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ISSUE 126

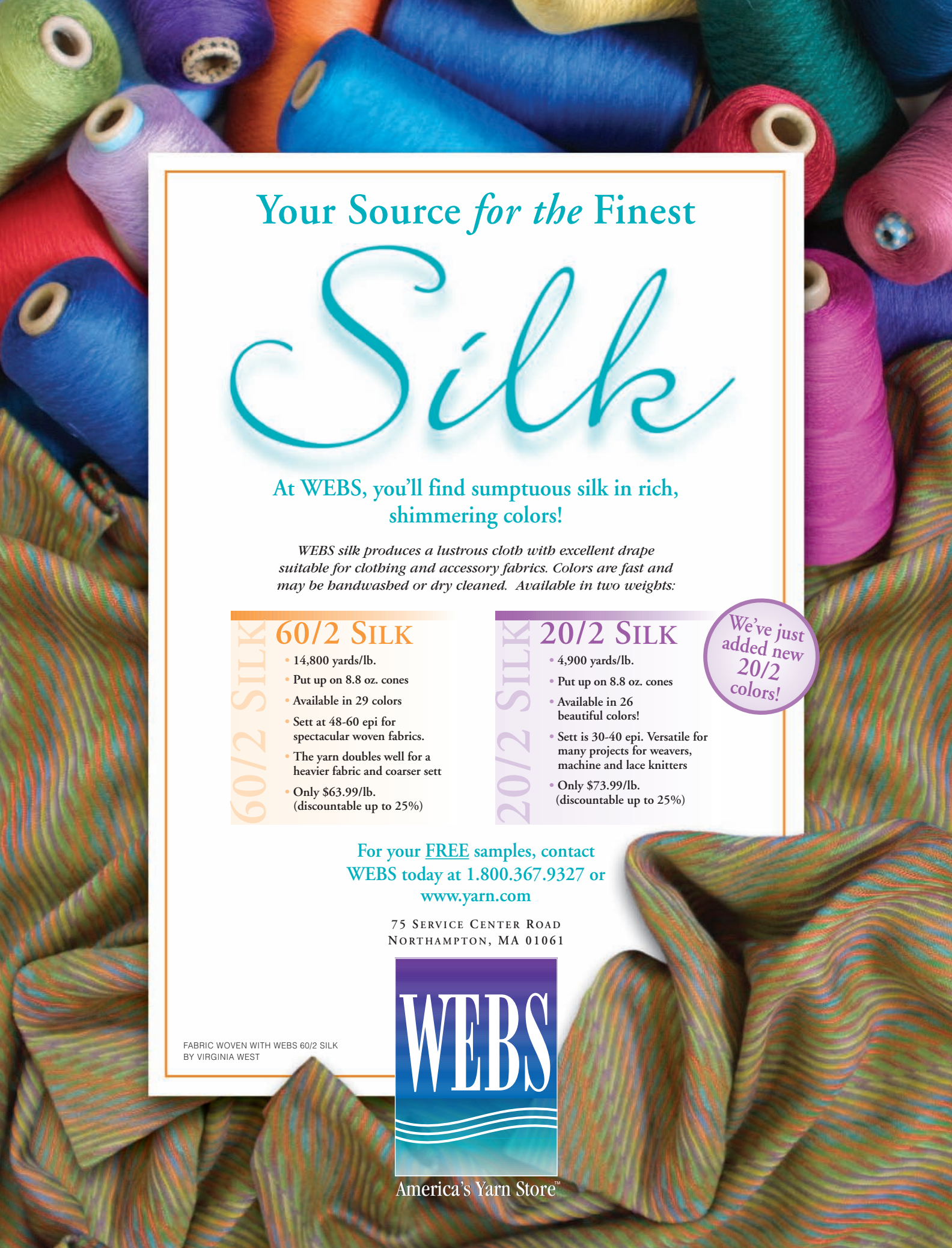
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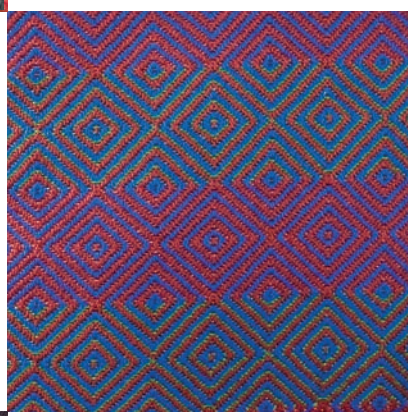


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ON THE COVER
WARP REP
TABLE RUNNER
woven by
Rosalie Neilson.
See pages 44–47.

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TAKEN AT THE HOME OF
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FROM THE EDITOR | Madelyn van der Hoogt

When I was a kid—wait just a minute, let's stop right there. My generation invented the word, "kid." We called ourselves kids in reaction to the stuffy words "children" and "boysandgirls" that our parents and teachers used. "Kids" got co-opted by our parents, however, like so many other things we invented (long unstyled hair, jogging, jeans for evening wear). When we rebelled against neckties, hose, slips, pancake make-up, white shoes for summer only, gloves, and overcooked meats and vegetables, our parents did, too.

Anyway, when I was a kid, whole milk was Good. A Good Meal had a starch, a vegetable, a meat, and a dairy. In my first apartment, when my roommates and I earnestly took turns planning healthy meals, we tried to see that every meal had a green thing (vegetable), a natural-colored thing (potatoes), and a red thing (meat). Later, I became a mostly-vegetarian and replaced meat with cheese. At that time cheese was Good. For that food color wheel, we made sure that every meal had a green thing (vegetable), a yellow thing (cheese), and the red thing became tomatoes and the natural-colored thing brown rice.

Cheese and whole milk are not Good anymore. Back then, when I grated piles and piles of cheddar cheese into sauteed zucchini and tomatoes, I thought: Good Protein. Now I look at melting cheese and think: Bad Fat. Brown rice was Good (fiber). Now it's not quite so Good (carb). Even granola has lost its healthy glow. Broccoli always was and still is Very Good—kudos to broccoli.

When I was a kid in my weaving life, carpet warp was considered the finest thread you'd ever need and Good warps were mostly white. We kept "discovering" finer and finer threads (to say nothing of more and more colors): 10/2 cotton, then 20/2 cotton, then 60/2 cotton—finally even sewing thread. Each finer thread seemed better, kind of like the way skirts kept looking better and better during the decade they went up 2" every year. I love my memories of summer afternoons taking out all my skirts, cutting off the bottoms, and hemming them to give them the newest look. I wish I could do that now, remake my wardrobe every summer in the latest style. (The fashion industry probably figured that out—change should involve more than a hem.)

It used to be Good to have a tan and Bad to use floating selvedges. We used to think all fibers had to come from plants and animals, and now we think stainless steel, titanium, and polyamide are Good. Nothing against broccoli, but I wish more Goods than broccoli would stay the same. At least kids are still kids.

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). Note that your submission does not have to fit the issue theme. Themes are a focus only—other types of projects are often included. To be considered, submissions should be sent six months before the issue date.

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

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SEPTEMBER/OCTOBER 2005

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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
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PUBLISHING
PUBLISHER Marilyn Murphy
ADVERTISING MANAGER Sharon Altergott
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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.

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All the Interweave news that's fit to print



Aeons ago, when I started Interweave Press with the publication of *interweave* magazine (yes, it was lowercase, a symbol of how tentative I felt about the whole venture), I thought I'd keep at it for maybe five years, until the kids were all well into grade school, and then go back to teaching English.

I had no idea publishing would be so engaging and endlessly educational, or that I'd be rewarded with such a wealth of fascinating, steadfast friends in the world of fiber. My five-year deadline passed without a glance.

Time flies when you're having fun. Thirty years later, I finally got to thinking that it was time to plan a future for Interweave. I didn't want to wait until I grew feeble, or until the business fell on hard times, as so often happens. I wanted to be able to choose a new owner who would take the company forward, who would honor and value the crafts we love so well. And so I did.

Our new leader, CEO Clay B. Hall, has years of experience in magazine publishing (having once owned *Southwest Art*, among others). He and his wife, Ruth, are moving to the Front Range, where Interweave will remain for the foreseeable future. Marilyn Murphy continues as president of the company and publisher of this magazine, the entire staff is here to stay, and I will be creative director—the part of my job I've always loved best, and which I've had little time for in recent years. Clay is not a weaver or spinner, though he has promised to learn to knit (so he won't feel out of place at company meetings, perhaps). He does recognize the perennial value of those pursuits that engage peoples' passion and creativity.

Will Interweave change? Well, sure, it always has. We've always had new ideas, new books, new magazines. Now we also have new energy, new resources, new leadership. It's good.



Linda Ligon
Handwoven's
Founder,
Creative Director

Spinning and Weaving Week

We have talked a lot in this column about Spinning and Weaving week, held annually the first week in October. Here is what we are up to. In 2004, Woolen Treasures, a mainly knitting-oriented yarn shop, moved in down the street. This year, they are duplicating their inaugural event held during this auspicious week by inviting local fiber producers to bring their critters (they are conveniently located in a house with a big yard) and hosting a beginning spinning class and spin-in. Our own Liz Gipson, managing editor of *Handwoven*, will teach a class called Weaving for Knitters, and Interweave Press will provide door prizes. Tell us what you are up during Spinning and Weaving Week by writing Marilyn Murphy, 201 E. Fourth St., Loveland, CO 80537 or marilynm@interweave.com.

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PONCHO SEWING AND CONSTRUCTION

I have a question about assembling and sewing the poncho in Rita Hagenbruch's article, "A Wool and Lace Poncho," May/June 2005, pages 68–71. I am having difficulty figuring out how to put the poncho together. If you cross the pieces and fold the fringe back and stitch as shown in the diagram, aren't you stitching through all four layers?

Mary J. Otterbein
Baltimore, Maryland

To help visualize the poncho construction, make a sample with paper and tape the fringe ends: Tape the back fringe end to the body front. Tape the front fringe end to the body back. Then cut off the folded corner for the neck. To assemble and sew the garment, pin and baste through the two layers along the fringe edge on the body front and then through the two layers along the fringe edge on the body back. Topstitch by machine, starting at the poncho "hem" on each side. I trim away the excess flap of the body front and body back inside the garment and machine zigzag the cut edges.

—Rita Hagenbruch

SOFTWARE FOR WEAVERS

A few years ago you published an excellent article on weaving software for Mac and Windows. Enough time has passed that this information is now dated, and an update would be much appreciated. One thing that would be enormously helpful would be a comparison chart of current versions of these programs that includes newer ones now on the market along with perhaps a rating scale of user comments for such features as ease of use, etc. As a new weaver I had thought these programs were just for computer-dobby looms, but that clearly isn't so. I can see how weaving software could help us newbies learn to interpret drafts, the effects of color, yarn sizes, etc., but where do we start?

Peggy Emrey
via e-mail

Your question is a good one. We are currently updating Judie Eatough's comprehensive software survey on our website—it should be posted by the time you receive this magazine. It lists and compares all the programs and their features. It's hard to recommend a specific program, however, since the kind of weaving you like to do, your com-

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***Handwoven* Index**
1979–2004

Website only!
Two new projects!

Clothe your cell phone, MP3, or PDA in a soft, warm, inkle-woven carrying case!
by Amy Abbott





—and weave an adorable merino wool rug for a dollhouse in turned rosepath by Mimi Smith

Our Survey Says

In the May/June issue of *Handwoven* we asked about your feelings toward conferences for handweavers. Here are the results.

- 29% Attend regional conference in their area faithfully and dream of going to Convergence one day.
- 27% Say their looms get stuck when they try to get them out the door, so they stay home and weave.
- 22% Attend most of the programs offered by their local guild.
- 10% State that they are a workshop junkie. They have never missed a Convergence since they became a weaver and faithfully attend one or two regional conferences.
- 10% Only pay the day fee to go to the vendor's market to replenish their stash.
- 2% Say that their local weaving/yarn shop gives them everything they need.

The Internet has become increasingly important in our weaving lives. How do you primarily use the Internet?

- ❍ Buying yarn and supplies
- ❍ Visiting chat rooms
- ❍ Blogging
- ❍ E-mailing my weaving friends
- ❍ Visiting my favorite weaving website
- ❍ All of the above!
- ❍ The Internet takes too much time away from weaving.

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

puter, and the amount of money you want to spend are important factors. Read the descriptions, order demos, and use your guild as a resource for recommendations.

TRAVEL TIP

I'm just a basic weaver who needs to apply herself more at the loom, but I can offer a travel suggestion. A friend of ours who flies a lot uses his passport exclusively as his photo I.D. even though he flies only domestically. He points out that if you lose your passport, it can be replaced relatively quickly, with no serious consequences. If you lose your driver's license, you can't drive the rental car at your destination and, at least here in Nebraska, you have to take the driving test again if you replace it more than once!

How about weaving a wallet to hang around your neck? I'm thinking of forgetting air travel, getting myself an RV, filling it with fiber, and hitting the road!

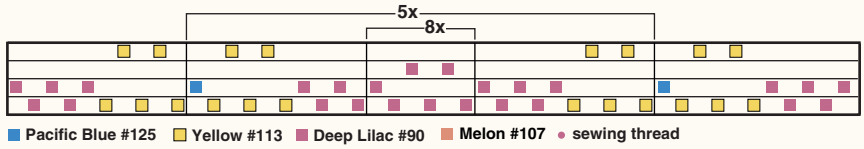
Mary Lou Sherard
via e-mail

For a great "wallet," see Amy Abbott's inkle-woven case on Handwoven's *website!*

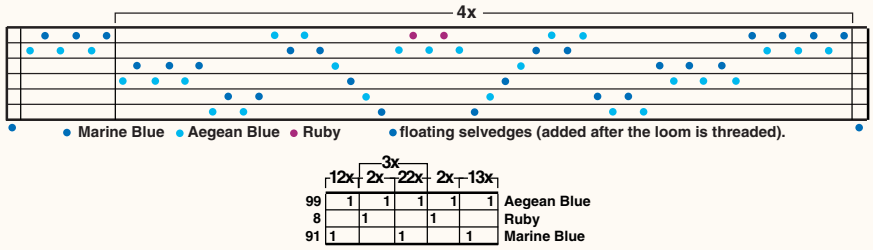
CORRECTIONS

ATWATER-BRONSON THREADING: MAY/JUNE 2005, PAGE 40

The "8x" threading repeat in Figure 2 for Barbara Walker's Atwater-Bronson lace runner should be above the center lace unit as shown here:



The warp color order for Louise French's shadow-weave circles scarf should be written as it is shown here (it is reversed on page 66) and both drafts should be read from right to left. Make sure that you place the warp with 26 blue ends (not 25 blue ends) on the same side of the loom where you begin threading (these numbers do not include the floating selvedges, which are added after threading).



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Aspen Ridge Alpacas, Jemez Springs, New Mexico. Instructor: Karen Kinyon. Student: Stephanie Fauber.

The Bisbee Community Y, Bisbee, Arizona. Instructor: Joan Ruane. Students: Airdrie Burns, William Brown, Betty Coble, Darquise Decoz, Andrea Doubleday, Earl Grey, Holly Kemp, Kit Kendeick, Liz LongFace, Deb Toomey, Betty Walters.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Sabrina Kirwin, Jen Sousa.

Clearview Christian Girls School, Kula, Hawaii. Instructor: Chris Switzer. Students: Tejiana Atkins, Josephine Bergill-Gentile, Jaidree Braddix, Arieal Devine, Ariel Duell, Caroline Guenther, Shanti Gould, Haily Herberger, Isabelle Jones, Severn Jones, Kami Kayama, Kiah Nagasaka, Stephanie Propst, Selina Swatek, Angie Thielk, Kendall Umetsu, Chelsea Widell, Samantha Wiltz.

Double K Diamond Llamas, Wellington, Colorado. Instructor: Karen Kinyon. Student: Lori Klutke.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappelle. Students: Beth Bentz, Kathleen Lee.

Good Fibrations!, Edgewood, New Mexico. Instructor: Bethe Orrell. Students: Kathy Hanlon, Laurie Martin, Irene Mayhill, Kathy Watt.

Hazel Ryland's Handweaving Studio, Carson City, Nevada. Instructors: Jennifer de Jung and Lisa Minter. Students: Carol Benesh, Debi Benson, Kathy Hay Chapman, Kelly Hechinger, Kate Hodge, Jennifer Hoover, Arlie Williams.

Heritage Spinning & Weaaving, Lake Orion, Michigan. Instructor: Joan Sheridan Hoover. Students: Roxanne Binkowski, Alyssa Contricci, Debby Ellis, Pat Krailing, Diane Lammers, Ann Maas, Sheila Maples, Scott McKinney, Jeri Rossiter, Rebecca Stafford, Joy Stimac, Cynthia Weeks, Emily Weeks, Doreen Winnega, Anne Wratkowski.

Hillcreek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh Brock Kaiser. Student: Doris Ann Mayuiers.

Lone Star Room, Katy, Texas. Instructor: Tracy Kaestner. Students; Mary Klashman, Patty Raske.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Camille Borgeson, George Hardy, Joy Jones, Jamie Loch, Nancy Stoddard.

Mary Meigs Atwater Weavers' Guild, Salt Lake City, Utah. Instructor: Deanne Baugh. Students: Gaye Eggli, Billlie Firpo, Irene Fisher, Lyn Marshall.

Memphis Guild of Handloom Weavers, Memphis, Tennessee. Instructors: Joan Leon and Felicitas Sloves. Students: Claire Atkins, Cindy Gobert, Mable McCrary, Madeline Schonbaum, Debbie Sellmansberger, Brenda Thornton

Mountain Valley Textiles & Gifts, Glenwood Springs, Colorado. Instructor: Emilie Somerville. Students: Maija Maki, Helen McBreen, Linda Wells.

Murray Art Guild, Murray, Kentucky. Instructor: Mary Cates. Students: Pat Allbritten, Marilyn Dill, Joyce Herndon, Melisa Kennedy, Cathy Mathis, Linda Patterson, Brenda Smotherman, Shirley Wall, Eileen Wirsig.

Newark Art Museum, New Jersey. Instructor: Bettes Silver-Schack. Students: Sheila Mazar, Pam Pataky, Sally Ragone, Meg Smith, Deborah Wolf.

Paumanok Weavers Guild, Riverhead, New York. Instructor: Betty Lou Norris. Students: Lauren Albano, Sandy Albano, Heather Duits, Kthleen Rosenow.

Portland Fiber Gallery, Portland, Maine. Instructor: Melody Hackett. Student: Jenny Campbell.

Recycled Lamb, Lakewood, Colorado. Instructor: Carol Seeds. Students: Susan Baker, Lorie Billingham, Judith Gonnell, Susan Brunnett Munson, Barbara Schoeman.

The Red Wheel, Castle Rock, Colorado. Instructor: Kerri Dameron. Students: Lorraine Bottle, Kim Culkin, Sandy Kral, Clyde Rodriquez.

Roeder Home, Bellingham, Washington. Instructor: Sondra Rose. Students: Barbara Alten, Juliet Barnes, Elizabeth Daly, Pat Fisher,

Shuttle, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Roxanna Bartlett.

Susan's Fiber Shop, Columbus, Wisconsin. Instructor: Susan McFarland. Student: Judy Genin.

Tall Grass Arts Association, Park Forest, Illinois. Instructor: Delia Rellis. Student: Connie Manno.

Tao Mundo, Salida, Colorado. Instructor: Moira Forsythe. Students: Bonnie Andermatt- Pfeil, Nadia Dean.

TLD Design Center and Gallery, Westmont, Illinois. Instructor: Tammy Deck. Students: Dianne Derrick, Krista Kelch, Ariel Towers, Jane Yelvington.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Student: Debbie Vanderborg.

University of New Mexico, Albuquerque, New Mexico. Instructor: Patty Savignac. Students: Peter Edwards, Serena Gelinas, Armanda Hilleque, Anna Mohr, Gina Pavia, Katherine Salazar, Brigida Swanson, Beverly Tjarks, Vanessa Walsh, Sandra White.

The Weavers' Cottage, Canyon Country, California. Instructor: Sandy Gunther. Students: Claudia Buchinsky, Grace Munoz, Diana Woods

The Weaving Works, Seattle, Washington. Instructors: Carol Jorstad and Kristine Linn. Students: Jana Baue, Ann Buratto, Gei Chan, Julie Christianson, Lori Conzatti, Amy Holmes, Linda Jackson, Gail Kaminski, Kate Neff, Sandie Penna, Dolores Ranhofer, Alyssa Smith, Pati Smith, Mickey Sulllivan, Shelby Walker, Carole Woodard.

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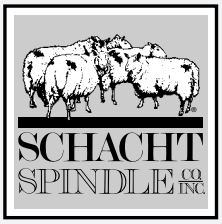
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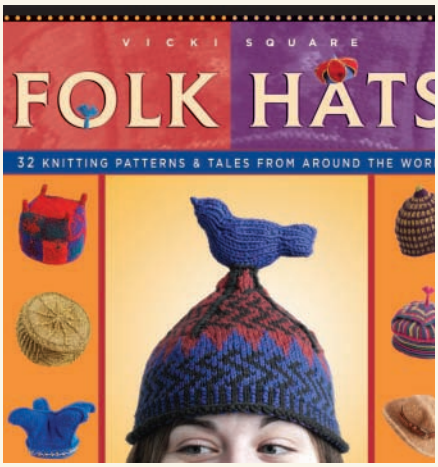






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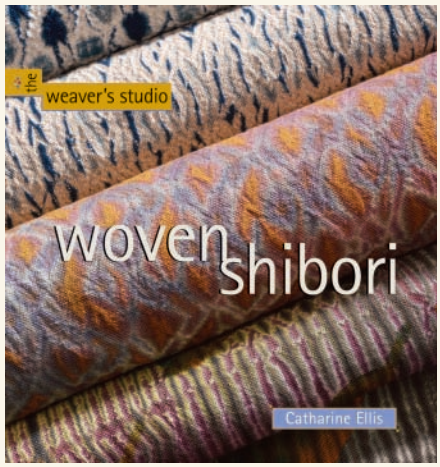
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Vicki Square

With 32 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
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OCTOBER 2005



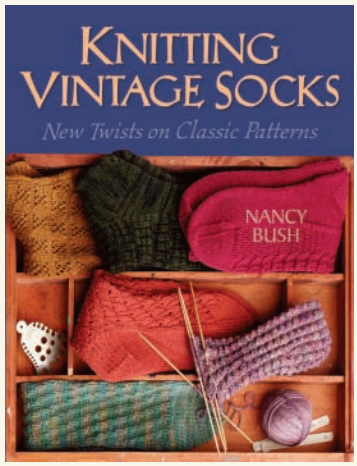
Woven Shibori

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, 136 pages
ISBN 1-931499-67-5
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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
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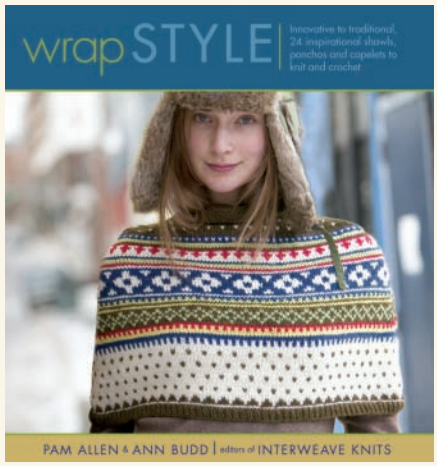
Paper, Metal & Stitch

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.

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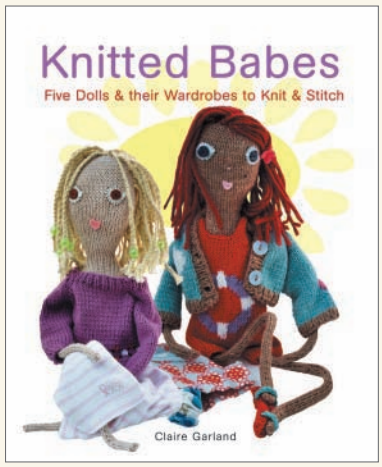
Wrap Style

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
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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
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BEGINNER'S CORNER: WARP COLORS

This issue of *Handwoven* is about weave structures in which the warp threads are crowded so closely together that the weft barely shows. Because all the color and design is in the warp, there are usually several (or *lots* of) warp colors. The warp color order chart becomes the most important and sometimes the most complicated part of the project.

Most of the questions we get from beginners are about warp color order charts. Before you continue reading here, look at the chart on page 15 and read the explanation for using it.

In a warp color order chart, the name of each color in the warp is written next to a horizontal row. If there are ten colors, there are ten rows. Now think of the warp threads as spread all across the chart, the first thread on the right, the last thread on the left. This is also the way the threads will look when they are spread in the loom ready for weaving.

If a mark were made in the row corresponding to the color of each thread, the chart would be a written record of the color order of the threads in the warp: the first thread on the right, then the second, then the third, etc. If we prepared charts that showed the color for every thread, however, they would take up a lot of space (like the 1,196 threads in Lestra Hazel's hanging!).

So, we use shortcuts. If there are 10 black threads in succession, for example, a 10 is written in the row for black. If 2 black and 2 red threads alternate for 20 times, a 2 is written in the row for black, a 2 in the row for red, and above the two marks is the symbol 20x.

To read the chart to wind a warp, start with the first thread on the right. The chart intends for that thread to be on the same side of the loom as the first thread on the right of the threading draft. There are times when, if you follow the color order chart from one direction and the threading draft from the other, you won't get the intended result. (It doesn't usually matter, however, if that side is the right or left side of your loom.)

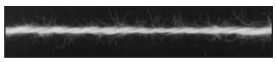
—*Madelyn*

YARN CHART

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



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



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



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



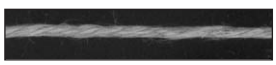
3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 16



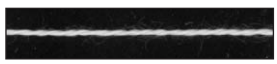
Worsted-weight cotton (Lion Brand Kitchen Cotton; 755 yd/lb (1,520 m/kg); 6, 8, 10



16/8 mop cotton; 420 yd/lb (848 m/kg)



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



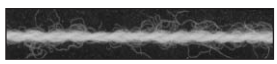
8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



2-ply wool (Highland); 900 yd/lb (1,815 m/kg); 12, 15, 20



2-ply wool blend (80% wool, 20% nylon); 1,000 yd/lb (2,018 m/kg); 8, 10, 12



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

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Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Higgins 40–43, Fabric Forecast 74–77)

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*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Higgins 40–43)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (250) 653-2345, (250) 653-2347 fax, www.treenwaysilks.com. (Fabric Forecast 74–77)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Nickol 32–35, Kaestner 36–38, Higgins 40–43, Neilson 44–47, Coifman 48–51, French 52–55, Tedder 70–73)

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061, (800) 367-9327, (413) 584-2225, (413) 584-1603 fax, webs@yarn.com; www.yarn.com. (Neilson 44–47, Hazel 56–59, Staff-Koetter 60–63, Tedder 70–73, Fabric Forecast 74–77)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com. (Fabric Forecast 74–77)

PROJECTS IN THIS ISSUE

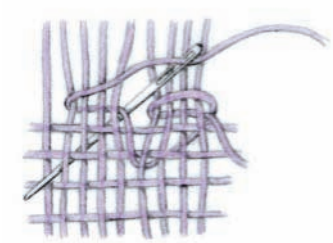
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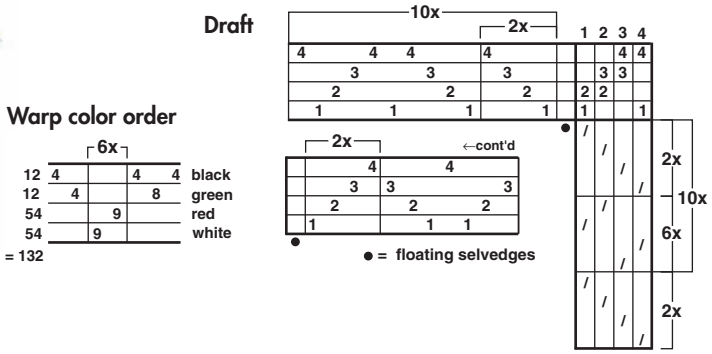
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Lucienne Coifman	Runner Drawstring bag	48–51	Warp rep	4–8	AB, I, A
Louise French	Three bags	52–55	Warp rep	4–8	AB, I, A
Lestra Hazel	Wall hanging	56–59	Warp rep	8	I, A
Sister Mary Higgins	Placemats	40–43	Warp rep	4	AB, I, A
Tracy Kaestner	Hot pads	36–39	Warp rep	4	All levels
Rosalie Neilson	Runner	44–47	Warp rep	4	AB, I, A
Mary Nickol	Placemats	32–35	Warp-faced plain weave	4	All levels
Mimi Smith	Rug	66–69	Warp-faced rosepath	4	AB, I, A
Sandra Staff-Koetter	Small hearth rug Large rug	60–64	Samitum	6	AB, I, A I, A
Lynn Tedder	Two pillows	70–73	Corkscrew twill	4–8	AB, I, A

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

PROJECT INSTRUCTION GUIDE







TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Twist each group clockwise until it kinks. Bring both of the groups together and allow them to twist around each other counterclockwise (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 selvedges** are noted by bullets. (Floating selvedges are one or two warp threads on each side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front apron rod with the rest of the warp. They should be weighted. The shuttle enters the shed *over* the floating selvedge and exits the shed *under* it.)

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

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

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

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

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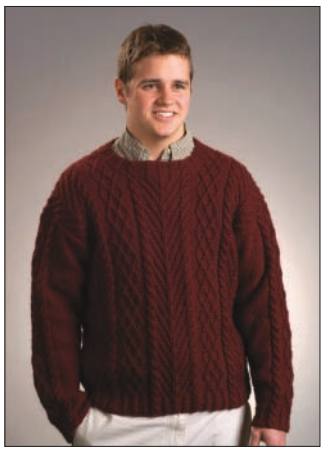
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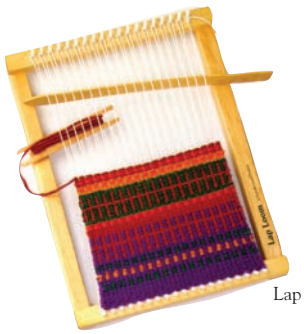
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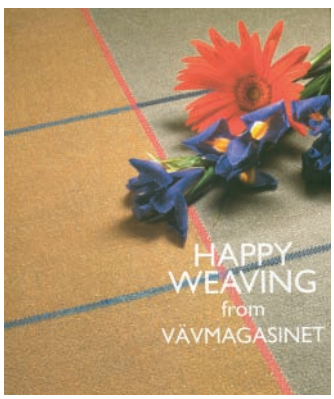
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HAPPY WEAVING FROM VÄVMAGASINET

Lillemor Johansson and Charlotta Bosson, Editors

Kristianstads, Sweden: Förlags AB Vävhästen, 2004. Distributed by Unicorn Books and Crafts. Hardbound, 95 pages, $45. ISBN 91-971316-7-9.

Happy Weaving is an appropriate name for this aesthetically pleasing recipe book, a compilation of over forty weaving projects drawn from back issues of the popular Swedish weaving quarterly *Vävmagasinet*. These projects run the gamut from towels and table linens (cloths, runners, mats) to curtains, cushions, upholstery, throws, rugs, and wearables. Over half the projects require four shafts or fewer, but for those looking for more complex structures, some projects require long-eyed heddles and damask drawlooms.



"... Happy Weaving *makes one want to wind a warp and start weaving ...*"

A variety of fiber is represented in the warps, with at least half being cotton. There is no descriptive information included with the recipes, just the bare bones of information needed to weave the project.

The biggest challenge for the American handweaver attempting to weave from these recipes will be dealing with the metric system. There are excellent conversion tables at the back of the book, but it does take a bit of math to translate the calculations.

The color photography is excellent. Most projects are accompanied by a full-page color photo in a home setting and a small color close-up that clearly shows the fabric structure. I worked through several of the directions as they were given and had no difficulty interpreting them. I found no errors and only a few inconsistencies in translation, so all was perfectly understandable.

The Swedish weaving tradition is rich and timeless, and this book would make a wonderful addition to the library of any weaver who is looking for inspiration for weaving for the home. The patterns are classic, the colors always pleasing, and turning the pages of *Happy Weaving* makes one want to wind a warp and start weaving an elegant linen runner, crisp lacy curtains, a colorful wool throw, or a stunning rag rug.

—Vicki Tardy

THE COVERLET BOOK: EARLY AMERICAN HANDWOVEN COVERLETS

Helene Bress

Gaithersburg, Maryland: Flower Valley Press, 2003. Hardcover. Vol. I, 508 pages, Vol. II, 620 pages, $165 for set. Accompanying CD. ISBN for set 1-886388-52-0.

Is obsession too strong a word for the intensive study of American coverlets that led to *The Coverlet Book?* Helene Bress, a weaver, began simply enough twenty years ago. She wanted to find the answer to a gnawing question: Why did old coverlets appear to have so many mistakes? Bress first transcribed and analyzed early nineteenth-century American overshot weaving drafts. She was intrigued to find, not mistakes, but unique and unexpected types of symmetry in the coverlet patterns. Next, she compared her findings with the Smithsonian Institution's rare overshot coverlets, a collection she learned had never been documented. Bress set about a thread-by-thread analysis, checking her results by preparing drawdowns and by weaving full repeats. In time, her eagerness to understand coverlets led her to analyze additional historical holdings and her own extensive collection of worn coverlet fragments. She pored over early draft books and the handwritten personal notebooks of professional weavers.



Bress's enthusiasm grew with each new discovery teased from the coverlets. *The Coverlet Book* reports her original research. In Volume One she focuses on overshot coverlets. Volume Two covers Double Weave, Summer and Winter, Twill, Star and Diamond, Trees and Churches, and diverse motifs. Bress presents extensive technical information and a gallery of coverlets with more than 1,000 photographs and even more drawdowns. And yet, amazingly, reading *The Coverlet Book* is as easy as having a casual conversation with the author over morning coffee. Because she wants readers to share directly in her journey of discovery, Bress details the emotions and insights of her first impressions and her subsequent conclusions for each coverlet she examined.

The Coverlet Book is well organized and accessible to the experienced weaver. The extensive table of contents serves as an effective framework on which to hang the detailed and complex, yet highly readable, content. What a gift *The Coverlet Book* is to the scholarship of weaving and textile studies—and to weavers who wish to share Bress's understanding of coverlets.

—Susan Strawn

SAORI: SELF-DISCOVERY THROUGH FREE WEAVING

Misao Jo and Kenzo Jo

Osaka, Japan: Contemporary Hand Weaving Saori, 2001. English edition. Softcover, 95 pages, $26 plus shipping. Available from Saori Worcester, 131 Highland St., Worcester, MA 01609; www.saoriworcester.com. ISBN 4-9900976-0-2.

This book is divided into three sections—"Saori, The Path I Followed," "Guide to Saori Weaving," and "Guide to Saori Clothes-Making." The first section is a personal account of Misao Jo's discovery of what she calls the "saori" style of weaving. Coming from the zen word "sai," meaning possessing individual dignity and "ori," meaning to weave, saori is not just a weaving style, but a way of thinking about weaving. In *Saori*, the author tells of finding her true self and how she teaches others to "free weave." In short, saori is freeform, freewheeling plain weave in which anything goes. Ms. Jo encourages weavers not to plan but rather choose yarns and textures that appeal, then put them together intuitively during the weaving process to produce a cloth with random colors, textures, and beats. The point is to make a piece of cloth that is personal, handcrafted, and never ever possible to reproduce by machine.



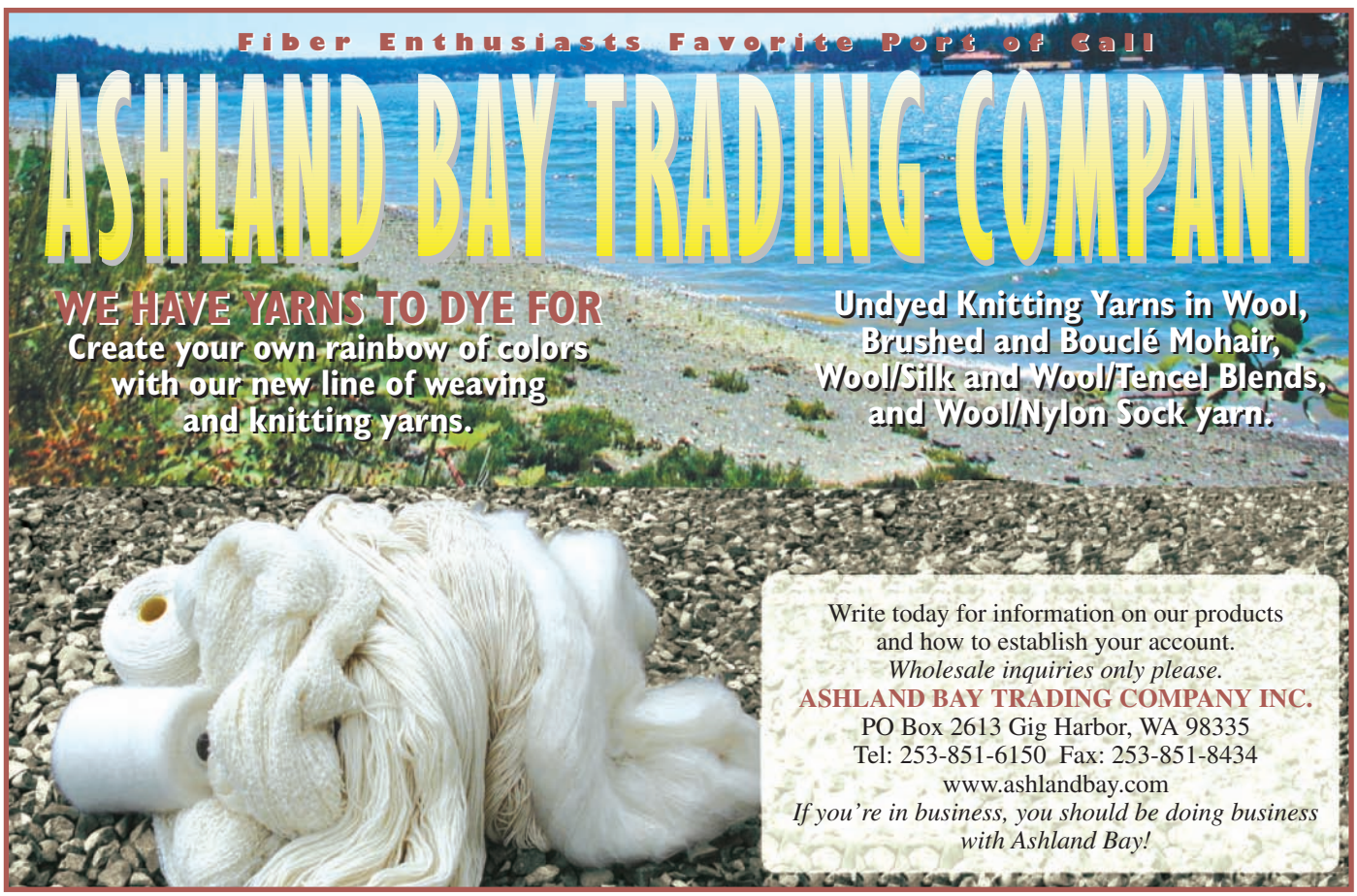
I enjoyed reading Ms. Jo's stories of her personal path to discovery and her teaching experiences. There certainly is value in creating individual work, as well as cloth that comes from within. Though one can glean ideas from Misao Jo's presentation, she steers clear of details, which is probably her point.

I found the second section, "Guide to Saori Weaving," the least helpful. One hopes that this is not the first book picked up by a novice weaver because there are numerous omissions, errors, and misuse of standard weaving vocabulary. The problem could simply be one of translation, but one wishes the publisher would have sought an English-speaking weaving expert to examine the manuscript prior to publication.

The third section, "Guide to Clothes-Making," includes patterns for simply shaped garments. While this section is not original in nature, little has been published of late about loom- or simply shaped garments. The ideas shown here are well presented and useful for new and experienced weavers alike.

What recommends this book the most are Masio Jo's ideas, her individual approach to handweaving, and the encouragement she gives others to express themselves.

—Jane Patrick



TRADITIONAL TEXTILES OF CAMBODIA: CULTURAL THREADS AND MATERIAL HERITAGE

Gillian Green

Chicago: Buppha Press, 2003. Distributed by Art Media Resources, Chicago, IL. 320 pages, Hardcover, $55. ISBN 1-932476-06-7.

Traditional Textiles of Cambodia is the first book to document and trace the heritage of Cambodian textile and costume traditions from ancient times to the present. The indigenous Khmer people of Cambodia have woven intricate textiles for domestic and ritual life since ancient times. Though no ancient textiles appear to have survived, archeological sites have revealed stone and bronze sculptures that show intricate details of costumes worn by Hindu deities and Khmer royalty. Explorers as early as the thirteenth century described "fantastic" designs and techniques used to make Khmer textiles.

More than 100 full-color images, many showing close-ups or reverse sides, of Cambodian textiles in the photo gallery will dazzle weavers attracted to ethnic textile traditions. They will find detailed descriptions for subtle and intricate Cambodian weave structures, design schemes, patterns, and motifs.



Handweavers, handspinners, and those involved with fiber processing and natural dyes will welcome the emphasis on process in *Traditional Textiles of Cambodia*. There are chapters devoted to descriptions of raw materials—silk, cotton, and natural dyes—and to weaving processes, looms, tools, and patterning techniques. Extensive historical and field photographs illustrate the techniques and tools used for Cambodian fiber production.

Other chapters delve into the cultural meaning and uses for Cambodian textiles. Green explains ways that traditional textiles have been used in Cambodian dance and formal costumes from the nineteenth century to the present. Rare pictorial textiles that show Buddhist themes play a powerful role in Cambodian Buddhist wall hangings, robes, and pedestal covers. Another chapter introduces "ship cloths" —resist-dyed textiles that incorporate ship motifs used during Cambodian festivals.

Traditional Textiles of Cambodia is a comprehensive book with an unusually fine balance of visual appeal, cultural understanding, and weaving processes. Experienced weavers will have the skill to adapt the advanced Cambodian techniques to their own work.

—Susan Strawn

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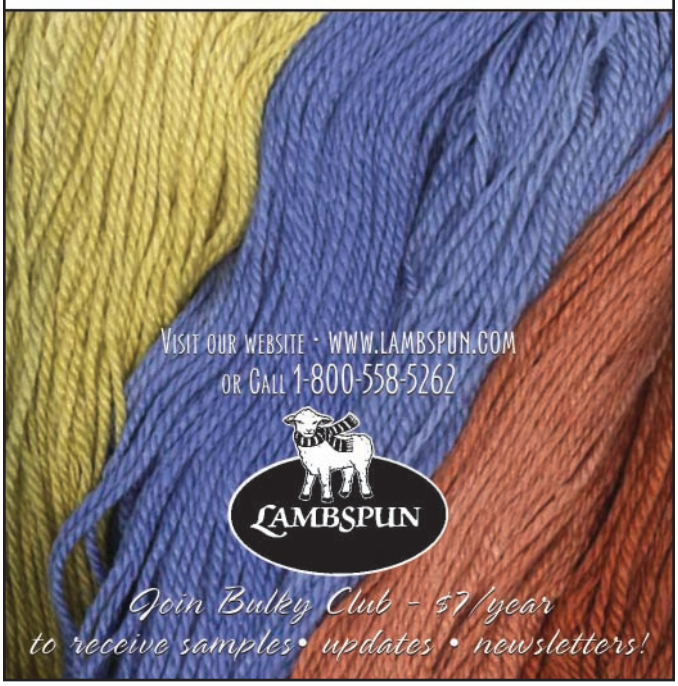
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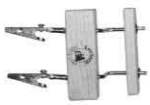
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FIBERHEARTS AWARD WINNERS FOR 2005 ANNOUNCED!

The annual FiberHearts $500 award from *Handwoven* magazine goes to both a large and a small guild for their outstanding work in creating new weavers. This year, an honorable mention is also being given and the winning guild will receive a bevy of books for their library.

Large Guild Award Winner: Peace Arch Weavers and Spinners Guild

The Peace Arch Weavers and Spinners Guild is housed in the Hooser Weaving Centre at the Elgin Heritage Park in Surrey, British Columbia, Canada. The guild has eighty-eight members ranging in age from their late thirties to late eighties. Located minutes from the U. S. border, twenty-five percent of guild members live in the United States.

Last year the guild spent over 4,000 hours demonstrating weaving and spinning. The guild gets most of its new members from these public demonstrations. Interested bystanders are asked to leave their contact information and receive a follow-up phone call from a guild member letting them know when the next meeting will be held. New members are given a personal tour of the center and then matched with a mentor to help them get started. The mentor program emphasizes an informal, easy approach to teaching. Many formal weaving classes are taught (many by guild members) in the area. Once the student has mastered the basics, their mentor helps them find the right class to continue their learning.



PHOTOGRAPH COURTESY OF THE NOW NEWSPAPER

Ann Dumper weaving a tapestry at the at the Hooser Weaving Centre

In 2005, the guild launched a new partnership with the textile program in nearby Capilano College. Students from the college are invited annually to give a one-and a-half hour program on their work. The sharing between generations of weavers is remarkable.

They will use their FiberHearts award to create a tapestry for the new Surrey Museum. It will be woven in public by members of the guild and the community at large in the lobby of the museum.

Small Guild Award Winner: Lethbridge Handicraft Guild of Weavers

Established in 1949, the Lethbridge Handicraft Guild is housed in a studio in the Bowman Arts Centre in Lethbridge, Alberta, Canada. With a membership of thirty-six women ranging in age from twenty-five to eighty-six, this small guild does extraordinary work. They provide the only weaving classes in their town. As part of the class fee, students are given a membership to the guild. All guild members have access to the weaving equipment and guild library located in the art center. This is a valuable perk of membership—a loom and a room!

To attract new members, the guild volunteers time in a wide array of community events such as the town's Art Walk and a province-wide event called Science Alberta, designed to teach children about the interplay of science and the arts. And if this tiny guild didn't have enough on its hands, in 2004 it hosted the annual conference of the Hand Weavers, Spinners, and Dyers of Alberta.

The Lethbridge Guild plans on using their FiberHearts award to create a resource kit for new instructors that will include teaching guidelines, printed and audio-visual material, and teaching aids such as dry-erase boards and markers. Members will use these tools to teach a friend to weave.



PHOTOGRAPH COURTESY OF FRANCES SCHULTZ

The Lethbridge Handicraft Guild of Weavers sponsors many study groups including one on tartans. Displayed here is the City of Lethbridge tartan that was designed by members of the guild. A tartan sash was presented to the mayor, and ties and scarves handwoven by guild members are available for purchase from the city hall.

Honorable Mention: Prairie Fibers Weavers and Spinners Guild

You just have to sit up and take notice of a guild that almost doubled their membership in two years, from forty-four members in 2003 to its current membership of seventy-five. How did this happen? The Plum Nelly, a weaving shop, opened in their town. The guild and the shop created a symbiotic relationship. The Plum Nelly is centrally located to attract many non-weavers and the guild meets in the shop to encourage their membership to support it. Nice going!

A CONVERSATION **with a Lucky Weaver**

Helene Bress's weaving journey has spanned more than forty years. She is the author of *The Macramé Book*, *Inkle Weaving*, and *The Weaving Book* (Scribner's 1972, 1975, 1981 now printed by Flower Valley Press). *The Coverlet Book* (Flower Valley Press, 2003) is her latest contribution to the weaving literature (see Reviews page 20). Helene and her husband Seymour started The Unicorn, Books for Craftsman, now known as Unicorn Books and Crafts in the late 1960s and subsequently founded Flower Valley Press which, under Seymour's direction, published a wide variety of titles that interested the Bresses and that they hoped would interest others. Following Seymour's death in 2002, Helene and her sons carry on the publishing tradition to this day.

In addition to her books, Helene has contributed much to the weaving community through her tireless demonstrations at the Smithsonian Institution in Washington, D.C., and other venues, and through a gentle teaching style that countless weavers have enjoyed throughout the years. She is the personification of the endless possibilities that weaving has to offer.



PHOTOGRAPH BY SUE MANSFIELD

Helene Bress holds up an antique snowball and pine tree coverlet during a recent talk to the Potomac Craftsmen.

Handwoven: *How did you start weaving?*

Helene Bress: It started as a lark. I saw a weaving class advertised at a local recreation center. A friend of mine had inherited a loom and I talked her into taking the class with me. This was back in the 1960s, but the impression of that first class is still with me. There was a large room full of warped looms and each student sat down at one and started weaving. The teacher milled around explaining bits and pieces about the weaving process. She was open to any question, even when she didn't have the immediate answer.

HW: *How has your family been involved in your weaving life?*

HB: It was natural that my family would be involved in what I was doing whether that was baking a cake or warping a loom. If the activity held their interest they explored it further. My family absorbed a weaving vocabulary by being surrounded by it, and in their own ways they also embraced the craft themselves. Dan, my oldest son, wove inkle bands in college to earn spending money. Allen, my second, liked boundweave and designed his own trees and animals. My youngest, Steve, is very good at demonstrating spinning. He has attracted large crowds with his enthusiastic approach. Seymour, my late husband, listened. Whenever I had a weaving problem I would often turn to him before I consulted my weaving friends. Seymour always had very insightful ideas on how to resolve weaving dilemmas, and he typed all my manuscripts and gave me feedback along the way. When I started *The Coverlet Book* in the early 1980s he was always willing to vacation wherever I needed to do research.

HW: *You have written an impressive list of books. How did you first get published?*

HB: I believe that you plan your own luck. I was doing what I love to do, demonstrating a lot at the Smithsonian and teaching private lessons in macramé. An editor with Charles Scribner's Sons in New York City called the Smithsonian looking for someone to author a macramé book, and they gave her my name.

HW: *What is your favorite thing to weave?*

HB: Samples. I love to experiment. I always add generous amounts to each warp so that I can sample a lot before starting a project. I never weave the same thing twice.

HW: *Which weavers do you most admire?*

HB: I really admire those weavers who make the time to weave, who are thirsty for knowledge, who experiment widely and eventually come to know what pleases them most. They are comfortable with the path they choose whether it's traditional or avant-garde.

HW: *What is your most treasured weaving possession?*

HB: I fall in love with looms and tools indiscriminately. My children recently gave me a large earring rack, and I immediately tried to figure out how to warp it.

HW: *What do you see as the biggest challenge facing the weaving community?*

HB: From where I sit, it is spreading the word. I still embrace the philosophy of each one teach one. We mustn't forget that weaving is first and foremost fun and that we need to share our exuberance.

HW: *What advice would you give a new weaver?*

HB: It would vary. I like to listen to new weavers and figure out how to encourage each one's particular weaving style. If they are timid, I give them a plan. If they are bold, I encourage them to try out many different techniques. Decades into my weaving life, I told a friend that I was still learning. I think he thought I was a slow learner, but I am delighted that after so many years there is still so much to know about weaving.

Is there a weaver you would like to know more about? E-mail us at handwoven@interweave.com or call (970) 613-4629.

A DREAM COME TRUE



PHOTOGRAPH COURTESY OF THE FINE LINE

Happy handweavers show off the fruits of their labor, handwoven Dreamweaver cards, for the silent auction during the Fine Line's twenty-fifth anniversary party in April. First row from left to right: Elva Belles, Amy Belles, Nancy Weill. Second row from left to right: Kay Lange, Lynn Caldwell, Sue Peterson, and Lynne Richman.

Over the past twenty-five years, the Fine Line Creative Arts Center has grown from a tiny room where one student learned to weave to a school with two buildings offering year-round classes in textiles, painting, drawing, calligraphy and other two-dimensional arts, jewelry, and pottery. Its founder and director, Denise Kavanagh, was a woman of boundless energy who envisioned a place that nurtured the creative spirit in a comfortable and inspirational environment. She was a member of the School Sisters of Saint Francis and a graduate of Northern Illinois University's textile program. On April 16, 2005, over 200 Fine Line members celebrated their founder's success while enjoying Celtic music (a nod to Denise's Irish heritage) and food prepared using her recipes. Each guest received a student-produced handwoven napkin in a handmade ceramic napkin holder. A silent auction was held to raise funds for the center. Denise, who passed away in December 2002, would have been proud!

Textiles remain the heart of the Fine Line, which is located fifty miles west of Chicago in St. Charles, Illinois. The original building is a remodeled century-old dairy barn that houses classrooms where weaving, hand and machine knitting, crochet, dyeing, papermaking, quilting, spinning, and basketry are taught. In 1999, the Kavanagh building was added to house jewelry, painting, pottery, and surface design classrooms. Also added was a gallery to exhibit students' work as well as national juried and invitational shows, including Uncommon Threads, a prestigious national juried one-of-a-kind art show with an annual attendance of over 700. For more information, contact The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; FineLineCA@aol.com; **www.finelineca.org**.

American Textile Museum Needs Your Help

The American Textile History Museum in Lowell, Massachusetts, is facing some tough choices. According to museum President Michael J. Smith, the museum will be engaged in an aggressive program of both cost cutting and endowment building over the next three years in order to support its mission of telling America's stories through the art, science, and history of its textiles. The museum draws about 50,000 visitors a year and has an annual budget of $2.2 million. The museum fundraising has been falling short of its budgetary demands since it moved to its present location in 1997.



PHOTOGRAPH COURTESY OF THE AMERICAN TEXTILE MUSEUM

A seventeenth-century professional weavers' workshop assembled in an original log structure from Lebanon Country, Pennsylvania, is just one of many displays honoring America's textile history at the American Textile History Museum.

"The first step is a proposed sale of our building in historic downtown Lowell with provisions for leasing back the space used for exhibitions, educational programming, and collections storage," said Smith. "The second step is building the museum's endowment from its current $2.5 million to $10 million."

The key to this effort is a $1 million challenge grant from an anonymous benefactor. "Fiber enthusiasts can log on to www.athm.org for specifics on how to support the museum, and at the same time voice their encouragement," he said. Commenting on the national importance of the museum, Smith said, "The record of fibers and textiles in the United States opens new insights into our history. We are pleased and proud to preserve this record in our institution and tell this wonderful story." For more information, visit the museum's website noted above or contact it at Dutton St., Lowell, MA 01854-4221; (978) 441-0400.

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*

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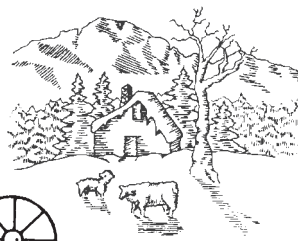
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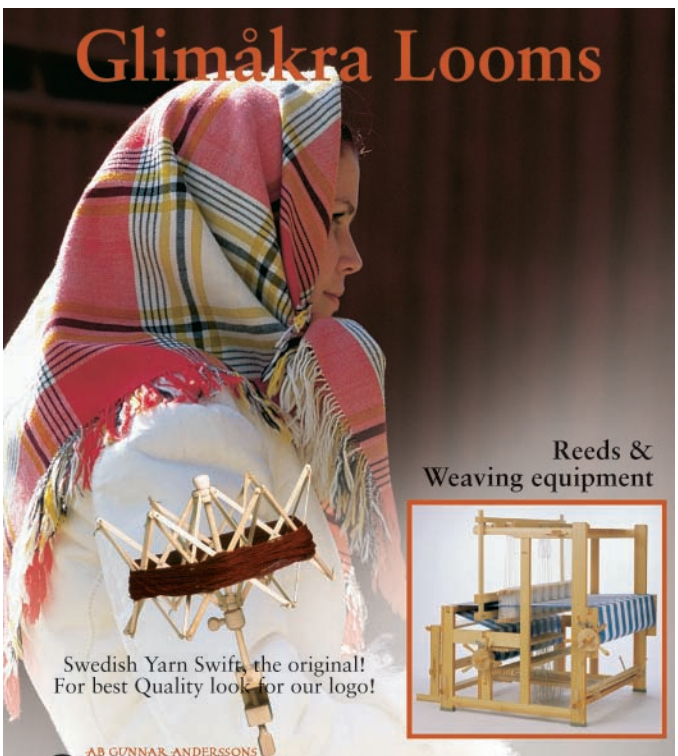
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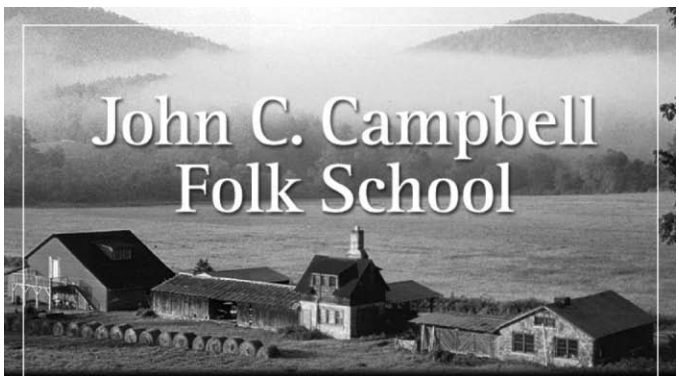
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A Shelf's Life

warp-faced placemats

MARY NICKOL

It was as if my arrival interrupted their activities! My turning the page to look gave them just enough time to slide back into place. "They" were stacks of fabrics in a magazine photograph, barely contained by their shelves. The riotous activity suggested by their many designs inspired these placemats. They'll hold their places at the table and give life to any shelf.

A staple of weaving, plain weave is easily enriched by varying the thickness of the warp in relation to the thickness of the weft and adjusting the ends per inch and the picks per inch accordingly. The warp for these mats is sett densely enough to cover its relatively thick weft. The cost is low mileage for the warp yarns, because the thick weft insists that the warp do all the under and over traveling. The advantages include the fun of a quickly woven reversible fabric whose hefty hand behaves well at any dining table.

Weaving rewards ingenuity! The color combination suggested here is only one of many possibilities. It's the colors' relationship to each other that counts. When selecting your colors, look for three different colors that like being near each other (navy, maroon, and turquoise are used here) and two neutrals, one light and one medium in value (in this case, white and ecru), with the medium value still being lighter than the three non-neutral colors.

Study the mats in the photograph. The darkest color and the medium-value neutral alternate in the center panel and the outside border. The other two colors and the lightest neutral outline a ribbon that alternates the lightest neutral and the mid-value color. Experience the fun of an original design and substitute your own colors for those used here.

Warp-faced mats weave up very quickly; they also have an especially voracious appetite for warp. To enjoy a healthy ratio of time spent warping to time spent weaving, I suggest allowing enough warp length for multiple placemats. These instructions produce a set of four. Add about 1 yd of extra warp length for each additional mat (18½" placemat length, 8" for fringe, 25% take-up and shrinkage, and an inch or two extra).



Mary Nickol *of Coeur d'Alene, Idaho, has been fooled more than once by the stillness of a well-stocked shelf of handwovens.*

Color and design codes

Samuel Morse did a lot with a dot and a dash and weavers can, too, using color in over-and-under plain weave. Once we understand the codes, composing a design





STEPS FOR WEAVING WARP-FACED PLACEMATS

Step 1 Wind a warp of 367 ends (includes 2 floating selvedges) 4½ yd long. (Use a contrasting-color guide string 4⅔ yd long to plan the 4½ yd path for the warp—the extra inches are for tying to the pegs.) Attach a 2–3" strip of double-sided carpet tape on the warping board near the starting peg and another near the end peg. Place the cones of warp yarns near the starting peg. Select and wind the threads one at a time, following the order in Figure 1. Stick the beginning ½" of each thread to the tape. (Carpet tape is very strong with no sticky residue and will maintain tension on the thread.) When you change colors, place the color you just used on the tape without cutting it and place the end of the new color on the tape. The tape can hold all the unused colors until the color order calls for them. At that time, simply pick the stored strand from the tape and wind. When the warping order directs you to wind an odd number of warp ends of a given color, store the yarn on the piece of tape near the end peg. The cones can remain on the floor near their respective storage tapes.

Step 2 Use a contrasting color of sturdy string to tie the cross and a firm choke tie about 20" from the end peg nearest the cross. Chain the warp, beginning at the end peg farthest from the cross; cut the loop of warp threads at the end near the cross and pull off and trim any ends still on the tape so they are even with the threads from the loop.

Step 3 Prop a 15-dent reed on a table in reed holders or between books, center for a weaving width of 12¼", and sley 2 ends in each dent (except sley the floating selvedges on each side in a dent by itself). To do this, untie the threads that secured the cross, and either place lease sticks in the cross or hold it in your hand. With a sley hook in your other hand, draw the first end through the outermost dent for a floating selvedge, then draw the next 2 warp threads through the second dent. Continue until all ends are sleyed. Secure the sleyed threads in large bundles with a slipknot.

Step 4 Remove the lease sticks if you used them. Place the sleyed reed into the beater on your loom with the slipknots toward the shafts, and tie the choke tie to the breast beam.

Step 5 From a position behind the shafts, thread the heddles following Figure 2. (Although warp-faced plain weave can be woven on two shafts, spreading the threads to four shafts makes it easier to open a clean shed.) Do not thread the floating selvedges. Tie groups of about 14 ends (½") together with an overhand knot, leaving tails of ½–1" long.

Step 6 Without untying the overhand knots, tie the warp onto the warp beam apron rod using two groups in each tie.

Step 7 Remove the choke tie and pull firmly on the warp to untangle and align the threads. Do not comb the warp. Wind the warp onto the warp beam, packing the layers on the beam with smooth, heavy paper. Keep tension even and firm by pulling on 2" sections of warp after each turn.

Step 8 When you are finished winding, tie the warp onto the front beam apron rod in ½" groups making sure the tension is even. Attach a weight to each floating selvedge (use 2" S-hooks, plastic squeeze clamps, or film canisters filled with quarters, catching the thread in the lid).

Step 9 Weave plain weave with scrap yarn to spread the warp. Always enter the shuttle over the floating selvedge and exit under the floating selvedge on the opposite side.

Step 10 Wind 2 stick shuttles each with a single strand of worsted-weight cotton weft. Wind a bobbin with 3/2 Navy.

Step 11 Begin and end each mat with 2 picks of plain weave with 3/2 Navy. Weave the body of each mat following the treadling in Figure 2 using 2 shuttles of thick weft. (Weaving with 2 shuttles, each with a single strand to make a doubled strand of thick weft, makes for a smoother selvedge than using 1 shuttle with a doubled weft. To do this, it's important to establish a consistent shuttle sequence. Always begin with 1 shuttle on the left and 1 on the right. Send the left shuttle through the shed, entering over and coming out under the floating selvedges. Put the other shuttle through from the right, also going first over then under the floating selvedges. Repeat in the next shed. This sequence will create a neat, ropelike effect at the selvedges.)

To start the 2 wefts, bring each tail back into the shed around the floating selvedge and trim one ply of the weft shorter than the other to taper the ends. Place each weft straight in the shed; there is no need to bubble the weft—all of the bending over and under is done by the warp.

Step 12 Weave each mat for 18½" at 6–6½ ribs/inch. Weave 4 picks with scrap yarn before and after each mat and place cardboard spacers for 8" between mats for fringe.

Step 13 Remove the placemats from the loom. Separate them by cutting between the cardboard spacers; remove the spacers. Prepare a twisted fringe on each end of each mat and secure with an overhand knot so that the fringe is about 1" in length (see page 15). Keep the 4 picks of scrap yarn in place until you twist each fringe, pulling the weft out of only the group of warp threads you are twisting. This will keep all the ends orderly and the edge firm until the fringe is complete.

Step 14 Machine wash the placemats in warm water, mild detergent, gentle cycle. Machine dry on medium-low heat with pillowcases, T-shirts, or other non-fuzzy fabrics to help full the cotton. Remove the placemats while they are still warm and smooth them out flat. No pressing is needed now nor after any washing in the future!

with plain weave becomes a joy. Here are some codes you can use:

• A dotted line running vertically in a plain-weave cloth happens when a single warp thread of one color contrasts with its neighboring colors—the single thread comes up every other pick to make the dot, but disappears in between. If the weft is thick enough, a dotted line becomes a dashed line.

• Threading two adjacent ends of the same color in plain weave, one on an odd shaft, one on an even shaft, creates a solid line of that color. Both the odd sheds and the even sheds raise the same color so that the dash of one fills in the space of the other.

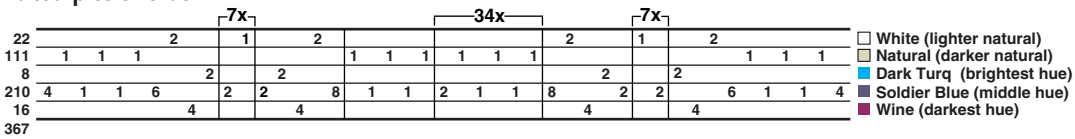
• If an even number of warp ends is threaded between the dotted lines, the dots will be offset in the two lines. If an odd number of ends is between them, they will show dots in the same positions.

• Clusters of dotted lines can alternate directly with clusters of offset dotted lines to create a checkerboard look.

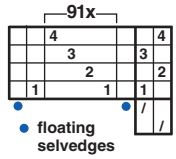
Use your own sense of proportion to determine the sizes and placements of dotted and solid lines, use the color order and draft here with your own colors, or weave the mats just like these if their colors are appealing to you.



1. Warp color order



2. Draft



PROJECT AT-A-GLANCE

Weave structure for placemats

Warp-faced plain weave.

Equipment

4-shaft loom, 13" weaving width; 15-dent reed; double-sided carpet tape; 2 stick shuttles, 1 boat shuttle; weights for floating selvedges; 12 cardboard spacers 2" × 14".

Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb), Soldier Blue #21, 945 yd (12 oz); Natural #79, 500 yd (6⅜ oz); White, 99 yd (1⅓ oz); Wine #17, 72 yd (1 oz); Deep Turq #42, 36 yd (½ oz).

Weft: worsted-weight cotton yarn (755 yd/lb, Lion Brand Kitchen Cotton), Navy, 363 yd (7¾ oz); 3/2 pearl cotton (1,260 yd/lb), Soldier Blue #21, 6 yd.

Yarn sources

UKI pearl cottons are available from most weaving retailers. Lion Brand Cotton is available from fabric and craft stores.

Warp order and length

367 ends (includes 2 floating selvedges) 4½ yd long (allows 29" for take-up and 24" loom waste; loom waste includes fringe) following the color order in Figure 1.

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed); width in the reed: 12³⁄₁₀".

Weft: 6½ ppi, (2 strands of worsted-weight cotton in each pick). Woven length of each mat, not including fringe: 18½" with 8" between mats for fringe.

Finished dimensions

After washing, amounts produce 4 placemats 12" × 17" each, not including fringe.

Farmyard Hot Pads

in warp rep

TRACY KAESTNER

I love rep! I'm especially attracted to weave structures that produce solid blocks of color, and rep does that better than almost any other. Once the loom is warped, rep is also fun and quick to weave. As inspiration for these hot pads, however, the chicken came before the rep. Who could resist the birds in these fabrics? They make perfect frames for warp rep.

Hot pads are my favorite standbys for gifts and for my contributions to our annual guild sale. They are easy to make—requiring only a few straight seams—and they are easy to sell. A hot pad needs a thick center fabric like warp rep to withstand the heat of a hot dish. Putting whole spices inside the pad adds a yummy aroma when it is used.

Designing the hot pad inserts

To go with the lively farmyard theme in the commercial fabric, I chose for the rep a simple checkerboard design—like sections of farmland seen from an airplane—in colors the commercial fabrics have in common (red, black, and gold). The rep pieces are machine topstitched to a "pillow" padded with quilt batting.



***Tracy Kaestner** of Katy, Texas, teaches classes with a focus on color in her Lone Star Studio. She weaves for the Fabric Forecast.*

Creating the rep draft

To derive the draft for the warp rep pieces, first I drew the design to scale on graph paper. For a 7" × 7" design, I drew a 1" black border on all four sides to frame the checkerboard. Then I filled in the checkerboard in the center 5" × 5" square, alternating 1" squares of black and red and separating the vertical rows with narrow gold stripes; see Figure 1, page 39.

To produce two independent blocks in warp rep on four shafts, Block A is threaded by alternating two colors on shafts 1 and 3, Block B by alternating two colors on shafts 2 and 4. (For warp rep basics, review pages 44 and 52.)

If a block always shows only one color, instead of alternating two colors, the same color is used throughout in the warp and either block be can used. This is the case with the black blocks on both edges of the design and the narrow gold stripes in Figure 1. I arbitrarily chose Block A for the black edge blocks and Block B for the gold stripes. Blocks A and B alternate in the center for the checkerboard squares; see Figure 1 and the draft in Figure 2.





PROJECT PLANNER FOR FARMYARD HOT PADS

Ninety minutes
Wind the warp

Wind a warp of 180 doubled ends (360 actual ends) 3 yd long following the warp color order in Figure 3. Hold 2 threads together as you wind (wind from two cones or from a cone and a ball wound from the cone) and place them together in the cross.

One hour
Beam the warp

Tie the cross and chain the warp from the warping board starting at the end farthest from the cross. Place lease sticks in the cross and a rod or dowel in the end loops nearest the cross. Secure the lease sticks behind the shafts, remove the cross ties, and spread the warp in a ½" raddle, centering for a width of 7½" (48 ends/inch). If you are using a 1" raddle, place 45 ends in each space, and center the warp for 8". Secure the dowel to the apron rod of the warp beam and wind the warp on the beam, separating the layers with sticks or paper.

Ninety minutes
Thread the warp

Thread the heddles following Figure 2. Note that 2 ends are treated as 1 working warp end, i.e., thread 2 ends in each heddle.

Thirty minutes
Sley the reed

Sley 2 doubled ends, (4 total ends) in each dent of a 12-dent reed.

Thirty minutes
Prepare to weave

Tie the warp onto the front apron rod. Wind a bobbin of black 10/2 pearl cotton for the thin weft. Wind a stick shuttle with 3 ends of black mop cotton. If you only have one tube of mop cotton, use the warping board and wind 3 ends 50 yd long and then wind all 3 together onto a stick shuttle.

Four hours
Weave the fabric

Each rep insert will take about 30 minutes to weave. Begin each one by weaving ½" using the 10/2 cotton thin weft only (this section is turned under when the insert is sewn on the pad). Then weave 7" alternating the thick and thin wefts following Figure 2. The rep fabric should be a perfect square, so measure to make sure you have 4 thick picks, 4 thin picks per inch. End each insert with ½" using 10/2 cotton only. Put a divider of contrasting yarn between pads.

Thirty minutes
Finish the fabric

Serge apart or machine zig-zag and cut apart the inserts. Soak them in warm water with a small amount of gentle soap. Rinse and lay flat to dry.

Two hours
Assemble and sew the hot pads

Work in assembly line fashion doing each step for all eight pads.

1. Cut the prewashed commercial fabric into eight pieces 12" x 23" each. Cut eight quilt batting pieces 11" x 22". Center the batting on the wrong side of the commercial fabric. Fold the two pieces in half, right sides of the commercial fabric together. Make cuts in the shape of a cross (+) in the center of one side in both the fabric and the batting (about 2½" each cut). Cut the four outer corners of the batting off at a diagonal so they don't catch in the stitching of the seam.

2. Stitch the three sides together with ½" seams. Trim seams at the corners on the diagonal. Turn the pad through the + opening; do not press pad after turning. Smooth out corners and seams.

3. If you would like this pad to be aromatic; insert in the + opening ⅓–½ cup of whole spices (cinnamon, nutmeg, allspice). Leave spices in a small mound until the handwoven rep piece has been sewn in place.

4. Center the rep piece over the opening. Pin 3–4 pins on each side to secure. Machine topstitch rep piece onto pad; sew up to each pin before removing pins to minimize shifting of layers. If you have a walking foot for your machine this is a good opportunity to use it. Be sure to use coordinating top and bobbin threads.

5. Shake the pad to distribute the spices and you are ready to go!

Resources

Carlstedt, Catharina, and Ylva Kongbäck. *Rep: A Guide to Swedish Warp-Faced Rep*. Stockholm: LTs förlag, 1987, pp. 34–35.

PROJECT AT-A-GLANCE

Weave structure for hot pad inserts
Warp rep.

Equipment
4-shaft loom, 8" weaving width; 12-dent reed; 1 boat shuttle; 1 stick or ski shuttle; sewing machine.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Black #116, 648 yd (5 oz); Old Gold #29, 72 yd (⅗ oz); Red Hot #32, 360 yd (2¾ oz).
Thin Weft: 10/2 pearl cotton (4,200 yd/lb), Black #116, 96 yd (⅜ oz).
Thick Weft: 16/8 mop cotton (420 yd/lb, Maurice Brassard), 3 strands used as 1, Noir (black), 154 yd (5⅞ oz).

Notions and other materials
Prewashed commercial fabric: 1⅓ yd for eight hot pads; twin size quilt batting; coordinating sewing thread; whole spices (optional).

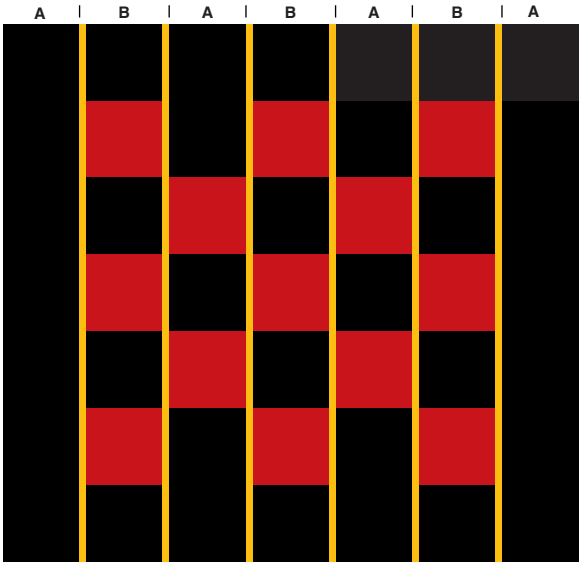
Sources
UKI Pearl cottons are available from most weaving retailers. 16/8 mop cotton is available from Maurice Brassard. Printed commercial fabric and sewing notions are available from sewing stores and spices are available from supermarkets.

Warp order and length
360 ends (180 doubled ends) 3 yd long following Figure 2 (allows 20" for take-up and 24" for loom waste).

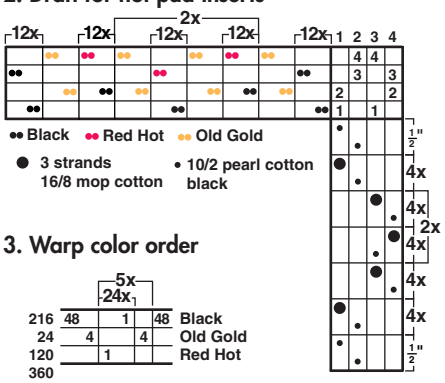
Warp and weft spacing
Warp: 24 doubled epi (48 actual epi), 2 doubled ends/dent (4 actual ends/dent in a 12-dent reed. Width in the reed: 7½".
Weft: 8 ppi (4 thick/4 thin picks per inch). Woven length of each insert: 8" including hem sections (64" total).

Finished dimensions
After washing, amounts produce eight hemmed hot pad inserts, 7" × 7" each.

1. Design for hot pad inserts

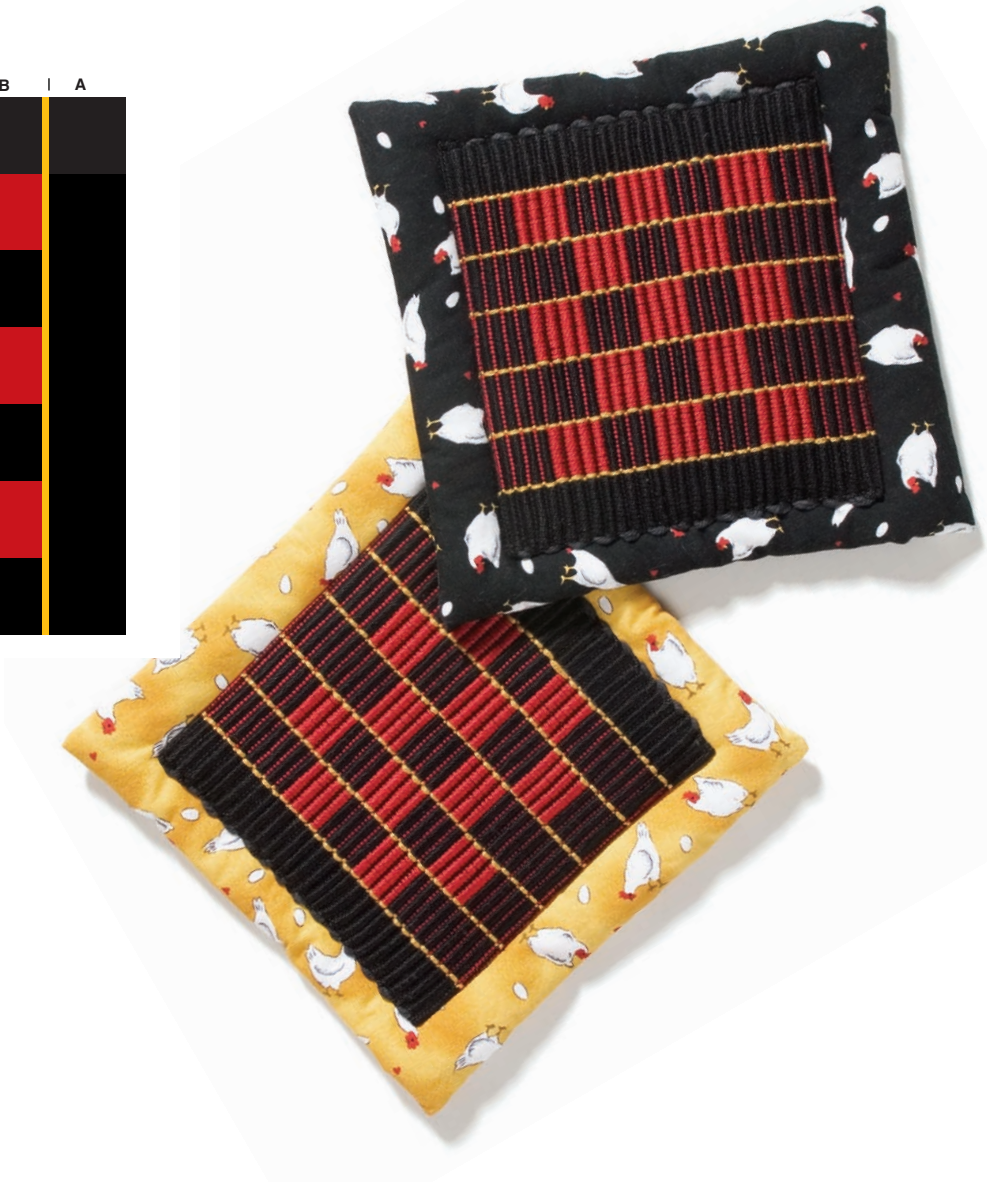


2. Draft for hot pad inserts



3. Warp color order

(2 ends are threaded in each heddle for 180 working warp threads.)



Some rep considerations

Because the warp threads must bend around the thick weft, warp take-up in rep is much greater than for balanced weaves like plain weave. I use a formula from a Swedish book to determine actual warp length (see Resources, page 38): Finished length + hems/facings + 10% for shrinkage + 18% for take-up + loom waste for your loom = warp length.

Doubled threads in the warp provide better coverage of the thick weft than single threads and they are easier to thread and beam. Double a yarn with a finer grist than the ideal grist for a single yarn. For the hot pad rep inserts, 3/2 pearl cotton would be an ideal weight, so 2 ends of 5/2 pearl cotton are used instead as each warp thread. (To add color depth to a final piece, use doubled threads that are slightly different shades of the same color.)

Deriving the tie-up

To determine a warp rep tie-up, first look at the graphed design. Starting at the bottom of the design in Figure 1, for example, in the first section all of the squares are black separated by narrow gold stripes. (Since the black edge blocks and the blocks for the narrow gold stripes produce those colors no matter which shafts are raised for the thick weft, they do not have to be considered.) Blocks A and B are both black in this section, so shafts 1 and 2 must be raised for the thick pick; shafts 3 and 4 for the thin pick (see treadles 1 and 2 in Figure 2). In the next design section, Block A is black and Block B is red. Shaft 1 must therefore be raised for the thick pick in Block A, and shaft 4 in Block B. For the thin pick, the opposite shafts are raised in both blocks (shafts 2 and 3), see treadles 3 and 4 in Figure 2. In the next design section, A is red and B is black. The same treadles are used as for the previous section, but the thick pick is made raising shafts 2 and 3 and the thin pick raising shafts 1 and 4.

All remaining design sections use these same treadle pairs. Note that a section of all red in Blocks A and B would require raising shafts 3 and 4 for the thick pick, shafts 1 and 2 for the thin pick.

Weaving the hot pads

The hardest part of any warp rep project is getting the dense warp on the loom. Then you are ready for the fun part—weaving! Two weft sizes are required; a very thick weft and a very thin one. For the thin weft, I like to use a weft that is thinner than the warp (10/2 pearl cotton for these hot pads). 16/8 mop cotton, tripled, is used for the thick weft.

Cloister Garden Placemats

SISTER MARY HIGGINS, OSF

Confession: Color is my weakness! It is also my joy, my oasis, and my studied strength. For weavers who seek dramatic blocks of color, rep is a rich and satisfying weave structure. Its capacity to show lengths of warp threads relatively uninterrupted by the weft also makes it especially suitable for dip-dyed or painted warps. Use the directions in this article to dye your own or choose commercially dyed colors for a similar look.



Resourceful by nature and thrifty by nurture, I wanted to use a pearl cotton from my inventory for my submission to the 2004 Calendar Girls calendar, "Sett the Table." The Calendar Girls, organized as a sample exchange group in the Spokane Weavers Guild, has twelve participants, each of whom creates a photo-worthy project for one of the months in a yearly calendar. Placemats designed with ribbons of squares and rectangles were the 2004 calendar challenge for me (see also Calendar Girl placemats by Mary Nickol, pages 32–35, and rugs by Sandra Staff-Koetter, pages 60–64).

In these placemats two warp chains of pearl cotton from my stash are dip-dyed in a palette of colors inspired by my cloister's flower garden. A pale green commercial yarn contrasts with the darker, verdant colors taking on an ever-changing identity as it interacts with them.



Sister Mary Higgins, OSF *of Opportunity, Washington, prays and plays with threads while also tending her garden and needy pets.*

If there is an epiphany to be found in dyeing threads, it is that the mental exercise of planning colors never quite prepares one for the transformation that happens in the dye pot—or at the loom.

Preparing warps for dip-dyeing

For the placemats, one warp chain is dip-dyed in two dark reds (to make the narrow red ribbons in the mat), the other in a range of green to blue to red (to make the wider ribbons and their outlines). A third warp chain contains commercially dyed yarns (two greens). All three chains use two 10/2 threads as each working warp end to add to weft coverage. Wind off a separate ball of yarn or use two cones to wind two threads together on the warping board. Add several extra threads to the dyed chains in case of broken threads or miscalculations.

If you are dyeing warp chains for this project, wind each chain on the warping board as usual. Loosely secure each cross with strings, making sure the threads in the cross have plenty of room to move so they will take the dye evenly. Tie the threads securely at the turning peg nearest the cross (use a bow for easier removal



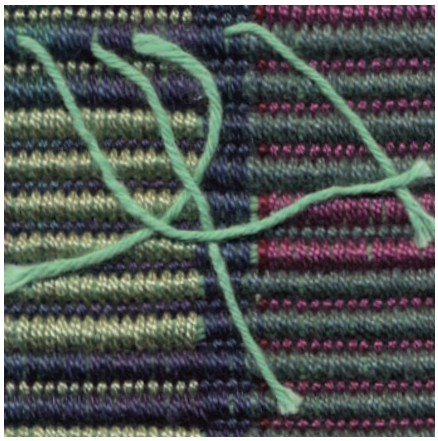
STEPS FOR WEAVING THE PLACEMATS

Step 1 If you are using commercially dyed yarns, wind two warp chains of 406 ends each following Figures 2a and 2b. Wind 2 threads together on the warping board, either from 2 cones or from a cone and ball wound from the cone (the threads will be used doubled in the threading). If you dyed two chains, wind the third commercially dyed chain following Figure 3a.

Step 2 For each chain, tie the cross and several choke ties and remove it from the warping board, cutting only the loops at the end farthest from the cross.

Step 3 If you prepared your warp chains with commercially dyed yarns only (Figure 2), slip a rod through the uncut loop at the cross end of each chain and spread first the dark chain (2b) and then the light chain (2a) in a 1" raddle, centering for 13" (30 ends in each space except 38 ends in the first and last spaces). Secure the rods to the apron rod of the warp beam, secure both sets of lease sticks, one above the other, and beam the warp.

Step 4 If you prepared one commercially dyed chain and two dip-dyed chains (Figure 3), spread all three in the raddle (first the blue chain with about 28 ends per space, then the red chain in a sequence of 8, 8, and then 10 ends per space (4, 4, and 5 doubled ends), and then the commercially dyed chain with 26 ends per space. Tie each rod to the back apron rod, place lease sticks in each cross, secure the lease sticks, one set above the other, and beam the warp (the threads on the warp beam will not be exactly where they are threaded, but this is okay).



a. Stagger the tails of the thick weft.

Step 5 Using the first and last pair of threads as floating selvedges, thread the heddles following Figure 1, taking pairs of threads from each set of lease sticks as needed. If you dyed your chains, for every Navy doubled thread in the draft, take a doubled thread from the mostly blue chain; for every Wine doubled thread, take a doubled thread from the mostly red chain. For the commercially dyed yarns, alternate a doubled end from the light warp with a doubled end from the dark warp throughout.

Step 6 Sley 3-3-3-2 doubled ends in a 12-dent reed (6-6-6-4 single ends). Tie the warp onto the front apron rod and weave a few picks alternating treadles 1 and 2 with scrap yarn.

Step 7 Prepare the weft yarns by winding a bobbin of 10/2 Renaissance Green for the thin weft. For the thick weft, wind 4 strands of Green cotton carpet warp carefully onto a long stick shuttle from 4 balls or cones, keeping the tension as even as possible on all four threads.

Step 8 Weave the placemats following Figure 1, alternating the thick and thin wefts except for hem sections (1½" with 10/2 cotton only at the beginning and end of each mat). To start or stop the thick weft, stagger the ends of the four threads to avoid sudden lumps; see Photo a. Beat firmly, first on an open shed, again on the next shed. Clearing the shed between picks with a shed stick can also help separate the warp threads. Note: Because warp-rep sheds are very dense, it may help to use a direct tie-up (treadle 1 to shaft 1, treadle 2 to shaft 2, etc.) and depress first one treadle then the second to make the shed. If you have an 8-shaft loom, use shafts 1 and 5 instead of 1 and 3; and 3 and 8 instead of 2 and 4. The farther apart the threads are on the loom the more easily they can be separated.

Step 9 Cut the mats apart and staystitch raw edges. Make a rolled hem by hand or machine. Machine wash, cool water; machine dry until damp; then press.

PROJECT AT-A-GLANCE

Weave structure
Warp rep.

Equipment
4-shaft loom, 13" weaving width; 12-dent reed; raddle with 1" spaces; 1 boat shuttle for thin weft, 1 stick shuttle for thick weft; 3 extra apron rods and 3 sets of lease sticks if you are dyeing the red and blue warps.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Navy #15, 1,448 yd (5⅜ oz); Scarab #53, 808 yd (3½ oz); Renaissance Green #032, 544 yd (2½ oz); Wine #17, 448 yd (1¾ oz). Use Stone # 117, 2,100 yd (8 oz), if you are dyeing warp chains.

Thick weft: 8/4 cotton carpet warp (1,680 yd/lb), 4 strands used together, Green #121, 660 yd (6⅔ oz).

Thin weft: 10/2 pearl cotton (4,200 yd/lb), Renaissance Green #032, 202 yd (⅘ oz).

Yarn and dye sources
10/2 UKI pearl cottons (Navy, Wine, Scarab, and Stone) are available from most suppliers. Renaissance Green is from Silk City. Green 8/4 cotton carpet warp is from Halcyon Yarn. Cushing Direct Dyes (Plum, Burgundy, Peacock, Navy Blue) and dye supplies are from Earth Guild.

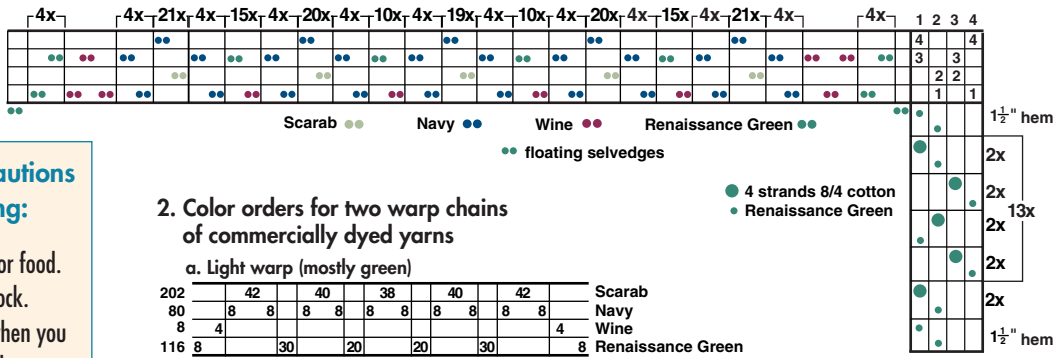
Warp order and length
812 ends (406 doubled ends, includes 2 doubled floating selvedges) 4 yd long following the color order in Figures 2 or 3 (allows 28" take-up, 24" loom waste).

Warp and weft spacing
Warp: 66 epi (33 doubled epi), sleyed in a sequence of 6-6-6-4 ends (3-3-3-2 doubled ends) in a 12-dent reed. Width in the reed: 12⅓".

Weft: 10 ppi (5 thick, 5 thin). Woven length (measured under tension on the loom): 92" for total fabric (23" per placemat including 1¼" hem sections at each end).

Finished dimensions
After washing, amounts produce four hemmed placemats 11¾" × 17½" each.

1. Draft for placemats



2. Color orders for two warp chains of commercially dyed yarns

a. Light warp (mostly green)

202		42			40			38			40			42			Scarab
80		8	8		8	8		8	8		8	8		8	8		Navy
8	4														4		Wine
116	8			30			20			20			30			8	Renaissance Green
406																		

b. Dark warp (mostly red and blue)

282		58		56		54		56		58		Navy
104	2		30		20		20		30		2	Wine
20	10										10	Renaissance Green
406												

3. Color orders for three warp chains one commercially dyed, two dip-dyed

a. Commercially dyed warp chain (two greens)

202		42		40		38		40		42		Scarab
136	18		30		20		20		30		18	Renaissance Green
338												

b. Two dip-dyed warp chains

362 dyed blue warp
112 dyed red warp
474

If you have an 8-shaft loom, wherever 1 and 3 are threaded, thread 1 and 5. Wherever 2 and 4 are threaded, thread 3 and 8. The greater the distance between the shafts threaded for each block, the easier it is to form the sheds.

Observe the following precautions whenever you are dyeing:

- Use equipment only for dyeing, not for food.
- Wear old clothes and an apron or smock.
- Use rubber gloves and a dust mask when you are mixing powdered chemicals and dyes.
- Wipe up spills immediately with a damp paper towel; throw the towel away.
- Do not eat or drink while you work with dyes.
- Use nonreactive plastic cups, bucket, spoons, and stainless or enamel pots.
- Work in a well-ventilated area; avoid dyeing in the kitchen.

later). Tie another tight bow-choke about 4–6" from the turning peg at the end opposite the cross (do not tie any other choke ties since dyes will not penetrate a tied area) and cut the loop of threads at the end peg near this tie.

Prepare the dyebaths following the manufacturer's instructions. For these placemats, Cushing's Direct Dyes are used for a mostly blue chain of 362 total ends (181 doubled ends), dip-dyed in Plum, Peacock, and Navy Blue, and a mostly red chain of 112 total ends (56 doubled ends), dip-dyed in Burgundy and Plum.

Soak and wash the chains following the manufacturer's instructions. With each chain, make a coil of loops 10–12" long. With a piece of string, tie the loops together at the top of the coil in a loose bow.

For the blue chain (dyed in three colors), dip a little over one-third of the entire coil in the first dye pot, lifting and dropping the threads (Photo b). When you are ready for the next color, rotate the coil so the bottom of the coil contains the next third of undyed warp, move the bow-tie to the top (Photo c), and dip again, allowing the colors to overlap.

Rotate the coil again so that the remaining undyed portion is at the bottom, move the bow-tie to the top, and dip the coil in the last pot (Photo d).

For the red chain (dyed in two colors), dip first the bottom half of the coil, shift the coil so the undyed half of all the loops is at the bottom, and dip again.

Next, you will need to heat the yarn to 220°F for over an hour. One simple way is to put the dyed yarn in disposable poultry-baking bag and heat in the oven in a pan you use only for dyeing.

Rinse the dyed chains in Synthrapol until the water runs clear. Hang to dry. Tie the looped end of each chain to a doorknob and, under tension, strum and snap the warp to undo any tangles and restore warp order. The cut ends should still have the tight choke bow in place. Follow the steps on page 42 to warp, weave, and finish the placemats.

b. Dip one-third of the coil of loops



c. Shift the coil and dip the second third



d. Shift the coil and dip the remaining third



A Rep Table Runner

versatile and reversible

ROSALIE NEILSON

One of the most treasured pieces of furniture in my husband's family is a mahogany buffet that was always laden with serving dishes of delicious food during family get-togethers. The buffet now resides in our dining room and continues to fulfill the same role. To protect the wooden surface from spills and steaming plates, I designed this warp-rep runner with four distinct "serving areas" separated by horizontal bands. The thick fabric produced by warp rep easily withstands the weight and warmth of serving dishes and can endure repeated washings.

Although the basic structure of warp rep is plain weave, the use of two colors in the warp and two thicknesses in the weft turns warp rep into a versatile pattern weave. In the warp, threads of one color alternate with threads of a contrasting color. In the weft, a very thick yarn alternates with a very thin yarn. When warp threads in one of the colors are raised for the thick pick, that color shows on the face of the cloth. When the alternate color is next raised for the thin pick, it appears as a narrow line on the face of the cloth. The back of the cloth shows the opposite colors; compare the face and back in Photo a.

Four blocks on four shafts

A miracle of warp rep is that four shafts can produce four pattern blocks. To demonstrate how this works, we'll call one color dark and the other light (they can actually be any two hues visually different from each other). In Block A, a dark thread on shaft 1 alternates with a light thread on shaft 3. In Block B, a dark thread on shaft 2 alternates with a light thread on shaft 4; in Block C, a dark thread on shaft 3 alternates with a light thread on shaft 1; in Block D, a dark thread on shaft 4 alternates with a light thread on shaft 2; see Figure 1. Notice that Blocks A and C are threaded on the same shafts but in the opposite color order, and the same is true for Blocks B and D.



Rosalie Neilson of Milwaukie, Oregon, is a longtime weaver and lover of warp rep. She teaches this and other structures in workshops.

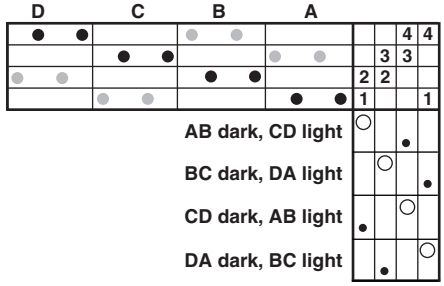


A B C D C B A



a. Face (above), back (below)

1. Warp rep blocks weave two by two



When shafts 1 and 2 are raised for the thick pick, the dark threads in Blocks A and B show on the face; the light threads in Blocks C and D. When shafts 2 and 3 are raised for the thick pick, Blocks B and C are dark, A and D light. When 3 and 4 are raised for the thick pick, C and D are dark, A and B light, and when 4 and 1 are raised, D and A are dark, B and C light. Blocks therefore always weave "two by two"; two blocks are always dark, two are always light.

For added vibrancy, each of the two colors can actually be a range of similar hues (in the case of this runner, three different reds make up one of the colors, two different golds the other). Since the opposite colors appear on the face and back, warp rep pieces are completely reversible.



Use the predominantly yellow side of this runner for spring and summer events and the wine-colored side (see page 47) for fall and winter.

STEPS FOR WEAVING THE TABLE RUNNER

Step 1 Wind two warp chains of 217 red ends 3½ yd long following the color orders in Figures 3a and 3b. For each chain, make a threading cross at one end and a raddle cross of 15-end groups at the other. Tie both crosses.

Step 2 For each chain: Cut the loops near the threading cross and remove the chain from the warping board. Slide a separate rod into the loops at the raddle-cross end. Using the raddle cross, first spread the red chain in a 1" raddle with 15 ends/space (7 in the last space) centered for a width of 15"; then spread the gold chain. Secure the rods to the warp beam apron rod.

Step 3 Beam the warp, packing the layers with smooth, heavy paper and removing choke ties as you wind. To even and tighten the tension, pull very firmly on 2" sections of the warp at the front of the loom after each turn. When the threading crosses reach a convenient position for threading, place a pair of lease sticks in each of the two crosses.

Step 4 Secure the lease sticks for threading, and thread following Figure 2. Sley 3 ends/dent in a 10-dent reed. Tie the warp onto the front apron rod.

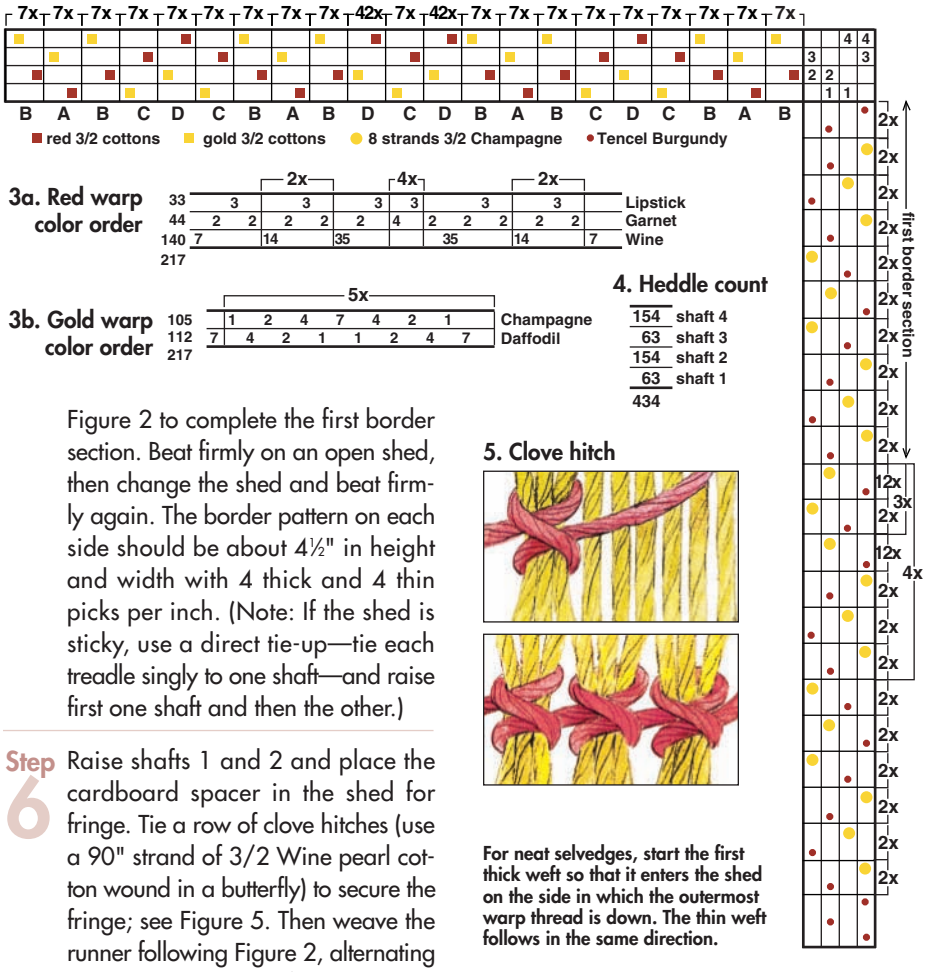
Step 5 For the thick weft, wind 8 strands Champagne pearl cotton on a rug or ski shuttle (wind from 8 balls each in a canning jar to keep from tangling or wind from 8 bobbins placed on a spool rack or metal rod). Wind a bobbin of Burgundy Tencel for the thin weft. Before you weave the runner, practice by following the treadling in Figure 2 to complete the first border section. Beat firmly on an open shed, then change the shed and beat firmly again. The border pattern on each side should be about 4½" in height and width with 4 thick and 4 thin picks per inch. (Note: If the shed is sticky, use a direct tie-up—tie each treadle singly to one shaft—and raise first one shaft and then the other.)

Step 6 Raise shafts 1 and 2 and place the cardboard spacer in the shed for fringe. Tie a row of clove hitches (use a 90" strand of 3/2 Wine pearl cotton wound in a butterfly) to secure the fringe; see Figure 5. Then weave the runner following Figure 2, alternating the thick and thin wefts. Where the draft places both wefts in the same shed, put them both there (this will keep the shuttle order uninterrupted; the thin pick always follows the thick pick from one selvedge to the other).

Step 7 End with a row of clove hitches as at the beginning. Cut the runner from the loom allowing about 3" for fringe. Trim fringe evenly to 2½" on both ends with a rotary cutter or sharp scissors.

Step 8 Wash the runner by hand in cold water with a small amount of mild dish detergent. Rinse well. Squeeze out water thoroughly in dry towels and then lay the runner flat on a dry towel until completely dry.

2. Draft for runner



3a. Red warp color order

3b. Gold warp color order

4. Heddle count

154	shaft 4
63	shaft 3
154	shaft 2
63	shaft 1
434	

5. Clove hitch

For neat selvedges, start the first thick weft so that it enters the shed on the side in which the outermost warp thread is down. The thin weft follows in the same direction.

PROJECT AT-A-GLANCE

Weave structure for runner
Warp rep.

Equipment
4-shaft loom, 15" weaving width; 10-dent reed; raddle with 1" spaces; 1 boat shuttle and 1 rug or ski shuttle; 1 cardboard spacer 2½" x 15" (or longer) for fringe.

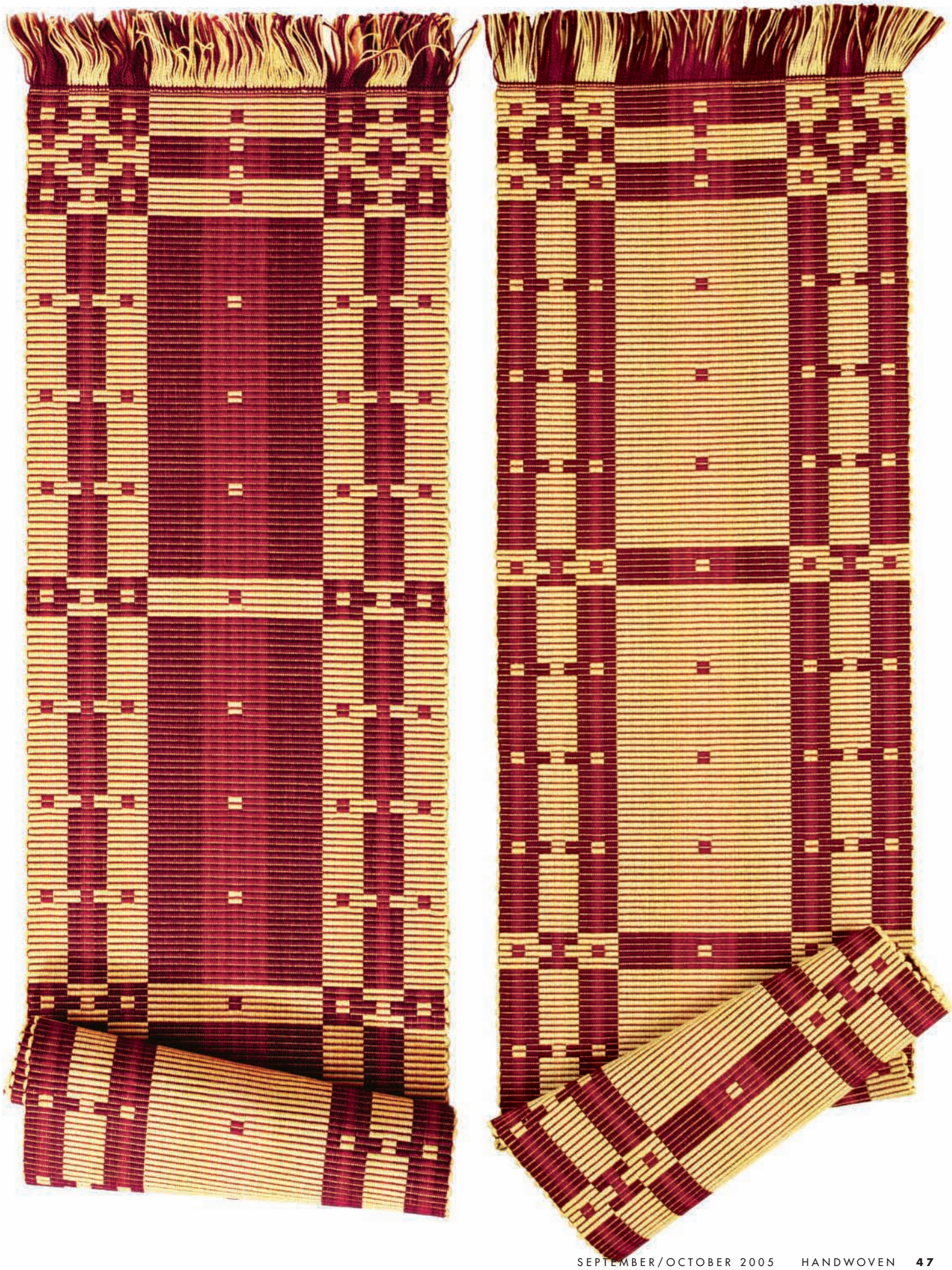
Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb), Wine #17, 490 yd (6¼ oz); Garnet #24, 154 yd (2 oz); Lipstick #32, 115 yd (1½ oz); Daffodil #158, 392 yd (5 oz); Champagne #46, 368 yd (4⅔ oz).
Thick weft: 3/2 pearl cotton (1,260 yd/lb), 8 strands used together, Champagne #46, 960 total yd (12⅛ oz).
Thin weft: 8/2 Tencel (3,360 yd/lb), Burgundy, 123 yd (⅝ oz).

Yarn sources
3/2 UKI pearl cottons are available from most suppliers, 8/2 Tencel from Webs.

Warp order and length
434 ends (in two separate warp chains of 217 ends each as in Figures 3a–3b) 3½ yd long each (allows 16" for take-up, 12" for sampling, 28" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in the reed: 14½".
Weft: 8 ppi (4 thick, 4 thin picks per inch). Woven length (measured under tension on the loom): 70".

Finished dimensions
After washing, amounts produce one runner 14¼" × 66" plus 2½" fringe at each end.



Checkers, Anyone?

a rep runner for holiday games

LUCIENNE COIFMAN

During holidays, my family and I often find ourselves sitting near the fire in our cabin in Vermont playing board games. It seemed like a perfect idea to weave a checkerboard runner for our game table. Since I have been studying and weaving warp rep for twenty-five years, there was no question which weave structure I would choose!

For this runner, I used many shades of red. A very dark red is threaded in all the blocks to make the dark checkerboard squares. To make the light squares, a different lighter shade of red is used for the light thread in each block. The dark border includes bright stripes of fuchsia and yellow.

The runner was a hit with my family, so I wove runners for each of my four daughters using different color combinations: navy with lighter shades of blue, forest green with green and yellow, and black with red for a more traditional look.

Since there are only two blocks in a checkerboard, the runner can be woven on four shafts (see Figure 2, page 51, and review pages 44 and 52 for more about drafting warp rep). I used eight shafts to spread the warp among the shafts and allow a different design in the player area on each end of the checkerboard. On four shafts, this section is woven in stripes using one of the blocks in the checkerboard. Since the warp threads are more crowded on four shafts than on eight, you will have to work a little harder to clear the sheds. Use a direct tie-up (one treadle tied to each shaft) and raise one of the the shafts for each shed and then the other. You can also use a flat weaving sword to help clear the shed if necessary (or the edge of the stick shuttle wound with the thick weft).



Lucienne Coifman *of North Haven, Connecticut, is a weaver and teacher of warp rep—her favorite weave structure.*

Tips for weaving warp rep

Project directions are for threading 284 doubled ends. I actually used 568 single ends, each threaded in a separate heddle. Single ends make a smoother surface but are more troublesome to beam. If you decide to do this, wind the warp following the directions on page 50, but thread individual ends on alternating shafts in each block instead of doubled ends. You'll need twice as many heddles. In either case, warp tension should be tight and even.

Since the warp covers the weft completely, the weft must lie straight in the shed. The thin weft has a tendency to "bunch up" after a thick pick; therefore, pull each thin weft so it is straight before taking the next thick pick.

Make sure that the thick and thin wefts interlock at the selvedges to bind the outer warp threads and produce an even edge. To do this, when both shuttles are on the same side notice how the last shuttle exited the shed. If its weft lies over the outermost warp thread, bring the





STEPS FOR WEAVING THE TABLE RUNNER AND SMALL BAG

Step 1 Wind a warp of 568 total ends (284 doubled ends) 2½ yd long following the color order in Figure 3. (These directions are for warping front to back.) Hold 2 ends together as you wind, keeping a finger between them to prevent twisting. Tie the cross and a firm choke tie 18–20" from the cross and remove the warp from the board.

Step 2 Sley a 10-dent reed with 4 ends (2 doubled ends) in each dent, centered for 14¼" weaving width.

Step 3 Before you begin threading, make sure you have enough heddles on each shaft (especially if you have decided to thread single ends). Tie the choke tie to the breast beam and thread following Figure 1 or 2. You can choose either of the pairs of ends in each dent first and then thread the other pair. (If you are threading single ends, choose the ends in the color order needed.) Note that the border threads (the 11x section) are in Block A like two of the squares in the checkerboard. Because the alternate warp threads are the same color in the border stripes, the stripes always weave the same color no matter what color is raised for Block A in the checkerboard. The border section is separated in the threading draft only so you can check your place as you thread; when you are ready for the first checkerboard square you should be ready to thread the first red checkerboard color.

Step 4 Tie the warp to the back apron rod and wind it on the warp beam. Warp tension must be tight and even. Bring the beater to the breast beam, wind until the beater reaches the shafts, and then go to the front of the loom to pull firmly on the warp in 1–2" groups. Continue, packing the warp beam with smooth, heavy paper.

Step 5 Tie the warp to the front apron rod in small groups. Tie up the treadles and weave a header with scrap yarn using treadles 1 and 2.

Step 6 You'll need about 40 yd of thick weft for the runner and 6 yd for the bag. Wind 12 threads on a stick shuttle of 5/2 Wine cotton. (You can do this in stages. Wind 3 balls and place each in a jar so they won't tangle. From them wind 4 balls of 3 strands each, and then wind the shuttle from the 4 balls.) When you run out of thick weft as you weave the runner, taper the ends by staggering the 12 threads of the new and old wefts so that a lump does not form in the cloth.

Step 7 Weave the runner following the treadling in Figure 1 or 2. Begin and end with the hem section using the thin weft only. The tighter the warp tension, the cleaner the shed will be. On four shafts, unless you have a countermarch loom, tie the shafts in a direct tie-up (tie one treadle to one shaft) and raise one shaft at a time to make the shed.

Step 8 Weave the bag following the treadling in Figure 1 or 2. Begin and end the bag section with some scrap yarn using treadles 1 and 2 to secure the wefts until you are ready to construct the bag. Beat a bit more loosely for the bag since the hand needs to be softer than for the runner.

Step 9 Remove the fabric from the loom. Secure raw edges with machine stitching. Wash the fabric by hand in warm water with Ivory liquid. Rinse well. Lay the fabric flat to dry, smoothing it out carefully. When it is completely dry, steam press.

Step 10 Cut apart the bag and the runner. Trim both ends of the runner, turn the hem sections under twice, and sew the hems by hand.

Step 11 To construct the bag: Fold the fabric in half matching the selvedges, right sides out. Machine stitch across both raw edges. Trim away fringe and scrap yarn. Turn the bag wrong side out and stitch another seam about 5 weft rows in from the first seam on each edge. Turn the bag right side out. Sew on by hand the rings for the drawstrings about 2" from the selvedge and spaced evenly around the bag. Make a cord using the twisted fringe method (see page 15) with 3 Wine threads in one group and 3 Wine and 1 Red in the other. String beads, if desired, on the ends before tying the overhand knots.

PROJECT AT-A-GLANCE

Weave structure for runner and bag
Warp rep.

Equipment
4-shaft or 8-shaft loom, 15" weaving width; 10-dent reed; 1 boat shuttle and 1 stick shuttle.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Wine, 780 yd (6 oz); Fuchsia, 170 yd (1⅓ oz); Yellow, 20 yd (⅛ oz); Magenta, Red, Deep Lilac, Sangria, Ruby Glint, and Dark Fuchsia, 75 yd (⅔ oz) each.
Thick weft: 5/2 pearl cotton (2,100 yd/lb), Wine, 648 yd (5 oz); 12 strands are used as one. Thin weft: 10/2 pearl cotton (4,200 yd/lb), Wine, 95 yd (⅜ oz).

Notions and other materials
Eight ¼" silver rings; several assorted beads for drawstring if desired with holes that can accommodate 7 strands 5/2 pearl cotton.

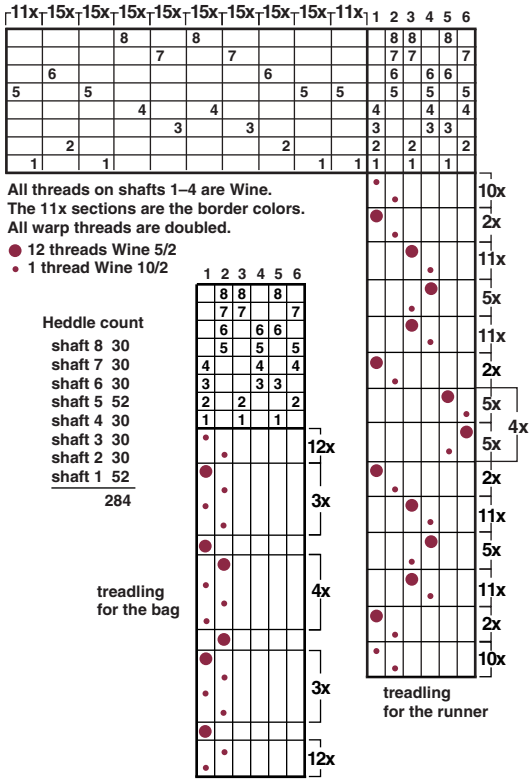
Yarn sources
UKI pearl cottons are available from most weaving suppliers, beads from bead stores, ¼" rings from hardware stores.

Warp order and length
568 ends (284 doubled ends) 2½ yd long following the color order in Figure 3 (allows 12" for take-up, 8" for the drawstring bag, 38" for loom waste).

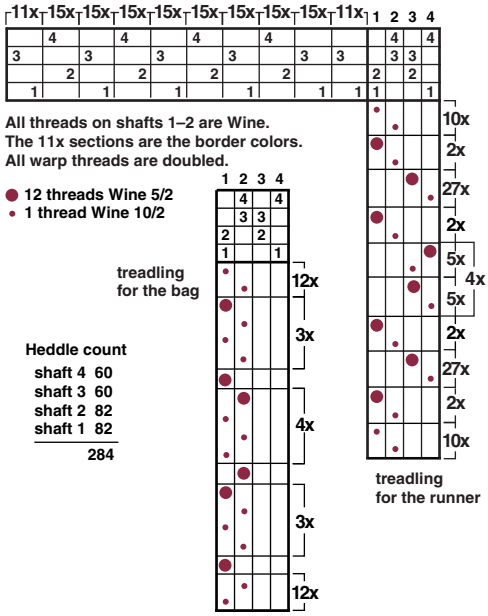
Warp and weft spacing
Warp: 40 epi (20 doubled ends per inch); 4 ends/dent (2 doubled ends/dent) in a 10-dent reed. Width in the reed: 14¼".
Weft: 3¼ thick/3¼ thin picks per inch (13 each in 4"). Woven length for runner and hems (measured under tension on the loom): 32". Woven length for bag: 8½".

Finished dimensions
After washing, amounts produce one hemmed runner 14" × 26" and one drawstring bag, 6" × 7".

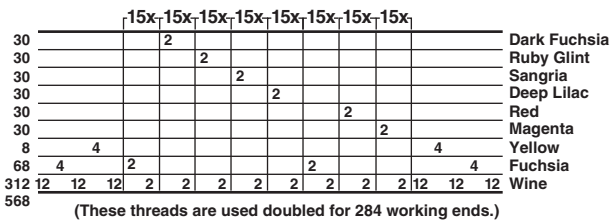
1. 8-shaft draft for runner and bag



2. 4-shaft draft



3. Warp color order





other shuttle into the next shed over it. If it lies under the outermost warp thread, take the other shuttle into the shed under it.

You can omit the thin pick when both thick and thin weft threads use the same shed. In this case, always watch the selvedges as described above. If you place both wefts when they use the same shed, however, once your shuttle/selvedge order is established it will be the same throughout. Because the heavy weft is made of many threads, turn the shuttle to twist the threads before placing it in the shed.

Resources

Frøjaer, Mette. "Game Boards in Repp." *Vävmagasinet*, Issue #2, 2001, pp. 30–33.

Neilson, Rosalie. "A Checkered Past: Playing with Warp-Rep Rugs." *Handwoven*, November/December 2001, pp. 52–55.

Pretty Party Purses in Rep

for quick weaving fun

LOUISE FRENCH

When I first considered weaving a project in warp rep, I must confess I was a bit overwhelmed! Even a 13" wide warp for placemats required more ends than I thought I could handle (over 600 ends for a warp of 5/2 pearl cotton at 48 ends per inch, for instance). It took only a few projects, however, before warp rep became one of my favorite weaves. Rep has a special capacity to show contrasting areas of pure color, and using several different colors in the pattern and background warps offers great potential for unique designs.

The horizontal ribs created by the closely sett warp threads in rep possess a sheen that is only possible when threads are not interrupted by frequent interlacement. Thick, durable rep-weave fabrics have many potential uses, from bags to mats to runners to rugs.

If you are new to this weave structure, begin with a quick project like one of these fun little bags. Their narrow widths don't require *too* many warp threads, and the bags are constructed with a minimal amount of sewing.



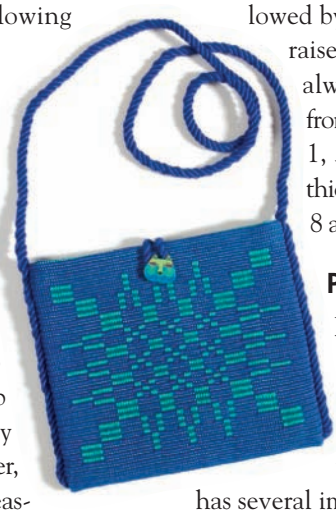
Warp rep with independent blocks

To understand how warp rep works, first review the basics on page 44. Note that when four blocks are woven on four shafts, each block shares shafts with another block; the blocks therefore weave "two by two." If each block has its own independent pair of shafts, however, either of its two alternating colors can be selected for the thick pick independently of any other block. The drafts for these bags are all threaded with independent blocks, allowing more designing freedom.

A block of warp rep can be threaded on any two shafts. There is an appealing logic to threading Block A on shafts 1 and 2, B on shafts 3 and 4, C on shafts 5 and 6, etc. Because the warp threads in warp rep are very dense, however, it makes for easier shed formation (especially if you are using a lightweight jack loom) if the two shafts used for each block are as far away from each other as possible. In this case, on four shafts Block A is 1, 3; Block B is 2, 4. On eight shafts, Block A is 1, 5; Block B is 2, 6; Block C is 3, 7; and Block D is 4, 8.

Usually we think of the first shaft in each block (and its corresponding color) as producing the pattern and the second shaft (and its corresponding color) as producing the background.

In the weft, a thick pick is always followed by a thin pick. The shafts raised for these two picks are always the opposite shafts from each other; e.g., if shafts 1, 3, 4, 7 are raised for the thick pick, then shafts 2, 5, 6, 8 are raised for the thin pick.



Preparing the warp

I find that winding two separate warp chains, one in the pattern colorway and a second in the background colorway has several important advantages:

- The warp is easier to wind on the warp beam because the threads aren't as close together as they would be in a single chain.
- Keeping track of color orders as you wind the warp is easier if you are working with each colorway separately.
- Threading each block is just as easy; a thread from the pattern chain is always followed by a thread from the background chain.

Put on enough warp for several bags so you can play with different treadling orders. The more colors you use in the warp, the more exciting it will be to try treadling variations.





***Louise French** of St. Paul, Minnesota, finds some weave structures have become favorites: twill, shadow weave, and warp rep.*



STEPS FOR WEAVING WARP REP BAGS

Step 1 These directions are for the three bags on page 55. Wind one warp chain in the pattern color, one in the background color, 1½ yd long each (wind 2 ends together; each working warp end is a doubled thread). To mark groups of threads for the raddle, tie each 1" group of warp threads together (12 doubled ends, 24 total ends) between the starting peg and the first cross peg. Tie the cross and choke ties.

Step 2 Behind the shafts, secure one set of lease sticks in the cross of the background chain slightly below the heddle eyes and a set in the pattern chain slightly above the heddle eyes. Place the premeasured 1" end loops on the back apron rod, alternating between chains, and a 1" loop from both chains in each raddle space. Beam the warp, packing the layers with heavy paper. (See "Warping Back to Front Through Lease Sticks," *Handwoven*, November/December 2004, page 61.)

Step 3 Thread a doubled end in each heddle following Figures 1, 2, or 3. Thread the first heddle from the top (pattern) chain, the second from the bottom (background) chain, and continue, alternating between the two.

Step 4 Sley 2 doubled ends/dent in a 12-dent reed. Tie the warp onto the front apron rod with even tension, and tie up the treadles as shown in the draft. To spread the warp, weave 2 picks plain weave without beating. Close the shed and beat both picks together.

Step 5 To create the thick weft, measure 12 ends 10–12 yd long on the warping board. Wind a stick or rag shuttle with the 12-strand bundle directly from the board. Wind a bobbin with 10/2 pearl cotton for the thin weft.

Step 6 Weave the bag following the treadling in Figures 1, 2, or 3. The first and last 12 picks use 10/2 cotton to weave the top hem edges of the bag. For the bag body, thick and thin picks alternate throughout. (The selvedges for this project will be hidden, so when you start a new thick weft, you can leave weft tails hanging at the selvedges.) Release the tension and remove the fabric. Serge or machine zigzag the raw edges.

Step 7 To make the cord handle: On the warping board, measure 56 ends 5/2 pearl cotton 2 yd long. Tie a choke tie around the loop of threads at the starting peg. Remove the threads from the board. Anchor the tied end to a firm object like a doorknob or a friend's hand. Place 26 ends in each clamp of a fringe twister and twist the two groups of threads as tight as possible. Holding the ends, remove the clamps and tie the cords together with an overhand knot. Release the ends so the two cords twist together. For an average length bag strap, place a pin in the cord to mark a 56" length. Adjust this length as desired. Make a second cord using 20 total ends 16" long for the button loop.

Step 8 Fold the bag in half right sides together, matching the headers and first thick weft picks. Place the cord inside the bag so that the ends extend slightly outside the selvedge on each side at the fold (the pin marker on one side).

Step 9 Sew a ½" seam on each side including the cord ends in the seam. Trim off any excess cord. Press seams open.

Step 10 Measure the distances between seams and from the serged edge of the header to the fold. Cut two lining pieces, each 1" wider than the width of the bag and the same depth. With a ½" seam, sew the side seams of the lining. Press seams open.

Step 11 Turn the bag right side out. Slip the tube of lining over the bag right sides together, matching the top raw edges. Form a loop to fit your button with the smaller cord, placing it between the lining and the bag in the center of one of the top edges, with cut ends even with the raw edges. With the rep side facing up, sew a ⅜" seam along a weft row. Press toward the cut edges. Pull the lining up over the bag. Fold in the raw edges of the lining bottom toward each other ½" and topstitch them together along the fold. Push the lining down into the bag bringing the 10/2 hem section down inside. Press.

Step 12 Sew the cord to the bag by hand, covering the side seams. Anchor securely at the top. Sew on a decorative button for the closure.

PROJECT AT-A-GLANCE

Weave structure for all bags
Warp rep.

Equipment and notions for all bags
4-shaft loom for black bag, 8-shaft loom for brown and red bags; 12-dent reed; a raddle with 1" sections; 1 boat shuttle for thin weft, 1 stick shuttle for thick weft; fringe twister; sewing machine; ¼ yd cotton broadcloth for lining; sewing thread; button. All yarns are UKI pearl cottons.

Black bag with three wide stripes
Warp: 5/2 pearl cotton (2,100 yd/lb), Black, 336 yd (2⅜ oz); Bermuda Blue, Jade, Magenta, Fuchsia, Spanish Orange, and Gold, 72 yd (⅜ oz) each.
Thick weft: 5/2 pearl cotton, 12 threads used as one, Black, 278 yd (2⅛ oz).
Thin weft: 10/2 pearl cotton (4,200 yd/lb), Black, 31 yd (⅛ oz).
Cord handle and closure loop: 5/2 pearl cotton, Black, 121 yd (1 oz).

Warp order and length
256 doubled ends (512 actual ends) in two warp chains of 128 doubled ends each 1½ yd long following Figures 1b and 1c; allows 6" take-up and 30" loom waste.

Warp and weft spacing
Warp: 48 epi (24 doubled ends) 4/dent (2 doubled ends) in a 12-dent reed. Width in the reed: 10⅔".
Weft: 10 ppi (5 thick/5 thin picks per inch). Woven length: 18".

Finished dimensions
Amounts produce one bag 9½" × 7½".

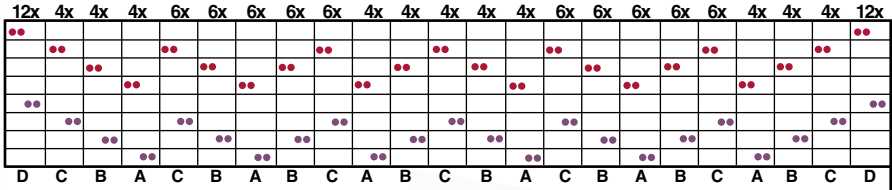
Brown bag, gray and yellow stripes)
Warp: 5/2 pearl cotton (2,100 yd/lb), Dark Sierra, 480 yd (3⅜ oz); California Gold, Birch, and Charcoal, 60 yd (½ oz) each.
Thick weft: 5/2 pearl cotton, 12 threads used as one, Dark Sierra, 265 yd (2⅛ oz).





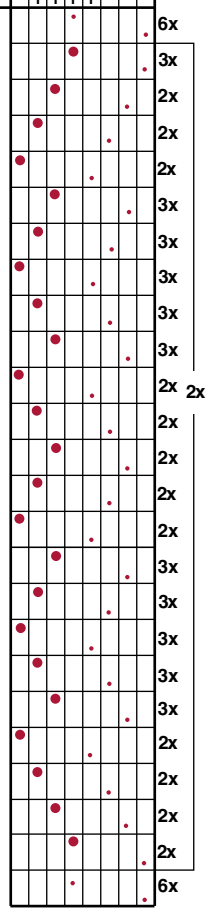


3 . Draft for red and violet bag)

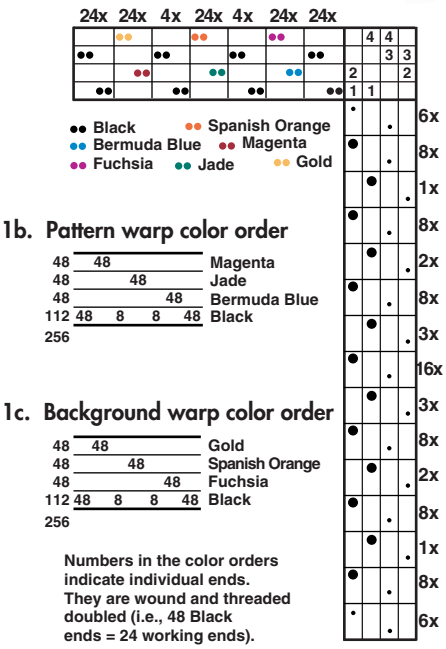


Pattern warp chain:
256 ends Ruby Glint
(128 working ends)

Background
warp chain:
256 ends LIpstick
(128 working ends)



1a. Draft for black bag with wide stripes

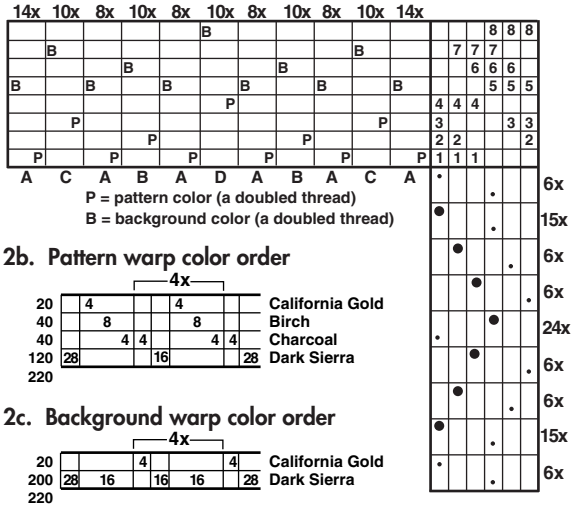


1b. Pattern warp color order

1c. Background warp color order

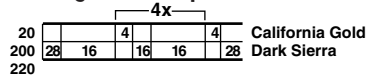
Numbers in the color orders indicate individual ends. They are wound and threaded doubled (i.e., 48 Black ends = 24 working ends).

2a. Draft for brown bag with gray and yellow stripes



2b. Pattern warp color order

2c. Background warp color order



Numbers in the color orders indicate individual ends. They are wound and threaded doubled (i.e., 28 Dark Sierra ends = 14 working ends).

To check your position in the threading, note that when you change to Charcoal for the pattern thread, you will change to California Gold for the background thread (if you are working from right to left in both threading and color order charts).

Thin weft: 10/2 pearl cotton, Dark Sierra, 29 yd (⅛ oz).

Cord handle and closure loop: 5/2 pearl cotton, Dark Sierra, 121 yd (1 oz).

Warp order and length

220 doubled ends (440 actual ends) in two warp chains of 110 doubled ends each 1½ yd long following Figures 2a and 2b; allows 7" take-up and 27" loom waste.

Warp and weft spacing

Warp: 48 epi (24 doubled ends), 4/dent (2 doubled ends/dent) in a 12-dent reed. Width in the reed: 9⅛".

Weft: 9 ppi (4½ thick/4½ thin picks per inch). Woven length (measured under tension on the loom): 20".

Finished dimensions

Amounts produce one bag 8" × 8½".

Red and violet bag

Warp: 5/2 pearl cotton (2,100 yd/lb), Ruby Glint and Lipstick, 384 yd (3 oz) each.

Thick weft: 5/2 pearl cotton, 12 threads used as one, Lipstick, 446 yd (3⅗ oz).

Thin weft: 10/2 pearl cotton (4,200 yd/lb) Lipstick, 45 yd (3/16 oz).

Cord handle and closure loop: 5/2 pearl cotton, Ruby Glint or Lipstick (or use both), 121 yd (1 oz).

Warp order and length

256 doubled ends (512 actual ends) in two warp chains of 128 doubled ends each 1½ yd long (one chain in Ruby Glint, one chain in Lipstick); allows 7" take-up and 24" loom waste.

Warp and weft spacing

Warp: 48 epi (24 doubled ends), 4/dent (2 doubled ends/dent) in a 12-dent reed. Width in the reed: 10⅔".

Weft: 11 ppi (5½ thick/5½ thin picks per inch). Woven length: 23".

Finished dimensions

Amounts produce one bag 9½" × 10¼".

Homage to Paul Klee

warp rep as an art weave

LESTRA HAZEL

Paul Klee has always been one of my favorite artists. His use of color and his often whimsical subject matter are very intriguing to me. Some of his work has a very "weaverly" appearance with geometric shapes and blocks of color. It comes as no surprise to learn that in the 1920s when he was teaching painting at the Bauhaus, he was also involved in its weaving program. The first time I saw his painting Fire in the Evening, *I recognized that it would make a perfect starting point for creating a design in my favorite weave structure, warp rep.*

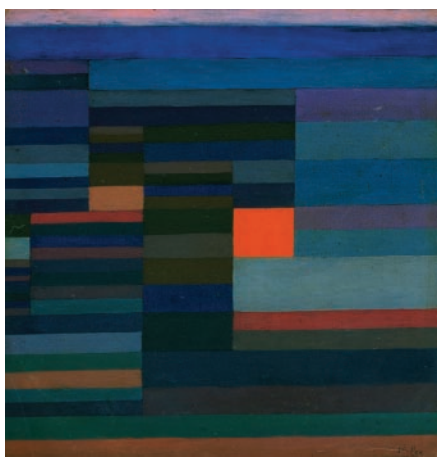
As with other block weaves, warp rep pieces are usually designed using block profile drafts. To produce a block design, the same warp and weft threads weave either one interlacement that we call pattern or a contrasting interlacement we call background. In the 4-block design in Rosalie Neilson's runner on page 45, for example, the pattern interlacement is red, the background, gold.

In warp rep, two colors alternate in the warp. If the "pattern" color is raised for the thick picks in a block, that block weaves pattern; if the "background" color is raised for the thick picks, that block weaves background. The opposite color, raised for the alternating thin picks, appears only as narrow lines. Usually the pattern and background colors are the same two contrasting hues throughout a piece.

Now examine *Fire in the Evening*. To interpret the design in warp rep, the horizontal stripes in the painting must be vertical in the weaving, so turn the painting 90 degrees for this discussion.



***Lestra Hazel** of Kalamazoo, Michigan, has been weaving warp rep for many years. She also loves to travel and visit her grandchildren.*



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***Fire at Evening* (1929) by Paul Klee (oil on cardboard, 13⅜" x 13¼") in the collection of the Museum of Modern Art, New York (Mr. and Mrs. Joachim Jean Aberbach Fund).**

Painters can place any color wherever they want on a canvas, but a limitation of warp rep is that only two colors can show in any vertical column, either the "pattern" color or the "background" color. An advantage to warp rep over most other block weaves, however, is that the two colors can be *any* two colors across the width of the warp.

Look again at the painting (still turned 90 degrees). Notice that although the colors are different from each other across what is now the width of the painting, they change in some of the same vertical columns from one color to another at the same time. If we think of these as threads, they can all be in the same block.

On eight shafts, no matter how many stripes of color there are or how varied their widths, four different groups (four blocks) of stripes can be designed to change from their "pattern" color to their "background" color independently of each other. These colors need not be the same in any of the blocks.

With this in mind, I threaded each block only once (A, B, C, and then D) but placed many threads in each one in stripes of varied pairs of colors in varied widths inspired by the colors and proportions in the painting. (The solid stripes in the border on each side are all threaded in Block A, but they could be threaded in any block; only one warp color is used in each solid stripe, so it shows no matter which shaft is raised.)

Once the threading and color orders are established in the warp, the next design step is to determine the tie-up. On each pair of treadles each block is tied to produce either its "pattern" color or its "background" color. Again, I looked to the painting for inspiration as I planned which blocks work together.

Finally, I planned enough warp to weave at least three pieces so I could experiment with *when* to make those changes as I treadled.



STEPS FOR WEAVING THE KLEE-INSPIRED WALL HANGING

Step 1 Wind a warp of 598 doubled ends of 5/2 pearl cotton (1,196 total ends) 2½ yd long following the color order in Figure 1.

Notice in the color order that the numbers in parentheses indicate the shaft for each color in the threading. Numbers outside the parentheses indicate the number of (doubled) threads to wind. For example, you'll begin by winding 10 doubled ends Black, 24 doubled ends Raisin, and 40 doubled ends Grayed Blue (these are for the striped border on the right of the hanging). Then you'll wind 1 doubled end Dark Teal and 1 doubled end Petunia together 10 times. It is easiest to do this if you have two cones of each color and wind all 4 ends, keeping them separate with your fingers but placing them together in the threading cross. So that you don't have to buy a lot of yarn to do this, a cone winder is a great aid when you are winding warps for warp rep.

These instructions are for warping back to front with lease sticks in a raddle cross instead of a threading cross. For a raddle with 1" spaces, prepare a raddle cross at the other end of the warp from the threading cross with 20 doubled ends (40 actual ends) in each group (18 doubled ends in the last group). Tie both crosses and several choke ties and chain the warp from the warping board starting at the threading cross.

Step 2 Place lease sticks in the raddle cross and, removing the ties for the raddle cross, place the warp in a raddle centering for 30". (If you want the hanging to look like the one on page 57, make sure that the striped border with Raisin and Grayed Blue is on the right side of the loom.) Wind the warp on the warp beam with very firm and even tension. The threads should move smoothly through the lease.

Step 3 When the threading cross at the other end of the warp reaches a convenient position for threading, remove the lease sticks from the raddle cross, place them in the threading cross, and remove the ties.

Step 4 Thread the heddles following the chart in Figure 1 and the draft in Figure 2. For example, Block A is threaded 57 times. The first 74 doubled threads are in the striped border. Take one of the doubled threads that are together in the cross and thread it on shaft 1 and thread the second doubled thread on shaft 5. When you come to the first stripe that alternates two colors (Dark Teal and Petunia), the number in parentheses tells you which doubled end goes on which shaft (Dark Teal on shaft 1, Petunia on shaft 5). Continue, threading each stripe so that the colors are placed on the shaft indicated (the shaft with the lower number is always threaded first).

Step 5 Tie the warp onto the front apron rod, adjusting so that the tension is even. Tie up the treadles and weave plain weave with heavy scrap yarn using treadles 1 and 2. Weave the first hem section for 1½" using the fine weft and treadles 1 and 2. Because there is no thick weft in this section, the hem may draw in more than the rep areas. To minimize this, make a tall inverted V of the weft in the shed and then change the shed before beating to secure the weft allowance in place.

Step 6 Wind a stick shuttle with 8 strands of 8/2 cotton (it is easiest to do this by winding from 8 cones), and weave the hanging following the treadling in Figure 2. Lay the thick weft directly across the warp, do not angle or bubble it. The thin weft can be angled slightly. Allow the thick weft to curve outside the selvedge—turn the shuttle so that the bundled weft twists a time or two. In the one place in the treadling where the thick weft follows the thin weft in the same shed, place both threads in that shed together. (Review shuttle order and selvedge treatments on pages 46 and 50.) End with a hem as at the beginning.

Step 7 Remove the fabric from the loom. Trim the ends, turn them under twice, and sew hems by hand. Give the fabric a hard steam press. Sew a sleeve for hanging if desired.

PROJECT AT-A-GLANCE

Weave structure
Warp rep.

Equipment
8-shaft loom, 30" weaving width; 10-dent reed; 1 stick shuttle, 1 boat shuttle; a raddle with 1" spaces.

Yarns
Warp: 5/2 cotton (2,100 yd/lb), Dark Teal, 435 yd (3⅓ oz); Rust, 335 yd (2⅔ oz); Dusky Black, 275 yd (2⅛ oz); Black, Petunia, Silver Cloud, and Dark Red, 250 yd (2 oz) each; Grayed Blue, 200 yd (1⅗ oz); Black Forest, 175 yd (1⅓ oz); Dark Red Brown and Dusky Violet, 125 yd (1 oz) each; Madder Brown, 150 yd (1⅛ oz); Raisin, 120 yd (1 oz); Burgundy, 50 yd (⅖ oz). (Amounts given are total yards; each warp thread is a doubled end of 5/2 pearl cotton.)

Thick weft: 8/2 unmercerized cotton (3,660 yd/lb), Black, 1,168 yd (5⅗ oz) (146 yd of 8 strands 8/2 used together).

Thin weft: 10/2 pearl cotton (4,200 yd/lb), Black, 187 yd (¾ oz).

Yarn sources
5/2 unmercerized cotton in Black, Raisin, Grayed Blue, Dark Teal, Petunia, Silver Cloud, Rust, Madder Brown, Burgundy, and Black Forest; 8/2 unmercerized cotton; and 10/2 pearl cotton are available from Webs. 5/2 pearl cotton in Dusky Black, Dark Red Brown, Dusky Violet, and Dark Red are available from Cotton Clouds.

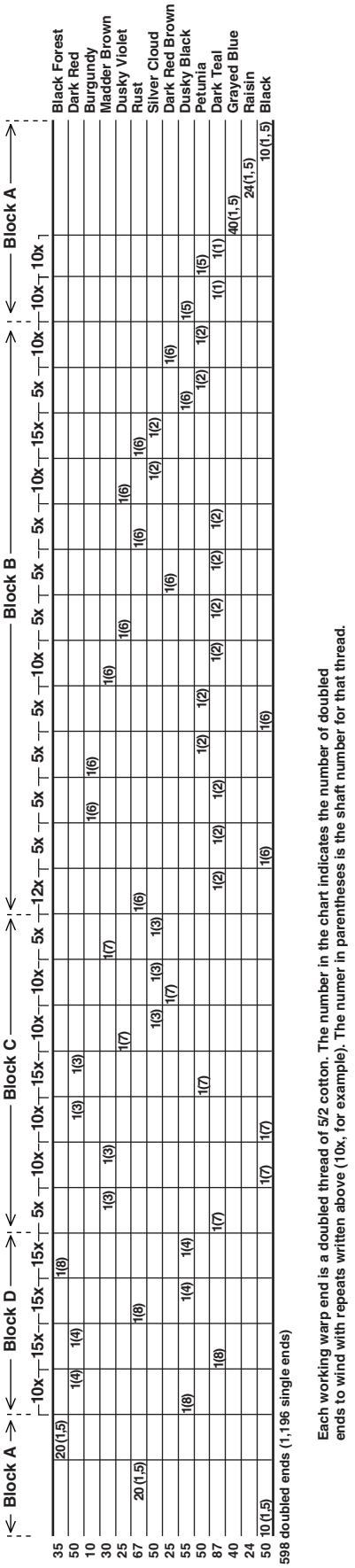
Warp order and length
598 doubled ends (1,196 actual ends) 2½ yd long following the color order in Figure 1 (allows 14" take-up, 33" loom waste).

Warp and weft spacing
Warp: 40 epi (20 doubled epi); 4 ends/dent (2 doubled ends/dent) in a 10-dent reed. Width in the reed: 29⁹⁄₁₀".

Weft: 8 ppi (4 thick/4 thin) except in hem areas. Woven length (measured under tension on the loom): 43" including hemmed sections.

Finished dimensions
After pressing and hemming, amounts produce one hanging 29" × 35".

1. Warp color order and threading for wall hanging


Block A
Block D
Block C
Block B
Block A
10x 15x 15x 5x 10x 10x 5x 12x 5x 5x 5x 10x 5x 5x 10x 15x 5x 10x 10x
Black Forest
Dark Red
Burgundy
Madder Brown
Dusky Violet
Rust
Silver Cloud
Dark Red Brown
Dusky Black
Petunia
Dark Teal
Grayed Blue
Raisin
Black
35 20(1.5) 1(8) 1(3) 1(3) 1(6) 1(6) 1(6)
50 1(4) 1(4) 1(3) 1(3) 1(7) 1(6) 1(6) 1(2) 1(2) 1(2

Samitum Rugs
for hearth and home

SANDRA STAFF-KOETTER

After twenty years of catching sparks, our hearth rug needed replacing. A workshop with Jason Collingwood led me to choose samitum, a weft-faced twill structure. The twill diagonals add interest to the surface texture, and the three wefts pack closely for a thick, hardy rug. Designing options are never-ending since you can pick new weft colors at any time—as you weave your first rug, you'll find yourself planning the next.

Although we don't usually call weft-faced weaves "rep," they share warp rep's capacity for producing solid blocks of color. Weft-faced weaves have advantages: They are much easier to warp than warp-faced weaves and weft colors can be changed at a whim. Their biggest drawback is that they are a lot more time-consuming to weave. At first, the three shuttles required by samitum may seem cumbersome. But once the blocks of color begin to grow, you'll find yourself unable to leave your loom.

Designing a samitum rug

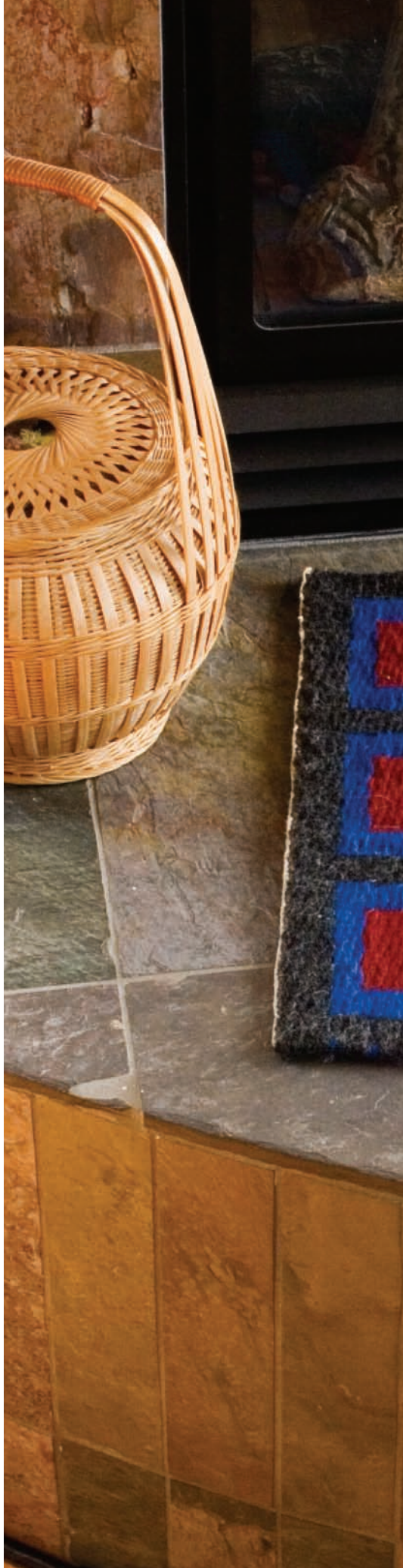
A wide range of materials can be used for samitum rugs. Any plied linen rug yarn can be used as warp (cotton can also be used, but linen's strength and firmness is ideal for rugs). Weft yarns can be different weights from those used in these rugs and different from each other in the same rug. Choose wool yarns that are firm rather than soft and lofty. The yarns I used for these rugs are mill ends, some of which I dyed. Similar colors and weights are available from many sources (the Jason Collingwood rug yarn recommended in this article is a good choice). If you dye any of your yarns, you'll need to wash any undyed yarns before weaving to equalize shrinkage in later washings. To preshrink, wind them into skeins, soak them in warm water, and hang them to dry.

To design the small hearth rug (see photo at right), I drew the basic design on graph paper; see Figure 3, page 64. Samitum allows three different colors to show in any weft row. Where there are four in this rug, I use weft clasping to change colors from one side of the rug to the other (red blocks to blue and vice versa). For the larger rug (see page 63), I added background blocks to the width and treadling repeats to the length.

I used Jason's Collingwood's video throughout the weaving of both rugs and recommend it highly. I could rewind to watch parts several times or stop the tape, run to the loom and do step one, run back to the tape and watch step two, run to the loom, etc. Collingwood shows his special warping techniques to ensure tight and even warp tension and demonstrates tying on, packing the weft before weaving, using the temple, twining, and more.



Sandra Staff-Koetter *of Rathdrum, Idaho, has been weaving since 1970 and is still avidly doing so when she isn't teaching reading.*





STEPS FOR WEAVING THE SMALL HEARTH RUG

Step 1 Wind a warp of 116 threads 2 yd long (these directions are for warping back to front). Spread the warp in a raddle centered for 19" (6/dent, except 7 in the first and last dents), place lease sticks in the cross, and beam. Jason Collingwood's video shows how to make warp tension tight and even: After winding each 6–8" on the warp beam, at the front of the loom wrap one small group of warp threads at a time around a dinner knife, twist and pull. Pack the layers on the warp beam with smooth sticks that extend at least 1" beyond the warp on each side. Paper, even corrugated cardboard, will collapse under the tight tension required for a rug.

Step 2 Thread following Figure 1. Sley 1/dent in a 6-dent reed, except sley the floating selvedges in the same dent as the last end on each side.

Step 3 Tie the warp onto the front apron rod with 6 ends in each knot (4 at each selvedge). Allow length for fringe if desired. Tie up the treadles and weave a heading to spread the warp and to create enough web for the temple. You may have to weave a bit extra at the selvedges to make the fell straight (see Collingwood's video for this technique).

Step 4 Work a row of twining (see the video again for details): Use 4 threads of 8/5 linen, five times the width of the warp (I used gray to match the weft yarn since I did not want fringe). Fold the threads in half around the floating selvedge on one side. Pass the 4-thread group that came over the selvedge under the next warp thread and pass the other 4-thread group over it. Repeat for the next warp thread and continue across the warp to 3" from the other edge. Then, from one of the 4-thread groups, drop 1 thread each time you pass under a warp thread. Before you reach the edge, you'll be twining only one 4-thread group. Take it around the floating selvedge and thread it through a needle. Sew back in the path of the group from which you dropped threads and drop 1 active thread near each of the others you dropped going the other way. All ends are sewn in later.



Shuttle stored on a shower caddy

Step 5 Wind 2 strands of each color on rug or stick shuttles (wind 2 shuttles of Onyx). If you don't have 7 shuttles, you can use 4 stick shuttles by winding two colors that are not used in the same weft row on each shuttle, one on each side; i.e., Brick with Russet, Earth with Steel Blue, Onyx with Pearl, and 1 shuttle with Onyx only. (For rows of all Onyx, you'll use 2 shuttles, starting each from the opposite side.)

Step 6 Weave the rug following Figures 1 and 3, page 64 (read Figure 3 from bottom to top). Move the temple after every 9 picks. Enter the shuttle over the floating selvedge and exit under it. Allow more weft in each shed than for other weaves: Pull the weft snugly around the floating selvedge, place it at a steep angle, and then use your fingers to lightly pull the weft down in a block where that color doesn't show while also holding the selvedge with the other hand to prevent pulling in. Beat firmly on an open shed, change the shed, and beat again.

For neat selvedges, I use a shower caddy attached to the castle with mini-bungee cords (see photo above). I place the Onyx shuttle in it while I use the other shuttles so it's easy to make sure Onyx is always the outer weft at the selvedges.

Beat very firmly. The wider the rug the heavier the beater needs to be. I've strapped a 10-pound weight-lifting bar to the back/bottom of the beater with bungee cords.

When you come to the portion of the rug where both Steel Blue and Russet appear in Block B (see * in Figure 3) it's time for weft clasping. Wind a single strand of Russet on a stick shuttle (it will be doubled in the clasping process). Throw the Russet shuttle through the shed. Put a cone of Steel Blue on the floor. Wrap the Russet yarn around the Steel Blue strand coming from the cone, leaving a long tail, and take the Russet shuttle back through the same shed. Then gently pull the Russet loop of weft so that a Steel Blue loop comes into the shed and you have covered the blue square in Block B, hiding the clasp in Block C. To allow enough weft in this section, bubble the bottom strands of the clasp and angle the top strands steeply. Beat with the shed open. Close and beat again. Move each successive clasp over a warp thread in either direction.

To end the rug, twine as at the beginning. Weave 1" with scrap yarn.

Step 7 Cut the rug from the loom and remove scrap yarn as you tie the ends in half Damascus knots (see Resources). Sew all ends back into the rug (or twist or braid the fringe if desired). Vary the lengths you sew back into the rug so that there isn't a visible line.

Step 8 Fill a bathtub with enough warm water to cover the rug. Leave the rug in the water for 10 minutes. Squeeze out as much water as possible. Roll the rug between a layer of bath towels to remove more water. Lay flat to dry.

Step 9 To weave the larger rug, make changes in warp width, length, and sett as described in the Project at-a-Glance, page 64, and follow Figures 1 and 2.

Resources

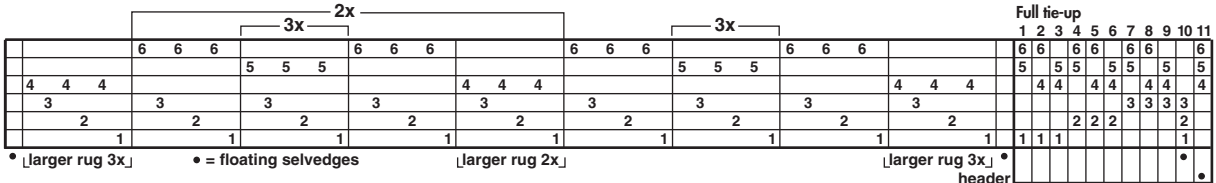
Collingwood, Jason. *Rug Weaving: Block Weaves and Shaft Switching*. Lawrence, Kansas: Victorian Video Productions, 2004 (techniques for warping, using a temple, weft clasping, twining, edge treatments).

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guptil Publications, 1968 (half Damascus knot, p. 486; weft clasping, p. 130).

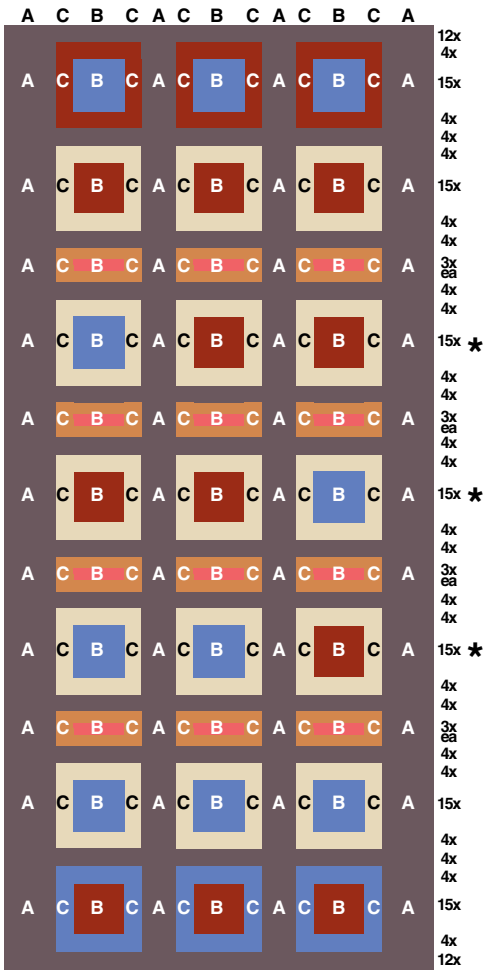
Butler, Su. "Samitum Rug." *Weaver's*, Issue 42, Winter 1998, p. 34.



1. Draft for rugs



2. Design plan for larger rug

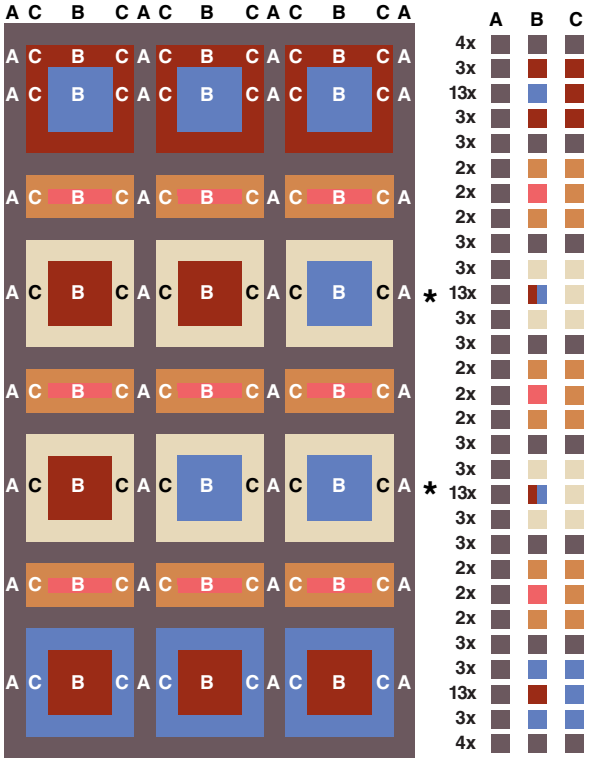


To thread the larger rug, repeat the sections as indicated below the threading draft as well as the sections above it.

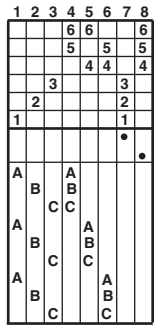
A = color in Block A
B = color in Block B
C = color in Block C

✱ = design rows with clasped wefts

3. Design plan for small hearth rug



Skeleton tie-up (depress two treadles together).



Onyx
Russet
Steel Blue
Pearl
Earth
Brick

Rotate the shuttles in color order A, B, C, following the 9-pick treadling sequence throughout.

To know which colors to use for A, B, and C in the small hearth rug, read the graph in Figure 3 (from bottom to top so the rug you are weaving will look just like the graph). The number (4x) tells how many times to weave the sequence of 9 picks.

For the larger rug, follow the graph in Figure 2 to determine A, B, C color order. Repeat the 9-pick sequence the number of times written beside the row in the graph.

PROJECT AT-A-GLANCE

Weave structure for both rugs
Samitum.

Equipment for both rugs
6-shaft loom, 19" weaving width for hearth rug, 30" for larger rug; 4–8 stick or rug shuttles; tapestry needle; warping sticks; temple.

Yarn sources for both rugs
All yarns are available from Webs.

Yarns for hearth rug
Warp: 8/5 linen (480 yd/lb), natural, 232 yd (7¾ oz). For twining: 8/5 linen, natural or gray, 24 yd.

Weft: 2-ply rug yarn (80% wool, 20% nylon, 1,000 yd/lb), Onyx, 665 yd (10⅝ oz); Russet and Steel Blue, 197 yd (3⅛ oz) each; Pearl 193 yd (3⅛ oz); Earth, 116 yd (1⅞ oz); Brick 23 yd (⅜ oz); 2 strands are used together.

Warp order and length (hearth rug)
116 ends 8/5 linen 2 yd long (allows 2" take-up, 36" loom waste and fringe).

Warp and weft spacing (hearth rug)
Warp: 6 epi (1/dent in a 6-dent reed; sley the floating selvedge and last end in the same dent). Width in the reed: 19".

Weft: 34 ppi. Woven length (measured under tension on the loom): 31¾".

Finished dimensions for hearth rug
After washing, amounts produce one rug 17½" × 29".

Yarn amounts for larger rug
Warp: 8/5 linen (480 yd/lb), natural, 462 yd (15⅝ oz). For twining: 8/5 linen, natural or gray, 34 yd.

Weft: 2-ply rug yarn (80% wool, 20% nylon, 1,000 yd/lb), Onyx, 2,316 yd (2 lb, 5⅛ oz); Pearl 840 yd (13½ oz); Russet and Steel Blue, 501 yd (8⅛ oz) each; Earth, 360 yd (5⅝ oz); Brick 72 yd (1⅛ oz); 2 strands are used together.

Warp order and length (larger rug)
152 ends 8/5 linen 3 yd long (allows 3" for take-up, 33" for loom waste and sampling; loom waste includes fringe).

Warp and weft spacing (larger rug)
Warp: 5 epi (1-0 in a 10-dent reed; except sley the floating selvedge and last end in the same dent). Width in the reed: 30".

Weft: 32 ppi. Woven length (measured under tension on the loom): 72".

Finished dimensions for larger rug
After washing, amounts produce one rug 25¼" × 68".

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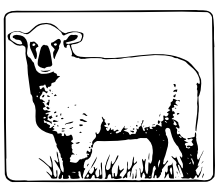
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Warp-Faced Rosepath Rugs

flowers for floors

MIMI SMITH

Turned rosepath rugs first came into my life when my daughter's doll house, a Swiss chalet, needed a rug. In Rug Weaving for Everyone *(see Resources, page 68), I came across a photo of a swatch of a traditional American warp-faced carpet that uses a turned rosepath threading. There is no draft in the book, but I was able to analyze the weave from the photo!*

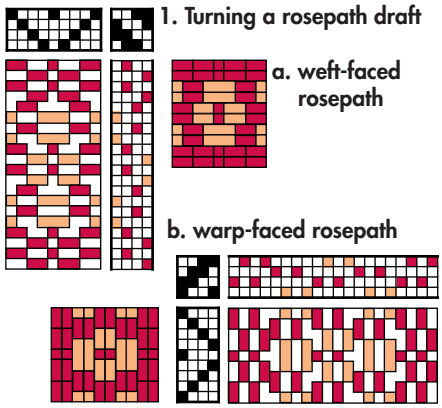
After much sampling to determine materials and setts, I ended up with an attractive dollhouse-size rug (see page 69)—and a very strong yen to do more that led to the full-size rug in the photo at the right.

Weft-faced rosepath

Rosepath is an extended point twill threading that can be used to produce colorful patterns ranging from the geometric to the representational. One of the most popular rosepath techniques is a weft-faced version woven on opposites. The warp is widely spaced and the weft is woven in pairs of sheds, the second of which raises the opposite shafts from the first—hence the term, "on opposites." The two picks compress to cover the widely spaced warp, producing what looks like a single row of weft; see Figure 1a.



***Mimi Smith** of Sarasota, Florida, likes the puzzles of fabric analysis. She is very active in the Manasota Weaver's Guild.*



Warp-faced rosepath

A weft-faced draft can become a warp-faced draft if it is turned 90 degrees so that the weft becomes the warp and vice versa; see Figure 1b. (The tie-up must be inverted or the pattern will weave upside down.)

There are some differences between weft-faced and warp-faced rosepath. It is not possible to sett warp threads as closely as weft threads can be beaten in. Warping warp-faced weaves is very slow, but the weaving is very fast! Directions here are for the full-size rug at the right. If you want to practice first with a miniature rug like the one on page 69, you can find complete instructions at www.interweave.com.





STEPS FOR WEAVING THE FULL-SIZE RUG

Step 1 Wind a warp of 653 doubled ends (1,306 actual ends) 3 yd long with a threading cross and a raddle cross following the color order in Figure 2. In places with solid colors, wind a doubled end from 2 cones, keeping a finger between the threads to apply consistent tension. When you change colors, cut the doubled end of the old color at one of the end pegs and tie the 2 ends of the new color to the old color with an overhand knot. Where alternating colors are used, cut the old color (even if it is one of the alternating colors), tie the 2 doubled ends of the new colors to the cut ends, and wind 2 doubled ends (from 4 cones), keeping your fingers between all 4 threads. To return to winding 1 doubled end, cut the 2 doubled ends and tie the new doubled end to both. For the raddle cross, divide the warp into groups that fit sections of your raddle (for example, 25 doubled threads for a raddle with 1" sections).

Step 2 Insert a rod through the loops at the end nearest the raddle cross and spread the warp in the raddle, centering for a width of 26⅛." Secure the rod to the warp beam apron rod. Beam the warp under very tight and even tension until the threading cross is behind the heddles for threading.

Step 3 Place lease sticks in the threading cross, suspend them behind the shafts, and remove the raddle. Following Figure 3, thread 2 ends through each heddle. Check carefully as you go—if you change the position of any color the pattern will be altered. Remember to use a doubled (Red) thread on each side as a floating selvedge.

Step 4 Sley 5 doubled ends/dent in a 5-dent reed or alternate 3 doubled ends with 2 doubled ends in a 10-dent reed. Tie the warp onto the cloth beam apron rod in ½" sections; add weights to the floating selvedges.

Step 5 For the weft yarn, cut the calico fabric lengthwise into strips 1" wide and wind them onto a rug or ski shuttle. Allowing 5" for fringe, weave a header in scrap yarn and then weave 52" with the rag weft for the body of the rug. Beat firmly. In order to keep the weft color consistent, fold the rag strips evenly in half with wrong sides together as you weave. End with scrap yarn as at the beginning and cut the rug from the loom allowing 5" for fringe.

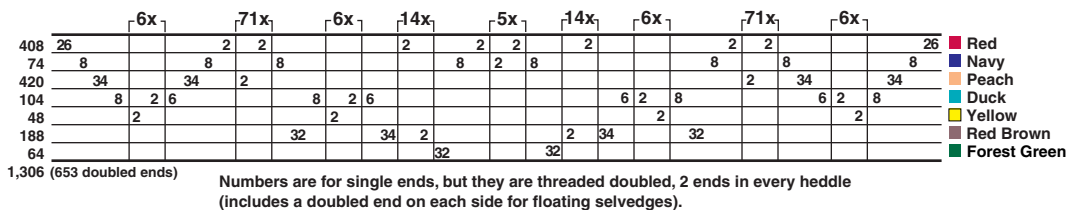
Step 6 8 doubled threads are used for each fringe. Divide the 8 threads into two 4-thread groups and tie them in half a square knot before twisting. Then twist both groups of 4 threads first separately in one direction and then together in the opposite direction; secure the end of the fringe with an overhand knot (see page 15). Remove scrap yarn as you go.

Step 7 Since carpet warp shrinks, I preshrunk the rug by spritzing it twice with a water bottle, dampening it well and allowing it to dry between the two wettings. This process reduced the length of the rug to 41¾". When the rug needs washing in the future, it can be washed gently in cold water. Some additional shrinkage can be expected, probably to about 40".

Resources

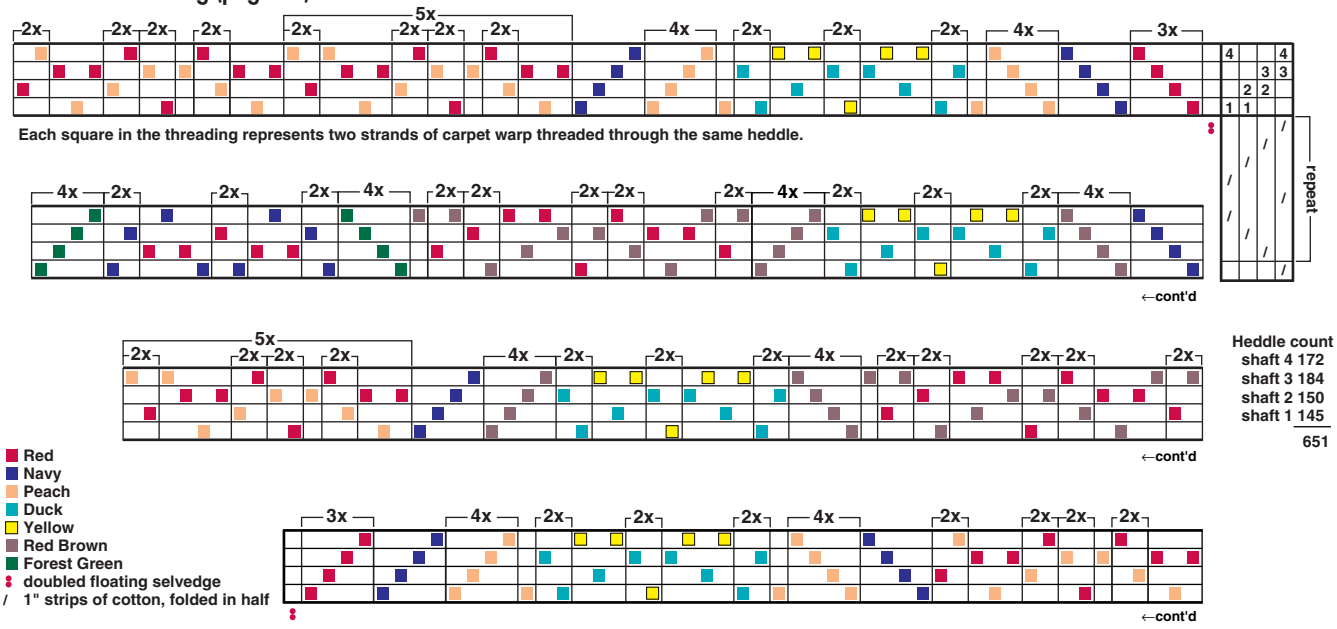
Tod, Osma, and Josephine Del Deo. *Rug Weaving for Everyone*. New York: Bramhall House, 1957, p. 87.

2. Warp color order for full-size rug (page 67)



Numbers are for single ends, but they are threaded doubled, 2 ends in every heddle (includes a doubled end on each side for floating selvedges).

3. Draft for full-size rug (page 67)





Visit www. interweave.com (Weaving, Projects and Articles) for complete instructions for this 6" × 10" rug in JaggerSpun 18/2 merino wool.

PROJECT AT-A-GLANCE

Weave structure for full-size rug
Warp-faced turned rosepath.

Equipment
4-shaft loom, 27" weaving width; 5-dent or 10-dent reed; 1 rag or ski shuttle.

Yarns
Warp: 8/4 cotton carpet warp (1,680 yd/lb); Red, 1,224 yd (11⅔ oz); Navy, 222 yd (2⅛ oz); Peach, 1,260 yd (12 oz); Duck, 312 yd (3 oz); Yellow, 144 yd (1⅖ oz); Red Brown, 564 yd (5⅜ oz); Forest Green, 192 yd (1⅞ oz).

Weft: 1"-wide strips of cotton calico 208 yd long (4¾ yd of 45" fabric) in a color to match the outer stripe (Red in this rug).

Yarn sources
8/4 cotton carpet warp in these colors is available from Great Northern Weaving, cotton calico from fabric and quilting stores.

Warp order and length
653 doubled ends (1,306 actual ends) 3 yd long (includes a doubled floating selvedge on each side) following Figure 2 (allows 18" for take-up, 38" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 50 epi (25 doubled ends/inch); 5 doubled ends/dent in a 5-dent reed or 3-2 doubled ends/dent in a 10-dent reed). Width in the reed: 26⅛".
Weft: 5 ppi. Woven length (measured under tension on the loom): 52".

Finished dimensions
After spritzing, amounts produce one rug 25¾" × 41¾" plus 3½" twisted fringe at each end.

Corkscrew Weave for Pillows

twill with a twist

LYNN TEDDER

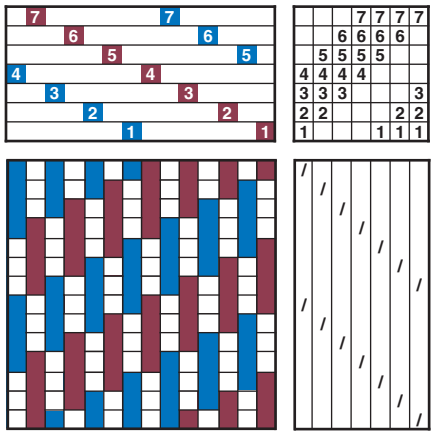
Weavers like challenges. Many of us take particular pleasure in "pushing the envelope." Because colors in the warp and weft tend to blend together in balanced weaves, we are always on the lookout for different ways to keep colors distinct in our weaving. Warp rep is a way to do that in blocks; corkscrew weave does it in the diagonal lines of twill.

Corkscrew weave (also called manifold twill, corkscrew twill, and diagonal rib weave) originated as an industrial weave for durable upholstery fabrics. Corkscrew weave is warp-faced and in industry usually woven in fine wool. Two (or more) distinct diagonal lines of different colored warp floats appear on the face; the weft in industrial corkscrew shows only on the back.

The structure of corkscrew weave differs from other twills. Corkscrew is usually threaded on an odd number of shafts and combines two (or sometimes more) twill sequences. The threads of each sequence alternate, and each begins on a shaft as far from the shaft of the other twill as possible. The twill sequences can be the same (two straight twills, for example) or they can be different (one straight and one point, etc.).

The reason corkscrew twills are woven on an odd number of shafts (a minimum of seven) in industry is because an odd number allows an interlacement in which no weft floats appear on the right side of the fabric; see Figure 1. With a 4/3 twill tie-up, in which each warp thread is up for four successive picks, and a close warp sett, the warp covers the weft completely.

1. Corkscrew draft





Lynn Tedder *of Tulsa, Oklahoma, is a technical editor for* Handwoven *magazine. "Pushing the envelope" is one of her joys.*

Designing corkscrew twills

One of the more interesting things about corkscrew weave is how the warp colors interact with each other. They do not blend together, but remain distinct. As a result, strongly contrasting hues can be used without producing a muddy effect.





Corkscrew-weave pillows on seven shafts: Pillow One (left) and Pillow Two (right); see page 73 for the other sides of both pillows.

STEPS FOR WEAVING AND SEWING THE CORKSCREW PILLOWS

Step 1 (These instructions are for warping back to front.) Wind a warp of 775 ends 3½ yd long, alternating 1 Royal, 1 Spice; end with 1 Royal. Wind both colors together, keeping a finger between them but placing them together in the threading cross. Also make a raddle cross, placing 21 ends in the first raddle group (to include the Royal floating selvedge) and then 20 ends in each group until the last group, which will have 17 ends (including the second floating selvedge). Tie the crosses and choke ties and remove the warp from the warping board. Spread in a ½" raddle, centering for 19½".

Step 2 Beam the warp firmly with plenty of sticks or smooth heavy paper. Place lease sticks in the threading cross and secure them behind the shafts. Thread the heddles following Figure 2 or Figure 3, page 73. Sley 4/dent in a 10-dent reed, centering for a width of 19½"; place each floating selvedge in a dent by itself. Tie the warp onto front apron rod.

Step 3 Weave a header with scrap yarn. Then weave the four pillow sides following the directions below and the treadling in Figure 2 or 3. Place the weft at an angle to avoid drawing in. Separate the pillow sides from one another with a few picks of contrasting color; end with scrap yarn as at the beginning.

For Pillow One, side one (page 71, left pillow): With Burnt Orange, weave: A 7½"; B 3x; C 1x; D 7½".

For Pillow One, side two (page 73, left pillow): Weave: A 7½" (Burnt Orange); B 1x (Jade Green); B 1x (Burnt Orange); B 1x (Jade Green); C 1x (Burnt Orange); D 7½" (Burnt Orange).

For Pillow 2, side one (page 71, right pillow): Weave E 4", F 1x, G 1x (Purple Passion). Weave G 3½", H 1x, E 1x (Jade Green). Weave E 3½", F 1x, G 1x (Purple Passion). Weave G 6" (Jade Green).

For Pillow Two, side two (page 73, right pillow): Weave: E 5½" (Jade Green). Weave 5 picks F (Jade Green); next 17 picks F (Purple Passion), last 5 picks F (Jade Green). Weave G 5" (Jade Green), 5 picks H (Jade Green), next 17 picks H (Purple Passion), last 5 picks H (Jade Green). Weave E 5" (Jade Green). Weave 5 picks F (Jade Green), next 17 picks F (Purple Passion), last 5 picks F (Jade Green). Weave G 5½" (Jade Green).

Note: For both pillows, side two is woven face down; the underside is used as the right side in the pillows.

Step 4 Remove the fabric from the loom and machine stitch raw edges, trimming away scrap yarn. Machine wash the uncut fabric in warm water, gentle cycle, with a mild detergent. Machine dry, medium. Steam press using a pressing cloth. Cut the pillow sides apart and secure the raw edges. A bias tricot binding (such as Seams Great) and a wide machine serpentine stitch is the most secure finish for the cut edges of slippery Tencel, but a wide 4-thread serger stitch will also work.

Step 5 Mark the wrong side of each piece with transparent tape. Pin the two panels for each pillow snugly around their pillow forms with right sides out, centering and adjusting the stripes as desired. Measure and mark the seam lines on all sides. (On these pillows, the side seams are ½" from the selvedges, and the top and bottom seams about 1½" from the raw edges.) Secure and trim the longer edges if desired.

Step 6 Remove the pins. For each pillow: Place one panel right side up and pin the piping into place along the seamline on all four sides with the seam allowances of the piping and the panel together. Lap the beginning and end of the piping together as invisibly as possible. With a zipper foot and a long straight stitch, machine baste the piping onto the panel along the seamline. Place the second panel right side up on a work surface and then place the piped panel over it so that the right sides are inside.

Using the basted stitching line as a guide, pin the two panels together. Leaving an opening about 10" long in the center of one edge, stitch along the basting through all layers with a medium-length straight stitch and the zipper foot. Backstitch the ends of the openings to secure them. Remove the transparent tape, turn the pillow cover right side out, and carefully insert the pillow form into it. Fold the seam allowances of the opening into the pillow and slipstitch the opening shut.

PROJECT AT-A-GLANCE

Weave structure
Corkscrew twill.

Equipment
8-shaft or 4-shaft loom, 20" weaving width; 10-dent reed; 2 shuttles; ½" raddle; sewing machine.

Yarns
Warp: 8/2 Tencel (3,360 yd/lb), Royal, 1,358 yd (6½ oz); Spice, 1,355 yd (6½ oz).
Weft: 5/2 pearl cotton (2,100 yd/lb), Burnt Orange #149, 448 yd (3½ oz); Jade Green #135, 409 yd (3⅛ oz); Purple Passion #142, 161 yd (1¼ oz).

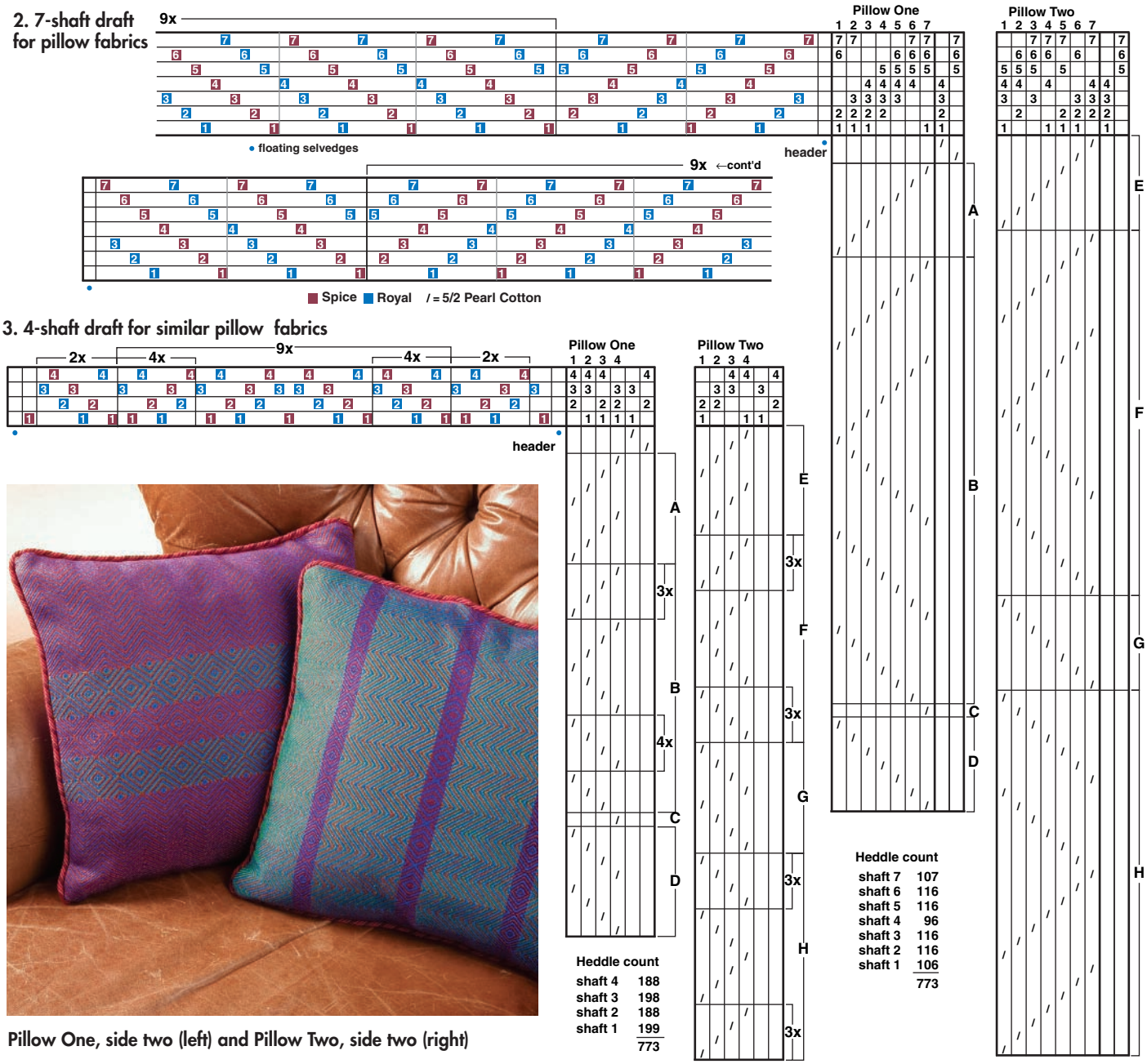
Notions and other materials
Two 16" × 16" pillow forms; 4 yd piping, edgings, or trim; 2½ yd bias tricot binding; matching sewing thread.

Sources
8/2 Tencel is available from Webs and 5/2 UKI pearl cotton from most weaving retailers. Pillow forms, trim, and sewing notions are available from fabric shops.

Warp order and length
775 ends (includes 2 floating selvedges) 3½ yd long in the order of 1 Royal/1 Spice 387 times; end with 1 Royal (allows 9" for take-up, 25" for loom waste).

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: 19½".
Weft: 18 ppi. Woven length each pillow side (measured under tension on the loom): 23". Total woven length: 92".

Finished dimensions
After washing, amounts produce four different pillow faces, 17½" x 19¼" each.



Pillow One, side two (left) and Pillow Two, side two (right)

Although industry usually uses interlacements that do not show the weft, the weft can contribute to color effects on the face. It's all in the tie-up. A 4/3 tie-up such as the one used for Pillow One (see at left on page 71 and its other side at left in the photo above) shows the weft color the least. The 3/2/1/1 tie-up used for Pillow Two (see at right on page 71 and its other side at right in the photo above) allows a contrasting weft to appear as a third diagonal of color or, if the weft is similar to one of the warp colors, to emphasize one warp diagonal over the other.

Consider the effects you want when choosing weft colors. Colors similar or darker in value will tone the warp or make the weft invisible. A color slightly lighter in value can make the warp sparkle, sometimes almost to iridescence.

Weaving corkscrew twills

Sett the warp at twice the density for balanced plain weave in the chosen yarn. Use smooth, tightly spun warp yarns to make it easier to form clean sheds. Allow about 10% for warp take-up.

Fabrics that resemble corkscrew weave can be woven on four shafts. Warp floats are shorter; the twill diagonals are therefore narrow so that the two warp colors tend to blend more. Using a thicker weft can elongate the floats.

Resources

Barrett, Clotilde. *Shadow Weave and Corkscrew Weave*. Boulder, Colorado: Colorado Fiber Center, Inc. 1980, pp. 43–49.

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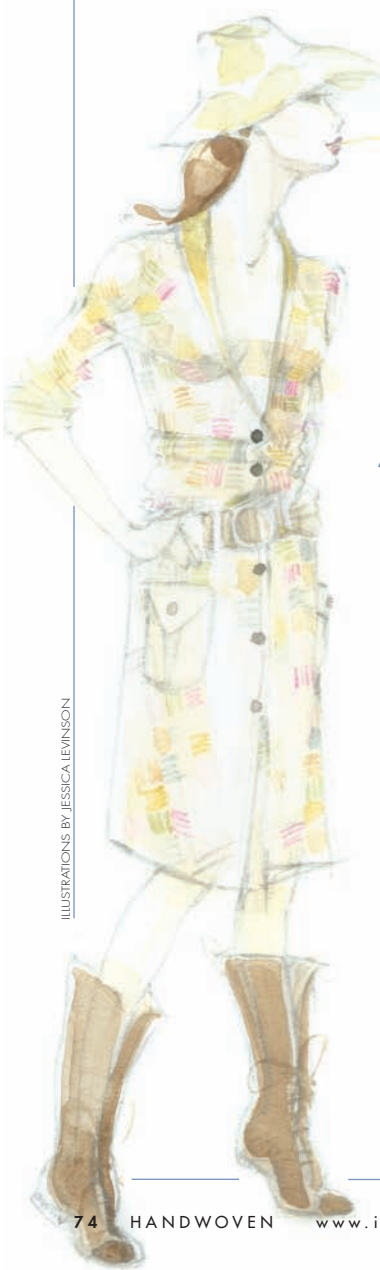
Handwoven Fabric Forecast

Spring/Summer '06

DARYL LANCASTER

Think Time Travel when you look for the fashion mood for Spring/Summer 2006. Our first color palette, "Down on the Farm," is inspired by summer vacations on a grandparent's farm: visualize sun-baked earth, fresh vegetables, plowed fields. If your summers were in the suburbs, dream of pots on a deck suddenly profuse with pansies after a long winter. Look for active outdoor wear in clothing. The safari look is back. Add farm boots and a straw hat.

DOWN ON THE FARM



ILLUSTRATIONS BY JESSICA LEVINSON





PHOTOGRAPH BY KEVIN LANCASTER



C Bubble Print poly, 118

W 8/2 Tencel, Painted Desert

L Barcelona linen, 18.2844

W dyed linen, Gold

Y 8/2 cotton, 1418B

W Valley cotton, 7129

T 20/2 silk, 9514

HY Gemstone silk, 2

HY Homestead cotton, 46

C Sleek rayon, 151

T silk chenille, 9515

W 8/2 Tencel, Olive

W Noho cotton, 5655

W rayon bouclé, Olive

HY Homestead cotton, 23

W 8/2 cotton, 2574

HY Casco Sport cotton, 124

HY Homestead cotton, 7

Y 8/2 cotton, 47

W Texas cotton, Taupe

W 20/2 silk, 657

HY JaggerSpun wool/silk, 19

HT Tsumugi silk, 42

W Quabbin cotton, Gr. Mauve

HY King Tut cotton, 19

HY 10/2 Tencel, 8

Y JaggerSpun wool/silk, 02

W 20/2 silk, 653

HT Cotton Curl, 07

HT silk/wool, 66

C Chianti rayon, 270

1950s
SUMMER VACATION

Movies and books, if not our own memories, cast a haze of flattering nostalgia over the 1950s, portraying a halcyon era when families were intact and life was simple. Dad went to work, mom stayed home with the kids and baked cookies, and every summer they packed the convertible for a vacation trip. The kids built sand castles on the beach, roasted hot dogs over campfires in the mountains, and everyone read all the historical markers. This palette is whitewashed and a bit faded like our memories, dreamy without the rough edges of reality or conflict—pastels of aqua, peach, soft yellow, light purple, and a faded blue. Look for 1950s fashions—short skirts with pleats and folds, face-framing collars, three-quarter length sleeves, and feminine, fitted waists.

W Noho cotton, 9946
HY Firenze wool blend, 11
L Barcelona linen, 18.2884
C Baby Crepe ray/poly, 541
W 20/2 silk, 601
HT Cork chenille, 12
Y 14/2 linen, 21
HY Cotton Fleece, 51
HY Homestead cotton, 37
YB 3/2 pearl cotton, 76
C Mini Dina cot/ray, 232
W Valley cotton 1089
C Seville linen, 684
C Chianti rayon, 325
T Fine Cord silk, 38
W 20/2 silk, 616
HY Homestead cotton, 28
C Mini Dina cot/ray, 257
T 8/2 silk, 53
HY Gemstone silk, 17
L Euroflax linen, 18.48
Y JaggerSpun wool/silk, teal
C Sk. Majesty rayon, 433
HY JaggerSpun wool/silk, 27
HY Taffy cotton, 40
HT silk roving, 26
T Fine Cord silk, 35
HY pearl cotton, 133
L Euroflax linen, 18.15
Y 3/2 pearl cotton, 91
T 8/2 silk, 24



PHOTOGRAPH BY RALPH EBELING, CIRCA 1962

NIGHT AT THE ARCADE

Here's a palette for those long-ago summer promenades on the boardwalk. Picture the bright neon lights, fireworks exploding against a purple night sky, the busy crowds passing by. Hear the music of the merry-go-round and the shouting voices of the barkers. Remember high rides on the Ferris wheel and the thrill of the roller coaster, the scrambler, the bumper cars! Add cotton candy and snow cones in bright berry colors, and think of wearing short jackets in bolero shapes, full skirts, high heels—all with lots and lots of color.



PHOTOGRAPH BY KEVIN LANCASTER



C Lumina Print rayon/poly, 118

C Luna ribbon 161

W 8/2 var. Tencel, Fire

W 8/2 Tencel, Gold

C Sk. Majesty rayon, 033

W Texas cotton, Gold

C Lumina rayon/poly, 154

HT Cotton Curl, 09

HY Cotton Fleece, 27

W rayon bouclé, Burnt Orange

C Marbella rayon, 648

W rayon bouclé, Red

L Barcelona linen, 18.2914

C Sk. Majesty rayon, 418

C Lumina rayon/poly, 230

C Sk Majesty rayon, 521

HY Homestead cotton, 20

L Euroflax linen, 18-17

T 20/2 silk, 212

HY Victorian mohair, 146

Y 8/2 cotton, 4616B

C Sk. Majesty rayon, 794

Y Cottolin cotton/linen, 2074

W rayon bouclé, Eggplant

HY JaggerSpun wool, 56

C Sleek rayon, 240

Y 8/2 cotton, 5153B

C Sleek rayon, 480

HT Polymoire polyester, 21

C Bambu 7 bamboo, 568

C Sk. Majesty rayon, 568

ROMANCING THE PAST



W Brilloso rayon, 9902
C Sk Majesty var., 337
W 8/2 var. Tencel, Spice Combo
HY JaggerSpun wool, 18
C Sk. Majesty rayon, 530
L Euroflax linen, 18.01
W rayon bouclé, Straw
HY Casco Sport cotton, 107
HT Tsumugi silk, 33
W 8/2 Tencel, Straw
C Marbella rayon, 845
HT spec-dyed cotton 1237
C Matte rayon bouclé, 273
HT Kusakizome silk, 26
T 20/2 silk, JY 34
Y JaggerSpun wool/silk, 20
HY Cotton Fleece, 16
HY Casco cot. chenille, 211
HY Homestead cotton, 56
HY 10/2 Tencel, 13
HY Cottolin cotton/linen, 323
HY pearl cotton, 139
C Sleek rayon, 261
W 8/2 Tencel, Hunter
W Texas cotton, Hunter
W 20/2 silk, 719
Y 3/2 pearl cotton, 26
W dyed linen, Burgundy
W Valley cotton, 3794
HY Cotton Fleece, 25
HY Cottolin cotton/linen, 148

Green is big in this palette—green as in old growth forests and the sloping lawns of palace gardens. Stately buildings from earlier centuries contribute the color of clay bricks and weathered paint. Fabrics are in natural fibers—linen, cotton, hemp. It's a DIY season—everything is handmade, embellished with embroidery and crochet. Would you believe that macramé is back? Fashions include the prairie skirt, the handknit cardigan, the low-slung belt—a rustic, disheveled, but natural look.

Start your fabric designs for 2006 and remember that we'll feature readers' work in the forecast column in the May/June 2006 issue. A special thanks to our contributing retailers for their yarn samples: Cotton Clouds (C), Habu Textiles (HT), Halcyon Yarn (HY), Louet (L), Treenway Silks (T), Webs (W), and Yarn Barn of Kansas (Y).



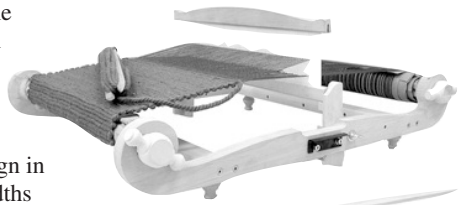


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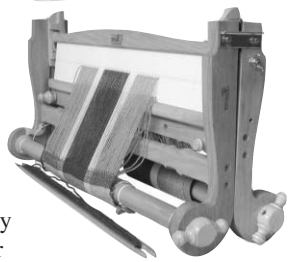


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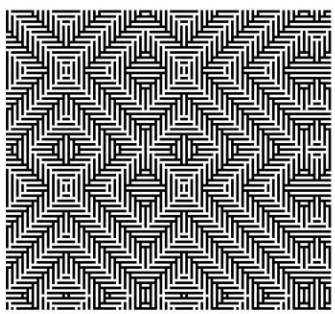
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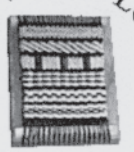
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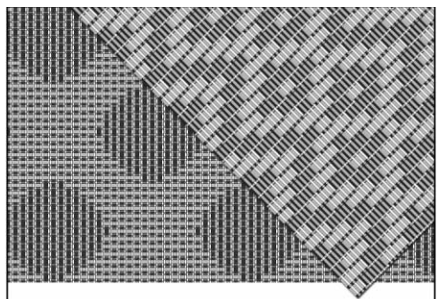


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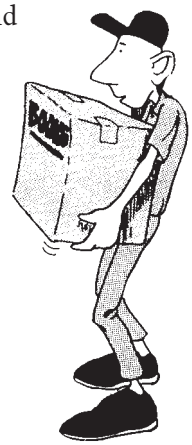
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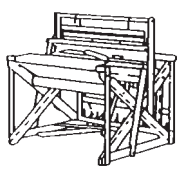


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EXHIBITS, SHOWS, AND SALES

ARIZONA

September 23–October 24. Shuttles and Spindles, gallery show by The Mountain Spinners and Weavers Guild at Yavapai College Art Gallery, 1100 Sheldon, Prescott. Contact Kitty Newell-Tanner, 2438 Ewin Dr., Prescott, AZ 86305. (928) 778-6829; kitty@commspeed.net.

CALIFORNIA

November 6. Southern California Handweavers' Guild annual weaving and spinning festival. Torrance Cultural Arts Center, 3350 Civic Center Dr., Torrance. (323) 669-0431; www.schg.org/festival.

November 18, 2005–January 15, 2006. Wearable Expressions, biennial international juried exhibition of wearable art, at 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.

COLORADO

October 19–22. Rocky Mountain Weavers Guild annual fiber art sale. Englewood Civic Center, 2nd Floor Community Room, Englewood. (303) 759-9505; www.rmweaversguild.org.

DISTRICT OF COLUMBIA

Through September 18. Treasures from Insular Southeast Asia. **Through January 15, 2006.** Huari Ceremonial Textiles. **September 2, 2005–February 26, 2006.** Splendid Attire of 19th-Century Central Asia. **October 14, 2005–February 12, 2006.** Rozome Masters. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

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.

October 8. Weavings & Diversities, show and sale of Weavers' Guild South. Flossmoor Community House, 847 Hutchison, Flossmoor. Contact Ginny at (708) 747-9246.

October 16. Juried Runway Fashion Show at The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 548-9443; finelineca@aol.com; http://finelineca.org.

INDIANA

October 15. Interwoven Expressions, fiber art sale and demonstrations at Aberdeen Manor Ballroom and Event Center, 216 Ballantrae St., Valparaiso, IN 46385. Contact Teena Tuenge, 6688 W. Cross Tr., LaPorte, IN 46350; (219) 874-4643; teena.tuenge@gmail.com.

MAINE

September 16–18. Fall Fiber Fest: A Maine Getaway, workshops sponsored by Purple Fleece and Carriage House Inn, Searsport. Contact Deborah Bergman, (207) 323-1871; info@PurpleFleece.com; www.PurpleFleece.com.

MASSACHUSETTS

Through September 4. Batik from Courts and Palaces and Batik Fashion/American Style, exhibits at American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; www.athm.org.

October 29. Franklin County Fiber Twist, open house at fiber farms and weaving studios, plus vendors and demonstrations at Guiding Star Grange #1, Greenfield. Contact Diane Kanzler, (413) 773-7368; www.fibertwist.com.

MICHIGAN

September 24–25. Sheep & Wool Festival. **December 3–4.** Christmas Weekend. Both events at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

MISSOURI

September 3–5. 26th Annual World Sheep & Fiber Arts Festival in Bethel. (573) 439-5035; waterboy@missvalley.com; www.worldsheepfest.com.

NEW HAMPSHIRE

September 24. Wool Day at Canterbury Shaker Village, 288 Shaker Rd., Canterbury, NH 03224. (603) 783-9511; fax (603) 783-9152; info@shakers.org; www.shakers.org.

October 8–9. 22nd annual Wool Arts Tour of regional sheep farms and wool studios. For tour map, send SASE to Anne Hennessy, Meadow Brook Farm, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

NEW JERSEY

September 24–25. 15th Annual Harvest Sheep and Fiber Festival of New Jersey at Salem County Fairgrounds (Rte. 40). Contact Nicolina Wilson, 139 Compromise Rd., Salem, NJ 08079. (856) 769-1631. www.njsheepandfiber.org.

NEW MEXICO

August 19–September 9. Show by Robin Reider at Weaving Southwest, 216-B Paseo del Pueblo Norte, Taos. www.weavingsouthwest.com; (505) 758-0433.

October 1–2. Wool Festival at Taos. Wool Festival, PO Box 2754, Taos, NM 85771. (888) 909-WOOL; www.taoswoolfestival.org.

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.

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. Contact Robin, (607) 522-4374; sheepmom@empacc.net; www.gvhg.org/fest.html.

September 22, 2005–January 15, 2006. Contemporary Native North American Art from the West and Northwest, exhibit at Museum of Arts & Design, 40 W. 53rd St., New York, NY 10019. (212) 956-3535; www.madmuseum.org.

September 24–25. Fiber Fest at Museum Village, Monroe. Demonstrations of weaving, spinning, knitting, and felting. (845) 794-4255; vampnurs@warwick.net.

October 7–9. Craft as Art Festival at Nassau County Museum of Art, Roslyn Harbor. Contact Raya Zafrina, ACAC, PO Box 650, Montclair, NJ 07042. acac@email.com; www.craftsatlincoln.org.



PHOTO COURTESY OF THE TEXTILE MUSEUM

This whimsical pouch from Central Asia is part of The Textile Museum's "Splendid Attire of 19th-Century Central Asia" exhibit that opens September 2 and runs through February 26, 2006. For more information, contact The Textile Museum at (202) 667-0441 or info@textilemuseum.org.

PENNSYLVANIA

Through September 17. Felt exhibit by Jorie Johnson. **September 23–November 5.** Exhibit by Mary Zicafoose. **November 18–December 31.** Gathering of Gifts. Woven Fiber Art House, 28 S. Darlington St., West Chester, PA 19382. (610) 692-9120; (866) 275-9400; fax (610) 692-9130; lschatz@wovengallery.com; www.wovengallery.com.

September 24–25. Pennsylvania Endless Mountains Fiber Festival at Harford Fairgrounds, Harford. Contact JoAnn Squires, (570) 942-6837; rsquires@epix.net; www.pafiberfestival.com.

UTAH

September 2–5. Back of the Wasatch Fiber Festival and Soldier Hollow Sheepdog Classic at Soldier Hollow, Wasatch Mountain State Park. Contact Heidi Smith, (435) 649-3856; 3smiths@xmission.com; www.soldierhollowclassic.com.

VIRGINIA

September 13–October 16. All Dolled Up, fiber sculpture. **October 18–November 13.** Weave a Little Web for Me, traditional and nontraditional materials woven together. Potomac Craftsmen Fiber Gallery, 105 North Union St., Studio 18, Alexandria. www.PotomacCraftsmenFiberGallery.com; Contact Dee Langston, (703) 329-8564; velvetpaw@cox.net.



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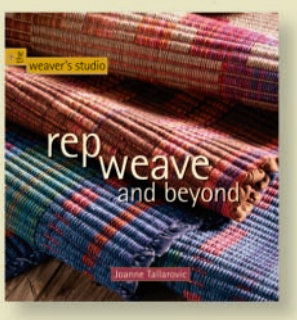
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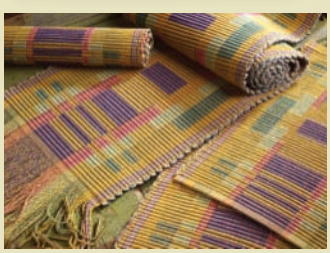
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November 30–December 9: **Yarns Unlimited**, Bloomington, IN; (812) 334-2464
December 14–20: **Shuttles, Spindles & Skeins**, Boulder, CO; (303) 494-1071

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WASHINGTON
September 30–October 2. Schafer Meadows Fiber Festival at the Old Game Farm near Montesano, Grays Harbor County. Contact Betty Downes, PO Box 611, Ocean Shores, WA 98569. (360) 289-2015; or Janet, midearth@techline.com.
October 15. Fibers and Beyond, annual show and sale of Whatcom Weavers Guild at Hampton Inn, I-5 exit 258, Bellingham. (360) 332-5526; gndhunter@telcomplus.net.

UNITED KINGDOM, ENGLAND
October 28–29. Exhibition and sale by The East Sussex Guild of Weavers, Spinners & Dyers, at Lewes Town Hall, High Street, Lewes, East Sussex. Contact Val Conway, The Lizard, 49 Cuckfield Rd., Ansty, Haywards Heath, West Sussex RH17 5 AG, U.K. Phone/fax 44 1 444 457 639.

CONFERENCES

ARIZONA
March 16–19, 2006. Fibers Through Time, conference of the Arizona Federation of Weavers and Spinners Guilds at Central Arizona College, Coolidge.www.azfed.org. Contact Anita Bellinger, 2032 E.Tonopah Dr., Phoenix, AZ 85024. (602) 485-9757; www.azfed.org; abellinger@cox.net.

FLORIDA
March 16–19, 2006. Florida Tropical Weavers Guild Conference. Contact Sandy Carr at turn.weave@verizon.net; www.ftwg.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.

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.woven gallery.com.

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

TO ENTER

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

MICHIGAN
Grand Ideas Small Format Tapestry, June 18–July 28, 2006, at Kendall College of Art and Design, Grand Rapids. **Entry form deadline January 15**. Prospectus at www.americantapestryalliance .org or mail SASE to Priscilla Lynch, PO Box 340, Saugatuck, MI 49453.
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.

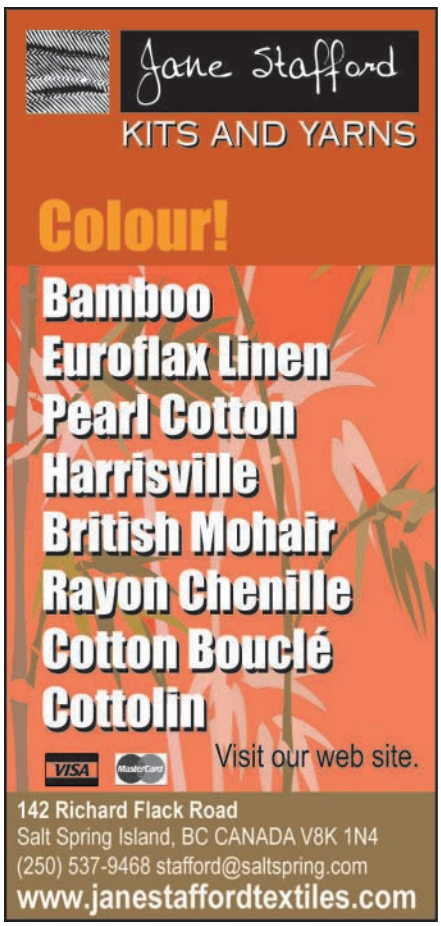
NEBRASKA
Call for Teachers for Midwest Weavers Conference 2007, June 17–23, 2007, in Lincoln. Contact Kitt Hamersky, 5431 Hamilton St., Omaha, NE 68132; treadler@cox.net.

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.

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.

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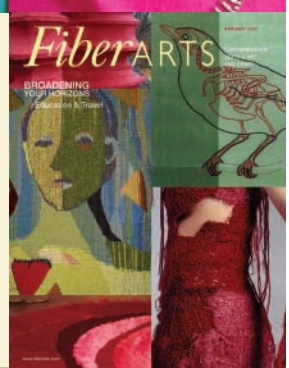




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Vesterheim Norwegian-American Museum, PO Box 379, 523 W. Water St., Decorah, IA 52101. (563) 382-9681; vesterheim@vesterheim.org; www.vesterheim.org.

MASSACHUSETTS

Warp and Weave on a 4-Harness Loom, September 25–October 1, with Kate Jenkins. Additional classes in felting offered in October. Snow Farm, 5 Clary Rd., Williamsburg, MA 01096. (413) 268-3101; fax (413) 268-3163; info@snowfarm art.org; www.snowfarm.org.

NORTH CAROLINA

Scottish Tartans, September 4–10, with Melissa Dunning. **Weave a Scarf,** September 16–18, with Pam Howard. **Beginning to Intermediate Weaving,** October 9–15, with Elaine Bradley. **Scandinavian Rag Rugs,** October 16–22, with Christie Rogers. **Woven Hats and Hatbands,** October 23–28, with Jan Stansell and Pam Howard. **Bags, Bags, Bags!**, October 30–November 5, with Kathrin Weber Scott. **Weaving Shaker Rag Rugs,** November 13–18, with Nanette Davidson. **Warped Weekend,** November 18–20, with Beth Johnson. **Weaving Creatively–Just Add Paint!,** December 4–10, with Linda Weghorst. 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

Felt Carpet Making, September 9–11, with Jorie Johnson. **Designing with Summer/Winter,** October 3–5, with Margaret Roach Wheeler. Contact Georgeann Blaha, The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. g@wovengallery.com.

WISCONSIN

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 2–7, 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.

TRAVEL

China, May 2006. China's Silk Road & Silk Production. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. Phone/fax (303) 632-9255; ChinaMF@comcast.net.

Ecuador, March 21–28, 2006. Horizons, PO Box 634, Leverett, MA 01054. www.horizons-art.com; horizons@horizons-art.com; (413) 367-9200.

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, November 10–19. Mayan Culture and Textile Tour with Richard Nelson. February 22–March 3, 2006, Mayan Culture Textile Tour and Hand Painting on Silk, with Hilary Simon. Liz Fourre, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55419. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat.org.

Mexico, Oaxaca, January 27–February 3, 2006. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; horizons@horizons-art.com; www.horizons-art.com.

New Zealand, April 2006, Creative Fiber Festival and tour with Rosemary Burnby. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. Phone/fax (303) 632-9255; ChinaMF@com cast.net.

South Africa, September 4–9. Fibre Break-Away, classes with Johannesburg Weavers & Spinners Guild. Contact Gisela Knox, +27 11 787-4724; knox@gnet.co.za.

United States, Southwest, April 25–May 2, 2006. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; horizons@horizons-art.com; www.horizons-art.com.

Vietnam and Laos, November 4–20. Textile odyssey tour. Contact 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.







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Ashland Bay Trading Company introduces six new yarns for dyeing. The new yarns include two bouclé yarns; one is made of kid mohair and nylon and the second one is made of kid mohair and nylon with the addition of silk for extra lusciousness. Additionally there is a brushed kid mohair yarn with a touch of nylon, a two-ply kid mohair and silk blend, a three-ply kid mohair and merino wool blend, and a four-ply tussah silk and merino wool blend. These yarns are ready for you to transform into stunning colors in the dye pot or weave as they are. Wholesale inquiries only, please, to PO Box 2613, Gig Harbor, WA 98335; (253) 851-6150; fax (253) 851-8434; www.ashlandbay.com.



Great Northern Weaving in Kalamazoo, Michigan, has bought Edgemont Yarns. Weavers will be relieved to know that Maysville Cotton Warp 8/4 is still available and there are even new color options. The Maysville mill has been closed, so a few yarns have been temporarily discontinued while Great Northern Weaving looks for new sources. Great Northern Weaving has an incredible selection of weaving yarns including GNW poly-cotton warp, 4/4 cotton carpet warp, pearl cotton, loopers, rags, and more. If you call the Edgemont Yarn number, you will reach Great Northern Weaving or you can contact them directly at (800) 370-7235; info@edgemontyarns.com; www.greatnorthernweaving.com.

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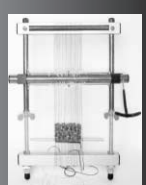
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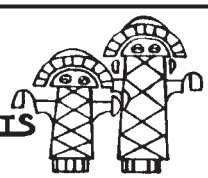
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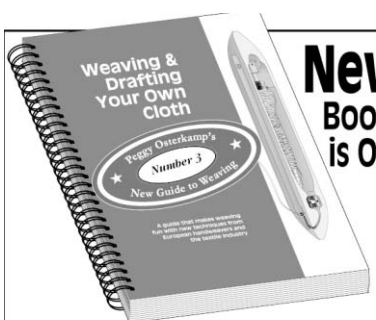
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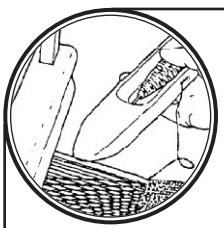
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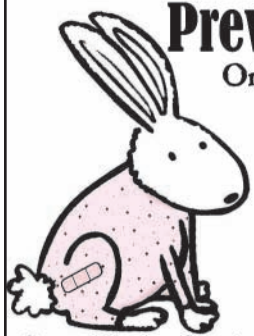
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An Ode to Rep

Weavers are some of the happiest, friendliest, nicest, and most creative people I know. We sit at our looms day after day weaving webs of all sorts like a colony of spiders. We see each other at workshops and conferences and form warm friendships. Although we share everything about weaving—our weaving problems and our solutions for them—we don't always know what else goes on in the lives of our weaving friends *besides* weaving.

I've been a weaver since 1963. My life appears fairly normal—I'm married and have two children and two cats. But there have been times when everything seemed to go wrong.



Joanne has had a twenty-year love affair with rep.

In 1977, a few days after returning from a five-week weaving trip to Scandinavia, I felt a terrible ache in one eye. When I covered the eye that didn't hurt, all the colors seemed to reverse. I thought perhaps I was going color-blind. Wow, I thought, how neat! I could design with the weird eye, then cover it and check out the color combination with the good eye!

But my sight became dimmer until finally all I could see with that eye was gray. As time passed, I regained my sight, though the problem would occasionally reoccur. I never stopped weaving, even when my depth of field was impaired. During that period I opened the Glimåkra Weaving Center in Rocky River, Ohio, and began teaching workshops across the country. I had pieces to weave, places to go, and people to see.

In 1985, my family moved to Flagstaff, Arizona, and I began teaching weaving at Northern Arizona University. One of my students told me he wanted to weave four-block log cabin. I said Okay! and began to do some research. To my surprise I discovered that the drafting principles for four-block log cabin were the same as for "ripsmatta," the Swedish name for warp rep. That study marked the beginning of my love affair with rep.

My health became an issue again, however, when I started getting "stuck in reverse." Every time I stood up to walk, I backed up instead! My vision again became impaired, and finally the mysterious eye pain became unbearable. I was rushed to a neurologist in Phoenix, and after a multitude of doctors' visits, MRIs, CT scans, and every imaginable blood test with its poking and prodding, I finally got a diagnosis: I had multiple sclerosis!

At first I was in denial, and then embarrassed. I didn't want people to know because I didn't want them to treat me in any special way. I stopped weaving for awhile and wondered if the rest of my life would or even could be "normal" again.

I had a word for what was happening to me but no good solutions, so I went to the library get books about MS. Imagine my surprise, when in the table of contents of one of them, I saw a chapter titled REP! MS and REP in the same book! I checked out the book and took it home. Of course, it turned out to be a different rep. This REP was about a rest and exercise program. So I thought, Okay, I'll exercise by weaving like the wind and rest by lying down for a while. And so I did.

My new Arizona surroundings were inspirationally beautiful—vibrant and exploding with color. To gain a positive attitude about my MS and stay focused on weaving, I designed rep and wove rep like a crazy woman. I came to realize that I could block the pain if I stayed busy and excited about what was happening in front of my eyes at the loom.

As time went by, Denise Kavanagh, founder and director of The Fine Line Creative Art Center in St. Charles, Illinois, began saying to me, "Get off your duff (not exactly those words) and write a book on rep—I need it, my students need it, handweavers need it, and if you don't do it, I'll never forgive you!" Later, when I was teaching a rep workshop in Boulder, Colorado, I visited Loveland to meet with Linda Ligon at Interweave Press. During lunch, Linda said, "What's it going to take to get this book?" I replied, "A kick in the pants?" and she said "Stand up!" That's how *Rep Weave and Beyond* came to be.

Writing a book was a huge challenge—some days I couldn't write a word, other days I cried, and on rare days I felt brilliant. Sometimes I sat at the computer for sixteen hours and couldn't walk when I stood up. But, by golly, I did it!

Having a chronic disease is a little like having my very own home entertainment center—every day is different. When I get out of bed in the morning, I have to hang on the dresser before I know whether my legs will work or not. But wondering what will happen with the next idea, the next color, the next thread—especially in rep—gets me going to my loom.

JOANNE TALLAROVIC *of Flagstaff, Arizona, graduated from the Cleveland Institute of Art with a Bachelor of Fine Arts in weaving and textile design and a minor in ceramics. She teaches workshops nationwide and is a full-time studio artist. She is author of* Rep Weave and Beyond, *published by Interweave Press.*



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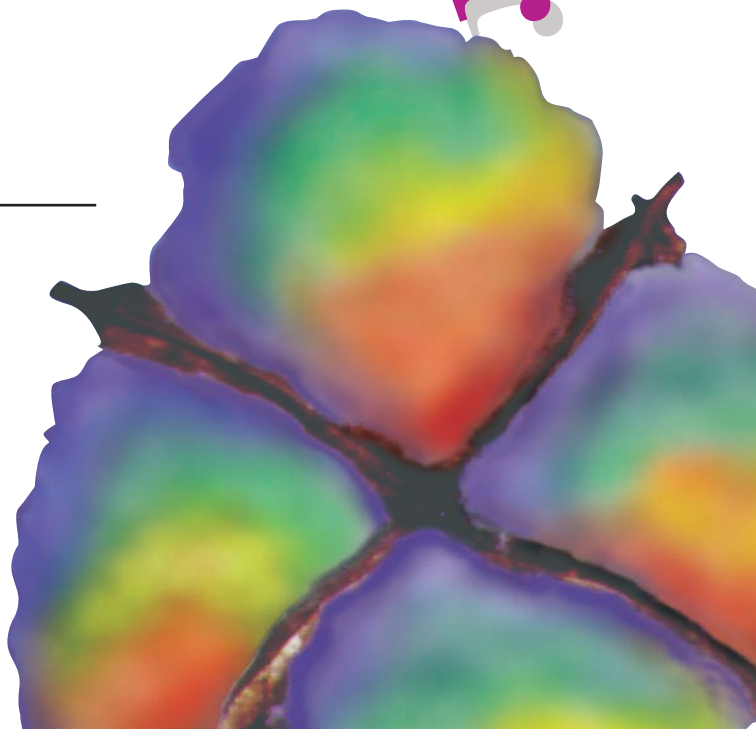
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