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ISSUE 135

MAY/JUNE 2007

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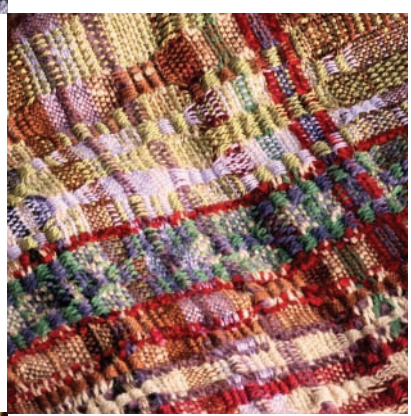
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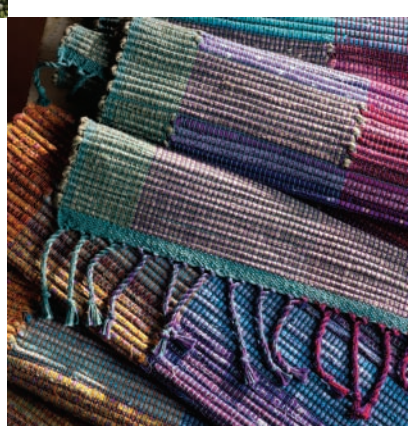


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FROM THE EDITOR | Madelyn van der Hoogt

A lot of years ago, Alan Ladd broke my heart in *Shane*. Another Shane is doing it now. It all started when I began to be annoyed by bird poop showing up on my deck in a line along the edge of the house. Above this line is a wide roof overhang—not a perch in sight for a bird. Yet every morning, a little more poop joined the line. One January night, I happened to go out on the deck and look up. Stuffed into a 2"-diameter ventilation hole under my soffit, was a bird. Or rather, a tail and a bit of brown velvety fluff.



PHOTOGRAPH BY GARY PIAZZON

I love birds. I feed them, which puts me into constant battle with cats and rats. I love some birds more than others, which puts me into battle with starlings and crows. I love flowers, too, which puts me into battle with weeds. If some little plant sprouts up that I've never seen before, I know it's a weed. By definition, a weed is a plant you don't want but get, whereas a flower is a plant you want but don't get—easily. Therefore, if a bird decides to sleep in my house, it's a bird I don't want. I pictured an attic full of chirping sparrows, shredded insulation, mountains of poop. What to do, what to do.

My first step was to get a can of something appropriately called Poop-Off. My next step was to ask a bird-expert friend to come identify the bird. After a few nights, he did. He took one look at the tail (he also took the photo shown here) and declared the bird a wren. Not a sparrow! A bird I want!

Happy to offer hospitality to a wren, I cleaned up his poop and learned his habits. He liked variety of accommodation, choosing a different hole every night. His daily routine, though, was unvaried: he arrived at the same time every evening according to the degree of darkness—a minute or so later each day. I looked him up online to hear his song (seanet.com/~billr/birds/bewickswren) and soon I could hear him singing during the day. I bought him a high-end, handmade, redwood house with its own little deck and green shingled roof and I placed it in a choice location with a full view of Penn Cove.

Then one night, he didn't come. I think I know where he might be. What bothers me is that I'm sure if he brought her to see his view property, she'd want to live here, too. So I've named him Shane and he's probably about as likely as the first Shane to break my heart. It's a wonderful aspect of weaving that there are only good weaves and good fibers and good colors and you can almost always get them back.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239, or e-mail her at madelynv@interweave.com. Note that your submission does not have to be related to an issue theme. Themes are a focus only—if you have a great idea or an especially successful project, we'd love to share it with our readers. Send submissions six months before the issue date. For more information about future themes, visit: www.interweave.com/weave/handwoven_magazine/future_issue.asp.

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.)*

May/June 2008: *Summer is for Lace (Bronson, huck, Swedish lace, canvas weaves in bright summer colors. Think picnics, summer wear,)*

Handwoven

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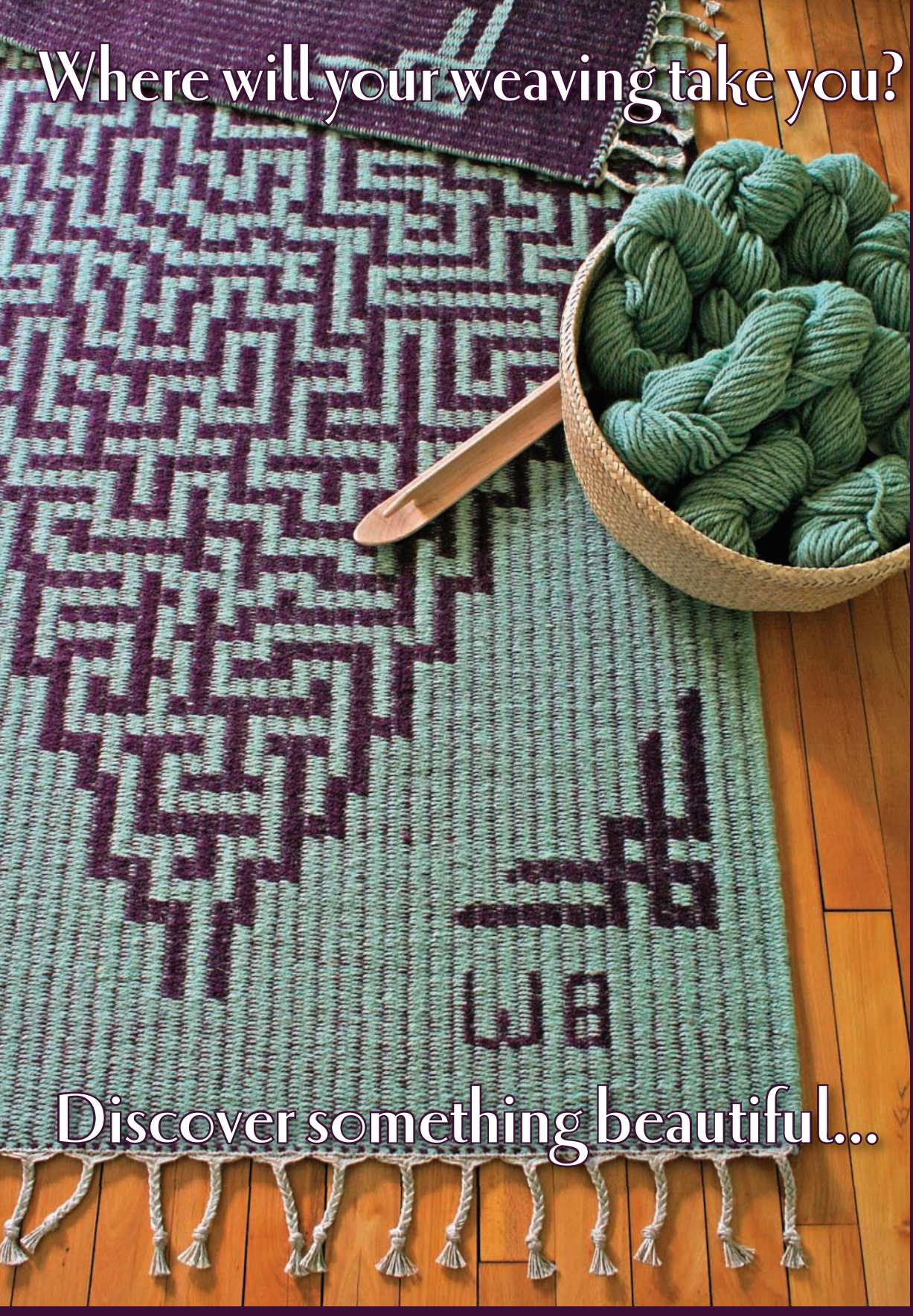
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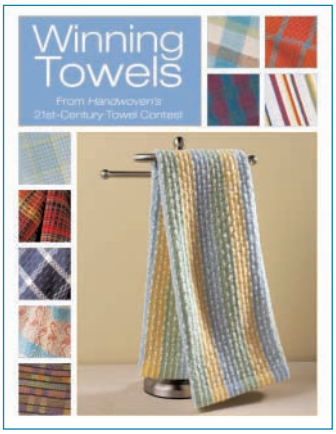
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Nothing Is as Constant as Change

Fabric Forecast is on spring break. Daryl Lancaster has been writing this fantastic column for *Handwoven* since the September/October 2003 issue, inspiring us with pleasing color combinations, dazzling fabric, and unique garments created by her team of talented weavers. Based on our latest electronic survey and your letters and e-mails, we know that you value this column. You have told us that you would like to see more fabric in available yarns and have the column show fewer garments while presenting more instructions for weaving the fabrics. When Fabric Forecast returns in the fall, rested from its time in the sun, you will see a fresh new look. Stay tuned!



Winning Towels

Check out our new eProjects collection, *Winning Towels*. By popular demand, we present project instructions for seventeen winning entries from *Handwoven*'s 21st-Century-Towel Contest—in detail. The collection is varied, with projects requiring from two to twenty-four shafts and featuring a range of designs from classic to casual. You can purchase the entire collection or pick and choose any single project that suits your fancy. Visit handwovenmagazine.com to see the complete table of contents with photos of each towel.

NEW CONTEST! SYNCRHONIZED SWATCHES

See page 22 for details or visit handwovenmagazine.com.

Website only

Pretty Painted Warps



Painted warps are a perfect way to make a scarf bursting with color without requiring an extensive yarn stash. Tracy Kaestner shows you how.

Pourrey Cross Library Classification System

Pourrey Cross Textile Library

Download the Pourrey Cross cataloging system to help organize your guild's or school's textile library. See page 27 for Saunderstown School's experiences with this classification system and visit handwovenmagazine.com/go/pourrey.

Celebrate Spinning and Weaving Week October 1–7!



Hosting a sheep-to-shawl contest is a perfect way to celebrate Spinning and Weaving Week. Read the chronicles of one guild's experience in creating a beautiful shawl inspired by the California coastline.

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WITH FOND MEMORIES

As Elizabeth TerLouw's granddaughter, I, along with my family, want to thank *Handwoven* and Karen Donde for your tribute to the weaving community's valued mentors. The article was read to my grandmother by some of the members of The Weavers of Orlando and she really enjoyed it.

I am confident that continuing to teach study groups all those years is what helped to keep her young. It kept her here long enough for me to realize that I, too, am a weaver. I had the great joy of learning to weave from her.

She passed away peacefully in her own home on Tuesday, March 20th, at the age of 103. Thank you to The Weavers of Orlando for continuing her legacy by housing her library and teaching notebooks.

—Karen Driscoll
Brentwood, California



CREATING NEW WEAVERS

The Humboldt Handweavers and Spinners guild was the 2006 recipient of a Kessenich table loom as part of *Handwoven*'s FiberHearts award program. These mug rugs were made by members of the public during our Natural Fiber Fair. We will be weaving on our loom at community events to attract new weavers. Thanks to *Handwoven* and Kessenich Looms for your generous support.

—Linda Hartshorn
Honeydew, California

INSPIRED

When I saw the bamboo and angora scarf on page 29 of the January/February 2000 issue of *Handwoven*, I knew I had found a sufficiently masculine design idea to please my bachelor son in Colorado. He asked for a handwoven scarf last year, but the one I gave him "looked like it was for a girl" and wasn't warm enough. Since moving to Florida, I no longer have wool yarns in my stash, but I did have some lovely silk/camel blend in tan and some silk/yak in charcoal from Treenway Silks. I chose asymmetrical bands of tan and charcoal with 30/2 silk for the stripes. As I began weaving, I realized that they would make a wonderful plaid. So-o-o, I carefully measured my stripes and created a mock tartan that is soft, warm, and, I hope, masculine. Thanks for the inspiration!



Marilyn Frew sports the scarf she made for her son during the fashion show at the Tropical Weavers Conference in Florida.

—Marilyn Frew
Palm Bay, Florida

STANDING ON THE SHOULDERS OF GIANTS

I was very pleased to see my first weaving instructor, Doris Boyd, in the article "Our Weaving Divas, A Tribute" in the March/April 2007 issue of *Handwoven*. In 1970, there were four of us in a beginning class. Doris's husband, Howard, built my first loom. Our first class project was a Swedish rosepath sampler with a 20/2 cotton warp. Sheer grit got me though the threading, but I still have that sampler. It was a great class, and now I've been teaching the joy of weaving for many years. I moved to Indiana twenty-seven years ago and founded and direct the Indiana Traditional Arts Center. Thank you, Doris Boyd, for offering your skills in such a pleasant, friendly manner. How lucky I am to have had a very good first teacher!

—Kathleen Stevens
Monrovia, Indiana

YARN FINDS A GOOD HOME

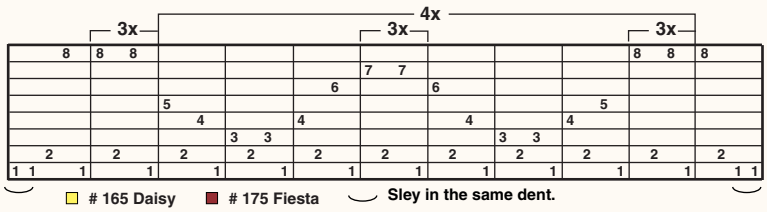
I have been a subscriber to *Handwoven* continuously since its inception. Recently, we sold our home and moved to a

retirement community. I had to sell two of my three looms and find a home for several hundred pounds of yarn. In trying to figure out what to do with the yarn, I learned of an organization called Spindleworks in Brunswick, Maine. I ended up giving them more than 500 pounds of yarn! Spindleworks is part of an organization that works with disadvantaged adults who all consider themselves artists and are treated as such. You can learn more about them at www.spindleworks.com.

Giving my yarn to Spindleworks was one of the most satisfying things I have ever done. A friend trucked the yarns to them, and I dropped by the next day to pick up a letter for tax purposes. So many of the artists made a point of thanking me, each in his or her own way. They were already using the yarns to warp their looms.

—Melvin S. Fuller
Wilmington, North Carolina

CORRECTIONS

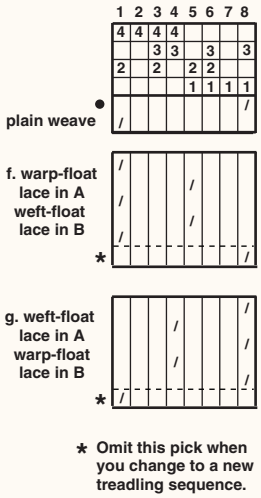


SEPTEMBER/OCTOBER 2006

In Sheila O'Hara's "It's a Dog's Life: A Comfy Bed in Taqueté," page 59, the threading for shaft 7 was placed on the wrong row; here is the correct position (above).

JANUARY/FEBRUARY 2006

In Vicki Tardy's "Teach it With Towels: Swedish Lace," page 39, some of the treadling marks were placed in the wrong columns. Here is the correct treadling for sequences f and g (at right).



MARCH/APRIL 2007

We credited the wrong photographer for the photo of Sharon Warren's tapestry in "Calendar," page 84. The photo was taken by Nikki Crain.

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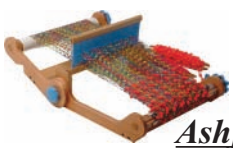
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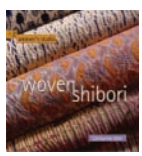


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WELCOME, NEW WEAVERS!

Art Center of Estes Park, Estes Park, Colorado. Instructor: Chris Switzer. Student: Jeff Switzer.

Betsy Bruce, LaGrange, Ohio. Student: Rachel Stowers.

The Bisbee Fiber Arts Guild, Bisbee, Arizona. Instructor: Joan Ruane. Students: Janet Boursier, Cathey Cordes, Joy Hall, Julia Jones, Eunice Meen, Catharine Webb.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufman. Students: Pat Armelagos, Linda Colby, Joan Gregorka, Ruth Greenough, Donna McCauley, Lynne Rago, Sally Savageau, Karen Vander Weyden, Jessica Voss, Chris Wood.

Graceland University, Lamoni, Iowa. Instructor: Vikki Morain. Students: Michele Bender, Daniel Bradley, Jamie Byers, Kirsten Garwood, Michelle Mohler, Beth Schilling.

Green Valley Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Students: Kerin Curry, Katherine Ross. Instructor: Karen Currier. Students: Carolyn Dondi, Kathryn Gifford, Emily Char Jones.

Hillcreek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh. Student: Leah Rennick.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Susan Church, Kathy Cooley, Jennifer Dobyns, Diana Freyberger, Kris Hoile, Debra Hughes, Jane Kettlewell, Kathleen Newman, Connie Schildtknecht, Beth Tranen, Janet Williams.

Oberlin College, Oberlin, Ohio. Instructor: Betsy Bruce. Students: Amy Caes, Aaron Levine, Kate Philips, Maude Richards, Kate Riley, Rachel Stowers.

PDORC, Muscat, Oman. Instructor: Suz Weitzel. Students: Alice D'Souza, Linda Fucik, Shigeko Omori, Wendy Zelt.

Penelope's Breads & Threads, Delray Beach, Florida. Instructor: Bebby Weigand. Student: Leslie Schlienger.

Pine Ledge Studio, Fairfax, Vermont. Instructor: JoAnne Littler. Student: Barbara Adams.

The Red Wheel, Franktown, Colorado. Instructor: Kerri Dameron. Students: Jan Adam, Rebecca Bohannan,Tina Haley, Celia Reed.

Ruthie's Weaving Studio & School, Portland, Oregon. Instructors: Ruth Dabritz, Melody Messinger, and Monica Shanahan. Students: Marian Carlson, Lisa McDonald.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Kristi Anderson, Laura Burnette, Kay Dougherty, Penny Hause, Lois Hawk.

Simply Fibers, Springfield, Missouri. Instructor: Sandy Craig. Students: Carol Bachler, Heather Jones, Cindy Lieberg.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Students: Deb Chevas, Penny O'Neill, Margaret Smith, Linda Zeman.

Three Wishes Fiber Arts, West Jordan, Utah. Instructor: Deanna Baugh. Student: Peggy Loftus.

Weaving Works, Seattle, Washington. Instructors: Caroline Jorstad, Kristine Linn. Students: Cherie Ault, Deb Bailey, Sandy Buchanan, Kerry Hammil, Sandi Hart, Dorothy Johnson, Linda Langford, Anita Legsdin, Jan Mantle, Traci De Marco, Jerry O'Hogan, Andrea Parker, Masu Sasajima, Ruth Satterlee, Marissa de Souza, Constance Welch, Martha Wright.

The Weavers' School, Coupeville, Washington. Instructor: Madelyn van der Hoogt. Students: Kathleen Bakergumprecht-Davies, Margaret Barrett, Shirley Carroll, Kathryn Cohen, Torrey Kahn, Angelique Laskowski, Jane Moisey, Carol Orion, Mary Pendergast, Audra Phillips, Marilyn Webster.

Webs, Northampton, Massachusetts. Instructor: Carol Birtwistle. Students: Susan Addis, Hannelore Gillman, Marcia Kennick, Delyn Maio, Donald Rober. Instructor: Scott Norris. Students: Barbara Craig, Catherine Cunningham, Catherine Daly, Suzann Jones, Donald Shaw, Elizabeth Stoddard.

White River Craft Center, Randolph, Vermont. Instructor: Susan Rockwell. Students: Linda Grant, Nancy McSparran, Suzan Nixon.

The Willingham Weavery, Vashon Island, Washington. Instructor: Sue Willingham. Students: Lisa Brown, Heather Brynn, Ann Dutton, Karen Fevold, Lynn Greiner, Sam Lanier, Kim Macdonald, Laura Merchant, Joann Milios, Karen Neeley, Linda Nelson, Karen Perla, Brem Scherer, Cindy Stockett, Mary Jo Svendson.

Winterset Art Center, Winterset, Iowa. Instructors: Sue Crawford and Karen Seuferer. Students: Connie Haas, Lorinda Inman, Denise O'Neal.



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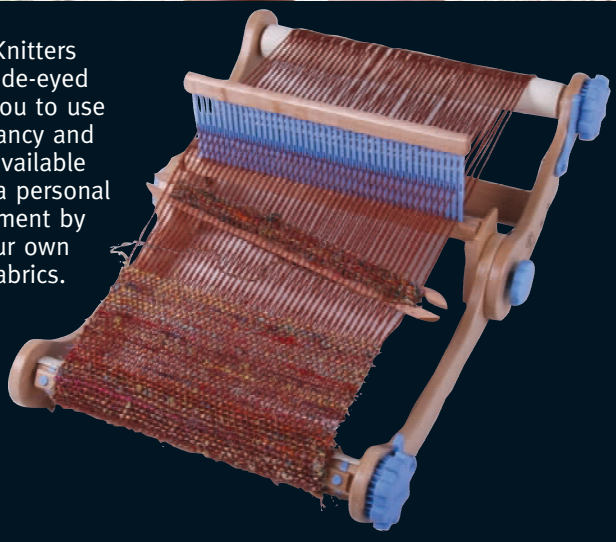
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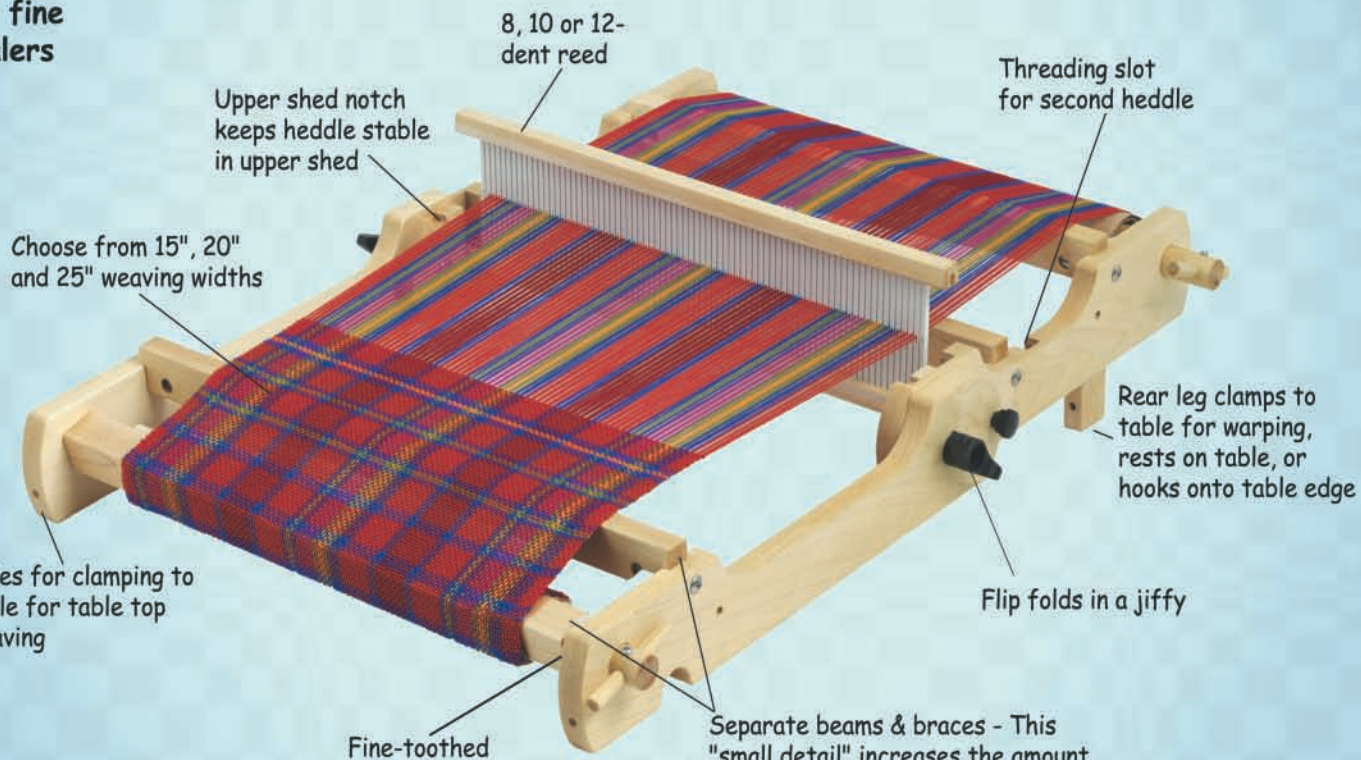
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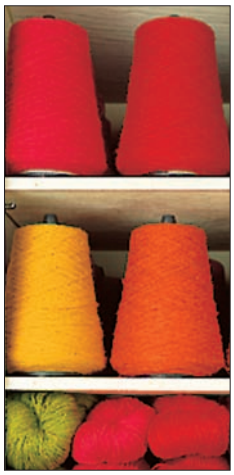
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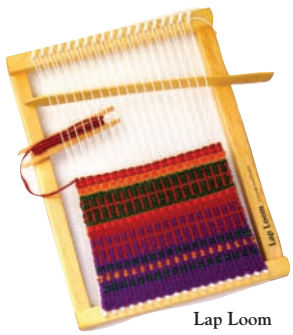
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BEGINNER'S CORNER: YARN SUBSTITUTIONS

New weavers are often puzzled by the numbers that identify yarns: 10/2, for example, or 4,200 yd/lb. These numbers are very useful, especially when you want to weave a project that call for lots of yarns. You may not want to buy a whole cone to get just a small amount. Instead, you can substitute a yarn you already have, or a less expensive yarn, or a yarn you can purchase in small quantities. Here's what you need to know.

In the number 10/2, the 10 indicates the weight of the yarn; the 2 indicates the number of single strands plied together. In 10/2, two strands, each with a weight of 10, are plied together. (To learn where the 10 comes from, read Christina Hammel, page 78. I didn't know this for most of my weaving life.) What you do need to know is that the higher the number, the finer the yarn. A 20/2 yarn (two 20-weight strands plied together) is twice as fine as 10/2, 5/2 twice as thick.

The weight number varies for different fibers. 10/2 linen is heavier than 10/2 cotton, for example. You can tell this by the yards per pound. There are 4,200 yards in each pound of 10/2 cotton, 1,500 for 10/2 linen, 2,800 for 10/2 wool. You don't have to memorize these numbers, they are included in project directions and written in yarn guides and on yarn labels. You only need to know how to use them.

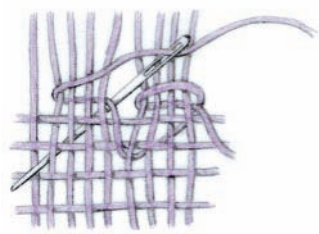
Most yarns are sett at the same density for the same degree of thickness. If 10/2 cotton is sett at 24 ends per inch for plain weave, so is 30/2 linen (4,500 yd/lb). Check the yards per pound of the yarns on your shelves (for unmarked yarns, use a yarn balance; see pages 78–79) to substitute for yarns of similar thicknesses. It's trickier to do this with wool because degree of loft varies. Choosing a finer wool is safest—wool fulls with washing, filling spaces.

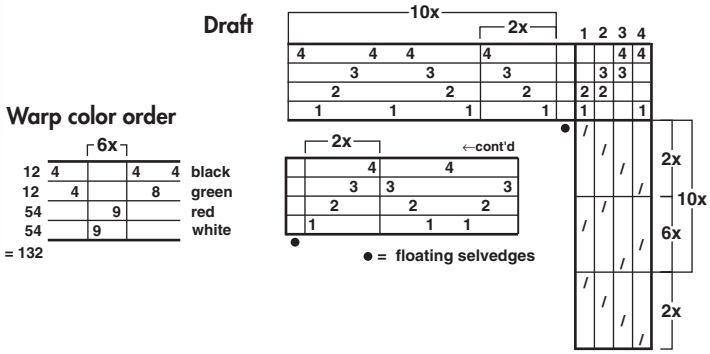
You can mix fibers of different shrinkage rates (silk, cotton, linen, rayon, Tencel) if all of them are distributed regularly throughout the warp and weft.

—*Madelyn*

INSTRUCTION SUPPLEMENT {see Yarns and Suppliers, page 94}







TWISTED FRINGE

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

SIMPLE HEMSTITCHING

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

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

READING DRAFTS

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

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

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

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

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

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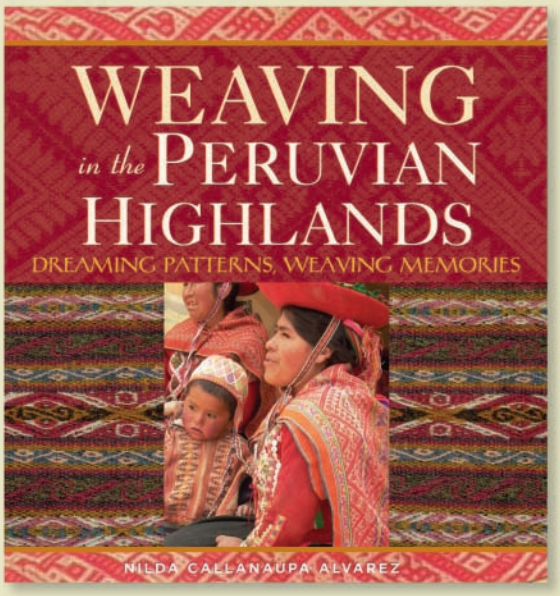
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Dreaming Patterns, Weaving Memories

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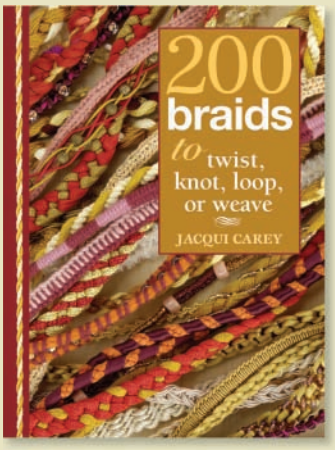
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Learn how pattern names such as Meandering River and Lake With Flowers relate to the geography and history of the region, and how traditional natural materials and colors enhance the value of the work. *Weaving in the Peruvian Highlands* is a guide to quality, understanding, and appreciation of authentic, well-crafted work of the region.

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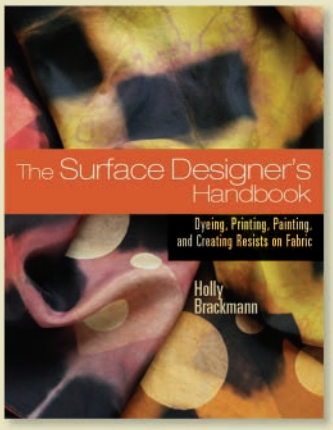
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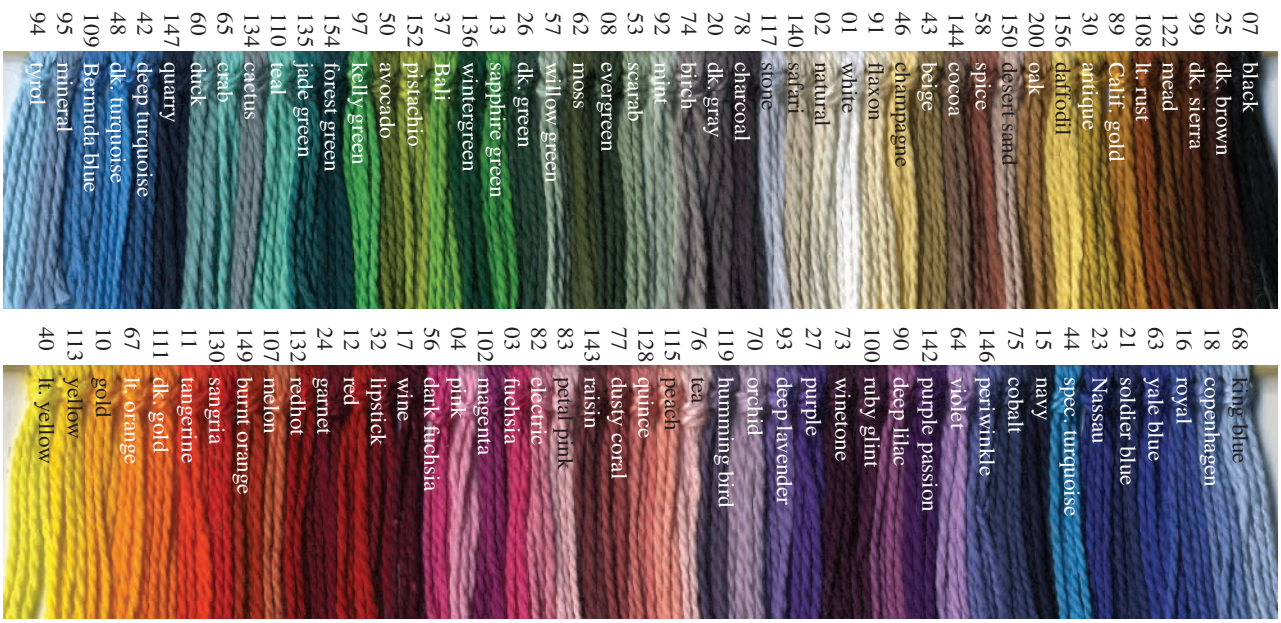
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Must Haves



You will love this charming set of dye recipes using Cushing Perfection Acid Dyes that are beautifully packaged by **Whimsy Wool and Textile**, a division of Vermont Folk Rugs. Each recipe is written on a small laminated card. Small squares of wool with each colorway (acid dyes are appropriate for protein fibers) accompany the recipes. On the back of each recipe card is an inspirational message such as, "Problems need not stifle growth today." A good saying to keep in mind when in the dye room! There are also two helpful booklets included with tips on how to dye wool and how to use color effectively. For more information, visit www.vermontfolkrugs.com.



Perfect Buttons introduces a line of one-of-a-kind dichroic glass buttons to coordinate with *Handwoven*'s Fabric Forecasts created by Daryl Lancaster. These space-aged, titanium-coated, iridescent buttons add a perfect finishing touch to your handwoven garments. Pictured at left are buttons to match the Frosted Florals palette from the Fall/Winter '07–'08 forecast published in the January/February 2007 issue. For more information, visit www.perfectbuttons.com.



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PRO Chemical & Dye presents MX Reactive Dye kits for cellulose fibers to match the Spring/Summer '07 *Handwoven* Fabric Forecast palettes created by Daryl Lancaster and published in the November/December 2006 issue of *Handwoven*. These kits will take the guesswork out of blending dyes to match palette colors. Soon to come are dye kits for protein fibers. For more information, contact PRO Chemical & Dye, PO Box 14, Somerset, MA 02726. (800) 228-9393; www.prochemical.com.

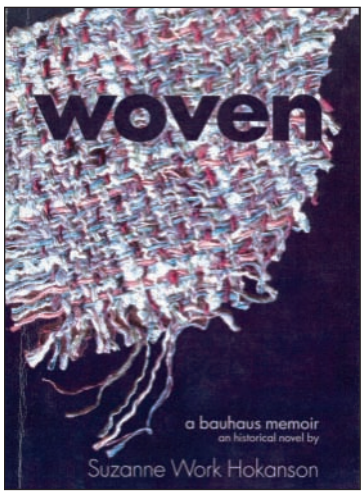
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WOVEN

Suzanne Work Hokanson

Suzanne Work Hokanson, 208 Morton Ave., Albany, NY 12202, www.shokanso@nycap.rr.com, 2006. Paperback, 307 pages, $22.95. ISBN 978-1-933994-02-4

Author Suzanne Work Hokanson, a weaver herself, has woven together a fascinating and enjoyable work of historical fiction in the form of a journal. The book is written through the eyes of her alter ego, Anna Werke, who left her home in 1919 against the wishes of her parents to pursue a dream of becoming an architect at the newly opened Bauhaus school. Anna chronicles the years of the Weimar Republic in Germany and the rise of the Nazis, who ultimately closed the school in 1933. Her chronicles allow the reader an inside look at what it was like to study with remarkable artists like Paul Klee, Johannes Itten, Wassily Kandinsky, and Josef Albers.



Though women in Germany achieved the right to vote in 1920, they were still shuttled into the weaving workshop and often denied access to other disciplines such as architecture. Disappointed at first, Anna soon learns to love weaving and the weaving workshop. She describes the famous tapestries of Gunta Stölzl and Paul Klee's lectures on the color wheel, provides sketches of floor plans of the Bauhaus buildings, and gives accounts of the students' living quarters and social life.

A quick read, Woven will give readers an intimate experience of one author's view of what life must have been like at one of the most influential schools to pave the way for modern art, architecture, and textiles. With Ms. Hokanson's extensive bibliography, she invites readers to look further into a time and place where inspiration, principles, and ideals were as valuable as they are today.

—Daryl Lancaster

TARTAN: THE HIGHLAND HABIT

Hugh Cheape

Edinburgh, Scotland: National Museums of Scotland. Rev. ed. 2006. Distributed by Unicorn Books & Crafts. Softbound, 112 pages, $14.95. ISBN 1-905267-02-9.

If you have any interest in textile history, you will be excited by this little book from the National Museums of Scotland. There is just enough text to illuminate the interesting history of tartan accompanied by large, colorful, and informative illustrations. The photos of tartan cloth are so clear that your fingers can almost feel the texture.

Cheape's list of assistants in preparing the 1991 original and this third revised edition includes Peter MacDonald and James Scarlett, authors, researchers, and handweavers with respected credentials in the tartan field. There is a bibliography with over twenty references for additional study. The good scholarship is greatly appreciated.

The chapter on "Early History" states, "Before the sixteenth century there is no evidence in Scotland for tartan as we would recognize it today. It is probable that checked and striped fabric was woven in natural and vegetable-dyed wools." The chapter "The Highland Habit" illustrates various modes of wearing the tartan, from simple draping as an ancient toga to the outrageously resplendent 1680's portrait of a young Sir Mungo Murray. Chapters headed "The Jacobite Wars," "After Culloden," "Revival," "The Highland Regiments," "Research and Re-creation," "Creating History," and "Royal Endorsement" reveal the beauty and richness of the warrior uniform, common attire, royal pageantry—and what happened when Highland tartan met Paris fashion.

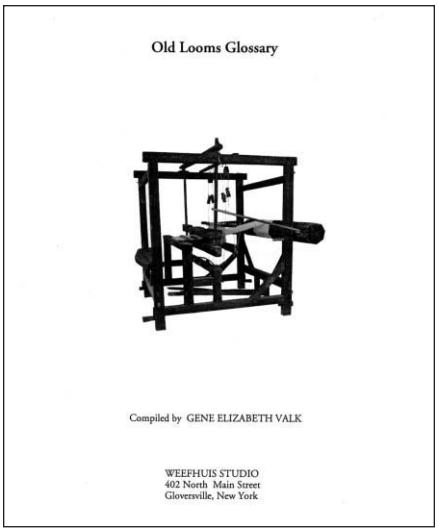
The Postscript headed "Applying Science" reveals that early seventeenth-century weavers were using more than native dye plants, as indigo and Spanish cochineal were used for the beloved blues and reds.

There are up to 4,000 different tartan pattern names in existence; sixty-nine of these are illustrated with notes on their historical importance. This is not a guide to weaving tartan; rather it is a beautifully designed window to the beauty of the cloth and tremendous influence that tartan has had on the political world and the world of fashion. The book is a delight to the eye and mind of anyone who cares about the most famous cloth in the history of man and weaver.

—Kati Reeder Meek

"If you have any interest in textile history, you will be excited by this little book from the National Museums of Scotland."





OLD LOOMS GLOSSARY

Gene Elizabeth Valk, Compiler

The Weavers Friend Press, 5672 North Shore Dr., Duluth, MN 55804. Softbound, 36 pages, $12.50 plus shipping. ISBN 1-4243-0206-4.

Old Looms Glossary presents a glossary of weaving terms dating back to the eighteenth and nineteenth centuries. Valk has gathered and defined weaving terms used in books and manuscripts a hundred years ago or more as well as terms still in current usage that have an older derivation.

For the current weaver, it is an enlightening resource. And for those interested in reading eighteenth- and nineteenth-century drafts, the book is possibly a necessary tool. Valk's definitions are clear and concise. She also offers alternative sources for those who seek further clarification. This glossary is a valuable resource in any weaving library as well as an informative tool for most weavers.

—Nancy A. Tracy

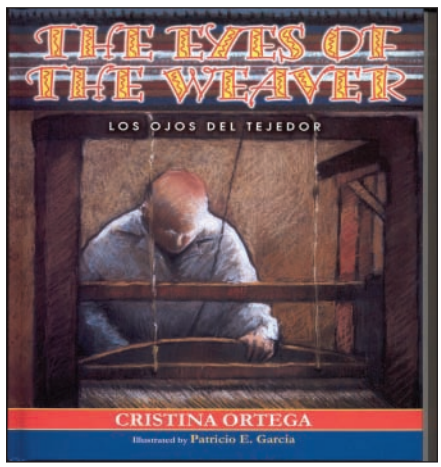
THE EYES OF THE WEAVER/LOS OJOS DEL TEJEDOR

Cristina Ortega

Albuquerque, New Mexico: University of New Mexico Press, 2006. Hardbound, 58 pages, $17.95. ISBN 0-8263-3990-5.

This delightful children's book is written by the granddaughter of Juan Melquiades Ortega, a master weaver of Chimayó, New Mexico. With numerous colored illustrations, the book tells the story of a ten-year-old girl who visits her grandfather one summer to learn to weave. Through the process by which a child learns to weave, the warmth of the family and its culture is revealed. Spanish words are sprinkled throughout the text and there is a Spanish/English glossary at the back of the book. This is a perfect way to introduce a young person to the wonderful world of weaving.

—Judy Berndt



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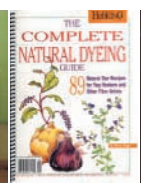


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Handwoven's

Synchronized Swatches CONTEST!





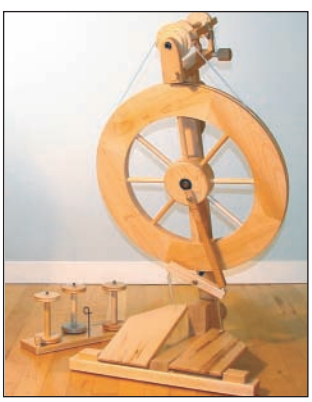
To celebrate our love affair with functional textiles and the sample swatches that make good design possible, *Handwoven* announces a new contest: Synchronized Swatches! Pick your favorite room and start dreaming in yarn. Do you want coordinating pillows for your living room couch or new linens for the bathroom? Does the upstairs hall need a new rug and curtains? Perhaps the dining room is calling for placemats and napkins or the kitchen for a rug and windowshade. Turn your dreams into 12" x 12" realities! Those who make their swatches into finished pieces, will be eligible for additional awards. We can't wait to see where your skill and imagination take you!

For details, visit our website at handwovenmagazine.com

Swatches must be:

- 12" x 12", two different but coordinating fabrics.
- Handwoven on any loom in available yarns.
- Created after January 2006.
- Sent to Interweave Press (swatches, not photos) by February 14, 2008.

Award Categories: Overall Design, Best Use of Color, Best Use of Structure, Best Completed Project, Most Original, Most Functional, and more. Entries accepted beginning January 14, 2008. Finalists notified March 5, 2008 Winners notified March 24, 2008.

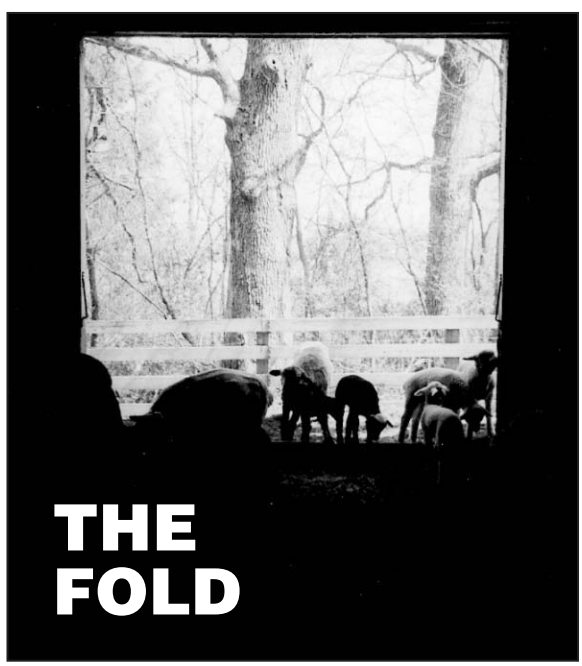


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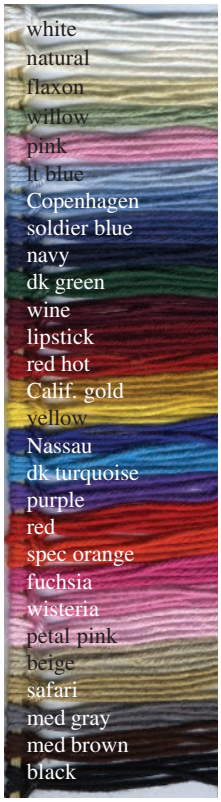
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Please go to page 24 of the March/April 2007 issue of *Handwoven* to read the Mill's story, **"Buy A Shirt, Save A Mill"**

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Absorbing History

Walcott Weavers in Lafayette, Indiana, recently purchased the looms, bobbin-winding station, laundry equipment, and yarns owned by Churchill Weavers, who closed their doors in April. Churchill Weavers was founded in the 1920s as one of the first weaving workshops to create jobs and foster handweaving in the southern United States. "This purchase was as an opportunity to bring the goodwill of the Churchill Weavers and their designs, equipment, and yarns to our business," says Wilford Morris, owner of Walcott Weavers, who've been in business since 1986. Walcott Weavers have purchased other like-minded businesses in the past such as Three Weavers, producers of baby blankets, and Grace Richey Clarke, maker of handwoven window shades. For more information, visit www.threeweavers.com.

"Churchill Weavers was one of the first weaving workshops founded in the 1920s to create jobs and foster handweaving in the southern United States."

WEB WATCH



PHOTOGRAPH BY IRENE WEISNER

Felicia Lo of Sweet Georgia Yarns has a blog as part of her website, www.sweetgeorgiayarns.com. There you can read about her adventures weaving in stilettos.

The Internet moves at the speed of, well, the Internet—fast. With so many avenues to travel on the World Wide Web, it is hard for weavers to know where to go. On April 9, 2007, a search in Google using the word "handweaving" produced two especially interesting hits: www.handweaving.net, a fabulous site with over 50,000 drafts, and www.barefoothandweaving.com, home to the Barefoot Handweaving Studio in Crawford Bay, British Columbia, Canada. An example of a blog of interest to weavers is www.sweetgeorgia.planetfishdesign.com. Felicia Lo, who writes this blog, is getting ready to take off for a few months of travel. Her destinations include Fiji and a workshop in Vancouver with Catharine Ellis on woven shibori. She will be blogging all the way! Because this blog is a member of WeaveRing (Rings are groupings of blogs on similar topics that allow you to click from one blog to another), you can find other blogs of interest using hers as a starting point. Newly launched podcasts like Syne Mitchell's Weave Cast, www.weavecast.com, are also very exciting. Here you will find a bevy of interviews with weavers from far and wide. You Tube, www.youtube.com, also offers treasures for weavers. If you search for "handweaving" on this site, you will find a streaming video of weavers from all over the world practicing their craft. Happy Surfing!



PHOTOGRAPH BY JOHN COOPER

Candiss Cole's collaboration with an Italian textile mill made a stroll down the red carpet at the Academy Awards.

Woven Design Makes It to the RED CARPET

Designer Candiss Cole was given something to cheer about as the celebrities walked the red carpet at this year's Academy Awards. One of her garments was worn by Lucreczia Paxson, the wife of CBS's London Bureau Chief. Cole collaborated with an Italian company to create a one-of-a-kind fabric for a selected number of garments. She designs the fabric and commissions an Italian manufacturer to run the woven fabric through a commercial needlebed to create small lots of fulled fabric. "The first garment I created with this fabric made it to the red carpet. I will make four more garments in this same style and that will be the end of the run. I'm hoping to create more short runs of fabric using the same technique next year—so many possibilities, so little time!" To see more of Cole's designs, visit www.candisscole.com.

SPOTLIGHT ON TRAVEL: Oaxaca, Mexico

Like many expatriates, Alvin Starkman found it impossible to live in the State of Oaxaca, Mexico, and not fall in love with textiles. He and his wife Arlene operate Casa Machaya Oaxaca Bed & Breakfast (www.oaxacadream.com). Starkman received his master's degree in social anthropology in 1978 and a law degree in 1984. He was a litigator in Toronto until retirement. He and his family were frequent visitors to Oaxaca between 1991 and 2004, when they became permanent residents.

One of the most intriguing parts of life in Oaxaca is the many villages that specialize in a specific craft—some villages produce beautiful pots while others make intricate rugs. In his spare time, Starkman leads private tours to Oaxacan craft villages and towns on market days. Here are just a few of his suggestions for some to visit.

In the cotton textile village of **Santo Tomás Jalieza**, women weave table runners, placemats, and purses using backstrap looms. There you will also find a factory that supplies high-end hotels and restaurants throughout Mexico with tablecloths, bedspreads, and draperies. Visitors may place special orders or choose from a range of products on hand.

The Cochineal Ranch and Research Station in **Santa María** is a museum and research facility. The tiny cochineal bug produces a brilliant red dye used to color textiles and a variety of commercial products such as yogurt, makeup, Campbell's soup, and Campari.

Santa María del Tule is home to the famous 2,000-year-old ahuehuete tree, which some say is the largest tree in the world.

The ruin of **San José el Mogote**, one of the earliest populated centers in the region, is not frequently visited by tourists. Alongside the ruin there's a small museum that contains some spectacular stone and pottery pieces housed in a sixteenth-century hacienda. The key must be tracked down from the townsperson in charge of the museum.

In **Etla**, there is a traditional chocolate factory where you can have your chocolate made on the spot from the raw ingredients.

The Oaxaca Paper Factory and the Center for the Arts are in **San Agustín Etla**. The paper factory was founded in 1998 by Finnish papermakers and Oaxacan artists to produce handmade paper with natural fibers from the region. They sponsor a reforestation program and maintain a nursery in a magnificent, multilevel stone building that incorporates natural waterfalls and pools. The Center for the Arts is housed in a restored nineteenth-century textile mill.

FEATURED ARTIST: Porfirio Santiago of Artesanías Casa Santiago





PHOTOGRAPHS BY WILLIAM ING

Above: Porfirio Santiago demonstrates spinning. At right: he holds a bowl of dried cochineal bugs that produce a spectacular red dye used worldwide.

Most days at the Artesanías Casa Santiago in the rug village of **Teotitlán del Valle**, you will find Porfirio Santiago weaving rugs from memory. The rugs are designed with traditional Zapotec representations of rainfall, corn, and mountains. His ancestors have been weaving similar rugs since 1535. Nearby, you might see his wife Gloria hanging up batches of newly dyed handspun wool.

Established in 1966, Artesanías Casa Santiago is a production facility, showroom, and homestead for the Santiago family. At one time, Porfirio was a farmer who made rugs on the side. Over the decades he began working the fields less and concentrating on producing traditional *tapetes* (rugs). Later, because of consumer demand, he also started creating rugs with modern themes. The business is a family affair, with most of Porfirio's large extended family—including six siblings, their spouses, children, and grandchildren—all working in various aspects of production.

Large tour buses don't visit here. The personalities of family members aren't consistent with the formality of onlookers seated in a gallery for a demonstration followed by a hard sell. Family members will show visitors whatever galvanized, plastic, or clay pots happen to be in use for dyeing and bring over a simple cardboard box containing the natural substances used for coloring. If Gloria isn't available, a daughter-in-law will offer to card and spin, smiling while admitting she's not as proficient as Gloria. It's an honest attempt to demonstrate how things are done in the Santiago family, neither contrived nor with pretense.

For more information contact Artesanías Casa Santiago, Av. Juarez 70, Teotitlán del Valle, Oaxaca 70420; (951) 524-4154; www.artesanias casasantiago.com.

A CONVERSATION **with a Community Builder**

Pamela Mott is an ordained Episcopalian priest with a love of weaving. She has no memory of when she was first exposed to weaving, but she can't remember a time when she didn't want to weave. Fifteen years ago she finally had the opportunity to learn. She admits that she had the tiniest bit of regret that she had been drawn into yet another solitary hobby, but when she discovered the ability of the loom to build community, she left that regret behind.



PHOTOGRAPH BY KARIN HAMILTON

Rev. Pamela Mott and Brianna Collins work on a stole for the Bishop of Maine.

Handwoven: How did you get your first chance to weave?

Pamela Mott: I have made it a habit to learn something new every year. Just after I was ordained in 1991, I saw an ad in *Handwoven* for weaving lessons from Alice John of Woodland Weavers, Alice's studio. I took a class with Alice and immediately bought a loom. For an introvert such as myself, weaving is a prayerful, relaxing hobby.

Soon I was blessed with a yarn benefactor. My teacher told me of a woman who was downsizing her studio and I bought a box of yarn from her. A month later she turned up at the church when her goddaughter was being baptized. She told me to come over to the house and gave me bags upon bags of yarn. It was such a blessing. I had so much yarn that I wasn't afraid of failing and wasting yarn. I just played!

How many looms do you have now?

When I left my first congregation at Grace Church in Millbrook, New York, they bought me a loom as a gift. Later my sisters teamed up to buy me two looms, one of which is my "portable" Harrisville loom. (It takes two people and a van to move it!) Friends tease me that I have a living loom, dining loom, and guest bed loom.

How did you discover the community-building power of weaving?

My mercurial schedule has never allowed me to join a guild so I've missed the company of other weavers. About ten years ago, a friend who is a nursery school teacher asked me to bring a loom to her classroom. It was such fun watching the kids' eyes light up when they saw the loom! Together we made a wall hanging for their classroom and they were very proud.

That planted a seed that didn't sprout until this past year. I am now a priest at a church in Rhode Island. During registration for Sunday school, I laid out strips of brightly colored cloth and had members of the church write words or draw pictures about his or her experiences with the church. I cut the cloth into strips and wove two wall hangings—one for each of the spaces in which we gather for worship. In between the strips I used recycled silk yarns made by a women's cooperative in Tibet to remind the congregation that we are connected to the larger world.

Not too long after that, I was invited to facilitate a retreat for our local Visiting Nurse Association. I prepared a bag for each participant that contained a silk flower, a candle, a small wooden, red heart, and a stone. I asked each woman to choose one of those objects. If she chose the heart, I gave her a precut strip of red cloth and asked her to write/draw her passions. If she chose the candle, I gave her a strip of yellow cloth and asked her to write or draw symbols of the things that light up her life. If she chose the stone, I gave her a strip of blue cloth and asked her to write about the rocky or blue times in her life. If she chose the flower, I gave her a strip of green cloth and asked her to write about areas of growth experienced or needed. While they shared what they wrote or drew, I wove the strips into a table runner on which we arranged the objects from the bags into a centerpiece. The exercise allowed the women to share their personal journeys and brought them closer together.



**This hanging has rough edges (so do we)!
It is very colorful (as we are)!
There are some loose threads that are not sure where they are to go (like us sometimes)!
The lines are uneven (our lives often do not go in straight lines, either)!**

—An excerpt from a sign that hangs with this cloth in Pamela Mott's church.

Most recently, during a gathering of many area churches, I again invited participants to write or draw on cloth something about their home church. The strips of cloth were then woven into an altar hanging and liturgical stole for the service that ended the gathering. Many people participated in the weaving; there was one young girl who was absolutely entranced by the loom. She had a wonderful knack for both weaving and color combination, and I was very honored to think I might have inspired a future weaver.

What have you learned from these experiences?

Weaving is such a powerful metaphor for life. When I weave in the company of others, I have to let go of any idea of perfection and enjoy the process rather than focus on the product. It's community made manifest.

Finding a Common Language
THE POURREY CROSS LIBRARY CATALOGING SYSTEM

Norma Smayda has been weaving for nearly forty years. She first learned to weave in Norway, where she has returned occasionally to teach and lead textile tours. Her work appears in several books such as *Shear Delight: Handwoven Transparencies* (Stellar Publishing, 1990) and *Summer & Winter: A Weave For All Seasons* (Interweave Press, 1991). She has contributed to numerous fiber journals including *Complex Weavers Journal*, *Fiberarts*, *Handwoven*, and *Shuttle, Spindle & Dyepot*. Smayda has an MFA in visual design from the University of Massachusetts and served on the board of the Handweavers Guild of America for seven years, four of them as president. In 1974, she established and continues to run the Saunderstown Weaving School, where she has amassed a huge library of weaving books. For Smayda and her assistant, Suzi Ballenger, here lies the rub!



The original Pourrey Cross cataloging system was developed by Carol Strickler, who passed away in 1992. Carol was a founding member of the Handweavers Guild of Boulder. The guild maintains a scholarship named in her honor for technical and aesthetic development in weaving.

The school has well over 1,000 titles including books, journals, pamphlets, periodicals, and sample notebooks. Smayda always kept her books where she could find them. This frustrated her assistant who wanted to catalog according to her own logical system. They needed a cohesive system that would work for both.

After reviewing different cataloging systems, they chose the Pourrey Cross System used for the Pourrey Cross Library at Interweave Press because of the philosophy on which it was built. "The most important feature for cataloging is simplicity . . . you must decide where you would logically go to find the book or in which section it would be most useful," notes Carol Strickler, who first created the Pourrey Cross System. Strickler was the editor of *A Weaver's Book of 8-Shaft Patterns* (Interweave Press, 1991), author of several books on coverlets, and technical editor of *Handwoven* for many years. "Carol had the heart of a weaver and the soul of a librarian. Her ability to sort and organize contributed to her brilliance as a technical editor. She could see the big picture and at the same time focus on minute details. She left many gifts to the weaving world" says Linda Ligon, creative director of Interweave Press. One of these gifts is the Pourrey Cross System. A strong proponent for not reinventing the wheel, Strickler developed her system following the Dewey Decimal System but breaking the category of Textile Arts down into many sub-categories.



PHOTOGRAPH BY SUZI BALLENGER

By adopting the Pourrey Cross System, the Library at Saunderstown Weaving School in Rhode Island was able to better organize their collection of over 1,000 weaving titles—that is growing daily!

By following the Pourrey Cross System for organizing the books in the library at the Saunderstown School, Smayda and Ballenger have been able to make decisions based on logic, not on personal preference. "This way it is so much easier to serve the students' and the staff's needs," says Ballenger. "The cataloging system creates a common language to make the library more accessible and easier to use. The library has become a place for all weavers to find information and inspiration for their work."

Pourrey Cross Textile Library

The origin of the term "pourrey" seems to be lost to time. *Handwoven* put some of our best researchers on the task. The term appears to be a French family name. We suspect that it crossed over into textile history when it was the term being applied to the all-important weaving cross in some family mill, but this is pure speculation on our part. Knowing that the weaving community's knowledge is wide and deep, we believe that one of you may well know the origin of the word. If you do please let us know!

If your guild or school would like to use the Pourrey Cross system for your library, it is available on our website at handwoven magazine.com/go/pourrey. Our thanks to the Northern Colorado Weavers Guild Volunteers who have maintained the Pourrey Cross Library at Interweave for many years.

Can we Build one for you?



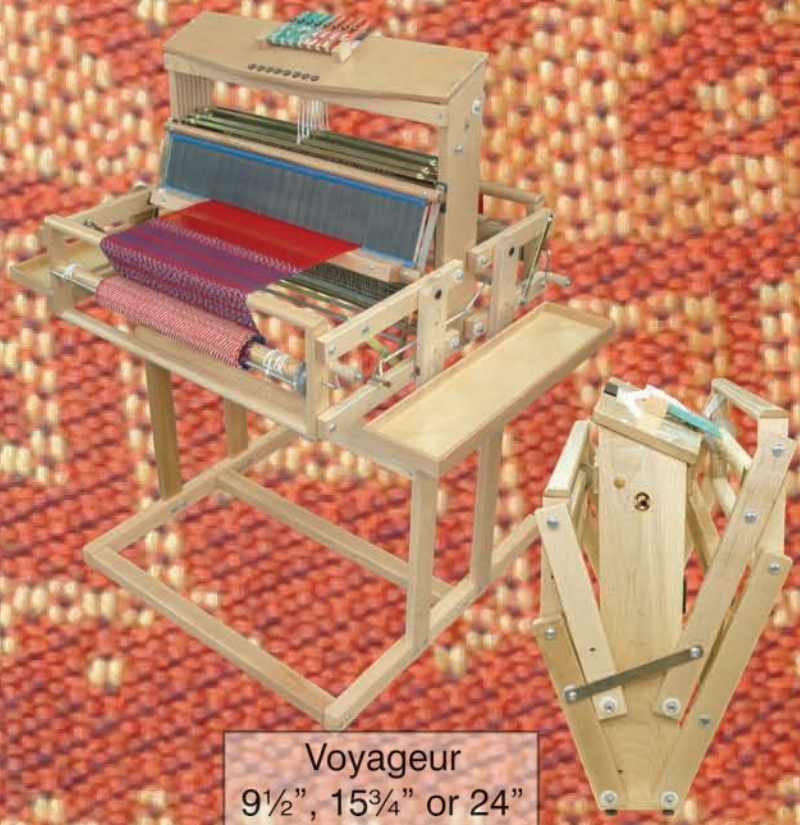
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Coordinated Fabrics

for a bathroom

KATHERINE BUENGER

Wallpaper can be an intriguing starting point for designing coordinating fabrics for a room. Often, the overall pattern will not have so many colors that the task is daunting. In the case of this wallpaper, several shades of blue and one soft gold are all that are needed! After I finished a set of guest towels for the room, a small curtain in one of the blues was an easy next project.

I am always looking for the *next* weaving project. I knew I'd found one when I walked into my brother and sister-in-law's freshly papered powder room and saw an empty towel bar. I asked for a sample of their wallpaper and, armed with my sample, off to the yarn shop I went. Although I didn't know what weave structure I'd end up using, I chose 8/2 unmercerized cotton as the perfect absorbent fiber for towels.

Choosing colors and weave structure

For this project, yarn color selection was easy—the wallpaper itself uses just three blues and a gold. Back at home, out came the weaving magazines and books. Before long, my kitchen table was piled high with marked pages! It's easy to see why so many towels are woven in huck. A towel needs to be soft to the touch, absorbent, and sturdy enough to endure repeated washings. A plain-weave base provides durability while warp and weft floats add to absorbency and a soft hand.

For the guest towels, I chose an interesting 8-shaft variation of huck that uses two float groups as two blocks: one block weaves alternating sets of all floats while the other weaves plain weave and then vice versa. I decided to thread each of these "blocks" in a different shade of blue (dark blue, medium blue, light blue, and repeat). I wasn't sure what to do with the gold yarn, but found it worked well as weft stripes in one of the towels.

The towels were such a hit that a huck-lace curtain came next. This time, I chose a 4-shaft huck variation that forms little boxes.



Katherine Buenger *of St. Paul, Minnesota, enjoys all aspects of weaving. As soon as her loom is warped, she is planning the next project.*

Resources

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, p. 205, for the towels.

Tedder, Lynn. "Stuck on Huck." *The Best of Weaver's: Huck Lace*, Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX, 2000, pp. 6–7, treadling *d* for the curtain.





STEPS FOR WEAVING THE GUEST TOWELS

Step 1 Wind a warp of 300 ends following Figure 2. Note that each stripe contains 15 ends, an odd number. For the first stripe, use Marine and wind from starting peg to end peg to starting peg 7x (14 ends). Then wind from starting peg to end peg (the 15th end). Start the Vieux Bleu at the end peg (cut the Marine and tie to Vieux Bleu), wind from end peg to starting peg to end peg 7x (14 ends), and then wind back to the starting peg (15th end). Continue this way, starting each color at the opposite peg after seven-and-a-half trips. (These directions are for warping front to back. For complete warping steps, see Resources at handwovenmagazine.com.)

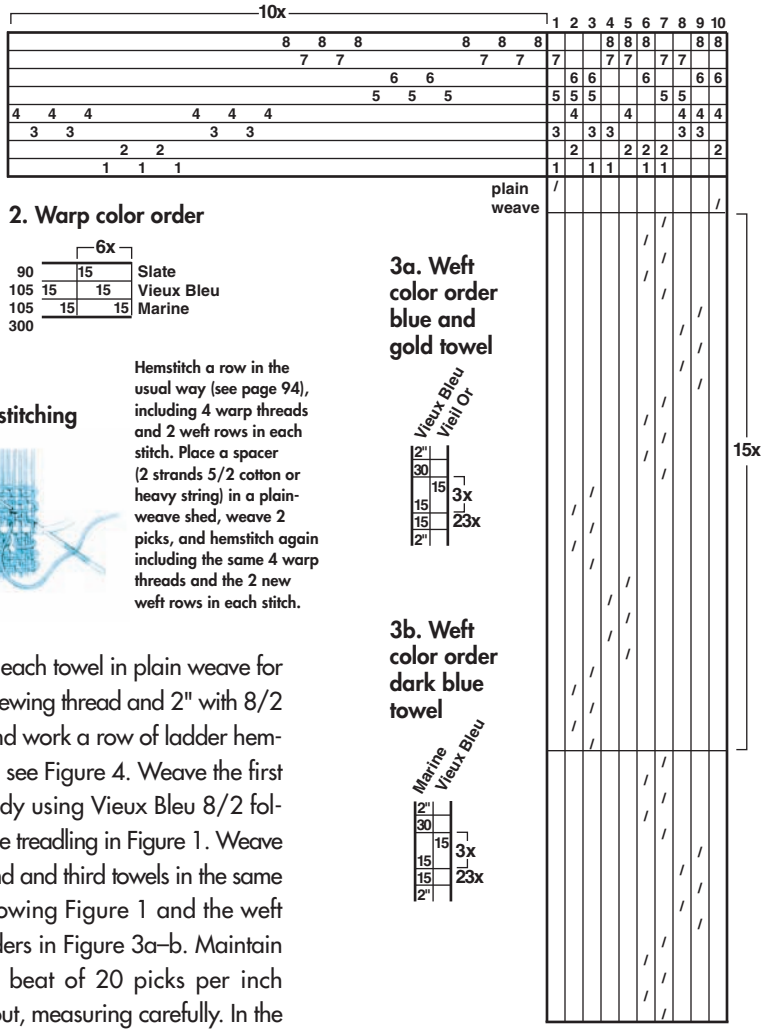
Step 2 Sley 2/dent in a 10-dent reed, centering for 15". Thread the shafts following Figure 1. Each time you start threading a new color, shift from one set of four shafts to the other set. Beam the warp under firm and even tension and tie onto the front apron rod.

Step 3 These towels use three different weft color orders. One is woven with a medium blue weft (Vieux Bleu) throughout; the second (Figure 3a) has gold stripes (Vieil Or), and the third (Figure 3b) is woven in dark blue (Marine) with medium blue stripes (Vieux Bleu). Weave these three towels and then for your fourth towel, either design your own weft color order or weave another like one of the first three.

Weave a few picks of plain weave in scrap yarn to spread the warp. Begin and end each towel in plain weave for ½" with sewing thread and 2" with 8/2 cotton and work a row of ladder hemstitching; see Figure 4. Weave the first towel body using Vieux Bleu 8/2 following the treadling in Figure 1. Weave the second and third towels in the same way following Figure 1 and the weft color orders in Figure 3a–b. Maintain an even beat of 20 picks per inch throughout, measuring carefully. In the colored stripes, begin and end each color by taking weft tails around an edge thread and back into the shed about 1"; trim. Separate towels with 2 picks of a contrasting color.

Step 4 Remove the fabric from the loom and machine zigzag along both sides of all contrasting marker threads. Cut towels apart between marker threads. Turn up each sewing-thread section and then turn fold up to ladder hemstitching; remove spacers and sew hems by hand. Machine wash towels in warm water, gentle cycle. Machine dry, low; press with the iron on a cotton setting while towels are still partly damp.

1. Draft for towels

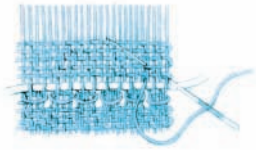


2. Warp color order

3a. Weft color order blue and gold towel

3b. Weft color order dark blue towel

4. Ladder hemstitching



Hemstitch a row in the usual way (see page 94), including 4 warp threads and 2 weft rows in each stitch. Place a spacer (2 strands 5/2 cotton or heavy string) in a plain-weave shed, weave 2 picks, and hemstitch again including the same 4 warp threads and the 2 new weft rows in each stitch.

PROJECT AT-A-GLANCE

Weave structure for towels
Huck lace treadling variation.

Equipment
8-shaft loom, 15" weaving width; 10-dent reed; 3 shuttles.

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), Marine and Vieux Bleu 420 yd (2 oz) each, Slate 360 yd (1¾ oz).
Weft: 8/2 unmercerized cotton (3,360 yd/lb). Allow 250 total yd each towel. For center towel on page 28: Vieux Bleu 250 yd (1⅛ oz); for left towel: Vieux Bleu, 229 yd (1 1/16 oz); Vieil Or (gold) 21 yd (1/16 oz); for right towel; Vieux Bleu, 229 yd (1 1/16 oz); Marine 21 yd (1/16 oz); blue sewing thread for hems, 50 yd for four towels.

Yarn sources
8/2 unmercerized cotton is available from Maurice Brassard et Fils.

Warp order and length
300 ends 4 yd long following Figure 2 (allows 8" for take-up, 28" for loom waste); add 30" for each additional towel.

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 15".
Weft: 20 ppi. Woven length (measured under tension on the loom): 108" (27" per towel including hem sections).

Finished dimensions
After washing, amounts produce four hemmed towels 12" × 18¼" each.

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Creating Palettes
from digital images

DEBORAH HOLCOMB

Digital images can be wonderful sources of color palettes for handwoven fabrics. By beginning with an image you love, you can pull together a set of colors to use as a basis for a handwoven project that reflects your personal taste and color sense. The techniques for deriving colors described in this article can be applied to any computer image-editing program.

The colors and the proportions used for the scarf shown here are taken from the fabric of my favorite skirt. The skirt is old and the waist band so stretched that the skirt won't stay up without help, but I absolutely love the fabric and will go on wearing the skirt until it completely disintegrates.

After I determined a palette of colors using a digital scan of the skirt fabric, I chose M's and O's as the weave structure for the scarf. It creates a surface of oval cells separated by ribbed areas, giving the scarf a slightly "floral" look (the draft combines #347 and #348 from *A Weaver's Book of 8-Shaft Patterns*, Interweave Press, 1991, page 97).

Whether you are weaving a scarf, a rug, a towel, or a tea cozy, using images that you love as a starting point for your design process practically guarantees you'll end up with an original weaving that you love, too. The computer is a wonderful tool for developing color schemes that reflect your personal sense of style.



***Deborah Holcomb** of New Hope, Pennsylvania, teaches at the Newark Arts Museum Workshop and develops tutorials in using weaving software.*



a. The skirt fabric is scanned

Getting Started

If you plan to weave something to go with a commercial fabric, all you have to do is scan a portion of the fabric using a flatbed scanner and transfer the image onto your hard drive. Choose a section that includes the full range of colors. A scan of the skirt fabric is shown in Photo a.

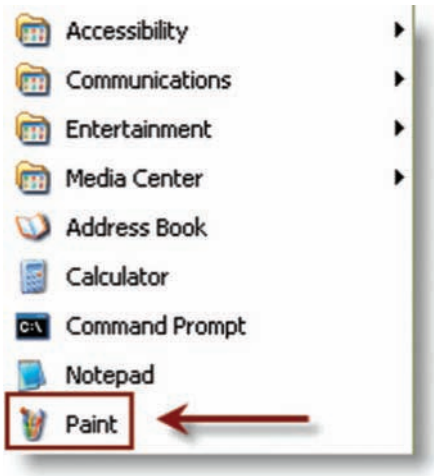
After you have the image in digital form, you can use any image-editing software to build a palette of colors based on the colors in that image. Microsoft Paint is a simple image-editing program found on all Windows computers. The steps outlined on pages 34–35 can easily be used with other drawing and image-editing programs as well.





STEPS FOR CREATING A COLOR PALETTE FROM A DIGITAL IMAGE

Step 1: Open your image-editing program



To find Microsoft Paint on your computer, click on the Start button to bring up your Start Menu. From the Start Menu, choose All Programs, then Accessories. The list of Accessories will vary a bit from computer to computer, but somewhere on that list you will find the Paint program; see Screen 1.

1. The Paint Program is selected from a list in the Accessories menu.

Step 2: Import your digital image



2a. A new window is opened in Paint.



2b. The digital image is imported into Paint.

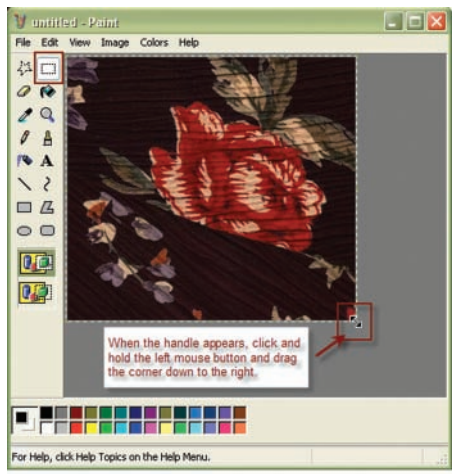
Clicking on Paint will open the Paint program with a window called Untitled like the one in Screen 2a. Click on File in the menu bar and choose Open from the drop-down menu that appears. This action will open a navigating window that you can use to go through the folders and files on your hard drive to find and select your digital image.

Screen 2b shows the Paint window after you have clicked on the image to select it. The image will occupy the central portion of the window. To the left of the image is a "tool box" that holds a series of graphic buttons.

To create a palette from the digital image, you will use the tools outlined in red in Screen 2b. The button at upper right is the Select tool. The one just below it is the Paint Bucket. You will also use the Eyedropper tool and the Rectangle tool from the left side of the tool box.

Step 3: Make a work space around the image

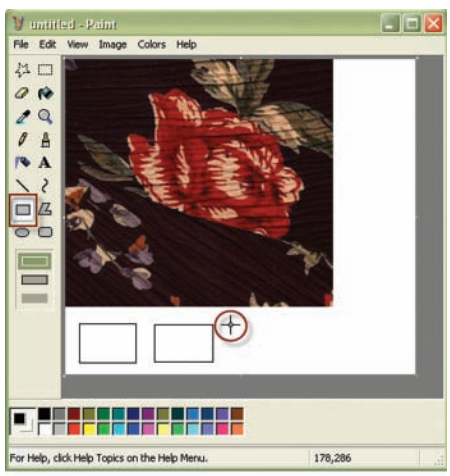
After the image is opened, you'll need to create some working space around it. To do this, you'll use the Select tool. Click the Select tool button to activate it and then move the cursor over the image. The cursor will change from a pointer to a cross with a little circle in the middle. Move this cursor over the lower right corner of the image and the cursor will change to a diagonally pointing double-headed arrow as in Screen 3. This is a "handle." When it appears, you can click and hold the left mouse button and drag the corner diagonally downward or upward. Move it upward to create a space around it to work in as shown in Screen 3.



3. The digital image is selected and sized to create a work space for the palette.

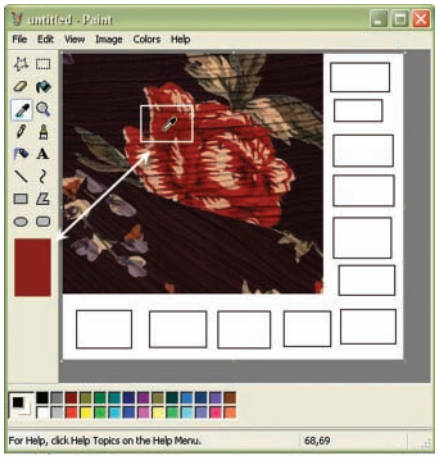
Step 4: Create boxes for the palette colors

Once you have created some work space, the next step is to click on the Rectangle tool (outlined in red in Screen 4). The cursor once again changes shape and becomes a little cross, circled in red below the image in Screen 4. Move the cursor to a blank area and click and hold the left mouse button while you drag out a rectangle and then repeat for a number of rectangles. The colors for your palette will be placed in these rectangles. Two rectangles have already been drawn in Screen 4 and the cursor is positioned to begin a third. Place as many of these as you like in the work space around the image.



4. Rectangles are created with the Rectangle tool and placed in the work space.

Step 5: Select colors in the image



5. Any of the colors that appear in the image can be selected by moving the Eyedropper tool over them.

Now you are ready to use the Eyedropper tool and the Paint Bucket to select colors from the image to "dump" into the rectangles. Click on the Eyedropper tool button to select it, then move it over the image. Hold down the left mouse button as you drag the Eyedropper. The color in the rectangle at the bottom of the tool box changes to reflect the color of the area currently selected by the Eyedropper as in Screen 5. Continue to move the Eyedropper around until it rests on a color that you want to place in your palette. As soon as the desired color appears in the rectangle, release the mouse button. This saves your color temporarily.

Step 6: Transfer the colors to the rectangles in the work space

Go back to the tool box and click on the Paint Bucket tool. When you do that, the color in that rectangle disappears, but it turns up in the bottom left corner on the color palette as indicated by the arrow in Screen 6a. The cursor now looks like a little bucket. Pick an empty square with the Paint Bucket and click once to fill it with the color.

Then go back and click on the Eyedropper again and repeat the process until you have collected as many colors from the image as you like; see Screen 6b. You can change the colors in each rectangle, enlarge the rectangles to see the colors more clearly (Screen 6c), or make more rectangles if you find more colors.



6a. A color is saved with the Paint Bucket so it can be moved to a rectangle.



6b. Many rectangles are filled with colors using the Eyedropper and Paint Bucket.



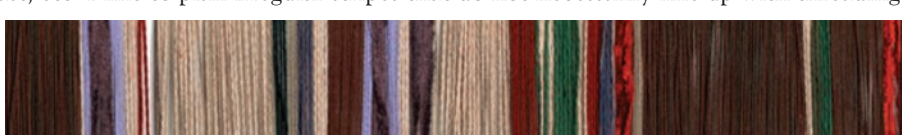
6c. The rectangles in the final palette are enlarged and rearranged to find a pleasing order and evaluate the results.

Step 7: Choose the yarns

The next step is to find yarns that match or blend with the colors in your palette. If you have been weaving for any length of time, you probably already have a fair number of the colors in your stash. If not, print out your palette and head for your sample cards or the yarn store. Sometimes you'll need to reduce the number of colors so that you don't have to buy a whole yarn store for just one piece! This can sometimes lead to successful color combinations of only a few colors. Remember, too, when you buy more yarns than you planned or question the expense, any leftover yarn will go into your stash and be available for the next project. The more projects you design this way, the more useful your stash will become. For this scarf, I was able to use yarns I already had. In selecting them, I paid attention to color only, not fiber content or size. They included cotton and Tencel in various weights: 20/2, 10/2, 8/2, as well as some rayon chenille. If you aren't comfortable combining fiber types and yarn weights, stick to one type of yarn.

Step 8: Prepare a yarn wrap

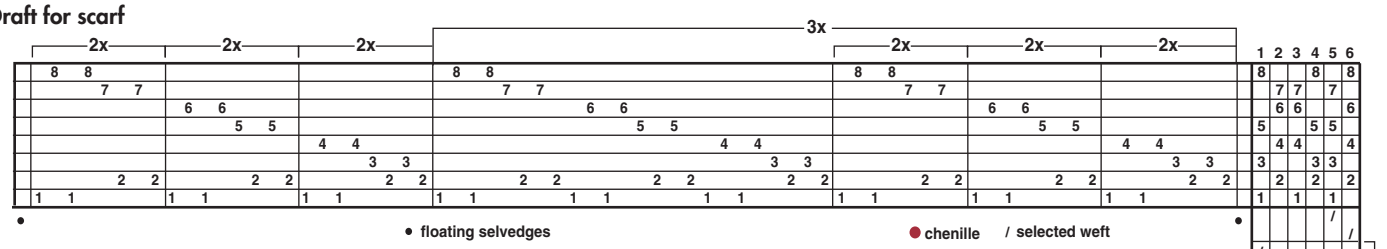
The final step is to make a yarn wrap to use as a guide for placing the colors and for determining their proportions. Study the fabric to see which color is used the most, the least, etc. I like to plan irregular stripes that do not necessarily line up with threading repeats, so I play with the wrap without regard to weave structure. The yarn wrap shown here was my guide for winding the scarf warp. I used the same colors in the weft, adding some by whim as I went along.



7–8. Choose yarns and make a yarn wrap to help determine color position and proportion.

STEPS FOR WEAVING THE M'S AND O'S SCARF

1. Draft for scarf

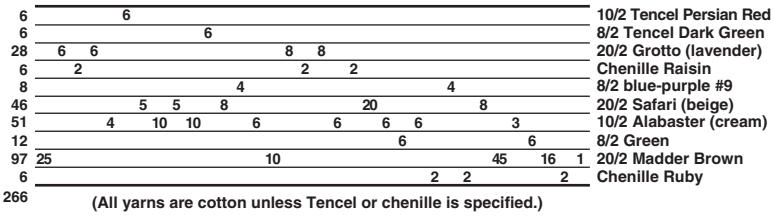


Step 1 The draft and warp color order in Figures 1 and 2 are approximations of what I used for the scarf (my yarns were from odd lots, and I sometimes—accidentally!—reversed the positions of the 1s and 2s to produce doubled threads in the plain-weave picks). You can use the draft and color order given here to weave a similar scarf or adapt them to colors from your own digital source.

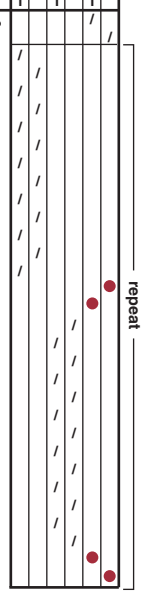
Step 2 Wind a warp of 266 ends 3 yd long following Figure 2 or your own color order. Cut and tie threads at color changes. (These directions are for warping from back to front with lease sticks; see Resources at handwoven magazine.com for specific warping steps.) Spread in a raddle and beam.

Step 3 Thread following Figure 1. (Color changes do not coincide with threading repeats.) You can take threads from the cross out of order, continuing to play with color. Sley chenille, 10/2 cotton, and 8/2 cotton 2/dent in a 10-dent reed; sley 20/2 cotton 4/dent (for odd numbers of ends, just try to maintain the most consistent density.)

2. Warp color order



(All yarns are cotton unless Tencel or chenille is specified.)



Step 4 Weave plain weave for 1" using 20/2 cotton as weft for hem. Weave the body of the scarf for 75" following Figure 1. To weave the 2 outline picks of chenille, cut a length of chenille twice the width of the scarf plus 1–2". Center the yarn in the first shed and beat. Open the next shed and bring both ends of the chenille through the shed, overlapping them ½–1". You can trim the weft tails now or wait until the scarf is removed from the loom for finishing. Using two shuttles, each with a different weft color (10/2 cotton, 8/2 cotton, 10/2 Tencel, or other), weave the first cell using treadles 1 and 2 for the height desired. Weave 2 outline picks in chenille as before. Weave a second cell with two different weft colors using treadles 3 and 4 for height desired; weave outline picks. Continue in this way, changing colors as your mood dictates. To begin and end cell-weft colors, bring the tails back into the web for ½" and trim. End with 1" plain weave in 20/2 cotton for the second hem.

Step 5 Cut the scarf from the loom. Turn up ends twice and sew hems by hand or machine. Wash the scarf by hand in warm water and mild soap. Lay flat or hang until damp dry. Place the scarf in the dryer on low, using a fabric softener sheet if desired, until completely dry. When you take the scarf from the dryer, smooth it out by hand. Do not press in order to preserve the irregular surface.

PROJECT AT-A-GLANCE

Weave structure for scarf
M's and O's.

Equipment
8-shaft loom, 9" weaving width; 10-dent reed; raddle; 2 shuttles, 10–15 bobbins.

Yarns
Warp: 10/2 cotton (4,200 yd/lb), 8/2 cotton (3,360 yd/lb), 20/2 cotton (8,400 yd/lb), 10/2 Tencel (4,200 yd/lb), and rayon chenille (1,450 yd/lb) as in Figure 2. For approximate amounts used in this scarf, multiply the number of ends by 3 yd.

Weft: A mix of the same yarns as in the warp in similar small amounts with some additional colors (10/2 Melon, Light Rust, Willow Green, and Lipstick were added to the warp colors as weft for this scarf).

Yarn sources
Rayon chenille (Ruby and Raisin), 20/2 cotton (Madder Brown), 10/2 Tencel (Dark Green), and 10/2 cotton (Alabaster) are from Webs. 10/2 UKI pearl cotton (Safari, Light Rust, Willow Green, Lipstick, Grotto, Sapphire, and Melon) are available from most weaving retailers. 8/2 Homestead cotton (blue-purple #9 and green #55) is from Halcyon and 10/2 Tencel (Persian Red) from Textura Trading Company.

Warp order and length
266 ends (includes 2 floating selvedges) 3 yd long following the warp color order in Figure 2 or other desired order (allows 4" for take-up, 27" for loom waste).

Warp and weft spacing
Warp: 20 epi for 10/2 cotton, 8/2 cotton, and rayon chenille (2/dent in a 10-dent reed); 40 epi for 20/2 cotton (4/dent). Width in the reed: 9".

Weft: 20 ppi for 8/2 cotton, 10/2 cotton, and rayon chenille, 30 ppi for 20/2 cotton. Woven length (measured under tension on the loom): 77".

Finished dimensions
After washing, amounts produce one hemmed scarf 7½" × 71".

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Cottolin	*Peace Fleece*

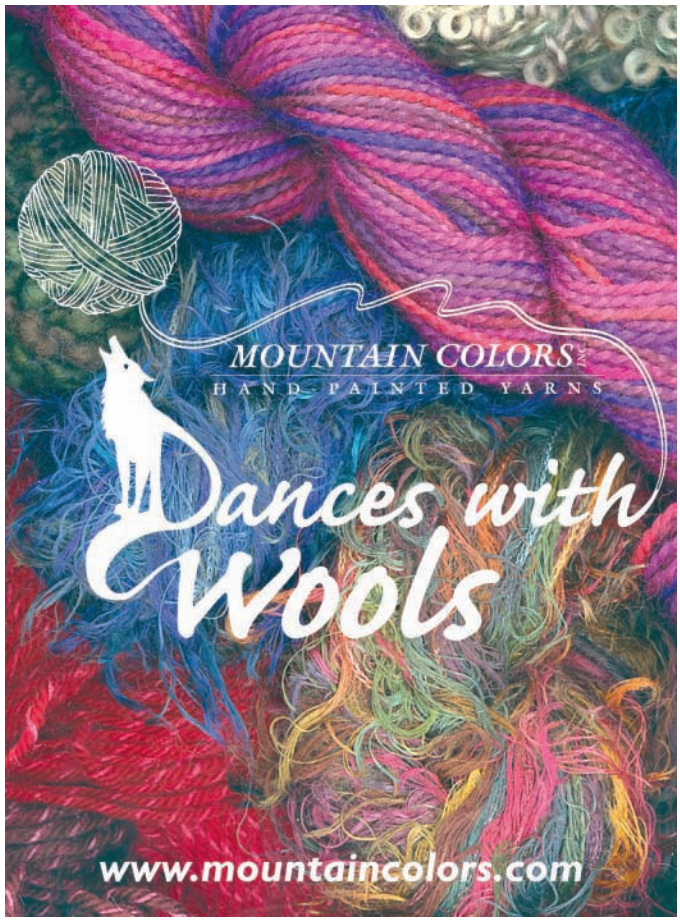
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Maine Island Runner

MARJIE THOMPSON

The waters off the coast of Maine are blessed with hundreds of islands. My favorite chain of granite and pine islands, Merchants Row, is in Penobscot Bay. The gift of a bowl from Sheepscot River Pottery in a line appropriately called Maine Island inspired me to weave this runner. It complements the bowl and reminds me of the view from our sailboat when we anchor in Merchants Row and enjoy the natural beauty, mussels, and great kayaking.

Many of these islands contained nineteenth-century granite quarries. The granite was used to build such famous structures as the Library of Congress, the U.S. House of Representatives, and the Brooklyn Bridge. Today there is one functioning quarry on Crotch Island, producing granite for many purposes including countertops.

I wanted my runner to capture the variety and constantly changing colors of the vegetation and stone of "my" island and of the sky and waters around it, as well as to match the colors and glazes in the Maine Island bowl. I chose rep weave because warp stripes could reflect the changing colors of the islands; thirteen colors are used in the warp for the runner.



PHOTOGRAPH COURTESY OF MARJIE THOMPSON

An island in Merchants Row and a Maine Island bowl inspired the colors in this runner.

A special warping technique

The warp for this project is wound twice as long as desired warp length and half as wide as desired warp width. A threading cross is made at both ends and the warp chain then "folded" in half to double the width and produce symmetrical stripes. This method makes dealing with thirteen cones of yarn, a frequently changing color order, and a dense warp a little less time-consuming than winding the warp the usual way. For the runner, two or three ends (colors) are wound at a time and then selected in random order as they are threaded.

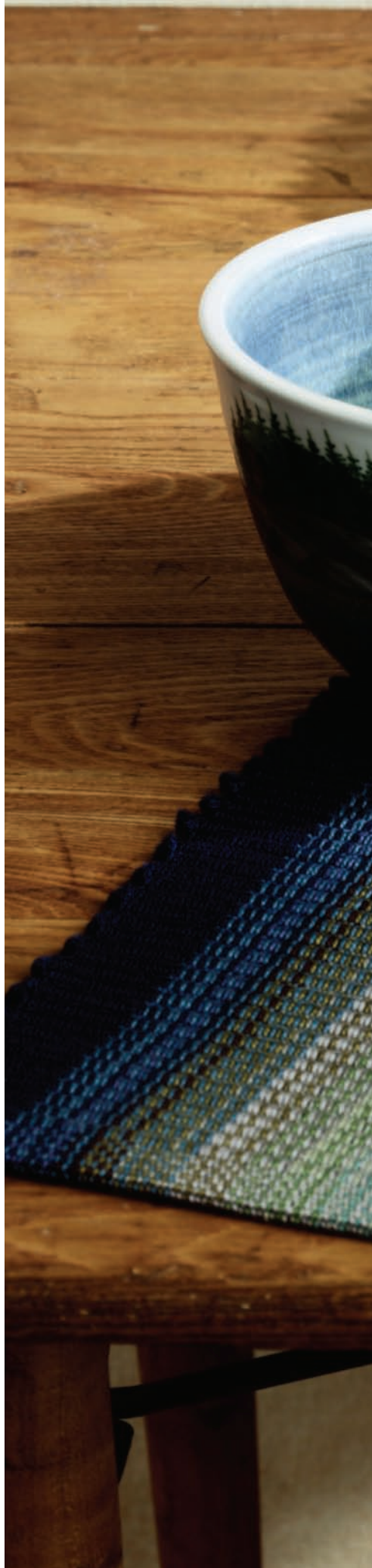


Marjie Thompson *of Cumberland, Maine, is inspired by historical weaves and also finds the challenge of working with color irresistible.*

Resources

Tallarovic, Joanne. *Rep Weave and Beyond.* Loveland, Colorado: Interweave Press, 2004.

Sheepscot River Pottery. Edgecomb, Maine. www.sheepscotriverpottery.com.





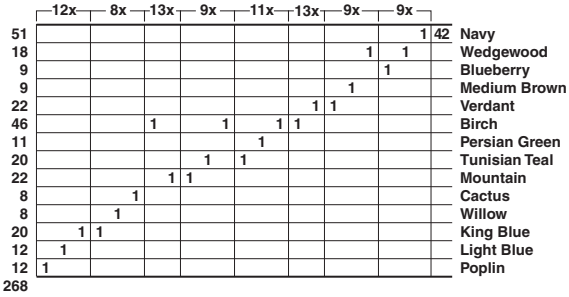
STEPS FOR WEAVING THE WARP REP RUNNER

Step 1 Wind a warp of 268 ends 5 yd long with a threading cross at each end following the color order in Figure 1. Wind the warp in 2- or 3-thread groups as indicated, keeping a finger(s) between the threads to avoid twisting but taking each group of 2 or 3 through the crosses together. (Note that the warp is wound twice as long with half as many ends as there will be on the loom.) Tie the two crosses and then tie firm choke ties 1" apart on either side of the center of the warp length to mark the cutting line for the actual end point of the warp. Cut the warp between the two choke ties and chain each of the (now) two chains off the warping board from the cutting point to the cross.

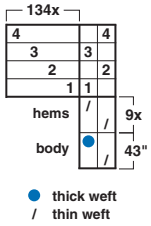
Step 2 Instructions here are for warping back to front with lease sticks (for complete warping steps see Resources at handwovenmagazine.com). Place lease sticks in the crosses of both chains, joining them into one warp, with a navy stripe at each selvedge and the light blue stripes in the center. Spread the warp in a raddle centered for a width of 13½" and beam firmly with sticks or smooth, heavy paper between the layers.

Step 3 Thread the shafts for plain weave, selecting the colors from each group of 2 or 3 threads randomly. (While the runner can be woven on two shafts, opening the close-sett, warp-faced sheds of rep is easier if the threads are distributed on four shafts or even more.) Sley the warp at 40 epi (4/dent in a 10-dent reed), centering for a weaving width of 13⅜".

1. Warp color order



2. Draft for runner



Step 4 Wind a bobbin with a single strand of 5/2 pearl cotton in Navy for the thin weft. For the thick weft, bundle together 8 to 10 strands of Navy 5/2 pearl cotton and wind them onto a ski shuttle or a rag shuttle.

Step 5 Weave 18 picks using the thin weft only for a hem. Then weave the body of the runner alternating 1 pick of thick weft with 1 pick of thin weft for 43", beating firmly to achieve 4 thick and 4 thin picks per inch. End with 18 picks of thin weft for the second hem. If the warp threads do not separate easily when pairs of shafts are raised together to make a shed, tie each shaft to a separate treadle and raise one shaft before the other. When splicing and overlapping the thick weft, be sure to taper the threads at the join to avoid unsightly lumps. Trim off ½" to 1½" of about half the ends in both the old and new bundles and overlap the two bundles no more than 1½". As you weave, place the wefts straight across the shed without angling or bubbling. Make sure the turns of the thick weft at the selvedge are smooth and firm.

Step 6 Cut the runner from the loom and machine zigzag or serge the raw edges. Fold each hem up two times, enclosing the machine stitching, and sew the hems using 2 strands of sewing thread and a blind stitch. (If desired, the hems can be machine stitched instead.)

Step 7 Wash the runner gently in lukewarm water and rinse thoroughly. Roll the runner in a dry towel several times to remove as much water as possible. Lay flat to dry.

PROJECT AT-A-GLANCE

Weave structure for runner
Warp rep.

Equipment
4-shaft loom, 14" weaving width; 10-dent reed; 1 boat shuttle, 1 ski or rag shuttle; raddle.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Navy, 255 yd (2 oz); Birch, 230 yd (1¾ oz); Verdant and Mountain, 110 yd (⅞ oz) each; Tunisian Teal and King Blue, 100 yd (⅘ oz) each; Wedgewood, 90 yd (¾ oz); Light Blue and Poplin, 60 yd (½ oz) each; Persian Green, 55 yd (½ oz); Blueberry and Medium Brown, 45 yd (⅜ oz) each; Cactus and Willow, 40 yd (⅓ oz) each.
Thick weft: 5/2 pearl cotton (2,100 yd/lb), Navy, 710 yd (5⅔ oz), enough for a bundle of 10 strands each 71 yd long.
Thin weft: 5/2 pearl cotton (2,100 yd/lb), Navy, 85 yd (⅔ oz).

Other supplies
Matching cotton sewing thread.

Yarn sources
5/2 pearl cotton in Wedgewood, Blueberry, Tunisian Teal, and Willow by Silk City and Navy, Birch, Verdant, Mountain, King Blue, Light Blue, Poplin, Persian Green, Medium Brown, and Cactus by UKI are available from most weaving retailers.

Warp order and length
268 ends 5 yd long following Figure 1 wound twice as long and half as wide for 536 working ends 2½ yd long (allows 14" for take-up and 30" for loom waste).

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: 13⅜".
Weft: 4 thick ppi/4 thin ppi in rep areas; 12 ppi in hems. Woven length (measured under tension on the loom): 46".

Finished dimensions
After washing, amounts produce one hemmed runner 13" × 35".

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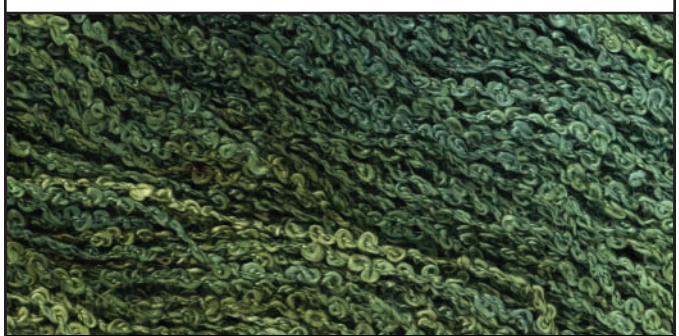
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Pottery-Inspired Placemats

in huck lace

ROSANNE WHITE

Adding turquoise (a sacred color for the Navajo) to the black, white, and dark red of Native American pottery creates a powerful and timeless color palette. I've been exploring its use in huck lace fabrics. One of my Hopi-inspired towels was a winner in Handwoven*'s Twenty-first-Century Towel contest (directions for the winning towels are now available;* *see page 47**).*

As my husband and I danced in our living room one evening, he was thinking about the steps and the music, but I was thinking about weaving! I looked over his shoulder as he swept me around and my eyes lit on a Hopi pot sitting on the mantle. What wonderful colors! I had planned my next weaving project before the song ended.

Using a color wheel to produce a palette for weaving doesn't work for me. Instead, I try to notice pleasing color combinations in nature or in other art. Certain combinations produce an excitement and energy in me that make me think of weaving possibilities. I love Native American pots and never tire of looking at them. Seeing them as inspiration coincided with my exploration of huck lace.

The materials and weaving instructions given here can be used for towels as well as placemats. For the fabric in Photo b, see *Handwoven*'s *Winning Towels*, the newest eProject collection!



Rosanne White *of San Antonio, Texas, has been weaving for six years. She is still thrilled to say: "I am a weaver."*



a. Black is used instead of turquoise as the main weft for these placemats.



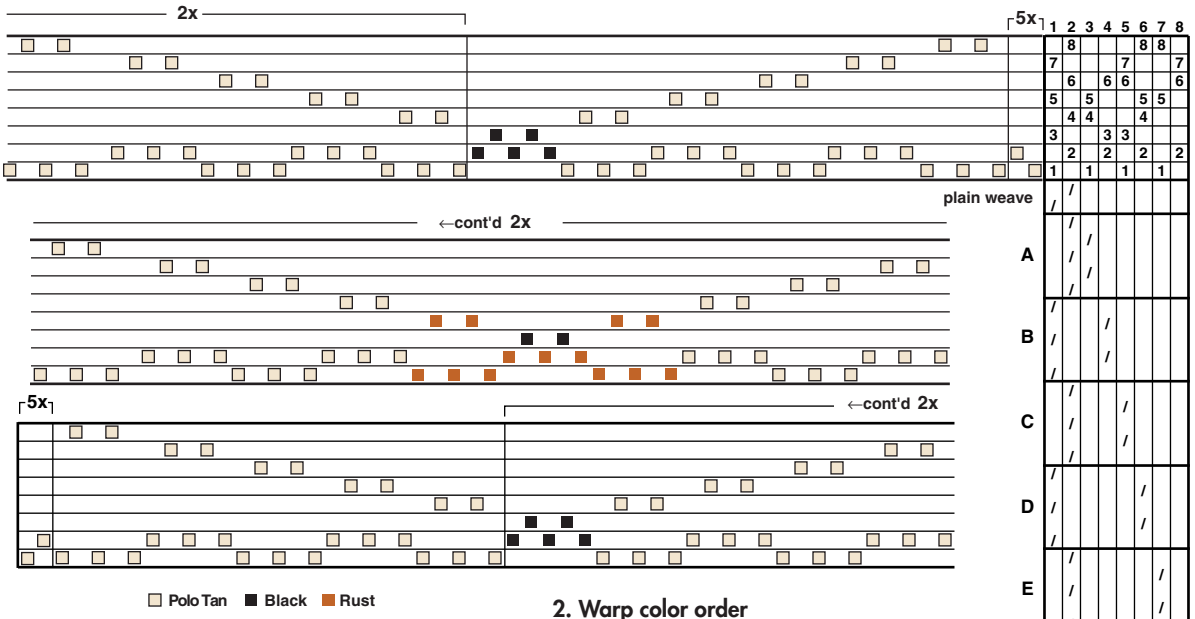
b. Huck lace towels using natural, rust, and black in warp and weft are contest winners.



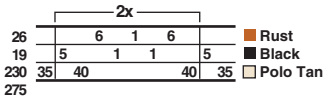


STEPS FOR WEAVING THE PLACEMATS

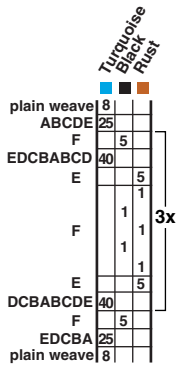
1. Draft for placemats



2. Warp color order



3. Weft color and treadling block order



To weave the towels: substitute a 5-pick treadling sequence from Figure 1 for each block letter in Figure 3, using the colors given in Figure 3. For example, weave 8 picks plain weave and then weave 5 picks Block A (turquoise), 4 picks Block B (turquoise), etc.

Step 1 Wind a warp of 275 ends 3½ yd long following the warp color order in Figure 2. Hold 2 ends together, keeping a finger between them to prevent twisting. These instructions are for front-to-back warping; for complete warping steps, see Resources at handwoven magazine.com. Cut and tie at color changes (where Rust and Black occur together, first wind 6 ends of Rust, tie Black to one of the Rust strands and make one trip from starting peg to end peg to starting peg with both colors, and then cut off Black and retie to Rust).

Step 2 Sley 2/dent in a 10-dent reed, thread following Figure 1, beam the warp under even tension, and tie onto the front apron rod.

Step 3 Begin and end each placemat with 1½" plain weave using turquoise sewing thread as weft for hems. The sewing thread does not shrink as much with washing as 8/2 cotton, so weave it more densely and let it pull in a little more than for the rest of the mat. Weave the bodies of each placemat following Figures 1 and 3 (substitute one treadling unit from Figure 1 for each block letter—A, B, C, D, E, or F— in Figure 3, using the color indicated in Figure 3. Where Rust alternates with Black: Do not cut the Rust weft. Leave a 2–3" Black tail when you insert the first Black pick. Weave the center Rust pick. For the second Black pick, put the Black weft tail in the shed first, then weave with Black and cut the Black weft where it overlaps the tail. Separate mats with 2 picks of a contrasting color.

Step 4 Cut the fabric from the loom and machine stitch both ends of each mat. Cut apart between contrasting-color picks. Turn up sewing-thread sections on ends, turn again, and sew hems by hand. Machine wash, warm, and lay flat or hang on a line to dry. Iron the placemats on a cotton setting before they are completely dry.

PROJECT AT-A-GLANCE

Weave structure for placemats
Huck lace.

Equipment
8-shaft loom, 14" weaving width; 10-dent reed; 4 shuttles (or 2 shuttles, 4 bobbins).

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), Polo Tan, 805 yd (3⅞ oz); Rust, 91 yd (½ oz); and Black, 67 yd (⅓ oz).
Weft: 8/2 unmercerized cotton (3,360 yd/lb), Dark Turquoise, 515 yd (2½ oz); Rust, 66 yd (⅓ oz); and Black, 44 yd (¼ oz); turquoise sewing thread for hems, 140 yd.

Yarn sources
8/2 unmercerized cotton in Polo Tan, Dark Turquoise, Black, and Rust by UKI is available from most weaving retailers.

Warp order and length
275 ends 3½ yd long following the warp color order in Figure 2 (allows 6" for take-up and 32" for loom waste). Add 24" to warp length for each additional placemat.

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 13¾".
Weft: 20 ppi. Woven length (measured under tension on the loom): 88" (22" per mat: 18" for pattern, 4" for hem and plain-weave edge sections each).

Finished dimensions
After washing, amounts produce four hemmed placemats 11½" × 15" each.

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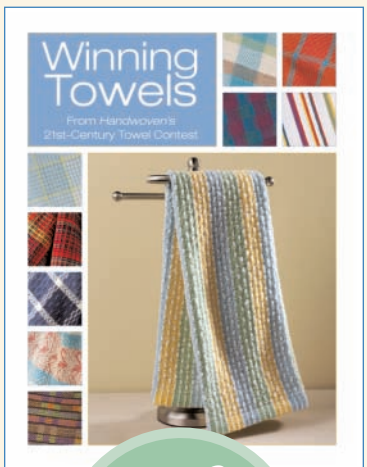


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Violet Ruffles Scarf

in doubleweave

SARAH FORTIN

Where does inspiration come from? In many cases, it comes from the stimulation of one or more of the five senses. For me, it also sometimes comes from the intellectual stimulation of wanting to figure things out. This scarf is a result of my desire to continue exploring three-dimensional weaving and to imitate the colors and texture of my mother-in-law's African violets.

The exploration that led to this scarf began with a mistake (for a description of it, see the article listed in Resources). Sometimes the errors we make lead to the most exciting discoveries! The weave structure that makes possible the ruffled texture of this scarf is doubleweave on only four shafts. Two shafts are assigned to each layer. The ground (flat) layer is two shades of green threaded on shafts 1 and 2. The ruffle layer is two shades of violet threaded on shafts 3 and 4.

Special considerations

Except for the threads that gather the upper layer into ruffles, the two layers are separately tensioned. The gathering threads from the upper layer are placed in the middle of each section of ruffle. They are threaded on the same shafts as the rest of the ruffle layer, but wound on the beam with the ground warp. When the tension is released on the ruffle-layer beam, the gathering threads remain tight so the beater can force the ruffle section to gather on the two stationary ends.

This ruffled scarf is not a quick project! Each of the three columns of ruffles is woven individually with its own small shuttle. When you are weaving the ruffle layer, the picks must be spaced far enough apart to allow gathering to occur. (This is a good opportunity to practice *placing* the weft rather than beating it. It is also good practice for making even selvedges that don't draw in too much.) The ruffle sections are woven at a ratio of 3½ picks to 1 pick of the ground warp. Eight picks between each double-layer section weave the two layers together in order to hold the ruffles in place.

Even though the scarf has two layers, they are mostly independent of one another, so the scarf is light and pliable. It was washed and rinsed by hand, gently squeezed (not wrung out) to remove water, put in the dryer with a towel for about six minutes, and hung to dry. I was afraid the ruffles would flatten, so I pinned the two sides of each ruffle section together for part of the time the scarf was hanging to dry. To conserve its ruffled shape, of course, the scarf is not pressed.



***Sarah Fortin** of Mason, New Hampshire, is inspired by the many challenges and possibilities of three-dimensional doubleweave.*

Resources

Fortin, Sarah. "A Winter Scarf in 3-D Doubleweave." *Handwoven*, November/December 2006, pp. 36–38; see Improvise a Beam, p. 38, if your loom has only one beam.





STEPS FOR WEAVING THE VIOLET RUFFLES SCARF

Step 1 These directions are for warping from back to front. Wind a ground warp of 344 ends 3 yd long alternating Larch and Persian Green. Wind both ends together, keeping a finger between them to avoid twisting. Wind 300 ends for the ruffle warp 6 yd long alternating Iris and Hummingbird in the same way. (For specific warping steps, see Weaving Resources at handwovenmagazine.com.)

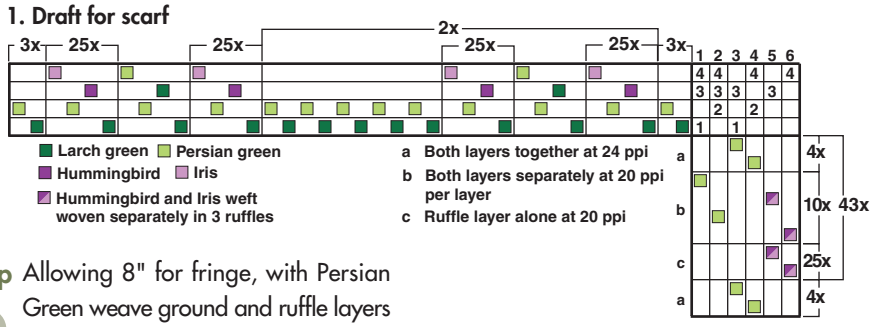
Step 2 If your loom has two warp beams, beam the ground warp on the upper beam, spreading it in a raddle at 40 epi, centered for 8⅗". Beam the ruffle warp on the lower beam, spreading it in a raddle at 40 epi, centered for 7½". (If your loom has one warp beam, see Improvise a Beam in the article listed in Resources.)

Step 3 Suspend each warp on its own set of lease sticks behind the castle and thread following Figure 1. Sley green sections 2/dent in a 20-dent reed; sley green/purple sections 4/dent.

Step 4 Tie onto the front apron rod: Separate the two warps by raising shafts 3 and 4, and tie 1" sections of ground warp alternating with sections of ruffle warp.

Step 5 Wind a bobbin with Persian Green for the ground weft and two small shuttles (such as netting shuttles) with Iris and two with Hummingbird for the ruffles. Weave a heading in scrap yarn alternating treadles 3 and 4.

1. Draft for scarf



Step 6 Allowing 8" for fringe, with Persian Green weave ground and ruffle layers together for 8 picks (section **a** in Figure 1), beating firmly at about 24 ppi. Then weave section **b** (20 picks per layer) using Persian Green (ground layer) and Hummingbird and Iris (ruffle layer). The three sections of the ruffle layer are woven individually with separate shuttles. For the first sequence, use Hummingbird on the outside two ruffles and Iris in the center ruffle (change the position of these two colors each time you weave a complete ruffle sequence, **b–c**). Then weave section **c** (the ruffle layer only) for 50 picks at 20 ppi. This may seem loose, but it provides room for the weft to gather.

Now join the two warp surfaces by treadling section **a**: Insert 1 pick Persian Green and bring to the fell with the beater. Leaving the beater forward, gently release the tension of the ruffle warp. Using the beater, pull the fell of the ruffle warp to the fell of the ground warp. Letting up on the beater, adjust the last weft thread at the selvedge to eliminate the loop. Holding the beater at the fell, open the next shed, move the beater back, and weave. Adjust the tension of the ruffle warp again by tightening at the warp beam. Be careful not to pull the fell of the ruffle warp out of place during adjustments; it helps to hold the beater in place at the fell. You may need to continue to adjust the tension of the ruffle warp for the 8 picks of section **a** (at 24 ppi). Weave the next ruffle section (**b–c**) and continue, repeating **a-b-c** for about 58". Finish with 8 picks of Persian green (**a**) at 24 ppi.

Step 7 Cut the scarf from the loom allowing 8" for fringe. Remove scrap yarn and prepare a twisted fringe combining the two warps and including about 26 ends/fringe. Repair any errors and clip any weft tails. Wash by hand, warm water, liquid detergent, with a fabric softener rinse. Press gently to remove excess water. Machine dry with a towel for 6 minutes. Pin the sides of each ruffle section together and hang to finish drying. Remove the pins before totally dry. Do not press unless you want flat ruffles!

PROJECT AT-A-GLANCE

Weave structure for ruffled scarf
Doubleweave.

Equipment
4-shaft loom, 2 warp beams if available, 9" weaving width; 20-dent reed; 1 boat shuttle, 4 small shuttles; 4 lease sticks; raddle.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), Larch Green #49 and Persian Green #106, 516 yd (1 oz) each; Iris #118 and Hummingbird #119, 900 yd (1¾ oz) each.
Weft: 20/2 pearl cotton, Persian Green #106, 319 yd (1 oz); Iris #118 and Hummingbird #119, 350 yd (⅔ oz) each.

Yarn sources
20/2 pearl cotton by UKI is available from most weaving retailers.

Warp order and length
Ground warp: 344 ends 3 yd long alternating 1 end Larch Green and 1 end Persian Green (allows 6" for take-up, 44" for loom waste and sampling; loom waste includes fringe). Ruffle warp: 300 ends 6 yd long alternating 1 end Hummingbird and 1 end Iris (allows 114" for take-up, 44" for loom waste and sampling; loom waste includes fringe).

Warp and weft spacing
Warp: 80 epi in double-layer areas; 40 epi in single-layer areas (4/dent in a 20-dent reed in double-layer areas; 2/dent between ruffles). Width in the reed: 8⅗" for ground warp; 7⅗" for ruffle warp.
Weft: 20 ppi per layer where layers are separate, 24 ppi where layers are combined. Woven length of scarf (measured under tension on the loom): 57⅔".

Finished dimensions
After washing, amounts produce one scarf 7¾" × 52" plus 3" fringe at each end.



Tapestry Rag Rugs

JOHANNA ERICKSON

The inspiration for the design of my "Stella" rag tapestries came from a 2006 exhibit of the paintings of Frank Stella, held at Harvard's Sackler Museum. When I walked into the show, I was stunned! Every piece was inspiration for a tapestry. My favorite medium is "rag" weaving, so I immediately started thinking about a rag tapestry or rag rug (a tapestry for the floor).

I tracked down images of Stella's "stripe" paintings in books and newspapers, on posters and cards—wherever I could find them. I made lots of colored sketches before arriving at the designs for my rugs. According to theorists, the creative process has five steps: observation, saturation, incubation, illumination (Aha!), and verification. I would add jubilation!

Adapting Stella's designs

Stella's 1958 work has been called minimalist because it is very flat, two-dimensional, and geometric. He was apparently influenced by Jasper John's flag paintings, with their stripes and large rectangles. Inspired by Stella's pieces, I design my rugs with similar stripes, repeating lines, and simple but dynamic color harmonies. Two colors usually alternate in offset stripes on a background of a third color, and as a surprise, I include one stripe in a color that doesn't fit the formula.

These rugs use a log-cabin threading, colorful warp threads, new cotton fabrics, and a weft interlock tapestry technique.



***Johanna Erickson** of Watertown, Massachusetts, teaches throughout the country and is the author of* Rag Weaving Gimmicks and Tricks.



This rug uses the same design as the project rug in a different colorway: red and purple stripes offset on a slate green background.

Combining several different fabrics in the same stripe—prints, solids, stripes, checks—adds texture to the rug.

Calculating rag weft amounts

Start with the rug's dimensions; let's use 45" × 66" as an example. Three picks of 2–3" wide rag weft (alternating with a thin weft) is equal to about 1" of rug length or about 200 picks (3 × 66"). The total length of strips needed is 200 picks × 45" divided by 36" per yd + 10% take-up = 275 yd. Since a 45" wide fabric allows fifteen 3" strips cut lengthwise, 275 yd divided by 15 = 18⅓ total yd of fabric, about 6 yd each of three colors for this design.





STEPS FOR WEAVING THE LOG CABIN TAPESTRY RAG RUG

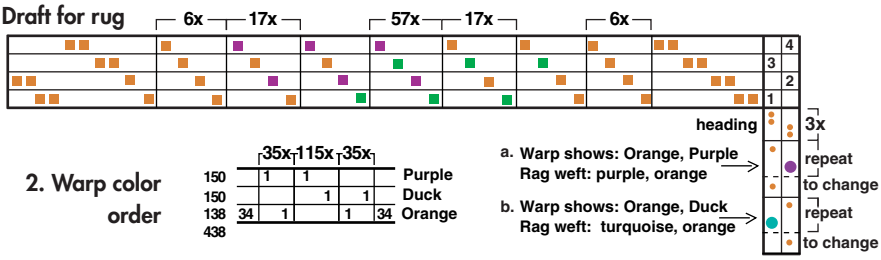
Step 1 Wind a warp of 438 ends 3½ yd long following Figure 2 (or choose your own three colors using the arrangement in Figure 2). Wind 2 ends together (one from each of 2 tubes), keeping them separate with a finger to prevent twisting. Use your preferred warping method to thread the loom following Figure 1, sleying 1/dent in a 10-dent reed and centering for 43". Thread the doubled ends on the selvedges in separate heddles but sley each pair as one. (For specific warping steps, see Resources at handwovenmagazine.com.)

Step 2 Prepare the rag weft: Remove the selvedges from the fabric. Cut 15 fabric strips about 3" wide parallel to the selvedges. (Fabric bulk varies; you want the width that produces one woven inch when you alternate 3 picks fabric with 3 picks carpet warp.) Taper the first and last 4" of each strip. Use a boat shuttle for the thin weft and as you need them, wind rag strips onto rag shuttles.

Step 3 Weave plain weave with scrap yarn or rags to spread the warp, reserve 6" for fringe, and correct any threading errors. Weave a header for the rug of 6 picks plain weave with doubled Orange carpet warp.

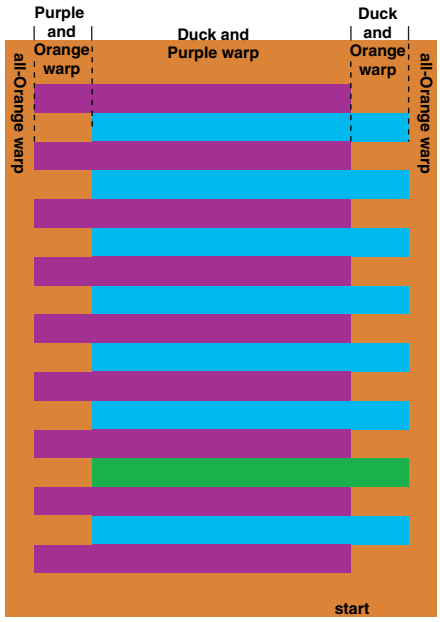
Step 4 Weave the rug following Figures 1 and 3; **a** and **b** indicate the treadling sections in Figure 1. Each time you change sections (at weft stripe color changes), weave an extra thin pick as shown in Figure 1 to change the warp colors.

1. Draft for rug



2. Warp color order

3. Rug design



Step 5 Weave:
a 14x, orange strips (5")
b 9x, orange and purple strips (3")
a 9x, orange and turquoise strips (3")
b 9x, orange and purple strips (3")
a 9x, orange and green strips (3")
***b** 9x, orange and purple strips (3")
a 9x, orange and turquoise strips (3")
Repeat from * 5x
b 9x, orange and purple strips (3")
a 14x, orange strips (5")

Step 6 In the stripe areas: Enter all three shuttles in the same direction. Bring them out of the shed at warp color changes (at edges of Purple warp threads for purple stripes, Duck warp threads for turquoise/green stripes). Weave 1 thin pick. Open the next shed and take each succeeding weft back to its starting point over the weft that preceded it to interlock them (you'll understand how this works when you do it); weave 1 thin pick; repeat. Continue in this way. Begin and end rag colors by taking a 4" tapered tail around a selvedge thread and back into the shed. Overlap 4" tapered ends of new and old strips of the same color. Advance the temple at least every 2" and advance the warp frequently. Finish the rug with 6 doubled picks Orange carpet warp and a few picks of scrap yarn.

Step 7 Remove the rug from the loom allowing 6" for fringe. Tie overhand knots of every 6 threads at the fell, removing scrap yarn. Make a twisted fringe of 12 ends/fringe; secure with an overhand knot. Lay the rug flat on the floor to relax overnight. Wet the rug thoroughly in cool water in a bathtub and hang over a padded rod (with the rod parallel to the warp to minimize stretching and bleeding) until dry.

PROJECT AT-A-GLANCE

Weave structure for rug
Log cabin with discontinuous wefts.

Equipment
Sturdy 4-shaft loom, 45" weaving width; 10-dent reed; rotary cutter or very sharp scissors; 45" temple (stretcher); 3 rag shuttles, 1 boat shuttle.

Yarns
Warp: 8/4 cotton carpet warp (1,680 yd/lb), Duck #47 (green) and Purple #25, 525 yd (5 oz) each; Orange #63, 483 yd (4⅗ oz).
Thin weft: 8/4 cotton carpet warp (1,680 yd/lb), Orange #63, 270 yd (2⅗ oz).
Thick weft: 45" cotton fabric cut into 2–3" strips: 7 yd orange, 5½ yd purple, 5 yd turquoise, ⅔ yd green.

Yarn and equipment sources
Maysville 8/4 cotton carpet warp is available in 800 yd tubes from most weaving retailers, Toika metal temples from Webs, fabric from fabric stores.

Warp order and length
438 ends 3½ yd long as in Figure 2 (allows 18" for take-up, 12" for sampling, 30" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed except for 8 ends 2/dent on both sides). Width in the reed: 43".
Weft: 5½–6 ppi (2¾–3 each of thin and thick wefts). Woven length (measured under tension on the loom): 66".

Finished dimensions
After washing, amounts produce one rug 42" × 63" plus 4" fringe at each end.

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A Bevy of Scarves

inspired by *Garrowby Hill*

BARBARA HERBSTER

Sometimes it takes an outside assignment to get you to your loom. Our study group, the Wednesday Weavers, assigns a yearly challenge. This year it was to use David Hockney's painting Garrowby Hill *as a starting point—with no further restrictions. The results were amazing and varied, from rug to blanket to pillow to wall hanging, and from me, a lo-o-ong series of scarves!*

The original painting hangs in the Museum of Fine Arts in Boston, where the Wednesday Weavers met early this year to tour a new textile storage facility. We were all drawn to the shapes and colors in David Hockney's *Garrowby Hill*. (See other work from Wednesday Weavers inspired by *Garrowby Hill* on page 59.)

Designing the scarf

I was most attracted to the lower left portion of the painting and decided to use several elements there to design the warp for a scarf. For the dark green and red tree and striped hill (see page 59), I planned supplementary-warp borders in a checkerboard design on one side, stripes on the other. I used the vertical plowed furrows of red and bright green and the lavender roadway with its white stripe for the colors in the center stripes in the scarf. As a final unifying element, I placed a deep green/brown in several areas.



Barbara Herbster *of Manchester by the Sea, Massachusetts, uses her surroundings as inspiration. She weaves and exhibits as Shuttle Song.*



One scarf led to more using the same stripe arrangement but in different colors.

The first scarf inspired me to weave many more, using the values (light vs dark) of the colors in the first one as the sole guideline. Each scarf gave me color ideas for the next. It is my hope that you'll weave a first scarf and the same thing will happen to you!

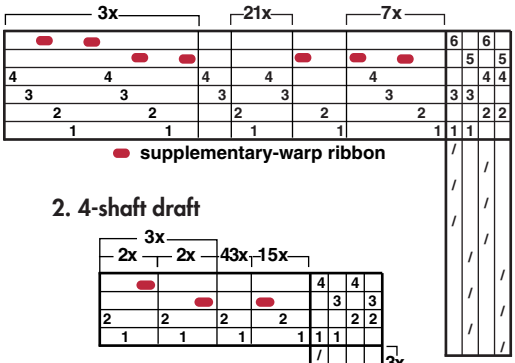
This year, the challenge for the Wednesday Weavers was to create a piece inspired by David Hockney's painting *Garrowby Hill*. Complete project instructions are given for Barbara's scarf on page 58. See other pieces woven by Wednesday Weavers on page 59.



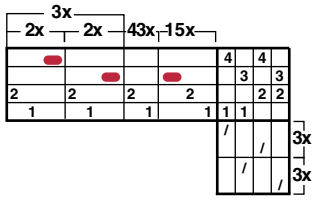


STEPS FOR WEAVING THE CHENILLE SCARF

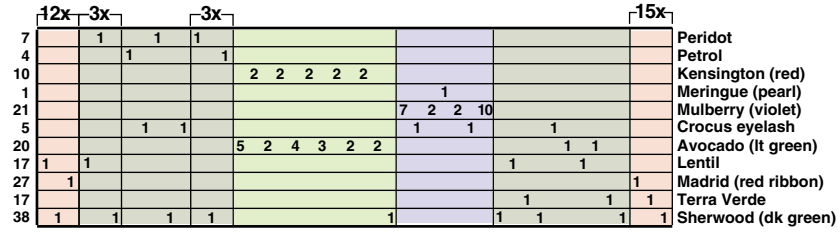
1. 6-shaft draft



2. 4-shaft draft

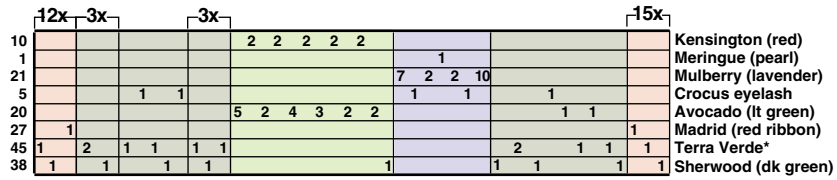


3a. Warp color order: eleven colors



Terra Verde, Petrol, Peridot, and Lentil are all dark green-browns; the same color can be used for all as in 3b.

3b. Warp color order: eight colors



* Petrol, Peridot, and Lentil have been changed to Terra Verde. Further reductions can be made.

red and black stripes | dark green-brown stripes | red and light green stripe | lavender stripe

Step 1 Follow these directions to produce the scarf shown here, reduce the number of colors for easier warping, or even better, choose your own colors for more creative fun. I usually wind 4 ends together with a warping paddle and warp back to front using lease sticks (with 4 ends in each arm of the cross). When I thread, I select from each group of 4 threads randomly. I like to use slightly different shades of the same hue in stripe areas for more color interest, but it helps to have many colors on hand to do this.

Step 2 Wind a warp of 167 ends 2⅔ yd long following the color order in Figure 3a or 3b or your own variation. These instructions are for warping back to front (for specific warping steps, see Resources at handwoven magazine.com). Note that the threading in the dark green stripes is especially random—you can change the order as you like or use one color for all of the threads in this stripe.

Step 3 Spread the warp in a raddle at 15 ends per inch (do not count the Pamplona ribbon in this sett; count the chenille ends only and place the Pamplona ends in the raddle spaces with them), place lease sticks in the threading cross, and beam. (If you used a warping paddle, you can place lease sticks in a cross made by the number of threads you wound together.)

Step 4 Thread the shafts following Figure 1 or 2. Sley 1/dent in a 15-dent reed, except sley the Pamplona ribbon in the same dent as its adjacent chenille thread (2/dent, 30 epi in these areas).

Step 5 Allowing 6" for fringe, weave several picks in a heavy scrap yarn to protect the raw edge. Weave the scarf following Figure 1 or 2 for 60". End with several picks scrap yarn.

Step 6 Remove the fabric from the loom. Prepare a twisted fringe, taking out the scrap yarn as you go. I included 4 ends (two groups of 2 ends) in each fringe except I made adjustments at stripe changes to keep individual fringe colors consistent. For extra interest, I pulled the supplementary warp Pamplona ribbons out of the web about 2" before the end of the scarf and twisted them there. They are trimmed at a point even with the woven edge of the rest of the scarf.

Step 7 Wash the scarf by hand in warm water with a mild soap. Include fabric softener in the final rinse. Drain water, place the scarf in the washing machine, and spin out remaining water. Machine dry, medium heat. Check frequently and remove as soon as completely dry.

PROJECT AT-A-GLANCE

Weave structure for scarf
Plain weave with a supplementary warp.

Equipment
6-shaft loom or 4-shaft loom, 10" weaving width; 15-dent reed; 1 shuttle.

Yarns
Warp: Rayon chenille (1,300 yd/lb), Sherwood 101 yd, Mulberry 56 yd, Avocado 53 yd, Terra Verde 45 yd (119 yd if you combine green-browns), Kensington 27 yd, Peridot 19 yd, Petrol 11 yd, Meringue 3 yd. Rayon chenille (2,000 yd/lb), Lentil 46 yd. Pamplona novelty ribbon (100% polyamide,1,250 yd/lb), Madrid (red), 72 yd. Eyelash knitting novelty, Crocus (76% viscose, 24% polyamide, 1,600 yd/lb), light lavender, 14 yd.

Weft: 20/2 pearl cotton (8,400 yd/lb), black, 240 yd (½ oz), or you can use fine wool or fine silk.

Yarn sources
Rayon chenille, Pamplona ribbon, eyelash knitting novelty, and 20/2 pearl cotton by Silk City are available from Cotton Clouds.

Warp order and length
167 ends 2⅔ yd long (allows 4" take-up, 32" loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 15 epi (1/dent in a 15-dent reed), 22½ epi in supplementary-warp areas (2-1/dent). Width in the reed: 9⅓".

Weft: 13 ppi. Woven length (measured under tension on the loom): 60".

Finished dimensions
After washing, amounts produce one scarf 7⅞" × 55" plus 2" fringe at each end.

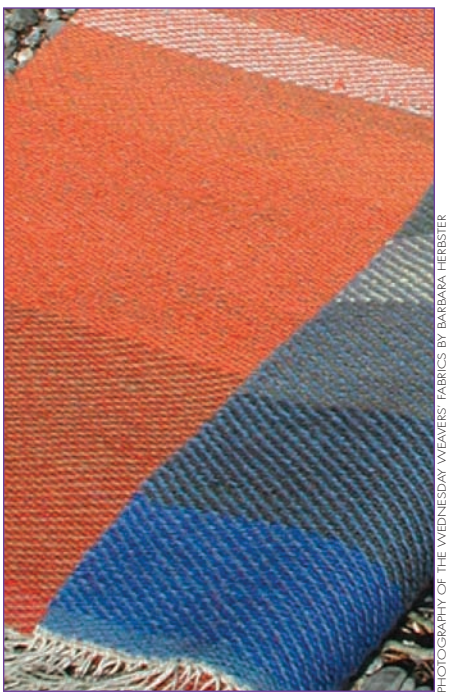


a. Eileen Goldman's doubleweave blanket mimics Hockney's blue-bordered fields.



b. Adele Harvey's cordweave pillow shows *Garrowby Hill*'s furrowed fields crisscrossed with the lavender road.

c. *Garrowby Hill*'s lines and colors are the focus of Norma Smayda's double-sided rug.



PHOTOGRAPHY OF THE WEDNESDAY WEAVERS' FABRICS BY BARBARA HERBSTER

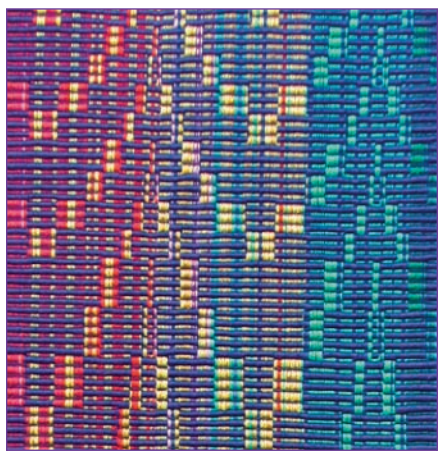


Woven pieces from some of the Wednesday Weavers inspired by Garrowby Hill are shown in Photos a–d. The project scarf above (see also page 57) reflects the dark red tree and hill, the meandering lavender road, and the red and bright green stripes in the fields.

d. Arlene Ilgenfritz's kitchen towel shows the curved borders and colors of connected fields.



e. Gulli Kula interprets the shapes, crop rows, and colors of *Garrowby Hill* in warp rep.



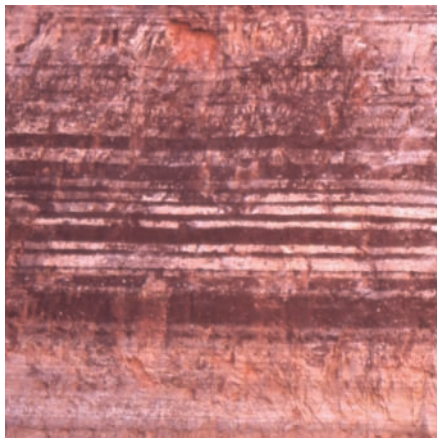
Grand Canyon Throw

SHARON ALDERMAN

For years I have been fascinated by striped rocks: pebbles, boulders and canyon walls. Going down the Colorado River through the Grand Canyon, I took a photograph in the Marble Canyon section, where the canyon walls are relatively close together. When I saw the richly patterned stripes in the walls, I knew that I would create a cloth based on their colors and rhythms.

This throw is made mostly of wool, patterned with stripes in a large, lush, loop mohair. The exact spacing of the stripes in the canyon wall varied a bit, so I chose one section as the inspiration for the stripe design.

The wool areas in the throw are woven in a simple 2/2 twill. The loop mohair is woven in a double-faced twill so that it shows equally on both sides of the throw. It has a luxurious, frothy look that contrasts with the wool and suggests the rushing waters of the Colorado River.



The lines and textures of this Grand Canyon wall inspire the stripe pattern in the throw.

Designing and weaving the throw

I wove the throw on a loom with a 60" weaving width. If your loom is narrower, plan a narrower throw. To calculate the amount of yarn you'll need: Multiply your desired width in the reed by 12 (epi) to find the total number of warp threads. Multiply this number by warp length for the amount of warp (Teak) yarn required. In this throw, Sandalwood is used as weft for 60", or 600 picks (60" × 10 ppi = 600).



***Sharon Alderman** of Salt Lake City, Utah, travels to teach workshops and weaves under the watchful gaze of feline friends Frank and Lola.*

Multiply 600 times your warp width and add 5–10% for weft take-up. Do the same for the 204 picks of mohair and 96 picks of Cocoa in the stripes. (You can, of course, adjust all of these dimensions to wider or narrower for different weft amounts.)

Matching the stripes on both ends of the throw requires some attention. The simplest way I found to accomplish this was to mark a strip of light cardboard (about the weight of a manila file folder) with the stripe sequence as I wove the first border. After weaving the center 44", I reversed the cardboard strip and made sure each stripe's width in the border on the other end matched the markings.



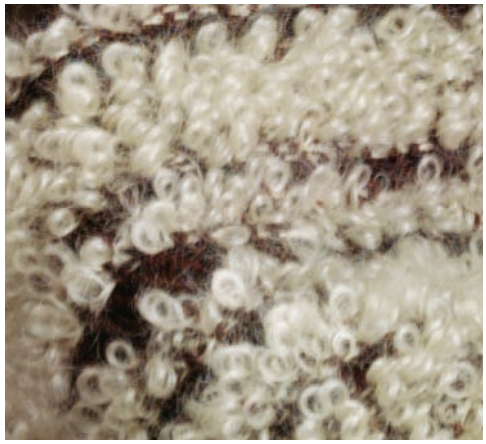
STEPS FOR WEAVING THE GRAND CANYON THROW

Step 1 Wind a warp of 688 ends Teak wool 3⅓ yd long with a 1/1 threading cross at one end and a raddle cross at the other end (6 ends per group for a raddle with ½" spaces, 12 ends for 1" spaces). These directions are for warping back to front with two crosses (for specific warping steps, visit handwovenmagazine.com). Warp length of 3⅓ yd provides ample loom waste (34"). If you have a narrower loom, you can plan a narrower warp—this fabric would make a wonderful lap robe or shoulder wrap. (A 45" wide throw, for example, at 540 ends, would require only 2 lb of Teak for the warp.)

Step 2 Place a rod in the end loops and spread the warp in the raddle using the raddle cross. Secure the rod to the warp beam apron rod and beam under even tension.

Step 3 Place lease sticks in the threading cross and thread the shafts following Figure 1 or 2. Tie the warp onto the front apron rod.

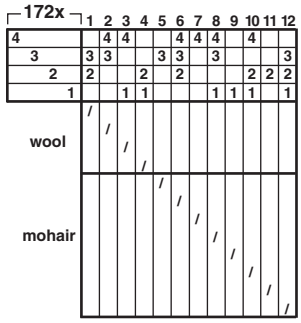
Step 4 Weave a few picks of scrap yarn following the treadling for wool in Figure 1 or 2 (if your loom does not have 12 treadles, use Figure 2 and depress more than one treadle at the same time). Wind Sandalwood and Cocoa on bobbins and the mohair bouclé on a stick shuttle. Allowing 8" for fringe, weave 4 picks of Sandalwood (treadles 1–4 in Figure 1 or the first 4 picks in Figure 2). Hemstitch with Sandalwood. Include 6 ends in each stitch, but alternate between 2 and 3 weft rows. Weave the throw following Figure 1 or 2 with Figure 3; end with hemstitching as at the beginning. No floating selvedges are necessary if you always begin the wool and mohair treadling sections using the first treadle or pick in the group and entering the shuttle from the right side (or whichever side has the first warp thread on shaft 1).



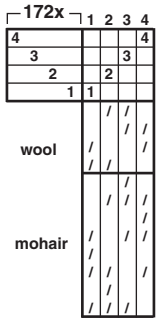
The mohair forms a lovely, frothy contrast to the dark matte wool on both sides of the throw.

Step 5 Allowing 8" for fringe, remove the fabric from the loom. Prepare a twisted fringe including two groups of 6 ends in each fringe; secure with an overhand knot. Soak the blanket in the washing machine in hot water with a mild dishwashing detergent for about an hour. Agitate briefly; rinse twice on warm. Add a small amount of fabric softener to the second rinse. Spin out water. Hang the throw over a plastic pipe or a protected metal pipe to dry.

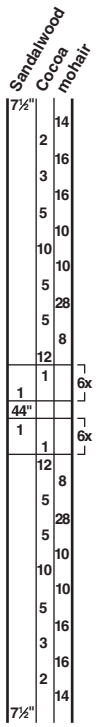
1. Draft with full tie-up



2. Draft with direct tie-up



3. Weft color order



Begin all Sandalwood sections (7½", 44") using the first treadle in Figure 1 or the first pick in Figure 2 and entering the shuttle from the right (or the side that has the first warp thread on shaft 1). In the striped area, begin the mohair sections with the first (mohair) treadle in Figure 1 or the first (mohair) pick in Figure 2 and, as above, enter the shuttle from the right. For example, if you ended the preceding mohair section using the 4th treadle/pick, still start the next mohair section with the 1st treadle/pick. When you change from Cocoa to mohair or mohair to Cocoa, cut the old weft and weave in weft tails by going around the edge thread and back into the shed. Trim all weft tails as you go.

PROJECT AT-A-GLANCE

Weave structure
2/2 balanced twill in wool areas and double-faced twill in mohair stripes.

Equipment
4-shaft loom, 58" weaving width; 6-dent reed; 2 boat shuttles, 1 long stick shuttle; raddle with ½" or 1" spaces.

Yarns
Warp: 2-ply wool (900 yd/lb), Teak, 2,293 yd (2 lb, 9 oz).
Weft: 2-ply wool (900 yd/lb), Sandalwood, 1,055 yd (1 lb, 2¾ oz) and Cocoa, 169 yd (3 oz); mohair bouclé (95% mohair, 5% nylon, 550 yd/lb), natural (unscoured), 358 yd (10½ oz).

Yarn sources
2-ply Highland wool by Harrisville Designs and Big Ben II mohair bouclé by Henry's Attic are available from most weaving retailers.

Warp order and length
688 ends 3⅓ yd long (warp length allows 6" for take-up and 34" for loom waste; loom waste includes 16" for fringe).

Warp and weft spacing
Warp: 12 epi (2/dent in a 6-dent reed). Width in the reed: 57⅓".
Weft: 10 ppi in wool sections, 20 ppi in mohair sections. Woven length (measured under tension on the loom): 80".

Finished dimensions
After washing, amounts produce one throw 48" × 65" with a 3½" fringe. Expect 16½% shrinkage in width, 18% in length.

THE WEAVING CONNECTION

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Annie's Yarn & Fiber
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Blue Heron Yarns
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Fine Fabrics on a Rigid Heddle Loom

JANE PATRICK

You can double the usual sett on a rigid heddle loom by using two rigid heddles instead of one. With two 10-dent heddles, for example, you can weave twenty ends per inch; with two 12-dent heddles, twenty-four ends per inch. And here's a bonus: You can weave structures beyond plain weave with two heddles, further increasing the versatility of this powerful little loom!

Rigid heddles are molded out of plastic with alternating slots and holes (their "dents"). It isn't physically possible to make a rigid heddle with more than twelve slots/holes per inch and still allow a threading hook to pass through the slots and holes or the yarn to move freely through them. Using two rigid heddles together eliminates this limitation.

Using two rigid heddles

To double your ends per inch, you will need two identical rigid heddles. You will also need a loom that can accommodate two rigid heddles. I used the Flip folding rigid heddle loom that has slots for two heddles built into the sides of the loom. If your loom doesn't have 2-heddle capability, you can thread the two rigid heddles off the loom and use them together on the loom. Depending on the loom, you may need to devise some method to hold the second heddle.



***Jane Patrick** of Boulder, Colorado, is author of* Time to Weave *and can now be found blogging at www.schachtspindle.com.*

Threading two rigid heddles

All warp threads are threaded through both heddles. I threaded the entire warp into the back heddle first (from front to back) with the front heddle removed, wound the warp onto the back beam, placed the front heddle, and then threaded it (this heddle is threaded from back to front); see Photo a and the threading for the pillow and bolster in Figure 2, page 66. Both heddles show one thread in each hole and three threads in each slot.

—Continued on page 67



a. All warp threads go through two heddles.



The colors in Jane's pillow and bolster were inspired by *Handwoven*'s Fabric Forecast from March/April 2007 and current catalogues and magazines featuring fabrics for interiors.



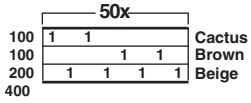
STEPS FOR WEAVING THE BOLSTER AND PILLOW

Step 1 Wind one warp chain of 200 ends Beige, one of 100 ends Brown, and one of 100 ends Cactus 3 yd long each.

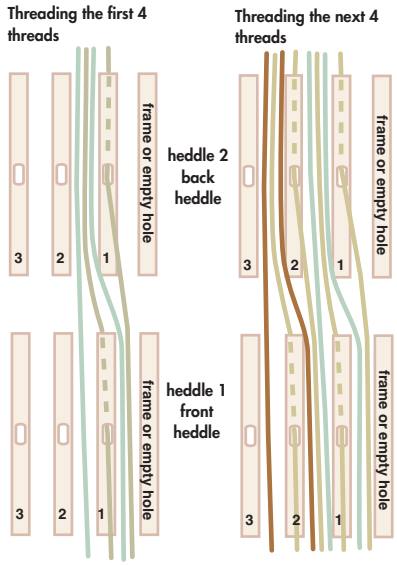
Step 2 Remove the front heddle and thread the back heddle (from front to back and working from right to left): place 1 end Beige in each slot and each hole, centering for 20". Next thread 2 ends Brown in every other slot beginning with the same slot where you started threading Beige. Then thread 2 ends Cactus in each slot that you skipped when you threaded Brown.

Step 3 Wind the warp on the warp beam. When the ends are about 10" from the threaded heddle, place the front heddle in the loom. Sitting at the front of the loom and working from right to left, thread each group of 4 ends (2 Beige and either 2 Brown or 2 Cactus) as a unit. For the 4: Bring the first Beige hole thread from the back heddle and one of the Cactus slot threads through the slot to the right of the corresponding hole in the front heddle. Bring the Beige thread that is in the slot in the back heddle through the corresponding hole of the front heddle and the remaining Cactus thread through the slot to the left of that hole (study Figure 2). Repeat for all groups of 4 threads (check carefully as you go; this is much harder to say than to do). Both heddles will have 1 Beige thread in each hole and 3 threads (one of each color) in each slot.

1. Warp color order



2. The threading



(Numbers indicate corresponding holes in the two heddles.)

Step 4 Tie the warp onto the cloth beam apron rod. Weave plain weave in scrap yarn: Raise both heddles, weave 1 pick; lower both heddles; weave 1 pick; repeat.

Step 5 For the square pillow front, weave 6½" with Cactus weft using the following sequence: heddle 1 up, heddle 2 up, heddle 1 up, heddle 2 up, both heddles down. Repeat. Weave 4 picks with doubled Brown: heddle 1 up, heddle 1 down. Repeat. Weave 1¼" plain weave with Cactus (alternately move both heddles up together and then down together). *Weave 3" supplementary-weft patterning: heddle 1 up with doubled Brown; heddle 1 and 2 up with Cactus; heddle 1 and 2 down with Cactus. Repeat from asterisk in reverse to finish pillow (1¼" with Cactus, 4 picks doubled Brown, 6½" with Cactus).

Step 6 For the pillow back: Weave plaid plain weave for 24" alternating 4 picks Brown and 4 picks Cactus.

Step 7 For the bolster, using Cactus for weft (except where Brown is indicated below): Weave 4" plain weave for button covers. Weave 1" plain weave. Make one row of leno using groups of 3 threads (see Figure 3). Weave 8" plain weave. Make a row of soumak: under 4, back over 2; see Figure 4. The right side of the soumak will appear on the under side (which will become the right side of the pillow when assembled). Weave ¼" (5 picks) plain weave with Brown. Repeat soumak.

For central pattern band: With a pick-up stick behind the heddles, pick up all of the Brown warp ends. Slide the stick to the back beam and keep it there unless directed to move it forward. Then weave the pattern band repeating this sequence:

1. Both heddles down.
2. Both heddles up with pattern stick moved forward behind heddles.
3. Both heddles down.

4–5. Repeat 2 and 3.

6. Both heddles up.

Repeat 1–6 for 5".

PROJECT AT-A-GLANCE

Weave structure for bolster and pillow

Square pillow: plain weave with supplementary weft patterning. Bolster: plain weave, spot weave, soumak, and leno.

Equipment

Rigid heddle loom, 20" weaving width; two 10-dent rigid heddles; 2 stick shuttles, sewing machine, Incredible Rope Machine (optional).

Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), Beige #43, 600 yd (4⅗ oz); Brown #145 and Cactus #134, 300 yd (2⅕ oz) each.

Weft: 5/2 pearl cotton (2,100 yd/lb), Cactus #134, 550 yd (4⅕ oz); Brown #145, 159 yd (1¼ oz).

Notions and other materials

Brown sewing thread, 17" x 17" pillow form, bolster form with 18" circumference 17" long, two 1½" half-ball covered buttons, three lengths of Velcro ¾" × 3" each.

Yarn sources

The UKI pearl cotton for this project is from Shuttles, Spindles & Skeins and is available from most weaving retailers.

Warp order and length

400 ends 3 yd long following Figures 1 and 2 (allows 4" for sampling, 6" for take-up, and 25" for loom waste).

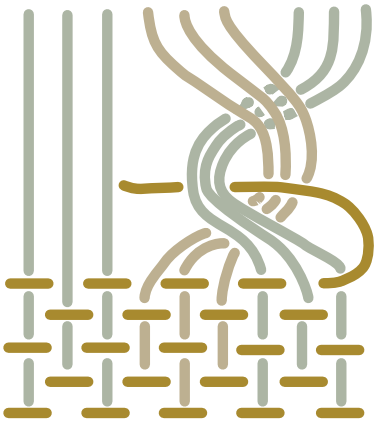
Warp and weft spacing

Warp: 20 epi (threaded in two 10-dent rigid heddles). Width: 20".

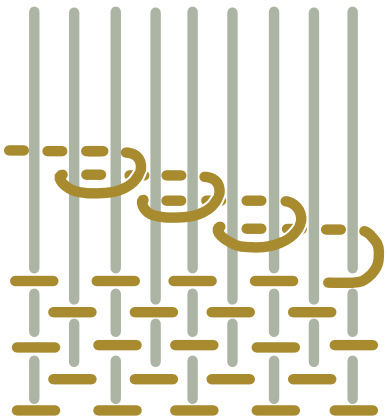
Weft: 13–15 ppi. Woven length (measured under tension on the loom): fabric for square pillow, 44"; fabric for bolster, 29" (includes amount for buttons).

Finished dimensions

After washing, amounts produce a fabric 19½" × 68" for one pillow 17" × 17" and for one bolster 17" long.



3. Leno (work with fingers and shuttle)



4. Soumak (work with a needle)

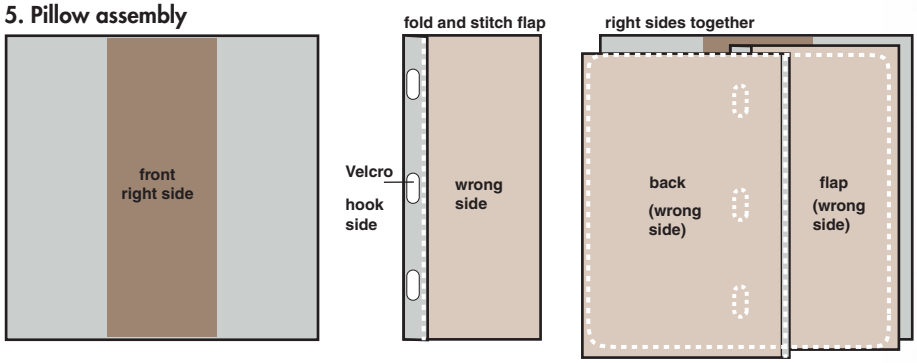
Step 8 Complete the bolster fabric by weaving the sections before the pattern band in reverse, starting with a row of soumak (omit 4" button section).

Step 9 Remove the fabric from the loom and secure raw edges with machine zigzagging. Handwash in very hot water and air-dry. Steam press with a hot iron, using a press cloth.

Step 10 To sew and assemble the square pillow, cut an 18" square for the front and secure raw edges with machine zigzagging. For the back, cut two pieces, a top flap 10½" x 18" and a back 11½" x 18"; machine zigzag edges. On the wrong side of the flap piece, fold up one long edge ¼" and press. On the right side, stitch three Velcro strips along the folded edge. Fold 1" (with Velcro) to the wrong side and stitch edge (see Figure 5). On the wrong side of the back piece, fold over one long edge ¼" and stitch. Place the back and flap on the pillow top, right sides together. Mark the positions where the Velcro strips should be placed on the back to attach the back to the flap and sew the strips to the right side of the back. With the back pieces and pillow top right sides together, sew a ½" seam around outside edges. Turn the pillow right side out through the opening between the back and the flap. Fill the pillow with pillow form. Trim the pillow with a 12-ply cord in Cactus: Use the Incredible Rope Machine or tie 12 threads each 3 yd long to a doorknob or stationary object. Twist three groups of 4 threads each in the same direction until they kink; then twist them all together in the opposite direction and secure with an overhand knot.

Step 11 To sew and assemble the bolster: Secure the ends with machine zigzagging. Join the selvedges, right sides together, and stitch a ¼" seam. Press and turn right side out. Using Brown 5/2 pearl cotton threaded in a needle, weave over and under through the holes created by the leno on one end. Cinch up tight and knot this gathering thread, turning fabric edges to the inside. Place the bolster form inside the tube and repeat the gathering thread in the leno on the other end. Cover the buttons and sew one button to each end of the bolster.

5. Pillow assembly



—*Continued from page 64*

Weaving with two heddles

Weaving plain weave is easy: just hold the two heddles together and move them up and then down in alternate picks. Before you realize it, you won't even know that you are using two heddles together instead of one.

These two pillows are woven on the same warp and illustrate only some of the possible interlacements with 2-heddle weaving. The pattern on the square pillow is accomplished by using the heddles in different sequences to create a twill variation, a 1:3 basketweave variation, and patterning with a supplementary weft on a plain-weave ground. The pillow back is a plain-weave plaid.

Plain weave, pick-up, leno, and thin lines of soumak are used in the bolster fabric. The lines of leno provide holes for a gathering thread to form the bolster shape. The sewing required for both projects is minimal!

Note that the "wrong" side of the bolster fabric is used as the right side of the bolster. During weaving, warp floats will appear on the face of the fabric—weft floats on the back, which will become the right side. The fabric is also turned sideways for assembly creating horizontal stripes along the length of the bolster in contrast to the pillow.

Resources

Davenport, Betty Linn. *Hands on Rigid Heddle Weaving*. Loveland, Colorado: Interweave Press, 1987, p. 97, adapting a loom for 2-heddle weaving; p. 53, using pick-up for warp floats.



Celebration Coat

inspired by an article in *Handwoven*

JANETTE MEETZE

The arrival of a new eight-shaft loom inspired me to create a garment that would be elegant enough for special events as well as fun and easy to wear. The exotic multicultural influences in Bren Ahern's "Celebration Cloth" with its combinations of colors and designs, provided a perfect starting point for this relatively new weaver!

I loved the black and gold in Bren Ahern's beautiful "Celebration Cloth" (see Resources), but I wanted the overall effect to be more colorful. I added more green, blue, and purple to the main colors and used more red accents in the weaving and finishing. I began the project with a plan for the garment layout; see Figure 4, page 71.

Designing the coat

I found that while it was helpful to begin with a plan, it was even more helpful to be flexible about changing it as the project developed! I wanted an elegant, body-conscious garment with a simple and comfortable shape. Staggering the length of the front strips made the coat seem lighter and shapelier, and the twisted fringe and unseamed fabric tabs along the lower edges produced a nice swing and added the "fun" quotient I sought.

My basic plan for the squares in each 3" wide strip was to alternate 8-shaft shadow-weave patterns in gold and black with varied plain-weave stripes in green, blue, and purple. (Note that a 4-shaft shadow weave would work as well; see Bren Ahern and Marian Powell in Resources.) For interest, as I wove the strips I occasionally varied from my original intent to consistently alternate shadow-weave squares with plain-weave squares. I always separated the squares with two picks of Persian Red Tencel, however.



***Janette Meetze** of Bixby, Oklahoma, finds that blending colors inspires her many weaving, knitting, spinning, and quilting projects.*

The lengths of my strips are designed to fall at a flattering point for a person 5' 7" tall. The strips can be lengthened or shortened by adding or removing 3" squares. Because about twenty yards of woven strips are needed for my design, I used three warps, tying on the next as I finished each preceding one.

My color palette included three primary colors—red, blue, and gold—and two secondaries—green and purple. By alternating different pairs of colors in the plain-weave squares, additional hues appeared: orange, blue-green, blue-violet, red-violet. The colors are unified as they all interlace with the black and gold warp.

The strips in the Celebration Coat vary in length. To achieve a pleasing balance of pattern and color across the width of the garment, I cut each strip from the loom as it was woven and pinned it into position on a design board, where it served as a guide for placing colors and patterns in succeeding strips.

I added details as the finishing process developed. The neck, front opening, and sleeves are trimmed with a knitted two-color ribbing in black and gold that echoes the pinstripes of the shadow weave. If knitting is not in your bag of tricks, other options such as crochet (see Heather Winslow in Resources) or a narrow handwoven (and embroidered) binding could be used.

Choosing and working finishing details is a guilty pleasure of mine. The knitted trim, handmade buttons and closure, and embroidery required extra sampling and time, but as they often do, they added unique touches to my Celebration Coat.

Resources

Ahern, Bren. "Celebrate with Cloth in Strip-Woven Shadow Weave." *Handwoven*, March/April 2005, pp. 52–55.

McEneely, Naomi. *Interweave's Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003. Invisible join to sew strips, p. 73; chevron stitch to embroider seams with red accents, p. 110; chain stitch to embellish squares, p. 119; twisted cord for buttons and button loops, p. 99; and couching to hold spiraled cord on button backing, p. 120.

Powell, Marian. *1000(+) Patterns in 4, 6, and 8 Harness Shadow Weave*. McMinnville, Oregon: Robin and Russ Handweavers, 1980. 4-shaft draft, p. 102.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991. Draft #282, p. 72.

Winslow, Heather. "A Primer for Adding Knitted and Crocheted Trims to Handwoven Cloth," 2006. See Projects and Articles; Finishing Techniques, at handwovenmagazine.com.



STEPS FOR WEAVING THE CELEBRATION COAT

Step 1 Wind the first warp of 100 ends 11 yd long alternating 1 Black/1 Gold using your preferred warping method.

Step 2 Thread the loom following the draft in Figure 3 and the specifications in the Project at-a-Glance. Place each doubled floating selvedge in its own dent.

Step 3 Weave several picks in scrap yarn to spread the warp. Wind a bobbin with each of the weft colors. Practice with a 36" sampler of 3" squares using the patterns and colors in Figure 3. Cut the sample from the loom and retie and respread the warp.

Step 4 Allowing 6" for fringe, weave a few picks in scrap yarn. Weave Strip 1 for 64" following Figure 3. (Vary stripe color and proportions in plain-weave squares, the order of shadow-weave patterns, and the alternation of shadow weave and plain weave as desired.) Cut the strip from the loom, allowing 6" fringe. Removing scrap yarn, prepare a twisted fringe with three groups of 4 threads in each fringe; secure with an overhand knot. Steam-press lightly and pin the strip on the design board. Weave Strips 2–4 in the same way, remove one at a time, twist the fringe, and pin to the design board.

Step 5 Wind the second warp 10 yd long, tie to the first warp, beam, and weave Strips 5–9. Tie on and beam the third warp and weave Strips 10–14. Note that center back Strips 6–7 show stripes and fringe on one end only and sleeve Strips 13–14 have ½" seam allowances at each end. Machine zigzag facing raw edges of Strips 6–7 and both raw edges of the sleeve strips to prevent raveling.

Step 6 Using the invisible stitch from the *Compendium of Finishing Techniques* (see Figure 1) and black sewing thread, stitch Strips 1 through 5 together and Strips 8 through 12 together as in



1. Invisible stitch

Figure 4, matching red picks between squares. Press seams with light steam and embroider over them with Persian Red Tencel using the chevron stitch from the *Compendium* (see Figure 2). Sew Strips 6 and 7 together from the beginning of the second border stripe up through the woven facing; press and embroider. Sew and embroider Strip 5 to 6 and Strip 8 to 7 from the beginning of the second border stripe at the back lower edge up to but not including the facing.



2. Chevron stitch

Step 7 Press under ½" of the machine-stitched edge of the facing and turn the facing to the wrong side of the garment. Slip-stitch in place with a thread color that works with your facing. If you prefer a slightly rounded edge for the back neck area, pull the middle of the facing hem down about ½" and steam-press the curve in place rounding up to the 2 picks red plain weave at the sides before stitching the facing in place.

Step 8 For each sleeve band, bring right sides of seam allowances together and stitch seams. Press open on the wrong side of the sleeve bands. Handsew the raw edges of these seams down on the wrong side of the sleeve bands with a slip stitch.

Step 9 Fold the garment in half (see dotted line in Figure 4) and sew seams from the beginning of the second border stripe to the sleeve facings with the invisible stitch; press and embroider. Sew the sleeve bands to the arm openings; press and embroider.

Step 10 If you wish to add embroidery embellishment, suspend the garment on a dowel rod, place a pin in the squares where you think embroidery would be effective, and draw the spiral motifs by hand in the squares with a chalk pencil. Embroider the motifs using a chain stitch in Persian Red Tencel.

Step 11 Wash the garment by hand in lukewarm water with mild soap, rinse well, and roll in a towel to remove excess water. Place in the dryer on low heat for 10 to 15 minutes; remove and press.

Step 12 Finish the front and sleeve edges as desired. I used 1" bands of two-color 1/1 ribbing picked up and knitted on very fine circular needles using single strands of Black and Gold Tencel and finished with a rolled edge of stockinette in Black. Using just one color and/or doubled strands for a heavier band (that could be knitted on larger needles) are options. For more edging and finishing ideas, see Heather Winslow in Resources.

Step 13 For the button and loop closure, I covered two buttons with twisted cord using 6 strands each of Black and Gold Tencel and some accent stitching in Persian Red Tencel. The buttons are sewn on just above the waist, one on each side, joined with a loop of twisted cord about 4" long, and knotted in the middle with the knotted ends dangling in the center. One side of the loop is stitched permanently; the other is left open. Consider also commercial buttons or a frog closure.

PROJECT AT-A-GLANCE

Weave structure for coat
Shadow weave and plain weave.

Equipment
8-shaft loom, 4" weaving width; 12-dent or 15-dent reed; 3 shuttles, 6 bobbins.

Yarns
Warp: 10/2 Tencel (4,200 yd/lb), Black and Gold, 1,550 yd (6 oz) each.

Weft: 10/2 Tencel (4,200 yd/lb), Black, 1,844 yd (7 oz); Gold, 1,780 yd (6⅘ oz); Persian Red, 1,106 yd (4¼ oz); Violet, Emerald, and Moroccan Blue, 426 yd (1⅔ oz) each. Amounts are generous to allow for lots of variation and include 800 yd extra of Black, Gold, and Persian Red for finishes.

Other equipment and supplies
4' x 8' panel Styrofoam insulation and muslin cloth for a design board. Black sewing thread; handsewing and embroidery needles; 2 self-covered buttons, ¾" diameter; circular knitting needles (optional), size 0: 16" to 20" for sleeve bands, 24" to 40" for front opening and collar.

Sources
10/2 Tencel is available from Halcyon Yarn in 1 lb cones and 600 yd mini-cones; Styrofoam insulation board from home improvement stores; muslin, sewing thread, needles, self-covered button forms, and knitting needles from fabric and knitting shops.

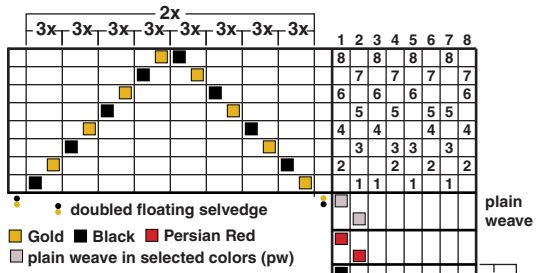
Warp order and length
Three warps of 100 ends each alternating 1 Black, 1 Gold (includes 2 doubled floating selvedges), one warp 11 yd long and two warps 10 yd long each (each warp is tied onto the preceding warp). These lengths allow 48" for a sample, 39" for take-up, and about 8 total yd loom waste; loom waste includes allowance for all 6" fringes and for tying on warps.

Warp and weft spacing
Warp: 27 epi (3-2-2-2/dent in a 12-dent reed or 2-2-2-2-1/dent in a 15-dent reed). Width in the reed: 3¾".

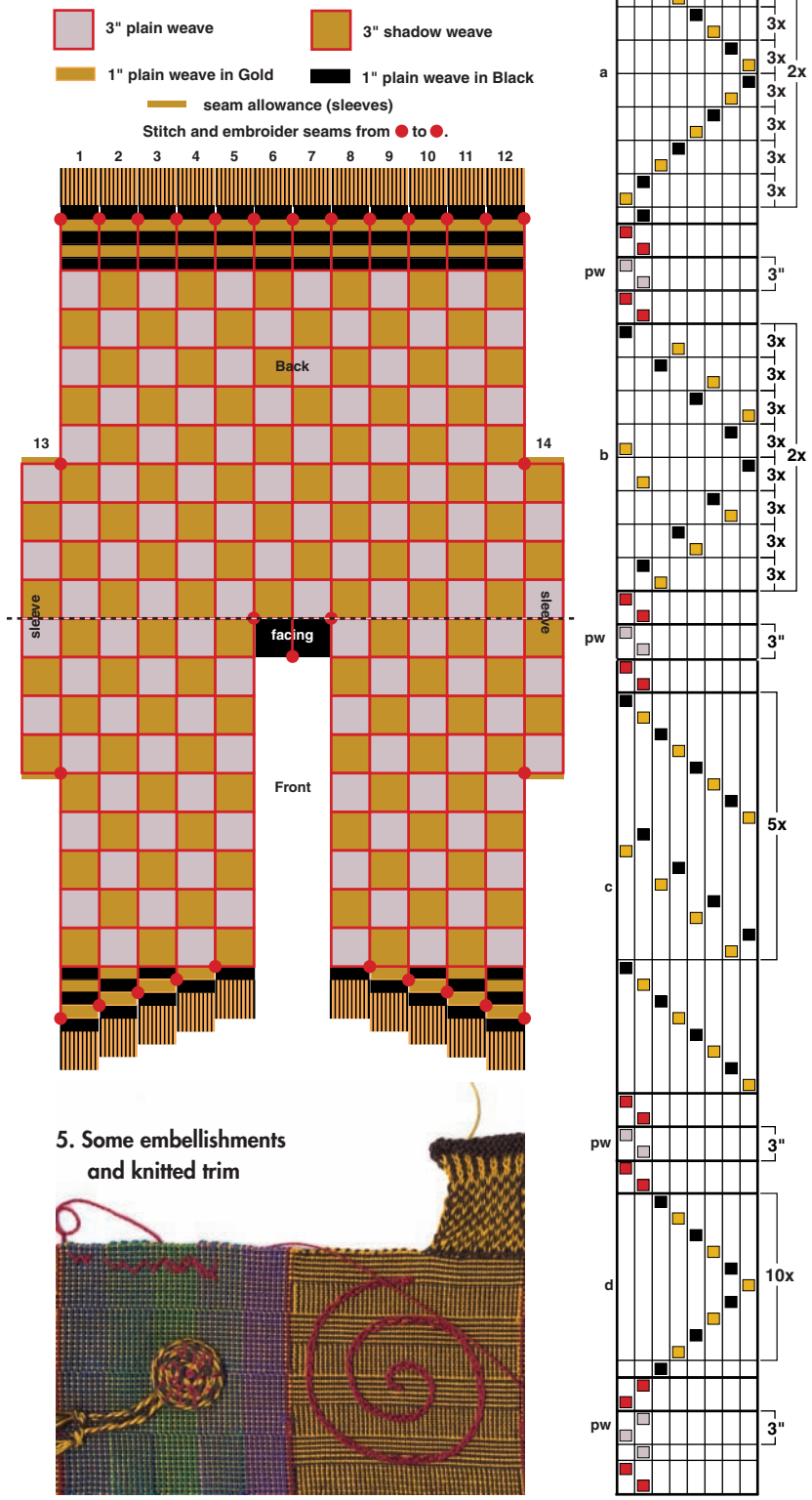
Weft: 27 ppi in plain-weave areas; 32 ppi in shadow weave areas. Woven length of each strip: 64" each for Strips 1 and 12, 63" for Strips 2 and 11, 62" for Strips 3 and 10, 61" for Strips 4 and 9, 60" for Strips 5 and 8, 35" for Strips 6 and 7, 24" for Strips 13 and 14.

Finished dimensions
After washing, amounts produce 14 strips 3⅛" × 19⅓ yd total plus 3" twisted fringe at ends of strips for a loose-fitting garment.

3. Draft for strips



4. Garment plan



5. Some embellishments and knitted trim

Grand MOMA

silk scarf in doubleweave

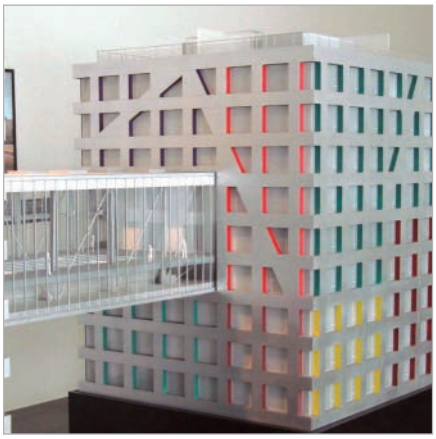
SUE WILLINGHAM

Last June, I spent ten days in Eastern China as part of an architectural tour hosted by a former client. How to thank him for such generosity? Weave a silk scarf, of course, but in what design? When we visited a model of the Grand MOMA complex, a huge urban project under construction in Beijing, the proverbial lightbulb came on in my head. The building's geometric grid of windows is set off by bright colors on the inset jambs.

How to weave windows in a scarf? Ah, doubleweave (thank you, Jennifer Moore for your great workshop!). On the top layer, the light gray becomes the face of the building and the dark gray becomes the windows with bright outlines on two sides.

Although I looked for silk yarn everywhere I went in China, all I found was a fine, smooth reeled yarn in tiny skeins at the #1 Silk Factory in Suzhou. It is probably intended as embroidery floss. I bought several bright colors hoping to find larger skeins elsewhere for the main grays. However, not until I returned home did I find gray silk (from Treenway Silks). The red, orange, and yellow accent yarns are from Suzhou; the purple and green are Treenways' 20/2 spun silk mini-skeins (see Yarn Sources, page 74).

Since there are only four ends and four picks of the accent colors in each window, the accent yarn doesn't have to be exactly the same size as the main colors, and very little of it is required. Silk embroidery floss used doubled, 30/2 spun silk yarn, or Alec Jackson's Premium Silk Floss (see Syne Mitchell's bookmarks in the March/April 2007 of *Handwoven*) would all work. Yarns with a high sheen enhance the contrast with the muted grays.



A model of the Grand MOMA project in Beijing inspired this scarf; the gray exterior becomes the top layer of a doubleweave.

The two layers are separate except where the blocks exchange layers (and also at the selvedges because of the way the shuttles are handled). Each layer is hemstitched separately, the upper layer on the loom and the lower layer after the scarf is removed from the loom. Enough warp length is allowed for some sampling.



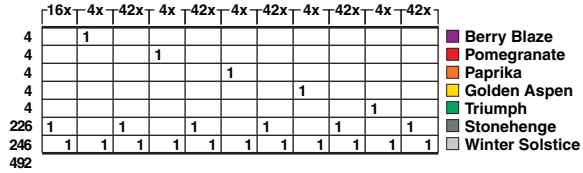
Sue Willingham *of Vashon Island, Washington, began weaving because her daughter loves to weave. Sue now teaches new weavers.*



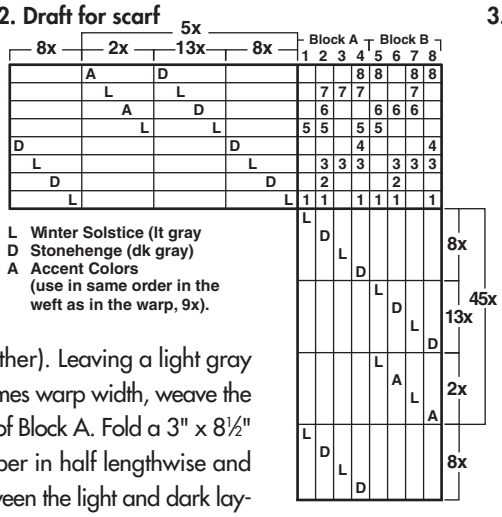


STEPS FOR WEAVING THE DOUBLEWEAVE SILK SCARF

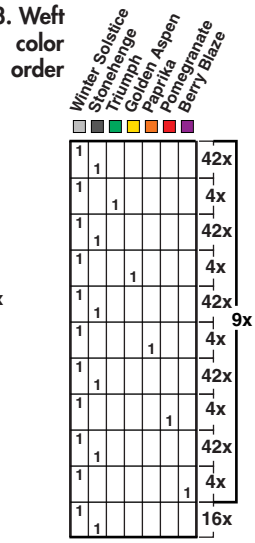
1. Warp color order



2. Draft for scarf



3. Weft color order



Step 1 Wind a warp and thread the loom following Figures 1, 2, and the Project-at-a glance. Wind the 2 gray yarns together, separating the strands with a finger. For accent yarns, cut the dark gray, tie the accent yarn to it, wind 4 ends of the accent yarn with the light gray, retie the dark gray to the cut end of the accent yarn, and continue. Thread light gray on odd-numbered shafts and dark gray and accent ends on even-numbered shafts.

Step 2 Wind seven bobbins, one for each of the two gray colors and one for each of the accent colors. Weave a 6" sample to determine the beat needed to square the windows and to establish the procedure for smooth selvedges (place the shuttle with the dark gray or accent yarn closest to the shafts to close the two layers at the selvedges).

Step 3 After weaving a 6" sample, weave about 4" of Block A (treadles 1–4, Figure 2) with scrap yarn (this section will be the fringe). Insert either a heavy yarn or a piece of ⅛" plastic lanyard (available from craft stores) into a shed of each layer (treadle 1 for the light layer and treadle 2 for the dark layer—one piece will be on top of the other). Leaving a light gray weft tail 3 times warp width, weave the first 2 picks of Block A. Fold a 3" x 8½" piece of paper in half lengthwise and insert it between the light and dark layers (treadles 1 and 3). Pin the paper to the web. Using the tail, hemstitch the light gray upper layer, including 4 ends and the 2 weft rows in each stitch (see page 94). Pull out the heavy yarn or lanyard as you go. (Leave the paper in place for hemstitching the lower layer after the scarf is removed from the loom.) Continue weaving the scarf following Figures 2 and 3. Use a mirror to check for clean sheds.

Step 4 When you are finished weaving the scarf, leave a weft tail 3 times the width of the warp in each layer. Insert another piece of folded paper between the layers and pin. Hemstitch the top layer. Insert thick yarn or plastic lanyard into a plain-weave shed of the bottom layer, then weave 5 or 6 picks in only the bottom layer to secure the end of the scarf for hemstitching. Leave the paper pinned to the scarf.

Step 5 Cut the scarf from the loom, allowing 4" for fringe. Hemstitch the lower layers of both ends, pulling out the heavy yarn or lanyard and securing picks as you go; remove folded papers.

Step 6 Wash by hand with a non-alkaline soap (Orvus Paste, shampoo without conditioner, or other soap for silk). Treenway Silks recommends soft water. Since I have well water, I used purchased distilled water. Include a small amount of white vinegar in the next to the last rinse. Squeeze water out gently, roll in a towel to blot, and dry flat. When almost dry, press on a silk setting until dry, alternating sides and applying pressure to bring out the sheen. Trim weft tails. Straighten the fringe with a wide-toothed comb and trim evenly to 3" at each end.

PROJECT AT-A-GLANCE

Weave structure for scarf
Doubleweave.

Equipment
8-shaft loom, 9" weaving width; 12-dent reed; 3 shuttles, 7 bobbins.

Yarns
Warp: 30/2 spun silk (7,500 yd/lb), Winter Solstice #3 (light gray), 738 yd (1⅗ oz); Stonehenge #55 (dark gray), 678 yd (1½ oz). 20/2 spun silk (5,000 yd/lb), Triumph #211 (green), Golden Aspen #201 (yellow), Paprika #204 (orange), Pomegranate #12 (red), and Berry Blaze #210 (purple), 12 yd each.
Weft: 30/2 spun silk (7,500 yd/lb), Winter Solstice #3, 561 yd (1⅕ oz); Stonehenge #55, 513 yd (1⅛ oz). 20/2 spun silk (5,000 yd/lb), Triumph #211, Golden Aspen #201, Paprika #204, Pomegranate #12, and Berry Blaze #210, 10 yd each. Heavy yarn or lanyard strip, ⅛" × ½ yd, a sheet of paper 6" x 11".

Yarn sources
30/2 spun silk in 100 g (3½ oz) skeins and 20/2 spun silk in 10-yd mini-skeins are available from Treenway Silks.

Warp order and length
492 ends 3 yd long as in Figure 2 (allows 4" for take-up, 29" for loom waste; loom waste includes fringe and 6" for sampling).

Warp and weft spacing
Warp: 56 epi (28 epi/layer); 4-5-5/dent in a 12-dent reed. Width in the reed: 8⅘".
Weft: 56 ppi (28 ppi/layer. Woven length (measured under tension on the loom): 74½".

Finished dimensions
After washing, amounts produce one scarf 7⅞" × 62" plus 3" fringe at each end.

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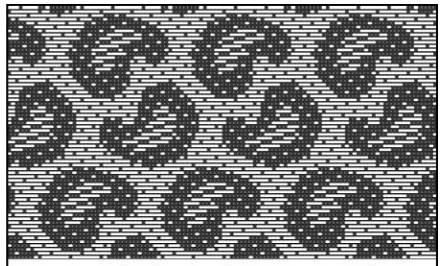
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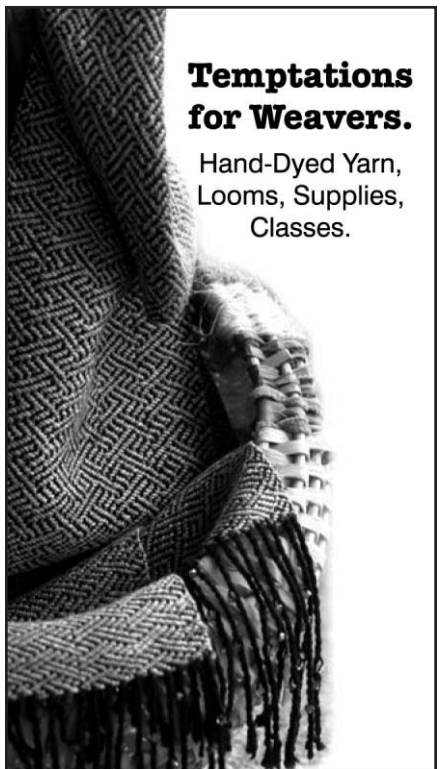
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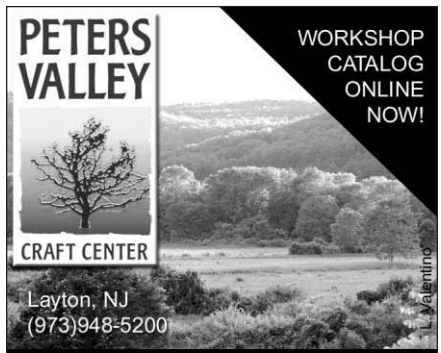
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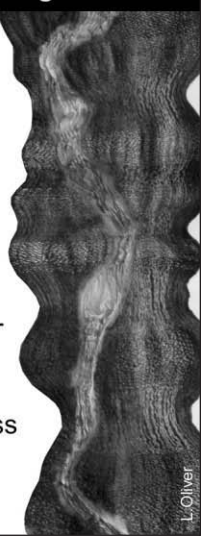
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The importance of guilds and study groups to nurturing the birth and growth of handweaving is incalculable. Teachers, explorers, guardians of libraries, maintainers of the arteries of communication worldwide, guilds are truly our life blood. In addition to giving us the tools and knowledge to weave, they also provide incentive by creating all kinds of irresistible contests, exhibits, and challenges. Here are two guild activities that resulted in textiles that would never have existed without them (see also the Wednesday Weavers, pages 56–59).



Eva Borne: woven fabric, hooked motif



Dori Trudel: fabric, Gwen Warren: hooking



Donna Hunter: felting

Taking your own mug to guild meetings is an ingrained habit with the members of many weaving guilds (no throwaway cups for us!). What better idea than weaving a lunch bag to go with your mug!

Joan Cunningham presented the idea to the Peace Arch Weavers and Spinners Guild, winners of the 2005 *Handwoven* FiberHearts award. We made the task to weave a bag to match a mug other than your own.

The challenge

Each guild member brought her mug to the guild meeting in a brown paper bag. Then, each left with a brown paper bag and the task of designing and weaving a lunch bag to go with the mug inside.

It was fun to guess whose mug you were designing for during the months of the assignment. The thought of someone else receiving your work raised the bar on its excellence.

We all brought mugs and bags for a final display and awards were given. The range of textile techniques was multiple and varied and included weaving, felting, knitting, tapestry, fabric painting, hooking, and even a fully insulated bag to keep foods cold or hot.

A gift that keeps on giving: we get to see these bags at every meeting!

—Gwen Warren
Surrey, British Columbia



Maria Lunow: doubleweave pick-up



Joan Miller: summer and winter pick-up



Sheila Ablitt: Tapestry and knitting

PHOTOGRAPHS BY JASLYN MILLER



Tanis Smythe, Jack Avison



Pat Davidson, Bev Lillyman



Ilse Leader, Ingrid Korner



Rachel Ogis, Barbara Dearing

Can a painting reflect a piece of weaving? Can a piece of weaving capture the essence of a painting? These were some of the questions the Salt Spring Weavers and Spinners Guild pondered as they prepared for their exhibit: Eye for Colour (held October 2006). Inspired by a review of Bernat Kline's *An Eye for Colour* (a collection of essays on color in art, environment, and textiles), the guild became intrigued with the idea of organizing a joint exhibit with the Salt Spring Island Painters Guild. Each weaver paired up with a painter to create a painting and a weaving. In some cases the weaver responded to a painting, in some cases the reverse, and sometimes they both responded to a local scene or theme. Twenty-five teams participated. Pieces by eight of the teams are shown here, the weaver's name is first, the painter's, second.

—Margaret Threlfall and Bev Lillyman, Eye for Colour *exhibit coordinators*
Salt Spring Island, British Columbia



Jane MacKenzie, Rosamonde Dupuy



Partial view of the *Eye for Colour* exhibit at Artspring, Salt Spring Island's Art Center.



Bev Lillyman, Ann Hignell



Karen Selk, Amarah Gabriel



Donna Vanderwekken, Joan Wrigley

PHOTOGRAPHY BY JOHN FUJIKER

Demystify MYSTERY YARNS

with an easy-to-make yarn balance

So you have boxes of mystery yarn that came with the loom you just bought for a bargain price. And you've long been amassing unknown cones from guild auctions, yarn trades, and the occasional garage sale. How to use them? Many projects in Handwoven *(and ideas of your own) call for using a variety of specific yarns you don't have. Or, a project calls for a certain yarn in green, but you have an unknown green yarn—can you substitute? If only you knew the yards per pound of the yarn on your mystery cone! If you did, you'd also be able to figure out how many yards there are.*

CHRISTINA HAMMEL

Weavers have long been lucky to have available the McMorran yarn balance to determine the yards per pound of an unknown yarn. To use the balance, you fold a piece of yarn over the triangular cutout with equal yarn length on both sides (see Photo a; for fine yarns note that the balance must be at the edge of a table or counter so the length of yarn can hang freely). Then you trim the ends until the balance becomes horizontal (Photo b). Next, you measure the length of the trimmed strand in inches and multiply by 100. The result is the number of yards in one pound (8" or 800 yards per pound for our yarn; see Photo e).

The equation that is the basis for how the balance works looks like this (if you are not fascinated by math, skip to "Making your own balance"):

$$\frac{1}{3{,}600} \times 3{,}600 = 1$$

1/3,600 represents the weight (in pounds) of the triangle that is missing from the balance. It also represents the weight of the yarn that is responsible for bringing the arm into balance. The yarn's length (in inches) equals the amount found in 1/3,600th of a pound.

When that yarn's length is multiplied by 3,600, the result is the number of inches in one pound of that yarn. The inches per pound are then divided by 36 to find the yards per pound. For an 8" strand, for example, 8" × 3,600 divided by 36 (inches per yd) = 8 × 100 or 800 yards per pound. Users are therefore instructed simply to multiply the yarn's length by 100 to find the yards per pound.



Christina Hammel *of Southampton, Massachusetts, teaches workshops and is the Director of Weaving at the Hill Institute.*

Making your own balance

The bamboo skewer (or wooden dowel) balance works on the same principle as the McMorran Balance with only a slight difference. Start with a #12 Extra Thick Bamboo Skewer sold in grocery stores (trim off the pointed ends, leaving it about 11" long) or use hardwood dowels, 3/16" in diameter by 12" long, sold in craft stores.

Fold a 12" piece of yarn (such as 5/2 pearl cotton) in half and tie the ends in an overhand knot. At the looped end, form a lark's head knot and slip it around the bamboo skewer; see Photo c. Position the lark's head knot at the center so that the bamboo skewer rests in a horizontal position when you hold onto the knotted end. Glue larkshead in place.

Now, instead of *removing* a triangular piece equaling 1/3,600th of a pound at one end of the skewer, *add* a piece of yarn that weighs 1/3,600th of a pound (the control yarn). To determine the amount of a control yarn to add, multiply the yards per pound of that yarn by 36 to get the number of inches per pound and then divide by 3,600: for 5/2 cotton at 2,100 yards per pound, for example, there are 75,600"/pound, so a piece measuring 21" should be used:

$$\frac{1}{3{,}600} \times 75{,}600" = 21"$$

You can use 5/2 cotton or determine the appropriate length for another yarn.

Using the skewer balance

To determine the yards per pound of an unknown yarn using the bamboo skewer balance, start by taping a pencil or another skewer onto a flat surface such as a table or a countertop with at least half of the pencil extending out from the surface so the balance can move freely (Photo d).

Slide the loop of yarn at the center of the balance over the pencil. Fold the control yarn in half and form a lark's head knot at the center. Slip this knot around the bamboo skewer and position about 1" from one of the ends. At the same distance from the other end, attach a long piece of the unknown yarn. (You can use

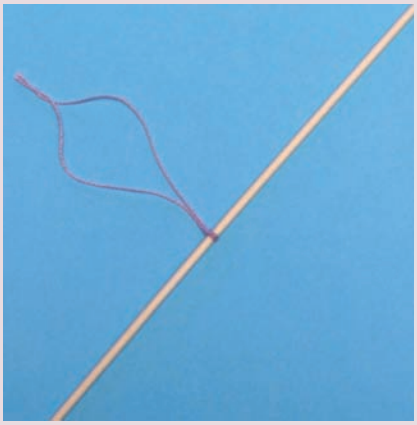
YARN BALANCE AT-A-GLANCE



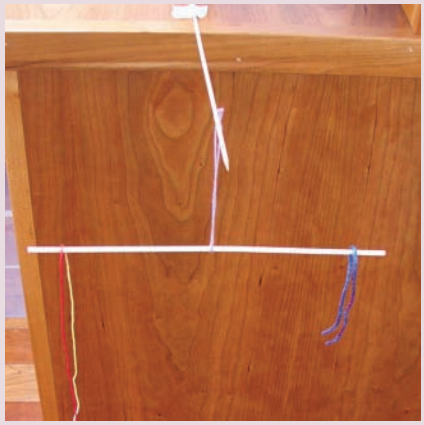
a. Place a strand of the unknown yarn in the triangle of the balance (let the yarn hang off the edge of table or counter).



b. Trim off small pieces of the yarn until the balance swings to become horizontal.



c. Attach a cord to the center of the skewer with a lark's head knot.



d. Place the control yarn on one side, the unknown on the other; trim until balanced.



e. Measure the trimmed yarn.

a lark's head to secure this yarn, too, to prevent the yarn from sliding off the end of the skewer.) Trim off the ends of the unknown yarn until the balance comes to rest in a horizontal position as in Photo d. Pull the trimmed yarn off the end of the skewer, measure its length in inches as before (Photo e), and multiply this number by 100. The answer is the number of yards per pound.

Other applications

Once you know the yards per pound of the unknown yarn, you can figure out the yarn's size (3/2 cotton, 8/2 wool, etc.). You'll need some additional information: yarn type, yards to the unit, and the number of plies. What is meant by "yards to the unit"? Every type of yarn (cotton, wool, linen, etc.) has a unit of measurement per pound. Cotton yarn is measured according to the number of 840-yard hanks that weigh one pound (see the Yards to the Unit chart).

For example, a singles No. 1 cotton yarn (1/1 cotton; the top number is the size and the bottom number is the ply) has 840 yards per pound. 10/2 cotton is ten times finer so it has ten times the yards per pound (840 × 10), but since it is 2-ply it reaches one pound twice as quickly (divide 8,400 by 2 = 4,200 yd/lb).

If you have an unknown 2-ply cotton yarn that you have determined with the balance is 1,250 yd/lb, use this formula to determine its size:

$$\text{yd/lb} = \frac{\text{size} \times \text{yd to the unit}}{\text{ply}}$$

or

$$\text{size} = \frac{\text{yd/lb} \times \text{ply}}{\text{yd to the unit}} \qquad \text{size} = \frac{1{,}250 \times 2}{840}$$

size = 2.97 or 3/2 cotton

Yards to the unit

Cotton, Tencel, rayon	840
Spun silk (English system)	840
Spun silk (French system)	496.5[1]
Wool (worsted)	560
Wool (woolen, Philadelphia system)	300[2]
Wool (woolen, American system)	1,600
Linen (hemp, jute, and ramie)	300[3]

[1] I reached this number by converting 1,000 meters in one kilogram to yards in one pound.
[2] Davison's *A Handweaver's Pattern Book* lists 300. Elizabeth's Fiber & Yam Store gives 256.
[3] also from Elizabeth's Fiber & Yam Store.

Resources

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Grandor Industries (McMorran Balance), 1613 Baccharis Ave., Carlsbad, CA 92009, (760) 929-8581, egdjackson@webtv.net.

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MASSACHUSETTS

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MICHIGAN

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MINNESOTA

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NEW MEXICO

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TEXAS

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Continued next page ↗

Continued from previous page

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Events, Exhibits, Classes, Travel

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

Through 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.

May 5–25. Four Weavers: Expressions in Fiber. The Ink People Center for the Arts, 411 Twelfth St., Eureka. (707) 442-8413; dreamwoven@hughes.net.

July 14–15. Christmas in July, art and craft sale, at Mission San Luis Rey Catholic Parish, 4070 Mission Ave., Oceanside. (760) 757-32332; christmasinjuly1@yahoo.com.

August 9–19. Humboldt County Fair, includes wool show and sale, in Ferndale. Out of county registration welcome. (707) 443-1488. www.humboldtcountyfair.org.

COLORADO

May 26–27. The Pagosa Fiber Festival, at Archuleta County Fairgrounds, Pagosa Springs. (970) 264-4458; info@pagosafiberfestival.com; www.pagosafiberfestival.com.

July 13–15. SLV Folk Arts and Fiber Festival, at Marsh Park, Monte Vista. crys@polyartgirl.net; http://folkfiberarts.blogspot.com

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

July 10–31. Fiber Celebrated 2007, exhibit in conjunction with Intermountain Weavers Conference, at Durango Arts Center, 802 E. Second Ave., Durango. Sharon Sichi, 1723 Elm, Aztec, NM 87410. (505) 334-6823; IWCfiberentry@aol.com.

July 19–August 30. Twist + Shout: The New Needle Arts. Lincoln Center, Fort Collins. (970) 221-6735.

September 1–2. Alpaca Market, at Estes Park Fairgrounds, Estes Park. Chris Switzer, Chris alpaca.aol.com.

DISTRICT OF COLUMBIA

Through July 8. RED. **Through 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.

GEORGIA

May 7–August 18. Fiber Fantasia. Jacquelin Casey Hudgens Center for the Arts, 6400 Sugarloaf Pkwy., Bldg. 300, Duluth, GA 30097. Regional juried show, sponsored by Chattahoochee Handweavers Guild. Terri Bryson, 2680 Whispering Pines Ct., Decatur, GA 30033. (404) 634-9657; duck_house@bellsouth.net; www.chgweb.com.

IDAHO

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

ILLINOIS

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

Through August 26. Why Knot? An exhibit on the impact of fiber-based materials on everyday life over hundreds of years. Includes hands-on learning experiences. Spurlock Museum, University of Illinois, 600 S. Gregory St., Urbana. www.spurlock.uiuc.edu.

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.

MASSACHUSETTS

Through December. Abbot Worsted Company exhibit at Westford Museum. This historical mill produced worsted yarn from 1855 to 1956. The exhibit will highlight the company's products and processes as well as its role in the community. www.westford.com/museum.

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

MICHIGAN

June 9–July 31. American Tapestry Biennial 6, at Urban Institute of Contemporary Arts, 41 Sheldon Blvd. SE, Grand Rapids, MI 49503. www.uica.org; www.americantapestryalliance.com.

July 28–29. Castle Farms Fiber Arts Festival, at Castle Farms, Charlevoix. Joy Sheridan Hoover, (248) 693-3690; www.castlefarms.com.

MINNESOTA

June 22–August 4. Nothing New: Fiber Art from Recycled Materials. **October 13–20.** Artwear in Motion 2007, boutique and runway show, at the Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. (612) 436-0464; info@textilecentermn.org; www.textilecentermn.org.

MISSOURI

Through 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.

NEW MEXICO

May 6, 2007–April 13, 2008. Needles and Pins: Textiles and Tools. Museum of International Folk Art, Museum Hill, Camino Lejo off Old Santa

Fe Trail, Santa Fe. (505) 476-1200.

May 24–26. Albuquerque Fiber Arts Fiesta, at Creative Arts Bldg., EXPO New Mexico, 1 block north of Central Ave. on San Pedro NE. SASE to AFAFiesta 2007, PO Box 16443, Albuquerque, NM 87191. (505) 281-5993; www.fiberartsfiesta.org.

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

OHIO

May 26–27. Great Lakes Fiber Show, at Wayne County Fairgrounds, 199 Vanover St., Wooster. (330) 264-9665; 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.

July 28–29. Fiber Christmas in July, at Creek County Fairgrounds, junction of Rtes. 66 and 33, between Sapulpa and Kellyville. Kate Lowder, (918) 247-4082; kmlowder@aol.com; http://hometown.aol.com/fiberchristmas/home.htm.

PENNSYLVANIA

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

AUSTRALIA

June 27–July 1. Continuing Threads, exhibition by The Handweavers and Spinners Guild of New South Wales, at the Craft and Quilt Show, Exhibition Hall, Darling Harbour, Sydney. Prue Hill, pruehill@hotmail.com.

CANADA, ONTARIO

Through July 8. Colour & Light: Embroidery from India and Pakistan. Through September: Cloth Riots, depicting historical actions taken by handweavers when replaced by machines. **May–October.** The Blues. Textile Museum of Canada, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321; www.textilemuseum.ca.

July 5–31. Chi-Ka: Fusion Clothing. Clothing made from elegant fabrics, natural dyes, and simple construction. Silk Weaving Studio, #15-1531 Johnston St., Granville Island, Vancouver, BC. (604) 687-7455; silkweave@telus.net. www.silkweavingstudio.com.

UNITED KINGDOM, ENGLAND

May 4–6. Taking Up the Thread, tapestry craft tour, at Ireshopeburn Literary Institute, Weardale. **May 11–13,** at Hamsterley Village Hall, near Bishop Auckland. **May 18–20,** at Farfield Mill, Sedbergh. **May 25–27,** at Mungrisdale Village Hall, near Penrith and Keswick. **Jun 1–3,** at Langley Village Hall, near Haydon Bridge and Hexham. Ann McChesney, 017683 53954; www.highlightsnorth.co.uk.

June 6–July 14. Neo-Classicism to Pop: European Textile Design 1790–1970. Part I: Twentieth Century Textiles. Francesca Galloway, 31 Dover St., London W1S 4ND.

June 23–July 14. Five Artists: Five Elements, exhibit including textiles. The Guild Gallery, Bristol Guild of Applied Art, 68 and 70 Park St., Bristol BS1 5JY, England. 01117 9858439.

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.

June 9–June 30. Wool and Willow Festival. Minerva Arts Centre, Great Oak St., Llanidloes, Powys. 01982 552224; www.glasu.org.uk.

ONLINE

Pieces of a Puzzle: Classical Persian Carpet Fragments. www.textilemuseum.org/pieces/index.html.

CONFERENCES

COLORADO

July 19–22. Intermountain Weavers Conference in Durango. Jerry Magner, 1605 Belluno Ct., Las Vegas, NV 89117. (702) 228-0334; registration @intermountainweavers.org.

MASSACHUSETTS

July 19–22. Beyond the Edge: Explore, Experiment…Expand! New England Weavers Seminar 2007 at Smith College, Northampton. www.highlightsnorth.co.uk.

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MICHIGAN

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

MISSOURI

May 26–30. Surface Design Conference in Kansas City. www.surfacedesign.org.

NEBRASKA

June 18–23. Roots, Midwest Weavers Conference 2007, at Dana College, Blair. MWC-2007, 6135 N. 78th Ave., Omaha, NE 68134. cindy.page @cox.net; 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.

July 14. International Saori Weaving Conference, New York City. Saori New York, 420 Curry Ave., Englewood, NJ 07531. (201) 567-8771; register@SAORINY.com.

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.

TO ENTER

CALIFORNIA

Christmas in July, art and craft sale July 14–15, in San Diego, seeks vendors. **Entry deadline June 15.** (760) 757-3232; christmasinjuly1@yahoo.com.

COLORADO

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

Off the Wall, regional juried show of three-dimensional fiber and textile creations. September 1–October 27, at Translations Gallery, Denver. Open to members of Surface Design Association in AZ, CA, CO, HI, NV, NM, UT. **Entry receipt deadline June 16.** Regina Benson, 14154 W. First Dr., Golden, CO 80401. (303) 278-0413; regina-b @comcast.net; www.surfacedesign.org.

FLORIDA

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

Dance Of Flamingos: Wearable Art Fashion Show and Exhibit; River Of Grass: Basketry; Salsa Y Salsa: Multimedia Fiber Arts; Ebb Tide: Yardage; Small Expressions: Small Scale Works; The Eye of the Hurricane: Felting and Fusion; The Pearl in the Oyster: Personal Adornment; Accessories Exhibit; Parrots, Peacocks and Palms: Functional Weaving/Interlacement, juried exhibits at Convergence the biennial conference of the Handweavers Guild of America in Tampa Bay, Florida June 22–June 28, 2008. For deadlines and prospectus, Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, Georgia 30024. (678) 730-0010; fax (678) 730-0836; hga@weavespindye.org; www.weavespindye.org.

HAWAII

Textiles as Cultural Expressions, biennial symposium of the Textile Society of America, September 24–27, 2008, seeks abstracts and panel proposals. **Entry deadline October 1.** Tom Klobe, klobetm@hawaii.edu; www.textilesociety.org.

ILLINOIS

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.

MISSOURI

Missouri State Fair, August 9–19 in Sedalia. Open to all Missouri residents. Awards in weaving, spinning, knitting, and other fiber arts. www.mostatefair.com.

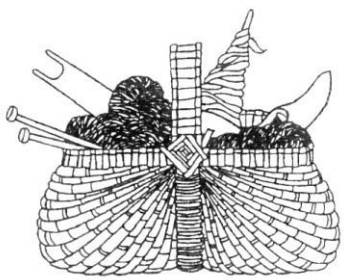
OHIO

Focus Fiber: 2008. May 16–June 21, 2008. Entry deadline **January 15, 2008.** Open to residents of IL, IN, KY, MI, NY, OH, PA, WV. Sponsored by The Textile Art Alliance of Cleveland Museum of Art. For prospectus, send SASE to Kathleen Van Meter, 140 Kendal Dr., Oberlin, OH 44074-1906 or download PDF at www .clevelandart.org/taa.

OKLAHOMA

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- Ebb Tide
  Yardage Exhibit
- Eye of the Hurricane
  Felting and Fusion
- River of Grass
  Basketry Exhibit
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sallyb@weaveit.com

Oklahoma City. Oklahoma residents. **Juried from actual work, due May 26 and 28.** Marie Miller, (405) 794-2157; mmquiltsm@cox.net; www.handweaversleagueofok.org.

Fiber Christmas in July, sale July 28–29 near Sapulpa, seeks vendor applications. **Entry deadline July 1.** Kate Lowder, (918) 247-4082; kmlowder@aol.com; http://hometown.aol.com/fiberchristmas/home.htm.

TENNESSEE

Spotlight 2007, American Craft Council juried exhibition, 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 juried fiber arts exhibition exploring social issues behind domesticity, October 3–December 15, in Sequim. Residents of AK, ID, MT, OR,WA, BC, AB. **Entry deadline August 1.** Museum & Arts Center in the Sequim/Dungeness Valley, 175 W. Cedar St., Sequim, WA 98382. (360) 861-2257; Renne Brock-Richmond, renne@uniqueasyou.com; www.sequimmuseum.org; www.fiberartsfestival.org.

INSTRUCTION

ILLINOIS

Double Weave Chenille Scarf, August 3–4, with Suzanne Halvorson; **Creativity Extravaganza**, October 13–20, with Anita Mayer; **The Purse as Useful Sculpture Workshop and Fitted Mittens,** November16–17, with Leslie Samson. The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; info@finelineca.org; www.finelineca.org.

MINNESOTA

Split Rock Arts Program summer workshops, June 17–20 (3-day classes) and June 24–July 20 (week-long 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.

NEBRASKA

Advanced Design for Printed Textiles, July 16–August 3, with Bhakti Ziek. University of Nebraska, Lincoln. bhaktiziek@starband.net.

NORTH CAROLINA

Weave a Scarf, May 4–6, with Elaine Bradley. **Block Weaves,** May 6–12, with Norma Smayda. **Beginning On-Loom Beadweaving,** May 13–19, with Ronald Midkiff. **Three-Dimensional Loom Weavings,** May 20–25, with Sandy Webster. **Warp Painting,** June 3–9, with Elaine Bradley. **Weaving with Rags,** June 10–16, with JoEl Levy Logiudice. **Weaving in Full Color,** June 24–30, with Kathrin Weber Scott. **Fleece Rugs,** July 1–6, with Merike Saarniit. **Beautiful Bags,** July 15–21, with Linda Weghorst. **Recharge, Refresh, Reunite,** July 22–28, with Pam Howard and Betty Hancock Smith. **Liturgical Textiles,** August 19–24, with Linda Weghorst. **Introduction to Weaving,** August 24–26, with Elaine Bradley. **Buttons, Bangles and Beads,** August 24–26, with Barbara Joiner and Carol Eder-Smith. 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.

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.

Sett the Table, June 3–8, with Jean Hutchison and Louise French. **Beginning Weaving,** June 10–15, with Louise French. **Beginning Weaving,** July 1–6, with Lynn Schuster. **Beginning Table Loom Weaving,** July 6–8, with Nancy Frantz. **Weave, Cut & Sew,** July 8–13, with Mary Sue Fenner. **Inkle Weave Belts,** July 13–15, with Christi Ehler. **Warp Painting & Weaving,** July 15–20, with Heather Winslow. **Refresher Weaving,** August 19–24, with Nancy Frantz. **Boundweave,** August 26–31, with Lynn Schuster. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; www.sieversschool.com.

GUATEMALA

Backstrap Weaving, July 21–30, with Lidia Tarton de Santos. **Hand Painting on Silk,** July 21–30, 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/.

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



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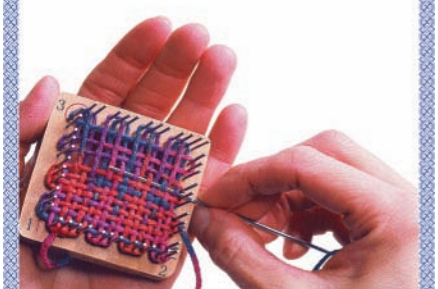
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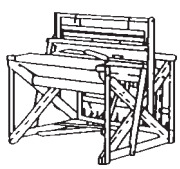
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Fourré, 4758 Lyndale Ave. S., Minneapolis, MN 55419. (612) 825-0747; fourre@artguat.org; www.artguat.org/.

Italy, October 1–10. Textile tour 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.

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, August 12–19. Tour 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.

Tibet, October 18–November 3. Nomad Artisan Workshop. Yak-hair weaving, leatherwork, stonecarving. Hosted by traditional nomad artists. Temple visits and optional sacred mountain trek. Angela Lankford, Colorado Springs. (719) 387-8110; angela@definitelynomadic.com; www.definitelynomadic.com.

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

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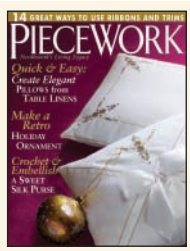
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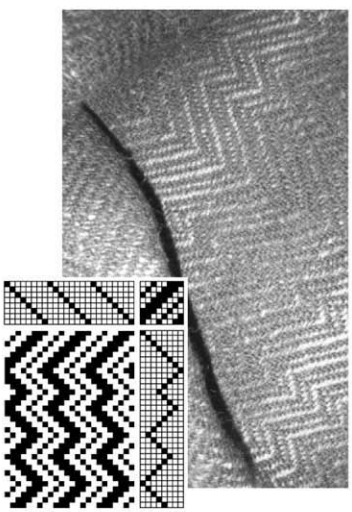
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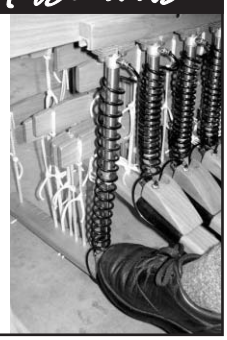
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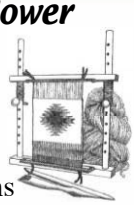
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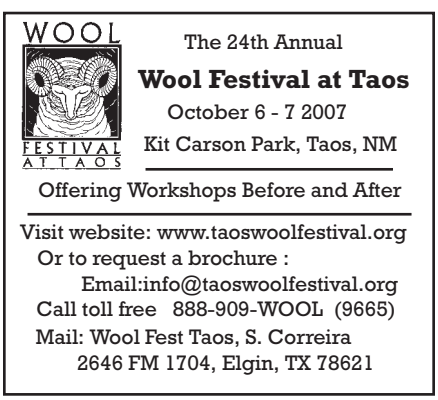
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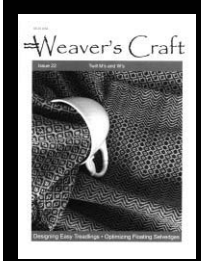
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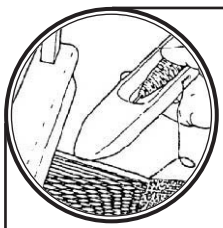
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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Throw	60–62	Twill	4	All levels
Mimi Anderson	Shawl	Web	Plain weave and canvas weave	4	All levels
Katherine Buenger	Guest towels	30–32	Huck lace	8	All levels
Johanna Erickson	Rug	52–54	Log cabin	4	AB, I, A
Sarah Fortin	Scarf	48–51	Doubleweave	4	I, A
Barbara Herbster	Scarf	56–59	Supplementary warp	4	AB, I, A
Deborah Holcomb	Scarf	34–38	M's and O's	8	AB, I, A
Tracy Kaestner	Scarf	Web	Turned M's and O's	4	All levels
Janette Meetze	Coat	68–71	Shadow weave	8	I, A
Jane Patrick	Pillow and bolster	64–67	Plain weave, twill, spot weave	rigid heddle	AB, I, A
Marjie Thompson	Table Runner	40–42	Warp Rep	4	All levels
Rosanne White	Placemats	44–46	Huck lace	8	AB, I, A
Sue Willingham	Scarf	72–74	Doubleweave	8	AB, I, A

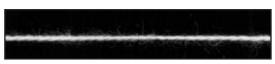
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

YARNS AND SUPPLIERS

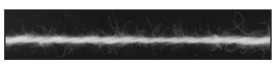
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers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



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



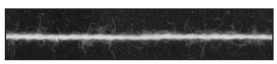
10/2 pearl cotton; 4,200 yd/lb (8,460 m/kg); 20, 24, 28



8/2 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



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 carpet warp (1,600 yd/lb (3,390 m/kg) 10, 15, 18



10/2 Tencel; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



Rayon chenille; 2,000 yd/lb (4,035 m/kg); 12, 15, 18



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



2-ply wool; 900 yd/lb (1,816 m/kg); 6, 8, 10



Mohair bouclé; 95% mohair, 5% nylon (550 yd/lb) 1,110 m/kg

Brassard, Maurice et Fils, 1573 Savoie, C.P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, (819)-362-2045 fax, www.mbrassard.com. (Buenger 30–32)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Holcomb 34–38, Meetze 68–71)

*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (Alderman 60–62)

*Henry's Attic, 5 Mercury Ave., Monroe, NY 10950, (914) 783-3930. (Alderman 60–62)

PRO Chemical & Dye, PO Box 14, Somerset, MA 02726, orders: (800) 228-9393, (508) 676-3838 (technical assistance), promail@prochemical.com, www.prochemical.com. (Kaestner, Web)

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*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Herbster 56–59)

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*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Holcomb 34–38, Thompson 40–42, White 44–46, Fortin 48–51)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, (413) 584-1603 fax, www.yarn.com, webs@yarn.com. (Holcomb 34–38, Kaestner Web)

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A Great Way to Spend Almost Three Decades

"The more things change the more they stay the same." I remember using this phrase in one of my very first letters to *Handwoven* advertisers in the early 1980s. Actually, I am not one-hundred percent positive I know what this is supposed to mean! It probably means different things to different people, but for me it says that events and people may come and go, but the real core values and basics in life stay the same.

I pulled out my super-thick file of recent letters I have sent to *Handwoven* advertisers and glance through them from oldest to newest. Loyalty, friendship, win/win situations for everyone, working together cooperatively to make the world of handweaving a better place in which to do business—these are some of the many memories I will take with me when I retire from Interweave Press on April 30, 2007.

I have worked at Interweave for almost twenty-nine years now. Linda Ligon hired me in October 1978 as a part-time circulation manager, bookkeeper, order shipper, and all-round office helper. We worked in her basement along with her dog and preschool-aged son, Day.



PHOTOGRAPH BY JIM ALTERGOTT

Sharon and daughter Missy, relax during a visit to Catalina Island, California.

In January 1979, we moved to our new "corporate headquarters," which actually was a lovely, historic Victorian house—notwithstanding the burnt-orange shag carpeting in the living room, which became my office—located in downtown Loveland. Little did any of us dream of all the fun and hard work that would take place at Interweave Press over the next twenty-eight years!

Interweave magazine, a quarterly publication, was the heart of the business then, but soon Linda hatched her vision of a weaving-project magazine called *Handwove*n. With the premier issue scheduled for August 1979, there were weavers working daily on the second floor in addition to Linda herself and many other fellow weavers toiling away at all hours in their homes to create projects for that very first issue. Daily lunch hours spent on the front porch at our company picnic table were positively charged with amazingly creative ideas. Just remembering those days in the summer of 1979 makes me tingle with excitement—it was so energizing to be in on the ground floor of something that we all just *knew* was going to be a huge success.

During that summer, I made the decision that Interweave was the perfect place for me to work, especially when I took over the ad sales position for *Handwoven* and *Spin-Off* two years later. Needless to say, there have been a multitude of changes over all these years. I have moved my work area to four separate buildings, all within five blocks of each other, and to at least a dozen different work spaces. I have sold ads in all the new Interweave magazines launched over the years. I have traveled to so many Convergences and other trade shows I can barely recall them all. And most amazingly, I have watched Interweave grow from a three-person staff to more than 125 employees located in four different states as of today. My gut instinct did not prove to be wrong—Interweave Press has been the perfect place for me to spend my career.

Now the time has come to take my first summer off in almost thirty years with the opportunity to explore new adventures next fall. When I wrote a letter to Linda Ligon, Marilyn Murphy, and the advertising sales team announcing my retirement, here's how I ended it:

"Thanks for all the great moments and the chance to work for a company that really makes a difference in people's lives. It was a good ride and a great way to spend almost three decades."

These are the same thoughts I would like to express to every one of you. Weavers—in fact, all fiber and bead artists—will always hold a very special place in my heart. They are the soul of humanity, and the world would be a better place if others strived to live their lives as they do.

It feels like I am not leaving behind just advertising clients and loyal *Handwoven* readers, but rather a group of very special people I consider long-time friends. Take care, and good weaving to all of you!

SHARON ALTERGOTT, Advertising Manager of Handwoven *magazine, lives in Windsor, Colorado, with her husband of forty years, Jim, and their Westie, Chloe. Her daughter Missy (pictured above) lives in Denver, where she is the account director at McClainFinlon Advertising. Son Jamie is a middle-school teacher in Waimae, Hawaii, where he lives with his wife, Karen. Grandsons Elijah and Drew reside nearby in Fort Collins so they are able to visit often. In her spare time, Sharon loves to follow sports on television, especially basketball, football, and tennis. She also enjoys reading, entertaining friends, gardening, and spending time—which she'll now have more of—at her vacation home in Scottsdale, Arizona.*



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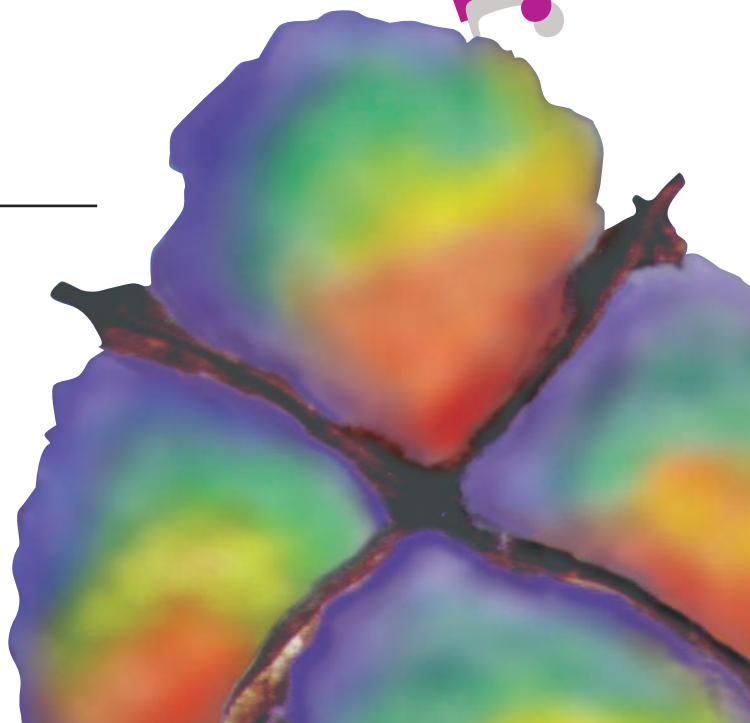
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