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ISSUE 136

SEPTEMBER/OCTOBER 2007

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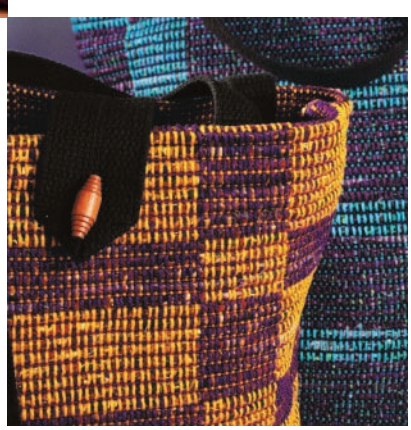
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Jane Patrick



FROM THE EDITOR | Madelyn van der Hoogt

I grew up in Los Angeles, where we lived in a small house on a very small lot. It was before the era of Lawn Care Givers and their mowers and blowers, so my dad mowed our lawn with a nonmotorized mower that had two wheels and rotating blades. My mother tended a few small rose beds. She tried to get me interested in gardening the way she tried to get me interested in cooking, but what interested me at the time was going to the beach. I left home for college devoid of both gardening and culinary skills.

Then came the Back to the Land movement. My husband bought a book called *Grow It!* and began to dream of doing just that. I remember leafing through that book (which included information about how to raise pigs, goats, chickens, and sheep in addition to gardening), but he and the author were about as successful as my mother at attracting my interest. I did, however, develop a vision of myself wearing a calico dress and a sunbonnet, drifting down garden rows like aisles in a grocery store, putting ears of golden corn and big red tomatoes into a handwoven Shaker basket.

I never did read *Grow It!*, but in the Midwest some years later, we raised most of what the book covered. The reality (tilling, planting, weeding, handwatering, battling pests and Missouri weather extremes) did not much match my prefarming vision, but I learned to love watching things grow.

Now living in the Northwest, I am surrounded by Master Gardeners. They know (and use exclusively) the Latin names for all the plants. They arrange their gardens according to color families a lot like weavers arrange yarn cones on their shelves. Gardeners belong to groups—gardeners' guilds I think of them—that meet regularly. I don't *know*, but I imagine their guilds hold Show and Tells and have refreshments, programs (and program chairpersons), and workshops—just like us.

I should probably join one. I have some of the same problems as a new gardener that I had as a new weaver. When experienced gardeners talk, they use words I don't understand. There are lots of "right" ways to do things, and I don't know which expert to follow. The "best" tools and plants are expensive. Gardening, in fact, takes the same ingredients weaving takes: time, space, money, and patience. Gardening is not portable.

Gardening also offers some of the same rewards: beautiful and tangible objects to show for time spent; an activity that is meditative, creative, and good for the body and soul; and membership in a community of people like you.

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.

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, sherbets, beach parties…).*

September/October 2008: *Weaving Worldwide (projects inspired by weaving around the world—Japan, Scandinavia, Latin America, India, Africa, Turkey, and more).*

Handwoven

VOLUME XXVIII
SEPTEMBER/OCTOBER 2007

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

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Subscription rate is $31.95/year in the U.S., $35.95 in Canada, and $38.95 in other international countries (surface delivery). Printed in the U.S.A.

POSTMASTER: Please send address changes to *Handwoven*, PO Box 469106, Escondido, CA 92046-9106.

SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

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For sales information, call (800) 272-2193, e-mail sales@interweave.com.

For editorial inquiries, call (970) 613-4650, e-mail handwoven@interweave.com.

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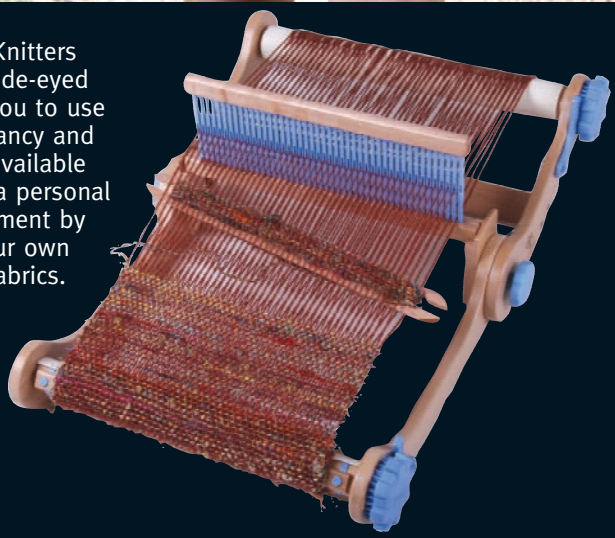
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WHEELS & LOOMS

Words From Our Readers

TECHNO SAVVY

I was thrilled to see Deborah Holcomb's article "Creating Palettes from Digital Images" in the May/June 2007 issue of *Handwoven* (pages 34–38). There are so many computer art programs that are fun for weavers to play with.

As one example, a friend and I worked together to create a wedding gift for a couple we both know. I asked my friend about the colors in the bride's kitchen. He sent me a picture of her kitchen tile taken with his cell phone. I downloaded the photo to my computer and used the computer image to choose colors for a set of kitchen towels. Pretty cool!

I have always felt that I am a bit color challenged so having a photo and a computer and Photoshop or other art program is a blessing. My next project is choosing colors from a photo of a beautiful beach or of spring flowers in bloom. The possibilities are endless.

—Kelly Hechinger
Truckee, California

EIGHTY-FIVE YEARS YOUNG

As the current Dean of the Weavers' Guild of Boston, I was surprised and delighted to see so many of our members featured in the May/June 2007 issue of *Handwoven*. By page 53, I found three articles by Weavers' Guild of Boston members: Marjie Thompson, Sarah Fortin, and Johanna Erickson—plus the article about Norma Smayda's library.

Then on page 56 was Barbara Herbster's article with additional pictures of weavings by Eileen Goldman, Adele Harvey, Norma Smayda, Arlene Ilgenfritz, and Gulli Kula. The Guild is very proud of all of them—and the hundreds more excellent and creative weavers among our members.

On May 9th, 2007, the Weavers' Guild of Boston celebrated our eighty-fifth anniversary. We are the oldest handweavers' guild in the country. As I said at that meeting, we stand on the shoulders of all the weavers who came before us. We are very proud of our exceptional legacy and are working hard to preserve and protect it so that we can hand it on to the weavers who come after us!

—Florence Feldman-Wood
Andover, Massachusetts

ROOTS

Have you ever noticed the close relationship between the words "text" and "texture?" I did and discovered that the word text comes from the Latin word *texere*, which means to weave.

—Eva Chemke
via e-mail



GIVE IT A GO!

I took up weaving in 1999 when I retired at the age of sixty-six. We live in an old apartment building, as evidenced by the tile on the bathroom floor. I had great fun designing and weaving a rug to match the tile. A bonus is that it is easy to wash. I would encourage everyone to try designing their own projects for the home. It was so much fun!

—Alisone M. Clarke
Washington, D.C.

While you're at it, don't forget to enter the fabrics you design for your home in Handwoven*'s Synchronized Swatches contest! See page 95 for contest details.*

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FIBERHEARTS IN ACTION

The Fairbanks Weavers & Spinners Guild, winner of a 2006 FiberHearts award, used the award money to host a University of Alaska student fiber show. Shown here is Carla Raker (at center left), a new weaver who received a prize at the show for her weaving in Atwater-Bronson lace. Penny Wakefield (at right) presented the award. To learn about this year's FiberHearts award winners, see page 28.

A WEAVER'S VIEW OF HEAVEN

A place where heddles hang freely
And shafts don't stick
Where shuttles slide swiftly
For thousands of picks

Where warp threads don't break
And weft threads don't tangle
Where twills always rise
At just the right angle

Where fell lines don't fall
Nor selvedges sway
Where colors hold fast
And fringes don't fray

If this sounds like heaven
You're a weaver, I bet,
And you'll likely agree:
You just ain't there yet!

—Denise Bolger Kovnat
President, Weavers' Guild of Rochester

A BAD ENDING

After reading Letters in the May/June 2007 issue of *Handwoven*, I just had to stop and visit Spindleworks' website to learn more about this worthy organization. I discovered that their website address ends in .org not .com; now on to reading the rest of the magazine!

—Karen Wiley
via e-mail

WORLD TRAVELER

I was amazed to find a copy of the January/February 1999 issue of *Handwoven* in my mailbox last week. After some checking I realized that it was an issue I had never received. I believe that this magazine has been traveling the world for eight years!



—Marja-mia Brusse
Motueka, New Zealand

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149 burnt orange
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04 pink
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03 fuchsia
82 electric
83 petal pink
143 raisin
77 dusty coral
128 quince
115 peach
76 tea
119 humming bird
70 orchid
93 deep lavender
27 purple
40 lt. yellow
113 yellow
10 gold
111 dk. gold
67 lt. orange
11 tangerine
130 sangria
149 burnt orange
107 melon
132 redhot
24 garnet
12 red
32 lipstick
17 wine
56 dark fuchsia
04 pink
102 magenta
03 fuchsia
82 electric
83 petal pink
143 raisin
77 dusty coral
128 quince
115 peach
76 tea

WELCOME, NEW WEAVERS!

Amazing Yarns, Emerald Hills, California. Instructor: Andrea Niehuis. Students: Carol Lorts, Barbara O'Connor.

Crossnore Weavers, Crossnore, North Carolina. Instructors: Lisa Banner and Shirley Gragg. Student: Rita Boyko.

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

Fiber Garden, Black River Falls, Wisconsin. Instructor: Janet Sokolik. Student: Kate Lieber.

Fiber Studio at Studio Channel Islands Art Center, Camarillo, California. Instructors: Deborah Jarchow and Gerri Johnson-McMillin. Students: Anne Balfour, Edith Ducat, Sandy Harper, Radha Hasson, Nona Hummel, Paula Kahn, Elisa Purnell, Bonnie Reese, Sharon Riggs, Diane Taylor, Dee Dee Williams.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barb Chappell. Student: Ed Meixner.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Students: Alice Bailey, Gay Birchard, Linda De Land, Marlene DeRosia, Theresa Desjarlais, Nedra Keahl, Barbara Paison, Diane Sayer.

Green Valley Weavers and Knitters, Colorado Springs, Colorado. Instructor: Deb Lane. Student: Nancy Ulliman.

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Student: Roma Horton.

Homestead Quilting, Alamogordo, New Mexico. Instructor: Barbara Howard. Student: Judy Manninen.

Learn to Weave with Sherrie, Whippany, New Jersey. Instructor: Sherrie Amada Miller. Students: LuEllen Burton, San D Hasselman, Tracy Nelson, Hannah Thomas, Kathy Tilley, Ann Vece.

Llamas and Llambs Boutique with **Rogue Valley Handweavers Guild,** Jacksonville, Oregon. Instructors: Nadine and John Purcell. Students: Elizabeth Acos, Betsy Brauer, Janet Bruno, Leslie Clark, Jill Cobb, Connie Cox, Susanne Glass, Nadine Levie, Randi McDermott, Carla Morey, Mary Ann Neely, Chris Pearce, Paula Pearce, Judy Richardson, Vanessa Throop, Sabra Tarshas, Diane Tibitts.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Gwen Blatt, Andrea Ehrhart, Stephanie Goddard, Margaret Kimmel, Kevin Lesniak, Michelle Lesniak, Linda Mills, Terry Mills, Andrea Orndorff, Jacqueline Paskow, Marian Pfeil, Joan Terry, Dee Thomas.

Saville Hill Farm & Studio, Lexington, Virginia. Instructor: Elizabeth Jackson. Student: Brenda Hanes.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Students: Dory Domanowski, Laura Gatz.

Weaving Works, Seattle, Washington. Instructor: Kristine Linn. Students: Lois Kapteina, Linda Lutz, Toni Manzer, Joy Mclaurin, Ann Nez, Judy Njoku, Dolores Ranhofer, Nikki Sisneros, Sandra Swanson.

Weavers Guild of Greater Baltimore, Baltimore, Maryland. Instructors: Gina Arents and Marion Flint. Students: Carol Bailey, Amy Jo Brown, Tierra Buggs, Lora Burgess, Diane DeArmond, Davida Hall, Gail Hess, Nancy Kluge, Debbie Manders, Mary McInnes, Sandi Morton, Trudy Portewig, Dara Ryan, Luanne Schinzel, Maria Schwartz, Melanie Taylor.

Wilson Park Senior Center, Milwaukee, Wisconsin. Instructors: Joanne Neusen, Betty Schultz, and Terry Walker-Wedell. Students: Barb Bissonette, Barb Burden, Nicky Buss, Jeanne Deis, Mary Drehfal, Audrey Kirst, Lois Neubauer, Harold Oberlander, Karen Pawlak, Marge Schmidt, Lorraine Serafin.

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Warping Board	Yes	No
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Free DVD	Yes	No

See our Web Page for the *New* Fiddle Loom

We Want to Know!

When you weave do you:

- ❍ primarily use yarns from your stash?
- ❍ keep a basic supply of cotton and wool on hand and buy a few new yarns to supplement?
- ❍ buy new yarn even though you have a stash you hide from your family?
- ❍ use up your yarn so fast that you don't have a stash!

Visit handwovemagazine.com to vote and see the survey results from the November/December 2007 issue of *Handwoven*.

SYNCRHONIZED SWATCHES

Thinking of a new look for your living room?

Sync up a few sample swatches and enter *Handwoven*'s new contest for interiors. See page 95 for details.

Take a trip to the Maker Faire

Liz Gipson, managing editor of *Handwoven* magazine, traveled to the Maker Faire in San Francisco (see page 25), and you get to go with her! Visit our website to listen to a podcast and see a slideshow covering her adventures at the Faire, including chats with weavers inspired by garbage, drummers who knit, and a fairy who learns to crochet. The Maker Faire puts a new spin on what it means to work with yarn.



Sandy Drobny makes fanciful aprons from recycled material. Listen to her talk about her work at podcasts.interweave.com/handwoven.

WEBSITE BONUS PROJECTS AND ARTICLES

Handwoven Has a Brand New Bag!



Starting in September, at handwovenmagazine.com, we will introduce a new free bag pattern for each month. We're starting with October's elegant supersized pouch made on a peg loom by Marie Kawano. Future projects range from a tiny twill coin purse woven in gold wire to a woven shibori over-the-shoulder bag. There will be bags trimmed with leather and bags made with paper yarn. We hope you will visit us every month to get your free pattern. We'd especially love for you to send us photos of the bags you make.

How To Use Your Magazine



Wondering how to read a draft? Need a reminder about how to hemstitch and how to twist a plied fringe? Download this free article and you'll find great information for new and experienced weavers alike. Also included is a bibliography for weavers, suggestions for determining which projects are right for your skill level, and tips for using the yarn chart.

Hip and Handwoven

Katrina Vogel, a fiber arts student at Colorado State University in Fort Collins, created this fun and funky Sunset Belt (in monk's belt). It's easy to weave and sure to please the fashion forward among us.




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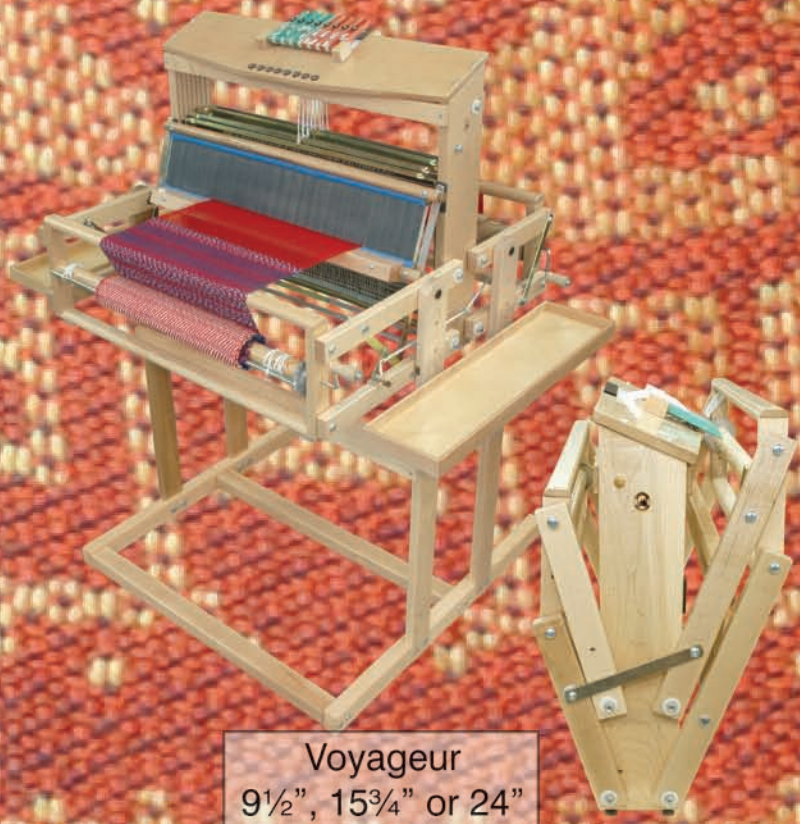
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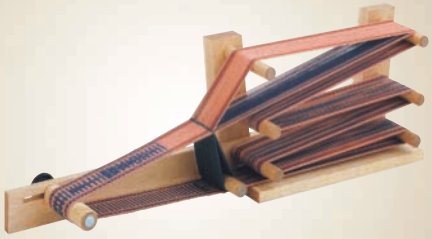
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Make It Your Own!

Although this issue's focus is bags, there is an important minor theme, too. Whether you are a beginning or an experienced weaver, *Handwoven* offers you much more than a "cookbook" full of weaving recipes. You just have to know how to take advantage of what is here.

Some changes in the magazine

Until now, every issue of *Handwoven* included a page of information about how to read a draft, how to read a warp and weft color order, how to hemstitch, and how to ply a fringe (usually on page 15). We needed to do this to let first-time readers know how to use the magazine.

Now, however, we have another resource where we can give that information without taking up valuable magazine pages repeating the same material over and over—the Internet.

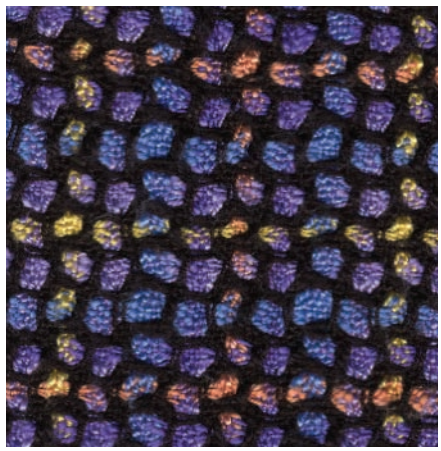
So here's our plan: Beginner's Corner will appear in each issue on these pages. As each magazine comes out, the Beginner's Corner from that issue will be placed on our website in a section by the same name. The first entry in our website Beginner's Corner will include the information that used to appear in the magazine with additional resources for beginners. The second entry will be this one.

Changing the "recipes"

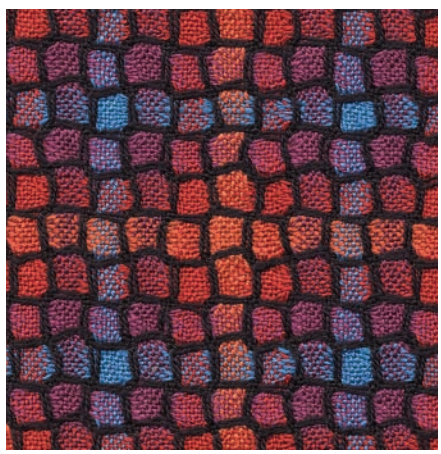
This issue's Beginner's Corner is designed to help you "Make it your own!" by giving you ideas for changing project instructions to satisfy your own design goals. (For some thoughts about this, read Endnotes by Jane Patrick, page 96.)

Changing weaving is not much different from changing recipes in a cookbook. You might not have the right ingredients on hand and need to make substitutions without going to the store. You might not like some of the ingredients, or you always add spices, or you want to use your new pasta maker (um, warping reel).

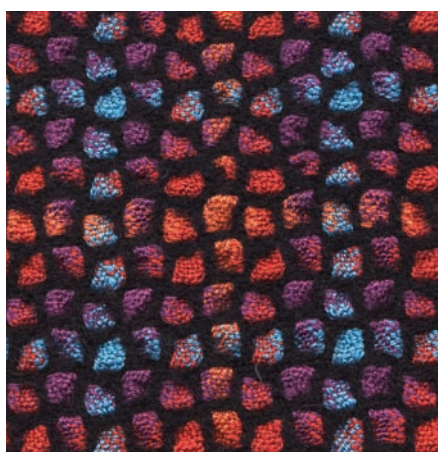
The ingredients that you are most likely to change in weaving recipes are the colors—either because you don't like them or because you don't have them. Next, you might decide to change the fibers for the same reasons (which can



a. Ruth Morrison wove the first Mosaic Scarf (*Weaver's*, Issue 44, pages 62–63).

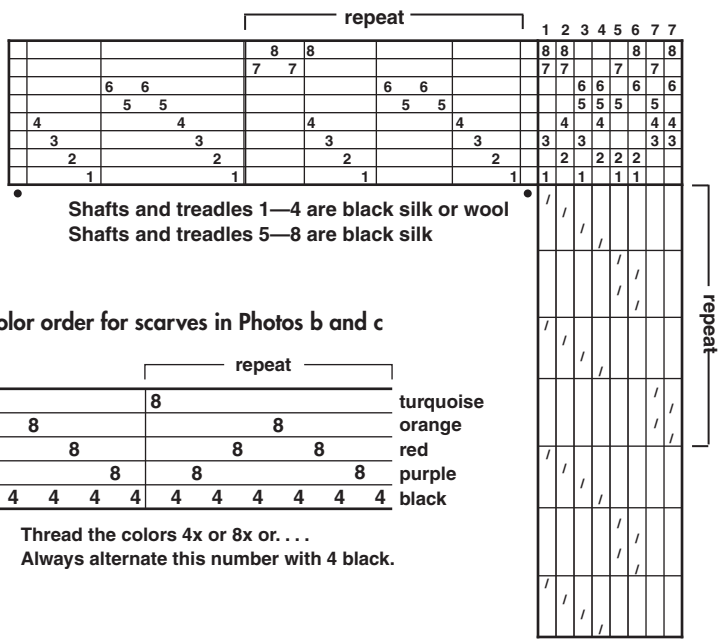


b. The silk colored sections are increased from four to eight threads in a "block."



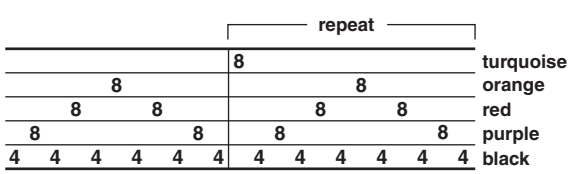
c. The black threads are wool, and the cloth is wet-finished vigorously to become "bumpy."

1. Draft for the first Mosaic Scarf



Shafts and treadles 1—4 are black silk or wool
Shafts and treadles 5—8 are black silk

Warp color order for scarves in Photos b and c



Thread the colors 4x or 8x or. . . .
Always alternate this number with 4 black.

sometimes mean a change in sett if the replacements are a different size), and finally, if you are brave, you might change the draft itself.

The Mosaic Scarf: changing colors and yarns

Let's consider an example. Photo a shows a section of a scarf woven by Ruth Morrison that originally appeared as a project in *Weaver's* magazine (using the draft in Figure 1). There are five colors of silk cord in addition to black: light blue, violet, coral, purple, and gold. Patricia Springer followed the instructions for Ruth's scarf to make hers (at right) but used 10/2 cotton in different colors: jade, pale green, coral, rust, and blue. The two yarns have equal thickness (4,640 and 4,200 yd/lb) so the sett (30 epi) is the same for both. (Look for the bag Patricia made from her scarf warp in *Handwoven*'s Bag of the Month for October; see page 33).

Changing the draft

Following directions to weave a project does not have to be an end in itself. As you weave, think about what is happening. Questions might occur to you, like: Hmmm. I love those little windows of color, but I'd like them to be bigger. Photo b shows a scarf that uses the same draft as Photo a except there are eight threads in each section of color (between sets of four black threads) instead of four. In this scarf, the silk yarn looks smoother because of the slightly larger sections of plain weave between floats even though the sett is the same.

Changing yarns and finishing

Finally, Photo c shows the result of what happened when I wove the scarf in Photo b. I love fabrics that become bumpy with finishing, so I wondered what would happen if the black threads were wool. I loosened the sett to give the fibers room to move. I love the bumpy texture that came with wet-finishing. And just think: none of these fabrics would have existed without that first recipe.

—*Madelyn*

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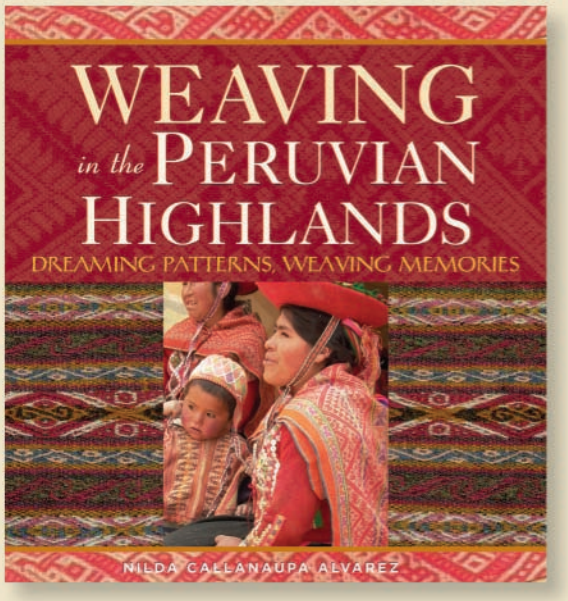


The Handweaver's Pattern Directory
Over 600 Weaves for 4-shaft Looms
Anne Dixon

This weaving compendium is destined to become the next reference tool on every weaver's bookshelf! *The Handweaver's Pattern Directory* is a full-color practical guide to weave structures for 4-shaft looms that features drafts for 600 weaves including twill, zigzag, diamond, herringbone, block drafts, and specialized techniques. Each structure includes a color photograph, threading and treadling sequences, and degree of difficulty. Readers will find sections on tools and equipment; types of fibers and yarns; weaving basics; finishing techniques; ideas to encourage experimentation with different yarns, looms, and colors; and a full glossary of international weaving terminology.

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Weaving in the Peruvian Highlands
Dreaming Patterns, Weaving Memories
Nilda Callanaupa Alvarez

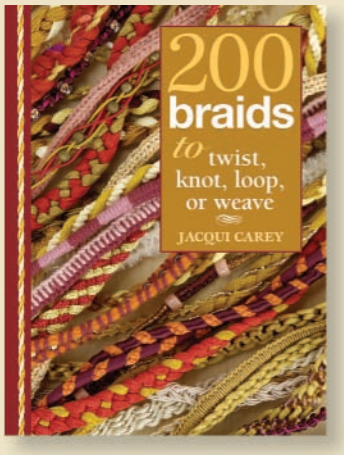
This richly illustrated look at weaving, which embodies the living history and culture of the Peruvian highlands, takes a close look at many of the intricate patterns found in traditional Peruvian textiles. Exploring the personal histories of the Quechua people who sustain this tradition, it examines how they weave extraordinary amounts of cloth on simple backstrap looms—just as their forebears have done for thousands of years—to make clothing, rugs, bedcovers, potato sacks, hunting slings, and sacrificial fabrics for both their villages and interested tourists.

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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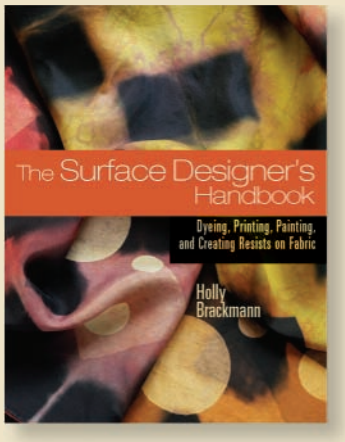
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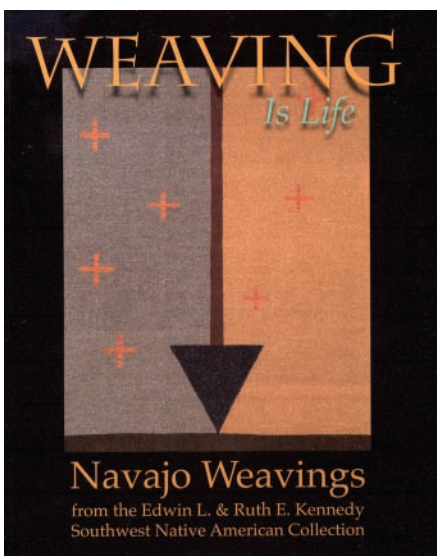
WEAVING IS LIFE: NAVAJO WEAVINGS FROM THE EDWIN L. & RUTH E. KENNEDY SOUTHWEST NATIVE AMERICAN COLLECTION

Jennifer McLerran, ed.

Athens, Ohio: Kennedy Museum of Art, Ohio University, in association with the University of Washington Press, Seattle, 2006. Softbound, 79 pages, $19.95. ISBN 0-295-98652-2.

Weaving is Life: Navajo Weavings from the Edwin L. & Ruth E. Kennedy Southwest Native American Collection is a richly illustrated compilation of essays in a softbound book published as a companion to the Weaving Is Life semi-permanent exhibit that was established at the Kennedy Museum of Art in Athens, Ohio, in 2005.

Featured in the book/exhibit are the works of multiple generations of three Navajo rug-weaving families, including early pieces already in the collection and others commissioned specifically for the exhibit. The featured weavers use various types of weft that reflect the traditional raising of Churro sheep (shearing, carding, spinning, and naturally dyeing the wool) and also materials that are a combination of natural and commercial yarns and dyes.



The informative, scholarly essays in the book are written by Dr. Jennifer McLerran and Dr. Janet Catherine Berlo. Dr. McLerran discusses contemporary Navajo weaving as a practice only slightly affected by the tastes of buyers. She discusses thought processes and communication aspects of tapestry weaving and includes information on the changing role of trading posts. Dr. Berlo compares traditional and contemporary materials, designs, and markets and discusses community cultural values and individual creativity.

From a weaver's point of view, the comments by Navajo weaver/scholar D.Y. Begay and Navajo weaver/exhibit participant Diane Taylor Beall are particularly interesting. Begay discusses her involvement as a co-curator of the exhibit and her focus on weaver identity and involvement. Beall presents an eloquent, almost poetical, description of who she is and where she lives and weaves.

The final perspective is that of the museum's educational curator, Sally Delgado, the person challenged with not only conveying the cultural and individual importance of the weavings to their makers but also anticipating the aesthetic and educational needs of the viewers. She states that, "Ultimately, we return to what the weavers tell us: what the weavings mean is life itself."

The proverbial "last word" is given to the Navajo weavers whose work is shown in the nineteen color plates, many accompanied by artist statements.

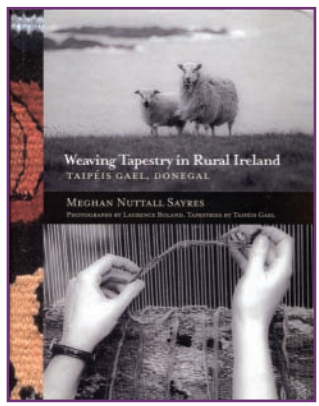
—Karen Page Crislip

WEAVING TAPESTRY IN RURAL IRELAND: TAIPÉIS GAEL, DONEGAL

Meghan Nuttall Sayres

Cork, Ireland: Cork University Press, 2006. Distributed by Unicorn Books and Crafts. Hardbound, 198 pages, $35.95. ISBN 0-9535353-3-9.

"This beautiful book contains something for everyone—the fiber enthusiast, the sheep breeder, the historian, the artist, the photographer, the natural dyer, and anyone else who wants to learn more about cultural heritage. . . in rural Ireland."



Taipéis Gael is a small but highly successful weaving cooperative. Established in 1993 in rural Ireland, it is supported with funding from government agencies. Its goal is preserving heritage through celebrating contemporary tapestry and providing jobs in an Irish speaking community with little industry and few natural resources.

Much of the book is devoted to describing the program through interviews with four weavers, the cooperative's administrator, and several mentors—local elders who taught the younger artists carding, spinning, dyeing, business principles, and the history of fiber in rural Ireland in the twentieth century. Included are black-and-white photos of the Donegal area and many colored plates of Taipéis Gael tapestries, some inspired by the photos and others designed totally by the weavers.

Included is a photo essay of sheep shearing on Rathlin O'Beirne Island and a section titled "Conversations with the Weavers" a question-and-answer interview that discusses the benefits of being in a weaving cooperative. The book concludes with a tapestry gallery and sections on tools, raw materials, and natural dyes used in making the tapestries.

This beautiful book contains something for everyone—the fiber enthusiast, the sheep breeder, the historian, the artist, the photographer, the natural dyer, and anyone else who wants to learn more about cultural heritage, emigration, cooperative businesses, and social issues as they relate to fiber in rural Ireland.

—Karen Page Crislip

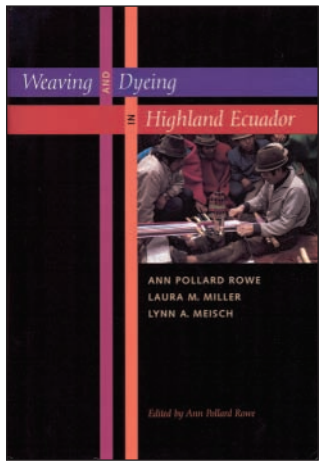
WEAVING AND DYEING IN HIGHLAND ECUADOR

Ann Pollard Rowe, Laura M. Miller, and Lynn A. Meisch

Austin: University of Texas Press, 2007. Hardbound, 327 pages, $45. ISBN 13: 978-0-292-71468-7.

Weaving and Dyeing in Highland Ecuador is a detailed study of the handweaving and dyeing techniques of the indigenous Andean peoples of Ecuador. Few pre-Hispanic textiles have survived in the Ecuadorian highlands, unlike their much-acclaimed counterparts in Peru and Bolivia. Therefore, the authors learned about indigenous Ecuadorian textiles directly from artisans in their workshops during comprehensive, academically sound research conducted in different regions of the Ecuadorian highlands during the 1970s and 1980s. They write from the weaver's perspective.

Meticulous detail of weaving techniques and terminology for Ecuadorian backstrap looms, a pre-Hispanic technology, is the major focus of the book. Descriptions of plain-weave textiles woven on the backstrap loom include various patterning techniques, like warp-resist patterned wool ponchos and blankets and striking bound-warp resist, indigo-dyed cotton shawls with knotted fringe. Perhaps most engaging for handweavers are the colorful woven belts with supplementary- and complementary-warp patterning. Although belts woven throughout Ecuador are similar in color and design, the authors uncovered regional variations in the techniques used to weave them.



Weaving traditions of the Otavalo people are highlighted.

Indigenous Ecuadorian peoples also adapted the Spanish-introduced treadle loom. The quite different principles for treadle-loom weaving are explained in detail. Although synthetic dyes have largely replaced natural dyes in Ecuador—synthetic dyes are much easier to use—the authors recorded techniques used to dye cotton and wool with walnut, indigo, and cochineal in several different regions.

Only eight color plates show the complex interplay of colors in examples of Ecuadorian dyes and weaving, although more than 200 black-and-white photos detail the technical aspects of warping and weaving processes. A series of maps locates each village and region described in the book.

This book will appeal to weavers and



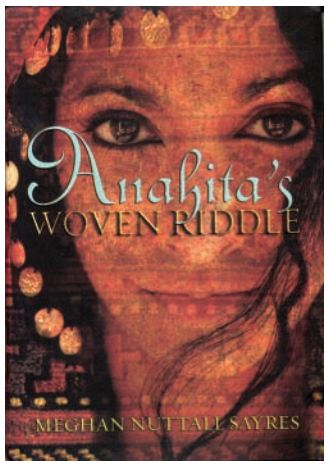
dyers with an anthropological bent and an intense curiosity about indigenous textile methods. Handweavers can rely on its comprehensive and detailed descriptions and photos to replicate Ecuadorian highland weaving techniques.

—*Susan Strawn*

ANAHITA'S WOVEN RIDDLE

Meghan Nuttall Sayres

New York: Harry N. Abrams, 2006. Hardbound, 352 pages, $16.95. ISBN 0-8109-5481-8.



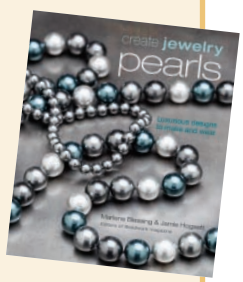
The author of *Weaving Tapestry in Rural Ireland* (see page 20) also penned this historical novel that tells the story of Anahita, a young Persian girl in the late nineteenth century, and her desire to choose her own husband. A lover of riddles, Anahita convinces her father to let her weave a hidden meaning into her wedding rug. Her plan is to have a contest to find a quick-witted, perceptive suitor who will understand the symbols she has chosen for her rug.

The novel portrays the life of a nomadic family at a time of internal cultural change and external threat from Russia. Based on extensive research, the novel presents thoughtful details of the lives and interactions of the characters. Anahita's love of weaving and her desire to apprentice herself to the area master dyer will create empathy in today's handweavers.

Anahita's Woven Riddle received a place on the American Library Associations's 2007 list of top ten books for young adults. Adult weavers in the mood for a novel with a satisfying plot and cultural and historical details of a part of the world with a rich weaving history will also find this book rewarding.

—*Judy Berndt*

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Farmer Jane and Her Flock CRASH THE BIG KNITTING PARTY

Stitches is a series of country-wide events devoted to the interests of knitters. In February, during the Stitches West marketplace in Santa Clara, California, the Spinning and Weaving Association joined forces with Spindles & Flyers, a San Francisco guild, to host a fiber-to-fabric event. Their goal was to introduce knitters—one of the fastest growing segments in the craft market—to weaving and spinning.

The event began with a faux sheep shearing to demonstrate how wool is gathered (live animals were not allowed in the conference center). Irene Schmoller from Cotton Clouds and organizer of the event played Farmer Jane. Cindy Howard-Gibbon of Foxglove Fiberarts donned a sheep costume and was "sheared" by Schmoller who used clippers to remove a wool fleece that was attached to the sheep costume. Esther's Place provided an Illinois-produced fleece for the spinners while Louet donated warp for AVL's new workshop dobby loom. Guild members, led by Nancy Alegria, went to town spinning, weaving, and answering questions about what they were doing. Howard-Gibbon also wove on Ashford's new rigid heddle loom, called "the knitters' loom," throughout the event to show the full range of weaving tools.

Looking for a fun children's activity during Spinning and Weaving Week? Download the Spinning and Weaving Association's coloring sheet featuring an illustration by famed children's-book writer Tomie dePaola, author of Charlie Needs a Coat *at www.spinweave.org/pdf/week_coloringsheet.pdf.*



PHOTOGRAPH BY IRENE SCHMOLLER

Cindy Howard-Gibbon of Foxglove Fiberarts joins in the fun at the Spinning and Weaving Association's fiber-to-fabric event at Stitches West.

The result was two beautiful shawls and thousands of knitters who now know how yarn and woven cloth are made. Carol Woolcock of The Mannings will join forces with The Weavers Guild of Greater Baltimore to host a similar event at Stitches East, October 11–14, in Baltimore, Maryland.



One of the shawls made with yarn spun during Stitches West by the Spindles & Flyers Guild.

SPINNING AND WEAVING WEEK, OCTOBER 1–7

Spinning and Weaving Week is a decades-long tradition. It is an opportunity for weavers to show the world what we do. Are you casting about for a way to celebrate Spinning and Weaving Week this October? Perhaps your local shop or guild would like to team up to host a similar fiber-to-fabric event. To learn more about Spinning and Weaving Week, visit the Spinning and Weaving Association's website at www.spinweave.org or the Handweavers Guild of America's website at www.weavespindye.org.

TEACH IT FORWARD

Congratulations to Syne Mitchell, winner of the 2007 Handweavers Guild of America/Interweave Press Teach-It-Forward grant. Mitchell will receive $500 to support WeaveCast, her online podcast. Mitchell uses the latest technology to reach a wide audience of yarn enthusiasts. Her show features interviews with weavers who have made a significant contribution to the craft we love.

SPOTLIGHT ON TRAVEL: San Francisco Bay Area

The Maker Faire (see Featured Artist below) is just one terrific reason for a weaver to visit the San Francisco Bay Area. Here are a few more places to go when traveling to this historic, fun-loving city and environs.

Carolina Homespun (www.carolinahomespun.com), a full-service spinning and weaving shop located on Lisbon Street, is a good place to connect with fellow weavers and find out if there is a guild meeting that you can drop in on during your stay. Check out their website for a workshop schedule.

The DeYoung Museum (www.deyoungmuseum.org) has a remarkable range of geography, tradition, and techniques in their textile collection, including an impressive tapestry collection. It is located in Golden Gate Park.

A visit to **Scroungers Center for Reusable Art Parts** or SCRAP (www.scrap-sf.org) on Toland Street is a must. Founded in 1976, SCRAP collects donations of reusable art materials that are then made available to individuals as well as art and educational groups. SCRAP also hosts workshops.

If you are looking for a great place to eat, try the **Ferry Building** (www.ferrybuildingmarketplace.com) near the financial district downtown. You will find a bevy of specialty food stores, restaurants that feature local ingredients, and a number of fair-trade stores. Also worth visiting downtown is the **Museum of Craft & Folk Art** (www.mocfa.org).

Outside the city, check out the **San Jose Museum of Quilts and Textiles** (www.sjquiltmuseum.org). A pioneer in the textile art world, it was one of the first museums to focus solely on textiles as an art form. **Dharma Trading Company** (www.dharmatradingcompany.com), in San Rafael, is your one-stop shopping center for every dye imaginable as well as tools of the dyeing trade.

FEATURED ARTIST: Sandy Drobny Garbage Is Her Muse

In 2004, Sandy Drobny was an artist-in-residence at the San Francisco dump. Although she worked with traditional materials for years, she has gravitated toward using recycled materials for their whimsical appeal and the stories they might have to tell. "I love to weave with brightly colored plastic shopping bags that have been cut into strips to simulate yarn. Through my artwork, I hope to get people to think about new ways to reuse their discards. The rubbish heap holds a wealth of possibilities for a creative mind." Drobny is particularly attracted to aprons, a template for her work. Both functional and symbolic, her series of theme-based aprons makes reference to perceived notions of women's work.

Handwoven caught up with Drobny at the Maker Faire this May in San Francisco. The Maker Faire is a two-day event where the techno-savvy meet the supercrafty. At the Maker Faire you will find mechanical giraffes roaming the fairgrounds, power-tool drag races, and a craft bizarre—with the emphasis on bizarre! The audience has a decidedly pro-environment/anticonsumer attitude.

Drobny participated in the Maker Faire's Swap-O-Rama-Rama. For an entry fee of a bag of used clothing, participants could employ a wealth of implements of reconstruction—looms, sewing machines, silk-screening equipment—to create a new piece of clothing from the old. Experts such as Drobny were standing by ready to help. The day ended with a fantastic fashion show.



PHOTOGRAPH BY LIZ GIPSON

To hear an interview with Sandy Drobny and other interesting folks at the Maker Faire, visit our website at podcasts.interweave.com/handwoven.



PHOTOGRAPH BY MICHAEL KERBOW

A handwoven apron, *Córazon Tejido,* by Sandy Drobny celebrates her Mexican-American heritage. It is made from plastic bags, caution tape, dyed corn husks, fabric selvedges, yarn, a tarp, webbing, pieces of serape, a lotería card, plastic strawberries, and telephone wire—all of which were found at the San Francisco dump.

A CONVERSATION **with a Yarn Seller**

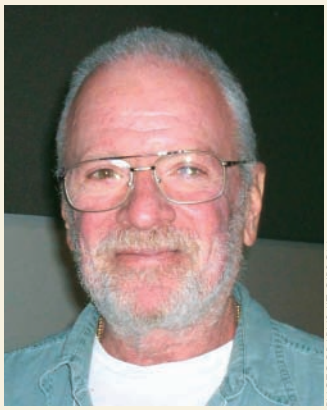
Handwoven talked with Shel B. Small at the Florida Tropical Weavers Conference in March this year. Small has been traveling the weavers' circuit selling yarn since 1998; however, he has been in the yarn trade for over thirty years. Small started when his ten-year-old son wanted to start his own business selling yarn at the local flea market. At that time, Small was in the business of recycling empty yarn cones, picking them up from the knitting and weaving mills and eventually getting them back to the spinning mills for reuse. These gave him access to mill ends—yarn still on the cone that the mill wouldn't be able to use—at a great price. Small dropped his son off at the market with a table of yarn and his eight-year-old sister to help. When he came back at the end of the day, all the yarn was gone and his children's pockets couldn't hold all the cash they had collected! He knew they were onto something.

Handwoven: How did you get started recycling yarn cones?

In 1972, I returned to Queens County in New York after living in Israel for two years, and I was looking around for something to do. I bought a truck and started hauling for companies nearby so that I wouldn't be away overnight. I had four children at the time, and it didn't seem fair to be gone for long periods. One of my clients recycled yarn cones from nearby mills. When he moved to North Carolina, he asked me to continue to collect the cones for him. Then he landed on hard times and asked if I would work for a bit without pay, and when he got back on his feet he would make it up to me. He was a good guy so I was happy to help him out. At the end of a year he still couldn't pay me so he gave me the business.



Yarns in every color, composition, and size tempt weavers at the 2007 Tropical Weavers Conference in Lake Yale, Florida.



PHOTOGRAPHS LIZ GIPSON

Shel B. Small is a man who loves yarn so much he almost hates to sell it. This is a hazard for a yarn seller!

What happened after your son's successful venture at the flea market?

The next day my children went back to the flea market and doubled their take for the day. My son said he couldn't handle all the business, so the next week my dad and I went and doubled the size of our booth. We did that all summer and when the flea market ended we rented a 10,000-square-foot warehouse in Sullivan County, New York, and went into business. We had parking for 200 cars and still customers would have to park in the nearby town and take a cab. All the yarn was laid out in boxes for customers to dig through. They would pick out their yarns, and we would wind off the amount they wanted. Some people would wait for two hours to get their yarn. I then opened up a few stores in Florida. Three of my kids put themselves through college by working in the yarn business.

Your initial business was primarily to knitters. When did you start selling to weavers?

In 1986, the knitting industry just died. I was living in Florida when hurricane Andrew hit in 1992, and that was the final blow to my business. I closed the shops, and I decided to retire. That didn't work out so well. I just couldn't stay, away so I started going to the wholesale fine craft shows to see if I might be able to hook up with production artists and sell directly to them instead of to individual knitters. There I met Candiss Cole, and she suggested that I go to Convergence. I had a booth at the 1998 Convergence in Atlanta. My daughter and grandson came to help me out. I had people five or six deep surrounding my booth. It was great!

I've got to tell you that I love yarn so much that sometimes it's hard to let it go. The beauty of this business is the people, from the mill workers to the weavers. Today, I do a couple of consumer and trade shows every year as well as sell to production weavers because I just can't imagine doing anything else.

How have you seen the mill-end business change?

In 1993, it would take me two weeks to visit all the mills. Today I can visit them all in about three hours. The market has really changed since most of the mills have moved overseas. I'm not sure how much longer yarn folk will have access to this formerly abundant supply of yarn, but as long as it lasts I'll be making the rounds.

To learn more about Shel B. Small's current yarn offerings, check out his website at www.iloveyarn.com.

The Tie That Binds THE KATRINA RUG PROJECT



Nearly two years ago Hurricane Katrina ripped through the Gulf States. The consequences of this devastating storm are still being felt in communities directly affected by the storm's destructive force as well as by people from all over the world who reached out to support those in need. Weavers are providing solace to one small town in Mississippi in the form of sturdy handwoven rugs.

Jeffrey Scott and his family were the only members of the Calvary Chapel in Kiln, Mississippi, who didn't lose their home to the storm. His mother, Mary Scott, owner of Serendipity Farms in Suffolk, Virginia, was so consumed with thoughts of her son's family and the community he lived in that she knew she needed to help.

Mary Scott is in charge of textile displays and demonstrations at the State Fair of Virginia. As she readied for the fair by laying out her colonial cap and gown, she thought of a station-wagon load (literally) of cotton loopers that she had received as a gift from a retired weaver. Many people will recognize loopers as the small, terry-cloth bands with which children weave potholders. When chained together, loopers make a great weft for rugs.

Mary Scott had heard stories of Amish families who immediately after the storm went through the devastated areas of Mississippi and Louisiana giving out their beautiful handmade quilts to comfort those affected by the hurricane. Many families were touched by the gesture but were fearful to take such precious objects when they had no home in which to protect them. They didn't feel they could put such beautiful quilts in the muck the storm had left behind. So Mary asked herself, "Why not make sturdy little rugs for the families that they can use without fear of damage?" Looper rugs wear like iron, are virtually indestructible, and are easy to launder.



PHOTOGRAPH COURTESY OF MARY SCOTT

This group of girls returned two years in a row to chain loopers. In the background, Olive Wolters (sitting) and Mary Scott weave the rugs.

Scott, fellow-weaver Olive Wolters, and many helping hands rose to the occasion. Throughout the 2005 fair, they enticed visitors into chaining loopers and helping out with weaving rugs. One group of girls was so enchanted that they forfeited seeing the rest of the fair to stay and help for the entire day.

After the fair, Mary Scott set up a loom at her shop and donated warp. Anyone could stop by and work on a rug or chain loopers. In the fall of 2006, the project returned to the fair and enjoyed many repeat visitors who wanted to help.

In November 2006, Mary Scott and her family drove to Kiln to join her son and his family. They helped cook a Thanksgiving dinner for fifty-seven people who were displaced from their homes by Hurricane Katrina. At the end of the meal, members from each family had the opportunity to enter a surprise lottery for the rugs. Each rug was accompanied by a long list of volunteers who had helped create it. All but two of the families who put their names into the lottery received a rug. Those two were able to custom order a rug for the following year! There were other folks who didn't put their names into the basket because they thought others were needier. Once the rugs were distributed, those folks indicated they would like to be included if more rugs are brought to Kiln.

"Who knew a rug could be such an emotional, hopeful thing?"

One woman, who lives in a FEMA trailer with blank walls, told Scott that she planned to hang her new rug on her wall along with the list of contributors. The rug will be a daily reminder of her Thanksgiving. One gentleman who didn't receive a rug requested that his be brown. He was a construction worker before the hurricane and was displaced from his home and job because of the storm. During the storm he had rescued a dog. He and his new pet were without a home until he secured a job that came with a small apartment. He wanted to place the rug at the front door so that he and his dog wouldn't track mud into their new home. The strength and courage that Mary Scott observed in storm survivors are something she will never forget. "Who knew a rug could be such an emotional, hopeful thing?"

Lots of people have helped to make this project possible. Louet sent linen yarn to be used as header material. When Scott went to purchase rug weft from a seller on eBay, the seller didn't charge shipping when she realized how it would be used.

Scott will once again organize public weaving events at the State Fair of Virginia on September 27–October 7. Stop by the fair at the Richmond Raceway Complex and lend a hand, or to find out more about the Katrina Rug Project and how you can help, contact Mary Scott at (757) 986-2010; sheepman@gte.net.

FiberHearts *Guilds in Action*

Each year *Handwoven* and contributing sponsors present fabulous cash and equipment awards through our Fiberhearts program. FiberHearts is designed to acknowledge weaving guilds for their active participation in nurturing new weavers. And, each year we are joyfully reminded of the important work of weaving guilds everywhere. Here are this year's award winners and a brief introduction to their impressive work.

LARGE GUILD CASH AWARD WINNER: *Las Arañas Spinners & Weavers Guild*

Las Arañas Spinners & Weavers Guild has long formed strong partnerships to ensure its success. Nearly forty years ago, the guild teamed up with the New Mexico Wool Growers to create a sheep-to-shawl event at the New Mexico State Fair. Initially held in a tiny, fenced-off space in the central barn, the event now requires its own building-within-a-building in the barn. As a result of this successful event, countless members of the general public have learned how handwoven cloth is made. Currently the guild has an excellent working relationship with Village Wools, a natural fibers shop in Albuquerque. There, the guild holds its workshops and monthly meetings and houses its library. Village Wools gives guild members discounts on their purchases. The guild has recently introduced a mentoring program to match new weavers with more experienced weavers. The guild will use its $500 cash award to sponsor workshops targeted specifically for beginning weavers.

SMALL GUILD CASH AWARD WINNER: *Williamsburg Spinners & Weavers Guild*

Many weavers were first exposed to weaving through a visit to Colonial Williamsburg. Taking advantage of the area's rich historical heritage, the Williamsburg Spinners & Weavers Guild maintains a very active program of outreach to the community. The guild supports demonstrations at several folk festivals and crafts events as well as the Mid-Atlantic Quilt Festival. The guild enjoys easy access to resources for beginners because many of its members operate farms or shops that offer workshops, equipment, and supplies. The guild will use its $500 cash award to develop goodie baskets to supply new weavers with some of the tools that they need beyond their first loom, such as books, a shuttle and several bobbins, reed and sleying hooks, and a guild study guide for exploring weave structures.



PHOTOGRAPH COURTESY OF THE WILLIAMSBURG SPINNERS & WEAVERS GUILD

Pam Franck, a member of the Williamsburg Spinners & Weavers Guild, demonstrates at the Heritage Festival in Chesapeake, Virginia.

Mesa Fiber Arts Guild

Located in the heart of western Colorado in Grand Junction, the Mesa Fiber Arts Guild has taken full advantage of regional weaving traditions. In 2000, longtime member Gladys Miller, who has been weaving in the Navajo style since 1973, organized a trip to a Navajo Trading post. This trip has now become an annual event. Navajo-style weaving is particularly attractive to beginners because of its celebrated history and pictorial format. Offering classes in this technique has helped the guild to gain membership. The guild will put its award of a six-inch frame loom from Good Wood and a sixteen-inch Mirrix loom to good use.

Duluth Fiber Handcrafters Guild

The Duluth Art Institute and the Handcrafters Guild have formed a mutually rewarding partnership. The guild uses the institute's fiber studio for guild activities and keeps the guild library and equipment there. In return, the guild provides the Institute with instructors for their fiber classes. The Institute is the perfect venue for exposing the general public to weaving! The Duluth Guild will proudly house their award of a Kessenich table loom at the Art Institute.

Mother Lode Weavers and Spinners Guild

Three years ago the Mother Lode Weavers and Spinners Guild, based in Sonora, California, faced the challenge of replacing the beginning weaving classes that the local community college canceled. The award of Gilmore and Montana table looms will help the guild meet this challenge and keep weaving classes available in its community.

Petawawa & Deep River Weavers Guild

Twelve members strong, this guild got big exposure by securing a grant from the Ontario Arts Council to involve the public in weaving a tapestry for the Petawawa Public Library. Over 500 people

took part in creating the tapestry. One of the guild members even wrote a children's book about the project. The guild also takes an unusually active role in education and has developed a two-day basic weaving course for new members. Graduates of the class know how to wind a warp and dress their looms! The guild will use the award of an eight-shaft Louet table loom as part of their weaving classes for new members.

Redwood Empire Handweavers & Spinners

The Redwood Empire Guild has a cooperative relationship with the prestigious Sebastopol Center for the Arts in Sebastopol, California. The Arts Center houses nine guild looms. The guild has access to the studio for its workshops and so doesn't have to bear the burden of maintaining studio space. Because the room is used for other art classes, the guild has a natural venue to advertise its programs and classes. This is a perfect location to put the award of a Schacht Flip rigid heddle loom to excellent use.

Selkirk Weavers and Spinners Guild

Housed in the Doukhobor Village Museum in Castlegar, British Columbia, the Selkirk Guild holds its monthly meetings from September to June. In the summer months, its meeting space is transformed into a gift shop where members of the guild sell their work and demonstrate to the public. The guild will use its award of a Jonathan Seidel Box Loom to show visitors how woven tape is made.

Weavers Guild of Pittsburgh

The Weavers Guild of Pittsburgh has held firm to its weaving roots. A few years ago members debated merging with the local Fiberarts Guild in which quilting is the dominant craft. The membership decided that they wanted to keep their focus on weavers and weaving. The guild maintains close relationships with other area guilds but keeps the needs of weavers its top priority. Twice a year the guild offers an introductory workshop taught by member Arlene Sakmar. She has developed beginning weaving classes that use homemade box looms that have proved to be very popular with beginners aged sixteen to sixty! The Pittsburgh guild has been awarded a Golding bobbin winder to use with their box looms in their beginning classes.



PHOTOGRAPH BY BETH COMMAN

New weavers (from left to right) Paula Wood, Patti Phillipi, Abby Phillipi, and Sarah Bell flaunt their new skills after taking the Weavers Guild of Pittsburgh's beginning weaving class.

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October 13-14
Jacksonville, FL
Ramada Inn Mandarin
3130 Hartley Rd. (I-295 and San Jose Blvd.)

October 20-21
Wilmington, OH
Holiday Inn Hotel Wilmington and Roberts Convention Center
123 Gano Rd.

November 3-4
Pittsburgh, PA
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Hip and Handwoven

the next generation

To bring young voices into our pages, Handwoven *has invited students from college fiber departments to share with us their views, suggestions for the magazine, and their work. The schools currently represented are: Fashion Institute of Technology (New York City), Colorado State University (Fort Collins, Colorado), Kansas City Art Institute (Kansas City, Missouri), Haywood Community College (Professional Crafts Program, Greenville, North Carolina), Syracuse University (Syracuse, New York), and Mendocino College (Ukiah, California). We hope to involve more!*

To learn their views of *Handwoven*, we gave the students in weaving classes at each school copies of the January/February 2007 issue to critique. Here are some of their comments.

What they liked

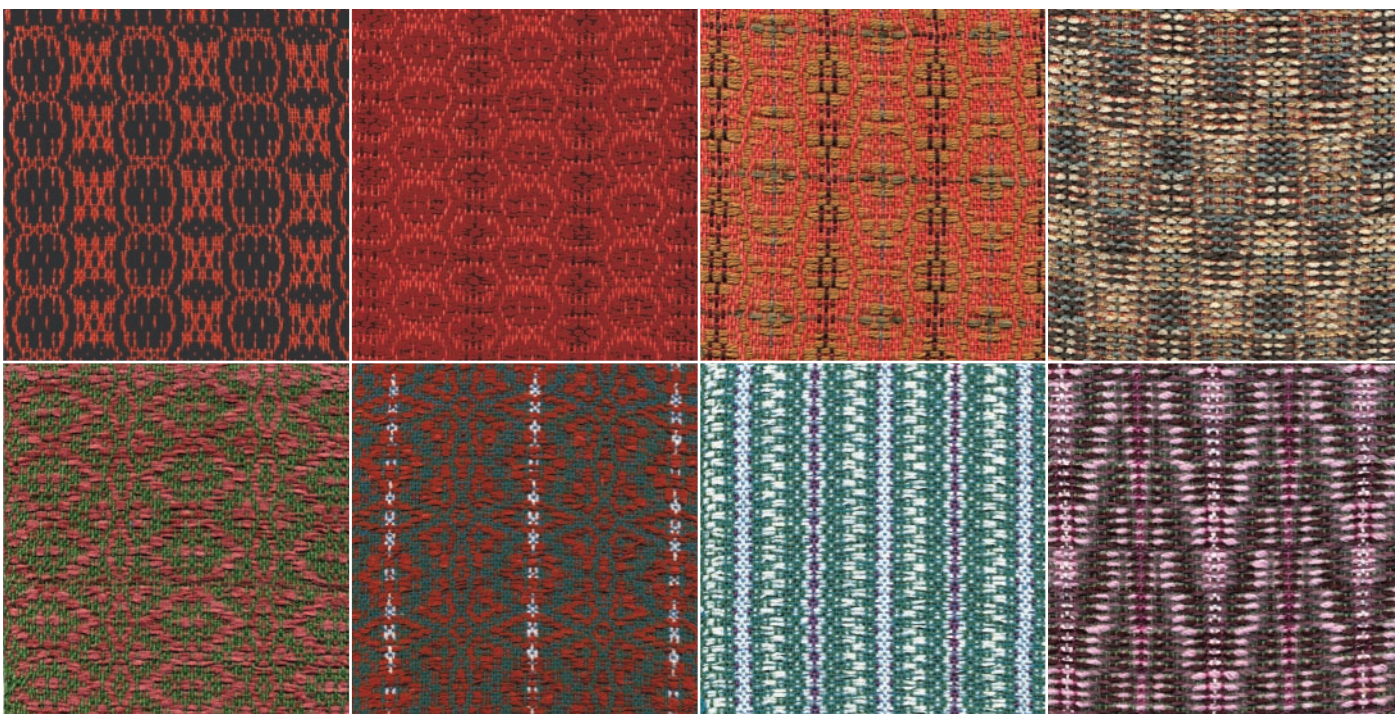
"User friendly" and "reader friendly" were two common phrases students used to describe *Handwoven*. They also praised the use of theme issues, the variety of projects, the amount of color, the thoroughness of project instructions, Beginner's Corner, and Fabric Forecast (for color ideas). The most popular project (mentioned many times) was Stefanie Meisel's "Sula's Scarf."

What they didn't like

Some students felt that the projects and photos are old-fashioned. "Too much text" was one student's observation. Several students found the Fabric Forecast *not* useful since they like to design pieces based on their own color choices.

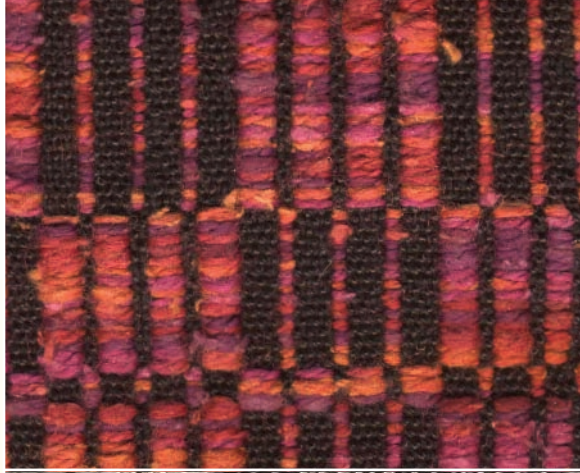
What they'd like to see

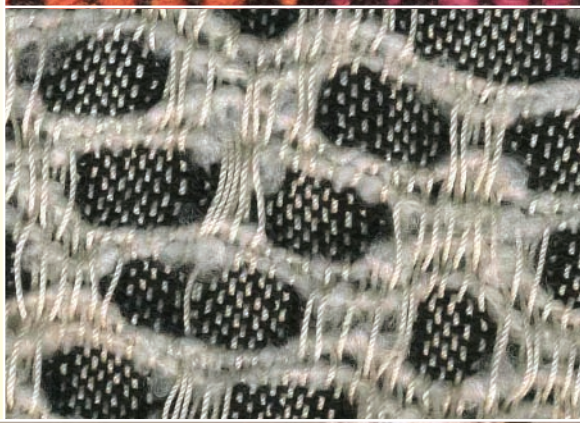
Students in fiber classes generally plan for a profession in weaving and/or surface design. They would therefore like to see interviews of artists, business tips, textile trends, and more about what's happening in other fiber schools. Several wanted in-depth articles on weave structures and on the new organic yarns. Two students specifically asked for an issue on Bags! We hope to follow their suggestions and include their work in *Handwoven*!



Ellen Hess's students at The Fashion Institute of Technology explored overshot, changing treadlings and even replacing selected warp threads from sample to sample. All four samples in the top row are woven by Caroline von Ammon on one warp (Old Linen Pattern). The four on the bottom row are woven on one warp by Carly Blumberg (Maltese Cross). Both drafts are from Marguerite Porter Davison's *A Handweaver's Pattern Book*.

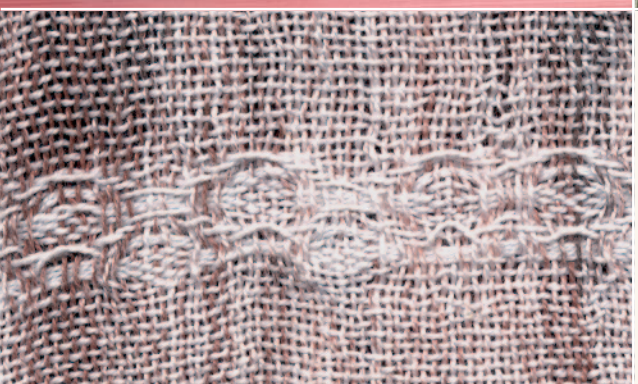












Katrina Vogel, a student in Tom Lundberg's classes at Colorado State University, designed and wove the Sunset Belt (in monk's belt), above left. Her belt is now available as an online bonus project at handwovenmagazine.com. Another student of Tom Lundberg's, Kathrine Vigil, wove the fabric and sewed the bag at bottom left. The warp and weft are 10/2 pearl cotton in plain weave with a border of floats in Finish Diamond, also from Marguerite Davison. The honeycomb shawl above is by Courtney Carter, a student of Sarah Saulson's at Syracuse University. She emphasized the cells by using a dark weft (see more about designing honeycomb on page 52).

Meet the Weavers of Estúdio 56 in São Paulo, Brazil

These Brazilian weavers are enthusiastic Handwoven *readers. They attend classes at Estúdio 56, where they weave on many different kinds of looms, from peg looms to tapestry looms to shaft looms. They also weave lots of bags! We've decided to present some of their bags and those from other* Handwoven *readers online (handwovenmagazine.com). Look for them as bonus projects in our new feature: Bag of the Month! September's bag is on page 33.*

Estúdio 56 is a small school where art and creativity are the essential elements. Classes nurture personal and artistic development and support the application of concepts and values that contribute to a rewarding life through art.

Estúdio 56 is coordinated by Wanda Canto, an art educator with more than thirty years of experience in teaching manual arts. Wanda creates a rich and stimulating environment for learning—without textbooks—believing that it's important to encourage individual creativity. Beginners are in the same classes as advanced students so that advanced weavers can stimulate the beginners.

Estúdio 56 has been holding classes since 1994. Classes are also offered in quilting and mosaic (glass, paper, ceramics). The weekly classes are three hours long each and always include an interval for "cafezinho"—a Brazilian coffee break.

Beginning weaving courses present basic principles with simple exercises. More advanced courses include tapestry and design techniques. All classes are structured for the needs of the students.

Most of the weaving is done on simple looms, like the peg loom on page 33. As regular readers of *Handwoven* magazine (a copy is always on our table), the weavers of Estúdio 56 are very happy to share the instructions for several of the bags we've designed in *Handwoven*'s new online Bag of the Month series. —*Kátia Canto*

Handwoven's NEW! *Bag of the Month Series*

WEBSITE BONUS PROJECTS

We are so excited about bags that we're not stopping with this issue! In September, you'll find the first *Bag of the Month* at handwovenmagazine.com—Marie Kawano's shoulder bag (page 33). Coming attractions include a tiny twill coin purse woven in gold wire, Maria Cristina Capellotto's bag (below), a handbag woven in paper yarn, a pearl cotton clutch in warp rep, a woven shibori shoulder bag, a bag trimmed in leather, and much, much more!

BELOW LEFT TO RIGHT: Students Cristina Del Greco, Marie Kawano, Érika Santos, Wanda Canto (teacher), Júlia Takimoto, Maria Regina Malheiro, and Maria Cristina Capellotto. BELOW: Maria Cristina Capellotto with her sisal bag. AT RIGHT: Marie Kawano and her bag, the first Bag of the Month, and the tools and yarns for making it.











Yoga Mat Carrier

in plain weave with weft stripes

SUE BLEIWEISS

My greatest passion is designing fabrics to use for sewing—especially bags (see the tote and "padfolio," pages 48–51, and the honeycomb bag in the January/February 2007 issue of Handwoven*). The idea for this carrier came to me in my studio. As I was standing in front of some cones of 5/2 pearl cotton yarn, I happened to spy my yoga mat rolled up in the corner. . . .*

Pearl cotton is probably the yarn that weavers use more than any other. "Pearl" is synonymous with "mercerized," which refers to a treatment given to the yarn (a caustic soda bath followed by a neutralizing acid bath) that increases its luster and reduces linting. The most common pearl cottons for weaving are 3/2, 5/2, 10/2, and 20/2, ranging from 1,250 to 8,400 yards per pound.

Weaving with pearl cotton

For new weavers, 5/2 pearl cotton at 2,100 yd/lb is an ideal fiber: It is smooth and strong, winds onto the warp beam with relative ease, and weaves up quickly. I like to keep a variety of my favorite colors on hand in one-pound cones so that when inspiration strikes I don't have to wait for the UPS man to deliver a yarn order.

Pearl cotton is the obvious choice to use for a bag that I know will spend its life in perpetual trips from closet to exercise room to the trunk of the car to yoga studio and back again. Woven in plain weave, the cloth will stand up well to repeated washings and daily handling.

At 16 ends and picks per inch, 5/2 pearl cotton produces a firm plain-weave interlacement. A strong beat is required. I like to place the weft, close the shed and beat, open the next shed, and beat again.

Remember to get up and take a break every so often as you weave. It's easy to get lost in the rhythm of weaving. One way to remind yourself to stretch is to put your full bobbins on the other side of the room. Then, when you run out of yarn, you'll be forced to get up to retrieve them.

MAKE IT YOUR OWN!

This durable, washable cotton fabric can be used for almost anything: table mats and runners; upholstery; bedspreads; picnic and tablecloths; pullovers, tops, and vests.

Directions for the yoga mat carrier call for a 33" weaving width. If you want to make the carrier using a narrower loom, weave two 13" pieces, 38" long each for the bag body. The strap is made from a 6" x 32" fabric; you can weave another 32" for it or use a commercial webbing instead.



Sue Bleiweiss *of Upton, Massachusetts, is happiest in her studio designing fabrics you can't buy in a store to use for sewing projects.*





STEPS FOR WEAVING THE YOGA MAT CARRIER

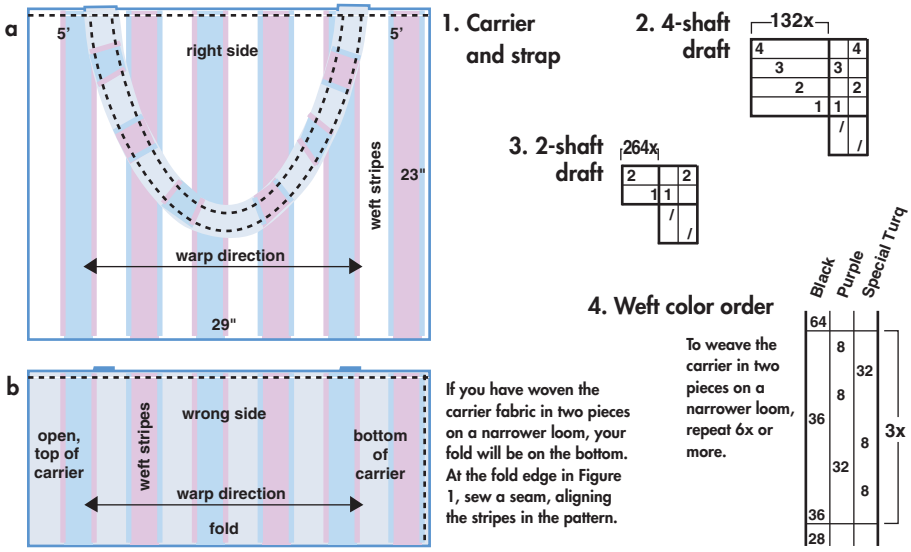
Step 1 Wind a warp of 528 ends 2 yd long using black 5/2 pearl cotton. Since 5/2 pearl cotton is a smooth, strong fiber, you can use any warping method with equal success. These instructions are for warping front to back (for complete warping steps, see Resources at handwovenmagazine.com).

Step 2 Make sure you have a firm choke tie in the warp near the cross. Chain the warp from the warping board and tie the choke tie to the breast beam of the loom. Sley 2 ends per dent in an 8-dent reed. Sitting behind the shafts, thread the heddles following Figure 2 or 3. (The choke tie should keep the warp threads in perfect order and for convenient threading, its position should allow the threads to extend from the heddles 10–12". Make a new choke tie if necessary to achieve this position.)

Step 3 Tie the warp to the back apron rod, remove the choke tie, and wind the warp onto the warp beam with firm, even tension, separating the layers with heavy paper or sticks.

Step 4 Tie the warp onto the front apron rod, weave a header in plain weave, and then weave the fabric following Figure 2 or 3, using the weft color order in Figure 4. Beat firmly.

Step 5 Remove the fabric from the loom and secure raw edges with machine zigzagging. Machine wash the fabric in warm water and tumble dry. Press firmly with a hot iron.



Step 6 Fuse a lightweight fusible interfacing to one side of the handwoven fabric. Now cut the following pieces from the handwoven fabric: one piece 23" × 29" for the body of carrier (note the direction of the weft stripes in Figure 1); one piece 6" x 32" for strap. Cut one piece from the lining fabric 23" × 29".

Step 7 To make the strap, fold the 6" × 32" strip in half along the long edge and press. Open and fold the long edges to the inside center fold, crease, and press flat. Fold in half as before, concealing all the raw edges, and press. Topstitch along the long edges.

Step 8 Align the ends of the strap to one long edge on the right side of the carrier, 5" from either short edge (see Figure 1a) and stitch along the long edge (all seam allowances are ½"). Then fold the bag right sides together and sew along the side and bottom edges (Figure 1b). Clip the bottom corners and turn the bag right side out.

Step 9 Fold the lining piece in half to make a piece 11½" x 29" and sew along the long edge and one of the short edges (this will be the bottom of the carrier). Leave a 4" opening in the short edge for turning. Slip the handwoven carrier into the lining, right sides together. Align top raw edges and sew the carrier to the lining along the top edge.

Step 10 Turn the bag right side out through the 4" opening in the lining. Slip-stitch the opening by hand to close and tuck the lining into the bag. Press the bag well with a hot iron and topstitch along the top edge. Insert your yoga mat and you're ready to go!

PROJECT AT-A-GLANCE

Weave structure for yoga mat carrier
Plain weave.

Equipment
2-shaft or 4-shaft loom, 33" weaving width; 8-dent reed; 1 shuttle, 3 bobbins; sewing machine.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Black #7, 1,056 yd (8 1/12 oz).
Weft: 5/2 pearl cotton (2,100 yd/lb), Black #7, 311 yd (2⅜ oz); Purple #27 and Special Turq #44, 145 yd each (1⅛ oz).

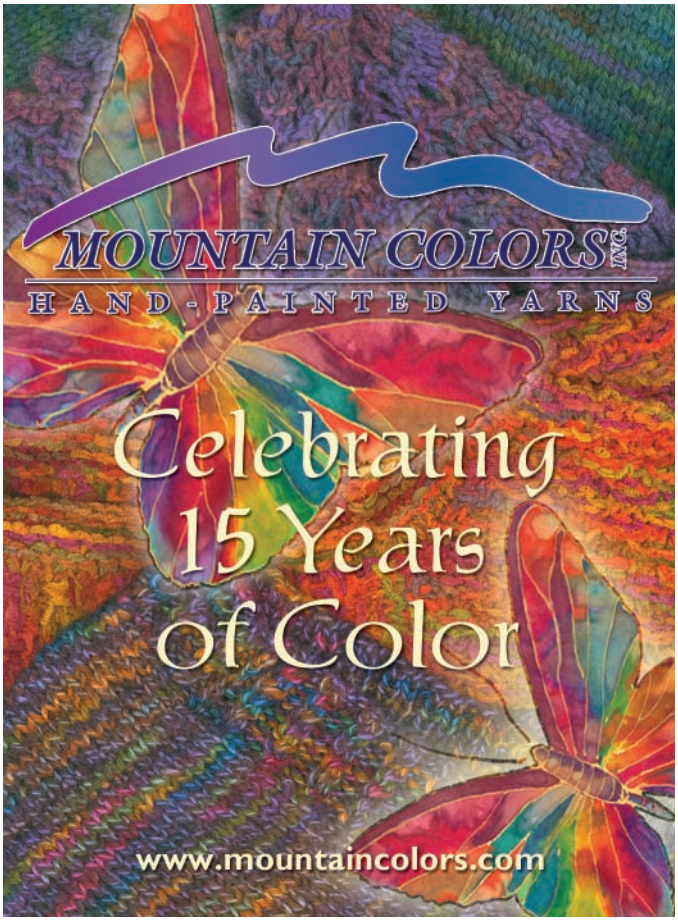
Notions and other materials
2 yd lightweight fusible interfacing, ¾ yd lining fabric, black sewing thread.

Yarn and materials sources
5/2 UKI pearl cotton is available from most weaving retailers; fusible interfacing, lining, and sewing thread are available from fabric stores.

Warp order and length
528 ends 2 yd long (allows 4" for take-up and 30" for loom waste). To weave the carrier on a narrower loom (13" weaving width), wind 208 ends 3 yd long (add 1 yd to weave the strap or use commercial tape or webbing).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 33".
Weft: 16 ppi. Woven length (measured under tension on the loom): 38".

Finished dimensions
After washing, amounts produce a fabric 29"× 33" for a yoga carrier 11" × 26½" with an over-the-shoulder strap.



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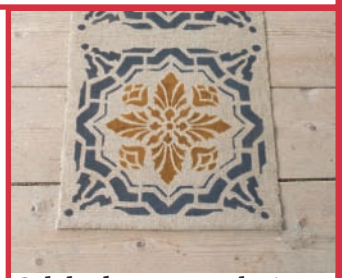
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Pastimes

Super soft, this 10/2 Soy Silk® has been hand-dyed by Conjoined Creations. These vibrant colorways were inspired by the Fabric Forecast in *Handwoven* magazine. Sett at 24 epi for plain weave and 32 epi for twill. Pick a multi-color for your warp, and choose your weft from the semi-solid colors. This yarn would make excellent an choice for scarves or a shell top.

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Weaving on the Go

tiny evening bags on a Weavette Loom

CATHERINE LEARY, SSJ

Here's a handy vacation project that doesn't take up much room and can occupy your hands when you are traveling. Tuck two Weavette looms into your luggage with a weaving needle and a small package of yarns and make these little bags. They take only a few hours, and you can work on them almost anywhere you go.

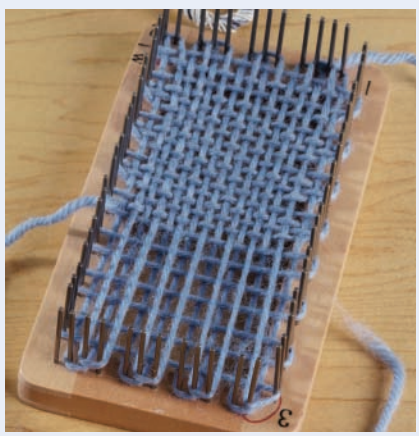
Weavette looms and their predecessors (Weave-It and Loomette looms) are small, *very* portable square or rectangular frame looms with pins on all four sides arranged in groups of three. They can produce woven squares or rectangles with four selvedges faster and more easily than ordinary frame looms.

The fabric is produced with a single length of thread. First, every other warp thread is wound around pairs of top and bottom pins. Next, every other weft thread is wound around pairs of side pins. Then, the other set of warp threads is wound around offset pairs of top and bottom pins, and finally, the only actual weaving is done by needle-weaving in the spaces between the previously wound weft threads and going around offset pairs of side pins. A variety of patterns can be woven, including the smocking pattern used for these bags.

Adding loops and tassels to 2" × 2" squares can make small holiday ornaments or decorations. Four pieces (two 2" × 2", two 4" × 6") can make an evening purse large enough for cellphone, credit or hotel room cards, or other small items.



Catherine Leary, SSJ, *of Springfield, Massachusetts, creates whimsical gifts in unusual yarns. She is a member of the Pioneer Valley Weavers Guild.*



Equipment and materials

4" × 6" and 2" × 2" Weavette or similar looms (Buxton Brook Looms); weaving needle; Darice Metallic cord (in 27 yd skeins from Michael's) or other yarn about 800 yd/lb; sewing needle, sewing thread.

Weave the bag and flap pieces

With 11⅙ yd of cord, weave a 4" × 6" rectangle for the bag front in plain weave or smocking pattern. Do not cut leftover cord. Repeat for bag back. With 2⅓ yd cord, weave a 2" × 2" square for half of flap; do not cut leftover cord. Repeat for other half.

Sew the bag

Handsew the two large rectangles together along both long sides and one end, using uncut leftover cord. Sew the two small squares together along one side, leaving cord not used for stitching extending from edge of seam. Bring this tail around your finger through the edge of the adjacent square and back up again at the starting point to form a doubled loop. Work a buttonhole stitch with the same cord over the doubled strand; weave in tail. Stitch the flap to the open edge on the back of the bag with remaining leftover cord.

With a separate length of cord, wind a small tight ball for the button. With sewing thread, sew through the ball to secure and stitch the button to the front of the bag.

Twist together 2 or 3 strands of cord a little longer than desired length for a strap (use all colors in the bag). Tie an overhand knot at each end. Sew strap ends to the bag; weave in any remaining tails.

Smocking pattern

(Rows = rows of needle weaving.) Weave 2 rows plain weave (under 1, over 1; repeat). *Row 3: Go under 1, over 1, **under 3, over 1; repeat from ** until last 2 ends; go under 1, over 1. Row 4: Weave plain weave. Row 5: Go under 3, over 1; repeat. Row 6: Weave plain weave. Repeat from *; end with one row of plain weave.

Resources

Conforti, Licia. *Modular Texture: Patterns for the Weavette® & Weave-It Looms*, Vol. 1, Revised Edition, 2006; instructions for smocking and other patterns.

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003; buttonhole stitch, p. 118.

Warping Instructions for Weavette looms: www.weavettes.com/instruction.aspx.



Sturdy Rag Totes

with handy inside pockets

DINAH ROSE

Inspiration for these bags came from two earlier Handwoven *projects. One was a diaper bag with lots of pockets. The pockets required weaving and piecing strips, but I wanted to weave a single fabric. A* Handwoven *online bonus project for an inkle-woven cellphone case gave me an idea for easy pockets—the fabric on one side of the bag is extended and folded down into the bag from the top edge and then turned back up to become the pockets.*

An added advantage to pockets along the top edge of the bag is that small things stored in them can be found easily. A rag weft makes these bags very sturdy—perfect for carrying books to the library, your lunch to work, or your latest project to the next guild meeting.

The weave structure

The bag fabric is woven in a variation of warp rep. Two highly contrasting colors of 3/2 pearl cotton alternate in the warp. Two blocks are created by shifting the warp color order from one block to the next. In the weft, a single color of 3/2 pearl cotton alternates with a 1½" wide rag strip. The dominant color in each block depends on which of the two warp colors is raised for the thick rag pick.

It is amazing how different the rag weft looks depending on which warp color crosses it. Some viewers can't believe that the rag weft they see in the two different blocks is the same fabric!



Dinah Rose *of Woodstock, Georgia, weaves both simple and complex colorful pieces that she sells at craft shows and at www.dinahrose.com.*

MAKE IT YOUR OWN!

This fabric combines the durability of warp rep with the color potential of log cabin. It's easier to warp than usual warp rep (fewer ends per inch) and as quick to weave (not very many picks per inch). Use it for placemats, runners, floor mats, vests, and other bag styles. Experiment with changing warp colors from block to block or using rag fabrics with colors different from the warp colors and/or using more than one fabric.

Design choices

Choose strong colors with high contrast for the warp. To select the rag weft, have fun visiting fabric stores! Bold, colorful prints work best. Since you only need a few yards, fabrics from the clearance table make good choices.

I like to use Fibonacci numbers in fabric designs. For my bags, I usually alternate block sizes of five thick picks with three, or five with eight, or three with eight.

Resources

Abbott, Amy. "Inkle Pouches for All Weavers—High-Tech and Low." www.interweave.com/weave/projects_articles/inklepouch.pdf.

Bostic, Eve. "Diaper Bag." *Handwoven*. March/April, 1987, pp. 46–47, I-5.





STEPS FOR WEAVING THE WARP REP TOTE BAGS

Step 1 Numbers in parentheses are for the larger bag. Wind a warp of 168 (216) ends 2½ (3) yd long holding one end of each color and keeping a finger between them. (These instructions are for warping back to front. For complete warping steps, see Resources at handwovenmagazine.com.)

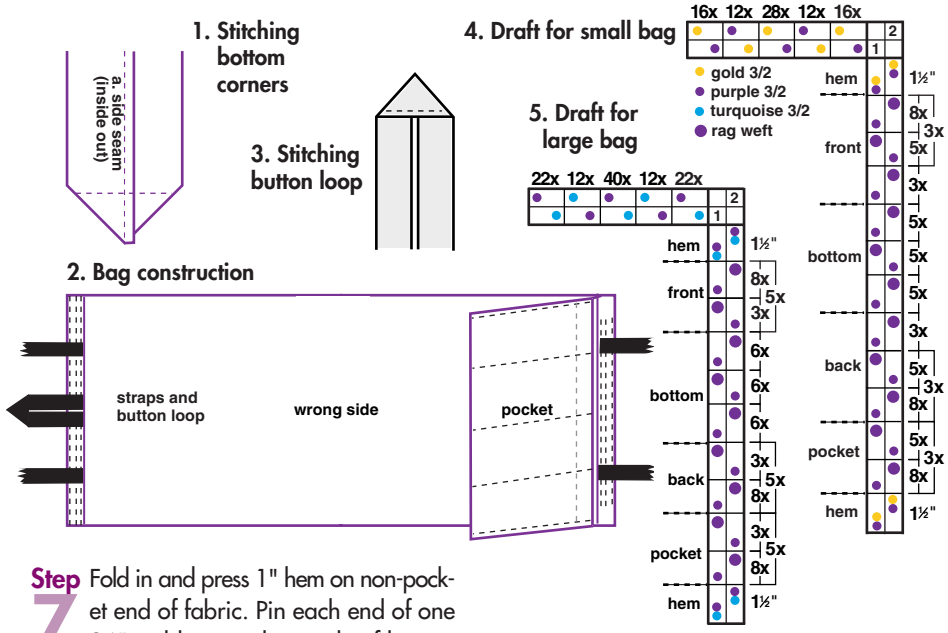
Step 2 Spread the warp in a raddle and beam. Thread following Figure 4 or 5. (For a 4-shaft loom, thread 1-2-3-4.) Sley 1/dent in a 12-dent reed and tie the warp onto the front apron rod.

Step 3 Cut or tear the fabric lengthwise into strips 1½" wide. Cut the ends at an angle to overlap in the shed. Wind strips onto a ski shuttle, folding them in half lengthwise, right side out. Wind bobbins for two boat shuttles, one with each color of 3/2 pearl cotton.

Step 4 Weave a header in scrap yarn. Weave the bag fabric following Figure 4 or 5. Weave hems with both colors of 3/2 cotton in each shed. When you weave the bag body, bring the boat shuttle with 3/2 pearl cotton back into the shed over the rag weft if the boat shuttle exited under the edge warp thread, under the rag weft if the boat shuttle exited over the edge warp thread. Beat firmly.

Step 5 Cut the fabric from the loom. Machine zigzag edges allowing 1" for hems; trim excess. Machine wash and dry.

Step 6 For each bag, cut two pieces of 1" webbing 36" long for straps and one piece 12" long for the button loop.



Step 7 Fold in and press 1" hem on non-pocket end of fabric. Pin each end of one 36" webbing to the inside of hem in the center of the narrow blocks, aligning raw edges of webbing and hem. Pin both ends of the 12" strip side by side in the center. Sew across the hem on the right side in the ditch between rag-weft strips, catching hem and webbing edges. Sew again in a ditch at the top of the bag and again in a ditch between the first and second stitching. Fold over the pocket section at the top edge of the other side of the bag and pin and stitch the other 36" strip as the first except stop stitching ½–1" before the selvedges on each side.

Step 8 With bag body wrong side up, turn up 1" pocket hem and sew. Turn up pocket so hemmed edge is 1" below inside top edge of the bag. Sew side seams of pocket. Stitch seams slowly with a new #18 jeans needle and ½" seam allowances. Sew from bottom to top of pocket to form pocket sections as desired (see Figure 2). Fold front and back of bag right sides together, matching the pattern. Sew side seams keeping pocket section free. Press seams open.

Step 9 With bag still inside out, fold to form a triangle at the bottom of each corner and stitch across hypotenuse (about 5" for small bag, 6" for large bag); see Figure 1. Reinforce the bottom with piece of plastic canvas if desired. Fold and stitch a point at the top of the 12" piece of webbing to make the button loop (Figure 3) and sew a button to the other side of the bag.

PROJECT AT-A-GLANCE

Weave structure for bag fabrics
A variation of warp rep.

Equipment
2- or 4-shaft loom, 14" weaving width (small bag), 18" (large bag); 12-dent reed; 2 boat shuttles, 1 ski shuttle; sewing machine, #18 jeans needle; rotary cutter and mat (optional).

Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb). For small bag, gold (Zinnia #4146) and purple (Eggplant #6256), 210 yd (2⅔ oz) each. For large bag, turquoise (Algiers Blue #2194) and purple (Eggplant #6256), 324 (4⅛ oz) each.
Thin weft: 3/2 pearl cotton (1,260 yd/lb). For small bag, 75 yd purple (1 oz), 16 yd gold. For large bag, 137 yd purple (1¾ oz), 20 yd turquoise.
Rag weft: 45" fabric cut into 1½" strips; for small bag, 2½ yd; for large bag: 4 yd.

Notions and other materials
Heavy nylon webbing, 1" wide, 7 ft/bag; matching sewing thread; decorative button.

Yarn sources
3/2 pearl cotton is available from Webs, fabric and webbing from fabric stores.

Warp order and length
For small bag 168 ends 2½ yd long; for large bag 216 ends 3 yd long (allows 31" for loom waste and 20% for take-up).

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 14" (small bag): 18" (large bag).
Weft: 6–7 ppi (3–3½ each weft). Woven length: 49" (small bag), 64" (large bag).

Finished dimensions
After washing, amounts produce one small bag 12½" × 12" or one large bag 16" × 19".

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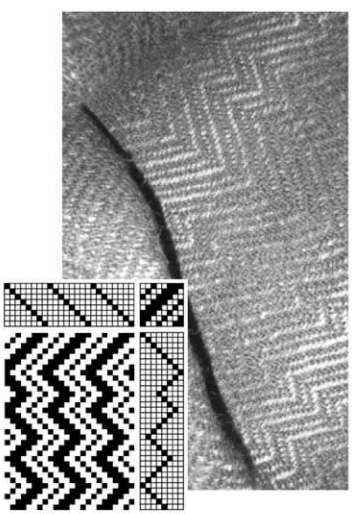
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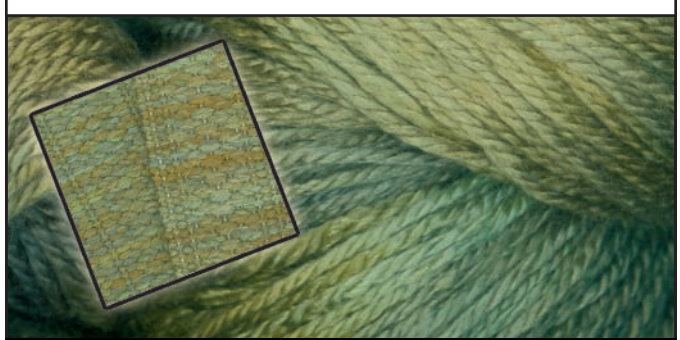
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Felted Floats

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CLAUDIA ALMANSA

Few fabric treatments are as intriguing to weavers as fulling. Fulling is the term used for the process of wet-finishing a fabric. If moisture and agitation are applied to a wool fabric, the wool fibers interlock, obscuring the weave structure, softening the fabric, and making the surface fuzzy. With extensive fullling, the fabric becomes thick, stiffens, and looks like felt.

In the fabric for these bags, the fulling process is used to add a design feature. As the cloth is woven, alternate pairs of warp threads float on the surface for an inch or two and then weave plain weave with the other warp threads for an inch or two. Stripes of plain weave and floats alternate this way throughout. The fabric is then removed from the loom and the warp floats are cut from selvedge to selvedge halfway between the plain weave stripes. As the fabric is fulled, the cut floats shrink and merge together, creating raised lines of color with a fuzzy texture.

Choosing colors

In the areas where the alternate pairs of warp threads float, only half of the warp threads interlace. They weave plain weave here, too, but since they are widely spaced (because of the floating threads missing between them), the weft packs in and covers them. In these areas, therefore, only the weft color shows (the solid brown, gold, and red stripes in the three bags on page 45) after the floats are cut and fulled.



Claudia Almansa *of Laval, Montreal, is originally from Bogatá, Colombia. She creates clothing that celebrates indigenous art and style.*

MAKE IT YOUR OWN!

The hand of the fabric for these bags is soft enough for shawls, throws, jackets, and coats. It can be fulled further for pillows or stiffer bags.

The alternation of stripes of plain weave and stripes with warp floats (that are cut when the fabric is removed from the loom) can be used in many ways. The plain-weave and float sections can be varied in height to increase or decrease float length. Weft colors can be changed from float section to float section, adding to overall color potential.

All of the warp colors show in the stripes where all of the warp threads weave plain weave. The colors of the alternate pairs of cut warp floats appear as fuzzy edges to these areas. Since I have a sectional beam, I wind 20 different warp colors in each 1" section to make these stripes and cut floats as colorful as possible.

If you weave more than one bag on the same warp, you can change the weft color for each one. You can also vary the sizes of the stripes. If six shafts are available, you can weave twill in the non-float areas (as for the center bag on page 45). I have used this technique for many types of fabrics; see some of them at claudiaal mansa.tripod.com/products.html.





STEPS FOR WEAVING AND SEWING THE RED BAG

Step 1 Wind a warp of 482 ends 2½ yd long following the color order in Figure 1 (you can wind all the Garnet ends in one chain and the other colors in a second chain in the order given). These instructions are for warping front to back. See Resources at handwoven magazine.com for warping steps.

Step 2 Sley the reed and thread the loom following Figure 2 and the Project at-a-Glance (sley the Garnet chain 2-0 and then sley the other chain in the empty dents if you wound separate chains).

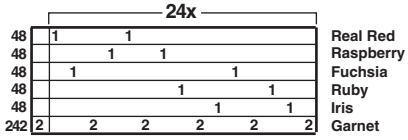
Step 3 Weave following Figure 2 for 54" (add weight to the floating warp threads if their tension becomes loose). Remove the fabric from the loom allowing 4" fringe. Tie fringe loosely to secure raw edges. Cut warp floats from selvedge to selvedge in the center float areas.

Step 4 Machine wash, hot water, checking frequently and stopping agitation when fulling is sufficient. Lay flat to dry.

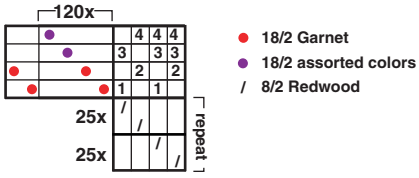
Step 5 Cut out pattern pieces (see Figure 3). All seam allowances are ½". Apply fusible interfacing to bottom piece of handwoven fabric. Right sides together, join and sew the side seams of the two handwoven bag pieces. Clipping and shaping at corners, sew the bottom piece to the seamed bag pieces, right sides together, matching notches with side seams. Right sides together, sew bag pieces together at handle seams. Press all seams open.

Repeat these sewing steps with the lining except omit handle seams and leave a 3–4" opening on one side for turning. Right sides together, insert the lining in the bag and stitch together all edges toward handle tops, folding under and overlapping lining seam allowances at top of handles. Turn the bag through the opening and handsew lining at top of handles and at turning opening. Top stitch around all edges.

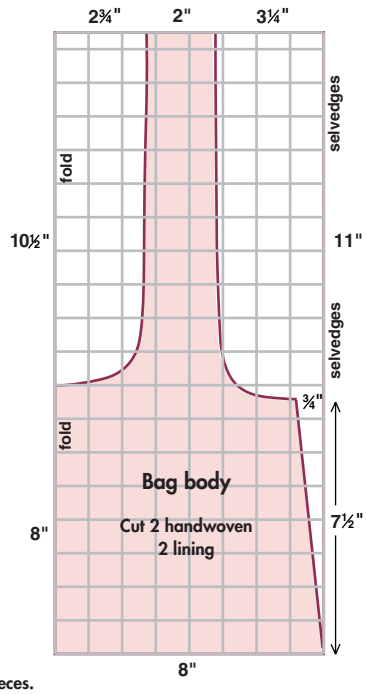
1. Warp color order



2. Draft for bag fabric

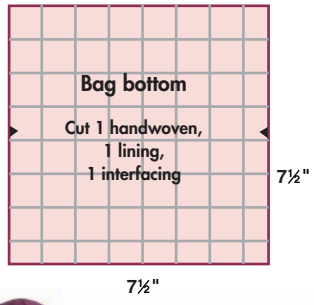


3. Bag pattern



= 1"

Enlarge pattern pieces. Fold the fabric in half lengthwise and cut the bag pattern two times, placing the patterns so that the stripes match at the side seams, if possible. Cut from a single layer of fabric for the bag bottom.







PROJECT AT-A-GLANCE

Weave structure for red bag fabric
Plain weave with warp floats.

Equipment
8-shaft loom, 25" weaving width; 10-dent reed; 1 shuttle; sewing machine.

Yarns
Warp: 18/2 merino wool (5,040 yd/lb) Garnet, 605 yd (2 oz); Iris, Ruby, Fuchsia, Raspberry, and Real Red, 120 yd (⅔ oz) each.
Weft: 8/2 worsted wool (2,240 yd/lb, Heather), Redwood, 1,000 yd (7⅛ oz).

Notions and other materials
½ yd cotton lining fabric, 8" × 8" fusible interfacing, matching sewing thread.

Yarn and materials sources
JaggerSpun 18/2 Superfine merino and worsted Heather wool are available from most weaving retailers, lining, interfacing, and sewing thread from fabric stores.

Warp order and length
482 ends 2½ yd long as in Figure 1 (allows 4" for take-up, 28" for loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 24⅛".
Weft: 20 ppi in plain-weave areas; 30 ppi in warp-float areas. Woven length (measured under tension on the loom): 54".

Finished dimensions
After fulling, amounts produce fabric about 18" × 45" for one bag 7" × 17" × 7"; expect 25% shrinkage in width, 16% in length.

THE WEAVING CONNECTION

WEBSITE LISTINGS
Your Guide to Shopping on the Web

SOFTWARE

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

WEAVING EQUIPMENT

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

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

Fireside Fiberarts
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(800) 329-9254

Louet North America
www.louet.com
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Mirrix Looms
www.mirrixlooms.com
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New Voyager Trading
www.newvoyager.com
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www.purringtonlooms.com
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www.hillcreekfiberstudio.com
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www.spinnerschoice.com
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www.fibertoolsonline.com
(757) 986-2010

Shannock Tapestry Looms
www.shannocklooms.com
(360) 573-7264

The Fiber Studio
www.fiberstudio.com
(603) 428-7830

The Woolery
www.woolery.com
(800) 441-9665

The Yarn Shop LLC & Fiber Place
www.bozemanyarnshop.com
(866) 585-8335

Village Spinning & Weaving Shop
www.villagespinweave.com
(888) 686-1192

Woolgatherers Ltd. LLC
www.woolgatherers.com
(920) 907-0510

Wooly Wonders
www.woolywonders.com
(888) 299-6310

Yarn Barn
www.yarnbarn-ks.com
(800) 468-0035

YARNS

Alpine Meadow Artisan Yarns
www.alpinemeadowyarns.com
(877) 586-9332

Annie's Yarn & Fiber
www.anniesyarn.com
(719) 499-8191

Ashland Bay Trading Co.
www.ashlandbay.com

Blue Heron Yarns
www.blueheronyarns.com
(410) 819-0401

Cotton Clouds
www.cottonclouds.com
(800) 322-7888

Great Northern Weaving
www.greatnorthernweaving.com
(800) 370-7235

Halcyon Yarn
www.halcyonyarn.com
(800) 341-0282

Jane Stafford Textiles
www.janestaffordtextiles.com
(250) 537-9468

Lambspun of Colorado
www.lambspun.com
(800) 558-5262

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Recycled Sari Silk

for a tote and "padfolio"

SUE BLEIWEISS

This tote and coordinating cover for a notepad are easy to weave and sew. The padfolio has become one of my most popular patterns, popping up in Internet groups as an item for swaps and trades. Once you make one, you'll be making lots of them because everyone you show it to will want one, too.

Without a doubt, recycled silk yarn spun of thrums from weaving mills in India is one of the most unusual yarns you'll ever use for weaving. There are several brands available. I like Kathmandu Bathed (washed) from The Wool Peddler. The skeins are clean and the colors bright and clear. The resulting fabric woven with this yarn is nothing less than spectacular!

For the tote, I've paired the handwoven fabric with a commercial blue denim that turns the colors and texture of the recycled silk yarn into the focal point. The padfolio is edged with satin stitch and both pieces are lined.

Weaving tips

Weaving with recycled silk yarn does present some challenges. Because the twist and thickness is inconsistent throughout the skein, it can be difficult to get smooth selvedges—actually, it's just about impossible! For projects that require sewing, plan an extra inch or two of warp width so that the selvedges can be cut off during construction. If you plan to use the fabric in a project where the selvedges show, accept that they won't be absolutely straight!

Although the warp yarn is mostly covered by the recycled silk weft, the warp color has some effect. Dark hues will intensify the silk weft colors; light hues will give weft colors a slight wash. For this fabric, the warp is a dark, charcoal blue.

MAKE IT YOUR OWN!

The warp for this fabric is 5/2 pearl cotton sett at 12 epi. The recycled silk weft yarn is irregular in thickness, so the picks per inch vary from 11 to 15 (averaging about 12) with an even, firm beat. The silk weft nearly hides the cotton warp yarn, and the fabric is sturdy. The texture is a bit stiff for clothing other than vests.

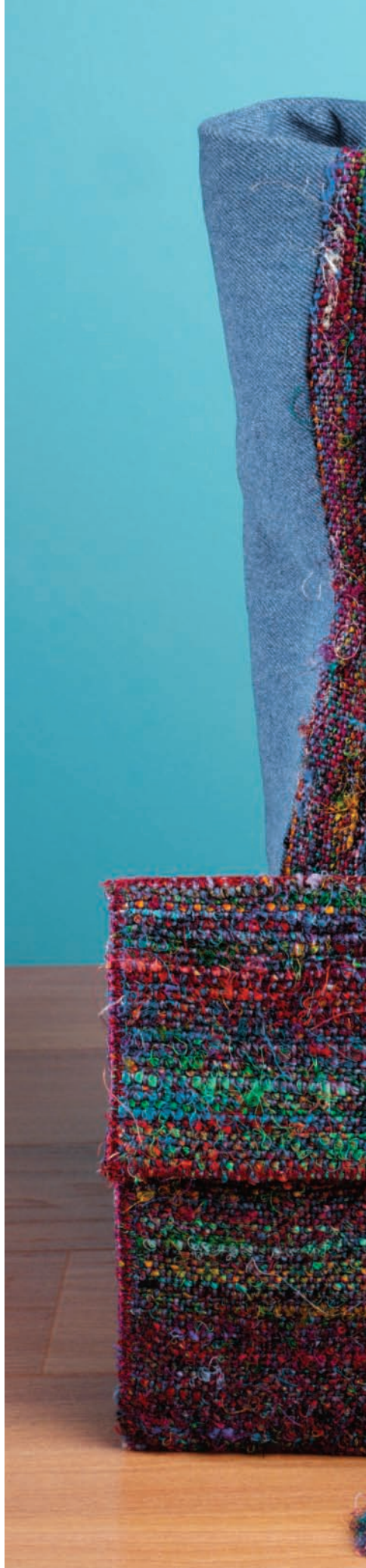
It would make glorious placemats and table runners, however—the irregularity of the selvedges caused by the uneven thickness of the yarn might even add interest. Or, how about accent pillows for a living room or bedroom?

Consider also alternating picks of recycled silk with picks of chenille, Tencel, or spun silk for a fabric with a soft hand suitable for scarves, shawls, or throws. Or, think beyond plain weave: use recycled silk as the pattern weft in overshot or summer and winter.



PHOTOGRAPH COURTESY OF FRABJOUS FIBERS WWW.FRABJOUSFIBERS.COM

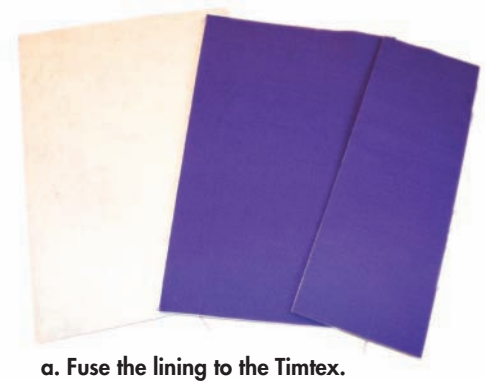
See Sue Bleiweiss's photo and bio on page 34 with her For Starters project: "Yoga Mat Carrier."





MAKING THE PADFOLIO

Cut the following pieces from the handwoven fabric, lining fabric, and Timtex: a bottom piece 6¼"× 9", top piece 5¾" × 9", and flap 2¼" × 9".



a. Fuse the lining to the Timtex.

Back one side of each piece of Timtex with fusible web and then fuse a piece of lining fabric to each one (Photo a). Back the other side of each piece of Timtex with fusible web and fuse a handwoven fabric piece to each one (Photo b). If the handwoven fabric seems too thick to fuse, use a glue stick to secure the fabric to the Timtex. Just a little bit of glue in the center of each piece will help keep the pieces from shifting when you stitch around the edges later to secure them. Set the pieces aside.

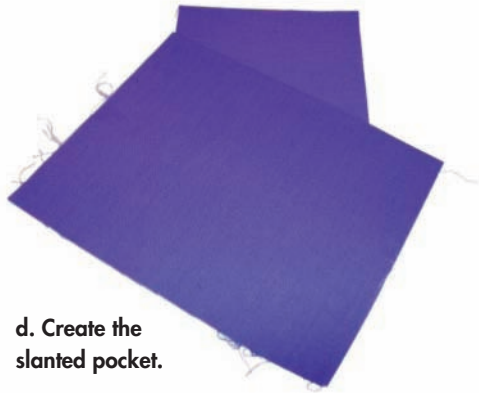


b. Fuse the handwoven fabric.

From the lining fabric, cut the inside straight pocket sleeve for the notepad 6¼" × 15". Fold in half and press well. Place this piece on the 6¼" × 9" bottom piece, aligning the bottom raw edges (Photo c), and set aside.

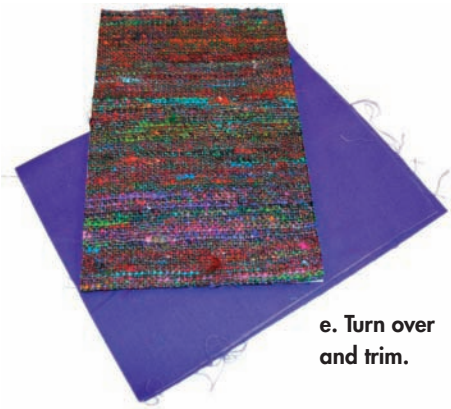


c. Create the straight pocket.



d. Create the slanted pocket.

To make the slanted pocket for the inside front cover, cut a rectangle of lining fabric 9" × 14", fold in half, and press. Lay the folded piece on the back of the top (5¾" × 9") piece (Photo d). Now flip both pieces over carefully so that the pocket is on the



e. Turn over and trim.

WEAVING THE FABRIC

Step 1 Wind a warp of 240 ends 2 yd long and thread for plain weave following the Project at-a-Glance and using your preferred warping method.

Step 2 Weave plain weave with recycled silk yarn for 45" at an average of 12 picks per inch (use a very firm beat). Remove the fabric from the loom and machine zigzag raw edges. Machine wash, warm water, gentle cycle, and tumble dry. When it is dry, give the fabric a firm press with a hot iron. Iron fusible interfacing to one side of the handwoven fabric to prevent raveling before cutting and sewing.

MAKING THE TOTE

Step 3 To make the tote: From the handwoven fabric cut two 14" square pieces (front and back). From the denim fabric cut three pieces 5" × 14" for side panels and bottom. Sew a denim panel to each side of the front piece, right sides together (all seam allowances are ½"). Press seams open.

Step 4 Sew the bottom panel to the bottom edge of the bag front, right sides together. Do not stitch where the bottom panel extends beyond the side panels ½" on each side. Sew the back piece to the side panels right sides together, pinning and sewing one side at a time. Sew the bottom panel to the bottom edge of the bag back, right sides together, leaving ½" unstitched on each side. Sew the side panels to the bottom, right sides together. Turn the bag right side out and set it aside while you make the lining.

Step 5 Make the lining of denim fabric exactly as you constructed the bag, except leave a 5–6" opening along one of the long seams at the bottom for turning later. Do not turn the lining right side out after you have assembled it. Place the outside of the bag into the lining, right sides together, aligning the top edges, and sew the lining to the bag along the top edge. Turn the bag right side out through the opening in the lining seam.

Step 6 To make a sturdy bottom, cut a piece of cardboard and two pieces of Timtex 4" × 13". Apply fusible web to one side of each piece of Timtex. (You can use glue if you prefer). Fuse the Timtex pieces to each side of the cardboard, making a sandwich with the cardboard in the middle. (You may need to use some steam to get the heat to penetrate through to the fusible web.) Slip the cardboard sandwich into the bottom of the bag through the opening in the lining. Sew the opening in the lining closed by hand, give the bag a good press, clip on the handles, and you're done!



f. The slanted pocket.



g. Satin-stitch long edges.



h. Machine zigzag to join; satin-stitch edges.

bottom (Photo e). Use a chalk marker to trace the outline of the pocket and then cut out the pocket shape or just use a ruler and a rotary cutter to trim away the excess (Photo f).

Using a wide stitch, satin stitch by machine along the long edges of each piece, catching the pocket edges in the stitching. Stitch each piece twice (or more!) if your first line of stitching doesn't cover well enough. Again using a wide stitch, abut the edges of each piece to one another and run a line of machine zigzagging that catches both edges. I like to stitch once on the inside, once on the outside, and then again on the inside.



Again with a wide stitch, satin stitch by machine around the entire outside perimeter edge of the cover. I usually do this at least twice. After you finish stitching, dab Fray Check on all places where you began and ended rows of machine stitching and trim off any loose threads when the Fray Check is dry.

Add a button and use a purchased cord, machine cord, or a length of ribbon or yarn as a tie. For this padfolio, I cut a length of recycled silk yarn, strung a few beads on the end, and tied a knot so the beads wouldn't slip off. I tied the other end around the button and wrapped the tie around the padfolio.

PROJECT AT-A-GLANCE

Weave structure for fabric
Plain weave.

Equipment
2-shaft or 4-shaft loom, 20" weaving width; 12-dent reed; 1 shuttle; sewing machine.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), Quarry #147 (or other dark gray or gray violet), 480 yd (3⅔ oz).
Weft: Recycled handspun silk (about 400 yd/lb), 413 yd (1 lb, ½ oz).

Yarn sources
5/2 UKI pearl cotton is available from most weaving retailers. Recycled handspun silk yarn (Kathmandu Bathed) in 200 g skeins at 160–190 yd/skein is available from The Wool Peddler (recycled silk yardage varies—it's safest to get three skeins for this project; if you use two skeins, however, you can make a shorter bag if you run out of weft yarn).

Notions and other materials
For the bag: 15" clip-on leather handles; 1 yd 45"-wide denim fabric; ½ yd 22"-wide fusible interfacing; ¼ yd Timtex or Fast-2-Fuse; 1 piece sturdy cardboard 4" × 13"; ¼ yd fusible web or glue; matching sewing thread.
For the padfolio: ½ yd lining fabric, one 9" × 15" piece of Fast-2-Fuse or Timtex, one 9" × 15" piece fusible web if you're using Timtex; Fray Check; decorative button.

Yarn and materials sources
Bag handles (stock #HL2070) are available from Joggles.com; fusible interfacing, Timtex, Fast-2-Fuse, fusible web, Fray Check, denim, padfolio lining fabric, and button from fabric stores. (Add a 5" × 8" notepad to the padfolio, available from stationery stores.)

Warp order and length
240 ends 2 yd long (includes 5" take-up and 22" loom waste). Add 32" warp length per additional bag and 12" per padfolio.

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 20".
Weft: 11–15 ppi. Woven length (measured under tension on the loom): 45".

Finished dimensions
After washing, amounts produce one tote 13" × 13" × 4" and one padfolio 6¾" (closed) 14⅝ (open) × 9" .

Dress Up Your Electronics!

covers for a laptop and iPod

BARBARA WAINRIGHT

Just a few months after I became a weaver, I discovered an old draft that makes sweet little circles and just knew I had to weave them. A bit of sampling led to a sturdy fabric with the look of stitched doublecloth, perfect for protecting electronics like my laptop. It's a pleasure to see and handle these tactile handwoven covers every time I use my not-so-tactile tools!

The draft, Five After Eleven Check from Marguerite Porter Davison's *A Handweaver's Pattern Book* (page 119), is a monk's belt threading used with many different treadling sequences. Among them is a variation of honeycomb.

In traditional honeycomb, cells are created when a weft of the same yarn as the warp weaves plain weave in one block and floats across the alternate block. One or two plain-weave picks in a thick outline weft follow, curving around the built-up cells. In the next sequence, the alternate block produces cells and the following outline weft(s) curve in opposition to the first.

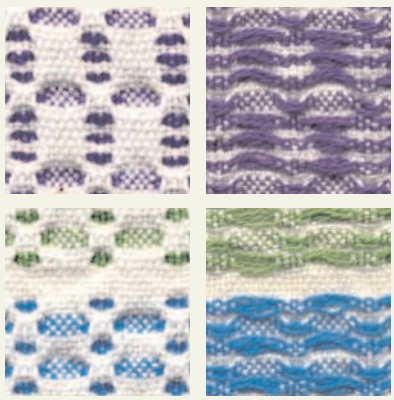
In this variation, the warp and outline wefts are the same thickness and the cell weft is a finer yarn. It is the cells themselves that create the circle shapes, and they are emphasized further when the cell weft color contrasts strongly with the other yarns. Woven in a close sett and a firm beat, the fabric has a deep texture.



***Barbara Wainright** of Rochester, New York—an active member of The Weavers' Guild of Rochester—is indebted to her many fine teachers.*

MAKE IT YOUR OWN!

The fabric in these covers is used doubled (one thickness becomes the lining). Used as a single layer, floats appear on the back but in fine threads do not decrease stability. The fabric is soft enough for clothing and durable enough for table linens and pillows. Vary the treadling and cell-weft colors for other designs and effects.



Color choices

Used with an unbleached cotton as warp and plain-weave outline weft, my planned oranges, yellows, and greens did not show enough as the weft in the cells. I tried many different colors—and bought many more!—before choosing cool brights.




ThinkPad

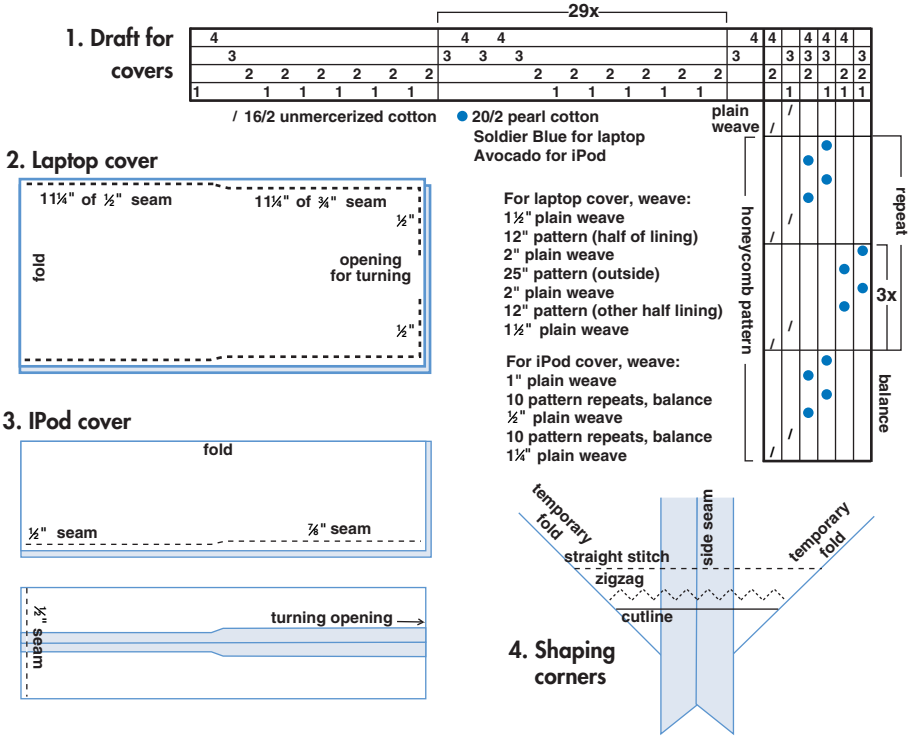
STEPS FOR WEAVING THE LAPTOP AND IPOD COVERS

Step 1 Wind a warp of 480 ends 16/2 unbleached cotton 3 yd long and thread the loom using your preferred warping method following Figure 1 and the Project at-a-Glance. For complete warping steps, see Resources at handwoven magazine.com. (These amounts are for covers for a small laptop 11" × 8½" × 1¼" and an iPod. Add to warp width and/or length and include 15% for take-up and shrinkage to make different sizes or more covers.)

Step 2 Weave 1½" of plain weave in scrap yarn. If available, place a temple at 13⅓" weaving width to prevent draw-in. Weave the fabric following Figure 1, beating firmly at 30 ppi in plain-weave sections, 48 ppi in honeycomb sections. Two pattern repeats—48 picks—should measure 1". To accommodate the greater take-up for plain weave, use a weft angle of about 25 degrees for 16/2 cotton, less steep for 20/2 pearl cotton. Move the temple forward every 1–1½". There is no need to tuck in weft ends; clip them ½" from the selvedge. Separate the laptop and iPod sections with a few picks of scrap yarn.

Step 3 Cut the fabric from the loom. Machine zigzag raw edges and on both sides of scrap yarn (do not cut apart). Machine wash warm; tumble dry. Steam iron gently to remove wrinkles without flattening fabric. Cut apart the two sections and remove the scrap yarn.

Step 4 For laptop cover: Fold the fabric in half in the center of the long pattern section, joining the two plain-weave ends and aligning pattern rows; pin side seams to test fit to laptop. Adjust as needed and sew side seams as in Figure 2 (the change in seam depth is to accommodate the lining section when it is folded inside). Turn right side out, then push the lining (the end with the opening) to the inside. Test fit; adjust again if needed.



Step 5 Turn wrong side out again, baste the turning opening closed, and press all seams open. One at a time, fold each of the two corners near the turning opening as in Figure 4 and sew a diagonal seam 1¼" (or the height of your laptop). Make a similar seam 1½" long (¼" longer than for the first two corners) across the opposite two corners. Machine zigzag ¼" from seams and cut off excess. Remove basting from turning opening, turn right side out, handsew turning opening closed, and push lining inside the cover. Handsew or embroider around the edge of the cover if desired.

Step 6 For iPod cover: With wrong sides together, wrap the fabric around the iPod with the fold in the warp direction, pin-baste, test fit, cut, and machine zigzag raw edges. Following Figure 3, sew this seam and then center it at the back of the sleeve. Sew across the outside end and leave the other end open for turning. (When pressing seams open, also press side creases to help align the sleeve for corner stitching.) Note that for an iPod Nano or other thin item there is no need to stitch across the corners. Finish sewing as for laptop.

PROJECT AT-A-GLANCE

Weave structure for covers
Variation of honeycomb.

Equipment
4-shaft loom, 14" weaving width; 12-dent reed; 2 shuttles; temple (stretcher), optional.

Yarns
Warp: 16/2 unmercerized cotton (6,720 yd/lb), unbleached 1,440 yd (3½ oz).
Weft: 16/2 unmercerized cotton (6,720 yd/lb), unbleached 502 yd (1⅕ oz).
20/2 pearl cotton (8,400 yd/lb), for laptop cover, Soldier Blue, 640 yd (1¼ oz); for iPod cover, Avocado, 130 yd (¼ oz).

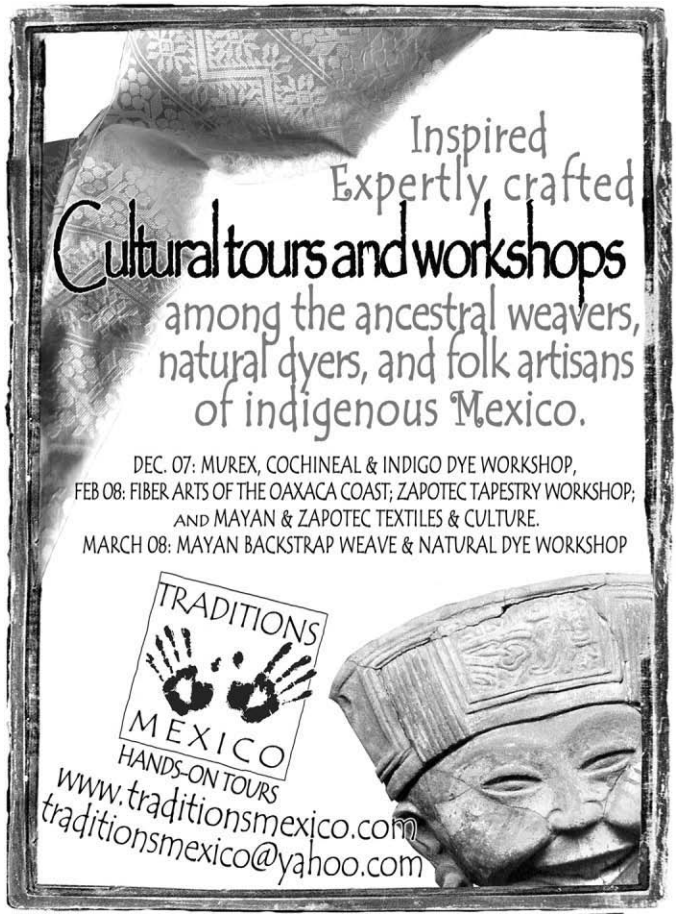
Yarn sources
16/2 unbleached Bockens cotton is available from VävStuga Swedish Weaving, 20/2 UKI pearl cotton from most weaving retailers.

Warp order and length
480 ends 3 yd long (allows 7" for take-up, 31" for loom waste and sampling).

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 13⅓".
Weft: 30 ppi in plain-weave areas; 48 ppi in pattern areas. Woven length (measured under tension on the loom): 56" for laptop cover, 14" for iPod cover.

Finished dimensions
After washing, amounts produce enough fabric for a 9¾" × 12" (measured flat) laptop cover and a 3¼" × 4¾" iPod cover.





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Patchwork Purses

in handwoven silk

DIANA SANDERSON WITH KENDRA COOPER

As a designer of handwoven silk garments, I am always looking for ways to utilize the valuable handwoven scraps that remain after construction. Through trial and error as she played with leftovers from my weaving projects, Kendra Cooper designed and pieced these elegant silk purses. Their sturdy, meticulous construction makes them as attractive inside as out.

Anyone can use this approach to make useful and beautiful bags from handwoven pieces (or commercial ones). Not all fabric will lend itself to the treatment described here, however. These instructions are for weaving a fabric appropriate for these bags. To make the process more rewarding, add two yards to the warp length and weave a scarf, too!

What makes these bags unique is their use of color. A good way to end up with a single cloth that has a range of different colors is either to paint an undyed warp (see Kaestner in Resources) or to use predyed variegated yarns. The colors you choose are up to you. Each of my handbags is unique, and yours should be, too. Let your imagination soar!

The inspiration for the piecing comes from the patchwork found in crazy quilts. For the bag faces, triangles of fabric are seamed together to create dramatic diagonal lines with color contrast between pieces. The pieced fabric is then trimmed into rectangles (see Lancaster in Resources for another piecing technique).



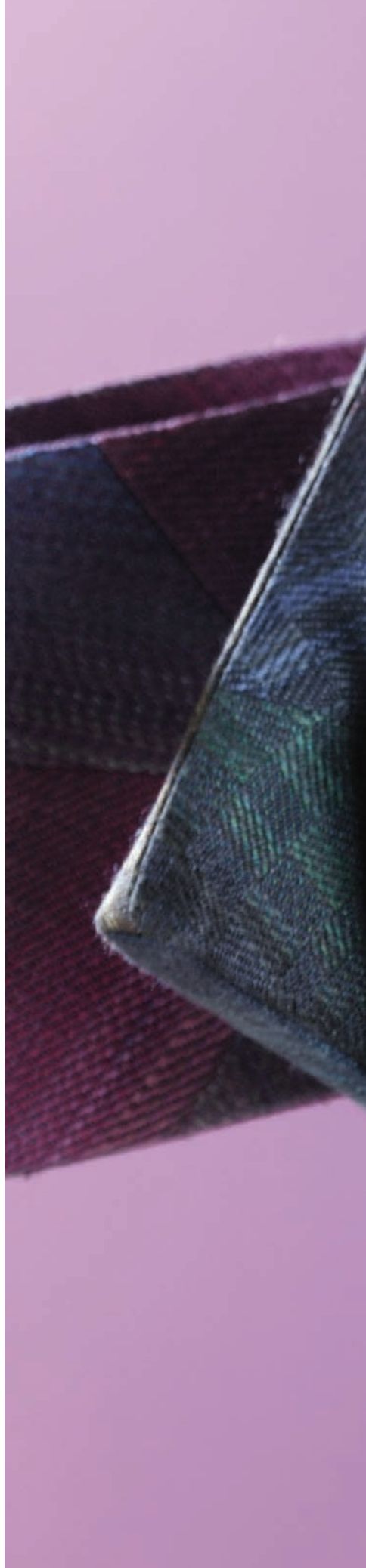
***Diana Sanderson** of Vancouver, British Columbia, indulges her passion for silk at the Silk Weaving Studio, creating handdyed silk garments.*

MAKE IT YOUR OWN!

The fabric for these bags combines cultivated spun silk (for sheen) with tussah silk (for durability) and has an appropriate weight for a scarf or garment fabric. You can use the sewing directions in this article for patchwork bags like these with other handwovens (or patchwork fabrics for other bag styles), or you can use the weaving directions given here for scarves, shawls, or garments. If you do not plan to paint or dye your yarns, you can use commercially dyed silk available from many sources.

As a design aid, a frame of cardboard with a cutout window the same size as the bag face is placed over the patchwork to identify the most effective part of the design. If the abstract serendipity of crazy patchwork doesn't appeal to you, a traditional quilt square could be pieced instead.

Because handwoven silk has a softer hand than commercial fabric, it is easier to sew if it is stabilized with a lightweight fusible interfacing. A heavyweight sew-in interfacing is also used to give additional structure and support. A commercially woven silk lining fabric provides the final touch of elegance and protects and masks the construction.





STEPS FOR WEAVING AND SEWING THE PURSE FROM KENDRA COOPER

Step 1 Wind a warp of 480 ends 2¾ yd long alternating 1 strand spun silk with 1 strand tussah silk. Wind both threads together, taking them together through the cross and keeping a finger between them to prevent twisting.

Step 2 Paint the warp and dye the silk frisé bouclé weft if you are not using predyed yarns. Use your preferred method to warp the loom following Figure 1 and the Project at-a-Glance (for complete warping steps, see Resources at handwovenmagazine.com).

Step 3 Weave the fabric for 70" following the treadling in Figure 1. You can vary block size, weave straight twill, and/or change weft colors for different effects.

Step 4 Cut the fabric from the loom, machine zigzag raw edges, and wash by hand in warm water with Orvus Paste or Ivory soap. Rinse and hang to dry. Iron directly on fabric at a wool setting while fabric is still slightly damp.

Step 5 Cut out pattern pieces: Enlarge the pieces in Figure 2 and cut out as indicated from the handwoven fabric, interfacings, and lining. (From handwoven pieces, cut bag body A last so you can use scraps from the other handwoven pieces for the patchwork.) For A, piece together triangles of fabric so that they contrast in color and grain direction and cut into two rectangles 11" x 7¼" (you can use cardboard frame to select pleasing sections).

Mark all notches on fabric, interfacing, and lining. Make tailor tacks on one side of one lining piece for pocket placement. Apply lightweight fusible interfacing to handwoven fabric pieces A, B, C. Then, using a large basting stitch, place and sew the sew-in interfacing on top of the fusible interfacing for the sides and bottom pieces.

(Note that the bag is constructed in two parts; first the outer bag and strap are assembled and then the interior lining, facing, and zipper.)

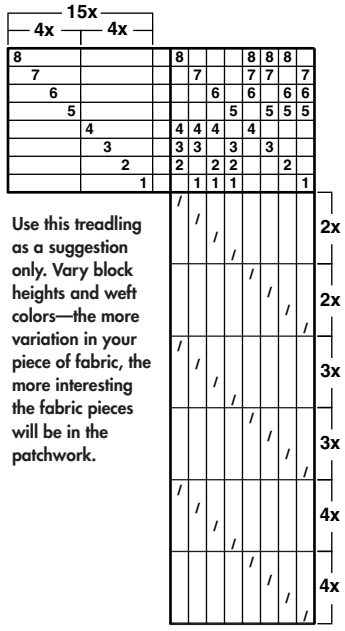
Step 6 Assemble and sew the bag: Sew side seams of the bag (pattern piece A) to the bottom of bag (C) by first pinning sides to bottom, placing right sides together and matching notches. Sew the seams between the inner notches only. Press seams wrong sides together so that seam allowances are sandwiched between the two pattern pieces. Repeat on the other side. You will have what looks like a book.

Pin bag sides with right sides together and sew side seams from bottom to top. Press the side seams open. (Note: It is easier to turn the bag to the right side to press, but you will need to turn it inside out again to finish sewing bag bottom.) Finish sewing the bottom of the bag by clipping the notches all the way to the stitching. Then stitch seams joining the two short edges of the bottom piece to the seamed bag pieces.



Kendra Cooper of Vancouver, British Columbia, studied fashion and works as a costume designer and technician in Canadian theater.

1. Draft for bag fabric



Step 7 Make and attach the handle: Fold the handle (G) lengthwise, right sides together, and stitch with a ½" seam allowance. Turn right side out. Slip the boning into the tube, keeping the seam centered on one side of the boning (the boning should fit snugly).

Topstitch along both long edges. Baste the handle to the side seams of bag, making sure that the handle is

PROJECT AT-A-GLANCE

Weave structure for bag fabric
Twill blocks (turned twill).

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

Yarns
Warp: 30/2 spun silk #73, (7,440 yd/lb), natural or predyed, 660 yd (1½ oz); 30/2 tussah silk #53 (7,440 yd/lb), natural or predyed, 660 yd (1½ oz).
Weft: 30/2 silk frisé bouclé #202 (7,440 yd/lb), natural or predyed, 616 yd (1⅓ oz).

Other notions and materials
⅓ yd medium-weight silk fabric for lining; ⅝ yd lightweight fusible interfacing (Pellon Sheer Shaper Fusible); ½ yd heavyweight sew-in interfacing (Pellon Extra Heavy Stabilizer); 9" zipper; ½" × 20" Rigilene boning; matching sewing thread; cardboard frame with 11" × 7¼" opening (optional).

Yarn and materials sources
30/2 spun silk, tussah silk, and silk frisé are available from The Silk Tree in 1¾ oz skeins (Natural or dyed); lining fabric, interfacings, zipper, boning, and thread from fabric stores.

Warp order and length
480 ends 2¾ yd long, alternating 1 end spun silk and 1 end tussah silk (allows 4" for take-up, 25" for loom waste).

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: 12".
Weft: 24 ppi. Woven length (measured under tension on the loom): 70".

Finished dimensions
After washing, amounts produce yardage 11" × 60" for one handbag 9" × 7".





inverted so that when it is turned it will be right side up. Set aside.

Step 8 Make the lining: Pin the right sides of handwoven and lining pocket pieces (E) together, and stitch around the edges, leaving a 2" opening at the bottom for turning. Turn right side out through the opening; press. Slip-stitch the opening closed. Pin the pocket as marked to the right side of the lining piece with tailor tacks. Stitch the sides and bottom of pocket to the lining.

Pin the side seams of lining pieces right sides together and stitch. Then stitch the bottom seam of lining from side seam to inner notch (1" from edge) on each side (leaving a large opening in the bottom of lining for turning). Wrong side out, fold the lining to form a small triangle on the bottom at one side with the side seam centered on top and stitch 1" across the hypotenuse (see Figure 1, page 42); repeat for other side.

Step 9 Assemble the zipper facings: Whipstitch to close tapes above top of zipper. Fold in half lengthwise and pin zipper facing lining (F) to wrong side of zipper, folded edge close to the teeth. Stitch using zipper foot. Repeat on other side of zipper. Fold, pin, and stitch the handwoven zipper facing to right side of zipper in the same way.

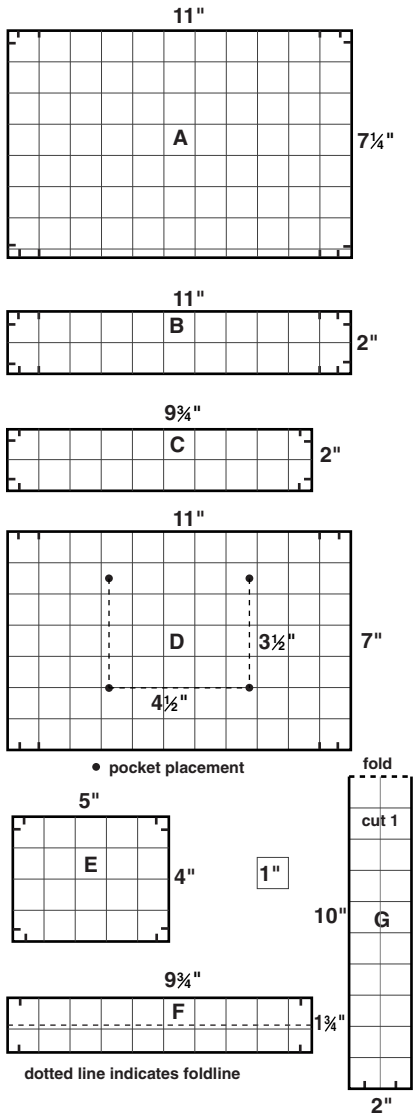
Step 10 Attach the zipper facing to the bag facing: Stitch the side seams of the facings (B) together at both ends. Stitch facing to handwoven zipper facings by pinning and stitching the short ends first, right sides together. Sew straight across, stopping at the notches. Clip to the stitching line. Repeat on the other side. Then pin and sew the handwoven bag facings to the handwoven zipper facings along the long sides, making sure to catch all the layers.

Step 11 Attach the bag lining to the zipper facing lining: Pin the right sides of the bag lining to the zipper facing lining. Once again, it is easier to stitch the short sides together first and then clip and stitch the long sides.

Step 12 Join bag body and lining: Place the body of the bag right side out with the handle facing down to one side. Open the zipper and pull the facing and lining around the bag. Pin right sides of the bag and facing together. Stitch short sides first. Stitch over the handle again to strengthen. Then stitch the length of the bag.

Pull up the lining and edge-stitch the bag facing. Slip-stitch to close the opening in the lining. Then push the lining gently into bag, flip up handle, and press.

2. Pattern piece for patchwork purse



A. Bag body. Cut 2 handwoven, 2 fusible interfacing, 2 sew-in interfacing.
B. Bag facing. Cut 2 handwoven, 2 fusible interfacing.
C. Bottom. Cut 1 handwoven, 21 fusible interfacing, 2 sew-in interfacing.
D. Lining body. Cut 2 lining.
E. Pocket. Cut 1 handwoven, 1 lining.
F. Zipper facing. Cut 2 handwoven, 2 lining.
G. Handle. Cut 1 handwoven.

Seamlines at ⅜" are marked on pattern pieces except ½" seams on handle (G). Other notches 1" from edge are referred to in sewing instructions.

Resources

Kaestner, Tracy. "Color from the Masters: Creating Color Palettes from Paintings." *Handwoven* Website Project. www.interweave.com/weave/project_articles/color_palettes.pdf (warp painting techniques).

Lancaster, Daryl. "Slice & Dice those Old Castoffs for a New Look." *Handwoven*. November/December, 2000. pp. 70–75 (piecing handwoven fabric),

Farkle Game Bags

in summer and winter

JOAN SHERIDAN HOOVER

Farkle (also called "the dice game") is lots of fun. It requires no cards, the counting is easy, and it can be learned in just a few minutes. It also requires a bit of strategy. These little bags take longer to weave than a game of farkle takes to play, but they will delight you every time you get out your dice.

Summer and winter is a rewarding block weave because you can create relatively complex designs on a minimum number of shafts. The draft for these bags is a variation of one in Carol Strickler's *A Weaver's Book of 8-Shaft Patterns* (page 153). The design is a framed flower created by six blocks on eight shafts.

One of the challenges in weaving summer and winter is finding the right combination of sett and materials (warp, tabby weft, and pattern weft) to weave the design to square. What better opportunity than these small bags for experimenting with the new regenerated yarns!

Regenerated yarns

Many new bioengineered yarns are now available to handweavers. Some are made from substances like soy and milk by extruding proteins from the raw materials. Cellulose yarns like bamboo go through a similar process using a starchy pulp of stems and leaves. Because they are made from renewable resources, these yarns are environmentally friendly.

In all four bags, the warp and tabby weft are Soy Silk. The four pattern wefts used for these bags are: Soy Silk, bamboo, a hemp/cotton/Modal blend (Modal is made from wood pulp), and a Soy Silk/Superwash/cotton/chitin blend (chitin is made from crab and shrimp shells). At only forty yards of pattern weft per bag, a small skein is all you need!

And, if you want to use your bags for farkle, come to www.heritagespinning.com/farkle.pdf to learn how to play.



Joan Sheridan Hoover *of Lake Orion, Michigan, is a weaver by heart and a shop owner by profession. She is also often in her dye studio.*

MAKE IT YOUR OWN!

Here is a chance to play with small amounts of fancy pattern-weft yarns for a long line of little bags. Add 32" to warp length for each additional bag.

You can also make larger bags. These bags are 4½" × 6½" and are self-lined with a plain-weave fabric to make them durable. You can make bags twice their size by doubling the threading and treadling units in Figure 2 (thread 8 ends instead of 4 for each square on the threading profile; weave 8 picks instead of 4).

Repeat the design for placemats or towels. Be sure to sample different pattern wefts to make sure fabric hand is right for its intended use.





STEPS FOR WEAVING AND SEWING THE FARKLE BAGS

Step 1 Wind a warp of 150 ends 10/2 Soy Silk 4¼ yd long. Use your preferred method to thread the loom (for specific warping steps, see Resources at handwovenmagazine.com).

Step 2 Reserving 1 floating selvedge for each side, thread the shafts by substituting threading units in Figure 2 for squares on the profile threading in Figure 1. For example, the first square is in the F row. Thread 1-8-2-8 for Block F. The second square is in the D row; thread 1-7-2-7, then 1-8-2-8, and continue.

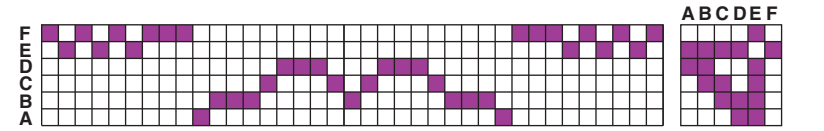
Step 3 Weave a plain-weave heading in scrap yarn. Weave the fabric for each bag following Figures 1 and 2. In pattern areas, aim for 30 ppi (15 pattern, 15 tabby). Separate bags with 1 pick in a contrasting color.

Step 4 Remove the fabric from the loom. Machine zigzag raw edges (do not cut apart bags). Machine wash warm; tumble dry. Steam press. Machine zigzag along both sides of contrasting-color picks and cut apart bags.

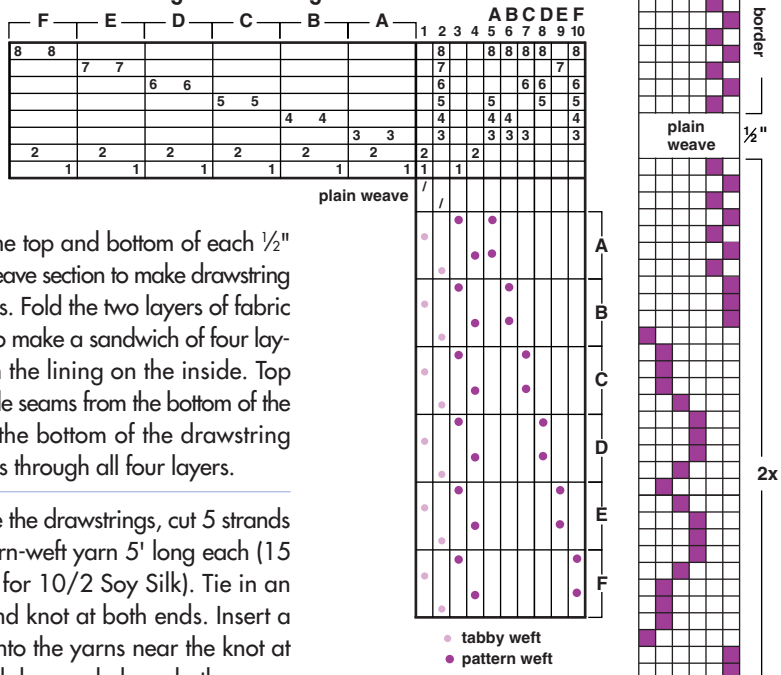
Step 5 For each bag: Choosing the "right" side, fold the fabric in half between the two flower designs, wrong sides together. Sew a single seam joining the cut edges of the plain-weave lining sections. Turn the bag (now a loop) right side out. Flatten so the two folds are at the beginning and end of the pattern section. Sew through bag body and lining at the top and bottom of each ½" plain-weave section to make drawstring channels. Fold the two layers of fabric in half to make a sandwich of four layers with the lining on the inside. Top stitch side seams from the bottom of the bag to the bottom of the drawstring channels through all four layers.

Step 6 To make the drawstrings, cut 5 strands of pattern-weft yarn 5' long each (15 strands for 10/2 Soy Silk). Tie in an overhand knot at both ends. Insert a pencil into the yarns near the knot at one end, have a helper do the same at the other end, and twist until firm. Fold the yarn in half and allow it to twist on itself. Tie a knot at the end opposite the fold. Repeat for second cord. Using a safety pin in the folded end, thread one cord through the front channel and then the back; thread the other cord through the back channel and then the front. Tie the ends on each side together in an overhand knot and trim off any earlier knots.

1. Profile draft



2. Summer and winter threading and treadling units



For each bag: Weave 7½" plain weave for the lining. Then weave the pattern substituting one 4-pick treadling sequence from Figure 2 for each square in the treadling profile draft in Figure 1. For example, the first square is in the E row. Follow the sequence for E using two treadles (3 and 9 and then 4 and 9) together for the pattern picks. For ½" plain-weave sections, weave 12 picks each. End with 7½" plain weave.

PROJECT AT-A-GLANCE

Weave structure for farkle fabric
Summer and winter.

Equipment
8-shaft loom, 5" weaving width; 15-dent reed; 2 shuttles; sewing machine.

Yarns
Warp: 10/2 Soy Silk (4,300 yd/lb), natural, 638 yd (2⅜ oz).
Tabby weft: 10/2 Soy Silk (4,300 yd/lb), natural, 334 yd (1¼ oz).
Variegated pastel pattern weft: 10/2 Soy Silk (4,300 yd/lb) used doubled, handpainted (Waiting for the Sun), 83 yd (⅓ oz).
Blue pattern weft:100% bamboo yarn (2,100 yd/lb) Bambu 7, Chagall Blue #297, (2,100 yd/lb), 40 yd (⅓ oz).
Deep purple pattern weft: Hempathy (34% hemp, 41% cotton, 25% Modal; 1,390 yd/lb), color #012, 40 yd (½ oz). Warp and tabby weft for the purple bag are handpainted (FM Radio) 10/2 Soy Silk.
Variegated rose pattern weft: TOFUtsies sock yarn (50% Superwash wool, 25% Soy Silk, 22½% cotton, 2½% chitin; 2,120 yd/lb) #733 Get Your Feet Wet, 40 yd (⅓ oz).
Pattern weft yardage includes drawstrings.

Yarn sources
10/2 Soy Silk (natural) and TOFUtsies sock yarn (465 yd skeins) are available from South West Trading Company; 10/2 handpainted Soy Silk from Conjoined Creations; Bambu 7 from Cotton Clouds; Hempathy (153 yd skeins) from yarn retailers (for retailer near you, visit www.knittingfever.com).

Warp order and length
150 ends (includes 2 floating selvedges) 4¼ yd long (allows 8" take-up, 26" loom waste).

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 5".
Weft: 30–36 ppi in pattern areas (15–18 pattern, 15–18 tabby), 22 ppi in plain-weave areas. Woven length: 30" per bag.

Finished dimensions
After washing, amounts produce four bags about 4½" × 6½" each.

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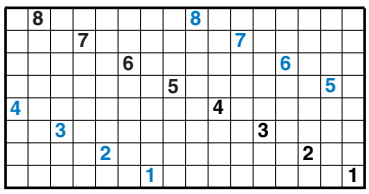
in networked echo weave

BARBARA ELKINS

A few years ago, I received a gift of a very beautiful scarf woven in 60/2 silk with a shimmering, iridescent design. I wanted to know how it was woven so I could use the structure in my own weaving. I discovered a similar weave called "echo weave" in an article by Alice Schlein (see Resources). To design my own pieces, I also had to learn about network drafting.

In Alice Schlein's echo weave, a pattern line is used to create a twill threading through the process of network drafting. Next, the threading is written on graph paper, leaving a blank column after each warp thread. The threading is then "echoed" by placing a warp thread in a contrasting color four shafts (or some other number) above each warp thread in the first threading.

For example, a thread on shaft 1 in the first threading is echoed by a thread on shaft 5; shaft 2 by shaft 6; 3 by 7, 4 by 8; 5 by 1; 6 by 2; 7 by 3; and 8 by 4 (the "echo" threading is shown in blue here):



Using weaving software makes all this easier than the pencil and graph paper approach, but it's a good idea to learn how to do it manually first so you can troubleshoot in case a problem develops.



Barbara Elkins *of Amherst, Massachusetts, is a cofounder of Webs. Now that her son and his wife run Webs, she has time for "What if?".*

MAKE IT YOUR OWN!

Twill is arguably the single weave structure with the greatest range of possible fabric uses. This version of twill is denser in the warp direction than in the weft direction (a ratio of about three to two), giving it a vertical drape that is ideal for clothing, scarves, and shawls, especially in silk, rayon, Tencel, or some of the soft newer yarns like bamboo.

In cottons, echo-weave fabrics make wonderful table runners, placemats, tablecloths, and towels. In wools and wool silks, consider using echo weave for throws, blankets, and shawls. You can use the draft given here for any of these fabrics or follow the steps on page 67 to design your own.

Echo threadings are woven with twill tie-ups and treadling orders using a single weft in a different color from the warp colors. To weave the design to square, the warp is sett more closely than the weft (42 epi to 28 ppi for the scarf).

Weavers' Poker

Once I understood how echo weave worked, I was ready to start drafting and sampling—all I needed was a little design inspiration! Serendipity stepped in at this point. The Pioneer Valley Weavers, a

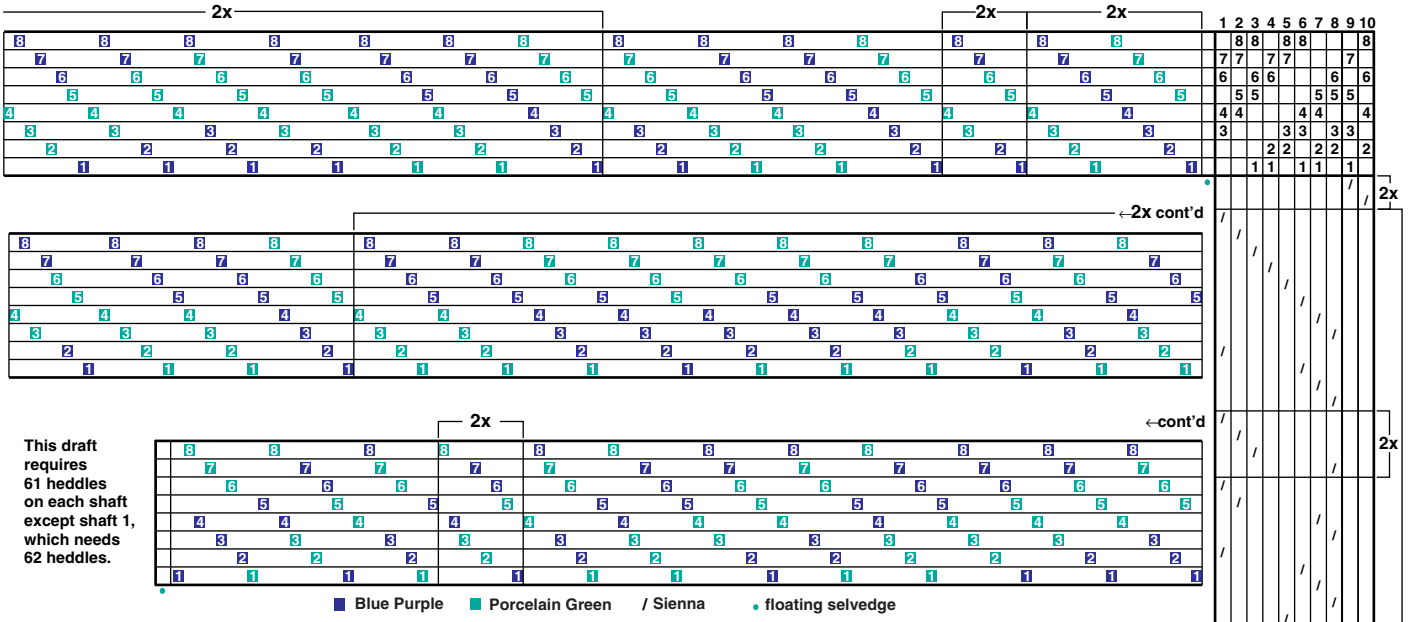
—Continued on page 67





STEPS FOR WEAVING THE ECHO-WEAVE SCARF

1. Draft for scarf



Step 1 Wind a warp of 491 ends 2¾ yd long alternating 1 end Porcelain Green with 1 end Blue Purple (the last end is an extra end of Porcelain Green for the second floating selvedge). Because of the irregular sleying, it's easiest to warp this project from back to front (for specific warping steps see Resources at handwovenmagazine.com). Wind both ends together, keeping a finger between them. You can take them together through the cross, but if you make a cross of individual ends, threading errors are easier to avoid.

Step 2 Spread the warp in a raddle, place lease sticks in the cross, and beam. Thread the shafts following Figure 1. To avoid threading errors, divide the threading into small sections (I used sections of 42 ends) and separate out the heddles you'll need on each shaft for that section. Thread the group of ends and then check to see that you have neither warp ends nor heddles remaining. If you do, go back and find and correct the error.

Step 3 Alternate 3 and 4 ends per dent in a 12-dent reed (42 epi). Tie the warp onto the front apron rod and weave several picks plain weave to space the warp.

Step 4 Wind a bobbin of 8/2 Sienna Tencel. Allowing 8" for fringe, begin weaving the scarf with 4 picks alternating treadles 9 and 10 and then weave the pattern repeat 28 times for 64–65" (or desired length), aiming for a weft sett of about 28 ppi. End by weaving the balance and the last 4 picks alternating treadles 9 and 10.

Step 5 Cut the fabric from the loom allowing 8" for fringe. Prepare a twisted fringe by dividing the warp into groups of 14 threads (15 in the last group). For each, twist two groups of 7 ends in the same direction until they kink, then twist them together in the opposite direction; secure with an overhand knot. Wash by hand in cool water. Roll in a towel to extract most of the water. Lay flat or line dry. Press with a steam iron on a synthetic or rayon setting.

PROJECT AT-A-GLANCE

Weave structure for scarf
Interlocking twill.

Equipment
8-shaft loom, 12" weaving width; 12-dent reed; 1 shuttle; fringe twister (optional).

Yarns
Warp: 8/2 Tencel (3,360 yd/lb), Blue Purple, 674 yd (3¼ oz); 10/2 pearl cotton (4,200 yd/lb), Porcelain Green, 677 yd (2⅜ oz).

Weft: 8/2 Tencel (3,360 yd/lb), Sienna, 652 yd (3⅛ oz).

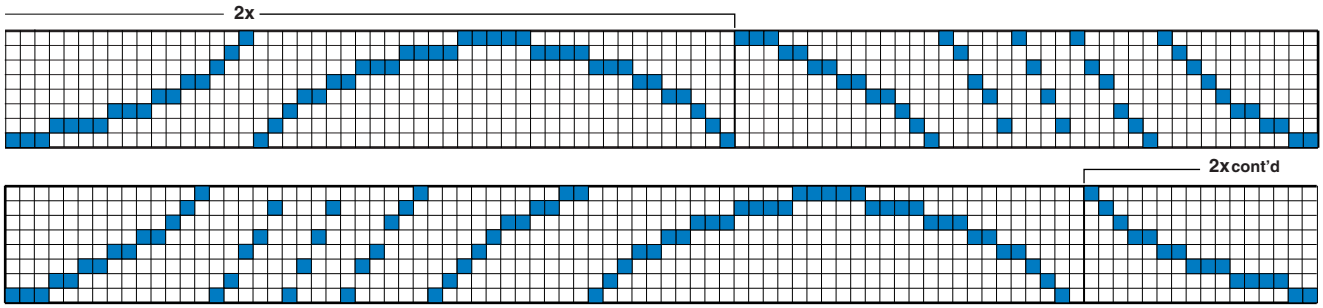
Yarn sources
8/2 Tencel and 10/2 pearl cotton are available from Webs.

Warp order and length
491 ends (includes 2 floating selvedges) 2¾ yd long alternating Porcelain Green and Blue Purple (allows 6" for take-up, 27" for loom waste; loom waste includes fringe).

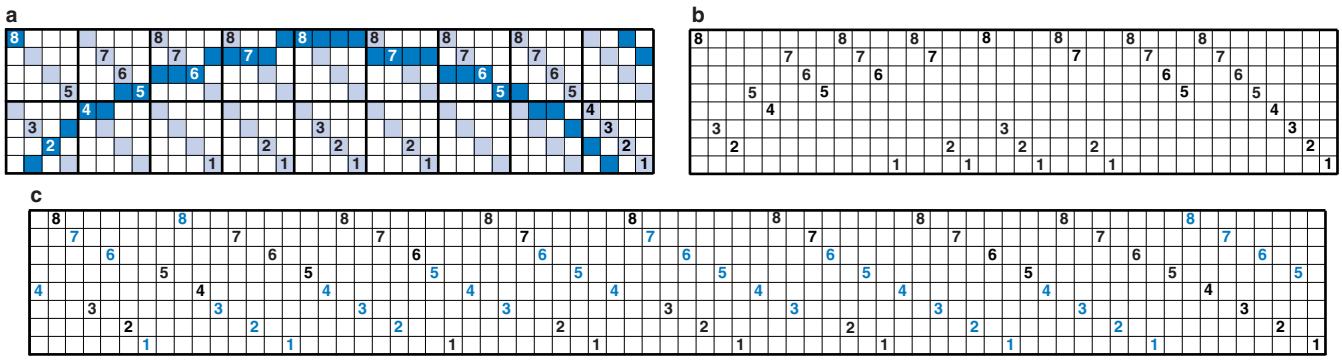
Warp and weft spacing
Warp: 42 epi (3-4/dent in a 12-dent reed). Width in the reed: 11⅘".
Weft: 28 ppi. Woven length (measured under tension on the loom): 64⅗".

Finished dimensions
After washing, amounts produce one scarf 10½" × 61" plus 4½" fringe at each end.

2. The pattern line for the Peacock Scarf



3. Part of the pattern line in Figure 2 is used to derive a network threading (a–b) and then an echo threading (c)



—*Continued from page 64*

local guild I belong to, decided to play "Weavers' Poker." Each participant designs and weaves a project based on elements drawn from a "deck of cards." The cards give design requirements such as inspiration, weave structure, yarns, fibers, and colors. Each of us drew four cards and were allowed to discard one. When my turn came, the three cards I kept were "warp dominant twill," "cotton" and "peacocks."

I've had a bottle full of peacock feathers in my office for years and have always wanted to weave something peacocky. Finding a weave structure to portray a peacock feather's colors and shapes was a challenge until I remembered echo weave.

The warp in the scarf I designed for Weavers' Poker alternates two of my favorite colors. When they are combined with a third color in the weft, they make the peacock "eyes" unmistakable. One of the warp colors is 10/2 pearl cotton to fulfill the cotton requirement from the cards I drew; the other warp color and the weft are 8/2 Tencel for luster and a soft hand.

The network drafting process

In a series of articles that first appeared in 1989, Alice Schlein made network drafting accessible to handweavers. It probably would never have existed without the availability of the personal computer for testing the effectiveness of the long threading and treadling drafts that are the usual result.

The first step is to draw a pattern line on graph paper (usually with a maximum number of rows equal to the number of shafts on your loom). Figure 2 shows the pattern line for the scarf.



The next step is to create a threading grid built from an "initial," such as the 4 × 4-square twill initial shown here.

The pattern line is then placed on the grid. Figure 3a shows part of my pattern line placed on an 8-shaft grid made from this initial. The actual threading draft is created by first marking squares where the pattern line falls on the initials' shaded squares ("hits"). Then, in columns where the pattern line does not fall on a shaded square, the next shaded square above the line is marked. The networked threading draft derived in Figure 3a is shown in Figure 3b.

To become echo weave, the additional step described on page 64 must take place. Figure 3c shows the threading from Figure 3b "echoed" four shafts away.

Both echo weave and networked twill threadings can be used with any twill or networked twill treadlings (these are derived similarly to networked threadings; I used a simple pattern line to create a networked twill treadling for the scarf).

There is more to explore with echo weave! Echo threadings can be drafted some other number than four shafts away from the first threading. With more than eight shafts, there can be more than one echo threading, which adds warp colors and increases color interaction.

"Echo weave" is a term coined by Alice Schlein. The same threading system is used for corkscrew twills (though they are usually warp-faced; see Barrett in Resources) and interlocking twills (see Oelsner). In some computer weaving software, the process is called interleaving.

Resources

Barrett, Clotilde. *Shadow Weave and Corkscrew Weave*. Boulder, Colorado: Colorado Fiber Center, 1980 (out of print).

Oelsner, G. H. A *Handbook of Weaves*. New York: Dover Publications, 1952. Interlocking twills, pp. 107–116.

Schlein, Alice. "Echo Weave: Something Old and Something New." *Weaver's*, Issue 32, Summer 1996. pp. 18–22.

Schlein, Alice. *Network Drafting: An Introduction*. Greenville, South Carolina: Bridgewater Press, 1994.

Silk with a Stainless Steel Core

for pliable fabrics with a permanent collapse!

GIOVANNA IMPERIA

This is the first article in a new Handwoven *series:* The Yarn of the Hour. *In each issue of* Handwoven, *you'll learn about an exciting new yarn—or new ways to use treasured familiar ones. You'll discover their special properties and find out how to create fabrics that show them off. An experienced weaver will discuss appropriate setts for the yarn, a range of potential weave structures and fabric types, color attributes, weaving tips and techniques, and finishing methods. In this issue, Giovanna Imperia presents a very fine silk yarn with a stainless steel core.*

I love experimenting with unusual yarns. Their challenges keep me on my toes, often with exciting results—though sometimes I get "duds"! I like to think of these as opportunities. New materials are often not inexpensive, so being willing to repurpose things can be very cost effective in the long run.

I recently started working with yarns that have a stainless steel core and an outer layer of silk or wool. The yarn featured in this article combines a very fine strand of stainless steel as the core with silk wrapped around it (70% silk). Its size is equivalent to 20/1 silk (9,600 yd/lb).

Stainless steel yarn

Fine stainless steel yarns have been used for many years in various industries (such as the oil industry, where they are called sand screens and in the automotive industry for the manufacture of radial tires), but their use in textiles is recent. About a decade ago, Junichi Arai collaborated with a Japanese tire manufacturer to create stainless steel yarn that could be used for weaving. Peter Collingwood used stainless steel from Arai in a macrogauze on display in the city of Kiryu in Japan.



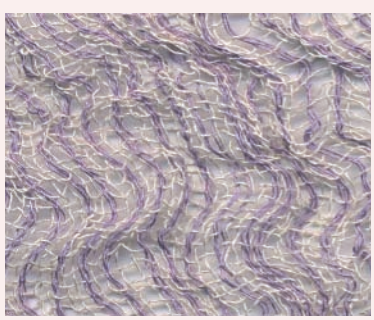
Giovanna Imperia *of Katy, Texas, pushes the boundaries in creating body adornment. She explores properties of fibers and related materials.*

MAKE IT YOUR OWN!

This yarn can produce a light, almost transparent yet durable, crinkly cloth. A scarf makes a good first project.

Choose an open, balanced structure like canvas weaves or simple laces. If you use the silk/stainless steel yarn in both the warp and the weft, the fabric will shrink/crinkle in both directions. Expect weftwise shrinkage of 7–10% and 10–12% shrinkage warpwise in addition to take-up. If you use a different yarn for the weft, choose a yarn comparable in weight; a bulky weft will prevent the warp yarn from crinkling.

An appropriate sett for all-silk yarns this fine (9,600 yd/lb) is 36 ends per inch or closer. But to allow silk/stainless steel yarns to move with finishing and maintain flexibility, try setts from 12–24 epi—and sample!



Properties of stainless steel/silk yarns

The stainless steel core gives the yarn great strength even at very fine sizes. At the same time, the yarn is very pliable. The stainless steel core also gives the yarn memory. This means that when the cloth is bent, folded—or even "scrunched"—it will retain the shape it has been given. The silk covering allows the yarn to be dyed and gives it sheen.

However, the stainless steel core also means the yarn has some of the same challenges associated with working with steel wire. Like any wire, a yarn with a steel core has no elasticity. It is also very springy. (It is this springiness that makes the steel strings of musical instruments reverberate and create sounds.) In weaving, the springiness causes the yarn to twist on itself if not kept under tension at all times—especially during warping.

Fabrics woven with yarns that have a stainless steel core collapse magically during wet-finishing. A finished cloth in stainless steel/silk should never be washed with harsh chemicals, however, or pressed. Never forget that the yarn has steel in it!



STEPS FOR WEAVING THE COLLAPSE-WEAVE SCARF

Step 1 Wind a warp of 157 ends 3⅓ yd long following Figure 1. Wind 1 end at a time, shifting between Lilac and White, weighting but not cutting the inactive end. (Since the Lilac does not show very much, you can choose an all-White warp for easier winding). Do not add twist to the yarn as you wind. Put the cones into knitting stockings to prevent the yarn from jumping and tangling (you can make one by cutting out the foot of an old tube sock and placing the sock around the cone). These directions are for warping from back to front with lease sticks; for specific warping steps, see Resources at handwovenmagazine.com.

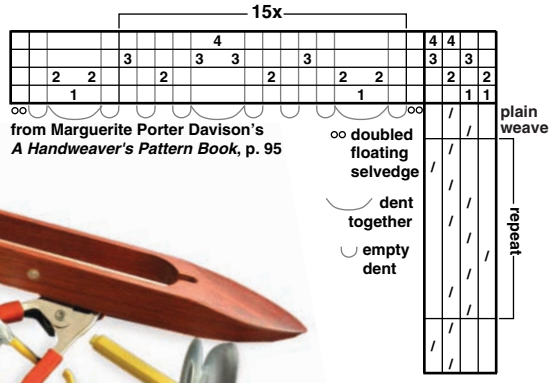
Step 2 Make choke ties about every 20" in the warp and attach a fishing weight to the end of the warp opposite the cross. Remove the warp from the warping board starting from the end with the fishing weight. With the weight resting on the floor, drag (literally!) the warp to a table to insert lease sticks in the cross. Spread in a raddle with ¼" spaces, either on a table or at the loom. Keep tension at the table by placing a book or other weight on the warp. Do not allow slack between the lease sticks and the raddle. Secure the warp to the back apron rod.

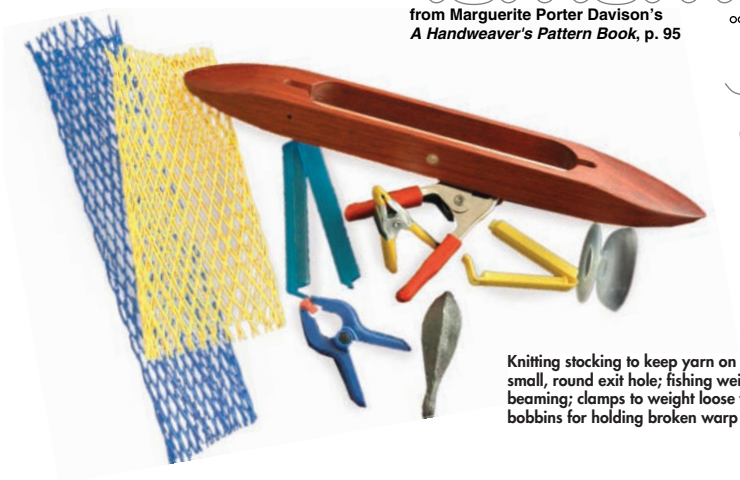
Step 3 Beam the warp, resting a book on the threads that provides just enough weight to prevent them from twisting. Beam slowly, checking often, and use warping sticks between the layers.

1. Warp color order



2. Draft for scarf





Knitting stocking to keep yarn on cones; boat shuttle with a small, round exit hole; fishing weights to weight the warp for beaming; clamps to weight loose warp threads; EZ-Bobs yarn bobbins for holding broken warp threads.

Step 4 Thread the shafts and sley the reed as in Figure 2 (keep warp groups together during this process using twist-ties instead of tying knots). Tie the warp onto the front apron rod in small groups (10 ends each). Weight the floating selvedges with clamps. Wind a bobbin with White stainless steel/silk yarn and place it in a shuttle that preferably has a small, round exit hole.

Step 5 Weave the scarf following Figure 2 for 85". Beat lightly, aiming for 12–13 picks per inch for a balanced open weave.

Step 6 Remove the scarf from the loom. I like the edge treatment used in many Japanese handwovens (from Nuno Corporation and by Junichi Arai and Akihiko Izukura): a simple serging stitch, often around all edges including the selvedges. If you prefer fringe, be aware that these loose warp threads (particularly if they are not plied in a twisted fringe) will move and tangle and over time look matted and almost fulled. This may (or may not) be an ever-changing, organic detail that you want!

Step 7 After you have secured the edges, wash the scarf by hand in warm water with mild soap. As soon as you wet the fabric, you will see the yarn twist and the surface of your scarf crinkle. The effect will be even more dramatic after drying. You can either air-dry the scarf or machine dry it—choose a low temperature setting and put the scarf in a garment bag to protect it.

PROJECT AT-A-GLANCE

Weave structure
Swedish lace (netting).

Equipment
4-shaft loom, 13" weaving width; 15-dent reed; raddle with ¼" spaces; boat shuttle with small, round exit hole; warping sticks; twist-ties; fishing weights; clamps; EZ-Bobs; serger.

Yarns
Warp: 20/1 stainless steel/silk yarn (9,600 yd/lb), Lilac #20, 310 yd (⅜ oz); White #01, 214 yd (⅜ oz).
Weft: 20/1 stainless steel/silk yarn (9,600 yd/lb), White #01, 415 yd (¾ oz).

Notions and other materials
Matching thread for serging.

Material and equipment sources
20/1 silk yarn with a stainless steel core in 2 oz spools is available from Giovanna Imperia Designs and Habu Textiles, boat shuttles with small exit holes from Hockett Would Work, EZ-Bobs from knitting stores, clamps from hardware stores, fishing weights from sporting goods stores, twist-ties from home accessory stores, sewing thread from fabric stores.

Warp order and length
157 ends (includes 2 doubled floating selvedges) 3⅓ yd long following Figure 1 (allows 8" for take-up, 26" for loom waste).

Warp and weft spacing
Warp: 12½ epi (3-0-1-0-1-0/dent in a 15-dent reed). Width in the reed: 12⅓ ".
Weft: 12–13 ppi. Woven length (measured under tension on the loom): 85".

Finished dimensions
After washing, amounts produce one crinkly scarf 10" × 70".

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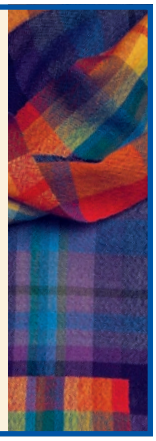
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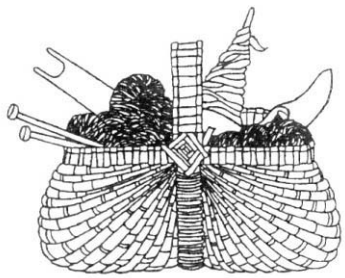
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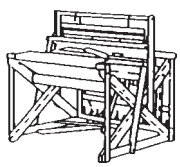
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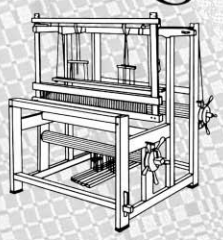
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BAG LADY EXCHANGE

an inspiring challenge

BERNA LOWENSTEIN

Here's a project that can inspire any guild and result in lots of fun, too. Each participant in the Weavers of Orlando's Bag Lady Exchange received a bag of yarn—*good* yarn. The challenge was to use at least three of the yarns in the bag to weave a finished project. Three months later, the bags were returned to their original owners with the completed projects inside. Three yarns—a space-dyed rayon, a rayon bouclé, and a wonderful ribbon novelty—from the generous assortment in the photo on page 73 became the scarf patterned with inlay (the ribbon yarn) at the left.

We all have them!—beautiful yarns we have no clue how to use: handpainted warps, one-of-a-kind space-dyed skeins, novelty yarns with odd textures.

As Samples and Exchanges Chair for the Weavers of Orlando, I decided to organize a "Bag Lady Exchange." I asked each participant to fill a brown paper bag with quality yarns they didn't know how to use and add other yarns that they thought would go with them. They hid their names inside the bags to keep them anonymous. At our January 2007 guild meeting, each participant took a bag. We had three months to come up with a finished project to hand back to the original owner of the yarn.

When we brought the completed projects to the April guild meeting, we had the most wonderful Show and Tell ever! There were purses, towels, beaded scarves and shawls, feathered hats, and even a cushion with kumihimo trim.



Berna Lowenstein *of Orlando, Florida, is a senior technical engineer for a software company. After work, she weaves as an antidote to technology.*



Three months later: bags with completed projects inside



All of the yarns in Berna Lowenstein's bag from Ann Nunnally



Members of the Weavers of Orlando who participated in the Bag Lady Exchange



PHOTOGRAPHS BY BERNA LOWENSTEIN

Member Karen Simpson in a scarf woven by Sandy Lazarus; Ann Nunnally in the scarf woven by Berna Lowenstein

Bag Lady Exchange guidelines

The rules stated that each participant had to use at least three of the yarns from the bag to make the finished project. And it did have to be a finished project—not yardage! Let's face it, you don't go to the fabric store and buy two yards of fabric and say, "All done." However, two yards of fabric with a nice fringe is a shawl, so there's always a workaround.

Three sample sheets had to be provided—one for the weaver, one for the owner of the yarn, and one for the guild library. The weaver could also add yarns from her stash to the project if the yarns in the bag didn't work well enough together. Any unused yarns from the bag were to go back to the original owner of the yarn along with the completed project.

Participants were encouraged to ask each other for advice and share ideas. Several guild members came up to me and confided, "These really aren't my colors," to which I replied, "These really aren't your yarns! Remember, this isn't for you."

One guild member, Sandy Lazarus, had similar thoughts about the yarns she received, "They were definitely not anything I would ever buy." She tried so many wefts to calm down the busy warp she made from them that sampling actually became a lot of fun. "This has not only been a neat challenge, but it has inspired me to create three new warps out of my own stash."

I really stressed that the yarns should be of good quality. We have a saying in the computer business—garbage in, garbage out—and it's true in weaving, too. Yarns stored in a garage and given to you for free when somebody quit weaving will most likely not make a satisfying fabric no matter what you do with them. While *all* the Bag Lady projects were above and beyond anything I'd ever seen in a sample exchange, the best projects were definitely made from the nicest yarns.

Another member, Karen Simpson, told me, "I think this exchange caused us to put more into a project than we usually do, for ourselves or for gifts. And look what came out of it—amazing results, and so varied!"

Karen hit the nail on the head. The Bag Lady Exchange forced everyone to weave lots of samples because the yarns were totally unfamiliar. From this standpoint alone, it was a great success. The Weavers of Orlando were very inspired by this exchange—requests abound that we do it again soon.

STUDIO STUFF

studio design tips *from* weavers like you

SHERRIE AMADA MILLER

Whatever weavers call their spaces—studio, workroom, workspace, weaving room or "weaveatorium" (from weaver Sally Orgren)—they are magical places where creative energy is transformed into fiber art.

Seeing how other weavers set up their studios and store their stashes is invaluable for thinking about your own space. How do they organize their yarns, books, and other materials so they can find what they have? What kind of environment inspires them?

Weavers have studio requirements that are not shared by all artists. Weaving equipment and yarns require serious floor and shelf (wall) space. In fact, three critical elements are necessary for a weaving room: space, light, and shelving (or other storage area). The room you use as your studio will dictate much of what you can do. First, place your loom(s). The primary consideration for loom placement is good lighting—both from windows (if possible) and from artificial light, such as large overhead daylight florescents that illuminate all parts of the loom. Ideally, there should be space to walk around the loom (giving you access on all sides) and additional space in front of it for winding on the warp. You'll need a well-lit work surface for a bobbin winder, finishing and/or sewing tasks, design and drafting work, setting out yarn cones for choosing colors, a computer, etc. The best use of remaining wall space is for shelves, as many as possible, where you can place yarns so they are always visible.

If you build or remodel, be sure to include *many* electrical outlets (your needs for them will change over time). They are most convenient if placed midway up the wall, rather than below shelves or furniture where you have to crawl to access them.

from DARYL LANCASTER



I love my studio! It's compact—everything is within reach, more or less. It is well-lit and my floor-to-ceiling shelves of yarns inspire me (much more than wall art would!). To choose the yarns for *Handwoven*'s Fabric Forecasts, I sort through thousands of yarn samples from eight different companies so I need an organized system for storage. For organizing, The Container Store has all kinds of see-through boxes, and my ShopRite now carries huge Hefty and ziploc bags, big enough for textiles, lots of skeins, etc.





from JASON COLLINGWOOD

The looms my father, Peter Collingwood, and I use for weaving rugs—one Harrisville Rug Loom and two Lervad looms—take up a lot of space. Behind me is our "new" twenty-five-year-old Lervad loom purchased to replace the eighty-year-old Lervad that has been in use in our studio for over fifty years. About 5,000 rugs have been woven on that loom.

We store our rug wool in floor-to-ceiling box units to make the yarn easy to locate and grab. A ladder is necessary since the top units are twenty-feet high!







from BONNIE INOUYE

I have two weaving studios, one in our Maryland home and one in our small cabin in the mountains of western Colorado, where we spend the summer months and several weeks at Christmastime. In the Colorado summers, the outside becomes part of my workspace! Here are my dyed warp chains hanging out to dry on a beautiful summer day.

In different areas, I use different storage systems. This unit works well for storing dyes and odd assortments of cones and skeins of yarn. I can treat the plastic boxes like drawers or take them out and carry them around with me. Because sunlight can damage silk, I use pages from a Monet calendar to prevent the sunlight from penetrating the plastic of the drawers holding silk yarns.



from RUBY LESLIE







I write all relevant yarn information inside my cones (or on skein labels): date purchased, vendor, price per pound, yards per pound, etc. I wrap a sample of each yarn on a floss card labeled with the same information and put them in boxes sorted by fiber and by color families within each box. As I design, I use the floss cards to see how colors work together. Only after that do I pull the cones I need off the shelf. An added benefit is that the floss boxes are portable and can come shopping with me! I also label and prewind quills with yarns I use often so I can sample and then get the cone I decide to use.



from SHARON ALDERMAN

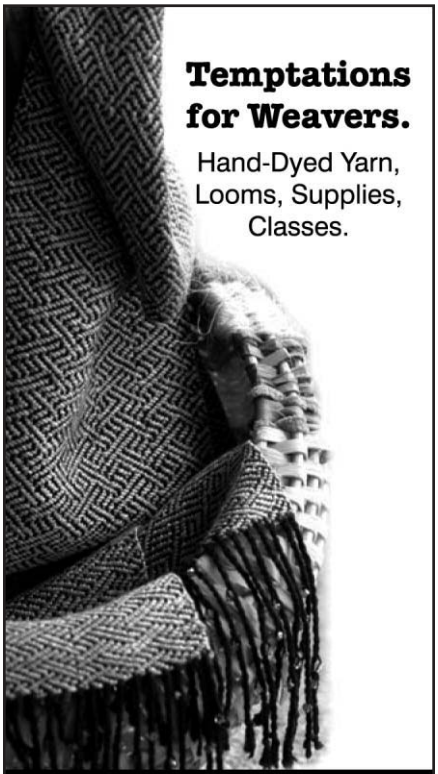
My weaving studio is in my home, a 121- year-old Victorian-style adobe house in Salt Lake City, Utah. Because the beehive is the state symbol, one of the handwoven lace curtains I designed for this house shows beehives woven with 20/2 cotton in huck lace.

I store the cotton tubes of sewing thread that I use for my art pieces in wire pull-out basket-drawers, sorted by color. I can see the thread and reach it easily with this system.

I use end-feed shuttles that take pirns instead of bobbins. I bought a short wire-grid shelf for my electric bobbin winder and found that the pirns fit in the grid and hang down for convenient access. The small bulletin board is made from cork tiles covered with off-white linen.







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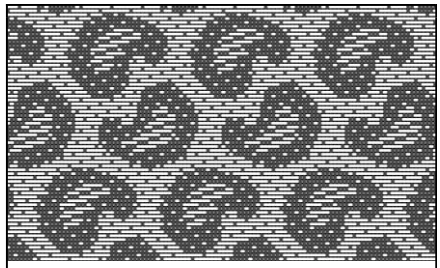
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Handwoven

Fabric Forecast

Spring/Summer '08

DARYL LANCASTER
WITH ILLUSTRATIONS BY JESSICA LEVINSON

Global warming has increased our awareness of precious resources. For weavers, there are new environmentally friendly yarns—organic cottons and yarns made from renewable materials like bamboo, milk, soy, and corn (see Ecocot and Bambu 7 in the yarn wraps). The palettes for Spring/Summer '08 are designed with our new sense of global activism in mind.



Lush VEGETATION



PHOTOGRAPHS BY DARYL LANCASTER



C Avanti rayon/cotton, 520

W 8/2 Var. Tencel, Tashkent

W 2/14 alpaca/silk, Forest

W 20/2 silk, 719

W Rayon bouclé, Hunter

Y Zephyr wool/silk, 13

HT Kasuri silk/mohair, 201

R 20/2 silk, BPbl4b

Y 10/2 Tencel, Purple Sage

Y Pearl cotton, 119

HY Gemstone silk, 103

C Ecocot organic cotton, 077

W Susi rayon, 3794

HT Cotton Curl, 08

HY Casco Bay sport cotton, 113

Y Pearl cotton, 108

W Valley pearl cotton, 7198

W 8/2 cotton, 7198

C Cottonette cotton/nylon, 412

HT Paper Moire linen/nylon, 04

HT Tsumugi silk, 40

C Chianti rayon, 270

HY King Tut cotton, 6

R 20/2 silk, Gbl1b

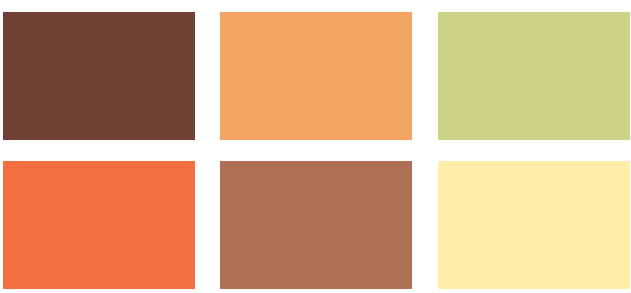
C Bambu 7 bamboo, 300

C Seville linen, 283



C Bubble Print polyester, 274
W 8/2 Var. Tencel, Fire
C Avanti rayon/cotton, 480
HT Cotton Moire, 88
HY Cottolin cotton/linen, 157
W Noho Flake cotton, 7382
W 8/2 Tencel, Burnt Orange
T silk ribbon, 205
HY Taffy Flake cotton, 16
C Marbella rayon, 648
C Avanti rayon/cotton, 225
C Ecocot organic cotton, 280
C Lingerie Tape nylon, 280
R 20/2 silk, YO3c
C Matte Bouclé rayon, 273
HT Kasuri cotton, 22
HY King Tut cotton, 28
T 20/2 silk, 34
C Marbella rayon, 105
Y Cottolin cotton/linen, 2041
C Seville linen, 797
C Cottonette cotton/nylon, 294
C Ecocot Organic cotton, 205
C Fettuccina nylon, 559
HT Cotton Gima, 25
HT Kenbo silk, 9







Partly because Beijing is hosting the 2008 Olympics, clothing styles in Spring/Summer '08 will show an Asian influence. You'll see tailored tops like the Kinenbi Top from the Sewing Workshop with its asymmetrical hem (page 78).

In general, separates will be comfortable and loose-fitting. Diane Ericson's Revisions Vest Collection #101 contains a vest made from tea towels, a handweaver's favorite! Wear it as shown above with a soft swingy skirt made from a single piece of fabric. For the skirt, try pattern #2850 (Michelle's One-Piece Skirt) from Silhouettes by Peggy Sagers.



RISING TIDES



For a fitted blouse to wear on summer evenings, try the Manhattan Blouse above (#1043 from Dana Marie Design Co., formerly Purrfection Artistic Wearables—PAW Print Patterns). Pair it with her #1024 Safari Shorts. Consider handpainting a silk or Tencel warp in the Rising Tides palette.

For an even closer fit, Folkwear offers a feminine corset-style pattern, M'Lady's Corset #267 (page 81). Wear it with comfortable skirt/pants from Park Bench Patterns, Trinity River Park #10.

Simply constructed oversized bags are in fashion (see page 78)—great news for inexperienced sewers. The Sewing Workshop has a new shoulder-bag pattern called the L^2 after Linda Lee.





W Noho Flake cotton, 9762

W 8/2, Var. Tencel, Iris Combo

T 8/2 silk, 4

Y Cottolin cotton/linen, 2031

W Susi rayon, 2550

Y 20/2 silk, 4

W 8/2 cotton, 2550

Y Cottolin cotton/linen, 2056

Y Pearl cotton, 16

W 20/2 silk, 645

C Ecocot organic cotton, 012

C Marbella rayon, 873

R Silk bouclé, RPbl4b

HY Zephyr wool/silk, 76

W Windsor cotton, Turquoise

Y Pearl cotton, 60

Y 8/2 cotton, 68

R 20/2 silk, BG3c

R 20/2 silk, B2a

C Ecocot organic cotton, 017

HY Taffy Flake cotton, 30

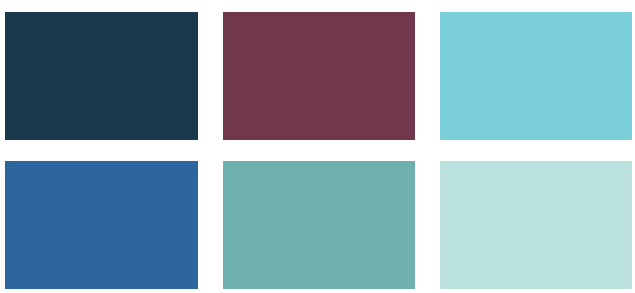
W Valley pearl cotton, 2151

C Skinny Majesty rayon, 433

R 20/2 silk, BGbl1a

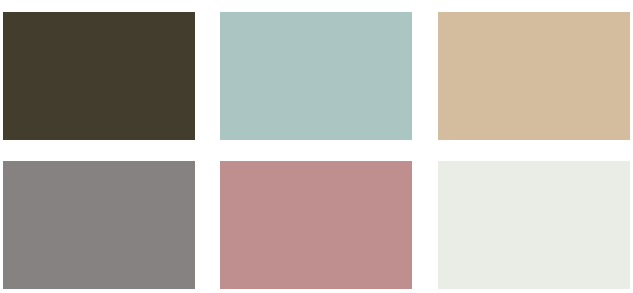
HY Cotton Fleece, 17

HT Cotton Gima, 28



C Avanti rayon/cotton, 003
C Saphira rayon/nylon, 687
HT Paper Ring linen/cotton, 13
HY Homestead cotton, 43
C Marbella rayon, 412
C Avanti rayon/cotton, 097
HT Kenbo silk, 15
HT Tsumugi silk, 01
HT Cork Chenille cotton, 06
HY Taffy Flake cotton, 2
C Seville linen, 670
C Princess rayon, 119
HT Kenbo silk, 12
HY Pearl cotton, 134
Y 10/2 Tencel, Mauve
Y Flake cotton, 6041
HT Kusaki-zome silk/mohair, 33
HT Cotton Gima, 11
Y Flake cotton, 7536
Y Rayon bouclé, Linen
HT Tsumugi silk, 31
C Princess rayon, 530
C Ecocot organic cotton, 010
HT Tsumugi silk, 19
W 20/2 Tencel, natural
Y 14/2 linen, 30







You'll see Spring/Summer '08 palettes in home furnishing catalogs and kitchen stores—not just in clothing. Use them for table runners and mats, pillows and upholstery, throws and rugs—and send us photos. Also use them to design your swatches for the Synchronized Swatches Contest (see page 95)!

A special thanks to contributing retailers: Cotton Clouds (C), Habu Textiles (HT), Halcyon Yarn (HY), Redfish Dyeworks (R), Treenway Silks (T), Webs (W), and Yarn Barn of Kansas (Y); see page 95. For patterns: www.dianeericson.com, www.sewingworkshop.com, www.parkbenchpatterns.com, www.silhouettepatterns.com, www.folkwear.com, www.danamarie.com.



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EXHIBITS, SHOWS, AND SALES

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November 10. Lace Day, at The University Presbyterian Church, 139 E. Alameda Dr., Tempe. Jean Doig, (480) 396-3132; doigfiber@cox.net; or Mary Solano, (623) 932-2475; marysolano @earthlink.net.

CALIFORNIA

September 15–16. Quilt and Threads Show by Sierra Quilt Guild, at Mother Lode Fairgrounds, Sonora. www.sierraquiltguild.com.

COLORADO

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

September 1–October 27. Off the Wall, Surface Design Association regional show of three-dimensional fiber and textiles, at Translations Gallery, 773 Santa Fe Dr., Denver. Regina Benson, 14154 W. 1st Dr., Golden, CO 80401. (303) 278-0413; regina-b@comcast.net; www .surfacedesign.org; www.translationsgallery.com.

September 22–23. Alpacas on the Rocks, at Jefferson County Fairgrounds, 15200 W. 6th Ave. #A, Golden. Deborah Robinson, (303) 503-4117; terrasolunalpacas@earthlink.net.

October 25–27. Rocky Mountain Weavers Guild Annual Fiber Art Sale, at Englewood Civic Center, 1000 Englewood Pkwy., Englewood. (303) 759-9505; www.rmweaversguild.org.

November 2–10. Handweavers Guild of Pueblo Handwoven Holiday Sale, at Vail Hotel, 217 S. Grand, Pueblo. (719) 547-2867; jananzlovar@idcomm.com.

ILLINOIS

October 7–28. Woodstock Weavers Guild and Hollow Tree Spinners Guild Annual Show and Sale, at Old Courthouse Arts Center, Woodstock, IL 60098. (815) 338-4525; www.woodstockweaversguild.org.

October 13. Weavings & Diversities, show and sale by Weavers' Guild South, at Flossmoor Community House, 847 Hutchison, Flossmoor. Ginny, (708) 747-9246.

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

INDIANA

October 20. Southern Indiana FiberArts Festival, at Harrison County Fairgrounds, Corydon. fiberexchangeguild@yahoo.com; www.southernindianafiberarts.com.

MASSACHUSETTS

Through December 31. Abbot Worsted Company exhibit, at Westford Museum, Westford. www.westford.com/museum.

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

MICHIGAN

October 27–28. FiberExpo at Washtenaw Farm Council Grounds, Ann Arbor. (734) 862-7024; info@fiberexpo.com; www.fiberexpo.com.



A detail from Susan Martin Maffei's Travel Series-Sketches IV. Maffei will display her work in a joint exhibit with Bojana Leznicki, a fellow textile artist, at the Artes Gallery at Nowy Dziennik, on 38th Street in New York. For more information, (212) 594-2386 or artesgallery@yahoo.com.

November 17. San Juan Weavers Guild annual show and sale, at Holiday Inn Express, 1391 S. Townsend Ave., Montrose. Bobbie Irwin, (970) 249-2981; irwin@rmi.net; www.sanjuanweavers.com.

DISTRICT OF COLUMBIA

Through January 6, 2008. Textiles of Klimt's Vienna. **September 28, 2007–February 17, 2008.** The Collecting Vision of George Hewitt Myers. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

MINNESOTA

October 13–20. Artwear in Motion, boutique and runway show, at Bloomington Center for the Arts, Old Shakopee Rd. and 98th St., Bloomington. (612) 436-0464; info@textilecentermn.org; www.textilecentermn.org.

MISSOURI

August 19–October 6. Discontinuous Threads in Motion, exhibit by St. Louis Tapestry Artists, at St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266.

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September 1–3. World Sheep Festival, in Bethel. (660) 284-6422; www.worldsheepfest.com.

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October 6–7. Wool Arts Tour of farms and studios in the Monadnock Region. SASE to Anne Hennessy, Meadow Brook Farm, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

NEW MEXICO

September 18–October 18. Fall Arts Tapestry Show. Weaving Southwest, 216 B Paseo del Pueblo Norte, Taos, NM 87571. (800) 765-1272; www.weavingsouthwest.com.

Through April 13, 2008. Needles and Pins: Textiles and Tools, exhibit at the Museum of International Folk Art, Camino Lejo (off Old Santa Fe Trail). (505) 476-1200; www.internationalfolkart.org.

NEW YORK

September 6–October 2. Together: The Birds and Us, fiber works by Bojana Leznicki and Susan Martin Maffei. Artes Gallery at Nowy Dziennik, 333 W. 38th St., New York. (212) 594-2386; artesgallery@yahoo.com.

September 7–November 7. The Spirit of Weaving, juried exhibit by The New York Guild of Handweavers, at Anthroposophy NYC Gallery, 138 W. 15th St., New York, NY 10011. info @nyhandweavers.org; www.nyhandweavers.org.

September 15–16. Finger Lakes Fiber Arts Festival, at Hemlock Fairgrounds, Hemlock. Robin, (607) 522-4374; www.gvhg.org/fest.html.

OREGON

September 8–9. Wool Gathering, in Shaniko. (541) 548-4483; www.shanikowoolgathering.com.

PENNSYLVANIA

September 4–October 1. The Creative Edge, innovative jacquard weaving by Sigrid Piroch, at Patterson Hall Art Gallery, Westminster College, Wilmington. www.westminster.edu.

September 8–9. Endless Mountains Fiber Festival, at Harford Fairgrounds, Harford. Penn State Cooperative Extension, (570) 278-1158; www.pafibetfestival.com.

TENNESSEE

Through September 22. Spotlight 2007, American Craft Council juried exhibition, at Arrowmont School of Arts & Crafts, Gatlinburg. ACC-SE Spotlight 2007, PO Box 1382, Asheville, NC 28802. info@whoknowsart.biz; www.acc-southeast.com.

October 27. Fiber Festival at Cannonsburgh Harvest Days, at Historic Cannonsburgh Village, 312 S. Front St., Murfreesboro. (615) 287-0927; fiberfest@gmail.com; www.murfreesborotn.gov/government/parks_rec/cannonsburgh.htm.

November 10. Tennessee Does Textiles: Traditions Transformed, regional juried runway wearable art show, at Athens Arts Center, 320 N. White St., Athens. (423) 261-5168; geri@weavingschool .com; www.weavingschool.com.

TEXAS

September 1–29. Textiles, Textures and Treasures, Fort Worth Weavers Guild biennial handwoven textile exhibition, at The Fort Worth Community Arts Center, 1300 Gendy, Fort Worth. Jean Walbridge, (817) 921-6676; folkart@airmail.net; www.fortworthweaversguild.com.

UTAH

September 15–16. Great Basin Fiber Arts Fair, at Wheeler Historic Farm, 6351 South 900 East, Salt Lake City. www.greatbasinfiberartsfair.org.

WASHINGTON

September 28–30. Schafer Meadows Fiber Festival, at Old Game Farm near Montesano, Grays Harbor County. Betty Downes, PO Box 611, Ocean Shores, WA 98569. (360) 289-2015; or Janet, midearth@techline.com.

October 3–December 15. Domestic Art—Between Functional and Fine, regional juried fiber arts exhibition. **October 6.** North Olympic Fiber Arts Festival. Both at Museum & Arts Center in the Sequim/Dungeness Valley, 175 W. Cedar St., Sequim, WA 98382. (360) 861-2257; www.zsequimmuseum.org; www.fiberartsfestival.org.

October 6, 2007–January 7, 2008. American Tapestry Alliance Biennial 6 Exhibition, at Bellevue Arts Museum, Bellevue. (802) 649-5301; atabeckyvt@yahoo.com; www.americantapestry alliance.com.

October 19–20. Fibers and Beyond, annual show and sale of the Whatcom Weavers Guild, at Hampton Inn, I-5 exit 258, Bellingham. www.whatcomweaversguild.org.

October 25–27. Seattle Weavers' Guild annual show and sale, at Blodel Hall, St. Mark's Cathedral, 1245 10th Ave., E., Seattle. (206) 264-5496; www.seattleweaversguild.com.

November 2–3. Uncommon Threads, Whidbey Weavers Guild sale, at Greenbank Farm, 765 Wonn Rd. at SR 525, Greenbank, Whidbey Island. www.whidbeyweaversguild.org.

CANADA, ONTARIO

Through October. The Blues. Textile Museum of Canada, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321; www.textilemuseum.ca.

NEW ZEALAND

September 14–16. Creative Fibre: Brewed and Blended, biennial Bay of Plenty Creative Fibre exhibition and demonstration at Convention Centre, Rotarua. www.rotoruatrust.org.nz/media_release/latest.htm.

SWITZERLAND

Through January 27, 2008. L'envers et l'endroit, textile exhibit at L'Art Brut, Avenue des Bergières 11, CH – 1004, Lausanne. +41 21 315 25 70; fax +41 21 315 25 71; art.brut@lausanne.ch; www.artbrut.ch.

UNITED KINGDOM, ENGLAND

September 5–28. Neo-Classicism to Pop: European Textile Design 1790–1970. Part I: Late Eighteenth and Nineteenth Century Textiles. Francesca Galloway, 31 Dover St., London W1S 4ND. www.francescagalloway.com.

October 11–20. Shades of Autumn, biennial exhibition by The London Guild of Weavers, Dyers and Spinners, at Islington Council, Central Library, 2 Fieldway Crescent, London. 020 7527 6900; centralref.library@islington.gov.uk.

October 26–27. Textiles in Sussex, exhibition by The East Sussex Guild of Weavers, Spinners and Dyers, at Lewes Town Hall, High Street, Lewes, East Sussex.

ONLINE

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

CONFERENCES

ARIZONA

April 3–6, 2008. Fibers Through Time 2008, Connections to the Past, Arizona Federation of Weavers and Spinners Guilds Conference, at Holiday Inn Palo Verde, Tucson. Elaine Ross, mogoat@wbhsi.net; www.azfed.org.

NEW YORK

October 6–10. Eastern Great Lakes Fiber Conference, at the Center of Renewal, Stella Niagara, Lewiston. Mary Ellen D'Aurizio, (716) 743-1912; eglfcregistrar@yahoo.com.

UNITED KINGDOM, ENGLAND

September 13–21. European Textile Network Conference, at London Metropolitan University, London. www.londonmet.ac.uk/icamd/research/groups/design/conferences.cfm.

TO ENTER

CALIFORNIA

Wearable Expressions 2008, biennial international juried exhibition, February 22–April 13, 2008, in Rancho Palos Verdes. **Entry deadline November 12.** Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; www.pvartcenter.org.

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.

FLORIDA

Small Expressions 2008, small fiber art. International deadline January 11, 2008; U.S., January 18. Ebb Tide, yardage. International deadline January 8, 2008; U.S., January 15. **Dance of the Flamingos**, fashion show. International deadline, January 15, 2008; U.S., January 22. **Salsa Y Salsa**, multimedia fiber arts. International, January 3, 2008; U.S., January 10. **River of Grass**, basketry. International, January 2, 2008; U.S., January 9. **Parrots, Peacocks and Palms**, functional weaving. International, January 7, 2008; U.S., January 14. **The Pearl in the Oyster**, accessories. International, January 10, 2008; U.S., January 17. **The Eye of the Hurricane**, felting and fusion. International, January 4, 2008; U.S., January 11. Juried exhibits in conjunction with Convergence 2008, in Tampa. Prospectuses: send $5 to Handweavers Guild of America, Exhibit Prospectuses, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024, or download from 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.

OHIO

Focus Fiber: 2008, regional juried show May 16–June 21, 2008, sponsored by the Textile Art Alliance of Cleveland Museum of Art, in Cleveland. Open to residents of IL, IN, KY, MI, NY, OH, PA, WV. **Entry deadline January 15, 2008.** SASE to Kathleen Van Meter, 140 Kendal Dr., Oberlin, OH 44074. www.clevelandart.org/taa.

TENNESSEE

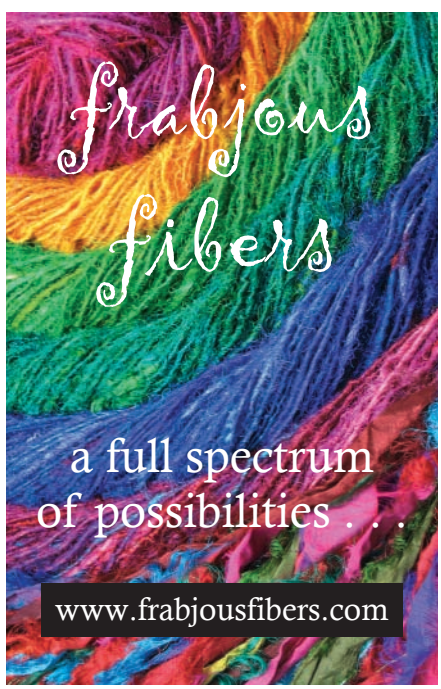
Tennessee Does Textiles: Traditions Transformed, regional juried runway wearable art show, November 10. Southeastern fiber artists. **Entry deadline September 30.** geri@weavingschool.com; www.weavingschool.com.

VARIOUS VENUES

American Tapestry Biennial, 2008. **Entry deadline November 30.** Alex Friedman, 389 Throckmorton Ave., Mill Valley, CA 94941. (415) 310-2460; Alexfriedmanata@gmail.com. **ATA Small Format Tapestry Exhibit.** 10" × 10" maximum. **Entry deadline January 30, 2008.** SASE to Katzy Luhring, 1447 Deer Run Rd., Havana, FL 32333. www.americantapestryalliance.com.







INSTRUCTION

ILLINOIS

Creativity Extravaganza—Unleash the Tiger Within You!, October 13–20, with Anita Mayer. **The Purse as Useful Sculpture,** and **Fitted Felted Mittens,** November 16–17, with Leslie Sampson. Year-round classes in weaving, basketry, and other fiber arts. The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; info@finelineca.org; www.fineline ca.org.

MAINE

Fiber College, September 7–9, at Searsport Shores Ocean Camping, Penobscot Bay. (207) 548-6059; director@fibercollege.org; www.FiberCollege.org.

NEW YORK

Tartan & Beyond: The Method to the Madness, lecture by Marjorie Warren, September 29. **The Art of Kente Weaving,** lecture by Luby Mays, October 27. New York Guild of Handweavers, The School of Visual Arts, 214 E. 21 St., Room 206A, New York. info@nyhandweavers.org; www.nyhandweavers.org.

NORTH CAROLINA

Twills, Tweeds, and Tartans, September 2–8, with Barbara Miller and Pam Howard. **Weave a Scarf,** September 14–16, with Pam Howard. **Weaving—Beginning and Beyond,** September 16–22, with Pam Howard. **Mixed Warps,** September 30–October 5, with Christine Stanton. **Japanese Ikat Weaving,** October 14–20, with Beth Johnson. **Weave a Scarf,** October 26–28, with Elaine Bradley. **Weaving Shaker Rugs,** October 28–November 3, with Nanette Davidson. **The Magic of Weaving,** November 11–16, with Ruth Truett. **Woven "Rag Bag" Rugs,** November 25–December 1, with Christie Rogers. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

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. **Weaving Workshop,** September 2–7, with Jean Hutchison and Louise French. **Wearable Extravaganza,** September 16–21, with Daryl Lancaster. **Beginning Weaving,** September 16–21, with Nancy Adams. **Weaving the Rainbow,** September 23–28, with Judith Yamamoto. **Rag Rug Weaving,** September 30–October 5, with Deb Sharpee. **Beyond Beginning Weaving,** October 7–12, with Jean Hutchison. **Kimono Jackets and Vests,** October 14–19, with Rita Hagenbruch. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; www.sieversschool.com.

UNITED KINGDOM, ENGLAND

Digital Weaving Workshop, September 18–21, with Bhakti Ziek and Vibeke Vestby, in conjunction with European Textile Network Conference, at London Metropolitan University, London. www.londonmet.ac.uk/icamd/research/groups/design/conferences.cfm.

TRAVEL

Ecuador, March 24–30, 2008. Discover the Americas tour, including textiles. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

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

Mexico, January 25–February 1, 2008. Oaxaca tour, including rug weavers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southeast Asia, February 9–25, 2008. Discover Asia tour including textiles. 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 and tour, including yak-hair weaving. Angela Lankford, Chyoger Treks and Khampa Nomad Arts, (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.

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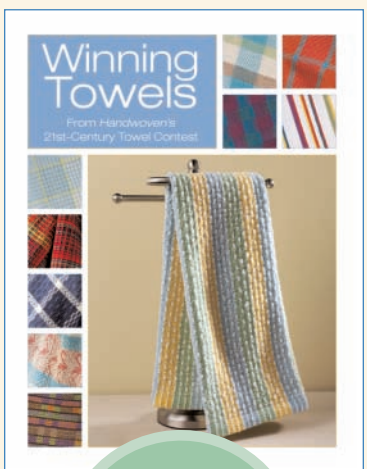
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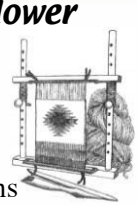
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EVENTS

SEPTEMBER 14–16, 2007. 10th Annual **California Wool and Fiber Festival.** "Follow the Thread" from beast to fabric. Workshops, shearing, demonstrations, vendors, dog trials, competitions. www.fiberfestival.com or call (707) 894-2591. September 14–16, 2007. **81st California National Wool Show.** Fleeces must arrive by Sept 12, 2007. Boonville, CA. www.fiberfestival.com or call (707) 895-3011.

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INSTRUCTION

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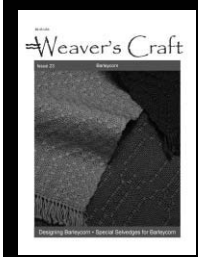
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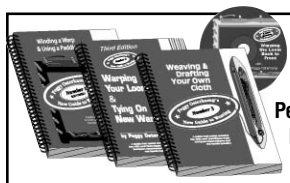
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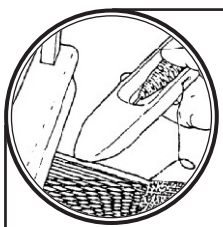




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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Claudia Almansa	Bags	44–46	Plain weave with warp floats	4	AB, I, A
Sue Bleiweiss	Yoga mat carrier	34–36	Plain weave	2–4	All levels
	Tote	48–51	Plain weave	2–4	All levels
	Notebook cover	48–51	Plain weave	2–4	All levels
Barbara Elkins	Scarf	64–67	Networked interlocking twills	8	I, A
Joan Sheridan Hoover	Drawstring bags	60–62	Summer and winter	8	AB, I, A
Giovanna Imperia	Scarf	68–70	Swedish lace (netting)	4	I, A
Marie Kawano	Bag	Web	Plain weave	Peg loom	All levels
Catherine Leary, SSJ	Evening bag	38–39	Plain weave with floats	Peg loom	All levels
Dinah Rose	Rag totes	40–42	Warp rep	4	All levels
Diana Sanderson	Purse	56–59	Twill blocks	8	I, A
Katrina Vogel	Belt	Web	Monk's belt	4	All levels
Barbara Wainright	Laptop cover	52–54	Variation of honeycomb	4	All levels
	iPod cover	52–54	Variation of honeycomb	4	All levels

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

YARNS AND SUPPLIERS

The Yarn Chart gives yards per pound, meters per kilogram, and a range of setts (except for yarns not suitable as warp): wide as for lace weaves, medium as for plain weave, and close as for twills). Contact the list of suppliers for yarn stores nearest you. Wholesale suppliers are noted with an *.



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



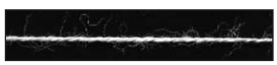
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



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



30/2 silk; 7,440 yd/lb (15,010 m/kg); 24, 32, 40



30/2 tussah silk; 7,440 yd/lb (15,010 m/kg); 24, 32, 40



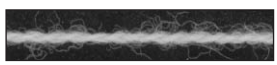
30/2 silk frisé bouclé; 7,440 yd/lb (15,010 m/kg); 24, 32, 40



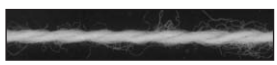
Recycled silk (handspun from sari thrums; 400 yd/lb (782 m/kg)



Hempathy, (34% hemp, 41% cotton, 25% Modal); 1,390 yd/lb (2,700 m/kg); 10, 14, 16



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



8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20



TOFUtsies (50% Superwash wool, 25% Soy Silk, 22½% cotton, 2½% chitin); 2,120 yd/lb; (4,110 m/kg); 10, 14, 16



10/2 Soy Silk; 4,300 yd/lb (8,660 m/kg); 20, 24, 28



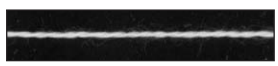
Cotton/metallic cord; 750 yd/lb (1,455 m/kg); 4, 6, 8



20/1 silk (70%) with stainless steel core; 9,600 yd/lb (18,600 m/kg) 12, 24, 40



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



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

Conjoined Creations, PO Box 4110, Cave Creek, AZ 85327, (480) 488-0324, www.conjoinedcreations.com. (Hoover 60–62)

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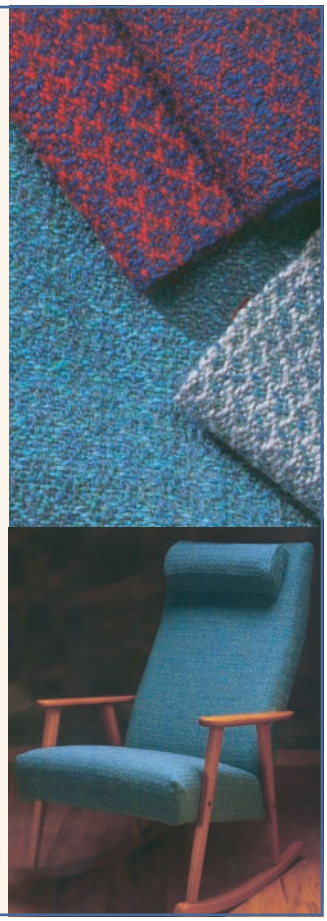
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For details, visit our website at handwovenmagazine.com

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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Sampling is the path from A to Z

For most of us, weaving is a hobby. We do not spend all our time at the loom. We also volunteer, demonstrate spinning and weaving, take care of our family and friends, go to work, garden, and pursue other interests. With so many activities filling our busy lives, there's only so much time to weave.

This is why the projects in *Handwoven* are such a gift. You don't have to figure anything out. The designer has done it all for you, and all you have to do is warp and weave. You also know when you begin weaving what your end product is going to be like. When you follow project instructions, you're almost always guaranteed success, leaving you free to enjoy your time at the loom and the fabric of your labors.

I'm not sure why, but historically weavers have looked down on what is sometimes referred to as "cookbook weaving." This is strange to me. I don't understand why it is fully acceptable to follow a knitting pattern stitch by stitch, but when it comes to weaving we're expected to be designers, too. To me, what matters is that we *weave*; it isn't important whether we use a pattern by someone else or make up our own.



Five samples helped determine the color and structure for these pillows.

Sometimes you have to alter the project instructions. You might see a set of dish towels in the magazine but need them in a different color. Now you're tiptoeing into designing. You're using the basic instructions as your beginning point but modifying them to suit your needs—much like using a knitting pattern but changing the colors or yarn. Modifying a project allows you to achieve what you want without having to "do it all." You save time, eliminate failures, maximize success.

Other times, though, you have something in mind and you can't find a project very close to it. You have to create it on your own. It's still a good idea to find instructions for a project that is at least a little bit similar to help you speed up the process, like one that uses the same yarn in a similar weave structure so you can check the sett, shrinkage, and get an idea of its drape.

Once you're on the path to designing, I'm convinced that the only way to get to the vision you have in your mind is to do a sample (or two, or more!). Would you ever start a knitting project—especially if you are using a substitute yarn—without first doing a stitch gauge?

Weavers are sampling adverse! I say, "Get over it." The argument I most often hear against sampling is that it wastes time and materials. No doubt about it, sampling takes time—and yarn. But is it not better to sample and succeed than not sample and fail? Be honest. How many projects are there in the reject box you keep under the bed? What's a bigger waste, a sample that didn't work or the failed blanket?

For me, sampling is the path from A to Z. Through samples I find the solution to design problems. It's also where my greatest weaving fun lies. Sampling, like a good mystery novel, is full of suspense. Seeking the answer to "What if?" keeps me turning the pages.

The idea for the set of samples shown here came from a magazine photo of a pillow. Among the weft colors I tried were palettes from *Handwoven*'s Fabric Forecast for Fall/Winter '07–'08. Altogether, I wove five samples before choosing the colors I used for the pillow (see *Handwoven*, May/June 2007 pages 64–67). An additional benefit is that as I wove, other color combinations gave me new ideas for future projects.

If you are a weaver who loves throwing the shuttle and following the project instructions pick by pick, I hope you'll embrace doing that with enthusiasm and without apology. Projects with explicit instructions allow you to forego sampling . . . and weave! There is nothing wrong with this; there's actually a lot right with it, especially if it keeps you weaving.

If, however, you are the kind of weaver who wants to make up your own designs or use the project instructions as stepping stones to get there, then sampling is something you gotta do. The only way to get to the vision you have in your mind is through trial and error—*sampling*.

JANE PATRICK of Boulder, Colorado, is vice president of sales for Schacht Spindle Company Inc. and the author of Time to Weave *(projects with complete instructions!), recently published by Interweave Press. Jane loves to weave and talk about weaving. You can read her blog at www.schachtspindle.com.*



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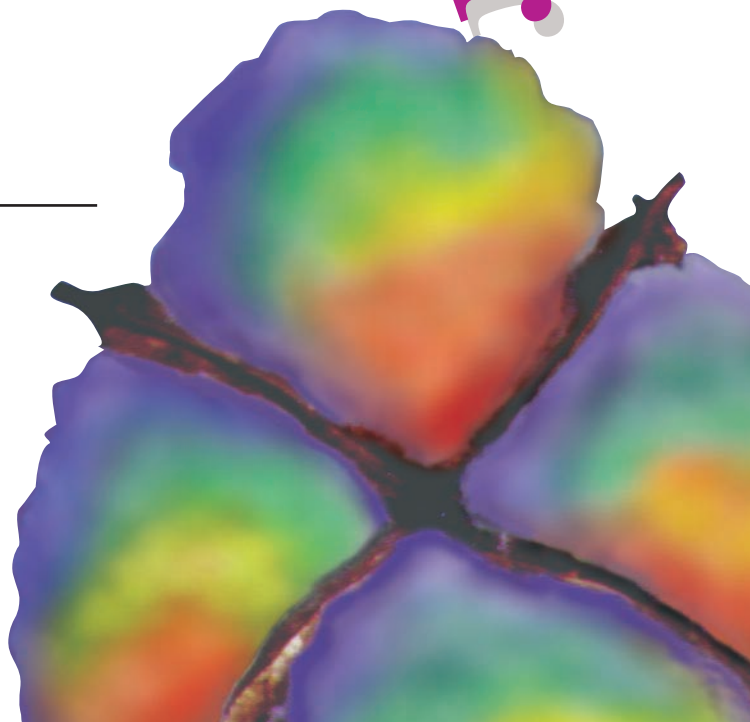
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