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ISSUE 123

JANUARY/FEBRUARY 2005

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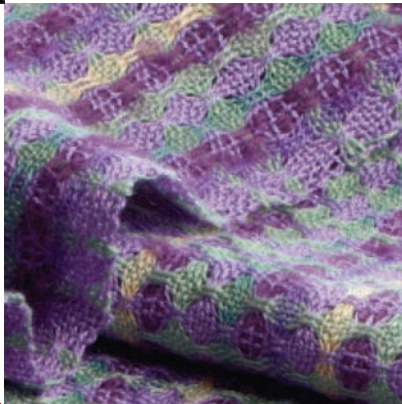
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FROM THE EDITOR | Madelyn van der Hoogt

You may remember my dog Tyler from the editorial he wrote for me some time ago (March/April 2001). Although there are, of course, worse tragedies to endure in life than the death of a pet, it surely is among the worst—maybe because of their supreme innocence. You have to ask yourself after having gone through this experience once *why* you would ever willingly go through it again.

One thing you think is that you will do some things differently with the next pet. Although I felt Tyler was very well behaved, it was pointed out to me at times that he did whatever he wanted. Just in case that was true, I thought it might be a good idea to take my new puppy Huck to obedience class. (Huck has gone through several name changes as I've looked for the one that fits his personality. Huck seems to work because Huck as a weave structure has caused me more editing trouble than any other. I also like the fact that in the name Huck Finn, Finn is a weave, too! Not many of the people who will never read this editorial are aware of this.)

I've never been to dog obedience training before. My teacher believes in the reward method of training. You have a little fanny pack of chopped up hot dogs or bacon or bologna at the ready that you use for teaching each behavior. For Sit, for example, you work the treat over the dog's head in such a way that he has to sit to get it, and then when he actually sits, he gets it and you say Sit. This is because, as the teacher points out, dogs don't know English. So you don't want to be saying Sit Sit Sit Sit over and over again until they sit and then say Good. You want them to associate Sit with sitting. It took one Sit for Huck to know what Sit means. It means when Madelyn has a piece of bacon in her hand you sit and you get the bacon. It does not mean that you Sit at any other time. The same is true for the command Go to Your Bed. You throw the bacon on the bed and then when the dog goes there to get it you say Go to Your Bed. It takes one Go to Your Bed with bacon to get Huck to go there and one Go to Your Bed without bacon for him not to go there again until the bacon does. By the end of the class your hands and the leash are very greasy and Huck is very full and happy but not very trained.



I know that I shouldn't be discouraged by the results of one class. It shouldn't matter that Meat Loaf, a Golden Lab puppy who is even younger than Huck, did everything he was supposed to do. But I'm worried that "Practice makes perfect" may work better for Huck Lace than for Huck.

Madelyn

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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).

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: *Get Fat!* (projects that use thick yarns for quick and deliciously tactile textiles of all types)

January/February 2006: *Weaving for Teaching* (projects to present to classes with helpful tips for teaching and a survey of weaving classes currently offered)

March/April 2006: *Weaving for Show* (how to finish, hang, photograph, and otherwise prepare your work for use, exhibit, or display)

May/June 2006: *Summer and Winter* (a new look at this favorite weave and all its relatives with applications for every fabric use)

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All the Interweave news that's fit to print

Weaving Advocacy

Another Spinning and Weaving Week is behind us. This annual event, sponsored by the Handweavers Guild of America, is devoted to celebrating the crafts we love and sharing them with others. I can't say that the week has made its way to the national calendar, but at Interweave we have had it permanently imbedded in our consciousness, and we are already planning for next year. Did your guild or shop organize an event? Did you attend? If there was no weaving revelry in your community, why not? We would really like to know. Please share your thoughts with me, marilynm@interweave.com or 201 E. Fourth St., Loveland, CO 80537-5655. To learn more about Spinning and Weaving Week, visit HGA's website at www.weavespindye.org.



PHOTO PROVIDED BY THE PHILADELPHIA GUILD OF HAND WEAVERS.

New weaver Carol Kohn gets down to business at one of the Walk In and Weave programs sponsored by the Philadelphia Guild of Hand Weavers. This innovative series of programs was the winner of the FiberHearts award in 2003.

members strong) guild for innovative outreach programs. Applications are due April 15, and each applicant will receive a complimentary copy of Sharon Alderman's *Mastering Weave Structures*. To download a copy of the guidelines and learn more about past awardees, visit www.interweave.com/weave or write FiberHearts, 201 E. Fourth St., Loveland, CO 80537-5655.

Spinning and Weaving Week is just one of many ways that the weaving community shares our love of the craft with others. In the recent discussions of a newly formed trade association, the Spinning and Weaving Association (www.spinweave.org), members have been considering all the various ways to teach weaving. What materials are available to educators and want-to-be-educators? Is there a tried-and-true teaching curriculum? What kind of materials have teachers been looking for and can't find? Please share your thoughts with SWA by contacting them at info@spinweave.org or PO Box 7506, Loveland, CO 80537-7506.

And speaking of teaching and outreach, it's not too late to apply for *Handwoven's* FiberHearts award. This is the third year that *Handwoven* will award \$500 to one large (seventy-five plus members strong) and one small (seventy-four or less mem-

Marilyn Murphy
Handwoven's
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President of
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PONCHO CONTEST

Ponchos and their many variations—quechquemits, ruanas, serapes—have long been favorites of weavers. In fact, the rebirth of handweaving in the Sixties began with them.

Now they are
BACK!



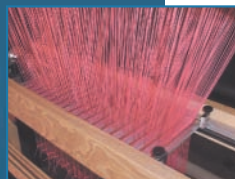
We'd love to see your new interpretation of these classic forms.

Send us a photograph, slide, or high-quality digital image (300 dpi) by July 15, 2005. We are planning a Poncho Gallery in the November/December 2005 issue of *Handwoven*. Prizes will be awarded for most original design, most trendsetting, best use of fiber, best use of weave structure, and best use of a *Handwoven* Fabric Forecast color palette.

*At least 50 percent of the poncho must be handwoven.

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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REMEMBERING ALLEN FANNIN

In the early 1970s, when I was an inexperienced weaver and aspiring spinner, I was living on Staten Island and learned that there was a spinning teacher, Allen Fannin, in Brooklyn. I contacted Allen and arranged to take spinning lessons from him one day a week. Every Tuesday I made my way over the Verrazano Bridge for my lesson. I told him my goal was to spin yarn and weave it into a scarf.

He said I had to learn the entire process from the beginning to truly understand what I was doing, and arranged for me to purchase a Romney fleece from a farmer in Oregon. The fleece arrived in a burlap sack by bus, and I had to drive into Manhattan to pick it up at the Port Authority bus terminal and cart it back to my small apartment in Staten Island.

Our next lesson included spreading out the huge fleece, removing the tags and other undesirable matter, and sorting the wool into piles of various qualities. We selected the finest wool for the scarf. I had a lesson in basic spindle spinning, but Allen suggested that I buy a spinning wheel. He located a walking wheel for me in an antique shop in Brooklyn, and restored it to perfect working condition. I now had eight pounds of Romney fleece and a walking wheel in my apartment, which I also shared with my husband, two small children, tricycles, playpen, and all

the other paraphernalia of family life.

Thinking back on that first spinning project, I am amazed at the incredible body of knowledge and skills I learned from this amazing teacher. His standards were very high, and this was especially noteworthy in the artsy-craftsy weaving atmosphere of the seventies.

That scarf has long since disappeared in one or another of our moves, but the lessons I learned from Allen Fannin will never be forgotten.

Alice Schlein; Greenville, South Carolina

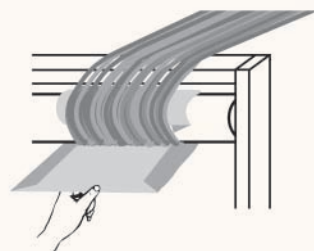
TREADLE HAPPY

I am a relatively new weaver (not even two years), but very determined to weave huck lace, so recently, I found a pattern with offset hearts that I thought was beautiful. I wound a warp and dressed my loom before I realized the treadling wasn't possible on my loom (new weaver's syndrome). I needed more treadles or more feet! I sent e-mails to a few folks crying, Help! One reply gave me a link to a free "treadle reducer" website. I put in the current tie-up, told it how many treadles I wanted to use, and it gave me a tie-up for ten treadles and two feet—both numbers I have! I am happily weaving away! I thought other weavers would be interested! www.cs.earlham.edu/~timm/treadle/.

—Michelle Edenborg; via e-mail

CORRECTIONS**BEAMING THE WARP**

To clarify the directions for placing paper on the warp beam in Peggy Osterkamp's article "Back to Front with Two Crosses," November/December 2004, page 56: Fold in the edges of the packing paper 1" on each side. The fold extends beyond the edges of the warp, which is wound on only the single thickness of paper.

**CORRECT TIE-UPS**

This is the correct tie-up for the upholstery fabric in Betsy Blumenthal's article "Sectional Beaming in Ten Easy Steps for Upholstery or Pillow Fabric," November/December 2004, page 71.

8	8	8	8		
		7	7		
				6	6
5	5			5	5
				4	4
3					3
	2	2			
		1	1	1	1
/	/	/	/	/	/
/	/	/	/	/	/
/	/	/	/	/	/
/	/	/	/	/	/

This is the correct tie-up for the silk scarf in Karen Tenney's article "Start with Silk for an Evening Scarf," March/April 2004, page 34.

		4	4	4	4
	3	3		3	
2	2				2
1			1	1	
/	/	/	/	/	/
/	/	/	/	/	/
/	/	/	/	/	/
/	/	/	/	/	/

COLOR-AID PAPER

In last issue's Letters (November/December 2004, page 6) we gave \$3 as the cost of the Color-aid swatch book. Unfortunately, that was a typo; the actual cost is \$36.99 plus shipping. This is still a fabulous value! Look online for the color-aid numbers for all the Fabric Forecast palettes.

VEST MEASUREMENT

The correct measurements for the finished yardage for the back of Sally Gelbaugh's vest (September/October 2004, page 69), is 23½" × 24".

NEW AT

www.interweave.com

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

For beginners. The first in our series of website-only Projects for Beginners: Mixing wool and mohair yarns for a warm winter scarf by Margaret Gaynes.



Poncho contest details. Here's a comprehensive list of poncho patterns for inspiration so you can start weaving now!

FiberHearts Guidelines. Enter now (for information see page 4).

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

ALLEN FANNIN 1939–2004

The weaving world learned several weeks ago that an expert in the technical aspects of handweaving had been tragically killed in a traffic accident. Allen Fannin shared his knowledge with weavers throughout the world in his books, university and online teaching, participation in the online weaving lists, and through private e-mails to many of us who wrote asking his advice.

Curious by nature, Allen was captivated in 1964 by an ad in the *New York Times* for a Cranbrook (Bexell) counter-march loom and with his first warp became a weaver. He started a handloom sample weaving business and soon realized that many of the techniques that textile mills used could be utilized in handweaving. He began using temples, shuttle races, tensioning devices, and end-delivery shuttles and adapted mill techniques to handlooms. This was met with criticism by some who felt this weaving was not “by hand” and was “too perfect.”

He opened the Fannin Spinners and



Weavers, a commission weaving mill that produced specialty fabrics for apparel, reenactment uniform fabrics, private aircraft interiors, and U.S. Navy scarves.

In 1997, he was hired as an adjunct instructor at Syracuse University in textile design and technology. He received the Outstanding Adjunct Award in 1998. He was a demanding teacher who expected excellence, but was generous, patient, and provided clear explanations.

Allen was the author of *Handspin-*

ning: Art & Technique, Handloom Weaving Technology and the column “Looming Thoughts,” that appeared in *The Weavers’ Journal*, *Handweaver & Craftsmen*, and *Interweave* magazines. At the time of his death, he had been working on a book titled *Woven Jacquard Design Technology* and a textbook/CD-ROM package *Textiles: People, Product, & Process*.

Allen was also passionate about his family, fishing, and singing. He was the leader of a Teen Anglers group, teaching fly fishing to disadvantaged youths in hopes of instilling self-control, a sense of identity, confidence, and serenity. In 1994, he was named 4-H Adult Leader of the Year. He was a member of an a cappella singing group, The Sacred Harp, that performed Shape Note Singing, a musical tradition that originated before the American Revolution.

He will be very much missed by weavers, friends, and family.

—Colleen Madigan

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WELCOME, NEW WEAVERS!

Cordova Studios, Dallas, Texas. Instructor: Kay Slaughter. Students: Lynn Baker, Holly Greef, Anita Mills, Gretchen Weber.

Crossnore Weaving Room, Crossnore, North Carolina. Instructor: Marie Lowe. Student: Freda Schopfer.

Dry Creek Fibers, Delta, Colorado. Instructor: Linda Brown. Student: Kathy McKinley.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Students: Gretchen Grossman, Erika Kornow, Jamie Seiler, Megan Seiler, Rebecca Tanner, Gabrielle Tazzia, Beth Velker.

Robyn Josephs, Yellow Springs, Ohio. Student: Eva Marie Paige.

The Mannings Handweaving School and Supply Center, East Berlin, Pennsylvania. Instructor: Tom Kniseley. Students: Hope Blazer, Cheryl Bresin, Nancy Florence, Susan Gar-

er, Martha Giardina, Sharon Huban, Laurie Muldawer, Barbara Obin, Frances Pendergrass, Nancy Swift, Kathy Wentzel, Megan Williams, Clodius Willis, Rose Woodsmall,

Meridian Jacobs, Vacaville, California. Instructor: Robin Lynde. Students: Dana Foss, Rhonda Rumrey, Wendy-Marie Teichert.

Michigan Fiber Festival, Allegan, Michigan. Instructor: Anne Neime. Student: Marcia Vande Vusse.

Northeast Michigan Weavers Guild, Alpena, Michigan. Instructor: Kati Meek. Student: Elaine Klenow.

Penelope's Breads & Threads, Delray Beach, Florida. Instructor: Penelope Morgan. Student: Gail Brasfield.

Seaman Lumber & Crafts, Winona, Missouri. Instructor: Jeanne Happe. Students: Bo Moore, Beth O'Bannon, Julie O'Donnell.

Sievers School of Fiber Arts, Wash-

ington Island, Wisconsin. Instructor: Lynn Schuster. Student: Jane Potocki.

Snow Farm, Southampton, Massachusetts. Instructor: Chris Hammel. Students: Linda Barker, Theresa Brink, Rosemarie Pacholski.

Tall Grass Arts Association School, Park Forest, Illinois. Instructor: Delia Rellis. Student: Donna Rodeghiero.

Tao Mundo, Salida, Colorado. Instructor: Moira Forsythe. Students: Madia Dean, Marcia Eachon, Kathryn Lane, Leonora Sohl, Susan Wheeler.

White Rock Weaving Center, Dallas, Texas. Instructor: Anna Rose Barry. Students: Kathy Finigan, Kathryn Helm, Leta Jones, Carla Morlock, Beth Ritter, Susan Todd.

Wisconsin Sheep and Wool Festival, Jefferson, Wisconsin. Instructor: Anne Niemi. Student: Brigitte Guffey.

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Wherever You Are...WEAVE



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

The Weaver

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



The Dream

Live life to the fullest. Travel to far-off places.

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The Loom

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

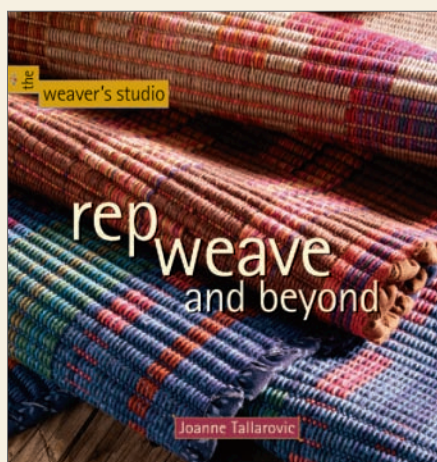
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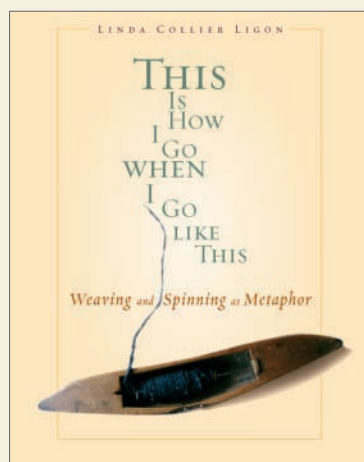


Rep Weave and Beyond

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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ISBN 1-931499-45-4



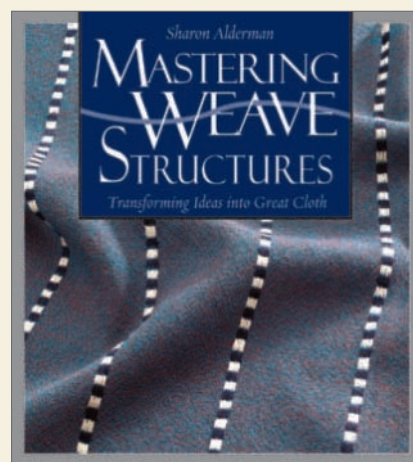
This Is How I Go When I Go Like This Weaving and Spinning as Metaphor

Linda Collier Ligon

Edited by Veronica Patterson

If you're looking for delight and a great little gift for all your weaving friends, you'll find it in *This Is How I Go When I Go Like This*, a collection of Linda Collier Ligon's essays selected from 25 years of *Handwoven* magazine. The collection's extraordinary pleasures involve textiles and language equally—whether the author is exploring what it means to have a “loom-shaped life” or asking the questions “What's warp, what's weft.” “What are the interlacements?” Her precise, probing, and often quirky language and thoughts are always engaging. The essays trace the ups and downs, the joys and trials, the people and events of the world of handweaving—and of the magazine that has supported (and been supported by), led, and celebrated that world.

\$16.95, Paperbound with jacket, 5½ x 7, 152 pages
ISBN 1-931499-76-4



Mastering Weave Structures Transforming Ideas into Great Cloth

Sharon Alderman

Sharon Alderman, one of the finest weavers in America, has written a book that teaches you the finer points of weave structure in the same personal way a friend would encourage and inspire you. Clear explanations, wonderful examples, and color photographs of stunning designs introduce you to the fundamental principles of weave structure. Beyond selecting or modifying a draft, Sharon also helps you make decisions about choosing the fibers and yarns you need to produce endlessly inventive fabrics. Comprehensive and detailed, the chapters cover plain weave, twills, satin, waffle weaves, distortions of the grid, three-element weaves, loom-controlled double weave, Bedford cords and piques, loom-controlled pile weaves, and crepe weaves. This book is destined to become a classic and should be on every weaver's bookshelf.

\$39.95, Hardbound, 9 x 10, 264 pages
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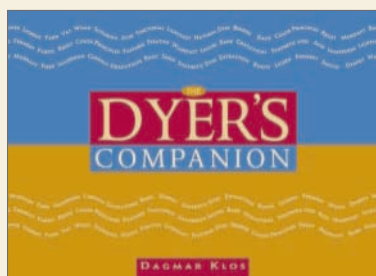


Color in Spinning

Deb Menz

A paperback edition of Deb Menz's classic guide to color for handspinners is finally here! Menz draws on 20 years of experience teaching and experimenting with color techniques to offer a technically savvy yet accessible tutorial on working with color and fiber. Written expressly for the handspinner seeking new adventures in color, this comprehensive manual presents in-depth discussions and step-by-step photographed demonstrations of immersion dyeing, painting rovings, blending colors and fibers, and spinning and plying multicolored preparations. And for those spinners who are color challenged, a useful chapter on understanding color principles will give you the skills needed to easily work with color. Whether you're a novice or an expert, no spinner's library is complete without this book.

\$26.95, Paperback, 8½ x 11, 240 pages
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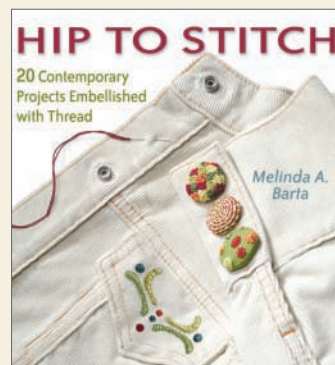


The Dyer's Companion

Dagmar Klos

The Dyer's Companion is an essential reference tool for anyone who wants to dye natural or synthetic fibers, fabric or yarns. This handy, easily accessible guide offers a wealth of indispensable information on equipment and supplies, types of dyes, preparation, safety, measurements, dyeing procedures, basic surface design techniques (including painting, marbling, and silk screening), proper dye disposal methods, and record keeping. Dye master Dagmar Klos draws on her wealth of experience to provide step-by-step recipes for dye methods she has refined, and that produce consistent and successful results. An eight-page color section showing 100 skeins of yarn in a range of color gradations, along with the fundamentals of color theory, provide you with encouragement to explore your own dyeing variations.

\$19.95, Spiral-bound, 7 x 5, 120 pages
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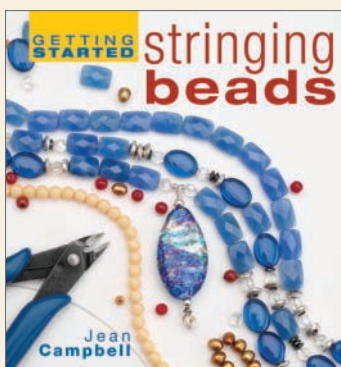


Hip to Stitch 20 Contemporary Projects Embellished with Thread

Melinda A. Barta

Needlework is back in vogue and for good reason: it's fun, easy, and a great way to add personal touches to just about anything. Learn the basics of embroidery through 38 easy-to-follow stitch illustrations, 20 intriguing, hand-embroidered projects—which can easily be tucked into a tote bag or backpack—and two contemporary machine-embroidered projects. Sidebars throughout the book are teeming with helpful tips and hints and tricks-of-the-trade such as hiding knots and thread tails, how to sew a pocket, choosing durable stitches, and working with silk and wire. Each project is presented with step-by-step instructions and illustrations, and can be made as simple or ambitious as you like by experimenting with stitches and the number and placement of motifs.

\$19.95, Paperback, 8½ x 9, 128 pages
ISBN 1-931499-60-8
APRIL 2005



Getting Started Stringing Beads

Jean Campbell, editor of *Beadwork* magazine

Would you like to make your own handcrafted bead jewelry but just don't know how or where to begin? Well, now you do! *Getting Started Stringing Beads* is the first book written for nonbeaders—those people with absolutely no beading knowledge—and carefully guides them through every aspect of stringing beads with wire or thread. This must-have book features more than 100 color photographs and illustrations that walk you—step-by-step—through going to a bead shop, selecting beads, what to do when you get them home, and basic materials to own. It takes the mystery out of crimping, tying knots, and choosing findings. As you learn to bead, you'll be making more than 25 fun and appealing projects.

\$16.95, Hardbound, 8 x 8, 96 pages
ISBN 1-931499-79-9
APRIL 2005

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



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BEGINNER'S CORNER

"Machine wash, gentle; machine dry." "Wash by hand." Even though these instructions seem clear, what exactly do they mean? Here are a few tips.

For cotton (and other cellulose) fabrics, first test dyefastness by soaking the different yarn colors in warm water with a small white fabric scrap to see if the colors run. If the dyes are fast, it is safe to wash the fabric in your washing machine on a gentle cycle, warm water, cold rinse,

with about five minutes of agitation. If the dyes are suspect, you can machine wash the fabric but don't allow it to sit in water or to remain wet. Roll immediately in dry towels to squeeze out water and then press until dry.

For wool (and other protein-fiber) fabrics, it is usually safest to wash by hand. If you want the fabric to look very much like it did on the loom, submerge it in cool water, allow it to soak for a few minutes, gently squeeze the water through

FOR CORRECTIONS, SEE PAGE 6.

it, and rinse without agitation in water of the same temperature, either under the faucet or in two or three baths. Roll in a towel to squeeze out water and lay flat to dry. If you do want fulling to occur (see page 29), you can wash the fabric by hand in warm water and agitate (imitate washing machine action). You can do this in the machine (warm water, gentle), but check once per minute to make sure it doesn't full too much and become stiff. —Madelyn

YARN CHART

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



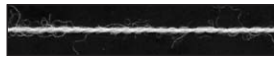
10/2 pearl cotton; 4,200 yd/lb (8,460 m/kg); 20, 24, 28



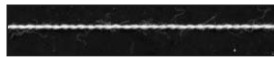
3/2 pearl cotton; 1,260 yd/lb (2,538 m/kg); 10, 14, 16



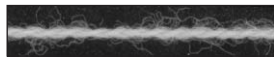
wool crepe (high-twist yarn)
15,000 yd/lb (30,215 m/kg)
30, 36, 45



36/2 wool; 8,950 yd/lb (18,025 m/kg); 24, 36, 45



28/2 wool; 6,880 yd/lb (13,885 m/kg); 24, 36, 45



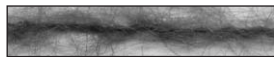
18/2 merino wool; 5,040 yd/lb (10,152 m/kg); 16, 20, 24



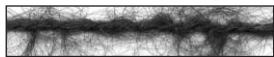
Wool bouclé; 1,175 yd/lb (2,370 m/kg); 6, 8, 10



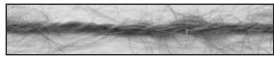
3-ply alpaca, 1,330 yd/lb; (2,680 m/kg); 8, 10, 12



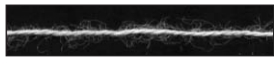
70% mohair, 30% nylon (Kid Mohair, Silk City); 2,500 yd/lb (5,035 m/kg)



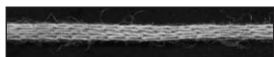
70% mohair, 25% viscose, 5% polyester (Artful Yarns Portrait Mohair); 1,488 yd/lb (3,000 m/kg); 4, 6, 8



78% mohair, 13% wool, 9% nylon (Heather, Halcyon); 989 yd/lb (1,975 m/kg); 4, 6, 8



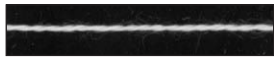
16/2 soy fiber (Soy Silk)
6,400 yd/lb (12, 895 m/kg)
20, 24, 36



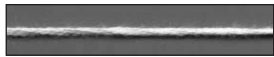
Soy fiber tubular knitting yarn (Soy Silk); 1,097 yd/lb (2,210 m/kg); 8, 10, 12



10/2 Tencel; 4,200 yd/lb (8,460 m/kg); 20, 24, 28



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



6-strand 100% bamboo (Bambu 7, Silk City), 2,100 yd/lb (3,885 m/kg); 12, 15, 18



100% bamboo tubular knitting yarn; 1,150 yd/lb (2,318 m/kg); 10, 12, 15



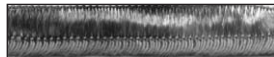
Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18



Recycled silk (Mango Moon)
400 yd/lb (782 m/kg)



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



50% cotton, 50% nylon (Tartelette, K1C2); 745 yd/lb (1,500 m/kg)



86% nylon, 10% rayon, 4% Lurex (Eros Glitz, Plymouth) 575 yd/lb (1,160 m/kg)



77% polyamide, 23% Tactel (Charm, Trendsetters) 2,235 yd/lb (4,500 m/kg)



68% polyamide, 8% cotton, 10% nylon, 10% viscose (Cancun, Stacy Charles) 925 yd/lb (1,850 m/kg)



75% polyamide, 25% polyester (St. Tropez, Filatura Di Crosa) 1,042 yd/lb (1,928 m/kg)

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- Halcyon Yarn, 12 School St. Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (O'Hara, 44-46, Fabric Forecast 74-77)
- Helmi Vuorelma Oy, Hämeenkatu 20, 15110 Lahti, Finland, 358-0-3-877-780, helmi@vuorelma.net; www.vuorelma.net. (Hall 48-52)
- *Henry's Attic, 5 Mercury Ave., Monroe, LA 70509, (914) 783-3930. (Taylor 40-42)
- *JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Meisel 58-61)
- Louet Sales (USA), 808 Commerce Park Dr., Ogdensburg, NY 13669, www.louet.com. (Fiber Forecast 26-30, Fabric Forecast 74-77)
- Mango Moon Knits, 412 N. Coast Hwy. #114, Laguna Beach, CA 92651, mangomoonknits.com; mango_moon@verizon.net, (949) 494-1441. (Meisel 58-61)
- The Mannings, 1132 Green Ridge Rd., East Berlin, PA 17316, (800) 233-7166, www.the-mannings.com. (Knisely 32-34, Fabric Forecast 74-77)
- New World Textiles, PO Box 1484-W, Black Mountain, NC 28711-1484, (828) 669-1870, www.charkha.biz. (Fiber Forecast 26-30)
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- South West Trading Company, 1867 E Third St. Ste. 2, Tempe, AZ 85281, (480) 894-1818, swfiber@cox.net; www.soy silk.com. (Knisely 32-34, Smayda 36-38)
- Textura Trading Company, 116 Pleasant St., Ste. 8, East Hampton, MA 01027, (877) 839-8872, www.textura trading.com. (Herbster 70-72, Fiber Forecast 26-30)
- Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (250) 653-2345, (250) 653-2347 fax, www.treenwaysilks.com. (Fiber Forecast 26-30, Fabric Forecast 74-77)
- Village Spinning and Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (888) 686-1192. (O'Hara 44-46)
- *UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Neilson 66-69)
- 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. (Tenney 54-56)
- Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com. (Taylor, 40-42, Fabric Forecast 74-77)

PROJECTS IN THIS ISSUE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Jaye Campbell	Boa	62-64	Plain weave	2-4	AB, I, A
Cynthia Hall	Shawl (black)	48-52	Twill and plain weave	6	AB, I, A
	Shawl (red-orange)		Satin and plain weave	7	I, A
Barbara Herbster	Shawl	70-72	Plain weave and basket weave	4	I, A
Tom Knisely	Scarf	32-34	Huck lace and plain weave	4	All levels
Stefanie Meisel	Scarves	58-61	Plain weave, spaced threads	4	AB, I, A
Rosalie Neilson	Rug	66-69	Double corduroy	4	I, A
Sheila O'Hara	Scarf	44-46	Huck	4	All levels
Norma Smayda	Scarf	36-38	Twill	8	All levels
Nancy Taylor	Blanket	40-42	Plaited twill	8	AB, I, A
Karen Tenney	Scarf	54-56	Plain weave with warp velvet	2-4	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

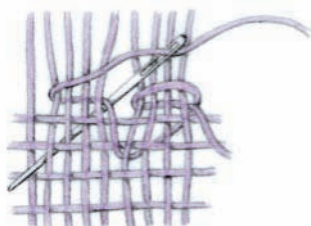


TWISTED FRINGE

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

12	4	4	4	4	black
12	4		8		green
54		9			red
54		9			white

= 132

Draft

10x				2x		1	2	3	4
4	4	4	4	4			4	4	4
	3		3		3		3	3	
	2		2		2		2	2	
1		1		1		1		1	

6x		← cont'd	
	4		4
	3		3
	2		2
1			1

/	/	/	/	2x
/	/	/	/	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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Weavebird 24 shaft loom



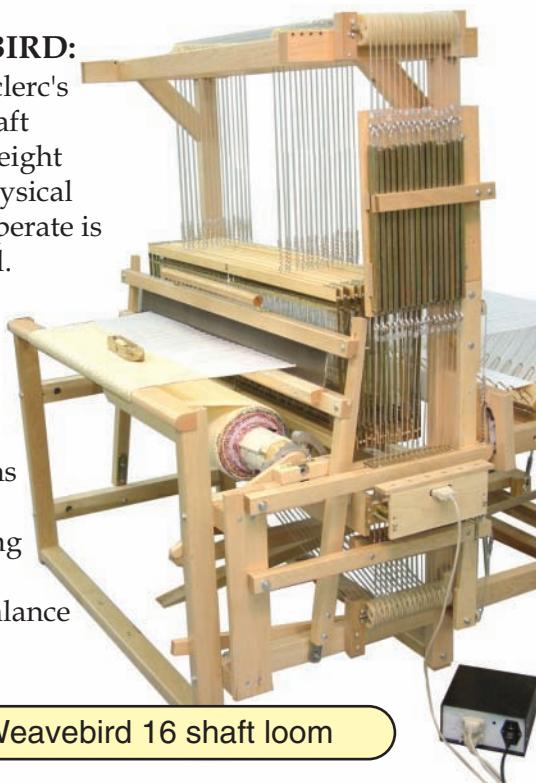
Voyageur 4, 8 or 12 shaft 15 3/4"



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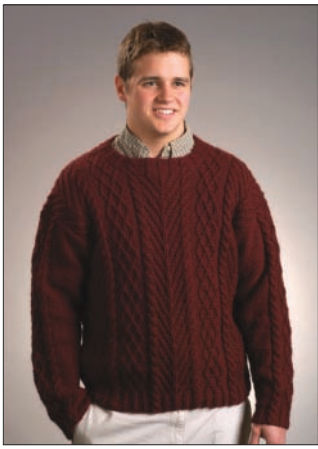
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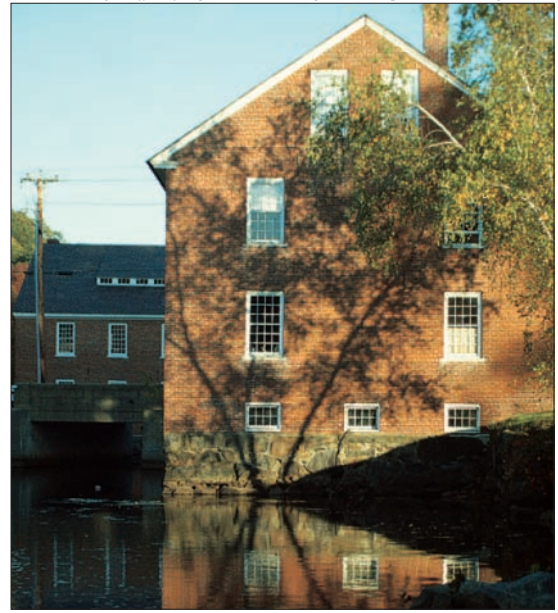
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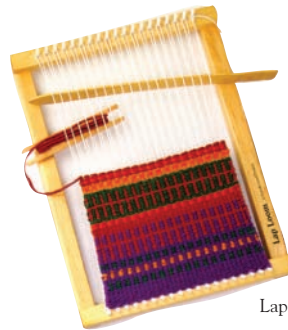
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A BLAZE OF COLOR: MARY MEIGS ATWATER AND THE GUATEMALAN TEXTILE TRADITION. SAN BERNARDINO COUNTY MUSEUM ASSOCIATION QUARTERLY. VOL. 51, NO. 2

Ann C. Deegan

San Bernardino, California: San Bernardino County Museum, 2004. Softbound, 124 pages, \$18 plus shipping.

Early in 1946 Mary Meigs Atwater, accompanied by Harriet Douglas (later Tidball), ventured to Guatemala to explore indigenous handweaving, to collect as many textiles as funds would allow, and ultimately to adapt and introduce Guatemalan motifs and textiles to handweavers in the United States. In July of the same year, Atwater published *Guatemala Visited* with a report of her trip and instructions for reproducing a number of the textiles using shaft looms. Although Harriet Tidball republished *Guatemala Visited* in 1965 as a Shuttlecraft Guild Monograph, both editions have gone out of print.

A Blaze of Color: Mary Meigs Atwater and the Guatemalan Textile Tradition includes a reprint of the original 1946 edition of *Guatemala Visited*. In addition, drawing from Atwater's textile collection and library (currently housed in the San Bernardino County Museum in Redlands, California), textile historian and author Ann Deegan provides a wealth of previ-

ously unpublished information: an annotated transcription of the personal journal Atwater kept during her trip, color plates of many of the textiles she collected and described, and thoughtful commentary on the enduring value of Atwater's contributions to the study of Guatemalan weaving traditions.

The travel journal is of particular interest because it provides much more detail about the chronology of the trip and the costumes and the textiles encountered. It also provides interesting

ANN SUTTON

Diane Sheehan and Susan Tebby

London: Crafts Council, 2003. Hardcover, 125 pages, \$50. ISBN 0-85331-885-9.

Ann Sutton is known to most weavers as the author of a number of excellent books: *The Structure of Weaving*, *The Craft of the Weaver* with Peter Collingwood and Geraldine St. Aubyn, and *Ideas in Weaving* with Diane Sheehan. This book about Ann Sutton consists of three sections. The first, by Diane Sheehan,



The book is lavishly illustrated with Sutton's works and those of others. The writing is very well informed, clear, and precise.

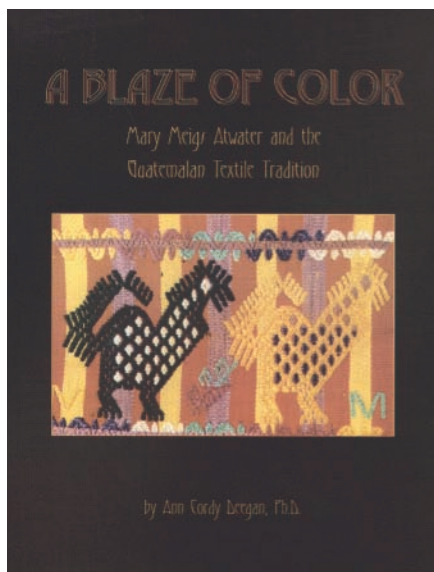
insights into Atwater's personality, opinions, and goals in a way that her more formal published work does not. The color plates convey the "blaze of color" characteristic of Guatemalan weaving that was missing in the black-and-white photographs in *Guatemala Visited*.

From several quotes from the journal and other sources, it is clear that Atwater felt constrained to limit the scope of her published work on Guatemalan textiles by the interest in such ethnic textiles among her readers at the time. The inclusion of unpublished material with Atwater's published work on Guatemalan textiles provides an idea of what she might have written, and it remains valuable now. Whether read as a travel adventure, biography, an instruction manual for textile techniques, or as textile history, *A Blaze of Color* is a fascinating resource, an inspirational reference, and a good read.

—Lynn Tedder

details Sutton's long and varied career and her prolific artistic output, with a special emphasis on the innovative ideas that led her to design and weave works that are technically simple but novel and exciting in their use of material, scale, and color. These works range from complete furniture pieces to large and small decorative works as well as designs for furnishing and apparel fabrics. The second section, by Susan Tebby, is devoted to the philosophical and aesthetic ideas behind Sutton's work and compares her approach and work with those of the British Constructivists.

The book is lavishly illustrated with Sutton's works and those of others. The writing is very well informed, clear, and precise. An extensive bibliography and list of Sutton's works is included. Readers who expect weaving instructions and detailed descriptions of the materials used will be disappointed; others may find in



this book inspiration for a novel and eye-opening approach to weaving.

—Miriam Taylor

**THE FIGURATIVE SCULPTURE OF
MAGDALENA ABAKANOWICZ:
BODIES, ENVIRONMENTS,
AND MYTHS**

Joanna Inglot

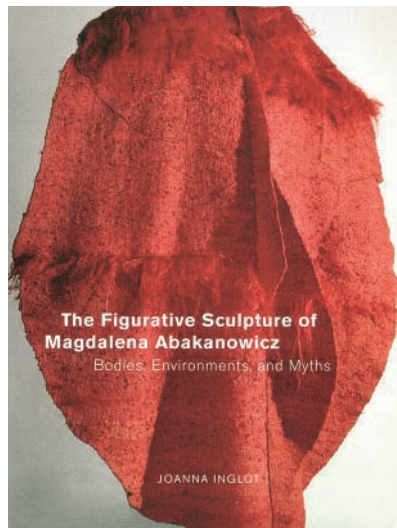
Berkeley: University of California Press, 2004. Hardcover, 176 pages, \$45. ISBN 0-520-23125-2.

The prevailing notion of weaving and soft sculpture was never quite the same after the exhibition and publication of Magdalena Abakanowicz's woven and fabricated forms in the 1960s, 1970s, and 1980s. Her bright, boldly textured *Red Abakan*; her mute, mysterious, monochrome *Standing Figure*; and her huge, haunting installation *Crowd 1* transcended the traditional barrier between craft and art. Jack Lenor Larsen dubbed her "the Picasso of Polish weaving." Joanna Inglot's respectful treatment of Abakanowicz's remarkable work—not as products of creative craftiness, but as sculpture—marks a significant step for-

ward in the acceptance of fiber art in the world of connoisseurs and collectors.

An intriguing preface reveals a conflict of interest between the author's goal "to present a new critical perspective and contextual analysis of Magdalena Abakanowicz's figurative sculpture" and the artist's stricture to review and authorize the manuscript before granting reproduction rights to her exclusively owned illustrations and quotations. Art historian Inglot chose to write "without the artist's full endorsement" to preserve the "scholarly integrity" of the book. This tenet is followed by the author's acknowledgment of gratitude to Abakanowicz for her inspirational work and for the generous amount of time she shared with Inglot during Inglot's Fulbright fellowship in Poland.

The intelligent book records the emergence of Abakanowicz's work into the mainstream of twentieth-century art. The five chapters flow chronologically from her early life through the prolific exhibitions and installations. The author continually describes Abakanowicz's relevant relationships with other artists and the sociopolitical events that were influential in the development of her approach to art. Abakans, the great fiber constructions first exhibited in the 1960s, and the later figures sculpted of fabric caused a wave that still laps at the edge of exploratory fiber art. The mythical public persona of Abakanowicz as an isolated artist influenced by nature, her childhood, and life experiences in wartime and post-war Poland has been



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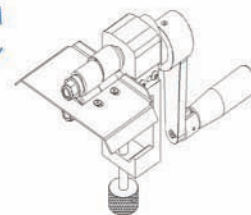
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perpetuated and protected by the artist. She has stated that, "My work should not be interpreted; it hurts its meaning." On the contrary, as this book demonstrates, demystifying the artist's contacts and connections within the cultural context of her education and experience adds to her reputation, as does the author's perspicacious and penetrating interpretation of Abakanowicz's artistic endeavors. Works by Abakanowicz and contemporary artists of her acquaintance are illustrated in thirteen color plates and fifty black-and-white photos. Annotated notes contain nuggets of information, and the bibliography provides a rich resource for further reading. This is a well-designed, handsome book that is a pleasure to look at and to read.

—Nancy Arthur Hoskins

**THE MAGIC OF HANDWEAVING:
THE BASICS AND BEYOND**
Sigrid Piroch

Lola, Wisconsin: Krause Publications, 2004. Paperback, 144 pages, \$23.99. ISBN 0-87349-384-2.

From equipment to weaving drafts, this book explains the basics of weaving with the aid of many photos and illustrations. Photos of "Weavers Around the World" who produce many types of textiles will delight and inspire the reader. Photos of looms, accessories, and the steps in the weaving process help illustrate the conversational text.

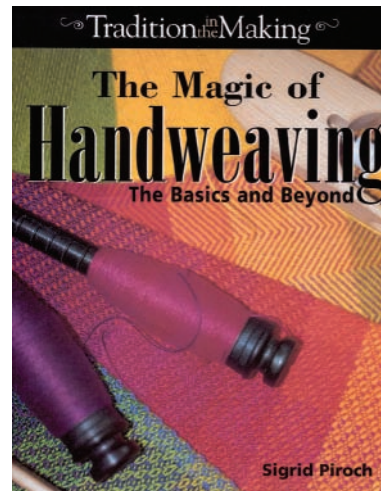
The first part of the book introduces the basic knowledge needed to weave. Weaving vocabulary is illustrated with photos and drawings, punctuated with many tips and tricks from Piroch's almost thirty years of weaving experience.

The projects in the remaining chapters are designed to help you expand your weaving skills and knowledge. Use a table or floor loom with four or eight shafts to

reproduce these projects. Start with a table runner woven with a large cotton yarn in plain weave, using one or two colors. Then weave a scarf with three luxury yarns to advance your skills. Next explore weave structures with twills and twill variations. Color-and-weave effects come next with a lovely vest. Weave with rags, use up leftovers, try a traditional overshot pattern, and do some fabric analysis as you explore the remaining project ideas. Many photos of textiles woven by contemporary handweavers illustrate and inspire additional possibilities.

On Piroch's web page (www.artsstudio.org) you will find an index, photo commentary, and additional information about the textiles and ideas in the book.

—Judie Eatough



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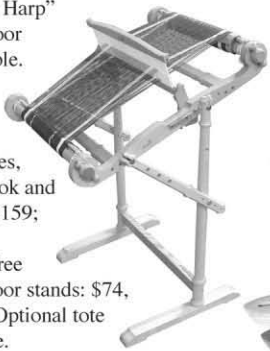


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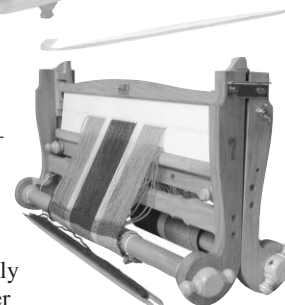
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PHOTOGRAPH BY PATRICIA BRULAND

Kris Bruland sits at his computerized AVL dobby loom with his two sons Benjamin and Noah. Bruland's first experience with weaving was giving his wife, Patricia, a Baby Wolf loom for Christmas. He soon discovered a passion for weaving himself.

Website Hosts Over 30,000 Drafts

Kris Bruland, a software engineer in Bellingham, Washington, created Handweaving.net in January 2004. A member of the Whatcom Weavers Guild, Bruland has been weaving for four years and has a special interest in multishaft and historic patterns. He created the website as an easy way for weavers to find and exchange drafts.

Posted in WIF format, the variety of drafts on the site is impressive. They range from drafts created around 1900 by the French weaver B. Fressinet, to Oelsner's *Handbook of Weaves*, to *Donat's Large Book of Textile Patterns*, and many more. Original contributions are welcome in WIF formats, as are historic drafts if they are in the public domain. Many of the errors in the original manuscripts are corrected as they are posted.

The site is free of charge, although newcomers will be asked to register. It is maintained by Bruland. Bruland credits Ralph E. Griswold, a professor emeritus of computer science at the University of Arizona in Tucson for digitizing and computerizing many of the drafts. Griswold maintains his own site at www.cs.arizona.edu/patterns/weaving/weavedocs.html.

So far, about 3,000 people have registered and about 12,000 drafts are viewed or downloaded each month. Check out the site at www.handweaving.net.

FREE-WHEELING WEAVING

In the late 1960s in Japan, Misao Jo decided she wanted to weave an *obi*, or sash, for her kimono. Jo's eighty-four-year-old mother taught her how to weave on a handmade loom constructed by Jo's husband and sons. Jo soon discovered that she felt intimidated by weaving in the conventional way and began experimenting, allowing herself to skip threads and introduce unusual stripes and fringes that resulted in original works of self-expression.

She enjoyed herself immensely and wondered whether others would view her work favorably. Finally, she worked up the courage to bring her work to the owner of a fashionable kimono shop. To her surprise, he bought all her sashes and asked for more. But when Jo tried to fill the shop owner's orders for specific patterns, her joy in weaving was gone. She realized that spontaneity was the secret of her success and started a new way of teaching weaving that she calls Saori. Today at age ninety-one, she is still active in teaching.

Saori loosely translates into "weave thyself." In 2004, Mihoko Wakabayashi

and her husband Nathaniel Needle opened the first Saori weaving studio and gallery in the United States in Worcester, Massachusetts. Mihoko has been certified to teach Saori in Japan.



PHOTOGRAPH BY NATHANIEL NEEDLE

Mihoko Wakabayashi in the newly opened Saori gallery in Worcester, Massachusetts, where she teaches an innovative approach to weaving.

The technique is based on four principles: It encourages improvisational, self-expression that no machine can imitate; creates an environment where spontaneity is nurtured and there are no mistakes; expands one's intuitive sense of color, pattern, and beauty; and builds collaboration and community through weaving. Saori utilizes a specially-designed loom built in Japan that is easily adaptable to a wide range of abilities, allowing people with disabilities such as autism or paraplegia to share in joy of weaving. It is an extremely approachable method for beginners that Needle likens to jazz: "It allows the weaver to learn basic principles that are universal to making cloth and then break all the rules."

Misao Jo has co-authored a book with Kenzo Jo called *Saori: Self-discovery Through Free Weaving*. To learn more, visit saoriworcester.com.

FIBER FORECAST: A Guide to Using Yarns

What's new? To see what's selling, who's buying, and what new yarns are available in the marketplace for weavers, *Handwoven* talked to Takako Ueki of Habu Textiles, Eileen Hallman of New World Textiles, Daniel Lomax of Textura Trading Company, and Karen Selk of Treenway Silks.



Takako Ueki of Habu Textiles used indigo-dyed raw silk to create a fabric that mimics the sky on a beautiful spring day.

An unusual beginning

Habu Textiles began in 1999 as a one-woman weaving studio where Takako Ueki wove with the kind of yarns she liked in a very nondisciplined way. When the studio expanded into a yarn retail business in 2001, Ueki had absolutely no idea what she was getting into. Not following any common business practice, she offered yarns that were strange and sometimes downright difficult to handle. The collection met a wide range of reactions, from grand excitement to “How am I going to use this?”

Habu provides many unique yarns to the market, including those made of pineapple, ramie, crepe wools, paper, bamboo, and stainless steel. Ueki is grateful that her customers have shown persistent loyalty, as demonstrated by the great crowds around her booth at Convergence 2004 in Denver. Lately she has noticed that weavers prefer natural and white yarns over pre-dyed yarns and naturally dyed yarns over synthetic colors; silks continue to be the most popular yarn that Habu offers.

Daniel and Magda Lomax started Textura Trading Company in 1998, largely in an effort to keep Magda in yarn. They have made their mark in the weaving world by carrying unusual yarns such as the T105 industrial cotton polyester thread used in woven *dévoré*, Retro-Reflective and UV Color Change yarns whose colors transform in different lighting conditions, and Polyester Thermoplastic yarn that, depending on the finishing technique, may result in anything from soft to plasticized fabric.

Their mainstay has been a luminescent metallic fiber called Angelina. Currently they have in stock Angelina fibers for hand-spinning and they hope to offer Angelina yarn again next year. Mills have a difficult time cleaning their equipment after processing Angelina yarn. “The leftovers contaminate the equipment, the room it is in, and the room down the hall, thus subsequent production has unwanted sparkly stuff in it,” explains Daniel Lomax.

Their latest find is a new line of fine stainless-steel yarn. It is, as the name suggests, stain-resistant. It is also heat tolerant even under extreme conditions. Artists have used it for creating fire-

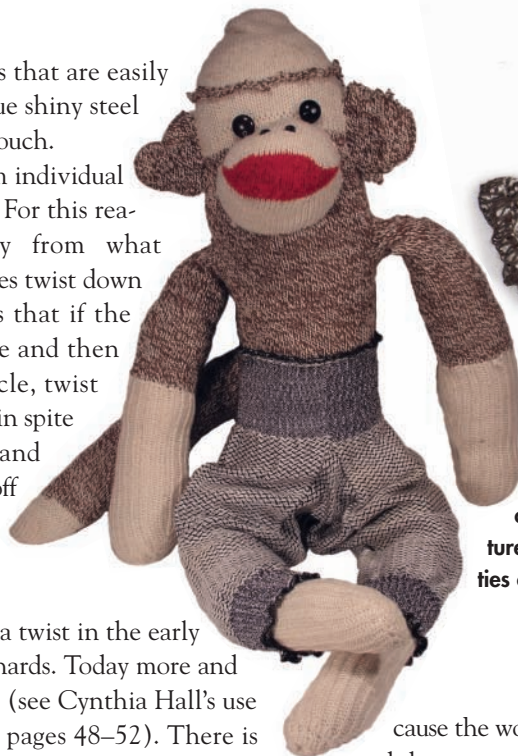
proof wall hangings and table runners that are easily cleaned. The woven fabric has a unique shiny steel surface that is nonetheless soft to the touch.

Stainless-steel yarn is not spun from individual fibers, but made as a continuous wire. For this reason, the yarn behaves differently from what a weaver might expect. The yarn pushes twist down the length of the fiber. The result is that if the yarn is pulled off of the end of a cone and then run through an eyelet or other obstacle, twist accumulates, and eventually the yarn, in spite of tension, forms a loop and snags and breaks. The solution is to roll the yarn off of the cone.

Twist and shout

Weavers discovered yarns with extra twist in the early 1990s, with such pioneers as Ann Richards. Today more and more suppliers are offering these yarns (see Cynthia Hall's use of a high-twist weft yarn for collapse, pages 48–52). There is some debate in the weaving world as to what to call these yarns—high-twist, energized, overtwist? Industry would tell us that the proper term is “crepe” yarns, as they are used to make crepe fabrics. Crepe is also used to describe some of the new knitting yarns on the market, so the term can be confusing.

Eileen Hallman of New World Textiles calls her high-twist yarn “crepe twist yarn.” Hallman's business grew from her passion for organic cotton and natural fibers. As a spinner who weaves, she is fascinated by yarn energy—how to use it, how to mask it, and how to flaunt it. After spinning her own crepe yarns she located a commercial source of rayon yarn with twist and offered it to her customers in the fall of 1999. The process of making rayon, however, is damaging to the environment be-



Eileen Hallman of New World Textiles shows off her yarns in unique ways. A pair of miniature handwoven pants reveals the unique properties of Ecospun and Tencel. The fabric is made with a cotton warp and a mostly Tencel weft with Ecospun weft in cuffs and waist.

cause the wood pulp from which it is derived is bleached and the waste products contain toxic forms of dioxins. Always looking for new and environmentally friendly yarns, Hallman now offers a high-twist organic cotton yarn.

Holland's Venne Yarns has found another way to add energy to yarn. They have plied a very fine strand of Lycra with cotton to create a yarn with rebound called Cocolastic. Their yarn is distributed in the United States through Louet Sales and is offered in twenty-eight colors. New World Textiles carries a yarn that is ninety-eight percent cotton and two percent Lycra.

New and exotic blends

Eileen Hallman points out the popularity of blends now available that are made with some of the newer regenerative fibers. Regenerative fibers are constructed from cellulose or protein sources that are altered by chemical means to form fibers, such as rayon, Ingeo, Soy Silk, and Tencel. A 70/30 blend of Tencel and wool offers the stability of Tencel and the warmth of wool without wool's capacity for shrinkage. If wool is over 30% of a wool/cotton blend, the yarn behaves more like wool than cotton. A 70/20 blend of Tencel and silk exhibits the thermoplastic properties (the ability to be shaped when heated and then retain the shape when cooled) of silk. Hallman has used this yarn in woven shibori for textured scarves with beautiful results.

In addition to extolling the advantages of thermoplasticity and heat setting, Hallman enthusiastically promotes Ecospun. Made from recycled soda bottles, Ecospun has a soft hand and feels “almost like cotton.” Hallman has been using it to obtain permanent pleating with the woven shibori technique.

Successful partnerships: fiber blends

Karen Silk of Treenway Silks likens fiber blends to good partnerships that enhance each partner's desirable qualities. She notes, “A reserved, perhaps stiff personality often relaxes and warms in the company of a gregarious person.” So, too, with



New World Textiles carries a wide range of yarns that create crepe fabrics. In the first two samples (from right to left above) a cotton/Lycra weft creates deep wavy ridges; the third sample is woven shibori with an indigo-dyed organic cotton warp and Ecospun and cotton/Lycra weft stripes (these three samples were woven by Melissa Shepp). The fourth sample is woven shibori with Tencel and silk.



Karen Selk uses seven silk blends in this luxurious scarf; Treenway Silks offers the scarf as a kit, an economical way to enjoy using many yarns.

yarn. Treenway Silks offers a wide range of silk blends that bring out the best of each fiber's unique characteristics.

Silk is a semiliquid protein fiber extruded from the silk caterpillar's body to make its cocoon. Sorting cocoons and unraveling their silk is a labor-intensive process that yields different qualities of yarn. Reeled silk is considered the highest quality because it is unraveled directly from the most perfectly shaped cocoons. The waste from this process, along with cocoons that can't be reeled, is degummed to remove sericin, a substance that helps hold the cocoons together; the waste is then carded and combed into a smooth, shiny fiber used in silk-blend yarns. Silk is lustrous, strong, supple, smooth, cool, resilient, wicks moisture from the body, takes color well, washes easily, and is easy to work with.

For summer wear a 55/45 blend of silk and ramie, a bast fiber similar to linen, brings a touch of body to the silk while softening the ramie. Silk adds a great deal

of wrinkle resistance and elasticity to the ramie to make a perfect yarn for summer garments. A 55/45 blend of silk and cotton adds length, elasticity, and shine to the cotton and is more affordable than 100 percent silk.

For warmer wear try a 55/45 blend of silk and angora. Angora is six to eight times warmer than wool, but it can be difficult to spin; angora fiber can felt if not stored properly and it tends to pill. Silk adds length and sheen and decreases pilling. In turn the angora increases silk's softness, warmth, and luxurious qualities.

A 55/45 blend of silk and camel down also makes a warm soft yarn in a beautiful shade of tan. Silk adds length, shape retention, sheen, and durability to the short camel down. The yarn is strong, cuddly, and scrumptious to weave, and the resulting cloth has a nice drape. Similarly, an 80/20 blend of silk and cashmere, another downy fiber, makes cashmere more affordable and adds luster to the yarn.

And where would weavers be without wool? A 60/40 blend of silk and wool makes the wool smoother and shinier and increases its drape. The yarn is easy to wash without fear of felting and the silk adds resilience and warmth.

On the runway

Now that we know some of the yarns that are making distributors stand up and take notice, what about the larger world of textiles? *Textile View* is a fashion forecasting magazine (see Resources, page 77). Guess what's the rage in fabrics for fall? Wool! Industry has made huge gains in producing improved wool yarns. Innovations include new industrial spinning techniques that increase wool yarn's performance and texture. There is even a new "Woolfleece," a wool/polyester blend that hopes to challenge the popular polyester polar fleece. We'll see jackets (many in tweeds), bags, and even shoes this fall in wool and wool blends.

Harrisville has long offered a wide selection of yarns perfect for creating tweed fabrics. Check out *Handwoven's* Fabric Forecast (pages 74–77) to see the colors for Fall/Winter '05–'06, pick a few colors, and send us a photo of what you create!

Yarn and fiber guide


No matter what fibers you use, knowing the basic properties of the yarns you are working with can give you a leg up at every stage of a weaving project. *Handwoven's* editorial staff has created a Yarn and Fiber Guide (see page 30) with the help of a small volume called *Fibre Facts*, written by Bette Hochberg in 1981, and we've added many fibers and yarns that have entered the marketplace since then. We hope you'll find it useful in helping you achieve your goals, whether you're designing, weaving, finishing, or simply using your next handwoven project.

How to use the guide

The fiber characteristics in the guide are grouped according to the three stages of a project: Planning (which also considers how the woven item is to be used), Weaving, and Finishing. The yarn characteristics listed under each category are important during that stage. However, it is good to keep them all in mind during the planning stage. The characteristics under Weaving, for example, affect how you handle the yarn when you are weaving it, but they also determine how the finished project serves its intended purpose. And the way a fiber responds to alkalis (like laundry detergent) is important to know not only during finishing, but also when the project is cleaned after wear.

The Yarn and Fiber Guide will also help you choose yarns for a particular fabric use. For example, the yarn for a curtain hung in a sunny window would need

good UV resistance (to resist sun rot) and good dimensional stability so as not to stretch out of shape. Linen is therefore a better choice than silk. This is not to say that you can't use silk, but provisions (like a lining) would need to be added.

Observant readers will notice that the guide does not include shrinkage. This is because the fibers in yarns and cloth don't really shrink. Most of what we call shrinkage is the result of yarn that is stretched during spinning or weaving returning to its natural state. Because shrinkage depends so much on how the yarn is spun and woven, we can't predict shrinkage from fiber content alone. (You can get some idea of how much shrinkage you can expect from the Elasticity, Dimensional Stability, and Fulling categories.) 

Resources

Hochberg, Bette. *Fibre Facts*. Santa Cruz, California: Bette Hochberg. 1981, pp. 17–34.

KEY TO THE YARN AND FIBER GUIDE, PAGE 30

PLANNING AND USE

UV resistance describes susceptibility to ultra-violet rays from the sun and other light sources. Linen is more resistant and silk more easily damaged (dyes fade; fibers yellow and weaken). Sun damage is of more concern with household textiles like curtains than clothing.

Warmth (heat retention) is the ability to retain heat. Protein fibers feel warm because they do not conduct heat away from the body. Cellulose fibers feel cool because they readily conduct heat. Fibers and yarns with air pockets in them provide better insulation and are warmer than those without.

Absorbency is the ability to retain moisture. The number given in the Yarn and Fiber Guide is the percent of moisture a fiber can absorb and still feel dry to the touch. Natural fibers absorb and retain moisture. Synthetic fibers absorb oils (and stain) readily, but not moisture. Low absorbency also causes static cling.

WEAVING

Abrasion resistance is the capacity of a fiber to withstand wear from repeated rubbing without pilling or weakening. Firmly spun yarns and close sets minimize abrasion.

Elasticity is the ability of a yarn to stretch and recover. Elastic fibers are comfortable to wear and have good draping qualities.

Dimensional stability indicates how pliable or stiff a fiber is. An elastic fiber like wool has low dimensional stability, but can be stretched, bent or folded repeatedly and will return to its original size. Stiff fibers like linen, on the other hand, have good dimensional stability. Because they do not stretch, they hold their shape

better than more elastic fibers, making them good for table linens, curtains, hangings, and rug warps.

Resilience identifies wrinkle resistance. Wrinkles are unintentional creases that result from normal wear, washing, and folding. A resilient fabric sheds wrinkles and springs back to its original smooth condition after being compressed. Wool is the most resilient fiber. Linen is the least resilient. Resilience is related to flexibility.

FINISHING

Heat tolerance describes how a fiber responds to wet heat (as in boiling water) and dry heat (as in the dryer or ironing). Heat tolerance determines whether a fiber can be finished in hot, warm, or cool water, and whether it should be ironed on hot, warm, or cool settings, with or without steam.

PH tolerance indicates the effect of pH (acid/alkali) on fibers. In general, animal fibers like wool are more resistant to acids, such as vinegar and acetic acid, and can be damaged by alkalis (laundry detergent, washing soda, or chlorine bleach). Cellulose fibers like cotton and rayon resist alkalis and are damaged by acids. Regardless of the fiber composition, the higher the chemical concentration, the more damage; very high concentrations of acids or alkalis can destroy fibers.

Fulling is to fabric as felting is to fibers. Felting is the process of interlocking the microscopic scales on wool and some other protein fibers to form a dense, non-woven fabric through the use of heat, moisture, and pressure or agitation. Fulling is using the same processes on woven wool fabric (usually in much lesser degrees) to increase density and wind resistance.

Yarn and Fiber Guide

PLANNING AND USE				WEAVING				FINISHING				
								Heat Tolerance		pH Tolerance		
Yarns/fibers	UV resistance	Warmth (heat retention)	Absorbency	Abrasion resistance	Elasticity and recovery	Dimensional stability	Resilience (wrinkle resistance)	Wet heat	Dry heat (ironing)	Acid resistance	Alkali resistance	Fulling
<i>Protein fibers</i>												
American camelids (hair)	fair	very good	excellent (13 to 29%)	fair	very good	good	excellent	110° – 180° F	med. (300° F)	good	poor	fair
Cashmere (down from goat)	fair	very good	excellent (13 to 29%)	fair	very good	poor	excellent	110° – 180° F	med. (300° F)	good	poor	very good
Mohair (hair from Angora goat)	fair	very good	excellent (13 to 29%)	fair	very good	good	excellent	110° – 180° F	med. (300° F)	good	poor	fair
Silk (fibers from silk worm)	poor	excellent	very good (11 to 25%)	good	excellent	poor	excellent	110° – 180° F	med. (300° F)	fair	good	poor
“Soy Silk” (soybean protein fiber)	good	good	good (8%)	fair	poor	poor	excellent	110° – 180° F	low (250° F)	good	poor	poor
Wool, coarse (fleece)	fair	very good	excellent (13 to 29%)	good	excellent	good	excellent	110° – 180° F	med. (300° F)	good	poor	very good
Wool, fine (fleece)	fair	very good	excellent (13 to 29%)	fair	excellent	poor	excellent	110° – 180° F	med. (300° F)	good	poor	very good
<i>Cellulose fibers</i>												
Bamboo (regenerated cellulose)	good	good	good (6%)	poor	very good	good	fair	120° – 140° F	med. high (350° F)	poor	good	poor
Cotton (seed fiber)	good	good	good (8%)	very good	very good	fair	very good	above 120° F – 212° F	high (425° F)	poor	very good	poor
Hemp (bast fiber from stems)	good	fair	very good (12%)	excellent	poor	excellent	poor	above 120° F – 212° F	high (425° F)	poor	very good	poor
Linen (flax) (bast fiber from stems)	very good	poor	very good (12%)	excellent	poor	excellent	poor	above 120° F – 212° F	high (450° F)	poor	very good	poor
Ramie (bast fiber from stingless nettle)	good	fair	good (6%)	very good	good	excellent	fair	above 120° F – 212° F	high (425° F)	poor	very good	poor
Rayon (regenerated cellulose)	good	good	very good (12%)	poor	very good	good	fair	120° – 140° F	med. high (350° F)	poor	good	poor
Rayon chenille (regenerated cellulose)	good	good	very good (6%)	good	very good	poor (worming)	very good	120° – 140° F	med. high (350° F)	poor	good	poor
Tencel (regenerated cellulose)	good	good	very good (6%)	fair	very good	fair	very good	120° – 140° F	med. high (350° F)	poor	good	poor
<i>Synthetic fibers</i>												
Acrylic (petrochemical polymer)	excellent	Determined by fiber and construction	fair (1.5%)	very good	Varying degrees of dimensional stability can be built into synthetic fibers when they are manufactured.			100° – 110° F	med. (300° F)	very good	fair	poor
Nylon (petrochemical polymer)	poor		good (4.5%)	excellent				100° – 110° F	low (250° F)	poor	good	poor
Polyester (petrochemical polymer)	excellent		poor (0.4 – 2%)	very good				100° – 110° F	low (250° F)	very good	fair	poor

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Soy Silk

a scarf's best friend

TOM KNISELY WITH LYNNETTE BEAM

A funny thing happened on my way to the 2003 Florida Tropical Weavers Conference. I met a beautiful yarn called Soy Silk. This pearly fiber's origin is similar to that of Soy Milk—it comes from those healthy soy beans. It's as easy to weave with as cotton and as luscious as silk. If you're a brand new weaver, here's a chance to start with a fiber that is on the cutting edge!

Soybean protein fiber has been produced for some time. It is said, in fact, that Henry Ford had a suit made from it when he visited Japan prior to World War II.

We are fortunate that the fiber is now available to handweavers and handspinners under the trademark name Soy Silk. Norma Smayda's scarf (pages 36–38) uses a machine-knit tubular yarn made of Soy Silk. The 16/2 Soy Silk used in this For Starters scarf (see photo at right) is more typical of a yarn for weaving. It looks and behaves very much like 10/2 cotton—in fact, you can use 10/2 cotton or 10/2 Tencel for this scarf and follow the same directions as for the Soy Silk.

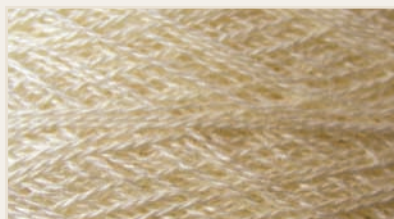
16/2 Soy Silk is available in white and natural, but it dyes beautifully with acid and natural dyes. This scarf was washed in hot water to encourage the lacy holes to open; shrinkage was about 10 percent.



Tom Knisely, of York, Pennsylvania, is the weaving teacher at The Mannings. A weaver for thirty years, he is also a spinner and dyer.

FIBER GUIDE

16/2 SOY SILK



A 2-ply protein-fiber yarn made with the byproducts of tofu manufacture using environmentally friendly digestive enzymes (see also page 36).

Warping and weaving considerations

16/2 Soy Silk is loftier than 16/2 pearl cotton so it can be sett somewhat looser (24 epi/ppi for balanced plain weave). Use Soy Silk as an alternative to silk or cotton (Soy Silk does have a slight tendency to fuzz).

Recommended finishing

Machine or hand wash in warm or hot water. Expect a bit more shrinkage than with cotton or silk. Use dyes that are suitable for protein fibers—Soy Silk takes dyes beautifully.





Lynette Beam, studio assistant for The Mannings, wove this scarf using a draft from Donna Mueller's *Handwoven Laces* (Interweave Press, 1991, page 59).

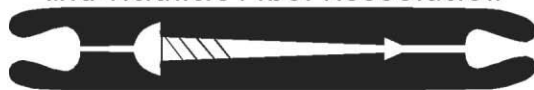
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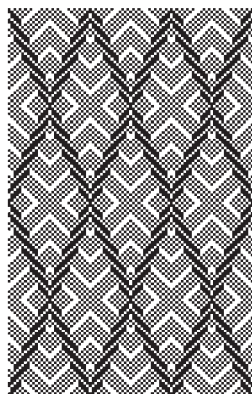
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Soy Silk and Bamboo Scarf

NORMA SMAYDA

At Convergence 2004 in Denver, I couldn't resist buying a few balls of wonderfully silky yarns that I'd never seen before. Although heavier than the fibers I usually use for weaving, these ribbon-like Soy Silk and bamboo yarns are light and airy, have the luscious drape of a heavy silk, and come in many colors. You have to feel this scarf to marvel at its liquid texture.

Soy Silk is a trademark name for a soybean protein fiber available to weavers, spinners, and knitters from the South West Trading Company. Soybean protein fiber is a byproduct of the tofu manufacturing process. As a natural product, fibers from soybeans are readily available and recyclable. The materials and agents used to produce the fiber are harmless to the environment (unlike those used for rayon), and even the residue can be used as fodder or recycled. Soybean fibers have a soft hand, are absorbent, and can be blended with other fibers very successfully. While the luster and hand are remarkably like silk, Soy Silk is more economical.

Bamboo fiber is made by grinding, wringing, and combing the pulp from bamboo plants into short fibers and spinning them to a soft, silky 100 percent bamboo yarn.



Norma Smayda of Saunderstown, Rhode Island, weaves, writes, and teaches weaving at her Saunderstown Weaving School.

FIBER GUIDE

SOY SILK



A machine-knit tubular yarn made from soybeans in an environmentally friendly process; hand and sheen are similar to silk. This knitting yarn is absorbent, durable, and although very elastic, it is easy to use for weaving.



BAMBOO

Machine-knit tubular yarn made from bamboo fibers; elastic (though less elastic than Soy Silk), soft and durable.

Warping and weaving considerations

Elastic yarns require care if combined with non-elastic yarns; otherwise they can be used like cotton and silk (more drape than cotton, less sheen than silk).

Recommended finishing

Wet finish by machine or hand; air or machine dry.





STEPS FOR WEAVING THE SOY SILK AND BAMBOO SCARF

Step 1 Wind a warp of 78 ends Soy Silk and 10 ends bamboo 2½ yd long following the color order in Figure 2. This warp length makes it possible to weave the scarf with only 1 ball of each yarn, but you must use the loom waste for fringe and make sure that none of the warp length is wasted.

Step 2 Sley 1/dent in a 10-dent reed, centering for a weaving width of 8⅝". Thread the heddles following Figure 3. Tie the warp onto the back apron rod and then wind the warp on the warp beam under even tension, packing the layers with paper or sticks.

Step 3 Tie the warp onto the front apron rod. Note that 6" of total warp length (for fringe) should be included in the

amount used to tie the warp onto the front apron rod and weave the heading. With this in mind, weave a short heading in plain weave with scrap yarn to spread the warp.

Step 4 Weave the scarf at a consistent 10 ppi using the black bamboo yarn as weft and following the twill repeat in Figure 3 for 74".

Step 5 Cut the scarf from the loom allowing 6" for fringe. Remove the scrap-yarn heading and secure the fringe with overhand knots snug against the fell. Include 4 ends in each knot (except include all 5 of the Black ends in a single knot on each side and only 3 ends in two of the Chocolate fringes). Overlap the ends in the fringe as follows:

For the first 4-end fringe, include ends 1, 2, 3 (skip 4), and 5. For the next fringe, include ends 4, 6, 7 (skip 8), and 9. This overlap secures the weft (overlap right over left or left over right, whichever best locks in the weft).

Step 6 Wash the scarf by hand in warm water with a mild soap or detergent. Rinse several times in water of the same temperature. Squeeze water out gently as you remove the scarf, and then roll the scarf in a towel to remove more water.

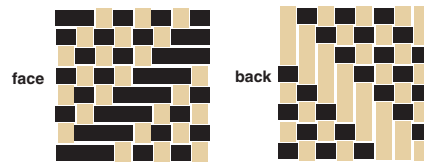
Step 7 Lay the scarf flat on a dry towel until it is almost dry. Then place it in the dryer for 5 minutes on low heat until completely dry. Press lightly with an iron on a cotton setting. Straighten the fringe, press it lightly, and trim it evenly to 4½".

Design considerations

Both Soy Silk and bamboo are available in sixteen colors. As machine-knit tubular yarns, they are elastic, particularly the Soy Silk. This elasticity is not a problem for weaving, and the Soy Silk is especially lovely to use, remaining flat like a ribbon, without twisting.

Fancy yarns need an interlacement that shows them off. Twill is an ideal structure, especially for scarves or shawls, providing a suitable drape as well as the floats that expose lengths of yarn.

1. 1/1/1/1/1/3 twill



For the scarf, 8-shaft straight twill threading and treadling orders are used with a 1/1/1/1/1/3 twill tie-up. The tie-up is the most important part of the draft. On each treadle, five adjacent shafts are alternately up and down and three adjacent shafts are down. This produces di-

agonal bands of weft floats alternating with diagonal bands of plain weave. The bands of plain weave provide structural stability for the relatively slippery yarns. Since 3-thread warp floats occur in diagonal bands on the back of the cloth, there is maximum contrast in warp and weft color between the two faces.

The draft does not require a floating selvedge, although the weft does not always reach the outside edge thread. Since the edge threads are black, the warp floats that occur there do not show.

PROJECT AT-A-GLANCE

Weave structure

1/1/1/1/1/3 twill.

Equipment

8-shaft loom, 9" weaving width; 10-dent reed, 1 shuttle.

Yarns

Warp: Soy Silk knitting yarn (1,097 yd/lb, 240 yd/100 g ball), Chocolate, 208 yd; bamboo knitting yarn (1,150 yd/lb, 250 yd/100 g ball), Black, 27 yd.

Weft: Bamboo knitting yarn (1,150 yd/lb, 250 yd/100 g ball), Black, 199 yd.

Yarn sources

Soy Silk (Oasis) and bamboo yarns are

available from South West Trading Company (one ball of each is required for this scarf).

Warp order and length

88 ends 2½ yd long in the color order in Figure 2 (allows 22" loom waste; loom waste includes take-up and fringe).

Warp and weft spacing

Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 8⅝".

Weft: 10 ppi. Woven length (measured under tension on the loom): 74".

Finished dimensions

After washing, amounts produce one scarf 7¾" × 63" plus 4½" fringe at each end.

2. Warp color order

78	78	Soy Silk (Chocolate)
10	5	bamboo (Black)
88		

3. Draft for scarf

11x										
8			8	8	8					8
7			7	7	7				7	7
6			6	6	6				6	6
5		5			5	5			5	5
4		4			4	4			4	4
3	3	3			3	3			3	3
2	2	2			2	2			2	2
1	1	1			1	1			1	1
heading										
/	/	/	/	/	/	/	/	/	/	/
repeat										

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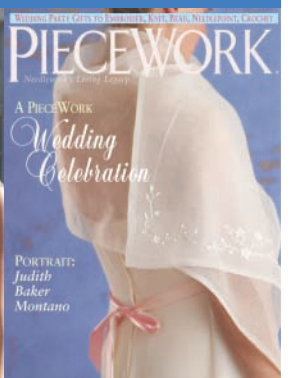
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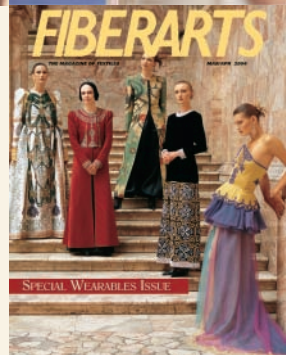


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An Alpaca Blanket

for soft winter warmth

NANCY TAYLOR

Alpacas are members of the South American Camelidae family, along with the larger llama and the smaller wild guanaco and vicuña. Llamas and alpacas were domesticated thousands of years ago. Both are still highly valued, llamas for their fleece and their use as pack animals, alpacas for their especially soft and luxurious fleece. Raised originally in Peru and Bolivia, they are well adapted to living at very high altitudes.

Alpacas are considerably smaller than llamas, averaging 35" at the shoulder and generally weighing under 150 pounds. They are sheared every one or two years, and their fleeces come in over twenty natural colors.

Weaving with alpaca

Alpaca feels and behaves differently from wool on the loom. Alpaca yarn is strong, but it is also both fuzzy and slick. What appear to be intractable tangles during warping may just be fuzz balls catching adjacent threads together. Fortunately, a little patient picking can eliminate them with no damage to the yarn. Alpaca is inelastic, so warping must be done carefully to keep warp tension even.

Thankfully, the joy of touching this luxurious fiber makes careful warping and weaving a delight!



Nancy Taylor of Richmond, Indiana, has taught weaving for twenty-five years. She loves all types of fibers, from alpaca to silk.

FIBER GUIDE

3-PLY ALPACA



Alpaca is a lightweight fiber with a hollow core that makes it very insulating. Alpaca fibers are strong, smooth, non-irritating (alpaca lacks the scales of wool), and inelastic.

Warping and weaving considerations

Because of alpaca's inelasticity, warp tension must be very even and also relatively loose, since under high tension alpaca may stretch and not rebound. Alpaca can be slippery even though it is fuzzy. Keep an eye on any knots you tie so you can tighten them if they appear to be loosening.

Recommended finishing

To eliminate shedding, machine wash. After removing from the machine, shake vigorously outside and lay flat to dry. Then place in the dryer, air only, for one hour to remove loose hairs.



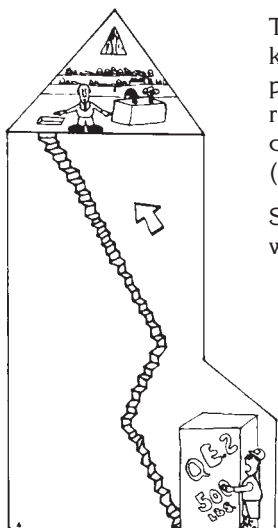


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A Lacy Huck Scarf

in cotton and mohair bouclé

SHEILA O'HARA

When Madelyn asked me to design a scarf in huck lace I thought that she probably had a fever. Me? Someone who weaves dense multiple warp twills? Come to think of it, I don't even wear lace. Still, nothing ventured, nothing gained. I told her I'd give it a try!

My first try reinforced my first reaction: It came out all wrong! The warp was too dense and the weft packed in too tightly. It would have made good upholstery fabric—even my dog couldn't hurt it!

So back to the drawing board—or warping board—as they say. I changed some of the yarns and some of the colors and sett the warp much more openly. I tried to concentrate on light and air and lace as I wove.

Take Two: I placed the weft so lightly that there are fewer picks per inch than ends per inch, creating an oval effect rather than the little circles more characteristic of huck. A drapery, soft scarf is the result, perfect for early spring—a happy surprise! Washing makes the threads deflect even more, which is always an added treat.



Sheila O'Hara lives and weaves in Lower Lake, California. She teaches weaving and weaves pictorial pieces on a jacquard loom.

FIBER GUIDE

**70% MOHAIR, 24% WOOL,
6% NYLON (LOOP) BOUCLÉ**



Mohair provides curl for the loops; wool gives softness and capacity for fulling; a nylon binder adds strength and makes the yarn easier to use for weaving.

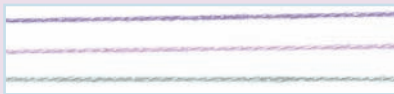
Warping and weaving considerations

Use in either warp or weft or both.

Recommended finishing

Hand wash; air dry

10/2 PEARL COTTON



A soft yet strong 2-ply cotton yarn.

Warping and weaving considerations

A versatile yarn with no restrictions.

Recommended finishing

Machine or hand wash; machine or air dry. Press with hot iron.





STEPS FOR WEAVING THE LACY HUCK SCARF

Step 1 Wind a warp 2½ yd long following the warp color order in Figure 1. You'll need to cut and tie one end to another at each color change, but the total number of ends is relatively few.

Step 2 Centering for 6½", sley 2 ends in each dent of a 10-dent reed and thread the loom following Figure 2. The threading should always place the bouclé ends on shaft 4.

Step 3 Allowing 7" for fringe (include amount used to tie on), weave a few rows of scrap yarn in plain weave to secure the edge before beginning the scarf. For the scarf, 2 shuttles are used: 5 picks of Grotto alternate with 5 picks of Nile. When one shuttle has finished weav-

ing 5 picks, do not cut the weft, but pick up the other shuttle and weave 5 picks. Each time you begin a new 5-pick sequence, pull the weft loop at the selvedge so that it is snug.

Step 4 Weave in this way, alternating the two shuttles as in Figure 2, for 62½". Beat each pick gently on a closed shed so that the plain-weave areas are slightly oval instead of round. The light beat adds to the laciness of this scarf. End the scarf with a few picks of scrap yarn as at the beginning to secure the second edge.

Step 5 Cut the scarf from the loom allowing 7" for fringe. Wash the scarf by hand in lukewarm water. Rinse and squeeze

out excess water gently. Machine dry the scarf on low heat for a few minutes to fluff the yarns and then lay flat or hang to dry completely.

Step 6 Remove scrap yarn and twist the fringe with a fringe twister or by hand. Use each 5-end stripe as one fringe: Twist a group of 2 ends and one of 3 separately in the same direction and then together in the opposite direction; secure with an overhand knot 1" from the ends. (Twist groups of 3 and 4 for two 7-end fringes on the edges.) Trim the fringe evenly with scissors or a rotary cutter.

Step 7 Toss the scarf around your neck and go for a jaunt to look for colors for your next inspiration!


The weave structure: huck

In this version of huck, two interlacements alternate throughout: five warp and weft threads weave plain weave adjacent to five warp and weft threads in which two threads float (weft threads float on one side; warp threads float on the other). The group with the floats compresses and the group with the plain weave spreads to form the characteristic huck circles (made oval in this scarf). An open sett and beat can make the interlacement quite lacy.

Designing the scarf

The colors in this scarf come from the Retro palette in *Handwoven's* color forecasts for Fall/Winter '04-'05. Since the draft alternates blocks of five threads each,

the warp color order changes with every group of five ends. The purple bouclé is used for the two warp threads that float in a group of five; the remaining three threads are pearl cotton. Consider using a different color of pearl cotton for these two threads or some other unusual yarn. (Note that the fabric is woven with the weft-float side up to raise fewer shafts—the warp floats are on the underside as you weave. A plain-weave selvedge insures that the weft always interlaces at the edges.)


Although the huck texture itself is lovely, add color and yarn variety to this draft, and designing becomes even more interesting. So think lace—not just in white or off-white, but in daringly different colors and fibers! 

1. Warp color order

	3x											
57	7	1	1	1	5	1	1	1	5	2		Grotto
15									5			Deep Lavender
12		1	1			1	1					bouclé, #120
15					5							Cactus
15									5			Nile
15		5										Champagne
129												

2. Draft

	12x												
26		4	4			4	4					4	
24					3	3						3	
38		2			2	2	2			2			2
41	1	1	1	1				1	1	1	1	1	1
129					plain weave							/	/



repeat

Grotto
Nile

PROJECT AT-A-GLANCE

Weave structure

Huck.

Equipment

4-shaft loom, 7" weaving width; 10-dent reed; 2 shuttles; fringe twister (optional).

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Grotto #81, 143 yd (¾ oz); Deep Lavender #93, Cactus #134, Nile #45, Champagne #46, 38 yd (¾ oz) each; Victorian Bouclé (1,175 yd/lb, 70% mohair, 24% wool, 6%

nylon), color #120, 30 yd (½ oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), Grotto #81, 113 yd (½ oz); Nile #45, 111 yd (½ oz).

Yarn sources

UKI pearl cottons are available from The Village Spinning and Weaving Shop and most weaving suppliers; Victorian Bouclé is available from Halcyon Yarn.

Warp order and length

129 ends 2½ yd long following the order in

Figure 1 (allows 3" take-up and 24" loom waste; loom waste includes fringe). Add 2¼ yd warp length for each additional scarf.

Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed).

Width in the reed: 6½".

Weft: 18 ppi. Woven length (measured under tension on the loom): 62½".

Finished dimensions

After washing, amounts produce one scarf 5¾" × 55¾" plus 5" fringe at each end.

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Collapse-Weave Shawls

with a wool crepe weft

CYNTHIA HALL

I've long been intrigued by collapse fabrics—two of the very first I admired were scarves in the Interweave Press book Handwoven Scarves. Later, I toured two different Nuno exhibitions that featured collapse fabrics of all kinds—in fine threads, in doubleweaves, in interesting textures. Most of them used high-twist, or crepe yarns. My head was swirling with ideas!

Not really familiar with crepe yarns, I sampled to try to duplicate the results I saw. My experiments using these yarns in the warp were not successful, so I pursued the possibilities of using them only in the weft. My goal was a gossamer, crinkly plain weave, but the fabrics I produced were not very stable and did not hold up well in use.

I decided to try alternating stripes of twill or satin with plain weave in the warp, figuring that if the twill or satin warp threads were very close and the plain weave warp threads very loose, the closely sett areas would provide stability. Also, the close twill or satin warp threads would automatically space the weft threads widely and evenly, encouraging an equally open and regular weft spacing in the plain-weave areas.

The shawls on pages 49 and 51 are the happy results of my experiments. Their size makes them equally suitable to use as scarves—drape them around you and they



Cynthia Hall of Asheville, North Carolina, a graduate of Haywood Community College's fiber program, has been weaving for four years.

FIBER GUIDE

FINE WORSTED WOOL



Parallel-spun fibers for a smoother, denser, more durable yarn than woolen-spun.

Warping and weaving considerations

Warp fine wools back to front without using lease sticks; maintain even tension.

Recommended finishing

Wash by hand in cool, warm, or hot water, agitate for greatest fulling.

FINE WOOL CREPE



Tightly spun yarn that if released from tension untwists or plies back on itself (sometimes called overtwill, energized, active-twist, or high-twist yarn). Cloth woven with crepe yarns "collapses."

Warping and weaving considerations

Maintain firm tension at all times.

Recommended finishing

Submerge in hot water for maximum collapse with wool crepe yarns.





STEPS FOR WEAVING THE BLACK SHAWL

Step 1 Wind a warp of 915 ends 3 yd long with a threading cross at one end and a raddle cross at the other. (The fine wool threads in this warp are best warped back to front using a raddle to control the beaming instead of lease sticks; see *Handwoven*, November/December 2004, page 56.) Place 30 ends in the raddle cross if you are using a 1" raddle, 15 ends if you are using a ½" raddle.

Step 2 Secure the cross and tie several choke ties along the length of the warp. Chain the warp from the warping board, beginning with the threading cross so that the raddle cross is available after chaining. Spread the warp in a raddle using the raddle cross. (If you are using a 1" raddle, place the last 15 ends in one raddle dent.) Beam under firm and even tension, removing the choke ties as you go.

Step 3 When the threading cross arrives behind the shafts, place lease sticks in the cross openings, secure the lease sticks in a comfortable position for

threading, and remove the ties from the cross so you can spread the warp.

Step 4 Sitting in front of the shafts, thread the heddles following Figure 1. Sley the reed following Figure 1 so that you achieve the indicated ends per inch with either a 10-dent or a 20-dent reed. (The warp threads in the twill edge stripes are more closely sett to help control the beat.)

Step 5 Using the wool crepe weft, weave two 6" samples at 22 ppi following the treadling sequence in Figure 1. Hemstitch the beginning and end of each sample with the wool crepe yarn leaving 1" unwoven between samples. You will later wet finish one sample and keep both as before-and-after references.

Step 6 Use some spacers to provide a 4" fringe at the first end of the shawl. To begin the shawl, weave several picks with a firm beat following Figure 1, and then change to a light beat for the rest of the shawl (22 ppi). Always

change the shed while the beater is against the fell of the cloth to help clear the sticky wool and then move the reed back to throw the shuttle. After you have woven about 1", hemstitch the first firm picks. Weave the scarf for 65", end with several firm picks, and hemstitch the second end like the first.

Step 7 Trim the fringe on both ends of the shawl evenly to 3" and cut apart the samples. Fill a sink with hot water and gather friends and family to watch. Drop the shawl and one of the samples in the water, and they will crumple up like magic! Remove the fabrics from the water and lay flat to dry (allow them to take their pleated forms—do not pull out the pleats). Expect 40–50% initial shrinkage in width in the shawl. The fabrics will be very elastic. Stretch them out and watch them spring back.

Step 8 Care for the shawl by hand washing in cool water with a mild soap, rinsing, and laying flat to dry.

expand and cling. Wind them around your neck and they collapse to the dimensions of a scarf. Both of these fabrics are very light and drapable, but amazingly warm. For narrower widths for scarves, omit repeats in Figure 1 (the black shawl) or stripe sequences in Figure 3 (the red-orange shawl).

Collapse-weave fabrics are great for travel. Just twist them up, place them in your suitcase, and shake them out to wear.

You can also make your shawl into the currently popular shape of a poncho. Simply sew one end of the shawl to the side of the other end, and you have the classic weaver's quechquemiti; see page 52.

The magic of crepe yarns

Yarns with a high twist are available from several sources. The wool crepe yarn used here is from Habu Textiles and comes in

1. Draft for black shawl

15x		15x		7x		11x		15x		15x								
6						6				6					6	6		
5						5				5					5	5		
4						4				4					4	4		
3						3				3					3	3		
						2	2			2	2				2	2		
						1	1			1	1				1	1		
80 epi	20 epi	60 epi	20 epi	80 epi														
$\frac{3}{4}$ "	3"	$\frac{3}{4}$ "	3"	$\frac{3}{4}$ "														

PROJECT AT-A-GLANCE

Weave structure for black shawl

Plain weave and 2/2 twill.

Equipment

6-shaft loom, 31" weaving width; 10-dent or 20-dent reed; 1 shuttle (an end-feed shuttle is recommended).

Yarns

Warp: 28/2 wool (6,880 yd/lb, Frisbee), Black, 2,745 yd (6½ oz), or 36/2 wool (8,950 yd/lb), Black, 2,745 (5 oz).
Weft: wool crepe yarn (15,000 yd/lb),

Black M3029, 1,592 yd (1¼ oz).

Yarn sources

28/2 wool and wool crepe yarn are available from Habu Textiles. 36/2 worsted wool (Kampavillalanka) is available from Helmi Vuorelma Oy.

Warp order and length

915 ends 3 yd long (allows 13" for sampling, 6" for take-up, and 24" for loom waste; loom waste includes fringe). For a narrower scarf, omit repeats in Figure 1.

Warp and weft spacing

Warp for twill: 60 and 80 epi (6/dent and 8/dent in a 10-dent reed). Warp for plain weave: 20 epi (2/dent in a 10/dent reed) as in Figure 2. Width in the reed: 30¾".
Weft: 22 ppi. Woven length of the shawl (measured under tension on the loom): 65".

Finished dimensions

After washing, amounts produce one shawl or scarf 14¾" × 61¾" plus 3" fringe at each end and two 6" samples.



STEPS FOR WEAVING THE RED-ORANGE SHAWL



Your shawl can become a poncho—simply sew one end to the edge of the other end.

Step 1 Wind a warp of 1,036 ends 3 yd long with a threading cross at one end and a raddle cross at the other. Place 24 ends in the raddle cross for a 1" raddle, 12 ends for a ½" raddle (place 2 extra ends in the first and last raddle group in both cases).

Step 2 Secure the cross and tie several choke ties along the warp. Chain the warp from the warping board beginning with the threading cross. Spread in a raddle using the raddle cross. Beam under firm and even tension.


Step 3 Thread the loom and sley the reed following Figures 2 and 3. Note that a 20-dent reed is recommended. It may be possible to use a 10-dent reed instead, but if you do, you'll need to plan satin stripes that are multiples of 6 ends to control the sett (6 ends/dent

= 60 epi in a 10-dent reed). Note that the satin edge stripes in this shawl are more closely sett than the others (80 epi). This helps control the even spacing of the weft. If you use a 10-dent reed, make these stripes multiples of 8 ends. (No matter what reed you use, you can change the width of the stripes. I did not plan the stripes in this shawl but chose colors randomly as I wound the warp.)

Step 4 To weave the shawl, use either of the tie-ups in Figure 3. Tie-up **a** weaves the fabric so that the warp satin side is up, the "right side." This requires lifting more shafts, however. For lighter treadling, weave the "wrong side" up with tie-up **b**. Weave the samples and shawl and finish them following Steps 5–8 on page 50, except weave this shawl for 70".

many colors. This is a plus, since dyeing already-spun crepe yarns can reduce their ability to collapse (the collapse happens as the yarns are placed in hot water).

Crepe yarns have a mind of their own! Whether you use them as warp or weft or both, keep them under as much tension as possible. A relaxed crepe yarn will twist back on itself and tangle during warping or snag as it comes off a bobbin.

Order crepe yarn on cones to reduce handling and lessen opportunities for relaxed tension. I found using an end-feed shuttle to be most helpful in controlling the yarn during weaving. 

Use Figures 2 and 3 to thread the loom. Thread the satin ends on shafts 1–5 in straight order and the plain-weave ends on shafts 6–7 in alternate order.

For example: Begin with 13 ends satin in tan (1-2-3-4-5-1-2-3-4-5-1-2-3). Then thread 40 ends plain weave (6-7, 20x). Next thread 13 ends satin in orange, beginning on shaft 1 as before. Continue, always beginning the satin repeat on shaft 1 even though most of the satin repeats do not come out even.

A 20-dent reed is recommended for these close satin setts. Sley the satin ends 3/dent, except sley the first and last satin groups 4/dent; sley the plain-weave ends 1/dent. If 1 end is left over in a satin group, sley it with the previous ends. If 2 ends are left over, sley them both in the next dent.

2. Draft for red-orange shawl

plain weave	satin	tie-up a					tie-up b				
7		7	7	7	7	7	7	7	7	7	7
6		6	6	6	6	6	6	6	6	6	6
5		5	5	5	5	5	5	5	5	5	5
4		4	4	4	4	4	4	4	4	4	4
3		3	3	3	3	3	3	3	3	3	3
2		2	2	2	2	2	2	2	2	2	2
1		1	1	1	1	1	1	1	1	1	1
		/	/	/	/	/	/	/	/	/	/

3. Warp color and threading order

80	13	5	5	13	9	13	9	13	9	13	Red, satin	
82	9	13	5	13	9	9	9	7	9	13	Orange, satin	
84	13	13	9	9	9	9	9	9	9	13	Tan, satin	
790	30	30	30	40	40	30	40	30	40	30	40	Tan, plain weave
1,036												

PROJECT AT-A-GLANCE

Weave structure for red-orange shawl
Plain weave and 5-thread satin.

Equipment

8-shaft loom (7 shafts, 10 treadles are used), 44" weaving width; 20-dent reed; 1 shuttle (an end-feed shuttle is highly recommended for a wool crepe weft).

Yarns

Warp: 36/2 worsted wool (8,950 yd/lb), color #315 (tan), 2,622 yd (4¾ oz); color #478 (red) 240 yd (½ oz); color #286 (orange) 246 yd (½ oz).

Weft: wool crepe yarn (15,000 yd/lb), Black M3029, 2,024 yd/lb (2¾ oz).

Yarn sources

36/2 worsted wool (Kampavillalanka) is available from Helmi Vuorelma Oy. Wool crepe yarn is available from Habu Textiles.

Warp order and length

1,036 ends 3 yd long following the color order in Figure 3 (allows 13" for sampling, 5" for take-up, and 20" for loom waste; loom waste includes fringe).

Warp and weft spacing

Warp for satin: 60 and 80 epi (3/dent and 4/dent in a 20-dent reed). Warp for plain weave: 20 epi (1/dent in a 20/dent reed) following Figure 3. Width in the reed: 43⅜".

Weft: 22 ppi. Woven length of the shawl (measured under tension on the loom): 70".

Finished dimensions

After washing, amounts produce one shawl 14" × 64" plus 3" fringe at each end and two 6" samples.

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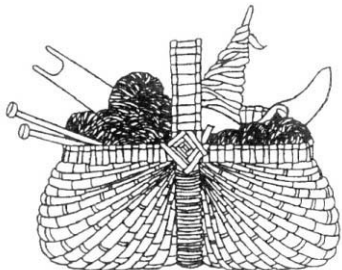


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Night Lights Scarf

in chenille and knitting ribbon

KAREN TENNEY

With two knitting needles and a bit of fancy knitting yarn, you can add colorful patterning and very unusual texture to your handwoven cloth. This simple version of warp velvet is a great way to incorporate small amounts of exotic yarns into a woven piece. You'll be the envy of your knitting friends!

I first saw this sparkling, colorful, ladder-like knitting ribbon used as an accent yarn in the warp of a black chenille scarf. The novelty yarn burrowed into the chenille, however, so its color and texture were almost entirely lost. In figuring out how to show off this lovely ribbon, I unwittingly reinvented warp velvet!

In the Night Lights Scarf, black chenille is threaded as a ground warp and weaves plain weave with a black chenille weft. Four strands of the knitting ribbon are threaded as a supplementary warp. As the weaving progresses, the strands of knitting ribbon are picked up on a knitting needle to form small loops at the fell. Several picks of chenille are then woven.

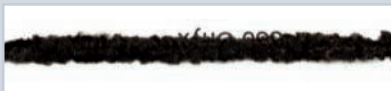
When the knitting needle is removed later, the loops remain in place above the chenille ground. The loops are picked up so that the little colored flags of two of the ribbons are featured in one row of loops, but show in the other two ribbons in the alternate row of loops.



Karen Tenney of Cobleskill, New York, loves exploring new uses for her yarn stash. Karen is active in three weaving guilds.

FIBER GUIDE

RAYON CHENILLE



Short lengths of rayon fibers held together by two ends of highly twisted yarn.

Warping and weaving considerations

Slippery; needs a firm interlacement like plain weave with a close sett and beat.

Recommended finishing

Machine or hand wash, machine dry; fringe should be very tightly twisted; expect shrinkage of about 10%.

NYLON NOVELTY KNITTING RIBBON



Two highly twisted nylon yarns connected by sections of interlocked nylon fibers.

Warping and weaving considerations

Inelastic; use as floats in warp or weft so that yarn construction does not collapse.

Recommended finishing

Wet finish by hand; machine or air dry.





PROJECT PLANNER

▶ Forty-five minutes Wind the ground warp

Wind a warp of 160 ends black rayon chenille 3 yd long. Tie the ends and the cross and make firm choke ties at 1 yd intervals.

▶ One hour Beam the ground warp

Remove the warp from the warping board. Place lease sticks in the cross and a rod in the end loops nearest the cross and spread the warp in a raddle, centering for a width of 11" (10½" if you have a ½" raddle). Secure the rod to the apron rod of the warp beam and wind the warp on the beam, packing the layers with paper or sticks and removing choke ties.

▶ Ninety minutes Thread the ground warp

Thread the chenille ground warp following Figure 1 or 2. Leave an empty heddle (S) for each of the strands of knitting ribbon. Mark each empty heddle with a scrap of contrasting yarn.

▶ Forty-five minute Add the supplementary ends of knitting ribbon

Cut 4 strands of knitting ribbon 4 yd long each. Thread each one through a marked empty heddle (S) and suspend from the back beam to be weighted later.

▶ Thirty minutes Sley the reed

Sley the chenille ends 2/dent and the knitting ribbon 1/dent in an 8-dent reed.

▶ One hour Prepare to weave

Tie the chenille warp onto the front apron rod. Tie on the 4 strands of knitting ribbon so that the colored "flags" of the ribbon threaded on shafts 1 and 3 are aligned with the open spaces of the ribbon on shafts 2 and 4 (see Figure 3). At the back of the loom wrap each end of knitting yarn around an empty film canister. Place 3 pennies in each canister and secure the yarn by closing

the canister over it. (During weaving, you will periodically have to advance the canisters.) Wind one bobbin with black chenille and one with 10/2 black cotton.

▶ Four hours Weave the scarf

Allowing 7" for fringe, begin the scarf with 4 picks 10/2 black cotton to secure the edge. Weave plain weave for about 1" with black chenille. At a spot where the colored flags in the knitting yarns on shafts 1 and 3 are at the fell of the cloth, place the chenille weft in the 1-3 shed, beat, and then slide a knitting needle under the two raised knitting yarns. Leave the needle in place at the fell and weave 4 picks of chenille.


The colored flags in the other pair of knitting yarns should now be at the fell. Raise 2-4, insert the chenille weft, and place the second knitting needle under the two raised knitting yarns. Weave 4 more picks, remove the first knitting needle, and repeat.

When you have woven 68", end with 4 picks of 10/2 black cotton. Remove the scarf from the loom allowing 7" for fringe.

▶ Two hours Twist the fringe

Prepare a twisted fringe with two groups of 3 ends of chenille in each fringe. When you reach a knitting ribbon, use one group of 3 ends of chenille and one group of 1 end chenille/1 end knitting ribbon. Make the twisted fringe very tight.

▶ Thirty minutes Wash the scarf

Soak the scarf in warm water with 1-2 drops liquid detergent for 1 hr. Remove, supporting the scarf underneath with your hands. Rinse in water of the same temperature. Remove as before; squeeze out water. Place in the dryer with a clean, dry towel and machine dry, low temperature (but not air only), until the scarf is completely dry. 

PROJECT AT-A-GLANCE

Weave structure

Plain weave with uncut warp pile.

Equipment

2- or 4-shaft loom, 11" weaving width; 8-dent reed; 1 shuttle, 2 bobbins; two #8 straight knitting needles 14" long.

Yarns

Ground warp: rayon chenille (1,450 yd/lb), black, 480 yd (5½ oz). Supplementary warp: Eros nylon knitting ribbon, (165 yd/50 g ball, Plymouth), color #3255, 16 yd. Weft: rayon chenille (1,450 yd/lb), black, 315 yd (3½ oz). 10/2 pearl cotton (4,200 yd/lb), black, 3 yd.

Yarn sources

Rayon chenille and Eros ribbon

are available from Webs.

Warp order and length

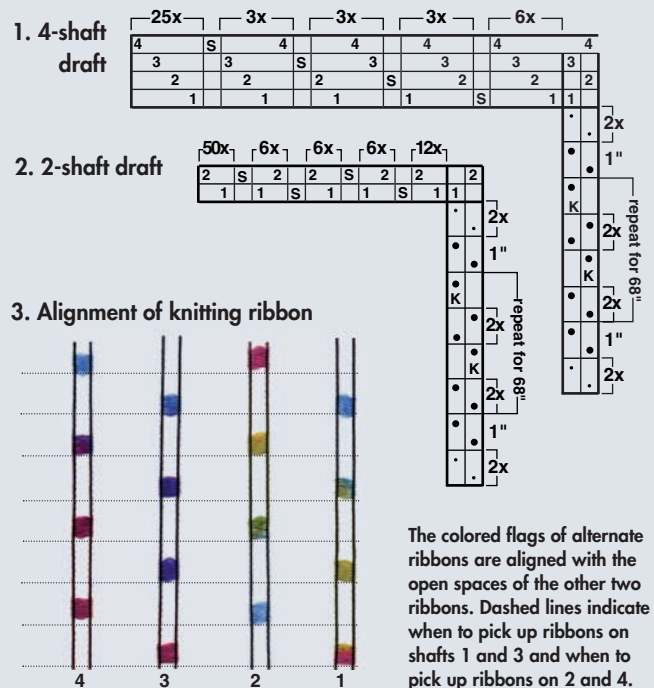
Ground warp: 160 ends black chenille 3 yd long (allows 4" take-up, 34" loom waste; loom waste includes fringe). Supplementary warp: 4 ends knitting ribbon 4 yd long each.

Warp and weft spacing

Ground warp: 16 epi (2/dent in an 8-dent reed). Supplementary warp: 8 epi (1/dent). Width in the reed: 10½". Weft: 14 ppi. Woven length (measured under tension on the loom): 70".

Finished dimensions

After washing, amounts produce one scarf 8⅞" × 59¼" plus 5" fringe at each end.



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Lacy Wool Scarves

A fiber exploration

STEFANIE MEISEL

The allure of exciting new yarns is difficult to resist. A wool warp for lacy, open scarves provides a perfect opportunity not only to weave with several unusual yarns but to complete the project in a weekend. Despite the open structure created by the spaced warp and weft, these scarves are surprisingly warm and make a great fashion statement over a black sweater or coat!

The secret to stabilizing lacy plain-weave scarves is using a fiber that will full when it is wet-finished. In these scarves, a spaced warp and weft of soft, fine merino wool yarn is accented with several novelty yarns in the weft. Plan a warp long enough for three scarves and add extra length for sampling. You can experiment with several novelty yarns and choose a different combination for each scarf—a complete fiber exploration on one warp!

In each of the scarves on pages 59 and 61, the merino weft is bundled with different novelty yarns. The novelty yarn in the weft of the scarf on page 59 (Scarf 1) is recycled Himalayan silk (spun from silk fibers recycled from sari fabrics). In the scarf at the left on page 61 (Scarf 2), the novelty weft is a colorful ladderlike ribbon. In the scarf at the right on page 61 (Scarf 3), the weft accent yarns are a strand of Tencel, a glitzy ribbon, and a mohair blend.



Stefanie Meisel of Grass Lake, Michigan, loves to create projects with unique yarns and to share her results with other weavers.

FIBER GUIDE

MERINO WOOL



Yarn spun from the fleece of Merino sheep: lightweight, good insulator, absorbent, soft hand, fulls very well.

Warping and weaving considerations

Use open interacements to allow yarns to full.

Recommended finishing

Machine or hand wash: avoid over fulling.

RECYCLED SILK



Fibers of shredded silk saris from India respun by hand in Nepal into a singles yarn with texture and color variation.

Warping and weaving considerations

Best used as weft; as warp may fray, stick, and/or tangle.

Recommended finishing

Machine or hand wash; machine or air dry; press—all at cool temperatures.





STEPS FOR WEAVING AND FINISHING A LACY WOOL SCARF

Step 1 Wind a warp as directed in Project at-a-glance. (These steps are for warping from front to back so the warp can be spaced in the reed before beaming.)

Step 2 Centering for a width of 11", sley 16 ends 2/dent in an 8-dent reed (1"); leave 12 dents empty (1½"). Repeat 4 times, then sley the last 16 ends 2/dent. Thread the heddles following Figure 1 and weave a heading with scrap yarn.

Step 3 Wind the weft bundle on a stick shuttle. Practice beating 4 picks of the weft bundle into ½" and inserting a spacer (1½" x 12" cardboard) before beginning the scarf. Allow 8" for fringe and weave ½", beating each pick firmly.

(To begin and end each weft in the ½" sections, take 2" tails around the selvedge thread and about ½" into the first and last sheds and leave tails hanging from the cloth.) Insert the spacer in a new plain-weave shed. Weave another ½", remove the spacer from below this section, and reinsert. Continue, alternating ½" sections of weaving with the spacer for 80".

Step 4 Repeat for additional scarves, allowing 8" for fringe at each end. The number of picks in the ½" sections will vary with different weft bundles.

Step 5 Cut apart the scarves. Twist the fringe using a 16-end warp group for each fringe; secure with an overhand knot.

Step 6 Fill a sink with hot water and several drops of dish detergent and immerse the scarf (work with one scarf at a time). Gently agitate by hand for 3–4 minutes, taking care not to distort the weft sections. If they shift, carefully push them back in place. Drain the hot water and rinse the scarf in cold water, rubbing gently in sections. Repeat hot and cold baths until the wool has fulled to your liking and the weft groups appear stable. I generally repeat the immersion process two or three times. Hang to dry.


Step 7 Trim weft tails and trim the fringe to the desired length (the knots can be trimmed off and the fringe will remain stable from being fulled).

Weaving considerations

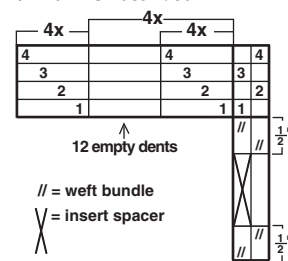
You can choose to follow the instructions given here to weave one scarf (Scarf 1, with recycled silk weft) or all three scarves.

A few general principles will help to ensure your scarves are successful if you experiment with fibers other than those given in Project at-a-glance. Make sure the bundled weft contains enough of the fiber that is going to do the fulling. If it doesn't, your scarves may turn out the way some of my experiments have—without the defined open spaces that make them lacy. I usually plan for one-half to two-

thirds of each weft bundle to be composed of merino wool.

Maintain a balance between the woven section and the open space. I have found that a 1½" spacer inserted after each ½" section of weaving works well. The number of weft picks in each ½" section will vary depending on the number of yarns in your bundle. I usually gather yarns that I think will work well together and make small wraps until I find a pleasing combination of color and texture. The bulk of the bundle makes using a stick shuttle necessary. 

1. Draft for scarves



Resources

Meisel, Stefanie. "Handwoven Felted Lace for Scarves." *Handwoven*, May/June 2003, pp. 48–51 (for more about fulling and finishing lacy wool scarves).

PROJECT AT-A-GLANCE

Weave structure

Plain weave with spaced warps and wefts.

Equipment

2-shaft or 4-shaft loom, 11" weaving width; 8-dent reed; 1 stick shuttle.

Yarns

Warp: 18/2 merino wool (5,040 yd/lb), Black, 320 yd (1⅙ oz) for one scarf; allow 800 yd (2⅔ oz) for three scarves.
Weft bundle for Scarf 1: 2 strands 18/2 merino wool (5,040 yd/lb), Black, 108 yd (⅔ oz); 1 strand recycled silk, (80 yd/skein), multicolored, 54 yd.
Weft bundle for Scarf 2: 2 strands 18/2 merino wool (5,040 yd/lb), Black, 216 yd (⅞ oz); 1 strand Plymouth EROS nylon ribbon yarn, (165 yd/skein),

multicolored #4799, 108 yd.
Weft bundle for Scarf 3: 1 strand each 18/2 merino wool (5,040 yd/lb), Black, 41 yd (⅓ oz); Plymouth EROS Glitz ribbon yarn, (158 yd/skein), Bright Multi #104, 41 yd; 8/2 Tencel (3,360 yd/lb), Iris, 41 yd (⅓ oz); Artful Yarns Portrait Mohair (70% mohair, 25% viscose, 5% polyester; 164 yd/skein), The Blue Boy, 41 yd.

Yarn sources

JaggerSpun Superfine Merino is available from most weaving suppliers; Mango Moon Recycled Silk from knitting shops and Mango Moon Knits; Tencel, Artful Yarns Portrait Mohair, and EROS yarns from Webs.

Warp order and length

80 ends 4 yd long (or 10 yd long for three

scarves); allows 4" take-up, 24" loom waste, and 36" for sampling.

Warp and weft spacing

Warp: 16 ends 2/dent (1") in an 8-dent reed alternating with 12 empty dents (1½"). Width in the reed: 11".

Weft: for each scarf, 1½" of unwoven warp alternates with a weft bundle at the following ppi: Scarf 1: 4 picks (½" at 8 ppi); Scarf 2: 8 picks (½" at 16 ppi); Scarf 3: 3 picks (½" at 6 ppi). Woven length for each scarf (measured under tension on the loom): 80".

Finished dimensions

After washing and fulling, Scarf 1: 7" x 62" plus fringe; Scarf 2: 7" x 58" plus fringe; Scarf 3: 8" x 59" plus fringe.



A New Look at the Boa

a great reason to buy novelty yarns!

JAYE CAMPBELL

There are so many yummy yarns available to us today! Knitting shops keep popping up all over since knitters are in the middle of a hot revival of their craft. If you spin, you have more exotic fibers to work with than ever before. Suppose you want to feature one of these special yarns in your next woven project. What's the best way to do that? The answer is usually "with floats." But we are always warned: Watch out for floats that snag!

Yes, I whine, but the best way to show off a unique yarn is to be able to see a lot of it! How else can you do that? Thus, when I saw "The Boa is Back" in *Handwoven* (see Resources), I thought: Why can't I make a boa out of novelty yarns? I had just completed a road trip with my weaving class to knitting shops in Bend, Oregon, where I had purchased all sorts of intriguing skeins and balls of yarn. These threads demanded I boldly broadcast their seductive qualities in a scarf of looping floats.

A simple plain-weave boa

I started with the leno foundation that Susie Hodges used for her boa in the *Handwoven* article. I found that the leno structure works well to secure short lengths of fiber. Unfortunately for me and my boa, as the leno warp threads crossed, they twisted my four-strand continuously looped wefts into a frustrating mess! What to do?



Jaye Campbell of Portland, Oregon, is the textiles coordinator at the Multnomah Arts Center, where she also teaches weaving.

The warp was already threaded in plain weave, so I settled upon a narrow, weft-faced plain-weave core that firmly secured the loops of weft without requiring the added leno steps.

This is a very quick project. Warping takes no time at all since you only need ten warp threads! Choose a smooth, strong warp fiber. Strength is especially important because a warp with so few ends endures a lot of stress.

There are two wefts in the boa. A stick shuttle carries the group of novelty ends that make the long weft loops, and a boat shuttle carries the single weft yarn that weaves the boa's core. The narrow core is mostly weft-faced, so choose a weft fiber that is soft and consistently textured to easily and thoroughly cover the warp.

The looped weft is made of four novelty knitting yarns that contain rayon, acrylic, nylon, polyester, and cotton. For your boa, use these or any novelty yarns that appeal to you: eyelash, ribbon, slubbed, glitz, whatever! You can experiment with more or fewer yarns—add to warp length for sampling.

Resources

Hodges, Susie. "The Boa is Back." *Handwoven*, November/December 2002, pp. 38–39.

FIBER GUIDE

MIXED NOVELTIES



Any knitting novelty—ribbon, eyelash, handspun, slub—mixed together.

Warping and weaving considerations

Use in woven fabrics where floats or other structural elements allow the yarns to show but not to snag in an unstable interlacement. Beware of mixing yarns with different shrinkage potential if you plan on wet finishing.

Recommended finishing

Avoid wet finishing or wash by hand in cool water, minimal agitation.



STEPS FOR WEAVING THE BOA


Step 1 Wind a warp of 10 ends $2\frac{1}{2}$ yd long. In the center $\frac{3}{4}$ " of a 12-dent reed, sley 8 ends 2/dent (these ends weave the core of the boa with the core weft). Sley 1 end in a dent by itself 2" to the right of this group and another end 2" to the left (these are floating selvages that are used for the novelty weft only); see Figures 1 and 3.

Step 2 Thread the center 8 ends for plain weave and pass the 2 spaced floating selvedge ends to the back without threading them. Wind the weft that weaves the core of the boa (St. Tropez for this boa) on the bobbin of a boat shuttle and wind the novelty yarns for the weft loops together on a stick or ski shuttle.

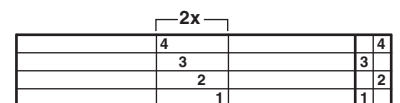
Step 3 Weave a plain-weave heading with the center 8 (core) threads using scrap yarn. Then, starting on the right side of the warp and using the core weft, leave a weft tail of about 5" and weave $\frac{1}{4}$ – $\frac{1}{3}$ " plain weave with the center core warp threads. To weave the boa, you will alternate these picks with 1 pick of novelty weft for 56". Whatever number of picks you need to weave your $\frac{1}{4}$ – $\frac{1}{3}$ " core section using your specific core weft, choose an even number so the shuttle always ends up on the same side (the right side in these directions). This will help the boa spiral when it is removed from the loom.

Step 4 To start the novelty weft (after the first $\frac{1}{4}$ – $\frac{1}{3}$ " core section): Leave a 5" tail on the left side of the core warp and pass the stick shuttle through the next plain-weave shed and exit on the right side. Change sheds and weave a core section with the core weft as before. Pull the weft straight across the shed for the first core pick after the novelty weft and beat very firmly. You can allow a weft angle for the rest of the core picks in the section and beat firmly on only the last one. Now take the novelty weft around the right floating selvedge and back through the shed from right to left.

Continue, alternating a $\frac{1}{4}$ – $\frac{1}{3}$ " core section with the novelty weft for 55". End the boa with a final core section. Cut the last core weft and the last novelty weft leaving 5" tails of each. Loosen the tension on the warp. Cut the warp threads 5" beyond the final woven core and untie the warp from the front apron rod and trim these ends also to 5". Pull the floating selvages out of the weft loops.

Step 5 To create a finished loop at each end of the boa, fold the warp and weft tails at each end back on themselves and secure with wraps close to the end core sections (see Figure 2) using 10/2 Tencel. Then, holding one end of the boa secure, twist the boa in the direction it tends to take to encourage the spiral form. 

1. Draft for boa

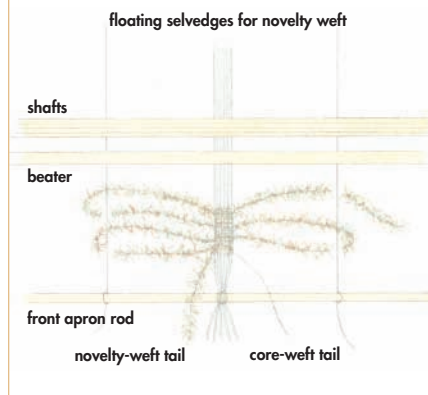


2. Wrapping the fringe



Make a loop in the end of the wrapping yarn and place it on the fringe. Wrap the long end around the loop and the fringe so that the tail and loop extend beyond the wrap. Take the long end through the loop and pull on the tail of the loop and the long end to tighten the wrap and pull the loop into the wrap. Trim ends.

3. The loom setup



PROJECT AT-A-GLANCE

Weave structure

Plain weave.

Equipment

2-shaft or 4-shaft loom, 5" weaving width; 12-dent reed; 1 stick or ski shuttle for novelty weft, 1 boat shuttle for core weft.

Yarns

Warp: 10/2 Tencel (4,200 yd/lb), Adobe, 24 yd ($\frac{1}{10}$ oz).

Core weft: Saint Tropez (82 yd/ball, Filatura Di Crosa), Rust, 23 yd.

Novelty weft (about 32 yd of each novelty yarn are used in this boa): Saint Tropez

(82 yd/ball, Filatura Di Crosa), Rust; Charm (86 m/ball, Trendsetter), Golden Harvest; Cancun (93 yd/ball, Stacy Charles), Rust; Tartelette (75 yd/skein, Knit One Crochet Too), Green/Rust.

Yarn sources

10/2 Tencel in Adobe and other colors is available from Textura Trading Company. Novelty knitting yarns are available from most knitting shops.

Warp order and length

10 ends $2\frac{1}{2}$ yd long (2 ends are floating selvages 2" away from the core warp);

allows 4" take-up and 22" loom waste; loom waste includes 5" fringe on each end.

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed).

Width in the reed: $4\frac{1}{3}$ " ($\frac{1}{3}$ " weaving width for core warp; 2" space between core warp and each floating selvedge).

Weft: 44 ppi (40 core weft picks, 4 novelty weft picks). Woven length (measured under tension on the loom): 56".

Finished dimensions

Amounts produce one boa about $2\frac{3}{4}$ " \times 55" including $1\frac{3}{4}$ " tassel loops at each end.



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Thrums are fibers, too!

A double corduroy rug

ROSALIE NEILSON

Every time you cut a glorious fabric from the loom, left behind are the warp yarns that are still tied to the back apron rod and dangle from the heddles. These are the “thrums,” and most of us either throw them away (horrors!) or remove them carefully, hoping someday to find a use for them.

If you're a “waste not, want not” weaver like me, you have accumulated a lot of thrums. About six years ago, in trying to find a way to use my huge stash of thrums, I rediscovered the rug technique called double corduroy introduced by Peter Collingwood (see Resources, page 69). Since pile wefts are cut in the finishing, they don't have to be continuous in the weaving, making thrums ideal candidates to use for pile weft.

My thrums are especially colorful because they are left over from warp-rep pieces. When I have removed a piece from the loom, my thrums consist of two alternating colorways that are tied onto my back apron rod in groups of 30 ends (15 red, 15 black, for example). I found that I could separate this group of ends into four pile wefts to use for double corduroy: two red wefts (one of 8 and one of 7 strands) and two black wefts (one of 8 and one of 7 strands).



Rosalie Neilson of Milwaukee, Oregon, weaves warp rep for hangings and rugs, and she is working on a book on block design.

FIBER GUIDE

THRUMS



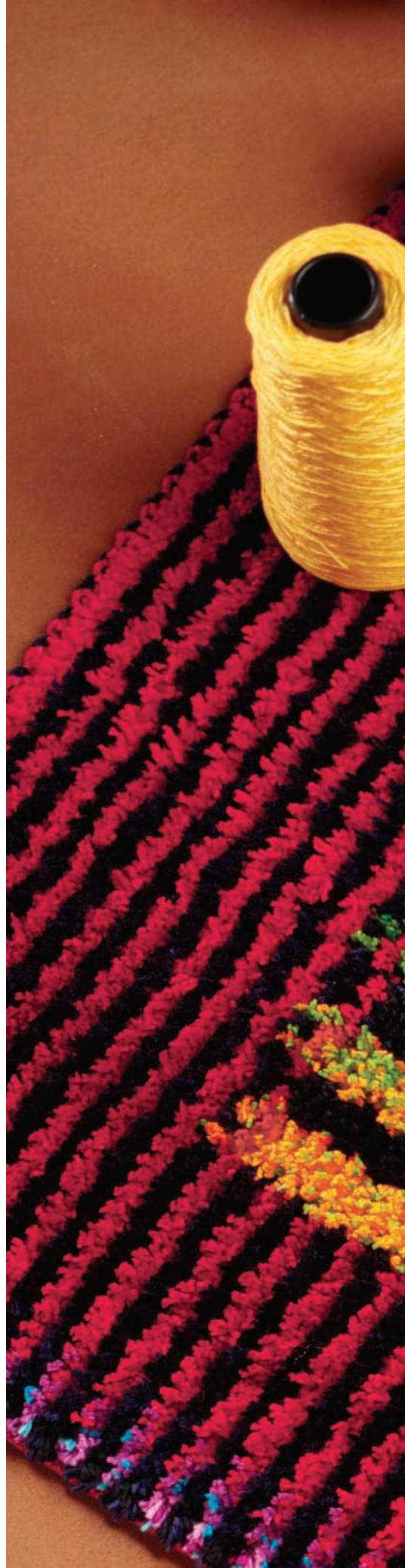
Lengths of warp yarn left on the loom after the weaving is done.

Warping and weaving considerations

Thrums can be used as discontinuous wefts. A weft-pile weave structure is an excellent way to use short yarn lengths.

Recommended finishing

Machine wash if pile is secure and dyes are fast; test first with a sample.



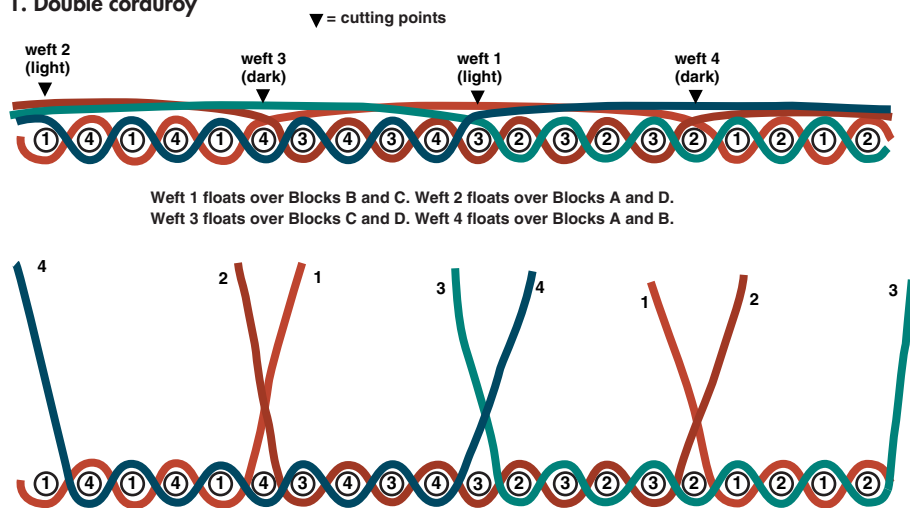


The weave structure

In double corduroy, four blocks are threaded in succession (A = 2-1-2-1-2; B = 3-2-3-2-3; C = 4-3-4-3-4; D = 1-4-1-4-1; see Figure 1 and also Figure 4, page 69). Each pile weft weaves plain weave in two adjacent blocks and floats over the other two adjacent blocks. There are four different pile-weft picks: Weft 1 floats over Blocks B and C, weft 2 floats over Blocks A and D, weft 3 floats over Blocks C and D, and weft 4 floats over Blocks A and B. As these picks are repeated, four columns of floats build up in the cloth over the respective blocks. When the floats are cut (see the cutting points in Figure 1), the cut ends become the tufts of pile. A ground weft is thrown after each two picks of pile weft to stabilize the cloth (see Figure 4).

A special feature of double corduroy is that you can use any lengths of yarns as weft, leaving a small tail in the float areas on either side of the length to disappear in the other tufts. This allows the use of

1. Double corduroy



thrums of varying lengths—and designs can be created by changing weft colors at any time.

Designing a rug with your thrums

The design for the rug on page 67 is based on the color and length of the thrums in my stash. You can use this article as a guide to designing a rug for your own

thrums, or you can start fresh with 3/2 pearl cotton in these colors or others.

The width of this rug depended on the length of my red and black thrums—enough for 2 picks of pile weft. I designed the center stripes for shorter thrums. Plan on a rug width and interior design widths that can be divided evenly into the lengths of your thrums.

STEPS FOR WEAVING THE DOUBLE CORDUROY RUG

Step 1 Wind a warp and prepare the loom following Figures 3, 4, and Project at-a-glance.

Step 2 Prepare the pile weft and wind it on stick or ski shuttles. Wind the ground weft on a boat-shuttle bobbin.

Step 3 Weave the rug following Figures 2 and 4. Begin with 2½" of plain weave with the ground weft for a hem. Then weave 1 pick ground weft, 2 picks Lilac, 1 pick ground weft, 2 picks Black/Navy for 1½" following Figure 4. Change the Lilac weft to Red and continue for 4" again following Figure 4.

Step 4 To create the design in the center section, weave the two side borders and the center section with separate wefts. For example, for the Gold center stripe: *For the border on the left side, raise shaft 1 and bring the first pick of Red pile weft from the left selvedge to the left edge of the center section. Cut the weft leaving a small, ¾" tail. With the shed still open, bring the Gold pile weft

(leaving a ¾" tail where the Red weft ended) to the right edge of the center section. Cut, leaving a ¾" tail. With the shed still open, bring the Red pile weft (leaving a ¾" tail where the Gold weft ended) to the right edge of the rug. Raise shaft 3 and repeat from * but move right to left. Weave with the ground weft and beat firmly. Follow the same process for the Black/Navy pile weft, again using Gold in the center, ending with a firm ground-weft pick. Repeat all steps from * until the Gold center section is 1" or more in height, and then follow the same process for each of the colors in the center section (note that this design is not symmetrical—not enough weft!—so make adjustments as desired).

Step 5 The selvages require special treatment (see also Peter Collingwood in Resources for selvedge treatment with double corduroy). When you insert the pile weft: If warp threads are raised at either selvedge, leave a 4" tail hang-

ing beyond the selvedge. Tuck that tail back into the next shed when that color is used again. If there are no raised warp ends at either selvedge (or both), place the weft so that a ¾" tail extends beyond the nearest raised threads. If there is ever a situation where raised selvedge threads are not encircled by a weft, take a 3" group of 4 weft strands and loop them around the edge thread and back into the shed to become ¾" tufts in the nearest float area.

After every 2–3" of weaving, starting at one selvedge and working to the other, cut the vertical columns of floats with sharp, pointed scissors, one column at a time.

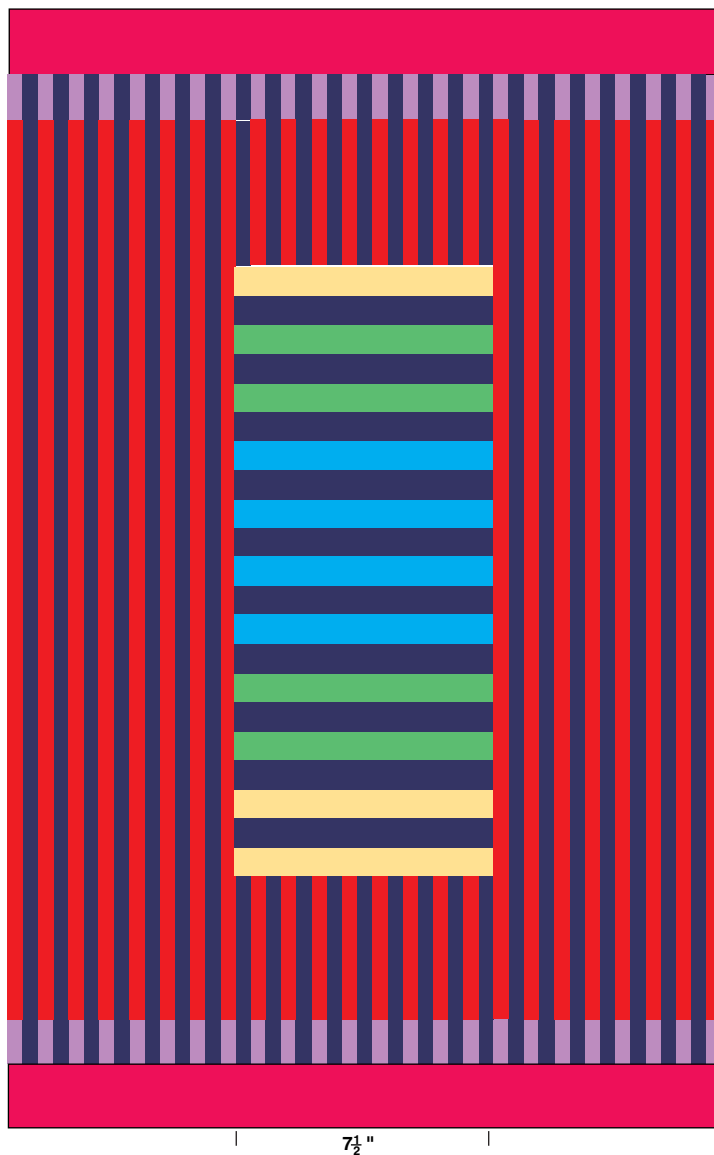
Step 6

End with 2½" plain weave with ground weft for the second hem. Cut the rug from the loom. Trim any uneven weft tails to equal pile height. Turn raw edges under twice and sew hems by hand. Machine wash, gentle cycle, with a mild detergent.

Step 7

2. Rug design plan

23 $\frac{7}{8}$ "



2 $\frac{1}{2}$ " plain weave
for hem

1 $\frac{1}{2}$ " Lilac/Black
vertical stripes

4" Red/Black
vertical stripes

center design

23" x 7 $\frac{1}{2}$ "

For the weft in the center section, use the same color for all pile picks for about 1" of each color.

- ground weft
(1 strand 3/2 cotton, #56 Dark Fuchsia)
- light pattern weft
(8-strand bundle of 3/2 cotton)
- dark pattern weft
(8-strand bundle of 3/2 cotton)

4" Red/Black
vertical stripes

1 $\frac{1}{2}$ " Lilac/Black
vertical stripes

2 $\frac{1}{2}$ " plain weave
for hem

7 $\frac{1}{2}$ "

Resources

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guptill Publications, 1969, pp. 399–420.
Neilson, Rosalie. "Corduroy Rugs From Thrums." *Weaver's*, Issue 42, Winter 1998, pp. 40–42.

3. Warp color order

150	51	24	24	51	● #56 Dark Fuchsia
136	48	40	48	● #149 Burnt Orange	
286					

4. Draft for rug

14x														
	4	4	4	4	4								4	4
			3	3	3	3	3						3	3
2	2				2	2	2	2	2	2			2	2
	1	1	1	1			1	1	1	1	1	1		

plain weave



PROJECT AT-A-GLANCE

Weave structure

Double corduroy.

Equipment

4-shaft loom, 24" weaving width; 12-dent reed; 1 boat shuttle for ground weft; 4 or more stick or ski shuttles for pile weft; small sharp scissors.

Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb), #56 Dark Fuchsia, 375 yd (4 $\frac{1}{2}$ oz); #149 Burnt Orange, 340 yd (4 $\frac{1}{2}$ oz).
Ground weft: 3/2 pearl cotton (1,260 yd/lb), #56 Dark Fuchsia, 225 yd (2 $\frac{1}{2}$ oz).
Pile weft. 8 strands each of: 3/2 pearl cotton (1,260 yd/lb): Black/Navy bundle (#116

Black, #41 Navy Blue), 88 yd long, 704 yd 9 oz); Red bundle (#131 Cayenne, #132 Red Hot), 61 yd long, 488 yd (6 $\frac{1}{2}$ oz); Lilac bundle (#90 Deep Lilac), 8 yd long, 64 yd (7 $\frac{1}{2}$ oz); Gold bundle (#10 Gold), 5 yd long, 40 yd (5 oz); Green bundle (#37 Bali, #13 Sapphire), 7 yd long, 56 yd (3 $\frac{1}{4}$ oz); Turquoise bundle (#44 Special Turq, #42 Deep Turq), 7 yd long, 56 yd (3 $\frac{1}{4}$ oz). (8 strands of each colorway are recommended here for convenient weft preparation; 8 and 7 strands are used in this rug only because of the 15-thread color groupings in the available thrums.)

Yarn sources

UKI 3/2 pearl cotton is available from most

weaving suppliers in a wide range of colors.

Warp order and length

286 ends 2 $\frac{1}{2}$ yd long following the color order in Figure 3 (allows 6" take-up and 42" loom waste and sampling).

Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed).
Width in the reed: 23 $\frac{7}{8}$ ".
Weft: 14 ppi (7 ppi ground, 7 ppi pile weft). Woven length (measured under tension on the loom): 39".

Finished dimensions

After hemming, amounts produce one pile rug about 23 $\frac{3}{4}$ " x 36 $\frac{1}{4}$ ".

Designing with Novelty Yarns

for a sumptuous shawl

BARBARA HERBSTER

Shawls and ponchos are making a big fashion comeback—and are weavers ready! When the weather turns crisp, reaching for a handwoven jacket or shawl is a matter of habit for us, now reinforced by the added bonus of the admiring second looks our creations receive from passersby!

I am addicted to the playful and sensuous designer novelty yarns that currently flood the marketplace for knitters. This shawl depends upon a wide variety of them for its design interest.

Weaving with novelty yarns

Novelty knitting yarns are expensive so they should be given center stage. Choose a weave structure that allows them to float on the fabric's surface rather than get lost in a close interlacement. A float must not become a hazard, however—that annoying thread that catches on everything!

In this shawl, novelty yarns in warp stripes form 3-thread floats in a variation of basket weave. In alternate warp stripes, stripes of a finer neutral warp weave plain weave. A fuzzy mohair weft helps to secure the floats and adds a misty halo to the plain-weave background.

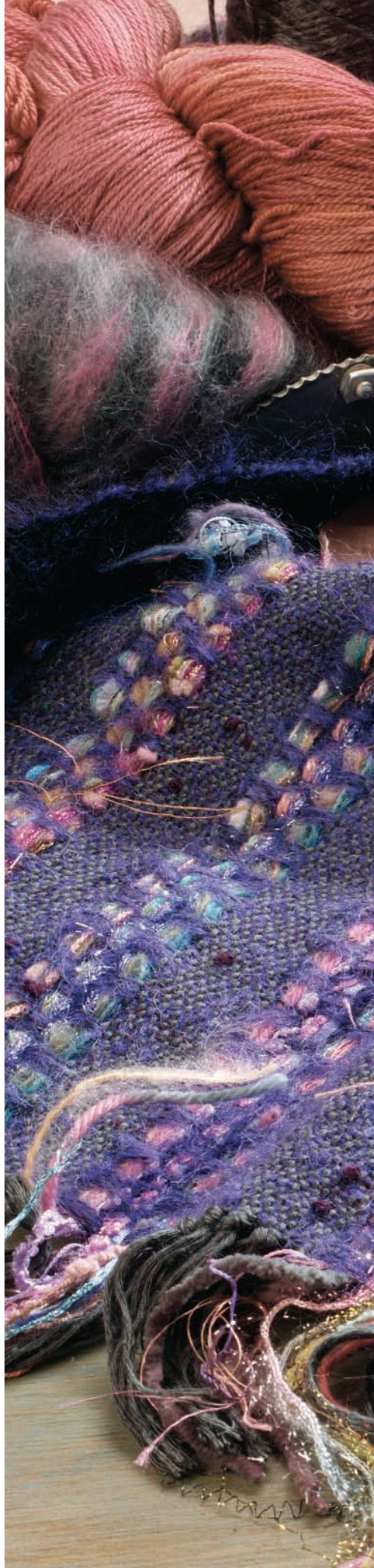


Barbara Herbster of Manchester by the Sea, Massachusetts, weaves and exhibits specialty clothing under the name Shuttle Song.

The warp in the plain-weave stripes is a gray bamboo yarn of six strands lightly twisted together, much like 6-strand cotton embroidery floss (which can be used instead). Bamboo has a soft, smooth hand with the same drapable quality as silk or rayon (for more information about bamboo yarns, see Norma Smayda, pages 36–38).

The novelty yarns in this shawl (see Figure 3, page 72) are from my stash, but you can use any combination of your own choosing. Aim for a variety of yarns in compatible colors and include small amounts of special textures like the eyelash, ribbon, and metallic yarns used here. Use thick yarns singly but use two or three thin yarns as one—just be sure each working warp thread can slide easily through an 8-dent reed.

Since it would be expensive to purchase a dozen different designer yarns just for this shawl, combine some of your weaving yarns—pearl cottons, merinos, slubs, chenilles—with only a few designer yarns. Since the shawl is not washed, you can combine fibers that are made of completely different materials without worrying about shrinkage.





STEPS FOR WEAVING THE SHAWL

Step 1 Warping from front to back is recommended for this project since it makes it easy to place the designer yarns by sleaying them in the reed randomly. Wind a warp of 64 ends Onyx bamboo and a separate warp of 128 ends Cloud bamboo 3 yd long each.

Step 2 Centering for a width of 21" in an 8-dent reed, sley 32 ends Onyx 2/dent. Leave 17" of empty dents (136 dents) and sley the remaining 32 ends Onyx 2/dent.

Sley 128 ends Cloud 2/dent in the 17" space as follows: *Skip 9 dents, then sley 16 ends Cloud in the next 8 dents. Repeat from * 3 times. Skip 9 dents; sley 32 ends Cloud in 16 dents. **Skip 9 dents, then sley 16 ends Cloud in the next 8 dents. Repeat from


** 3 times and then leave 9 dents empty between the last Cloud and the first Onyx thread.

Step 3 Wind warps 3 yd long of each of the novelty working ends (you'll need a total of 72 working ends). Use two or more strands of finer yarns as one (check that the combined yarns slide easily through an 8-dent reed). Sley the working novelty ends 1/dent in the empty dents, distributing them randomly.

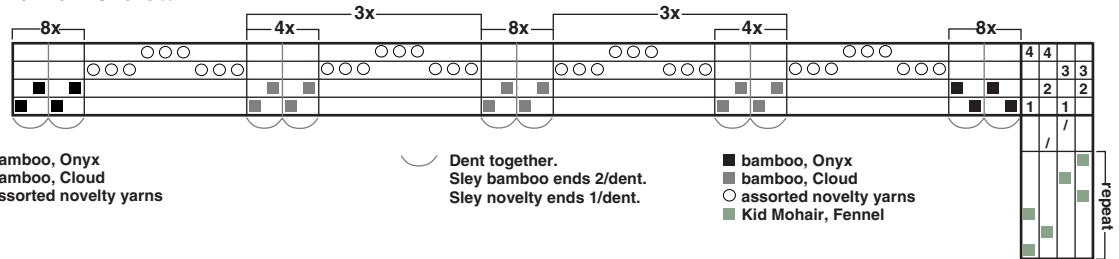
Step 4 Thread the heddles following Figure 1. Beam the warp with plenty of heavy paper, making sure the novelty ends move smoothly through the heddles and reed. Tie the warp onto the front apron rod in groups of 3/4" or less and weave a heading in waste yarn.

Wind a stick shuttle with Kid Mohair. Allowing 6" for fringe, weave at 10 ppi following Figure 1 for 82".

Step 5 Cut the fabric from the loom, allowing 6" for second fringe. Tie overhand knots snug against the fell with 4 bamboo ends in each knot. Leave the novelty ends untied; the knots in the bamboo and the sticky mohair weft fibers will secure the weft.

Step 6 Washing is not recommended for the mixture of yarns in the shawl (care for by dry cleaning). To raise the mohair nap: Mist the shawl with water. Brush the mohair gently in the lengthwise direction with a plastic hairbrush with rounded bristles (I brushed only one side). Lay brushed side up to dry. 

1. Draft for shawl



2. Warp color order

64	32			32			
128	16	32	16				
72	9	9	9	9			
264							

■ bamboo, Onyx
■ bamboo, Cloud
○ assorted novelty yarns

3. Designer yarns

Yarn name	Fiber content	Weight	Colors
Glitter	77% viscose, 15% nylon, 8% metallized polyester	1,050 yd/lb	003 Silver; 891 White Gold
Tulle	100% polyamide	2,500 yd/lb	389 Thistle; 988 Blue Frost
Skinny Majesty, variegated	100% viscose	2,300 yd/lb	742 Pondarosa
Coyote	100% polyester	1,690 yd/lb	165 Shrimp; 170 Lilac
Fiesta	100% nylon	2,250 yd/lb	018 Granita; 930 Palma
Eyeshlash	76% viscose, 24% polyamide	1,600 yd/lb	444 Orchid Haze; 721 Baby's Breath
Supermerino	100% merino	1,812 yd/lb	252 Dusky Rose; 635 Rose Blush
Kashmir	70% merino, 15% cashmere, 15% silk	2,350 yd/lb	635 Hyacinth; 106 Aqua
Chunky	100% merino	450 yd/lb	286 Mint
Fluffy	81% wool, 17% polyamide, 2% lycra	4,000 yd/lb	860 Chutney
Montana	100% merino	600 yd/lb	845 Golden Wheat
5/2 Pearl Cotton	mercerized cotton	2,100 yd/lb	Powder Blue

PROJECT AT-A-GLANCE

Weave structure

Plain weave and 3-thread basket weave.

Equipment

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

Yarns

Bamboo warp: Bambu 7 (100% Bamboo, 2,100 yd/lb), Onyx (black), 192 yd (1 1/2 oz); Cloud (gray), 384 yd (3 oz).

Novelty warp: assorted novelty yarns, 72 ends, 216 yd total.

Weft: Kid Mohair (70% mohair, 30% nylon; 2,500 yd/lb), Fennel, 527 yd (3 3/4 oz).

Yarn sources

All yarns are from Silk City Fibers.

Warp order and length

264 ends 3 yd long (allows 4" for take-up, 22" for loom waste including fringe).

Warp and weft spacing

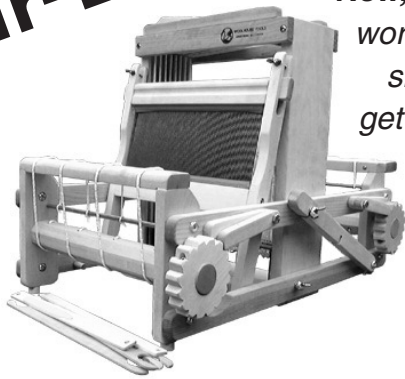
Bamboo warp (plain weave): 16 epi (2/dent in an 8-dent reed). Novelty-yarn warp (basket weave): 1/dent in an 8-dent reed. Width in the reed: 21".

Weft: 10 ppi. Woven length (measured under tension on the loom): 82".

Finished dimensions

Amounts produce one shawl 20 1/4" x 80" plus 3 1/4" fringe at each end.

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Handwoven

Fabric Forecast Fall/Winter '05-'06

DARYL LANCASTER

The United States has just held a presidential election. What does that have to do with color, you ask? Everything! The mood of the consumer is affected by the geopolitical climate, among other things, and the mood of the consumer is what color forecasters are trying to predict when they choose the colors of the fabrics we will purchase for our homes and wardrobes. Forecasters often have to work without knowing the outcome of events that might have global consequences—all of which affect the mood of the consumer, even scheduled events such as the election of the President of the United States.



ECCENTRIC & ASSERTIVE



- L Gems merino, 11
- W Texas cotton, Red
- HY Limbo wool, 10
- C Marbella rayon, 565
- M English wool, 322
- L Paris linen, 18.62
- T 20/2 silk, 203
- W Valley silk, 5637
- C Fettuccina ribbon 557
- HY Featherlight merino, 30
- C Bambu bamboo, 164
- T 20/2 silk, JY7
- T 20/2 silk, 210
- HY King Tut cotton, 16
- C Viscose crepe, 563
- C Luna ribbon, 140
- Y 20/2 silk, 09
- Y Pearl cotton, 135
- W Stirling mohair, Emerald
- W Noho cotton, 604
- L Gems merino, 35
- W Everett silk, 5619
- L Paris linen, 18.35
- HT Merino wool, 41
- C Trillino rayon, 493
- T Fine cord silk, JY27
- HY Cotton Fleece, 27
- HY Bouclé mohair 114

FEATHERS & WINGS

The color forecasts for the Fall/Winter '05-'06 season are more varied and wide-ranging than for the previous seasons covered by this column—maybe because forecasters, operating so far ahead of time, could not predict the global impact of the presidential election, so they chose colors for a range of moods.

There are some clear-cut winners: green, all shades! As was true when orange was announced as the “new neutral” in Spring/Summer '04, many weavers will be shocked by this news. It is often said that the only color weavers like less than orange for garment fabrics is green! But traditional colors are on the rise. Greens—leafy greens and blue sea greens—are juxtaposed with berry, plum, and purple in this season. Most forecast palettes show some sort of combination of green and purple, with orange present but fading a bit into the background.

The forecasts also show strong palettes of neutrals: shades of black to gray with a surprise of cool reds, browns, and golden yellows. Pastels are included, but in grayed shades that are softer than last season's Seashell palette—cool and arctic, with a touch of winter white.

- W 8/2 Tencel, Fire
- HY 2-ply wool, 126
- C Supermerino, 499
- HY Bouclé mohair, 126
- C Softball cotton, 863
- W Quabbin cotton, gr. mauve
- Y Zephyr wool/silk, 02
- HY 2-ply wool, 118
- HY Bouclé mohair, 118
- Y Pearl cotton, 108
- Y Zephyr wool/silk, 24
- HY Botanica wool, 45
- HY Casco Bay cotton, 113
- W 8/2 Tencel, gold
- M English wool, 301
- W Rayon bouclé, gold
- W Valley silk, 5631
- T 20/2 silk, 215
- HT Picot cotton/silk, 08
- C Kashmir merino, 300
- C Mini Dina cot/rayon, 258
- W Texas cotton, gray teal
- W 8/2 Tencel, gray teal
- W Quabbin cotton, gray teal
- W Rayon bouclé, gray teal
- HT Cashmere, 6407
- HY Cotton Fleece, 44
- C Chunky merino, 633
- C Butterfly novelty, 922



DUSTY & POETIC

The forecast services I consulted to derive the four palettes in this column all discuss the importance of offering the consumer colors that give a sense of comfort and protection during this period of unrest and uncertainty. Palette colors are drawn from nature—the feathers of peacocks, butterfly wings, fall and winter berries, a leafy and protective forest canopy. In contrast to colors from the natural world but also providing comfort are dusty poetic shades that suggest quiet introspection and vibrant brights that inspire confidence and energy.

Examine the colors in the four palettes. You can use only a few colors from one palette, use all of the colors in one, or mix colors from more than one. You can shuffle all the colors up and then pick half a dozen and see how they look together. (You can't go wrong if you add green and purple to whatever combination you choose!)

Forecasters also predict garment and upholstery fabric designs—and weavers will love the predictions for Fall/Winter '05-'06.

The fall issue of *Textile View* magazine (see Resources) shows fabrics that look handwoven, as if they were drafted straight from a handweaver's pattern book—herringbone twills, checks, turned twills, supplementary warps and wefts.



- C Luna ribbon, 287
- W Brilloso rayon, 9342
- W Noho cotton, 8796
- HT Silk/mohair, 09
- T 8/2 silk, 56
- HT Moiré polyester, 05
- HY Cotton Fleece, 16
- HY Brushed mohair, 131
- C Bambu bamboo, 285
- HY Brushed bouclé, 131
- C Marbella rayon, 799
- HY Cotton cashmere, 11
- C Seville linen, 670
- C Wool crepe, 55
- HT Kusakizome silk, 34
- HY Cotton Fleece, 19
- HT Silk/mohair, 26
- C Fettuccina ribbon, 321
- M English wool, 312
- C Marbella rayon, 444
- L Gems merino, 9
- W 20/2 silk, 616
- HT Cork chenille, 08
- T Fine cord silk, JY38
- HT Tsumugi silk, 32
- C Bambu bamboo, 824
- HY K1C2 mohair/silk, 7
- W Valley silk, 5647
- HT Cork chenille, 12
- Y Zephyr silk/wool, 19

LEAVES & BERRIES

Handwoven fabric designs are now on the cutting edge of fashion! Weavers are also lucky to have some great new yarns to weave them with. Silk City Fibers (available from Cotton Clouds and other retailers) offers bamboo yarn in two weights and twenty colors. Louet and Silk City both carry elasticized yarns. The explosion of designer knitting yarns challenges weavers to use them in ways that exploit their textures.

Yarn choices have never been so exciting—they are almost overwhelming! I looked at over a thousand yarn samples to prepare this column. Special thanks go to the retailers who contributed the yarns in the wraps: Cotton Clouds (C), Habu Textiles (HT), Halcyon Yarn (HY), Louet (L), The Mannings (M), Treenway Silks (T), Webs (W), and Yarn Barn of Kansas (Y).

Use these palettes for fabrics for interiors or garments and share the results with us. We'd love to show your work in the May/June 2005 Fabric Forecast year in review.

Resources

Textile View Magazine, Issue 67.
Amsterdam, The Netherlands:
Metropolitan Publishing BV.

W 8/2 Tencel, Northern Lts
C Luna ribbon, 585
C Pompeii Novelty, 314
C Wool crepe, 600
C Sk Majesty rayon, 957
HY Heather mohair, 15
C Bambu bamboo, 913
W 8/2 Tencel, Eggplant
W Rayon bouclé, Eggplant
HY Bartlett wool, 226
C Mini Dina cot/ray, 259
T Silk chenille, 45
HT Moiré polyester, 11
HY 12/2 silk, 8
HY Casco Bay cotton, 119
HY Mohair bouclé, 113
HY Casco Bay cotton, 117
HY Gemstone silk, 6
C Kashmir merino, 629
W Noho cotton, 574
Y Zephyr wool/silk, 13
HY Mohair bouclé, 133
W 8/2 Tencel, Hunter
M Dragon Tale rayon, Juniper
HY 2-ply wool, 132
W Valley silk 5632
HY Brushed mohair 132
W Texas cotton, Lemon Grass
HY Cashmerino Aran, 27
HY Casco Bay eyelash, 204
T 8/2 silk, 951



Harrisville Designs: Committed to Textile Traditions

Shop Smart features special projects in kit form. A kit includes all the yarns—and only the yarns—you need to make a specific project. Kits are great for new weavers—and for weavers looking for new ideas.



PHOTO BY HARRISVILLE DESIGNS

Harrisville, New Hampshire, is a National Historic District and home of Harrisville Designs. Once the center of a thriving cloth industry, Harrisville is considered the only nineteenth-century textile village in the United States that survives intact today. Weaving traditions have shaped the life of this village where yarn has been spun commercially since 1770.

In 1970, John Colony, or “Chick” as he is known in most circles, started Harrisville Designs—the same year his family textile mill was forced to close. While the rest of America’s woolen mills continued to close, Colony, a recent Harvard graduate, was starting his. Pat Smith joined the company in 1973, John and



Pat and John Colony

PHOTO BY HARRISVILLE DESIGNS

Pat were married in 1979. She serves as Harrisville’s Director of the Art Department. They worked to ensure that the long traditions of this textile community would endure by helping to cofound, along with family and friends, Historic Harrisville, a nonprofit preservationist organization. Among the local population, John Colony is seen as a folk hero and visionary for his tireless work in keeping textile production alive in Harrisville and preserving the beauty and integrity of this remarkable village.

Harrisville Designs is a small operation with about twenty-five employees spread out in four different buildings. In the spinning mill—one of the last small spinning mills in the country—employees pick, card, and spin. Looms, weaving supplies, and Friendly Loom Products for children are all made by hand at Harrisville Designs

Loom Shop in the Cheshire Mills Complex. The Milan Harris Mill is the home of the Weaving Center, a retail store and educational facility. On the first floor of this building, the retail store is filled with weaving and knitting yarns, fleece, looms, spinning wheels, books, patterns, exquisite buttons, handmade gifts and handcrafted textiles from around the world. There are comfortable places to sit for those who want to browse through a book or get help with a project. The second floor of the Weaving Center houses a sunny studio where classes take place, equipped with Harrisville looms, weaving supplies, and an enormous selection of yarn. The Cheshire Mills Boardinghouse provides affordable housing for the students who come to the center to learn new techniques.



PHOTO BY HARRISVILLE DESIGNS

Sweater Gamp Kit

Mixing textile traditions is enormously popular today. Harrisville Designs has a new kit for a unique gamp sweater designed by Mary Germain that combines a woven body with knitted sleeves. It is

a fun project to complete on your own; you can also buy two kits and collaborate with a knitting friend. Germain wove the original fabric at the end of a color gamp blanket warp, and it became the body of the sweater. Inspiration for the sleeves and edgings come from the Latvian knitting tradition. 

The Sweater Gamp Kit includes twenty-eight colors of Harrisville Designs Shetland and a fourteen-page instruction booklet. At \$165, the kit is available from any weaving/yarn shop that carries Harrisville Designs products. If you don’t have a shop near you, the kit is available directly from Harrisville Designs, Center Village, PO Box 806, Harrisville, NH, 03450; (800) 338 9415; www.harrisville.com.



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EXHIBITS, SHOWS, AND SALES

ARIZONA

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

Through May 1. Navajo Weaving exhibit at Arizona State Museum, University of Arizona, Tucson, and Navajo Rug Sale at the museum store, featuring contemporary rugs from Black Mesa. Contact Darlene Lizarraga, Arizona State Museum, PO Box 210026, Tucson, AZ 85721. (520) 626-8381; fax (520) 621-2976; www.state.museum.arizona.edu.

January 12. Navajo weaving lecture and book-signing by Ann Lane Hedlund, 10 a.m., at East Recreation Center, Albrego at Esperanza, Green Valley. Contact Bill Hinds, (520) 648-2577; wmhinds@att.net.

CALIFORNIA

Through December 28. Craft Showcase 5, exhibit and sale including fiber work, at The Museum of Craft & Folk Art, Fort Mason Center, Landmark Bldg. A, Buchanan St. and Marina Blvd., San Francisco. (415) 775-0991; www.mocfa.org.

Through January 15. Wearable Expressions, juried show of art clothing, jewelry and accessories,

in Rancho Palos Verdes. Palos Verdes Art Center, 5504 W. Crestridge, Rancho Palos Verdes, CA 90275. jackeem@adelphia.net; www.pv.artcenter.org.

February 5-6. Open house, Sacramento Weavers and Spinners Guild. Shepard Garden and Arts Center, 1330 McKinley Blvd., Sacramento, CA.

COLORADO

Through June 30. Kashmir and Paisley Shawls, exhibit at The Colorado Springs Pioneers Museum, 215 S. Tejon St., Colorado Springs, CO 80903. (719) 385-5990; www.cspm.org.

DISTRICT OF COLUMBIA

Through January 2. Over One, Under One, and Much More... **Through February 6.** Floral Perspectives in Carpet Design. **Through March 6.** A Garden of Shawls: The Buta and Its Seeds.

January 28-June 5. Beyond the Bag. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

Through December 24, 2004. Hats 2004, exhibition and sale in Westmont. TLD Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDDESIGNS.com; www.TLDDDESIGNS.com.

ILLINOIS

January 7-February 19. Tapestry and Assemblage:

The Art of Joanne Cromley and Len Cowgill, exhibit in the Kavanagh Gallery, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175; (630) 584-9443; fine.lineca@aol.com.

MICHIGAN

Through December 31, 2004. 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.

MINNESOTA

January 14-February 12, Part I; February 18-March 12, Part II. A Common Thread 2005, exhibition by Textile Center Members, 3000 University Ave. SE, Minneapolis, MN. (612) 436-0464; jbedworth@textilecentermn.org; www.textilecentermn.org.

March 11-20. About Place, regional exhibition of fiber art for interiors. **March 19-20.** Fiber art sale. Joan Mondale Gallery, Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. (612) 436-0464; fax (612) 436-0466; jbedworth@textilecentermn.org; www.textilecentermn.org.

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NEW YORK

Through January 2. FiberArt International 2004: 18th biennial juried exhibition organized by Fiberarts Guild of Pittsburgh, at Museum of Arts & Design, 40 W. 53rd St., New York, NY 10019. (212) 956-3535; www.madmuseum.org.

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

NORTH CAROLINA

Through January 9. Quilt exhibit. **Through February 1.** Exhibit including quilting at The Folk Art Center, Milepost 382, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; www.southernhighlandguild.org.

OKLAHOMA

March 12–April 10. Fiberworks 2005, juried exhibit by the Handweavers League of Oklahoma. City Arts Center on the Oklahoma State Fairgrounds in Oklahoma City. Contact Dorothy Dinsmoor, (405) 348-4666.

PENNSYLVANIA

Through January 2. Gathering of Gifts, works in fiber by local artists. Woven Fiber Art House, 28 S. Darlington St., West Chester, PA 19382. (610) 692-9120; toll-free (866) 275-9400; fax (610) 692-9130; www.wovengallery.com.

March 3–26. A Celebration of Fiber by the Philadelphia Guild of Hand Weavers at The Mills at East

Falls, 3502 Scotts Ln., Philadelphia, PA. Contact Mary Austin, (215) 991-7828; www.PGHW.org.

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/.

VIRGINIA

Through January 2. 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.

CANADA, ONTARIO

February 5. Fleece-to-Something event hosted by Etobicoke Handweavers and Spinners, at Neilson Park Creative Centre, Toronto. Contact Lorraine Smith, (416) 432-1965; spinnersquarterly@sympatico.ca.

THE NETHERLANDS

March 16–20. International Textile Competition 2005 in the Grote Kerk, Breda, and traveling to other sites afterwards. SBA (Foundation for Expressive Amateur Arts), Boothstraat 3, 3512BT Utrecht, The Netherlands. 030-234 22 11; fax 030-234 23 82; bureau@sbakunst.nl; www.amateurkunst.net.

UNITED KINGDOM, ENGLAND

Through January 8. 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; WendyAddison,waddison61@hotmail.com.

CONFERENCES

ARIZONA

April 15–17. Navajo Weaving Now, symposium sponsored by Arizona State Museum and Gloria F. Ross Center for Tapestry Studies, at the University of Arizona in Tucson. Contact Bobbie Gibel, GFR Center for Tapestry Studies, PO Box 3305, Tucson, AZ 85722. (520) 626-8364; tapestry@email.arizona.edu; www.tapestrycenter.org.

CALIFORNIA

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

COLORADO

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

FLORIDA

March 17–20. 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.

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## MASSACHUSETTS

**July 21–24.** New England Weavers Seminar 2005 at Merrimack College, North Andover. Penny LaRaia, PO Box 4, Salisbury, NH 03268. (603) 648-2375; pjlaraia@massmed.org; www.newenglandweaversseminar.com.

## MISSISSIPPI

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

## NEW YORK

**October 7–10.** Eastern Great Lakes Fiber Conference retreat at Chautauqua. Contact EGLFC Registrar, 906 DeWitt Rd., Webster, NY 14580. (585) 461-3940; www.easterngreatlakesfiberconference.org.

## TEXAS

**April 14–17.** Contemporary Handweavers of Texas conference for weavers, spinners, and felters. Austin Airport Hilton Hotel. www.contemporaryhandweaversoftexas.org.

## VIRGINIA

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

## WISCONSIN

**June 12–18.** 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.** Stepping Stones, Ontario Handweavers and Spinners conference in Kingston. Contact Beth Abbott, R.R. #2, Godfrey, Canada, ON K0H 1T0; erabbott@sympatico.ca.

## UKRAINE

**June 14–18.** Fashion 2005, international conference in 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

### CALIFORNIA

**Wearable Expressions**, biennial international juried exhibition of wearable art, November 18, 2005–January 15, 2006, in Rancho Palos Verdes. **Slide deadline August 26.** Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; fax (310) 541-9520; info@pvartcenter.org; www.pvartcenter.org.



The Textile Museum in Washington, D. C., will start the New Year with a new exhibit, *Beyond the Bag*, starting January 28–June 5. This bag was made in Mexico between 1900–1949, and was a gift to the museum from Isabel T. Kelly.

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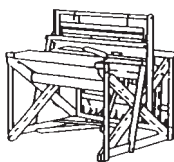
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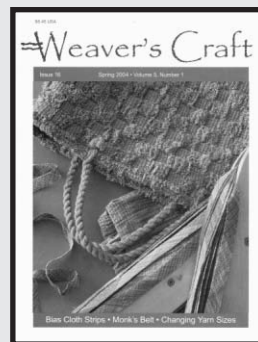
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## COLORADO

**Fiber Celebration 2005**, juried show in Longmont May 6–July 17, sponsored by Northern Colorado Weavers Guild. **Entry deadline January 15.** Contact Julia Bottom, 9240 Yellowstone Rd., Longmont, CO 80503. (303) 651-1372; NCWG@highstream.net; www.angelfire.com/co4/fibercelebration02/.

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

**Poncho Contest**, sponsored by *Handwoven*. **Entry deadline August 1.** Send photo, slide, or high-quality electronic image to, *Handwoven*, 201 E. 4th St., Loveland, CO 80537. handwoven@interweave.com.

## FLORIDA

**Florida Tropical Weaver's Guild** welcomes applications from teachers and vendors for 2006 conference and beyond. Contact Jacki Malone, 313 Bay St., Tarpon Springs, FL 34689. jcmftwg@tampabay.rr.com.

## GEORGIA

**Chattahoochee Handweavers Guild** regional fiber art show (southeastern states), May 15–July 15, in Atlanta. **Entry deadline March 1.** For prospectus, send SASE or e-mail address to Kathi Grupp, 2572 Blackmon Dr., Decatur, GA 30033. besing@mindspring.com.

## OHIO

**Great Lakes Fiber Show**, May 28–29 at Wayne

County Fairgrounds in Wooster, includes a skein competition, vendors, and animal shows and sales. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.lambzown.com/GreatLakesFiberShow.htm.

## WISCONSIN

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

## CANADA, ONTARIO

**Fleece-to-Something**, team event for all experience levels, February 5, at Neilson Park Creative Centre, Toronto. Contact Lorraine Smith, (416) 432-1965; spinnquarterly@sympatico.ca.

**Stones in the Fabric of Life**, juried show in May, in conjunction with the Ontario Handweavers and Spinners Conference in Kingston. OHS members; **Entry deadline in April.** Contact Beth Abbott, R.R. #2, Godfrey, Canada, ON K0H 1T0; erabbott@sympatico.ca.

## UKRAINE

**Fashion 2005**, international conference June 14–18 in Kherson includes international exhibition of mini textiles (30 cm square maximum) and a wearable art show. **Slide deadline February 1.** Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. 380 (552) 551127; anschnei@public.kherson.ua; http://anschnei.public.kherson.ua.

## INSTRUCTION

### CALIFORNIA

**Three-day workshops**, April 14–17, in conjunction with the Conference of Northern California Handweavers' fiber retreat at Asilomar Conference Center, Pacific Grove. CNCH, PO Box 50114, Palo Alto, CA 94303. (650) 856-1077; www.cnch.org.

### ILLINOIS

**Fast Track to Weaving for Beginners**, January 28–30. T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDDESIGNS.com; www.TLDDDESIGNS.com.

### MASSACHUSETTS

**Japan Study Tour Information Night**, January 21, at Saori Worcester, 131 Highland St., Worcester, MA 01609. (508) 757-4646; mihoko@saoriworcester.com; www.saoriworcester.com.

### NEW YORK

**Beginning Weaving**, 10-week class starting January 5, with Linda LaBelle. Habu Textiles LLC, 135 W. 29th St., Ste. 804, New York, NY 10001. (212) 239-3546; fax (212) 239-4173; www.habutextiles.com.

### NORTH CAROLINA

**Wool and Shibori Weaving**, January 9–15, with Lynn Nickerson. **Weaving—Beginning and Beyond**, January 30–February 5, with Pam Howard. **Rag Rugs**, February 6–12, with Christie Rogers. **Weaving Rag Fabric**, February 20–26, with Liz Spear. **American Flatwoven Carpets**, February



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27–March 5, with Nanette Davidson. **Tapestry Basics**, March 13–19, with Tommye McClure Scanlin. **Contemporary Folk Textiles in Over-shot**, March 20–26, with Wendy Sundquist. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

#### OKLAHOMA

**Linen: Enduring and Endearing.** Workshop March 12–13 with Nancy Hoskins at the City Arts Center, Oklahoma City. Contact Mary Jo Kinzie (405) 942-0585; cjkmjk@cox.net.

#### PENNSYLVANIA

**Complex Cloth Intensive**, March 18–22, dyeing and surface design with Jane Dunnewold. Contact Georgeann Blaha, The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. g@wovengallery.com.

#### WISCONSIN

**Classes for children and adults**, including fiber classes, ongoing at John Michael Kohler Arts Center, 608 New York Ave., PO Box 489, Sheboygan, WI 53082. (920) 458-6144; fax (920) 458-4473; lhale@jmkac.org; www.jmkac.org.

#### GUATEMALA

**Loom Beading**, March 3–12, with Gayle Liman. **Backstrap Weaving**, March 3–12, with indige-

nous weavers. 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. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

**India**, January 14–February 1. Textiles in Central and South India, tour sponsored by The Textile Museum. International Ventures and Travel, (800) 338-2624.

**Mexico**, January 21–28. 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.

**Mexico**, February 3–13. Textile tour to Oaxaca and Mexico City, sponsored by The Textile Museum. Siemer and Hand Travel, (800) 451-4321.

**Southwestern United States**, April 25–May 2. 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.

**Guatemala**, February 10–20. Arts and World Heritage Sites. Horizons to Go, PO Box 634, Leverett,

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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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Cotton Clouds celebrates "25 Years of Quality" with the publication of their new catalog. Founder and owner Irene Schmolter has put together her quarter-century fiber know-how and mail-order savvy to create a catalog packed with information. Whether you order it online, by phone, or by mail, the catalog is a user-friendly resource that includes a six-inch piece of each of Cot-

ton Cloud's twenty-five lines of yarns so you can see and feel the yarn you order. In addition, the catalogue includes a pull-out full-color poster for your studio wall showcasing the company's wide variety of cotton and cotton blend yarns.

Cotton Clouds has revised their online shopping cart, and to entice you to visit they are offering a ten-percent discount on your first online order. The catalog costs \$5 and can be obtained by ordering at [www.cottonclouds.com](http://www.cottonclouds.com), or by calling (800) 322-7888.



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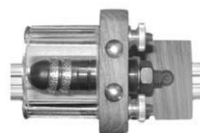
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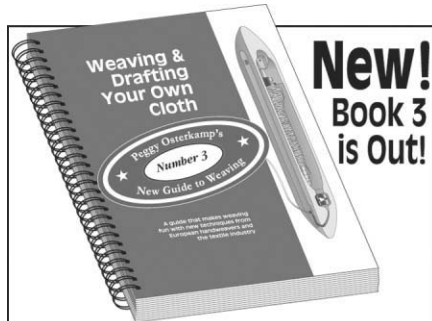
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## Spinning Straw into Gold

Most modern textile designers have the fiber world at our fingertips. Whether its silk from China, cashmere from Tashkent, camel down from Mongolia—it's all just a phone call away. Alpaca from the Andes, yak from Nepal, even buffalo from my own back yard—all are available for my hands to spin and weave.

As a young weaver, I grew up in the Pacific Northwest, surrounded by exotic fibers and fabrics. Vancouver is a port city, one that while physically situated in the West, has her face turned firmly to the East. That is, of course, the Far East, the mysterious East of Japan, China, and all the exotic places beyond. Vancouver is the place where the Silk Road finally reaches the New World. In the marketplaces, silk saris and pashmina wraps vie with Japanese obis and bolts of Chinese brocade in glowing, glorious colors.

Vancouver is also home to a rich First Nations culture, and through their generous sharing I've been able to spin yarn made from cedar bark and dog hair, fireweed fluff, nettle, and a beautiful ceremonial yarn of tufted eagle down and cedar. I've seen the ancient remains of a five-hundred-year-old blanket woven with yarn spun from cedar, dog hair, and kingfisher feathers.

But, I've never spun straw into gold—nor any other fiber into it either. Gold threads remain an unsolved mystery in my life. It's not because I haven't tried. *I have!* I've spent countless hours tracking down the process; I've read endlessly and experimented endlessly. The end result, so far, has been eighteen inches of very costly and very bad thread.

It all started some fifteen years ago when a call came from Ark, a restoration and conservation organization started by two Canadian women working in Venice. They were repairing the Medici tapestries and needed gold thread, not the modern metallized plastic that is fairly common, but real, authentic gold thread. And while I understood intellectually how to make it—beat gold until tissue fine, cut in strips, and ply with silk thread—I was unable to actually do it. No one else could, either. Something was obviously missing from the recipe.

My search for the secrets to spinning gold threads has led me down some pretty interesting paths. Some have definitely been byways. For instance, the beautiful little purse in a museum in Nice that a weaving friend found. It was made from “cloth of gold” that turned out to be spun from the fiber of a bearded mussel.

I found out that “cloth of gold” was also produced by that very distinctive group of soft corals, the Pennatulacea, or, as we fondly called them as kids growing up on the West Coast, sea pens. These marine creatures look like giant ostrich feathers and are anchored securely in place by filaments that can stretch up to sixty feet. In cultures along the Northern Mediterranean, these supporting threads were used to weave a metallic looking golden cloth. Did I try it? Of course I did. The bearded mussels were easy. Well, relatively easy. I did find that the mussels on the West Coast that grow the most luxurious beards grow best where there is a lot of intense wave action and very slippery rocks. The fiber can be spun, and it was somewhat metallic if not golden, but my studio became definitely oceanic—the low tide, mud flat variety, once they came in. Perhaps Mediterranean mussels are not quite so aromatic, or perhaps, yet again, I just didn't have the recipe right. Sea pens I'm leaving for a later day.

Recently, I traveled to Spain with a group of friends. With a scholar's permit, we were allowed access to many collections closed to the public. We saw exquisite pieces of gold work going back to the tenth century. We stood in beautifully restored rooms of the Royal Palace in Madrid that were wallpapered with handwoven gold brocade in the seventeenth century. In the National Patrimony, which records and conserves the historical textiles of Spain, we saw a Bishop's cope from the twelfth century that was woven in gold damask and embellished with intricate tapestry and embroidery work, all using very fine gold threads.

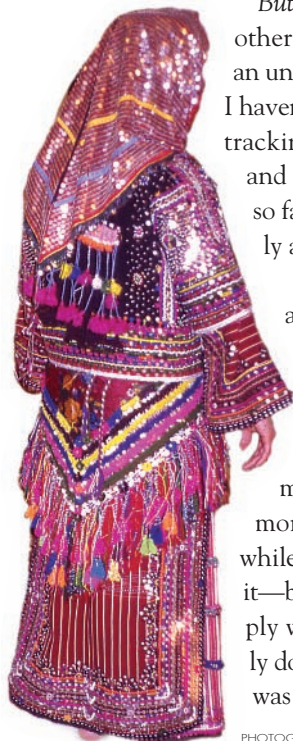
I asked the curators how was this yarn made? Rabbit skin was pounded to transparency, gold leaf was applied with glue, it was then cut in very thin strips and plied with silk. Could anyone still do it? I asked. Until last year someone could, but sadly the craftsman has died taking the secret of the glue with him. But, they tell me, there is a museum curator in Hungary who is the living authority on gold thread, perhaps she would know?

And, so the path of the golden thread continues. 

JUDITH MACKENZIE MCCUIN of Augusta, Montana, is a renowned textile artist, handspinner, and teacher—current workshops focus on exotics such as yak and vicuña. Judith travels the world in loving search of textile knowledge.



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PHOTOGRAPH OF EIGHTEENTH CENTURY TURKISH HAREM DRESS BY JUDITH MACKENZIE MCCUIN



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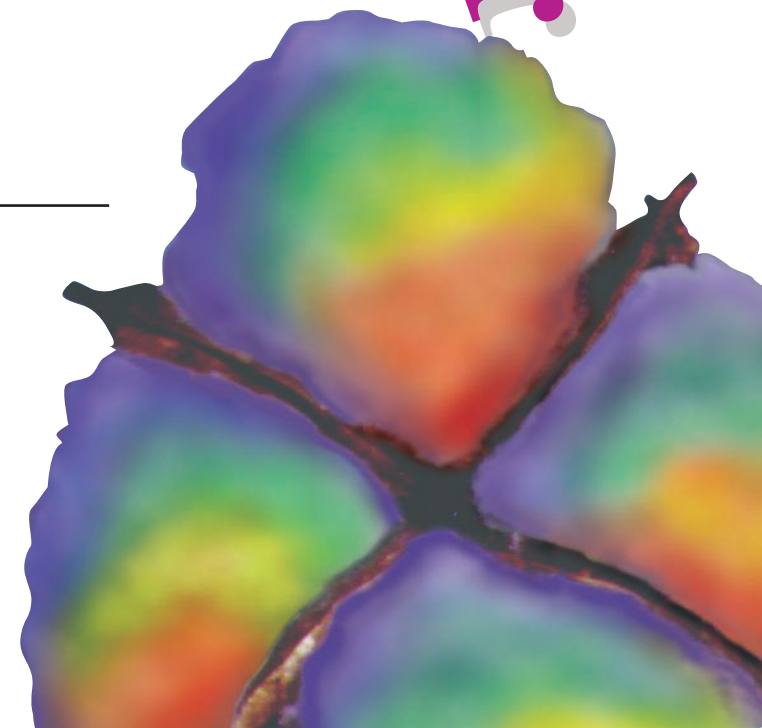
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