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ISSUE 138

JANUARY/FEBRUARY 2008

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12+ PROJECTS TO WARM YOUR WINTER

Tapestry Bag, No Loom Required

Feathered Fringe— IT'S EASY!

Page 60

1 Warp, 4 Rugs, 8 Different Ways

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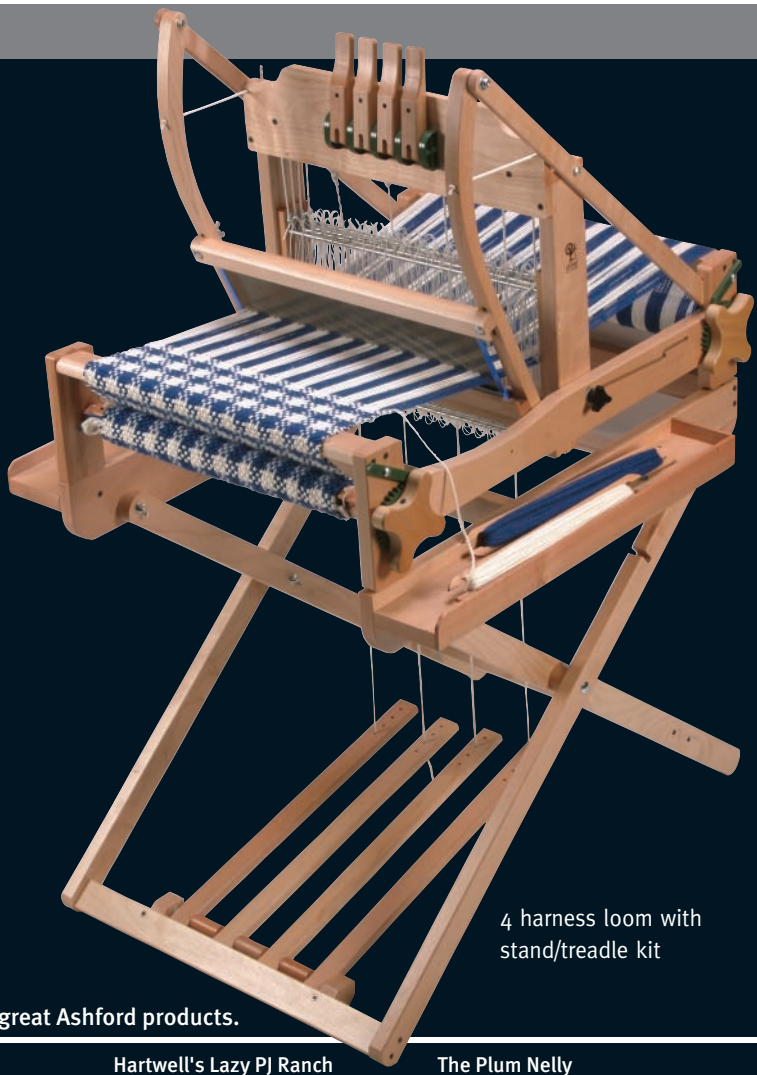
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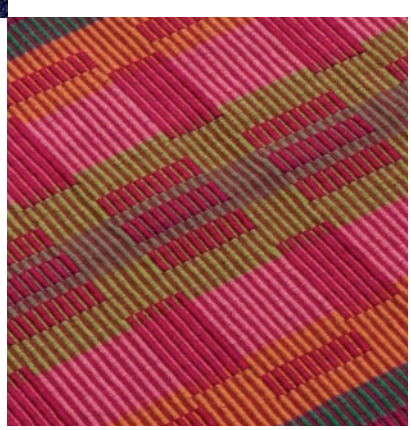
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FROM THE EDITOR | Madelyn van der Hoogt

A friend told me recently about an article she saw about Stuff and how we have too much of it. The article was illustrated with a photo of a villager in a developing country sitting outside his (or her) house with all of his possessions (a few clothes, cooking utensils, blanket, sleeping mat). Then, to make the point, a second photo showed someone from the United States sitting outside his (or her) house with all of his possessions. This was as far as she got in the telling, so I'm not sure what the photo really showed. I was too overcome by a mental image of me sitting outside my house with all of my possessions to hear anything more she said. The shame!

There was a time when I didn't have much Stuff. I went to college with a clock radio, my clothes, and some books. I had one suitcase and what we called a make-up case (how embarrassing). This was a boxy item that opened on the top and had trays for your make-up in it. It was the first-generation carry-on.

Whatever happened! I don't like to throw things away unless I'm sure they have absolutely no use, so you can see my acquisition history by looking in my cupboards and closets. There's the set of cast-iron pots that I once thought were the only pots you should use replaced by copper pots replaced by stainless-steel-clad aluminum. There sit my turntable, tape deck, and VCR player in the garage. I didn't keep my Apple IIe, but it and many other generations of computers are my contribution to the landfill in my area (to say nothing about lawnmowers, old TVs, or my VW bug). I have a closetful of coats with giant shoulder pads and shoes with skinny heels. And what about the gizmo that you refill with gas canisters that squirts out homemade whipped cream?

I can just picture the photographer knocking on my door to ask me if he can take a photo of me and all my Stuff outside my house. He would have a crew, of course. They would wander around my downstairs counting looms (eyeing their sizes relative to the doorways) and figuring out the number of boxes and handcarts they'd need for the yarns. After a trip around the upstairs, they'd determine that the street would have to be blocked off to provide enough space. Eventually, they'd decide that although I'm a perfect example for making their point, my Stuff would require too much work.

In my shame, I realize that although I have too many looms and too much yarn, no loom has ever gone to a landfill. No yarn is as useless as my shoulder-pad coats. No textile I have made has gone to the thrift shop. For these and many other good reasons, I'm taking the Buy Handmade Pledge; see page 25.

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.

March/April 2008: *Spring is for Lace (Bronson, huck, and Swedish lace; canvas weaves; spaced threads; bright spring colors; linen, silk, and cotton; iridescence).*

May/June 2008: *Fabrics for Interiors (coordinated textiles to decorate a room; Fabric Forecast fabric designs; announcing Synchronized Swatches contest winners).*

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

November/December 2008: *Fulling and Felting (fulled fabrics, fabrics with holes that don't ravel, fabrics with waves and bumps—the magic that happens with wet finishing).*

January/February 2009: *Special Weaving Equipment Issue (great tools for weavers).*

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JANUARY/FEBRUARY 2008

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Words From Our Readers

THANKS, JANE

I loved Jane Patrick's "Endnotes" in the September/October 2007 issue (page 96). I learned to weave from instructions in books and *Handwoven*. I whole-heartedly agree with Jane. Why should we be ashamed that we follow pattern instructions? Not all of us have the ability to design—whether it's weaving, knitting, sewing, or cooking. The projects and patterns in *Handwoven* have given me the means to learn by doing. I have to admit that I'm not always able to grasp the idea from just reading written instruction, however, when I weave by closely following your pattern instructions, I can count on an "aha!" moment and suddenly it all becomes clear, giving me more confidence to alter the pattern, sett, or fiber in the future.

—Mary Ann Steward
via e-mail

EXTRA INSULATION

In response to your "We Want to Know!" survey on page eight of the September/October 2007 issue: I clicked "buy new yarn even though you have a stash you hide from your family." My husband often comments on the quantity of my stash—six tall bookcases and one tall cone tree crammed full. He insists that even if I wove continuously until I died, I still wouldn't use up all that yarn, so why do I need to buy more?

Any weaver knows that if you find just the right purple, you can't let it go unpurchased. I tell my husband that the bookshelves full of yarn add insulating value to our home so I've got to do my part to keep the house warm!

—Sandy Cahill
via e-mail

A QUANDARY

For many years, I have used with good success the finishing instructions given by Sharon Alderman in her article "Machine Fulling" in the January/February 1996 issue of *Handwoven* (pages 42–43). I need to replace our washing machine and would like a front-loading, energy-saving model. Have any of your readers developed a good way for fulling handwoven woolen items in that type of machine?

—Evelyn Grender
Blacksburg, Virginia



PHOTOGRAPH BY FRANK J. LEONE JR.

Handweavers Marlene Marchilena and Ruth Ward (at left), members of the American Textile History Museum Board of Trustees and major sponsors of the Museum's November 2, 2007, annual Gala, generously donated blankets and shawls to the silent auction that evening. The event was attended by nearly 200 guests and raised over $115,000, which will be used for the Museum's operations, including its educational programs, collections, and exhibitions.

—Jim Coleman
President & CEO
American Textile History Museum
Lowell, Massachusetts

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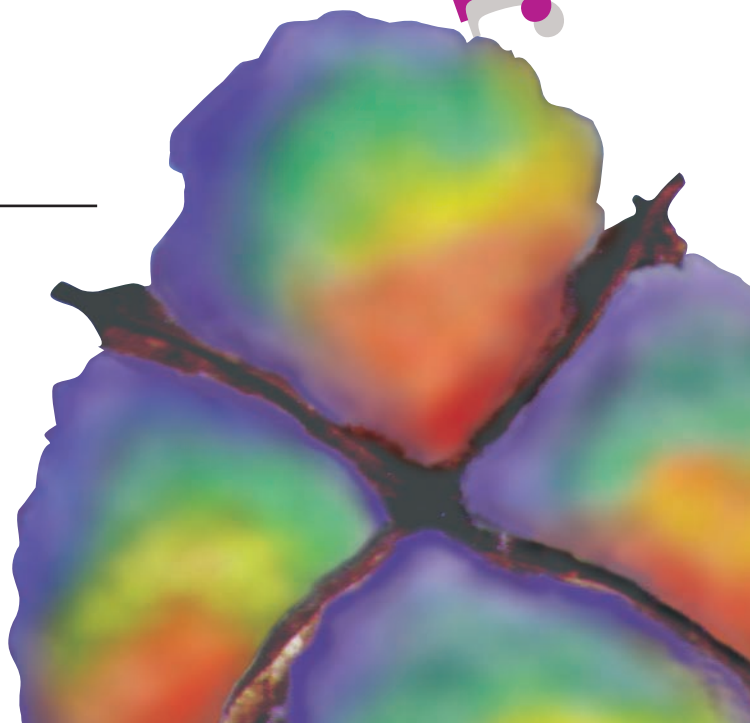
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SYNCHRONIZED SWATCHES

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WEB WATCH

Have you ever wondered what it would be like to chat with the editor of your favorite weaving magazine? If so, check out episode seventeen of WeaveCast, a podcast for weavers. Host Syne Mitchell sits down to chat with editors Madelyn van der Hoogt of *Handwoven*, Jean Scorgie of *Weaver's Craft*, and Tina Ignell of *Vävmagasinet*.

Handwoven's Bag of the Month Series



Visit our website each month and download a free pattern for a bag. And, if you've made bags with your own handwovens, send photos—we're planning an online gallery of bags designed and woven by our readers.

September — Marie Kawano presents an elegant purse on a simple peg loom.

October — Patricia Springer's 8-shaft deflected doubleweave fabric is used for a scarf and October's Bag of the Month.

November — Diane Ferguson weaves with fine gold wire to create a tiny purse for storing small treasures.

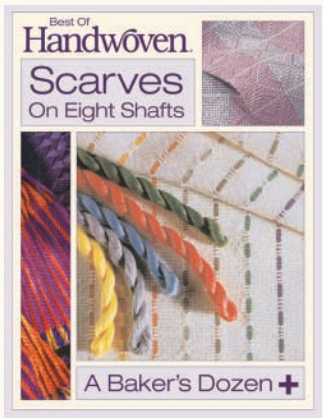
December — Rosalie Neilson uses warp rep in shiny rayon threads to create a dressy shoulder bag for the holidays.

January — Patricia Springer sews her handwoven shibori fabric into a shoulder bag that doubles as a backpack.

February — Barbara Nielson bundles bits of glorious knitting and luxury weaving yarns for a series of shoulder purses.

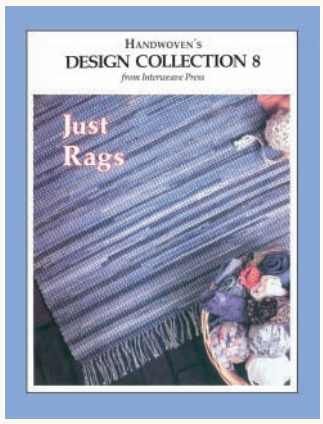
Weaving for the Home Gallery of Winners
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NEW!



Scarves on Eight Shafts: A Baker's Dozen +! Here comes the fifth in our *Best of Handwoven* eProject collections. Gathered from over twenty-five years of *Handwoven* issues are more than thirteen of the most gorgeous scarves of them all—from dressy to casual—in turned twill, shadow weave, huck, collapse, and more. These very special scarves feature colors inspired by rainbows, Monet's waterlilies, poppies and delphiniums, stormy seas, the deserts of the Southwest, sunsets, and more. Dream of warm spring and summer colors as you weave away on winter days!

And, Coming Soon . . .



Handwoven is bringing back our much-asked-for, out-of-print *Design Collections* in an electronic format. By popular demand, we are starting with *Design Collection 8*, *Just Rags*. You will be able to instantly download this great collection of fifteen projects woven with rag wefts, ranging from bags to rugs to clothing and more. First published in 1985, the pieces in the collection can be woven with commercial fabrics or recycled cloth, providing a great resource especially for weavers who want to reduce, reuse, and recycle.



Tom Knisely's students (all from the Brandywine Fiberarts Guild of Oxford, Pennsylvania) surprised him by dressing up in witches' hats and masks during his Rep Weave class, held October 30–November 1. From left to right: Alice Cooper, Penny Forester, Ellen Pyle, Tom Knisely, Lois Martin, Schelly Reynolds, Doris Molleca, and Ellie Prizer. Taking the photo is Tom's daughter, Sara Knisely, who put them up to the task.

—Lois Martin
via e-mail

SAFE AND SOUND

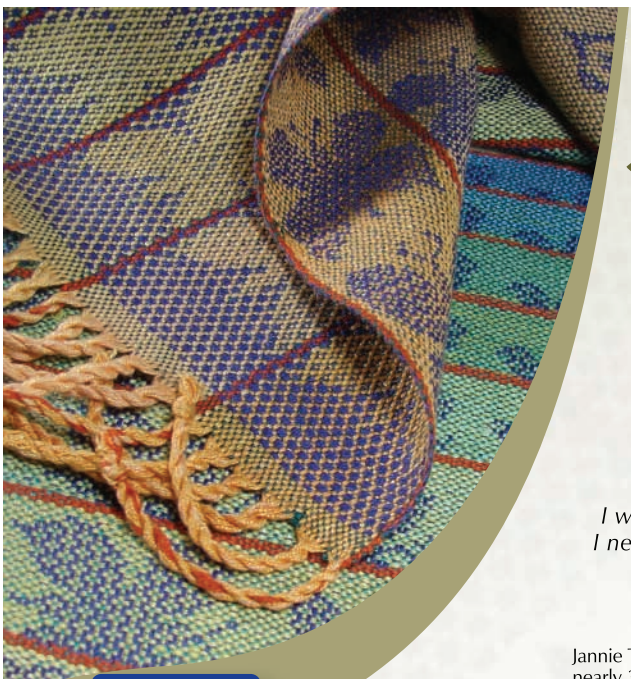
Our tiny group of five weavers in the mountains of California has been affected by the wildfires this year. We are all safe but had some frightening moments. We belong to the Inland Empire Handweavers Guild in San Bernardino. I was blessed to be contacted by over eight members of that guild who offered their homes to us, checked on our welfare, and would do anything else we needed during this difficult time. I thought of them when I read this poem (author unknown) in the Pinellas Weavers' Guild monthly newsletter.

COURAGE

She strung a warp of courage
Upon her loom of days,
And wove her love in cross threads
Of gratitude and praise.

In faith, she tended weaving
And spliced the woof with song,
Aware that that on her day loom
The warp thread must be strong.

—Continued on page 9



"For me, there is no other choice."
Jannie Taylor

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Jannie Taylor, of San Luis Obispo, CA, has been a handweaver, designer and instructor for nearly 30 years. She is well known for her award winning, delightfully complex weaving.

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CORRECTIONS



NOVEMBER/DECEMBER 2007

Here is correct contact information for the Lunatic Fringe (from the Suppliers List, page 94): Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com.

In the photo that appeared in the "The Yarn of the Hour," pages 62–63, the yarn at top right of the glass seashell is Great Big Sea Silk (50% silk, 30% wool, 20% Seacell) at 1,250 yd/lb; at bottom right is Sea Silk (70% silk, 30% Seacell) at 2,000 yd/lb. Both of these yarns are available from Hand Maiden (www.handmaiden.ca).

The yarn in the glass seashell is a silk/seaweed blend (70% silk, 30% seaweed) at 7,440 yd/lb, available from The Yarn Tree (www.silkyarn.com).

All of these yarns come in a wide range of wonderful colors.

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Folds	Yes	Some
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Finished	Yes	Some
Innovative Stand	Yes	No
Free DVD	Yes	No

See our Web Page for the *New* Fiddle Loom

WELCOME, NEW WEAVERS!

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Katherine Cantrell, Benita Higbee.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Cheryl Amato, Christine Bruce, Sherry Fillman, Connie Floyd, Barbara Gall, Andrea Grazzini, Jo Hindriks, Kathleen Leary, Deb Potts-Ragan, Toni Silas, Patty Tovani, Susan Van Hoozer.

PDORC, Muscat, Oman. Instructor: Suz Weitzel. Student: Toni O'Malley.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Nancy Adams. Student: Betty Heath.

The Weavers' School, Coupeville, Washington. Instructor: Madelyn van der Hoogt. Students: Marcia Adams, John Barker, Marja Drum, Judy Pemberton, Patricia Shaffner, Leann Telecky, Molly Woolsey

Weaving Works, Seattle, Washington. Instructor: Carol Jorstad. Students: Sandi Eskra, Rebecca Garcia, Hazel Gilley, Mardi St. Laurent, Elaine Palmer, Yuka Petz, Robin Stinardo.

Wooly Bully, Tallahassee, Florida. Instructor: Ramona Abernathy-Paine. Student: Kathy Lewis

—Continued from page 7

The color of her living,
When woven, was so fine.
As the Master Weaver
Had patterned the design.

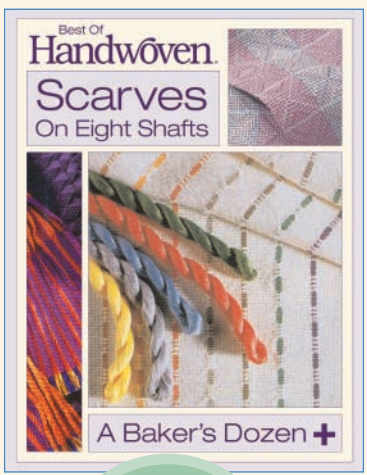
The fabric was so lovely
That no one ever guessed
How underneath the pattern
The warp thread held the rest.

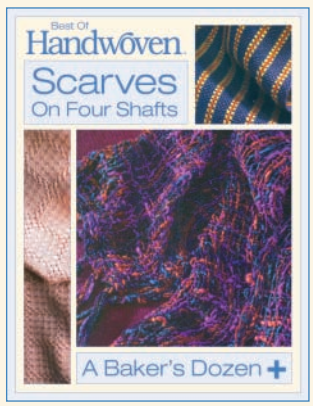
—Pamela Abell
Sky Forrest, California

Those affected by the wildfires have been in our thoughts here at Handwoven. *If you know a weaver or other artisan who has been affected by the wildfires, please tell them about the Craft Emergency Relief Fund (CERF), a nonprofit organization that provides direct financial and educational assistance to craft artists, including emergency relief assistance, business development support, and resources and referrals regarding such topics as health, safety, and insurance. For more information about CERF, visit www.craftemergency.org.*

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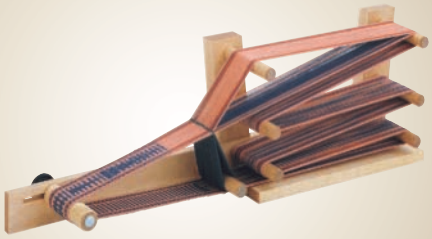
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Selvedges are the bane of beginning weavers. Whenever I look over a new student's shoulder, I almost always hear these words: "I know my selvedges are terrible!" Or: "I haven't been worrying about my selvedges!"

Actually, *worrying* about selvedges is not a good thing and can greatly diminish your joy in weaving. Here are some ways to create the conditions that will result in perfect selvedges. They may not be the only ways, but in twenty-five years of teaching, I've found them to work best.

Ingredients for perfect selvedges

Smooth and even selvedges depend on several factors—all of which are important: the pull of the weft against the edge threads, warp tension, weft angle, and shuttle position if there is more than one weft.

The pull of the weft

The most satisfying weaving comes when you can throw the shuttle rhythmically back and forth so that the pull of the weft against the edge threads is just right: not too tight so that the edges are pulled in, not too loose so that weft loops form.

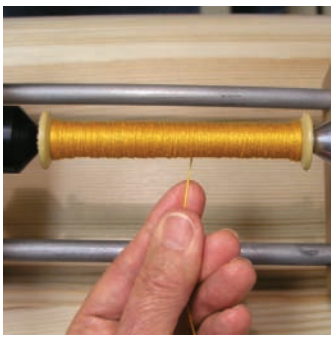
In most cases, you'll be using a boat shuttle with a rotating bobbin. When you "throw" the shuttle through a shed, the thread becomes taut as it turns the bobbin to unwind. If the drag of the bobbin is just right, it pulls the weft snugly against the selvedge. The less thread there is on the bobbin, the more the bobbin turns and therefore the greater the drag, so extra attention must be paid (a gentler throw) to avoid draw-in as the thread runs low.

So that the *only* drag on the thread is the rotating bobbin, the thread must be wound evenly, smoothly, and tightly on the bobbin (see Photo a). The "tightly" part is critical. If the bobbin is wound loosely, as you throw the shuttle the unwinding thread will sink into the loose threads (see Photo b), stop the bobbin, and yank on the selvedge.

Do not start by winding a lump at the ends of bobbins with flanges. Smooth and straight is your goal. The unwinding thread will catch on any lumps, stop the bobbin (Photo c), and yank on the edge threads. When the bobbin is full to the edge of the flanges, continue winding only in the center, without overfilling (Photo d).

Warp tension

If warp tension is too loose, the drag of the bobbin can pull in the edge threads even if it's unwinding smoothly. Almost always, in fact, the warp should be wound very tightly (and evenly) on the beam and held at firm tension during weaving. If the warp is loosely wound on the beam, pulling on any individual warp threads will draw them tighter around the warp beam, changing forever their tension in relation to the other threads.



a. Wind bobbins tightly and evenly



b. Loosely wound weft will catch



c. Lumps prevent unwinding



d. Fill bobbins in the center



e. Tie on in small groups



f. Large groups cause draw-in



g. Edge threads are too loose



h. Edge threads are too tight

Tie the warp onto the front apron rod in small (½") groups (Photo e) at the same width as the warp in the reed. Large groups create draw-in and differences in warp tension (Photo f). Make sure tension is even on all the groups. If it is not, the fell will not be straight and the selvedges affected (Photos g and h).

Weft angle

Enough weft must be placed in the shed to bend over and under the warp threads (weft "take-up"). How much depends on the interlacement and the thickness of the warp threads. No allowance needs to be made for warp rep since the warp does all the bending. Extra allowance must be made for weft-faced fabrics since the weft does all the bending. For most fibers and interlacements, an angle like the one in Photo i will accommodate take-up (close the shed before beating to avoid pulling the weft straight as you beat).

A weft angle steep enough to accommodate take-up in weft-faced weaves would place more extra weft at one side (where the shuttle exits). To distribute the weft evenly, "bubble" it by bringing it toward the fell at places along its length (Photo j).

Shuttle position

Some 2-shuttle weaves (especially warp rep and weft-faced rug weaves) produce the best selvedges if the shuttles are used in a certain order and placed in certain positions when they exit the shed. If they start on the same side and the first shuttle is placed on the web and the second on the bench beside you, the weft threads will not wrap around each other at the selvedges. If they are placed in the opposite positions, they will.

Smooth selvedges in warp rep can be achieved if the thin weft follows the thick weft, both shuttles start on the same side, and the following steps are taken: When the edge warp thread is down where the thin weft exits, pass its shuttle under the thick weft (Photo k). When the edge warp thread is up, pass the shuttle over the thick weft thread (Photo l).

Other aids

For weave structures other than plain weave, floating selvedges are a good way to ensure that all weft threads pass around the outermost warp threads. To make floating selvedges: Add one warp end to each side of the warp (they can be beamed with the warp or not). Do not thread them in heddles, but sley them in the next empty dent on each side. Add a weight to each one; a 2–3" S-hook works well. Slip a lark's head knot around the S-hook. (To reposition the hook, pull it out, pull out the knot, and retie.)

When you weave, always enter the shed over the floating selvedge and exit under the floating selvedge on the other side. (You can do the opposite, but this way is easiest: Slide the shuttle into the shed over the floating selvedge. With your other hand lift the floating selvedge on the other side as you also catch the shuttle; Photos m–n.)

With some weaves, especially weft-faced ones, a temple is the best way to prevent draw-in. Set the temple so that the base of its teeth are even with the edges of the warp in the reed (Photo o). The temple must never be more than ¾–1" away from the fell, so reposition it often (Photo p). Pull the weft snugly against the edge thread, but be sure to maintain the usual weft angle or bubble the weft. If you have to push hard to reinsert the temple, you have not allowed enough weft in the shed. —*Madelyn*



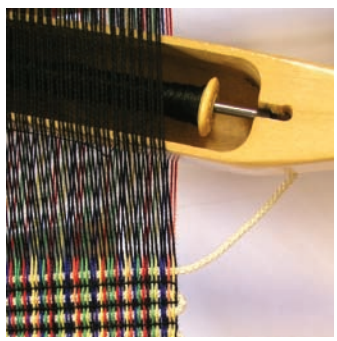
i. Place the weft at an angle



j. Bubble the weft for rugs



k. Edge thread down, go under



l. Edge thread up, go over



m. Enter over a floating selvedge



n. Exit under a floating selvedge



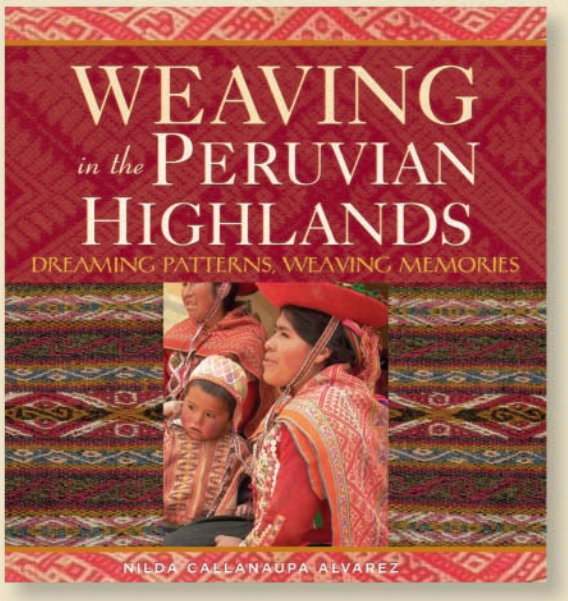
o. Set temple length at the reed



p. Inserting temple near the fell

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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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Dreaming Patterns, Weaving Memories
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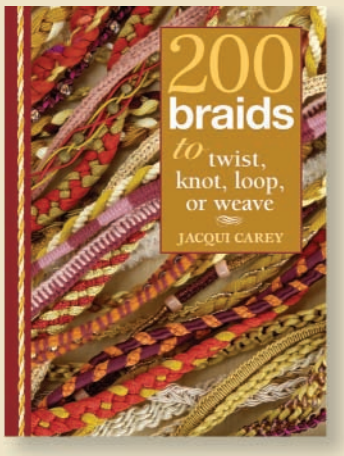
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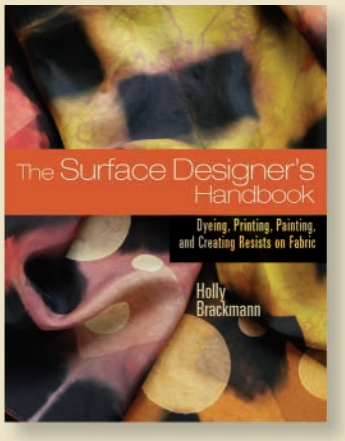
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THE ASHFORD BOOK OF WEAVING FOR THE FOUR SHAFT LOOM

Anne Field

Ashburton, New Zealand: Ashford Handicrafts, 2007. Rev. ed. softcover. 172 pages. $29.95. ISBN 1-877427-01-2.

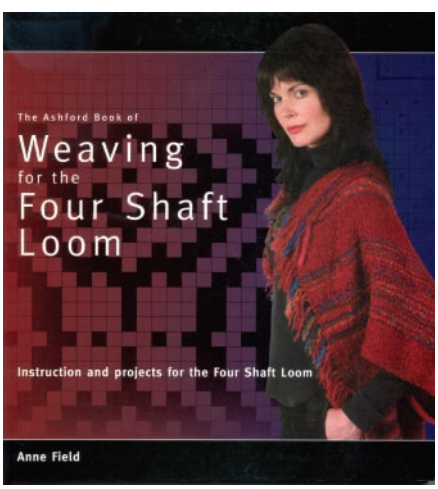
This small, compact revised edition is aimed at the beginning weaver. It successfully covers the basics of weaving in a condensed format, presenting information about equipment, yarns, warping, weaving techniques, drafting, and weave structures in a logical sequence.

The first chapter describes the basic tools needed for weaving with Ashford's table loom as an illustration. The second chapter gives a quick overview of the fibers available for weaving with information about their properties and appropriate uses as they apply to the weaver.

The third chapter gives instructions for planning a warp. Helpful information is included on how to determine the right sett. The fourth chapter covers warping steps. Detailed instructions are given for dressing a loom from the back to the front (my personal favorite method).

In the fifth chapter, Field gives some of the most important information in the book, such as how to wind a bobbin, how to repair a broken warp thread, and how to hemstitch and finish handwovens.

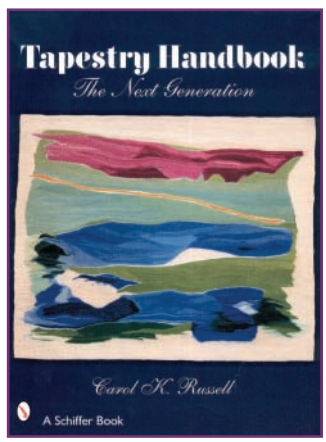
The sixth chapter covers basic drafting and the following chapters explain specific weave structures as examples. Good diagrams and color photos of actual fabrics make these chapters useful.



The book concludes with fourteen projects ranging in order from simple to more complex. Following these project instructions would give a beginning weaver experience in working with a variety of structures and fibers. Making yarn and color substitutions can update and individualize the projects.

—Tracy Kaestner

This new, revised edition of Tapestry Handbook *has been long awaited by tapestry weavers.*



TAPESTRY HANDBOOK: THE NEXT GENERATION

Carol K. Russell

Atglen, Pennsylvania: Schiffer Publishing, 2007. Distributed by Unicorn Books and Crafts. Hardbound, 216 pages, $59.95. ISBN: 9780764327568.

Carol Russell's *Tapestry Handbook* was first published in 1990 by Lark Books, but it has been out of print for many years. This new and revised edition, published by Schiffer Publishing, has been long-awaited by tapestry weavers. "The Next Generation" is indeed an appropriate subtitle since Russell has included numerous new photographs of visually exciting tapestries by today's tapestry artists in addition to several from the first book. Indeed, the strength of this book lies in its myriad examples of how the simple plain weave of tapestry can be taken in so many directions. As visual inspiration, the book is stunning.

The chapter on designing for tapestry is especially helpful in discussing the elements of design and how these may be applied to tapestry. The chapters discussing shading techniques, eccentric wefts, and nonwoven methods are very good, with clear photographs that illustrate the description in the text. Text and process photos are interspersed with beautiful color photos of tapestries in which the methods discussed are featured.

While most of the black and white photo illustrations of techniques explained in the text are excellent, there are a few in which the small size makes it difficult to see the example. And a few descriptions of techniques in the text don't match the illustrative photographs. These oversights might be a bit confusing to a novice weaver using the book as a self-teaching aid.

Handweavers who are familiar with warping a loom can adapt easily to the study of tapestry methods and begin immediately to explore the techniques through the suggested sampler. However, for total novice weavers, there is no information about how to set up a warp. One is directed to other books mentioned in the bibliography under the category "Warping Instructions." The glossary and resources list are helpful; however, there is no index.

Tapestry Handbook: The Next Generation will be a good addition to the library of anyone interested in seeing beautiful examples of the art and delving into many of the methods by which those results can be obtained.

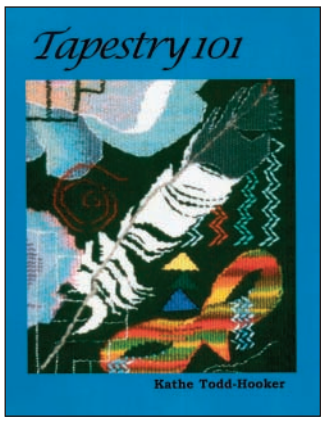
—Tommye Scanlin

TAPESTRY 101

Kathe Todd-Hooker

Albany, Oregon: Fine Fiber Press & Studio, 2007. Spiralbound, 108 pages. $29 plus shipping and handling. ISBN 978-0-9753698-5-7

Kathe Todd-Hooker's new tapestry manual is like having a helpful, experienced teacher looking over your shoulder. She covers just about everything that a beginner would want to know and offers numerous tips that experienced weavers should find helpful, too. She describes the pros and cons of weaving techniques that she has analyzed and suggests what works best for her.



Tapestry 101 is spiral-bound so that it lies flat. The chapters are arranged in logical order, but you could easily skip around to find a specific technique. The book begins with a definition of warp and weft, ends with various finishing techniques, and covers everything in between. The style of writing is friendly but very informative. The book gives clear descriptions of the tools used in tapestry weaving. Plans are even included for a simple but perfectly workable pipe loom. The entire book has numerous helpful diagrams. Information about warp and weft materials includes what not to use and the pitfalls of using the wrong materials.

The weaving section covers beginning and ending a bobbin, using multiple wefts, beating, shape making, and the correct sitting position while weaving. Instructions for a sampler include the various techniques necessary to weave a tapestry. Completing the sampler will give weavers enough experience to continue on their own.

The troubleshooting section addresses problems that could arise while weaving and is referenced throughout the book. It is followed by a weft/warp chart, resource page, and comprehensive index.

While the diagrams of techniques are quite good, some of the actual black and white photos of weaving examples are not clear and detract from the explanation. The text also contains several misspelled words. One hopes this can be corrected in future editions.

This is an excellent technical book on getting started in tapestry weaving. It is a perfect comprehensive reference book for anyone who wants to learn to weave a tapestry. The book also contains information that will be of use to experienced tapestry weavers.

—Joan Griffin

SILK

Mary Schoeser, with foreword by Julien Macdonald and contributions by Bruno Marcandalli

New Haven, Connecticut: Yale University Press, 2007. Hardbound, 256 pages, $50. ISBN 978-0-300-11741-7

Mary Schoeser is a historic textiles advisor to such organizations as The Metropolitan Museum of Art and archivist to Warner & Sons—Britain's foremost silk weaving firm for nearly 100



years. Julien Macdonald is a leading designer of couture fashion. Bruno Marcandalli is director of the Textile Research Center in Milan and professor of the chemistry and technology of coloring substances. The expertise of the author and contributors gives *Silk* its outstanding depth and breadth.



Silk is adorned with 250 lavish photographs of cloth, paintings depicting fabrics, and techniques for making fabric. Schoeser begins with an overall look at the role of the luxurious and practical silk fiber in all corners of the world. She continues with a section on silk's history, starting with silk fragments in China dating from about 3630 B.C. through its journey into Central Asia, on to nineteenth-century Europe, and including brief information on the industry in the United States.

The short chapter on sericulture is followed by a chapter that takes a historical look at the role silk played in religion, fashion, art, and commerce in many cultures of the world.

Other chapters include a discussion of the characteristics of silk for making cloth and the current state of the silk industry since China became the world leader in production.

The chapter by Bruno Marcandalli is an uplifting look at the future of silk that is followed by a discussion of the unique characteristics of silk as a natural organic fiber with subtle irregularities that are relished by fashion and textile artists.

The book finishes with a thorough section on the chemical structure of silk with a brief discussion of yarn making, dyeing, and finishing.

This is an ambitious overview of silk through the ages and the effects it has had on the histories and economies of the world that will delight anyone interested in textiles in general and silk in particular.

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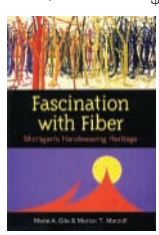


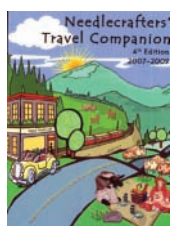
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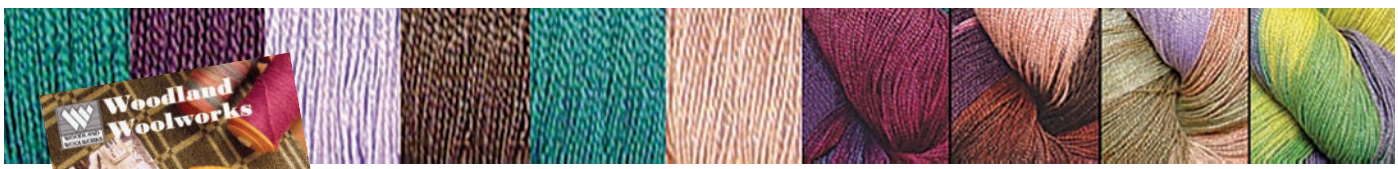


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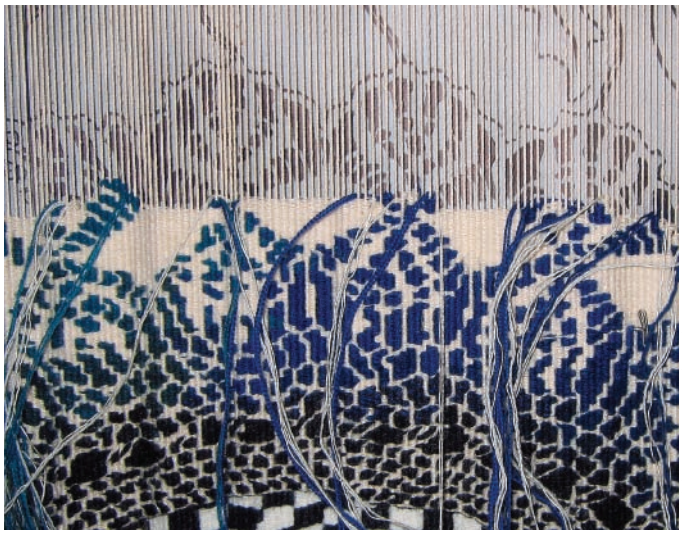


Celebrating American Tapestry

"ATA members, like everyone else, seem not to mark time in decades, but rather in nanoseconds," state Marti Fleischer and Claudia Chase in the "History of the American Tapestry Alliance" that appears on the ATA website. Formed twenty-five-years ago, the Alliance set out to establish American tapestry weaving as an internationally recognized art form. Founders Hal Painter and Jim Brown established ATA as a nonprofit educational organization that would provide a forum for tapestry artists and enthusiasts at a time when this art form was gaining recognition in America. Throughout the years, ATA has hosted exceptional exhibits including the American Tapestry Biennial; gathered a huge slide library; educated countless collectors and curators on the art form; and hosted local, regional, and national education workshops.

Making the leap into the twenty-first century, ATA developed a website to host online galleries and forums. Fleischer and Chase point out that ATA is "holding our own by keeping technology at bay as we continue to weave—pass by pass. . . . It's a counterpoint to the rapid-fire way of life these days, but a welcome counterpoint for all who participate."

In 2008, ATA will host three events in conjunction with Convergence in Tampa, Florida: the seventh American Tapestry Biennial exhibit; an education retreat themed "Channeling Your Muse: Experimentation, Research, Innovation, Design," and Woven Gems, a small format tapestry exhibit. For more information about these events and other ATA activities, visit their website at www.americantapestryalliance.org.



PHOTOGRAPH BY LINDA WALLACE

***Promethean Dreams* is shown woven by Linda Wallace, Co-Director of Resources of the American Tapestry Alliance. Completed in 2005, *Promethean Dreams* was exhibited in the American Tapestry Biennial 6 and featured in Carol Russell's *Tapestry Handbook* (see a review of the new 2007 edition of this book on page 20).**

BEING PAID TO WEAVE BADLY

The Friday before Labor Day, Nancy Boerman got a call from Warner Brothers. They wanted her to weave an "over the top" poncho for one of their TV shows and rent a loom as a prop. By the following Thursday, after a series of calls from various people including the props guy and the costume design assistant, Boerman had somewhat of a plan. The studio wanted the poncho to represent binary code and incorporate lightning bolts—and she had to get it done by Saturday—oh, and rewarp the loom for placemats.

Boerman had started threading her loom in black and white threads, but the final plan was to have lots of color, so she started randomly sleying all sort of colors in an 8-shaft point twill. She then began weaving day and night until she arrived at the studio with her "nasty" poncho in hand. At this point, she learned that the piece would be used for *The Big Bang Theory*, a sitcom that airs Mondays evenings on CBS.



PHOTOGRAPH BY MONTY BRINTON/CBS. ©2007 CBS BROADCASTING INC. ALL RIGHTS RESERVED.

Guest star Laurie Metcalf (at left) plays the mother of Sheldon (Jim Parsons) in episode 104 of the CBS primetime sitcom *The Big Bang Theory*. In this episode, Sheldon gets fired from the university. We follow him as he explores life beyond physics. The initial thrill of grocery shopping with a neighbor wears thin over time and he finds himself inventing glow-in-the-dark fish and weaving ponchos. Nancy Boerman of Custom Handweavers in Redondo Beach was commissioned to weave the poncho, warp the loom, and teach Parsons to weave.

After another round of changes requiring an all-night sewing marathon at the home of Boerman's sister-in-law and a sewing stint in a dressing room, Boerman had the poncho ready to go.

The next task the studio gave her was to teach one of the stars, Jim Parsons, to weave. "Weaving is easy," she told him. "All you have to do is step, throw, and beat." The first time Parsons stepped on the treadles he stepped on all of them! By the next day, however, he was weaving on TV.

All in all, for her eleven days of work, Boerman supplemented her teacher's retirement handsomely just for weaving badly.

Taking It To THE STREETS

"Change: Craft in our Future" is an exhibit of work by recent alums of the California College of the Arts (CCA) that is being held at the Museum of Craft and Folk Art (MOCFA) in San Francisco. In conjunction with the event, Travis Meinolf is taking his loom to the streets—literally. Meinolf, a student at CCA, can be found wheeling his loom to weave. He asked MOCFA for permission to host the parade during the show as it would be a good chance to raise the profile of weaving. Starting at the corner of First and Market Streets, Meinolf led his first parade to the museum on November 1 (others will occur on December 2 and January 5). Once at the Museum, he demonstrates while discussing his craft.



PHOTOGRAPH BY LEAH ROSENBERG

Travis Meinolf, an art student, weaves on his mobile loom on the streets of San Francisco.

Meinolf was introduced to weaving though his girlfriend, who took a class with Candace Crockett at San Francisco State University. At about the same time, his grandmother died and while helping to organize her home, he discovered her loom. The loom now takes up half the living room in the small studio apartment that Meinolf and his girlfriend share. It serves as both a tool to create cloth and a place to hang jackets.

Seven years later, Meinolf is still entranced with the power of creating cloth by hand. "We have been weaving for thousands of years. It sometimes feels as though people think they live in a magical, laborless land. When I weave in public, it puts people back in touch with how cloth is made."

For more information about the loom parade and the Craft in our Future exhibit that is on display through January 27, visit www.mocfa.org.



As a 24/7 virtual craft bazaar, Etsy.com has launched a pledge campaign for the 2007 holiday season to encourage holiday shoppers to "buy handmade." The pledge goes like this, "I pledge to buy handmade this holiday season and request that others do the same for me." At the time this magazine went to press, nearly 5,000 people had pledged to do just that.

Through the Etsy website, you can find handmade items in almost all craft media and search for those products by color, function, or medium. You will also find community forums where you can chat with other crafters.

Jennifer McCoy, an inkle weaver, started weaving as a hobby. "I quickly found that if I didn't have an outlet to sell all the bracelets I make, I couldn't rationalize the time I spent weaving them!" McCoy decided to sell her work on Etsy (http://jdstar.etsy.com) after finding eBay too expensive. She now buys handmade items on Etsy herself and even trades for handmade items with other Etsy sellers. "I love to tell people that my bracelets are being worn all around the United States, Canada, Japan, and Spain." Etsy plans to continue the Buy Handmade campaign after the holidays. The Etsy website will contain a reading list of books, magazines, and online sources and links to blogs and other websites that would be of interest to today's artist, crafter, or conscientious consumer.

A CONVERSATION **with a Seeing Weaver**

There are many ways to view the world. Linn Sorge sees through the voices of her friends and family, the touch of her fingers, and the smells, sounds, and tastes that surround her.

It is only Linn's eyes that give her no information about the world. Completely blind since birth, Linn has never let the loss of one of her senses stop her from pushing the boundaries of her abilities. She took this attitude with her to her first weaving class.

Heather Winslow, her weaving teacher, has this to say about her student, "The greatest reward for a teacher is to share knowledge and skills with a receptive student. When I think of how much I have learned and grown since Linn has been my student, I am humbled."

Handwoven: Why weaving?

Linn Sorge: I went to a residential school for the blind in Wisconsin from the age of five until graduating as the youngest in my class at seventeen. (My father sold the family farm and moved all of us to the city to be near my school. At the time I had no idea of the sacrifice that my family made for me. It was such a gift.)

At school, they offered weaving, but I never took the class. The dressing of the looms was already done. Students had no part of the warping, sleying, or threading. And, they only wove basic plain weave. Just sitting at the loom didn't interest me at all—I wanted to learn the whole process. I took jewelry and basketmaking instead and a lot of music classes. Music has always been a vital part of my life.

Twelve years ago, a friend referred me to The Fine Line Creative Arts Center in St. Charles, Illinois. My best friend and I decided to see if they would let us take a class. I am so grateful that the weaving teacher and founder of the center, Denise Kavanagh, OSF, was willing to let us join a beginning weaving class.

The first day of class she showed us a wonderful array of textiles. I was mostly intrigued by an overshot piece woven in Lee's Surrender. I decided then and there that I would do whatever it took to learn how to weave that pattern.

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes."
—Marcel Proust

Did you do it?

I did, although not right away. I started with 3/2 pearl cotton in a six-dent reed and wove twills. I do every step of the process myself and get others to check my work as I go. This way if I have made a mistake I don't have to backtrack too far. Once I mastered overshot I worked up the courage to take Heather Winslow's color-gamp class. I just love the process of figuring weaving out. For instance, I started with a structure gamp. At first I thought it would be good to put fat yarns in plain weave between the twill sections so I could feel when they changed, but because the thicker threads raised the web, I couldn't feel the difference at all! It took finer yarns for my fingertips to distinguish the pattern.



PHOTOGRAPH BY SISTER PETER JULIAN WERNER

Linn Sorge consults with Heather Winslow. To Sorge's right is a table that Dan Winslow designed especially for Sorge.

I love taking classes because I can go around and admire everyone else's work. I learn a lot that way. Heather is one of the best teachers I've ever known. As a teacher myself (I teach distance education for students ages fourteen and up), I admire the way she supports her students. I remember a time when I thought doing a twisted fringe would be beyond me, but with Heather's help I've mastered it. Her husband, Dan, built a table for me that attaches to the front of my loom. I use a magnetic guide built into the top so that I can keep track of where I am.

How do you choose your colors?

I'm drawn to colors from the natural world—the sea and the night sky in particular. I like colors that sound lovely. Even though I can never know what color is to a sighted person, they are very beautiful in my mind's eye. I see them by the way others describe them. I have a friend who is a poet and folk musician and she describes color to me in the most magnificent way. I experience weaving much like music. I can hear the threads sing.

What are you weaving now?

I am working on a snowflake-twill shawl in silk. It has a 209-thread repeat! For the past three years I've had my work accepted into Passionate Focus, a national art exhibit sponsored by the Guild for the Blind. I am the only weaver to be accepted thus far in the annual exhibit. It is such an honor!

Weaving has taught me a lot. If you don't sail beyond the harbor and experience the wide open sea, it is harder to grow. That is what weaving is for me.

SPOTLIGHT ON TRAVEL: Western Massachusetts's Pioneer Valley

For more than a million years, the Connecticut River has flowed through the Pioneer Valley in western Massachusetts. This region is made up of forty-three cities and towns in Hampshire and Hampden counties. It is a land of subtle beauty that is also known as home of the poet **Emily Dickinson** (www.emilydickinsonmuseum.org) and the children's author **Dr. Seuss** (www.catinthehat.org).

Handwoven asked Barbara Elkins, a long-time resident, *Handwoven* contributor, and founder of **Webs** yarn store (www.yarn.com) in Northampton to give us her picks for visiting weavers. Top of her list is **The Fiber Arts Center** in Amherst (www.fiberartcenter.com). Established in 2001, this rare gem is devoted solely to the promotion of fiber as art, with an emphasis on weaving. The center hosts exhibits and lectures, offers weaving classes, and has a beautiful retail gallery. Also in Amherst is the **Eric Carle Museum of Picture Book Art** (www.picturebookart.org). Founded in part by Eric Carle, author and illustrator of the 1969 classic *The Very Hungry Caterpillar*, it is the first full-scale museum in the United States dedicated to perhaps the first artwork we are exposed to as children. Young and old will find the exhibits here charming.



PHOTOGRAPH COURTESY OF YANKEE CANDLE

South Deerfield lays claim to the world's largest candle store, Yankee Candle (www.yankeecandle.com). The store originated in 1969 when sixteen-year-old Mike Kittredge was too broke to buy his mother a Christmas present. He melted crayons to make her a candle. When a neighbor offered to buy the candle he made his first sale. From that one candle, the company has grown to include more than 300 retail stores with international distribution.



PHOTOGRAPH BY MICALA SIDORE

Micala Sidore's studio with a tapestry in progress on a Glimåkra loom.



PHOTOGRAPH BY LIZ GIPSON

Barbara Elkins poses in the Webs weaving room with a bag she wove from our September/October 2007 issue (by Dinah Rose, pages 40–42).

A **Helena Hernmarck** tapestry hangs in the Bank of America building in downtown Springfield. Hernmarck, an internationally renowned tapestry weaver, creates large-scale, photorealistic tapestries. This one, titled *Sailing*, was commissioned twenty years ago by the bank, then known as the Bank of New England.

To see tapestry weaving in action, visit the **Hawley Street Tapestry Studio** (www.hawleystreet.com) in nearby Northampton. The studio is home to tapestry weaver Micala Sidore (open by appointment only).

At the Northern end of the valley is **Historic Deerfield** (www.historicdeerfield.org), a mile-long stretch of street in Deerfield that has preserved the architecture and lifestyle of a prosperous early New England town. Also located on this historic street is the newly opened **Helen Geier Flynt Textile Gallery**, home to the impressive textile collection of Helen Geier, a passionate textile collector and co-founder of Historic Deerfield.

To the northwest of Deerfield lies Shelburne Falls, where you will find the studio of Peggy Hart of **Bedfellow Blankets** (www.blanketweave.com). Hart, whose work has been featured on Public Television, weaves blankets on 1940s-era dobby looms that range in width from forty-eight inches to one-hundred-six inches. Hart enjoys working with complex weave structures, often using twenty-four shafts to weave her blanket patterns.

If you're lucky enough to visit the area in October, you can catch the **Franklin County Fibertwist** (www.fibertwist.com), an annual fiber event complete with a vending market and studio tours.

Beyond the boundaries of the Pioneer Valley to the southwest is the town of Pittsfield, home to **Hancock Shaker Village** (www.hancockshakervillage.org), purchased by Shaker enthusiasts who maintain a nonprofit corporation dedicated to preserving the twenty buildings and 1,200 acres of land that used to form a Shaker village. Housed at the village are over 22,200 objects, including textiles related to Shaker living.

Crazy Twill

for an easy-to-make blanket

WAI-KWAN LI

This blanket, woven in two panels, is a fun project requiring only four shafts and one shuttle. The intriguing look is created by the varied twill structures and a wild assortment of colors in the warp. Don't worry if it looks complicated—this blanket's weaver had only six months weaving experience!

As a self-taught beginner, I browse books and magazines for project ideas that fit my experience level. Gwen Lanning's "Extraordinary Stripes" (see Resources) captured my attention right away! The idea is to wind a warp of varying stripes in lots of colors. Each color is threaded in one of six different twills or basketweave.

To add variety to these threadings, I occasionally replaced a few ends in a stripe with a different color. For example, a 10-end basketweave in red looks quite different if two pairs of red are replaced with green or white. These substitutions are also helpful if you run short of a color!

The design fun

The warp for this blanket uses a wide range of colors to give it a festive feel. I started with the red-purple family, crept into the orange-yellow family, and finally added small amounts of green and white for contrast. A black weft intensifies the warp colors.



Wai-Kwan Li *of Clarkston, Michigan, is a market researcher. She received her first loom in 2006 and has been weaving ever since.*

The next step was to assign a weave structure to each color. As a beginner, I had no idea which ones might look good next to each other. I drafted different combinations with colored pencils to visualize their effects. I used the twill threadings Gwen Lanning used, but you can choose many others from sources like Marguerite Davison's *A Handweaver's Pattern Book*.

Attention to tension

The blanket warp includes various types of yarn (acrylic, chenille, suede, cotton, and brushed wool) for a wild look. Unfortunately, I didn't take differences in yarn stretch into account. As a result, partway through weaving, some warp yarns became loose. I had to wind all the yarn to the front, tie the stretchy yarns to a second back beam, and rebeam. To avoid this, choose yarns with the same degree of stretch and vary the colors more than the yarn type.

If your warp does develop tension problems, another solution is to place a rod under the loose threads behind the shafts, slide it over the back beam, bring it to rest under the warp beam, and add weight.

Resources

Lanning, Gwen. "Extraordinary Stripes." *The Best of Weaver's: Twill Thrills*, Madelyn van der Hoogt, ed. Sioux Falls: XRX Books, 2004, pp. 16–19.

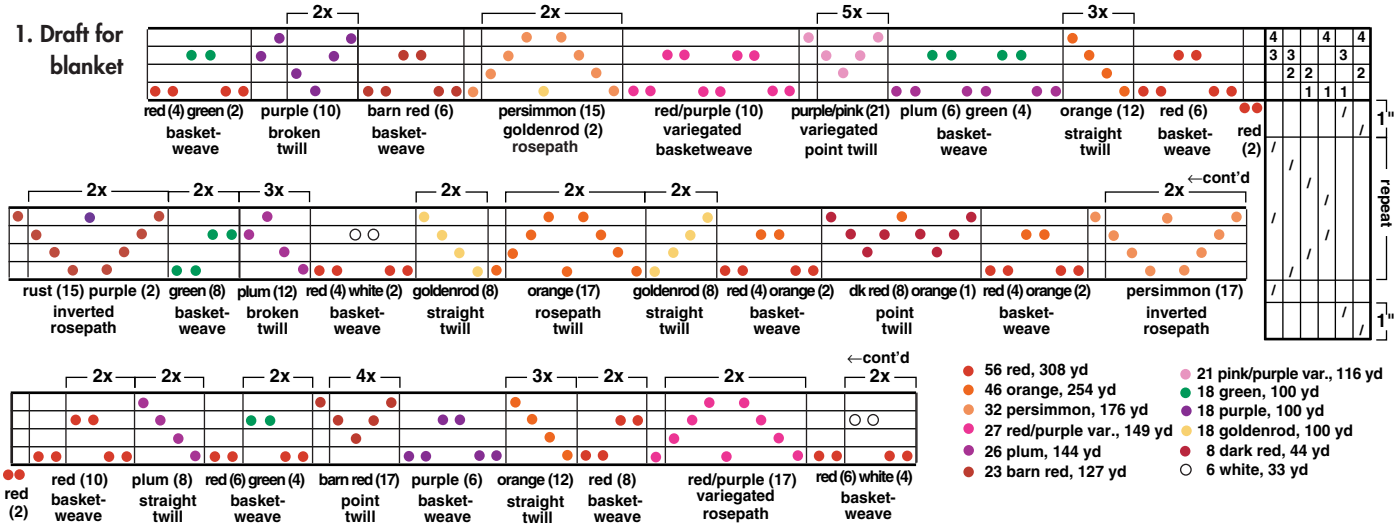




STEPS FOR WEAVING THE BLANKET (IN TWO PANELS)



1. Draft for blanket



- 56 red, 308 yd
- 46 orange, 254 yd
- 32 persimmon, 176 yd
- 27 red/purple var., 149 yd
- 26 plum, 144 yd
- 23 barn red, 127 yd
- 21 pink/purple var., 116 yd
- 18 green, 100 yd
- 18 purple, 100 yd
- 18 goldenrod, 100 yd
- 8 dark red, 44 yd
- 6 white, 33 yd

Step 1 Wind a warp of 314 ends (includes a doubled floating selvedge on each side) 5¼ yd long following the color order in Figure 1. Feel free to use your own stripe widths, twill threadings, and color orders. Use your preferred method to warp the loom. (For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 Beam the warp under even and firm tension, packing the layers with paper. Tie onto the front apron rod in small groups (½–1" per group).

Step 3 Using scrap yarn, weave a few picks in plain weave to spread the warp. Allowing 2–3" for fringe including amount used to tie on, weave a heading for the first blanket panel of 1" in plain weave and hemstitch with the black weft yarn including 4 ends and the first 2 picks in each stitch. Weave 70" for the body of the panel following the rosepath treadling repeat in Figure 1. End with 1" plain weave and hemstitch as at the beginning. (For hemstitching instructions, see Beginner's Corner under Free Projects at handwovenmagazine.com.)

Step 4 Allowing 6" for fringe between panels, weave the second panel as you did the first. If warp tension is irregular, you can cut the first panel from the loom and retie for the second panel allowing 2–3" on the first panel for fringe. There is enough warp length to do this, but use as little yarn to tie the warp back on as you can.

Step 5 Remove the fabric from the loom. Place the two panels side by side (I arranged mine with the stripes in mirror image to each other) and sew them together using the same yarn as the floating selvedge and a figure-eight or baseball stitch. (See page 69 of Naomi McEneely's *Compendium of Finishing Techniques*, Interweave Press, 2003.) Start stitching from the middle toward each end for easier alignment. Trim fringe evenly.

Step 6 Gently machine wash the blanket in cold water with a mild detergent. Rinse well and hang over a padded rod or lay flat to dry.

PROJECT AT-A-GLANCE

Weave structure for blanket
A mix of twills and basketweave.

Equipment
4-shaft loom, 32" weaving width; 10-dent reed; 1 shuttle.

Yarns
Warp: worsted-weight yarns (750–1,000 yd/lb) 1,727 total yd (about 2¼ lb), in mixed colors, fibers, and yarn types (cotton, wool, acrylic, chenille, and suede).
Weft: Worsted-weight yarn (750–1,000 yd/lb), Black, 1,382 yd (1 lb, 10⅔ oz); wool at 830 yd/lb is used in this blanket.

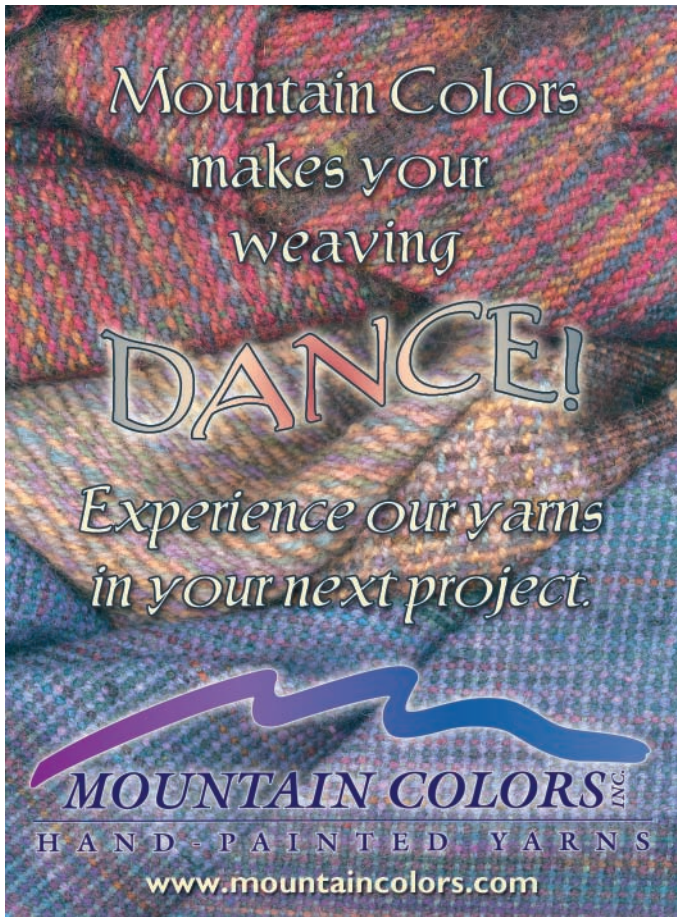
Yarn sources
Worsted-weight yarns are available from knitting shops, craft stores, and craft sections in fabric and department stores.

Warp order and length
314 ends (includes 2 doubled floating selvedges) 5½ yd long (allows 12" for take-up, 36" for loom waste; loom waste includes fringe at ends and between panels).

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 31⅖".
Weft: 10 ppi. Woven length (measured under tension on the loom): 72" each panel (at least 6" unwoven warp separates the two panels for fringe).

Finished dimensions
After sewing together and washing the two panels, amounts produce one blanket 58" × 66" plus 2" fringe at each end.





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Weave a Tapestry Bag on a Box

SARAH SWETT

Transforming trash into treasure can be one of life's great joys. How about turning an ordinary cardboard box into a three-dimensional, four-selvedge, portable loom? Who could resist the rush of pleasure that comes from pawing through the recycling bin—searching, testing, assessing—trying to find a box that is the perfect size for just the bag you want to make?

Perfect boxes for making bags can come in many sizes. This box would be just right for a briefcase, that for a tote bag, and, why, that one will slip right into the overhead bin on an airplane! Once you've enjoyed the pleasure of plucking a sturdy loom from the trash, you'll never look at the UPS truck in quite the same way. To heck with the contents—it is the box that counts!

Weaving on a box is straightforward, exciting, and a great way to use up bits and pieces of yarn. It is *not*, however, either fine or fast. Practical cardboard-box setts are 4 or 5 ends per inch, and tapestry has never been a zippy technique. For just these reasons, however, weaving on a box is immensely satisfying. You can take your time and play with blocks of color without tying up a floor loom. While I usually recommend a small box for your first bag, you'll only have fun if you're excited about the size, shape, and future life of the bag. Since my first article on this technique (see Resources), bags have been woven on boxes of every shape and size from coast to coast and around the world, so what do I know!



***Dancing Carpet Bag*, wool warp and weft, natural dyes, 22" × 12" × 10"**



***Sarah Swett** of Moscow, Idaho, on a perfect day, weaves, plays the cello, and takes her dogs for walks. She is the author of* Kids Weaving.

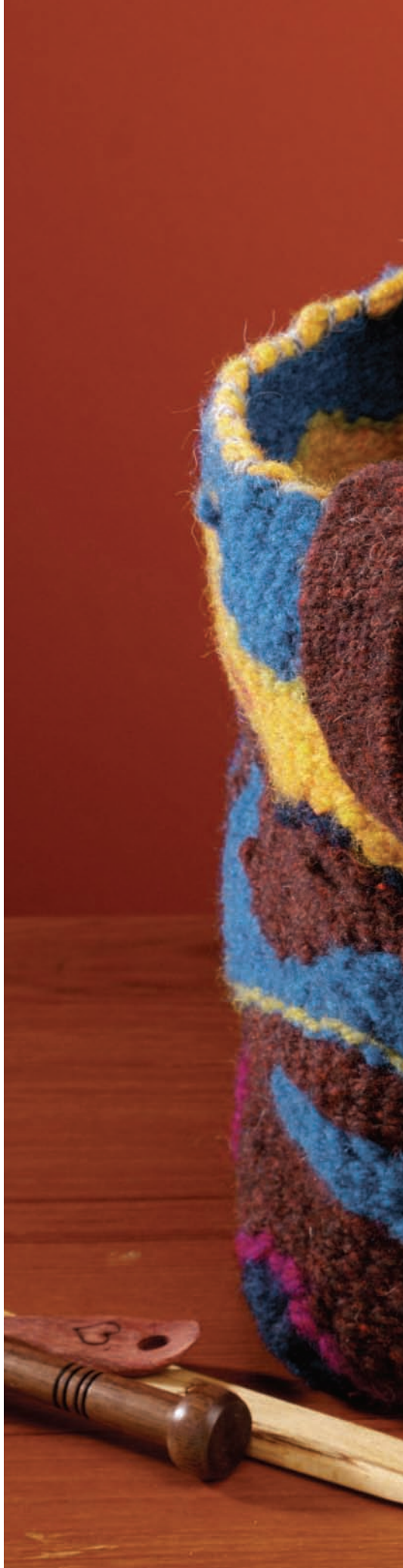
Resources

Todd-Hooker, Kathe. *Shaped Tapestry*. Albany, Oregon: Fine Fiber Press, 2004.

Harvey, Nancy. *Tapestry Weaving: A Comprehensive Study Guide*. Loveland, Colorado: Interweave Press, 1991.

Russell, Carol K. *Tapestry Handbook: The Next Generation* Revised edition. Philadelphia: Schiffer Publishing, 2007.

Swett, Sarah. "Weaving on a Box." *Spin-Off*, Winter 1997, pp. 74–77.





STEPS FOR WEAVING A TAPESTRY BAG ON A BOX LOOM

Prepare the box. Tuck flaps to inside (a) to strengthen edges (cut edges are not strong enough to maintain warp tension). Mark ⅜" lines along edges at ¼" intervals. Poke a small hole at the bottom of each line and cut on each line to the hole with the X-Acto knife (b).

Warp the sides of the box. With a wide side of the box facing you (or any side of a square box), tape the end of the warp yarn to the inside at one of the corners, leaving a tail of about 6". Bring the yarn through the first notch, down the side, across the bottom, and up the other side to the corresponding notch. Slide the yarn in the notch, pull snug (not so tight that it crushes the box) and bring it back out of the adjacent notch. Use a see-saw motion to work the yarn into the notch. Again bring the yarn down the side, across the bottom, and up to the notch next to the one where you started. Continue in this way (c–d) until the two opposite wide sides and the bottom are warped. Do not cut the warp.

Warp the other sides; weave the bottom. Measure a length of the uncut warp yarn about 8 yd and cut at this point (this will be about half of what you'll need to finish warping a box this size and is about as long a strand as you can work with comfortably) and thread it into a needle, folding it back and forth two or three times to decrease overall length (e). Thread the other needle with about 1 yd of weft yarn in the color of your choice. With the bottom of the box facing up (on the same side of the box as the long strand of warp yarn), weave across the bottom in plain weave with the weft doubled in the shed. Bubble the weft generously. Tuck in the starting weft tail as you go, and weave back and forth across the bottom for ¼" (4–5 rows). Compress the rows of weft with your fingers or the needle so that the weft completely covers the warp.

Bring the warp out through the first notch on the unwarped side of the box, take it down that side, and then weave across the bottom as if it were weft, in the same shed as the last strand of weft. Do not bubble, but pull tight the way you did when warping the sides. Bring it up the unwarped side and hook it securely in the first notch and back out the second to hold the tension.

Return to weaving with your weft yarn and fill another ¼" with tightly packed plain weave, bubbling generously, then again bring the warp down the side, across the bottom as if it were weft, and up the other side, hitching it securely. Continue in this manner (f) to weave the bottom of the box while at the same time warping the remaining sides, until both are covered.

Turn the box after the first ¼" and weave for ¼" on the opposite edge of the bottom to keep the far edge warp thread from flopping off and then return to the first edge (g). When you have woven up to that last ¼", it will be easier to weave in the last few picks densely in this area, away from the edge.

When you run out of warp, cut a new strand and tape the old and new ends to the inside of the box at the top (they can be woven in later) and continue. To change wefts, overlap the new and old threads for 1" or so. When you complete the bottom, add 1 warp thread at the final corner to make an odd number of total ends—necessary for weaving around and around the box in over/under order.

Take heart! The bottom is the hardest part of the weaving and it is too bad that it has to come first. Stripes make it go faster, but don't be in a hurry! Like most tapestry, this one is about being in the moment.

Weave the sides. Now go wild! Make shapes or stripes; play with color or use all one color. Test out tapestry techniques from the books in Resources (page 32). This is some of the freest weaving you will ever do. If you weave squares and rectangles, you'll have to sew the slits together invisibly between straight vertical edges later so that things won't fall out of your bag. If you weave at an angle to the warp (h)—this is called an eccentric weft—you will need lots of extra weft to cover the distance or your finished weaving will develop distinct bulges. You can draw a cartoon right on the box or slide a piece of paper under the warp as a guide for specific shapes. Be sure to pack the weft as tightly as possible with your fingers.

At some point, turn the box upside down and weave down from the top of the box (i). It will be easier to weave in the last weft threads if you can do it away from the edge.

Finish the bag. When you finish weaving, insert the tip of the curved sacking needle under each warp loop on the inside of the box and lift it over the cardboard tab. Try not to damage the tabs if you plan to weave handles on the same box. You can leave the loops—the weft will puff out to fill the spaces during fulling. Or, you can thread a cord through each loop as you take it off the tabs (good for very small boxes where there is not a lot of weft to full into the space). I made a decorative twisted cord out of 4 strands Gold Highland (j and l) for this bag. Release the taped warp ends and weave them into the fabric. Full the bag well in hot soapy water.

Make the handles. Tape the end of the warp yarn to the inside of the box and warp two 2" (8 ends) sections, taping the final end to the inside. Weave with any pattern (k)—stripes, blocks, one solid color—starting at both ends and meeting in the middle. For these handles, I deliberately drew in the edges, switching to single strands when the warp became very close. When the handles are done, lift off the loops, sew in warp ends, full, and stitch the handles to the finished bag.

Line the bag, if desired. This bag is like a basket so I did not line it. I covered a piece of non-corrugated cardboard with fabric to fit the fulled bottom (8" x 7"). For other bags, make linings (with pockets, if desired) and attach to the inside of the bag with Velcro to remove easily for cleaning.

PROJECT AT-A-GLANCE

Weave structure for box
Plain weave (tapestry).

Equipment
Sturdy corrugated-cardboard box with flaps (a box 9" × 7" × 7½" is used for this bag); pencil or pen; ruler; X-Acto craft/utility knife; masking tape; two 4–6" curved sacking needles.

Yarns
Warp: 4-ply worsted wool (700 yd/lb), Lincoln Longwool, 56 yds for this bag.
Weft: 2-ply wool (900 yd/lb, Harrisville Highland), Cobalt, Midnight Blue, Teak, Gold, Chianti, and Tundra, 1 skein each.

Yarn sources
Sacking needles and worsted-wool warp are from Weaving Southwest, 4-ply Lincoln Longwool from Aunt Julia's Fiber Emporium, Harrisville Highland from Harrisville Designs.

Warp spacing
4 epi.

Finished dimensions
Woven dimensions: 9" × 7" × 7" (tall) with two handles 1½" × 21½".


a


b



c


d


e


f


g


h


i


j


k


l

A Pile Rug in Handwoven Chenille

ULRIKE BECK

Weaving this rug is the easy part—it's plain weave. The pattern is created by color changes in the handwoven chenille weft. The color changes must be planned before the chenille is woven in order to create the white diamonds and brightly striped background in the rug. This is not a weekend project!

My fascination with chenille rugs began with "Legacies from the Past: a Pile Rug" by Betsy Blumenthal and Jane Patrick (*Handwoven*, September/October 2002, pages 64–66). The "pile" is a handwoven chenille weft.

To make a chenille yarn, you weave a dense weft-faced plain-weave fabric with widely spaced groups of warp threads. This cloth is then cut vertically into strips between the warp groups so that each warp group becomes the core of a chenille strand; the cut weft threads become the tufts.

Changes in the colors of the weft tufts can be planned to create a design when the chenille is used as a weft in another fabric. For a rug 33" wide, for example, each weft thread needs to be a strand of chenille 33" long. To make a continuous weft strand, multiples of 36" must be planned for the fabric that makes the chenille (33" plus 3" or about ten percent allowance for take-up—the chenille strands will become shorter as they relax off the loom).

If, for example, you weave 36" with a light color and then 36" with a dark color and repeat this many times, a strand of chenille cut from this fabric will produce alternating dark/light stripes in a 33" wide rug.

If you start this chenille strand in the center of the rug instead of at one edge, all light will show at the left of center, all dark at right of center or vice versa. At any point, the direction, and therefore the two colors, can be exchanged.

With this thought, my first chenille rug was born; see Photo a, page 39. My second rug features orange and red rectangles on a background of stripes (see Photo b).

The plan for the diamond rug

For the third rug (at right), I wove a chenille yarn that would create white diamonds on a striped background. I worked out the design on graph paper first (see Photo c). Twenty-one strands, each with different color changes along their length, are used to create the bottom half of each diamond; the same twenty-one are used in reverse for the top half. Since each diamond needs two strands of the twenty-one color arrangements, five diamonds require ten total strands of each. Solid Teal chenille strands are used at the ends and between diamonds.



***Ulrike Beck** of Harlem, Georgia, has a German Master Letter in Handweaving. She is coauthor of the* Jacob Angstadt *pattern books.*





STEPS FOR WEAVING THE CHENILLE WEFT AND THE RUG

Step 1 For the chenille: Wind a warp of 68 ends 16/2 pearl cotton 12 yd long in any dark color. Wind a second warp of the same ends 14 yd long (two warps are used since 26 yd total warp length is needed; you can wind one warp that long on a warping reel). Use your preferred method to warp the loom (for warping steps see Resources at handwovenmagazine.com).

Step 2 Center for a width of 12⅔" and sley a 12-dent reed with 4 ends in the first dent, skip 7 dents, *sley 6 ends in one dent, skip 14 dents, repeat from * 9 times, sley 6 ends in one dent, skip 7 dents, and sley the last 4 ends in one dent. Thread the shafts for plain weave.

Step 3 Weave the first chenille warp following Figure 1. Each weft is 3 strands, either 3 of one color or a mix as indicated. Section numbers (1-21) indicate the number of the chenille pick in the rug made by strands cut from this section.

As you weave the chenille, you'll cut off at various points, leaving 3" warp fringe (this is used later to tie the chenille strands together for a continuous chenille weft). Cutting points are planned to make the strands of chenille the right length for winding on a stick shuttle. When you finish the first warp, tie the second one to it and continue.

So that all 16/2 knots that tie the chenille strands together do end up at the selvedges of the rug, I sometimes added 1–2" of the next section before cutting off the section I was weaving and deducted that amount from the next section.

Step 4 Remove the last piece from the loom. Tie an overhand knot in each warp group as close as possible to the weft, removing the fine scrap yarn carefully. With a rotary cutter, cut weft floats halfway between each warp group. Cut close to the 4 selvedge ends, discarding weft loops and selvedge threads.

Step 5 For the rug: Wind a warp of 198 ends 8/4 linen 3⅓ yd long. Use your preferred method to warp the loom for plain weave following the directions in the Project at-a-Glance.

Step 6 Spread the warp with scrap yarn. Allowing about 5" including amount used to tie on, weave 2½" for a hem with a doubled strand of Teal wool. Join three 36" Teal chenille strands by tying together the 16/2 cotton warp tails in a square knot. Wind on a stick shuttle and weave the first chenille pick. Tuck the tails at the starting end of this strand into the next shed. Continue, laying the other 16/2 tails into the sheds; they will be hidden by the chenille tufts. Now wind a chenille strand for pattern picks 3-2-1 on the stick shuttle. Tie its 16/2 tails to the Teal tails and continue weaving, beating firmly. Wind pattern picks 6-5-4 on the stick shuttle, tie tails to previous weft, and weave. Continue for 9-8-7; 12-11-10, 15-14-13, 18-17-16, 21-20-19. Then repeat in reverse, winding, tying, and weaving: 19-20-21, 16-17-18, etc. When the diamond is finished, weave one 36" strand of Teal wool. Repeat for five diamonds. End with 3 Teal chenille strands and hem section as at the beginning.

Step 7 Remove the rug from the loom allowing 4–5" warp length for tying very firm overhand knots (2 ends/knot) close to the first and last weft threads at both ends of the rug. Trim, fold ends under twice, and sew hems by hand.

PROJECT AT-A-GLANCE

Weave structure for making chenille
Plain weave.

Equipment
2-shaft or 4-shaft loom, 13" weaving width; 12-dent reed; 1 stick shuttle; 6 cardboard spacers 1" × 14"; rotary cutter and mat.

Yarns
Warp: 16/2 cotton (6,720 yd/lb), 1,768 yd (4¼ oz).

Weft: 2-ply wool (900 yd/lb), about 7,600 total yd (8½ lb): White 2,345 yd (2 lb, 9⅔ oz), Teal 1,100 yd (1 lb, 3⅜ oz), Emerald 910 yd (1 lb, ⅓ oz), Red 611 yd (10⅞ oz), Pearl 374 yd (6⅔ oz), Sea Green 323 yd (5¾ oz), Poppy 295 yd (5¼ oz), Olive 300 yd (5⅓ oz), Melon 260 yd (4⅔ oz), Gold 228 yd (4¹⁄₁₆ oz), Rose 224 yd (4 oz), Cobalt 212 yd (3¾ oz), Cornsilk 168 yd (3 oz), Marigold 156 yd (2⅘ oz), Bluegrass and Spruce 104 yd (1⅞ oz) each.

Yarn sources
16/2 cotton and Harrisville Highland 2-ply wool by Harrisville Designs are available from most weaving retailers.

Warp order and length
68 ends in each of two warps, one 12 yd long and one 14 yd long (allows 14" take-up and 34" loom waste per warp; loom waste includes amount used for retying several times to the front apron rod).

Warp and weft spacing
Warp: 5⅓ epi (sleyed in a 12-dent reed as in Step 2). Width in the reed: 12⅔".

Weft: 8¼ ppi. Woven length (measured under tension on the loom): 36" per section for 22 sections.

Finished dimensions
Amounts produce about 202 total yd of handwoven chenille, ten strands of 22 color arrangements 33" long each, some connected to each other in order of use.

Weave structure for rug
Plain weave.

Equipment
2-shaft or 4-shaft loom, 33" weaving width; 6-dent reed; 2 long stick or ski shuttles.

Yarns
Warp: 8/4 rug linen (600 yd/lb), 660 yd (1 lb, 1⅔ oz).

Weft: 202 yd handwoven chenille; 2-ply wool (900 yd/lb), Teal, 60 yd (1¹⁄₁₂ oz), used doubled for hems.

Yarn sources
8/4 rug linen is available from the Yarn Barn.

Warp order and length
198 ends 3⅓ yd long (allows 10" take-up and 35" loom waste).

Warp and weft spacing
Warp: 6 epi (1/dent in a 6-dent reed). Width in the reed: 33".

Weft: 3 ppi. Woven length (measured under tension on the loom): 75".

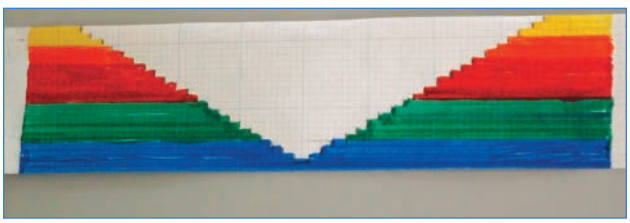
Finished dimensions
Amounts produce a hemmed rug 33" × 70".



a. Chenille rug with dark red areas made by starting the chenille strands in the center and shifting sides from section to section



b. Chenille rug with a design made by color changes in the handwoven chenille weft (green to orange to green and green to red to green)



c. Design for project rug (allowing three chenille picks per inch)



d. Handwoven fabric before cutting to make the chenille yarn



e. Several handwoven chenille strands, cut and ready to use in the rug

1. Weft color order for weaving the chenille

Chenille warp 1
Weave:
3" heavy scrap yarn
2 picks fine scrap yarn

	36"	3 Teal

2 picks fine scrap yarn
insert spacers for 6"
2 picks fine scrap yarn

1	17½"	3 Teal
	1"	3 White
	17½"	3 Teal
2	16⅞"	2 Teal 1 Cobalt
	2¼"	3 White
	16⅞"	2 Teal 1 Cobalt
3	16¼"	1 Teal 1 Cobalt 1 Bluegrass
	3½"	3 White
	16¼"	1 Teal 1 Cobalt 1 Bluegrass
*	4 picks fine scrap yarn	
	Cut off, allowing 3" fringe.	
	Retie and weave:	
	3" heavy scrap yarn	
	2 picks fine scrap yarn	
4	15⅝"	2 Olive 1 Spruce
	4¾"	3 White
	15⅝"	2 Olive 1 Spruce
5	15"	1 Olive 2 Emerald
	6"	3 White
	15"	1 Olive 2 Emerald
6	14⅜"	3 Emerald
	7¼"	3 White
	14⅜"	3 Emerald

Cut off as instructed with *

7	13¾"	3 Emerald
	8½"	3 White
	13¾"	3 Emerald
8	13⅛"	2 Emerald 1 Sea Green
	9¾"	3 White
	13⅛"	2 Emerald 1 Sea Green
9	12½"	3 Sea Green
	11"	3 White
	12½"	3 Sea Green

4 picks fine scrap yarn
Cut off, allowing 3" fringe.

Chenille warp 2
Weave:
3" heavy scrap yarn
2 picks fine scrap yarn

10	11⅞"	2 Rose 1 Red
	12¼"	3 White
	11⅞"	2 Rose 1 Red
11	11¼"	1 Rose 2 Red
	13½"	3 White
	11¼"	1 Rose 2 Red
12	10⅝"	3 Red
	14¾"	3 White
	10⅝"	3 Red

Cut off as instructed with *

13	10"	2 Red 1 Poppy
	16"	3 White
	10"	2 Red 1 Poppy
14	9⅜"	1 Red 2 Poppy
	17¼"	3 White
	9⅜"	1 Red 2 Poppy
15	8¾"	2 Poppy 1 Melon
	18½"	3 White
	8¾"	2 Poppy 1 Melon

Cut off as instructed with *

16	8⅛"	3 Melon
	19¾"	3 White
	8⅛"	3 Melon
17	7½"	1 Melon 2 Gold
	21"	2 White 1 Pearl
	7½"	1 Melon 2 Gold
18	6⅞"	3 Gold
	22¼"	2 White 1 Pearl
	6⅞"	3 Gold

Cut off as instructed with *

19	6¼"	3 Marigold
	23½"	2 White 1 Pearl
	6¼"	3 Marigold
20	5⅝"	1 Marigold 2 Cornsilk
	24¾"	2 White 1 Pearl
	5⅝"	1 Marigold 2 Cornsilk
21	5"	3 Cornsilk
	26"	2 White 1 Pearl
	5"	3 Cornsilk

4 picks fine scrap yarn
Cut off, allowing 3" fringe.

A Winning Combination

warp rep and craftsman style

K.C. ALEXANDER

A slightly asymmetric block arrangement providing windows of color in warp rep produces an effect that suggests the geometric, no-nonsense patterning of the Craftsman period in architecture. The pillows, like Craftsman-era buildings, embody elegance and simplicity with clean lines and no frills.

I am a hobby weaver, mostly because my full-time job gets in the way of my time at the loom! The inspiration for weaving these pillows was the empty window seat in the kitchen of our new home. My husband and I designed our house in an updated Craftsman/Mission style that is simple and functional, and I wanted to reflect that theme in its accessories.

The pillows are designed using a technique I learned from Fran Curran, my weaving instructor and mentor. The warp rep draft, on only four shafts, provides windows of color in a design that looks much more complicated than it is.

It is important to think through color choices carefully. The pillow colors were chosen to bring out the cherry and red-oak woods, pale sage-green walls, and natural earth tones of the granite in our kitchen. Dark warp threads alternate with light warp threads in each block. Weft colors in dark or medium values intensify the colors in the warp.



***K.C. Alexander** of Higganum, Connecticut, is a recycling and composting specialist. She weaves home accessories and gifts in her spare time.*



PHOTOGRAPHS BY K.C. ALEXANDER

The Alexanders' new Craftsman-style home



Pillows on coordinating window-seat cushion (in front of windows at right in photo above)

The pillows and a coordinating window-seat cushion were sewn by my friend and seamstress Kathy Sargis-Wiegert.

An unexpected bonus! These pillows won *Handwoven*'s Weaving for the Home Award of Excellence among other prizes!

Visit handwovenmagazine.com for a new online gallery of recent winners of Handwoven's Weaving for the Home Award!—Ed.





STEPS FOR WEAVING THE PILLOW FACES

Step 1 Wind a warp of 688 ends 5 yd long (for five pillows) following the color order in Figure 2. Hold 2 ends together, taking them together through the cross and keeping a finger between them to prevent twisting. These directions are for warping back to front. (For warping steps, see Resources at handwovenmagazine.com).

Step 2 Spread the warp in a raddle, place lease sticks in the cross, and beam the warp under firm and even tension. Thread the heddles following Figure 1, sley 4/dent in an 8-dent reed, and tie onto the front apron rod. Weave a heading with scrap yarn (1-2 vs 3-4).

Step 3 Wind a bobbin of 8/2 unmercerized Plum for one of the boat shuttles. Place a spool of sage green sewing thread on the spindle of the other shuttle. Weave the fabric for each pillow face following the treadling sequence in Figure 1. To maintain a smooth and even selvedge: Start with both shuttles on the same side. As you weave, bring the shuttle with the sewing thread back into the shed over the 8/2 weft if the sewing thread exited under the selvedge warp end, under the 8/2 weft if the sewing thread exited over the selvedge warp end (chant the mantra "over-under and under-over" to yourself to keep on track). Separate pillow faces with 2 picks of scrap yarn.

Step 4 Cut the yardage from the loom. Machine zigzag across the top and bottom of each pillow being careful not to catch the scrap yarn in the stitch.

1. Draft for pillow faces



2. Warp color order

The five pillow faces before cutting apart

Step 5 Machine wash, gentle cycle. Machine dry. Press with a hot iron. Cut apart between the 2 picks of scrap yarn.

Step 6 For a simple pillow construction: Place right sides of the front and back together and sew around the edges leaving at least a ½" seam allowance and a small opening for turning and stuffing; trim corners; turn pillow right side out, stuff to desired fullness with polyfill, and handsew to close opening.

Step 7 For pillows with a corded piping and a zipper to allow removing pillow form for washing, see Singer's *Sewing for the Home*; Cy DeCosse, editor; 2007; www.booksforcomfort.com.

PROJECT AT-A-GLANCE

Weave structure for pillow faces
Warp rep.

Equipment
4-shaft loom, 22" weaving width; 8-dent reed; 2 shuttles.

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), Burgundy and Khaki, 680 yd (3¼ oz) each; Plum and Wine, 480 yd (2⅓ oz) each; Dark Gray and Camel, 560 yd (2⅔ oz) each.

Weft: 8/2 unmercerized cotton (3,360 yd/lb), Plum, 810 yd (4 oz) and sage green Mettler sewing thread, color 0521, 810 yd (five 164-yd spools).

Other materials
3 yd 45" fabric for pillow backs, five 18" zippers (if desired), 12½ yd piping (if desired), five 18" pillow forms or loose polyfill.

Yarn sources
8/2 unmercerized cotton is from the Yarn Barn; Mettler sewing thread, backing fabric, and pillow forms/polyfill from fabric stores.

Warp order and length
688 ends 5 yd long following the color order in Figure 2 (allows 25" for take-up and 27" for loom waste).

Warp and weft spacing
Warp: 32 epi (4/dent in an 8-dent reed). Width in the reed: 21½".

Weft: 20 ppi (10 thick, 10 thin). Woven length (measured under tension on the loom): 25" each pillow, 125" total fabric length (all five pillows).

Finished dimensions
After washing, amounts produce five pillow faces 20½" × 22½" each to make five pillows 18" × 18" each.

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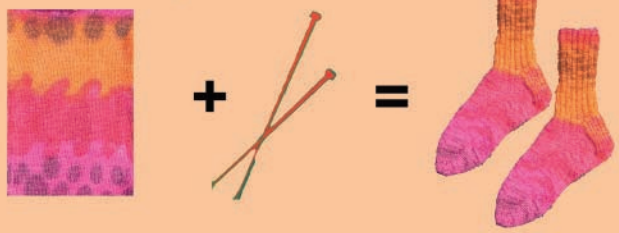
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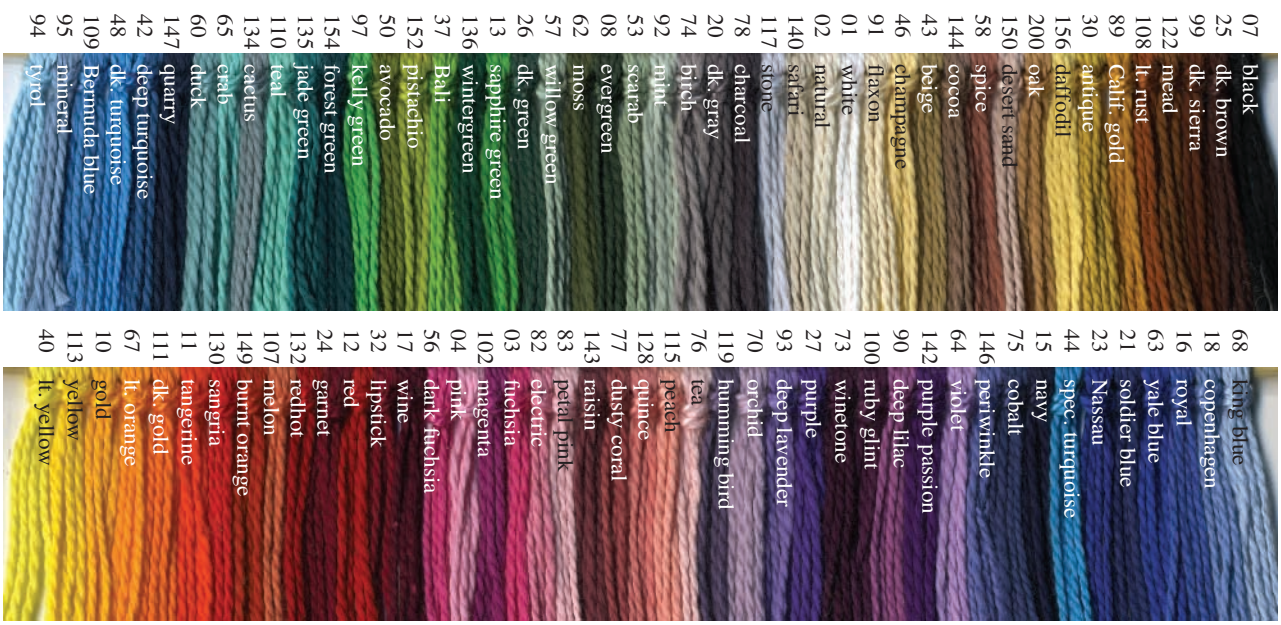
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One Warp, Four Rugs, Eight Looks

ROSALIE NEILSON

The colors in these rugs are inspired by the Lush Vegetation palette in Handwoven*'s Fabric Forecast for Spring/Summer '08 (September/October 2007, page 78). The four reversible bath rugs demonstrate how one warp can produce a wide range of designs in warp rep. Use any one of these rugs to add vibrancy to a room—or use them together for dramatic effect.*

"Less is more" is a familiar design concept in modern interior decorating. Knowing when enough is enough can be an important challenge. Although I enjoy this aesthetic, I also like to challenge myself to produce "more with less."

More with less in warp rep

In the case of these bath rugs, "more with less" means creating many designs on one warp and one threading. Weavers familiar with warp rep know that its high number of warp threads makes it time-consuming to thread. For 3/2 pearl cotton, for example, an appropriate sett is 30 ends per inch. A wide piece might require 1,600 ends or more! To create several different pieces, it is much faster to change the tie-up and/or treadling than to rethread the loom.

The draft for the bath rugs

The 4-shaft draft used for the bath rugs produces four blocks that weave "two by two." Figure 2, page 47, shows the profile threading for the rugs. Each square represents ten warp ends—five pattern-colored ends alternating with five background-colored ends: for Block A, pattern color on shaft 1, background on shaft 3; Block B, pattern on 2, background on 4; Block C, pattern on 3, background on 1; and Block D, pattern on 4, background on 2; see Figure 4.

Because they share shafts, whenever Block A shows the pattern color on the face of the cloth for the thick pick, Block C shows the background color and vice versa. Whenever Block B shows the pattern color on the face, Block D shows the background color and vice versa. Two blocks always weave pattern, two background, throughout.

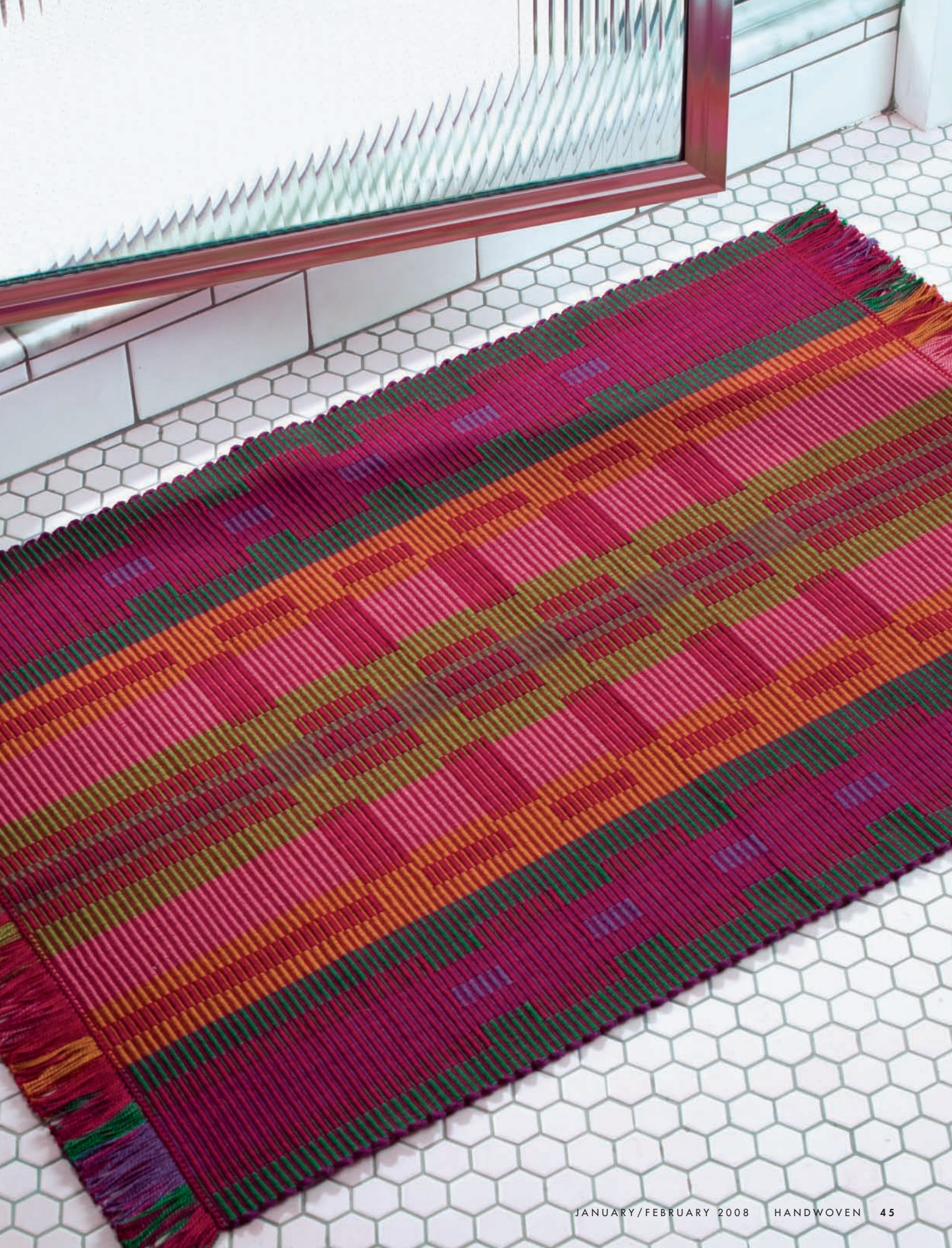
Design possibilities

The warp colors that are raised for the thick pick in Blocks A and B therefore also determine the colors that show in Blocks C and D. Four choices possible: pattern-pattern in A and B (by raising shafts 1 and 2 for the thick pick), pattern-background (1 and 4), background-pattern (3 and 2), and background-background (3 and 4). Blocks C and D will always show the opposite colors. In each of these four rugs, only two of the four effects are used. Put on a longer warp and experiment to discover many more designs!



Rosalie Neilson *of Milwaukie, Oregon, is a longtime fan of warp rep. She never tires of playing with colors and blocks on four or more shafts.*





STEPS FOR WEAVING THE BATH RUGS

Step 1 Wind a warp of 700 ends 6¾ yd long holding together 1 pattern-colored end and one background-colored end (always Lipstick) following the color order in Figure 3 and separating the 2 ends with a finger. (These instructions are for warping back to front. For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 Place lease sticks in the cross, spread the warp in a raddle at 30 ends per inch, and beam under firm tension.

Step 3 Thread the heddles by substituting the 10 ends (5 pattern/5 background) from Figure 4 (Block A, B, C, or D) for each corresponding square in the Figure 2 threading profile draft. The profile draft shows the color of the pattern thread for each block; the pattern thread is always followed by a background thread (Lipstick). For example, the first square in the threading profile is in Block A and the pattern color is Hunter. Thread Hunter on shaft 1 alternating with Lipstick on shaft 3 five times.

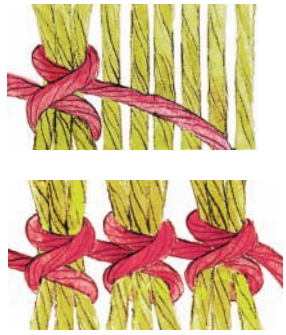
Step 4 When you are finished threading, sley 3/dent in a 10-dent reed or 3-2 in a 12-dent reed for 30 epi. Tie the warp to the front apron rod and weave a heading with scrap yarn, alternating the first and third treadles (1-2 vs 3-4).

Step 5 Sample to practice an even beat and smooth selvedges (12" warp length is provided for sampling). Use any of the treadling sequences or experiment.

Step 6 Place cardboard spacers at the beginning and end of each rug to secure the fringe. (If you are using pieces of cardboard that are shorter than 24", overlap them slightly.) Insert the spacer(s) in the same shed as the first thick pick so that the color of the fringe on top will be the same as the colors on top at the beginning of the rug. With a 4 yd length of 3/2 pearl cotton wound onto a netting shuttle or into a butterfly, make clove hitch knots (see Figure 1) over every 2 dent's worth of warp ends (6 using a 10-dent reed, 5 using a 12-dent reed). Leave a tail about 4" long at either side to trim later to length of fringe.

Step 7 Wind the thin weft on a bobbin for a boat shuttle and the thick weft on a ski or stick shuttle. Then weave Rug 1 following the treadling sequence in Figure 4. (Note that 2 thin picks start the rug; the first raises the same colors as the first thick pick and in the same shed as for the spacer.) At the edge where the boat shuttle exits from the second thin pick, enter the ski or stick shuttle for the thick pick by splicing (see Tips for Weaving Warp Rep Rugs on page 47). The thin pick always follows the thick pick. If the thick pick enters the shed from left to right, the thin pick follows from left to right and vice versa. This assures a firm, even selvedge. When you start a new thick weft, splice as described in Tips. At the end of the rug, splice the thick weft to end in the same way as at the beginning and weave the last 2 thin picks; the second thin pick will be in the same shed as the last thick pick. With a 4 yd length of 3/2 pearl cotton, make clove hitch knots as at the beginning. Insert the cardboard spacer in the same shed as the last thin pick. (You can reuse the spacers, removing them after weaving about 4" beyond them.)

1. Clove hitch knots



Step 8 Place a second spacer in the shed for the first thin pick of the next rug, make clove hitch knots as before, and weave the rug following the treadling for Rug 2 in Figure 4. With spacers between the remaining rugs and clove hitches to secure raw edges, weave Rugs 3 and 4 as you did the first two.

Step 9 Remove the rugs from the loom and cut apart carefully (a rotary cutter and mat aid in making a straight cut). There is no need to wash the rugs before using. For future care, wash in cool water, roll in towels to squeeze out water, and lay flat to dry.

PROJECT AT-A-GLANCE

Weave structure for rugs
Warp rep.

Equipment
4-shaft loom, 24" weaving width; 10-dent or 12-dent reed; 1 boat shuttle; 1 ski or stick shuttle; 1 small netting shuttle (optional); 2 or more cardboard strips 2¼" × 24" (or several overlapping to equal 24" length).

Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb), Lipstick #32, 2,363 yd (1 lb, 14 oz); Hunter #28 (dark green), 675 yd (8⅗ oz); Hummingbird #119 (purple), Lt Rust #108, and Dusty Coral #77, 405 yd (5⅛ oz) each; Avocado #50, 340 yd (4⅓ oz); Moss Green #62, 135 yd (1¾ oz).
Thin weft: 3/2 pearl cotton (1,260 yd/lb), Lipstick #32, 440 yd (5⅝ oz).
Thick weft: 12/5 mop cotton (206 yd/lb), burgundy (#8052), 400 yd (1 lb, 15$\frac{1}{12}$ oz).

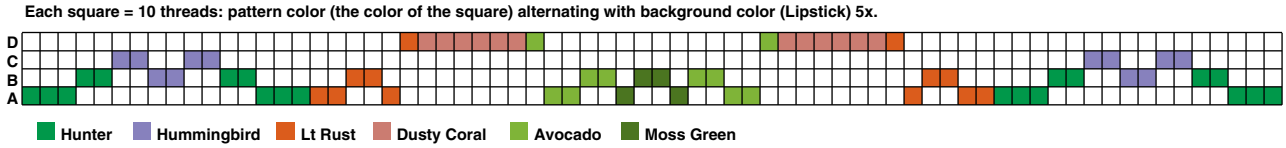
Yarn sources
3/2 UKI pearl cotton is available from most weaving retailers;12/5 mop cotton is available from Borgs Vävgarner and Vävstuga Swedish Weaving Studio.

Warp order and length
700 ends 6¾ yd long following the color order in Figure 3 (allows 50" for take-up, 12" for sampling, 31" for loom waste; loom waste includes 2¾" fringe at each end of the warp).

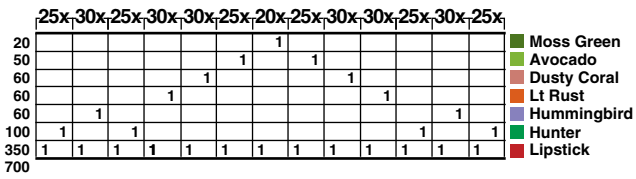
Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed or 3-2 in a 12-dent reed). Width in the reed: 23⅓".
Weft: 8 ppi (4 thin/4 thick). Woven length of each rug (measured under tension on the loom): 34" with 2¼" fringe at each end.

Finished dimensions
Amounts produce four bath rugs 24" × 34" each plus 2¼" fringe at each end.

2. Threading profile draft



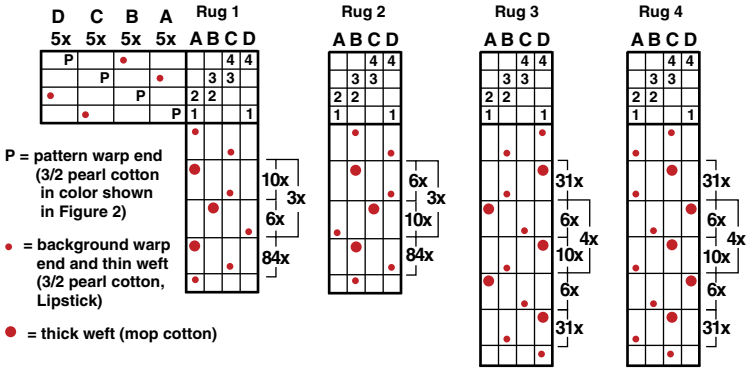
3. Warp color order



To thread: Substitute the threading key in Figure 4 for each square on the threading profile draft in Figure 2. Each square represents 10 threads, a pattern thread alternating with a background thread, 5x. The background color is always Lipstick. The profile draft shows the pattern color only.

To weave: separate rugs with cardboard strips to allow 2¼" fringe at each end and follow the treadling sequence given for each rug.

4. Threading key (use with Figure 2) and treadling drafts



Rug 1



Rug 2



Rug 3



Rug 4



TIPS FOR WEAVING WARP REP RUGS

To begin and end thick (mop cotton) wefts: About 4" from one selvedge, bring a 10" tail of thick weft out of the shed between two warp threads. Split the tail into two tails of equal thickness. Take one tail through the shed to the selvedge (the one that is 4" away), pass it around the edge warp thread, and bring it back through the shed and then out with the other tail. Trim both tails close to the cloth after 2–3" of weaving.

To change to a new thick (mop cotton) weft, splice, rather than overlap the threads: Pull a 10" tail of the old thick weft out of the shed between two warp threads. Split the tail into two tails of equal thickness. Take one tail (the active tail) into the open shed, pulling it out about 2" away from the inactive tail. Bring the new thick weft into the same shed. Pull a 10" tail out of the shed with the previous active tail. Split the new tail into two tails of equal thickness. Take one tail into the shed and bring it out with the inactive tail of the old weft. Trim all tails close to the cloth after 2–3" of weaving.

To change to a new thin weft, simply overlap the wefts for 2–3".

To achieve smooth, even selvedges (see also pages 14–15): Be sure the thin pick follows the thick pick in the same direction—then watch what the thin pick does at each side when it exits. If the thin pick exits under the last edge thread, lay the shuttle on the woven rug. This move places the thin pick physically on top of the thick pick. If the thin pick exits over the last edge thread, dive under the thick pick before placing the shuttle on the woven rug. Make these adjustments before changing to the next shed and inserting the thick pick (see also pages 14-15).

Coordinates for Interiors

in three different weaves

DEB ESSEN

My aha! moment of understanding block weaves came when I was working on my Certificate of Excellence in Handweaving. Since then, block weaves have become my favorite textile design tool. Playing with block sizes, orders, and colors in different structures provides unlimited design opportunity.

Blocks are the design basis for many weave structures. Log cabin, huck and Bronson lace, summer and winter, doubleweave, and overshot all use blocks to create pattern. In every block weave, two different-looking interlacements are possible, one that we identify as pattern, one as background. Each area in a cloth that can show pattern independently of other areas is a separate block.

Sometimes the contrast between the pattern and background interlacements is between two warp colors (see the placemats in the photo at the right) or between two weft colors (as in the rug) or in other effects (such as the vertical vs horizontal lines in the napkins or the floats and plain weave of Bronson lace).

Warp rep placemats

The placemats and napkins are woven on the same warp and use the same 2-block design. The block weave for the placemats is warp rep. Two colors of the same weight alternate in the warp. In Block A, red is threaded first, in Block B white. A thick weft alternates with a thin weft. The warp color raised for the thick pick determines the color that shows on the face in each block; the opposite color shows on the back. To change colors in a block, two thin picks are woven in sequence.



***Deb Essen** of Victor, Montana, weaves, teaches, and plays with blocks. She earned her Certificate of Excellence in Handweaving in 2004.*

Almost log cabin napkins

The block weave for the napkins blurs the line between warp rep and log cabin. The warp sett is closer than is usual for log cabin and one weft is thicker than the other. The weft sizes are not very different, however, and the wefts show in the napkins to create the vertical vs horizontal lines characteristic of log cabin.

Weft-faced rug

The 2-block design for the rug uses a weave structure closely related to taqueté that is sometimes called "double binding." Two complementary wefts cover the warp; one weft color shows on the face in one block, the other color on the face in the other block. The opposite colors show on the back of the rug.

Resources

Meany, Janet, and Paula Pfaff. *Rag Rug Handbook*. Loveland, Colorado: Interweave Press, 1996. Rugs in double binding, pp. 73–74.





STEPS FOR WEAVING THE PLACEMATS, NAPKINS, AND RUG

Step 1 For the placemats and napkins, wind a warp of 624 total ends 8 yd long alternating 1 red/1 white. Wind the 2 ends together, keeping a finger between them to prevent twisting. (These directions are for warping back to front. For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 Spread the warp in a raddle, place lease sticks in the cross, and beam the warp under firm tension. Thread the shafts following Figure 1 (you will need 156 heddles per shaft). Sley 6/dent in an 8-dent reed and tie onto the front apron rod.

Step 3 Weave plain weave with scrap yarn to spread the warp. Weave 1½" with 10/2 cotton for the hem. Weave the body of the first placemat following Figure 1, alternating 10/2 cotton with the piping cord, varying the number of picks if necessary to make the blocks square (weave 1 extra pick of thick weft after the pattern measures square to allow for take-up). Then weave 2 picks of thin weft to change blocks. End with hem section. Separate placemats with 1 pick in a contrasting color and repeat for six total placemats.

Step 4 For the napkins, continue using the 10/2 white weft, but place a spool of red sewing thread on the spindle of the second shuttle (stabilize the spool by rolling a piece of stiff paper around the extra length of spindle and secure with tape). Allowing ½" on each end of each napkin for fringe, weave the napkins following Figure 2. Hemstitch both ends of each napkin, including 8 ends and 2 picks in each stitch.

Step 5 Remove all pieces from the loom. Cut between napkins and along contrasting thread of placemats; turn placemat ends up ½" twice; machine sew hems. Wash all pieces by hand or machine, gentle cycle. Machine dry, medium heat, until almost dry. Steam press.

Step 6 For the rug, wind a warp of 157 ends 2 yd long. (You can wind 158 ends and thread 2 ends together in the last heddle. The extra end will not show.) Warp the loom following Figure 2 using your preferred method.

Step 7 Allowing 4" for fringe, spread the warp with scrap yarn. Weave a ½" heading with cotton carpet warp following Figure 2 (floats go over 2 ends in places). Then, with White and Wine rug wool, weave the body of the rug. Aim for a firm, consistent beat. Each large block should measure 4¼" and each small block 1¼".

For neat selvedges: Start each pair of picks with both shuttles on the same side. If the edge warp thread is raised where the leading shuttle enters, take it over the weft of the other shuttle. If the edge warp thread is down, take the leading shuttle under the other weft; see pages 14–15.

Place wefts at a wide angle (45 degrees or more) or bubble the weft to accommodate weft take-up.

Step 8 Remove the rug from the loom and finish fringes with a Damascus edge (see page 54). Partially fill a machine with warm water. Submerge the rug and soak several minutes. Don't agitate! Run a spin cycle to remove water. Block flat on towels to dry.

PROJECT AT-A-GLANCE

Weave structure for placemats, napkins
Warp rep (placemats), log cabin (napkins).

Equipment
4-shaft loom, 13" weaving width; 8-dent reed; 2 shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Bleached White and Lipstick, 2, 496 yd (9⅝ oz) each.
Weft for placemats: 1/16" piping cord, natural white, 246 yd; 10/2 pearl cotton (4,200 yd/lb), Bleached White, 388 yd (1½ oz).
Weft for napkins: 10/2 pearl cotton (4,200 yd/lb), Bleached White, 246 yd (1 oz); cotton sewing thread, red, 264 yd.

Yarn sources
10/2 UKI pearl cotton is available from most weaving retailers, piping cord and sewing thread from fabric stores.

Warp order and length
624 ends (312 ends each alternating Lipstick and Bleached White) 8 yd long (allows 42" for take-up, 33" for loom waste.

Warp and weft spacing
Warp: 48 epi (6/dent in an 8-dent reed). Width in the reed: 13".
Weft: 11 ppi (5½ thick/5½ thin ppi) for placemats. 32 ppi (16 white/16 red) for napkins. Woven length (measured under tension on the loom): 22" each placemat; 13½" each napkin.

Finished dimensions
After washing, amounts produce six hemmed placemats 13" × 20" each and six napkins 13" × 13" each with ½" fringe on each end.

Weave structure for rug
Variation of taqueté also called double binding (complementary-weft weave).

Equipment
4-shaft loom, 27" weaving width; 6-dent or 12-dent reed; 2 rug shuttles, 1 boat shuttle; temple (optional; see pages 14–15).

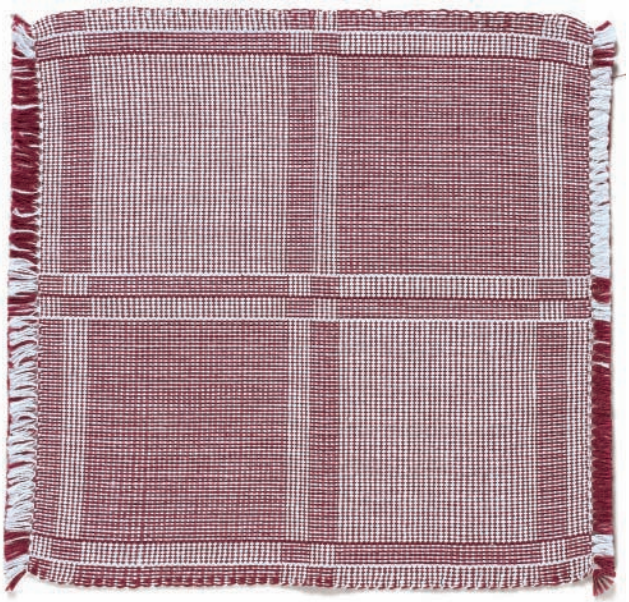
Yarns
Warp: 8/4 cotton carpet warp (1,680 yd/lb), Natural, 314 yd (3 oz).
Weft: 2.2/2 rug wool (550 yd/lb), Wine Red and White, 755 yd (1 lb, 6 oz) each; 8/4 cotton carpet warp, Natural, 21 yd.

Yarn sources
8/4 cotton carpet warp and 2.2/2 rug wool is available from Webs.

Warp order and length
157 ends 2 yd long (allows 2" for take-up and 30" for loom waste; loom waste includes fringe).

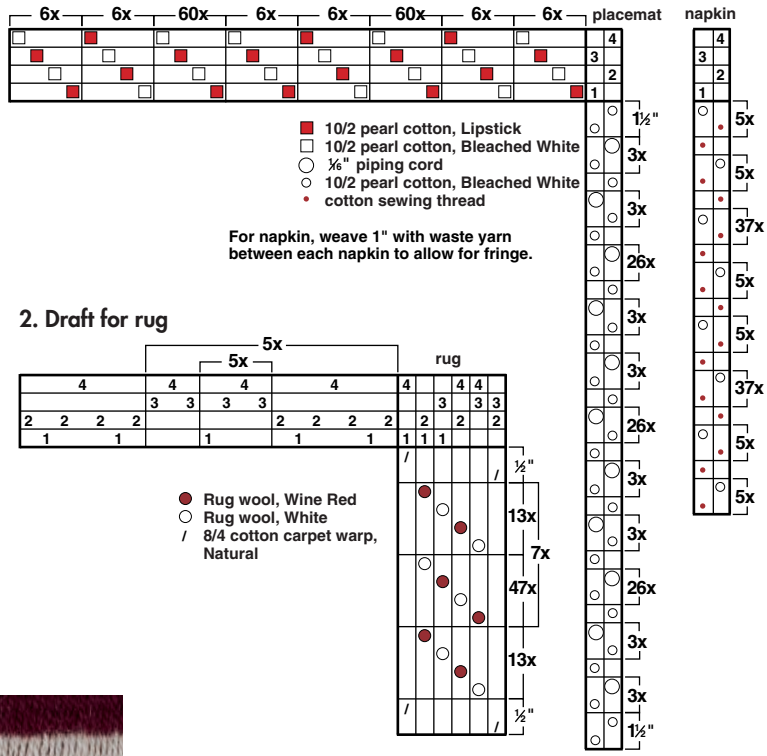
Warp and weft spacing
Warp: 6 epi (1/dent in a 6-dent reed or 1-0 in a12-dent reed). Width in the reed: 26⅛".
Weft: 46 ppi. Woven length (measured under tension on the loom): 39¼".

Finished dimensions
After finishing, amounts produce one rug 22¼" × 37½" plus fringe.



Napkin

1. Draft for placemats and napkins



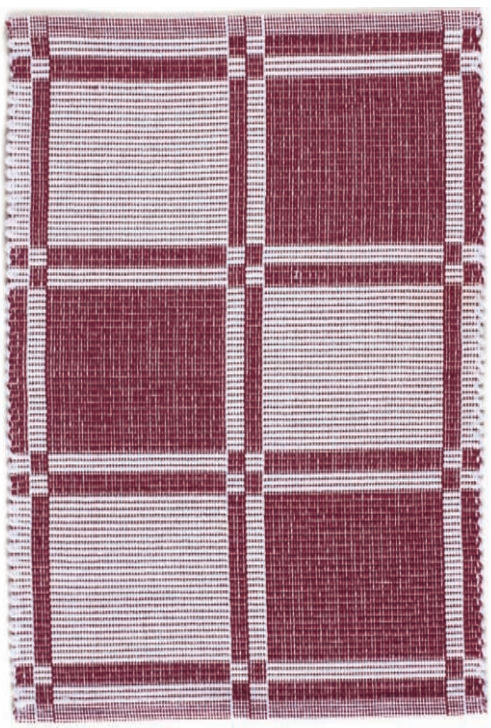
2. Draft for rug

Rug



Experience the joy that comes from weaving coordinating fabrics for your home. Choose colors for these pieces that work well in your dining area. Or design similar textiles for other rooms: a rug and runner for the living room, bathmat and towels for the bathroom, towels and curtains for the kitchen. Enter samples of your designs in our Synchronized Swatches Contest; see page 75.

Placemat



Weft Rep Table Runner

reviving an old weave

TOM KNISELY

A saying goes: "There is nothing new in this world, only old things being done or discovered by new people." I am reminded of it whenever I look for inspiration at textiles or weaving publications from the 1950s and 1960s. Finding three fragments of a handwoven ribbed, weft-faced textile in Helene Bress's collection spurred me to try weaving the structure myself.

The weft-faced pieces in the Bress collection resemble warp rep, but their ribs run warpwise—just as if you took a warp rep fabric and turned it ninety degrees. The alternating thick and thin *weft* threads in warp rep become alternating thick and thin *warp* threads in this weave, and the *weft* yarns alternate two colors of the same weight the way the *warp* yarns do in warp rep. Weft rep may be relatively rare because it takes a lot longer to weave a weft-faced textile than a warp-faced one (see Rosalie Neilson, pages 44–47).

Characteristics of the old textiles

The warps in the weft-faced textiles in Helene Bress's collection actually consist entirely of fine threads (about the size of 10/2 cotton). However, five fine threads are used together for each thick warp thread; a single strand is used as the alternating thin warp thread.



Tom Knisely *of York, Pennsylvania, teaches weaving and is curator of the Helene Bress handwoven textile collection at The Mannings.*

An advantage to weft rep as opposed to warp rep is that the colors that show in the piece can be changed during weaving. A long warp can therefore produce textiles that greatly vary in color. With warp rep, the weaver is locked into the warp colors for the length of each warp.

Weft considerations

Almost any fiber can be used as the weft in weft rep. The pieces in the collection (one shown on page 53) have wool wefts, and the fabric weights are suitable for blankets (heavy, warm blankets!). Weft rep with medium-weight cotton or wool wefts would be ideal for table mats and runners. With heavier wefts and wider setts, weft rep can be used for sturdy rugs.

Taking inspiration from these old pieces is only the beginning of possible explorations. The project runner is designed with a cotton warp and a wool weft. For a runner that might need frequent washing, 3/2 pearl cotton can be used as weft instead. Since it is finer than the wool in the runner, however, it will require more picks per inch (and more yarn). Another alternative is to try a heavier cotton such as Lion Brand's Kitchen Cotton worsted at 755 yd/lb.





STEPS FOR WEAVING THE TABLE RUNNER

Step 1 Wind a warp of 501 ends 10/2 pearl cotton (Phosphate) 2 yd long. (These instructions are for warping the loom from front to back. For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 Sley an 8-dent reed following Figure 1 and centering for a weaving width of 19⅔". Note that 5 ends are sleyed per dent for every thick warp thread, a single end per dent for every thin warp thread. For the most part, thick and thin ends alternate. At block changes, however, the thin thread is omitted so that two adjacent dents are sleyed 5/dent.

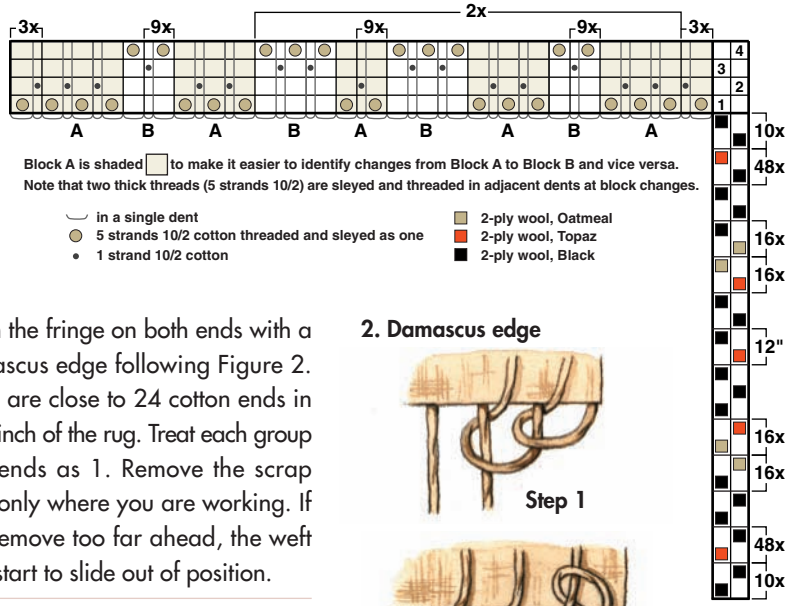
Step 3 Thread the heddles following the draft in Figure 1 (the 5 strands for each thick warp end are threaded in the same heddle). Beam the warp and tie onto the front apron rod.

Step 4 Weave a header with scrap yarn for 8" beyond the knots. This will provide a comfortable length of warp fringe for working a Damascus edge. (Short lengths of warp make this edge harder to work.)

Step 5 Weave the runner following the treadling order in Figure 1. For smooth edges and to avoid draw-in, see Weaving Tips for Weft Rep.

Step 6 When you have completed the runner, weave several picks of scrap yarn. Cut the runner from the loom allowing 8" fringe for the Damascus edge. (Cut at the knots along the front apron rod.)

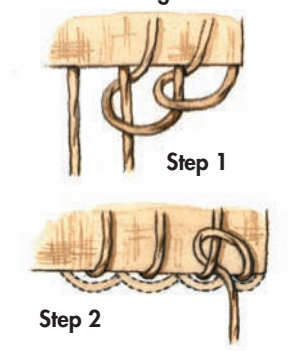
1. Draft for runner



Step 7 Finish the fringe on both ends with a Damascus edge following Figure 2. There are close to 24 cotton ends in each inch of the rug. Treat each group of 3 ends as 1. Remove the scrap yarn only where you are working. If you remove too far ahead, the weft may start to slide out of position.

Step 8 You do not need to wash the runner before its first use. For future care, soak the runner in cool water with a small amount of mild soap or Orvus Paste. Gently remove any soil by hand. Agitation may overfull the wool weft and create a fuzzy surface.

2. Damascus edge



Work the Damascus edge with the wrong side of the rug facing up. Step 1: Start at the right edge of the rug and knot the first group of 3 ends around the next group to the left in a half hitch (tails will extend up). Step 2: Start at the right edge of the rug and repeat for the second row (tails will extend down).

WEAVING TIPS FOR WEFT REP

Weft-faced weaves tend to draw in. Use a temple (a stretcher; see Photo o–p, page 15) to keep the width of the warp at the fell equal to the width of the warp in the reed.

To make sure there is ample weft in the shed to accommodate weft take-up, "bubble" the weft to help spread the extra weft evenly throughout the shed: Throw the shuttle, placing the weft at a relatively steep angle. With the shed open, use the finger and thumb of one hand to control the weft turn at the selvedge and push the weft toward the fell in two or three places along the shed; see Photo j, page 15.

So that the two colors turn at the selvedge with the neatest appearance: On the pick when thick warp threads at both edges are raised, throw the shuttle and place it on the woven cloth in front of you. On the pick when the thick warp threads at both edges are down, throw the other shuttle and place it on the bench beside you.

PROJECT AT-A-GLANCE

Weave structure for table runner
Weft rep.

Equipment
4-shaft loom, 20" weaving width; 8-dent reed; 2 shuttles, 3 bobbins; temple (stretcher) to fit 19⅔" weaving width (optional but recommended).

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Phosphate #123, 1,002 yd (3⅞ oz).

Weft: 2-ply wool (900 yd/lb), Oatmeal, 44 yd (⅞ oz); Topaz, 218 yd (4 oz); Black, 251 yd (4½ oz).

Yarn sources
10/2 pearl cotton and Harrisville Highland 2-ply wool are available from The Mannings and from most other weaving retailers.

Warp order and length
501 ends (157 working ends) 2 yd long following Figure 1 (allows 3" for take-up, 44" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 8 working epi, 25½ actual epi (1 working end/dent in an 8-dent reed). Width in the reed: 19⅔".
Weft: 30 ppi. Woven length (measured under tension on the loom): 25".

Finished dimensions
Amounts produce one runner 18" × 24½" plus Damascus edge finish and fringe.

THE WEAVING CONNECTION

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(715) 435-4494

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Pacific Wool and Fiber "Spinners Choice"
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www.spinnerschoice.com
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Village Spinning & Weaving Shop
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Woodland Woolworks
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Weave with Emu Feathers

for the fanciest fringe

KAREN RICHARDS

Emus are large, flightless birds—a bit like ostriches—indigenous to Australia. Their feathers grow out of the quill in pairs, a characteristic with advantages for the weaver, and the quill is very fine and flexible. Feather colors range from off-white to caramel to dark brown to almost black on the very tips.

Southern Australia must seem like the other end of the Earth to most *Handwoven* readers, but isolation can be a blessing when it forces you to use local materials and create something distinctive to your part of the world.

I live in a windy coastal town at the end of the spectacular Great Ocean Road in Victoria. My environment is a perfect place to weave as the weather is cold and blustery, ensuring demand for scarves and "beanies" (woolen hats). Tourists visit here from all over the world. Tired of gumnut tea towels and kangaroo fridge magnets, they are looking for something handmade and unique to the region.

A gift of a bag of emu feathers was the beginning of one of my line of scarves and shawls. I had tried weaving feathers into cloth before but had never had much luck keeping them in place. Feathers have fronds that run in one direction and tend to work their way out of the cloth in the direction of the quill.



***Karen Richards** of Warrnambool, Australia, teaches at the Institute of South West Technical and Further Education and weaves for local galleries.*



Add pizzazz to your attire this New Year's Eve with an emu-feathered shawl or scarf.

Weaving with emu feathers

Because emu feathers are relatively long and flexible, you can insert them into the shed with a weft thread and then turn the feathers back into the next shed so that there is no way they can be pulled out!

Emu feathers can be woven into any weave structure or used with any yarn. Natural or dyed, they are a beautiful addition to a scarf or shawl.





STEPS FOR WEAVING THE EMU-FEATHERED SHAWL

Step 1 Wind a warp of 10 doubled ends 20/2 cotton and 274 ends 16/2 linen 2½ yd long. (These directions are for warping from back to front. For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 You will be adding feathers to the left side of the fabric. The feathers will be inserted into the section of cotton warp threads, so place them on the left side of the warp for beaming. Also, the feathers will extend 4–6" from this side so center the warp with 6" extra space on the left so that the feathers can wind with the shawl onto the cloth beam as the piece is woven. Spread the warp in a raddle, insert the lease sticks into the cross, and beam the warp under even tension.

Step 3 Thread the heddles following Figures 1 or 2 (or in plain weave on two shafts) and sley the reed 2 ends/dent. Tie the warp onto the front apron rod and weave several picks in scrap yarn. Note that each working cotton end is a doubled thread of 20/2.

Step 4 Wind a shuttle with 10/2 natural pearl cotton. Line up some feathers on your lap or on a table at your side so that each quill (the pointed end where the two feathers are joined) is at the right.

Step 5 Allowing 8" for fringe, weave 2 picks (with treadles 3 and 4 on six shafts, 1 and 2 on four). Then weave 1 pick with treadle 1. In the same shed, insert the quill end of a pair of emu feathers in the section of cotton warp threads so the point of the quill protrudes to the right the same distance as the width of the cotton section (see Photo a). Hold the quill in place with the beater, change the shed (treadle 2), move the beater back, and insert the next weft. Loop the quill back toward the selvedge in this shed so the end of the quill is even with the edge warp thread (Photo b). Hold the feather in place with the beater, change the shed, and weave 2 picks (treadles 3 and 4 with 6-shaft draft). Repeat from the start of this step for 54".

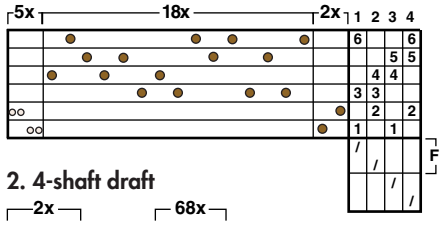




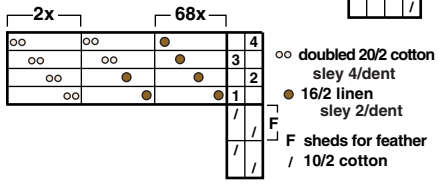


Step 6 End with 2 picks after the last feather. Cut fabric from the loom allowing 8" for fringe. Prepare a twisted fringe (15 or 16 ends/fringe). Lay the shawl out on a towel and spray lightly with warm water to wet the fibers (the feathers can get wet, but should not be soaked and must be treated gently). Soak up excess water by pressing with another towel and lay flat to dry.

1. 6-shaft draft



2. 4-shaft draft



PROJECT AT-A-GLANCE

Weave structure for shawl
Crepe weave or plain weave.

Equipment
6-shaft, 4-shaft, or 2-shaft loom, 21" weaving width; 10-dent reed; 1 shuttle.

Yarns
Warp: 16/2 line linen (2,400 yd/lb), 685 yd (4⅗ oz); 20/2 pearl cotton (8,400 yd/lb) used doubled, 50 yd (1/10 oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), natural, 500 yd (2 oz); about 300 emu feathers.

Yarn and materials sources
16/2 line linen is available from The Lone Star Loom Room, 10/2 and 20/2 pearl cotton from most weaving retailers, and 5–7" emu feathers from www.ebay.com.au (under fly fishing or millinery) or from Karen Richards (enquiries@karenrichards.net).

Warp order and length
284 ends (274 ends 16/2 linen and 10 doubled ends 20/2 cotton) 2½ yd long (allows 4" for take-up, 31" for loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 20 epi (2 working ends/dent in a 10-dent reed). Width in the reed: 14⅖" (allow 6" extra on the left for the emu feathers).
Weft: 20 ppi. Woven length (measured under tension on the loom): 55".

Finished dimensions
After wetting, amounts produce one shawl 14" × 53" plus 6" feathers on one side and 6" warp fringe on each end.

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Photograph provided by the Philadelphia Guild of Hand Weavers

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

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Cut Warp and Weft Floats

KATHLEEN MORRIS

One of the most common—and most effective—ways to create pattern in handweaving is with warp or weft floats on a plain-weave ground cloth. To keep pattern floats from being too long for cloth stability, various weave structures have evolved, some with tie-down threads like summer and winter and some with limited block sizes and halftones like overshot. Here's another idea: Think of long floats as an advantage and cut them to make eyelashes.

On four shafts, a plain-weave or basketweave fabric can be patterned with floats in either the warp or weft direction. Multiples of four shafts allow combinations of both warp and weft floats, as in the 8-shaft scarf shown here. Cutting long floats can create a richly patterned surface without compromising the structure of the cloth.

Innovative fabrics with age-old dyes

Silk yarn is used for both the ground cloth and the cut floats in this scarf, and all of the yarns are dyed with natural dye extracts. (Commercially available substitutes are suggested for those who don't wish to dye their yarns.)

If you haven't used natural dye extracts (or any dyes!) before, these yarns and dyes would make an excellent first project. Through judicious use of mordants in combination with the dyestuffs, using natural dyes can be environmentally friendly while also offering an unlimited palette.



***Kathleen Morris** of Toronto, Ontario, likes the restrictions placed on handwoven fabric design just for the joy she derives from manipulating them.*

The availability of natural dye extracts—dyestuffs in a finely ground and highly concentrated powder form—greatly simplifies the dye process. Once the fiber is mordanted, fully saturated color can be achieved in a single dyebath, usually in less than an hour.

Dyeing is done in skein form before the warp is wound so that any variation of color—an inevitable and welcome effect—is evenly dispersed. The colors in this scarf are created by four natural dye extracts: logwood from the sawdust of the logwood tree (with iron mordant, deep blue); Osage orange from Osage orange sawdust (with iron mordant, pea green); lac from the scarlet resin produced by the plant-sucking insect, kerria lacca (with alum mordant, warm purple); and madder, from the roots of the evergreen madder plant (with alum mordant, warm red).

Safety precautions with dyeing

With all natural dyes, it is important to follow safety precautions provided by the manufacturer. For the recipes used here, gloves and a special pot designated for dyeing will prevent discoloration on skin or cookware. (Indigo, shown on page 62 but not used for these scarves, requires very strict safety procedures.) For more information, see www.maiwa.com.





STEPS FOR WEAVING THE EYELASH SCARF

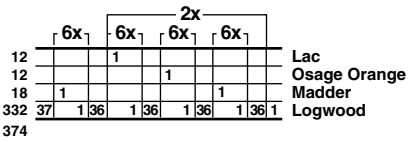
Step 1 Wind a warp of 374 ends 20/2 silk 2½ yd long following the color order in Figure 1. Use your preferred method to warp the loom following the directions in the Project at-a-Glance and the draft in Figure 3 (for specific warping steps, see Resources at handwovenmagazine.com).

Step 2 Wind a bobbin of each of the four weft colors. Weave a 1" heading in scrap yarn to spread the warp. Weave 2 picks plain weave in Logwood and hemstitch including 8 ends and the 2 picks in each stitch. Then weave the body of the scarf following the treadling in Figure 3 and using the same color order in the weft as in the warp (or vary the colors as desired). Maintain a firm beat throughout to anchor the floats. If the floating warp becomes loose, weight these threads by sliding a rod under them behind the shafts, taking it over the back beam and down to rest below the warp beam. Weight the rod to equalize the tension between the two warps.

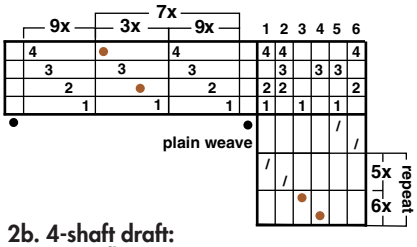
Step 3 Warp and weft floats can be cut on the loom by loosening the tension slightly and gently sliding blunt-tipped scissors under the threads. Cut warp threads at least 4" below the fell (the fell is where the most recent pick was placed) or they may pull out of the cloth. Continue weaving and clipping until the scarf measures 60". End with 2 picks plain weave and hemstitch.

Step 4 Steam with iron or steamer, allowing the silk to relax. If the scarf must be washed in the future, use cold water to prevent any dyestuffs from bleeding.

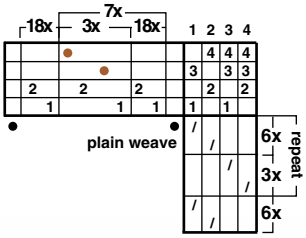
1. Warp color order



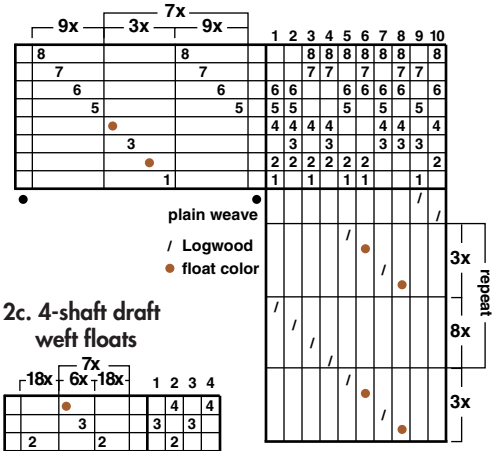
2a. 4-shaft draft (Photos b–c)



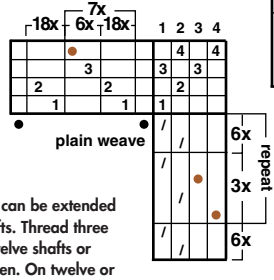
2b. 4-shaft draft: warp floats



3. Draft for eyelash scarf



2c. 4-shaft draft weft floats



These drafts can be extended to more shafts. Thread three blocks on twelve shafts or four on sixteen. On twelve or more shafts, the floats can be staggered (Photo e, page 65). Warp floats can also interlace in twill (Photo f).

The 4-shaft draft in Figure 2a weaves the fabric in Photos b–c, page 65. The 4-shaft drafts in Figures 2b and 2c produce eyelashes on a plain-weave ground. (For plain weave instead of basketweave, change the sett to 24 epi instead of 32, 48 epi in supplementary-warp sections.)



Observe safety precautions when you work with all dyes; see page 60.

PROJECT AT-A-GLANCE

Weave structure for eyelash scarf
Plain weave with supplementary warp and weft floats.

Equipment
8-shaft loom, 12" weaving width; 8-dent reed; 2 shuttles, 4 bobbins; blunt-tipped scissors.

Yarns
Warp: 20/2 bombyx silk (5,000 yd/lb), Logwood (or JY1, Midnight Blue), 830 yd (2⅔ oz); Madder (or #204, Paprika), 45 yd; and Osage Orange (or JY17, Smokey Topaz) and Lac (or JY45, Diva), 30 yd each.

Weft: 20/2 bombyx silk (5,000 yd/lb), Logwood (or JY1), 558 yd (1⅘ oz); Madder (or #204), 32 yd; and Osage Orange (or JY17) and Lac (or JY45), 30 yd each.

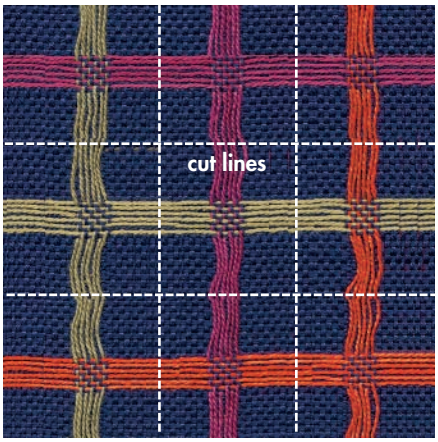
Yarn sources
20/2 bombyx silk is available from Treenway Silks in 3½ oz (1,090 yd) skeins. Natural-dye extracts are available from Maiwa Handprints.

Warp order and length
374 ends 2½ yd long following Figure 1 (allows 3" take up and 27" loom waste).

Warp and weft spacing
Warp: 32 epi (4/dent in an 8-dent reed). Width in the reed: 11⅔".

Weft: 28–30 ppi. Woven length (measured under tension on the loom): 60".

Finished dimensions
Amounts produce one scarf 10¼" × 58" plus 1" fringe at each end.



a. Floats before cutting (eight shafts)


b. Warp floats (four shafts; Figure 2a)


c. Warp floats (four shafts; back of Photo b)

MORDANT AND DYE RECIPES

Amounts are for dyeing two 3½ oz skeins in Logwood and one skein each in Madder Osage Orange, and Lac.

Mordant the yarns

Mordants are metallic salts that allow the dyes to bond with the fiber. Mordants should be chosen with care. Copper, tin, and chrome are hazardous to use and produce toxic waste. Environmentally sustainable, nontoxic mordants recommended here are alum (potassium aluminum sulphate) and iron (ferrous sulphate). As well as ensuring color and light fastness, mordants can alter the dye color. For example, iron "saddens" colors, giving them a gray cast (turning the muted yellow produced by Osage Orange into a deep gray-green). Mordants can be applied before, during, or after dyeing and used either alone or in combination for a limitless range of colors.

Fill a large stainless steel, or enamel, pot with warm water and 1 tsp Orvus Paste. Soak all skeins overnight to ensure maximum dye penetration and level color. Rinse.

Alum (for 1 Madder skein, 1 Lac skein): Measure alum at 15% weight of fiber (1 oz of alum for 7 oz silk). Dissolve alum in hot water and add to the large pot used for soaking. Fill with enough water for fiber to move freely and add silk. Heat to 200°F (slightly below the boiling point) for 45 min, stirring occasionally. Turn burner off and let pot cool. Soak overnight for full saturation. Rinse.

Iron (for 2 Logwood skeins, 1 Osage Orange skein): Measure iron at 2% weight of fiber (¼ oz iron for 10½ oz silk). Dissolve as for alum and heat to 170°F for 30 min. Turn burner off; let cool; rinse.

Dye the yarns

Logwood: Logwood extract is used at 2% weight of fiber (⅕ oz of dye for 7 oz silk). Add Logwood extract and 1 cup water to dyepot and boil for 2 min. Fill dyepot with enough water for skeins to move freely and add wet, mordanted fiber. The silk will absorb the deep purple very quickly. Heat to 180°F and stir regularly for 45 min. Remove from dyebath and rinse in warm water. Wash with a small amount of Orvus Paste and rinse again, gradually cooling the water until the rinse water runs clear. Hang to dry.

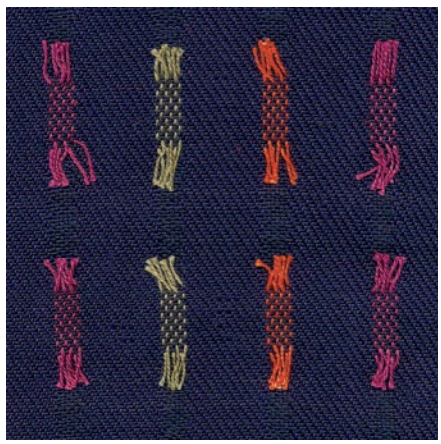
Madder: Madder extract is used at 20% weight of fiber (¾ oz Madder/skein). Dissolve extract as Logwood. Dye silk at 180°F for 1 hr. *Note:* Higher temperatures can add a brown cast to the orange-red. Remove from dyebath; rinse as for Logwood.

Osage Orange: Osage Orange extract is used at 4% weight of fiber (⅐ oz dye/skein). Dissolve, dye, and rinse as for Logwood.

Lac: Lac extract is used at 20% weight of fibre (¾ oz Lac/skein). Dissolve, dye, and rinse as for Logwood.


d. Weft floats only (eight shafts)


e. Offset weft floats (twelve shafts)


f. Warp floats in twill (eight shafts)

Two Patterns for Two Scarves

on one warp

BONNIE INOUYE

Turned taqueté and echo weave are two of my favorite weaves for scarves, shawls, and garments. Even though they are completely different weave structures, they can both be woven on the same warp by changing only the tie-up and the treadling! The threading for the scarves shown here is on eight shafts, but similar scarves in both structures can be woven on four.

Thinking that weaving is a lot more fun than warping, I used to look for drafts that do not require a great many warp threads. More recently, however, I find I prefer warps with relatively dense setts. Why? Cloth with more warp threads than weft threads per inch tends to have excellent drape in the vertical direction, making warp-emphasis structures ideal for scarves and shawls and for fabric that is sewn into garments.

The weave structures

Both turned taqueté and echo weave are warp dominant with two alternating colors in the warp and a single color in the weft. This combination can produce wonderful color effects including iridescence (see Barbara Elkins in Resources). Warping with two alternating colors takes no more time than warping with one, and since one weft color means one shuttle, the weaving goes faster. As an added bonus, smooth selvedges are easier to achieve using a single weft.

In both weaves, the design is visible because of the contrast between the value and hues of the two warp colors—the stronger the contrast the more dramatic the effect. Place the two cones side by side and pull a strand of yarn from each. Twist the two strands lightly together. Can you still distinguish the two colors or do they blend together?

I used black and red for this warp. Although they are strongly contrasting hues, a stronger contrast in value would make the design stand out even more.

The threading

For both weaves, each of the warp colors uses the same threading, but the threadings are offset from each other. The 8-shaft threading for the scarves is based on a 7-end point sequence (1-2-3-4-5-4-3) that repeats but "advances" by one shaft each time. The next point sequence therefore starts on shaft 2 (2-3-4-5-6-5-4) the next on shaft 3 (3-4-5-6-7-6-5), etc.

The threading for the red ends is interleaved with the threading for the black ends using the same advancing point-twill

—*Continued on page 67*



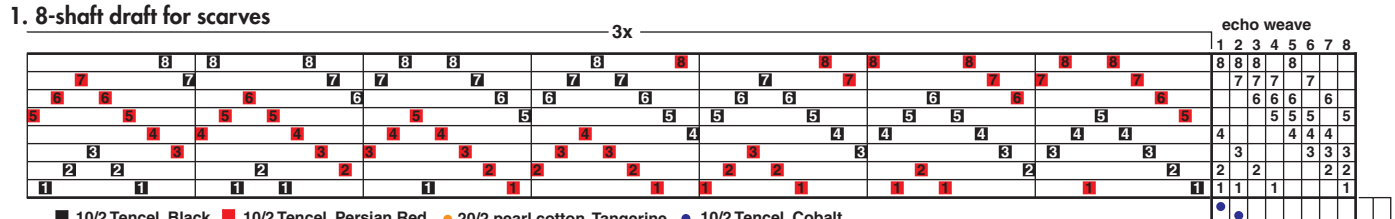
Bonnie Inouye *of Hyattsville, Maryland, is an innovative weaver specializing in creating flowing designs using structures in new ways.*

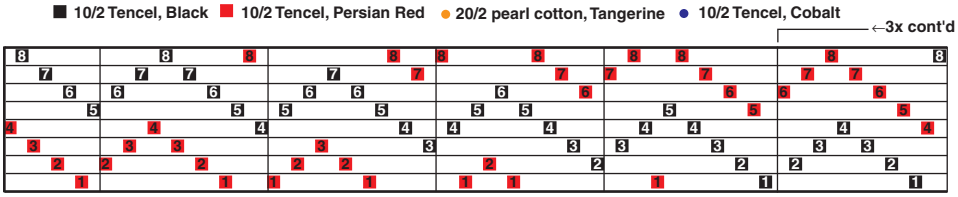


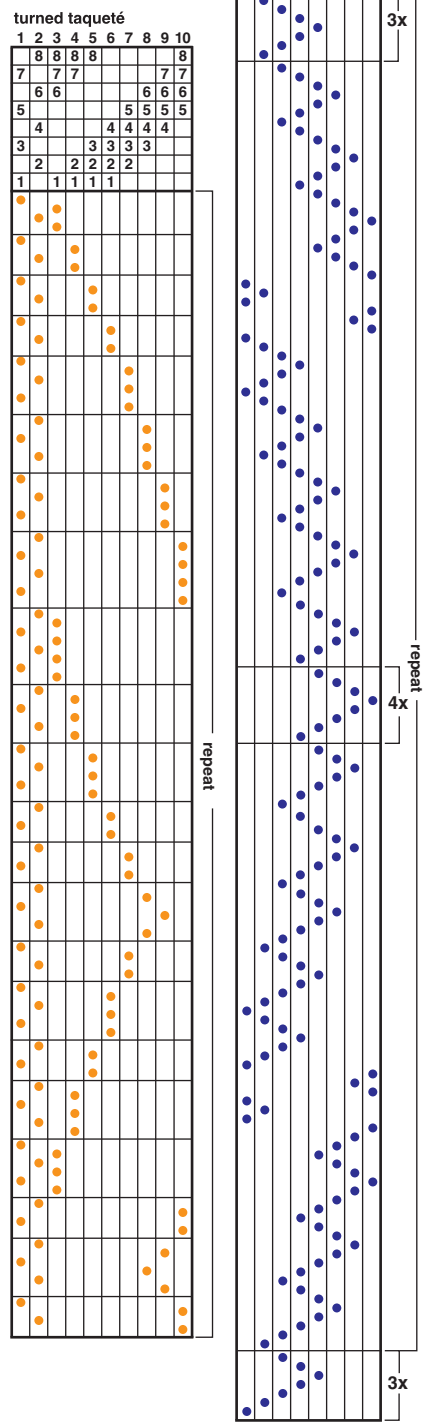


STEPS FOR WEAVING THE SCARVES

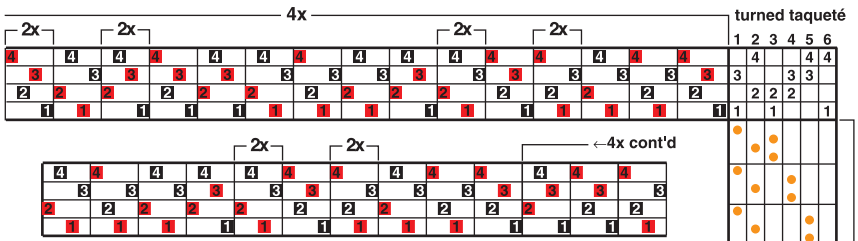
1. 8-shaft draft for scarves

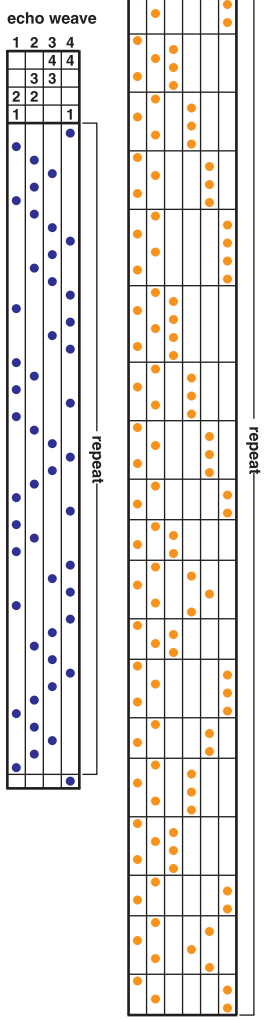






2. 4-shaft alternate draft for scarves





Step 1 Wind a warp of 400 ends Tencel 5 yd long alternating 1 Black and 1 Persian Red. Use your preferred method for warping the loom following Figure 1 or 2 (for complete warping steps, see Resources at handwovenmagazine.com).

Step 2 Tie up the treadles to weave turned taqueté and wind a bobbin with 20/2 pearl cotton in Tangerine. Begin and end both scarves with a few picks of scrap yarn. Allowing 6" for fringe including the amount used to tie on, weave the turned taqueté scarf for 63" taking the shuttle from left to right on the first pick (this will form smooth selvedges without a floating selvedge).

Step 3 Allowing 12" between scarves for fringe, retie the treadles for echo weave. Wind a bobbin of Cobalt Blue Tencel and, taking the shuttle from left to right for the first pick, weave the second scarf for 64".

Step 4 Cut the scarves from the loom allowing 6" for fringe. With scissors or a rotary cutter, cut the two scarves apart. Removing the scrap yarn as you go, work a twisted fringe of two groups of 4 ends in each fringe: Twist each group separately in one direction until they kink; allow both groups to twist together in the opposite direction; secure with an overhand knot.

Step 5 Wash both scarves by hand in warm water with mild detergent. Rinse well and roll in a dry towel two or more times to remove excess water. Press with the iron on a rayon setting until almost dry and then lay flat to dry completely. With a rotary cutter or scissors, trim the fringe below the knots evenly.

For new designs in echo weave, try other twill treadlings: straight, advancing, M and W, point, rosepath, or combine more than one. For turned taqueté, change the number and order of the pattern treadles (treadles 3–10); use your right foot for these and design at the loom. (Note that since float length on four shafts is more limited than on eight, the 4-shaft scarves will show less contrast between warp and weft colors.)

—Continued from page 64

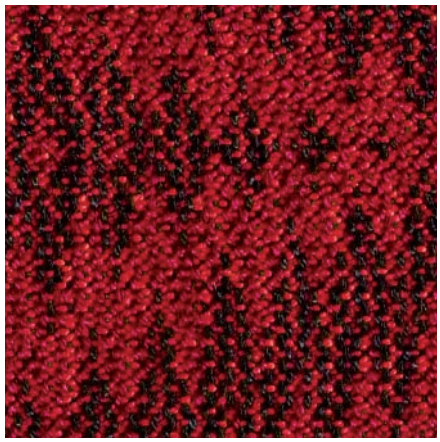
order but offset by four shafts (a black end on shaft 1 is always followed by a red end on 5; black on 2 by red on 6, black on 3 by red on 7, on 4 by 8, 5 by 1, 6 by 2, 7 by 3, and 8 by 4. Examine Figure 1.

On four shafts, the offset between the two threading orders is two shafts: a black end on shaft 1 is followed by a red end on shaft 3, black on 2 by red on 4, black on 3 by red on 1, and black on 4 by red on 2. Examine the 4-shaft threading in Figure 2. Computer weaving software includes tools for creating parallel twill threadings like these, but it is not hard to do by hand.

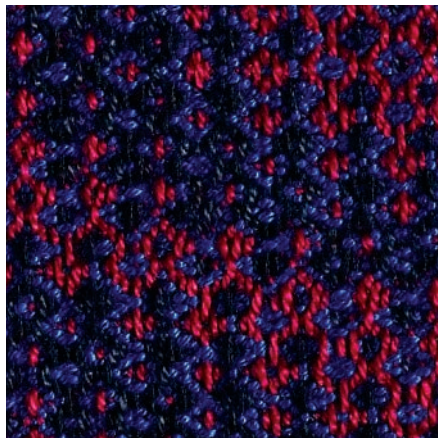
Turned taqueté

Woven the usual way, taqueté is a weft-faced structure with a threading just like summer and winter's. It has one warp and two (or more) complementary wefts (see Michael Rohde, "Block Weave Rugs," *Handwoven*, May/June 2000, pages 44–47). Because of its threading, taqueté is sometimes called "summer and winter polychrome without a tabby," but it is not structurally related to summer and winter at all. Taqueté fabrics are usually weft-faced and the beat is very firm. Taqueté is most often used for rugs and mats.

If a taqueté draft is rotated ninety degrees ("turned"), the warp becomes the weft and vice versa. Two colors now alternate in the warp, each with the same threading order but offset from each other. The former threading becomes the treadling, so there is now a single weft in (usually) a finer yarn than the two warp yarns.



a. Turned taqueté: Black and Persian Red warp; 20/2 Tangerine pearl cotton weft



b. Echo weave: Black and Persian Red warp; 10/2 Cobalt Blue pearl cotton weft

The weft density made possible by a firm beat in a taqueté fabric is not easy to achieve with the warp in turned taqueté. In turned taqueté, the weft shows slightly, and its color has impact (an orange weft turns a red warp into a fiery red-orange in the scarf in Photo a). Turned taqueté fabrics tend to be drapable rather than stiff.

Echo weave

As in turned taqueté, in echo weave two alternating warp colors use the same threading order, and the threadings are offset from each other. Also as in turned taqueté, there is one weft, but in echo weave it uses a twill tie-up and treadling order. (Echo weave is the name given by Alice Schlein to interlocking or interleaved twill threadings with twill treadling orders; see also Oelsner in Resources.) The treadling for the red and blue scarf (see page 65 and Photo b above) combines several point-twill treadling orders for a curved design. Since any twill sequence can be used, it is great fun to try others.

The weft in echo weave is usually the same size as the warp or a little finer. As with turned taqueté, a weft color that is different from either of the warp yarns creates a livelier fabric. Add to warp length and play with other colors and treadling orders in both weaves. ⟷

Resources

Elkins, Barbara. "Peacock Scarf in Networked Echo Weave." *Handwoven*, September/October 2007, pp. 64–67.

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.

PROJECT AT-A-GLANCE

Weave structure

Turned taqueté and echo weave (a variation of interlocking twill).

Equipment

8-shaft or 4-shaft loom, 10" weaving width; 10-dent or 8-dent reed; 1 shuttle.

Yarns

Warp: 10/2 Tencel (4,200 yd/lb), Black and Persian Red, 1,000 yd (3⅞ oz) each.

Weft for turned-taqueté scarf: 20/2 pearl cotton, (8,400 yd/lb) Tangerine #11, 626 yd (1⅛ oz).

Weft for echo-weave scarf: 10/2 Tencel, (4,200 yd/lb) Cobalt Blue, 568 yd (2⅛ oz).

Yarn sources

10/2 Tencel is available from Textura Trading Company, UKI 20/2 pearl cotton from most weaving retailers.

Warp order and length

400 ends alternating 1 Black/1 Persian Red 5 yd long (allows 5" for take-up and 36" for loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 40 epi (4/dent in a 10-dent reed or 5/dent in an 8-dent reed). Width in the reed: 10".

Weft: 32½ ppi for turned taqueté scarf; 29 ppi for echo-weave scarf. Woven length (measured under tension on the loom): 63" for turned-taqueté scarf; 64" for echo-weave scarf.

Finished dimensions

After washing, amounts produce two scarves: 8½" × 58½" plus 4½" twisted fringe at each end for turned-taqueté scarf, and 8⅜" × 61" plus 4½" twisted fringe at each end for echo-weave scarf.

Narrow Vertical Designs in Tapestry

with needle felting

NANCY HARVEY

As tapestry weavers soon discover, one of the most challenging design elements in weaving a tapestry is a narrow design line that runs vertically, in the direction of the warp. The easiest solution is to weave the image horizontally, from side to side, so that the lines that will be verticals in the final piece are horizontals during weaving. Sometimes, though, the overall desired texture and other aspects of the design require that the piece be woven from bottom to top, and/or sometimes both verticals and *horizontals are desired. Here's an exciting solution: needle felting!*

A fact of life in tapestry weaving is that changing weft colors along a straight vertical line by turning the wefts at the design edge produces a vertical slit in the tapestry.

Weaving the tapestry side to side

Rotating the image ninety degrees allows color changes to be made and the narrowest of lines to be drawn by changing weft colors at the appropriate place. If, however, you use shading in other parts of the image to create depth and texture (as with hatching and hachures; see Resources, page 70), when the tapestry is rotated for hanging, these, too, become vertical elements, not just the design lines.

Examine, for example, the tapestry *Lost Lake at Sunset*, page 69. Weaving the piece from side to side solved the problem of creating narrow vertical trees. But all background shading is now also vertical. This would not work well for images in which horizontal layers of color are important, as for *Blackstone at Breakup*, page 70.



Nancy Harvey *of Colfax, California, is a tapestry weaver and author of* Tapestry Weaving—a Comprehensive Study Guide.



a. Double weft interlock: right side



b. Double weft interlock: wrong side

Weaving the tapestry bottom to top

One technique for creating vertical design lines while weaving the image from bottom to top is "double weft interlock." This technique allows a clean line that can be as narrow as the width of one warp thread.

It creates, however, a right side and wrong side, and the wrong side must face you as you weave. (Most techniques look the same on both sides.) As a result, you must make a mirror image of the cartoon and weave with the back side of the piece facing you. Also, since the weft interlocks on both sides of the design, design edges become bulky, which may not work well for some warp setts and weft thicknesses.

Adding threads to a tapestry ground

Supplementary-weft outlining is another solution. Place the outline weft between two warp threads with half its length hanging to the front and half to the back of the work. After a row or two, bring the back strand to the front and take the front strand to the back. Repeat every row or more (see Resources). Working with outline wefts can be time-consuming if there are a great many.

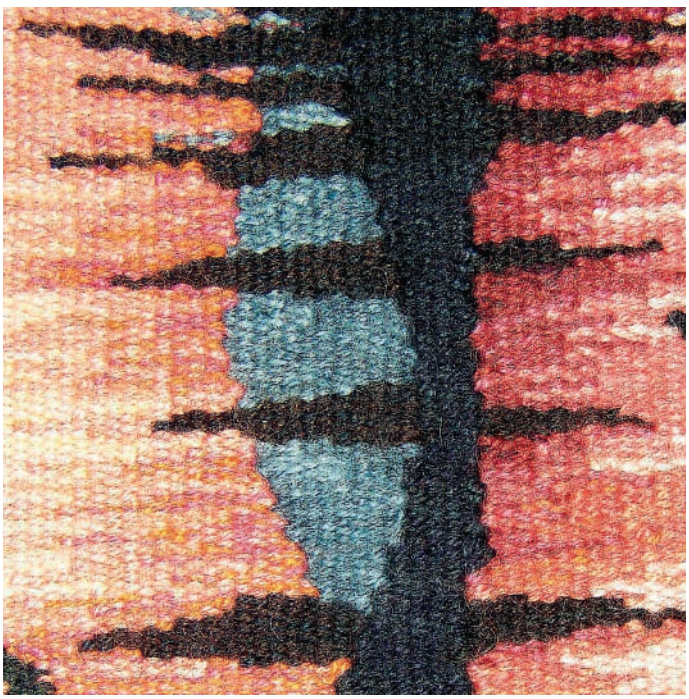
Needle felting

In considering the many trees in my design for *Blackstone*, I remembered a needle-

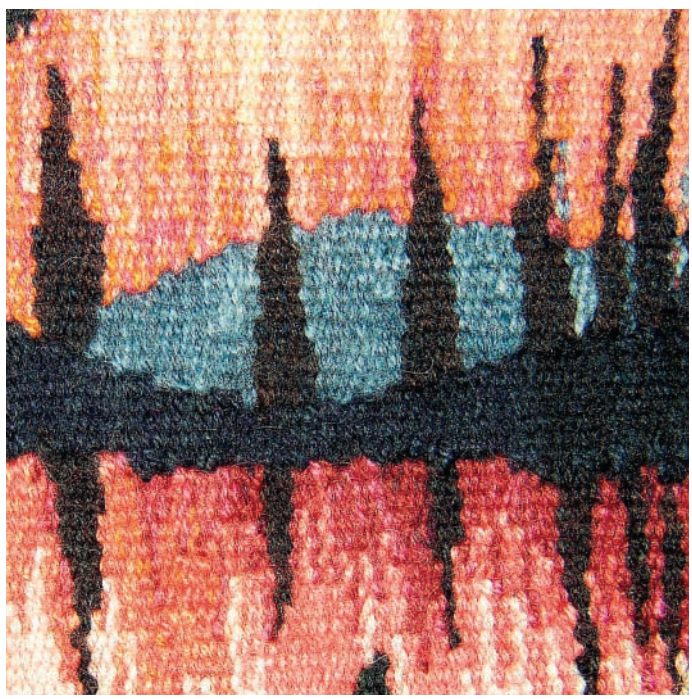
—Continued on page 70



Lost Lake at Sunset, 9" × 11½"



Lost Lake at Sunset, detail (as woven)



Lost Lake at Sunset, detail (turned for hanging)



***Blackstone at Breakup*, 48" × 34"; detail (below) of tree limbs applied by needle felting**

—*Continued from page 68*

felting workshop I had taken with Pat Spark. A quick sample verified that images can be applied with needle felting without destroying warp threads in the process.

To do this, you'll need a medium-size needle-felting needle (T-36; T for triangle needle as opposed to a star needle), combed roving in the desired colors, and a 2" thick piece of firm foam rubber about 24" × 24" to protect the work surface and keep the needle from breaking. (Be very careful to keep your fingers away from the sharp points of the needle.)

Place the tapestry right side up on the foam rubber. Draft the roving to the thickness and length of the design, twisting it slightly, and place on the surface of the tapestry in the desired shape. Spritz lightly with water to control the loose fibers. Gently poke the felting needle through the roving and into the tapestry (deep enough so a bit of the roving comes out on the back). Since the fiber is somewhat stabilized by the drafting, twisting, and spritzing, you don't have to work the needle through the piece as much as for other needle-felted projects. I poked randomly at ¼–½" intervals. Check the back every 1–2" to see that the fiber has come slightly through. After you work about an 18" section, move the foam rubber to the next area, and continue. When the piece is finished, steam press both sides with a very damp cloth (check roving for color fastness first) to stabilize.



Resources

Harvey, Nancy. *Tapestry Weaving: A Comprehensive Study Guide*. Loveland, Colorado: Interweave Press, 1991. Hatching and hachures, p. 121; double weft interlock, p. 131; supplementary-weft outlining, p. 133.

Spark, Patricia. *Watercolor Felt Workbook: A Guide to Making Pictorial Felts Using Wet and Dry Felting Methods*. Albany, Oregon: Fine Fiber Press, 2006.

Needle-felting supplies: www.finefiberpress.com.

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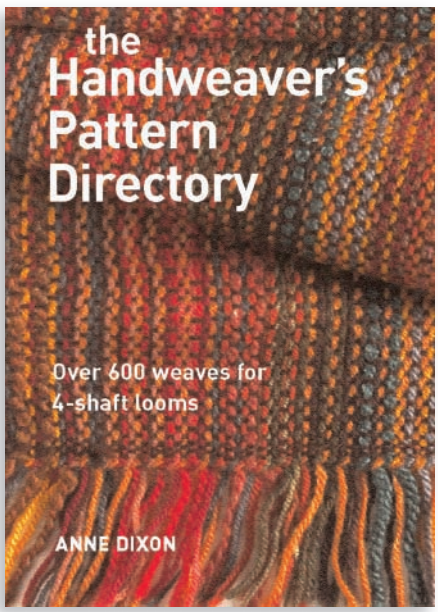
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SNEAK PEAK:
The Handweaver's Pattern Directory
Over 600 Weaves for 4-Shaft Looms

With over 600 weaves depicted in full-color fabric samples and drafts, this book is an invaluable resource for weavers. Hardbound with a concealed wire binding, this 650-page book is divided into five sections: straight draft, point draft, block weaves, lace weaves, and specialized techniques. Shown here are a few Spot Bronson samples. *Handwoven* had a chat with author Anne Dixon about how this book came to be.



This book has over 600 weaves—how long did it take you to make all that fabric?
When this book finally got off the ground in late July of 2006, I was asked to do the samples by the end of that year. If I assumed weaving four weeks a month, five days a week, I needed to weave six samples a day! That's six samples to design; one warp to measure, beam, thread, sley and tie on; and six samples to weave and finish per day. Fortunately the samples are narrow, but it did mean meticulous planning to work to this timetable. There was no time to weave lots of samples and then choose. I almost managed to pull it off by the deadline, finishing the samples mid-January in 2007. Then I needed to write the accompanying text pages.

What inspired you to start this monumental task?
When I first proposed the concept for this book, never in my wildest dreams did I expect it to come to fruition—things like that just don't happen, do they? I really wanted to make a book that was not just samples to copy, although I feel that these are very important, especially for beginners. I wanted to explain how to use the principles behind the weave structures so that weavers could create their own designs. My husband had such faith in me and has looked after me so well during this last year that I couldn't let him down.

Do you have a favorite weave?
Often it is the weave I'm working with. I suppose my prime favorite is twill. It has such a huge range of possibilities. Up until about ten years ago, I mainly wove floor rugs using Peter Collingwood's shaft-switching principles. I thought that this was something I would explore for a couple of years, but the exploration continued for over fifteen!

The following text accompanied the drafts in the Handweaver's Pattern Directory.

Spot Bronson

Spot Bronson produces a delightfully delicate textured cloth. It is usually a four-thread block weave, and on four shafts, three different blocks can be woven. Instead of the usual four threads per block there can be six or even eight, or just two—always an even number.

Every alternate end is threaded on shaft one. It is best to use shaft one for this, especially if using a floor loom, as it will need the most effort to treadle and this is easiest if the most heavily loaded shaft closest to the weaver.

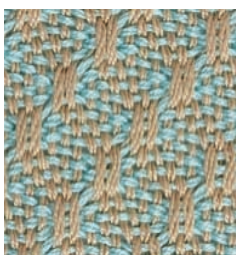
Obviously it is important to ensure that there are enough heddles on shaft one before starting to thread the loom. It is possible that the necessity of alternating with just a single shaft is the reason for the large number of old five-shaft Spot Bronson designs. These, probably woven on eight shafts, could have used four shafts instead of one for the alternating base shaft, with the other four shafts used for the spot patterns—in effect, a five-shaft weave.

—Continued on page 75

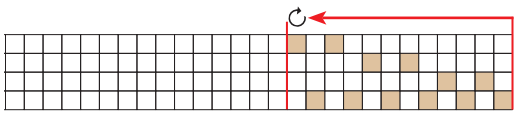


***Ann Dixon,** of Northfork, England, intended to take weaving for a year through an adult-education class. That was over thirty years ago.*



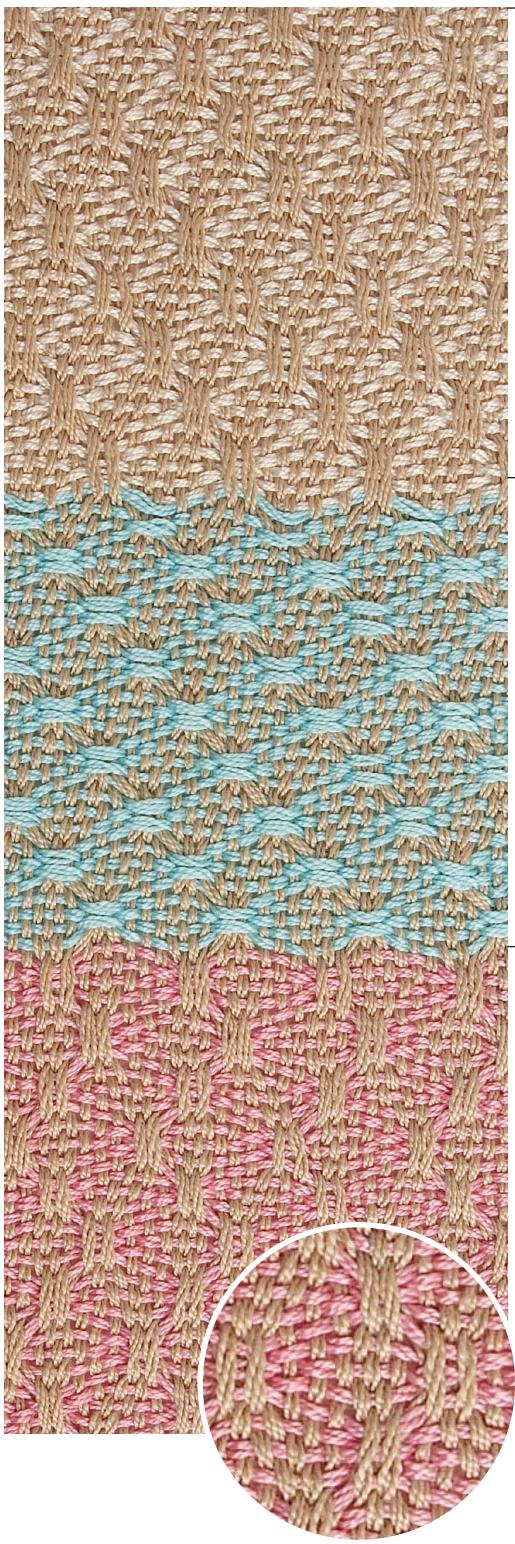


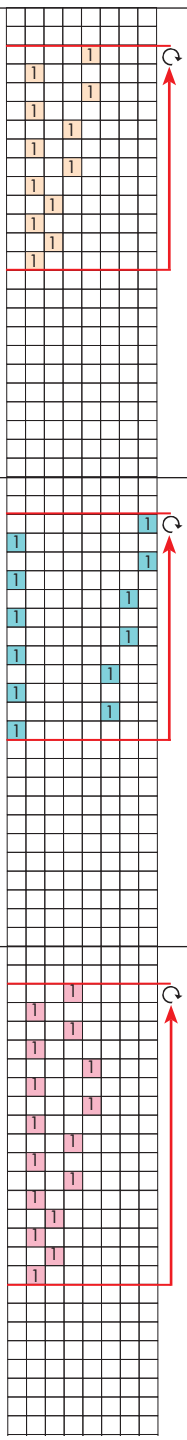






Warp color coffee
3x2/16
"Straight entry"





◀ Weft color cream
3x2/16
Straight diagonal order for blocks; warp spots

◀ Weft color pale turquoise
3x2/16
Straight diagonal order for blocks; weft spots

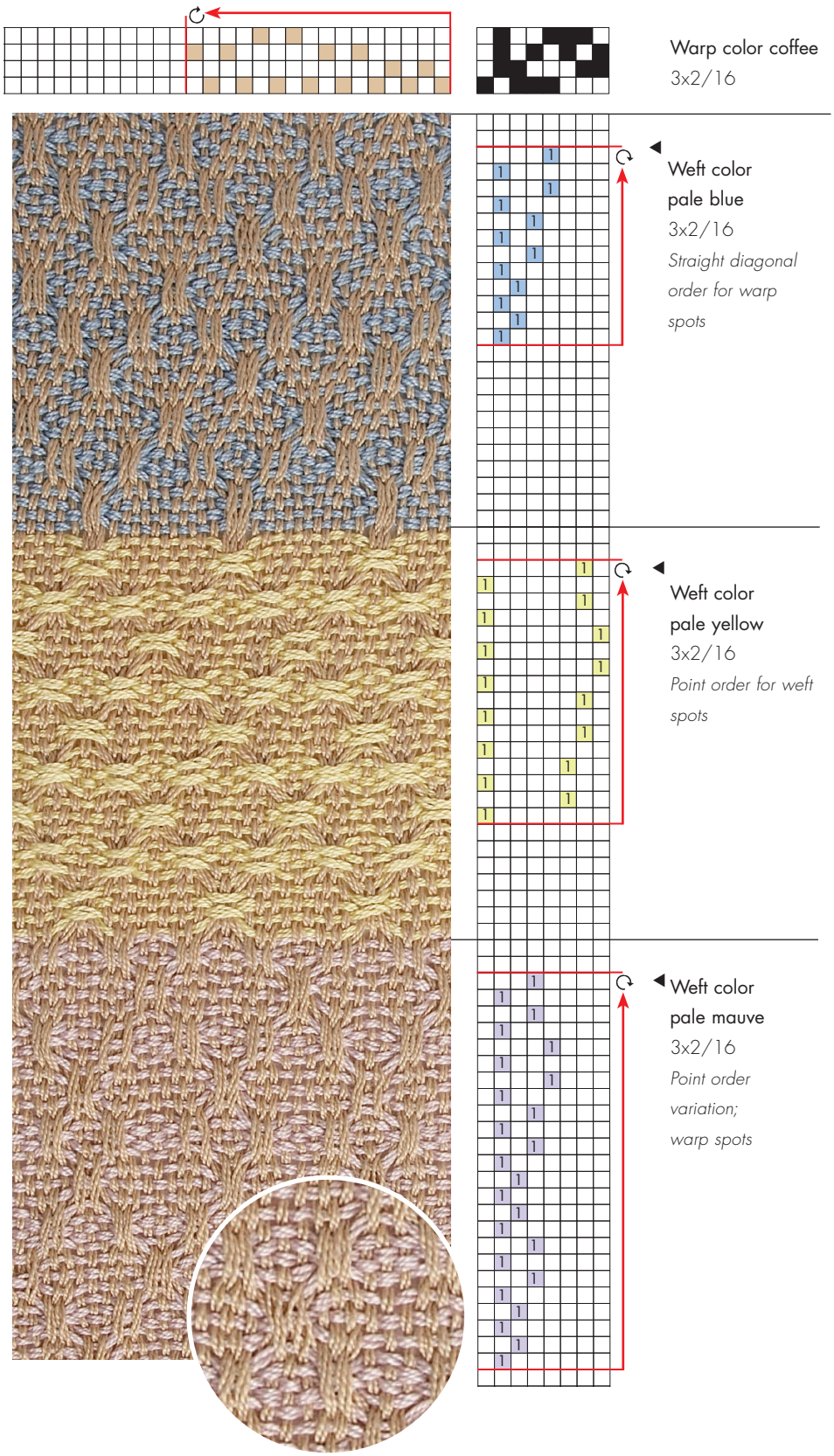
◀ Weft color pale pink
3x2/16
Point order for blocks; warp spots

Spot Bronson: Point Order









Warp color coffee
3x2/16

Weft color
pale blue
3x2/16
Straight diagonal order for warp spots

Weft color
pale yellow
3x2/16
Point order for weft spots

Weft color
pale mauve
3x2/16
Point order variation; warp spots

As in Huck, warp spots reverse to weft and vice versa. If using a loom that lifts the shafts, then theoretically weft spots are easier to weave than warp spots, but traditionally warp spots are shown in many pattern books. Here both are shown in the samples.

The lace threading groups can weave as either spot or plain. Each "spot" must be surrounded on all sides by plain weave with no repeat, or adjacently.

What you can do:

- Arrange spots in any order.
- Weave tabby totally across the whole cloth.
- Use only two spots for lace and use the third block entirely for tabby.
- Weave designs comparative to a three-shaft straight or point draft.

What you can't do:

- Weave spots adjacent either vertically or horizontally.

NOTES

Selvedge: 4⅓, ½, 1 in any sequence that will fit in with the adjacent threading. Always use a floating selvedge.

Selvedge areas threaded in this way will not weave a true tabby as ends on the pattern shafts will produce single floats when that block is woven as lace.

The three blocks, or spots, are single blocks only and must be used independently of adjacent spots. They cannot be repeated in weft either.

There is no threading for tabby if all three spots are threaded. The best tabby is 1, 2, 1, 3, 1, 4—but even this will produce long weft floats at the sides. If it is vital that there is a dedicated tabby edging then one of the spots must be sacrificed.

Sett: As for loose tabby.

Excerpted from The Handweaver's Pattern Directory: Over 600 Weaves for 4-Shaft Looms *by Anne Dixon, $34.95, Interweave Press, available at your favorite weaving or book store, by calling (800) 272-2193, or online at www.interweavebooks.com*

Handwoven's

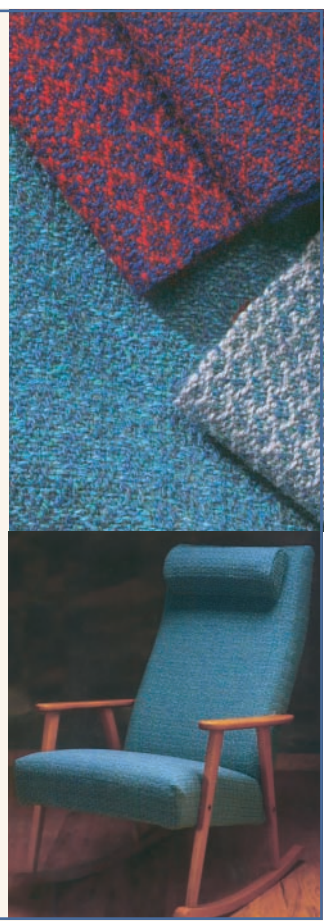
Synchronized Swatches CONTEST!

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

For details, visit our website at handwovenmagazine.com

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

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





YARN *of the* HOUR

EDITORS' CHOICE

Self-Striping Sock Yarns

Making socks is extremely popular with knitters these days. The good news for weavers is that this trend in knitting has resulted in a bevy of self-striping yarns that make beautiful patterns without color changes in the weft or weave structures any more complicated than simple plain weave.



A Swatches woven by Lorraine Goris

Self-striping yarns are different from variegated or space-dyed yarns. The color arrangements along variegated and space-dyed yarns are usually repeated over and over with short but relatively equal lengths of each color. Often referred to as "smart" yarns, self-striping yarns are dyed with long sections of solid colors interspersed with lengths in multiple colors so that when they are used they form solid and patterned stripes in coordinating colors.

An added bonus of sock yarns is that they are machine washable (this also means they won't full) and hard wearing, making them a good choice for pillows, bolsters, upholstery fabric, and in the case of these swatches—mouse pads! The swatches are weft-faced to showcase the stripes. You could also try warp-faced fabrics for more drape and other weave structures than plain weave. If you experiment with these, send us a photo!

Yarn composition

Most sock yarns contain a combination of seventy-five to eighty-five percent wool or cotton, with the remaining fiber content some sort of synthetic—usually a polyamide such as nylon—to add strength, important for the toes and heels of socks (and making them strong enough to use as warp). Sock yarn is generally sold in weights ranging from 1,800–2,400 yards per pound.

Laying out the stripes

These yarns are designed for narrow widths (the wider the fabric, the narrower the stripes). To get an idea of how the patterns will build, pool the yarn on a table. Do this by laying one length of yarn the width you want and work the yarn back and forth in the order in which it will be woven. After a few inches, you will have

an idea of what kind of pattern your chosen width will produce. (If you want a wide striped cloth, you may have to join two or three woven panels at the selvedges with decorative stitches.)

The swatches

In the warp for the swatches, 8/2 cotton carpet warp is sett at 6 ends per inch. Swatches A and C were woven on a 6⅗" wide warp, swatches B and D on a 10" wide warp, all at about 40 picks per inch.

The color number of each swatch is listed. All the yarns used in the swatches are available in a variety of colorways.

Swatch A

Steinback Woole Aktiv Effekt
Distributed by Aurora Yarns
75% wool/25%polyamide
2,100 yd/lb
Color #104

Swatch B

Steinback Woole Aktiv Effekt
Distributed by Aurora Yarns
75% wool/25%polyamide
2,100 yd/lb
Color #104

Swatch C

Marathon Socks by
Wisdom Yarns
Distributed by
Universal Yarns
75% wool/25% polyamide
2,000 yd/lb
Color #206

Swatch D

Meilenweit Colortweed
By Lana Grossa
Distributed by
Muench Yarns
80% virgin wool/
20% polyamide
2,100 yd/lb
Color # 1012


B


C


D

Handwoven

Fabric Forecast

Fall/Winter '08–'09

DARYL LANCASTER

The forecasts for next year highlight the connection between fashion and the world around us. The Quiet Simplicity palette is subtle and serene, inspired by the clean lines and soft natural colors of Art Deco architecture. Paint a warp and weave it in a simple 4-shaft twill. Use Lois Ericson's Design and Sew "In the Studio 11" for a long-sleeved warm winter shirt.

QUIET SIMPLICITY



ILLUSTRATIONS BY DARYL LANCASTER



PHOTOGRAPH BY KEVIN LANCASTER (SHILPAKALA VEDIKA PERFORMING ARTS CENTER; CYBERABAD, INDIA)



C Bambu 7 bamboo, 714

W 8/2 cotton, Flower Garden

HT Silk/mohair, 09

T 20/2 silk, 54

W Alpaca/silk, Dk. Gray

Y Pearl cotton, 20

HT Kenbo silk, 21

W Alpaca/silk, Eggplant

W 8/2 Tencel, Eggplant

Y Shetland wool, Blackberry

HY 2-ply wool, 200

R 20/2 silk, YGbl4b

W 8/2 Tencel, Olive

W Pearl cotton, Lizard Green

C Sk. Majesty rayon, 360

HY Sport cotton, 107

HY Homestead cotton, 44

Y Pearl cotton, 43

C Princess rayon, 56

HT Cotton Gima, 11

HT Silk/mohair, 32

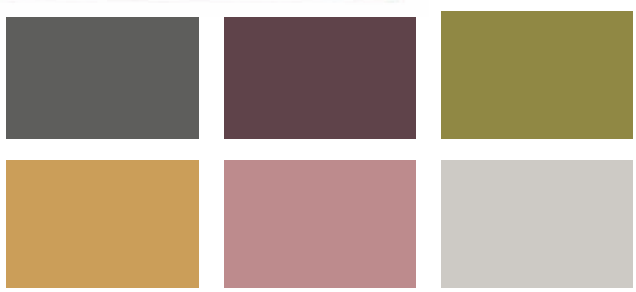
HY 10/2 Tencel, 9

HT Picot cotton, 13

HY Mohair/silk, 7

Y Shetland wool, Pearl

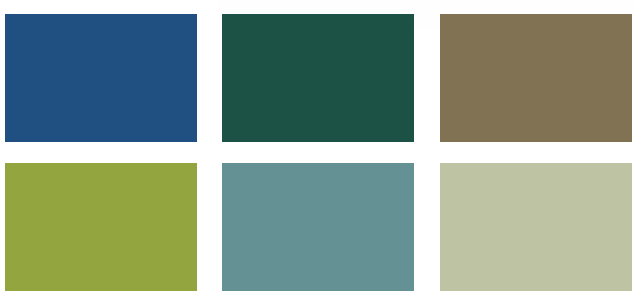
HY Taffy Flake cotton, 3



AUTUMN **PATCHWORK**

C Bubble Print polyester, 275
W Pearl cotton, 9891
W Pearl cotton, 2550
HY Homestead cotton, 12
HY Bamboo, 20
W 20/2 spun silk, 645
HY Mohair/silk, 10
W Alpaca/silk, Forest
W Rayon bouclé, Hunter
Y Zephyr silk/wool, 13
W 8/2 Tencel, Taupe
C Sleek rayon, 044
C Mini Dina cotton/rayon, 260
T 20/2 silk, 17
W 8/2 Tencel, Lemon Grass
HT Poly Moire polyester, 8
HY Cottolin cotton/linen, 332
R 20/2 silk, G4b
Y 14/2 linen, 48
HY Sport cotton, 209
HY Mohair/silk, 13
Y 8/2 cotton 5068B
HT GEAR linen, 12
Y 8/2 cotton, 5139B
HT Cotton Curl, 02
R 20/2 silk, Gbl1b







The English countryside—a patchwork of greens, warm browns, blue-grays—inspires the Autumn Patchwork palette. Diane Ericson's newest Fault Lines jacket with its asymmetric hems and bias-layered fronts perfectly suggests the angles of fields and farmlands. Choose crisp linen or Cottolin in plain weave with warp stripes for the jacket fabric.

Bags are big! The bigger the better. Try Linda Lee's new Daily News Bag (The Sewing Workshop). Use patchwork piecing (see "Slice and Dice," November/December 2000, pages 70–75, with scraps from the jacket for a terrific coordinating tote!



PHOTOGRAPH BY KEVIN LANCASTER

THEATRICAL FANTASY



The Theatrical Fantasy palette is inspired by painted bas-relief tableaus in a Maitland, Florida, art center. The colors in the tableaus are festive, yet sunwashed. To suggest the patterning in the stone, consider a summer-and-winter fabric with circular sunburst motifs (see Carol Strickler, *A Weaver's Book of 8-Shaft Patterns*, #547, page 153).

The enveloping cocoon is back! It is stylish, grand, opulent, and a perfect garment style for the handweaver. Folkwear's classic 1920s cocoon silhouette (#260 Sunburst Cocoon Coat) is roomy and elegant. To create the lush, velvety feel of a 1920s' opera cocoon coat, consider using chenille as the pattern weft.



PHOTOGRAPH BY DARYL LANCASTER (THE MAITLAND ART CENTER IN MAITLAND, FLORIDA)



C Lumina rayon/metallic, 094

C Bubble Print polyester, 134

HT Ramie, 05

HT Frisbee wool, 05

C Princess rayon, 280

T 20/2 silk, 23

HY Mohair/wool Bouclé, 114

HY Cottolin cotton/linen, 259

R Silk eyelash, Rbl4b

W Alpaca/silk, Burgundy

R Silk bouclé, BP4b

Y Cottolin cotton/linen, 2026

W 8/2 cotton, 6290

HY Bamboo, 14

HY Homestead cotton, 21

Y Pearl cotton, 62

Y Zephyr wool/silk, 12

R 20/2 silk, BG4b

HY Brushed mohair, 146

T Silk ribbon, 15

Y 8/2 cotton, 4616B

HY Bamboo, 18

HT Cotton Gima, 53

HT Geelong Lamb wool, 111

T 202 silk, 9514

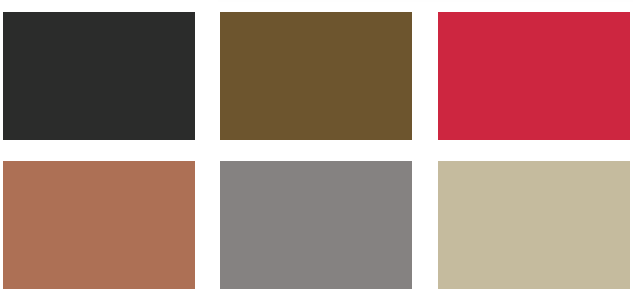
HY Maine Line wool, 22



CLASSIC **ARCHITECTURE**

W Brilloso rayon/cotton, 9902
W Pearl cotton, 9816
HT Frisbee wool, 06
HY Taffy Flake cotton, 1
W 20/2 spun silk, 624
W 8/2 Tencel, black
HY 2-ply wool, 101
C Silk/cashmere, 074
W Susi rayon, 7382
C Bambu 7 bamboo, 908
HT Kenbo silk, 18
W 20/2 spun silk, 618
W Noho Flake cotton, 3611
R Silk bouclé, R4b
W Pearl cotton, Baked Clay
C Matte Bouclé rayon, 273
T 20/2 silk, 34
HY 2-ply wool, 108
HT Tsumugi silk, 01
HY Taffy Flake cotton, 2
HT Cork Chenille cotton, 06
W 20/2 spun silk, 615
HT Tsumugi silk, 04
HY Pearl cotton, 168
HY Taffy Flake cotton, 42
C Bambu 7 bamboo, 824







Use the neutrals and bright reds in the Classic Architecture palette for The Big Shirt (#1015 by Dana Marie Design Co.). To reflect the diagonal patterning of London's Blackfriars Bridge, the inspiration for this palette, try a 4-shaft herringbone in Tencel, cotton, or one of the new bamboo yarns.

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); info on page 95. For patterns: www.dianeericson.com, www.sewingworkshop.com, www.folkwear.com, www.danamarie.com (formerly www.purrfection.com), www.designandsew.com.



PHOTOGRAPH BY KEVIN LANCASTER (BLACKFRIARS BRIDGE, LONDON)

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Continued next page

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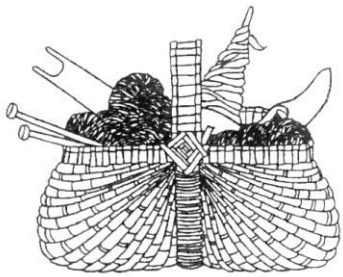
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EXHIBITS, SHOWS, AND SALES

CALIFORNIA

Through December 30, 2007. Material Choices: Bast and Leaf Fiber Textiles. The Fowler Museum, north campus, UCLA, Los Angeles. (310) 825-4361; www.fowler.ucla.edu.

February 8–10. San Francisco Tribal & Textile Arts show, Fort Mason Center, San Francisco. www.caskeyless.com.

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

COLORADO

May 22–25. Pagosa Fiber Festival, in Pagosa Springs. (719) 850-0519; www.pagosafiberfestival.com.

DISTRICT OF COLUMBIA

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

INDIANA

April 1–30. Duneland Weavers' Guild fiber art show and sale in the Chesterton Art Center, 115 S. 4th St., Chesterton. (219) 878-1747; www.dunelandweaversguild.org.

MASSACHUSETTS

Through December 31, 2007. Abbot Worsted Company exhibit, at Westford Museum, Westford. www.westford.com/museum.

MISSISSIPPI

January 5. Roc Day celebration hosted by Chimneyville Weavers and Spinners Guild, at Mississippi Craft Center, Ridgeland. Registration deadline December 1, 2007. (601) 373-2495; news@epaofms.com; www.rocday2008.com.

NEW JERSEY

January 23–March. Interwoven Influences. Clifton Arts Center, 900 Clifton Ave., City Hall Complex, Clifton, NJ 07013. (973) 472-5499; artscenter@cliftonnj.org.

NEW MEXICO

Through April 13. 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

March 20–24. Arts of Pacific Asia New York 2008. **May 15–18.** New York International Tribal and Textile Arts show. Both at Sixty-ninth Regiment Armory, Lexington Ave. at 26th St., New York.www.caskeylees.com.

OHIO

March 29. Market Day and Fiber Fair, at Junior Fair Bldg., Wood County Fairgrounds, W. Poe Rd., Bowling Green. (419) 669-2116; vickik@dacor.net; www.geocities.com/blackswampspinnersguild/home.html.

TEXAS

February 1–March 3. New Horizons in Fiber 2008, biennial juried show, at ArtCentre of Plano, 1039 E. 15th St., Plano, TX 75074. www.dallasfiberartists.org.

WASHINGTON

Through December 15, 2007. Domestic Art–Between Functional and Fine, regional juried fiber arts exhibition, at the Museum & Arts Center in the Sequim/Dungeness Valley, 175 W. Cedar St., Sequim, WA 98382. (360) 861-2257; www.sequimmuseum.org; www.fiberartsfestival.org.

Through January 7. American Tapestry Alliance Biennial 6 Exhibition, at Bellevue Arts Museum, Bellevue. (802) 649-530; atabeckyvt@yahoo.com.

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Through March 31. Exhibition by Dutch weaver Anneke Kersten, at Beve Kindblade Consulting, 1904 Third Ave., Ste. 635, Seattle, WA 98101. (206) 920-7676; beve@seattle-nutrition.com.

March 6–9. YWCA RAGS, annual juried wearable art show and sale, at Mercedes-Benz of Tacoma, 4001 E. 20th, Fife. YWCA RAGS Guild, 405 Broadway, Tacoma, WA 98402. (253) 272-4181, ext. 352. www.YWCApiercecounty.org.

CANADA, ONTARIO

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

SWITZERLAND

Through January 27. 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.

CONFERENCES

ALABAMA

March 14–15. Useful Knowledge Fiber Arts Seminar, Huntsville. Lewis White, (888) 24-FIBER; littlebarn@mchsi.com; www.littlebarninc.com.

ARIZONA

April 3–6. 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.

FLORIDA

June 25–28. Convergence 2008, biennial conference of the Handweavers Guild of America, at Tampa Bay Convention Center, Tampa. HGA, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010; fax (678) 730-0836; www.weavespindye.org.

HAWAII

September 24–27. Textiles as Cultural Expressions, biennial symposium of the Textile Society of America. Tom Klobe, klobetm@hawaii.edu; www.textilesociety.org.

KANSAS

March 14–16. Kansas Alliance of Weavers and Spinners Conference, at City Arts, 225 W. Lewis St., Wichita. (316) 777-0969; www.kansasweavers.com.

PENNSYLVANIA

April 5–9. Breaking New Ground, joint symposium of Surface Design Association and Studio Art Quilts Associates, at Wayne Art Center, 413 Maplewood Ave., Wayne. (610) 688-3553; www.wayneart.org. Suzie Liles, (541) 913-9512; suzie@weaverscabin.com; www.surfacedesign.org.

TEXAS

February 1–3. Federation of Fiber Artists 2008 Conference, at The Southfork Hotel, 1600 N. Central Expressway, Plano. (214) 674-3192; 2008 registration@dallasfiberartists.org; www.dallasfiberartists.org.

WASHINGTON

May 28–31, 2009. Weaving Waves of Color, Association of Northwest Weavers Guilds conference in Spokane. Post-conference workshops June 1–3, 2009. addicks@centurytel.net.

TO ENTER

COLORADO

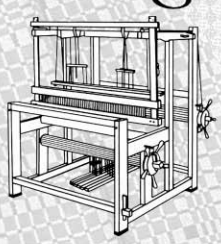
Fiber Celebration 2008, international juried exhibit May 16–June 24, 2008, at Lincoln Center, Fort Collins. **Entry deadline January 31.** Margie Holley, (970) 593-0929; theholleys@holleys.net; www.fortnet.org/NCWG.

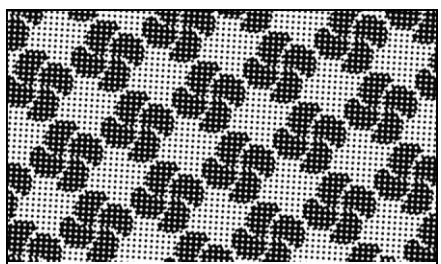
Intermountain Weavers Conference 2009, July 30–August 2, 2009, at Ft. Lewis College in Durango, is accepting teaching proposals. **Application deadline, March 1.** SASE to Patty Savignac, 617 Val Verde Rd., SE, Albuquerque, NM 87108. workshops@intermountainweavers.org.

FLORIDA

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yardage. International deadline January 8; U.S., January 15. Dance of the Flamingos, fashion show. International deadline, January 15; U.S., January 22. Salsa y Salsa, multimedia fiber arts. International, January 3; U.S., January 10. River of Grass, basketry. International, January 2; U.S., January 9. Parrots, Peacocks and Palms, functional weaving. International, January 7; U.S., January 14. The Pearl in the Oyster, accessories. International, January 10; U.S., January 17. The Eye of the Hurricane, felting and fusion. International, January 4, 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.

MICHIGAN

New Fibers 2008, juried show of contemporary U.S. fiber art, May 6–July 31, 2008, at Eastern Michigan University. **Entry deadline January 1.** Prospectus: Jill Ault, 2531 Meade Ct., Ann Arbor, MI 48105; www.fiberartsnetwork.org.

OHIO

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

OKLAHOMA

Fiberworks 2008, June 6–27 in Oklahoma City. Fiber Artists of Oklahoma's 30th annual juried exhibit for Oklahoma fiber artists. Juried from actual work, deadline **May 30 and 31.** Prospectus at www.fiberartistsok.org. S. Conaway, (405) 340-8634; swc70@sbcglobal.net.

PENNSYLVANIA

Long's Park Art & Craft Festival, August 29–September 1, in Lancaster. **Booth application deadline February 29.** (717) 735-8883; info@longspark.org; www.longspark.org.

TEXAS

Contemporary Handweavers of Texas Conference, March 26–29, 2009, in San Antonio, seeks proposals for seminars and one- and two-day workshops, and vendor applications. Trish Ashton, 5100 Sirretta Dr., San Antonio, TX 78233; taashton@swbell.net.

VARIOUS VENUES

Woven Gems, ATA Small Format Tapestry Exhibit. 10" × 10" maximum. **Entry deadline January 15.** SASE to Katzy Luhring, 1447 Deer Run Rd., Havana, FL 32333. www.americantapestryalliance.com.

INSTRUCTION

ALABAMA

Useful Knowledge Fiber Arts Seminar, March 14–15, in Huntsville. Lewis White, (888) 24-FIBER; littlebarn@mchsi.com; www.littlebarninc.com.

DISTRICT OF COLUMBIA

Suited for Sound, lecture January 10, by Nick Cave. **Crafting Design: Recent Innovations in Textiles,** lecture February 7, by Matilda McQuaid. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

FLORIDA

Channeling Your Muse: Experimentation, Research, Innovation, Design, American Tapestry Alliance educational retreat, June 29–July, at Eckerd College, St. Petersburg. Mary Lane, marylane53@mac.com; (360) 754-1105; www.americantapestryalliance.org.

MASSACHUSETTS

Weaver's Choice, January 21–25, at Vavstuga Swedish Weaving & Folk Arts, 16 Water St., Shelburne Falls, MA 01370. (413) 625-8241; www.vavstuga.com.

NORTH CAROLINA

Lighter-than-Air Fabrics, January 6–12, with Lynn Nickerson. **Wedge Weave,** January 13–19, with

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Connie Lippert. **Weaving–Beginning and Beyond,** January 27–February 2, with Pam Howard. **Rag Rugs–Endless Possibilities,** February 3–9, with Christie Rogers. **Altered Woven Jewelry,** February 17–23, with Mary Hettmansperger. **Beginning to Intermediate Weaving,** February 24–March 1, with Elaine Bradley. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

TRAVEL

Ecuador, March 24–30. 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.

Mexico, January 25–February 1. 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. 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.

Southwestern United States, April 25–May 2 and July 13–20. Southwest arts tour including trading posts, pueblos, visits to Navajo rug weavers and basketmakers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Sweden, July 24–30. Arts tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

A tapestry titled *Summerstones* by Joan Baxter. Mary Zicafoose and Baxter teach at the American Tapestry Alliance's retreat June 26–July 1 in Tampa Bay, Florida. For more information, visit www.tapterstryalliance.com.



PHOTOGRAPH COURTESY OF THE AMERICAN TAPESTRY ALLIANCE.

Ukraine, August 5–20. Folk costume and folk art study tour. Doe Pollen, Marlin Travel, 1-850 Keewatin St., Winnipeg, Canada, R2R 0Z5. (204) 988-5100; fax (204) 988-5109; doep@shaw.ca; dorohy@gmail.com.

INTERWEAVE EVENTS

ARIZONA

April 4–6. Beadwork Bead Expo, Phoenix Convention Center. www.interweave.com/events.

FLORIDA

April 11–13. Beadfest Miami, Sheraton Miami Mart Hotel. www.interweave.com/events.

OREGON

March 27–30. Beadwork Bead Expo, Oregon convention Center, Portland. www.interweave.com/events.

PENNSYLVANIA

April 4–6. Bead & Wire Jewelry Fest, Valley Forge Convention Center. www.interweave.com/events.

October 5–12. *Spin-Off*'s Autumn Retreat (SOAR) at Pocono Manner. www.interweave.com/events.

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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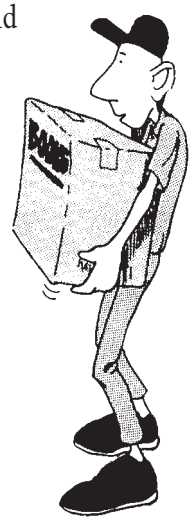
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PATTERN TECHNIQUES FOR HANDWEAVERS, 314 pages, four-shaft to multishaft weaves thoroughly explained. $45.95 ppd ($54.95 ppd outside U.S.). **Doramay Keasbey,** 3428 Hampton Wy., Eugene, OR 97401.

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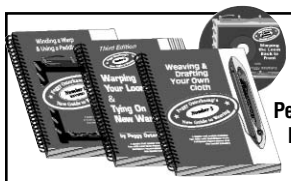
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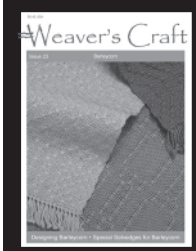
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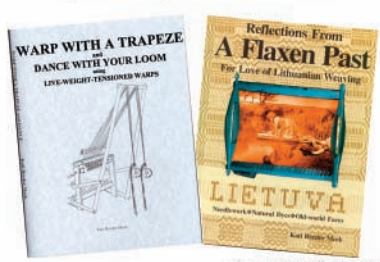
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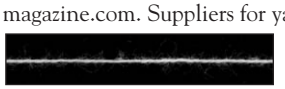
PROJECT DIRECTORY

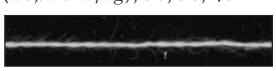
DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
K.C. Alexander	Pillows	40–42	Warp rep	4	All levels
Ulrike Beck	Pile rug Chenille yarn	36–39	Plain weave Plain weave	2–4 2–4	I, A I, A
Deb Essen	Placemats, napkins Rug	48–51	Warp rep, log cabin Taqueté variation (double binding)	4 4	All levels AB, I, A
Bonnie Inouye	Scarves	64–67	Turned taqueté, echo weave	4–8	AB, I, A
Tom Knisely	Table runner	52–54	Weft rep	4	AB, I, A
Wai-Kwan Li	Blanket	28–30	Twill and basketweave	4	All levels
Kathleen Morris	Scarf	60–63	Basketweave with warp and weft floats	4–8	AB, I, A
Rosalie Neilson	Bath rugs	44–47	Warp rep	4	AB, I, A
Karen Richards	Shawl	56–58	Crepe, plain weave	4–6	AB, I, A
Sarah Swett	Bag	32–35	Plain weave (tapestry)	0	All levels

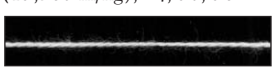
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

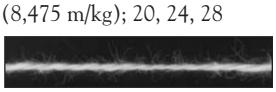
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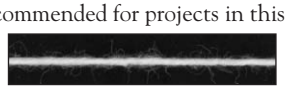
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns, see Yarn Charts under Resources at handwoven magazine.com. Suppliers for yarns recommended for projects in this issue are listed below. Wholesale suppliers are noted with an *.


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


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

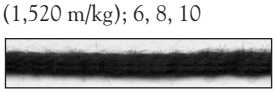

10/2 pearl cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28


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


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


1/16" piping cord

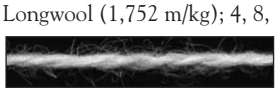

Worsted-weight cotton; 755 yd/lb (1,520 m/kg); 6, 8, 10


12/5 mop cotton; 400 yd/lb (808 m/kg)

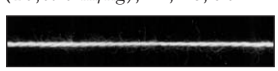

2-ply wool (Highland, Harrisville) 900 yd/lb (1,816 m/kg); 6, 8, 10

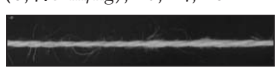

2-ply worsted wool; 880 yd/lb (1,774 m/kg); 6, 8, 10

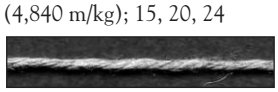

4-ply wool; 700 yd/lb, Lincoln Longwool (1,752 m/kg); 4, 8, 10


2.2/2 rug wool; 550 yd/lb (1,110 m/kg); 8, 10, 12


20/2 silk; 5,000 yd/lb (10,090 m/kg); 22, 26, 30


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


16/2 linen; 2,400 yd/lb (4,840 m/kg); 15, 20, 24


8/4 wet-spun linen; 600 yd/lb (1,210 m/kg); 8, 10, 12

Aunt Julia's Fiber Emporium, www.auntjulias.com. (Swett 32–35)
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Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Essen 48–51, Fabric Forecast 78-81)
Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com. (Alexander 40–42, Fabric Forecast 78-81)

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Margin Notes

My best ideas arrive uninvited. Some are shy, slipping in when I'm busy with something else. Others show up with everything they own—endless baggage, trunks of opinions. All are welcome. Julia became a tapestry; so did Vladimir. "Nice," they said, hanging up their clothes. I invented a landscape for Neil and he said it was cool. Then Maud asked, "What about Jamie?"

"Tapestry is slow," I explained, wondering if I had been overenthusiastic. "I can only do so much."

"So?" said Stella. "It's my turn."

"Me, too!" whined Kestrel.

Just because they're imaginary doesn't mean they have manners. To calm them down, I drew Kestrel and painted Maud (she insisted on color). I knit a sweater for Simon. "Start writing," threatened Stella. "Or else." Ever polite, I picked up a pen.

"There is this place," whispered Love Miranda. "It's not mythic or magic, just hard to find." And clutching "The Lady of Shallot," she ran off to weave in a derelict tower. I followed, notebook in hand. "Oh, hi," she said when I arrived panting at her door. "You shouldn't have come. Don't tell Stella where I am." There was a tray laid with tea things, milk in a cobalt jug, a cracked cup.

"Since I'm here, can I snoop?" I asked. "I'm a weaver, too."

"I guess," she said. "But there's not much to see."



***Two Recipes for Coffee Cake*, 48" × 24", wool warp and weft, natural dyes**

Clutching the mug, I wandered around. The chamber did seem empty, but only if you didn't count the view and the light, the scarred wallpaper with history trapped in every layer, the ideas floating through. Love Miranda called it her drawing room, though there was not a pencil to be found. "I make marks with wool," she said shrugging, "draw ideas from the air." And then I saw that the room was full, just not with anything tangible except a basket of yarn and a loom that cast overlapping shadows across the warped linoleum floor. Her long, narrow tapestries were also deceptively simple, rife with messages, maps of secret paths, hideouts never found. She wove things that my narrative imagination couldn't fathom.

"So," she asked, squinting at her warp, "what are you weaving?"

"Nothing, right now."

"Huh." She reached for some yarn, sank onto her stool. "This transition is too abrupt. It needs more picks of cochineal before the pure madder." And sinking back down on her stool, she opened a shed.

I left her to it. Stella was growing suspicious.

A few weeks later, I returned to find tapestries hanging from the ceiling and writhing across the floor. Some were an inch wide and six feet long, others five inches square. "Woven scribbles," said Love Miranda. "Helen calls them Margin Notes."

I was impressed. And jealous. Each tapestry had begun as an empty warp, a pile of yarn, less than an idea, but this girl— she was only twenty—had found a way to weave music and wind, low tide and poetry, the smell of fog.

"How do you pick your colors?" I asked, scrawling on my pad. "And shapes?"

She wrinkled her nose. "I weave what wants to be woven. Some days are blue, others shout "yellow swirls." I keep weaving till they're done."

"And finishing?" I asked.

"Twine the ends, wash, press, start again." I imagined spurts of scented steam, a feverish lavender mist. She glanced at the setting sun, tapped her foot. "I don't mean to be rude," she said, opening the door, "but I have a show. Sorry, but, um, g'bye."

Ungrateful child. I threw down my pen. Enough fiction. It was time to try a Margin Note of my own. I wound a long, narrow warp, sank onto my weaving stool, opened a shed, and wove four feet of indigo with colored circles. I wove another, then a third. No wonder Love Miranda couldn't stop.

I thought about showing them to her, but she's still hiding from Stella. Meanwhile, Kestrel moans about literary agents and Maud asks after my writing. But I'm trying to weave the line between pink and red and have an idea for another tapestry: ingredients for coffee cake. I can't do everything! Thirty tapestries in a paragraph may work for an imaginary person, but real weaving takes weeks. And my best ideas arrive uninvited; when I'm busy doing something else.

SARAH SWETT of Moscow, Idaho, writes, knits, laughs, weaves tapestries, and drinks tea with friends (real and imaginary). Her work travels around the world; she stays at home and eats cinnamon toast. She is the author of Kids Weaving.









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