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ISSUE 131

SEPTEMBER/OCTOBER 2006

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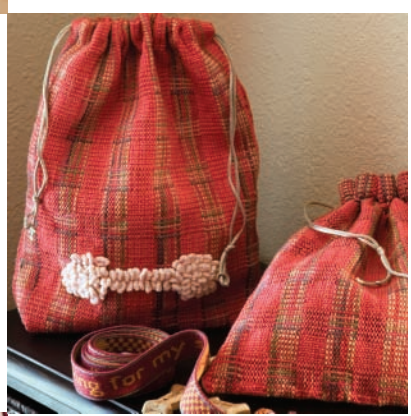
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ON THE COVER

PADDED DOUBLEWEAVE DOG COAT
woven by Ruth Morrison.
See pages 64–67.

MODELS

Monkey Derichsweiler
(cover, pages 64–65)
and Peanut Derichsweiler
(pages 64–65)



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FROM THE EDITOR | Madelyn van der Hoogt

Huck (my dog) graduated from his first obedience class yesterday. Actually, this wasn't his first obedience class, just the first one he was allowed to stay in. We were asked to leave the first one after the first session and encouraged to take private lessons instead. Just being in the same room with six other dogs (or one cat) without going into a frenzy is next to impossible for Huck.

It is generally agreed that for children the first few years are critically important. Knowing this, parents can't help but feel a tremendous sense of responsibility—how to make those years rich with learning, warm with love, and free of any experience that might prevent the development of a happy, healthy personality. A dog should be easier.

If I'd known what I know now, Huck's formative months would have been very different. I'd have contacted rottweiler and pit bull breeders associations and acquired the addresses of reputable owners near me. I'd have taken Huck to their houses for sleepovers and borrowed cats for sleepovers at my house. Unfortunately, we spent those first months blissfully unaware of our socialization issues.

We worked hard on them, though, in the year following our eviction from the first obedience class—mainly in Doggie Play Group. Success for us in Group was measured by how few Time Outs we were asked to take (and how few times I drove home in tears). When Huck could spend a full hour without excessive lunging and shrieking, we were allowed to enroll in a real class. The course curriculum was: Sit, Down, Watch Me, Stay, Come, Heel, Leave It, and Take It. After eight weeks, out of those eight skills we can do Sit.

At the end of the seventh class, our teacher prepared us for Graduation Day. At that time, she said, each dog would be asked to do a trick, something both owner and dog were proud of. She suggested we look for a behavior the dog was already inclined to do—like lift a paw—then say the command—like Shake!—and give a treat. She observed that Huck was already inclined to bow (his version of yoga's Downward Dog). All week long, we did Sit, and then we tried to do Bow! When he wasn't looking around on the ground for a treat or noticing a background noise or deciding to play Chase, Huck did sometimes actually Bow. The closer it got to Graduation Day, however, the more times I tried to get him to do it and the fewer times he did.



When I was a public school teacher, it often surprised (and pleased) me how much the kids (and their parents) would treasure little awards of no intrinsic value. I understand it now. Huck got a star for doing his Bow in class. It fell off when he got home, so I added a little glue to it and put it back.

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.

November/December 2006: *Outerwear (color, pattern, and warmth to brighten winter days: scarves, shawls, jackets, and more)*

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

March/April 2007: *Overshot Made Over (new interpretations of the greatest pattern weave of them all, drafting and threading tips and tricks)*

May/June 2007: *Pick a Palette (weaving inspired by palettes from paintings, photos, interior design or fashion magazines, color and fashion forecasts, etc.)*

May/June 2007: *A Mixed Bag (bags of all types and a mixed bag of techniques)*

Handwoven

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SEPTEMBER/OCTOBER 2006

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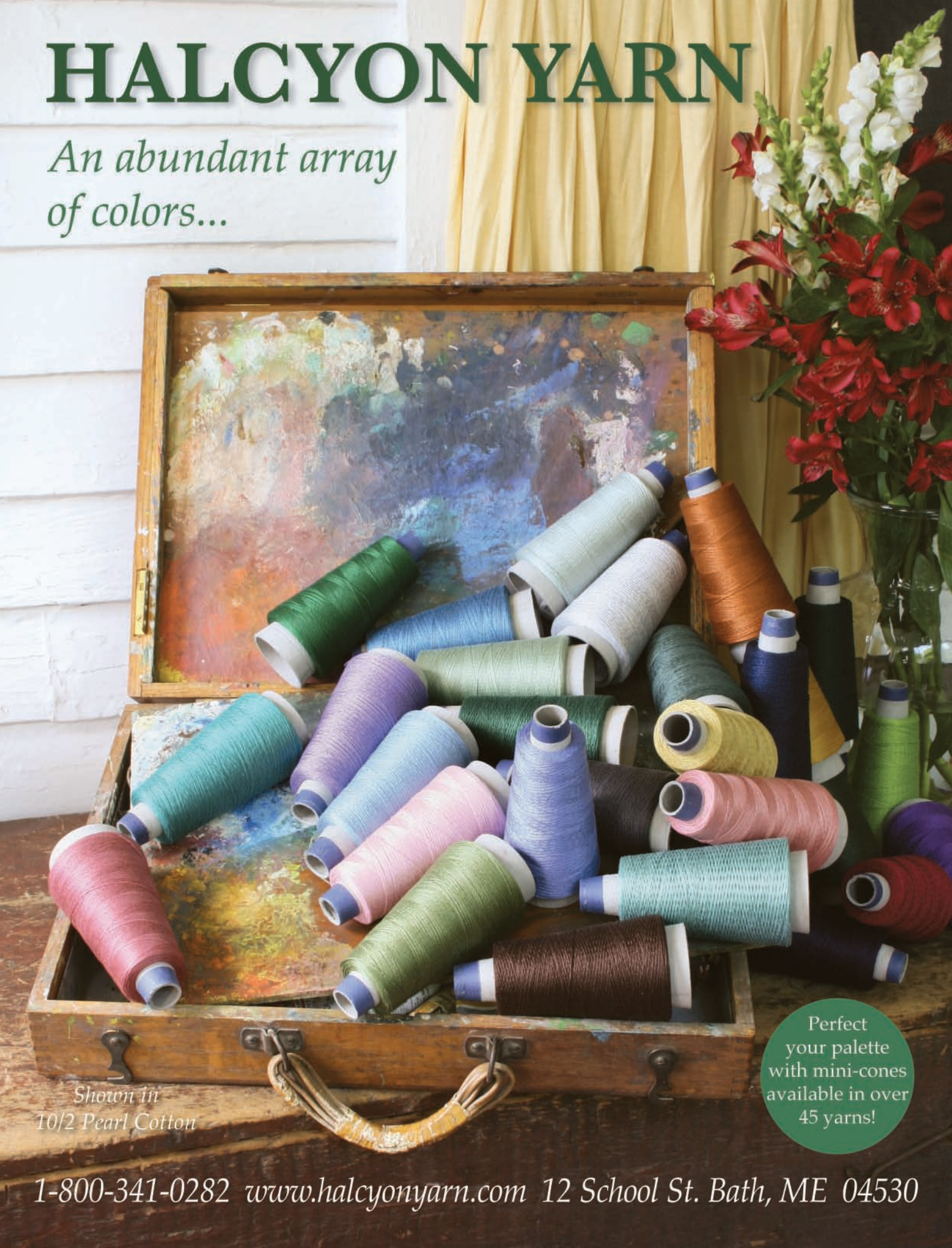
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Contest Slideshow

For weavers, towels never go out of style. With over 100 entries in our Towels for the Twenty-first Century contest, selecting twenty finalists was not an easy task. See page 34–35 for the category winners, and then go to our website to view a slide show of the entire gallery of winners. Shown here are the three runners-up.



Laura Schicklie's *California Colors Towel* in Fox Fiber and Homestead cotton is an elegant 6-shaft point twill.

Leslie Alperin's *Three Color Magic* in cotton explores variations in color in 8-shaft summer and winter.

Kathie Roig's *It's a Towel #2* in 8/2 cotton and turned broken twill shows us what fun it is to have a drawloom!

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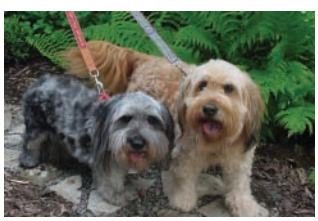
❍ Weave every weave structure known?
❍ Decorate every surface in my house with handwovens?
❍ Explore one structure to its fullest? ❍ Teach others to weave?
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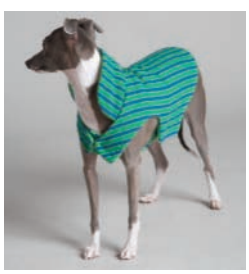
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Leashes on Parade! • Canine Couture in Bedford Cord

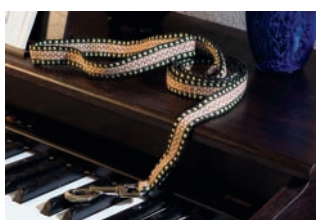
Visit Our Website for Three Bonus Projects!



Linda Hendrickson's dogs Spike and Jones model their tablet-woven leashes.



Ruth Morrison creates a second perfect jacket for your pup's winter wear (see also page 64).



Learn the ins and outs of weaving on a tape loom while creating a fitting lead for your llama, Lassie, or lizard.

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MORE ABOUT WEAVER PERSONALITY TYPES

I had to smile yesterday when I was rereading Berta Frey's introduction to *Designing and Drafting for Handweavers* (MacMillan, 1958). In it, she says something very similar to Madelyn's comments in her editorial (March/April 2000) about color/texture vs structure/ pattern weavers!

"It was in the 1940s that the reaction to pattern became most violent. It was then, too, that yarn manufacturers began to make novelty yarns available to handweavers for the first time. 'Pattern' became a style of weaving that was definitely passé. The then new style came to depend for interest on color and texture entirely. Tabby and twill were the only weaves used, and the coarser the better. 'Texture weavers' had a tendency to speak disparagingly of 'pattern weavers.' This, of course, was utter nonsense. Every fabric has pattern and it just as truly has texture."

—Sarah Saulson
Syracuse, New York

Most interesting! Thanks so much for pointing this out. And, our readers might enjoy knowing that Sarah gave a seminar at Convergence 2006 in which she showed slides of Berta Frey's work. I have always thought Berta Frey to be the epitome of a structure/ pattern weaver. But her work is so full of color and texture and *structure and pattern, she is proof that successful fabrics have it all.*

—Madelyn

MORE ON COPYRIGHT

I have been thinking a lot about the articles you have published on copyright infringement. Their information has completely changed my view of *Handwoven* as a magazine and I'm not sure whether or not to renew my subscription.

I had always thought the patterns and instructions were published for our use, and though I usually change something (color, size, etc.), I never realized that you would print patterns and instructions for articles that you did not intend for us to use whether for ourselves or for gifts or for sale at a craft show.

I really feel strongly that if authors do not want others to use their ideas then they should not publish project instructions in the magazine. With sadness from a long-time *Handwoven* subscriber,

—Sharon King
via e-mail



Krokbragd wall hanging by Bep Kamphuis

Not to worry! First, let me assure you that it is perfectly okay for you to follow directions in Handwoven *to weave the projects as given! That is their purpose: to give the steps for readers to follow to weave the pieces as shown. The only restrictions imposed by copyright are that you cannot sell a piece you have made by following published instructions or enter it in a juried show as original work. I hope you'll stay with us and continue to enjoy weaving the projects in* Handwoven!

—Madelyn

KUDOS TO GARMENT WEAVERS

Long encouraged by garment weavers, I finally watched Project Runway on the Bravo network. Project Runway puts out an open call to wannabe fashion designers and then chooses fifteen as contestants for each season. On each episode, the contestants get about eight hours to make a garment for a runway show. Someone is eliminated, and at the end of the season a winner is selected from three finalists.

The challenge for the new group this week was to go back to their hotel rooms to make a garment from stuff in the room—sheets, blankets, rugs, lampshades, the artwork on the wall, shower curtains, etc. They stripped the rooms clean, and the clothing was amazing.

Project Runway may explain some of the shift in work shown at the Convergence fashion show—it was more experimental, draped on the body, forgoing the traditional pattern.

Convergence 2008 might want to consider a challenge for their fashion show. Since it is a conference of handweavers, spinners, and dyers, why not challenge the entrants to use some kind of structure manipulation, i.e., weaving, knitting, felting, kumihimo, etc., and/or surface embellishment or alteration, i.e, shibori, dyeing, burnout, appliqué, needle felting, etc., in order to qualify?

In any case, it is important to point out that the work at this year's Convergence fashion show was fresh, innovative, and showed a return to the intimate relationship between cloth and the body.

—Daryl Lancaster

THANK YOU HANDWOVEN

I'm a *Handwoven* reader from the very first issue. I wanted to share with you a wall hanging inspired by Wynne Mattila's krokbragd rug (January/February 1997, p. 56). My first fascination with krokbragd dates from a much earlier article by Sharon Alderman, (March 1980, pp. 33–36).

There is so much to learn and do that not until this spring, when I wanted to weave a wedding present for my grandson, did I remember krokbragd and a big box filled with all kinds of colors in wool. For the photo, it was fastened to an outside wall, but it hangs now on the wall inside with Velcro and a wooden strip, using the method I learned from another *Handwoven* article (January/February 2001, Su Butler, pp. 80–81). So you see that *Handwoven* is indispensable for me!

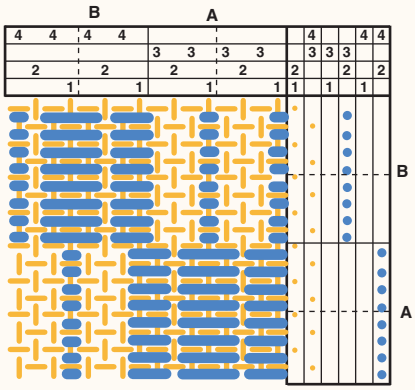
—Bep Kamphuis
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CORRECTIONS

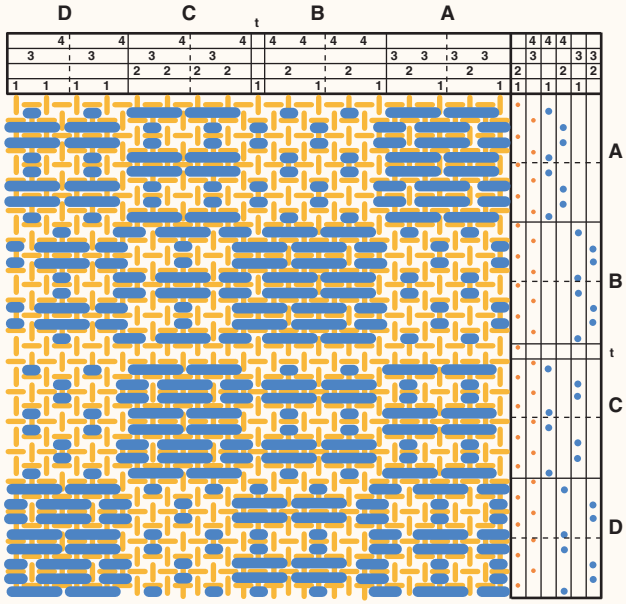
MAY/JUNE 2006 CORRECTIONS

In Madelyn van der Hoogt's "School for Weavers: A Summer and Winter Family Reunion," page 75, the weft floats in Figure 1e are correct as shown in the draft below. On page 76, the treadling for 4-shaft, 4-block summer and winter in pairs (Figure 3b) should be as shown in the draft at center. In Kate Lange-McKibben's "Winter, Spring, Summer, and Fall," page 42, the correct treadling is given at the right. In Sarah Saulson's "A Summer Shawl," page 50, the novelty weft is used in the center of the diamonds only, not between diamonds.

Dukagång treadling 2

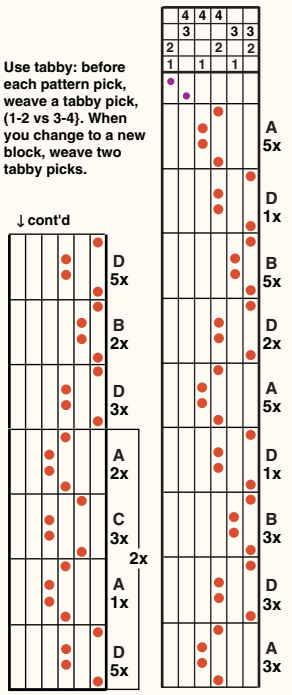


4-block, 4-shaft summer and winter treadled in pairs



Treadling for summer runners

Use tabby: before each pattern pick, weave a tabby pick, (1-2 vs 3-4}. When you change to a new block, weave two tabby picks.





WELCOME, NEW WEAVERS!

Alice Bertschy Kadish Weaving Center, Milwaukee, Wisconsin. Instructor: Judy Larsen. Students: Mary Ellen Monaco, Pamela Penn. Instructor: Susan Buss. Students: Priscilla Farrell, Jill Pitterle, Pam Tierman, Pamela Weiss, Lynn Williams, Mona Zealy.

Kelli Arrington, Round Hill, Virginia. Students: Rebecca Callow, Connie Campbell, Kaycie Chester, Phyllis Kitchens, Ruth Schmidt, Joanne Sellors, Diane Six, Kitty Westenberger.

The Fiber Loft, Harvard, Massachusetts. Instructor: Reba Maisel. Students: Annie Garcia, Naomi Northrop.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barb Chappelle. Student: Maria Myers.

The Fine Line, St. Charles, Illinois. Instructor: Heather Winslow. Students: Jeanne Grant, Michelle Moyer, Pam Petriak, Natalie Schauere, Monica Sentoff.

Green Valley Weavers & Knitters, Colorado Springs, Colorado. Instructor: Dottie Wier. Student: Kathleen Orr.

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Virginia Morris, Janice Robinson, Leslie Sitton.

Hancock Shaker Village, Pittsfield, Massachusetts. Instructors: Isabel Krebs and Martha Seymour. Students: Lisa Ballantyne, Adelle Michaud, Suzanne Nieman.

Learn to Weave with Sherrie, Whippany, New Jersey. Instructor: Sherrie Amada Miller. Students: Estelle D'Costa, Sonia de Toledo, Fionna Williams.

Manasota Weavers Guild, Sarasota, Florida. Instuctors: Kate King and Robert Lewis. Students: Barbara Brannen, Joan Chodak, Linda Larson, Cheryl Patricaa, Carol Reiss, Denise Roggenbuck, Johanna Scott, Paula Weinberg.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Tony Campbell, Wanda Campbell, Cheryl Fahlman, Dail Jones, Marjorie Killian, Christine Kurk, David Kurk, Dorothy Kurtz, Crissie Mort, Kathy Mort, Jane Naus, Jeanne Sullivan, Edie Van Valkenburg, Barbara Werner.

Ormiga Originals Handwovens, Jacksonville, Oregon. Instructors: Nadine and John Purcell. Students: Sherell Butler, Casey Catalano, Adrienne Dorr, Dan Dorr, Trina Ford, Linda Heitkamp, Ginny Hicks, Joe Lin, Dianne Seymour.

PDORC, Muscat, Oman. Instructor: Suz Weitzel. Students: Anisa Abdullah, Millie Ali, Francie Fryberger, Alia Ghulam, Basima Hassen Habib, Linda Reid, Annabelle Tame.

The Red Wheel, Castle Rock, Colorado. Instructor: Kerri Dameron. Students: Ken Dickinson, Virginia Kennedy.

Rose Path Weaving, Lindale, Texas. Instructor: Janice Kelly. Students: Katie Hartner, Carolyn Hicklen, Michelle Hudson, Julie Murphee, Moncella Reed.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Lynn Daniels, Rose Anne McKeon.

Tall Grass Arts Association School, Park Forest. Students: Illinois. Instructor: Delia Rellis, Barbara Cotter, Marilyn Olson, Joan Van Harem.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Students: Julie Guise, Cheryl Julian, Jan Manrot.

University of Wisconsin—Marshfield/Wood County, Marshfield, Wisconsin. Instructor: Joyce Billings. Students: Amy Haas, Wendy Haas, Kathy Stockton-Behnke, Sally Storck.

Weavers Guild of Greater Cincinnati, Cincinnati, Ohio. Instructor: Pat Bennett. Student: Holly Winwood.

The Weaving Works, Seattle, Washington. Instructor: Kristine Linn. Students: Shelly Calbreath, Lynne Charleston, Mae Hamilton, Katie Hart, Rita Hart, Lisa Kelly, Cara Leslie, Ann Nez, B. J. O'Reilly, Debbie Stonehouse, Sandra Swanson.

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Silk 2/12.8 $5
Merino 6/2 $3



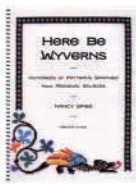
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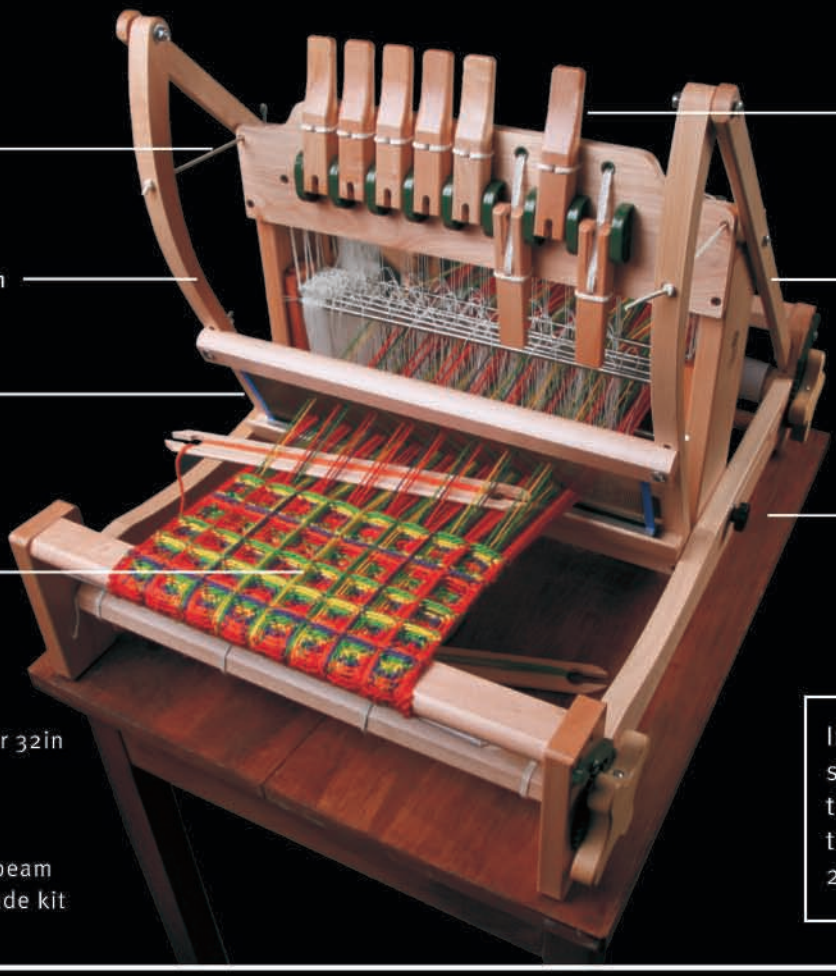


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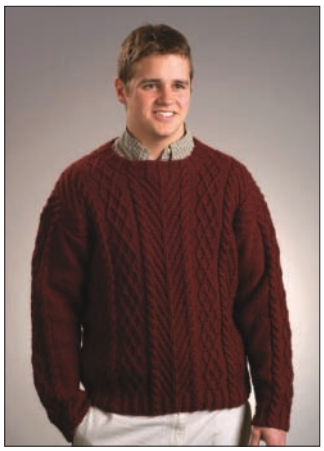
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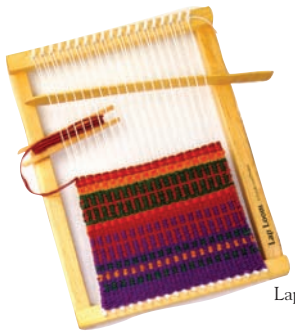
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BEGINNER'S CORNER: NEW STEP-BY-STEP WARPING DIRECTIONS

With this issue of *Handwoven*, we are introducing a new method of presenting warping instructions. If you go to our website (www.handwovenmagazine.com) and click on Resources under Weaving, you'll find three downloadable PDF files: Warping Steps: Front to Back, Warping Steps: Back to Front, and Warping Steps: Back to Front with Two Crosses.

From now on, instead of including specific warping steps with each project in the magazine as we have in the past, project instructions will say "Warp the loom using your preferred method" or they will recommend a particular method, such as "Warping back to front with two crosses."

We've made this change for several reasons. Some projects can be warped with equal success using any method. For these, we want you to feel free to use the method you are most comfortable with instead of telling you what to do.

For projects that are either easier or more successfully done a particular way, we'll recommend that way and tell you why. (Marvelyn Albert's bead leno scarf in this issue, for example, can only be warped back to front since you have to thread the beads after you thread the heddles but before you sley the reed.) You can then refer to the steps in the PDF file, where much more detail can be included than is possible in the magazine.

By making this change, we will be able to save magazine space for more projects while also giving you more complete warping information as a permanent resource, which you can also use for other projects.

So, download the three PDF files and keep them with your magazine library. I like to put loose reference sheets like these in plastic sleeves and join them with snap rings. If I discover extra tips as I warp, I can slide these notes into the sleeves with the sheets.

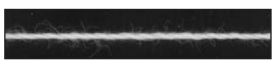
—*Madelyn*

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Complete warping steps for front-to-back and back-to-front warping are now available at **www.handwovenmagazine.com** (Weaving Resources).

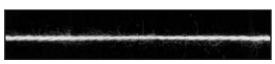
YARN CHART

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

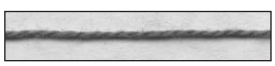

6-strand embroidery floss 2,100 yd/lb (4,238 m/kg) 12, 16, 18


Navajo Wool Warp; 1,120 yd/lb (2,260 m/kg); 6, 8, 10


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

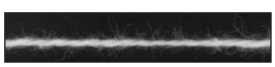

8/4 cotton; 1,680 yd/lb (3,390 m/kg); 10, 15, 18

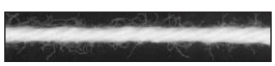

2-ply rug yarn, 80% wool, 20% cotton (by Jason Collingwood) 1,000 yd/lb (2,010 m/kg) 6, 8 10


Caron Wildflower embroidery floss; 4,000 yd/lb (8,060 m/kg) 20, 24, 28


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

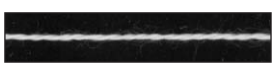

64% viscose, 36% polyester 680 yd/lb (200 yd/25 g ball)


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


4/4 cotton (Peaches & Creme); 840 yd/lb (1,695 m/kg); 6, 8, 10


3-ply polyester rug yarn; 680 yd/lb (1,370 m/kg); 4, 6, 8


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


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


Aquarius, 100% polyamid (174 yd/50 g ball)

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Brown Sheep Company. 100662 Cty. Rd. 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com. (Jones 60–62)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546-9252, (800) 322-7888, www. cotton clouds.com. (O'Hara 56–59, Liles 68–70, Fabric Forecast 72–75)

Denver Fabrics, (866) 996-4573, (www.denver fabrics.com. For side-release collar buckles, go to Notions on the website, then Recreational Gear, then Recreational Hardware.

Elmore-Pisgah, 204 Oak St., Spindale, NC 28160, (828) 286-3665, (800) 633-7829 elmore_pisgah@blueridge.net; www.elmore pisgah.com. (Setzer 36–38, O'Hara 56–59, Liles 68–70)

Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-3546, habutextiles .com. (Fabric Forecast 72–75)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Miller 40–43, Fabric Forecast 72–75)

Louet Sales (USA), 808 Commerce Park Dr., Ogdensburg, NY 13669, www.louet.com. (Fabric Forecast 72–75)

Lunatic Fringe, 15009 Cromartie Rd., Tallahassee, FL 32309, (800) 483-8749, lunatic@tal star.com. (Morrison 64–67; Morrison website)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, (250) 653-2347 fax, www.treenwaysilks.com. (Fabric Forecast 72–75)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Liles 68–70, Hendrickson website)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, (413) 584-1603 fax, webs@yarn.com; www.yarn.com. (Anderson 44–46, Jones 60–62, Fabric Forecast 72–75)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com. (Fabric Forecast 72–75)

Yarns Plus, 1314 Crossfield Bend, Mississauga, ON, Canada L5Y 3P4, (877) 448-4544, yarnsplus.com. (Albert 48–51)

PROJECTS IN THIS ISSUE

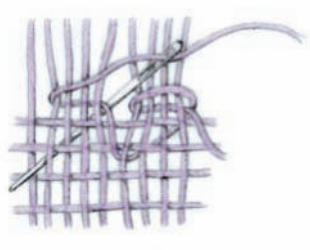
FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

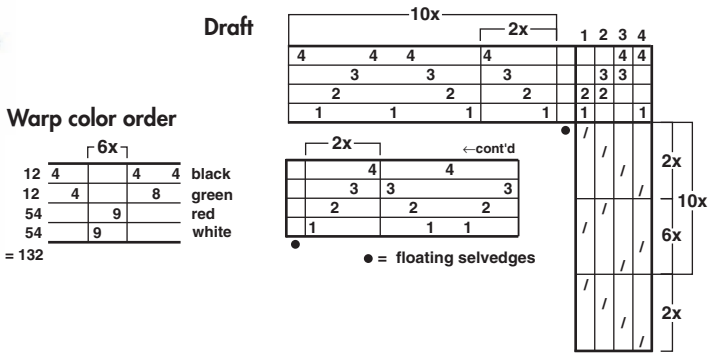
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Marvelyn Albert	Scarves	48–51	Bead leno	4–8	AB, I, A
Margaret Anderson	Cat toys	44–46	Monk's belt	4	All levels
Linda Hendrickson	Dog leash	Web	Doublefaced tablet weaving	Tablets	AB, I, A
Pamela Jones	Saddle blanket	60–63	Point twill	4	AB, I, A
Suzie Liles	Birdcage cover	68–70	Extended point twill	4	All levels
Sherrie Amada Miller	Halloween collar	40–43	Summer and winter	8	AB, I, A
	Christmas collar	40–43	Doubleweave	4	All levels
Ruth Morrison	Dog coat	64–67	Doubleweave	4	AB, I, A
	Dog coat	Web	Bedford cord	6	AB, I, A
Sheila O'Hara	Dog bed	56–59	Taqueté	8	I, A
Sigrid Piroch	Handwoven Chenille Pet bed	52–55	Half basketweave	2–4	AB, I, A
Jo Anne Setzer	Doggie bags	36–38	Diversified plain weave with inlay	4	All levels
Susan Weaver	Dog Leash	Web	Plain weave	Tape loom (or 2)	All levels

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

PROJECT INSTRUCTION GUIDE







TWISTED FRINGE

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

SIMPLE HEMSTITCHING

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

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

READING DRAFTS

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

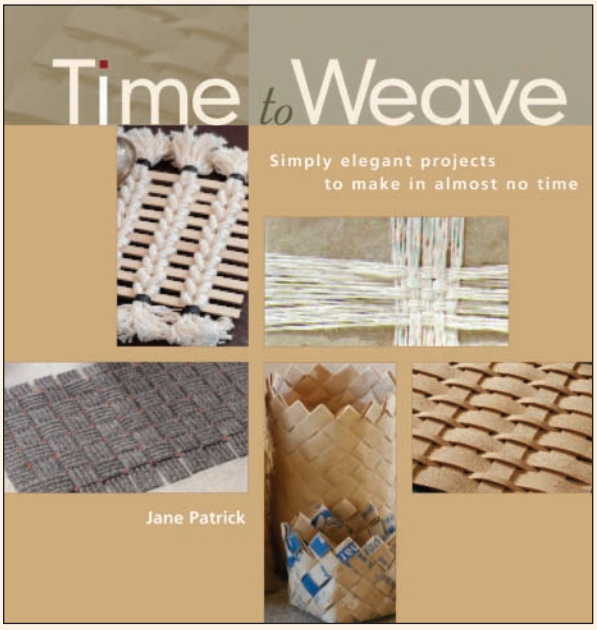
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

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

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

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

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Time to Weave

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Jane Patrick

The beautiful textural objects in *Time to Weave*—like plaited paper baskets, woven lanterns, hearth rugs, and cork table mats—offer an approachable and inspirational way to learn the fundamentals of non-loom weaving for the first time.

Drawing on ancient and traditional techniques, author Jane Patrick uses everyday materials like copper tape, plastic sheeting, shrink tubing, paper yarn, and granite tiles to create stunning contemporary objects for the home. Patrick focuses on embracing a sense of place and appreciation for the natural world in these 18 simple weaving projects and encourages a choice of reconstructed, recycled, vintage, or natural materials.

Projects call for simple equipment and tools and materials that are easily available. Each project is introduced with a quote and short essay about the process of making the piece, the materials, or sometimes musings about the process of creation and how this fits in with daily living. Patrick encourages readers to weave with a purpose and enjoy the process of creation as much as the outcome.

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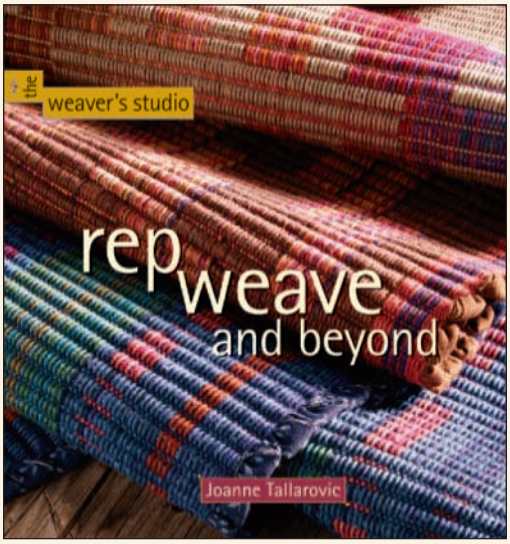






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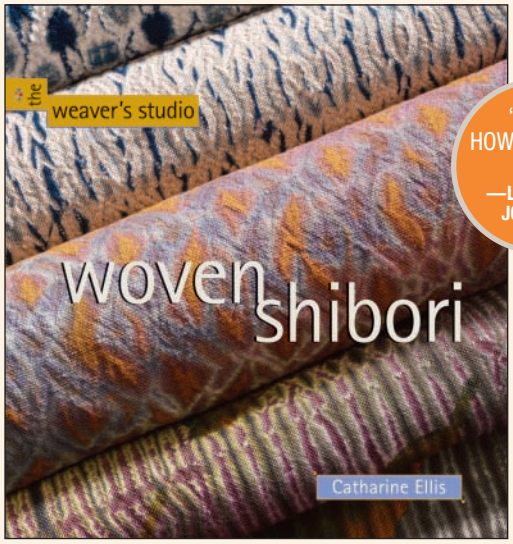
Rep Weave and Beyond

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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Woven Shibori

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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Fabric design by Betsy Blumenthal, see website for pattern.



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PATTERN TECHNIQUES FOR HANDWEAVERS

Doramay Keasbey

Doramay Keasbey, 3428 Hampton Wy., Eugene, OR 97401, 2005. Softbound, 314 pages, $39.95 + $6 for shipping in the U.S., $15 outside of the U.S. ISBN 0-9611136-2-6.

Doramay Keasbey's *Pattern Techniques for Handweavers* was originally intended as a revision of her 1981 book, *Pattern Devices for Handweavers*. Instead, it evolved into an entirely new book, an encyclopedic guide to the tools, techniques, and structures that can be used to produce pattern on handwoven cloth. By defining pattern as "an orderly arrangement of decorative elements," the book can address a wider variety of structures than just those usually classified as pattern weaves.

The book begins with a short discussion of the history and evolution of looms and then describes the tools used for producing pattern. An extensive chapter on how to analyze and interpret drafts follows. The next four chapters discuss weave structures that can produce loom-controlled pattern on looms with four to sixteen shafts.

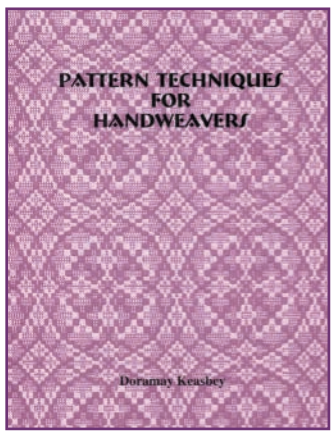
The weave structures are grouped according to the number of warps and wefts they require, beginning with simple structures like lace weaves and twills and proceeding through structures that require a second weft (overshot, summer and winter, crackle), a second warp (supplementary warp weaves), and finally, two or more warps and wefts (doubleweave).

The next chapter describes and explains handworked pick-up techniques and the concluding two chapters contain information on techniques for producing pattern on drawlooms and a photo gallery of drawloom fabrics.

The format of the book is rather like an encyclopedia: information on a particular subject or technique is usually self-contained so it can be easily found, extracted, and applied with little reference to techniques outside the immediate area of interest. New weavers might find the sheer volume and range of weaving information in the book initially intimidating but will discover that Keasbey's careful, well-organized explanations make most topics easily accessible.

This is a book for new weavers to grow into, and it will help experienced weavers expand and renew their understanding.

—Lynn Tedder



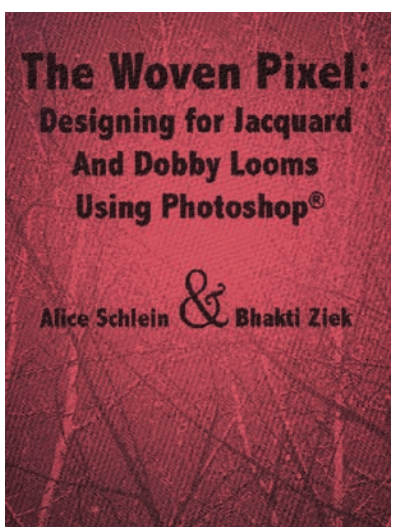
"…an encyclopedic guide to the tools, techniques, and structures that can be used to produce pattern on handwoven cloth."

THE WOVEN PIXEL: DESIGNING FOR JACQUARD AND DOBBY LOOMS USING PHOTOSHOP

Alice Schlein and Bhakti Ziek

Greenville, South Carolina: Bridgewater Press, www.wovenpixelorders.com, 2006. Spiral-bound, 362 pages, $165 plus shipping and handling. ISBN 0-9644474-1-X.

As the title implies, this book is for those who are interested in designing for Jacquard looms and do not own software dedicated to Jacquard design. The authors demonstrate very convincingly that Photoshop is an excellent alternative, though not a substitute for dedicated software. Written in the style of a software manual, the book is packed with step-by-step instructions for translating a graphic file into a weavable format. Special attention is devoted to building compound structures and more than 1,400 are included on a companion CD. This alone is worth the purchase price of the book.



If you are lucky enough to own or have access to a TC-1 or AVL Jacquard loom, this book is definitely for you. You will love the in-depth look at several compound woven structures typically used for pictorial color imagery. If you plan to design for industrial looms, I would strongly encourage taking an introductory workshop at a school or with one of the authors.

For dobby-loom owners, there is a chapter dedicated to dobby design and other chapters include directions on how to convert certain structures to a dobby threading and lift plan or peg plan, but the focus throughout the book is clearly on Jacquard design.

The biggest drawback to this book is its hefty price tag. A more durable binding would help extend the book's life in schools and guild libraries. If you already own Photoshop, this book will help you use it in new ways. If you have to invest in the full version of Photoshop as well as this book to make the leap into the wonderful world of Jacquard, I would recommend also looking into personal editions of dedicated software.

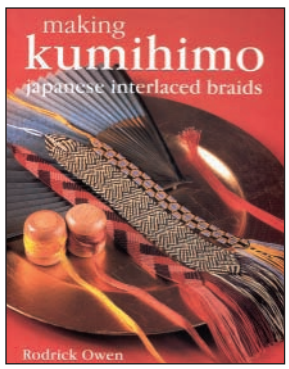
—Pauline Verbeek-Cowart

Editor's note: Braids were on parade at Convergence 2006, the biannual conference of the Handweavers Guild of America in Grand Rapids, Michigan. Here are some books that will add to that growing interest!

MAKING KUMIHIMO: JAPANESE INTERLACED BRAIDS

Roderick Owen

East Sussex, United Kingdom: Guild of Master Crafsman Publications Ltd., 2004. Distributed by Sterling Publishing, New York. Hardbound, 192 pages, $27.95. ISBN 1-86108-312-2.

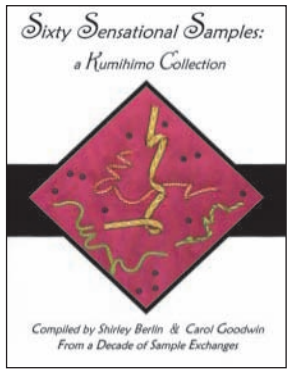


Kumihimo is a Japanese braiding technique that has steadily been gaining popularity in recent years. While many books describe braiding on a marudai, a tool resembling a small stool with a hole in the center, Owen's book describes using the less-common takadai, or high stand that is more elaborate than a marudai.

This book begins with a brief introduction describing the interlacements used to create kumihimo braids. In terms familiar to handweavers, the author contrasts the structure of braiding and weaving. Following the introduction, there is an inspiring gallery of work and a short history of braiding.

The takadai is introduced with a detailed drawing and photographs. Step-by-step instructions follow, beginning with preparing the warp, setting up the braiding stand, and reading drafts. The diagrams and photos clearly illustrate the processes involved. Detailed and illustrated descriptions of a variety of finishing techniques are also provided.

The next chapter describes drafting: how to read and design the braid plan in a step-by-step process. The explanation of the graphing system



alone is a reason to purchase this book.

The body of the book consists of a selection of braids, with drafts, braiding plans, and color suggestions. The subsequent chapter on pick-up designs provides instructions for these more complex braids.

The many drawings and illustrations in this book are clear and the color photos provide both inspiration and understanding—this is truly a workshop-in-a-book. *Making Kumihimo* would be a useful addition to any braider's or guild's library, and would be an excellent choice for a study group.

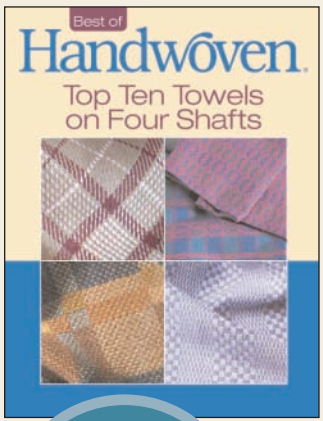
—Sara Lamb

BRAIDS & BEYOND: A BROAD LOOK AT NARROW WARES

Designed and curated by Jacqui Carey

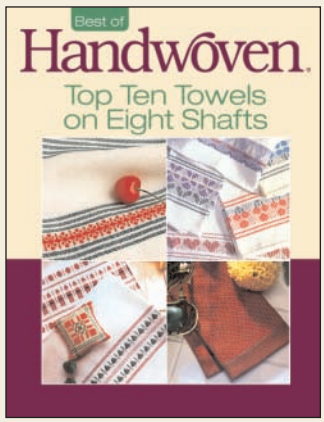
Devon, England: Carey Company, 2003. Distributed by Unicorn Books, Petaluma, California. Softbound, 56 pages, $17.95. ISBN 0-9523225-4-4.

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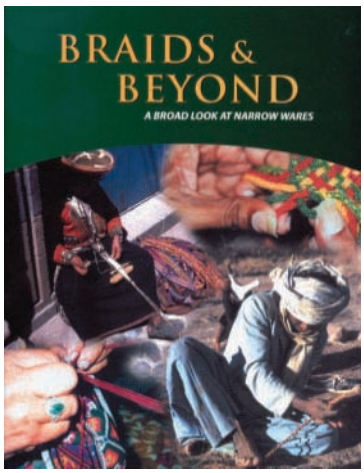
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The Braid Society (www.braidsociety.org), based in the United Kingdom, was formed in 1993 to bring together people who share an interest in braids and other narrow textiles. This book was produced for the exhibition celebrating the Society's tenth anniversary.



Braids & Beyond contains a general introduction followed by sections on twisting, knotting, knitting, weaving, tablet weaving, free-end braiding, stand and bobbin braiding, loop manipulation, sprang, and ply-splitting. There are images of traditional and contemporary pieces and equipment; in-action photos and step-by-step projects for beginners; and a glimpse of some of the people in Africa, Asia, South America, and elsewhere engaged in producing these textiles. It is a nice introduction to this rich—and, I believe, underappreciated—part of the textile world.

The introduction begins with the question, "What is a braid?" The term is often used casually for any narrow textile regardless of how it was produced. Not even the experts on textile structure agree on the definition.

I felt that the section on tablet weaving could have been better, but this may be because I know this subject so well. Tablet weaving is not "similar to weaving," it *is* weaving!

Aside from that, I found it a delightful book and I hope that, as they say in England, it will tempt those not familiar with braids and narrow wares to "give it a go!"

—Linda Hendrickson

SIXTY SENSATIONAL SAMPLES: A KUMIHIMO COLLECTION

Shirley Berlin and Carol Goodwin

Edited by Shirley Berlin & Carol Goodwin, www.shirleyberlin.com, 2004. Spiral-bound, 193 pages, $37.50. ISBN 0-9733734-0-7.

Shirley Berlin and Carol Goodwin have compiled a collection of samples by over forty braiders gathered from decades of sample exchanges. The braids vary from simple to complex and the sixty samples are indeed sensational.

The book is divided into chapters by color, structure, and materials. There are color photos of braids in each chapter, followed by braiding instructions. This collection is not steeped with information on technique; it is instead a collection of braiding patterns for a wide variety of braiding styles.

The spiral binding allows the book to open fully during use. The innovative back cover has an extended flap, allowing it to fold over the pages to both protect them and provide a spine that allows for easy spotting on the bookshelf.

The book is inspirational, a gift from the many braiders whose work is included. It is a useful book for both personal and guild libraries.

—Sara Lamb

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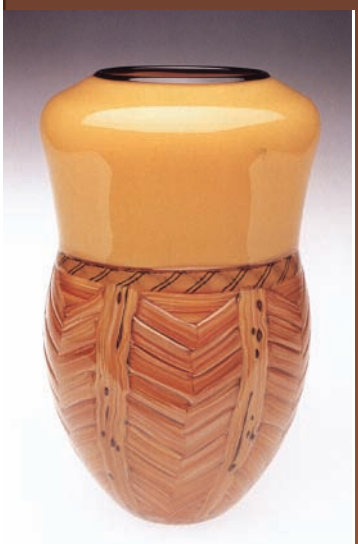
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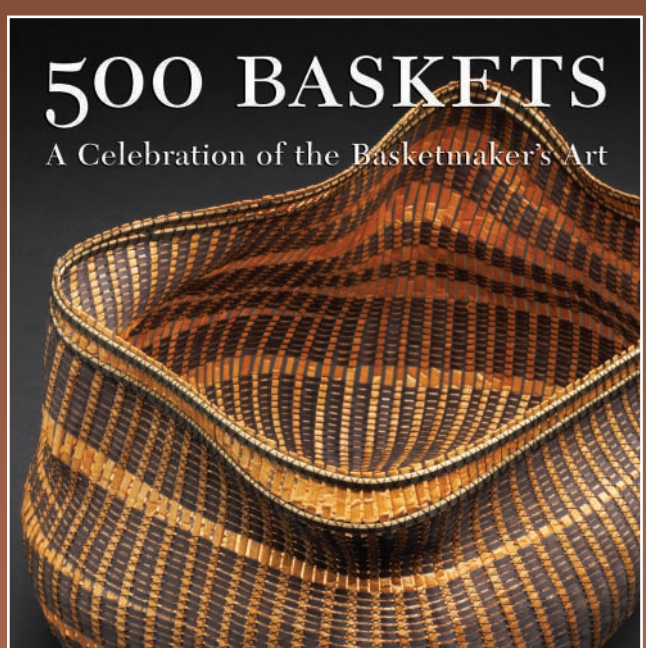




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Basket artists, clockwise from top left:

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Card Art

Computerization has made library card catalogs a thing of the past. Libraries are faced with the challenge of what to do with the many 3" by 5" cards that are no longer needed. The University of Iowa followed in the footsteps of the San Francisco Public Library and put the cards in the hands of artists. Weaver Sally Slaviero Orgren of Andover, New Jersey—an alumna of the University—heard about the project and jumped at the chance to be involved.

Orgren worked in the university library for four years as a student before going into graphic design and later married into a family of librarians. "I wanted to weave a garment that included bits or even whole cards, but my travel schedule for work is relentless and the deadline was rapidly approaching. I needed to consider a portable form of weaving and a smaller project. I requested a set of 150 cards, had them drilled, and glued several catalog cards together to make each tablet." The design inspiration for Orgren's table-woven band came from her longing for the familiar while traveling. She kept thinking about "amber waves of grain" and "corn on the cob" as she wove the band for the Iowa project.



PHOTOGRAPH BY SALLY SLAVIERO ORGREN

Sally Orgren accepted the University of Iowa's challenge to create an art piece with discarded library catalog cards.

Also, on her table loom Orgren wove two ties embellished with small pieces of catalog cards. The ties were a gift for her father-in-law, who is a librarian. "From a weaver's viewpoint, the greatest challenge in this adventure was sewing the ties!" The entire exhibit may be viewed online at **www.lib.uiowa.edu/pr/cartalog**.

FRESH FROM THE SHOW



PHOTOGRAPH BY BOB GIBSON

Royal Evening **by Sharon Gordon, who studies weaving at Haywood Community College, won an honorable mention in the Schacht Student Showcase.**



PHOTOGRAPH BY AMY CLARKE MOORE

Convergence provides time for meeting with old friends and new. Rachel Swett of Fireside Fiberarts and Carolyn Blakelock and Virginia Blakelock of Beadcats visit at the Interweave Press Advertiser's party.



PHOTOGRAPH BY SUNITA PATTERSON

There were a bevy of treats for sale at the show, such as these luscious goodies in Habu Textiles's booth.

Convergence is an experience that almost defies description. It is one part inspiration (textiles, textiles, textiles), one part perspiration (hoofing it to all those exhibits, workshops, lectures, and seminars), and one part imagination (all the cloth you will weave when you return). It is the largest handweaving event in the world (at least according to Richard Ashford of Ashford Handicrafts).

Convergence 2006 was held the last week of June in Grand Rapids, Michigan, hosted by the Michigan League of Handweavers and sponsored by the Handweavers Guild of America. *Handwoven* talked to the conference volunteers, organizers, venders, and attendees who wandered into Interweave's booth to get their perspective of the show. What was the hot ticket in the vending hall this year? Portable equipment such as folding rigid heddle looms, small inkle looms, and spinning wheels that pack up in carry-on luggage; regenerative fibers such as bamboo and paper; and beautiful shuttles in exotic woods. What was the biggest controversy? The Best of Show award in the fashion show—a sewn organza garment that displayed no woven, felted, dyed, spun, knitted, or embellished fabric. What show got the most raves? The Schacht Student Showcase featuring exclusively woven work from university-level weaving students. What got the biggest buzz? The Red Thread Project organized by artist Lindsay Obermeyer who coordinated the making of over 700 hats to be donated to cancer patients. The hats were connected with a thick, knitted red thread and used in a performance involving the local community and conference attendees. What were the classes that weavers looked for most? Those that taught practical skills such Tracy Kaestner's The Perfect Towel (one of the first seminars to fill) and Robyn Spady's Dynamite Tips 'n Techniques for Every Weaver. To learn more about Convergence 2008 in Tampa Bay, Florida, **visit www.weavespindye.org.**

FIBERHEARTS: Guilds on a Mission

Cash Awards

LARGE GUILD AWARD WINNER: FAIRBANKS WEAVERS & SPINNERS GUILD



PHOTOGRAPH COURTESY FAIRBANKS WEAVERS & SPINNERS GUILD

Weavers are intent on their work in the Fairbanks Weavers & Spinners Guild studio.

The Fairbanks Weavers & Spinners Guild simply does not know the meaning of the word "no." In 1991, thirteen new members joined the guild with the hope of learning to weave. At the time, the guild did not have a formal education program. Members petitioned the University of Alaska, Fairbanks, to reinstate the weaving courses that had lapsed due to lack of funding and classroom space. The Fairbanks Guild made the extraordinary offer of accepting responsibility for renting studio space and providing an instructor. After the first semester, the guild realized that these classes alone would not create sufficient revenue to cover the instructor's salary, insurance, supplies, and rent. The guild devised a plan to use the weaving studio during the summer for children's classes that would sustain the adult weaving classes during the school year. Over three hundred adults have taken one of the two university-level weaving classes sponsored by the guild, and countless children aged six to fifteen have been exposed to the art of interlacing threads. The guild plans to use the FiberHearts award to market the weaving program.

SMALL GUILD AWARD WINNER: BISBEE FIBER ARTS GUILD



PHOTOGRAPH BY MEADOW HUNT

Exotic animals such as this Angora goat always draw a crowd of interested viewers of all ages at the Bisbee Fiber Arts Fair.

Born of necessity, this newly formed guild has nearly doubled its membership in the past year. The Bisbee Fiber Arts Guild was an outgrowth of the Bisbee Fiber Arts Festival, held for the last fourteen years during Spinning and Weaving Week. Founded by fiber enthusiasts Ana Marie Storr and Joan Ruane, the mission of this annual event is to educate the public about weaving, spinning, and other fiber-related arts. After a particularly successful festival in 2002, a small group of newcomers wanted to learn to weave. The Bisbee Community YMCA offered the use of its basement and Ruane offered free classes using donated looms. The program continued to grow, and in 2003 it became apparent that some sort of organization was needed to maintain it. The guild was then created by ten founding members. By the winter of 2005, the weaving studio had become the place to be in Bisbee. The guild is now run by a full board of officers that oversees the publication of a newsletter, hosts a library, maintains its own meeting space and education program, sustains the Bisbee Fiber Arts Festival, and has applied successfully to the State Historic Preservation Heritage Fund to refurbish the donated space. All of this was achieved in a small rural community ninety miles southeast of Tucson. The Bisbee Guild will use their award to host an outside instructor. Many of their students and potential students cannot afford to travel to conferences. Hosting nationally known teachers will provide additional opportunity to build community awareness of their education program and inspire this fledgling guild to continue to stretch its wings and grow.

Equipment Awards

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Rescuing thirteen floor looms from the closure of Humboldt State University's textile program, the Humboldt Handweavers & Spinners opened a weaving studio in The Ink People Center for Arts in Eureka, where the guild meets and sponsors an education program. They were awarded a handcrafted Kessenich table loom to promote their education programs outside of the studio.

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New Voyager Trading

High Plains Spinners and Weavers

This newly formed guild was created as an offshoot of the Northern Colorado Weavers guild to serve the rural farming communities of northeastern Colorado and westernmost Nebraska. Among other creative outreach efforts, this small guild of fewer than thirty people donated a bevy of beautiful wearables to Rocky Mountain PBS's on-air fund-raiser, garnering publicity for their small guild. They were awarded two Kromski rigid heddle looms for their equipment lending program.

Evelyn Franklin Weavers Guild

SCHACHT SPINDLE CO.

Maintaining a mutually beneficial relationship with the Backus Heritage Village near Port Rowan, Ontario, this guild volunteers its time to demonstrate in a living-history setting and maintain a shop in the village where they sell their handwoven textiles. Over 40,000 visitors visit the village annually. They are awarded two Schacht inkle looms to use for demonstration in the shop.

A CONVERSATION **with a Cowgirl Weaver**

Many weavers dream of living a life such as Linda Hayden's. Sharing a 2,500-acre cattle ranch in rural California with her husband Joel, she rises each day before dawn and goes about her morning chores. With her working dogs, she checks cattle and fences before returning to her studio to weave saddle blankets. The blankets are made from handspun wool, shorn from the backs of her Corriedale/Lincoln sheep and dyed with plant material gathered during her evening rounds at the ranch. Hayden's work is sought after by working cowboys, horse breeders, and western art collectors.

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

Linda Hayden: In 1976, I had a horse-related accident that put me in traction for eight months. A friend was afraid that I would go out of my mind with boredom. She brought me a hoop and a pile of yarn and encouraged me to learn to weave. I spent many of those months concocting a way to warp the hoop, and I used a Popsicle stick with a slit in one end as a shuttle. I must have been a weaver in another life because even with this rudimentary introduction, I was entranced.

Once I was out of traction, I had to do a lot of physical therapy. My son, who was nine at the time, saw Anne Blinks spinning at the county fair. He noticed that the foot motion used in spinning was a lot like the movement I had to do for my therapy. He sold his pig for a very good price and bought me an Ashford spinning wheel. I pushed the pedal for months before I had the courage to actually try to spin yarn. We were raising sheep, but they were meat breeds so we switched to Corriedale. For years afterwards, I did lots of weaving on frames of all sizes.



PHOTOGRAPHS BY TYLER LOVELESS

Linda Hayden, astride her horse Gibson, goes about her morning chores.

How did you come to weave saddle blankets exclusively?

I was raised on a ranch and was always on a horse or in the barn. I loved the color and design of the old Navajo woolen saddle blankets used by all the cowboys. Their beauty simply stayed with me. When we moved from the Salinas Valley to Three Rivers in 1994, I left my teaching career behind and had more time to participate in guild life. In the 1950s, Jan Hughes and Peg Seaborn started a weaving group in our area that met in the "Loom Room" in an old adobe home on the Seaborn Ranch. Years later this group became known as the Kaweah Konnection. We meet monthly for mutual encouragement, show-and-tell, and the opportunity to ask questions and share ideas. One day Jan cornered me and said that I could continue to weave this and that if I wanted, but I had a special gift for saddle blankets. She told me to go home and learn everything I could about blankets and how to weave them. I took her advice.

How did you break into the horse market?

I worked up to selling my blankets at local art shows. A gentleman stopped by my booth and asked if I would be interested in displaying my blankets at a show for western gear. I submitted photos of my work and was juried into the show. I made three blankets and sold them all. When I got home I went straight to my loom and started weaving and I've barely left it since!

Where do you find inspiration for your blankets?

Most of my ideas come from a keen observation of nature, especially colors. I can look into a tree and see three colors of green that I try to reproduce in my dyepot. I love the designs in rocks and cliffs, tree bark, and branches. Slopes, valleys, and mountains have wonderful shapes. I'm an avid student of Navajo rugs and blankets, but I never copy. I often use Fibonacci sequences when I am designing stripes. I adapt rosepath, twill, shadow weave, point twill, and other weave structures to fit the requirements I have for my blankets. Much of the time my designs start out well-planned but somehow the loom just takes over and the creation takes on its own life!

How is business?

I mostly work on commission and have years' worth of work ahead of me. Most of my clients know nothing about weaving but love the blankets. There is nothing better than wool to put next to a horse's skin, because it will hold up over time. The salts from a horse's sweat can be very corrosive to most fibers, but wool does not react to the salts. I like to sell to working cowboys because they really appreciate the blankets. I also sell to people who show their horses and I match the colors and designs to their gear. I have a beautiful collection of western art and custom tack from trade with other artists who show at the same shows where I sell my blankets.

If you could say one thing to the weaving community what would it be?

Share! I think it's important to be very open and generous with your weaving knowledge. Each person's talents and personality will be expressed differently, so there is no need to keep your knowledge covert for fear of competition. I would not be as successful in my weaving endeavors if so many people had not shared so openly with me. I think it's our responsibility to share our knowledge and to promote and encourage new weavers to keep this special art of ours thriving. The members of our small guild here in Three Rivers have helped me tremendously with all their love and generous support.

What is your most prized weaving possession?

Besides the wheel my son bought for me, I'd have to say my Cranbrook loom. Jan Hughes honored me by letting me buy it from her before she moved to Austin, Texas. We both cried when I hauled it piece by piece to my second floor weaving room. She was a Cranbrook-educated weaver and this loom was one of their original designs. I have five looms, but I gravitate to this one the most. This loom is absolutely a part of me. I sit at this loom to think and plan my days.



PHOTOGRAPH BY PAT POLLARD

Hayden's naturally dyed hand-spun wool saddle blankets win praise from working cowboys for their durability and beauty.

If you know a cowboy or cowgirl looking for a blanket, Linda Hayden can be contacted at (559) 561-1109, saddleblankets @sbcglobal.net.

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.

Doing Good Work

In the small town of San Miguel, New Mexico, forty miles from the Mexican border, an innovative program has transformed the lives of seventy-five women whose small communities—*colonias*—outside the city often lack infrastructure. Maria Navarra-Pino, a former substance abuse counselor and a weaver with twenty-five years of experience, is the director of Tres Manos, a weaving program that started in 2002 with a grant from The U.S. Department of Housing and Urban Development. In a region where few jobs are available, the program offers women from the colonias meaningful work so that they can make improvements to their living conditions.

The women weave shawls and ponchos in rayon and chenille in a large warehouse that houses numerous looms. These goods are sold at a retail shop in Mesilla. Some women who have completed the program have bought their own looms and weave at home in addition to weaving in a group setting. They are paid seventy percent of the selling price of their wares.

This program has been a life-changing experience for all involved, including Navarra-Pino. She has seen women who would not even make eye contact blossom into individuals who display confidence and pride. Some have even traveled to Santa Fe to speak to their legislative representative on behalf of the program. In the long run, the weaving seems almost secondary to the camaraderie and support that has developed among women who were isolated from the mainstream by poverty, language barriers, and lack of opportunity. This is most apparent by the weavers such as Angie Gonzoles, who is raising her four-year-old grandchild. She laughs and calls her time in the studio her "vacation." For more information about Tres Manos, contact them at (505) 233-1106.



PHOTOGRAPH COURTESY OF MARIA NAVARRA-PINO

Weavers at work in the Tres Manos studio. At center in the pink pants is Maria Navarra-Pino who spearheads the program.

Is there a weaving program that you know about that is making a difference? Send us an e-mail at handwoven@interweave.com or call Liz Gipson at (970) 613-4629.

Weaving Your Own Web

how to get your guild online

HEIDI LEECH

Weavers have been practicing their craft for thousands of years. While the Internet is barely past its first decade, it is relevant to the future of weaving. Websites, like guilds, are a source of information and a way for people to share experiences based on a common interest.

A website can do many things to help build your guild. With some creativity and planning, a site can pay for itself in just a few months' time by increasing membership, show attendance, and annual weaving sales. A well-designed website can function as your guild's brochure—which will never again go out-of-date or need to be reprinted. Your site can be the guild's member handbook, newsletter, photo gallery, scrapbook, or blog.

Getting started

You want to create a cyber place for your guild but how to accomplish it? The first step is to designate a project manager—a willing guild member who is organized. This person will keep your project on track. A good project manager will encourage individual members and the group as a whole to participate in all stages of the development.

Doing your homework

A website, like any other project, from creating new artwork to renovating your kitchen, requires doing research and defining goals. Research involves talking to your guild members about what they'd like to have on a website. Consider putting together a website survey to distribute at your next meeting. Be sure to include the stated purpose of the website so everyone is clear about the reason the guild is launching this project.



Heidi Leech of Washington, D.C., is a huge fan of the fiber arts. She is a freelance Web designer and crafter. Visit her at www.heidileech.com.

Some good questions to ask are: What information do you find most valuable when visiting a website? What kinds of information and artwork do you think are important to have on the site (for example: a logo, guild history, photos of recent work by members)? Have you seen any other guild sites that you really like or dislike (ask members to list specific Web addresses)? How should the site be similar or different from them? What would you like the guild's Web address (domain name) to be?

Remember to keep it simple. A simple website will look more organized and professional, and it will be easier to set up and use.

To help them answer these questions, encourage members to do some web searches. Have them note the titles used in the main areas on other guild sites. The project manager then gathers members' input and compiles the responses while also keeping notes and printouts of all other research to present to the guild for feedback.

You won't be able to please everyone, but this process will help you reach common ground. Remember to keep it simple. A simple website will look more organized and professional, and it will be easier to set up and use.

Before you dive into the building part of the project, develop and review your budget. The amount you have to spend on a site will determine what your options are for building it. Minimally you will need funds for domain name registration and site hosting—and possibly for designing and programming the site.

Creating the structure of the site

The project manager should now have an idea of what the basic navigation items will be for the site. This is also called the site structure. Common navigation items are: About Us, History, News and Events, Membership, Gallery, Contact Us, and Links. Set up a text document with your chosen navigation items as headers. Fill in body text and design considerations that will be needed on each page under each heading. Studies have shown that Internet users do not like to read vast quantities of text on the screen, so always err on the side of brevity when writing for the Web. Use bullet lists and short paragraphs. This document will serve as your planning guide for the site. It will likely go through several drafts before it is final.

In addition to writing the text for the site, gather together your logo and digital or scanned images for the site. Make notations within the text document about where on the site the images are to be placed.

There may be functions such as a guest book that you can't afford right now. Keep notes on what you'd like and remember that a website is flexible. Start with a well-designed basic site for now and plan to enhance it at a later phase.

Before you launch a website, you must purchase a domain name and an Internet service provider or hosting account (see Toolbox). Acquiring them can be done at any point in the process, but they must be in place before the site is launched. You may want to check early in the process to make sure the domain name you want is available.







Here are some examples of other guild home pages that you may want to explore.

YOUR WEBSITE TOOLBOX

Domain name registration and Internet Service Provider (ISP)

Ask other guilds' advice about website hosts. Some large, general sites that offer domain name and site hosting are GoDaddy (www.godaddy.com), iPowerWeb (www.ipowerweb.com) and 1&1 (www.1and1.com). Some of these companies offer website "builder" tools, although they will probably be simplistic and not very flexible.

Web template sites

Do an Internet search on "web templates" to find sites that offer templates for free or for a set fee. Some general template sites are 4Templates.com (www.4templates.com) and Template Monster (www.templatemonster.com).

Software and books

For design, Adobe Photoshop is the premier tool, although expensive. Any pixel or drawing program will help.

For programming, visit your local bookstore and look for books on HTML programming or building a website.

For programming software, Macromedia Dreamweaver is the most common WYSIWYG (What You See Is What You Get) Web-building program. Another is Adobe GoLive. For "lighter-weight" and lower-priced programming software, try Bare Bones BBEdit or Macromedia HomeSite.

For search engine optimization information and tutorials, visit sites such as Microsoft's SEO Tips (www.submitit.com/subopt.htm), SEO Chat (www.seochat.com), or Web Monkey (www.webmonkey.com) and search for "search engine optimization." Beware of SEO companies that will charge you to optimize your site. You do not need their services.

How to find a Web designer

Ask around for suggestions for web designers within your guild and within your community. How did the day care center or yoga studio next door get their website built? Search for local designers via the American Institute of Graphic Arts site (www.aiga.org). Inquire at your local college or university about the possibility of hiring a student or intern to help your guild with design.

Building the site

You've done the work of planning the site and gathering the content. The process of building a website continues with design and programming.

The design is the visual interface, an elaborate way of saying how your site will look. Once you have seen and approved the design, it can be programmed into sample Web pages, usually using "hypertext markup language," or HTML. Then the content—text and images—are placed into the programmed pages and the navigation items are linked appropriately.

Your project budget will determine how you complete these steps. The main options for getting your site built (from least to most expensive) are:

- Have a guild member, a member's friend or family member, or perhaps a student, donate their time.
- Purchase an online Web template (see Toolbox) and have a volunteer implement it.
- Purchase a Web program and arrange for a willing volunteer to receive some training by taking a class or reading books on the subject to build the site.
- Find a professional Web designer to design and program the site.

There are pros and cons to all these options, such as how much flexibility you have in the design, the ease of the process, and how professional the site looks. Ultimately, since your options are determined by your budget, make the best decision for your situation.

Once you have made a decision on the design and programming, the project manager can set up a meeting with the person you will be working with. Create a project calendar with all target dates for meetings, design, programming, revisions, and approvals.

Revisions are usually necessary at each step of the project, especially with design and programming. Approve each step before proceeding to the next. At the end, when the programming is done, do a thorough check of the site using as many browsers and computers as possible. Ask all guild members to help in the review.

You may be tempted to launch the site when it's not fully complete. Avoid this if possible—no one enjoys seeing "Under Construction" messages or blank pages.

There are ways to embed information within the structure of your website to help search engines such as Google find your site. Do some research on search engine optimization or ask a Web professional for their suggestions (see Toolbox).

Keeping it fresh

Once the celebration has died down and your site is launched, there will periodically be new information and images to add. Keeping your site updated will depend on how you built it. If you did all the work within your guild, with luck the person who built the site is willing to keep it updated. (If so, count yourself lucky!) If you had a volunteer or a professional web designer build the site, you will need to decide if you would like to continue with the same person or have a guild member take over. It's always a great idea to appoint a member to oversee the website and its content and maintenance, whether they are doing the work themselves or directing someone else to do it.

Building a website is a big endeavor but well worth the effort. When it's launched and well maintained, it's a great new tool to support your guild, inspire your members, and shout about the much loved art of weaving!

Another thing to consider post-launch is marketing your new site. There are many places where you can add your domain name such as advertising literature, email signature files, and business cards. See how creative you can be with spreading the word about your new website!

Building a website is a big endeavor but well worth the effort. When it's launched and well maintained, it's a great new tool to support your guild, inspire your members, and shout about the much-loved art of weaving!

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TWENTY-FIRST CENTURY TOWELS

Handwoven Contest Winners!

Towel designers for the new millennium take advantage of new materials, reinterpret classic weave structures, and use color in fresh ways—all in celebration of a form weavers never tire of weaving: the towel. Viewing each entry was a joy—each has a unique story to tell. Visit our website, www.handwovenmagazine.com, for a complete slide show of the category winners, the runners up, and the honorable mentions.

BEST USE OF COLOR AND STRUCTURE

Tomoe Edwards *Mozart Sonata A* (above)
Waffle weave on four shafts in 10/2 pearl cotton
Design Source Variation of a waffle-weave draft in *New Key to Weaving* by Mary E. Black
Comments A bright, complex, contemporary color order combines with a traditional towel structure to create a textile that sings.



Margie Thompson
Linked Birdseye (right)
Point twill variation on four shafts in 8/2 cotton
Design source
Historic coverlets and weaving manuscripts
Comments
This reinterpretation of a favorite old draft creates a new design that suggests bits of code or computer data yet maintains the look of a classic towel.

BEST USE OF COLOR

Ursula Stehle *Global Warming Tea Towel* (above)
Turned twill on eight shafts in 10/2 pearl cotton and 16/1 linen
Design source Original draft
Comments The vibrant and balanced use of color radiates from the cloth.

BEST OF SHOW





MOST FUTURISTIC

Ai Hikone *Wash Towel* (below)
Waffle weave on sixteen shafts in high-twist silk
Design Source Original draft
Comments Stretching the definition of a towel, this textile when wet is invigorating. An added bonus is that silk protein is good for the skin.



BEST USE OF FIBER

Lynda Friedel *A Touch of Spring* (left)
Canvas weave variation in 8/2 cotton and Monte Cristo cotton
Design Source Leone Murphy and Marguerite Porter Davison
Comments The use of slub cotton in the warp is accentuated by the choice of weave structure creating a fluffy, functional towel.



BEST USE OF PATTERN

Helen Bobisud *Flamingo Line Dance* (above)
Fancy twill on twenty-four shafts in 8/2 cotton
Design Source Original draft
Comments The flamingo is cleverly designed within the 24-shaft twill, and the colors coordinate perfectly, suggesting Florida beaches and sand.

RUNNERS-UP

Laura Schickli Kathie Roig Leslie Alperin

(See page 4 for photos of these towels.)

HONORABLE MENTIONS

Ardis Arahood
Barbara Nelson
Brenda Osborn
Eleni Pavlou Papathimiopoulou
Frey Willemoses-Wissing
Judith Langhoff
Karen Tenney
Nancy Warren
Rosanne White
Susan Mansfield
Jean Newsted

Doggie Bags —for dogs!

JO ANNE SETZER

If you don't have a dog, these colorful, sturdy bags make great lunch sacks, knitting bags, or carriers for other craft supplies. Choose any motif for the inlay—it's easy to design and weave. With this project, you'll get practice using two shuttles and discover the free patterning that inlay can provide.

Jeeves is an Old English sheepdog, mascot of the barn where I teach weaving. He needed something to hold his treats so they wouldn't get lost! It had to be quick and easy to weave—and very sturdy.



Jeeves loves his doggie treat bags (well, he loves his *treats*).

The doggie treat bags

For the bags, I chose the structure sometimes called diversified plain weave, which uses thick and thin yarns in both warp and weft. Woven in inexpensive yarns available in a wide range of colors, this structure produces a durable, washable bag.

The bone design is created with an inlay technique. The inlay yarn is placed in an open shed and loops are pulled up with a crochet hook between every third or fourth raised warp thread. These loops stay tightly in place after the fabric is removed from the loom and washed.

The bags are sewn with side seams and a channel at the top for a drawstring. Mitered corners are stitched at the bottom of the larger bag so that it sits flat.



Both bags are inlaid with the bone design on one side. The smaller bag uses ladder hemstitching as a channel for drawstrings.



***Jo Anne Setzer** teaches weaving in her barn near Laurel, Montana. She helps students turn their ideas into beautiful and useful cloth.*



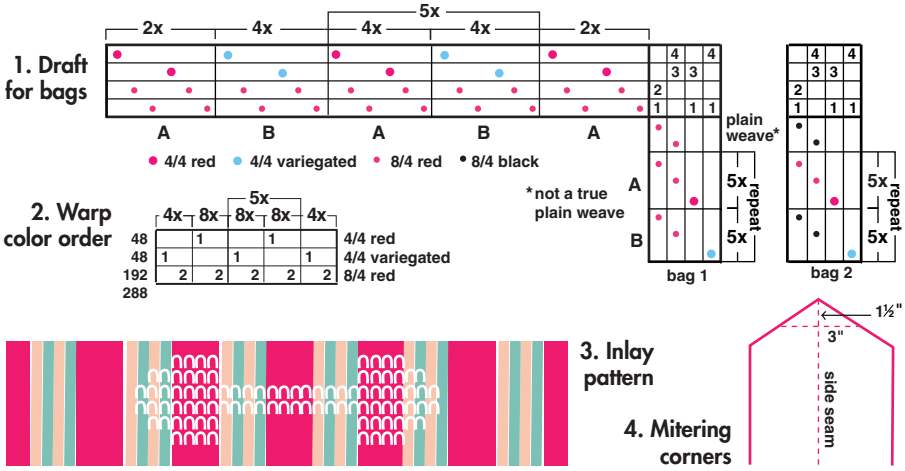


STEPS FOR WEAVING THE DOGGIE TREAT BAGS

Step 1 Wind a warp of 288 ends 2¾ yd long following Figure 2. Warp the loom following Figure 1 using your preferred warping method (for specific warping steps, see Weaving Resources at www.handwovenmagazine.com).

Step 2 For bag 1, weave 2" plain weave with 8/4 red weft only. Then weave about 9" following the treadling repeat for bag 1 in Figure 1, ending with Block A. Use red 4/4 cotton as the thick weft in Block A, variegated 4/4 in Block B. Carry the inactive weft up the selvedge. The loop will be hidden inside the bag.

The inlay is done in the same shed as the thick weft in Block B. Cut 2 pieces of chenille 1½ yd long each. Weave 2 thin picks and one thick pick, leaving the shed open for the inlay (shafts 1 and 4). Place one chenille strand in the open shed in each of the two red stripes where loops are drawn at the bottom of the bone diagram in Figure 3. Leave a short tail on the outside of each red stripe and bring the rest of the yarn out of the shed on the inside of each stripe. Holding the short tail, with a crochet hook pull up 4 loops (3 or 4 raised warp threads apart) in each stripe. Then take each short tail around the nearest warp thread and back into the shed to bind off. Weave 2 thin picks and trim short chenille tails. Weave the next thick pick and place the chenille strands in the open shed following the next row in Figure 3. Pull up 6 loops. Weave 2 thin picks. Weave the next thick pick and this time take both chenille strands through the shed following Figure 3 to meet in the center of the bone; pull up loops. Finish the design following the same steps and bind off tails. Continue weaving (starting with Block A) until the fabric measures 34"; end with 2" plain weave with 8/4 red.



Step 3 For bag 2, black is used as the thin weft in Block B. Carry the inactive thin weft up the selvedge in the same way as the thick. Begin bag 2 with 2" plain weave using 8/4 black cotton only. Hemstitch with black 8/4 cotton including 6 ends (4 thin, 2 thick) and 2 picks in each stitch. Insert a ¼" cardboard spacer. Begin weaving following the treadling in Figure 1 for bag 2. Hemstitch again above the cardboard spacer including 2 picks and the same 6 ends in each stitch. Continue weaving for 7" ending with Block A and work the inlay as for bag 1. Continue weaving until the fabric measures 25". Repeat the two rows of hemstitching before and after the cardboard spacer and end with 2" plain weave with 8/4 cotton only.

Step 4 Remove the fabric from the loom, cut bags apart, remove spacers, and machine zigzag raw edges. Wash by hand in warm water, rinse well, lay flat to dry, and press while slightly damp with a press cloth.

For bag 1: fold bag in half and sew side seams with 8/4 red cotton by hand using a figure-eight stitch. Leave a ⅝" opening ⅝" from the raw edge on each side for drawstrings. Encase top edge in bias binding, machine stitch, fold the top ⅝" to the wrong side, and sew hem by hand. Thread a 25" length of silk cord through one opening, around the bag and back out; tie in an overhand knot. Repeat with a second length through the opening on the other side. Turn bag inside out, fold to flatten side seam at one bottom corner as shown in Figure 4, stitch; repeat for other corner. For bag 2, prepare raw edges and side seams (without leaving an opening) as for bag 1. Weave the drawstrings through the hemstitching using a tapestry needle.

PROJECT AT-A-GLANCE

Weave structure for treat bags
Variation of diversified plain weave.

Equipment
4-shaft loom, 12" weaving width; 8-dent reed; 4 shuttles; crochet hook; two ¼" × 15" cardboard spacers.

Yarns
Warp: 8/4 cotton carpet warp (1,680 yd/lb), red, 528 yd (5⅛ oz). 4/4 cotton (840 yd/lb), Spring Meadows #173 (variegated), and Red #95, 132 yd (2⅝ oz) each.
Weft: 8/4 cotton carpet warp (1,680 yd/lb), red, 185 yd (1⅝ oz); black 65 yd (¾ oz); 4/4 cotton (840 yd/lb), Spring Meadows, #173 and Red #95, 63 yd (1¼ oz) each; cotton chenille (890 yd/lb), white, 6 yd. 2 yd silk cord for drawstrings.

Yarn sources
8/4 cotton carpet warp, cotton chenille, and silk cord are available from most weaving retailers. 4/4 cotton (Peaches & Creme) is available from Elmore-Pisgah.

Warp order and length
288 ends 2¾ yd long following the color order in Figure 2 (allows 6" for take-up and 30" for loom waste).

Warp and weft spacing
Warp: 24 epi (3/dent in an 8-dent reed). Width in the reed: 12".
Weft: 15 ppi. Woven length (measured under tension on the loom): 36" for bag 1, 27¼" for bag 2.

Finished dimensions
After washing, amounts produce two drawstring bags 10¼" × 12½" (bag 1) and 10½" × 11" (bag 2).

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photo courtesy of Amy Clarke Moore

Decorative Holiday Pet Collars

SHERRIE AMADA MILLER

Use these pet collars as samplers for experimenting with structure, pattern, and color. Narrow fabrics make fast warping, and even the collars with fancy patterns weave almost too quickly. Best of all, with a very small investment in time and materials, you have something fun and unique to give your pet on holidays—or to give to your friends for their pets.

Why not let your dog celebrate the holidays with you? Your pet will feel special in a handwoven holiday collar made especially for the occasion. You've probably already woven things for everyone else you know. Now you can pamper your pet!



Handwoven collars are for cats, too! Sherrie's cat, Sunshine, wears a collar for spring.

Designing your collar

Plastic side release buckles are used for these collars (you can use Velcro instead). Since the buckles measure 2–3" (depending on the buckle selected), attach a ribbon to both ends of the buckle you plan to use to measure the length of handwoven fabric you'll need. To this length, add 2" for a plain-weave section on one end of the collar (this is sewn to the non-adjustable side of the buckle) and about 3" on the other end for threading through the buckle (more if you want more leeway for adjusting collar size). If you use Velcro, add several inches to desired collar length for hems and for the overlap where the Velcro will be sewn. To determine final warp length, add about 10 percent for take-up and an amount for loom waste.

If you use Velcro, plan so that collars with alternating designs have a different design at each end so that the alternation is not interrupted. If you use a buckle, which interrupts the design, you can start and end with the same design.

Complete directions are given here for the Halloween and Christmas collars. The Christmas collar is woven in tubular doubleweave. The tubes are stuffed before the layers are exchanged—the collar looks so much like a necklace that members of my guild loved trying it on themselves! The Halloween collar is woven in loom-controlled summer and winter.



Sherrie Amada Miller *of Whippany, New Jersey, is still trying to figure out how weaving came to dominate her life and fill her house.*





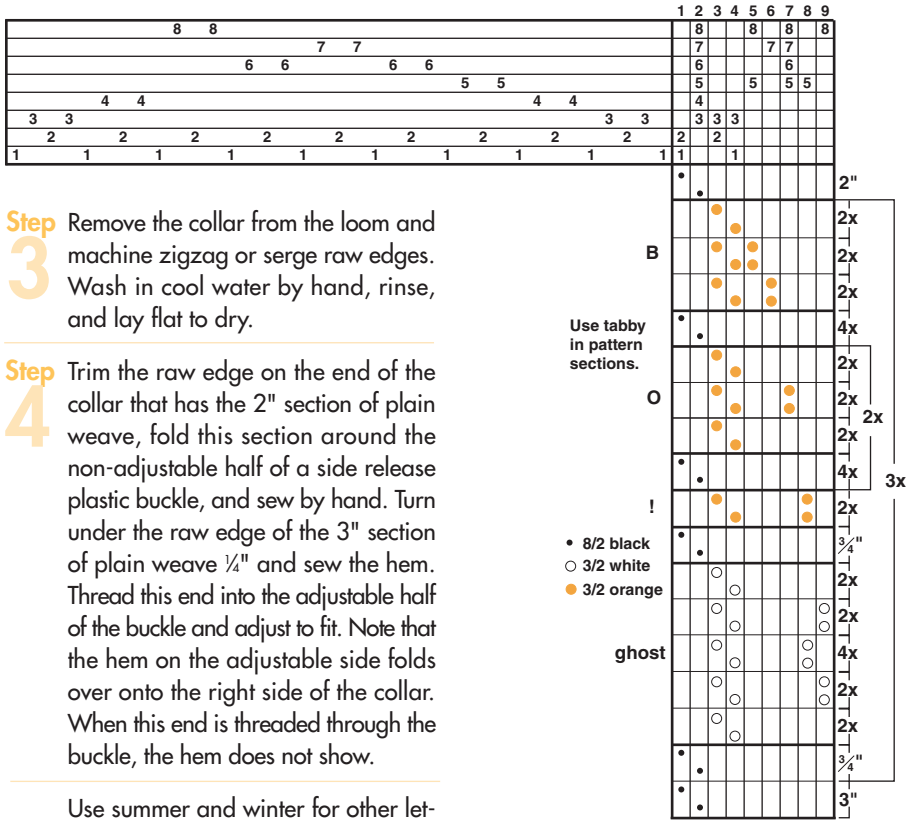
STEPS FOR WEAVING THE HALLOWEEN COLLAR

These directions produce a 1½" wide collar alternating the BOO! and ghost designs three times for the collar on page 43. Each BOO! design measures about 2½" and each ghost design about 1⅛". The designs are separated by ¾" plain weave.

Step 1 Wind a warp of 37 ends black 8/2 cotton 60" long. Warp the loom following Figure 1 and Project at-a-Glance using your preferred warping method. (For specific warping steps, see Weaving Resources at www.handwovenmagazine.com).

Step 2 Weave the collar fabric following the treadling in Figure 1. To avoid frequent retying of the treadles, a skeleton tie-up is used in which two treadles are depressed together for the pattern picks. Note that the tabby picks are not indicated in the pattern sections of the draft. "Use tabby" means to always alternate a tabby pick with an orange or white pattern pick. Begin and end the white and orange pattern wefts in their respective pattern sections. For a longer collar, add to the 3x repeat. To adjust for sizes only slightly larger, you can add to the ¾" sections between the designs.

1. Draft for Halloween collar



Step 3 Remove the collar from the loom and machine zigzag or serge raw edges. Wash in cool water by hand, rinse, and lay flat to dry.

Step 4 Trim the raw edge on the end of the collar that has the 2" section of plain weave, fold this section around the non-adjustable half of a side release plastic buckle, and sew by hand. Turn under the raw edge of the 3" section of plain weave ¼" and sew the hem. Thread this end into the adjustable half of the buckle and adjust to fit. Note that the hem on the adjustable side folds over onto the right side of the collar. When this end is threaded through the buckle, the hem does not show.

Use summer and winter for other letters or designs. To design letters in summer and winter, see Sheila O'Hara, "It's Teatime: Summer and Winter Tea Towels," *Handwoven*, September/October 2003, pp. 40–43. Plan a collar with your dog's name or words that represent other holidays!

PROJECT AT-A-GLANCE

Closures for both collars
Side release buckles from Denver Fabrics (notions/recreational gear/recreational hardware; see page 14) or Velcro strips.

Weave structure for Halloween collar
Summer and winter.

Equipment
8-shaft loom, 2" weaving width; 10-dent reed; 3 shuttles.

Yarns
Warp and tabby weft: 8/2 cotton (3,360 yd/lb), black, 87 yd.
Pattern weft: 3/2 pearl cotton (1,260 yd/lb), orange, 10 yd; white, 5 yd.

Yarn sources
Yarns are from Halcyon Yarn.

Warp order and length
37 ends 60" long (allows 3" for take-up and 37" for loom waste and sampling).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 1⅞".
Weft: 22 ppi in plain-weave areas, 44 ppi in pattern areas. Woven length (measured under tension on the loom): 20".

Finished dimensions
Amounts produce fabric 1½" × 18" (collar circumference is 17¼" including buckle).

Weave structure for Christmas collar
Doubleweave.

Equipment
4-shaft loom, 2" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), red, 52 yd; green, 50 yd.
Weft: 10/2 pearl cotton (4,200 yd/lb), red, 30 yd; green, 26 yd; metallic cord or DMC gold metallic embroidery floss #5282, (8¾ yd/skein), 3 yd; small amount polyester fiberfill for stuffing.

Yarn sources
10/2 pearl cotton is available from most weaving retailers, embroidery floss and polyester stuffing from craft stores.

Warp order and length
61 ends alternating 1 red/1 green 60" long (allows 6" for take-up and 34" for loom waste and sampling).

Warp and weft spacing
Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed: 1¼".
Weft: 18 ppi in plain-weave areas, 90 ppi in doubleweave areas (45 epi/layer). Woven length (measured under tension on the loom): 20".

Finished dimensions
Amounts produce fabric 1" × 15¾" (collar circumference is 15¾" including buckle).



In addition to the Halloween and Christmas collars, see also (above): a Valentine's Day collar in summer and winter, a St. Patrick's Day collar in plain weave with inlay, an Easter collar in plain weave with clasped wefts, a Fourth of July collar in warp rep, and a Thanksgiving collar in 3-shaft pick-up.

STEPS FOR WEAVING THE CHRISTMAS COLLAR

The Christmas collar (shown at far right above) is a great way to discover the fun of doubleweave. Two layers of fabric are woven on the loom and connected at the edges to form a pocket. The pockets are stuffed on the loom and separated from each other by small sections of plain weave that also act to make the collar flexible. This collar begins and ends with a stuffed red section and alternates red and green sections for a total of 11 sections. Each section is about 1" of the collar length.

Step 1 Wind a warp of 61 ends 60" long alternating 1 end red with 1 end green. Warp the loom following Figure 2 and Project at-a-Glance.

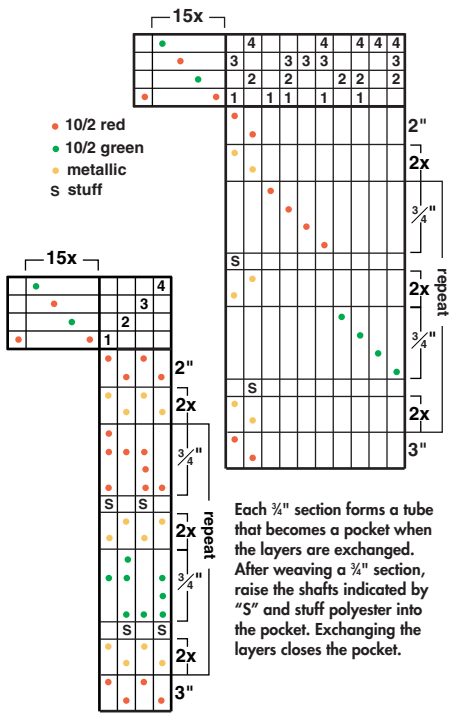
Step 2 Weave the belt fabric following the treadling in Figure 2. After you weave the 2" plain-weave section, weave the first doubleweave pocket with red. When you have woven about ¼", check to see there are two separate layers connected at the edges by lifting shafts 1 and 3 and separating the layers in the pocket with your finger. Then continue weaving the pocket. It will take about 68 picks to weave each pocket ¾" tall. When the pocket measures ¾", raise shafts 1 and 3 and stuff the pocket with a few tufts of polyester stuffing. Don't overstuff and be sure that the stuffing doesn't show when you change sheds to weave with the metallic. Then close the tube with 4 picks gold metallic. (Note that after you weave the pockets with red on top, you'll start the metallic sections by raising shafts 2 and 4. After you weave the pockets with green on top, you'll start the metallic sections by raising shafts 1 and 3.)

Step 3 Continue weaving red and green pockets and separating them with 4 picks of gold metallic for the length of fabric you need for your collar. End with 3" of plain weave (or more if you'd like the collar size to be more adjustable on your pet).

Step 4 Remove the belt fabric from the loom and machine zigzag or serge raw edges. Wash in cool water by hand, rinse, and lay flat to dry. Sew and attach the belt to the buckle as for the Halloween belt.

For other variations of this idea, consider other colors for different holidays or other uses (a belt for you?). For more about stuffing doubleweave pockets, see Sharon Alderman, "Double Your Fun," *Handwoven*, January/February 2002, pp. 52–65.

2. Draft for Christmas collar



Each ¾" section forms a tube that becomes a pocket when the layers are exchanged. After weaving a ¾" section, raise the shafts indicated by "S" and stuff polyester into the pocket. Exchanging the layers closes the pocket.

They're Catnip to a cat!

handwoven cat toys

MARGARET ANDERSON

Almost any leftover scraps of handwoven fabric can be used to make these little cat toys. I weave a lot of Monk's belt. Simply changing the pattern-weft color gives each Monk's belt fabric a new look and makes my heart soar! I have devoted a small, portable table loom entirely to monk's belt for small items: tea cases, cards, ornaments—and these little cat toys.

Our new kitten Skeeter loves to "help" me weave by throwing little toys around when I'm at the loom. He gave me the idea to make these woven mice to keep him occupied so that I can weave with fewer interruptions.

Designing the mice

These mouse toys are each a 3" cone of monk's belt fabric stuffed with polyfill and catnip. Skeeter loves fur, so I have *finally* found the perfect use for that old fur coat from a garage sale—the bottom of each cone is a circle of fur.

The ears are leather half circles, the beady little eyes are seed beads, and the tail is a snip of the leather from the fur coat. Ears, eyes, and tail are all sewn on the mice by hand.



Margaret Anderson *of Billings, Montana, has been weaving for twenty-five years: friendship coverlets and other household textiles.*



Managing Editor Liz Gipson's cat Zoe looks at the first handwoven project of interest that Liz has ever brought home.

Monk's belt

Monk's belt is a variation of overshot in which two blocks alternate throughout. Varying the sizes of the blocks creates designs with more interest than a simple checkerboard. Only one pattern-weft color is used for each of the mice shown here, but using different colors within the fabric for a single mouse would make weaving it even more fun!





PROJECT PLANNER FOR CAT TOYS

Thirty minutes
Wind the warp

Wind a warp of 242 ends 2 yd long using your preferred warping method. Add 8" warp length for every two additional mice.

Ninety minutes
Thread the loom

Warp the loom following Figure 1 (thread, sley, beam, and tie the warp onto the front apron rod). Place floating selvedges in the same dent as the last ends on each side.

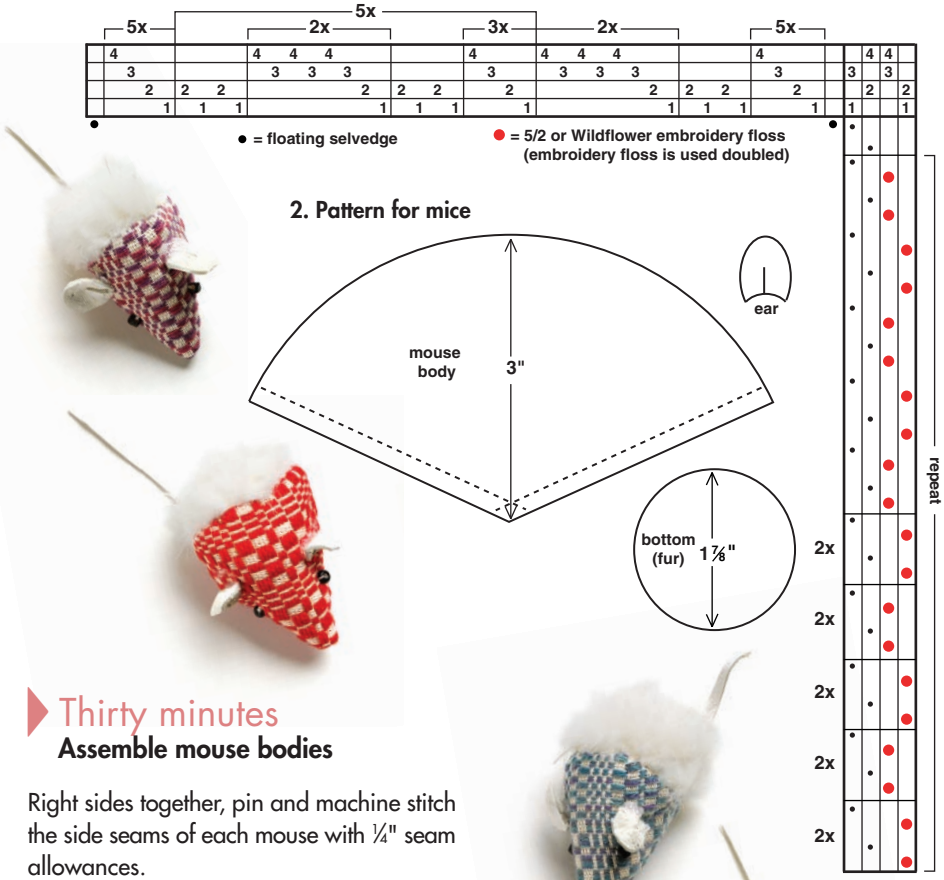
Three hours
Weave the fabric

Weave six 7" sections following the treadling in Figure 1, separating the sections with ½" plain weave in 20/2 natural cotton only. For twelve mice in the three colors shown here, weave two red sections, two green variegated sections, and two purple variegated sections. You can also weave each section in different colors, change pattern-weft colors mid-section, or change them from block to block.

One hour
Cut out pattern pieces

For each mouse, trace the pattern on the fabric (two mouse bodies can be cut from each 7" section). Staystitch on both sides of the cutting lines and cut out pieces. Cut twelve 1⅞" circles out of the fur and clip away the fur at the cut edges. Cut 24 ears and 12 tapered tails ⅛" x 3", trimming away the fur (or cut them from plain leather). Clip ears as shown.

1. Monk's belt draft



● = floating selvedge

● = 5/2 or Wildflower embroidery floss (embroidery floss is used doubled)

2. Pattern for mice

Thirty minutes
Assemble mouse bodies

Right sides together, pin and machine stitch the side seams of each mouse with ¼" seam allowances.

Two hours
Stuff mice and sew bottoms

Turn each mouse right side out and finger press the side seams open. Stuff each mouse firmly with fiberfill and 1 tablespoon dried catnip (or preferred amount). Turning the bottom edge of the fabric over the stuffing, sew the fur circle to the bottom of the mouse body by hand with small, close stitches.



One hour
Add accessories

Sew ears, tail, and seed bead eyes securely in place by hand. To cup the ears, overlap the two sides at the clip line.

PROJECT AT-A-GLANCE

Weave structure for mouse toy fabric
Monk's belt.

Equipment
4-shaft loom, 8" weaving width; 10-dent or 15-dent reed; 2 shuttles; sewing machine.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), natural, 484 yd (1 oz).
Tabby weft: 20/2 pearl cotton (8,400 yd/lb), natural, 300 yd (⅗ oz).
Pattern weft: 5/2 pearl cotton (2,100 yd/lb), red, 40 yd per 7" section; Wildflower embroidery floss (36 yd/skein), used doubled, variegated purple and variegated green, 3 skeins per 7" section (280 total yd pattern weft).

Notions and other materials
Small amount polyester fiberfill, about a cup of dried catnip, small pieces of fur and thin leather, 24 seed beads, sewing thread.

Yarn and materials sources
Pearl cottons are available from Webs; polyester polyfill, sewing notions, and Wildflower embroidery floss by Caron from fabric stores; dried catnip from herb and pet stores, seed beads from bead stores.

Warp order and length
242 ends 2 yd long (allows 2" for take-up and 28" for loom waste).

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed, 2/dent in a 15-dent reed). Width in the reed: 8".
Weft: 44 ppi (22 tabby, 22 pattern). Woven length (measured under tension on the loom): 46" (six 7 sections).

Finished dimensions
After washing, amounts produce twelve small mice about 3" long each.

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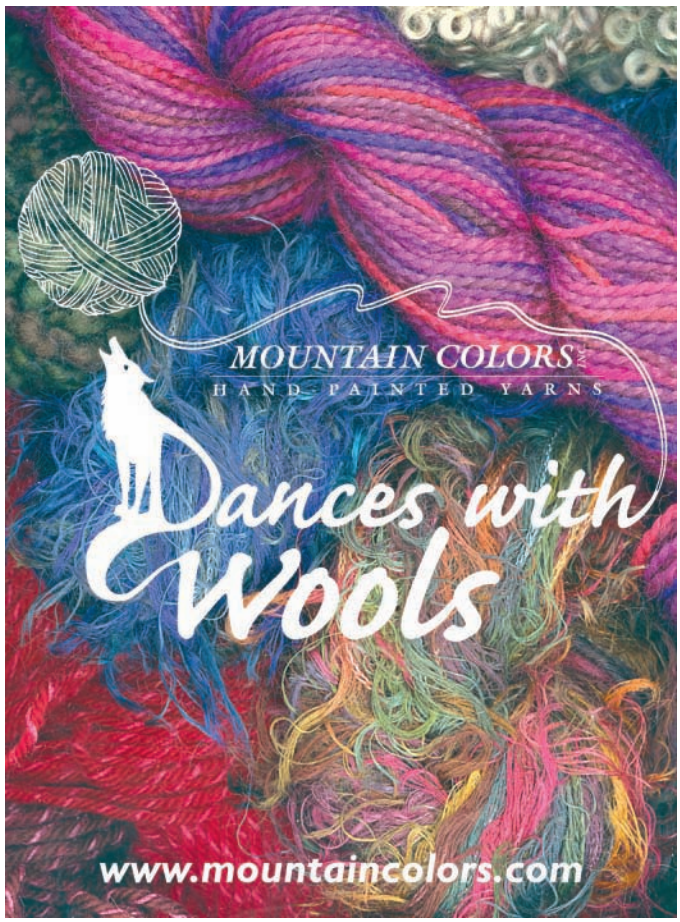
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A Knitted Look for Scarves

handwoven in bead leno

MARVELYN ALBERT

These scarves use novelty knitting yarns in an interlacement that resembles knitting with its open, flexible look. A woven interlacement, however, creates a more stable cloth that shows off the yarns to great advantage. If you've never tried bead leno, this project is a great way to start. Put on a long warp and weave a series of scarves, each using a different novelty weft.

I have always admired the lacy items made by crocheters and knitters, but I'm a weaver! I was determined to figure out how to achieve the same effect through weaving.

While shopping at Camden Market in London last summer, some lacy scarves caught my attention. I came home with those scarves and pored through all the books in my weaving library, trying to figure out what the scarves' weave structure is. Finally after much digging, I realized that the weave structure is a type of leno. I was off and running!



One of Marvelyn's cats, Itty, enjoys the products of Marvelyn's loom.

Leno

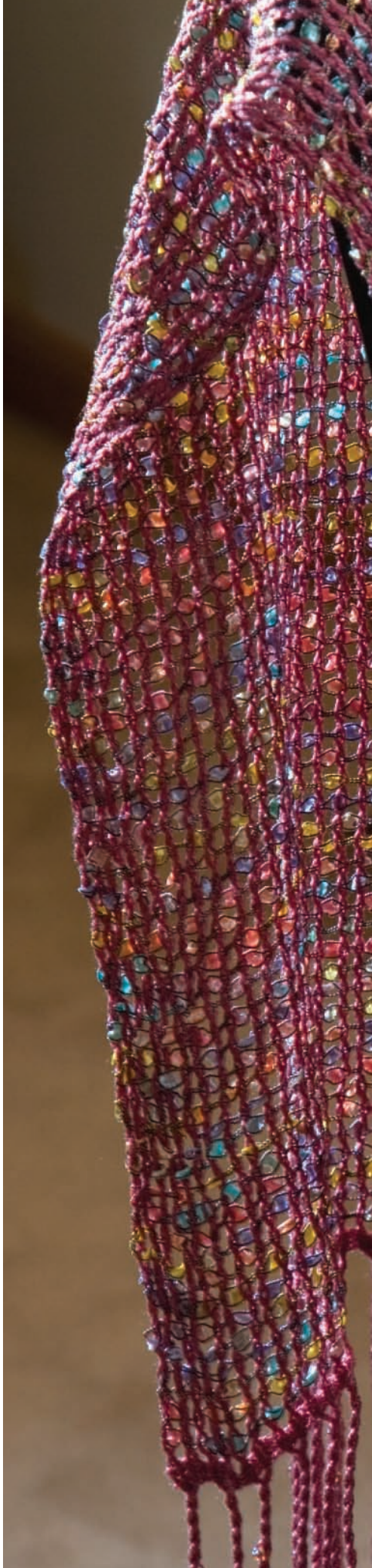
The simplest form of leno is called gauze. To make gauze, selected warp threads are pulled out of their parallel positions to cross over adjacent warp threads and locked in place by interlacing with the weft. The crossing threads then return to their original position where they are locked in place with the next weft thread. This process can be accomplished with pick-up, but doing so is time consuming. Enter bead leno! The only extra time involved in bead leno is threading the beads, which takes about as long as sleying the reed a second time.

Bead leno

It's easier to *do* bead leno than to explain it. Basically, two warp threads out of every group of four are threaded through a bead that pulls them out of their usual position when one of them is raised. If you try it, you'll see how easy it is!



Marvelyn Albert *lives in Edmonton, Alberta, with two looms and three cats. Weaving lets her play with color, pattern, and texture.*





STEPS FOR WEAVING THE BEAD LENO SCARF

Step 1 Wind a warp of 200 ends 3 yd long. Warp the loom back to front (see Weaving Resources at www.handwovenmagazine.com for specific warping steps). Spread the warp at 13 ends per inch in a raddle: 4-3-3-3 in ¼" spaces, 6-7 in ½" spaces, 13 in 1" spaces (beam with lease sticks if you use a raddle with 1" spaces), centered for 15½", and beam.

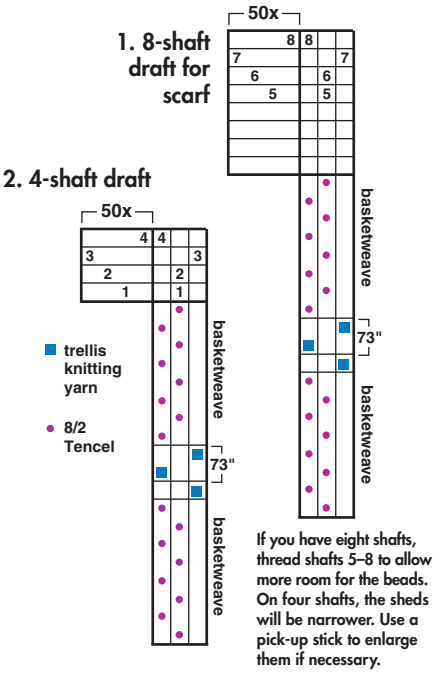
Step 2 Thread the heddles following Figure 1 or 2 (using the last four shafts on an 8-shaft loom shafts allows bigger sheds).

Step 3 To thread the snap rings and sley the reed: for each group of 4 ends, thread the first and last thread through a snap ring with the dental floss threader and bring the two center ends over the threaded ends as in Figure 3. Sley the 4 ends through a dent in the 10-dent reed allowing for a weaving width of 14⅘". Skip 2 dents and repeat with the next 4 ends. After sleying every few groups of 4 ends, tie them in a slip knot to keep them from sliding out of the reed. When the ends are all sleyed, the snap rings will be behind the beater, and the warp will be sleyed 4-0-0.

Tie the warp onto the front apron rod in groups of 8 ends. (If you choose a trellis yarn for weft that is wider than ¼", use a 12-dent reed and skip 3 dents between groups of 4 ends instead of 2. This will allow space for the wider weft. It will also affect your yardage requirements and finished dimensions.)



The "beads" used in this scarf are ¼" snap rings (charm rings), available in craft stores.

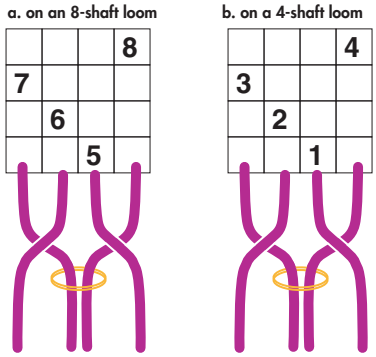


If you have eight shafts, thread shafts 5–8 to allow more room for the beads. On four shafts, the sheds will be narrower. Use a pick-up stick to enlarge them if necessary.

Step 4 Leaving 5" of warp free for fringe (including the knots), weave 1" with scrap yarn using the basketweave treadling in Figure 1 or 2. Then, starting from the right side, weave 8 picks of basketweave with 8/2 Mauve leaving a tail of about 50". Hemstitch with the tail including 2 picks and 4 ends in each stitch. When you reach the left side, loop the tail around the outside warp end and bring the tail back down through the last stitch and let hang (this thread will be included in the fringe). With the hair pick comb, gently push the basketweave picks toward the hemstitching to form a ¼" band.

Using the trellis knitting yarn, weave 73" of leno following the draft. Place and press rather than beat the weft (see Bead Leno Tips). Gently pluck any warp threads that stick together to loosen. End with the last pick to balance, and cut and secure the weft. (When ending and beginning weft threads, tuck in tails for at least 3" so they can't work themselves free.)

3. Threading the rings



Two of every four warp threads are threaded through the snap rings between the shafts and the reed.

PROJECT AT-A-GLANCE

Weave structure for scarf
Leno (gauze with 2-thread crossings).

Equipment
4-shaft loom or 8-shaft loom (use an 8-shaft loom, if available, for better sheds), 15" weaving width; 10-dent reed; raddle; 2 shuttles (or 1 boat shuttle and 2 bobbins); fifty ¼" snap rings (charm rings); dental floss threader; a hair pick comb with rounded teeth; a pick-up stick; a fringe twister.

Yarns
Warp: 8/2 Tencel (3,360 yd/lb), Mauve, 600 yd (2⅞ oz).

Weft: 3/16" wide "trellis" novelty knitting yarn, 100% polyamid (174 yd/50 g ball), Trendsetter Aquarius, 170 yd.

Notions and other materials
50 small glass beads in coordinating colors.

Yarn and materials sources
8/2 Tencel is available from Yarns Plus. Aquarius Designer Yarns are available from knitting or craft stores (you can use any trellis-type knitting yarn: Matrix by Bernat, Trellis from Lion Brand, Mega by Idena, for example). Snap rings and glass beads are available from craft stores.

Warp order and length
200 ends 3 yd long (allows 5" for take-up, 30" for loom waste; loom waste includes 6" fringe at both ends); add 2½ yd for each additional scarf.

Warp and weft spacing
Warp: 13½ epi (4-0-0 in a 10-dent reed). Width in the reed: 14⅘".
Weft: 5 ppi. Woven length (measured under tension on the loom): 73".

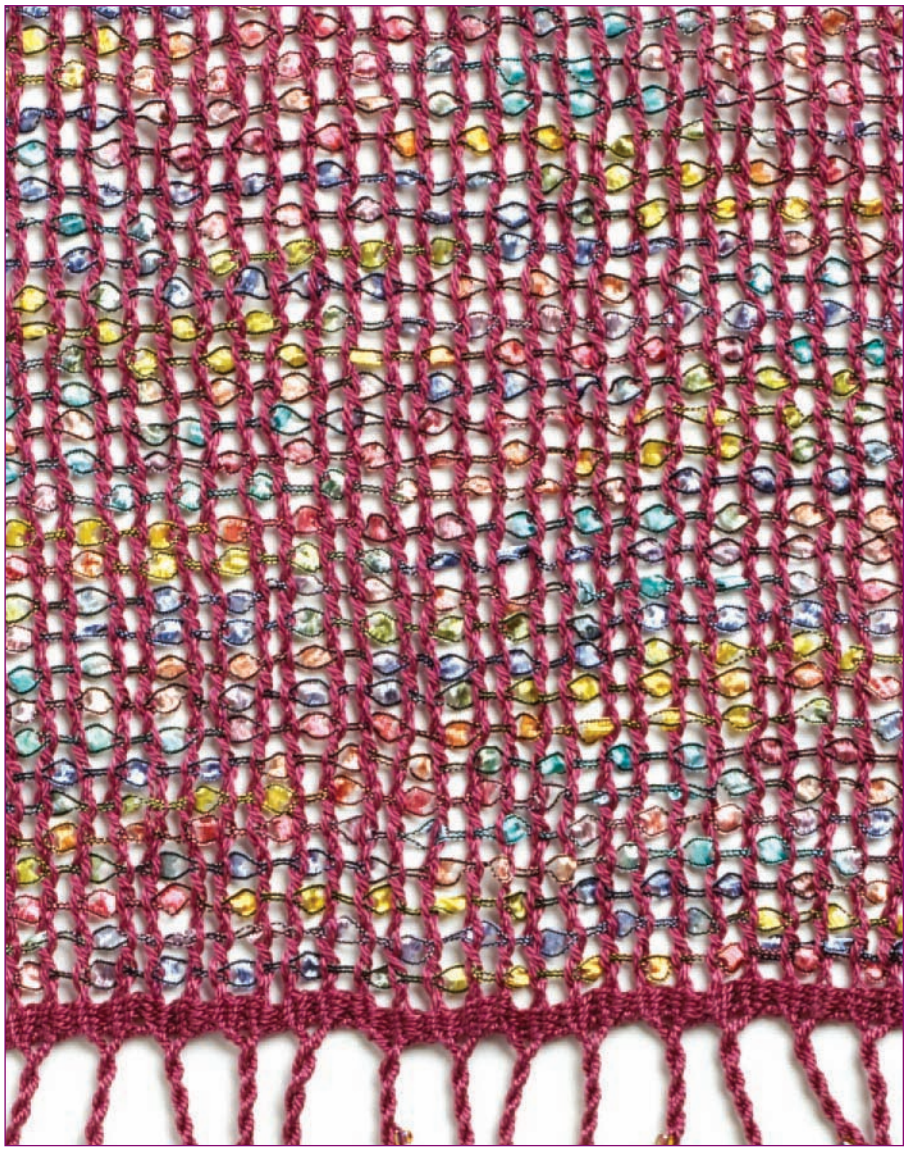
Finished dimensions
After washing, amounts produce one scarf 11" × 70" plus 4½" fringe at each end.

Starting from the right side, leave a 7" tail and weave 8 picks basketweave with 8/2 Mauve, ending on the right side and leaving a 50" tail for hemstitching. Hemstitch, secure the tail (both tails will be included in the fringe), and compress the basketweave toward the cloth to form a ¼" band.

Step 5 Remove the scarf from the loom allowing 6" for fringe. Remove scrap yarn and prepare a twisted fringe (see page 14): thread a glass bead onto 1 end of each group of 4 ends using a dental floss threader, twist each fringe with two 4-end groups, and secure in an overhand knot.

Step 6 Gently agitate the scarf in warm, soapy water. Let soak for 10 minutes. Rinse and hang to dry over a shower curtain rod. The solid sections of the trellis yarn will wiggle their way free to create "windows" and cause the warp threads to curve. Trim fringe to ¼" beyond the knots. After washing and drying, the scarf may be narrower than an 11" finished width. With wear between washings, the weave relaxes.

Step 7 If the trellis weft gets snagged when you are using the scarf, a quick way to fix it is to take hold of both selvedges on either side of the snag, and pull gently outward. The snag pulls back into line nicely.



Bead Leno Tips

- The warp yarn must be strong enough to withstand the twisting and crossing of the threads. The weft yarn needs only to be strong enough to hold the scarf together—novelty knitting yarns work well.
- Place the weft with light tension at an angle of about ten degrees. Too much tension or too shallow an angle can cause excessive draw-in, diminishing the open, lacy effect and putting stress on edge warp threads. Too little tension or too steep an angle can leave loops at the selvedges.
- Keep warp tension constant and relatively firm (but loose enough to allow the warp threads to cross).
- To beat, place the weft and then bring the beater slowly toward the fell as you change the shed, so that when the beater reaches the fell the next shed is open.
- Fill bobbins only to the depth of the shuttle to keep the bobbin yarn from dragging against the warp threads.
- When you advance the warp, use a hair pick comb to push the rings back—they will try to come through the reed. If they do, just gently push them back through the reed and towards the shafts.
- On eight shafts, the best shed is achieved when the beads are positioned at about where shaft 1 is located.
- After weaving a few inches, loosen the tension to see how big the open spaces are between weft threads. You want a relatively firm interlacement to lock in the weft, so adjust your beat accordingly.
- Because the cloth is so textured, I use sliced paper towel cores to separate the layers of woven yardage on the cloth beam. This helps keep warp tension even.
- When calculating the number of warp ends for a different fabric width, the total number needs to be evenly divisible by eight so that the fringe groups are equal in thickness at 8 warp threads each.

A Plushy Mat for a Cat

using handwoven chenille weft

SIGRID PIROCH

Here's a way to get a thick pile fabric without tying time-consuming knots or weaving and cutting a complex corduroy. Make your own chenille! This mat is more than a half-inch thick, it's completely reversible, and both the chenille and the mat are relatively quick and easy to weave.

Cats love soft, warm, textured fabrics. Put down my cat's favorite mat, and in forty winks that is where you'll find him. The lush, plush texture of this mat comes from its handwoven chenille weft.



Peaches enjoys his soft, velvety, pile mat.

Handwoven chenille

Handwoven chenille yarns are made similarly to commercial chenille. In the warp, small groups of threads are separated by spaces. A thick, bundled weft weaves with the warp groups and is beaten in firmly. The fabric is then removed from the loom and the weft cut vertically in the spaces between the warp groups. Each warp group becomes the core of a tufted yarn that is formed by the cut weft. The thickness of the new yarn depends on the distance between warp groups.

Handwoven chenille is not a new idea. Originating in northern Europe, handwoven chenille became popular in the United States in the 1930s and 1940s as an economical way to use up mill ends, thrums from the ends of warps—any fibers weavers had on hand. Handwoven chenille yarns were usually used as weft for thick, sturdy pile rugs.

Handwoven chenille continues to appeal to weavers as an ideal way to use up mill ends, mystery cones from guild sales, thrums, and leftover yarns from other projects. Any fiber types, sizes, colors, and textures can be used in any length and order. Each warp group becomes one strand of the chenille yarn. Because the color and fiber order of the weft is the same for each warp group, when these new yarn strands are used as weft and inserted one after the other, the color and fiber orders automatically repeat to unify the appearance of the project.



Sigrid Piroch *of Foxburg, Pennsylvania, is director of ARTS Studio and author of* The Magic of Handweaving—The Basics and Beyond.



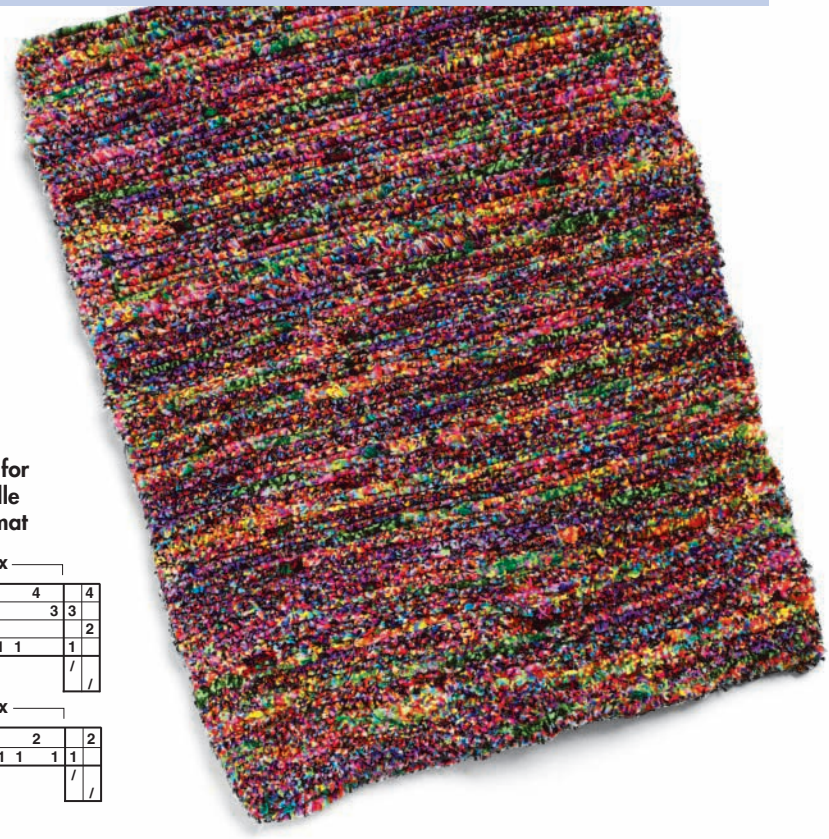


STEPS FOR WEAVING CHENILLE YARN AND THE CAT MAT

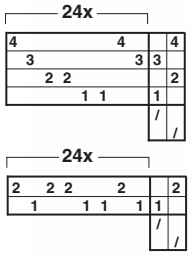
Step 1 Wind a warp of 192 ends of 10/2 pearl cotton 5½ yd long. Warp the loom using your preferred warping method following Figure 1. Note that the only unusual aspect of warping this project is the sleying order. If you beam first, place the warp in a raddle at a density of 11 epi. If you sley the reed before threading and beaming, sley 8 ends in the first dent, centering for 17⅓", skip 8 dents, and repeat. (For specific warping steps, see Weaving Resources at www.handwovenmagazine.com.)

Step 2 If you are using pieces of yarn as weft rather than yarn on spools or cones, gather a group of about the same thickness as 7 or 8 strands of embroidery floss (see the photo, page 55). If the pieces are long enough, wind them on a stick shuttle. If not, use the stick shuttle as an aid to push the bundle through the shed. Weave plain weave with the bundled weft following Figure 1. Beat firmly. Wherever one of the strands ends, bring its tail out of the shed in one of the spaces and start a new strand there. (For more about determining weft thickness, see the Tips on page 55.) If you are using 5/2 pearl cotton, bundle 7 or 8 strands. If you are using 10/2 pearl cotton, you may need to bundle as many as 15 strands.

Step 3 When the fabric measures 126" long, remove it from the loom allowing 3" fringe at both ends. Tie the fringe of each warp group into a firm square knot to secure both raw edges. Placing the fabric flat on a worktable, cut vertically in the center of each space between warp groups with a rotary cutter or sharp scissors.



1. Draft for chenille and mat



Step 4 Join the strands to use as a continuous weft by tying the fringe tails together in another square knot; trim to about ¼" (or you can insert each strand separately). Discard the selvedge strands or use them for another purpose.

Now it's time to weave the mat! Tie the warp back onto the front apron rod and weave plain weave following Figure 1 using the handwoven chenille as weft for about 24". Beat firmly.

Step 5 Remove the mat from the loom and tie the fringe in firm square knots as you did for the chenille strips. Place a drop of Fray Check on the knots to secure the fringe. When the fringe is dry, give the mat a good shaking and trim off any protruding ends on both sides.

PROJECT AT-A-GLANCE

Weave structure for chenille
Half basketweave.

Equipment
4-shaft loom or 2-shaft loom, 18" weaving width; 12-dent reed; 1 stick shuttle.

Yarns for making chenille
Warp: 10/2 pearl cotton (4,200 yd/lb), 1,056 yd (4⅛₆ oz).
Weft: 6-strand cotton embroidery floss or 5/2 pearl cotton, 534 yd each of 8 strands bundled, 4,272 yd (2 lb ⅜ oz) total (you can use 10/2 pearl cotton at 15 strands bundled, 8,010 yd; 1 lb, 14½ oz).

Yarn sources
10/2 and 5/2 pearl cotton are available from most weaving retailers. 6-strand embroidery floss and Fray Check are available from yarn and craft stores.

Warp order and length for making the chenille yarn and weaving the mat
192 ends 5½ yd long (allows 20" for take-up and 28" for loom waste).

Warp and weft spacing for making chenille yarn
Warp: 11 epi (8-0-0-0-0-0-0-0-0-0/dent in a 12-dent reed). Width in the reed:17⅓".
Weft: 8 ppi. Woven length (measured under tension on the loom): 126".

Finished dimensions for chenille yarn
22 lengths of chenille 126" long each for 77 total yd of chenille yarn.

Warp and weft spacing for the mat
Warp: 11 epi (8-0-0-0-0-0-0-0-0-0/dent in a 12-dent reed). Width in the reed: 17⅓".
Weft: 6 ppi. Woven length (measured under tension on the loom): 24".

Finished dimensions for mat
Amounts produce one mat, 15" × 19½".

Planning and weaving chenille yarn

To plan your own chenille yarn, first choose the warp yarn. Since this yarn does not show when the chenille is made, it needs merely to be strong enough to accommodate the beating-in of the weft bundles. I like to use 10/2 pearl cotton for a chenille warp (in this project it is green, but it can be any color).

I usually plan on warp groups of 8 ends separated by spaces of ½–¾" (⅔" for this project). When the weft is cut in the spaces between the warp groups, each group becomes the core of a chenille yarn whose thickness measures slightly less than the spaces. Although the warp groups can be threaded in plain weave, I use a half basketweave that allows the weft to pack in yet holds the threads in the warp groups together for a firm core (see the drafts in Figure 1).

For the chenille yarn in this project, I bundled 7–8 strands of 6-strand embroidery floss together. You can use any yarns, but you'll have to experiment to determine the number of threads to bundle and the warp spacing that works best. If you use fibers other than cotton, your mat will have a different feel from this one—the embroidery floss gives it an especially silky texture.

Planning the mat

When the chenille fabric for this project is removed from the loom and cut vertically between the warp groups, there are 22 lengths of new chenille yarn 126" long or 76 yards (the selvedge groups are usually not used). To determine the yardage of your handwoven chenille, multiply the number of warp groups by the length of the woven chenille fabric.

Tips for making and using handwoven chenille

- Leave at least a ½" space between warp groups when you are weaving handwoven chenille. The larger the space, the thicker the chenille and the loftier the final textile will be.
- If you have four shafts, use the 4-shaft draft rather than the 2-shaft draft for cleaner sheds.
- To determine how many threads to bundle for the weft, pick up a small group of yarns—any size, color, or type can be mixed together. Put this group of threads through the shed, beat firmly, change sheds, beat, and repeat. After a few picks: if the weft threads look skimpy in the spaces (you can see through them), there are too few weft threads in the bundle. If the warp doesn't grasp the threads firmly enough that they don't slip out, there may be too many.
- Begin and end weft threads in the centers of spaces. Since you are carrying a number of different weft yarns at once, they will end at different times. Pull any tails up in a space. When you cut between the spaces to make the chenille, these ends will be trimmed with the rest. Start new threads in the same spaces you ended old ones.
- If you wash the fabric before you cut through the spaces to make the chenille yarn, the fibers will tend to full and shrink slightly and become more secure (this wasn't done for the cat mat as the yarns seem quite secure).
- You can tie the strands of newly woven chenille together at the ends to use as a continuous weft, or you can keep them separate and place them in the sheds one by one as you weave.
- You do not have to use the same warp for a mat or rug that you used to make the chenille. You can rewarp the loom (choose a loose sett to produce a weft-faced fabric). You may also want to make the chenille on one loom and weave the mat or rug on another.
- Choose between two possible effects when you weave with handwoven chenille yarn: (a) place the strand flat in the shed for a velvety appearance; (b) twist the strand in the shed for a textured surface. Use one or the other throughout a piece, not both.
- To estimate the amount of chenille you need for a project: If warp width is the same for weaving the piece as for weaving the chenille, weave the chenille at least three times the length you plan to weave the final piece.



Seven or eight strands of embroidery floss are bundled to make the weft for the chenille yarn. Any colors or fibers can be used and either can be changed at any time. When the weft is cut to make the new chenille threads, each chenille thread will show the same order of colors and fibers. When they are used in sequence as weft, the order will be repeated.

It's a Dog's Life!

a comfy bed in taqueté

SHEILA O'HARA

This dog bed is about eighteen inches wide by twenty inches long. Boxing strips join two handwoven panels together, and a zipper allows an inner pillow sewn of muslin and stuffed with polyester to be removed so that the cover can be washed. A sturdy, weft-faced block weave allows a pattern of bones on eight shafts or a checked design on four.

Taqueté (weft-faced summer and winter polychrome without a tabby weft) is an ideal weave structure for a block-patterned dog bed. It provides six blocks on eight shafts. If a very thick cotton is used as the "woof," a plush, soft, washable bed is the result. (See Resources, page 59, for more about taqueté.)

To make the rounded edges in the bone motif of the dog bed on page 57, half units are threaded in some places instead of full units. Instead of threading four threads in every block (1-3-2-3 in Block A), for example, some of the blocks change mid-unit (1-3-2-4 places two threads in Block A and two threads in Block B; 1-4-2-6 places two threads in Block B and two in Block D).

On a loom with eight shafts and twelve treadles, rows of bones lined up in columns can be woven. To offset the bones in alternate rows, as in the bed shown here, sixteen treadles are required (or four treadles must be retied for each row of bones)—or a dobby or table loom can be used.



Sheila O'Hara *of Lower Lake, California, is a textile artist and teacher. Visit www.sheilaohara.com. to see her jacquard tapestries.*



Sheila's jacquard tapestry *King Pup* is a tribute to their dog, Scooby (1997–2005).

Round spots can be woven on an 8-shaft loom with ten treadles (for a dog called Spot!) and a simple checkerboard (for a dog called Checkers!) can be woven on four shafts (see Figures 1–3, page 59).

To hide the dirt that our doggie friends bring in so happily, a space-dyed cotton is used for the weft yarn. The fabric is completely reversible, so either side can be the "right" side. (The bed can be flipped over to the "clean" side when the guests arrive!)

You can sew the two panels together like a pillowcase for easy sewing, but instructions here are for Ruth Morrison's deluxe doggie bed with corded edges and a zipper for convenient pillow removal. (The taqueté fabric was designed by Sheila and woven by her student, Ellen Hardenburger.)





STEPS FOR WEAVING AND SEWING THE DOG BED

Step 1 Wind a warp of 213 ends 2⅓ yd long holding 1 end Red, 1 end Burnt Orange, and 1 end Parakeet together, keeping them separate with two fingers. Warp the loom using your preferred method following Figure 1 or 2 and the Project at-a-Glance (the three colors do not have to be threaded in a consistent order). See Weaving Resources at www.handwovenmagazine.com for complete warping steps.

Step 2 Begin and end with ½" plain weave in sewing thread and weave the taqueté fabric for 51" following the selected treadling. Place the weft at a very steep angle to minimize draw-in. Put shuttles down and pick them up in a consistent order for neat selvedges.

Step 3 Cut the fabric from the loom and machine zigzag over sewing thread weft at raw edges. Machine wash, warm; machine dry, medium.

Step 4 To prevent raveling, staystitch with a row of fine machine straight stitching just inside cutting lines before cutting the taqueté fabric. Divide the fabric into two panels 19" wide × 21" long. Round off the corners of each panel by marking the curves with a compass or saucer. Enclose all cut edges in commercial bias tape or wide Seams Great to secure them for handling.

Step 5 For the boxing strip that forms the sides of the bed, cut from poplin one strip 5" × 23" on the straight grain. Cut the strip in half lengthwise and stitch the two pieces back together with a ½" seam allowance, leaving 18" open in the center for the the zipper (stitch 2½" at each end). Sew zipper into the opening following instructions for a lapped application (see Resources). Measure the width of the strip after the zipper is inserted and cut additional strips of commercial fabric on the straight grain this width. Piece these together with ½" seams to make a strip about 60" long. Right sides together, seam one end of this strip to one end of the zipper strip.

Step 6 Make a 6 yd length of cording from the poplin following the directions in a basic sewing book; see Resources (cording is a bias strip wrapped around a cord and stitched to hold the cord in place). Pin the cording to the right side of one long edge of the boxing strip, allowing a ½" seam allowance and aligning raw edges. Cut off the unused cording, and with the zipper foot, machine baste the cording to the strip close to the stitching on the cording. Pin, trim, and baste the remaining cording to the other edge of the boxing strip.

Step 7 Pin one of the taqueté panels to one long edge of the boxing strip, right sides together, with the cording sandwiched between the boxing strip and the panel and centering the zipper in one of the 21" sides. Be sure to place the cording so that the seam binding covering the raw edges of the panels does not show. Ease the boxing strip around the curves; the taqueté fabric is pliable—do not clip it or it will ravel. When you have pinned almost completely around the panel, mark the length of boxing strip needed and stitch the two ends of the strip together to form a circle. Press the seam open, trim, and finish pinning the strip to the panel. Using a zipper foot, stitch the panel to the boxing strip close to the cording.

Step 8 Leaving the fabric and boxing inside out, open the zipper a few inches so that you will be able to turn the cover after the other panel is stitched. Pin and stitch the second panel to the other side of the boxing strip as for the first. Unzip the zipper and turn the bed cover right side out.

Step 9 The bed liner is made of muslin cut to the same dimensions as the cover, but with the cording omitted. Cut two panels 19" × 21", rounding off the corners, and mark the longer sides of each. (The panels are nearly square and it can be difficult to tell the ends from the sides.) Cut and piece strips of muslin the same width and length as the boxing strips used in the bed cover. Pin and stitch one panel to one long edge of the boxing strip with right sides together, and then pin and stitch the second panel to the other edge, leaving a 10" wide opening along one side for turning and stuffing. Turn the liner right side out. Stuff the liner firmly with polyester fiberfill, and hand sew to close the opening. Insert the liner pillow into the bed cover, aligning the long side of the liner with the zipper.

PROJECT AT-A-GLANCE

Weave structure
Taqueté.

Equipment
4-shaft loom (checkers only), 8-shaft loom. (12 treadles, dobby, or table loom are required to weave bones), 27" weaving width; 8-dent reed; 2 large boat shuttles or stick shuttles; sewing machine.

Yarns
Warp: 8/4 cotton carpet warp (1,680 yd/lb), Red, Burnt Orange, and Parakeet, 178 yd (1¾ oz) each.
Weft: 4/4 cotton (840 yd/lb), #165 Daisy Ombré and #175 Fiesta Ombré (both variegated), 408 yd (7⅞ oz) each.

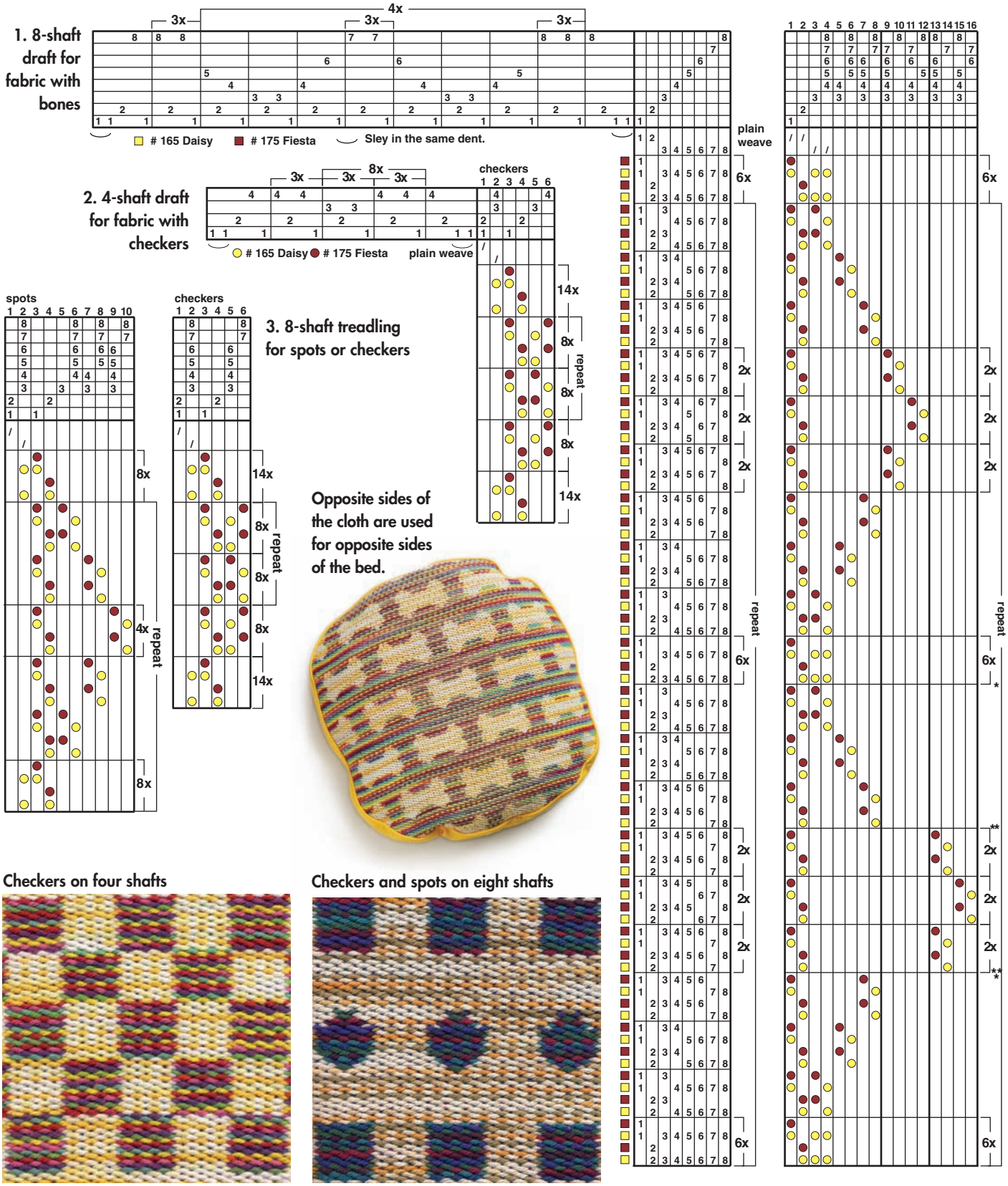
Notions and other supplies
1 yd 60" wide medium-weight poplin, yellow or other color, for boxing strips and 6 yd cording; 6 yd cable cord; 1½ yd muslin for inner pillow; 1 bag (16 oz) polyester fiberfill; 18" zipper; sewing thread; 3 yd commercial bias tape or wide Seams Great.

Yarn sources
8/4 cotton carpet warp and 4/4 Peaches & Creme by Elmore-Pisgah are available from Cotton Clouds. Notions and commercial fabrics are available from fabric stores.

Warp order and length
213 ends 2½ yd yd long (allows 5" for take-up, 33" for loom waste). Add 1½ yd to warp length for each additional bed.

Warp and weft spacing
Warp: 8 epi (1/dent in an 8-dent reed). Width in the reed: 26⅝".
Weft: 19 ppi. Woven length (measured under tension on the loom): 52".

Finished dimensions
After washing, amounts produce one length of yardage 19¼ " × 42".



Resources

Doyle, Jane. "Taqueté Rugs." *Weaver's*, Issue 42, Winter, 1998, pp. 30–32.

New Complete Guide to Sewing. Revised Edition. Pleasantville, New York: Reader's Digest Association, 2002; for lapped zippers, pp. 290–291; for cutting and sewing bias strips, pp. 262–263; for piping and cording, p. 264.

van der Hoogt, Madelyn. "School for Weavers: A Summer and Winter Family Reunion." *Handwoven*, May/June 2006, pp. 74–77.

Use the treadling at the left as the peg plan for a dobby loom or as the lift plan for a table loom to weave offset bones.

Use 16 treadles to weave offset bones.

Use 12 treadles to weave bones in columns (repeat from beginning of treadling to *).

Use 12 treadles to weave offset bones: tie up treadles 1–12. Follow treadling to **. Tie up treadles 9–12 as shown for 13–16. Weave to *. Re-tie treadles 9–12 as before and continue weaving.**

Equine Elegance

Fancy's saddle blanket

PAMELA JONES

Moving to Montana a few years ago rekindled my lifelong love for horses and brought me a five-year old mare, Fancy. The move also introduced me to a new interest—weaving! So when the Navajo saddle blanket in my weaving instructor's studio caught my eye, I knew I had to weave one.



Fancy, a five-year-old registered paint horse mare, and Pamela Jones

A horse-crazy youngster in California, I put aside my passion to pursue a career. Now in Montana, Fancy and I are picking up where I left off long ago. Fancy's saddle blanket needed to be beautiful and sturdy and coordinate with my show outfit. An article on Navajo saddle blankets by Clotilde Barrett (see Resources, page 62) was exactly what I needed. Whether it's an actual saddle blanket you are after or a rug or wall hanging, the color and pattern possibilities of this technique are practically endless.

Navajo saddle blankets are threaded in a point twill. Weft color rotations combined with the four sheds of 2/2 twill produce loom-controlled boundweave patterns made up of a multitude of stripe, diamond, and zigzag patterns. Although these weft-faced pieces are called Navajo saddle blankets, unlike mine, most of them today are used as hangings or rugs and never see a horse. Fancy's blanket may not improve her performance at shows, but I like to think it strengthens the bond between us!



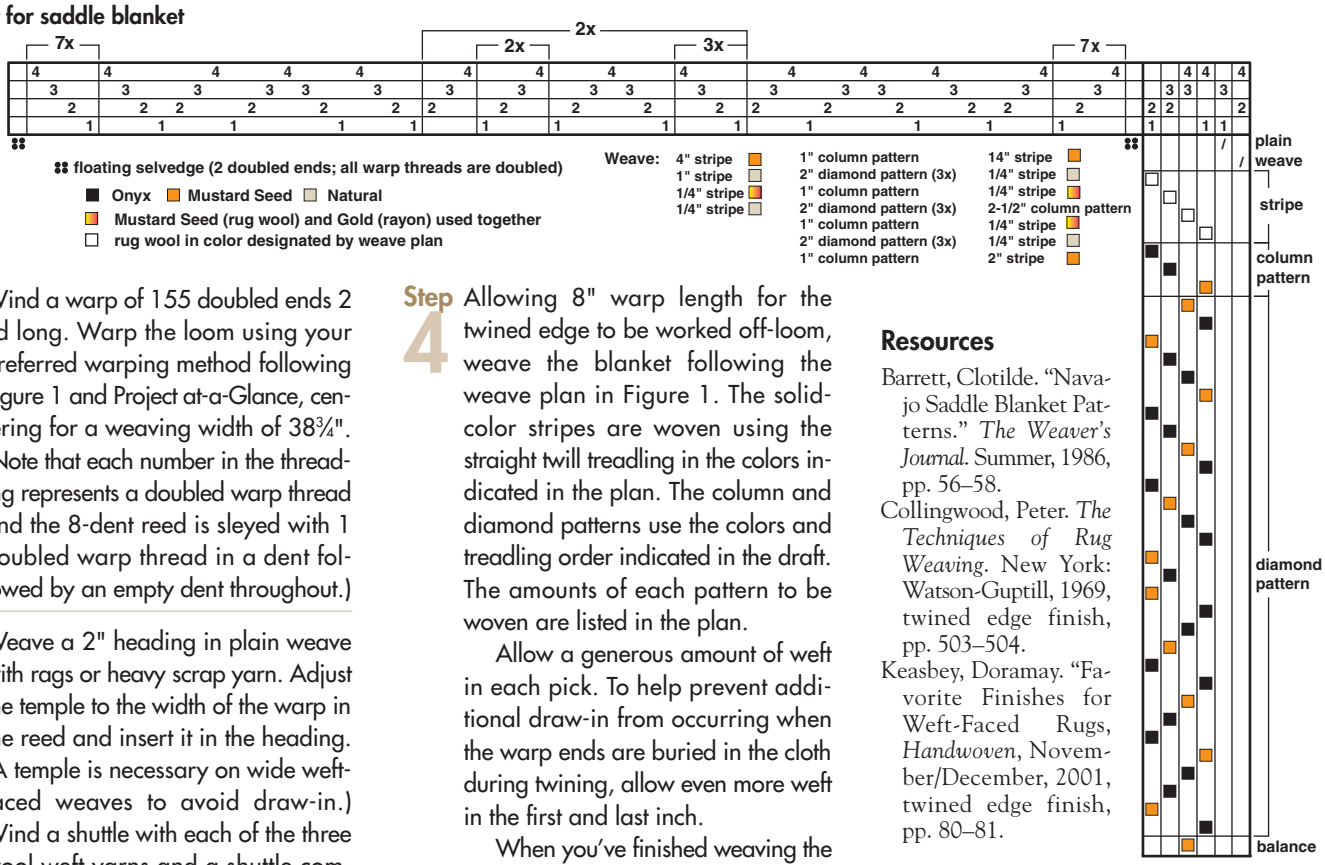
***Pamela Jones** of Columbus, Montana, is a retired software systems engineer with a passion for horses, weaving, and the outdoors.*





STEPS FOR WEAVING THE SADDLE BLANKET

1. Draft for saddle blanket



Step 1 Wind a warp of 155 doubled ends 2 yd long. Warp the loom using your preferred warping method following Figure 1 and Project at-a-Glance, centering for a weaving width of 38¾". (Note that each number in the threading represents a doubled warp thread and the 8-dent reed is sleyed with 1 doubled warp thread in a dent followed by an empty dent throughout.)

Step 2 Weave a 2" heading in plain weave with rags or heavy scrap yarn. Adjust the temple to the width of the warp in the reed and insert it in the heading. (A temple is necessary on wide weft-faced weaves to avoid draw-in.) Wind a shuttle with each of the three wool weft yarns and a shuttle combining a strand of Mustard Seed wool with a strand of Gold rayon.

Step 3 Weft-faced weaves are most successfully woven with high warp tension. Put as much tension on the warp as your loom will allow. (Jack looms are not ideal for weaving weft-faced weaves because too much warp tension can cause shafts to float. Although a countermarch or counterbalance loom forms better sheds with high warp tension, this blanket was woven on a Macomber jack loom.)

Step 4 Allowing 8" warp length for the twined edge to be worked off-loom, weave the blanket following the weave plan in Figure 1. The solid-color stripes are woven using the straight twill treadling in the colors indicated in the plan. The column and diamond patterns use the colors and treadling order indicated in the draft. The amounts of each pattern to be woven are listed in the plan.

Allow a generous amount of weft in each pick. To help prevent additional draw-in from occurring when the warp ends are buried in the cloth during twining, allow even more weft in the first and last inch.

When you've finished weaving the blanket, weave about an inch with scrap yarn or rags to hold the weft in place until you complete the twined edge. Cut the warp from the loom, allowing 8" of unwoven warp length for twining. Twine the warp fringe at each end following the instructions for twined edging (see Resources), darning the twined ends back into the body of the blanket. After the twining is completed, steam press the blanket to block it into shape. It is now ready to use on your favorite horse or wherever you wish!

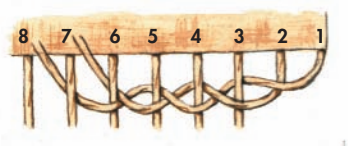
Resources

Barrett, Clotilde. "Navajo Saddle Blanket Patterns." *The Weaver's Journal*. Summer, 1986, pp. 56–58.

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guptill, 1969, twined edge finish, pp. 503–504.

Keasbey, Doramay. "Favorite Finishes for Weft-Faced Rugs, *Handwoven*, November/December, 2001, twined edge finish, pp. 80–81.

2. Twined edge finish



To twine the edge: place the blanket wrong side up. Starting at either side, twist warp ends 1 and 2 in the direction of the ply. Place the next end between them. Twist them again and place the next end between them and continue for 6 ends. Darn ends 1 and 2 back into the rug, each along a warp end, and repeat the process with ends 3 and 4, then with 5 and 6, and continue across the rug.

PROJECT AT-A-GLANCE

Weave structure for saddle blanket
2/2 point twill.

Equipment
4-shaft loom, 39" weaving width; 8-dent reed; 4 ski or stick shuttles; temple (stretcher) to fit 39" weaving width.

Yarns
Warp: Navajo Wool Warp, 100% wool (1,120 yd/lb), Natural, 620 yd (8⅞ oz).

Weft: Jason Collingwood Rug Yarn, 80% wool, 20% cotton (1,000 yd/lb), Mustard Seed, 1,395 yd (1 lb, 7 oz); Onyx, 479 yd (7⅔ oz); Natural, 137 yd (2⅛ oz). Toreador, 64% viscose, 36% polyester (200 yd/25 g ball), #104 Gold, 47 yd.

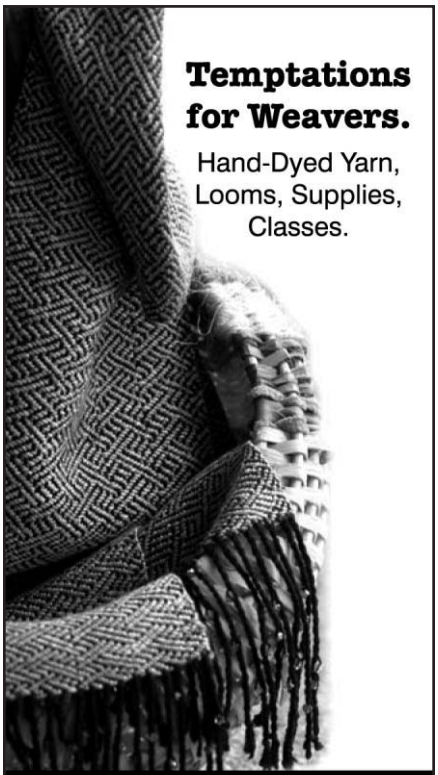
Yarn sources
Navajo Wool Warp is available from Brown Sheep Company, Jason Collingwood Rug Yarn from Webs, and Toreador by Lane Borgosesia from knitting shops.

Warp order and length
155 doubled ends (310 actual ends) 2 yd long (includes 2 doubled floating selvedges on each side and allows 2" for take-up, 35" for loom waste; loom waste includes 16" warp length for twined edging).

Warp and weft spacing
Warp: 4 doubled ends per inch (1 doubled end in every other dent of an 8-dent reed). Width in the reed: 38¾".

Weft: 45 ppi. Woven length (measured under tension on the loom): 35".

Finished dimensions
After blocking, amounts produce one saddle blanket 33" × 32" including twined edges on both ends.



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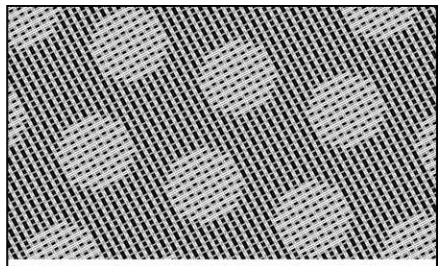
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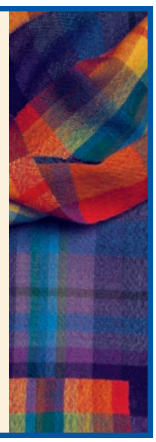
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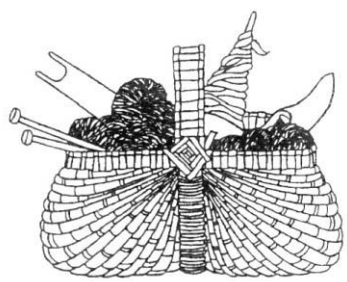
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RUTH MORRISON

These coats were designed for editor Madelyn van der Hoogt's Maltese dog Huck and modeled in Joe Coca's studio by Italian greyhounds Peanut (left) and Monkey (right). The coat design needed to take into consideration that Huck would want his coat to be warm and comfortable and Madelyn would want it to look handwoven. They both wanted it to be easy to take on and off!



After considering many options, I ended up weaving coat fabrics in two different weave structures: a quilted doubleweave (the coat trimmed in yellow worn by Monkey at far right on page 65) and Bedford cord (the lined coats with collars worn by Huck and Peanut). Instructions in this article are for the doubleweave coat. Visit www.handwovenmagazine.com for complete project directions for the Bedford cord coats.



Huck models the wadded doubleweave coat.

Wadded doubleweave on four shafts

While Bedford cord is characterized by ribs that run parallel to the warp, the ribs in this form of doubleweave are parallel to the weft. As with Bedford cord, alternate ribs can be two different pure colors, and a third color can be added in the weft to serve as the "cutting" threads between ribs. Doubleweave ribs have more definition than ribs in Bedford cord because they are stuffed with a thick weft, called the "wadding" weft. The color of the cutting weft is less visible in doubleweave than in Bedford cord, because the furrows in doubleweave are much deeper, and the denser warp partly covers the cutting threads.



***Ruth Morrison** of Tulsa, Oklahoma, weaves on many looms, from dobby to drawloom. Her current passion is fabric for clothing.*

Coat construction

After it is washed, the doubleweave fabric is thick but pliable. The cloth is the same on both sides, so no lining is required as it is for Bedford cord. A bias binding is an easy way to secure the edges and avoids the need to turn seams in the bulky fabric. A special plus to this coat design is that you do not have to pull the coat over the dog's head or put his legs through openings—you just drape the coat over his back and join the Velcro tabs at chest and neck.



STEPS FOR WEAVING THE DOUBLEWEAVE COAT FABRIC

Step 1 Wind a warp of 1,152 ends 2¼ yd long alternating 1 blue/1 green. Because the sett is dense and the threads are fine, warping back to front with two crosses is recommended (see Weaving Resources at www.handwovenmagazine.com for complete warping steps). Warp the loom following Figure 1 and Project at-a-Glance.

Step 2 Wind a bobbin of each of the three weft colors and a stick shuttle with 2 strands of Aunt Lydia's rug yarn for the wadding weft. Weave 46" following the treadling repeat in Figure 1.

Step 3 Cut the fabric from the loom and serge or machine zigzag raw edges. Machine wash, warm, with detergent; machine dry, regular cycle.

Step 4 Enlarge the pattern in Figure 2 by 400 percent and mark the seam lines and the locations for the Velcro tabs; note that ½" seam allowances are included in the pattern.

Step 5 Make the bias binding if you are not using commercial bias tape: Straighten the grain at one cut end of the poplin (pull out a weft thread at the shortest point and trim off anything above it.) Fold the straight cut edge diagonally to align with the selvedge and press. The diagonal crease is the true bias. Mark a parallel line 2" from the fold; cut through both layers, and then cut along the crease to make two 60" strips. Overlap an end from each so they are at right angles to each other, and stitch across the overlap along the diagonal to join the two pieces (see Resources). Press the seam open; trim.

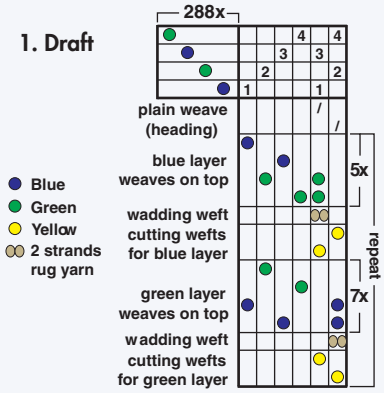
Step 6 Fold both long raw edges of the 120" strip ⅜" to the wrong side and press. Then fold to make a double fold bias tape with one fold just ½" wide and the other fold slightly wider. Press.

Step 7 Lay out the pattern on the doubleweave fabric so that the stuffed ribs run parallel from neck to tail. Cut out the coat body and staystitch ⅜" from the cut edges to stabilize them for binding.

Step 8 Turn one end of the binding ½" to the wrong side; press. With the body of the coat right side up, open out the narrower (½") side of the binding starting with the turned end and pin it right sides together to the body of the coat, aligning raw edges. Ease the binding around outside curves and stretch it on inward curves. For sharp corners, pin the turn, allowing a fold to form below the pins. Lap the raw end of the binding over the folded end at the starting point, pin, and trim off excess. Machine stitch along the the fold line, removing pins as you come to them.

Step 9 Fold the binding, enclosing the raw edge of the doubleweave fabric. Pin the other side of the binding into place on the underside of the coat, using a needle to work the excess fabric at the corners neatly into place. Hand sew the binding into place on the back.

Stuffed Doubleweave



In this form of doubleweave, two layers of plain weave are woven, one with shafts 1 and 3 (blue), the other with shafts 2 and 4 (green). For one sequence of picks the blue layer weaves on top, the green layer on the bottom; for the alternate sequence, the green layer weaves on top, the blue layer on the bottom. Between these sequences, two cutting picks weave plain weave in a single layer. Before the cutting picks take place, a wadding weft is inserted to stuff the ribs. In this fabric, the green rib is slightly larger than the blue rib.

Step 10 To apply the fasteners: cut four pieces from both parts of Velcro about 1" long, rounding the corners. Place the fasteners where they are indicated in Figure 2 (or where they fit your dog), and fuse them permanently, following the directions on the package.

PROJECT AT-A-GLANCE

Weave structure for unlined coat
Wadded doubleweave.

Equipment
4-shaft loom, 18" weaving width; 8-dent reed; 3 boat shuttles, 1 stick shuttle; raddle; sewing machine.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), #5 Blue and #5 Green, 1,296 yd (2½ oz) each.
Weft: 20/2 pearl cotton (4,200 yd/lb), #5 Blue and #5 Green, 775 yd (1½ oz) each; #10 Yellow, 140 yd (⅓ oz).
Wadding weft: 3-ply polyester craft and rug yarn (50 yd/1.4 oz skein), 3 skeins, dark beige.

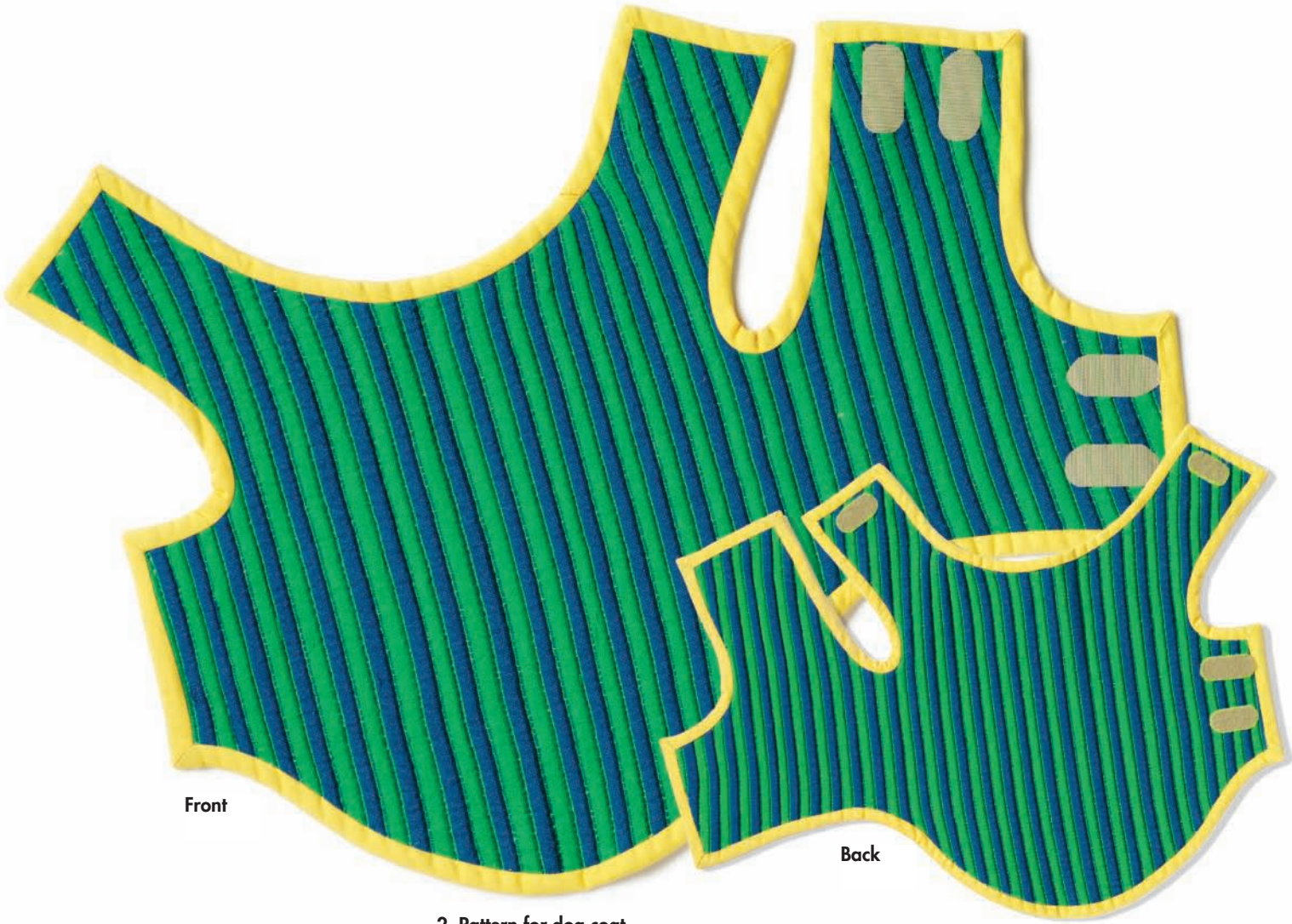
Notions and other materials
3 yd ½" double-fold bias tape (1 package), or ¾ yd 60" wide yellow poplin to cut into bias strips 2" wide, 120" long. 1 package Velcro Fabric Fusion Heat-Activated Adhesive Tape ¾" × 5 ft, beige; sewing thread.

Yarn and materials sources
20/2 pearl cotton is available from the Lunatic Fringe, Aunt Lydia's Rug Yarn, bias tape or poplin cloth, and sewing notions from fabric and craft stores.

Warp order and length
1,152 ends 2¼ yd long, alternating 1 blue, 1 green (allows 8" for take-up, 22" for loom waste).

Warp and weft spacing
Warp: 64 epi (32 epi per layer; 8/dent in an 8-dent reed). Width in the reed: 18".
Weft: 32 ppi per layer; 6 ppi for wadding. Woven length (measured under tension on the loom): 46".

Finished dimensions
After washing, amounts produce yardage 16½" × 40" to make two size 10 coats.



Fitting the coat to your dog

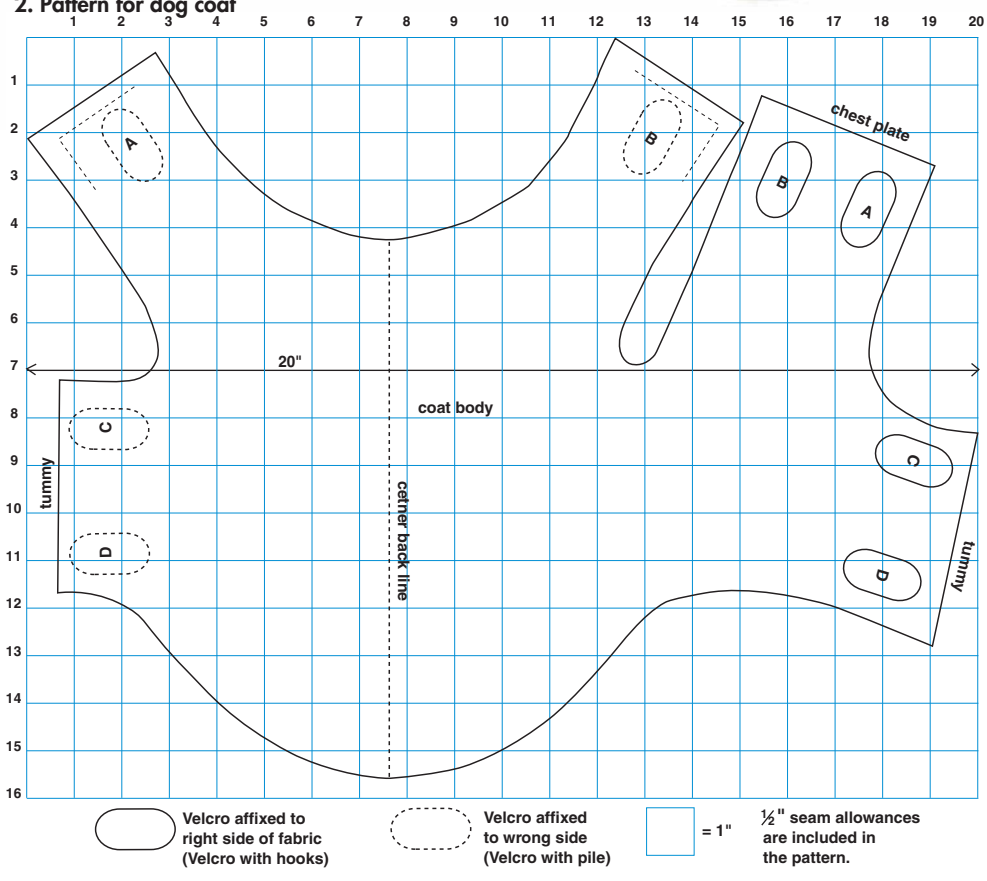
The pattern in Figure 2 is for a coat for a small dog with a neck-to-tail length of about 10" and a chest circumference of 18". For a larger dog, adjust these two measurements, lengthen the neck flaps and chest plate, and transfer the pattern onto a muslin that you can pin-fit and trim on your dog. An alternative is to purchase a coat that fits your dog in a style you like and make a pattern from it.

When you plan the fabric for your pattern, note that there is considerable take-up for wadded doubleweave and add about 15% to your desired finished length to avoid ending up with too little fabric for your pattern.

Resources

New Complete Guide to Sewing. Revised Edition. Pleasantville, New York: Reader's Digest Association, 2002; steps for making and applying bias binding, pp. 262–263, 266–267, 272.

2. Pattern for dog coat



A Cover for Your Feathered Friend

SUZIE LILES

Birds are a great source of color inspiration—the blue of a mountain bluebird, the rust of a robin's breast, the brilliant yellow of a goldfinch, the red crest of the pileated woodpecker. And parrots are complete color wheels! Why not give your bird's cage a blanket inspired by the color of his plumage?

A fabric used to cover a birdcage must not allow any light to enter the cage. This requires either a very dense, dark fabric or a lighter fabric lined with a dark one. Gigi Sorensen covers her birdcage (at right) with heavy black commercial fabric and then drapes over that fabric a handwoven color gamp. (The handwoven fabric is for us to enjoy, not the bird!)



Gigi Sorensen's Grand Eclectus parrot sits on a birdcage cover color gamp; see page 96.

Planning a birdcage cover

The project birdcage cover on page 69 is gathered at the top of the cage (the cover in the photo is slightly raised to show the cage; when the bird is sleeping, it is pulled down to cover the cage completely). The colored stripes that surround the cage are in the warp, and the gathering is done on a lining of commercial fabric that extends above one selvedge.

To plan a similar cover for your cage, first measure the circumference and height of the cage. The length of the finished handwoven fabric will be the circumference of the cage plus take-up, shrinkage, 1" for seam allowances, and about 3" for ease. The width of the warp should be the height of the cage plus several inches so that the cover comes up over the top edge of the cage when it is in place. The lining extends to the center of the top of the cage (in this case about 8"), and the gathering is therefore done in the softer lining fabric rather than in the bulkier handwoven.

This fabric is a warp-emphasis 2/2 twill, but the birdcage cover can be woven in any structure or use any combination of colors—you can choose colors to match your room rather than your bird. The gathered style of this cover will work equally well on a circular cage.



Suzie Liles *of Kansas City, Missouri, received her MFA degree in June. She is currently teaching weaving at the Kansas City Art Institute.*





STEPS FOR WEAVING THE BIRDCAGE COVER

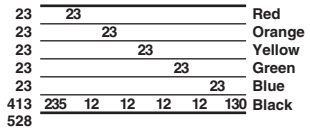
Step 1 Wind a warp of 528 ends 3 yd long following the color order in Figure 1. Warp the loom following Figure 2 using your preferred method (see Weaving Resources at handwovenmagazine.com for specific warping steps). Weave 85" of 2/2 twill with Black 5/2 cotton weft following the treadling repeat in Figure 2. Maintain an even beat of 14 picks per inch.

Step 2 Remove the fabric from the loom and secure raw edges with machine stitching. Machine wash both the handwoven fabric and the commercial lining fabric on a gentle cycle in cool water, mild soap. Machine dry, low.

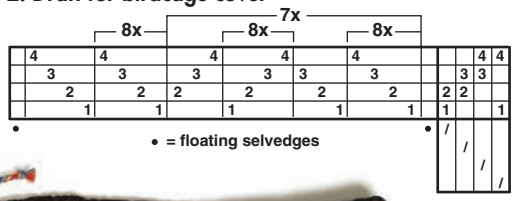
Step 3 Right sides together, stitch a seam joining raw edges of the handwoven fabric. From the lining fabric, cut a piece 33" × 75". Join the two short edges of the lining with a French seam: place the two edges wrong sides together. To mark the drawstring opening, place a pin 1¼" below the top edge and a second pin 1" below the first. Stitch a seam with ¼" seam allowance from the top edge to the first pin and from the second pin to the bottom edge. Press. Fold fabric right sides together, enclosing the first seam. Mark the opening again and stitch a ⅜" seam except at the opening. The side of the lining with the seam is the wrong side.

To make the drawstring casing, turn the edge nearest the opening ¼" to the wrong side, turn again 1", and machine stitch. Turn the raw edge at the bottom of the lining ½" to the right side; press. Right side out, slip the lining into the tube of handwoven fabric so that the pressed edge matches the handwoven selvedge closest to the colored stripes. Baste edges together; topstitch by machine. Baste and topstitch the other selvedge to the liner.

1. Warp color order



2. Draft for birdcage cover





Step 4 To make the drawstring: cut seven 3 yd lengths of each color. Tie the threads to a doorknob and twist Capri with Kelly Green, Red with Black, and Light Orange with Yellow in the same direction. Then twist the three groups together in the opposite direction; secure with an overhand knot. Slide the drawstring through the casing using a large safety pin.

PROJECT AT-A-GLANCE

Weave structure for birdcage cover
Extended point twill.

Equipment
4-shaft loom, 27" weaving width; 10-dent reed; 1 shuttle; sewing machine.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Black #116, 1,239 yd (9½ oz); Capris #32, Kelly Green #97, Yellow #113, Light Orange #67, and Red #1, 69 yd (⅗ oz) each.
Weft: 5/2 pearl cotton (2,100 yd/lb), Black #116, 949 yd (7¼ oz).
For drawstring cord: Capris #32, Kelly Green #97, Yellow #113, Light Orange #67, Red #1, and Black #116, 21 yd each.

Yarn sources
5/2 pearl cotton in Black #116, Kelly Green #97, Yellow #113, and Light Orange #67 by UKI and Capris #32 (blue), and Red #1 by Elmore Pisgah are available from Cotton Clouds.

Notions and other materials
Black cotton lining fabric, 45" × 2¼ yd (lining fabric should be washed before sewing); black sewing thread.

Warp order and length
528 ends (includes 2 floating selvedges) 3 yd long following Figure 1 (allows 24" for take-up and loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 26⅖".
Weft: 14 ppi. Woven length (measured under tension on the loom): 84".

Finished dimensions
After washing, amounts produce handwoven yardage 23" × 75" to make a cover to fit a birdcage 17½" × 17½" × 21½" (tall).

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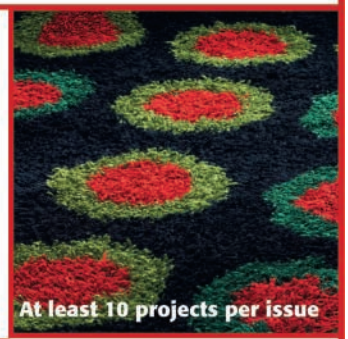
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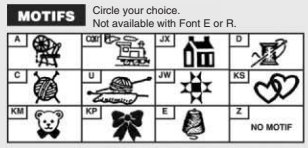
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Fabric Forecast

Spring/Summer '07

DARYL LANCASTER

The big news in fashion and fabric forecasts for Spring/Summer '07 is a return to neutral hues and natural materials: simple pleasures, all things handmade, natural dyes, the look of wood, straw, linen. Interiors will feature textured and geometric surfaces, slubby coarse sisal rugs, the colors of clay and mud—all suggesting safe shelter, ancient civilizations, simpler times, enlightened minds, and busy hands. An underlying theme is that busy hands bring a balance to mind and body.

ANCIENT AND EXOTIC





ILLUSTRATIONS BY JESSICA LEVINSON

PHOTOGRAPH BY KEVIN LANCASTER



C Luna cotton/nylon/poly, 191

W 8/2 var. Tencel, Tashkent

C Avanti rayon/cotton, 041

C Bambu 7 bamboo, 051

C Trillino rayon, 018

HY Cottolin cotton/linen 2312

W Dyed linen, Burgundy

W 8/2 cotton, 3794

T 8/2 silk, 221

Y Cottolin cotton/linen, 2023

C Bambu 7 bamboo, 418

W Susi rayon, 3794

C Marbella rayon, 620

L Euroflax Paris Lace linen, 18.27

W 8/2 cotton, 4425

C Bambu 7 bamboo, 980

C Skinny Majesty rayon, 980

Y Pearl cotton, 67

C Trillino rayon, 014

Y JaggerSpun wool/silk, 15

HT Polymoire polyester, 9

W 8/2 Tencel, Dark Teal

HY JaggerSpun wool/silk, 40

W 8/2 cotton, 2448

HY Casco Bay Worsted cotton, 123

W Valley cotton, 2448

C Sleek rayon, 083

HY Tencel, 4

C Aster acetate/polyester, 996

Y 10/2 Tencel, Gold

ANIMATED **AND SPIRITED**

HT Furufuru polyester, 05

W 8/2 cotton, Cotton Candy

C Ripple cotton/nylon/lycra, 493

HY Bam Boo bamboo, 4988

T 8/2 silk, 13

W 8/2 cotton, 4243

HY Gemstone silk, 16

Y 8/2 cotton, 1510B

Y Pearl cotton, 65

HY Pearl cotton, 163

HY Gemstone silk, 5

Y Cotton flake 3395

T 8/2 silk 30

W Noho cotton flake, 3395

C Avanti rayon/cotton, 225

T 8/2 silk, 31

C Ripple cotton/nylon/lycra, 942

C Princess rayon, 248

C Chianti rayon, 207

HT Kenbo silk, 16

HY Homestead cotton, 28

W 20/2 spun silk, 616

HY Homestead cotton, 39

C Lumina rayon/polyester, 105

Y Pearl cotton, 40

Y 8/2 cotton, 32

C Bambu 7 bamboo, 106

C Avanti rayon/cotton, 106

HY Homestead cotton 152

T 8/2 silk, 16





One of most effective ways to derive a palette of colors for weaving is to use photographs for inspiration. Summer travel provides wonderful opportunities for photographing color groupings not necessarily found at home. Collected in these pages are four photographs that capture the mood and the hues of our four seasonal palettes. The Animated and Spirited palette suggests lively summer days and the hustle and bustle of travel abroad. The Ancient and Exotic palette sets a mood of summer nights in exotic locations—slow burning fires, long dinners. Fashions favor the simple, casual, and comfortable.



PHOTOGRAPH BY KEVIN LANCASTER

ARCHITECTURAL AND GEOMETRIC





Browns are big—and so are oversized summer coats. Try the Carnelian Coat from the Sewing Workshop shown in the Earthy and Serene palette on page 75. Big artsy ethnic-shaped shirts are back. Pair Folkwear's #135 Jewels of India shirt and Pawprints #1024 Safari pants for the Ancient and Exotic palette on page 72. Look for relaxed silhouettes and fluid styles. Skirts cover the gamut—full and circular, narrow and slim-fitting, mid-calf and mid-thigh. The season's jackets look more like shirts—try the Maia Jacket and Iris Skirt by LaFred Patterns for the Architectural and Geometric palette shown on this page. For the Animated and Spirited Palette on page 73, use Lois Ericson's Design and Sew patterns In the Studio 8 and 9 for a skirt and vest. Both are simple to sew and fun to embellish.



PHOTOGRAPH BY KEVIN LANCASTER



C Avanti rayon/cotton, 519

C Matte Print rayon, 575

HT Tsumugi silk, 49

W 2/14 alpaca/silk, Navy

W Dyed linen, Dark Navy

Y Cotton flake, 2631

HY Cottolin cotton/linen, 167

T 20/2 silk, 957

W Valley cotton, 6256

Y 8/2 cotton, 5153B

Y 10/2 Tencel, Acorn

HY JaggerSpun wool/silk, 20

W Noho cotton flake, 7382

L Euroflax Paris Lace linen, 18.44

C Bambu 7 bamboo, 902

W Texas cotton, Choco Brown

Y 8/2 cotton, 71

Y Pearl cotton, 25

HY Taffy cotton flake, 2

HT Cork Chenille cotton, 06

Y 8/2 cotton, 271B

C Sleek rayon, 730

W 8/2 Tencel, Lemon Drop

C Avanti rayon/cotton, 606

C Sleek rayon, 875

C Bambu 7 bamboo, 875

W Noho cotton flake, 7536

W Valley cotton, 7389

C Sk. Majesty rayon, 530

Y Pearl cotton, 150

C Luna cotton/nylon/poly, 560

C Matte Print rayon, 754

HT Tsumugi silk, 42

HY Bam Boo bamboo, 4976

Y 8/2 cotton, 15

Y Pearl cotton, 144

C Marbella rayon, 170

C Mini Dina cot/ray/nylon, 257

Y Pearl cotton, 70

HY Taffy cotton flake, 34

HT Polymoire polyester, 6

HY Casco Bay Worsted cotton, 202

C Avanti rayon/cotton, 044

HT Kusaki-zome silk/mohair, 15

C Lumina rayon/polyester, 056

HT Kusaki-zome silk/mohair, 26

HT Paper Ring linen/cotton, 12

HY Taffy cotton flake, 40

HT Tsumugi silk, 31

HT Cashmere, 7301

L Euroflax Paris Lace linen, 18.01

W 2/14 alpaca/silk, Fawn

C Bambu 7 bamboo, 300

C Seville linen, 283

HT Cork Chenille cotton, 21

HT Kusaki-zome silk/mohair, 24

C Matte Bouclé rayon, 004

HT Cork Chenille cotton, 08

W Bouclé rayon, Straw

C Trillino rayon, 102





As you study the relationships between the palettes and photos shown here, note that the May/June 2007 issue of *Handwoven* will feature weaving inspired by palettes from paintings, personal photographs, photos from magazines, etc., as well as by the fabric forecasts. Send us photos of your work!

For the yarn wraps in this column, special thanks to Cotton Clouds (C), Habu Textiles (HT), Halcyon Yarn (HY), Louet (L), Treenway Silks (T), Webs (W), and Yarn Barn of Kansas (Y). See page 14 and the Advertisers' Index on page 95 for contact information.

Pattern resources: www.sewingworkshop.com, www.designandsew.com, www.lafred.com, www.folkwear.com, and www.purrfection.com (for Purrfection Artistic Wearables and Paw Print Patterns). For Coloraid papers and sets, www.coloraid.com.



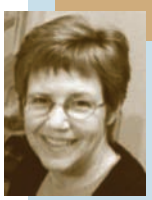
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TILE WRAP



JANE PATRICK





This project is excerpted from *Time to Weave: Simply Elegant Projects to Make in No Time* by former *Handwoven* Editor, Jane Patrick. $21.95, Interweave Press. Available at your favorite weaving or book store, or by calling (800) 272-2193, or on the Web at www.interweave.com

Here's a simple idea: wrap a tile with yarn, thread, or string in one direction to form a warp and then weave across in the other. A set of three tiles makes an attractive wall accent and is an excellent way to recycle leftover tiles.

Weaving can be more than over-under, over-under, as these tile wraps illustrate. Infinite interlacement variations are possible by simply changing the number of warps the weft travels over or under.

I've woven over and under three warps at a time for these tile wraps. For the first tile, I wove over three and under three 3 times and then switched the order for the next three rows. For the other two tiles, I again used units of three but varied the interlacement. Before weaving, I first worked out the designs on graph paper with no more than 15 warps or wefts in either direction.

OVERVIEW:

Contrasts of *soft and hard* work together to make these easy-as-pie decorative wall tiles. All you have to do is *wrap the tile* in one direction and then *weave across it* in the other. For a rustic look, I used 6" (15 cm) square tumbled quartzite tiles in sage and *a natural white paper yarn.* I wove each tile with a different interlacement, always using units of three for *design unity.*

INSTRUCTIONS

Materials and Equipment

Three 6" (15 cm) square quartzite tiles in sage; twisted paper yarn in off-white, 33 yd (30 m) of yarn will make all three tiles; masking tape; white glue such as Elmers; 5-minute epoxy; three ⅝" (1.5 cm) brass picture hangers; six ½" (1.3 cm) clear vinyl bumpers; tapestry needle; scissors; ruler; craft sticks or toothpicks to apply glue and press down on object being glued; ruler; pencil.

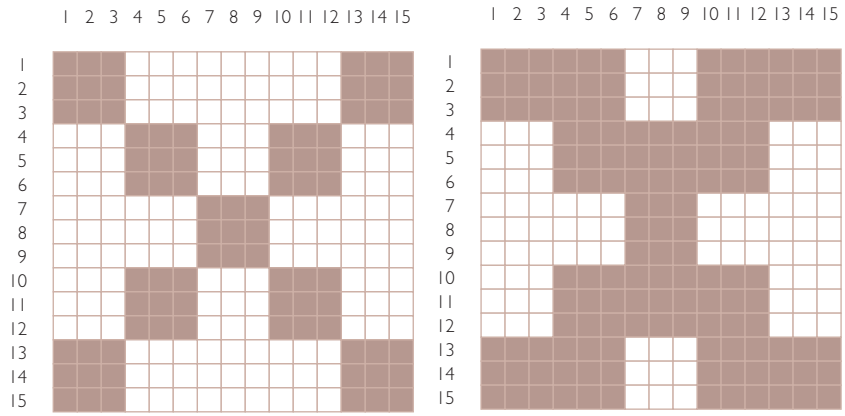
Resources

Quartzite tiles are available from tile and stone vendors. (I used tiles leftover from a household project.) The paper yarn is from Habu Textiles. You can also substitute paper wrapping material or cotton butcher string.

Finished Size

Each tile measures 6 x 6" (15 x 15 cm).

Diagrams for Tile Wrap Variations



Each row represents one weft yarn; each column represents one warp yarn. Shaded boxes indicate weft yarns on top of warp yarns.

HINTS:

- *To keep the back of the tile as flat as possible, be sure that yarns do not cross over each other as you wind.*
- *Tighten as you go, pulling up on each round to take up any slack.*

1 Choose the best side of the tile for the front. On the back side, mark a line 2" (5 cm) in from each corner on all four sides. Cut 5 yd (4.5 m) of paper yarn and secure the beginning with a dab of glue at one of the points where the marked lines cross (see figure a). Let dry until fully set.

2 Wind yarn around the tile 15 times (see figure b). Adjust the wrapping so that it is snug and evenly spaced within the two guidelines. Be sure that the wrapping does not cross itself. Cut the yarn and temporarily secure the end to the tile with masking tape.

3 Measure about 5½ yd (5 m) of paper yarn for the weft. To begin weaving, secure the end with glue on the back 2" (5 cm) from the edge. Thread the yarn on a tapestry needle and weave the first row over 3, under 3 all the way across (see figure c). Take the yarn around the back, return to the front, and weave the same path as before, repeating for a total of three wefts in the same path. Weave the next three rows under 3, over 3. Repeat these two steps until a total of 15 rows are woven. Temporarily secure the yarn end with masking tape.

4 Beginning at the center of the weaving, press the wefts tightly together on all four sides, repeating for all the rows until the weaving is very tight with no spaces in between. Even out the wraps along the edges as needed so that they are evenly spaced.









5 Press a rubber bumper on both bottom corners on the back of the tile. Find the center of the top edge of the tile, measure down 1" (2.5 cm). Place a generous amount of 5-minute epoxy over the yarn at this point and then place the hook on top, pressing down firmly with the craft stick until fully set (see figure d). Secure the yarn ends with glue. Follow the diagrams above for weaving the other two tile wraps in the same manner.

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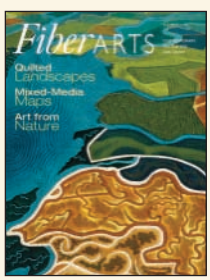
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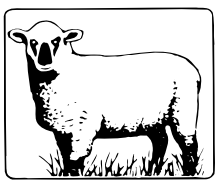
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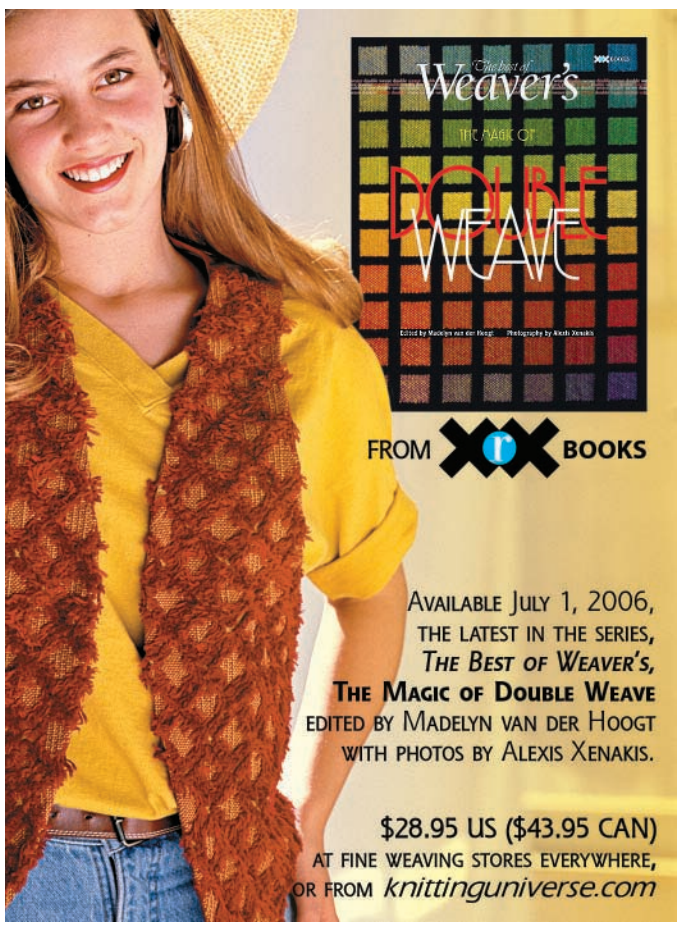
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September 15–17. California Wool and Fiber Festival, at Mendocino County Fair and Apple Show, Mendocino County Fairgrounds, Boonville. Nancy Finn, (707) 459-8558; chasingrainbowsF@peoplepc.com; www.fiberfestival.com.

October 7–8. 16th annual Natural Fiber Fair, Mateel Community Center, Redway. (707) 599-2729; dreamwoven@hughes.net.

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October 25–28. Rocky Mountain Weavers' Guild annual fiber art sale, at Englewood Civic Center, 1000 Englewood Pkwy., Englewood. (303) 759-9505; www.rmweaversguild.org.

November 3–11. Handweavers Guild of Pueblo Annual Handwoven Holiday Sale, at Historic Vail Hotel, 217 S. Grand, Pueblo. (719) 296-8734; karensmith_hgp@msn.com.

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October 21–22. Wild & Wooly Alpaca Expo 2006, at Fendlason Community Center, Magnolia Park, Folsom. http://wildwoolyalpaca.info.

MASSACHUSETTS

Through mid-October. Demonstrations and self-guided tours. **Through November 15.** Handled with Care: The Function of Form in Shaker Craft, exhibit. Both at Hancock Shaker Village, PO Box 927, Rt. 20, Pittsfield, MA 01202. (413) 443-0188.

October 28. Franklin County Fiber Twist. Central marketplace of vendors and demonstrations at 10 Memorial St., Old Deerfield. Seven area farms and weaving studios will hold open houses. www.fibertwist.com.

MICHIGAN

Through September 3. New Fibers 2006, regional biennial Fiber Arts Network exhibit, at DeVos

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Art Museum, Northern Michigan University, 1401 Presque Isle Ave., Marquette, MI 49855. (906) 227-1481. **September 15–October 20,** at Berkowitz Gallery, University of Michigan/Dearborn, 4901 Evergreen Rd., Dearborn, MI 48128. (313) 593-5087. Fiber Arts Network, 2531 Meade Ct., Ann Arbor, MI 48105. Jill Ault, (734) 665-4601; jillault@aol.com.

September 15–October 20. New Fibers 2006, biennial Fiber Arts Network exhibit representing fiber artists of the Great Lakes area, at Berkowitz Gallery, University of Michigan–Dearborn, 4901 Evergreen Rd., Dearborn. (313) 593-5087; jillault@umich.edu.

November 16–18. Annual fiber art sale and exhibit, featuring works by the Weavers' Guild of Kalamazoo, at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo.

MINNESOTA

October 7–8. Alpacas of Minnesota Farm Tour, statewide open house of alpaca farms. Nancy Walz, wrra@frontiernet.net; www.explorealpacas.com.

MISSOURI

November 3–4. Weavers' Guild of St. Louis annual sale at Brentwood Community Center, 2505 South Brentwood Blvd. (636) 343-5643; www/siue.edu/wgsl/html/sale2006.htm.

November 10–12. Columbia Weavers & Spinners Guild annual holiday and exhibition sale. Boone County Historical Society, 3801 Ponderosa St., Columbia. Karen Kelly Schultz, (636) 479-5659; http://cwsg.missouri.org/events.html.

NEW JERSEY

September 29–October 1. Peters Valley Craft Fair, juried show and sale, in Augusta. 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.

NEVADA

November 18–January 21, 2007. Twist + Shout, traveling needle art exhibition at Reed Whipple Cultural Center Gallery, City of Las Vegas, Cultural Affairs Division, Las Vegas. (702) 229-4674. Florida Craftsmen Inc., 501 Central Ave., St. Petersburg, FL 33701. (727) 821-7391; fax (727) 822-4294; www.floridacraftsmen.net.

NEW MEXICO

Through September 8. Universal Language, exhibit of new tapestries by Donna Loraine Contractor. **September 29–October 13.** Fall Arts Contemporary Tapestry Show. Weaving Southwest, 216-B Paseo del Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839. weaving@weavingsouthwest.com; www.weavingsouthwest.com.

September 30. Renaming celebration and weaving demonstration. 5–7 p.m. La Unica Cosa will change its name to Starr Gallery. The Gallery specializes in Zapotec weavings. 117 Paseo del Pueblo Norte, Taos, NM 87571. (800) 748-1756; press@zapotecmarket.com

NEW YORK

Through October 15. Sheila Hicks: Weaving as Metaphor, exhibit at The Bard Graduate Center, 18 W. 86th St., New York, NY 10024. (212) 501-3000; fax (212) 501-3079; generalinfo@bgc.bard.edu; www.bgc.bard.edu.

September 16–17. Finger Lakes Fiber Arts Festival, at Hemlock Fairgrounds, Hemlock. Robin, (607) 522-4374; www.gvhg.org/fest.html.

November 16–19. Hudson Mohawk Weavers' Guild Show and Sale. Pruyn House, 207 Niskayuna Rd., Newtonville.

NORTH CAROLINA

October 18–November 16. Blue Ridge Handweaving Show, biennial international exhibit, at John M. Crawford Gallery, Walker Arts Bldg., The Asheville School, 360 Asheville School Rd., Asheville. www.main.nc.us/wncfhg/brhsbroc.html.

OHIO

September 17–October 29. Twist + Shout, traveling needle art exhibition at Ohio Crafts Museum, Columbus. (614) 486-4402. Florida Craftsmen, Inc., 501 Central Ave., St. Petersburg, FL 33701. (727) 821-7391; fax (727) 822-4294; www.floridacraftsmen.net.

PENNSYLVANIA

Through August 26. Exhibits of nineteenth century caps, clothing, and household textiles, plus Saturday demonstrations, at Home Textile Tool Museum, SR 1036, Orwell. infor@httm.org; www.hometextiletoolmuseum.org.

SOUTH DAKOTA

September 16–17. North Country Fiber Fair, at Extension Building, Watertown. www.northcountryfiberfair.org.

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TENNESSEE

October 28. Annual Fiber Festival, at Cannonsburgh Historic Village, Murfreesboro. Melissa Cheran, (615) 287-0927; www.rutherfordchamber.org/visitor.cfm?sub_cat=15&visitor_info=1.

UTAH

September 2–3. Great Basin Fiber Arts Fair, at Wheeler Farm, 6351 South 900 East, Salt Lake City. www.greatbasinfiberartsfair.org.

VIRGINIA

October 17–November 12. Looming Before Us, juried show, at Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, 105 N. Union St., Studio 18, Alexandria. (703) 548-0935; www.Potomaccraftsmenfibergallery.com.

WASHINGTON

September 29–October 1. Schafer Meadows Fiber Festival, at Old Game Farm, near Montesano, Grays Harbor County. Betty Downes, PO Box 611, Ocean Shores, WA 98569. (360) 289-2015; or Janet, midearth@techline.com.

October 6. Opening date for American Tapestry Biennial international tapestry exhibition, sponsored by American Tapestry Alliance, at the Bellevue Arts Museum, Bellevue. Becky Cook, (802) 649-5301; atabeckyvt@yahoo.com. www.americantapestryalliance.org.

October 13–14. Fibers and Beyond, annual show and sale of the Whatcom Weavers Guild, at Hampton Inn, 3985 Bennett Dr., Bellingham. laundress2001@yahoo.com.

November 3–4. Uncommon Threads 2006, Whidbey Weavers Guild Sale, at Coupeville Recreation Hall, Coupeville. (360) 379-3695; www.whidbeyweaver@hotmail.com.

November 22, 2006–January 14, 2007. Tapestry on the Edge, regional exhibit, at Nordic Heritage Museum, 3014 NW 67th St., Seattle. (206) 789-5707; www.nordicmuseum.com.

WISCONSIN

Through September 2. Contemporary Icelandic Textiles, exhibit featuring the work of the Icelandic Textile Group, at the Art and Nature Center, 1799 Main Rd., Washington Island, WI 54246. **September 17–October 27,** Icelandic exhibit travels to the Unitarian Universalist Church West, 13001 W. North Ave., Brookfield.

November 2–5. Wisconsin Handweavers annual show and sale plus children's weaving exhibit. Whitefish Bay Public Library, 5420 N. Marlborough Dr., Whitefish Bay. (262) 784-6463. www.wihandweavers.org.

CANADA, BRITISH COLUMBIA

August 16–20. Gibsons Landing Fibre Arts Festival, at Gibsons Landing. (604) 740-1229; www. gibsonslandingfibrearts.com.

CANADA, ONTARIO

Through October 29. Wandering Weavers: Nomadic Traditions of Asia, exhibit and workshops at Textile Museum of Canada, 55 Centre Ave., Toronto, Canada, ON M5G 2H5. (416) 599-5321; www.textilemuseum.ca.

CONFERENCES

CALIFORNIA

March 20–25, 2007. Wildflowers of the Sierra, Association of Southern California Handweavers Conference 2007, at Visalia Convention Center, Visalia. www.aschsite.org.

April 19–22, 2007. Asilomar Fiber Retreat. Workshops in weaving, spinning, basketry, and dyeing. CNCH 2007 Registrar, 5910 Highwood Rd., Castro Valley, CA 94522. www.CNCH.org.

MAINE

September 8–10. Fiber College on Penobscot Bay, Searsport. Searsport Shores Ocean Camping, 216 W. Main St., Searsport, ME 04974. info@FiberCollege.com; www.FiberCollege.com.

MINNESOTA

October 6–8. Ode to Linen, annual state meeting of the Minnesota Federation of Weavers and Fiberartists, at Giant's Ridge resort, near Biwabik. Carol Sperling, (218) 744-3167 or (218) 735-8553.

MONTANA

August 23–27. A Thread Runs Through US! Montana Association of Weavers and Spinners State Conference, in Bozeman. maws2006@earthlink.net; www.maws.fiberarts.org/2006/.

NEBRASKA

June 18–23, 2007. Roots, Midwest Weavers Conference 2007, at Dana College, Blair. www.roots2007.org. Call for vendors, deadline







February 1, 2007. Contact Sue Kratville 13343 Miami St, Omaha, NE 68164. weavingsue@cox.net.

NEW JERSEY

September 19–October 1. Fibre Fallout 2006, weekend retreat, at Johnsonburg Conference Center, Johnsonburg. www.northcountryspinners.org.

TENNESSEE

March 23–25, 2007. Harmony of Fibers, Southeast Fiber Forum conference, at Montgomery Bell State Park, near Dickson. SFFA, 8867 Highland Rd. #158, Baton Rouge, LA 70808. sffa@main.nc.us; www.main.nc.us/sffa/.

TEXAS

April 26–29, 2007. 007: Weave and Let Dye, Contemporary Handweavers of Texas conference, at the Omni Hotel Houston Westside, I-10 and Eldridge Pkwy., Houston. Registration begins January 2007. Laura Viada, raylaura@earthlink.net.

WISCONSIN

October 13–15. Wisconsin Spin-In, at The Plaza, Wausau. Dorothee, (715) 353-2287; dorothee@wispinin2006.com; www.wispinin2006.com

NEW ZEALAND

April 12–15, 2007. Mountain to Sea, Celebrating Diversity. Creative Fibre Festival, at Taranaki, New Plymouth. Janet Hainsworth, jhainsworth@xtra.co.nz.

TO ENTER

CALIFORNIA

California National Wool Show, September 15–17, in Boonville, welcomes fleece and animal show entries. **Entry deadline August 25.** Linda Klein, (707) 894-2591; lindaklein@direcway.com; www.fiberfestival.com.

COLORADO

Fiber Celebration 2007, April 28–July 28, 2007, at the City of Greeley Museum. **Entry deadline January 10, 2007.** Cheri Paxson, (303) 772-2862; NCWG@highstream.net; www.fortnet.org/ncwg.

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2008 conference and beyond. www.ftwg.org.

MINNESOTA

Needle Art in the 21st Century, March 23–April 28, 2007. Juried exhibition of needle art inspired by works displayed at www.textilecentermn.org. **Entry deadline November 17.** Textile Center, 300 University Ave., SE, Minneapolis, MN 55414. (612) 436-0464; info@textilecentermn.org.

NEBRASKA

Prairie Seasons, juried fashion show, June 17–23, 2007, in conjunction with Midwest Weavers Conference, in Blair. **Entry deadline April 1, 2007.** SASE to Agneta Gaines, 6749 County Rd. P39, Fort Calhoun, NE 68023. agnetagaines@huntel.net; www.roots2007.org.

NORTH CAROLINA

Blue Ridge Handweaving Show, biennial international nonjuried exhibit, October 18–November 16, in Asheville. **Entry dead-line August 31.** Blue Ridge Handweaving Show, PO Box 18602, Asheville, NC 28814. Sue Reynolds, Registrar, wncfhg@main.nc.us.

Fine Contemporary Craft, juried multimedia exhibit, November 18, 2006–January 13, 2007, in Raleigh. **Slide receipt deadline October 6.** Artspace, 201 E. Davie St., Raleigh, NC 27601. (919) 821-2787; fax (919) 821-0383; info@artspacenc.org; www.artspacenc.org.

TENNESSEE

Fiber Festival in Murfreesboro, October 28, welcomes vendors (no fee). Melissa Cheran, (615) 287-0927.

WISCONSIN

Wisconsin Handweavers Show and Sale plus a Children's Weaving Exhibit. WHI membership required for adults. November 2–5, **Application deadline October 15.** Christi Ehler, PO Box 14, Milwaukee, WI 53201-0014. (262) 569-0873; www.wihandweavers.org.

INSTRUCTION

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Fibre Fallout 2006, weekend retreat, September

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29–October 1, with classes in weaving, spinning, dyeing, felting, knitting and crochet by Rita Buchanan, Lily Chin, Sharon Costello, and Annie Modesitt. Johnsonburg Conference Center, Johnsonburg. www.northcountryspinners.org.

NORTH CAROLINA

Color and Weave Effect Using Space-Dyed Yarns, August 27–September 2, with Kathrin Weber Scott. **Woolens and Waulking, Tartans and Tweeds,** September 3–9, with Beth Johnson. **Twill Seekers,** October 15–21, with Dianne Totten. **Weave and Bead a Bag,** October 27–29, with Linda Weghorst. **Weaving Rag Rugs,** October 29–November 4, with Nanette Davidson. **Weaving—Beginning and Beyond,** November 5–11, with Pam Howard. **Woven Rag Bag Rugs,** November 26–December 2, with Christie Rogers. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

WISCONSIN

Beginning Weaving, September 3–8, with Lynn Schuster. **Beyond Beginning Weaving,** September 10–15, with Jean Hutchison. **Diamond Rag Rugs,** September 17–22, with Deb Sharpee. **Color & Weave,** October 1–6, with Judith Yamamoto. **Weaving Workshop,** October 8–13, with Jean Hutchison and Louise French. **Weaver's Pillow Talk,** October 22–27, with Rita Hagenbruch. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; sievers@itol.com; www.sieversschool.com.

Design, Theory and Technique of 2, 3, 4, 6, & 8-Block Ripsmatta, November 4–6, with Joanne Tallarovic, at Wandering Vine Weavers, Marshfield. (262) 514-4131; weaver1013@aol.com.

Fiber art classes, October 13–15, in conjunction with Wisconsin Spin-In, at The Plaza, Wausau. Dorothee, (715) 353-2287; dorothee@wispinin2006.com; www.wispinin2006.com.

CANADA, ONTARIO

Finding Felt in Mongolia, September 13, lecture by Michael Gervers. **Braiding,** September 16–17, circular rug workshop with Wendy Bateman. **The Nomadic Life,** September 20, October 4 and 18, and November 1, textile and culture class with Natalia Nekrassova. **Spinning,** September 30, workshop with Lorraine Smith. Textile Museum of Canada, 55 Centre Ave., Toronto, Canada, ON M5G 2H5. (416) 599-5321; www.textilemuseum.ca.

TRAVEL

Bhutan, September 27–October 6. Cooking, Culture, and Festivals in Bhutan, tour including weaving. The Art of Bhutanese Textiles, October 1–10. 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.

Ecuador, March 19–25, 2007. Trip focused on both nature and crafts. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com

France, October 6–13. Fabric printing and design workshop and tour in Provence. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

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.

Mali, December 20, 2006–January 4, 2007. Textile Museum study tour. Archaeological Tours, (866) 740-5130; www.archaeologicaltrs.com; www.textilemuseum.org/education/travel.htm.

Mexico, Oaxaca. January 26–February 2, 2007. Visit both ruins and local artisans. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Myanmar, October 1–19. Tour includes 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.

Peru, October 13–November 3. **Peru, Bolivia and Argentina,** March 29–April 12, 2007. Textile and folk art tours and workshops. textiletours@puchkaperu.com; www.puchkaperu.com.

United States, Southwest, April 25–May 1, 2007. Includes visits with Navajo rug weavers and basketmakers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Vietnam, November 6–14. Cultural and culinary tour. 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.*



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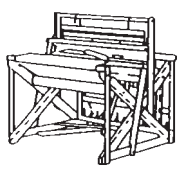
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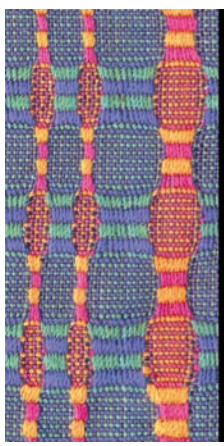
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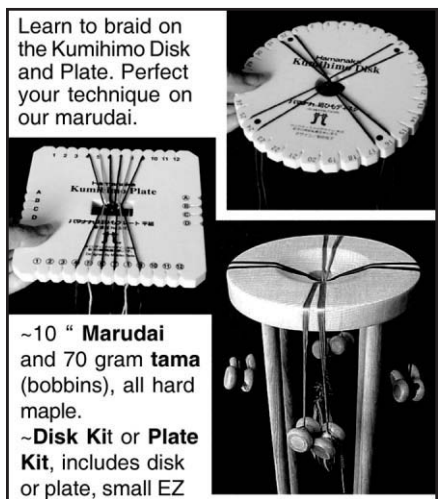


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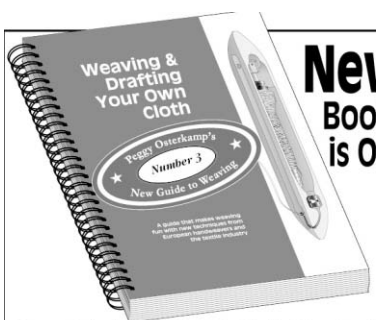
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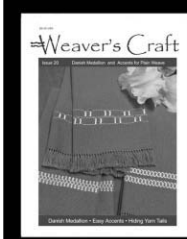
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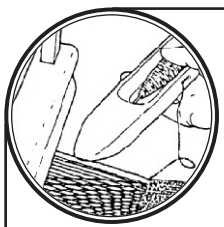
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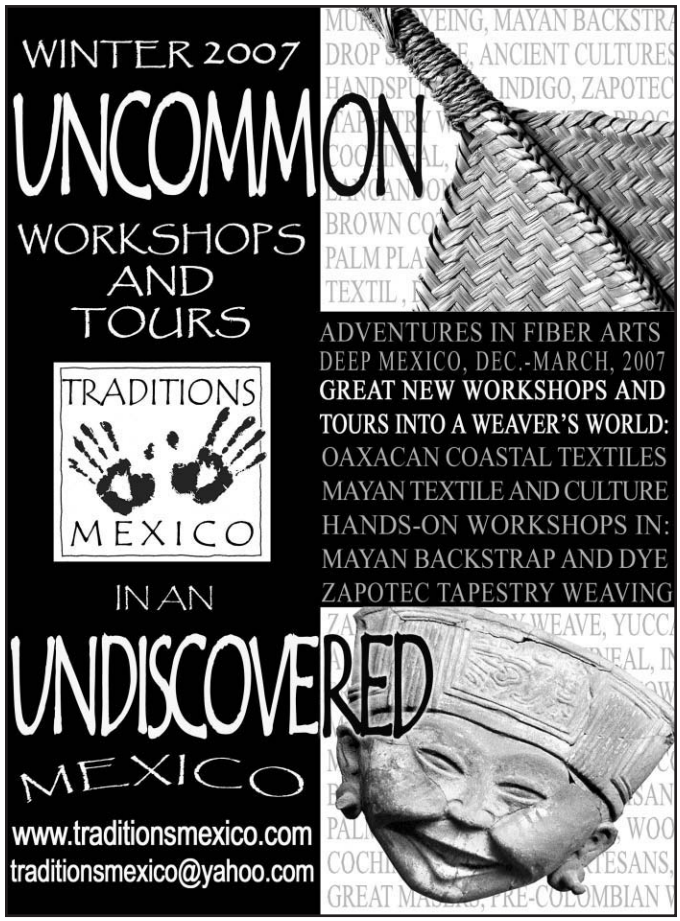
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Weaving for your pet



PHOTOGRAPH BY CAROL CAUSER

"My poodle Angus arrived at the same time as my first loom. He loved to play with the weights added to loose warp threads. I wanted to weave something for him. But what? The answer came as I was taking a class from Kay Small, a Southern California weaving teacher, who gave us an assignment to weave a tartan. In a book of hers, I found an Angus tartan, and voilá!—a cover for the pad in his crate."



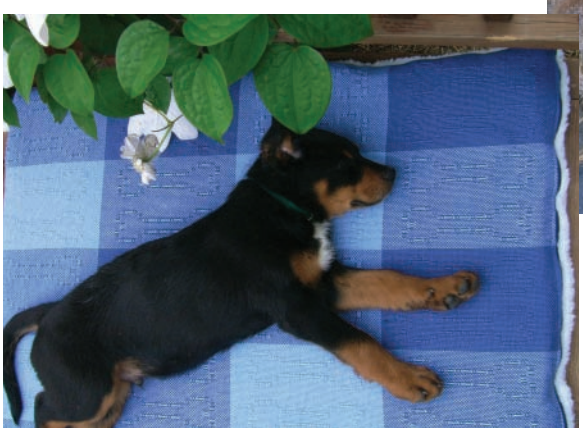
COURTESY OF SUE BLEIWEISS

"You wouldn't think of Lilly as a dog who loves the snow, but she absolutely loves to romp and play in it! We have to be careful though, because she has very little body fat and is susceptible to frostbite—it's essential for her to wear a coat when she goes outside in the cold, snowy weather. She's truly one of the most loving dogs I've ever had. It was a great pleasure to weave something to keep her warm."

"One day the UPS man drove up and I noticed there was new assistant in the passenger seat. A second later he noticed my black lab Dakota running up to the truck and disappeared between the two front seats. As Dakota got to the side of the truck, a whole bunch of milk bones flew out at him! To this day the UPS man is Dakota's favorite visitor. I have a farm filled with lots of different animals to entertain me. They brighten up my days."



PHOTOGRAPH BY LINDA WITT



PHOTOGRAPH BY LEANNA WITT



PHOTOGRAPH BY DIANA DUNN

"Newly retired, I started raising Angora goats. Unfortunately, being a city slicker, I made the mistake of shearing them down to their pink skins. What to do? None of the animal catalogs showed coats for goats! I took this problem to my weaving teacher and we designed this coat using a Finnish bird's eye pattern. Is it that necessity is the mother of invention or is it just that mothers invent whatever is necessary?"



PHOTOGRAPH BY JO ANNE SETZER

"I love color! Ruby is a Grand Eclectus parrot hatched in Tennessee (they are originally from the Solomon Islands near New Guinea). Ruby loves to travel with me in her special travel cage. She craves the adventure of new people and places. When she is settled in her new environment, I take off the cage cover so she can participate. Her handwoven color gamp turned birdcage cover is the perfect traveling companion for my perfect bird."

CONTRIBUTING WEAVERS AND THEIR PETS: (clockwise from top right) Weaver Diana Dunn's grandson Zachary of Joliet, Montana, with Diana's Angora goat Molly; nonweaver but lover of textiles and color Gigi Sorensen of Billings, Montana, with Ruby, whose birdcage cover was woven by Jo Anne Setzer; Leanna Witt of Amissville, Virginia, with two of her other dogs Apollo and Roxy; Angus, Sue Bleiweiss of Upton, Massachusetts, with Lilly; poodle of Carol Causer of Mission Viejo, California. Look for directions for weaving Leanna Witt's hat in the November/December 2006 issue of Handwoven.



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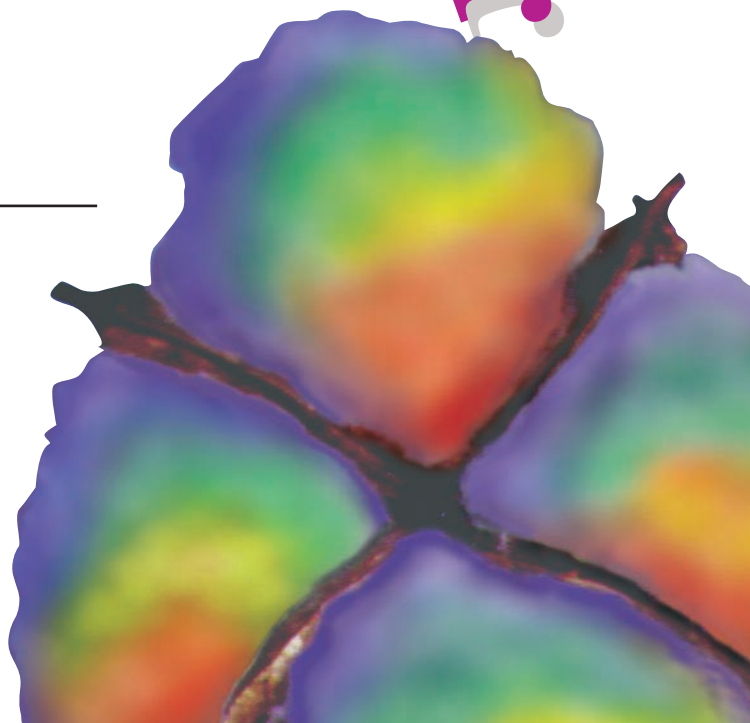
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