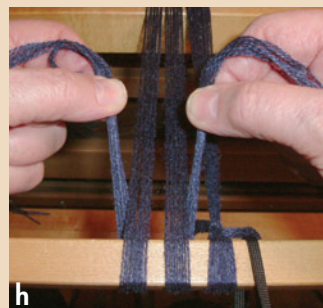
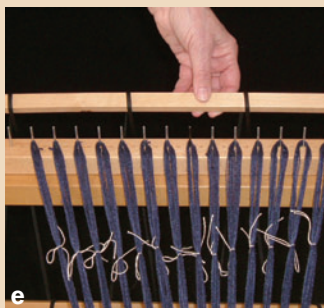
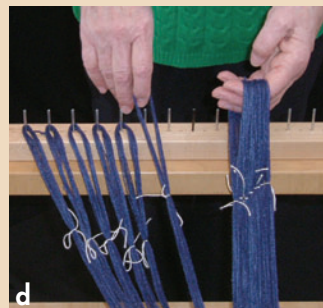
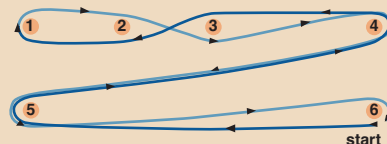
Step 7 Move the cords supporting the lease sticks from the front lease stick to the back one to tip the cross for easier access. Move half of the total heddles needed on each shaft to the center. From them, count out the number needed for the first inch or for a logical

threading repeat of about that amount. Count out the same number of warp ends, leaving them in the cross. Thread following your draft. If you have no threads or heddles left over, you have threaded correctly. Continue in this manner until the threading is completed. Remove the lease sticks and raddle.

Step 8 Secure the beater in an upright position and sley the reed, centering the warp in the reed. Tie the warp onto the front apron rod using the first half of a square knot (h). Begin at the selvages, and work from side to side. Tie ½" groups on each edge, no more than 1" everywhere else.

Step 9 When you are finished, check to see that the tension is even by running your hand back and forth across the warp. Adjust as needed by holding a tail of the knot in each hand and with your thumbs pushing each tail gently toward the beater. Do this working from side to side. When the tension is even, tie the second half of each knot. 

1. Begin winding at the last peg



Warping with a Paddle

using yarns from your stash for a scarf

KRISTINE LINN

I have the great blessing—and misfortune!—of working at a weaving and knitting shop. The blessing is obvious: I get to play with all kinds of fabulous yarns all day—knitting yarns, weaving yarns, fleeces, roving, silk cocoons. The misfortune is probably also obvious: my tactile playmates have a tendency to come home with me. But I am a disciplined and rather frugal girl. When I love a yarn—and have absolutely no idea what I’m going to do with it—I very stringently enforce a policy of one skein (or two or three) or one cone (or two or three)! Very stringently.

I am also a tool girl. If a tool exists, I’m sure I’ll need it someday. If I haven’t needed it up to now, I’m sure the fault is mine. Tools come home with me, too.

All this talk of blessings leads me to another rite: Confession. I must admit that for all my equipment and yarn, for all the hours I spend at the loom, my sample-to-finished object ratio is rather appalling. There is something so wonderful about sampling. Is it the learning? The room for experimentation? No fear of disappointment? The wide-open potential? The general lack of commitment? (I’ve spoken of this with my therapist; I’ll spare you her professional opinions.)

This project absolves me of some of my guilt by a) making my disparate collection of yarns an asset rather than an embarrassment, and b) allowing me to use some of the weaving accessories I’ve collected.



Kristine Linn of Seattle, Washington, teaches weaving at *The Weaving Works*. She loves introducing new weavers to yarn.

A mix of yarns

The ground warp in this scarf uses sixteen different yarns. About half are rayon chenille; the others are various cottons, rayons, and silks—all with roughly similar thicknesses. (Six more yarns—all knitting novelties—are used in the supplementary warp.) Although the yarns in this scarf are listed in the Project at-a-glance, page 64, what you are urged to do is to go to your yarn shelves—or yarn store!—and gather your own. If you follow the directions on page 65 for paddle warping, you will need a cone holder and/or spool rack and corresponding yarn packages (spools or cones). Of course, the project directions can be used with other warping methods, too.

Warping with a paddle

Warping with a paddle is especially appealing when you are using a number of different yarns in a repeating sequence. The basic idea is to thread the paddle (just as you would thread a rigid heddle) with all of the threads you plan to use. One pass around the warping board places them all without time-consuming cutting and tying of ends.

Design considerations

For this scarf, the supplementary warp threads are added after the ground warp is completely ready for weaving. I usually beam enough ground warp for more than one scarf. Since the supplementary ends are not beamed, I can change them between scarves for very different looks. If you weave only one scarf, you can sley the supplementary warp with the ground warp and beam them together. You’ll still need to use S-hooks to weight the supplementary ends, though, because they interlace less often and otherwise become looser than the rest of the warp.

You don’t have to have sixteen different yarns to warp sixteen ends at a time with a paddle. You just need sixteen different yarn packages. You can wind yarn from a cone onto a spool for a second source of the same color.

Resources

Osterkamp, Peggy. *Winding a Warp & Using a Paddle*, Revised Edition. Sausalito, California: Lease Sticks Press, 1999.

Voiers, Leslie. *Winding Multi-Colored Warps with a Warping Paddle*. Harrisville, New Hampshire: Water’s Edge Weaving Studio, 2001.



PROJECT PLANNER

▶ Three hours Wind the warp and sley the reed

Wind a ground warp of 160 ends using a paddle (see page 65) or other method; sley 2/dent in an 8-dent reed; center for 10".

▶ Two hours Thread the loom

Thread the ground warp following Figure 1 or 2, leaving an empty heddle every 1/2" for the supplementary warp.

▶ One hour Beam the warp

Beam the warp maintaining even tension and packing the layers with smooth paper or sticks. Tie on to the front apron rod in 1/2" groups, separating the groups at the positions of the empty heddles.

▶ One hour Add the supplementary threads

Bring the reed forward to sley the 19 supplementary warp ends in the dents corresponding to the empty heddles (there will also be 2 ground ends in each of these dents). Place a clean towel on the floor behind the loom for the supplementary threads to rest on. One at a time, cut each supplementary end 3 yd long, sley it through the reed, thread it through the reserved heddle, and let it hang from the back of the loom. (Choose these threads in any order that pleases you.) Tie each supplementary warp thread to the front apron rod and then add a 2–3" S-hook to the other end of each thread at the back of the loom (just a little off the floor) with a lark's head knot.

▶ Three hours Weave the scarf

Weave a 4" header (use 5/2 pearl cotton or other similar smooth scrap yarn) for the fringe area, and then weave 60" with chenille weft at 16 ppi following Figure 1 or 2; end with 4" scrap yarn. You'll need to move the S-hooks when they reach the back beam. Just pull them out of the lark's head knot and create a new knot near the floor. The supplementary ends may tangle with each other on the towel—gently disengage them from each other as you move the S-hooks, but try to play with them as little as possible. The less interference, the fewer tangles. If you beamed the supplementary warp with the ground warp, the S-hooks will slide under the warp beam and need no adjustment.

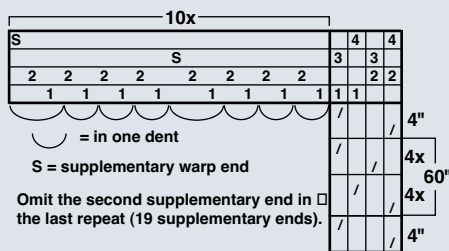
▶ One hour Finish the scarf

Remove the scarf from the loom and machine stitch the two raw edges at the edges of the fringe filler weft. Machine wash, cold water, gentle cycle. I use a small amount of Synthrapol instead of regular detergent. Machine dry, warm. If the scarf doesn't feel soft enough when it has finished drying, put it back in the dryer for a few minutes with a pair of jeans.

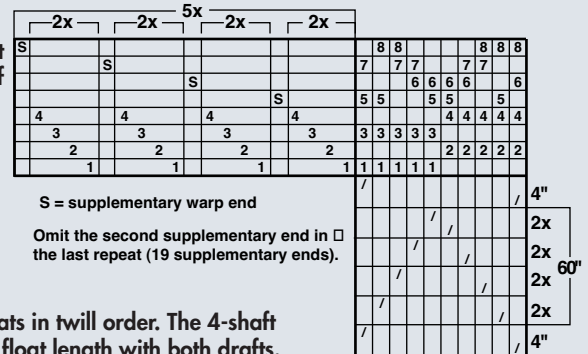
Cut off the machine stitching at both ends and remove the scrap yarn to free the fringe. Machine stitch the beginning and end of the scarf to stabilize the first and last weft picks. Trim fringe if necessary.

Celebrate the completion of your scarf by putting the shiny thrums outside for the birds to incorporate into their nests. ◀

1. 4-shaft draft for scarf



2. 8-shaft draft for scarf



The scarf on page 63 uses the 8-shaft draft, which arranges the supplementary floats in twill order. The 4-shaft draft arranges the floats in alternate order for almost the same look. You can vary float length with both drafts.

PROJECT AT-A-GLANCE

Weave structure

Plain weave with a supplementary warp.

Equipment

4- or 8-shaft loom, 10" weaving width; 8-dent reed; 1 shuttle; nineteen 2–3" S-hooks; warping paddle; cone holder; spool rack.

Yarns

Ground warp: rayon chenille (1,300 yd/lb): Mineral, Aspen, Mulberry, Iroquois, Oriental Teal, Hurricane, Teal, Tunisian Teal, Island Blue; rayon chenille (2,000 yd/lb), Caribbean and Jasper; Skin-

ny Majesty rayon novelty (2,300 yd/lb), Turquoise and Island Blue; Variegated Magic (70% rayon, 30% cotton, 950 yd/lb), Teal; 5/2 pearl cotton (2,100 yd/lb), Tunisian Teal and Blue Jay, 30 yd each yarn.

Supplementary warp (knitting yarns): Trendsetter Flora #202 (1,645 yd/lb); K1C2 Sprinkles #580 (3,475 yd/lb); Colinette Giotto #100 (713 yd/lb); Anny Blatt Victoria Colonial #120 (996 yd/lb), Berroco Candy FX #8758 (1,243 yd/lb), Ply-

mouth Eros #4796 (1,508 yd/lb), 9–12 yd each. Weft: Rayon chenille (1,300 yd/lb), Teal, 293 yd (3 3/8 oz). 5/2 pearl cotton or similar scrap yarn, 40 yd.

Yarn sources

All ground warp yarns are available from Silk City. Supplementary warp yarns are available from knitting stores. Exact amounts of the yarns in this scarf are also available as a kit from The Weaving Works.

Warp order and length

Ground warp: 160 ends 3 yd

long (allows 6" take-up and 34" loom waste). Supplementary warp: 19 ends 3 yd long.

Warp and weft spacing

Ground warp: 16 epi (2/dent in an 8-dent reed). Supplementary warp: 2 epi (1-0-0-0 in an 8-dent reed). Width in the reed: 10".

Weft: 16 ppi. Woven length (measured under tension on the loom): 60" (scarf body).

Finished dimensions

After washing, amounts produce one scarf 8 1/2" x 52" plus fringe.

WARPING WITH A PADDLE

by Kristine Linn

Step 1 (Letters in the text refer to photos blow). Place the yarn packages on a spool rack or other device that allows them to unwind freely (a). With the yarns on your right and the warping board on your left, thread each yarn in order from cone or spool alternately through a slot or hole in the paddle (hold the handle toward you).

Step 2 Tie the ends in an overhand knot. Holding the knot in your left hand and the paddle in your right, raise the paddle and place the knotted loop over the first peg on the warping board. Hold the paddle under your right arm while you tie the warp to the board (b).

Step 3 Holding the paddle in your left hand and using your right hand to pull and tension the warp threads, move the paddle to the first peg of the cross, lift the paddle up with your left hand, and pull the warp taut and a little downward with your right hand to make a shed. Put a couple of fingers of your left hand in the shed (c) to keep it open on the left side of the paddle as you slide the paddle to the right side of the peg and place the threads on the peg (d).

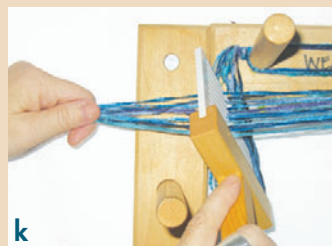
Step 4 Lower the paddle with your left hand and hold the warp slightly upward with your right hand to make the opposite shed (e). Again, keep the shed open with your left hand as you slide the paddle past the second peg of the cross and place the threads on the peg (f). Use your left forearm to block the threads on the first cross peg so they don't jump ship!

Step 5 As you go around the warping board, always lead with your tensioning hand followed by the paddle. This requires changing hands as you change directions. When you come to the peg at the right side of the board (g), bring the yarns around the peg with your tensioning hand and turn the paddle 180 degrees so it comes around the peg with the yarn. As you do this, change the paddle to your right hand and the yarns to your left hand (h). Then lead with your left hand followed by the paddle in your right to the next peg on the left side of the board. Carry the yarns and paddle around this peg, changing hands as you turn. Keep the handle always toward you and the warp threads

always closest to the warping board. When you come to the end peg, go around it in a *counterclockwise* direction (i-j) and then go back up through the same path you came down.

Step 6 When you return to the cross pegs (in the opposite direction from which you began), make all the same motions but with the opposite hands. With the yarns in your left hand and the paddle in your right, move the paddle downward and the yarns upward at the first peg (the second cross peg on the way down), and keep the shed open with the right fingers. Move the paddle upward and the yarns downward at the second peg (use your right forearm to keep the threads from jumping ship).

Step 7 Take the threads and paddle *clockwise* around the starting peg (k-l), change the paddle to the left hand, and repeat. You will often notice a half twist in the yarn between the paddle and the cones. This will come out when you round the next peg. To keep twist from building up, *always* go in opposite directions (clockwise vs counterclockwise) around the first and last pegs.



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Sectional Beaming

in ten easy steps for
upholstery or pillow fabric

BETSY BLUMENTHAL

Weavers who don't have a sectional beam wonder if they need one. Some weavers who have one have never used it. Why have a sectional beam? Sectional beams are incredible time-savers for warps with repeating sequences of colors or yarn types. Most sectional beams are divided into two-inch sections, which means that any sequence that repeats in two-inch intervals is ideal for sectional beaming. An even greater plus for sectional warping is that you can beam a very long warp almost as quickly as a short one—with perfect tension every time!

Winding a multicolored warp with a color change after each end is very arduous with the conventional warping-board method. You have to stop and cut and tie one thread to another with every change. No cutting and tying with sectional warping!

Beaming a very long warp can also be a daunting task when it is done in the conventional way. Providing consistent tension and avoiding tangles yard after yard takes time and effort. With a sectional beam, long warps can be beamed as easily as short ones, and since no paper or sticks take up space between the layers, you can beam as much warp as the beam will hold.

Here's how it works. A sectional warp beam is equipped with sets of pegs that divide it into sections, usually 1" or 2" wide. All of the warp threads that go in one section are wound into it for the number of



Sectional warping equipment: a sectional warp beam, a cone holder (optional), a bobbin winder for winding the spools (either electric or manual), a yardage counter (to the right of the bobbin winder above), and a spool rack. You'll also need a tension box; see page 71.

yards desired for total warp length. The threads are then cut and secured, and the process is repeated for each subsequent section until all of the sections to be used are filled. The pegs keep the threads in perfect layers, eliminating the need for packing paper or sticks. The cut ends are then brought out of the sections and over the back beam for threading.

The tension box orders the threads,

determines their width, and provides the tension. The warp threads go from the spools through a small reed and around tensioning pegs in the tension box as they are wound in each section.

The sectional warping instructions on pages 70–71 (in ten easy steps!) use the upholstery fabric on page 69 as a sample project (the fabric also makes great pillow covers) to walk you through the process.



Betsy Blumenthal of Boulder, Colorado—teacher, weaver, and customer support guru at Schacht Spindle—loves tools and techniques.



SECTIONAL WARPING

by Betsy Blumenthal

The upholstery/pillow fabric on page 69 is used as an example in these steps, but they can be applied to any project. Letters (a–n) indicate photo references below.

Step 1 Obtain all the necessary equipment: A sectional warp beam (equipped with 1" or 2" sections), a spool rack (see page 68) that can hold the number of threads you plan to wind in each 2" section (32 for this project), a bobbin winder (a), a tension box (e), and a yardage counter (optional but helpful for measuring accurately the yards of warp on each spool).

Step 2 Plan the warp with a color repeat of 2" (this can also be a repeat of different kinds of yarn). For this project, warp length is 6 yd; there are 32 ends in each 2" section for 16 epi. 13 sections are used for a weaving width of 26"; see the color order in Figure 1, page 71.

Step 3 Wind 1 spool of warp yarn for each end in the section (a) and place it on a spool rack. To calculate the amount of yarn needed for each spool (remember that each spool carries 1 of the 32 ends in a section), multiply 13 sections x 6 yd per section for a total of 78 yd. To be sure there was more than enough (it's a nuisance to run out of yarn when you're beaming the last

section), I wound 90 yards of yarn ($\frac{2}{3}$ oz) on each spool. If you don't have a yardage counter, you can measure your spools by weight. Place the spools on the rack so that the yarn pulls from the bottom of each spool toward the loom. Arrange them in their threading order either horizontally or vertically. Place the rack parallel to the warp beam about 6 ft behind your loom.

Step 4 Install the sectional beam according to the manufacturer's instructions. Be sure you have one tie-on cord attached to each section—usually ending with a loop. To keep the cords from tangling as you fill the sections, wind each cord around its section and knot the looped end loosely around a peg to the left of the section (as you face the loom from the back).

Step 5 Thread the tension box and install it on the back beam above the first section to be filled on the right (as you face the loom from the back). My tension box has a shedding mechanism and a pivoting reed in the front in addition to the tension pegs and fixed reed at the back. The shedding mechanism creates a cross at the front end of the warp bundle for each section.

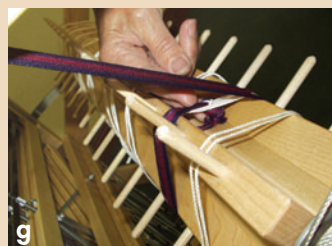
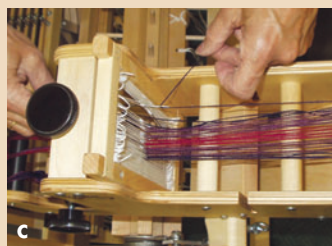
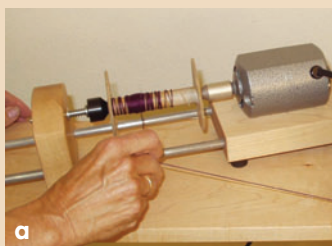
The pivoting reed allows for small adjustments to the width of the warp to help prevent the warp ends from falling into neighboring sections or catching on the pegs that divide the sections. (My tension box also has an adjustable center tension peg that is removed during threading.)

Centering your warp threads in the stationary and/or pivoting reeds if your box has them, thread the box from the back following Figure 1. For the first thread: Take the thread through the fixed reed (b), over and under the tension pegs if you don't have a removable peg, through the eye of a heddle in the shedding mechanism (c), and through the pivoting reed at the front of the box.

Thread the next end through the reed and under and over the tensioning pegs in the opposite path from the first end if you don't have a removable peg. Then take the end between the heddle you threaded previously and the next heddle and through the pivoting reed.

Repeat these two steps, threading the odd ends through heddles, and the even ends in spaces between heddles, until all the warp ends are threaded through the box.

Tie the 32 ends into an overhand



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Fabric Forecast Fashions for Spring/Summer '05

DARYL LANCASTER



My name is Jayne. I am a structure person. I have been on the Twelve Hue Color Wheel Program to recovery for at least a decade.” —Jayne H. Flanagan

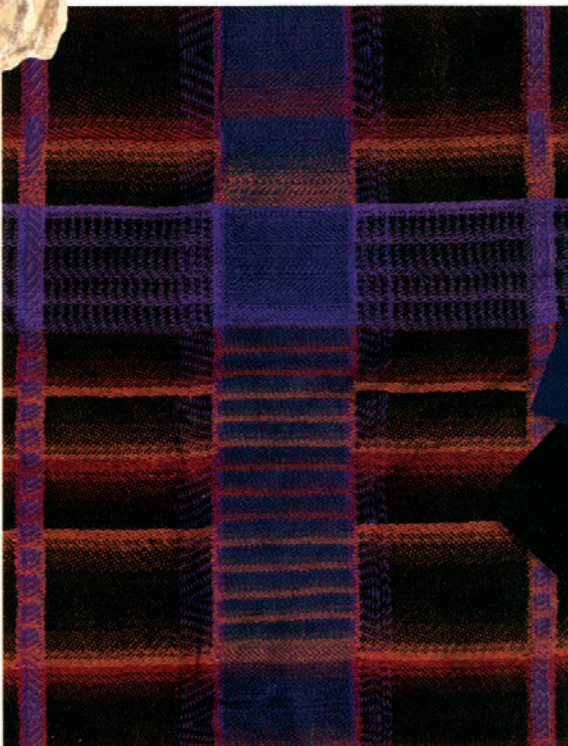
Jayne is not alone. Many weavers feel handicapped when it comes to using color. Jayne explains that to her, structure is comforting in that it is “black or white”; i.e., the thread is either up or down, right or wrong, resolved or not resolved, under control or not under control.

Color, on the other hand, is full of surprises. Color never looks the same when you get it home, put it in a different light, or pair it with the color you thought would work. Jayne is still looking for the “ $E=mc^2$ ” of color, trying to learn the reasons for what she sees.

Being comfortable in a world of color is largely the result of confidence. One bad color experience—receiving, for example, a negative and discouraging comment from a juror or fellow guild member—can undermine one’s sense of color security.

Happily, confidence comes with practice!

ISLAND SUNSET



FIESTA FEVER



The Fabric Forecasts can help you get that practice. Start with yarns from your stash that are Forecast colors—if you don't have all of them, use what you have or add others. If you don't have the Fiesta Fever colors, for example, try using the boldest and brightest colors in your stash, all in combination or all adjacent to each other, as they are in the bag featured here. No one color stands out—and the look of all of them together is smashing.

As you work, pay close attention to what happens when the colors interact. Notice what works and ask yourself why.

On these pages you'll find an example of one fabric in each of the four Spring/Summer '05 palettes introduced in the last issue of *Handwoven*. (See also Tracy Kaestner's Island Sunset shawl on pages 78–80. Tracy gives tips on using Coloraid papers as the basis for determining Fabric Forecast dye mixes.)

If you use the palettes for a textile—whether garment or household, send us a photo for our May/June '05 gallery.

This stunning evening jacket (page 74) is by Carol Woolford. The structure is a 16-shaft satin in Tencel and a fine 2-ply rayon; the sett is 40 ends per inch. The jacket is constructed using Vogue pattern 2232. Carol added a commercial silk for the sleeves that she decorated with stamped textile inks.

Daryl Lancaster wove this summer tote in variations of Bird's Eye twill. She used 2-ply tapestry wool from her stash for the weft stripes and then mounted the fabric on a fusible fleece for support. The trim is from a scrap of commercial cotton decorator fabric, and the bag is constructed from Vogue pattern 7563.

SEASHELL PASTELS



The garments in the Fabric Forecasts—and those at the Convergence 2004 Fashion Show in Denver—suggest wonderful trends in handwoven garment design and construction. The sewing skills of handweavers have improved in remarkable ways over the last few years, and fabric and construction designs are more creative. Weavers are not afraid of combining structures within a fabric, commercial fabrics with handwovens, or different techniques in the same garment. Natural linen yarns are juxtaposed with shiny rayons; small checks and plaids are contrasted with subtle stripes of variegated yarns. Many weavers are using multishaft looms for unique structure/color/texture combinations. (Gone are the days when an AVL was mostly used for point twill!) Embellishments, trims, surface designs—all are being added with thoughtful planning to clothing that deserves to be called Wearable Art.

One difficulty in combining multiple types of fabrics and different structures within the same garment is making sure all are sufficiently stabilized in order to support each other and work together in the same piece. Try using the new generation of fusible knit interfacings, such as HTC's Fusi-Knit or Textured Weft; they can add stability without changing the original fabric hand.



Heather Winslow hand-dyed the yarns in the jacket she calls "Nature's Essence." The turned twill fabric is woven in several different Treenway and Silk Tree silks and JaggerSpun's Zephyr wool/silk. The warp is painted and the weft immersion dyed, both with natural dyes. She used Vogue pattern 9126.



Fabric and garment designs are more creative; weavers are combining structures, techniques, yarns, and embellishments in very new ways.

If you haven't used the Spring/Summer '05 palettes for your own designs yet, there is still time to be on the cutting edge of fabric design. If you are a surface designer, try burnout and deconstructed fabrics using the palettes. Handweavers can explore fabrics with deflected warps, color-and-weave effects, and loom-controlled lace weaves—all "hot" fabrics in the ready-to-wear market. Try weaving different wefts with alternate tie-ups and treadlings on the same warp and then combining them in the same garment. Play with some of the new high-tech knitting yarns as a supplementary warp or weft (see the September/October issue of *Handwoven* for ideas). Beaded fringes and embroidery are also part of the total fashion picture for next summer.

And if you really just want to weave (and being ahead in the fashion game is not your goal) you can use what you see here for the dish towels we all love, placemats and table linens, rugs and throws, or even for samplers just to have the joy of color experimentation.



Dianne Totten invented this 4-shaft, 2-block float weave. She treadled the pattern for the top and plain weave for the pants. The yarns are 14/1 and 14/2 linen from Louet, except for a gold accent in 40/2 linen from Webs. She copied the pattern from an existing garment, a great way to insure a perfect fit.

A Sunset to Dye For

A shawl in Fabric Forecast's Island Sunset Palette

TRACY KAESTNER

I really look forward to each new Handwoven Fabric Forecast. I can't wait to see what interesting combinations of colors will be predicted. My first design step for a project using the palettes is to take out a sheet of Color-aid paper for each of the palette colors. I hang the papers on the wall in my studio and look at them for a few days. Usually a palette will say to me, "Weave me!" This time, the Island Sunset palette said, "Dye me!"

Color-aid papers are available from the Color-aid Corporation (see page 14)—they are widely used in art and design classes. There are 314 colors in a set, and sets are available in several different sizes of paper. The colors are arranged in order according to hue, saturation, and value. There is a color code written on the back of each paper.

From palette to yarns

I use the Color-aid papers to choose a palette of colors for a project and then focus on finding the yarns or dyes for the colors I've chosen. The Fabric Forecast palettes are an inspiring place to start. As I plan my project, I can take out the corresponding Color-aid papers and decide whether to use all of the colors, eliminate some, or add others.

To dye yarns for the palettes, I use fiber reactive dyes (Sabracon F from PRO



a. Tools for planning project colors

Chemical & Dye), which work on both cellulose and silk fibers. The dyes come in powdered form and are mixed with water to create stock solutions that can be used either as is or mixed with each

other to make new colors. To get the colors I want, I usually use two reds, two blues, and two yellows. For this project I also used blue-violet and black.

A booklet that comes with the Color-aid papers explains how to read the codes to determine hue, saturation, and tint or shade. By studying the codes and placing the colors on a color wheel, I can guess the percentages of dye colors and the amount of black, white, or the color's complement to use.

The next step is to play with mixing the stock solutions. Be sure to write down your successful formulas so you can reproduce the colors! Figure 1 gives the color names I assigned to this project, the Color-aid codes, and the percentages of stock solutions I mixed to get the colors.



Tracy Kaestner of Katy, Texas, is a color enthusiast. She teaches classes in her Lone Star Studio and weaves for the Fabric Forecast.

1. From Color-aid paper to dye formulas

Shawl color	Color-aid code	Sabracon F dye formulas
Gray Blue□	B-P2-1 (Blue, pastel, 2-1)□	48% Brilliant Blue, 48% Deep Navy, 4% Orange*□
Red-Orange□	RO-S1 (Red-Orange, shade 1)□	24% True Red, 24% Sun Yellow, 10% Blue Violet□
Yellow-Orange□	YO-S1 (Yellow-Orange, shade 1)□	96% Golden Yellow, 4% Blue Violet□
Orange□	O-T1 (Orange, tint 1)□	50% Golden Yellow, 50% Flame Scarlet□
Dark Blue□	C-S3 (Cyan, shade 3)□	90% Brilliant Blue, 10% Rich Black□
Violet	V-Hue (Violet, pure hue)	100% Blue Violet

*Orange is from the O-T1 mix. □

The gray blue is thinned with equal amount of distilled water.



STEPS FOR WEAVING AND DYEING THE SHAWL

Step 1 For the cool colors: Wind 8 separate 20/2 silk warps of 66 ends each and 2 of 67 ends, 3 yd long. (There are 2 warps for each cool-color square in the shawl; the 67-end chains include floating selvages.) Tie the crosses loosely; do not cut end loops.

Step 2 Do not chain the warps but fold into packets about 10" long. Soak in soda ash solution (follow manufacturer's directions) for 30 minutes. Squeeze out solution and put the warps in pairs in ziplock bags (put the 67-end warps in the same bag). Pour 1 cup of dye in each bag (mix following manufacturer's directions), zip the bag, and squish to saturate: 2 bags with Violet, 2 bags Gray Blue (includes the bag with the 67-end warps), and 1 bag Dark Blue.

Step 3 Remove the warps from the bags, squeeze out dye, wrap each warp in plastic wrap, and leave for 48 hours.

Step 4 For the warm sunset colors in the shawl, wind a 2 oz skein of 12/2 silk. Paint the three warm-color dyes on the skein in sections (see Photo b), wrap in plastic wrap, and leave for 48 hours.

Step 5 Unwrap the warps and skein from the plastic wrap, straighten, and chain each warp loosely. Rinse in warm water, then place warp chains in a bucket filled with enough water to cover fiber, stir in 1 cup vinegar, and soak for 30 minutes. Soak the skein in a different bucket using ¼ cup vinegar. Remove chains and skein, squeeze out water, and soak in warm water with a small amount of Orvus Paste 20–30 minutes. Rinse until water runs clear; hang to dry.

Step 6 Wind the warm-color skein into 4 warp chains of 16 ends each 3 yd long (you'll use the rest of the skein for weft).

Step 7 Slip the end loops furthest from the threading cross onto a rod at least 2" longer than warp width in this order: 2 Gray Blue, 1 Sunset, 2 Violet, 1 Sunset, 2 Dark Blue, 1 Sunset, 2 Violet, 1 Sunset, 2 Gray Blue. This rod will be attached to the warp beam apron rod.

Step 8 Spread in a ½" raddle centering for 27": Divide each of the cool-color chains into 5 raddle dents; place each warm-color chain in a single dent. Attach the end rod to the apron rod and



b. Painting the sunset skein

beam the warp (see page 56). Place lease sticks in the threading crosses and thread following Figure 3. Sley cool colors 3-4/dent and warm colors 4/dent.

Step 9 Weave the shawl following Figure 3. Hemstitch both ends, including 6 ends and 2 weft rows in each stitch.

Step 10 Remove the shawl from the loom and twist the fringe with 2 groups of 6 in each fringe. Slide a bead on 1 thread in a group of 6 every other fringe.

Step 11 Machine wash, delicate, in warm water with Synthrapol. Machine dry, warm, until slightly damp. Iron dry, and then beat shawl on edge of table to revive luster. Trim ends of fringe. ⇄

2. Warp color order

64	16	16	16	16	Sunset
132	132				Dark Blue
264	132	132			Violet
266	133	133			Gray Blue
726					

3. Draft for shawl

	6x				4x				6x									
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4		
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3		
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

• floating selvages

PROJECT AT-A-GLANCE

Weave structure

Twill and basket weave.

Equipment

4-shaft loom, 27" weaving width; 8 dent reed; raddle; 2 shuttles.

Yarns

Warp: 20/2 spun silk (5,000 yd/lb), natural 1,986 yd (6¾ oz); 12/2 spun silk (2,950 yd/lb), natural, 192 yd (1⅙ oz); you can also use colors from Treenway Silks.

Weft: 20/2 spun silk (5,000 yd/lb) black, 1,463 yd (4¾ oz); 12/2 spun silk (2,950 yd/lb), natural 151 yd (⅚ oz).

Dyes and other materials

Sabracon F dyes (available in 2 oz packages): Sun Yellow F11, Golden Yellow F14, Flame Scarlet F31, True Red F33, Brilliant Blue F42, Deep Navy F47, Blue Violet F81, Rich Black F16. About 60 Crow beads in equal amounts of black, orange, and red-orange (holes must be big enough to accommodate the yarn).

Yarn and dye sources

20/2 and 12/2 spun silk are available from Treenway in natural and colors. Dyes, soda ash, and Synthrapol are available from PRO Chemical & Dye.

Warp order and length

726 ends 3 yd long as in Figure 2 (allows 4" take-up and 36" loom waste, which includes 16" for fringe).

Warp and weft spacing

Warp: Cool colors 28 epi (3-4/dent in an 8-dent reed), sunset colors 32 epi (4/dent). Width in the reed: 25¾".

Weft: 30 ppi. Woven length (measured under tension on the loom): 68".

Finished dimensions

After washing, amounts produce one shawl 22½" x 65" plus 8" fringe at each end.



● Black 20/2
● Sunset 12/2

Weave a–b 12x; [end with one □ 4¾" section □ to balance.

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EXHIBITS AND SALES

ARIZONA

November 13. 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.

CALIFORNIA

Through October 31. Ragged Beauty, exhibit of Japanese rag textiles, contemporary artwork, and folk art exploring the themes of recycling and repair. Museum of Craft & Folk Art, Bldg. A, Fort Mason Center, San Francisco, CA 94123. (415) 775-0991; www.mocfa.org.

November 6. Weaving and Spinning Festival of the Southern California Handweavers' Guild at Torrance Cultural Arts Center, 3350 Civic Center Dr., Torrance. (310) 316-0910; www.schg.org/festival/.

COLORADO

October 21-23. Annual fiber art sale by Rocky Mountain Weavers' Guild at Englewood Civic Center, 1000 Englewood Pkwy., Englewood. Contact Dale Zitek, (303) 763-7107; dalezitek@msn.com; www.rmweaversguild.org.

November 20. San Juan Weavers Guild annual show and sale at the Montrose Pavilion, 1800

Pavilion Rd., Montrose. Contact Bobbie Irwin, 62600 Jeremy Rd., Montrose, CO 81401. (970) 249-2981; irwin@rmi.net.

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FLORIDA

November 19-20. FAB, a fiberarts boutique featuring work by members of the Manasota Weavers Guild, Venetian Society of Basketmakers, Florida Gulf Coast Surface Design Guild, and Florida West Coast Bead Society on St. Armand's Key, Sarasota. Contact Kathie Hayes, (941) 923-8554; kzhweaves@verizon.net.

ILLINOIS

Through October 31. Hollow Tree Spinners' and Woodstock Weavers Guild show in Woodstock. The Fold, 3316 Millstream Rd., Marengo, IL 60152. Contact Rita Hagenbruch, 404 W. McKinley St., Harvard, IL 60033. (815) 943-5972; joerita@mc.net; www.woodstockweaversguild.org.

October 17. Uncommon Threads, annual juried

runway fashion show at The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; finelineca@aol.com.

November 5-7. Fine Art of Fiber, sponsored by Illinois Quilters Inc., North Shore Weavers Guild, North Suburban Needlearts Guild, and Windy City Knitting Guild, at the Chicago Botanic Gardens, 1000 Lake Cook Rd., Glencoe, IL 60022. www.needleartsguild.com.

INDIANA

October 17. Annual 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.

MASSACHUSETTS

November 11-14. Exhibit and sale by The Weavers' Guild of Boston at the Josiah Smith Barn, 358 Boston Post Rd., Weston. Contact Elizabeth Lang, (617) 436-3830; elang@pobox.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.

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November 19–20. Greater Lansing Weavers Guild show and sale at Edgewood United Church, 469 N. Hagadorn Rd., East Lansing. Contact Bonnie J. Powell, (517) 699-2417; GBPOW@comcast.net.

MINNESOTA

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.

November 19–21. 30th annual Fiber Fair by the Weavers Guild of Minnesota at the Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. (612) 436-0463; assistant@weaversguildmn.org; www.weaversguildmn.org.

MISSOURI

Through October 24. Material Culture: Craft of Israel. **November 5–December 24.** 40th Annual Holiday Exhibition and craft sale. Both at Craft Alliance, 6640 Delmar Blvd., St. Louis, MO 63130. (314) 725-1177.

November 12–14. Columbia Weavers and Spinners' Guild holiday exhibition and sale at Boone County Historical Society Museum, Nifong Park, near Hwy. 63 and Nifong Blvd., Columbia. Contact Ruth Walker, (573) 449-2940; rwalker@feltmaker.com; or Sandy Ries, (314) 965-3823; ddsries@gbronline.com.

November 20–21. Fall Fiber Fling at Arcadia Academy in Ironton. fiberfling@ureach.com

NEW JERSEY

November 13. Jockey Hollow Weavers show and sale at Brookside Community Club, E. Main St. at Cherry Ln., Brookside. Contact Elaine Logue, (732) 356-5942; eflogue@optonline.net, or Lois Macknik, lmacnik@earthlink.net; www.geocities.com/jockeyhollowweavers.

NEW MEXICO

Through October 28. Magic Carpets: Contemporary Southwest Rugs. **October 29–December 2.** Smalls, exhibit of small tapestry. Weaving Southwest, 216-B Pueblo Norte, Taos, NM 87571. (505) 758-0433; www.weavingsouthwest.com.

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

Ongoing. Threads of Time: Woven Histories of the Andes, new long-term exhibit at Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238. (718) 638-5000; fax (718) 501-6134; www.brooklynmuseum.org.

Through January 2, 2005. FiberArt International 2004, 18th biennial juried exhibition organized by Fiberarts Guild of Pittsburgh, at the Museum

of Arts & Design, 40 W. 53rd St., New York, NY 10019. (212) 956-3535; www.madmuseum.org.

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.

November 18–20. Hudson-Mohawk Weavers' Guild annual show and sale at Pruy House, 207 Old Niskayuna Rd., Newtonville (Town of Colonie). Contact Jane H. Moir, 5 Sage Hill Ln., Troy, NY 12180. (518) 271-8623.

NORTH CAROLINA

Through October 12. Exhibit including tapestry by Sandy Adair. The Folk Art Center, Milepost 382, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; www.southernhighlandguild.org.

Through October 29. 2004 Blue Ridge Handweaving Show at John M. Crawford Gallery, Walker Arts Center, The Asheville School, 360 Asheville School Rd., Asheville. BRHS, 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.



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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

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.

OREGON

Through 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.

PENNSYLVANIA

Through November 6. Bhakti Ziek, Works in Fiber. November 19, 2004–January 2, 2005. Gathering of Gifts, works in fiber by local artists. Woven Fiber Art House, 28 S. Darlington St., West Chester, PA 19382. (610) 692-9120; www.wovengallery.com.

November 19–21. Annual show and sale by The Handweavers of Bucks County at Jericho Valley Community Center, Lurgan & Street Rd., Upper Makefield Twp., south of New Hope. (215) 862-5860 or (215) 598-7872.

RHODE ISLAND

Through November 7. Blankets and Baskets: Weavings from the American West, exhibit at Rhode Island School of Design, Museum of Art, 224 Benefit St., Providence, RI 02903. (401) 454-6500.

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, 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.

VIRGINIA

November 23, 2004–January 2, 2005. I'm Dreaming of..., gift show at the Potomac Craftsmen Fiber Gallery, Studio 18, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935; www.PotomacCraftsmenFiberGallery.com.

WASHINGTON

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

October 28–30. Seattle Weavers' Guild annual sale at Bloedel Hall, St. Mark's Cathedral, 1245 10th Ave. E., Seattle. Contact Judy Lynn, 1844 W.

Penn Cove Rd., Oak Harbor, WA 98277. Phone/fax (360) 678-0712; consider@whidbey.net.

CANADA, BRITISH COLUMBIA

November 13. Fibre Flare, annual show and sale of Peace Arch Weavers and Spinners Guild at Hooser Weaving Centre, 13723 Cres. Rd., Surrey. (604) 502-6428; or Donna Hunter, gndhunter@telcomplus.net.

CANADA, ONTARIO

November 13–14. Pottawatomi Spinners & Weavers show and sale at Owen Sound Public Library. Contact Flo, (519) 832-6829; weavings@bmts.com.

UNITED KINGDOM, ENGLAND

November 13, 2004–January 8, 2005. FibreFusion, retrospective exhibition by The North Herts Guild of Spinners, Weavers and Dyers at Letchworth Museum and Art Gallery, The Broadway, Letchworth, North Herts, SG6 3PF, England. Phone 01462 685647; Wendy Addison, waddison61@hotmail.com.

CONFERENCES

ARIZONA

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

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CALIFORNIA

April 14–17, 2005. A Fiber Retreat. Conference of Northern California Handweavers at Asilomar Conference Center, Pacific Grove, CA. CNCH PO Box 50114, Palo Alto, CA 94303. (650) 856-1077. www.cnch.org.

COLORADO

July 28–31, 2005. Intermountain Weavers Conference in Durango. Contact Cinda Towne, cctowne@hotmail.com; www.sdc.org/iwc.

FLORIDA

March 17–20, 2005. Florida Tropical Weaver's Guild Conference in Eustis. Contact Jacki Malone, 313 Bay St., Tarpon Springs, FL 34689; jcmftwg@tampabay.rr.com; www.ftwg.org.

MISSISSIPPI

March 4–6, 2005. Southeast Fiber Forum 2005, at Gulf Park Conference Center, Long Beach. Contact 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 at the National Conference Center, Lansdowne. Registration opens February 1, 2005. Contact Suanne Pasquarella, president@mafafiber.org, or MAFA, PO Box 112, Leonardo, NJ 07737. www.mafafiber.org.

WISCONSIN

June 12–18, 2005. Waves of Weaving, Midwest Weavers Conference at Lakeland College, Sheboygan. Preconference workshops June 13–15. Contact Nancy Frantz, W3201 County Rd. MM, Elkhart Lake, WI 53020. www1.lakeland.edu/midwest2005/index.htm.

CANADA, ONTARIO

May 2005. Stepping Stones, Ontario Handweavers and Spinners conference in Kingston. Contact Beth Abbott, R.R. #2, Godfrey, ON Canada, KOH 1T0; erabbott@sympatico.ca.

UKRAINE

June 14–18, 2005. Fashion 2005, international conference of mini textiles, Kherson. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. 380 (552) 551127; anschnei@public.kherson.ua; <http://anschnei.public.kherson.ua>.

TO ENTER

COLORADO

Fiber Celebration 2005, juried show May 6–July 17, 2005, sponsored by Northern Colorado Weavers Guild in Longmont. **Entry deadline January 15, 2005.** Contact Julia Bottom, 9240 Yellowstone Rd., Longmont, CO 80503. (303) 651-1372; NCWG@highstream.net.

Fiber Celebrated 2005, July 28–31, 2005, in Durango. **Slide deadline January 15, 2005.** Contact Sharon Sichi, Box 673, Flora Vista, NM

87415. (505) 334-6823; daltonk@fisi.net; www.sdc.org/iwc.

GEORGIA

Chattahoochee Handweavers Guild, juried show, May 15, 2005–July 15, 2005. **Entry deadline March 1, 2005.** Entry by slides or CD. Entry fee. Monetary awards given with a special award for new artists/fiber arts students. Send SASE or e-mail address to Kathi Grupp, 2572 Blackmon Dr., Decatur, GA 30033. besing@mindspring.com.

WISCONSIN

WOW, juried fashion show in conjunction with Midwest Weavers Conference, June 12–18, 2005, in Sheboygan. **Entry deadline April 1, 2005.** Send SASE to Cindy Ellenbecker, W1993 Thede Rd., New Holstein, WI 53061. (920) 898-4954; bhaven@excel.net.

CANADA, ONTARIO

Stones in the Fabric of Life, juried show May 2005, in conjunction with the Ontario Handweavers and Spinners Conference in Kingston. OHS members; **Entry deadline April 2005.** Contact Beth Abbott, R.R. #2, Godfrey, ON Canada, KOH 1T0; erabbott@sympatico.ca.

UKRAINE

June 14–18, 2005. Fashion 2005, international conference of mini textiles, Kherson. **Deadline for slides and CV, February 1, 2005.** Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. 380 (552) 551127; anschnei@public.kherson.ua; <http://anschnei.public.kherson.ua>.

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CALIFORNIA

Beginning Weaving on a Loom, November 21. Classes with Christie L. Dunning at Oceanside Museum of Art School, 219 N. Coast Hwy., Oceanside, CA 92054. (760) 721-2787.

ILLINOIS

Inkle Weaving, October 23, with Betty Burian Kurk. **Band Weaving and Pick-Up Patterns**, October 30, with Betty Burian Kirk. **Fast Track to Weaving for Beginners**, January 28–30, 2005. T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDDESIGNS.com; www.TLDDESIGNS.com.

MASSACHUSETTS

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

NEW YORK

Charkha 101, December, with Eileen Hallman. **Beginning Weaving**, January 5, 2005, with Linda LaBelle. Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001. (212) 239-3546; fax (212) 239-4173; www.habutextiles.com.

NORTH CAROLINA

Sakiori (Japanese Rag Weaving), October 31–November 6, Beth Johnson. **Lumpy, Bumpy**

Woven Scarf, November 19–21, Pam Howard. **Weaving, Beginning and Beyond**, November 28–December 4, Pam Howard. **Weaving–Beginning and Beyond**, January 30–February 5, 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.

PENNSYLVANIA

Designing: From Your Idea to the Fabrics in Your Hands, October 22–24, with Sharon Alderman. **Katazome**, resist dye workshop with John Marshall. The Studios at Cannon Hill, Georgeann Blaha, 28 S. Darlington St., West Chester, PA 19382. (610) 692-9120; g@wovengallery.com.

GUATEMALA

Loom Beading, March 3–12, 2005, with Gayle Liman. Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat.org.

TRAVEL

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.

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.

Southwestern United States, April 25–May 2, 2005. Trading post/pueblo tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com; http://www.horizons-art.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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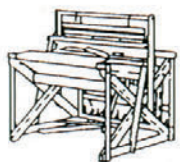
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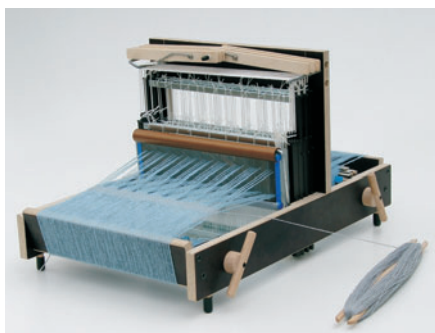
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- Beka:** warping board
- Harrisville Designs:** vertical warping reel and reed hook
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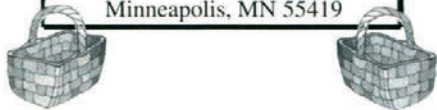
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True Confessions

Early in my weaving career I had finished warping the loom and was ready to weave, but no shed! Suddenly I realized that the warp was wound nicely on the warp beam but it was going *under* rather than *over* the back beam!

—Sharon Alderman

“Why can’t I get a shed?” is the most common question I’ve received in over twenty years both as editor of *Handwoven* and as sales manager at Schacht Spindle Company, Inc. Ninety-nine percent of the time, the problem is that the warp is not going over the back beam—and experienced weavers make this mistake as often as rank beginners!

—Jane Patrick

Last Christmas I decided to weave tartan napkins in unmercerized 20/2 cotton. This time I thought I’d try warping front to back. Bad idea! Sleying from the reed was dreadful, and the multiple ends in each dent twisted. This was the disaster I had on my loom when everyone came to my house for the Guild Christmas party! It’s humbling to know that after thirty years, my biggest warping disaster happened only a year ago. I did learn one thing from this experience—personally I will never warp from the front again!

—Bobbie Irwin



In my very first weaving class I was supposed to warp the loom back to front, but before I took the warp off the warping board, I misunderstood the instructions and cut the end at the raddle cross.



Wrong end! I was sure I had completely ruined the warp. It turned out to be no very great disaster, but it was traumatic enough that to this day, I *never* allow scissors near my warping board.

—Lynn Tedder

It was 1978, I hauled my brand new 8-shaft loom to the spare bedroom in our second-floor apartment (having to dismantle it to make the turn in the stairway), and wound my first warp. I had only warped a loom with a helper in college—I didn’t know it was something you could do by yourself. I patiently waited all afternoon for my new husband to come home from work. I quickly learned that #1, never ask an engineer to help you with anything involving weaving unless you want the entire loom redesigned, and #2, if I wanted to stay married, I’d have to learn to do this task by myself.

—Daryl Lancaster

I was warping my new 16-shaft loom for a tablecloth. When I started weaving, I discovered I had made a threading error about 12" from one of the selvages. I rethreaded and tried weaving again. The threading error had moved 2" and was now 10" from the selvedge. The next time it was within 8" of the selvedge. I ended up having to rethread and resley six times

before I finally worked the mistake off the selvage and was able to start weaving.

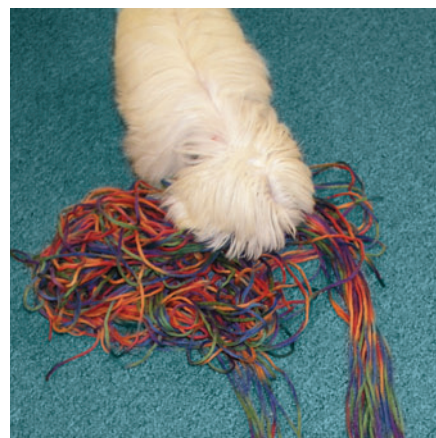
—Ruth Morrison


I was famous in college for poor tension. I took to drinking Tension Tamer tea to see if it would help my warp vicariously and once even resorted to leaving tea bags on my loom overnight! My struggles were mostly due to the fact that I could not maintain a cross to save myself. I was so excited to get that warp on the loom that I would drop it or misplace the lease sticks as I was literally hopping from one foot to the other with excitement.

—Liz Gipson

My most memorable disaster came when I was demonstrating my preferred warping method (front to back) to a class. It was actually sort of a contest. My friend and assistant, Suzie Liles, was demonstrating her preferred method—back to front. As I was showing the class how to tension the warp by twisting a 2" section around a smooth stick and leaning back—hard!—all of the threads in the 2" section broke and fell out of their heddles to the floor at the back—and I to the floor at the front.

—Madelyn



P.S. And, as I was photographing one warping step for this issue, I turned around and my new puppy Bogie had in his mouth the warp that I had sleyed in the reed for the photo on page 33. 



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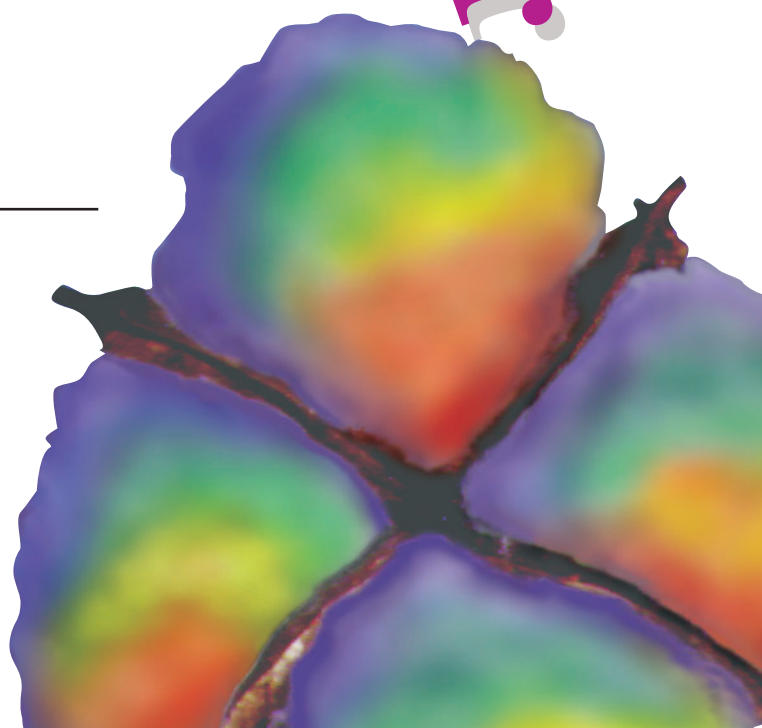
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