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ISSUE 127

NOVEMBER/DECEMBER 2005

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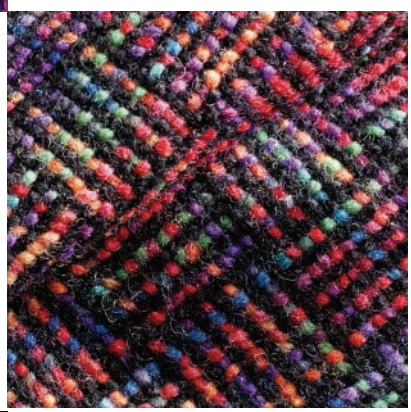
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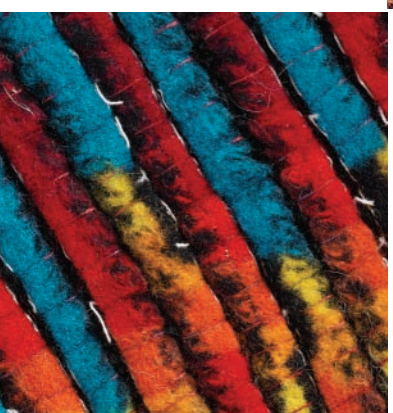


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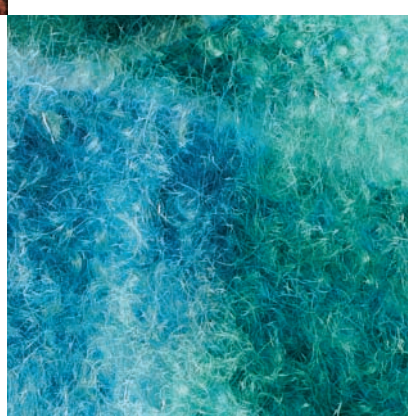


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FROM THE EDITOR | Madelyn van der Hoogt

Right at the peak of editing this issue of *Handwoven*, a friend called and said, "Madelyn, quick! The Dog Whisperer is on Oprah!" I had heard of the Dog Whisperer—almost *in* whispers—miracle tales of the magician who takes the most incorrigible dogs and without appearing to say or do anything, turns them into docile, well-behaved, happy pets. These whispers have always interested me, especially since my training of Huck has hit some snags. I turned on the TV.

There was Oprah, explaining to The Dog Whisperer (someone named Cesar Millan, who turns out to look like a pretty normal person, not ghostly or supernatural or whispery) about her dog Sophie. When she takes Sophie for a walk, for example, sometimes passersby recognize Oprah and come up to greet her. "No, no!" she cries, "Stay back! Dangerous dog!" since Sophie attacks strangers, both dogs *and* people. This is damaging to Oprah's self-esteem: What has she done wrong to have such a badly behaved dog?

The Dog Whisperer said to Oprah something like: "You have to change the way you see Sophie. Sophie is a Dog (a pack animal) first, a Breed (cocker spaniel) second, a Pet (of Oprah) third, and a Human Being not at all." He told Oprah that Sophie didn't recognize Oprah as the leader of her pack, that Oprah lacked leadership skills.

It's my guess that The Dog Whisperer doesn't subscribe to the treat method of training. He didn't use a single treat when he had four handlers with huge dogs on leashes walk up to Sophie sitting all by herself on Oprah's porch. He just approached Sophie calmly, put a looped leash around her neck, and stood there quietly. In a few minutes she was wandering around making friends with the huge dogs. (I did notice that all the huge dogs had wagging tails from the get-go.)

It is probably not a good idea to mix training methods like it's not a good idea to mix warping methods. I'm sure Huck does not know I'm the leader of our pack. He does know I'm a good source of treats. Maybe realizing I'm pack leader would change his out-of-control behavior around other dogs (like eating the inside of my car when he's alone in it and sees a dog go by outside). It is certain that treats did nothing for the frenzy he went into when, at a patio party on Labor Day, a man preceded by a pet chicken on a leash walked down the street not ten feet away from us. Let's see: chicken first (herd animal), breed second (Rhode Island Red). . . . The chicken, actually, was a credit to its owner. Huck, again, was damaging to my self-esteem. It's a comfort to know that someone like Oprah has the same problem. I wonder how Sophie is doing now?

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. Note that your submission does not have to be related to an issue theme. Themes are a focus only—if you have a great idea or an especially successful project, we'd love to share it with our readers. To be considered for an issue, send submissions six months before the issue date.

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; storing textiles)*

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: *Weaving for Pets (pet garments and toys, other whimsy)*

November/December 2006: *Outerwear (winter wear: shawls, coverups, jackets)*

January/February 2007: *Black and White (projects in black and white; block weaves and profile drafts)*

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All the Interweave news that's fit to print

Little did we know how great the response would be when the call for entries went out for *Handwoven*'s and *Spin·Off* 's Poncho Contest. We were overjoyed, intrigued, and inspired by both the number and the quality of your submissions. *Handwoven* received nearly 200 entries from all over the world: Australia, Brazil, Canada, Denmark, France, Germany, Iceland, Japan, Netherlands, New Zealand, Serbia, South Africa, Sweden, and the United States, with Michigan (thirty-one), California (eighteen), and New York (seven) making the biggest showing. Why so many from Michigan? Lynn Bennett Carpenter, Artist-in-Residence at the Kingswood Weaving Studio in the Cranbrook Kingswood Upper School, had her high school students use the contest as a class project. And from Brazil, Wanda Canto's students from Estúdio 56 in São Paulo submitted ten entries.



PHOTOGRAPH COURTESY OF LYNN BENNETT CARPENTER

Students in Lynn Bennett Carpenter's high school weaving class at the Cranbrook Kingswood School watched *America's Next Top Model* for inspiration on how to photograph their ponchos. Ellen Greb strikes a pose in her entry.

Here's what intrigues us: we don't know what motivated these poncho weavers to enter the contest. Was it love of weaving an unshaped garment? Fame and recognition? The coveted awards? Okay—I'm being a bit silly here, but we do want to find out what the key motivation was, so we've sent a survey to each of the entrants, and we'll let you know what they have to say.

Warping Young Minds

Karen Kitchen is the 2005 Teach-It-Forward grant recipient. In tandem with elementary school art teachers in six schools in Cedar Falls, Iowa, Kitchen and members of the Northeast Iowa Weavers and Spinners Guild will demonstrate spinning and weaving to fifteen classes throughout the upcoming school year. A total of 330 students will be exposed to weaving.

Established in 2003, the Teach-It-Forward grant is a $500 cash award administered by the Handweavers Guild of America and funded by Interweave Press. It is given annually to an individual for his/her effort to create new weavers or spinners. For more information, visit the HGA's website at www.weavespindye.org/pages/teach_it-rule.html or call them at (678) 730-0010.

FiberHearts 2006

FiberHearts is *Handwoven*'s award honoring weaving guilds' efforts to create new weavers. Applications are due April 20, 2006. Updated applications are available on our website at www.handwovenmagazine.com. All entrants will receive a copy of Sharon Alderman's book *Mastering Weave Structures*.



Marilyn Murphy
Handwoven's
Publisher and
President of
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CROCHET SAMPLES

I recently reread Linda Ligon's book *This Is How I Go When I Go Like This* (Interweave Press, 2004). The essay entitled "Old Thread" brought back childhood memories of my grandmother and her crochet threads. Linda describes a woman with a lot of unfinished samples as "an optimist with no staying power," reminding me of something I learned.

When I asked my grandmother about all of the little samples that dangled from her thread balls, she explained that in the old days (very early twentieth century), she, her sisters, and all of their female relatives carried balls of crochet cotton, samples, and crochet hooks in their bags when they went to visit. At some point, crochet patterns entered the discussion. Out would come the cotton balls with their little samples, and if someone wanted a copy, the sample was cut off and given to the person. Another sample was immediately made on the end of the ball, ready for another sewer or as a reminder. Stitches were "picked off" from the samples and no instructions were ever written on paper. Samples that my grandmother had gotten from other people or had tried in a different size thread were stuffed in the holes of the balls.

Although this has nothing to do with *Handwoven*, I wanted to write to you as I would not have known about Linda's book had I not read about it in your magazine. I look forward with eager anticipation to each new issue.

—Anita Sprankle
Topton, Pennsylvania

MORE THAN SEMANTICS

I enjoyed Sandra Staff-Koetter's article on samitum rugs (September/October 2005, pages 60–65), but I think that the weave structure deserves better explanation.

In her landmark book, *Weft-Faced Pattern Weaves: Tabby to Taqueté* (Washington University Press, 1992, page 248), Nancy Arthur Hoskins describes samitum as a weft-faced compound twill, which sounds similar to Ms. Staff-Koetter's description of samitum as a weft-faced twill structure. The emphasis, however, is on compound. Ms. Hoskins continues the description by saying that the threading unit places the binding ends in straight twill order on three shafts and the pattern ends on one additional shaft in each block.

We may think of this as a question only of semantics. But I firmly believe that a thorough understanding of weave structures opens up possibilities. If we examine Ms. Hoskin's chapter closely, we can see that a very similar rug to StaffKoetter's can be woven with binding ends on two shafts instead of three. Thus readers inspired by Staff-Koetter's article but having four shafts instead of six, could adapt her instructions for the two-block design to weave on their looms.

—Marcy Petrini
via e-mail

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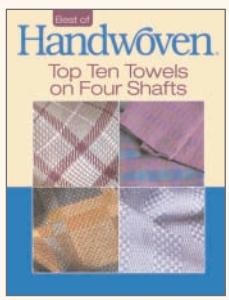


Karin Worling weaves this shawl on a floor loom. Two panels form a triangle when the warp of one is used as the weft of the other.



Kay Hollaway gives project instructions for weaving beaded triangular shawls on triangular looms.

A New Series

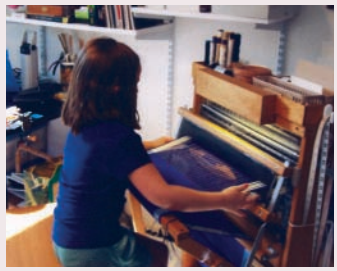


and a new contest!

Top Ten Towels
The Next Generation

Be sure to get *Top Ten Towels on Four Shafts*, the first web-book in our new *Best of Handwoven* series (collections of the best projects from past issues; see page 21). Also be sure to enter *Handwoven's* new contest: Top Ten Towels—The Next Generation. The winning new designs will be featured in a web-site only publication, and there will be prizes! Visit handwovenmagazine.com for an entry form (due April 21, 2006).

Ponchos inspire a young weaver





The 2005 *Handwoven/Spin-Off* Poncho Contest (see the *Handwoven* winners on pages 56–59) inspired many of our readers to weave. Some wove ponchos for themselves, others for their children, still others for their grandchildren.

Pinky Shmerler of Boca Raton, Florida, who celebrates fifty years as a weaver this year, taught her five-year-old granddaughter to weave last year. At age six, Sarah Schmerler wove a poncho for herself and one for her doll to enter our contest. Pinky plans to teach Sarah's sister Natalie, now age three, to weave as soon as she is tall enough to reach the treadles.

CORRECTIONS

A FLIPPED WRAP

The yarn wrap in the Fabric Forecast for Spring/Summer '06 ("Down on the Farm" palette, *Handwoven*, September/October, page 76) is upside down; the dark yarns should be at the bottom. Read the yarn names in the opposite direction from the yarns in the wrap, or see the correct lineup on our website (**www.handwovenmagazine.com**; see Corrections).

Our Survey Says

In the September/October issue of *Handwoven* we asked how you use the Internet in your weaving life. Here's what you said:

- 36% visit their favorite weaving websites
- 29% buy yarns, equipment, and supplies
- 10% e-mail their weaving friends
- 5% think that the Internet takes too much time away from weaving
- 2% visit chat rooms
- 1% blog
- 17% do all of the above!

This issue of *Handwoven* is devoted to the use of fat yarns in simple weave structures. What do you think?

❍ Bigger is better! I weave with thick threads to give me more time to experiment with finishing techniques.

❍ I weave quick and simple projects with thick yarns and loose setts to take a break from weaving more intricate projects.

❍ I like weaving with thick threads, but I like to use them in intricate, complex weave structures.

❍ Thin is in! I weave with fine yarns in *all* weave structures.

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WELCOME, NEW WEAVERS!

Alice Bertschy Kadish Weaving Center, Milwaukee, Wisconsin. Instructor: Susan Leopold. Students: Marianna Andersson, Donna Flores, Ellie Huegel, Kirsten Yoder. Instructor: Susan Bass. Students: Ben McDonald Coltvet, Joy McDonald Coltvet, Susan Galta, Erich Gross, Kristin Orth, Becky Riti, Nancy Carroll Sterling.

Creekside Weavers, Tallahassee, Florida. Instructor: Ramona Abernathy-Paine. Student: Karen Rivera.

Estes Park Wool Market, Estes Park, Colorado. Instructor: Chris Switzer. Students: Carol Cochran, Carol Collins, Deborah Huss, Karen Knuckey, Adri Magnuson, Shelle McLean, Beth Pfeifer, Charlene Tumi, Cindy Walker, Gayla Walker.

Fiber Art Center, Amherst, Massachusetts. Instructors: Connie Gray and Michelle Parrish. Students: Maddie Cann, Rachelle Crapse, Lisa Feiden, Rosa Goldman, Marisa Ho, Hannah Lang, Annabel Lu, Anna Moore, Maya Rivera, Claire Thibodeau, Leilani Lafond Trumble, Elena Watson, Kayla Wells, Emilia Zimmerman, Emma Zyskowski.

Green Valley Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Students: Tonya Burns, Jackie Smith.

Greensboro Cultural Arts Center, Greensboro, North Carolina. Instructor: Mary Mondon. Students: Paula Cox, Diane Hollingsworth.

Janet's Weaving Studio, Holmen, Wisconsin. Instructor: Janet Sokolik. Students: Patricia Fauver, Shirley Heffner-Sokolik, Kathy Swanson.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Bonnie Abell, Deb Cech, Ruth Friedman, Christine Gardner, Amy Grapes, Kathy Heindel, Nancy Heneghan, Lori Hill, Linda Javorski, Carol Keller, Kathy Kelly, Lee Melchior, Deidre O'Hara, Jayne O'Hare, J.D. Pyshnik, Karen Rhoads, Gina Robertson, Tracy Spinka-Doms, Jen Weber.

Michigan Fiber Festival, Hastings, Michigan. Instructor: Ann Niemi. Student: Janet King.

Mid-Atlantic Fiber Association Conference, Lansdowne, Virginia. Instructor: Ginger Stufft. Students: Edie Cardwell, Petey Coffman, Patricia Holobaugh, Donna Pitz.

Northwest Arkansas Fiber Seminar, Bella Vista, Arizona. Instructors: Joyce Lynch, Sharon Loyd, Laura Redford. Students: Antria Fay, Edward Fay, Jan Hargis, Anna Harris, Beverly Maloney.

Oberlin College, Oberlin, Ohio. Instructor: Betsy Bruce. Students: Samina Ali, Sara Banks, Katherine Cummings, Courtney Epstein, Andrew DeFranco, William Huebler, Sarah Kotcon, Elizabeth Lananna, Diana Leitner, Francesca Minonne, Benjamine Pierce, Donna Shurr.

PDORC, Muscat, Oman. Instructor: Suz Weitzel. Students: Eunice Aihevba, Zu Bourke, Janelle Chia, Ingvild Ender.

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

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy Deck. Students: Kim Gerns, Annette Hulefeld, Mary Beth Koszut.

Weaver's Guild of Minnesota, Minneapolis, Minnesota. Instructor: Louise French. Student: Gloria Sterud.

West Vally Alpacas, Esparto, California. Instructor: Pat Meade. Students: Mazzie Myers, Kathy Sims.

White Rock Weaving Center, Dallas, Texas. Instructor: Anna Rose Barry. Students: Angela Boren, Kay Hampshire, Karel Holloway, Patricia Lane, Jeanne Marsh.

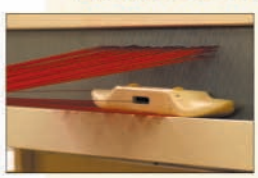
Woolbearers, Mt. Holly, New Jersey. Instructors: Karen Donde, Suzie Jenkins, and Bettes Silver Schack. Students: Anita Bingen, Connie Brown, Jane Carmen, Sandy Coddaire, Cindy Crowley, Elise Do, Diane Flanagan, Venus Gould, Marilyn Hartford, Chris Hughes, Margie Katz, Patsy Kirchner, Hinda Kriegle, Nancy Martin, Anne McIver, Deidre O'Hare, Linda Pavlich, Cynthia Price, Sandra Stevens, Marie Strumfels, Betsy Sullivan, Joanne Tice, Jennifer Tilton.

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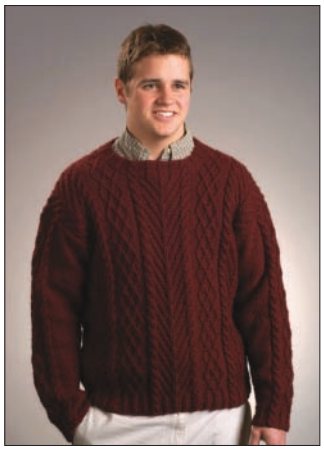
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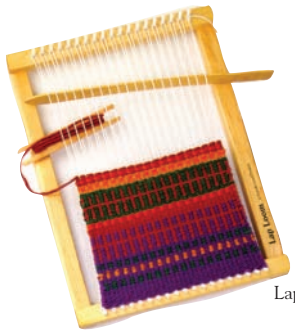
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BEGINNER'S CORNER: WARP KNOTS

Lots of the yarns in this issue are thick and lofty knitting yarns. It's clear that they offer advantages, especially in warping and weaving speed. But one problem—though it exists with all threads—requires greater attention with thick threads: knots in the warp.

If you are winding a warp with 20/2 cotton and you come across a knot, you can usually allow the knot to remain in place and continue winding (though some purists would disagree!). When the knot appears in the warp as you are weaving, you can continue weaving, and later clip any tails from the knot if they show in the fabric.

But knots in thicker yarns will show too much to let pass. They are also likely to catch in the heddles or reed, and eventually they will break. It is therefore a good idea to remove knots in thick yarns as you wind the warp: Take the thread back to the beginning or ending peg, cut out the section with the knot, retie the thread at the peg to the thread from the cone, and continue winding. Knots at beginning and ending pegs will be cut away when the loops at the ends of the warp are cut.

Sometimes, though, if the warp is very long and the fiber is very expensive (as can be the case with lovely knitting yarns), cutting away the amount necessary to take the warp thread back to an end peg sacrifices too much fiber. You *can* leave the knot in place and deal with it when you are weaving. The way to do that is similar to the way to handle a broken warp thread.

When the knot appears (usually it will show itself when it reaches the reed), cut the thread at the knot. Now, instead of a knot, you have a broken warp thread.

Take a replacement thread of the same fiber 1–1½ yd long (it needs to reach from the fell of the cloth past the back beam). Tie one end of this thread to the broken thread and pin the other end into the cloth about 1" below the fell (making sure the replacement thread is in the right heddle and reed dent). Hang a weight from the knotted thread at the back of the loom (the original thread tied to the new thread will hang from the back beam).

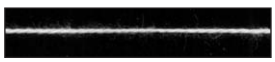
Continue weaving. After about 20", remove the weight and draw the thread forward so that the replacement thread, the knot, and the original thread come through the heddle and the reed. Pin the original thread to the cloth about 1" below the fell, cut off the replacement thread (which you can use again if necessary), and keep weaving!

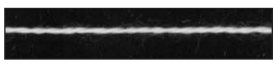
—*Madelyn*

YARN CHART

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


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


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


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


6/2 wool; 1,600 yd/lb (3,225 m/kg); 8, 10, 12

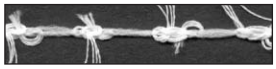

Merino wool singles (Loft) 990 yd/lb (1,995 m/kg); 4, 6, 8

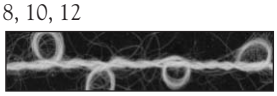

2-ply wool (Highland); 900 yd/lb (1,815 m/kg); 6, 8, 10

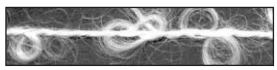

Wool singles (Iceland); 495 yd/lb (998 m/kg); 4, 6, 8


Merino wool (Tahki Baby Yarn); 274 yd/lb (552 m/kg) 2, 4, 6


3-ply rug wool; 260 yd/lb (524 m/kg); 4, 6, 8
100 yd/lb (201 m/kg)

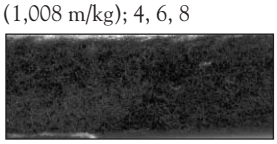

Polyester eyelash yarn (Fizz) 1,090 yd/lb (2,196 m/kg) 8, 10, 12


Mohair bouclé (Victorian Bouclé, 70% mohair, 24% wool, 6% nylon); 1,173 yd/lb (2,370 m/kg); 6, 8, 10


Mohair bouclé (Stirling Mohair, 78% mohair, 13% wool, 9% nylon), 1,000 yd/lb (2,015 m/kg); 6, 8, 10


Wool/mohair knitting yarn (Lamb's Pride Handpaint Originals, 70% mohair, 30% wool); 804 yd/lb (1,620 m/kg); 16, 8, 10


Wool/mohair knitting yarn (Lamb's Pride Bulky, 85% wool, 15% mohair); 500 yd/lb (1,008 m/kg); 4, 6, 8


Pendleton blanket selvedges 100 yd/lb (201 m/kg)

SUPPLIERS

Bonkers Handmade Originals, PO Box 442099, Lawrence, KS 66044, (785) 843-5875, www.bonkersfiber.com. (Gipson 52–54)

Brassard, Maurice et Fils, 1573 Savoie, C.P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, (819)-362-2045 fax, www.mbrassard.com. (Laura Fry 40–43)

Coupeville Yarns, 302 N. Main St., Coupeville, WA 98239, (360) 678-3261. (van der Hoogt 32–34)

The Fold, 3316 Millstream Rd., Marengo, IL 60152, (815) 568-5320, (815) 568-5342 fax, www.handspinning.com/thefold. (Hagenbruch 36–38)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Fry 40–43, Gipson 52–54, Stollberg, 60–63, Abbott 76–77)

Harrisville Designs, Center Village, Harrisville, NH 03450, orders (800) 338-9415, info (603) 827-3996, www.harrisville.com. (Cortelyou 64–67)

Loominesce, (866) 412-8136, www.loominesce.com. (Butler 48–51)

Pendleton Woolen Mills, The Woolen Mill Store, 8550 S.E. McLoughlin Blvd., Portland, OR 97222, (866) 865-9285, (503) 535-5786. (Lancaster 68–71)

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522.

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. (Lancaster 68–71, Abbott 76–77)

PROJECTS IN THIS ISSUE

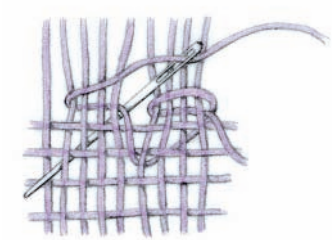
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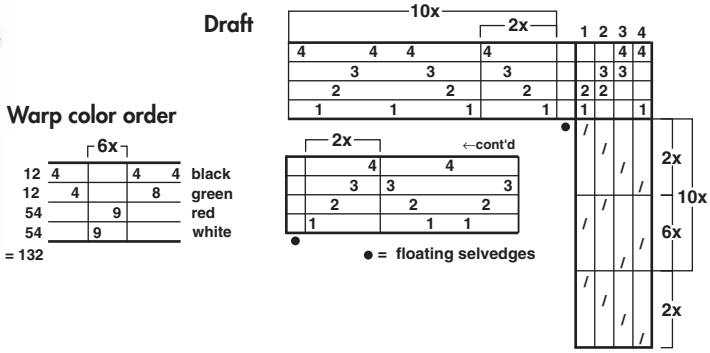
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Amy Abbott	Belt	76–77	Warp-faced plain weave	inkle loom	All levels
Su Butler	Scarf	48–51	Plain weave	2–4	AB, I, A
Louise H. Cortelyou	Throw	64–66	Doubleweave	4	I, A
Laura Fry	Scarf	40–43	Plain weave	4	All levels
Liz Gipson	Laptop case	52–55	Irregular plaited twill	8	AB, I, A
Rita Hagenbruch	Scarf	36–38	Plain weave	2-4	All levels
Daryl Lancaster	Jacket	68–71	Variation of Theo Moorman	6–8	I, A
Stefanie Meisel	Bag	44–47	Plain weave	2–4	All levels
Barbara Stollberg	Rugs	60–62	Shadow weave	4	All levels
Madelyn van der Hoogt	Scarf	32–34	Log cabin	2–4	All levels

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

PROJECT INSTRUCTION GUIDE







TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Twist each group clockwise until it kinks. Bring both of the groups together and allow them to twist around each other 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.

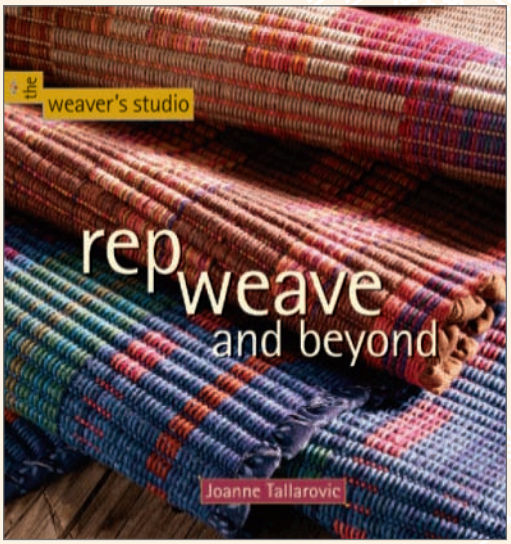
Sometimes with long threading drafts a second row is included. When this is the case, read each threading row from right to left unless instructed otherwise.

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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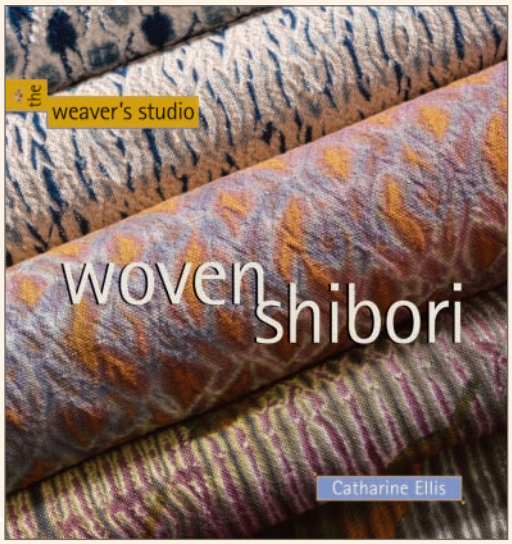
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Catharine Ellis

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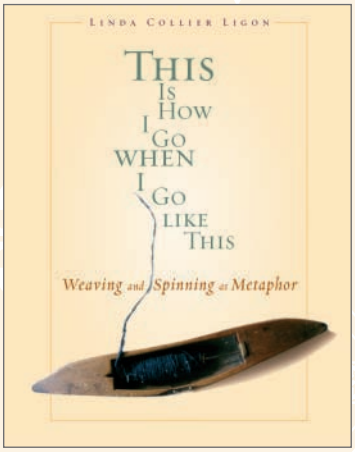


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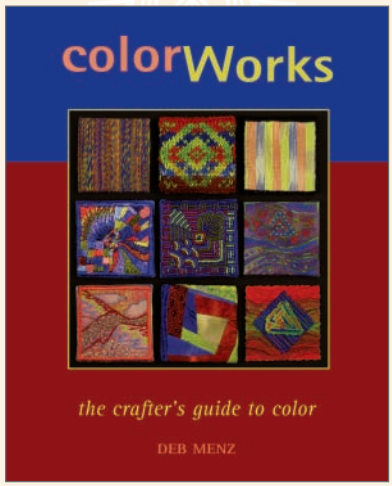


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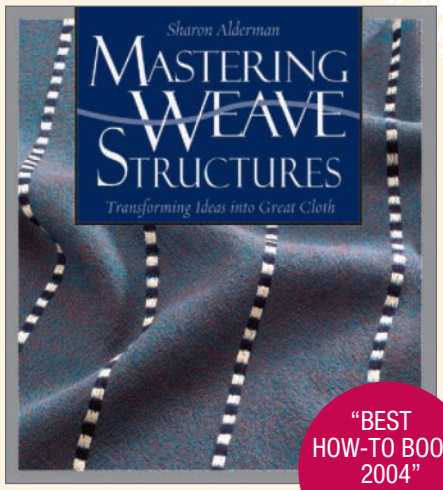


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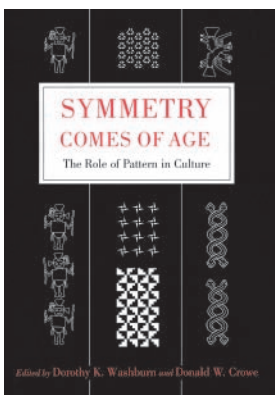
SYMMETRY COMES OF AGE: THE ROLE OF PATTERN IN CULTURE

Dorothy K. Washburn and Donald W. Crowe, editors

Seattle: University of Washington Press, 2004. Hardbound, 354 pages, $60. ISBN 0-295-98366-3.

Symmetry Comes of Age, a collection of ten chapters written by various authors, supports the concept proposed by Washburn and Crowe in their earlier work, *Symmetries of Culture: Theory and Practice of Plane Pattern Analysis*. They conceived that the symmetrical patterns that embellish surfaces of objects serve as a metaphorical language of that particular society's structure and point of view. A few studies corroborated this idea when the book was originally published in 1988; since that time over a hundred books, magazine articles, and conference papers have been published on the subject. The editors have compiled a bibliography of almost 150 titles that document this wave of research.

Symmetry Comes of Age begins with a brief summary explaining the terms of plane symmetry; the remaining chapters are studies in pattern analysis, the majority in the field of textile arts. Five of those chapters deal with Peruvian design.



"Over 500 drawings and photographs support the examination of concepts of symmetry within a cultural context."

The contributors to this book are archeologists, art historians, mathematicians, and researchers in Andean studies. Each field has its own unique vocabulary. Despite the technicalities of terminology, the book is an amazing study of the creative mind, both ancient and modern. Over 500 drawings and photographs support the examination of concepts of symmetry within a cultural context. The fact that researchers have found cultural metaphors in symmetrical patterns is totally fascinating.

I recommend this book to those interested in the unique stories, both old and modern, of artisans who have faithfully observed the natural world to make sense of what they saw. Each chapter, a stand-alone study, is well worth reading to understand our own world view as weavers and designers.

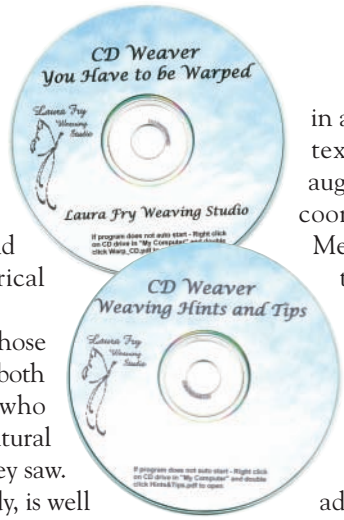
—*Rosalie Neilson*

Editor's note. Because Symmetries of Culture: Theory and Practice of Plane Pattern Analysis *was not reviewed in* Handwoven *when it was published, and because it is so relevant to the subject matter in Washburn and Crowe's new book, we include a review of of the first book here (pages 21–22).*

CD WEAVER: YOU HAVE TO BE WARPED and WEAVING HINTS AND TIPS

Laura Fry

Laura Fry, PO Box 4, Prince George, British Columbia, Canadan, V2L 4R9, 2005. $40 Canadian each. http://laurafry.com.



Laura Fry has been a professional handweaver for nearly thirty years. Her CD Weaver series is designed to share techniques and methods she uses for production weaving with other weavers who are interested in weaving more efficiently.

The series is presented on CD-ROM in a PDF file format with text and photographs augmented by a series of coordinated Windows Media Player video clips to demonstrate the processes described in the text. A CD-Rom is an excellent way to present procedures such as weaving techniques that advance in stages. The user can easily scroll through the text to the desired step and replay a video sequence as often as necessary. If the computer doesn't happen to be convenient to the loom, the PDF file can be printed out for a portable hard-copy reference. For best performance (one that allows the user to launch the videos by clicking on an icon in the PDF file), the series requires a Windows computer running Adobe Acrobat Reader 6.0 and Windows Media Player 9; both are available online as free downloads.

In the first CD in the series, *You Have to Be Warped*, Fry demonstrates her warping method, a back-to-front variant that uses a single thread-by-thread cross and a rough-sleyed reed instead of a raddle to spread the warp. The instructions in the text are specific and concise, and the photographs and videos with commentary clarify each procedure very effectively.

Fry notes in her introduction that warping technique is a very personal choice, and her method has elements that can be applied to improve other methods. She uses the CD-Rom medium to good advantage making each step easy to understand and follow although you may or may not agree with her choice of warping technique. (I would have liked to see a rationale for some of her choices.)

The second CD in the series, *Weaving Hints and Tips*, offers directions for Fry's way of doing several necessary physical activities for weaving balanced weaves, including winding bobbins, quills, and pirns; creating tie-ups to "walk" treadles; hemstitching; and shuttle-handling. All text and still photography are presented

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in a file in the Adobe portable document format (PDF), with video clips viewable in Windows Media Player.

Perhaps because of the difficulty of communicating motions through the written word and still photographs, the physical processes of weaving often seem to be given short shrift in weaving literature. *Weaving Hints and Tips* directly surmounts this problem with video sequences in which Fry demonstrates her techniques. The videos on shuttle handling and developing a weaving rhythm are particularly valuable because they show, in a way that words cannot, how an expert weaver approaches these critical processes. The videos give users of the CD an opportunity to compare Fry's techniques with their own and to adapt Fry's techniques to their own equipment and fabrics. (However, the instructions for winding flanged bobbins seem to me unnecessarily over-complicated.) The CD concludes with a charming, wry video epilogue, which shows that even expert weavers fumble a shuttle occasionally.

The CDs comes with a letter-sized binder that can be used to store the disk, as well as a printout of the PDF file. As one expert weaver's methods for efficient weaving, these CDs provide a useful supplement to more comprehensive and explanatory technical weaving references in a weaver's library.

—Lynn Tedder

SYMMETRIES OF CULTURE: THEORY AND PRACTICE OF PLANE PATTERN ANALYSIS

Dorothy K. Washburn and Donald W. Crowe

Seattle: University of Washington Press, 1988. Softcover, 299 pages, $50. ISBN 0-295-97084-7.

What does a woven Peruvian loincloth decorated with white rodents marching on a black background have in common with a beaded Angolan strap adorned with black-and-white equilateral triangles? They are photographic examples of two-color, two-dimensional symmetrical patterns included in the huge collection of over 500 photos and illustrations in *Symmetries of Culture: Theory and Practice of Plane Pattern Analysis*. Now in its third printing, the book initially took ten years to write. During that time, the authors studied examples of symmetry from various cultures and time periods in every media imaginable: woven textiles, beadwork, basketry, quilting, bronzes, mosaic tiling, wood carving, ceramics, masonry, painting, and graphic design.

—continued on page 24



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The book begins with a brief history of the mathematics of plane patterns and proceeds into a detailed anthropological study of how some cultures have been prone to use certain types of symmetric patterns over others. The authors suggest that the difference between perception of symmetry and preference for symmetry types would make an interesting study for understanding cultures.

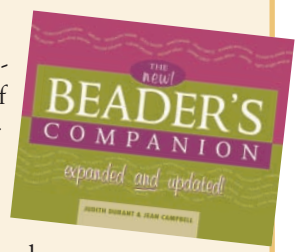
How does one begin to analyze over a hundred patterns? The authors developed an ingenious system called a flow chart—a key to analyzing patterns by answering "yes" or "no" to a series of questions. Every pattern in the flow chart is accompanied by a small line drawing and an alpha-numeric symbol to indicate its particular style of symmetry. Forty pages of flow charts and over 150 illustrations help document these patterns.

Symmetries of Culture is meticulously researched and beautifully illustrated. I appreciated the novel ability of the flow charts to ease the task of analyzing patterns. At first the alpha-numeric symbols seemed difficult to grasp; however, paired with a schematic drawing and reinforced by photographs and illustrations of the type of pattern, they became a logical classification. It is necessary to have a thorough understanding of terms before you use the flow charts. The one-dimensional band patterns are easy to learn; the complex two-dimensional patterns require more rigorous study.

Weavers and surface designers will love this book as a tool for analyzing symmetrical patterns and using them in their own work. But beware—you will never be able to look at another geometric pattern without trying to determine its place in the flow chart classification system.

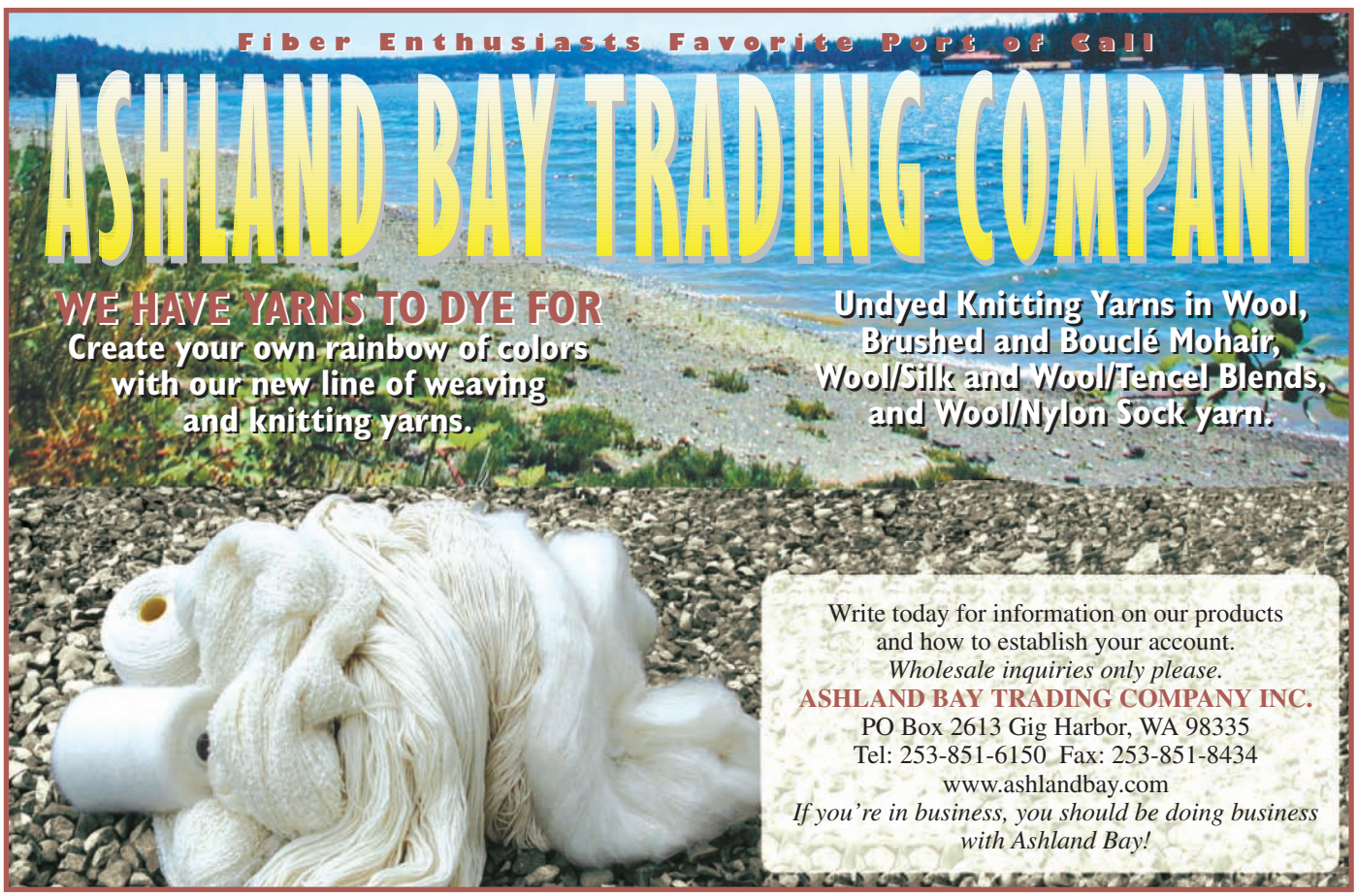
—*Rosalie Neilson*

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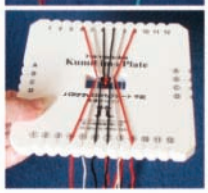
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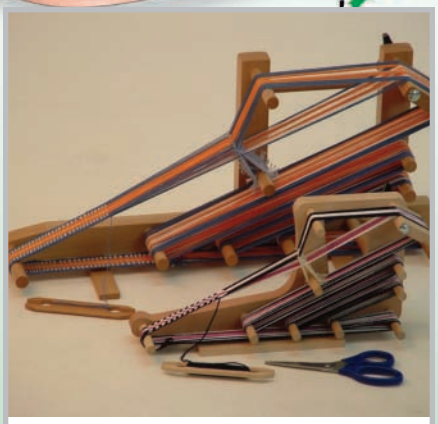


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PHOTOGRAPH BY KARIN VIKSTROM MILLER

Three Weavers Celebrate Their Silver Anniversary

Many handweavers dream of leaving their day jobs and weaving full-time. Ceil Swanson Evans, Louise Lechner, and Judy Boles Peña did just that twenty-five years ago and they've been at it ever since. Their business, Handwoven Originals, in Santa Fe, New Mexico, is celebrating its silver anniversary. The secret of the weavers' success is building on each other's strengths. Lechner weaves the gallery's signature velvet wraps and ruanas and balances the checkbook. Known for transforming painted warps into beautiful clothing and wall hangings, Peña serves also as the gallery's handygal and public relations department. Evans manages the inventory and weaves in silk, cotton, and rayon to create simple, timeless fashions.

Each woman spends two days a week in the store to leave the rest of her time free for weaving. Customers are often surprised to be waited on by the weaver herself. "It's a big selling point," says Peña. We know the fabrics, the process, the designs, and how to wear them. And we need the interaction with the public." The gallery also offers work from other well-known Santa Fe fiber artists and jewelers.

For more information about Handwoven Originals call (505) 982-4118 or visit their website at **www.handwovenoriginals.com**.

From left to right, Ceil Swanson Evans, Louise Lechner, and Judy Boles Peña each modeling their own handwoven creations as they dance in celebration of their twenty-five years in business as handweavers.

Weaving Goes Hollywood

What would be the most comforting thing you could find if you had spent over two days on the run from aliens attacking the earth? How about a handwoven overshot throw!

That's what the folks in Stephen Spielberg's costume department thought when they commissioned Jain Faries of Mox Nix Textiles to weave eighteen throws for the recent retelling of the H. G. Wells's classic *War of the Worlds* by Paramount Pictures and DreamWorks Productions. A throw appears halfway though the film worn as a poncho by Rachel (Dakota Fanning), who later uses it as a blanket when she and her father Ray Ferrier (Tom Cruise) take shelter in a farmhouse basement.

Mox Nix Textiles is a woman-owned, multigenerational family business headed by Jain Faries. She admits to being born into a family of "threadheads" that dates back to her great-great-grandmother, Marta Zehnter, whose steel sock-knitting needles Jain uses today. Mox Nix Textiles specializes in handwoven overshot coverlets, throws, pillows, and table pieces.

"Weaving the throws for the movie involved setting up a loom with a very long warp and weaving one throw a day for three days. We'd have to remove three throws at a time to make room on the cloth beam for more, so we'd spend a day hemming and fulling the ones we'd cut off. The next day, I'd start weaving the next three." For more information about Mox Nix Textiles, visit **www.moxnixtextiles.com**. Be sure to check out their "threadhead" link at the bottom of the weaving page to see weaving details for the throws.



A CONVERSATION **with an Active Weaver**

In the tradition of Lucy Morgan, Olive Dame Campbell, and other founders of southern weaving centers, Rabiah Hodges has created Endless Possibilities in Manteo, North Carolina, in partnership with Outer Banks Hotline, a twenty-four-hour crisis center and shelter. At the weaving center, volunteers from the community and the shelter transform clothing cast-offs into functional textiles with flair. Last year the weaving center raised just under $120,000 by selling handwoven bags, scarves, and rugs. Proceeds from the sales benefit Hotline. What started as a simple recycling project has created a place where some people put their lives back together and everyone learns the healing power of weaving through the rhythm of the loom and the support of fellow weavers.

***Handwoven:** Where did the idea for Endless Possibilities come from?*

Rabiah Hodges: While I was teaching at Pocosin Arts in Columbia, North Carolina, I was trying to find a way to develop a materials-free class. The expense of learning to weave was discouraging students from signing up for classes. Next door to the art center was a thrift store that benefited Hotline, and the store often received donations that they couldn't sell and had to throw away. I got the idea of cutting up the garments into strips for my classes. Lynn Bryant, the director of Hotline, came over to see what we were doing. She had been searching for a cottage industry to give her crisis clients a workplace experience and a creative outlet. Initially I got into Endless Possibilities from a recycling aspect, but now the project has become much more meaningful than simply reusing old clothes.

How did you begin?

Lynn gave me a year and a half to design projects that would work with rags. I have spent the past eight years transforming myself from a fine-yarn weaver to one who works with fatter threads in a refined way.

How many people have you touched through Endless Possibilities?

Since we opened in 1999 we have taught over 1,000 people. Individuals from the community and the shelter volunteer their time in exchange for learning to weave. Anywhere from five to fifteen volunteers a day keep our seventeen looms busy. It's not a very quiet place—we laugh a lot! I know that at least ten of our volunteers have bought looms of their own. Occasionally, they drop in to donate items they've woven at home.



Rabiah Hodges, creator of Endless Possibilities (in a shawl she wove in a class with Randall Darwall at Penland School of Crafts).

How did you learn to weave?

My dad is a rug merchant. He took me to Turkey in 1982 when I was eleven. Women and girls were not allowed to participate in business, so I went with the women each day to weave. I loved the rugs. They were so colorful and decorative. I fell in love with the idea that you could make your own cloth. This experience started my passion for fashion.

When I attended the North Carolina School of the Arts, a preparatory high school for the arts, I started out doing sculpture. I wove huge sculptures with the kudzu vine that is taking over the South. I wanted to demonstrate that beautiful things can be made from something that so many people despise. Then I attended East Carolina University where my sculpture teacher turned out not to be encouraging, so I looked for another medium to study. There was room in the weaving class, and I haven't looked back since. I eventually got a BFA in textile design from East Carolina University and I continue to learn through workshops at Penland School of Crafts. When I reflect on my life as a weaver, I can see all the paths that opened for me and it all seems so well planned, but while I was making those choices, I had no clue where they would take me. I had to rely on my gut instincts.

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



PHOTOGRAPHS COURTESY OF RABIAH HODGES

Hotline and Endless Possibilities are launching a new initiative called "Walk in Someone Else's Shoes" to fund a domestic violence recovery program. Participants in the program will have the opportunity to weave fabric from cast-off clothing to create something beautiful and useful—shoes. For information about the Outer Banks Hotline, call them at (252) 473-5121 or visit their website at www.obhotline.org. To learn more about Endless Possibilities, visit their website at www.ragweavers.com.



Behind the Scenes of Fabric Forecast

You may not recognize Jessica Levinson's face, but you do know her style. She is the talented young illustrator who creates the drawings for Fabric Forecast. In 2003, Jessica's mother Roberta, a middle school art teacher, introduced her to Daryl Lancaster. At the time, Jessica was in her first year at Parsons School of Design studying fashion design, and her mother thought that she and Daryl would appreciate each other's work. Impressed by Jessica's portfolio, Daryl asked to use a few of her illustrations in an article for *Handwoven*, and Jessica has been contributing to the Fabric Forecast column in the magazine ever since.



PHOTOGRAPH BY JOAN PRICE

Jessica Levinson, *Handwoven's* Fabric Forecast illustrator in Paris.

Because she was raised by an art teacher, Jessica always knew she wanted to pursue a career in an art-related field. It's three years now that she has combined her experience in fashion illustration courses with her love for illustration and textiles to guide her Fabric Forecast work. Jessica hopes to one day launch her own line of clothing.

"Aside from the truly lovely people I have encountered through *Handwoven* magazine, what I love about being part of the Fabric Forecast team is collaborating with Daryl and the other weavers to see firsthand the fine art of weaving and the success of the final product."

SPOTLIGHT ON TRAVEL: Southern Appalachia

Since the craft revival of the early twentieth century, the Southern Appalachia area of the United States has been a destination for people interested in crafts, particularly weavers. If you're contemplating a trip to the area, who better to consult than Philis Alvic, author of *Weavers of the Southern Highlands* (University Press of Kentucky, 2003). Here are a few of Philis's suggestions of places to visit.

Weaving Centers: Three weaving centers that started in the early twentieth century still welcome visitors to watch production: The Log House Craft Gallery at Berea College (**http://bereacc.site.yahoo.net/index.html**) and The Churchill Weavers (**www.churchillweavers.com**), both in Berea, Kentucky, and the Weaving Room of the Crossnore School (**www.crossnoreschool.org/weavingroom**) in Crossnore, North Carolina.



PHOTOGRAPH BY JOHN PERKINS, CREATIVE SERVICES, STATE OF KENTUCKY

The main gallery at the Kentucky Artisan Center in Berea houses a loom from the Churchill Weavers. In the distance a wall hanging by our travel guide, Philis Alvic, is displayed.

Craft Schools: Some of the most respected craft schools in the country have grown out of weaving centers—Penland School (**www.penland.org**) in Penland, North Carolina, and Arrowmont (**www.arrowmont.org**) in Gatlinburg, Tennessee. Also housed in the rolling hills of North Carolina is the famed John C. Campbell Folk School (**www.folkschool.com**) in Brasstown.

Art Centers: The state of Kentucky has brought together the best of its crafts at The Kentucky Artisan Center (**www.kentuckyartisancenter.ky.gov**) near Berea. West Virginia has done the same at the impressive Tamarak conference center (**www.tamarackwv.com**) located near the town of Beckley. In North Carolina, visit the Southern Highland Craft Guild (**www.southernhighlandguild.org**) in Asheville.

Driving Tours: If you are interested in driving tours, look to the Kentucky Artisan Heritage Trails (**www.kaht.net**) or check out The Craft Heritage Trails of Western North Carolina by Becky Anderson available from HandMade in America. (**www.handmadeinamerica.org**)

Have you recently taken a trip that would be of interest to handweavers? Tell us about it. Contact Liz Gipson at (970) 622-8284 or lizg@interweave.com. To submit material for "News and Views" also contact Liz or write News and Views, Handwoven, *201 E. Fourth St., Loveland, CO 80537*



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IN PRAISE OF *Plain Weave*

LIZ GIPSON

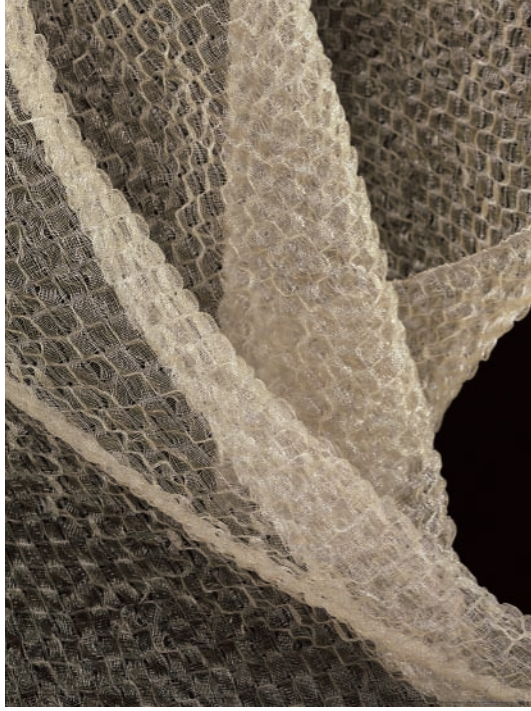
The earliest evidence of weaving dates to the seventh millennium B.C. Historical records indicate that for thousands of years, weavers worked with the simplest structure—plain weave—and its derivatives: basket weave, rib, pile, tapestry, leno, and other hand-manipulated techniques. The first twills were created by manipulating a plain-weave ground. Only with the inventive use of heddle rods and the rise of the treadle loom in A.D. 1000 did other structures become common.

Still, plain weave persists. *Fairchild's Dictionary of Textiles* points out that plain weave is used in eighty percent of all woven fabrics. Forty-seven percent of the nearly two hundred entries in *Handwoven's* 2005 Poncho Contest were woven in plain weave. Innovative weavers such as Ethel Mairet, the English weaver who founded the Weaving Workshop at Gospels in Ditchling in the sprit of William Morris, and Mary Hambridge, who established a cottage industry in Rayburn County, Georgia, creating cloth for Madison Avenue shoppers, used plain weave for textiles that attracted worldwide acclaim.

Although most weavers appreciate the endless variations of twill or the design potential of block weaves, plain weave has an undeniable elemental appeal. Plain weave creates a canvas to showcase yarn, and some yarns—fat ones, for instance, which this issue of *Handwoven* celebrates—can get lost in complicated structures or floats can become too long to be practical. There is a clarity in working with plain weave; we are not distracted from the rhythm of weaving by complicated threading and treadling orders.

This is not to imply that plain weave has to be plain. There are plenty of ways to punk it up. Think of Jack Lenor Larsen's iconic Bahia Blind where long weft threads of linen, silk, and rayon are held together by widely spaced leno bands or his plain-weave heat-shrunk fabrics. Also consider one of my favorite weavers, Takako Ueki of Habu Textiles, who works almost exclusively in plain weave. She creates stunning room dividers in stainless steel and other innovative yarns.

Perhaps plain weave is especially appreciated because it is clear what the weaver is doing. The viewer is not baffled by intricate interlacements that other weaves sometimes present. Plain weave leaves us a path to travel that beckons us to weave on. . . and we do.



PHOTOGRAPH BY RICHARD GOODBODY

Jack Lenor Larsen takes plain weave to another dimension with his choice of unusual materials and finishing processes. Titled *Cumulus*, this fabric was created in 1991 with Saran and polyethylene monofilaments in plain weave and then heat shrunk. It will be on display through January 8, 2006, at the Allentown Art Museum, Allentown, Pennsylvania.



PHOTOGRAPH COURTESY OF THE BROOKLYN MUSEUM

This tapestry textile fragment in wool and linen depicting a speckled deer was woven in Egypt circa A.D. 868–905. It resides in the Brooklyn Museum's Islamic textile collection. Along with nine other rarely seen examples of early Islamic tiraz (inscribed) textiles, the fragment will be on display at the museum October 2005 through February 2006.

Resources

Albers, Anni. *On Weaving*. Middletown, Connecticut: Wesleyan University Press, 2003.

Barber, E .J. W. *Prehistoric Textiles*. Princeton, New Jersey: Princeton University Press, 1991.

Broudy, Eric. *The Book of Looms*. Hanover, New Hampshire: University Press of New Hampshire.

Night Life Scarf

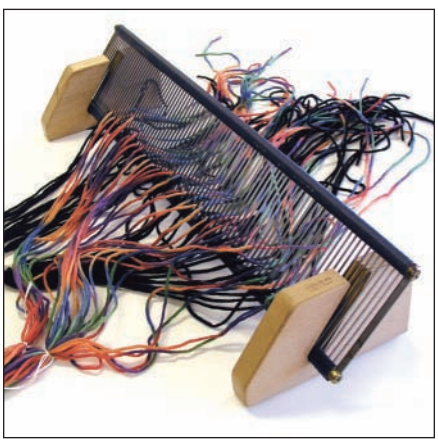
weaving at warp speed

MADELYN VAN DER HOOGT

Sometimes the tasks of planning, warping, and weaving a project all take so long you are discouraged before you begin. Here's a project that is so quick and easy you'll feel almost like you're cheating. The soft, bright yarns are a delight to handle, and you can buy the yarn on Friday and wear the scarf Saturday night.

That's not what I *did*, however. A disaster occurred to my warp—one that would have sent any other warp straight to my warp cemetery. My plan was to use this project for some of the photographs in *Handwoven*'s Warping issue (November/December 2004). Since I always like for one project to serve more than one purpose, I looked for yarns that would be suitable for a project in the Fibers issue (January/February 2005) and that also used the Fiesta palette for Spring/Summer '05.

The search for a "new" fiber led me for the first time ever to my local knitting shop. In one glance from the doorway I saw a thick merino wool that had all the Fiesta colors in one ball. Job done!





A short time later I had wound the warp and sleyed the reed—how quickly a 1/dent warp slides into a 6-dent reed! I took a photo to show the sleying process and turned to other tasks to photograph.

The colorful warp chain I left behind proved irresistible to my new puppy, however—he gave it a tug, and out of the reed it came and across the floor it went. (Note to self: Tie some kind of knot in the ends on the other side of the reed the way you always tell your students to do.)



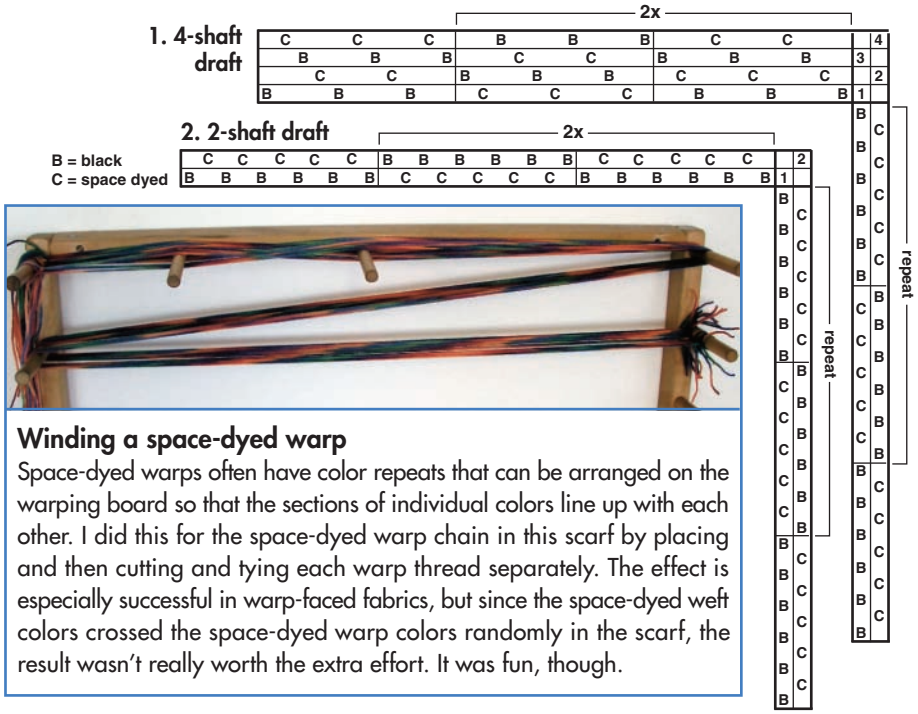


The fat-thread advantage

I used to labor under the notion finer is better. When I found myself warping 1,000 ends for a table runner one time, I finally had to ask myself, "Why?" One thing I'm sure of: if my dog had pulled 1,000 ends of fine linen out of the reed, that would have been the end of that warp!

I put off untangling the pile of yarn for this scarf, but I need not have worried. With so few ends (and a smooth stable yarn texture), I easily resleyed them in whatever order struck their fancy and untangled them with ease during beaming. The whole project took about five total hours (although over many months!).

I also found that these soft, thick fibers brought a tactile pleasure to every step that skinny threads never do. I'm planning a longer visit to that knitting shop!



Winding a space-dyed warp

Space-dyed warps often have color repeats that can be arranged on the warping board so that the sections of individual colors line up with each other. I did this for the space-dyed warp chain in this scarf by placing and then cutting and tying each warp thread separately. The effect is especially successful in warp-faced fabrics, but since the space-dyed weft colors crossed the space-dyed warp colors randomly in the scarf, the result wasn't really worth the extra effort. It was fun, though.

STEPS FOR WEAVING THE NIGHT LIFE SCARF

Step 1 Wind one warp chain of 30 black ends and one warp chain of 25 space-dyed ends 3 yd long. (See also Winding a Space-Dyed Warp, above.)

Step 2 For each chain, tie the cross and one choke tie about 20" from the cross (this choke tie kept my warp from becoming a mass of loose threads when the chain was pulled from the reed!).

Step 3 Cut the end loops as you remove each chain from the warping board. Sley the black chain in a 6-dent reed, centering for 9⅛": 1-0-1-0-1-0-1-0-1-0-1 (0 indicates a skipped dent) five times (there will be 2 black ends next to each other at the edges of the five groups). Then sley the space-dyed ends in the skipped dents. Secure the ends in loose slip knots after sleying them if you have a new puppy.

Step 4 Tie the choke ties to the breast beam and thread the heddles following the draft in Figure 1 or 2.

Step 5 Tie the ends to the back apron rod, release the choke ties, and beam the warp. This yarn is strong, but there may be a place or two where it pulls apart. This happened to me only twice. I tied the broken ends together and when each knot came to the reed as I was weaving, I pinned in a new warp thread and weighted it at the back. I replaced the new one with the original later (see Beginner's Corner, page 14).

Step 6 Tie the warp onto the front apron rod. Allowing 6" for fringe, weave following Figure 1 or 2 for 80". Experiment to see which way to take the shuttles over or under each other at the selvedges to make a smooth turn.

Step 7 Remove the scarf from the loom allowing 6" for fringe. Twist the fringe repeating groups of 4, 4, and 3 ends per fringe (2 black in each); secure each with an overhand knot; see page 15.

Step 8 Wash the scarf by hand in warm water with a mild detergent. Agitate for about 5 minutes to soften and full the fibers. Rinse and lay flat to dry. Trim the knots off the fringe; the fulled fringe will not untwist.

PROJECT AT-A-GLANCE

Weave structure for scarf
Log cabin.

Equipment
2-shaft or 4-shaft loom, 10" weaving width; 6-dent reed; 2 shuttles.

Yarns
Warp: Merino wool knitting yarn (990 yd/lb, Loft) color #510 (space-dyed), 75 yd (1¼ oz); color #1220 (black), 90 yd (1½ oz).

Weft: Merino wool knitting yarn (990 yd/lb, Loft) color #510 (space-dyed); 60 yd (1 oz), color #1220 (black), 71 yd (1⅛ oz).

Yarn sources
Loft Color (space-dyed) yarns and Loft Classic (solid-color) yarns by Atelier Zitron are available from Coupeville Yarns.

Warp order and length
55 ends 3 yd long as in Figure 1 or 2 (allows 4" take-up and 24" loom waste; loom waste includes fringe).

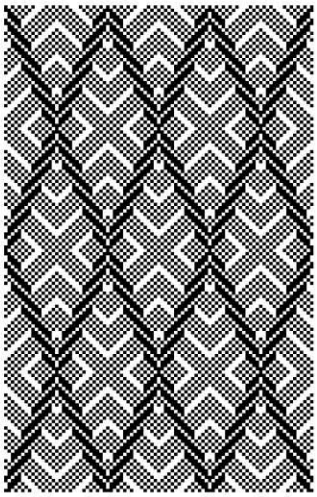
Warp and weft spacing
Warp: 6 epi (1/dent in a 6-dent reed. Width in the reed: 9⅛".
Weft: 6 ppi. Woven length (measured under tension on the loom): 80".

Finished dimensions
After washing, amounts produce one scarf 7" × 65" with 2" fringe at each end.

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Saturday Scarf

warm and fuzzy

RITA HAGENBRUCH

Each year, weavers, spinners, and knitters gather to celebrate New Year's Day at The Fold, our yarn store in Harvard, Illinois. We enjoy good food and good company as we wander among beautiful skeins and cones. Last year, I was smitten with an eyelash yarn and a hand-dyed wool in a rainbow of colors. I began to plan a fuzzy scarf that would also be warm.

Warm winter scarves are especially wonderful when they are long enough to wind around both the head and the neck. There are only 48 ends in the warp for this scarf—it is unbelievably fast to thread and weave!

The handpainted yarn that originally caught my eye is no longer available, but similar yarns can be used. Crystal Palace's Iceland is a good choice and comes in a wide range of colorways. The original eyelash weft is Fizz, also by Crystal Palace, also available in many colors. One possible combination is shown in Photo b.

You can wear this scarf many different ways! For one, fold the center section in half lengthwise and place it around your head like a headband; cross the tails behind your neck, bring one to hang in the front, and take the other around loosely to the back. This will keep your ears warm, too!



***Rita Hagenbruch** of Harvard, Illinois, finds that quick projects keep her looms dressed in between the projects that take a lot of time.*



a. Handpainted warp and eyelash weft



b. Commercially available yarns in one colorway: Iceland and Fizz (eyelash)





PROJECT PLANNER FOR WARM AND FUZZY SCARF

Thirty minutes
Wind the warp

Wind a warp of 48 ends of Iceland wool 3 yd long.

Forty-five minutes
Beam the warp

Tie the cross and several choke ties along the warp length. Chain the warp from the warping board. Spread in a raddle at 6 ends per inch and place lease sticks in the cross. Secure the lease sticks and wind the warp on the beam under firm and even tension. Because the warp is thick and narrow, it is important to pack the layers with warping sticks or very sturdy paper like corrugated cardboard to keep them even. Adjust the lease sticks in a position for threading.

Thirty minutes
Thread the warp

Thread the heddles for plain weave. (Thread 1-2-3-4 if you have four shafts instead of 1-2 to spread the fibers.)

Fifteen minutes
Sley the reed

Sley 1/dent in a 6-dent reed. Tie the warp onto the front apron rod.

Fifteen minutes
Prepare to weave

Tie up the treadles with a direct tie-up. (If each treadle is tied to a single shaft, you can raise one shaft at a time if the sheds are hard to separate.) Wind a boat-shuttle bobbin (wind slowly) with Fizz.

Three hours
Weave the fabric

Allowing 9" for fringe, weave a few picks in scrap yarn. Leaving a tail three times warp width, weave a few picks of plain weave with Fizz, and then hemstitch with the tail; include 3 ends and the first 2 picks in each stitch. Weave the scarf in plain weave for 85" (the Fizz weft is stretchy; place it so that it does not pull against the selvedges). Hemstitch and remove from the loom allowing at least 9" for fringe.



Forty-five minutes
Twist the fringe

Trim the fringe evenly to 8" and prepare a twisted fringe: Cut 48 pieces of Fizz 16" long. For each fringe, add the Fizz to the hemstitched edge with a crochet hook so that you can twist 1 Fizz tail with 1 end Iceland in one group and the other Fizz tail and 1 end Iceland in the other group (each fringe has 2 ends Iceland, 2 strands Fizz). Secure the ends of each fringe with an overhand knot.

Fifteen minutes (not including drying time)
Wash the scarf

Wash the scarf by hand in warm water with a small amount of Orvus Paste. Rinse several times in warm water, roll in a towel to squeeze out water, and lay flat to dry.

PROJECT AT-A-GLANCE

Weave structure for scarf
Plain weave.

Equipment
4-shaft loom, 8" weaving width; 6-dent reed; 1 boat shuttle.

Yarns
Warp: 100% wool singles (495 yd/lb, Iceland) variegated, 144 yd (4⅘ oz).
Weft: 100% polyester eyelash yarn (1,090 yd/lb, Fizz) variegated, 208 yd (3⅛ oz). 22 yd Fizz is needed for adding eyelash yarn to the twisted fringe.

Yarn sources
Crystal Palace yarns are available in many colorways from The Fold; see page 81. You'll need 2 skeins Iceland, 2 skeins Fizz per scarf.

Warp order and length
48 ends 3 yd long (allows 2" take-up; 23" loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 6 epi (1/dent in a 6-dent reed). Width in the reed: 8".
Weft: 10 ppi. Woven length of each scarf (measured under tension on the loom): 85".

Finished dimensions
After washing, amounts produce one scarf 7¾" × 84" with 5" fringe at each end.

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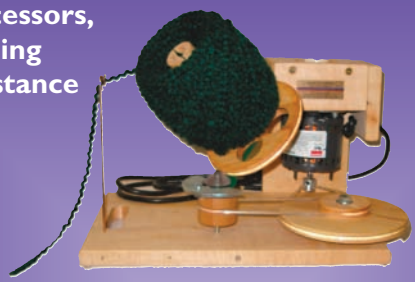
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Loop-de-Loop Scarves

in brushed bouclé

LAURA FRY

Handwoven mohair scarves that are brushed after wet finishing are warm, soft, and cuddly—ideal for winter wear. If you start with a brushed mohair yarn, however, its loose tendrils can tangle and shred during weaving. Start with a mohair bouclé instead, and the entire weaving process is much friendlier. Looped fibers are secure and easy to use.

The small loops of a bouclé yarn are secured at the yarn's core, so they stay in place during warping and weaving without tangling or shredding. Because of the protruding loops, bouclé yarns can be sett more loosely than smooth yarns of the same weight—the loops add thickness without adding bulk. The loops also stabilize loose interlacements, producing fabrics with a light and supple hand.

Bouclé yarns tend to be fairly elastic, so it is important to handle them with consistency during warping and weaving. As you wind the warp, keep the threads as close as possible to the base of the pegs on the warping board and don't allow the threads to overlap. Make sure you wind the warp on the beam with even tension. As you weave, practice until you can manage a consistent beat, gently squeezing each pick into place instead of "beating."



***Laura Fry**, weaver and designer in Prince George, British Columbia, now offers Workshops in a Box for long-distance learning.*



Brushing bouclé fabrics

Historically, teasels were used to raise the nap of a brushed fabric. Any sort of brush can actually be used, although different types of bristles create different qualities of nap. A standard pet brush will develop the longest nap because the tines can reach deeply into the cloth and drag the fibers out to lie on the surface.

Many weavers worry about damaging a cloth by brushing, but it is quite amazing how much fiber can be pulled out of a looped yarn without adversely affecting fabric stability. If you haven't tried it before, start with a scarf, and you'll soon be brushing mohair bouclé in shawls and throws.



Project instructions on pages 42 and 43 are for three different bouclé scarves, the light blue scarf at center front, the purple scarf at back right, and the beige scarf at back left.



STEPS FOR WEAVING THREE BOUCLÉ SCARVES

Step 1 Wind the two skeins into balls and place each ball in a bowl or container on the floor near the warping board. For the blue or purple scarf, wind a warp of 80 ends 3 yd long. For the beige scarf (which is narrower) wind a warp of 64 ends 3 yd long. Hold 2 ends together and place them together in the cross. Be very careful to maintain even tension on all threads as you wind (see page 40).

Step 2 Tie the cross and several choke ties, remove the warp from the warping board, and spread it in a raddle at 8 epi, centered for 10" (blue or purple scarf) or 8" (beige scarf). Place lease sticks in the cross, secure them behind the shafts, and beam the warp under firm and very even tension.

Step 3 Thread the shafts for plain weave (preferably 1-2-3-4 on four shafts instead of 1-2 on two shafts for easier shed formation). For the purple and beige scarves, I alternated the two colors in the threading. For the blue scarf, I selected randomly between the two colors that were wound together in the cross.

Step 4 Sley 1/dent in an 8-dent reed and tie the warp onto the front apron rod. I like to use a lashing method (see Photo b): Tie the ends of the warp in overhand knots with 8 threads in each knot. Tie one end of a smooth cord about 5 times longer than the width of the warp to the apron rod on one side. Pass the other end through the first warp group, then around the apron rod, then through the next warp group and around the apron rod, and continue. Secure the cord at the other end of the apron rod.

Step 5 To begin the scarf and protect the fringe, insert 1 pick of a cotton yarn such as 8/4 cotton carpet warp in a plain-weave shed. Without beating, insert a second pick in the opposite plain-weave shed. Again, do not beat, but change the shed and insert a third pick (see Photo a). With the beater, pull the three picks into a straight line. Change the shed and insert a fourth pick; beat firmly (see Photo b).

Step 6 Advance the warp, and allowing about 3" for fringe, insert the 8/4 cotton weft in a plain-weave shed, placing it in a straight line with the beater. Gently weave 2 more plain-weave picks, pressing each pick into a straight line against the previous pick. Weave a fourth pick and beat firmly (see Photo c).

Note: All of the cotton picks remain in place when the scarf is washed and fulled. The cotton at the fringe ends is then trimmed away and the cotton at the fell removed. The ends of the scarf are secured by the fulling and the fringe will need no further treatment.

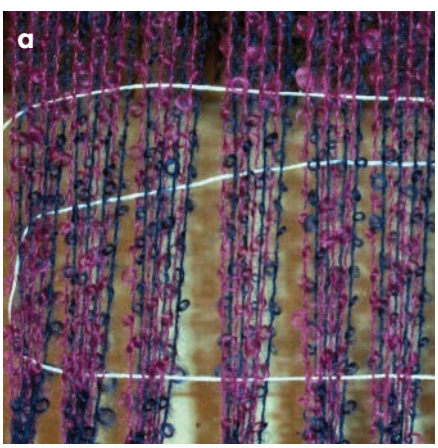
Step 7 Wind a bobbin of each of the two weft colors. Weave the scarf in plain weave for 80" at a consistent 8 ends per inch alternating the two shuttles. (For the blue scarf, I wove half of the scarf with one weft color and the other half with the other, but you can choose to alternate the two colors instead.) To help maintain an even beat with such an open sett, close the shed before beating and then bring the beater forward to position the weft.

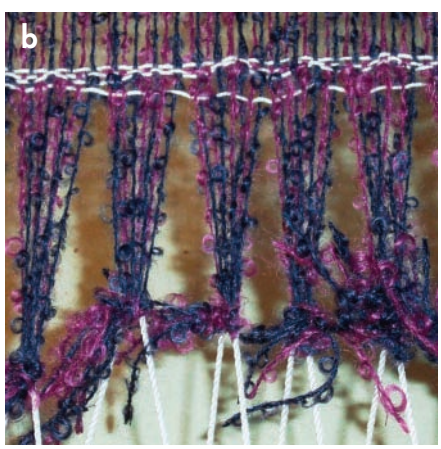
For smooth selvedges: The edge thread on one side of the warp is one of the two warp colors and the edge thread on the other side is the other color. Start each shuttle on the side with the edge thread that matches the color on the shuttle. As you weave, twist the wefts around each other at the selvedge each time both shuttles enter from the same side.

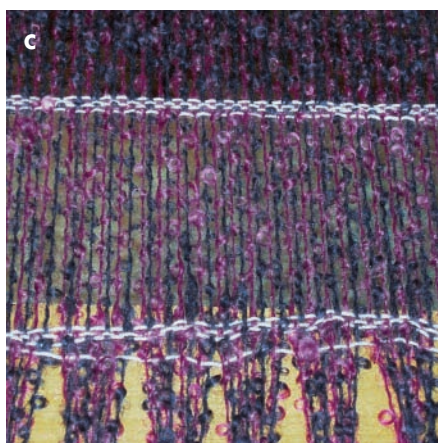
Step 8 End the scarf with 4 picks of 8/4 cotton. Advance the warp 3" and place 4 more picks of 8/4 cotton as at the beginning. Release the tension and cut the scarf from the loom. Trim the ends just outside the 4 cotton picks at the bottoms of both fringe sections.

Step 9 Fulling is necessary to secure the threads so that brushing them will not destroy the fabric. To full: Wash the scarf by hand in warm water with shampoo and conditioner to remove spinning oils; rinse well. Machine dry on low or no heat with a wet towel. Check every 10 minutes at the beginning, then every 5 minutes, then every minute. To determine whether the fabric is secure, run your fingernail over the threads; when they can no longer be moved in the cloth, remove the scarf from the dryer. If the scarf dries before this happens, wet it again and continue until it is sufficiently fulled.

Step 10 Brush the scarves following the directions on page 43. I brushed one side of the blue and purple scarves (Photo d and e). The beige scarf (Photo f) is not brushed. Trim the fringe to the desired length (about 1½" for these scarves). Snip and carefully pick the cotton threads out of the ends of the scarf with tweezers.


a


b


c

BRUSHING BOUCLÉ

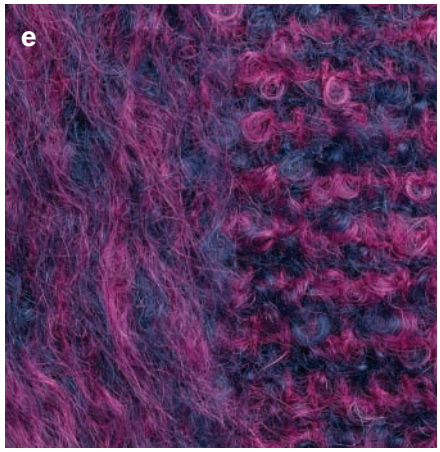
Brush the scarf while it is damp. Water acts as a lubricant, allowing the fibers to be pulled from the fabric more easily than if the fabric is dry. If the fabric dries, spritz it with water to rewet.

To brush: Place the scarf on a hard surface with one fringe end toward you. Keeping the cloth in place with one hand and holding the brush in the other, place the tines of the brush on the cloth. Pull the brush toward you from a few inches above the fringe toward the fringe, angling the brush slightly upward so that you are lifting as you pull. Take short passes with the brush. When this section is brushed, brush the section above it, and continue, always pulling the brush toward the fringe end and moving toward the center of the scarf section by section. When you reach the center, turn the scarf around and brush sections in the same way from the other end so that the nap of the scarf will lie in a downward orientation on both ends when the scarf is worn.

The fabric will elongate and narrow if you brush only in the warp direction. If desired, brush in the weft direction to make the scarf wider again. You can smooth the nap in the desired direction when you are finished brushing.

If two colors alternate in warp and weft as for the purple scarf, for example, vertical lines occur on one side of the scarf and horizontal lines on the other (see Photo e). I brushed the side with the vertical lines so that the lines of color run lengthwise in the brushed nap.


d


e


f

PROJECT AT-A-GLANCE

Weave structure for scarves
Plain weave.

Equipment
4-shaft loom, 10" weaving width for blue and purple scarves, 8" weaving width for beige scarf; 8-dent reed; 2 shuttles.

Yarns
Warp: Mohair bouclé (70% mohair, 24% wool, 6% nylon, 1,173 yd/lb). For blue scarf, colors #127 and #131,120 yd (1⅓ oz) each; for purple scarf, #126 and #118, 120 yd (1⅓ oz) each; for beige scarf, #101 and #102, 96 yd (1⅓ oz) each.

Weft: Mohair bouclé (70% mohair, 24% wool, 6% nylon, 1,173 yd/lb). For blue scarf, colors #127 and #131, 98 yd (1⅓ oz) ea; for purple scarf, #126 and #118, 93 yd (1⅓ oz) ea; for beige scarf, #101 and #102, 78 yd (1⅙ oz) ea. 8/4 cotton carpet warp (1,680 yd/lb), 5 yd.

Yarn sources
Victorian Mohair Bouclé (220 yd/3 oz skein) is available from Halcyon Yarn and Maurice Brassard et Fils (1 skein in each color/scarf).

Warp order and length
80 ends for the blue or purple scarf (40 of each color) 3 yd long, 64 ends for the beige scarf (32 of each color), 3 yd long (allows 4" take-up and 24" loom waste).

Warp and weft spacing
Warp: 8 epi (1/dent in an 8-dent reed). Width in the reed for the blue and purple scarves: 10", for the beige scarf: 8"

Weft: 8 ppi. Woven length of each scarf (measured under tension): 80".

Finished dimensions
After washing, amounts produce a blue or purple scarf 7¼" × 67 or a beige scarf 6½" × 65 plus 1½" fringe at each end.

Embroidered Wool Bag

in bulky knitting yarns

STEFANIE MEISEL

For the last three years I have been experimenting with transforming wool during the finishing process. A recent acquisition of books about on-loom embroidery techniques inspired me to combine embroidery with fulled wool to create a woven bag whose designs become integral to the fabric surface after finishing. Consider using this idea to embellish other kinds of wool fabrics, such as vests, scarves, blankets, and throws.

The woven grid created by plain weave is a wonderful surface on which to embroider designs in thick wool. Simple embroidery stitches in yarns that full well can mimic hand-felted designs without requiring the felting process (felting is another option for embellishing a wool surface, however; see Liz Gipson, pages 52–55).

This bag was embroidered in a free-form fashion using a simple backstitch, but you can plan a more elaborate design and incorporate more complicated stitches. After it is fulled, this fabric is embroidered again with 10/2 cotton to accentuate the embroidered wool designs.

Design and yarn considerations

Although this project uses a thick wool and mohair blend yarn to create a sturdy fabric suitable for a bag, finer wool and a thinner fabric can be used for other purposes. Yarn with mohair content will result in a fuzzy surface after finishing. If you don't want a fuzzy appearance, choose a bulky wool yarn without mohair or simply trim the excess fuzz with scissors. For further exploration with fulled fabrics, Anita Luvera Mayer's book, *Handwoven Clothing Felted to Wear* (see Resources), is an excellent reference.

The yarns you choose for on-loom embroidery should be able to full during the finishing process (avoid yarns labeled "Superwash"; they will not change during wet-finishing). To accommodate shrinkage, embroidered designs should be about 40 percent larger on the loom than the desired finished size. In order for the embroidery to be visible after finishing, use a yarn that is at least as thick as the yarn in the ground weave. The embroidery yarn will tend to blend with the ground-weave yarn in the finishing process, so yarns with contrasting colors will have greater impact.

Before you begin

Before you thread your loom, make sure that your heddles can accommodate bulky



Stefanie Meisel *of Grass Lake, Michigan, is interested in diverse weaving techniques and experimenting with the properties of wool.*





STEPS FOR WEAVING AND FINISHING THE BAG

Step 1 Wind a warp of 48 ends 1½ yd long. I like to wind this yarn directly from the skein. Simply unwrap the skein, find the end that originates in the center of the skein, and tie this end to your warping board or reel. Holding the skein gently but firmly, carry the entire skein along the warping path until warping is complete.

Step 2 Centering for 12", sley 1 end in every other dent of an 8-dent reed or 1 end in each dent of a 4-dent reed. Thread the shafts for plain weave (1-2 on two shafts, 1-2-3-4 on four). Lamb's Pride Bulky is a singles yarn and can be delicate to use as a warp. Beam the warp gently, taking care not to wind it too tightly or pull hard on any individual threads.

Step 3 Weave a few picks of plain weave with scrap yarn to space the warp. Allow 4" of unwoven warp before you begin weaving the bag (this allowance is used for tying knots at the raw edges of the bag). Weave 5" in plain weave with the Lamb's Pride Bulky weft and then begin your embroidered design. If you've planned a design ahead of time, follow your plan. If you haven't planned a design, thread the needle and begin embroidering any free-form design that pleases you. I used a backstitch to create spirals. After you have finished embroidering on the woven fabric, weave another 5" and embroider on this section. Repeat until you have woven and embroidered 24".

Step 4 Leaving 4" of unwoven warp at the end as at the beginning, cut the fabric from the loom. Tie each pair of warp threads on both ends with a tight overhand knot snug against the fell. Trim the threads close to the knots. Turn the knotted edges of the fabric under ½" and sew the hems by hand with a running stitch.

Step 5 To make the strap: On the warping board, measure 12 threads of Lamb's Pride Bulky 74" long (for a finished strap length of about 40"). Remove and knot them together at one end. Secure the knotted end on a table using a large book or ask a friend to hold this end. Twist the threads in two groups of 6 and then let them twist back on themselves as if you are preparing a twisted fringe (see page 15). Secure the free end with an overhand knot.

Step 6 Fold the bag fabric in half lengthwise, wrong sides together. Place one end of the strap 2" inside the folded bag at the top on one side. Working from the top edge to the fold, stitch the edges of this side together using a closely spaced blanket stitch and including the strap securely in the stitches. Repeat on the other side of the bag with the other end of the strap.

Step 7 Fill a washing machine with hot water, a small amount of Orvus Paste or dish soap, and a pair of jeans to aid in fulling. Begin washing on a regular cycle, checking the bag every few minutes after the first 5 minutes have elapsed. Make sure that the cord doesn't become tangled or fulled to itself (spread it out each time you check). My bag took about 15 minutes of agitation in my washing machine, but fulling times will vary depending upon the degree of agitation of your machine and your water pH and temperature. When the bag has fulled to your liking, remove it from the machine and rinse it well in lukewarm water.

Step 8 Block the bag into shape with your hands and trim any loose ends that have not fulled into the bag. If the hemmed edge has become loose during the finishing process, press the edge with a hot iron or continue to agitate the hem area by hand using hot soapy water; rinse again. Allow the bag to dry thoroughly before working the over-embroidery with the cotton yarn.

Step 9 Add embroidery to the top of your fulled stitches with a shiny yarn such as pearl cotton (rayon or other embroidery yarns can also be used). Follow the original stitching or experiment with other fancy stitches.

PROJECT AT-A-GLANCE

Weave structure for bag
Plain weave.

Equipment
2-shaft or 4-shaft loom, 12" weaving width; 4-dent or 8-dent reed; 1 shuttle; large-eyed tapestry needle, embroidery needle.

Yarns
Warp: Wool/mohair blend knitting yarn (85% wool, 15% mohair; 500 yd/lb, Lamb's Pride Bulky), Raspberry (M-83), 72 yd, 2⅓ oz.

Weft: Wool/mohair blend knitting yarn (85% wool, 15% mohair; 500 yd/lb, Lamb's Pride Bulky), Raspberry (M-83), 62 yd, 2 oz.

Strap yarn: Wool/mohair blend knitting yarn (85% wool, 15% mohair; 500 yd/lb, Lamb's Pride Bulky), Raspberry (M-83), 25 yd, ⅘ oz.

Embroidery yarns: Lamb's Pride Handpaint Originals (70% mohair, 30% wool; 804 yd/lb), Tropical Water; 10/2 pearl cotton (4,200 yd/lb), Peacock #10, 10 yd.

Yarn sources
Lamb's Pride Bulky (124 yd/4 oz skein; you'll need 2 skeins Raspberry) and Lamb's Pride Handpaint Originals (88 yd/50 g skein) are available from most knitting shops, UKI 10/2 pearl cotton from most weaving retailers, large-eyed needles from fabric stores. (Avoid Lamb's Pride Superwash yarns for projects that require fulling.)

Warp order and length
48 ends 1½ yd long (allows 3" take-up and 27" loom waste; loom waste includes 4" allowance on both ends for tying knots to secure raw edges).

Warp and weft spacing
Warp: 4 epi (1/dent in a 4-dent reed, 1-0 in an 8-dent reed). Width in the reed: 12".

Weft: 7 ppi. Woven length (measured under tension on the loom): 24".

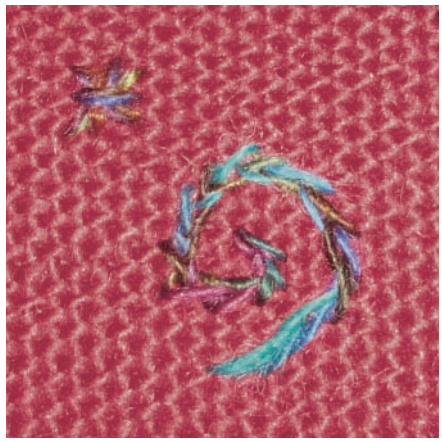
Finished dimensions
After washing, amounts produce one bag 7" × 8" with a 38" strap.



Make free-form designs at the loom using a backstitch.



Attach the strap in the side seams with a blanket stitch before washing the bag.

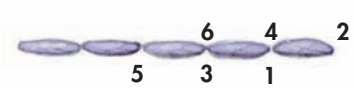


The designs on this bag are spirals and stars made with a backstitch.

yarns. I use standard inserted-eye heddles, which are excellent for this purpose. Texsolv heddles will also work well. If you have the more common stainless steel heddles without inserted eyes, thread a strand of the bulky yarn in a heddle and draw it back and forth to see if the eye is big enough to accommodate the yarn without abrasion.

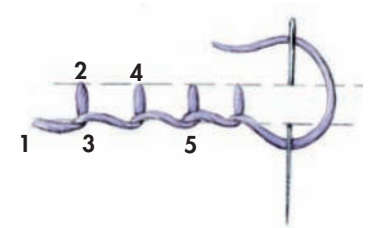
Backstitch

Bring the needle up at 1, down at 2, up at 3, down at 4, up at 5, down at 6, etc.



Blanket stitch

Bring the needle up at 1 (lower line), hold thread to the left with left thumb, insert the needle down and to the right at 2 (upper line), come up at 3 (lower line) keeping thread under the needle point, and pull the needle through to form a loop at 3; repeat 2 and 3.



Resources

Drooker, Penelope. *Embroidering with the Loom*. New York: Litton Educational Publishing, 1979.

Hoskins, Nancy Arthur. *Universal Stitches for Weaving, Embroidery, and Other Fiber Arts*. Eugene, Oregon: Skein Publications, 1982.

Mayer, Anita Luvera. *Handwoven Clothing Felted to Wear*. Petaluma, California: Shuttle-Craft Books, 1988.

Winslow, Heather. "Beading and Embroidery on Handwoven Fabric." *Handwoven*, January/February 2001, pp.54–57.



Every Last Penny Scarf

fulled shaping for textured cloth

SU BUTLER

There are times when I enjoy spending inordinate amounts of time planning and weaving a special handwoven project. There are other times when I want to create something with a "wow" factor that I can complete quickly without much fuss. A recent visit to the studio of weaver Candiss Cole, where she was experimenting with binding areas of cloth to create texture, led to an idea for a "wow" project that is quick and easy as well as wonderful.

Weavers love the idea of embellishing cloth to add interest to the original surface. I wanted a scarf with a soft, bumpy texture that could be produced without a complex weave structure or a variety of fibers. As I pondered, fulling came to mind as a promising possibility.

Since wool yarns full when subjected to heat, agitation, and moisture, and since the amount of fulling can be controlled, I had an idea. What if I bound a wool fabric around small objects and then fulled it to force the fabric to acquire the objects' shapes?

Texturing a surface with fulling

Klippans 6/2 Tuna is a 100 percent wool yarn often used in fulled knitting (see page 52 for a distinction between fulling and felting), because the yarn fulls evenly with a relatively short amount of wet-finishing. I chose Tuna for my scarf to take advantage of this characteristic.



Su Butler *of Woodstock, Illinois, looks for ways to manipulate standard ideas into new expressions in handwoven cloth.*

I wove the scarf in a very open plain weave (see Photo a, page 51). The surface texture was produced after the fabric was removed from the loom. I bound over 200 pennies (in pairs) into the fabric and then wet-finished it.

Infinite varieties of texture are possible depending on the size and shape of the objects used, where they are placed in the fabric, and how much fulling the fabric undergoes. Many different items can be used to form the shapes—rocks, marbles, game pieces—a kid's room can be a great resource! When the fulling is complete, the fabric dried, and the objects removed, the fabric retains the shapes of the bound objects even when it is handwashed.

This project is one that almost any weaver will enjoy; not only is it fun and fast to do, but it also has a great "wow" factor. Be sure to gather your materials in advance, though; otherwise you may end up scrounging around the house for every last penny to bind into your scarf as I did!





STEPS FOR WEAVING THE EVERY LAST PENNY SCARF

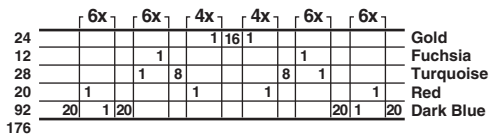
Step 1 One at a time, place the six skeins of yarn for the warp on a swift and wind each into a ball. Place the balls in jars or bowls below the warping board as you need them and wind a warp of 176 ends 5 yd long. Hold 2 ends together keeping them separate with your finger but placing them together in the cross. To start, wind 20 ends Dark Blue from 2 balls. Tie 1 Dark Blue end to 1 Red end and wind 12 ends Dark Blue alternating with Red. Tie 1 Red to 1 Dark Blue and wind 20 Dark Blue ends. Tie 1 Fuchsia to 1 Dark Blue and 1 Turquoise to the other Dark Blue and wind 8 ends Fuchsia/Turquoise, and continue, cutting and tying at color changes. Tie the cross and a choke tie about 20" from the cross-end of the warp and chain the warp from the warping board.

Step 2 Sley 1/dent in an 8-dent reed (you'll sley the 2 ends individually that were wound together in the cross). Tie the choke tie to the breast beam. Sitting behind the shafts, thread the heddles for plain weave (if you have four shafts, thread 1-2-3-4 to spread the warp for easier shed formation). Tie the warp onto the back apron rod.

Step 3 At the front of the loom, remove the choke tie and beam the warp under even tension packing the layers with smooth paper or sticks: Bring the beater forward and turn the warp beam until the beater reaches the shafts. At the front of the loom, pull on sections of the warp to straighten and apply tension; do not comb. Repeat until the warp is completely wound on the beam. Tie onto the front apron rod in 1" groups.

Step 4 Allowing at least 10" for fringe, begin weaving the scarf with 2 plain-weave picks in Purple, beating them lightly into place so each just "kisses" the other. Then weave the scarf for 140" at a consistent 7 ppi. This is a very loose weft sett—the fabric needs to be "sleazy" to allow room for the extensive fulling that will occur once the piece is removed from the loom. Place the weft carefully so the web looks like the cloth in Photo a. Advance the warp often as an aid to keeping the picks per inch consistent. When you have woven 140", weave the last 2 picks as you did the first 2 picks.

1. Warp color order



Step 5 Cut the fabric from the loom allowing at least 10" of warp length for fringe. Trim the fringe on both ends evenly to 10". Make a twisted fringe of two groups of 2 ends in each fringe (4 ends total; see page 15; I twist the two groups 40 times in one direction and then, keeping slight tension on them, hold them together and twist them in the opposite direction). Secure the ends in an overhand knot allowing a tail of no more than ½".

Step 6 Now it is time to bind the pennies into the cloth in preparation for fulling. Lay the scarf out flat on a table or floor. Decide where to place the bumps, and with white chalk, mark each spot to be bound with an x (you can work from a prepared diagram or just mark the spots randomly). I used 202 pennies for the 101 bumps in my scarf, binding two pennies in each spot to give the raised areas a little more dimension. You can bind only one penny in each spot for bumps with slightly less "poof."

Step 7 After all the areas are marked, place one or two pennies under the first chalk mark and bind the cloth around them very tightly with a rubber band. Continue until all chalk marks are bound. The scarf will look skewed and strange and will also get quite heavy, so it is a good idea to leave it on the surface of a table or the floor during the entire binding process.

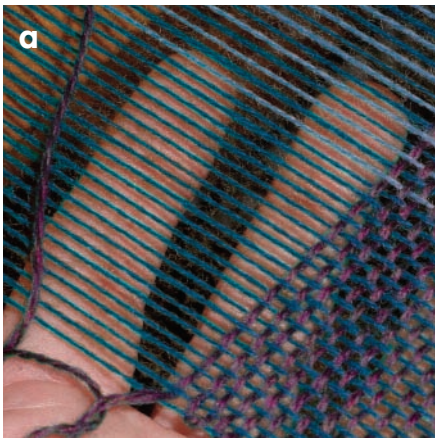
Step 8 When all marked areas have pennies securely bound in place, the fulling process can begin. Set your washing machine for hot water wash and fill to the lowest setting. Make sure the water is very hot for best results. Lift the scarf carefully, immerse it in the water, and allow to agitate for 2 minutes. Stop the machine and check the fabric. If no fulling has occurred, let the machine run 1 minute more. Continue, agitating 1 minute and checking the fulling, until the desired amount of fulling has occurred. My scarf took just over 5 minutes to reach the degree of fulling shown here (the presence of the pennies speeds up the fulling process). Be careful to avoid overfulling since fulling cannot be undone! To judge, look at the bound areas. The pennies should be solidly covered by cloth when the fulling process is complete and the plain-weave structure should look solid and show no spaces (note the difference between the cloth in Photo b and the finished cloth in Photo d).

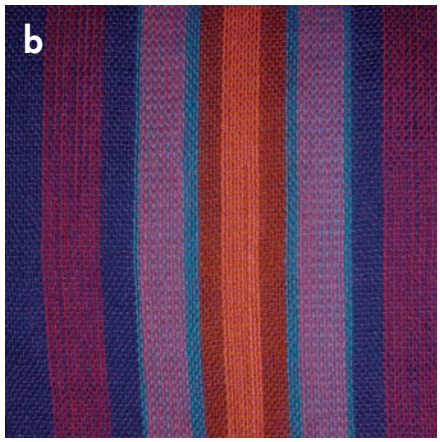
Photo a shows how open the fabric should appear on the loom, Photo b shows the fabric after it is removed from the loom, Photo c shows the bound pennies before fulling, and Photo d shows the fulled scarf after the pennies have been removed.

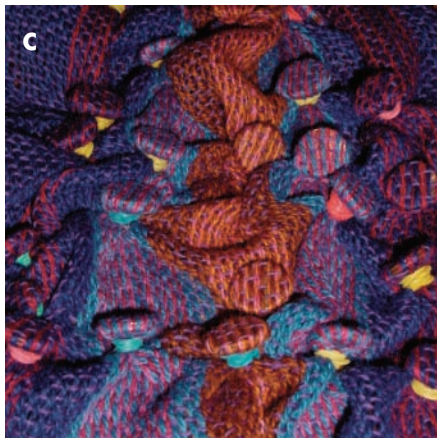
Step 9 When the fulling is complete to your satisfaction, spin the excess water out of the machine. Remove the scarf by scooping your hands under it to lift the whole piece from the machine without stretching the fibers. Lay the scarf flat and allow to dry thoroughly.

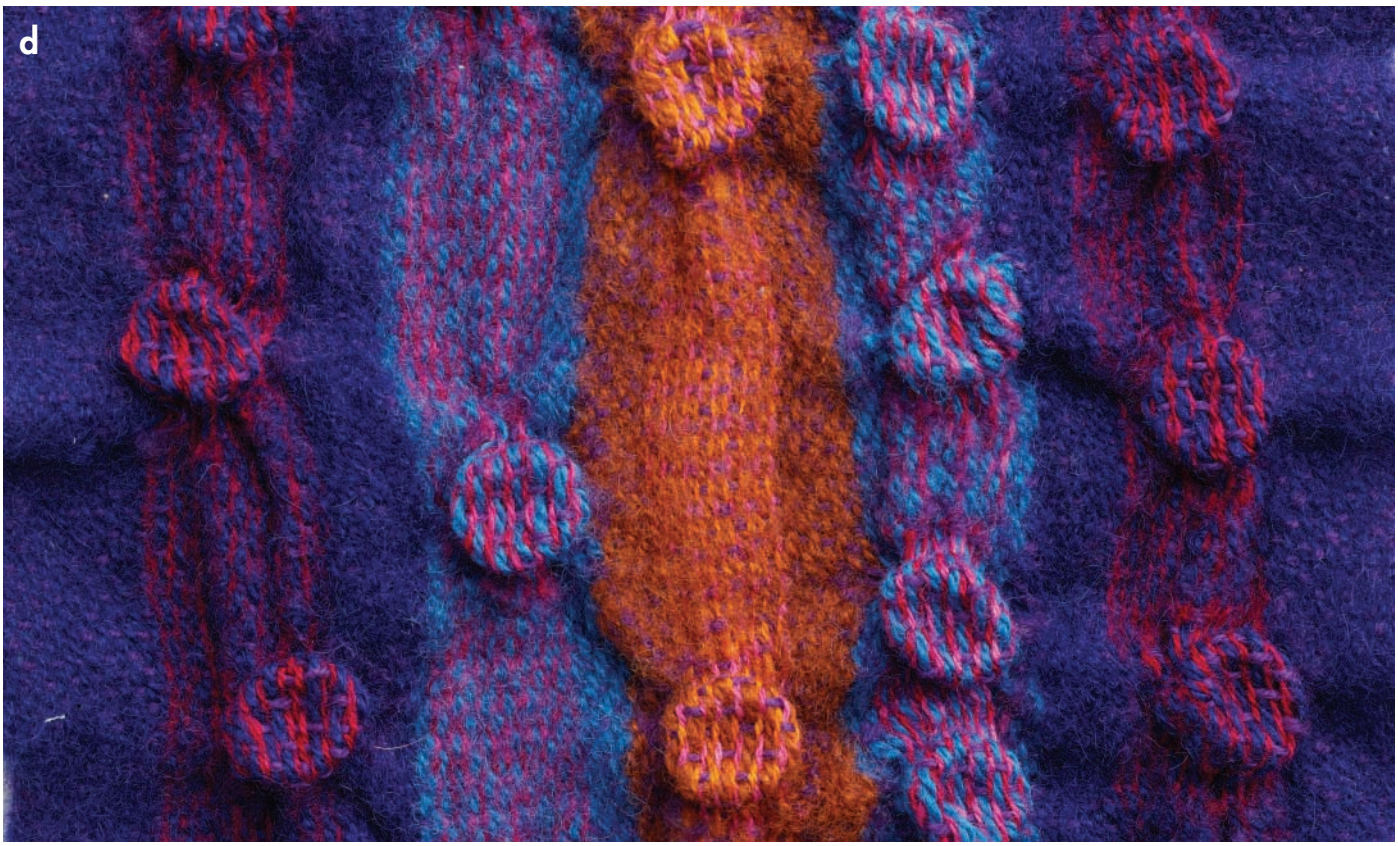
Step 10 Take a pair of snippers or scissors and snip the rubber bands that are holding the pennies in place, being very careful not to cut the fabric. Remove the pennies by pushing them through the back of the cloth. Note how the little "poofs" pop right back into place as the pennies fall out. When the pennies have all been removed, straighten and snip apart any fringes that may have felted together.

Step 11 Enjoy your new warm, bumpy scarf, and consider designing a version of your own. Note that shrinkage is about 50% in the warp direction, 66% in the weft direction.









PROJECT AT-A-GLANCE

Weave structure for scarf
Plain weave.

Equipment
2-shaft, 4-shaft, or rigid heddle loom, 22" weaving width; 8-dent reed; 1 shuttle; pennies or other objects and rubber bands for binding; chalk marker.

Yarns
Warp: 6/2 wool (1,600 yd/lb), Dark Blue #3771, 460 yd (4⅗ oz); Red #3024, 100 yd (1 oz); Turquoise #3352, 140 yd (1⅘ oz); Fuchsia #3724, 60 yd (⅗ oz); Gold #3738, 120 yd (1⅕ oz).
Weft: 6/2 wool (1,600 yd/lb), Purple #3079, 650 yd (6½ oz).

Yarn sources
100% 6/2 wool (Tuna by Klippans) is available from Loominesce in 350 yd skeins (2 skeins ea Dark Blue and Purple; 1 skein ea Fuchsia, Red, Turquoise, and Gold).

Warp order and length
176 ends 5 yd long following Figure 1 (allows 8" for take-up, 32" for loom waste; loom waste includes 10" fringe each end).

Warp and weft spacing
Warp: 8 epi (1/dent in an 8-dent reed). Width in the reed: 22".
Weft: 7 ppi. Woven length (measured under tension on the loom): 140".

Finished dimensions
After binding the pennies, wet-finishing, and removing the pennies, amounts produce one scarf 7½" × 72" plus 5" fringe at each end.



A Fully Loaded

with fulling and needle

The abundance of knitting yarns currently available can be a great source of inspiration for weaving projects. While I was thumbing through the Fall 2005 issue of Interweave Knits*, my eye was caught by Leigh Radford's fulled laptop case. Thinking "I can weave that!" I flew to my local knitting store and found a lovely fat and fluffy wool yarn that would full well and was perfect for weaving.*

Actually, I *couldn't* weave it until I found a small-scale weave structure that won't produce overly long floats if it is woven in fat yarns. Sleuthing through Carol Strickler's *A Weaver's Book of 8-Shaft Patterns*, I stopped at the section on crepe and plaited twills. The small patterns with their short floats would translate well to the large scale of my yarn. An added bonus to weaving these drafts in fat yarns is that the pattern is so much more visible than it can be skinny yarns.

Here's what I really like about weaving (especially with fat yarns like these)—it's *fast*! And with fat yarns there are fewer threads to wind, sley, and thread. Once the warp is on the loom, you can crank out the cloth with dizzying speed. It's a lot faster to weave an inch than it is to knit an inch using the same yarns!

In a project with fulling or felting, the finishing process (although it is also fast) is as important as the weaving process. It is less predictable, however. I wove a sample so I could test how much to full the fabric without losing the design. I recommend that you do this, too, as water pH, humidity, and the vagaries of washing machines can all affect your results.

Fulling vs felting

Often, these words are used interchangeably; however, they have distinct meanings. True felting agi-

Laptop Case

felting

LIZ GIPSON

tates unspun wool fibers with needles or water to fuse the fibers together into a solid fabric. Fulling is the same process as felting—permanently interlocking microscopic barbs of wool with agitation—but it is applied to wool yarn that has already been woven or knitted. Fulling typically results in a fabric with a more drapable hand while felting produces a sturdier, denser nonwoven fabric.

Combining felting with weaving

There are many ways to combine true felting with handwoven cloth. One way is to place unspun fibers directly on top of a loosely woven wool cloth before finishing and then apply water and agitation to fuse the fibers (see Stefanie Meisel and Loretta Oliver in Resources). The flower decorating the laptop case is made of unspun roving that is attached and felted to the finished cloth with a technique called needle felting. Needle felting is a quick and easy way to add decorative designs to finished wool fabrics (see instructions on page 55).

Resources

Meisel, Stefanie. "Handwoven Felted Lace for Scarves." *Handwoven*, May/June 2003, pp. 48–52.

Oliver, Loretta. "Felting on Handwoven Cloth." *Handwoven*, November/December 2003, pp.48–52.

Radford, Leigh. "Laptop Cases: an Alterknits Book Excerpt." *Interweave Knits*, Fall 2005, pp. 138–139.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, page 15, treadling #26.



***Liz Gipson** is the managing editor of* Handwoven. *She gets sneak previews of new techniques in Interweave Press's publications.*



STEPS FOR WEAVING AND FINISHING THE LAPTOP CASE

Step 1 Wind a warp of 78 ends Purple 2¼ yd long. Tie the crosses and a choke tie and remove the warp from the warping board.

Step 2 Sley 1-1-0 in a 6-dent reed or 1/dent in a 4-dent reed (4 epi), thread the heddles following Figure 1, beam the warp with even tension, and tie onto the front apron rod.

Step 3 Gently weave 3 picks of plain weave with Red to spread the warp. Weave one treadling repeat with Red following Figure 1 and then hemstitch the first 2 plain-weave rows using Red and including 2 warp threads in each stitch. Then weave with Red following Figure 1 until the red section measures 2½", weave 6½" with Purple, 24½" with Red, 6½" with Purple, and 2½" with Red for a final length of 42½", ending with 3 picks of plain weave and hemstitching as at the beginning. Allowing 2" of warp between pieces, weave a sample using any leftover weft but be sure to save about 5 yd of Red for stitching the side seams. Hemstitch both ends of the sample.

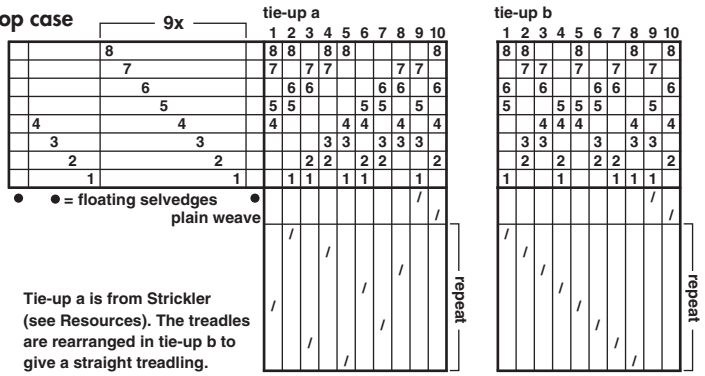
Step 4 Remove the fabric from the loom and cut the pieces apart, trimming end fringes to 1" from the hemstitching. For the bag: Fold the fabric in half right sides together. Using a baseball stitch, stitch the side seams to join (see below). Turn the bag right side out.

Step 5 To full the fabric, machine wash. (Practice first with the sample.) Place the piece in the washing machine in warm water, gentle cycle, with a small amount of mild soap. Agitate, checking frequently to see that the fulling does not go so far that you can no longer see the weave structure. When you are satisfied, rinse and spin dry.

Step 6 Lay the bag flat to dry completely. With a sharp pair of scissors, trim the fringe next to the hemstitching. Cut a centered 3" slit 1½" from the opening of the bag on each layer for the handles. Because the fabric has been fulled, the cut edges will not unravel, so there is no need to secure them.

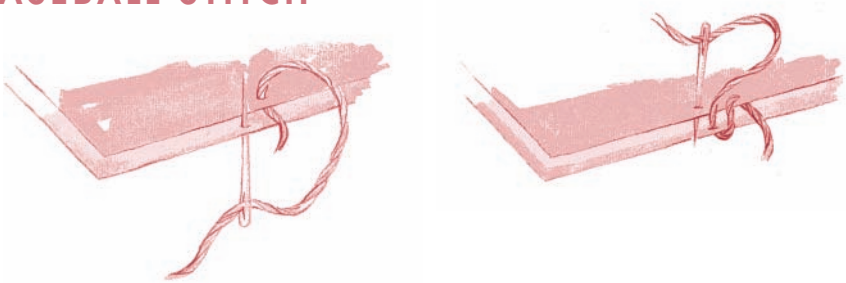
Step 7 Needle felt the flower design (or another of your choice) on the purple stripe of the bag (see page 55). Pack up your laptop, and go!

1. Draft for laptop case



Tie-up a is from Strickler (see Resources). The treadles are rearranged in tie-up b to give a straight treadling.

BASEBALL STITCH



Thread a needle with Red, knot the end and start stitching by bringing the needle up through the edge of the top layer and hiding the knot between the layers. Then stitch up through the bottom layer and down through the top layer; repeat.

PROJECT AT-A-GLANCE

Weave structure for laptop case
Irregular plaited twill.

Equipment
8-shaft loom, 20" weaving width; 4-dent or 6-dent reed; 2 shuttles; large-eyed yarn needle or bodkin for hemstitching.

Yarns
Warp: 100% merino wool (274 yd/lb, Tahki Baby Yarn), Purple #21, 176 yd (10¼ oz).
Weft:100% merino wool (274 yd/lb, Tahki Baby Yarn), Red #32, 96 yd (5⅔ oz); Purple #21, 42 yd (2½ oz); use leftover weft yarn to weave a 6" sample.

Materials and equipment for felting
Merino/rayon blend roving, ½ oz; felting needles and holder; 1" × 10" × 12" foam.

Sources for yarns and materials
Tahki Baby Yarn is available in 60 yd skeins from knitting shops (you'll need 4 skeins Purple, 2 skeins Red), roving from Bonkers Handmade Originals, needle-felting supplies from Halcyon Yarn.

Warp order and length
78 ends (includes 2 floating selvedges) 2¼ yd long (allows 6" for sampling, 5" for take-up, 25" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 4 epi (1/dent in a 4-dent reed; 1–1–0 in a 6-dent reed). Width in the reed: 19½".
Weft: 5⅔ ppi. Woven length (measured under tension on the loom): 42½".

Finished dimensions
Amounts produce one laptop case 12½" × 15½" (¾" thick) .


before washing



NEEDLE FELTING ON WOVEN FABRIC

Any fiber that can be used for wet felting can be used for needle felting. To get started you will need a felting needle, foam core to place under the cloth, and some roving. A merino/rayon blend is used for the flower that decorates the laptop case.

Needle felting involves jabbing the roving onto the surface of a cloth with a barbed needle. These needles are extremely sharp. It's easy to jab yourself and draw blood, so don't share felting needles with other felters. Needle holders that hold the needle away from your fingers are available from most needle-felting suppliers. Avoid holding the needle at an angle when you are jabbing the surface of the cloth, as felting needles can break easily.

Place the foam under the cloth. (These photos show needle felting a fabric sample. To needle felt the laptop case, place the foam inside the bag so that you don't inadvertently needle felt the two layers together.)

Gently pull at the end of the roving to remove a staple's length of fiber (Photo a). Arrange the roving on the surface of the cloth in the pattern of your choice (Photo b). Although it is possible to get fine detailed images with needle felting, it's a good idea to start with simple shapes until you have mastered the technique.

Quickly jab the needle through the roving and the cloth, holding the needle perpendicular to the cloth as much as possible (Photo c). Continue to jab at the fiber until it has fully fused to the cloth.

You may need to felt additional layers of roving on top of your first layer to achieve the depth of color you want. This flower takes about ten minutes per petal.


a


b


c



THE WINNERS!

Ponchos on parade

The poncho has taken the fashion and weaving world by storm, and with nearly 200 entries to *Handwoven*'s 2005 contest there seems to be no end in sight. The many inspiring submissions made selecting the winners difficult. We hope you enjoy feasting your eyes on these creations as much as we did. The accessories are from *Handwoven*'s sister publication *Beadwork*'s Fall 2005 special issue *Stringing*. Photos are by Joe Coca, except where otherwise noted.

First Place ~ Esther Danielson who divides her time between Cape Cod, Massachusetts, and Dingwall, Nova Scotia, Canada, created her BurnOut Bridal Poncho for her daughter Marni, who was recently wed. Esther wove the poncho in plain weave with Textura Trading Company Yarns poly-cotton thread and painted the pattern freehand with Fiber Etch fiber remover. The garment is an eye-catching overlay for any elegant evening.

MOST TRENDSETTING





PHOTOGRAPH COURTESY OF LYNN BENNETT CARPENTER

Honorable Mention ~ Jenny Shapiro of West Bloomfield, Michigan, is lucky that weaving is part of her high school curriculum at the famed Cranbrook Schools. She created the fabric for her poncho out of ladder ribbon and viscose in plain weave, and she spaced the yarns over four shafts and skipped dents to create a loose web of woven cloth.

Second Place ~ Lucy Lopez of Bear, Delaware, promised to make her daughters ponchos when they couldn't find ones they liked in the stores. She created this one by translating her daughter Elysia's full name Elysia Mae Lopez into a name draft. The warp is grape Mini Dina and the weft is pale pink Sunray rayon from Silk City Fibers. Lucy created the lacy border with ten rows of crochet in the knot stitch. Elysia is delighted with this garment that incorporates the drape of weaving and the trendiness of crochet.

BEST USE OF WEAVE STRUCTURE



First Place ~ Dorothy Solbrig of Harvard, Massachusetts, wove this ruana as a gift for her mother, who wanted a lightweight comfortable wrap for winter weather. The dimensions are based on her mother's favorite ruana from Mexico. Dorothy designed it in broad stripes, each with a different twill pattern. The warp is JaggerSpun Zephyr wool/silk and the weft is black JaggerSpun Superfine Merino. She knitted the two panels together.



Second Place ~ Andrea Anderson of Farmington Hills, Michigan, enjoys the challenge of combining color with structure. She created her poncho based on the 8-shaft draft Rosalie Neilson created for the "Gold Doubloons and Silver Pieces of Eight" scarf featured on *Handwoven*'s website (www.handwovenmagazine.com). Andrea wove her version in JaggerSpun Zephyr wool/silk using a progression of cool to warm colors across the warp.



Honorable Mention ~ Jessie Blok of Rijen, Netherlands, used a clasped-weft technique to create wedges of color in light blue, dark blue, yellow, and pink. The warp is blue cottolin and the weft is white cotton chenille that she hand dyed. The poncho is constructed to take full advantage of the colored wedges.



BEST USE OF FIBER

First Place ~ Deborah Jarchow of Simi Valley, California, is a self-proclaimed "color-texture" weaver who is fascinated with the endless possibilities of chenille. She created this lively poncho by combining rayon chenille with rayon elastic thread that shrinks during the finishing process to create a crepe effect.

Honorable Mention ~ Guðrún Kolbeins of Reykjavik, Iceland, combined a red hand-dyed two-ply fine wool yarn with a natural black-and-white two-ply fine wool yarn of the same weight to create her poncho. It is loosely woven in huck and fulled to create a warm lightweight garment. The poncho is woven as one piece with fringe added at the sleeves.



PHOTOGRAPHY COURTESY OF GUÐRÚN KOLBEINS



Second Place ~ Marcia Kosmerchock of Wausau, Wisconsin, wove a very open fabric in an 8-shaft 1/3 vs 3/1 twill. The 1/3 twill was warped in a fine wool/nylon bouclé from Interlacements and the 3/1 twill in linen/Tencel. She used wool crepe from Habu Textiles as the weft. The width shrunk fifty percent during the finishing process to create a luscious springy fabric with areas of collapse.



BEST USE OF FABRIC FORECAST PALETTE

Second Place ~ Bonnie Kay of Ann Arbor, Michigan, used the "Leaves and Berries" Palette (*Handwoven*, January/February 2005) as her inspiration for this classic poncho made from 8/2 Tencel. She wove it in an 8-shaft advancing twill and modified a pattern from Anita Mayer's book *Clothing from the Hands That Weave*.



First Place ~ Berna Lowenstein of Orlando, Florida, jumped at the chance to collaborate with her fellow guild member Eva Walsh, an avid beader. Berna painted a five-yard warp of 10/2 Tencel in the colors of the "Eccentric and Assertive" Fabric Forecast color palette (*Handwoven*, January/February 2003). She wove the fabric in a mock basketweave in which she threaded every second and third warp thread through the same heddle. After sewing the garment, Eva beaded all the edges and made a beautiful beaded fringe at the bottom that sounds like falling rain when the poncho is worn.



PHOTOGRAPH COURTESY OF AI HIKONE

MOST ORIGINAL DESIGN

Second Place ~ Irene Lieban of Salt Spring Island, British Columbia, Canada, has created a poncho for a Saturday night. She beautifully designed the fabric in warp-faced plain weave by combining weights of silk, rayon chenille, and novelty yarns in the warp, and she wove the shawl with 60/2 silk for a fabulous hand. She adapted the pattern from Lois Ericson's *In The Studio Number Four*.



First Place ~ Ai Hikone of Tokyo, Japan, wove this stunning garment with fine 48/2 wool and high-twist silk yarn in a 4-shaft complementary weft weave. Ai cleverly concentrated the high-twist yarns at the neck and spaced them out toward the bottom. She calls the poncho *Ten or More* because it can be worn so many ways.

Two Shadow Weave Rugs

on one warp

BARBARA STOLLBERG

Shadow weave is a fascinating structure. Almost plain weave, it appears much more complex because of the way colors interact. Four shafts, four treadles, and two colors are all you need to create intricate patterns that sometimes appear three-dimensional. Introducing a third color can add to both complexity and dimensionality.

In shadow weave, contrasting colors alternate in both warp and weft to produce blocks of vertical or horizontal pinstripes. The interlacement is plain weave except for two-thread floats that occur at block changes. Altering the sequence of colors and/or blocks as you weave can produce many different designs on the same threading. Thousands of shadow weave threadings exist. Marian Powell's book, *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves*, is a favorite source. For more about designing with shadow weave, see Resources.

Rugs in shadow weave

Rugs may seem unlikely candidates for shadow weave, which is usually used with finer threads. Using thick yarns in shadow weave can provide the required sturdiness for a rug. Thick yarns also make for fast weaving and bold designs. However, rugs in balanced weaves like shadow weave are less resistant to abrasion than stiffer, weft-faced rugs, so they are best used in areas with less traffic (like bedrooms) where their soft warmth can be appreciated by bare toes.

For a rug size of about 30" × 50" look for shadow-weave designs with repeats of fewer than 30 ends so that design scale doesn't become too large. Possible color combinations are endless with the added bonus that the rugs are reversible.

Rug yarn for warp and weft

There are some tricks for weaving with rug yarn in both warp and weft. Wind the warp somewhat loosely and add about 10 percent extra length. Wool rug yarn is quite elastic, so if you wind the warp tightly on the warping board, its actual length when it relaxes can turn out to be shorter than desired. Be careful not to stretch the weft as well, or the edges will draw in when the fibers relax.



Barbara Stollberg *of Portland, Oregon, teaches weaving and silk fusion at the Multnomah Arts Center in Portland.*

Resources

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

van der Hoogt, Madelyn. "Color-and-Weave Basics: An Overview." *Handwoven*, March/April 2005, page 34–37.





STEPS FOR WEAVING THE SHADOW-WEAVE RUGS

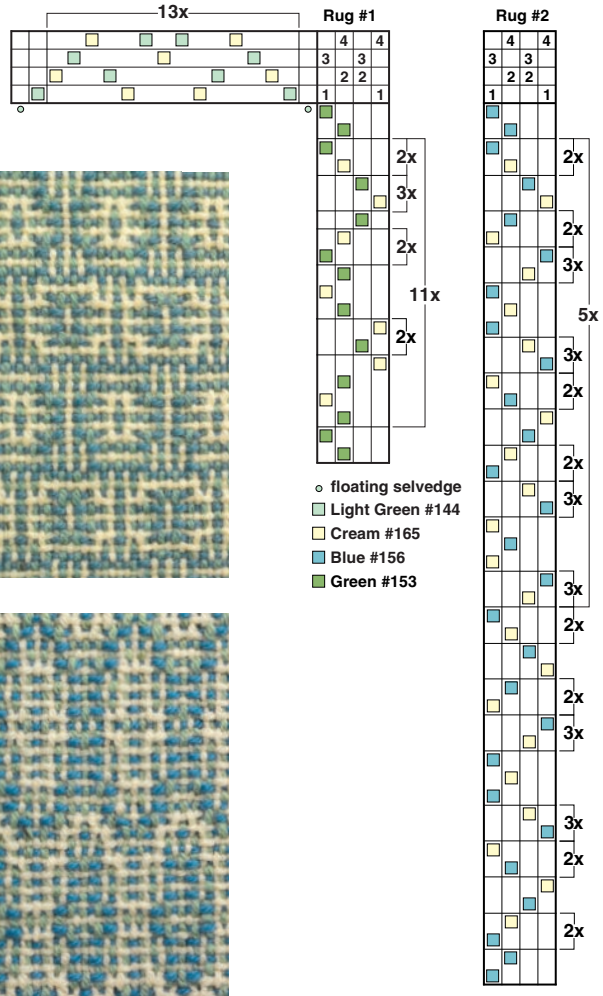
Step 1 Wind a warp of 183 ends 4½ yd long. Hold 1 Light Green and 1 Cream together, keeping them separate with a finger but placing them together in the cross. Avoid stretching the yarns; place the threads just tightly enough that they don't droop.

Step 2 Sley 1/dent in a 6-dent reed, centering for 31½". Thread the loom following the draft in Figure 1 and beam the warp under very even but not tight tension to avoid stretching the threads.

Step 3 Weave 3 or 4 picks with scrap yarn using treadles 1 and 2 to spread the warp. To add floating selvedges: draw a 5-yd length of Light Green through a dent just outside the warp on each side, pin into place on the scrap-yarn header, and weight.

Step 4 Wind 2 shuttles, one with Cream and one with Green. Allowing 5" warp length for fringe, weave Rug #1 following Figure 1. The floating selvedges will look better if the weft travels either under or over both selvedges rather than going into the shed over one and coming out under the other. Use under/under for one color and over/over for the other. Start and end the rug with 2 dark picks using treadles 1 and 2. Leave a tail about 4 times warp width, thread it in a needle, and hemstitch, including 3 warp/2 weft threads in each stitch. Weave the rug with medium tension and do not pull the weft tightly. When joining weft ends, unravel 2–3" of both, cut the plies in different places, and twist the two strands together.

1. Draft for rugs







Step 5 Leave 10" of warp unwoven between the two rugs. Weave Rug #2 with Blue; begin and end with 2 dark picks and hemstitch as for Rug #1.

Step 6 Cut the rugs from the loom, allowing about 5" each end for fringe. Cut the rugs apart, and trim the fringe on the ends of each rug evenly to 2–3" using a yardstick and a rotary cutter.

Step 7 Spritz both sides of the rugs with water and put in the dryer for about a minute, then hang until completely dry. For future care, dry clean to maintain yarn texture.

PROJECT AT-A-GLANCE

Weave structure
Shadow weave.

Equipment
4-shaft loom, 32" weaving width; 6-dent reed; 2 shuttles; rotary cutter (optional).

Yarns
Warp: 3-ply rug wool (260 yd/lb), Light Green #144, 424 yd (1 lb, 10⅙ oz; 7 skeins); Cream #165, 410 yd (1 lb, 9¼ oz; 7 skeins).
Weft for Rug #1: 3-ply rug wool (260 yd/lb), Green #153, 156 yd (9⅗ oz; 3 skeins); Cream #165, 130 yd (8 oz; 2 skeins).
Weft for Rug #2: 3-ply rug wool (260 yd/lb), Blue #156, 146 yd (9 oz; 3 skeins); Cream #165, 140 yd (8⅔ oz; 3 skeins).

Yarn sources
3-ply Halcyon rug wool is available in 4 oz skeins from Halcyon Yarn.

Warp order and length
185 ends (includes 2 floating selvedges) 4½ yd long alternating Light Green and Cream (allows 10" for take-up, 36" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 6 epi (1/dent in a 6-dent reed). Width in the reed: 31⅝".
Weft: 5½ ppi (11 picks/2"). Woven length of each rug (measured under tension on the loom): 53".

Finished dimensions
After finishing, amounts produce two rugs, one 28" × 50¾" plus 2½" fringe at each end, and one 28" × 50¼" plus 2½" fringe.

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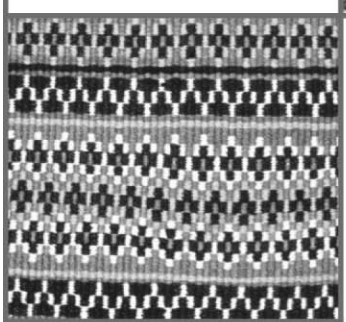
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Blooming Leaf Throw

in 4-shaft, 4-block doubleweave

LOUISE H. CORTELYOU

This version of doubleweave looks like overshot but has many advantages over it. Block sizes can be as large as you like since there are no floats to catch on fingers or jewelry, and the two layers of wool provide more substantial winter warmth than single-layer overshot. Best of all, this intricately patterned doublecloth can be woven on only four shafts.

Credit for this project goes to *all* my weaving teachers over the seven years I've been weaving, but especially to Tom Jipson at Harrisville Designs. The design and plan for this throw was his work and inspiration.

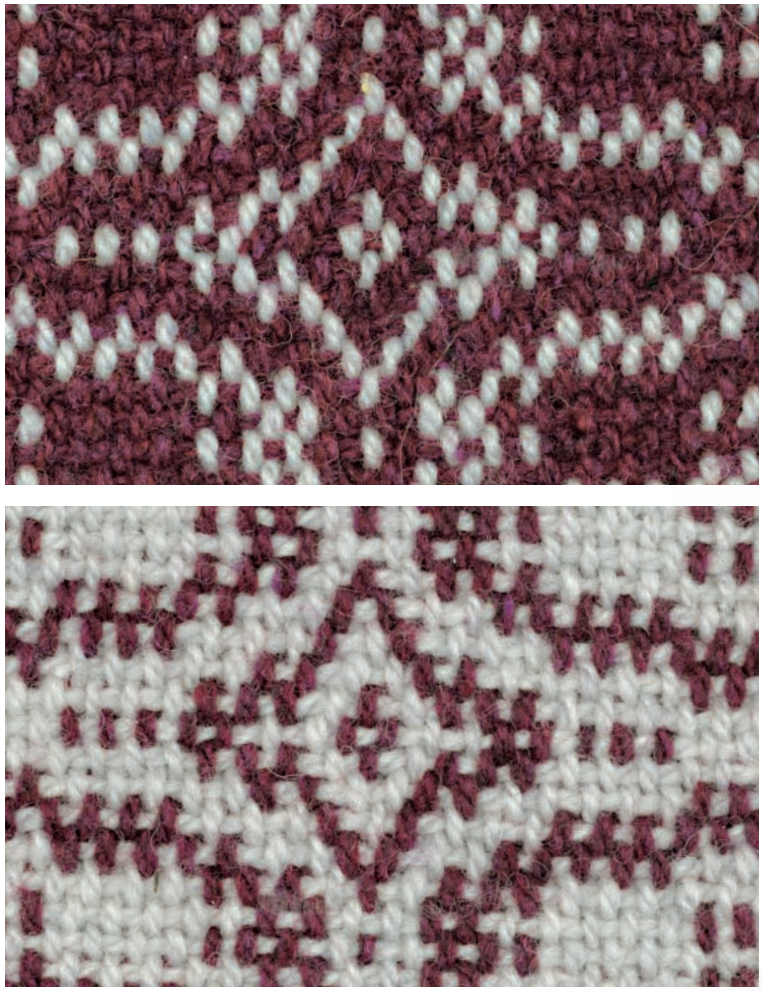
Patterned doubleweave on four shafts

In 4-shaft, 4-block doubleweave, only one block at a time shows a solid color. Two of the other blocks show a 50/50 mix of two colors and the fourth block a 75/25 mix. One color appears in all the solid-color blocks on one side of the cloth, the other color in all the solid-color blocks on the other side (Garnet on one side of the throw, White on the other).

The 50/50 blocks mimic the halftones of overshot, and overshot drafts can be used for doubleweave designs. For more about this structure, see Doramay Keasbey, "4-Shaft, 4-Block Doubleweave," *Handwoven*, March/April 2004, pages 60–63.



Louise H. Cortelyou *of Berwyn, Pennsylvania, is a retired physical education teacher. She finds weaving a source of healing and joy.*

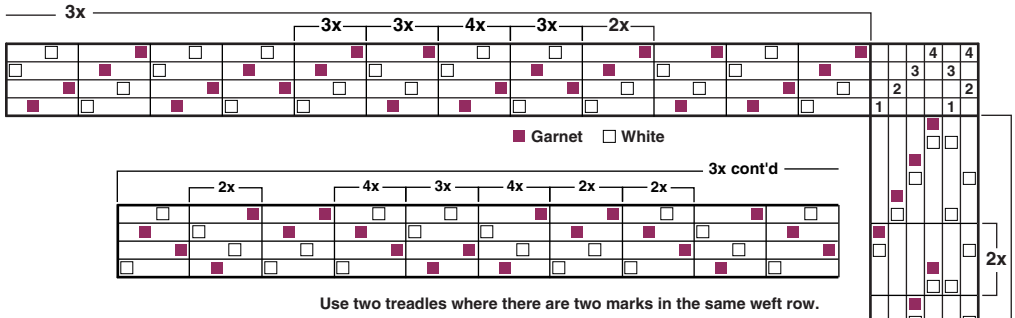


In 4-shaft, 4-block doubleweave, there is a dark side and a light side of the cloth.



STEPS FOR WEAVING THE DOUBLEWEAVE THROW

1. Draft for throw



Use two treadles where there are two marks in the same weft row.

Step 1 Wind 2 warp chains of 128 ends and 2 warp chains of 130 ends 6 yd long each. Hold 1 end Garnet and 1 end White together and place them together in the threading cross. Make a raddle cross for a ½" raddle at the opposite end of each chain with 8 ends in each group (except 10 ends in one group of each of the 130-end chains). Tie the crosses and several choke ties and remove each chain from the warping board ending with the raddle cross.

Step 2 Using the raddle crosses, spread the four chains in the raddle, centered for 32". Beam the warp with even tension, packing the layers with sturdy, smooth paper.

Step 3 When the threading crosses are behind the shafts in a convenient position for threading, remove the ties, place lease sticks in the crosses, and thread following the draft in Figure 1.

Step 4 Sley 2/dent in an 8-dent reed, and tie the warp onto the front apron rod.

Step 5 Wind 1 bobbin of Garnet and 1 bobbin of White. Usually a blooming leaf design is woven to square (picks per inch equal ends per inch). With my loom and these yarns, the weft sett is looser than the warp sett, which I like for the throw. The most important thing is to be consistent so that the panels match when you sew them together. To determine your weft sett, weave a sample—one repeat of the pattern. Measure the height of the repeat to determine the number of repeats to weave for the desired length of your throw.

Step 6 Allowing 6" for fringe, weave the first panel following Figure 1 for a woven length of about 69" (or your desired length). Leave 12" unwoven for fringe on each panel, and weave the second panel exactly as you wove the first (measure to make sure each repeat is the same height).

Step 7 Remove the panels from the loom, again allowing 6" for fringe. Cut the sample from the first panel leaving the fringe with the panel. Cut apart the panels through the center of the 12" of unwoven warp threads.

Step 8 Secure the fringe by tying groups of 10 warp threads in overhand knots close to the fell of the cloth. (The knots at the selvedges will have 8 threads.)

Step 9 Place the selvedges of the two panels together with the dark layer on top. Thread a strand of Garnet in a needle and take the needle under 1 or 2 edge warp threads on one panel, then under 1 or 2 edge warp threads on the other panel to join the top layer at about 5 stitches/inch. Turn the throw over so the white layer is on top, and using a strand of White and the same stitch, sew these layers together. Trim the fringe to 3".

Step 10 Wash the throw by hand in a tub filled with warm water and mild detergent to eliminate spinning oils and soften the yarns. Rinse well and lay flat to dry.

PROJECT AT-A-GLANCE

Weave structure for throw
Doubleweave with color-and-weave effects.

Equipment
4-shaft loom, 33" weaving width; 8-dent reed; 2 shuttles; raddle with ½" spaces.

Yarns
Warp: 2-ply wool (900 yd/lb), Garnet and White, 1,548 yd (1 lb, 11⅗ oz) each.

Weft: 2-ply wool (900 yd/lb), Garnet and White, 798 yd (14⅜₁₆ oz) each.

Yarn sources
Harrisville Highland wool is available from most weaving retailers.

Warp order and length
516 ends 6 yd long alternating 1 Garnet, 1 White (allows 9" take-up, 18" sampling, and 33" loom waste; loom waste includes 12" for fringe).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 32¼".
Weft: 10 ppi. Woven length of each panel (measured under tension on the loom): 69".

Finished dimensions
After washing, amounts produce two panels each 26" x 53½" for a throw 52" × 53½" plus 3" fringe at each end.



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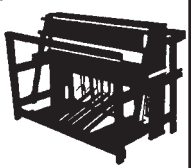
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Theo Moorman Goes Big

with Pendleton "worms"

DARYL LANCASTER

A tour of the Pendleton Woolen Mills in Pendleton, Oregon, was one of the highlights of my time at the 2003 conference of the Association of Northwest Weavers' Guilds. Tour participants wore headphones with speakers to drown out the deafening sound of the Jacquard looms and spinning and carding machines and bring us our leader's talk about the mill. Fascinating, educational, mesmerizing—there aren't enough adjectives to describe the powerful machinery that turns out spun wool yarn and weaves jacquard blankets at lightning speed.

In the mill store at the end of the tour, each tour participant received a five-pound bale of Pendleton "worms." When the jacquard blankets are finished and fulled or napped, ½" of each selvedge is removed and the edges of the blankets are blanket-stitched. The selvedges are then baled and offered for sale inexpensively to weavers and other fiber enthusiasts. Northwest weavers are used to having them available and were quick to donate their bales to any interested weaver from far away—like me!

Never having seen the Pendleton worms before, I was thrilled with the challenge of something new to play with. I made arrangements to have many pounds of worms shipped home to New Jersey.

From blanket to jacket

At about the same time, I was preparing a lecture for a local guild on the Theo Moorman technique. A classic but simple 4-shaft weave introduced in the 1970s by Theo Moorman in *Weaving as an Art Form* (see Resources), it consists of creating an inlay design on a plain-weave background. The inlay weft threads are tied down with fine warp threads on shafts 3 and 4; shafts 1 and 2 weave the plain-weave ground. The tie-down threads weave with the ground threads, but since they are much finer, they show very little in areas with no inlaid design.



Pendleton "worms" are the selvedges cut from Pendleton blankets after wet-finishing.

Usually, Theo Moorman is woven in relatively fine threads, but I began to wonder about those worms. Instead of inlaying a design only in some areas, I decided to cover the surface with the worms so the ground cloth never shows on the face and becomes a soft backing cloth. The fine tie-down threads would secure the worms invisibly (something that would not be possible if you used the worms as weft in a regular plain-weave cloth). The colorful rows of worms with their soft plain-weave lining would be perfect for a warm winter jacket!

Designing the weft pattern order

My bales of worms contained 80" lengths of many different colorways—you get whatever the mill happens to send, and lengths can vary from 60" upward. I used fewer than two pounds for my jacket. I started by sorting the three colorways that I wanted to use into three piles. (The greater the quantity of worms you have to choose from, the more lengths you can find of the same colors.)

Next, I divided the piles in half and lined them up so I could use them in mirror image color order (ABCCBA). Since they were 80" long, I planned a warp width of 40" so I could use each worm for 2 picks (see Step 4, page 70). When I neared the end of the first A pile, I began to alternate worms from B with the worms from A, and toward the end of B, I alternated worms from C with B, etc. In this way the transition from one colorway to the next was gradual.



***Daryl Lancaster** of Lincoln Park, New Jersey, loves new weaving challenges . She is a* Handwoven *contributing editor.*


429

STEPS FOR WEAVING AND SEWING THE JACKET

Step 1 Wind a ground warp of 320 bouclé ends 5 yd long and a separate tie-down warp of 160 ends 20/2 cotton or other fine fiber 5½ yd long. (Warp width and length depend on the length of your worms and the garment pattern you choose. Warp width should be half the size of your shortest worms.)

Step 2 Spread the bouclé warp in a raddle at 8 epi, centering for 40". Place lease sticks in the cross and beam the warp on the upper of two warp beams.

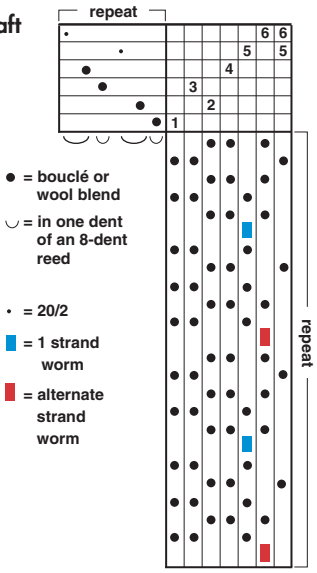
Step 3 Spread the 20/2 warp in a raddle at 4 ends per inch, centering for 40", place lease sticks in the cross (above the bouclé warp) and beam the warp on the lower warp beam. Secure the two sets of lease sticks for threading. Thread the heddles and sley the reed following Figure 1.

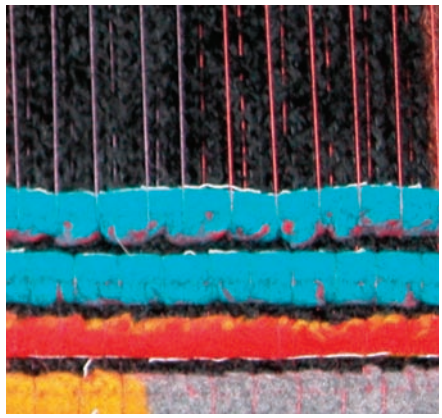
Step 4 Tie on the warp and weave the fabric following Figure 1. For the first worm weft, place half a strand in the shed from right to left with the remainder hanging out at the left (use a stick shuttle to push the worm through). Close the shed; weave 5 bouclé picks. Start a new worm on the left side, leaving the remainder hanging out at the right. Weave 5 bouclé picks. For inlay weft #3 use the second half of the first strand; for inlay weft #4 use the second half of the second strand. Repeat until you reach the end of the warp or the end of your piles of inlay weft.



Step 5 Remove the fabric from the loom and secure raw edges with machine stitching. Machine wash, cold water, gentle agitation for 3–5 minutes.

1. Draft





Step 6 Lay out the pattern pieces as desired. I placed mine crosswise so that the worms run vertically in the jacket with the two back pieces in the center of the yardage and a front piece upside down on either side. (In the McCall's pattern the sleeves are part of the front and back pieces so there is no shoulder seam; in my layout the sleeves from the back and front pieces overlap in the same colorway.)

Step 7 The fabric is supple but too thick for seaming. Bind the edges and sew the binding and seams as indicated on page 71. I used black wool jersey cut crosswise. If you use a woven fabric for the binding, be sure to cut it on the bias.

Step 8 Add a button and button loop (I used a plied cord as the button loop and couched it by hand along the front of the garment).

PROJECT AT-A-GLANCE

Weave structure for jacket fabric
Variation of Theo Moorman technique.

Equipment
6-shaft or 8-shaft loom with two warp beams, 40" weaving width; 8-dent or 4-dent reed; 1 shuttle for bouclé weft; 1 stick shuttle for worms; sewing machine.

Yarns
Ground warp: Mohair bouclé (78% mohair, 13% wool, 9% nylon, 1,000 yd/lb), black #6990, 1,600 yd (1 lb, 9⅗ oz).
Tie-down warp: 20/2 cotton or other similar (8,400 yd/lb), black, 880 yd (1⅓ oz).
Ground weft: Mohair bouclé (78% mohair, 13% wool, 9% nylon, 1,000 yd/lb), black #6990, 1,408 yd (1lb, 6⅗ oz).
Pattern weft: Pendleton selvedges in 80" lengths, assorted colors, about 120.

Notions and other materials
1 yd black wool jersey cut into 2½" crosswise strips; simple coat or jacket pattern; button; black sewing thread.

Materials sources
Stirling Mohair (bouclé) is available from Webs in 500-yd skeins, 20/2 cotton (or similar fine yarns) from most weaving suppliers, Pendleton blanket selvedges in 10-lb bags (30 lb shipped at a time) from Pendleton Woolen Mills.

Warp order and length
320 ends 5 yd long for ground warp (allows 6" take-up and 30" loom waste); 160 ends 5½ yd long for tie-down warp (allows 18" take-up and 36" loom waste) following Figure 1.

Warp and weft spacing
Warp: 8 epi ground warp, 4 epi tie-down warp, 12 total epi (1-2/dent in an 8 dent reed, 3/dent in a 4-dent reed. Width in the reed: 40".
Weft: about 8 ppi ground weft, 1⅓ ppi worm weft (9–10 worms in 6"). Woven length (measured under tension on the loom): 144".

Finished dimensions
After washing, amounts produce one piece of yardage 36" x 125".



PHOTOGRAPH BY KEVIN LANCASTER

Other considerations

For the plain-weave ground fabric that acts as a lining for the jacket, I used two mill-end wool-blend bouclés from my stash. Any wool-blend novelty will work (or use the mohair bouclé suggested in Project at-a-glance); for other yarns, plan a sett that produces a stable plain weave.

Bouclé yarns are sticky, so I threaded the plain-weave cloth on four shafts to spread the fibers. Also, threading that way permits raising the shafts one at a time to separate the sheds if necessary.

For the fine threads that tie down the Pendleton worms, I used 20/2 rayon in a variety of colors (these threads are mostly invisible after the fabric is washed). Any similar weight cotton, silk, or Tencel would work equally well.

Because the take-up on the tie-down warp threads is different from that on the ground warp, two warp beams are necessary.

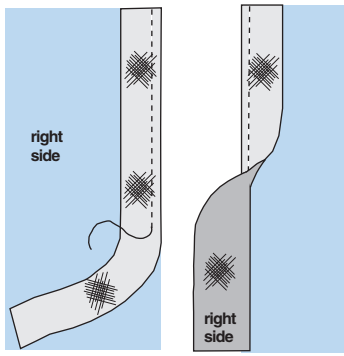
The pattern for this jacket has been discontinued (McCall's #8528). Look for a jacket or coat pattern with few seams. Classy Coat #328 by Lois Ericson has similar lines, and there are some suitable Folkware patterns (use the worm fabric for the panels in the Turkish Coat #106, for example). Whatever pattern you pick, make a muslin first to check fit. To simulate the fit of the bulky fabric, try cutting the "muslin" out of old bath towels.

You can use the worms with Moorman technique for other purposes, too: bags, table and floor mats, vests. If you weave the ground cloth in soft JaggerSpun merino wool and soak it so that the fibers bloom (without shrinking), you can make a soft, warm laprobe.

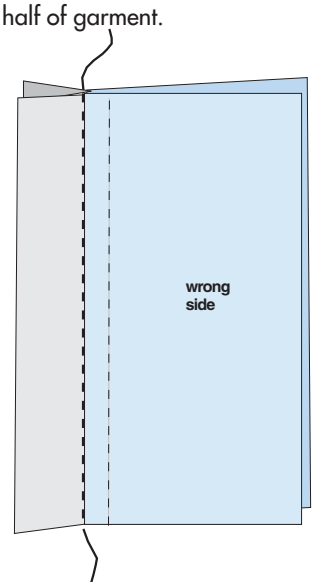
Resources

Moorman, Theo. *Weaving as an Art Form*. New York: Van Nostrand Reinhold, 1975.

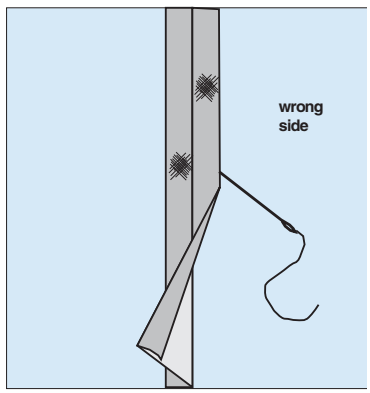
BINDING THE SEAMS



Cut seam allowances from garment. With right sides together, match the cut edge of the 2½" binding strip with the cut edge of the seam to be bound. Stitch ½" from the cut edge. Press strip away from garment edge. Repeat for other half of garment.



With right sides together, stitch the binding strips together even with the cut edge of garment.



Press open garment and binding. Turn binding under ½" and hand or machine stitch in place on wrong side of garment.

Fabric Forecast

Fashions for Spring/Summer '06

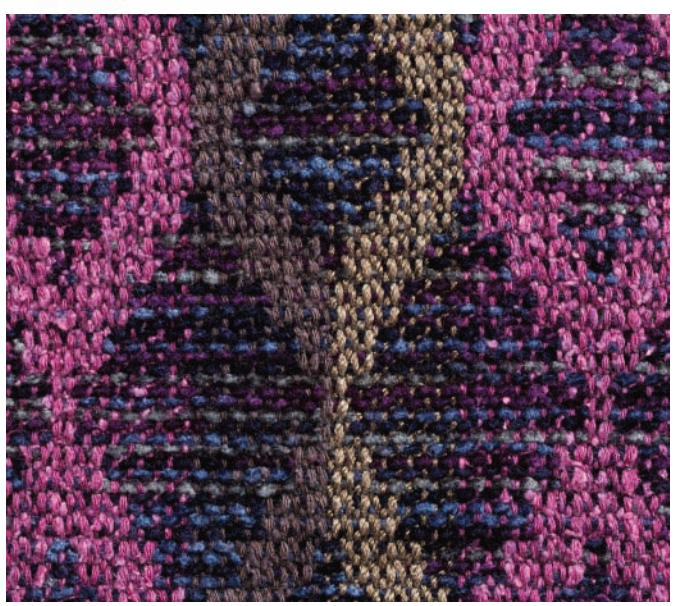
DARYL LANCASTER

Fiber enthusiasts—our time has come! Culture, history, and craft have exploded together in the fashion world. Fashions for Spring/Summer '06 take inspiration from all over the globe—from handloomed Indian madras to African kente cloth to Indonesian batiks—and throughout time—from eighteenth-century Marie Antoinette plumed finery to European dowry trunks filled with crochet trims, damasks, embroidered linens, and handknitted afghans.

DOWN ON **THE FARM**







1950s SUMMER VACATION

Barbara Herbster's jacket (page 72) adds a 1920s touch to the "Down on the Farm" palette with a feather-like fringe of sehna-knotted loops at the neck and wrists. The structure is summer and winter. In a departure from typical summer and winter, however, Barbara placed the color effects in the warp, which includes stripes of different colors and fibers (rayon, silk, cotton) in a design that imitates cabled knits. The pattern weft is a dark variegated rayon chenille by Silk City Fibers, available from Cotton Clouds, and the tabby weft is 20/2 cotton from Webs.

Sherrie Miller turned to the classic form of the ruana (at right) for her interpretation of the "1950s Summer Vacation" palette. The warp and weft are cotton, cotton blends, and linen—all from Halcyon Yarn; the structure is a variation of crackle. Sherrie used a Lois Ericson pattern (In the Studio #4) with commercial cotton flannel as bias trim. She found the perfect buttons in her local knitting shop. (Don't forget to check weaving and knitting shops for garment embellishments!)







ILLUSTRATIONS BY JESSICA LEVINSON

NIGHT AT THE ARCADE

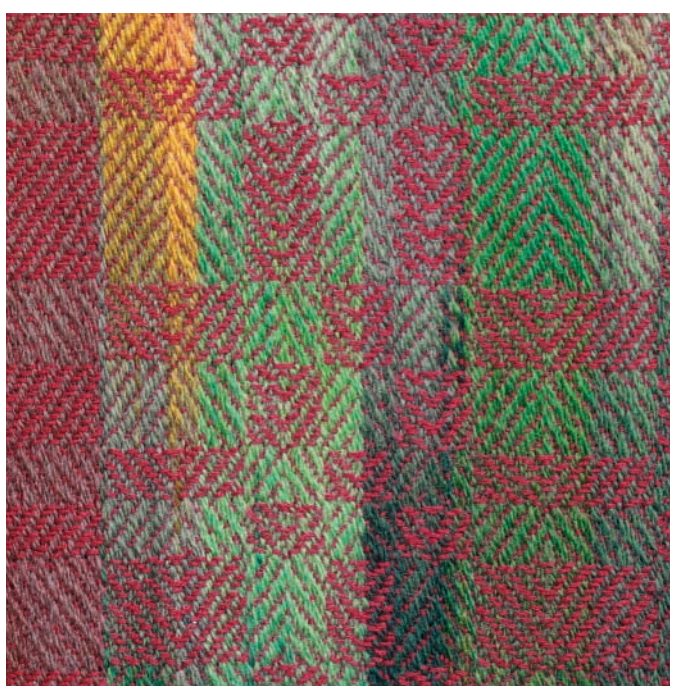


Maple Majesty is what Heather Winslow calls her exquisite red jacket in the "Night at the Arcade" palette. It's woven with a fine merino wool warp for which she first made thirty warp chains and painted each with acid dyes. The weft is 100 percent bamboo in a dark red from Silk City Fibers.

The weave structure is 2-block twill on eight shafts. Since each block can produce either 1/3 twill or 3/1 twill depending on the treadling, she could change from one twill to the other to show either the warp colors or the dark red weft as she wished. Heather modified Vogue pattern #2191 to construct the jacket, adding shoulder pads. For the lining, she used a silk jacquard fabric that she dyed dark green.

Dianne Totten chose the "Romancing the Past" palette to weave fabric for a simple classic jacket with three-quarter sleeves (see page 75). She designed the jacket pattern herself and plans a blouse and skirt to complete the outfit.





The warp yarns in Dianne's jacket are 8/2 Tencel (Straw, Mineral Green, Natural, and Hunter) from Webs plus small amounts of rayon, silk, and cotton from her stash. The weft is 8/2 Tencel and green 60/2 silk, also from Webs. Dianne alternated weft stripes of 1/3 twill in the fine silk with both 3/1 and 1/3 twill in the heavier Tencel. She cut the jacket pattern pieces on the crosswise grain to place the warp stripes in the horizontal direction, ensuring that they match at the side seams.

Look for lots of "green" textiles in '06 fashions (both the color green and green as a symbol of environmental sensitivity). Textile manufacturers will be promoting environmental sustainability with eco/organic fibers, fair and ethical global trade practices, and safe and nurturing work environments.

Resources

Textile View Magazine, Issue 70, Summer 2005 (includes color, fabric, and fashion trends for 2006).







Neon Lights Belt

on an inkle loom

AMY ABBOTT

Growing up in Tulsa not far from historic Route 66, I became very familiar with the neon lights that once illuminated the night sky over northeastern Oklahoma. The colors of the Fabric Forecast's "Night at the Arcade" palette brought back a rush of nostalgia that inspired the colors in this inkle-woven belt.

Wind the warp on an inkle loom following the warp color order in Figure 1 and the directions in Project at-a-glance. (See Amy Abbott in Resources for a quick way to warp an open-sided inkle loom.) Wind a belt shuttle with dark brown 10/2 pearl cotton and weave the band in plain weave maintaining a consistent 1¾" weaving width and 11 ppi. Remove the band from the loom.

Finishing the belt

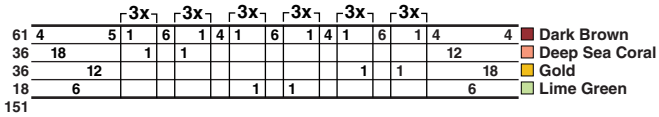
The buckle is a pair of 2" cabone rings covered in Gold Tencel using a blanket stitch "casting" (see Anne Dixon in Resources). For each ring, wind about 6 yards of Gold Tencel into a butterfly to keep the yarn length under control, and form the blanket stitches around the ring by hand.

Apply FrayCheck to both sides of one end of the band at a trimming point, allow to dry, and cut. Fold over the trimmed edge ¼"; finger press. Insert the folded end through the two rings and fold again to form a 1½" casing (allowing enough play for the rings to shift around one another slightly); whipstich securely.

Try on the belt to determine the desired finished length: Bring the end with the raw edge through both rings of the buckle and then over the top ring and through the bottom ring again. Pull to tighten. Mark a cutting point at the desired length of the belt tab plus about 1" for a hem.

Remove the belt, FrayCheck both sides of the band at the cutting point, and allow to dry. Cut and fold over the cut edge ¼" (turn this hem to the opposite side of the belt from the casing; the "wrong" side of the belt shows on the tab), fold again ⅜", and whipstitch the fold to the belt with gold sewing thread.

1. Warp color order



Resources

Abbott, Amy. "Inkle Pouches for *All* Weavers—High Tech *and* Low." *Handwoven* Web-Exclusive Project, www.handwovenmagazine.com.

Dixon, Anne. "Dorset Crosswheel Buttons." *Handwoven*, March/April 2004, pp. 72–74.

PROJECT AT-A-GLANCE

Weave structure for belt
Warp-faced plain weave.

Equipment
Inkle loom to accommodate a 1¾" weaving width; 76 inkle heddles; 1 belt shuttle.

Yarns
Warp: 8/2 Tencel (3,360 yd/lb), Gold, 96 yd (½ oz), and Deep Sea Coral, 84 yd (⅔ oz). 10/2 pearl cotton (4,200 yd/lb), #166 (lime green), 42 yd (⅛ oz), and #106 (dark brown), 143 yd (⅜ oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), #106 (dark brown), 40 yd (⅛ oz).

Sewing Notions
Two 2" (50 mm) cabone rings for buckle; FrayCheck; gold sewing thread; hand-sewing needle; 12 yd Gold Tencel for covering rings.

Sources
8/2 Tencel is available from Webs, 10/2 pearl cotton from Halcyon Yarn.

Warp order and length
151 ends 84" long following Figure 1 (allows 8" for take-up, 12" for loom waste, 20" fitting allowance, 44" for the belt).

Warp and weft spacing
Warp: about 86 epi. Weaving width: 1¾".
Weft: 11 ppi. Woven length (measured under tension on the loom): 64" (includes 20" fitting allowance).

Finished dimensions
After assembly, amounts produce one belt 1¾" × 36½" or desired fitted length.



***Amy Abbott** of Tulsa, Oklahoma, finds great pleasure in designing complex color sequences that recapture moods and memories.*

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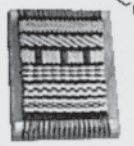
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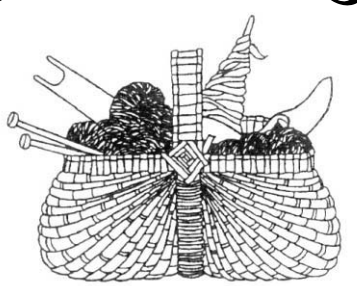
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EXHIBITS, SHOWS, AND SALES

ARIZONA

Through 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.

November 12. A Celebration of Lace and the Textile Arts, sponsored by Lacey Ladies of Arizona, at University Presbyterian Church, 139 E. Alameda Dr., Tempe. Contact Jean Doig, (480) 396-3132 or Mary Solano, (623) 932-2475; marysolano@earthlink.net.

CALIFORNIA

November 6. Weaving and Spinning Festival, hosted by Southern California Handweavers' Guild, at 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



PHOTOGRAPH COURTESY OF LATINA MEDJOUB

The Palos Verdes Art Center's galleries have recently undergone renovation and will reopen November with Wearable Expressions, its biennial international juried wearable art, featuring unique clothing, jewelry, and accessories. Pictured here, from the 2003 show, is a short jacket, underskirt, shirt, and band belt ensemble titled "New Tekke" by Latifa Medjoub of San Francisco. The pieces are hand embroidered, handwoven, and handknitted. For more information about the show, contact the Rancho Palos Verdes, (310) 541-9520; info@pvartcenter.org; www.pvartcenter.org.

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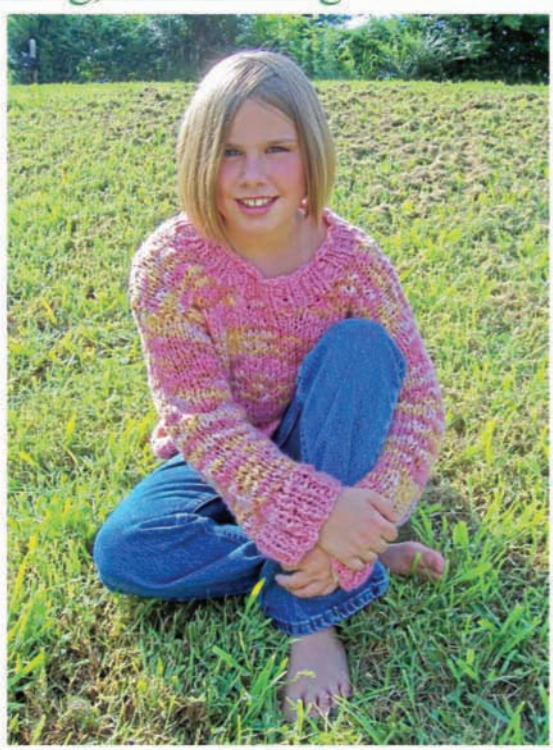
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annual fiber art sale at Englewood Civic Center, 2nd Floor Community Room, Englewood. (303) 759-9505; www.rmweaversguild.org.

November 19. San Juan Weavers Guild Show and Sale, at the Holiday Inn Express, 1391 S. Townsend Ave., Montrose. Bobbie Irwin, (970) 249-2981; irwin@rmi.net.

DISTRICT OF COLUMBIA

Through January 15, 2006. Huari Ceremonial Textiles. Through February 26, 2006. Silk and Leather: Splendid Attire of 19th-Century Central Asia. October 14, 2005–February 12, 2006. Rozome Masters. October 20. Tribute dinner honoring Jack Lenor Larsen. Exhibits and event (request dinner invitation) at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441, ext. 73; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org. Dinner invitation also available from www.textilemuseum.org/tributedinner.htm.

FLORIDA

November 17–19. FAB, fiberarts boutique by members of Manasota Weavers Guild, Venetian Society of Basketweavers, Florida West Coast Bead Society, and Florida Gulf Coast Surface Design Guild, at St. Armand's Key Lutheran Church, 40 N. Adams Dr., Sarasota. Kathie Hayes, (941) 923-8554; kzhweaves@verizon.net.

ILLINOIS

Through 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 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. Teena Tuenge, 6688 W. Cross Tr., LaPorte, IN 46350; (219) 874-4643; teena.tuenge@gmail.com.

KANSAS

November 12. Manhattan Area Weavers & Spinners sale and demonstration. Riley County Senior Center, Manhattan. Marsha Jensen, (785) 485-2628; marshaj@kansas.net.

MASSACHUSETTS

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.

November 3–5. 41st annual exhibit and sale by The Weavers' Guild of Boston, at Josiah Smith Tavern, Weston Center. Elizabeth Lang, 40 Melville Ave., Boston, MA 02124; elang@pobox.com.

MICHIGAN

Through October 30th. Michigan Tapestry Invitational Exhibition. Woven Art, 325B Grove St., East Lansing. www.McRayWeaving.com

November 17–19. Weavers' and fiber artists' of Kalamazoo Annual Sale and Exhibit at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. Katy Takahashi, (269) 375-8465; kayteru@gmail.com.

November 18–19. Greater Lansing Weavers Guild annual show and sale. Edgewood United Church, 469 Hagadorn Rd., East Lansing. Bonnie Powell, (517) 699-2417; GBPOW@comcast.net.

December 3–4. Christmas Weekend at Mt. Bruce Station, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

MISSOURI

November 11–13. Columbia Weavers & Spinners' Guild Exhibition and Sale. Boone County Historical Society Museum on the edge of Nifong Park near Highway 63 and Nifong Blvd. Contact Karen Kelley Schultz, (636) 479-5659, kksmaddogdesigns@jcn.net or Sandy Ries, (314) 965-3823, ddsries@gbronline.com; www.sheepstuff.com.

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November 12. Jockey Hollow Weavers 12th Annual Show and Sale at Brookside Community Club, E. Main St. at Cherry Ln., Brookside, Mendham Twp. Contact Elaine Logue, (732) 356-5942; eflogue@optonline.net; or Lois Macknik, (908) 236-9556; lmacknik@earthlink.net; www.geocities.com/jockeyhollowweavers.

NEW YORK

Through February 2006. Tiraz: Early Islamic Textiles, exhibit at the Brooklyn Museum, 200 Eastern Pkwy., Brooklyn. Sally Williams, (718) 501-6330 or James Gordon, (718) 501-6334. www.brooklynmuseum.org.

Beginning in November. The Museum at the Fashion Institute of Technology opens a permanent exhibition of 250 years of fashion and textile history. Southwest corner of Seventh Ave at 27th St., New York. www.fitnyc.edu/museum.

November 17–20. Hudson Mohawk Weavers' Guild annual show and sale at Pruyn House, Town of Colonie. Genevieve Downs, (607) 264-8379; willows@telenet.net.

Through 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.

OHIO

November 19. Handspun/Handwoven, juried exhibit and sale of the Weaver's Guild of Miami Valley, at John Bryan Center, 100 Dayton St., Yellow Springs. Contact Diana Nelson, (937) 767-9487; diananel@ix.netcom.com.

PENNSYLVANIA

Through January 8, 2006. "Jack Lenor Larsen: Creator and Collector" an exhibit at the Allentown Art Museum, 31 North Fifth St., Allentown. Associated talks in October and November. (610) 432-4333, ext. 10; www.allentownartmuseum.org.

VIRGINIA

October 18–November 13. Weave a Little Web for Me, traditional and nontraditional materials woven together. **November 15, 2005–January 8, 2006.** Wrap It Up, holiday gifts. Potomac Craftsmen Fiber Gallery, 105 N. Union St., Studio 18, Alexandria, VA 22314. (703) 548-0935; www.PotomacCraftsmenFiberGallery.com.

WASHINGTON

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.

October 27–29. Seattle Weavers' Guild Annual Sale at Bloedel Hall, St. Mark's Cathedral, 1245 10th Ave. E., Seattle. (206) 264-5496; www.seattleweaversguild.com.

November 18–20. Best of the Northwest juried art and craft show and sale at Sand Point Magnuson Park, Hangar 27, 7400 Sand Point Way NE, Seattle. Northwest Crafts Alliance, 7777 62nd Ave. NE, Ste. 103, Seattle, WA 98115. (206) 525-5926; info@bestnwcrafts.com; www.nwcraftsalliance.com.

CANADA, BRITISH COLUMBIA

Through October 31. Exhibit of fine felted scarves, shawls, and clothing by Rene Corder Evans, at Silk Weaving Studio, #15-1551 Johnston St., Granville Island, Vancouver, BC CanadaV6H 3R9.

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. Val Conway, The Lizard, 49 Cuckfield Rd., Ansty, Haywards Heath, West Sussex RH17 5AG, 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. Anita Bellinger, 2032 E. Tonopah Dr., Phoenix, AZ 85024. (602) 485-9757; abellinger@cox.net; www.azfed.org.

FLORIDA

March 16–19, 2006. Florida Tropical Weavers Guild Conference at Lake Yale. Sandy Carr, 1020 Bee Pond Rd., Palm Harbor, FL 34683. (727) 784-1905; 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.,





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TO ENTER

COLORADO

Fiber Celebration 2006, 32nd annual juried international fiber art show, sponsored by the Northern Colorado Weavers Guild. May 19–June 22, 2006, at The Lincoln Center, Fort Collins. **Entry deadline January 31, 2006.** Julia Bottom, 9240 Yellowstone Rd., Longmont, CO 80503. (303) 651-1372; NCWG@highstream.net; www.fortnet.org/ncwg.

FLORIDA

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

MICHIGAN

International Tapestry Exhibition, May 2006, sponsored by American Tapestry Alliance, at the Urban Institute for Contemporary Art, Grand Rapids. **Entry deadline November 29.** Send SASE to Peggy Strang, 36840 Detroit Rd., Avon, OH 44011. www.americantapestryalliance.org.

Grand Ideas, unjuried international small-format tapestry exhibit June 18–July 28, 2006, at Kendall College of Art and Design, Grand Rapids. **Entry form deadline January 15, 2006.** For prospectus, send SASE to Priscilla Lynch, PO Box 340, Saugatuck, MI 49453 or download from www.americantapestryalliance.org.

NEBRASKA

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

OHIO

Focus Fiber: 2006, June 11–July 28, 2006, 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.

WASHINGTON

YWCA RAGS, juried show and sale of wearable art March 9–12, 2006, at Mercedes-Benz of Tacoma. **Slide deadline December 10.** Send SASE to Artist Coordinator, YWCA RAGS, 405 Broadway, Tacoma, WA 98402. (253) 272-4181, ext. 352; www.YWCApiercecounty.org (click on RAGS).

INSTRUCTION

CALIFORNIA

The Art of Weaving, Thursdays, October 27–December 15, with Tari Kerss. Indian Valley Campus, Pomo 154. To register: Community Education Registration 835 College Ave., Kentfield, CA 94904. Fax (415) 460-0773; www.marincommunityed.org. (415) 485-9305.

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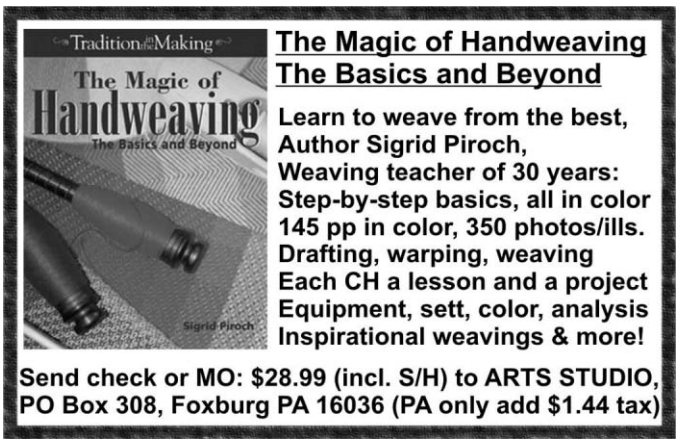
Workshops on Norwegian Textiles, October 17–20 and 24–27, in conjunction with the Third Conference on Norwegian Woven Textiles at Vesterheim Norwegian-American Museum, PO Box 379, 523 W. Water St., Decorah, IA 52101. (563) 382-9681; vesterheim@vesterheim.org; www.vesterheim.org.

NEW JERSEY

Painted Warp Workshop, October 1, with Suzie Jenkins. **Color and Weave Gamp,** October 22–23, with Karen Donde. **Kimono Jacket with Painted Warp,** January 22–March 26, 2006, with Suzie Jenkins. Woolbearers, 33-35 White St., Mt. Holly, NJ 08060. (609) 914-0003; Woolbearers @verizon.net; www.woolbearers.com.

NORTH CAROLINA

Woven Hats and Hatbands, October 23–28, with Jan Stansell and Pam Howard. **Bags, Bags, Bags!**,



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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. **Rugs by Design,** January 8–14, 2006, with Nadine Sanders.

Tapestry: Elements of Design, January 22–27, 2006, with Tommye McClure Scanlin. **Weaving–Beginning and Beyond,** January 29–February 4, 2006, with Pam Howard. 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.

WISCONSIN

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. Mary Fletcher, PO Box 61228, Denver, CO 80206. Phone/fax (303) 632-9255; ChinaMF@comcast.net.

Ecuador, March 21–28, 2006. Weaving and craft tour. Horizons, 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, January 27–February 3, 2006. Oaxaca tour including weaving villages. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; 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@comcast.net.

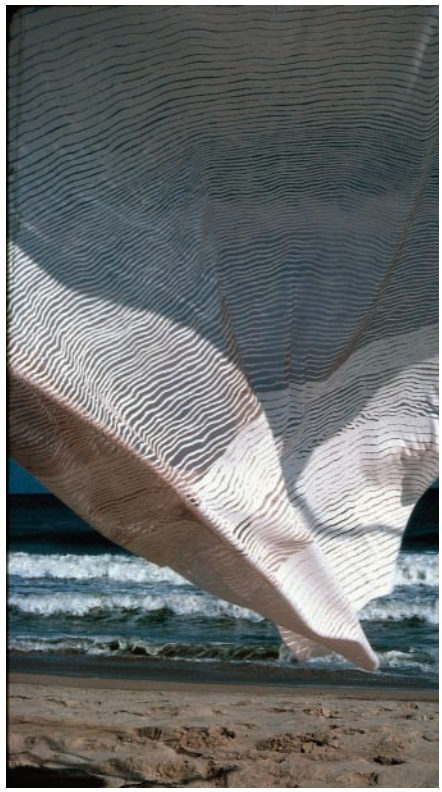
Panama, February 9–27, 2006. Tour of indigenous crafts and cultures. Mola Tour, RD 2, Box 72, Tioga, PA 16946. louiseyoung00@hotmail.com; www.molatour.com.

Southwestern United States, April 25–May 2, 2006. Trading post and pueblo tour including Navajo rug and basket workshops. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; 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.

Vietnam, Thailand, Cambodia, February 9–23, 2006. Textile and craft tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

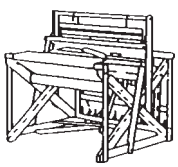
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PHOTOGRAPH BY HERBERT MIGDOLL

Jack Lenor Larsen's *Seascape Sheer* will be on display during the Allentown Art Museum's exhibit *Jack Lenor Larsen: Creator and Collector* in Allentown, Pennsylvania, September 11, 2005–January 8, 2006.

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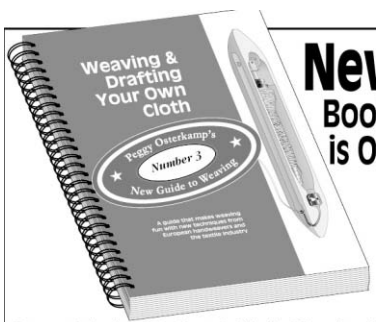
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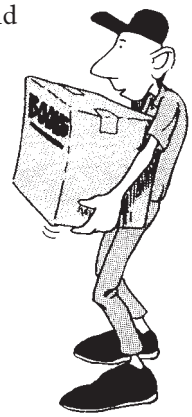
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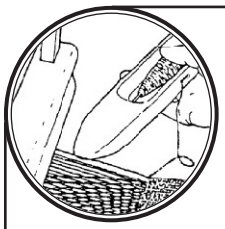
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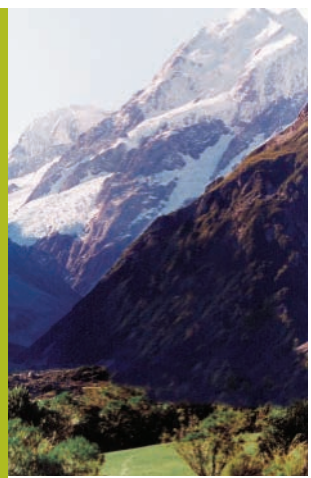
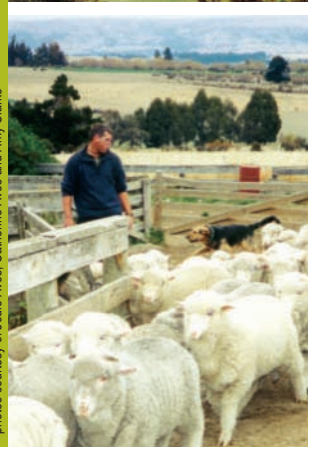
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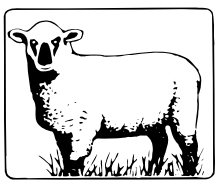
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What goes around comes around

I am sorting and packing as I move from my current home to a condo in town. I have recently concluded that I would rather be at my loom weaving then dealing with the mowing of thirty acres, a temperamental well, and squirrels consorting in my attic. Preparing to move has involved reviewing the collection of garments I have created and worn over the past thirty years, and in this process I have rediscovered several "great truths."

I completely understand why the poncho is once again the style of choice—from the New York fashion ramp to the racks at Wal-Mart. For some of us, this item of clothing has always been a staple of our wardrobes for the same reason we continue to weave and wear kimonos, vests, and huipils. These garment styles are comfortable, fit a variety of bodies (even when those bodies somehow change dimensions through the years), involve minimal construction, and provide the ideal canvas for surface interest.



Anita Luvera Mayer—yesterday and today—weaves fabric and creates garments that celebrate the body and gladden the heart.

This is also why people in other cultures have worn these simple shapes for hundreds of years. Early in my weaving journey, I truly thought I had discovered the amazing advantage of joining together simple woven shapes. This was the result of my attempt to tailor handwoven cloth into a dress following a Vogue pattern. The dress ended up with seams secured with Elmer's Glue (which did prevent raveling but also produced permanent skin rashes), an ugly green zipper, polyester seam binding along the 2" bulky hem, and an overall weight of about ten pounds. It was then I acknowledged that tailoring handwoven cloth was not my calling and realized that simple shapes sewn together resulted in garments that fit my body and my lifestyle.

My wholehearted welcome to today's return of functional clothing such as the poncho does not necessarily include a nostalgic trip to the clothing of the 1960s, when many of us made cloth that could have served as sandwich boards that "almost fit" the wearer. As far as I am concerned, the Bog Coat needs to return to and stay in the bog, and I am not convinced it even went around those ancient Danes. Certainly my version looked best if I wore it with my arms straight out, since putting down my arms meant two yards of fabric in the armpits, and no matter what I tried, there was a wide gap in front where the two panels did not quite meet due to the fact that I had hips.

Some of you of the right age will remember when it was acceptable to have a real body with hips and bust and the media featured full-bodied women like Marilyn Monroe. "What goes around comes around!" After years of advertising images of famished teen models wearing Size Four, one company in the beauty industry is featuring "real women" ads using "curvy civilians." The company is Dove, but be aware that the purposes of the ads are to promote the sales of a firming lotion to tame the flab of these "real women."

I have often speculated what would happen if every woman in this country got up one morning, looked in the mirror, and declared: "I am just fine the way I am." Multimillion dollar businesses would collapse overnight, from cosmetics to hair products to diet pills to plastic surgery.

As weavers we have always had the simple answer. Honor the body our genetics gave us, keep that body healthy, and adorn it in the best possible way. Curves, hips, and busts are how real women are built, and the classic simple-shaped clothing women have worn for centuries can readily fit our many sizes and shapes.

Whether you weave and wear a poncho, kimono, stole, or scarf, you are honoring yourself and celebrating your body. It is time for women to take back our sense of who we are and how we should look and not let our self-esteem suffer from the supermodel retail world. Don't attempt to change your size, simply create clothing that is comfortable, attractive, and wearable. The poncho is one answer. I, for one, welcome it back!

ANITA LUVERA MAYER *of Anacortes, Washington, can be found in her studio creating fiber art unless she is roaming the world presenting workshops, lectures, or textile tours. She can be contacted at anita-mayer@comcast.net.*



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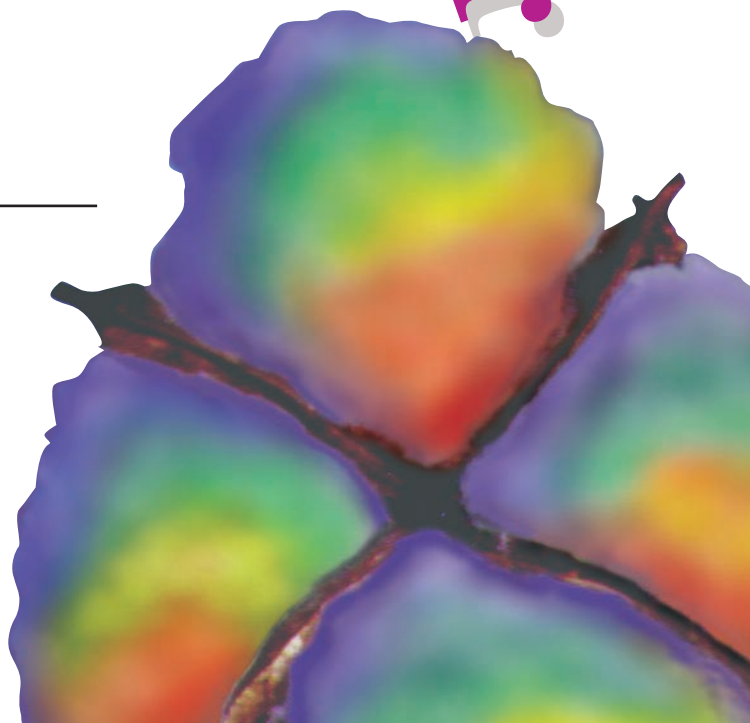
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