

# HAND WOVEN

*Handwoven's*  
**Winner in Sweden**

Page 8

JANUARY/FEBRUARY 2012 • ISSUE 158

***COLOR, Yarn &  
SHADOW WEAVE***

**16** **PROJECTS**  
*with design tips*

**Weave scarves  
and shawls  
that shimmer**

Meet our  
**New Editor**

Page 80

[weavingtoday.com](http://weavingtoday.com)



create  
with color

Save up to  
25% on your  
yarn and book  
order!

see web site for  
details

WEBS<sup>®</sup> is your complete  
source for the best  
selection of, high-quality  
yarns and supplies for  
weavers and fiber  
enthusiasts of all levels.

**yarn.com**



America's Yarn Store<sup>®</sup>

**800.367.9327**

Valley Yarns  
20/2 Silk  
100% spun silk  
8.8 oz/cone,  
4900 yds/lb  
\$62.99/cone,  
discountable

Visit our store: 75 Service Center Rd, Northampton, MA

# Contents

## Shadow Weave

# HANDWOVEN®

JANUARY/FEBRUARY 2012, VOLUME XXXIII, NUMBER 1

### 26 All You Need for Shadow Weave

MADELYN VAN DER HOOGT AND LYNN TEDDER

### 30 Log-Cabin Pillow

JANE PATRICK

### 32 Doublewidth Log-Cabin Blanket

JENNIFER MOORE

### 34 Me and My Shadows!

JANNIE TAYLOR

### 38 Shadow-Weave Shawls in Bamboo

ROBIN LYNDE

### 40 Chenille and Shadow Weave— Perfect Partners!

JEAN KORUS

### 44 Shaded Shadows for Scarves

DIANE KELLY

### 46 Shimmering Shadow-Weave Scarves

SUSAN HORTON

### 48 Reach for the Stars with Color-and-Weave

REBECCA WINTER

### 52 V-Shaped Scarves

JUDITH SHANGOLD

### 54 Möbius Poncho in Shadow Weave

SARAH FORTIN

### 56 Shadow-Weave Vest

TRACY KAESTNER

### 58 Colored Shadow-Weave Blocks for Baby Blankets

TERRY NEWHOUSE FLYNN

### 60 Shadow-Weave Circles for a Throw

SUZIE LILES

### 62 Shadow Weave Goes Big and Bold

SARAH H. JACKSON

### 66 Checkerboard Rug in Warp Rep

TOM KNISELY

### 68 Op-Art Rug in Warp Rep

ROSALIE NEILSON

ON THE COVER

### SHADOW-WEAVE SHAWL

woven by Robin Lynde.  
See pages 38–39.

46

34

68

2 From the Editor

3 Contributors

4 Letters

8 What's Happening

10 My Space

12 Goods

14 Media Picks

18 Spotlight

23 Roving Reporters

72 Reader's Guide:

Project Directory

Yarns and Suppliers

How to Use This Issue

74 Classified Ads

77 Advertisers' Index

80 New Beginnings:

Anita Osterhaug



# From the Editor

MADelyn VAN DER HOOGT

**A**s I was growing up, I thought my parents had boring lives. My mother was a librarian, and my father was a news editor with the *Los Angeles Times*. They held their jobs, with minimal changes, for over thirty years, going from two-week to three-week to, finally, four-week annual vacations. I felt sorry for them—having to cook the meals, keep the house and yard, and go back and forth to work while my brother and I had all the fun—talking on the phone (er, speaking strictly for me), watching TV, playing hide-and-seek with the kids on our block or baseball in our street, calling out, “Car!” every now and then. One thing I knew for sure: No thirty-year, nine-to-five job for me!

So, what did I do? I became an editor. I got there in a very roundabout way, but I got there all the same. I don’t think I ever asked my father exactly what he did as an editor. I pictured him sitting at something called the copy desk reading tiny newspaper-print galleys all day long and making marks on them.

My first editing job was with *Prairie Wool Companion* in 1986. I didn’t think of it as “editing”; I thought of it as helping weavers know more and weave more. I typed every word of the articles in my first issue on a Smith Corona electric typewriter, using whiteout for mistakes. We proofed galleys then, too, and sent everything back and forth in the mail. Then came my Mac SE (thank you, Steve Jobs), and from that point on, the job of “editor” has been one of constant flux and learning new skills. Every technological invention saved unbelievable amounts of time (just imagine, no whiteout!), yet somehow, since you could do more because of them, you did more.

In my nearly twelve years at *Handwoven*, the job of editor has continued to expand, especially with the increasing development of electronic media and all it enables us to do. The constant joy in my editing world has remained helping weavers know more and weave more—with ever-better tools to do that with.

The constant challenge, however, has been finding time to *weave*—I want to know more and weave more, too! With the March/April 2012 issue, *Handwoven* will be in the capable editorial hands of current *Weaving Today* editor, Anita Osterhaug (see page 80), and you’ll find me weaving, writing about weaving, teaching weaving, and looking forward to reading *Handwoven*. My father’s job probably had rewards I never knew about, but even so, I don’t think relationships based on “the news” could be anything like what we have together as weavers. I feel so lucky to be in your world doing work I’ve loved so much.

*Madelyn*

## FUTURE THEMES

### March/April 2012 A New Look at Plant Fibers

Cotton and linen have long been staples on weavers’ shelves. This issue gives tips for weaving and finishing with these yarns—plus new ones: hemp, bamboo, pine, pineapple, ramie, nettles, paper, and more!

### May/June 2012 Expand Your Weaving Repertoire

Explore the possibilities with three versatile weaves: taqueté, diversified plain weave, and the many looks of waffle weave—on rigid-heddle looms as well as with two, four, and eight shafts.

### September/October 2012 Look, Ma, No Sleeves

This issue features an amazing array of sleeveless garments from the 2012 *Handwoven* Readers’ Challenge. From simple to sophisticated, loom-shaped to tailored, you’ll find vests, tabbards, dusters, wraps, and more—plus sewing tips.

# HANDWOVEN®

VOLUME XXXIII

JANUARY/FEBRUARY 2012

## EDITORIAL

EDITOR IN CHIEF **Madelyn van der Hoogt**  
ASSISTANT EDITOR **Christina Garton**  
E-NEWSLETTER EDITOR **Anita Osterhaug**  
EDITORIAL ASSISTANT **Kathy Mallo**  
TECHNICAL EDITORS **Diane Kelly, Lynn Tedder**  
COPY EDITOR **Katie Bright**  
EDITORIAL ADVISORY BOARD  
**Juliet Barnes, Jacey E. Boggs, Tien Chiu, Karen Donde, Synne Mitchell, John Mullarkey, Rosalie Neilson, and Robyn Spady**

## CREATIVE SERVICES

DESIGNER **Constance Bollen**  
PRODUCTION DIRECTOR **Trish Faubion**  
PRODUCTION COORDINATOR **Lee Ann Short**  
PRODUCTION EDITOR **Nancy Arndt**  
PHOTOGRAPHY **Joe Coca**  
PHOTOSTYLING **Ann Swanson**

## PUBLISHING

PUBLISHER **John P. Bolton**  
ADVERTISING MANAGER **Sarah Rovelli**  
CLASSIFIED ADVERTISING **Stephanie Griess**  
AD TRAFFICKER **Melissa Marie Brown**  
MARKETING MANAGER **Whitney Dorband**  
CIRCULATION DIRECTOR, VP CONSUMER MARKETING  
**Bob Kaslik**  
CIRCULATION MANAGER **Sheila Derrington**  
CONSUMER MARKETING BUSINESS MANAGER  
**Tammy Gorham**

*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, 2012. 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.

## CONTACT US

For subscription information, United States subscribers call (800) 433-6451, international subscribers call (760) 291-1534, email at [handwoven@pcspublish.com](mailto:handwoven@pcspublish.com), or visit the website at [interweave.com](http://interweave.com).

For advertising information, call Sarah Rovelli at (770) 683-4714, email [srovelli@interweave.com](mailto:srovelli@interweave.com), or visit the website at [interweave.com](http://interweave.com).

For sales information, call (800) 272-2193, email [sales@interweave.com](mailto:sales@interweave.com).

For editorial inquiries, call (970) 776-1436, email [handwoven@interweave.com](mailto:handwoven@interweave.com).

Visit the Interweave website at

**[interweave.com](http://interweave.com)**



**JANE PATRICK**  
of Boulder, Colorado, is creative director for Schacht Spindle Company and the author of *The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom* and *Time to Weave*.

Page 30



**JENNIFER MOORE**  
of Santa Fe, New Mexico, has been weaving and teaching doubleweave for over twenty-five years. She is also the author of *The Weaver's Studio: Doubleweave*.

Page 32



**JANNIE TAYLOR**  
of San Luis Obispo, California, is a handweaver and educator. She weaves for her own satisfaction and teaches to share her knowledge and enthusiasm.

Page 34



**ROBIN LYNDE**  
of Vacaville, California, is a sheep farmer and weaver. She has creatively combined these two passions in Meridian Jacobs, a full-service farm and fiber shop.

Page 38



**JEAN KORUS**  
of Moscow, Idaho, finds long warps that have seemingly endless possibilities, such as point twills and shadow weave, are extremely exciting to weave.

Page 40



**DIANE KELLY**  
of Cookville, Maryland, is weaving more now that she spends her weekends weaving, spinning, and teaching at her studio Firesong, located in Bedford, Pennsylvania.

Page 44



**REBECCA WINTER**  
of Meridian, Idaho, holds HGA's Certificate of Excellence in Handweaving and has a BFA from Boise State University. She's also a teacher, seamstress, and RN.

Page 48



**JUDITH SHANGOLD**  
of Lexington, Massachusetts, enjoys weaving on a rigid-heddle loom and creating simple, stylish garments. She's been a shop owner and a knitwear designer.

Page 52



**SARAH FORTIN**  
of Mason, New Hampshire, explores color and texture in shadow weave for garments and useful pieces and is also fascinated by creating dimensional cloth.

Page 54



**TRACY KAESTNER**  
of Houston, Texas, finds the beauty of silk as well as her recent travels throughout southeast Asia to be constant sources of weaving ideas and inspiration.

Page 56



**TERRY NEWHOUSE FLYNN**  
of Catonsville, Maryland, is a teacher, weaver, and knitter who continues to be fascinated by the way that color interacts with structure in cloth.

Page 58



**SUZIE LILES**  
of Eugene, Oregon, is the owner of the Eugene Textile Center. She has an MFA in fibers from the University of Oregon, and she is active in the fiber community.

Page 60



Pages 62, 46

**SARAH H. JACKSON AND SUSAN HORTON**  
of Orange County, California, were delighted to find they were both writing articles for this issue of *Handwoven*. They are currently cochairing the Design Challenge for HGA's Convergence in 2012.



**TOM KNISELY**  
of East Berlin, Pennsylvania, teaches weaving classes at The Mannings Handweaving School. He was named teacher of the year by *Handwoven* and his textilian fans.

Page 66



**ROSALIE NEILSON**  
of Milwaukie, Oregon, continues her exploration of structure and design in her newly published book, *The Twenty-Four Interlacements of Edo Yatsu Gumi*.

Page 68

## BEST WEAVE STRUCTURE

Madelyn, I did chuckle a bit reading your opening lines in the current *Weaving Today* newsletter (September 11, 2011). "If I were allowed only one weave structure, I would pick doubleweave, no question. I became a weaver because of doubleweave."

That introduction brought to mind the opening lines in your Introduction to *Best of Weaver's Huck Lace*. You write, "If I were shipwrecked on a desert island and had to choose only one weave to have with me, it would be huck lace. Huck has everything a weaver could wish for."

I think the lesson here is that there is a lot to love about weaving and weave structures and my own "favorite" varies with the day, what is in my stash, and what is on each of the looms.

Thanks for being with us on the journey.

—Margo Tennis  
via email

## LATE FOR THE WEAVE-ALONG

Here's my version of the Weave-Along profile challenge (with a slightly smaller center block). I used handpainted Tencel and silk with 20/2 pearl cotton, 30 ends per inch per layer. Some may think it a little heavy for a scarf, but it has great drape and hand. I didn't submit it in time for the challenge, but had fun doing it!

—Sarah Fortin  
via email



SARAH FORTIN



MADelyn VANDERHOOGT

## GLAMOROUS THRUMS

Maggie Liles spent a weekend at the Weavers' School because her grandma Suzie was working with Madelyn to prepare for a class. Maggie was left to her own devices (we thought she was watching TV). When we called for her at the end of the day, she appeared trailing a boa and sporting a tiara, both made from the thrums she found in what we call our "warp cemetery."

—Suzie and Madelyn  
The Weavers' School

## BLOCK THEORY MADE CLEAR

I just wanted to say thanks for the clear and concise descriptions of block-weave theory in the latest issue of *Handwoven* (November/December 2011). I taught myself to weave in 1994 on a small borrowed Structo loom, using a copy of Else Regenstein's *The Art of Weaving* that I borrowed from the library. I started reading the section on block weaving, but it seemed too hard for a new weaver, and I was so enchanted with just weaving that I put off digging into it.

Many times since, I've thought "I need to learn that one day." And now I have, because you made it clear and simple. I feel like yet another handweaving vista has opened up for me."

—Susan Nunn  
via email

To sign up for our free e-newsletter, visit [weavingtoday.com](http://weavingtoday.com).

**INTERWEAVE.**

Independent Publishers Since 1975

FOUNDER Linda Ligon

CEO Clay B. Hall

CFO Troy Wells

SENIOR VPS

John P. Bolton, Bob Kaslik, Stephen Koenig

VP CONTENT Jamie Bogner

VP EVENTS & EDUCATION Sara Dumford

VP PEOPLE OPERATIONS Aaron Wilmot

VP PRODUCTION Trish Faubion

VP, PUBLISHER, ART, AND JEWELRY DIVISION,

John P. Bolton

## MAGAZINES

FIBER GROUP

*Cloth Paper Scissors*

*Handwoven*

*Interweave Crochet*

*Interweave Knits*

*PieceWork · Spin-Off*

*Quilting Arts*

ART AND JEWELRY GROUP

*American Artist · Beadwork*

*Drawing · Jewelry Artist*

*Step By Step Wire Jewelry*

*Stringing · Watercolor*

*Workshop*

## BOOKS

PUBLISHER Stephen Koenig

ACQUISITIONS EDITOR Allison Korleski

ART DIRECTOR Liz Quan

PRODUCTION DIRECTOR Kristen Heller

For questions regarding our book program,

call (970) 669-7672

Monday–Friday, 8:00 a.m.–5:00 p.m.,

or email [books@interweave.com](mailto:books@interweave.com)

Interweave Press LLC

201 East Fourth Street

Loveland, Colorado 80537

(970) 669-7672

Visit our website [interweave.com](http://interweave.com)



ASPIRE  
MEDIA

An Aspire Media company

# HALCYON YARN

Call or go online for your free catalog – follow us on Twitter & Facebook!

12 School St. Bath, Maine

[www.halcyonyarn.com](http://www.halcyonyarn.com) 800•341•0282

## Ruby Ladders Rug

Cheerful and bold the block design makes a colorful statement in high contrast colors. An easy project for weavers of any skill level. *Plus, it's reversible!*

Sett at ten ends per inch this simple repeat threaded, two shaft design features Halcyon's Signature Deco Rug Wool. Approximately 36" x 60" finished size.

Pattern #0020002P • \$5.95 - free with purchase of yarn.

*Halcyon*

Halcyon's Signature Deco Rug Wool





Since 1876

## Arizona

**THE FIBER FACTORY**  
Mesa  
(480) 969-4346

## California

**CAROLINA HOMESPUN**  
San Francisco  
Tel: (415) 337-6876  
Fax: (415) 586-3457  
morgaine@carolinahomespun.com

**CUSTOM HANDWEAVERS**  
Mountain View  
Tel: (650) 967-0831  
Fax: (650) 967-1005  
www.customhandweavers.com  
webemit@sbcglobal.net

**CUSTOM HANDWEAVING**  
Redondo Beach  
Tel: (310) 316-0910  
or: (866) 656-1060  
www.nancycustomhandweaving.com  
customhandweavin@aol.com

**LISFIBERWORKS**  
Studio City  
Tel: (818) 231-0707  
Fax: (818) 783-1861  
LisFiberworks@yahoo.com

**SAN FRANCISCO FIBERS CO.**  
Oakland  
(510) 893-2015  
www.sanfranciscofiber.com  
lou@sfiber.com

## Colorado

**BOUNTIFUL**  
Livermore  
(877) 586-9332  
info@bountifulspinweave.com  
www.bountifulspinweave.com

**FIRESIDE FARMS**  
Grand Junction  
(970) 263-9999  
Fax (970) 245-2468

## Florida

**UNCOMMON THREADS**  
Palm Harbor  
(727) 784-6778

## Georgia

**ALPACA YARN USA**  
Jasper  
(770) 735-1805  
elwin@tds.net

## Illinois

**FINE LINE CREATIVE ARTS CENTER**  
St. Charles  
(630) 584-9443  
www.fineline.org  
info@fineline.org

**TLD DESIGN**  
Westmont  
(630) 963-9573  
www.tlddesigns.com

## Indiana

**THE WEAVERS LOFT**  
Guilford  
(812) 576-3904  
weaving@nalu.net  
www.weaversloft.com

## Kansas

**HERITAGE HUT**  
Wichita  
(316) 682-4082  
www.heritagehut yarn.com

**THE YARN BARN**  
Lawrence  
(800) 468-0035  
yarnbarn@sunflower.com

## Kentucky

**L.S.H. CREATIONS**  
Lexington  
(859) 231-0258  
lsh-creations@usa.net

**THE WOOLERY**  
239 W. Main Street Frankfort KY  
40601  
tel: (800)-441-9665  
fax (502)- 352-9802  
http://www.woolery.com  
info@woolery.com

## Louisiana

**WEAVIN' PLACE**  
Folsom  
(985) 796-8048  
www.weavinplace.com  
cheryl@weavinplace.com

## Maine

**HALCYON YARN**  
Bath  
(207) 442-7909  
(800) 341-0282  
www.halcyonyarn.com

**PORTLAND FIBER GALLERY & WEAVING STUDIO**  
Portland  
(207) 780-1345  
www.portlandfibergallery.com  
info@portlandfibergallery.com

## Maryland

**HANDWOVEN BY IRA**  
Silver Spring  
(301) 585-9505  
ira@handwovenbyira.com  
www.handwovenbyira.com

## Massachusetts

**FIBER LOFT / BARE HILL STUDIO**  
Harvard  
(978) 456-8669  
www.thefiberloft.com  
yarn@thefiberloft.com

**FIREWATCH WEAVERS**  
Brimfield  
(413) 245-7495  
firewatchweavers@charter.net  
www.firewatchweavers.com

**T.R. BEAUDET & CO.**  
Westfield  
(413) 564-0204

**WEBS**  
Northampton  
(413) 584-2225

## Michigan

**FORMA**  
Whitmore Lake  
(734) 761-1102  
www.forma-fiberarts.com

## Old Mill Yarn

Eaton Rapids  
(517) 663-2711

## Missouri

**DEWBERRY RIDGE**  
Union  
Phone/fax: (636) 583-8112  
donna@dewberryridge.com

## New Hampshire

**THE FIBER STUDIO**  
Henniker  
(603) 428-7830

**THE YARN AND FIBER CO.**  
11 Manchester Road  
Derry  
(603) 505-4432  
support@yarnandfiber.com  
www.yarnandfiber.com

## New Jersey

**WOOLBEARERS**  
Mt. Holly  
(609) 914-0003  
woolbearers@verison.net

## New Mexico

**MIRIAM'S WELL**  
Sante Fe  
(505) 982-6312

**VILLAGE WOOLS**  
Albuquerque  
(505) 883-2919

## New York

**CLOCKWORKS HANDWEAVING**  
Willsboro  
(518) 963-7537  
lisadwork@aol.com

## DAFT DAMES HANDCRAFTS

Akron  
(716) 542-4235

## EASTSIDE WEAVERS

Troy  
(518) 274-1931  
eastsideweavers@earthlink.net

## North Carolina

### EARTH GUILD

Asheville  
1-800-327-8448

## Ohio

### THE LITTLE HOUSE

Clyde  
1-800-554-7973  
(419) 547-9210  
www.littlehousespinning.com

## Oregon

### EUGENE TEXTILE CENTER

Eugene  
(541) 688-1565  
www.eugenetextilecenter.com  
info@eugenetextilecenter.com

### PACIFIC WOOL AND FIBERS

2505 Portland Rd. Ste#104  
Newberg  
Tel: (503) 538-4741  
Fax: (503) 538-8005  
www.pacificwoolandfiber.com

### WOODLAND WOOLWORKS

Carlton  
(503) 852-7376  
www.woolworks.com  
info@woolworks.com

## Pennsylvania

### THE LAMB'S WOOL

Lansdale  
(215) 361-9899  
www.thelambswool.com

### THE MANNINGS

East Berlin  
(717) 624-2223  
www.the-mannings.com  
mannings@sun-link.com

## Texas

### OLD OAKS RANCH FIBER ART CENTER

Wimberley  
512-847-8784  
www.theoldoaksranch.com

### ROSE PATH WEAVING INC.

Lindale  
903-882-3234  
Fax: 903-882-3809  
ReginaRooney@aol.com

### UPSTAIRS STUDIO

LaPorte  
(281) 470-0108

## YARNORAMA

Paige  
512-253-0100  
www.yarnorama.com  
info@yarnorama.com

## Virginia

### MY FAVORITE YARN SHOP

Warrenton  
Tel: (540) 349-8355  
Fax: 540-349-8356  
info@myfavoriteyarnshop.biz

### SERENDIPITY FARM & STUDIO

Suffolk  
(757) 986-2010

### SIMPSON & CO FIBERISTS

Blacksburg  
(888) 431-0061

### SPRINGWATER FIBER WORKSHOP

Alexandria  
(703) 549-3634

## Washington

### PARADISE FIBERS

Spokane  
(888) 320-7746  
Fax: (509) 533-0828  
info@paradisefibers.net

### WEAVING WORKS

Seattle  
(206) 524-1221  
www.weavingworks.com  
weavingworks@speakeasy.net

## Wisconsin

### FIBERWOOD STUDIO

Milwaukee  
Tel: (414) 302-1849  
Fax: (262) 860-0985  
fiberwood@ad.com

### RED BARN FARM

Butternut  
715-769-3773  
http://users.dishmail.net/redbarnfarm  
redbarnfarm@dishmail.net

### SUSAN'S FIBER SHOP

Columbus  
(920) 623-4237  
www.susansfibershop.com  
susanfiber@internetwis.com

**INTERNET TECHNICAL SERVICE: T.R. BEAUDET**  
TBEAU1930@AOL.COM

## CANADA

### Alberta

#### BEDROCK SUPPLY LTD.

Edmonton  
780-434-2040 ext 34  
Fax: 780-436-3294  
kathy@bedrocksupply.ca

#### SHUTTLEWORKS

De Winton (Calgary)  
(403) 938-1099  
Fax (403) 938-1046  
www.shuttleworks.com  
mail@shuttleworks.com

### British Columbia

#### FIBRES PLUS

Maple Ridge  
604-467-1178  
www.fibresplus.com  
fun@fibresplus.com

#### HUMMINGBIRD FIBER ARTS

Nanaimo  
1-866-342-7348  
www.spinningwheelpro.com  
support@spinningwheelpro.com

## LANGLEY YARNS & CRAFTS

Aldergrove  
(604)856-3636  
www.langleyyarns.com  
info@yarnorama.com

## THE LOOM

Duncan  
(250) 746-5250

## Nova Scotia

### GASPEREAU VALLEY FIBERS

Wolfville  
(902) 542-2656

### LESLEY ARMSTRONG FINE WOVENS

Halifax  
(902) 477-0408  
mailto:la@ca.inter.net

## Ontario

### CAMILLA VALLEY FARM

**WEAVERS' SUPPLY**  
Orangeville  
(519) 941-0736  
nmanners@camillavalleyfarm.com  
www.CamillaValleyFarm.com

### GEMINI FIBRES

Mount Albert  
(800) 564-9665  
www.geminifibres.com/  
geminifibres@interhop.net

### THE YARN SOURCE

Bloomfield  
(613) 393-2899  
Fax: (613) 393-2569  
theyarnsource@gmail.com  
www.yarnsource.ca

### WHITEVALE CRAFTWORKS BY HAND

Whitevale  
(905) 294-1912  
www.whitevalecraftworks.ca

## Quebec

### MAURICE BRASSARD & FILS

Plessisville  
(819) 362-2408

## JAPAN

### KAWASHIMA TEXTILES SCHOOL

Kyoto  
075-741-3151

## CANADA

### Alberta

#### BEDROCK SUPPLY LTD.

Edmonton  
780-434-2040 ext 34  
Fax: 780-436-3294  
kathy@bedrocksupply.ca

#### SHUTTLEWORKS

De Winton (Calgary)  
(403) 938-1099  
Fax (403) 938-1046  
www.shuttleworks.com  
mail@shuttleworks.com

### British Columbia

#### FIBRES PLUS

Maple Ridge  
604-467-1178  
www.fibresplus.com  
fun@fibresplus.com

#### HUMMINGBIRD FIBER ARTS

Nanaimo  
1-866-342-7348  
www.spinningwheelpro.com  
support@spinningwheelpro.com

## KOREA

### WEAVINGSHOP

Seoul  
822-753-8322  
weavingshop@hotmail.com

## UNITED KINGDOM

### FRANK HERRING & SONS

Dorchester Dorset  
130-526-4449

## TAIWAN

### FOUNDER TEK INT. CO LTD.

Taipei  
(886) 2 2751 2521

# Can we Build one for you?



**Weavebird**  
16, 24 and NEW! 32s  
27", 36", 45" or 60"

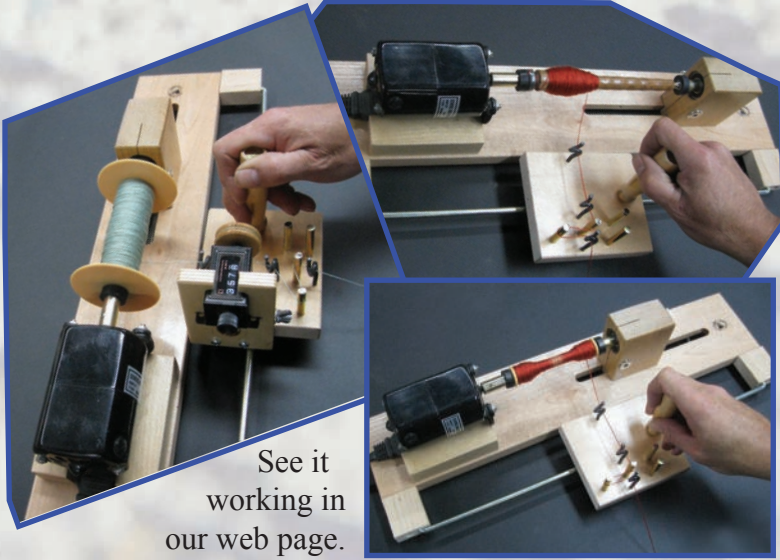


**Voyageur**  
9½", 15¾" and 24"  
4, 8, 12 and 16s



## New! Winder Tension Device

Wind your bobbins, pirns and spools quickly and more efficiently with our new tension device attachment adaptable to any double ended Leclerc Electric Bobbin Winder. Can be used with or without a Leclerc Yardage Counter.



See it working in our web page.

**Leclerc Looms**

Since 1876



[www.leclerclooms.com](http://www.leclerclooms.com)

# What's Happening

## Best(s) of show at Väv 2011 in Borås, Sweden

TINA IGNELL, EDITOR VÄV MAGASINET

Väv 2011 was held September 15–17 in Borås, Sweden. This conference, very like Convergence in the United States, is held every three years. This year, close to 9,000 visitors from all over the world viewed many exhibits and a vendor show and attended seminars, talks, and other events.

These were held in three historical buildings. Åhaga, a home for antique trains, was host to exhibits of contemporary textile art and seventy vendors from around the world. Displays showcased current programs from Swedish textile schools. The Borås Museum, normally featuring exhibits of nineteenth-century Swedish life, for the conference featured exhibits of traditional handwoven costumes. The Textile Museum ([boras.se/textil-museet](http://boras.se/textil-museet)), containing textile machinery from the early industrial era in Borås, featured an exhibit honoring textile designers

educated in the renowned Borås handweaving school, where Ulla Cyrus Zetterström, main speaker at the conference, was an instructor. Other exhibits highlighted garments woven by students and inspired by the museum's collection.

An exhibit of the garments selected as winners of the garment challenge jointly sponsored by *Väv Magasinet* and *Handwoven* was also staged in the Textile Museum. A fashion show of the twenty winning garments held Thursday evening, September 15, was a highlight of the conference. A Best of Show was awarded to one garment from each group. Dianne Totten's fabulous shibori opera jacket reportedly went directly to the jury's heart. The *Väv Magasinet* winner, selected earlier and announced in the third-quarter issue of *Väv*, was Trine Jahr Hegdahl for her simply stunning dress.

After the conference, the garments traveled to Glimåkra, Sweden, for Glimåkra Days, an annual weavers' gathering.



**Clockwise from top left:** Shibori jacket in merino and polyester woven in a 16-shaft point twill by Dianne Totten.

Dress by Trine Jahr Hegdahl in plain weave with spaced-weft stripe produced by removing threads after finishing.

Dianne Totten's jacket modeled at the Väv 2011 fashion show.

Exhibit of garment challenge winners in the Textile Museum, Borås, Sweden.



GISELA VON WEISZ

## Weaving Today Roundup

It's time for the 2012 *Handwoven* garment challenge, "Look, Ma, No Sleeves!" You're invited to join in the fun! We're looking for sleeveless garments: tabards, vests, shawls, shifts, sarongs, ruanas to rompers, ponchos to peignoirs, as long as they're sleeveless! Bring on the garments, simple or sophisticated, loom-shaped or tailored. The *Handwoven* staff and jurors from our advisory board will choose ten projects to be featured in the September/October 2012 issue of *Handwoven*. We're looking for original ideas and excellent execution. There will also be a special Reader's Choice award. We'll need your photos submitted by April 1, 2012, so rev up your creative juices, put on your thinking caps, and get sleeveless!

Watch [weavingtoday.com](http://weavingtoday.com), the *Weaving Today* newsletter, and future issues of *Handwoven* for more information on how to enter.



What's on your loom? Don't just tell us, show us! Post a photo in our *Weaving Today* gallery. *Weaving Today* member woven-threads recently shared this stash-busting "Joseph Shawl of Many Colors."

## Ask Madelyn

Have a question?  
Our editor has the answer.  
[madelynv@interweave.com](mailto:madelynv@interweave.com)

Come to [weavingtoday.com](http://weavingtoday.com) to join our forums and to get our free e-newsletter with Madelyn's answers to your weaving questions, up-to-date weaving news and views, and interesting fiber tidbits in *Beweave It*.

## Understanding Color

Selecting the right color scheme for a project can be a daunting task. Should you play it safe and possibly boring, or should you take a risk that could potentially lead to disaster? Choose right, and a simple dishcloth can become a work of art. Make a wrong choice, and even the most beautifully woven piece can turn into a garish mess.

While some lucky weavers have a natural eye for color, many of us agonize over these choices. Fortunately, help is available in the form of some useful online tools that take the stress out of choosing a color scheme.

Knowing a bit about color theory—the study of color—can help you avoid color catastrophes. While color theory can get complicated, just knowing the basics can help you understand how colors relate to one another. If you don't know the difference between tint and shade, don't fret. Instead, try the color theory tutorial on [www.worqx.com](http://www.worqx.com).

This tutorial starts with the very basics of color theory and its terminology and then works you through more complex ideas. The full-color illustrations combined with easy-to-understand lessons make it easy to see—literally—why some color combinations work, and others don't.

Once you've finished the tutorial, try out the site's Peter Piper's Palette Picker and apply what you've learned as you choose your own color scheme. Using this tool, play with contrast, value, and shading and see how seemingly subtle changes can make a big difference.

For those without the time or patience to study color theory, the Color Wizard application found at [www.colorsontheweb.com](http://www.colorsontheweb.com) does all the hard work for you. Simply choose a base color, and the application instantly offers up a variety of color schemes and options based on hue, saturation, tint, shade, and color-wheel relationships. All you have to do is decide which one you like best.

If you have your inspiration but want to make sure you apply it properly, try the Colors Palette Generator tool found at [www.cssdrive.com/imagepalette/](http://www.cssdrive.com/imagepalette/). Upload any image, and the tool will offer up a variety of color schemes based on its colors. Whether you find that creative spark in a masterpiece like van Gogh's *Starry Night*, or something as simple as a flower, the Colors Palette Generator will help you match what's in your imagination to what's on your loom.

Choosing the right color scheme is important, but it doesn't have to be stressful. With these websites, the perfect palette is as close as your computer.

# My Space **MAKING THE MOST OF IT**

## Small but Mighty

To Laurie Autio, a weaving guild is much more than an association of weavers; it is a special place for encouragement and learning. When she joined her first guild over twenty years ago, she was a beginner, and it was through her guilds that she grew to become a skilled weaver and teacher. Along the way she also learned a lot about weaving guilds, how they function, and how they can thrive.

.....  
"A small group can be flexible, changing quickly to take advantage of unexpected opportunities."  
.....



**Above:** Just because a guild is small in number doesn't mean it's small in talent, as shown in this display at the New England Weavers Seminar by members of the Pioneer Valley Weavers, one of Laurie's guilds.

**Below:** Demonstrations are not only great for recruitment, they're also a fun way for new members, such as Kathy Litchfield of the Weavers of Western Massachusetts, to get involved.

things, different skill sets, are a real bonus in a small group," says Laurie. Often, though, recruitment is easier said than done. Laurie encourages guilds to increase their visibility to potential members through demonstrations, sales, by placing posters in local yarn stores, and by inviting anyone taking weaving classes in the area to attend guild meetings as guests.

An online presence can also bring in new members. "At a minimum, have a website with a calendar of programs and directions to the meeting place," suggests Laurie. "A larger website with photos and links or other resources is also a big plus."

At the heart of it all, it's important to remember that weaving guilds of all sizes are about education and friendship through weaving. "Whether a guild has twenty or two hundred members," Laurie says, "it's important to encourage sharing and presentations from the members, gently fostering the next generation of weavers and teachers."

For this reason, guilds of all sizes should challenge their members with workshops and presentations rather than play it safe with simple topics and concepts. As Laurie knows, "People often don't stretch unless they know what is possible."

**W**e are often reminded of the adage "bigger is better." While this may be true for some things (studio space comes to mind), it is not the case for weaving guilds. To Laurie, guilds of all sizes are of equal, although different, value. "Small guilds have wonderful qualities," says Laurie, "There is a camaraderie and intimacy that develops through everyone's having to share the same programs and the jobs of running the guild." Small guilds do have challenges not often experienced by larger guilds. "Burnout is a common problem. With a small group, a much higher percentage of the members will need to be active participants every year," notes Laurie, "You can't hide in the back when it comes time to volunteer."

Laurie knows through her own experiences that these stresses can be countered by simplifying what's required of leaders and volunteers. Demanding positions might work better if split into two separate positions or shared by two people. As Laurie puts it, "The best thinker and innovator may need to be teamed with a good implementer. Sharing jobs and taking leadership positions are great ways to make new friends and cement existing friendships."

Increasing guild membership can help relieve some of the stress of running a guild, but it's important to let new members get comfortable before they are given too much responsibility. Laurie suggests letting new members volunteer on their own for a year or more before asking them to take on any responsibilities.

New members are valuable, not only as helpers but also for their fresh perspectives. "New ideas and ways of doing

---

Laurie suggests bringing in outside speakers, such as Norma Smayda, shown here preparing to lecture on Bertha Gray Hayes to the Weavers of Western Massachusetts. Speakers bring in fresh concepts, different techniques, and a level of excitement.



PHOTOS BY LAURIE AUTIO

## Small Guilds

Just because a guild is modest in number doesn't mean it can't thrive. Here are some tips from guilds—small only in number of members—on how to stay strong.



Community outreach is a great way to increase your guild's visibility and instill a love of weaving in people young and old. Carolyn Moore, a member of the Handweavers Guild of New River Valley, teaches a young girl tapestry.

Meetings should be more than just getting together and talking; instead offer some substance to enhance weaving skills or broaden knowledge of fiber work in other areas or parts of the world. Meetings should also provide a sense of community for weavers, a place where questions can be answered and fiber sources shared.

—Carolyn Moore, *Handweavers Guild of the New River Valley, Virginia*

Each year we elect a program chair, not for the next year, but the year after that. This gives the newly elected program chair just over a year to plan, schedule, contact workshop leaders, and adjust meeting places and times.

—Patty Hridel, *Cuyahoga Weavers Guild, Ohio*

Cultivate supportive friendships, even if you have only two or three members. Learn together. Be open to new learners and “different” people. Keep formal organization minimal and specific roles voluntary—especially at the beginning—but be aware that someone needs to lead. Give everyone a job, no matter how small and let them grow with the group. And, of course, stay focused on the fiber and have fun together!

—Marilyn Frew, *Space Coast Weavers and Fiber Artists Guild, Florida*

The Saturday Handweavers Guild has come up with a way to offset costs of workshops and conferences for its members. Each year, we hold a silent auction. Members are asked to bring an item or two of good quality, preferably something that would make a good gift. Donations are spread out in the meeting room and plenty of time is given for browsing and bidding.

A designated guild committee decides how to allocate the resulting funds, awarding varying amounts to those who apply for scholarship aid. While the individual members benefit directly from the scholarships, the guild benefits as well. How? We have added the stipulation that scholarship recipients must then present a program to the guild. This results in the further sharing of information among weavers, and after all, that is what a guild is for!

—Bridget Bloch, *Saturday Handweavers Guild, Oregon*

Every November, we have our annual show and sale. This is obviously a major source of funding for our guild, but it's also a recruiting event. At each sale, we meet numerous visitors who are fascinated by weaving and want to know how to get started. We always have a weaving demonstration at the sale and invite onlookers to give weaving a try. Many of our members also demonstrate throughout the

year, which helps attract potential new members. A friendly conversation with a weaver is often the impetus a potential new member needs to attend a meeting.

—Sherrie Miller, *Jockey Hollow Weavers Guild, New Jersey*



The Weavers Guild of Pittsburgh is a small but active guild. We focus on creating programs of solid content within intimate home environments. If you don't know everyone's name when a monthly meeting begins, you will by the evening's end. Guild members also participate in local outreach through local and regional demonstrations and small exhibits. We hope that such activities spur enough interest to provide the guild with future members!

—Leslie Mitchell, *Weavers Guild of Pittsburgh, Pennsylvania*



### CONE HOLDER

These useful and beautiful cone holders are made in the United States by **Reproduction Woodworks** from sustainably harvested beech. They hold either four or eight cones (with diameters of up to six inches). Steel eyes guide the yarn coming off the cones to prevent tangles and snags. The holders are finished with the same durable varnish used by most commercial cabinetmakers. Nonmarring feet keep the cone holder in place without damaging the surface on which it is placed. The holders are 13½ inches high, 10 inches wide, and 16½ inches long (four cones) or 28½ inches long (eight cones).

[www.eugenetextilecenter.com](http://www.eugenetextilecenter.com)



### WARP SPREADER

The **Sutherland** warp spreader is a small wooden tool designed to slip between tensioned warp threads and hold them apart, helping the weaver identify and easily access any warp ends that need repair or attention. The warp spreader is made especially for **Sutherland** by an Asheville woodworker. It is made from solid maple that is sanded smooth to avoid snagging even the finest of warp yarns and finished with two coats of mineral oil.

[info@sutherlandhandweaving.com](mailto:info@sutherlandhandweaving.com); (803) 501-1814



### BEDOUIIN BAG HANDLES

**Homestead Heirlooms'** new leather handles are the perfect finishing touch for any handwoven bag. The solid leather strap is double-stitched, is available in either black or dark brown, and can feature either plain or fancy hardware. Each adjustable 30-by-1-inch strap comes with two matching 6-inch sew-on tabs and waxed linen for attaching handles to your bag. Made by hand in the United States.

[leather\\_handles@homesteadheirlooms.com](mailto:leather_handles@homesteadheirlooms.com);  
[www.homesteadheirlooms.com](http://www.homesteadheirlooms.com)

### STAINLESS STEEL LINEN

**Habu Textiles'** linen/stainless steel yarn is made from a soft linen wrapped around an ultrafine stainless-steel core, resulting in a yarn with a beautiful iridescent sheen. The yarn has a slight memory, so you can bend and shape your woven pieces to create a textured effect. The steel core makes the yarn exceptionally strong, despite its delicate appearance. This laceweight yarn comes in a variety of colors and is available in half-ounce cones with 483 yards per cone.

[habu@habutextiles.com](mailto:habu@habutextiles.com); [www.habutextiles.com](http://www.habutextiles.com)

### JUMBO BALL WINDER

This jumbo ball winder, made exclusively for **Pacific Wool and Fiber**, makes balls up to 1 pound. It has a ball-bearing drive that gives it a smooth, easy winding action. The winder is made of solid wood with a beautiful Brazilian cherry base. It has nonslip rubber feet and includes a yarn guide and clamp.

The winder can be used with either the right or left hand.

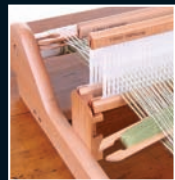
[www.pacificwoolandfiber.com](http://www.pacificwoolandfiber.com);  
(503) 538-4741



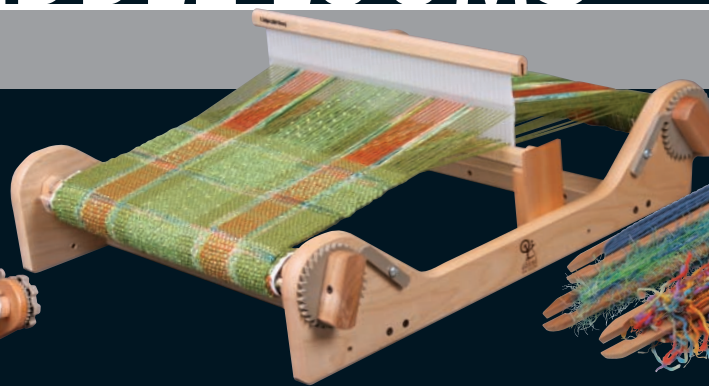
# ASHFORD RIGID HEDDLE LOOMS

There's one for you...

Knitters Looms available in 2 weaving widths 12 or 20 inch. Include 7.5 dpi reed, clamps, threading hooks and step-by step color warping instructions. Everything you need to weave - just add yarn!

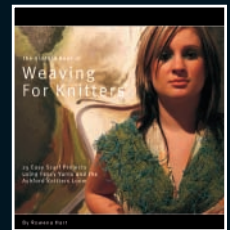


Optional accessories: carry bags, stands, reed, shuttles and pick up sticks. Double heddle kit for double density, double weave or double width weaving.



Rigid Heddle Looms available in 3 weaving widths 16, 24, or 32 inch. Include 7.5 dpi reed, clamps, threading hooks and step-by step color warping instructions.

Optional accessories: stands, 5, 7.5, 10 and 12.5 dpi reeds, double heddle kit, shuttles, pick up sticks and a full range of books for techniques, ideas, projects and inspiration.



On the go? Fold your loom with weaving in place.

Visit an Ashford dealer to find out more about the complete range of Ashford weaving looms

**Grandma's Spinning Wheel**  
6544 E. Tanque Verde #150  
Tucson, AZ 85715  
(520) 290-3738  
grandmasspinningwheel.com

**Studio Three**  
1440 W. Gurley St.  
Prescott, AZ 86305  
(928) 778-0307

**Custom Handweavers**  
2263 Old Middlefield Way  
Mountain View, CA 94043  
(650) 967-0831  
www.customweavers.com

**Denwar Craft Studio**  
236 E. 16th St.  
Costa Mesa, CA 92627  
(949) 548-1342

**Village Spinning & Weaving Shop**  
425 Alisal Rd.  
Solvang, CA 93463  
(888) 686-1192  
(805) 686-1192  
www.villagespinweave.com

**Amazing Yarns**  
2559 Woodland Place  
Redwood City, CA 94062  
(650) 306-9218  
www.amazingyarn.com

**Meridian Jacobs**  
7811 N. Meridian Road  
Vacaville, CA 95688  
(707) 678-5750  
www.meridianjacobs.com

**Green Valley Weavers & Knitters**  
2115 W. Colorado Ave.  
Colorado Springs, CO 80904  
(719) 448-9963  
(800) 457-8559

**Shuttles, Spindles & Skeins**  
635 S. Broadway, Unit E  
Boulder, CO 80305  
(303) 494-1071 (800) 283-4163  
www.shuttlesspindlesandskeins.com

**Table Rock Llamas Fiber Arts Studio**  
6520 Shoup Road  
Colorado Springs, CO 80908  
(866) 495-7747  
tablerockllamas@msn.com

**The Recycled Lamb**  
2010 Youngfield St.  
Lakewood, CO 80215  
(303) 234-9337  
www.recycledlamb.com

**In Sheep's Clothing**  
98 Main St.  
Torrington, CT 06790  
(860) 482-3979  
www.in-sheeps-clothing.com

**Uncommon Threads**  
31962 US 19 North  
Palm Harbor, FL 34684  
(727) 784-6778  
uncommonthreads@tampabay.rr.com

**Country Lane Fiber Arts**  
2860 Quincy Ave.  
New London, IA 52645  
(319) 367-5065

**Hartwell's Lazy PJ Ranch**  
Idaho Falls, ID 83401  
(208) 522-1337  
fiberfun@lazypj.myrf.net

**L.S.H. Creations**  
1584 Wellesley Dr.  
Lexington, KY 40513  
(859) 231-0258  
lsh-creations@usa.net

**The Woolery**  
239 W. Main St.  
Frankfort, KY 40601  
(800) 441-9665  
www.woolery.com

**Fiber Loft**  
9 Mass. Ave. (Rte 111)  
Harvard, MA 01451  
(978) 456-8669  
www.thefiberloft.com

**The Country Crafter**  
304 Lakeside Rd.  
Hanson, MA 02341  
(781) 294-4556

**Halcyon Yarn**  
12 School St.  
Bath, ME 04530  
(800) 341-0282  
service@halcyonyarn.com  
www.halcyonyarn.com

**The Plum Nelly**  
113 N. Hastings Ave.  
Hastings, NE 68901  
(402) 462-2490

**Woolbearers**  
25 Church St.  
Mount Holly, NJ 08060  
(609) 914-0003  
woolbearers@verzion.net

**Winderwood Farm & Country Store**  
4934 State Route 245  
Naples, NY 14512  
(585) 374-8504

**White Rock Weaving Center, LLC**  
1212 Tavaros Ave  
Dallas, TX 75218  
214-320-YARN (-9276)  
www.whiterockweaving.com

**Heritage Arts**  
10740 Country Road 102  
Grandview, TX 76050  
(817) 866-2772  
heritarts@aol.com

**Paradise Fibers**  
1011 N. Thor St.  
Spokane, WA 99202  
(888) 320-SPIN (7746)  
www.paradisefibers.net

**Ann's Weavery**  
a fiber arts gallery  
US Route 2  
Middlesex, VT 05602  
(802) 522-7666  
www.annsweavery.com

**USA Distributor:**  
Foxglove Fiberarts Supply  
8040 NE Day Road, Suite 4F  
Bainbridge Island, WA 98110  
Phone (206) 780-2747  
www.FoxgloveFiber.com



**International Inquiries:**  
Ashford Handicrafts Ltd  
415 West Street, Ashburton  
New Zealand  
Phone +64 3 308 9087  
www.ashford.co.nz



Find us on facebook  
Ashford Wheels & Looms

**ashford**  
WHEELS & LOOMS

# Media Picks

BOOKS VIDEOS CDs DVDs

## THE BIG BOOK OF FLAX: A COMPENDIUM OF FACTS, ART, LORE, PROJECTS AND SONG

Christian Zinzendorf and Johannes Zinzendorf

ATGLEN, PENNSYLVANIA: SCHIFFER, 2011. HARDCOVER, 240 PAGES, \$59.99. ISBN 978-0-7643371-5-4.

Flax, the plant whose stalks provide the fiber for linen and whose seeds produce linseed oil, has been cultivated in Europe and the Middle East for millennia. The authors of *The Big Book of Flax* have been growing and processing flax using traditional methods for almost thirty years. *The Big Book of Flax* compiles their knowledge of the history, lore, and cultivation of flax into a beautiful volume that covers the aspects of flax production in an engagingly personal way.

The book begins with a history that traces the use of flax from prehistory to ancient Egypt, Europe, and North America. The core section of the book is a series of chapters that record and describe each step of the authors' experiences growing, harvesting, and processing flax into line and tow fiber using mostly antique tools. The authoritative text and photos clearly explain, detail, and illustrate the many steps required in a way that encourages readers to try their hands at it.

Succeeding chapters discussing spinning flax into linen, dyeing with natural dyes, and weaving and knitting handspun linen are less detailed. In particular, I found the chapter on weaving and knitting with linen disappointing. Warping a multishaft loom with linen is described as "fiendishly difficult" and is then characterized as "an accident waiting to happen." Even using antique looms, these descriptions struck me as overstating the difficulties and seemed more reflective of the authors' lack of experience than an accurate description of weaving with linen. An interesting section on weaving linen bands on antique tape looms is more satisfactory, although here, too, it is not really specific enough to follow.

The last section of the book includes projects, such as making flax good-luck dolls ("rockendissen"); educational activities such as growing flax and making linseed oil lamps; advice on collecting antique linen, flax tools, and spinning wheels; as well as descriptions for using flaxseed for oil, food, and medicine. The book ends with a charming collection of quotes, folk tales, and songs about flax. *The Big Book of Flax* is well named; it comprehensively covers the growing and processing of flax to the point where it becomes linen and would be a valuable tool for teachers looking to incorporate flax textile traditions into their curricula. For this weaver, though, it raises the question, why go through all the trouble of growing and processing flax, if not to weave the linen into fabric?

—Lynn Tedder



### SPRANG UNSPRUNG

Carol James

WINNIPEG, MANITOBA: CAROL JAMES, SASHWEAVER, 2011. PAPERBACK, 80 PAGES, \$24.95. ISBN 978-0-9784695-2-8.

Sprang has been used for centuries to create fabric by interlinking warp threads. In her latest book, Carol James walks you step by step through this ancient technique, giving you all the information you need to get started spranging. The book includes over



### THE TWENTY-FOUR INTERLACEMENTS OF EDO YATSU GUMI

Rosalie Neilson

MILWAUKIE, OREGON: ORION'S PLUMAGE, 2011. PAPERBACK, 38 PAGES, \$25. ISBN 978-0-9664863-1-5.

Rosalie Neilson's new book is perfect for *kumihimo* enthusiasts wanting an introduction to *edo yatsu gumi*. This book has instructions for all twenty-four



possible unique patterns that can occur when you are using two colors. The clear instructions and full-color drawings make it perfect for beginners and more advanced braiders alike.

### WOVEN STORIES: WEAVING TRADITIONS OF NORTHERN NEW MEXICO

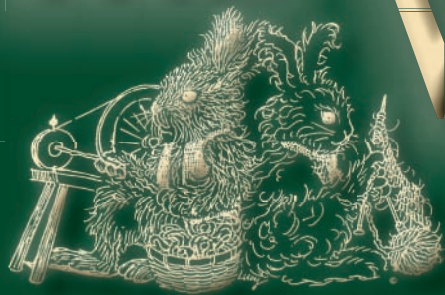
Stone Corral Media

TAOS, NEW MEXICO, 2011. DVD, 40 MINUTES, \$20 PLUS SHIPPING AND HANDLING.

New Mexico's weaving tradition is centuries old and is known and respected throughout the world. This new documentary from Stone Corral Media explores how this tradition lives today in the small communities of northern New Mexico. The film examines both historical and modern weaving practices, showing how they both intertwine to create art that is uniquely New Mexican.

# THE WOOLERY

Your Fiber Arts Supplier Since 1981



## Helping you Weave, Spin & Knit for 30 Years!

Spinning Wheels & Supplies - Felting Supplies - Rug Hooking - Knitting - Looms & Weaving Supplies - Braiding - Kumihimo

### Braided Rug Kits

This great kit includes strips of Solmate Sock Seconds and the warp thread to sew your braids together. Rug size 2 x 3. Inst. for oval and rectangle rug are included.



### Limited Edition Schacht Wolf

In Cherry Wood. Pup Lt and 8H Baby Wolf!



### Weaving Kits

Rigid Heddle, 2 Shaft & 4 Shaft Weaving Kits Include: Pre-wound/measured warp chain, a generous supply of weft yarn, full draw down draft and detailed instructions with tips and tricks for weaving.



Wool/Wool Blend Yarns, Cotton, Linen, Bamboo & Tencel Yarns, Silk Yarns, Angora Yarns, Mohair Yarns, Rayon Yarns, Nylon & Polyester Yarns

The Woolery has a Huge Selection of Weaving Yarns.



**The Woolery has Expanded!** This more than doubles our space and includes a dedicated class room with dye facilities. Check out our Workshops! Abby Franquemont is coming in February!



Yarn - Fiber - Dyes - Spindles - Books - Video - Advice - Classes - Workshops - Kids Stuff - Gifts - Jewelry

[www.woolery.com](http://www.woolery.com)  
800-441-9665

**Free Shipping!\*** \*Orders Over \$100. Some items excluded due to mfg.'s restrictions. Out of State orders save KY Sales Tax! LeClerc Looms eligible for free shipping but discounts are excluded. Call us or check our website for more details.

Save on  
**Yarn & Fiber**  
Spend \$100 Get 10% Off.  
Spend \$200 get 15% Off.  
Spend \$300 get 20% Off

THE **WOOLERY**

(502) 352-9800 - [info@woolery.com](mailto:info@woolery.com)  
315 St. Clair, Frankfort KY 40601

**ALASKA**

*Far North Fibers*  
Anchorage  
907.279.0332  
farnorthfibers.com

**ARIZONA**

*Fiber Creek*  
Prescott  
928.717.1774

*Studio Three*  
Prescott  
928.778.0307  
studiothreeaz.com

**CALIFORNIA**

*Carolina Homespun*  
San Francisco  
800.450.7786  
carolinahomespun.com

*Meridian Jacobs*  
Vacaville  
707.678.5750  
meridianjacobs.com

*Monarch Knitting @ Quilts*  
Pacific Grove  
888.575.9276  
monarchknitting.com

*Rumpelstiltskin*  
Sacramento  
916.442.9225  
yarnyarnyarn.com

*San Francisco Fiber*  
Oakland  
510.893.2015  
sanfranciscofiber.com

*Village Spinning @ Weaving*  
Solvang  
888.686.1192  
villagespinweave.com

**COLORADO**

*Double K Diamond Llamas @ Fiber*  
Wellington / 970.568.3747  
kkdllamas.com

*The Recycled Lamb*  
Lakewood  
303.234.9337  
recycledlamb.com

*Shuttles, Spindles @ Skeins*  
Boulder  
800.283.4163  
shuttlesspindlesandskeins.com

*Table Rock Llamas Fiber Arts Studio*  
Colorado Springs  
866.495.7747  
tablerockllamas.com

**CONNECTICUT**

*Working Hands for Fiber Arts*  
Easton / 203.261.7865  
bgpphurley@sbcglobal.net

**FLORIDA**

*Lunatic Fringe Yarns*  
Havana  
800.483.8749  
lunaticfringeyarns.com

**GEORGIA**

*Alpaca Yarn USA*  
Alpharetta  
770.410.9499  
alpacayarnusa.com

**INDIANA**

*Homestead Weaving Studio*  
Columbus  
812.988.8622  
homesteadweaver.com

*Sheep Street Fibers*  
Martinsville  
812.597.5648  
sheepstreet.com

*Weaver's Loft*  
Guilford  
812.576.3904  
weaversloft.com

**KANSAS**

*Yarn Barn of Kansas*  
Lawrence  
800.468.0035  
yarnbarn-ks.com

**KENTUCKY**

*Blueball Mountain Spindle*  
Elizabethtown  
270.360.9959  
lunatheyarnlady.com

*The Woolery*  
Frankfort  
800.441.9665  
woolery.com

**LOUISIANA**

*Weavin' Place*  
Folsom  
985.796.8048  
weavinplace.com

**MAINE**

*Halcyon Yarn*  
Bath  
800.341.0282  
halcyonyarn.com

*Portland Fiber Gallery*  
Portland  
207.780.1345  
portlandfibergallery.com

*Spunky Eclectic*  
Lisbon  
207.353.WOOL  
spunkyeclectic.com

**MARYLAND**

*Vulcan's Rest Fibers*  
Chesapeake City  
410.885.2890  
vulcansrest.com

**MASSACHUSETTS**

*Fiber Loft*  
Harvard  
978.456.8669  
thefiberloft.com

*A Loom with a View*  
Newburyport  
978.463.9276  
aloomwithaview.com

*Webs - Valley Fibers*  
Northampton  
800.FOR.WEBS  
yarn.com

*A Yarn Express*  
Waltham  
781.863.1449  
yarnexpressonline.com

**MICHIGAN**

*Heritage Spinning @ Weaving*  
Lake Orion / 248.693.3690  
heritagespinning.com

*Spinning Loft Ltd.*  
Howell  
517.540.1344  
thespinningloft.com

**MINNESOTA**

*Ellison Sheep Farm*  
Zumbrota  
507.732.5281  
ellisonssheepfarm.com

**MISSOURI**

*Carol Leigh's/Hillcreek Fiber Studio*  
Columbia / 800.874.9328  
hillcreekfiberstudio.com

**MONTANA**

*Willows @ Wool*  
Corvallis  
406.961.3582  
willowsandwool.com

**NEW MEXICO**

*Española Valley Fiber Arts Center*  
Española / 505.747.3577  
evfac.org

*Village Wools*  
Albuquerque  
800.766.4553  
villagewools.com

**NEW YORK**

*Nancy's Spinning Fancies*  
Cornwall / 845.534.8355  
3crazyfriends.com

**NORTH CAROLINA**

*Earth Guild*  
Asheville  
800.327.8448  
earthguild.com

*Hippie Chix Fiber Art*  
Cullowhee  
828.293.2420  
hippiechixfiber.etsy.com

*Sutherland Handweaving*  
Asheville  
803.513.1814  
sutherlandhandweaving.com

**OHIO**

*Knitting Temptations*  
Dublin  
614.734.0618  
knittingtemptations.com

*Von Strohm Fiber Mill*  
South Bloomfield  
740.983.2042  
vonstrohmquiltingfiber.com

**OKLAHOMA**

*Weavery at Indian Meridian*  
Guthrie  
405.822.8927  
indianmeridian.com

**OREGON**

*Eugene Textile Center*  
Eugene  
541.688.1565  
eugenetextilecenter.com

*The Web-sters, Inc.*  
Ashland  
800.482.9801  
yarnatwebsters.com

**PENNSYLVANIA**

*The Mannings*  
East Berlin  
800.233.7166  
the-mannings.com

*Mathilda C. Murphy*  
Meadville  
814.336.4651  
gerilda23@zoominternet.net

**SOUTH CAROLINA**

*Freehaven Farm*  
Simpsonville  
864.862.4802  
freehavenfarm.com

**TENNESSEE**

*Smoky Mountain Spinnery*  
Gatlinburg  
865.436.9080  
smokymountainspinnery.com

**TEXAS**

*The Loom Room / Comfort Crockery*  
Comfort / 830.995.5299  
comfortcrockery.com

*Homestead Fiber Crafts*  
Waco  
254.754.9688  
cfeeschool.com

*Lone Star Loom Room*  
Houston  
888.562.7012  
lonestarloomroom.com

*White Rock Weaving Center*  
Dallas  
214.320.YARN  
whiterockweaving.com

*Yarnorama*  
Paige  
512.253.0100  
yarnorama.com

**VIRGINIA**

*Misty Mountain Farm*  
Amissville  
540.937.4707  
mistymountainfarm.com

*Serendipity Farm @ Studio*  
Suffolk  
757.986.2010  
fibertoolsonline.com

*Stony Mountain Fibers*  
Charlottesville  
434.295.2008  
stonymountainfibers.com

**WASHINGTON**

*The Artful Ewe*  
Port Gamble  
360.643.0183  
theartfulewe.com

*Northwest Handspun Yarns*  
Bellingham  
360.738.0167  
nwhandspun yarns.com

*Paradise Fibers*  
Spokane  
888.320.7746  
paradisefibers.net

*The Weaving Works*  
Seattle  
888.524.1221  
weavingworks.com

**WISCONSIN**

*Apple Hollow Fiber Arts*  
Sturgeon Bay  
888.324.8302  
applehollow.com

*Bahr Creek Llamas @ Fiber*  
Cedar Grove  
920.668.6417  
bahrcreek.com

*Fiberwood Studio Ltd.*  
Milwaukee  
414.302.1849  
fiberwoodstudio.com

*Mielke's Fiber Arts, LLC*  
Rudolph  
715.435.4494  
mielkesfiberarts.com

**CANADA****ALBERTA**

*Shuttleworks Ltd.*  
Dewinton (Calgary)  
403.938.1099  
shuttleworks.com

**BRITISH COLUMBIA**

*Birkeland Bros. Wool Ltd.*  
Vancouver  
604.874.4734  
vancouverwoolshop.com

*Langley Yarns @ Crafts*  
Langley  
604.856.3636  
langleyyarns.com

**ONTARIO**

*Gemini Fibres*  
Mt. Albert  
800.564.9665  
geminifibres.com

**FINLAND**

*Lankakauppa Villavyyhti Oy*  
Helsinki  
358 40 508 4018  
villavyyhti.fi

**FRANCE**

*Alysse Creations*  
Varenes en Argonne  
09.79.94.85.60  
alysse-creations.info

**Couturepassion**

Eysines  
05.56.28.91.76  
couturepassion.com

*La Roulotte des Laines*  
Yonnax  
09.51.10.24.50  
laroulottedeslaines.fr

**GERMANY**

*Dibadu Spiel @ Kreativ*  
Blomberg  
0049.5235.50997  
dibadu.de

*Monika Traub GmbH*  
Winterbach  
+49 (0) 71 81/70 91.0  
traub-wolle.de

**Wollinchen**

Mantel  
004 99 605 3424  
wollinchen.de

**JAPAN**

*Teoriya*  
Kita-ku, Osaka-shi  
81.6.6353.1649  
teoriya.net

**NETHERLANDS**

*Spinner of Yarns*  
Lamswaarde  
+31 (0)114 691958  
spinnerofyarns.nl

**UNITED KINGDOM**

*George Weil/Fibrecrefts*  
Surrey  
44.01483.565.800  
georgeweil.com

*Threshing Barn*  
Bradnop, Leek,  
Staffordshire  
44.01538.304.494  
threshingbarn.com



Find a dealer or learn more at:  
[schachtspindle.com](http://schachtspindle.com)

(To learn more about the Wolf Pup LT use a QR reader app on your smartphone to scan the code at left.)

Go where you  
want to go



Take your Wolf Pup LT to class,  
fiber festival, or just next  
door. Wherever you want  
to go, the Wolf Pup is your  
special weaving companion.

Do  
what you  
want to do

## WOLF PUP LT

WE DESIGNED THE WOLF PUP LT TO MAKE TAKING YOUR LOOM WITH YOU AS CAREFREE AS POSSIBLE. The Wolf Pup LT easily folds for transport and weighs just 40 pounds. The Wolf Pup LT comfortably fits into the back of a car, and its attached wheels make it ready to roll when you arrive at your destination.

The Wolf Pup LT has four shafts and a standard tie-up system of jacks and lamms with six treadles. The Wolf Pup LT sports our new quick-release back beam, sturdy X-frame construction, and handy treadle tracker. Ask for the Wolf Pup LT at your favorite Schacht dealer.



Schacht Spindle Co., Inc.

6101 Ben Place  
Boulder, CO 80301

p. 303.442.3212

f. 303.447.9273

# Spotlight **WEAVING HAND**

Amy DeCew works with AHRC weaver Felix Torres to design and weave commissioned fabrics for fashion designers.



## WEAVING AS HEALING

Cynthia Alberto believes in the healing power of weaving. In 2007, she was going through a rough patch that precipitated a change in her life's direction. In that time of uncertainty, one thing she was sure of was her love of weaving, and through that love, her nonprofit weaving art studio, Weaving Hand, was born.

She soon found that running the studio had a therapeutic effect on her. Life became less stressful, and in the studio, Cynthia found her life's calling. "Weaving has always been healing to me," Cynthia explains, "I wanted to share that with everybody. Weaving is for everyone if you want it to be."

In accordance with this philosophy, several times a week, participants in the AHRC, an organization that provides services for adults with intellectual and developmental disabilities, come to the studio to weave and socialize. Cynthia has seen firsthand how weaving helps these students improve their motor skills, allows them to exercise their creativity, and gives them a new skill they can take pride in.

Simply teaching them to weave wasn't enough for Cynthia; she wanted to find a way for these weavers to earn some money through their art. Recently, she started working with fashion designer Amy DeCew. They've developed a program through which fashion designers can commission fabrics from AHRC weavers, who will in turn be paid a fair wage for their work.

Both Cynthia and Amy are passionate about the program and what it means for both the weavers and those who view their work. As Amy explains, "The work done by AHRC weavers challenges some of the stereotypes and common assumptions about what people with disabilities are capable of, about what skills they can learn and how much they can achieve." The first batch of samples has been woven, and Amy is sewing away on prototypes she can send to other fashion designers so they can see how these fabrics can be incorporated into garments and accessories.

Cynthia also frequently takes her mission out of the studio and into the community. Once a week, Cynthia visits the League Artists Natural Design (LAND) gallery where she leads the studio's artists in a weaving project. The LAND Gallery is a program of the League Education and Treatment Center and features the work of adult artists with disabilities. According to the LAND Gallery's communication specialist Kyle Bowen, Cynthia's involvement has brought together the gallery's artists and the teachers of Weaving Hand in a community of sharing.

**Left:** Weaving Hand founder and director Cynthia Alberto demonstrates backstrap weaving at the Stepping Stones Museum for Children as part of a weaving workshop for International Children's Day, just one of the many outreach events the studio offers each year.

**Right:** One of Weaving Hand's international weaving instructors teaches backstrap weaving to her eager students. PHOTOS COURTESY OF WEAVING HAND





Members of the Kappa Sigma fraternity from Pratt Institute worked in conjunction with Weaving Hand to weave this American flag for the Fisher House Foundation.

## Spotlight **WEAVERS' GUILD OF ST. LOUIS**

Trittari, Jordan Judd, and Andrew de Jesus, as part of Kappa Sigma's national Military Heroes campaign. The men didn't just want to raise money; they also wanted to create something tactile to show their appreciation for those in the military. After a meeting with Cynthia, it was decided that a handwoven American flag was the perfect project.

The fraternity, with Cynthia's help, spent two days weaving the flag before inviting the public to help them work on the project for a day as part of Pratt Institute's Fall Fest. Andrew, who also works as Cynthia's assistant, said the event attracted a large turnout. "The people who came were very interested in what we were doing." After the weaving was completed and stars added on the loom with embroidery, the flag was carefully removed from the loom for finishing and will be officially presented to the Washington D.C. Fisher House in February 2012.

After all this, Cynthia remains as passionate about her mission as ever. As she works on ways to expand her outreach, she still finds joy in weaving, and according to Cynthia, it's contagious: "We laugh a lot in this studio."

### RESOURCES

Weaving Hand, [www.weavinghand.com](http://www.weavinghand.com)  
 LAND Gallery, [www.landgallery.org](http://www.landgallery.org)



Woman's handwoven vest with inserted newspaper strips and an image of the flag woven in 1991 by Barbara Simon and given to the Missouri History Museum by Mrs. Margaret Dagen.

PHOTO COURTESY OF MISSOURI HISTORY MUSEUM

This type of exchange of ideas is also part of Cynthia's mission. She's worked to develop programming that brings people of all backgrounds together through weaving. To this end, Weaving Hand has hosted classes by Guatemalan backstrap weavers as well as traditional carpet weavers from Bhutan, Tibet, Indonesia, and Nepal. Cynthia hopes these classes will help foster a community of weavers that transcends both culture and language. "We're all part of the same cloth. When we weave together, we're all the same."

It's through this sort of thinking that Cynthia got a local fraternity interested in weaving. In October, Weaving Hand worked with the Kappa Sigma fraternity of Pratt Institute to weave a flag for the Fisher House Foundation, an organization that provides housing for families of veterans in military hospitals. The idea was developed by three of the fraternity's members, Steven

## EIGHTY-FIVE YEARS WOVEN IN TIME

by Karen Holzhausen



KAREN HOLZHAUSEN

Connie Hilgert, carefully placing each piece in her replica of an 1840s Weaver's Cottage before the exhibit opened.

In honor of the Weavers' Guild of St. Louis's eighty-fifth anniversary, the Missouri History Museum is hosting *Woven in Time*, an exhibit commemorating the guild's long and illustrious history. Established in 1926—just one year before Charles Lindbergh's infamous solo transatlantic flight, the guild is the second

oldest of its kind in the United States.

From the vibrant 1931 tapestry woven by Grace Brumbaugh that greets the gallery's visitors to Betty Beard's chiengora coat made using yarn spun from her Samoyed's hair, delightful surprises are found throughout the exhibit.

The exhibit features artwork by Lillian Glaser, around whom the guild was originally founded. She was a talented young weaving teacher at the St. Louis School of Fine Arts at Washington University who promoted and excelled at artistic weaving. Her wall hanging, *New York Harbor*, is an exceptional example of art deco weaving. It made its initial public debut at the guild's 1930 exhibit at the Boston Society of Arts and Crafts and is now once again on display.

Later eras saw the guild move away from Washington University to be guided by independent teachers and leaders. The evolution of styles, materials, and techniques is evident throughout the

exhibit, with the latest works demonstrating the trend for fiber enthusiasts to embrace techniques beyond weaving.

Some highlights of the exhibit include a skirt constructed from 150 linear feet of narrow tablet-woven bands, a throw made by a blind weaver, and a scale-model 1840s weaver's cottage created four decades ago by the guild's senior member, Connie Hilgert (now 100 years of age), filled with textiles she wove from sewing thread.

The exhibit is currently on display and will run until August 12, 2012. More information can be found at the Missouri History Museum's website, [www.mohistory.org](http://www.mohistory.org).

# Your Resource for the Handmade Life

Essential Online and Offline Resources for Artists and Crafters

## Magazines

Inspiration, projects and patterns from top designers



## Books

Immerse yourself in your passion for fiber



## Video & Television

Techniques from talented, well-known instructors



## Online

Stay connected with your fiber community



**Interweave's multi-media approach to fiber** will keep you in stitches with books, magazines, television shows, DVDs, interactive online communities, eBooks, digital downloads, eMags, and online shopping experiences.

# PERLE COTTON...in 3/2, 5/2, and 10/2.

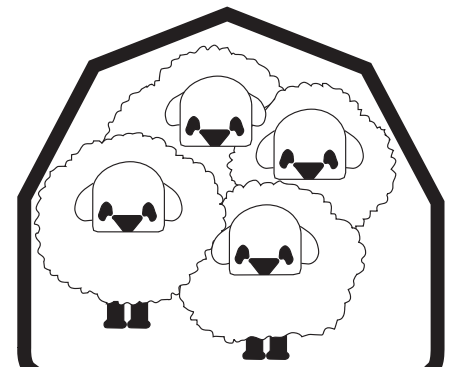


Patterns  
Books  
DVDs  
Kits  
Cottons  
Wools  
Silks  
Linens  
Rayons  
Bamboos  
Tencels  
Fibers  
Tools  
Looms  
Wheels

We carry 99 colors of Perle Cotton.  
Cones approximately  
1-1.3 lb. (sold by actual weight)  
or in 6 oz. mini cones.

20/2 perle is available in white,  
natural and black.

Request our free Weaving Catalog.  
Over 40 years in business!



**YARNBARN**  
YARN BARN  
of Kansas

[www.yarnbarn-ks.com](http://www.yarnbarn-ks.com) 800-468-0035



# Take a Weaving Workshop at Your Own Pace and in the Comfort of Your Own Home



**WEAVING TODAY**<sup>™</sup>  
Shop.WeavingToday.com/WeaveWorkshops

866.949.1646



# FROM OUR Roving Reporters

Thanks to all of the *Handwoven* Roving Reporters. For more information on these stories and others, please visit [weavingtoday.com](http://weavingtoday.com).

JIM CRYTZER



## Weaving in the Woods

Members of the Northwest Pennsylvania Spinners and Weavers Guild spent much of their summer helping campers at local Camp Stone, an Orthodox Jewish summer camp, learn firsthand about the ancient skills of sheep shearing, spinning, dyeing, and weaving. As the children studied each craft, they learned about its medieval development and Judaic application from their counselors. Guild members helped campers process, spin, and dye wool. Local Amish woodworkers constructed an inkle loom and a shuttle for each camper to learn to weave a band or strap. Sharon Hoban, president of the guild, coordinated the summer project with Jennifer Phillips, who was in

charge of spinning. Sue Spencer helped each camper with dyeing along with Jim and Bonnie Crytzer, while Karen Fry led the weaving group.  
—Linda Bartholomew, Pennsylvania

## Restoring an Heirloom

LIZ MONCREIF



Estes Park Area Weavers Guild recently installed a Swedish barn loom on the third level of the Old Church Shops in Estes Park, where space was generously donated by Maureen Marsh. Originally owned by the family of Rebecca Denina Lundberg Carlson, the loom was

handcrafted by her uncles sometime in the late nineteenth century. Rebecca took the loom to Minneapolis and used it to weave many rugs over the next fifty years. The loom stayed in the family and

made its way to Colorado and into the ownership of Rebecca's granddaughter, Susie Hertz. Susie wanted to find a good home for the loom, where it would be restored and once again used to create beautiful handwoven items. Susie found such an owner in Dianne Betts, who worked with members of the guild to have it restored to working order. The restoration took place over a period of several months with help from Barb Richards, Patty Volker, Gray Rueppel, Marge DeMoudt, Gayle Tietjens, Mark Richards, and Mel Rueppel.

—Liz Moncreif, Colorado

## Guilds at the Fair

The Handweavers Guild of Pueblo recently put on a day of demonstrations at the Colorado State Fair. Eighteen guild members demonstrated weaving and spinning and included a sheep-to-shawl demonstration for the first time. Guild members also entered pieces in several fair categories and received a number of awards.

—Jacque Hart, Colorado

The Victoria Handweavers' and Spinners' Guild took part in the Saanich Fair, an annual agricultural fair near Victoria, British Columbia. In addition to demonstrating weaving and spinning, the guild's Friday Morning Spinners group presented a display of basketry and weaving as well as knitted and crocheted items made from handspun yarn.

—Jennifer Verrall, British Columbia

## Walking with the Arts

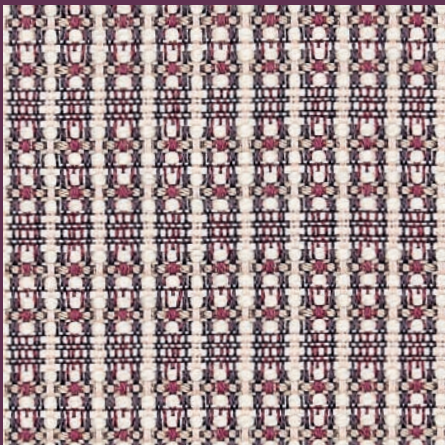
GIN PETTY



The Berea Weavers Guild has taken part in the Berea Arts Council's "Walk with the Arts" program since it began in 2008, and this year was no exception. At this year's event, close to a thousand fourth graders spent the day observing

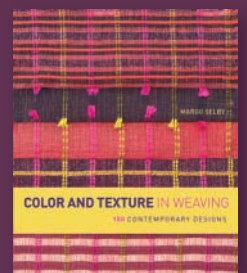
artists at work and taking part in hands-on activities including weaving. One of the members, Irene Lamb Meadows, designed an oversized two-sided tapestry loom for the event that allowed four children to weave at a time. It was warped with alternating colors to help the students know which threads to weave over and under. The event required a lot of work for all involved, but everyone, young and not-so-young alike, enjoyed it very much.

—Dorrie Hubbard, Kentucky



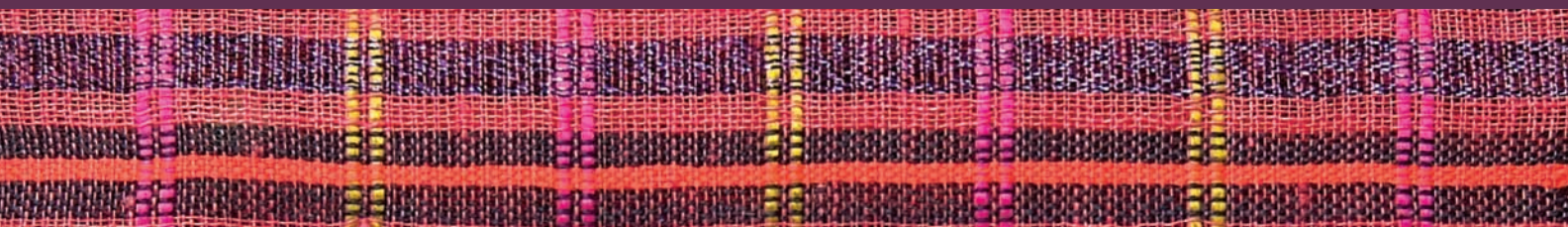
# RECHARGE YOUR WEAVING

Colorful, contemporary, and creative! Learn to mix color and yarn types to create textiles that are rich with color and texture as well as refreshing and modern. Using either a simple four- or eight-shaft loom you can discover how to maximize your weaving's visual impact.



**Color and Texture in Weaving**  
150 Contemporary Designs  
MARGO SELBY  
\$26.95, 144 pages, 8½ × 10  
ISBN: 978-1-59668-372-3

 **INTERWEAVE.**  
interweave.com



# Quality

...cotton, bamboo, linen,  
rayon, chenille &  
natural fiber yarns in over 3500  
colors for all weaving projects.

Exclusively designed kits that guarantee  
success every time.

Free Shipping with a wide variety  
of themed Kit-of-the-Month Clubs .

Plus cotton spinning fibers, tools,  
books, DVD's and more.



Shop online at [cottonclouds.com](http://cottonclouds.com) • 1-800-322-7888

## Rigid Heddle Weaving

*Affordable  
Easy • Fun*

### The Kromski Harp

The Complete Package



- 16", 24" and 32" widths - 3 dent sizes
- folds for easy storage/travel (optional tote bag)
- built-in warping board, 2<sup>nd</sup> heddle option
- includes 10-dent heddle, 2 shuttles, pick-up stick, heddle hook, warping peg and clamps
- a first loom, forever loom or instruction loom

### How To Videos Online

Be sure to see our expanding  
list of training videos online  
covering weaving, spinning and  
all things Kromski.



**New Voyager Trading**  
Wholesale Trade  
Thomasville, GA 31792  
229-227-1322  
[www.newvoyager.com](http://www.newvoyager.com)  
[mail@newvoyager.com](mailto:mail@newvoyager.com)



What makes the Harp  
different from other rigid  
heddle looms?

Features	The Harp	Other Looms
Warping Board	Yes	No
Warping Peg	Yes	Some
Folds	Yes	Some
Tote Bag	Yes	Some
Finished	Yes	Some
Innovative Stand	Yes	No
All Above	Yes	No

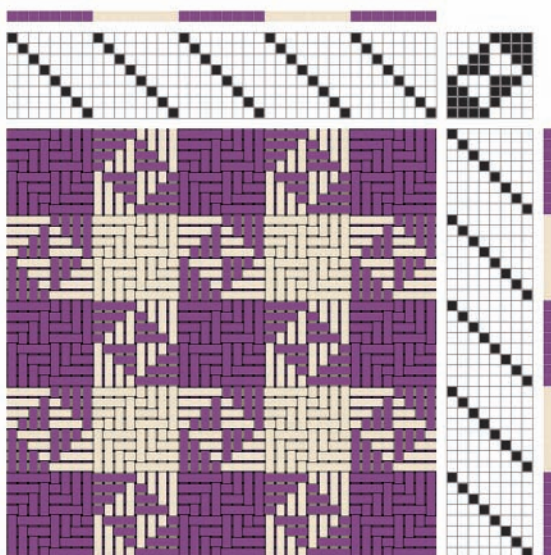
See our Web Page for  
Dealer List

# All You Need for Shadow Weave

If your loom has four shafts, you are probably sometimes disappointed to see projects in *Handwoven* that require six or eight. With many weaves, four shafts can't do what more can. With shadow weave, four are all you need!

First, let's take a look at shadow weave's larger family. Shadow weave is a "color-and-weave" effect, not a weave structure. Color-and-weave describes a cloth in which the pattern you see is not the warp color contrasting with the weft color the way you see pattern in, say, twill. Instead, you see a design created by two different colorways, both of which appear in the warp *and* in the weft. In the computer-generated draft in Figure 1, purple threads alternate with tan threads (8/8) in both warp and weft. The visual design is a tan star on a purple background. If you were looking at the cloth, you would not notice which threads were warp or weft.

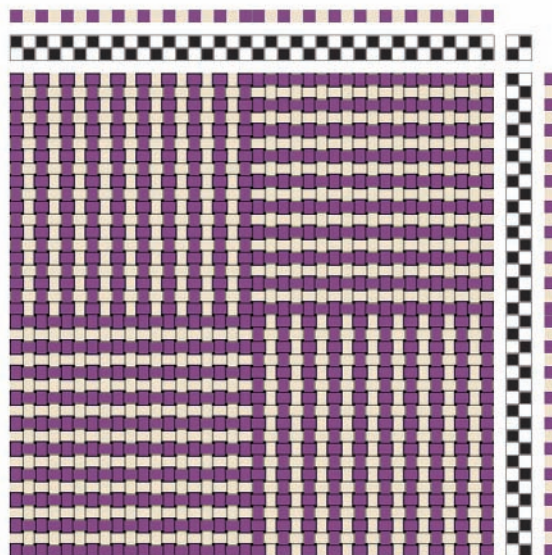
1. Color-and-weave stars



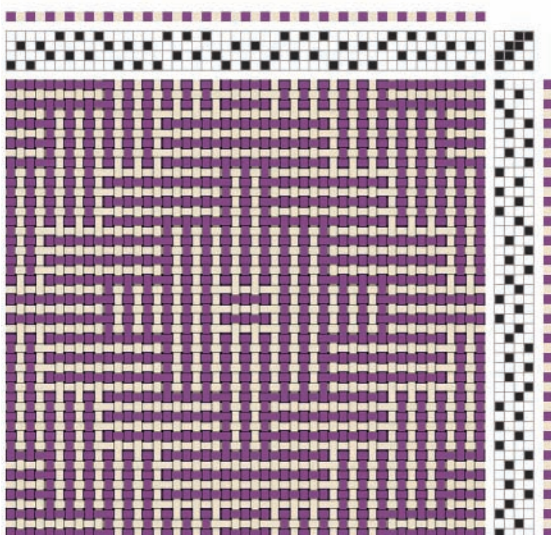
## LOG CABIN

Log cabin is a color-and-weave effect with a plain-weave interlacement. Two colors alternate in both warp and weft (usually 1/1). If that alternation is consistent, horizontal or vertical lines are produced (dark weft covering light warp; light weft covering dark warp = horizontal; dark weft covering dark warp; light weft covering light warp = vertical). If at any point, two threads of the same color are threaded or woven in succession, the actions described above are reversed: horizontal lines change to vertical and vice versa. Changing the 1/1 ratio produces many different color-and-weave designs.

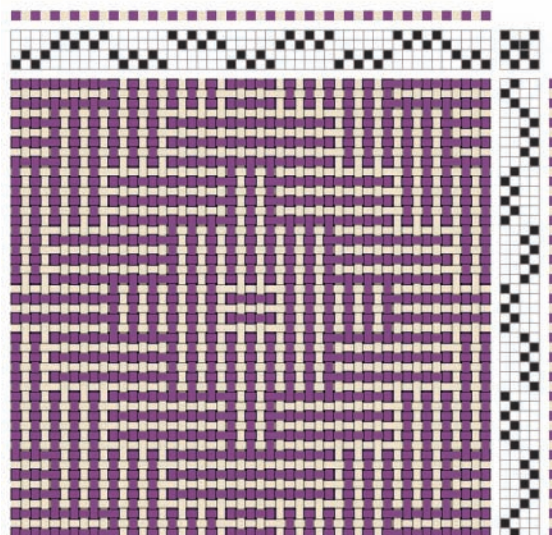
2. Log cabin



3. Shadow weave: Atwater system



4. Shadow weave: Powell system



## SHADOW WEAVE

Shadow weave is similar to log cabin in that it is a color-and-weave effect with vertical and horizontal lines. The interlacement is plain-weave with 2-thread floats at changes between vertical and horizontal lines.

It is amazing to realize that Mary Meigs Atwater invented shadow weave. However, she didn't discover it by extending log cabin; instead, she came to it through warp rep.

Warp rep is a warp-faced block weave in which two colors alternate in the warp and two thicknesses alternate in the weft. The color that is raised for the thick pick is the color that shows on the face in a particular block; the opposite color is raised for the thin pick and shows only as a thin line. The two warp colors are threaded on what are called "opposite" shafts in each block: darks on 1, lights on 3 for Block A; darks on 2, lights on 4 for Block B; lights on 1, darks on 3 for Block C; lights on 2, darks on 4 for Block D.

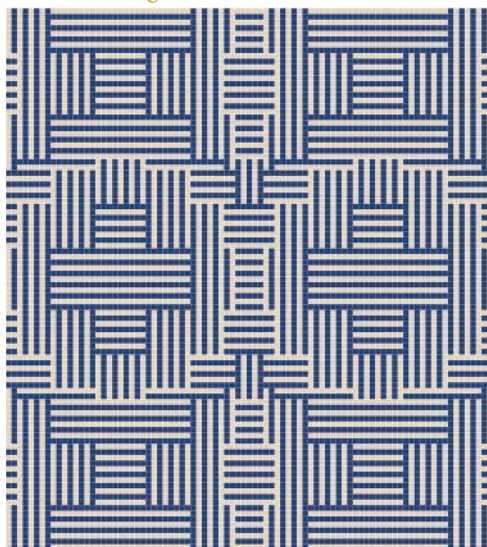
Atwater must have asked herself: What if I spread the dense warp and used the same size yarns in the weft for a balanced weave? The result was shadow weave.

## ATWATER vs POWELL

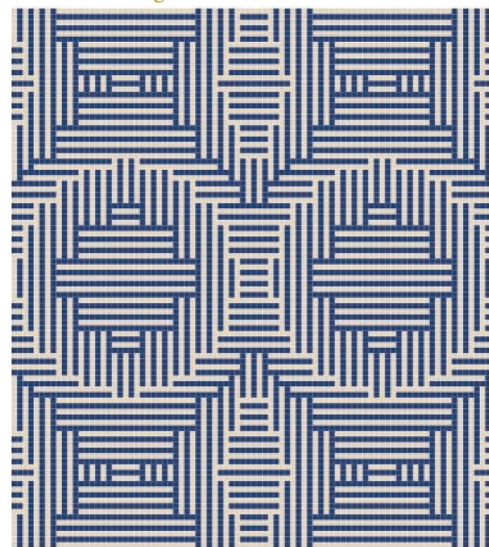
The "opposite" positions in warp-rep blocks is likely to have been developed to spread dense adjacent threads to shafts as far from each other as possible for easier shed formation. Marian Powell rearranged the threading for shadow weave to adjacent shafts (A and C on 1-2; B and D on 3-4, etc.). Her threading system made it a bit easier to visualize the blocks. She created myriad designs using block profile drafts as a starting point.

Throw by Suzie Liles, pages 60–61

5a. 4-shaft design

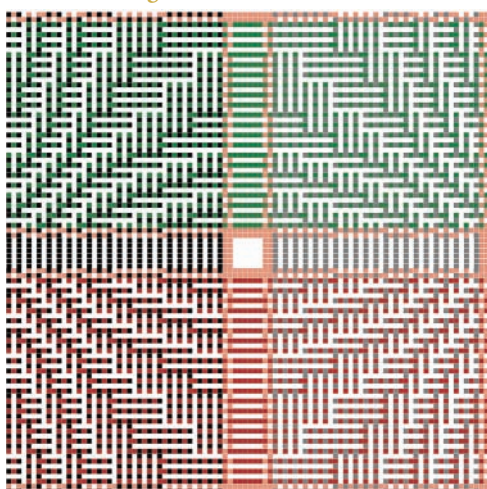


5b. 6-shaft design

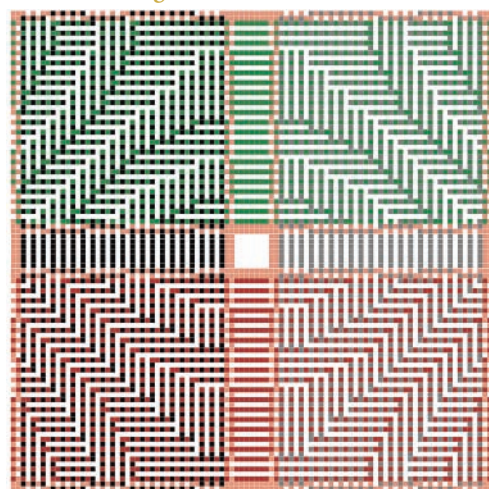


Shawl by Jannie Taylor, pages 34–37

6a. 4-shaft design

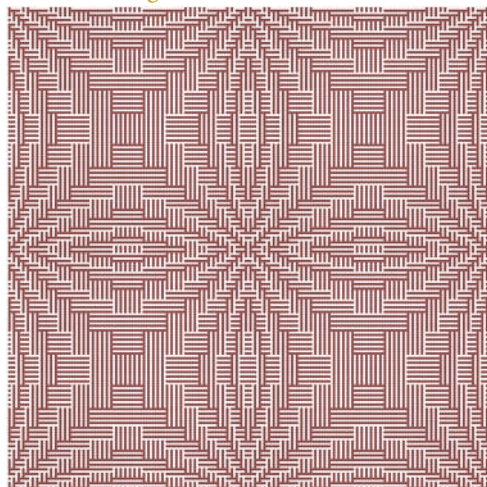


6b. 8-shaft design

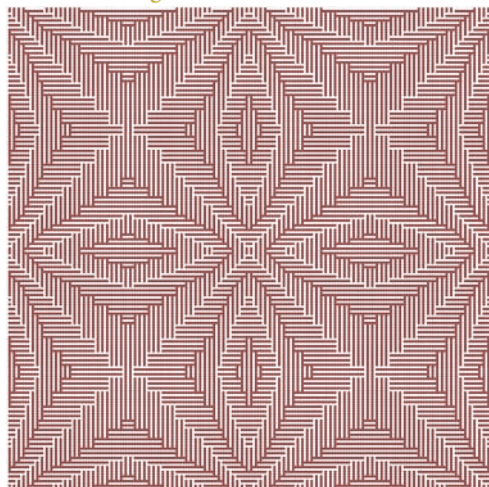


Vest fabric by Tracy Kaestner, pages 56–57

7a. 4-shaft design

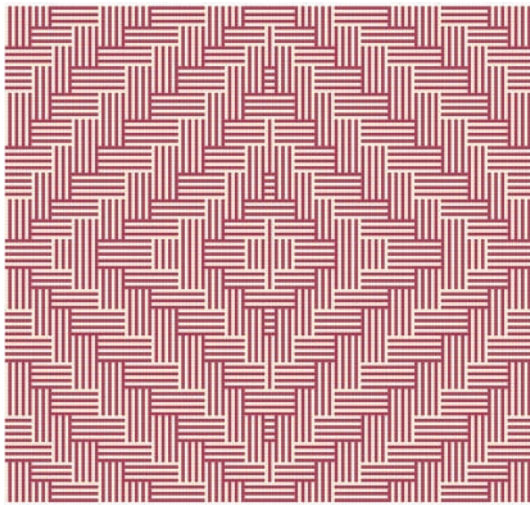


7b. 8-shaft design

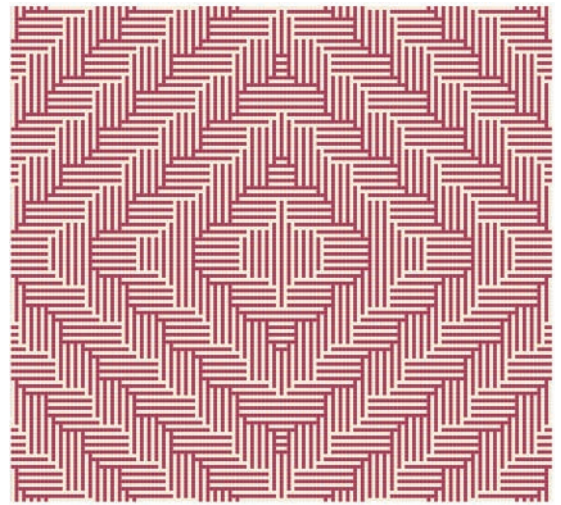


Poncho by  
Sarah Fortin,  
pages 54–55

8a. 4-shaft design



9a. 8-shaft design




## SHADOW-WEAVE DRAFTING

The drafts in this issue use both the Powell and Atwater systems. The interlacements are the same for both. Any 4-shaft draft can be changed from one system to the other simply by exchanging shafts 2 and 3 in the threading and tie-up and exchanging treadles 2 and 3. (The exchange is more cumbersome with more shafts.)

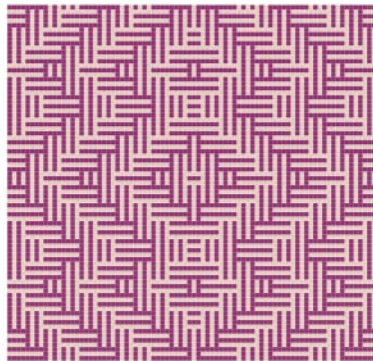
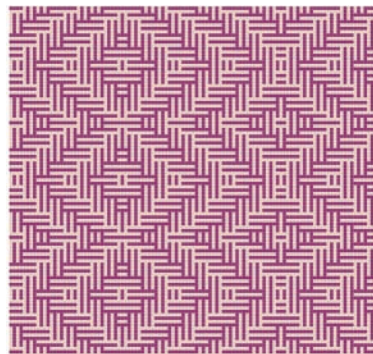
Most block weaves show strong color or value contrast between pattern and background interlacements. The difference in shadow weave is only vertical vs horizontal lines. Shadow-weave designs show movement more than images—diamonds and diagonals created by threading and treadling the blocks in sequence, repeating them, and/or reversing them.

Many of the projects in this issue were woven on six or eight shafts. With most, we give a 4-shaft alternative draft. Figures 5–10 give the drawdowns for both drafts. The basic advantage to more shafts is a capacity for smoother diagonals—not much!

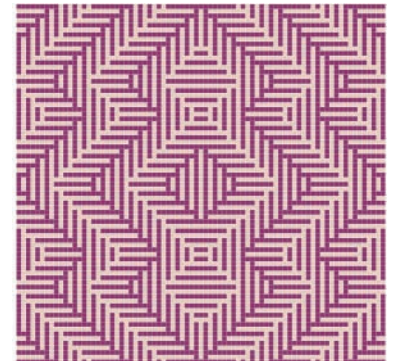
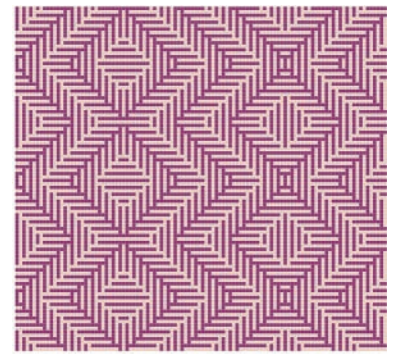
To reduce drafts to four shafts, examine the block order: if blocks are threaded in a point, thread all four in the same direction, repeating the sequence to the reversal point and then reversing. You'll need a computer weaving program. The thought of Mary Atwater and Marian Powell working drafts out with pencil and paper is more than daunting. 

Scarves by Diane Kelly, pages 44–45

9a. 4-shaft designs

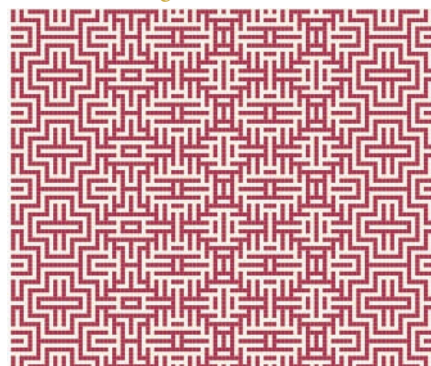


9b. 8-shaft designs

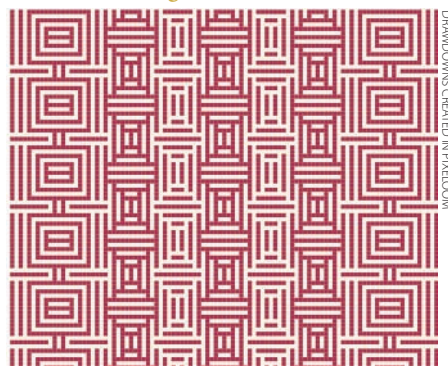


Scarf by Susan Horton, pages 46–47

10a. 4-shaft design



10b. 8-shaft design



## RESOURCES

- Atwater, Mary Meigs. *Shuttle-Craft Guild Bulletin*. Basin, Montana, February 1942, p. 1.
- Barrett, Clotilde. *Shadow Weave and Corkscrew Weave*. Boulder, Colorado: Colorado Fiber Center, 1980.
- Powell, Marian. *1000(+) Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, Oregon: Robin and Russ Handweavers, 1976.
- van der Hoogt, Madelyn. "Color-and-Weave Basics: An Overview." *Handwoven*, March/April 2005, pp. 34–37.

## Toika Computer Controlled Loom

The Toika Computer Controlled Loom is the result of over 20 years of innovation. Now you can spend more time planning your weaving projects and designing patterns while eliminating treading and tie-up errors.

With just the tap of a pedal you can achieve true countermarche action – and set 4 to 32 shafts in motion – all without having to pump treadles!

- Available in 16, 24, or 32 shafts
- Powered by WeavePoint 7.0 software, compatible with Windows 98, 2000, XP, Vista or Windows 7.
- Ensures even sheds throughout
- Weaves quietly in three speeds
- Conversion kits available for your existing Toika and Glimakra looms
- FREE in-home set-up

Toika Computer Looms are available exclusively at WEBS® America's Yarn Store®



yarn.com • 800.367.9327

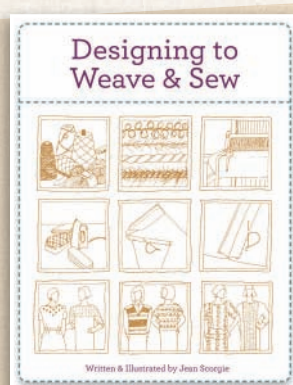


# BEST OF HANDWOVEN eBooks

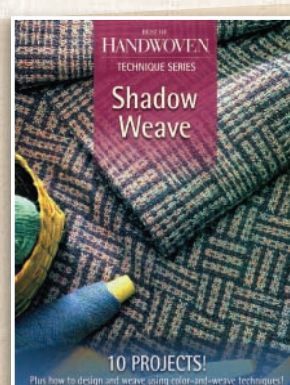
COLLECTIONS OF OUR MOST POPULAR WEAVING PROJECTS



13 Handwoven Bags



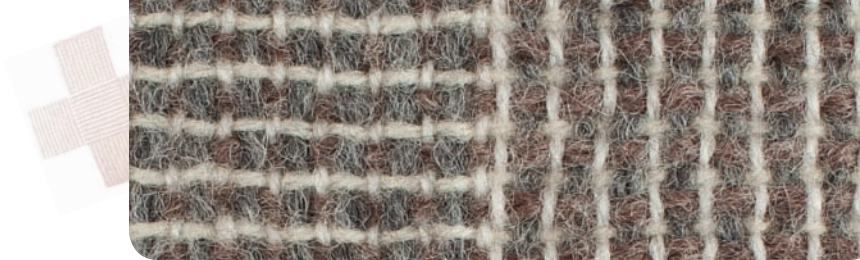
Designing to Weave & Sew



Shadow Weave

...AND MANY MORE eBooks AVAILABLE TO DOWNLOAD TODAY!

**WEAVING TODAY**  
 Shop.WeavingToday.com/HWeBooks  
 866-949-1646



JANE PATRICK

## STRUCTURE

Log cabin.

## EQUIPMENT

Rigid-heddle, 2-shaft, or 4-shaft loom, 20" weaving width; 8-dent heddle or reed; 2 shuttles.

## YARNS

Warp: Worsted-weight wool (1,120 yd/lb, 200 yd/ball, Nature Spun Worsted, Brown Sheep Company), Charcoal 880W, 195 yd. Fingering-weight wool (2,840 yd/lb, 200 yd/ball, Nature Spun Fingering, Brown Sheep Company), Natural 730F, 195 yd. Weft: Nature Spun Worsted, Stone 701W, 122 yd. Nature Spun Fingering, Aran N91F, 122 yd. Trim: Chunky-weight wool (354 yd/lb, Nature Spun Chunky, Brown Sheep Company), Bordeaux 200C, 8 yd. (Yarns for this project were donated by Brown Sheep Company.)

## OTHER SUPPLIES

16" square pillow form; three 2" pieces Velcro; sewing thread.

## WARP LENGTH

156 ends 2½ yd long (allows 3" for take-up, 36" for loom waste).

## SETTS

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

## DIMENSIONS

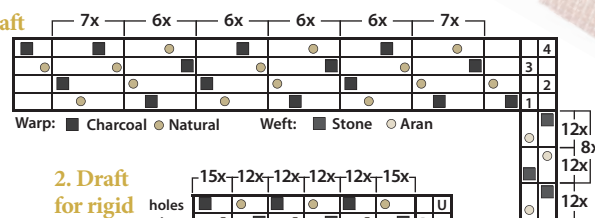
Width in the reed: 19½". Woven length: 51". Finished size after washing and sewing: 15½" × 15½".

# Log-cabin pillow

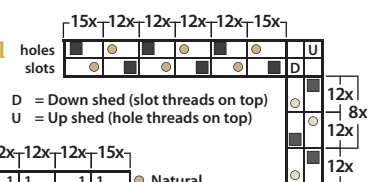
Log cabin never ceases to amaze me! I love to introduce new weavers to this technique because it looks so tricky but is so, so simple. It seems magical to me even today, after nearly forty years of weaving.

I got the idea for this pillow from one in a furniture catalog. Its fabric was a stark black-and-white herringbone with bright red trim around the edge. For this pillow, I toned down the contrast by alternating gray yarns with thinner light ones in the warp and crossing them with slightly different shades in the weft. The subdued fabric has a tailored feel.

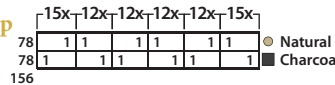
### 1. 4-shaft draft



### 2. Draft for rigid heddle



### 3. Warp color order



**1** Wind a warp of 156 ends 2½ yd long as in Figure 3. Centering for a weaving width of 19½", use your preferred method to warp the loom following Figure 1 or 2 (thread for plain weave if you are using a 2-shaft loom).

**2** Weave 51" of fabric following the treadling in Figure 1 or 2. This length includes about 6" extra to allow for matching the pattern during assembly. Probably the trickiest part of weaving this fabric is beating consistently to square the pattern. Because this yarn is fairly stretchy, I used a medium weaving tension and a light touch with the beater.

**3** Cut the fabric from the loom and wash by hand. Machine dry, moderate heat, checking frequently until sufficiently fulled, about 10 min. Lay flat to finish drying; steam-press.

**4** For pillow front: Measure the width of the fabric and cut the length to match. Mark the right side with a safety pin. Zigzag cut edges.

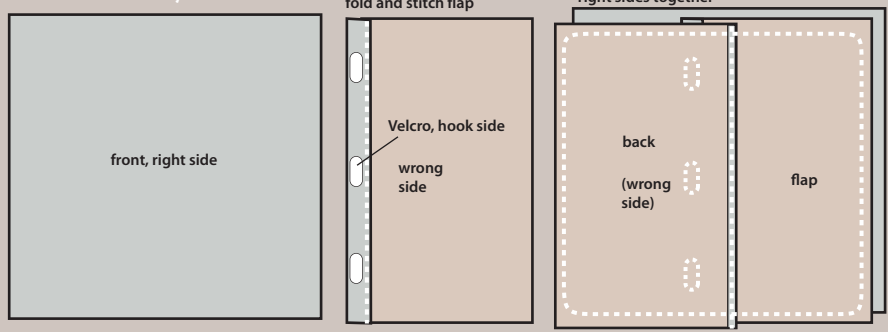
**5** For the pillow back (see Figure 4 and photo of pillow back at the bottom of page 31): Using

the front as a guide so pattern will match at seams, cut one piece 11½" long for the flap and one piece 10½" for the back. Mark the right side of each with a safety pin and zigzag all cut edges. On the wrong side of the flap piece, fold up one long edge ¼" and press. On the right side, stitch three Velcro strips along the folded edge. Fold 1" (with Velcro) to the wrong side and stitch edge. On the wrong side of the back, fold over one long edge ¼" and stitch. Place the back and flap on the pillow top, right sides together, matching the pattern. On the back, mark the position for the Velcro strips so that they will align with the Velcro on the flap, and sew the strips to the right side of the back. With the back/flap pieces and pillow front right sides together, sew a ½" seam around the outside edges. Turn the pillow right side out and press. Insert pillow form.

**6** For the trim: Measure 8 yd of Nature Spun Chunky in Bordeaux, fold in half, and anchor to a table with a clamp. Twist each strand in the direction of the ply and then twist them together in the opposite direction. Handsew to the pillow edge.



4. Pillow assembly



JENNIFER MOORE

# Doublewidth log-cabin blanket

In my book *The Weaver's Studio: Doubleweave* (see Resources), I give a method for weaving log cabin in tubular fashion by starting the two colors of wefts from opposite sides and interlocking them at the selvages. To weave a log cabin doublewidth requires a different technique.

## STRUCTURE

Log cabin (woven doublewidth).

## EQUIPMENT

4-shaft loom,  
40" weaving width;  
10-dent reed;  
2 shuttles, 3 bobbins.

## YARNS

Warp: 2-ply wool  
(1,800 yd/lb,  
Shetland, Harrisville),  
#54 Adobe, 1,470 yd;  
#56 Jade, 1,330 yd.  
Weft: 2-ply wool,  
#20 Purple Haze, 1,173 yd;  
#56 Jade, 1,076 yd.

## WARP LENGTH

800 ends 3½ yd long  
(allows 5" for take-up,  
29" for loom waste; loom  
waste includes fringe).

## SETTS

Warp: 20 epi  
(10 ends per layer;  
2/dent in a 10-dent reed).  
Weft: 20 ppi  
(10 picks per layer).

## DIMENSIONS

Width in the reed: 40".  
Woven length (measured  
under tension on  
the loom): 92".  
Finished size after  
washing: 62" × 74" plus  
5" fringe at each end.

Log Cabin is a visual effect created by alternating light and dark threads in both the warp and the weft. In doublewidth weaving, the shuttle usually weaves in the two layers in the following sequence: top, bottom, bottom, top. By doing so, the equivalent of two picks are made in the unfolded cloth. So that weft colors alternate in single picks for log cabin, the two shuttles “leapfrog” each other in the following order: Shuttle 1: top, bottom; Shuttle 2: top, bottom; Shuttle 1: bottom, top; Shuttle 2: bottom, top.

## THE WEAVING PROCESS

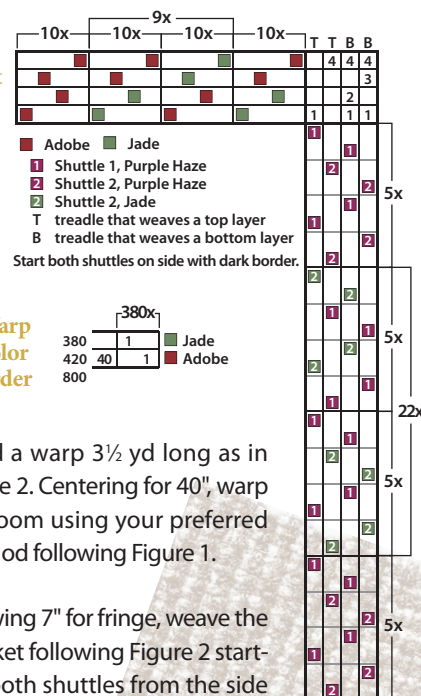
The two picks always end on the open selvage side. The two shuttles need to interlock with each other when they are on the same layer, but they must *not* interlock when they are on opposite layers or the open selvages will get tied together.

This is easier to do than to say. If you think of the shuttle position closer to the reed as being the “top” position and the shuttle position closer to your body as being the “bottom” position, then always put down a shuttle after each two picks in the same position as the layer it is now on. If you talk to yourself, either silently or aloud, calling out the layers as you weave them, it becomes easy to lay down your shuttles in the correct positions. (You can tell which layer you are on because when you are lifting a single shaft, you are weaving the top layer, and when you are lifting three shafts, you are weaving the bottom layer.)

## RESOURCES


Moore, Jennifer. *The Weaver's Studio: Doubleweave*. Loveland, Colorado: Interweave, 2010.

### 1. Draft for blanket



### 2. Warp color order

380	1	Jade
420	40	Adobe
800		

- 1 Wind a warp 3½ yd long as in Figure 2. Centering for 40", warp the loom using your preferred method following Figure 1.
- 2 Allowing 7" for fringe, weave the blanket following Figure 2 starting both shuttles from the side with the solid dark border. Use two shuttles with Purple Haze for the solid dark block at beginning and end of the blanket. When switching from one treadling block to another, manually interlock the two wefts. Periodically raise shafts 1 and 4 together to check that the two layers are not tied together.
- 3 Allowing 7" for fringe, remove the blanket from the loom. Prepare a twisted fringe with 6 or 7 ends in each fringe to fit within the threading blocks. Secure with an overhand knot ¼" from the fell and trim to within 1" of the knot. Machine wash on a gentle cycle with mild soap. Machine dry, 5 min, air setting, and then lay flat to dry completely. After it is dry, you can lightly steam the blanket on a wool setting. 



# Project



## STRUCTURE

Shadow weave.

## EQUIPMENT

8-shaft or 4-shaft loom,  
30" weaving width;  
10-dent reed; 3 shuttles,  
8 bobbins; 44 plastic mini-  
blinds 1" x 30" each per  
shawl (1 pkg) or smooth  
poster-board strips.

## YARNS

Warp: 18/2 merino wool  
(5,040 yd/lb, Superfine  
Merino, JaggerSpun),  
White, 1,274 yd; Black 749  
yd; Shale, 588 yd; 5/2 pearl  
cotton (2,100 yd/lb) or  
similar, any color, 224 yd.  
Weft: 18/2 merino wool,  
White, 1,055 yd; Emerald,  
Sage, Plum, Elderberry,  
Peacock, Jade, 190 yd each  
(19 yd per stripe); 5/2 pearl  
cotton, any color, 210 yd.

## WARP LENGTH

405 ends 7 yd long for  
two shawls (allows 10" for  
take-up, 32" for loom  
waste); add 3 yd for  
each additional shawl.

## SETTS

Warp: 20 epi (2/dent in a  
10-dent reed with 80 empty  
dents; see Figures 1–3).  
Weft: 20 ppi (41 wool,  
4 cotton alternating  
with 1" spacers).

## DIMENSIONS

Width in the reed: 28 $\frac{3}{4}$ ".  
Woven length (measured  
under tension on the  
loom): 90" each shawl  
(allow 16" between  
shawls for fringe).  
Finished sizes after  
washing: two shawls  
20" x 72" each with 5"  
fringe at each end.

JANNIE TAYLOR

# Me and my shadows!

SHADOW WEAVE HAS PLAYED A MAJOR ROLE IN MY WEAVING LIFE FOR OVER TWENTY YEARS. THESE "WINDOWS AND SHADOWS" SHAWLS TAKE ADVANTAGE OF SHADOW WEAVE'S ALTERNATING COLORS AND OPTICAL EFFECTS.

Spacing the warp and weft in shadow weave provides some delightful surprises. In the spaces, the alternating colors create ikat-like patterning. Merino wool (and a smooth waste yarn that is removed later) make the "windows" crisp and permanent—as if by magic.

In 1981, I had been weaving for about five years and was looking for something new to weave on my 4-shaft loom. Someone suggested I try shadow weave. I had no idea that this suggestion would lead me to take the first step in an exploration that continues to this day. Just about every project I designed for the next several years ended up being in shadow weave. Every time I thought about a project, it somehow had to be in shadow weave—from scarves and jackets to placemats and napkins—in colors both high and low in contrast.

I did finally move on to other weaves, but every once in a while I just have to design something new in shadow weave. The Windows and Shadows shawls are the end result of a problem that I had been thinking about for some time: How to combine lightness and warmth with an interplay of color in something fun to wear. With the shawls, I consider the problem solved!

## CREATING THE SPACES

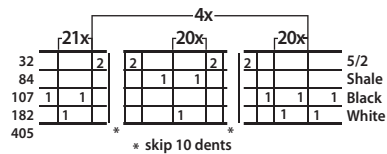
The spaces in the warp direction are created by skipping dents (10 dents between sections of 41 ends of merino). Two ends of pearl cotton are threaded at the edges of each merino stripe.



These cotton ends keep the wool ends secure until after wet finishing, which fulls the merino so it stays in its position permanently. In the weft direction, 1" wide miniblind slats are used as spacers. Two picks of pearl cotton secure the weft on each side of each weft stripe. The spacers are carefully pulled out after the fabric is cut from the loom; the pearl cotton is not removed until after wet finishing.

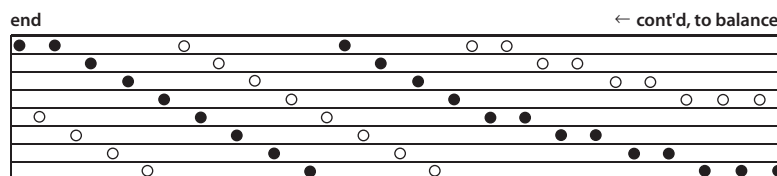
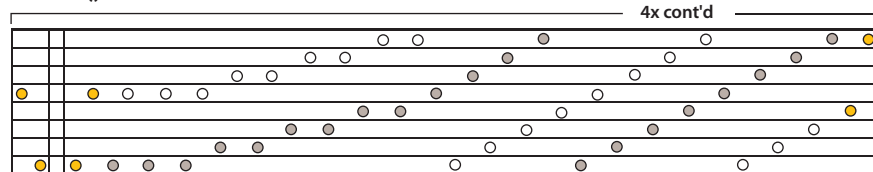
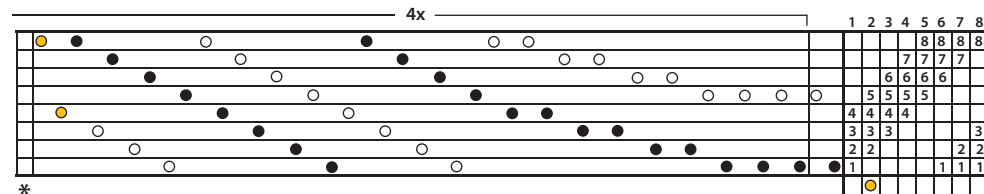


## 1. Warp color order



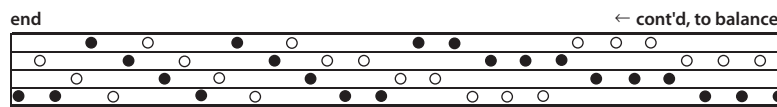
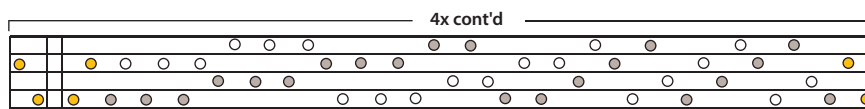
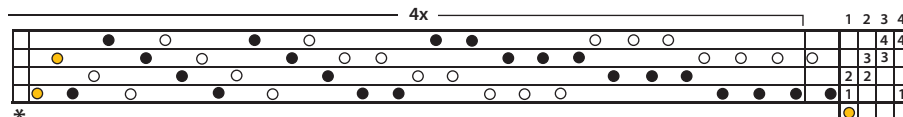
**1** Wind the warp following Figure 1. These directions are for warping back to front. If you warp front to back, sley the reed as described in Step 3 (the position of the empty dents is shown in Figure 1), but be sure to use stiff paper or lots of sticks between the layers on the warp beam to keep the spaces between warp stripes from affecting warp tension.

## 2. 8-shaft draft



○ White ● Black ○ Shale ● 5/2 pearl cotton ● weft colors  
\* = skip 10 dents S = place spacer

## 3. 4-shaft draft



○ White ● Black ○ Shale ● 5/2 pearl cotton ● weft colors  
\* = skip 10 dents S = place spacer

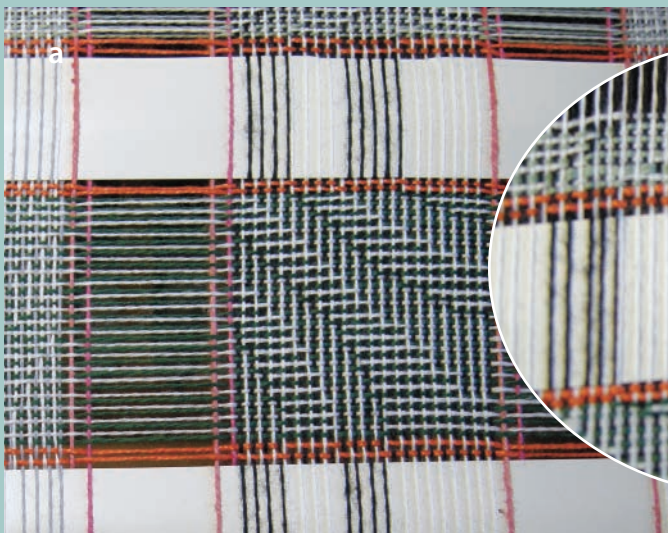
**2** For back-to-front warping, sley the raddle alternating 14 and 15 epi and centering for 28" weaving width (the warp can be beamed with even distribution rather than being spaced as it will be in the reed). Thread the shafts following the draft in Figure 2 or 3. (These shawls are woven using the 8-shaft draft in Figure 2, but the 4-shaft draft produces a very similar design; see pages 26–28.)

**3** Centering for a weaving width of 28<sup>7/10</sup>", sley the 10-dent reed 2/dent (sley the last end of each stripe singly) and skip 10 dents between stripes following Figure 2 or 3.

**4** Begin the first shawl by inserting 7 spacers into sheds formed by alternating treadles 6-2-6-2-6 or 3-1-

3-1-3-1-3 (this section will be used for fringe). Then weave 2 picks of smooth waste yarn (5/2 pearl cotton or similar). Carry this weft up the selvedges leaving loops as in Photo b to make its eventual removal easier.

**5** With a shuttle of White merino and a shuttle of Emerald merino, weave the first 41-pick stripe following Figure 2 or 3 and then end off the Emerald yarn. Weave 2 picks of 5/2 cotton. Insert a spacer using treadle 6. Weave 2 more picks 5/2 cotton and set this shuttle aside. For the next 41 picks, alternate White and Sage for the second stripe in Figure 2 or 3. End the Sage, weave 2 picks of 5/2 cotton, and insert a spacer. Your weaving should measure about 6" at this point.



a. Miniblinds are used as spacers; a smooth yarn (5/2 pearl cotton or similar) keeps the merino stripes in place until after wet-finishing.

b. Leaving large loops of the 5/2 cotton at the selvages helps make it easy to remove after wet-finishing.

c-d. The fulled merino yarns are locked securely in place, and the smooth 5/2 cotton (orange in the photos) can now be removed.



**6** Weave four more stripes as in Step 5, using Plum, Elderberry, Peacock, and Jade. Then repeat from the beginning of Step 5 four more times (five in all), using the colors in the order Emerald, Sage, Plum, Elderberry, Peacock, and Jade (90" total length). End with 6 more spacers and a few picks of 5/2 cotton.


**7** Weave the second shawl in the same way as the first. If you have other colors of merino, you can change or vary the stripe colors. The black/white/gray warp will work well with any color and invites experimentation.

**8** Remove the two shawls from the loom and gently roll them up as you pull them from the cloth beam. Take the roll to a flat surface and carefully remove the spacers and the 5/2 cot-

ton from the fringe allowance. Continue unrolling and removing the spacers. *Do not remove any of the 5/2 cotton protecting the stripes.* When you get to the 5/2 cotton between the two shawls, cut the shawls apart and continue removing the spacers. Make a twisted fringe at the ends of both shawls (1 divided each warp stripe into 4 fringes); secure fringes with an overhand knot. Take care to avoid including any of the 5/2 cotton warp threads in the twisted fringe.

**9** Fill a basin with warm water and a squirt of shampoo. Immerse one of the shawls at a time and begin to gently move it through the water. Take your time and keep a close watch as the wool begins to bloom and full. Remember, this is a one-way

process and things can change fast. Spend some time rubbing and squeezing the fringes to lock in the twist. When the fabric has been fulled to your liking, drain, gently squeeze out excess water, and rinse in warm water. Do not agitate the shawl as it will cause further fulling. Drain, squeeze, and roll in a large towel and press out water. Unroll and hang over a rod to dry. Repeat for second shawl.

**10** When the shawls are dry, remove the 5/2 cotton: Cut the loops you left at the selvages and pull the weft threads out. Carefully cut the mid-point of the 5/2 cotton warp threads and pull them out from both ends. Finally, steam-press and trim the fringes to about 5", cutting off the knots at the ends of the fringes. 



ROBIN LYNDE

# Shadow-Weave Shawls in Bamboo

BAMBOO YARN MAKES THIS SHAWL SUMPTUOUS. SHADOW WEAVE MAKES IT SHIMMER WITH MOTION.

## STRUCTURE

Shadow weave.

## EQUIPMENT

4-shaft loom,  
25" weaving width;  
8-dent reed;  
2 shuttles, 3 bobbins.

## YARNS

Warp: 100% bamboo (2,100 yd/lb, Bambu 7, Silk City), Onyx and Passion Red, 1,182 yd each.  
Weft: Bambu 7, Onyx, 890 yd; Passion Red and Tropical Sunset, (variegated), 444 yd each.  
Yarns are available from Cotton Clouds as a kit.

## WARP LENGTH

394 ends 6yd long (allows 8" for take-up, 26" for loom waste).

## SETTS

Warp: 16 epi (2/dent in an 8-dent reed).  
Weft: 14 ppi.

## DIMENSIONS

Width in the reed: 24¾".  
Woven length (measured under tension on the loom): 168" (84" for each shawl).  
Finished sizes after washing: two shawls, 20½" × 73" each, plus 5" twisted fringe at each end.

I love shadow weave! It looks so much more complicated than it really is. Although it is mostly plain weave, the color-and-weave effect makes shadow weave look anything but plain.

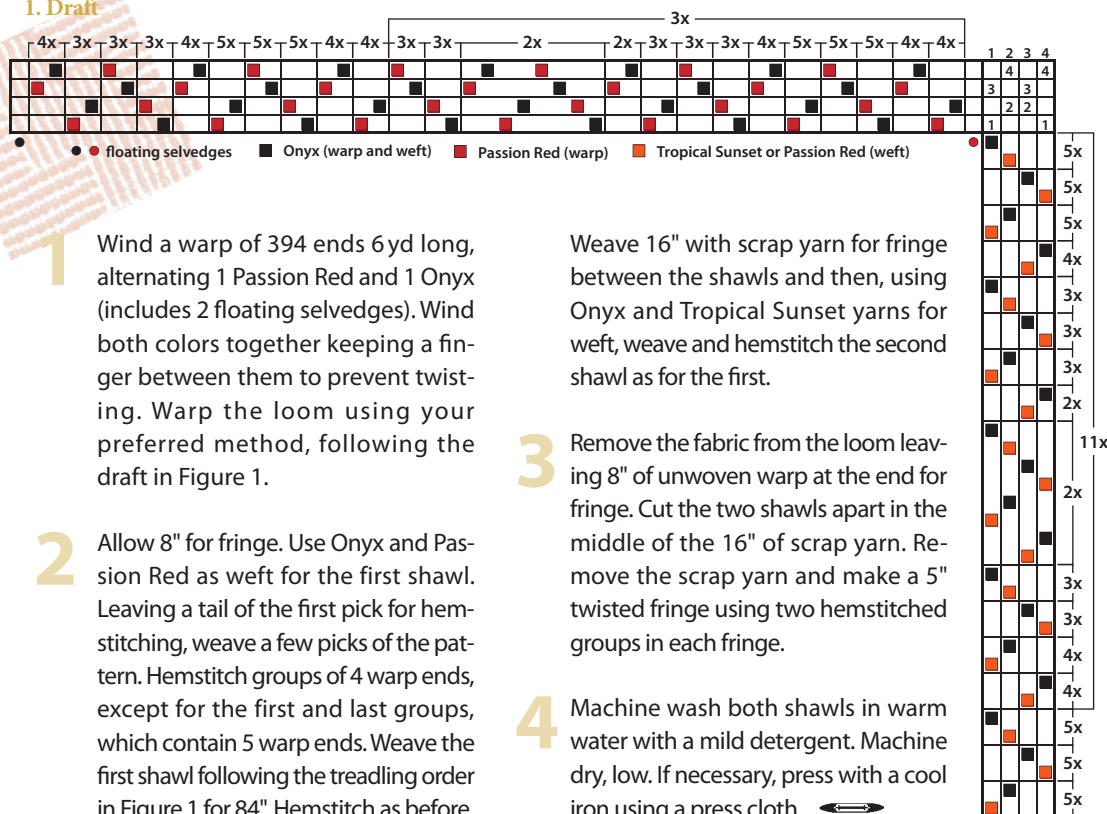
I came up with this draft while I was experimenting with weaving software on my new MacBook. I wanted something with flowing lines and a design that would be large enough in scale for a shawl, but not too busy.

Traditionally, shadow weave is woven with two strongly contrasting solid colors. Substituting a variegated yarn for one or both of the solid colors can be interesting. Warp amounts given here are

for two shawls. The light weft of one is a solid red (the full shawl shown on page 39); the light weft of the other is a variegated yarn in a range of warm colors (see the detail photo on page 39).

The design is most apparent in the shawl woven with two solid colors, but the variegated yarn adds sparkle and life. Bambu 7 comes in amazing colors, including over a dozen variegated colorways—choose the ones that warm your heart.

### 1. Draft




**1** Wind a warp of 394 ends 6yd long, alternating 1 Passion Red and 1 Onyx (includes 2 floating selvages). Wind both colors together keeping a finger between them to prevent twisting. Warp the loom using your preferred method, following the draft in Figure 1.

**2** Allow 8" for fringe. Use Onyx and Passion Red as weft for the first shawl. Leaving a tail of the first pick for hemstitching, weave a few picks of the pattern. Hemstitch groups of 4 warp ends, except for the first and last groups, which contain 5 warp ends. Weave the first shawl following the treadling order in Figure 1 for 84". Hemstitch as before.

Weave 16" with scrap yarn for fringe between the shawls and then, using Onyx and Tropical Sunset yarns for weft, weave and hemstitch the second shawl as for the first.

**3** Remove the fabric from the loom leaving 8" of unwoven warp at the end for fringe. Cut the two shawls apart in the middle of the 16" of scrap yarn. Remove the scrap yarn and make a 5" twisted fringe using two hemstitched groups in each fringe.

**4** Machine wash both shawls in warm water with a mild detergent. Machine dry, low. If necessary, press with a cool iron using a press cloth. 

# Project





JEAN KORUS

**TIP:** For long-term care, rayon chenille fabrics are best stored rolled, rather than folded. Folding can distort the cloth over time. Roll the fabric up loosely so air can circulate. Always clean items before storing.  
—from Su Butler (see Resources).

## STRUCTURE

Shadow weave.

## EQUIPMENT

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

## YARNS

Warp: rayon chenille  
(1,450 yd/lb), black,  
502 yd (4-shaft scarves),  
384 yd (8-shaft scarves);  
red, 510 yd (4-shaft scarves),  
391 yd (8-shaft scarves).  
Weft: rayon chenille, black  
and red, 425 yd each  
(4-shaft scarves), 325 yd  
each (8-shaft scarves);  
black sewing thread, 10 yd.

## WARP LENGTH

119 ends (4-shaft scarves)  
or 91 ends (8-shaft scarves)  
8½ yd long alternating  
black and red (allows 10"  
take-up, 28" loom waste).

## SETTS

Warp: 16 epi (2/dent  
in an 8-dent reed).  
Weft: 15 ppi.

## DIMENSIONS

Width in the reed:  
7½" (4-shaft scarves) or  
5⅞" (8-shaft scarves).  
Woven length (measured  
under tension on the  
loom): 80" per scarf.  
Finished sizes after  
washing: three scarves  
6½" (4-shaft scarves) or  
4⅞" (8-shaft scarves)  
× 73" plus 4–5" fringe  
at each end.

# Chenille and shadow weave— perfect partners!

THE RELATIVE THICKNESS AND VELVETY TEXTURE OF CHENILLE YARNS GIVE SCALE AND DRAMA TO THE PINSTRIPES AND OUTLINES OF SHADOW-WEAVE DESIGNS.

Warp length provides three scarves so you can experiment with different treadling orders. You won't want to stop with only three!

**C**henille and shadow weave are a perfect combination, especially if you are a color, texture, *and* structure person like me. Chenille needs to be woven in plain weave, or as close to plain weave as possible, to keep the slippery yarn from worming out of the cloth. Shadow weave, even though it produces exciting and dramatic patterns, is actually a plain-weave interlacement except for 2-thread floats at the edges of the designs (where vertical pinstripes change to horizontal pinstripes and vice versa). Together, chenille and shadow weave make a luxurious, soft, drapable scarf with infinite potential for pattern.

## THE SCARVES

You can choose either the 4-shaft scarves (see the right scarf on page 41) or the 8-shaft scarves (see the scarf at the left). The threadings for both arrange the blocks in a simple point using the Powell drafting system (see Resources). Scarf 1 in each set is woven “tromp as writ” (i.e., the threading order is used as the treadling order). For the next two scarves on each warp, I experimented. One way to vary threading and treadling orders is to add repeats of blocks or block progressions, always maintaining the regular alternation of dark and light. If you have

a computer weaving program, it is easy and fun to try things out. You can also use any of the treadlings in Marian Powell's book with the threadings given here. Some work and some don't, but it is endlessly interesting to see what one threading looks like with many different treadlings.

It's worth noting that as few as four shafts can produce very complex designs in shadow weave. Eight shafts allow greater distinction between contrasting areas of vertical and horizontal pinstripes (compare the photos on pages 42 and 43), and, surprisingly, 8-shaft threading and treadling orders are a bit easier to follow.

These scarves are narrower and longer than standard scarves, so they can be worn folded in half and passed through a loop around the neck. Chenille is a bit bulky to be worn this way if the scarves are very wide. For scarves with different measurements from those given here, expect about 10 percent take-up and shrinkage.

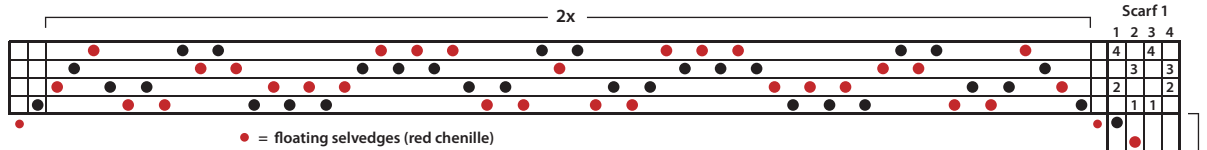
## RESOURCES

Butler, Su. *Understanding Rayon Chenille*. Woodstock, Illinois: Butlerdidit! Press, 2002. Gives multiple tips and techniques for weaving and wet-finishing chenille.  
Powell, Marian. *1000(+) Patterns in 4, 6, and 8 Harness Shadow Weave*. McMinnville, Oregon: Robin and Russ Handweavers, 1976. Each 4-shaft, 6-shaft, and 8-shaft draft includes many treadling options.

## Shadow-weave designs are

dramatic on four shafts (right scarf) and on eight (left scarf).

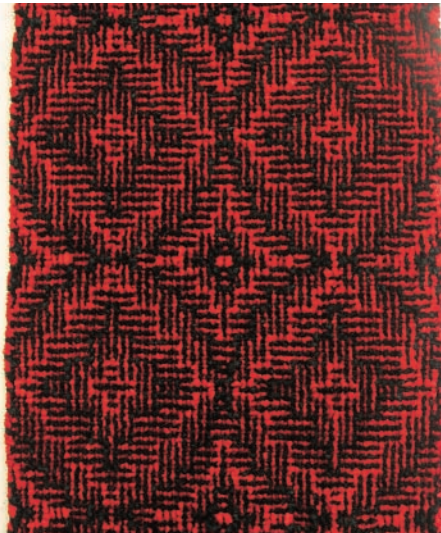
## I. 4-shaft scarves



a. Scarf 1



b. Scarf 2



c. Scarf 3



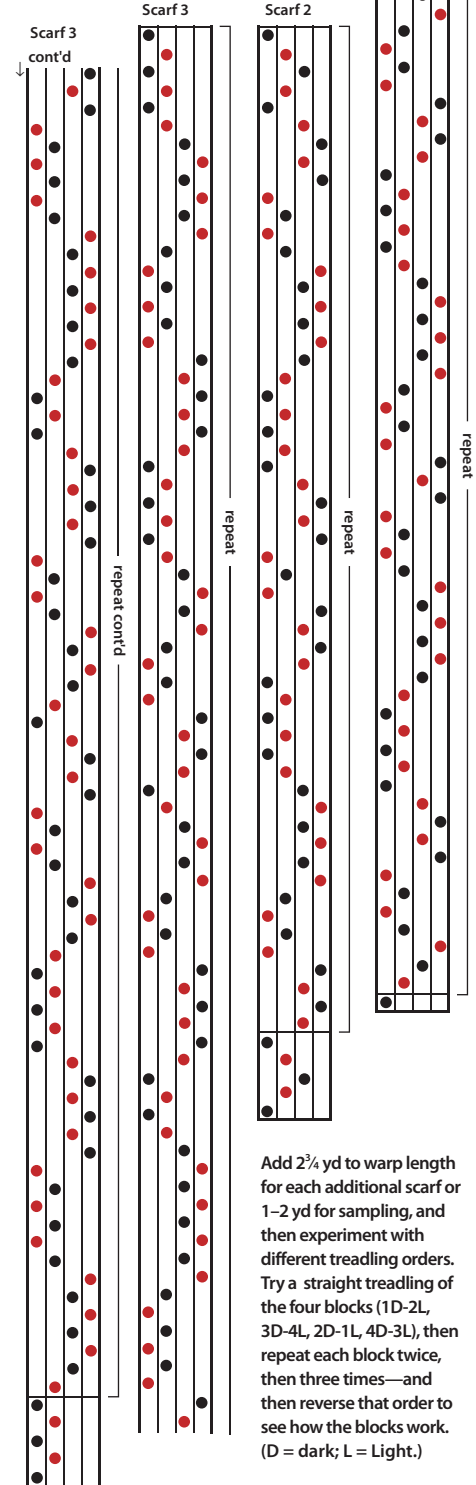
**1** Wind the warp holding 1 strand red and 1 strand black rayon chenille together, keeping a finger between them to prevent twisting. Use your preferred method to warp the loom following Figure 1 or 2. For complete warping steps, visit [weavingtoday.com](http://weavingtoday.com) and click on How-To Instructions under Free Resources.

**2** Spread the warp with scrap yarn alternating treadles 1 and 2. Allowing 7" for fringe including the amount used to tie on, weave 6 picks alternating treadles 1 and 2 using black sewing thread as weft, beating very firmly. (These threads will secure the chenille weft and present a firm edge for the twisted fringe; the fine sewing thread is nearly invisible along the edges.)

**3** Begin weaving Scarf 1 following the treadling order for Scarf 1 in Figure 1 or 2. If the pattern starts to look a bit odd, check to make sure you haven't reversed the color order or skipped a pick. Errors can be difficult to see while you are weaving (but will scream at you as soon as you remove the scarf from the loom!). Weave the scarf for 80" and end with 6 picks of black sewing thread as at the beginning, beating very firmly.

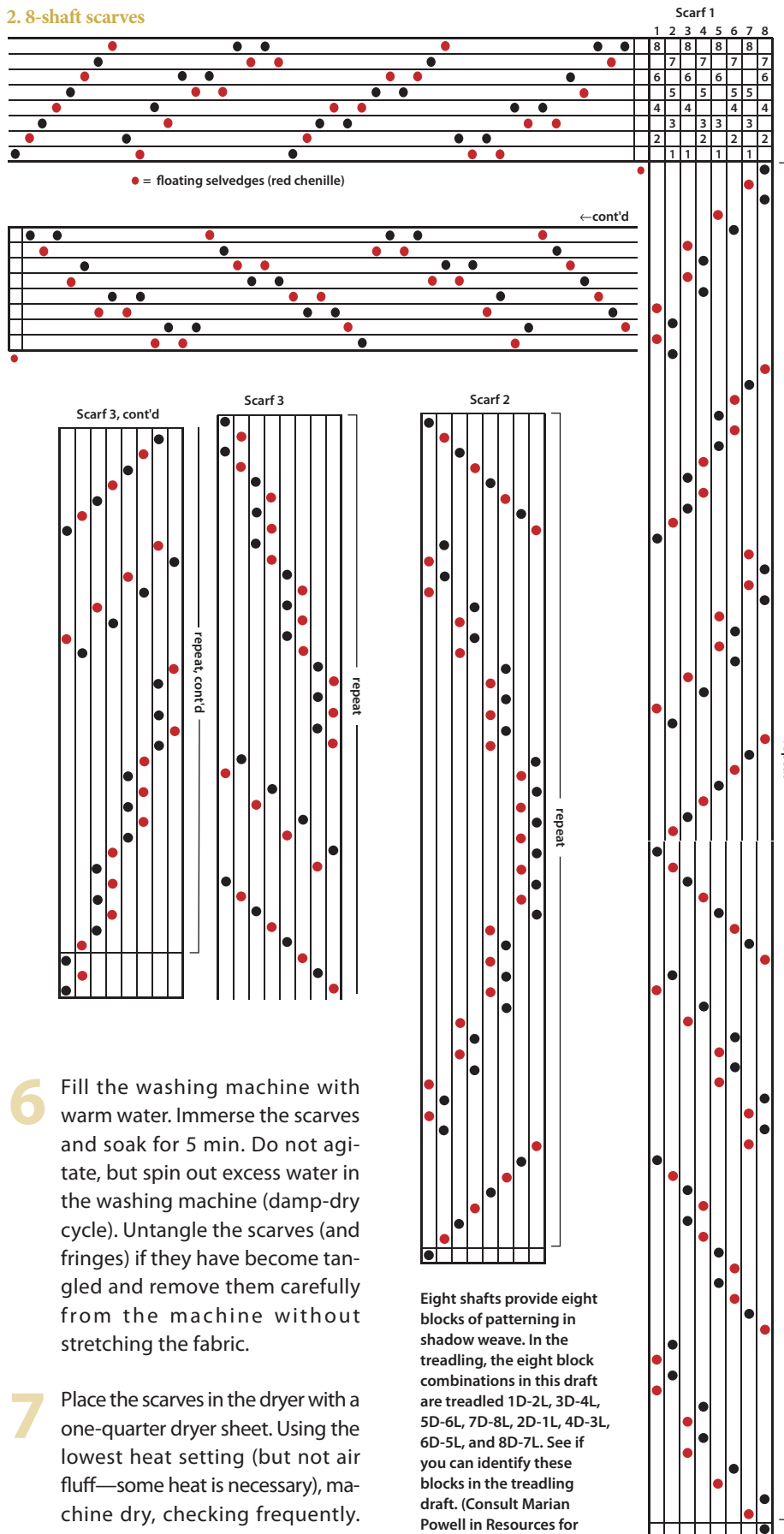
**4** Allow 14" unwoven warp between scarves for fringe and weave Scarves 2 and 3 following their respective treadlings in Figure 1 or 2 (or experiment with other treadling orders). Begin each scarf with scrap yarn and then 6 picks of sewing thread beaten firmly; end with 6 picks sewing thread and a few picks of scrap yarn.

**5** Allowing 7" for fringe at the end of Scarf 3, remove all three scarves from the loom and cut apart. Removing the scrap yarn as you go, prepare a twisted fringe using 4 red/4 black ends in each fringe. Because chenille is so slippery, be sure to twist the two



groups as tightly as you can in one direction; then twist them together in the opposite direction, again very tightly, and secure the ends with an overhand knot.

## 2. 8-shaft scarves



• = floating selvages (red chenille)

d. Scarf 1



e. Scarf 2



f. Scarf 3



**6** Fill the washing machine with warm water. Immerse the scarves and soak for 5 min. Do not agitate, but spin out excess water in the washing machine (damp-dry cycle). Untangle the scarves (and fringes) if they have become tangled and remove them carefully from the machine without stretching the fabric.

**7** Place the scarves in the dryer with a one-quarter dryer sheet. Using the lowest heat setting (but not air fluff—some heat is necessary), machine dry, checking frequently. When the scarves are dry, remove them from the dryer and trim the tails of the knotted fringes.

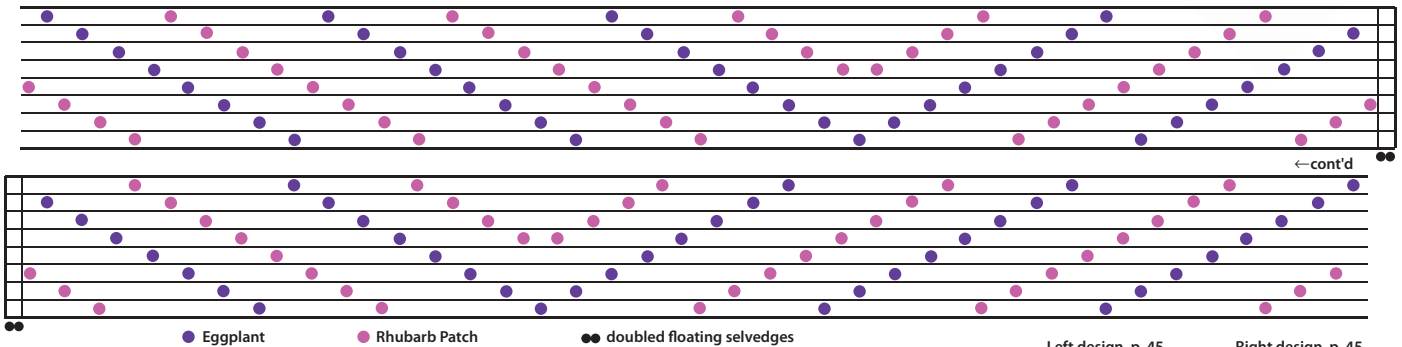
Eight shafts provide eight blocks of patterning in shadow weave. In the treading, the eight block combinations in this draft are treadled 1D-2L, 3D-4L, 5D-6L, 7D-8L, 2D-1L, 4D-3L, 6D-5L, and 8D-7L. See if you can identify these blocks in the treading draft. (Consult Marian Powell in Resources for many other 8-shaft treading orders.)

DIANE KELLY

# Shaded shadows for scarves

VARIEGATED YARNS ADD DETAIL AND DIMENSION TO SHADOW WEAVE.

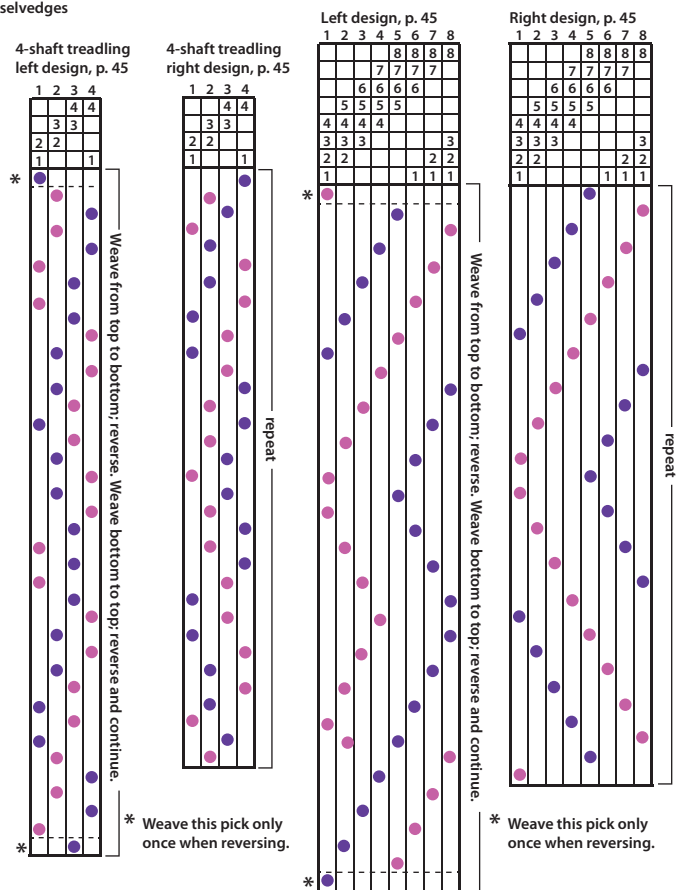
## 1. 8-shaft draft



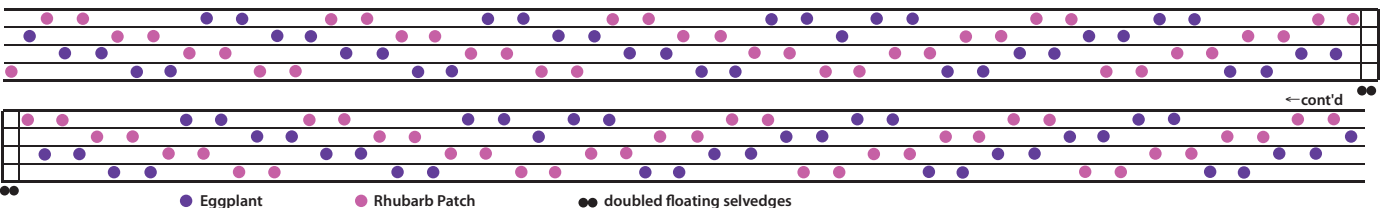
These scarves contrast a variegated bamboo yarn (Rhubarb Patch) with a solid color in Tencel (Eggplant) in both warp and weft. The dark outlines created by the Eggplant emphasize the shadow-weave designs, and the variegated yarn adds bright spots and soft shades. The fabric is soft, supple, and lovely to the touch.

The scarves shown here are woven using the 8-shaft draft, but very similar designs can be woven on four (see also pages 26–28).

- 1 Wind a warp of 157 ends  $5\frac{1}{2}$  yd long following Figure 3 (the first and last 2 ends are doubled floating selvedges). Centering for a weaving width of  $7\frac{3}{4}$ ", use your preferred method to warp the loom and thread the shafts following Figure 1 or 2.
- 2 Allowing 7" for fringe, weave each scarf for about 73" (end after a complete repeat for the scarf design at bottom left on page 45 and at any one of the reversal points for the scarf design at bottom right). Using 8/2 Tencel, hemstitch over the first and last 2 picks, including 4 ends in each stitch.
- 3 Remove the scarves from the loom and cut apart. Prepare a twisted fringe including 4 ends in each fringe; secure ends with an overhand knot. Wash the scarves by hand in lukewarm water with a small amount of dishwashing liquid. Rinse well and lay flat to dry. Press with the iron on a rayon setting.



## 2. 4-shaft threading (see treadling above)



## STRUCTURE

Shadow weave.

## EQUIPMENT

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

## YARNS

Warp: 100% bamboo  
(2,100 yd/lb, Bambu 7,  
Silk City Fibers)  
Rhubarb Patch,  
424 yd; 8/2 Tencel  
(3,360 yd/lb, Webs)  
Eggplant, 440 yd.  
Weft: 100% bamboo,  
Rhubarb Patch,  
341 yd; 8/2 Tencel,  
Eggplant, 341 yd.

## WARP LENGTH

157 ends 5½ yd long  
(allows 4" for take-up,  
34" for loom waste).

## SETTS

Warp: 20 epi (2/dent  
in a 10-dent reed).  
Weft: 19 ppi.

## DIMENSIONS

Width in the reed: 7⅞".  
Woven length (measured  
under tension on the  
loom): 73" for each  
of two scarves.  
Finished sizes after  
washing: two scarves  
7" × 68" each plus 4"  
fringe at each end.



### 3. Warp color order

	76x₁		
77	1	1	Rhubarb Patch
80	2	2	Eggplant
157			



## STRUCTURE

Shadow weave.

## EQUIPMENT

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

## YARNS

8/2 Tencel (3,360 yd/lb, in  
two colors, one dark (D),  
one light (L).  
Scarf 1, Spice (D)  
and Deep Sea Coral (L);  
Scarf 2, Black (D)  
and Natural (L);  
Scarf 3 Eggplant (D)  
and Shell (L).  
Warp: D (dark), 225 yd;  
L (light), 216 yd.  
Weft: 225 yd each color  
(D and L)  
Tencel in Shell is from the  
Yarn Barn of Kansas;  
the other colors  
are from Webs.

## WARP LENGTH

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

## SETTS

Warp: 20 epi (2/dent  
in a 10-dent reed).  
Weft: 23 ppi.

## DIMENSIONS

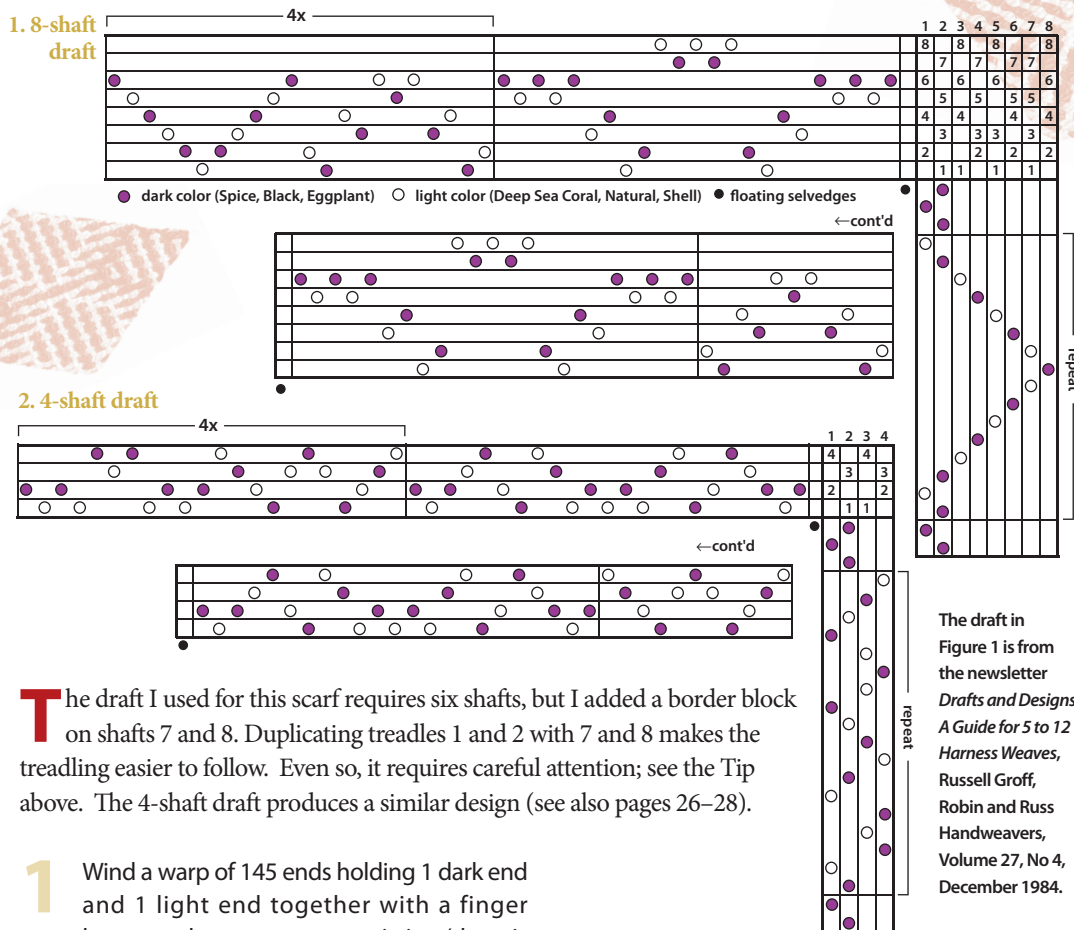
Width in the reed: 7½".  
Woven length (measured  
under tension on  
the loom): 78".  
Finished size after  
washing: 7" × 72" with  
5" fringe at each end.

SUSAN HORTON

# Shimmering shadow-weave scarves

TENCEL COMES IN LUSCIOUS COLORS—CHOOSE TWO, WEAVE  
A SCARF, CHOOSE TWO MORE, WEAVE ANOTHER, AND . . .

**TIP:** To avoid errors, mark key points in the treadling draft, such as the beginning and end of each repeat, and note which direction the dark or light shuttle should be going at these points. Examine the cloth after each repeat to make sure it looks exactly like the previous one.



**T**he draft I used for this scarf requires six shafts, but I added a border block on shafts 7 and 8. Duplicating treadles 1 and 2 with 7 and 8 makes the treadling easier to follow. Even so, it requires careful attention; see the Tip above. The 4-shaft draft produces a similar design (see also pages 26–28).

**1** Wind a warp of 145 ends holding 1 dark end and 1 light end together with a finger between them to prevent twisting (there is 1 extra dark thread; add it at the end). Measure and set aside 2 dark-colored ends for floating selvages. Warp the loom using your preferred method following Figure 1 or 2; add the 2 floating selvages, weight them, and suspend them from the back beam.

**2** Spread the warp with scrap yarn using treadles 1 and 2. Allowing 7" for fringe, weave the scarf for 78" following Figure 1 or 2. Consistent handling of the shuttles will make the weaving easier and help in achieving uniform selvages. Develop a habit of always putting the

shuttle you just used closest to you and always picking up the one farthest away.

**3** Remove the scarf from the loom, allowing 7" for fringe. On a flat surface, trim the fringe evenly on both ends to 6". Prepare a twisted fringe with 6 ends in each fringe and secure with an overhand knot. Wash the scarf by hand in warm water and hang to dry. Steam-press with the iron at medium-high heat. The scarf will soften significantly after washing, drying, and pressing.

The draft in Figure 1 is from the newsletter *Drafts and Designs: A Guide for 5 to 12 Harness Weaves*, Russell Groff, Robin and Russ Handweavers, Volume 27, No 4, December 1984.

# Project





## STRUCTURE

Irregular twill with color-and-weave effects.

## EQUIPMENT

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

## YARNS

Warp: 3-ply 100% organic merino (2,600 yd/lb, Swans Island, Halcyon Yarn), Logwood (color 118), 270 yd; Natural (color 111), 240 yd.  
Weft: 3-ply 100% organic merino, Logwood and Natural, 200 yd each.

## WARP LENGTH

170 ends 3 yd long (allows 2" for take-up, 26" for loom waste; loom waste includes fringe).

## SETTS

Warp: 18 epi (2-1/dent in a 12-dent reed).  
Weft: 15–16 ppi.

## DIMENSIONS

Width in the reed: 9½".  
Woven length (measured under tension on the loom): 80".  
Finished size after washing: 8" × 68" plus 5" fringe at each end.

REBECCA WINTER

# Reach for the stars with color-and-weave

EVERYONE LOVES STARS: GOLD STARS ON SCHOOL PAPERS, FOUR-STAR HOTELS, FIVE-STAR GENERALS . . . ROCK STARS!

Weavers love stars, too, especially the color-and-weave stars that have sometimes been called pinwheels. But did you know that you can weave several different star designs on the same warp simply by changing the tie-up?

So far, I have discovered eight different star motifs on an 8-shaft straight-draw threading and treadling (see page 50). Each design has a slightly different feel, from masculine for a man's scarf to sweetly spinning for a baby's blanket.

## COLOR-AND-WEAVE: PINWHEELS TO STARS

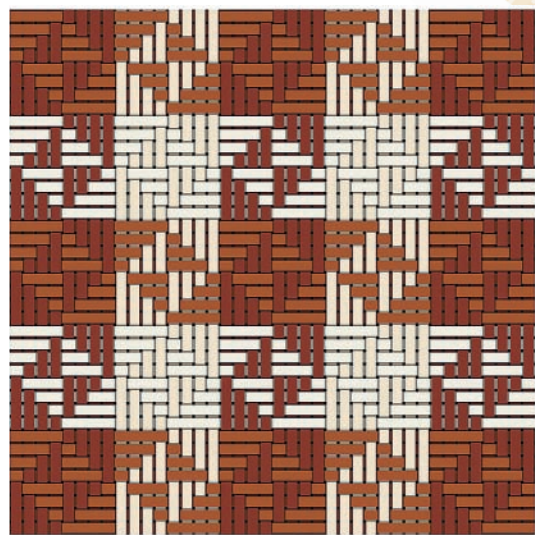
These star designs fit within the broader color-and-weave category of pinwheel designs. However, I call them stars when there are four starlike points in the motif that are made by twill floats of one color over the other.

In color-and-weave fabrics, it is important to pay close attention to the color alternations in the threading and treadling. It is the exact relationship between both warp and weft colors that creates the effect. If the color alternation is shifted even once, the effect is changed.

## WEAVING TIPS

How to treat the weft at the selvages is an important decision when you are weaving stripes of color in the weft. If you carry the inactive weft up the selvedge, it will show as a loop on one edge unless you take the active weft around it. For this scarf, the edge stripes are dark on both sides of the warp, for symmetry and to provide a background for the edge star. I started both shuttles on the same side of the warp and passed

**TIP:** To discover your own star and pinwheel designs, enter the threading and treadling from Figure 1, page 50, into a computer weaving program. Start with the treadles tied as in Figure 1 and then eliminate some ties and add others, maintaining symmetry along the diagonal.



Color-and-weave motifs are created by the use of color (dark vs light) rather than by the interlacement itself (warp vs weft).

the active weft around the inactive weft (encircling it along with the floating selvedge). The inactive color is only slightly visible this way.

An alternate method would be to have one edge of the scarf end with a white stripe in the warp and carry the light weft yarn up along that edge and the dark weft yarn up the other.

## RESOURCES

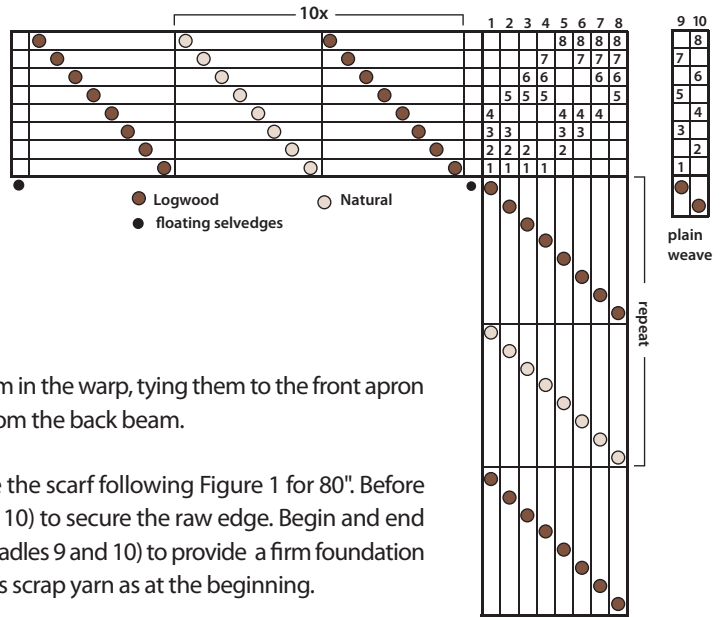
Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, p. 20.  
Windeknacht, Margaret B., and Thomas. *Color-and-Weave*. New York: Van Nostrand Reinhold, 1981, p. 114.

Project



**1** Wind a warp of 168 ends 3 yd long for one scarf, alternating 8 ends dark and 8 ends light and ending with 8 ends dark. (The 170-end warp also includes 2 floating selvages, but I find these easier to add on the loom than to wind as single threads at the beginning and end of the warp on the warping board. You can choose either way. Note that there are twenty-one 8-end warp stripes.) Add 2½ yd to warp length for each additional scarf. Prepare the loom using your preferred warping method and tie up the treadles using one of the eight tie-ups below (Tie-up a is used for the scarf on page 49).

**1. Draft for scarf, using Tie-up a**



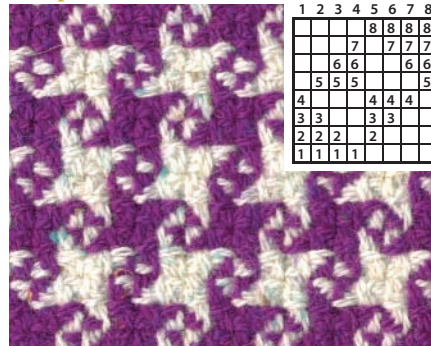
**2** Add a floating selvage to each edge if you did not include them in the warp, tying them to the front apron rod, adding a weight to each one, and suspending each one from the back beam.

**3** Allowing 9" for fringe including amount used to tie on, weave the scarf following Figure 1 for 80". Before using merino weft, weave 3–4 picks scrap yarn (treadles 9 and 10) to secure the raw edge. Begin and end the scarf with 2 picks plain weave with the dark merino weft (treadles 9 and 10) to provide a firm foundation for the twisted fringe. Secure the end of the scarf with 3–4 picks scrap yarn as at the beginning.

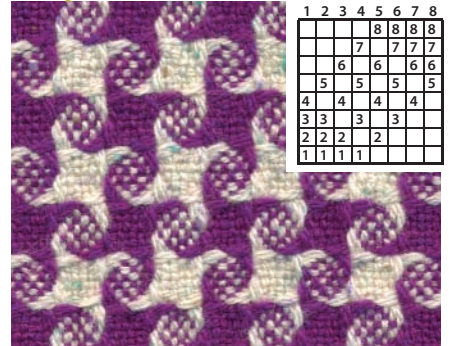
**4** Allowing 9" for fringe, remove the scarf from the loom and prepare a twisted fringe of 8 ends in each fringe, removing the scrap yarn as you go; secure each fringe with an overhand knot.

**5** Wash the scarf gently by hand in lukewarm water with mild detergent, being careful not to overfull with too much agitation (merino wool can full very quickly into a feltlike texture). When the scarf feels just right to you, rinse and squeeze out water. Roll in a towel, squeeze again, and lay flat to air-dry. Press carefully with the iron on a wool setting.

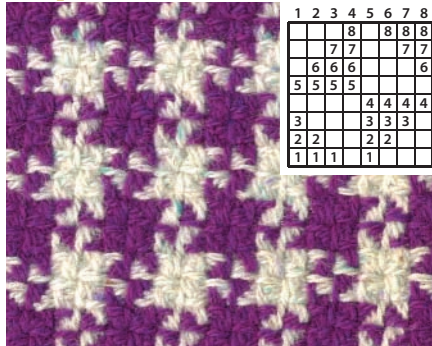
**Tie-up a (used for scarf)**



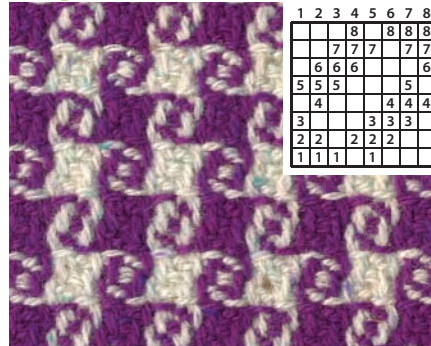
**Tie-up b**



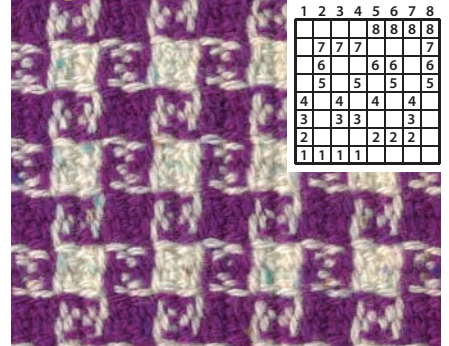
**Tie-up c**



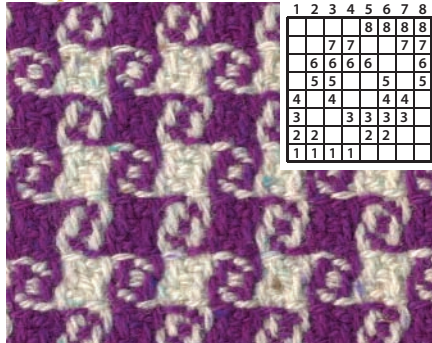
**Tie-up d**



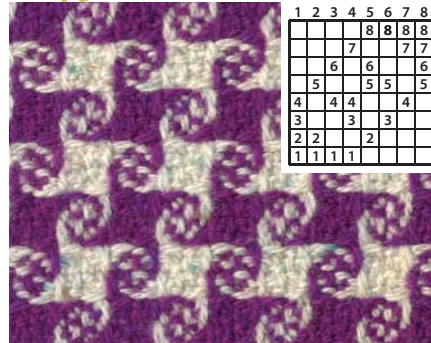
**Tie-up e**



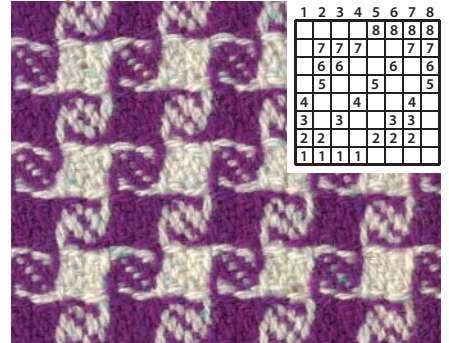
**Tie-up f**



**Tie-up g**



**Tie-up h**





High quality  
yarns in more  
than 100 colors



Venne-Colcoton Unikat

Valkenburgerweg 77a | 6367 GT Voerendaal | Nederland  
tel +31 (0)45 - 5754557 fax +31 (0)45 - 5620335  
info@vennecolcoton.com www.vennecolcoton.com

BIG SALE

# BOUNTIFUL

*Your Spinning Wheel & Loom Specialists since 1988!*

Rigid Heddle, Floor, Table, Tapestry, Rug & Computer Looms, Spinning

<p><i>Schacht Flip Loom With Stand &amp; Trap</i></p> <p style="text-align: center; font-weight: bold;">SALE</p>	<p><i>Schacht Wolf Looms</i></p> <p style="text-align: center; font-weight: bold;">SALE • CALL</p>	<p><i>Schacht Floor Looms</i></p> <p style="text-align: center; font-weight: bold;">SALE • CALL</p>
<p><i>Glimakra Julia Loom</i></p> <p style="text-align: center; font-weight: bold;">SALE - CALL</p>	<p><i>Ashford Folding Table Loom</i></p> <p style="text-align: center; font-weight: bold;">SALE - CALL</p>	<p><i>LeClerc Compact Loom</i></p> <p style="text-align: center; font-weight: bold;">SALE - CALL</p>

**Alpine Meadow Yarns • CLOSEOUT**

*We beat advertised prices • Call us for your best deal  
Discounts to Schools, Colleges, Government Organizations*

Call us toll free at 877-586-9332

Website: [www.bountifulspinweave.com](http://www.bountifulspinweave.com)  
Email: [info@bountifulspinweave.com](mailto:info@bountifulspinweave.com)

Located in coastal California's Danish Village of Solvang, the  
**Village Spinning & Weaving Shop**  
is a "must stop" for the fiber artist!



Visit our loom & spinning wheel room at  
**425 Alisal Road in Solvang, California**  
to see our selection of weaving looms and accessories.

Or visit our website to select from over 150 books and DVD's on  
weaving and see our selection of weaving tools and yarns!

**VillageSpinWeave.com**  
**(888) 686 1192**

*Julia* -- the unique **floor** loom



4 shaft  
6 treadle  
only \$1359

8 shaft  
8 treadle  
only \$1559

- counter-march and hanging beater
- with reed, Texsol heddles /tie-up
- book and 90 minute DVD
- small 32 x 32" footprint

**Glimakra USA LLC** [www.glimakraUSA.com](http://www.glimakraUSA.com)  
866-890-7314 or 406-442-0354

STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 6" weaving width (red scarf), 11" weaving width (black scarf); 12-dent heddle or reed; 4 shuttles.

YARNS

Warp for red scarf: Silk Blend (70% merino, 30% silk, 150 yd/50 g skein, 1,372 yd/lb, Manos del Uruguay), Autumn, Tomato, Bing Cherry, 38 yd each. 100% Bamboo (Bambu 7, 525 yd/5 oz minicone, Cotton Clouds), Onyx, 108 yd.

Weft for red scarf: Silk Blend, Autumn, Tomato, Bing Cherry, 24 yd each; Onyx, 72 yd.

Warp for black scarf: Silk Blend, Black and Adobe, 84 yd each; Dove, 63 yd. Bambu 7, Onyx, 231 yd. Weft for black scarf: Silk Blend, Black, Adobe, Dove, 40 yd each; Onyx, 120 yd.

WARP LENGTH

70 ends 114" long (red scarf; 132 ends 126" long (black scarf); allows 6" take-up, 30" loom waste.

SETTS

Warp: 12 epi. Weft: 12 ppi.

DIMENSIONS

Width in the reed: 5½" (red scarf), 11" (black scarf). Woven length of each section (not including joining square): 29" (red scarf), 30" (black scarf). Finished sizes after washing (from join to end on each side): 4½" × 30" (red scarf), 8½" × 32" (black scarf), plus fringe.

JUDITH SHANGOLD

# V-shaped scarves

THESE SCARVES ARE FUN TO WEAR, AND THEY STAY IN PLACE!

Intrigued with a V-shaped shawl by Karin Worling (see Projects under Free Resources at [weavingtoday.com](http://weavingtoday.com)), I wanted to see if I could weave one on a rigid-heddle loom. It turns out I can weave scarves—the width of the piece cannot exceed the space between the heddle and the front beam. Arranging stripes of several colors in a merino/silk blend and a finer bamboo yarn produces a colorful plaid and a scarf with a lovely drape.

1. Warp color order, red scarf

	2x		3x		3x		3x		3x		3x		
34	2	2	2	2	2	2	2	2	2	2	2	2	Onyx (Bambu 7)
12	2	2	2	2	2	2	2	2	2	2	2	2	Bing Cherry #300M
12													Tomato #3203
12													Autumn #3106
70													

2. Warp color order, black scarf

	3x		3x		3x		3x		3x		3x		3x		3x		
66	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	Onyx (Bambu 7)
18																	Dove #3019
24	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	Adobe #3119
24	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	Black #3008
132																	

4. Weft color order, black scarf

1				1													
	1				1												
		1				1											
			1				1										

3. Weft color order, red scarf

2				2													
	2				2												
		2				2											
			2				2										

1 Using your preferred method, warp the loom for plain weave following Figure 1 or 2. Spread the warp with scrap yarn.

2 Allowing 8" for fringe, weave Section 1 following Figure 3 or 4. Cut the Silk Blend colors after each use, weaving tails into same shed as last row; start new color at opposite edge. Carry Bambu 7 up the selvages throughout. End Section 1 with 4 picks of cut pieces of a slippery yarn (rayon or pearl cotton; these hold the weft place and allow adjusting later), leaving 4" tails at both selvages. Tie the 4 tails at each selvage together in an overhand knot.

3 Secure the reed/heddle, release tension, and roll the warp forward so you can cut leaving 14" unwoven warp length on red section, 19" on black section (allow enough length so threads won't slip from the reed). Remove Section 1. Tie the warp back on and weave Section 2 exactly as Section 1, omitting slippery yarn.

4 With Section 2 still on the loom, take Section 1 in your right hand so that the left selvage color order of Section 1 matches the right selvage color order of Section 2 (you might have to flip Section 1 over). Insert the first cut warp end of Section 1 into the next shed at an angle; press gently into place. Weave with all cut ends of Section 1, placing and pressing them in carefully. Tie each group of 4 ends in an overhand knot along the selvage as you go. When all ends are woven in, remove slippery threads and adjust spacing of threads as needed.

5 Allowing 8" for fringe, cut fabric from loom. Tie overhand knots at the fell in groups of 4 warp threads. Prepare a twisted fringe of 4 ends in each fringe; secure with an overhand knot (I added beads to selected fringes). Handwash in lukewarm water with a few drops of liquid dish detergent, agitating gently. Rinse. Roll in towel to absorb water. Hang over towel rack to dry. Trim fringe evenly.





SARAH FORTIN

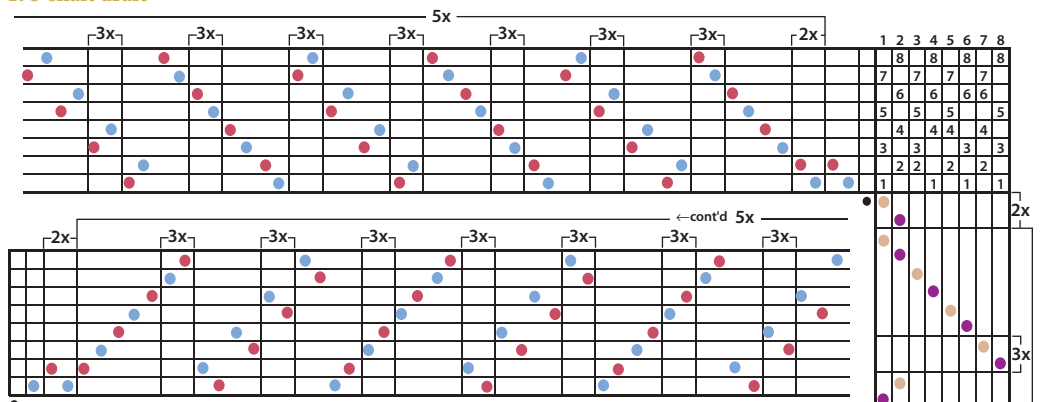
# Möbius poncho in shadow weave

USE THIS PROJECT AS A SPRINGBOARD FOR PLAYING WITH YARN AND COLOR!

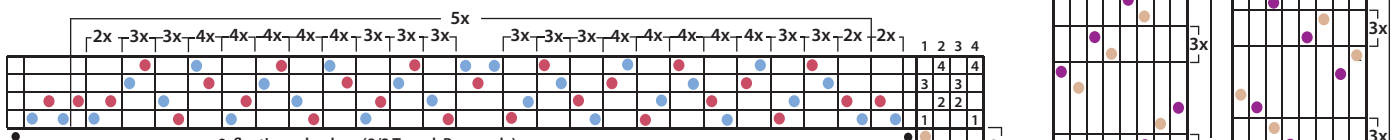


Don't think of shadow weave as alternating only light and dark threads. Try alternating different yarns, different thicknesses, different colorways of similar values. In this shawl, a variegated yarn adds light and shadow to shadow weave. The möbius shape is fun to wear and can be woven in a range of yarns and yarn sizes.

### 1. 8-shaft draft



### 2. 4-shaft draft



• floating selvages (8/2 Tencel, Burgundy)

Warp ● Rain Forest (variegated)  
● 8/2 Tencel, Burgundy

Weft ● 18/2 wool/silk, Ruby  
● 8/3 Tencel, Adobe

### 3. Warp color order

384x	
1	1
385	1
769	1

Rain Forest  
Burgundy

**1** Wind a warp of 769 ends as in Figure 3. Use your preferred method to warp the loom following Figure 1 or 2 (the 8-shaft draft is used for this shawl, but the 4-shaft draft is very similar; see pages 26–28). Weave the fabric following the treadling in Figure 1 or 2 for 69".

**2** Remove the fabric from the loom and secure raw ends with machine zigzagging. Machine wash, gentle cycle, with liquid detergent and liquid fabric softener. Machine dry, gentle, for 5–10 minutes. Hang to dry. Steam-press.

**3** Turn one end under twice and blindstitch hem; press. Lay fabric on a flat surface and flip the other end completely over to make a full twist in the fabric. Take this end to the selvedge of the hemmed end that is closest to you and overlap the selvedge with raw edge by ½". Sew the turned end to the selvedge by hand (the ½" seam allowance will extend beyond the selvedge). Fold this seam allowance under to make a ¼" hem and blindstitch this hem parallel to the selvedge by hand.

The 8-shaft draft is from Marion Powell, *1000(+) Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, Oregon: Robin and Russ Handweavers, 1976. Draft 8-17-1, p. 218.



## STRUCTURE

Shadow weave.

## EQUIPMENT

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

## YARNS

Warp: Ballerina  
(50% alpaca/50% Tencel,  
925 yd/100 g skein,  
4,200 yd/lb, Fiesta Yarns),  
Rain Forest (space-dyed),  
variegated, 1,056 yd;  
8/2 Tencel (3,360 yd/lb,  
Webs), Burgundy, 1,059 yd.  
Weft: 18/2 wool/silk  
(5,040 yd/lb, Zephyr,  
Jagger-Spun),  
Ruby, 495 yd;  
8/2 Tencel (3,360 yd/lb),  
Adobe, 496 yd.

## WARP LENGTH

769 ends 2¾ yd long  
(allows 3" for take-up,  
27" for loom waste).

## SETTS

Warp: 36 epi (3/dent  
in a 12-dent reed).  
Weft: 22 ppi.

## DIMENSIONS

Width in the reed: 21½".  
Woven length (measured  
under tension on  
the loom): 69".  
Finished size after  
washing: yardage for  
one shawl 20" × 64".



# Project



## STRUCTURE

Shadow weave.

## EQUIPMENT

8-shaft or 4-shaft loom,  
26" weaving width;  
12-dent reed;  
2 shuttles.

## YARNS

Warp: 20/2 silk (5,000 yd/  
lb, Treenway Silks),  
Natural, 1,248 yd.  
20/2 silk (5,000 yd/lb,  
Redfish), 2-YG4D,  
3-YBL4D, 4-OBL42, and  
5-ROBL4A, 216 yd each;  
1-YG3D and 6-ROBL4D,  
192 yd each (all shades of  
gold/rust/brown).  
Weft: 20/2 silk (Treenway  
Silks), Natural, 955 yd;  
20/2 silk (Redfish),  
YOBL4B, 954 yd.

## OTHER SUPPLIES

Vogue pattern 8713;  $\frac{2}{3}$  yd  
synthetic suede fabric for  
side panels and bound  
buttonhole (optional);  
2 yd Fusi-Knit fusible  
interfacing; 2 yd lining  
fabric; sewing thread.

## WARP LENGTH

624 ends 4 yd long  
(allows 10" for take-up,  
34" for loom waste  
and sampling).

## SETTS

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

## DIMENSIONS

Width in the reed: 26".  
Woven length (measured  
under tension on the  
loom): 100" for vest made  
entirely from shadow-  
weave fabric; 75" if  
using suede panels.  
Finished size after  
washing: yardage  $22\frac{1}{4}$ "  $\times$   
88" long (or 65" if using  
suede panels) for a  
medium-size vest.





TERRY NEWHOUSE FLYNN

**TIP:** For a neat selvage, interlock the wefts: If the second shuttle exits the shed under the edge warp thread, take the first shuttle back into the shed under the weft from the second shuttle. If the second shuttle exited over the edge thread, go over its weft with the next pick of the first shuttle.

# Colored shadow-weave blocks for baby blankets

COLORED BLOCKS ARE ONE OF MY FAVORITE EARLY CHILDHOOD TOYS—AND ART TEACHING TOOLS.

## STRUCTURE

Shadow weave.

## EQUIPMENT

4-shaft loom,  
36" weaving width;  
12-dent reed;  
2 shuttles, 6 bobbins.

## YARNS

Light warp and weft:  
100% combed cotton  
(1,100 yd/lb, Monte  
Cristo, Henry's  
Attic), 1,410 yd.  
Dark warp and  
weft: Rayon chenille  
(1,300 yd/lb), Splash #792  
(medium blue), 390 yd;  
New Crocus #444  
(lavender), 364 yd;  
Pink Grapefruit #450  
(salmon) and Carnation  
#919 (medium pink),  
282 yd each; Iriquoise  
#138 (turquoise), 198 yd.  
Yarns are available from  
Cotton Clouds as a kit.

## WARP LENGTH

432 ends 3¾ yd long  
(allows 8" for take-up,  
27" for loom waste).

## SETTS

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

## DIMENSIONS

Width in the reed: 36".  
Woven length (measured  
under tension on the loom):  
100" (50" each blanket).  
Finished sizes after  
washing: two baby blankets  
30½" × 40" each.

I first discovered shadow weave in 1986 with Marian Powell's, *1000(+)* *Patterns in 4, 6, and 8 Harness Shadow Weave*. I was a fairly new weaver, hungering for 4-shaft weaves that would yield more than two blocks. I was so excited about the patterns in that book! But although I figured out

the profile drafts, I could not figure out how I was supposed to tie up the loom. Then I did the logical thing. I started *reading* from the beginning and discovered the magic key on page 9. The tie-ups for the entire book are there! I took off on a love affair with a weave structure that still intrigues me.

### 1. Warp color order

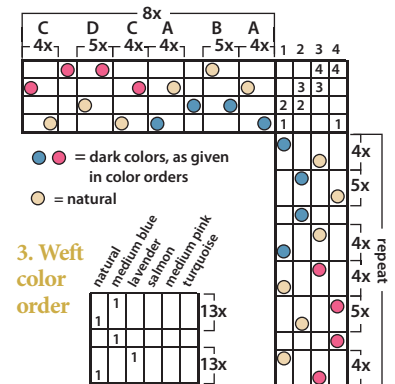
	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x	13x
28																			
42																			
56																			
56	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
208	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
432																			

**1** Wind a warp 3¾ yd long following Figure 1. Warp the loom using your preferred method following Figure 2a. Note that you'll be repeating the blocks in the order A-B-A (with one color alternating with natural) and C-D-C (with a different color alternating with natural).

**2** Spread the warp with waste yarn. Begin the first blanket by weaving ½" if you plan to add a binding or 1" for a narrow hem (raise shafts 1-2 vs 3-4 alternating medium blue and natural). Weave the first blanket following Figure 2a or 2b (2b gives a rearranged tie-up for more logical treadling). To create a neat edge, follow the Tip above. Each "baby-block" design should measure about 2½" under tension. End with the same hem/edge treatment as at the beginning, insert a contrasting-color thread, and weave the second blanket in the same way.

**3** Remove the fabric from the loom. Machine straight-stitch raw edges and along both sides of contrasting-color thread. To prevent raveling, machine zigzag over straight stitching. (If you plan to use binding, stitch over first pick of end blocks and trim off excess.) Cut blankets apart. Machine wash, gentle cycle, warm water, with mild detergent. Hang over a rod until dry. Fluff in warm dryer to soften. Turn and sew a narrow hem or apply satin binding encasing the first block on each edge following manufacturer's instructions. Another hem option is turn under a full edge "baby block" for a wide hem.

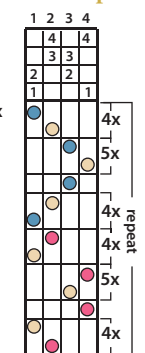
### 2a. Draft



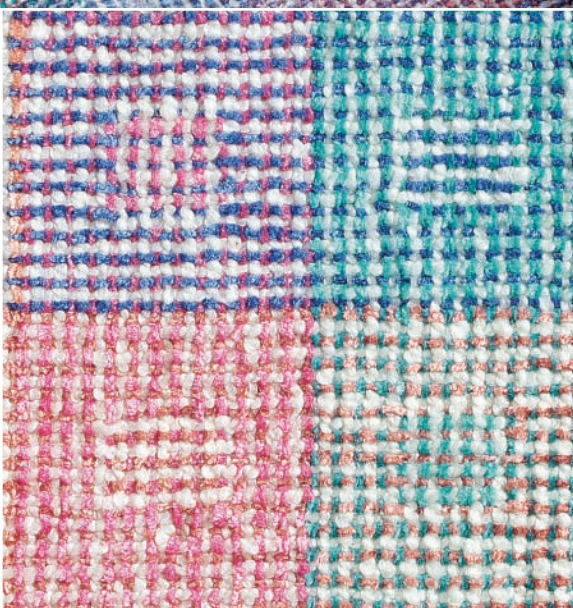
### 3. Weft color order

natural  
medium blue  
lavender  
salmon  
medium pink  
turquoise

### 2b. Alternate tie-up



# Project

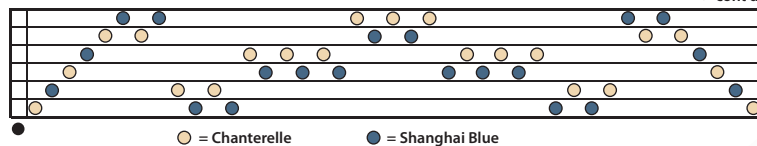
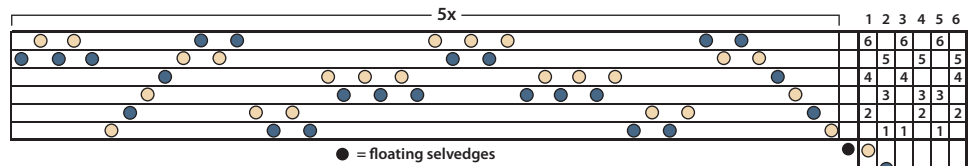


SUZIE LILES

# Shadow-weave circles for a throw

I have always loved shadow weave, but the designs can melt into an overall wash of one color if you move very far away from most shadow-weave fabrics. I decided to look for the thickest yarn I could find that would still make a soft, cozy throw. At 6 ends per inch, the horizontal and vertical lines and the 2-thread dark and light floats in this Chunky Merino do not get lost!

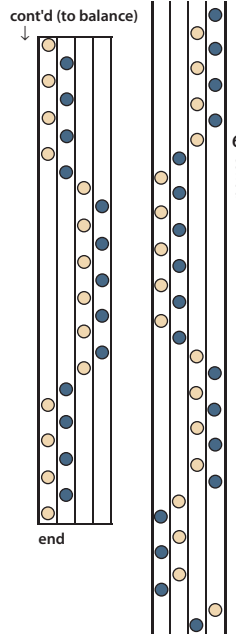
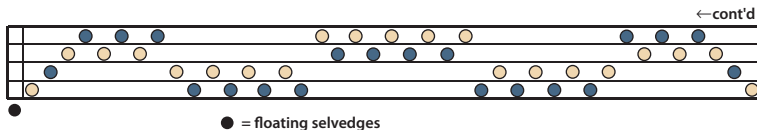
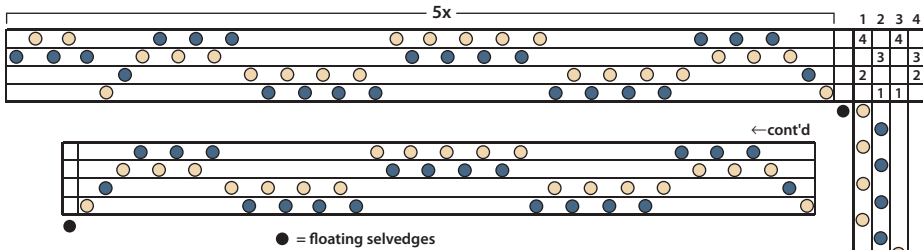
### 1. 6-shaft draft



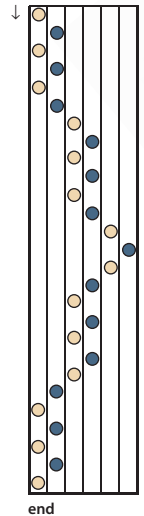
### 2. Warp color order

135x		Shanghai Blue
1	1	
138	2	1 1
273		Chanterelle

### 3. 4-shaft draft



### cont'd (to balance)



The 6-shaft draft is from Marian Powell's *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves* (McMinnville, Oregon: Robin and Russ Handweavers, 1976); draft 6-14, treadling 10, pages 176 and 196. For more about shadow-weave designs, see pages 26–28.

- 1 Wind a warp of 273 ends 3 yd long. Use your preferred method to warp the loom following Figure 1 or 3 and Figure 2.
- 2 Spread the warp with scrap yarn alternating treadles 1 and 2. Weave the throw following the treadling in Figure 1 or 3, maintaining a consistent 6 picks per inch. For best results, use a temple, spreading the cloth to the width of the warp in the reed (45½").
- 3 Remove the fabric from the loom. Prepare a twisted fringe with 6 ends per fringe. Fill the washing machine with cool water and soak the throw for 15 min. Spin out the water. Spread the throw on a flat surface to dry. Block and press when almost dry. (If you wish to full your throw more than I full'd this one, practice first with a sample.) With minimum wet-finishing, as for this throw, the fibers swell to produce a very soft, flexible hand. ⇄

## STRUCTURE

Shadow weave.

## EQUIPMENT

6-shaft loom  
or 4-shaft loom,  
46" weaving width;  
6-dent reed;  
2 shuttles.

## YARNS

Warp: 100% merino  
wool (450 yd/lb,  
Chunky Merino,  
available on cones,  
Eugene Textile Center),  
Chanterelle, 414 yd;  
Shanghai Blue, 405 yd.  
Weft: 100% merino wool,  
Chunky Merino,  
Chanterelle, 311 yd;  
Shanghai Blue, 310 yd.

## WARP LENGTH

273 ends 3 yd long  
(allows 6" for take-up,  
27" for loom waste;  
loom waste  
includes fringe).

## SETTS

Warp: 6 epi (1/dent  
in a 6-dent reed).  
Weft: 6 ppi.

## DIMENSIONS

Width in the reed: 45½".  
Woven length (measured  
under tension on  
the loom): 75".  
Finished size after  
washing and blocking:  
one throw 38" × 65" plus  
4" fringe at each end.



## STRUCTURE

Shadow weave.

## EQUIPMENT

6-shaft loom, 21" weaving width; 6-dent reed; 2 ski shuttles.

## YARNS

Warp: 100% wool knitting yarn (132 yd/8 oz skein, 264 yd/lb, Burly Spun, Brown Sheep Company), Oatmeal BS115, 221 yd; Prairie Fire BS181, 203 yd.

Weft: 100% wool knitting yarn, Prairie Fire BS181, 210 yd (includes amount for cording); Oatmeal BS115, 170 yd. Yarns are available in a kit from Cotton Clouds.

## OTHER SUPPLIES

3 yd paper, 22–24" wide; large-eyed blunt tapestry needle; 25 yd 8/2 cotton in a color to match pillows (to use as sewing thread); two 18" pillow forms; ½ cup vinegar.

## WARP LENGTH

121 ends 3½ yd long (allows 9" for take-up, 29" for loom waste).

## SETTS

Warp: 6 epi (1/dent in a 6-dent reed).

Weft: 6 ppi.

## DIMENSIONS

Width in the reed: 20½". Woven length (measured under tension on the loom): 88" (22" for each pillow face).

Finished sizes after washing: four pillow faces 18½" × 19" each for two pillows 17" × 17" each.

SARAH H. JACKSON

# Shadow weave goes big and bold

A BULKY KNITTING YARN DRAMATICALLY ENLARGES THE GRAPHIC CHARACTER OF SHADOW WEAVE.

Shadow weave is normally woven in relatively fine yarns.

Changing scale is like discovering a brand-new structure!

**M**y challenge for this issue of *Handwoven* was to design and weave pillow fabric using a heavy knitting yarn. As I was looking for just the right draft, I borrowed a collection of Russell Groff's newsletter, *Drafts and Designs*, from my friend Susan Horton and learned that she was also working on a project for this issue. After weaving samples and comparing notes, we discovered we had chosen the same draft!

While Susan used the treadling sequence in the newsletter (see pages 46–47), I chose four alternate treadlings from Marion Powell (see Resources). Comparing our fabrics gives dramatic evidence of how yarn choice impacts the final product. Susan's scarves are woven in 8/2 Tencel at 24 ends per inch, while my pillows are woven in bulky wool at 6 ends per inch.

To minimize weft distortion with this softly spun yarn, I inserted paper between the layers on the cloth beam. Also, because the top surface of the weaving gets very fuzzy, the treadling weaves the fabric wrong side up. To allow enough red yarn for the cording, only light threads are used at the selvages and to begin and end each panel; these are hidden in the seams.

## RESOURCES

Powell, Marion. *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, Oregon: Robin and Russ Handweavers, 1976, p. 162.



Treadling 3, page 64



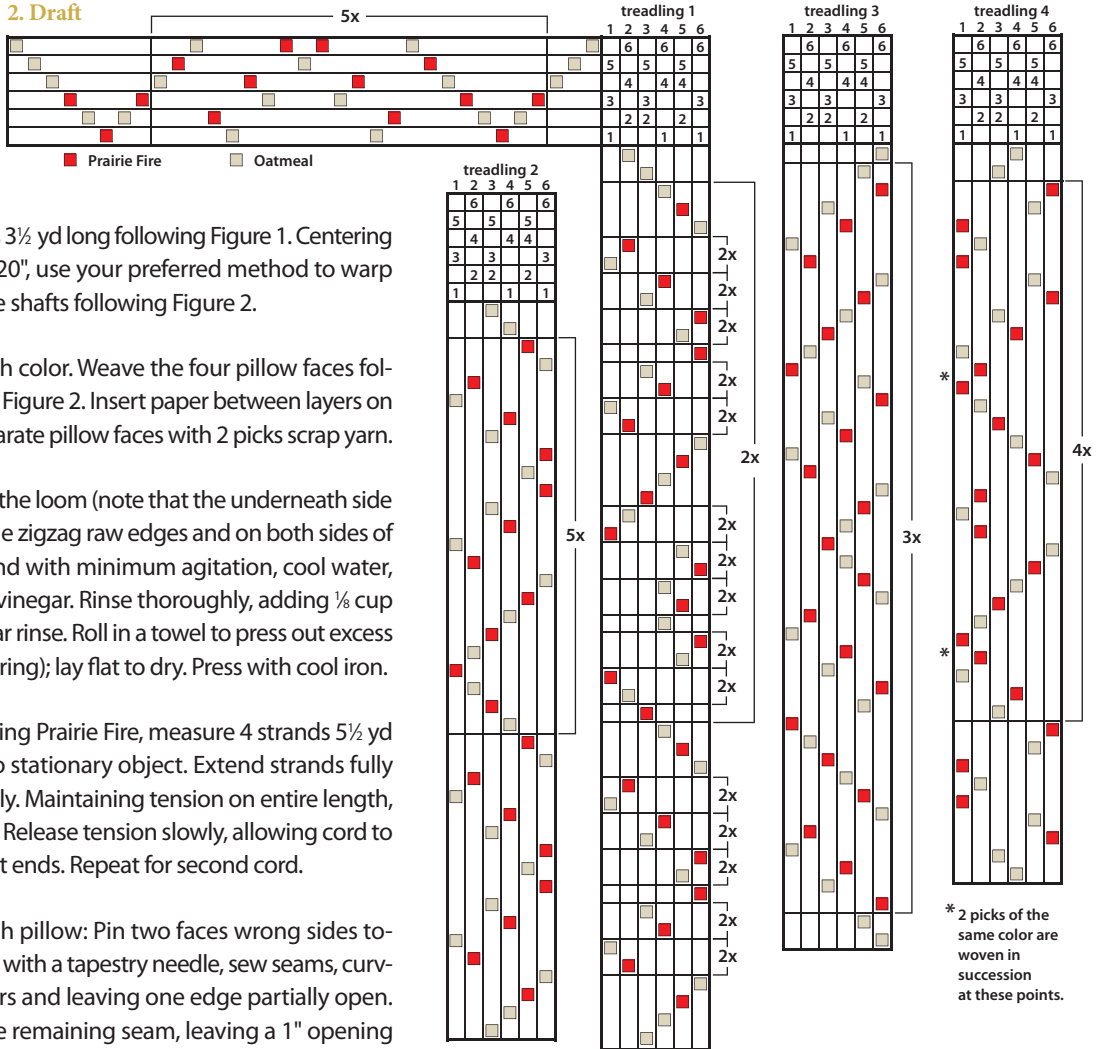
Treadling 4, page 64


These two pillows are made from four different pillow faces. The back side of the upper pillow at the right is shown in the upper photo on page 62; the back side of the lower pillow at the right is shown in the lower photo on page 62. Plan more pillows and choose a different treading for every face!

## 1. Warp color order

58x <sub>1</sub>		
58	1	■ Prairie Fire
63	2 1 3	■ Oatmeal
121		

## 2. Draft



- 1 Wind a warp of 121 ends  $3\frac{1}{2}$  yd long following Figure 1. Centering for a weaving width of 20", use your preferred method to warp the loom and thread the shafts following Figure 2.
- 2 Wind a shuttle with each color. Weave the four pillow faces following treadlings 1–4 in Figure 2. Insert paper between layers on the cloth beam and separate pillow faces with 2 picks scrap yarn.
- 3 Remove the fabric from the loom (note that the underneath side is the right side). Machine zigzag raw edges and on both sides of scrap yarn. Wash by hand with minimum agitation, cool water, mild soap,  $\frac{1}{8}$  cup white vinegar. Rinse thoroughly, adding  $\frac{1}{8}$  cup white vinegar to last clear rinse. Roll in a towel to press out excess water (do not twist or wring); lay flat to dry. Press with cool iron.
- 4 Make a twisted cord: Using Prairie Fire, measure 4 strands  $5\frac{1}{2}$  yd long. Secure one end to stationary object. Extend strands fully and twist together tightly. Maintaining tension on entire length, fold twisted cord in half. Release tension slowly, allowing cord to twist on itself. Secure cut ends. Repeat for second cord.
- 5 Cut faces apart. For each pillow: Pin two faces wrong sides together. Using 8/2 cotton with a tapestry needle, sew seams, curving softly around corners and leaving one edge partially open. Insert pillow form. Close remaining seam, leaving a 1" opening for the twisted cord. Pin twisted cord along seam, tucking ends into opening. Handsew invisibly along seam line. 

The four pillow faces (two on page 62, two below) are shown with the warp vertical, the weft horizontal. On the loom, these are woven face down using Treadlings 1–4).



Treading 1



Treading 2

# A Handweaver's Pattern Book

revised edition by Marguerite P. Davison

Also Now Available

A Handweaver's Source Book

(\$25.00 plus SH)

The Classic . . .

240 pages hard bound

photographically illustrating over 1200 weavings

all personally made by the author.

Weavers appreciate the simple diagrams

and directions for duplicating the designs. . .

intended for visual guidance,

even to those who do not read English



\$40.00 PLUS shipping and handling

PA deliveries add 6% sales tax

ORDER THROUGH YOUR LOCAL BOOKSTORE OR

ONLINE: [www.handweaverspatternbook.com](http://www.handweaverspatternbook.com)

BY FAX: 610-793-2604

PHONE: 610-793-9502

OR EMAIL: [sales@handweaverspatternbook.com](mailto:sales@handweaverspatternbook.com)

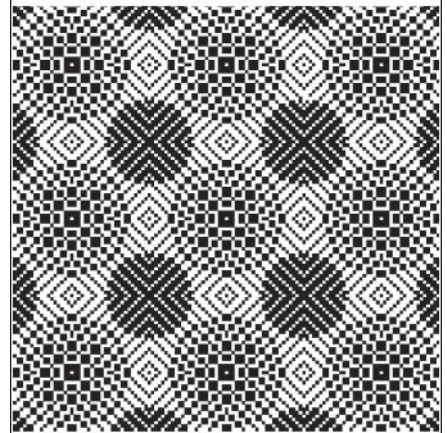


**Marguerite Davison**

PUBLISHER

P.O. BOX 649 • CHADDS FORD, PA 19317

## FIBERWORKS



### Windows or Mac

Bronze, Silver and Silver Plus

Silver Plus for Mac in January 2012

Fiberworks

POBox 649, Ganges

Salt Spring Island, BC, V8K 2W2  
Canada

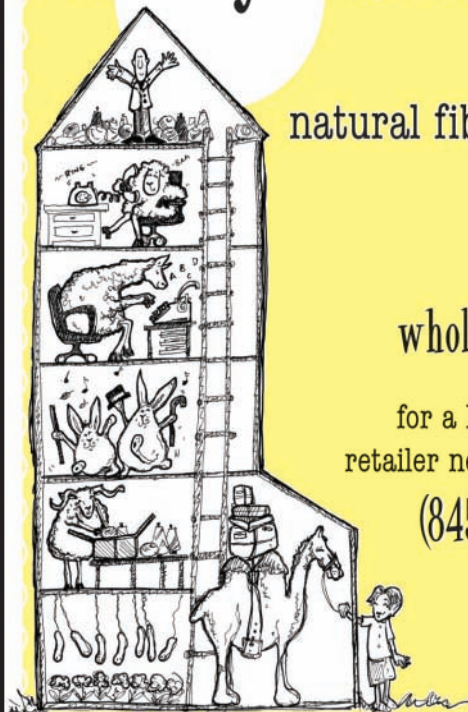
[info@fiberworks-pcw.com](mailto:info@fiberworks-pcw.com)

[www.fiberworks-pcw.com](http://www.fiberworks-pcw.com)

Phone: (250) 931-5988

# Henry's Attic, Inc.\*

natural fiber yarns



wholesale only\*

for a Henry's Attic  
retailer near you, call :

(845) 783-3930



## the weaving works

4717 Brooklyn Ave NE, Seattle, WA 98105

[weavingworks.com](http://weavingworks.com) [info@weavingworks.com](mailto:info@weavingworks.com)

(888) 524-1221 (206) 524-1221

### Visit Our Online Shop!

knitting spinning weaving dyeing textile arts



Color is our business  
Make it yours

Check us out today!

Currently offering  
20 different lines.

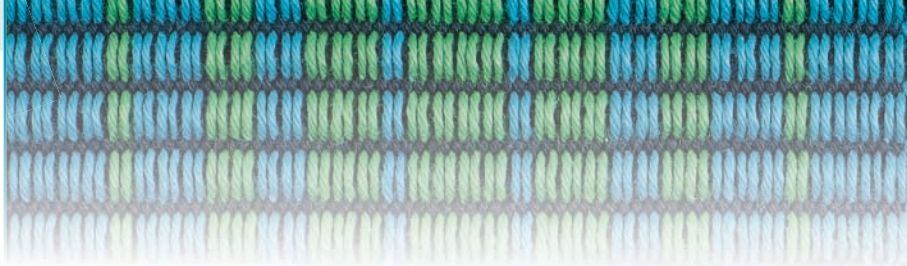


Dealer Inquiries Welcome

[www.doneroving.com](http://www.doneroving.com) • 207-454-8148



TOM KNISELY



# Checkerboard rug in warp rep

## STRUCTURE

Warp rep.

## EQUIPMENT

4-shaft loom,  
32" weaving width;  
8-dent reed;  
2 shuttles (1 boat and  
1 ski or rug shuttle).

## YARNS

Warp: 8/4 cotton  
(1,600 yd/lb,  
The Mannings),  
Dark Navy 1,536 yd;  
Parakeet, 840 yd;  
Grass, 672 yd.

Thick weft: mop cotton  
(420 yd/lb, The Mannings),  
Marine, 560 total yd  
(4 strands used as 1).  
Thin weft: 8/4 cotton,  
Dark Navy, 360 yd.

## WARP LENGTH

1,016 ends 3 yd long  
(allows 22" for take-up,  
33" for loom waste;  
take-up can be  
30% or more).

## SETTS

Warp: 32 epi (4/dent  
in an 8-dent reed).  
Weft: 6 ppi  
(3 thick, 3 thin).

## DIMENSIONS

Width in the reed: 31¾".  
Woven length (measured  
under tension on the  
loom): 53" including  
hem sections.  
Finished size: one  
hemmed rug 32" × 48".

SHADOW WEAVE/LOG CABIN/WARP REP ARE LIKE MACARONI AND CHEESE. THEY CAN BE AS SIMPLE AS THE BOX VARIETY OR MADE FROM SCRATCH FROM IMPORTED CHEESES.

**W**arp rep, log cabin, and shadow weave all share a regular alternation in both warp and weft. For shadow weave and log cabin, colors alternate in both. In warp rep, colors alternate in the warp, but thick and thin yarns

alternate in the weft. In all three of these weaves, pattern potential is truly astonishing.

This rug features two blocks of warp rep on four shafts. Using two "light" colors (Parakeet and Grass) adds interest to the design.

### 1. Draft for rug

Block A

Block B

Block A

(Blocks A and B are threaded in the order A-B-A-B-A-B-A.)

N = Dark Navy, P = Parakeet, G = Grass  
 • 4 strands mop cotton • 1 strand 8/4 cotton  
 A thin pick is made with every thick pick (for smoother selvages). At block edges, make only 1 thin pick, not 2.

**2. Light-warp color order**

224	2	4	6	8	6	4	2	Grass
280	8	6	4	2	2	4	6	8 Parakeet
504								

(Wind 1 light end, 1 Dark Navy end together.)

**1** Wind a warp of 1,016 total ends: 504 Dark Navy ends alternating with 504 light ends (in the order in Figure 2) with 4 additional Dark Navy at beginning and end. Centering for a weaving width of 31¾", use your preferred method to warp the loom following Figure 1. (Block A is threaded with dark ends on shafts 1 and 3, light ends on shafts 2 and 4; Block B is threaded with light ends on shafts 1 and 3, dark ends on shafts 2 and 4.)

**2** For the thick weft, wind 4 strands mop cotton on a ski or rug shuttle. (I wind half of a spool of mop cotton—about 200 yd—into a ball about the size of a grapefruit; you'll need 2 spools for this weft.) Weave the hem section with 8/4 cotton weft as in Figure 1. For the 3 picks in the same shed (the hem's folding points), take the

shuttle around the edge thread and back into the shed. Weave the body of the rug following Figure 1. Note that for smooth selvages, a thin pick is woven in all sheds along with the thick pick. At block edges, make only 1 thin pick in the same shed, not 2.

**3** End with a hem section and remove the rug from the loom; secure ends with machine stitching. Turn under twice along 3-pick sections and sew hems by hand. Press the hems with the iron on a cotton setting.



# Project



## STRUCTURE

Warp rep.

## EQUIPMENT

8-shaft loom, 36" weaving width; 10-dent reed; 1 ski shuttle, 1 boat shuttle.

## YARNS

Warp: 3/2 pearl cotton (1,260 yd/lb, UKI), Deep Purple #120, 900 yd; Midnight #66 and Indies Orange #114, 810 yd each; Cayenne #131, 765 yd; Special Orange #38, 495 yd; Red Hot #132, Grape #121, and Black #116, 360 yd each.  
Thick weft: Maxi String Yarn (275 yd/36 oz cone, 122 yd/lb; Borgs, Vävstuga), Black, 405 yd.  
Thin weft: 3/2 pearl cotton, Deep Purple #120, 498 yd.  
Weft amounts include allowance for a 12" sample.

## WARP LENGTH

1,080 ends 4½ yd long (allows 20" for take-up, 12" for sampling, 32" for loom waste).

## SETTS

Warp: 30 epi (3/dent in a 10-dent reed).  
Weft: 20 picks (10 thick, 10 thin) per 3" for rep; 15 ppi (thin weft only) for hems.

## DIMENSIONS

Width in the reed: 36".  
Woven length (measured under tension on the loom): 98" (including hems but not sample).  
Finished size: one hemmed rug 35¾" × 96⅞".

ROSALIE NEILSON

# Op-art rug in warp rep

In the spring of 2011, the Museum of Contemporary Craft in Portland, Oregon, held a four-month exhibit to honor Laurie Herrick, a weaving teacher and designer who was known for her op-art hangings. This rug, also in her honor, reinterprets one of her designs.

**A**n analysis of the design Laurie Herrick calls Circus Op, appearing in Else Regensteiner's *Weaver's Study Course*, shows it to be a 2-block design—a checkerboard, but with graduated sizes of blocks that form a circle. I decided to create a center section that alternates op-art circles with large squares in both the pattern and background colors bordered by op-art ovals. I call the resulting rug *OP to Be Square*.

There are three vertical sections in the rug: narrow border columns on either side of the wider central column that contains the squares and large circles. Part of the success in achieving the op-art appearance is due to the placement of color. In both the pattern (light) and background (dark) colorways, several different shades are used. The darkest values are at the edge of each column, while the lightest values are at the center. The optical blending of the color values tricks the eye into seeing a three-dimensional shape on what is really a flat plane.

## REP STRUCTURE

Adding the large central squares turned the 2-block design into four blocks. Warp rep requires two shafts per block if the blocks weave pattern or background independently, so the rug requires eight shafts (see Figure 3, page 70).

Each threading block (one square in the profile threading) consists of 10 ends: 5 ends pattern color alternating with 5 ends background color

(the pattern color is the red colorway, the background color is the purple colorway). Each treadling block consists of 1 thick pick alternating with 1 thin pick.

When blocks change in the treadling, sometimes a thin pick is woven in the same shed as a thick pick. This leads to a slight compression in the measurement of thick and thin picks. To compensate, an extra block is added to the center of treadling sequence III in the profile treadling.

## RESOURCES

- Neilson, Rosalie. "A Checkered Past." *Handwoven*, November/December 2001, pp. 52–55.  
—. "Gemstone Rug in Warp Rep." *Handwoven*, November/December 2011, p. 60. Warp-Rep Tips includes detailed instruction for "splicing" to start and end the thick weft, avoiding a bulge at overlaps.

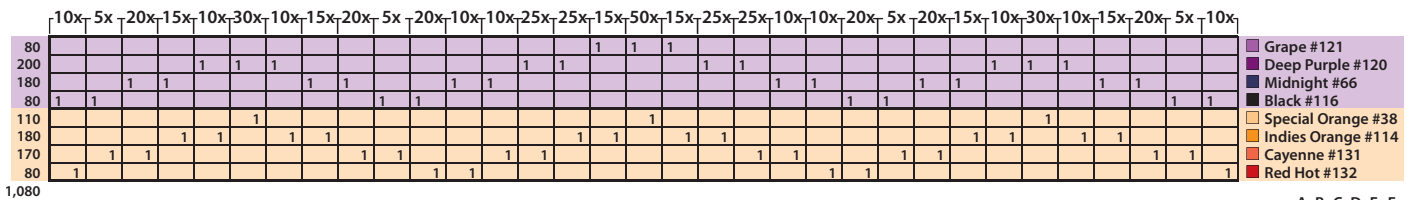


DUNCAN NEILSON

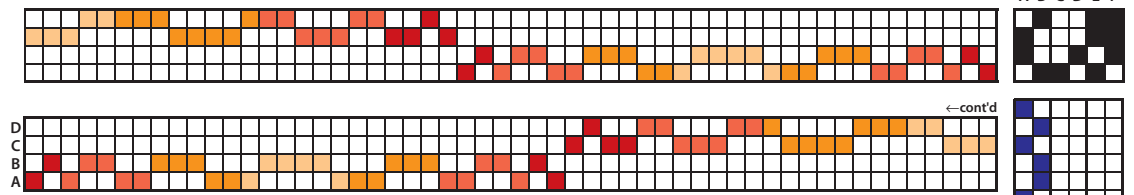
# Project



## 1. Warp color order



## 2. Profile draft



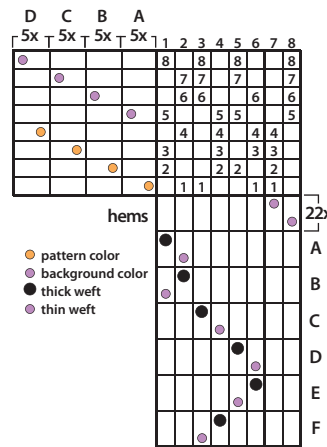
1 Wind a warp of 1,080 ends  $4\frac{1}{2}$  yd long following the color order in Figure 1. When you are winding, hold 2 ends at a time, 1 end pattern color and 1 end background color, keeping a finger between them to prevent twisting. Divide the warp into several chains.

2 Centering for a weaving width of 36", use your preferred method to warp the loom, substituting threading units in Figure 3 for squares on the profile threading draft in Figure 2. Note that each block of the profile threading represents 10 ends: 5 ends pattern color alternating with 5 ends background color.

3 Prepare 1 ski shuttle with Maxi String Yarn for the thick picks and 1 boat shuttle with 3/2 pearl cotton in Deep Purple for the thin picks. Space the warp with 4 to 6 thick picks alternating treadles 7 and 8. Practice weaving with thick and thin threads for a few inches so you can establish a consistent beat. 12" of warp length are allowed for sampling.

4 Begin weaving the rug with 44 picks of thin weft only for the first hem alternating treadles 7 and 8. At the side where the boat shuttle exits, begin the thick pick by splicing (see Warp Rep Tips in Resources). Note that the thin pick always follows the thick pick in parallel motion—if the thick pick enters the shed from left to right, the thin pick follows from left to right and vice versa. Before entering the thick weft into the shed each time, adjust the multistranded weft at the selvedge by rolling it between the fingers to form a coiled "rope" so it snugs into the selvedge as it turns.

## 3. Threading and treadingling units



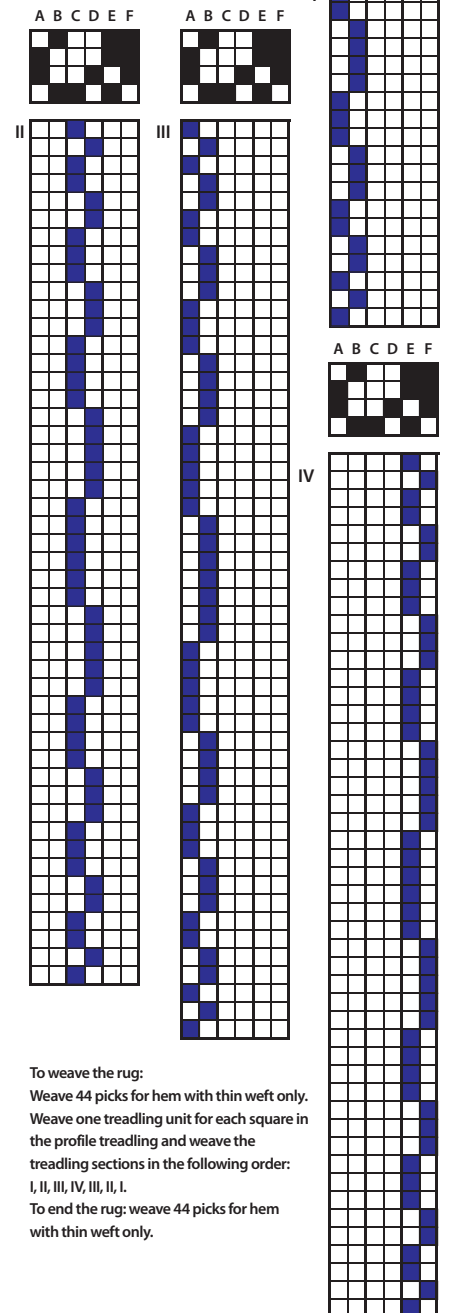
5 To place the wefts: Always throw the thick weft straight across, beat on an open shed, adjust the weft so that the coil lies right next to the selvedge edge, and beat a second time on an open shed to firmly lock the weft in place. With beater bar pulled toward you (holding the thick pick in place), change to the opposite shed for the thin pick. When you run out of thick weft and have to start a new strand, overlap the new and old wefts with splicing (see Warp Rep Tips in Resources).

6 Weave the blocks as indicated in the profile treadingling in Figure 2 using the treadingling sequences in the following order: I, II, III, IV, III, II, I. End the thick pick by splicing, followed by 44 thin picks for the second hem.

7 Run a line of fabric glue at the beginning and ending of the rug. Let dry before cutting the fabric from the loom. Turn the raw edges under twice and sew the hems by hand.

### Profile treadingling sequences:

- I. Checkered border treadingling
- II. Blue square treadingling
- III. Checkered "circle" treadingling
- IV. Red square treadingling



To weave the rug:  
Weave 44 picks for hem with thin weft only.  
Weave one treadingling unit for each square in the profile treadingling and weave the treadingling sections in the following order: I, II, III, IV, III, II, I.  
To end the rug: weave 44 picks for hem with thin weft only.



**Penland School of Crafts**  
*Helping people live creative lives*  
[www.penland.org](http://www.penland.org) • 828-765-2359

## Spring 2012

**Eight Weeks: March 11–May 4**  
 Beth Ross Johnson—*Traditions of Weaving*

**One Week: April 8–13**  
 Janet Taylor—*Vat-Dye Color Removal*

## Summer 2012

One- and two-week workshops in weave structures, baskets, rug weaving, and more

*Information online or call for a catalog*

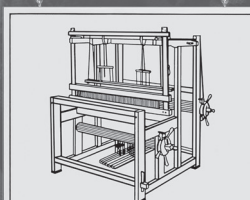
**Silk Yarn Silk Ribbon Silk Fiber**  
 Natural & 100 hand-dyed colors



*8-shaft Turned Taquets; 10/2 Silk Noil warp and Bamboo weft*

**TREENWAY**  
 silks [www.treenwaysilks.com](http://www.treenwaysilks.com)  
 toll-free 1.888.383.silk (7455)

vävstuga



WEAVING SCHOOL

Tradition • Creativity • Technique

Year round classes  
 On-site lodging  
 Delicious meals  
 Central air/heat

Glimåkra Looms & Equipment  
 Swedish Yarns & Books

SCHOLARSHIPS / APPRENTICESHIPS  
[www.vavstuga.com](http://www.vavstuga.com)  
 413-625-8241

AT THE BRIDGE OF FLOWERS  
 SHELburnE FALLS, MASSACHUSETTS

## GOWDEY REED COMPANY

OLDEST  
 REED COMPANY  
 IN THE WORLD

ESTABLISHED IN 1834

- Now stocking a variety of inserted-eye heddles
- Any reed size available
- Direct from the manufacturer prices.

325 Illinois Street  
 Central Falls,  
 Rhode Island 02863  
 tel (401) 723-6114  
 fax (401) 727-0720  
[gowdeyreed@msn.com](mailto:gowdeyreed@msn.com)

[www.gowdeyreed.com](http://www.gowdeyreed.com)

## HD Harrisville Designs KNITTING & WEAVING CENTER



Yarns & Looms • Made in the USA  
 — Workshops —

603-827-3996 • [harrisville.com](http://harrisville.com)

## the mannings Handweaving School & Supply Center



1132 Green Ridge Rd  
 PO Box 687  
 East Berlin, PA 17316  
 717-624-2223  
 To order call  
 1-800-233-7166

A beautiful place to visit & a whole lot more! When you're looking for: BOOKS, YARNS, REEDS, LOOMS, SPINNING WHEELS, FIBERS, and all the necessary TOOLS for weaving, spinning and knitting.

[www.the-mannings.com](http://www.the-mannings.com)

## HANDWOVEN

YOUR AD COULD BE HERE!

This is the readership you  
 have been looking for!

Call Sarah Rovelli,  
 770-683-4714

Or e-mail [srovelli@interweave.com](mailto:srovelli@interweave.com)

For more information on  
 Print and Digital Advertising

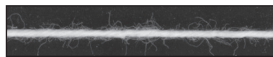
## PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Terry Newhouse Flynn	Baby blanket	58–59	Shadow weave	4	AB, I, A
Sarah Fortin	Poncho	54–55	Shadow weave	4, 8	AB, I, A
Susan Horton	Scarf	46–47	Shadow weave	4, 8	All levels
Sarah H. Jackson	Pillows	62–64	Shadow weave	6	AB, I, A
Tracy Kaestner	Vest	56–57	Shadow weave	4, 8	All levels
Diane Kelly	Scarves	44–45	Shadow weave	4, 8	AB, I, A
Jean Korus	Shadow weave	40–43	Shadow weave	4, 8	All levels
Tom Knisely	Rug	66–67	Warp rep	4	AB, I, A
Suzie Liles	Throw	60–61	Shadow weave	4, 6	AB, I, A
Robin Lynde	Shawls	38–39	Shadow weave	4	All levels
Jennifer Moore	Blanket	32–33	Log cabin, doublewidth	4	AB, I, A
Rosalie Neilson	Rug	68–70	Warp rep	8	AB, I, A
Jane Patrick	Pillow	30–31	Log cabin	RH, 2, 4	All levels
Judith Shangold	Scarves	52–53	Plain weave	RH, 2, 4	AB, I, A
Jannie Taylor	Shawls	34–37	Shadow weave	4, 8	AB, I, A
Rebecca Winter	Scarf	48–50	Twill with color-and-weave effects	8	All levels

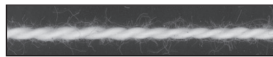
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

## 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](http://handwovenmagazine.com). Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an \*.



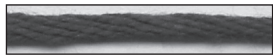
8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18



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



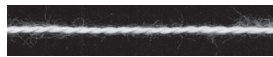
2-ply combed cotton (Monte Cristo II) 1,150 yd/lb (2,320 m/kg); 10, 12, 14



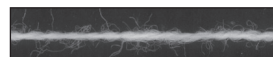
8-ply mop cotton; 420 yd/lb (848 m/kg); 4, 6, 8



Cotton string yarn (Maxi String Yarn) 123 yd/lb (250 m/kg); 3, 4, 5



20/2 silk; 4,930 yd/lb (10,010 m/kg); 22, 26, 30



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



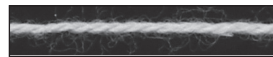
70% merino, 30% silk; 1,372 yd/lb (2,660 m/kg); 8, 10, 12



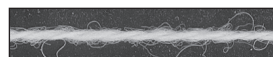
18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



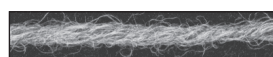
100% wool (Nature Spun Fingering) 2,840 yd/lb (5,505 m/kg); 12, 16, 20



3-ply organic merino; 2,600 yd/lb (5,040 m/kg); 12, 16, 20



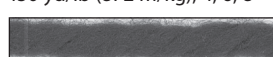
2-ply wool (Harrisville Shetland) 1,800 yd/lb (3,630 m/kg); 12, 15, 20



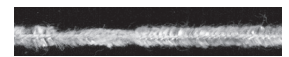
100% wool (Nature Spun Worsted) 1,120 yd/lb (2,170 m/kg); 6, 8, 10



16-strand merino (Chunky Merino) 450 yd/lb (872 m/kg); 4, 6, 8



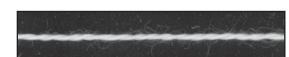
100% wool (Nature Spun Chunky) 354 yd/lb (686 m/kg); 4, 6, 8



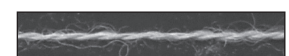
Rayon chenille; 1,450 yd/lb (2,926 m/kg); 12, 15, 18



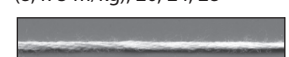
Rayon chenille; 1,300 yd/lb (2,620 m/kg); 12, 15, 18



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



50% alpaca, 50% Tencel; 4,200 yd/lb (8,475 m/kg); 20, 24, 28



100% bamboo (Bambu 7); 2,100 yd/lb (4,210 m/kg); 12, 15, 18

## SUPPLIERS

\*Brown Sheep Company Inc., 100662 County Rd. 16, Mitchell, NE 69357, (800) 826-9136, [www.brownsheep.com](http://www.brownsheep.com). (Patrick 30–31, Jackson 62–64)  
Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, [www.cottonclouds.com](http://www.cottonclouds.com). (Lynde 38–39, Shangold 52–53, Flynn 58–59, Jackson 62–64)  
Eugene Textile Center, 1510 Jacobs Dr., Eugene, OR 97402, (541) 688-1565, [www.eugenetextilecenter.com](http://www.eugenetextilecenter.com). (Liles 60–61)  
Halcyon Yarn, 12 School St., Bath,

ME 04530, (800) 341-0282, [www.halcyonyarn.com](http://www.halcyonyarn.com). (Winter 48–50)  
\*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, [www.harrisville.com](http://www.harrisville.com). (Patrick 30–31)  
\*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023, [www.jagger yarn.com](http://www.jagger yarn.com). (Taylor 34–37, Fortin 54–55)

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223,

(800) 233-7166, [www.themannings.com](http://www.themannings.com). (Knisely 66–67)

RedFish DyeWorks, (800) 916-0353, (661) 269-0010, [www.redfishdye.com](http://www.redfishdye.com). (Kaestner 56–57)

\*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Neilson 68–70)

Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, [www.vavstuga.com](http://www.vavstuga.com). (Neilson 68–70)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, [www.yarn.com](http://www.yarn.com). (Horton 46–47, Fortin 54–55)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, [www.yarnbarnks.com](http://www.yarnbarnks.com). (Horton 46–47)

\*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Lynde 38–39, Kelly 44–45)  
Treenway Silks, (888) 383-7455 (new ownership in Lakewood, CO), [www.treenwaysilks.com](http://www.treenwaysilks.com). (Kaestner 56–57)



# Classifieds

## EQUIPMENT

### AVRIL

Yarn and Crafts  
http://www.avril-kyoto.com



Please direct wholesale and retail inquiries to  
✉ overseas@avril-kyoto.com

## EQUIPMENT



*Blue Butterfly*  
ORIGINALS  
**PIN LOOMS!**

Cherry  
or Walnut!



- 2" x 4"
- 4" x 4"
- 6" x 6"
- 4" x 8"
- 8" x 8"

bluebutterflyoriginals.com • 765-282-0124  
bluebutterflyoriginals@gmail.com

Free Felted Eye-Glass Case Project!

Use code APH when placing order.

## EQUIPMENT

*Finest Workmanship Since 1936*  
**Gilmore Looms**

- Handcrafted Jack Looms
- Inkle WAVE Looms

Benches - Warping Tools  
Weaving & Loom Accessories

1032 N. Broadway Ave.  
Stockton, CA 95205  
(209) 463-1545  
weavinginfo@gilmorelooms.com  
www.gilmorelooms.com

## EQUIPMENT

**LOOM IN A TUBE**  
PORTABLE LOOMS ♦ KITS ♦ BOOKS  
"Weaving with Knitting Yarn"  
"Weaving with Yarn and Beads... Together!"  
www.loominatube.com 888-731-7615

## EQUIPMENT

**Hazel Rose Looms**  
Quilt Weaver & Multi Looms  
Weave it the way you like.  
www.hazelroselooms.com

## EQUIPMENT

**Purrington Looms, LLC**  
Looms  
Angel Wings  
Doubling Stands  
(304) 743-5455  
PO Box 44, Scott Depot, WV 25560-0044  
www.purringtonlooms.com

## EQUIPMENT/INSTRUCTION

**Fostering the Growth of Fiber Arts**  
• Retail Shop/Online Sales  
• Weaving/Spinning/Dyeing/Fibers  
• Classes/Workshops  
• Weaving/Surface Design Studios  
1510 Jacobs Dr., Eugene, Oregon  
541-688-1565  
info@eugenetextilecenter.com  
www.eugenetextilecenter.com

## EVENTS

**The Fiber Event**  
*at Greencastle*  
Putnam County Fairgrounds  
Greencastle, Indiana  
**April 20 & 21, 2012**  
10:30 am to 7:00 pm Friday  
9:00 am to 5:00 pm Saturday  
\*Free Admission & Parking\*  
**VENDORS • WORKSHOPS • COMPETITIONS**  
TheFiberEvent.com

## FIBERS

**FIBERWOOD STUDIO**  
yarns • textiles • classes

2709 N. 92nd Street  
Milwaukee, WI 53222  
414. 302. 1849  
info@fiberwoodstudio.com  
fiberwoodstudio.com

Tues-Thurs-Fri: 10 - 5 Wed: 12:30 - 6 Sat: 10 - 4

## FIBERS

**Giovanna Imperia Designs**  
Textile Studio  
1355 Sterrett St., Houston, Tx 77002  
832-455-4269

www.giovanaimperia.com

Wide range of Japanese metallics | Active yarns (silk, wool, metallic, cotton, viscose, polyester) | Plastic, and polyurethane coated yarns | Metal yarns and yarns with steel core | Wire | Italian viscose with makeup treatment | Unique Italian and Japanese yarns | 3 color silk | Kumihimo silk including Karakumi silk

NEW: KUMIHIMO WIRE JEWELRY, published in 2011 by Random House  
giovanaimperia@mac.com

## FIBERS

*Lunatic Fringe Yarns*  
**Naturally Brown Cotton Yarn**  
Grown and Spun Locally  
www.LunaticFringeYarns.com  
800-483-8749

## FIBERS

**Fun Stuff for Fiber Arts!**  
featuring:  
**Irish Waxed Linen Cord**

**Royalwood Ltd.** RoyalwoodLtd.com  
517-H Woodville Rd. 800-526-1630  
Mansfield, Ohio 44907 Fax: 888-526-1618

## INSTRUCTION

Come Weave With Us  
This Fall & Winter

Marshfield School  
of Weaving  
802.426.3733  
marshfieldschoolofweaving.com

## INSTRUCTION

**Untangle yourself?**

www.mendocinoartcenter.org  
1 800 653-3328 for workshop info

## LITERATURE

**Peggy Osterkamp's Weaving for Beginners**  
An Illustrated Guide

- Hard cover
- Spiral lay-flat binding
- Over 400 pages
- Over 600 illustrations

\$49.95 + s/h \$4.75

Also by Peggy:

- Winding a Warp & Using a Paddle** \$39.95
- Warping Your Loom & Tying on New Warps** \$39.95
- Weaving & Drafting Your Own Cloth** \$44.95
- Warping the Loom Back to Front (DVD - 62 min.)** \$34.95

CA residents add 8% sales tax + s/h \$4.25 each item

To order: Lease Sticks Press, P.O. Box 1148, Sausalito, CA 94966  
Phone/fax: 415-925-8666 [www.peggyosterkamp.com](http://www.peggyosterkamp.com)

## LITERATURE

**RUG HOOKING MAGAZINE**  
The only full-color magazine devoted exclusively to those who create and delight in hooked rugs.

For a RISK-FREE subscription\* please send \$29.95 for a full year (5 issues) to *Rug Hooking* magazine, 100 Fore St., Portland, ME 04101-9226 or call us at (877) 462-2604

If you are not completely satisfied with *Rug Hooking*, we will refund your full subscription price.

## LITERATURE

### Weaver's Craft

"I love it!"



**Subscribe Today!**  
 One year (four issues)  
 US and Canada \$26 US  
 Other Foreign \$32 US  
 Send US check, money order,  
 Visa, or MasterCard to:  
**Plain Tabby Press**  
 4945 Hogan Dr  
 Fort Collins CO 80525-3709  
 (970) 223-8591  
 toll-free (866) 754-7200

[www.weaverscraft.com](http://www.weaverscraft.com)

## MISCELLANEOUS



### NEW MEXICO FIBER ARTISANS

• ARTISANS • GALLERIES • GROWERS  
 &  
 MORE

**Your information source for all things fiber in New Mexico**

For your FREE copy of our directory e-mail us at [nmfa@urbaneagle.com](mailto:nmfa@urbaneagle.com) or visit our website: [www.nmfiberartisans.org](http://www.nmfiberartisans.org)

## SHOWS

### blue ridge fiber show



October 2, 2012 - January 2, 2013  
 North Carolina Arboretum, Asheville

An international show for handweavers, felters and spinners  
 Awards and sale opportunities

For entry information and prospectus view:  
[WWW.WNCFHG.ORG](http://WWW.WNCFHG.ORG)

## SHOWS & EXHIBITIONS

### Bisbee Fiber Arts Guild

Juried Fashion Show March 31



Entries due February 14<sup>th</sup>  
 See web site for entry forms and details

[www.bisbeefiberarts.com](http://www.bisbeefiberarts.com)

**WORKSHOPS: Bisbee, Arizona**  
 January: Batik  
 February: Felted Bags  
 March: Tom Knisely "Looking at Twills"

## SOFTWARE

### WeaveIt 6

Weaving Draft Software

Now Available on iPad/iPhone

### Grid 'N WeaveIt

Tapestry & Rug Design



Details at [www.weaveit.com](http://www.weaveit.com)  
**Canyon Art**  
 970 261 1612  
[sallyb@weaveit.com](mailto:sallyb@weaveit.com)

## SOFTWARE

### pixeLoom

from Kitchen Table Software

software for handweavers

Windows XP, Vista, Windows 7, Mac OS X 10.5+

[www.pixeLoom.com](http://www.pixeLoom.com)

## SUPPLIES

### EARTH GUILD

Tools • Books • Materials for handcrafts



33 Haywood St  
 Asheville NC 28801  
 1-800-327-8448  
[www.earthguild.com](http://www.earthguild.com)

## YARNS

### Fiberlady.com

Specializing in Bamboo Fibers

Hand Painted Yarns spinning AND weaving

New Colors are Here!

Handwoven discount code: HW12 -10% off Purchase

[www.fiberlady.com](http://www.fiberlady.com) - [chele@fiberlady.com](mailto:chele@fiberlady.com)

## YARNS

### WEAVING SUPPLIES 1-800-446-5977

- Maysville rug warp
- GNW poly-cotton warp
- 100% poly-warp
- loopers, rag coils, & selvedges

### YARNS

- mercerized cottons
- rayon chenille
- 8/2 cotton

### & MORE!

Orco looms, Used looms, equipment

### GREAT NORTHERN WEAVING & EDMONT YARNS

[www.Rugwarp.com](http://www.Rugwarp.com)

Free Pricelist Samples \$5.00

451 E. D AVE  
 KALAMAZOO, MI 49009

## YARNS

### Just Our Yarn



luxurious handpainted yarns and weaving kits

[www.justouryarn.com](http://www.justouryarn.com)

## YARNS

### LONE STAR LOOM ROOM

SWEDISH YARNS  
 Always in Stock!

- Egyptian Cottons
- Cottolin • Line Linen
- Rug Warp

Full Color Range! Great Prices!

VAV Magazine subscriptions available  
 Toll free 1-888-562-7012  
[www.lonestarloomroom.com](http://www.lonestarloomroom.com)

## YARNS

### R&M YARNS

QUALITY YARNS AT DISCOUNT PRICES



New Zealand Rug Wool—\$5/lb & up  
 Cotton Flake for Towels—\$12/lb  
 Natural 8/2 & 10/2 Cotton—\$8/lb & up  
 Natural 8/4 Cotton Warp—\$8/lb

Large Selection of Odd Lots, Mill Ends & Half-Price Knitting Yarns

20/2 "odd lot" Cotton Colors—\$5/lb. Everyday!  
 "Stocked" Nat'l Mercerized Cotton 3/2, 5/2 & 10/2 - \$12/lb.

**New Item: Natural Mulberry Silk on Cones**

Add your name to our Email List for Notice of Sales & New Yarns

Showroom: 8510 Highway 60, Georgetown, TN 37336  
 Mail: P.O. Box 190, Georgetown, TN 37336  
[www.rmyarns.com](http://www.rmyarns.com) 800.343.9276

Schacht Dealer

# Classifieds

## EQUIPMENT

**ADJUSTABLE TRIANGLE, SQUARE, RECTANGLE LOOMS.** Unique. Simple: the looms dress themselves AS you weave. Great for showing off handspun and novelty yarns. Stands, accessories, and travel sizes, all in oak, maple, walnut, or cherry hardwoods. Complete written instructions with loom. Instructional DVDs: Triangle Frame Loom Weaving Magic for Shawls, Blankets, Jackets, and More, 90 minutes of basic and intermediate techniques, \$34.95 + \$5.50 postage and Continuous Strand Weaving on Rectangle Frame Looms, 35 minutes of basic technique, \$19.95 + \$4 postage. **Carol Leigh's Hillcreek Fiber Studio**, 7001 Hillcreek Rd., Columbia, MO 65203. (800) TRI-WEAV (874-9328), (573) 874-2233; we accept MC/Visa, Discover; [www.HillcreekFiberStudio.com](http://www.HillcreekFiberStudio.com).

**FOR NEWCOMB LOOM PARTS**, contact Leslie or Paul at **Riverside Loomworks**, PO Box 522, Eaton Rapids, MI 48827-0522. (517) 663-0357; [rivloom@sbcglobal.net](mailto:rivloom@sbcglobal.net).

**GOOD WOOD LOOMS.** Frame, mini-Inkle, pocket and slant looms. Inch-Worm knitting spools. Weaving tools and accessories. [www.goodwoodlooms.com](http://www.goodwoodlooms.com) or call (360) 730-1826.

**LOOMS AND WEAVING EQUIPMENT.** Knowledgeable staff can answer questions on equipment; competitive prices; prompt service. Free catalog. Call (800) 468-0035. **Yarn Barn of Kansas**, 930 Massachusetts, Lawrence, KS 66044.

**TAPE LOOMS** Box, card and paddle styles. Handcrafted reproductions in hard or soft woods. Please visit [www.jkseidel.com](http://www.jkseidel.com) or call (610) 948-5175 (PA).

## EVENTS

**BRAIDS 2012.** The Braid Society hosts a week of workshops with the finest braid makers in the world. Join us for the 2nd International Braiding Conference in the heart of England's textile region. August 19–25, 2012, in Manchester, England. For details, visit [www.braidsociety.com](http://www.braidsociety.com).

**FIBER FEST/SPIN-IN**—Portland, Indiana, March 9–10. Spinners demonstrate processing fibers into yarn, teach hands-on classes in spinning, needlefelting, weaving, quilting, rug hooking, wool braiding, tube quilting, 10-minute block, sheep shearing, petting zoo, Collie demonstrations, FFA lamb judging, vendors, and food. Jay County Fairgrounds. Information: (877) 726-4481, [infojc@visitjaycounty.com](mailto:infojc@visitjaycounty.com), [www.visitjaycounty.com](http://www.visitjaycounty.com).

**FIBRES WEST**—Abbotsford, BC Canada. BC's largest fiber trade show. March 16–17. Classes: Spinning, Weaving, Knitting, Felting, and more! [info@penelopefibreats.com](mailto:info@penelopefibreats.com); [www.fibreswest.com](http://www.fibreswest.com).

**OLDE LIBERTY FIBRE FAIRE.** April 14, Bedford, VA. A celebration of Spinners, Weavers, Knitters, Crocheters, Dyers, Felters, and all things FIBER related. (540) 583-0427; [www.oldefibrefaire.com](http://www.oldefibrefaire.com).

## INSTRUCTION

**5-DAY CLASSES** in beginning and intermediate weaving on scenic Whidbey Island. Madelyn van der Hooft, **The Weavers' School**, PO Box 1228, Coupeville, WA 98239. (360) 678-6225; [mvdh@whidbey.net](mailto:mvdh@whidbey.net). For 2012 class schedule, visit [www.weaversschool.com](http://www.weaversschool.com).

**ADVANCE YOUR UNDERSTANDING.** Sharon Alderman offers workshops in her studio or travels to you. Visit [www.sharonalderman.com](http://www.sharonalderman.com); or SASE to PO Box 4225, Salt Lake City, UT 84110-4225.

**HILLCREEK FIBER STUDIO.** Weekend/week-long workshops in spinning, natural dyeing, and weaving of all types: multi-harness, continuous-strand method on frame looms, and Navajo-style. Bed and breakfast. Shuttle available from St. Louis and Kansas City airports. Workshop brochure: send SASE to **CLHFS**, 7001 Hillcreek Rd., Columbia, MO 65203. (573) 874-2233; [www.hillcreekfiberstudio.com](http://www.hillcreekfiberstudio.com).

**IDYLLWILD ARTS SUMMER PROGRAM.** Workshops in Collage, Book Arts, Fabric Collage and Jewelry, Native American Basketry, Navajo Weaving, Assemblage, Mixed Media, and more. Located in the beautiful mountains of So. California. (951) 659-2171, ext. 2365. [summer@idyllwildarts.org](mailto:summer@idyllwildarts.org). [www.idyllwildarts.org](http://www.idyllwildarts.org).

## LITERATURE

**HAND LOOMS**, Supplement #14, \$10. Restoring Two Ohio Looms; The Mystery of Thomas the Tailor's Loom; Two Reed Looms; Restoring a Marquardsen Loom; Tape Loom on a Frame. **The Spinning Wheel Sleuth**, PO Box 422, Andover, MA 01810. [www.spwhsl.com](http://www.spwhsl.com).

## SOFTWARE

**WEAVING SOFTWARE ON THE GO?** There's an app for that. WIF 'n Proof—the only smartphone and tablet weaving app for iPhone, iPad, and Android. [www.WIFnProof.com](http://www.WIFnProof.com).

## YARNS

**RAYON CHENILLE** 1,300 yards per pound. Mixed neutrals on cones 1/2 lb to 1 1/2 lbs. 5 lb box—\$30; 10 lb box—\$55 plus shipping. **Daft Dames Handcrafts**, PO Box 148, Akron, NY 14001. (716) 542-4235.

# Span the Breathtaking Rainbow of Color with Laura Bryant



 **INTERWEAVE**  
interweavestore.com

(866) 949-1646

## Your Guide to Shopping on the Web

To advertise here, call Stephanie Griess at (877) 613-4630 or email SGriess@interweave.com

# Weaving Connection

### BRAIDING SUPPLIES

#### BraidersHand

www.braidershand.com  
(866) 821-4613

*Marudai, takadai, kakudai, karakumidai, ayatakedai, tama, books, and kumihimo silk threads.*

### EQUIPMENT

#### Fireside Fiberarts

www.firesidelooms.com  
(724) 283-0575

*Custom-built Jack and Tapestry Looms, Commuter Benches, and Rotary Temples.*

#### Kessenich Looms

www.kessenichlooms.com  
(269) 673-5204

*Step right up. It's new. It's improved. It's old-fashioned!*

### INSTRUCTION

#### A Place to Weave

www.yarnexpressonline.com  
(781) 863-1449

*Individualized weaving instruction; yarns, looms, and weaving supplies. Details on website.*

### SHOPS/MAIL ORDER

#### Apple Hollow Fiber Arts

www.applehollow.com  
(888) 324-8302

*Spinning wheels, weaving looms, fibers, yarns, and all related supplies.*

#### Bountiful/Alpine Meadow Yarns

www.bountifulspinweave.com  
(877) 586-9332

*Your Spinning and Weaving Specialists since 1988—Outstanding Customer Service*

#### Carol Leigh's Hillcreek Fiber Studio

www.hillcreekfiberstudio.com  
(800) 874-9328 (TRI-WEAV)

*Weaving, spinning, natural dyes, tools, supplies, and instruction. Continuous-strand weaving.*

#### Carolina Homespun

www.carolinahomespun.com  
(800) 450-7786

#### Earth Guild

www.earthguild.com  
(800) 327-8448

*Looms, yarns, winders, reeds, patterns, tools, and classes. Since 1970.*

### Paradise Fibers

www.paradisefibers.net  
(888) 320-7746

*Everything for Handweaving, Knitting, Spinning, and Crochet. Same-day shipping!*

### Shannock Tapestry Looms

www.shannocklooms.com  
(360) 573-7264

### Village Spinning & Weaving Shop

www.villagespinweave.com  
(888) 686-1192

*Very extensive inventory—Fast shipping—Questions? Knowledgeable and friendly staff.*

### Wooly Wonders

www.woolywonders.com  
(888) 299-6310

### YARNS

#### Jane Stafford Textiles

store.janestaffordtextiles.com  
(250) 537-9468

*Yarns, Looms, Patterns, and INSPIRATION! Weaving Instruction in a Beautiful Rural Setting.*

# HANDWOVEN



Handwoven 2002-2010 Collection  
CDs available now!

WEAVING TODAY SHOP

(866) 949-1646

To advertise here, call Stephanie Griess at (877) 613-4630 or email SGriess@interweave.com

## ARIZONA

The Spinster—Kingman  
[www.spinsterinkingman.com](http://www.spinsterinkingman.com)

Ashford, Louet, and Schacht equipment. Yarns, fibers, dyes, books, and supplies. Expert staff and classes.  
116 N. 4th St. (928) 753-3660

Grandma's Spinning Wheel—Tucson  
[www.grandmasspinningwheel.com](http://www.grandmasspinningwheel.com)

Fiber-art supplies and classes for spinning, knitting, weaving, crocheting, and felting. Authorized dealer for Majacraft, Ashford, Louet, Kromski, Schacht, Clemes and Clemes, and Spinolution wheels, looms, and other products.  
6544 E. Tanque Verde, Ste. 150 (520) 290-3738

## CALIFORNIA

The Village Spinning & Weaving Shop  
—Solvang  
[www.villagespinweave.com](http://www.villagespinweave.com)

We've more than doubled our size! More Looms! More Wheels! More Yarns! More Books! More of Everything! Located in the Danish village of Solvang. 9:30–5:30 Mon–Sat (closed Tue), 11:00–5:00 Sun. inquiry@villagespinweave.com.

425 Alisal Rd. (805) 686-1192  
order line (888) 686-1192

## COLORADO

Green Valley Weavers & Knitters LLC  
—Colorado Springs  
[www.greenvalleyweavers.com](http://www.greenvalleyweavers.com)

Still the best place to get your knit on! Supplies and classes, looms and wheels for the knitter, spinner, or weaver. Open Tue 10–7, Wed, Thu, Fri 10–5 and Sat 9–4; email info@greenvalleyweavers.com.

2115 W. Colorado Ave. (719) 448-9963

Table Rock Llamas Fiber Arts Studio Inc.  
—Colorado Springs  
[www.tablerockllamas.com](http://www.tablerockllamas.com)

Get your fiber fanatic fix here! Meet all your needs for knitting, crochet, spinning, weaving, felting, plus acid and natural dyes. tablerockllamas@msn.com

6520 Shoup Rd. (866) 495-7747

Desert Weyr LLC—Paonia  
[www.desertweyr.com](http://www.desertweyr.com)

Black Welsh Mountain fleece, roving, locally produced yarns, and breeding stock. Farm tours by appointment.

16870 Garvin Mesa Rd. (970) 527-3573

## FLORIDA

Uncommon Threads—Palm Harbor  
[uncommonthreads@tampabay.rr.com](http://uncommonthreads@tampabay.rr.com)

Catering to the fiber arts of weaving, spinning, knitting, and crocheting.

31962 U.S. 19 N. (727) 784-6778

## IDAHO

Alpaca Direct—Hayden  
[www.AlpacaDirect.com](http://www.AlpacaDirect.com)

Huge selection of luxury yarn, roving, and knitting supplies. Classes and support.

1016 W. Hayden Ave. (208) 209-7079

(888) 306-0111

## ILLINOIS

Wool, Warp & Wheel—Richmond  
[www.woolwarpandwheel.com](http://www.woolwarpandwheel.com)

Weaving, spinning, and knitting supplies and equipment. We feature looms and yarns by Harrisville Designs and Baynes Spinning Wheels. Open Tue–Fri 7 p.m.–9:30 p.m.; Sat–Sun 10–5.

5605 Mill St. (815) 678-4063

## INDIANA

Tabby Tree Weaver—Arcadia  
[www.tabbytreeweaver.com](http://www.tabbytreeweaver.com)

A comfortable shop for spinners and weavers where you can take a class, try the equipment, buy painted warps or yarns, or explore fiber.

107 E. Main St. (317) 984-5475

Sheep Street Fibers  
—Martinsville/Morgantown  
[www.sheepstreet.com](http://www.sheepstreet.com)

Fine yarns and equipment for knitting, weaving, spinning, and dyeing. Schacht, Ashford, Harrisville, Glimakra looms; Schacht, Reeves, Ashford, Louet wheels. Shetland sheep, large selection of fleeces, natural and painted rovings. Weaving classes start frequently.

6535 State Rd. 252 (812) 597-5648

## MARYLAND

Vulcan's Rest Fibers  
—Chesapeake City  
[www.vulcansrest.com](http://www.vulcansrest.com)

We are a source for fibers, yarns, equipment, books, inspiration, and fellowship for spinners, weavers, knitters, basketmakers, and other fiber artists. Open every day 10–5.

106 George St. (410) 885-2890

## MASSACHUSETTS

The Fiber Loft—Harvard  
[www.TheFiberLoft.com](http://www.TheFiberLoft.com)

Weaving~Spinning~Felting~Knitting. Serving fiber enthusiasts for over 30 years. We have what you need!

9 Massachusetts Ave. (Rt. 111) (978) 456-8669

A Loom with a View—Newburyport  
[www.aloomwithaview.com](http://www.aloomwithaview.com)

Extensive selection of natural-fiber weaving and knitting yarns, books, and supplies. Looms by Schacht, Leclerc, and Harrisville. Classes in weaving, knitting, felting, and dyeing. Find us on Facebook and Ravelry. Contact@aloomwithaview.com.

31R Pleasant St. (978) 463-YARN (9276)

## MICHIGAN

Woven Art—East Lansing  
[www.yarnandfiberart.com](http://www.yarnandfiberart.com)

Classes in weaving, spinning, knitting, and crochet. New and used floor and rigid-heddle looms and spinning wheels. Excellent selection of artisan and hand-dyed yarns and fibers.

325B Grove St. (517) 203-4467

Spinning Loft—Howell  
[www.thespinningloft.com](http://www.thespinningloft.com)

Great Quality, Selection, and Service all topped off with Knowledgeable Staff. Dealers for Schacht, Glimakra, Louet, Kromski, Majacraft, and Ashford. Come to us for Great Classes, too! Email bethsmith@thespinningloft.com.

102 S. Michigan Ave. (517) 540-1344

Heritage Spinning & Weaving  
—Lake Orion

[www.heritagespinning.com](http://www.heritagespinning.com)

Tools, classes, and an exceptional "help desk." You'll feel at home on your first visit! All major looms and wheels. Certified Louet dealer.

47 E. Flint St. (248) 693-3690

## MINNESOTA

Ellison Sheep Farm—Zumbrota  
[www.ellisonssheepfarm.com](http://www.ellisonssheepfarm.com)

New, used, and antique spinning wheels and looms. Helpful instruction. Wool and yarns from natural-colored sheep. Please phone before visiting.

15775 Hwy. 60 (507) 732-5281

## NEBRASKA

The Plum Nelly—Hastings  
[www.theplumnelly.com](http://www.theplumnelly.com)

"Plum Nelly" means just about everything. In this case everything a fiber artist needs: looms, spinning wheels, fleece, yarn, shuttles, books, magazines, and classes. Email info@theplumnelly.com.

731 W. 2nd St. (402) 462-2490

## NEW HAMPSHIRE

The Fiber Studio—Henniker  
[www.fiberstudio.com](http://www.fiberstudio.com)

Our own 1300 hand-dyed rayon chenille, pearl cotton, cottolin, 8/2 cotton and flake, linen blends, rayons, novelty yarns. Hand-dyed mohair and chenille, hand-dyed natural yarns. Looms, equipment, and books. Email sales@fiberstudio.com.

161 Foster Hill Rd. (603) 428-7830

## NEW JERSEY

Woolbearers—Mount Holly  
[www.woolbearers.com](http://www.woolbearers.com)

Full-service knitting, spinning, weaving, and dyeing shop specializing in handpainted fiber and yarns, spinning and weaving equipment.

90 High St. (609) 914-0003

## NEW MEXICO

Santa Fe School Of Weaving/Miriam's Well  
—Santa Fe

[www.sfschoolofweaving.com](http://www.sfschoolofweaving.com)

Weaving and knitting, yarns, looms, classes, books, etc. Mon–Sat 11–6, Sun noon–5.

614 Paseo de Peralta (505) 982-6312

## NORTH CAROLINA

Earth Guild—Asheville  
[www.earthguild.com](http://www.earthguild.com)

Looms, yarns, tools, books—complete weaving supplies. Dyes, fibers, mordants, felting, and spinning. Regular on-loom and rigid-heddle classes. Doing it right since 1970.

33 Haywood St. (800) 327-8448

Sutherland Handweaving Gallery  
& Teaching Studio—Asheville  
[www.sutherlandhandweaving.com](http://www.sutherlandhandweaving.com)

Fine handwoven fashion accessories and home textiles. Classes and workshops for beginning to experienced weavers. Monthly weaver's study group for beginners and beyond. Cotton Mill Studios.

6 Riverside Dr. (803) 513-1814

## OHIO

The Little House—Clyde  
[www.littlehousespinning.com](http://www.littlehousespinning.com)

Friendly shop filled with spinning and weaving supplies, yarns, lots of books, and more. Call ahead, we take a day of retirement sometimes. Closed Sundays.  
 1927 N. Main St. (800) 554-7973

## PENNSYLVANIA

Silverbrook Fiber Arts & Sheepskins  
 —Marchand  
[www.silverbrookfiberarts-sheepskin.com](http://www.silverbrookfiberarts-sheepskin.com)

Schacht, Ashford, Louet wheels, looms, accessories; yarns, including Brown Sheep, Henry's Attic, handspun, and hand-dyed. Ten rooms in restored Victorian home. Classes. Punxsutawney/Indiana area. Email [ginger@groundhog.net](mailto:ginger@groundhog.net).  
 16040 U.S. Hwy. Rt. 119 N. (724) 286-3317

## TENNESSEE

Smoky Mountain Spinnery  
 —Gatlinburg  
[www.smokymountainspinnery.com](http://www.smokymountainspinnery.com)

Come relax and shop in the comfortable surroundings of Smoky Mountain Spinnery. Everything for spinning, weaving, knitting, needlefelting, as well as antiques and gifts.  
 466 Brookside Village Wy., Ste. 8 (865) 436-9080

## TEXAS

Old Oaks Ranch Fiber Arts Center  
 —Wimberley (central TX)  
[www.TheOldOaksRanch.com](http://www.TheOldOaksRanch.com)

Yarn/supplies from over 75 vendors. Books/classes for the weaver, knitter, spinner, rug hooker. Huacaya alpacas in a range of colors. Sculpture garden featuring 17 American artists and their bronze sculptures and a koi pond grotto. Tue—Sat 10–5.  
 601 Old Oaks Ranch Rd. (512) 847-8784

## WASHINGTON

NW Handspun Yarns—Bellingham  
[www.NWHandspunYarns.com](http://www.NWHandspunYarns.com)

Quality yarns, books, equipment, supplies for the knitter, spinner, and weaver. Classes and gifts. Open 7 days a week.  
 1401 Commercial St. (360) 738-0167

Paradise Fibers—Spokane  
[www.paradisefibers.net](http://www.paradisefibers.net)

Terrific selection of wool yarn, knitting needles, wheels, and looms. Order online or stop in. Same-day shipping!  
 225 W. Indiana Ave. (888) 320-7746

## WISCONSIN

The Woolgatherers—Fond du Lac  
[www.woolgatherers.com](http://www.woolgatherers.com)

Weaving studio and fiber shop. Makers of Dutch Master table looms, spinning stools. Weaving, spinning, fiber, knitting, needlework. Convenient downtown location. Individual instruction. Books. Gallery. Fine fabrics.  
 35 N. Main St. (920) 907-0510

Susan's Fiber Shop—Columbus  
[www.susansfibershop.com](http://www.susansfibershop.com)

Everything you need for your next weaving or spinning project is at Susan's! See our large selection of looms, including Ashford, Schacht, Louet, Harrisville, and Mirrix.  
 N. 250 Hwy. A (888) 603-4237 (orders only)

## CANADA - ONTARIO

Gemini Fibres—Mount Albert  
[www.geminifibres.com](http://www.geminifibres.com)

We are dealers for Ashford, Harrisville, Kromski, Leclerc, Louet, and Schacht products. We also stock many yarns suitable for weaving. Email [geminifibres@interhop.net](mailto:geminifibres@interhop.net).  
 5062 Mt. Albevrt Rd. (800) 564-9665

## UNITED KINGDOM

The Handweavers Studio & Gallery—London  
[www.handweavers.co.uk](http://www.handweavers.co.uk)

A truly extensive range of yarns and fibers, from the experimental to the traditional, including crepe yarns, steel blends, jelly cord, paper yarns, linens, and Shetland-style lambswool. We ship all over the world.  
 140 Seven Sisters Rd. 44 (0)20 7272 1891

U.S. Postal Service Statement of Ownership, Management & Circulation. 1. Publication Title: Handwoven 2. Publication No: 129-210. 3. Date of Filing: 9-30-11. 4. Issue Frequency: J/F; M/A; M/J; S/O; N/D 5. No. of Issues Published Annually: 5. 6. Annual Subscription Price: \$31.95 7. Complete Mailing Address of Known Office of Publication: Interweave Press, LLC, 201 E. 4th Street, Loveland, Larimer, CO 80537-5655. Contact Person: Sheila Derrington; Telephone (970) 776-1477. 8. Complete Address of Headquarters or General Business Office of the Publisher: Same as above. 9. Full Names and Complete Mailing Addresses of Publisher, Editor: Publisher: John Bolton, 201 E. 4th St, Loveland, CO 80537-5655. Editor: Madelyn van der Hoogt, 201 E. 4th St, Loveland, CO 80537-5655. Managing Editor: None; 10. Owner(s): Aspire Media Operations, LLC., 135 S. La-Salle St. Suite 3800, Chicago, IL 60603-4131. 11. None. 12. N/A. 13. Publication Title: Handwoven 14. Issue Date for Circulation Data Below: Nov/Dec 2011. 15. Extent and Nature of Circulation (in the following the first number represents the "Average No. Copies Each Issue During Preceding 12 Months" and the second number represents the "Actual No. Copies of Single Issue Published Nearest to Filing Date"): A. TOTAL NO. OF COPIES: 1. 30,131/30,487. B. PAID CIRCULATION (BY MAIL AND OUTSIDE THE MAIL): 1. Paid Mail Subscriptions Outside-County: 21,131/20,230. 2. Paid Mail Subscriptions Inside-County: 0/0 3. Paid distribution outside the mail including sales through dealers and carriers, street vendors, counter sales and other non-USPS distribution: 3,410/3,488. 4. Paid Distribution by Other Classes Mailed Through the USPS: 0/0. C. TOTAL PAID DISTRIBUTION: 24,541/23,718. D. FREE DISTRIBUTION BY MAIL AND OUTSIDE THE MAIL: 1. Free outside-county copies: 198/200. 2. Free In-County Copies: 0/0. 3. Free Copies Mailed at Other Classes through the USPS: 0/0. 4. Free Distribution Outside the Mail: 111/145. E. TOTAL FREE DISTRIBUTION: 309/345. F. TOTAL DISTRIBUTION: 24,850/24,063. G. COPIES NOT DISTRIBUTED: 5,281/6,424. H. TOTAL: 30,131/30,487. I. PERCENT PAID: 98.8%/98.6%. 16. Publication of Statement of Ownership. Publication required. Will be printed in the Jan/Feb 2012 issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner: John Bolton, Publisher: 9-30-2011. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).



## Advertiser Index

Avril.....	74	Halcyon Yarn.....	5	Purrington Looms.....	74
Bisbee Fiber Arts Guild.....	75	Harrisville Designs.....	71	R & M Yarns.....	75
Blue Butterfly Originals.....	74	Hazel Rose Looms.....	74	Royalwood Ltd.....	74
Blue Ridge Fiber Show.....	75	Henry's Attic Inc.....	65	Rug Hooking.....	74
Bountiful/Alpine		Interweave.....	20, 22, 24,	Schacht Spindle	
Meadow Yarns.....	51	.....	29, 77, 79	Co. Inc.....	16-17
Canyon Art Co. (Weavelt).....	75	Just Our Yarn.....	75	Toika Looms.....	29
Cotton Clouds.....	25	Leclerc Looms.....	6-7	Treenway Silks/	
Dachele Enterprises.....	75	Lone Star Loom Room		Susan Du Bois.....	71
Davison Publ., Marguerite.....	65	& Nordic Studio.....	75	Vavstuga LLC Swedish	
Done Roving Yarns.....	65	Loom In A Tube.....	74	Weaving & Folk Arts.....	71
Earth Guild.....	75	Louet North America.....	c4	Venne-Colcoton Unikat.....	51
Eaton Hill Textile Works.....	74	Lunatic Fringe Yarns.....	74	Village Spinning & Weaving	
Eugene Textile Center.....	74	Mannings, The.....	71	Shop, The.....	51
Fiber Event, The.....	74	Mendocino Art Center.....	74	Weaver's Craft/	
Fiberwood Studio Ltd.....	74	New Mexico Fiber Artisans.....	75	Plain Tabby Press.....	75
Fiberworks.....	65	New Voyager Trading Co.....	25	Weaving Works.....	65
Foxglove Fiberarts Supply.....	13	Paradise Fibers.....	c3	Webs-America's Yarn Store.....	c2
Gilmore Looms.....	74	Peggy Osterkamp/		Woolery, The.....	15
Giovanna Imperia Designs.....	74	Lease Sticks Press.....	74	Yarn Barn of Kansas.....	21
Glimakra-USA LLC.....	51	Penland School.....	71		
Gowdey Reed Co.....	71	Pixeloom/Kitchen			
Great Northern Weaving.....	75	Table Software.....	75		

# New Beginnings

## Meet our new editor, Anita Osterhaug

I carpooled to our guild meeting this week with my friend Darlene and a new friend, Susan, who just moved to Oregon. Over dinner, Susan told us how she became fascinated with weaving in the 1970s, after seeing an Else Regensteiner exhibit at the Smithsonian. Her husband was posted to the Philippines soon after. So, determined to become a weaver,

Susan hired local teachers who taught her from Mary E. Black's book, *Key to Weaving*, which they had once seen and had memorized! Unfortunately, it turned out that they had the book only partially memorized, which led to some interesting results in Susan's first weaving projects.

At some point during this wonderful story, Darlene (who had, herself, just returned from an indigo dye workshop in Bali) clasped her hands in delight and exclaimed, "Oh, weavers are the most fascinating people in the world!"

Susan's story is in many ways typical of the weavers I meet. She came back to the United States, raised a family, ran a business, took care of aging relatives, and put her weaving on the back burner for many years. Now she is retired and settled and hungry to weave again.

On Friday, which happened to be Veteran's Day, I visited the studio of Judy Lee Fitzhugh, a wonderful natural dyer whom you will hear from in our next issue. Just after noon, Judy Lee donned her dress-uniform jacket, adorned with decorations from twenty-three years in the U.S. Navy, and went to her annual lunch with another art teacher and veteran on the faculty of Oregon College of



Arts and Crafts. After decades of service to her country, Judy Lee now pursues her own creative dreams, and she says it's better now than ever, that one appreciates it more deeply.

So here I am, wondering how to introduce myself, and the best thing I can say is that I am like many other weavers.

I was taught textile arts by the women of my family. From my mother, grandmothers, and dear Aunt Katy, I learned embroidery, crewelwork, rug hooking, and knitting. By middle school, my friend Sarah became interested, too, and we would craft together. We grew up, both went away to college, married, had careers, kept in touch, and needed or knitted in every spare moment. Then, almost twenty years ago, Sarah discovered spinning and hooked me in (because, let's be honest, every addict needs a support group). I bought a spinning wheel, subscribed to *Spin•Off*, and discovered Interweave.

In 1995, my beloved Aunt Katy died and left me a small sum. With Sarah's encouragement and my family's blessing, I used the money to go on Interweave's

first trip to Scandinavia, where every museum, folk school, and craft shop was full of gorgeous handwoven towels, blankets, and fabric. I remember admiring a beautifully patterned hanging at a museum in Sweden, reading the words "rosepath," and thinking how lovely that sounded and vowing that one day I would learn how to make cloth like that.

Then, ten years ago, Sarah called me and announced that we were going to The Weavers' School. I met Madelyn, learned to weave, continued my career, saw the kids through school, wove in every spare moment, and read *Handwoven*.

One morning five years ago, I woke up and decided I would no longer think of myself as a technology writer with a hobby. Instead I would be a weaver with a day job. I joined a guild, wove more, took more classes, read more books, and through kind serendipity, eventually found myself working for Interweave.

I love the process of weaving. I love the tools, patterns, structures, colors, and textures. I love the infinite diversity of worldwide textile traditions and the common experience and passion that connect weaver to weaver anywhere in the world. I love that we are conscious of our materials, how we think of sustainability, and how our craft supports small farms, small businesses, and community enterprises.

I am honored beyond words to be your new editor, to walk in the shoes of Linda Ligon, Madelyn, Jean Patrick, Jean Scorgie, and others who have served this beloved community. I hope you will write often and tell me your hopes for *Handwoven*, your triumphs, your latest weaving discoveries and dreams. I hope you'll write because, I, too, believe that weavers are the most fascinating people in the world!

—Anita

The right photo above is of a weft inlay and rosepath piece Anita wove, true to her promise to herself.



*The "Revolution" is here!*

Find out more about our  
"revolutionary" spinning wheel  
and sign up for an instant  
coupon code:



<https://www.paradisefibers.net/Articles.asp?ID=270>



1-888-320-7746

*Paradise Fibers*

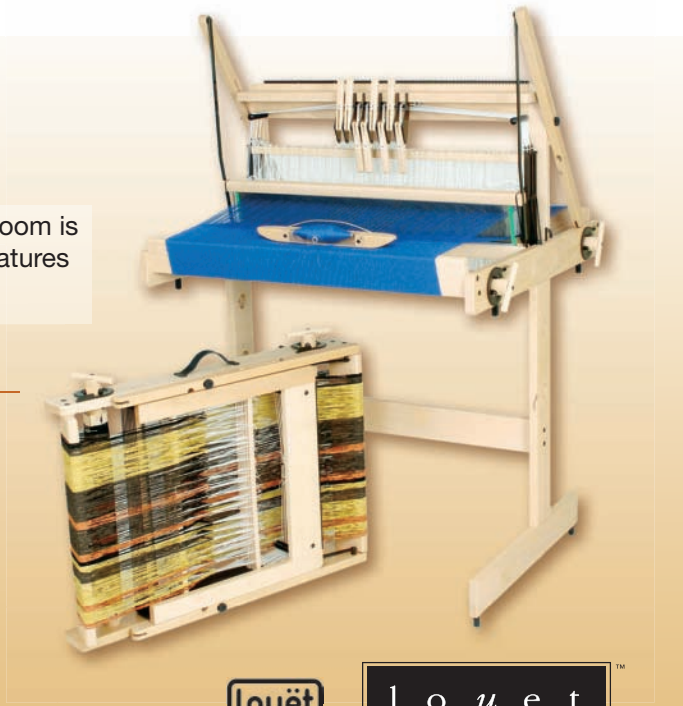
paradisefibers.net

# You've got to meet Jane.

Here's a table loom you have to experience. The Jane table loom is designed by a weaver for weavers, and offers exceptional features and performance to make any weaving project a snap.

## Jane Loom Features

- Great shed
- Smooth and easy toggling
- Large weaving area
- Two weaving widths available:
  - 15.5" (40cm)
  - 27.5" (70cm)
- Standard 8 shafts
- 10 dent reed included
- Cords run over rollers to remove cord wear
- Texsolv heddles
- Great warping instructions
- Overhead beater that stays out of the way when throwing the shuttle
- Beater flips away for easy threading
- Folds down easily even when fully dressed
- Locking mechanism holds it closed
- Carry handle for "grab and go" (40cm only)
- Stand and bench available as options
- Exquisite craftsmanship
- Very portable at only 23 lbs, and 5.5" high when folded



**louët**

**l o u e t**

north america

make it your own™

Visit us at [www.louet.com](http://www.louet.com)

## Louet North America Authorized Retailers

### CALIFORNIA

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

### The Village Spinning & Weaving Shop

425-B Alisal Rd., Solvang, CA 93463  
(805) 686-1192 (ph&fax)  
1-888-686-1192 (orders)  
villagespinweave@earthlink.net  
www.villagespinweave.com

### COLORADO

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

### Fireside Farms

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

### ILLINOIS

The Fine Line Creative Arts Ctr  
6 North 158 Crane Road  
St. Charles, IL 60175  
(630) 584-9443  
(630) 584-9490 (fax)  
info@fineline.org

### KANSAS

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

### KENTUCKY

The Woolery  
315 St. Clair  
Frankfort, KY 40601  
(800) 441-9665 (toll free)  
(502) 352-9802 (fax)  
info@woolery.com  
www.woolery.com

### MAINE

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

### Spunky Eclectic

33 Webster Rd  
Lisbon, ME 04250  
(207) 650-7214  
(207) 353-9377 (fax)  
info@spunkyeclectic.com

### MARYLAND

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

### MASSACHUSETTS

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

### MICHIGAN

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

### MONTANA

Willows & Wool  
1331 Summerdale Rd  
Corvallis, MT 59828  
406-961-3582  
debbie@willowsandwool.com  
www.willowsandwool.com

### NEW HAMPSHIRE

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

### NEW YORK

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

### Eastside Weavers

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

### NORTH CAROLINA

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

### OREGON

Pacific Wool and Fiber  
2505 Portland Rd  
Newberg, OR 97132  
(503) 538-4741 (ph)  
pacificwoolandfiber@frontier.com  
www.pacificwoolandfiber.com

### PENNSYLVANIA

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

### TEXAS

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

### VIRGINIA

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

### Simpson & Co.

P.O. Box 693  
Blacksburg, VA 24063  
(888)431-0061  
desimpson@cyberfiber.com  
www.cyberfiber.com

### WASHINGTON

Paradise Fibers  
225 W Indiana Ave  
Spokane, WA 99205  
888-320-SPIN (toll free orders)  
509-536-7746  
info@paradisefibers.net  
www.paradisefibers.net

### The Weaving Works

4717 Brooklyn Ave NE  
Seattle, WA 98105  
206-524-1221  
206-524-0250 (fax)  
weavingworks@speakeasy.net

### WISCONSIN

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

### Susan's Fiber Shop

N250 Hwy. "A"  
Columbus, WI 53925  
(920) 623-4237  
(888) 603-4237 (toll free)  
(920) 623-0120 (fax)  
susanfiber@internets.com  
www.susansfibershop.com

### CANADA

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

### BRITISH COLUMBIA

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

### NOVA SCOTIA

Gaspereau Valley Fibres  
PO Box 2368  
830 Gaspereau River Rd.  
Wolfville, NS B4P 2N5  
902-542-2656  
brenda@gaspereauvalleyfibres.ca

l o u e t

north america

Louet North America  
808 Commerce Park Dr., Ogdensburg, NY 13669  
info@louet.com www.louet.com

For international inquiries (outside North America)

Louet bv (international)  
139 Kwinkweerd, 7241 CW LOCHEM Holland  
info@louet.nl www.louet.nl

**louët**