MAY/JUNE 2009 · ISSUE 145

HANDWOVEN®

Results from a Weaver's Test Kitchen page 26

16 Projects for the Year of Natural Fibers

Weave with 5 Wild Silks page 36

ABC's of Natural Yarn Alpaca, Buffalo & Cashmere

Make a portable tapestry stand page 18

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From the Editor

MADELYN VAN DER HOOGT

Back to Nature was our goal in the mid-seventies as my husband and I looked for a place where we could grow all our own food, make the things we needed, use little or no energy, and add no non-biodegradable waste products to the environment. We began at a serious disadvantage: we both grew up in California cities with year-long springlike weather. My survival skills were bits of information like: You turned on the hot water faucet and waited for the water to warm up before you filled the bathtub. I never wondered what was actually happening to get that water warm. Until I didn't have any faucets.

The old Midwestern farm we ended up purchasing had a falling-down chicken house (one of the farm's attractions as a place where we could produce our own food). An odd luxury feature of this chicken house was its windows of real glass. We propped up and cleaned up the house, covered the floor with fresh straw, washed the windows, and bought a dozen laying hens. We put two chairs in the house so we could sit and watch our new chickens in their new home—which we did. Neither the clean windows nor the chairs lasted very long.

We got sheep, too. They were what were called "meat sheep." Unfortunately, a farm feature we hadn't really attended to in our purchase was the absence of good fences. Our sheep were described by a friend as operating on the honor system (and honor is not thick among sheep). In addition to learning about the connection between good fences and good neighbors, we learned you should wean bottle babies early. It isn't fun to have six-month old lambs run across a field to butt you for a drink.

I did spin their wool. The first time the shearers came, I picked the best fleece and began the process of cleaning and carding. Although I loved spinning, I began to see a few obstacles to using my Suffolk-wool handspun to make my own clothes (to say nothing about obstacles to making my own shoes and growing my own coffee).

In spite of not achieving many of our goals, I wouldn't trade my twenty years on a farm for anything. I keep those goals in mind in my now-urban environment, and I appreciate with greater understanding the shepherds and shepherdesses my wool depends on, the care-givers who feed the silkworms that spin my silk, and the farmers who tend the fields of flax that produce my linen.

Madelyn

A CALL TO WEAVERS AND SHOPS FOR PHOTOS AND TIPS!

The November/December issue will focus on how weavers and shops organize their loom space and yarn storage. Send photos with your tips for making a weaving space inspiring and efficient to madelynv@interweave.com.

FUTURE THEMES

September/October 2009 **More Bang for Your Buck** How to save money (stay home and weave!) with projects using yarns and materials efficiently. Also: we celebrate our Thirtieth Anniversary with a suprise look back.

November/December 2009 **Your Space!** Weavers and yarn shops share their tips for studio design and yarn and equipment storage ideas.

January/February 2009 **Texture!** A focus on texture made by unusual weave structures (corduroy, pleats, velvet) and other clever ideas.

March/April 2010 **Doubleweave** A handbook of doubleweave techniques: doublewidth fabrics, stuffed and stitched fabrics, and *lots* of pattern.

HANDWOVEN

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Page 10



KATE LANGE-MCKIBBEN

of Guemes Island, Washington, is an active member of the Seattle and Whidbey Island Weavers Guilds and continues to be fascinated with the interplay between color and structure.

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SUZIE LILES

of Eugene, Oregon, is co-owner of the Eugene Textile Center, where she teaches a variety of classes in both weaving and spinnning. Linen and lace are her specialties, and she is a master loom technician.

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RITA BUCHANAN

of Winsted, Connecticut, spends her time growing plants and creating textiles. An avid and productive spinner, she makes a point of weaving and using handspun fabric to enrich everyday life.

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KAREN SELK

lives in Salt Spring Island, British Columbia. The fresh air from sleeping outside and growing organic food, along with her family, friends, and the peoples of Asian cultures enrich her creative spirit and color her work.

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SHARON ALDERMAN

of Salt Lake City, Utah, has contributed Swatch Collections to *Handwoven* magazine for over twenty-five years. She teaches classes at her studio and gives lectures and workshops internationally.

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SIGRID PIROCH

of Foxburg, Pennsylvania, weaves a wide variety of art and functional fabrics on jacquard and shaft looms. She is author of *The Magic of Handweaving* and the director of ARTS.

Page 44



KAREN DONDE

of Moorestown, New Jersey, wove three tapestries as part of earning Level I of HGA's Certificate of Excellence. The experience gave her great respect for tapestry weavers.

Page 48



LIZ GIPSON

of Loveland, Colorado, is a spinner, weaver, shepherdess, writer, wife, cat lap, TV co-host, author, cook, and managing editor of *Handwoven* magazine. The order depends on the day.

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LINDA LIGON

of Loveland, Colorado, is the creative director and a contributor to *Handwoven* magazine. Recent trips to Peru and Guatemala have increased her love of weaving in indigenous cultures.

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DOROTHY SOLBRING

of Harvard, Massachusetts, learned to weave thirty years ago and is still learning. She especially enjoys exploring unfamiliar weave structures and playing with color.

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ALICE SELBY

of Golden, Colorado, has been weaving since the early 1970s. She is the owner of Stonehenge Art Gallery in Geogetown, Colorado, and an avid knitter, crocheter, and beader.

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WANT TO CONTRIBUTE?

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!

Letters

IN YOUR WORDS

PRICELESS

In reference to Karen Donde's article, "Camp for Weavers" (March/April 2009, pages 26–27): instead of camp, I call my workshops at The Mannings my weaving retreats.

I am a Mannings regular and a Tom Knisely groupie. In fact, I won the weaver's lottery! Each year, Tom collects money for the Children's Miracle Network. For each dollar contributed, the donor's name is entered into a drawing. The prize is a day with Tom! I spent March 2nd of this year dyeing handspun and commercial yarns and fleece. It was amazing! Check out The Mannings website, www.themannings.com, for the details.



- A postage stamp—forty-four cents.
- A donation to Children's Miracle Network—a few dollars that make a difference.
- A day with Tom Knisely—priceless!

—Mary Ohnmeiss
Via e-mail

IT'S OUT THERE!

For the "everything there is to know about warping" request in My Space (March/April 2009, page 10), there is no need to write anything! I heartily recommend Peggy Osterkamp's *Winding a Warp and Using a Paddle* and *Warping Your Loom and Tying On New Warps*.

These books have been out for years, but I only read them recently because I (mistakenly) thought the first book was *only* about using a warping paddle. To my surprise, I found detailed information about every warping method, including warping with a standard raddle, using a reed as a raddle, warping with a warping drum, and sectional warping; information on repairs and adjustments; tips and tricks for problem warps; lots of explanations and ideas I haven't read before; and even a chapter on *knots!* I think Peggy Osterkamp should rename the books to more aptly advertise the huge range of information contained therein.

—Pam Engberg
Brimfield, Massachusetts

BUILDING BRIDGES

I was delighted to see the story on the rug weavers of Morocco in Spotlight (March/April 2009, page 18). I founded Kantara Crafts (Kantara means "bridge" in Arabic), a fair-trade business that imports quality rugs directly from women weavers in rural regions of Morocco. In addition to paying the women a living wage, Kantara also reinvests a portion of its proceeds into local education and literacy projects.

I only recently began Kantara Crafts after returning from having lived in Morocco for fourteen months. While living in Rabat, I worked for a project that fought against child labor through education, learned Arabic, and fell in love with the weaving tradition of the amazing women there. What drew me in was the fact that of all the many crafts produced in Morocco, rug weaving is one in which woman are especially involved.

I'm on my way to Morocco and will be blogging about my travels while I visit various weaving cooperatives. Follow along, at www.blog.kantaracrafts.com.

—Alia Kate
Oberlin, Ohio

E-NEWS FROM *HANDWOVEN*?

I subscribe to the *Knitting Daily* eNewsletter/blog. Is there such a thing for *Handwoven*?

—Kelley Daley
Via e-mail

We are delighted to say: There is now! Handwoven's Weaving Weekly *debuted in April. In it, you can find tips, tricks, and other weaving news to tickle your fancy. To sign up, visit handwovenmagazine.com.*

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Standard Floor Loom 1976


Barry (left) and Dan Schacht in an early promotional photo.



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What's Happening

NATURAL IS BACK!



Starting at top left, clockwise: The logo of the United Nations 2009 International Year of Natural Fibres. Combed cashmere top on woven cloth (see pages 52–54). Flax fiber and linen thread used for warp in Rita Buchanan's clever iris-leaf weavings (see pages 32–34). Cotton boll: nearly 25 million tons of cotton are produced each year, making it the largest global natural fiber crop, employing millions of farmers.

Earth's Palette



A new natural dye conference will be held in conjunction with the Wool Festival in Taos, New Mexico, September 26–28. The conference will include presentations, forums, workshops, and a vending area. Also offered will be pre- and postconference workshops by well-known natural dyers such as John Marshall and Michelle Wipplinger. For more information, visit the Taos Wool Festival home page at www.taoswoolfestival.org.sbcglobal.net.

The United Nations General Assembly declared the year 2009 to be, among other things, the International Year of Natural Fibres (last year it was languages and sanitation, among others; next year it is biodiversity and the rapprochement of cultures, among others). This is not big news to weavers; every year is a year of natural fibers! However, this declaration is monumental in terms of what it could mean for us by bringing more wools, cottons, exotics, and other natural fibers into production. Higher mass-market demand means higher production of beautiful, naturally based yarns, and it helps to preserve fiber traditions that we value across the globe.

Since the 1960s, the use of synthetic fibers has increased dramatically, squeezing out the market share of natural fiber. The United Nations' goal is to raise consumer awareness of natural fibers and to strengthen the demand for them in the global marketplace. Originated at a meeting between fiber-producing and fiber-consuming countries, the focus is on promoting measures to improve the efficiency and sustainability of production. The UN created an informative website, including detailed information about natural fibers and a photo gallery of microscopic scans of each fiber.

THINK GLOBALLY, ACT LOCALLY

Weavers, spinners, knitters, felters, and crocheters in the United States have been getting into the act. The Contemporary Handweavers of Texas held their biennial conference in March. "One of the hardest things in planning a weaving conference is determining the theme," says conference chair, Donna Vaughan. "When we heard that 2009 was the year of natural fibers, we knew it would be a "natural" way to go. Our theme—Facets of Fiber . . . Naturally—inspired so much of our conference, including our logo, table decorations, and classes, including natural Navajo spinning, carding, dyeing, and rug weaving."

Keepthefleece.org is a website set up to promote various events during the year, including a natural fiber contest open to weavers. The finalists will be judged at the New York Sheep and Wool Festival. Entries are due September 1. Organizers are also working toward raising $250,000 to build the world's largest fiber flock in conjunction with Heifer International. *To learn more about natural fibers and international and local events, visit www.naturalfibres2009.org or www.keepthefleece.com.*

Handwoven's Free Scarf of the Month

Weave a scrumptious bumpy scarf woven with one wool that fulls and one that doesn't. Follow along with *Handwoven*'s editor Madelyn van der Hoogt as she rediscovers an important lesson: fabrics shrink relatively more in the direction of their smaller measurement.

For more scarf and other free projects, visit handwovenmagazine.com.



Sign up! New eNewsletter *Weaving Weekly*

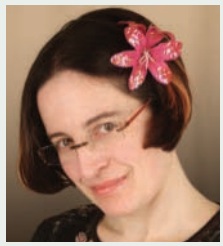
No matter how much time we weavers actually spend at our looms, we think about weaving all the time. *Handwoven*'s *Weaving Weekly* is just for you! A weekly dose of timely tips, tricks, and trends; answers to your weaving questions; and news that will tickle a weaver's imagination.

To sign up, visit handwovenmagazine.com.

Take our Survey

Have a favorite *Handwoven* project? We want to know at handwovenmagazine.com/survey.

Weaving the Web: Color Tools



Syne Mitchell

I was a Web developer before I was a weaver. One of the things that weaving fabric has in common with working with the Internet is the need to pick coordinating colors in pleasing proportions.

The Web-development community has created several tools for picking palettes of colors, and many of these are available online for free. Here's a sampling of my favorites.

Have a treasured photo that you'd like to use as the color inspiration for a weaving? The **Color Palette Generator** (www.degraeve.com/color-palette) lets you specify any online image and then generates a palette using the colors in the image. *Note:* To get your personal images online if you don't have a website, go to Flickr (www.flickr.com).

Color Blender (www.meyerweb.com/eric/tools/color-blend) generates a range of colors shading from one value to another. You pick the two starting colors, and it blends them, using up to ten midpoints. It's great for picking yarns to create a soft gradation across your cloth.

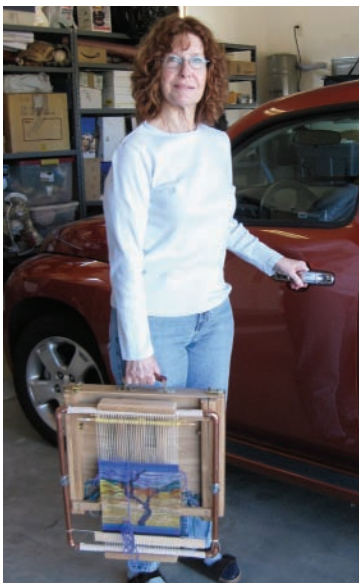
To see how colors look together as blocks, you can use Peter Piper's **Color Palette Picker** (www.worqx.com/color/palette.htm). This tool uses a set layout that you can then color. While the layout of colors is fixed, you can use this to look at proportion in design.

COLOURlovers (www.colourlovers.com) is a site where artists and designers get together to upload and discuss colors, palettes, and patterns. It's browsable for inspiration and also has color-trend articles and discussion groups.

The **Random Stripe Generator** (www.kissyourshadow.com/stripe_maker.php) lets you specify color and proportions and then applies those randomly to create a striped pattern.

Using the tools above, you may find yourself looking at color names like "#FFAA55" or "#D5009F." These are colors expressed in terms of hexadecimal combinations of red, green, and blue. Hexadecimal numbers are to regular numbers what a 16-shaft loom is to a 10-shaft loom. Instead of going from 0-9 for each digit, hexadecimal numbers go like this: 0 1 2 3 4 5 6 7 8 9 A B C D E F. So the color #FF0088 specifies a color that has the maximum of red, no green at all, and a medium amount of blue.

Syne Mitchell is the editor of the newly enhanced online magazine, WeaveZine *(www.weavezine.com).*



A painter's-box easel makes a great portable tapestry stand. The loom can be clamped to the box for transport. The briefcase-style handle makes carrying the loom easier and helps mitigate the easel's weight.





Set Your Body (and Your Loom) Free

Karen Piegorsch of Synergo Arts (www.synergoarts.org)

Frame looms are popular among both experienced and novice tapestry weavers due to portability, low cost, and ease of warping.

Commonly, the frame loom is used in the lap, balanced against the edge of a table. Although convenient, this way of weaving has disadvantages. Using the lower body to balance the loom leads to constrained postures and tension in the muscles of the back and legs, which in turn can lead to strain of the neck and elbows. It's also often necessary to steady the loom awkwardly with one hand, and the angle of the loom is dependent on the relationship between the height of the table and the seat.

Rebecca Fabos of Tucson, Arizona, has solved these problems by adapting a box easel that is designed to hold canvases for painters. "Portability is important to me, but I got tired of the loom wiggling in my lap and I like to have both hands free," explains Rebecca. "Then one day in my art supply store, I saw a box easel and thought, I can put my tapestry loom on this!"

Traditional ways of getting a frame loom off the lap include tabletop stands and floor easels. As with the innovative box easel, there are relative pros and cons to these alternatives. For example, a simple tabletop stand is relatively inexpensive but sets the loom at a fixed height and can be too lightweight to keep the loom stable for opening sheds or beating in the weft with a tapestry comb. Floor easels can enable height and angle adjustments, but their bulk and complexity of setup can limit portability. Individual preferences and priorities help each weaver determine which alternative is best.

"Getting the loom off the lap frees the body!"

However you do it, getting the loom off the lap frees the body! It's good ergonomics and potentially increases comfort, circulation, enjoyment, and the quality of your artwork.

Middle left: Balancing the loom in the lap constrains the body.
Bottom left: With the box easel, height and angle can be adjusted to position the loom above or below the surface of the table. This versatility accommodates a variety of table and chair heights, as well as individual preferences based on eyesight needs and movement patterns. It also allows for repositioning the loom (rather than the weaver) as weaving progresses.
Right: The weight of the wood lends stability, and a built-in drawer keeps tools and yarn handy.



PHOTOS BY KAREN PIEGORSCH



Above: Mike Friton with his handmade curved reed. **At right:** A cardboard template inserted into the shed accomplishes the same result as the curved reed.

MAKING WAVES

Who says your dreams can't come true? Mike Friton dreamed one night about weaving with a curved reed. The next morning, he actually got up and started sketching notes to make one.

A relatively new weaver, Friton was fortunate enough to receive the tutelage and encouragement of such esteemed weavers as Peter Collingwood, Rosalie Neilson, and Virginia Harvey. Friton made his reed by using oak planks to build a rectangular frame. He then drilled holes in a curved line along the top and bottom of the frame. He threaded braided cords through the holes to create the reed's "teeth." Soon, he was weaving cloth in twill and plain-weave structures using his handcrafted reed.

Further exploration led Friton to discover a simpler way to make waves. Using stiff cardboard, he cut out a template to place in the shed in front of a standard reed. This creates the same undulating curves! He can also flip the template so the curves face away from the fell of the cloth to create negative space that exposes unwoven warp threads. The only disadvantage to the cardboard spacer is that it has to be placed in the shed with each pick.



PHOTOS BY DUNCAN NEILSON M.D.

"I can see many new possibilities to explore now that I view the loom as a flexible tool that can be modified," says Friton. We can, too!

Go With the Flow

I live in southern New Mexico where spring comes early and with it, the wind! Much of the time while I am outdoors, I have to take special precautions to protect myself from the wind. It was the wind, however, that introduced me to this new idea.

During the fair-weather months, I weave outdoors on my patio. My weaving equipment migrates out there bit by bit. My warping board usually hasn't gone, as I've been unsure how to hang it there since there is no wall space to use. This year, I thought I'd try hanging it from the rafters on the patio roof. I screwed two large eyelets into the ceiling beam. Through the eyelets, I threaded an 8-foot climber's rope and lashed it around the warping board. To stabilize the bottom of the board, I wound small bungee cords around a chair. My sons had been entertaining on the patio and had taken my anchor chair, so when I went to wind a warp, the warping board was unleashed and swinging with the breeze. I decided to go with it and discovered that swinging the warping board made smooth action for my arms and cut my warping time in half—plus it is easier on my body!

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WHILE THE GETTING IS GOOD



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(866) 890-7314; www.glimakrausa.com



POKE SHUTTLES

New Voyager Trading introduces these handy "poke" shuttles, available from The Woolery. They are perfect for inlay techniques or any weaving where the shuttle is poked in and out of the warp. They are made of natural unstained rosewood with a satiny smooth finish and have rounded tips so as not to snag the warp. The poke shuttle comes in 6- 9- and 12-inch lengths.
(800) 441-9665; www.woolery.com



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Schacht Spindle Company offers a handy bag for carrying your Flip rigid-heddle loom. It is designed to fit both the 15- and 20-inch Flip looms. This expandable bag is made of sturdy nylon and features two generous pockets, carrying handles, and an adjustable strap. Visit the Schacht website to find a dealer near you.
(800) 442-3212; www.schachtspindle.com



GRID 'N WEAVEIT

This new software program from Canyon Art Company is the bridge between graphics programs and weaving. It allows you to take images created in programs such as Photoshop and Windows Paint and transfer them onto a grid based on your warp sett. It will prove to be a very handy tool for tapestry, inlay, and other pictorial techniques. For a free demo, visit Canyon Art Company's website.
www.weaveit.com; sallyb@weaveit.com



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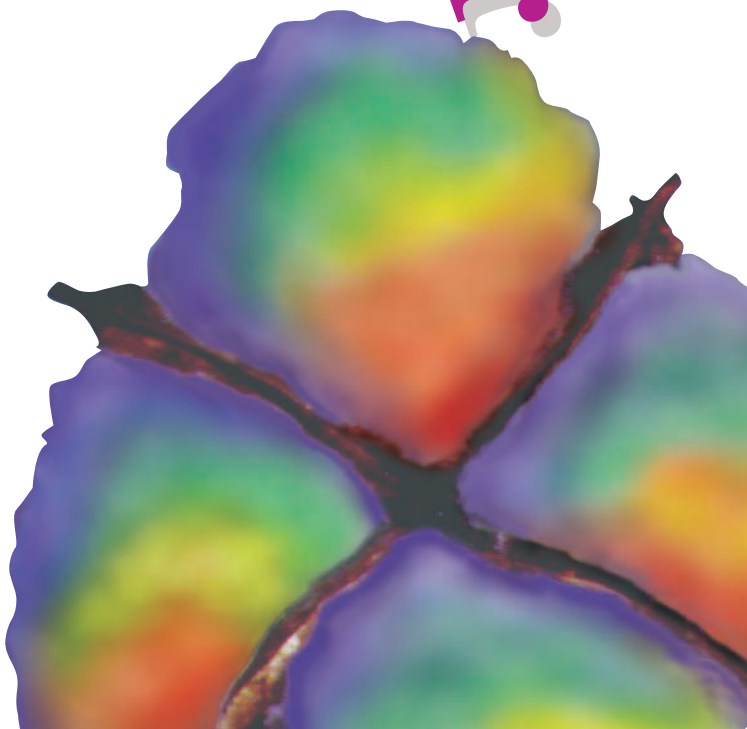
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WEAVING DESIGNS BY BERTHA GRAY HAYES: MINIATURE OVERSHOT PATTERNS

Norma Smayda, Gretchen White, Jody Brown, and Katharine Schelleng

SHIFFER PUBLISHING LTD., 2009. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, HARDBOUND, COLOR, 208 PAGES, $39.99. ISBN 978-0-7463-3246-3.

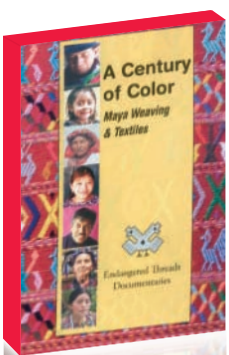


Bertha Gray Hayes was born the same year as Mary Meigs Atwater—1878. She took the Shuttle-Craft Course in Weaving with Atwater and attended the first National Conference of American Handweavers in 1938 and many others after that. Her special interest was overshot, and she designed and wove original miniature overshot samples, which she mounted on printed notecards to sell or give as gifts. Her designs are very unique and often asymmetrical. Most of them are created from words—Jitterbug, Domino, Stormy Weather, Linoleum—using a name-draft technique. (The more common method of designing overshot miniatures had been to reduce the block sizes of familiar overshot drafts.)

The library of the Rhode Island Weavers' Guild inherited a box of seventy-two of Bertha Gray Hayes's notecard/samples and some of her albums, workbooks, and other weavings. The guild realized the value to other weavers of these materials, and this book is the result. In addition to Bertha Gray Hayes's charming story, the book contains color photographs of the seventy-two sample cards with Bertha Gray Hayes's accompanying hand-drawn threading drafts (in most cases, it is presumed the blocks are treadled in the same order they are threaded). The section of photographed cards is followed by a section giving a computer-generated complete draft for each sample accompanied by a photograph of the woven sample. Twenty additional original Bertha Gray Hayes designs are also accompanied by computer-generated drafts with contemporary woven samples for most.

The book is beautiful in addition to being informative. The samples are shown in color, full size, along with Bertha Gray Hayes's original handwritten drafts and notes. Included is a priceless photo of the attendees of the third National Conference of American Handweavers in 1940, with a handwritten arrow pointing to Mary Atwater. Bertha Gray Hayes is in the photo (as are Harriet Tidball and Osma Todd Gallinger), but she is not identified. Weavers will love this book, not only as a rich resource for overshot pattern and designs but also for its glimpse into our treasured history.

—*Madelyn van der Hoogt*



A CENTURY OF COLOR MAYA WEAVING & TEXTILES

VALLEJO, CALIFORNIA: ENDANGERED THREADS DOCUMENTARIES, 2007. DVD, 53 MINUTES, $20 PLUS SHIPPING AND HANDLING. NARRATED IN SPANISH AND ENGLISH.

A Century of Color looks at 100 years of change in Guatemalan highland weaving by comparing century-old textiles with footage of present-day Maya weavers. The viewer is introduced to the cultural changes brought by civil war, tourism, mass media and globilization.

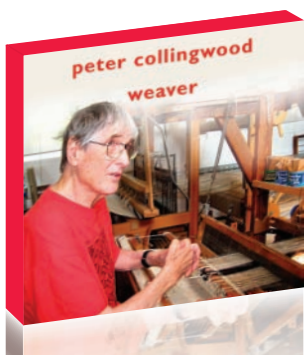


FINGERWEAVING BASICS

Gerald L. Findley

POTTSBORO, TEXAS: CRAZY CROW TRADING POST, 2005. PAPERBOUND, 144 PAGES. $25. ISBN 1-929572-0805.

Written and illustrated by fingerweaving enthusiast, Gerald L Findley, this book contains detailed step-by-step information on how to make dozens of fingerweaving patterns. With only a simple loom required, weavers will love the possibilities that this book presents for belts, straps, bindings, and more.



PETER COLLINGWOOD: WEAVER

Complex Weavers, www.complext-weavers.org, 2008. DVD, $18 plus shipping.

An intimate look at an extraordinary weaver whose career spans more than five decades. This two-disk DVD features a one-on-one interview with Collingwood by fellow weaver Stacey Harvey-Brown at his studio in Nayland, Suffolk, England, and instruction from the master at his looms.

In Disk One, Collingwood talks about what it takes to be a production weaver, his early influences, fitting into the world, weaving vernacular, thrift shopping, and armchair travel. In Disc Two, you have the extraordinary privilege of sitting down with Collingwood at his looms as he explains in wonderful detail how he has adapted them to weave microgauze and rugs using his shaft switching technique.

This disk is a wonderful gift to those who knew Collingwood well and to those who have never had the pleasure.

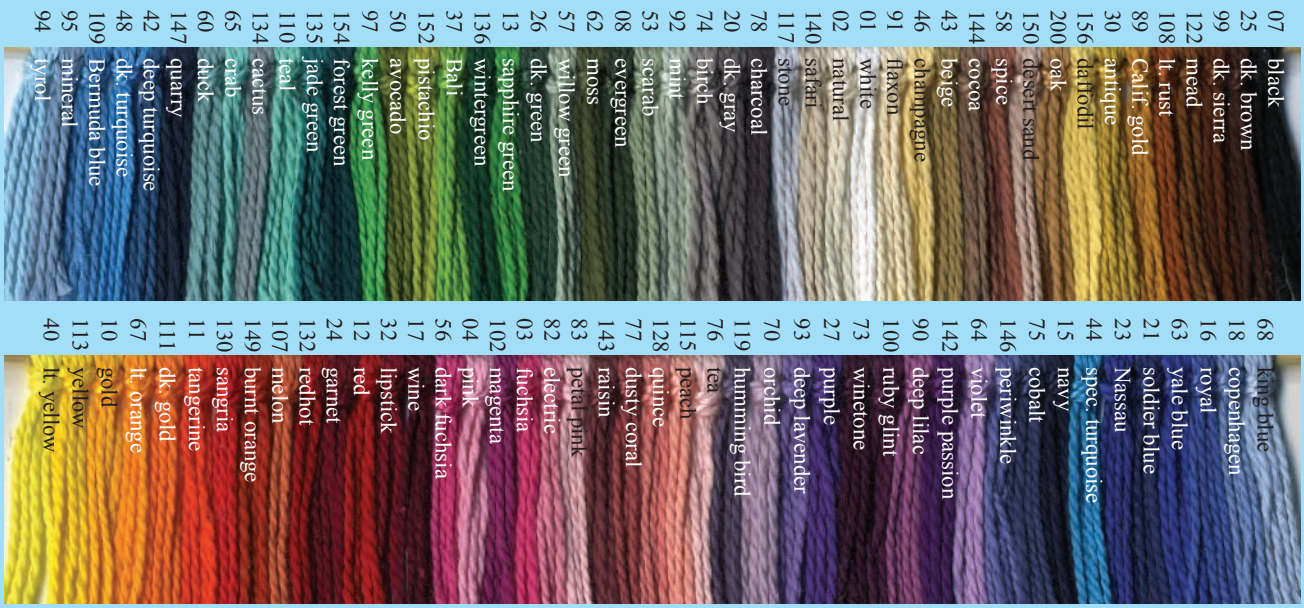
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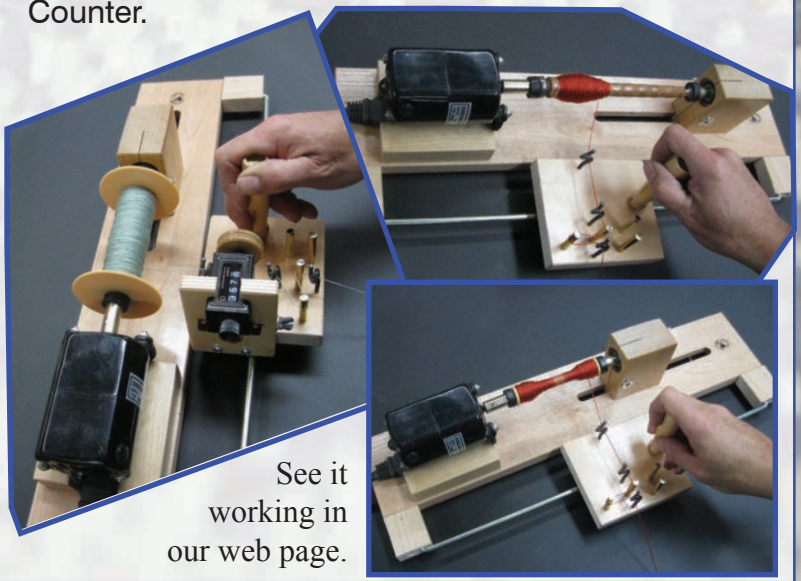
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Spotlight OAXACA





PHOTOS CAROLYN KALLENBORN

A WEAVER'S WORLD

There is a reason that the state of Oaxaca, Mexico, keeps showing up in the pages of *Handwoven*. Oaxaca is filled with what weavers love. Jane Patrick and her husband, Barry Schacht (yes *that* Schacht), recently visited the area. Carolyn Kallenborn, assistant professor at the University of Wisconsin in Madison, helped introduce them to some of the locals. (Visit handwovenmagazine.com/oaxaca for addresses of the destinations mentioned here, contact information for services, and recommendations for good places to eat.)

Oaxaca City (pronounced wa-ha'-ka) is the state's capitol and has pre-Columbian indigenous traditions. It was laid out in 1529 by the Spanish conquerors. Filled with handsome Spanish colonial architecture, the old city is compact and very walkable. Once you start exploring, you'll see textiles everywhere.

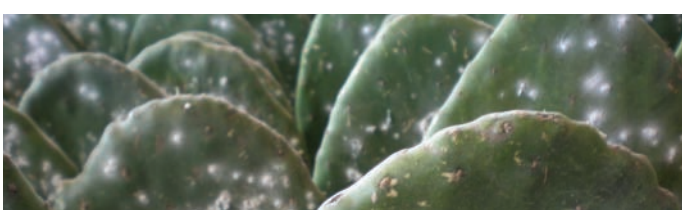
If you have time, take a workshop from any one of the weavers mentioned in this article. Working side by side with other artists creates an amazing exchange of ideas and culture.

MUST-SEE CITY SITES

At **Mercado Juárez,** a major market, you'll find live turkeys, samples of mescal, embroideries, and handwoven garments and rugs, big and small. Not far from the **Zócalo,** the city center, is **Mercado de Artesanías** which is filled with textiles.

Mujeres Artesanía de las Regiones de Oaxaca is a government-supported cooperative facility where women from across the region sell their wares. A favorite boutique is La Mano Mágica.

There's an **outside market** not far from Santo Domingo where you'll find textiles. Another shop, on a side street next to the Santo Domingo, is **Étnico Textiles,** a tiny but jam-packed shop. The well-made pillows and bags crafted from traditional fabrics there are fabulous. Another shop nearby is the austere and beautiful **Tienda Q.** On display are beautiful contemporary textiles and crafts.



Other must-sees are the Oaxaca botanical gardens (the **Etnobotánico de Oaxaca**) and the newly opened **Museo Textil de Oaxaca.** An exhibit Animated Wefts, a Textile Zoo features textiles from around the world.

THE VILLAGES

Outside of Oaxaca City, many of the small villages specialize in different types of weaving. It is a fabulous experience to walk into towns where nearly every household has a loom, and even small children know how to wind a bobbin.

Teotitlán is the most famous rug-weaving village. The relative affluence of this town is a result of its cottage industry. Seek out the Chavez Santiago family. They give workshops in their home studio. If you want to stay overnight, there is a convenient bed and breakfast available.

Santa Ana is much smaller and a more rustic textile stop. The town has a museum and a cooperative rug market where tapestry-woven rugs are sold. Because the village is not as well known, the prices in Santa Ana are much lower, but the quality is excellent. Santa Ana has an inexpensive local hostel. Try timing your visit there to coincide with a festival day/evening.

Master Weaver Primo Aquino Cruz (see "A Conversation with a Oaxaca Weaver," *Handwoven*, January/February 2006, page 27) and his family sell rugs from their home and give workshops in natural dyeing, spinning, and tapestry. They can take you on a great walk in the mountains to see the plants used for dyeing.

The pre-Aztec ruins in **Mitla** are a must-see for any weaver. The stonework on the 2,000-year-old Zapotec buildings looks like three-dimensional drafts for weaving. You see many of these designs in all types of Zapotec textiles.

In **Santa María Coyotepec,** you can visit a commercial cochineal farm with rows and rows of the nopal cactus on which the bug is cultivated. When mature and dried, the bugs are ground to make a glorious red dye. You can take some home at a fraction of what it costs in the United States.

San Bartolo Yautepec is a village known for its exquisite backstrap weaving. The weavings are characterized by very fine threads and complex patterns.

—Carolyn Kallenborn and Jane Patrick

Photos at top from left to right: Agave rope making is demonstrated. A pot holds a simmering bath of cochineal dye, the lemons add acid to the bath water. Wound bobbins of naturally dyed wools await use. At bottom left: A field of mature cochineal bugs shimmer in the sun.



BUFFALO GOLD

Spotlight

AMERICAN BUFFALO

"You weave with buffalo out of love."

IN TRUTH, THE AMERICAN BUFFALO BEARS NEXT-TO-NO RELATIONSHIP TO THE TRUE BUFFALOS OF ASIA AND AFRICA. THE WORD BISON, MEANING "OX-LIKE ANIMAL," IS A MORE ACCURATE TERM FOR THE ANIMALS WE CALL BUFFALO.

Hunted to brink of extinction in the 1800s, the buffalo has made a stellar comeback. With a current population of around 200,000 (Ted Turner owns the largest herd in the United States), bison is considered a healthy alternative to beef. Meat producers have helped increase the population, along with conservationists who believe that bison/buffalo have a rightful place in the western landscape. The buffalo also produces fiber. A rough outer coat is used in rug and rope making, and the prized soft undercoat is similar to that of yak, cashmere, and qiviut.

HOW TO GET FIBER FROM A BUFFALO

Buffalo down can be gathered during molting season, but be careful that there are no buffalo around—they are very fast! Jeny Stoesz, a weaver based in Laramie, Wyoming, ventures into the prairie once a year with friends to gather down from plants, fences, and the ground. They handpick the vegetable matter out of the fiber and send it off to a mill to be dehaired and spun.

Tana Blackmore of Happy Heart Ranch in Pryor, Montana, was a high-end jewelry designer until market conditions in the 1980s pulled the rug out from under her. Blackmore inherited the family ranch, which was in sad shape. Vowing to restore the land and honor the ways of her Lakota ancestors, Blackmore reintroduced the buffalo and established thriving sustainable grasslands. "The buffalo have taught me well," says Blackmore. "Since we can only let the herd grow to a certain size, we practice my ancestors traditional way of culling instead of allowing sport hunting."

Blackmore was determined to use every part of a harvested animal. Under the name Native Vogue, she developed a line of jewelry made with buffalo horn. She shears the hides for the fiber. Lonesome Stone, a natural fiber mill in Granby, Colorado, custom blends the buffalo with alpaca. The yarn is sent to Gunnel Oresjo and Alice Selby, two Colorado-based weavers, who, in partnership with Blackmore, have created a high-end line of handwoven blankets and pillows.

Cecil Miskin of Buffalo Gold was one of the first producers to offer buffalo fiber to the handcraft market. He works closely with the ranching community to make sure that all parts of the buffalo are well used. "We are experimenting with hand plucking the animals while they are in the chutes. It's tricky, though, because buffalo can be easily stressed. We want to find the best possible way to harvest the fiber that preserves its beauty and causes the least stress to the animal."

But why weave with buffalo? "It's a very fine, sacred animal," says Annette Graener who has been weaving with buffalo for over thirty-four years and whose work has been shown in the Smithsonian. "You weave with buffalo out of love."

WHERE TO GET BUFFALO

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www.lonesomestonefiber.com

Buffalo Gold
www.buffalogold.net

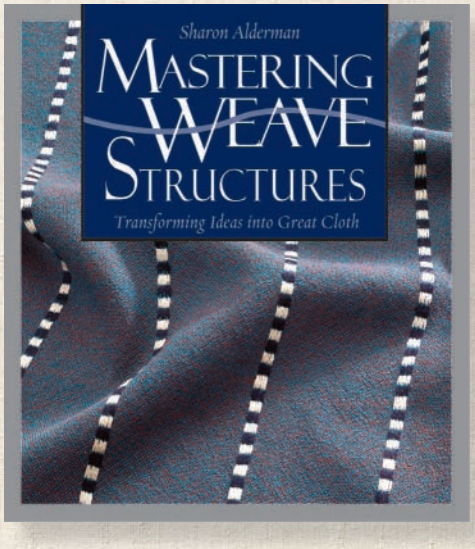
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Rich brown buffalo and alpaca are blended to create the yarn in these pillows and blanket (see page 64 for instructions for making the twill pillows). In the foreground rests a skein of buffalo from fiber gathered in the wild.

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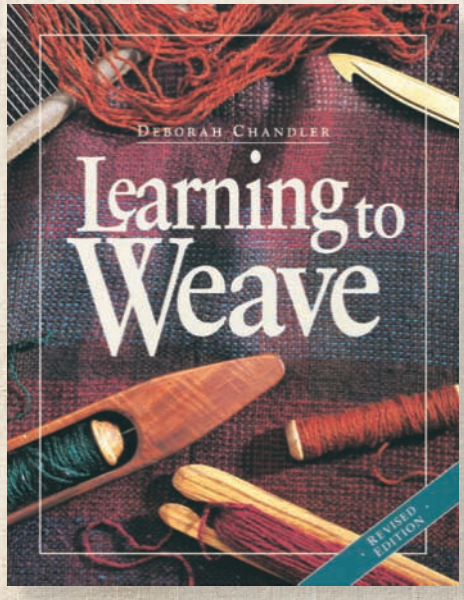
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Tricks of the Trade

Caring for Your Work

JUDITH MACKENZIE MCCUIN

Here are some tips for keeping pests away from Judith MacKenzie McCuin's new book The Intentional Spinner: A Holistic Approach to Making Yarn.

Wool Storage

My methods of wool storage are based on my experiences in the wool industry working as a wool classer and handler for a shearing company. Using a square packer, a piece of equipment that reduces 500 pounds (227 kilograms) of wool into a woven-nylon-covered bale that measures about 4 feet (1.2 meters) square, I baled hundreds of thousands of pounds of wool. The bales had to be rock-hard; when I kicked them with my boot, they needed to sound like wood and feel like cement.

This system makes the bales easy to transport, but I was interested to learn that wool lasts for years in a well-packed bale. Baled raw wool from my area of Montana is often shipped to South Carolina, where it may sit outside for several years. Rain, moths, and mice might penetrate the outer surface to 1/16 inch (2 millimeter) depth, but when opened, the rest of the bale is as fresh as the day it was shorn.

Seeing how the bales worked revolutionized my own fleece-storage system. Even if your storage is mouse and moth free, oxygen can change unwashed fleece. When oxygen interacts with wool waxes and oils, they start to decompose and crystallize. These changes make the fleece much more difficult to scour, and the wool is often described as "sticky" or "tacky." If the oils and waxes have been washed out of your fleece, it can be exposed to oxygen without harm, but it will still be affected by light. All light—natural light, fluorescent light, and ultraviolet light—can cause fiber deterioration.

Simply storing fleeces in closed plastic bags in direct sunlight can cause serious moisture damage. A fresh fleece, no matter what the animal source, contains a fairly high amount of water, especially in a damp climate. As a loosely packed fleece heats up, the fleece sweats off some of the water, which can accumulate in the bag and cause the wool to mold. If the wool is tightly packed, the amount of sweating decreases significantly.

I've chosen to store wool tightly packed. I use recycled air-tight plastic pails to store special fleeces. You would be surprised at how much wool can be tightly packed into a pail; a five-gallon bucket will hold about 6 pounds (2.7 kilograms). The buckets stack well and are impervious to moths and mice. I write the date on the pail and tape on a sample lock of the fleece.

Protection for Textiles

Protecting your own work and your textile collection is similar in many ways to protecting your fiber. Textiles need to be protected from all forms of unnecessary light, insect pests, mice, water damage, and environmental contaminants such as smoke and other chemical fumes. For most textiles, plastic boxes that seal well are perfectly fine.

Whenever possible, roll your textiles instead of folding them because during long storage the folds and creases can become permanent weak spots; roll your pieces with the good side out; it will have less stress on the fabric. Wrap the rolls in acid-free paper and place them in your storage containers.

STORAGE AREAS

Ideally, store your pieces in a separate closed-off area. If you feel comfortable with chemicals, a dichlorvos-impregnated strip will give you extra protection.

Check your storage area often and keep it clean—vacuum, vacuum, vacuum. Make sure that when you store pieces they're clean; remember that moths love sweat and food stains. They also are attracted to insect-based dyes. A lovely tapestry from Peru that had a magical pattern of cochineal-dyed ladybugs was once brought to me for restoration. Sadly, most of the ladybugs were gone, and those that remained were covered with larvae. The larvae had eaten exactly to the pattern of the cochineal dye.

Remember: Don't count on cedar-lined closets and chests to kill moths. They help keep moths away, but won't kill them.

DISPLAY

A simple way to hang a piece such as a rug or tapestry is to cover a 2×4 cut to the right length with linen, then sew a strip of Velcro across it. Stitch the opposite Velcro strip onto the back of the piece you want to mount, using a blunt- or round-tipped needle and sturdy thread. Be careful when you're sewing not to pierce the warp threads of any woven piece; careful handsewing does little damage and is reversible. Mount the 2×4 board to the wall; mount the textile to the Velcro on the board. It's easy to remove the piece for cleaning if you pull it sideways but impossible to move if you tug down on it. To prevent longer pieces from leaning in toward the wall at the bottom, place synthetic household sponges at intervals behind the piece; they'll grip both the piece and the wall without being visible.

For more about textile care and everything you want to know about natural fibers (even if you are not a spinner), read the rest of Judith MacKenzie McCuin's book, available from Interweave or a bookseller near you.





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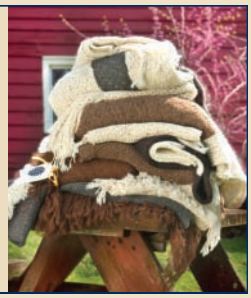
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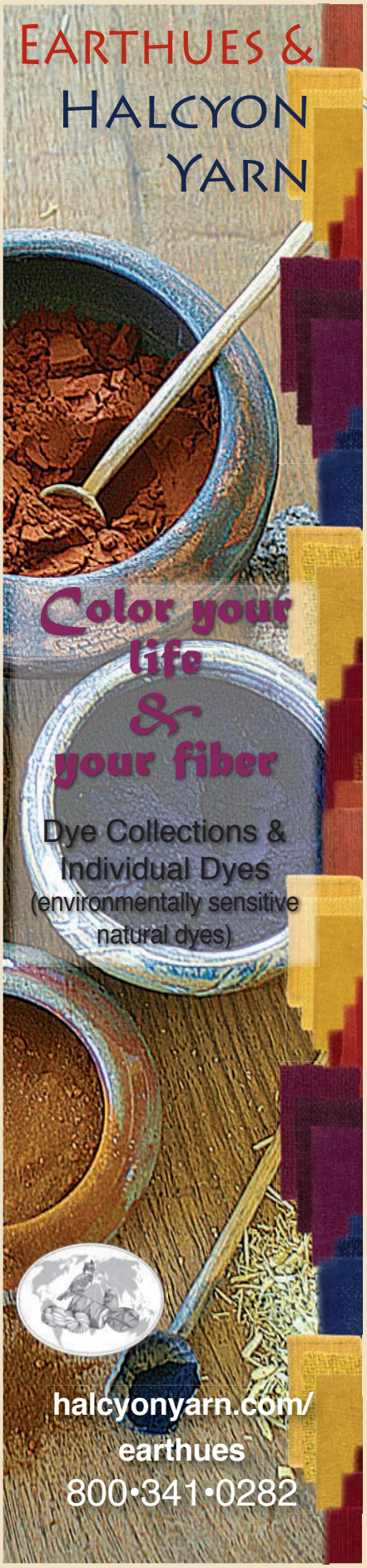


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8/2 cotton or cottolin towels

STRUCTURE

Huck lace.

EQUIPMENT

4-shaft loom, 21" weaving width; 10-dent reed; 2 shuttles, 5 bobbins.

YARNS

Warp and weft for cotton towels: 8/2 unmercerized cotton (3,570 yd/lb, Aurora Earth, Cotton Clouds), Natural, 2,700 yd; Beige #15, 233 yd; Special Green #11, 118 yd; Mustard #35 and Plum Green #4,166 yd each.

Warp and weft for cottolin towels: 22/2 cottolin (60% cotton/40% linen, 2,900 yd/lb, Cotton Clouds), Natural, 2,700 yd; Brick Red, 233 yd; Olive Green, 118 yd; Light Brown and Light Green, 166 yd each.

Weft for hems: 20/2 cotton or similar (8,400 yd/lb), about 120 yd.

These towels are available as kits from Cotton Clouds.

WARP LENGTH

407 ends (includes 2 floating selvedges) 4½ yd long (allows 6" for take-up, 28" for loom waste).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 20 ppi.

DIMENSIONS

Width in the reed: 20½". Woven length: 32" for each of four towels, 128" total. Finished sizes after washing: four hemmed towels 16½" × 24" each.

KATE LANGE-MCKIBBEN

Kitchen towels in four all-natural fibers

EVER WONDER WHICH YARN MAKES THE BEST DISH TOWEL? VISIT A WEAVER'S TEST KITCHEN!

Choose a yarn to explore or weave coordinated sets of towels in all four yarns to test their absorbency and durability in your kitchen.

It is an amazing experience to weave the same towels in four different all-natural yarns. Variations in texture, color, lint-producing capacity, draw-in, shrinkage, hand, and absorbency all come into play. The four yarns used for these towels are: 8/2 unmercerized cotton, 10/2 naturally colored organic cotton, cottolin (60% cotton, 40% linen), and a fine 100% linen used doubled. All of the towels are woven using the same 4-shaft huck-lace draft.

SOME OBSERVATIONS

Lint production The result of reed and heddle friction in weaving, lint production varies with 10/2 organic cotton producing the most lint, 8/2 cotton and cottolin less, and the 100% 2-ply linen the least.

Texture and hand The organic cotton towels are the softest and most absorbent with cottolin towels a close second. The 8/2 unmercerized cotton yarn is a bit stiff during weaving (making it especially easy to use), but the towels soften with washing. Repeated washings should increase absorbency. The linen towels have the distinctive firm but supple hand of linen; they will also soften and gain absorbency with use and washing.

Draw-in and shrinkage All of the towels are woven at the same width (requiring more warp ends for the finer yarns but allowing comparison of shrinkage and take-up). Towel width off the loom and after washing:

8/2 unmercerized cotton: 18¼" to 16"
10/2 organic cotton: 18½" to 16½"
22/2 cottolin: 18¾" to 16½"
2-ply linen doubled: 19½" to 18".

TIPS FOR THESE TOWELS

Warping sticks, in addition to paper between the warp layers on warp beam and cloth beam, help maintain even tension.

Humidity makes linen easier to control. I kept a stainless-steel pot of water simmering on a propane stove as I wove with linen.

To wind two strands of linen on the bobbin with equal tension on both, I threaded them through my fingers with my palm facing me: under the little finger, over the ring finger, under the middle finger, and then between thumb and index finger.

When I wove with the doubled linen yarn, I slowed the unwinding bobbin with my index finger as I brought the shuttle out of the shed. Use an end-feed shuttle if you have one.

Learn the special benefits of four

Soft and absorbent dish towels in easy-to-use 8/2 unmercerized cotton (one of four fiber options).



cellulose yarns with one (or four!) sets of towels



Cottolin towels (60% cotton/40% linen) share qualities of both fibers: yarns are less resilient than cotton but supply the sturdier hand of linen. Cottolin fabrics are absorbent, and repeated washings soften them and increase their absorbency.

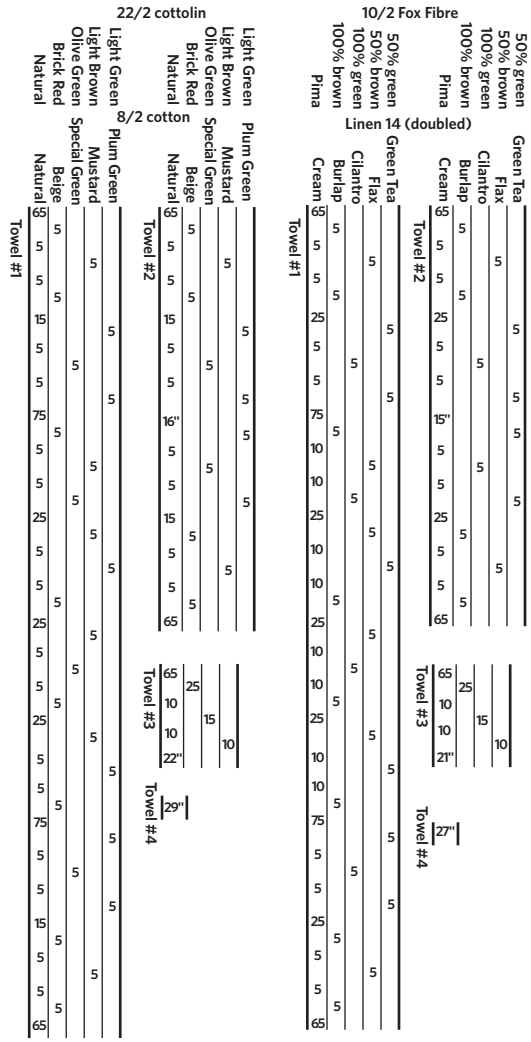
1 Wind a 4 ½ yd warp using the yarn and color order in Figure 1 or 2. Use your preferred method to warp the loom following Figure 4. For complete warping steps, see Resources at handwoven magazine.com.

2 Using 20/2 cotton or similar finer yarn, begin each towel with ¼" plain weave followed by 1" alternating treadles 5 and 6 (a pseudo-basketweave). You can use the yarn from the towels for this (in Natural), but beat loosely to avoid hem bulk; for the linen towels, use a single strand of the otherwise doubled linen weft.

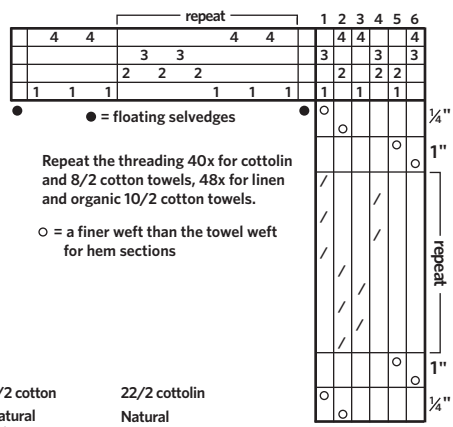
3 Weave the pattern for each towel following Figures 3 and 4 and end each towel with the hem section using the finer weft (1" alternating treadles 5 and 6 and ¼" plain weave). Separate towels with a contrasting-color thread.

4 Remove the fabric from the loom and secure edges with machine zigzagging. Wash in warm water; hang until almost dry. Steam-press. Machine zigzag on both sides of contrasting-color threads. Cut towels apart, turn ends twice, and handsew hems with weft yarn used for hems. Steam-press again with a hot iron.

3. Weft color orders



4. Draft for towels



1. Warp color orders for 8/2 unmercerized cotton and cottolin

		8/2 cotton	22/2 cottolin
287	26 5 5 15 5 5 40 5 5 15 5 5 15 5 5 15 5 5 40 5 5 15 5 5 26	Natural	Natural
40	5 5 5 5 5 5 5 5 5 5 5 5	Beige	Brick Red
20	5 5 5 5	Special Green	Olive Green
30	5 5 5 5 5 5	Mustard	Light Brown
30	5 5 5 5 5 5	Plum Green	Light Green
407			

2. Warp color orders for linen and organic cotton

		Linen 14 (doubled)	10/2 Fox Fibre
367	36 5 5 25 5 5 40 10 10 15 10 10 15 10 10 15 10 10 40 5 5 25 5 5 36	Cream	Pima
40	5 5 5 5 5 5 5 5 5 5 5 5	Burlap	100% brown
20	5 5 5 5	Cilantro	100% green
30	5 5 5 5 5 5	Flax	50% brown
30	5 5 5 5 5 5	Green Tea	50% green
487			

Towels woven in organic, naturally colored cotton (top right) have a very soft hand, and the colors become more intense with repeated washings. Balls of yarn (top left) are shown with butterflies wound from the same yarn and washed only once.









Linen 14 (at 7,000 yd/lb) is a fairly fine fiber. Used singly, it would make lovely fingertip towels. For sturdier dish towels (at lower left), it is used doubled in both the warp and the weft. The washcloths (at lower right) are woven with Linen 7 (1,750 yd/lb). Sets of towels and washcloths are a great way to play with color arrangements!

Linen or organic cotton towels

STRUCTURE

Huck lace.

EQUIPMENT

4-shaft loom, 21" weaving width; 12-dent reed; 2 shuttles, 5 bobbins.

YARNS

Warp and weft for linen towels: Linen 14 used doubled (7,000 yd/lb, Cotton Clouds), Cream, 6,500 yd; Burlap, 466 yd; Cilantro, 236 yd; Flax and Green Tea, 332 yd each.
Warp and weft for naturally colored organic-cotton towels: 10/2 unmercerized cotton (4,200 yd/lb, Fox Fibre, Cotton Clouds), Pima, 3,250 yd; 100% brown, 233 yd; 100% green, 118 yd; 50% brown and 50% green, 166 yd each.
Weft for hems: 20/2 cotton or similar (8,400 yd/lb), about 150 yd. These towels are available as kits from Cotton Clouds.

WARP LENGTH

487 working ends (includes 2 floating selvedges) 4½ yd long (allows 6" for take-up, 36" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 24 ppi.

DIMENSIONS

Width in the reed: 20 5/12". Woven length: 30" for each of four towels, 120" total.
Finished sizes after washing: four hemmed towels 18" × 27" each in linen; 16½" × 23" each in organic cotton.

SUZIE LILES

Tow linen and natural dyes for a runner

TOW LINEN IS UNDERAPPRECIATED! AFTER WASHING AND PRESSING, FABRICS WOVEN IN TOW LINEN HAVE A UNIQUELY STURDY HAND AND SLIGHTLY SLUBBY TEXTURE.

STRUCTURE

Rosepath.

EQUIPMENT

4-shaft loom, 16" weaving width; 8-dent reed; 2 shuttles, 7 bobbins.

YARNS

Warp: singles tow linen (2,064 yd/lb; #6 Tow Linen; 1,135 yd/8.8 oz tube; Lone Star Loom Room), half bleached, 486 yd.
Tabby weft: singles tow linen, half bleached, 206 yd.
Pattern weft: singles tow linen, green, 34 yd; yellow and mauve, 15 yd each; raspberry and maroon, 8 yd each. (Pattern-weft yarns are natural dyed for this runner; for tow linen in commercial dyes: #1028 green, #485 mauve, #20 yellow, #31 raspberry, #478 maroon.)

OTHER SUPPLIES

Natural dye extracts: Pomegranate, Logwood, Lac, and Indigo with alum and tannic acid mordants from Maiwa Handprints.

WARP LENGTH

243 ends 2 yd long (allows 3" for take-up, 8" for sampling, 31" for loom waste).

SETTS

Warp: 16 epi (2/dent in an 8-dent reed). Weft: 16 ppi in plain-weave areas; 26 ppi (13 tabby, 13 pattern) in pattern areas.

DIMENSIONS

Width in the reed: 15 3/8". Woven length: 30". Finished size after washing: one hemmed runner 14" × 25 1/2".

The spring flowers in this patterned runner are made possible by a 4-shaft rosepath threading. The blossoms use small amounts of yarn and can be in almost any colors, inviting the use of many natural dyes, singly and in combination.

Tow linen is spun from the short flax fibers that are not long enough to be used for higher quality "line" linen. To give it strength, tow linen is sometimes plied. Singles tow linen, however, has a more appealing soft slubbiness than a plied yarn. Tow linen also shines and presses flat in ways that a cotton slub does not do. Fabrics woven in singles tow linen have the unique hand of linen but a softer, more irregular texture. Pattern-weft floats in tow linen flatten to cover the ground cloth and have a soft shine.

USING NATURAL DYE EXTRACTS

Natural dye extracts (dyestuffs in a finely ground, highly condensed powder form) make using natural dyes much easier than working with original recipes. After the fiber is mordanted, it can be dyed in a single dyebath. Natural dye extracts are very concentrated, so a little goes a long way.



PHOTOS BY SUZIE LILES

a. Pattern-weft colors of tow linen used in the runner: green (dyed with Pomegranate natural dye extract and dipped briefly in Indigo dyebath), mauve (from Logwood), yellow (from Pomegranate), and maroon (from Lac). The lighter raspberry color in some of the flowers in the runner comes from dipping the yarn in the Lac dyebath for less time than the maroon (which remained in the bath for about fifteen minutes).

Use this runner as an opportunity



to experiment with natural dye extracts.

Weaving with tow linen

Singles tow linen is a soft yarn. It can abrade easily since it is spun from short lengths of flax fiber. Tow-linen yarns are not sticky (like mohair), however, and they are strong unless rubbed too much by the heddles and reed. Tow-linen yarns do produce a lot of lint, both on the floor under the loom as you weave and in the washing machine.

To avoid abrasion, use a reed that is not extremely fine (2/dent in an 8-dent reed for 16 epi for the runner, for example, not 1/dent in a 15-dent reed for 15 epi). Reed marks (such as those in Photo b) will disappear with wet finishing (compare with the photo of the runner on page 29). Stainless-steel reeds are recommended, especially if you plan to mist the yarn to diminish its tendency to abrade. Any rust on the teeth of a reed will increase the potential for abrasion.

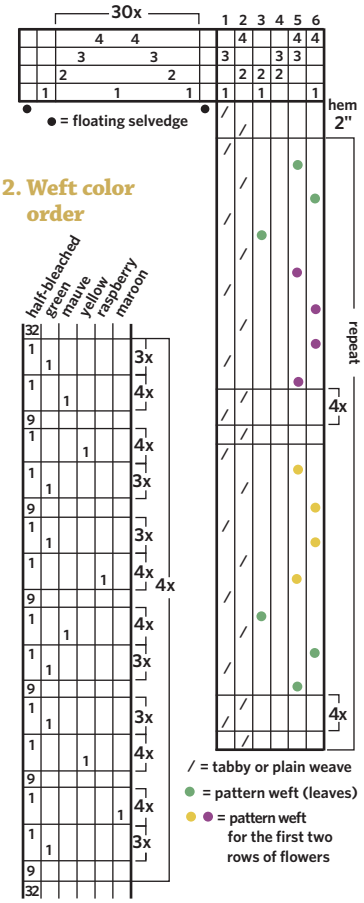
For best results, use a temple (spreader) when you are weaving with tow linen. The temple spreads the warp to the width of the fabric in the reed, which means that the reed moves easily through the spaces between threads on its way to the fell. Without a temple there is always some draw-in, and the reed will rub against the warp threads that are at slight angles at the edges. Set the temple length equal to the width of the warp in the reed and insert the teeth right next to the selvedge threads. Advance the temple at least every ¾" during weaving. If the temple becomes difficult to insert, you are not allowing enough weft in the shed: place the weft at a steeper angle before beating.

To further reduce the yarn's tendency to abrade, mist the warp yarn in front of the shafts lightly as you weave. There is no need to wet the weft.



b. Reed marks show as the cloth is being woven. Washing the fabric, however, softens and spreads tow-linen yarns, filling the spaces. Pressing flattens the yarns further for a smoothly textured surface.

1. Draft



2. Weft color order

1 Wind a warp of 243 ends 2 yd long. Use your preferred method to warp the loom following Figure 1 (I warped back to front and beamed the warp using lease sticks and a raddle). For complete warping steps, see Resources at handwovenmagazine.com.

2 Prepare the pattern weft for dyeing by winding five small skeins. I wound 70 yd for each color, but for this runner you only need 34 yd of green and about 46 total yd of flower colors. Follow the instructions that come with the dye extracts (you'll scour the yarns, mordant with tannic acid, rinse, remordant with alum, and then immerse the skeins). You can choose depth of color by length of time in the dyebath, remembering that colors will be lighter when they are dry.

3 Before weaving the runner, weave a heading in scrap yarn until you have woven enough to insert the temple. Weave a sample following the treadling in Figure 1 to practice the flowers and to establish a consistent beat. Each section of flowers (14 picks) and plain weave (9 picks) should be about 1⅛" tall. Begin and end the runner with 2" of plain weave for hems. Weave the runner following the treadling in Figure 1 and the weft color order in Figure 2. Figure 1 gives the specific treadling for the first two rows of flowers. My color repeat for the blossoms was: mauve, yellow, raspberry; mauve, yellow, maroon. I repeated that order four times, reversing the direction of the flowers for each row. You can use any blossom color and/or any order; the green leaves will unify the composition. Mist as described above to keep the fabric moist in front of the heddles. Begin and end each pattern-weft color as you use it, taking weft tails around the floating selvedge and into the shed for about ½".

4 When you have finished the runner (24 rows of flowers equals about 26 woven inches plus 4" for hems), remove it from the loom. Note that there is enough warp length to make a longer runner, depending on amount of sampling. Machine zigzag both ends to secure raw edges.

5 Machine wash, warm water, gentle cycle. Remove from the machine and press flat with your hands on a smooth surface. Allow to partly dry. Then, while still very damp, press firmly on both sides with the iron on a linen setting. Turn ends twice and sew hems by hand. Press again.

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STRUCTURE
Twill.

EQUIPMENT
4-shaft loom, 9" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp: 20/2 linen (3,000 yd/lb, 1,650 yd/8½ oz tube, Valley Yarns Linen, Webs), natural, 126 yd. (8/2 cotton or 16/2 linen would work as well.)
Weft: a few yd of warp yarn for hem facings; a bundle of dried iris, daylily, or similar leaves, 18–30" long and about as thick as a rolling pin when held together firmly.

OTHER SUPPLIES
White glue appropriate for paper; one or two pieces of thick brown wrapping paper or artist's watercolor paper, 8" × 8" each.

WARP LENGTH
84 ends (includes 2 doubled floating selvedges) 1½ yd long (allows 5" for take-up and 27" for loom waste).

SETTS
Warp: 10 epi (1/dent in a 10-dent reed).
Weft: 20–24 ppi.

DIMENSIONS
Width in the reed: 8⅕".
Woven length (measured under tension on the loom): 11" per piece for two pieces (includes ½" hem facings).
Finished size: one double-thick hot pad 8" × 8".

Ideas for my grass-woven projects flow from the materials I gather. One project leads to another! For instance, for this article I first wove a series of four hot pads. They gave me an even better idea: weave two pieces and clasp them together, making a double-thick, reversible hot pad with tidy hems that wrap around the selvedges on both sides.

Experiment and innovate! Instead of squares, weave a strip. Vary the weave structure and use different kinds of leaves. Make stripes, wide or narrow. Braid some leaves for an accent. Try some stiff stalks that stick out at the selvedges. Use one material for a pattern weft and thinner leaves or yarn for a tabby weft. You'll be filled with ideas as you weave.

PREPARING LEAVES

Gathering and preparing leaves for weaving takes some time. You can't simply use fresh green leaves. They shrink as they dry and the fabric becomes sleazy. Instead, I've learned to gather leaves at their prime and preshrink them by drying until they're crisp. Then I "condition" (a basketweaver's term) them for weaving by dipping or spraying with water, wrapping them in damp newspaper or cloth and then in plastic, and waiting twelve to twenty-four hours. Conditioned leaves are strong and pliable enough to fold around a selvedge and beat into a firm, stable web that dries into a stiff, durable fabric.

But you must weave promptly and quickly, before the leaves dry out again. And you can't maintain a plastic bag of damp leaves for more than a day or so. They'll sour and decay. Use any leaves remaining after a project to weave a little piece. Someday you can assemble those pieces like patchwork or collage or use them in another creative way.

a. Siberian iris



b. Storing dried weft materials



Four mats (in single layers) and the project hot pad in two layers, second from top.

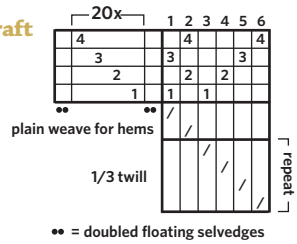


1 Warp the loom following Figure 1 using your preferred warping method. Weave plain weave with scrap yarn to spread the warp. For each of two pieces: Weave a ½" plain-weave facing in 20/2 linen for hem. Weave twill with the leaves for 10" and end with ½" facing as at the beginning. Place the weft at an angle, overlap new and old wefts for about ¼", and tuck tails to the back. Note: Keep leaves in plastic until needed. Take out just a few at a time to keep within reach on a nearby table. Weave both pieces in one day (they'll take three to four hours total to weave). If you have to stop after one, remove it from the loom and press and hem it as a single pad only (like the others on page 33).

2 Remove the pieces from the loom and cut apart. Trim weft tails to 1". Machine stitch raw edges to prevent raveling. Trim warp ends close to hem facings. For each piece: On an old kitchen towel, sandwich the still-damp grass cloth between two white paper towels and press firmly with a steam iron on a cotton setting. Turn over and press again, blocking to square. Allow to dry. Cut a square ¼" smaller than the woven pieces from thick paper (to add stiffness, stability, and padding to the finished mat). If one sheet of paper seems skimpy, stack two or three together, joined with a bit of glue.

3 To assemble: Lay one piece face down on the ironing surface. Lay the other piece face up, centered on top of the first but with its warp in the same direction as the weft of the first piece, with the paper square sandwiched in between. Fold over the hem facings of each piece and then fold them again so each encloses the selvedges of the other. Cover with a paper towel and press with a steam iron. Double-check to make sure everything is neat and square. Pull back each hem enough to apply a thin bead of glue along the folded edge; press down carefully. When all four hems are glued, sandwich the hot pad between fresh, dry paper towels, lay a heavy book on top, and allow several hours for the glue to dry.

1. Draft



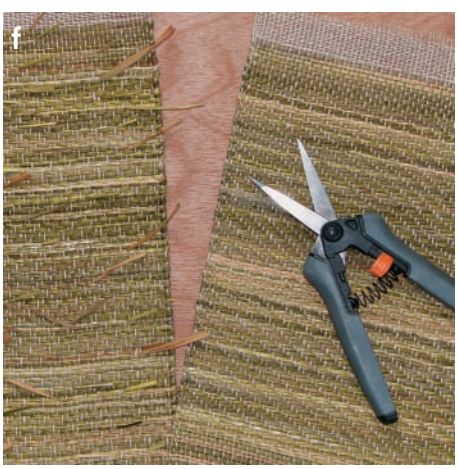
4 (Optional) A thin coating of protective finish resists smudges and stains, stiffens the fabric, and slows the gradual change of leaf color from green to brown. I use Minwax Polycrylic finish, available at hardware stores, thinned with a little water and applied with a disposable brush. It goes on white but dries to transparent after several hours. Apply a thin coat. Treat one side, wait a few minutes, and swab off any excess with a clean damp cloth. Flip it over onto a sheet of plastic. Treat the other side and swab off any excess. Lift a few times as it's drying to prevent it from sticking to the plastic. A single application should be enough.

c. "Conditioning" the leaves; d. Inserting the iris-leaf weft; e. Pressing the hot pad; f. Trimming the weft tails to 1"; g. The finished hot pad (both sides of the hot pad show the folded hems from the other layer); and h. Four single-layer hot pads on a mat woven years ago using the same iris leaves.

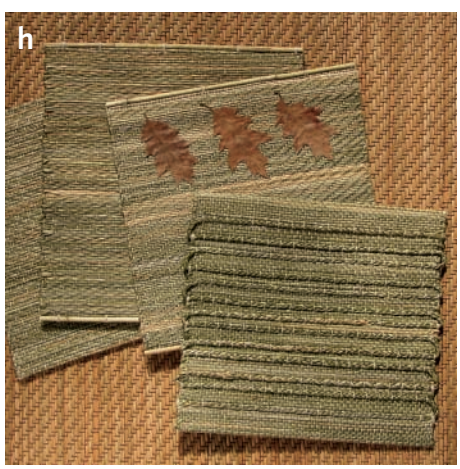












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STRUCTURE

Turned twill (twill blocks).

EQUIPMENT

8-shaft loom, 7" weaving width; 10-dent or 15-dent reed; 1 shuttle.

YARNS

Warp: 120/8 tussah silk (6,100 yd/lb), 168 yd; 20/2 noil bombyx silk (4,500 yd/lb), 162 yd; 20/2 spun bombyx silk (5,000 yd/lb), 132 yd; 8/2 reeled bombyx silk (2,800 yd/lb), 108 yd; all colors are natural. Weft: 20/2 muga silk (4,500 yd/lb), natural, 417 yd. (Yarns are from Treenway Silks; the project scarf is available in kit form.)

WARP LENGTH

190 ends 3 yd long (allows 4" for take-up, 34" for loom waste; loom waste includes fringe).

SETTS

Warp: 30 epi (3/dent in a 10-dent reed or 2/dent in a 15-dent reed). Weft: 30 ppi.

DIMENSIONS

Width in the reed: 6½". Woven length (measured under tension on the loom): 70". Finished size after washing: 5⅞" × 63" plus 3½" fringe at each end.

Weavers tend to have favorite yarns, and mine have long been all forms of silk. This scarf is your chance to learn about five different silk yarns so that you can plan future projects that take advantage of the special characteristics of each.

The care of both domestic and wild silk-producing caterpillars is risky agricultural work. The eggs (each the size of a poppy seed!) hatch into caterpillars in the spring. They must be fed continuously during a life span of about thirty days, when they grow to the size of a piece of chalk, increasing body weight 10,000 times. If a human baby grew that fast, in two months it would weigh as much as an adult elephant!

The caterpillar turns its food leaves into silk during the last week of its life, spinning an egg-shaped cocoon around its body that is made of one strand of silk nearly a mile long. The pupa changes from caterpillar to moth inside the cocoon in about two weeks.

The emerging moth emits a brown juice that makes a hole in the cocoon so it can escape. The moth's sole purpose (it does not eat) is to create the fertilized eggs that begin the cycle again. The female lays 200 to 500 eggs that are fertilized by the male.



a. Male and female Tussah moths



b. Feeding Bombyx silkworms in India



c. Tussah caterpillars and completed cocoons

PHOTOS BY KAREN SELK

The *Bombyx mori* clan: Reeled, Spun and Noil, are a bit "domestic" but really show off when they get together with their wilder cousins Tussah and Muga in this all-natural scarf.





Bombyx, tussah, and muga silks can all be spun or reeled; and silk noil can be spun from each type of silk. The photo above shows: 1. a skein of bombyx reeled silk (note its high sheen); 2. a skein of bombyx spun silk; 3. two golden muga cocoons; 4. one bombyx cocoon; 5. a bobbin of thigh-reeled tussah silk (in India, strands are taken directly from the cocoon and given a twist on the thigh as they ravel, forming a fine golden thread); 6. one tussah cocoon; and 7. reeled muga silk on a small swift (note again the high sheen characteristic of reeling).

A silk directory

Bombyx mori (also called cultivated or mulberry silk) is the Latin name for the domestic silkworm, raised by growers throughout the world (since 3,000 B.C. in Asia). The life cycle of Bombyx silkworms takes place entirely indoors; the moths have even lost the ability to fly.

Antheraea mylitta is the Latin name for the wild tropical Tussah silkworm from India. Its temperate cousin *Antheraea pernyi* is found in China, Korea, and India. Tussah silkworms refuse to eat or spin their cocoons indoors. Their foods contain tannin, which gives the silk a warm honey color.

Antheraea assama is the Latin name of the wild Muga silkworm found in the unique eco-system produced by the Brahmaputra River in Assam, India. Its cocoons are softer and more golden than those of the Tussah (reeled muga silk is an unbelievable shimmering gold).

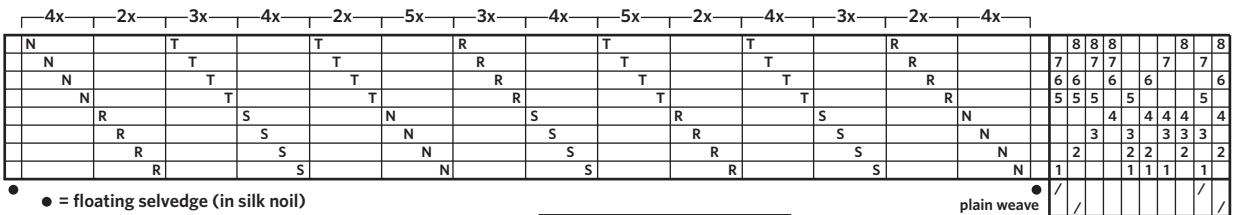
Weaving with silk

The highest quality of silk is ***reeled silk***, obtained by raveling the cocoon. After being soaked to soften the sericin (the protein extruded with the silk to "glue" the strands together in the cocoon), strands from ten or more cocoons are taken together through a small hole. As they touch each other, the softened sericin "glues" them into a single thread (finer than your hair). Reeled silk is very slippery; any tangles are straightened easily. Use it directly from a skein winder, placed horizontally to prevent the skein from slipping.

Spun silk is made from imperfect cocoons and from the thin silken envelope left over from reeling. The sericin is first removed by simmering in soap, washing soda, and water (degumming). The silk is then cut in about 12-inch lengths, dried, and put through a carding machine many times to align fibers and remove debris before being put through a combing machine. This roving is then spun into a creamy lustrous yarn. Because of the shorter fibers, spun silk can abrade during weaving or pill during use—this is less likely if the twist is relatively tight and the sett relatively close.

Noil silk is spun from the short lackluster fibers left from carding and combing spun silk. Silk noil is a textured yarn and can be difficult to use (especially as warp) if it is spun too loosely.

1. Draft for scarf



2. Warp color order

56	12 8 20 16	120/8 tussah silk (T)
44	16 16 12	20/2 spun silk (S)
36	8 12 8 8	8/2 reeled silk (R)
54	17 20 17	20/2 noil (N)
190		

1 Wind a warp of 190 ends 3 yd long as in Figure 2 and thread the loom as in Figure 1. Because of the different yarn types, back-to-front warping is recommended. For complete back-to-front warping instructions, see Resources at handwovenmagazine.com.

2 Allow 5" for fringe and begin and end the scarf with 4 picks of plain weave; hemstitch over the first and last 2 rows (I didn't, but it would provide a better edge). Weave the scarf for 70" changing from Block A to Block B as desired. I kept track of the repeats I used for each block and reversed their order after 35". In several places, I wove one block for 4", which caused a slight pleating when the scarf was removed from the loom. To avoid this, use a maximum block height of about 3".

3 Remove the scarf from the loom. Work a twisted fringe of about 10 ends per fringe, adjusting for even fringe thickness. Wash by hand, warm water, gentle soap. Rinse twice. Roll in a towel to absorb excess water; hang to dry. Steam press on a silk setting.

great patterns instantly

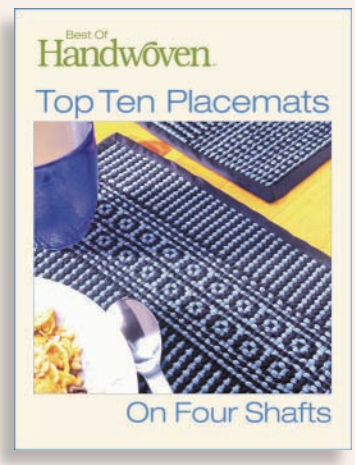


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SHARON ALDERMAN

Swatch Collection #38 Silk: the luxury fiber

THREE FABRICS SHOW OFF THE GLEAMING LUSTER OF SILK FOR SCARVES, SHAWLS, GARMENTS, AND MORE.

Swatch #1 (bottom right)

STRUCTURE

Double-faced twill and plain weave.

EQUIPMENT

8-shaft loom, 7-dent or 8-dent reed; 1 shuttle.

YARNS

Warp and weft: 20/2 silk (4,900 yd/lb, Webs), White #601.

SETTS

Warp for plain-weave stripes: 21 epi (3/dent in a 7-dent reed or 2-3-3/dent in an 8-dent reed). Warp for twill stripes: 56 epi (8/dent in a 7-dent reed or 7/dent in an 8-dent reed). Note that the sleying does not always divide evenly. If there are ends left over from a twill stripe, sley them with plain-weave ends in the next dent. Weft: 22 ppi.

TAKE-UP AND SHRINKAGE

7% in width and 4% in length.

Silk has been used for fabrics for roughly 7,000 years (see Schoeser in Resources), and it is no wonder: silk is smooth, lustrous, supple, insulating, lightweight, and accepts dye readily.

Silk is a filament, the only natural fiber that is extruded like the synthetic fibers that were first made to imitate it. Silk is spun by the larva of a moth to form a place for the larva to pupate. The twin filaments extruded are "glued" together with a material called sericin, which stiffens them so that the pupa has a sturdy home. Most of the time this stiffening agent is completely removed before silk yarns come to the handweaver (see also pages 36–38).

The fabrics in this collection were designed to show off some of the special characteristics of spun silk using only one size of yarn. You won't be able to feel how light these fabrics are; a pound of the silk used here contains 4,900 yards (almost three miles!). By comparison, the synthetic mimics of silk feel like the lead blanket a dental assistant puts down before X-rays.

You will, however, be able to see in the photo how lustrous silk is. To show luster in a fabric, a yarn must be allowed to float. The swatches all have floats incorporated to a greater or lesser degree in their structures.

A photo can also hint at how supple silk fabrics are. The yarn is slippery so must be woven securely, but even at high thread density (epi and ppi), silk cloth has a lovely drape.

In the first fabric in the collection (bottom right), stripes of a double-faced twill alternate with stripes of plain weave. The twill stripes require six shafts and the plain weave an additional two. The soft drape of this fabric makes it suitable for a scarf or shawl.

The second fabric (bottom left) shows a checkerboard—the same on both sides—of shiny warp floats against matte plain weave. Here, the floats are quite long: measuring about 3/8" each. The plain weave is dense enough to hold the warp floats securely when they pass from the face to the back and vice versa—still, this is not thorn-proof cloth! It is also suitable for scarves and shawls.

The third fabric (at the top) is a 3-end huck lace in a zigzag pattern. The dainty, lacy holes of 3-end huck are quite small, so a very modest blouse could be made from it.

When you see what can be done with white on white, just imagine what the addition of color could do!

Silk is a delight to touch and easy to



use for weaving—smooth and strong.

Swatch #2 (bottom left, page 41)

STRUCTURE

Plain weave with warp floats.

EQUIPMENT

4-shaft loom, 15-dent reed; 1 shuttle.

YARNS

Warp and weft: 20/2 silk (4,900 yd/lb, Webs), White #601.

SETTS

Warp: 45 epi (3/dent in a 15-dent reed). Weft: 34 ppi.

TAKE-UP AND SHRINKAGE

7% in width and 3–4% in length.

Swatch #3 (at the top of page 41)

STRUCTURE

Huck lace.

EQUIPMENT

8-shaft loom, 7-dent or 8-dent reed; 1 shuttle.

YARNS

Warp and weft: 20/2 silk (4,900 yd/lb, Webs), White #601.

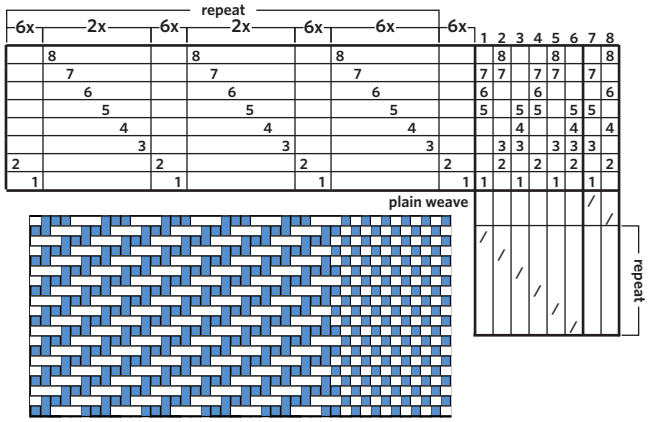
SETTS

Warp: 21 epi (3/dent in a 7-dent reed or 2-3-3/dent in an 8-dent reed). Weft: 22 ppi.

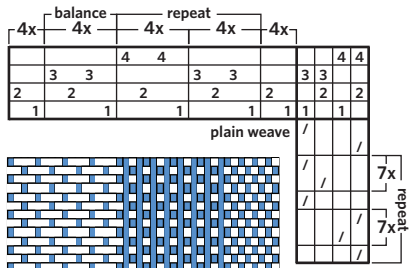
TAKE-UP AND SHRINKAGE

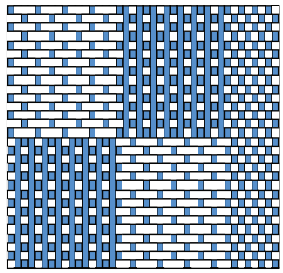
8% in width and 3½% in length.

1. Swatch #1

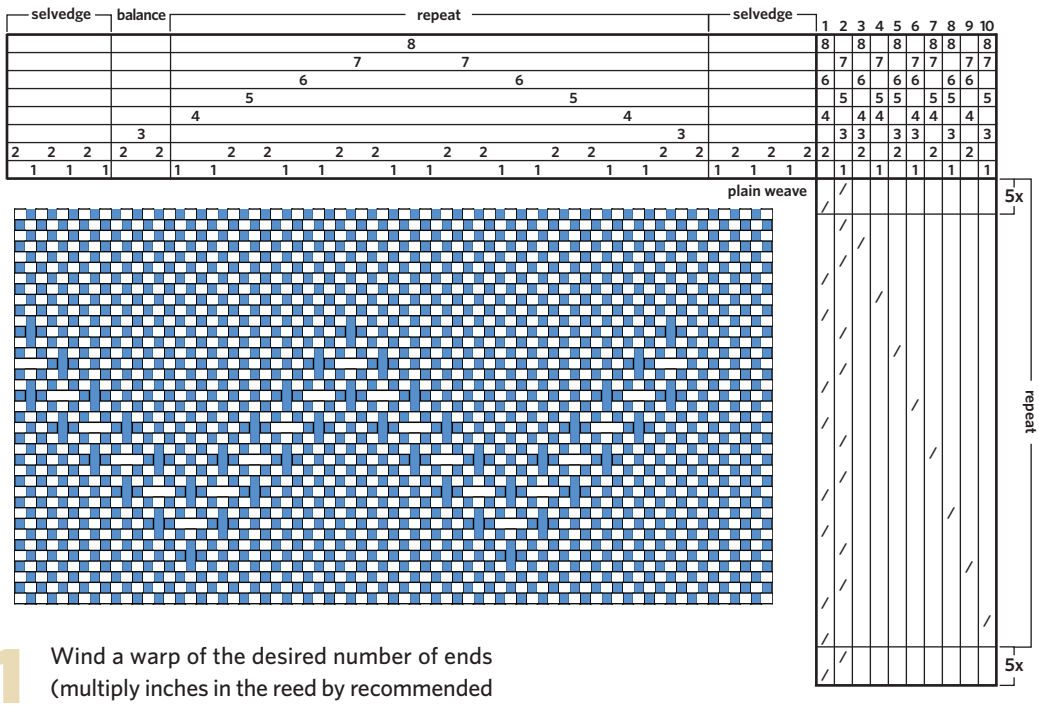


2. Swatch #2





3. Swatch #3



1 Wind a warp of the desired number of ends (multiply inches in the reed by recommended ends per inch) the length required by your project (plus allowance for take-up, shrinkage, and loom waste). Use your preferred method to warp the loom following the selected draft.

2 Weave the fabric following the treadling sequences in the selected draft. If you plan to weave much more than 1 yd of Swatch #2, raise shafts 3 and 4, place a smooth rod under the warp threads behind the shafts, slide it around and down under the warp beam, and weight both ends to take up slack in the supplementary-warp threads.

3 Remove the fabric from the loom and secure raw edges. Wash by hand in hot water with a small amount of Dawn liquid. Rinse twice, hang until fabric stops dripping, and press until dry with the iron on a silk setting.

RESOURCES

Darby, W. D. *Silk: The Queen of Fabrics*. New York: Dry Goods Economist, 1922; includes a good dictionary of silk fabric descriptions.

Datta, Rajat K., and Mahesh Nanavaty. *Global Silk Industry: A Complete Source Book*. Boca Raton, Florida: Universal Publishers, 2005; contains in-depth information about global silk production, a large silk glossary.

Kolander, Cheryl. *A Silk Worker's Notebook*. Loveland, Colorado: Interweave, 1985; discusses the history of silk textiles and gives information about handspinning, weaving, and knitting with silk.

Schoeser, Mary. *Silk*. New Haven, Connecticut, and London: Yale University Press, 2007; a luscious book filled with the information about the history of silk with examples of historic fabrics and including a chapter named "The Future of Silk"; full-color photographs will have your mouth watering; the reference on page 40 in this article is to information given on page 14 of *Silk*.

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SIGRID PIROCH

Wool afghan with natural-dye accent

TWILL STRIPES IN SEVERAL WIDTHS AND PATTERNS STAND OUT AGAINST A NEUTRAL BACKGROUND.

Indigo is used for the blue stripes in this afghan. Different effects can be achieved by varying stripe colors and width; see page 46.

STRUCTURE

Twill.

EQUIPMENT

8-shaft loom (seven shafts are used), 31" weaving width; 8-dent reed; 1 shuttle.

YARNS

Warp: 2-ply woolen-spun wool (800 yd/lb; 200 yd/4 oz skein, Bartlettyarns Maine Wool, Halcyon Yarn), F20 Natural #204, 455 yd; L2 Blue Loch #217, 410 yd.
Weft: 2-ply woolen-spun wool, Natural #204, 535 yd.

WARP LENGTH

247 ends (includes 2 floating selvedges) 3½ yd long (allows 12" for take-up, 44" for loom waste; loom waste includes fringe).

SETTS

Warp: 8 epi (1/dent in an 8-dent reed).
Weft: 8 ppi.

DIMENSIONS

Width in the reed: 30⅞".
Woven length (measured under tension on the loom): 70".
Finished size after washing: one afghan 25" × 60" plus 3" twisted fringe at each end.

The Bartlettyarns Maine Wool yarn used for these afghans is spun on a spinning mule, a tool that goes back over 200 years. It duplicates the motion of a handspinner's long draw to create a yarn with a handspun appearance. This yarn is not overprocessed and feels like it retains some lanolin. The color called "natural" looks as if it has come straight from the sheep instead of being artificially whitened. I call it "woolly wonderful," because it smells so good and is so spongy it begs to be hugged! I've been using Bartlettyarns Maine Wool for over twenty-five years for natural dyeing.

If you wish to dye your own yarns for this project: wind the number of warp ends needed in your selected color (117 for the indigo stripes), loosely secure the cross, and also make loose ties at 1 yd intervals in a figure eight looped around and through the yarns. You can consult many sources for directions for using natural dyes or you can try the newly available natural-dye extracts; see "Tow Linen and Natural Dyes for a Runner," pages 28–30. Bartlettyarns Maine Wool also comes in many colors, all of which are designed to have a natural look.

1. Wind a warp of 247 ends 3½ yd long following the color order in Figure 2, page 46. Use your preferred method to warp the loom following the draft in Figure 1.

2. Allowing 6" for fringe, leave a tail 4x warp width and begin the afghan with 4 picks alternating treadles 9 and 10 to spread the warp. (Note that this draft does not produce true plain weave.) Hemstitch, including the first 3 picks and 4 warp threads in each stitch. Then weave following the treadling repeat for 70". (Hint: before I begin the pattern, I drop treadles 9 and 10 so I don't use either by mistake!)

3. End with 4 picks plain weave and hemstitch. Allowing 6" for fringe, cut the fabric from the loom. Including 4 ends in each fringe, twist as usual and then take 1 of the 4 ends over and around the others, through the loop it makes, and then pull down to tighten at 3".

4. Fill a tub or washer with warm, not hot, water. I like to swish in Eucalan wool wash, 1 tsp/gal of water, because it does not require rinsing. Gently put in the afghan, soak without agitation for 15 min or so, then agitate, delicate cycle, 1 min only! Spin out water. Block and hang to dry. Trim fringe tails evenly.

Use a soft, lofty woolen-spun wool



for huggable patterned afghans.

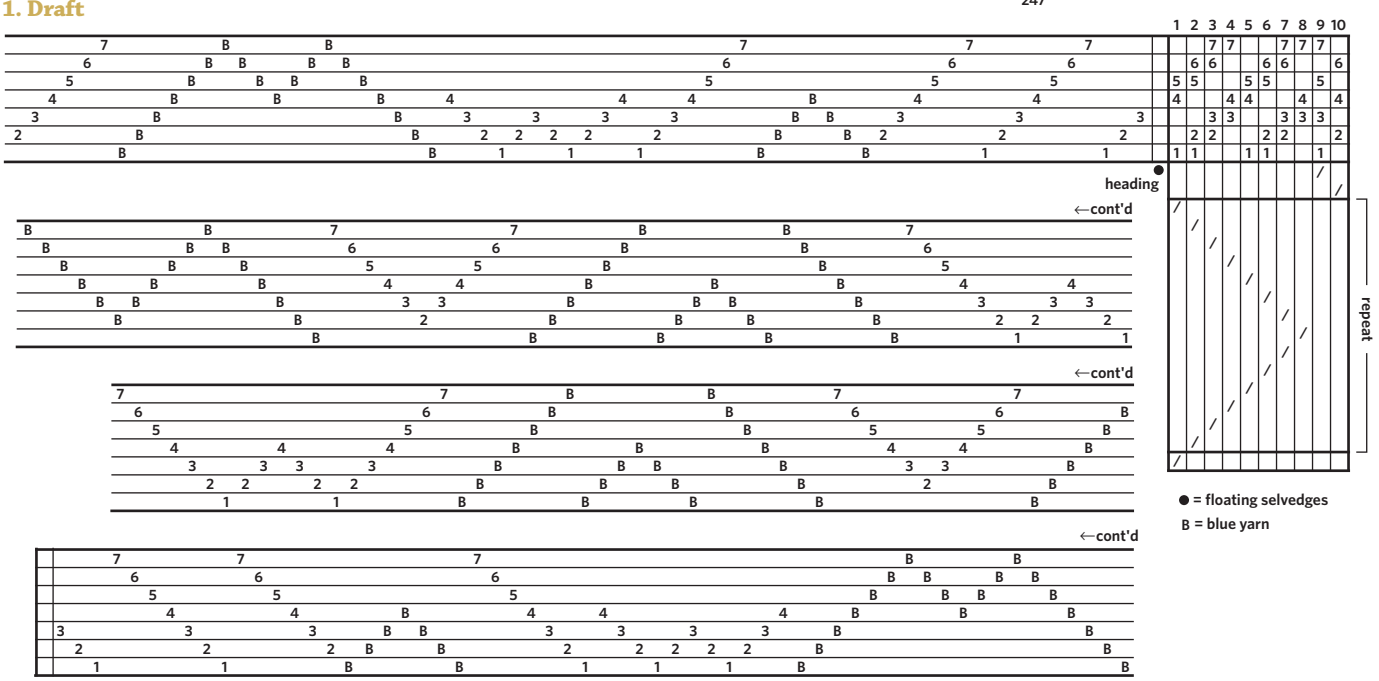


Sigrid Piroch dyed yarns in the top afghan using local plants, including marigolds and rhododendrons, and in the bottom afghan using cochineal. Judy Hanninen dyed the yarn in the indigo stripes, and Dave Bell wove the bottom afghan (both are students in Sigrid's ARTS Studio Apprentice Program).

2. Warp color order

117	7	19	21	23	21	19	7	blue
130	17	18	19	11	11	19	18	17	natural
247									

1. Draft



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KAREN DONDE

Geometry Man tapestry

SHAPE UP YOUR TAPESTRY SKILLS WITH EASY SHAPES THAT MAKE PRACTICING THEM FUN!

Create a cartoon with simple geometric figures, place it behind the warp, and practice using these tapestry techniques.

STRUCTURE

Tapestry (weft-faced plain weave with discontinuous wefts).

EQUIPMENT

Tapestry or 2-shaft loom, 8" weaving width; 6–8 tapestry bobbins (or you can use weft butterflies); tapestry beater or fork.

YARNS

Warp: 12/9 cotton seine twine (925 yd/lb, Vävstuga Swedish Weaving and Folk Arts), 75–100 yd.
Weft: Paternayan rug wool (672 yd/lb), about 110 yd total in several colors: white #261, 30 yd; black #220, 2 yd; light tan #745, light green #653, dark green #650, gold #732, brown #416 (15 yd each); the three 2-ply strands are divided and two 2-ply strands are used together as weft.

WARP LENGTH

60 ends 1¼ yd long (allows 33" loom waste and sampling) or 60 ends 60" long when wrapped in a continuous warp around a 14" × 30" Schacht tapestry loom.

SETTS

Warp: 8 epi.
Weft: 40 ppi.

DIMENSIONS

Width: 7½".
Woven length (measured under tension on the loom): 11⅜".
Finished size: 7" × 11¼".

What's the next best thing to learning tapestry from the masters? Learning from students of the masters! For a shaft-loom weaver, the first three required samples for the Handweavers Guild of America's Certificate of Excellence, Level I, are daunting: Weave three 7" × 10" tapestries, each demonstrating progressively more complicated techniques. Fortunately, I had an ace in the hole. Two fellow guild members, who study with tapestry artists Archie Brennan and Susan Martin Maffei, were willing to teach me. Weavers' guilds are rich resources, brimming with generous, sharing individuals!

The first COE sample calls for geometric shapes. I used a computer drawing program to create a variety of shapes and moved them around on-screen. Geometry Man appeared!

The basic tapestry techniques described here represent only a fraction of the many methods used by tapestry weavers. Practice with these for your own Geometry Man or try them with other geometric designs.

TAPESTRY 101

First, make a simple cartoon the size of your tapestry and warp a tapestry or shaft loom for plain weave. The following directions are for working from the right side of the tapestry.

Wind a tapestry bobbin or a butterfly with a single or multistrand weft whose grist is slightly narrower than the space between warp threads. Paternayan Persian rug yarn comes as three 2-ply strands. Two 2-ply strands are separated from the three to use as weft in Geometry Man.

Straight lines Anchor the weft on the first warp thread by bringing the bobbin (head first) up from underneath the cloth between the first and second warp threads, leaving a 2" tail. Carry the bobbin over and back under the first warp thread, over the second warp thread, under the third, and continue weaving plain weave across the row, allowing enough weft to avoid draw-in and picking the plain-weave sheds with your fingers or using the loom's shedding device. Beat firmly, using the point of the tapestry bobbin, your fingertips, or a tapestry beater. Weaving across the warp in one direction and returning to the starting point in the opposite shed (2 picks) is called a pass. One pass creates a wavy line. Multiple passes in a single color create thicker lines with smoother-looking edges. End a weft with a half hitch: carry the weft under the last warp thread, wrap it around that thread, and slip the bobbin through the weft loop before tightening. Tuck the tail to the back.

Persian rug wool, long stapled and



strong, is ideal for tapestry wefts.



Rectangles and squares Multiple wefts in different colors can weave in the same row, appearing only where they are needed for the design. In this traditional style of European tapestry, adjacent wefts travel toward each other "head to head" or away from each other "tail to tail." To build two rectangles side by side, start the first weft from the left selvedge as described above and weave left to right to the desired width, then turn and weave back to the left selvedge. Start the second weft from the right selvedge and weave right to left until it meets the other weft. Turn the second weft around the last exposed warp thread and weave back to the right selvedge. This technique is called "meet and separate." Because shapes continue to flatten when the weaving above them is beaten down, weave them taller than desired height. Two side-by-side shapes needn't be woven row by row at the same time. One can be woven before building the adjoining one.

For three rectangles side by side, build two shapes next to each other, leaving a section of warp for the third. Because the weft for the middle rectangle is entered right to left, the weft for the third enters left to right (tail to tail), traveling away from its neighbor. Start the weft for the third rectangle on the warp thread adjacent to the second rectangle and travel out to the selvedge. Complete the pass by weaving back toward the middle shape in the opposite shed.

MANAGING WEFT JOINS

Many techniques exist for dealing with the vertical slits that result when two wefts are woven using "meet and separate." Short slits can be left as is. Unless slits are part of the tapestry design, any opening greater than 1/4" is avoided using one of several methods.

Sewing One of the least visible joins is to sew the slits closed with a fine, strong thread. This is easiest to manage when you are weaving one shape at a time. Using a tapestry needle, anchor the thread with a half hitch on a warp end at the bottom of the woven shape and wrap around the warp threads on either side of the slit after every two passes with the working weft. End with a double half hitch and push the tail to the back.

Single-weft interlock While sewing a slit allows building one shape and then attaching the next as it is built, several interlocking methods require weaving both shapes at the same time and connecting the wefts as they meet. For single-weft interlock, two wefts are woven toward each other until they meet. Before they turn to enter the next shed, one is wrapped around the other so they are interlocked in the space between adjacent warp threads. This produces a zigzag vertical line.

Dovetails Instead of interlocking the wefts, each weft can be turned around the same warp thread, one from each design, before completing the pass in the opposite shed. This also creates a zigzag vertical line at the join, but around the same warp thread. For double or triple dovetails, turn two or three passes with one weft around the shared warp thread before doing the same with the other weft. Triple dovetails were made at the outside edges of Geometry Man's triangle arms to exaggerate the zigzag.

Diagonals and triangles Principles used to weave diagonal lines at various angles can be applied to all shapes and sizes of triangles, diamonds, parallelograms, trapezoids, and irregular straight-sided figures whose sides join at other than 90-degree angles.

Start by weaving a weft from the left selvedge to a point where the diagonal line will start, turn around that warp thread and weave back to the selvedge to complete the pass. On the next pass with the same weft, turn around the second warp thread to the left of the one used for the first pass and weave back. Continue, stepping two warp threads at a time to the desired length of the diagonal. Fill in by weaving the second weft, right to left, turning on the warp thread to the right of the one where the other weft turned, advancing by two warp threads with each pass.

To make a steeper diagonal line, turn on every warp thread. To make it even steeper, weave more passes, always the same number, before shifting to the next warp thread. For a more gradual slope, increase the number of warp threads in each step. Fill in each diagonal with the adjoining weft in the same pattern of passes and warp steps used to create the diagonal. Note that only the steepest diagonals result in slits long enough to require joins.

Most important tapestry skill I learned? Taking out! Tapestry weaving involves much trial and error. Extensive sampling of wefts and shapes can improve your skill for a final piece, but taking out and redoing something that isn't quite right is simply part of the tapestry process. I practiced weaving shapes (and taking them out) with the sampler at the left before weaving my Geometry Man, and I still rewove sections as needed for him.

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STRUCTURE
Atwater-Bronson lace.

EQUIPMENT
Rigid-heddle loom, 6" weaving width; 12-dent heddle; 1 shuttle; 1 pick-up stick.

YARNS
Warp: 2-ply 100% cashmere (3,657 yd/lb, Still River Mill, 200 yd/25 g skein), Natural Sand, 97 yd.
Weft: 2-ply 100% cashmere, Natural Sand, 90 yd.

WARP LENGTH
69 ends 50" (1 2/5 yd) long (allows 18" for take-up and loom waste; loom waste includes fringe).

SETTS
Warp: 12 epi.
Weft: 15 ppi.

DIMENSIONS
Width in the heddle: 5¾".
Woven length (measured under tension on the loom): 32".
Finished size: after washing, one scarf 4 ¼" × 25" plus ¾" fringe at each end.

These days, we have to make our yarn dollars stretch. Who, though, can resist the hand of luxury down fibers such as cashmere, buffalo, yak, and qiviut? This ascot-like scarf allows you to indulge in beautiful yarn without breaking the bank.

There is no such thing as a "Cashmere goat." There are, however, many cashmere-bearing goats. Cashmere refers to the down undercoat that the ancestors of today's cashmere-bearing goats developed to protect themselves from harsh winter conditions. In order to be classified as "cashmere," the down fiber must be no more than 19 microns thick (a micron is one millionth of a meter). A crimp, or natural wave in the fiber, is also important. For high-quality cashmere, the crimp should be well-defined.

Cashmere is expensive because it takes a lot of work to produce. Feeding and keeping the goats is relatively easy. Harvesting the fiber, though, is more labor-intensive. The down must either be hand gathered from trees, brush, and fencing during molting season; combed or plucked loose; or in some cases, removed with the long wiry outer coat from the shorn fleece. No matter how it is harvested, there is always residual guard hair left in the fiber that has to be removed by hand or by a machine similar to a carder. It takes time and effort to get good fiber!

I like to know where my cashmere comes from. It may be produced from massive herds in China, gathered from the wild plains of Mongolia, grown by a friendly local fiber producer, or—in my case—combed from the animals mowing the grass in my backyard! Knowing where your yarn and fiber comes from adds to the enjoyment of using it. There is just as much artisanship in producing good yarn as there is in producing good cloth.



LIZ GIPSON

Cashmere comes in various shades of gray, white, and fawn. Liz Gipson's goats Zeus and Bella (on the spool) still have on their down coats. To harvest the cashmere, the down is combed out and the residual guard hairs removed.

A little bit of luxury goes a



long way in this lacy little scarf.

TIP: Down yarns with a high twist are best for weaving. If you find that your yarns are fraying, try adding more twist using a spinning wheel. Spin the yarn in the direction of the plied twist (typically counterclockwise). You can also try not bringing the heddle to the fell line. Change the shed and use a pick-up stick to press the weft yarn into place. The width of the cloth is likely to become somewhat narrower using this method and your pattern may be elongated. You may want to use a wider warp and/or adjust the sett.

RESOURCES

Davenport, Betty. "Bronson Lace for Rigid Heddle Looms." *Handwoven*, January/February 1994, pp. 40–43.

__. *Textures and Patterns for the Rigid Heddle Loom*. Battle Ground, Washington: Fine Fiber Press, 2008.

Gipson, Liz. *Weaving Made Easy*. Loveland, Colorado: Interweave, 2008.

1 Wind a warp of 69 ends 50" long. Warp the loom as indicated on page 52. Behind the heddle with the heddle in the down position, pick up 1 thread and push down 1 thread with a pick-up stick across the width of the warp.

2 Push the pick-up stick to the back of the loom. Starting with the heddle in the up position, weave 2 picks, leaving a 20" tail, and use the tail to hemstitch, including 2 warp threads in each stitch.

3 To weave the pattern:

Row 1 Heddle up, weave 1 pick.

Row 2 Put the heddle in the neutral position and bring the pick-up stick toward the heddle. Turn the pick-up stick on edge to make a shed and weave 1 pick in this shed. Return the pick-up stick to the back of the loom.

Row 3 Heddle up, weave 1 pick.

Row 4 Heddle down, weave 1 pick.

Repeat Rows 1–4 for 32". Use a soft beat to maintain the lacy appearance of the cloth. End with 2 picks plain weave and hemstitch as at the beginning.

4 Cut the fabric from the loom. Trim the fringe to ¾". Handwash using mild soap. Wrap in a towel and press to remove water. Lay flat to dry.



The variation of Atwater-Bronson lace in this scarf uses a 4-thread unit instead of a 6-thread unit (woven on four shafts, the threading would be 1-3-1-2 and the treadling would raise shafts 1, 2, 1, 2-3).



Lovely Atwater-Bronson lace shawls woven on eight shafts by Diane Kelly in Louet's KidLin, a mohair/linen blend.

Another goat fiber to know and love

Mohair comes from the Angora goat. Named for a province in Turkey where its fiber was used in coveted handwoven Turkish carpets, Angora goats are similar to cashmere-bearing mountain goats, but smaller in stature, with lustrous corkscrew locks. As the animal ages, the fleece becomes coarser. Kid, yearling, and young-adult goats produce fleeces with finer fibers than mature adults.

Angora goats are highly productive and can be shorn twice a year. Cashmere-bearing goats produce four to six ounces of fiber a year, while Angoras can produce upward of three to six pounds of fiber per shearing, depending on the age of the goat.

Mohair is highly lustrous, hard wearing, and dyes beautifully. Because its epidermal scales have very little overlap, mohair is not easily felted. Resembling longwools but finer, the yarn has a distinctive halo that can be brushed to create an irresistible hand, making it a favorite choice for blankets and shawls.

If it is used in the warp, mohair needs to be sett loosely, as the halo causes the fibers to stick to one another. Mohair is also a common component of bouclé yarns.



DIANE KELLY

Mohair fleece has a distinctive corkscrew appearance. Here, Diane Kelly sits with her Angora goats (which, despite the name, produce mohair) while they enjoy a hearty breakfast.

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LINDA LIGON

A shawl in spindle-spun Andean alpaca yarn

WEAVE A SHAWL OR SCARF IN YARNS SPUN BY THE ELDERS OF WEAVING CENTERS NEAR CUSCO, PERU.

STRUCTURE
Huck.

EQUIPMENT
4-shaft loom, 20" weaving width; 6-dent reed; 1 shuttle; size 0 knitting needles.

YARNS
Warp: handspun alpaca (about 2,600 yd/lb, Thrums), plied or doubled (see page 58), natural brown, 660 yd.
Weft: handspun alpaca (same as warp), natural brown, 500 yd.
Knitted trim: handspun alpaca, about 120 yd.

WARP LENGTH
240 ends 2¾ yd long (allows 5" for take-up, 27" for loom waste).

SETTS
Warp: 12 epi (2/dent in a 6-dent reed). (Note: 2/dent in a 6-dent reed instead of 1/dent in a 12-dent reed allows the sticky threads more space to move.)
Weft: 12 ppi.

DIMENSIONS
Width in the reed: 20".
Woven length (measured under tension on the loom): 68".
Finished size after washing: one hemmed shawl 18" × 65" plus 2" knitted edging on each end.

As I wove this shawl, I thought of the elderly woman who spun the yarn, carrying forward centuries of tradition and fiber knowledge.

In the high Andes of Peru, Quechua women spin from early childhood until they can no longer pick up a spindle. They spin while they tend flocks, tend children, cook meals, walk to market. The only time they aren't intermittently spinning is when they are weaving. Backstrap weaving requires considerable strength to maintain tension, lift sheds, and beat in wefts, however. At some point, even the sturdiest women lose the strength to weave. At that point, they just spin.

We're fortunate to have access to spindle-spun yarn from some of the elders—members of the weaving centers associated with the Center for Traditional Textiles of Cusco. Yarns are available in natural sheep or alpaca colors or dyed with local natural dyes. They come either plied or doubled (two fine singles skeined together). This shawl was woven from a skein of doubled natural brown alpaca.

You can obtain your own skeins (which will surely be different from mine); see page 58. Your purchase will directly support the spinner who created it and the Center for Traditional Textiles of Cusco.

For more photos and information about Andean weavers of Peru, see *Weaving in the Peruvian Highlands* by Nilda Callañaupa Alvarez (Cusco, Peru: The Center for Traditional Textiles, 2007; available from Interweave).



PHOTOS COURTESY OF THE CENTER FOR TRADITIONAL TEXTILES

A group of elders from the village of Patabamba spindle spin together.





Simeon Gutierrez and his family perform an alpaca fertility rite in Accha Alta.

THE PROJECT SHAWL

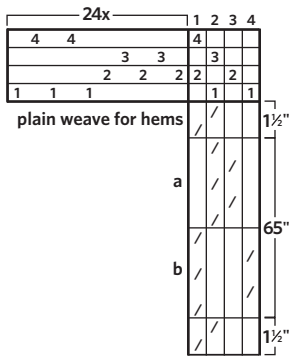
The skein I used for this shawl was clean but still smelled of smoke and earth and contained bits of straw that I picked out as I went along. My shawl is airy and springy, quite unlike the dense, heavily patterned warp-faced fabrics for which this yarn is generally used. I imagined, as I wove it, that it would bring pleasant warmth to old bones. The fact that the yarn was doubled rather than plied (and very fuzzy) presented some handling challenges. I ran the yarn I used for the knitted edging through my spinning wheel for a loose ply that would make the yarn less likely to split.

1 Wind a warp of 240 ends 2¾ yd long and thread the loom following Figure 1. Because the yarn has a substantial halo, warp back to front (if you warp front to back, the 2 ends in each dent of the 6-dent reed may cling to each other when they reach the heddles).

2 Weave a few picks of plain weave, leaving a tail for hemstitching, and hemstitch over the first 2 rows. Then continue weaving plain weave for 1½" for the hem. Change to the huck treadling and weave for 65". End with 1½" for the second hem; hemstitch.

3 Cut the fabric from the loom. Wash in hot tap water (120°F), mild detergent, with gentle hand agitation. Rinse and lay flat to dry. Press on a padded surface with a hot iron while still damp. Trim ends , turn up twice, and handsew hems. Whipstitch knitted edging in place.

1. Draft for shawl



For knitted edging: Cast on 9 stitches.
Row 1 K.
Row 2 K4, yo, k2tog, yo, k2tog, yo, k1.
Row 3 and all odd rows: k.
Row 4 K5, yo, k2tog, yo, k2tog, yo, k1.
Row 6 K6, yo, k2tog, yo, k2tog, yo, k1.
Row 8 K7, yo, k2tog, yo, k2tog, yo, k1.
Row 10 K8, yo, k2tog, yo, k2tog, yo, k1.
Row 12 K9, yo, k2tog, yo, k2tog, yo, k1.
Row 13 Cast off 6 sts, k8 (9 sts on needle).
Repeat Rows 2–13 until edging reaches desired length. Bind off.

Spindle-spun alpaca yarn



Emilian Ccana, a respected elder and teacher in Pitumarca, still spins at age eighty-five.

Spindle-spun Andean yarns come in 200–300 gram skeins (7–10 oz) and are either plied or doubled. Yards per pound vary considerably (the project shawl used about 7½ oz). Natural alpaca colors are $35 per skein, natural-dyed colors $40 per skein (shipping and handling are included). Choose one form or the other, and the spin and color you get (either of natural alpaca or natural-dyed alpaca) will be a surprise!

Quantities are limited; allow six to eight weeks for delivery. Send a check made out to Thrums LLC, 1908 Winterberry Wy., Fort Collins, CO 80526. All profits will go back to the spinner and to the Center for Traditional Textiles of Cusco.

Handwoven magazine will sponsor a special future forum on spinoffmagazine.com for you to share your experiences with your yarn and post photos of your finished pieces.

A day's dyeing in Chinchero, with many dyestuffs and dyepots, results in a rainbow of yarn colors.



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DOROTHY SOLBRIG

Alpaca scarf

LIGHTWEIGHT, WARM, AND SILKY, AN ALPACA SCARF IS A JOY TO TOUCH AND TO WEAR NEXT TO THE SKIN.

STRUCTURE

Twill with color-and-weave effects.

EQUIPMENT

8-shaft loom, 10" weaving width; 15-dent reed; 2 shuttles.

YARNS

Warp: sportweight alpaca (1,175 yd/lb, North Brook Farm), brown, 209 yd; sportweight alpaca (1,225 yd/lb, North Brook Farm), white, 198 yd. You can also use,100% alpaca (1,180 yd/lb, 130 yd/50 g skein, Frog Tree Alpaca Sport, Yarn Barn of Kansas), #08 Brown and #00 Natural. Weft: sportweight alpaca (same as warp), brown, 141 yd; white,139 yd.

WARP LENGTH

148 ends (includes 2 floating selvedges) 2¾ yd long following Figure 2 (allows 5" for take-up, 32" for loom waste; loom waste includes fringe).

SETTS

Warp: 15 epi (1/dent in a 15-dent reed). Weft: 15 ppi.

DIMENSIONS

Width in the reed: 9 13/15". Woven length: 62". Finished size after washing: 8½" × 55" with 3" twisted fringe at each end.

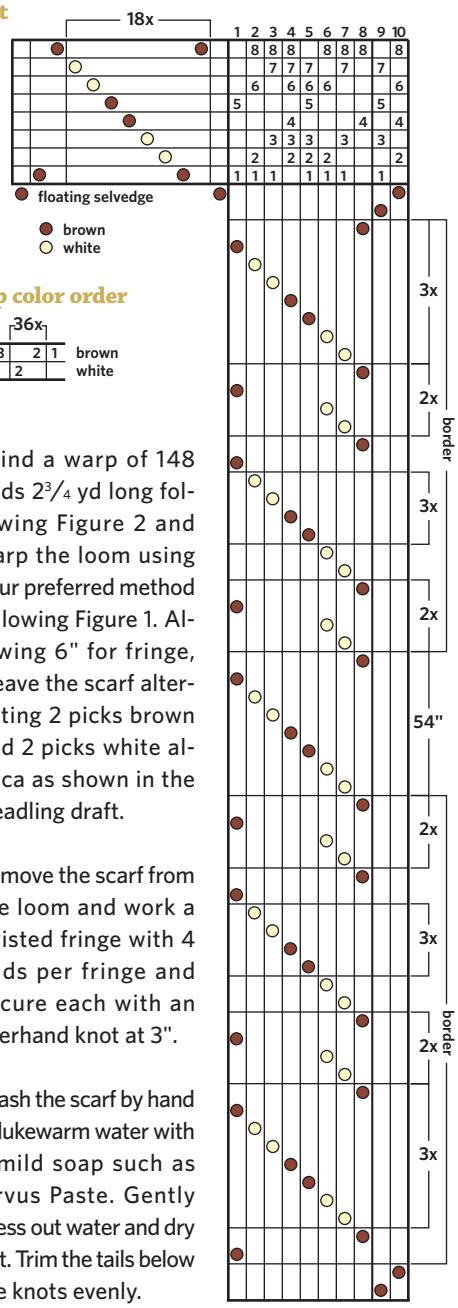
Twill, with its long floats, takes full advantage of the luscious feel of alpaca yarn, and a unique color-and-weave effect creates a lovely pattern of little circles.

Alpaca comes in more than twenty-two natural colors, including many shades of brown, gray, black, and white. The alpaca used for this scarf is from North Brook Farm. Laura Busky and her husband raise alpacas, and she weaves with yarn from their animals. She sends her fiber to small specialty spinning mills that spin to her specifications—from a particular animal or group of animals, depending on the color she wants. The brown in this scarf is from a male named Patagonia, the white from Denali, Liberty, and Brandy. I like thinking of the animals as I weave!

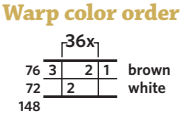
The color-and-weave draft used for this scarf comes from a book of samples woven for NEWS (New England Weavers Seminar). The pattern can be woven on six shafts (shafts 6 and 7 always move with shafts 2 and 3) and six treadles, but it is easier to thread and weave on eight. You can create many new designs simply by playing with treadling and color sequences. Note that the back of a color-and-weave fabric can look very different from the face. The light/dark pattern of the border appears inverted on the back of this scarf.

For smooth selvedges, it is important to be consistent with shuttle positions. I always placed the brown shuttle closer to me and the white shuttle farther away.

1. Draft



2. Warp color order



1 Wind a warp of 148 ends 2¾ yd long following Figure 2 and warp the loom using your preferred method following Figure 1. Allowing 6" for fringe, weave the scarf alternating 2 picks brown and 2 picks white alpaca as shown in the treadling draft.

2 Remove the scarf from the loom and work a twisted fringe with 4 ends per fringe and secure each with an overhand knot at 3".

3 Wash the scarf by hand in lukewarm water with a mild soap such as Orvus Paste. Gently press out water and dry flat. Trim the tails below the knots evenly.



MADELYN VAN DER HOOGT

Light and lacy

HUCK-LACE SCARF

STRUCTURE
Huck lace.

EQUIPMENT
4-shaft loom, 11" weaving width; 15-dent reed; 1 shuttle.

YARNS
Warp: 20/2 wool (4,750 yd/lb, "fulling-proof," Mora, Glimåkra USA, 1,035 yd/3.5 oz skein), natural #2001, 489 yd. Weft: 20/2 wool, natural #2001, 343 yd.

WARP LENGTH
163 ends 3 yd long (allows 4" for take-up, 35" for loom waste; loom waste includes fringe).

SETTS
Warp: 15 epi.
Weft: 15 ppi.

DIMENSIONS
Width in the reed: $10^{13}/_{15}$". Woven length: 69". Finished size after washing: $9^{1}/_{4}$" × 61" plus $1^{1}/_{2}$" fringe at each end.

Introduced in the March/April 2009 issue of *Handwoven*, this series presents instructions for projects you can weave and sell.

So that there is potential profit in weaving items for sale, time and materials costs must be kept to a minimum (under $13 for this scarf) and projects designed with consumer appeal in mind.

Handmade laces—whether knitted, bobbin-woven, tatted, or needleworked—are usually considered luxury fabrics. Partly, this is because these techniques are time-consuming to do. Handwoven laces, however, look complex but are as easy and quick to weave as plain cloth.

The weave structure known as huck lace can produce a lacy fabric (showing see-through holes) or a dense, opaque fabric (paired floats distributed on a plain-weave ground)—or many variations in between. Two factors affect a fabric's position on this continuum: the yarn (fiber content and tightness of spin) and the sett (density of warp and weft). Tightly spun smooth yarns like silks, linens, and pearl cottons slide to make lacy holes, while wools often full to fill in the lacy open spaces.

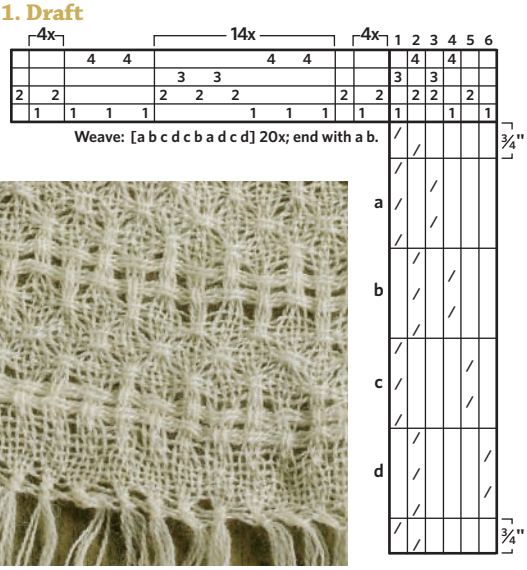
The "fulling-proof" Mora wool used for this scarf is an exception. It slides during wet-finishing to make lace without fulling. The result is a light, lovely, lacy, huggable scarf.

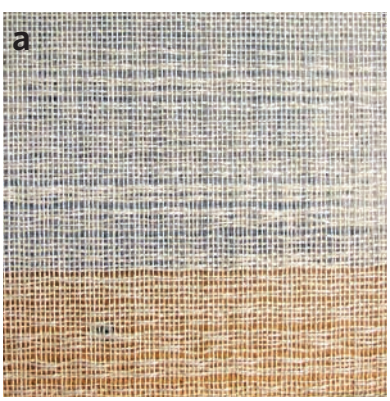
1 Wind a warp of 163 ends 3 yd long for one scarf and use your preferred method to warp the loom following the draft in Figure 1.

2 Begin and end with ¾" plain weave and hemstitching. For the scarf, weave: a b c d c b a d c d 20x; end with a b. Sequences a and b are all lace—beat more gently than c and d, which include more plain weave. The interlacements are hard to see as you weave (Photos a and b); check for errors; always maintain 15 ppi.

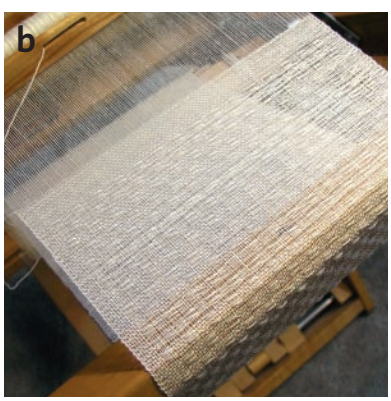
3 Remove the scarf from the loom and trim fringe to $1^{1}/_{2}$". Wash scarf by hand in warm water with mild soap, agitating gently and evenly (the lace interlacement will bloom; compare Photos a and c). Lay flat to dry and press with the iron on a wool setting.

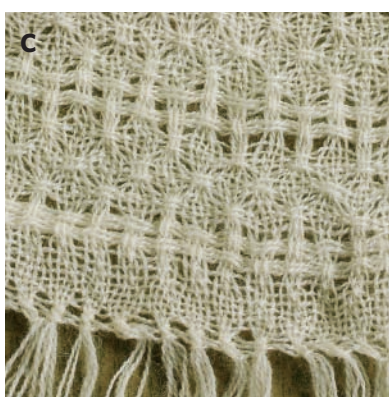
1. Draft





PHOTOS BY MADELYN VAN DER HOOGT







Time per scarf:

- Wind warp: 30 min
- Sley reed: 20 min
- Thread shafts: 90 min
- Beam warp: 20 min
- Weave: 3 hr
- Finish: 15 min (not including drying time)
- Total: under 6 hr

Materials:

Allowing 3 yd warp length for one scarf:

- 163 ends = 489 yd for warp
- 1,033 picks = 343 yd for weft
- Total yardage per scarf: 832 yd
- One scarf per 1,035 yd skein (3.5 oz) of Mora wool; add 2½ yd warp length per additional scarf (751 yd Mora)

ALICE SELBY

Twill pillows in buffalo and alpaca yarn

HERE'S A YUMMY BLEND OF TWO VERY SPECIAL FIBERS!

STRUCTURE
Twill and plain weave.

EQUIPMENT
8-shaft loom, 21" weaving width; 10-dent reed; 1 shuttle.

YARNS
Warp: 2-ply 50% buffalo, 50% alpaca (900 yd/lb, Lonesome Stone Natural Fiber Mill), Buffalo Brown, 739 yd.
Weft: 2-ply 50% buffalo, 50% alpaca, Buffalo Brown, 800 yd.

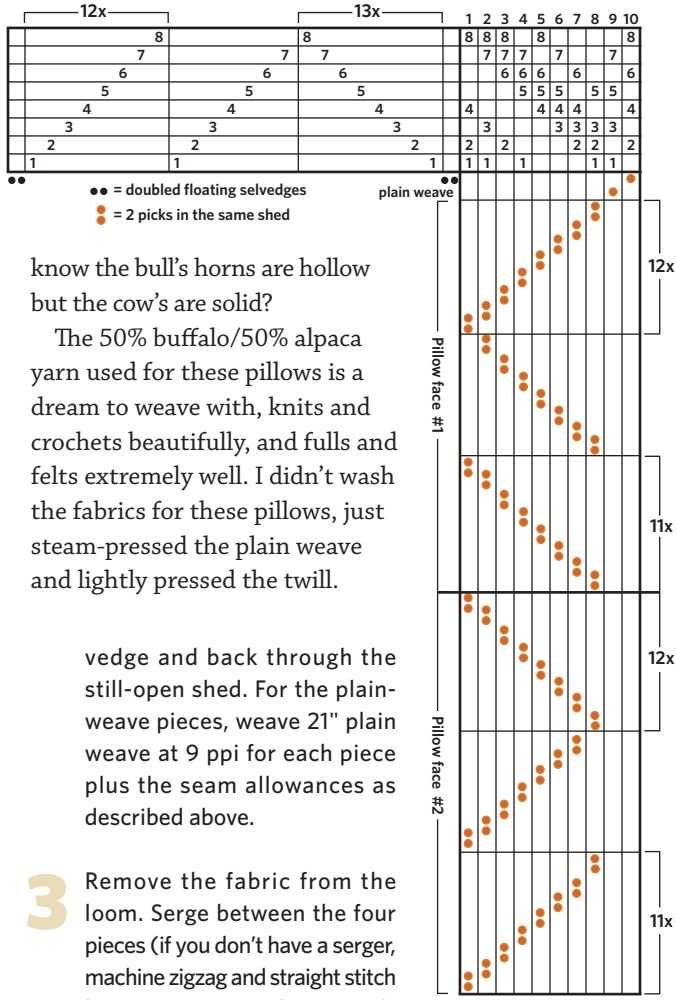
OTHER SUPPLIES
Heavyweight fusible interfacing (enough for four pieces, 19" x 19" each), black; two 20" dark brown zippers (optional); two 20" × 20" pillow forms; matching sewing thread.

WARP LENGTH
211 ends (includes 2 doubled floating selvedges) 3½ yd long (allows 6" for take-up and 30" for loom waste and sampling).

SETTS
Warp: 10 epi (1/dent in a 10-dent reed; doubled floating selvedges are sleyed in a single dent).
Weft: 9 ppi for plain-weave backs, 13 ppi for plain-weave seam allowances, 18 ppi for twill.

DIMENSIONS
Width in the reed: 20⁹⁄₁₀".
Woven length: 90" .
Finished sizes: two pillows 19" × 19" each.

This buffalo and alpaca yarn is a deep, rich coffee brown—you'll be in love at first touch!



I have been very fortunate to live next to a herd of buffalo for the last twenty-five years. I've developed a great love for "the girls"!

Recently, I have been weaving for a company called Native Vogue (see page 19), which specializes in all things buffalo (meat, hides, wool, and buffalo-horn jewelry with sterling accents). Did you know the bull's horns are hollow but the cow's are solid?

The 50% buffalo/50% alpaca yarn used for these pillows is a dream to weave with, knits and crochets beautifully, and fulls and felts extremely well. I didn't wash the fabrics for these pillows, just steam-pressed the plain weave and lightly pressed the twill.

1 Wind a warp of 211 ends and use your preferred method to warp the loom following the draft. Weave a few picks with scrap yarn to spread the warp.

2 The two faces of these pillows are woven in twill, the two backs in plain weave. For all four pieces, begin and end with 18 picks of plain weave beaten very firmly for seam allowances. For the twill pillow faces, follow the treadling in the draft (an "x" design for Pillow face #1, a diamond design for Pillow face #2). Each twill pick represents 2 picks of weft: make the shed, take the shuttle through it, beat on an open shed, and take the shuttle around the floating selvedge and back through the still-open shed. For the plain-weave pieces, weave 21" plain weave at 9 ppi for each piece plus the seam allowances as described above.

3 Remove the fabric from the loom. Serge between the four pieces (if you don't have a serger, machine zigzag and straight stitch between pieces and cut apart). Cut and fuse interfacing to all four wrong sides, centering inside seam allowances. Sew hidden zipper (if desired) following instructions on the package to join pieces at the top. Right sides together, sew the other three seams of each pillow, making two rows of stitching, ⅛" apart.

Pillow face #1 is shown at the left on page 65. The pillow face on the right was woven in plain weave and fulled to a felt-like texture. Buffalo and moon images were then needlefelted to it.



Slow Yarns

Just as there is a "slow food" movement that advocates the use of local foods, there ought to be a "slow yarn" movement **advocating the enjoyment of creating cloth** from handcrafted artisan yarns. Fiber sourced locally, including exotics such as buffalo, cashmere, and yak, and made into yarns by small regional mills, **take just as much handwork** to create as handwoven cloth. Add to this list handpainted or hand-dyed yarns and just imagine the cloth you can make. **It's time to slow down and enjoy the yarn!**



A SELECTION OF SLOW YARNS (FROM TOP TO BOTTOM):

Yak/Cormo blend from Bijou Spun; 50% Montana-raised cormo wool/50% Colorado-raised yak; 1,200 yd/lb.

Suri Blend from Salt River Mill; 75% suri alpaca/15% merino wool/10% tussah silk shown in Light Fawn; 2,100 yd/lb.

Cashmere Bamboo from Still River Mill; 80% cashmere/20% bamboo; 1,370 yd/lb.

Navajo Churro from Earth Arts; 100% churro wool, naturally dyed, shown in indigo; 1,000 yd/lb.

Montana Gold from SunFiber Yarns; 50% alpaca/40% wool/10% bison spun with a small amount of glitz; 640 yd/lb.

Farmhouse Silk Blend from Farmhouse Yarns; 34% silk/33%cotton/33% lamb's wool, hand-dyed, shown in Goldenrod, Golden Pear, and Evergreen; 1,400 yd/lb.

Alpaca Tracks by Lonesome Stone; 50% alpaca/50% superwash wool, handpainted, shown in Shades of Brick; 1,650 yd/lb.

Twizzle by Mountain Colors; 85% merino wool/15% silk, hand-dyed, shown in Northern Lights; 1,140 yd/lb.

MILL SPOTLIGHT LONESOME STONE

Handwoven had a chance to visit with mill owners Linda and Marv Dewey in Granby, Colorado, earlier this year. The first things we spotted when we walked into the mill shop (and stepped over the resident sheepdog) were the pillows on page 65. The yarn for these pillows is custom made by the mill for Native Vogue, which creates a line of blankets, pillows, and jewelry from the hides and horns of buffalo.

"Alpacas have changed our lives. They give us perspective on life."

The Deweys began their journey to mill ownership by buying four pregnant alpacas. Since then, the herd has grown to over sixty animals.

When they couldn't find a mill that would spin their fiber the way they wanted it, they did what all reasonable people would do. They contacted a textile consultant out of North Carolina and started their own mill.

The family-run business includes Marv's sister, Nancy Sterling, who moved from Florida to help run the mill and lend her creative talent.

The mill runs on a worsted system. Each yarn is put through a four-step process. The fiber is "opened" by running it through a picker and then blowing air into it. Carding, the next step, also helps to open the fiber and remove dirt. This is followed by combing the fiber to align it and remove the shorter, less uniform fibers. Then it is drawn and spun into yarn that has a smooth and even finish.

Lonesome Stone also handpaints fibers and yarns to create custom color blends in addition to a wide array of natural colors. They do custom work for fiber producers big and small in five different states, including creating blends with alpaca, mohair, and wool.

"Alpacas have changed our lives," says Linda Dewey. "They give us perspective on life."



PHOTOS BY ANN SWANSON

HOW TO MAKE SLOW YARN STRETCH

So now you are staring at your new hank of slow yarn. What now? Here are a few ideas to make the most out of these precious yarns.

Use it in the weft

You use less yardage in the weft than you do in the warp. Throw on an inexpensive warp of a complementary yarn and use your slow yarn as weft only.

Use a dummy warp

This is not a comment on your warp's intelligence! A dummy warp is a way to lessen the loom waste of a more expensive yarn or to change colorways without resleying the reed and rethreading the heddles. All you have to do is thread your loom with a short "dummy" warp, wind a new warp, and then tie each end of the new warp to the old. (For more information about how to do this see "Tie One On!", November/December 2007, page 14.)

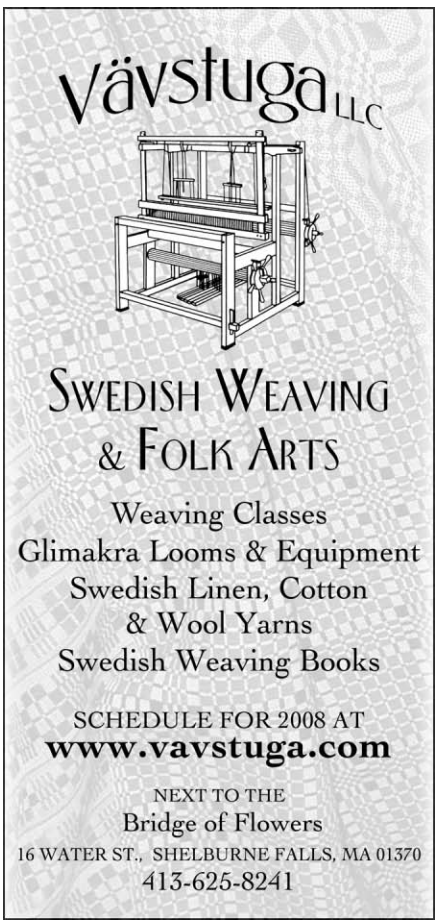
Use a rigid-heddle loom

These little looms create minimal loom waste and are also gentle on luxury down yarns such as cashmere, yak, angora, and buffalo (see "One Skein Scarf" on pages 52–54).

Stay tuned—in the September/October issue we will show you lots of ways to use that loom waste, affectionately known by weavers as thrums.

One way to get the yarn you want is to have a mill make it for you. That's what knitwear designer and weaver Kathryn Alexander did. "The wool for this energized singles yarn comes from my family's ranch in Montana, where my brother raises a flock of Columbia sheep." Alexander has the fleece scoured in a small mill in Hall, Montana, and then shipped to Green Mountain Spinnery in Putney, Vermont, to be spun to Alexander's specification. The yarn is available in both S (clockwise) and Z (counterclockwise) twists, perfect for weaving collapse fabrics. It comes in two weights; fine (3,500 yd/lb) and sport (1,800 yd/lb). Although spinners refer to this yarn as energized, weavers will most often hear it called high-twist yarn. To purchase or see more of Alexander's yarn in action, visit www.kathrynalexander.net.





Calendar

EXHIBITS, SHOWS, AND SALES

ARIZONA

October 24. Southwest Fiber Festival, Amado. Deborah Brunner, (520) 625-8788; www.southwestfiberfestival.com.

CALIFORNIA

Through July 26. Connections: Small Tapestry International, at San Jose Museum of Quilts and Textiles, 520 S. First St., San Jose, CA 95113. (408) 971-0323; info@sjquiltmuseum.org; www.sjquiltmuseum.org; www.americantapestryalliance.org.

August 12–15. Monterey County Fair Wool Show, Monterey County Fair, Monterey. (831) 372-5863.

COLORADO

May 29–May 30, 2010. Navajo Weaving: Diamonds, Dreams, Landscapes. The University of Colorado Museum of Natural History, Changing Exhibits Gallery in the Henderson building, Boulder. (303) 492-6892; http//cumuseum.colorado.edu.

May 30–July 12. Fiber Celebration 2009, international juried show at Loveland Museum and Gallery, 503 N. Lincoln Ave., Loveland, CO 80537. Margie Holley, (970) 593-0929; theholleys@holleys.net; www.fortnet.org/NCWG.

June 11–14. Wool Market in Estes Park. (970) 586-6104; http://estesnet.com/Events/woolmarket.htm.

CONNECTICUT

July 16–18. Craft Expo 2009, on Guilford Green, Guilford. Guilford Art Center, 411 Church St., Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; expo@guilfordartcenter.org; www.guilfordartcenter.org.

DISTRICT OF COLUMBIA

Through January 3, 2010. Recent Acquisitions. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

ILLINOIS

July 17–19. Midwest Fiber and Folk Art Fair, at McHenry County College, 8900 U.S. Hwy. 14, Crystal Lake. Carol@FiberAndFolk.com; www.FiberAndFolk.com.

ILLINOIS

October 18. Uncommon Threads, juried wearable arts. Fine Line Creative Arts center. (630) 584-9443; info@fineline.org; www.fineline.org.

IOWA

June 13–14. Iowa Sheep and Wool Festival, at Dallas County Fairgrounds, Adel. (712) 736-2109; www.iowasheep.com.

MAINE

September 25-27. Maine Organic Farmers and Gardeners Association's 33rd Annual Common Ground Country Fair, Unity. (207) 785-2784, www.mofga.org.

MONTANA

June 12–14. Big Sky Fiber Arts Festival, at Ravalli County Fairgrounds, Hamilton. PO Box 1223, Victor, MT 59875. (406) 777-2141; www.bigskyfiber.com.

NEW JERSEY

June 7. Fiber Fiesta and Alpaca Sale, Lumberton. www.alpacaheritage.com.

NEW MEXICO

May 15–August 16. Writing with Thread: Traditional Textiles of Southwest Chinese Minorities. Museum of International Folk Art, Museum Hill, Camino Lejo off Old Santa Fe Trail, Santa Fe. (505) 476-1200; www.internationalfolkart.org.

May 30–31. East Mountain Fiber Farm and Studio Tour, near Albuquerque. Bethe, (505) 281-5963; bweaveit@yahoo.com; or Robin, (505) 286-1783; robin@perfectbuttons.com.

September 26–28. Earth's Palette: Natural Colors for Fiber, Taos. www.taoswoolfestival.org.

NEW YORK

June 13–14 and 20–21. 33rd Annual American Crafts Festival, at the Lincoln Center for the Performing Arts, New York. Raya Zafrina, acacinfo@gmail.com; www.craftsatlincoln.org.

August 1–September 17. Tapestries Celebrating Henry Hudson, at the Greene County Council on the Arts, Catskill. (518) 943-3400; info@wedsgroup.com; www.greenearts.org.

September 19-20. 15th Annual Finger Lakes Fiber Arts Festival, at the Hemlock Fairgrounds, Hemlock. Robin, (607) 522-4374; www.gvhg.org/fest.html.

NORTH DAKOTA

July 25–26. Fiber Arts Festival at Bonanzaville, West Fargo. (701) 293-7395; kbaird@bonanzaville.com; www.bonanzaville.org/fiberarts.

PENNSYLVANIA

May 30–August 29 (Saturdays). Home Textile Tool Museum in Orwell. HTTM, PO Box 153, Rome, PA 18837. (570) 247-7175; info@httm.org; www.hometextiletoolmuseum.org.

SOUTH DAKOTA

September 18–20. North Country Fiber Fair, at the Codington County Expo Complex, Watertown. www

.northcountryfiberfair.org.

VERMONT

June 7. Mountain Fiber Folk Farm Tour in northern Vermont. (802) 326-2092; www.mtfiberfolk.com.

VIRGINIA

Through May 31. Can You Do Kandinsky. Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, Studio 18, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935; www.Potomaccraftsmengallery.com.

WEST VIRGINIA

June 12–14. Eastern Angora Goat and Mohair Association Show and Sale, at West Virginia Fairgrounds, Lewisburg. www.angoragoats.com.

CYBERSPACE

Canadian Tapestry. www.canadiantapestry.ca. Digital Threads. www.digitalthreads.ca

CONFERENCES

COLORADO

July 30–August 2. Intermountain Weavers Conference, at Ft. Lewis College, Durango. www.intermountainweavers.org.

IOWA

June 25–27. In the HEARTland, Midwest Weavers Association Conference, at Grinnell College, Grinnell. Preconference workshops June 22–24. (309) 787-6644; rlryden@mchsi.com; www.midwestweavers.org.

MICHIGAN

August 5–9. MLH at 50: Golden Reflections, Michigan League of Handweavers conference, at Hope College, Holland. www.MLHGuild.org.

MISSOURI

May 28–31. Off the Grid, Surface Design Association Conference in Kansas City. www.surfacedesign.org/conference.asp.

WASHINGTON

May 28–June 3. Weaving Waves of Color, Association of Northwest Weavers Guilds Conference in Spokane. addicks@centurytel.net; www.anwg2009.org.

CANADA, ALBERTA

June 26–July 3. Olds College Fibre Week, Olds, Alberta. IYNF-2009@fao.org.

GERMANY

June 17–18. International Natural Fibres Congress, in Frankfurt. IYNF-2009@fao.org.

POLAND

September 3–4. International Cotton Conference, in Gdynia. IYNF-2009@fao.org.

TO ENTER

COLORADO

Schacht Spindle Company invites you to enter their I Made It On My Schacht Contest. **Entry Deadline September 1.** (800) 228-2553; info@schachtspindle.com; www.schachtspindle.com.

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2011 conference and beyond. www.ftwg.org.

MINNESOTA

Inside Out Gallery Show, June 4–July 10, 2010, Textile Center in Minneapolis. **Entry deadline November 9.** (612) 436-0464; info@textilecentermn.org; www.textilecentermn.org.

INSTRUCTION

ILLINOIS

Weaving for the Visually Impaired, August 4–7, Heather Winslow. **Altered Woven Jewelry,** October 23–24, with Mary Hettmansperger. The Fine Line Creative Arts Center in Hoffman Estates. (630) 584-9443; info@fineline.org; www.fineline.org.

PENNSYLVANIA

Mid-Atlantic Fiber Association Workshop Weekend, July 31–August 2, at Gettysburg College, Gettysburg, PA. mafa2009@mafafiber.org; www.mafafiber.org.

NATIONWIDE

Helping Hands Distance Learning Program, ongoing, mentoring for beginning tapestry weavers. American Tapestry Alliance, Helping Hands, Joyce Hayes, 5229 Ivanhoe Pl., NE, Seattle, WA 98105. joyce.hayes@comcast.net. **Distance Learning Program** for intermediate tapestry weavers: Tommye Scanlin, 177 S. Park St., Dahlonega, GA 30533; Education@americantapestryalliance.org; www.americantapestryalliance.org.

NORTH CAROLINA

Intro to Rug Weaving, June 7–13, with Jason Collingwood. **Gourmet Weaving—Beyond the Recipe,** June 28–July 4, with Ramona Abernathy-Paine. **Beginning to Intermediate Weaving,** July 12–18, with Elaine Bradley. **Weaving Legends,** July 19–25, with Geri Forkner. **Woven Rag Rugs,** July 26–31, with JoEl Levy Logiudice. **Accessorize!** July 31–Aug. 2, with Dianne Totten. **Tapestry,** August 9–15, with Tommye McClure Scanlin. Additional classes in weaving, rugs,

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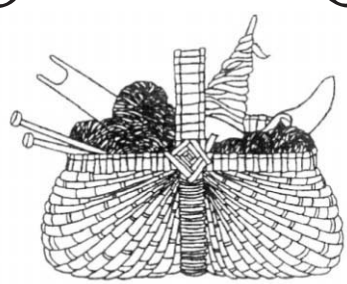
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SOUTH AFRICA

Weaving courses, September 6–11, in connection with Fibre Break-Away, sponsored by Johannesburg Weavers and Spinners Guild, PO Box 84736, Greenside 2034, South Africa. Gisela Knox, +27 11 787 4724; knox@gnet.co.za; or Erika Cheetham, +27 11 573 4517; tony@mweb.co.za.

SWEDEN

Shaftswitching, June 8–12, with Gisela von Weisz, at Hemse Folkhögskola on the island of Gotland. Housing and meals on site. Gisela von Weisz, Stallbacken 5, SE-18161 Lidingö, Sweden. Tel: +46 8 766 16 03; giselavonweisz@telia.com.

TRAVEL

Ecuador, October 13–20. Discover the Americas Trip. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Mexico, July 3–10. Oaxaca craft tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.



UNIVERSITY OF COLORADO MUSEUM OF NATURAL HISTORY

Navajo Weaving: Diamonds, Dreams, Landscapes is a showcase of the University of Colorado Museum of Natural History's collection of Navajo textiles, May 29–May 30, 2010. For more information, http://cumuseum.colorado.edu.

Japan, June–July (2 weeks). Saori Weaving Tour. SAORI Worcester, Mihoko Wakabayashi and Nathaniel Needle, 131 Highland St., Worcester, MA 01609. (508) 757-4646; mihoko@saoriworcester.com; www.saoriworcester.com.

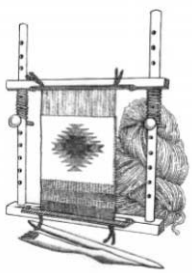
Southern Africa, August 25–September 4. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southwestern United States, July 12–19. Tour of trading posts and pueblos, including Indian craft markets, 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.

Ukraine, August 6–21. Folk costumes, embroidery, weaving, pottery, woodcarving, beadwork. The Great Canadian Travel Company. Martha Banias, (204) 781-8398; martha@gctc-mst.com.

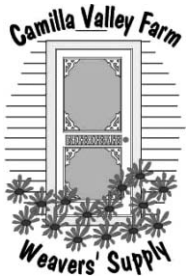
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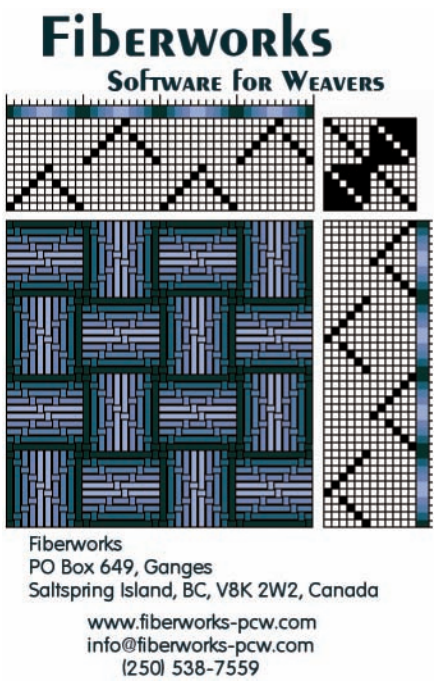
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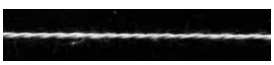
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Swatch 1	40–42	Double-faced twill, plain weave	8	I, A
	Swatch 2		Plain weave with warp floats	4	AB, I, A
	Swatch 3		Huck lace	8	AB, I, A
Rita Buchanan	Hot pad	32–34	Twill	4	All levels
Karen Donde	Tapestry	48–50	Plain weave, discontinuous wefts	2	AB, I, A
Liz Gipson	Scarf	52–54	Atwater-Bronson lace	rigid heddle	All levels
Kate Lange-McKibben	Four towel projects	24–27	Huck lace	4	AB, I, A
Linda Ligon	Shawl	56–58	Huck	4	AB, I, A
Suzie Liles	Table runner	28–30	Rosepath	4	AB, I, A
Sigrid Piroch	Afghan	44–46	Twill	7	AB, I, A
Alice Selby	Pillows	64–65	Twill and plain weave	8	All levels
Karen Selk	Scarf	36–38	Twill blocks	8	AB, I, A
Dorothy Solbrig	Scarf	60–61	Twill with color-and-weave	8	All levels
Madelyn van der Hoogt	Scarf	62–63	Huck lace	4	All levels

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

YARNS AND SUPPLIERS

*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 the Yarn Charts under Resources at handwovenmagazine.com. Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an *.*



10/2 organic cotton; 4,200 yd/lb (8,420 m/kg); 20, 24, 28



12/9 cotton seine twine; 925 yd/lb (1,855 m/kg); 6, 8, 10



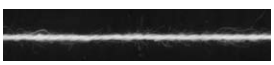
2-ply line linen (Linen 14) 7,000 yd/lb (14,030 m/kg); 24, 30, 36



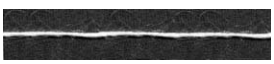
20/2 linen; 3,000 yd/lb (6,015 m/kg); 15, 20, 24



singles tow linen; 2,064 yd/lb (4,150 m/kg); 12, 16, 20



22/2 cottolin (60% cotton, 40% linen); 2,900 yd/lb (5,815 m/kg) 15, 20, 24



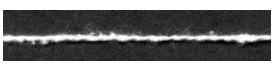
KidLin (49% linen, 35% kid mohair, 16% nylon; 2,270 yd/lb (4,550 m/kg); 10, 12, 18



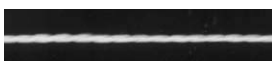
120/8 tussah silk; 6,100 yd/lb (12,225 m/kg); 24, 30, 36



20/2 spun bombyx silk; 5,000 yd/lb (10,020 m/kg); 22, 26, 30



20/2 noil bombyx silk; 4,500 yd/lb (9,020 m/kg); 22, 26, 30



8/2 reeled bombyx silk; 2,800 yd/lb (5,615 m/kg); 12, 15, 18



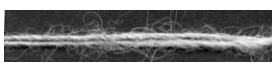
Paternayan rug wool; 672 yd/lb (1,350 m/kg); 6, 8, 10



2-ply wool (Bartlettyarns Maine Wool); 800 yd/lb (1,605 m/kg) 6, 8, 10



20/2 wool (Mora); 4,700 yd/lb (9,420 m/kg); 15, 20, 28



handspun doubled alpaca; 2,600 yd/lb (5,212 m/kg); 12, 15, 20



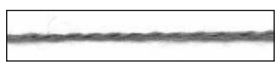
sportweight 3-ply alpaca (North Brook Farm); 1,175 yd/lb (2,355 m/kg); 10, 12, 15



sportweight 2-ply alpaca; (North Brook Farm) 1,225 yd/lb (2,455 m/kg); 10, 12, 15



2-ply 50% buffalo, 50% alpaca Lonesome Stone Natural Fiber Mill 900 yd/lb (1,804 m/kg); 6, 8, 10



2-ply cashmere (Still River Mill); 3,657 yd/lb (7,330 m/kg); 12, 15, 18



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Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Piroch 44–46)

Lonesome Stone Natural Fiber Mill, PO Box 1970, 946 County Rd. #60, Granby, CO 80446, (970) 531-8554, www.lonesomestonefiber.com. (Selby 64–65)

Lone Star Loom Room, 5708 Third St., Katy, TX 77493, (281) 467-1575, (888) 562-7012, www.nordicstudio.com. (Liles 28–30)

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North Brook Farm Alpacas, 96 South St., Berlin, MA 01503, (978) 838-7391, www.northbrookalpacas.com. (Solbrig 60–61)

Still River Mill, PO Box 397, 210 Eastford Rd., Eastford, CT 06242, (860) 974-9918, www.stillrivermill.com. (Gipson 52–54)

Thrums LLC, 1908 Winterberry Wy., Fort Collins, CO 80526. (Ligon 56–58)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, www.treenwaysilks.com. (Selk 36–38)

Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com. (Donde 48–50)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Buchanan 32–34, Alderman 40–42)

CORRECTIONS

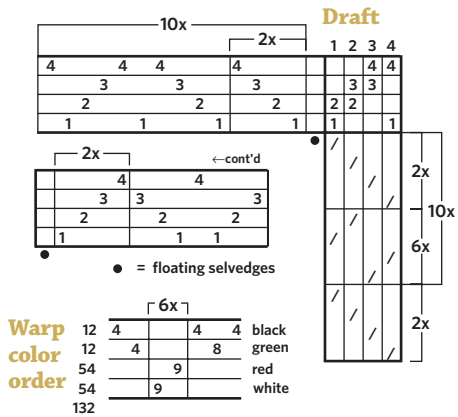
March/April 2009, page 64.

In Madelyn van der Hoogt's, "Weaving for Sale," the threading draft does not show the spaces in the reed. For a complete draft and instructions, see the December Scarf of the Month at handwovenmagazine.com.

WARPING NOTES

Handwoven's project instructions do not include specific warping steps. Smooth, strong yarns can be warped front to back *or* back to front. For fragile, sticky, or overtwisted yarns, back to front through a raddle (i.e., "with two crosses") is usually recommended. Find specific warping steps for all these methods at handwovenmagazine.com (click on Resources).

READING DRAFTS



Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section. For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left. Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)



SIMPLE HEMSTITCHING

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

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

DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle.

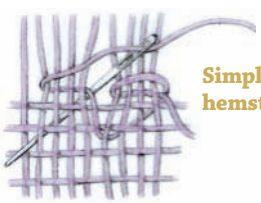
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.

LADDER AND ZIGZAG HEMSTITCHING

For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the first row.

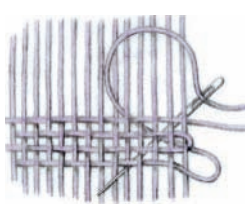
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

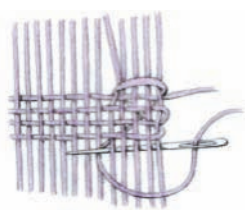
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads placed below the first hemstitching.

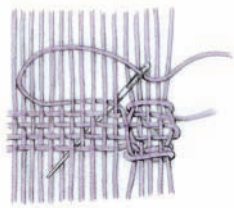


Simple hemstitching

Double hemstitching







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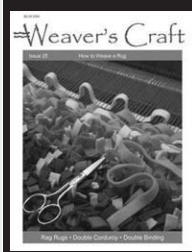
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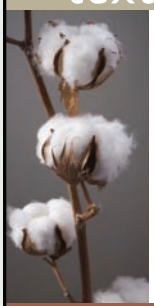
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NATURAL COLOR — NATURAL DYES CONFERENCE: Earth's Palette: Natural Color for Fiber and Fabric, Conference Dates: September 26–28, with workshops pre and post conference. Taos, New Mexico. Held in conjunction with The Wool Festival at Taos, October 3–4. Conference, Workshops, Vendors! Information: lieselo@newmexico.com or EPNCFF c/o Wool Festival at Taos, PO Box 2754, Taos, NM 87571, www.taoswoolfestival.org.

SOUTHWEST FIBER FESTIVAL— Saturday, October 24. Amado, Arizona. Vendors, classes, animals, demonstrations, and com-

petitions. www.southwestfiberfestival.com. Deborah Brunner (520) 625-8788.

WISCONSIN SHEEP and WOOL FESTIVAL, September 11—13, Jefferson Fair Park, Jefferson, Wisconsin. Three days of fiber-arts classes, fleece show and sale, and over 150 vendor spaces to shop for all your fiber needs. See website for details and other events. $5/day—$10 weekend pass. www.wisconsinsheepandwoolfestival.com; wisbc@centurytel.net; (608) 868-2505.

WOOLFEST— fibers, rugs, arts, and animals. Lake Metroparks Farmpark. Kirtland, Ohio; June 27–28. Workshops, festival, vendors, rug & fiber-arts show. Cindy Bernardo (800) 366-3276, www.lakemetroparks.com.

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Rita Buchanan: When something sparks your passion . . .

Life is so complex that most of the time we have to simplify and generalize. But when something sparks your passion, you start noticing details and differences. The subject can be anything. Among my friends, there are fanatics for heirloom tomatoes, migratory warblers, operatic tenors. Myself, I'm a connoisseur of plant fibers.

What is there to notice about them, you might ask. Looking at the cones of cotton yarn on your shelf, you see color, grist, relative shine. For millspun cotton yarns, those are the main issues. Mill operations homogenize fiber and produce standardized yarn.

But with each step back, more variation is found. As a spinner, I make almost all the yarn I use. Every year, I buy several batches of cotton sliver and top from different suppliers. Sealed in plastic bags, they all look pretty much the same: coiled strands of soft white (sometimes natural brown or tan or green) stuff. But spinning each batch reveals notable differences in the length and fineness of the individual fibers: if they're straight or convoluted, the presence of any trash (bits of seed or leaf), whether the strand is dense or fluffy. Also fragrance; raw cotton has pleasant aromas.

Some batches are routine, some are duds, and some are heavenly. This makes spinning less predictable but more interesting, I think. I know you can buy lovely yarn. But where can you buy surprise, fascination, focus, fulfillment?

Step back farther to the cotton gin, where each crop is evaluated. The official USDA grading system for cotton distinguishes thirty shades of "white" color, plus other ratings for length, purity, uniformity, strength, and fineness. Go farther yet to the cotton field, around the world and back in time. There are many breeds of cotton, just as there are many kinds of apples. Nowadays, the world cotton crop is dominated by a dozen or so breeds, but one retired USDA specialist, who devoted his career to cotton, personally collected the seeds for over ten thousand different kinds. Imagine the stories he could tell!

What's true for cotton is true for other plant fibers, too. There's flax, and there's flax. Hemp, jute, ramie, sisal, and so many other fibers all occur in a range of qualities you've never touched or seen. And never will, as most of this variation is history now, and much has been lost. I collect reference books about plant fibers. Most are decades old, out of print, discarded since the invention of polyester and other synthetic fibers. But the plants they describe, hundreds of species in the United States and around the world, still exist. I seek out these plants and grow or collect them in order to extract a few fibers, twist them between my hands, sniff, stroke, tug, and wonder. I'm not claiming that they are better than our modern resources. But for me, that twisting and tugging is a primal urge. Perhaps you've felt a similar twinge at the sight of ancient textiles or baskets in a museum. Humans have been manipulating plants for thousands of years, transforming bits of fiber and stem into textiles. There's something deep here.

Every year I gather and dry an assortment of slender leaves, stiff stalks, colored twigs, bits of bark. These raw materials grow everywhere, in gardens, fields, roadsides. I relish the challenge of creating artifacts that give plants a second life, preserving their character while adding my own touch.



PHOTOS COURTESY OF RITA BUCHANAN



Above: Rita Buchanan defies winter in the greenhouse attached to her Connecticut home. Her blouse is handspun cotton.
Right: A stash of dried leaves and stems provides inspiration and materials for Rita's weaving.
Top: Functional and fanciful purses and boxes line a shelf in her studio. All are woven with plant-fiber warps and with leaves or sticks as wefts and trims.

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455 Lisbon St.
San Francisco, CA 94112
(800) 450-7786 or
415-337-6876
morgaine@carolinahomespun.com
www.carolinahomespun.com

COLORADO

Bountiful
211 Green Mtn. Dr.
Livermore, CO 80536
(970) 482-7746
(877) 586-9332 (toll free)
(970) 484-0058 (fax)
info@bountifulspinweave.com
www.bountifulspinweave.com

Fireside Farms
1203 - 23 Road
Grand Junction, CO 81505
(970) 263-9999

KANSAS

The Yarn Barn of Kansas
930 Massachusetts St.
Lawrence, KS 66044
(785) 842-4333
(800) 468-0035 (toll free)
(785) 842-0794 (fax)
yarnbarn@sunflower.com

KENTUCKY

The Woolery
239 West Main Street
Frankfort, KY 40601
(800) 441-9665 (toll free)
(502) 352-9802 (fax)
info@woolery.com
www.woolery.com

MAINE

Halcyon Yarn
12 School St.
Bath, ME 04530
(207) 442-7909
(800) 341-0282 (toll free)
(207) 442-0633 (fax)
halcyon@halcyonyarn.com
www.halcyonyarn.com

MARYLAND

Vulcan's Rest Fibers
106 George Street
Chesapeake City, MD 21915
(410) 885-2890
(410) 755-6818 (fax)
info@vulcansrest.com
www.vulcansrest.com

MASSACHUSETTS

The Fiber Loft / Barehills Studio
9 Massachusetts Ave. (Rte. 111),
Box 327
Harvard, MA 01451
(978) 456-8669
yarn@TheFiberLoft.com
www.TheFiberLoft.com

MICHIGAN

Heritage Spinning & Weaving
47 E. Flint St.
Lake Orion, MI 48362
(248) 693-3690
info@heritagespinning.com
www.heritagespinning.com

MONTANA

Willows & Wool
1331 Summerdale Rd
Corvallis, MT. 59828
406-961-3582
fishmontana@msn.com

NEW HAMPSHIRE

The Fiber Studio
9 Foster Hill Rd.
Box 637
Henniker, NH 03242
(603) 428-7830
(603) 428-3758 (fax)
sales@fiberstudio.com
www.fiberstudio.com

NEW YORK

A Touch of Twist
1286 Weast Rd.
Schenectady, NY 12306
(518) 864-5885
(518) 887-5734 (fax)

Eastside Weavers
1 Carlyle Ave.
Troy, NY 12180
(518)-274-1931
eastsideweavers@earthlink.net
www.eastsideweavers.com

NORTH CAROLINA

Earth Guild
33 Haywood St.
Asheville, NC 28801
(828) 255-7818
(828) 255-8593 (fax)

PENNSYLVANIA

Manning's Creative Crafts
Box 687
1132 Greenridge Rd.
East Berlin, PA 17316
(717) 624-2223
(717) 624-1425 (fax)
mannings@sun-link.com

TEXAS

White Rock Weaving Center
1212 Tavaros Ave.
Dallas, TX 75218
(214) 320-9276 (ph&fax)
whiterockweaving@aol.com

Lone Star Loom Room
Tracy Kaestner
22506 Unicorns Horn Lane
Katy, TX 77449
(888) 562-7012
tkweaver@comcast.net
www.lonestarloomroom.com

VIRGINIA

Misty Mountain Farm
P.O. Box 133
154 Quail Call Lane
Ammissville, VA 20106-0133
(540)-937-4707
info@mistymountainfarm.com

Simpson & Co.
P.O. Box 693
Blacksburg, VA 24060
(888)431-0061
desimpson@cyberfyber.com
www.cyberfyber.com

Serendipity Farm & Studio
980 Cypress Chapel Rd.
Suffolk, VA 23434-8701
(757)-986-2010
(757)398-1618 (fax)
sheepman@gte.net

WASHINGTON

Paradise Fibers
1011 N Thor St.
Spokane, WA 99202
888-320-SPIN (toll free orders)
509-536-7746
info@paradisefibers.net
www.paradisefibers.net

The Weaving Works
4717 Brooklyn Ave NE
Seattle, WA 98105
206-524-1221
206-524-0250 (fax)

WISCONSIN

Earthsong Fibers
1782 40th Avenue
Osceola, WI 54020
(715) 268-5298
esf@earthsongfibers.com
www.earthsongfibers.com

Susan's Fiber Shop
N250 Hwy. "A"
Columbus, WI 53925
(920) 623-4237
(888) 603-4237(toll free)
(920) 623-0120 (fax)
susanfiber@internetwis.com
www.susansfibershop.com

CANADA

ALBERTA

Shuttleworks Ltd.
Site 5, Box 9, RR 1
De Winton (Calgary) AB T0L 0X0
403-938-1099
403-938-1046 (fax)
mail@shuttleworks.com
www.shuttleworks.com

BRITISH COLUMBIA

Jane Stafford Textile Designs
142 Richard Flack Rd.
Salt Spring Island BC V8K 1G1
(250) 537-9468
stafford@saltspring.com
www.janestaffordtextiles.com

NOVA SCOTIA

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830 Gaspereau River Rd.
Wolfville, NS B4P 2N5
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brenda@gaspereauvalleyfibres.ca

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