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FROM THE EDITOR | Madelyn van der Hoogt

When we were first married, my husband and I bought all of our furniture at antique auctions. It was part of our rebellion against the beige walls and beige wall-to-wall carpets of the 1950s—and against buying anything that wasn't *real*—made of real wood, real wool, or from a "real" period (Victorian, Early American, Art Deco). There didn't seem to be anything real about the 1950s.

Not only could you find real furniture at auctions, you paid a whole lot less than you would at a furniture store for pieces made of fake-looking wood. One thing leads to another rapidly, however, when the auction bug bites you. Pretty soon we couldn't move through our apartment without sidling down little aisles separating our upright solid-oak piano, Victorian walnut bed, claw-foot round oak table, walnut bookcases, etc. There was therefore no room in our apartment for them when my husband brought home the real stuffed musk ox, antelope, and zebra he bought for ten dollars each at an auction.

Our apartment was the bottom floor of an old Berkeley house and the rooms upstairs were rented to students. We all entered the building through the same entry hall, and that's where we put the musk ox, who was frozen with its head down in fight mode, feet pawing the ground. Our bed was on the other side of the wall that separated our apartment from the hall, and many were the shrieks that would wake us as first-time visitors to the upstairs turned on the hall light after opening the front door.

One afternoon when we came into the hall, the musk ox was gone. This was a great joy to me, but for my husband it required calling the police. A young Berkeley patrolman came to our door to take the report. Clipboard in hand, he asked what had been stolen. "Our stuffed musk ox," my husband replied. "And what is the value of a stuffed musk ox?" "Five-hundred dollars," my husband answered firmly. "You mean, if I were to go into a store and . . . ?" "You'd pay at least five-hundred dollars," insisted my husband. When he finished his paperwork, the policeman ended with, "Well, okay. What we do is put out a bulletin. We'll let you know if any of us run across a musk ox."

It's another story how we eventually got our musk ox back (and still another how it finally found a different home), but I'm reminded of it now because I've just had a ceramic sheep stolen from my front porch. I called the police about this theft, too. This time the town marshall came. He photographed the two baby sheep the thief left behind so that it will be possible to identify the mother if she shows up. He seemed optimistic, but I think my plan will be to discontinue having animals in my entryway other than real ones that bark.

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.

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)*
March/April 2007: *Overshot Made Over (new interpretations of the greatest pattern weave of them all)*
May/June 2007: *Pick a Palette (weaving inspired by palettes from paintings, photos, interior design or fashion magazines, color and fashion forecasts, etc.)*

Handwoven
VOLUME XXVII
MARCH/APRIL 2006

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Handwoven (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices.

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Subscription rate is $31.95/year in the U.S., $35.95 in Canada, and $38.95 in other international countries (surface delivery). Printed in the U.S.A.
POSTMASTER: Please send address changes to *Handwoven*, PO Box 469106, Escondido, CA 92046-9106.
SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

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Glacier Sunrise *(shown here woven)*
#1520011K

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Caribbean *(shown here woven)*
#0350006K

All the Interweave news that's fit to print

What's in a cover?

We spend many hours selecting, designing a setting, and photographing the projects that appear on the covers of *Handwoven*. Newsstand sales are critical to the magazine, since they create new subscribers and bring new people to the craft we love.

The process of choosing each cover involves both analysis and intuition. We note what covers have sold well in the past. We look to industry research to tell us what words draw a buyer's attention. And we rely on our gut feelings, cultivated from years of experience, to help us recognize a great image and powerful words.

During our deliberations for the March/April 2006 cover we decided to ask members of *Handwoven's* Reader Advisory Panel what they thought about the three covers that made it to the final round. Below is their response to three questions.



1



2



3

Which cover do you find most appealing?
61% #1 21% #2 18% #3

Which cover do you think a new weaver would find most appealing?
40% #1 34% #2 26% #3

Which cover do you think would be most appealing to a nonweaver?
53% #2 27% #1 20% #3

Reading the panel's responses was extremely informative. Some of the respondents shared the survey with family and friends to get nonweavers' opinions. We were impressed by everyone's ability to view the projects through a beginner's eyes. It was especially fascinating to read equally impassioned arguments for opposite sides of the spectrum! (If you are interested in joining our Reader's Advisory Panel, go to www.handwovenmagazine.com/go/readers.asp.)

LOOKING BACK

Now we would like to ask our readers the same set of questions. For our electronic survey for the March/April 2006 issue, we ask you the same questions with a twist. Looking at the last five years of *Handwoven* (January/February 2000 to the present), which cover do you find most appealing? Which cover do you think a new weaver would find most appealing? Which cover do you think would be most appealing to a nonweaver? Place your vote by visiting our website at **www.handwovenmagazine.com**. Don't worry—we won't make you dig through all your old issues, the covers are posted.



Marilyn Murphy, *Handwoven's* Publisher and President of Interweave Press

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SAGA OF THE FIESTA TABLECLOTH

The May/June 2005 issue of *Handwoven* arrived with a wonderful photo of a tablecloth to go with Fiestaware dishes (Suzie Liles, "Fiesta Tablewear for Fiesta Dinnerware," pages 56–59). Perfect to weave for my sister, I thought, but it needs to fit *her* table!

So, first problem. My loom is not wide enough for the required width. I could have rented a 60" loom from my guild, but that would mean driving more than two hours each way every time I wanted to weave. I decided to weave it in three strips instead of driving back and forth to Atlanta.

So, I began weaving. As a relatively new weaver, I discovered that making the placemat sections straight and even was a challenge! However, when I took the three strips off the loom, the placemats came out across from each other and all was well. How happy I was until my husband came home and pointed out that the placemats were too close together! Then I had choices to make:

I considered looking for someone with a table with four narrow chairs and people to go with them.

I considered pitching the whole thing and getting my sister something else. I did let her know that her Christmas present was not going to get there on time. (At all?)

I finally came up with the idea of weaving plain-weave inserts to spread the placemats farther apart. There were already two seams—what's a few more? A plus: when I wove the inserts there

Challenge Winners

Doramay Keasbey wins her choice of any book published by Interweave Press for creating the tie-up for Louise French's mystery towel in the January/February 2006 issue, page 50. Doramay added a shaft (see shaft 7 in red) that Louise, after removing weft rows to analyze the fabric, determines is not there, but its presence does not affect the appearance of the fabric. Not only did Doramay figure out the tie-up, but she also wove a towel! Another close guess was made by Freya Willemoes-Wissing, and she receives a prize as well.

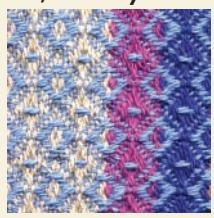
Doramay's tie-up



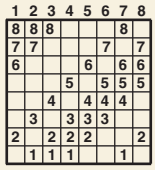
face, Louise's towel



face, Doramay's towel



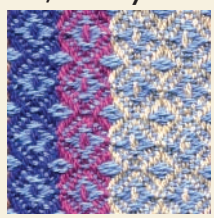
Freya's tie-up



back, Louise's towel

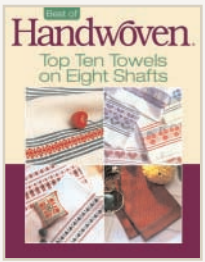


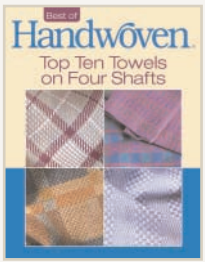
back, Doramay's towel



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





Download two ebooks of best projects selected from over twenty years of *Handwoven*: *Top Ten Towels on Four Shafts* and *Top Ten Towels on Eight Shafts* (more coming soon!).

TEACHERS!
Don't forget to add your class descriptions to our online weaving-class database.

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A Primer

Adding knitted and crocheted trims to handwoven cloth

Here's a great permanent resource on our website. Every time you need a special trim or edge, visit handwovenmagazine.com, and you'll find it there!

CONTEST CONTEST CONTEST CONTEST

Top Ten Towels

for the twenty-first century

To celebrate the timeless towel, *Handwoven* announces a new contest: Towels! There are no limits—from fancy fingertip towels to sauna towels, woven on any loom from frame looms to multishaft dobbies—all are welcome. Start weaving now! The winners will appear in a new website-only publication, and there will be prizes!

Entries due April 21.

Entry forms are available at www.handwovenmagazine.com

CONTEST CONTEST CONTEST CONTEST



Our Survey Says

The January/February 2006 issue of *Handwoven* was devoted to teaching weaving. We asked you what you thought beginners should learn first. Here are the results:

- 41% Warp a loom
- 33% Weave on a prewarped loom
- 16% Read a draft
- 9% The basics of weave structures
- 1% How to be the guild program chair

To participate in the survey for this issue, first read page 4, and then visit www.handwovenmagazine.com.

was some fabric left over; my sister could have a bread cloth, too.

When it came time to cut the placemats apart—panic! But miraculously, I sewed all the pieces together successfully (I did allow extra seam allowance in case something *else* went wrong and I had to take the seams back out). Only one small thing still worried me: what if my sister got a new table for Christmas and sold her old one? —*Sandra Blair, Sparta, Georgia*

MAKING NEW WEAVERS FEEL WELCOME

Thank you for including Karen Donde's excellent article about bringing new craftspeople into the weaving community. When I first joined a large metropolitan guild—many years ago—the group was not very welcoming. Later, I joined a smaller guild and was equally uncomfortable. Wait a minute, I thought, I might be new but I'm not all *that* bad. I had to force myself to go regularly and make sure that I asked questions and complimented people and volunteered to do some work—soon I became an active member.

Far too often, from my perspective, the people in guilds tend to socialize with their "once a month" friends and new weavers are left to fend for themselves. It's not deliberate; it just happens. We "old" members need to remember what it felt like to be new and give extra attention to the new weavers who have worked up their courage to attend. —*Cheryl Migliarini via e-mail*

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WELCOME, NEW WEAVERS!

Artisan Galleria, Winona, Missouri. Instructor: Jeanne Happe. Students: Linda Hansen, Julie O'Donnell.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Beatrice Maestas-Sandoval. Student: Aimee Blanchard.

FiberWorks Knitting and Weaving, Toledo, Ohio. Instructor: Chris East. Student: Judy Donaldson.

Fine Line Creative Arts Center, St. Charles, Illlinois. Instructor: Heather Winslow. Students: Sylvia Baldwin, Allison Kampf, JoAnne McElroy.

Green Valley Weavers & Knitters, Colorado Springs, Colorado. Instructor: Dottie Wier. Students: Tee Brebach, P. M. Butler.

Greensboro Cultural Arts Center, Greensboro, North Carolina. Instructor: Mary Monoon. Student: Charlotte Gardner.

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Donna Hilton, Kathleen Oyler, Donna Smith, Debbie Wheeler.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Sarah Fortin. Student: Karen Balon. Instructor: Tom Jipson. Student: Barbara Collins.

Heritage Spinning and Weaving, Lake Orion, Michigan. Instructor: Sammie Martin. Students: Barbara Bakker, Karen Burke, Judy Burkhart, Nancy Kloster, Carol Popwlecki, Linda Sickles, Lisa Sokol.

The Ink People Center for the Arts, Eureka, California. Instructor: Linda Hartshorn. Students: Gina Burchill, Diane Caudillo, Janna Frincke, Elly Gayner, Joyce McGibbon, Christy Mueller, Kate Ortiz.

Lone Star Loom Room, Katy, Texas**.** Instructor: Tracy Kaestner. Students: Nancy Clark, Roberta Halverson, Margery Hillman, Martha Klashman, Dena Strange.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: George Eaby, Edith Issacs, Laurie Little, Renée Jones, Mary Ohnmeiss, Audrey Ross.

Memphis Guild of Handloom Weavers, Memphis, Tennessee. Instructor: Joan Leon. Students: Kathy Bell, Jeanne Hermann, Carol Marsh, Vicki Merrell, Margarett Zavodny.

Sherrie Miller, Whippany, New Jersey. Instructor: Sherrie Miller. Students: Joan Baer, Susan Gordon, Shannon Joerchel, Linda Naprstek.

Mountain View Weavery, Edmond, Oklahoma. Instructor: Wanda Miller Nobbe. Student: Brenda Carpenter.

The Red Wheel, Castle Rock, Colorado. Instructor: Kerri Dameron. Students: Nichole Bobo, Rebecca McCoy, Jan Schmitt.

Rose Path Weaving, Lindale, Texas. Instructor: Janice Kelly. Students: Mary Kate Bockhold, Rachel Heavner.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Chandra Conklin, Connie Kephart, Melinda Schnoes.

Spokane Handweavers Guild, Spokane, Washington. Instructor: June Shilbach. Student: Nina Olson.

University of New Mexico, Albuquerque, New Mexico. Instructor: Patty Savignac. Students: Connie Behm, Andrea Cermanski, Phyllis Chavez, Cinamon Gentry, April Guerin-Furry, Sarah Hager, Saori Hakamata, Celeste Hime, Alicia Sosa-Provencio, Lauren Spiotta.

Weavers Guild of Greater Cincinnati. Instructor: Millie Stratton. Student: Moya Jones

Weavers Loft, Guilford, Indiana. Instructor: Barbara Gallegar. Student: Fran Hofstetter

The Weaving Works, Seattle, Washington. Instructors: Carol Jorstad, Kristine Linn. Students: Sarah Barkin, Caren Beecher, Lisa della Valentina, Mary Gallagher, Mindy Gillcrist, Allison Grinczel, Karen Gwilyn, Mary Helbach., Patty Kvinge, Hannah Moore, Amanda Murphy, Pamela Richardson, Zoe Robinson, Jessie Roper, Anna Seaberg, America Smith, Caro Wilding.

Rigid Heddle Weaving

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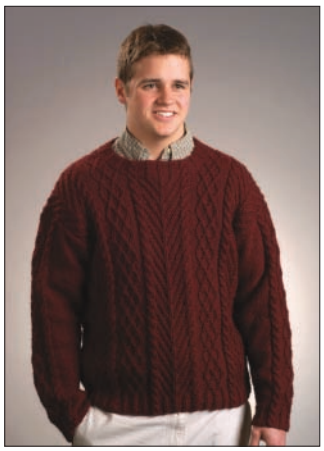
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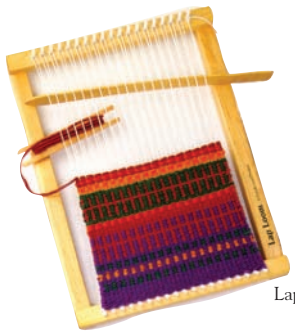
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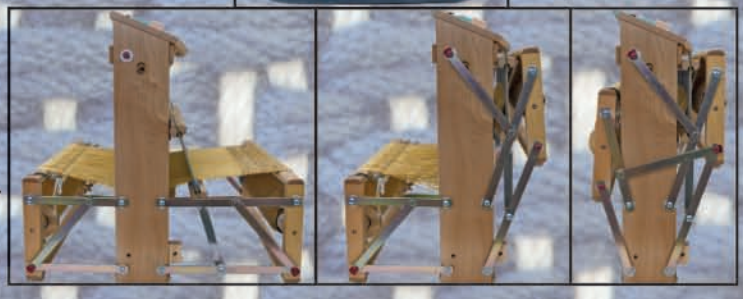
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BEGINNER'S CORNER: WEAVING FOR SHOW OR SALE

Lots of the focus in this issue is on showing and selling handwovens. You might think these subjects are not relevant to a beginning weaver. After all, you probably haven't woven enough to sell—and you don't feel ready to enter shows. But sooner or later you'll face some dilemmas, some of them ethical in nature.

Almost every beginner has the thought: Well, if I sell some of what I make, I can pay for my yarn habit! This thought can lead to applying for a business license, seeking discounts on yarns, and taking tax deductions—perks that ethically (and legally) belong to those who are serious about being in business.

You still will probably sell work—especially if you belong to a guild that hosts sales. Should you get the same price that an experienced or career weaver gets?

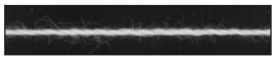
Your piece should be evaluated by its quality, not by your level of experience. Suggest that your guild form a committee to help standardize sale prices. Seek out critiques and learn from them. It's a wonderful feeling when both you and your buyer are happy about a sale.

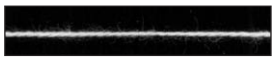
—*Madelyn*

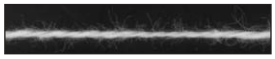
YARN CHART

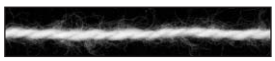
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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

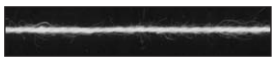

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48

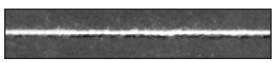

16/2 cotton; 6,720 yd/lb (13,560 m/kg); 24, 30, 36

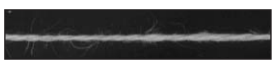

10/2 pearl cotton; 4,200 yd/lb (8,460 m/kg); 20, 24, 28


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


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

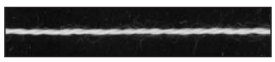

22/2 cottolin (60% cotton, 40% linen); 3,170 yd/lb (6,390 m/kg); 15, 20, 24


20/1 linen; 6,000 yd/lb (12,100 m/kg); 24, 30, 36


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

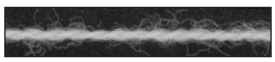

20/2 spun silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30


15/2 Tussah silk; 3,759 yd/lb (7,600 m/kg); 18, 20, 22

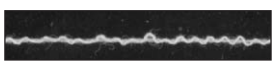

8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24


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

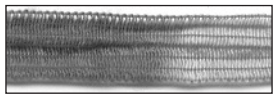

Rayon chenille; 1,300 yd/lb (2,620 m/kg); 12, 15, 18

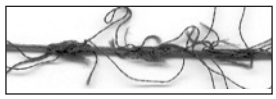

18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30

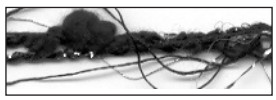

Nymo waxed nylon beading thread, size D


Stretch viscose (64% viscose, 36% Elite, Jump); 10,000 yd/lb (20,180 m/kg)

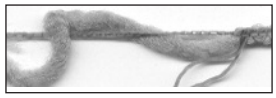

Lazer FX (100% polyester) 70 yd/10 g ball


Deco Variegated Ribbon (70% acrylic, 30% nylon) 80 yd/50 g ball


Fizz (100% polyester), 120 yd/50 g ball


Gypsy Magic Pizzazz 50% cotton, 25% rayon, 20% nylon, 5% metallic 122 yd/168 g ball


Luna Colors Ribbon (50% cotton, 40% nylon, 10% acrylic), 75 yd/50 g ball


Squiggle (50% nylon, 50% polyester), 100 yd/50 g ball

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Blomqvist/Nordiska Textil-Garner AB, S-512 84 Överlida, Sweden, +46(0)325-32290, 46(0)325-32500 fax, www.clb.se, blomqvist@clb.se. (Sundquist 56–59)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546-9252, (800) 322-7888, www. cotton clouds.com. (Liles 44–46)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Fabric Forecast 69)

Heirloom Woven Labels, PO Box 428, Moorestown, NJ 08057, (856) 722-1618, (856) 722-8905 fax, www.heirloomlabels.com. (Zicafoose 72)

Heritage Yarns, 5875 Baxter Dr., Jackson, MI 39211-3317, (601) 956-1478, (601) 957-2963 fax, www.heritageyarns.com, Margaret@heritage yarns.com. (Kitchin 36–38)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Brown 48–51, Sundquist 56–58)

Loominesce, 7056 Portal Wy., Ste. R-6, Ferndale, WA 98248, (866) 412-8136, (360) 366-3847, www.loominesce.com, info@loominesce.com. (Knisely/Tedder 60–63)

Lunatic Fringe, 15009 Cromartie Rd., Tallahassee, FL 32309, (800) 483-8749, lunatic@talstar.com. (Kitchin 36–38)

Newton's Yarn Country, 2100 E. Howell Ave., Ste. 211, Anaheim, CA 92806, (714) 634-9116, www.newtons.com, newtonknits@aol.com. (Jarchow 52–54)

Nordic Studio, 5803 Second St., Katy, TX 77493, (281) 467-1575, (888) 562-7012, www.nordicstudio.com, tracy@nordicstudio.com. (Kaestner 32–34)

*Shel B. Yarn Company, 2 No.Clinton St., Poughkeepsie, NY 12601. (Fabric Forecast 70)

Shipwreck Beads, 8560 Commerce Place Dr. NE, Lacey, WA 98516, (800) 950-4232, (360) 754-2323, www.shipwreckbeads.com (Kitchin 36–38).

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Jarchow 52–54, Fabric Forecast 71)

The Silk Tree, 12359-270 A St. Maple Ridge, BC, Canada V2W 1C2, (877) 891-2880, www.silkyarn.com. (Sundquist 56–59)

Textura Trading Company, 116 Pleasant St., Ste. 3409, East Hampton, MA 01027, (877) 839-8872, www.texturatrading.com. (Jarchow 52–54)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, (250) 653-2347 fax, www.treenwaysilks.com. (Tardy 40–42, Brown 48–51)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Horton 64–66)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, (413) 584-1603 fax, webs@yarn.com; www.yarn.com. (Tardy 40-42, Brown 48–51, Jarchow 52–54, Fabric Forecast 69)

PROJECTS IN THIS ISSUE

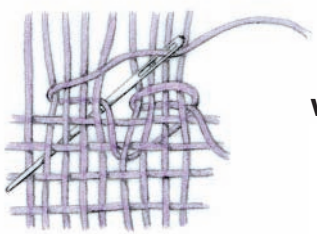
FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

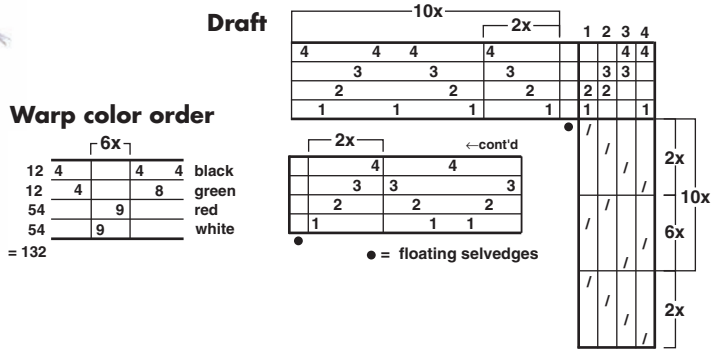
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Laurie Brown	Scarves	48–51	Plain weave with a supplementary warp	4–8	AB, I, A
Susan Horton	Pillow	64–66	Doubleweave	8	Intermediate
Deborah Jarchow	Poncho	52–54	Plain weave	2–4	AB, I, A
Tracy Kaestner	Table runner	32–34	Log cabin	2–4	All levels
Suzie Liles	Purses	44–46	Honeycomb	4	AB, I, A
Cindie Kitchin	Scarf	36–38	Advancing twill	8	AB, I, A
Wendy Sundquist	Pillows	56–59	Monk's belt	4	All levels
Vicki Tardy	Scarf	40–42	Spot-weave variation	8	All levels
Lynn Tedder	Towel	60–63	Tied overshot (star-and-diamond weave)	8	AB, I, A

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

PROJECT INSTRUCTION GUIDE







TWISTED FRINGE

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

SIMPLE HEMSTITCHING

Weave plain weave, ending with the shuttle on the right side if right-handed (or left side if left-handed). Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

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

READING DRAFTS

Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets. (Floating selvedges are one or two warp threads on each side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front apron rod with the rest of the warp. They should be weighted. The shuttle enters the shed *over* the floating selvedge and exits the shed *under* it.)

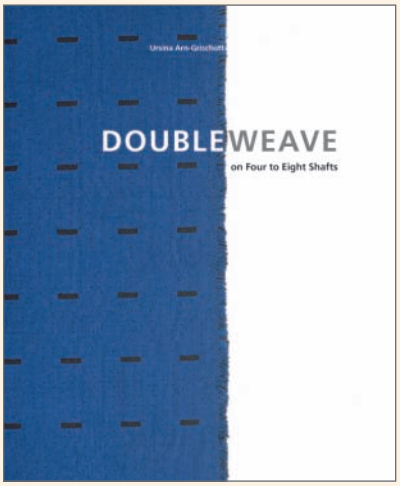
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

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

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

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

dream. learn. create.

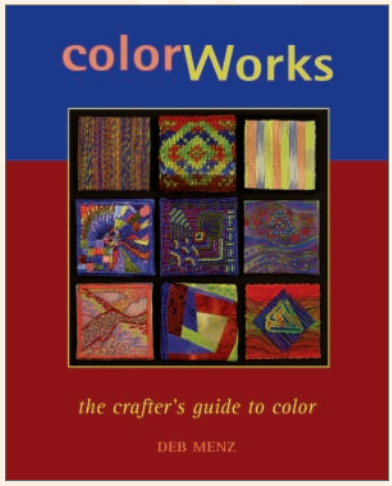


Doubleweave On Four to Eight Shafts

Ursina Arn-Grischott

One of the most versatile of weave structures, this is the only book in print to fully explore doubleweave. Multilayered and double-width fabrics, pick-up techniques, and inventive color and patterning effects are presented with explicit text and notations.

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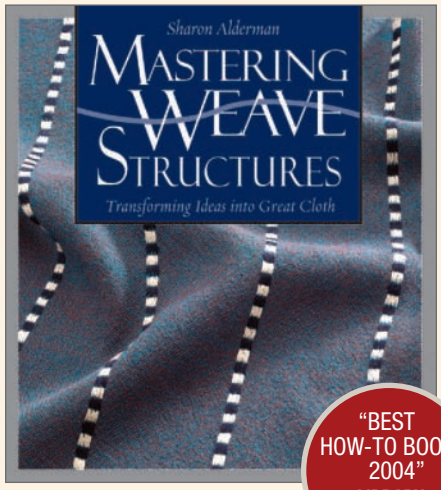
Color Works

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Deb Menz

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The Weaver's Companion

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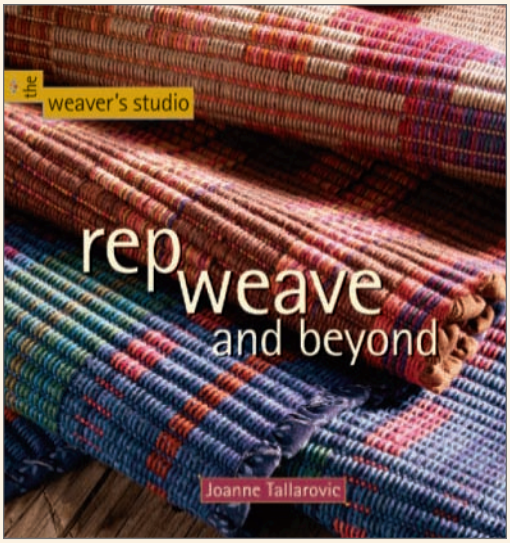
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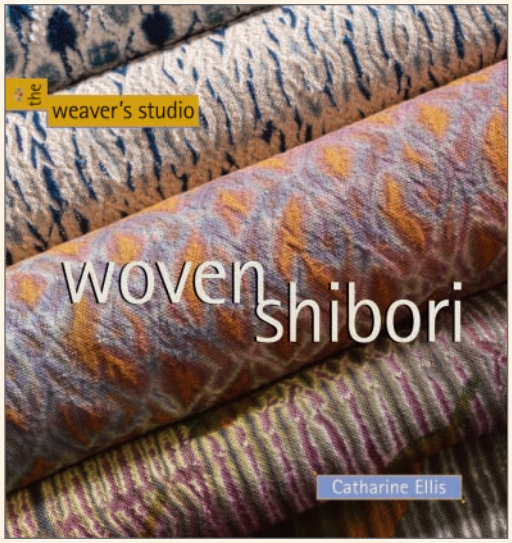
Rep Weave and Beyond

Joanne Tallarovic

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



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Catharine Ellis

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



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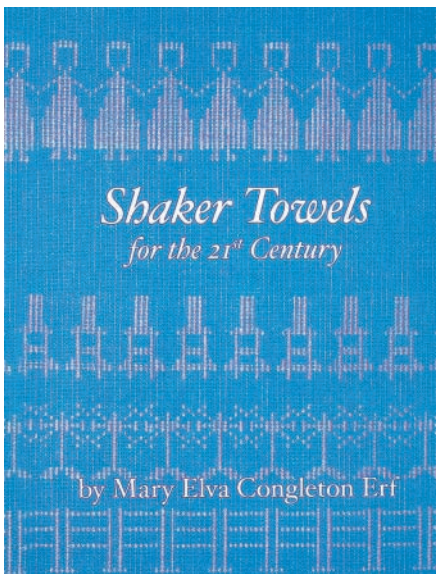


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SHAKER TOWELS FOR THE 21ST CENTURY

Mary Elva Congleton Erf

Glastonbury, Connecticut: Blackburn Press, 2005. Distributed by Webs, 75 Service Center Rd., Northampton, MA 01060. (800) 367-9327; www.yarn.com. Hardbound, 173 pages, $70 plus shipping and handling. ISBN 0-9768192-0-1.



The word "Shaker" conjures images of finely made unadorned furniture and beautiful oval boxes. There's also a bit of mystery connected with the Shakers. Whereas Shakers once numbered in the thousands, only four active Shakers remain today at Sabbathday Lake, Maine. However, many original Shaker villages have been preserved in New England, Ohio, and Kentucky, and rooms of Shaker pieces appear in many museums. All feature textiles. Since textiles are fragile, it is often better to preserve the original and display an adapted piece, and the creation of adapted pieces is the focus of Mary Elva Congleton Erf's book.

Each adapted towel in *Shaker Towels for the 21st Century* is accompanied by the data and inventory number of the original towel in a museum collection. Included also are dimensions, ends per inch, warp and weft materials, and a description of any markings stitched on the towel after weaving. A drawdown and directions for weaving the towel using currently available materials follow. Most helpful to a contemporary weaver is a sidebar with feedback from workshop participants who have woven the towel. The museums that feature newly woven towels in their displays are also listed.

The last section of the book is devoted to a small group of drafts from the Shaker Community at Hancock, Massachusetts. Drawn by Elvira Curtis Hulett in the mid-nineteenth century, the drafts are for typical nineteenth-century linen weaves. What makes these drafts most delightful is the decorative border on each small piece of drafting paper, the color used in the borders, and the unusual presentation of the tie-ups and treadling orders. Directions for interpreting the drafts are included.

Spiral-bound for ease of use, this book is a valuable addition to a linen weaver's library.

—Marjie Thompson

KIDS WEAVING

Sarah Swett

New York: Stewart Tabori & Chang, 2005. Hardbound, 128 pages, $19.95. ISBN 1-58479-467-4.

I have admired the tapestries of Sarah Swett since I saw *Jane's Picnic* in the American Tapestry Alliance Biennial III in Cincinnati, Ohio, during Convergence 2000. In a world that often seeks to find happiness in material possessions, Swett's work depicts the pleasure that can be found in a simple, ordinary moment. She captures this same spirit of wonder and joy in her book for children, *Kids Weaving*.

Kids Weaving is a very thorough, in-depth, and well-rounded introduction to weaving. The book starts with simple projects (paper/finger weaving) and advances in difficulty to making and using cardboard looms and ultimately to building and weaving on a pipe loom. Even if one is familiar with these weaving methods, the projects described are new and clever.

Instructions are clearly presented along with helpful, detailed illustrations and many color photos of works in progress as well as finished pieces. Materials needed for each project are highlighted. Projects include weft-faced, warp-faced, and balanced weaves with a clear explanation of each. Highlighted color boxes throughout the text help the beginning weaver with advice on choosing the right yarns, bubbling and beating, starting a new piece of weft yarn, and other questions that inevitably arise.

Sections on natural dyes and weaving traditions give children a perspective on the importance and diversity of weaving around the globe. The book concludes with sources for supplies and a list of recommended reading.

Kids Weaving will be attractive both to kids and to adults who work with children. As the readers of this magazine know, weaving is one of the simple pleasures of life. Swett's book will share that pleasure with the next generation.

—Connie Lippert

"Kids Weaving is a very thorough, in-depth, and well-rounded introduction to weaving."



FORGOTTEN PENNSYLVANIA TEXTILES OF THE 18TH AND 19TH CENTURIES

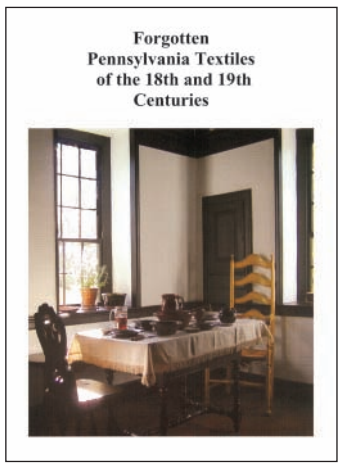
Marjie Thompson, Kathleen L. Grant, and Alan G. Keyser

The Linen Press, 213 Main St., Cumberland, Maine, 2005. Softbound, 46 pages, $15.95 plus $3 shipping and handling. ISBN 0-9766866-0-0.

Contemporary handweavers generally think of weave structures in terms of the even numbers of shafts that are needed to weave them: two, four, six, eight, or more. Structures that can be woven on an odd number of shafts—like those on three shafts in this monograph—tend to be mostly mentioned in passing or omitted entirely from today's weaving literature even though the independent action of today's jack and countermarch looms makes weaving such structures easy.

Forgotten Pennsylvania Textiles of the 18th and 19th Centuries offers a study of three-shaft weave structures based on surviving textiles and drafts in weavers' record books from about 1750 to 1850. The three-shaft textiles described in this monograph are mostly linens, and they range from grain sacks in 2/1 twill to fancy spot-weave tablecloths.

The first part of the monograph discusses the types, traditional sizes, and uses for these linens and places them in context within the culture of the period. A second section reviews the written evidence for three-shaft weaves that survives as drafts and references in published works and private journals. Both sections offer tantalizing glimpses of the people who originally wove, sold, and used these textiles.

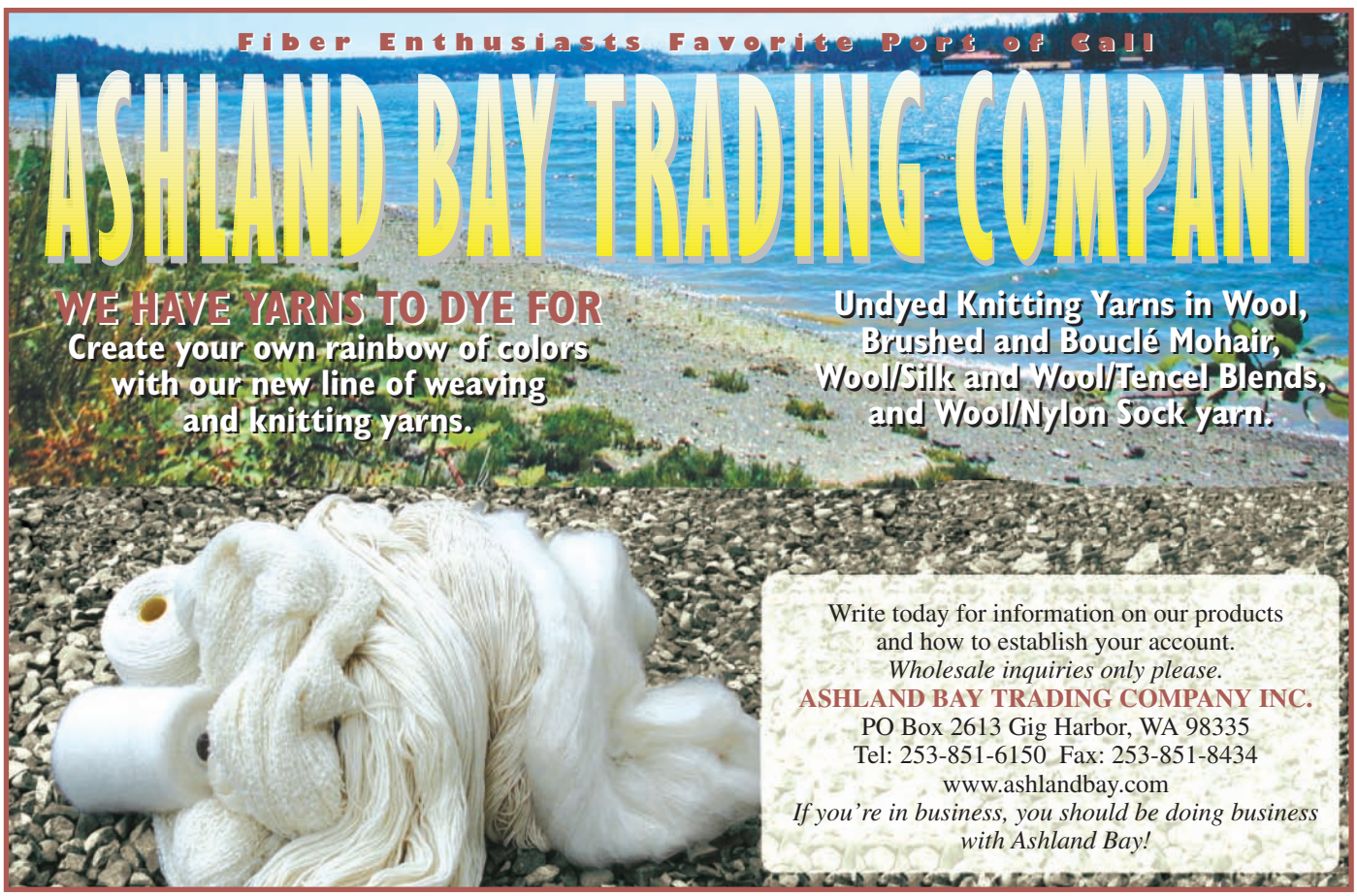


Succeeding chapters document, illustrate, and draft a surprising variety of individual structures in the textiles studied; the chapters also provide a discussion of the methods used to distinguish textiles woven on three shafts from those woven on four. One question that the monograph raises in the introduction but never explicitly addresses is *how* the original weavers managed to produce such a variety of three-shaft structures on counterbalanced looms. The surviving evidence may be too sparse for speculation on techniques (or maybe the difficulties have been overstated), but some idea of how the weavers of the period might have accomplished three-shaft structures on what now seem "difficult" looms could prove enlightening for today's weavers.

The monograph is amply illustrated with photographs, drafts, and drawdowns.

If the thought of weaving on only three shafts seems limiting, this monograph provides ample evidence to the contrary as well as the means to resurrect useful and decorative patterns with glimpses into the role of textiles in American life nearly two centuries ago.

—*Lynn Tedder*



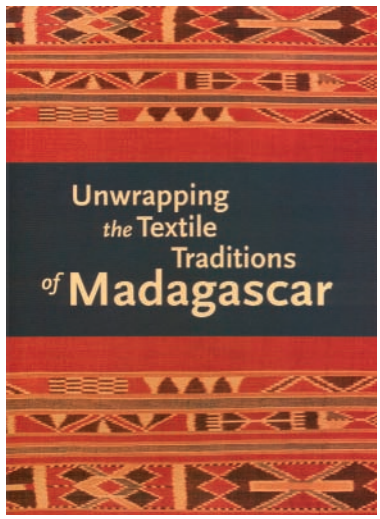
UNWRAPPING THE TEXTILE TRADITIONS OF MADAGASCAR

Chapurukha M. Kusimba, J. Claire Odland, and Bennet Bronson, Eds.

Los Angeles: UCLA Fowler Museum of Cultural History (A joint publication of the Field Museum and the University of California at Los Angeles), 2004. Distributed by the University of Washington Press. Softbound, 196 pages, $40. ISBN 0-930741-95-1.

The handwoven textiles of Madagascar are strikingly beautiful. The colors and textures, warp ikat techniques, and silk and unusual fibers that are used to make Malagasy textiles fascinate weavers and textile scholars. Madagascar once had one of the great weaving and dyeing traditions of the world, but the traditional art of textile fabrication has sadly dwindled to the point of near extinction in many parts of the island, and the largest collection of traditional Malagasy textiles was lost to fire in 1995. The few surviving collections are held primarily by museums in Madagascar, France (Madagascar's former colonial authority), and Chicago's Field Museum. Assembled by Ralph Linton in 1926 and 1927, the Field collection represents perhaps fifty percent of surviving Malagasy textile heritage.

Contributing scholars to *Unwrapping the Textile Traditions of Madagascar* illuminate the cultural history of Malagasy textiles and the full range of technical skills they encompass. Chapters describe the Linton collecting expedition, silk moths of Madagascar, ritual reburial cloth, Malagasy portrait collections and costume, and technical details of Madagascar's various ethnic textile traditions. More than a hundred photographs document the Field collection. Early photos from the Linton expedition and contemporary photos show the people of Madagascar wearing and using textiles, including those of the reburial rituals.



Unwrapping the Textile Traditions of Madagascar is meant to appeal to both general audiences and scholars. In particular, the book is intended as a resource for weavers interested in reviving traditional techniques and designs. The color plates, technical illustrations, and commentary convey, even to a reader new to textiles, the art and anthropology of Malagasy textile traditions. With this book, the Fowler and the Field Museums want to contribute knowledge about the world's diversity—knowledge that is disappearing. *Unwrapping the Textile Traditions of Madagascar* will appeal to weavers who share their concern about the loss of traditional knowledge and who would like to experiment with Malagasy textile weaving techniques.

—*Susan Strawn*

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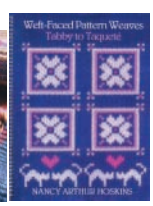




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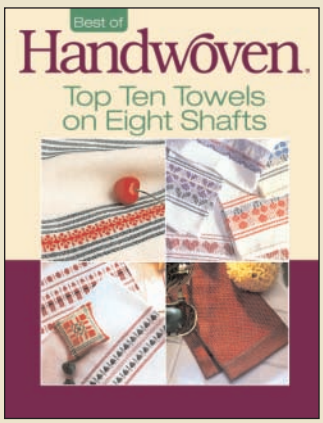
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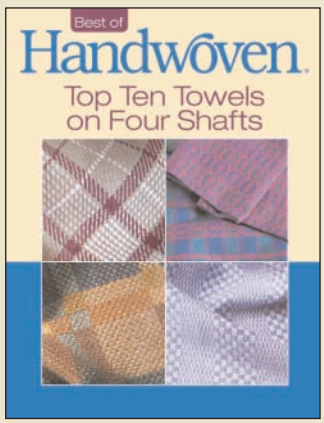
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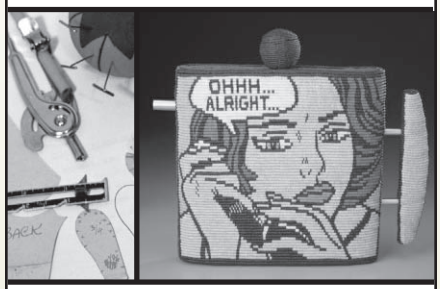
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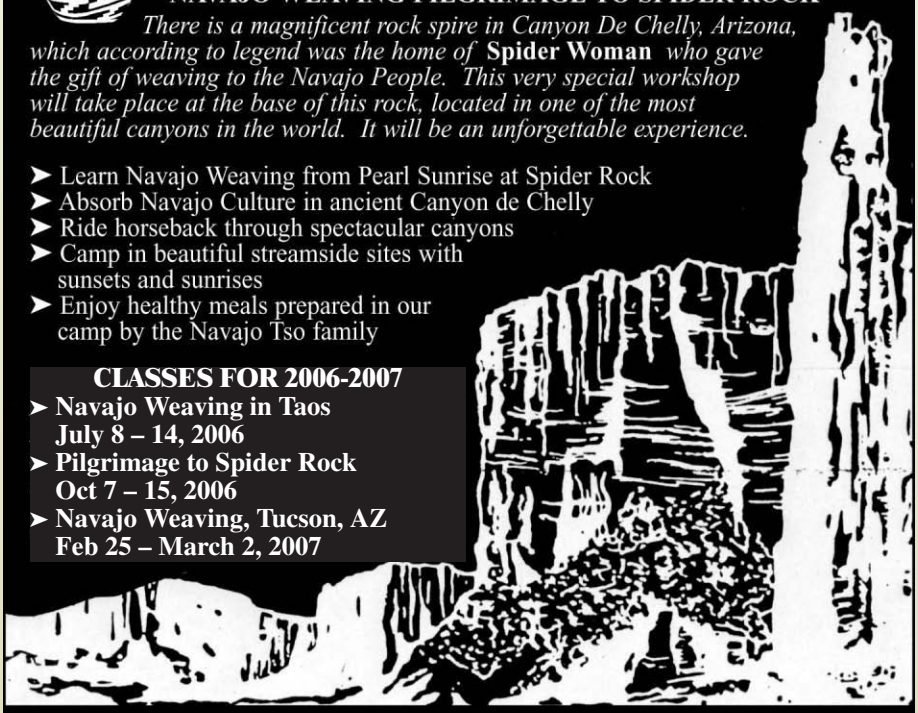
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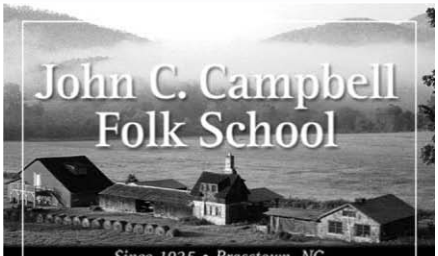
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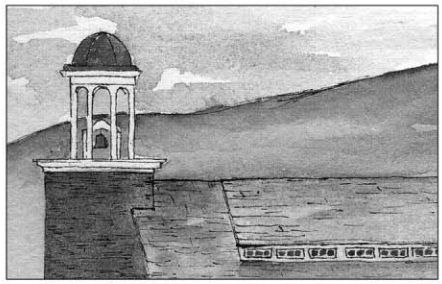
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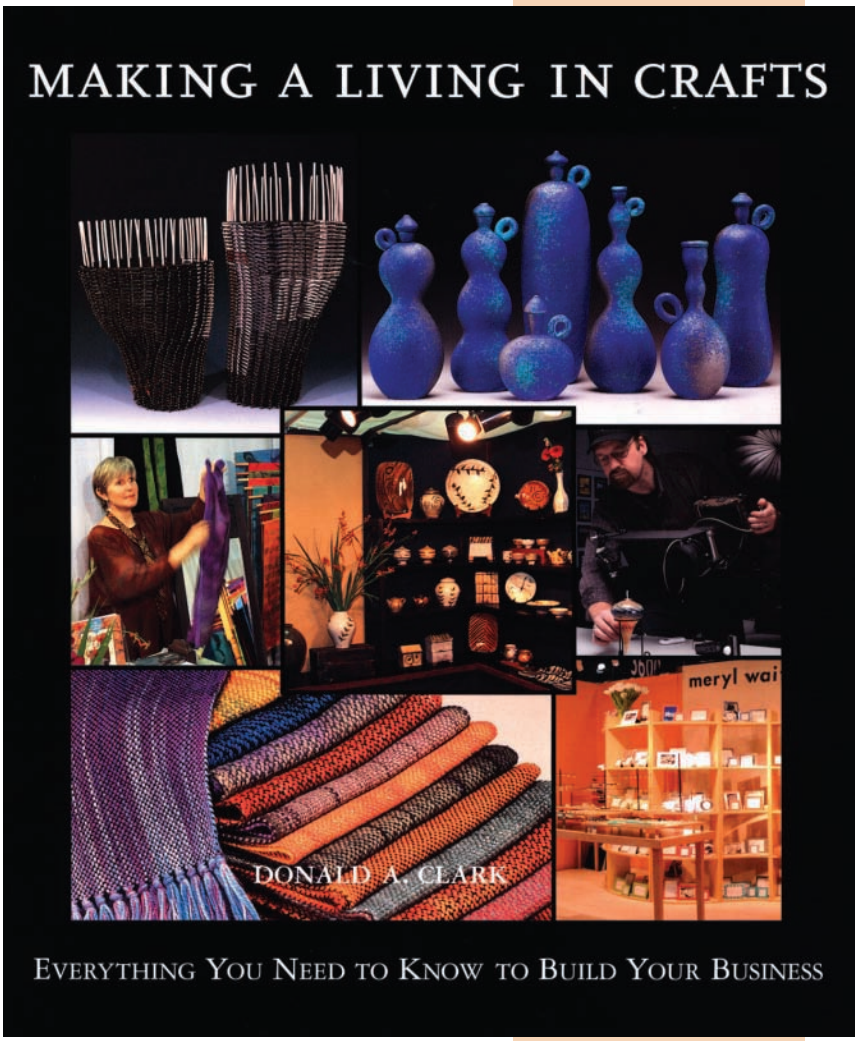
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A Guide to Shopping for Handwovens



PHOTOGRAPH COURTESY OF JAN RODE

Type the word "handwovens" into the Google search engine and you will find Jan Rode of Hermann, Missouri, a self-taught weaver who sells her work throughout the Midwest. You can find Rode's and other weavers' work at www.bestofmissourihands.com.

Weavers hear it all the time at shows, "Ooh, I love that jacket. Can I buy it?" Although some shows require that all work displayed be for sale, many guilds and small regional shows feature one-of-a-kind pieces by weavers who want to keep their work. Where can you find handwoven items for sale?

Maybe you are lucky enough to live near a place like the Textile Center in Minneapolis, Minnesota. Margaret Miller, executive director of the Center, states, "Our shoppers are looking for that unique gift they can't find anywhere else. Over half of them are not artisans themselves." The shop features the work of many weavers, all of whom must submit their work to be juried and be members of the Textile Center. Handwoven items sold include tea towels, rugs, placemats, table runners, garments, wall hangings, and pillows.

Many weavers sell directly to the public at craft shows and fairs. Check your local newspaper for ads or announcements. Call the contact person and ask if the show or fair includes weavers selling their work.

Searching online can unearth a wealth of shopping opportunities. Use "handwovens" instead of "weaving" for your searches. "Handwovens" will be more likely to bring up sites dedicated to selling finished goods rather than offering supplies for weavers.

One of the best times to shop is during the winter holidays. Many guilds sponsor sales in November or December. In 2005, the Handweavers Guild of Boulder's annual sale included 8,800 items valued at $360,000! The Boulder guild maintains a database of the names of over 8,000 people who wish to be alerted about the sale each year. Check your local weavers' guild and see when and if it hosts sales. You can find a complete list of weavers' guilds on the Handweavers Guild of America's website at www.weavespindye.org.

Craft cooperatives, fine craft and art galleries, and museums that feature textiles are good places to look for handwovens. *American Craft*, *Fiberarts*, and *Handwoven* all publish calendars of major sales around the country. These calendars are also available on the magazines' websites.

Another resource is your local yellow pages under "galleries" and related subjects. Look for venues that feature fine craft, wearable art, or interiors. Call first to see if they carry handwovens.

Shops such as Ten Thousand Villages and Aid to Artisans often offer functional textiles woven by weavers from all over the world. By shopping in fair-trade stores such as these, you assure that the craftspeople whose work is for sale will be paid a fair price. Whether buying directly from a weaver or through a reputable gallery or shop, it is always satisfying to know that you are supporting the work of handweavers.



PHOTOGRAPH BY ALEXANDRA ROWLEY COURTESY OF MARTHA STEWART LIVING

The February 2006 issue of *Martha Stewart Living* featured thirteen inventive projects that can be made on the Weavette, a portable peg loom.

A LITTLE LOOM MAKES THE BIG TIME



PHOTOGRAPH BY LISA HUBBARD COURTESY OF MARTHA STEWART LIVING

Looking for ways to use up little bits of yarn? Sad that you can't take your floor loom with you when you leave home? The February 2006 issue of *Martha Stewart Living* features a bevy of beautiful projects made on a little loom called a Weavette that could be the answer to both of these dilemmas.

This clever little loom, now manufactured by Buxton Brook Looms & Design, made its debut in the 1930s and has been weaving its way into our craft repertoire ever since. *Handwoven's* sister magazine, *Spin-Off*, also recently featured this little loom on the cover of the Winter 2005 issue. The accompanying *Spin-Off* article describes how to make loom blooms, simple woven flower embellishments, on a Weavette. Other loom manufacturers have been making small peg looms for years, and although they work on a slightly different system, they give similar results. For more information, visit your local loom dealer or go to www.buxtonbrook.com.

SPOTLIGHT ON TRAVEL: Door County, Wisconsin

Door County, a year-round vacation destination, is located on a small peninsula 140 miles north of Milwaukee. The area is known for its beautiful scenery and numerous galleries. In Gillsrock, at the very tip of the Door Peninsula, is Farm Studio Rag Rugs Plus, called "one of Door County's best shopping finds" by *Travel and Leisure Magazine*. For over forty years, the shop has stocked more than 1,000 woven rugs, placemats, runners, chair pads, hot pads, trivets, coasters, and baskets as well as braided, crocheted, and hooked rugs made from rags and woven by residents of Wisconsin.

Owner Eugene Olson inherited the business from his mother, Linda Olson, when she passed away in 1976. Eugene grew up surrounded by perfectly rolled balls of cut rags prepared by his father, Harvey, for his mother's weaving. Eugene's mother said she would rather weave than eat! When Eugene took over the business he got a push from Grace Doyle, the associate manager of the shop, to learn to weave. Eugene enrolled in Milwaukee Public School's night weaving classes and is now an accomplished rag weaver.



PHOTOGRAPH BY EUGENE OLSEN

A rag rug woven by Eugene Olson at the Farm Studio Rag Rugs Plus in log cabin with inlayed details.

The Farm Studio offers a summer internship program and they are developing a new set of classes. For more information, contact Eugene at PO Box 510662, Milwaukee, WI 53203.

We asked Eugene to give us his picks for sights to see in Door County. First he sends us by ferry seven miles off the tip of the Door Peninsula to Washington Island, home of Sievers School of Fiber Arts (www.sieversschool.com), a true haven for weavers who want to learn new techniques in a nurturing environment. Back on the mainland, south from The Farm Studio and on the western side of the peninsula is Ellison Bay, home to The Clearing Folk School. Founded in 1935 by the Danish-born landscape architect Jens Jenson, the school offers a variety of classes in fiber arts. Jenson's secretary and long-term associate Mertha Fulkerson was a Cranbrook-educated weaver and taught at The Clearing until her death in the mid-1980s. After visiting The Clearing, you can stretch your legs at nearby Newport State Park (www.dcty.com/newport) before continuing south. You will find Gloria Hardimen's Maple Grove Gallery (www.doorcountyarts.com/galleries/hardiman.html) outside of Fish Creek. Hardimen is known for her woven wearables. While you are in the area, you may want to see a play at the Peninsula Players (www.peninsulaplayers.com), the oldest professional resident summer theater program in the United States.

Traveling to the eastern side of the peninsula, you'll find The Martinez Studio (www.martinezstudio.com) in Jacksonport that features the original work of Zapotec weaver Wencesalo Martinez and his wife Sandra Hackbarth. Sandra creates contemporary vinyl bags and stamped silk and rayon scarves and shawls. South of Jacksonport in beautiful Whitefish Bay is the Whitefish Bay Farm (www.whitefishbayfarm.com), a working sheep farm and bed and breakfast where you can rest up from your travels in beautiful Door County.

Have you recently taken a trip that would be of interest to weavers? Tell us about it. Contact Liz Gipson at (970) 613-4629 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.*



PHOTOGRAPH BY CHRIS VUCCO

Lambing season at Whitefish Bay Farm in Door County, Wisconsin.

A CONVERSATION **with a Venerable Weaver**



PHOTOGRAPHS BY TYLER LOVELESS

For nearly fifty years, Rachel Brown has been an innovative force in the weaving world.

Rachel Brown's weaving life has spanned nearly fifty years. She is an accomplished tapestry weaver who has shown her work widely in the United States. In 1985, she founded Rio Grande Weavers Supply in Taos, New Mexico, a retail store that offered supplies for tapestry and rug weavers. It was quickly followed by Weaving Southwest, one of the first galleries to feature New Mexico tapestries. Rachel Brown's vision was to establish a gallery that would encourage beginning New Mexico tapestry weavers and give them a national venue in which to show their work. Today it continues to feature contemporary tapestries made by New Mexico weavers using only hand-dyed yarns. To date, gallery sales of tapestries have reached nearly two million dollars. Rebecca Bluestone and James Koehler both got their starts showing work in Rachel Brown's gallery.

The retail side of the business, now also using the name Weaving Southwest, has supplied quality tools and equipment to weavers for decades. With the help of her husband, Malcolm, and old illustrations from fairy tales, she developed the Rio Grande Spinning Wheel. Later, Rachel designed and produced the Rio Grande Loom, a four-shaft standing floor loom.

As one of the founders of Tierra Wools, a weaving cooperative in Los Ojos, New Mexico, she developed a curriculum for the the master weavers that is still in use both at the cooperative and at the Northern New Mexico Community College. Rachel is the author of *The Weaving, Spinning, and Dyeing Book* (Knopf) that was first published in 1978 and last revised in 1983. It remains one of the most comprehensive how-to books on these crafts. She is also a subject of *Three Weavers* (University of New Mexico Press, 1992), a story of three women—Rachel Brown, Joan Loveless, and Kristina Wilson—who share a passion for textiles and life in the Taos Valley.



Rachel Brown rests in her studio on one of the Rio Grande looms she designed. She weaves using only natural light and while listening to the babble of the Acequía Madre (mother ditch) that runs behind her home.

***Handwoven:** How did you learn to weave?*

Rachael Brown: In 1958, Kristina Wilson, Joan Loveless, and I started a small crafts cooperative in Arroyo Seco, New Mexico. It was housed in an old Works Progress Administration (WPA) building that had been constructed as a weaving workshop in the 1930s. Kristina and Joan were the weavers, another woman made pots, and my husband and I set up a silk-screening studio. The cooperative was short-lived as we couldn't afford to heat the building for the winter. Stored in one of the back sheds was a disassembled loom left from the WPA days. Kristina encouraged me to take it home. At first, my husband and I set it up backwards, but we eventually got it put together and in working order. I can remember weaving my first pieces and thinking, "Please let me live long enough to master this craft." I was enchanted!

How did you come to write such a tome on woven textiles?

After I sold The Craft House, the second business that Kristina and I started in Arroyo Seco, aspiring weavers kept asking me how to do this and that. I thought I would develop a set of mimeographed instruction sheets. A couple of years later, I was visiting New York City to do some research for the instruction sheets at the New York City Public Library and had lunch with a friend who just happened to be the production manger at Alfred A. Knopf. She asked, "Rachel, why don't you write a book and we'll publish it?" I worked up a sample chapter and a few illustrations and left them with her. I was in Guatemala City when I got a postcard from her telling me that the manuscript was accepted. I had to rush back to sign the contract.

How long did it take you?

Five long years! I typed the whole thing on my Smith Corona typewriter from handwritten notes. I must have typed each word in the book five times. The book has 432 illustrations. I was fortunate to have the help of Cheryl McGowen or I never would have finished all those drawings. The biggest thrill was when I got the published book in the mail. All those pages of notes, writing, and drawings in one neat, beautiful book!

You mastered not only the skill of the weaver but also that of the entrepreneur. Do you have any advice for someone considering a career in weaving?

Stay focused on what is important to you. If I had done any kind of market research before launching Tierra Wools, I'm sure the finding would have been that there were already too many people doing the same thing. I believe that you create your own market through your passion. You have to be ardent about what you do and be willing to work seventy hours a week. It also doesn't hurt to maintain a good relationship with your banker. The more successful I became, it seemed the less money I had to spend. It

all went back into the business. I never faltered in my vision to create a store that provided the highest quality supplies for weavers and a place for New Mexico weavers to show their work.

It seems incomprehensible when you consider the number of pounds of yarn you hand-dyed over the years for your shop—and all of it mostly in your backyard!

I received a BFA from Radcliffe College, and my thesis was on color theory. Creating hand-dyed yarns came quite naturally to me. In 1965, I developed what I call a "sequential" system of dyeing. Using two big dyepots over an outdoor wood fire, I was able to dye over 100 pounds of yarn a day in five-pound dyelots. In the 1990s, this was not enough to satisfy the demand at my shop, so my assistant and I started dyeing twenty-pound lots in custom-made stainless steel pots with a block-and-tackle rig to lift and lower the yarns. Betty and George Sullivan now do the dyeing for Weaving Southwest. The shop has several lines of rug, tapestry, and apparel yarn with hundreds of different colors. We probably dye over a ton of yarn each year.



PHOTOGRAPH BY PAT POLLARD

***Después Oaxaca*, woven by Rachel Brown in 2000 with hand-dyed wool as an exercise to learn to make curves at any angle with no slits. This technique was developed by Isaac Vasquez, a famous weaver in Oaxaca and hence the name.**

Was is hard for you to sell your shop in 2003?

Yes. I knew that the person would have to be a skilled weaver and dyer, know computers inside and out, and be knowledgeable in business. I found that person in Pat Dozier, who worked as my bookkeeper. (I made her an offer she couldn't refuse!) Mary Ann Baron and Terra Matthews, who worked for me for years, both stayed on at the shop, and Kelly Rosenbloom, whom I had trained as a weaver, took over weaving the blankets and rugs.

Do you still see Joan Loveless and Kristina Wilson?

We all still live in Taos and are quite close friends. Soon I'll move into Plaza de Retiro, the retirement community where they are both living now. We'll have to see about setting up a weaving workshop there!

You have made an enormous and valuable contribution to the weaving community. What comes to mind when you look back?

I remember a weaver at Tierra Wools who thanked me because she was able to make a living doing something she loves. I can relate to that.

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

Weave a Toyota

Minyerri grass is found in abundance in the sandy desert country of western Australia. Some Aboriginal women from remote communities in this area use the grass to make colorful coiled baskets and sculptures. The baskets are sold to provide the women with an income while the sculptural works express the women's creativity and are exhibited in several galleries.

Reader Lisa Waller shared with *Handwoven* the news that in August 2005, a group of these women created a minyerri truck made using basketweaving techniqes. Over a three-and-a-half week period in a sweltering community hall, twenty artists worked on making the truck, modeled after a Toyota. It won a $40,000 first-place prize in an annual exhibit sponsored by Telstra National Aboriginal & Torres Strait Islander Art Award.

Their inspiration was The Big Basket, woven by group of Blackstone women in 2000 for the World Expo, which took place in Hannover, Germany. The Big Basket was nearly five-and-a-half yards long, four-and-a-half yards wide, and three yards high!

One of the weavers of the truck, Kantjupayi Benson, who is in her seventies and a respected elder in the community, said through an interpreter at the awards, "We make many different things with needles and string—animals and things like that. We made a big boat but it broke, so we made the Toyota."



PHOTOGRAPH BY THISBE PURICH

For creating this truck from desert country minyerri grass using basketweaving techniques, a group of Aboriginal women in Blackstone, Western Australia, won $40,000 in an exhibit called the Telstra National Aboriginal and Torres Strait Islander Art Award.

Weaving for a Guild Sale

TRACY KAESTNER

Guild sales are an important way for the public to see what wonderful work weavers do. For that reason, I always participate in our annual holiday sale (Contemporary Handweavers of Houston). This requires picking an item to weave that people will want to buy and giving it a price that they will pay while also covering my cost in time and materials.

Like most of you I multitask—we have to, or we won't get everything done. Every warp I weave must multitask, too! I participate in two swatch exchanges and it would kill me to make fabric only to cut it into little pieces to give away. Throughout the year I use part of most of my warps to make items for our guild sale.

What to make?

Each year after the sale, the guild tallies the sales for each type of item and notes how many we started with and how many we sold at what price. We use this information to plan what to make for the next sale. Towels and scarves always sell well. Other categories are runners, placemats, potholders, mug rugs, clothing, shawls, jewelry, pillows, throws, baskets, and rugs.

Pricing handwovens

Determining the right retail price is one of the most difficult aspects of selling handwovens. Prices that are too low give the public the wrong idea about what handwoven items are worth; prices that are too high result in lost sales.

There are several ways to determine a price: by the square foot (rugs), by the cost of materials (rule of thumb is to multiply cost of materials by three—with no discounts if you bought the yarns on sale!), or materials plus time spent (keeping track of your hours at a set hourly rate). After you calculate the price, you have to consider whether the item *can* be sold for it. If the price is too high, you should probably keep the piece for your personal use or give it as a gift.

Law and ethics for handweavers

Is it right to sell something inspired by someone else's work? Sure! Is it okay to sell something you wove from someone else's instructions? No! (Please see "Copyright Law for Handweavers," page 80).

If you weave a project from *Handwoven*, it is not ethical—or legal—to sell it. If this runner inspires you to weave linen runners for your guild sale, that's okay. Weaving a runner in log cabin is also okay because log cabin is in the public domain. But the specific colors, fibers, size, position and type of hemstitching make this project uniquely my design. Of course, you can make it for yourself or for a gift.



Tracy Kaestner *of Katy, Texas, is the new owner of Nordic Studio, which she runs while also teaching classes at the Lone Star Loom Room.*





STEPS FOR WEAVING THE LOG CABIN RUNNER

Step 1 These directions are for warping from back to front with one cross. Mark a path on your warping board 2⅔ yd long with a guide string. Wind a warp of 328 ends following the guide string alternating 1 end burgundy/1 end gold (164 ends each color). Place the two tubes on a spool rack or put each tube in a bowl and wind the threads together, keeping them separate with a finger. Keep an even pressure on both threads as you wind. Finger-crochet a counting thread in the cross to mark groups of 10 threads for each space in the raddle, (8 in the last space). Tie the arms of the cross, tie several choke ties, and chain the warp from the warping board.

Step 2 Place the end loop nearest the cross on a rod (a ½" dowel works well) and fasten it to the warp beam apron rod. Install the raddle on the back beam. Insert lease sticks in the cross, tie the lease sticks in a position for beaming, and remove the cross ties. Centering for 16½", remove the chaining thread as you place each 10-end group in a raddle space; secure with rubber bands.

Step 3 Slowly and carefully wind the warp onto the beam, packing the layers with sticks or smooth, sturdy paper. After each turn, go to the front and pull on groups of warp threads. (Another option is to have someone hold the warp under tension as you wind.)

Step 4 When the end of the warp reaches a good position for threading, adjust the lease sticks if necessary and thread the heddles following the 2-shaft or 4-shaft draft in Figure 1. (Use four shafts if you have them to spread the warp.) Sley 2 ends/dent in a 10-dent reed, centering for 16⅝".

Step 5 Wind one bobbin with burgundy and one with gold. Weave 5" following Figure 1 (end after a complete sequence of either DLDLDLDL or LDLDLDLD). Work trellis hemstitching (see Step 6). Weave 3 repeats of log cabin. Hemstitch. Weave log cabin for 41–42", ending with a complete sequence of DLDLDLDL or LDLDLDLD. Repeat hemstitching; weave 3 repeats, hemstitch; weave 5" for hem section.

Step 6 For trellis hemstitching: Cut the weft, leaving a tail three times warp width. With the tail, hemstitch over 6 ends and 2 weft rows; end by needle-weaving the tail down the selvedge. Put in the ¼" spacer. Continue weaving, leaving a tail as before. After 1", loosen the tension and pull out the spacer. Hemstitch over 2 weft rows starting with 3 ends in the first group followed by 6-end groups. This splits the groups from the first row to create the trellis design.

Step 7 Cut the runner from the loom; machine zigzag or serge raw edges. Machine wash, warm water, delicate cycle, with Orvus Paste or other mild soap. Lay flat on a counter or table while damp and block to shape. Let dry to slightly damp. Press with a hot iron. Turn up ends ½"; turn up again to meet hemstitching. Blind stitch hems and opening at the selvedges.

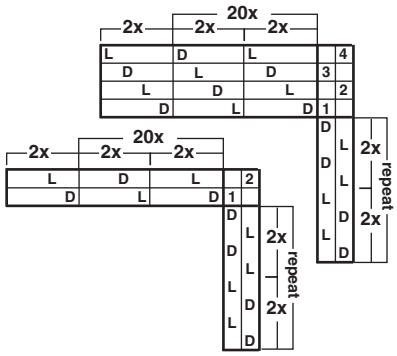
The log cabin runner

For the holiday sale in 2005, several of us wove runners—so many, in fact, that we worried there were *too* many. They all sold! This runner is the first item I've designed in 2006 for the guild sale—and also for this article. That makes two uses for the warp. On the same warp, I also wove samples for a class I'm teaching at Convergence!

Log cabin is an especially good structure for table runners, placemats, cushions, and other decorative items for the home. The subtle pattern of vertical and horizontal stripes can harmonize well with dishes, pottery, and other textiles without overwhelming them with too much pattern. Choose any two colors and wrap the threads side by side on a ruler to see how they blend. The overall effect of the burgundy and gold in this runner is neither burgundy nor gold, but a warm brown.

16/2 linen is a wonderful fiber. It is strong and smooth and not terribly fine. It is ideal for a first project in linen and suitable for a fairly new weaver. Even better, it comes in lots of yummy colors.

1. Draft for runner



PROJECT AT-A-GLANCE

Weave structure for runner
Log cabin (plain weave with color-and-weave effects).

Equipment
2-shaft or 4-shaft loom, 17" weaving width; 10-dent reed; raddle with ½" spaces; tapestry needle; ¼" × 18" dowel for spacer.

Yarns
Warp: 16/2 linen (2,705 yd/lb); burgundy color #477 and gold #454, 438 yd (2⅝ oz) each color.
Weft: 16/2 linen (2,705 yd/lb); burgundy #477 and gold #454, 290 yd (1¾ oz) each color.

Yarn sources
16/2 linen is available from Nordic Studio in 125 g tubes (750 yd); you'll need one tube of each color.

Warp order and length
328 ends alternating 1 end burgundy and 1 end gold, 2⅔ yd long (allows 6" for take-up, 32" for loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 16⅝".
Weft: 20 ppi. Woven length (measured under tension on the loom): 58".

Finished dimensions
After washing, amounts produce one hemmed runner 14½" × 52½".

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Woolen Yarns...

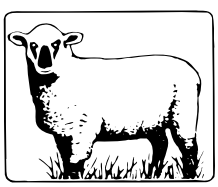
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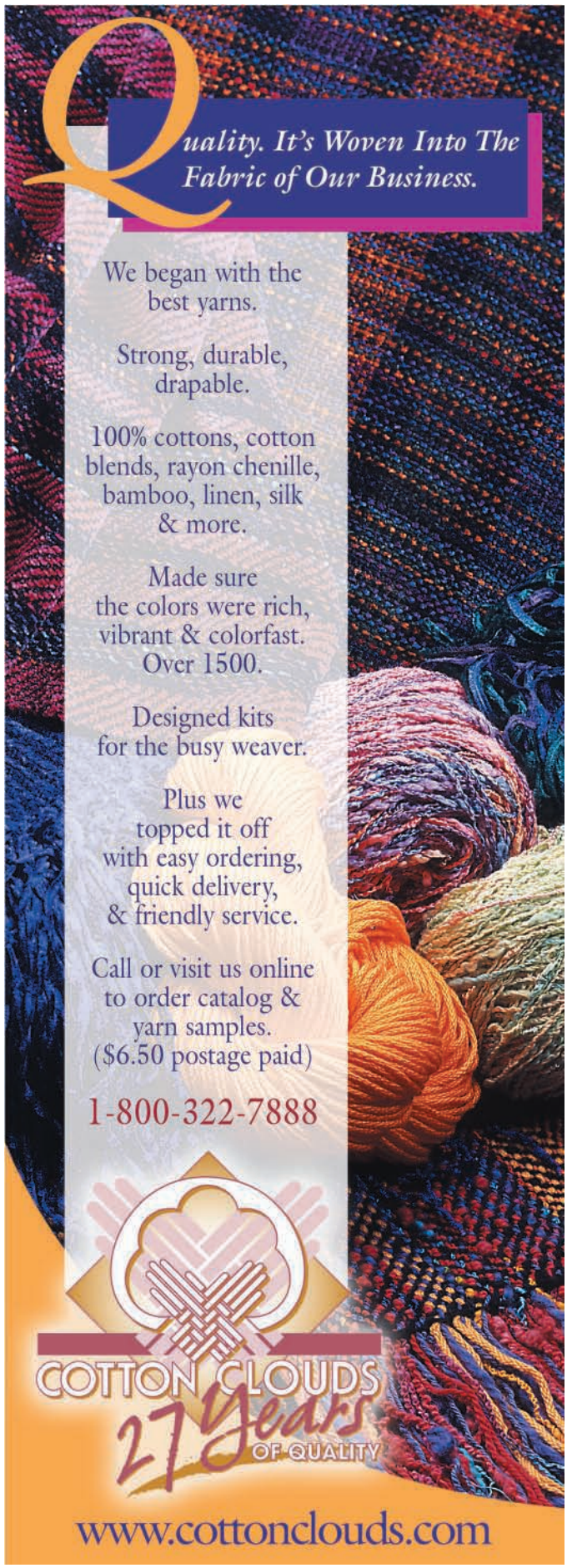
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Peacock Scarf

a winning inspiration

CINDIE KITCHIN

A twill workshop with Bonnie Inouye, a guild challenge, and a fascination with beading led to this scarf. Guild members each received a handmade paper box filled with three items to be used as inspiration for a project for our yearly Saturday Handweavers' Guild challenge. Mine were a photo of green cushions on a bench, a green novelty yarn, and a peacock feather.

Usually, while I'm at the loom I daydream about future projects, but with this scarf my mind focused on what to do with the fringe. Pearl cotton is an appropriate fiber for a scarf—especially in twill—but a pearl cotton fringe can be a bit stringy, or if twisted, a bit ropy. Something better was required to express the beauty of a peacock.

I had recently taken a beading class, and I remembered seeing a panorama of beautiful trays of beads arranged by color at my local bead shop. As soon as the scarf was off the loom and washed and pressed, it and I were off to visit the shop.

Since this was my first beading project, I had a lot to learn. In my first try I didn't knot the thread as I sewed each drop to the edge. After the scarf hung for a few days I noticed the beading thread showing in gaps between beads. I had to go back through all the beads, this time knotting the thread each time the needle passed through the cloth.



Cindie's challenge was to design a piece from this feather, photo, and strand of thread.

I entered the Peacock scarf and a companion piece in the juried show at my regional conference (Association of Northwest Weavers Guilds' Color Me, Colour You, 2005). Both were accepted, and I was thrilled to receive an award for technical excellence!



Cindie Kitchin *of Grants Pass, Oregon, likes learning techniques to teach. This scarf sparked a guild program on beaded fringes.*

Resources

Levinson, Leslie. "Beaded Fringe." *Quilting Arts Magazine*, Summer 2003, Issue 10, pp. 16–18.





STEPS FOR WEAVING THE PEACOCK SCARF

Step 1 Wind a warp of 202 ends 3 yd long following Figure 2. (These instructions are for warping from back to front, but front to back will work as well for this scarf.) Use a counting thread near the cross to mark raddle groups of 20 ends each for a 1" raddle, 10 ends each for a ½" raddle (include an extra thread in the first and last raddle groups). Tie the cross and choke ties.

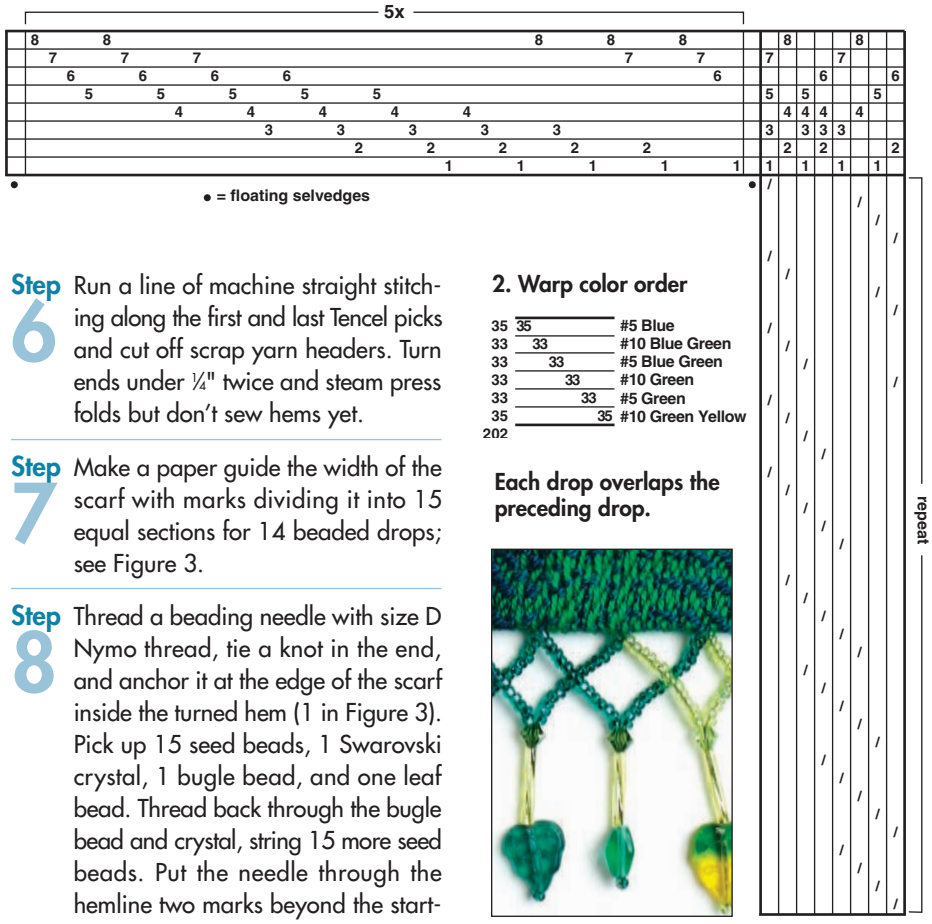
Step 2 Place the raddle on the back beam, place lease sticks in the cross, and secure the lease sticks to the castle. Place a rod in the loop of warp threads near the cross and secure the rod to the back apron rod. Spread the warp in the raddle centered for 10". Beam the warp under firm, even tension, packing the layers with paper or sticks.

Step 3 Thread following Figure 1. Sley 2 ends/dent in a 12-dent reed and tie the warp onto the front apron rod.

Step 4 Weave a header with scrap yarn similar in size to 8/2 Tencel following the treadling repeat in Figure 1 for 1–2" to spread the warp. Weave the scarf using 8/2 Tencel at 24 ppi following Figure 1 until the fabric measures about 70"; end with a complete treadling repeat. Weave another 1–2" with scrap yarn as at the beginning.

Step 5 Remove the scarf from the loom. Machine zigzag in the scrap yarn sections to secure raw edges. Wash the scarf by hand in warm water with a mild soap; hang to dry; steam press.

1. Draft for scarf



Step 6 Run a line of machine straight stitching along the first and last Tencel picks and cut off scrap yarn headers. Turn ends under ¼" twice and steam press folds but don't sew hems yet.

Step 7 Make a paper guide the width of the scarf with marks dividing it into 15 equal sections for 14 beaded drops; see Figure 3.

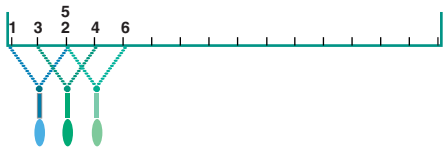
Step 8 Thread a beading needle with size D Nymo thread, tie a knot in the end, and anchor it at the edge of the scarf inside the turned hem (1 in Figure 3). Pick up 15 seed beads, 1 Swarovski crystal, 1 bugle bead, and one leaf bead. Thread back through the bugle bead and crystal, string 15 more seed beads. Put the needle through the hemline two marks beyond the starting mark (2 in Figure 3) on wrong side of scarf and secure with a knot. Move the needle to the mark next to the starting point (3) and start the next drop; anchor the start with a knot. Continue, overlapping the drops. After beading is completed sew the hem by hand with matching sewing thread (hiding beading thread).

2. Warp color order

35	35	#5 Blue
33	33	#10 Blue Green
33	33	#5 Blue Green
33	33	#10 Green
33	33	#5 Green
35	35	#10 Green Yellow
202		

Each drop overlaps the preceding drop.

3. Make a paper guide to mark the positions of the drops.



PROJECT AT-A-GLANCE

Weave structure for scarf
5-end advancing twill.

Equipment
8-shaft loom, 9" weaving width; 12-dent reed; 1 shuttle; raddle at least 10" long.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), #10 Green Yellow, 105 yd; #5 Green, 99 yd; #10 Green, 99 yd ; #5 Blue Green, 99 yd; #10 Blue Green, 99 yd; #5 Blue 105 yd, ⅔ oz each color
Weft: 8/2 Tencel (3,360 yd/lb), Dark Teal 462 yd (2⅓ oz).

Other materials and supplies
Size D Nymo black beading thread, size 10 beading needle; 6 colors of blue and green size 11° seed beads to match warp stripes (1 bundle of each color is more than enough); 28 half-inch bugle beads, 28 Swarovski crystals, and 28 assorted glass leaf beads to match warp stripes; blue-green sewing thread for hem.

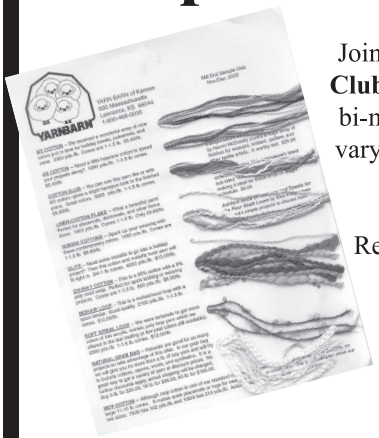
Yarn sources
10/2 pearl cotton in the scarf colors is available from Lunatic Fringe; 8/2 Tencel is from Heritage Yarns. Beads and beading supplies are available from Shipwreck Beads.

Warp order and length
202 ends (includes 2 floating selvedges) 3 yd long following Figure 2 (allows 7" for take-up, 31" for loom waste).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 8½".
Weft: 24 ppi. Woven length (measured under tension on the loom): 70".

Finished dimensions
After washing, amounts produce one hemmed scarf 6¾" × 65" plus beaded fringes at both ends.

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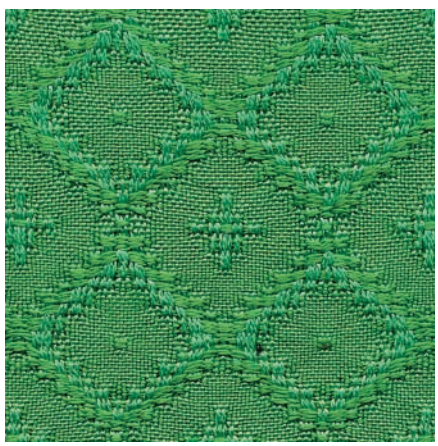
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Elegant Silk Scarf

a spot weave show stopper

VICKI TARDY

Sumptuous, elegant, luxurious—these are the words associated with silk above all other fibers. When considering what to wear for a very special occasion (or what to weave as a gift for someone else to wear to one), silk is the fiber of choice—for scarves, shawls, and fabric for all types of garments. This silk scarf is woven in an unusual spot weave that juxtaposes warp and weft floats with plain weave for three different light-reactive textures. It will add elegance to any outfit—and best of all, it's quick and easy to weave.



a. A different treadling produces a different design (see Figure 1, treadling b, page 42).



b. Peach and natural-colored silk are used with a third treadling for another effect.

While silk is a delight to wear, the very properties that make it so appealing (its luster and smooth feel) contribute to a few weaving challenges. Silk would be easiest to handle if wound off a cone, but it most often comes in skeins. Winding slippery silk into a ball on a ball winder can be difficult—it tends to slip off the ball and tangle around the shaft of the winder at the bottom. Place a cardboard tube on the shaft to help control the yarn or skip the ball stage entirely and wind the warp or fill bobbins directly from the skein placed on a swift.

Some silk tips

One thing to keep in mind when you are working with spun silks is to handle them as little as possible during warping in order to prevent fuzzing and pilling. For this reason, warping back to front is advised.

Because of the slipperiness of the yarn, a tighter sett than you might expect for the grist of the fiber should be used; if the sett is too loose, you may end up with a fabric that lacks structure and feels sleazy, and any floats can get caught and pull out.

Watch your beat as you weave. For this scarf, you are aiming for a balanced weave (30 ends per inch and 30 picks per inch). The slippery nature of silk makes it easy to overbeat.

With this structure, you can use the same color for both warp and weft. However, the pattern is enhanced if there is a slight difference in hue or value between them; note the two greens in the fabric in Photo a, beige and peach in Photo b, and cream and white in the project scarf.

The draft for the scarf is adapted from Ulla Cyrus-Zetterstrom (see Figure 1, page 42, and Resources). It looks like twill, but because of the tie-up and the repeated use of pairs of shafts and treadles "spots" of warp floats alternate with spots of weft floats on a background of plain weave. The result is a structure much closer to Bronson or huck than to twill.



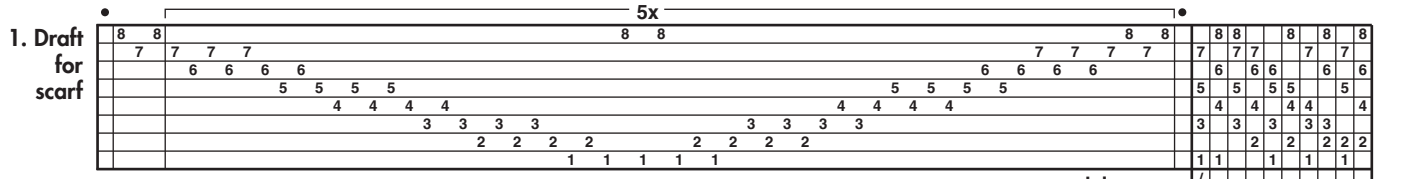
***Vicki Tardy** of Iowa City, Iowa, uses silk and linen in most of her workshops to show students the advantages of using these elegant fibers.*

Resources

Cyrus-Zetterstrom, Ulla. *The Manual of Swedish Handweaving*. Shelburne, Massachusetts: VävStuga Press, 2004, p. 29.

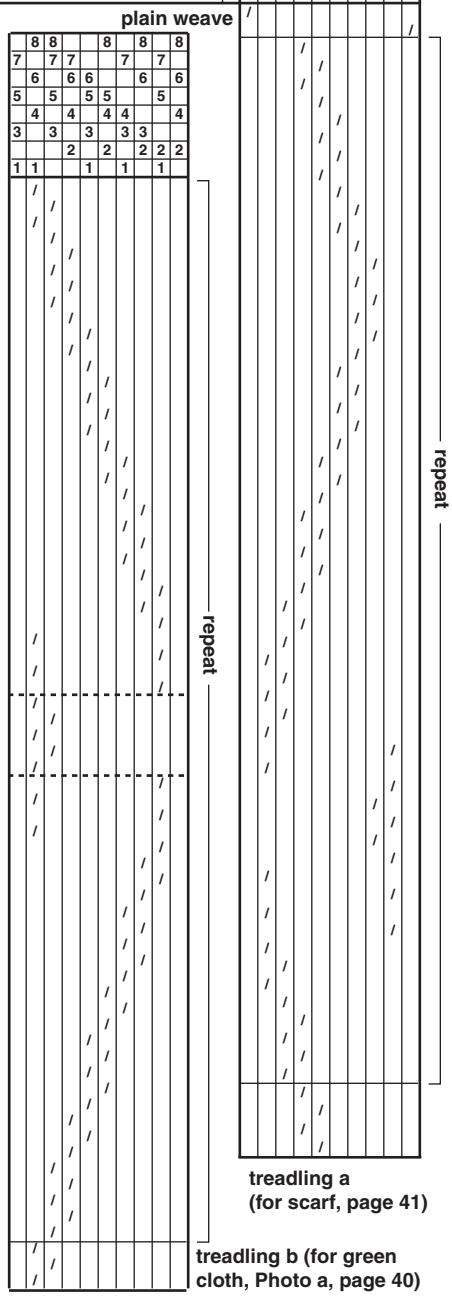


PROJECT PLANNER FOR SILK SCARF



• floating selvedges

To weave zigzags instead of diamonds using treadling b, start at the upper or lower dashed line and weave all the way to the top of the treadling from the upper dashed line for points in one direction, all the way to the bottom of the treadling from the bottom dashed line for points in the opposite direction.



Thirty minutes
Wind the warp

Wind a warp of 285 ends 2½ yd long. (These instructions are for warping back to front.) Wind two crosses: a threading cross and a raddle cross for ½" spaces with 15 ends in each raddle group. Tie the crosses and choke ties and chain the warp from the warping board beginning with the threading cross.

Forty-five minutes
Beam the warp

Put a rod through the warp loop near the raddle cross and tie the rod to the back apron rod. Secure the raddle to the back beam and place the 15 ends of each raddle group in each ½" space of the raddle. Wind the warp on the warp beam, packing the layers with sturdy paper or sticks. When the threading cross reaches a comfortable position for threading, place lease sticks in the threading cross and secure them to the castle.

Two hours
Thread and sley

Thread the heddles following Figure 1, leaving the first and last warp ends free to use as floating selvedges. Sley 3 ends/dent in a 10-dent reed, and tie the warp onto the front apron rod.

Four hours
Hemstitch and weave the scarf

Use a 45" length of white 20/2 silk as the weft for 3 picks of plain weave, leaving a tail at the beginning about 30" long. Wind a bobbin with cream 20/2 silk and begin weaving following Figure 1. Before advancing the warp, thread the tail of white onto a tapestry needle and hemstitch, including 6 ends and the first 3 white weft rows in each stitch. Continue weaving following the repeat in Figure 1 for about 62"; end with the last four balancing picks. Use another 45" length of warp yarn to weave 3 picks of plain weave as at the beginning and hemstitch including groups of 6 ends and the 3 last white weft rows in each stitch. Cut the scarf from the loom and trim fringe to about 3".

Thirty minutes plus drying time
Wash, dry, and press

Wash the scarf by hand in warm water with Ivory Liquid. Rinse well. Add a small amount of fabric softener and white vinegar to the final rinse. Spin excess water from the fabric or wrap and squeeze in a heavy terry towel. Shake out and lay flat to dry. Steam press on a silk setting. If available, use a rotary cutter and straightedge to trim fringes to 1" or desired length.

PROJECT AT-A-GLANCE

Weave structure for scarf
Spot weave.

Equipment
8-shaft loom, 10" weaving width; 10-dent reed; 1 shuttle; raddle with ½" spaces.

Yarns
Warp: 20/2 spun silk (5,000 yd/lb), white, 713 yd (2⅛ oz) plus 4 yd for hemstitching.
Weft: 20/2 spun silk (5,000 yd/lb), cream, 540 yd (1¾ oz).

Yarn sources
20/2 spun silk is available from Treenway Silks and Webs.

Warp order and length
285 ends white 2½ yd long (allows 3" for take-up, 25" for loom waste and fringe).

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in the reed: 9½".
Weft: 30 ppi. Woven length (measured under tension on the loom): 62".

Finished dimensions
After washing, amounts produce one scarf 8" × 58" plus 1" fringe at each end.

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Show Off Your Yarn

with honeycomb

SUZIE LILES

What weave structure secures a yarn firmly yet lets it really show in a cloth? What weave structure can bend the yarn into curvy paths so unlike the straight lines of the usual woven grid? The answer is honeycomb! Even better, every time you change to a different thick meandering weft yarn, you get a very different fabric. These three purse fabrics are all from the same warp!

Weavers are always trying to make one warp serve many purposes. The more kinds of fabrics you can weave on the same warp, the fewer warps you have to make and the more time you can spend weaving. These purse fabrics don't look like each other at all, yet the only difference between them is in the honeycomb pattern weft.

4-shaft, 2-block honeycomb

In this version of honeycomb, two blocks alternate in the threading. One block weaves plain weave while the weft floats across the alternate block for a number of picks, building up small cells in the plain-weave block. A thick weft is then inserted in a plain-weave shed across both blocks. Then the alternate block weaves plain weave and the weft floats across the first block, creating alternate cells, and a second thick weft is inserted. The thick wefts wave around the cell blocks and collapse in the float blocks, where all the wefts compress to hide the floats. The cloth appears to be made of small outlined ovals.



In each of these purses, the outline weft is made of two fancy knitting yarns used together. In the black purse, since the base of both outline knitting yarns is black, the outline weft creates texture rather than color to highlight the fireworks of the sequins in one yarn and the eyelashes in the other.



Suzie Liles *of Eugene, Oregon, is a longtime weaver and teacher. She is currently earning a master's in fine arts at the University of Oregon.*





One honeycomb warp produces the fabrics for three purses: the "squiggles" drawstring purse at the left (Purse #1), the purple envelope purse at the right (Purse #2), and the black clutch purse at the bottom (Purse #3). A trip to your local or online yarn shop can increase the number of different purse fabrics with each purchase of a different novelty yarn.

STEPS FOR WEAVING AND SEWING THE PURSES

Step 1 Wind a warp of 234 ends black 10/2 cotton 3 yd long. Prepare the loom using your preferred method at 20 ends per inch, centering for a width of 11¾" and threading following Figure 1.

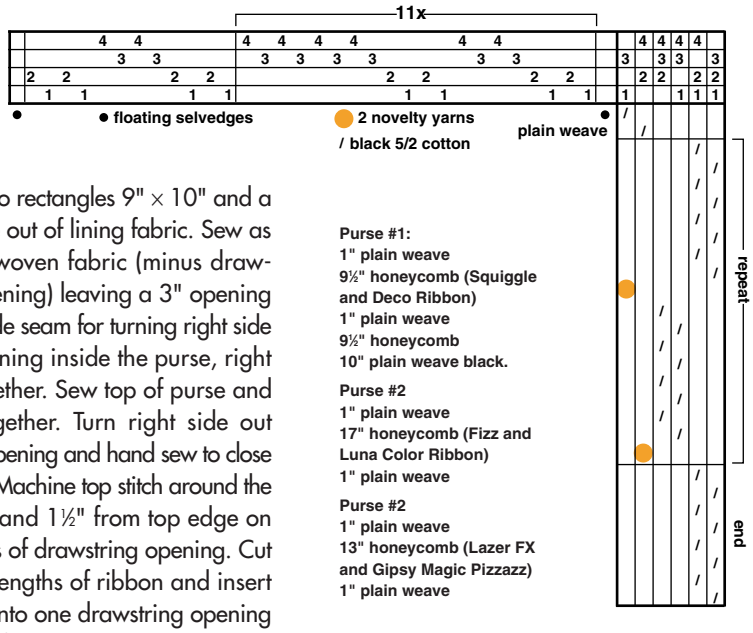
Step 2 Weave following Figure 1. Wind the two pattern wefts together on a stick shuttle (they will catch on bobbins). As you weave, pull all eyelash and sequined yarn tails to the fabric surface. Remove the fabric from the loom and cut apart the three purse sections.

Step 3 For all three purse fabrics, machine zigzag all raw edges and sew all seams with ½" seam allowances.

Step 4 Drawstring purse (#1). Cut honeycomb fabric from plain-weave section so that the honeycomb fabric retains ½" plain weave on each side; machine zigzag along cut lines before cutting. Draw a 6¼" diameter circle with tailor's chalk in the center of the plain-weave section. Machine zigzag inside this line and cut (purse bottom). Also cut a 6" circle out of Shape-Flex lightweight fusible interfacing. Iron interfacing to handwoven circle.

With right sides of honeycomb sections together, stitch side seams at selvedges. Leave a ½" opening for the drawstring 1½–2" from the top edge of side seam on each side. Keep yarn squiggles out of the seams. Press seams open. Right sides together, sew the purse bottom to the bottom edge of the honeycomb tube.

1. Draft for purse fabric



Cut two rectangles 9" × 10" and a 6¼" circle out of lining fabric. Sew as for handwoven fabric (minus drawstring opening) leaving a 3" opening on one side seam for turning right side out. Put lining inside the purse, right sides together. Sew top of purse and lining together. Turn right side out through opening and hand sew to close opening. Machine top stitch around the purse 1" and 1½" from top edge on both sides of drawstring opening. Cut two 36" lengths of ribbon and insert one end into one drawstring opening using a safety pin; exit the same opening; repeat for the other side.

Step 5 Purple envelope purse (#2): Make a twisted cord for the strap (expect 25% loss from twisting, 36" final length for this bag from 48"): Secure yarns to a stationary object and twist 2 groups of 3 ends Luna Ribbon and 3 ends Fizz separately in the same direction; then twist them together in the opposite direction; tie ends in an overhand knot.

Cut lining fabric 10" × 17". With right sides of lining and honeycomb fabric together, machine sew around all edges, leaving a 3" opening at one side. Turn right side out through opening, and hand sew to close opening. Fold bag and flap to desired positions.

Pin knotted strap ends inside bottom fold on each side and hand sew sides together. Hand sew strap to each side of bag up to the flap and sew a snap to flap and bag.

Step 6 Black clutch purse (#3): Cut lining fabric 10" × 13". Fold handwoven fabric right sides together, raw edges at the top. Machine sew side seams. Repeat with lining leaving a 3" opening in the middle of one side for turning. Right sides together, put the honeycomb pouch inside the lining pouch and sew around the top. Turn right side out. Hand sew to close the opening. Sew a snap on the inside of the purse at the top middle edge.

PROJECT AT-A-GLANCE

Weave structure for purses
Honeycomb.

Equipment
4-shaft loom, 12" weaving width; 10-dent reed; 1 boat shuttle, 1 stick shuttle; sewing machine.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), black, 702 yd (2⅔ oz).
Plain-weave and cell weft: 5/2 pearl cotton (2,100 yd/lb), 747 yd (5¾ oz).
Pattern weft for Purse #1: Squiggle (50% nylon, 50% polyester), color #9297; Deco Variegated Ribbon (70% acrylic, 30% nylon), color #9234, 30 yd each.
Purse #2: Luna Colors Ribbon (50% cotton, 40% nylon, 10% acrylic), Berries; Fizz (100% polyester), 25 yd each.
Purse #3: Lazer FX (100% polyester), Gypsy Magic Pizzazz, 20 yd each.

Notions and other materials
¼ yd Shape-Flex fusible interfacing for Purse #1, ⅓ yd lining fabric and sewing thread to match for each purse, snaps for #2, #3.

Yarn sources
10/2 and 5/2 cottons and novelties are available from Cotton Clouds. For novelty yarns: Squiggle (100 yd/ball), Deco Ribbon (80 yd/ball), Luna Colors Ribbon (75 yd/ball), Fizz and Lazer FX (120 yd/ball each), Gypsy Magic Pizzazz (122 yd/ball).

Warp order and length
234 ends (includes 2 floating selvedges) 3 yd long (allows 8" for take-up, 35" for sampling and loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 11¾".
Weft: 30–36 ppi, (27–32 ppi for 5/2 cotton, 3–4 ppi for doubled novelties). Woven length: Purse #1, 31"; Purse #2, 19"; Purse #3, 15".

Finished dimensions
Finished fabric for Purse #1 is 10"× 26", for Purse #2 10" × 16", for Purse #3 10" × 12".

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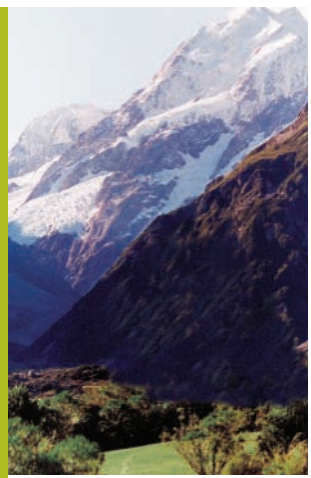
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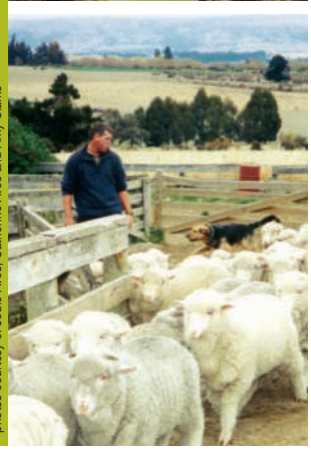
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photos courtesy of Jodie Aves, Catherine Aves and Amy Clarke

Eyelash Scarves

sensational show-offs

LAURIE BROWN

I have been known to embarrass my kids by staring at the fabric in a jacket worn by a stranger on an elevator, wondering: How does that weave work? How many shafts would it take? So it happened with a beautiful eyelash scarf by Randall Darwall. I wanted to know how it was done!

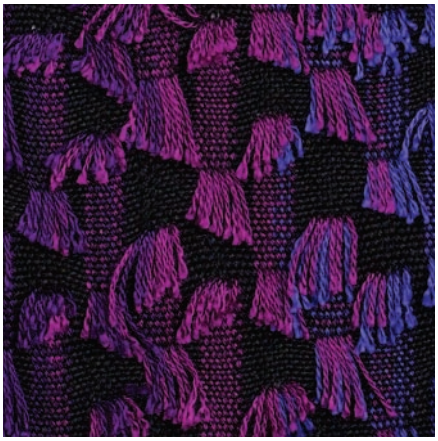
Although my final draft and the resulting scarves are nothing like Randall Darwall's (he blends many more colors in both the ground cloth and in the eyelashes themselves), they appeal to me in the same way his do with their fabulous feathery texture.

Supplementary-warp eyelashes

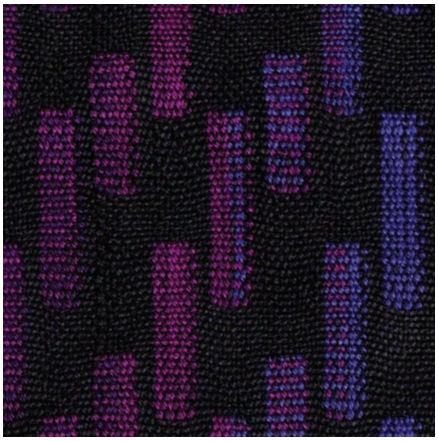
The eyelashes are created by a supplementary warp on a plain-weave ground cloth. In the two scarves in this article, the ground cloth is black, intensifying the saturated hues of the eyelashes, (purple and green in the scarf on page 49, purple and red in the scarf on page 51). The merino wool weft keeps the slippery Tencel secure after the eyelashes are cut. Use the colorways in these scarves, choose your own, and/or vary the colors in the ground cloth.

The eight-shaft draft for these scarves makes it possible to stagger the sections of floats, adding to the textural interest of the eyelashes. The scarves can also be woven on four shafts, and although the floats cannot be staggered, cutting them at a diagonal creates a very similar effect.

An especially nice feature of this project is that no extra warp beam is necessary for the supplementary warp. It's okay if the floats become a little loose as you weave; they are all cut in the end anyway!



a. The right side of the scarf after the floats are cut and pressed in one direction.



b. The back of the scarf showing the sections that secure the floats to the ground cloth.



Laurie Brown *of Lake Oswego, Oregon, is a mechanical engineer in her day job. She teaches weaving at Multnomah Art Center in Portland.*

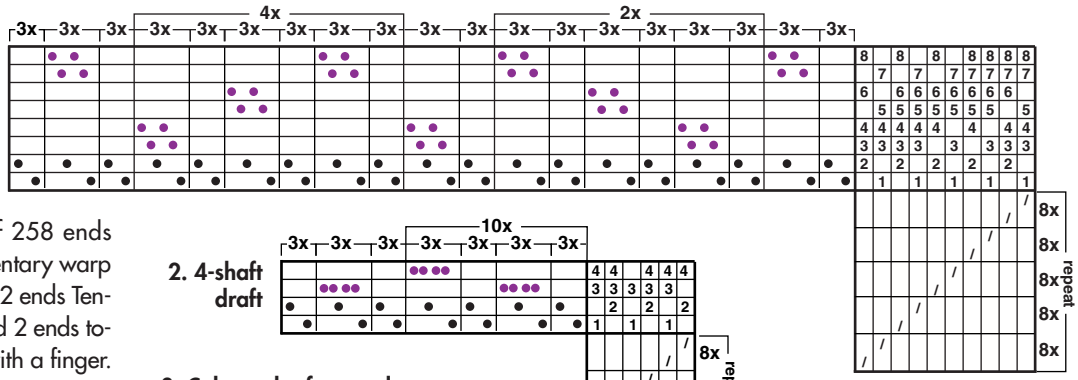




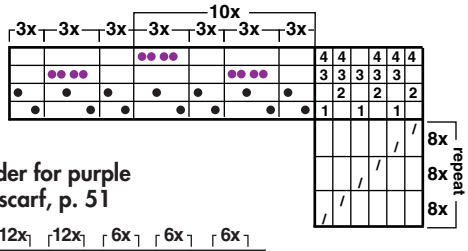
STEPS FOR WEAVING THE EYELASH SCARVES

1. 8-shaft draft for eyelash scarves

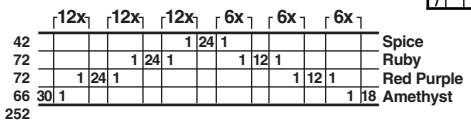
- 8/2 Tencel
- 20/2 silk
- / 18/2 merino wool



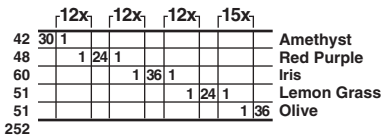
2. 4-shaft draft



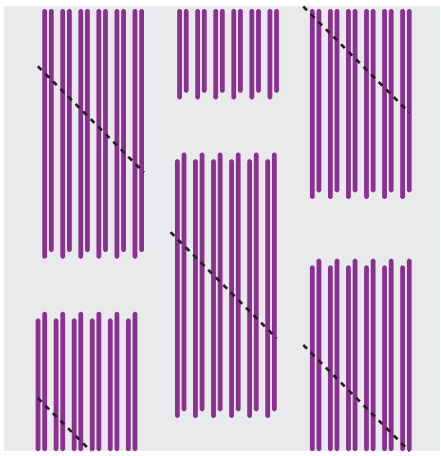
3. Color order for purple and red scarf, p. 51



3. Color order for purple and green scarf, p. 49



5. Cut floats along a diagonal



Step 1 Wind a ground warp of 258 ends 20/2 silk and a supplementary warp (as in Figure 3 or 4) of 252 ends Tencel 2½ yd long each. Wind 2 ends together, separating them with a finger. (These instructions are for warping front to back.)

Step 2 Sley the ground warp first, 2 ends/dent in a 12-dent reed, centered for 10¾". Sley the supplementary warp starting 3 dents in from the edge of the ground warp: *sley 4 ends/dent for 3 dents (12 ends), skip 3 dents, and repeat from * (the last 3 dents will have ground warp only).

Step 3 Thread the heddles following Figure 1 or 2 and beam the warp. You can wind both of these warps on the same warp beam; the supplementary warp will "bubble" a little when you remove the scarf from the loom, but it will be cut later so this is not a problem.

Step 4 Weave with 18/2 merino wool following Figure 1 or 2 for 60". Beat firmly so the supplementary warp is secured where it weaves with the ground weft. (For lighter lifts, tie up the blanks instead of the numbers in the tie-ups and weave the fabric upside down—the floats will be on the back as you weave.)

Step 5 Remove the scarf from the loom and secure the raw edges with hemstitching or machine stitching. Be careful not to catch the supplementary-warp threads that are not woven in at the scarf ends. Use a straight edge and a rotary cutter or sharp scissors to trim the fringe evenly to 4" or to length desired. In order to protect the long floats, wash the scarf by hand in hot water using a gentle soap such as Delicare; hang to dry.

Step 6 Now comes the fun part! Using very sharp embroidery scissors, cut each section of floats as in Figure 5. (It makes a more interesting pattern to cut at an angle rather than straight across.) Be careful not to cut the ground fabric. Mark the center of the scarf with a pin and cut down one half at a time. Then press all of the lashes from the center toward each end of the scarf with a medium-hot iron.

PROJECT AT-A-GLANCE

Weave structure for scarves
Plain weave with a supplementary warp.

Equipment
8-shaft or 4-shaft loom, 12" weaving width; 12-dent reed; 1 shuttle; sharp embroidery scissors.

Yarns
Ground warp: 20/2 silk (5,000 yd/lb), Black, 645 yd (2⅛ oz).
Supplementary warp for purple and red scarf: 8/2 Tencel (3,360 yd/lb), Amethyst, 165 yd (⅛ oz); Red Purple, 180 yd (⅞ oz); Ruby, 180 yd (⅞ oz); Spice, 105 yd (½ oz).
Supplementary warp for purple and green scarf: 8/2 Tencel (3,360 yd/lb), Olive, 128 yd (⅔ oz); Lemongrass, 128 yd (⅔ oz); Iris, 150 yd (¾ oz); Red Purple, 120 yd (⅝ oz); Amethyst, 105 yd (½ oz).
Weft: 18/2 merino wool (5,040 yd/lb), Black, 355 yd (1⅛ oz) each scarf.

Yarn sources
20/2 silk is available from Treenway Silks and Webs, 8/2 Tencel from Webs, and 18/2 Superfine Merino by JaggerSpun from most weaving retailers.

Warp order and length
Ground warp (for each scarf): 258 ends 2½ yd long. Supplementary warp: 252 ends 2½ yd long following Figure 1 or 2 (allows 5" take-up, 25" loom waste; loom waste includes fringe).

Warp and weft spacing
Ground warp: 24 epi (2/dent in a 12-dent reed). Supplementary warp: 48 epi (4/dent in areas where it is used). Width in the reed: 10¾".
Weft: 18 ppi. Woven length (measured under tension on the loom): 60".

Finished dimensions
After washing, amounts produce one red or purple scarf 10" × 55" plus 4" fringe.



Paradise Puffs Poncho

a winner in chenille and elastic yarn

DEBORAH JARCHOW

When I weave for shows or exhibits, my goals are very different from when I'm weaving for my own pleasure. For exhibits, I strive for something that has a new twist or some extra pizzazz. My focus is to develop new techniques, incorporate new yarns, or create a new garment shape. Much experimenting, sampling, and weaving occurs (often including starting the process all over again!) as I look for something to emerge that can be worked into an exhibit-quality piece. During this process I don't keep track of the time involved or the cost of materials.

I designed the Paradise Puffs Poncho for the annual Designing Weavers exhibit at the 2005 Southern California Handweavers' conference. The conference theme was "Fibers in Paradise." Since entry guidelines required that our individual pieces express the theme, my poncho is based on the colors in the Bird of Paradise flower.

Weaving for exhibit

For a couple of years I've been experimenting with getting a puff effect in rayon chenille using wool and the process of differential shrinkage. The idea is for the wool to shrink and felt during the finishing process, creating puffs in the rayon chenille.

Using this idea, I completed some fabric that was accepted for the yardage exhibit at Convergence 2004. Although an interesting piece, the fabric was not suitable for a garment. The felted areas were too thick and stiff and altered chenille's appealing drape too much. The wool areas also overwhelmed the chenille, preventing the chenille warp's colors from showing.



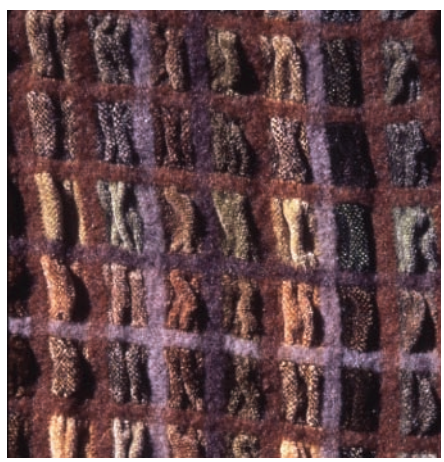
Deborah Jarchow *of Simi Valley, California, has been a production weaver for over fifteen years. She's interested in exploring unusual fibers.*

Then I discovered stretch rayon from Silk City and realized it would do the trick. As it shrinks during washing, it draws in the chenille fabric without the bulk and stiffness of wool felt. The rayon yarn is also thin enough to allow the colors of the chenille to show.

Weaving for production

I sell my woven pieces at retail shows, galleries, and boutiques as a business. When deciding if a garment will be successful as a production piece (rather than for exhibition), considerations include how to create many pieces on one warp and how to make each one different enough to remain one-of-a-kind garments.

Factors including materials cost, time involved, and possible sale price all impact the decision on marketability. Many show pieces, though dazzling, would take too much time or money in materials to be successful production pieces. The Paradise Puffs Poncho works well in a variety of color palettes. Each poncho is unusual enough to evoke "one-of-a-kind" appeal, yet can be reasonably priced.



Fabric by Deborah Jarchow exhibited in the Convergence 2004 yardage show.

While planning garments for sale, I study color trends so my work looks fresh and appeals to the current market. *Handwoven*'s Fabric Forecast is very helpful, as are fashion commentaries, red carpet award programs, and music videos.

Determining the sale price for a garment is always difficult. I usually ask myself two questions: Can I feel good about parting with the garment for this price? Would I be willing to pay the same price to someone else for that garment? If I can't answer "yes" to both questions, I rethink my pricing, my process, or the marketability of the piece.



Deborah Jarchow's Paradise Puffs Poncho won first place in Best Use of Fiber in *Handwoven*'s poncho contest (see "Ponchos on Parade," November/December 2005, pages 56–59).

STEPS FOR WEAVING THE PARADISE PUFFS PONCHO

Step 1 Wind nine warp chains, each 3½ yd long: two chains of 56 ends Violet, four chains of 46 ends Amethyst, two chains of 64 ends Periwinkle, and one chain of 72 ends Purple Dust. (These directions are for warping front to back.) Carefully keep even tension on all threads. Tie the cross and several choke ties in each chain and cut the loops at the ends of each as you remove it from the warping board.

Step 2 Tie the chains to the front beam (at a distance that will allow the cut ends near the cross to hang from the reed at a length of about 10") in this order: Violet, Amethyst, Periwinkle, Amethyst, Purple Dust, Amethyst, Periwinkle, Amethyst, Violet. Then sley 2 ends per dent in an 8-dent reed following Figure 1 (at some points you will be sleying an end from one chain with an end from another).

Step 3 Sitting behind the shafts and taking the colors as indicated in Figure 1, thread the heddles for plain weave (1-2 on a 2-shaft loom but 1-2-3-4 on four shafts to provide a cleaner shed). Tie the warp onto the back apron rod and wind the warp on the beam using very even tension and packing the layers with paper or sticks. At the front, shake and pull firmly to straighten the threads as you go. Tie the warp onto the front apron rod with even tension.

Step 4 Spread the warp with a few picks of scrap yarn. Wind a bobbin with Jump (being careful not to stretch the yarn when winding) and a bobbin with Deep Sea Coral rayon chenille. Begin the poncho fabric by weaving 50 picks with Jump (at 17 ppi this will be 2⅞"). Beat firmly and evenly, changing the shed before beating. Do not stretch the Jump so that it pulls in the selvedges, but lay it in smoothly.

Tuck about a 2" tail of Jump into the open shed and, keeping the shed open, begin weaving with chenille. Place the chenille so that its cut end is a couple of threads in from the selvedge and it overlaps the Jump tail by a little less than 2". Weave 35 picks of chenille at 11 ppi (3¼"). Again, beat with a firm, even hand and change the shed before beating. Overlap the chenille and Jump as before and weave 11 picks of Jump (⅝").

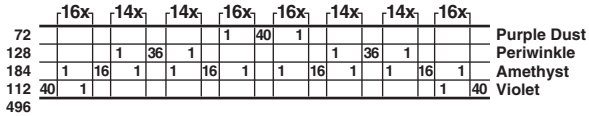
Alternate 35 picks of chenille with 11 picks of Jump 17 more times. End by weaving 35 picks of chenille (for a total of 19 sections of chenille) and then 50 picks of Jump for a final fabric length (measured under tension on the loom) of about 82".

Step 5 Remove the fabric from the loom and secure the ends by machine zigzagging both raw edges using matching sewing thread. Trim both ends close to the stitching.

Step 6 Machine wash the fabric on a delicate cycle, cold water, no soap. Remove from the washer carefully as the fabric is weakest when it is wet. Machine dry on permanent press setting with a sheet of fabric softener until completely dry. During the drying process, the areas of Jump will shrink more than the areas of chenille so that the chenille will pucker into puffs. If the fabric is not allowed to dry completely in the dryer, this will not happen as dramatically.

Step 7 After the fabric is completely dry (it will measure about 21" × 68"), clip any ends left from the overlapping weft threads. Fold the fabric in half lengthwise so that the zigzagged raw edges are together (the folded fabric is about 21" × 34"). Machine sew a seam along one selvedge from the zigzagged edge to about 13" from the fold (the unstitched area will be the neck opening). Press the seam open using a pressing cloth and then stitch down the seam allowances by machine. Turn the zigzagged edge up one time and hand sew a ¾" hem, being careful to allow the area to remain stretchy. For future care, to keep its shape the garment should be dry cleaned whenever cleaning is necessary.

1. Warp color order



PROJECT AT-A-GLANCE

Weave structure for poncho
Plain weave.

Equipment
2-shaft or 4-shaft loom, 31" weaving width; 8-dent reed; 2 shuttles; sewing machine (and matching sewing thread).

Yarns
Warp: rayon chenille (1,300 yd/lb,) Violet, 392 yd (4⅞ oz); Periwinkle, 448 yd (5⅝ oz). Rayon chenille (1,450 yd/lb), Amethyst (#3015), 644 yd (7⅛ oz); Purple Dust (#3919), 252 yd (2⅘ oz).
Weft: rayon chenille (1,450 yd/lb), Deep Sea Coral (#1649), 630 yd (7 oz). Elasticized rayon yarn, Jump (64% viscose, 36% Elite,10,000 yd/lb), Wine, 283 yd (½ oz) or substitute elasticized rayon yarn Puma Stretch (80% viscose, 20% Elite, 7,000 yd/lb), Plum (#012), (⅔ oz), both by Silk City.

Yarn sources
Newton's rayon chenille at 1,300 yd/lb is available from Newton's Yarn Country, rayon chenille at 1,450 yd/lb from Webs. Jump and Puma Stretch elasticized rayon yarns by Silk City are available from Textura Trading Company.

Warp order and length
496 ends 3½ yd long following the color order in Figure 1 (allows 8" take-up and 36" loom waste).

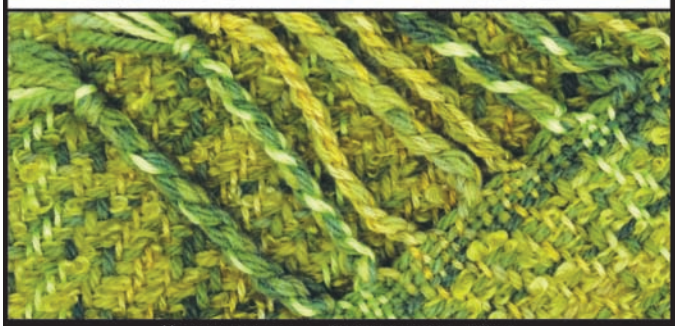
Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 31".
Weft: 11 ppi for chenille weft, 17 ppi for Jump weft. Woven length (measured under tension on the loom): 82".

Finished dimensions
After washing, amounts produce one poncho 20" to 21" × 68".

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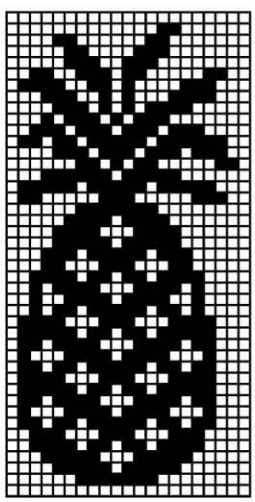
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HW06

Monk's Belt Pillows

with tips for production weavers

WENDY SUNDQUIST

In the late 1980s, a good friend convinced me to try weaving—and then loaned me her 8-shaft floor loom. My husband was not overly enthusiastic. Our hall closet had already been named "The Great Hall of Unfinished Projects." But something clicked the very first time I wove. Sometime later a professional weaver invited me to be her apprentice. (It was not quite like working for Donald Trump!) And life has never been the same since.

For a number of years my personal interests have focused on the household textiles of nineteenth-century America and ScandinaviaVisiting textile collections at local museums and studying how other cultures used color and pattern have given me a great foundation for designing my own contemporary line of products.

Studying textile history also made me more aware of the challenges of pursuing a career in weaving. Weaver Norman Kennedy refers to the loom as "the four posts of poverty," and his words should not be taken lightly!

However, if you're as passionate as I am about fiber and want to give production weaving a try, here are some tips on weaving and marketing for sale.



Wendy weaves a wide range of women's wear (scarves, shawls, jackets, handbags) in addition to throws and pillows.

Production weaving tips

Be efficient. Wind several threads at the same time when you are winding a warp. Plan long warps to reduce the amount of time spent threading or retying. Avoid floating selvedges unless they are necessary—they add to weaving time.

Be a good "proofreader." Mistakes caught early save time and money later.

Choose patterns that are adaptable. By adding or subtracting repeats and borders, you can create coordinating accessories (from narrow scarves to wide throws) without having to develop a new pattern.

Make the most of every warp. By adding wide borders to the warp used for



Wendy Sundquist *of Langley, Washington, has been a production weaver for fifteen years. In her spare time, she tends her Shetland sheep.*





Choose among the many available colors of silk to use as the pattern weft for more colorful pillows or to match your room's decor.

STEPS FOR WEAVING THE PILLOWS

Step 1 Wind a warp of 646 ends 3 yd long. (These directions are for warping from back to front although front to back will work equally well.) Wind a cross at both ends of the warp: a raddle cross of 16 ends in each group (place the 6 extra ends in the last group) and a threading cross. Tie the two crosses and frequent choke ties, and then chain the warp from the board, starting with the threading cross.

Step 2 Spread the warp in the raddle secured to the back beam of the loom with 16 ends in each ½" space (6 ends in the last space), centered for 20½". Without lease sticks and under tension, wind the warp slowly onto the warp beam, placing sticks or heavy paper between the layers. As each choke tie is removed, pull firmly on the warp to straighten. When the threading cross reaches a good position for threading, insert the lease sticks and secure them to the castle.

Step 3 Thread the heddles following Figure 1. (Place 2 threads in each of the first and last 4 heddles.)

Step 4 Sley 4 ends/dent in an 8-dent reed (8 ends in the first and last dent). Tie onto the front apron rod under even tension.

Step 5 Tie up the treadles as in Figure 1. To spread the warp and check for threading errors, first weave 5 or 6 picks of plain weave with a worsted-weight contrasting-color scrap yarn. Then weave a few rows of plain weave (tabby) with black Superfine Merino; weave ½" alternating tabby (Superfine Merino) with pattern treadle 3 (using any of the silk Tussah colors); weave ½" alternating tabby with pattern treadle 4. Stop and check the pattern again for threading errors and correct as necessary. (It's easy to make errors with complex patterns; the most efficient time to correct them is now!)

Step 6 Weave 1" in worsted-weight scrap yarn. Weave 12 picks plain weave (Superfine Merino) for the hem section. Weave the first pillow following the treadling in Figure 1. Only the pattern weft is shown in the draft; always alternate tabby (not shown) with the pattern weft. For example, the pattern begins with 2⅞" using pattern treadle 3 (medium gray brown). This means to weave tabby (treadle 1), pattern (treadle 3), tabby (treadle 2), pattern (treadle 3) for 2⅞". Next, alternate tabby with pattern treadle 4 four times and then with pattern treadle 3 four times for a total of 8 tabby and 8 pattern picks, and continue.

A hint: Tabby always alternates between treadles 1 and 2. To keep track without thinking, every time your tabby shuttle is on the left side of the loom, use treadle 1 (it is on the left); every time your tabby shuttle is on the right side of the loom, use treadle 2 (it is on the right).

End the treadling for the first pillow with 12 picks plain weave. Weave 1 or 2 plain-weave picks in scrap yarn. Weave the second and third pillows following the directions in Figure 1, separating them with scrap yarn. End with 1" plain weave in scrap yarn.

Step 7 Remove the fabric from the loom and place in a bucket or sink with lukewarm water and a tablespoonful of Orvus paste or a squirt of mild dish soap. Agitate gently with your hands for about 60 seconds. Let soak for 10 minutes. Rinse in water at the same temperature (remember, merino wools love to shrink!). Gently squeeze out excess water and hang to dry. Iron directly on the fabric surface (face and back) on a wool setting—this "polishes" the silk and brings out the sheen.

Step 8 Cut the pillow fronts to squares 18" × 18" (the finished pillow cover will be 1" smaller than the pillow form). Depending on the shrinkage that occurred during fulling, you may be cutting off some of the original hem sections. Keep the pattern symmetrical within the 18" square. Cut the prewashed backing material to 18" × 18" squares.

For each pillow: Right sides together, pin the backing to the pillow face. Machine stitch seams around all four sides with a ½" seam allowance (sew the corners at a curve). Leave a 6" opening on one side to insert the pillow form. Grade the seam allowance at the corners. Turn the pillow cover right side out and insert pillow form. Blind stitch to close the opening.

PROJECT AT-A-GLANCE

Weave structure for pillows
Monk's belt.

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

Yarns
Warp: 20/2 unmercerized cotton (8,400 yd/lb), black 1,938 yd (3¾ oz).
Tabby weft: 18/2 merino wool (5,040 yd/lb), black, 638 yd (2 oz).
Pattern weft:15/2 Tussah silk (3,759 yd/lb), color #6 (light gray brown), 31 yd (⅛ oz); #7 (medium gray brown), 424 yd (1⅘ oz); #8 (brown), 7 yd for first two pillows. Allow 213 (1 oz) yd total pattern weft for the third pillow.

Notions and other materials
1¼ yd 45" backing fabric (wool flannel, silk, or linen suiting); black sewing thread; three 18" foam, down, or Polyfil pillow inserts.

Yarn sources
20/2 unmercerized cotton (Bomullsgarn) is available from Blomqvist/Nordiska, 15/2 silk (item #10) from The Silk Tree, 18/2 JaggerSpun Superfine Merino from most weaving retailers, 18" polyfil and foam pillow inserts from fabric stores, down pillow inserts from The Company Store.

Warp order and length
646 ends 3 yd long (allows 7" take-up and 30" loom waste and sampling).

Warp and weft spacing
Warp: 32 epi (4/dent in an 8-dent reed). Width in the reed: 20".
Weft: 30 ppi (15 tabby, 15 pattern). Woven length (measured under tension on the loom): 23" each pillow (69" total).

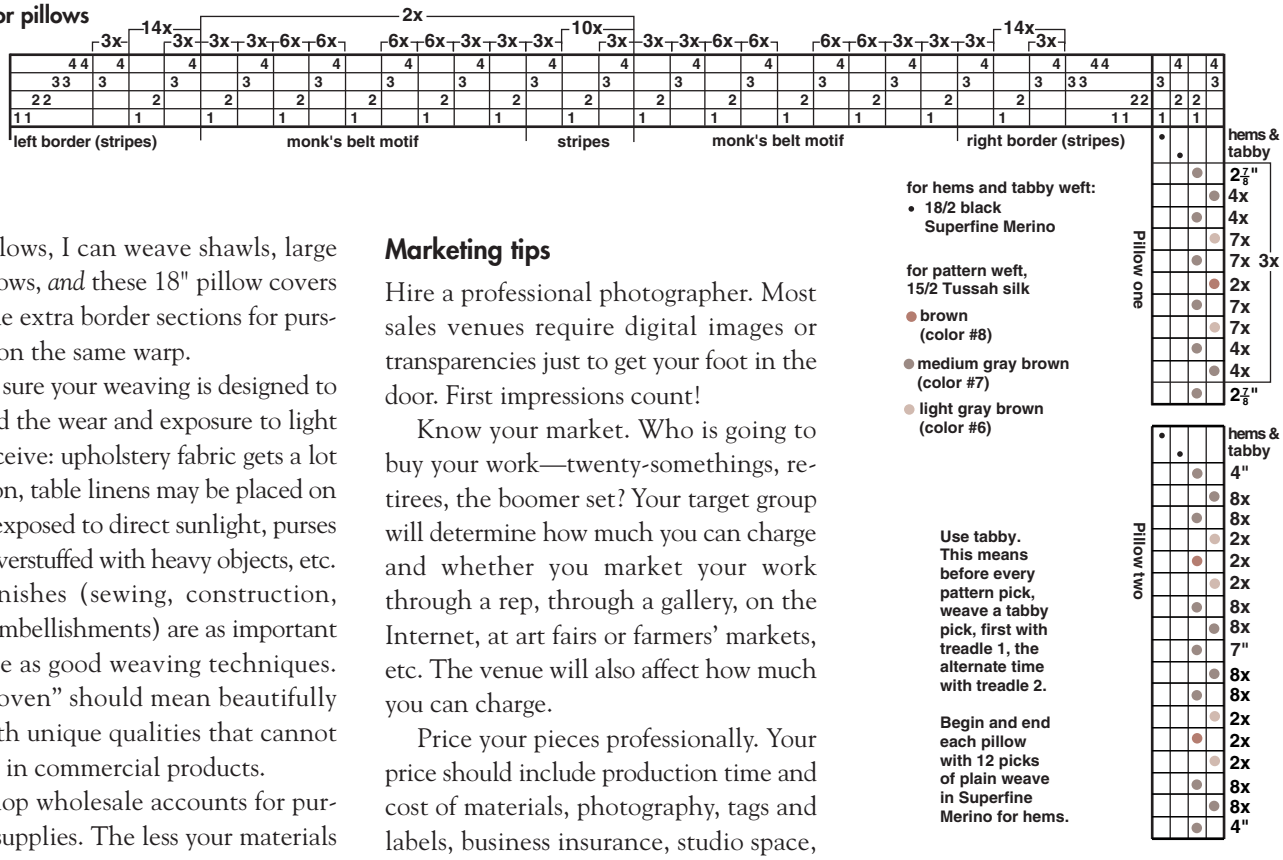
Finished dimensions
After washing, amounts produce fabric 18¼" × 60" for three pillows 18" × 18" each.



Pillow one | Pillow two | Pillow three

For the third pillow: Several years ago I took a class at a local nature center. Students were asked to reconstruct a twined bark piece from the center's collection of artifacts. The only "tools" we were allowed to use in determining the piece's construction technique were our eyes. I have found since that developing my observation skills has been invaluable, especially when visiting museums or galleries in order to gain inspiration for future pieces. See if you can weave the third pillow just by "taking it apart with your eyes."

1. Draft for pillows



these pillows, I can weave shawls, large floor pillows, *and* these 18" pillow covers (using the extra border sections for purses)—all on the same warp.

Make sure your weaving is designed to withstand the wear and exposure to light it will receive: upholstery fabric gets a lot of abrasion, table linens may be placed on surfaces exposed to direct sunlight, purses may be overstuffed with heavy objects, etc. Good finishes (sewing, construction, fringes, embellishments) are as important to a piece as good weaving techniques. "Handwoven" should mean beautifully made with unique qualities that cannot be found in commercial products.

Develop wholesale accounts for purchasing supplies. The less your materials cost you, the more money you put in your pocket.

Stand behind your product. Include proper care instructions for cleaning and appropriate comments regarding the correct usage for each item.

Take care of your body. Weavers are prone to injuries in their joints from repetitive movements as well as lung problems from fiber dust. Take regular breaks every hour to stretch, and make sure your loom and bench fit *you*.

Marketing tips

Hire a professional photographer. Most sales venues require digital images or transparencies just to get your foot in the door. First impressions count!

Know your market. Who is going to buy your work—twenty-somethings, retirees, the boomer set? Your target group will determine how much you can charge and whether you market your work through a rep, through a gallery, on the Internet, at art fairs or farmers' markets, etc. The venue will also affect how much you can charge.

Price your pieces professionally. Your price should include production time and cost of materials, photography, tags and labels, business insurance, studio space, and travel and sales time as well as other marketing costs—art fairs charge a booth fee and sometimes a commission; galleries typically take 50 percent of the retail price.

Offer a wide range of products and prices. Not everyone can afford a large piece. It's the small pieces that sometimes help pay the bills. To sell in high-end venues, develop a consistent "line." Generally this is a group of products made of similar materials that have similar uses (women's wear, rugs, wall pieces).

Be an educator. People don't intuitively know that the items you are selling are handmade by you! Most people have little or no understanding of how textiles are produced and usually think that they are made in factories with cheap labor. You have to tell them your story—it will add value to your work.

If you are still considering a career in weaving after reading all of this, a word of caution: don't quit your day job yet!

Reviving the Show Towel

stars in the kitchen

TOM KNISELY WITH LYNN TEDDER

For centuries in parts of northern Europe, kitchen towels were plain cloths, essential in the kitchen, but never decorative. The show towel, with its colorful embroidery and fringe, was hung in front of the utilitarian towels to serve the dual purposes of decorating the kitchen and keeping homelier towels out of sight. In the United States, the show towel reached its height in popularity in the nineteenth century, especially in Pennsylvania German communities near me. When a friend showed me an antique show towel, I decided to weave my own.

Early show towels were usually made of linen, embroidered with traditional motifs in cross-stitch, and further decorated with drawn thread work. They were often made by girls between ten and fifteen years of age as a kind of advanced sampler. Like samplers, embroidered show towels frequently included the initials or the name of the creator and the date of their completion. Sometimes they also included embroidered text.

Show towels usually consist of four open-field areas that are equal or graduated in size and make up the main body of the towel. They are separated from each other by woven colored stripes, woven textured stripes of weave structures like huck lace, or drawn thread work. A well-made show towel hanging proudly on the parlor door provided a means for showing prospective suitors the sewing skills of a family's unmarried daughters.

A weaver's show towel

My friend's antique show towel features cross-stitched eight-pointed stars, a common Pennsylvania German motif (see the bottom towel in the photo on page 61). To interpret the cross-stitch motif in weaving, I chose "star-and-diamond weave," a traditional coverlet structure used by nineteenth-century Pennsylvania German weavers. The pattern motifs typically woven in this structure are combinations of diamonds and triangles, often combined to make stars.

Star-and-diamond weave (also called tied overshot) looks a lot like overshot, but it places tie-down threads on shafts 1 and 2 much like summer and winter. The remaining shafts are the pattern shafts, and the greater the number of pattern shafts, the greater the number of blocks.

In star-and-diamond weave, true eight-pointed stars require twelve blocks and therefore fourteen shafts, so for my first show towel (the upper towel in the photo on page 61), I used a 14-shaft draft by John Landes; see Resources. (This towel will be the companion Web project for the May/June 2006 Summer and Winter issue of *Handwoven*.)



Tom Knisely *of York, Pennsylvania, teaches a variety of classes at The Mannings. He adapts traditional textiles for contemporary use.*

The project towel

Project directions in this article are for the towel on page 63, woven by Lynn Tedder on eight shafts. Her draft is adapted from a 6-block, 8-shaft, star-and-diamond pattern, La Belle Creole, from Mary Atwater's *Recipe Book*. (If your loom has four shafts, select a 4-shaft overshot pattern such as Star of Bethlehem and experiment with the treadling order of the blocks to create the various stripes.)

To give the towel an antique effect, unmercerized 16/2 natural cotton warp is crossed with a darker 20/1 unbleached natural linen weft. If you have hesitated to weave with linen before now, using it as weft is a good way to start. The pattern weft is 22/2 cottolin. In a nod to the tradition of drawn thread work in show towels, the project towel is hemstitched to secure the fringe and embellish the borders.

Whatever you choose to do, your show towel can reflect your skills in the same way that traditional handmade show towels reflected their makers' skills. (Now there's a new catch phrase: "Won't you come into my parlor and take a look at my show towel?")

Resources

Atwater, Mary M. "Pattern No. 76." *A Book of Patterns for Hand-Weaving by John Landes*. Redlands, California: San Bernardino County Museum, 1991, p. 92.

___. "Recipe for a Coverlet-'La Belle Creole' (Ancient French)." *Mary Meigs Atwater Recipe Book: Patterns for Handweavers*. Salt Lake City, Utah: The Wheelwright Press, Ltd., 1969. Series I, No. 10.

van der Hoogt, Madelyn. "Tied Overshot." *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, Inc., 1993, pp. 84–87.



STEPS FOR WEAVING THE SHOW TOWEL

Step 1 Wind 481 ends of 16/2 cotton 3 yd long. Use your preferred method to warp the loom for a width in the reed of 16⅕" at a sett of 30 epi (2/dent in a 15-dent reed or 3/dent in a 10-dent reed). Thread the heddles following the draft in Figure 1, making sure you have enough heddles on each shaft before you begin; see Figure 2.

Step 2 Tie up the treadles as indicated in Figure 1. Weave plain weave with scrap yarn to spread the warp. Wind a bobbin with 20/1 linen to use for the plain-weave sections and the tabby weft and a bobbin with 22/2 navy cottolin to use for the pattern weft.

Warp length allows 18" for sampling. Weave several inches of plain weave with 20/1 linen to practice turning the weft snugly around the selvedge and allowing sufficient weft angle to minimize draw-in. Then choose the treadling for either Pattern 1 or 4 to practice weaving with the pattern weft; also include the ladder hemstitching (2 rows of hemstitching; see below) for practice. Wherever the pattern weft is used, always follow each pattern pick with a tabby pick ("use tabby").

For hemstitching: Instead of using the singles linen (which has a tendency to fray) for hemstitching, thread a tapestry needle with a length of 16/2 cotton three times warp width. Anchor this thread by running it through 1" of selvedge loops on the same side as your dominant hand, and hemstitch, encircling 6 warp threads (7 in the first group) and 2 weft threads in each stitch. Where 2 rows of hemstitching are indicated (ladder hemstitching), after you have hemstitched the first row (at the end of a section of blue and white stripes), insert a smoothly finished ⅛" dowel 18" long into a plain-weave shed for a spacer. Weave the second striped section and then loosen the warp tension, carefully remove the dowel, and hemstitch just above the spacer as before with another length of 16/2 cotton. When you have finished the full treadling sequence (or you can choose to do more) for your sample, weave a few inches of plain weave.

Step 3 Weave 1 pick 16/2 cotton to mark the separation of the sample from the towel. Weave the towel following the directions that accompany Figure 1. For example, to start: With 20/1 linen, weave 5" of plain weave for the hanging-tab fabric. Work a row of hemstitching with 16/2 cotton. Leave 5" of warp unwoven for fringe (insert cardboard spacers), and weave 3" plain weave with 20/1 linen. Remove the spacers and hemstitch. Continue, weaving patterns 1, 2, 3, and 4 and hemstitching as directed in Figure 1 for the length of the towel.

Step 4 Cut the fabric from the loom. Cut the sample from the rest of the fabric and machine zigzag or serge raw edges. (Do not separate the tab section from the towel yet.) Machine wash the fabric in warm water, gentle cycle; tumble dry 15 minutes at a medium temperature. Remove from the dryer while still damp, and press dry with a steam iron set for cotton.

Step 5 With a rotary cutter and a straightedge, separate the tab fabric from the towel, leaving 3" (or desired length) for fringe. Machine zigzag or serge raw edge of towel.Turn this edge ½" to the wrong side, turn again 1", and sew hem by hand.

Step 6 To make the tabs: cut two strips 3" wide by about 4½" long each from the tab fabric and machine zigzag or serge raw edges. Fold each strip in half lengthwise to make a folded rectangle; sew a seam ½" from the raw edges to form a tube 1" wide and about 4" long. Press the seam open. Turn the tube so that the seam allowance is inside, and press, centering the seam on the back of the tube. Turn one end inside the tube ½" and press flat. Pin one tube (seam side up) to the wrong side of the hem on one edge of the towel so that the raw edge of the tube is along the hemline and the side of the tube is along the selvedge. With an overcast stitch, hand sew the tab along the hemline, along the selvedge, across the edge of the towel, and back to the hemline. Fold the tab in half, placing the finished edge on top of the raw edge and stitch the folded edges together and to the hem. Stitch the remaining tab to the other side of the towel in the same way.

PROJECT AT-A-GLANCE

Weave structure for show towel
Tied overshot and plain weave.

Equipment
8-shaft loom, 17" weaving width; 15-dent or 10-dent reed; 2 shuttles; tapestry needle,1 dowel ⅛" × 18"; 5 cardboard spacers, 1" × 18"; sewing machine.

Yarns
Warp: 16/2 unmercerized cotton (6,720 yd/lb), natural, 1,443 yd (3½ oz).
Plain-weave and tabby weft: 20/1 linen (6,000 yd/lb), unbleached, 940 yd (2⅞ oz).
Pattern weft: 22/2 cottolin (60% cotton, 40% linen, 3,170 yd/lb, Klippans), navy #127, 200 yd (1⅛ oz).

Notions and other materials
Sewing thread.

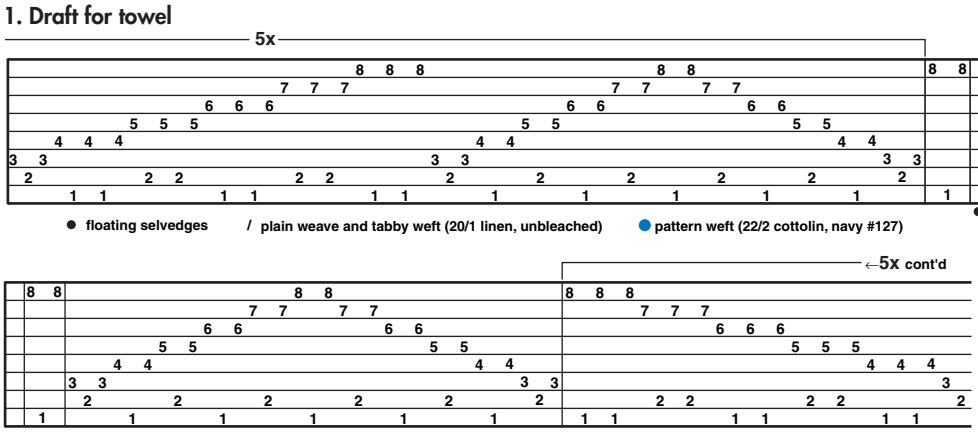
Yarn source
16/2 unmercerized cotton, cottolin, and 20/1 linen are available from Loominesce.

Warp order and length
481 ends 3 yd long (includes 2 floating selvedges,18" for sampling, 4" for take-up, 30" for loom waste).

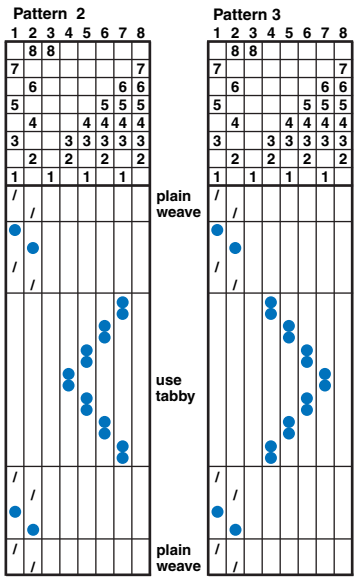
Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed, or 3/dent in a 10-dent reed). Width in the reed: 16⅕".
Weft: 28 ppi in plain-weave sections; 44 ppi in pattern sections (22 ppi tabby, 22 ppi pattern). Woven length of towel (measured under tension on the loom): 55½".

Finished dimensions
After washing, amounts produce one length of yardage 15¼" × 50½" to make a hemmed towel, 15¼" × 30½" plus 3" fringe with two 1" × 1" hanging tabs (plus a woven sample).

1. Draft for towel



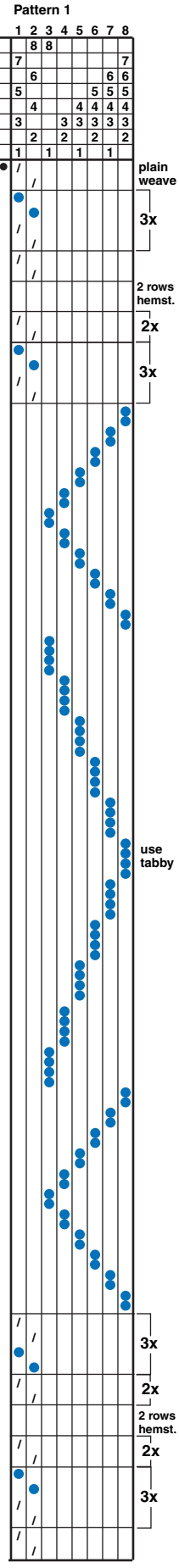


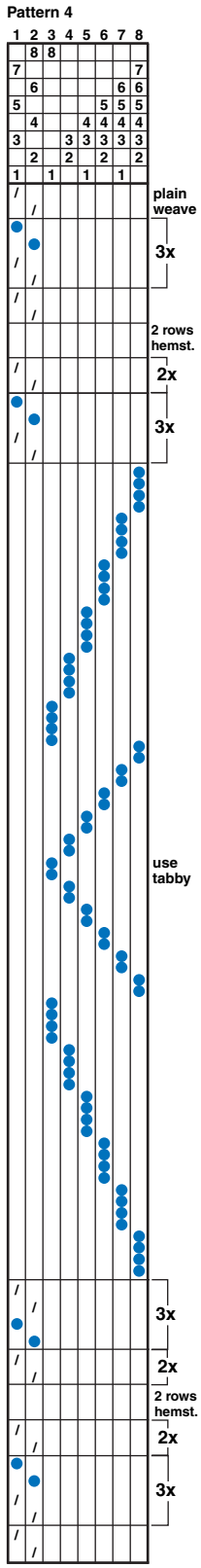


For the towel, weave:
5" plain weave for tabs
1 row hemstitching
leave 5" unwoven (fringe)
1 row hemstitching
3" plain weave
Pattern 1 (use tabby)
5" plain weave
Pattern 2 (use tabby)
5" plain weave
Pattern 3 (use tabby)
5" plain weave
Pattern 2 (use tabby)
5" plain weave
Pattern 4 (use tabby)
5" plain weave

2. Heddle count

shaft 8	46
shaft 7	54
shaft 6	54
shaft 5	54
shaft 4	54
shaft 3	39
shaft 2	86
shaft 1	92
	479





Compare the 6-block motifs in this star-and diamond towel with the 12-block motifs in Tom's towel, page 61. Look for complete project directions for Tom's towel at www.handwovenmagazine.com with publication of the May/June 2006 issue of *Handwoven*.

Doubleweave Pillow

from risk to reward

SUSAN HORTON

Two objects on the shelf in my weaving room are very dear to my heart. One is an airline ticket commemorating the Sunday morning flight on which I met my husband. The other is a framed Weaving for the Home Award from Handwoven *for this doubleweave pillow I call* Sunday Morning 8 A.M. *I wove the pillow to go with the hanging, which was woven on the same warp.*

Let me start by saying I'm not the type of person who talks to strange men on planes—*or* enters weaving contests. I usually have a good book or some knitting to do on a plane, and rather than weave for contests I weave for family and friends. But on January 24, 1988, I didn't have a good book or a knitting project, and in the summer of 2003, my weaving teacher, Lucienne Coifman, encouraged me to enter the New England Weavers Seminar show. Sometimes it pays to do what you wouldn't normally do!

Entering a contest means putting yourself on display. But winning an award is magical—an experience I hope every weaver has at least once in a lifetime.

The doubleweave pillow

This project is a good introduction to doubleweave. Although it appears complex, it is easy to weave with only one shuttle. Since the selvedge and the back will be hidden, you need not worry about them.



Susan Horton *lives with her husband, son, and border collie in Villa Park, California. She weaves for pleasure while she waits for that big commission.*



Wall hanging commemorating the day Susan met her husband

The pillow uses seventeen closely related colors. You can choose fewer colors and/or a wider range of hues. To get the full effect of the windows contrasting with each other and their frames, however, always maintain the dark/light alternation.

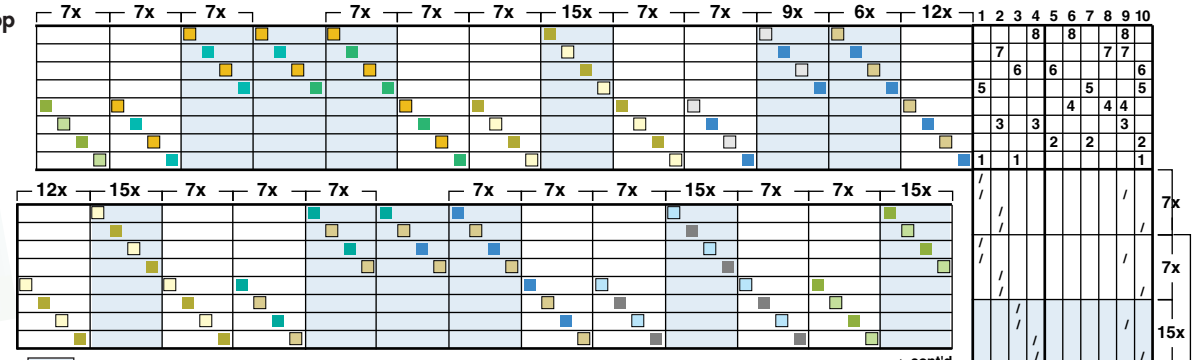




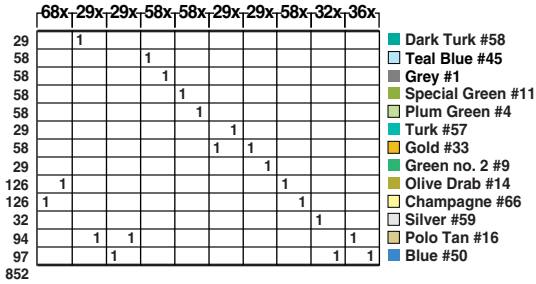
STEPS FOR WEAVING THE DOUBLEWEAVE PILLOW TOP

1. Draft for pillow top





2. Warp color order



Step 1 Wind a warp of 852 ends 1½ yd long following Figure 2. Use your preferred method to prepare the loom following Figure 1 and Project at-a-Glance.

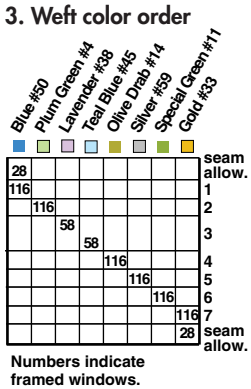
Step 2 Wind 1 bobbin with each of the weft colors. Weave the pillow top following Figures 1 and 3 using 1 shuttle throughout, changing bobbins as indicated, stepping on 2 treadles at the same time. Weave 28 picks for the frames (7x sections), but weave the windows (shaded sections) repeating the 4-pick sequence as necessary to make them slightly taller than wide. When tension is released they will relax to square.

Step 3 Remove the fabric from the loom. Trim excess from the length to create a square and machine staystitch raw edges. Wash by hand in lukewarm water, mild soap; lay flat to dry; press.

Step 4 Cut the pillow-back fabric 5½" longer than wide to allow for overlap; cut in half. Turn under each center edge of the backing fabric ¼" then 1". Edge stitch along the hem, then top stitch along the hem's outer edge. Make three buttonholes evenly spaced, centered within one of the hems. Overlap the two fabric pieces so the hem with buttonholes covers the other hem. Baste the hems together ½" from each edge. With right sides together, pin pillow front to pillow back. Adjust edges, baste, and stitch with a ½" seam allowance. Turn pillow right side out and insert pillow form. Sew on buttons.



3. Weft color order



Numbers indicate framed windows.

PROJECT AT-A-GLANCE

Weave structure for pillow top
Doubleweave.

Equipment
8-shaft loom, 22" weaving width; 10-dent reed;1 shuttle, 8 bobbins; sewing machine.

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), Champagne and Olive Drab, 189 yd (1 oz) each; Blue, 146 yd (¾ oz); Polo Tan, 141 yd (⅔ oz); Plum Green, Special Green, Teal Blue, Grey, and Gold, 87 yd (⅔ oz) each; Silver, 48 yd (¼ oz); Green no. 2, Turk, and Dark Turk, 44 yd (¼ oz) each.

Weft: 8/2 unmercerized cotton (3,360 yd/lb), Blue and Gold, 94 yd (½ oz) each; Plum Green, Olive Drab, Silver, and Special Green, 76 yd (⅔ oz) each; Teal Blue and Lavender, 38 yd (⅜ oz) each.

Notions and other materials
¾ yd raw silk fabric for pillow back, 18" × 18" pillow form, three ⅞" buttons (these are covered in the raw silk used for the pillow back), matching sewing thread.

Yarn sources
8/2 unmercerized cotton by UKI in the color names and numbers in Figures 2 and 3 is available from most weaving retailers.

Warp order and length
852 ends 1½ yd long following Figure 2 (allows 3" for take-up, 29" for loom waste). Add 24" to warp length for each additional pillow top.

Warp and weft spacing
Warp: 40 epi (20 epi/layer, 4/dent in a 10-dent reed). Width in the reed: 21⅓".
Weft: 40 ppi (20 ppi/layer). Woven length of pillow top (measured under tension on the loom): 22".

Finished dimensions
After washing, amounts produce one pillow top about 18" × 19".

THE WEAVING CONNECTION

WEBSITE LISTINGS

Your Guide to Shopping on the Web

SOFTWARE

Braid Runner
www.rosalieneilson.com
(503) 659-7243

ProWeave
www.proweave.com
(613) 253-2249

Riverside Fiber Arts Studio
www.riversidefiberarts.com
(215) 862-4771

WEAVING EQUIPMENT

Ashford Handicrafts
www.ashford.co.nz
+ 64 3 308 9087

AVL Looms
www.avlusa.com
(800) 626-9615

Dundas-Montana Loom Co.
www.dundasloom.com
(406) 542-1249

Fireside Fiberarts
www.firesidelooms.com
(360) 437-0733

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Fabric Forecast

Fashions for Fall/Winter '06–'07

DARYL LANCASTER

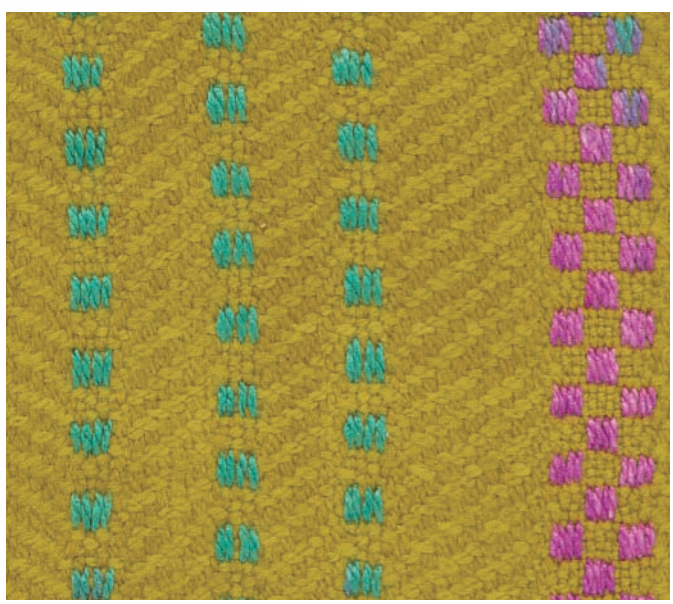
Here are four garments by the Fabric Forecast Swatch Team using the Fall/Winter '06–'07 palettes. For each, the palette colors are combined somewhat randomly in the warp or in the weft in a creative "design as you go" way.

Mimi Anderson of Tacoma, Washington, wove the 8-shaft fabric for her jacket (at left) from 2-ply merino (Pony from Wool-2-Dye-4), which she dyed using what she calls the "moosh" method (she mooshes the dyes into the yarns to insure penetration and then "nukes 'em" in the microwave.



FALL **FESTIVAL**



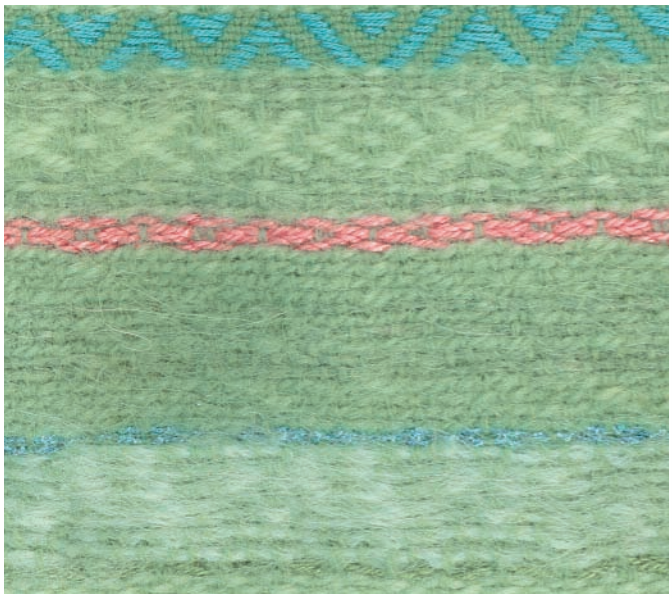


Mimi then painted the supplementary warp (a silk cord from The Silk Tree) with Lanaset dyes to match the Fall Festival palette. The merino ground cloth is woven in a random undulating twill. Mimi modified the Plaza Jacket from The Sewing Workshop to fit her yardage.

Dianne Totten of Marietta, Georgia, wove her warm winter vest (at right) in an 8-shaft rosepath. She enjoys the freedom of a rosepath treadling—she can make up treadling sequences and weft color orders as she goes along (this fabric could also be woven on four shafts with less pattern variation). The 2-ply JaggerSpun Superfine Merino wool, Victorian brushed mohair, metallics, and Gemstone silks are from Halcyon Yarn, and additional colors in silk are from Webs.

The vest was cut on the crosswise grain so the rosepath weft stripes are vertical in the garment. Dianne designed her pattern from a favorite vest. Try the new Lois Ericson Design and Sew pattern "In the Studio Six" for a vest equally suitable for this fabric. Since a vest requires a minimum amount of fabric, it is a great way to use up small amounts of yarn.







ILLUSTRATIONS BY JESSICA LEVINSON

FALL **TWILIGHT**



Sherrie Miller of Whippany, New Jersey, wove her Fall Twilight jacket in monk's belt (see Louise French, "Sewing Skills are a Good Investment," *Handwoven*, May/June 2001, pages 38–42, and Wendy Sundquist, "Monk's Belt Pillows," pages 56–59, in this issue). For the trim and sleeve fabric, Sherrie wove a length of all-blue plain weave in one of the palette colors. She used 8/2, 6/2, and 3/2 pearl cottons, all from Shel B. Yarns in Poughkeepsie, New York.

The pattern for her jacket is Cosmopolitan #337, from Lois Ericson's Design and Sew collection. Although Sherrie wove her coordinating plain-weave fabric to ensure a perfect color match, this is a great pattern for using complementary commercial fabrics. Pick your favorite color from the palette and use that as a guide for fabric selection.

As she wove the monk's belt section of the fabric, Sherrie changed her pattern-weft colors randomly to include all of the remaining colors in the palette in varying proportions.



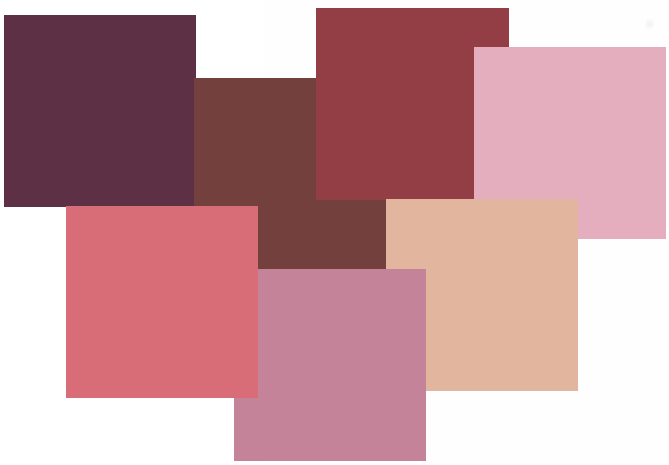


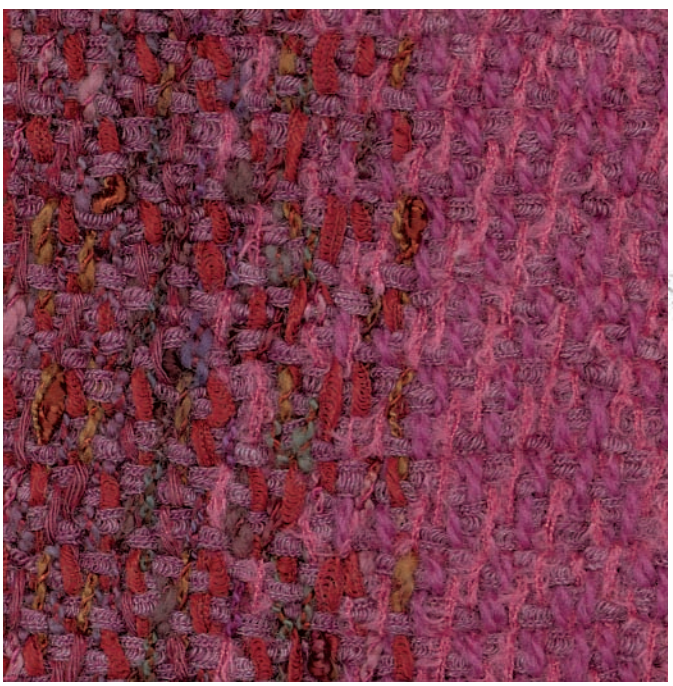
WINTER **BERRIES**

Barbara Herbster of Manchester-by-the-Sea, Massachusetts, wove her Very Berry top in 8-shaft twill from a warp that combined a variety of yarns from Silk City Fibers. The weft is a Silk City merino/rayon called Paloma. She constructed the top from Vogue pattern #8006. The Winter Berry palette is one of the several monochromatic palettes predicted for next fall and winter.

Barbara calls the warp for this tunic a "garbage" warp. Her definition for this is "going to closets, drawers, cabinets, and boxes and selecting *any* yarn in the color you are looking for, no matter the size or fiber content, and using it in a random fashion, doubling or tripling as necessary and/or sleying more closely to compensate for thinner yarns."

Consider trying Barbara's idea for any of the palettes! Whatever you choose to do, don't forget to send us photos of your work for the May/June 2006 Year in Review (deadline is April 1st), and please also include your designs for fabrics for interiors (runners, rugs, placemats, throws, towels, etc.).







HOW TO HANG A SHOW

tips for guilds and galleries

MARY ZICAFOOSE

You have agreed to chair your guild's annual fiber show or sale. Your first thought? "Help!" Not to worry—here are tips from some of the fiber world's best display divas.

One important thing to keep in mind: in the visual world, less is always more. Granted, this is not the usual attitude of collectors of fabric, hoarders of fiber, and accumulators of beads, ribbons, bells, buttons, and threads. But to display things of beauty, power, and consequence, it is a mantra well worth remembering!

What makes a SUCCESSFUL SHOW?

According to Regine Carey, co-chair of the Association of Northwest Weavers' Guilds (ANWG) Instructors' Exhibit, there are five ingredients for an outstanding fiber show:

- ✔ Great work
- ✔ Good light
- ✔ Appropriate hanging devices with instructions
- ✔ A great space
- ✔ Good helpers

Acquiring GOOD WORK

Great work speaks for itself. Whether your show is juried, non-juried, or invitational, choose a compelling theme and create clear guidelines. Prior to the show, send exhibitors complete directions for labeling and shipping their pieces. Ask them to include in the box instructions for hanging or otherwise displaying the work and any special hanging equipment that might be required.

If the work is coming from out of town, research the most practical and affordable shipping options and include this information in the initial communication with each entrant. Acquaint yourself with the various shippers' rules and regulations. For instance, UPS requires all fiber pieces to be securely wrapped in plastic within the box in order for insurance coverage to be effective, and Fed Ex does not insure fiber pieces for over $500. If you are not covering the costs of shipping, make sure this is spelled out clearly in all of your early communications and paperwork. For local entrants, make it easy for exhibitors to get their work to and from your show. Provide a delivery/pick-up timeline with a secure delivery address.

Space and lighting CONSIDERATIONS

Your venue shapes your show. On your first visit, request (or make) a to-scale floor plan of the exhibit area. Take photos to plan placement and props in advance.



PHOTOGRAPH BY DAVID HAMPSHIRE

Lighting is an unforgiving show feature. Visit the space both in daylight and at night to study the quality of the lighting. Visit again shortly before set-up day and alert your gallery liaison if bulbs need to be replaced or if lights are missing. If necessary, bring in accent lighting. Of course, you'll need to check and adjust when the show is installed.

Wendy Weiss, director of the Robert Hillestad Textiles Gallery of the University of Nebraska, prefers spaces that have no available natural light. She feels it is much easier to create a specific mood and control the drama of unique work in a window-free environment; moreover, textiles are not exposed to harmful ultraviolet light.

Ana Lisa Hedstrom exhibit at Bowling Green State University Fine Arts Center, Bowling Green, Ohio, August–September 2004: create a mood with indoor lighting.

Receiving pieces
FOR THE EXHIBIT

The physical work begins the day the first pieces for the exhibit arrive. As each one comes in, unpack the box carefully, making sure nothing is missing so there are no surprises on hanging day.

Make a record of each package as it is received, including the date of arrival and the carrier (UPS, USPS, Fed Ex, or hand delivery). List all items in the box, including any mounting hardware and hanging directions. Record the name of the artist; the title, dimensions, and category of the piece; the materials and techniques used; the retail price (if for sale); how and when the piece will be returned; any insurance requirements; and directions for repacking the item in the box.

Remember to save all packing materials, attaching notes or photos to the original box if need be to help committee members replicate the original packing. Immediately contact the artist if you are missing pieces, parts, or information.

This is a good time to update your master list of exhibitors and their work and generate labels to identify the pieces in the show. It is very important to make sure everything in the show is accurately and legibly labeled (usually with the artist's name, title of the work, size, technique, and materials). One way is to identify each piece in the exhibit with a number and have a master list available to viewers that matches the numbers with names and descriptions. Another is to place a printed card with this information next to each piece. This may not be practical for hanging garments, though labels can be usually attached to them without destroying their visual impact. Your venue, the work, and your committee can determine what system is best.

Planning
THE DISPLAY

Much of the planning for hanging a show can be done before installation day by working with the floor plan and your photos of the exhibit area. You'll want to know how much wall space there is for hanging flat pieces and how many tables or pedestals you'll need as you develop a general plan for where everything will go.

Decide on a consistent method for hanging wall pieces that meets with the approval of the gallery. Choose minimal hanging devices that do not compete with the work. Visit other shows for display ideas. Consider that items that are displayed in the windows and in the entrance set the tone of the show and will attract your audience. Choose these and plan their placement carefully.

If your show includes many garments, determine a uniform way to display them—check out your local display-fixture dealer and inquire about seconds or used clothing racks. You may want to rent or make dress forms.

You will probably need to create various sizes of tables, pedestals, or cubes to display three-dimensional items and flat pieces such as table linens and scarves. Cover all of the surfaces with the same neutral-colored fabric or tablecloths. Rent these, if necessary. They will unify the display and make it more elegant, professional, and visually exciting.



PHOTOGRAPH BY KIRBY ZICAFOOSE

Exhibit of the tapestries of Mary Zicafoose at Weaving Southwest in Taos, New Mexico, July–August 2005: place tapestries so their centers are at eye level.



PHOTOGRAPH BY MAKIKO TADA

Instructors' exhibit at ANWG 2005 conference: allow space for walking around exhibits.



PHOTOGRAPH BY ANDRA HOWE

Anderson-O'Brien Fine Art wearable art show: cluster garments in groups, leaving plenty of space between them; provide a dressing room nearby.

Hanging
THE SHOW

On installation day you and your crew should hit the show floor armed with a portable ladder, cordless drill, dry-wall screws of various sizes, monofilament, scissors, tape measure, small level, pencil, masking tape, jar of museum putty, box of straight pins, a few lengths of carpet tack, your master floor plan, cell phone, and lots of display tables, cubes, boxes, and props for the non-wall items.

Realize that you are going to need a second opinion on just about everything. A tall friend who has a good eye and a strong back, is not afraid of heights or hammers, and has an outrageous sense of decorating and humor is your perfect co-chair. You'll also need other helpers—the bigger the show, the more help you will need hauling, labeling, hanging, and hosting the event.

Lay the work out on a clean or covered floor, arranging pieces along the walls to determine the best placement and flow. Pat Dozier and Mary Anne Baron of Weaving Southwest in Taos, New Mexico, suggest hanging large tapestry pieces so that the middle of the tapestry is at eye level, allowing the viewer to "enter" the piece. (Should an article arrive without an appropriate hanging device, Weaving Southwest uses lengths of carpet tack strips sold at hardware stores. These inexpensive prenailed wooden strips also work very well to secure the bottom of a piece if it tends to ripple.)

Hang all the wall pieces first. Because you have already studied the floor plans and photos of the exhibit area, you will have a sense of how many pieces can span the distance on each wall. Allow respectful space around each piece. Start with the large pieces and move around the room from there.

The clothing racks, pedestals, cubes, and tables come next. Drape everything with your unifying cloths and begin to arrange and display your items. Keep moving and arranging things until the objects and display surfaces balance each other and permit a flow in the room. If it doesn't look good, start over. (If it still doesn't look good, you might have too many pieces.) Make sure there is room to walk around all the displays.

Special tips
FOR GUILD SALES

Layna Bentley of Omaha, Nebraska, who chairs the Omaha Weavers & Spinners Guild's annual Christmas sale, has several suggestions for displaying the large variety of disparate items that are usually included in nonjuried shows.

Categorize items for a better flow. For instance, display all the scarves in one area, all the table linens in another. Arrange the items within categories by color and/or fiber. Color grouping minimizes the sense of hodgepodge that comes with multiple types of pieces.

Create staggered heights with stacked boxes and crates and showcase small items at the higher elevations with larger items spread on the lower surfaces.

On installation day think innovatively and bring a variety of practical and whimsical items to use as props.

Special tips
FOR DISPLAYING GARMENTS

Jo Anderson, of Anderson-O'Brien Fine Art in Omaha, Nebraska, strives in her wearable art shows to create an atmosphere of intimacy, pleasure, affordable luxury, and practical indulgence. Jo has several suggestions for creating the feeling of a soft and feminine clothing boutique.

Provide a dressing room with a full-length mirror, good lighting, and a privacy screen. This encourages visitors to try on garments, which leads to sales.

Cluster garments in groups according to artist, category, and/or by color. All garments should be clearly labeled with tags indicating price and materials. Garment labels sewn to the garment should identify the artist (see Heirloom Woven Labels, p. 14).

Emphasize the center of the room, leaving plenty of space to walk around racks of clothing.

Make the space beautiful and relaxed—flowers always soften the atmosphere. A comfortable yet opulent environment not only enhances consumer confidence but also stimulates sales.

Some final
THOUGHTS

When all the pieces are placed, stand back and look at the show as though you are entering the area for the first time. Are you drawn in by interesting heights, arrangements, colors, and objects? Is the space beautiful? Are you stimulated and excited by what you see? You may have to fine-tune with a last touch or two, but the time is near when you can enjoy watching the crowds come in saying, "Wow!"

HOW TO PACK AND SHIP A GARMENT FOR SHOWS

KATHY FLEEHER

Daryl Lancaster often reminds us that if you shear the sheep, spin the wool, and weave the fabric, you should take the time to cut and sew a handwoven garment properly. Let's take her advice one step further and suggest you also take the time to box and ship your garment properly.

Oh, I know—weavers tend to be frugal and they push entry deadlines, but paying attention to the details of packing and shipping can make a difference in the condition in which your textile is received!

Choose THE RIGHT BOX

Choose a sturdy and, preferably, new box. In most cases the box you send will be reused to send your garment back to you, so it should be substantial enough for both trips. Most office supply stores or stores that wrap and mail packages have boxes for purchase. If the box is not new, make sure it is clean (no cat hair please!), not dented or torn, and not too covered in labels. Remove any previous labels without carving holes in the box.

Generally, a box for a garment doesn't have to be deep, but it should be wide enough to lay the garment in with the least amount of folding. A good width for this is 18".

You will also need clear packing tape and a mailing address label.

Prepare the garment FOR PACKING

In my experience, show organizers do not take on the responsibility of ironing or steaming your garment once it arrives. Therefore, it should be thoroughly pressed before packing. Besides labeling each piece in the box, include a document identifying who you are, what you are sending, and any reshipping instructions.

PADDING THE GARMENT AND PACKING THE BOX



Make filler bags for a deep box.



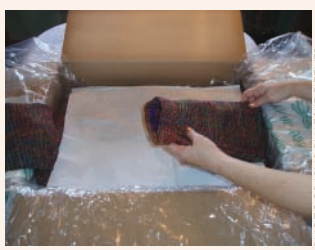
Place tissue inside the garment.



Pad the sleeves with tissue.



Fold the garment in the box.



Place tissue paper in all folds.

PHOTOGRAPHS BY LESLIE FLEEHER

Packing THE BOX

If your box is deeper than you need, line the bottom with bubble wrap or place plastic grocery bags in zip-locked plastic bags to make pillows to act as a filler. Use Styrofoam "peanuts" only if you have no alternative—they stick to everything except the inside of the box! If you use them, contain the little devils in zip-locked plastic bags for a filler that won't drive you and the receiver insane.

Line the box with a clean plastic bag (tall trash bag or dry-cleaner bag) or if it will fit, place the folded, padded garment into a plastic bag before placing it in the box. (Should the box get wet, your garment is more likely to stay dry.) Use several layers of white tissue paper to pad the bottom of the box and to place between the folds of the garment, creating gentle folds rather than hard creases. Place tubes of crumpled or folded tissue in the sleeves to help hold their shape.

Place tissue between garment pieces. (Do not use colored tissue or newspaper as the color may come off on your garment.) Above all else, make sure your packing materials are clean. Fill the remaining space in the box with crumpled tissue or bubble wrap so that the garment does not shift inside the box.

Shipping TIPS

Check your exhibition instructions to see if the organization prefers a particular method of shipping.

Allow extra time for your package to reach its destination. Shipping early in the week will generally allow your package to arrive before the business week is over. Mailing late in the week may result in your package being held on a loading dock over the weekend before it is delivered. If your textile is fragile or wrinkles easily, consider shipping express mail or second-day air.

TIPS FOR PHOTOGRAPHING YOUR WORK FOR A SHOW

from the Chattahoochee Handweavers

JUDITH POWELL KRONE WITH ALICE SCHLEIN

Members of the Chattahoochee Handweavers Guild celebrated our fiftieth anniversary in 2005. Over the years we've smiled at accounts of meetings from the 1950s, when weavers were referred to as Miss or Mrs., and at photos showing weavers wearing hats! But most of all, we are humbled by the dedication and artistry of our founding members.

In addition to other celebrations, our show *Golden Threads, Connecting Innovation and Tradition* was an important part of the golden anniversary celebration. There were two parts to the juried show: the General Show and a Golden Anniversary Award Competition for emerging textile artists. The General Show was juried by Alice Schlein, who selected the pieces and gave the awards. Her suggestions for creating successful photographs of work to submit to juried shows are included in this article.

Acquiring THE WORK

To select the work for both shows, we invited artists to submit slides or digital images. They were asked to submit (only!) two images of each entry, a full view and a detail. The slides were marked with an arrow on the top right corner of each and assigned a number. The digital images were sent on CD in JPEG format and limited to 5 MB each. They were also numbered and then were copied onto one disk for the juror. There were 52 participants with 119 entries.

Jurying THE GENERAL SHOW

Since the juror is usually asked to judge from images (rather than by actually seeing the work), the quality of the photography is often a significant factor in the final decision. A very good piece may not be selected because a photo is out of focus or it is over or under exposed. In the case of a tie, the better photo is inevitably the deciding factor. It is important, therefore, for all artists to polish up their photography skills (or to hire a good photographer) and to regard the photographing of their work as an essential part of the creative process. A good place to start would be reading the camera manual!

The criteria used for judging the entries to the General Show followed a point system: overall impression (creativity), a possible 8 points; design excellence, a possible 6 points; technical mastery, a possible 5 points; and appropriateness of the piece to the intended purpose, a possible 5 points. The totals for each piece allowed a rough sort. Every entry was viewed a minimum of three times, and most received additional viewings to make the final choices for awards.

Jurying from DIGITAL IMAGES VS SLIDES

It is increasingly common for work to be submitted to juried shows as digital images rather than restricted to 35 mm slide transparencies. There are several factors that make this an especially good idea.

➢ More people today use digital cameras than film cameras, so using them is more convenient, and because they can see the photos as they take them, the images tend to be better.

➢ It is much less expensive for entrants to load digital images into their computers, select the best images, and either e-mail them to the competition or send them on a CD than it is to buy film, have slides developed, duplicate the best slides, and mail the slides to the competition.

➢ It is easy for entrants to crop out extraneous background material from their digital images, correct color casts from incorrect lighting, and otherwise improve the images to render them more readable by the juror.

➢ It is a lot easier for the juror to load digital images into a computer via a CD or from e-mailed files and to view them on a computer monitor than it is to load slides into a carousel, set up a screen and projector, and view projected images.

It has been argued in the past that it is easier to manipulate digital images and "fake" the entries so that they are not a true picture of the work. But any good photographer can manipulate images no matter what the picture-taking medium. It is even desirable to crop, color correct, straighten, and otherwise improve the image sent to a juror. To take care of any misrepresentation issues, a good exhibitions committee will add a fail-safe provision such as "Any work that differs substantially from the submitted photographs will be deemed ineligible."

TAKING GOOD PHOTOGRAPHS

Even the capacity to improve a photo by cropping or color correcting can't turn a bad photo into a good one. A good photo of a woven piece should be in sharp focus and show the piece fully and the colors accurately without a distracting background.

Lighting is probably the most important element in any photograph. Since most of us don't have the kinds of lights used by professional photographers, we often choose natural light and photograph our work outdoors. If you do this, choose morning or evening to avoid the brightest sunlight (and also avoid the pink cast of sunrise and sunset). Choose a nondistracting setting (not too busy and without competing colors).

The jacket in Photo a (by Nancy Ratliff) is an excellent example of a successful outdoor photo. The juror is able to see the assets of the piece (fabric design, collar shape, buttons), and even though the outdoor background is busy, it is not distracting and its colors are neutral and harmonious.

It is easier to control the background in studio shots—and less is always better. The scarf in Photo b (by Julie Stefano) is placed on a completely neutral background. The rippled, draped arrangement gives the juror an idea of the scarf's length and hand.

The jacket in Photo c (by Linda Jarrett) is also photographed with a neutral background. The dress form, covered in a coordinating fabric, is ideal for showing the garment's tailoring and fit. The photo is unfortunately too dark (if digital, it probably could have been lightened) but the closeup shows the fabric well enough to offset that disadvantage.

If you are planning on entering your work in a future show, try to practice your photography now instead of waiting until the night before the application is due!

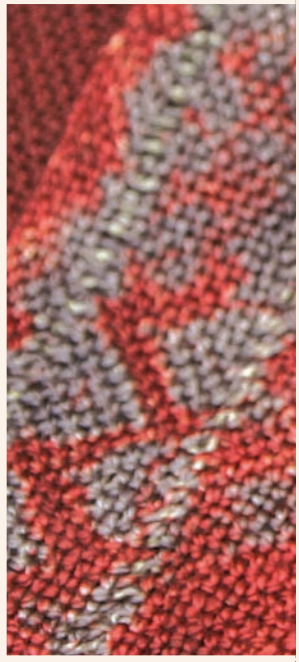


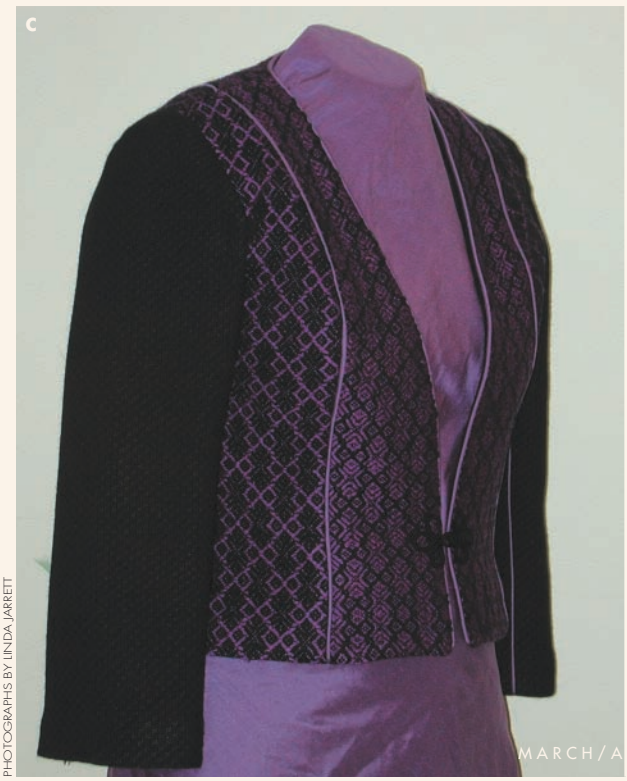
PHOTOGRAPHS BY NANCY RATLIFF





PHOTOGRAPHS BY JULIE STEFANO





PHOTOGRAPHS BY LINDA JARRETT



NOTES FROM A JUROR

BHAKTI ZIEK

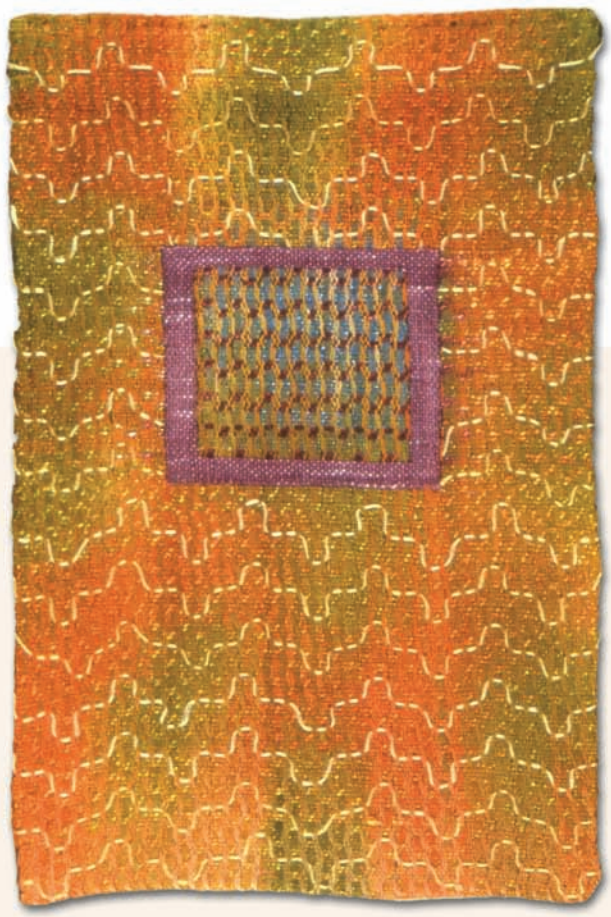
Recently I juried a fiber exhibition at Art St. Louis in St. Louis, Missouri, while at the same time my own work was being juried for an exhibition in Santa Fe, New Mexico. When some of the artists who were rejected by the jurors in the Santa Fe show set up a separate show (in the tradition of the French *Salon des Refusés*), I began to think seriously about the responsibilities of being a juror as well as the responsibilities of being an artist entering a juried exhibition.

Jurying is SUBJECTIVE

To think that a juror or panel of jurors is not biased is nonsense. People are asked to jury because they are known for their work. The way they look at art as a juror is influenced by the way they view their own work.

Often artists enter shows just because of a particular juror, hoping the work will catch the juror's eye, so they will be included in a future event. Sometimes it appears as if the same person is the juror for all the shows one enters. Fortunately (or unfortunately!), jurors seem to be popular in cycles, eventually one disappears and gets replaced by another.

If the juror du jour happens to like your work, you are lucky. If not, you might get a series of rejections. I remember a period when I finally realized that a particular juror was always going to reject my work. I stopped entering the shows juried by this person and saved myself the expense of the entry fees. I could have concluded that my work was no good (and it definitely did not feel good to receive so many rejections!), but I had already learned from experience that the same work can be accepted and win a prize in one show yet be rejected by a different juror in another.



PHOTOGRAPH BY BECKY GRASS

***Cadence* by Becky Grass**
in Fiber Focus 2005, Art St. Louis, St. Louis, Missouri

Juror's choices are affected by COMPLEX FACTORS

It is important to remember that work is juried in relationship to the other work submitted to the show. When I juried the yardage exhibition for the Denver Convergence in 2004, I noticed that several entries used woven shibori. Since I couldn't accept all of them, I compared them carefully before making the final selections. Knowing the work of Catharine Ellis, a pioneer of this process, I mentioned her influence on others in my juror's statement, wanting to be sure to credit her for this new and exciting movement. I had no idea that one of the accepted pieces was by Ellis but was delighted to see this when I arrived at the exhibit. I also was relieved that I had not praised her in the statement and then rejected her work!

If there are not very many entries but the sponsoring organization requests that a certain number be accepted, the juror must accept work that is questionable. If there are a great many excellent entries but the size of the gallery is small, the juror is forced to reject good work.

If the submissions are all strong, often only one work per artist is accepted. This practice, however, can make it harder for the audience to understand the artist's work. A group of pieces by one artist gives more information, and some jurors favor this approach.

Some work is obviously excellent in concept and execution, and usually those pieces will be accepted. Some work is really preliminary, immature, and poorly executed, and usually these pieces will be rejected. Harder to predict are the works that fall in the middle. For them, the difference between acceptance or rejection can be influenced by the size of the gallery, the kind of work already accepted, and the compassion of the juror.

Jurors MAKE MISTAKES

Sometimes the juror just gets it wrong. Before going to the exhibition at Art St. Louis, I spent several days at the fiber department of the University of Southern Illinois in Edwardsville. The work of the graduate students, in particular, was strongly conceptual, individualized, well conceived, and it stretched the boundaries of fiber art. Later, while I was talking to Laura Strand, who runs the program, I complimented her on her students' work. She laughed and quietly mentioned that I had rejected many of them from the Art St. Louis show! (All I could do later, in a public talk, was to encourage everyone to enter more shows and keep entering until their work found acceptance and recognition.)

Sometimes a juried show features as part of its display a slide show that includes every entry, allowing viewers to see if they would have made the same choices.



PHOTOGRAPH BY MARGO GEIST, GEISTLIGHT PHOTOGRAPHY

Crabapple **by Bhakti Ziek in Originals 2004, The Museum of Fine Arts, Santa Fe, New Mexico**



PHOTOGRAPH BY COURTNEY HENSON

Stitches Bring the Seven-Year Itches **by Courtney Henson rejected by Fiber Focus 2005, Art St. Louis**

Maximize YOUR CHANCES FOR SUCCESS

There are definitely some factors that can work against you, like poor slides or digital images. Sometimes the images are so dark that it is impossible to see the work; sometimes a colorful weaving is photographed against a garden background that makes it hard to find the boundaries of the work. I usually use a professional photographer because her images are always better than mine.

Keep in mind that photography is a legitimate business expense and therefore a tax-deductible item. If you do your own photography, center the piece, have it well lit with a neutral background, and be sure the image is in focus (see pages 76–77 for more tips). It is really irritating to a juror to have to try and figure out what she is supposed to be looking at.

Does it help if a juror knows your work? Definitely. Sometimes several jurors view a slide show to make selections. When slides flash by quickly, knowing someone's work enables a juror to see more nuances than if the work is completely unknown.

It is probably a good strategy to enter slides that complement each other, rather than several that show diverse approaches. If a juror is undecided about your work, looking at three unrelated directions gives the impression that you don't have a strong path and need more time before exhibiting.

Keep TRYING!

Juried shows are not perfect venues, but they are wonderful opportunities to show your work in a variety of places, often too distant for you to attend. They tend to build on each other, your work slowly gains attention, and you begin to get reviews and be invited to other shows.

Perseverance alone will not do the trick—you have to create strong work and have good images to represent it. If you remember that sometimes you will get a yes, and sometimes you will get a no (no matter where you are in your career), and realize that the judgment is really unrelated to the actual process of making art, then entering juried shows can be a motivating experience.



PHOTOGRAPH BY RACHEL C. HAYES

Poppy Stroll **by Rachel C. Hayes, rejected by Fiber Focus 2005, Art St. Louis**

COPYRIGHT LAW FOR HANDWEAVERS

MARISA JAMES

In this era of Napster, iPods, and DVDs, copyright law has suddenly received considerable media attention. Unless you're a weaver, amateur pattern drafter, *and* copyright lawyer—like me—you have probably never thought about it, but copyright law is also relevant to weavers.

What is COPYRIGHT?

Every time you "fix an original work in tangible form," the copyright in that work immediately becomes your property. A "work" could be a novel, a painting, a movie, or your grocery list as long as you can hold it in your hands and the object is not "utilitarian"—like clothing, for example. Therefore, you have no copyright in the great idea you had for a complex shadow-weave shawl and you have no copyright in the shawl itself (clothing), but as soon as you write down the instructions to weave that shawl, you own the copyright in that written expression.

Your written design IS COPYRIGHTED

Once a weaver commits original instructions for a project to paper, she or he immediately obtains a bundle of exclusive rights as the copyright owner. Unless she or he gives someone else permission to do so, the copyright owner is the only person with the right to reproduce and distribute those instructions (draft, yarn specs, weaving steps, etc.).

The copyright owner also has the exclusive right to make related, or "derivative" instructions for a similar shawl (on eight shafts instead of four, for example). Finally, the copyright owner has the exclusive right to exploit the pattern for commercial (as opposed to personal) use or to give others permission to do so.

If the copyright owner submits the written design for publication in magazines or books, he or she usually keeps the copyright but grants the publisher the right of first publication along with the right to reprint the design in other contexts, such as promotional materials and compilations.

Therefore, when you buy a book or weaving magazine, you may violate the publisher's and the designer's copyright by making a photocopy for a friend, by retyping and distributing it, by distributing something only slightly different from the original, or by weaving the item from the instructions and selling it.

Entering your work IN SHOWS

The question of copyright frequently arises in the context of competitive weaving shows. Clearly, if the show's entry requirements call for original work, it violates the rules to enter a piece you wove following instructions in *Handwoven*, even if you have permission from the copyright owner. Even if the entry requirements do not explicitly state that you must submit an original design, submitting a design from *Handwoven* without permission would likely violate the designer's copyright because you would be exploiting the design for something other than your personal use. This is true even if you credit the copyright owner.

What if you take a design from *Handwoven*, change the yarn, change the colors, modify the draft? How much do you have to change to avoid violating the copyright? These are some of the trickiest questions in copyright law, because they are entirely dependent on the facts of each case. Since the copyright owner has the exclusive right to make derivative works based on the original design, a piece that merely uses different materials or colors can be considered a derivative work and therefore a copyright violation. Once you start making changes to the draft as well, the distinction is harder to make, but the safest course is always to start your design from scratch or get permission before using a published design for anything other than personal use.

When can you COPY?

If you get permission from the copyright owner to photocopy a design or use it to make placemats to sell at a craft fair, you can copy and weave with a clear conscience. The identity of the copyright owner is often noted next to the familiar © symbol (for protection, an advisable inclusion in any written instructions).

In the weaving world, there are some designs that are so commonplace that they are not copyrightable. For example, no one owns the copyright in the draft for point twill or basic huck lace. But, if the draft appears in a book or magazine, you still do not have the right to reproduce the actual page out of the book and distribute it or to weave the pattern as written and sell it or show it, because that particular expression of the basic design is still protected by copyright.

Other exceptions, known as "fair use," allow for limited reproduction and distribution of copyrighted material for certain purposes—criticism, comment, teaching, scholarship, and research—or for making a copy for your personal use, such as enlarging a draft.

This short article merely scratches the surface of copyright law. You don't have time to read dusty old legal treatises—you have weaving to do! However, even these basics can help you honor the rights and livelihood of those who write the instructions that inspire you to weave.

Marisa James is a weaver, knitter, and an intellectual property attorney at The DuBoff Law Group LLC in Portland, Oregon.

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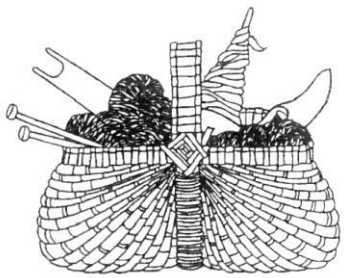
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Events, Exhibits, Classes, Travel

EXHIBITS, SHOWS, AND SALES

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March 11–April 16. Northwest Coast Contemporary Art, exhibit including weaving, at Crockett Contemporary Art, 1538 Pomona St., Crockett, CA 94525. (510) 787-1900; crockett-art@sbcglobal.net; www.crockettcontemporaryart.com.

April 22–23. Designing Weavers annual exhibition and sale. Judson Gallery of Contemporary and Traditional Art, 200 South Ave. 66, Los Angeles. Deborah Jarchow, (805) 520-7352.

July 29–30. Lambtown, fiber festival in Dixon. Dana Foss, PO Box 492, Dixon, CA 95620. (707) 678-7386; dcarpio@lambtown.com; www.lambtown.com.

COLORADO

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

CONNECTICUT

April 29. Connecticut Sheep Wool and Fiber Festival and Fleece to Shawl Contest. Tolland Agricultural Center. Route 30, off exit 67 on I-84. (860) 684-2124. www.CTSHEEP.org.

DISTRICT OF COLUMBIA

June 3. Celebration of Textiles, 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.

MASSACHUSETTS

Through April 2. Finishing Touches, exhibit featuring historical and contemporary fashion accessories, at American Textile History Museum, 491 Dutton St., Lowell. (978) 441-0400.

March 2–30. 7th annual show of the work of women weavers, presented by the Weaving Network, at Brewster Ladies Library, 1822 Main St., Brewster. (508) 896-5766.

March 21–May 6. Folks in Fiber, invitational exhibit including weaving, at Cahoon Museum of American Art, 4676 Falmouth Rd., PO Box 1853, Cotuit, MA 02635. (508) 428-7581; fax (508) 420-3709; www.cahoonmuseum.org.

MICHIGAN

May. International Tapestry Exhibition, sponsored by American Tapestry Alliance, at the Urban Institute for Contemporary Art, Grand Rapids. Peggy Strang, 36840 Detroit Rd., Avon, OH 44011. www.americantapestryalliance.org.

June 9–October 8. New Fibers 2006, juried exhibit of Great Lakes regional contemporary fiber art, at Urban Institute of Contemporary Arts, Grand Rapids. jillault@umich.edu; www.fiberartsnetwork.org.

June 23–August 13. Great Lengths, yardage, at Gerald R. Ford Museum. **June 30–July 1.** Make a Grand Entrance, fashion show, at DeVos Place Convention Center. **June 24–August 19.** Celebration, spiritual exhibit using fiber techniques, at Fountain Street Church. **June 27–July 1.** Fiber Art: Cutting Edge Grandeur, cutting edge techniques, and Creative Grand Crossings, structural and three-dimensional work, at DeVos Place Convention Center. **June 23–August 13.** Small Expressions 2006, small-scale fiber art, at Gerald R. Ford Museum. Juried exhibits in Grand Rapids, in conjunction with Convergence 2006. Amy Holland, Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010; hga@weavespindye.org; www.weavespindye.org.

June 18–July 28. Grand Ideas, nonjuried exhibit of small-format tapestry, at Kendall College of Art and Design, Grand Rapids. Priscilla Lynch, PO Box 340, Saugatuck, MI 49453. Jplynch99@comcast.net; www.americantapestryalliance.org.

June 23–July 21. Highlights of the Wayne State University Fiber Department, exhibit at Community Arts Gallery, 150 Community Arts Bldg., Detroit, MI 48202.

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Through April 22. Textiles from the Garden of Eden, exhibit of textiles with floral imagery, at the Museum at Fashion Institute of Technology, 7th Ave. at 27th St., New York, NY 10001. (212) 217-7642; fax (212) 217-7909; press@fitsuny.edu; www.fitnyc.edu.

OHIO

Through March 10. The Persistence of Conscience—Textiles and Drawings by Lilian Tyrrell: 1979–2005, retrospective tapestry exhibit at Spaces, 2220 Superior Viaduct, Cleveland, OH 44113. (216) 621-2314; info@spacesgallery.org.

May 27–28. Great Lakes Fiber Show at Wayne County Fairgrounds, 199 Vanover St., Wooster. Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.lambzown.com/GreatLakesFiberShow.htm.

June 11–July 28. Focus Fiber: 2006, regional juried exhibit, at Cleveland Museum of Art, Cleveland. Christine Mauersberger, 1286 W. 112th St., Cleveland, OH 44102. focusfiber@yahoo.com.

June 17–18. Lake Metroparks' Fibrefest in Kirtland. Workshops available June 15–18 in spinning, weaving, knitting, basketry, beading, and dyeing. Fiber Art show June 7–18. Andrea Pasquale, (800) 366-3276; apasquale@lakemetroparks.com.

OKLAHOMA

June 3–30. Fiberworks 2006, juried exhibit, sponsored by the Handweavers League of Oklahoma, at Individual Artists of Oklahoma, 811 N. Broadway, Oklahoma City, OK 73102. Dorothy Dinsmoor, (405) 348-4666.

OREGON

March 25. Fiber Market Day, sponsored by High Desert Wool Growers, at Crook County Fairgrounds, Prineville. Robina Koenig, tumblecreekfarm@juno.com.

PENNSYLVANIA

Ongoing. Throughout the year there will be displays featuring nineteenth-century clothing and household textiles. Home Textile Tool Museum, SR 1036, Orwell, PA. infor@httm.org; www.hometextiletoolmuseum.org.

TEXAS

Through March 12. Scratching the Surface, exhibit by Texas Federation of Fiber Artists; Useless Dreams, an exhibit of tapestries by Susan Iverson. Southwest School of Art & Craft, 300 Augusta, San Antonio. Catherine Brillson, (221) 224-1848; cbrillson@swschool.org.

VIRGINIA

March 7–April 2. Dye Laughing, juried exhibit at Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, 105 N. Union St., Studio 18, Alexandria, VA. (703) 548-0935; www.Potomaccraftsmenfibergallery.com.

WASHINGTON

March 9–12. YWCA RAGS, juried show and sale of wearable art, at Mercedes-Benz of Tacoma. YWCA RAGS, 405 Broadway, Tacoma, WA 98402. (253) 272-4181, ext. 352; www.YWCApiercecounty.org (click on RAGS).

CONFERENCES

ARIZONA

March 16–19. 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.

CALIFORNIA

June 16–17. Beneath the Surface: Behind the Scenes, conference co-sponsored by Surface Art Association of Los Angeles and Surface Design Association, held at Woodbury University, Burbank. Meredith Strauss, PO Box 10458, Burbank, CA 91510; sda-soca@sbcglobal.net.

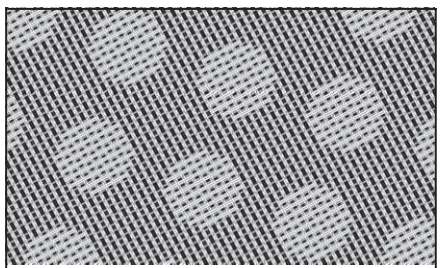
COLORADO

May 19. Colorado Weavers Day, hosted by Northern Colorado Weavers Guild, at the Lory Student Center, Fort Collins. NCWG@highstream.net; www.fortnet.org/ncwg.

FLORIDA

March 16–19. Florida Tropical Weavers Guild





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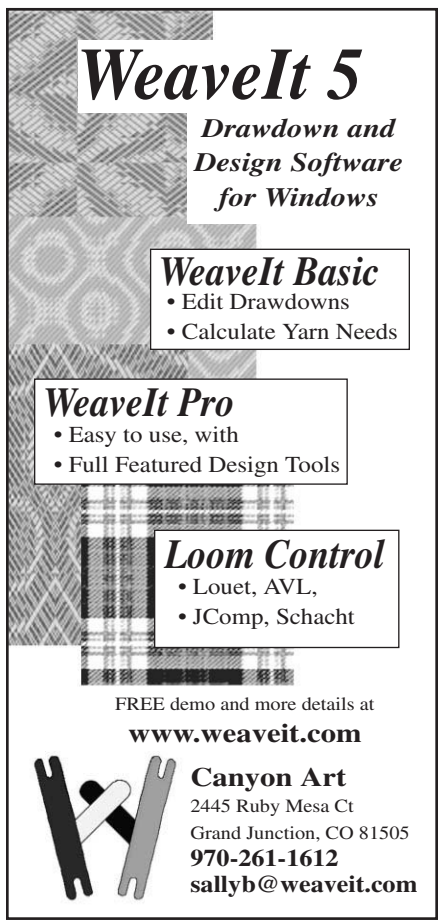
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Conference, at Lake Yale. Sandy Carr, 1020 Bee Pond Rd., Palm Harbor, FL 34683. (727) 784-1905; turn.weave@verizon.net; www.ftwg.org.

MICHIGAN

June 25–July 1. Convergence 2006, Handweavers Guild of America biennial conference, at DeVos Place Convention Center, Grand Rapids. (678) 730-0010; fax (678) 730-0836; hgaconvergence@weavespindye.org; www.weavespindye.org.

July 1–3. The Way In: Exploring New Strategies for Tapestry Design, American Tapestry Alliance Educational Retreat at Aquinas College, Grand Rapids. marylane53@mac.com; www.americantapestryalliance.org.

AUSTRALIA

August 13–14. Selling Yarns: Australian Indigenous Textiles and Good Business in the 21st Century, conference at Museum and Art Gallery of the Northern Territory, The Theatrette, Darwin, N.T., Australia. nihca@anu.edu.au.

TO ENTER

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2007 conference and beyond. www.ftwg.org.

ILLINOIS

National juried runway fashion show, October 15 in Oak Brook. **Application deadline June 1.** LSASE to Heather Winslow, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 594-9443; finelineca@aol.com; www.finelineca.org.

NEBRASKA

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

NEW JERSEY

Peters Valley Craft Fair, juried show and sale September 29–October 1 in Augusta. **Application deadline May 30.** Nancy Nolte, Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851. (973) 948-5200; fax (973) 948-0011; pv@warwick.net; www.petersvalley.org.

PENNSYLVANIA

Fiberart International, juried exhibition April 14–August 19, 2007, at the Society for Contemporary Craft and the Pittsburgh Center for the Arts, Pittsburgh. **Slide deadline August 18.** For prospectus, send SASE to Mary Towner, 103 Marble Dr., McMurray, PA 15317. (412) 521-2547; fiberartinternational@yahoo.com; www.fiberartinternational.org.

TEXAS

007: Weave and Let Dye, Contemporary Handweavers of Texas conference April 26–29, 2007, in Houston, seeks workshop proposals. Laura Viada, 6029 Charlotte, Houston, TX 77005. (713) 667-8717; raylaura@earthlink.net.

WASHINGTON

Tapestry on the Edge, regional exhibit November 22, 2006–January 15, 2007, at Nordic Heritage Museum, Seattle. Open to residents of alison@cow-net.com AK, BC, CA, OR, WA. **Entry deadline April 1.** For prospectus, send LSASE to TAPS, 703 Foote St., NW, Olympia, WA 98502. marylane53@mac.com.

INSTRUCTION

CALIFORNIA

Cedar Bark Basket workshop March 12–14. Crockett Contemporary Art, 1538 Pomona St., Crockett, CA 94525. (510) 787-1900; crockett-art@sbcglobal.net; www.crockettcontemporaryart.com.

MINNESOTA

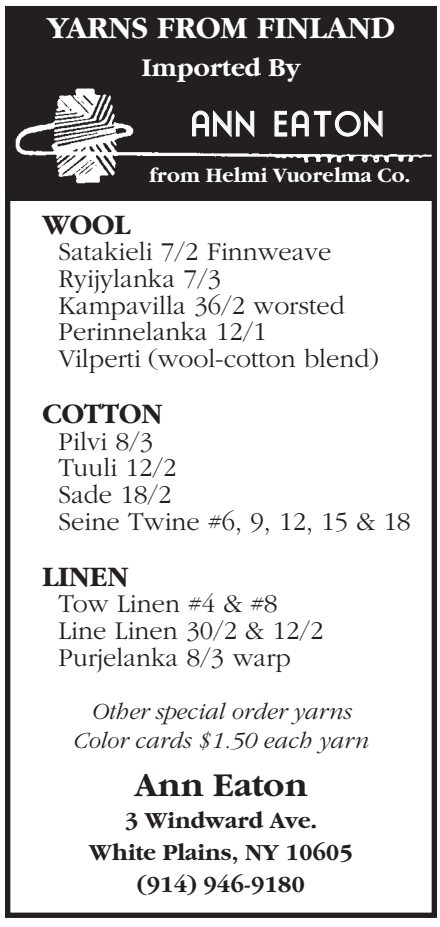
Designing: From Your Idea to the Fabric in Your Hands, April 27–30, workshop with Sharon Alderman, at Duluth Art Institute, 506 W. Michigan St., Duluth, MN 55802. (218) 733-7560; getart@duluthartinstitute.org.

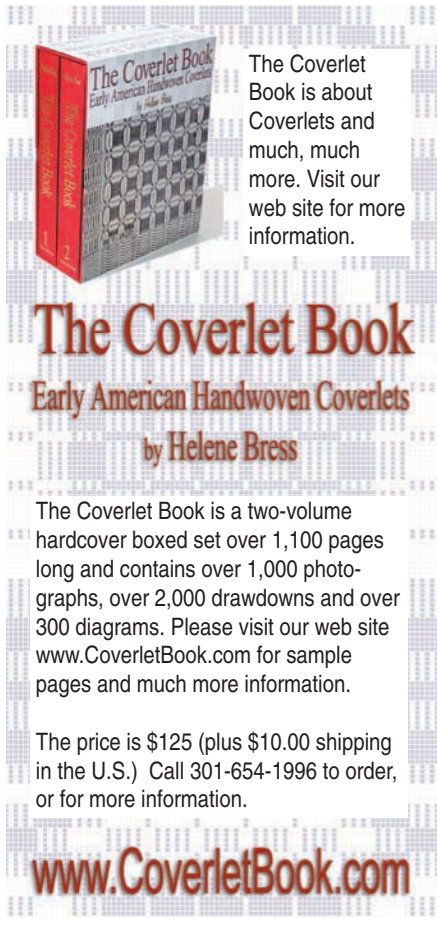
Split Rock Arts Program, June–August. 3-day and week-long workshops include weaving, surface design, etc. Split Rock Arts Program, University of Minnesota, 360 Coffey Hall, 1420 Eckles Ave. St. Paul, MN 55108-6084. (612) 624-4000. www.cce.umn.edu/splitrockarts.

NEW MEXICO

Artists' Tapestries from Australia, 1976–2001, lecture by Sue Walker, at St. Francis Auditorium, Museum of Fine Arts, 107 W. Palace Ave., Santa Fe. Ann Lane Hedlund, The Gloria F. Ross Center for Tapestry Studies, Arizona State Museum, University of Arizona, Tucson, AZ 85721. www.tapestrycenter.org.







NORTH CAROLINA

Rag Rugs—Beyond Plain Weave, March 12–18, with Nanette Davidson. **Scandinavian Weaving,** March 19–25, with Norma Smayda. **Beginning Warp Painting,** March 26–April 1, with Elaine Bradley. **Weaving—Beginning and Beyond,** April 16–22, with Pam Howard. **Woven, Beaded Neckpieces,** April 23–29, with Rosemarie Kelischek. **The Magic of Weaving,** April 30–May 5, with Ruth Truett. **Inkle—The Simple Weave,** May 5–7, with Pam Howard. **2/2 Twill Rugs,** May 7–13, with Jason Collingwood. **Tartan Weaving & Beyond,** May 14–20, with Marjorie Warren. **For Your Dining Pleasure: Mats and More!** May 26–28, with Katherine Weber Scott. 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.

OREGON

Fiber in the Forest, 3-day workshops in weaving, dyeing, spinning, and fiber embellishment, to be held at Camp Myrtlewood Retreat. Fiber in the Forest, 249 Coachman Dr., Eugene, OR 97405. Suzie Liles, (541) 684-5900. www.weaverscabin.com

Four Quick Baskets, March 19, with Nancy Moore Bess. Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544, ext. 117. Sara Black, sblack@ocac.edu.

PENNSYLVANIA

Weaving Basics for Beginners, May 25–26; Basket Weaving, July 11, 28, and August 7. Home Tool Textile Museum, PO Box 153, Rome, PA 18837; infor@httm.org; www.hometextiletoolmuseum.org.

RHODE ISLAND

Gallery tour, April 24, with Joyce Smith. Tour of weaving exhibit Warp Speed in Haffenreffer Museum's new gallery, Manning Hall on College Green, Providence. Weavers' Guild of Rhode Island, Rani Chadowitz, rani@chadowitz.com.

WISCONSIN

Beginning Weaving, May 14–19, with Rita Hagenbruch. **Weave Home Furnishings,** June 4–9, with Lynn Schuster. **Inkle Weave Belts,** June 16–18, with Christi Eales Ehler. **Weave, Cut & Sew,** June 18–23, with Mary Sue Fenner. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; fax (920) 847-2676; sievers@itol.com; www.sieversschool.com.

GUATEMALA

Loom Beading, March 23–April 1, workshop with Gayle Liman, in Antigua. 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.

TRAVEL

Bhutan, May 3–13 and September 27–October 6. Cooking, Culture, and Festivals in Bhutan, tours include weaving. October 1–10, The Art of Bhutanese Textiles. Trekking the Old East-West Trade Route, November 26–December 10, includes textile museums. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

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

China, May 14–June 5 and June 30–July 20, tours include textiles. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

Ecuador, March 21–28. Tour includes weaving and other textiles. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Guatemala, July 21–30, Textile, Weaver's and Craft Tour with Karen Searle. 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.

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Photograph provided by the Philadelphia Guild of Hand Weavers

Carol Kohn learns to weave at "Walk in and Weave," an outreach program established by the Philadelphia Guild Of Hand Weavers. The guild received the first FiberHearts award in 2003.

Cash and equipment awards are available to guilds that demonstrate outstanding outreach programs that create new weavers.

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Laos, October 28–November 5, and December 26, 2006–January 3, 2007. Weavings and Monasteries of Laos. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

Myanmar, April 3–20 and October 1–19. Tours include textiles. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

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

New Zealand, April 13–30. Journey with Interweave Press. nzjourney@bresnan.net.

Southwestern United States, April 25–May 2 and July 9–16. Trading post and pueblo tours 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.

*Please send your event information at least twelve weeks prior to the month of publication to "*Handwoven *Calendar," 201 E. Fourth St., Loveland, CO 80537-5655. Listings are made as space is available. While we try to include as many events as possible, we cannot guarantee that your listing will be included.*



PHOTOS BY SUZE LILES

Retreat to Eugene, Oregon, for the eighteenth annual Fiber in the Forest held at rustic Camp Myrtlewood May 20–22. Enjoy three days of weaving, dyeing, and beading workshops. Teachers this year include Jason Collingwood, Marilyn Robert, Janis Thompson, and Ann Marta Bowker. Pictured above is one of Camp Myrtlewood's cabins. At right, weavers in Rosalie Neilson's Rep Weave workshop from 2005 are hard at work. For more information visit www.weaverscabin.com.



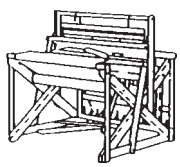


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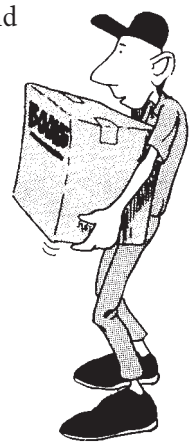
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Laura Fry Studio's newest Workshop in a Box gives you everything you need to weave a beautiful scarf using mohair bouclé like the scarf on the cover of the November/December 2005 issue of *Handwoven*. The kit comes with a prewound warp and is available in three colorways. Each kit includes two booklets, one with complete project information including brushing instructions and the other with a tutorial on log cabin. For more information visit www.laurafry.com.

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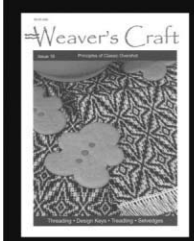
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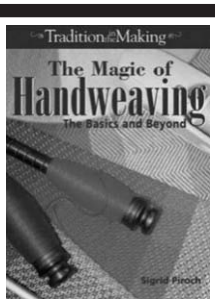
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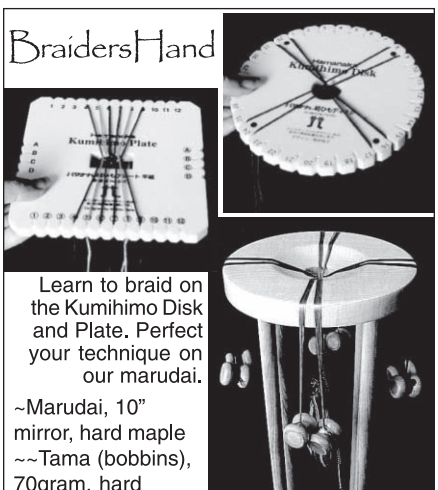
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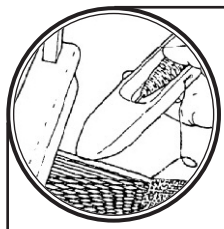


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Notes from a juried artist

A few months ago, I submitted work to two international miniature-textile biennales to be held in Europe. I received, on the same day, notices from both shows. The first one I opened told me nicely that my work had not been accepted. The other notice informed me that my small tapestry had not only been accepted but had been awarded Best in Show! These exhibitions were equally prestigious. They had different themes and I had offered quite different works. Of course, I am sure that one of the juries made a sorry mistake!

In general I am not too enthusiastic about exhibitions that specify a theme. I have worked on personal themes—with pieces arranged in series—all my working life, but these are series that have evolved from my own curiosities, my own development. I am particularly against themes that are presented by curators or administrators in the field. I feel strongly that their—certainly important—role is to identify and reflect the best of what is going on, rather than try to form or dictate directions. Yet this practice is happening more and more.

Last year I was rejected from another big exhibition, an international postcard biennale in the United States, open to all media. The organizers were apologetic, even embarrassed. I had been accepted by the jurors of their three previous shows, winning Best in Show in one of them. As a further irony, the organizers (not the jurors) had earlier invited me to show in another independent exhibit taking place at the same time as their show!

A characteristic of this exhibition, incidentally, was that submissions had to be the actual works—not slides or photographs. This is a feature of miniature shows that I really appreciate. The cost of shipping small textiles is minor compared with the effort of providing quality slides. Most important, the selection is made from the actual work.

It is true, however, that selection by slides has made possible many more shows of larger works—both nationally and internationally. Unfortunately, quality slides with a good depth of field and sense of scale that are an accurate facsimile of the original work are rather rare. But the good news is that if we are rejected, we can always blame the slide! The flip side of this, however, can be troubling. At times a flattering if distorted slide can push out a more deserving textile that was poorly photographed.

Advice? As a full-time tapestry weaver I by far prefer choosing what to submit from a body of already completed work to preparing a special piece for a show, with or without a theme. I also believe that work of solid design and craftsmanship has a better chance for selection than a more cutting-edge piece. Such special works may be in context with the maker's development, but the juror is likely not to know this context. (Yet on the special moment when one such work does get included, it can be a big boost for the show and for the maker!)



PHOTOGRAPHS BY ARCHIE BRENNAN

***Nereid Riding a Bull*, 4" × 6¼" (tapestry postcard of a detail of a postcard of a Coptic tapestry in Dumbarton Oaks Museum, Washington, D.C.)**



***Millefleures en Miniature*, 4" × 4¾" (tapestry-woven seed packet, front and back, rejected by an exhibit with the theme "Reduced Gardens")**

I have never purchased a lottery ticket, unless simply to support a cause. In spite of the many variables, you have a much, much better chance of getting in a juried show than winning a lottery. It is well worth trying, if only for the experience. Also, having lived in many countries, I have had to sit for my driver's permit many times. In spite of having experienced many roads and regulations, I have about a fifty percent success rate—about the same as for juried exhibitions! How is *your* driving record?

I'm a big fan of the open, unjuried show. Such shows are hard work for the organizers, but they greatly benefit practicing weavers and also give a good picture of the state, strength, and directions of what is happening at large.

I do know that having your work juried can be traumatic. Over the last five or six weeks I have struggled with some ongoing projects with little success. The judge is one of the harshest I know, yet is the one that really matters. Me.

ARCHIE BRENNAN *of New York City has worked in woven tapestry since 1948. His work is in major art museums around the world and he has taught and lectured at universities and art schools since 1962.*



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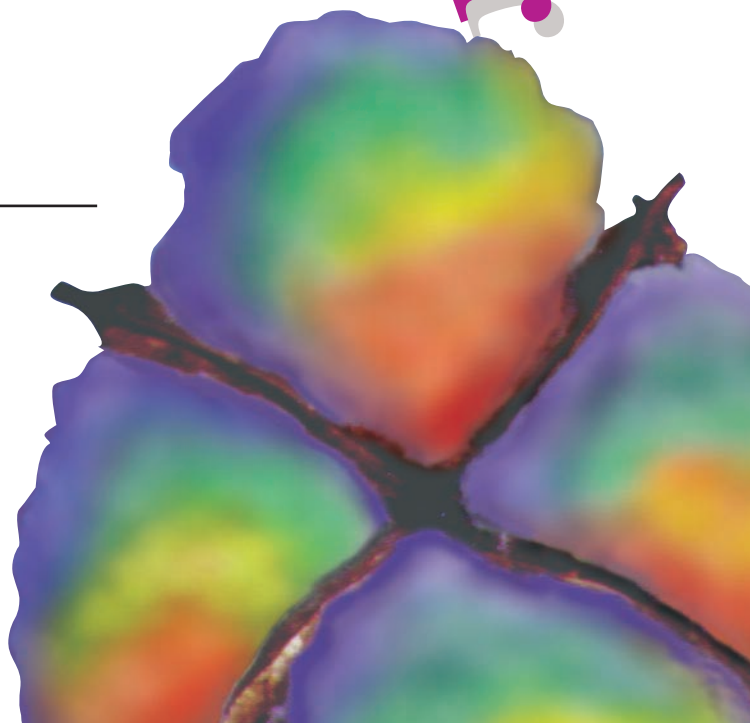
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