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Contest Winners**

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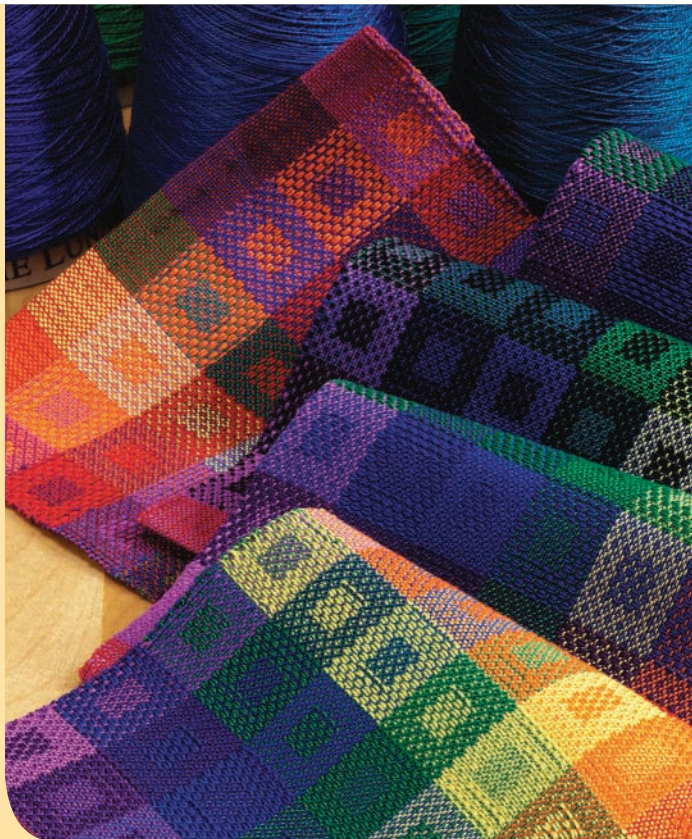
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From the Editor

MADelyn VAN DER HOOGT

You'll read all about the value of sampling in this issue. You'll learn from Helene Bress that Berta Frey introduced herself as Berta Weave-a-Sampler Frey. Berta Frey is right; you should Sample! Sample! Sample! (the weavers' mantra). In thinking about this, I remember once hearing someone say: There are two kinds of people, those who eat chocolate and those who don't. I think the point was that you could make any single behavior or trait divide the world into two kinds of people (and that there are therefore as many "kinds" of people as there are behaviors or traits). With this in mind, I say that there are two kinds of weavers, those who weave samples and those who don't. Clearly, those who weave samples are doing things The Right Way, just as if I said there are two kinds of people, Those Who Floss and Those Who Don't, we all know what The Right Way is.

I don't always do things The Right Way, hoping I can cut to the chase and skip a few steps to save time (if you see me toothless in my nineties, you can give me a knowing look). It's not that I don't value weaving samples. I have added many items to my studio—looms, yarns, and other weaving tools—under the guise of needing them to weave samples. But when the time comes to actually weave a sample, I just can't imagine not threading the thing I want to do the sampling for. So I weave the thing instead, and as Tom Knisely recommends, I put on a lot of extra warp length just in case my idea doesn't work out. This method, however, is why the three panels of my first coverlet varied in length by a foot. Or why I ran out of the pattern-weft yarn shortly before the end of the third panel only to discover that it was no longer available.

In those days, though, we didn't have a shelf full of *Handwovens* crammed with successful projects that have resulted from someone else's sampling. Want to know how to sett a certain wool? See how someone else did it who got the effect you're looking for. If you are a really creative person, though, who does things The Right Way, you'll sample first.

Madelyn

FUTURE THEMES

September/October 2010 It's All About Yarn!

Projects and design inspiration based on yarns and how best to weave with them—many that are relatively new to handweavers (qiviut and alpaca, handpaints, blends, and more).

November/December 2010 Slow Weaving/Fast Weaving!

Weaving can be either Slow (recreational, meditative, rhythmic, zen) or Fast (productive, efficient, goal-oriented). If you have a project to share that exemplifies Slow or Fast weaving, let us know!

January/February 2011 The Meaning of Cloth

Inspiration from the significance of textiles and motifs in other cultures (Peru, Guatemala, Native America, Scandinavia, and more) and in our own. What meaning does weaving have in your life?

March/April 2011 Design Matters!

Do you start with "scarf"? A yarn? A weave structure? Learn different approaches to design and ways to use fiber, color, and texture in handwovens.

HANDWOVEN

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Contributors



Anne Dixon, page 38



Judith Yamamoto, page 44

When we asked in *Weaving Weekly* about what you are doing in your study groups, we did not expect the quality or quantity of your response. It makes us smile to think of so many weavers meeting in real time or online to share love of weaving. We thought you'd like to see the groups behind some of the projects in this issue.



Weavers of Western Mass: Elisabeth Hill, Anita Thompson, Susan Gruen, Dorrie Hunt, Christina Hammel (absent: Barbara Hurley and Claudia Spaulding); see page 40.

KIM CANON



Sharon Alderman, page 50



Katie Meek, page 52



Kathleen Farling, page 56



DONNA ANDERSON

Whidbey Samplers, back row: Sally Starnes, Tricia Nakoma, Fran Moore, Anne Brenaman, Linda LaMay, Harriet Bower, Paula Willstatter, Maryann Straight, Donna Anderson; front row: Marty Tottenham, Kate Lange-McKibben, Mary Burks, Maryann Ariizumi (absent: Ellen Vlasak, Jacque Vincent, Dora Coffelt, Margaret Nichols, Peggy Tyson); see page 30.



Amy Preckshot, page 60



LYNN SPARKS

Lake Charlevoix Area Weavers Guild, back row: Holly Shaltz, Bert McDonald, Jackie Bolinger, Marti McIntyre, Lucy Stolt, Linda Van Andel; front row: Julie Hurd, Sandra Bragg, Janice Cook, Diane Strzelinski; see page 34.



Su Butler, page 58



CAROL NOFFZ

Mill Race Weavers Guild, back row: Nancy Vaghy, Karen Folland, Ken Allen; front row: Ruth Whitmyer, Jean Gordon; see page 46.



Jen Bervin, page 80



CLAUDIA MUTIALU

South Coast Weavers Guild, back row: Margaret Wright, Eva McCracken, Brit Pedersen, Carol Reinhold, Rosalie Holub, Bud Frohn, Wallie Weidhaas, Jan Barbieri; front row: Sarah Jackson, Susan Horton, Deborah Heyman; see page 54.

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**

FRANCINE EVEN



DANCES WITH LOOMS

I began weaving about four years ago, learning how on a floor loom. But I was never quite in love with it—it just didn't quite make my heart sing. While researching tapestry weaving, I came across a pocket loom by Good Wood Looms and bought one. It sat. Then, last September when I was called to France to visit one of my parents in the hospital, my eyes fell on my lonely little pocket loom and I packed it along with an assortment of small balls of yarn and some linen for warp.

While I sat on the plane and then later at the hospital, I warped my little loom and began weaving with bits and pieces of the different yarns. I had no particular plan or design in mind and let the colors and textures of the yarns guide me.

I liked what was happening! As I wove one, designs for the next one began formulating in my mind: color combinations, textures, shapes, etc. I realized that creating these "Little Things" (or "Petites Choses" as one of my sisters calls my minitapestries) kept me sane and centered in the midst of a sad family situation. As soon as I finished one Little Thing, I would start another. I just couldn't stop! My mind was racing, my fingers were dancing—and my heart was singing!

—Francine Even
Norwalk, Connecticut

A HANDY TIP

I work on two different rigid-heddle looms. I didn't like putting paper between the layers of warp on the beam or under the finished fabric as I wove—I never had quite the right size or amount for my looms. I did have some rug backing, which is kind of rubbery to be "non-slip." I cut it to fit my needs and used it when I wound the warp on the warp beam and when I wound the cloth on the cloth beam. Wow! It is wonderful! Nothing slips or moves. I also used little pieces of it under the heddle edges on one of my looms (the part that sits on the block), so they don't slip off. Rubberized shelf liner would work for narrow weaving widths!

—Marcia Smith
via e-mail

A SUCCESSFUL PROJECT

I thought you might like to see a photo of the shawl I made following instructions for the Budget Bamboo Shawl (*Handwoven*, September/October 2009, pp. 48–49).

—Anne Brewer
via e-mail



DERICK VAN SCHOONHOVEN

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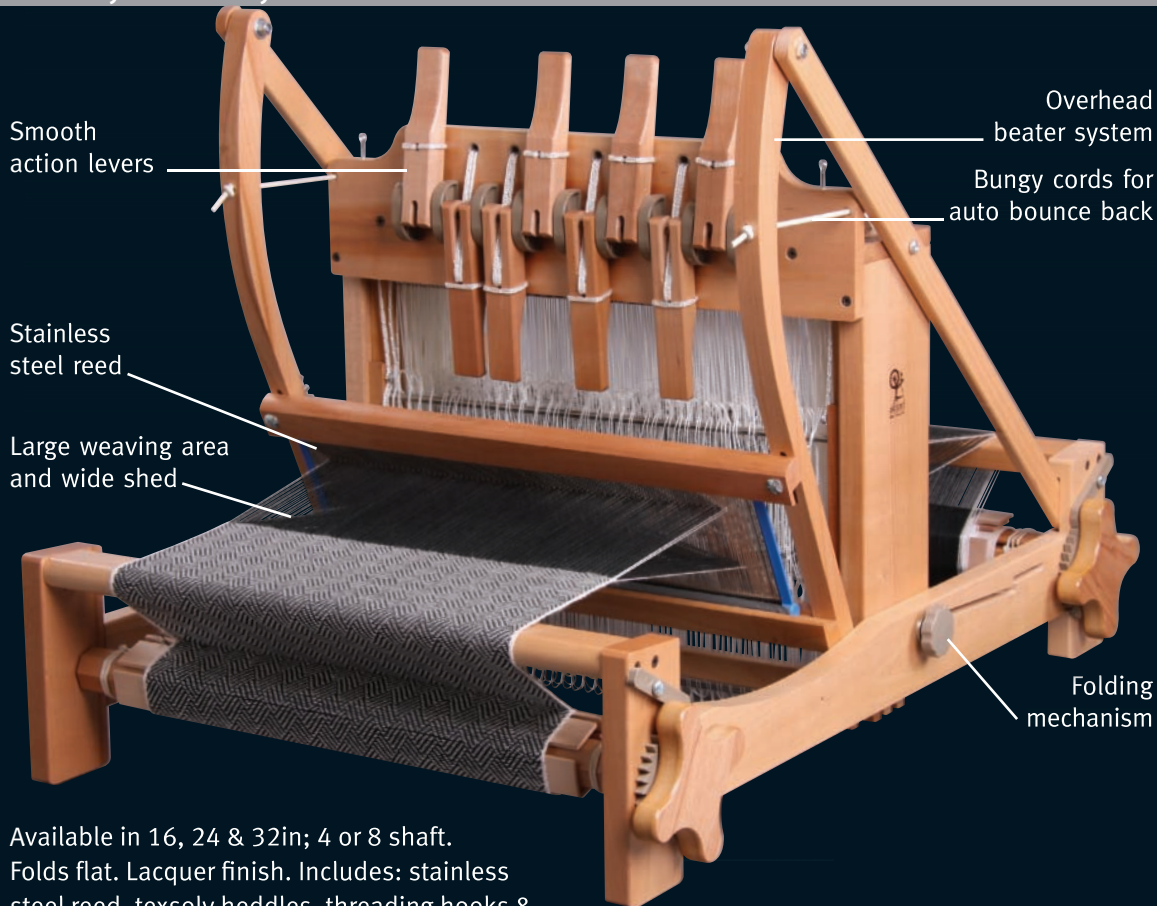


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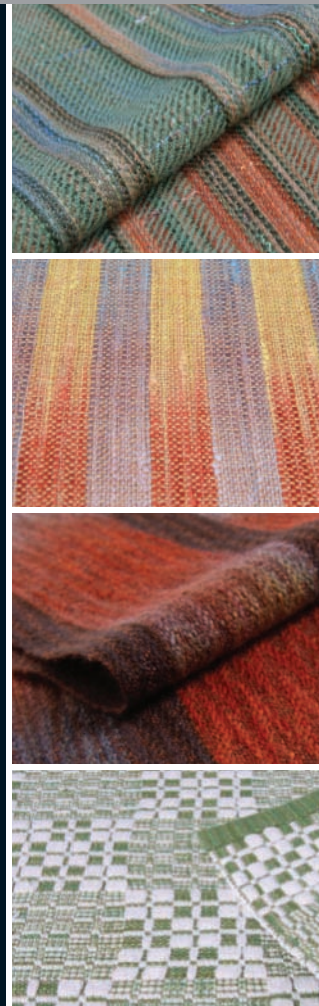
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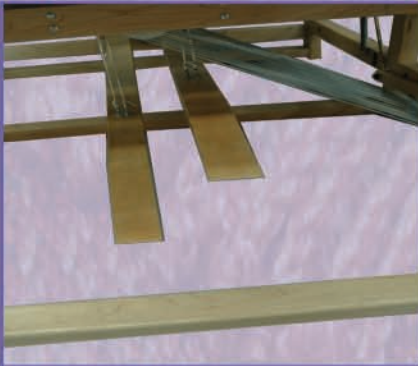
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What's Happening



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Bridge Works, Calgary, Alberta

Textile art and architecture

and environment and environmentalism are united in a very public way in Bridge Works, a city-wide art installation in Calgary, Alberta, Canada. One hundred fifty banners conceived and handmade by artists Marci Simkulet and Stephanie Wong hang along seven urban bridges across the Bow River that winds through the center of Calgary. The banners include weaving, feltmaking, and knitting in their construction, and the artists have reused and recycled a playful and interesting variety of materials. For example, the *Windows* banners on the Mewata Bridge (not shown) are made of recycled snow fencing with old banner material woven through it, and the strips are placed to mimic the windows of the buildings that appear behind the banners. The banners on the Centre Street Bridge are handwoven from almost eleven miles of mason's line and fishing line with old banner materials inlaid to create shapes that shift position from one banner to another, mimicking the color changes in the banners themselves. The McDonald Bridge theme *Yahoo!!!* celebrates and embodies the western heritage of Calgary with hangings knitted and woven from old Calgary Stampede banners. The most organic works are on the Inglewood Bridge, a rusting metal bridge that connects to an older Calgary neighborhood. These banners are handfelted from forty-five pounds of fleece from local sheep! (They may want a bit of reblocking after a rain!) You can see and read more about this exhibit at the Poplar Gallery Online, <http://poplar.mackenziefreere.com/>.



PHOTOS COURTESY OF BRIAN HARDER



Far left: Banners on the Zoo Bridge use recycled materials to explore the ideas of nests and habitat.

Clockwise from above left: Banners on the Centre Street Bridge provide a burst of color against the skyline; the McDonald Bridge hangings are woven and knitted from old Calgary Stampede banners; up close, the Louise Bridge banners reveal faces printed on the recycled banner fabric.

Come Visit Us at Convergence 2010

The theme for this year's HGA biennial conference for weavers, spinners, and dyers is "New Visions, Ancient Paths," and we can't wait to meet not ancient but old friends and make new ones at Convergence 2010, July 18th–25th, in Albuquerque, New Mexico. Come see us at the Interweave booth, where you'll also see the winning pieces of the Not Just For Socks contest up close and fuzzy. You might just get to "Ask Madelyn" in person, see how Linda Ligon really goes when she goes like this, or meet Jennifer Moore, the author and star of the upcoming book and video *Weaver's Studio: Doubleweave*.



PHOTO COURTESY OF JULIE BARNES



Guilds Getting Wired

Last issue, we talked to Julie Barnes, professional PR person, guild communications director for the Whatcom Weavers Guild of northern Washington, and *Handwoven* Roving Reporter, about how a blog can help a weaving guild. This issue, we're sharing some thoughts from Julie about how to get good PR for your guild.

"The first rule for PR is that when you put out information, make sure it leads back to more information. You have your guild website and possibly your blog, so use other tools to drive traffic there. Anyone can use a personal Twitter account or send out invitations through Facebook. (*Editor's note:* Twitter is a way to broadcast text messages of up to 140 characters from computers or mobile phones.) I've had good results from tweeting about our local guild's annual sale and sending people to our website. The Seattle Weavers Guild did a whole separate website for their sale and twittered about it a lot. For something like a sale, workshop, or special event, you can also send out a press release to local media and other guilds and direct people to your site. Be sure you put a release out early, though, because publicity permeates slowly."

Weaving Weekly Roundup

Thanks to all our *Weaving Weekly* readers who keep things interesting with your lively letters. In March, we talked about the Boy Scouts of America Textiles Merit Badge as an example of an organization that promotes textile awareness. Reader Lise Brown wrote, "For several years, when my son was a Scout, I taught the Textile Merit Badge to Boston-area Boy Scouts. They were intrigued by my eight-shaft table loom and loved doing textile projects on their own and performing fiber tests. What really excited them was a section I taught about new technologies being used in fibers, especially 'smart' clothing and military applications. They frequently said, 'I thought this was going to be boring, but it's really cool!' High praise, from teenaged boys." Lise, we salute you!

Reader Isdihara sent us an interesting question: "Does the nursery rhyme 'Pop Goes the Weasel' refer to a clock reel in a spinning mill?" So here's a bonus Beweave It for you: according to Wikipedia, which seems to be the best documented source, the rhyme dates from the nineteenth century, and there are a number of plausible explanations for the words, from textile-related terms to a plot against King James I. Maybe both? Weaving is subversive!

Ask Madelyn

HAVE A QUESTION?
OUR EDITOR HAS THE ANSWER.
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Syne Mitchell



BOBBIE CLIVER

Many weaving projects begin with finding the right draft. If you're lucky, you might have just the right book on your shelf. But what if there were a resource with nearly 60,000 drafts for weaving, both historical and modern, for looms with from two to forty-eight shafts? What if this resource were available 24/7 to anyone anywhere in the world for free?

You are in luck. There is such a place.

Handweaving.net is the project of Kris Bruland, whose day job is working as a senior architect, designing online applications for Fortune 500 companies. Six years ago, Kris, who is also an avid weaver and textile historian, built his website as a place to preserve old weave drafts that were falling into obscurity and also for weavers to share new drafts that they have created.

I spoke with Kris recently at his office, and he showed me some behind-the-scenes work he'd done to upload thousands of drafts to



PHOTO COURTESY OF SYNE MITCHELL

the site. He built custom software that can analyze a scanned-in weave draft and convert it into a WIF file. This was quite the achievement, since the drafts in many older books were drawn by hand and were not usually created on a consistently square

grid. The site also houses the Ralph Griswold Digital Archive, which contains over 140,000 pages scanned in from public-domain books on handweaving, lace, and related topics.

Kris recently added a service that makes it easy to embed images of weaving drafts from Handweaving.net into Web content. So if you're on Facebook or blogging about a scarf you wove, you can embed the draft right in your post without having to use HTML code. And Kris has plenty more ideas to help weavers share their craft with each other. So check out Handweaving.net, a wonderful resource now, and a site to watch as it grows.

Syne Mitchell is the editor of WeaveZine.com.

.....
"Never judge a fabric until you've taken it off the loom."
.....

"Embrace the Round Robin!"

In more than thirty-five years of weaving and teaching, Tom Knisely, general manager and resident instructor at The Mannings Handweaving School and Supply Center, has done his share of sampling. We asked him how to get the most from samples, whether creating your own or learning from the past.

Tom Knisely's interest in fiber arts began with his love of antique tools, a spinning wheel in particular. So it's no surprise that a conversation with him about samples quickly takes the historical perspective. (Helene Bress recently gave Tom the historical coverlets she collected while writing *The Coverlet Book*. The collection will be housed at The Mannings.) But he thinks sampling should be in your future, too.

Be a history detective

Tom says you can learn a lot from samples of old cloth. Most historical societies don't save cloth samples, but he recommends going antiquing and looking for torn scraps that can be salvaged. Then you can get out a magnifying glass and look at the scraps without fear that a historical treasure is going to fall apart. He says, "Sometimes looking at older pieces really opens up your eyes. Maybe the weaver put two tabby rows between each pattern row, or perhaps what appears to be overshot was threaded a little differently from what we think of as normal overshot."

Sometimes historical samples yield other surprises, too. A woman who restores old carriages recently gave Tom's daughter Sara a three-yard sample of fabric from the late 1800s that went around a carriage cushion cover. The cloth colors appeared to be muted and subtle, but when the folded cloth was opened, the original intense, natural-dyed colors were revealed. Old rag rugs sometimes contain very interesting fabric, too. And some years ago, he remembers finding a quilt top from the first decades of the twentieth century that was coming apart. Apparently the woman who quilted it could not afford quilt backing, so she used an early nineteenth-century coverlet inside that was far more interesting than the quilt fabric on the outside.

If you're trying to reproduce historical fabrics, Tom advises thinking critically about descriptions in books. Sometimes the authors are writing from an archaeological, not a weaverly, point of view. For example, an author might say a cloth fragment was sett at forty-four ends per inch, forgetting that that fabric may have been washed hundreds of times and has perhaps shrunk twenty percent. Modern weavers should always sample to find out if they're creating something close to the original.

Learn how threads interact

Unlike his friend Helene Bress, Tom says he doesn't love sampling, but he recommends doing it to learn how threads will interact after they're woven. He says when you weave a project, just "crank on" another yard or two of warp. You can change the sett without rethreading, or you can try another color or another treadling. It might change the whole look, and you might like it better.

Here are some other recommendations for sampling:

- Sample on the loom you'll be using for the project so you can really see how the tension and beat will affect the fabric. For example, Tom doesn't encourage people to buy a table loom for sampling because the beater is light compared to a floor loom, and the end product might be very different
- Never judge a fabric until you've taken your sample off the loom, washed it, and fulled it. For example, an overshot pattern block may look square on the loom and under tension, but once it's off the loom



PHOTOS BY SARA KNISELY

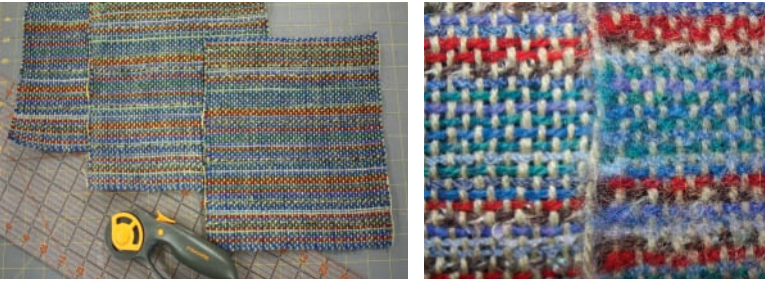
Above: The weaving studio at The Mannings. Weaving on a wide variety of looms like this is a great way to learn how the shedding mechanism, beater weight, and other factors affect the finished product.



Round robins are a great way to sample different structures, patterns, textures, and colors.

Circle: Samples from a plain-weave round robin.

Above: Round-robin results in many kinds of twill.



Washing and fulling are an important part of sampling. **At left above:** Three wool fabric samples, one to remain unwashed, one for normal washing, and one for washing and fulling. **At right:** The unwashed sample and a sample washed and fulling with a brush.

and washed, you might decide you need a few more picks per “square.” Or maybe that cotton towel is supposed to shrink ten percent, but you find that with the hot water at your house, it shrinks seventeen percent instead. You should keep measurements of your samples on the loom, off the loom, and after washing.

- Sample to get to know fibers and how they react. For example, you might carefully count wraps per inch and calculate sett for a garment fabric. But wraps per inch don’t define all the differences when you’re comparing wool, Tencel, or rayon chenille. Each type of fiber will beat, full, and ultimately drape very differently.

- Always check your threads for colorfastness. You don’t want to make a whole set of pretty red and white kitchen towels and wash them, only to find that the red mill-end yarn bled into the white and ruined all your work. You can test dye fastness quickly by just washing the yarn and blotting it with a white cloth. If you’re concerned about the dye holding, you can wash the fabric in Synthrapol (available from quilt shops and tie-dye suppliers) and rinse until the water comes out clear.

- If you’re combining different fibers, test how they interact. If you have large, separate sections of rayon, cotton, and wool in a fabric, it’s going to become bumpy when it’s off the loom and fulling. If you want a smooth fabric, intersperse the different fibers more frequently. A big stripe of bouclé by a stripe of mercerized cotton will behave badly. But if you find that a soft-spun wool singles yarn acts like a rubber band in the warp, pair up each strand with a strand of Tencel and let the wool just come along for the ride. Problem solved!

When not channeling his inner Viking, Tom Knisely can be found teaching students at The Mannings to “embrace the round robin.”



Don’t assume you’ve figured out how to make your overshot patterns square until you have taken the sample off the loom and fulling it. You may need a softer beat or a few more picks per square.

- Test the effects you can get with changing weft colors. Also, notice that when you use handpainted and variegated yarns as weft, very different color effects can occur depending on how wide the warp is. So try different fabric widths and enjoy the serendipity.

Last but not least, try weaving as many kinds of fabric on as many looms as you can. Tom Knisely says sometimes his students complain about using the many kinds of looms at The Mannings, but that kind of experience makes you a better weaver. His advice: “Embrace the round robin!”

The Art of Heddle Management

I took beginning weaving last spring and am now hopelessly hooked. Why didn’t I start long ago?

I noticed that some of my fellow weavers use a long rubber band (used for file folders) and a safety pin on the top and bottom heddle bars of each shaft to keep unused heddles out of the way while weaving. I thought of using



S-hooks instead of the safety pins, but couldn’t find any that were small enough not to interfere with the other shafts. Then at the hardware store I came up with the answer! Take a lightweight picture hook, pry apart the closed end enough to slip in the rubber band, and squeeze it shut again with pliers. Then attach the rubber band to the lower bar of the shaft with a clove hitch and hook the open part of the hook over the top bar of the shaft. Repeat for the heddles on each side of the loom for each shaft.

Your heddles stay tidy and out of the way while weaving, and it’s easy to take the heddle holders on and off.

—Nancy Chronister

[Editor’s note: What a great idea! I’m trying this with a picture hook at both ends of the rubber band.]

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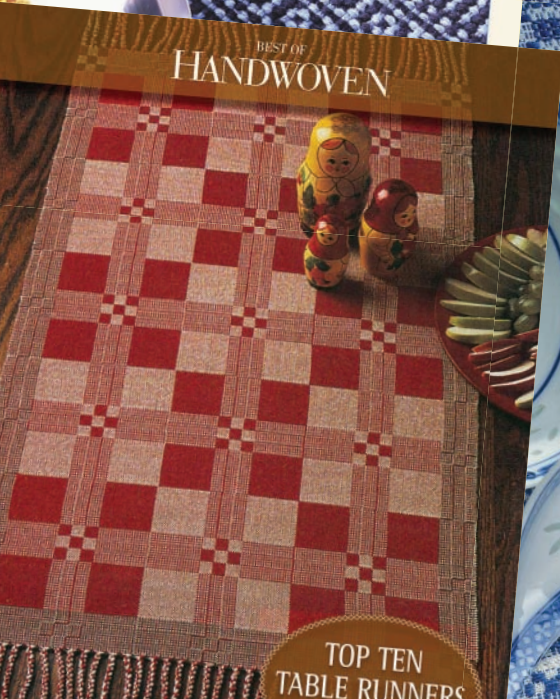
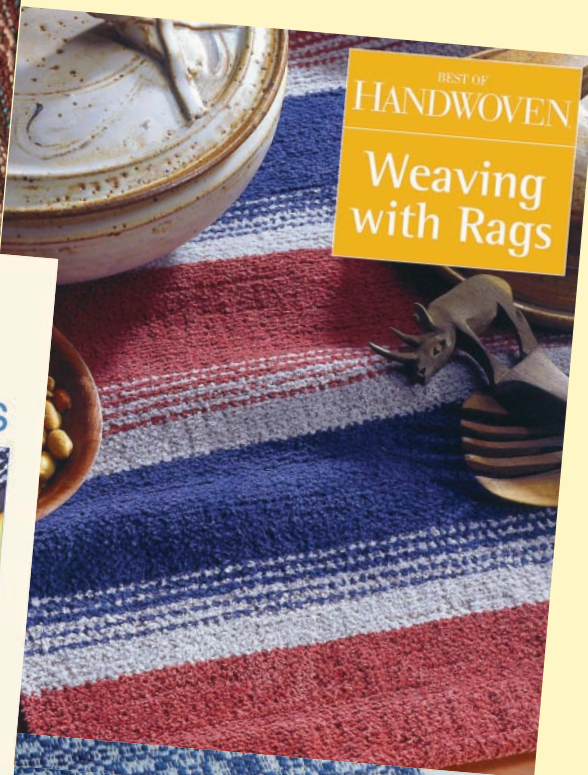
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HAND DYEING YARN AND FLEECE: DIP-DYEING, HAND-PAINTING, TIE-DYEING, AND OTHER CREATIVE TECHNIQUES

Gail Callahan

NORTH ADAMS, MASSACHUSETTS: STOREY PUBLISHING, 2010. HARDBOUND, 168 PAGES, \$18.95. ISBN 978-1-6034-2468-4.

Every fiber artist reaches a point at which dyeing becomes highly desirable, if not necessary. If you are searching for that perfect color, want to make the wrong color right, or have the desire to put a unique imprint on your work, Gail Callahan's *Hand Dyeing Yarn and Fleece* is the book to have by your side as you wade into dyeing.

Callahan focuses primarily on animal protein fibers, explaining the differences between them and plant fibers. She takes you by the hand into the enchanting world of color step by step, then leads you along the path to the equipment needed, important safety and ecological precautions to take, and organizational and record-keeping skills you'll need. She hands you a choice of dye methods and explains the reasons for each choice, discusses fiber at length, and suggests dyeing warm-ups to wet your toes.

Next comes a complete examination of color. Callahan manages to put reluctant dyers at ease while giving lessons on the color grid. She provides exercises to get one comfortable with manipulating and choosing color permutations. Before you know it, you're swimming with confidence in the color vat.

To perfect your skills, Callahan provides many full-fledged dyeing projects. She encourages using a variety of materials, some with amusing names and unusual equipment: parking meter yarn, mozzarella dyeing, and tie-dye-drip-dye to name a few. Her instructions for dyeing roving directly and her method of dunking cones add interesting twists to traditional skein dyeing.

The book concludes with a section on knitted swatch samples and full-length projects to showcase your color skill. It sparkles with the excitement of color and provides a solid core of information. Whether you weave, felt, or knit with fiber, and whether you've been dyeing for years or are just venturing into this process, this book makes a wonderful addition to your library.

—Marianne McDevitt,

Handwoven Roving Reporter, Philadelphia Guild of Hand Weavers



HANDWOVEN DECORATIVE TRIM: AN INTRODUCTION TO WEAVING PASSEMENTERIE TRIMS

Robyn Spady

BREMERTON, WASHINGTON: SPADY STUDIOS, 2009. AVAILABLE FROM SPADY STUDIOS, SPIRALBOUND, 36 PAGES, \$18.95. ISBN 978-0-9842675-0-7

If you have a desire to create your own decorative trim and know how to warp a loom, this little jewel has all the information you need to become a weaver of passementerie. The author takes you step by step through the creation of ornamental trims, looped



and cut fringe, and other embellishments. The instructions are clear, and the color photographs enable you to weave the trims in your mind before ever sitting down at the loom.

THE WOVEN BAG: 30+ PROJECTS FROM SMALL LOOMS

Noreen Crone-Findlay

CINCINNATI, OHIO: KRAUSE PUBLICATIONS, 2010. PAPERBOUND, 128 PAGES, \$24.99. ISBN 978-0-89689-846-2

Novice and veteran small-loom enthusiasts will find comprehensive



information on the materials, tools, and techniques essential to create woven bags. This book includes clear color photographs and complete instructions for over thirty projects in an amazing variety of fun styles.

ORIENTAL RUG REPAIR: STEP-BY-STEP REKNITTING AND RECONSTRUCTION, CARE AND PRESERVATION

Peter F. Stone

LONDON: THAMES & HUDSON, 2010. HARDBOUND, 232 PAGES, \$29.95. ISBN 978-0-500-51521-1

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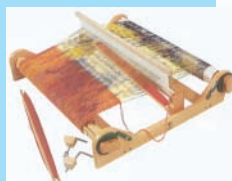


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ELISABETH HILL / WEAVER

A mother of three children and five looms, Elisabeth Hill loves to spin, knit, bake, sew, but most of all weave. Her ten-year-old son describes her as “make-y”. She is in her fourth year of the Master Weaver Program at the Hill Institute in Florence, Massachusetts, where she saw an entry form for the I Made It On My Schacht contest. Inspired by an article in *Handwoven* on deflected doubleweave, she created this shawl by combining her handspun (spun on her Schacht Matchless wheel) and a 20/2 silk. And yes, she sampled, sampled, sampled—that doesn’t come easily for her, but she recommends it! The more Elisabeth learns about weaving the more avenues she is inspired to pursue. Weaving is a companion she will keep for the rest of her life.

Congratulations to Elisabeth Hill, a winner in our I Made It On My Schacht Contest.



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Spotlight **MALI, WEST AFRICA**

FROM TEXTILES TO TIMBUKTU

Once the center of ancient empires, today Mali, West Africa, is home to textile artists and designers.


For centuries, Mali was the center of great African empires that controlled trade of gold and treasures up and down the Niger River and across the Sahara Desert. In modern Mali, cloth is a cultural treasure. Cynthia LeCount Samake, specialist in traditional textiles and owner of the tour agency Behind the Scenes Adventures, tells us that funeral cloths found in eleventh-century cliff burials were woven in simple plaids of native cotton dyed with wild indigo. Today Mali's skilled artists still use native materials to create vibrant clothing, household and ceremonial textiles, and cloth to sell in the lively marketplaces of Mali's villages and cities.

Malian women still clean, card, and spin cotton, and men weave with it, using simple, ingenious looms (see below), to make strips up to six inches wide. The strips are often sewn together to make larger cloth. Strip-woven blankets are used as wedding presents, bed coverings, and wall hangings. These strips are woven with squares of different colors, sometimes with supplementary-weft designs, and are sewn together for a checkerboard effect. The Fulani people also create highly patterned wedding

blankets, called *arkilla*, in which the strips are sewn so the squares of color make horizontal stripes. A few skilled weavers weave strips that are each a portion of a larger design and then line the strips up to create a picture across the whole cloth.

Maliens also love cloth dyed with bright, bold designs. Traditional mudcloth, *bogolan fini*, is made by painting handwoven cotton strip cloth with iron-rich mud to create designs on a red-brown background. The Bambara people believe that these designs have protective powers. Mudcloth and indigo-dyed cloth were used for women's wrap skirts, and mudcloth was made into special shirts for hunters and shamans. Today, most mudcloth is made for sale to tourists.

The techniques Malians use currently for patterning cloth, Cynthia reports, are tie-dye or stitch-resist techniques using indigo or commercial aniline dyes. After the cloth is dyed and rinsed, it is starched and dried and then pounded with heavy wooden mallets over a log to realign the fibers. The pounding produces a surface sheen that is highly valued.

For special occasions, Malian men and women also wear fancy shirts called *boubous*. These are made from a length of fine cotton damask with intricate dyed or embroidered patterns that is folded in half with a hole for the neck. Also popular for clothing is "message cloth," commercially printed fabric with graphics and phrases expressing political beliefs, affiliations, or social views. One promoting education for women states: "An educated girl is a good mother and an ideal wife." 



Man painting mudcloth at the N'Domo studio in Segou.



Cynthia Samake and sister-in-law Sara Samake in Malian dyed cloth.

Inset at right: The cotton-weaving loom is a frame in which the weaver sits. A warp many yards long is draped over a bar in the front of the frame, and the rest is coiled into a loose bundle, set on a piece of wood and weighted with a heavy rock. As the weaver advances the warp, the wood is dragged toward him. The shafts are counterbalanced, and the treadles are strings pulled by the weaver's feet. For a shuttle, the weaver throws an oval bobbin on a stick. The woven cloth is just rolled around the front beam for tensioning, and the excess hangs down into a basket at the weaver's feet. (Photo by Jeff Roth)



EXPLORING MALI

Any visit to Mali should include legendary Timbuktu and the capital, Bamako, center of the cloth-dyeing art and home to the National Museum. In Djenné, you can see the great mosque (the largest adobe building in the world), and Mopti, on the Niger River, has a wonderful marketplace where you can still find trade goods such as salt slabs mined at Timbuktu. In the Dogon country, you can see men weaving cotton strips on traditional looms and visit the site of ancient burials and cliff cities similar to Native American cliff dwellings of the Southwest.

Although Malians are of many different ethnic groups, the majority speak French and Bambara. Cynthia says hotel accommodations are generally of good quality and many are air-conditioned, but she does recommend that those visiting Dogon country spend at least one night sleeping under the stars. You can read more about Cynthia's tours of Mali at www.btsadventures.com.



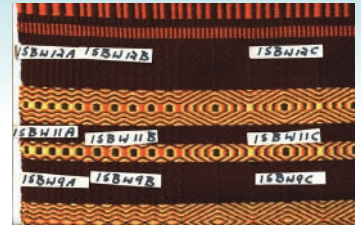
PHOTOS COURTESY OF CYNTHIA LECOUNT SAMAKE

Men viewing a strip-woven picture cloth.

“Exploring adds great interest, not just to weaving but to life. It takes a little courage to leave the beaten path, but once you try, you will not want to go back!”



PHOTOS COURTESY OF DAN BRESS



Left: Helene Bress and Tom Knisely at The Mannings, with a coverlet from Helene's collection. **Above:** One of the samples from *The Weaving Book*.

A LIFE OF INTRIGUE

FROM THE MOMENT SHE BEGAN WEAVING, HELENE BRESS WAS FASCINATED BY THE POSSIBILITIES OF STRUCTURE, PATTERN, COLOR, AND TEXTURE. A LIVELY CURIOSITY ABOUT ALL OF THESE LED HER TO CREATE HUNDREDS OF SAMPLES AND EVENTUALLY TO WRITE TWO WEAVING CLASSICS, *THE WEAVING BOOK* AND *THE COVERLET BOOK*. AS A NEW INCARNATION OF *THE WEAVING BOOK* GOES TO PRESS, HELENE SPOKE TO US ABOUT THE JOY OF SAMPLING.

Handwoven: *What is the siren song of samples for you?*

Helene Bress: You know, when I was a new weaver, Berta Frey came to talk at our guild and introduced herself as “Berta Make-a-Sample Frey”! And she was serious, though perhaps with a little tongue in cheek.

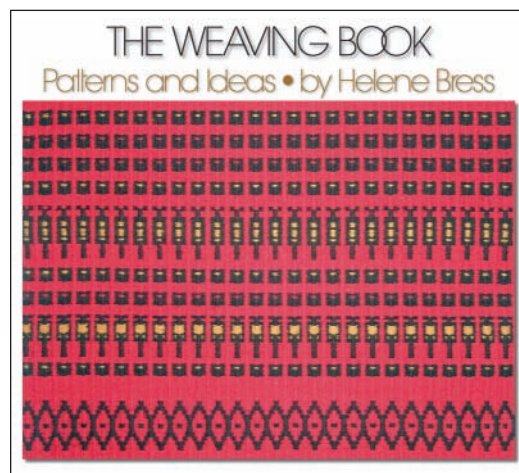
In my first year of weaving, I was so entranced with what the loom could do that all I wove was sample after sample—after sample! At the end of that year, I shocked myself by saying (to myself), “You’re afraid to make something.” With that challenge, I vowed to make something with each warp I put on—but I also made sure I had plenty of extra warp for experimentation. That worked out well for the rest of my weaving life. There’s so very much to weaving that I think that one person cannot possibly get through all aspects of even a small part of it in a lifetime, so why not examine a little more with every opportunity or with each new warp?

Why sample? Why experiment? To me, because it brings such joy, such a good feeling inside, a “Hey, look what I did!” moment that belongs all to you.

What advice would you give newer weavers about sampling?

HB: Do it! Get to see the magic of your loom. You discover, “All I changed was this, and look what happened!” Then you’ll come to understand the cloth better. Say you have the same threading, but you use a black warp for one part and light blue for another—and the two areas are different. Why?

I know there are weavers who are afraid to try anything but what’s



The Weaving Book will be republished this summer by Helene's family company, Flower Valley Press.

written in a book or magazine. That’s okay, but if they could let go a little and try something new, they’ll get more pleasure from the process.


How do you approach your samples?

HB: I tend to think in terms of the technical points of a weave and pattern and then add color and texture to the mix. With some fabrics, such as clothing, it’s very important to sample, process the fabric, and see how the threads change, how the piece drapes when it’s off the loom and processed. Personally, I like to weave decorative fabrics such as rugs, where this doesn’t matter so much.

From your historical research, do you think weavers did this kind of sampling in the past?

HB: That’s an interesting question. In all my research, I came across just one actual sampler, a star-and-diamond pattern with several different tie-ups, treadlings, and colors tested. Today we might sample overshot patterns to check our beat because we’re taught that they ought to be square. In fact, very few of the early coverlets are square. The patterns are generally longer than wide, and if they’re not, they’re probably not old.

After a lifetime of fiber arts, what keeps you intrigued?

HB: I can’t get over the unexpected in weaving, the things that give you delight because you really wonder Why. It gives you a reason to sample something else because you have a new question to ask. Exploring adds interest, not just to weaving but to life. It takes a little courage to leave the beaten path, but once you try, you will not want to go back! 

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- Challenges and results
- Keywords like tapestry, warp-faced and weft-faced, Indigo dyeing or any other areas of interest



EDITORIAL CALENDAR 2008

Jan/Feb: Two Faces of Weave

This issue focuses on warp-faced and weft-faced weaves, and weaves that create texture with special effects. There is a special tapestry section and a feature on sock yarn.

Mar/Apr: Color and Lace

Lace is great in white and natural, but it comes alive with color. This issue features huck, Swedish, and Bronson laces in spring and summer rainbows of color for interiors and wearables. A special article covers creating iridescence in lace weaves.

May/Jun: Coordinated Fabrics for Interiors

Projects in this issue come in pairs: each article presents two or more coordinated textiles to decorate a room. Winners of *Handwoven*'s Synchronized Swatches contest are presented and a feature gives tips on showing off novelty yarns.

Sept/Oct: Weaving inspired by other times and places

Weavers get inspiration from other weavers more than from any other source. This issue presents projects inspired by weaving around the world with special features on easy indigo dyeing and using eco-cotton.

Nov/Dec: Fulling and Felting

This issue explores the fascination weavers have with what can be created in the fulling process. We explore all of the magic that can happen after the cloth leaves the loom.



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FROM OUR Roving Reporters

Handwoven thanks all of the Roving Reporters who contributed to this report. Together we can create connections among weavers and propel our craft into warp speed!

LEARNING



Cuyahoga West Weavers Guild member Betsy Bruce hosted the ninth annual From Yarn to Garment winter-term class for students at Oberlin College. Ten students spent four weeks learning to weave and turned their cloth into stylish garments. Betsy says ten percent of her students purchase their own looms.

—Nancy Smith Kilkenny, Ohio

The **Duneland Weavers Guild** held a workshop on triaxial weaving with Ellen Grenier. Members completed pieces and gained insight into this interesting art.

—Margaret Jones, Indiana

The **Northern Colorado Weavers Guild** (NCWG) offered fleece weaving with Carol Lee and rigid-heddle patterns with Jane Patrick. In addition, fourteen members shared in the second annual kitchen towel exchange, weaving seventy gorgeous towels. NCWG is producing a book with photos and information about the towels.

—Liz Moncrief, Colorado



The **More than Four** study group of the **Pikes Peak Weavers Guild** is weaving with yarns made of unusual materials such as stainless steel, other metals, horsehair, and paper.

—Beverly Weaver, Colorado

The **Wisconsin Handweavers** are celebrating their sixtieth anniversary with a color challenge: to create a piece for their annual October show that uses split-complementary colors—in any shade or tone, any amount of each color, any structure.

—Susan Knorr, Wisconsin

OUTREACH AND BIG HEARTS



EDWIN HALL

Members of the **Helena Weavers and Spinners Guild** took a floor loom to an exhibit of handwoven Turkish rugs at the Holter Museum. They demonstrated weaving to adults and children taking classes in Turkish crafts.

—Carol Dees/Joanne Hall, Montana

The **Malabar Spinning and Weaving Guild** meets at Malabar Farm State Park. The guild was organized when a park volunteer noticed an old loom in a basement and asked park management if the loom could be used by a group that was interested in starting a spinning and weaving guild. The first meeting was held in March of 1991.

The farm has granted the guild permission to plant flax seed, and members are learning how to process it for weaving and spinning.

—Annie Rozell, Ohio

Since 1993, members of the **Manasota Weavers Guild** have offered a program to developmentally challenged adults and children. Participants proudly make gifts for family and friends and take part in the Sarasota County Fair.

—Mimi Smith, Florida

The **Whatcom Weavers Guild** has two new outreach projects, both spearheaded by Sheri Ward. Sheri and team have developed a program to bring weaving and other crafts to women-in-transition living at the local YWCA. The guild is also bringing weaving and spinning to the larger community using a county-owned historic building. The Roeder Home, a community-sponsored arts and crafts center for over thirty years, had been deactivated due to financial problems, leaving a bevy of looms and spinning wheels collecting

dust. Members saw this as an opportunity for the guild to work with the county to use the old equipment so that the community can experience weaving and spinning.

—Julie Barnes, Washington

SPECIAL EVENTS

The big news for the **Philadelphia Guild of Hand Weavers** is its first “in-house” exhibit. This year the guild made the decision to refurbish the guild house to create a more professional hanging space. Now, exhibits “at home” are more than just possible, they are superb. A flurry of sales began almost as soon as the doors opened.

—Maryanne McDevitt, Pennsylvania

The **New Orleans Weavers Guild** has experienced an amazing recovery following Hurricane Katrina. Despite half of the members losing their homes, looms, and stashes, the guild has rebuilt a very energetic organization and has almost doubled its membership.

—Bev Medere/Martha Ward, Louisiana

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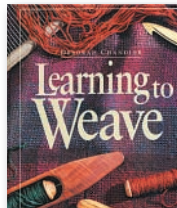
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Tricks of the Trade

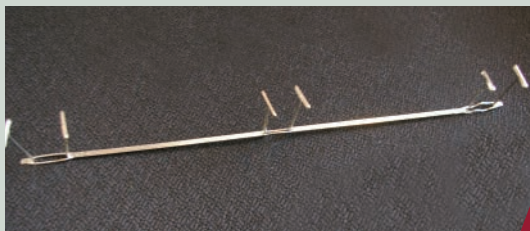
The Best Repair Heddle

BY SUSAN MORGAN LEVEILLE



Step 1

Divide the piece of carpet warp in half. Insert the folded end through the loop at the bottom of one safety pin and secure it in a lark's head knot around the loop.

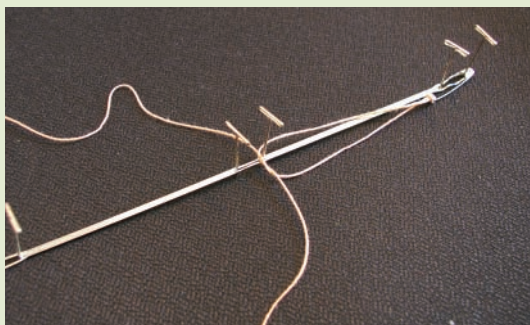
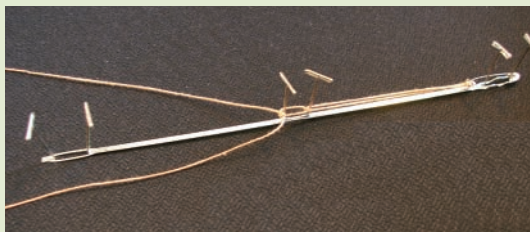


Step 2

Place a real heddle on your surface. Insert one T-pin into both ends of all three openings.

Step 3

In the next steps, you'll be replicating the form of the original heddle. Slide the safety pin onto the T-pin at one end. Take the two ends of carpet warp and tie a square knot around the first T-pin in the heddle eye. Repeat this around the second T-pin in the heddle eye. Be sure to use a square knot, not a granny knot.



For those of you who have looms with wood heddle rods, take this idea and come up with some other device than a safety pin to go around your heddle rods. You'll think of something!


Make your own permanent repair heddles

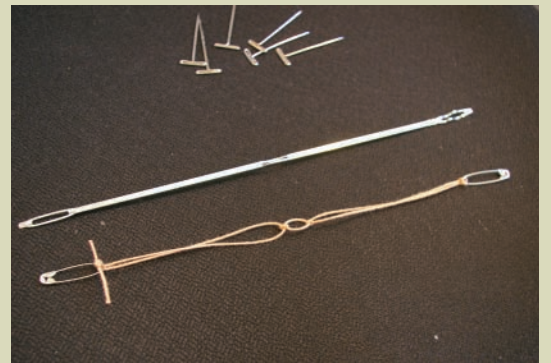
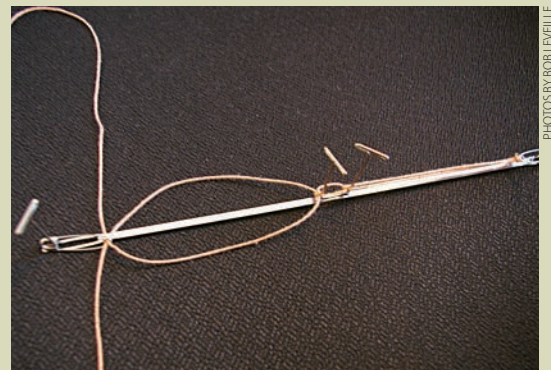
Although I have been weaving for about fifty years, and weaving is my passion, I have not had the luxury of pursuing it every day. Time at my loom is precious, and I get very frustrated when I make mistakes. One of the most frequent errors you will make as a weaver is an error in threading. To correct it without rethreading the whole warp, you need a new heddle on a different shaft—i.e., a "repair" heddle. I hope this method of making repair heddles to use and reuse will save you time and frustration!

When you need to use one of these heddles, you just open the safety pins at each end of the heddle and pop the two pins onto the shaft's spring-steel heddle rods in the exact spot where your new heddle is needed. The idea is to make several of these repair heddles and keep them at your loom or in your weaving workbasket so they are handy. (If you have more than one loom, you may need to make different lengths of repair heddles specific to each one.)

All you need for each repair heddle is two safety pins about one inch in length and a piece of carpet warp or other strong, non-stretchy yarn about two and a half times the length of the real heddle. You'll also need six T-pins or straight pins (or four; you can use only one at each end of the heddle); a firm but penetrable surface such as a piece of Styrofoam, ironing board, or chair cushion; and one real heddle for a guide.

Step 4

Slip the second safety pin over the T-pin at the other end of the heddle. Thread one of the ends of carpet warp through the circle loop at the end of the safety pin. Thread the other piece of carpet warp through the same loop, but thread it in the opposite direction. Pull on both ends of the carpet warp to tighten the tension along the new heddle and then tie them securely in a square knot. 



PHOTOS BY BOB LEVEILLE

And the winner is . . .

We received more than one hundred stunning entries for *Handwoven's* Not Just for Socks contest. (The challenge was to weave a piece that featured sock yarn.) With so many brilliant entries, we wish we could award many more prizes. Our thanks go to everyone for their enthusiasm and participation. Please join us in congratulating the winners, and note that sock yarn is definitely *not just for socks!*



~ **Best of Show**

Spanish Moss Shawl

John Mullarkey

For his exquisite shawl, John wove over eighty squares with Smooshy Sock Yarn on a four-inch Weave-It loom. The individual pieces were crochet-joined with black pearl cotton. We agree that John's shawl, with its lovely drape and subtle greens, is very suggestive of delightful Spanish moss.



~ **Most Innovative Use**

Motley

Zann Carter

Zann combined Noro Kureyon, Shibui, and Claudia Hand Painted sock yarns to create her stunning free-form capelet. Individual pieces were woven on square and triangular Hazel Rose looms and were crochet-joined to create a fine example of wearable art.



Honorable Mention for Most Innovative Use

Lamp Shade

Christine Hensolt

When Christine heard about our contest, she thought "out of the socks." With an old lamp shade and sock yarns from Froehlich Wolle Special Blauband and Noro, she produced this fanciful piece.



~ **Most Beautiful Use**

Dress Bag

Debbie Youngelman

Debbie wove her beautiful bag with Noro Kureyon sock yarn. She designed her own pattern and tells us this is the first time she has ever cut her handwoven cloth.



Honorable Mention for Most Beautiful Use

Spring's Riches

Rebecca Smith

This gorgeous tapestry includes Noro Silk Garden sock yarn and hand-dyed silk and cotton. Rebecca describes weaving her entry during the short days of December as a way of "beckoning back the rich colors of spring."



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~ **Best Handwoven Socks**

Child's Handwoven Socks

Maureen McGinnis Patterson

Maureen enjoys making socks using various methods, but this was her first attempt at a handwoven pair. She used Sock it to Me! and Esprit yarns to create real socks—and they do stretch!



Honorable Mention for Best Handwoven Socks

Socks Tapestry

Elisabeth Hill

With Araucania Ranco and Regia Kaffe Fassett sock yarns, Elisabeth wove a whimsical tapestry that is certain to evoke lots of smiles.



~ **Most Weaverly**

Butterfly Garden

Janet Peters

Using Lorna's Laces Shepherd Sock yarn as weft, Janet wove this fabulous weaverly scarf, hat, and mitten set. Her draft is Double Bow Knot from *A Weaver's Book of 8-Shaft Patterns*. She chose it because it reminded her of butterflies and spring gardens.

~ **Best Rigid-Heddle Project**

Checkered Past

Pam James

Using real handknit socks for inspiration, Pam wove this marvelous vest on her rigid-heddle loom. Her weft yarn was Red Heart's Heart and Sole sock yarn.



Honorable Mention for Most Weaverly

Log Cabin Sock Yarn Vest

Sally Gelbaugh

Sally used Plymouth Happy Feet and Jojoland Melody to create her striking vest. A dark yarn alternates with two different variegated yarns in both the warp and the weft. The vest required three shuttles and only two shafts.





NOT JUST FOR SOCKS! READER CHALLENGE

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Study groups

ROCK!

One of the gifts you get when you join a weaving guild is your ticket to a study group—whether it’s one for brand new weavers to get you started or one that challenges you to learn new skills.

WHAT YOU CAN STUDY

Study groups take many forms. They can be as informal as a group of weaving friends who decide to meet on a regular basis for show and tell or as complex as a group that puts on an annual show based on a yearlong study. If you can’t find a group in your guild that answer your needs, start one! And be sure to join the *Handwoven* Calendar Study Group even if you are already in another one.

Study groups are usually organized around a weave structure (huck lace, overshot, etc.), a weaving resource (such as a particular book or magazine article or draft), a type of fabric (napkin and towel exchanges, rug-weaving groups, friendship-coverlet groups), or they can be completely open-ended.

WHAT YOU GIVE

For most groups, the only thing you really have to do is attend meetings. You’ll learn more if you participate, though. You’ll want to have something to show when you go to meetings, so you’ll make getting to your loom a higher priority.

WHAT YOU GET

You’ll get way more than you give. You’ll get ideas from everyone in the group, and you’ll learn from the teachers among them. You’ll be inspired to weave and get feedback on your work. Most of all, though, you’ll gain a group of friends who share your passion for weaving.



Books with drafts and fabric photos are the best way to start. You’ll need Carol Strickler’s *A Weaver’s Book of 8-shaft Patterns* (if you have eight shafts) and Anne Dixon’s *The Handweaver’s Pattern Directory*, among others; see page 34 for more (and other Resource lists in this issue).

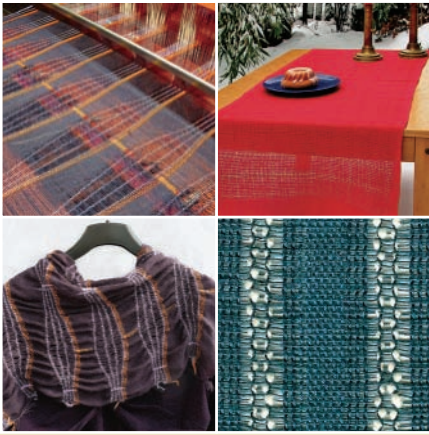


The French Broad Weavers (named after the French Broad River) are a study group in the Western North Carolina Fibers/Handweavers Guild. 2010 will be our twenty-eighth year. Nine weavers met in April 1982 under the guidance of weaving teacher Barbara Miller. Three of the original French Broads are still active in the group, which now numbers fifteen. In 1996, we acquired looms, assembled a full library and assortment of tools of the trade, and moved into a new rented space we’ve dubbed “The Shuttle Shack.” This year our project was weaving overshot show towels inspired by Tom Knisely’s towels in *Handwoven* (March/April 2006, pp. 60–63).

—Jeanne Smith

Show towels are often decorated with patterned borders and fancy hemstitching.

Join *Handwoven's* Calendar Study Group



Left: Fan-reed shawl by Felizitas Bysted. Upper, right: Huck lace runner by Irene Jensch. Lower, right: Leno by Petra Schlimme.

A small online study group in Europe, begun in 2002 by Hildburg Langen, chooses a weave structure to focus on each year. After sample weaving, each member produces a final

project. The name of the group is Faden Wechsel (Faden means thread and Wechsel means change or alteration; hence a new "thread" each year). This year's theme was lace.

—Brigitte Liebig

Even if you are already in a study group, you can join this group, too, either as an individual or your study group can join. Here's how it works: Each month of the year is assigned a different weave structure. You or your group can pick one structure to study. When our new community website goes live in June, we'll post bibliographies and other information to help you plan samplers, and we'll provide a place for you to share what you are doing. In January, we'll ask for photos of your samplers. Between January 1st and April 1st you'll have an opportunity to weave a project in your study structure that uses colors and materials appropriate for that month (such as hearts in February, flowers in April, picnic cloths in July, rugs by the fire in November, holiday items for December). You'll send us photos of these projects, and we'll select a winner for each month to be photographed for a 2012 *Handwoven* calendar. Projects can be woven on any loom using any number of shafts. Here are the months and weave structures (visit handwovenmagazine.com for more information).

January Waffle weave

February Summer and winter and other tied unit weaves

March Huckaback and huck lace

April Spot Bronson, lace Bronson, Swedish lace

May Crackle

June Warp rep and other warp-faced weaves

July Plain weave (and basketweave, diversified plain weave)

August Doubleweave (blocks, doublewidth fabrics, deflected doubleweave)

September Log cabin and shadow weave

October Twill (straight, point, advancing, network drafting, twill blocks)

November Boundweave and other weft-faced weaves

December Overshot

Acadian textile reproductions

The story of the Complex Weavers' Acadian Textiles study group begins in 1755 (well, really in 1607 with the establishment of Acadia, the first French settlement in North America). But 1755 marks the Great Expulsion, when more than 14,000 were deported from this settlement. Many ended up in Louisiana where they became known as Cajuns. They established their own culture, including a weaving heritage. Which is why, when Charlotte Lindsay Allison was introduced to a private collection of more than 150 Acadian handwovens, she began documenting them. The Acadian Textiles study group was created to further preserve the collection by re-creating the fabrics. They started this task in January 2005 and are almost finished.

—Martha Benson



NOBO bookmarks are on the left, Moorland bookmarks on the right.

The North of Boston (NOBO) Handweavers of Newburyport,

Massachusetts, wanted to pay tribute to endangered British sheep breeds (as identified by the American Livestock Breeds Conservancy in their 2009 Conservation Priority Watchlist. Eleven participants wove bookmarks using yarn spun from fleece from these breeds. Each of us chose a primary breed and in some cases, a secondary breed as well. In addition, as per our call published in the *English Journal for Weavers, Spinners & Dyers*, the Staffordshire Moorlands Guild of Spinners, Weavers & Dyers did the same in England.

—Margaret Russell



All of the napkins in the Weaver's Tea exchange use the same four colors of pearl cotton.

Weaver's Tea is an informal group of seven weavers in the Silver City, New Mexico, area. We meet for tea and weaving exchanges two or three times a year. Our exchange this year was napkins. The napkins had to be 17" square finished, and they all had to use the same yarn and colors (10/2 pearl cotton from Yarn Barn of Kansas). It took more than one pot of tea to come up with four colors we could all live with—Quarry (#147), Champagne (#46), Avocado (#50), and Burnt Orange (#149).

—Susan Porter

KATE LANGE-MCKIBBEN

Go on a treasure hunt in your weaving library!

PURSES, PILLOWS, AND PLACEMATS (PLUS RUGS, TOTES, GARMENTS, AND MORE) ARE ALL WOVEN FOLLOWING ONE LITTLE DRAFT IN A MAGAZINE.

The books, magazines, and collections of samples cherished by weavers and carefully passed from generation to generation are rich resources for study groups. The Samplers Study Group from the Whidbey Weavers Guild in Washington State decided to explore a clever 4-shaft draft from a 1979 issue of *Warp and Weft*, a monthly newsletter written and published by Russell Groff of Robin and Russ Handweavers.

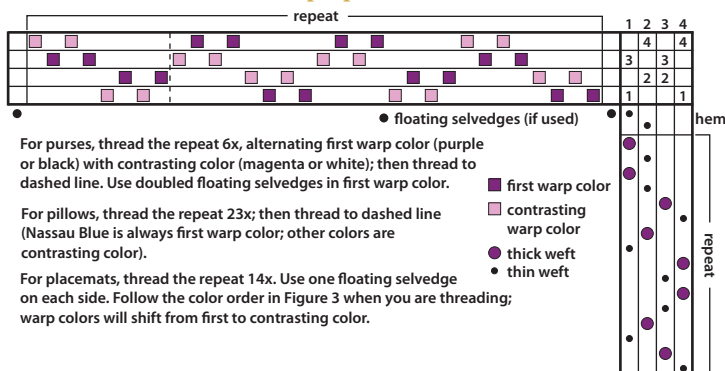
Russ filled *Warp and Weft* for many years with samples he designed and wove on four shafts. He also published *Drafts and Designs* with drafts and samples for five to twelve shafts (later compiled in his book *200*

Patterns for Multiple Harness Looms). Almost all of his

drafts invite exploration. Using the “Golden Diamonds” draft in Figure 1, the fifteen members of Whidbey Samplers wove tote bags, mug rugs, floor rugs, shawls, pot holders, eyeglasses cases, and more,



1. Golden Diamonds draft: warp rep



For purses, thread the repeat 6x, alternating first warp color (purple or black) with contrasting color (magenta or white); then thread to dashed line. Use doubled floating selvages in first warp color.

For pillows, thread the repeat 23x; then thread to dashed line (Nassau Blue is always first warp color; other colors are contrasting color).

For placemats, thread the repeat 14x. Use one floating selvage on each side. Follow the color order in Figure 3 when you are threading; warp colors will shift from first to contrasting color.

in addition to the pieces shown in this article. In the process, we learned a lot about warp rep, color interaction, yarn choices, and design.

RESOURCES

Groff, Russell E. *200 Patterns for Multiple Harness Looms: 5 to 12 Harness Patterns for Handweavers*. McMinnville, Oregon: Robin and Russ Handweavers, 1979.
 _____. “Golden Diamonds.” *Warp and Weft*. 32:4, May 1979, pp. 4–6.

Purses by Martha Tottenham

EQUIPMENT

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

YARNS

Purple and magenta purse

Warp: 5/2 pearl cotton (2,100 yd/lb, UKI), Purple #027, 168 yd; Dark Magenta #102, 162 yd.
 Thick weft: 5/2 pearl cotton used doubled, Wine #17, 66 yd (32 doubled yd).
 Thin weft: 10/2 pearl cotton (4,200 yd/lb, UKI), Magenta #102, 33 yd.

Black and white purse

Warp: 5/2 pearl cotton, black, 168 yd. Susi Rayon (2,300 yd/lb, Webs), white, 162 yd.

Thick weft: 5/2 pearl cotton used doubled, black, 80 yd (40 doubled yd).

Thin weft: 10/2 pearl cotton, white, 45 yd.

OTHER SUPPLIES

Purple and magenta purse

Fusible interfacing, cotton lining fabric, decorative button, matching sewing thread (for both bags), 7-strand braid for strap.

Black and white purse

Fusible interfacing, black silk lining fabric, flat braid for strap, 50 size 11° glass beads.

WARP LENGTH

Purple and magenta purse

220 ends (includes 2 doubled floating selvages) 1½ yd long, alternating purple and

magenta (allows 3" take-up, 33" loom waste).

Black and white purse

220 ends (includes 2 doubled floating selvages) 1½ yd long, alternating black and white (allows 3" take-up, 29" loom waste).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed).

Weft: 16 ppi (8 thick/8 thin ppi), 20 ppi hems.

DIMENSIONS

Purple and magenta purse

Width in the reed: 7½". Woven length: 18".
 Finished size: fabric 7½" × 16½" for a purse.

Black and white purse

Width in the reed: 7½". Woven length: 23".
 Finished size: fabric 7½" × 21" for a purse.

Start a Study Group!

Here's an idea: Choose just one draft from any source (see pages 28–29 and 34). Have each member in your group select a different fabric use—from rugs to throws to table linens to delicate scarves. Then structure your group discussion around appropriate fibers and colors to coordinate with the weave structure and the desired fabric hand and purpose.

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TIP: When a light warp color and a dark weft color are used for 50/50 weaves (epi = ppi), any irregularity of beat shows as dark or light horizontal streaks. An even beat is very important: Practice with a sample until you can consistently achieve the appropriate picks per inch.

JULIE HURD

Exchange napkins and know-how in a study group

STRUCTURE

Any one-shuttle weave.

EQUIPMENT

4-shaft or 8-shaft loom.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb), natural, 1–1¼ lb.

Weft: 8/2 unmercerized cotton, in selected color, about 1 lb.

WARP LENGTH

378–421 ends 9 yd long (allows 20" for sampling, 10" for take-up, 28" for loom waste).

SETTS

Warp: 18–24 epi.

Weft: 18–24 ppi.

DIMENSIONS

Width in the reed: 18–20". Woven length (measured under tension on the loom): 20–22" each napkin.

Finished sizes after washing: twelve hemmed napkins about 14–16" square each.

NAPKIN EXCHANGES CAN TAKE MANY FORMS. AS THE FOCUS OF A STUDY GROUP, THEY ENCOURAGE DISCUSSION OF WEAVE STRUCTURES, MATERIALS, AND DESIGN.

In a napkin exchange like ours, each member chooses a weave structure. Group meetings provide a platform for teaching and learning, as each member designs a draft that fits group requirements for size and materials.

Our guild has been described as “the little guild at the end of a dirt road.” The Lake Charlevoix Area Weavers Guild draws members (about twenty and growing) from five rural counties in northwestern lower Michigan. We meet twice a month and are focused on outreach and bringing new members into our group. In 2008, we received an Interweave FiberHearts Award for outreach.

In 2009, our study group decided that a napkin exchange would encourage and mentor our new members. Everyone in the group threaded natural 8/2 unmercerized cotton in a chosen weave structure and wove a napkin for each of the other members with that member’s selected weft color. With this plan, each participant uses the loom and weave structure of his or her choice and ends up with twelve different, but color-coordinated napkins.

STUDY GROUP TIPS

For the new weavers in the group, it’s a good idea to start by having experienced weavers teach the necessary skills, either about a weave structure, if that is the study focus, or, as in our case, about techniques for adapting drafts to a

specified width and length. Subsequent meetings can cover problem solving, progress reports, show and tell—and, finally, the exchange!

Books with drafts and photographs of the corresponding cloths are indispensable for most studies. Most useful of all are the three books in Resources by Dixon, Davison, and Strickler.

RESOURCES

Davison, Marguerite. *A Handweaver’s Pattern Book*.

Swarthmore, Pennsylvania: Marguerite Davison, 1944. Carol Book’s draft, p. 21; Mary Campbell’s draft, p. 20; Diane Strzelinski’s draft p. 5.

Dixon, Anne. *The Handweaver’s Pattern Directory: Over 600 Weaves for Four-Shaft Looms*. Loveland, Colorado: Interweave, 2007. Janice Cook’s draft, p. 176, treadling #3; Bert McDonald’s draft, p. 86; Jackie Bolinger’s draft, p. 162.

Strickler, Carol, ed. *A Weaver’s Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991.

Linda Van Andel’s plaited-twill draft, p. 46, treadling #183; Marti McIntyre’s draft, p. 41.

van der Hoogt, Madelyn, ed. *The Best of Weaver’s: Twill Thrills*. Sioux Falls: XRX Books, 2004. Sandy Bragg’s draft, p. 49.

_____, ed. *Design Collection #18: A Treasury of Towels*. Loveland, Colorado: Interweave, 2002. Lucy Stolt’s draft, p. 4 (originally from Davison, p. 62).

You’ll get pleasure and

Clockwise from top left, napkins woven by: Marti McIntyre, Linda Van Andel, Janice Cook, Julie Hurd, Sandy Bragg, Bert McDonald, Lucy Stolt, Jackie Bolinger, Carol Book, Diane Strzelinski, Mary Campbell, and Holly Shaltz .

new weaving ideas when you use these napkins.

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ANNE DIXON

Color play in summer & winter

STRUCTURE

Summer and winter.

EQUIPMENT

6-shaft (or 4-shaft) loom,
7" weaving width;
8-dent reed; 2 shuttles,
9 bobbins.

YARNS

Warp: 20/2 pearl cotton
(8,400 yd/lb), purple and
red, 116 yd each; orange,
yellow, green, blue, and
blue-purple, 112 yd each.

Tabby weft: 20/2 pearl
cotton, same colors as in
the warp plus black and
white, about 75 yd
each color.
Pattern weft: 20/2 cotton
used doubled, same
colors as warp plus black
and white, about 130 yd
each color.

WARP LENGTH

198 ends (includes
2 floating selvages) 4 yd
long (allows 3" for take-up,
27" for loom waste).

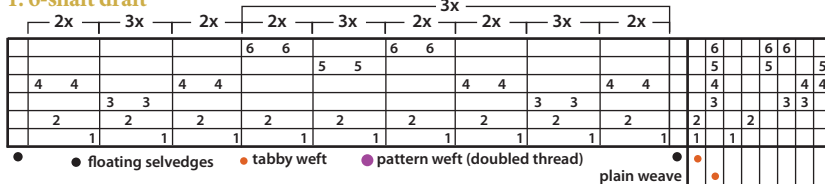
SETTS

Warp: 32 epi (4/dent in
an 8-dent reed).
Weft: 50 ppi (25 tabby,
25 pattern).

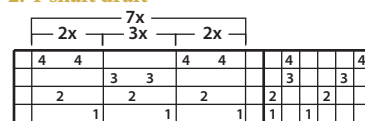
DIMENSIONS

Width in the reed: 6 $\frac{3}{8}$ ".
Woven length (measured
under tension on the
loom): 114" total
(9 $\frac{1}{2}$ " for each sample).
Finished sizes:
twelve hemmed
samples 6" x 8" each.

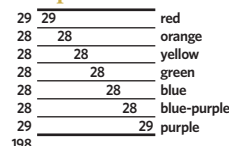
1. 6-shaft draft



2. 4-shaft draft



3. Warp color order



These samples are woven in 20/2 cotton to fit in a study notebook. If you use 10/2 cotton at 24 ends per inch, they will be 8 $\frac{1}{2}$ " wide, and you can also add to the number of repeats for bigger pieces. In the 4-shaft version, all the frames and centers of the squares will have the same pattern/background configuration instead of alternating as in the 6-shaft samples on page 39.

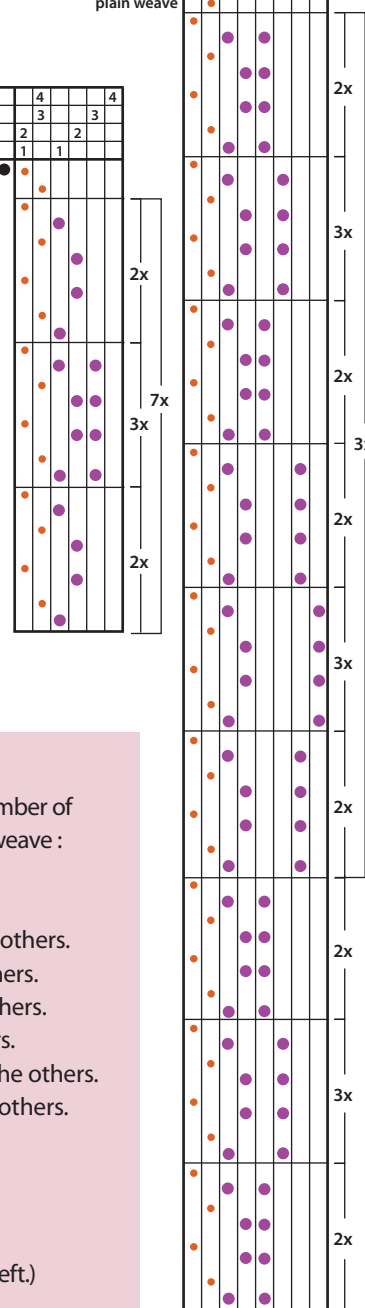
WEAVING THE SAMPLES

These samples are woven following the principles of a color gamp: that is, a series of colors are threaded in the warp in the same width each, and the same color order is followed in the weft. You can use the idea of a gamp with any set of samples. If you have a 4-shaft loom, consider using these same colors with the samplers in my book, *The Handweaver's Pattern Directory* (Interweave, 2007)—a great project for a study group! Begin and end each sample with about $\frac{3}{4}$ " plain weave for hems.

SAMPLES 1–12

The tabby weft in Samples 2–10 uses the same color order and number of picks as in the warp (from red to blue-purple). For Samples 1–12, weave:

1. Plain weave (Use 20/2 only following warp color order).
 2. Use the same pattern-weft colors/order as for the tabby weft.
 3. Start pattern weft with second color (orange) followed by the others.
 4. Start pattern weft with third color (yellow) followed by the others.
 5. Start pattern weft with fourth color (green) followed by the others.
 6. Start pattern weft with fifth color (blue) followed by the others.
 7. Start pattern weft with sixth color (blue-purple) followed by the others.
 8. Start pattern weft with seventh color (purple) followed by the others.
 9. Use black pattern weft.
 10. Use white pattern weft.
 11. Use black tabby, pattern weft as in Sample 2.
 12. Use white tabby, pattern weft as in Sample 2.
- (For any yarns, use a doubled strand of the warp yarn as pattern weft.)



Weave a SAMPLER!

Turn all your samplers into color gamps—you'll learn a lot about color *and* structure: Use a different color for each threading repeat (or change colors after multiples of small repeats). Where different threadings and treadlings are possible on the same warp, change colors *and* threadings/treadlings at the same time. Rotate the color orders from sample to sample for even greater color interactions.

ANITA THOMPSON

STRUCTURE

Overshot.

EQUIPMENT

8-shaft loom,
20" weaving width;
12-dent reed;
2 shuttles.

YARNS

Warp: 10/2 pearl cotton
(4,200 yd/lb),
black, 1,002 yd.
Weft: 10/2 pearl cotton,
black, 575 yd;
5/2 pearl cotton,
bleached white, 525 yd.

OTHER SUPPLIES

Two 16" pillow forms,
1 yd 45" fabric for
pillow backs.

WARP LENGTH

445 ends 2¼ yd long
(allows 6" for take-up,
32" for loom waste).

SETTS

Warp: 24 epi (2/dent in
a 12-dent reed).
Weft: 48 ppi (24 tabby,
24 pattern).

DIMENSIONS

Width in the reed: 18¾".
Woven length (measured
under tension on the
loom): 21" for
each pillow top.
Finished sizes after
washing and sewing:
two pillows 15¾" ×
15¾" each.

Samples can be beautiful—turn yours into heirloom accessories!

ONE OVERSHOT THREADING CAN PRODUCE MANY DESIGNS, ESPECIALLY ON EIGHT SHAFTS. THE HALFTONES BECOME DESIGN FEATURES AND THE TIE-UP A PALETTE FOR PATTERN.

Join woven squares for quilts or throws, use them for pillows, or weave rectangles for placemats or runners. Or start a friendship-coverlet group!

On eight shafts, each overshot block has its own independent pair of shafts. This has surprising consequences! The halftones (the blocks where the pattern weft is not floating on either the face or the back but passes over and under warp threads) can be placed wherever you like. Not only that, but more than one block can weave pattern at the same time.

What does this mean for the weaver? With a single threading, many different float/half-tone patterns can be woven just by changing the tie-up. Some tie-ups result in long floats on the back that would be best for a one-sided fabric, while others produce reversible fabrics. Study the Resources (with a group is best!), put on a long warp, and start designing. You won't be sorry!

RESOURCES

Holroyd, Ruth N., with Ulrike Beck. *Jacob Angstadt Designs Drawn from His Weavers Patron Book*. Pittsford, New York: Ruth Holroyd, 1976, Figure No. 91, Draft No. 67.

Keasbey, Doramay. "Star Into Rose, One Step at a Time." *The Best of Weavers: Overshot is Hot*. Sioux Falls: XRX Books, 2008, pp. 8–9.

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993, pp. 45–49.

TIP: Beating in the tabby and pattern wefts so the ground cloth is a 50/50 plain weave is easier to do with a temple (stretcher). It prevents warp threads from crowding at the edges, where their extra density can prevent the weft from beating in as closely there as in the rest of the warp.



Fourteen threadings and two different tie-ups create the twenty-five unique designs in the colored squares in this quilt. They are separated by overshot squares in a neutral off-white. The coverlet fulfilled Anita Thompson's "Master Piece" requirement for becoming a Master Weaver at the Hill Institute in Florence, Massachusetts.

Weave coordinating

1. Draft and tie-up for Pillow 1 (at right on page 41)

2x		4x				2x		2x		1	2	3	4	5	6	7	8	9	10
		8	8		8	8			8		8	8	8		8		8		8
		7	7	7	7	7	7		7		7	7	7		7		7		7
		6	6	6	6	6	6		6		6	6	6	6		6		6	
		5	5		5	5			5		5	5	5		5		5		5
	4		4	4		4	4		4		4	4	4		4		4		4
	3	3		3	3		3	3		3	3	3		3	3		3	3	
2	2	2		2	2		2	2		2	2	2		2	2		2	2	
1																			

● = floating selvages

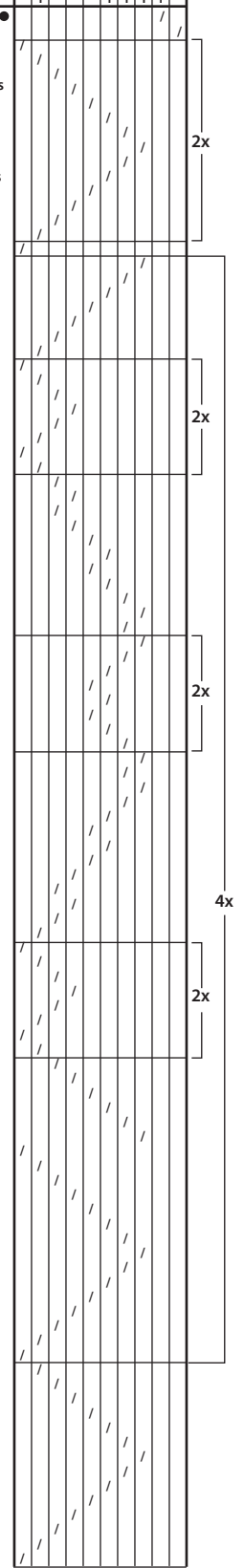
plain weave (tabby)

2. Tie-up for Pillow 2 (at left, page 41)

8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5
4		4	4	4	4	4	4	4	4
3		3	3	3	3	3	3	3	3
2		2	2	2	2	2	2	2	2
1		1	1	1	1	1	1	1	1

		4x ←cont'd					
		8		8		8	
		7	7		7	7	
		6	6		6	6	
		5	5		5	5	
		4		4		4	
		3		3		3	
2		2		2		2	
1		1		1		1	

The treadling shows pattern picks only. Use tabby: before every pattern pick, weave a tabby pick, alternating treadles 9 and 10.




1 Wind a warp of 445 ends black 10/2 cotton 2¼ yd long for two pillow tops. Use your preferred method to warp the loom following Figure 1 (for complete warping steps, see Resources at handwovenmagazine.com).

2 Weave 1" plain weave in 10/2 black cotton for a hem. Weave pattern following the treadling in Figure 1 (about 19"). Use tabby: before every pattern pick, weave a tabby pick. Aim (measure carefully) for 48 total ppi (24 pattern picks per inch). End with 1" plain weave for second hem. Separate the two pillow tops with about 1" plain weave in a contrasting color. Repeat hem sections and pattern for second pillow using the tie-up in Figure 2.

3 Remove the fabric from the loom. Machine zig-zag or serge raw edges and along each side of the contrasting-color section separating the pillow tops. Fill the sink with warm water and add a Color Catcher (optional) and mild detergent. Wash by hand and rinse well. Air-dry. Cut pillow

tops apart along machine stitching. Iron with a press cloth in the direction of the floats.

4 To construct and sew each pillow with an overlapping closure on the back: Cut the backing fabric into two rectangles, one measuring 16½" x 12¼", the other 16½" x 11¾". For the larger rectangle: turn under and press ¼" along one long edge then turn again 1½". For the smaller rectangle: turn under and press ¼" along one long edge and then turn again 3". Machine stitch these hems.

5 For each pillow: Pin pillow top to the two back pieces, right sides together, overlapping the hemmed edges with the 3" underneath (this piece will be on the outside when the pillow is turned right-side out) and so that the opening is in the center of the pillow. Sew pillow side seams (sew along 22 warp threads inside selvages) and top and bottom seams at the edge of the pattern. Turn right-side out and insert pillow form. 



PHOTOS BY ANITA THOMPSON

Weave a SAMPLER!

Overshot on eight shafts is a perfect subject for a study group. In a group, learning is exponential—many more variations can be explored, and different sensibilities naturally focus on different aspects, i.e., structure, color, pattern, etc. A not-so-obvious added benefit is that a joint study encourages appreciation for the varied skills that each member brings to the group, sometimes forging new friendships. Seven members of the Weavers of Western Mass met monthly for this project. After studying about drafting overshot and learning how the tie-up and treadling systems work, each member created an original threading and wove a set of samples to share. Shown here are Anita Thompson's samples, based on the block draft by Jacob Angstadt (see Resources) that was also used for the project pillows.

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Finished	Yes	Some
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Free DVD	Yes	No

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JUDITH YAMAMOTO

TIP: Weaving several items that will be used together is even more fun when each one is different in some way. For this set of six napkins, you can change the weft color for each napkin and/or you can change the tie-up and treadling for different, but coordinating, designs.

STRUCTURE

Twill and plain weave.

EQUIPMENT

8-shaft loom,
20" weaving width;
15-dent reed; 1 shuttle.

YARNS

Warp: 16/2 unmercerized cotton (6,720 yd/lb, Maurice Brassard et Fils), Natural #100, 2,285 yd;
8/2 unmercerized cotton (3,360 yd/lb, Maurice Brassard et Fils), Olive #1244, 320 yd.
Weft: 16/2 unmercerized cotton, Khaki #14, 2,406 yd.

WARP LENGTH

521 ends 5 yd long
(allows 8" for take-up,
52" for loom waste
and sampling).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed) for 16/2 cotton;
15 epi (1/dent in a 15-dent reed) for 8/2 cotton.
Weft: 28 ppi.

DIMENSIONS

Width in the reed: 19½".
Woven length: 20" for each of six napkins.
Finished sizes after washing: six napkins 17" × 15" each, including hems.

From towels to samples to napkins—to you!

STRIPES OF A HEAVIER YARN OUTLINE BANDS OF MOTIFS FOR EASY-CARE NAPKINS WOVEN IN UNMERCERIZED COTTON.

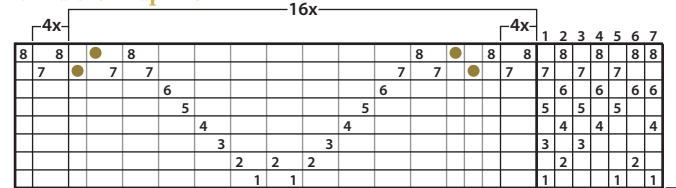
A friend asked me to weave fingertip towels for her powder room. No rush, she said. But by the time I got to it, she'd found something else, so there was my loom: all dressed up with no place to go.

Then along came a request from the Wisconsin Handweavers (our statewide guild) for volunteers to weave samples for the monthly newsletter. Although my original towel plan was on sixteen shafts, I reduced it to eight as a newsletter requirement and discovered a rewarding threading for sampling. The modified point bordered by plain weave provided great designing fun—and a set of napkins. Try your hand at creating small motifs by changing the tie-up and treadling—or just weave napkins. Each one can be different.

1 Wind the warp and thread the loom following the color, threading, and slewing orders in Figures 1 and 2. (For a 10-dent reed: sley the 16/2 cotton 3/dent, 8/2 cotton 1/dent, and sley the extra 16/2 end from each 19-end stripe with one of the 8/2 ends; weaving width is 21¼".)

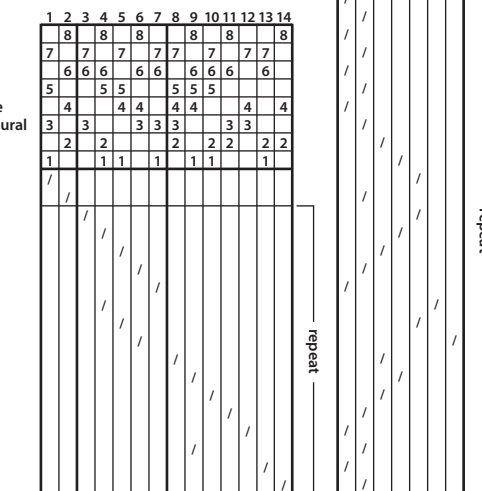
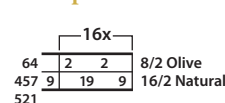
2 Spread the warp with scrap yarn. Although 24" is included for sampling, the whole project is about sampling, so begin weaving napkins whenever you like. Two tie-up and treadling orders are given, but many more are possible; use a

1. Draft for napkins




● 8/2 cotton, Olive / = 16/2 cotton weft, Khaki ◡ dent together

2. Warp color order



computer weaving program or graph paper and pencil to experiment. Begin and end with 2" plain weave and weave 16" of pattern for each napkin. Separate napkins with 2 picks of plain weave in a contrasting color.

3 Remove the fabric from the loom and machine zigzag raw edges. Machine wash, regular cycle; machine dry. Steam-press with a hot iron. Cut the napkins apart and fold the cut edges ⅜" to the wrong side; press. Fold again so folded edge meets the first row of the pattern; press again. Sew hems by hand or machine. 

Weave a SAMPLER!

Notice that shafts 7 and 8 always weave plain weave. Shafts 1 through 6 can be raised in different orders for the little motifs between stripes. On a piece of graph paper, write the threading of one repeat at the top. Fill in squares of plain weave under the threads on shafts 7-8. Then, design motifs by filling in squares under shafts 1 to 6 in any order you like. A filled-in square represents a raised warp thread. Remember, if you mark shaft 3 on one side of the graph, you must mark it on the other side (the same goes for shafts 1 and 2 in the center). To weave your motif, you'll need to create a tie-up that raises shafts for the marked threads in each different row. Then, follow your graphed motif to create the treadling order. When the loom is tied up, you can weave your motif and then play at the loom, using your tie-up with different treadling orders for other motifs.

KAREN FOLLAND

Twelve months, twelve weaves, twelve towels

OUR STUDY GROUP USED AN ARTICLE BY CLOTILDE BARRETT IN A 1983 *WEAVER'S JOURNAL* AS THE SPRINGBOARD FOR A DISH TOWEL EXCHANGE.

Towels make an ideal format for studying weave structures. Patterned borders and lace textures work especially well.

These towels are the result of a towel exchange and study conducted by five members of the Mill Race Weavers Guild in Northville, Michigan. Clotilde Barrett, in her 1983 article, presents specific weaving instructions for twelve towels, one for each month of the year. The article would make an excellent challenge for an individual weaver, too. Six of the towels in the article can be woven on the same warp, so weaving twelve

towels is not as daunting as it sounds. Instructions given here are for two of the towels, the March towel (the second towel from the bottom on page 47) and the September towel (the bottom towel).

RESOURCES

Barrett, Clotilde. "Weaving Towels as a Means of Learning the Basic Four-Shaft Weaves." *The Weaver's Journal*, Fall 1983, pp. 11–19.



March towel

STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 20" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: 20/2 pearl cotton (8,400 yd/lb), bleached white, 3,769 yd.
 Tabby weft: 20/2 pearl cotton, white, 3,455 yd.
 Pattern weft: 8/2 unmercerized cotton (3,360 yd/lb), blue-gray, 160 yd.

WARP LENGTH

595 ends 6½ yd long (allows 8" for take-up, 30" for loom waste).

SETTS

Warp: 30 epi (3/dent in a 10-dent reed).

Weft: 30 ppi in plain-weave areas, 60 ppi in pattern areas (30 tabby, 30 pattern).

DIMENSIONS

Width in the reed: 19½". Woven length (measured under tension on the loom): 192" (38" for each towel). Finished sizes: five hemmed towels 19" × 35" each.



September towel

STRUCTURE

Turned monk's belt.

EQUIPMENT

4-shaft loom, 19" weaving width; 10-dent reed; 1 shuttle.

YARNS

Ground warp: 20/2 pearl cotton (8,400 yd/lb), white, 3,610 yd. Supplementary warp:

10/2 pearl cotton (4,200 yd/lb) used doubled, forest green, 608 yd; lime green, 456 yd; kelly green and brown, 304 yd each; pea green, gold, yellow, and orange, 104 yd each.
 Weft: 20/2 pearl cotton, white, 3,344 yd.

WARP LENGTH

570 ground-warp ends, 164 supplementary-warp ends 6½ yd long (allows 10" for take-up, 28" for loom waste).

SETTS

Warp: 30 epi (3/dent in a 10-dent reed) in plain-weave areas, 60 epi (6/dent) in supplementary-warp areas.
 Weft: 30 ppi.

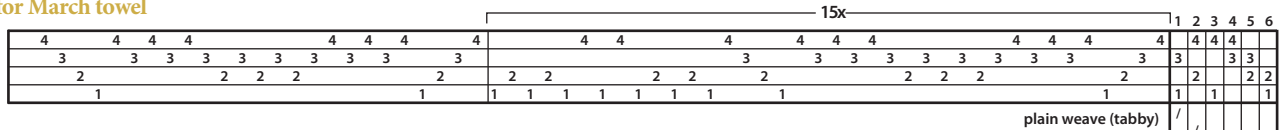
DIMENSIONS

Width in the reed: 19". Woven length (measured under tension on the loom): 192" (38" for each towel). Finished sizes: five hemmed towels 17" × 34" each.

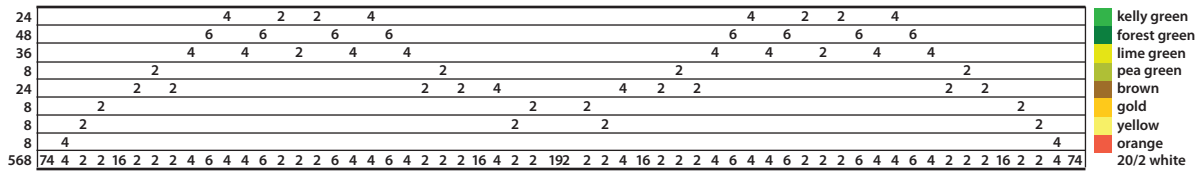


From top down, towels woven by: Ruth Whitmyer (June, Atwater-Bronson lace); Jean Gordon (November, crackle); Karen Folland (April, rosepath); Nancy Vaghy (March, overshot); Ken Allen (September, turned Monk's belt).

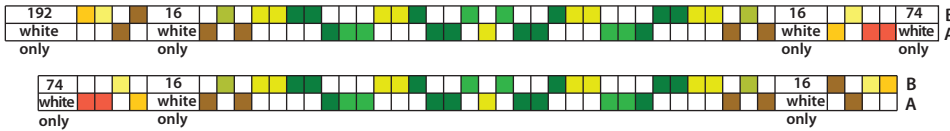
1. Draft for March towel



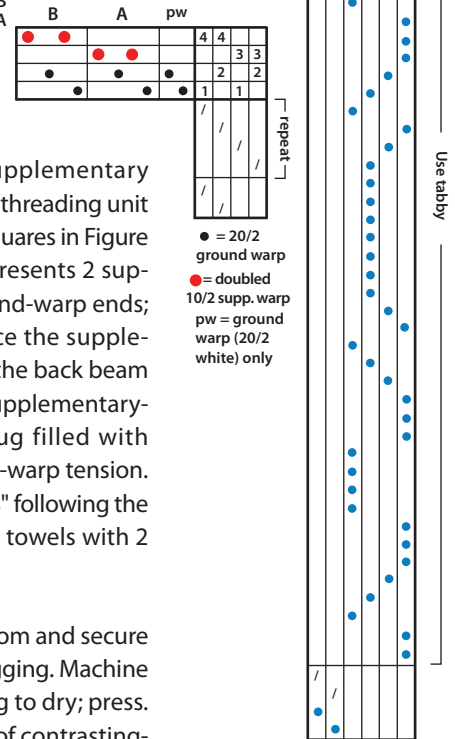
2. Warp color order for September towel



3. Block threading order for supplementary warp in September towel




4. Monk's belt threading units for September towel



1 For the March towel, wind a warp of 595 ends $6\frac{1}{3}$ yd long and thread the shafts as in Figure 1. Weave 2" of plain weave followed by the overshot design (use tabby: before every pattern pick, weave a tabby pick). Then weave plain weave until the towel measures 38" total. Repeat for the four remaining towels. (These instructions place the overshot border at one end of the towel only. You can use a part of the treadling for a smaller border at the other end or weave the full design at that end, too, if you like.) Separate towels with 2 picks of a contrasting color.

on shafts 1 and 2 and the supplementary warp on 3 and 4, substituting a threading unit for Block A or B in Figure 4 for squares in Figure 3. Each square in Figure 3 represents 2 supplementary-warp ends, 2 ground-warp ends; (Figure 2 shows where to place the supplementary ends.) Suspend over the back beam and weight each of the two supplementary-warp stripes with a gallon jug filled with enough water to equal ground-warp tension. Weave each of five towels for 38" following the treadling in Figure 4. Separate towels with 2 picks of a contrasting color.

2 For the September towel, wind 568 ends $6\frac{1}{3}$ yd long for the ground warp and a separate supplementary warp of 164 ends doubled 10/2 cotton $6\frac{1}{3}$ yd long (the colored threads in Figure 2). Beam the ground warp. Secure the supplementary warp to the back beam for threading. Thread the ground warp

3 Remove the towels from the loom and secure raw edges with machine zigzagging. Machine wash, warm, gentle cycle. Hang to dry; press. Machine zigzag on both sides of contrasting-marker threads and cut towels apart. Turn ends under two times, press again, and sew hems by hand or machine. 

The March towel (bottom left) is by Nancy Vaghy; the September towel (bottom right) is by Ken Allen.



Start a Study Group!

Exchanges work especially well with small study groups. You can set it up so that each member weaves an item for everyone else in the group, or, if the looms are portable, looms can be exchanged so that each member weaves an item on each threading. Study group discussion can emphasize good weaving practices as well as designing and drafting techniques: how to achieve an even beat and smooth selvages, how to begin and end weft threads, how to finish.



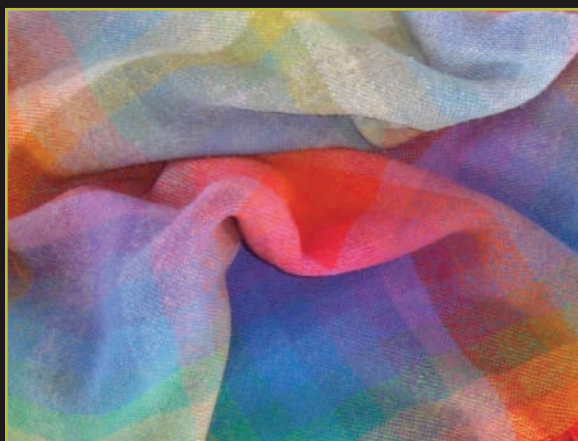
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TIP: 6/2 unmercerized cotton is the perfect fiber for washcloths and towels (an unmercerized yarn is more absorbent than a mercerized yarn, such as pearl cotton). 6/2 is also a good weight for waffle cell size, but you can use other yarns. Choose a sett about 1½ closer than for plain weave.

SHARON ALDERMAN

STRUCTURE

Waffle weave.

EQUIPMENT

6-shaft loom: for washcloths, 18" weaving width; hand towels, 26" weaving width; bath towels, 44" weaving width; 10-dent reed; 1 shuttle, 2 bobbins.

YARNS

Warp and weft: 6/2 unmercerized cotton (2,520 yd/lb, I Love Yarn), bleached white. Washcloths: 1,025 yd; hand towels, 2,900 yd; bath towels, 9,000 yd. Weft for hems: 20/2 pearl cotton (8,400 yd/lb), white, 330 yd total.

WARP LENGTH

Washcloths: 341 ends
2 yd long (3" take-up,
32" loom waste).
Hand towels: 501 ends
3½ yd long (6" take-up,
28" loom waste).
Bath towels: 871 ends
5½ yd long (8" take-up,
33" loom waste).

SETTS

Warp: 20 epi (2/dent in
a 10-dent reed).
Weft: 20 ppi (for 6/2);
25 ppi (for 20/2 hems).

DIMENSIONS

Two washcloths: width in the reed: 17½"; woven length: 18½" each; finished sizes: 10⅞" × 10¾" each. Two hand towels: width in the reed: 25½"; woven length: 42½" each; finished sizes: 16" × 26½" each. Two bath towels: width in the reed: 43¾"; woven length: 78½" each; finished sizes: 32" × 49½" each.

Use waffle weave for a thirsty, cushy, crinkly bath set

IT'S ALL IN THE FINISHING! NOTICE THAT WASHING MAKES THE WAFFLE CELLS SMALLER IN SMALLER PIECES (COMPARE THE CELLS IN THE WASHCLOTH AND BATH TOWEL).

Both sides of a waffle-weave cloth look the same, with squares outlined in the longer warp and weft floats that ensure its absorbency. Using waffle weave *and* an absorbent yarn such as unmercerized cotton results in a super-absorbent cloth.

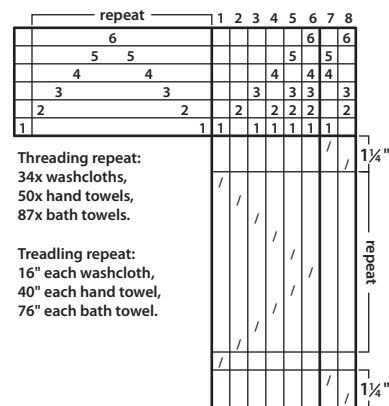
FINISHING OBSERVATIONS

Wet finishing a waffle-weave cloth produces a dramatic change in dimension and texture. These cloths and cells become anywhere from 25 to 40 percent smaller with washing. Most of that "loss" is not yarn shrinkage, because in use, once the towel gets wet, it stretches out again, only to draw back up as it dries.

You can weave plain weave on this threading, but plain-weave hems will ruffle. If you prefer that, weave deeper hems in plain weave, instead of the basketweave variation used here. The finer 20/2 cotton weft also minimizes ruffling.




1. Draft for bath set



1 Warp and weft amounts provide two washcloths, two hand towels, and two bath towels using three separate warps. (Cutting smaller pieces out of a large fabric makes securing the cut edges problematic, though it could be done.) Use your preferred warping method to thread the loom following Figure 1.

2 Begin and end each piece with 1¼" in 20/2 cotton using treadles 7 vs 8 for hems. With 6/2 weft, weave 16" of waffle-weave repeat for each washcloth, 40" for each hand towel, and 76" for each bath towel. Separate pieces with 2 picks of a contrasting color.

3 Cut the cloth from the loom and serge along contrasting-color picks (or use a fine machine stitch and cut pieces apart). Turn raw edges under twice and machine stitch close to fold. Machine wash, regular cycle, hot water, and machine dry, regular. 

You will love pulling

Weave a SAMPLER!

The crisp look of these towels is due in large part to the bleached-white cotton yarn. But waffle weave is also effective in color. Choose yarns to match your bath or kitchen (these hand-towel instructions make perfect dish towels). Notice that the long warp floats on the face are produced by shaft 1, long warp floats on the back by shaft 6. The weft floats are produced with treadle 1 on the face, treadle 6 on the back. Use a different color for these ends/picks to frame the cells. Use a darker color for the other ends/picks to emphasize cell depth.

these pieces from the dryer and burying your face in them.

KATI REEDER MEEK

TIP: To make the weft sequence easy to remember, divide the six picks into two groups. Write one group on one side of the card, the other group on the other side:

1. Down; 2. Up + stick flat (2 wefts); 3. Down;
4. Up; 5. Down + stick on edge (2 wefts); 6. Up.

STRUCTURE

Variation of waffle weave.

EQUIPMENT

Rigid-heddle loom or
4-shaft loom,
13" weaving width;
12-dent rigid heddle
or reed; 1 pick-up stick
(for rigid heddle only);
2–4 shuttles.

YARNS

Warp: 3/2 pearl cotton
(1,260 yd/lb), natural,
338 yd; blue, 40 yd.
22/2 cottolin
(60% cotton/40% linen,
3,200 yd/lb), natural,
165 yd; blue, 20 yd.
Weft: 3/2 pearl cotton
(1,260 yd/lb), natural,
244 yd; blue, 7 yd.
22/2 cottolin
(60% cotton/40% linen,
3,200 yd/lb), natural,
160 yd; blue, 6 yd.

WARP LENGTH

225 total ends
(151 working ends)
2½ yd long
(allows 4" for take-up,
32" for loom waste).

SETTS

Warp: 12 working epi
(1/dent in a 12-dent rigid
heddle or reed).
Weft: 12 working ppi.

DIMENSIONS

Width in the reed:
12⅜". Woven length
(measured under tension
on the loom): 54".
Finished size after
washing: 9½" × 48" plus
1" fringe each end.


Waffle weave on a rigid-heddle loom? Yes, you can!

AND YES, IT'S PICK-UP, BUT YOU ONLY INSERT THE PICK-UP STICK ONCE. AFTER THAT, IT ACTS LIKE A THIRD SHAFT.

This runner would not exist if I hadn't been challenged to figure out how an ancient linen cloth with checkered "cells" mentioned in the Old Testament might have been woven. It was a bit of a jump from a warp-weighted loom to a rigid-heddle loom with a pick-up stick (and it involved the help of a book on 3-shaft weaves; see Resources), but the result was very rewarding. I found myself drawn away from my twenty-four shafts to succumb to the charms of the surprisingly easy-to-use rigid-heddle loom.

THE RUNNER

3/2 pearl cotton is the basic yarn used in this runner. Two strands of fine cottolin are added to the 3/2 threads that outline the waffle cells (every fourth thread in both warp and weft). The bit of linen adds texture and absorbency to the cloth.

- 1 Wind the warp as in Figure 1 and thread the loom (start and end with a hole; the cottolin/pearl cotton ends are in every other slot).
- 2 When the warp is tied on: With the heddle in the down position (slot threads up) and working behind the heddle, slip the pick-up stick (I used a large stick shuttle and tied a cord end to end to secure it) under all the cottolin/cotton slot threads (every other slot thread). Slide the stick to the back of the loom.
- 3 Wind a stick shuttle with 1 strand natural 3/2 and a second shuttle with 2 strands natural cottolin. For the accent stripes, wind 1 strand blue 3/2 and 2 strands blue cottolin into butterflies or onto 2 other shuttles.
- 4 With the heddle down, weave a pick with 3/2 natural cotton weft, leaving a tail four times the width of the warp. With heddle up, weave a pick with 3/2 and then weave the runner repeating the 6-pick Waffle-Weave Sequence following the weft color order in Figure 2. Using the weft tail, hemstitch over the first 3 rows including 4 ends in each stitch; repeat hemstitching at end.
To weave the runner on three shafts, follow Figures 2 and 3.
- 5 Remove the fabric from the loom and trim fringe to 1". Machine wash, warm water with a bit of plain shampoo. Rinse twice, spin out excess water, tumble in the dryer briefly, and line dry. 

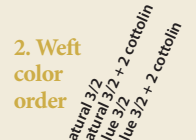
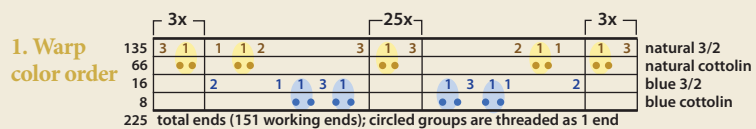


RESOURCES

de Ruiter, Erica. *Weaving on 3 Shafts*. Nijmegen, The Netherlands: Erica de Ruiter, 2002, p. 28.



Weave a narrow runner such as this one or consider putting on a longer and wider warp for placemats (thread the center repeat 40x instead of 25x for a width in the reed of 17 $\frac{3}{8}$ "). Substitute other colors for the accent stripes and/or add more frequent weft stripes.

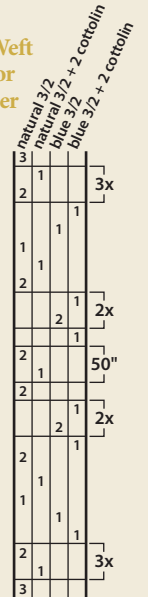
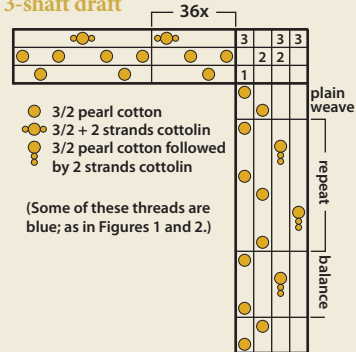


Waffle-Weave Sequence

(A pattern stick under every other slot thread is pushed to the back of the loom.)

- Heddle down: Weave with 3/2 cotton.
- Heddle up: Slide pattern stick forward to just behind the heddle, leaving it flat. Weave with 3/2 cotton, then with doubled cottolin. Press in both picks firmly with edge of stick shuttle. Push pattern stick to the back of the loom.
- Heddle down: Press preceding picks again. Weave with 3/2 cotton; press.
- Heddle up: Weave with 3/2 cotton.
- Heddle in neutral: Bring pattern stick forward and turn on edge behind the heddle. Weave with 3/2 cotton and cottolin as in Step 2. Push stick to back.
- Heddle up: Press in preceding picks firmly and weave with 3/2 cotton.

3. 3-shaft draft



TIP: Samplers are usually fairly narrow fabrics. Beware of thinking you can weave the same picks per inch in a wide fabric as in a narrow one. To achieve the desired weft density in the throw, I opened the sett from 18 ends per inch (in the sampler) to 15 ends per inch for the throw.

DEBORAH HEYMAN

Designing with M's and O's

THE WEAVE STRUCTURES STUDY GROUP OF THE SOUTH COAST WEAVERS AND SPINNERS PICKED M'S AND O'S AS OUR FOCUS FOR 2009. THIS BLANKET IS JUST ONE LOVELY RESULT!

STRUCTURE

M's and O's.

EQUIPMENT

4-shaft loom,
43" weaving width;
15-dent reed;
4 shuttles.

YARNS

Warp: 8/2 unmercerized cotton (3,200 yd/lb, Homestead Cotton, Halcyon Yarn), #24 light green, 2,370 yd.
Weft: 8/2 Tencel (3,360 yd/lb, Halcyon Yarn), #4 cream, 3,028 yd; 8/2 unmercerized cotton, #10 navy, 247 yd; #14 light blue, 155 yd; #53 aqua, 103 yd.

WARP LENGTH

632 ends 3¾ yd long (allows 10" for take-up, 27" for loom waste).

SETTS

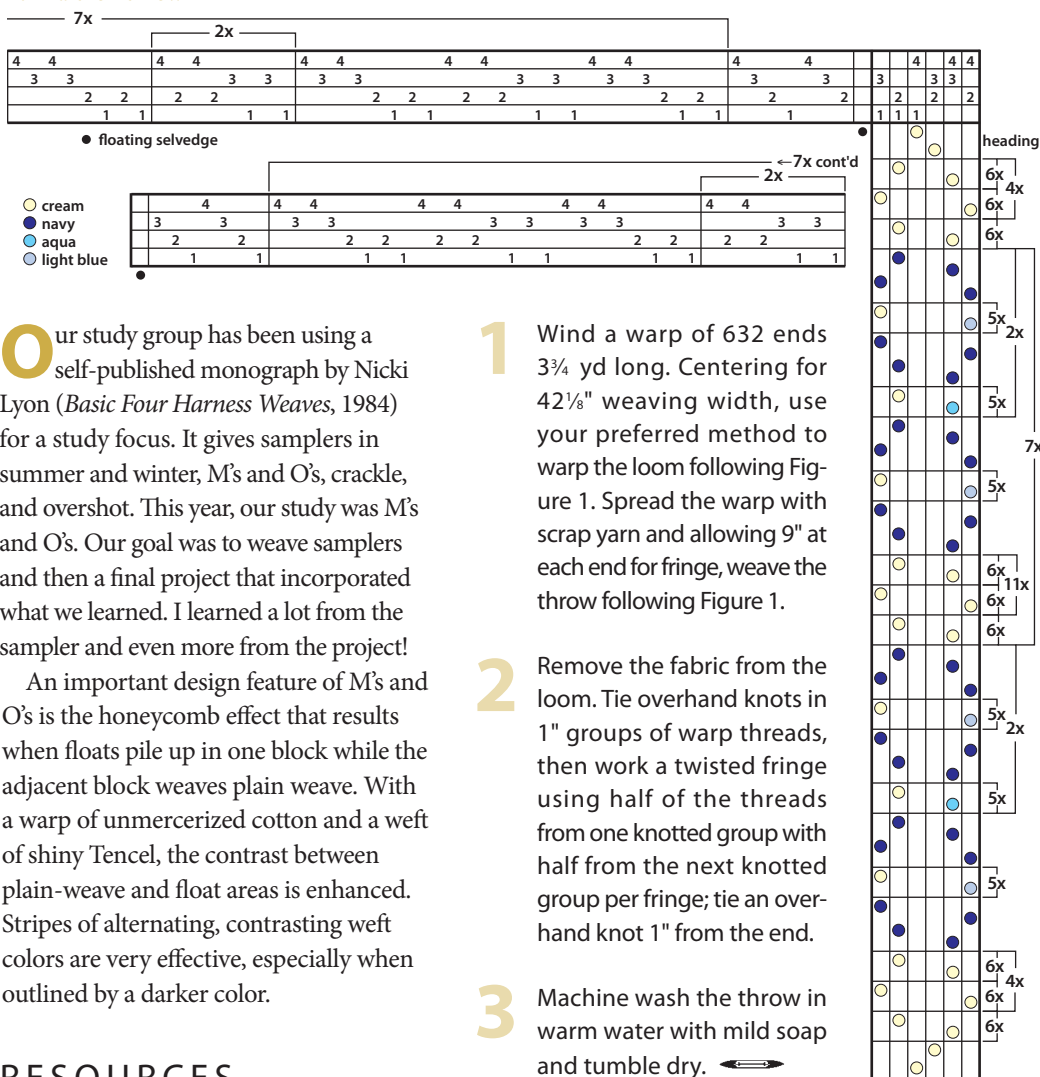
Warp: 15 epi (1/dent in a 15-dent reed).
Weft: 28 ppi.

DIMENSIONS

Width in the reed: 42⅞".
Woven length (measured under tension on the loom): 98".
Finished size after washing: 34" × 87" plus 6" fringe at each end.

Changing weft colors in M's and O's can create wavy stripes that contrast in color *and* texture. Thread a repeat or two for a sampler and give it a try!

1. Draft for throw




Our study group has been using a self-published monograph by Nicki Lyon (*Basic Four Harness Weaves*, 1984) for a study focus. It gives samplers in summer and winter, M's and O's, crackle, and overshot. This year, our study was M's and O's. Our goal was to weave samplers and then a final project that incorporated what we learned. I learned a lot from the sampler and even more from the project!

An important design feature of M's and O's is the honeycomb effect that results when floats pile up in one block while the adjacent block weaves plain weave. With a warp of unmercerized cotton and a weft of shiny Tencel, the contrast between plain-weave and float areas is enhanced. Stripes of alternating, contrasting weft colors are very effective, especially when outlined by a darker color.

1 Wind a warp of 632 ends 3¾ yd long. Centering for 42⅞" weaving width, use your preferred method to warp the loom following Figure 1. Spread the warp with scrap yarn and allowing 9" at each end for fringe, weave the throw following Figure 1.

2 Remove the fabric from the loom. Tie overhand knots in 1" groups of warp threads, then work a twisted fringe using half of the threads from one knotted group with half from the next knotted group per fringe; tie an overhand knot 1" from the end.

3 Machine wash the throw in warm water with mild soap and tumble dry. 

RESOURCES

Rucker, Barbara. "Bumpy Bamboo Scarves in M's and O's." *Handwoven*, January/February 2010, pp. 52–54.

Weave a sampler first

Start a study group!

One of the most rewarding subjects for a study group is to pick a single weave structure to explore. Start by compiling a comprehensive bibliography. Early meetings can be devoted to discussions about how the structure works. Members can then weave samplers, either by following the instructions in an available source or by designing a sampler that fits the number of shafts they have available. Group discussion can cover materials and design principles. It's always rewarding if the study results in a final project from each member (and a show!).

and apply what you learn in your own fabric designs.

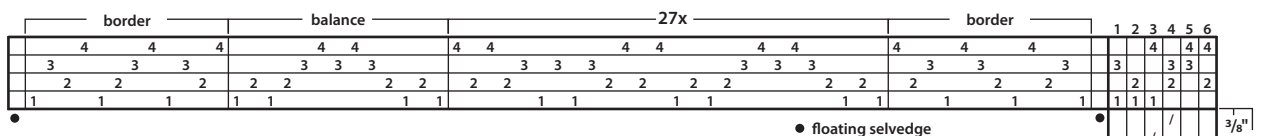
TIP: To use two shuttles in M's an O's: Always place the resting shuttle in the same position (either closer to the reed or closer to you). If the last pick of one block is the same color as the first pick of the next, start the next block with the second treadle (and color) and end with the first.

A new look at threading M's and O's

THE FLOATS IN M'S AND O'S PROVIDE AN OPPORTUNITY TO PLAY WITH COLOR AT THE LOOM. YOU CAN CHANGE THE PAIR OF WEFTS ANY TIME, CREATING STRIPES AND GRADATIONS OF COLOR AND A DIFFERENT LOOK FOR EVERY PIECE.

Instructions given here are for the turquoise baby blanket. Weave it first following the treadling and then choose your own colors for the second baby blanket.

1. Draft for blankets



In most M's and O's drafts, floats appear in an even number of columns. If two colors alternate in the weft, there will therefore be either dark/light (two columns of floats), dark/light/dark/light (four columns), or other multiples of two—notice the turquoise and white floats in the two- and four-column arrangements on page 55). I wanted to arrange floats symmetrically (dark/light/dark, for example, in three columns).

Inspiration came from an earlier M's and O's project in which I placed an extra thread in a turning block to make the threading symmetrical (see Resources). In this blanket, all turning blocks have this extra thread to place colors symmetrically in groups of three columns.

TIPS FOR USING COLOR

You can select any pair of weft colors and change them at any time for weft stripes. Exchanging shuttles places the two colors in the opposite columns; either color can be a constant, or both can be changed for each treadling sequence of 10 picks. You'll need about 5½ yd of each weft color for each 10-pick sequence. (Note that true plain weave is not possible on this threading.)

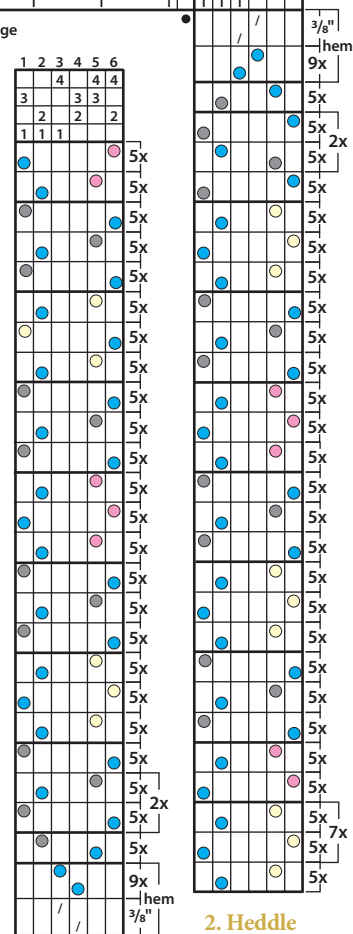
RESOURCES

Farling, Kathleen. "Learning from A Weaver's Exchange: Towels in M's and O's." *Handwoven*. January/February 2006, pp. 64–66.

1 Wind a warp of 741 ends 3¼ yd long. Check Figure 2 to make sure you have enough heddles on each shaft and warp the loom following Figure 1 using your preferred method (for complete warping instructions, see Resources at handwovenmagazine.com).

2 Wind a bobbin for each weft yarn. Begin hems with ¾" in 16/2 cotton, then change to 8/2 cotton (turquoise for the first blanket) for 1". Weave the body of the blanket, alternating two weft colors as in Figure 1 (about 39"). Repeat hem, first with 8/2 cotton for 1", then with 16/2 for ¾". Separate blankets with 2 picks of a contrasting color. Repeat for the second blanket in your choice of colors and/or block arrangements (or weave the second blanket as you did the first).

3 Remove the fabric from the loom. Machine zigzag on each side of contrasting-marker thread and cut blankets apart. Turn raw edges under twice and baste to secure. Machine wash and dry. Finish by machine sewing hems.



2. Heddle count

Shaft 4	170
Shaft 3	171
Shaft 2	226
Shaft 1	172
	739

STRUCTURE

M's and O's.

EQUIPMENT

4-shaft loom, 38" weaving width; 10-dent reed; 2 shuttles; 5 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, UKI), white, 2,409 yd.
 Weft: (for turquoise blanket) 8/2 unmercerized cotton, Light Turquoise #56, 422 yd; Champagne #66, 153 yd; Pink #22, 57 yd.
 #10 crochet cotton (3,050 yd/lb, 300 yd/ball, Royale by J.P. Coats), #0949 light pastels, 171 yd.

For a second blanket, choose weft colors: allow 422 yd for background weft and 400 yd total for accent colors.

Hems for both blankets: 16/2 cotton (6,720 yd/lb), 41 yd.

WARP LENGTH

741 ends (includes 2 floating selvages) 3¼ yd long (allows 4" for take-up, 28" for loom waste).


SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
 Weft: 17 ppi.

DIMENSIONS

Width in the reed: 37½".
 Woven length (measured under tension on the loom): 85" total (42½" for each blanket).
 Finished sizes after washing: two hemmed baby blankets 32" × 35" each.





Join a study group!

An online study group doesn't have regular meetings. It does provide great opportunity for friendships with weavers all over the world, however. You can ask your questions at odd hours, and you'll always find someone who has the right answer—they'll often be online when you are. For the napkin exchange, record sheets are included with the napkins, so you'll end up with a reference notebook of drafts with the woven examples. To learn more about this group, contact Su Butler at subu@subudesigns.com.

STRUCTURE

Crepe weave.

EQUIPMENT

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

YARNS

Warp: 10/2 pearl cotton
(4,200 yd/lb),
brown, 1,050 yd.
Weft: rayon chenille
(1,450 yd/lb),
rust, 802 yd.

OTHER SUPPLIES

1/8 yd soft, fine leather or
corduroy for footpads,
1 yd lightweight fusible
interfacing, embroidery
thread for eyes, one bag
Polyfil (polyester fiberfill).

WARP LENGTH

350 ends 3 yd long
(allows 5" 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: 17 1/2".
Woven length of fabric
(measured under tension
on the loom): 75".
Finished size of fabric
after washing: 16 1/2" x 70",
enough for three bears
7" high, 12" long.



AMY PRECKSHOT

Weave a bear—or a whole zoo!

THE PIONEER VALLEY WEAVERS USED *WEAVING A ZOO* TO
CREATE A NOAH'S ARK FULL OF HANDWOVEN ANIMALS.




The animals that eventually became the book, *Weaving a Zoo*, began as a consequence of the ways in which some fabrics make you think of animal skins. The first one of these for me was the shadow-weave draft 286 in *A Weaver's Book of 8-Shaft Patterns* (Interweave, 1991, p. 73), which strongly suggests the patterns on a turtle's back. About twenty-four animals later, I am still dreaming up new ones—like this bear!

RESOURCES

Preckshot, Amy D. *Weaving a Zoo: My Notebook*. Columbia, Missouri: Parkridge Press, 2002.

1 Wind a warp and weave the fabric for 75" following the draft in Figure 1 or 2.

2 Squares in Figure 3 equal 1"; redraw pattern or enlarge by 400% and cut out pattern pieces. Pattern pieces include a 1/4" seam allowance; add a bit to this if you wish, but remember that turning small areas makes minimum seam allowances desirable. Machine straight stitch 1/4" inside all cut edges (apply fusible interfacing to all pieces, if desired).

3 Place A and B right sides together; sew across top, leaving opening. Flatten front edge of AB and sew to section C at *a* for underbody. Pin AC to D, right sides together, starting at the toe, then up to head at *d* and *e*; baste. Baste under the legs and back to tail. Repeat for BC and E. Finish basting along back and tail; then machine stitch over basting. Baste bottom of feet to paws; machine stitch. Turn bear right side out and stuff, head first. Embroider eyes; stuff legs, tail, and body. Sew opening closed by hand. Position the legs by pulling them together and sewing to secure so the bear stands squarely on his feet. 

1. 8-shaft draft for bear fabric

8								8	8
	7	7						7	7
			6	6				6	6
					5			5	5
4							4	4	4
	3	3						3	3
			2	2				2	2
					1			1	1

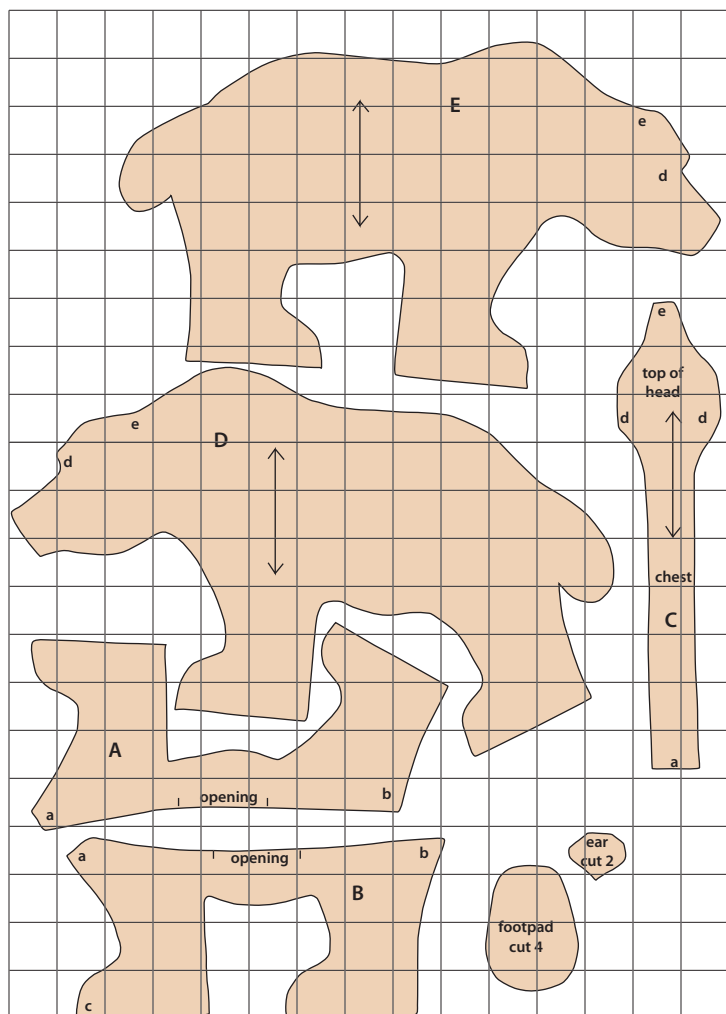
2. 4-shaft draft

4				4	4	4
	3			3	3	3
		2		2	2	2
			1	1	1	1





3. Bear pattern



Start a Study Group!

Twelve members of the Pioneer Valley Weavers used *Weaving a Zoo* as a group project, culminating in an exhibit at the New England Weavers Seminars (NEWS) in 2009. They met four or five times to give progress reports, get sewing instructions, and share inspiration and encouragement. After the exhibit, they donated the animals to an animal shelter, and the presentation was covered on local television news.



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Weave Your Colors

If you've looked over the Not Just for Socks contest winners in this issue, your head is probably buzzing with the possibilities of weaving with space-dyed yarns. To support the inspirations flying through your brain, we talked to Diana McKay and Leslie Taylor, owners of Mountain Colors, about how they make their handpainted products and how weavers can use them.

A WAY WITH COLOR

Mountain Colors yarn is dyed in Montana's beautiful Bitterroot Valley, and owners Diana McKay and Leslie Taylor and their dye team take their inspiration from the landscape that surrounds them. The company hand-dyes fifteen different yarns, from "good, basic, worsted-weight wool" to alpaca blends, silk, and cashmere, in more than sixty different colors and colorways. In planning their yarn line, they look at what they like and what fiber people are looking for, whether it is the perfect blue or the perfect laceweight yarn. They create five new colorways every spring, and new colors in their tone-on-tone "Harmony" series are introduced in January.

colors and Diana and Leslie both spend most of their time in the dye room working with their team of three to four dyers. Several times a year, they spend a day testing new colors. To design a new colorway, Diana and Leslie take not only inspiration but also guidance from nature. Leslie explains, "We discuss an area or scene that we've seen, and ideas begin to emerge. Then we think about how colors combine. If you look outside, there are lots of browns and grays that show up the bright colors. They give the eye a place to rest. But sometimes we take another approach. For example, in the process of experimenting with wild teal, we came up with a gorgeous but 'extreme' green. In that case, we used that as the whole background with other duller colors as the contrasts."

Their popular sock yarns offer plenty of weaving possibilities. "Bearfoot" is washable wool, mohair, and nylon suitable for soft garments, throws, or baby blankets. Mohair gives a nice luster, and nylon makes it long-wearing. "Crazy Foot" yarn is ninety percent washable merino and ten percent nylon.

The Dyer's Art

Weavers need consistent

Relationships between the colors are also considered. If a particular green is being used quite a bit, Diana says, they may choose to mix it with browns or other greens to give other colors in the same family. Interactions between dyes have to be tested as well. "We see what will happen if we put this blue next to that orange. Do we get a good color where they come together?"

Before dyeing, the different yarns are skeined and marked by type. One colorway is dyed at a time, often

PHOTOS COURTESY OF MOUNTAIN COLORS



Above: Yarns are skeined before dyeing.

Below: Colors are applied one at a time to all the skeins.

Bottom: Finished skeins hanging to dry.





Diana McKay and Leslie Taylor, the ladies of Mountain Colors.

across multiple types of yarn. Every skein has nine different shots of color, with each run typically four to six inches wide. Leslie points out that their dyers are trained to make the color sequences the same every time, so customers can order the same colorway and know what to expect. Handpainting is a bit more random than machine dyeing yarn, but it is consistent enough that the customer can still plan a project with confidence. Diana says, “The sections where adjacent colors mix can be four to six inches wide as well, creating almost an ikat-like effect. That can be a component to a weaver’s piece of art.”

Color Play

Diana suggests using a warp and a weft in the same colorway to create a nice plaid effect (“albeit an inconsistent plaid”), taking a vivid colorway for weft and pairing it with a black or solid warp for contrast or using a variegated yarn as a stripe. Another design option is to use yarns of different textures in the same colorway, for example, using a fuzzy mohair with a smoother yarn.



Mountain Colors yarns are inspired by the colors of Montana’s Bitterroot Valley.

Weaving Roots


Leslie and Diana first met in a weaving guild and haven’t strayed far from their weaving roots. That’s why they’ve always offered one-pound hanks of weavers’ wool and twelve-ounce skeins of wool crepe—weavers want a larger put-up. Asked how weavers use their handpainted yarn, Leslie says, “Weavers are a lot more likely to go through lots of steps and to think outside of what’s asked of them. They like to be unique in their weaving.” The many glorious hues of Mountain Colors offer weavers a few more ways to be unique. 



PHOTO BY ANITA OSTERHALG

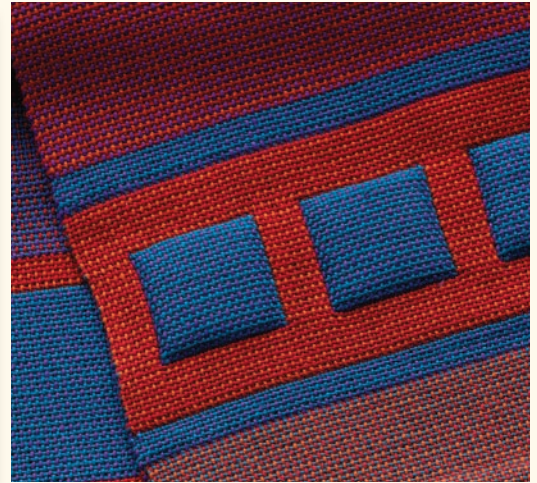
TWILL GOES BEARFOOT

Weaver Laura Ennis has been experimenting with Mountain Colors Bearfoot sock yarn. She says, “I enjoy weaving with knitting yarn, because it lets me design with the kinds of handpainted yarns that just don’t come on a cone. I find that the subtle color transitions lend a depth and complexity to even the simplest of weave structures. I like to take something that has a very strong linear geometry, such as 2/2 twill, and pair it with a handpainted yarn. The irregular color transitions give the twill a softer, more organic visual feel, while the linear twill elements offer pattern and structure to the abstract washes of color. It’s hard to go wrong with the combination of twill and handpainted yarn.”

THE BEGINNINGS

Leslie Taylor and Diana McKay met in the 1980s when they both belonged to the Foothill Fibers Guild in Grass Valley, California. By 1992, both of their families had relocated to the Bitterroot Valley, and the two hit on yarn dyeing as a way to pursue their fiber interests and work from home while raising their young sons. Mountain Colors operated from Diana’s home for three years, but “the kitchen was a disaster,” so her family was relieved when they rented their own studio. By 1997, Mountain Colors had hired a dyer and an office person and was providing at-home work for other women, reskeining yarn for dyeing. Diana and Leslie foster a team approach among their close-knit group of employees, and they are still providing opportunities for other women to work out of their homes. Both are thankful for their success and also for their old friends at the Foothills Fibers Guild, from whom they learned so much, and who have supported Mountain Colors from the start.

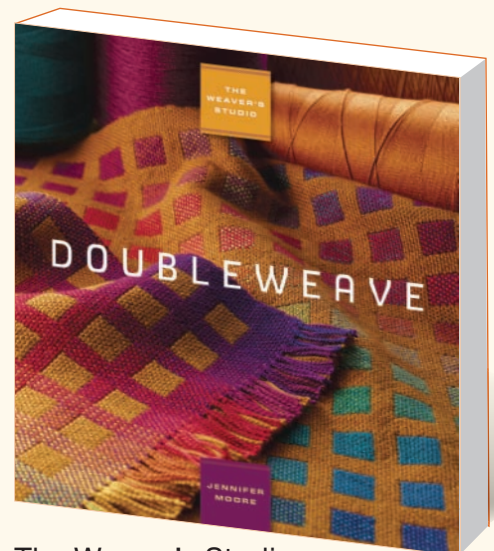
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EXHIBITS, SHOWS, AND SALES

CALIFORNIA

June 27. Oakland Fiber & Textile Festival, at Splash Pad Park by Lake Merritt, in Oakland. www.oaklandfiberfest.com.

COLORADO

June 1–30. Practical Magic: A Non-Linear Exploration, exhibition by Colorado handweaver Moira M. Forsythe, at Shumei International Institute, Crestone. (719) 256-5284; www.shumeicrestone.org.

June 4–July 11. Fiber Celebration 2010, international juried exhibit, at Tointon Gallery for the Visual Arts, Greeley. Lisa Blankenship, (970) 669-8749; lisablank@gmail.com; www.fortnet.org/ncwg.

June 12–13. Estes Park Wool Market, at the Fairgrounds, Stanley Park, 1209 Manford Ave. Workshops June 10–11 at various locations. (800) 44-ESTES; (970) 577-9900; <http://estesnet.com/Events/woolmarket.htm>.

CONNECTICUT

July 15–17. Craft Expo 2010, on Guilford Green, Guilford. Guilford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; expo@guilfordartcenter.org; www.guilfordartcenter.org.

INDIANA

June 4–5. Hoosier Hills Fiberarts Festival,

at Johnson County Fairgrounds, 250 Fairground St., Franklin, IN 46131. hoosier_hills_fiberarts_festival@comcast.net; www.hoosierhillsfiberartsfestival.com.

MARYLAND

June 26–27. Eastern Angora and Mohair Association Show and Sale, at Great Frederick Fairgrounds, Frederick. www.angoragoats.com.

MICHIGAN

October 28–December 10. New Fibers 2010, national juried exhibition, at Eastern Michigan University Gallery, Ypsilanti. Jill Ault, 2531 Meade Ct., Ann Arbor, MI 48105. www.fiberartsnetwork.org.

NEW JERSEY

Garden State Sheep Breeders 16th Annual Sheep & Fiber Festival, September 11–12. Sheep shows, shearing, spinning, weaving, artisans, vendors, children's activities, food, llamas, alpacas, rabbits, fleece judging and sales, skein contest, photo contest, and workshops. (908) 730-7189; sevensprings7@hotmail.com; www.njsheep.org.

NEW MEXICO

July 3–August 27. Interwoven Traditions: New Mexico and Bauhaus, exhibit at Open Space Gallery, 6500 Coors Blvd., Albuquerque. (505) 897-8831; www.bauhaus-tapestry-project.com.

NEW YORK

Through August 1. American High Style: Fashioning a National Collection, exhibit at Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238. (718) 638-5000; fax (718) 501-6134; www.brooklynmuseum.org.

May 22–23. Spring Crafts and Fine Art Fair.

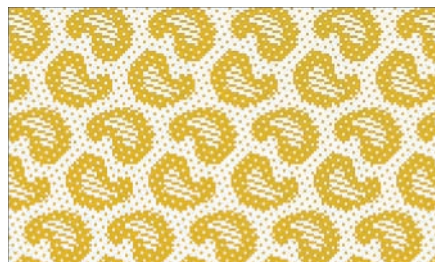
October 9–11. Craft as Art Festival. Both at Nassau County Museum of Art, Roslyn Harbor. American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (973) 746-0091; acacinfo@gmail.com; www.craftsatlincoln.org.

June 19–20 and 26–27. American Crafts Festival, at Lincoln Center, New York. American Concern for Artistry and Craftsmanship, PO Box 650, Montclair, NJ 07042. (973) 746-0091; acacinfo@gmail.com; www.craftsatlincoln.org.

September 10–October 3. Under the Influence—Objects of Obsession by Susan Martin Maffei and Exploring Woven Tapestry by Archie Brennan, exhibits at GAGA Arts Center, 55 Railroad Ave., Garnerville, NY 10923. (845) 947-1155; gaga@garnervillearts.com; www.gagaartscenter.com.

OKLAHOMA

June 19–July 17. Fiberworks 2010, juried exhibit at Individual Artists of Oklahoma, 706 W. Sheridan, Oklahoma City, OK 73102. www.fiberartistsok.org.



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OREGON

July 10–11. Sandy Mountain Festival, juried art show in Sandy. Sandy Mountain Festival Association, PO Box 549, Sandy, OR 97055; www.SandyMountainFestival.org.

TENNESSEE

May 28–30. Middle Tennessee Fiber Festival, Dickson. Beth or Steve Shafer, (615) 789-5943; tnfiberfestival@yahoo.com; www.tnfiberfestival.com.

UTAH

September 4–5. Great Basin Fiber Arts Fair, at South Jordan Equestrian Park, 11400 South 2200 West, West Jordan. www.greatbasinfiberartsfair.org.

VIRGINIA

Through June 20. Water, Water Everywhere, juried show at Potomac Fiber Arts Gallery, Studio 18, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935; carolbodin@verizon.net; www.Potomacfiberartsgallery.com.

CANADA, ONTARIO

Through August 8. Weaving a Different View, exhibit by Weavers Unlimited, at Mississippi Valley Textile Museum, 3 Rosamond St. E., Almonte. (613) 256-3754; www.textilemuseum.mississippimills.com.

June 5–July 4. Sand and/or Sea, juried show by the Burlington Handweavers and

Spinners Guild, at Burlington Art Centre, 1333 Lakeshore Rd., Burlington, ON, Canada L7S 1A9. info@burlingtonartcentre.on.ca.

GERMANY

September 4–October 31. Interwoven Traditions: New Mexico and Bauhaus, exhibit by James Koehler, Cornelia Theimer Gardella, and Rebecca Mezoff, at Michaeliskirche, Erfurt. www.bauhaus-tapestry-project.com.

THE NETHERLANDS

Through June 30. Weaving-Threads-Bronze exhibition, at Museum Casteelse Poort, Wageningen. www.casteelsepoort.nl.

CONFERENCES

MINNESOTA

June 5–6. Artwear Symposium, at the Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. Becka Rahn, (612) 436-0464; brahn@textilecentermn.org; www.textilecentermn.org.

MONTANA

June 4–6. Under the Rims, Montana Weavers and Spinners conference, Billings. Linda, (406) 259-9160; <http://mawsonline.org/Conference.html>.

NEW MEXICO

July 18–25. Convergence 2010, Handweavers

Guild of America biennial conference, Albuquerque. hgaconvergence@weavespindye.org; www.weavespindye.org/convergence.

July 26–28. American Tapestry Alliance Educational Retreat, at St. John's College, Santa Fe. Marcy Fraker, (256) 239-9890; magnolia.tapestry@gmail.com; www.americantapestryalliance.org/Education/Edu_Workshops.html.

CANADA, BRITISH COLUMBIA

May 17–23. Interlacement, conference in Vancouver, sponsored by Greater Vancouver Weavers' and Spinners' Guild. www.gvwsg.com/2010/01/interlacement-symposium.

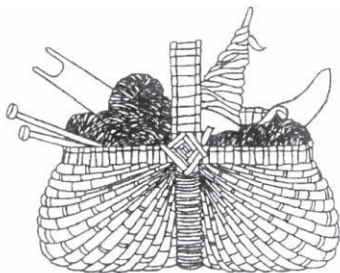
CANADA, QUEBEC

June 4–6. Association of Quebec Weavers convention, in Laval, Quebec. Workshops, expositions, and suppliers. www.tisserinslaval.com or www.lestisserandsduquebec.com.

PERU

October 11–15. Notice of cancellation: Gathering of Weavers of the Americas at Cusco Municipal Convention Center, Cusco. Center for Traditional Textiles, Av. Sol 603, Cusco-Peru. 0051-84-228117; fax 0051-84-236880. For future conference information, see www.textilescusco.org.

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Calendar

UKRAINE

June 22–26. Scythia 8, international biennial symposium and textile art exhibition, Kherson. Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028. anschnei@public.kherson.ua; <http://anschnei.public.kherson.ua>.

TO ENTER

ILLINOIS

Uncommon Threads, juried runway fashion show and boutique of wearable art, October 17, Hoffman Estates. **Entry deadline June 1.** (630) 584-9443; fashionshow@fineline.org; www.fineline.org.

MARYLAND

Eastern Angora and Mohair Association Show and Sale, June 26–27, at Dairy Goat Barn of the Great Frederick Fairgrounds; seeks exhibitors, advertisers, and vendors. www.angoragoats.com.

OKLAHOMA

Fiberworks 2010. Juried exhibit June 19–July 17, Oklahoma City, for current Oklahoma residents. Juried from actual work, due **June 12** and **June 14**. Sue Moss Sullivan, (405) 831-0245. Individual Artists of Oklahoma, 706 W. Sheridan, Oklahoma City, OK 73102. Fiberworks@fiberartistsok.org; www.fiberartistsok.org.

TEXAS

Material Matrix, juried show, sponsored by Contemporary Handweavers of Houston, October 20–November 14, Houston. **Entry deadline August 2.** Gallery M Squared, 339 W. 19th St., Houston, TX 77008. www.weavehouston.org.

INSTRUCTION

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., Dahlonoga, GA 30533; education@americantapestryalliance.org; www.americantapestryalliance.org.

COLORADO

Wool Market Workshops, June 10–11, Estes Park. (970) 586-6104; <http://estesnet.com/Events/woolmarket.htm>.

IDAHO

Rug Weaving, 2/2 Twill and Rug Finishes, August 6–9, with Jason Collingwood. Georgianna Goetsch, PO Box 777, Garden Valley, ID 83622. (208) 462-3709; payettegeorge@yahoo.com; www.rugweaver.co.uk.

MICHIGAN

Michigan League of Handweavers Summer Workshops, August 6–8, at Hope College, Holland. www.MLHGuild.org.

NEW MEXICO

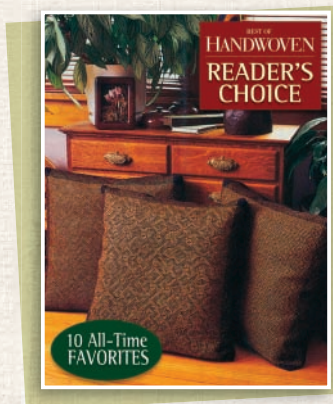
American Tapestry Alliance Educational Retreat, July 26–28, at St. John's College, Santa Fe. Marcy Fraker, (256) 239-9890; magnolia.tapestry@gmail.com; www.americantapestryalliance.org/Education/Edu_Workshops.html.

NORTH CAROLINA

Natural Dye Extracts, May 23–28, with Donna Brown. **Weave a Scarf**, May 28–30, with Elaine Bradley. **Warp It! Paint It! Weave It!**, June 6–12, with Kathie Roig. **Rigid Heddle Weaving**, June 13–19, with Syne Mitchell. **2/2 Twill Rugs**, June 27–July 3, with Jason Collingwood. **Weaving 3-Dimensional Beaded Objects**, July 4–9, with Ronald Midkiff. **Weavings of the Settlement Schools**, July 11–17, with Pam Howard and Barbara Miller. **Woven Rag Rugs**, July 18–24, with JoEl Levy Logiudice. **Woven Books and Boxes**, August 1–6, with Jean McGrew. **Beginning Weaving (Wall Hanging)**, August 8–14, with Pam Howard. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

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PENNSYLVANIA

Early American Textiles and Tools, workshops and demonstrations on Saturdays, May 29–August 28, at Home Textile Tool Museum, State Rte. 1036, Orwell. (570) 247-7175; www.hometextiletoolmuseum.org.

WASHINGTON

Weaving the New, August 2–8, with Suzanne Halvorson and Liz Caemmerer. **Wool Spinning**, August 16–22, with Mary Ann Sinclair. Additional fiber arts classes year-round. Grünewald Guild, 19003 River Rd., Leavenworth, WA 98826. (509) 763-3693; www.artfaith.com.

WISCONSIN

Beginning Table Loom Weaving, June 4–6, with Nancy Frantz. **Beginning Weaving**, June 6–11, with Lynn Schuster, or August 15–20, with Nancy Frantz. **Beyond Beginning Weaving**, June 20–25, with Nancy Adams. **Weave, Cut & Sew**, June 27–July 2, repeated July 11–16, with Mary Sue Fenner. **Handwoven Towels**, July 6–10, with Connie Westbrook. **Inkle Weaving**, July 30–August 1, with Christi Ehler. **A Wearable Extravaganza**, August 29–September 3, with Daryl Lancaster. Additional classes through October. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; sievers@itol.com; www.sieversschool.com.

MEXICO

Weaving Workshop in Oaxaca, May 13–22, with a master Zapotec weaver. Loom Dancer Weaving Odysseys, PO Box 22128, Telluride, CO 81435. (800) 369-3033; (970) 728-6743; loomdance@aol.com; www.loomdancer.com.

TRAVEL

ECUADOR

September 24–October 1. Craft tour including textiles and baskets. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

EGYPT

November 6–18. Textiles of Egypt, with Nancy Hoskins and Christine Pearson. Active Travel, Level 1, 447 Kent St., Sydney NSW 2000, Australia. (02) 9264-1231; sydney@activetravel.com.au; www.activetravel.com.au.

MEXICO

July 2–9. Folk art tour of Oaxaca, including visits to rug weavers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

UKRAINE

August 5–20. Folk Art and Culture Tour of Ukraine. Martha Baniyas, (800) 661-3830,

ext. 208; martha@gctc-mst.com; www.greatcanadiantravel.com.

SOUTHEAST ASIA

January 19–28, 2011. Craft tour of Laos, Burma, and Cambodia. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

SOUTHERN AFRICA

August 4–13. Southern Africa Safari, including visits with craftspeople and artists in South Africa and Zambia. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

SOUTHWESTERN UNITED STATES

July 11–18. Canyon Country trip, with visits to Navajo rug weavers and basketmakers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com.

Please send event information at least twelve weeks prior to the month of publication to:

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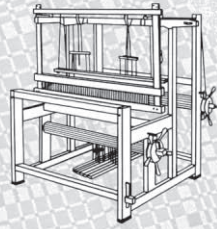
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DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Washcloths, towels	50–51	Waffle weave	6	AB, I, A
Ken Allen	Towels	46–48	Turned monk's belt	4	I, A
Sandy Bragg	Napkins	34–36	Snowflake twill	4	All levels
Janice Cook	Napkins	34–36	Spot Bronson	4	All levels
Anne Dixon	Samples	38–39	Summer and winter	4, 6	AB, I, A
Kathleen Farling	Baby blankets	56–57	M's and O's	4	AB, I, A
Rebecca Fox	Napkins	58–59	Spot Bronson	4	AB, I, A
Natalie Furrey	Napkins	58–59	Huck Lace	8	I, A
Deborah Heyman	Throw	54–55	M's and O's	4	All levels
Julie Hurd	Napkins	34–36	Huck lace	8	All levels
Kate Lange-McKibben	Pillows	30–32	Warp rep	4	All levels
Kati Meek	Runner	52–53	Waffle-weave variation	RH, 3	AB, I, A
Fran Moore	Placemats	30–32	Warp rep	4	All levels
Amy Preckshot	Stuffed bear	60–61	Crepe weave	4, 8	All levels
Lucy Stolt	Napkins	34–36	Huckaback	4	All levels
Anita Thompson	Pillows	40–42	Overshot	8	AB, I, A
Martha Tottenham	Purses	30–32	Warp rep	4	All levels
Nancy Vaghy	Towels	46–48	Overshot	4	AB, I, A
Judith Yamamoto	Napkins	44–45	Twill and plain weave	8	AB, I, A

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

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



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



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



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



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



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



3-ply #10 crochet cotton; 3,050 yd/lb (6,155 m/kg); 16, 20, 24



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



100% rayon (Susi); 2,300 yd/lb (4,640 m/kg); 12, 15, 18



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



6/2 unmercerized cotton; 2,520 yd/lb (5,080 m/kg); 14, 18, 24



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



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

Brassard, Maurice et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com. (Yamamoto 44–45)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (McKibben 30–32, Hurd 34–36, Folland 46–48, Butler 58–59, Dixon 38–39)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Heyman 54–55, Farling 56–57)

I Love Yarn, PO Box 768, Poughkeepsie, NY 12602, (845)452-8408, shelby@iloveyarn.com; www.iloveyarn.com. (Alderman 50–51)

Lone Star Loom Room, (888) 562-7012, www.lonestarloom.com

loomroom.com. (Farling 56–57, Meek 52–53, Butler 58–59, Farling 56–57)

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringe.com. (Dixon 38–39)

UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (McKibben

30–32, Thompson 40–42, Preckshot 60–61)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Preckshot 60–61)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarnks.com. (Study Groups Rock, 28–29)

CORRECTION

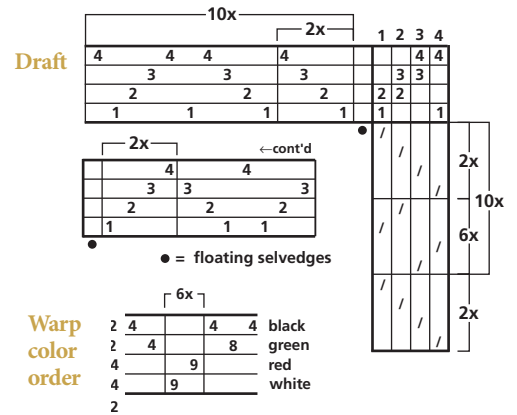
For Sarah Fortin's doubleweave scarf, March/April 2010, pages 44–45, the correct amount of Lace Yarn needed for weft is 900 yd.

WARPING NOTES

To save magazine space, project instructions do not include specific warping steps. Smooth, strong yarns such as pearl cottons can be warped using any technique: front to back or back to front. For yarns that are especially fragile, sticky, or overtwisted, back to front through a raddle (i.e., "with two crosses") will usually be recommended. You can find complete steps for all of these warping methods under Resources at handwovenmagazine.com.

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.)



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

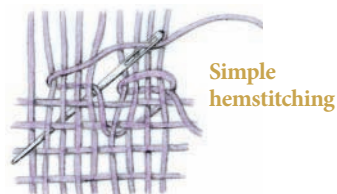
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

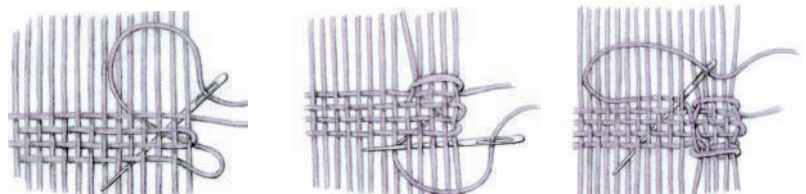
For ladder hemstitching, work a row of simple hemstitching, following instructions given here. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling 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.



Double hemstitching



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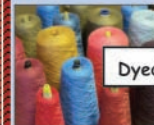
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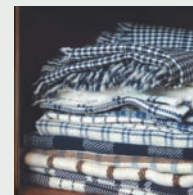
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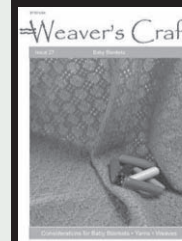
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Jen Berwin: samples as visual art and valuable archive

Last October, fellow weaver Lou Cabeen and I visited the Weavers' School in Coupeville, Washington, to scan more than 250 images of what we came to affectionately call “an intuitive archive” from the extensive collection of old guild and study-group sample notebooks stored there. The summer prior, I had poured with pleasure over nearly eight shelf feet of assorted three-ring binders during weaving class breaks, photographed the woven samples casually, and planned to return.

Textiles are relatively easy to clean and can be preserved with minimal care, but these old notebooks are particularly susceptible to deterioration. The unflattering effects of time, unstable chemistry, and insects are having their way with them after five or so decades of shelf life. Acidic paper yellows, dyes and oils on the fibers slowly stain the neighboring paper, old glue and tape turn amber-colored and brittle, edges tatter, hole punches tear and give way, and the staples (conservators dread them because they rust) will be the next to go. Unlike all the other carefully cleaned and protected textiles in the studio, the bits of woven cloth are quite vulnerable to moth invasion, stapled into the private recesses of a binder.


The notebooks are really inspiring works of visual art. Lovingly compiled, they have a scrapbook-like cut and collaged aesthetic; the page composition is marvelous with scissored and hand-placed typewriter text and hand-drawn diagrams of structure. The pages come alive with physical, tactile bits of actual cloth stapled in to “read.” In most cases, the threading, tie-up, and treadling notation accompanies the sample, and typically a couple of paragraphs of expository prose follow as well. I relate my love of weaving samples to the sort

of pleasure I take in reading recipes or poems; I value their condensed, carefully considered, specific craft, and the tremendous sense of possibility they inspire.

I have particular fondness for the tone of the writing and how it varies. Each weaver brings her gifts to the record. The super competent professional technical tone predominates—the writer who gives a comprehensive historic context for a technique, teaches terminology, and offers structural variations.

Though most samples are unattributed, the annotated ones often have quite a bit of social nuance to them. Some entries accurately and unselfconsciously capture the state of technology at the time—as well as cultural relations at a particular moment: “When the material was woven, Margaret [Lawrence] washed it with Ivory Flakes in her automatic washer, using the blanket cycle. There was slight shrinkage. She pressed it on her mangle ironer, running the material through many times, with the ironer temperature warm. When the material was dry, she had the tailor make it into the good-looking coat which her husband, Roger, wore at one of our meetings when he was a guest.”

Sample notebooks such as these are an invaluable textile inheritance, a unique record of independent scholarship, experimentation, innovation, and dialogue among weavers. They document the common reference points and concerns of weavers; catalog their expert delving into different weave structures, color combinations, textures and materials; and record a tremendous breadth of social and historical context in the writing. I hope today’s weavers will take key steps now to document and preserve their own collections as well as those languishing in guild libraries and schools. These increasingly fragile documents that once served to bridge

weavers at a geographical remove between meetings have the capacity to bridge weavers at a temporal remove if properly preserved now, while it’s still possible. 



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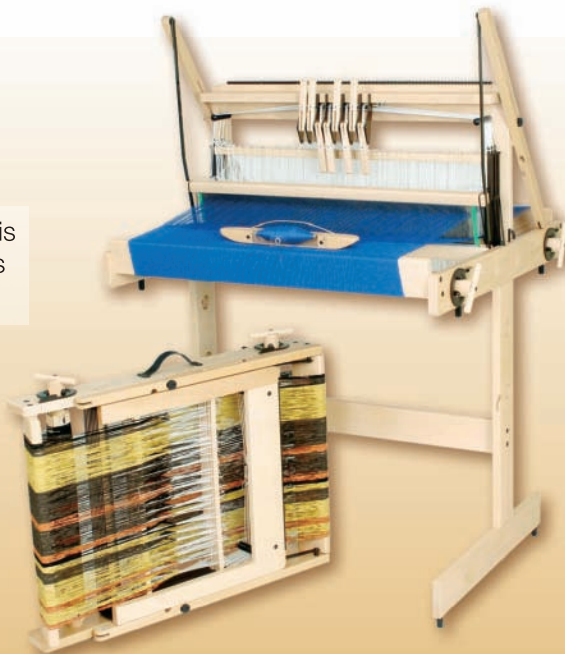
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