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MARCH/APRIL 2007

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FROM THE EDITOR | Madelyn van der Hoogt

Some days there is an elephant in my office. He's here today and he's called Letter from the Editor. That's why I'm busy removing the plastic pads under my office chairs and using a little steel wool and lemon oil to smooth out the scratches on the cherry floor underneath them.

I'm not a procrastinator. I make lists and I do what's on them. I especially like checking things off. I usually do the fun and/or easy things first. If my list says: Clean garage, Write article, Train dog, Write thank-you notes, Exercise, Go to grocery store, I'll be in the car and on my way in the blink of an eye.

Sometimes there is an item on my list that I really don't want to do. It's either too hard or it requires too many sub-steps that are not actually listed. Examples might be: Remodel kitchen. Landscape yard. Even Warp loom. In fact, a task as small as Change sheets has more to it than the simple verb Change implies. But you don't usually write on your list: Take off first pillowcase, take off second pillowcase, take off top sheet, etc., though now that I think of it, I'd be tempted to do this so there would be more items to check off.

If there is something big and hard on my list that absolutely has to be done and has a deadline imposed from the outside (unlike Remodel kitchen), I become highly energized at doing everything else on the list. The elephant is invisible to me as I efficiently check off the other tasks item by item. If Warp ten looms is on my list to get them ready for a class that is about to arrive, I can be found making beautiful arrangements of all my cones of yarn or going through catalogs to order more cones in colors I don't have. Or building new shelves for them.

You can't tell what I should be doing by what I am doing. They are almost never the same thing. What I really wish is that someone would give me something worse/harder to do than the other things on my list. Then their task would become the elephant I pretend not to see, and in order not to do whatever they gave me, I would get all the other tasks done. It would have to turn out, of course, that I didn't really have to do theirs.

For my current list, another wish I always have was granted for the first time. After seven years of regular visits to my office by the Letter from the Editor elephant, magazine proofs were marooned in Indianapolis by a snowstorm, postponing the ever-before immutable go-to-press date for two whole days. This means my office floor is scratch free, but I've been living with the letter-from-the-Editor elephant longer than usual.

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. Send submissions six months before the issue date. For more information about future themes, visit: ww.interweave.com/weave/handwoven_magazine/future_issue.asp.

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

September/October 2007: *A Mixed Bag (bags of all types—totes, clutches, purses—and a mixed bag of techniques and types of items)*

November/December 2007: *Two for One (multiple projects on one warp—warp the loom one time and weave a variety of different pieces)*

January/February 2008: *Weft-faced Weaves (rugs, runners, wall-hangings, and more)*

March/April 2008: *Fabrics for Interiors (coordinated textiles to decorate a room: living room, dining room, kitchen, bedroom, or bathroom.)*

Handwoven

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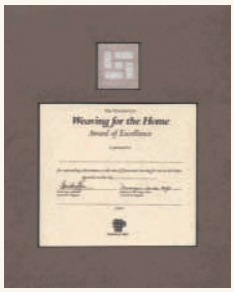
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Weaving for the Home: A Popular Choice

Our Internet-based surveys give us a snapshot of our readers' tastes and preferences or at least those of the readers who use the Internet! We also rely on your letters, e-mails, phone calls, and—when we are lucky enough to be out and about—face-to-face contact to let us know what you like and dislike about the magazine. In the January/February 2007 issue of *Handwoven*, we asked you to take a look at the previous issue and tell us which parts of the magazine you read and put to use (you can still participate in this survey by visiting our homepage at www.handwovenmagazine.com).

Most of you said that the stories in News and Views are the features you read first. Letters, the Editor's page, and Product News are high on your list as favorite regular columns. You are most likely to weave the For Starters project—in the issue surveyed, this is Robin Lynde's gorgeous bamboo shawl in shadow weave—because it provides an opportunity to learn something new. You also regularly read the Fabric Forecast column but would like more details about how to weave the fabrics and fewer projects requiring sewing (stay tuned, we have some changes afoot). The type of project you are most likely to weave? Decorative fabrics for the home!



If you are hosting an exhibit, don't forget to request a Weaving for the Home Award to give to the most beautifully designed and woven functional textile.

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A WEIGHTY QUESTION

Thanks for the great January/February 2007 issue. Because I live on an island and there are only one or two other weavers here, I rely on *Handwoven* for inspiration. I was looking for scarf ideas to start off the new year and there they were: Gudrun Polak's Starry Scarf and Stefanie Meisel's and Madelyn van der Hoogt's deflected doubleweave scarves. All three articles made me get out my drafting paper and start working!

I have a question regarding Ms. Polak's use of sewing thread to secure the edges and of fishing line to make weft fringe. Do these threads have to be wound on a separate beam? It seems they must, as their stretch would be less than that of the wool/silk in the body of the scarf.

—Jean Bartos
Ketchikan, Alaska

The sewing threads can be wound on the same beam as the wool/silk warp. Tension is not a problem for one scarf, but if you warp for more than one, you might have to add weight to looser threads. The monofilament floating selvedges are weighted but not beamed.

A WEAVERLY PEACE

I enjoyed reading the article about the Uzbek weavers in the November/December 2006 issue of *Handwoven* (News and Views, page 29). When they visited the United States, the Saunderstown Weaving School was included in their itinerary, and several of my weaving students were here to give them a guided tour and provide a potluck dinner. The two translators were kept very busy by our chatter.

The Uzbeks enjoyed exploring new taste treats, puzzling over how our looms work, and examining our handwoven textiles on display. The American weavers were equally enthralled with the lovely embroidery, ikats, and silk-pile carpets the Uzbeks showed us.

One delightful moment occurred as an embroidery was about to be sold and it was found to be missing the Uzbek's logo of the pomegranate. The master dyer who was present studied the piece, decided where to place the logo, sketched the design with a pencil, and an embroiderer produced a needle and silk thread and embroidered it on the spot!

It was also fun to visit with them again a few days later in Northampton.

This is how to develop world peace!

—Norma Smayda
Saunderstown, Rhode Island

TOO MUCH MAIL!

I haven't had a subscription to *Handwoven* for many years. In 2006, I decided to subscribe again, but I haven't been happy with my issues. I think I will go back to purchasing the issues that interest me on the newsstand. My disappointment is due to the way you pick one subject and do it to death!

I'm also very tired of receiving the renewal notices in the mail. Why do you continue to waste money on those notices?

—Mary Robinson
via e-mail

I sympathize with your feelings about renewal notices! Their frequency is a marketing practice followed by most magazines—because it works. So that I can ignore the notices for the magazines I subscribe to, I keep a list by my computer of all their expiration dates. I throw away the renewal notices unopened until the renewal date draws near.

—Madelyn

RESOURCEFUL WEAVER

I'm happy to read that you will now be indicating when a book is out of print. I am a corporate librarian as well as a weaver, knitter, and spinner. I have a suggestion for a source for those out-of-print books—the interlibrary loan service of your local public or academic library. If you give the librarian as much information as you can about a particular book or article you want, they can search a massive database that lists books and serials and the libraries that own them. They can request the material you want and have it sent to your library. Some libraries do charge a fee for the service, but it is usually not large.

In the case of the book, *Of Coverlets*, for example, I found that a small number of libraries own the book. It is up to the loaning library whether they will loan the book out or not, but you don't know until you try. Another site to try for books is www.addall.com. It lists used booksellers who may have the book you are looking for along with price, shipping cost, and availability.

—Mary Ellen McMurtrie
via e-mail

TEXTILE EDUCATION PAYS OFF

The College of Marin in Kentfield, California, has closed their weaving program and sold all the looms and equipment. Local weavers are saddened by its closure as this terrific program has operated since 1939. Many great and dedicated weavers attended classes there. Personally I completed two semesters back in the hippie sixties. Afterwards I worked



PHOTOGRAPH BY DEBBIE RICHARDSON

DOUBLE DOUP

Thanks to Marvelyn Albert for her very clear instructions for weaving a doup leno shawl. Her article inspired me to weave a shawl using a dark red silk warp and some mohair that I hadn't been sure what to do with. The only problem I had is that my fingers were too thick to tie a flat knot with only an inch of thread, so I had to recut all my doups to make them a little longer! The resulting shawl is very light and a joy to wear. Please keep up the great work. I use *Handwoven* to inspire me and keep me weaving.

—Debbie Richardson
via e-mail

CANINE COUTURE



Many thanks to Ruth Morrison for her inspiring article in the September/October 2006 issue of *Handwoven* (pages 64–67). I wove a coat for my best friend of more than eleven years. He is an American Cocker Spaniel named Señor Salvadore Dali.

The instructions in the article were very easy to follow. I especially appreciated the section on "Fitting the coat to your dog." I was able to complete the entire project over a weekend. My teacher, Mrs. Alice Griswold of East Lansing, Michigan (see pages 76–77 for more about Alice), provided guidance and feedback.

—Alka Indurkhya
via e-mail

CORRECTIONS

JANUARY/FEBRUARY 2007

In Sheila O'Hara's letter to the editor (page 6): Sheila and her husband moved *from* the San Francisco Bay area in 2000, not *to* it.

In Anne Field's article "Dévoré for Handwoven Scarves": In Step 1, page 46, the warp should be 2¾ yd long instead of 2½.

in a sheltered workshop warping looms. There were twenty-four looms to keep in operation, and I held that job only on my ability to warp! My college training certainly paid off. Now I spin and edit local textile newsletters.

On the bright side, Mendocino College, San Francisco State University, California College of the Arts (they dropped "craft" from their name), and San Francisco City College continue to offer weaving classes with high academic standards. The de Young Museum's Textile Arts Council is filled with people who appreciate fine weaving, both historic and contemporary, and the San Jose Museum of Quilts and Textiles is hosting The American Tapestry Alliance Silver Anniversary and Biennial exhibit.

—Susan Sullivan Maynard
Brisbane, California





Pastimes

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American Textile History Museum, Lowell, Massachusetts. Instructor: Penny Lacroix. Students: Harriet Lawrence, Patrice McIver, Ruth Mills, Megan Taylor, Lisa Tavares.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Silvana Briand, Theresa Bryant.

Crazy as a Loom, Kingsbury, New York. Instructor: Hilary Cooper-Kenny. Students: Kathy Hayes, Rick Wolf.

The Fiber Studio at Studio Channel Islands Art Center, Camarillo, California. Instructors: Deborah Jarchow and Gerri Johnson-McMillin. Students: Linda Charvonia, Becky Gojkovich.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappelle. Student: Laura Chreston.

Green Valley Knitters & Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Student: Marla Woodrum.

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Jeff Cook, Marianne Cook, Ellena Muhammad.

Halcyon Yarn, Bath, Maine. Instructor: Christine Titcomb. Students: Muriel Beahm, Pamela Beahm, Donald Gagner, Tamora Goltz, Christy Hemenway, Martha Hulbert, Aleisha Hutton, Susan Johansson, Lynn McCarthy, Jeanne McMorrow, Nancy Prisk, Diana Roberts, Katie Roger, Courtney Ross, Bill Schneider, Jane Segelken, Mary Schultz, Nathaniel Stimson, Dawna Sweidom, Sandra Thompson, Char Tschida, Susan Zygmont.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Deborah Chandler. Student: Avery Lenhart.

Heritage Spinning & Weaving, Lake Orion, Michigan. Instructor: Joan Sheridan Hoover. Students: Ann Brain, Lori Rapp, Pat Tapper.

The Ink People Center for the Arts, Eureka, California. Instructor: Linda Hartshorn. Students: April Caito, Kai Hill, Pearl Okazaki, Kevin Patterson, Kirby Temple, Elaine Weinreb, Connie Wilson.

Learn to Weave with Sherrie, Whippany, New Jersey. Instructor: Sherrie Amada Miller. Students: Pamela Boudreau, Barbara Brooks, Linda Jones, Helen McHale, Mary Roth-Davies.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Deborah Cooper, Sandy Dotts, Rosemary Ibaugh, Barb Moatz, Laura Neff, Sandy Snyder, Ed Sonnenberg, Cathy Torres, Kathy Wagner, Dorothy Whitney.

Michigan Fiberfest, Allegan, Michigan. Teacher: Anne Niemi. Student: Gayle Glownia.

Mountain Valley Textiles & Gifts, Glenwood Springs, Colorado. Instructor: Deborah Martin. Student: Kate McGinniss-Feinzig.

Mountain View Weavery, Edmund, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Elena Glen-Allen, Grace Hong.

Paumanok Weavers Guild, Riverhead, New York. Instructor: Betty Lou Norris with assistance from Nancy D'Angelo and Lorrie Koelbel. Students: Florence Cope, Laila Dahl, Mary Kaufman, Laura Anne Loud, Luisa Reichardt, Charlene Vignola.

Pine Ledge Fiber Studio, Fairfax, Vermont. Instructor: Joanne Littler. Students: Vanessa Albarelli-St. Louis, Joy LeBaron, Bonnie Mazza.

Saville Hill Farm & Studio, Lexington, Virginia. Instructor: Elizabeth Jackson. Student: Diane Brzeski.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Matthew Eardley.

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy Deck. Students: Mary Lawrie, Jack Logue, Mary Logue, Mary McCarthy, Mary Maloy, Bonnie Price, Pat Weber.

University of New Mexico, Albuquerque, New Mexico. Instructor: Patty Savignac. Students: Karen Adams, Venancio Aragon, Jaycee Beyale, Shirley Fleischauer, Lynn Freedman, Jennifer Haag, Sylvia Henrard, Janne Marcilla, Elizabeth McDonald, Ann Powell, Santana Torrez, Misty Woodson.

Weavers Guild of Minnesota, Minneapolis, Minnesota. Instructor: Julie Nester. Student: Connie Campbell.

Webs, Northampton, Massachusetts. Instructor: Carol Birtwistle. Students: Susan Addis, Hannelore Gilman, Marcia Kennick, Delyn Maio, Donald Rober, Katie Smith.

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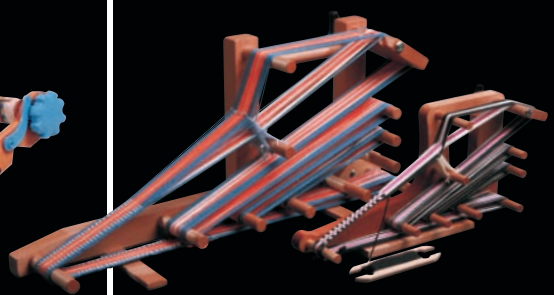


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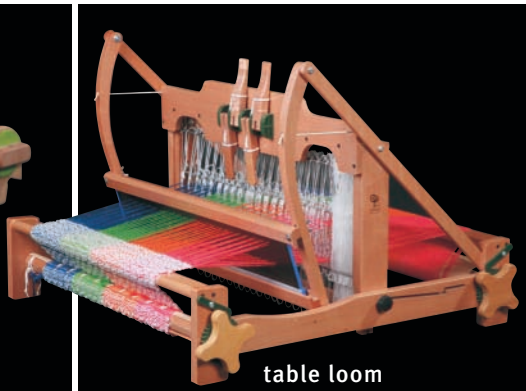


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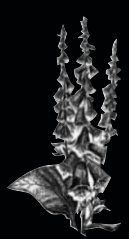
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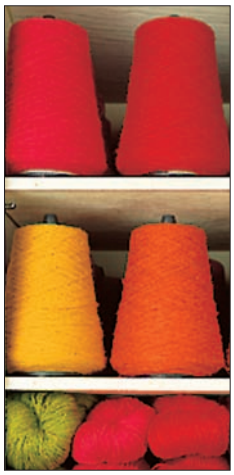
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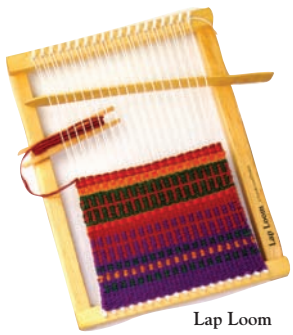
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And your struggle. There is a lot to learn about overshot. It's counterintuitive that pattern shows where you leave shafts down and not where you bring shafts up. You'll need to learn some drafting theory. For overshot theory, see the sources listed in this issue on the page given after each author's name: Mitchell (75), Sullivan (75), and van der Hoogt (75).

For overshot drafts, see: Estes (38), Strickler (40), Davison (44), Burnham and Burnham (48), Atwater (67), Bress (72), Wilson and Kennedy (72). Not cited in this issue is Mary Meigs Atwater's *Shuttle-Craft Book of American Hand-Weaving*, Shuttle-Craft Books, 1951 (out of print).

And for overshot drafting theory using innovative new methods, visit Rosalie Neilson at www.rosalieneilson.com and Judie Eatough at www.weavenotes.net.

—*Madelyn*

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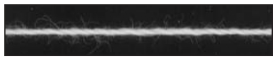
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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



Size 60 sewing thread
24,000 yd/lb (48,340 m/kg)
36, 48, 60



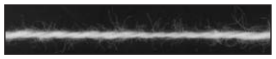
20/2 pearl cotton; 8,400 yd/lb
(16,950 m/kg); 30, 36, 48



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



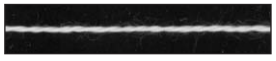
10/2 pearl cotton; 4,200 yd/lb
(8,460 m/kg); 20, 24, 28



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



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



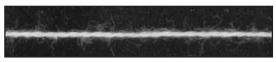
8/2 Tencel; 3,360 yd/lb
(6,780 m/kg); 16, 20, 24



140/2 silk; 35,000 yd/lb
(70,630 m/kg); 56, 72, 90



60/2 silk; 14,880 yd/lb
(30,028 m/kg); 40, 45, 60



30/2 silk; 7,850 yd/lb
(15,840 m/kg); 24, 32, 40



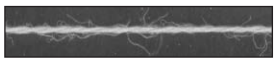
20/2 spun silk; 5,000 yd/lb
(10,100 m/kg); 22, 26, 30



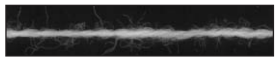
8/4 cotton/poly rug warp
(50% cotton, 50% polyester)
1,600 yd/lb (3,390 m/kg)
10, 15, 18



24/2 lambswool; 5,960 yd/lb
(12,005 m/kg); 20, 24, 30



20/2 wool; 5,600 yd/lb
(11,300 m/kg); 20, 24, 30



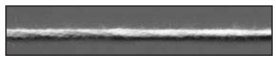
18/2 wool/silk; 5,040 yd/lb
(10,170 m/kg); 20, 24, 30



3-ply wool (Rugby,
Wilde Yarns); 720 yd/lb
(1,450 m/kg); 6, 8, 10



100% bamboo (Bambu 12)
6,300 yd/lb (12,690 m/kg)
12, 15, 18



100% bamboo (Bambu 7)
2,100 yd/lb (3,885 m/kg)
12, 15, 18



100% silk floss (Premium
Japanese Silk Floss for tying
salmon-fishing flies by Alec
Jackson)



59% polyester, 40% poly-
ethylene, 1% metallic
(Sulky Holoshimmer
machine embroidery thread)

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Alpine Meadow Yarns, 211 Green Mountain Dr., Livermore, CO 80536, (970) 428-7746, (970) 484-0058 fax, info@alpinemeadowyarns.com, www.aplinemeadowyarns.com. (Good 44–46)

Berlinbraids. www.shirleyberlin.com, berlinbraids@cs.com. (Fabric Forecast 78)

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Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Stahl 52–54, Killeen 56–58, Owen 60–63, Fabric Forecast 80–81)

*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (Fabric Forecast 81)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Homann 40–42, Hagenbruch 48–50)

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The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166 (orders), www.themannings.com. (Knisely 32–34)

Nordic Studio, 5718 Third St., Katy, TX 77493, (281) 467-1575, (888) 5627012, www.nordicstudio.com, tracy@nordicstudio.com. (Woodbury 64–67)

PRO Chemical & Dye, PO Box 14, Somerset, MA 02726, (800) 228-9393 (orders), (508) 676-3838 (technical assistance), promail@prochemical.com, www.prochemical.com. (Ellis 68–71, Fabric Forecast 79)

Shel B. Yarn Company, 2 N. Clinton St., Poughkeepsie, NY 12601. (Fabric Forecast 81)

Shuttles, Spindles & Skeins, 635 S. Broadway, Unit E, Boulder, CO 80305, (303) 494-1071, (800) 283-4163, (303) 554-6593 fax, www.shuttlesspindlesandskeins.com. (Stahl 52–54)

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Fabric Forecast 79)

The Silk Tree, 12359-270 A Street, Maple Ridge BC, Canada V2W 1C2, (604) 462 1620, (877) 891-2880, (604) 462 1653 fax, www.silkyarn.com, silktree@silkyarn.com. (Sundquist, Web).

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, (250) 653-2347 fax, www.treenwaysilks.com. (Hagenbruch 48–50, Stahl 52–54)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Owen 60–63, Horton 72–75)

Walnut Hollow, 1409 St. Rd. 23, Dodgeville, WI 53533, (800) 950-5101, wallacec@walnuthollow.com, www.walnuthollow.com. (Homann 40–42)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, (413) 584-1603 fax, www.yarn.com, webs@yarn.com. (Mitchell 36–38, Killeen 56–58)

PROJECTS IN THIS ISSUE

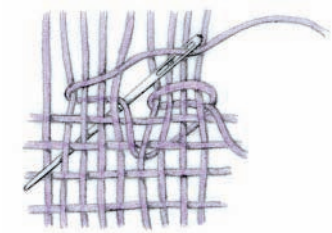
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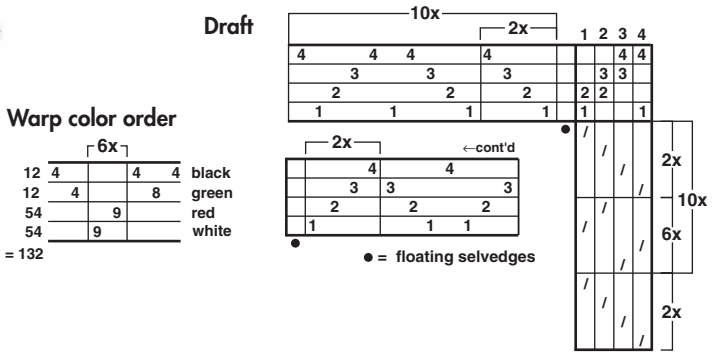
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Catharine Ellis	Runner	68–71	Overshot (for shibori)	4	All levels
Liz Good	Checkbook covers	44–46	Overshot and plain weave	4	All levels
Rita Hagenbruch	Shawl	48–50	Overshot and plain weave	4	AB, I, A
Karen Homann	Gift box covers	40–42	Overshot	4	AB, I, A
Susan Horton	Runner	72–75	Overshot	8	All levels
Leslie Killeen	Yardage	56–58	Overshot	4	AB, I, A
Tom Knisely	Rug	32–34	Overshot	4	All levels
Robin Lynde	Baby blankets	Web	Monk's belt	4	All levels
Syne Mitchell	Bookmarks	36–38	Overshot	4	AB, I, A
Robert Owen	Runner	60–63	Doubleweave	8	I, A
Yvonne Stahl	Scarf	52–54	Overshot	4	All levels
Wendy Sundquist	Scarf	Web	Overshot	4	AB, I, A
DeeDee Woodbury	Runner, napkins	64–67	Tied overshot (star and diamond weave)	8	AB, I, A

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

PROJECT INSTRUCTION GUIDE







TWISTED FRINGE

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

SIMPLE HEMSTITCHING

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

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

READING DRAFTS

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

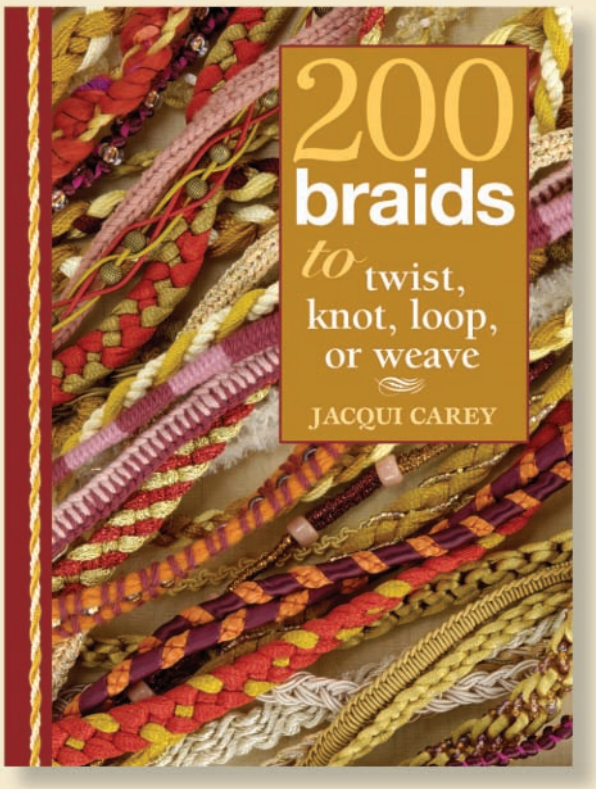
Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

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

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

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

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200 Braids to Twist, Knot, Loop, or Weave

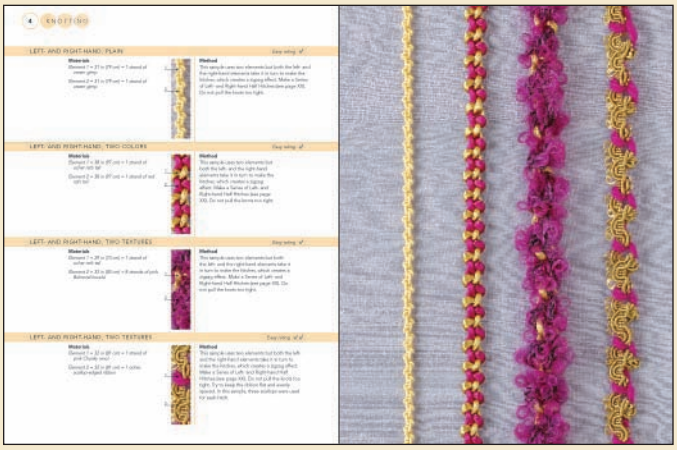
Jacqui Carey

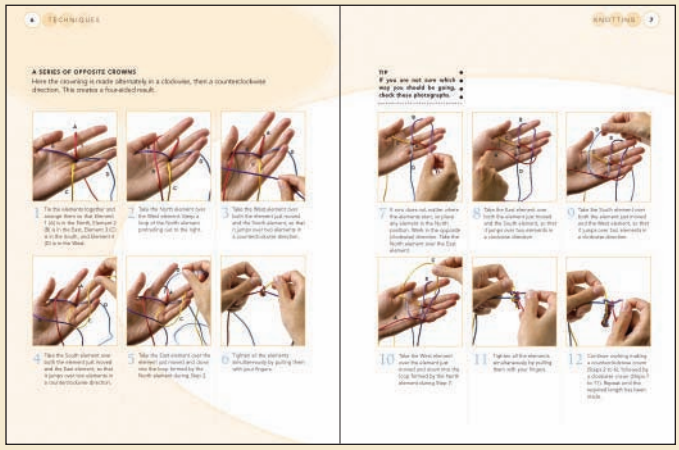
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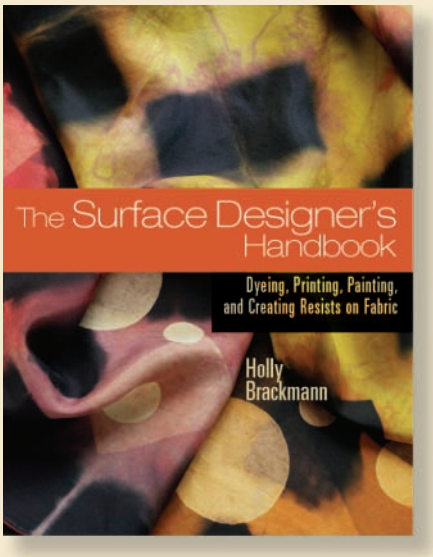
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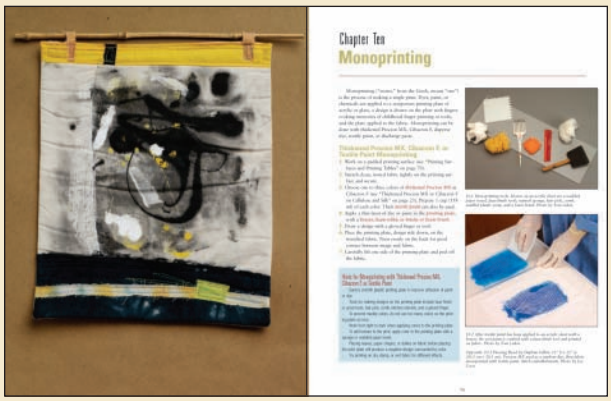


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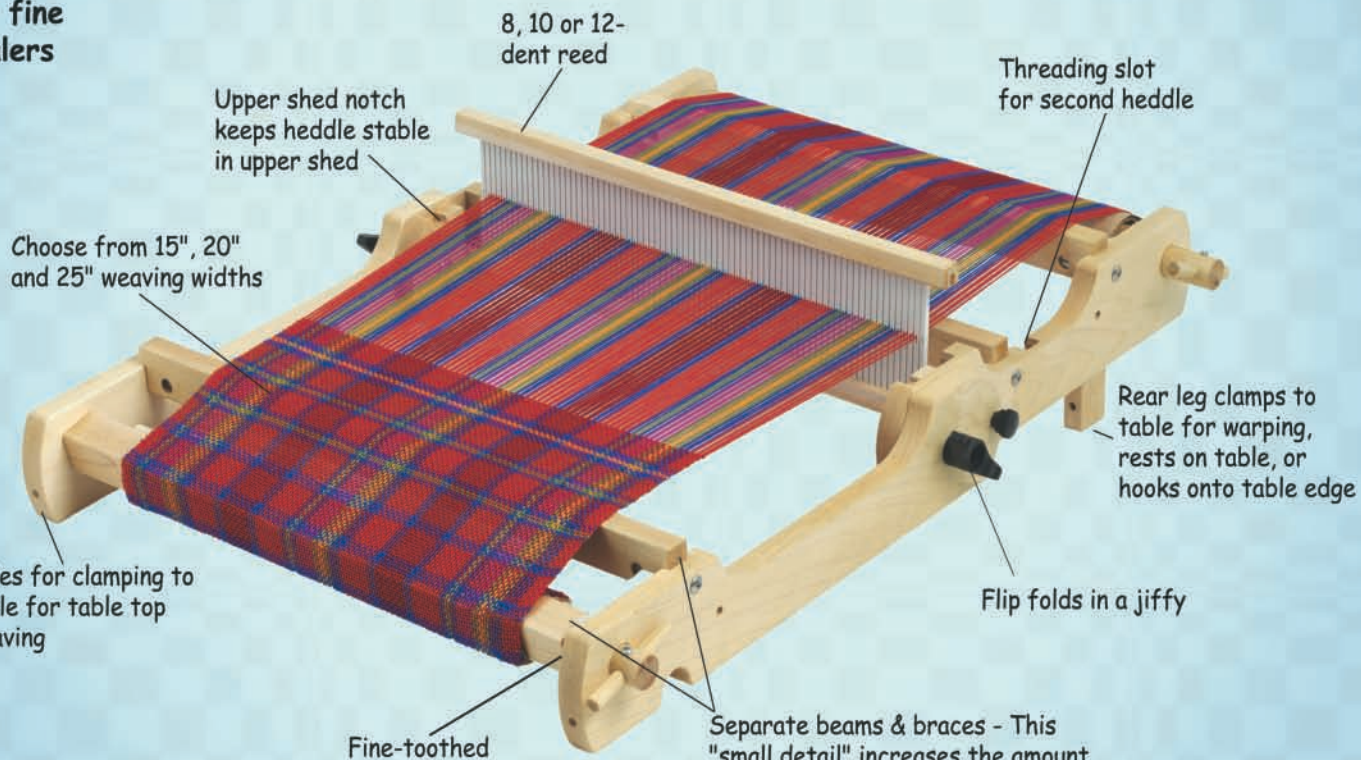
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FAVOURITE RAG RUGS

Tina Inell

Helsinki, Finland: Forma Publishing Group, 2006. Distributed by Unicorn Books and Crafts. Softbound, 128 pages, $39.95. ISBN 9-1534282-5-0.

This inspirational and informative book reflects the friendly nature of rag-rug weavers. A collaboration between *Vävmagasinet* editor Tina Ignell, Bengt Arne Ignell (the author's husband and an accomplished photographer), and over twenty weavers who designed and wove the rugs, *Favourite Rag Rugs* is a wonderful resource that will appeal to a wide range of weavers.

The forty-five projects are grouped into six sections: Stripes and Checks; Strips, Chenille, and Rya; Crammed and Spaced Repp; Rosepath, Diamond Twill, and Dräll; Twisted, Thrown, and Patterned; and Five Rugs on One Warp. Each rug is beautifully photographed and accompanied by clear directions (the measurements are all presented in the metric system), a draft, and suggestions for finishing the rug. The tips found in the book are a treat, and experienced weavers may find themselves wondering, "Why didn't I think of that?"



The tips found in the book are a treat, and experienced weavers may find themselves wondering, "Why didn't I think of that?"

The variety of styles from simple to intricate will provide interest to both the beginning and advanced weaver. Rag-rug weavers will be delighted with this new resource. If you have never woven a rag rug before, this book should provide much inspiration and encouragement.

—Deb Sharpee

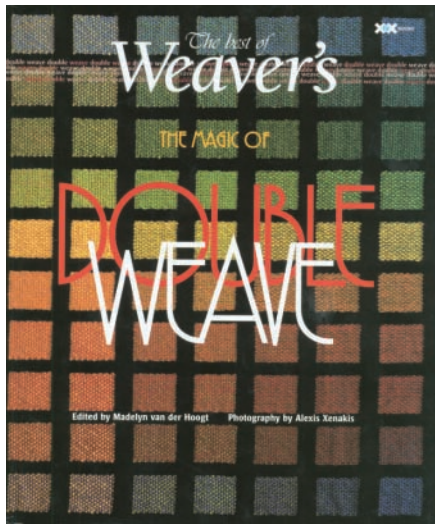
THE BEST OF WEAVER'S: THE MAGIC OF DOUBLE WEAVE

Madelyn van der Hoogt, Editor

Sioux Falls, South Dakota: XRX, 2006. Softbound, 107 pages, $28.95. ISBN 1-933064-04-8.

This book is a compilation of articles that originally appeared in *Weaver's* and *Prairie Wool Companion* magazines over a period of twenty years. More than thirty projects by twenty weavers are presented. The book begins with the most basic project—how to weave something twice the width of one's loom. Enhanced by the designers' personal experiences and perspectives, the book includes projects involving stitched doublecloth, doubleweave blocks and color, and overshot patterned doubleweave.

This book is, however, so much more than just a project book. It provides a wealth of information beyond threading, treadling, and tie-up information. The numerous illustrations show how the weft travels through the upper and lower layers and also clarifies weft joins, garment assembly, pattern layout, color orders, and techniques for turning blocks. There are ample explanations of threading, treadling, and tie-ups as well as plenty of weaving tips and tricks. Doublecloth



advantages, benefits, and limits are discussed. Color effects are demonstrated on four shafts, eight shafts, and beyond and there is an explanation of how to use a design key in patterns with many colors and multiple block sizes.

As a member of my guild's doubleweave study group, I found *The Magic of Doubleweave* the perfect book to discuss at one of our meetings. Members immediately noted the convenience of having a collection of doubleweave articles at one's fingertips. The members of the study group have various levels of experience with doubleweave, but the book has something for everyone. All members agreed that it is a beautiful book with wonderful color photographs and detailed instructions. This book is a valuable asset to the weaver's library. As for me, a weaver of thirty years, I know what my focus is going to be for the upcoming year(s) and I can hardly wait!

—Dagmar Klos

THE GARTNER MANUSCRIPT

Gene Elizabeth Valk

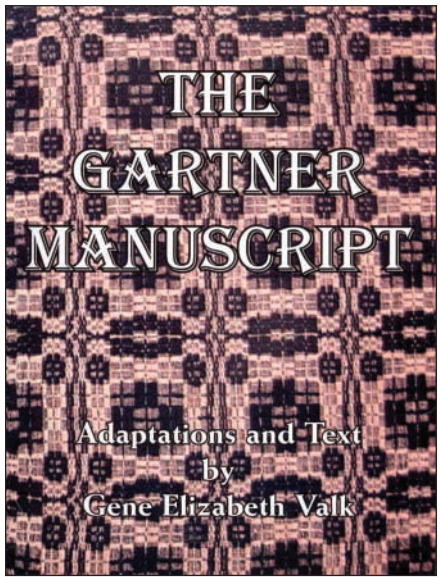
Cumberland, Maine: The Linen Press, 213 Main St., Cumberland, Maine 04021. Spiral-bound, 246 pages, $39.95 plus $8 for first-class postage or $5 for media mail.

This work presents reproductions of German weaving drafts from the eighteenth and nineteenth centuries. The drafts and the original manuscript, also

reproduced here, were developed by a German weaver named Joseph Gartner. In 1832 his son, Franz Xavier Gartner, immigrated to the United States, bringing with him his father's collection of weaving drafts.

In this work, the pages of the original manuscript are reproduced, including the original handwritten material, which is still legible. Each drawdown is accompanied by a block-profile draft showing one repeat of the design. One-third of the drafts include pictures of contemporary adaptations woven by Valk.

The book begins with text by Valk and editor Marjie Thompson that helps to place the Gartner family and manuscript in context. Included is a family chronology from 1723 to 1883. Their text concludes with an explanation of how to use the drawdowns. They can be woven in the eighteenth-century manner such as in turned twill or damask, requiring more shafts than most weavers have today, or they can be woven on four- or eight-shaft looms by using other structures such as lace and overshot. Valk and Thompson



describe the process of converting one of the block-profile drafts to four-shaft overshot and explain the reason that some nineteenth-century overshot drafts contain errors.

The Gartner Manuscript will appeal to an audience that extends beyond those interested in early weaving patterns and the weavers who used them. This is a useful resource for anyone who enjoys working with block weaves.

—Christina Hammel

SHEILA HICKS: WEAVING AS METAPHOR

Danto, Arthur C. and Joan Simon, and Nina Stritzler-Levine, editor.

New Haven, Connecticut: Yale University Press, 2006. Hardbound, 416 pages, $45. ISBN 0-3001168-5-3.

Sponsored by Target (yes *the* Target), this astonishing collection of photographs of Shelia Hicks's miniatures was published by Yale University Press (Yale is the alma mater of Hicks) for The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City. The book is a catalog of the first exhibition organized by the Bard Center to examine the work of a contemporary artist. Included are photographs of 195 small-scale works by Hicks (she has created over 1,000 in her lifetime) that are centered between essays about her life in fibers.



At first glance handweavers may view Hicks's work as crude renderings of woven samples, but a deeper examination of her work will leave us all envious of her talent and work ethic. Hicks discovered early on that by stretching warp threads on a simple frame—not always in a conventional manner—she could create small, satisfying textiles that interpreted the world around her in threads.



Hicks's small works create a weaverly scrapbook from her wide travels, inventiveness, and keen eye for texture and color. Examples of the works shown in this collection are Blue Letter and Badagara Yellow. Blue Letter is housed in the collection of the Museum of Modern Art in New York City. In 1959, in Taxco el Viejo, Mexico, she created this small blue woolen weaving by upending a small table and attaching two sticks to the legs to use as a loom. Badagara Yellow was made in 1966 in India but inspired by a photograph that Hicks took of a metal door in Chile in 1960.

Testament to her skill as a designer, humanitarian, artist, and weaver are her large-scale works that scatter the globe from New York City to the far reaches of India. Whether working directly with resident weavers in remote villages or alone in her city studio, Hicks created miniatures using weaving and other fiber techniques on her simple frames or portable looms to bring the handwoven esthetic to the floors of some of the most impressive commercial textile designers in the world.

Sheila Hicks has created an indelible link between hand and industrial design that makes all weavers proud.

—Liz Gipson

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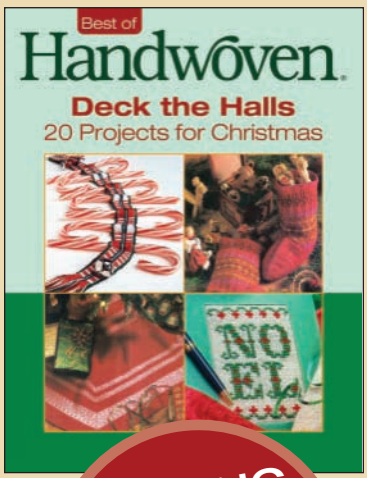
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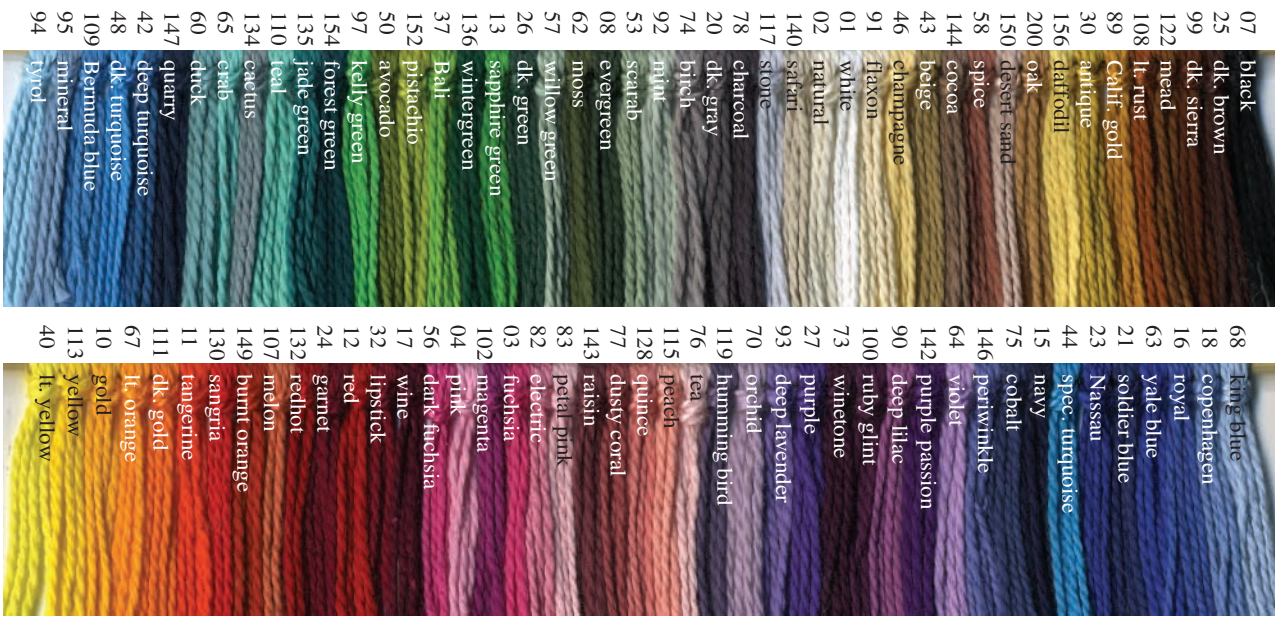
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Buy a Shirt, Save a Mill

Candiss Cole-Footitt, a textile designer for over thirty years, has found a new passion—a mill that is over two centuries old. During a visit with her husband, Roger Footitt, to his native land of North England, they visited the Quarry Bank Mill and were captivated.

Samuel Greg began the mill in 1784 and it remains as the last original and fully operational water-powered cotton mill in England. "So many people today are looking for ways to preserve the natural environment and use alternative sources of energy," says Cole-Footitt. "This mill has been doing just that for over 220 years!"

The National Trust of England, a membership-based nonprofit organization, contributes to the overall upkeep of the mill. Daily tours are offered and the facilities are available for group functions such as weddings and meetings.

Profits from selling the textile goods produced by the mill allow its weavers to buy more of the mill's natural cotton and keep jobs for the families that have been working there for generations. "Roger and I really want to keep the looms weaving," says Candiss. "The essence of the mill is its fabric."

"So many people today are looking for ways to preserve the natural environment and use alternative sources of energy. This mill has been doing just that for over 220 years!"

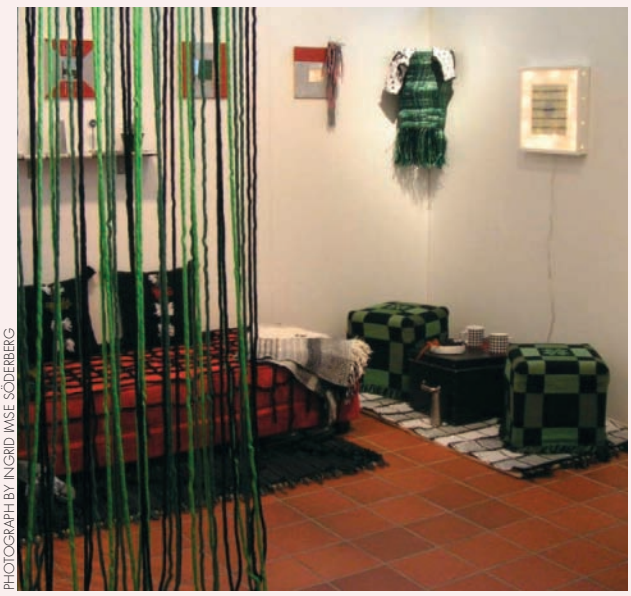


PHOTOGRAPH BY ANN SABIN SWANSON

The Victorian poet's shirt and a length of the mill's traditional English cotton toile, printed with scenes of the mill and its surroundings.

The Footitts are working with the mill to keep the most commercially viable designs in production. They are the only distributors of the mill's fabrics in the United States. Currently they are importing a full dress apron and a Victorian poet's shirt for both men and women. Both are made with the mill's undyed cotton calico fabric. The mill also produces a traditional English toile, printed with scenes of the mill and its surroundings. "We love the way the fabric feels and want others to be able to enjoy it, too." To learn more about the mill visit www.candisscole.com.

A TEENAGER'S ROOM Gets a Weaverly Makeover



PHOTOGRAPH BY INGRID IMSE SÖDERBERG

A teenager's room filled with playful weaving: a rug made of bicycle tires, a lamp of woven zippers, a hip room divider.

A lamp made of woven zippers, a rug made of bicycle tires, a loom painted black—a room any teenager would love! Channeling the playful side of weaving, Anna Myrne and Ingrid Imse Söderberg of Sjuhärd, Sweden, wanted to create a room filled with woven accessories that would appeal to a younger audience. To start, they looked to the past, pouring through nineteenth-century textile and swatch collections. Under the name of the Aranéa Project (Aranéa is a variation of the Latin word for spider), they set about making these old weaves new again. "We found these old textiles so intriguing because each has a unique history," said Söderberg, "The patterns and weaving techniques were inspirational."

The result is an exhibit that is making its way around the duo's native Sweden and a series of workshops on playful weaving. They hope soon to create a book of patterns that will feature the swatches that inspired this adventure next to their modern interpretations. Many of the pieces in the exhibit are made on small looms that make weaving accessible to beginners. Myrne and Söderberg don't have firm plans for the exhibit to travel to the United States, but they hope to find a sponsor soon. For more information, on the Aranéa Project e-mail ingrid.imse@spray.se.

SPOTLIGHT ON TRAVEL: South Central Pennsylvania

Pennsylvania has a long, hallowed history. Before it became a state, it was populated by members of the legendary Iroquois League of Six Nations (organized with their own constitution and currency). The state of Pennsylvania was named for the father of William Penn, the famed Quaker who established a colony there based on religious freedom. It is also home to the Liberty Bell and it was a battleground state of the Civil War.

The south central part of the state is dotted with small townships settled by German and Scotch-Irish immigrants. The architecture resembles buildings from the native lands of the settlers, who built their towns among soft green rolling hills and timbered forests. Here you will find the small town of East Berlin, (population 1,400) home of **The Mannings Handweaving School and Supply Center** (www.the-mannings.com). The Mannings (then under the name Creative Crafts) was established by Osma Gallinger and her husband, Milo. Osma was a driving force during the craft revival of the 1930s and her husband designed the Gallinger loom. The business was sold in 1960 to Harry and Katharine Manning. Carol and Ron Woolcock have owned the business since 1985, and in 2002 they completed a major renovation. Now the retail shop and school cover almost 12,000 square feet.

Located in a peaceful setting along the Conewago Creek, The Mannings is a perfect place for a weaver's working vacation (and there is plenty for the family to do, too!). Students can stay on location in The Mannings's farmhouse or in nearby bed and breakfasts or motels. Tom Knisely, our tour guide, is The Mannings's resident weaver and a popular instructor. Knisely's passion is weaving modern interpretations of historical patterns, particularly in rugs (see For Starters, page 32).

If you happen to stop by the area in the fall, you can take in **Colonial Day** (www.eastberlinboro.com), held the second Saturday in September. It is one of the oldest folk festivals in the region. Knisely often recommends a visit to **Family Heirloom Weavers** (www.familyheirloomweavers.com) in Red Lion, thirty miles to the east. There the Kline family creates reproductions of historic textiles on looms that date back to the seventeenth century. Right next door to Red Lion is the city of York, home base for **Harley Davidson** motorcycles (www.harley-davidson.com).

Although it is a trek from East Berlin, 120 miles to the west in Bedford is **The National Museum of the American Coverlet** (www.coverletmuseum.org). It will celebrate its grand opening in the spring of this year and house an extensive collection of coverlets in its 30,000-foot facility. Along the way you can visit the historic town of **Gettysburg** (www.gettysburg.com) and its National Military Park where you'll find a full range of interpretive programs and exhibits concerning a defining battle of the Civil War.

"Knisely often recommends a visit to Family Heirloom Weavers.... There the Kline family creates reproductions of historic textiles on looms that date back to the seventeenth century."

Another day trip will take you to the **Home Textile Tool Museum** (www.hometextiletoolmuseum.org) in Orwell, 190 miles to the north. This museum houses an extensive collection of textile tools that were common prior to the industrial revolution. En route is the town of Harrisburg, home of **The Doll House Museum,** (717) 233-3099, an interesting stop for anyone who is fond of weaving miniatures. Also along the way you'll find the town of **Hershey** (www.hersheypa.com), home to the famous chocolate maker. For general tourist information, visit www.pennsylvania.com/southcentral.php.

BRESS COVERLET COLLECTION HOUSED AT THE MANNINGS



PHOTOGRAPH BY ANN SABIN SWANSON

A stack of coverlet fragments from Helene Bress's collection. Coverlets are woven in a wide array of structures from doubleweave to overshot to summer and winter and beyond.

Helene Bress has donated her extensive collection of coverlets and coverlet fragments to Tom Knisely, General Manager of The Mannings. Bress used these pieces (along with many museum coverlets) for writing *The Coverlet Book* (Flower Valley Press, 2003). Knisely will incorporate Bress's generous donation into his own collection of American antique and international textiles, tools, and equipment. The collection will be housed at The Mannings Studio and will be accessible by appointment. Part of it will be on display at The Mannings thirty-ninth annual Spinning Seminar, June 9. Bress will be attending the seminar to discuss the collection and sign copies of her books. For more information, contact The Mannings at 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316. (717) 624-2223; www.the-mannings.com.

A CONVERSATION **with a Designing Weaver**



Patricia Palson walked away from a lucrative corporate job in 1985 to pursue a career in weaving. Using her background as an interior designer and her love of sales, she started by selling overshot baby blankets at a local gallery. Since that time she has launched a successful business designing garments in her bold signature colors. Because she works from her beautiful home studio in Contoocook, New Hampshire, and has a supportive family, finding time to weave has never been her problem. Stopping has.

Handwoven: What a bold move to leave a secure job for the wilds of production weaving.

Patricia Palson: I was working for a corporate architectural firm in Boston as an interior designer. At the age of thirty I was one of the oldest people in the office, so they gave me all the "people" jobs. I worked with clients and managed the staff. I was in way over my head. On the weekends instead of rummaging through architectural journals like I should have been doing, I wove.

How did you learn to weave?

I started my freshman year at Valparaiso University as an art major. I was totally overwhelmed with the first class I took. Thinking I could never be a painter or sculptor, I started looking around at other colleges. My roommate was in interior design and I liked what she was doing, so I headed in that direction. I took my first weaving class as an elective and, as so many do, fell in love. When I graduated I bought a Dorothy table loom and for years everyone I knew received scarves and placemats for gifts.

When I married my husband, Eric, he gave me a forty-six-inch, eight-harness Schacht floor loom as a wedding gift. I was stunned! I gave him a canoe. I think the loom got more use. With the new floor loom, I couldn't believe how much faster I could weave. I went nuts with all that width and started weaving blankets.



PHOTOGRAPHS BY ERIC PALSON

Patricia Palson's booth is a riot of color and texture. She calls her spaced-warp fabrics, Cool Squares.

Once you made the decision to leave the corporate world, how did you get your weaving business off the ground?

I received a few grants from the Massachusetts Arts Lottery to do research on weave structures. I got into the history of weaving in a big way, going to the Museum of American Textile History in Lowell, Massachusetts, with my newborn daughter, Molly, in tow. I would put her on a handwoven baby blanket on the floor of the museum and start counting threads.

With the grant money, I created a book of weaving drafts complete with woven samples. Copies are in the Arlington Public Library and in the Weavers' Guild of Boston library. Early on I knew I wanted a focus and a unique look for my work. Based on my research, I chose the wild patterning of overshot. I wove baby blankets, using lots of color in a structure that traditionally uses only two.

How has your work evolved?

The sales part of this business is almost as intriguing to me as the weaving. Feedback from my customers drives my design ideas. I have sewn all my life, so moving into garments was natural. The floats in overshot make it an impractical structure for garments so I started using fancy twills that mimic the look of overshot. Customers kept commenting on how light my garments were, so that also drove my designs. Recently I've been fascinated with fulling fine merino in spaced warps for a look I call "Cool Squares."

What is a typical day for you?

Because I don't have a typical day, I'll describe the optimal day. I start the morning answering e-mails. Then I like to get into the studio and start weaving or cutting fabric. I don't do my own sewing anymore. I also have a few weavers who help me with cloth production. Then the afternoon evolves. My parents live a half hour away and I love the flexibility that my business provides me. I can spend time with my family and then weave until two in the morning if I feel like it.

Do your children weave?

My sons, Nathan and Alex, have wound many warps in their day. My daughter has her own line of chenille scarves that she has sold at shows. My husband is my best advisor. Because he is an architect, he has a wonderful design sense.

Do you have any advice for handweavers?

Find a small study group to be a part of. All throughout my weaving life I found the most value in small study groups. I meet with a group of women in my studio every Tuesday. They all work in different craft media. Their support and ideas are invaluable.

Patricia Palson is represented by many galleries across the country including Ragazzi's Flying Shuttle in Seattle, Washington, Vivi of Santa Fe in Santa Fe, New Mexico, and Hands On in Key West, Florida.

The Museum and the Guild

Museums are wonderful places to see textiles to quicken your pulse and spark your curiosity. Weavers are interested in all methods and materials used to create textiles. We want to know everything from fiber, dye material, twist and ply of the yarns used, to the weave structure, the type of loom, and, of course, provenance when available. Small budgets and scant resources cause museum staff to be unable to provide information at this level of detail. Weavers can help!

Inspired by the example of the Rocky Mountain Weavers' Guild's collaboration with the Denver Museum of Nature and Science, the Pikes Peak Weavers Guild approached their local museum with a similar project. The Colorado Springs Pioneers Museum houses an extensive coverlet collection with over forty pieces dating from the early nineteenth century.

Recognizing the value of the offer to broaden the documentation of their collection, the Colorado Springs Pioneers Museum was quite willing to work with the guild. Katie Gardner is the curator of the museum, "We are all learning a lot as part of this collaborative project, and enjoying the process as well."



PHOTOGRAPH BY THISBE PURICH

Wearing white gloves, members of the Pikes Peak Weavers Guild carefully examine for documentation a wool coverlet at the Colorado Springs Pioneers Museum. From the left: Heather Hubbard, Judi Arndt, Jane Rock-Costanza, Debbi Holdeman, Barb Byerly (seated in back), Susan Seufer, and Catie Kiley.

There are numerous details to consider before starting such a venture including training in handling historic textiles, security measures, consistency of documentation, and creating a documentation form. Interested guild members received training from the museum in order to access the collection, and since November 2006 the guild has been diligently working to document the textiles. The information gleaned from this process will be housed at the museum and made available on the guild's website for access by the general public.

The culmination of this effort will be an exhibit, opening on May 10, 2008, of pieces from the collection as well as modern interpretations woven by guild members. Debbi Holdeman, president of the Pikes Peak Weavers Guild, is delighted with the many points of connection that this project has offered the guild. "We are raising public awareness of the weavers of yesteryear, while also spotlighting the weavers of today. This project has been a rallying call for all members of the guild to get involved."

In fact, this project has inspired a new train of thought for the guild. Determined to continue to elevate functional textiles, the Pikes Peak Weavers Guild is hosting an international juried exhibit in 2008 called Living with Beauty: Handwoven Textiles for the Home. For more information, visit the Pikes Peak Weavers Guild's website at www.pikespeakweavers.org.

THE COLLECTOR AND THE SCHOLAR



PHOTOGRAPH BY SUSAN STRAWN

A handwoven ikat robe from Central Asia is one of over 300 pieces donated by Judi Arndt to the DM Museum, in Fort Collins, Colorado.

Sometimes matchmaking is easy. Judi Arndt, a member of the Pikes Peak Weavers Guild, has amassed a large textile collection during her forty years of travel. Colorado State University (CSU) is home to a world-class hands-on teaching and research textile museum. Arndt plans to donate her large collection of over 300 pieces to the museum. They range from an Uzbek ikat man's robe to a paranja worn by Islamic women to hold their veils in place. Says Arndt, "I felt that it was important to be able to share the wonderful textile heritage of the many countries in which I have traveled."

In July 2005, Susan Strawn, an adjunct faculty member at CSU, visited Arndt and over a week's time photographed and documented each textile. This information is on a CD for the use of all faculty and students in the Department of Design and Merchandising as well as the Art Department at CSU. Upon Arndt's death the collection will be moved permanently to CSU.

Linda Carlson, curator of the museum, is delighted to work with such an informed and knowledgeable collector. "This unique gift is really a personal narrative of Judi's life and passion." For more information about the DM Museum, visit www.dm.cahs.colostate.edu.

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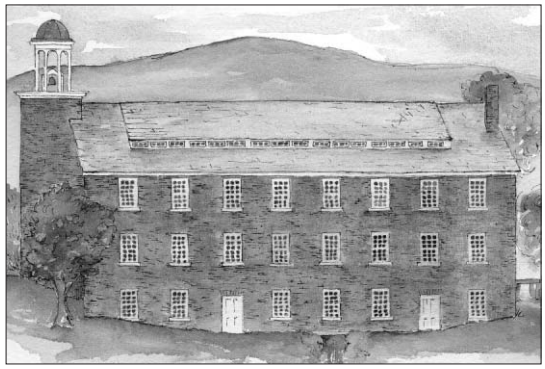
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A Rose by any other name...is a Snowball?

LYNN TEDDER

One of the first things you notice as you flip through a collection of overshot patterns is that an awful lot of them have "rose" somewhere in their names. A tour through the overshot garden will find Velvet Rose, Indiana Frame Rose, and Wreath Rose (Atwater); Tudor Rose (Lou Tate); and Rose of Sharon (in several sources) among many others. This last, according to Atwater, is also known as Indian War (!). A Rose of Sharon also grows in Marguerite Davison's pattern garden, but it's a completely different species from Atwater's and looks nothing like it.

You can weave Rose Valley (Davison), a Rose in the Garden (Wilson-Kennedy), a Rose in Dorn (Davison), or a Rose in the Wilderness (both Davison and Atwater, who also gives Lily of the Valley and Bonaparte's March as names for this same pattern). Rose Leaves seems to be a favorite name in collections compiled by Lou Tate, where you can find single patterns called Rose Leaves and Chariot Wheels, Rose Leaves and Snowballs, and Rose Leaves, Seashells, and Snowballs.

> "If rose motifs are grouped, it seems, they are snowballs."

Rose as a motif

One reason "rose" is so common in pattern names is that it is also the name of a common overshot motif, an arrangement of two blocks that makes a rounded shape. To get this motif, the two blocks are woven in what's called "rose fashion." If the same blocks are woven "star fashion," the resulting square-shaped motif is called a star, even though it looks about as much like a real star as a rose looks like a real rose. (For more information about rose-fashion and star-fashion treadling orders and overshot pattern sources, see Tom Knisely, pages 32–34; Susan Horton, pages 72–75; and Beginner's Corner, page 14.)

The word "rose" in a pattern name in no way guarantees that the pattern contains a rose motif *or* that the blocks are woven rose fashion. Velvet Rose, Atwater's Rose of Sharon, and Rose in the Wilderness all lack rose motifs and are woven either star fashion or on opposites. So, weaver, beware!

Probably the best known of the overshot rose patterns is Whig Rose (a central rose motif flanked by four smaller ones), whose name commemorates the nineteenth century Whig political party (how likely is it today to name a pattern after a political party!). The same pattern is also called Traditional Roses and Rings.

Rose into snowball

Just to make things interesting, roses are sometimes called snowballs. Twenty-five Snowballs with a Whig Rose Border (Wilson, Kennedy) has small roses in its border and larger roses grouped in rows in the center. If rose motifs are grouped, it seems, they are snowballs.

Rose motifs are sometimes interpreted in even another way. In Cat Track and Snail Trail, the cat's paw tracks are rose motifs. Other examples of that draft are called Wandering Vine; the motifs morph back into flowers. Still others are called Dog Tracks, although dog's paw tracks are usually stars.

Sound confusing? Whatever the pattern is called, sleeping under a coverlet you weave is a weaver's version of sleeping in a bed of roses.



Patterns from a friendship coverlet: Whig Rose (woven by Jody Anderson), Velvet Rose (Ruth Morrison), Rose of Sharon (Lynn Tedder).



***Lynn Tedder** of Tulsa, Oklahoma, is Technical Editor of* Handwoven. *She plans to weave a full-size overshot coverlet any day now!*

Overshot for Rugs

TOM KNISELY

For many of us, overshot ranks high on our list of favorite weaves. Perhaps we're drawn to the kaleidoscopic patterns or to overshot's rich history associated with coverlets and things homey and old-fashioned. Overshot is my "comfort" weave. I've discovered it's also a wonderful structure for rugs.

Overshot has its roots in twill. Compare the drafts in Figures 1 and 2. Somewhere, sometime, someone must have wondered how to lengthen and/or repeat twill's floats to enlarge the scale of twill designs without compromising cloth stability—and overshot was born! In Figure 2, each pair of warp threads covered by weft floats in Figure 1 (1-2, 2-3, 3-4, 4-1) are repeated to widen the floats (1-2-1-2, 2-3-2-3, etc.), and the weft pattern picks are repeated to increase design height, creating "blocks" of pattern (A, B, C, and D). Since odd and even shafts alternate in the threading, plain weave (1-3, 2-4) can be woven between the pattern floats to make a stable cloth. From this idea come the uniquely beautiful overshot patterns in our repertoire.

1. 2/2 twill

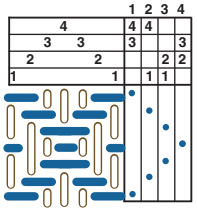
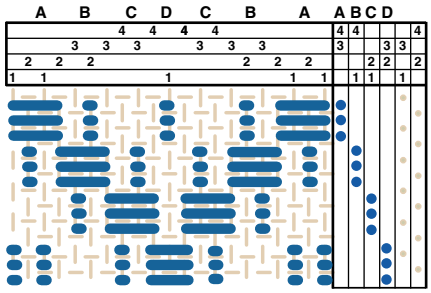


Figure 1 shows a twill draft woven as drawn in. Figure 2 shows an overshot draft in which the blocks are woven as drawn in (i.e., in the same order as they are threaded). To do this, the corresponding shafts for each block must be down for the pattern picks.

2. Overshot



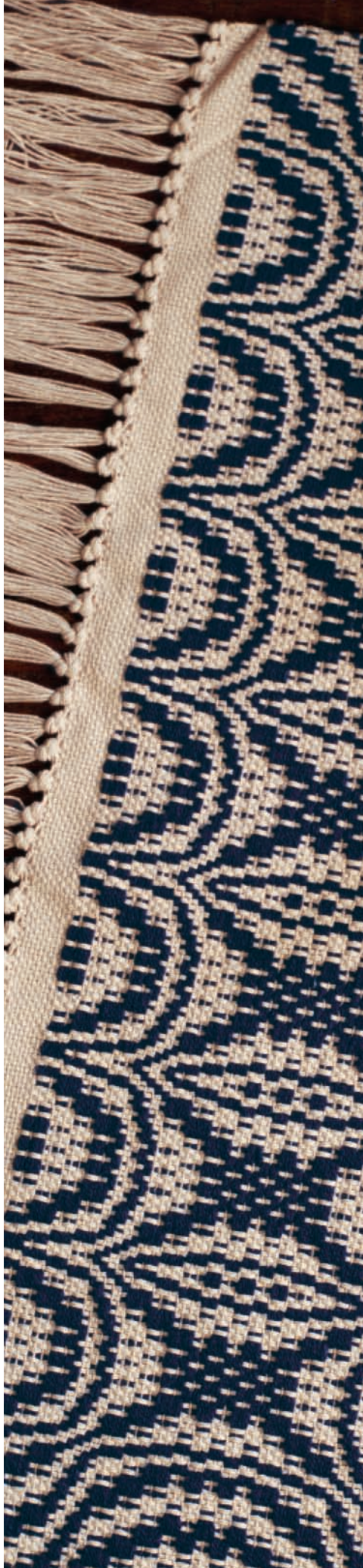
As-drawn-in treadling orders

Many overshot drafts (like many twill drafts) give the threading only. That's because it is often presumed that they are woven "as drawn in," i.e., as threaded. That means you read the threading draft but step on the treadle whose number corresponds to the shaft number. Figure 1 is woven this way: The treadles are used following the threading 1, 2, 3, 4, 3, 2, 1.

This won't work with overshot, however—where would tabby be? To weave overshot as drawn in means to weave the *blocks* as drawn in, not the individual threads. Look again at Figure 2. Block A is threaded first, then B, then C, then D. The same order is followed in the treadling. Notice that the shafts for a block must be down to weave pattern: to show a pattern float in Block A, for example, shafts 1 and 2 are down. To learn more about how overshot works, see the resources given on page 14.



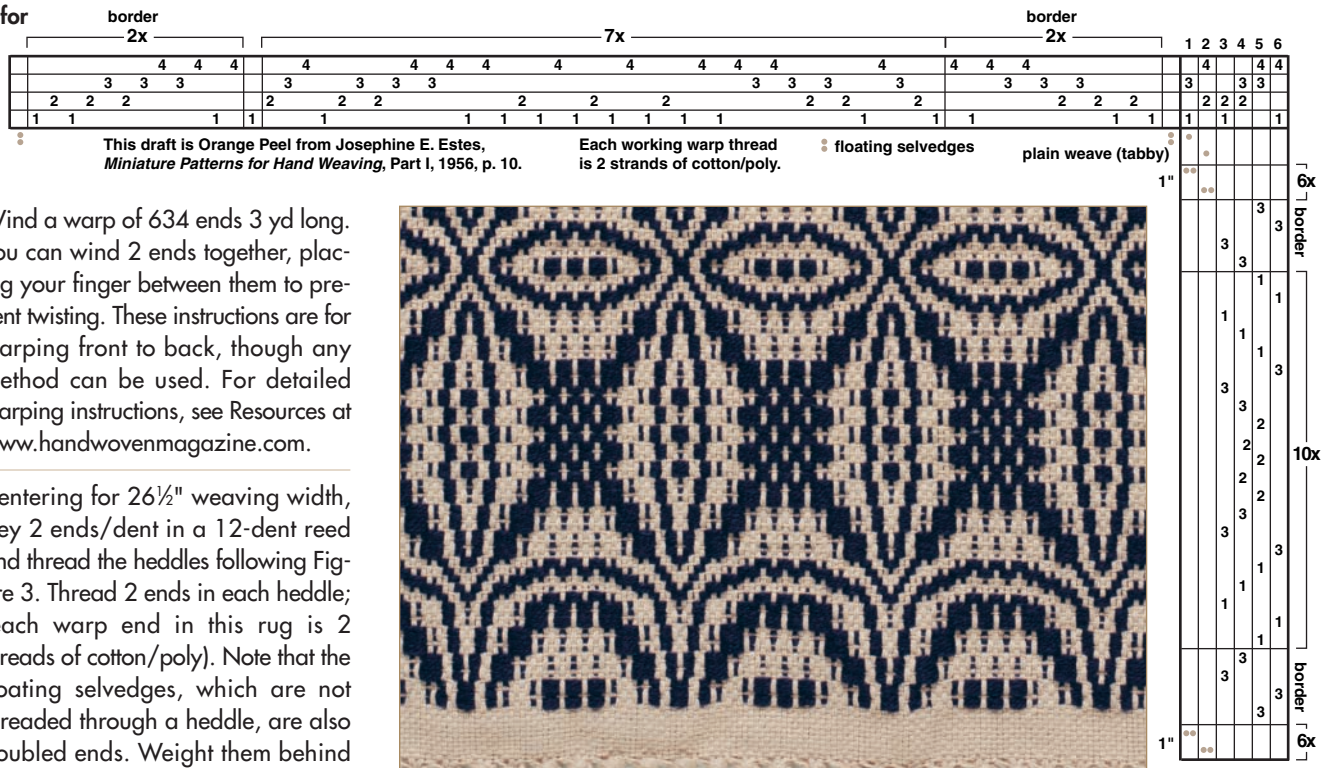
Tom Knisely *of York, Pennsylvania, teaches weaving, spinning, and dyeing at The Mannings. Traditional weaves are his special interest.*





STEPS FOR WEAVING THE OVERSHOT RUG

3. Draft for rug





Step 1 Wind a warp of 634 ends 3 yd long. You can wind 2 ends together, placing your finger between them to prevent twisting. These instructions are for warping front to back, though any method can be used. For detailed warping instructions, see Resources at www.handwovenmagazine.com.

Step 2 Centering for 26½" weaving width, sley 2 ends/dent in a 12-dent reed and thread the heddles following Figure 3. Thread 2 ends in each heddle; (each warp end in this rug is 2 threads of cotton/poly). Note that the floating selvedges, which are not threaded through a heddle, are also doubled ends. Weight them behind the back beam (a 2–3" S-hook works well). Beam the warp under even and firm tension, packing the layers with paper or sticks. Tie the warp onto the front apron rod in small groups (about ½" per group).

Step 3 Using scrap yarn, weave a few picks in plain weave (treadles 1 and 2) to spread the warp. Allow 7–8" for fringe including amount used to tie on to the front apron rod. Then weave 12 doubled picks (about 1") for the heading using the cotton/poly weft (go around the floating selvedge for each pick and back through the same shed). For the pattern weft, wind 2 strands Rugby on a ski or rug shuttle (the pattern weft is used doubled). Weave the body of the rug following Figure 3. The numbers in the treadling draft tell you how many times to weave the pattern weft using the same treadle. "Use tabby" means to weave a tabby pick (a single strand of cotton/poly) before each pattern pick, alternating treadles 1 and 2. Beat firmly. End the rug with 12 doubled picks cotton/poly plain weave as at the beginning. Weave a few picks with scrap yarn to hold in the heading.

Step 4 Remove the rug from the loom allowing 7–8" for fringe. On both ends, taking out the scrap yarn as you work, tie each group of 6 doubled warp threads in an overhand knot snug against the fell of the heading. (The last knot on each end will have 5 doubled threads.) Trim fringe evenly to about 6". The fringe, made of tightly spun 50% cotton and 50% polyester, will keep its shape with wear.

PROJECT AT-A-GLANCE

Weave structure for rug
Overshot.

Equipment
4-shaft loom, 27" weaving width; 12-dent reed; 1 boat shuttle, 1 ski shuttle.

Yarns
Warp: 8/4 cotton/poly rug warp (50% cotton, 50% polyester, 1,600 yd/lb), used doubled, taupe, 1,585 yd (1 lb).
Tabby weft: 8/4 cotton/poly rug warp (1,600 yd/lb), taupe, 365 yd (3⅝ oz).
Pattern weft: 3-ply rug wool (720 yd/lb), used doubled, Midnight Blue, 652 yd (14½ oz).

Yarn sources
8/4 cotton-poly rug warp and 3-ply Rugby wool are available from The Mannings.

Warp order and length
317 doubled ends (634 total ends); includes 2 doubled floating selvedges, 2½ yd long (allows 4" for take-up, 32" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 12 doubled ends/inch (1 doubled end/dent in a 12-dent reed). Width in the reed: 26⅝".
Weft: 16 ppi (8 tabby ppi, 8 doubled pattern ppi). Woven length: 54".

Finished dimensions
Amounts produce one rug 24" × 51" plus 6" fringe at each end.

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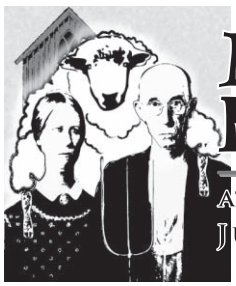
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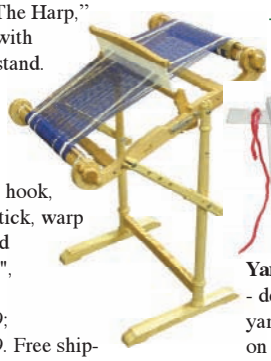
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Elegant Bookmarks

miniature overshot and fine threads

SYNE MITCHELL

I like to tackle my fears head on. When I realized I was intimidated by both overshot and fine threads, I decided to combine them in one "therapeutic" project. Going to my stash, I pulled out my finest yarn, a cone of 140/2 silk (my previous thin-yarn experience was 10/2 pearl cotton!), and began to plan a narrow project in case things went hideously awry. Inspiration was as close as my overflowing bookshelf: I would weave bookmarks.

A miniature overshot pattern would best suit the scale of my oh-so-fine warp, so I turned to Josephine Estes's *Miniature Patterns for Hand Weaving* and settled on Star of Bethlehem. I chose it both for its basic star-shaped pattern as well as the additional wavy effect that can be created with a straight treadling. ("Warp once, weave many" is my mantra.)

As I began to wind the nearly invisible thread, I started to relax. The motions were the same as with any other thread. Using popsicle sticks as lease sticks, I threaded the shafts. The threads were hard to see at first, but I used the cross, just as I would with any other warp—140/2 silk started to look almost normal!

As I wove the header, the flat steel heddles began to cause warp threads to snap. Disaster loomed! I used the tabby treadling to put the cross back onto my popsicle lease sticks, removed the shafts, and placed polyester Texsolv heddles in the middle of each one (leaving the metal heddles pushed to the sides so their weight would bring the shafts down after each pick). The weaving then progressed smoothly—no more broken warp threads!



a. Texsolv heddles are kind to fine threads.

I experimented with a range of pattern wefts: 60/2 silk, rayon machine embroidery thread, and even a psychedelic hologram thread. "Very 1980s," my husband remarked of this last.

My favorite pattern weft, though, I found in a fly-fishing store! Fishermen wrap silk to build multicolored bodies of intricate "for show" fishing lures (and you thought *weaving* was an esoteric craft). The fishing store sold tubes of Japanese silk floss made up of dozens of insanely fine filaments. The floss bloomed beautifully as an overshot pattern weft, and luckily, the amount in one tube is exactly enough for one 7" bookmark—with only two yards of floss left over.



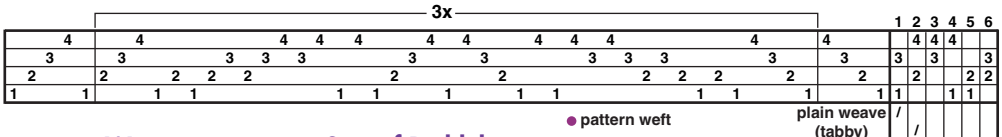
Syne Mitchell *of North Bend, Washington, hosts WeaveCast, an Internet-based talk show for weavers: visit her at www.weavecast.com.*





STEPS FOR WEAVING THE OVERSHOT BOOKMARKS

1. Draft for bookmarks



Step 1 Wind a warp of 129 ends 140/2 Sapphire silk 3 yd long. Warp back to front with two crosses (see Weaving Resources at www.handwovenmagazine.com for specific warping steps). It is a good idea to keep tension on the threads at all times, either with an AVL warping wheel or a kite stick as recommended by Peggy Osterkamp; see Resources. Thread the loom following Figure 1 and Project at-a-Glance.

Step 2 Wind a bobbin with 140/2 silk for the tabby weft and one with a selected pattern weft. Weave 3 picks plain weave with 140/2 silk without beating, then beat them together. Weave a few more picks of plain weave, if needed, until the warp is completely spread. (Reed marks will wash out later.)

Step 3 Insert a cardboard spacer for fringe. Cutting the 140/2 silk weft and leaving a 6" tail, weave 6 picks plain weave. With the tail, hemstitch around groups of 6 warp ends and the first 2 weft rows. Weave the pattern following Figure 1. Use tabby: before every pattern pick, weave a tabby pick, alternating treadles 1 and 2. Repeat the pattern until the bookmark measures 7" (8–10 times, depending on the pattern weft). End with 5 balancing picks. Weave 6 plain-weave picks and hemstitch. Insert two spacers between bookmarks for fringe; weave each bookmark the same way. To weave the "wave" pattern, follow the treadling in Figure 2. Remove spacers as they reach the cloth beam.

Step 4 Remove the bookmarks from the loom. Handwash in warm water with liquid detergent. Rinse well. Iron on low heat, pressing hard. With a rotary cutter and ruler, trim fringe to ½".

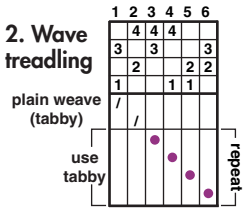
Wave pattern



Star of Bethlehem



2. Wave treadling





Sewing thread sold on long spools can be loaded directly into a boat shuttle. Slip rubber O-rings onto the boat shuttle's spindle to keep the 2" spools centered (I added spacers).



To keep your place, list the treadle numbers in groups of 4 and slide along a paper clip as you weave.

Resources

Estes, Josephine E. *Miniature Patterns for Hand Weaving*. Part I. Boston: Josephine E. Estes, 1956 (out of print), p. 22.

Osterkamp, Peggy. *Warping Your Loom & Tying on New Warps*. Sausalito, California: 1995, p. 7 (using a kite stick).

PROJECT AT-A-GLANCE

Weave structure for bookmarks
Overshot.

Equipment
4-shaft loom, 2" weaving width; 12-dent reed; 2 shuttles; 3 cardboard spacers ¾" x 3". Rotary cutter and mat (optional).

Yarns
Warp: 140/2 silk (35,000 yd/lb), Sapphire, 387 yd (3/16 oz).

Tabby weft: 140/2 silk (35,000 yd/lb), Sapphire or bottle green, 24 yd/bookmark; 216 yd (1/10 oz) for nine bookmarks.

Pattern weft for each bookmark, 23 yd. 60/2 silk (14,880 yd/lb), white and handdyed; Alec Jackson's Premium Silk Floss, tangerine #30; Sulky Holoshimmer machine embroidery thread (59% polyester, 40% polyethylene, 1% metallic).

Yarn sources
140/2 silk is available from Lunatic Fringe; 60/2 silk from Webs (handdyed), Sulky machine embroidery thread from fabric stores, Alec Jackson's Premium Japanese Silk Floss from fly-fishing stores and the Web.

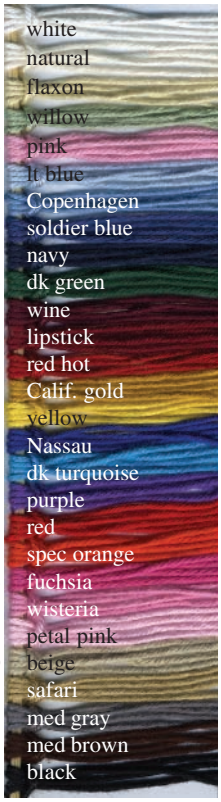
Warp order and length
129 ends 3 yd long (allows 4" for take-up, 30" for loom waste).

Warp and weft spacing
Warp: 72 epi (6/dent in a 12-dent reed). Width in the reed: 1⅘".

Weft: 58 ppi each pattern and tabby. Woven length/bookmark: about 7¼".

Finished dimensions
After washing, amounts produce nine bookmarks each 1½" × 6½" plus ½" fringe.

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2017	wine
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2042	dk turquoise
2027	purple
2012	red
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INTERWEAVE PRESS

Versatile Miniatures

in Lee's Surrender

KAREN HOMANN

Overshot designs evolved as patterning for coverlets, and for that purpose they tend to be large in scale. Some coverlet motifs—like wheels and tables—can be as large as ten inches square and are created by threading repeats with hundreds of ends. These designs can be miniaturized by reducing the numbers of threads in the blocks while maintaining their proportions. I've found miniature overshot coverlets to have many decorative uses.

In addition to removing threads within blocks (and blocks within motifs) to reduce design scale in overshot drafts, you can reduce the sizes of the threads. I have been using the miniaturized Lee's Surrender draft (a blooming-leaf and table design) from Carol Strickler and Barbara Taggart (see Resources). The draft exactly as they show it contains 315 warp ends. In sewing thread, the weaving width is under eight inches, a good size for a dollhouse coverlet. But coverlets, lovely as they are, are not the only uses for these drafts.

I've been using them for decorative, padded lids for gift, sewing, or jewelry boxes and for simple bags, but other possibilities abound. Choose shorter repeats for great bookmarks (see pages 36–38) or use fine silk for scarves. You'll weave more picks than usual with these pieces, but the designs will hold your interest.



Handwoven panels of Lee's Surrender stitched together for a shoulder bag.



Karen Homann *of Hudson, Iowa, has been weaving and exhibiting her work for many years. She is active in the Cedar Falls guild.*

Sources for miniature patterns

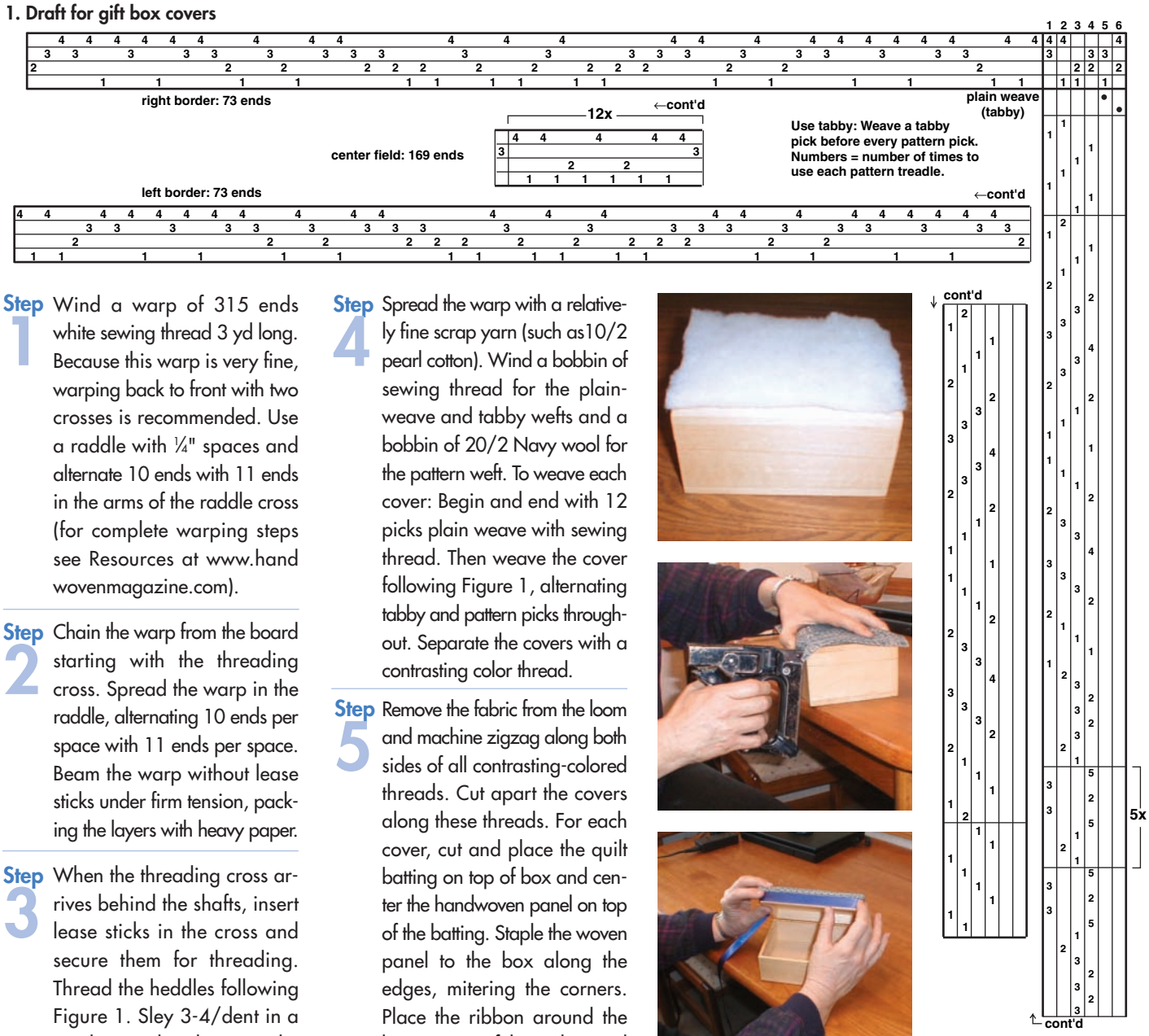
Strickler, Carol, and Barbara Taggart. *Weaving in Miniature*. Loveland, Colorado: Interweave Press, 1980, (out of print). "Lee's Surrender," p 6.

Estes, Josephine E. *Miniature Patterns for Hand Weaving*. Part I. Boston: Josephine E. Estes, 1956 (out of print).



STEPS FOR WEAVING THE GIFT BOX COVERS

1. Draft for gift box covers



Step 1 Wind a warp of 315 ends white sewing thread 3 yd long. Because this warp is very fine, warping back to front with two crosses is recommended. Use a raddle with ¼" spaces and alternate 10 ends with 11 ends in the arms of the raddle cross (for complete warping steps see Resources at www.handwovenmagazine.com).

Step 2 Chain the warp from the board starting with the threading cross. Spread the warp in the raddle, alternating 10 ends per space with 11 ends per space. Beam the warp without lease sticks under firm tension, packing the layers with heavy paper.

Step 3 When the threading cross arrives behind the shafts, insert lease sticks in the cross and secure them for threading. Thread the heddles following Figure 1. Sley 3-4/dent in a 12-dent reed and tie onto the front apron rod.

Step 4 Spread the warp with a relatively fine scrap yarn (such as10/2 pearl cotton). Wind a bobbin of sewing thread for the plain-weave and tabby wefts and a bobbin of 20/2 Navy wool for the pattern weft. To weave each cover: Begin and end with 12 picks plain weave with sewing thread. Then weave the cover following Figure 1, alternating tabby and pattern picks throughout. Separate the covers with a contrasting color thread.

Step 5 Remove the fabric from the loom and machine zigzag along both sides of all contrasting-colored threads. Cut apart the covers along these threads. For each cover, cut and place the quilt batting on top of box and center the handwoven panel on top of the batting. Staple the woven panel to the box along the edges, mitering the corners. Place the ribbon around the box, covering fabric edges and staples, and glue.



PROJECT AT-A-GLANCE

Weave structure for gift box covers
Overshot.

Equipment
4-shaft loom, 8" weaving width; 12-dent reed; raddle; 2 shuttles; staple gun.

Yarns
Warp: Size 60 sewing thread (24,000 yd/lb), white, 945 yd.
Tabby weft: Size 60 sewing thread (24,000 yd/lb), white, 632 yd.
Pattern weft: 20/2 wool (5,600 yd/lb), Navy, 592 yd (1⅞ oz).

Other materials and supplies
8 wooden boxes 7¾" W × 6" L × 3⅝" H each, 7 yd of ⅝" wide ribbon, low-loft quilt batting (crib size), Sobo glue, staples.

Yarn and materials sources
20/2 JaggerSpun MaineLine wool is available from most weaving retailers; wooden boxes from Walnut Hollow; sewing thread, batting, and Sobo glue from fabric stores; staples from hardware stores.

Warp order and length
315 ends 3 yd long (allows 4" for take-up, 24" for loom waste); add 10" per cover.

Warp and weft spacing
Warp: 42 epi (3-4/dent in a 12-dent reed). Width in the reed: 7½".
Weft: 70 ppi (35 ppi tabby, 35 ppi pattern). Woven length (measured under tension on the loom): 80" (10" for each box cover).

Finished dimensions
Amounts produce eight gift box covers, about 6¾" × 8¾" each to fit on top of a box 7¾" × 6" and 3⅝" tall.

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Photograph provided by the Philadelphia Guild of Hand Weavers

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

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Custom Checkbook Cover

in contemporary overshot

LIZ GOOD

This handbag (see photo below) was the final project in my first weaving class in college. I am fascinated by the way overshot patterning looks as if it is raised above the level of the ground fabric. It makes me think about how the pattern is formed and what is happening on both sides of the cloth. Sometimes the designs on the two sides are very different from each other.

The draft for the bag (Marguerite Porter Davison's Nappy's Butterflies) produces a design that looks fairly similar on both sides of the cloth. With the draft used for the checkbook cover (Kay's Design), however, the two sides of the cloth look very different.

Overshot presents many intriguing possibilities. You can place the different faces in contrasting positions in a piece. You can use pick-up to position pattern in some areas but not others. Project directions in this article are for the checkbook cover. When you finish, you might be inspired to design a coordinating bag.



Handbag in Nappy's Butterflies (above); back of Kay's Design (below)



Resources

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Chadds Ford, Pennsylvania: Marguerite P. Davison, 1944. "Nappy's Butterflies" and "Kay's Design," p. 144.



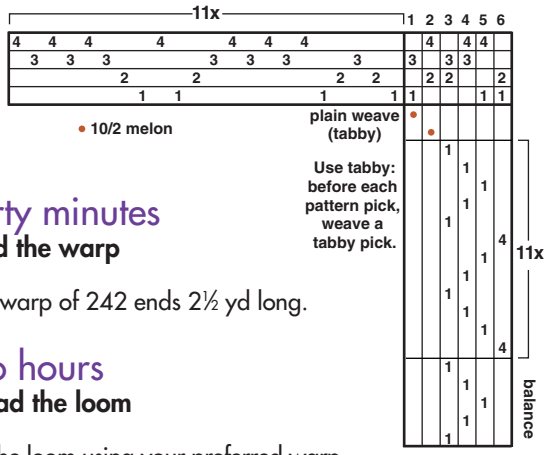
Liz Good *of Fort Collins, Colorado, is assistant editor of* Fiberarts *magazine. She is also a former intern for Schacht Spindle Co.*





PROJECT PLANNER FOR CHECKBOOK COVERS

1. Draft





Thirty minutes
Wind the warp

Wind a warp of 242 ends 2½ yd long.

Two hours
Thread the loom

Thread the loom using your preferred warping method following Figure 1 and Project at-a-Glance (see Resources at www.handwovenmagazine.com for step-by-step warping instructions).

Fifteen minutes
Prepare to weave

Tie up the treadles as in the draft in Figure 1. Using scrap fabric strips or scrap yarn as weft, spread the warp by weaving plain weave (alternating treadles 1 and 2) for several picks. Wind a bobbin of 10/2 cotton for the tabby weft and a bobbin of the Moonbeam for the pattern weft.

Forty-five minutes
Check the threading

Weave about 8" of the overshot pattern in Figure 1 to establish an even beat and test for errors. This sample can be used later to make marker strips to hold the check register open. Remember that when you weave the overshot pattern, you must use tabby (not shown in the draft); i.e., before every pattern pick, weave a tabby pick, alternating treadles 1 and 2.

Six hours
Weave the fabric

Weave several picks with fabric strips or scrap yarn as at the beginning. For the first checkbook cover, weave plain weave with 10/2 cotton for 3¾". Then weave the overshot pattern alternating tabby and pattern (stop at 8"). To create a very neat selvedge, for this section loop a thread around the last 6 ends on each side of the warp. As you weave with the pattern weft, pull up on each loop to raise these ends so that the pattern weft turns inside them. Take the tabby weft through the shed from selvedge to selvedge as usual. When you finish the overshot section, remove the loops from the edges and continue weaving tabby for 3¾". Weave two more checkbook covers in the same way, separating them with fabric strips or scrap yarn as at the beginning.

Four hours
Assemble and sew the covers

Cut the fabric from the loom and remove the spacer wefts. Decide which side to place face out. Fold over ¼" of the plain-weave section at both ends to the wrong side and sew across the fold by machine or by hand. Fold the ends again to make pockets so that the overshot section is centered and the checkbook will fit in the pockets; crease. Whipstitch the side seams (include a marker strip in the seam as described below if desired) to create a pocket. Repeat on the other side (minus the marker). To create a crisp edge at the bottom of the pockets, topstitch just inside the fold edges. Repeat for the other two checkbook covers.

Thirty minutes
Create the place markers

If you want to include a marker in each checkbook cover to hold your place in the register: For each marker, machine sew 2 rows across the width of the sample piece ⅜" apart. Trim ⅛–¼" from the stitching and remove the loose weft threads. This will create a slightly fringed strip of patterned fabric ½" wide. Enclose the ends of the strip in the side seams about ¾" from the bottom of one pocket as you whipstitch the sides together.

PROJECT AT-A-GLANCE

Weave structure for checkbook covers
Overshot.

Equipment
4-shaft loom, 7" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Melon, 605 yd (2⅓ oz).
Tabby weft: 10/2 pearl cotton (4,200 yd/lb), Melon, 260 yd (1 oz).
Pattern weft: 2-ply wool with Angelina (2,400 yd/lb), Amethyst, 139 yd (1 oz).

Yarn sources
10/2 pearl cotton is available from most weaving retailers. Lace-weight Moonbeam yarn (2-ply wool with Angelina) is available from Alpine Meadow in 300 yd skeins.

Warp order and length
242 ends 2½ yd long (allows 4" take-up, 8" sampling, 3" for spacers, 28" loom waste).

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 6¾".
Weft: 24 ppi in plain-weave areas, 42 ppi in pattern areas (21 tabby, 21pattern). Woven length (measured under tension on the loom): 48" (not including sample).

Finished dimensions
Amounts produce three fabric pieces, each 6½" x14" (for checkbook covers 6¼" x 3¼" each after they are folded and sewn).

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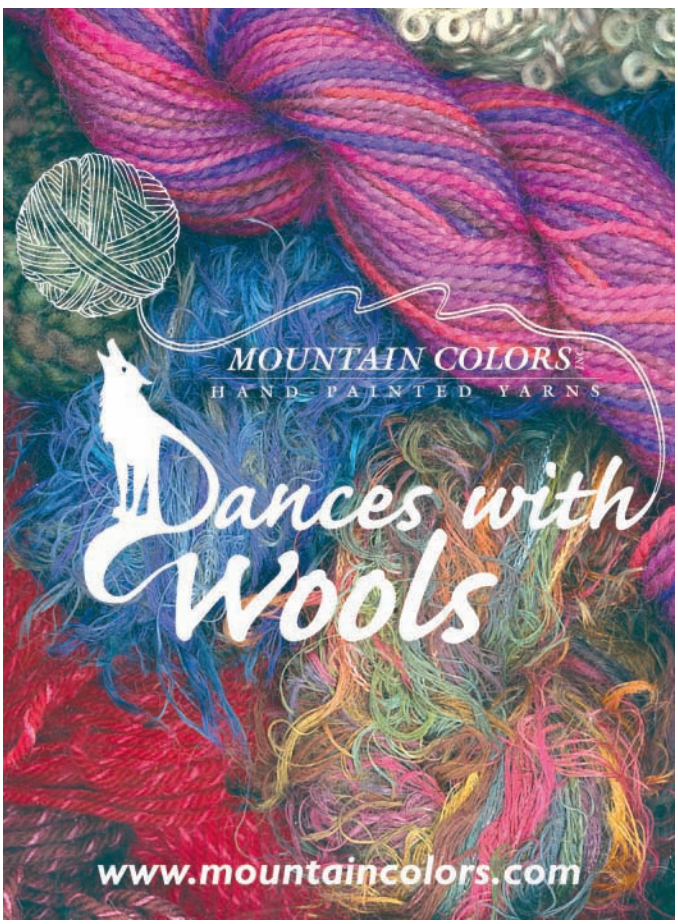
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Ribbons of Overshot

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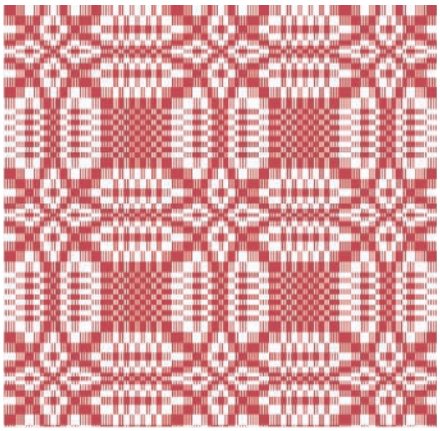
RITA HAGENBRUCH

The color brown appears in many of Handwoven*'s Fabric Forecast palettes. This shawl is designed to coordinate with a pair of classic brown Eddie Bauer Bremerton slacks. The draft is adapted from a coverlet in* Keep Me Warm One Night *(see Resources)—but the shawl is nothing like a coverlet!*

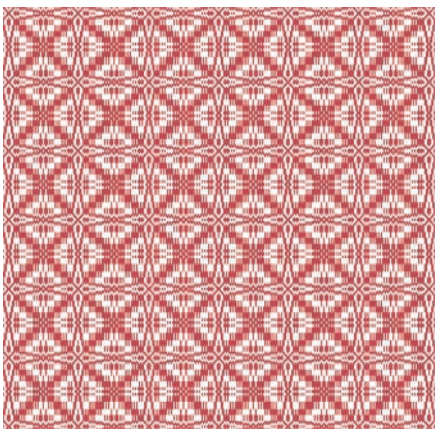
Overshot is a traditional weave structure rich with potential for use in nontraditional ways. Traditional overshot fabrics usually show allover block patterns in familiar motifs: tables, roses, stars, diamonds, wheels. The same block arrangements, however, can be used in a variety of other ways.

Creating overshot ribbons

Take, for example, coverlet #259, a typical wheel and table pattern from *Keep Me Warm One Night*; see Figure 1. If the table is removed from the threading and some of the block sizes are reduced to make shorter float lengths, a new design results, as in Figure 2. It's a short step from that to treadling small segments in stripes to make ribbons. And another short step to designing your own!



1. A "wheel and table" overshot design from *Keep Me Warm One Night*.



2. The table is removed from the draft and the other blocks are reduced in size to create a new design.

Resources

Burnham, Harold B., and Dorothy K. *Keep Me Warm One Night*. Toronto: University of Toronto Press, 1972 (out of print), p. 202.



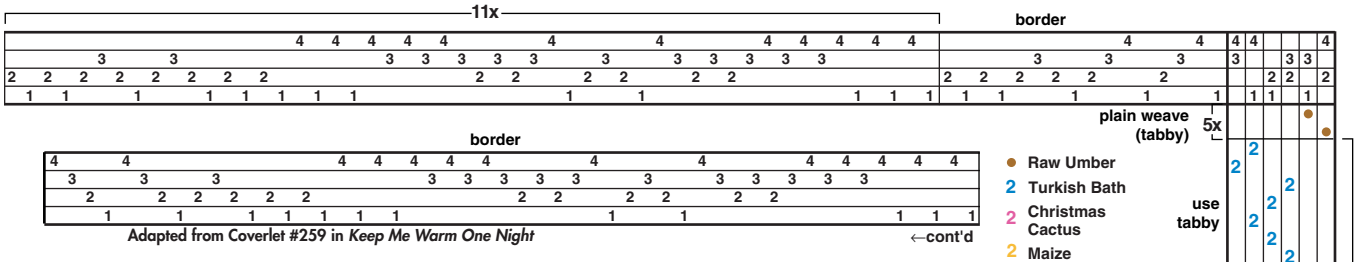
Rita Hagenbruch *of Harvard, Illinois, weaves overshot in traditional and innovative ways. She loves to mentor students on Overshot Odysseys.*





STEPS FOR WEAVING THE SILK AND WOOL SHAWL

3. Draft for shawl



Adapted from Coverlet #259 in *Keep Me Warm One Night*

←cont'd

Step 1 Wind a warp of 640 ends 3¼ yd long and thread the loom following Figure 3 and Project at-a-Glance using your preferred warping method. (For detailed warping steps, see Resources at www.handwovenmagazine.com. Note that sectional warping or warping back to front with two crosses would would be good choices for this projects since they are less likely to stress the fine silk threads.)

Step 2 Tie up the treadles as in Figure 3 (with this tie-up, you'll use the right foot for tabby, the left foot for pattern). Wind 4 bobbins, 1 for each pattern-weft color and 1 for the tabby weft. Spread the warp by placing three plain-weave picks without beating. Then beat all three together.

Step 3 Allowing 9" (including the amount used to tie on) for fringe, begin weaving the shawl following the treadling in Figure 3. After the first few picks of plain weave, hemstitch the first 2 rows including 3 ends in each stitch.

Step 4 Now the fun begins! You can follow the treadling in Figure 3 or you can treadle the pattern blocks in any order to design different pattern ribbons. It is as easy as playing with blocks (ABCD)! I treadled the blocks for the three ribbons in the following order, using the pattern treadle for each block 2x and always alternating each pattern treadle with a tabby treadle: BADCBCDAB (turquoise ribbon), CDABADC (rose ribbon), and DCDCD (gold ribbon) as shown in Figure 3. The ribbons are separated by 10 picks of plain weave.

Step 5 As you begin and end the pattern weft for each ribbon, leave a little tail of weft sticking out from the selvedge. Split the 2-ply yarn apart. Pull one ply out of the shed a few warp threads before the selvedge. Loop the other ply around the last thread on the selvedge and bring it back into the same shed past the point where the first ply exited. Weave a few picks and then trim the tails. This process will prevent build-up of the pattern weft at the selvedges.

Step 6 When you are finished weaving the shawl, hemstitch the final edge as at the beginning. Cut the fabric from the loom allowing 9" for fringe. Smooth and trim the fringe on both ends evenly (I use a rotary cutter and mat). Prepare a twisted fringe with 6 ends in each fringe: twist two groups of 3 ends together in the same direction until they kink; then twist both groups together in the opposite direction and secure with an overhand knot.

Step 7 Wash the shawl in warm water using Orvus Paste or a gentle soap. Rinse several times in warm water until the rinse water runs clear. I added a little vinegar to the second to last rinse. Roll the shawl in towels to blot dry and smooth flat on a surface to finish drying. Press with the iron on a rayon setting using a press cloth.

4. Heddle count

148	shaft 4
160	shaft 3
172	shaft 2
160	shaft 1
640	

The overshot ribbons are separated by 10 picks of plain weave (tabby) only.

Numbers in the treadling indicate the number of times to weave each pattern pick. "Use tabby" means to weave a tabby pick before each pattern pick, alternating treadles 5 and 6.

PROJECT AT-A-GLANCE

Weave structure for shawl
Overshot and plain weave.

Equipment
4-shaft loom, 20" weaving width; 12-dent or 8-dent reed; 4 shuttles.

Yarns
Warp: 30/2 spun silk (7,500 yd/lb), Captain Olive (#225), 2,080 yd (4½ oz).
Tabby weft: 24/2 lambswool (5,960 yd/lb), Raw Umber, 1,300 yd (3½ oz).
Pattern weft: 20/2 spun silk (5,000 yd/lb), JY19 Turkish Bath (turquoise), 330 yd (1½ oz); JY27 Christmas Cactus (rose), 249 yd (⅘ oz); and JY37 Maize (gold), 178 yd (⅗ oz).

Yarn sources
30/2 and 20/2 spun silk are available from Treenway Silks; 24/2 lambswool by JaggerSpun from most weaving retailers.

Warp order and length
640 ends 3¼ yd long (allows 6" take-up, 29" loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 32 epi (3-3-2 in a 12-dent reed or 4/dent in an 8-dent reed). Width in the reed: 20".
Weft: 35 ppi in plain-weave areas, 52 ppi in pattern areas (26 ppi pattern, 26 ppi tabby). Woven length (measured under tension on the loom): 82".

Finished dimensions
After washing, amounts produce one shawl 18½" × 75" plus 7" fringe at each end.

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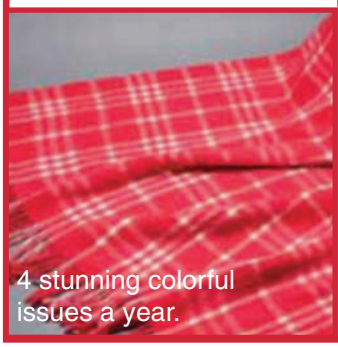
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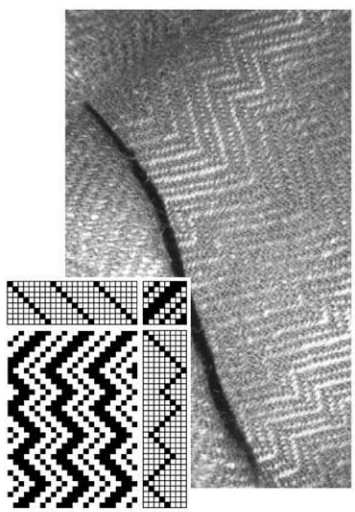
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Overshot Gets a Makeover

it's all about color

YVONNE STAHL

Traditionally, overshot has been used either for allover patterning (coverlets, tablecloths, and placemats) or for borders (curtains, runners, and towels). Warp and tabby-weft colors were usually white or natural, and the pattern-weft colors dark blue, red, or brown. For this reason, contemporary weavers often bypass overshot in favor of twills or even plain weave, thinking that they are better suited for displaying color. Think again!

In this scarf, yarn colors are varied in only one of three possible places (warp, tabby weft, pattern weft) to create an explosion of glorious color. On a dark navy background, the pattern-weft colors move around more than half of the color wheel: blue, blue-violet, violet, red-violet, red, red-orange, yellow-orange, yellow. (Commercially dyed colors vary considerably from the true hues in a twelve-color wheel, but those variations often add to rather than subtract from the overall effect.)

The scarf design

The basic idea for this scarf design is very simple. Four overshot blocks are arranged in the threading in an extended point. The treadling rotates through all four blocks (C, D, A, B) for each pattern-weft color. The first color repeats each block eight times, the second seven times, the third six times, etc., until the lightest color, pale yellow, is reached, whose blocks are treadled one time each. The treadling then reverses, going back through the color wheel, increasing the number of times each block is treadled for each successive color; see Figure 1, page 54.



***Yvonne Stahl** of Denver, Colorado, has been weaving for thirty years. She transforms weave structures through creative use of color.*

Notes about color and design

One of the pattern-weft colors used in this scarf is handdyed (red-orange). Since this color is not available in wool/silk, the colors listed in the Project at-a-Glance use a slightly darker red for red, and red for the handdyed red-orange. Navy blue makes an especially effective background color, intensifying and unifying the other colors.

Consider designing a similar scarf but varying: a) the overshot design—see Rita Hagenbruch, pages 48–50 for design ideas; b) the background color, either a neutral or a light hue or a warm hue; c) the range of pattern-weft colors, choosing from a different section of the color wheel; and/or, d) the number of pattern-weft colors.

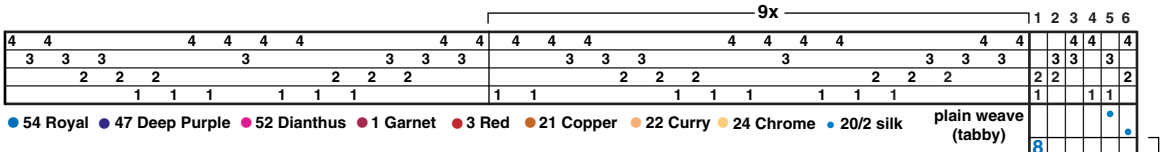
You can also use either wool or silk as your pattern weft, plan a narrower scarf, or add to project width for a shawl.

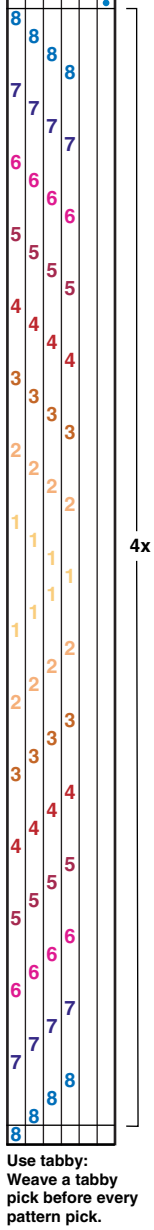




STEPS FOR WEAVING THE OVERSHOT SCARF

1. Draft for scarf





Step 1 Wind a warp of 297 ends 3 yd long and thread the loom following Figure 1 and Project at-a-Glance using your preferred warping method (for step-by-step warping instructions see Resources at www.handwovenmagazine.com).

Step 2 Wind 1 bobbin 20/2 navy silk for tabby weft and 8 bobbins for the 8 pattern-weft colors. Weave a header in scrap yarn to spread the warp and then weave several picks of any color 10/2 cotton to protect the edge until the fringe is worked. Allowing 7" for fringe, begin weaving the scarf with 2 picks plain weave in 20/2 navy silk. Then weave the pattern following the treadling in Figure 1. Numbers in the treadling indicate how many times to use each pattern treadle (always alternating with tabby). Begin and end each color by bringing weft tails around an edge thread and back into the shed for about 1". (I did not use a floating selvedge and just let the weft turn without special care.) End with 2 picks plain weave and several picks 10/2 cotton.

Step 3 Cut the scarf from the loom and discard scrap yarn. Removing the 10/2 cotton as you work, prepare a twisted fringe with 12 ends in each fringe, 11 each in the last 3. Wash by hand in warm water, gentle soap. Rinse well, lay flat to dry, and press with a warm iron.



PROJECT AT-A-GLANCE

Weave structure for scarf
Overshot.

Equipment
4-shaft loom, 13" weaving width; 12-dent reed; 2 shuttles, 9 bobbins.

Yarns
Warp: 20/2 spun silk (5,000 yd/lb), navy (JY4), 891 yd (2⅞ oz).
Tabby weft: 20/2 spun silk (5,000 yd/lb), navy (JY4), 427 yd (1⅜ oz).
Pattern weft: 18/2 wool/silk (5,040 yd/lb), #54 Royal, 88 yd (⅓ oz); #47 Deep Purple, 85 yd (⅓ oz); #52 Dianthus, 73 yd (¼ oz); #1 Garnet, 61 yd (⅕ oz); #3 Red, 48 yd (⅛ oz); #21 Copper, 37 yd (⅛ oz); #22 Curry, 25 yd (1/12 oz); #24 Chrome 11 yd (1/24).

Yarn sources
20/2 spun silk is available from Treenway Silks. 18/2 JaggerSpun Zephyr wool/silk is available from Halcyon Yarn and from Shuttles, Spindles & Skeins.

Warp order and length
297 ends 3 yd long (allows 5" take-up, 28" loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 12⅜".
Weft: 30 total ppi (15 ppi tabby, 15 ppi pattern). Woven length: 75".

Finished dimensions
After washing, amounts produce one scarf 10½" × 69" plus 5" fringe at each end.

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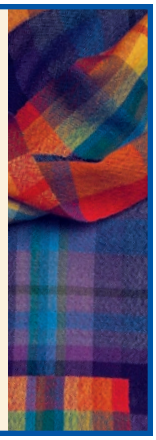
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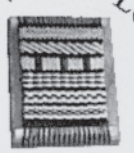
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Fiesta Cloth

coloring by numbers

LESLIE KILLEEN

Has anyone special inspired your weaving? Though exposed to overshot early in my weaving career, it never really intrigued me until I saw a sample by Dini Moes in a Cross Country Weavers' exchange from 1997 that simply exploded with color. Inspired by her ideas, I began to experiment.

Designed to celebrate the fiftieth anniversary of the Cross Country Weavers (an international sample exchange group), this fabric, which I call Fiesta Cloth, plays with the numbers four and five. Five colors are used in a 4-block rotation. Each block is repeated four times in the threading for a 160-end repeat. In the treadling, each block is woven with five pattern picks (alternating with tabby) before changing to a new block.

Breaking with tradition

Fiesta Cloth uses 4-shaft overshot in very untraditional ways to produce a cloth that doesn't look anything like overshot usually does. In Fiesta Cloth, the pattern and tabby wefts are the same yarn, so only one shuttle is required. Using a smooth, fine thread for the pattern weft (as well as for the tabby weft) also reveals that the pattern floats in overshot do not lie perfectly parallel in the blocks. Rather, they are at a slight angle to one another, creating a zigzag effect that is masked when traditional lofty wool yarns fill in the pattern area. I particularly like this untraditional effect.



Leslie Killeen *of Durham, North Carolina, combines color and structure on eight or fewer shafts to create complex-looking cloth.*

In another break from tradition, the warp for this cloth is sett much more closely than is usual for overshot in order to create a warp-dominant fabric. This makes the halftones that are characteristic of traditional overshot almost disappear, keeps the tabby weft from showing, and allows the zigzags of the pattern threads to set off the many colors used in the warp.

Yarn and color choices

The warp colors in Fiesta Cloth were inspired by the colors in a skein of knitting yarn (Classic Elite's Fame Silk and Rayon). For each of the five warp colors, I used combinations of multiple yarns from my stash to make a strand about the thickness of 10/2 pearl cotton. For easier warping, 10/2 pearl cotton in the colors I used is suggested here. You can also use five other colors—or more!

Using black for the weft was inspired by several gifts that my husband brought me from a business trip to Jamaica. For this project, the weft is 8/2 black Tencel. It shows the zigzag effect to good advantage and captures a sense of how color is used in Jamaica.

As for how Fiesta Cloth yardage might be used: It could be almost anything! The fabric has a firm hand, but is not stiff. Consider a bright table runner for any season, placemats, a pillow cover, a vest—these are only a few ideas. It really is a very versatile cloth!





STEPS FOR WEAVING THE OVERSHOT YARDAGE

Step 1 Because of the color changes in the warp, this project is easier to warp from front to back, winding five separate warp chains and distributing them in the correct order in the reed. (For specific instructions for warping front to back, see Weaving Resources at www.handwovenmagazine.com.) If you warp back to front, you will have to cut and tie at color changes (every two trips around the warping board).

Step 2 Wind five separate warp chains of 128 total ends each chain alternating two colors (keep the 2 ends separate with a finger to prevent them from twisting): green/gold, gold/orange, orange/red, red/purple, purple/green.

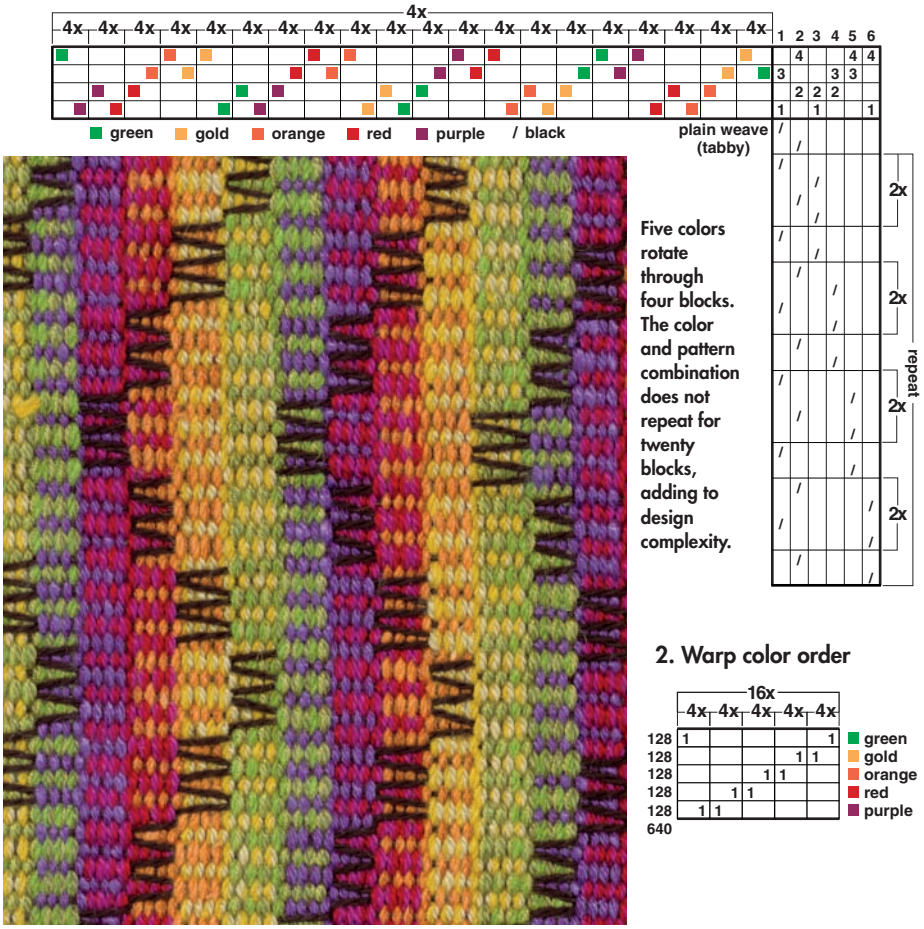
Step 3 So that the warp is centered for a weaving width of 21⅓", sley the reed starting at the right edge of the warp with the green/gold chain: sley 2/dent for 4 dents (8 ends); * skip 16 dents, sley 2/dent and continue from * until you have sleyed all the ends. Next, sley the gold/orange chain 2/dent for 4 dents starting in the next empty dent inside the first green/gold group, skip 16 dents, and continue. Sley each successive chain the same way, starting with the next available dent.

Step 4 Thread the heddles following Figure 1. After the warp is beamed and tied on, weave several picks of plain weave with scrap yarn to spread the warp, and then add a floating selvedge on each side and weight behind the back beam (a 2–3" S-hook works well). If you plan to use the yardage for a garment in which all edges are seamed, you can omit the floating selvedges.

Step 5 You've finished the hard part! Now you can just enjoy weaving. Wind a bobbin of black Tencel, and weave 4 yd (144") following the treadling in the draft in Figure 1, always alternating tabby picks with pattern picks.

Step 6 Cut the fabric from the loom, machine zigzag or serge raw edges, and machine wash, gentle cycle, mild detergent. Machine dry, low, until partly dry, then press. Assemble into the project(s) of your choice. The yardage will finish about 129" long, or three lengths of 43". A 43" length will make one hemmed runner 40" long, or two pillow faces, or two vest fronts.

1. Draft for yardage



2. Warp color order

PROJECT AT-A-GLANCE

Weave structure
Warp-dominant overshot.

Equipment
4-shaft loom, 22" weaving width; 15-dent reed; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), green #139, 650 yd (2½ oz); gold #112, orange #148, red #172, and purple #171, 640 yd (2½ oz) each.

Weft: 8/2 Tencel (3,360 yd/lb), black, 1,880 yd (9 oz).

Yarn sources
10/2 pearl cotton in the color numbers given here is available from Halcyon Yarn, 8/2 Tencel from Webs.

Warp order and length
640 ends 5 yd long in the color order in Figure 2 (allows 10" for take-up, 26" for loom waste). Add floating selvedges in green 10/2 pearl cotton after the rest of the warp is threaded and beamed.

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 21⅓".
Weft: 20 ppi. Woven length (measured under tension on the loom): 144".

Finished dimensions
After washing, amounts produce yardage 20¾" × 129".

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From Overshot to Doubleweave

the easy way

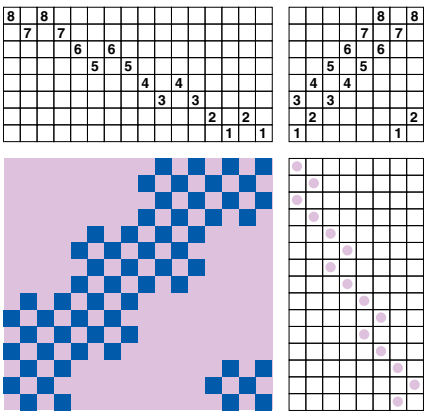
ROBERT OWEN

Here's a clever way to design four blocks of doubleweave on eight shafts using overshot designs. In the doubleweave version, two blocks always weave pattern, two blocks weave background—and there are no floats! Pattern blocks are a solid color, background blocks are mixed, or vice versa.

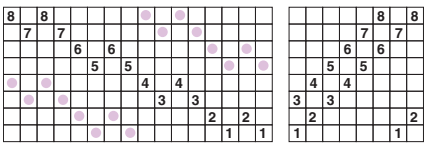
An article on designing 4-block doubleweave on four shafts using overshot drafts caught my interest (Virginia Reisner, "Double-Faced Plain Weave with Overshot Patterning," *Handwoven*, January/February 1999, pages 52–53). How would the same idea work on eight shafts? I wondered. My curiosity (and the failure of my computer weaving software to show two-layered fabrics effectively) led me to a discovery!

Deriving a doubleweave threading

To see how it works, first expand a 4-shaft overshot threading to eight shafts (Block A = 1-2, Block B = 3-4, Block C = 5-6, Block D = 7-8) or choose an existing 8-shaft draft. Make sure that even shafts alternate with odd shafts. If you have a computer weaving program, assign a dark color to the warp and a light color to the weft and weave "as-drawn-in" (make the treadling order the same as the threading order) using the tie-up in Figure 1a. The resulting drawdown will show exactly how your doubleweave fabric will look!



1a. Expand an overshot threading to eight shafts; weave as-drawn-in.



1b. Write the same threading in the same columns, but four shafts away

Next, in the same columns as your original threading, write the same threading but move up four shafts (when you get to the top, return to the bottom and keep counting). This is the threading for the second warp color (the same color as the weft in your computer drawdown); see Figure 1b.

—*Continued on page 63*



***Robert Owen** of Perth, Michigan, is eighty-nine years old. He has enjoyed weaving as a rewarding hobby for the twenty-four years since he retired.*



STEPS FOR WEAVING THE DOUBLEWEAVE RUNNER

Step 1 Use your preferred warping method to wind a warp of 942 total ends (471 dark blue, 471 lavender) 2 yd long alternating 1 end dark blue and 1 end lavender. (For step-by-step warping directions, see Resources at www.handwovenmagazine.com.)

Step 2 Thread the heddles following Figure 2. Note that there are two marks in each vertical column in the threading draft, one D (dark) and one light (L). Each of these ends is threaded in a separate heddle; thread the dark end (D) of each pair first.

Step 3 Sley 4 ends/dent (2 dark, 2 light) in a 15-dent reed or 6 ends/dent (3 dark, 3 light) in a 10-dent reed, and tie the warp to the front apron rod with firm and even tension.

Step 4 To weave the runner, you'll need to use a skeleton tie-up; see Figure 2. Even if your loom has 16 treadles, the skeleton tie-up is easier to use than a full tie-up would be. Two picks alternate throughout: you'll use your left foot for the first pick in the top layer and then keep that treadle depressed while you add one of the two "tabby" treadles with your right foot for the alternate pick in the bottom layer (note that this skeleton tie-up cannot be used with a countermarch loom).

Step 5 Begin the first hem of the runner by weaving 4 picks alternating treadles 9 and 10 using dark blue weft (these treadles used alternately actually produce half basketweave). Hemstitch with 20/2 cotton in the same color, including 2 weft rows and 6 ends in each stitch. Continue weaving the hem alternating treadles 9 and 10 for 1¼" and then insert 2 strands—1 with treadle 9, 1 with treadle 10—of 10/2 pearl-cotton in a contrasting color that will be removed later. (These threads act as a spacer for the final hemstitching that will be done after the runner is removed from the loom.) Let the ends of each of the 2 spacer strands hang out at the selvedges.

Step 6 Weave the body of the runner alternating the dark blue and lavender wefts. Since the warp is dense, the sheds may be sticky. It helps to install a small mirror in a position that enables you to see into the shed. It is easy to reach in and free any sticky threads and it is important to do so before throwing the shuttle. You can start with either color and you can use the threading for either the darks or the lights for your "as-drawn-in" treadling. In Figure 2, the first treadling (a) weaves with the light weft on top and follows the threading for the light warp threads (L). For example, the first light warp thread is on shaft 8. The first light pick therefore uses treadle 8. The alternate dark pick is woven with treadle 8 still depressed *and* treadle 9 (the odds, since treadle 8 raised even shafts). The second treadling (b) weaves with the dark weft on top and follows the threading for the darks. (Note that the complete treadling draft is not shown for either treadling a or treadling b, only the first picks are given to demonstrate how to use the threading draft to derive the treadling.)

Since the threading draft begins before the start of the blooming-leaf motif, I began and ended the treadling of the runner at the start and end of the first and last full blooming-leaf designs (see * in the threading and treadling drafts).

Continue, following the threading draft except weave 11 repeats instead of 4, and end with the "balance" section as in the threading, either weaving to the asterisk (*) or to the end of the draft, about 42". Place the 2 temporary spacer threads of 10/2 pearl cotton as at the beginning, and then weave 1¼" of basketweave in dark blue for the second hem and hemstitch the end.

Step 7 Remove the fabric from the loom and trim the fringe close to the hemstitching at both ends. Fold over ¼" at each end and baste. Fold each end again up to the temporary spacer weft threads and baste again. Working on the wrong side and removing about 1" of the temporary weft threads at a time so as not to lose the space they have made, work a row of simple hemstitching: For each stitch encircle 6 warp threads and bring the needle up through the fold edge of the hem, catching the weft threads along the fold. Remove any visible basting threads as you go.

Step 8 Machine wash the runner in warm water, gentle cycle, mild detergent or soap such as Orvus Paste. Machine dry on low heat and remove while still damp. Smooth out and lay flat to dry. Steam press.

PROJECT AT-A-GLANCE

Weave structure for table runner
Doubleweave.

Equipment
8-shaft jack loom, 16" weaving width; 15-dent reed or 10-dent reed; 2 shuttles; small mirror for checking sheds.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), dark blue #157, lavender #127, 942 yd (1⅛ oz) each color.
Weft and thread for sewing hems: 20/2 pearl cotton (8,400 yd/lb), dark blue #157, 676 yd (1⅓ oz); lavender #127, 605 yd (1⅛ oz).
Spacer weft: 10/2 pearl cotton (4,200 yd/lb), any contrasting color, 2 yd.

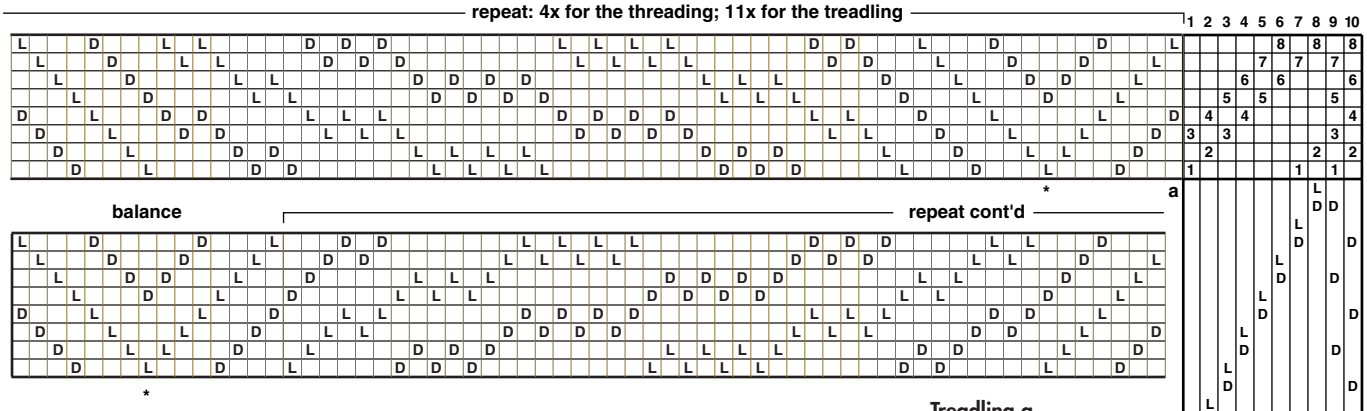
Yarn sources
20/2 pearl cotton by UKI in color numbers given here is available from Halcyon Yarn.

Warp order and length
942 ends (471 ends each color) 2 yd long alternating 1 dark/1 light (allows 4" for take-up, 24" for loom waste).

Warp and weft spacing
Warp: 60 epi (4/dent in a 15-dent reed or 6/dent in a 10-dent reed). Width in the reed: 15⅞".
Weft: 60 ppi (30 ppi dark blue, 30 ppi lavender). Woven length (measured under tension on the loom): 44".

Finished dimensions
After washing, amounts produce one runner 14" × 40" including hems.

2. Draft for runner



—*Continued from page 60*

Deriving the doubleweave treadling

The original computer design (in Figure 1a) represents a single layer with a light weft woven "as-drawn-in." To add the dark weft to the doubleweave draft you only need to add two treadles, one that raises all the odd shafts and one that raises all the even shafts. After placing each light weft, you will keep that treadle depressed while you also raise either all of the odd shafts if your first treadle raises evens or all of the even shafts if your first treadle raises odds. To see how this works, study Figure 3a. The treadling for the light weft is shown at the left, for the dark weft at the right; the light weft weaves in the top layer, the dark weft in the bottom.

In Figure 3b, the dark weft weaves in the top layer, the light weft in the bottom. These doubleweave drafts can be woven in four different ways: either weft can weave in either layer, and either of the two threadings can be used for the as-drawn-in treadling order. The differences among them are only which blocks show a solid color (dark or light) and which blocks show a mix of both.

Some observations

In case you are wondering how this weave differs from usual block doubleweave, here are some differences. Each weft always weaves in the same layer. That is, the light weft always weaves in the top layer, the dark weft in the bottom layer, or vice versa. Only the warp threads exchange layers. For that reason, the structure forms a series of horizontal tubes that are closed when a change of blocks changes the position of the warp threads.

In the 4-shaft version that inspired this investigation, the wefts also do not change layers. In the 4-shaft version, however, there is one solid block, one mixed block, and two blocks that look like overshot halftones.

Treadling a

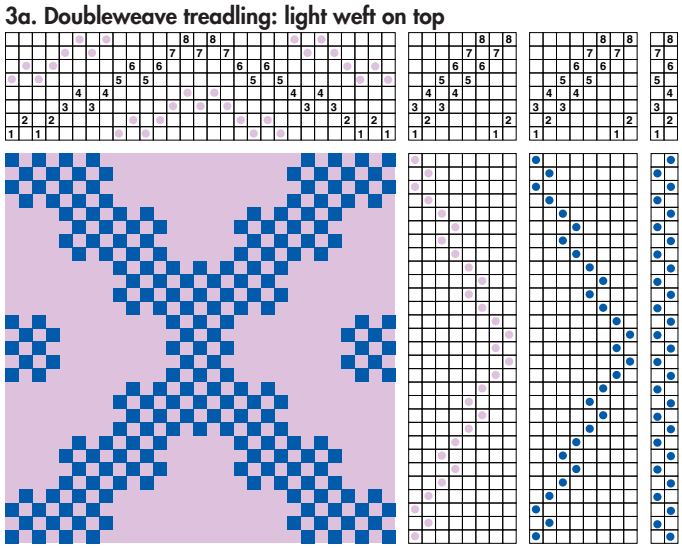
To weave with light weft: Follow the threading for L using the treadle with the same number. To weave with dark weft: Use the same treadle plus either 9 or 10 (9 if light treadle raises evens, 10 if it raises odds). With this treadling, the light weft weaves on top, the dark weft on the bottom. The face shows two blocks solid lavender, two blocks mixed lavender/dark blue. The back shows two blocks solid dark blue, two mixed.

Treadling b

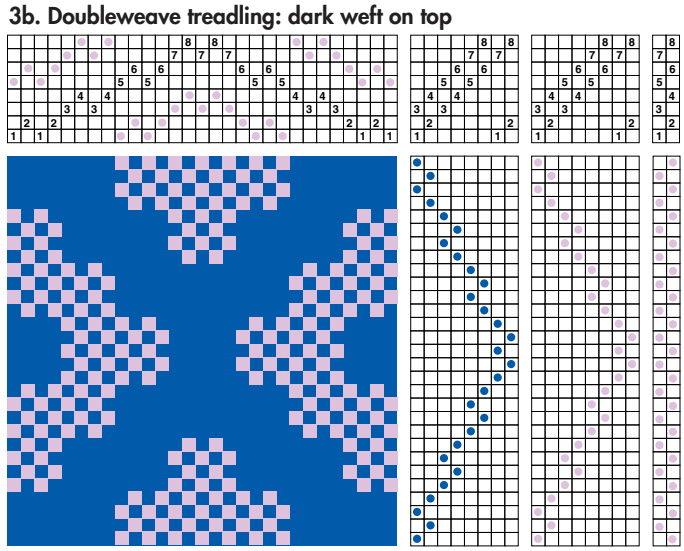
To weave with dark weft: Follow the threading for D using the treadle with the same number. To weave with light weft: Use the same treadle plus either 9 or 10 (9 if dark treadle raises evens, 10 if it raises odds). With this treadling, the dark weft weaves on top, the light weft on the bottom. The face shows two blocks solid dark blue, two blocks mixed dark blue/lavender. The back shows two blocks solid lavender, two mixed.

So that the runner begins and ends at the edge of a motif, I started and ended the treadling at the asterisk (see * in both the threading and treadling drafts) though this is not necessary.

3a. Doubleweave treadling: light weft on top



3b. Doubleweave treadling: dark weft on top



La Belle Creole

for a runner and napkins

DEEDEE WOODBURY

As is true of many weavers, weaving a traditional, full-size coverlet is on my to-do list. One of these days I am sure I will get around to it, but until I do, much smaller projects like this runner and napkins still allow me the pleasure of using coverlet weaves without the commitment a full coverlet would require. This star-and-diamond draft—La Belle Creole—is a favorite of mine.



Each time I weave the innumerable patterns and variations of overshot, I realize anew how much I like it. I like the names of the old patterns and I especially like the designs. Some overshot drafts make beautiful curves and circles; others make rectangles and squares.

The pattern called La Belle Creole from Mary Meigs Atwater's *Recipe Book* is very geometric. The way its blocks fit together to form small and large triangles and diamonds creates a contemporary look. The weave structure is tied overshot (though it is sometimes called star-and-diamond weave because of its characteristic star-and-diamond-like motifs).

Tied overshot

In spite of its name and the halftones that make it look so much like overshot, tied overshot is more closely related to summer and winter than to overshot. Like summer and winter, the threads on shafts 1 and 2 in tied overshot act as tie-down threads, while those on the remaining shafts are pattern threads. Because the tie-down threads are repeated in the threading, they produce overshot-like halftones that appear in both the pattern and the background areas (examine the threading of shafts 1 and 2 in Figure 1 and notice the alternating halftones in the fabric). When you weave these pieces, you'll see exactly how the tie-down threads work to secure the pattern-weft floats to both sides of the ground cloth.

Antique star-and-diamond coverlets often required twenty-four shafts or more to weave, so they were usually the work of professional weavers rather than home weavers. For more information about tied overshot and its variations, see the articles listed in Resources, page 67.

Color choices

I enjoyed the challenge of choosing colors that traditional coverlet weavers would never have used. But if you'd like a more traditional look for your runner and napkins, choose an unbleached linen warp and tabby weft for the ground cloth and indigo blue or madder red for the pattern weft.

In this runner, black used for the warp and tabby weft makes a dramatic and contemporary neutral background and the bright pattern-weft colors add to its "now" look. One pattern-weft color (cranberry)

—*Continued on page 67*



DeeDee Woodbury *of Houston, Texas, has been weaving traditional and contemporary functional fabrics for more than thirty years.*



STEPS FOR WEAVING THE RUNNER AND NAPKINS

Step 1 For relatively fine yarns like 16/2 cotton, warping back to front with two crosses is recommended. (For detailed instructions for warping back to front with two crosses, see Weaving Resources at handwovenmagazine.com.)

Step 2 Wind a warp of 556 ends 5½ yd long with both a raddle cross and a threading cross. Wind 2 ends together, keeping them separate with a finger to prevent twisting. (This is also a good project for using a warping paddle to wind multiple ends.)

Step 3 Spread the warp in the raddle, centering for a width of 18½". Wind the warp under firm tension onto the warp beam, packing the layers with smooth, heavy paper or sticks. The warp is beamed through the raddle only, without lease sticks. When the threading cross at the other end of the warp arrives behind the shafts in a convenient position for threading, insert lease sticks in the cross and suspend them behind the castle. Thread the shafts following Figure 1. Sley 3/dent in a 10-dent reed. Tie the warp onto the front apron rod and weave several picks of plain weave with waste yarn to spread the warp.

Step 4 Wind one bobbin of 16/2 black and one bobbin for each of the pattern weft colors. To start the runner, weave 2" of plain weave for the first hem, then weave the pattern following the treadling in Figure 1 and the weft color order in Figure 2. Use tabby: Before every pattern pick weave a tabby pick alternating treadles 1 and 2. Begin the pattern with the larger diamond motif, 66 picks of cranberry #477. Then weave 33 pattern picks of yellow #101 (the smaller diamond motif), 36 picks of cranberry, 33 picks of green #1460, 36 picks of cranberry, 33 picks of orange #1299, and 36 picks of cranberry. Repeat this order 6 times. Then weave the small yellow diamond to balance, followed by the final large diamond (66 pattern picks) in cranberry. (The pattern area of the runner on the loom should measure about 62".) End the runner with 2" plain weave for the second hem.



Each napkin has a single border in one of the pattern-weft colors used in the runner.

Step 5 Insert a contrasting-colored thread between the runner and the first napkin to create a cutting line after the weaving is complete. For the first napkin, weave 4" of plain weave (2" for the first hem and 2" for a border before the pattern stripe). Weave one repeat of the small diamond portion of the draft (33 pattern picks, 1½" in cranberry #477). Weave 16" of plain weave (this includes the second hem). Insert a contrasting-colored thread to separate the first and second napkins.

Step 6 Weave the remaining three napkins in the same way as the first, using one pattern-weft color (green #1460, yellow #101, orange #1299) for the pattern stripe in each one.

Step 7 Remove the fabric from the loom and secure the two raw edges with machine stitching. Without cutting the pieces apart, machine wash in warm water, gentle cycle, mild soap, and machine dry until slightly damp.

Step 8 Press with a warm iron and pull the contrasting-colored marking threads out to create cutting guides. Cut the napkins and runner apart. Fold the ends of the runner under ½" twice and handsew the hems. Turn napkin ends under ¼" twice and sew by hand or machine (machine stitching will endure repeated washings). Steam press after hemming with a hot iron.

PROJECT AT-A-GLANCE

Weave structure
Tied overshot and plain weave.

Equipment
8-shaft loom, 19" weaving width; 10-dent reed; 2 shuttles, 5 bobbins; raddle.

Yarns
Warp: 16/2 unmercerized cotton (6,380 yd/lb), black #522, 3,058 yd (7⅔ oz).
Plain weave and tabby weft: 16/2 cotton (6,380 yd/lb), black #522, 2,224 yd (5⅗ oz).
Pattern weft: 8/2 unmercerized cotton (3,250 yd/lb), cranberry #477, 460 yd (2⅓ oz); yellow #101, 150 yd (¾ oz); green #1460 and orange #1299, 131 yd (⅔ oz) each.

Notions
Black cotton sewing thread for hems.

Yarn sources
16/2 and 8/2 unmercerized Egyptian cotton is available from Nordic Studio, cotton sewing thread from fabric stores.

Warp order and length
556 ends 5½ yd long (allows 11" for take-up and 36" for loom waste).

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in the reed: 18⅗".
Weft: 30 ppi in plain weave areas, 46 ppi in pattern areas (23 tabby, 23 pattern).
Woven length (measured under tension on the loom): runner 66"; napkins 21¼" each.

Finished dimensions
After washing and hemming, amounts produce one table runner 16½" × 56¾" and four napkins 16½" × 16¾" each.

1. Draft for runner and napkins



—*Continued from page 64*

predominates: It is used for a large diamond motif at both ends and is then repeated between each of three coordinating stripes (yellow, green, and orange) throughout the rest of the runner. In the napkins, a single stripe of the small diamond motif is used in a different one of the four pattern-weft colors for each napkin.

Other considerations

As you become familiar with La Belle Creole, you'll think of many other possible ways to use it—both for this project and for others. The napkins could be bordered on both sides, and the large and small motifs could be combined in the runner in many different ways.

As I wove these pieces, I wondered about the origin of the name La Belle Creole. I like to think it means a beautiful amalgamation. Mrs. Atwater states that the draft was contributed by a Mrs. A. K. Jenkins. I wish I could ask Mrs. Jenkins where it came from and what she knows about it. Maybe she would encourage me to finally weave a full-size coverlet!

Resources

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

Knisely, Tom. "Stars and Diamonds for a Show Towel on Fourteen Shafts." www.interweave.com/weave/projects_articles/show_towels.pdf.

Knisely, Tom, and Lynn Tedder. "Reviving the Show Towel: Stars in the Kitchen." *Handwoven*, March/April 2006, pp. 60–63.

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

Woven Shibori

overshot on the edge

CATHARINE ELLIS

Overshot is a perfect structure for loom-produced shibori. After the cloth is woven, the pattern-weft threads are gathered. The gathered pleats are then saturated with dyes or textile paints in contrasting colors on opposite sides. When the gathering threads are removed, the overshot motifs remain, dyed into a plain-weave fabric. Overshot's halftones create additional color effects.

Woven shibori designs produced with overshot drafts are never as precise or controlled as traditional woven overshot. Irregularities in the way the blocks are pleated and folded to take the dyes can create a very organic pattern. If you are looking to explore new techniques, here's an opportunity to think about overshot in an unusual way and at the same time incorporate surface design into your cloth.

Choosing overshot drafts

Large, bold motifs work best for adapting overshot drafts to woven shibori. Large and small rose motifs and twill arrangements of the blocks work well. Float length can be exaggerated without restriction because the pattern threads are used as temporary tools for gathering and do not remain in the finished cloth. Four-shaft overshot drafts can be used with perfect success. This runner uses eight shafts only to provide four additional blocks for an independent border.



Catharine Ellis *of Waynesville, North Carolina, teaches at Haywood Community College and is the author of* Woven Shibori.

Other considerations

I usually choose overshot drafts in which all blocks contain an even number of threads (no allowances are made to create perfect symmetry for motifs with reversing points; see Resources, page 72). It is easy to add to float length with this type of threading—all you do is increase the number of times a block is repeated (see the "14×" in Figures 1 and 2, page 72, for example). For woven shibori, perfect symmetry in the threading is not necessary.

Tabby and pattern picks do not alternate in woven shibori as they do in traditional overshot. For this runner, four tabby picks precede every pattern pick.

Yarn choice is important when dyes are involved. Mercerized yarns (like pearl cottons) take dyes differently from unmercerized yarns. When one is used as the warp and the other as the tabby weft, the resulting dyed cloth appears livelier.

Since the pattern threads will be pulled tightly and then ultimately pulled out, these yarns need to be both smooth and strong so they won't snag or break.

Dye color choice is also important. In traditional woven overshot, there are floats on each side of the cloth in addition to the halftones, which appear in the same places on both sides. To create woven shibori, an overshot float on one

—Continued on page 72





STEPS FOR WEAVING THE SHIBORI RUNNER

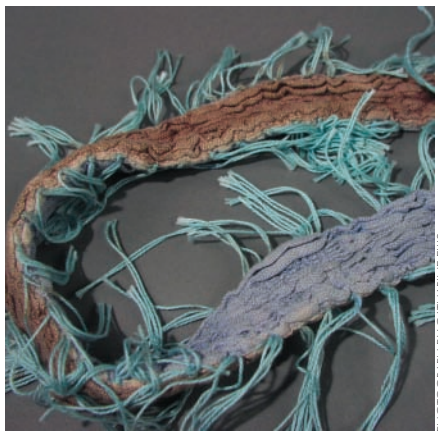
Step 1 Wind a warp of 482 ends 4 yd long and thread the loom following Figure 1 or 2 using your preferred warping method (for detailed warping instructions, see Resources at www.handwovenmagazine.com).

Step 2 For two samples to pretest dyes, follow the treadling in Figure 1 or 2 for about 20" for each sample. Begin and end each with 1" plain weave using treadles 1 and 2 and 8/2 cotton. Then use one shuttle for the tabby weft (8/2 cotton) and one for the pattern weft (5/2 cotton). In pattern areas, the tabby weft is not shown in the draft; weave 4 tabby picks before every pattern pick. Separate the samples from the runner with a contrasting thread and weave the runner following Figure 1 or 2, beginning and ending with 1" plain weave.

Step 3 Remove the cloth from the loom. Secure raw edges by serging or machine zigzagging. Gather the pattern threads on the runner and the samples for the shibori resist: Pull each pattern-weft loop along one selvedge so that it gathers the cloth about halfway across. Grab the loop with a blunt needle if necessary. Secure each 2 or 3 loops together at the selvedge with an overhand knot. Then pull the threads along the opposite selvedge, tightly but smoothly to prevent breaking them. For the best resist, go back and pull again on each thread individually until the cloth is completely compressed. Secure the pulled threads on the second side with square knots. Trim gathering threads to about 2".



a. Shibori sample before gathering



PHOTOGRAPH BY CATHARINE ELLIS

b. Fabric after gathering and dyeing

Step 4 Mix the dye thickener ahead of time: Whisk one tbsp sodium alginate into 2 cups warm water. Mix thoroughly and allow to stand for several hours or overnight to create a smooth paste.

Step 5 Scour the gathered cloth to prepare for dyeing: Completely cover with water to which you have added a few drops of Synthrapol or liquid dish detergent. Bring to a boil and simmer for about 20 minutes to wet the cloth all the way through. Allow the water to cool, then remove fabric and squeeze out excess moisture. Presoak fabric for 10 minutes in dye activator solution: 9 tbsp soda ash in 1 gal water.

Step 6 Mix the dyes: For the light color, mix ½ tsp dye with 2½ tbsp (25 g) urea and ½ cup (125 ml) each of hot water and thickener. For the dark color, mix 3 tsp (6 g) with the same amounts of the other ingredients. Remove gathered cloth from soda solution and squeeze out excess liquid. Lay on a flat surface covered with plastic. Apply the light color dye to one side of the gathered cloth using a small stiff stencil brush. Take your time to saturate the pleats. Turn the cloth over and apply the dark color in the same way.

Step 7 Cover the dyed cloth or wrap carefully in plastic. Keep covered for at least 4 hour (up to 24 hour) where the temperature is at least 70°F. Unwrap the cloth, rinse in cold water, and then rinse in hot, soapy water. A significant amount of unfixed dye will rinse out. (The most efficient way to remove excess dye is to boil for 3–4 minutes in water with a little bit of Synthrapol or liquid dish detergent). Finish with a final rinse; let dry.

Step 8 When the fabric is dry, remove the gathering threads. Carefully clip the knots along one selvedge and then pull the knots from the other. Wash thoroughly; let dry. Press, turn up hems in plain-weave areas, sew hems.

PROJECT AT-A-GLANCE

Weave structure for shibori runner
Overshot.

Equipment
8-shaft or 4-shaft loom , 21" weaving width; 12-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), 1,928 yd (7⅜ oz).
Tabby weft: 8/2 unmercerized cotton (3,360 yd/lb), 1,365 yd (6½ oz).
Pattern weft: 5/2 pearl cotton (2,100 yd/lb) or other smooth, strong yarn, 270 yd (2⅛ oz).

Dye equipment and supplies
Small plastic cups; measuring cups and spoons or metric scale; rubber gloves; 2 small, stiff stencil brushes; plastic drop cloth or lengths of plastic; 4 qt stainless steel or enamel pot; stove or hot plate; fiber reactive dyes (Procion MX or Cibacron F), 2 oz each color; sodium alginate or dye thickener; soda ash or dye activator; urea; Synthrapol or liquid dish detergent.

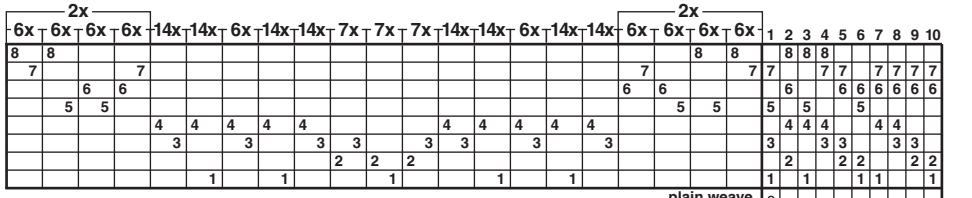
Yarn and dye supply sources
All yarns are available from most weaving retailers. Dye supplies are available from Earth Guild or PRO Chemical & Dye.

Warp order and length
482 ends 4 yd long (allows 6" for take-up, 28" for loom waste).

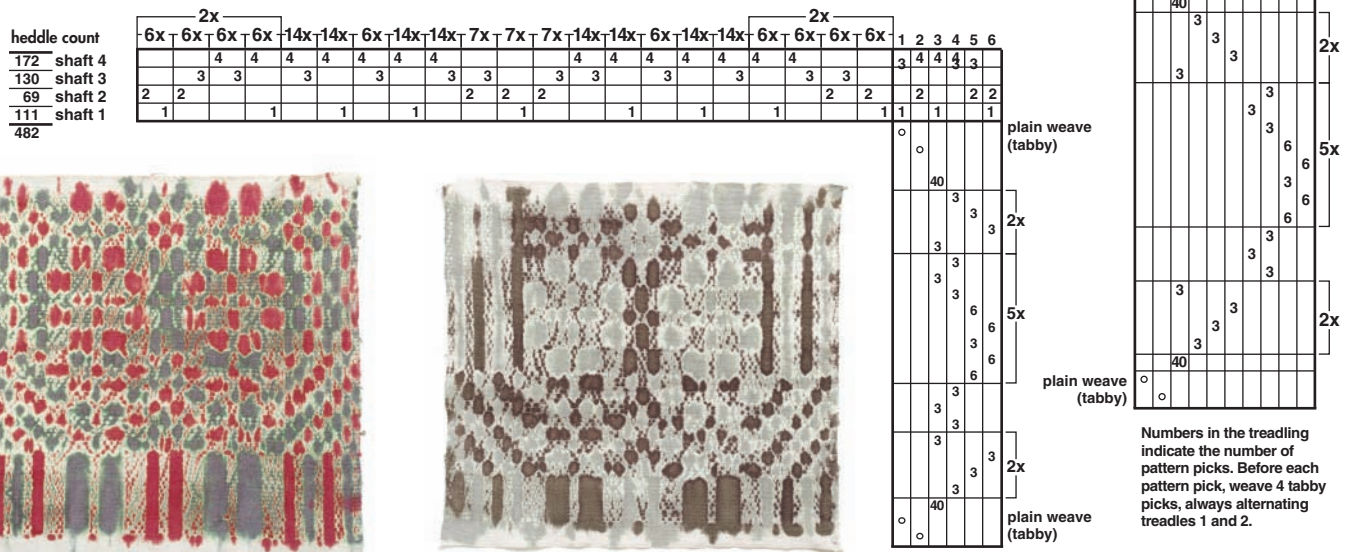
Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 20⅒".
Weft: 24 ppi (20 ppi tabby weft, 4 ppi pattern weft). Woven length (measured under tension on the loom): 70" for runner, 40" for two samples 20" each.

Finished dimensions
After dyeing and washing, amounts produce one runner 18" × 61" plus samples.

1. 8-shaft draft for the runner on page 70 (and below left)



2. 4-shaft draft for the same runner with a different border



Numbers in the treadling indicate the number of pattern picks. Before each pattern pick, weave 4 tabby picks, always alternating treadles 1 and 2.







PHOTOGRAPHS BY BOB GIBSON

The two upper photos show two samples woven before the runner. The lower left photo and the photo on page 70 show the project runner; the lower right photo shows a woven shibori runner produced by a different overshot draft.

—Continued from page 69

side of the cloth will make a pleat on the opposite side. To show off the pattern, paint each side of the gathered cloth with a different color of dye, contrasting a dark color on one side with a light color on the other. To experiment with other ideas, consider choosing lightly colored threads for warp and tabby weft or using dyes that have not been thickened for greater penetration. Always weave small samples to test the dyes or textile paints you plan to use.

Resources

Burnham, Harold B., and Dorothy K. *Keep Me Warm One Night*. Toronto: University of Toronto Press, 1972 (out of print).

Wilson, Sadye Tune, and Doris Finch Kennedy. *Of Coverlets: The Legacies, the Weavers*. Nashville: Sadye Tune Wilson and Doris Finch Kennedy, 1983 (out of print).

Bress, Helene. *The Coverlet Book*. Gaithersburg, Maryland: Flower Valley Press, 2003.

Note: These sources provide drafts in which all threading blocks contain an even number of threads.

SAFETY CHECKLIST

- ✓ Never mix dyes in the kitchen; use equipment for dyeing only.
- ✓ Wear old clothes and apron or smock.
- ✓ Work outside if possible.
- ✓ Carefully follow all instructions that come with dyes and chemicals.
- ✓ Wear gloves and a dust mask or respirator when you mix powdered chemicals and dyes.
- ✓ Wipe up spills immediately with a damp paper towel.
- ✓ Do not eat or drink while you are working with dyes.
- ✓ Use nonreactive plastic cups, buckets, spoons, and stainless steel or enamel pots.

Name Drafts

for overshot borders

SUSAN HORTON

This runner could be called Convergence. *All sorts of different elements have come together in a single woven piece: yarns from an estate sale, a weave structure I had just started exploring, and a study group working on name drafts with a summer assignment to weave samples for everyone in the group.*

The plan for this runner really came together when I decided to combine two ideas for borders from two different *Handwoven* articles. The first article that caught my eye was "Overshot Borders with Eight Shafts" by Donna Lee Sullivan; see Resources, page 75. I liked the idea of stripes in the middle of a piece, providing a contrast that enhances the overshot border—a "less is more" effect.

To further set off the pattern, I decided to thread an outside border using tips from another article by Donna Lee Sullivan, called "Borders Framing Overshot." I chose a simple straight twill that mimics the start and end of the name draft.

Designing a name draft

The technique I used to design my name draft is from a 1982 *Handwoven* article by Peter Mitchell ("Name Drafting" has also been made available on *Handwoven*'s website; see Resources). The letters of the alphabet are each assigned to a shaft:

1	A E I M Q U Y
2	B F J N R V Z
3	C G K O S W
4	D H L P T X



Susan Horton *of Villa Park, California, weaves decorative household textiles with a goal of expanding her knowledge of weave structures.*

For this runner, I used my full name and mirror-imaged the result for symmetry. Incidental threads were then added to the draft to maintain overshot's even/odd alternation of the shafts, necessary for weaving the plain-weave ground cloth.

Designing the striped center

My next step was to transpose the draft to shafts 5–8 so that I could weave the same design as part of the border at the top and bottom of the runner but produce stripes in the center field. The stripes are woven by leaving one shaft down for all of the pattern picks in the center section. Ends on this shaft must never be separated by more than 5 ends on other shafts so that no float is longer than 5 threads.

For example, choosing shaft 6 or 7 in my draft would have produced floats over 7 or 11 threads respectively. Shafts 5 and 8 both produce floats over no more than 5 threads, but I preferred the stripe pattern with shaft 8. When you use other overshot drafts for stripes, check float length carefully.

Bringing the elements together

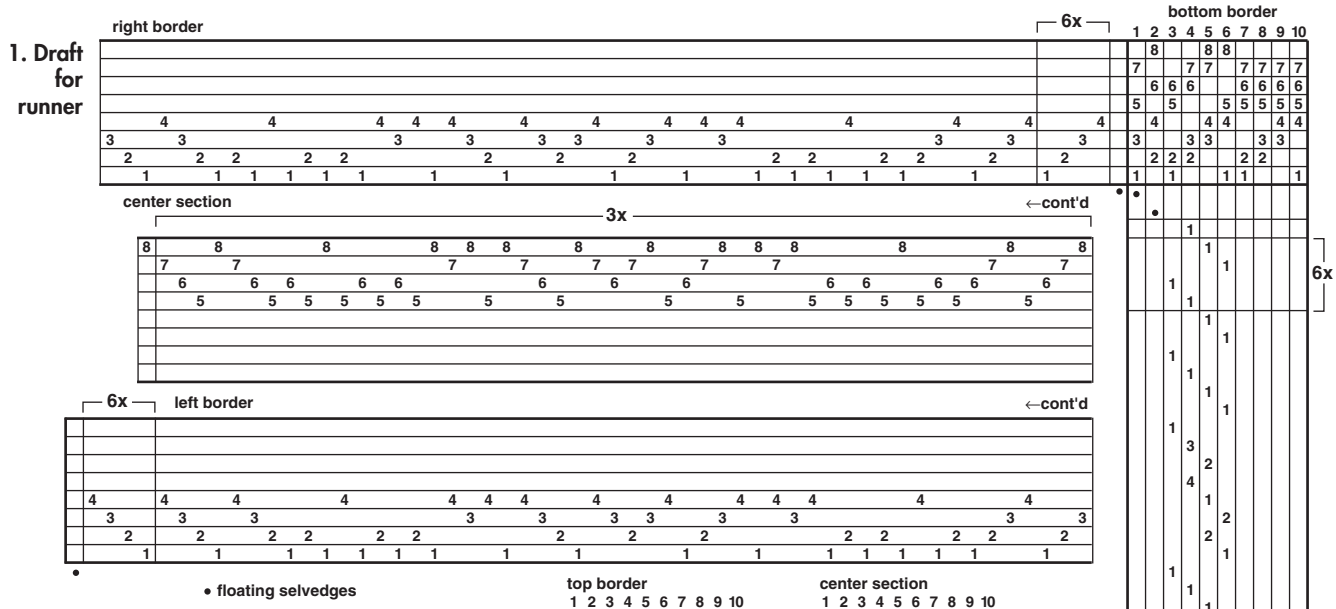
Sometimes a drawdown by hand or with weaving software is the only way to decide how to place a pattern. For this runner, a full repeat of the name-draft threading is 52 ends, or 2⅗". To give pleasing proportions, I used one full repeat on each side as the border, added six straight-twill repeats

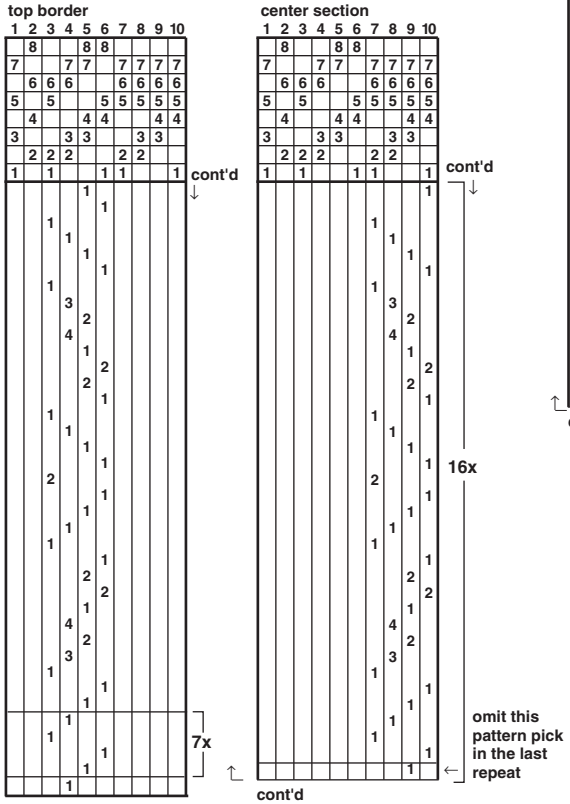
—Continued on page 75





STEPS FOR WEAVING THE NAME-DRAFT RUNNER





Use tabby: Before every pattern pick, weave a tabby pick, alternating treadles 1 and 2.

Step 1 Wind a warp of 311 ends Special Turquoise 2½ yd long and thread the loom using your preferred warping method. (For complete warping steps, see Resources at www.handwovenmagazine.com.)

Step 2 Begin weaving the runner with 2" plain weave using 10/2 Dark Turquoise for a hem. Weave the body of the runner following the treadling in Figure 1. Use tabby: i.e., before every pattern pick (in 5/2 Persian Green), weave a tabby pick (in 10/2 Dark Turquoise), alternating treadles 1 and 2. Use slightly more weft arc (or weft angle) for the tabby weft than for the pattern weft (the pattern weft may bubble if there is too much weft in the shed). End with 2" plain weave in 10/2 Dark Turquoise for the second hem.

Step 3 Remove the runner from the loom, secure the raw edges with machine zigzagging, and darn in any weft tails. Wash by hand in warm water and hang to dry; press while still partly damp. Turn both ends under ½" to the wrong side, press. Turn the ends again, leaving about 1/16" plain weave before the overshot pattern starts on the right side of the runner; press. Sew hems invisibly by hand.

PROJECT AT-A-GLANCE

Weave structure
Overshot.

Equipment
8-shaft loom, 16" weaving width; 10-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Special Turquoise #44, 778 yd (3 oz).
Tabby weft: 10/2 pearl cotton (4,200 yd/lb), Dark Turquoise #48, 626 yd (2 7/10 oz).
Pattern weft: 5/2 pearl cotton (2,100 yd/lb), Persian Green #106, 581 yd (4½ oz).

Yarn sources
10/2 and 5/2 UKI pearl cottons are available from most weaving retailers.

Warp order and length
311 ends (includes 2 floating selvedges) 2½ yd long (allows 4" take-up, 31" loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 15 3/5".
Weft: 46 ppi (23 tabby, 23 pattern). Woven length (measured under tension on the loom): 55" with hem sections.

Finished dimensions
After washing, amounts produce one hemmed runner 13 7/8" × 48".



The design in this runner is Nappy's Butterflies (see page 44) woven with a Lavender (UKI) warp, Purple tabby weft, and Dusty Pink pattern weft.

—Continued from page 72

(1⅛") to the edges, and repeated the threading three times for the center section.

Deriving the treadling

In "Name Drafting," Peter Mitchell gives a thorough explanation for deriving the treadling for overshot drafts when none is given. Usually, pattern is woven in the blocks in the same order they are threaded, or "as drawn in" (see page 32). This is also known as "star" fashion because it sometimes produces a star motif. Another treadling option is called "rose" fashion: You follow the threading but instead of weaving Block A, for example, you weave pattern in a pre-established exchange block (often producing rose motifs). In the runner, Blocks A and D are exchanged in the treadling from their order in the threading and Blocks B and C are exchanged.

A note on color

In traditional overshot, the warp and tabby weft are usually the same color. Using a different color for the tabby weft increases the richness of the ground cloth—the two colors mix visually to create a third color with greater depth.

Resources

Mitchell, Peter. "Name Drafting." *Handwoven*, March 1982, pp. 34–37. (Available also at www.handwovenmagazine.com; see Projects and Articles; Drafting.)

___. *Overshot: A Manual for Creative Drafting and Weaving*. West Newton, Massachusetts: Chesebro-Mitchell Associates, 1994. "Making a Word Draft," Ch. 2; "The Pattern in Star," Ch. 12; "Traditional Methods," Ch. 13.

Sullivan, Donna Lee. "Borders Framing Overshot." *Handwoven*, January/February 1995, pp. 56–59.

___. "Overshot Borders with Eight Shafts," *Handwoven*, March/April 1995, pp. 80–82.

___. *Overshot: Redesigning the Tradition*. Loveland, Colorado: Interweave Press, 1996. "Woven As Drawn In," pp. 17–18; "Name Drafting," pp. 53–54; "Overshot Borders with Eight Shafts," pp. 115–117.

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993. "Understanding Overshot," pp. 39–51.

OUR WEAVING DIVAS
A Tribute

KAREN DONDE

Across the United States and Canada, small pockets of weavers come together to study under the watchful eyes of outstanding teachers and mentors, who challenge and inspire them to push the creative envelope. Some of these revered teachers have become not only masters of the craft, but also its strongest champions, training new weavers, leading guilds and conferences, writing books, and adding to the craft's collective knowledge. Here are the stories of four such mentors who together represent nearly 200 years of weaving experience. The youngest is ninety, the oldest 102. Whether weavers are simply born of hardier stock or weaving itself has kept them young, they, and many like them, are excellent examples of what most weavers want to be "when we grow up."



PHOTOGRAPH BY BARBARA HERBSTER

Wednesday Weavers: Back row from left: Gulli Kula, Arlene Ilgenfritz, Rosey Corey, Eileen Goldman, Norma Smayda. Front row: Adele Harvey, Dorrie Burton, Pat Warner.

Dorothy (Dorrie) Burton: Westwood, Massachusetts

When Dorrie Burton started weaving in 1960, it was her weaving teacher, Grace Reed, who set the standard. "I spent a lot of time with a pencil and graph paper learning what happens to each thread when various techniques are woven before she ever let me touch a loom," Dorrie recalled. "And she never settled for anything less than perfection."

Excellent mentors beget excellent mentors, and for many weavers in New England and across North America, Dorrie, at ninety-one, is still one of the best. The author of *Versatile Bronson*, a monograph published by the Weavers Guild of Boston, Dorrie has lectured for that guild, taught workshops, and juried shows for the New England Weavers Seminar. She's held numerous leadership positions including dean of the Boston guild, president of NEWS, and coordinator of Cross Country Weavers, a sample-exchange group of thirty master-quality weavers from the United States and Canada.

While Dorrie's influence is wide, the ten members of the Wednesday Weavers study group are her dearest fans. "I have always considered her my mentor, going back thirty years or more, says Norma Smayda. "Aside from her technical expertise, Dorrie has a very special knack for gently, but persistently, encouraging other weavers to push themselves creatively and technically," Norma adds.



PHOTOGRAPH BY LOIS BAKER

Saturdays with Alice (mother hen and her chicks), left to right: Pat Peters, Ellen Willson, Nancy Hedberg, and Mary Underwood. Yup! Alice is the one in the cap (it has a wishbone on it).

Alice Griswold: East Lansing, Michigan

An unquenchable desire to find more efficient, effective, and appealing ways of creating fabric set Alice Griswold on a rich and varied path toward a professional weaving and teaching ca-

reer. Alice, who is now ninety-four, relaxes by doing handwritten drawdowns while watching *Jeopardy*.

A home-economics major, who designed and sewed clothing while raising her family, Alice learned to weave fifty-four years ago when she could no longer find commercial fabrics she liked. A chance meeting with a power-loom weaver and the purchase of his loom launched a professional weaving business for Alice and her husband. Soon they were filling large commissions, including 600 yards of wool drapery for the World Trade Center. Operating the power loom sparked Alice to devise ways to make handloom weaving more efficient and enjoyable. Her knowledge became a workshop and eventually a book, *Weaving Solutions*.

A group of students from one of her workshops has been meeting with Alice for the last six years. "Saturdays with Alice has evolved into so much more than sitting at the loom—Alice empowers us," says Mary Underwood, one of Alice's "chicks." Alice is currently working on two new books. Although she says she doesn't teach "formally" anymore, don't try to tell her chicks that! Still on Nancy Hedberg's to-learn list: "I want to know enough someday to share the knowledge and tradition, just like Alice."



PHOTOGRAPH BY KAREN DONDE

Some of the Pineland Weavers admire Rita Landau's summer and winter rug with Doris. From the left: Rita, Diane Horowitz, JoAnn Ferrara, Naomi Cannon, and Doris Boyd.

Doris Boyd: Tabernacle, New Jersey

For nearly thirty years, openings in Doris Boyd's weekly weaving classes were rare. Only so many looms fit in her twenty-by-twenty-foot cellar. That partly explains why students lucky enough to land seats at her looms never left. A husband of a seventeen-year veteran of Doris's Pineland Weavers' Thursday class once asked, "You've been going to weaving class every Thursday for years—haven't you learned it yet?"

The driving spirit of this group is a slim, petite woman whose ninety years have barely diminished her abilities. A high school business teacher by trade, Doris took a break from formal teaching to raise her two children and ran a ceramics studio in Philadelphia. A lifelong fascination with birds prompted her to produce three films for the National Audubon Society, handling all the photography and writing herself. She started weaving when she and her husband retired to New Jersey's Pinelands in 1969. The nearly thirty South Jersey weaving students she has mentored are thankful she returned to teaching, where her goal has always been not only to teach weaving but to help her students learn to love it. Some lessons her students will never forget: "If the knots are not up against the heddles, keep weaving." "You'll never know until you try." "Don't worry, everything will work out fine." "I think it's time you tried something new."



PHOTOGRAPH BY BERNA LOWENSTEIN

Betty TerLouw, at 102, celebrates with her devoted students.

Elizabeth (Betty) TerLouw: Orlando, Florida

Little did Betty TerLouw know when she began teaching weaving study groups in her Florida home in 1984 that some of these same students would still be coming twenty-two years later.

Betty's expertise comes from fifty-seven years of studying, teaching, and writing about weaving. A teacher by trade with a master's degree in biology, Betty took her first weaving class and joined the Weavers Guild of Rochester (New York) in 1949. Betty taught weaving at the University of Rochester's Memorial Art Gallery and at guilds throughout the Northeast. She has written articles and inspired many weaving authors.

When Berna Lowenstein joined what Betty thought would be her last study group in 1991, Betty rushed her new students through their lessons because she was ninety years old and wanted to be sure she got through everything. "She needn't have rushed," Berna observes. "Fifteen years later we're still meeting because we refused to quit. After we worked our way through every weave structure, we simply started over."

Beyond weaving, the most valuable lesson Berna has learned from Betty is, "how to have hundreds of friends when I'm old. I strongly believe that teaching all these study groups and giving her time freely have made lifelong friends of everyone she has ever taught. It's also what keeps her young."



***Karen Donde** studies, writes about, and teaches weaving in Moorestown, New Jersey. Currently weaving samples for the 2008 Certificate of Excellence examination, she has been one of Doris Boyd's happy Thursday Pineland Weavers since 2000.*



Handwoven Fashion Forecast

Fashions for Fall/Winter '07–'08

DARYL LANCASTER
WITH ILLUSTRATIONS BY JESSICA LEVINSON

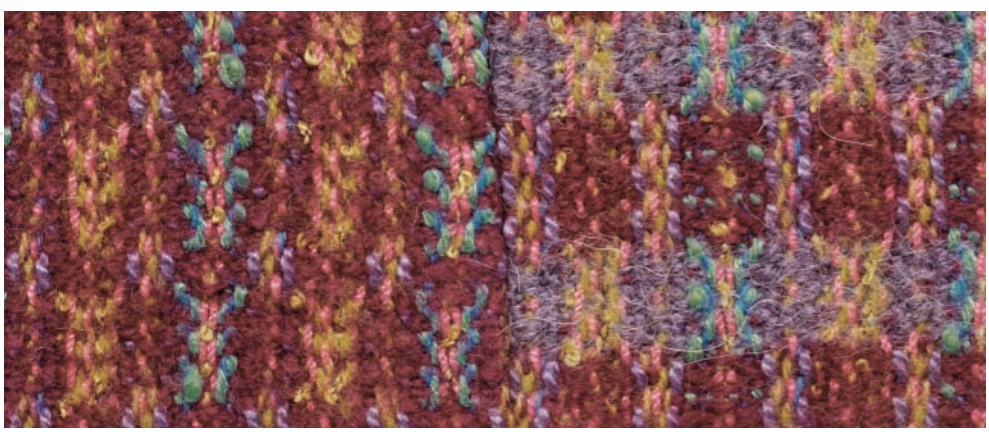
FROSTED FLORALS

In this column, four talented and enthusiastic designers each take on the challenge of creating a garment using the seven colors and the mood of one of the palettes in last issue's forecast (January/February 2007, pages 74–77).

Mimi Anderson of Tacoma, Washington, used Jessica Levinson's drawing of a fur-trimmed coat shown with the Frosted Florals palette in that issue (page 76) as the basis for her design—including the fur trim! She found a pattern (McCall's M4927) and some commercial fake fur that she cut into strips.

For a weave structure that mimics flowers, she chose an 8-shaft rosepath from *A Weaver's Book of 8-Shaft Patterns* (Carol Strickler, Interweave Press, 1991, threading 5, page 89) and designed her own treadlings. She combined wools and cottons equivalent in grist to 5/2 or 3/2 cotton from her stash for the warp and used a 20/2 dark red wool mill end doubled for the weft.

In the yoke seam, Mimi incorporated a 7-strand cord from Shirley Berlin (www.shirleyberlin.com) for a braid called Fill the Gap. Mimi made hers using embroidery floss in the palette colors while she was on jury duty.





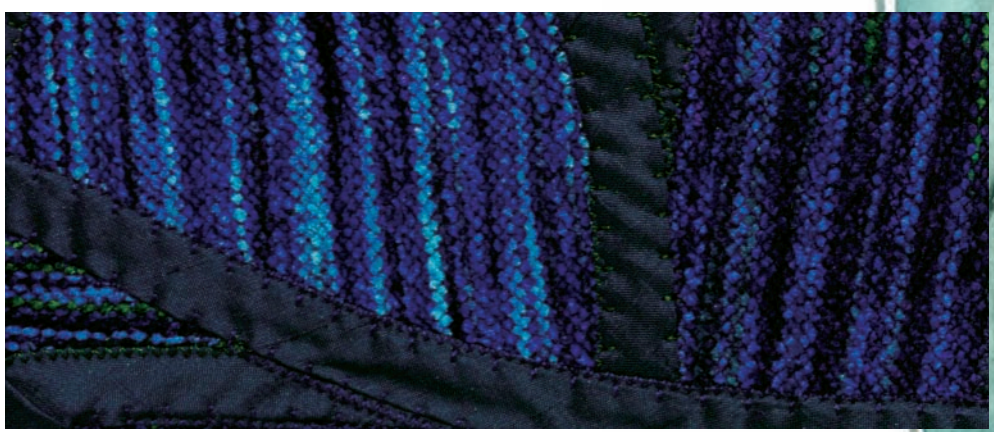
Caroline Hicks Ellwood of Hillsborough, New Jersey, loves to dye. She'll dye any yarn or textile she can fit in her dyepot. She also loves to paint warps. Working in an unused bathroom in her condo, Caroline uses mostly MX fiber reactive dyes from PRO Chemical & Dye. For warp painting, she prefers rayon chenille warps and loves the variety of effects one can achieve with simple plain weave.

The warp for this jacket fabric combines several chenille yarns ranging from 1,300–2,000 yards per pound sett at twenty ends per inch, painted in the hues of the Arctic Sky palette. Caroline's weft for this fabric is a 28/2 merino wool in navy from Silk City Fibers.

This jacket was constructed from pieces left over from making another garment. For the jacket pattern, she used McCall's M5143, changing the armscye and sleeve. She used the piecing technique from "Slice and Dice" (Daryl Lancaster, *Handwoven*, November/December 2000, pages 70–75).

To construct the jacket, Caroline took the scraps of chenille and arranged them on the wrong (fusible) side of a fusible tricot interfacing (Textured Weft by HTCW). When the pieces were all in place and the edges abutted, the fabric was fused, first from the right side and then from the wrong side. Caroline then stitched handmade bias binding of douppioni silk over the joins. She finished the garment with a Dichroic glass button from www.perfectbuttons.com.

Warp painting with palette colors is a great way to supplement the yarns on your shelf. For tips on painting warps, see Daryl Lancaster, "Warp Painting for a Scarf in the Night at the Arcade Palette," *Handwoven*, May/June 2006, pages 71–72. And here's some good news: PRO Chem (www.prochemical.com) now offers kits to match the forecast palettes.





SANDSTONE LAYERS



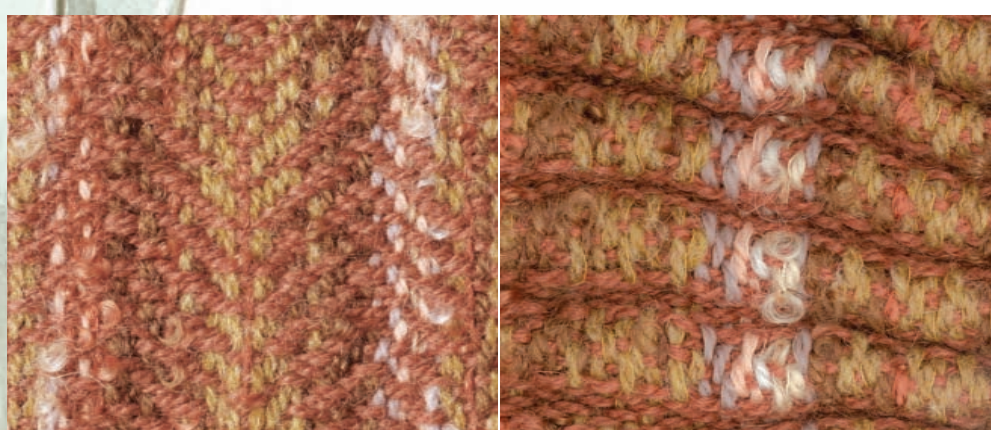
Dianne Totten of Marietta, Georgia, was inspired by the photo of layers of real sandstone that accompanied the Sandstone Layers palette (January/February 2007, page 74). Her sweater fabric truly captures the soft, muted colors and look of the layers, and the sweater's ribbing imitates their texture.

Choosing a mix of yarns for her warp in the palette colors from Halcyon Yarn (Victorian 2-ply, Victorian Bouclé, and JaggerSpun 8/2 wool), she wove the fabric sideways with the ribbing along one side of the warp. She used a rust Victorian 2-ply as weft. The ribbed collar was woven separately and treated like the ribbing.

For the body of the sweater, she threaded a point twill on the first eleven shafts of her new 16-shaft AVL Compu-Dobby loom. She threaded the ribbing in a broken twill on four shafts (13–16). With each wool warp thread in the ribbing, she also threaded a matching-color warp thread in polyester. Last but most important to her design idea, she used shaft 12 to space an acrylic gathering thread (to be removed later) after every four threads in the ribbing.

Then she gave her AVL Compu-Dobby a workout! She designed a networked treadling based on a curve for the 11-shaft twill body fabric and wove the ribbing alternating 1/3 twill for six picks with 3/1 twill for six picks. The gathering thread in the ribbing was up for the six 1/3 picks and down for the six 3/1 picks throughout.

After the fabric was woven, she gathered the acrylic threads tightly and steamed the ribbing section for twenty-five minutes in a pot on an electric stove (she treated the fabric for the collar later in the same way). She then removed the acrylic threads. The polyester warp threads hold the crimping! The warp-emphasis (3/1) twill shows in the finished ribbing, and the weft-emphasis (1/3) twill peeks from inside the folds.



CLASSIC **NEUTRALS**

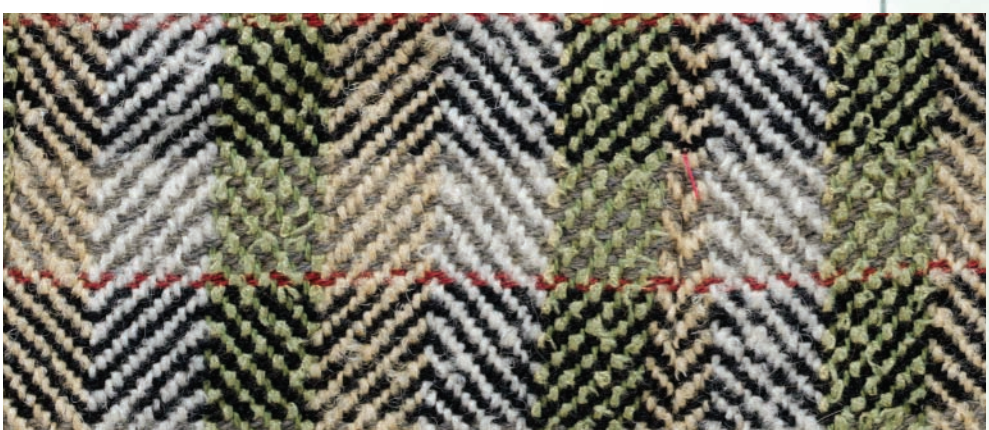
Of all the palettes, Classic Neutrals generated the most excitement among members of the Fabric Forecast design team. Neutral colors are suitable in garments for almost everyone and useful in any wardrobe. They are now in vogue for interiors—the photos in a current speciality catalog put out by a national home center feature all interiors in black/beige, gray, dusty olive, and browns. Their only accent color is a dull burgundy.

Sherrie Miller of Whippany, New Jersey, was the lucky team member assigned the Classic Neutrals palette. She dove in quickly, taking a side trip to Shel B. Yarns, her favorite yarn haunt, in Poughkeepsie, New York, where she selected a beige and white wool-blend bouclé and some green rayon eyelash yarn. Back at home she added a dove gray Harrisville Shetland and a black MaineLine 8/2 wool, both from Halcyon Yarn. A thin line of burgundy in 8/2 unmercerized cotton provided a subtle accent color.

Sherrie arranged the yarns in warp and weft stripes. She threaded a 4-shaft twill, reversing the direction of the twill at warp color changes. When washed, the wool fulls beautifully to make a soft fabric for a jacket.

Sherrie used Vogue Pattern 7941 for her jacket and she trimmed the entire perimeter with black plied cord, handstitched into the edge to resemble piping. The result is a classic jacket in a classic weave structure in a classic neutral palette!

Remember 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 inspired by the palettes featured here and in the September/October 2006 issue. We'd love to show our readers what you are doing!





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Yarns, fibers, looms; weaving, knitting & spinning supplies, books, dyes & more. Cooperative gallery. Year-round classes. Between Santa Fe and Taos. E-mail info@evfac.org; www.evfac.org

325 Paseo De Onate *(505) 747-3577*

NEW YORK

Pollywogs—Wayland

Large variety of beautiful knitting, weaving yarns, spinning fibers. Extensive line of Fiber Trends, other popular knitting patterns, books. www.mypollywogs.com

7 Bush Ave. *(585) 728-5667*

OHIO

French Creek Fiber Arts—Avon

Located in a 150-year old house in Olde Avon Village, we carry Ashford and Louet wheels and accessories, spinning fibers, books, and dyes. Knitting yarns, patterns, tools, and accessories. Classes in spinning, weaving, and knitting. Just minutes west of Cleveland on I-90.

36840 Detroit Rd. *(440) 934-1236*

The Little House—Clyde

Friendly shop filled with spinning and weaving supplies, yarns, lots of books, and more. Call ahead, we take a day of retirement sometimes. Closed Sundays. Website - www.littlehousespinning.com

1927 N. Main St. *(800) 554-7973*

Craftsman Hill Fibers—Mt. Vernon

Quality yarns, fiber, and equipment for weavers, knitters, and spinners; featuring Harrisville yarn, Louet & Schacht equipment. Knowledgeable and friendly service. Wide variety of classes. www.craftsmanhill.com New Location!

225 S. Main St. *(866) 392-7724*
(740) 392-7724

PENNSYLVANIA

Arasapha Farm—Gradyville

Fifty shades of worsted yarn from Bartlettyarns plus bulky & sport weight. Ashford wheels and looms, pattern books, sheepskins, spinning & weaving lessons.

1833 Middletown Road *(484)614-2623 (cell phone)*

Silverbrook Fiber Arts & Sheepskins—Marchand

Schacht, Ashford, Louet wheels, looms, accessories; yarns including Brown Sheep, Henry's Attic, handspun, hand-dyed. Ten rooms in restored Victorian home. Classes. Punxsutawney/Indiana area. E-mail ginger@groundhog.net; www.groundhog.net/silverbrook

16040 US Hwy. Rt. 119 N *(724) 286-3317*

TENNESSEE

Jane's Fiber & Beads—Afton (Greeneville)

Weaving and spinning products by Ashford, Louet, Mirrix, and Schacht. Kumihimo and tassel supplies, books, Japanese beads, pearls, pressed glass, and classes. www.janesfiberandbeads.com; e-mail fiber@xtn.net

5415 E. Andrew Johnson Hwy. *(423) 639-7919*

TEXAS

Upstairs Studio—Laporte

We are a full service weaving, spinning, dyeing, and felting store. Located southeast of Houston, eight miles from NASA, and a mile from the bay. e-mail upsstudio@att.net

111 1/2 North Second St. *(281) 470-0108*

Rose Path Weaving—Lindale

In east Texas, just off I-20 on Hwy 69N. Looms & high-quality natural yarns. Supplies and lessons—weaving, knitting, crochet.

2808 S. Main St. #H *(903) 882-3234*

VERMONT

Golding Precision Fiber Tools—Saxtons River

Handbuilt, heirloom quality weaving looms and spinning wheels. Drop spindles, knitting needles and weaving/spinning accessories. Visit our shop and showroom. Best to call ahead. www.dropspindle.info; e-mail carving@sover.net

849 Saxtons River Rd. Route 121 *(800) 710-1872*

VIRGINIA

Springwater Fiber Workshop—Alexandria

Fiber art classes year-round in weaving, spinning, dyeing, surface design and more. Supply store with fibers, yarn, books, and equipment. Hotels nearby. www.springwaterfiber.org

808 North Fairfax St. *(703) 549-3634*

Serendipity Farm & Studio—Suffolk

Offering weaving, spinning and dyeing instruction. Featuring Schacht, Leclerc, Glimakra, Louet and Lendrum, we're celebrating 23 years in the fiber business! Yarns, books, videos, etc. Call for an appt! www.fibertoolsonline.com; e-mail sheepman@gte.net

980 Cypress Chapel Rd. *(757) 986-2010*

Continued next page

Continued from previous page

Events, Exhibits, Classes, Travel

WASHINGTON

Fiber Arts Gallery—Port Angeles

Located downtown within walking distance of Victoria BC ferries. Showcasing over 45 local artists. Featuring one-of-a-kind gifts, new and used equipment, and weaving, spinning, and felting classes. E-mail jjjones@olypen.com

124 E. Front St. ***(800) 409-8680***

Diva Yarn—Port Townsend

Everything the knitter, spinner, or crocheter could want or need. Plus incredible, locally made buttons, bags, yarn and silver jewelry, hand-cast and crafted by the shop's owner, Lois. Open daily 10-6. www.divayarn.com

940 Water St. ***(360) 385-4844***

WISCONSIN

Bahr Creek Llamas & Fiber Shop—Cedar Grove

Ertoel "Roberta" electronic spinning wheel; Schacht, Ashford looms and wheels; Polanaise Mazurka wheels; Unicorn and Interweave books; yarns, fiber, llama roving, supplies and custom spinning. e-mail demaster@bahrcreek.com

N 1021 Sauk Trail ***(920) 668-6417***

Susan's Fiber Shop—Columbus

Everything you need for your next weaving or spinning project is at Susan's! See our large selection of looms including Ashford, Norwood, Schacht, Louet, Harrisville, and Mirrix. Visit us or go to our website at www.susansfibershop.com.

N 250 Hwy A ***(888) 603-4237 (orders only)***

Lakeside Fibers—Madison

Come see our new Weaving Center overlooking the lake featuring our exclusive 36" cherry Louet David loom with tension brake and matching bench! www.lakesidefibers.com; e-mail info@lakesidefibers.com

402 W. Lakeside St. ***(608) 257-2999***

Fiberwood Studio, Ltd.—Milwaukee

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2709 N. 92nd St. ***(414) 302-1849***

Apple Hollow Fiber Arts—Sturgeon Bay

Spin, weave, and knit in beautiful Door County. Equipment, books, yarns, classes. Have an espresso and work on projects in our internet cafe. Website www.applehollow.com

732 Jefferson St. ***(920) 746-7815***

To be listed in the "Weaving Shop Directory," please contact Sharon Altergott at (877) 613-4630 or SharonA@interweave.com. $65 per issue; $55 per issue with one-year (five-time) commitment.

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

April 17–July 8. American Tapestry Biennial 6, at San Jose Museum of Quilts and Textiles, 520 S. First St., San Jose, CA 95113. www.americantapestryalliance.org; www.sjquiltmuseum.org.

April 21–22. Designing Weavers Annual Exhibition and Sale. The Judson Gallery of Contemporary and Traditional Art, 200 S. Ave. 66, Los Angeles, CA 90042. www.designingweavers.com.

COLORADO

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

May 26–27. Pagosa Fiber Festival. Archuleta County Fairgrounds, 344 E. Hwy. 84, Pagosa Springs. info@pagosafiberfestival.com; www.pagosafiberfestival.com.

CONNECTICUT

April 28. Connecticut Sheep, Wool, and Fiber Festival, at Tolland Agricultural Center, Rt. 30, Vernon (I-84 Exit 67). (860) 684-2124; www.CTSHEEP.org.

DISTRICT OF COLUMBIA

Through July 8. RED. **March 30–August 19.** Architectural Textiles: Tent Bands of Central Asia. Exhibits at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

IDAHO

May 18–20. Snake River Fiber Fair, at Eastern Idaho Technical College, Idaho Falls. Sheryl, (208) 522-7919; www.snakeriverweaversandspinners.org.

ILLINOIS

June 16–17. Fleece to Fiber Festival, Cantigny Park, Wheaton. (630) 556-9665; www.illinoisgreenpastures.org.

INDIANA

May 1–12. Fiber Arts Celebration, at Salomon Farm, 817 W. Dupont Rd., Fort Wayne, IN 46825. (260) 427-6008; tony.acosta@ci.ft-wayne.in.us.

June 5–19. Twist + Shout: The New Needle Arts, at Arts Garden, Arts Council of Indianapolis, Indianapolis. (317) 624-2563.

MINNESOTA

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

MISSOURI

March 18–May 13. Many Threads, One Fabric, anniversary celebration by The Columbia Weavers and Spinners' Guild, at Boone County Historical Museum, 3801 Ponderosa Dr., Columbia. Jenny Sennott, (573) 682-2239.

May 19. Fiber Fair, at Webster County Fairgrounds, Marshfield. Helen Grace Muzzy, (417) 859-7840; helengrace1@netzero.net.

MONTANA

May 14–20. Fiber Festival and workshop, anniversary celebration of the Great Falls Spinners and Weavers Guild, at Montana State University–Great Falls College of Technology. Daryl Ries, (406) 727-8054; wries@mcn.net; www.geocities.com/gfspinweave/gfspinweave.html.

June 8–10. Big Sky Fiber Arts Festival, at the Ravalli County Fairgrounds, Hamilton. www.bigskyfiber.com.

NEW MEXICO

June 2–3. East Mountain Fiber Farm and Studio Tour. Bethe, (505) 281-5963 or Connie, (505) 281–7775. bweaveit@yahoo.com or mtnlady049@aol.com.

NEW YORK

February 6–March 30. Between: Woven Images by Betty Vera. Queens College Art Center, Benjamin S. Rosenthal Library, 65–30 Kissena Blvd., Flushing, NY 11367. (718) 997-3770; www.qc.cuny.edu/Library/art/artcenter.html.



***Saturn* by Dallas Lovett. Learn how to make a bead-and-wire pendant from the master himself at Bead Expo.**

Visit Bead Expo, sponsored by Interweave press and *Beadwork* magazine in Oakland, California, April 15–11. This world-class bazaar hosts more than 150 booths with beads galore, fiber, handdyed ribbons and cords, felting kits, and did we say . . . gorgeous beads? Take a class in bead weaving, bead embroidery, bead crochet, felting, and more to create all kinds of cool stuff that can make a handwoven piece extraordinary! Visit the exhibits of beaded art, including The Beaded Bag and Contemporary Japanese Bead Weaving. Attend lectures or slide shows on ancient, ethnic, and contemporary work. To learn more, visit www.beadexpo.com.

OHIO

March 31. Market Day and Fiber Fair sponsored by The Black Swamp Spinners' Guild of Northwest Ohio, at Wood County Fairgrounds, Bowling Green. Susan Cayton, (419) 874-5633; caytonsj@juno.com.

May 26–27. Great Lakes Fiber Show. Wayne County Fairgrounds, 199 Vanover St., Wooster. (330) 260-9665; don47linda@valkyrie.net; www.greatlakesfibershow.com.

June 23–24. Woolfest, at Lake Metroparks Farmpark in Kirtland. Andrea Pasquale, 8800 Chardon Rd., Kirtland, OH 44094. (440) 256-2154; (800) 366-3276; www.lakemetroparks.com.

OKLAHOMA

June 2–29. Fiberworks 2007, juried exhibit, sponsored by the Handweavers League of Oklahoma, at Individual Artists of Oklahoma, 811 N. Broadway, Oklahoma City, OK 73102. Marie Miller, (405) 794-2157; mmquiltsm@cox.net.

OREGON

March 31. High Desert Wool Growers' Fiber Market Day, at Crook County Fairgrounds, Prineville. Robina Koenig, tumblecreeekfarm@juno.com.

PENNSYLVANIA

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

CANADA, ONTARIO

Through April 15. Cloth That Grows on Trees. **Through July 8.** Colour & Light: Embroidery from India and Pakistan. **April–September.** Cloth Riots. Depicts historical actions taken by handweavers when replaced by machines. **May–October.** The Blues. Work of textile artists working with color blue. Textile Museum of Canada, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321; www.textilemuseum.ca.

UNITED KINGDOM, WALES

May 19–20. Wonderwool Wales, natural fiber festival at the Royal Welsh Showground, Builth Wells, Powys. 01982 552224; www.glasu.org.uk.



PHOTOGRAPH COURTESY OF CANDISS COLE-FOOTITTS

Sharon Warren, at right, shows off her tapestry, designed by graphic artist Theresa Doffing, at left. This tapestry belongs to the Handweavers of the Valley, one of four guilds hosting the biennial Association of Southern California Handweavers Conference. It is on loan as a logo for this year's ASCH Conference at the Visalia Convention Center on March 20–25. For more information, go to www.aschsite.org

CONFERENCES

CALIFORNIA

April 19–22. Conference of Northern California Handweavers' Fiber Retreat at Asilomar, Pacific Grove. CNCH 2007 Registrar, 5910 Highwood Rd., Castro Valley, CA 94522. www.CNCH.org.

COLORADO

July 19–22. Intermountain Weavers Conference, Durango. Jerry Magner, 1605 Belluno Ct., Las Vegas, NV 89117. (702) 228-0334; magnerjm@earthlink.net.

MASSACHUSETTS

July 19–22. Beyond the Edge: Explore, Experiment . . . Expand! New England Weavers Seminar 2007 at Smith College, Northampton. http://newenglandweaversseminar.com.

MICHIGAN

June 25–30. Michigan League of Handweavers Conference and workshops at Hope College, Holland. Cindy Greenfelder, (313) 881-7187; cgreenfelder@comcast.net.

MISSOURI

March 30–April 2. Costume Con 25. SASE to CC25, 7835 Milan Ave., St. Louis, MO 63130. www.cc25.net/start.htm.

NEBRASKA

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

NEW YORK

May 19–20. Weaving History Conference, in Clayton. Kate Pleak, The Handweaving Museum & Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; info@hm-ac.org; www.hm-ac.org.

The Online Resource for Fiber Enthusiasts

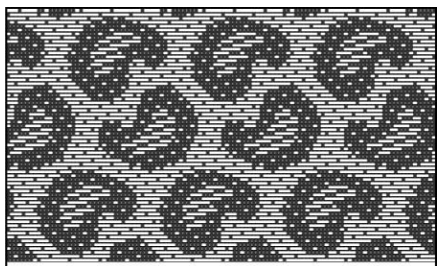


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PENNSYLVANIA

July 6–8. Mid-Atlantic Fiber Association Supported Learning Weekend at Marywood University, Scranton. MAFA, PO Box 5053, Delanco, NJ 08075. www.mafafiber.org.

TEXAS

April 26–29. 007: Weave and Let Dye, Contemporary Handweavers of Texas conference, at the Omni Hotel Houston Westside, I-10 and Eldridge Pkwy., Houston. DeeDee Wodbury, (281) 488-2742; ddwoodbury@houston.rr.com.

NEW ZEALAND

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

TO ENTER

COLORADO

Living with Beauty: Handwoven Textiles for the Home, juried exhibit June 13–July 26, 2008, in Manitou Springs. **Postmark deadline December 15.** livingwithbeauty@aol.com; www.pikespeakweavers.org.

FLORIDA

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

Complex Weavers seeks teaching proposals for the June 28–July 2, 2008 conference near Tampa/St. Petersburg. LSASE to Janet Stollnitz, 224 Hillsboro Dr., Silver Spring, MD 20902. weaver-dyer@comcast.net.

GEORGIA

Fiber Fantasia, Chattahoochee Handweavers Guild regional juried show for residents of AL, DC, FL, GA, KY, LA, MS, NC, SC, TN, VA, and WV. **Entry deadline April 1.** SASE to Terri Bryson, 2680 Whispering Pines Ct., Decatur, GA 30033. (404) 634-9657; duck_house@bellsouth.net; www.chgweb.com.

ILLINOIS

Fleece to Fiber Festival, Cantigny Park, Wheaton, June 16–17. Includes Americana contest to create a fiber art piece made with a portion of Illinois fiber. Rules and submission form at www.illinoisgreenpastures.org. (630) 556-9665.

Uncommon Threads, national juried runway fashion show, October 21, in Schaumburg. **Application deadline June 1.** LSASE to Heather Winslow, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; info@finelineca.org; www.finelineca.org.

MASSACHUSETTS

LUSH, juried exhibition of yardage influenced by the natural world, September 6–October 18, in Fall River. **Postmark deadline March 30.** Susan Troy, 35 Naushon Rd., Pawtucket, RI 02861. (401) 723-5373; s.troy@cox.net.

MINNESOTA

Artwear in Motion 2007, boutique and runway show in Minneapolis, October 13–20. **Entry deadline April 1.** (612) 436-0464; info@textilecentermn.org; www.textilecentermn.org.

Nothing New: Fiber Art from Recycled Materials, juried exhibit June 22–August 4, in Minneapolis. **Entry deadline April 6.** (612) 436-0464; info@textilecentermn.org; www.textilecentermn.org.

NEBRASKA

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

NEW MEXICO

Albuquerque Fiber Arts Fiesta, May 24–26. **Entry deadline March 15.** SASE to Call for Entries, AFAFiesta 2007, PO Box 16443, Albuquerque, NM 87191. (505) 281-5993; www.fiberartsfiesta.org.

OHIO

Black Swamp Spinners' market day and fiber fair, March 31, in Bowling Green, seeks vendors. Edie, (517) 486-5898; candles@tc3net.com.

OKLAHOMA

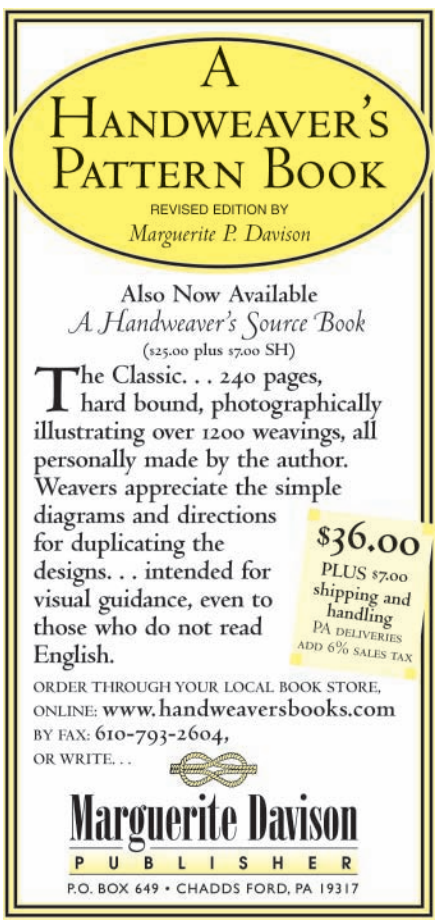
Fiberworks 2007, juried exhibit June 2–29 in Oklahoma City. Oklahoma residents. **Juried from actual work, due May 26 and 28.** Marie Miller, (405) 794-2157; mmquiltsm@cox.net; www.handweaversleagueofok.org.

TENNESSEE

Studio Assistantships, summer 2007, at Arrowmont School. **Application deadline April 15.** Arrowmont School of Arts and Crafts, 566 Parkway, Gatlinburg, TN 37738. (865) 436-5860; info@arrowmont.org; www.arrowmont.org.

Spotlight 2007, American Craft Council juried ex-







hibition, August 17–September 22, at Arrowmont School of Arts & Crafts, Gatlinburg. For adult artists in AL, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV. **Entry deadline May 31.** SASE to Wendy Outland, ACC-SE Spotlight 2007, PO Box 1382, Asheville, NC 28802. info@whoknowsart.biz; www.acc-southeast.com.

WASHINGTON

Domestic Art–Between Functional and Fine, regional. Fiber art exhibit October 6 at the North Olympic Fiber Arts Festival, Sequim. For residents of WA, OR, ID, MT, AK, BC, AB; **entry deadline August 1.** Museum & Arts Center, Sequim, 175 W. Cedar St., Sequim, WA 98382. (360) 861-2257. Renne Brock-Richmond, renne@uniqueasyou.com; www.fiberartsfestival.org.

UNITED KINGDOM, WALES

Wonderwool Wales, May 19–20, in Powys, seeks entries in four categories, using Welsh wool. **Entry receipt deadline March 30.** 01982 552224; leepr@powys.gov.uk; www.glasu.org.uk/events

INSTRUCTION

MINNESOTA

Split Rock Arts Program summer workshops, June 17–20 (3-day classes) and June 24–July 20 (weeklong classes), include textile topics. Split Rock Arts Program, University of Minnesota, 360 Coffey Hall, 1420 Eckles Ave., St. Paul, MN 55108. (612) 625-1976; fax (612) 624-6210; srap@cce.umn.edu; www.cce.umn.edu/splitrockarts/.

MISSOURI

Using Photoshop for Jacquard Design, May 26–30, with Bhakti Ziek, in connection with Surface Design Conference in Kansas City. bhaktiziek@starband.net; www.surfacedesign.org.

NORTH CAROLINA

Basic Tapestry, April 1–7, with Tommye McClure Scanlin. **Woven Hats and Hatbands,** April 1–7, with Jan Stansell and Pam Howard. **Weaving with Rags,** April 15–21, with JoEl Levy Logiudice. ***18th Century Textiles,*** April 22–28, with Barbara Miller and Pam Howard. **Weave a Scarf,** May 4–6, with Elaine Bradley. 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.

OHIO

Ongoing classes in weaving, spinning, and other fiber arts. Weavers Guild of Greater Cincinnati, 4870 Gray Rd., Cincinnati, OH 45232. (513) 591-2500; www.weaversguildcincinnati.org.

OKLAHOMA

Shimmering Silks, June 2–3, with Heather Winslow, in Oklahoma City. Registration deadline March 29. Marie Miller, (405) 794-2157; mmquiltsm@cox.net; www.handweaversleagueofok.org.

OREGON

Fiber in the Forest, May 19–21, 3-day workshops in weaving, dyeing, spinning, knitting, and basketry to be held at Camp Myrtlewood Retreat. Fiber in the Forest, PO Box 1603, Tualatin, OR 97062; Suzie Lilies (541) 913-9512; www.weaverscabin.com.

TENNESSEE

One-week workshops in various media, March 1–April 14. Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37738. (865) 436-5860; info@arrowmont.org; www.arrowmont.org.

WISCONSIN

Ongoing classes in weaving and other fiber arts. Alice Bertschy Kadish Weaving Center, Gaenslen School, 1250 E. Burleigh St., Milwaukee, WI 53212. (414) 267-5771.

TRAVEL

Guatemala, July 21–30. Backstrap weaving and mini-textile tour with Lidia Tarton de Santos; Hand Painting on Silk and Mayan Culture, with Hilary Simon. Art Workshops in Guatemala, Liza Fourré, 4758 Lyndale Ave. S., Minneapolis, MN 55419. (612) 825-0747; fourre@artguat.org; www.artguat.org/.

Italy, May 1–10 and October 1–10. Textile tours of Umbria and Tuscany. Linda Kirsch, (503) 841-6797; Linda@lindakirsch.com; www.lindakirsch.com.

Italy and the Czech Republic, June 13–19. Art tour of Florence and Prague. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Peru, Bolivia, and Argentina, March 29–April 12. Textile and folk art tours and workshops. textiletours@puchkaperu.com; www.puchkaperu.com.

Scandinavia, July 22–28. Tour of Stockholm and Copenhagen. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southwestern United States, April 25–May 1, August 12–19. Tours of trading posts and pueblos. 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.

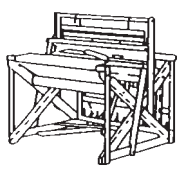


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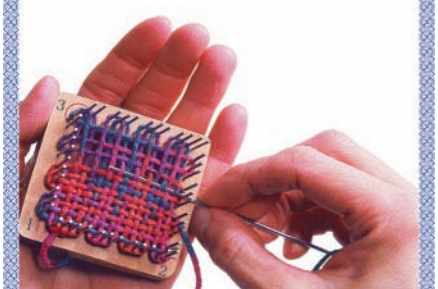
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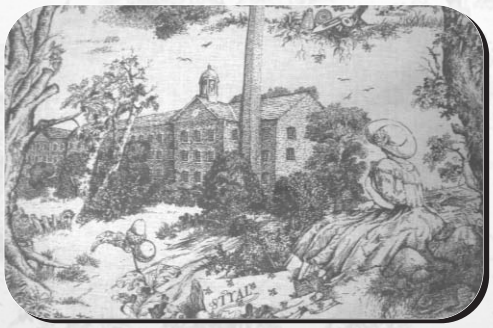
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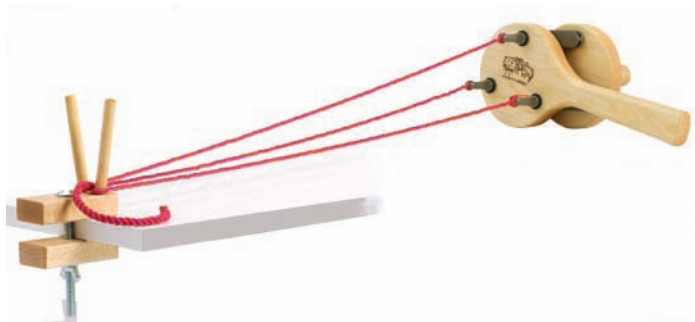


C. Cactus Flower's miniature loom is designed for weaving Navajo-style miniatures but is adaptable for many tapestry techniques. It is easy to warp, features a spring-tension system, and will fit right in your tote bag. All looms are handmade of hardwood. The looms are available in three sizes. A companion book, *Weaving a Miniature Navajo Style*, provides step-by-step instructions. For more information, contact Woods Canyon Woodworks, (970)-562-6501; www.c-cactusflower.com.



Woodland Woolworks introduces Pastimes, a super soft 10/2 Soy Silk that has been handdyed by Conjoined Creations exclusively for Woodland Woolworks. These vibrant colorways were inspired by the Fabric Forecast in *Handwoven* magagzine. The yarns are available in variegated and semisolid colors. This yarn would make an excellent choice for scarves, shawls, or a light summer top. For more information, contact Woodland Woolworks at (800) 547-3725; info@woodlandwoolworks.com; www.woodlandwoolworks.

Schacht Spindle Company is giving the long and lean Incredible Rope Machine a new round shape. The updated model has a smoother action, and the new handle is easier to grip and use. New packaging includes easy-to-read instructions on how to make ropes for trims, purse handles, belts, and more. Ask for the Incredible Rope Machine at your favorite weaving supplier. For more information, contact Schacht Spindle Company Inc., (303) 442-3212; www.schachtspindle.com; info@schachtspindle.com.



Do you have a product you would like featured in Product News? Contact Sharon Altergott at (877) 613-4630.

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WOOLFEST. Fibers and arts. Lake Metroparks Farmpark. Kirtland, Ohio; June 23—24, 2007. Workshops, festival, merchants, fiber arts show. **Andrea Pasquale,** (800) 366-3276, www.lakemetroparks.com.

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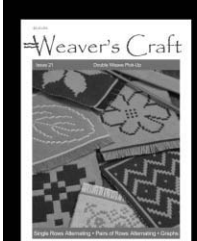
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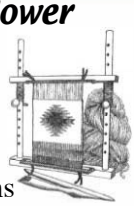


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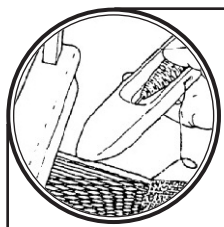
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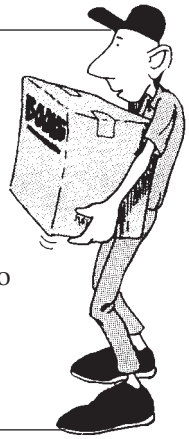
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A Loom with a View

My husband and I live in a smallish house, 1,450 square feet. When we first moved into it from our 700-square-foot apartment, it was vast—huge, we'd never be able to fill all that space! We rattled around it, giddy with the wide vistas. Ten years, a small child, and a growing obsession with fiber arts later, that's all changed.

When I brought home my first spinning wheel shortly after we moved in, it was quaint and picturesque by the wood stove, a lovely addition to the room. The baskets of handspun yarn that soon followed were colorful and cheering; the rainbow skeins in a variety of textures only added to the ambience.

It was when the four-shaft Baby Wolf floor loom followed me home that my husband began to get concerned. Unfurled, it took up quite a bit of floor space. I pointed out, however, that it folded up compactly and could be wheeled out of the way.

Then came my first weaver's garage sale, where I acquired a vast quantity of yarns: wools, nubby silks, cottons, and rayons for my stash. Then came our guild's "Studio Clearing Sale" and more bargain-priced treasures came home with me. Finally, I discovered eBay and wonderful online classifieds such as the Spinner's and Weaver's Housecleaning Pages. My knack for sniffing out bargains had netted me the beginnings of a weaving studio, but our house was suffering.

One wall of the garage became stacked with clear boxes of yarns, organized by fiber. The front room housed my looms, but in such a way that you had to reorganize furniture to get to them. Spinning wheels roamed the house, tucked into niches and corners, waiting to trip up the unwary husband or be disassembled by a curious toddler.

"Something has to give," my husband cried in frustration one night, hopping up and down cradling his foot after a late-night equipment run-in. "Can't you get rid of some of this weaving stuff?" I tried. But which do you sell, the loom you learned on, the loom you wove on while in labor with your child, the loom you imagined that child learning to weave on himself, one day? Or the more recent eight-shaft loom fitted with the computerized dobby that isn't made anymore and can't be bought for love nor money? Do you give up the box of slubby silk you bought at two dollars a pound, knowing full well that it will cost you thirty a pound to replace it?

But something did have to give.

After many impassioned negotiations with my husband, I discovered that what he really wanted was a room of his own, a retreat from all things toddler and fiber. What I really wanted was my fiber tools collected in one easy-to-access location.

We struck a bargain. I moved my computer and desk out of our joint home office, giving him the entire room. And I took over the front room. A new coat of paint, wooden bookshelves and tables from IKEA, and I now have the studio of my dreams—a place of peace and joy.



Syne's first loom, weaving fabric for a kimono, and its view.



Syne's winding corner, including a painting of her husband's grandmother, a weaver, painted by his grandfather.

My husband is happy in his upstairs enclave. My son has his room for toys and pirate adventures. And in the hub of the house, like a happy spider, I chat with them, keep an eye on dinner, and weave. When I've got the windows open, neighbors walking by find me at work behind my looms. When company comes to the door, my studio is the first thing they see. I stopped fighting weaving, stopped tucking it into the odd corner, under a table, in a closet behind the coats. Instead, I invited it in and gave it a space of its own.

After much work and effort, I've gotten what I always wanted: a loom with a view.

SYNE MITCHELL of North Bend, Washington, learned to weave three-and-a-half years ago and has been obsessed ever since. Author of several novels, she combines her interest in storytelling and all things weaving in an Internet-based talk-radio show on handweaving: WeaveCast (www.weavecast.com).



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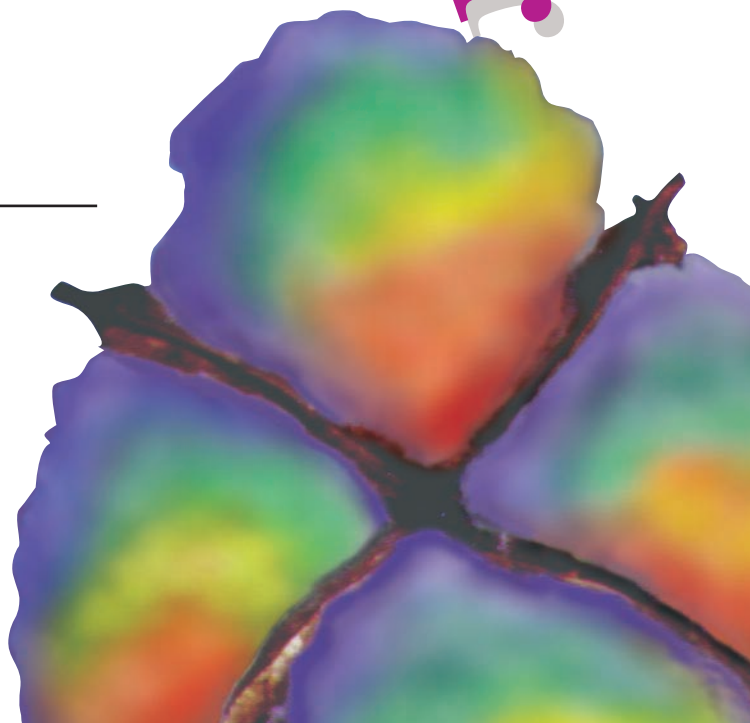
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