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Buyer's Guide

JANUARY/FEBRUARY 2011 • ISSUE 153

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24 The Meaning of Cloth

BY CAROL VENTURA, LAVERNE WADDINGTON,
AND CYNTHIA LECOUNT SAMAKÉ

28 Say It with Cloth!

BY JENNIFER CORWIN, TIEN CHIU, BETH GUERTIN,
BARBARA F. MORSE, MARY JANE SVENSON, KATRINA
KING, AND ANITA LUVERA MAYER

32 Handwoven Tablecloths: a Family Tradition

BY RITA HAGENBRUCH

36 Weaving My Heritage

TARTAN JACKET BY LINDA L. DAVIS

42 Vest Design Inspired by a Hindu Toran

SARAH JACKSON

44 Waffle-Weave Baby Blanket

BY SUZIE LILES

46 Pick-Up Pattern: Five Techniques

DOUBLEWEAVE BOOKMARKS BY DORAMAY KEASBEY

50 A Weaver's Take on Prayer Flags

DOUBLEWEAVE HANGINGS BY LINDA ARNDT

52 Say It with Diversified Plain Weave

SCARVES BY LAURA FRY

54 Inspiration from Kente Cloth

TABLE RUNNER BY TOM KNISELY

56 Huichol Lightning Towels

BY CONNIE CHILDS ELLIOTT

62 Say It with an Apron!

BY TRACY KAESTNER

66 MATERIAL MATTERS This Loom Loves . . .

BY MADELYN VAN DER HOOGT

SPECIAL BONUS INSERT!

Loom Buyer's Guide

A COMPREHENSIVE LIST OF LOOM MANUFACTURERS,
AVAILABLE LOOMS AND THEIR SPECIAL FEATURES
PLUS STARTING COSTS

ON THE COVER

WARP-REP
TABLE RUNNER

woven by Tom Knisely.
See pages 54–55.

80

44

46

- 2 From the Editor
- 3 Contributors
- 4 Letters
- 8 What's Happening
- 10 My Space
- 12 Goods
- 14 Media Picks
- 18 Spotlight
- 21 Roving Reporters

- 66 Material Matters
- 72 Reader's Guide:
Project Directory
Yarns and Suppliers
How to Use This Issue
- 74 Classified Ads
- 77 Advertisers' Index
- 80 Endnotes:
Irene Schmoller



From the Editor

MADelyn VAN DER HOOGT

Between the November/December issue of *Handwoven* and this one, I did (made? starred in? taught?) a video called *Warping Your Loom*. It was filmed at my school. As I was getting ready for it (setting up warps ready-to-weave on twenty-seven looms in case any of them showed in the video, dusting and vacuuming in case a bit of dirt might show, ordering new yarn so it *would* show), I complained to our Creative Director Linda Ligon, asking her, rhetorically: "Why am I doing this again?" She said, "Because you didn't want someone else to do it wrong."

I don't remember saying those words, but I thought you might like to know about an outtake or two that you probably won't see in the DVD. (I'm guessing this DVD, which I haven't watched yet, doesn't have a Menu where you can go find out the history of the filming and interesting related tidbits, hear from the director and cast, get background on the stars, or other such info.)

When you do something as many times as I've taught warping, you think: Piece of cake. I can do that in my sleep. Well, not with an audience of cameras and bright lights instead of forgiving students! We thought the video should include lots of extra tips: how to use a warping reel, how to warp with a paddle, how to wind two threads at once but with an individual cross, etc., etc. Although I'd used a reel before, I hadn't used the more common horizontal one, so (darn) I had to get one of those. I had put on a guide string before we started shooting, and the cameras were happily rolling as I started moving the wheel. "Oops!" I said, "Cut!" and explained to the crew that I should be turning the reel toward me; a weaver would never turn it away from her. So we turned the reel around and started over. I made my one set of revolutions turning the wheel toward me and then realized (duh!) that the reel goes in both directions no matter which way you start.

There are a few other little glitches you might notice (a pair scissors trapped behind the warp on the warping board, for example), but I hope you'll conclude that they are the fault of the demonstrator, not the warping methods.

Madelyn

FUTURE THEMES

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.

May/June 2011 Lace and Lacy Effects

Summer is for light and lovely linen and lace. Look for lacy scarves, table linens, a summer top or two—plus a handbook of lace weaves and needle-finishes.

September/October 2011 A Special All-Garment Issue!

This issue features handwovens to wear: loom-shaped, tailored—from practical everyday clothing to wearable art. Scarves and shawls are included for the nonstitchers.

November/December 2011 Understanding Blocks

Projects in this issue all use the same four-block profile draft, each in a different weave structure (doubleweave, overshot, summer and winter, Atwater-Bronson lace, and more). The four-block design will be posted on weavingtoday.com in January as a reader's challenge.

HANDWOVEN

VOLUME XXXII

JANUARY/FEBRUARY 2011

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Handwoven (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80537, and additional mailing offices. All contents of this issue of *Handwoven* are copyrighted by Interweave Press LLC, 2011. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Handwoven*. Nor does *Handwoven* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Handwoven*. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$31.95/year in the U.S., \$35.95 in Canada, and \$38.95 in other international countries (surface delivery). Printed in the U.S.A.

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

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

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RITA HAGENBRUCH of Harvard, Illinois, specializes in weaving overshot. She is a frequent contributor to *Handwoven* and is the mentor for the Weaving Today overshot study group.

Page 32



LINDA DAVIS of Sisters, Oregon, has been weaving for over thirty-five years and loves to concentrate her work on color and pattern. Her specialties are tartans, twills, and tied weaves.

Page 36



SARAH JACKSON of Santa Ana, California, spends a portion of the year weaving in Taos, New Mexico. The area's natural beauty and energy provide a consistent source of inspiration.

Page 42



SUZIE LILES of Eugene, Oregon, has taught weaving for twenty-three years. Suzie is always eager to share her enthusiasm and knowledge. She is co-owner of the Eugene Textile Center, where she also gives classes.

Page 44



DORAMAY KEASBEY of Eugene, Oregon, received her early weaving training in Finland. Author of several books, she is known for her extensive technical knowledge and high standards of craftsmanship.

Page 46



LINDA ARNDT of Maple Park, Illinois, is a member of the Illinois Woodstock Weavers Guild. Her prayer flags are intended for carrying peaceful thoughts onward. Next she will study triple-weave pick-up.

Page 50



LAURA FRY of Prince George, British Columbia, has been weaving for thirty-five years. She is the author of *Magic in the Water* and loves to teach and share her experience with other weavers through a variety of media.

Page 52



TOM KNISELY of East Berlin, Pennsylvania, is the manager of The Mannings Handweaving School and Supply Center. Tom is especially interested in historic textiles and the various weaving traditions of indigenous people.

Page 54



CONNIE CHILDS ELLIOTT of Houston, Texas, is a former geologist who spins, weaves, watches owls, and chases redfish near steamy Houston. She's learned to discover the good in landscapes outside a "comfort zone."

Page 56



TRACY KAESTNER of Katy, Texas, is currently living in Singapore. Her weaving career has included teaching and selling yarns and supplies (Lone Star Loom Room). She specializes in Scandinavian techniques.

Page 62



IRENE SCHMOLLER of Safford, Arizona, is the founder and owner of Cotton Clouds. She weaves and lives with her husband, two dogs, and adorable cat in the desert of southeastern Arizona.

Page 80

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!



ALLEN WALCK

SLOW BUT STEADY

This past summer I completed a major “slow” weaving project. I work in a living history museum, and two years ago, one of the fiber artists there and I were talking about using handspun in weaving. She said I should take a look at a blanket in handspun-like yarn in the then-current *Handwoven* (Sigrid Piroch, May/June 2009, pages 44–47). Long story short: I spun the warp and weft for this blanket (some from fleece—that was a lot of work) and dyed the yarn for the stripes with natural dyes (onion skin overdyed with indigo for one set of stripes and alum/logwood with an after-dye of copper sulfate for the other). The blanket won the blue ribbon at the museum’s Agricultural Fair!

Weaving this blanket was very satisfying. I am now spinning the yarn for a scarf based on a Sharon Alderman twill in *Mastering Weave Structures*. Thanks for all you do for us fiberholics.

—Allen Walck
Avon, New York

NEW WEAVERS

I had to smile when I saw the dolls by Maurine Adrezin in the November/December 2010 issue (pages 58–59). Her dolls are definitely bigger and more complex, but they remind me of the weaving projects I’ve been doing with children. At two recent events (a demonstration day at a local library to promote the Tzouhalem Guild’s upcoming Weavers’ Sale and the Fleece & Fibre Fair held in Duncan’s community center), children wove colorful bracelets on the little looms my husband made up for me. Because the looms are very quick to dress, each child could choose both warp and weft yarns. Most wove bracelets, but some also wove small dolls. Usually the table looms are a big draw, but this year they were ignored by the young weavers in favor of the smaller looms. One afternoon activity was a folded booklet with an opening for some weaving, using short strips of origami paper. I thought you’d enjoy seeing our young weavers!

—Alison Irwin
Duncan, British Columbia

TREASURES OF OUR LIVES

A few years ago the Francis Irwin Guild in Blairstown, New Jersey, sponsored a project called TOOLS, an acronym for Treasures of Our Lives. Each participant was to weave a project that represented something very special in his or her life. I had adopted a daughter from Korea and another from Hong Kong. Since their adoption blends two cultures, I wove an overshot scarf in the colors typically used in Buddhist temples: aqua, yellow, red, white, and peach. Thus I blended a British weaving tradition with an Asian colorway.

—Karlyn Shedlowski, via e-mail

PHOTOS BY ALISON IRWIN



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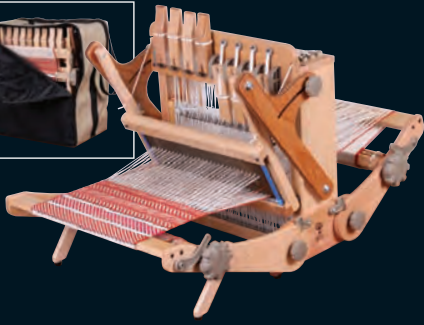


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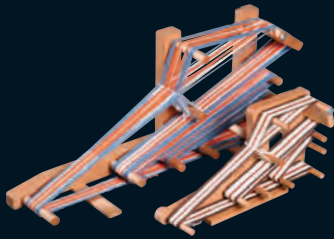
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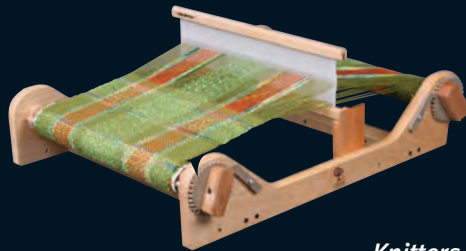
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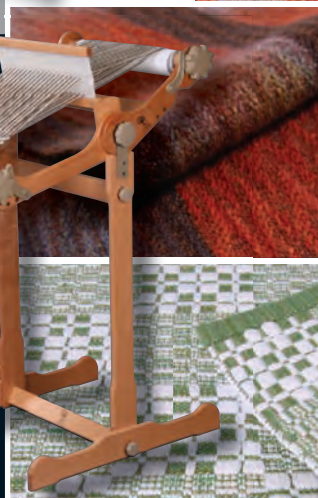
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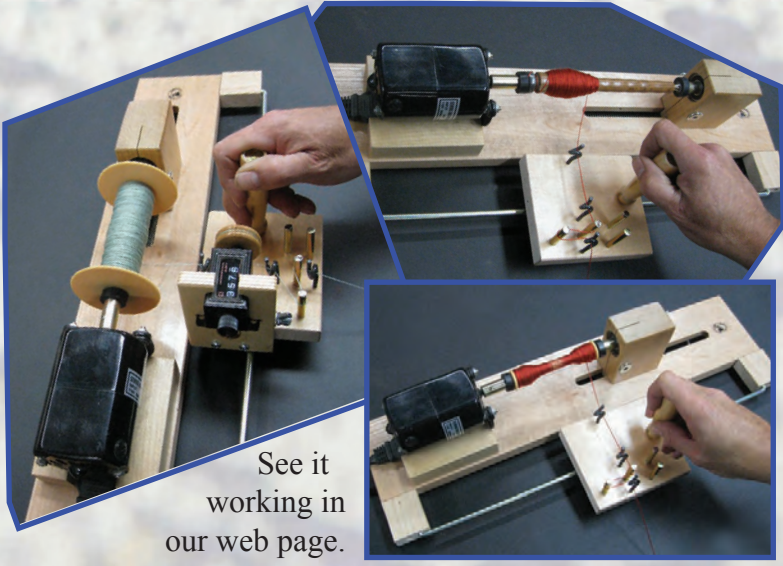


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What's Happening

Weavers Helping Weavers in Houston, Texas

Weaving by Necessity

Does it sound interesting to grow your own cotton, spin and dye yarn, weave cloth, and sew a garment? What if you did those tasks out of absolute necessity? How would that change your relationship with weaving?



Above: Karenni backstrap weavers

Right: Karenni woven bags
JANE FOSTER PHOTOGRAPHY

A group of Karenni weavers now living in Houston, Texas, are refugees from Burma (Myanmar); many spent significant time in Thailand camps. Before coming to America, some wove cloth from cotton they had planted, spun, and dyed. Learning to weave was a basic necessity; as one weaver stated, “If we do not weave, we do not have clothing.”

Meaning and Means

As they settle into a new life in America, some of these weavers are utilizing their backstrap-weaving skills to provide supplemental income for their families and as a means to remain connected with their heritage. Cofounded by Quynh-Anh McMahan, Katy Morgan, and Roxanne Paiva, The Community Cloth has been helping Karenni backstrap weavers produce and sell items that include colorful shoulder bags and scarves influenced by their traditional weaving but expanded beyond the usual colors of red and black. The organization is working with the refugees by providing seed grants, skills training, peer support, and market opportunities. Some of the sales venues include farmer's markets and community festivals, in-home sales events, and partnerships with nonprofit groups.

When the Karenni women first expressed a desire to use their weaving skills for earning money, the cofounders of The Community Cloth were challenged because they knew nothing about weaving. Enter the Contemporary Handweavers of Houston, where Donna Durbin and *Handwoven* Roving Reporter Mary Welch dove right in to provide friendship and support. They have helped the Karenni women extend their techniques to accommodate North American equipment and materials, such as inkle and table looms, new fibers, and other tools to improve efficiency. The two are also helping with quality control and finishing techniques. Although the Karenni weavers do not speak English, they are able to communicate through common weaving knowledge. Other guild members assisting in various ways include Gerry Woodhouse, Julie Karlsson, Marian Carlson, Fern Handler, Janie Fitzgerald, and Kate Weinheimer. DeeDee Woodbury, Program Chair, invited the Karenni weavers to be part of the November guild presentation that also included Mayan Hands. Roxanne Paiva acknowledges that the guild has been instrumental in helping the women recognize that the Houston community cares about them.

Employment and the capacity to support their families is a daily struggle for many refugees. Some of the women are either too old to obtain conventional jobs or they have young children. They arrive in the United States owing the cost of their airfare and are expected to find employment immediately. Their weaving skills are enabling them to earn some income. Additionally, when they weave, they come together as women to support and encourage one another, laugh, and heal deep wounds.

Weaving is an important part of Karenni culture; the skill is often passed on from mother to daughter. Some of the Houston Karenni weavers learned to weave in Thailand refugee camps, while others taught themselves by observing other weavers at work. In their past, weaving represented survival; today, it has become a means of empowerment and a symbol of self-sufficiency. Because being able to weave is important in their culture, they plan to teach their daughters the skill. Future plans include selling items online. For more information, please go to www.thecommunitycloth.org.

Weaving Today Roundup

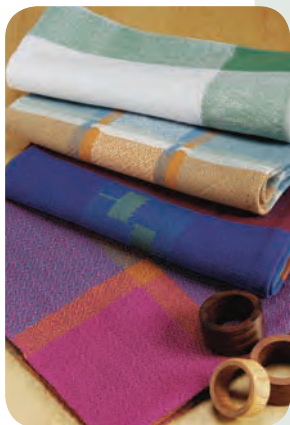
Things have heated up recently on Weaving Today. We posted Madelyn's weaver's personality survey, which endeavors to distinguish weavers as having either a "color/texture" or "structure/pattern" orientation. The results show that we have a lot of in-betweeners out there, and as Laurie Autio suggests, "It's all good."

We followed this up with a war (another rabble-rousing idea from Madelyn) over the best method of warping—back to front or front to back. The answers ranged from serious to hilarious. In the end, perhaps all can agree with lamoreaj who commented, "The *best* way to warp is: However *you* do it, whatever makes you happy and comfortable."

Because so many of our readers have asked, we now have Jennifer Moore's scarf-tying video permanently available within the Videos tab on Weaving Today. While, you're checking that out, you might also like to watch Linda Ligon's demonstration of how to make a zucchini spindle.

Su Butler, mentor for the summer-and-winter and other tied-unit weaves study group, has invited the Weaving Today community to participate in an International Napkin Exchange. You can find a link for this challenging opportunity on the homepage of weavingtoday.com.

Finally, it's time to start posting photos of your study group samplers to the *Handwoven* Study Group gallery and to be thinking of about the project (photos due April 1st) that you would like to have considered for the 2012 *Handwoven* Calendar.



Napkins from a past international exchange

Ask Madelyn

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Come to weavingtoday.com to get our free weekly e-newsletter with Madelyn's answers to your weaving questions, up-to-date weaving news, and interesting fiber tidbits in *Beweave It*.

What's Happening ON THE WEB

Weaving the Web: Facebook

Syne Mitchell



BOBBIE CLIVER

When you've got 500 million friends, some of them will be weavers. As of this writing, *The Social Network*, a movie that fictionalizes the genesis of Facebook, is showing in theaters, so what better time to take a tour of what's available for weavers on this preeminent social-networking site?

There are two main types of entities on Facebook: profiles and pages. A profile represents a person, and a page represents an organization or business. So, you'll usually find a weaving guild listed as a page and your favorite weaving instructor as a profile (though not everybody uses the two categories as intended).

How are weavers using Facebook? The same way everyone does—to keep in touch and share information. Both pages and profiles let you post status updates and share links, pictures, and videos with your Facebook friends. Subscribing to the pages of loom manufacturers and yarn companies is a great way to keep up to date on their latest offerings, and friending your weaving buddies lets you find out who's weaving what.

If you already use Facebook for work or family and want to keep things separate, you can create a special list and call it "fiber folk," say, just for your fiber-fancying friends. Then you can view one list to catch up on the cousins and another for yarn-related news. (You can also change the privacy settings on your profile to make it viewable only by people you authorize. Of course, as with any social network, you should avoid posting sensitive information in your profile.)

How do you find weavers and weaving guilds on Facebook? The easiest way is to search for their names or look for links to a Facebook page or profile on a weaver's website. Another option is to simply search for "weave" on Facebook, which brings up a lot of weaving-related folk and pages (and information on hair weaves, too, alas).

One of the things that makes Facebook so compelling is that it can be linked up to services you already use. For example, if you're a Twitter devotee, you can hook up Twitter to update your Facebook status automatically with your tweets—same thing with posting YouTube videos and uploading photos to Flickr.

Facebook is a great way to keep up with far-flung friends, relatives, and businesses; and it's yet another way the Web is weaving textile artists together.

Syne Mitchell is the editor of WeaveZine.com and blogs as WeaveGeek.

“A well-made loom should last a lifetime and longer.”



Liz Moncrief at a well-loved loom

Maintaining your loom

Some people take in stray puppies, but *Handwoven* Roving Reporter Liz Moncrief of Fort Collins, Colorado, can't resist a loom that needs a home. When she's not out tending to our national forests as a program manager for the U.S. Forest Service, you are likely to find her restoring and caring for secondhand looms. Liz has devoted countless hours toward loom restoration and maintenance. Some just needed a weaver to love them, while others required full rehabilitation, complete with new wooden and metal components. Whether you view your loom as a specialized tool or a fine piece of furniture, it does take a bit of routine maintenance to keep it in top working condition. Liz Moncrief generously shares with us steps that can be taken toward the proper care of our puppies (er, looms).

Gateway to fine cloth

As it comes through the reed, the warp makes an amazing transition from threads to cloth. Most reeds are manufactured from carbon or stainless steel. Although carbon steel reeds may be less expensive than stainless, they are more apt to rust, making a stainless steel reed a better choice for a humid climate. If rust is a concern, a rust-removal product such as naval jelly can be applied. A metal nail file used between the dents with naval jelly will aid the process. Be sure to follow the manufacturer's directions and thoroughly rinse and dry the reed after treatment.

Rust will pit metal, and the pits can snag your warp. When a reed is beyond salvaging, Liz suggests allowing it to gracefully retire by honoring the yards of cloth it produced and the hands involved in the process. Then order a new reed!



Bumpers or rubber pads will cushion a resting beater.

Nuts and bolts

- Make sure that all nuts, bolts, and screws are routinely tightened.
- Protect the wood of the loom from metal hardware that can scratch and cause abrasion. Install bumpers or pads where appropriate and use washers with bolts to protect the wood.

It's cool to be square

- The frame of the loom must be *absolutely square*. After tightening your loom's hardware, take a framing square and measure the right-angle joints on your loom. If they do not measure 90 degrees, go back and tighten everything and then measure again.
- If your loom has frame joints held together with wooden wedges instead of carriage bolts, keep a rubber or wooden mallet handy and tighten these joints after about every fifteen hours of weaving.



Right-angle joints should measure 90 degrees. Wooden mallet is used to tighten frame joints.

... and don't forget

- Keep the castle and shafts free of dust and debris.
- Keep the top and bottom spring-steel heddle rails of the shafts "locked." Otherwise, a rail may catch on another shaft as it rises.
- Use dry soap to lubricate shaft alleys and keep them moving freely.
- Check the condition of the pads beneath the shafts and replace when worn. These components cushion the action of the shafts and reduce noise.
- Some loom brakes have a fine piece of sandpaper around the brake drum. Be sure to check this regularly and replace when necessary.
- Keep metal heddles free of dust and snags; replace heddles when needed. Make sure new or replacement heddle eyes observe the same orientation.
- If wooden parts become worn, you may be able to purchase new ones from the loom manufacturer (or hire a competent woodworker to make them). If glue has failed, remove the old glue with a solvent and replace with fresh white woodworker's glue. (Note: For a museum item where historic integrity is important, hide glue* may be the appropriate choice.)

Finally, Liz reminds us that just as a foot issue can cause back problems, a defective part can affect overall loom function. Treat your loom to routine maintenance, and for problems beyond your skill to fix, contact your manufacturer immediately for replacement parts. A well-made loom should last a lifetime and longer. Now, go take care of those puppies!

* Hide glue is made by decomposing the protein, or collagen, from animal hides. Source: http://www.popularwoodworking.com/article/Animal_Hide_Glue/



Hair twisters—handweights—plastic straws. What do these have to do with weaving? They are among the many nonweaving items used by our resourceful and innovative readers in their weaving lives.

CapeChris from the Rigid Heddle Study Group at weavingtoday.com solved a tension problem on his loom by hanging nonweaving odds and ends (flashlights, fishing weights, scissors) on warp threads to add tension. Although it was a lightbulb moment for *CapeChris*, many of us have already “been there.” Soooo, we decided to ask folks on Weaving Today and Facebook to share some of the nonweaving items they use for weaving to give new and experienced loomsters useful ideas.

from our Weaving Today community

- *Ellen Turner* contributed several tips. She is a back-to-front warper, and when beaming solo, Ellen uses **handweights** for tension by tying them on with a big slipknot that can be moved as needed. She also reminds us of the convenience of having a **sewing machine** close by to zigzag pieces just off the loom that you wish to prevent from raveling. To keep her company while she is at the loom, Ellen treasures her old **transistor radio**. Finally, she suggests keeping a **camera** handy to take photos of work in progress.
- *emhoog* uses water-filled **beer bottles** with wires to create tension when beaming a warp solo. She also affixes **tape** to warp ends before removing a piece from the loom to maintain the orderly position of the threads.
- *Jen A* loves her **hair twister** for finishing a fine fringe. She really appreciates this weaving toy because it prevents the discomfort of twisting fringe by hand.
- *Lauriess* recommends using **gripping clamps** as warp weights, and she seconds the **hair twister** for making twisted fringe.
- *Liz Moncreif* suggests using bits of waste yarn or **string** to control the **brown paper** used between layers of warp on the warp beam. Tying a string on each side of the warp creates a sling that keeps the unrolling paper in a neat and tidy roll under the warp beam. Liz also has some great ideas for managing the various tools she uses while she is weaving, such as a side pocket on her weaving bench for scissors and storage baskets mounted on the castle of her loom.
- Need a temple? *toomany* uses weighted **alligator clips**—one size fits all.
- How about using a **drill** to wind a bobbin? According to *yarnfloozie*, this is the best idea ever.

from our Facebook friends

- **Rubber wedge doorstops** keep a loom owned by *Ardith Spiegl* from “walking.”
- *Janet Dawson* uses **white erasers**, **plastic straws** that can be cut to the appropriate length, and **blue sticky reusable adhesive** to maintain the position of the reed within the beater. She also uses **binder rings** for holding lease sticks together, **double-pointed knitting needles** to hold shafts up while threading, and little girls’ **hairbobs** for “everything.”
- We got a second on the use of **hairbobs** from *Felicitas Sloves*, who finds them handy for making choke ties on her warp chains.
- Three ideas from *Joyce Brisebois*: **Sharpie pens** make good nøstepinnes (manual ball winders). The **legs of a chair** turned upside down or the stems of **gripping clamps** can substitute for a warping board. **Film canisters** filled with coins work well to add tension to loose warp threads.

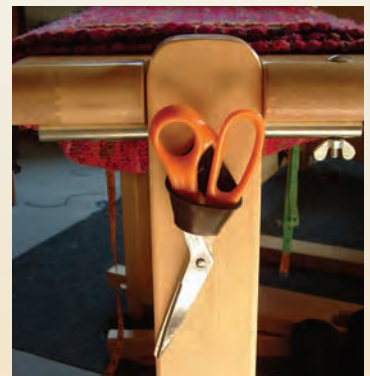
If you have other ingenious uses for nonweaving items that you would like to share with other weavers, please post them to the forums on weavingtoday.com (Forums > General Weaving Discussion > How do I? > Non-weaving tools for weaving).



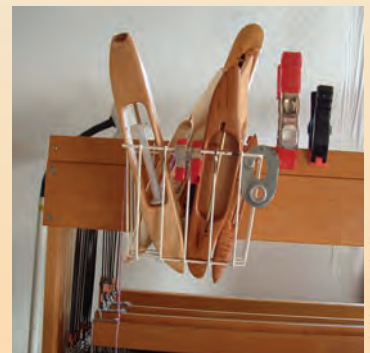
Gripping clamps are versatile tools.



String tied around paper used between layers of warp keeps the paper tidy.



Scissors are convenient on the loom bench.



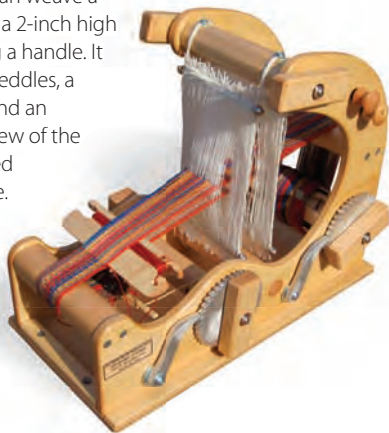
Storage basket keeps studio tools handy.

PHOTOS BY LIZ MONCREIF

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The Mini Wave Inkle Lap Loom from **Gilmore Looms** is small enough to be used on a lap or small table. It weighs less than 7 pounds and measures 16 inches (length) x 8 inches (width) x 12.5 inches (height). It can weave a width up to 4 inches, and a 2-inch high shed is created by turning a handle. It comes with 200 Texsolv heddles, a shuttle, two lease sticks, and an instructional DVD. A preview of the Mini Wave can be accessed through Gilmore's website.

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BEDOUIN WEAVING OF SAUDI ARABIA AND ITS NEIGHBOURS

Joy Totah Hilden

LONDON: ARABIAN PUBLISHING, 2010. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, HARDBOUND, 270 PAGES, \$120. ISBN 978-0-95588940-0

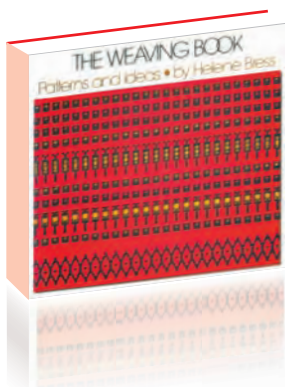
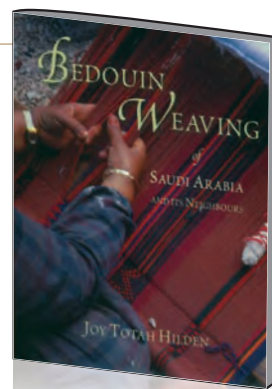
Bedouin Weaving of Saudi Arabia is a comprehensive textile and cultural study intended to nurture interest in an art form that is slowly vanishing along with the nomadic Bedouin lifestyle. Author, art educator, and weaver Joy Totah Hilden's 1982 to 1994 journey to document the textiles that she loves leads her through language barriers, varied local customs, and suspicion of outsiders. A major inconvenience was the necessity of recruiting male drivers, as most Saudi Arabian women are not permitted to drive. Hilden traveled extensively through the Middle East to locate and often befriend Bedouin weavers living settled lives in cities as well as traditional lives in remote desert areas.

This book's first half examines the traditional fixed pit loom and portable ground loom. The portable ground loom greatly resembles the backstrap loom of the Americas and is the chief practical tool of Bedouin women weavers. As with other forms of indigenous weaving, materials, styles, methods, and techniques are regional in nature, although the availability of trade goods and modern highways blurs those distinctions.

In the remainder of the book, Hilden discusses traditional Bedouin weaving methods, showing finished items ranging from tent panels to saddlebags to camel harnesses. Excellent photography and illustrations are plentiful, as well as supply lists for weavers ready to dip a toe in the sand. Instructions are not this book's focus; it is, rather, an overview of basic techniques such as warp-faced weaves, weft and leather-strip twining, braiding, tassels, and joining the long, narrow woven strips intended for use as tent panels or as interior tent dividers.

Weavers of indigenous-style textiles or anyone interested in textile history will find this impressive work to be a thorough labor of love. Handweavers may well be motivated to explore Bedouin traditional color schemes as well as exquisite geometric design elements. Hilden's passion for seeking to preserve traditions dear to her is evident throughout as she pulls the reader along in her often frustrating but ultimately successful odyssey.

Handwoven Roving Reporter Leslie Mitchell, Weavers Guild of Pittsburgh

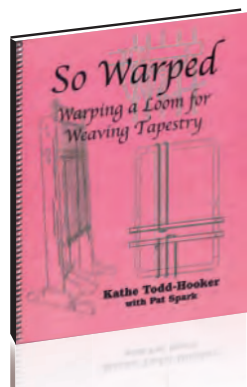


THE WEAVING BOOK: PATTERNS AND IDEAS

Helene Bress

GAITHERSBURG, MARYLAND: FLOWER VALLEY PRESS, 2009. HARDBOUND, 548 PAGES, \$65. ISBN 978-1-886388-25-3

Weavers rejoice! *The Weaving Book* is again available. It is slightly revised from the original version, and the photography has been enhanced through modern technology. The book thoroughly covers five basic weaves: plain weave, twill, overshot, monk's belt, and huck. Far from a recipe book of drafts, this text is a complete



study of these favorite weave structures with creative variations and more.

SO WARPED: WARPING A LOOM FOR WEAVING TAPESTRY

Kathe Todd-Hooker with Pat Spark

ALBANY, OREGON: FINE FIBER PRESS, 2010. SPIRALBOUND, 110 PAGES, \$35. ISBN 978-09753698-6-9

Written by distinguished tapestry weaver Kathe Todd-Hooker, with weaver and well-known feltmaker, Pat Spark, *So Warped* addresses methods for warping a variety of tapestry looms. The



warping methods included are figure-eight, circular, bout, and four-selvedge, with instructions for warping a floor loom as well as the Russian Old Believer backstrap loom for belt weaving. The authors do not address tapestry techniques. Instead, they devote this work to helping weavers conquer the sometimes intimidating warping process.

WILD COLOR: THE COMPLETE GUIDE TO MAKING AND USING NATURAL DYES

Jenny Dean with Karen Diadick Casselman, consultant

NEW YORK: WATSON-GUPTILL, 2010. PAPERBOUND, 144 PAGES, \$22.99. ISBN 978-0-8230-5879-2

Revised and updated to include the most current information on natural dyeing, this guide explores obtainable colors from over sixty-five plant species. Jenny Dean guides crafters through the dyeing process and shares her expertise on selecting the appropriate dye method for different kinds of fibers. She explores the endless possibilities of natural dyes and all the information required to obtain a perfect shade of eco-friendly color.

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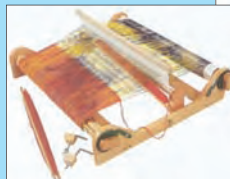


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MARY-KAY TILDEN / WEAVER & SPINNER

Mary-Kay Tilden started weaving last year for the same reason as many knitting spinners – she wants to use up her stash. Her weaving teacher at her local shop showed her that weaving is way more than just a stash-buster! As an indie dyer, her favorite part of the process is designing a new project. Choosing just the right yarn and color gives her great pleasure. We think she made wonderful choices with her award-winning scarf. Mary-Kay used her textured handspun in the warp (be fearless weavers!) and wove with a thinner-weight yarn, beating it lightly. The result is a visually rich scarf with fabulous drape.

Congratulations to Mary-Kay Tilden, a winner in our I Made It On My Schacht contest.



Baby Wolf



Flip Loom on Stand



Standard Floor Loom

MORGAN BAJARDI, THE NEXT GENERATION

On her way home from Convergence last summer, Anita Osterhaug, *Handwoven's* Weaving Today e-newsletter editor, had a serendipitous encounter with Morgan Bajardi, a young and gifted Jacquard weaver. They met on a plane from Albuquerque and ended up chatting through three airports and two flights. We decided to share with you the perspective of a recent graduate pursuing a career in weaving.

The daughter of a quilter, Morgan's love of cloth was nurtured from a very young age. Her childhood interests in fiber crafts included braiding, plaiting, bead weaving, and basket-making. She began painting at the age of three, developing early a talent for color and color blending. As an architecture student at the California College of the Arts, Morgan Bajardi found herself at a crossroads when she became dispassionate about structure on a macroscale. After seeing a friend's work who was majoring in textiles, she experienced uncontained excitement in discovering structure on a microscale within the world of textiles.

In 2005, she became a textile major and fell in love with the loom at first sight. She quickly embraced the physical aspects and the repetitive, blissful quality of weaving.

Jacquard weaving—Throughout her studies, Morgan has woven on four- and eight-shaft floor looms and also bead looms. However, today she is primarily focused on the TC1 digital Jacquard loom because it enables limitless creativity. Morgan says, "When you can open your mind to the fact that every thread is individually programmed, amazing things happen!"

Jacquard weaving requires lots of time for groundwork, and Morgan can spend up to two weeks on design and preparation before sitting down to weave. Once she starts weaving, she may



Morgan Bajardi graduated from California College of the Arts in 2009.

work up to fourteen hours a day. Morgan creates wall hangings and metal weavings and also makes jewelry, yardage, and scarves. She has recently begun planning a collection of woven suits of armor.

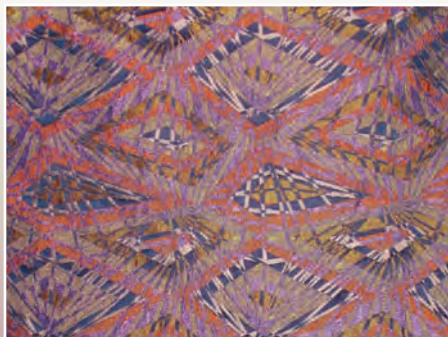
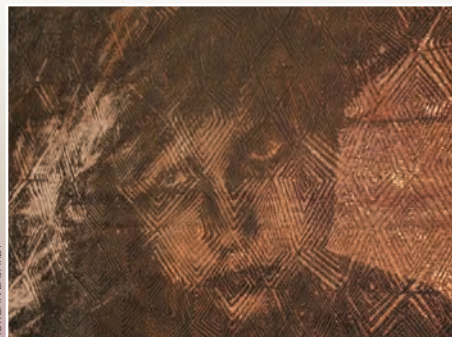
Influence—Morgan acknowledges well-known weaver Lia Cook as one of her greatest influences and credits her as a major source of encouragement. Morgan also studied with Julie Holyoke and Eva Basile at the Lisio Foundation in Florence, Italy, where she deepened her understanding of weave structures and thread. Others who influence her work include Bridget Riley, Gustav Klimt, Issey Miyake, Vivienne Westwood, Alexander McQueen, and Hussein Chalayan.

Creating—Morgan never starts with a concept. The story just slowly develops as she engages in the process. She is always excited and curious to see the outcome of her efforts. Approaching design with both a mathematical and painterly mind, Morgan understands the way that shapes and weave structures influence the character of cloth and emphasizes this understanding in her work. She is fascinated with how certain ways of combining color and shape can affect what we see. She designs on the computer and employs her skills in math as well as design to create new images.

As a young weaver, here is how Morgan describes what weaving means to her: "Weaving to me is bliss! It's care and devotion. It's connection to all fellow weavers. It's my connection to the universe."

At twenty-three, Morgan Bajardi is well on her way to becoming accomplished in the world of textiles. She plans to do graduate work overseas to train as a textile designer. Stay tuned!

Left: *The Dark Lady*. Cotton warp; copper wire weft. **Center:** *Facett*. 100% silk. Inspired by the facets and light effects of crystals. **Right:** *Mandala*. Two-color black cotton warp; red and yellow cotton weft. Inspired by the shapes and images we perceive in ink blots.



Spotlight DON PIPPIINGER

Don Pippinger met Betty Linn Davenport at Convergence 2010, where they shared their enthusiasm for the rigid-heddle loom.

Don Pippinger, a member of the young-at-heart generation

And now a word about the inspiring and talented young-at-heart weaver, Mr. Don Pippinger! Don is a charming septuagenarian and a fairly new and accomplished rigid-heddle weaver. It was a delightful experience for the *Handwoven* staff when Don introduced himself in Albuquerque. He was proudly wearing a remarkable, striking silver vest that had been expertly sewn from cloth woven on a rigid-heddle loom.

Don serves as vice president of the Valencia County Fiber to Finish Guild in Belen, New Mexico. He is a devotee of Betty Linn Davenport and was very happy to meet his muse at Convergence. Don shares Betty's enthusiasm for rigid-heddle looms and supports her belief that they are in fact "real looms."



Don Pippinger wearing his extraordinary vest.

Don Pippinger had never before owned a vest, and one weaverly day he embarked on an adventure to make one for himself. He chose to weave the cloth for the vest fronts using an alpaca yarn in silver-gray for the weft. He created a pattern by using a maroon alpaca yarn as inlay arranged in lines of random length. Because he has studied the pick-up techniques in Betty's books on rigid-heddle weaving, he decided to use pick-up to create a textured waffle-weave surface for the inlay.

Don enlisted the help and collaboration of fellow guild member Terri Greenlee for assistance in finishing his vest. Because the handwoven vest fabric after wet-finishing is soft (with a lovely drape), Terri added a fusible stabilizer to give it strength. She helped Don choose silk material for the lining and a contemporary Jacquard-woven paisley fabric in a colorway of gray, silver, maroon, and black for the back of the garment. Terri also lent a hand with the sewing of the vest. Other details of the vest include both Don and Terri's names embroidered on the inside lining of the vest and finished bound buttonholes for handsome pewter Celtic-style buttons.

Below: Detail view of Don's vest lining. **Right:** Closeup of the inlay on Don's vest



Don enjoyed wearing his vest at the conference and eagerly showed off the details. He also participated in the HGA informal fashion show where he was well received and quite popular with the crowd.

Don is a beloved member of his guild and is deservedly admired by fellow members who continually ask him, "What's next?"

Special thanks to Myra Chang Thompson and Terri Greenlee, members of the Valencia County Fiber to Finish Guild for contributing to this article.

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FROM OUR Roving Reporters

Thanks to all of the *Handwoven* Roving Reporters. For more information on these stories and others, please visit weavingtoday.com.



MARCIA GRISWOLD

Margaret Jones and Judy Onda show off handwoven fabric.

Guild Studies

Margaret Jones and Judy Onda of the **Duneland Weavers' Guild** show off eight yards of cotton fabric woven from yarn randomly pulled from Margaret's shelves in an attempt to make room for more yarn. The fabric may be used for a jacket and possibly some thirsty dish towels.

—Margaret Jones, Indiana

The Northwest Arkansas Handweavers Guild has its year packed with study groups and scheduled programs. The proposed weaving study groups include

Posh Print Rag

Jackets, Get Properly Warped, Card Weaving, and a twelve-towel project. Programs will cover such topics as dyeing, designing, loom maintenance, coverlets, sewing with handwoven cloth, and guidelines for showing and conservation techniques.

—Beverly Maloney, Arkansas

In Northampton, Massachusetts, members of the **Pioneer Valley Weavers study group** have selected a four-block profile draft for this year's project. Each member of the group will adapt the profile draft to the structure of her choice. The group plans to meet throughout the guild year. The finished fabrics will be displayed on the guild table at the New England Weavers Seminar at Smith College in July.

—Barbara Elkins, Massachusetts

Weaving in the Community

Last year, the **Philadelphia Guild of Handweavers (PGHW)** helped fiber artist Kathryn Pannepacker acquire both a small floor loom and a rigid-heddle loom for her work with deserving members of the community facing life challenges. The looms are currently housed at the Arts Street Textile Studio and are in high demand. After Leslie Sudok of Arts Street got an eager "walk-in" weaver named Josephus involved in warping the rigid-heddle loom, he wove a scarf in two hours despite being a new weaver. A member of PGHW stated, "Nothing beats the joy of helping someone new to weaving find such joy in the process."

—Maryanne McDevitt, Pennsylvania



MARY MOORE

Kitty Long demonstrates weaving at the New Mexico State Fair.

Celebration

As part of their sixtieth-anniversary celebration, the Contemporary Handweavers of Houston hosted a

juried show, *Material Matrix*, at Gallery M Squared in Houston. Laura Viada chaired the volunteer committee that included Giovanna Imperia, Olga Tarasova, Barbara Kyle, and Lynn Williams. The show was juried by Ann Matlock and Pat Spark. Laura Viada won Best of Show for her tapestry, *Bet You Can't Eat Just One*. Awards of Merit

went to Elisa Lewis, Lynn Smetko, and Lynn Williams. Entries came from guild members and other fiber artists throughout Texas.

—Mary Welch, Texas

ERNESTO MALDONADO



Laura Viada won Best of Show for her tapestry *Bet You Can't Eat Just One*.

The Las Arañas Spinners and Weavers Guild celebrated forty years of participation in sheep-to-shawl activities at the New Mexico State Fair. Fair attendees were intrigued to see guild members involved in wool carding, spinning, dyeing, and weaving, and they loved the opportunity to admire hand-made hats, scarves, rugs, and yarns in the guild shop. Las Arañas will hold its second annual spring sale March 25–26, 2011, at the Albuquerque Garden Center.

—Mary Moore, New Mexico—Benita Story, Indiana

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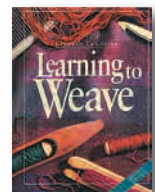
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THE MEANING OF CLOTH

KENTE CLOTH
OF GHANA
CAROL VENTURA



Kyere Badu weaves on his porch in Bonwire. Carved wooden pulleys support two sets of heddles, one for plain weave, one for pattern, that are manipulated with the feet.

For centuries, long, narrow fabrics have been handwoven, cut to shorter lengths, and sewn together along the selvages to form large cloths. Kente, traditionally woven in Ghana in cotton or silk on lightweight horizontal treadle looms by Ashanti and Ewe men, is the most famous of African strip weaving. It's still made there on the same type of loom in cotton, but today,



Foot-powered and electric sewing machines make quick work of joining the strips together into a wide cloth with zigzag stitches in Adanwomase.



polyester, rayon, and metallic threads have replaced silk, and a few women weave alongside the men.

The strip must be long enough to produce an entire cloth, so a 150-yard warp is not unusual. Most of the colors and patterns have specific meanings inspired by abstracted objects, plants, and animals that symbolize proverbs, moral values, philosophy, historical and contemporary events, popular stories, etc.

Previously, only the Asantehene (the ceremonial ruler of the Ashanti) and his family could wear brightly colored kente, and specific motifs were also reserved for him and his court. Today, however, everyone can wear all colors and motifs. The way men wrap their twelve-foot long rectangular kente around their bodies indicates their position in court hierarchy. Men in lower ranks uncover both shoulders, while higher ranks uncover only one. Women stylishly wrap smaller one, two, or three square or rectangular clothes around body and head.

Kente is very expensive, so not surprisingly, commercially printed yardage that mimics kente, and *adinkra* (traditional hand-stamped cloth) are widely available and worn in the traditional manner.

Strip cloth is a wonderful metaphor for African people because they identify strongly with being part of something larger than themselves. So, just as each woven strip contributes to the creation of a magnificent cloth, every person is an important participant in the fabric of his or her extended family, ethnic group, religious community, and nation. (For more information, visit <http://iweb.tntech.edu/cventura>.)

HAIR SASHES OF MEXICO AND GUATEMALA

CAROL VENTURA

Did you know that Mesoamerican fertility goddesses were spinners and backstrap weavers? In pre-Columbian images, the fertility goddess is often depicted with a snake wrapped around her head while she spins or weaves on a backstrap loom tied to the tree of life. Sometimes, a drop spindle is stuck into the front of her hair with a cotton rolag hanging from her ears. Some natives still believe that the hair sash represents a snake that protects the wearer. The colored stripes and diamonds decorating many hair sashes, do, in fact, resemble snakeskin patterns.

The hair sash is often the only part of what was once a completely backstrap-woven outfit that is still locally woven by women on a backstrap loom. Interestingly, the women from each ethnic group not only have their own way of wearing the hair sash interlaced or wrapped around their long hair, but they also decorate the cloth uniquely with a variety of supplementary-weft techniques. The colors, motifs, widths, and methods of setting up the loom and brocading the designs are very individualized. Sometimes the ornamentation shows on both sides of the cloth (as in Jacaltenango); other times it is incorporated into doublecloth so that the reverse is plain (as in Aguacatan; see photo); sometimes the band includes tapestry techniques.

Both colors and designs originally carried specific meanings, but now they are often an aesthetic choice. As in the past, today's weavers look around them for inspiration; imagery from commercial products and neighboring villages is often appropriated and reinterpreted. Elaborate hair sashes woven of finer thread with more complex motifs are worn on special occasions. Whether store bought or handwoven, this very special article of clothing still speaks volumes. 🖋️

MADÉLIN VAN DER HOOGT



Hair sash from Aguacatan, Guatemala, woven on a backstrap loom, pattern on one side only.

RESOURCES

Carol Ventura, *Maya Hair Sashes Backstrap Woven in Jacaltenango, Guatemala*. Guatemala: 2003.



CAROL VENTURA



GERRIT VAN DER HOOGT

Above: Girls are learning to weave hair sashes in Jacaltenango, Guatemala. The snake-like zigzag woven into the hair sash worn by the woman (who is rolling cigarettes) is an old motif, while the young weaver chooses flowers and birds. **Right:** Women wearing hair sashes in Nebaj, Guatemala, with carrying cloths on their shoulders in a first communion procession.

MOTIFS IN BOLIVIAN CLOTH

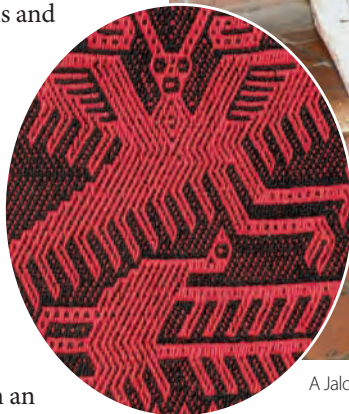
LAVERNE WADDINGTON

LAVERNE WADDINGTON



THE MEANING OF CLOTH


As stunning as textiles are in museums and collections, it is difficult to connect these flat, lifeless pieces to the moving, flowing three-dimensional fabrics that are part of the living, breathing textile museum in which I live. I am talking about Bolivia, a country where an intricately patterned carrying cloth slung from a woman's shoulders will suddenly wriggle and spring to life, indicating that the baby nestled within has just awoken. A coca-leaf bag takes on an entirely different appearance when it is stuffed full of coca leaves and hung to swing from a man's hip as he walks to market. The skirt of a festival dancer will move and swirl, each movement revealing another phrase of the woven story contained in its motifs.



A Jalq'a weaver creates elaborate animal and other motifs on a backstrap loom.

Some designs and motifs are so old that their original meaning has ostensibly been lost. Representations of such things as people, animals, paw prints, plants, farming tools, buildings and geographical features adorn these textiles. When I ask about what specific designs might mean, weavers often explain to me that

they are the motifs that their mothers and grandmothers had woven, chosen and arranged in the way they found most pleasing at the time. For these weavers, the motifs and their arrangement do not carry any particular symbolic significance. One weaver, after a long pause, looked me in the eye and simply said "This is what we weave," a statement that seemed to carry as much depth and pride as if she had said "This is who I am."

I am sure that in a lot of cases, the language contained in a weaver's cloth is so deeply personal and sacred to her and her community that it cannot be shared with an outsider such as me. I am also convinced that the concepts the motifs convey may only be possible to describe effectively in the weaver's native language in words that simply cannot be translated into Spanish for me. 



Key fobs woven by Laverne Waddington "A common design in Bolivian warp-faced doubleweave is a small flower motif. If you asked five weavers about this motif, you'd receive at least three different answers about what it represents. My weaving teacher in Potosi, not given to applying romantic interpretations to the figures on her weavings—or perhaps just not willing to share their significance with me—told me that these symbols are basically used to fill the spaces between other designs." —Laverne

FESTIVAL CLOTHING IN BOLIVIA

CYNTHIA LECOUNT SAMAKÉ

For festival revelers in highland Bolivia, showing off their latest and greatest weavings is almost as important as honoring the deities or celebrating with their friends. Celebrations and other special occasions among the Quechua- and Aymara-speaking people in the Andes call for specific clothing—not costumes, but numerous new and elaborate versions of their everyday dress. Most festivities where fabulous textiles are worn celebrate Pachamama, the Earth Mother, naturally an important figure among the agricultural population of the highlands.

Motifs and techniques can show regional characteristics, divulging such information as the wearer's community, ethnic identity, and marital status. Some of these especially intricate weavings adorn the dancers only during festivities; they use simpler versions everyday.

Just over a decade ago, the Oruro Carnival committee instigated a new event called the Anata Andina, which takes place on the Thursday before Carnival. Over forty indigenous groups from separate communities now participate. The spiritual significance of the event, as well as the glory of participating, most likely spurs some weavers to finer, more imaginative work.


Looms remain the simple tools used for thousands of years. Weavers often make their two-section *awayos* (carrying cloths) on staked horizontal ground looms, sitting on a sheepskin and leaning over in a back-breaking position to weave. *Ch'uspas*



A celebration in the Candelaria community of Bolivia. Note the row of *ch'uspas* (small bags) with fine detailed patterning, at the men's backs.

(small flat coca bags) and other textiles in some areas are woven on oblique frame looms, propped up against the side of an adobe wall. The fiber, which was once handspun from the native alpaca and from introduced sheep's wool, is now often acrylic in fluorescent tones.

Since festivals ask Pachamama for fertility and good harvests, many dancers carry bundles of symbolic green plants in their awayos. Girls from northern Potosi, perhaps on the lookout for a suitable husband, drape extra folded awayos over the ones tied on their backs, thus inviting admiration of their skills. Young people desiring a competent, responsible spouse always consider his or her textile skills, believing that the perseverance and patience shown by a good weaver will make a good partner.

Both men and women from many areas decorate their hats with intricately woven hatbands, whose designs and weave are unique to the community. Male weavers make skirt and pant material called *bayeta*, in plain weave, of black or white sheep's wool, on treadle looms. Then the jackets and skirts are embroidered on hand-crank sewing machines, with complex patterns and using fine acrylic yarn. 



Above: Women from the *Llallagua* area gather, with greens for *Pachamama* in their warp-faced doubleweave *awayos*. The synthetic commercial yarns have been overspun to eliminate fuzziness. The central seam joining the two sections is visible in all three. **Above right:** Giving thanks in prayer to *Pachamama* during Carnival, some celebrants from south of Oruro wear scarves and shawls of rare vicuña fiber, used only for the most sacred and important events. Coca leaves and containers of alcohol are offerings to insure the Earth Mother's blessing.

SAY IT WITH CLOTH!

From baby blankets to wedding dresses, from tablecloths to guest towels, we weave special cloth that speaks our regard for each other and marks our important events.

Here are some exceptionally beautiful and meaningful examples to inspire you.

rites of passage

• Baptismal gown

Jennifer Corwin designed and wove this baptismal gown for her granddaughter, Jenna. Her planning began soon after the announcement was made on Grandparents Day, and a number of events followed! Since she determined that she could not weave as wide a fabric as she wanted to on the loom she had, her first step was purchasing a loom. Since it was a used loom, it required several weeks of clean up.

As a relatively new weaver, she thought she should practice first by weaving a baby blanket in the simple lace pattern she picked from *Learning to Weave*. Her next step took her to Venice, Italy, where she purchased one yard of handmade Venetian lace.

The vintage pattern she found after much searching included a little hat that, with the clip of a few strings, could be turned into a hankie for Jenna to carry on her wedding day. With pattern and draft in hand, Jennifer put on ten yards of warp, just in case she made mistakes. As she wove the dress, a story began to grow in her mind: Jenna's story. The whole project took from September to the following June, when her granddaughter was about two months old. Her daughter had had no idea Jennifer was working on this project—on the day she delivered the gown, her daughter cried. Jenna was baptized on August 30, 2009.



BARBARA MORSE



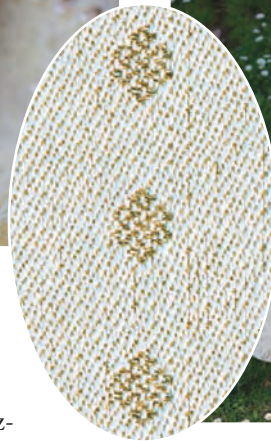
• Tallit

A tallit is a prayer shawl and is often given as a special gift to Jewish children on the occasion of their Bar or Bat Mitzvah, which marks their entry into adulthood. The tallit at the right was woven by Barbara Morse for her daughter Laney. She used thirteen colors of Tencel in the warp and twisted the fringe with Swarovski crystals. The weave structure is a plaited twill.

Beth Guertin has woven many of these prayer shawls for the children of friends. She likes to work with the children in planning the designs, having them choose the pattern, the yarns, the colors, and the stripe arrangement. Sarah, for example, chose a diamond lace pattern in wool/silk (at the left margin). David is into baseball, so his pattern represents baseball diamonds, the stripes are arranged according to his lucky number, and the corners are embroidered with a baseball, his initials and birth and Bar Mitzvah dates.



BETH GUERTIN



PHOTOS BY JOE DECKER

WEDDINGS

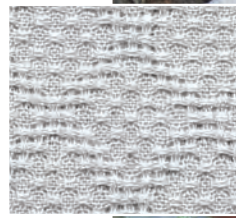
• A wedding ensemble

When she first planned to weave her wedding dress, Tien Chiu had no idea that it would be a year in the making! She designed three fabrics, each with a different symbolism. The coat body is patterned in Tibetan Buddhist “eternity knots,” woven in fine gold thread on white silk. The coat’s center-front edge has Chinese double-happiness characters woven in gold, symbolizing a happy marriage. The dress fabric is a three-strand Celtic braid, which represents infinity. Together, the three designs symbolize Eternal Love.

Tien wove twelve yards of coat fabric and sixteen yards of dress fabric, taking nearly five months—60/2 silk at 15,000 yards per pound! A retired couturier advised her throughout the labor-intensive sewing process (the ensemble took over 1,000 hours of work overall!). In April 2010, the ensemble won Best in Show at the Conference of Northern California Handweavers. And on June 12, 2010, Tien proudly walked down the aisle in her meaningful handwoven wedding ensemble to marry Mike, the man she loves.

• Wedding wraps

If you aren’t quite up to weaving a dress for a bride (or the mother of a bride), consider wedding wraps! Katrina King wove wraps for herself and her daughters to wear to the wedding of a close friend. Her wrap is in a snowflake twill, her daughters’ are woven in two different patterns of huck lace; all are Tencel.



JOHN KING



BARBIE SVENSON

HONORS

• Graduation gifts

Mary Jane Svenson’s youngest son received his PhD in phylogenetic systematics recently. He is currently a research entomologist with the New York State Museum. He has traveled all over the world to study and collect specimens of mantises. Mary Jane digitized his photos to create original machine embroideries. The five mantids embroidered on the coat are identified by their Latin names and their origins, which are embroidered on ribbons. She wove the coat fabric from a painted cotton warp and the weft is multiple strands of rayon. This Entomology Field Coat is a celebration of his accomplishments including the mantid *Kimberlae*, a new species that he named after his wife.





Guardian of the Spirit

SAY IT WITH CLOTH!

THE STAGES OF OUR LIVES

ANITA LUVERA MAYER

“The rituals of life are wrapped in cloth.”

Louise Todd Cope

Textiles are older than pottery, and cloth has been used for giving, for recording information, and for invoking the powers of magic across time and cultures. Newborns are

immediately wrapped in cloth, and from the first day of school through marriage to death, what we wear defines who we are and the importance of the moment.

At age seventy-eight, I have some thoughts to share with you about clothing and women. There is only one of you in all time, so honor your individuality with what you wear. Take the body you have been given, keep it healthy, and adorn it with clothes that are comfortable and fun.

My goal is to wear on the outside who I am on the inside. The garments I design are directly influenced by the events in my life. I began a series called Shrouds for Women when my mother entered a nursing home. On my visits there, I saw many elderly women who were mentally in another place. Initially, I didn't want to look at them, until one day I realized they are us:

they had had dreams and lives and need to be honored and remembered. The title “shroud” represents to me the bundling cloth used to securely wrap babies and also the protective covering of warmth as we age. There many similarities between birth and death!

I designed *Guardian of the Spirit* to mark personal loss, at a time when my mantra became “I will survive one day at a time.” This reversible robe wraps around the body as a protective cocoon, with the inside featuring values of black to remember the dark days. The outside colors range from deep purples to celebratory reds to symbolize hope and survival.

Imperial Shaman came some years after *Guardian of the Spirit*, after my rediscover of who I was as a woman and a survivor. I chose celebratory reds because I wanted to wear a garment that was elegant, powerful, and spiritual. Shamans historically wore cloaks that gave them power to overcome evil spirits.

The three garments for *Maiden*, *Matron*, and *Matriarch* in the series *Sacred Journey* reflect my belief about giving importance to each segment of a woman's life.

Clothing is nonverbal communication, a visual resumé, a language that describes who you are. Celebrate each day with what you wear, whether jeans with a handwoven scarf, a skirt with a unique vest, or a handwoven gown fit for a goddess. ✍️

Imperial Shaman



Maiden in the Sacred Journey Series



Matriarch in the Sacred Journey Series



PHOTOS BY FRANK ROSS



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RITA HAGENBRUCH

STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom,
61" weaving width;
12-dent reed; 2 shuttles.

YARNS

Warp: 16/2 unmercerized
cotton (6,480 yd/lb,
Lone Star Loom Room),
bleached, 6,492 yd.
Pattern weft: 16/1 linen,
(4,800 yd/lb, Lone Star
Loom Room),
Natural, 2,230 yd.
Tabby weft: 30/2
unmercerized cotton
(11,055 yd/lb; Studio S),
bleached, 2,218 yd.

WARP LENGTH

2,164 ends 3 yd long
(allows 4" for take-up,
44" for loom waste;
add 2 yd for each
additional tablecloth).

SETTS

Warp: 36 epi (3/dent
in a 12-dent reed).
Weft: 40 ppi (20 ppi
tabby, 20 ppi pattern); 36
ppi in plain-weave areas.

DIMENSIONS

Width in the reed: 60½".
Woven length (measured
under tension on
the loom): 60".
Finished size after
washing: one hemmed
tablecloth 57" × 57".

Handwoven tablecloths

A FAMILY TRADITION

When my great-aunt Berta in Sweden died, I inherited all of her weaving drafts, including handwritten ones on paper that had been sewn together. One of her drafts is for a tablecloth in a pattern called "Monmouth."

My mother's *moster* Berta wove a tablecloth for me when I was fourteen (in bottom photo at right), and her mother wove one for my sister; (center photo). I wanted to weave tablecloths like them from the day I picked up a shuttle in 1973, and I have woven close to a dozen since. On a recent visit to my mother's cousin, I was given a plastic tub full of handwoven linens from Sweden woven by relatives of my grandfather (some are shown in the top photo).

Heirlooms should not be made only to hang in the closet or hide folded in a bureau. Moreover, when they are woven in linen, they will become more beautiful with use. My family uses all of the tablecloths I've woven for us. They are reminders of the dinners we have celebrated together and are cherished as an important part of those memories.

The three tablecloths on page 33 are all woven on the Monmouth threading (blocks are woven as drawn-in for the one with the natural-colored linen pattern weft; the other two use treadling variations in several different pattern-weft colors).

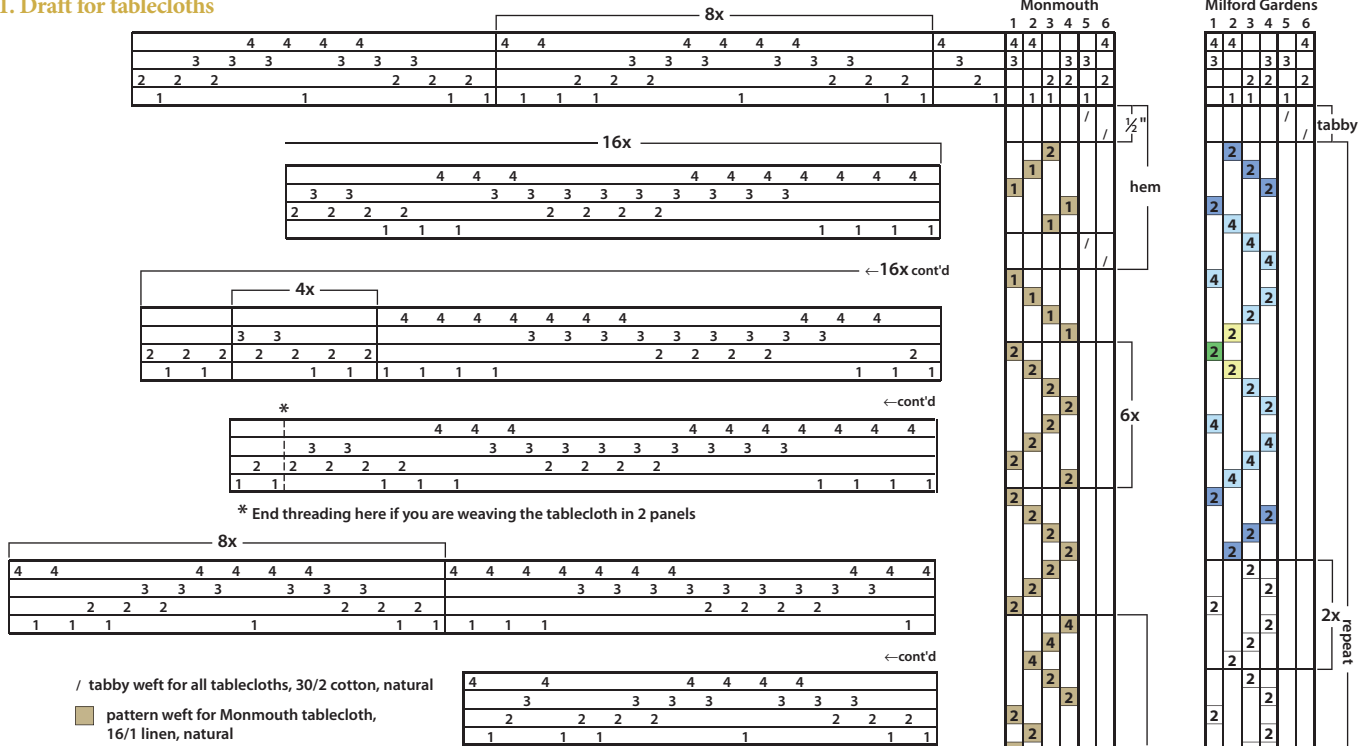


PHOTOS BY RITA HAGENBRUCH

Weave a tablecloth as

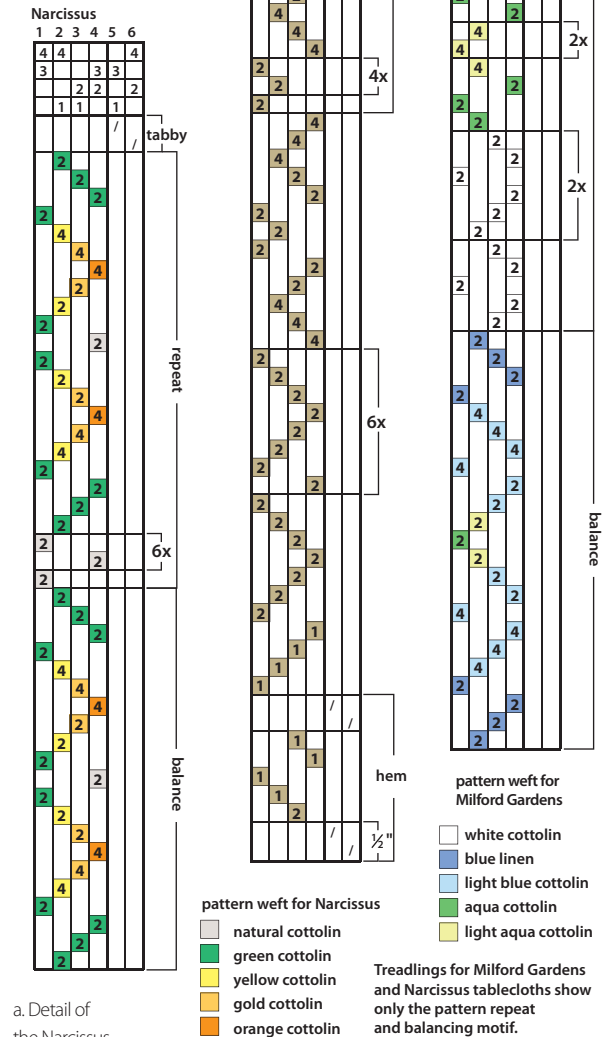
an heirloom that becomes more beautiful with use.

1. Draft for tablecloths



To weave the tablecloth in two panels, thread the 16x repeat 8 times.
 Use tabby: Weave a tabby pick before each pattern pick, alternating treadles 5 and 6.
 Numbers in pattern-weft symbols give the number of pattern picks to use with that treadle, alternating with tabby.

For a tablecloth 57" x 83", wind the warp 3½ yd long and weave the 16x treadling repeat 25 times.
 Add 90" to warp length for each additional tablecloth this long.
 For a tablecloth 57" x 102", wind the warp 4 yd long and weave the 16x treadling repeat 32 times.
 Add 3 yd (108") to warp length for each additional tablecloth this long.
 Add 103 yd to the pattern and tabby wefts for each additional pattern repeat over the 16x repeats given in the treadling.
 For Narcissus (the green and yellow tablecloth), 14 treadling repeats plus the balance (but no hems or border) will produce a woven length of 58¾" at 20 ppi each pattern/tabby (1,174 pattern picks).
 For Milford Gardens (the blue and white tablecloth), 7 treadling repeats and the balance (again with no hems or border) will produce a woven length of 59¾" at 20 ppi each pattern and tabby (1,196 pattern picks).



a. Detail of the Narcissus tablecloth

1 Wind a warp of 2,164 ends 2¾ yd long to weave a Monmouth tablecloth in one piece. To weave it in two panels, wind a warp of 1,084 ends 5½ yd long. Centering for a weaving width of 60⅞" for one piece (36⅞" for two panels), use your preferred method to warp the loom and thread the shafts as directed in Figure 1 (thread the 16x repeat 8x for two panels).


2 For the Monmouth tablecloth, 16/1 linen is used for the pattern weft, 30/2 cotton for the tabby weft (the soft, fine cotton allows you to pack the pattern wefts close together). About 18" extra warp length is included in the loom waste for you to practice weaving to establish the beat needed to square the design. If you are weaving the tablecloth in two panels, an extra yard of warp length is provided for practice; beat is especially important here since the two panels must match when they are sewn together. Note that you can also adjust the numbers of picks in the large blocks of motifs to make them square (as tall as they are wide).

3 Begin with about ½" plain weave and then weave the hem section alternating tabby and pattern wefts. Weave 2 plain-weave picks (without

pattern) to create an edge for turning the hem. Weave the body of the tablecloth following the treadling and end with second hem section and ½" plain weave. For two panels, repeat the whole process for the second panel.

4 Remove the cloth from the loom. If you wove two panels, turn one panel around, and, abutting the edges that do not have the border, stitch together invisibly using a figure-eight stitch, matching the pattern-weft floats. Turn raw edges twice and sew hems by hand. Machine wash using Liquid Ivory and warm water: Stop the machine after it fills and agitate with your hands only. Spin the wash water out, then refill the machine with warm water to rinse, again agitating only by hand.

5 Lift the tablecloth carefully from the machine and lay the cloth flat to dry, smoothing out major wrinkles. Just before it is dry, press with a steam iron on the wool setting.

6 Note: Weft amounts and specific numbers of repeats for the Narcissus and Milford Gardens tablecloths are not included. 



b. Detail of the Milford Gardens tablecloth



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LINDA L. DAVIS

Weaving my heritage

DESIGNING FAMILY TARTANS
CONNECTS ME TO MY ANCESTORS.

This jacket fabric in a McLachlan tartan plaid is woven in honor of my great-great-grandmother, who crossed the plains from Illinois to California in 1863 with her widowed mother and was held captive by a native tribe for a week on the way.

When I retired from my professional career ten years ago, two of my primary goals were to do more weaving and to research family genealogy. Little did I know that these two would merge in such a meaningful and satisfying manner!

About five years ago, I was elated to learn that a great-great-grandfather was a cottage weaver in Glasgow, Scotland, before he immigrated with his family to America in 1821. He continued to be a weaver in New York for at least ten years. One of his daughters married one of the founders of a major cotton mill in that area. And yet another fourth great-grandfather was a dyer in Paisley, Scotland. Having discovered twelve to sixteen direct ancestors with Scottish heritage and surnames, I decided to weave a tartan to honor each.

DESIGNING TARTANS

There are many books with color orders for tartan plaids (also called “setts” and now called “threadcounts,” presumably not to confuse us weavers who use sett to mean threads per inch!). However, most of these sources do not have more than 300 of the most common tartans and threadcounts. Did you know there are over 7,000 registered tartans? Luckily for us, online websites now provide threadcounts of registered tartans (see Resources). And if you are not Scottish but want to try a tartan, you can find one for your state, province, university, or even corporation. You can also design your own with online tartan design software (see the Scottish Tartan Authority website in Resources).

Henrietta McLaughlin Laird; cottolin towels in Chisholm, Campbell Dress, and Scott tartans.



STRUCTURE

2/2 twill.

EQUIPMENT

4-shaft loom, 30" weaving width; 12-dent reed; 4 shuttles.

YARNS

Warp: 8/2 Tencel (3,360 yd/lb, Valley Yarns, Webs), Royal, 1,534 yd; New Red, 1,352 yd; Black 1,716 yd; Hunter Green, 78 yd.

Weft: 8/2 Tencel (3,360 yd/lb), Royal, 1,402 yd; New Red, 1,300 yd; Black, 1,600 yd; Hunter Green, 81 yd.

OTHER SUPPLIES

Vogue pattern 8657, size 12 for a medium-size jacket; red sewing thread.

WARP LENGTH

720 ends 6½ yd long (allows 6" for take-up, 10" for sampling, 35" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 30".
Woven length (measured under tension on the loom): 5 yd, 3".
Finished size after washing: fabric 27" × 4½ yd for a medium-size jacket.





The jacket collar can be worn in several different ways.

TIP #1: To counteract the effects of draw-in at the selvages, add threads to the stripes at each edge of a tartan plaid, especially for pieces that aren't cut (scarves, shawls, towels).

TIP #2: Many tartan plaids have 300–400 ends per repeat and were designed to be woven at a sett of 48 epi. To weave at 24 epi, scale the ends per stripe to one-half. Scaling and such minor adjustments are considered acceptable with registered tartans.

RESOURCES

Meek, Kati Reeder. "Warping and Weaving with Fine Yarns," pp. 28–31, 103 and "Lady McEwan's Tartan Skirt," pp. 37–39. *Handwoven*. September/October 1996.

The Scottish Register of Tartans. The National Archives of Scotland, H.M. General Register House, 2 Princes St., Edinburgh, EH1 3YY Scotland. <http://www.tartanregister.gov.uk/index.aspx>.

The Scottish Tartans Authority. Muthill Road, Crieff, Perthshire, PH7 4HQ Scotland. <http://www.tartansauthority.com/>.

1. Warp color order

	3x																
208	16	2	16	2	2	16	2	2	16	2	16	16	2	16			New Red
264	16	2	2	16	16	2	2	2	2	16	16	2	2	16			Black
236	6	16	16	16	16	16	16	16	16	16	16	16			Royal		
12															Hunter Green		
720																	

2. Draft

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

1 Wind the warp as in Figure 1 holding 2 ends together. (Most tartan stripes are in multiples of 2 threads. Winding 2 at a time reduces errors in winding and threading.) Before you wind, write out the full warp color order so you can check off each color as you go. In a tartan, even the most seemingly minute error can stand out like a sore thumb! Use your preferred warping method for this project.


2 Count out and move over the number of heddles for each warp stripe before threading them to provide an additional check against error. Note that with an even number of threads per stripe, you'll always start a stripe on an odd-numbered shaft and end on an even-numbered one.

3 Wind a bobbin of each weft color. Start weaving with all 4 shuttles at the same side. Establish your beat to achieve a 45-degree angle in the twill line before you do any color changes or start the final fabric. This usually takes me about 3" of weaving to achieve; 10" is allowed in warp length for this practice.

4 Weave the fabric following Figure 2 using the warp color order. Do not cut the weft at color changes; simply put down the shuttle and pick up the next one. Floats along the selvage are not a problem since they'll be cut away during sewing. For the same reason, floating selvages are not necessary.

To keep track of weft colors, I print out the color order and number for each stripe in one repeat (I just used the warp color order chart for this one) and tape it to my loom castle. Using a quilting pin, I punch a hole by each stripe and slide the pin from hole to hole. If the same color order is used in the weft as in the warp and epi equal ppi, the plaid will be square and show a 45-degree angle in the twill line. (Even tension on the warp is also important.) I have learned that it is better to be square than to have a precise number of picks in each stripe. To check for "square," I use a sewing gauge and measure the width of a square where the weft crosses the same color in the warp with the same number of picks as ends and add or subtract picks (in wide bands only) if necessary.

5 Remove the fabric from the loom and secure ends with machine zig-zagging. Wash by hand in warm water with a mild liquid detergent. Rinse well and roll in towels to extract as much of the moisture as possible. Line dry until damp. Then give the fabric a hard steam press and hang to dry thoroughly before doing a final steam press.

6 Place the fabric on a flat surface folded in half width-wise, matching the plaid on both layers. Use a basting thread to tack the layers together with the plaid matched about every 18" (or less) before laying out and cutting pattern pieces. It is especially important that the plaid match for the back and side seams. Because most tartans are symmetrical without a nap or one-way pattern, the pieces can be placed in the direction that maximizes use of the fabric. Before sewing the pieces following pattern directions, serge or machine zigzag all raw edges, as the slippery Tencel does tend to ravel quickly. 

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www.portlandfibergallery.com

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Innovative Stand	Yes	No
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Loom Buyer's Guide

Is there a new loom in your future? Here is a handy guide to the products offered from the top loom manufacturers to help you make your choice among the many weaving looms for sale. On this chart, you will find over 50 looms including table looms, jack and countermarch floor looms, counterbalance floor looms, computer-assisted dobby looms, rigid-heddle looms, and more!



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Loom Buyer's Guide

Manufacturer/distributor	Shafts/treadles	Shedding system, heddle type	Tie-up system/brake/features	Sample starting costs
Ashford Foxglove Fiberarts Supply 8040 NE Day Rd., Ste. 4F Bainbridge Island, WA 98110 (206) 780-2747 sales@foxglovefiber.com www.foxglovefiber.com	Table looms: 4, 8 shafts; 16", 24", 32". Folding (Katie) table loom: 8 shafts, 12". Table loom, 16 shafts, 24". Rigid heddle: 16", 24", 32"; with 5, 7½, 10, 12½ dpi; Knitters loom (folding rigid heddle): 12", 20". Tapestry loom: 21", 40".	Table looms: top front levers; can convert to 4 treadles; Texsolv heddles.	Texsolv cord tie-up; nylon ratchet-and-pawl brake; second warp beam option; New Zealand Silver Beech; convertible from 4 to 8 shafts; table and rigid-heddle looms fold up.	4 shaft, 16" table, \$605 8 shaft, 16" table, \$695 16" rigid heddle, \$158 Tapestry 21", \$530
AVL Looms 2360 Park Ave. Chico, CA 95928 (530) 893-4915 (800) 626-9615 info@avlusa.com www.aviusa.com	Floor looms with treadles and floor looms with computer dobby, 4–40 shafts; Jacquard looms; 20" to 15' (Sample Looms, Art Looms, Production Looms, Rug Looms).	Patented spring-lever system similar to jack action; mechanical or computerized dobby. Texsolv heddles, wire or metal heddle option.	Dynamic warp tension system (with automatic cloth advance) exclusive to AVL; 1–3 plain or sectional warp beam options (1" or 2" sections), 1 to 4 fly-shuttle-box systems, electronic or air-lift assist available.	Floor looms with treadles start at \$2,635; dobby looms start at \$3,015 A-series Production Dobby starts at \$7,676 Rug Looms start at \$10,446
Gilmore Looms 1032 N. Broadway Ave. Stockton, CA 95205 (209) 463-1545 weavinginfo@gilmorelooms.com, www.gilmorelooms.com	Floor looms: 4, 8 shafts; 6–14 treadles; 22", 26", 32", 40", 46". Inkle looms: 4", 5 ½", 9 ½".	Floor looms: jack action; flat steel heddles. Inkle looms: counterbalance; Texsolv heddles.	Texsolv tie-up; metal ratchet-and-pawl brake; second plain or sectional warp beam option. Floor looms: solid maple with optional tray with light. Inkle looms: up to 600 heddles and optional stand.	4 shaft, 26" floor, \$1,515 8 shaft, 22" floor, \$1,544 Inkle, \$194
Glimakra USA 50 Hall Ln. Clancy, MT 59634 (406) 442-0354 (866) 890-7314 info@glimakrausa.com www.glimakrausa.com	Standard floor looms: 4–16 shafts; 16 treadles; 47", 59", 63". Ideal floor looms: 4–10 shafts; 10 treadles; 27½", 39". Julia floor looms: 2–8 shafts; 8 treadles; 26". Table looms: 4 shafts; 27½". Rigid-heddle looms (floor stands available): 13½", 19", 27½". Tapestry looms: 12", 18"; band loom with inkle setup.	Standard: vertical or horizontal countermarch or counterbalance. Ideal: horizontal countermarch or counterbalance. Julia: horizontal countermarch or counterbalance. Table looms: front levers. All looms: Texsolv heddles.	Texsolv tie-up; metal ratchet-and-pawl brake; second plain or sectional warp beam option on Standard and Ideal; hanging beater, can be advanced during weaving, adjustable height; warping frames attached to loom; can add shafts and treadles up to maximum; fly shuttle; two types of drawloom attachments available.	Julia, \$787, bench \$149 Ideal with bench, \$2,900 Standard with bench, \$4,100 13½" rigid heddle, \$209 27" rigid heddle, \$340
Harrisville Designs 69 Main St. Harrisville, NH 03450 (800) 338-9415 info@harrisville.com www.harrisville.com	Floor looms: 4 shafts, 6 treadles; 8 shafts, 10 treadles; 22", 36". Rug looms: 4, 8 shafts; 45", 60". Heavy-duty floor loom: 4, 8 shafts; 45". Rigid-heddle looms: 6", 10". Laplooms: 3 sizes.	Floor looms: jack action. Rug looms: countermarch.	Ball and chain tie-up; friction brake; second plain or sectional warp beam option. Light jack loom folds with warp in place, available as a kit or assembled. Rug loom: bronze worm gear, treadle gates, shaft switching device available.	Light jack loom, \$598 (kit) Rug loom, \$5,980 Heavy-duty jack loom, \$2,650 (kit) Rigid-heddle loom \$99.95 Lap Looms, \$20

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Loom Buyer's Guide

Manufacturer/distributor	Shafts/treadles	Shedding system, heddle type	Tie-up system/brake/features	Sample starting costs
Kessenich Loom Co. 2329 Taft Rd. Allegan, MI 49010 (269) 673-5204 niemi@kessenichlooms.com www.kessenichlooms.com	Floor looms: 4, 8 shaft; 30", 36", 42", 46". Table looms, 4, 8 shafts: 14", 20", 25".	Floor looms: jack action; Texsolv or flat steel heddles. Table Looms: center top levers; flat steel heddles.	Texsolv tie-up; steel ratchet-and-pawl brake; second plain or sectional warp beam option (plain on table looms); heavy duty, red oak, handrubbed oil finishes, folds warped, standard front treadle tie-up, rear treadle tie-up optional.	Table looms, \$650 Floor looms, \$2,475
Leclerc Looms 1573 Savoie Plessisville, QC, Canada G6L 1K2; (819) 362-7207 info@leclerclooms.com www.leclerclooms.com	Floor looms: 4–32 shafts; 24"–168". Table looms: 4–16 shafts 9½" to 24". Rigid-heddle looms: 24".	Floor looms: jack action, counterbalance, counter- march, computer doobby; wire, inserted-eye, or Texsolv heddles. Table looms: front levers.	Precut nylon cord tie-up system; ratchet-and-pawl brake on table looms; friction brake on floor looms; second warp beam option; all looms constructed of Canadian maple.	Voyageur 4-shaft table loom, \$725 Weavebird 16-shaft doobby loom, 60", \$8,325
Louet North America 3425 Hands Rd. Prescott, ON, Canada K0E1T0 (800) 897-6444 info@louet.com/info@louet.nl www.louet.com/www.louet.nl	Floor looms: 4–12 shafts; 27", 35", 43" 52". Dobby loom: 8 shafts; 27", 35", 43"; 16 or 32 shafts; 27", 43", 52"; 24 shafts; 16", 27". Table looms: 8 shafts; 16", 27".	Floor looms: jack action, countermarch, and computer and mechanical doobies; Texsolv heddles. Table looms: top front levers, Texsolv heddles.	Texsolv tie-up system; friction brake (floor looms); ratchet-and-pawl (table looms); second warp beam option with sectional attachments; solid wood; floating breast beam and cloth protector (some models); treadle looms fold to 28"; table looms fold.	8-shaft, 27" jack floor, \$1,995 8-shaft, 35" countermarch, \$3,500 24-shaft, 27" doobby, \$3,700 8-shaft, 27" doobby, \$4,995 32-shaft, 43" doobby, \$11,000
Macomber Ad-A-Harness Looms PO Box 186 York, ME 03909 (207) 475-7083 macomberlooms@gmail.com www.macomberloom sandme.blogspot.com	Type CP portable Baby Macs; 4–8 shafts; 16", 20", 24". Type B folding looms, Large Macs; 4–32 shafts; 24", 32", 40", 48", 56", 64", 72". Type B1 folding looms, Extra Large Macs; 4–12 shafts; 98", 122", 146". Air Dobby Loom Design Master: Type CP; 4–32 shafts; 24". Type B; 4–32 shafts; 24", 32", 40", 48", 56", 64", 72".	Floor looms: jack action; computer doobby; metal inserted-eye heddles.	Steel tie-up hooks; standard ratchet cast-iron brake, optional friction brake; plain or sectional warp beam, 1" or 2" sections; second warp beam option, ¾ yd or 1 yd circumference; kiln-dried maple; large, clean sheds with up to 32 shafts; even tension on raised and lowered threads; add-a-harness option; air assist for doobby.	Type CP, \$780 Type B, \$1,635 Type B1, \$6,800 4-shaft, 24", Type CP Air Dobby, \$3,552 32-shaft, 24", Type CP Air Dobby, \$9,072
Northwest Looms 308 West Idaho St. Cheyenne, WY 82009 (307) 638-8003 klissus@msn.com www.northwestlooms.com	Pioneer table looms: 8, 12, 16 shafts; 10", 12", 15", 20". Frieda table looms: 8 shafts; 12", 15", 18". Inkle looms: floor and table.	Table looms: side levers; open-top metal heddles on Pioneer; metal inserted-eye heddles on Frieda.	Table looms: gear-and-pawl brake; one warp beam. Pioneer loom comes in maple, walnut, cherry, or oak with open-top heddles and open-top reed; Frieda solid maple.	Pioneer, 20", 16-shaft, \$600 Frieda, 18", \$450 Inkle: floor, \$165, table: \$75



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Loom Buyer's Guide

Manufacturer/distributor	Shafts/treadles	Shedding system, heddle type	Tie-up system/brake/features	Sample starting costs
Öxabäck Looms The Woolgatherers Ltd. 35 N. Main St. Fond du Lac, WI 54935 (920) 907-0510 info@woolgatherers.com www.woolgatherers.com	Small floor loom (Lilla), 8 shafts, 8 treadles; 32", 40" (10-treadle option). Öxabäck Large floor loom (Ulla Cyrus), 4–20 shafts and treadles; 32"–60". Öxabäck DutchMaster table loom (Woolgatherers): 8 shafts; 10", 16".	Lilla: countermarch; Textsolv heddles. Cyrus: countermarch; Textsolv heddles. Table looms: shafts have tabs on both sides; Textsolv heddles.	Lilla: Textsolv tie-up; small footprint; back beam folds. Cyrus: Textsolv tie-up with easy-to-use ring and rod system. Lilla and Cyrus: ratchet-and-pawl brake; one plain warp beam, second beam option; kits for sectional. DutchMaster table loom: sliding beater, folds flat.	32" Lilla, \$2,150 40" Lilla, \$2,300 Cyrus: special order only DutchMaster: 10" table, \$310 16" table, \$495
Purrington Looms PO Box 44 Scott Depot, WV 25560-0044 (304) 743-5455 bruce@purringtonlooms.com www.purringtonlooms.com	Folding floor looms: 4 shafts, 6 treadles, 20", 26", and 32". Folding table looms, 8 shafts, 8 levers, 10"; 8 shafts, 8 levers, 16"; 12 shafts, 12 levers, 16"; 8 shafts, 8 levers, 18"; 12 shafts, 12 levers, 18"; 16 shafts, 16 levers, 18".	Floor looms: jack action; flat steel heddles (standard) with inserted-eye or Textsolv heddle options. Table Looms: top front levers.	Cotton braided-cord tie-up (nylon, Textsolv, chains, or other optional); ratchet and double-pawl brake; one plain back beam, sectional (1" or 2") optional; second back beam optional on table looms only (factory install); solid maple with stainless steel hardware; floor loom folds with warp; lever release bar on table looms speeds weaving.	8-shaft table, \$885 12-shaft table, \$1,140 16-shaft table, \$1,285 4-shaft 20" floor, \$1,235 4-shaft 26" floor, \$1,455 4-shaft 32" floor, \$1,675
Schacht Spindle Co. 6101 Ben Pl. Boulder, CO 80301 (303) 442-3212 (800) 228-2553 info@schachtspindle.com www.schachtspindle.com	Floor looms: 4, 8 shafts; 6, 10, and 12 treadles; 18", 26", 36", 46", 48", 60", and 72". Table looms: 4, 8 shafts; 15", 20", 25". Rigid- heddle looms: 10", 15", 20", and 25". Tapestry loom: 18", 25". Frame loom: 8", 15". Inkle loom: 7" × 9½" × 36" (for warp lengths up to 102" long).	Floor looms: jack action, countermarch; flat steel, metal inserted-eye, or Textsolv heddles. Table looms: top front levers.	Nylon cord and button tie-up system on jack looms; Textsolv tie-up on countermarch looms; friction brake on jack looms; worm gear on countermarch looms; fine-tooth nylon ratchet and pawl on table looms; one plain beam with a second plain or sectional option for all floor looms (except Wolf Pup); second plain beam available for table looms; removable back beam for floor looms.	4-shaft table, \$549 8-shaft table, \$755 4-shaft jack, \$985 8-shaft jack, \$2,056 4-shaft countermarch, \$5,316 8-shaft countermarch, \$6,664 Rigid heddle, \$140
Toika Looms WEBS 75 Service Center Rd. Northampton, MA 01060 (800) 367-9327 customerservice@yarn.com www.yarn.com	Floor looms: 4, 8, 12, 16 shafts; 32", 40", 48", 60". Computer-assisted dobby looms: 16, 24, and 32 shafts; 32", 40", 48", 60"; come with Weave Point 7.0.	Floor looms: countermarch; computer-assisted dobby. All looms: Textsolv heddles.	Textsolv tie-up; cog-wheel warp-release brake; one plain back beam, second plain or sectional warp beam option; kiln-dried Finnish birch; upgrade available to make Toika countermarch looms into computer-dobby looms.	Floor looms: 4-shaft, 32", \$3,300 16-shaft, 32", \$4,000 Computer-dobby looms: 16 shaft, 32", \$9,300 32 shaft, 48", \$13,150



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*"No other loom I know of
is such an efficient production tool!"*

Sandra Rude

At AVL Looms, we spend a lot of time thinking about innovation. We have to. Our customers depend on it. We build a full range of looms and weaving accessories, and we design for the future. We know we are only successful when you are, and when you're ready to go to the next level, it's important that there's a next level for you to go to.

"I come from a long line of artisans whose motto inevitably was - get the best tools you can, and keep 'em in good running order, because they'll help you do the best work you're capable of. There are many looms available to the handweaver, but only AVL has the features, functionality and reliability that help me to weave easily, quickly, and efficiently - a requirement for someone who depends upon the loom for a living. I weave a lot. No other loom I know of is such an efficient production tool!"



Sandra has been weaving for over 15 years, and selling her works, like the one you see above, for the past ten years ("since just about the time I purchased my AVL loom"). For the past 5 years, weaving has been Sandra's sole source of income. She is the recipient of both the HGA Award and the Complex Weavers Award.

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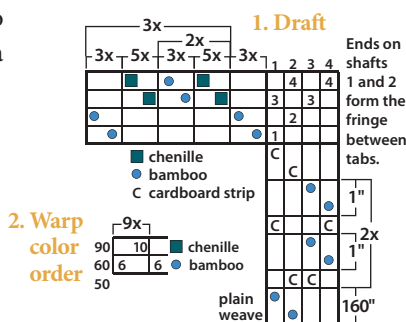
Vest design inspired by a Hindu toran

The idea for this vest took shape during a trip to New Mexico. A Taos weaving friend gave me a cone of space-dyed rayon chenille. Then, in the textile collection of the Museum of International Folk Art in Santa Fe, a door decoration from India gave me the idea of alternating woven tabs with twisted fringe. Finally, in a bead shop near Taos, I discovered Bali-style cone beads that sparked the idea of using beads instead of twisted fringe. Serendipity in New Mexico? I think so!

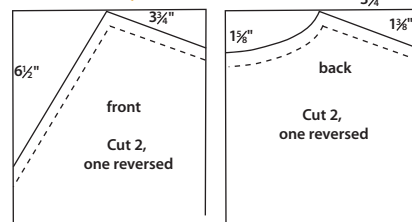
- 1 Wind a warp following Figure 2 (I used *Almost Ikat*, a YouTube tutorial by Bonnie Tarses to arrange colors in the rayon chenille, taking a bit of extra warp yarn to do so). Use your preferred method to warp the loom as in Figure 1; sley rayon chenille 2/dent, bamboo 3/dent.
- 2 Using treadles 1 and 2, insert 2 cardboard strips for fringe. Then with tapestry or butterfly bobbins, weave three independent sections for 4" for the "tabs," inserting a cardboard strip every inch (they weave only with the threads used for beaded fringe). Then weave for 160" in plain weave (treadles 1-2).
- 3 Remove fabric from the loom. Machine zigzag raw edges. Twist fringe between woven tabs (leave long, to be trimmed later). Handwash, hot water, mild soap. Lay flat to dry; press while still damp.
- 4 For each tab point (practice on scrap cloth for exact size): Trim close to machine zigzagging. Fold raw edge right sides together. Stitch across end, parallel to edges. Trim seam. Turn right side out; press; tack flat.

- 5 Cut pieces as in Figure 3 with right front 24" long (measured from center point of tabs), left front and backs 25½" long each. Cut 2 side panels, 13½" long each. Overlap back selvages for center seam ¼". Sew by hand or machine.
- 6 For each pleated side panel: Fold in half lengthwise, right sides together. Beginning at the top, 1" in from fold, stitch parallel to the fold for 3½". Press flat. Turn the pleated raw edge under two times and handsew a hem. Sew front pieces by hand (or with narrow seams by machine) to side panels with side-panel hem under the arm. Sew backs to side panels the same way.
- 7 For shoulders and neck edges: Machine staystitch raw edges. Sew fronts to back at shoulders with a ½" seam allowance. Press open. Right sides facing, pin bias hem tape to ½" seam line on neck edges as follows: On left front, extend bias facing ½" beyond lower V-neck. On right front, extend bias facing 8" beyond lower V-neck. Stitch on ½" seam line. Clip curves to staystitching. Press

A toran—a decorative door hanging—is the first item that welcomes a visitor to a home. Photo reprinted by permission from *Textiles: Collection of the Museum of International Folk Art* by Bobbie Sumberg and Addison Doty, Gibbs Smith, 2010, p. 52.



3. Pattern layout



- 8 For button loops: Make a twisted cord of 6 strands bamboo 18" long. Securing ends, cut into three equal lengths. Place each where desired on right front under bias tape. Handsew bias tape in place, securing button loops. Sew buttons in same positions on left front.
- 9 Trim bottom edges allowing ½" seam allowance. Pin bias tape fold on ½" seam line. Stitch. Press toward bias tape. Understitch. Turn to inside. Press. Handsew in place. For each twisted fringe, clip the knot and untwist for about 1". Apply glue to ends and roll tightly to create a point. Thread 1 round and 1 cone bead onto fringe. Tie knot so cone bead is even with lower edge of vest. Trim excess.

STRUCTURE

Plain weave.

EQUIPMENT

4-shaft loom, 9" weaving width; 8-dent reed; 1 shuttle, 3 tapestry bobbins (or butterflies).

YARNS

Warp: rayon chenille (1,450 yd/lb, Webs), Sapphire (space-dyed), 600 yd (extra allowed for arranging colors).
100% bamboo 2,100 yd/lb, Bambu 7, Cotton Clouds), #297 Chagall Blue, 330 yd.
Weft: 100% bamboo, Bambu 7, Chagall Blue, 550 yd.

OTHER SUPPLIES

6 cardboard strips 1" × 10" each; glue stick; 4 pewter Bali-style cone beads (with about $\frac{3}{32}$ " opening × $\frac{7}{8}$ " long); 4 pewter round/hexagonal beads (about $\frac{3}{32}$ " opening × $\frac{1}{4}$ " long); 2½ yd 1" bias hem tape; three $\frac{5}{8}$ " buttons.

WARP LENGTH

150 ends (90 ends chenille, 60 ends bamboo) 5½ yd long (allows 6" for take-up, 28" for loom waste).

SETTS

Warp: 16 epi (2/dent in an 8-dent reed for chenille), 24 epi (3/dent) for bamboo.
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 8½".
Woven length (measured under tension on the loom): 164" (4 yd, 20").
Finished size after washing: fabric 7¼" × 135".



SUZIE LILES

TIP: Waffle weave tends to draw in even on a narrow warp. For a warp this wide, place the weft at an angle in the shed. A temple can help prevent draw-in, but it won't work with insufficient weft allowance. If the temple becomes hard to insert, make your weft angle steeper.

STRUCTURE

Waffle weave.

EQUIPMENT

4-shaft loom,
45" weaving width;
15-dent reed; optional
temple (stretcher);
1 shuttle.

YARNS

Warp: 52% bamboo,
43% superwash merino
wool, 5% combed silk
(204 yd/50 g, 3,000 yd/lb,
Panda Silk, Cotton
Clouds), Baby Face #5111
(variegated lavender,
blue-green, yellow) or
Mint Cream #3008
(blue-green), 1,501 yd.
Weft: Panda Silk, same
color as warp, 983 yd.

WARP LENGTH

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

SETTS

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

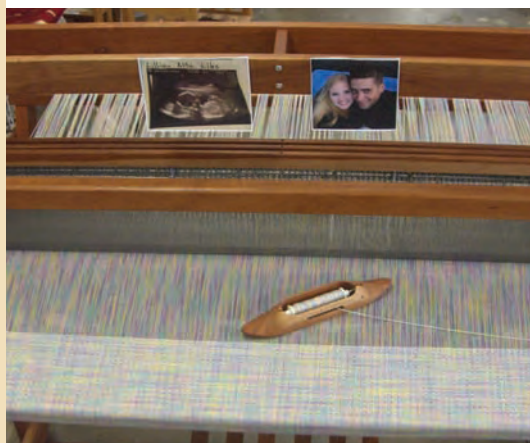
DIMENSIONS

Width in the reed: 44¼".
Woven length (measured
under tension on the
loom): 49" including
hem sections.
Finished size: one
hemmed blanket
40" × 40".

Waffle-weave baby blanket

WASHABLE AND DURABLE, THIS YARN'S COMBINATION OF BAMBOO, SUPERWASH WOOL, AND SILK IS BABY SOFT.

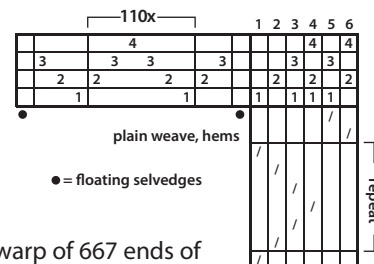
Waffle weave produces an especially insulating fabric; it also shows off luxury yarns with dimensional cells framed by long floats.




Weaving a baby blanket for an expected child is always a great joy for a weaver. Ultrasound has made the experience even more personal and rewarding! I wove these blankets for my granddaughter, Lillian, who is due January 12, 2011. As I wove, I kept her ultrasound photo and a photo of my son and his wife taped to the castle of my loom. Woven into Lillian's blanket are all my wishes and prayers for her and the life ahead of her. Seeing her in the womb is a special gift that makes me feel that she is already with us.

The Panda Silk used in these blankets is a luxury yarn. A combination of bamboo, superwash merino, and silk, it produces a fabric that is unbelievably soft, supple, warm, and durable—exactly what you'd love for wrapping around your baby.

1. Draft for baby blankets



- 1 Wind a warp of 667 ends of Baby Face or Mint Cream yarn 2¼ yd long for one blanket (add about 54" to warp length per blanket). Use your preferred method to warp the loom following Figure 1.
- 2 Begin and end the blanket with 2" plain weave for hems at about 12 picks per inch. (If you beat too firmly, the plain-weave section will spread wider than the waffle weave, and the hem will be too bulky.) Weave the body of the blanket following the waffle-weave repeat for 45".
- 3 Remove the fabric from the loom and machine zigzag raw edges. Machine wash, warm water, mild detergent; machine dry. It is important to wet-finish the blanket the way it will be cared for in use; baby blankets do have to be washed! Waffle weave does draw up with wet finishing, so after the blanket is removed from the dryer, block and press it back into shape; for this blanket, I eased it as I pressed to make it a 40" × 40" square. As you press, turn the ends under twice to make a rolled hem and press hem to match the width of the waffle-weave body. Sew hems by hand. 

Weave your love for a special baby



into a blanket of soft, cushy waffle weave.

STRUCTURE

Patterned doubleweave.

EQUIPMENT

4-shaft loom, 2" weaving width; 10-dent reed; 2 shuttles; 1 flat pick-up stick, 1 double-pointed knitting needle; 10 cardboard spacers, 1" x 3" each.

YARNS

All yarns are 10/2 pearl cotton (4,200 yd/lb) by UKI (darks) and Lunatic Fringe (lights). Dark warp: Navy #15, 63 yd; Purple #27, 27 yd. Light warp: #10 Green and #10 Green Yellow, 27 yd each; #5 Green Yellow, 18 yd; #10 Yellow, 14 yd. Dark and light wefts: 10 yd each per bookmark. Bookmark 1: Purple #27 and #10 Yellow; Bookmark 2: #10 Purple and #10 Green Yellow; Bookmark 3: Navy #15 and #10 Yellow Red; Bookmark 4: Purple #27 and #5 Green Yellow; Bookmark 5: #10 Blue Green and #10 Yellow Red.

WARP LENGTH

78 ends (40 dark, 38 light) 2¼ yd long (allows 3" for take-up, 30" for loom waste).

SETTS

Warp: 20 epi/layer (40 total epi; 4/dent in a 10-dent reed).
Weft: 20 ppi/layer (40 ppi total).

DIMENSIONS

Width in the reed: 2".
Woven length: 8" each bookmark.
Finished sizes: five bookmarks 1½" x about 7½" each plus fringe.

DORAMAY KEASBEY

Pick-up pattern: five techniques

TRY PICK-UP TECHNIQUES THAT HAVE BEEN USED TO GIVE MEANING TO CLOTH ACROSS CENTURIES AND CONTINENTS.

Did you know that doubleweave pick-up is not one single technique but many? Here are five different methods to try. Several can be woven on the same threading, while others require a slight change to warp color order.

Scholars believe that techniques for weaving figured doublecloth traveled via early trade routes from the East to southern Europe. From there, they traveled to Sweden and Norway, where doubleweave was known to be woven as early as the Middle Ages, at first on upright looms, later on horizontal looms. During the many centuries that Finland was subjugated by Sweden, Finnish weavers were brought to Bohuslän in Sweden to produce textiles for churches and aristocratic homes. Knowledge of techniques for weaving patterned doublecloth was then carried back to Finland.

The technique that produces the cleanest design edges on the face (with a greater quantity of threads in the top layer) used for Bookmark 1 (third bookmark from the left on page 47; also see face and back on page 49) is known in the United States as “finnweave,” a textile term borrowed from Sweden where it is called *finnväv* and also *Bohusväv*, from the region where it has been woven for several centuries. Elsewhere, this nonreversible effect goes by various names, such as *Meråkervev* or *Flensvev* in Norway. The Finnish word *täkänä* has been applied to reversible as well as nonreversible versions, and in earlier times patterned doublecloth was called *tuplatäkki* or *tupulitäkki*, both words derived from Swedish *dubbeltäcke*, that is, “double coverlet.”

It is thought that medieval Scandinavian weavers began to weave figured doublecloth using imported textiles as their model and from information passed from one weaver to another rather than from graphed designs. In fact, it

TIP: When you are working with doubleweave pick-up, choose a sett that allows placing four warp threads in each dent (two dark, two light). This makes counting pairs for pick-up much easier. Another aid to counting is to plan warp stripes with an even number of threads in each stripe.

would be very difficult, if not impossible, to reduce to units of graph paper some of the intricately interlocked fine lines that appear in some of the medieval examples. Many of the early wool or wool-and-linen bedcovers and hangings that were woven to insulate cold stone castle walls mimicked Eastern designs featuring lions, griffins, peacocks, pomegranates, and later, trees of life, hearts, flowers, stars, diamonds, and pointed spurs.

By the mid-twentieth century innovative designs by textile artists appeared and have continued to develop. Bookmarks 3 and 4 (see pages 47 and 49) illustrate the reversible effect that achieved great popularity in Finland in the mid-twentieth century; 2 and 5 are variations that illustrate varying degrees of clarity in the motif outlines. Each effect has merit, so choose the one that best suits your own designs and intended purpose.

RESOURCES

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- _____. *Doubleweave Basics DVD and Doubleweave Pick-Up DVD*. Loveland, Colorado: Interweave, 2010.
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Project

From left to right:
Bookmarks 3, 2, 1, 5,
and 4. The center
bookmark, Bookmark 1
is woven using the
finnweave technique;
see also Photos a–b,
page 49.

WEAVING THE SAMPLES

Differences in pick-up techniques show most at the edges of motifs. Small symmetrical designs are featured in the bookmarks to make it easy to compare effects. To weave all five, you'll have to change the color order for the last two, from DDL (D = dark, L = light) to DLDL. In all, the dark layer forms the background on the face, and the light layer forms the pattern.

Symbols D and L in the treadling indicate which shafts to raise for either the dark or light weft. Sheds opened only to insert the pick-up stick are labeled P. After picking up the pairs indicated with the flat pick-up stick, release the treadle, turn the stick on edge, slide the reed forward, and insert the double-pointed knitting needle into the shed behind the reed. Then remove the first stick. Weave 2 picks with the

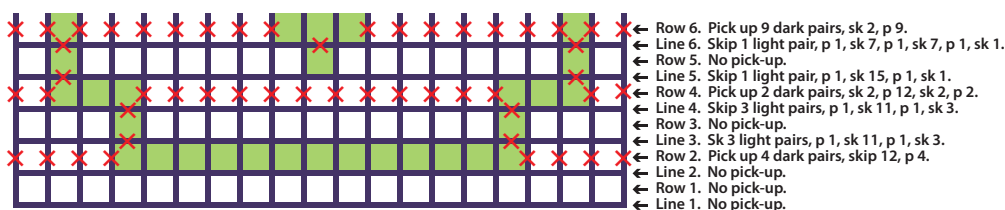
needle in place behind the reed. Note that light warp threads are picked up to weave with dark weft, dark warp threads to weave with light weft.

For all pick-up methods in this article, filled squares in Figure 1b indicate where the light (pattern) layer is to appear on the surface. Blank squares represent the dark background layer. For Bookmarks 2–5, the graph guides the pick-up process one row of squares at a time, beginning at the bottom row and working upward. (The finnweave method for Bookmark 1, however, requires a special interpretation of the graph.)

The tie-ups in Figures 3a and 3b are suitable for 4-shaft jack looms. For a countermarch or counterbalance loom, you can find detailed special instructions in *Pattern Techniques for Handweavers*; see Resources.

1a. Detail of Figure 1b for finnweave pick-up.

Vertical lines of the chart represent pairs of dark warp threads; horizontal lines, pairs of dark weft threads. Squares ("rows") in the chart represent pairs of light warp threads that can be picked up to make pattern (show on the face).



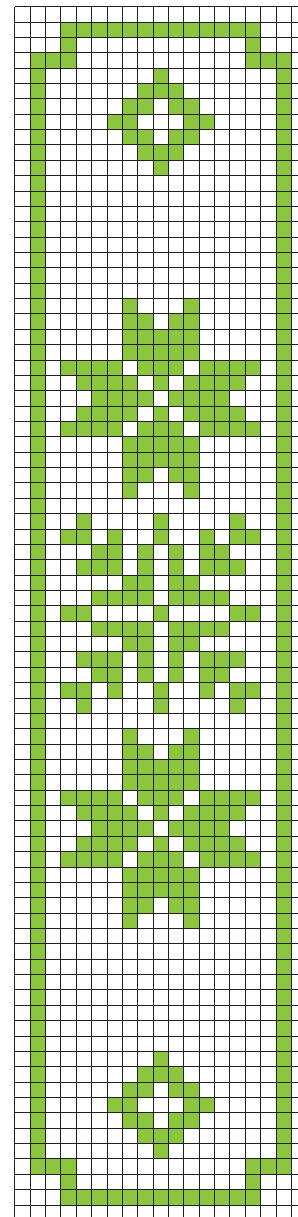
✕ Pair of warp threads picked up (dark pair for marked vertical line, light pair for marked horizontal line). Horizontal lines are only marked if two adjacent squares are filled, one above the other. Vertical lines are all marked unless two adjacent squares are filled, one beside the other.

To weave lines with no pick-up: Raise shaft 1; weave dark; raise shaft 2; weave dark.
To weave rows with no pick-up: Raise shafts 1-2-3; weave light; raise shafts 1-2-4; weave light.

To weave lines with pick-up: Raise shafts 3 and 4; make pick-up in front of reed following marks. Transfer pick-up behind the reed. Raise shaft 1; weave dark; raise shaft 2; weave dark.

To weave rows with pick-up: Raise shafts 1 and 2; make pick-up in front of reed following marks. Transfer pick-up behind the reed. Raise shaft 3; weave light; raise shaft 4; weave light.

1b. Bookmark design graph



1 Wind a warp of 78 ends $2\frac{1}{4}$ yd long as in Figure 2. Use your preferred method to warp the loom following Figure 3a. Insert a cardboard strip for fringe under all light threads before each bookmark, under all dark threads after each. Hemstitch each bookmark with 4 ends/3 picks per stitch.

2 Bookmark 1 is woven using a finnweave method that produces a nonreversible effect with smooth horizontal and vertical outlines on the face. Follow Figure 1b as shown in Figure 1a, beginning at the bottom line and proceeding upward one row and one line at a time. (To use Figure 1b for this bookmark, photocopy it, enlarging it, and mark red x's as shown in Figure 1a. With practice, you'll be able to use this kind of graph

without making the extra marks.) For Bookmarks 2–5, you'll read only the filled-in squares in Figure 1b.

3 For Bookmark 2: This method produces a partly nonreversible effect with clean vertical outlines. The pick-up of the light pairs is done according to the filled-in squares in the design, but dark pairs are picked up using the previously picked-up light threads as a guide. To do this: Raise all light pairs (shafts 3 and 4) and pick up pairs for filled-in squares. Raise shaft 1; weave dark; raise shaft 2; weave dark. Then raise all dark pairs (shafts 1 and 2) and pick up dark pairs at each side of light pairs raised for the previous 2 dark picks. Raise shaft 3; weave light; raise shaft 4; weave light.

4 For Bookmarks 3–5, remove the last dark warp pair at the left edge. Unlike Bookmarks 1–2, Bookmark 3 is a true unit weave in which each design square represents 4 warp threads and 4 weft threads, 2 light, 2 dark of each. The effect is a reversible design with coarse, saw-toothed outlines. Each DDL warp unit resides in its own dent in the reed. Wherever a light pair is picked up, its corresponding dark pair in the same dent is not picked up and vice versa. This creates an equal exchange of warp pairs from lower to upper layer. Each row of squares in the design graph represents 4 picks: first, light pairs are picked up (filled-in squares) for 2 dark picks and then dark pairs picked up (blank squares) for 2 light picks.

LINDA ARNDT

A weaver's take on prayer flags



FILL YOUR STUDIO WITH THE BEAUTY OF WORDS TO INSPIRE AND SUSTAIN YOU.

These prayer flags were inspired by a PBS program on Tibet. Mountainsides covered with strings of flags waving in the breeze to carry prayers to those beyond is an image that has stuck with me. I love doubleweave pick-up and find the meditative, serene process of weaving meaningful words into these colorful flags consistent with the prayer-flag concept. I never tire of designing and weaving them. Here are directions for the Lighthouse flag.

RESOURCES

Moore, Jennifer. *Doubleweave*. Loveland, Colorado: Interweave, 2010, pp. 52–67. (See also Jennifer Moore's new DVD, *Doubleweave Pick-Up*. Interweave, 2010.)

- 1 Wind the warp holding 2 ends together (2 black or 1 black, 1 color) as in Figure 2. Use your preferred method to warp the loom as in Figure 3.
- 2 Allowing 8" for fringe, spread the warp with scrap yarn using background treadling. Then weave background for 1" alternating 2 shuttles, each with black weft. Then, using the weft colors as indicated in Figure 2: Make the pick-up following the graph in Figure 1 and weave following Figure 3. To pick up the background, pick up all black pairs of warp threads that are not in the same dents as the colored threads you picked up for pattern. End with 2" background with 2 black shuttles. Weave the second flag upside down so its fringe will come from loom waste at the end of the weaving.



1. Design graph for Lighthouse flag, page 51

Each square = 4 warp/4 weft threads: 2 pattern, 2 background each

STRUCTURE

Patterned doubleweave with pick-up.

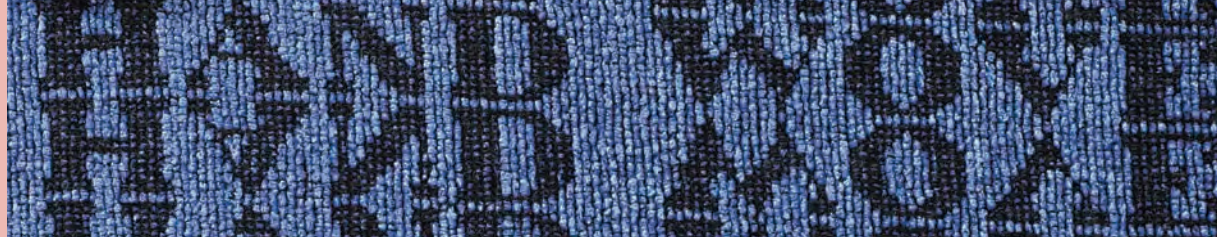
EQUIPMENT 4-shaft loom, 14" weaving width; 10-dent reed; 2 shuttles; 1 flat pick-up stick.

YARNS Warp and weft: 10/2 pearl cotton (4,200 yd/lb, Lunatic Fringe), 978 yd black, 60 yd each color).

WARP LENGTH 552 ends 2 yd long (allows 4" for take-up, 38" for loom waste).

SETTS Warp: 40 epi (20 epi/layer 4/dent in a 10-dent reed). Weft: 40 ppi.

DIMENSIONS Width in the reed: 13½". Woven length: 16" plus fringe for each Lighthouse flag. Finished sizes: two Lighthouse flags 12" × 12½" each plus fringe.



Laura Fry

Say it with diversified plain weave

STRUCTURE

Diversified plain weave.

EQUIPMENT

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

YARNS

Thick warp: rayon chenille (1,450 yd/lb, Maurice Brassard or Webs), Black, 240 yd.

Thin warp: 16/2 bamboo (6,400 yd/lb, Maurice Brassard or Halcyon), Black, 480 yd.

Thick weft: rayon chenille, Ruby for Hearts scarf; Azure or Gray Blue for Peace scarf, 166 yd. (Note: the variegated red weft in the Hearts scarf on page 53 is no longer available.)

Thin weft: 16/2 bamboo, Black, 398 yd.

WARP LENGTH

240 ends (160 fine and 79 thick plus 1 extra thick thread) 3 yd long (allows 4" for take-up, 32" for loom waste).

SETTS

Warp: 24 epi (3/dent, 2 fine and 1 thick, in an 8-dent reed).

Weft: 24 ppi in pattern areas; 36 ppi for plain weave with fine weft in hem sections.

DIMENSIONS

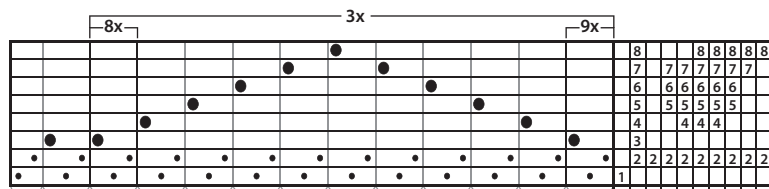
Width in the reed: 10".
Woven length (measured under tension on the loom): 72" Hearts, 74" Peace.

Finished size after washing: one hemmed scarf 7" x 58–60".

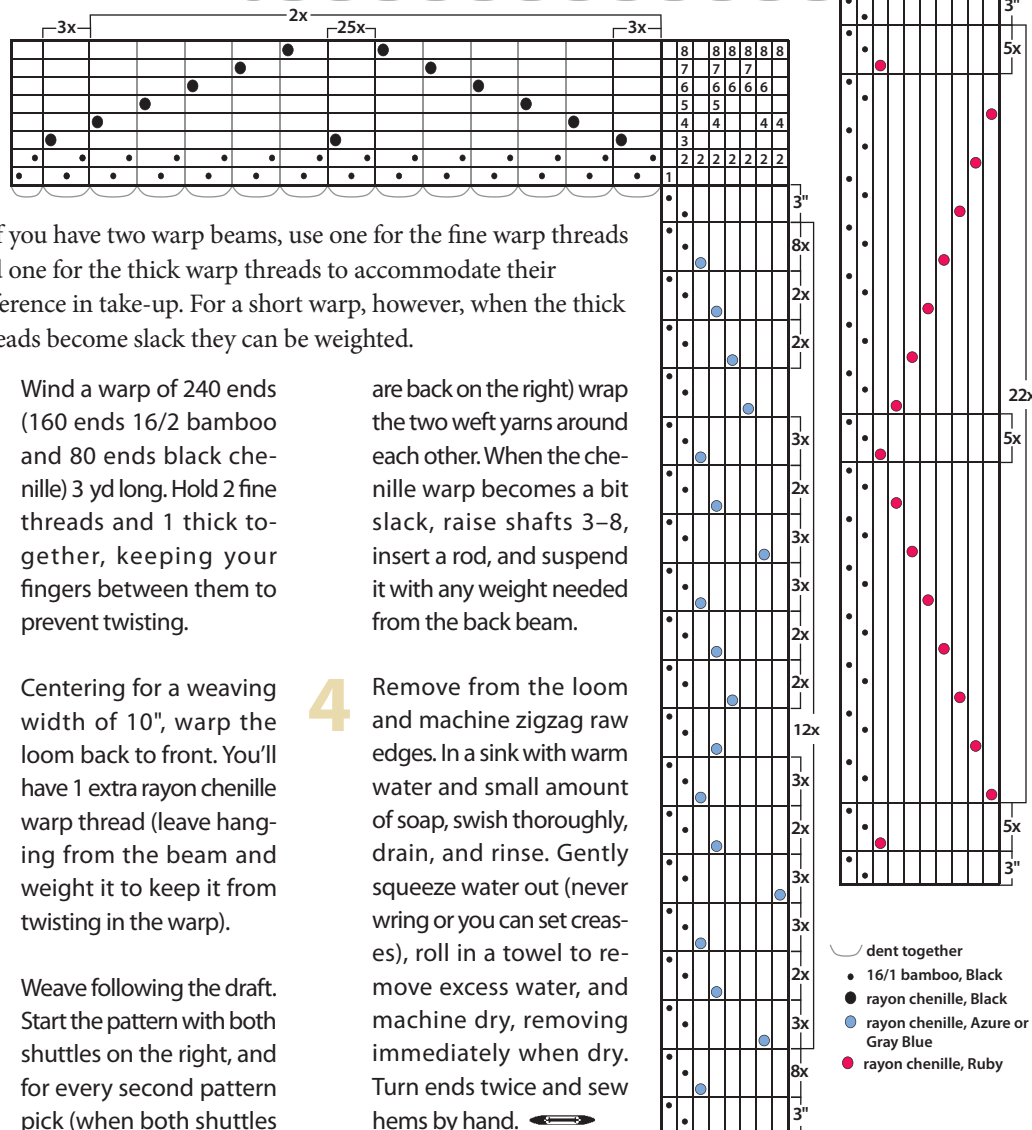
Diversified plain weave is characterized by two different sizes of thread in both warp and weft: fine threads that weave the structural foundation and thick threads that create the design. When the thick warp threads are up for a

thick pick, the thick warp color shows; when they are down, the thick weft color shows. The Peace and Heart scarves are woven with six blocks on eight shafts, the Big Dreams and Hand Woven scarves with fourteen blocks on sixteen shafts.

1. Draft for Hearts scarf



2. Draft for Peace scarf



If you have two warp beams, use one for the fine warp threads and one for the thick warp threads to accommodate their difference in take-up. For a short warp, however, when the thick threads become slack they can be weighted.

1 Wind a warp of 240 ends (160 ends 16/2 bamboo and 80 ends black chenille) 3 yd long. Hold 2 fine threads and 1 thick together, keeping your fingers between them to prevent twisting.

2 Centering for a weaving width of 10", warp the loom back to front. You'll have 1 extra rayon chenille warp thread (leave hanging from the beam and weight it to keep it from twisting in the warp).

3 Weave following the draft. Start the pattern with both shuttles on the right, and for every second pattern pick (when both shuttles

are back on the right) wrap the two weft yarns around each other. When the chenille warp becomes a bit slack, raise shafts 3–8, insert a rod, and suspend it with any weight needed from the back beam.

4 Remove from the loom and machine zigzag raw edges. In a sink with warm water and small amount of soap, swish thoroughly, drain, and rinse. Gently squeeze water out (never wring or you can set creases), roll in a towel to remove excess water, and machine dry, removing immediately when dry. Turn ends twice and sew hems by hand.



For the drafts to weave the Big Dreams and Hand Woven scarves, see Free Projects at weavingtoday.com.

Project



Project

CONNIE CHILDS ELLIOTT

Huichol lightning towels

STRUCTURE

Twill with color-and-weave effects.

EQUIPMENT

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

YARNS

Warp: 8/2 unmercerized cotton (3,250 yd/lb, Bockens, Lone Star Loom Room), gold #104, 864 yd; navy #165, 552 yd; plum, #163, 336 yd.
Weft: 8/2 unmercerized cotton, plum, 528 yd; gold, 406 yd.

WARP LENGTH

438 ends 4 yd long for four towels (allows 7" for take-up, 36" for loom waste); add 28" to warp length for each additional towel.

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 16 ppi.

DIMENSIONS

Width in the reed: 18¼".
Woven length (measured under tension on the loom): 25¼" per towel, 101" total.
Finished sizes: four hemmed towels 16⅞" × 20½" each.



HUICHOL ART

The Huichols are internationally known for their bead art (beads pressed into beeswax-coated figures and bowls; see page 58), for intricate cross-stitch embroidery, and for bags and sashes in doubleweave pick-up. Huichol women's backstrap looms and long bottom-whorl spindles are made from the same ritual materials as men's sacred objects, making the loom and spindle just as ritually powerful. In fact, weaving is done to petition the gods for success in the deer hunt, for plentiful harvest, and to bring rain for the planting season.

The pattern for this towel was inspired by a dusty wool carrying bag (under the towel on page 57) from the remote mountains of western Mexico. This area is the home of the Huichols, an indigenous group living in the rugged Mexican highlands of Nayarit, Jalisco, Zacatecas, and Durango. Imagine a landscape of red volcanic plateaus strewn with pines and scrubby oaks. There is no electricity; running water comes from the creek, not the tap; it smells of wood smoke. In the 1980s and 1990s, it was my good fortune to spend part of each summer there at the request of friend and anthropologist Dr. Stacy Schaefer. We walked from rancho to rancho with pack animal and dye pots to study and help reintroduce the use of traditional natural dyes, especially cochineal.

Dr. Stacy Schaefer and Estela's daughters (above); Estela weaving (left, center); Guadalupe in cross-stitched *traje* (below); Huichol children (page 57, top); Huichol woman spinning (below).



PHOTOS BY CONNIE CHILDS ELLIOTT

Weaving has been regarded as an honored and sacred skill among Huichol women ever since Old Grandmother Water, Takutse Nakawe, used her spindle to start the world turning and create all things. Weaving is still a way women communicate with the gods.



Project

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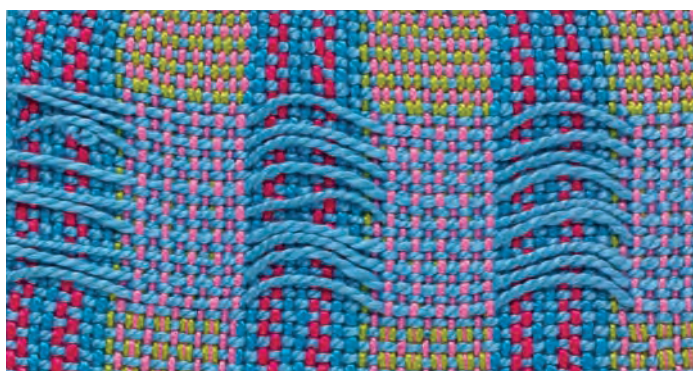
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TRACY KAESTNER

Say it with an apron!

YOU DON'T HAVE TO COOK TO LOVE APRONS AND DISH TOWELS. DECORATE A HANDWOVEN APRON WITH A SPECIAL INSIGNIA FOR YOUR LOOM ROOM, DYE STUDIO—OR KITCHEN.

My first aprons were designed for me and my Nordic Studio booth helpers to wear at Convergence in 2006. They were a big hit with the weavers who visited our booth—we could have sold them many times over. The second set of aprons was designed to honor the United Nations theme for 2009, the Year of Natural Fibres. Here's how you can make your own—and matching towels.

I purchased Nordic Studio, a Swedish-yarn mail-order business in 2005. When I decided Nordic Studio should have a booth at the 2006 Convergence in Grand Rapids, Michigan, weaving friend DeeDee Woodbury said she'd help, but that we needed aprons. Not being an apron wearer myself, I could not fathom why selling yarn needed an apron! However, since she volunteered to weave the fabric, I said "Sure let's make aprons—I'll do the sewing."

When I told another friend, D'Anne Craft, about the aprons we planned to make, she asked if I'd like her to digitize the Nordic Studio logo and machine embroider it on fabric for an apron bib. "Why not?" I said. "Go for it!"

Yet another weaving friend, Betty Vanderburg (by now I'm really liking "our" idea of booth aprons) asked, "Now these will be butcher style, right?" (Huh? Butcher style?) "Sure," I said. It then became clear to me that just the right buttons would be required to pull off the



butcher style. Darn! That meant a trip to the Houston International Quilt Festival and the antique button booth. . . .

When our Nordic Studio butcher-style aprons premiered at Convergence 2006 they were a big success. I was surprised by how much I liked wearing an apron, and the big pocket really comes in handy.

The natural-color apron palette came about when I was searching for a

TIP: To cut out symmetrical fabric pieces, especially using a pattern you have made: Fold the fabric in half, use half of the pattern as a cutting guide, and cut through both fabric layers (making sure the layers don't shift as you cut). Cut two pieces through two fabric layers.

door-prize idea for the Contemporary Handweavers of Texas conference in 2009. The Conference theme centered around the United Nations designation of 2009 as the Year of Natural Fibres. The aprons weren't ready for the conference, but one was given away as a prize at Convergence 2010 in Albuquerque, and another is ready to be awarded at the Texas conference in 2011!

I used to wear aprons only on dyeing days, but now I find myself wearing them in the kitchen and, of course, whenever I am at a conference selling yarn. I have become a confirmed apron wearer!

For the apron on page 63, I wove the bias binding. The project plan does not include fabric for that; add to warp length if you want to make your own (I used just over a yard to make enough bias for three aprons).

Consider weaving aprons as a guild or study group project. Many guilds have logos that would work well on the bibs, and you can share your weaving, embroidery, and sewing skills like we did.

You'd be surprised how much fun it

STRUCTURE

Plain weave.

EQUIPMENT

2-shaft or 4-shaft loom,
24" weaving width;
15-dent reed; 3 shuttles
or 2 shuttles, 3 bobbins.

YARNS

Warp: 16/2 unmercerized
cotton (6,380 yd/lb, Lone
Star Loom Room), #0000
natural unbleached,
1,296 yd; #470 khaki,
1,264 yd; #1305 dark
brown, 224 yd.

Weft: 16/2 unmercerized
cotton, #0000 natural
unbleached, 1,039 yd;
#470 khaki, 1,060 yd;
#1305 dark brown, 160 yd.

OTHER SUPPLIES

4 yd commercial bias seam
binding or handwoven
bias binding 2" wide (or
3 yd twill tape for ties and
neck loop only);
2 decorative buttons;
10" × 10" fabric for bib.

WARP LENGTH

696 ends 4 yd long
(allows 6" for take-up,
32" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed:
23½". Woven length
(measured under tension
on the loom): 106" (36"
for each towel,
34" for apron fabric).
Finished sizes:
two hemmed towels
21" × 30" each; apron
about 26" long from top of
bib to bottom of pocket.



is to wear a personalized handwoven apron!


1 Wind a warp following Figure 3 and thread the loom for plain weave using your preferred warping method. Weave the apron fabric and towels following the weft color order in Figure 4.

2 Cut out apron body following pattern layout in Figure 1 (1 sq = 1"). Bib size is determined by your insignia (consider weaving or quilting something for this if embroidery is not your thing). Adjust your pattern to fit bib and you.

3 Turn up twice and press hem on bottom edge of fabric (second fold along natural cotton stripe; see page 63) and topstitch. Turn up the pocket as on page 63, topstitch side seams, and backstitch at the top edge to reinforce.

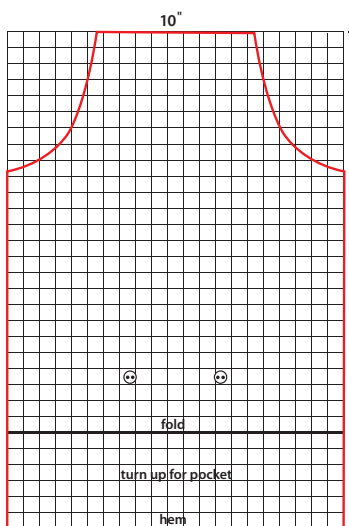
4 The bib is one piece front and back. Press under 1/2" on lower edge of bib, back side. Attach front edge of bib to front of apron (right side to right side), stitch with a 1/2" seam. Fold bib in half, press. Topstitch on top of apron/bib seam. Baste sides of bib closed 1/4" from edge.

5 Use purchased bias tape for the armholes, neck loop, and ties or weave your own; see Step 6. (Another option is to make only the ties from bias tape or from twill tape and hem the armholes as for the Nordic Studio apron.) To sew ties, armhole binding, and neck loop as one piece: Allow the first 34–40" for the first tie, depending on taste. Attach right side of tape to wrong side of apron and stitch around the armhole. Leave about 19" for neck loop (try on first), attach bias to second armhole, and leave remaining tie the same length as the first. Fold over and pin in place, press, topstitch first tie, first armhole, neck loop, second armhole, second tie. Attach buttons to pocket, sewing through two layers of fabric. Turn up ends of towels two times; press; sew hems by hand.

6 For handwoven bias tape (you'll need about 1 yd fabric for two or three aprons): Cut into strips 2" wide and seam into one long continuous piece 4 yd long per apron. Fold in half lengthwise, press, fold edges in to meet the first fold, and press again. 



a. The first booth apron (using #0000 unbleached natural, #2020 red, and #603 navy).



1. Apron layout

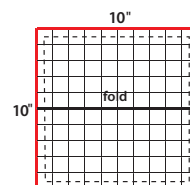
1 sq = 1"

3. Warp color order

	7x1		7x		7x1				
56	2	2	2	2	2	2	dark brown		
316	30	30	28	30	30		khaki		
324	34	2	2	28	28	2	2	34	unbleached
696									

To adjust apron size, cut the pattern from a muslin (scrap fabric) or pattern paper and try on, adding the amount needed for your bib.

2. Fabric for bib



4. Weft color order

	2	28
	2	34
	30	2
7x	2	2
	30	28
14x for aprons	2	28
15x for each towel	2	28

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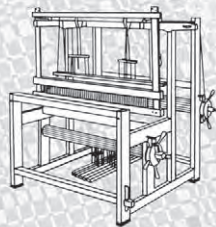
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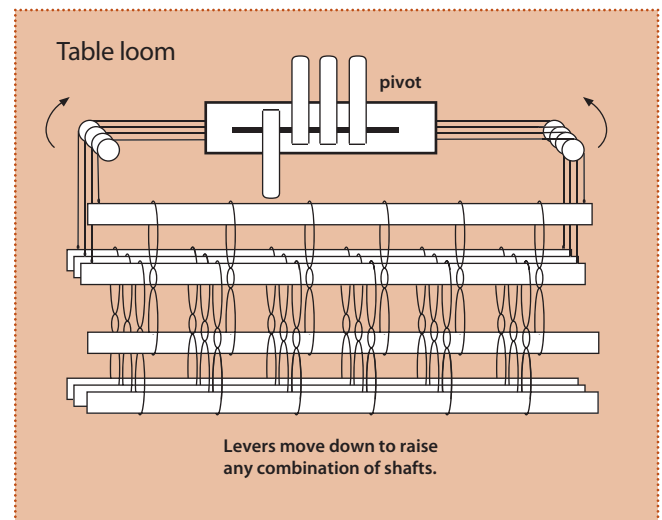
Almost every new weaver asks, “What loom should I get?” The unsatisfying answer is usually another question, “What do you want to weave?” You want the loom that will weave everything perfectly. Alas, one loom does *not* fit all. It helps, however, to know what each type of loom likes to do best.

TYPES OF SHAFT LOOMS

The shafts are the frames on a loom that hold the heddles. Each warp thread passes through the eye of a heddle. The position of the shaft (up or down) determines whether the warp threads it carries are above or below the weft. The opening that the weft passes through is called the shed. Shaft looms differ from each other in the way they cause the sheds to open. This mechanical difference affects the cloth: some shedding systems are better for some types of fabric, others for other types. (Loom manufacturers also build in qualities that increase a loom’s efficiency and ease of use, but the shedding system is still an important factor to consider.)

• Table looms

On table looms, sheds are formed by levers; one lever for each shaft. The shafts are in the down position at rest. Moving a lever (usually down) makes a shaft go up.

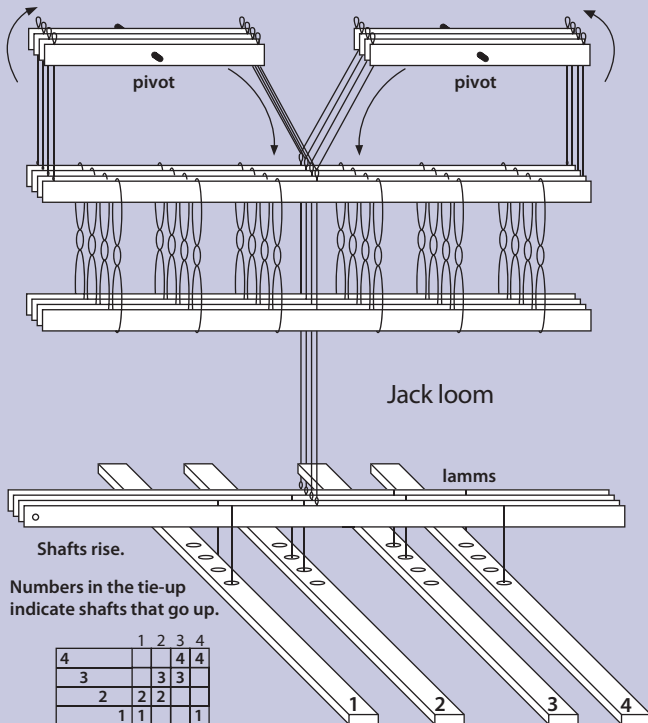


+ Table looms love to travel with you, since they are small enough to be portable and can usually sit on a table. They are ideal for workshops and for sampling, since any combination of shafts can be raised by moving the desired levers. For table looms with more than four shafts, this allows many more possible sheds than a floor loom can since it is limited to a certain number of treadles.

- Table looms do not have the weight or heft required by fabrics with a densely packed weft. They are slow to use, since you have to choose and move the levers for each pick with your hands, take the shuttle through the shed, and then release the levers with your hands. And, of course, they do not allow weaving a very wide or very long fabric.

• Jack looms

Jack looms are sometimes called “rising-shed” looms. This is a misnomer, since the shafts on a jack loom rise, not the sheds. On jack looms, “jacks” are attached to each side of each shaft, either above the shafts or below them. The jacks pivot, so that when a treadle brings down one side of the jack, the other side rises to pull or push the shaft up. At rest, all shafts are in the down position.



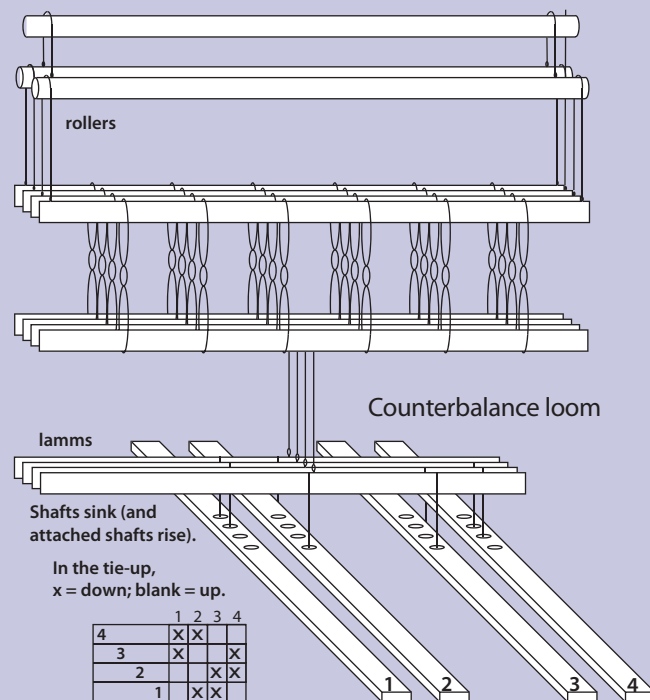
✦ Most jack looms are easy to tie up since the treadles are only tied to move shafts that rise. There are more jack looms made than any other type of loom, so a wide range of choices is available: weaving widths, general size and weight, numbers of shafts (as many as twenty-four), materials of construction, price, and many special features. Jack looms can be used with skeleton tie-ups (more than one treadle is depressed together) to increase the number of possible combinations of sheds beyond the limited number of treadles.

✦ Since the shafts at rest are down, shaft weight is required to pull the warp down out of what would be the center of the shed. For the warp to be pulled down as much as it is raised when the shafts are raised, considerable shaft weight is required, making the treadling on shaft looms heavy, especially if many shafts are tied to a single treadle. To avoid heavy treadling, shaft weight on most jack looms is not designed to be heavy enough to pull threads as far down from center as they are raised, making the warp threads in the bottom of the shed looser than the raised threads (and for this reason requiring a shuttle race). Maximum tension is not possible (it would pull the “down” threads back up to center). Jack looms, therefore, do not allow packing the weft as firmly as counterbalance and counterbalance looms.

● Counterbalance looms

Counterbalance looms are sometimes called “sinking-shed” looms. This is also a misnomer. Each shaft is connected to another shaft via pulleys above the shafts. When a treadle is depressed, the shafts tied to it go down, but the shafts connected to these shafts are pulled up. An additional set of pulleys above the first set allows a pair of shafts to operate against another pair.

✦ Treadling is light and easy because shaft weight is not a factor. The warp at rest is in the center of the shed and pulled equally up and down by sinking and rising shafts. Maximum warp tension therefore is possible, and the tension is equal for raised and lowered threads.



Counterbalance looms love to weave firm fabrics such as rugs and work well with nonresilient fibers such as linen.


✦ Some counterbalance looms do not form clean unbalanced sheds (one shaft moving against three, for example). Counterbalance looms are usually limited to two or four shafts.

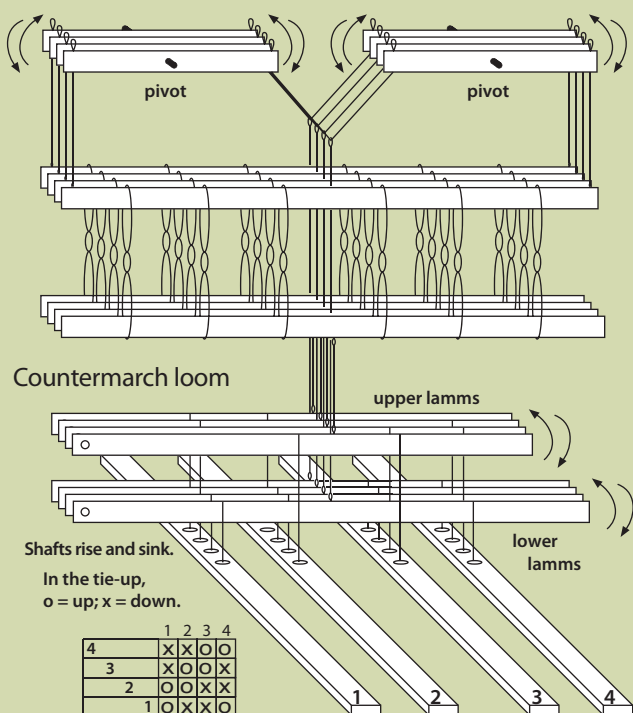
● Countermarch looms

Countermarch looms are equipped with two sets of lamms (the crosspieces that connect treadles to shafts). A tie to a lower lamm causes a shaft to rise; a tie to an upper lamm causes a shaft to sink. At rest, the warp is in the middle of the shed. When a treadle is depressed, all the shafts are moved, either up or down.

✦ Countermarch looms, similarly to counterbalance looms, provide light treadling with maximum warp tension and equal tension on raised and lowered warp threads. Countermarch looms love to weave all types of fabrics including rugs and work well with dense warps and nonresilient fibers. Countermarch looms can be equipped with as many as twenty shafts.

✦ Every shaft must be tied to go either up or down to form the shed, so for most tie-ups, every treadle must be tied to move every shaft (64 ties for eight shafts and eight treadles; 400 for twenty of each!). For multishaft tie-ups, some skill is required to achieve a clean shed. Skeleton tie-ups can be used on countermarch looms (though not with nearly the versatility as with jack looms). The only rules are that all shafts must be tied to move (or threads will hang in the middle of the shed), and you cannot use treadles together that ask a shaft to move both up and down. (Summer and winter tie-down shafts can be tied to separate treadles from the pattern shafts, for example.)

Probably the best answer to the question “What loom should I get?” is: More than one! 



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PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Linda Arndt	Wall hanging	50–51	Patterned doubleweave, pick-up	4	I, A
Linda L. Davis	Jacket	36–38	Twill	4	AB, I, A
Connie Childs Elliott	Towel	56–58	Twill with color-and-weave	8	All levels
Laura Fry	Scarves	52–53	Diversified plain weave	8	AB, I, A
Rita Hagenbruch	Tablecloths	32–35	Overshot	4	AB, I, A
Sarah Jackson	Vest	42–43	Plain weave	4	AB, I, A
Tracy Kaestner	Apron	62–63	Plain weave	4	All levels
Doramay Keasbey	Bookmarks	46–49	Patterned doubleweave, pick-up	4	I, A
Tom Knisely	Table runner	54–55	Warp rep	4	All levels
Suzie Liles	Baby blanket	44–45	Waffle weave	4	All levels

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

YARNS

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 *.



30/2 unmercerized cotton; 11,055 yd/lb (22,300 m/kg); 30, 45, 54



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



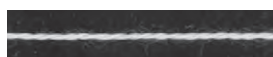
8/2 unmer. cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24



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



Mop cotton; 420 yd/lb (846 m/kg); 4, 6, 8



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



16/2 bamboo; 6,400 yd/lb (12,780 m/kg); 20, 30, 36



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



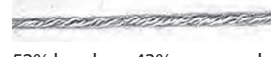
Rayon chenille, 1,450 yd/lb (2,926 m/kg); 12, 15, 18



16/1 linen; 4,800 yd/lb (9,686 m/kg); 20, 24, 28



16/2 linen; 2,705 yd/lb (4,840 m/kg); 15, 20, 24



52% bamboo, 43% superwash merino, 5% silk; 3,000 yd/lb (6,042 m/kg); 12, 15, 18

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Advertiser Index

Association of Northwest Weaver's Guilds.....	74	Great Northern Weaving.....	76	PixeLoom/Kitchen Table Software.....	69
AVL Looms.....	41	Halcyon Yarn.....	13, INSERT-4	Purrington Looms	74
Avril.....	75	Harrisville Designs.....	INSERT-1	R & M Yarns	75
Bountiful/Alpine Meadow Yarns.....	61	Heritage Spinning & Weaving Inc.....	31	Royalwood Ltd.....	75
BraidersHand.....	74	Interweave.....	20, 39, 59, 60, 65, 68, 69, 70, 71, 77	Schacht Spindle Co. Inc.....	16, 17
Canyon Art Co. (Weavelt).....	75	John C. Campbell Folk School.....	61	Shannock Tapestry Looms.....	74
Cotton Clouds.....	31	Just Our Yarn.....	75	Shuttlecraft Books c/o Unicorn	75
Daft Dames Handcrafts.....	74	Kessenich Loom Co.....	74	Susan's Fiber Shop	INSERT-2
Davison Publ., Marguerite.....	65	Lacemaker, The.....	75	Synergo Arts.....	69
Done Roving Yarns	69	Leclerc Looms	6,7	TNC Enterprises (slipcovers).....	69
Earth Guild.....	75	Lone Star Loom Room & Nordic Studio.....	76	Toika Looms.....	31
Eaton Hill Textile Works.....	75	Loom In A Tube.....	74	Treenway Silks.....	74
Eugene Textile Center.....	74	Louet North America.....	bc	Vavstuga LLC Swedish Weaving & Folk Arts.....	65
Fiber Event, The.....	74	Lunatic Fringe Yarns.....	75	Venne-Colcoton Unikat.....	61
Fiberwood Studio Ltd.....	74	Mannings, The.....	65	Village Spinning & Weaving Shop, The.....	61
Fiberworks.....	69	Mendocino Art Center	75	Walter Turpening.....	74
Foxglove Fiberarts Supply.....	5	Mid Atlantic Fiber Assn.....	69	Weaver's Craft/Plain Tabby Press.....	75
Gilmore Looms.....	74	Midwest Weavers Conference.....	65	Weaving Works.....	69
Giovanna Imperia Designs.....	75	Montana Looms LLC.....	74	Webs-America's Yarn Store.....	ifc
Glimakra-USA LLC	INSERT-3	New Voyager Trading Co.....	40	Woolery, The.....	22,23
Gowdey Reed Co.....	653	Paradise Fibers.....	ibc	Yarn Barn of Kansas.....	15
		Peggy Osterkamp/Lease Sticks Press.....	75	Yellow Rose Fiber Producers.....	35

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Irene Schmoller: Taking it all with me!

We all know that it was common practice for some kings and for pharaohs of old to take their most prized possessions (and even their slaves!) into their tombs with them.

As a hospice volunteer, I am required to plan my own funeral in order to become more familiar with the death-and-dying process. When I considered my own burial, I wondered what treasures of my own I would take with me.

No question about it! My burial shroud would be a reflection of who I am in every way! So, saying that, here are my parameters for a shroud.

Among my greatest treasures are all the yarns I have in my stash. My stash is mainly made up of Cotton Clouds yarns, which I've been buying and selling for thirty-two years. Individual yarns and colors come and go, but each line of cotton, cotton blend, rayon chenille, linen, bamboo—all these yarns, thick and thin, are like friends to me. The companies and the people I work with to stock the yarns have become dear friends, too. I want to be surrounded by memories of them all in my afterlife.

I've never been one to follow the rules, though I continue to be mindful of them. I decided from the get-go that I wouldn't worry about mixing fiber types, weights, or sizes of yarns in this fabric. I want them all to be there, and if the fabric is uneven or rippled, so be it. I've had lots of varied life experiences, and while they all haven't created a smooth or even fabric, that is the fabric of my life!




Irene Schmoller's shroud, 40" x 88", woven by Robin Lynde and designed by Robin and Irene in collaboration. Yarns include 8/2 cotton (Aurora Earth), 10/2 cotton, 5/2 cotton, 3/2 cotton, Bambu 7, Bambu 12, rayon chenille, Chinchilla, Cotton Classic, Luna ribbon, Saucy, Sari Silk, Snowflake, 14k gold thread (available from John Marshall), and assorted mill ends. The fabric is warp dominant, and the weft is black Bambu 7. Warp stripes are separated by 2 ends black, and stripes alternate between straight 2/2 twill and broken 2/2 twill (ends threaded on shafts 1-4 alternate with ends on shafts 5-8). A gold "spirit pouch" woven on a Weavette includes Irene's selected special-memory treasures.

I decided to spend as much on this project as I please, even adding a small number of astronomically expensive threads of spun gold to the fabric that I couldn't resist. Why not?—no one will be there to complain about the cost!

Also, as is the case with everything else I've done in my life, I wanted the shroud to be a collaborative project. While I knew which yarns I wanted in the fabric, I didn't have the time (or a loom available) to weave it. I asked my friend and Cotton Clouds' weaving consultant Robin Lynde to wind the warp and weave the actual fabric as she has done for so many of my weaving ideas over the years.

Since twill is my favorite weave structure, I chose a straight (I'm a straight-forward kind of gal) twill threading. I think of the threads crossing over and under each other in pairs to create the solidity of a fabric as reminders of how my relationships with friends (and sometimes family, when they aren't unraveling) create the fabric of my life.

I'll treasure this fabric for many years to come, knowing that someday I'll be wrapped in something created using the rules for myself that are an expression of who I really am (to say nothing about the sumptuous luxury of such luscious yarns).

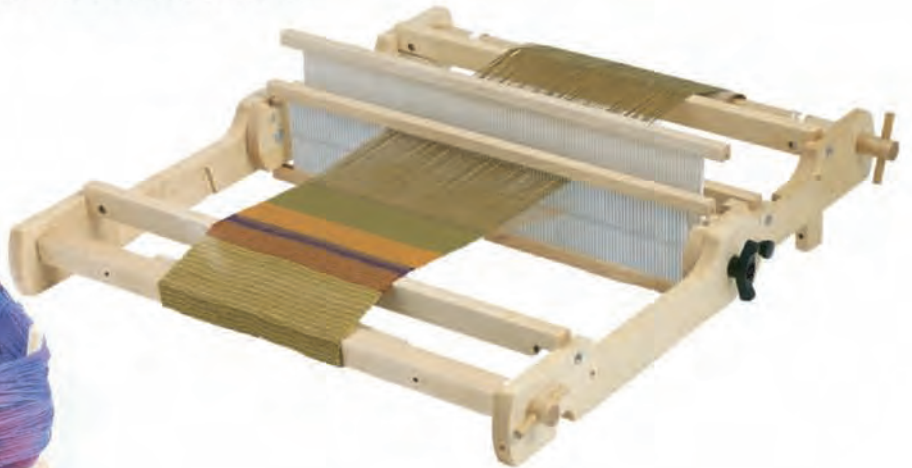
Should you choose to weave your own shroud, first make the rules that work for you, and then weave yourself into the fabric for your "treasure in the tomb." But leave the servants behind! 



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