

10 COOL PROJECTS FOR HOT DAYS • PONCHO PRIMER

ISSUE 125

MAY/JUNE 2005

Handwoven[®]

**WEAVE FOR
SUMMER FUN!**

*Festive
tablewear*

*Lovely
lace weaves*

*Linens
made easy!*



8/2 Tencel™

If you have never tried weaving Tencel, now is the time! Available in 40 gorgeous colors, including 3 new stunning pastels, our Tencel palette is simply inspiring. Try it on its own or with another fiber to create an array of interesting color and texture combinations. The draft for the pleated scarf shown here is available with the purchase of the yarn.

- ▶ **Weight:** Approx. 1 lb. cones
- ▶ **Yardage:** 3360 yards/lb.
- ▶ **Sett:** 20-24 e.p.i.
- ▶ **Price:** \$19.99/lb. for colors
\$12.99/lb. for natural

Our 8/2 Tencel is A100!



Ask about
our discounts
when ordering!
Call 800-367-9327
or visit us online at
www.yarn.com

WEBS

For your FREE
Tencel® samples,
call: 1.800.367.9327
or visit WEBS online at:
www.yarn.com

New Colors!

Red	
Orchid Lust	
Baby Blue	
Natural Flouren	
Wine	
Natural	
Lemon Drop	
Lemon Grass	
Mixed Green	
Hunter	
Dark Indigo	
Navajo	
Blackberry	
Blue Ming	
Royal	
Red Purple	
Amethyst	
Indigo	
Espresso	
Gray Mauve	
Ruby	
Deep Red Cherry	
Spice	
Taupe	
Pumpkin	
Gold	
Silver Gray	
Black	
Slack	
Dark Orange	
Adobe	
Adamantine	
Periwinkle	
White	
Dark Green	
Grassy Teal	
Aqua	
Grey Blue	
Straw	
Sunna	

75 SERVICE CENTER RD. | NORTHAMPTON, MA 01061

America's Yarn Store

Handwoven[®]

MAY/JUNE 2005, VOLUME XXV1, NUMBER 3



- 30** **FOR STARTERS** OVERSHOT MADE EASY FOR POT HOLDERS *by Jean Korus*
- 34** PARTY PLACEMATS AND RUNNER IN REP WITH A SUPPLEMENTARY WARP *by Barbara Herbster*
- 38** HOT SUMMER COLORS FOR A RUNNER IN ATWATER-BRONSON LACE *by Barbara Walker*
- 42** WEAVING WITH LINEN WITHOUT TEARS *by Lynn Tedder*
- 44** LACY LINEN LITE: AN EASY RUNNER ON THREE SHAFTS *by Norma Smayda*



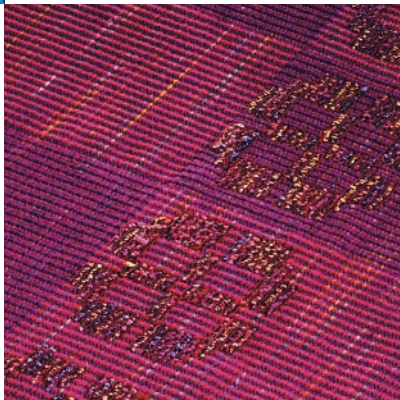
- 48** WHAT'S NOT TO LOVE ABOUT LINEN?
LINEN PLACEMATS FOR ELEGANT DINING
by Barbara Elkins
- 52** A RUN OF LINEN RUNNERS ON THE SAME WARP
by Vicki Tardy
- 56** FIESTA TABLEWEAR FOR FIESTA DINNERWARE
by Suzie Liles
- 60** A SUMMER PARTY DRESS WITH HUCK LACE HEARTS
by Sandee Jaastad



- 64** **WEEKEND WEAVER** SHADOW WEAVE CIRCLES: A SUMMER SCARF ON SIX SHAFTS
by Louise French
- 68** A WOOL AND LACE PONCHO FOR ALL SEASONS *by Rita Hagenbruch*
- 71** A PONCHO PRIMER
- 72** **HANDWOVEN'S FABRIC FORECAST** THE YEAR IN REVIEW
by Daryl Lancaster
- 76** **JUMP START** RIVER STONES RUNNER IN DEFLECTED DOUBLEWEAVE *by Stefanie Meisel*

ON THE COVER
PARTY PLACEMATS AND
RUNNER
woven by
Barbara Herbster.
See pages 34-37.

MODELS
Chloe Altergott (dog), above
Gabrielle Miyasaki, above
and pages 60-61
Jera Dobroth, pages 70, 72



- | | |
|---|---|
| 2 From the Editor | 20 Reviews |
| 4 What's Going on Here | 26 News and Views |
| 6 Letters and Corrections | 83 Calendar |
| 14 Getting Started:
Beginner's Corner | 88 Product News |
| Yarn and Suppliers' List | 89 Classified Ads |
| Project Guide | 95 Advertisers' Index |
| | 96 Endnotes: Madelyn van der Hoogt |



FROM THE EDITOR | Madelyn van der Hoogt

I've just arrived in Colorado for a visit to Interweave Press. I got here on an airplane. I used to love airplane rides. It seemed truly amazing that not only could you get where you wanted to go quickly, but you got to do it in a silver ship, floating on the ocean of the sky—it was better and longer-lasting than any amusement park ride.

I would make all my travel plans through my local travel agency. I'd call them up and outline what I'd like to see happen, and they'd send me my plane tickets and all related reservations (hotel, rental car, etc.) with a complete itinerary and a discount coupon for valet airport parking. I traveled a lot to teach weaving, so I usually had whatever it took to upgrade to First Class. I got used to thinking of myself as a First Class person. We'd stand poised near the gate, and as soon they made that first preboarding announcement, we'd glide through ahead of the other travelers to sit in our big, comfortable chairs. The stewardess would take our coats and hang them in a little closet.

By observing the other First Class passengers, I learned to order a mimosa before take-off. As soon as we were airborne, we'd get a printed menu so we could choose what we wanted for dinner. Dinner was served with real tablecloths, silverware, and china. There were hors d'ouvres, white or red wine served frequently during the meal, a choice of desserts, and finally, a hot, wet towel to clean our hands.

Nothing about air travel is like it used to be. My travel agency doesn't exist anymore. I made the reservations for yesterday's trip online. I'm no longer a First Class person, so I chose my seats online, too. They must have decided to use a different plane in the meantime, however, because the window seat I chose turned out to be a middle seat in a row of five middle seats (the one seat where you're guaranteed not to get the arm rests). My plan was to write this letter to you during the flight, but there wasn't enough room between me and the seat in front of me to reach under it to get my computer.

The New Travel requires new strategies. You have to keep track of your driver's license for one thing. Taking your license out of where it belongs is a dangerous practice. (I couldn't find mine on a return trip recently. Lucky for me they accepted my Costco card as photo ID; unlucky for me they marked me as a security risk and gave me the Full Search.) Your poor little suitcase sails off unlocked, going against all you've been taught about avoiding theft. You have to wear shoes you can take off and put back on easily. If you rent a car, you have to limit your luggage to what you can drag up the steps of the gigantic bus they now call Shuttle Service.

If you think about it, you might decide to give up air travel altogether. But once you've arrived you don't think about it at all—you're just glad to be there.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 or e-mail her at madelynv@interweave.com (please send photos snail mail). To be considered, submissions should be sent six months before the issue date.

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)

September/October 2006: *Two For One* (multiple and varied projects on one warp)

Handwoven®

VOLUME XXVI

MAY/JUNE 2005

EDITORIAL

EDITOR-IN-CHIEF Madelyn van der Hoogt

MANAGING EDITOR Liz Gipson

CONTRIBUTING FEATURE EDITOR Daryl Lancaster

CONTRIBUTING EDITOR Bobbie Irwin

TECHNICAL EDITORS Diane Kelly, Lynn Tedder

COPY EDITOR Stephen Beal

EDITORIAL ASSISTANTS Judy Berndt, Lee Anderst

EDITORIAL INTERN Tammy Kurzmack

CREATIVE SERVICES

DESIGNER Elizabeth R. Mrofka

PRODUCTION MANAGER Trish Faubion

PRODUCTION COORDINATOR Kit Kinseth

PRODUCTION EDITOR Nancy Arndt

PHOTOGRAPHY Joe Coca

PHOTOSTYLING Ann Swanson

PUBLISHING

PUBLISHER Marilyn Murphy

ADVERTISING MANAGER Sharon Altergott

WEB MARKETING MANAGER Bruce Hallmark

CIRCULATION DIRECTOR Trish Carter

CONSUMER MARKETING DIRECTOR Barbara Naslund

FULFILLMENT MANAGER Deborah Atchley

Handwoven is published bimonthly except July/August (five issues per year) by Interweave Press, Inc., 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices. All contents of this issue of *Handwoven* are copyrighted by Interweave Press, Inc., 2005. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven* does not recommend, approve or endorse any of the advertisers, products, services or views advertised in *Handwoven*. Nor does *Handwoven* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services and views advertised in *Handwoven*. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$31.95/year in the U.S., \$35.95 in Canada, and \$38.95 in other international countries (surface delivery). Printed in the U.S.A.

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

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

CONTACT US

For subscription information, United States subscribers call (800) 433-6451, international subscribers call (760) 291-1534, e-mail at handwoven@pcspublink.com, or visit the website at www.interweave.com.

For advertising information, call Sharon Altergott at (970) 613-4630, e-mail SharonA@interweave.com, or visit the website at www.interweave.com.

For sales information, call (800) 272-2193, e-mail sales@interweave.com.

For editorial inquiries, call (970) 613-4650, e-mail sales@interweave.com.

Visit the Interweave Press website at www.interweave.com.

Eucalan[®]

www.eucalan.com

1-800-561-9731

Eucalan[®] Woolwash and Lavender, contain natural lanolin & eucalyptus or lavender, which conditions the fibres while protecting against moths. Eucalan is widely recognized as the preferred washing product for use by hand or in the machine.

For more tips and uses for Eucalan[®] and to find a retailer near you please visit our website!



- ✓ Superb cleaning & conditioning for all fibres
- ♥ Safe & Economical for Fine Washables
- ✿ Wonderful Fresh Scents
- ✕ No Rinsing - No Residue
- ☺ Ideal for hand or machine wash
- ♻️ Environmentally Friendly
- 🧳 Ideal Travel Companion



A proud sponsor of The Quilt
A Breast Cancer Support Project

All the Interweave news that's fit to print

As the warm summer breezes begin to blow, our thoughts turn to long sunny afternoons with friends and days spent outdoors—along with the more mundane tasks of cleaning out the garage and washing the windows. At Interweave summer is a time when we get to tuck our chairs under our desks and head out to visit our weaving friends. Here are just a few things that we are up to.

Festivals and Conferences

Handwoven's editorial staff will be attending Maryland Sheep and Wool at the Howard County Fairgrounds in Maryland; the Mid-Atlantic Fiber Association's conference in Lansdowne, Virginia; the Midwest Weavers conference in Sheboygan, Wisconsin; the Northwest Weavers conference in Tacoma, Washington; and the Surface Design Association conference in Kansas City, Kansas. We hope to see many of you at these events, too.

The Beadwork Retreat

If beads and baubles attract you, *Handwoven's* sister publication, *Beadwork*, is offering a retreat in the Sonoma Wine Country, August 17–21. This first-time event promises to open your eyes to the world of adornment.

SOAR

Registration is underway for the annual gathering of another of *Handwoven's*



Sara Lamb will be teaching her technique for creating sumptuous cut-pile fabrics on a small portable loom at this year's *Spin-Off* Autumn Retreat (SOAR).

sisters, *Spin-Off* magazine. The *Spin-Off* Autumn Retreat (SOAR) will be taking place in beautiful Park City, Utah, November 6–13. Highlights include three-day and half-day workshops (Sara Lamb is teaching silk-cut pile weaving), a spinners' gallery (you won't believe what spinners create on their looms), and a vendors' market full of incredible fibers and yarns. SOAR is an experience that is not soon forgotten.

For more information about Interweave events, visit our website at www.interweave.com/events.

Marilyn Murphy
Handwoven's
Publisher and
President of
Interweave Press



Spinning and Weaving Week

And even as we enjoy our summer travels, fall will be here before you know it. It's never too early to start planning with your local shop and guild for the October celebration of Spinning and Weaving Week (October 3–9). The Spinning and Weaving Association (www.spinweave.org) and the Handweavers Guild of America (www.weavespindye.org) encourage local shops and guilds to work together to host an event that will captivate the public and attract media attention. Think of activities such as hosting a public Spin-and-Weave-In. How about inviting your local fiber producers to bring a few fuzzy critters to round out the day or linking with other ongoing community activities. More information is available on the websites of both the Spinning and Weaving Association and the Handweavers Guild of America.

INTERWEAVE PRESS

*For the work of your hands,
the fabric of your life*

Independent Publishers Since 1975

Interweave Press, Inc.
201 East Fourth Street
Loveland, Colorado 80537
(970) 669-7672

FOUNDER, CEO **Linda Ligon**

PRESIDENT, COO **Marilyn Murphy**

VICE PRESIDENT, SALES & MARKETING
Linda Stark

VICE PRESIDENT, OPERATIONS & FINANCE
Dee Lockwood

VICE PRESIDENT, HUMAN RESOURCES
Suzanne DeAtley

BOOKS

PUBLISHER **Linda Stark**

EDITORIAL DIRECTOR **Betsy Armstrong**

ONLINE CONTENT MANAGER
Bruce Hallmark

For questions regarding book publishing and acquisitions, call (970) 669-7672 (Monday–Friday, 8:00 a.m. to 5:00 p.m. MST), or e-mail books@interweave.com.

MAGAZINES

Beadwork

Fiberarts

Handwoven

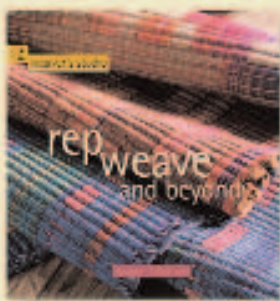
Interweave Knits

PieceWork

Spin-Off

Natural Home & Garden,
a subsidiary of Interweave Press

Visit our website www.Interweave.com



announcing rep weave and beyond trunk show

Don't miss seeing fourteen projects including runners, placemats, and samples from Joanne Tallarovic's exciting new book when the trunk show is in your area.

May 17–23: Tao Mundo, Salida, CO; 719-539-5400

June 1–8: Table Rock Llamas Fiber Arts Studio, Colorado Springs, CO; 719-495-7747

June 15–21: Unravel Yarn Shop and Gallery, Las Cruces, NM; 505-647-1181

June 24–July 10: Elsie Bee Originals, Hartwell, GA; 706-376-2787

July 13–24: The Weaving Works, Seattle, WA; 206-524-1221

August 2–29: Fantastic Fibers, Palmer, AK; 907-745-7295

September 7–27: Access Arts, Columbia, MO; 573-442-7882

Please call the shop closest to you for their hours and trunk show details.

www.interweave.com

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.



AVL Jacquard System: The AVL Jacquard brings electronic jacquard weaving and design into the most important realm of all — affordability. AVL's renowned loom design allied to a remarkable state-of-the-art mini-valve pneumatic jacquard technology results in a particularly adaptable and efficient device. Plus only AVL allows you to combine jacquard with dobby...on the same loom.

Compu-Dobby III: Our latest computerized dobby is our most modern ever. It yields a bigger shed; is over 50% easier to treadle and best of all, because it uses the latest electronics, is significantly lower in price. Available in 8, 16, 24 or 40 harness configurations.

eLift: The electronic marvel that makes lifting harnesses a breeze. eLift can be added to any AVL dobby loom built since 1979. Attach eLift to your loom, plug it into a normal wall socket and a mere touch of the foot pedal raises the shafts.



AVL LOOMS

3851 Morrow Lane #9, Chico, CA 95928

1 800 626 9615 or 530 893 4915

fax: 530 893 1372 e-mail: info@avlusa.com

web: www.avlusa.com

Words From Our Readers

ENTHUSIASTIC YOUNG WEAVERS

A friend of mine gave me an old copy of *Handwoven*. I was simply stunned—such a lot of quality information!

My name is Olga Pikousova. I am from the Czech Republic in Central Europe. I lead a group of girls aged from seven to thirteen, and I teach weaving to them. Last year at Christmas I and my pupils made a Bethlehem project together. I brought the idea and the girls wove it up in wool yarns. I am sending you a photo of it.

—Olga Pikousova and a lot of enthusiastic weavers
Czech Republic



REVISITING CHINCHERO, PERU

I recently had the wonderful opportunity to travel to Chinchero, Peru, to see a weaving demonstration by the very weavers featured in *Handwoven's* travel issue (Margaret Streamer, "The Weavers of Cusco, Peru," May/June 2004, pages 70–71). I took my copy with me for "show and tell." The young weavers



were so delighted to see themselves in the magazine that I gave it to them. I am sending a photo of the young people looking with wonder at themselves in living color. Would it be possible for me to get another copy of that issue?

I look forward to receiving each new issue of *Handwoven*!

—Ann E. Zimmerman, Leola, Pennsylvania

How thrilling it is to see the weavers of Chinchero—miles and miles away—looking intently at Handwoven! Thank you so very much for taking the issue to show them and for sharing your photo with us. A replacement copy of the magazine is on its way!

A FEW QUESTIONS

I love the March/April 2005 issue and am excited about the poncho contest. I noticed the colors of the Feathers and Wings palette in this issue, however, are a bit different from those in the January/February 2005 issue. Which should I consider the correct colors if I choose to use them in my poncho?

Also, I was wondering where I could find a source for the

NEW AT



www.interweave.com

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

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

Website only! A new project for 8-shaft weavers: a log cabin and doubleweave table runner by Tracy Kaestner.



**Handwoven Index
1979–2004.**

Looking for an article? Need a special project? You can now consult a complete index of *Handwoven* magazine—online!

Our Survey Says

Many weavers are packing their bags (and looms, yarns, shuttles, notebooks, and so on) to head out to the many regional conferences around the country this summer. What statement most accurately portrays your feelings toward conferences for handweavers?

- ☐ I am a workshop junkie. I have never missed a Convergence since I became a weaver, and I go to at least one or two regional conferences in-between.
- ☐ I dream of going to Convergence one day, but I attend the regional conference in my area faithfully.
- ☐ I pay the day fee to go to the vendors' market to replenish my stash.
- ☐ I attend most of the programs offered by my local guild.
- ☐ My local weaving/yarn shop gives me everything I need. Why travel?
- ☐ My loom gets stuck when I try to get it out the door, so I stay home and weave.

Visit our website and give us your answer,
www.interweave.com/weave.

4-shaft tied-float weave Tracy Kaestner used in her Feathers and Wings jacket fabric (page 75). The garments handweavers create for the magazine are wonderful and very inspiring. Thank you for them and a great magazine.

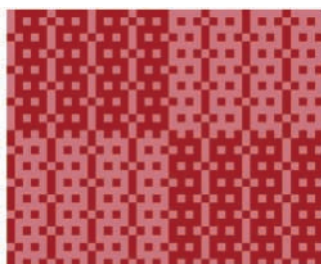
—Cathie Richardson, Winnemucca, Nevada

Another reader also called our attention to a color shift in the Feathers and Wings palette of the March/April issue. A discussion with our printer led to the guess that for a small number of copies, the ink balance was not correct for that page (75). If you compare the January/February 2005 and the March/April 2005 issues and find that the Feathers and Wings colors are not the same, go with the January/February colors.

Tracy's tied-float weave draft (see her jacket in the Feathers and Wings palette, March/April 2005, page 75) is from a workshop with Virginia West. It's a very clever block weave. You can weave it with one shuttle for a damask-like effect or with two shuttles for a summer-and-winter effect but with longer floats.

TIED-FLOAT WEAVE FROM SWEDEN

B										A									
4				4				4	4	4	4	4	4	4	4	4	4	4	4
	3				3				3	3	3	3	3	3	3	3	3	3	3
2	2	2	2		2	2	2	2		2				2				2	2
1	1			1	1			1	1					1				1	1



In this Swedish weave "halvdräll," two blocks can be woven on four shafts. The structure is a tied-float weave, with floats over four threads in one block, under four threads in the other. (Omit the last thread in a block to change from one block to the other in the threading.)

CORRECTIONS

SWATCH COLLECTION DRAFT

repeat										5	5	4
										4	4	4
										3	3	3
										2	2	2
										1	1	1

● 20/2 wool (doubled) ● Shetland wool
— in one dent

Here are the correct threading and treadling orders for Swatch #1 in Sharon Alderman's "Swatch Collection #36," March/April 2005, page 70.

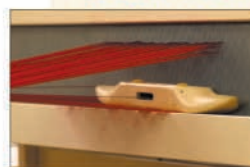


Take Control of Your Weaving...

NEW!
Conversion Kits
are now available for
upgrading your existing
Norwood loom!
Call your dealer
for details.



...With a Norwood Computer Loom or Loom Conversion Kit!



Take control of your next weaving project with the new Norwood Computer Loom. Available in 8-shaft 40" and 50" floor loom models, the Norwood Computer Loom operates quietly and is simple to use.

The Norwood Computer Loom operates with any computer equipped with Windows 95, 98, 2000 or XP. Directed by your computer, the control unit selects appropriate shafts and the shed is effortlessly opened by depressing the foot pedal. Weaving speed can be controlled with the push of a button.

A conversion kit for existing birch 8 shaft, 40" and 50" models includes the control box, high castle and Weavepoint 5.04 software. (Conversion kit for older cherry models coming soon.)

Spend more time designing projects and less time under your loom... take control with the Norwood Computer Loom!

For more information, contact
the Norwood dealer nearest you.
Call 413-584-3903 today for a
FREE catalog. Visit us online at:
www.norwoodlooms.com



WELCOME, NEW WEAVERS!

Anacortes Fidalgo Center, Anacortes, Washington. Instructor: Vivian Mizuta. Students: Kathy Crone, Helen Harris, Joe Park, Anita Thompson.

Crossnore Weaving Room, Crossnore, North Carolina. Instructors: Lisa Banner and Shirley Gregg. Student: Lennie Washington.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Lee Lanning. Student: Jane Matthews.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappelle. Students: Karen Klett, Pamela Penn.

The Fine Line Creative Arts Center, St. Charles, Illinois. Instructor: Heather Winslow. Students: Jeff Bakken, Charlene Bedrosian, Vicki Becerra, Sharon Coyer, Claudia Engel-Rush, Peggy Kittrick, Suzanne Lucarelli, Dawn McDonald, Diane Zwicker.

Hazel Ryland Handweaving, Carson City, Nevada. Instructors:

Jennifer de Jung and Lisa Minter. Students: Judy Allen, Nancy Donohue, Jeanne George, Evy Sandager, Arly Williams.

Heritage Spinners and Weavers Guild of Calgary, Calgary, Alberta, Canada. Instructor: Janet Cameron. Students: Jennifer Blackburn, Julene Bradley, Betty Chamberlain, Dorothy Dawson, Grant Dawson, Erin Garson, Sandra Lathrope, Patricia Lester, Annabelle Moore, Tracy Stark.

Lambs Quarters, Waupaca, Wisconsin. Instructor: Jane Haasch. Student: Pam Arent.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Roger Bacon, Kathy Carpenter, Kathy Erwin, Tracey Pintell, Lyn Wescoe.

Penelope's Breads and Threads, Delray Beach, Florida. Instructors: Penny Morgan and Bobby Weigand. Student: Elisa Tunanidas.

The Red Wheel, Castle Rock,

Colorado. Instructor: Kerri Dameron. Students: Colleen Beesley, Paula Blohm, Miki Hamill, Judi Ludwig, Jerri Meyers, Pat Mueller, Mary Pietrocarlo, Linda Riedel.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Ginny Hutchison.

Skeins and Shuttles, Peoria Heights, Illinois. Teacher: Peggy Turner. Students: Jeanie Krumholz, Mary Piedish,

TLD Design Center and Gallery, Westmont, Illinois. Instructor: Tammy Deck. Students: Barb Dutch, Sarah Heard, Jayne Ortiz, Kathleen Rainwater.

The Weavers' Cottage, Canyon Country, California. Instructor: Sandy Gunter. Students: JulieAnn Anthony, Edie Bryant, Alienore Conrad, Marilyn Manley, Kelly O'Bannon, Liana O'Bannon, Melissa Townsend, Rachael Wilson, Rebekah Wilson, Katlin Wil-

son, Mary Wilson, Sandi Zabarsky.

The Weavers Loft, Guilford, Indiana. Instructor: Barbara Gallagher. Student: Patricia Rice.

The Weaving Works, Seattle, Washington. Instructors: Caroline Jorstad and Kristine Linn. Students: Elaine Blackmore, Stephanie Bundy, Leslee Conner, Whitney Cox, Joanna Davis, Brennan Eager, Cherie Ekholm, Lois Enger, Rose Gallagher, Mindy Hardwick, Gloria Harper, Michael Hopcroft, Linda Hume, Paul Johnson, Kelly Keith, Renee Lucas, Denise Matuszewski, John McIntyre, Annette Messitt, Alf Miller, Michelle Molloy, Starr Niego, Marianne Owen, Rita Raser, Kate Ratcliffe, Stephanie Shellabarger, Ann Silvernale, Nora Mae Smith, Haley Williamson, Carole Woodard.

White Rock Weaving Center, Dallas, Texas. Instructor: Anna Barry. Students: Gail Ferguson, Virginia Miller.

Perle Cotton in 3/2, 5/2, 10/2, 20/2...large & small cones!

Dyed cones (most weigh 1-1.25 lb.) \$17.60/lb.

Natural & white cones \$16.00/lb.

6 oz. cones \$8.35 for 3/2, 5/2, or 10/2; \$9.25 for 20/2.

Bulk discounts available for quantity purchases.

3/2 1260 yds./lb.

5/2 2100 yds./lb.

10/2 4200 yds./lb.

20/2 8400 yds./lb.



YARN BARN of Kansas

930 Mass. St. Lawrence KS 66044

1-800-468-0035

yarnbarn-ks.com





HALCYON YARN

12 SCHOOL STREET • BATH, MAINE 04530 • 1-800-341-0282 • www.halcyonyarn.com

Earth's abundant colors at your fingertips!

We are proud to offer a new selection of natural dyes from Earthues.
For over 10 years Earthues has been creating vibrant dyes from traditional natural sources.
Traveling the full spectrum the world has to offer - from the deepest indigo blues
to the richest cochineal reds and every hue in between.
You'll be amazed at the ease of creating unique textile palettes
from subtle to stunning using all natural ingredients.
For more information call 1-800-341-0282
or visit us on the web at halcyonyarn.com.

The Color Collection

Item#: 8600100k • \$169.95

The Indigo Blues Collection

Item#: 8600200k • \$169.95

Red: Roots, Bark and Bugs Collection

Item#: 8600300k • \$169.95



The high quality of the dyes result in rich, consistent and reliable colors. Earthues natural dyes offer you luscious tones and light fastness using all nontoxic materials and methods. By offering these products, we invite you to participate in creating new traditions in lively, satisfying colors.



Will dye
40lbs. of wool,
silk, or cotton

16 or 24 shaft Weavebird Loom



27"

36"

45"

60"

WEAVEBIRD SYSTEM!

Both the 16 shaft and the new 24 shaft version of this family of computer driven looms use a unique centre closed dobby shedding mechanism. There are no jacks, no lams, no tie ups, no limitations on shaft combinations and no limitations of pattern repeats. The electronic Solenoid driven Shaft selectors are worry free with no cooling Fans, Compressors, Filters, etc. required.

Two treadles, hinged from the back of the loom, operate the shedding mechanism. Weavebird controls both the rising and sinking shed so the tension on the warp threads is always uniformly even. Because part of the warp threads rise while the balance sink, the yarn stretch is minimized. The loom has 2 treadles. The right treadle opens the shed and the left treadle closes it.

Due to Leclerc's unique Shaft counter-weight design, physical stress to operate is minimized.

Leclerc Looms

Since 1876

www.leclerclooms.com



The treadling effort to operate the 16 or 24 Shaft Loom is similar to operating a 4 shaft counterbalance loom.

And best of all, the Weavebird's price brings a new level of affordability to computerized weaving.



Arizona

A CLASSIC TOUCH,
Bisbee
(520) 432-4200

THE FIBER FACTORY,
Mesa
(480) 969-4346

California

CUSTOM HANDWEAVERS,
Mountain View
(650) 967-0831

CUSTOM HANDWEAVING
Redondo Beach
(310) 316-0910

HARLEQUIN HOUSE ART CENTER,
Stockton
(209) 462-4812

RUMPELTILTSKIN,
Sacramento
(916) 442-9225

SAN FRANCISCO FIBER CO.,
Oakland
(510) 893-2015

WARNER MOUNTAIN WEAVERS,
Cedarville
(530) 279-2164
info@warnermtnweavers.com

Colorado

BOUNTIFUL,
Livermore
(877) 586-9332
email: info@bountifulspinweave.com
www.bountifulspinweave.com

FIRESIDE FARMS,
Grand Junction
(970) 858-9288

Connecticut

BLOODROOT,
Bridgeport
(203) 576-9168

Florida

PENELOPE'S,
Delray Beach
(561) 272-1000

UNCOMMON THREADS,
Palm Harbor
(727) 784-6778

Georgia

BACKCOUNTRY WEAVERS AND THINGS,
Harlem
(706) 556-6716
backcountry-weavers@charter.net

Illinois

FINE LINE CREATIVE ARTS CENTER,
St. Charles
(630) 584-9443

2-B WEAVERS,
Western Springs
(708) 246-9999

Indiana

THE WEAVERS LOFT,
Guilford
(812) 576-3904
weaving@nalu.net
www.weaversloft.com

Kansas

HERITAGE HUT,
Wichita
(316) 682-4082

THE YARN BARN,
Lawrence
(800) 468-0035

Kentucky

L.S.H. CREATIONS,
Lexington
(859) 231-0258
lsh-creations@usa.net

Louisiana

WEAVIN' PLACE,
La Place
(895) 651-6093

Maine

HALCYON YARN,
Bath
(207) 442-7909
(800) 341-0282
www.halcyon yarn.com

PORTLAND FIBER GALLERY & WEAVING STUDIO
Portland
(207) 780-1345
CSS463@aol.com

Maryland

HANDWOVEN BY IRA,
Silver Spring
(301) 585-9505
ira@handwovenbyira.com
www.handwovenbyira.com

Massachusetts

BARE HILL STUDIO (FIBER LOFT),
Harvard
(978) 456-8669

T.R. BEAUDET & CO.,
Westfield
(413) 564-0204

WEBS,
Northampton
(413) 584-2225

Michigan

FORMA,
Whitmore Lake
(734) 761-1102

OLD MILL YARN,
Eaton Rapids
(517) 663-2711

Minnesota

CREATIVE FIBERS,
Minneapolis
(612) 927-8307

Missouri

DEWBERRY RIDGE,
Union
Phone/fax: (636) 583-8112
donnamcfarland@starband.net

Montana

ELKHORN MTNS. WEAVING SCHOOL,
Clancy
(406) 442-0354
toll-free 866-890-7314
jah@montana.com
http://people.montana.com/~elh

New Hampshire

THE FIBER STUDIO,
Henniker
(603) 428-7830

New Jersey

WOOLBEARERS,
Columbus
(609) 324-0410

New Mexico

MIRIAM'S WELL
Sante Fe
(505) 982-6312

VILLAGE WOOLS,
Albuquerque
(505) 883-2919

New York

A TOUCH OF TWIST,
Pattersonville
(518) 864-5885

EASTSIDE WEAVERS,
Troy
(518) 274-1931
patswele@worldnet.att.net

CLOCKWORKS HANDWEAVING,
New Paltz
(845) 255-6280
lisardwork@aol.com

DAFT DAMES HANDCRAFTS,
Akron
(716) 542-4235

SCHOOL PRODUCTS, INC.,
New York
(212) 679-3516

North Carolina

EARTH GUILD,
Asheville
1-800-327-8448

Ohio

THE LITTLE HOUSE,
Clyde
1-800-554-7973
(419) 547-9210
www.littlehousespinning.com

WEAVER'S LOFT,
Dover, IN
(812) 576-3904

Oregon

ROBIN & RUSS HANDWEAVERS,
McMinnville
(503) 472-5760

Pennsylvania

THE LAMB'S WOOL,
Lansdale
(215) 361-9899
www.thelambswool.com

THE MANNINGS,
East Berlin
(717) 624-2223

WEAVER'S SHOP THREADS & THRUMS,
North East
(814) 725-5377

South Dakota

SHYRLIE ROLING HANDWEAVING,
Madison
(605) 256-3701

Tennessee

JANE'S FIBER & BEADS,
Greeneville
(423) 639-7919
(888) 497-2665
www.janesfibersandbeads.com

POSSUM VALLEY FARM
Weaver's & Spinner's Shop
Martin
(731) 587-3489

Texas

SUZANNE RODDY HANDWEAVER,
Fredericksburg
(409) 441-1718

UPSTAIRS STUDIO,
LaPorte,
(281) 470-0108

Vermont

NORTHEAST FIBER ARTS CENTER,
Williston
(802) 288-8081

Virginia

CAROLTON FARM & FIBER,
Barboursville
(540) 672-2935
caroltonfarm@aol.com

SERENDIPITY FARM & STUDIO
Suffolk
(757) 986-2010

SIMPSON & CO FIBERISTS,
Blacksburg
(888) 431-0061

SPRINGWATER FIBER WORKSHOP,
Alexandria
(703) 549-3634

Washington

PARADISE FIBERS
Pullman
(888) 320-SPIN

WEAVING WORKS,
Seattle
(206) 524-1221

Wisconsin

HILTON'S FIBER SHOP & MILL, LLC,
Plymouth
(920) 467-1575

LAKESIDE FIBERS
Madison
(608) 257-2999
www.lakesidefibers.com
info@lakesidefibers.com

RED BARN FARM
Butternut
(715) 769-3773
www.redbarnfarm.net/

INTERNET TECHNICAL SERVICE: T.R. BEAUDET,
TBEAU1930@AOL.COM

CANADA

Alberta

SHUTTLEWORKS,
DeWinton
(403) 938-1099
Fax (403) 938-1021
www.shuttleworks.com
mail@shuttleworks.com

British Columbia

JAN'S WEAVING STUDIO,
Pritchard
(250) 577-3733

THE LOOM,
Duncan
(250) 746-5250

FIBRES PLUS,
Maple Ridge
(604) 462-9059

SPINSTER'S LOFT,
Roberts Creek
(604) 886-1465
www.spinstersloft.com

SUN BENCH FIBRES,
Chilliwack
(866) 793-0058
www.sunbenchfibres.com

TALISMAN FIBRES,
Prince George
(250) 564-5244

Nova Scotia

FLEECE ARTIST,
Mineville
(902) 462-0602

GASPEREAU VALLEY FIBERS,
Wolfville
(902) 542-2656

Ontario

CAMILLA VALLEY FARM WEAVERS' SUPPLY,
Orangeville
(519) 941-0736
nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

GEMINI FIBRES,
Mount Albert
(800) 564-9665

LINE UNLIMITED,
Holland Landing
(905) 836-1019
tapestry@mgl.ca

MISSISSIPPI BLACKSHEEP GALLERY,
Carleton Place
(613) 257-7152

ROMNI WOOLS,
Toronto
(416) 703-0202

SOUTH LANDING CRAFT CENTRE,
St. Davids
(905) 262-4216

WHITEVALE CRAFTWORKS BY HAND,
Whitevale
(905) 294-1912
www.whitevalecraftworks.ca

THE YARN SOURCE,
Bloomfield
(613) 393-2899
Fax: (613) 393-2569
email: noakes.yarns@sympatico.ca
www3.sympatico.ca/noakes.yarns

Quebec

MAURICE BRASSARD & FILS,
Plessisville
(819) 362-2408

JAPAN

KAWASHIMA TEXTILES SCHOOL
Kyoto
075-741-3151

KOREA

WEAVINGSHOP
Seoul
822-753-8322
weavingshop@hotmail.com

UNITED KINGDOM

FRANK HERRING & SONS
Dorchester Dorset
130-526-4449

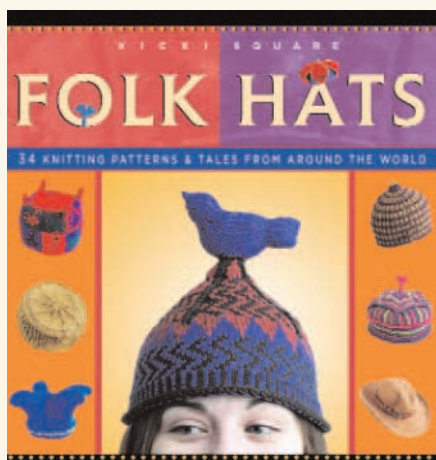
SCOTLAND

SCOTSWEAWE OF ABERDEEN
The Manse, Chapel of Garioch
(01467) 681527

TAIWAN

FOUNDER TEK INT. CO LTD.
Taipei
(886) 2 2751 2521

anticipation new books fall 2005



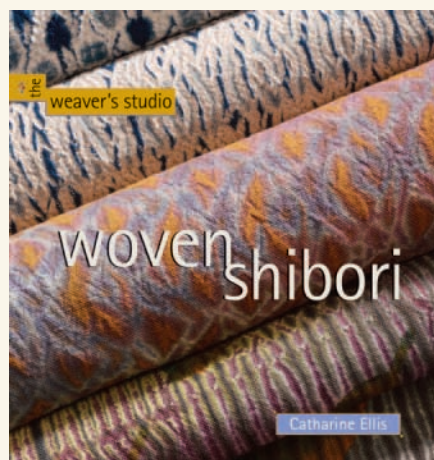
Folk Hats

34 Knitting Patterns and Tales from Around the World

Vicki Square

With 34 completely original patterns for fun and functional hats, this globe-trotting collection presents clear illustrations and step-by-step instructions for knitters of all skill levels. History and folklore from the hat's country of origin accompany each project. Included are felted cowboy hats, festive hats from Cameroon and Japan, historic derbies from around Europe, a beaded cloche from Afghanistan, warm cossacks from Russia, and darling baby bonnets from Nigeria and China. Each unique topper is an item of style and of substance. The imaginative and versatile designs and range of yarns and techniques put a new spin on the standard hat pattern and reinterpret these folk classics for modern knitters.

\$21.95, paperbound, 8½ x 9, 144 pages
ISBN 1-931499-63-2
OCTOBER 2005



Woven Shibori

Catharine Ellis

The Weaver's Studio series

Covering history and method, this introduction to the breakthrough technique of woven shibori embraces new approaches to the art of weaving and dyeing. With this guide, weavers of all skill levels, using any type of loom, can explore woven shibori. Unlike traditional shibori, which uses stitches placed by needle on commercial cloth in the dyeing process, the "stitches" used in this new process are woven directly into the cloth, thus becoming part of the cloth's construction. After sections on the history of shibori and its many cultural variants, the chapters move on to thorough instructions in a range of weaving applications, from plain twills to laces. Examples, tips, and safety guides for the dyeing process are included, opening up a world of creative possibilities for weavers, textile, and fiber artists.

\$24.95, paperbound with flaps, 8½ x 9, 144 pages
ISBN 1-931499-67-5
OCTOBER 2005



Knitting Vintage Socks

New Twists on Classic Patterns

Nancy Bush

Everything old is new again, and this collection of vintage sock patterns mines *Weldon's Practical Needlework*, a compilation of newsletters published more than 100 years ago, for some of the best. Twenty-four classic patterns are updated here with the inclusion of gauges, contemporary yarns, modern methods, and modern sizes. Filled with fascinating household and historic tidbits from the era, along with little-known tips like an unconventional way to shape a heel, this historical and gracefully written book evokes a more genteel time while presenting a bevy of colorful socks not seen for nearly a hundred years. After an introduction to a few techniques from the original *Weldon's*, the patterns begin with an 1887 pair of Gentleman's Shooting Stockings with Fluted Pattern and end with a pair of Ladies' Silk Stockings with Clocks from 1914. Intended for knitters of all levels, this walk down memory lane revives some very classic patterns that may have been gone but are not forgotten.

\$21.95, paper over board, with concealed wire-o, 7 x 9¼, 128 pages
ISBN 1-931499-65-9
OCTOBER 2005



INTERWEAVE PRESS.

201 East Fourth Street • Loveland, Colorado 80537-5655

1-800-272-2193

Shipping is \$4.95 for the first book, \$1.00 for each additional book

pure inspiration new books fall 2005



Paper, Metal & Stitch

Creating Surfaces with Color & Texture

Maggie Grey and Jane Wild

This timely technique guide concentrates on two of the key materials being newly incorporated into textiles and fiber arts—paper and metal. Both media are covered in separate sections that describe the unique properties of each, as well as textural methods, adding color, and embellishing with stitches. Paper can be molded, formed, cut, torn, embossed, and stitched; metal adds a new gleam, and additional dimensions of the material are explored with soft sheet metals, meshes, wires, and coils. Concepts build through each section, starting with elemental embroidery and basic, texture-building steps, and moving to exciting finishing ideas for combining and mixing techniques for original and innovative results.

\$24.95, paperbound, 8½ x 10¾, 128 pages
ISBN 1-931499-97-7
SEPTEMBER 2005



Wrap Style

*Innovative to Traditional,
24 Inspirational Shawls, Ponchos,
and Capelets to Knit and Crochet*

Pam Allen and Ann Budd

This contemporary collection of wraps showcases the work of 18 knitwear designers like Lily Chin, Nicky Epstein, and Jo Sharp. The designs for these ponchos, capes, stoles, and capelets vary from simple to challenging and explore shape and silhouette possibilities in a host of techniques, including stitch patterns, color work, lace, beads, crochet, and felt. A glossary is provided, containing all the information necessary for even a novice knitter to successfully create one-of-a-kind fashions. The book also includes an in-depth section on designing and embellishing, making it a companion for future creativity. All knitters and crocheters, from the most demanding to those just embarking upon larger projects, will be inspired by these stylish designs that stretch the definition of a poncho.

\$21.95, paperbound, 8½ x 9, 160 pages
ISBN 1-931499-91-8
SEPTEMBER 2005



Knitted Babes

*Five Dolls & Their Wardrobes
to Knit & Stitch*

Claire Garland

Novice knitters only need to know a few stitches to make a collection of dolls with personality and wardrobes to match. To begin, the practical knitting and sewing know-how section illustrates the simple garter and stockinette stitches used to assemble the dolls. Supplies are minimal and easy to obtain—just yarn and thread, sewing and knitting needles, and some small pieces of fabric for the clothes and accessories. You'll find five sections devoted to creating each doll's identity and accoutrements. Included are sewing templates to photocopy, knitting charts, and advice on washing and caring for these dolls. This skill-building project book is a start-to-finish playmate maker that will inspire creativity and spark imagination.

\$19.95, paperbound, 8 x 10, 128 pages
ISBN 1-59668-000-8
SEPTEMBER 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.



INTERWEAVE PRESS.
www.interweave.com

BEGINNER'S CORNER: MAKE WEAVING FUN

Observers of weaving demonstrations often remark: “Oh! You must have so much *patience!*” Or they ask: “How long did that *take* you?” as though they picture hour after hour of acute torture. Most weavers find the opposite to be true—weaving brings hour after hour of meditative pleasure. Even so, there can be times when you ask yourself: Did I actually choose to do this for *fun*?

This usually happens when you are either stressed or bored. Here are some strategies to avoid both conditions.

Don't set unrealistic goals (like deciding to weave presents for your whole family two weeks before Christmas). Even smaller goals can be counterproductive. Every time I am weaving along happily and I say to myself, “Wow, at this rate I'll be halfway done by dinner,” I make a weaving mistake (or discover one) that requires *unweaving*. (Here's a tip: Unweaving is *not* fun. Instead, take a pair of thin

sharp scissors and cut the weft threads about ½" from the selvage on each side. Then with warp tension slightly relaxed, push the threads out from the center with a blunt needle (and fluff out the threads left at the selvage). In a very few minutes the mistake is barely a memory and you are ready to move on. Another tip: If you see a mistake, take it out—unless you really like it, in which case keep doing it—but otherwise it will always bother you.)

Listen to your own urges. Don't choose yarns, a weave structure, an item to weave (coverlet, rug, tablecloth) because you think you should. Don't buy yarns you don't like because other people think they're hot. Don't eliminate something you want to do because you think you should stay “focused” on one thing.

Cut your losses. If a project has turned into a dog on the loom, admit it, cut it off, and move on to something you really want to do. A weaving life is short.

Think of problems as opportunities. Problem solving can be rewarding. Weaving offers many opportunities for thinking: Why did that happen or How can I fix that? Instead of viewing problems as something you did wrong, think of them as ways to increase your understanding.

Sometimes the plan you made for a fabric looks terrible when you actually start weaving it. Don't be afraid to try something else. Allow yourself extra warp just so you can see what happens if you change the colors, the yarn size, the treadling order—pretend there are no rules.

For long projects after the initial excitement wears off, focus on the sensual pleasure of handling the tools, moving the beater, throwing the shuttle, watching the fabric grow—instead of thinking about how many picks you can make in an hour. Listen to music or books on tape or the flow of your own inner thoughts.

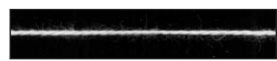
—Madelyn

YARN CHART

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



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



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



5/2 pearl cotton; 2,100 yd/lb (4,328 m/kg); 12, 16, 18



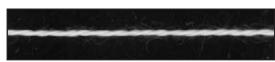
8/4 cotton carpet warp
1,680 yd/lb (3,390 m/kg)
10, 15, 18



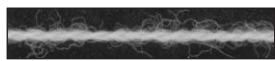
3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 16



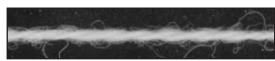
4-ply cotton (Sugar 'n Cream, Lily); 840 yd/lb (1,695 m/kg)
6, 8, 10



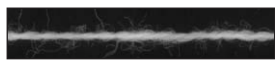
8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



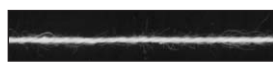
18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



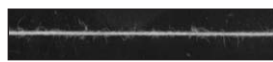
2-ply wool (Shetland); 1,800 yd/lb (3,630 m/kg); 12, 15, 20



18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 22, 26, 30



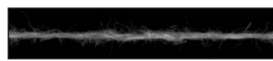
22/2 cottolin (50% cotton, 50% linen); 3,170 yd/lb (6,390 m/kg); 15, 20, 24



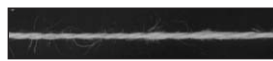
40/2 linen; 6,000 yd/lb (12,108 m/kg); 24, 30, 36



16/1 linen; 4,800 yd/lb (9,686 m/kg); 20, 24, 28



20/2 linen; 3,000 yd/lb (6,050 m/kg); 15, 20, 24



16/2 linen; 2400 yd/lb (4,840 m/kg); 15, 20, 24

SUPPLIERS

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ
85546-9252, (800) 322-7888, www.cottonclouds.com. (Liles 56–59)

Harrisville Designs, Center Village, Harrisville, NH
03450, orders (800) 338-9415, info (603)
827-3996, www.harrisville.com. (Hagenbruch
68–71)

*JaggerSpun, Water St., Springvale, ME 04083,
(207) 324-4455, (800) 225-8023. (French
64–66, Meisel 76–77)

Nordic Studio, 1102 Featherstone Court,
Kingston, ON, Canada K7M 8R5, (613)
384-4629, www.nordicstudio.com. (Smayda
44–46, Tardy 52–55)

*Silk City Fibers, 155 Oxford St., Patterson, NJ
07522. (Herbster 34–37, Liles 56–59)

Tahki-Stacy Charles, Inc., 70-30 80th St., Building
36, Ridgewood, NY 11385, (800) 338-9276,
info@tahkistacycharles.com, www.tahkistacycharles.com. (Herbster 34–37)

*UKI Supreme Corporation, PO Box 848, Hickory,
NC 28603, (888) 604-6975. (Herbster 34–37,
Walker 38–40, Liles 56–59, Meisel 76–77)

Webs, PO Box 147, Service Center Rd.,
Northampton, MA 01061, (800) 367-9327,
(413) 584-2225, fax (413) 584-1603,
webs@yarn.com; www.yarn.com. (Herbster
34–37, Elkins 48–51, Tardy 52–55)

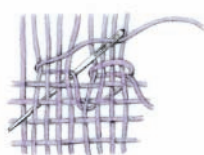
PROJECTS IN THIS ISSUE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Barbara Elkins	Placemats	48–51	Atwater-Bronson lace	8	AB, I, A
Louise French	Scarf	64–66	Shadow weave	8	All levels
Rita Hagenbruch	Poncho	68–71	Plain weave and huck lace	2–4	All levels
Barbara Herbster	Placemats and runner	34–37	Warp rep with a supplementary warp	4–7	AB, I, A
Sandee Jaastad	Girl's dress	60–63	Huck lace	8	AB, I, A
Jean Korus	Pot holders	30–33	Overshot	4	All levels
Suzie Liles	Tablecloth and napkins	56–59	Overshot and plain weave	4	I, A
Stefanie Meisel	Runner	76–77	Deflected doubleweave	8	AB, I, A
Norma Smayda	Runner	44–46	3-shaft canvas weave	3	All levels
Vicki Tardy	Runners	52–55	Summer and winter	8	I, A
Barbara Walker	Runner	38–40	Atwater-Bronson lace	4	All levels

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.

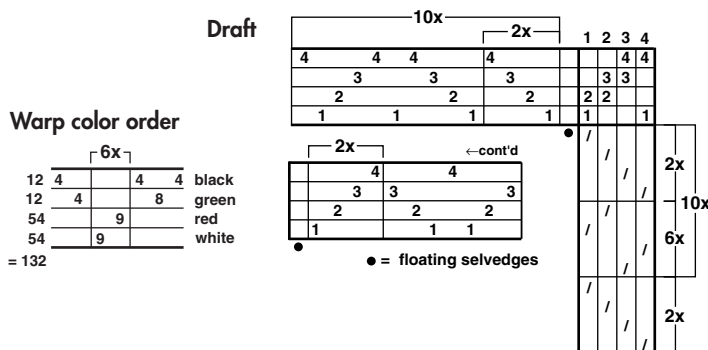
SIMPLE HEMSTITCHING

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



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.



ALASKA

Far North Fibers

Anchorage AK 99508
907-279-0332
farnorthfibers@alaska.com
The Spinning Room
Fairbanks, AK 99701
907-458-7610
marnie@alaska.com
www.spinning-room.com

ARIZONA

The Fiber Factory

Mesa, AZ 85201
888-969-9276 480-969-4346
yarn@fiberfactory.com
www.fiberfactory.com

Studio Three

Prescott, AZ 86305
928-778-0307
studiothree@qwest.net
www.studiothreeaz.com

CALIFORNIA

Carolina Homespun

San Francisco, CA 94112
800-450-7786 415-357-6876
morgaine@carolinahomespun.com
www.carolinahomespun.com

Rumpelstiltskin

Sacramento, CA 95814
916-442-9225
rumpel@yarnyarnyarn.com
www.yarnyarnyarn.com

San Francisco Fiber

Oakland, CA 94610
510-893-2015
lou@sfiber.com

Village Spinning & Weaving

Solvang, CA 93463
888-686-1192 805-686-1192
villagespinweave@earthlink.net
www.villagespinweave.com

The Weavers' Cottage

Canyon Country, CA 91390
661-250-9995 fax 661-250-9444
info@weaverscottage.com
www.weaverscottage.com

West Valley Alpacas

Esparto, CA 95627
530-662-8630
mail@westvalleyalpacas.com
www.westvalleyalpacas.com

COLORADO

DJ's FiberCrafts

Florence, CO 81226
719-784-0775 fax 719-784-9352
djsfibercrafts@earthlink.net

DoubleK Diamond

Wellington, CO 80549
970-568-3747 fax 970-568-0716
kdk@onceimage.com

Green Valley Weavers

Colorado Springs, CO 80904
800-457-8559 fax 719-448-9963

Indian Hills Handwovens

Salida, CO 81201
719-539-5281 fax 719-539-6469
mallama50@aol.com

The Recycled Lamb

Lakewood, CO 80215
303-234-9337
recycledlamb@qwest.net
www.recycledlamb.com

The Red Wheel

Castle Rock, CO 80109
800-704-0408 303-646-0800
theredwheel@aol.com
www.theredwheel.com

Shuttles, Spindles & Skeins

Boulder, CO 80305
800-283-4163 303-494-1071
www.shuttlesspindlessandskeins.com

Tao Mundo Arts & Edu.

Salida, CO 81201
877-839-5400 719-539-5400
mtmnoira@yahoo.com
www.taomundo.com

CONNECTICUT

Bloodroot, Ltd.

Bridgeport, CT 06605
203-576-9168
collective@bloodroot.com
www.bloodroot.com

Working Hands/FiberArts

Easton, CT 06612
203-261-7865
bgppflur@aol.com

FLORIDA

Penelope's Breads & Threads

Delray Beach, FL 33444
561-272-1000 (also fax)
PBTenny@aol.com

GEORGIA

The Clay House

Conyers, GA 30094
770-483-6884
dodieproctor@worldnet.att.net

wild fibre, llc

Savannah, GA 31401
912-238-0514

ILLINOIS

Fiber Wild!

Galeña, IL 61036
815-777-3550 fax 815-777-3551
info@fiberwild.com
www.fiberwild.com

Fine Line CA Center

St. Charles, IL 60175
630-584-9443 fax 630-584-9490
finelineCA@aol.com
www.finelineCA.org

The Fold

Marengo, IL 60152
815-568-5320 fax 815-568-5342
thefold@mc.net
www.handspinning.com/thefold

TLD Design Ctr. & Gallery

Westmont, IL 60559
630-963-9573 fax 630-663-1202
rammy@TLDdesigns.com
www.TLDdesigns.com

2-B Weavers

Western Springs, IL 60558
708-246-9999

INDIANA

Homestead Weaving Studio

Columbus, IN 47201 (Brown Cty)
812-988-8622
chris@homesteadweaver.com
www.homesteadweaver.com

Sheep Street Fibers, Inc.

Martinsville, IN 46151
812-597-5648
sheepst@scican.net
www.sheepstreet.com

Tabby Tree Weaver

Arcadia, IN 46030 (Indy)
317-984-5475
lindaadamson@sbcglobal.net

The Weaver's Loft

Guilford, IN 47022 (Cinn)
812-576-3904
weaving@nalu.net
www.weaversloft.com

IOWA

Rose Tree Fiber Shop

Ames, IA 50014
515-292-7076
libbey@attcom.net

KANSAS

Yarn Barn of Kansas

Lawrence, KS 66044
800-468-0035 fax 785-842-0794
yarnbarn@sunflower.com
www.yarnbarn-ks.com

KENTUCKY

Designs in Textiles

Louisville, KY 40203
502-212-7500
info@designsintextiles.com
www.designsintextiles.com

LOUISIANA

Weavin' Place

La Place, LA 70068
985-651-9093
cheryl@weavinplace.com
www.weavinplace.com

MAINE

Halcyon Yarn

Barth, ME 04530
800-341-0282 fax 207-442-0633
service@halcyonyarn.com
www.halcyonyarn.com

MARYLAND

Vulcan's Rest Fibers

Chesapeake City, MD 21915
410-885-2890
vulcanrestfibers@dol.net
www.vulcanrest.com

MASSACHUSETTS

Ewe and Me Handweaving

Northfield, MA 01360
413-498-4496
peggygdaniels@yahoo.com
www.eweandme.com

Fiber Loft/Bare Hill Studios

Harvard, MA 01451
800-874-YARN 978-456-8669
yarn@thefiberloft.com
www.thefiberloft.com

A Yarn Express

Lexington, MA 02421
781-863-1449 fax 781-863-8021
yarnexp@aol.com

MICHIGAN

Forma

Whitmore Lake, MI 48189
734-761-1102 fax 734-996-9432

Heritage Spinning & Weaving

Lake Orion, MI 48362
248-693-3690
info@heritagespinning.com
www.heritagesspinning.com

Spinning Loft

Howell, MI 48843
517-540-1344
hannah@ismi.net
www.spinningloft.us

MINNESOTA

Creative Fibers

Minneapolis, MN 55419
612-927-8307 fax 612-927-5428
bonny@CreativeFibers.com
www.CreativeFibers.com

Detta's Spindle

Maple Plain, MN 55359
877-640-1612 763-479-1612
dettaspindle@yahoo.com
www.dettaspindle.com

Schacht Spindle Company products are available through our network of dealers. The knowledge they have to share with you and the services they have to offer make them a great place to purchase our looms, spinning wheels, and accessory tools. Stop by and visit them to see our products and to pick up your copy of our beautiful full-color catalog.

MISSOURI

Carol Leigh's Hillcreek Fiber

Columbia, MO 65203
800-874-9328 573-874-2233
hlcrkfiber@aol.com
www.hillcreekfiberstudio.com

Weaving Dept/Myers House

Florissant, MO 63031 (St. Louis)
314-921-7800

NEBRASKA

Hole-In-The-Wall Weaver

Morrill, NE 69358
308-247-3130
libbey@attcom.net

The Plum Nelly

Hastings, NE 68901
402-462-2490
PlumNelly@alltel.net

NEW HAMPSHIRE

The Fiber Studio

Henniker, NH 03242
603-428-7830 fax 603-428-3758
sales@fiberstudio.com
www.fiberstudio.com

NEW JERSEY

The Spinnery

Frenchtown, NJ 08825
908-996-9004
spinnery@aol.com
www.spinnery.net

A Weaver's Place

Titusville, NJ 08560
609-731-1148
madrun@bec.net

NEW MEXICO

Cimarron Handweaving

Cimarron, NM 87714
505-376-2051
cimaweav@springercoop.com

Good Fibrations!

Edgewood, NM 87015
505-281-5963 fax 505-281-5252
bweaveit@yahoo.com

Village Wools, Inc.

Albuquerque, NM 87110
800-766-4553 505-883-2919
vwools@villagewools.com
www.villagewools.com

Weaving Southwest

Taos, NM 87571
877-765-1272 505-758-0433
weaving@weavingsouthwest.com
www.weavingsouthwest.com

NEW YORK

North Wind Yarns

Oswego, NY 13126
877-533-9276
info@northwindyarns.com
www.NorthWindYarns.com

Shalimar Alpacas

Warwick, NY 10990
845-986-3031
info@shalimaralpacas.com
www.shalimaralpacas.com

NORTH CAROLINA

Earth Guild

Asheville, NC 28801
800-327-8448 fax 828-255-8593
inform@earthguild.com
www.earthguild.com

Shuttles, Needles & Hooks

Cary, NC 27511
919-469-9328
shutnedhok@aol.com

Weaver's Web

New Bern, NC 28562
252-514-2681
mdvandersea@ec.rr.com

OHIO

Katherine's Web

Wilmington, OH 45177
937-385-1976
katherinesweb68@earthlink.net

The Little House

Clyde, OH 43410
800-554-7973 419-547-9210
www.littlehousespinning.com

The Loom Shed

Oberlin, OH 44074
440-774-3500
loomshed@oberlin.net
www.oberlin.net/~loomshed

OKLAHOMA

Hummingbird Hill Farm

Ft. Gibson, OK 74434
918-478-3603
noguisi7@yahoo.com
hummingbirdhillboers@hotmail.com

Mountain View Weavery

Edmond, OK 73034
405-341-4998
wnobbe@sbcglobal.net

OREGON

The Web-sters, Inc.

Ashland, OR 97520
800-482-9801 fax 541-488-8318
websters@minds.net
www.yarnatwebsters.com

The Woodside Weaver

Bend, OR 97702
541-389-6473 (also fax, add *51)
weaver1@teleport.com

PENNSYLVANIA

Arts Studio

Foxburg, PA 16036
724-659-4664 fax 724-659-4124
sigridpiroch@cs.com
www.artsstudio.org

Handworks

Smicksburg, PA 16256
814-257-8891 fax 814-257-8933
handworks@smicksburg.com
www.smicksburg.com

Knitters Underground

Centre Hall, PA 16828
800-693-7242 fax 877-474-0027
yarnshop@aol.com
www.knitters-underground.com

Labadie Looms

Bird-In-Hand, PA 17505
717-291-8911
lambobaa@hotmail.com

The Mannings

East Berlin, PA 17316
800-233-7166 717-624-2223
shop@the-mannings.com
www.the-mannings.com

Mathilda C. Murphy

Meadville, PA 16335
814-336-4651
gerilda@zoominternet.net

Steam Valley Fiber Farm

Trout Run, PA 17771
570-998-2221
svmfiber@uplink.net
www.steamvalleyfiber.com

Woven Fiber Art/Cannon Hill

West Chester, PA 19382
866-275-9400
g@wovengallery.com
www.wovengallery.com

RHODE ISLAND

Manmade by Jonne

Warwick, RI 02886
401-829-0015
manmadebyjonne@cox.net
www.manmadebyjonne.com

TENNESSEE

Cliff Dwellers Gallery

Gatlinburg, TN 37738
865-436-6921 fax 865-436-2518
cliffdwellers@bellsouth.net
www.cliffdwellersgallery.com

Jane's Fiber & Beads

Afton (Greenville), TN 37616
888-497-2665 fax 423-638-5676
jane@janefiberandbeads.com
www.janefiberandbeads.com

TEXAS

Fay Drozd Fiberarts

Ingram, TX 78025
830-367-2567
fdrozd@omniglobal.net

Heritage Arts

Grandview, TX 76050
817-866-2772
heritarts@aol.com

Lone Star Loom Room

Katy, TX 77449
281-347-1055
ckweaver@houston.rr.com

Upstairs Studio

La Porte, TX 77571
877-722-4996 upstudio@att.net
www.upstudio.com

White Rock Weaving Ctr.

Dallas, TX 75218
214-320-YARN (9276)
whiterockweaving@aol.com

VIRGINIA

Misty Mountain Farm

Amissville, VA 20106
540-937-4707
lwitt@mistymountainfarm.com
www.mistymountainfarm.com

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



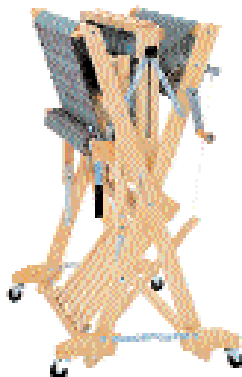
world with husband Bill making maps. "Retired" from map business. Wants more time to weave.

The Dream

Live life to the fullest. Travel to far-off places. Explore the wilderness. Enjoy good food. Stay active. Spend time with friends and family. Be creative.

The Place

St. John, U.S. Virgin Islands. Graced with clear, clean waters. Quiet beaches. Temperate climate. Gentle ocean breezes. An outdoor-living paradise.



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.

Schacht Spindle Company Inc., 6101 Ben Place, Boulder, CO 80301 303-442-3212

NEW

Sign up for our free on-line newsletter featuring projects, helpful hints, product reviews. Visit our web site at www.schachtspindle.com E-mail inquires: info@schachtspindle.com



We manufacture handweaving and knitting yarns, looms, and accessories in a village where textiles have been a way of life for over 200 years. Continuing that tradition, we offer our products to you through fine handweaving and knitting shops across the country.

They offer unlimited ideas and inspiration and are ready to be of service to you. We are proud to work with them and we urge you to give them your support while asking for Harrisville Designs' products. **Contact us for the names of other dealers near you.**

ALASKA

Anchorage 99508
FAR NORTH FIBERS
3200 E. 15th Avenue
907-279-0332
farnorthfibers@alaska.com

Fairbanks 99709
A WEAVER'S YARN
1810 Alaska Way
907-374-1995
susan@littleshopart.com
www.aweaversyarn.com

ARKANSAS

Bentonville 72712
MORNING GLORY
YARN & FIBER
3168 Ozark Acres
479-254-0611
Ken@morning-glory-farm.com

CALIFORNIA

Costa Mesa 92627
DENWAR CRAFT STUDIO
236 East 16th Street
949-548-1342

Costa Mesa 92627
SUZOO'S WOOL WORKS
711 West 17th Street, F9
949-574-0005
suzoosw@sbcbglobal.net

Oakland 94610
SAN FRANCISCO FIBER
551 Valle Vista Avenue
510-893-2015
lou@sffiber.com

Sacramento 95814
RUMPELTILTSKIN
1021 R Street
916-442-9225
lurumpel@comcast.net

San Francisco 94112
CAROLINA HOMESPUN
455 Lisbon Street
415-337-6876
800-450-7786
morgaine@carolinahomespun.com

Solvang 93463
VILLAGE SPINNING & WEAVING
425 Alisal Road Ste B
888-686-1192 Toll free
www.villagespinweave.com
vsandw@earthlink.net

COLORADO

Boulder 80305
SHUTTLES, SPINDLES & SKEINS
635 S. Broadway #E
800-283-4163
303-554-6593/Fax
www.shuttlespindlesandskeins.com

Colorado Springs 80904
GREEN VALLEY WEAVERS & KNITTERS, LLC.
2115 W. Colorado Avenue
719-448-9963
800-457-8559

Grand Junction 81505
FIRESIDE FARMS
898 21-1/2 Road
970-858-9288

Livermore 80536
BOUNTIFUL
877-586-9332
www.bountifulspinweave.com
info@bountifulspinweave.com

CONNECTICUT

North Haven 06473
HANDWOVEN ORIGINALS
11 Hickory Hill Road
203-323-1871
PurpleFleeceShop@netscape.net

FLORIDA

Cape Coral 33904
"ROSE YOUNG'S"
ROSELINE WEAVING"
5279 Stratford Ct.
239-540-5836
billroseyoung@att.net

Delray Beach 33444
PENELOPE'S BREADS & THREADS
353 N. Swinton Ave.
561-272-1000
PBT Penny@AOL.COM

ILLINOIS

Peoria Heights 61616
SKEINS AND SHUTTLES
4707 N. Prospect Road
309-686-1446
Rosepath@aol.com

Richmond 60071
WOOL, WARP & WHEEL
5605 Mill Street
815-678-4063
PIF766@aol.com
www.woolwarpandwheel.com

Western Springs 60558
2-B WEAVERS
816 HILLGROVE
708-246-9999

Westmont 60559
TLD DESIGN CENTER & GALLERY
26 E Quincy Street
630-963-9573
www.tlddesigns.com

INDIANA

Greater Cincinnati 47022
WEAVERS LOFT
24647 Zimmer Road
812-576-3904
weaving@malu.net

Morgantown 46160
SHEEP STREET FIBERS
P.O. Box 574
812-597-5648
www.sheepstreet.com
sheepst@scican.net

KANSAS

Lawrence 66044
THE YARN BARN
930 Massachusetts
800-468-0035
www.yarnbarn-ks.com

KENTUCKY

Louisville 40203
DESIGNS IN TEXTILES
1234 South Third St.
502-212-7500
www.DesignsInTextiles.com

MAINE

Bath 04530
HALCYON YARN
12 School Street
800-341-0282
www.halcyon yarn.net

Portland 04103
PORTLAND FIBER GALLERY & WEAVING STUDIO
463 Stevens Ave.
207-780-1345
CSS463@AOL.COM

Stockton Springs 04981
PURPLE FLEECE
103 School Street
207-323-1871
PurpleFleeceShop@netscape.net

MARYLAND

Chesapeake City 21915
VULCAN'S REST FIBERS
106 George Street
410-885-2890
www.vulcanrest.com

Woodsboro (near Frederick) 21798
FORESTHEART STUDIO
200 South Main Street
301-845-4447
www.forestheart.com

MASSACHUSETTS

Cambridge 02138
WOOLCOTT & CO.
61 JFK Street, Harvard Square
617-547-2837
www.woolcottandco.com
woolcott61jfk@aol.com

Lexington 02421
A YARN EXPRESS
781-863-1449
Yarnexp@aol.com

South Hamilton 01982
CRANBERRY FIBER ARTS
161 Bay Rd. (RTE 1A)
978-468-3871
helen@cranberryquilters.com

MINNESOTA

Brainerd 56401
FREYJA'S
414 S 7th Street
218-824-6005
orders@worldknit.com

Perham 56573
AT LOOSE ENDS
357 3rd Avenue SE
218-346-YARN (9276)
atlooseends@arvig.net
www.atlooseends.com

MISSOURI

Columbia 65203
CAROL LEIGH'S HILL CREEK FIBER STUDIO
7001 Hillcreek Road
800-874-9328
www.hillcreekfiberstudio.com

Florissant (St. Louis) 63031
WEAVING DEPT.
MYERS HOUSE
180 W. Dunn Road
314-921-7800
866-921-7800

MONTANA

Missoula 59801
JOSEPH'S COAT
115 S 3rd Street W
406-549-1419

NEBRASKA

Hastings 68901
THE PLUM NELLY
113 N. Hastings Avenue
402-462-2490
plumnelly@alltel.net

NEW HAMPSHIRE

Harrisville 03450
THE WEAVING CENTER
Center Village
PO Box 806
603-827-3996/Fax 3335
www.harrisville.com

North Stratford 03590
CNW CREATIONS & FIBERS
Main Street
603-922-8337
www.weavingworld.com

NEW YORK

Amityville 11701
KNITWORKS/WEAVERWORKS
174 Park Avenue
631-264-1304

Amsterdam 12010
WOODSIDE FIBER ARTS
4946 Consaul Road
518-399-7991
kendr@lledgerock.com

Brooklyn 11211
THE YARN TREE
347 Bedford Avenue
718-384-8030
www.theyarntree.com
info@theyarntree.com

Middleport 14105
JUST A MATTER OF THYME
62 Main Street
716-735-6046
spiritedweaver@aol.com

New York 10012
PURL
137 Sullivan St.
212-420-8796
www.purlsoho.com

Salem 12865
FIBER KINGDOM
137 E. Broadway
PO Box 654
518-854-7225
fibrking@sover.net

Saratoga Springs 12866
SARATOGA NEEDLE ARTS
494 Broadway
518-583-2583
cindy@saratoganeedlearts.com

NORTH CAROLINA

Asheville 28801
EARTH GUILD
33 Haywood Street
828-255-7818
800-327-8448
www.earthguild.com
inform@earthguild.com

OHIO

Cleveland/Lakewood 44107
AARHUS WEAVING CENTER
1456 Coutant Avenue
216-228-4841
www.ohioweaver.com

Clyde 43410
THE LITTLE HOUSE
1927 N. Main Street
800-554-7973
www.littlehousespinning.com

Toledo 43614
FIBERWORKS KNITTING & WEAVING
2007 Glendale Avenue
419-389-1821
fiberworks@access.toledo.com

Wadsworth 44281
SALLY'S SHOP
141 College
330-334-1996
sallyshop1@cs.com

OKLAHOMA

Edmond 73034
MOUNTAIN VIEW WEAVER
5621 Mountain View Road
405-341-4998
wnobbe@sbcbglobal.net

OREGON

Ashland 97520
THE WEB*STERS, INC.
11 Main Web St.
800-482-9801
www.yarnatwebsters.com

PENNSYLVANIA

East Berlin 17316
THE MANNINGS
1132 Green Ridge Road
717-624-2223
info@the-mannings.com

Fogelsville 18051
ALTHOUSE'S SEWING CENTER
2371 Packhouse Rd.
610-285-6597
lesa@enter.net

Grady 19039
ARASAPHA FARM
1833 Middletown Rd
484-614-2623

Meadville 16335
MATHILDA C. MURPHY
690 Maple Street
814-336-4651
gerilda@zoominternet.net

West Chester 19382
WOVEN FIBER ART HOUSE
28 South Durlington Street
866-275-9400
g@wovengallery.com

TEXAS

Dallas 75218
WHITE ROCK WEAVING CENTER
1212 Tavaros Avenue
214-320-YARN (9276)
whiterockweaving@aol.com

La Porte 77571
UPSTAIRS STUDIO
111-1/2 North 2ND Street
877-722-4996 (800#)
upstairsstudio@att.net

VIRGINIA

Alexandria 22314
SPRINGWATER WORKSHOP
808 N Fairfax Street
703-549-3634
info@springwaterfiber.org

Amissville 20106
MISTY MOUNTAIN FARM
154 Quail Call Lane
540-937-4707
info@mistymountainfarm.com

Charlottesville 22911
STONY MOUNTAIN FIBERS
939 Hammocks Gap Road
434-295-2008
www.StonyMountainFibers.com

Newport News 23606
THE LOOM ROOM
83 Queens Court
757-599-3889
loomroom@juno.com

WASHINGTON

Seattle 98105
THE WEAVING WORKS, INC.
4717 Brooklyn North East
206-524-1221
www.weavingworks.com

Snohomish 98290
THE FIBER ATTIC
1009 First Street
360-563-0330

WISCONSIN

Bayfield 54814
SHETLAND ENTERPRISES WEAVING STUDIO
34915 Chequamegon Road
715-446-2676/Fax 2677
715-779-0270
willietco@directway.com

Butternut 54514
RED BARN FARM
11843 Flambeau Road
715-769-3773
www.redbarnfarm.net
info@redbarnfarm.net

Columbus 53925
SUSAN'S FIBER SHOP
N 250 Highway A
888-603-4237
920-623-4237/Fax 0120
www.susansfibershops.com

Spooner 54801
NORTHWIND BOOK & FIBER
205 Walnut Street
715-635-6811
www.northwindbook.com

Sturgeon Bay 54235
APPLE HOLLOW FIBER ARTS
732 Jefferson St.
920-746-7815
www.applehollow.com

CANADA

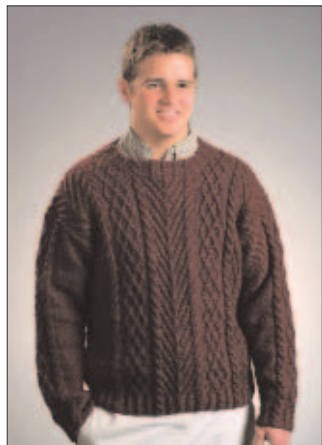
ONTARIO

Mount Albert LOG 1M0
GEMINI FIBRES
5062 Mt. Albert Road
800-564-9665
geminifibres@interhop.net

JAPAN

Kyoto T 600-8086
WORKSHOP KIN NO HITSUJI
Higashinotoin higashiiru
Matsubara St. Shimogyo-ku
81-75351-5572
81-75344-2053/Fax
www.hitsuji.co.jp
kin@hitsuji.co.jp

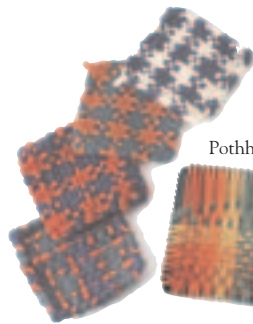
New!
Vivian Hoxbro
Design
Collection Kits
See her Zig Zag
Poncho ▶▶▶▶



Vivian Høxbro's Zig Zag Poncho, one of her popular Design Collection Kits



Wizard
Needle
Felting Kit



Potholder Loom

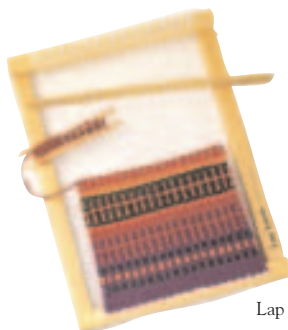
HARRISVILLE DESIGNS

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

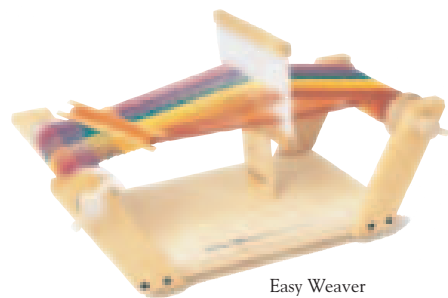


Harrisville Designs: Makers of the finest Wool Yarns & Natural Blends, Weaving Looms & Equipment, and Award-winning Friendly Loom Products for Children.

Please visit our dealers and ask for our products by name.



Lap Loom



Easy Weaver



New! 45" Loom
available as a kit or assembled

THE BEST OF WEAVER'S: TWILL THRILLS

Madelyn van der Hoogt, ed.

Sioux Falls, South Dakota: XRX, 2004.
Paperbound, 123 pages, \$28.95.
ISBN 1-893762-19-X.

The fourth book in the *Best of Weaver's* series, *Twill Thrills* is a collection of thirty-six magazine articles by twenty-eight designers written over a period of eleven years. For those who originally subscribed to *Weaver's* magazine, the articles are like a reunion of old friends. For those new to weaving, *Twill Thrills* is an extensive investigation into a weave structure that extends well beyond the basics of straight, point, extended point, and broken twill.

The book is divided into four sections, each containing an average of nine articles. Although there are thirty-six articles altogether, there are many more projects illustrated in this book because of the directions for variations using more or fewer shafts.

The first section, called Plain and Fancy Twill, contains a potpourri of woven projects. The collection of textiles, designed for 4- to 16-shaft weavers, ranges from toys to towels, vests to jackets, place-mats to gamps. As valuable as the projects themselves are the discussions of twill structures by the various contributors.

In the second section, titled Advancing Twills, Ingrid Boesel's lead article illustrates simple and expanded advanc-

ing twills with fourteen different 8-shaft drafts. The complexity of the 16-shaft scarf that accompanies her article suggests a jacquard woven fabric. The Advancing Twills section is filled with scarves, runners, and shawls decorated with motifs in the shape of snowflakes, stars, and hearts.

The third section, on Network Drafting with Twills, is anchored by a series of five articles by Alice Schlein. In the introductory articles she describes a pattern line, how to telescope or digitize it, how to transfer it to a networked threading, and how to choose a tie-up to weave a fabric. Her descriptions of the motifs created in this technique include turtles, snails, and fleas.

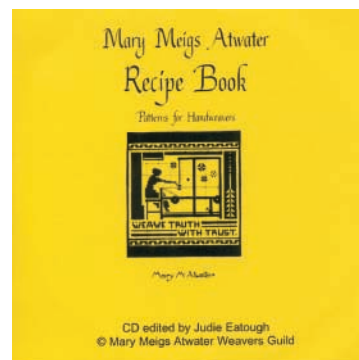
MARY MEIGS ATWATER RECIPE BOOK: PATTERNS FOR HANDWEAVERS

**Reproduced on CD-ROM with
additions compiled by Judie
Eatough**

Salt Lake City: Mary Meigs Atwater Weavers Guild, 2004. Distributed by Julie Schwartz, 1568 S. Red Filly Rd., Heber, UT 84124. CD-ROM, \$15 plus \$1 shipping in U.S., \$2 outside of U.S.

Mary Meigs Atwater Recipe Book, a collection of weaving projects, drafts, and charts for all kinds of useful textiles, has been published by the Mary Meigs Atwater Weaving Guild of Salt Lake City since 1957 and they now offer it on CD-

*The CD-ROM of Mary
Atwater's Recipe Book
is an economical way to
acquire a classic reference.*

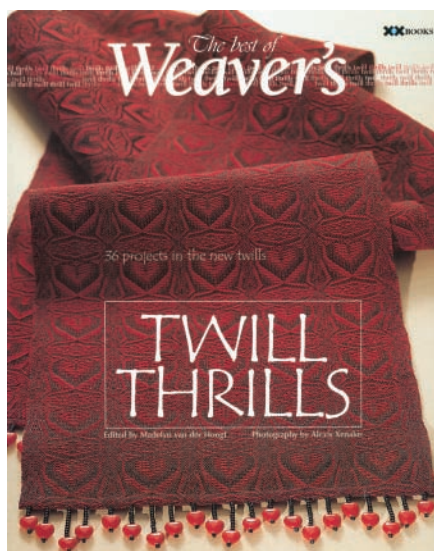


The final section in the compilation is called Twill Blocks and Beyond. There are three articles specifically about twill blocks with projects geared to 8-shaft weavers, while the remainder of the articles continues the exploration of networked imagery on 8 to 16 shafts. There is also one article that illustrates fancy twill on 4 shafts.

Twill Thrills is a welcome addition to weavers' libraries, even if you own every issue of the original *Weaver's* magazine.

To have all the twill articles extracted from the collection of *Weaver's* magazine and bound together as a book makes this a valuable reference manual. And for those who desire a challenge beyond 4-shaft weaving, this book is a must-have addition.

—Rosalie Neilson



TIF files equally well, only computers with Windows drafting programs can take advantage of the WIF files on the disk. And even in Windows, some of the WIF files can not be opened using WeaveIt. (It was not clear whether the problem lay with the WIF file or WeaveIt.)

As I browsed through the disk, I often wished for a "read-me" file to explain the disk's organization and the different file formats in detail and to offer suggestions for the most efficient use of its many resources. Some of this information is provided in the hard-copy folder that accompanies the CD. The disk includes a spreadsheet file as a table of contents, but its fields and columns are unexplained and more mysterious than helpful.

The CD-ROM of *Mary Atwater's Recipe Book* is an economical way to acquire a classic reference. New users will

need to allow themselves time to become familiar with all the resources on the disk.

—Lynn Tedder

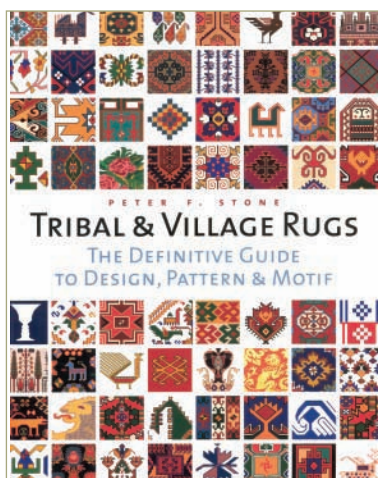
**TRIBAL AND VILLAGE RUGS:
THE DEFINITIVE GUIDE TO DESIGN,
PATTERN & MOTIF**

Peter F. Stone

New York: Thames & Hudson, 2004.

Hardcover, 351 pages, \$65.

ISBN 0-500-51184-5.



Peter F. Stone is a well-known expert on Oriental rugs and the author of several books on the subject. This latest is a comprehensive look at design elements and their variations in different regions of the Middle East. Its purpose is to introduce the reader to the beauty of vil-

lage and tribal rug motifs. In doing so it speaks to everyone with an interest in textile design. As a rigorous guide to the design variations in motifs among different regions, it is aimed primarily at students or collectors of Oriental rugs to help them determine the age and origin of rugs.

For the weaver, the most relevant part of the book is its opening section, which contains much general information about motifs—where they originate, how they are influenced by the technique of the weaver, how they tend to change over time. The remainder of the book is divided into chapters corresponding with the six major rug-producing regions in the Middle East. Each chapter begins with a general description of the area, its people, and its rug heritage followed by several pages of graphic representations of rugs typical of the area. The bulk of the chapter then gives an encyclopedia-style treatment of the motifs common to the area and their relationships to similar or analogous motifs in other areas.

The book is filled with representations of motifs used as central images or re-

Fiber Enthusiasts Favorite Port of Call

ASHLAND BAY TRADING COMPANY

WE HAVE YARNS TO DYE FOR
Create your own rainbow of colors
with our new line of weaving
and knitting yarns.



Write today for information on our products
and how to establish your account.
Wholesale inquiries only please.
ASHLAND BAY TRADING COMPANY INC.
PO Box 2613 Gig Harbor, WA 98335
Tel: 253-851-6150 Fax: 253-851-8434
www.ashlandbay.com
*If you're in business, you should be doing business
with Ashland Bay!*

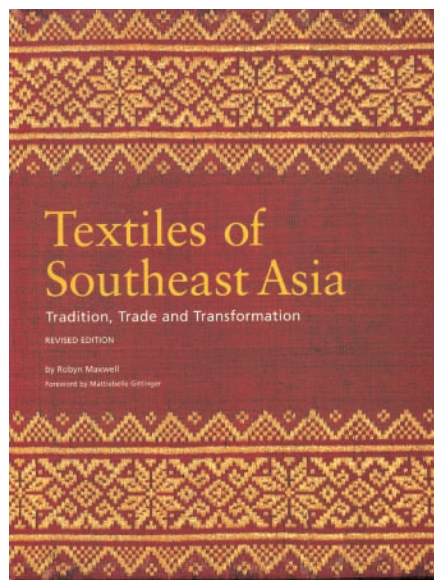
peated to form borders. Since the emphasis is on tribal design, the images tend to be more geometric than curvilinear, and therefore easily adaptable for use in other types of weaving. Weavers who wish to augment their vocabulary of geometric “ideas” can get lots of design inspiration from this book.

—Emilie Pritchard

**TEXTILES OF SOUTHEAST ASIA:
TRADITION, TRADE AND
TRANSFORMATION**
Robyn Maxwell

Singapore: Periplus Editions, 2003. Rev. Ed.
Distributed by Tuttle, North Clarendon,
Vermont. Hardcover, 432 pages, \$75.
ISBN 0-7946-0104-9.

Sheer fascination with the artistry of Southeast Asian textiles will lure handweavers into *Textiles of Southeast Asia: Tradition, Trade and Transformation*. Each page reveals extraordinary handwoven textiles, many embellished with beadwork, embroidery, painting, appliqué, or resist dye techniques. Handweavers will delight in the design inspiration available



from more than 400 full-color photographs of textiles selected largely from the outstanding collection of the Australian National Gallery.

There is more to this book than visual appeal. Dr. Robyn Maxwell delves beneath the intricate surfaces to document

each textile with its region of origin, local name, intended use, fibers, techniques, dimensions, and cultural significance. In addition, she links the realm of Southeast Asian textile production with historical influences and ancient customs. Making textiles in Southeast Asia is predominantly women's work, and Maxwell specifies ways that textiles reflect the female view of history.

A summary of previous research introduces the foundations of Southeast Asian textile traditions and subsequent chapters detail the influence of trade with India, China, Europe, and the Islamic world.

The concluding chapter describes the effects of industrialization, government policy, gender roles, and outside cultures on indigenous Southeast Asian handweaving today. Robyn Maxwell's scholarly work is not intended as a how-to of weaving instruction or a quick, easy read. Rather, this is a book for weavers to keep close at hand and savor for design inspiration and cultural insight.

—Susan Strawn

The Best Selling Computer Loom at Convergence!

Spend more time planning your weaving projects and designing patterns while eliminating treading and tie-up errors with the Toika Computer-Controlled Loom.

Designed for Toika Eeva, Liisa, Norjanna, and Janna Looms, the Model EW16W eliminates the strain of lifting multiple shafts, replacing treadles, lamms, and jacks with a single foot pedal.

The EW16W is powered by WeavePoint 6.0 software, and operates with any computer equipped with Windows 95, 98, 2000, or XP. Directed by your computer, the control unit selects appropriate shafts and the shed is effortlessly opened by depressing the foot pedal. The shed is a true countermarche — shafts are programmed to rise and sink. Sheds are even throughout all the shafts as the unit automatically compensates for shafts that are further from the weaver.



Toika Computer-Controlled Looms are powered by WeavePoint 6.0 software, which runs on any computer equipped with Windows 95, 98, 2000, or XP.

The Toika Computer-Controlled Loom is extremely quiet, and allows you to weave in three modes: fast, normal, and slow, which are selected with the push of a button.

For weavers interested in 24 or 32 shaft applications, Toika offers Computer-Controlled Looms in sizes ranging from 32" to 59" wide.

NEW!
Conversion Kits
are now available for
upgrading your existing
Toika loom!
Call your dealer
for details.



Eeva 16-Shaft Loom

Computer-Controlled Looms are available at:

Lakeside Fibers
Madison, WI
608.257.2999

WEBS
Northampton, MA
800.367.9327

TOIKA 
World's Finest Large Looms

ashford

Rigid Heddle Loom

Unlimited possibilities



Very easy and comfortable to use. Create beautiful garments, tablemats, wall hangings, rugs and more. Includes 10 dpi reed, 2 shuttles, threading hooks and warping tools. Weaving widths 16, 24 and 32".

All you need is the loom kit and the book to get going!

The Ashford Book of Rigid Heddle Weaving, a step by step guide to quick warping with a variety of colorful projects and patterns.



Visit one of these Ashford dealers and find out more about these great looms.

USA DISTRIBUTOR: Foxglove Fiberarts Supply. 8040 NE Day Road W., Suite 4E,
Bainbridge Island, WA 98110. Phone (206) 780-2747. www.FoxgloveFiber.com.

Rug & Yarn Hut
350 E. Campbell Ave.
Campbell, CA 95008
(888) 354-5544 toll-free

Denwar Craft Studio
236 E. 16th St.
Costa Mesa, CA 92627
(949) 548-1342

Custom Handweavers
2267 Old Middlefield Way
Mountain View, CA 94043
(650) 967-0831
www.customweavers.com

Village Spinning & Weaving Shop
425 Alisal Rd.
Solvang, CA 93463
(888) 686-1192
(805) 686 1192
www.villagespinweave.com

Shuttles, Spindles & Skeins
635 S. Broadway, Unit E
Boulder, CO 80305
(303) 494-1071
(800) 283-4163
www.shuttlesspindlesandskeins.com

Green Valley Weavers & Knitters
2115 W. Colorado Ave.
Colorado Springs, CO 80904
(719) 448-9963
(800) 457-8559

Uncommon Threads
31962 US 19 North
Palm Harbor, FL 34684
(727) 784-6778
nnollett@gte.net

Hartwell's Lazy PJ Ranch
Idaho Falls, ID 83401
(208) 522-1337
fiberfun@lazypj.myrf.net

L.S.H. Creations
1584 Wellesley Dr.
Lexington, KY 40513
(859) 231-0258
lsh-creations@usa.net

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

Ch'Naca Farm & Fiberworks
The Calvert Country Market
98 South Solomons Island Road
Prince Frederick, MD 20678
(410) 535-4344
(877) 707-9013
chnaca@chesapeake.net

The Country Crafter
270 Main St.
Hanson, MA 02341
(781) 294-4556

Creative Fibers
5416 Penn Ave. S.
Minneapolis, MN 55419
(612) 927-8307
www.creativefibers.com

Dún a Sí Farm
6726 Hwy 312
Billings, MT 59105
(406) 373-6542
www.montanasheep.com

The Plum Nelly
113 N. Hastings Ave.
Hastings, NE 68901
(402) 462-2490

**Winderwood Farm
& Country Store**
4934 State Route 245
Naples, NY 14512
(585) 374-8504

Heritage Arts
10740 Country Road 102
Grandview, TX 76050
(817) 866-2772
heritarts@aol.com

Springwater Workshop
808 N. Fairfax St.
Alexandria, VA 22314
(703) 549-3634
info@springwaterfiber.org
www.springwaterfiber.org

You'd be foolish
to miss the

Conference on Norwegian Woven Textiles

October 21-23, 2005
Decorah, Iowa

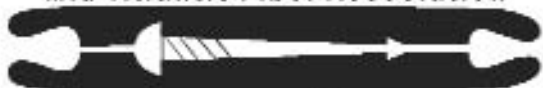


Hosted by
Vesterheim Norwegian-American Museum
and Luther College

An international symposium with Norwegian speakers,
juried papers, fiber arts workshops, and exhibitions of
historic and contemporary weaving.

For more information visit www.vesterheim.org
or call Vesterheim Museum at 563-382-9681

Mid-Atlantic Fiber Association



BASICS AND BEYOND...

MAFA Conference 2005
National Conference Center
Lansdowne, Virginia, USA
July 12-17, 2005

Act Fast! Some Classes Are Nearly Full!

Don't Miss Keynote Speaker

Madelyn van der Hoogt
"Basics and Beyond: Where Can We Go"

Featuring instructors: Su Butler, Sharon Costello, Inge Dam, Judy L. Ditmore, Erica de Ruiter, Eileen Hallman, Linda Hendrickson, Jane Hyland, Bobby Irwin, Tom Kniesely, Cheryl Kolander, Daryl Lancaster, Pat Larus, Bojana Leonicki, Catherine Merchant, Judith MacKenzie McCuin, Kati Reeder Meek, Andrea Mielke, Rodrick Owen, Pam Pawl, Signe Piroch, Deborah Pulliam, Sarah Saulson, Mimi Smith, Ginger Stofft, Bonnie Tarses, Betty Vera, Ruth Walker & Patsy Zawistoski.

AND Beginning Spinning and Weaving Instruction
No experience or equipment required

For further inquiries, please visit www.mafafiber.org

The Village Spinning & Weaving Shop

**A "must stop" for the fiber artist—
located in the
Danish village of Solvang.**

**Everything for weavers and
spinners.**

"We ship . . . worldwide"

425 Alisal Road • Solvang, CA 93463
(888) 686-1192

email—villagespinweave@earthlink.net
<http://villagespinweave.com>

HollyBee Yarns

Yarns For All Seasons

- ◆ Rayon Bouclé
- ◆ Rayon Chenille (1300 ypp & 2000 ypp)
- ◆ Rayon Novelty
- ◆ "Puppy Skin" (100% Polyester Chenille)
- ◆ Cottons
- ◆ Novelty Cottons

NEW COLORS



NEW VARIEGATED
YARNS

Wholesale Inquiries Welcome

PO Drawer 8, Valdese, NC 28690
Phone: 828-893-2218
Toll Free: 1-866-374-2657
CustomerService@HollyBeeYarns.com
www.HollyBeeYarns.com

ProWeave

Textile Design Software

Version 5 for PC or Macintosh

Extensive Twill library for 4 to 32 shafts - mix
and match threading, tie-up or treadling

Simple Design concept

All weavers tools and simple drawing tools

Compare many drafts in the same workspace

Tutorial and helpful user support

ProWeave, Dini & Doug Cameron

R.R. #3, Ashton, ON, Canada K0A 1B0

NEW (613) 253-2249 fax (613) 253-2896 NEW

WEB SITE: www.proweave.com

E-MAIL: CFA@proweave.com

LOOMS

After 33 years, we know them. Give us a call
and find out which one would be best for you.

We handle equipment from:

Schacht	Louet	LeClerc
Harrisville	Toika	Ashford
Glimakra	Cranbrook	Norwood
Kromski	Dundas	Mirrix

Request our free color **Weaving Catalog**.
Our prices are competitive and we pay ship-
ping on most looms. For person-to-person
discussion on your loom options, call us to
visit with one of our knowledgeable staff.



YARN BARN of Kansas
930 Massachusetts
Lawrence, KS 66044
1-800-468-0035
yarnbarn-ks.com

Kromski Rigid Heddle Loom, "The Harp,"
pictured with optional
stand. Includes:
warping board,
shuttles,
threading
hook, pick-up
stick, warp helper
and video. 16", \$179;
24", \$199;
32", \$219. Free
shipping. Floor stands: \$89,
\$92.50 & \$100. Optional
tote bag.



The Woolery Has It All

(Best selection, best prices - since 1981)

Auto Reed Hook 543



Harrisville cone holder \$22



Yarn Cutter Pendant: wear
it on a necklace,
use it to cut yarn.
\$7.75



Harrisville Tapestry Starter Kit: 12 tubes of
wool yarn, 1 lb. cot-
ten warp, 4 shuttles,
4 shed sticks. \$35



Rag Rug Cutter:
allows you to cut a
strip 1/2" to 2" wide
or multiple cuts.
\$157 with #1 head.



Yarn Meter:
measures in
feet. \$42.50.
Derim case,
\$9.99



Schacht 25" Tapestry Loom, \$96
includes ship-
ping. Pictured
w/optional A-
frame stand, \$39
+ shipping



INKLE
- 10% off any book title if you
order 2 or more: *Inkle*, \$35
- *Tying Up the Countermarch Loom*, \$18.50
- *Wet-Faced Pattern Weaves*, \$49.95





Yarn color cards
Cotton 8/2 53
Cotton 8/4 53
Cotton 22/2 53
Maire Wool 54
Fingertales Wool 55
Harrisville Woods \$16.50
Cotton Chenille 56
Perle Cotton 510
Zephyr 506/Wool 54
Wool Rag yarn 56
New - Tencel 8/2 53
Silk Cotton 55
Silk 20/2 55
Silk 21/2 55
Merino 6/2 53



- Books: 10% off on orders for 2 books or more totaling \$20 or more.
- Videos: 10% off on orders of 2; 15% off on 3 or more.

LOOMS • Glimakra • Harrisville • Leclerc • Norwood • Schacht •
Mirrix • Ashford • Louet • Kromski • Beika. *Mention this ad and
receive FREE Freight (lower 48) on most floor looms plus \$50 off
weaving accessories with floor loom purchase.*

SPINNING WHEELS • Ashford • Louet • Majcraft • Jensen •
Leisure • Babe • Schacht • Roberta • Chakha • Journey • Kromski •
Fricke • Alaskan Woolies



Shop
On-Line

The Woolery

P.O. Box 468, Dept. H
Murfreesboro, NC 27855
Store Location - 117 E. Main Street
1-800-441-9665 • Visa/MC/Discover
FAX 252-398-5974

Visit our Web Site:
<http://www.woolery.com>
64 page Catalog - \$5

MAKING WAVES

The work of Christo and Jeanne-Claude, always astonishing in scale and implementation, adorned New York City for a mere sixteen days. *The Gates*, however, took years to complete, and resulted in 7,503 saffron-draped “gates” that covered twenty-three miles of walkways in Central Park. The fabric for *The Gates* was woven in Germany from 116,389 miles of nylon thread that was transformed into 1,067,330 square feet of recyclable, rip-stop fabric. From this immense yardage, the 7,503 fabric panels of various widths were constructed to yield forty-six miles of hems! Weaver Norma Smayda visited New York during the exhibit. She observes that the fabric is plain weave with heavier warp and weft yarns forming a translucent, slightly textured window-pane check. “Imagine over a million square feet of this warm orange fabric waving in the breezes like pleated curtains in an open window. The faintest breeze caused them to stir. When a puff of wind moved through the park, you could watch its invisible progress in the fluttering of one after another of the gates.”

To learn more about *The Gates* and of the work of Christo and Jeanne-Claude go to www.christojeanneclaude.net.



The Gates, a serene site in New York City's Central Park.

PHOTOGRAPH BY DUSTIN WEDEN

Lovejoy Given Niche Award

Suzanne Lovejoy was presented with the 2005 Niche award in the handwoven category at the 2005 Philadelphia Buyers Market of American Craft. The annual award is sponsored by *NICHE* magazine, a publication devoted to connecting art galleries and craft retailers with craft artists in the United States and Canada. Sixty-four artists were selected from about 1,000 entries in several categories that included fiber, ceramics, wood, metal, jewelry, and glass. Entries were judged on their technical excellence, creativity, market viability, and originality.

Lovejoy started weaving in the 1980s on a backstrap loom made of Popsicle sticks. Today she keeps two multishaft looms busy in a studio in the Green Mountains of southern Vermont. “I felt destined to become a weaver. It is an honor to have a jury of my peers recognize my work. When I sit at the loom, my personal goal is to weave the most beautiful cloth that I am capable of. This award is an indication I am headed in the right direction!”

To view more of Lovejoy's weaving, go to www.lovejoyhandwovens.com; to learn more about the annual Niche award go to www.niche mag.com.

One of Suzanne Lovejoy's creations, *Heliotrope*, a three-piece ensemble that combines 8-shaft twill panels with plain weave.



PHOTOGRAPH BY CHARLEY FREIBERG

Time with the Masters

A behind-the-scenes resource used by international scholars and specialists is the Metropolitan Museum of Art's 25,000-square-foot Antonio Ratti Textile Center, where the Met's extensive textile collection, one of the finest in the world, is housed. The center contains a wide array of fragments and complete works dating from 3,000 B.C. to the present, and offers one of the largest, technically advanced facilities devoted to the study and conservation of textiles.

It will especially interest weavers to know that members of the general public and professionals alike can contact the center to view up to ten pieces in a study room with a staff member's assistance. Lani Miller and her husband Charles were delighted to spend two hours examining the work of the great Bauhaus weaver Anni Albers. With the assistance of a staff member who turned the pieces, they counted warp and weft threads, made sketches, and examined the fabric under magnification. Lani's recommendation for future viewers: “Don't pick too many pieces; we felt we didn't have enough time to examine the textiles thoroughly. Four or five would have been plenty.”

For more information, visit the Metropolitan Museum of Art at www.metmuseum.org and search for the Antonio Ratti Textile Center or call (212) 535-7710.



Textile researches come from all over the globe to use the resources at the Antonio Ratti Textile Center at The Metropolitan Museum of Art.

PHOTOGRAPH COURTESY OF THE METROPOLITAN MUSEUM OF ART

A CONVERSATION with a Master Weaver

Handwoven is starting a dialogue with weavers across the globe. Our first chat is with Cheri Isgreen, the master weaver at Del Cerro, a new venture on the 2,000-acre Howell Ranch near Cimarron in the southwestern mountains of Colorado. On land that has been held in Jim Howell's family since the 1930s, he and his wife Daniela practice the ancient traditions of land stewardship and animal husbandry that they have learned from working on natural resource management projects around the world, from the Patagonian region of Argentina to the Chihuahua Desert of New Mexico. Organic fiber from alpaca, Angora and cashmere-bearing goats, and Icelandic and Karakul sheep raised on the ranch is used to create six stunning lines of handwoven fabrics for interior designers and collectors. Del Cerro's textiles are a favorite of Sarah Susanka, author of *The Not So Big House*. Del Cerro's full line will launch in July 2005. When we caught up with Cheri Isgreen, she was busy getting ready for the line's debut.

Handwoven: How did weaving enter your life?

Cheri Isgreen: Believe it or not, it was from *Handwoven's* Teach a Friend to Weave contest. I teamed up with a weaver who wanted to learn hand-laced leather work, which was the medium I was working with at the time. We entered the contest, and Halcyon chose our entry for their award.

HW: We love to hear stories like this! How did you become the master weaver at Del Cerro?

CI: A mutual friend put me in touch with Daniela in January 2004. For the next six months we brainstormed, planned, and dreamed of how a ranch-based, sustainable textile design firm could be viable. In July of that year, Del Cerro was born.

HW: What is a typical day like for you?

CI: Anything but typical. Today I finished a sample piece from our Bantu line, prepared for a design meeting with one of our weavers who will weave samples for the Andes line, spent some time getting ready for this interview, and recovered from the University of North Texas film crew that was here yesterday filming a documentary on sustainable ranching for PBS.



A booth upholstered in Del Cerro's Berber Trail line is on display in the Not-So-Big-Showhouse of well-known architect Sara Susanka in Orlando, Florida.

HW: Coming up with a full line of textiles in such a short time is a daunting task. What has been your biggest challenge?

CI: Developing our yarn. By the time we launch our full line we will be using yarn made exclusively from the fiber grown on the ranch. Working with mills was new for me since I am used to picking cones off the rack!

HW: How does the philosophy of Del Cerro affect your design choices?

CI: Del Cerro is dedicated to the holistic tradition of sound land management for growing luxurious fibers to create beautiful, functional textiles. Designs are based on the art and landscapes of a variety of world cultures. I strive to capture an essence, a mood, a season. I avoid copying cultural icons, imagery, or motifs because I feel such copying is plagiarism. I keep in mind the weavers who will be weaving the textiles—we currently have nine weavers from regional guilds. I use color, pattern, structure, and sensuous yarns to excite the weavers and keep their work interesting.

HW: What weavers do you most admire?

CI: Annie Albers and Dorothy Liebes shaped the course of modern handweaving. I especially feel a kindred spirit to Dorothy Liebes for her fearless exploration of nontraditional fibers, textures, and colors. I also greatly admire Sharon Alderman and Ann Sutton.

HW: What is your most treasured weaving possession?

CI: My brass reed hook from Halcyon. It is extra long, double-ended, and beautifully designed to enhance the efficiency of warping. I love the way it feels in my hand.

HW: If you could change one thing about weaving what would it be?

CI: The public's appreciation or awareness of weaving. Few people who have not been exposed to weaving actually understand it. When I try to discuss a fabric's structure with artist friends, with whom I otherwise share a common vocabulary, their eyes glaze over. I would also like to see more children exposed to weaving.

To learn more about Del Cerro, contact Jim and Daniela Howell, (970) 240-1979, howell@delcerrotextiles.com, www.delcerrotextiles.com.

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

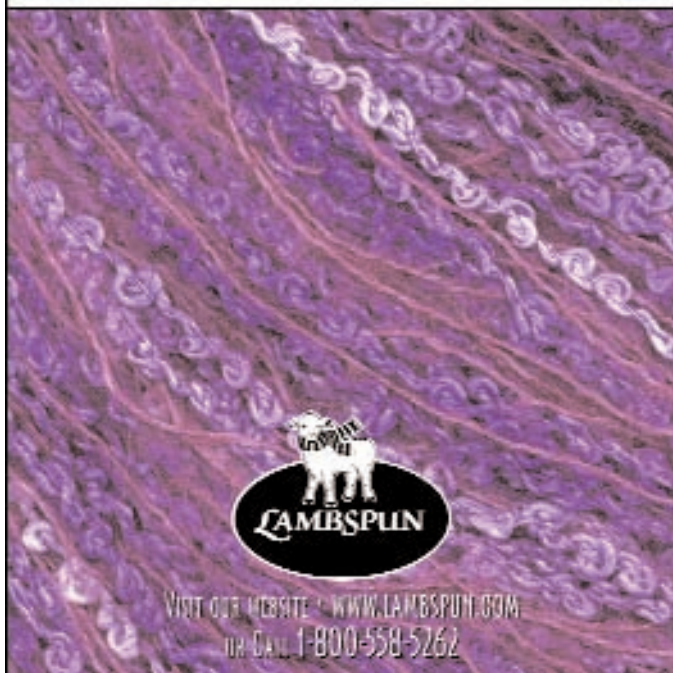


Cheri Isgreen is the master weaver at Del Cerro, a new venture dedicated to sustainable land management for the production of culturally inspired handwoven textiles for interiors.

PHOTOGRAPH BY JOHN AND ALISON ABDEENOUR OF FORESIGHT MULTIMEDIA.
WWW.FORESIGHTMULTIMEDIA.COM

Lavendar Tiara Silk Weft Yarn

LAMBSPUN HAND-DYED SILK AND KID-SILK MOHAIR
130 YDS/528.00 SEND SASE FOR COLOR SAMPLES



VISIT OUR WEBSITE: WWW.LAMBSPUN.COM
OR CALL 1-800-558-5262

Glimåkra Looms

Reeds & Weaving equipment

Swedish Yarn Swift, the original!
For best Quality look for our logo!

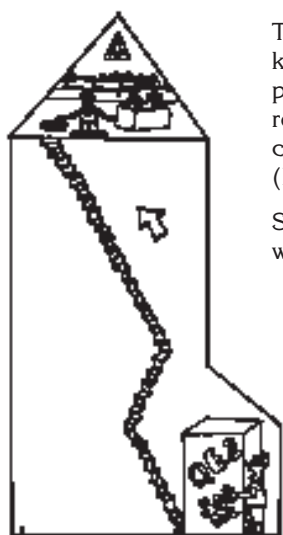
For more information and list of dealers please visit our website:
www.glimakralooms.com
Phone +46 250 700 21 Fax +46 250 700 00
Oxberg, SE 792 94 Mora, Sweden

HENRY'S ATTIC, Inc.

Textured Weft Yarns

5 Mercury Avenue, Monroe, NY 10950

845-783-3930 F: 845-782-2548



To see the yarns Henry keeps in the attic, please send \$30.00 and resale number for complete sample set. (It's well worth it.)

Stores & production weavers only, please.

Individual weavers, please see your local weaving or knitting store, or write for list of stores carrying Henry's yarns. We appreciate your business.

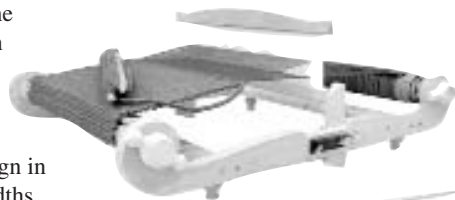
"We've got to be kidding!"

Rigid Heddle Weaving

Weaving just became easier, and fun, with the new **Kromski Rigid Heddle Loom - The Harp**

Kromski Rigid Heddle Loom - The Harp

- attractive new design in 16", 24" and 32" widths
- folds (with a warp) to be more compact for easy storage and travel (optional tote bag available)
- built-in warping board - no need for additional warping equipment
- includes 10-dent heddle, 2 shuttles, pick-up stick, heddle hook, warping peg and clamps
- comes with a clear finish and partially assembled - made with European alder
- great first loom or instruction loom and includes a free video to get you started



Dealer inquiries invited.

New Voyager Trading

P.O. Box 468
Murfreesboro, NC 27855
252-398-4396

www.newvoyager.com
mail@newvoyager.com



REVISED EDITION
BY
MARGUERITE P.
DAVISON

A HANDWEAVER'S PATTERN BOOK

Also Now Available
A Handweaver's Source Book
(\$25.00 plus \$6.50 shipping and handling)

THE CLASSIC... 240 pages,
hardbound, photographically
illustrating over 1000 weavings,
all personally made by the
author. Weavers appreciate
the simple diagrams and
directions for duplicating
the designs...intended for
visual guidance,
even to those who
do not read English.

\$35.00

ADD \$6.50
FOR SHIPPING
& HANDLING

PA. destination add 6% sales tax

ORDER FROM...

Marguerite P. Davison

P.O. BOX 263

BOX 263

SWARTHMORE, PA. 19081

BOUNTIFUL

BIG SALE

YOUR WHEEL & LOOM SPECIALISTS

Sale & Free Freight on most Wheels & Looms

SCHACHT • CRANBROOK • LECLERC • NORWOOD
HARRISVILLE • LOUET • GLIMAKRA • ASHFORD
RUG LOOMS, FLOOR, TABLE & TAPESTRY LOOMS
JENSEN • LENDRUM • MAJACRAFT • BEKA

KIDS LOOMS, "WEAVETTES", Books, Videos,
Alpine Meadow Yarns, Parts & Accessories

Discounts to Schools, Colleges, Government Organizations

Weaver's or Spinner's Catalog \$3.00 each (specify)

PROMPT SERVICE • FRIENDLY KNOWLEDGEABLE ADVICE

We match advertised prices. Call us for your best deal!



BOUNTIFUL

Lois & Bud Scarbrough

211 Green Mountain Dr., Livermore, CO 80536

(970) 482-7746 • Fax (970) 484-0058

Toll-free Order Line: (877) 586-9332

Website: www.bountifulspinweave.com

Email: info@bountifulspinweave.com

VISA, MC, AMEX, DISCOVER, LAYAWAY

The Harrisville Rug Loom



Designed with Peter Collingwood's lifetime of experience & innovations.

Compare before you invest. Buy the Best...Buy Harrisville!

Call 1-800-338-9415 for a free catalog and ask about our video.



Harrisville Designs, Inc.

www.harrisville.com

P.O. Box 806, Harrisville, New Hampshire 03450

Overshot Made Easy

for pot holders

JEAN KORUS

When I was a new weaver I wanted to weave overshot, but it looked so complicated—long threading repeats, two shuttles, and new terms like “use tabby”! If overshot intimidates you, too, these pot holders are a great way to start. Use them to decorate your kitchen—or as a perfect hostess gift.

Overshot is a block weave. It uses one warp and two wefts: a tabby weft the same size as the warp to weave a plain-weave foundation and a second, heavier weft (also called a supplementary weft) that weaves the pattern by floating over one of four blocks. These two wefts alternate throughout. To save space in overshot drafts, only the pattern weft is shown in the treading. The instructions “use tabby” tell the weaver to keep alternating the tabby (plain-weave) weft and the pattern weft. Almost all new weavers learn what happens if this instruction is ignored!

Each pattern weft floats over one of the blocks, under another block, and alternates over and under the threads in the remaining two blocks. These three textures—pattern, background, and halftones—are what give overshot its characteristic appearance.



Jean Korus of Moscow, Idaho, teaches beginning weaving. She likes to use interesting new yarns in decorative household textiles.

Different overshot patterns can be produced on the same threading by treading the blocks in different orders. Two treading orders are provided for the threading given in Figure 1, page 33. The “star fashion” treading weaves pattern in each block in the same order as the blocks are threaded and produces diagonal lines of pattern from all four corners. The “rose fashion” treading produces rounded motifs (“roses”); compare the two pot holders with red pattern weft on page 33.

There is a lot more to say about overshot, but talking about it makes it sound much harder than it is. The best way to understand how it works is to thread a simple project like this one and see for yourself.

The pot holders

Pot holders are a great format for overshot. One pattern repeat fits neatly into a pot holder’s size. The yarns suitable for pot holders are easy to find and easy to use. The 8/4 cotton used for the warp and tabby weft of these pot holders comes in many colors. The pattern weft is an economical, worsted-weight cotton knitting yarn, also available in many colors.





STEPS FOR WEAVING THE POT HOLDERS

Step 1 Wind a warp of 127 ends $2\frac{1}{2}$ yd long. Plan the warp's path around the warping board with a guide string before you wind.

Step 2 Tie the cross and the loops at the cross end of the warp; make two or three choke ties along the warp's length. Cut the loops at the end peg (farthest from the cross), and chain the warp from the board, starting at the end peg.

Step 3 Place a rod in the end loops near the cross and place lease sticks in the cross. Tie the raddle to the back beam of the loom, tie the rod to the apron rod of the warp beam, tie the lease sticks just behind the shafts, undo the tie around the warp loops and the cross ties, and spread the warp in the raddle at 15 ends per inch, centered for $8\frac{1}{2}$ ".

Step 4 Wind the warp on the warp beam under firm and even tension, packing the layers with smooth, heavy paper.

Step 5 When the cut ends are 12–18" from the lease sticks (in a position suitable for threading the heddles), thread following Figure 1. The first and last threads are floating selvages. Do not thread them through a heddle. (To keep my place in the threading, I like to use a magnetic board, available from craft stores. I place one magnetic strip over the section of the threading I am finished with and another at the opposite edge of the section I'm about to do.) Count out the heddles needed for each new section before threading them. I usually divide the sections by blocks (1-2, 2-3,

3-4, or 4-1). Gather the threaded ends in a loose slipknot as you go, about every $\frac{1}{2}$ ".

Step 6 Remove the slipknots and retie them in front of the 15-dent reed as you sley 1 end in each dent (including the floating selvages).



Step 7 Remove these slipknots as you tie the warp onto the front apron rod in $\frac{1}{2}$ " groups. Hang a weight from each floating selvedge behind the back beam (a 2–3" S-hook works well). Check your threading and denting by depressing the treadles for plain weave.

Step 8 Weave plain weave with scrap yarn to spread the warp. Always enter the shuttle over the floating selvedge on one side and exit under it on the other side. Fill a boat shuttle with the tabby yarn and a stick shuttle with the pattern yarn used double. The best way to double the pattern weft is with two balls of yarn, but you can also double the yarn from a single ball: Take one end from the center and the other from the outside of the ball and wind them together.

Step 9 Weave the first pot holder following Figure 1, choosing either the star or rose fashion treadling. The sequence is: tabby weft (raising shafts 1 and 3) from right to left, pattern weft right to left, tabby weft (raising 2-4) left to right, pattern weft left to right. The pattern shuttle always follows the tabby treadle to use by where the shuttle is: right side, right treadle (1-3); left side, left treadle (2-4).

Step 10 Beat firmly to square the blocks (the designs should be the same height as their width). When you finish the pattern, leave a 12–14" tail of the pattern weft to crochet in a loop for a hanger. End with $1\frac{1}{2}$ " of plain weave for the second hem, followed by 2 picks scrap yarn in a contrasting color. Weave each pot holder in the same way, changing colors and treadling orders as desired.

Step 11 Cut the fabric from the loom, machine zigzag the ends of each pot holder, and cut the pot holders apart. For each pot holder: With a crochet hook, start close to the fabric and crochet a chain to use as a hanging loop. Turn the hem under twice, tuck the end of the loop into the hem, and pin. Machine-stitch along the folded edge and over the loop end a couple of times to secure.

Step 12 Wash the pot holders in warm water. Dry flat, blocking them with your hands. Press when almost dry. For future care, you can just let them dry on a flat surface—they will look wonderful with no additional pressing.

PROJECT AT-A-GLANCE

Weave structure for pot holders
Overshot.

Equipment

4-shaft loom, 9" weaving width; 15-dent reed; 1 boat shuttle and 1 stick shuttle; crochet hook.

Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), Royal Blue, Black, or Natural, 318 yd ($3\frac{1}{6}$ oz).

Tabby weft: 8/4 cotton carpet warp (1,680 yd/lb), in the same color as the warp, 192 yd ($1\frac{7}{8}$ oz).

Pattern weft: 100% cotton worsted-weight yarn (805 yd/lb, 120 yd/ $2\frac{1}{2}$ oz ball; Sugar 'n Cream), in selected colors (i.e., Grape, Hot Green, White, Red), 40 yd per pot holder; 240 yd ($4\frac{1}{2}$ oz) total.

Yarn sources

8/4 cotton carpet warp is available from most weaving retailers; Lily's Sugar 'n Cream and similar yarns (Lion Cotton and Peaches & Crème) are available from Wal-Mart and fabric and craft stores.

Warp order and length

127 ends $2\frac{1}{2}$ yd long (includes 2 floating

selvages and allows 3" for take-up and 24" for loom waste).

Warp and weft spacing

Warp: 15 epi (1/dent in a 15-dent reed). Width in the reed: $8\frac{1}{2}$ ".

Weft: 15 ppi in plain-weave hems; 20 ppi in pattern areas (10 ppi for pattern weft; 10 ppi for tabby weft). Woven length of each pot holder including hems (measured under tension on the loom): $10\frac{1}{2}$ ".

Finished dimensions

After washing, amounts produce six hemmed pot holders $6\frac{7}{8}$ " $\times$ $7\frac{1}{2}$ " each.

1. Draft for pot holders

[illegible][illegible]

- floating selvages
- pattern weft (used doubled)
- tabby weft



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

plain weave
(tabby)

use tabby

use tabby

You can choose a light color carpet warp for the warp and tabby weft if you prefer (light colors are easier to see for threading) and/or you can select a variety of pattern-weft colors to play with. Before you use any yarn, it is a good idea to test for color fastness by wetting a strand of it in hot water

and letting it dry on a damp paper towel.

After you have woven a pot holder or two, experiment! Change colors and/or the size or treadling order of the pattern blocks. The fun part of weaving is to take an idea, try it out, and then do it your own way!

For each pot holder:

Weave 1½" plain weave with tabby weft for the hem, then weave pattern with either the star fashion or the rose fashion treading.

Each red circle in the treadling represents a doubled pick of the pattern weft. Use tabby throughout (weave 1 pick of plain weave with tabby weft before each pattern pick).

End by weaving 1½" for the hem. Insert 2 picks in a contrasting color between pot holders.



Party Placemats and Runner

in rep with a supplementary warp

BARBARA HERBSTER

What meal doesn't taste better served in the company of handwoven textiles? A leafy salad on a handsomely crafted ceramic plate framed by handwoven placemats is a visual appetizer before you pick up your fork. Add a runner and good company to ooh and aah over the fabrics, and dinner becomes a very special occasion.

For some time now, I have been exploring ways to decorate my handwovens with supplementary pattern warps. Decorative threads that float on the top of the fabric or dive below it can provide either dramatic or subtle surface designs. Once the warp is on the loom, these threads require almost no thought, rising and falling as the treadling directs them.

Embellishing warp rep with a supplementary warp

The ground fabric for the placemats and runner is 2-block warp rep. Colors that are close in value and hue give the block design a contemporary appearance. The supplementary-warp threads that create the rose motif can be placed anywhere—an asymmetrical position adds to the contemporary effect. The yarn used for the

supplementary warp can be almost any novelty knitting yarn or ribbon in colors that coordinate with the warp-rep ground.

The structure of 2-block warp rep is warp-faced plain weave. For these mats, four shafts are used for the rep instead of two to spread the dense warp, making it easier to open the sheds.

The two blocks are created by changing the warp color order from one block to the next. In Block A, for example, red/magenta is threaded first, alternating with the darker maroon/purple. In Block B, maroon/purple is threaded first, alternating with red/magenta. When the thick weft is inserted, one color shows on the surface in one block, the other color in the other block. A thin pick follows each thick pick, creating a fine line of the opposite color. Two thick or two thin picks in a row change the colors in each block.

The rose motif created by the supplementary warp requires three additional shafts. Almost the same fabric (with a slightly boxier rose) can be woven on four shafts with the warp-rep threads on shafts 1-2 and the supplementary-warp threads on shafts 3-4 (see Figure 3).



Barbara Herbster
of Manchester by the Sea, Massachusetts, designs, weaves, and teaches with a strong emphasis on color.





STEPS FOR WEAVING THE PLACEMATS AND RUNNER

Step 1 Wind a warp of 862 ends following Figure 1. There are 8 total ends (4 doubled ends) in the color repeat for the ground warp (1 Magenta/1 Spice, 2 Maroon, 1 Lipstick/1 Spice, 2 Purple.) You can wind all 8 together, keeping the four pairs separate with your fingers but placing them together in the cross. (I use a 4-hole paddle and place each pair in a separate hole.) When you come to a supplementary-warp end, set the 10/2 ends down and wind 1 supplementary-warp end. Pick up the 10/2 ends for their next trip up or down the warping board, wind 1 supplementary end, and continue in this way until all 22 supplementary ends are threaded. For the section after the supplementary ends, continue with the four pairs as before. Although the color order changes at this point in the threading, you do not have to make any changes when you are winding the warp on the board.

(Note: Knitting novelties come and go quickly. The yarn used for the supplementary warp in these mats is a ladder-like ribbon called Malindi that is no longer available. A suitable substitute is suggested here, but visit your local knitting shop to choose a yarn that especially appeals to you.)

Step 2 Tie the cross securely and tie several choke ties along the warp's length. Cut the loop of warp ends at the end peg

on the board and chain the warp to the cross. Slide a rod through the loop of warp threads beyond the cross and attach this rod to the warp beam apron rod. Slide lease sticks into the cross and fasten them to the castle so they are suspended at heddle-eye height.

Step 3 Place a raddle on the castle or on the front beam. (I use shoe laces for this and for all my ties.) Divide the warp evenly in the raddle, centered for a 14" weaving width (60 ends, or 30 pairs, per 1" raddle dent; don't worry about splitting the 8-end groups exactly). Secure the ends in the raddle with rubber bands or a raddle cap. Wind the warp on the back beam, separating the layers with heavy paper or sticks.

Step 4 If you have placed the raddle on the castle, tape the ends of the warp to the front of the castle with masking tape to provide some tension on the warp, allowing easy selection of the threads.

Step 5 Thread following Figure 2 or 3. There will be a pair of ends in each heddle (red or magenta with a variegated thread in one heddle alternating with a purple or maroon pair in the next). The supplementary-warp ends are threaded on shafts 5–7 (3 and 4 on four shafts). Notice that after all the supplementary ends are threaded, the color order shifts so that the purple and maroon pairs are threaded on shafts 1

and 3 (shaft 1 on four shafts) and the red or magenta/variegated pairs on shafts 2 and 4 (shaft 2 on four shafts).

Step 6 Sley two warp pairs (one red or magenta/variegated pair, one purple or maroon pair) in each dent. Sley each supplementary-warp end with the preceding two pairs of ground ends. Lash or tie the warp to the front apron rod.

Step 7 Weave 1" of treadling section a with Black 20/2 cotton at the beginning and end of each piece. Then follow the directions in Figure 2 or 3. The two pattern treadling sections (b and c) each produce a single repeat of the supplementary-warp rose motif. Section b weaves a red ground in Block A and a purple ground in Block B. Section c weaves a purple ground in Block A and a red ground in Block B. You can experiment with different orders of changing the block colors—you can even change them mid-rose. (To change block colors, simply weave two thin or two thick picks in succession—always in alternate plain-weave sheds.) If the supplementary-warp threads become loose (since they interlace less often than the rep threads), weight them at the back of the loom.

Step 8 Remove the fabric from the loom, cut apart the pieces, turn under raw edges two times, and stitch hems by machine or by hand. 

PROJECT AT-A-GLANCE

Weave structure

Warp rep with supplementary-warp patterning.

Equipment

4-shaft or 8-shaft loom, 14" weaving width; 15-dent reed; 2 shuttles.

Yarns

Ground warp: 10/2 pearl cotton (4,200 yd/lb), Lipstick #32 and Magenta #102, 525 yd (2 oz) each; Maroon #34 and Purple #27, 1,050 yd (4 oz) each; 8/2 Tencel (3,360 yd/lb), Spice (variegated), 1,050 yd (5 oz).

Supplementary warp: Malva novelty knitting ribbon (Filatura di Crossa), Color #32, or any variegated novelty yarn in

coordinating colors, 110 yd.

Thick weft: 4-ply worsted-weight cotton (805 yd/lb, Sugar 'n Cream), Cranberry, 350 yd (7 oz).

Thin weft: 20/2 pearl cotton (8,400 yd/lb), Black, 414 yd (½ oz)

Yarn sources

UKI 10/2 and 20/2 pearl cottons are available from most suppliers. 8/2 Tencel is available from Webs. Malva (Filatura Di Crossa) is available from knitting shops and Tahki Stacy Charles, Inc. Sugar 'n Cream is available from Wal-Mart and craft stores.

Warp order and length

862 ends 5 yd long as in Figure 1 (420 working doubled ground ends, 22 supplementary warp ends); warp length allows

15% take-up and 26" loom waste.

Warp and weft spacing

Warp: 60 epi (4/dent in a 15-dent reed), 30 working (doubled) ends per inch. In supplementary warp areas, 75 epi (5/dent). Width in the reed: 14".

Weft: 12–14 ppi (6–7 thick, 6–7 thin ends per inch). Woven length (measured under tension on the loom and including hem sections): 20" each placemat, 54" for the runner.

Finished dimensions

Amounts produce four placemats, 13½" × 17" each, and one runner, 13½" × 50", after hemming.

**2. 7-shaft draft
for placemats
and runner**

1. Warp color order

	63x	22x	20x	
22		1		novelty
210	2	2	2	Purple
210	2	2	2	Maroon
210	1 1	1 1 1	1 1	Spice
105	1	1	1	Lipstick
105	1	1	1	Magenta

862 (840 ground warp ends,
22 supplementary warp ends)

3. 4-shaft draft

Figure 1: Schematic representation of the experimental design. The figure shows two blocks of trials, Block B and Block A. Block B consists of 63 trials, divided into 4 trials of one type and 6 trials of another. Block A consists of 2 trials of one type and 6 trials of another. The trials are represented by colored squares (red, blue, green, yellow) and circles (orange, blue) on a grid. The trials are grouped into four sets of 15 trials each, with a 20-trial gap between the last set and the end of the block.

■ Purple ■ Maroon ■ Lipstick/Spice ■ Magenta/Spice ● novelty
● black 20/2 ● cranberry crochet cotton

For each piece, weave 1" in Black 20/2 cotton (section a) for a hem at each end. Then weave:

Mat 1: c 2x, b 3x, c 1x. Mat 2: c 2x, b 1x, c 1x, b 2x
Mat 3: b 2x, c 2x, b 1x, c 1x. Mat 4: b 2x, c 3x, b 1x.
Omit the shaded sections and omit the last 4 picks
(2, thick, 2 thin) in the last repeat for each mat.

Runner: b 2x, c 1x, b 3x, c 1x, b 3x, c 1x, B 1x, c 2x (14 total rose motifs). Include the shaded sections.

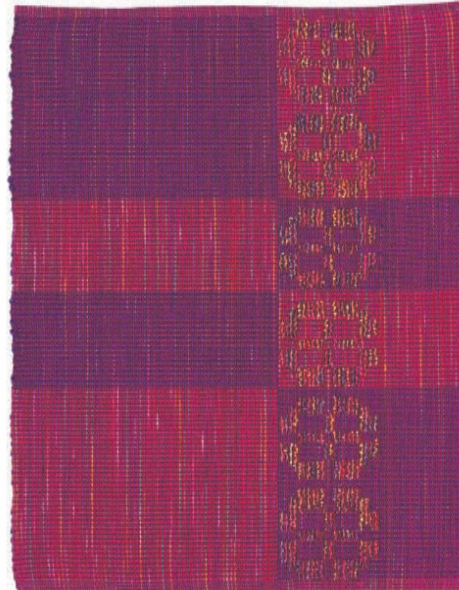
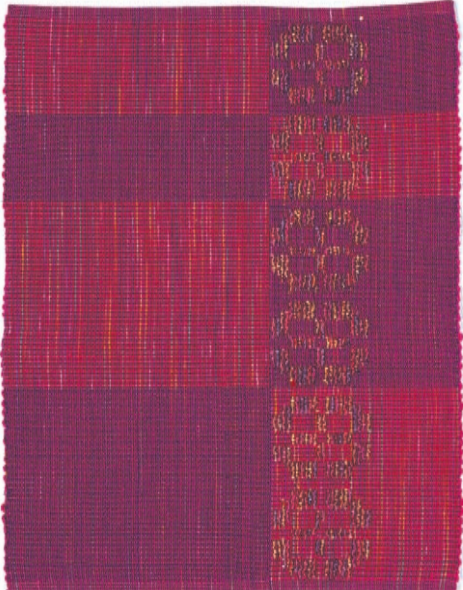
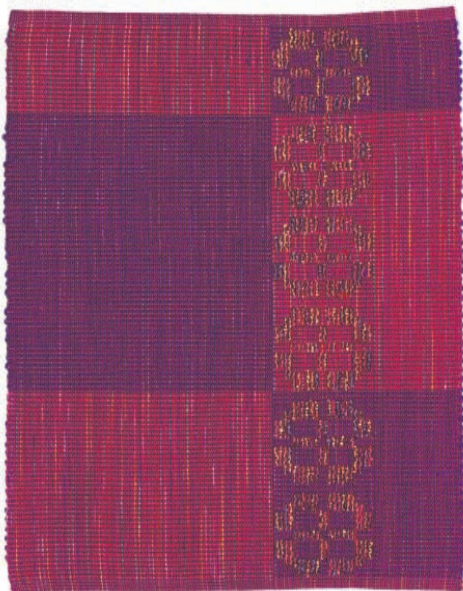


Figure 1: Schematic representation of the experimental design. The figure is divided into three horizontal panels labeled 'a', 'b', and 'c'. Each panel shows a sequence of events over time, represented by a horizontal axis with markers 1 through 6. Panel 'a' shows a runner (black dot) starting at marker 1, followed by a series of events (red dots) at markers 2, 3, 4, and 5. Panel 'b' shows a runner starting at marker 1, followed by a series of events (red dots) at markers 2, 3, 4, and 5. Panel 'c' shows a runner starting at marker 1, followed by a series of events (red dots) at markers 2, 3, 4, and 5. A legend at the top left indicates that a black dot represents a runner and a red dot represents an event. A shaded area at the top right is labeled 'for runner only'.

Hot Summer Colors

for a runner in Atwater-Bronson lace

BARBARA WALKER

Lace weaves are traditionally woven in white or natural. There is a good reason for this: The contrast between the shadowy holes created by the interlacement and the solid plain-weave areas increases with lighter yarns. The structure of Atwater-Bronson lace, however, offers the adventurous weaver a great opportunity to add color as a design element for a more contemporary and exciting look.

Bronson lace can be treadled to produce either weft floats or warp floats—or both can be woven in the same piece. If one color is used for the warp and another for the weft, changing from one effect to the other can produce subtle changes in color. For greatest success, the colors should be close to each other on the color wheel and of the same value (equally light or dark). In this way, the two colors visually blend together in plain-weave areas, yet show their differences when they float in the lace areas.

Don't stop there!

Other color effects are also possible. If stripes of other colors are spaced in the threading and treadling, a solid hue occurs where they cross each other. Where they interlace with the main color, a new hue is created. The stripes will visually

“pop” if they are a bright color that contrasts with the rest of the piece.

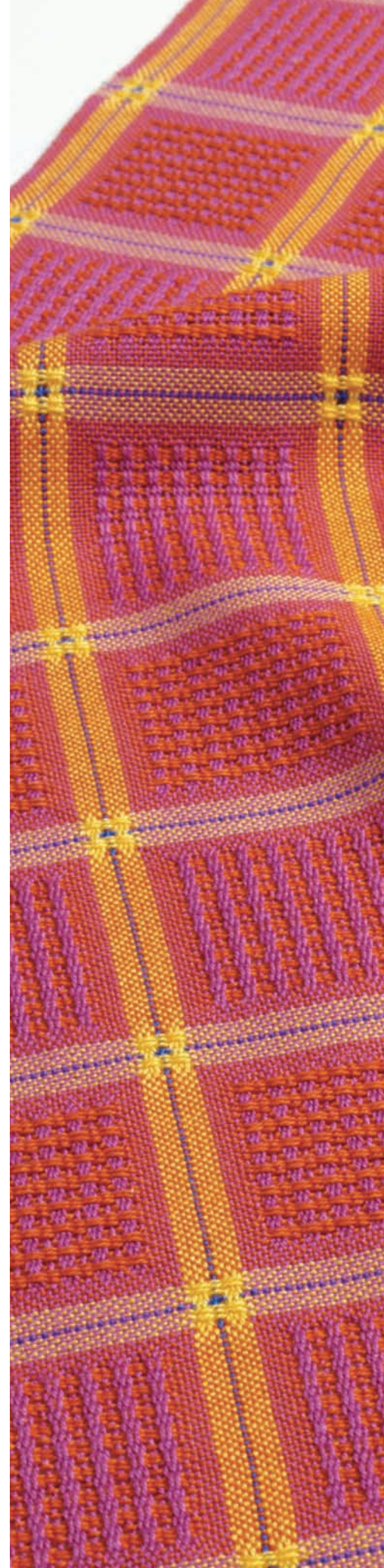
In this runner, the main warp color is violet and the weft color is orange. The squares of warp-float lace and weft-float lace are separated vertically and horizontally by stripes of hot yellow with a thin line of blue. Where the yellow in the warp and weft intersect, two lace units are threaded and treadled to produce a windowpane effect. The bright blue thread used in the center of the window adds considerably to the impact of the overall design. (Picture the runner without the blue threads, and the effect is not as interesting!)

Design your own runner

Choose any two colors for the lace squares that are close in hue and value. To emphasize the “windowpane” threads in the surrounding stripes, for them choose colors that contrast strongly in hue and value, one that is much lighter or warmer than the main colors, for example, and one that is much darker or cooler. You can study the effects of your choices by wrapping the yarns around a cardboard strip.



Barbara Walker of Salem, Oregon, weaves with a focus on color. She lectures, teaches workshops, and exhibits widely.



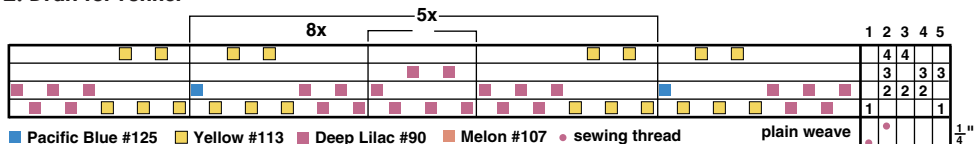


STEPS FOR WEAVING THE ATWATER-BRONSON LACE RUNNER

1. Warp color order

	5x				
6	1		1		Pacific Blue #125
60	5	5	5	5	Yellow #113
295	5	57		5	Deep Lilac #90
361					

2. Draft for runner



Step 1 Wind a warp of 361 ends 2½ yd long, following Figure 1. Secure the cross and make several choke ties along the warp's length. (These directions are for warping back to front, but front to back will work just as well.) Take the warp to the loom, slide the heddles to the sides of the shafts, secure the end loops to the apron rod of the warp beam, insert lease sticks in the cross, and suspend the lease sticks between the shafts and the back beam.

Step 2 Secure a raddle to the front beam and separate the warp into the raddle at 24 ends per inch. Beam the warp, undoing the choke ties as you go.

Step 3 Thread following the draft in Figure 2. Sley 2 ends in each dent of a 12-dent reed. Tie the warp onto the front apron rod and weave a plain-weave heading (treadles 1 and 2) with a heavy scrap yarn to spread the warp evenly.

Step 4 Weave ¼" plain weave using sewing thread that matches the Melon weft. (This section will be turned under and

hidden when the runner is hemmed; using sewing thread makes the hem less bulky.) Switch to the 10/2 Melon weft and weave 11 picks of plain weave for the fold of the hem that will show on the wrong side.

Step 5 Weave the runner following the tread-
ling in Figure 2 and the weft color
order in Figure 3. End with 11 picks
of plain weave with the Melon weft
and then weave $\frac{1}{4}$ " with sewing thread
weft for the hem as at the beginning.

Step 6 Remove the fabric from the loom, secure the edges of the sewing-thread sections with machine zigzagging, and trim close to the stitching line. Turn under a ¼" hem twice, enclosing the sewing thread section completely, and blind stitch by hand with the same sewing thread you used for the hem.

Step 7 Wash the runner by hand in warm water with a mild soap. Rinse thoroughly and squeeze out excess water between towels. Press until dry on a cotton setting.

3. Weft color order

Diagram illustrating the layout of a quilt block, showing dimensions and thread colors.

Legend:

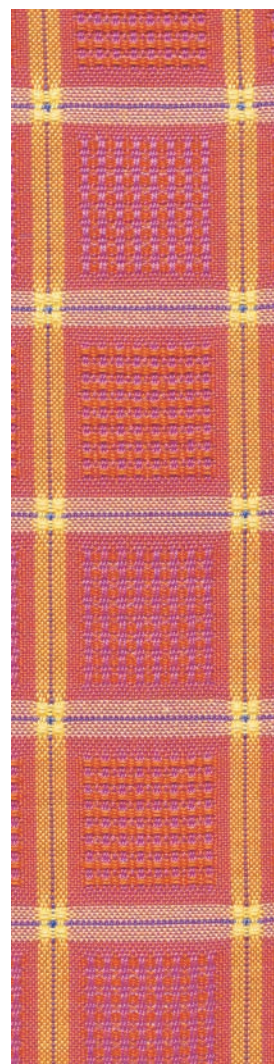
- Melon #107 (Red)
- Yellow #113 (Yellow)
- Pacific Blue #125 (Blue)

Block Dimensions and Layout:

Block	Width	Height	Thread Color
Top Left	11"	55"	Melon #107
Top Right	55"	55"	Melon #107
Middle Left	57"	55"	Melon #107
Middle Right	55"	55"	Melon #107
Bottom Left	11"	55"	Melon #107
Bottom Right	55"	55"	Melon #107

Labels:

- sewing thread
- 7x
- 8x
- 11"
- 55"



PROJECT AT-A-GLANCE

Weave structure for runner

Atwater-Bronson lace.

Equipment

4-shaft loom, 16" weaving width;
12-dent reed; 3 shuttles, 4 bobbins.

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Deep Lilac #90, 738 yd (2 $\frac{7}{8}$ oz); Yellow #113, 150 yd ($\frac{3}{5}$ oz); Pacific Blue #125, 15 yd ($\frac{1}{16}$ oz).

Wof: 10/2 pearl cotton (4,200 yd/lb),
Melon #107, 396 yd (1½ oz); Yellow
#113, 74 yd (½ oz); Pacific Blue
#125, 8 yd (¼ oz). A small amount of
sewing thread that matches the Melon.

Yarn sources

UK1 pearl cottons are available from most weaving retailers.

Warp order and length

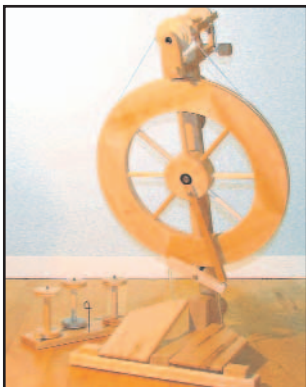
361 ends 2½ yd long following Figure 1 (allows 4" for take-up, 40" for loom waste and sampling or a longer runner).

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: $15\frac{1}{6}$ ".
Weft: 23 ppi. Woven length (measured under tension on the loom): $45\frac{1}{2}$ ".

Finished dimensions

After washing, amounts produce one hemmed runner $13\frac{3}{4}" \times 41\frac{7}{8}"$.



LENDRUM

**Quality spinning tools
since 1976**

The **Lendrum** folding wheel is the ideal first spinning wheel because it's easy to learn on and you'll never outgrow it. Its smooth balanced double-treadle action is as easy as

to use as peddling a bicycle, plus it comes with a regular flyer that is just the right speed to get started –not too fast and not too slow. Other flyers and heads are available as you become a more proficient spinner. The wheel has a wide range of flyer speeds available, from 5 to 44, and uses scotch tension the easiest system to adjust. Built from hard maple and finished with acrylic lacquer, you can be assured your **Lendrum** wheel will enjoy a long, reliable life. For more information visit our web site or contact us at:

LENDRUM 403 Millhaven Rd., Odessa, ON,
Canada K0H 2H0 • (613) 386-7151
gord@lendrum.ca
<http://www.lendrum.ca>

PRESENTING THE NEWEST BEAD SHOWS

Bead Mercantile

A Traveling Bead Show

Look for us in a town near you!

\$3.00 admission/Hours: 10-5 Sat.; 10-4 Sun.

June 11-12

Cincinnati, OH

Sharonville Convention Center

June 25-26

Fort Lauderdale, FL

Cypress Creek Sheraton

July 2-3

Maitland/Orlando, FL

Maitland Civic Center

July 9-10

Lansing, MI

The Lansing Center

July 30-31

Williamsburg, VA

Holiday Inn

August 6-7

Chapel Hill, NC

Sheraton Chapel Hill

August 13-14

Wilmington, DE

Doubletree Wilmington

All shows sponsored by

Jane's Fiber and Beads

Dates and locations subject to change; please check

www.beadmercantile.com or

www.janesfiberandbeads.com

for information and maps/directions

We are now accepting applications for vendors!

For more information, call 423-639-7919

or visit the website

**"Andean Textiles
Honor Pachamama,
Mother Earth"**

Join us in the sacred valley of the Incas for a nine day, hands on, Weaving and Culture workshop in Peru. An authentic experience led by descendants of the Incas. Contact us for details and a free information packet. \$2500 includes everything. Dates in July.

TAOS ART SCHOOL
<http://taosartschool.org>
tas@laplaza.org
(505) 758-0350

Drawing by:
Hugo Franco (Chepaz)

Weaving with Linen

without tears!

LYNN TEDDER

Cloth made with linen yarns suggests luxurious table settings. Ask a handweaver about linen, though, and you are likely to hear how very hard it is to use for weaving. Here are a few adjustments you can make to your warping and weaving techniques so you can weave beautiful linen heirlooms of your own—without tears!



This linen runner by Marjie Thompson of Cumberland, Maine, is woven of 20/1 unbleached linen from Webs. The structure is a 3-shaft spot weave Marjie discovered in tablecloths woven in the late eighteenth and early nineteenth centuries. Marjie finished the runner by machine washing, hot, on an 8-minute cycle. She set the runner outside on a drying rack to freeze (the joys of weaving linen in January in Maine!), brought it back in, dumped it in boiling water, and then repeated the freezing/boiling process two more times. She spun out the last boiling water rinse in the washing machine, removed the runner from the machine, pressed it until almost dry, and then ran it through a Swedish cold mangle to apply the final sheen.

Flax fibers (they are called linen only after they are spun into yarn) come from the stalk of the flax plant, just inside the outer bark, where they support the stem and hold it upright. They are therefore very strong and dimensionally stable—and rather stiff. They do not stretch much, and if they are stretched they do not recover. Flax fibers (and therefore linen yarns) are more absorbent than cotton. They are stronger wet than dry.

The secret to weaving with linen is to work *with* these characteristics rather than *against* them.

Warping with linen

Linen's lack of elasticity is the usual cause of warping and weaving woes. Although it is strong, it does not give, so it is subject to abrasion. To minimize abrasion, very fine linen yarns and singles linen yarns are best warped back to front through only a raddle. Most plied linen yarn is strong enough, however, to be beamed through a cross with lease sticks (the usual back-to-front method) or through the reed and heddles (the usual front-to-back method).

Whatever the method, because of its inelasticity, linen warps must be beamed



Lynn Tedder of Tulsa, Oklahoma, a technical editor for *Handwoven*, likes to help weavers overcome their fear of linen.

with even and tight tension. If one thread is more loosely wound on the beam than the others, it will droop into the shed, causing difficulties that will become worse the longer you weave. A few loose ends can be weighted, but if there are many, you'll have to cut the warp and retie to the cloth beam apron rod—or start over!

Most linen weavers beam with a helper—one person holds the warp under constant tension while the other turns the beam. Maintaining tension at all times during beaming prevents the twisting and tangling that can misalign threads. Smooth heavy paper or sticks extending several inches beyond warp width must be used to separate the layers on the warp beam.

I like to lash a linen warp to the cloth beam apron rod instead of tying it on. It is easier for me to create even tension by adjusting a lashing cord than individual knots. If you do tie on, tie each final square knot snugly, not tightly, always aiming for the same degree of snugness. If you tie the knots tight, each succeeding knot will be a little tighter than the one before it.

Weaving with linen

Linen weaves best with high warp tension. When you advance the warp, tighten both the cloth beam and the warp beam before continuing to weave.

Because linen is inelastic, draw-in at the selvages can result in broken selvedge threads. To prevent draw-in, place the

weft at a consistent angle that allows enough thread so it turns snugly at the selvedge but does not pull it in. Beat on a closed shed so that you do not push out the weft allowance as you bring the beater to the fell (see Vicki Tardy, page 52). Practice to discover the optimum weft angle (start with about 30 degrees).

Very low humidity and tight warp tension can sometimes cause fine linen yarns to break. Since linen is stronger wet than dry, you can wet the warp: Wet and wring out a terry towel. Lay it on the warp in front of the reed and press into the warp to moisten all sides of the yarn.

Warp abrasion can result from the threads being sleyed in too fine a reed, especially with linen singles yarns. If balls of fuzz begin to collect at the reed, stop weaving and resley in a coarser reed; i.e., if the warp frays at 2/dent in a 12-dent reed, resley to 4/dent in a 6-dent reed.

A wiry linen weft can tend to spring off the bobbin and wind around the spindle. One solution is to pull off the length of weft needed for a row and prevent the spin of the bobbin as the shuttle is thrown. Another is to wet the bobbin (see Norma Smayda, page 46).

Finishing linen

Linen fabric fresh off the loom usually looks awful—stiff and stringy and reed marked—with any patterning nearly invisible. To bring out the beauty of a linen

cloth, it usually must be wet finished. Because it is stronger when wet and it is resistant to alkali, linen can be machine washed in hot water with regular laundry detergent. Add terry towels or even clean (washable!) tennis shoes to help pummel out reed marks and soften the fibers. After the first wash cycle, check to see if the reed marks are gone and the pattern is visible. If not, repeat the wash cycle. Rinse, spin, remove from the machine, and press with a hot iron until dry.

Historically, some rather extreme finishing methods have been used to soften linen cloth, including alternately boiling and freezing it, beating it with a bat—even driving over it with a car! I haven't found these methods to be necessary and usually let handwoven linen improve naturally over time with additional washings.

Each of the authors in the linen section of this issue (pages 44–55) gives warping and weaving tips that just might make a linen lover out of you. Pick a favorite project and give linen a try! 

Resources

- Ed. "Fiber Forecast: A Guide to Using Yarns." *Handwoven*, January/February 2005, pp. 26–30.
- Heinrich, Linda. *The Magic of Linen: Flax Seed to Woven Cloth*. Victoria, British Columbia: Orca Book Publishers, Ltd., 1992.
- Hoskins, Nancy Arthur. "Medieval Egyptian Islamic Textiles: A Study of Two Examples." *Handwoven*, March/April 2003, pp. 68–71.

SETTS AND SOURCES FOR LINEN YARNS

Linen count	yd/lb (m/kg)	Suggested linen sets		
		open plain weave	plain weave	twill
10/2	1,500 (3,025)	12	15	18
14/2	2,100 (4,235)	14	16	22
8/1	2,400 (4,840)	15	20	24
16/2	2,400 (4,840)	15	18	24
20/2	3,000 (6,050)	16	20	26
14/1	4,200 (8,470)	18	22	28
28/2	4,200 (8,470)	18	22	28
30/2	4,500 (9,071)	20	24	30
16/1	4,800 (9,676)	20	24	32
35/2	5,250 (10,585)	22	25	35
20/1	6,000 (12,100)	24	30	36
40/2	6,000 (12,100)	24	30	36
70/2	10,500 (21,170)	32	40	48

Most linen yarns are sized by numbers (16/2, 20/1). The first number indicates the size of each strand, the second the number of plies. Linen's base count (called the lea) is 300 yd/lb, while cotton's is 840 yd/lb. Therefore 10/2 cotton is 4,200 yd/lb and 10/2 linen is 1,500 yd/lb. A linen yarn the size of 10/2 cotton has a count of 28/2 lea (4,200 yd/lb).

Linen suppliers

- Blomqvist Nordiska (www.clb.se). 8/1 (tow); 12/1, 16/1, 20/1, 28/1, 8/2, 16/2, 20/2, 28/2, 35/2 (half-bleached, unbleached); 16/1, 16/2 (colors).
- Louet (www.louet.com/euroflax). Euroflax linen (colors): sportweight, two worsted weights, "laceweight" (2,600 yd/lb), "fine laceweight" (5,200 yd/lb).
- Halcyon Yarn (www.halcyonyarn.com). Euroflax linen: 14/1, 14/2 bleached. Newport 16/2 linen (colors). 8/2, 8/3, 8/4, 8/5, and 10/4 rug warp.
- Loominesce (www.loominesce.com). Bockens linen: 16/1, 16/2 (bleached, half-bleached, unbleached).
- Nordic Studio (www.cyberus.ca/~nordicstudio/). Bockens linen: 16/1, 16/2 (bleached, half-bleached, unbleached; colors); 20/2, 28/2, 35/2 (half-bleached, unbleached), #6 tow, 8/5 rug warp.
- Webs (www.yarn.com): 10/2, 16/2, 20/2, 30/2, 40/2, 20/1, 70/2 (half-bleached, unbleached). 10/2, 20/2, 40/2 (nine colors). 8/2 to 8/6 rug warp.

Lacy Linen Lite

an easy runner on three shafts

NORMA SMAYDA

Linen is a wonderful fiber! Just follow some basic guidelines and you'll find that linen yarns can be easy to use for weaving. Lace weaves, often called "linen weaves," are naturals for fine table linens. This table runner features 16/2 linen in a versatile three-shaft lacy variation of canvas weave that I first saw in a 1970s Swedish weaving magazine.

Lace weaves are usually most effective when they are woven in white or light colors so that the contrast between the light floats and the dark shadows produced by the lace holes is maximized. The natural linen in this runner also gives the fabric a lovely texture.

If you like, you can change the widths of the lace and/or plain-weave stripes. For the lace blocks to have a lacy appearance, however, a minimum of two lace blocks must be threaded adjacent to each other.

Weaving linen

Linen tends to be wiry. I had heard that weaving with a wet weft can tame an unruly linen fiber and decided to try it for this project. The wet weft definitely made it easier to weave straight selvages and was no harder to weave with than a dry weft. All you have to do is soak each bobbin in water for about an hour before using it.



Norma Smayda of the Saunderstown, Rhode Island, Weaving School enjoys reducing unusual weave structures for looms with few shafts.

Because there are five warp ends but only four weft picks in each lace block, weave at 16 ppi to square the lace units. For a consistent texture, the plain weave areas must also be woven at 16 ppi. An even beat is especially important in linen! Practice your beat for a few inches before you start weaving the runner.

Finishing the runner

The hemstitched border and hem give this runner a traditional look (it is easier to do this one-step process before the runner is washed). I used a 16/1 linen weft for the hem section (20/1 will work as well) to make the hem less bulky. To avoid buying such a small amount of linen, you can substitute sewing thread for the first $\frac{5}{8}$ " of the hem section (to reduce hem bulk) and weave the $1\frac{1}{4}$ " closest to the hemstitching in 16/2 linen (the part of the hem that will show).

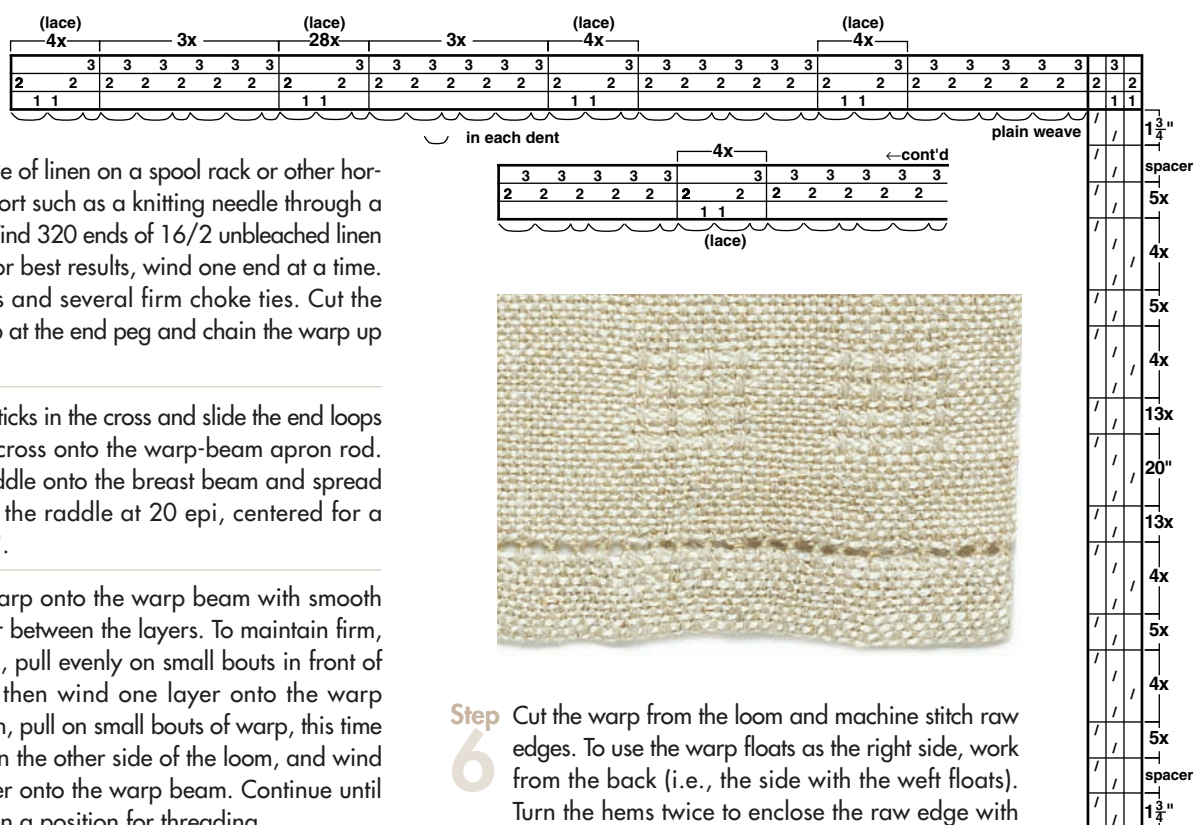
You will see a wonderful change as the runner is transformed during finishing from a rough-textured cloth to a smoother more supple one. Finishing softens the linen and opens the lace to form tiny windows, and hard pressing gives the floats on both sides the sheen of an heirloom.





STEPS FOR WEAVING THE LACY LINEN RUNNER

1. Draft for runner



Step 1 Place the tube of linen on a spool rack or other horizontal support such as a knitting needle through a shoe box. Wind 320 ends of 16/2 unbleached linen 2 yd long; for best results, wind one end at a time. Tie the cross and several firm choke ties. Cut the loop of warp at the end peg and chain the warp up to the cross.

Step 2 Place lease sticks in the cross and slide the end loops nearest the cross onto the warp-beam apron rod. Clamp a raddle onto the breast beam and spread the warp in the raddle at 20 epi, centered for a width of 16".

Step 3 Wind the warp onto the warp beam with smooth heavy paper between the layers. To maintain firm, even tension, pull evenly on small bouts in front of the raddle, then wind one layer onto the warp beam. Again, pull on small bouts of warp, this time beginning on the other side of the loom, and wind another layer onto the warp beam. Continue until the warp is in a position for threading.

Step 4 Thread the shafts following Figure 1. Then, beginning on the right side, sley 1-2-2 in a 12-dent reed, making sure each thread on shaft 3 in the lace areas is in a dent by itself. (If you sley from left to right, sley 2-2-1.)

Step 5 Weave 1 3/4" plain weave for the hem with 16/1 half-bleached linen, and then insert 2 picks of spacer (5/2 cotton or other smooth yarn) leaving tails for pulling out later. Weave the body of the runner with 16/2 half-bleached linen following Figure 1. For straight selvages, soak the bobbins in water for an hour and press out excess water with a paper towel before using. Maintain a consistent 16 ppi to square the lace blocks, measuring in the plain-weave areas. End with 2 picks spacer and 1 3/4" of plain weave with 16/1 half-bleached linen for the second hem.

Step 6 Cut the warp from the loom and machine stitch raw edges. To use the warp floats as the right side, work from the back (i.e., the side with the weft floats). Turn the hems twice to enclose the raw edge with the fold abutting the row of 5/2 cotton. Press. Using sewing thread and a blind stitch, sew up the 1/2" opening at the selvage of the hem and then begin the one-step hemstitching and hemming process, gradually pulling out the 5/2 cotton as you work: Take the needle under, back around, over, and then under again the first four exposed warp ends and stitch back into the folded hem. Repeat with the next 4 ends and continue across the fabric, drawing up the sewing thread firmly. End by blindstitching the hem's selvage on the other side.

Step 7 Wash the runner by hand with mild detergent. Then shock the linen by soaking it in very hot water for 5 minutes, then in ice water for 5 minutes. Repeat twice more. Squeeze out excess water with a bath towel and hang to partially dry. Hard press until thoroughly dry.

The draft is from *Väffelväv Till Draperi Och Övercast*, Väva 2, 1974, by Ingrid Wigert, pp. 16-18.

PROJECT AT-A-GLANCE

Weave structure for runner

Variation of canvas weave.

Equipment

4-shaft loom (3 shafts are used), 16" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 16/2 linen (2,400 yd/lb), unbleached, 640 yd (4 1/3 oz).

Weft: 16/2 linen (2,400 yd/lb), half-

bleached, 233 yd (1 3/5 oz). For hems: 16/1 linen or 20/1 linen (4,800-6,000 yd/lb), 40 yd; 5/2 pearl cotton (spacer weft), white or natural, 2 yd; small amount sewing thread to match linen.

Yarn sources

All yarns are available from Nordic Studio.

Warp order and length

320 ends 2 yd long (allows 3" for take-up

and 36" for loom waste and sampling).

Warp and weft spacing

Warp: 20 epi (1-2-2/dent in a 12-dent reed; in the lace units, the end on shaft 3 is sleyed singly). Width in the reed: 16".

Weft: 16 ppi. Woven length (measured under tension on the loom): 33 1/2".

Finished dimensions

After washing, amounts produce one hemmed runner 14 1/2" x 29".

**Join us –
subscribe
today!**

**VÄV
MAGASINET**
Scandinavian Weaving Magazine 4 colorful
issues per year.

Are you interested in
weaving? Do you want
to read about the latest
news in Scandinavian
textiles? Do you like to
know more about
textile materials.....



18 projects per issue

.....then Vävmagasinet
is the magazine for you.
**A one year subscription,
with English supplement,
costs 55 USD.**
For information:
www.info@vavmagasinet.se
or write to: Vävmagasinet,
Köpmansgränd 4,
SE- 582 24 LINKÖPING
Sweden



For the experienced weaver
as well as for the beginners.

ANNOUNCING!
THE NEW VERSION of
Fiberworks PCW v4.1
WEAVING DESIGN SOFTWARE
THAT THINKS LIKE WEAVERS DO!

DON'T FENCE ME IN



Fiberworks
27 Suffolk St W
Guelph, ON N1H 2H9
Canada
ph: 519-822-5988
fax: 519-822-3085

**Many new features,
more tools, greater
versatility, familiar
look and style. And
the same price.**

Registered users: Inquire about upgrades
info@fiberworks-pcw.com
<http://www.fiberworks-pcw.com/new.htm>

Students

**Over \$4,000 in Scholarships
Available for 2006–2007**

The Handweavers Guild of America, Inc.,
will award the annual HGA Scholarships and the
Dendel Scholarship to students enrolled in
accredited programs in the United States and
Canada. Both scholarship funds are for furthering
education in the field of fiber arts, including
training for research, textile history and conservation.
Scholarships are awarded on artistic and technical
excellence rather than financial need.

Application Deadline: March 15, 2006

For an application form, visit our Web site or write:

HGA Scholarship Committee
Handweavers Guild of America, Inc.
1255 Buford Highway • Suite 211 • Dunwoody, GA 30034
tel (770) 780-0910 • fax (770) 780-0898
hga@hwaespindye.org • www.waespindye.org

woven
FIBER ART HOUSE

woven
FIBER ART HOUSE

Woven Fiber Art House opened
its doors in the fall of 2003.
With a museum-quality gallery,
working studios, and a supply
store, Woven and its sister
venture, The Studios at Cannon
Hill, are dedicated to the
creation and exhibition of
excellence in all venues of the
Fiber medium.

www.wovengallery.com

28 South Darlington Street
West Chester, PA 19382
Tel/Fax 866.275.9400

PLEASE CONTACT US FOR WOVEN'S SCHEDULE OF SHOWS AND WORKSHOPS PRESENTED BY CANNON HILL.

What's not to Love about Linen?

Linen placemats for elegant dining

BARBARA ELKINS

This project is the result of a conversation with a fellow guild member about weaving with linen. Linen has an undeserved reputation for being difficult, but all you need to do to use it successfully is understand its behavior. Linen fibers must be twisted firmly to make the yarn durable, so as it comes off the tube, the yarn seems overtwisted or "lively." It's just being linen!

These placemats combine two sure winners for dressing a table: linen and lace. Linen produces a textile with a unique smooth drape, and the gleam of linen fibers only increases after repeated washing and ironing. Bronson lace is a weaver's favorite block weave—relatively few shafts provide a lot of pattern, the texture is delicious, and the weaving is very quick and easy with only one shuttle.

For these placemats I adapted a 6-block profile draft from *Jacob Angstadt Designs* (see Resources). 40/2 linen at 36 ends per inch allows the large motif to be centered within a striped border.

Some linen tips

To insure that each thread is wound on the warping board at the same tension, wind each end singly. Place the tube on a horizontal rod so that as the thread is

pulled off the tube, the tube rotates (pulling the yarn off a tube or cone standing on the floor can add twist to the yarn). My method of choice is to put the tube on a knitting needle or dowel and stick this rod into two sides of a shoe box.

Even with plied linen yarn, when you chain the warp from the warping board (thereby releasing the tension on the threads), they will curl and twist around each other. Gently untwist the threads, applying tension as necessary, while you are winding the warp through the lease sticks and onto the warp beam.

When you are threading from the lease sticks, the untensioned threads will twist into groups again, so again, uncurl them gently. Tie the warp onto the front apron rod with extra care, smoothing and pulling the threads in each group so that they are all evenly tensioned.

Practice weaving to square before starting the placemats: Weave 2" of plain weave, release the tension, wait a few minutes for the fabric to relax, and then count the number of picks per inch. Aim for 35 (one fewer than ends per inch since the warp will relax a bit more off the loom). Weave a few inches of pattern and check the picks per inch in the same way.



Barbara Elkins of Amherst, Massachusetts, is a founder of Webs. She has been weaving and teaching weaving for almost forty years.







Here's a very elegant use for handwoven linen mats. Catherine Leary wove the fabric for this breakfast tray in 40/3 linen. The weave structure is 2-block damask. Ten shafts are required for each of the two 5-thread satin blocks, but a very similar effect can be produced with 2-block turned twill on eight shafts.

Like Bronson lace, both turned twill and damask are ideal weave structures for showing the gleam of fine linen fibers. Also like Bronson lace, they are both quick to weave with only one shuttle.

Catherine bought the wooden tray at a local craft store and spray-painted it black. A local hardware store cut a piece of glass to place on top of the weaving. Her damask tray is all ready to serve breakfast in bed!

STEPS FOR WEAVING THE BRONSON LACE PLACEMATS

Step 1 Wind a warp of 498 ends $3\frac{1}{2}$ yd long. Tie the four arms of the cross, tie the beginning and ending loops of the warp, and make several choke ties along the length of the warp. Chain the warp from the warping board.

Step 2 (These directions are for warping from back to front—front to back will work as well.) Insert lease sticks in the cross and a rod in the warp loop near the cross. Tie the rod to the apron rod of the warp beam and spread the warp in a raddle at 36 ends/inch. Carefully untwisting warp curls, beam the warp with firm, even tension; insert smooth, heavy paper between the layers.

Step 3 Thread the heddles following Figures 1 and 2. Sley 3/dent in a 12-dent reed. Tie the warp onto the front apron rod in $\frac{1}{2}$ " bouts making sure tension is even.

Step 4 Weave several picks of plain weave to spread the warp. Before you start the mats, practice weaving to square, both in plain weave and in the lace pattern. (Release the tension before measuring.) With linen, I like to change the shed when the beater is against the fell and then beat lightly again to lock the weft in place and minimize draw-in.

Step 5 Weave $1\frac{1}{4}$ " plain weave for hem; then raise shaft 2 and insert a length of sewing thread as a fold-line marker. Weave 6 picks plain weave, then weave the first placemat following Figures 1 and 2. End with 6 picks plain weave, 1 pick sewing thread with shaft 2 raised, and $1\frac{1}{4}$ " plain weave.

Step 6 Weave several picks of a contrasting color and then weave three more placemats the same way you wove the

first with several picks of a contrasting color between mats.

Step 7 Remove the fabric from the loom, machine zigzag or serge the edges of each mat, and cut the mats apart.

Step 8 For each placemat: Bring a large pot of water to a boil. Remove from heat and soak the mat in the water for about 10 minutes. Then drop the mat into a bowl of ice water and soak for 10 minutes. Repeat both steps. Roll in a towel to remove excess moisture and then press until dry on the reverse side of the fabric with the iron on a linen setting. Press hem folds, pin, remove sewing thread, and sew hems by hand. (Because the fabric is not undergoing any agitation, you can sew hems after the fabric is finished. This will allow the whole fabric to contract evenly.)

1. Profile draft for placemats



Weaving with linen

Linen is very inelastic. This is both bad news and good news. The bad news is that linen will not forgive careless weaving techniques. As the beater hits the fell, the teeth of the reed can abrade the selvedge threads if they have drawn in and eventually break them. If warp tension is not consistent, loose threads can sag in the shed and catch on the shuttle.

The good news is that careful warping and weaving can produce a fabric that looks exceptionally well woven. Linen threads are smooth and firm. If the weft is placed in the shed at a sufficient angle to allow for take-up and tucked snugly around the selvedge thread, no draw-in will occur, and the selvages will be straight and clean. It is easier to achieve a consistent beat with linen than other fibers—the firmness of linen threads tends to cause them to align evenly.

A helpful tip for hemmed pieces: Weave in a pick of contrasting-color sewing thread to mark the fold lines for hemming. (I lift just one shaft to insert the thread.) It is much easier to make a straight fold with this thread in place than to try to follow a weft row. Then just remove the thread after you have folded and pressed the hem.

Resources

Holroyd, Ruth N., and Ulrike L. Beck. *Jacob Angstadt Designs Drawn From His Weavers Patron Book*. Pittsford, New York: Ruth N. Holroyd, 1976. Figure No. 200, Draft No. 11.

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991.

2. Bronson lace threading and treadling units

F	E	D	C	B	A	1	2	3	4	5	6	7	8
8 8	7 7	6 6	5 5	4 4	3 3	8	7	6	5	4	3	2	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1

plain weave

To thread: Begin and end with 12 threads on shafts 1 and 2 for a plain-weave selvedge (1-2, 6x). Then substitute one 6-end threading unit in Figure 2 for each corresponding square in the threading profile draft in Figure 1. For example (after the 12 ends of plain weave), thread four units of Block F (1-8-1-8-1-2, 4x), then one unit of Block E (1-7-1-7-1-2), and continue. End with 12 threads on shafts 1 and 2 (1-2, 6x).

To weave: After following the directions in Step 4, substitute one 6-thread treadling unit in Figure 2 for each block on the treadling profile draft in Figure 1 (the shadings in the drafts are to help you see how the treadling draft and the profile draft correspond). For example, the first four squares in the treadling profile are in the last column on the right and correspond to the last treadling unit in Figure 2 (treadles 1-8-1-8-1-2, 4x).

PROJECT AT-A-GLANCE

Weave structure for placemats

Bronson Lace.

Equipment

8-shaft loom, 14" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 40/2 linen (6,000 yd/lb), Burgundy, 1,743 yd (4½ oz).

Weft: 40/2 linen (6,000 yd/lb), Burgundy, 1,248 yd (3½ oz).

Yarn sources

40/2 linen is available from Webs.

Warp order and length

498 ends 3½ yd long (allows 6" for take-up, 38" for loom waste and sampling).

Warp and weft spacing

Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 13⅝".

Weft: 35 ppi. Woven length of each mat (measured under tension): 20½"; 82" total.

Finished dimensions

After washing, amounts produce four hemmed placemats 12⅞" × 18" each.

A Run of Linen Runners

on the same warp

VICKI TARDY

This project was inspired by a linen runner from an issue of Väv Magasinet. The simple lines of the design appealed to me, but the weaving method (using a weaving sword for pick-up in damask) did not! I was able to make a profile draft of the same design in five blocks with a sixth block for a border. This way, I could weave the design—and others, too!—on eight shafts in summer and winter, completely loom-controlled.

I love the crispness and luster of fabrics made of linen. They seem to have an ageless, heirloom quality. Weaving with linen, however, is different from weaving with other fibers.

Even as it unrolls from the tube, linen feels different. It is stiff and a bit wiry. Because of its lack of elasticity, extra care is required to keep warp tension even. It also takes practice to turn a linen weft into the next row and beat it in so that a little loop doesn't form at the selvedge.

Beating on an open shed does not work well with linen—a linen weft tends to bounce back toward the reed. I find it works much better to pass the shuttle through the shed so the weft lies at an angle (you will have to experiment to see exactly how steep the angle needs to be), bring the beater to the fell with the shed still open, and then, keeping the beater against the fell, change to the next shed

and give one or two more quick beats.

Linen is also unique in that it is stronger when it is wet. For that reason, some weavers mist their linen warps or work in humid conditions to help prevent breakage. It should be noted that breakage is much less a problem with a plied yarn than a singles yarn.

Design options

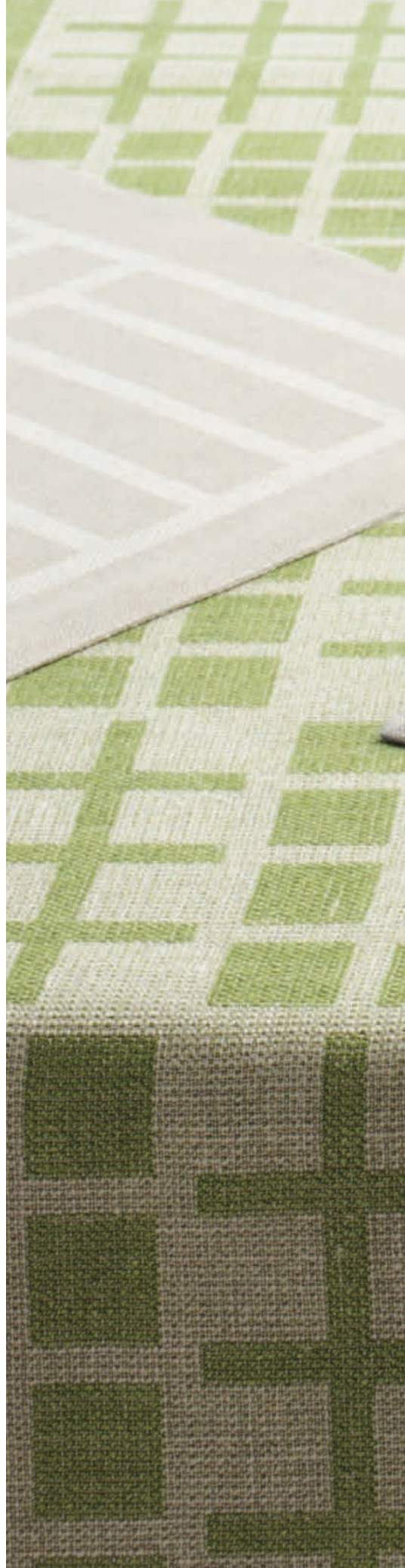
I like to weave more than one item on the same warp, but I become bored if they all look the same. Even for a set of placemats I vary the treadling from one mat to the next. For this project, I wound a warp long enough for three runners. Working with my 6-block profile draft, I used different block combinations for the profile treadling of each runner. Using linen for the pattern weft in summer and winter gives the woven piece some of the same look and hand as damask.

Resources

Heinrich, Linda. *The Magic of Linen: Flax Seed to Woven Cloth*. Victoria, British Columbia, Canada: Orca Book Publishers, Ltd., 1992.
Lundmark, Elvy. "Checks in Classic Symmetry," *Väv Magasinet*, Number 3, 1986, pp. 14–15.



Vicki Tardy of Iowa City, Iowa, enjoys exploring many weave structures to create decorative textiles for clothing and the home.





STEPS FOR WEAVING THE RUNNERS

Step 1 Wind a warp of 687 ends 7 yd long in two chains, one of 11 bundles of 30 ends each, the other of 11 bundles of 30 ends and 1 bundle of 27 ends. Winding two chains prevents uneven build-up on the pegs and makes it easier to beam the threads evenly. Wind 2 ends at a time, keeping them separate with a finger.

Step 2 For each chain: Tie the cross and tie choke ties every 24" or so along the warp's length. Chain the warp from the warping board, working from the end farthest from the cross up to the cross.

Step 3 Put a rod through the loops closest to the cross on both chains and secure the rod to the back apron rod of the loom. Place lease sticks through the crosses in both chains and hang the lease sticks behind the castle, level with the heddle eyes. (Be sure the heddles are pushed to the sides; remove the shafts if necessary so that the warp passes straight from the raddle to the back apron rod.) Spread the warp in the raddle, secured to the front beam.

Step 4 Beam the warp under firm and even tension, packing the layers with paper or sticks. (Be sure the paper or sticks

extend several inches beyond the width of the warp.) If another person is not available to hold the chains under tension while you beam, crank one rotation of the beam, go to the front of the loom and pull tight on small sections of the warp, and repeat this sequence until the warp loops reach the raddle.

Step 5 Cut the loops and tie in 1" bundles with slipknots; remove the raddle. Turn the warp beam until the threads are in position for threading.

Step 6 Thread following Figure 2. Sley 2/dent in a 15-dent reed or 3 /dent in a 10-dent reed. Tie the warp onto the front apron rod in ½" groups; adjust tension carefully (do not tie tight, just even).

Step 7 Using the plain-weave (tabby) treadles, weave a heading to space the warp threads. Before you start the runners, practice weaving with the pattern and tabby wefts for a few inches to get a feel for handling the linen. Determine the best weft angle so that a loop doesn't form at the selvedge but also so that there is little or no draw-in.

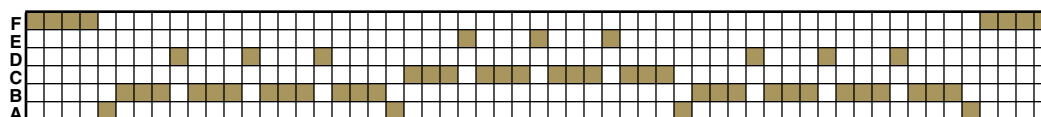
Step 8 Begin weaving the first runner. The first and last pattern repeats (15x for Runner #1, for example) for each of the

runners are the hem sections. They are designed so that when the hems are turned, the turned part will match the back side and the runners are therefore reversible (i.e., if the pattern weft shows on the back side, it shows on the hem section that is turned). Weave the runners so that the design areas are woven to square (the horizontal stripes in Runner #1, for example, should be the same distance apart as the vertical stripes). You can add or subtract pattern picks to adjust (always alternate a pattern pick using tie-down shaft 1 with a pattern pick using tie-down shaft 2). Weave all three runners following Figure 3. Separate the runners with a few picks in a contrasting yarn.

Step 9 Weave a few picks of plain weave to secure the edge, cut the fabric from the loom, serge or machine zigzag the ends of each runner, and cut the runners apart.

Step 10 Machine wash, regular cycle, warm water, with Ivory Liquid; rinse on cold. Tumble in the dryer for 5 minutes or less and iron while damp on a linen setting. Press and pin hems. Lay flat until completely dry. Sew hems. 

1. Profile
threading
draft



Each square in this profile threading represents three units of summer and winter.

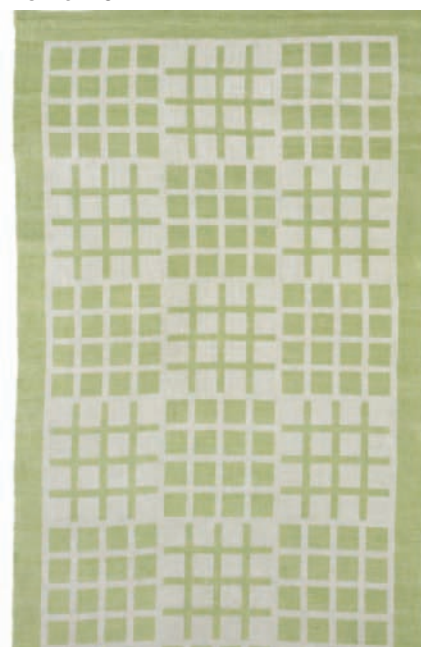
Runner #1



Runner #2



Runner #3



2. Threading draft for the runners

3. Treadling drafts for the runners

For all three runners:

/ tabby (plain-weave) weft:
40/2 linen, natural

Depress 2 treadles where more than one symbol appears in the same weft row.

Runner #1

○ **pattern weft: 20/2 linen, half bleached (white)**

Weave: a, b, [c, d] 4x, c, e, b, a.

Runner #2

- **pattern weft, 16/1 linen, Medium Blue**

Weave: a, b, c, d, c, e;
b, d, c, d, e;
b, c, d, c, d, b.

Runner #3

- pattern weft, 16/2 linen Moss Green

Weave: a, b, [c, d] 4x,
c. e. b. a.

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

plain weave

f	$\circ$					15x	a
f	$\circ$	$\circ$				18x	b
f	$\circ$		$\circ$			5x	c
f	$\circ$			$\circ$		14x	d
f	$\circ$				$\circ$	3x	e
f	$\circ$				$\circ$	5x	f
f	$\circ$			$\circ$		14x	g
f	$\circ$	$\circ$				5x	h
f	$\circ$				$\circ$	14x	i
f	$\circ$				$\circ$	3x	j
f	$\circ$				$\circ$	5x	k
f	$\circ$			$\circ$		14x	l
f	$\circ$	$\circ$				5x	m

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

plain weave

[illegible]

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

plain weave

[illegible]

PROJECT AT-A-GLANCE

Weave structure for the runners

Summer and winter.

Equipment

8-shaft loom, 23" weaving width; 10-dent or 15-dent reed; 2 shuttles.

Yarns

Warp: 40/2 linen (6,000 yd/lb), Natural,
4,809 yd (12⁷/₈ oz).

Tabby weft: 40/2 linen (6,000 yd/lb),
Natural, 3,300 yd (8⁴/₅ oz).

Pattern weft: Runner #1, 20/2 linen (3,000 yd/lb), half-bleached, 1,108 yd (6 oz); Runner #2, 16/1 linen (4,800 yd/lb),

Medium Blue #132, 1,255 yd (4 $\frac{5}{8}$ oz);
Runner #3, 16/2 linen (2,400 yd/lb),
Moss Green #145, 910 yd (6 $\frac{1}{6}$ oz).

Yarn sources

40/2 and 20/2 linen are available from Webs, 16/1 and 16/2 from Nordic Studio.

Warp order and length

687 ends (includes 2 floating selvages)
7 yd long (allows 10" for take-up and 45"
for loom waste and sampling).

Warp and weft spacing

Warp: 30 epi (3/dent in a 10-dent reed or

2/dent in a 15-dent reed). Width in the reed: $22\frac{9}{10}$ ".

Wef: Runner #1, 48 ppi (24 ppi pattern, 24 ppi tabby); woven length (measured on the loom): 65". Runner #2, 52 ppi (26 ppi pattern, 26 ppi tabby); woven length (measured on the loom): 68".

Runner #3, 40 ppi (20 ppi pattern, 20 ppi tabby); woven length (measured on the loom): 64".

Finished dimensions

After washing, amounts produce three runners. Runner #1: $21\frac{1}{8}" \times 62\frac{1}{4}"$; Runner #2: $21\frac{1}{2}" \times 65"$; Runner #3: $21\frac{1}{4}" \times 61\frac{1}{8}"$.

Fiesta Tablewear

for Fiesta dinnerware

SUZIE LILES

This tablecloth is designed so that when it is in place, differently colored “placemats” are centered at the four seating positions. The placemats are woven in overshot inlay on the plain-weave ground of the tablecloth. The art deco colors of Fiesta dinnerware are a perfect choice for a party tablecloth and matching napkins (see the napkins on page 59).

You might call me a binge weaver. I put projects off until they really *have* to be woven, and then I go on a weaving binge. I’ve dreamed of this tablecloth for years, but not until I needed it for an assignment did I actually weave it.

The task started with the fun of choosing colors by visiting a nearby kitchen store and returning with five FiestaWare tumblers (the least expensive items in the Fiesta collection!). My project deadline allowed three days (not a time limit I’d recommend to anyone but a binge weaver like me), so consultation with my color cards was followed within twenty-four hours by a trip to my local UPS store, where I intercepted the driver carrying the yarn I’d ordered just to save a few hours!

Warping and weaving the tablecloth

You can follow these directions for a card-table size cloth (allow more time than I did!) or design one to fit another table (see Step 1, page 58). There are a daunting 1,115 threads in this warp, but it is only three yards long so winding and



Tuesday: the yarns arrive



Thursday: the tablecloth is nearly finished

beaming are reasonably quick. As you complete the threading for each 34-end overshot repeat, check the group carefully and loop the ends in a slipknot. Later, you can check the number of repeats you have threaded by counting the slipknots.

Weaving the inlay sections is not fast, but you *can* develop a rhythm, and the pattern and color changes will keep your interest as you weave.



Suzie Liles of Eugene, Oregon, is working on a master's degree of fine arts in weaving at the University of Oregon in Eugene.



STEPS FOR WEAVING THE FIESTA TABLECLOTH AND NAPKINS

Step 1 Wind a warp of 1,115 Purple ends 3 yd long. If your tablecloth is for a different size table, measure the table and add 10–13% for shrinkage and take-up. The “placemats” should be arranged so that they fill the tabletop area and allow the desired amount of plain weave to hang over the edge. The placemats in this tablecloth are $9\frac{1}{2}'' \times 13\frac{3}{8}''$ on the loom ($8\frac{1}{4}'' \times 11\frac{3}{4}''$ after take-up and shrinkage). They can be larger for a larger table and/or placed farther apart. To plan placemat size, consider that each repeat in the over-shot threading is $1\frac{7}{8}''$ plus $\frac{13}{16}''$ (22 picks) to balance (before finishing). Examine Figure 2. For this tablecloth plan, the long dimension of the center placemat must be placed in the center of the threading with the short dimension of one placemat on each side.

Step 2 Spread the warp in a 1" raddle with 24 ends in each dent, centered for a weaving width of $46\frac{1}{2}''$. Place lease sticks in the cross, and beam the warp with firm and even tension.

Step 3 Thread following Figure 1 and sley 2 ends/dent in a 12-dent reed. Tie the warp onto the front apron rod and weave plain weave with scrap yarn to spread the warp and provide a base for the temple. (It is important to use a temple for wide pieces to prevent excessive draw-in.) Set the temple at the width of the warp in the reed and advance it often, after about every 1" of weaving.

Step 4 Place 2 contrasting-color guide strings in the positions shown as red dots in Figure 1, passing them through the



Enter the pattern shuttle under the guide string and all of the raised threads between guide strings. Take the shuttle out under the guide string on the opposite side. Weave a tabby pick and repeat.

reed but not through a heddle; weight each at the back of the loom. Tie a loop to the castle above each string to pull it to the same level as the raised shed (the guide string is always “up”).

Step 5 It is a good idea to practice the inlay before you start the tablecloth to make sure you can beat the pattern to square; 12" of warp length are allowed for sampling. After the temple is placed, try weaving several repeats of the first placemat (see Step 6). Beat as hard as you can—it is easier to be consistent with a firm beat than a loose one. If you can't beat firmly enough to make the circles truly round, remove 1 pick in the sections where 4 pattern picks are indicated. If your circles are still oval, you can remove 1 pick in the sections where there are 3 pattern picks, though the pattern will be stronger if this isn't necessary. Once you have determined the number of picks that give you truly

round circles, practice with several repeats. (If you are in the middle of the tablecloth and discover that your beat is not quite square, you can also adjust the measurements of the placemats by eliminating a pattern repeat.)

Step 6 Weave the tablecloth following Figure 1. Begin with 8" of plain weave. For the first (center) placemat, pass the yellow pattern weft only through the shed between guide strings (see the photo at left). Place the tabby weft through the entire shed (and underneath the guide strings). When you are finished with the first placemat, add 2 guide strings for the outer edge of the two side placemats (see the blue dots) in Figure 1.

Step 7 Weave the orange and green placemats with 1 pattern shuttle for each, passing it under all of the threads between the red-dot and blue-dot guide strings (and under the guide strings) on each side. Alternate the two inlay wefts with a tabby pick through the full shed.

Step 8 Remove the outer 2 guide strings and weave the fourth (turquoise) placemat. End with 8" of plain weave. Weave 14" for the napkins following the treadling in Figure 3.

Step 9 Remove the fabric from the loom. Secure raw edges with machine zigzagging. Machine wash, cold water, gentle cycle. Hang until almost dry. Press dry with the iron on a cotton setting. Cut apart the tablecloth and the four napkins. Turn raw edges of the tablecloth and all four edges of each napkin under twice and sew hems by hand. 

PROJECT AT-A-GLANCE

Weave structure

Plain weave with overshot inlay.

Equipment

4-shaft loom, 47" weaving width; 12-dent reed; 3 shuttles; $46\frac{1}{2}''$ temple (stretcher).

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Purple #27, 3,345 yd ($12\frac{3}{4}''$ oz).
Ground weft: 10/2 pearl cotton (4,200 yd/lb), Purple #27, 2,558 yd ($9\frac{3}{4}''$ oz).
Pattern weft: 5/2 pearl cotton, (2,100 yd/lb), Quince #294, Daffodil #130,

Henna #172, Caribbean #017, 120 yd ($\frac{1}{2}''$ oz) each.

Yarn sources

10/2 and 5/2 pearl cottons are available from Cotton Clouds. Premeasured yarns for the Fiesta Tablecloth and Napkins are available from Cotton Clouds as a kit.

Warp order and length

1,115 ends 3 yd long (allows 4" for take-up, 29" for loom waste, 12" for sampling). (Weft amounts also include an allowance for 12" of sampling.)

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: $46\frac{1}{2}''$.

Ground (tabby) weft: 24 ppi; inlay weft: 24 ppi (48 total ppi in placemat inlay areas). Woven length (measured under tension on the loom): for the tablecloth 49"; for the section for four napkins side by side, 14" (63" total).

Finished dimensions

After washing, amounts produce one hemmed tablecloth, $42'' \times 42''$, and four small hemmed napkins, $9\frac{1}{2}'' \times 12''$ each.

[illegible]

Tablecloth plan

Overall dimensions: $46\frac{1}{2}"$ by $46\frac{1}{2}"$

Inner square dimensions: $32"$ by $32"$

Margins: $7"$ (sides), $8"$ (top and bottom)

Inner square components (clockwise from top-left):

- Top-left: $9\frac{1}{2}"$ (light blue)
- Top-middle: $13\frac{2}{3}"$ (orange)
- Top-right: $9\frac{1}{2}"$ (light blue)
- Middle-left: $13\frac{2}{3}"$ (green)
- Middle-center: $32"$ (light blue)
- Middle-right: $13\frac{2}{3}"$ (red)
- Bottom-left: $9\frac{1}{2}"$ (green)
- Bottom-middle: $13\frac{2}{3}"$ (yellow)
- Bottom-right: $9\frac{1}{2}"$ (light blue)

The draft for the inlay is from *Miniature Overshot Patterns for Hand Weaving, Part II*, by Josephine Estes, 1958; ("Solitaire," page 17).

Use tabby:
The treadling shows the inlay pattern picks only. After inserting the inlay weft, weave a tabby pick.

3. Treadling for the napkins

The napkins are woven side by side in plain weave with stripes of the accent colors (see Figure 3). You can weave overshoot borders instead, but the extra twill line at the edges of the placemats will interrupt the pattern.

A Summer Party Dress

with huck lace hearts

SANDEE JAASTAD

Huck lace is a versatile weave structure. It is appropriate for a wide range of uses, from blankets to table linens to scarves and shawls. One of its loveliest applications is for dressy clothing—especially summer party dresses. Huck lace makes a great party dress for a little girl.

Little girls grow quickly, so it's a good idea to choose a roomy dress style. A jumper-type dress can be made so that it is loose fitting. Because growth in arm length and height won't greatly affect its use, it can be worn for several seasons.

Weaving huck lace

Lace weaves have special appeal for weavers. Lace designs are intricate in appearance yet easy to weave with only one shuttle. Since the warp is most often one color, it is easy to wind. The biggest trick to weaving lace is maintaining an even beat. With a design like these hearts, different numbers of lace blocks occur in each pattern row. There is less interlacement in a lace block (where floats occur) than in a plain-weave block—lace blocks therefore compress more with beating while plain-weave blocks provide greater resistance. As you weave the hearts, keep an eye on the design and adjust your beat so that it is gentler where the number of lace blocks is greater. Keep a measuring tape nearby and count to see that you maintain a consistent 30 picks per inch.



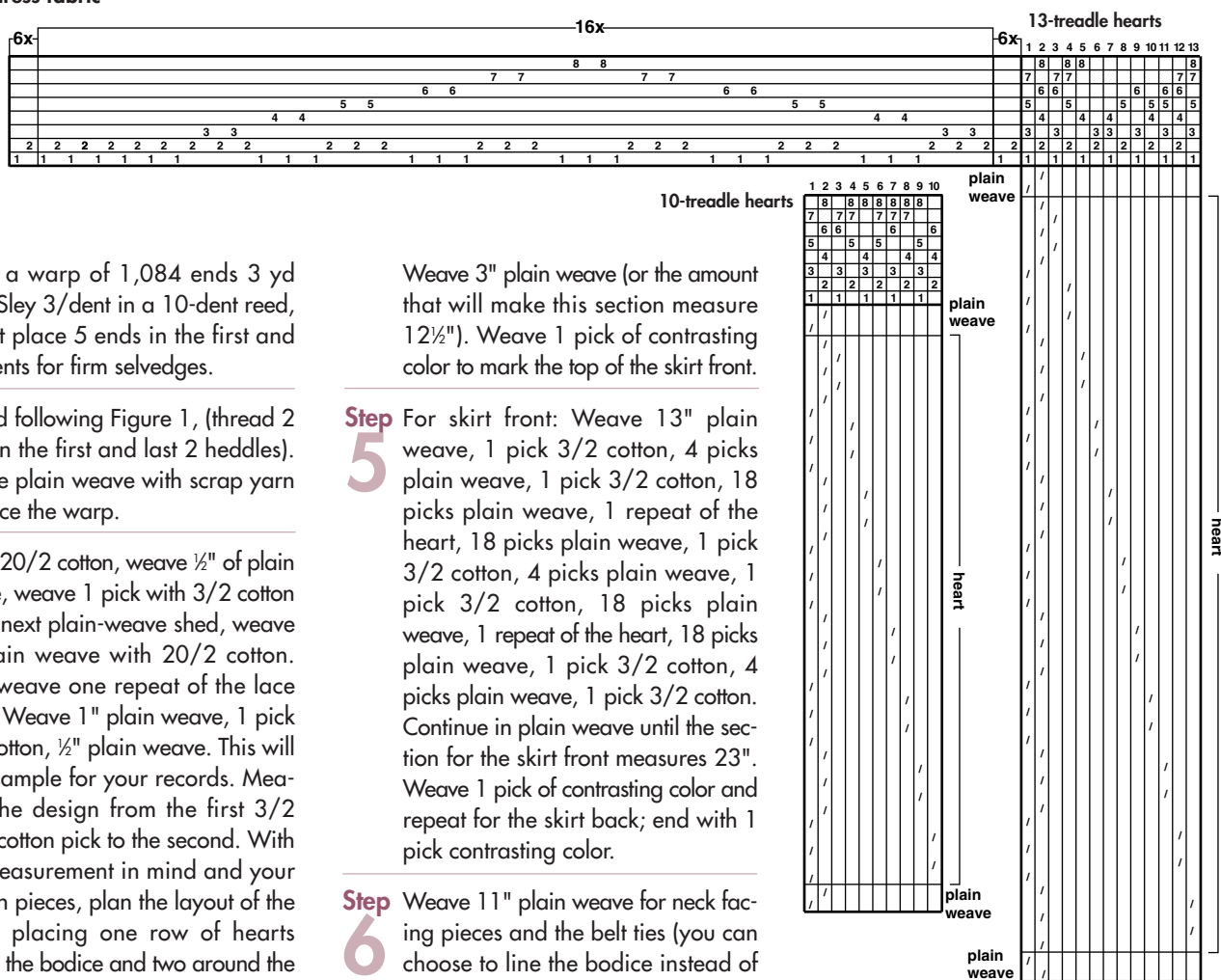
Sandee Jaastad of Buena Vista, Colorado, has been weaving for over ten years. Her focus is on functional and decorative textiles for her home and family. Her interest in weaving happily competes with her interest in fly fishing.





STEPS FOR WEAVING THE HUCK LACE DRESS FABRIC

1. Draft for dress fabric



Step 1 Wind a warp of 1,084 ends 3 yd long. Sley 3/dent in a 10-dent reed, except place 5 ends in the first and last dents for firm selvages.

Step 2 Thread following Figure 1, (thread 2 ends in the first and last 2 heddles). Weave plain weave with scrap yarn to space the warp.

Step 3 Using 20/2 cotton, weave ½" of plain weave, weave 1 pick with 3/2 cotton in the next plain-weave shed, weave 1" plain weave with 20/2 cotton. Then weave one repeat of the lace heart. Weave 1" plain weave, 1 pick 3/2 cotton, ½" plain weave. This will be a sample for your records. Measure the design from the first 3/2 pearl cotton pick to the second. With this measurement in mind and your pattern pieces, plan the layout of the dress, placing one row of hearts across the bodice and two around the lower part of the skirt.

Step 4 These directions are for the layout I used for my pattern. For two dress backs and one front (placed side by side on the fabric): Weave 4" plain weave, 1 pick 3/2 cotton, 15 picks plain weave, 1 repeat of the heart, 15 picks plain weave, 1 pick 3/2 cotton.

Weave 3" plain weave (or the amount that will make this section measure 12½"). Weave 1 pick of contrasting color to mark the top of the skirt front.

Step 5 For skirt front: Weave 13" plain weave, 1 pick 3/2 cotton, 4 picks plain weave, 1 pick 3/2 cotton, 18 picks plain weave, 1 repeat of the heart, 18 picks plain weave, 1 pick 3/2 cotton, 4 picks plain weave, 1 pick 3/2 cotton, 18 picks plain weave, 1 repeat of the heart, 18 picks plain weave, 1 pick 3/2 cotton, 4 picks plain weave, 1 pick 3/2 cotton. Continue in plain weave until the section for the skirt front measures 23". Weave 1 pick of contrasting color and repeat for the skirt back; end with 1 pick contrasting color.

Step 6 Weave 11" plain weave for neck facing pieces and the belt ties (you can choose to line the bodice instead of using facings). Weave 6 picks scrap yarn to prevent raveling as you remove the fabric from the loom.

Step 7 Machine zigzag raw edges; cut away scrap yarn. Machine wash and dry, warm water, gentle cycle. Steam press the fabric, pressing hard. Construct the dress following pattern directions.

The hearts in this dress fabric use 13 treadles and are 11 blocks (55 picks) in height. An alternate 10-treadle tie-up weaves hearts 8 blocks (40 picks) in height. In both cases, to weave from the bottom to the top of the heart, weave from the bottom of the treadling to the top. (You can weave the 13-treadle hearts with 10 treadles if you change the tie-up on the last 3 treadles for the last 3 blocks.) For plain weave, alternate treadles 1 and 2.

PROJECT AT-A-GLANCE

Weave structure

Huck lace.

Equipment

8-shaft loom, 36" weaving width; 10-dent reed; 2 shuttles.

Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), white, 3,252 yd (6½ oz).

Weft: 20/2 pearl cotton (8,400 yd/lb), white, 2,475 yd (4¾ oz). 3/2 pearl cotton, white, (1,260 yd/lb), 13 yd.

Yarn sources

20/2 and 3/2 pearl cottons are available from most weaving retailers.

Notions and other materials

Simplicity pattern #9562 (since this pattern is no longer available, choose a jumper style pattern); lining fabric (to replace facings if desired); other sewing notions required by the pattern.

Warp order and length

1,084 ends 3 yd long (allows 5" for take-up,

27" for loom waste, 6" for sampling).

Warp and weft spacing

Warp: 30 epi (3/dent in a 10-dent reed).

Width in the reed: 36".

Weft: 30 ppi. Woven length (measured under tension on the loom): 70".

Finished dimensions

After washing, amounts produce one length of yardage 33" × 63" plus sampling.

Check your pattern for the finished fabric length and width required.

It's our *THIRD ANNUAL*
**FIBER ARTS
 Conference**

"Creative Strands 2005"

July 6 - 10, at
 University of Pittsburgh
 in Johnstown, PA

Weaving
 Spinning
 Dyeing
 Felt Making
 Tapestry
 Knitting
 and Related Arts

Presented by Augusta Marketing
 For Registration Materials
 call 570-473-8278
 email info@creativestrands.com
 or visit www.creativestrands.com



WWW.PRAIRIEFIBERS.COM

LARGEST SELECTION OF:
 NATURAL DYES & NATURAL DYE EXTRACTS
 PIGMENTS, OXIDES, OCHERS & INKS
 AUXILIARIES & MORDANTS
 BOOKS

EXQUISITE HAND-DYED:
 SILK, COTTON, & WOOL FABRICS
 YARNS: PLAIN AND FANCY
 SILK RIBBONS & THREADS
 FIBERS: SILK, WOOL & FLAX

Secure On-Line
 ORDERING
515-232-0912





OPEN TO THE PUBLIC • MAIL ORDER

R & M YARNS

105 Railroad Street Adairsville, GA 30103
 Showroom: I-75 N., Exit 306
 (770) 769-9191 (800) 343-9276 Fax (770) 769-9190

SAMPLES \$5 PER YEAR

YOU CAN ALSO SEE OUR YARNS ON THE WEB
www.rmyarns.com

WE HAVE WEEKLY SPECIALS AND MONTHLY SPECIALS
Over 150,000 lbs. in our closeout list.
Call for special pricing.

ALL TYPES OF YARN
 Regular Hours: Monday thru Friday 8:00 til 4:30 ~ Saturday 9:00 til 2:00 • EXCEPT HOLIDAYS
SINCE 1978
 FOR THE BEST YARN, BEST PRICES, BEST SELECTION, AND BEST SERVICE.

MAIL ORDER




MAIL ORDER

Gilmore Looms

Finely Crafted Looms Since 1936

Gilmore Looms are carefully
 crafted from selected hardwoods
 and are durable enough to weave
 with the heaviest of threads, always
 providing a wide shed.

**NOW AVAILABLE—
 NEW PORTABLE LOOM
 GEM II**

23" weaving width, 8 harness, 10
 treadle, portable and lightweight.
 Great for traveling, workshops, etc.

- Looms available in 4 and 8 harness styles and come in 26", 32", 40", and 46" widths (actual weaving widths).

Write or call for a free brochure

Gilmore Looms

1032 N. Broadway
 Avenue
 Stockton, CA 95205
 Phone (209) 463-1545
 Call for appointment

Email: gilmorelooms@earthlink.net
www.gilmorelooms.com



the mannings



**Handweaving School
 & Supply Center**

1132 Green Ridge Rd., East Berlin, PA 17316
 717-624-2223 • to order - 800-233-7166
<http://www.the-mannings.com>
 email: mannings@sun-link.com

This serene and peaceful setting is ideal for relaxing and learning. For 53 years, we've met the needs of weavers and spinners with workshops and seminars. Why not treat yourself to our warm personal service along with air conditioned comfort this summer?

Catalog and Yarn Style Card \$2.50



Weaving the past
 into the future

Sample Card

ORDER TODAY
T3Weavers.com
 (303) 648-3110

Alpaca Weaving Yarn

Many Beautiful Colors



\$40 1 lb
\$22 ½ lb

100% Peruvian Alpaca
 520 yards/approx 1 lb.
 Weavers sett: 6 epi

Shadow Weave Circles

a summer scarf on six shafts

LOUISE FRENCH

With vertical warp threads and horizontal weft threads, the designs that weavers can make are most often rectilinear. We can create diagonal lines, diamonds, and zigzags, but curved lines elude us, even with a great number of shafts. That is why I was thrilled to discover this 6-shaft shadow-weave draft that actually makes circles!

Shadow weave is created by the repetition of alternating dark and light threads in both the warp and the weft to form patterns that look far more complicated than they really are. Based on a combination of rosepath and undulating twill block orders, this threading draft uses the Powell method, where the shadow or light thread in the pair is threaded on the adjacent shaft, rather than the original Atwater method. For more about Powell and Atwater shadow-weave systems, see “Color-and-Weave Basics: An Overview,” *Handwoven*, March/April 2005, pages 34–37.

Choosing two shades of the same color gently defines the circles without making them bold and overpowering. By changing the color of two of the dark threads at the rosepath point in both the warp

and weft, you can create a square that beautifully outlines each circle.

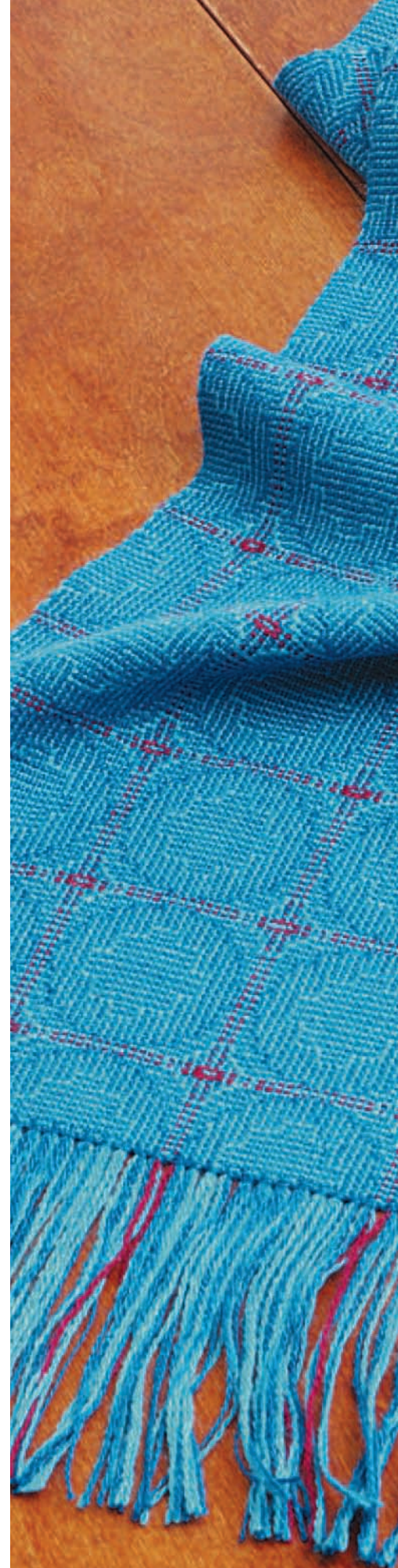
The challenge of weaving this draft is to create a perfectly balanced weave and thereby form a perfect circle. You may want to put on a little extra warp to practice getting the correct beat before you actually begin the scarf. Also add to warp length if you want to weave more than one scarf (two yards for each).

Other applications

Don't stop with these directions! First, consider choosing other color combinations. A good design plan is to choose dark and light shades of a similar hue with accent threads in a contrasting hue (a warm red-violet contrasts with two cool blues in this scarf). The fact that shadow weave is essentially plain weave makes it a very versatile structure for other fabric types. It can have a soft hand for scarves and shawls (in silks, wools, Tencel, or the wool/silk combination used here), or it can be woven in thicker threads for blankets and throws, or in linens and cottons for table runners and mats.



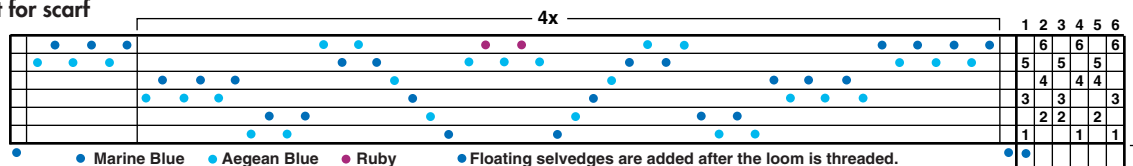
Louise French of St. Paul, Minnesota, a weaver for twenty-five years, enjoys sharing her love of weaving through teaching.





PROJECT PLANNER FOR SCARF

1. Draft for scarf



2. Warp color order

	13x	2x	22x	2x	12x	
99	1	1	1	1	1	Aegean Blue
8			1		1	Ruby
91	1		1		1	Marine Blue

One hour Wind the warp

Wind a warp of 198 ends 3 yd long as in Figure 2. Wind 1 Marine Blue and 1 Aegean Blue together, keeping them separate with a finger but placing them together in the cross. When you come to the first Ruby end, cut the Marine Blue, tie on the Ruby, and make a complete pass with Ruby and Aegean Blue. Then cut the Ruby thread, tie on the Marine Blue, and continue.

Thirty minutes Beam the warp

Place lease sticks in the cross, center the warp in a raddle for a weaving width of 10" (20 ends per 1" section), and wind the warp on the warp beam under firm and even tension, packing the layers with smooth paper.

Ninety minutes Thread the warp

Thread the shafts following Figure 1 (even though the two threads are together in the cross, always thread the dark one first).

Forty-five minutes Sley the reed

Sley 2/dent in a 10-dent reed and tie the warp onto the front apron rod. Measure 2 Marine Blue ends each $3\frac{1}{2}$ yd for floating selvages (tie to the front apron rod, pass through the reed but not through a heddle, suspend from the back beam, and weight).

Thirty minutes Prepare to weave

Wind bobbins for 2 boat shuttles, one with Aegean Blue, the other with Marine Blue. Wind the Ruby weft on a stick shuttle. Weave a heading in scrap yarn.

Thirty minutes Hemstitch

Weave a few picks following Figure 1. Hemstitch the first 2 rows, including 4 ends in each stitch.

Four hours Weave the fabric

Continue weaving until you reach the first Ruby picks. Do not break off the

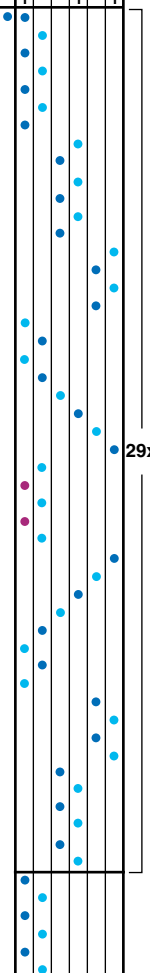
Marine Blue thread, simply lay the shuttle on the web. Place the Ruby weft in the shed, leaving a 5" tail. Beat in place. Weave the light Aegean Blue pick. Weave the second pick of Ruby, bringing the tail from the first pick up into the shed and overlapping with the Ruby weft somewhere in the middle of the web to avoid any thread buildup on the selvages. Trim the two tails. Return to alternating Aegean Blue and Marine Blue wefts, and continue in this way for 72" following Figure 1.

Thirty minutes Hemstitch

Hemstitch as at the beginning.

Thirty minutes Finish the fabric

Remove the scarf from the loom. Soak in warm soapy water for 5 minutes. Gently squeeze the fabric for a few minutes and then rinse thoroughly in warm water. Roll in a towel to remove excess water and lay flat to dry. When the scarf is almost dry, press both sides with a steam iron. Trim fringe to desired length.



PROJECT AT-A-GLANCE

Weave structure for scarf

Shadow weave.

Equipment

6-shaft loom, 10" weaving width; 10-dent reed; 2 boat shuttles, 1 stick shuttle.

Yarns

Warp: 2-ply wool/silk (5,040 yd/lb), Aegean Blue, 297 yd (1 oz); Marine Blue, 280 yd ($\frac{1}{2}$ oz); Ruby, 24 yd ($\frac{1}{8}$ oz). (Two floating selvages in Marine Blue, $3\frac{1}{2}$ yd

long each, are added at the loom.) Weft: 2-ply wool/silk (5,040 yd/lb), Aegean Blue, 220 yd ($\frac{1}{4}$ oz); Marine Blue, 204 yd ($\frac{1}{4}$ oz); Ruby, 18 yd.

Yarn sources

JaggerSpun Zephyr wool/silk is available from most weaving suppliers.

Warp order and length

198 ends 3 yd long (not including floating selvages) following the color order in

Figure 2 (allows 4" for take-up, 32" for loom waste; loom waste includes fringe).

Warp and weft spacing

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

Weft: 20 ppi. Woven length (measured under tension on the loom): 72".

Finished dimensions

After washing, amounts produce one scarf $8\frac{3}{8}" \times 62"$ plus 4" fringe at each end.

YARNS FROM FINLAND

Imported By



ANN EATON

from Helmi Vuorelma Co.

WOOL

Satakieli 7/2 Finnweave
Ryijylanka 7/3
Kampavilla 36/2 worsted
Perinnelanka 12/1
Vilperti (wool-cotton blend)

COTTON

Pilvi 8/3
Tuuli 12/2
Sade 18/2
Seine Twine #6, 9, 12, 15 & 18

LINEN

Tow Linen #4 & #8
Line Linen 30/2 & 12/2
Purjelanka 8/3 warp

*Other special order yarns
Color cards \$1.50 each yarn*

Ann Eaton

3 Windward Ave.

White Plains, NY 10605

(914) 946-9180

Fiesta Tablecloth & Napkin Kit



Weave Fiesta ware inspired tablecloth & napkins as featured in this issue.

Our Yarn Package contains just the right amount of yarns to weave the tablecloth and four napkins. Instructions on pages 56-59.

Cotton Clouds 5176 S. 14th Ave., Safford, AZ 85546
www.cottonclouds.com 1-800-322-7888

KFT-2005.....\$47.95
(add \$8.50 S&H in US)

DRAGON TALE YARNS

from

EARTH GUILD



- 16 colors: 10 solids & 6 rainbows, on 8 oz cones
- 4 matte cottons, 4 lustrous rayons, smooth & textured
- weave, knit & crochet: garments, linens & artwork
- samples \$1 postpaid, or see our web-site for colors

available at fine yarn shops

EARTH GUILD • 33 Haywood Street • Asheville NC 28801
www.earthguild.com • 1-800-327-8448 • inform@earthguild.com



Quality weaving looms and accessories handcrafted of native hardwoods

- ❖ Knitting Spools
- ❖ Pocket Looms
- ❖ Large and small Frame Looms
- ❖ Slant Looms
- ❖ Mini-Inkle Looms
- ❖ Warping boards
- ❖ Yarn holders and shuttles

Write or call for a free flyer

Good Wood Looms

PO Box 987

Langley, WA 98260

Phone & fax: (360) 730-1826

e-mail goodwood@whidbey.com

www.goodwoodlooms.com

Consider the possibilities...

Mountain Colors
HAND-PAINTED YARNS

45 Beautiful Colorways!

www.mountaincolors.com • (406) 961-1900

Lake Metroparks' Fiberfest 2005



Festival and Marketplace:

Sat & Sun, June 25-26

9 am to 5 pm • Admission applies • Free parking

www.lakemetroparks.com



- Fiber Arts Show: June 8 - 26
- Fiber Arts Workshops: June 23 - 26
Spinning • Knitting • Dyeing • More
Weaving Workshops with Mimi Smith
- Fiber Producing Animals:
Demonstrations • Hands on Sessions • Fleecce Competitions



For information call 800-366-FARM (3276) • 8800 Chardon Rd. Kirtland, OH 44094

A Wool and Lace Poncho

for all seasons

RITA HAGENBRUCH

Weavers often have to satisfy more than one goal with a single woven item. This project fulfills my fourteen-year-old daughter's wish for a new poncho—and it also answers a color challenge issued by my guild: to weave a project using assigned colors of Dutch Boy paint chips. The poncho colors are as close as I could come to the paint chips that were in the sealed envelope handed to me while also pleasing my daughter. Most of the time, weaving one item for two completely unrelated purposes leads to joyful surprises.

Although ponchos fit loosely, they hang best if they are designed to fit the person who'll wear them. Here's a great way to size a poncho.

Designing a poncho

Get a large piece of paper or poster board. Measure the distance from one shoulder to the other of the designated poncho wearer. Draw a line this length as the base of a triangle across one corner of the paper so that both of the paper "sides" that connect the corner with the line are the same measurement. This measurement will be "x." For example, the shoulder measurement for this poncho is 15". With this line as the base, the equal (paper) sides of the triangle are 10 $\frac{3}{8}$ " each. Now measure the poncho wearer's arm length from shoulder to wrist (sleeve length), 20" for this poncho. This measurement will be "y."

Use the following equation to plan the width of the warp in the reed: Width in the reed = $x + y + \text{allowance for draw-in}$

and shrinkage. For a sleeve length (y) of 20", therefore, width in the reed = 10 $\frac{3}{8}$ " + 20 + 2" (draw-in and shrinkage) = 32 $\frac{5}{8}$ ".

For warp length, use this equation: Warp length = 2 times the width in the reed + 2x + allowance for take-up and shrinkage + loom waste. For this poncho, therefore, warp length = 2 times 32 $\frac{5}{8}$ " + 2 times 10 $\frac{3}{8}$ " + 8" (take-up and shrinkage) + 24" (loom waste) = 118 $\frac{1}{2}$ ".

An additional consideration if you are planning a plaid is to make sure the color repeats place the plaid squares so they are centered when they become diamonds in the finished poncho. When I am planning any garment in plaid, I usually allow extra warp length since I may need it for matching the plaid at the seams.

The design for this poncho (see construction details a–c) places the fringe along the diagonal from the neckline to one side. This flattering line also makes the fringe less likely to get caught in a school locker or car door.

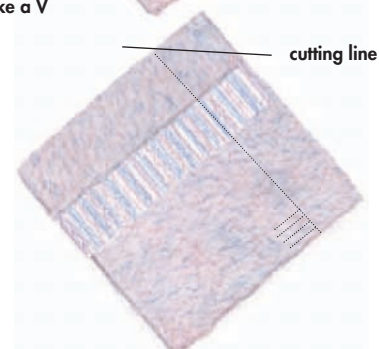
As a garment, the poncho is a perfect fashion for handwoven fabrics. It allows you to keep your hands free, yet it doesn't fall from your shoulders like a shawl. Follow the directions given here for a poncho like this one, or use them as a springboard for your own design and enter *Handwoven's* contest (see page 5).



a. Cut fabric into two pieces



b. Overlap to make a V



c. Fold the back fringe and flap forward to cover the front panel; fold the front flap and fringe back to cover the back panel. Stitch together along fringe edges. Cut across the top corner for neck opening.



Rita Hagenbruch of Harvard, Illinois, teaches at the Sievers School of Fiber Arts, specializing in clothing and household textiles.

Here's a great poncho shape with diagonal fringe on both the front and the back for a flattering line and a graceful drape. You can use this poncho pattern with other materials. Try wool/silk or finer wools for a dressier look or Tencel or silk for summer. In smoother fibers, the bit of huck lace at the center of the squares in the plaid will become a more prominent design element. If you create your own design, don't forget to enter *Handwoven's* Poncho Contest (see the Poncho Primer, page 71 and contest details on page 78).



STEPS FOR WEAVING THE PONCHO

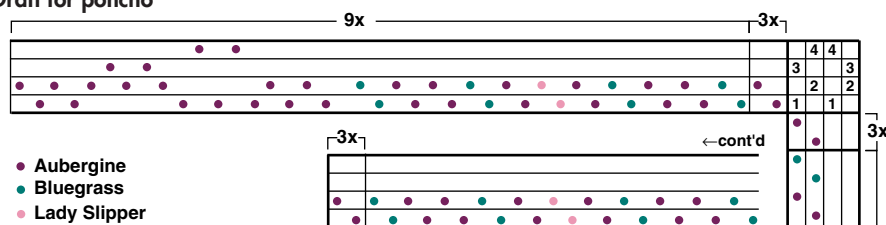
Step 1 Wind a warp $3\frac{1}{2}$ yd long following the color order in Figure 2. If you wind all of the threads in the same warp chain, you will need to cut and tie one end to another at each color change. To avoid this, you can wind each color as a separate chain and warp front to back as described here. For each chain: Tie the cross, make a choke tie about 20" from the cross end, cut both end loops, and chain the warp from the warping board.

Step 2 Sley the Aubergine warp chain first, skipping dents for the other colors. Since there is only one end per dent, this is easy to do by directly following the color order chart in Figure 2. For example, sley 6 Aubergine ends, skip 2 dents (for Bluegrass), sley 4 Aubergine ends, skip 2 dents (for Bluegrass), sley 2 Aubergine ends, skip 2 dents (for Lady Slipper), and continue. Then, in the same way, sley the other two chains in the empty dents.

Step 3 Thread the shafts following Figure 1. Tie the threaded ends onto the apron rod of the warp beam, undo the choke ties, and spread the three chains to straighten the threads at the front beam. Pull on 2–3" sections (including all three colors in each section) to apply tension after each turn of the warp beam.

Step 4 Tie the warp onto the front apron rod and weave a heading allowing 8" for fringe. Weave at a consistent 12 ppi following Figure 1 for 86". Hemstitch over the first and

1. Draft for poncho



2. Warp color order

varp color order																			
										9x									
20	2										2								Lady Slipper
80	2	2		2	2		2	2		2	2		2	2		2	2	Bluegrass	
294	6	4	2	2	2	4	18	4	2	2	2	4	6					Aubergine	
394																			

last 2 weft rows including 3 warp threads in each stitch (4 in the last stitch). Begin and end the Bluegrass and Lady Slipper wefts as you go, but carry the Aubergine weft up the selvage.

Step 5 Cut the fabric from the loom allowing 8" fringe at each end and prepare a twisted fringe using 6 threads (two groups of 3) in each fringe (one group of 4 in the last fringe); secure with an overhand knot.

Step 6 Fill the washing machine with warm water and a small amount of Orvus Paste. With the machine off, soak the fabric for 20 minutes. Agitate the cloth in the washer with your hands until it feels soft (if you full the fabric too much the lace holes will disappear completely and the poncho will lose some of its drape). Spin the water out on a gentle cycle, remove the cloth, refill the washer with warm rinse water, and then place the cloth back in the water. Spin again on a gentle cycle

and repeat this rinse process until no soap residue remains. Lay the fabric flat or over a rod to dry and then press with a warm iron.

Step 7 To construct the poncho: Machine stitch two lines across the center of the fabric and cut between them to make two panels (see a, page 68). Lay one panel over the other (see b, page 68). Fold the fringe end of the back panel over the edge of the front panel and the fringe end of the front panel to the back (see c, page 68), matching the plaids. Stitch to join the panels along the fringe edges. Machine stitch $\frac{3}{4}$ " away from this seam on each excess fabric flap inside. Cut away the flap beyond this stitching and save for neck facings (if desired).

Step 8 Measure the circumference of the wearer's head and cut top corner for a neck opening to fit. Stay-stitch opening. Finish neck opening with facings or knit or crochet a trim. Trim or hem all edges.

PROJECT AT-A-GLANCE

Weave structure for poncho

Huck lace and plain weave.

Equipment

4-shaft loom, 33" weaving width; 12-dent reed; 3 shuttles.

Yarns

Warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Aubergine, 1,029 yd (9 oz), Bluegrass, 280 yd (2½ oz), and Lady Slipper 70 yd (¾ oz).

Weft: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Aubergine, 783 yd (7 oz), Bluegrass, 209 yd (1⅞ oz), and Lady Slipper 53 yd (½ oz).

Yarn sources

2-ply Shetland wool yarns are from Harrisville Designs.

Warp order and length

394 ends $3\frac{1}{2}$ yd long following Figure 2 (includes 8" take-up, 8" allowance for

matching plaids and 32" loom waste; loom waste includes 8" fringe at each end).

Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 32⅞".

Weft: 12 ppi. Woven length (measured under tension on the loom): 86".

Finished dimensions

After washing, amounts produce length of yardage 29" × 82" plus 4" fringe.

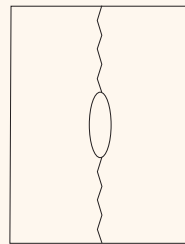


Poncho Primer

There are many different garment forms that fall under the label “poncho.” At *Handwoven* we define a poncho as an unfitted overgarment without sleeves. Here is a little primer on its traditional forms.

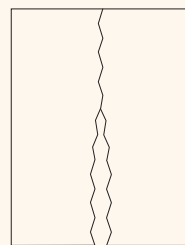
Poncho

A traditional poncho is made of two pieces of fabric that are stitched together lengthwise except for a slit in the middle for a neck opening.



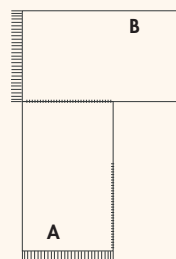
Ruana

A ruana is two pieces of fabric that are stitched together lengthwise partway, leaving two tails of fabric that can be draped over the shoulders like a shawl.



Quechquemitl

A quechquemitl is two pieces of cloth that are first stitched together at right angles. They are stitched again (the end of B to the selvedge of A) to form a tent-like shape.



With the poncho's revival, there are new forms emerging daily. Share your creations and enter *Handwoven's* contest. See page 78 for details.

Handwoven. Fabric Forecast

The Year in Review DARYL LANCASTER

This issue marks the end of the second year of *Handwoven's* Fabric Forecasts. The bright, fresh Forecast colors for '05–06 have encouraged many of us to stretch our color comfort zones—and the results are inspiring. This issue's Year in Review gallery shows examples from the Seashell Pastels and River Stones palettes (Spring/Summer '05) and the Eccentric and Assertive and Feathers and Wings palettes (Fall/Winter '05–'06).

In many cases, weavers have chosen to use only a few colors from the selected palette. For example, Barbara Herbster and Lynn Tedder have each used different hues from the Seashell Pastels palette. Lynn combines a flecked blue-gray wool with a Harrisville Sandalwood for a tweed effect (she calls it “Drab Dandruff” for the flecks). Barbara focuses on the true pastels with a primary hue of periwinkle blue for her summer shorts and top.

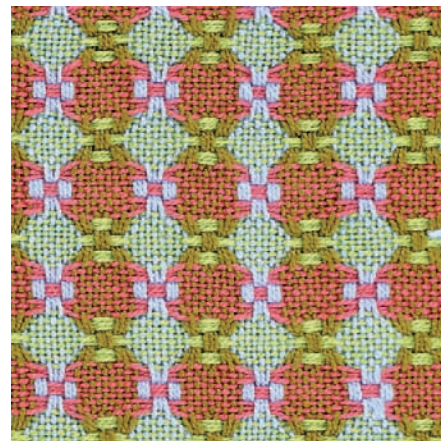
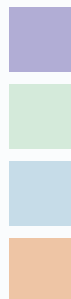
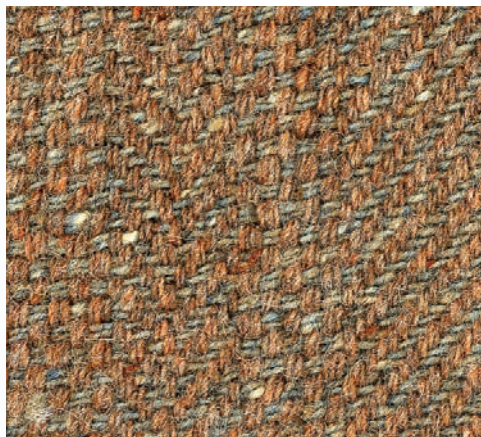
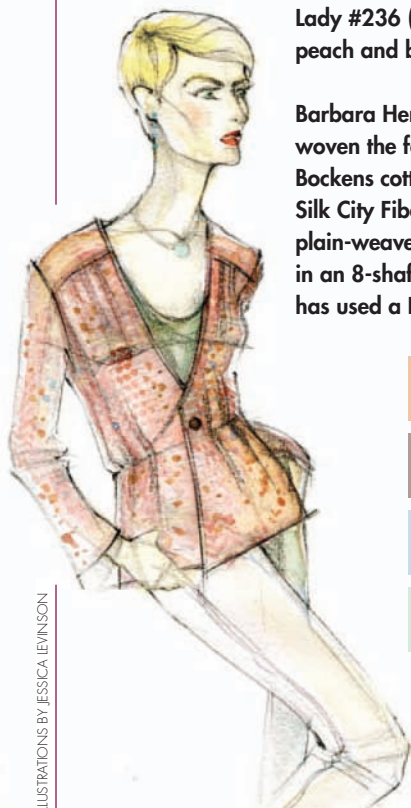
The bright colors in the Eccentric and Assertive palette work so well together that weavers have tended to use them all! To brighten their studios this winter, Ruby Leslie has added black to the palette to create a vibrant shawl/poncho that explodes like fireworks, and Sara Goodman has used the full spectrum for accent pillows.

SEASHELL PASTELS



Lynn Tedder of Tulsa, Oklahoma, has combined herringbone twill and basket weave for her wool tweed yardage. The fabric would make an ideal jacket using a pattern like Folkwear's *Sophisticated Lady* #236 (at left). Lynn's tweed uses a subtle combination of the peach and blue-gray tones in the Seashell Pastels palette.

Barbara Herbster of Manchester by the Sea, Massachusetts, has woven the fabric for her sportswear ensemble (at right) in 16/2 Bockens cotton from Nordic Studios. An eyelash novelty yarn from Silk City Fibers is the supplementary warp on a periwinkle blue plain-weave ground. The shorts and the blouse underlayer are woven in an 8-shaft huck variation from Russell Groff. For the garment, she has used a D'Leas pattern called *Le Top* from Waechter's Silk Shop.





ECCENTRIC & ASSERTIVE



PHOTOGRAPH BY KEN LESLIE

Ruby Leslie of Hardwick, Vermont, has woven this "Mexican Fiesta" poncho from Conshohocken Softball cotton and a multicolored nubbed rayon knitting yarn from her "finely aged special reserves." The fabric is plain weave, woven double width on her 22"-wide loom.



Sara Goodman of Lyme, New Hampshire, has woven these pillows from Harrisville Shetland with heavier Harrisville Designer yarns added randomly for texture. The weave structure is doubleweave with color-and-weave effects.



PHOTOGRAPH BY DAVID HYERLE

Out of all of the eight palettes for the year, River Stones (Summer '05) is the most popular. Stefanie Meisel (page 74) has created a table runner in which even the texture suggests stones—differential shrinkage between the wool and cotton yarns during finishing causes small puffs in the fabric. (See complete weaving directions for the runner in this issue's Jump Start, pages 76–77.) Sherrie Miller (page 74) has woven the fabric for a fringed jacket that uses only the most neutral portion of the River Stones palette, while Betsy Blumenthal's lovely fulled wool jacket fabric uses the more colorful hues. It is fascinating to see what happens when only a portion of a palette is used!

The Feathers and Wings palette from Fall/Winter '05–'06 has also inspired many weavers. Evoking the wings of an exotic bird, it yields some wonderful fabric designs. Caroline Hicks-Ellwood, Daryl Lancaster, and Dianne Totten (page 75) have each focused on different parts of the palette for three very different interpretations.

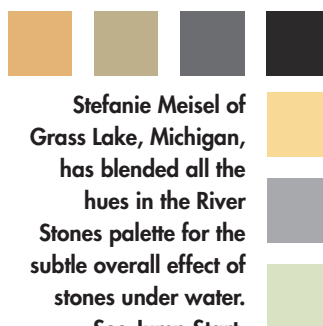
The September/October 2005 issue will bring you the Forecasts for Spring/Summer '06. We hope you'll use them!



RIVER STONES

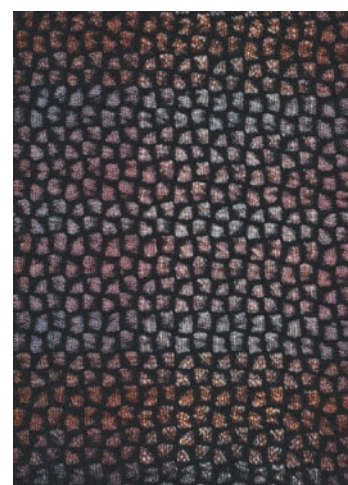


PHOTOGRAPH BY BETSY BLUMENTHAL

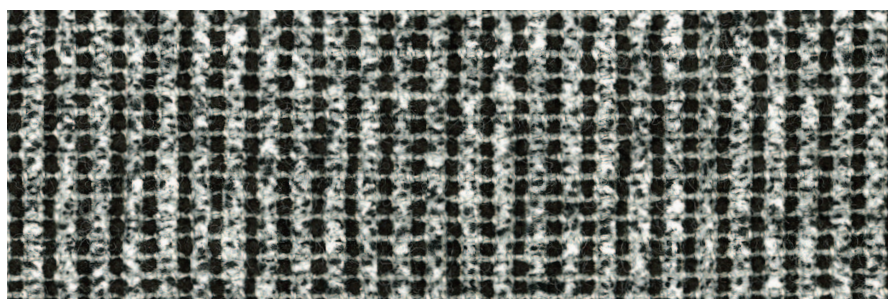


Stefanie Meisel of Grass Lake, Michigan, has blended all the hues in the River Stones palette for the subtle overall effect of stones under water.

See Jump Start, pages 76–77 for complete instructions.



This fabric, by Betsy Blumenthal of Boulder, Colorado, woven in M's and O's with a hand-dyed 18/2 merino wool and silk/linen warp and a tightly spun black Z-twist wool weft, has been fulled in the washing machine. The jacket style is from a modified Butterick pattern.



Sherrie Miller of Whippany, New Jersey, has woven the fabric for this fringed jacket in plain weave. The warp is 8/2 cotton, black chenille, and an unusual "dotted" gray and white chenille from Silk City Fibers. The weft is all 8/2 cotton for easy weaving with one shuttle. The classic jacket pattern is from a workshop with Daryl Lancaster.



PHOTOGRAPH BY MALCOM MILLER



FEATHERS & WINGS

PHOTOGRAPH BY KEVIN LANCASTER



Caroline Hicks-Ellwood of Hillsborough, New Jersey, has hand-dyed the warp for this rayon chenille jacket with Procion MX dyes from Pro Chem. The weft is 28/2 merino wool from Silk City Fibers. This jacket pattern is also from a workshop with Daryl Lancaster.

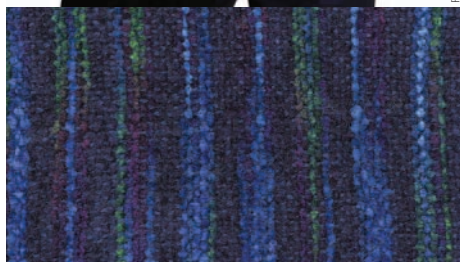
Daryl Lancaster of Lincoln Park, New Jersey, has joined pieces of handwoven fabric from her stash woven from silk, cotton, and rayon yarns. She has constructed this vest using a pattern she designed.



PHOTOGRAPH BY ROBERT ELLWOOD



Dianne Totten of Marietta, Georgia, has hand-dyed the warp and weft in this rayon chenille plain-weave scarf. The purse is also hand-dyed with a rayon silk blend warp and a rayon novelty weft from Webs. The fabric for the purse combines a straight twill with a 5-end advancing twill on twelve shafts, adapted from a 16-shaft draft in *Exploring Multishaft Designs* by Bonnie Inouye.



PHOTOGRAPHS BY DIANNE TOTTON



PROJECT AT-A-GLANCE

Weave structure for runner

Deflected doubleweave.

Equipment

8-shaft loom, 21" weaving width; 10-dent reed; 3 shuttles, 6 bobbins.

Yarns

Warp: 18/2 merino wool (5,040 yd/lb), Black, 492 yd (1 $\frac{3}{8}$ oz). 10/2 pearl cotton (4,200 yd/lb), Charcoal #78, 192 yd ($\frac{3}{4}$ oz); Bark #145, Medium Gray #19, and Phosphate #123, 144 yd ($\frac{3}{8}$ oz) ea; Safari #140, 126 yd ($\frac{1}{2}$ oz);

Cactus #134, 18 yd ($\frac{1}{2}$ oz).
Weft: 18/2 merino wool (5,040 yd/lb), Black, 421 yd (1 $\frac{1}{2}$ oz). 10/2 pearl cotton (4,200 yd/lb), Charcoal #78, 260 yd (1 oz); Bark #145 and Medium Gray #19, 306 yd (1 $\frac{1}{2}$ oz) ea; Phosphate #123, 268 yd (1 oz); #134 Cactus, 38 yd ($\frac{1}{2}$ oz).

Yarn sources

JaggerSpun Superfine Merino and UKI pearl cottons are available from most suppliers.

Warp order and length

420 total ends (164 ends wool, 256 ends

cotton; includes 2 doubled floating selvages) 3 yd long following Figure 2 (allows 4" take-up and 21" loom waste; loom waste includes fringe).

Warp and weft spacing

20 epi (2/dent in a 10-dent reed). Width in the reed: 21".

Weft: 30 ppi. Woven length (measured under tension on the loom): 83".

Finished dimensions

After washing, amounts produce one runner 14" $\times$ 58 $\frac{1}{2}$ " (shrinkage = about 30%).

Handwoven.

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.

8/2 Tencel in 48 Brilliant Colors!

The Complete Source for All Your Weaving Needs!

- Lecter Weaving Looms, Repair Parts & Accessories
- Weaving/Spinning/Knitting Tools
- Large Selection of Yarns in a Rainbow of Colors including:

Cotton
Map Cotton
Cotton/Mix Ends
Mererized Cotton
Orlon (Acrylic)
Woolen Felt
Wool Stripes
Cotton

Rayon Chenille
Tweed Yarn
Cotton/Linen Rug Warp
J Collingwood Rug Wool
Kiln/Belgian Linen
Alpaca Yarn
Lopi Wool Yarn
Peace Fleeces



Camilla Valley Farm Weavers' Supply

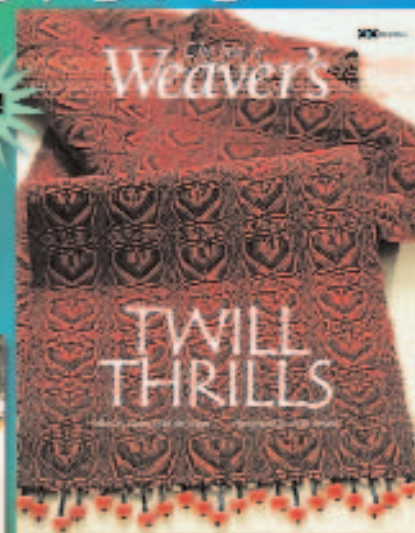
phone: (519) 941-0738
fax: (519) 941-0804
PO Box 341, Orangeville, Ontario, Canada L9M 2Z7
email: renewment@camillavalleyfarm.com
www.CamillaValleyFarm.com

Contact us for Free Catalog & Yarn Sample Cards

Camilla Valley Farm

THE BEST OF Weaver's

NEW!



\$29.95 US - \$40.95 CAN

BOOKS

AVAILABLE AT FINE WEAVING STORES EVERYWHERE

OR FROM:
WWW.STITCHESMARKET.COM/WEAVERSBOOKS

XX INC. XX BOOKS, KNITTER'S MAGAZINE, & STITCHES PATTERN

THE WEAVING CONNECTION

WEBSITE LISTINGS

Your Guide to Shopping on the Web

SOFTWARE

Braid Runner
www.rosalieneilson.com
(503) 659-7243

Canyon Art Company
www.weaveit.com
(970) 261-1612

ProWeave
www.proweave.com
(613) 253-2249

Riverside Fiber Arts Studio
www.riversidefiberarts.com
(215) 862-4771

WEAVING EQUIPMENT

Ashford Handicrafts
www.ashford.co.nz
+ 64 3 308 9087

AVL Looms
www.avlusa.com
(800) 626-9615

Dundas-Montana Loom Co.
www.dundasloom.com
(406) 542-1249

Fireside Fiberarts
www.firesidelooms.com
(360) 437-0733

Harrisville Designs
www.harrisville.com
(603) 827-3333

Leclerc Looms
www.leclerclooms.com
(819) 362-7207

Leesburg Looms
www.leelooms.com
(800) 329-9254

Louet Sales
www.louet.com
(613) 925-4502

Mirrix Looms
www.mirrixlooms.com
(800) 914-2614

Mountain Loom Co.
www.mtnloom.com
(800) 238-0296

Norwood Looms
www.norwoodlooms.com

Purrrington Looms
www.purrringtonlooms.com
(304) 743-5455

Schacht Spindle Co., Inc.
www.schachtspindle.com
(800) 228-2553

Toika USA
www.toikausa.com
(413) 584-2225

WEAVING SHOPS/ MAIL ORDER

Apple Hollow Fiber Arts
www.applehollow.com
(888) 324-8302

Bountiful
www.bountifulspinweave.com
(877) 586-9332

Carol Leigh's Hillcreek Fiber Studio
www.hillcreekfiberstudio.com
(800) 874-9328 (TRI-WEAV)

Carolina Homespun
www.carolinahomespun.com
(800) 450-7786

Creative Fibers
www.creativefibers.com
(612) 927-8307

The Fiber Studio
www.fiberstudio.com
(603) 428-7830

Jane's Fiber & Beads
www.janesfiberandbeads.com
(423) 639-7919

Lakeside Fibers
www.lakesidefibers.com
(608) 257-2999

Loominesce
www.loominesce.com
(866) 412-8136

Mielke's Farm
www.mielkesfarm.com
(715) 435-4494

Shannock Tapestry Looms
www.shannocklooms.com
(360) 573-7264

Weaving Southwest
www.weavingsouthwest.com
(800) 765-1272

The Woolery
www.woolery.com
(800) 441-9665

Wooly Wonders
www.woolywonders.com
(888) 299-6310

Yarn Barn
www.yarnbarn-ks.com
(800) 468-0035

WEB SITE DESIGN

Cosmos Web Design
www.cosmoswebdesign.com
(303) 818-4426

YARNS

Breezy Manor Angoras
www.breezymanor.com
(317) 831-4700

Cotton Clouds
www.cottonclouds.com
(800) 322-7888

Great Northern Weaving
www.greatnorthernweaving.com
(800) 370-7235

Halcyon Yarn
www.halcyonyarn.com
(800) 341-0282

Harrisville Designs
www.harrisville.com
(603) 827-3333

HollyBee Yarns
www.HollyBeeYarns.com
(828) 893-2218

Jane Stafford Textiles
www.saltspring.com/jstafford
(250) 537-9468

Lambspun of Colorado
www.lambspun.com
(800) 558-5262

Nordic Studio
www.nordicstudio.com
(613) 384-3629

Treenway Silks
www.treenwaysilks.com
(888) 383-SILK (7455)

UKI Supreme Corp.
www.uki-supreme.com
(888) 604-6975

Webs
www.yarn.com
(413) 584-2225

Handwoven.

To advertise here call Sharon Altergott at
(877) 613-4630 or e-mail SharonA@interweave.com

The Handwoven Marketplace

WEAVING SHOP DIRECTORY

ARIZONA

Fiber Factory—Mesa

The Southwest's most complete yarn shop. Yarn, accessories, equipment, and classes for four-harness, card, inkle, Navajo, rigid heddle, and tapestry weaving. www.fiberfactory.com
150 W. Main St. (480) 969-4346

CALIFORNIA

Custom Handweavers—Mountain View

We offer courses to advance skills at every level. Also looms, wheels, accessories, and materials, a feast of yarns for weaving and knitting, and weaving books. www.customhandweavers.com
2267 Old Middlefield Way (650) 967-0831

The Village Spinning & Weaving Shop—Solvang
Located in the Danish village of Solvang. Open 9:30 to 5:30 Monday through Saturday and 11:00 to 5:00 Sundays. <http://villagespinweave.com>; e-mail villagespinweave@earthlink.net
425 Alisal Rd. (805) 686-1192 order line (888) 686-1192

COLORADO

DJ's FiberCrafts—Florence

At DJ's FiberCrafts customers will find quality materials to support weavers, knitters, and spinners. Many classes are available. www.djsfibercrafts.com; e-mail djs@earthlink.net
106 W. Main St. (719) 784-0775

The Indigo Thread—Fort Collins

Weaving, spinning, and knitting supplies, equipment, fibers, yarns, dyes and workshops. Quality selection, excellent prices.
3307 S. College Ave. (970) 225-8001

Tao Mundo—Salida

Historic downtown Salida's largest fiber studio & teaching center; looms, spinning, fiberarts exhibits, handwovens, weekend retreats. E-mail: taomundo@yahoo.com
137 W. 2nd Street (719) 539-5400; (877) 839-5400 (orders)

FLORIDA

Uncommon Threads—Palm Harbor

Catering to the fiber arts of weaving, spinning, knitting, crocheting, and beading with a wide variety of yarns and fibers ranging from basic to funky. E-mail nnollett@gte.net
31962 US 19 North (727) 784-6778

ILLINOIS

Wool, Warp & Wheel—Richmond

Weaving, spinning and knitting supplies and equipment. We feature looms and yarns by Harrisville Designs and Baynes Spinning Wheels. www.woolwarpandwheel.com
5605 Mill St. (815) 678-4063

MARYLAND

Handwoven by Ira—Takoma

Yarns, looms (Schacht, Leclerc), weaving accessories, beginning and advanced weaving classes. Finished products: scarves, throws, shawls, blankets. www.handwovenbyira.com; e-mail customerservice@handwovenbyira.com
6925 Willow St. (301) 585-9505

MASSACHUSETTS

Webs—Northhampton

At Webs, you'll find an incredible selection of looms and weaving supplies, spinning wheels, knitting tools—and of course, yarn! Shop on-line: www.yarn.com; e-mail webs@yarn.com
Service Center Road (800) FOR-WEBS (367-9327)

MINNESOTA

Silver Creek Cabin—Maple Lake

For those on a fiber diet, you should be able to find something to satisfy your cravings. Also unique gift items and Basketville baskets.
46 Birch St. (320) 963-4533

Creative Fibers—Minneapolis

Premier weaving and knitting shop carrying supplies for weavers, knitters, basketry, rug hookers, spinners & beaders. www.creativefibers.com
5416 Penn Ave. S. (612) 927-8307

NEBRASKA

The Plum Nelly—Hastings

"Plum Nelly" means just about everything. In this case everything a fiber artists needs—looms, spinning wheels, fleece, yarn, shuttles, books, magazines, classes.
113 N. Hastings Ave. (402) 462-2490

NEW HAMPSHIRE

The Fiber Studio—Henniker

Our own 1300 yard rayon chenille, perle cotton, cot-tolin, mill ends and rug wools, 8/2 cotton and flake, linen blends, rayons, novelties. Hand-dyed natural yarns. Looms, equipment, books. Online Yarn Specials! Yarn samples—\$6.00 set. www.fiberstudio.com; e-mail sales@fiberstudio.com
9 Foster Hill Rd. (603) 428-7830

NEW MEXICO

Cimarron Handweaving—Cimarron

Complete specialty yarn shop/weaving studio. Schacht looms, accessories, books, lessons, beads. Original custom designs. Gorgeous finished handwovens and jewelry.
31041 Hwy 64 (505) 376-2051

The Española Valley Fiber Arts Center—Española

Yarns, fibers, looms; weaving, knitting & spinning supplies, books, dyes & more. Cooperative gallery. Year-round classes. Between Santa Fe and Taos. E-mail info@evfac.org; www.evfac.org
325 Paseo De Oriate (505) 747-3577

NEW YORK

Pollywogs—Wayland

Large variety of beautiful knitting, weaving yarns, spinning fibers. Extensive line of Fiber Trends, other popular knitting patterns, books. www.mypollywogs.com
7 Bush Ave. (585) 728-5667

OHIO

The Little House—Clyde

Friendly shop filled with spinning and weaving supplies, yarns, lots of books, and more. Call ahead, we take a day of retirement sometimes. Closed Sundays. Website—www.littlehousespinning.com
1927 N. Main St. (800) 554-7973

OREGON

fiber arts northwest-Portland

Quality & unique natural fibers; partial cones available. Looms; books; supplies; instruction; inspiration. Major brands represented. Easy access with parking. Call for directions. www.fiberartsnorthwest.com
0315 SW Montgomery St. #340 (503) 224-3536

PENNSYLVANIA

Arasapha Farm—Gradyville

Fifty shades of worsted yarn from Bartlett yarns plus bulky & sport weight. Ashford wheels and looms, pattern books, sheepskins, spinning & weaving lessons.
1833 Middletown Road (484) 614-2623 (cell phone)

Silverbrook Fiber Arts & Sheepskins—Marchand
Schacht, Ashford, Louet wheels, looms, accessories; yarns including Brown Sheep, Henry's Attic, handspun, hand-dyed. Ten rooms in restored Victorian home. Classes. Punxsutawney/Indiana area. E-mail ginger@groundhog.net; www.groundhog.net/silverbrook
16040 US Hwy. Rt. 119 N (724) 286-3317

TENNESSEE

Jane's Fiber & Beads—Afton (Greeneville)

Weaving and spinning products by Ashford, Louet, Mirrix, and Schacht. Kumihimo and tassel supplies, books, Japanese beads, pearls, pressed glass, and classes. www.janesfiberandbeads.com; e-mail fiber@xtn.net
5415 E. Andrew Johnson Hwy. (423) 639-7919

TEXAS

Upstairs Studio—Laporte

We are a full service weaving, spinning, dyeing, and felting store. Located southeast of Houston, eight miles from NASA, and a mile from the bay. e-mail upsstudio@att.net
111 1/2 North Second St. (281) 470-0108

VIRGINIA

Springwater Fiber Workshop—Alexandria

Fiber art classes year-round in weaving, spinning, dyeing, surface design and more. Supply store with fibers, yarn, books, and equipment. Hotels nearby. www.springwaterfiber.org
808 North Fairfax St. (703) 549-3634

WASHINGTON

Fiber Arts Gallery—Port Angeles

Located downtown within walking distance of Victoria BC ferries. Showcasing over 45 local artists. Featuring one-of-a-kind gifts, new and used equipment, and weaving, spinning, and felting classes. E-mail jjjones@olypen.com
124 E. Front St. (800) 409-8680

WISCONSIN

Bahr Creek Llamas & Fiber Shop—Cedar Grove
Ertol "Roberta" electronic spinning wheel; Schacht, Ashford looms and wheels; Polanaise Mazurka wheels; Unicorn and Interweave books; yarns, fiber, llama roving, supplies and custom spinning. e-mail demaster@bahrcreek.com
N 1021 Sauk Trail (920) 668-6417

Susan's Fiber Shop—Columbus

Everything you need for your next weaving or spinning project is at Susan's! See our large selection of looms including Ashford, Norwood, Schacht, Louet, Harrisville, and Mirrix. Visit us or go to our website at www.susansfibershop.com.
N 250 Hwy A (888) 603-4237 (orders only)

Lakeside Fibers—Madison

Come see our new Weaving Center overlooking the lake featuring our exclusive 36" cherry Louet David loom with tension brake and matching bench! www.lakesidefibers.com; e-mail info @lakesidefibers.com
402 W. Lakeside St. (608) 257-2999

Fiberwood Studio, Ltd.—Milwaukee

Natural fiber yarns, chenilles, Schacht, Norwood, Leclerc looms and accessories, books. Beginning and Intermediate weaving classes. "Make It-Take It" workshops. Weaving kits. e-mail fiberwood@aol.com
2709 N. 92nd St. (414) 302-1849

Apple Hollow Fiber Arts—Sturgeon Bay

Spin, weave, and knit in beautiful Door County. Equipment, books, yarns, classes. Have an espresso and work on projects in our internet cafe. Website www.applehollow.com
732 Jefferson St. (920) 746-7815

CANADA

Cornerstone Fibres—Kingston, Ontario

Fun on-line shop offering weaving, spinning, felting, knitting supplies, yarns and more! Purebred angora rabbits and fibers also available. Website: www.crfibre.biz
678 Aylmer Crescent (613) 384-7272

To be listed in the "Weaving Shop Directory," please contact Sharon Altergott at (877) 613-4630 or SharonA@interweave.com. \$65 per issue; \$55 per issue for three-time commitment; \$45 per issue with one-year (five-time) commitment.

Sievers

SCHOOL OF FIBER ARTS

Washington Island, WI 54246
(920) 847-2264
Fax (920) 847-2676
e-mail: sievers@itol.com
www.sieversschool.com

BASKETRY

DYEING

FELTMAKING

HANDMADE PAPER

KNITTING

QUILTING

SPINNING

SURFACE DESIGN

WEARABLES

WEAVING

Loominesce



Annual Spring Sale!!

Colorful Yarns including:

22/2 Cottolin (120 colors)
Linen (from 12/1 to 28/2)
Tow Linen (6/1 and 8/1)
Linen lace (35/2 to 120/2),
Cotton Rug Warp (12/6 to 12/12)
Linen Rug Warp (8/2 to 8/5)
Wool (6/1-8/2-20/2)
Cotton (8/2, 16/2, 24/2, 30/2)

Swedish Wooden Swifts

Stainless Steel Reeds

Bobbin Winders

Folding Warping Boards

Discounts up to 33%

www.loominesce.com

or Call 1.866.412-8136



...lighting the way to your creative spinning and weaving

Surface Design Association

Enrich your life—join the Surface Design Association now to keep up with the latest trends and innovations in fiber. Be inspired by articles in the colorful *Surface Design Journal* quarterly. Be informed about professional opportunities, business tips, and studio techniques through the *SDA Newsletter*. Join our more than 3,300 members.

Surface Design Association
P.O. Box 360, Sebastopol, CA 95473-0360
707.829.3110
surfacedesign@mail.com

Send \$7 for a sample copy of the *Surface Design Journal*.

For more MEMBER BENEFITS visit:

www.surfacedesign.org



WeaveIt 5.0

Windows Weaving Program

Updated Versions of:

WeaveIt Basic

A basic drawdown program.

WeaveIt Pro

A full-feature design tool.

Plus . . . Loom control add-on

AVL, J-Made, Louet, Schacht

Check out the details and

Get a free demo at

www.weaveit.com



Canyon Art Company

2445 Ruby Mesa Ct.

Grand Junction, CO 81505

(970) 261-1612

sallyb@weaveit.com



Available again
the lovely

Shuttle Pendant
handcrafted in solid
14K gold \$150

Tubular Spectrum

Color Gamp Kit
20 brilliant colors
10/2 Mercerized Cotton
\$65
enough to weave 3 color studies !!

Gray Matter

Value Gamp Kit
Black, 5 shades of Gray & White
in 10/2 Mercerized Cotton
and tons of other great yarns!!!
Call for our free catalog

Lunatic Fringe

800/483-8749

Lunatic@talstar.com



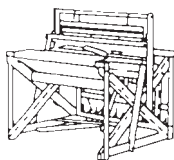
Beautiful Hand-dyed Knitting Yarns



Weaving Southwest
216-B Paseo del Pueblo Norte
Taos, New Mexico 87571
1.800.765.1272

www.weavingsouthwest.com

FROM RAGS TO RICHES



Turn Rags Into
Beautiful Rag
Rugs With An
Easy To Use
Leesburg Loom

- Sturdy Construction
- Smooth & Efficient Operation
- Factory Direct Prices
- Starting At \$475.00
- Financing Available
- *Full Line Of Weaving Supplies*
- *Call Or Write For A Free Brochure*

LEESBURG LOOMS AND SUPPLY
201 NORTH CHERRY STREET
VAN WERT, OHIO 45891
800-329-9254

SAVE on RUG WEAVING SUPPLIES

LOW PRICES LARGE SELECTION

- Wool rags
- Poly cotton 8/4 warp colors and natural
- Cotton 8/4 warp
- Selvages
- Rug filler
- Loopers; colored and natural
- Cotton rags on coils
- Yarns: 8/2 cotton & rayon chenille
- Rugs, Looms—new & used
- Books
- Braiding equipment & much more.

SAME DAY SERVICE

Catalog/samples: \$2.50
or send SASE for price list
www.greatnorthernweaving.com

GREAT NORTHERN WEAVING,
P.O. Box 462-H • Kalamazoo, MI 49004
CALL: 1-800-370-7235



basketry
book arts
dyeing
knitting
papermaking
spinning
surface design
textile arts
weaving

**the
weaving
works**

4717 Brooklyn Ave NE
Seattle, WA 98105

supplies/classes/books

web site: <http://www.weavingworks.com>

orders: 1-888-524-1221 info: (206)-524-1221 fax: (206)-524-0250



Prevent Animal Nudity
Organic Cotton • Tencel Blends • Ecospun

**NEW! 8/2 TENCEL
AVAILABLE IN DYE SKEINS**

New World Textiles.
Cotton Blends • Spinning Instruction • Handmade Charkhas • Yarn

(828) 669-1870 cotton@charkha.biz www.charkha.biz



Weave in the Palm of Your Hand
Modular Looms • Portable Weaving

BUXTON BROOK LOOMS

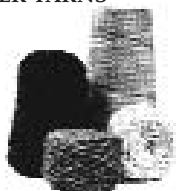
BUXTON BROOK LOOMS offers a wide range of products for your weaving pleasure.

- ◆ Weavette Looms
- ◆ Modular Textures: Patterns for the Weavette & Weave-It Loom
- ◆ Folding Scissors ◆ Weaving Needles
- ◆ Yarn Keeper ◆ Sportfolios

1350 WEST MAIN ST. WILLIAMSTOWN, MA 01267
WEAVETTES.COM ◆ 413 458 2782

MAIL ORDER YARNS

NATURAL FIBERS and BLENDS



alpaca • wools • cottons
mohairs • rayons

Name brands and first quality mill ends for knitters, weavers and machines. Agents for Leclerc, Schacht, Harrisville, Ashford, Louët.

Over 500 colors and textures.

Send \$6.00 for samples of Harrisville, Elite, Tahki, Plymouth, Crystal Palace, Rowan & more!

Periodic Updates • Quantity Discounts

ALSO AVAILABLE: Exotic fiber samples (approx. 150) of silks, angora, ribbon, cashmere, etc.—\$3.00.

Bare Hill Studios (Retail: Fiber Loft)
9 Massachusetts Ave. (Rt. 111)
PO Box 327, Harvard, MA 01451
800-874-YARN
yarn@TheFiberLoft.com
www.TheFiberLoft.com

Myths and Mountains
Textiles...
The Fabric of Society!



Travel faraway lands to meet textile designers, weavers and artists; attend workshops; visit studios and roam vibrant and colorful markets.

Tibet • Bhutan
India • Peru • China

Myths and Mountains
Call us now!
800-670-6984
www.mythsandmountains.com/textiles

Events, Exhibits, Classes, Travel

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

May 14–15. Annual exhibition and sale by Designing Weavers at The Judson Gallery of Contemporary and Traditional Art, 200 South Ave. 66, Los Angeles, including tour of stained glass studio May 15. Tour reservations, (800) 445-8376; Patricia Hinds, (909) 445-1722.

June 4–July 30. Artwear Celebrated, juried exhibit and fashion show of wearable art and Designing Weavers: A 30-Year Retrospective, at the Studio Channel Islands Art Center, 79 Daily Dr., PMB 270, Camarillo, CA 93010. Michele, (805) 383-1368; info@studiochannelislands.org; www.studiochannelislands.org.

August 16–21. Monterey County Fair Wool Show in Monterey. Fleece auction August 21. (831) 372-5863.

COLORADO

May 7–July 17. Fiber Celebration 2005, juried show sponsored by Northern Colorado Weavers Guild at Longmont Museum and Cultural Center, 400 Quail Rd., Longmont. Julia Bottom, 9240 Yellowstone Rd., Longmont, CO 80503. (303) 651-1372; NCWG@highstream.net; www.fortnet.org/NCWG.

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.

July 15–August 27. Fiber Celebrated 2005, juried exhibition in conjunction with Intermountain Weavers Conference, in Durango. Sharon Sichi, Box 673, Flora Vista, NM 87415. (505) 334-6823; daltonk@fisi.net; www.intermountainweavers.org.

DISTRICT OF COLUMBIA

Through June 5. Textiles as Containers. **Through September 18.** Treasures from Insular Southeast Asia. **June 4–5.** Celebration of Textiles. **July 1–January 15, 2006.** Huari Ceremonial Textiles. Exhibits and festival at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

GEORGIA

May 15–July 15. Golden Threads: Connecting Innovation and Tradition. Juried exhibition by the Chattahoochee Handweavers Guild. Lyndon House Arts Center, 293 Hoyt St., Athens, GA 30601. www.chgweb.com.

ILLINOIS

September 29–October 30. Woodstock Weavers Guild and Hollow Tree Spinners Guild annual show and sale at Old Courthouse Arts Center, 101 N. Johnson St., Woodstock, IL 60098. (815) 338-4525; www.woodstockweaversguild.org.

MAINE

June 11–12. Maine Fiber Frolic at Windsor Fairgrounds, Rt. 32, Windsor. Michelle DeLucia, 377 Center Conway Rd., Brownfield, ME 04010. (207) 935-4075; www.fiberfrolic.com.

MASSACHUSETTS

May 7. Opening of two batik exhibits at the American Textile History Museum, 491 Dutton St., Lowell. (978) 441-0400; www.athm.org.

MICHIGAN

May 21. Spring Fiber Day. **September 24–25.** Sheep & Wool Festival. Both events at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

July 30–31. Farm Festival and Fiber Show at Castle Farms, 5052 M-66 N., Charlevoix, MI 49720. (228) 832-4000, ext. 228; fax (228) 832-9980; kathyk@rmpizza.com; www.castlefarms.com.

August 20–21. Michigan Fiber Festival at Allegan County Fairground. Workshops August 17–21. Diane Vander Pol, 1855 Knollcrest Cir. SE, Grand Rapids, MI 49546. (616) 526-7072; fax (616) 526-6470; dvpo@calvin.edu; www.michiganfiberfestival.org.

MISSOURI

May 21. Highland Fiber Artists' Fiber Fair at Webster County Fairgrounds, Marshfield. Helen Grace Muzzy, (417) 859-7840 or Laurie Slider, (417) 345-2477.

June 3–5. Heart of America Sheep Show and Fiber Festival at the state fairgrounds, Sedalia. (816) 632-4310; naturalcoloredwool@moncwg.com; www.moncwg.com.

MONTANA

June 10–12. Big Sky Fiber Arts Festival at the Daly School in Hamilton. Joyce Walters, PO Box 1223, Victor, MT 59875; arrows@bigsky.net.

NEW HAMPSHIRE

May 14–15. New Hampshire Sheep and Wool Festival at Hopkinton Fairgrounds, Contoocook. Linda Diak, Grafton Fibers, 60 Gib Lockerby Rd., Grafton, VT 05146. (802) 843-1103; www.yankeeshpherd.com.

Through May 15. Bags to Boas and Everything-in-Between, juried exhibit by the New Hampshire Weavers Guild at Depot Square Gallery, Sharon Arts Center, Peterborough. (603) 924-7676.

NEW YORK

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

June 4–5, 11–12. American Crafts Festival at Lincoln Center for the Performing Arts, New York City. Raya Zafrina, ACAC, Box 650, Montclair, NJ 07042. acac@email.com; www.craftsatlincoln.org.

September 3–4 and 10–11. Autumn Crafts Festival at Lincoln Center for the Performing Arts, New York. Raya Zafrina, ACAC, PO Box 650, Montclair, NJ 07042. acac@email.com; www.craftsatlincoln.org.

September 17–18. Finger Lakes Fiber Arts Festival at Hemlock Fairgrounds, Hemlock. Robin, (607) 522-4374; sheepmom@empacc.net; www.gvhg.org/fest.html.



PHOTOGRAPH BY GERRI MCWILLIAN

Harriet Ringold's *Dream Kote Delight*—a Kimono in Paradise is featured in **Designing Weavers: a 30-Year Retrospective** exhibit at the Studio Channel Islands Art Center in Camarillo, California. For more information, call (805) 383-1368 or visit their website at www.studiochannelislands.org.

OHIO

May 28–29. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.gvhg.org/fest.html.

June 25–26. Fiberfest 05 in Kirtland. Andrea Pasquale, (440) 256-2154; (800) 366-3276; apasquale@lakemetroparks.com; www.lakemetroparks.com.

PENNSYLVANIA

Through June 11. Exhibit by Carol LeBaron. **June 17–July 29.** Connections, exhibit by Michael Rohde and Kathyanne White. **August 12–September 17.** Felt exhibit by Jorie Johnson. **September 23–November 5.** Exhibit by Mary Zicafoose. Woven Fiber Art House, 28 S. Darlington St., West Chester, PA 19382. (610) 692-9120; (866) 275-9400; fax (610) 692-9130; www.wovengallery.com.

UTAH

September 2–5. Back of the Wasatch Fiber Festival and Soldier Hollow Sheepdog Classic at Soldier Hollow, Wasatch Mountain State Park. Heidi Smith, (435) 649-3856; 3smiths@xmission.com; www.soldierhollowclassic.com.

VIRGINIA

May 3–June 5. Silver Threads/Golden Needles.

June 7–July 10. To Dye For. Exhibits at Potomac Craftsmen Fiber Gallery, 105 N. Union St., Studio 18, Alexandria, VA 22314. (703) 548-0935; www.PotomacCraftsmenFiberGallery.com.

WASHINGTON

September 30–October 2, 2005. Schafer Meadows Fiber Festival at the Old Game Farm near Montesano in Grays Harbor County. Instruction in various fiber arts. Betty Downes, PO Box 611, Ocean Shores, WA 98569-0611. (360) 289-2015 or Janet at midearth@techline.com.

CANADA, BRITISH COLUMBIA

May 5–June 15. Natural Textiles of Akihiko Izukura at Silk Weaving Studio, #15 1551 Johnston St., Granville Island, Vancouver, Canada, BC V6H 3R9. (604) 687-7455; fax (604) 263-7581; silk@silkweavingstudio.com; www.silkweavingstudio.com.

UNITED KINGDOM, ENGLAND

Through July 3. Crosscurrents, biennial exhibition of the London Guild of Weavers, Spinners and Dyers at Orleans House Gallery, Riverside, Twickenham, Middlesex TW1 3DJ, England. 020 8831 6000; info@londonguildofweavers.org.uk; www.silkweavingstudio.com.

June 24–25, 2005. Fibre Festival at Cockermouth Livestock Centre, Cockermouth, North West Cumbria. Pam Hall, 017687 79173; www.woolfest.co.uk.

CONFERENCES

COLORADO

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

IDAHO

May 14–15. Snake River Fiber Fair and Conference at Eastern Idaho Technical College, Idaho Falls. Barbara Bradley, (208) 523-8160; barbwevs@ida.net; www.snakeriverweaversandspinners.org.

IOWA

October 21–23. Third Conference on Norwegian Woven Textiles at Vesterheim Norwegian-American Museum, PO Box 379, 523 W. Water St., Decorah, IA 52101. (563) 382-9681; vesterheim@vesterheim.org; www.vesterheim.org.

KENTUCKY

June 2–5. Craft Organization Development Association conference at Berea College and Kentucky Artisan Center, Berea, and Hazard Community and Technical College, Hindman. Linda Van Trump, Box 51, Onia, AR 72663. (870) 746-4396; fax (870) 746-5159; lvt.coda@mvtel.net; www.codacraft.org.

MASSACHUSETTS

July 21–24. New England Weavers Seminar 2005 at Merrimack College, North Andover. Penny LaRaia, (603) 648-2375; www.newenglandweaversseminar.com.

NEW JERSEY

September 20–23. Intersections/Introspections, women's fiber artists' retreat with Mary Zicafoose at Congress Hall Hotel, Cape May. The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. (866) 275-9400; fax (610) 692-9130; g@wovengallery.com; www.wovengallery.com.

NEW YORK

May 21–22. Weaving History Conference. The Handweaving Museum & Arts Center, 314 John Street, Clayton, NY 13624. (315) 686-4123.

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

PENNSYLVANIA

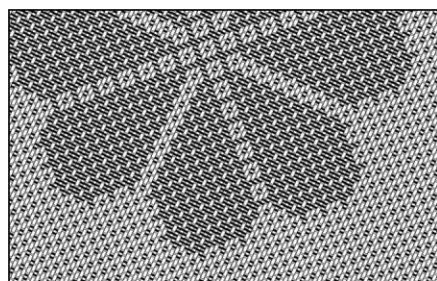
July 6–10. Creative Strands Fiber Arts Conference at the University of Pittsburgh, Johnstown. Augusta Marketing, 680 Neitz Rd., Northumberland, PA 17857. (570) 473-8278; www.creativestrands.com.

VIRGINIA

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

WASHINGTON

August 1–7. Color Me, Colour You!, Association of Northwest Weavers' Guilds Conference at University of Puget Sound, Tacoma. Mimi Ander-



pixeLoom®

software for
editing drafts,
planning projects,
and virtual sampling

easy to use tools won't
stifle your creativity

standard WIF format for
file sharing compatibility

now with loom drivers for
AVL & Louet dobby heads

for Windows® 98/2000/Me/XP

www.pixeLoom.com

GOWDEY REED COMPANY

OLDEST REED COMPANY IN THE WORLD

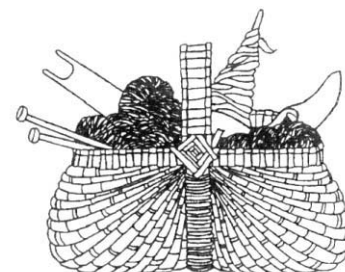
ESTABLISHED IN 1834

- Now stocking a variety of inserted-eye heddles
- Any reed size available
- Contact for more information.

325 Illinois Street
Central Falls,
Rhode Island 02863
tel (401) 723-6114
fax (401) 727-0720



www.gowdeyreed.com



SPINDLES & SKEINS

Weaving • Basketry • Spinning
Knitting • Classes • Equipment

635 S. Broadway, Unit E
Boulder, Colorado 80305
(in the Table Mesa Center)

(303) 494-1071 • (800) 283-4163

Visit our web site:
www.shuttlesspindlesandskeins.com

Mon 12-6 pm • Tues-Sat 10-6 pm

Closed Sundays

son, (253) 383-9241; mda423@nventure.com;
www.northwestweavers.org.

WISCONSIN

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

CANADA, ALBERTA

July 2–8. Fibre Week 2005 at Olds College, Olds. (403) 556-4677; www.oldscollege.ab.ca.

CANADA, ONTARIO

May 13–15. Stepping Stones, Ontario Handweavers and Spinners conference at Queen's University, Kingston. Preconference workshops May 11–13. Registrar Teri Shearer, RR 4, Napanee, ON, Canada, K7R 3K9. (613) 378-1162; tshearer@business.queensu.ca; www.easterngreatlakesfiberconference.org.

TURKEY

September 15–17. Visions in Textiles, European Textile Network conference in Izmir. ETN, PO Box 5944, D-30059 Hannover, Germany. Phone +49-511/817006; fax +49-511/813108; etn@ETN-net.org; www.etn-net.org/etn/211e.htm.

UKRAINE

June 14–18. Fashion 2005, international conference in Kherson. Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. 380

(552) 551127; anschnei@public.kherson.ua;
<http://anschnei.public.kherson.ua>.

TO ENTER

CALIFORNIA

Monterey County Fair Wool Show, fleece judging July 30. Handcraft judging, July 31. (831) 372-5863.
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.

FLORIDA

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

ILLINOIS

Juried Runway Fashion Show, October 16 in St. Charles. **Slide deadline June 1.** Send LSASE to Heather Winslow, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 548-9443; fine-lineca@aol.com; <http://finelineca.org>.

MICHIGAN

International Tapestry Exhibition, May 2006, sponsored by American Tapestry Alliance, at the Urban Institute for Contemporary Art, Grand Rapids. **Entry deadline November 29.** Send

SASE to Peggy Strang, 36840 Detroit Rd., Avon, OH 44011. www.americantapestryalliance.org.

NEBRASKA

June 20–23, 2007. Roots. Midwest Weavers Conference. Call for teachers. Kitt Hamersky, 5431 Hamilton St., Omaha, NE 68132; treadler@cox.net.

OHIO

Focus Fiber: 2006, June 11–July 28, 2006, in Cleveland. Open to residents of OH, PA, NY, WV, KY, IN, IL, MI. **Entry deadline November 15.** Send SASE to Christine Mauersberger, 1286 W. 112th St., Cleveland, OH 44102. focusfiber@yahoo.com.

Great Lakes Fiber Show, May 28–29 at Wayne County Fairgrounds in Wooster, includes a skein competition, vendors, and animal shows and sales. Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.lambzown.com/GreatLakesFiberShow.htm.

PENNSYLVANIA

Call for workshop proposals. Send descriptions, fees, materials and materials fees, resume, and slides to The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. (866) 275-9400; fax (610) 692-9130; jcjones@woven-gallery.com.

UTAH

Back of the Wasatch Fiber Festival and Soldier Hollow Sheepdog Classic, September 2–5, at Wasatch Mountain State Park, seeks vendors, teachers, and sheep-to-shawl competitors. Heidi Smith,

IWC 2005 A Conference for Fiber Artists

July 28–31, 2005
Fort Lewis College
Durango, Colorado

WORKSHOPS by

Mary Curran
Judy Ditmore
Jane Hoffman
Mary Jo La Clair & Nancy Tepas
Connie Connelly Lopez
Sharie Monsam
Pam Ramsey
Nadine Sanders
Mimi Smith
Susan Wilson

Vendors

**Fashion Show & Galleries
&
FIBER CELEBRATED**

Intermountain Weavers Conference
www.intermountainweavers.org
Registration: Cinda Towne
7512 Sand Pebble Lane
Las Vegas, NV 89129
cctowne@hotmail.com

John C. Campbell Folk School

Since 1925 • Brasstown, NC

Courses for all skill levels!

**Knitting • Quilting
Dyeing • Print Making
Crochet • Felt Making
Rug Making
Basketry • Embroidery**

Weekend and week-long
classes year-round in arts &
crafts, music, dance, cooking,
gardening, photography,
writing and nature studies.

For a free catalog
call **1.800.FOLK.SCH**
or visit www.folkschool.org



Quality

**It's Woven
Into the Fabric
of Our Business**

Beautiful yarns
to weave
and much more!

Call to order
catalog and yarn
samples (\$5.00)
1-800-322-7888

Shop online and
save 10%



www.cottonclouds.com

(435) 649-3856; 3smiths@xmission.com; www.soldierhollowclassic.com.

INSTRUCTION

DISTRICT OF COLUMBIA

The Influence of Indonesian Fabrics on Japanese Textiles, June 25, free lecture by Ann Marie Moeller at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

ILLINOIS

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

MASSACHUSETTS

Painting on Silk, June 12–18 with Debbie Nathan; **Shibori**, June 24–26 with Mo Kelman; **Fabric Design: Batik**, August 14–20 with Debbie Nathan; **Weaving: Warp and Weave on a 4-Harness Loom**, September 25–October 1 with Kate Jenkins. These and other fiber arts classes at Snow Farm, 5 Clary Rd., Williamsburg, MA 01096. (413) 268-3101; info@snowfarm-art.org; www.snowfarm.org.

Swedish Rug Techniques, June 19–25; **Traditional Swedish Linens**, July 10–16; **Drawlooms and Their Kin**, July 24–30. Becky Ashenden, Becky's

Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057; www.vavstuga.com.

MINNESOTA

Navajo Weaving, June 26–July 2 with Marilou Schultz; **Designing Commissioned Textiles**, July 5–9 with Ilze Aviks; **Wool Work: Surface Design and Techniques**, July 17–23 with Carol LeBaron; **Warp and Fabric Painting for Weavers**, July 24–30 with Emily DuBois. These and other fiber arts classes at Split Rock Arts Program, University of Minnesota, College of Continuing Education, 360 Coffey Hall, 1420 Eckles Ave, St. Paul, MN 55108-6084. (612) 625-8100; srp@cce.umn.edu; www.cce.umn.edu/splitrockarts.

MONTANA

Color and Imagery in Feltmaking, July 6–10, with Pat Spark; **Building a Scarf from the Fleece Up**, August 25–28, with Judie Overbeek. Summer fiber art retreats sponsored by Aunt Julia's Textile Arts & Fiber Emporium, PO Box 233, Virginia City, MT 59755. (406) 843-5515; www.auntjulias.com.

NEW MEXICO

The Maker and the Making, Alexander Technique for Fiber Artists, August 12–14, with Martha Hansen Fertman, Robyn Avalon, and Ted Hallman in Santa Fe. Alexander Alliance Southwest, (505) 670-2596; alexandersw@earthlink.net; www.alexandersw.com.

NORTH CAROLINA

Out of the Dye Pot, Onto the Loom, May 8–14, with Kathrin Weber Scott; **Handmade Buttons**,

Frogs and Tassels, May 15–20, with Nancy Nehring; **Kivers and County-pins**, May 29–June 4, with Susan Leveille; **Wool Twill Rugs**, June 12–18, with Beth Smathers; **Mixed Warps**, June 26–July 2, with Christine Stanton; **Introduction to Weaving**, July 8–10, with Elaine Bradley; **Beginning Weaving**, July 17–23, with Pam Howard and Betty Hancock Smith; **Weaving with Rags**, July 24–30, with JoEl Levy Logiudice; **The American Coverlet**, August 7–13, with Barbara Miller; **Scandinavian Weaving**, August 14–20, with Pam Howard; **Scottish Tartans**, September 4–10, with Melissa Dunning. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

PENNSYLVANIA

Round Reed, May 13–15, with Kari Lonning; **"Express" Felt Making**, June 10–11 with Jorie Johnson; **Surface Design in Felt**, June 12–14, with Jorie Johnson; **Beyond Introduction to Weaving**, July 8–10, with Georgeann Blaha; **Working with Habu Yarns**, July 30–31, with Takako Ueki; **Felt Carpet Making**, September 9–11, with Jorie Johnson. Georgeann Blaha, The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. g@wovengallery.com.

Digital Textile Design Workshop, June 13–17. Philadelphia University, Office of Continuing and Professional Studies, School House Lane and Henry Ave., Philadelphia, PA 19144-5497. (215) 951-2900.

www.PETERS VALLEY.org



A. Putansu

PETERS VALLEY

Workshops

Jeung Hwa Park
Katharine Cobey
Amy Putansu
Patti Lechman
Amy Clarke-Moore
Sha Sha Higby
Johanna Erickson
Marilyn Moore
Dorothy Gil Barnes
Jackie Abrams
Junco Sato Pollack
Marilou Schultz
and many more...

Layton, NJ (973)948-5200

Craft Education Center

Handwoven

Have a question about your
Handwoven subscription?

We have the answer. Visit our
website, e-mail, call, or fax your question and we'll be happy to assist you.

Go to *www.interweave.com* and click on *Subscription Services* in the page footer for new subscriptions, renewals, gift orders, and to change your address, pay your bill, and to submit subscription questions or concerns.

E-mail Address: Handwoven@pcspublink.com
U.S. Customer Service: (800) 433-6451
Canadian & International Customer Service:
(760) 291-1531
Fax Number: (760) 738-4805
U.S. Mail: PO Box 469106,
Escondido, CA 92046-9106

Weaver's Craft



Don't you just love it?

Subscribe today!
Six issues (1½ years) \$29
(Canada/Foreign \$36 prepaid
US funds only)
Send check, money order,
Visa, or MasterCard to:
Plain Tabby Press
4945 Hogan Dr
Fort Collins CO 80525-3709
Or call (970) 223-8591
www.weaverscraft.com

Call Toll-Free in US & Canada
(866) 754-7200

TEXAS

Rug Weaving with Jason Collingwood, July 11–13. Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. Catherine Brillson, (210) 224-1848; cbrillson@swschool.org.

VIRGINIA

Beginning weaving and spinning classes July 12–17 in conjunction with MAFA Conference in Lansdowne. MAFA, PO Box 112, Leonardo, NJ 07737. Suanne Pasquarella, president@mafa.fiber.org; www.mafafiber.org.

WASHINGTON

Norwegian Tapestry, August 8–12, with Susan Maffei and Archie Brennan, at Coupeville Arts Center, Coupeville. (360) 678-3396; www.coupeville.arts.org.

WISCONSIN

Beginning Weaving, May 22–27. **Weave, Cut & Sew**, June 19–24, with Mary Sue Fenner; **Navajo Rug Weaving**, August 14–19, with Fran Potter; **Weaving Workshop**, August 28–September 2, with Jean Hutchison and Louise French; **Rep Weave: Rugs and Beyond**, September 4–9, with Jean Hutchison and Louise French; **Rag Rug Weaving**, September 18–23, with Deb Sharpee; **Collapse Weaves**, September 25–30, with Judith Yamamoto; **Beyond Beginning**, October 2–4, with Jean Hutchison; **Weaving a Traditional Coverlet**, October 16–21, with Rita Hagenbruch; **Boundweave**, October 23–28, with Lynn Stracka Schuster. Sievers School of Fiber Arts. PO Box 100, Washington Island, WI 54246. (920) 847-

2264; sievers@itol.com; www.sieversschool.com.

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.

CANADA, BRITISH COLUMBIA

Drafting and Designing for Projects, June 3 and June 17, one-day classes at Jane Stafford Textiles, 142 Richard Flack Rd., Salt Spring Island, BC. (250) 537-9468; stafford@saltspring.com; www.saltspring.com/jstafford.

TRAVEL

Ecuador, July 6–20. Handcraft tour. Booking deadline May 7. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

France, October 15–22. Fabric printing/design workshop in Provence. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Guatemala, July 21–30. Textile, weaver's, and craft tour with Karen Searle. Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6337; info@artguat.org; www.artguat.org.

Holland, July 31–August 6. Tour of museums, gardens, and canals. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com;

www.horizons-art.com.

Mexico, July 22–29. Oaxaca weaving village tour. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southwestern United States, July 10–17. 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.

Sweden, July 23–30. Scandinavian design tour. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Ukraine, August 8–23. Folk art and culture tour with Orysia Tracz, dorohy@hotmail.com.

Vietnam and Laos, November 4–20. Textile odyssey tour. Serena Lee Harrigan, 854 34th Ave., San Francisco, CA 94121. (415) 666-3636; textile_odyssey@yahoo.com.

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

18th Annual Fall Fiber Festival

and
Montpelier Sheep Dog Trials

**Saturday
Oct. 1, 2005
& Sunday
Oct. 2, 2005**



Orange County Virginia,
historic Montpelier Estate

- Animal Exhibits
- Sheep dog trials
- Juried craft show
- Demos/talks
- Food
- Skein, garment & fiber arts competition.

**Featured speaker:
Melissa Dunning**

For information & brochures
call (434) 973-2222;
or visit our website
www.fallfiberfestival.org

Penland Weaving



Summer Workshops

One- and Two-Weeks
May 29 – September 3

Topics include weaving, tapestry, color and design, composition and structure, finishing techniques, and weaving sheer fabric with alternative materials

Instructors: Randall Darwall,
Suzanne Gernandt, James Koehler,
Rudy Kovacs, Ramona Sakiestewa,
Takako Ueki, Bhakti Ziek

Complete information online
or call for a catalog.

Penland School of Crafts

A national center for craft education
in the North Carolina mountains
www.penland.org • 828-765-2359

Loominesce



TRIP TO SWEDEN

12 – 26 September 2005

**Swedish Weaving Workshops
at Sätergläntan School**

Väv2005 Weaving Conference

**Tours of Textile Museums,
Galleries, and Much More**

**Cities include: Stockholm,
Karlstad, Insjön, and Mora**

**All Tour and Programs in
English**

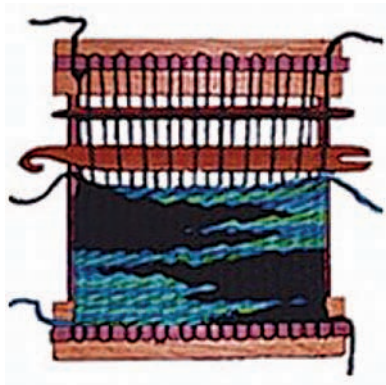


**1 (866) 412-8136 or
info@loominesce.com**

...lighting the way to your creative spinning and weaving

Cool New Stuff

A new portable loom



Tom and Linda Diak of **Grafton Fibers** have recently introduced the *Harmony Loom*, a small, portable frame loom that measures seven inches square and allows for about six inches in weaving width and length. Handcrafted from domestic and

exotic woods, the *Harmony Loom* is available in walnut, cherry, purple-heart, or mahogany with coordinating rails and reeds. It retails for \$35. Also available is *The Tool*, a hook, batten, and miniature tapestry fork designed as an all-in-one tool; it retails for \$20. For more information, go to the Grafton website, www.graftonfibers.com or call them at (866) 636-6462.



Design anytime

The threads, fabric, beads, and buttons that we buy are a huge investment. *The*

Portfolio by **Anchorings, Inc.**, allows you to maximize the value of your materials through an organizational system that helps you stack and rotate organized samples of your stash. Explore multiple combinations of yarns and notions within an efficient, book-size work space. *The Portfolio* fits in your briefcase, backpack or carry-on so you can design fabrics no matter where you go. By taking *The Portfolio* along when you shop for additions to your stash, you can clarify your needs and make smart purchases. *The Portfolio* comes with six large sample rings to hold fabric swatches or long strands of yarns, threads, and embroidery floss; six small sample rings to hold multiple samples of threads or yarns; a place marker to hold larger items such as fabric swatches, photos, paint chips, and other inspirations; a backdrop to provide contrast for dark samples, and complete instructions. *The Portfolio* retails for \$44.95 plus shipping and handling. Contact Mary at www.anchorings.com or (208) 687-2494.



Flower Valley Press is proud to announce that the *Coverlet Book* is here!

The Coverlet Book
Early American Handwoven Coverlets
by Helene Bress

We invite you to take advantage of our Springtime Offer which ends June 30st. The Springtime Offer price is \$145 (plus \$7.50 shipping in the U.S.) Since the list price is \$165.00 we encourage you to order now at 301-654-1996.

The *Coverlet Book* is a two-volume hard-cover boxed set over 1,100 pages long and contains over 1,000 photographs, over 2,000 drawdowns and over 300 diagrams. Please visit our web site for sample pages and much more information.

www.CoverletBook.com

THE OZARK FOLK CENTER

You could learn a lot.

Learn to create heirloom-quality music, crafts and fun. At The Ozark Folk Center.

September 13-15, 2005

Tapestry Weaving with Dana Shaeffer

September 19-23, 2005

An Introduction to the Art of Needle Tatting with Rachel Jackson

Additional Classes in Craft, Herbs and Traditional Music

Call or write for catalogue.

The Ozark Folk Center State Park
P.O. Box 500 | Mountain View, AR 72560
870-269-3851 | 1-866-898-1075 (V/TT)
www.ozarkfolkcenter.com

ADVERTISE IN CLASSIFIEDS

TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment **eight weeks** prior to the month of publication. Only \$2.50 per word (\$50 minimum) or \$100/column inch (press-ready). Payment must accompany ad. Visa, MC, AMEX, Discover accepted with account number and expiration date. Send to **Interweave Press, Handwoven Classified Ads**, 201 East Fourth Street, Loveland, CO 80537-5655. Fax (970) 667-8317, or e-mail SharonA@Interweave.com

Weave A Real Peace

Empowering women and communities in need through textile arts



3102 Classen Blvd., PMB 249, Oklahoma City, OK 73118
www.weavershand.com/warp.html; warp@yachana.org

NOTICES

WRITE YOUR OWN WEAVING BOOK with my help! Experienced editor/writer/weaver. **Lucy Brusic**, 2134 Knapp St., St. Paul, MN 55108. (651)646-2970. lucy@brusic.net.

Milwaukee's Weaving Destination: FIBERWOOD STUDIO

YOUR ONE-STOP SOURCE FOR:

- ◆ Handwoven textiles - wearable art, home accessories, & gifts
- ◆ Natural fiber yarns ◆ Looms & accessories
- ◆ Classes & workshops ◆ Weaving supplies
- ◆ Expert advice

FIBERWOOD

Studio, Ltd.

2709 N. 92nd St.
Milwaukee, Wis. 53222
414-302-1849
fiberwood@aol.com

Please call for store hours



www.cottonclouds.com

CALL FOR ENTRIES: Wearable

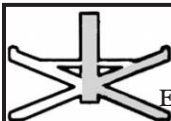
Expressions Juried Show of art clothing & jewelry, Nov. 19, 2005 - Jan. 16, 2006

Prospectus: www.pvartcenter.org or SASE to
Palos Verdes Art Center, 5504 W. Crestridge Rd.,
Rancho Palos Verdes, CA 90275. 310-541-2479
Slides or digital entries due August 25, 2005.

Irish Waxed Linen Thread Basketweaving Supplies

Wire, Mizuhiki, Cords, & more!

Royalwood Ltd. 800-526-1630
517 Woodville Rd. RoyalwoodLtd.com
Mansfield, OH 44907 catalog \$2.00



ESSENICH LOOMS

14", 20", and 25" Table Looms
30", 36", 42", and 46" Floor Looms
4 and 8 Shafts available

HANDCRAFTED IN OAK SINCE 1945
Weave anything from fine cloth to rugs

KESSENICH LOOMS

2329 Taft Road (269) 673-5204
Allegan, MI 49010 Send \$1 for Brochure
www.kessenichlooms.com



August 20 & 21, 2005

Fiber Animals - Competitions
Free Demonstrations - Vendors

Fiber Art Workshops

August 17 ~ 21, 2005

at Allegan County Fairgrounds

Allegan, Michigan

magazine available April 1, 2005

contact MFF, PO Box 744

Hastings, MI 49058

269-948-2497 e-mail: mff@iserv.net

www.michiganfiberfestival.org



One-of-a-kind
Fused Glass Buttons
www.perfectbuttons.com
505.286.1783



N 250 HWY. A, COLUMBUS, WI 53925
For Orders Only: (888) 603-4237
PH: 920-MA-FIBER (623-4237)
www.susansfibershop.com

Kromski Rigid Heddle Loom—*The Harp*

16", 24", 32" widths

Wee Weavers "Pocket Weaver"

3", 4", 7" widths

Norwood Folding Workshop Floor Loom

6 treadles: 22"—\$795; 30"—\$995

Ashford "Fold 'n Go Loom"

16", 24", or 32"—free shipping

Schacht Looms—Baby or Mighty Wolf—call for prices
School Loom—\$45

Call for special prices on looms
Celebrating 22 years in business!

EQUIPMENT

ADJUSTABLE 7-FOOT TRIANGLE LOOMS for shawls, blankets, jackets, and more. Unique, simple way of weaving. No experience necessary. Complete instructions. No loom waste. Cherry, walnut \$275; oak, maple \$265. Matching stands/accessories available. Looms adjust to nine sizes, stands to five heights. VHS/Video: *Triangle Frame Loom Weaving Magic*, 90-minutes, \$38.95 postpaid. New DVD \$33.95. Lap Tri-Looms available. **Carol Leigh's Hillcreek Fiber Studio**, (573) 874-2233; to order (800)874-9328 (TRI-WEAV). www.hillcreekfiberstudio.com. MC/Visa, Discover.

AVL 60" PRODUCTION LOOM, 16-harness, air assist, double-box and harness lift, Compu-dobby II w/ cartridge, 1/yd. sectional beam, many extras! Like new. Orcas Island, \$9500 OBO. (360) 376-2454. e-mail weir@rockisland.com

BIG SALE ON LOOMS AND WHEELS. Free freight on most wheels and looms. See our ad on page 29. *Call us for your best deal!* **Bountiful**, (970) 482-7746; www.bountifulspinweave.com; info@bountifulspinweave.com.

CRANBROOK LOOM, 45", 8-harness, 10-treadle. Excellent condition. Plus bench, shaft switcher & accessories. \$3500 + shipping. (239) 283-8691. Florida.

CHIMAYO PRODUCTION LOOM Counter-balance, two- and four-harness. Shuttles and tapestry combs. Churro roving and yarns. Contact **Rose Vigil**, SASE at HCR 64, Box 1, Chimayo, NM 87522. warpsweave@cybermesa.com or (505) 351-4522.



Mirrix Looms

www.mirrixlooms.com

Tapestry and bead looms
for people who are serious
about their artwork.

1.800.914.2614



FIRESIDE FIBERARTS (360) 457-0723
1060 Olds Pl. Rd.
Bellingham, WA 98225

Fireside Fiberarts, makers of

Jack & Tapestry Looms, Benches
Used Looms Kumihimo Stands
Loom & Weaving Accessories
New Rotary Temple & Counter

www.firesidelooms.com
email.gary@firesidelooms.com

FOR NEWCOMB LOOM PARTS, contact Leslie or Paul at **Riverside Loomworks**, PO Box 522, Eaton Rapids, MI 48827-0522. (517) 663-0357.

48" AVL MODULAR LOOM FOR SALE. 10H, overhead and floor beaters, may be used with 4-box flyshuttle. Loaded! \$4900. (920) 457-7226 or e-mail maddipsca@aol.com with "loom" as subject. May be seen when attending Midwest Weavers Conference in Sheboygan, WI in June.

FRICKE FIBER TOOLS, ball winders, skein winders and spinning equipment. **Fricke Enterprises**, 8702 State Rd. 92, Granite Falls, WA 98252. maddipsca@aol.com with "loom" as subject. May be seen when attending Midwest Weavers Conference in Sheboygan, WI in June. (360) 691-5779; frickent@gte.net; www.fricke-fiber-tools.com.

GLIMAKRA 52" COUNTERMARCH, 10-shaft, 14-treadle, draw loom with double warp beam, reeds, bench. \$3500 OBO. Canandaigua, NY. Debbie: (585) 229-5575. e-mail: deblbk@yahoo.com.

HARRISVILLE 22", 4-harness, 6-treadle, folding maple loom, completely assembled. \$750 includes shipping in the continental US. (772) 696-2476; e-mail acxjones@comcast.net.

LECLERC NILUS FLOOR 48", 8-harness, jack-type weaving loom. Assembled but never used! Excellent condition. New \$2700, asking \$1500. (402) 346-4427, NE.

Walter Turpening

Benches, Stools & Chairs

*Custom handwoven seating
for Craftsmen & Artisans*

4509 Woodoak Drive
Kingsport, Tennessee 37664
(423) 323-5385
Walt.Turpening@att.net

DUTCH MASTER 10" TRAVEL LOOM STURDY, LIGHTWEIGHT 8-SHAFT LOOM



This loom goes where you go—workshops, vacations, etc. Up to 8 shafts—insert only the ones you need. 10" weaving width/28" loom depth. Sliding beater takes standard 4" Swedish reed. Includes raddle, lease sticks, stick shuttle & reed. Folds flat in carry bag; total weight 10 pounds. Carry bag fits in overhead bin of most airplanes.

THE WOOLGATHERERS LTD., LLC
Hans & Sara von Tresckow
124 Meadowbrook Blvd., Fond du Lac, WI 54935
(920) 929-9503
More at: www.woolgatherers.com

LOOMS AND WEAVING EQUIPMENT. Knowledgeable staff can answer questions on equipment; competitive prices; prompt service. Free catalog. Call (800) 468-0035. **Yarn Barn of Kansas**, 930 Massachusetts, Lawrence, KS 66044.

PATRICK GREEN DELUXE CORDER with power pack. Excellent condition. \$400 or best offer. Contact **Kristine Winnicki**, (802) 875-3115, Vermont.

SCHACHT MIGHTY WOLF loom. 36", 8-harness, stroller, sectional beam. Excellent condition. \$2100. Oregon (541) 444-7133. dscott@harborside.com.

WEAVERS AND SPINNERS. www.whitevalecraftworks.ca for fibres, equipment, projects. 485 Whitevale, Rd., Whitevale, ON, Canada L0H 1M0. (888) 420-4680 or fax (905) 294-6322.

YARN BALANCES (McMORRAN) figure yards/lb or metric easily. Manufactured by **Grandor Industries**, (760) 929-8581; e-mail egdjackson@webtv.net.



Purrington Looms, LLC

Looms
Angel Wings
Doubling Stands

(304) 743-5455
PO Box 44, Scott Depot, WV 25560-0044
www.purringtonlooms.com

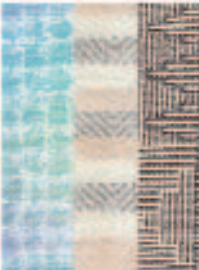
NEW

Electric Cone Yarn Winder

Designed to wind yarn evenly over a standard paper cone!

- Speedy, convenient and trouble-free
- Motor driven
- Adjustable tension
- Automatic shut off

For info: **Silver Needles, Inc.**,
Ruth Bankord Distributor,
W. 7173 County Hwy. A,
Lake Mills, WI 53551 • (920) 648-8088



Greenway Silks

Fibres
Ribbons
Yarns
Kits

Scarf Kits Salt Spring Island, BC
1.800.303.7455
www.greenwaysilks.com

EVENTS

APRIL '06 NEW ZEALAND Creative Fibre Festival and tour with New Zealand weaver Rosemary Burnby. May '06, China's Silk Road & Silk Production. Request details: **Mary Fletcher**, PO Box 61228, Denver, CO 80206. ChinaMF@comcast.net. Tel/Fax (303) 632-9255.

NATURAL FIBRE FESTIVAL 2005, July 20-24, Salt Spring Island, B.C. - Canada's fibre crafts island. Exceptional! Workshops, Fashion Show, heritage displays, demos. www.fibrefestival.com

THE MAKER AND THE MAKING. Learn to take excessive tension, effort and fatigue out of your creative process through *Alexander Technique*. August 12 - 14, 2005, Santa Fe, NM. \$250. www.alexandersw.com (505) 670-2596.



Foxfibre® Colorganic® Cotton
Colored by nature in the cotton boll itself.
Fabric samples \$6.00
Yarn & Silver samples \$8.00
FOX FIBRE®
VRESEIS LTD. PO Box 69
Grinds, CA 95637 or
www.vresea.com • 530-795-3007

Fantastic Yarn Selections

- 27 colors of our own Rayon Chenille
- Rug Wools • Perle Cotton
- Shetlands • 10/2 Colored Tencel
- Novelties • 8/2 Cotton & Flakes
- Looms • Wheels • Books • Dyes
- Hand Painted Rayon & Silk Chenilles

**Yarn Samples
\$6.00 set**



The Fiber Studio

9 Foster Hill Rd., PO Box 637-HW
Henniker, NH 03242 (603) 428-7830
Open Tues-Sat 10-4
www.fiberstudio.com
sales@fiberstudio.com



Fine Australian WOOL YARNS

**100% Wool Yarns in 371
Lovely Colors**

**Imported Tapestry & Rug Warp
Cotton Seine Twine & Linen**

Send \$3.00 for Complete Warp Samples

**Tapestry Looms • Bobbins • Beaters
See our New Portable Frame Loom**



shannock tapestry looms

PO Box 65295, Vancouver, WA 98665 USA
Phone: (360) 573-7264 • Fax: (360) 573-0384

www.shannocklooms.com

Habu specialises in one-of-a kind textiles & unique yarns/materials from Japan. Over 300 selections of yarns include bamboo, silk stainless steel, paper, metallic and many more. A variety of knitting & crocheting kits are available also. The space is open from Monday to Saturday, 10 am to 6 pm. A complete yarn sample set is available for \$20 (+\$3 postage within US & \$10 will be refunded on your 1st order over \$60).

Habu Textiles

135 W. 29th Street Suite 804 New York NY 10001
212.239.3546 telephone 212.239.4173 facsimile
habu@habutextiles.com e-mail
www.habutextiles.com

TRADITION•INSPIRATION•INNOVATION TEXTURA TRADING CO.

**100% STAINLESS STEEL YARN
TENCEL • SOY PROTEIN • SILK
CASHMERE & BLENDS
RETROREFLECTIVE • RAFFIA
ANGELINA • STEEL FIBER**

BEST PRICES FOR

JAGGERSPUN AND SILK CITY

www.texturatrading.com

toll-free 877-TEXTURA (877-839-8872)

DAFT JAMES HANDCRAFTS



See our sample sets in your home. Select from a large variety that is certain to please you.
Order those sets of specific interest, only 75¢ each.

- | | |
|---------------------------|----------------------------|
| 1. 5/2 Perle Cotton | 4. Silk |
| 2. 16/2 Mercerized Cotton | 5. Shetland Wool/Polyester |
| 3. Cotton Flake | 6. Rayon Chenille |
| | 7. Natural Cotton Warps |

Quantities large or small, we rapidly fill them all!

P.O. Box 148A, Akron, NY 14001

MUGO YARN

**Hand Weaving Novelty
Cone Yarns.**

NO MINIMUM

Retail Mail Order

www.mugoyarn.com

info@mugoyarn.com

845-259-3765

FIBERS

CANADIAN YARNS RETAIL. Fine wools, cottolin, cottons, fancies, linen, rayons. Canadian Sales Only. **Talisman Fibre**, 3747 Dezell Dr., Prince George, BC, Canada V2M 1A1. (250) 564-5244; e-mail morrow@bcgroup.net.

COTTON/COTTON BLEND fabric rolls, 1 1/2" to 15" widths. Fantastic selection--40,000+ pounds. Introductory weaving pack, 67 lbs/\$100 ppd. New 10,000 pounds salvage trimmings, \$1.25 to \$2.00/lb. Call (800) 646-9328, **In-Weave**, 823 Central Ave., Hawarden, IA 51023. www.inweave.com; e-mail inweave@acsnet.com.

CUSTOM HAND-DYED YARNS for weavers, knitters and crocheters. You choose the yarn, you choose the color way. Go to www.McRayaWeaving.com.

DESIGNER CLOSE-OUT YARNS. Excellent quality. Great price! Wholesale to production weavers. Current samples \$2. **Bonnie Triola Yarns**, 343 E. Gore Rd., Erie, PA 16509.

FREE MILL END SAMPLES. Send a stamped (\$.37) self-addressed business size envelope to **Old Mill Yarn**, PO Box 7H, Eaton Rapids, MI 48827.

GORGEOUS MULTI-COLORED SILK Knitting Yarn, Fibers and Handicrafts. Handspun, high-quality and unusually beautiful in color. Priced well below retail. www.knitting-yarn-store.com

SWEDISH YARNS! Linen, Cotton, and Cottolin. **Nordic Studio** features Bocken's Belgian Line Linen, Tow Linen & Linen rug warp. Check out our website: www.nordicstudio.com

The DROP SPINDLE

www.dropspindleyarns.com

417 E. Central
Santa Maria, CA 93454
(805) 922-1295

Hand Dyed Yarns

*In Subtle and Outrageous Colors
Space Dyed and Natural*

Silk, Mohair, Wool, Cotton and Novelties

**WHOLESALE ONLY:
SAMPLES \$3.00
WITH PROOF OF BUSINESS**



**Wide selection of silk yarns and fibres
The Silk Tree**

Toll free 1-877-891-2880

www.silkyarn.com silktree@silkyarn.com

INSTRUCTION

5-DAY CLASSES at The Weavers' School on scenic Whidbey Island in 2005: Weaving I, July 11 -15, October 17 - 21) and Weaving II (June 13 - 17, September 12 - 16). **Madelyn van der Hoogt, The Weavers' School**, PO Box 1228, Coupeville, WA 98239. (360) 678-6225; e-mail mvdh@whidbey.net.

A PEACEFUL WISCONSIN COUNTRY Retreat! Workshops in spinning, weaving, herbs, basketweaving. Complete line of fiber arts equipment and supplies. Online workshop schedule, bookstore, and mercantile. Visit www.fibergarden.com; e-mail info@fibergarden.com; Phone/fax (715) 284-4590.

ADVANCE YOUR UNDERSTANDING Sharon Alderman offers workshops in her studio or travels to you. For details, visit www.sharonalderman.com or send SASE to 753 South 500 East, Salt Lake City, UT 84102-3351.

BECKY'S VAV STUGA offers a new video *Dress Your Swedish Drawloom*. Over two hours of instruction include shaft-draw and single unit draw systems as well as smalandsvav and sword techniques for Damask and Opphamta. \$50 plus \$4 shipping. **Becky's Vav Studio**, 47 Bassett Rd., Shelburne, MA 01340 (413) 625-6057. www.vavstuga.com

Untangle yourself?



www.mendocinoartcenter.org
1 800 653-3328 for workshop info



The 22nd Annual
Wool Festival at Taos
October 1 & 2, 2005
Kit Carson Park, Taos, NM
Offering Workshops Sept 28 Oct 7

Visit website: www.taoswoolfestival.org
Or to request a brochure:
Email: info@taoswoolfestival.org
Call toll free 888-808-WOOL (8665)
Or mail: Wool Festival at Taos
P.O. Box 11754, Taos, NM 87571

Summer Workshops!

with Patricia Spark
Felt Lamination with Silk Scarves
1-day workshop, June 3rd
Color and Imagery in Feltmaking
2-day workshop, June 4th-5th
Check our website for upcoming workshops!



the yarn tree
347 Bedford Ave, Brooklyn, NY 11211
(718) 384-8030 www.theyarntree.com

CAROL LEIGH'S HILLCREEK FIBER STUDIO. Workshops in spinning and natural dyeing, plus multi-harness, triangle frame loom, and Navajo weaving. Weekend and week-long. Bed and breakfast. Airport shuttle available from St. Louis & Kansas City airports. Workshop brochure, send SASE to CLHFS, 7001 Hillcreek Rd. HW, Columbia, MO 65203. (573) 874-2233.

CHOOSE A WEAVING RETREAT WEEKEND. July 23 - 24; July 30 - 31; Aug 13 - 14 at SAORI Free-Style Weaving Studio FUN, a Weaving Style from Japan. Learn to express yourself through weaving. Contact: **Dan or Chiaki O'Brien**, saorimn@chaska.net. (952) 448-0527. www.geocities.com/saoristudiofun.

CREATIVE ENERGY WORKSHOPS for individuals wanting to learn fiber arts. Contact **Rose Vigil**, HCR 64, Box 1, Chimayo, NM 87522 (SASE); (505) 351-4522 or e-mail warpeave@cybermesa.com.

CONSIGNMENT AT THE SPINNERY.

We sell and take on consignment new and used fiber equipment. Classes in weaving, spinning, knitting, basketry, and more.
The Spinnery, 33 Race Street
Frenchtown, NJ 08825
(908) 996-9004
www.spinnery.net
email: spinnery@aol.com

AVL WEAVING SCHOOL 2005 Classes

Basically AVL
June 20 through June 21
Basically Structure
June 21 through June 23



Call toll free for more information: 1-800-626-9615 or check out our website at: www.AVLUSA.com

EATON HILL TEXTILE WORKS is now offering classes in beginning, intermediate, and advanced weaving, as well as ongoing sessions in historic textiles: *Venetian Carpets, Linen Spot Weaves, Checks and Stripes and Overshot*. For more information: **Eaton Hill Textiles Works**, 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733; e-mail katehtw@aol.com; www.eatonhilltextiles.com.

HANDWEAVING MUSEUM & ARTS Center, 314 John Street, Clayton, NY 13624. ph (315) 686-4123; <http://www.hm-ac.org>. Art classes, exhibits and more.

JOHN C. CAMPBELL FOLK SCHOOL, Brassstown, NC. Offering week and weekend classes year-round. Come spin, weave, knit, quilt, felt, embroider, be a jeweler, crochet, cut a rug, tat, tapestry, make a basket! Much more in the mountains of western NC. Free catalog: (800) FOLK-SCH. www.folkschool.org.

Individual Instruction Looms & Weaving Supplies 20 Years Teaching Experience Charles A. Lermond THE LOOM SHED

NEW ADDRESS: 13 S. Main St., 2nd Floor
Oberlin, OH 44074
(440) 774-3500 e-mail: loomshed@oberlin.net

47 Bassett Rd.
Shelburne
MA 01370

www.vavstuga.com
(413) 625-6057
phone/fax



**WEAVING & KNITTING
Classes
Looms & Tools
Yarns & Books**

Miriam's Well

www.sfschoolofweaving.com

EXPANDED SUMMER PROGRAM

*Leclerc • Ashford • GoodWood
Ironstone • Mountain Colors
Noro • Manos
Wool • Cotton • Linen • Chenille*

Shop and Gallery Hours:
12:00 - 6:00 pm, Monday - Saturday
Handwoven Clothes and Accessories

phone: 505.982.6312 ♦ fax: 505.989.3267

email: MiriamSF@aol.com
614 Paseo de Peralta, Santa Fe, NM 87501
(Parking on Castillo Place behind the school)

LITERATURE

FORGOTTEN PENNSYLVANIA TEXTILES from the 18th and 19th Centuries, by Thompson, Grant, Keyser. Historical 3- and 4-shaft weaving. \$18.95 postpaid. **The Linen Press**, 213 Main St., Cumberland, ME 04021.

FREE SAMPLE COPY of colorful, 64-page quality textile magazine, *Textile Fibre Forum*. Check out our website <http://www.ggcreations.com.au/tafta/> or e-mail to tafta@uq.net.au. This publication covers all the textile arts in the Australian region and includes New Zealand plus an international component. Just write **TAFTA**, PO Box 38, the Gap, Q4061, Australia (send \$4 U.S. to have your free copy sent airmail.) You'll love it. No obligation.

HAND LOOMS SUPPLEMENTS #7. \$10. English 300-year-old *Blanket Broadloom*; *Loom from Weaver Rose*; *Eureka Looms*. **The Spinning Wheel Sleuth**, PO Box 422, Andover, MA 01810. www.spwhsl.com.

HANDWOVEN OVERSHOT *Figures On 8 Harnesses*. Monograph by Nellie Burnham. 66 designs, animals, flowers, etc. \$11.50. **Nellie Burnham**, PO Box 617, Roscoe, NY 12776.

PROJECTS FOR ALPACA AND LLAMA - new book, 25 projects with 7 techniques, 16 artisan's original designs, \$16 plus \$2 shipping (Canada \$3.50) to **Chris Switzer**, Box 3800, Estes Park, CO 80517.

LOOMS • YARNS • BOOKS • DYES
CLASSES • WORKSHOPS

Stony Mountain Fibers

434-295-2008
939 Hammocks Gap Road
Charlottesville, VA 22911
www.StonyMountainFibers.com

New! Book 3 is Out!



Peggy Osterkamp's New Guide to Weaving Series

Book 1 Winding a Warp & Using a Paddle	Video/DVD
Book 2 Warping Your Loom & Tying on New Warps	Warping the Loom Back to Front
Book 3 Weaving & Drafting Your Own Cloth	Running time: 67 minutes (color)

Books #1 & #2 \$39.95
Book #3 \$44.95
Video/DVD \$34.95
CA residents add 8.5% sales tax

To Order Books or Videos: Please Sticklers Press
P.O. Box 1148
Sausalito CA 94966

For \$3 each plus
Phone & Fax
415.925.8666
www.weaving.ca

Powell's "Shadow Weave"
The data in wif format on CD's
\$40 + \$3.50 S&H (OH res. add 6.75% stax)
THE LOOM SHED
13 S. Main St., Oberlin, OH 44074
440-774-3500 • loomshed@oberlin.net

Riverside Fiber Arts Studio
www.riversidefiberarts.com
215.862.4771

Multi-media Computer-based Workshops for Fiber Folks

The Weaver's H.U.G.
Weaving Magic
The Textile Design Studio
(available soon!)

WARPING TRAPEZE

For perfectly tensioned warps; How to built it - use it.
From the linen workshop in chapter 9

Plus more tips for easier and better weaving.
Exciting projects from fine linen to flannel rag rugs.

All profits to Lithuanian Museums

Kati Meek
7796 North Pointe Shores
Alpena, MI 49707
989-358-0162
krmeek@charter.net



Check or M.O. in U.S. funds
Colorful, 202 page book \$48.00 + \$5.00 s/h U.S.
Warping Trapeze Monograph coming soon

A NEW CONCEPT IN LEARNING Weaving Lessons on a CD-ROM

- CDWeaver #1: *You Have to Be Warped*
- CDWeaver #2: *Weaving Hints and Tips*

Each CD contains a PDF file with text and photographs with video clips showing pertinent motions involved in the process of dressing the loom and weaving. Read the file on your computer, or print out the file and store in the binder provided.

Just \$40 (Canadian) each, including shipping.

BOOKS STILL AVAILABLE

Magic in the Water: wet finishing handwovens and *Weave a V*



Laura Fry Weaving Studio
P.O. Box 4
Prince George, B.C., Canada V2L 4R9
250-563-3144
<http://laurafry.com>

RENTALS

FOR RENT 1800 SQ. FT. Live/work artist studio. Converted textile mill: 40 lofts, common gallery spaces, open studios and more. **Northern Berkshire Mountains**, Massachusetts. Close to Mass MoCA, Clark Art Institute, etc. Info: Jane (413) 664-0486.

SERVICES

A NEW CUSTOM PROCESSING FIBER MILL using the *Mini-Mill* equipment. Custom processing Alpaca, Llama, Cashmere, wool. Call for information and scheduling your processing. **Mountain High Fiber Ladies, LLC**, 68 Bastille Dr., Pagosa Springs, CO 81146. (970) 731-8500; www.mountainhighfiberladies.com.



Free book list of 40 titles-by van der Hoogt, Sparks, Atwater, Tidball, Mayer, Harvey, etc.
1338 Ross St. • Petaluma, CA 94954

Help Change a Small Part Of The World.



Around the world, millions of children never have a childhood. They're forced to work—sometimes as child laborers, sometimes as virtual slaves. But there are things you can do to help, and looking for the RUGMARK label is one of them. RUGMARK is a global, nonprofit organization working to end child labor and offer educational opportunities for children in India, Nepal and Pakistan. The RUGMARK label is your best assurance that no illegal child labor was employed in the manufacture of a carpet or rug.



For more information, call RUGMARK toll-free at 1-866-RUGMARK or visit our website at www.rugmark.org

SUPPLIES

ACID-FREE STORAGE BOXES and tissues for quilts, collectibles, dolls, wedding gowns, photos, etc. Museum-quality. www.craftgard.com or (888) 878-1212.

WEAVE HIGH QUALITY RUGS, place mats, potholders, etc with our natural cotton, white acrylic, and custom colors loops! Prices: \$1.10-\$2.60 per lb. Plus S/H. Discounts available. **LCB**, 6198 W. Pine St., Mount Airy, NC 27030. (336) 352-3289.

SALLY'S SHOP

For All Your Weaving & Spinning Supplies

Visit our Shop or Mail Order

Phone Orders Welcome! 10-3 M, T, Th, F;
Wed. by appointment; Sat. 10-12 VISA/MC
141 College St., Wadsworth, OH 44281
(330) 334-1996

E-mail: sallyshop1@cs.com

AVL Software

UPGRADES for the MILLENNIUM

WeavePoint 5 Gets Upgraded

This popular software for Windows 95/98/2000 has recently been improved to include some truly unique features. Chief among the new features are: Painted Warp, Block Substitution and Keyboard Entry of Individual Threads. All this in addition to the same ease-of-use and complete feature set that have made **WeavePoint** a favorite of weavers around the world.

Swiftweave Does Blocks

Discover the power of block weaves with **Swiftweave** for the Macintosh. Its ability to turn a profile draft into a wonderful new creation is a sight to behold...and that's just one of many outstanding functions. **Swiftweave 5.1.7** is perfect for both beginning and advanced weavers. MacOS 9 compatible.

WeaveMaker: Best of Both Worlds

If you need a program that is equally at home on Mac or Windows, then **WeaveMaker** is the one for you. **WeaveMaker** includes a complete set of design tools and great graphics including a stunning 3-D view and the world-famous Automatic Pattern Generation.

FREE demos of all AVL software are available from our web-site: www.avlusa.com



AVL LOOMS

3851 Morrow Lane #9, Chico, CA 95928
Tel: 800 626-9615 Fax: 530 893-1372

TRAVEL

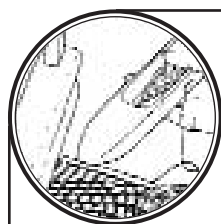
PUCHKA PERU TEXTILES/FOLK ART/Market Tours. 22 days in enchanting Peru. Workshops with master tapestry artists, traditional weavers/spinners/dyers, braiders, knitters, embroiderers and gourd engravers. Includes Machu Picchu. textiletours@puchkaperu.com; www.puchkaperu.com.

PENELOPE FIBRE 14007 22nd Avenue
Surrey, BC V4A 9J2 CA
phone 604-538-1950

Supplies for the discerning spinner & weaver
Specializing in New Zealand coloured fleece

Your Source for the
Finest in Weaving,
Spinning, and
Knitting Supplies:

www.yarn.com



*Fine weaving
and
spinning tools
since 1977*

woolhousetools.com

Marr Haven Wool Farm

Quality Products for All Fiber Artists

- Merino-Rambouillet Wool Yarn
- 100% Chemical-Free Naturals plus Dyed Colors • Knitting, crochet, locker hook, spinning and feltmaking supplies

Handmade Natural Personal Items

- Sheepskin Slippers
- Sheep Jewelry
- Goatskin Garden Gloves

**Comfort and Service at the Farm Shop,
by mail, phone, or website.**



772-39th Street, Dept. HW
Allegan, MI 49010
(269) 673-8800

www.marrhaven.com

WEBSITES TO VISIT

WWW.MIELKESFARM.COM Equipment, books, and instruction for weaving, spinning, dyeing, knitting, bobbin lace, and more. **Mielke's Farm**, Rudolph, WI 54475. (715) 435-4494.



Spin-ol-o-gy

www.woolworks.com
Catalog \$3 refundable
includes weaving
FREE NEWSLETTER
800-547-3725

Cosmos Web Design.com

We produce creative web sites that
make your fiber businesses grow.
303.818.4426/info@cosmoswebdesign.com

CREATIVE FIBERS

Minneapolis area supplier
and classes for
weavers and fiber artists!
www.creativefibers.com
612-927-8307
5416 Penn Avenue S.
Minneapolis, MN 55419

Handwoven.

Try a classified ad!

Classified Advertising

201 East Fourth Street
Loveland, Colorado 80537-5655
(970) 613-4630 • FAX (970) 667-8317

Classified Rates—\$2.50 per word, \$50 minimum.
Payment in U.S. dollars must accompany order.
All ads are subject to publisher's approval.
Deadline is ten weeks before the month of issue
(example— January issue closes November 1).

Please run the enclosed ad
in the next issue(s) of *Handwoven*.
Enclosed is my check/money
order for \$_____.

ArtEdje

Ed Jenkins
503.873.1246



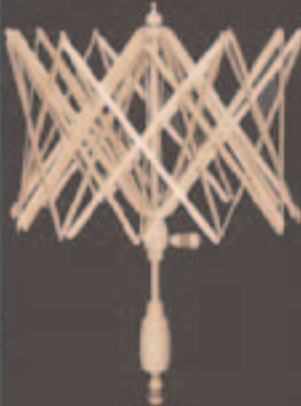
Experience the beauty & feel of heirloom quality shuttles.
Jenkins Woodworking • www.artedje.com • artedje@earthlink.net

*Supremely Beautiful
Seriously Functional*

**Finely Handcrafted
Yarn Swifts**

Seven styles & sizes
Free full-color brochure

Bluster Bay Woodworks
907-747-7533
BlusterBay@Alaska.com



Mail Order "Weaving Yarn"

NEW: 21 colors of 8/2 Tencel
68 colors of cotton 16/2 - 8/2 - 8/4 - 8/8 - 8/16 (mop) & bouclé
90 colors of Orlec 16/2 - 8/2 - 8/8- bralon & bouclé
21 colors of Mercerized cotton 20/2 - 16/2 - 8/2 - 8/4 and bouclé
28 colors of Worsted Wool 8/2
Cottolin, Linen, Silk, Chenille etc.

FREE Price List
Send \$20.50 for the complete set
of samples to:

Maurice Brassard  Fils Inc.

http://www.mbrassard.com

1573 Savoie
P.O. box 4
Plessisville Qué.
G6L 2Y6
Tel. (819)362-2408
Fax: (819)362-2045

Moving?

Don't forget to pack your
subscription to **Handwoven!**

Send your old and new addresses,
along with the **customer number**
that appears on your mailing label, to

Handwoven
PO Box 469106
Escondido, CA 92046.9106



ADVERTISERS' INDEX

Ann Eaton	67	Flower Valley Press	88	Mendocino Art Center	92	Silk Tree, The	91
ArtEdje	95	Gilmore Looms	63	Michigan Fiber Festival	89	Silver Needles, Inc.	90
Ashford Handicrafts	23	Glimakra Looms	28	Mid-Atlantic Fiber Assn 2005	24	Spinner, The	92
Ashland Bay Trading Co.	21	Good Wood Looms	67	Mirrix Tapestry & Bead Looms	90	Stony Mountain Fibers	93
AVL Looms	5, 92, 94	Gowdey Reed Co.	84	Mountain Colors Yarns	67	Surface Design Journal	81
Bare Hill Studios	82	Great Northern Weaving	82	Mugo Yarn	91	Susan's Fiber Shop	89
Bead Mercantile	41	Habu Textiles	91	Myths and Mountains	82	T3 Weavers	63
Becky's Vav Stuga	92	Halcyon Yarn	9	New Voyager Trading Co.	28	Taos Art School	41
Bluster Bay Woodworks	95	Handweavers Guild of America	47	New World Textiles	82	Taos Wool Festival	92
Bountiful	29	Handwoven Marketplace	80, 81	Norwood Looms	7	Textura Trading Co.	91
Brassard, Maurice & Fils	95	Harrisville Designs	18, 19, 29	Osterkamp, Peggy/ Lease Sticks Press	93	Toika Looms	22
Buxton Brook Looms	82	Haywood Community College	92	Ozark Folk Center, The	88	Treenway Silks	90
Cameron Fibre Arts	25	Henry's Attic	28	Palos Verde Art Center	89	Turpening, Walter	90
Camilla Valley Farm Weavers' Supply	78	HollyBee Yarns	24	Penelope Fibre & Yarns	94	U.K.I. Supreme Corp.	ibc
Cannon Hill Studios	47	Intermountain Weavers' Conf. 2005	85	Penland School	87	Vav Magasinet	47
Canyon Art Co.	81	Interweave Press .5, 12, 13, 78, 86, 95		Perfect Buttons	89	Vesterheim Norwegian-American Museum	24
Cosmos Web Design	94	Jane's Fiber & Beads	41	Peters Valley Craft Center	86	Village Spinning & Weaving Shop 24	
Cotton Clouds	67, 85, 89	John C. Campbell Folk School	85	Pixeloom-Kitchen Table Software	84	Vreseis Limited	91
Creative Fibers	94	Kessenich Looms	89	Prairie Fibers Co., The	63	Weave A Real Peace	89
Creative Strands	63	Lamb spun	28	Purrington Looms, LLC	90	Weaver's Craft	86
Daft Dames Handicrafts	91	Laura Fry Weaving Studio	93	R & M Yarns	63	Weaving Connection	79
Davison, Marguerite	29	Leclerc Looms	10, 11	Riverside Fiber Arts Studio	93	Weaving Southwest	82
Drop Spindle, The	91	Leesburg Looms	82	Royalwood Ltd.	89	Weaving Works	82
Earth Guild	67	Lendrum, Gord	41	Rugmark	93	Webs	ifc, 94
Eucalan	3	Loom Shed Weaving School	92, 93	Sally's Shop	94	Woodland Woolworks	94
Fall Fiber Festival	87	Loominesce	81, 87	Santa Fe School of Weaving	92	Woolery, The	25
Fiber Studio	91	Louet Sales	bc	Schacht Spindle Co., Inc.	16, 17	Woolgatherers Ltd., The	90
Fiberfest 2005	67	Lunatic Fringe, The	81	Shannock Tapestry Looms	91	Woolhouse Tools	94
Fiberwood Studio, Ltd.	89	Mannings	63	Shuttlecraft Books	93	XXR Books	78
Fiberworks	47	Marr Haven	94	Shuttles, Spindles & Skeins	84	Yarn Barn	8, 25
Fireside Fiberarts	90	Meek, Kati Reeder	93	Siever's School	81	Yarn Tree, The	92

Conference time is here!

Somewhere I have a photo in which I'm taking a nap on the ground of a parking lot at Indiana University in Bloomington after a Midwest Weavers' Conference. I had just finished taking apart four Glimåkra drawlooms and loading them into a U-Haul (with the help of some very good weaving friends!). Whether you go as a teacher, a student, a vendor, or an exhibitor, conferences are an incredible mix of dizzying preparation, guilt about all you haven't done (both for those at home and for the conference itself), anticipation tinged with worry (what will the workshop be like, how will your piece do in the show, what if you don't know anyone), and energy expended full-tilt after you get there.

You are usually already exhausted by the time you arrive. If the conference is at a university, you feel like a freshman as you try to find out where to go. You stand in line to get your dorm-room key and tiny towel—you can't wait to get into your room. You have a lot to do; the piece you finished weaving the night before is still wet in a plastic bag in your suitcase.

Sometimes things go wrong. When I returned to my rental car after registering at the dorms for Convergence in San Jose, my car key wouldn't open the car door. Passers-by all agreed that something was wrong with the key. Thrifty sent a man right over. He pointed out that the car I had rented was two cars away from the one I was trying to unlock.

It's a good idea never to leave your dorm room without your room key—I like to wear mine around my neck. At a convent where Northern California post-conference workshops were held one year, I returned from the bathroom at 2 A.M. wearing nothing but a skimpy T-shirt to find that the room door had locked behind me. A late-night weaver across the hall and I tried many ways to get into that room—even a sley hook didn't work. Instead, we had to ring the very loud emergency bell at the front door of the convent to summon a nun.



Above left: Madelyn and assistant Suzie Liles after teaching the last seminar at Convergence in Vancouver. Above right: Tools used to attempt a break-in to a dorm room after a late-night trip to the bathroom.



Beach walk during time off at LunaSea (Sally Powell, Ruth Morrison, Madelyn, and Doramay Keasbey; photo by Lynn Tedder)

Conference days and nights pass in a whirlwind of breakfast, lunch, and dinner get-togethers, trips through the vendors' hall, information overload, exhibit eye-dazzlers, and late-night parties in dorm or hotel rooms. Then, suddenly, you find yourself at home again with warm memories, new ideas, and—like a kid back from summer camp—you can't wait 'til next year. 

Conference Checklist

- ☐ large towel or two (for dorm only)
- ☐ extra closet hangers (dorm *and* hotel)
- ☐ bar of soap, laundry soap, iron (for dorm only)
- ☐ corkscrew (for party folks in dorm or hotel)
- ☐ decorative cord (kumihimo is nice) with snap hook to hang dorm keys around your neck
- ☐ flip-flops for the dorm bathroom miles down the hall
- ☐ something appropriate to wear to the dorm bathroom
- ☐ a good pillow (for both dorm and hotel)
- ☐ ear plugs (also for both)
- ☐ bathing suit (for university or hotel pools)
- ☐ alarm clock (check that hotel clock is not preset to 4 A.M.)
- ☐ 100-watt bulb (to substitute for hotel 25-watt bulb); clip-on lamp with 100-watt bulb (for dorm)
- ☐ extension cord (always useful)
- ☐ flashlight (you never know when you'll need one)

MADELYN VAN DER HOOGT has been teaching at conferences for more than twenty years, from Nova Scotia to Australia. She has a large collection of totes and name tags and wonderful warm memories of friends from all over the world.



Nature's Idea In Full Color

**Hundreds Of
Fashion Colors Stocked
1 to 1,000 Lbs.**



**UKI Yarns Offers Highest Quality Yarns On
Cones For The Serious Crafts Person**

Machine Knitting • Weaving • Needle Crafts • Hand Knits • Crochet

100% MERCERIZED COTTON—24 NEW SHADES

Strong with a lustrous finish and elegant drape

8/2 PLY CARDED 100% COTTON

Fast-color, soft cotton with a home-spun look

CUSTOM NOVELTY YARNS

Spun in our plant, Your choice of fibers, Your Designs,
Twists, Dyed marls, Slub novelties

100% mercerized cotton • 100% Carded cotton • Knitting Elastic • Hosiery elastic
Textured polyester • High performance threads

- **Five Essential Yarn Sizes**
- **Over One Hundred Fashion Shades
Stocked For Delivery**

**Call Us Toll Free
For Your Nearest Distributor**



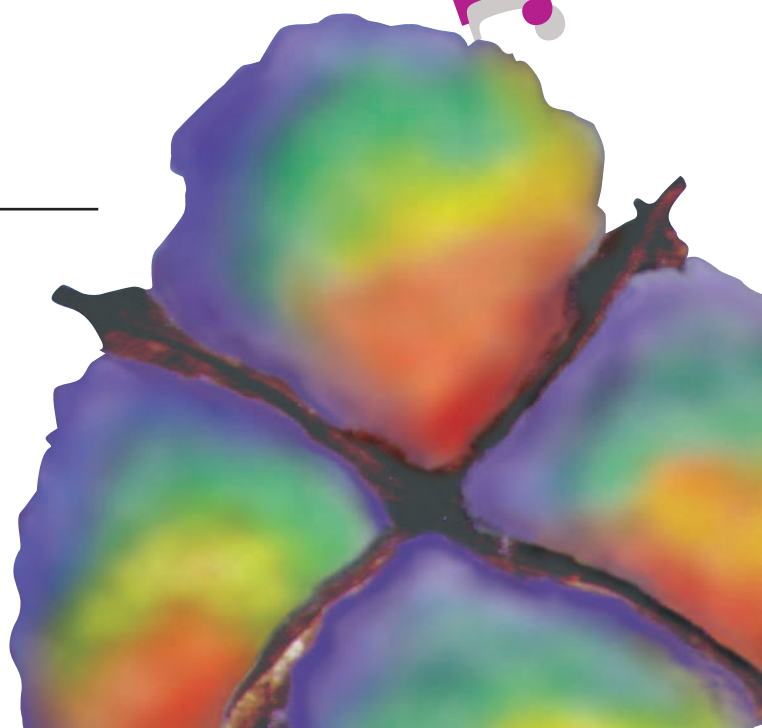
**Your
Complete
Yarn Source**

SUPREME CORPORATION

Phone (888) 604-6975

Fax (828) 322-7881

- P.O. Box 848, Hickory, North Carolina 28603
- 325 Spencer Road NE, Conover, North Carolina 28613
- uki@uki-supreme.com



Your weaving. Your way.

The Delta Loom

Featuring exceptional qualities for the home or studio weaver, such as:

- parallel counter marche system
- floating breast beam
- large 4 inch shed obtained even with difficult yarns
- all harnesses positively activated by the treadle
- built in shelf
- built in raddle
- standard 8 shafts, expandable to 12 shafts
- built-in cloth guard in breast beam
- rear hinged treadles allowing for very light operation



The Spring Loom

An innovative and cleverly designed floor loom featuring:

- parallel counter marche system
- floating breast beam
- simple tie-up
- larger shed with less tension in the warp, less effort from the weaver
- 8 shafts, expandable to 12 shafts



Louet Looms are available from these Louet dealers across North America

CALIFORNIA

The Village Spinning & Weaving Shop

400 N. Main St.
Lodi, CA 95240-1004
(805) 585-1192 (ph/fax)
1-800-585-1192 (orders)
info@villageweaving.com
village@villageweaving.com

Carolina Homespun

4700 E. 1st St.
Greenville, SC 29615
(800) 450-7786 or
415-337-8876
margaret@carolinahomespun.com
www.carolinahomespun.com

COLORADO

Beautiful

211 Grand Ave.
Durango, CO 81301
(970) 482-7740
(970) 586-9332 (toll free)
(970) 484-0058 (fax)
www.beautifulcolorado.com

Fireside Furnishings

208 W. 1st St.
Grand Junction, CO 81501
(970) 858-9288

IDAHO

The Thread Gatherer

2100 N. 1st St.
Boise, ID 83705
(208) 387-2641
(208) 387-1251 (fax)
threaddgatherer.com

KANSAS

Yarn Barn

870 N. 1st St.
Lawrence, KS 66044
(785) 842-4333
(800) 408-0035 (toll free)
(785) 842-0794 (fax)
yarnbarn@yarnbarn.com

MAINE

Halcyon Yarn

12 School St.
Portland, ME 04101
(207) 442-7909
(800) 341-0282 (toll free)
(207) 442-0633 (fax)
halcyon@halcyon.com
www.halcyon.com

MARYLAND

Volcan's Rest Fibers

100 George Street
Chesapeake, MD 20762
(410) 885-2890
(410) 755-6818 (fax)
info@volcanrest.com
www.volcanrest.com

MASSACHUSETTS

Borehill Studio

Box 107
Haverhill, MA 01831
(978) 456-8660

MICHIGAN

Heritage Spinning & Weaving

401 E. 1st St.
Lansing, MI 48202
(248) 693-3600
info@heritagespinning.com
www.heritagespinning.com

MINNESOTA

Earthsong Fibers

8111 1st St.
Box 402
Minneapolis, MN 55412
(952) 926-1201
info@earthsongfibers.com

NEW HAMPSHIRE

The Fiber Studio

2 Pecos Hill Rd.
Portsmouth, NH 03801
(603) 420-7070
(603) 428-3758 (fax)
info@thefiberstudio.com
www.thefiberstudio.com

NEW YORK

A Touch of Yarn

1700 Wood St.
Buffalo, NY 14203
(518) 864-5885
(518) 887-5734 (fax)

Eastside Weavers

11 Denby Ave.
Ithaca, NY 14850
(518) 274-1031
eastsideweavers@earthlink.net
www.eastsideweavers.com

The WoolRoom

110 1st St.
Orangetown, NY 10962
(845) 279-7627
(845) 278-5047 (fax)
www.thewoolroom.com

NORTH CAROLINA

The Weavers Web

207 Raleigh St.
New Bern, NC 28562
(252) 514-2681

Earth Guild

101 Howard St.
Raleigh, NC 27601
(828) 255-7818
(828) 255-8593 (fax)

OHIO

The Little House

1001 N. Main St.
Canton, OH 44705
(419) 547-9210
(800) 554-7073 (toll free)
www.littlehouseweaving.com

PENNSYLVANIA

Manning's Creative Crafts

Box 107
11101 Greenapple Rd.
Lake Erie, PA 16516
(717) 624-2223
(717) 624-1425 (fax)
manningcreative.com

RHODE ISLAND

Fabrics to Dye For

87 Farm House Rd.
Westport, RI 02891
(888) 322-1319
(401) 348-6000
(401) 348-0580 (fax)
www.fabricsdyefor.com

TENNESSEE

Jane's Fiber & Braid

2115 E. 1st St.
Albany, GA 31706
(423) 639-7914
(423) 638-5676 (fax)
jane@janesfiberandbraid.com
www.janesfiberandbraid.com

TEXAS

Fay Draz

2054 1st St.
Austin, TX 78705
(830) 367-3152
faydraz@austin.com

White Rock Weaving Center

1217 Oakwood Ave.
Greene, TX 75771
(214) 320-9276 (ph/fax)
www.whiterockweaving.com

VIRGINIA

Misty Mountain Farm

1011 1st St.
104 South Oak Ridge
Arlington, VA 22204-0100
(540) 937-4707
info@mistyfarm.com

Springwater Workshop Inc.

808 N. Fairfax St.
Farmingdale, NY 11737
(703) 549-3634
(703) 520-3631 (fax)
info@springwater.org

Serendipity Farm & Studio

360 Cypress Chapel Rd.
Farmingdale, VA 22434-1701
(757) 586-2010
(757) 398-1618 (fax)
serendipityfarm.com

WASHINGTON

Paradise Fibers

701 1st St.
Coeur d'Alene, ID 83814
(509) 397-9133
(888) 320-SPIN (toll free orders)
info@paradisefibers.com

The Weaving Works

417 E. 1st St.
Bozeman, MT 59717
(406) 524-1221
(406) 524-0250 (fax)

WISCONSIN

Lakeside Fibers

402 W. Lincoln St.
Madison, WI 53703
(608) 257-2999
(608) 257-2996 (fax)
lakesidefibers.com
www.lakesidefibers.com

Snow's Fiber Shop

6000 Hwy. 17
Crossville, TN 38625
(970) 673-4737
(888) 602-4237 (toll free)
(920) 623-0120 (fax)
snowsfiber.com
www.snowsfiber.com

CANADA

ALBERTA

Shuttleworks Ltd.

Box 1, Box 1, RR 1
Edmonton, Alberta AB T6C 0X0
(403) 938-1099
(403) 938-1031 (fax)
shuttleworks.com
www.shuttleworks.com

BRITISH COLUMBIA

Jane Stafford Textile Designs

2001 1st St.
Vancouver, BC V6C 1A1
(604) 681-1122
(250) 537-4468
jane@jane-stafford.com
www.jane-stafford.com

ONTARIO

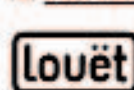
Yarn Source

2001 1st St.
Vancouver, BC V6C 1A1
(604) 681-1122
(613) 393-2899
(613) 393-2509 (fax)
yarnsource.com
www.yarnsource.com



In North America (USA & Canada) please contact:
Louet Sales 808 Commerce Park Dr. Station HW
Ogdensburg, NY U.S.A. 13669
Louet Sales R.R. 4 Prescott, ON CANADA K0E 1T0
www.louet.com email: info@louet.com

All International inquiries (outside of North America) please contact:



Louët bv (Louët International) 139 Kwinkwoerd
7241 CW LOCHEM Holland
www.louet.nl email: info@louet.nl