HAND WOVEN®

Create elegance with **warp stenciling**

11 projects simple **to** sophisticated

Inkle-Woven *Holiday Ornaments*
Page 60

Plain with a ***plus!***



NOVEMBER/DECEMBER 2014
ISSUE 172

weavingtoday.com









Celebrating 40 years as America's Yarn Store®

WEBS began 40 years ago, and our love of yarn continues today. Thank you for supporting us through the years. We look forward to being America's Yarn Store for many years to come.

a. Valley Yarns 40th Anniversary #10 Celebration Table Runner designed and woven by Ute Bargmann in Valley Yarns Valley Cotton. **$3.99 draft download**

b. Limited Edition 40th Anniversary 11" Boat Shuttle from Schacht **$34.99**

c. Valley Yarns 2/10 Merino Tencel

d. Valley Yarns 40th Anniversary #05 Foxhead Dishtowels by Scott Norris. Woven in Valley Yarns 40/2 linen and 20/2 linen. **$3.99 draft download**

e. Valley Yarns 40th Anniversary #04 Lattice Weave Scarf by Virginia West. Woven in Valley Yarns 8/2 Tencel. **$3.99 draft download**

f. Valley Yarns 5/2 Bamboo

WEBS® 40TH ANNIVERSARY 1974-2014 America's Yarn Store®

Save up to 25% with WEBS yarn and book discounts. See website for details.





yarn.com **800.367.9327** **VISIT OUR STORE:** 75 SERVICE CENTER ROAD, NORTHAMPTON, MA



CONTENTS

HANDWOVEN

NOVEMBER/DECEMBER 2014, VOLUME XXXV, NUMBER 5

FEATURES

18 **Warp Painting with a Twist** • ELDA KOHLS
Elda Kohls uses stenciling to produce elegant ikat effects and other surface designs.

20 **The Weaver of Echo and Iris** • MARION MARZOLF
An intimate visit with the author, weaver, and colorist Marian Stubenitsky.

22 **Tabby by Any Other Name** • MADELYN VAN DER HOOGT
In her inimitable prose, Madelyn takes us on a whirlwind tour of weaving language.

24 **Weaving to Learn: A Visit with Jane Stafford** • DIANE PALME
Diane Palme extolls the gifts of a weaving retreat with an extraordinary teacher.

26 **Weaving as Self Expression** • JENNY PELC
SAORI teacher Jenny Pelc uses weaving to mark life passages for friends and loved ones.

62 **Idea Gallery: A Thread of Drama** • ANN DURHAM AND SALLY EYRING
Two weavers trick out their looms to create dimensional textiles.

66 **Traditions: The Heart of the Swedish Band-Weaving Tradition** • SUSAN J. FOULKES
Through the efforts of visionary 19th-century educators and crafters, a joyful folk tradition is preserved for today's weavers.

70 **Yarn Lab: Double Your Fun** • CHRISTINA GARTON
Deflected doubleweave is an endlessly fascinating structure for experimenting with yarns and color.

PROJECTS

30 **Winter Sky V-Shawl** • SUZI BALLENGER

34 **Striped Napkins with Pick-Up** • SUSAN E. HORTON

38 **Rose and Compass Napkins** • KAREN TENNEY

40 **Lovely Linen Fingertip Towels** • SUZIE LILES

42 **Overshot Flowers Runner** • DIANE CARPENTIER

46 **Circle Shawl** • SARA GOLDENBERG WHITE

50 **Fringe Benefits Tunic** • SARAH H. JACKSON

54 **Doctor Who-Inspired Scarf** • KATRINA KING AND DAVE LAWRENCE

56 **Fields of Color Rep Mats** • JOANNE TALLAROVIC

60 **3-D Band Ornaments** • JUDITH T. YAMAMOTO

67 **Traditions: Baltic Heart Tea Towels** • SUSAN J. FOULKES

DEPARTMENTS

2 From the Editor

3 Contributors

4 Letters

6 What's Happening

8 Roving Reporters

10 Spotlight

14 Goods

15 Media Picks

72 Reader's Guide:
Project Directory
Yarns and Suppliers
How to Use This Issue

74 Classified Ads
Advertiser Index

80 Endnotes
TOM KNISELY



From the Editor

ANITA OSTERHAUG

I'll never forget the day I realized the beauty of plain weave. It was at Säterglän-tan college of handcrafts, in Sweden. My aunt Katy, who first taught me hand-work, had left me a little money, and I had committed the unthinkable extrava-gance of spending it on the first Interweave-led textile tour to Scandinavia. That day, we were visiting Säterglän-tan for a class on twined knitting. We were having a coffee break in the college's bright, cozy kitchen, with sunlight streaming through and on some of the loveliest handwoven textiles I had ever seen. From the hand-woven curtains to the tablecloths and napkins, everything was in perfect harmony: good yarns, simple weave structures, clean colors in stripes and patterns designed with an exquisite sense of proportion and balance. I hadn't learned to weave yet, but I couldn't take my eyes off those elegant textiles. To this day, I can close my eyes and smell the rich coffee and cardamom rolls and feel the serenity of that place. I think if we could take all of humanity to coffee there, we could achieve world peace.

While I can't whisk you away to Säterglän-tan, I do hope that this issue will in-spire you, too, with the beauty of plain weave, on its own or as a canvas for other weave structures. Elda Kohls explains how to use your warp as a literal canvas for stenciled art. Sara White's flowing stole and Sarah Jackson's playful tunic show its potential for color play. Susan Horton's cheerful napkins and Suzi Ballenger's grace-ful wrap add interest with stripes and simple floats. Fields of plain weave set off the spot Bronson of Karen Tenney's elegant napkins and Diane Carpentier's striking overshot runner, and Joanne Tallarovic's striking rep placemats and Judith Yamamo-to's charming ornaments highlight the design potential of warp-faced plain weave. And for a touch of whimsy, Katrina King offers a time traveller's scarf, Ann Durham and Sally Eyring share ideas for 3-D weaving, and Madelyn van der Hoogt muses on the meaning of tabby.

While this issue of *Handwoven* may not achieve world peace, may weaving bring you peace and, as Tom Knisely resolves in his Endnotes essay, may you share your weaving and your peace with the world.



FUTURE THEMES

January/February 2015 Celebrating Cotton
From household textiles to comfortable garments, cotton really is the fiber of our lives. In this issue, we'll celebrate the beauty and utility of this ancient fiber, its history, and its future, with new projects for your cotton yarn palette plus a few unexpected ways to use cotton in your weaving.

March/April 2015 Weaving East and West
In this issue, we'll look at distinctive weave structures, patterning techniques, and projects from the Occident and the Orient. This issue explores the diversity of world weaving traditions and what ties us together as weavers.

May/June 2015 Textiles with Texture
The "hand" of a fabric is part of what draws us to weave. This issue looks at the many ways we can create texture in cloth with our choice of materials, weave structure, shrinkage, and finishing. We'll also feature ideas for teaching weaving to kids of all ages.

HANDWOVEN

VOLUME XXXVI
NOVEMBER/DECEMBER 2014

EDITORIAL

EDITOR IN CHIEF Anita Osterhaug
ASSOCIATE EDITOR Christina Garton
E-NEWSLETTER EDITOR Anita Osterhaug
EDITORIAL ASSISTANT Abbi Byrd
TECHNICAL EDITORS Rona Aspholm, Elisabeth Hill, Susan Horton, Sarah Jackson, Diane Palme, Lynn Tedder, Susan Wilson
COPY EDITOR Katie Bright
EDITORIAL ADVISORY BOARD
Juliet Barnes, Tien Chiu, Karen Donde, John Mullarkey, Rosalie Neilson, Robyn Spady, Allen Walck, and Sara White

CREATIVE

DESIGNER Jason Reid
PRODUCTION DESIGNER Lee Ann Short
PHOTOGRAPHY Joe Coca
PHOTOSTYLING Ann Swanson

MARKETING/SALES

ADVERTISING MANAGER Sarah Rovelli
AD TRAFFICKER Mary Lutz
CLASSIFIED ADVERTISING Stephanie Griess
MARKETING MANAGER Whitney Dorband

Handwoven (ISSN 0198-8212) is published bimonthly except July/August (five issues per year) by Interweave Press, a division of F+W Media, Inc., 4868 Innovation Drive., Fort Collins, CO 80535, (970) 669-7672. USPS #129-210. Periodicals postage paid at Fort Collins, CO 80535, and additional mailing offices.

All contents of this issue of *Handwoven* are copyrighted by F+W Media, Inc., 2014. 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 6338, Harlan, IA 51593-1838.

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

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

For editorial inquiries, call (970) 776-1448, email handwoven@interweave.com.

Visit us on the web:

weavingtoday.com • interweave.com • fwmedia.com

Contributors



REBECCA FOX
of Leesburg, Virginia, is a pediatrician who weaves as often as possible. Designing with color is her favorite aspect of weaving and spinning.

Page 10



MARION MARZOLF
of Ann Arbor, Michigan, retired journalism professor and author of *Shuttle in Her Hand*, keeps happily busy weaving and writing about weaving.

Page 20



JENNY PELC
is an instructor at Weavin' Place~SAORI Style and a professor at Tulane University School of Architecture who combines her design education and experience with a passion for textiles.

Page 26



KAREN TENNEY
weaves miles of towels, tends dozens of perennials, gathers eggs from four chickens, and loves living next door to her one amazing grandchild in beautiful upstate New York.

Page 38



SARA GOLDENBERG WHITE
of Boulder, Colorado, is an artist and teacher. She received her BFA from California College of the Arts and her MFA from Colorado State University.

Page 46



JOANNE TALLAROVIC
weaves, teaches weaving, and researches weaving. For the last thirty-two years, she's been discovering the magic of Scandinavian rep weave, pushing its limits, and she's not done yet.

Page 56



SALLY EYRING
developed her techniques for 3D loom weaving while working towards her MFA degree. She also does glass casting, works with small metals, and builds and modifies looms.

Page 63



ROBYN SPADY
of Bremerton, Washington, enjoys sharing her love of weaving through her classes, articles, and publications, as well as two workshop videos on weaving twill.

Page 15



MADELYN VAN DER HOOGT
used to edit this page. She now weaves, writes, edits, and teaches at the Weavers' School in Coupeville, Washington.

Page 22



SUZI BALLENGER
likes challenging the preconceived boundaries of order, grid, and symmetry in weaving. Otherwise, she likes gardening, mountain biking, and swimming in the ocean.

Page 30



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 an active member of the fiber community.

Page 40



SARAH H. JACKSON
tries to weave each day and feels blessed by her passion for weaving. When not weaving, she enjoys reading, knitting, and bike riding.

Page 50



JUDITH T. YAMAMOTO
of Washington Island, Wisconsin, nurses the ambition of acquiring every color of pearl cotton that UKI makes in her quest to explore color in weaving.

Page 60



SUSAN J. FOULKES
of Durham, United Kingdom, has spent many happy hours in backrooms of museums viewing textile treasures. She finds narrow patterned bands intriguingly beautiful.

Page 66



ELDA KOHLS
has spent her life exploring the sources of color and design that are the basis of her fiber art skills in weaving, silk painting, and artwear.

Page 18



DIANE PALME
of Woodside, California, is a weaver with an ongoing problem: she loves to turn "you can't" into "I did."

Page 24



SUSAN E. HORTON
of Villa Park, California, lives with her husband, dog, cat, and a multitude of looms and yarns that seem to multiply without warning.

Page 34



DIANE CARPENTIER
of L'Île-Perrot, Québec, Canada, has been a hobby weaver for thirty years. President of her local guild, she teaches and gives workshops and enjoys experimenting with various techniques.

Page 42



KATRINA KING AND DAVE LAWRENCE
She crafts, he writes. College friends and creative soundboards for twenty years, this is their first published collaboration.

Page 54



ANN DURHAM
sews in the costume shop of Florida State University, curates a historic clothing collection, works with birds of prey, and builds Halloween props. In her spare time, she spins, knits, and weaves.

Page 62



TOM KNISELY
of East Berlin, Pennsylvania, teaches weaving at The Mannings Handweaving School. He was named 2011 Teacher of the Year by *Handwoven* and his textilian fans.

Page 80

Letters

A WOVEN TRIBUTE



My husband gifted me with a pair of custom riding chaps for Christmas this past year. As I perused styles, options, and color combinations I decided to design them as a tribute to my dearest horse who'd recently passed on. I'd saved some of Handy's tail hair, and I thought it would be neat to have it hitched and then inlayed into a belt. I didn't have any luck finding somebody to do that, so I decided to see what would happen if I wove it. I threaded up a straight twill using a strong waxed linen warp. I was worried about the slippery horsehair so I kept my warp threads damp and soaked the strands of horsehair weft as well. At first, I was just grabbing six or so random strands for each pick, but I soon realized that with the diamond twill pattern, I could manipulate the many colors in his tail to look like tiny diamonds. I love how it turned out.

—Sara Dunham, via email

VIKING-INSPIRED RUNNER



I just wanted to share a project I wove recently that was inspired by the "Viking-Inspired Tunic" by Sarah H. Jackson in the March/April issue. The tunic was woven in a 4-shaft plaited twill and plain weave with half-basketweave. I wondered how the pattern would look if it were applied to a table runner or kitchen towels, so I experimented by weaving a couple of table runners using 10/2 pearl cotton. The overall look I wanted was cream color with thin stripes of celery green. I also wanted a nice, wide table runner with striping that would lay under where the utensils would be set for dinner. I used the plaited twill pattern for the main part of each runner with the half-basketweave for the hem areas. I have loved the look of plaited twill, and all of the patterns I had previously seen have been for eight shafts. This one is really so workable using just four.

—Kate Botkin, via email

DEVILISH DOUBLEWEAVE

I am a member of the Tzouhalem Spinners & Weavers Guild, as is Alison Irwin, a regular contributor to *Handwoven*. In September last year, Alison issued a challenge to the guild to make a napkin in time for our December potluck. I knew doubleweave pick-up was time consuming, but I figured four months was plenty of time. Well, one thing led to another, and I didn't get started until the last week of November. I still had plenty of time—or so I thought. That was my first mistake. The second was to choose 16/2 unmercerized cotton. Since I don't have weaving software, I had to chart the design using a spreadsheet, pencil, and paper. Mistake number three perhaps? There were many lovely napkins at the potluck. Mine was still on the loom. It was a test of endurance trying to do doubleweave with sticky yarns, particularly a matte black in such a fine yarn. I finished it in time for the summer potluck only to find out that we were then supposed to have turned our napkins into a bag! I turned it into a banner instead and hung it in my studio. I learned a lot from that challenge, which I suppose was Alison's intention all along.

—Cynthia Leuven, via email



To sign up for our free e-newsletter, visit weavingtoday.com.

INTERWEAVE

FOUNDER, CREATIVE DIRECTOR Linda Ligon

VICE PRESIDENT, GROUP PUBLISHER Shahla Hebets

VICE PRESIDENT, CONTENT Helen Gregory

VICE PRESIDENT, MEDIA SALES Julie Macdonald

DESIGN MANAGER Larissa Davis

ONLINE CIRCULATION SPCIALIST Jodi Smith

F+W MEDIA, INC.

CHAIRMAN & CEO David Nussbaum

CHIEF OPERATING OFFICER & CFO James Ogle

PRESIDENT Sara Domville

CHIEF DIGITAL OFFICER Chad Phelps

VICE PRESIDENT, ECOMMERCE Lucas Hilbert

SENIOR VICE PRESIDENT, OPERATIONS Phil Graham

VICE PRESIDENT, COMMUNICATIONS Stacie Berger

ENJOY THE ENTIRE FAMILY OF INTERWEAVE FIBER MAGAZINES:

Handwoven
Interweave Crochet
Interweave Knits
PieceWork
Spin·Off

SUBSCRIBERS: Have a question about your *Handwoven* subscription? We have the answer. Visit our website, email, call, or fax your question, and we'll be happy to assist you. Go to weavingtoday.com and click on magazines/subscriber services for new subscriptions renewals, gift orders, and to change your address, pay your bill, and to submit subscription questions or concerns.

For subscription information, United States subscribers call (800) 433-6451, international subscribers call (515) 237-3657, email at HDWcustserv@cdsfulfillment.com, or visit the website at interweave.com.

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.

Retailers: If you are interested in carrying this magazine in your store, please call (866) 949-1646, email sales@interweave.com.

Interweave
4868 Innovation Dr.
Fort Collins, Colorado 80525
(970) 669-7672

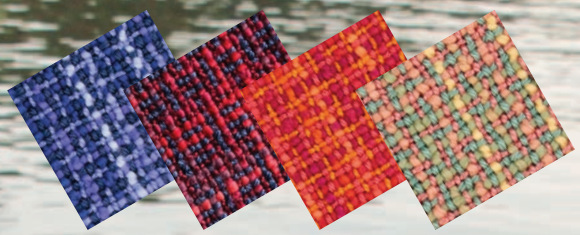
HALCYON YARN

12 School St. Bath, Maine • HALCYONYARN.COM • 800.341.0282

Peaceful Harbor Placemats & Rigid Heddle Loom. A perfect pair!

The interplay of variegated and solid colors, as well as different weights of yarn create simple yet surprising texture and interest in a plain weave structure. Shown in Luna Paints, Ultra Pima & Pearl Cotton. Makes four placemats 12" x 18" after washing. See yardage & details online. **#0680000P • $4.95** ***Free pattern with yarn purchase!***

Schacht Flip Loom, 20" # 64326200 • $280.00 & Flip Stand # 6432000T • $190.00
Baines Stool in Maple or Cherry • #8804001(M,C) • $275.00



Peaceful Harbor Weaving Kits

#0680(*number*)K • $59.95 each

- Lupine *(990)* • Delphinium *(702)*
- Nasturtium *(994)* • Desert Flower *(834)*
- Bee Balm *(703) Shown in photo.*

Serving weavers worldwide with beautiful yarns, fibers, books, tools, classes and friendly service, since 1971!

What's **Happening**

Celebrate Fiber at Yarn Fest

Interweave is excited to announce its first pan-fiber event, the Interweave Yarn Fest. This new annual event celebrates all fiber arts from weaving (of course) to spinning, knitting, crocheting, and much more. Yarn Fest 2015 will take place April 16–19 in beautiful Loveland, Colorado, and will feature workshops, fun social events in the evenings, and a free marketplace full of vendors where you can buy yarn and other goodies.

Whether you want to learn a new technique or punch up your weaving with new ideas on designing, there is a weaving workshop for you. Classes for weavers include pick-up for the rigid-heddle loom, weaving with handspun yarns, bandweaving, weaving with knitting yarns, and much, much more from teachers and *Handwoven* contributors Sara Goldenberg White, Sara Bixler, and Stephanie Flynn Sokolov, as well as frequent *Spin·Off* and *Interweave Knits* contributor Nancy Shroyer.

If you're one of the many weavers who also spin, knit, or crochet—or do all three—there are plenty of classes in those subjects as well from well-known teachers such as Ann Budd, Lily Chin, and Maggie Casey. There are workshops for fiber enthusiasts of pretty much any level, and with over seventy-five classes to choose from, there will be something for everyone at the InterweaveYarn Fest 2015!



Learn how to take your color design to the next level with Sara Bixler, who designed this colorful pillow for *Handwoven*'s September/October 2013 Yarn Lab.

For more information on Interweave's Yarn Fest and to make hotel reservations, see www.interweaveyarnfest.com.

INTERWEAVE YARN FEST

New Tapestry Exhibit at the Met

The Metropolitan Museum of Art in New York City will be hosting the first major exhibit devoted to the works of Pieter Coecke van Aelst, a sixteenth-century Netherlandish artist. The exhibit, Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry, will run from October 9, 2014, through January 11, 2015, and will feature nineteen of van Aelst's tapestries, seven of his panel paintings, and thirty-six drawings and paintings that he created over his forty-eight years.

An extraordinary artist, van Aelst is well known for his exquisite tapestries. As was common at the time, van Aelst didn't actually weave any of the tapestries he became known for; instead, he created the panel paintings and cartoons that were used as models and reference for the actual tapestry weavers who would turn these smaller images into large-scale tapestries. Though van Aelst most likely never touched these tapestries, they were created from his images, ideas, and overall vision. Many of the tapestries on display are on loan for the first time from some of the finest royal and national collections



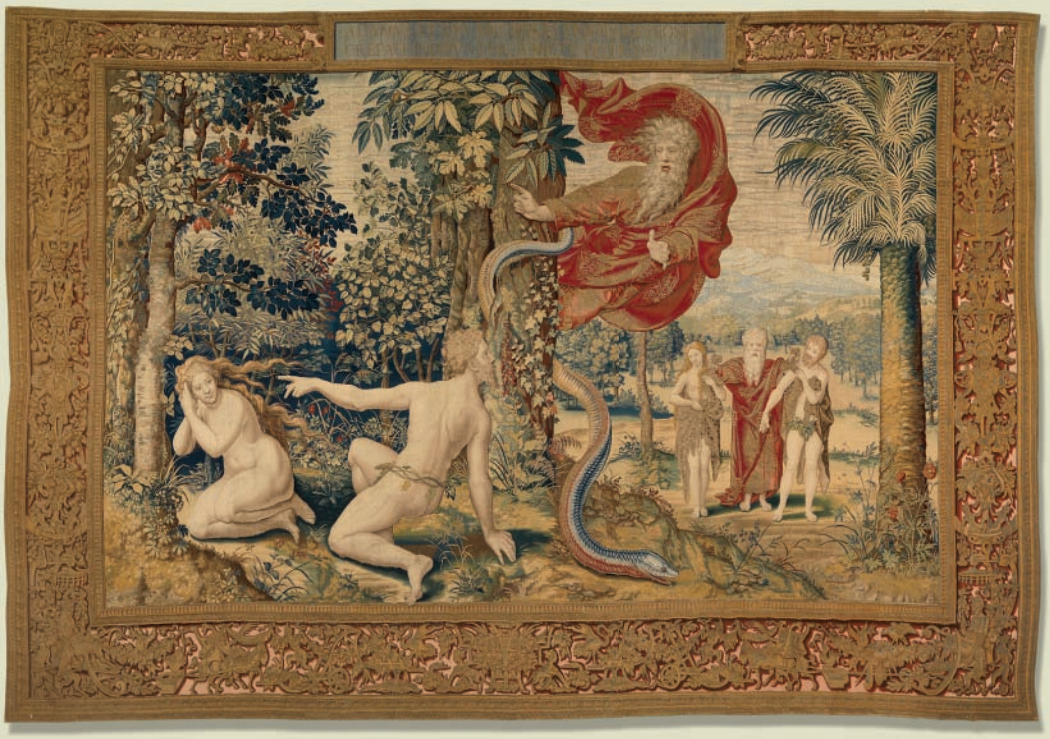
Triomf van de Faam by Pieter van Aelst from the Rijkmuseum. The weavers at van Aelst studio would turn drawings like this one into full-scale tapestries.
PHOTO COURTESY OF THE RIJKMUSEUM.

TEACHER of the YEAR

Have you nominated your favorite weaving teacher for *Handwoven*'s Teacher of the Year yet? If not, don't worry; there's still some time left! The polls at weavingtoday.com are open until October 24, 2014, and we're accepting nominations for all types of weaving teachers. Did you recently learn to weave and want to thank the teacher who patiently taught you how to warp your loom and throw the shuttle? Consider nominating him or her for Teacher of the Year. Have

in Europe, making this exhibit a must-see for lovers of Renaissance tapestry.

Van Aelst did his art training in Antwerp most likely under his father-in-law, Jans Merten van Dornicke. Influenced by his trips to Italy and Constantinople, van Aelst's style fit closely with the Mannerisms tyle. The Flemish mannerists created a mixture betweenI talian mannerism and more traditional Netherlandish-style art characterized by extreme amounts of detail and dramatic lighting and a focus on religious events and images. His works became popular with some of the biggest collectors of the time, including the Holy Roman Emperor and the King of England.



God Accuses Adam and Eve after the Fall from The Story of Creation. Design attributed to Pieter Coecke van Aelst, ca. 1548, woven under the direction of Jan de Kempeneer and Frans Ghieteels, Brussels, completed by 1551.

PHOTO COURTESY OF THE METROPOLITAN MUSEUM OF ART/PHOTO BY BRUCE WHITE

The exhibit will also include a 14-foot-long wood carving portraying van Aelst's experiences in Constantinople, where he traveled to increase sales of tapestries from Brussels. Though this endeavor was unsuccessful, he created many beautiful pieces during the trip that were seen only after his widow published the woodcut illustrations she created based on van Aelst's drawings.

Grand Design focuses not only on the artist's amazing works but on his contributions to the Northern Renaissance. Along with the exhibition, there will be a symposium on January 10 and 11, 2015. "How Did They Do That" will discuss European tapestries and what it was like to be an artist in the sixteenth century compared to being a modern-day artist. A related exhibition, Examining Opulence: A Set of Renaissance Tapestry Cushions will also be on display until January 18 at the Antonio Ratti Textile Center. More informationabout the exhibit and related events can be found at www.metmuseum.org.

you taken a workshop through your local guild with a teacher who helped you understand how to draft doubleweave or use a supplementary warp? Teachers who travel are also eligible for Teacher of the Year! Are you working on a degree in textiles and thinking of a certain professor whose advice and encouragement has helped you grow as a weaver and artist? Say thank you with a nomination. The winner of the Teacher of the Year contest will receive a $500 grant generously sponsored by Ashford/Foxglove Fiber. We'll be basing our choice for winner of Teacher of the Year on both total number of votes and the reasons for the nomination, so it really is anyone's game! For more on how to nominate your teacher, contest rules, and other information on the Teacher of the Year contest, visit weavingtoday.com today!

This year's Teacher of the Year contest is proudly sponsored by Ashford. The winner of the Teacher of the Year contest will receive a $500 grant from Ashford to further their weaving.

From Our
Roving Reporters

ANNIVERSARY CELEBRATIONS

The Lethbridge Handicraft Guild of Weavers in Lethbridge, Canada, winner of *Handwoven*'s FiberHearts 2005 award, celebrated its sixty-fifth anniversary this year. This is a milestone, and we wanted to do something to honor all the weavers who have contributed to making our guild an established and dynamic group.

We decided to partner with our local museum, the Galt Museum and Archives, which presented the exhibit Celebrating 65 Years with Lethbridge Weavers from June 7 through September 1, featuring pieces by some fifty current and past guild members. Submissions included a 1970s spun dog hair wall hanging, a wedding dress, a kilt woven in our official city tartan (designed by the guild and registered in Scotland), blankets, runners, shawls, and many more painstakingly handcrafted pieces.



Officially opening the exhibit.
PHOTO BY JUDY HASINOFF

The Galt's curator attended a guild meeting to learn more about weaving and had a video made of the weaving process, from preparing a warp through threading the loom, winding on, and weaving. Galt staff organized weaving demonstrations on a floor loom, a hands-on weaving project for visitors, and workshops for the general public including weaving with wheat, braiding rag-rug coasters, and building handmade looms.

Our twenty-five-member guild moved from its studio in a historic school to a new community arts center in 2013, and we are focused on taking our weaving into the community and sharing our passion for what we do as a cooperative group. This exhibit was timely, and it is our hope that it spreads the word about the artistic challenge of weaving and will encourage new members to join us as we weave our way from the past into the future.

—Judy Hasinoff

The Handweavers Guild of Boulder is celebrating its fiftieth anniversary by holding a diverse show at the prestigious Dairy Center for the Arts, in Boulder, Colorado. The show will include works by numerous invited artists with national stature, a juried exhibit, and a historical timeline of the guild. As you approach the Dairy, you will see Luminescence, a nod to the twenty-first century, composed of two large arches interwoven with metallic and nontraditional materials and illuminated with programmable/reactive LED lights. The opening is Friday December 5, and the show runs through January 16, 2015. Visit our website at www.handweaversofboulder.org, or the Dairy Center's website at www.thedairy.org for more information.

—Lynn Altschuler

Out and About

Las Tejedoras Fiber Arts Guild of Santa Fe, Los Alamos, and northern New Mexico capped its 2013–14 program year with a field trip to the Indian Arts Research Center (IARC) at the School for Advanced Research in Santa Fe. The IARC's remarkable assemblage of Southwestern Native art includes Diné (Navajo) and Pueblo textile and clothing collections that span three centuries and include over one thousand pieces. We were privileged to inspect and admire a selection of Diné rugs and Pueblo embroidered mantas, kilts, belts, leggings, and sashes chosen by acting director/collections manager Laura Elliff and collections assistant Sylvanus Paul, who explained the weave structures, the symbolism of images and colors, the concept of duality in Diné worldview, and the surprises of lazy lines. More information about visiting the collection can be found at visit.sarweb.org.

—Pamela G. Grob



One of the items on display at the Handweavers Guild of Boulder exhibit.
PHOTO COURTESY OF THE HANADWEAVERS GUILD OF BOULDER

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

ASHFORD WEAVING LOOMS

Relax, create and enjoy...





Katie Loom
Light and portable
8-shaft workshop loom.



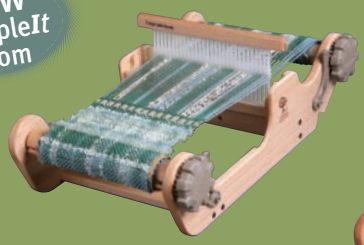
16-shaft Table Loom
24" weaving width.
Stand available.



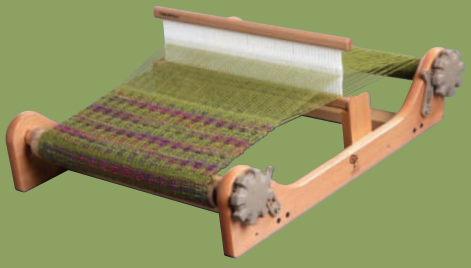
Folding Table Loom
Choose 16", 24" or 32"
widths, 4 or 8 shafts

Looms for all your weaving needs

NEW SampleIt Loom



Rigid Heddle Loom
Choose 16", 24" or 32" widths.
Stands available





Inkle Loom
& Inklette
Compact and versatile.



Knitters Loom & Stand
Choose 12", 20" or 28" width
Very portable. Carry bags available.

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

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 Rd.
Vacaville, CA 95688
(707) 678-5750
www.meridianjacobs.com

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 Rd.
Colorado Springs, CO 80908
(866) 495-7747
tablerockllamas@msn.com

The Recycled Lamb
2081 Youngfield St.
Lakewood, CO 80215
(303) 234-9337
www.recycledlamb.com

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

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
315 St. Clair 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

The Spinnery
33 Race St.
Frenchtown, NJ 08825
(908) 996-9004
www.spinnery.net

Smoky Mountain Spinnery
466 Brookside Village Way Ste 8
"In Winery Square"
Gatlinburg, TN 37738
(865) 436-9080
www.smokymountainspinnery.com

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

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

Paradise Fibers
225 W. Indiana Ave.
Spokane, WA 99205
(888) 320-SPIN (7746)
www.paradisefibers.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

www.facebook.com/
ashford.wheels.looms

ashford
WHEELS & LOOMS

Spotlight

LOOMS, WHEELS, AND WOOL
A VISIT WITH THE ASHFORDS

BY REBECCA FOX

If you weave or spin, chances are you've heard of Ashford. From its lines of weaving and spinning products to its books and yarns, Ashford just about does it all. Recently while I was in New Zealand, I had the marvelous opportunity to spend a day with Richard and Elizabeth Ashford at their factory in Ashburton and learn more about their business and history.



The author (center) poses with Richard and Elizabeth Ashford in front of the giant spinning wheel that marks the entrance to the Ashford factory.

Ashford Handicrafts is a family-owned business founded by Richard's father, Walter, in the 1930s. Walter began by making footstools with woven grass seats. He eventually expanded to other wooden items, including toys, which were scarce during World War II. Many of these items were sold as "kit sets" to be assembled by the customer.

While wool was in good abundance in New Zealand, yarn was difficult to come by during the war because it was diverted for the war effort. In response, Walter designed and produced his first spinning wheels, and they were a great success. Unfortunately, once the war was over, spinning fell out of favor as consumers wanted fine commercial threads, such as nylon. Walter ended up giving away a great

many of his wheels and he switched his manufacturing attention to furniture until 1965, when an avid Kiwi spinner cajoled Walter into making spinning wheels again. While he was initially reluctant because of the previous lack of interest in spinning wheels, he eventually agreed, and for that spinners and weavers everywhere are grateful.

Richard and Elizabeth enthusiastically welcomed me to Ashford Handicrafts. They proudly showed me the new innovations they have implemented in their factory, including environmentally friendly varnish, improved computerized manufacturing machines, and their streamlined production techniques. They are both committed to improving the working environment in the factory as well as maximizing efficiency to keep product prices stable.

The Ashfords are constantly striving to improve their products. Richard has a thick binder of suggestions from both customers and employees that he works on daily. A good example is their "new" (reintroduced) blending boards for fiber blending. This reintroduction was requested by a distributor in March 2013, and the boards were put into full production by July 2013. Richard expected they might sell about one hundred units per year. Currently, they have produced almost two thousand and are racing to keep up with demand!

Both Richard and Elizabeth are motivated by their customers. Richard tries to ensure that the crafters using his products enjoy their time engaging with fiber. He notes that most people do not spin, knit, and weave as a clothing necessity. Rather, fiber enthusiasts enjoy working with their hands, and Richard is driven to make sure they have a good experience; especially if the weaver or spinner is a novice. "Because," he said, "if they have a good first experience, they will continue engaging in fiber arts, and that is good for everyone in this business."

Elizabeth is inspired by the crafters themselves. Weavers and spinners are an extremely happy and friendly group of people, she says. She trained as a lawyer and practiced for a few years before meeting Richard, and her legal work was personally challenging as she frequently dealt with people in troubling situations. In contrast people involved in handcrafts are delightful, according to Elizabeth.

Many of the forty people who work at Ashford are also weavers and spinners. They not only make the products, they also personally use the products produced at Ashford. In fact, the Katie loom was requested by their marketing director, Kate Sherratt, when she noticed that many weavers had trouble taking 8-shaft table looms to workshops. She asked Richard for a folding version that would be easier to transport, and he designed The Katie loom, named after her.

All the raw materials that go into their products are carefully controlled to ensure that the quality is exactly what is planned. The wood products are made from local silver beech wood that is sustainably harvested in New Zealand. The rough cut boards are aged for a year on the factory site before they are milled for looms, spinning wheels, and other wooden products. Richard and his woodworkers are constantly trying to improve the process. While I was there, they were experimenting with creating a different type of spacer to place between the drying boards that would not leave discoloration on the final wood once it was processed. This should reduce the small amount of wood waste generated from not using those small areas of discoloration. Reducing waste in the factory in turn helps to keep prices from rising on the final products.

Ashford also has recently acquired a wool milling facility located in Milton, New Zealand, to produce raw materials for weaving, knitting, and spinning. By producing their own yarns and sliver, they can maintain the quality they are seeking for their customers as well as produce fiber to their own specifications. Ashford also does all its own dyeing.



Ashford employee David Love carefully sands a boat shuttle by hand.
PHOTO BY REBECCA FOX

The Ashfords are not only extremely pleased to be able to provide these products for their customers, they're also happy they can use New Zealand wool and provide increased local employment. The fact that they saved an old mill slated to go out of business is icing on the cake.

Elizabeth and Richard are keenly aware of their responsibilities to their employees, distributors, and dealers. The two know that the livelihood of a great many people rely on the quality of the products made in their factories. This is another factor that inspires them both to continually seek improvements in all that they do. They want all who use their products to have the very best possible experience with fiber craft. Meeting the Ashfords and seeing the factory in New Zealand was the experience of a lifetime for me.

Leclerc Looms

Since 1876

Visit a Dealer Near You

Arizona

FIBER CREEK
Prescott AZ 86305
928-717-1774
carmaweaving@cableone.net

THE FIBER FACTORY
Mesa
(480) 969-4346

California

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.nancyscustomhandweaving.com
customhandweavin@aol.com

LISFIBERWORKS
Studio City
Tel: (818) 231-0707
Fax: (818) 783-1861
lissadler@gmail.com

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

Colorado

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

Illinois

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

Indiana

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

Kansas

HERITAGE HUT
Whichita
(316) 682-4082
www.heritagehutyarn.com

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

Kentucky

THE WOOLERY
Frankfort
tel: (502)-352-9800
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.portfiber.com
portfiber@gmail.com

Massachusetts

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

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

WEBS
Northampton
(413) 584-2225

Michigan

DAVIDSON'S OLD MILL YARN
Eaton Rapids
(517) 663-2711

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

OLD MILL YARN
Eaton Rapids
(517) 663-2711

New Hampshire

THE FIBER STUDIO
Henniker
(603) 428-7830

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

DAFT DAMES HANDCRAFTS
Akron
(716) 542-4235

North Carolina

EARTH GUILD
Asheville
1-800-327-8448

North Dakota

YARN STASH
Minot
(701) 839-4099
yarnstashminot@hotmail.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

Pennsylvania

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

South Dakota

LYLA AGIUS DESIGNS
Ipswich
605-380-3619
www.lylaagiusdesigns.com
info@lylaagiusdesigns.com

UPSTAIRS STUDIO
LaPorte
(281) 470-0108

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

Virginia

DIRT WOMAN
Mathews
Phone: 804-725-7525
Fax: 804-725-7626
rebecca.mccoy2007@gmail.com

JULIE'S HANDSPUN YARNS IN MANASSAS
703-201-2924
handspunyarns.org
juliespins@gmail.com

SERENDIPITY FARM & STUDIO
Suffolk
(757) 986-2010

Washington

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

WEAVING WORKS
Seatle
(206) 524-1221
www.weavingworks.com
info@weavingworks.com

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

LANGLEY YARNS & CRAFTS
Aldergrove
(604)856-3636
www.langleyyarns.com
bbraaten@shaw.ca

THE LOOM
Duncan
(250) 746-5250

Nova Scotia

ARMSTRONG TEXTILE
Halifax
(902) 477-0408
info@armstrongtextile.ca

GASPEREAU VALLEY FIBERS
Wolfville
www.gaspereauvalleyfibres.ca
brenda@gaspereauvalleyfibres.ca

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

Quebec

MAURICE BRASSARD & FILS
Plessisville
(819) 362-2408

JAPAN

KAWASHIMA TEXTILES SCHOOL
Kyoto
075-741-3151

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

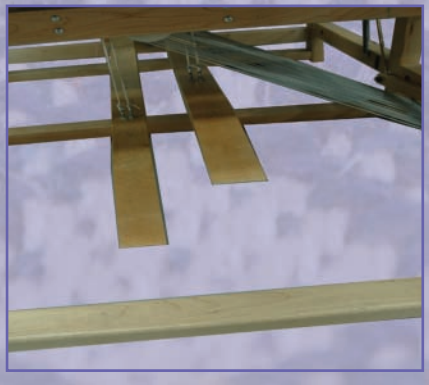


Weavebird v2

16, 24 & 32 shafts, 27” 36” 45” 60” & 72”



Our true countermarch system gives an equal tension on the top and bottom warp threads providing a large shed with lower stress on the warp.



Exceptionally easy treadling eliminates the need for a complex and costly power assist mechanism and allowing the weaver to control the weaving speed. The distance between the top and bottom treadle is less the 8”.

We have made the best even better.

Always striving to improve our products



The Weavebird mechanism has been modified with self-adjusting settings that reduce the need for operator adjustment. Integral support for both USB and SERIAL port computers.

Leclerc Looms

Since 1876

www.leclerclooms.com

Goods



SCISSOR FOBS

Keep better tabs on your scissors and shears with these bright and beautiful Sapa scissor fobs from **Lantern Moon**. Handmade by artisans in Sapa, Vietnam, using traditional techniques and motifs, these stylish accessories are as beautiful as they are practical. Slip one on your scissors handles so your clippers will be easy to spot. Available in two different styles, each fob is one of a kind.

www.lanternmoon.com; (800) 530-4170



2.5 DPI REED

Open up a whole new world of potential weaving yarns with **Ashford's** reed with 2.5 dents per inch for the rigid-heddle loom. The wide openings in this reed are perfect for quickly warping up some extra thick yarn for a warm and cozy scarf as well as for chunky novelty and art yarns that would cause problems during warping with most other reeds. The reeds are available to fit all of Ashford's line of rigid-heddle looms.

www.ashford.co.nz; (206) 780-2747



ANNIVERSARY SHUTTLES

To help celebrate its ruby anniversary, **WEBS** commissioned a limited number of special-edition fortieth-anniversary shuttles. These 11-inch shuttles are custom made by Schacht from solid maple. Each shuttle is carefully sanded until it's extra smooth and then handrubbed with Danish oil for an extrasleek finish. The shuttles are embossed with the WEBS fortieth-anniversary commemorative stamp.

www.yarn.com; (800) 367-9327



UNEVEN SPUN SILK

Few fibers radiate elegance so well as silk, and this 20/2 uneven spun silk from **Sanjo Silk** is no exception. The uneven spinning not only gives this silk a delightful bit of texture, it also creates a beautiful sheen you don't see in evenly spun silks. This yarn can be used in either warp or weft and pairs perfectly with even-spun silk. Sanjo offers the silk in 50-gram skeins of 546 yards, both undyed and in a variety of vibrant hues.

www.sanjosilk.com; (604) 687-7455

GOODS GIVEAWAY!

Curious about Sanjo's luscious uneven spun silk and Lantern Moon's beautiful scissor fobs? We're giving them away along with some other Goods goodies on the Interweave Crafts Instagram page. Entering is simple. Just post a picture of what's on your loom onto Instagram and write "**@interweavecrafts**" and "**#HWGoodsGiveaway2014**" in the description. The winner will be chosen randomly from entrants. The contest will go from now until November 1. More information on contest rules and how to enter can be found at **weavingtoday.com.**

Media Picks



WEAVING WITH ECHO AND IRIS

Marian Stubenitsky

DRUKWERK DER KINDEREN, UDEN, NETHERLANDS: STUBENITSKY. 2014, HARDCOVER, 229 PAGES, $59, 978-90-822182-0-6.

When I first opened up Marian Stubenitsky's book *Weaving with Echo and Iris*, I felt like Charlie Brown's dog Snoopy as I happy-danced around my studio while flipping through the pages. There is color, and a lot of it. Not only are there patterns for weavers who have only 4 shafts to work with, there are also patterns for 16-, 24-, and 32-shaft looms. There is so much to see in this gorgeous book that I couldn't start at the beginning. Flipping through, one amazing fabric after another caught my eye—so many I didn't know where to start!

The term "echo" in the title refers to the use of parallel sequences of two or more interleaved threadings, while "iris" refers to iridescence. For a weaver interested in color, this book will motivate you to explore different methods of incorporating multiple colors in a single cloth. If you want to know a little, there are drafts to follow. If you want to know more, there are summary digests that will challenge even the most experienced of weavers.

After reading *Weaving with Echo and Iris*, I am reminded of studying a Fodor's travel guide while planning a trip: It's exciting and awe-inspiring; however, once you start to plan your journey, you may feel overwhelmed with choices. Here are some things you should know before you begin your adventure with this book. First of all, the threading sequences are read left to right. This is especially important to know when reviewing drafts and illustrations while reading text.

Second, while there are many important key lessons in the book, they can be easy to miss. For example, there are brief explanations about the importance of value in colors and how to reduce a pattern line through telescoping. While it is tempting to skip through this book, read carefully or you may miss out on a critical introduction to some very important concepts that could impact your results.

Finally, although the book is full of drafts and samples, there are no projects. For the adventure-seeking weaver, this will be plenty of information. For weavers needing more guidance, prepare to adjust setts or even sample when you read phrases such as "the warp has to have a dense sett."

I consider *Weaving with Echo and Iris* along the lines of a tasting menu at a high-end restaurant: every course is a taste sensation, and at the end of the meal, you cannot quite figure out what you liked best. For weavers interested in exploring color and developing intricate patterns, be patient and breathe deeply. This must-have book is an exciting place to start. There is enough between the covers to keep a weaver inspired for years.

— Robyn Spady



PIN LOOM WEAVING

Margaret Stump

MECHANICSBURG, PENNSYLVANIA: STACKPOLE BOOKS. 2014, PAPERBACK, 124 PAGES, $20, 978-0-8117-1248-4.

Margaret Stump's new book is an unintimidating journey into the art of weaving. Filled with easy-to-understand instructions and helpful diagrams, it is an excellent resource for anyone who is just starting into the world of pin looms.

The author begins by explaining the original popularity, decline, and recent resurgence of the pin loom. For those new to these little looms, the book has a list of suggested materials and places to buy the five looms used to make the projects. However, as the author points out, you can make anything in this book from any size pin loom. Plus, for those who aren't scared of a hammer and some nails, there are even templates and instructions on how to make your own pin loom from plywood and music wire.

Next, Stump gives you instructions on how to warp and weave on these looms. The instructions are simple to follow, even for a brand-new weaver, and include visuals for each step. Once the basics are covered, there are patterns for more intricate "weavies" (the name for the woven pieces) and instructions on how to join weavies together to create projects such as bags, blankets, house decorations, electronics cases, and stuffed figures.

With clear instructions and fun projects, this is a great book for those wanting to dive into pin-loom weaving or who are looking for fun and simple projects for children.

— Lauren Meyer

Check out weavingtoday.com for more reviews of weaving books and DVDs.

ALASKA

Far North Fibers
Anchorage
907.279.0332
farnorthfibers.com

ARIZONA

Fiber Creek
Prescott
928.717.1774
fibercreek.com

Studio Three
Prescott
928.778.0307
studiothreeaz.com

CALIFORNIA

Carolina Homespun
San Francisco
415.584.7786
carolinahomespun.com

Cast Away & Folk
Santa Rosa
707.546.9276
castawayandfolk.com

Meridian Jacobs
Vacaville
707.688.3493
meridianjacobs.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
Wellington
970.568.3747
kkdllamas.com

The Recycled Lamb
Golden
303.234.9337
recycledlamb.com

Serendipity Yarn & Gifts
Buena Vista
719.395.3110
serendipityyarn.com

Shuttles, Spindles & Skeins
Boulder
800.283.4163
shuttlesspindlesandskeins.com

CONNECTICUT

Hartford Artisans Weaving Center
Hartford
860.727.5727
weavingcenter.org

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

FLORIDA

Elza M. Studios
Starke
904.964.6673
elzamstudios.com

Pam Pawl - Handwoven Textiles
Dunedin
215.483.7157
pampawltextiles.com

IDAHO

Lunatic Fringe Yarns
Fruitland
850.539.1964
lunaticfringeyarns.com

ILLINOIS

The Fold
Marengo
815.568.5320
thefoldatmc.net

INDIANA

The Island Weaver
Winona Lake
574.268.9276
theislandweaver.com

Sheep Street Fibers
Martinsville
812.597.5648
sheepstreet.com

The Weaver's Loft
Guilford
812.576.3904
weaversloft.com

IOWA

Loom N Essence
Cedar Rapids
319.210.7775
loomnessence.net

KANSAS

Yarn Barn of Kansas
Lawrence
800.468.0035
yarnbarn-ks.com

KENTUCKY

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

Spunky Eclectic
Lisbon
207.353.9665
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
Northampton
413.584.2225
yarn.com

A Yarn Express
Waltham
781.863.1449
yarnexpressonline.com

MICHIGAN

River's Edge Fiber Arts
Grand Ledge
517.643.9968
riversedgefiberarts.com

MINNESOTA

Ellison Sheep Farm
Zumbrota
507.732.5281
ellisonsheepfarm.com

Knitter's Palette Yarn Shop
Lakeville
952.953.4603
knitterspalette.com

MISSOURI

Hillcreek Fiber Studio
Columbia
800.874.9328
hillcreekfiberstudio.com

NEBRASKA

The Hole-in-the-Wall Weaver
Morrill
308.247.3130

NEW JERSEY

The Spinnery
Frenchtown
908.996.9004
spinnery.net

NEW MEXICO

Village Wools
Albuquerque
800.766.4553
villagewools.com

NORTH CAROLINA

Earth Guild
Asheville
800.327.8448
earthguild.com

OHIO

Katherine's Web
Waynesville
937.728.0126
katherinehickmandesigns.com

OKLAHOMA

Weaver's Shop at Har-Ber Village
Grove
918.786.1905
theweaversshop.com

OREGON

Eugene Textile Center
Eugene
541.688.1565
eugenetextilecenter.com

Foothills Yarn & Fiber
Hood River
541.354.3542
foothillsyarn.com

The Web-sters
Ashland
541.482.9801
yarnatwebsters.com

PENNSYLVANIA

Knitting to Know Ewe
Penns Park
215.598.9276
knittingtoknowewe.com

The Mannings
East Berlin
717.624.2223
the-mannings.com

Silverbrook Fiber Arts & Sheepskin
Marchand
724.286.3317
silverbrookfiberarts-sheepskin.com

RHODE ISLAND

North Light Fibers
Block Island
401.466.2050
northlightfibers.com

TENNESSEE

R&M Yarns
Georgetown
423.961.0690
rmyarns.com

Smoky Mountain Spinnery
Gatlinburg
865.436.9080
smokymountainspinnery.com

TEXAS

Fancy Fibers Spinning & Weaving Store
Farmersville
972.616.3276
fancyfibers.com

Heritage Arts
Grandview
817.866.2772
heritageartstexas.com

Homestead Fiber Crafts
Waco
254.754.9680
sustainlife.org

Lone Star Loom Room
Houston
888.562.7012
lonestarloomroom.com

Mohair & More
New Waverly
936.661.8022
mohairandmore.com

Rose Path Weaving
Tyler
903.882.3234
rosepath.net

Sky Loom Weavers
Cat Spring
979.733.8120
skyloomweavers.com

White Rock Weaving Center
Dallas
214.320.9276
whiterockweaving.com

Yarnorama
Paige
512.253.0100
yarnorama.com

VIRGINIA

Misty Mountain Farm
Amissville
540.937.4707
mistymountainfarm.com

Serendipity Farm
Suffolk
757.986.2010
fibertoolsonline.com

Stony Mountain Fibers
Charlottesville
434.295.2008
stonymountainfibers.com

WASHINGTON

Northwest Handspun Yarns
Bellingham
360.738.0167
nwhandspunyarns.com

Paradise Fibers
Spokane
888.320.7745
paradisefibers.com

The Weaving Works
Seattle
206.524.1221
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
Mauston
715.435.4494
mielkesfiberarts.com

CANADA

ALBERTA

Shuttleworks Ltd.
Dewinton (Calgary)
403.938.1099
shuttleworks.com

BRITISH COLUMBIA

Langley Yarns & Crafts
Langley
604.856.3636
langleyyarns.com

ONTARIO

The Fibre Garden
Jordan
855.236.3829
fibregarden.ca

Gemini Fibres
Mount Albert
800.564.9665
geminifibres.com

FRANCE

Alysse Creations
Varennes en Argonne
+33 (0)3.29.80.70.33
alysse-creations.info

GERMANY

Monika Traub GmbH
Winterbach
+49 (0) 71 81/70 91-0
traub-wolle.de

Nature's Luxury
Saerbeck
+49 2572.923.9808
naturesluxury.com

Wollinchen Mantel
+49 09605/3424
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

Textielfabrique
Rotterdam
6.242.14029
textielfabrique.nl

SWITZERLAND

Spycher Handwerk AG
Huttwil
41 62 962 11 52
spycher-handwerk.ch

UNITED KINGDOM

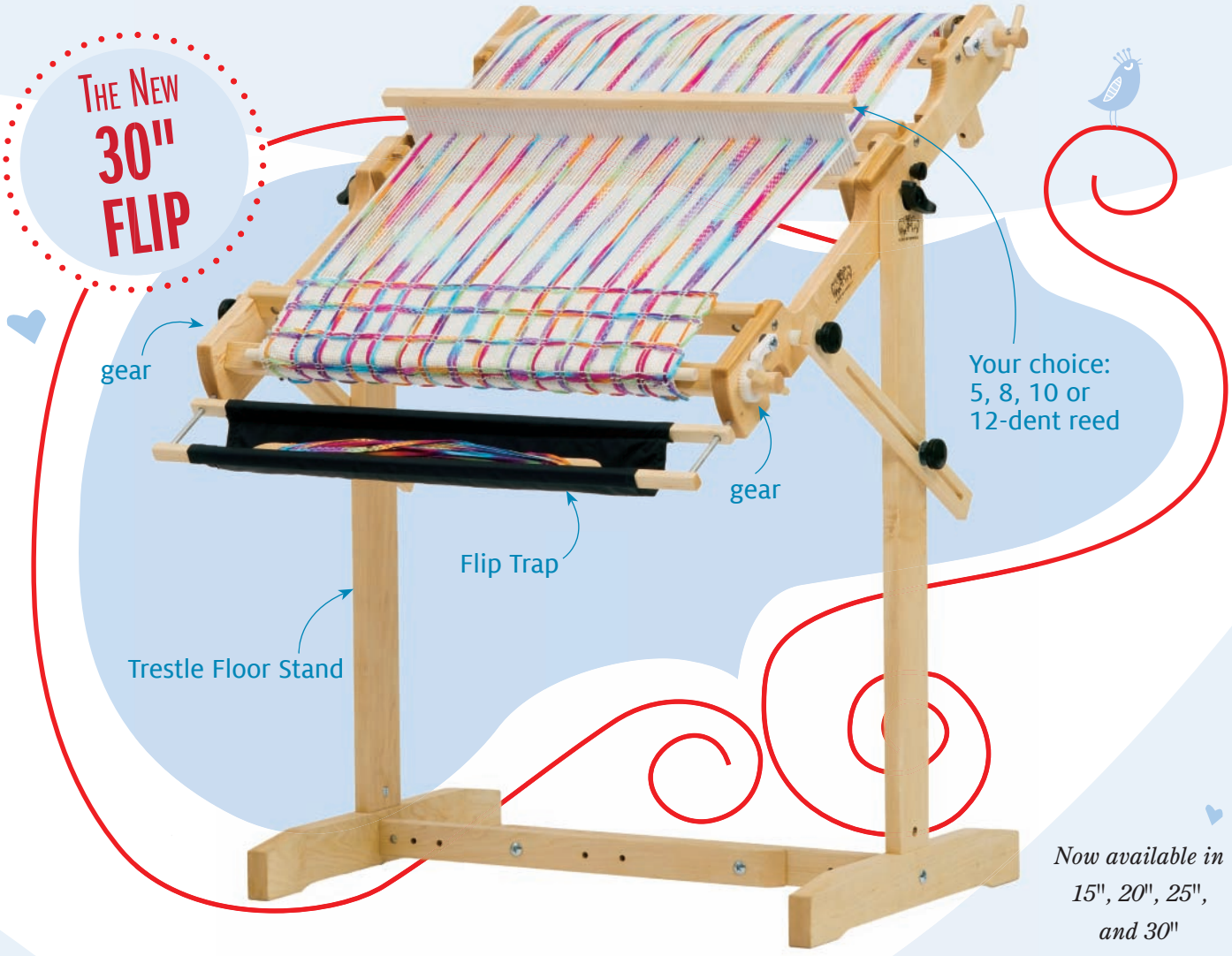
George Weil/Fibrecrafts
Guildford, Surrey
+44 01483 565800
georgeweil.com

Threshing Barn
Sedbergh, Cumbria
+44 07791 635536
threshingbarn.com

VISIT US:

More to Love

The New 30" Flip



Now available in 15", 20", 25", and 30" weaving widths.

Our Schacht Flip folding rigid heddle loom is a pleasure to weave on. Designed for high performance and comfortable weaving, this loom folds in a jiffy for storage or transport. Our unique designed-in two-heddle capabilities make it easy and natural to weave with two heddles.

Fine-toothed nylon ratchets mounted on both sides of the loom provide precise tension control. The conveniently located heddle blocks on the sides of the loom hold the rigid heddle in the up, down, or neutral position. Flip is ideal for plain weaves, finger-controlled weaves, and pick-up patterns.

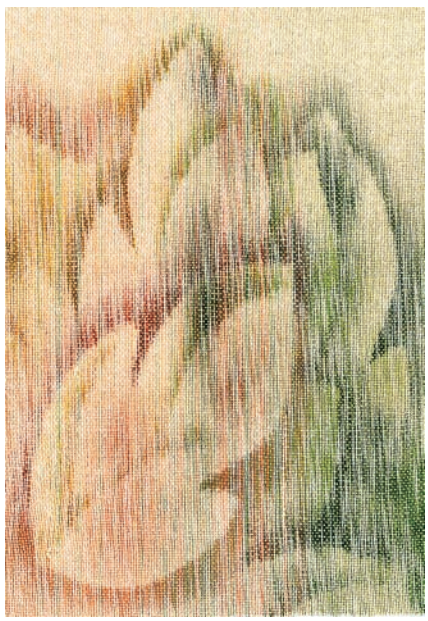
Included with the 30" Flip: 2 clamps, 2 warping pegs for direct-loom warping, threading hook, your choice of reed, and complete warping and weaving instructions.
Accessories available: 30" variable dent reed; 5, 8, 10 and 12-dent 30" reeds, 30" Flip Trap, Trestle Stand. Our new Flip bag has been re-designed to accommodate the 30" Flip Loom.

SCHACHT®

Schacht Spindle Co., Inc.
6101 Ben Place
Boulder, CO 80301
p. 303.442.3212
schachtspindle.com

MADE WITH LOVE IN BOULDER, COLORADO





Above top: This stencil was inspired by an elegant Japanese design. Elda carved the design from a sheet of shibugami paper and finished it with the traditional Japanese process. She adapted the design to accommodate repeating it both horizontally and vertically. **Above bottom:** Elda shifted the same stencil and painted multiple times to create this layered pattern of leaves. PHOTOS COURTESY OF ELDA KOHLS

THE INTRIGUE OF STENCILS

Warp Painting with a Twist

BY ELDA KOHLS



Above: This stencil on linen creates an ikat-like effect. PHOTO BY ANN SWANSON

Ancient artifacts found throughout the world reveal that humans have always sought to enhance their ordinary tools, clothing, and living spaces. I, too, am drawn by the possibilities of changing ordinary fiber into something extraordinary. My focus is primarily on surface design using the materials at hand. After observing the tedious and traditional process of ikat weaving in India, stencils came to my mind. Using textile paint instead of dye provides a means of adding images and color without the long process of dyeing. (Although the traditional ikat process produces exquisite art.) Paints are now available that are as fluid as dyes while retaining the characteristics of paint. I would like to share what I have learned about warp stenciling in the hope that it will inspire you to design and dream in a unique direction.

WHAT YOU'LL NEED

You will need a foam-core foundation covered with absorbent cloth for the stenciling process. Once the loom is dressed and tensioned for weaving, you can use the breast beam and the shuttle race of the loom to position the foam-core directly under and against the warp. If the loom has no shuttle race, you will also need to construct some means of support so that the warp rests directly on the foam-core in order to get a good quality stencil print.

In choosing fabric paints, there are several factors to consider. You want a paint that is water soluble for ease of handling and cleanup. However, if permanence is important, also test how much you can dilute it. Especially if you are doing an ikat-style design, test that the paint is compatible with the warp fibers. You want the final fabric to have drape, so if the paint is very thick, you may need to test whether it can be diluted sufficiently so as not to change the hand of the fabric. Finally, consider toxicity, especially if the fabric will be used around food, children, or pets.

There is a vast array of stencils available on the market; however, designing a stencil is within anyone's ability. A comma, a question mark, a playful line, a zigzag, or a scallop, all can be great starting points for a stencil design. Shrink, stretch, or enlarge a section to develop a new design. Punched holes with or without additional lines are great design elements.

I sometimes scan leaves to make a simple stencil motif. You can buy materials for stencil making from craft stores or you can make them from

materials at hand such as freezer wrap or parchment paper.

You can buy stencil brushes at the craft store for applying the paint or you can make your own applicator. My favorites are applicators made from foam rubber available at craft or sewing stores. A half-inch thickness works well. Starting with a square about three to four inches, you just place another small piece of foam rubber in the center, gather the edges, and secure with a rubber band to fashion a handle for the dauber. The size of the stencil area to be covered will determine the most convenient size for the dauber. These daubers can be dismantled and washed after use and saved for another time.

PAINTING ON THE WARP

To begin, position the foam-core pad underneath and against the warp, either resting it on the shuttle race and breast beam or securing it by whatever method you've devised for your loom. Place the stencil on top of the warp. You can hold stencils in place on the warp by applying a light coat of adhesive spray, such as Elmer's Craft Bond, to the underside of the stencil or by pinning the stencil to the foam core.

Once the stencil design is on the warp, load your dauber with paint, then daub it onto a cloth to remove excess paint. (Do keep that daubed cloth; it may be the beginning of a work of art.)

Apply fabric paint to the warp, being careful not to move the stencil. Once the paint is applied, raise the various sheds one at a time and, with a wand of wood or a similar material inserted in the shed, separate any warps that might be sticking together because of the paint. Then, with all the sheds down, check for paint coverage. If necessary, repeat the stenciling process until you achieve adequate coverage.

When you are finished painting the warp, again raise the various sheds and use a hairdryer to dry each shed separately. This will prevent the warp threads from sticking together or smearing paint on the reed as you weave.

THEME AND VARIATIONS

Do you have a favorite stencil? Consider choosing various elements of the stencil and rearranging them to develop a variation of the original that will add interest and yet harmonize. Also consider using the stencil or parts of it on the lining fabric to enhance the grandeur of a garment.

In the actual weaving, the interplay of the weft with the painted warp ushers in new aspects of the design. A warp-faced fabric using a finer weft will produce a more detailed image. Lighter hue values in the warp will create more contrast for the design. For the weft, experiment with a variety of threads, including textured and specialty threads from the fabric shops. The market is bursting with new threads, yarns, and fibers. You can also add other elements, such as supplemental warps or beads. As a break from the loom, perhaps you have some luxurious fabric such as satin charmeuse that is just waiting for a stencil application. It's a wonderful world of fiber, so go out and explore!



This design is enhanced with beads and Mylar strips of various widths woven across the warp.

RESOURCES

Elda offers original, handcut stencils and a DVD with a complete workshop in stenciling. You can contact her at elda_fiberartist@yahoo.com.



Stencil placed on the warp, ready for painting. Notice the Styrofoam support placed across the side braces to hold the foam-core pad firmly against the underside of the warp.



Dab paint onto the warp, taking care to hold the stencil firmly in place.

The Weaver of *Echo and Iris*

BY MARION T. MARZOLF



Marian in her studio in the trees.
PHOTOS BY JOKE VAN DER BROEK

A book cover in glowing iridescent colors is making quite a stir in weaving circles these days. *Weaving with Echo and Iris* explores the weaves that can be created using echo threading and ways to achieve iridescence in weaving. Its little-known author, Marian Stubenitsky of the Netherlands, has corresponded via the Internet with a few American and English weavers over the past decade as she researched and wrote this comprehensive work.

I traveled to the Netherlands this past June, and the kind and mysterious Marian graciously opened her studio to me. She and her husband, Fried Kampes, who is also her photographer, live in a country house about an hour's drive from Rotterdam. A lofty studio added to the house in 2002 serves as Marian's workshop and teaching space. Its wall of windows and high ceilings provide ample light and space for her looms, ranging from 4 to 32 shafts, plus a drawloom and a Compu-Dobby. Rotating racks with a rainbow of cotton spools and several worktables fill the rest of the space.

Marian grew up in Suriname, a Dutch colony. (Her name comes from a Polish grandfather who migrated to Holland.) Back in Holland, she attended high school in the town of Sneek, and after graduation, she went to Switzerland to work at a boarding school. As an extra course, she signed up for a weaving class that "really hooked her." After a year working in Switzerland, she went on to university. She completed her degree, married, had three children, and somehow kept on weaving. When she gained enough confidence, she began to teach others. She enjoyed teaching and Marian soon realized that she needed to take the Dutch training course to earn certification to teach adult education classes. In the course of her teaching studies, Marian also did extensive research on weaving structures and techniques in order to create lesson plans and materials for her students. She was fascinated with the theoretical as well as the practical side of weaving.

Marian began using a computer in her weaving during the 1980s, and the Internet opened a new world of weavers to her in 2000. She joined the American group Complex Weavers, finding a whole new source of inspiration in their website. Facebook and WeaveTech provided more contacts and information. Online she saw a polychrome echo weave by Max Hailperin which showed her that a color shift in parallel threading would achieve the iridescent effect she had long been seeking. Through the Internet, she found her own network of weavers pursuing these structures, including Bonnie Inouye (who visited her in 2003), Marguerite Gingras, Sandra Rude, and Margaret Coe.

At the time, there were a few articles and pamphlets on the echo technique, but there was no comprehensive book. Marian made it her goal to examine all the weave structures that could be made using the echo technique. Over many years of teaching and researching, she saw that her students really liked her designs. She began to think that she should write a book to provide the grounding for those interested in echo weaving, and that it should be accessible to all levels of weavers and to those with looms from 4 to 32 shafts.

Years of teaching experience served Marian well in her writing, too. In her book, she begins with an introduction to the echo technique and creation of the design line and from that, a threading draft, taking one step at a time. Every design in the book has the threading patterns in four colors to help weavers check color sequences as they

thread. (This differs from typical echo weave charts that present the threading line in black with a color guide strip above the draft.) Marian hopes weavers will grow as they learn the process and begin to create their own design lines and projects.

Marian uses woven iridescence, a special technique that she explains in the book. To create the effect, she recommends starting by selecting four colors adjacent on the color wheel for the warp, with two of the colors having a strong value contrast (high and low). Then you can select the best weft color, usually a color that makes a contrast to one of the warp colors. She recommends experimenting because several colors may work.

When she was searching for a book title, Marian kept returning to the terms "echo," referring to the threading, and "iris" for iridescence. In mythology, Echo was only able to repeat what she heard, and Iris is linked to the rainbow. She set herself a goal of a year and a half to produce the book. "It will not go on forever," she declared. She realized that she could self-publish with the help and expertise of her friends, family, and colleagues. Joke van den Broek, one of her former students, provided the photography. Her son is a desktop publisher, and he provided design and layout using artwork created by his sister. Margreet Ward made the English translation, and Marg Coe and Ruth Blau edited the English text. The Dutch text edition was to be ready for the Netherlands national weaving conference on November 2, 2013. It was, and 340 of the 500 copies of the first edition sold the first day! The English version is available via (what else?) the Internet and is selling briskly to worldwide applause.

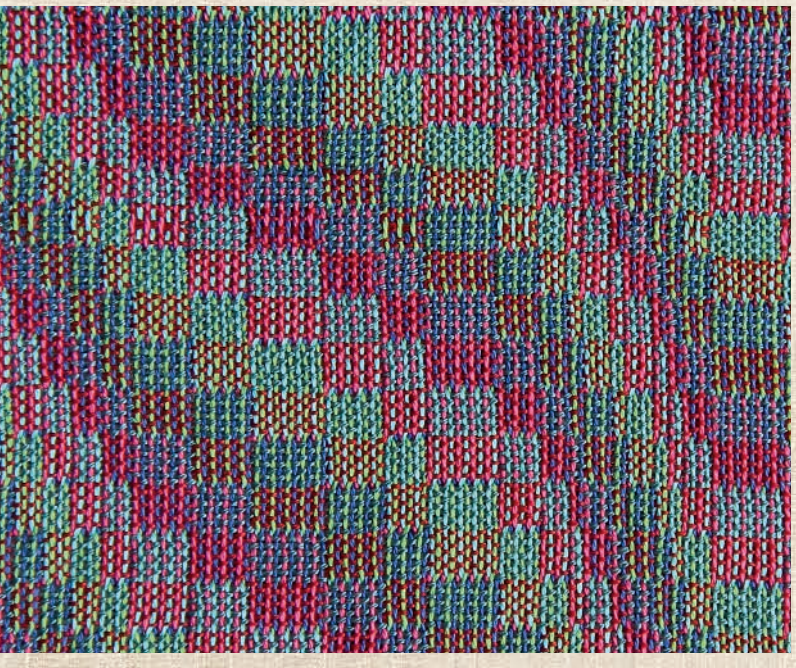
With the book finished, Marian still finds plenty to occupy her busy weaver's mind. In addition to teaching, Marian is the senior editor of the Dutch weaving quarterly, *Weven*, and keeps up with her Internet circles. She has also recently created a new design just for *Handwoven* readers. (Watch for it in the January/February 2015 issue.)

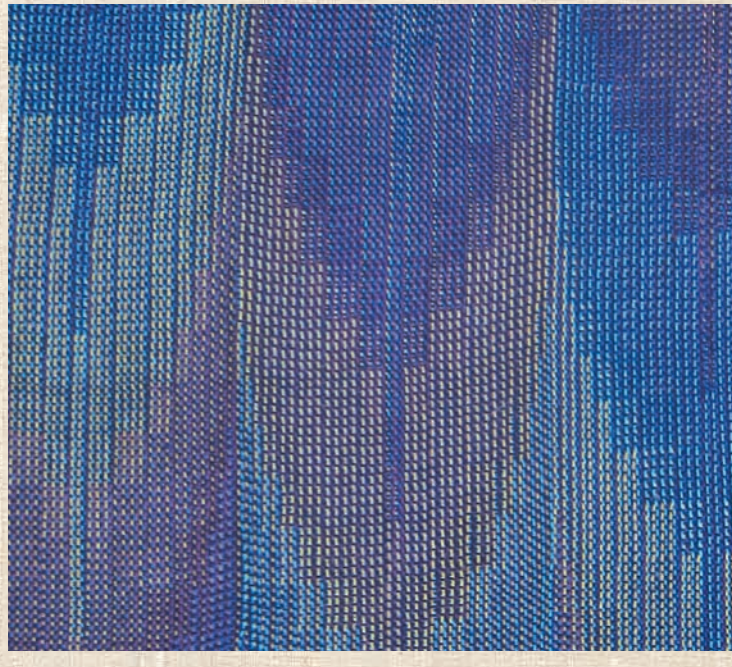
For a weaver new to echo weaving, Marian says, "Take it step by step. Yes, use my drafts at first. But my hope is that you will begin to create your own design lines and from that construct the threading and the treadling. If you wish, you may use your design line to determine the other patterns, too. Weaving is a creative activity, so I hope you will come to use my book for inspiration."

As we finished our visit, I asked her if she had a message for American weavers. She replied: "Tell them I like the way American weavers develop in their weaving. They are innovative and always open for new things."

Designing Echo and Iris

Marian began using a Commodore Amiga computer in her weaving in 1988, and her oldest son wrote a weaving software program for her. Today, she uses an electronic dobby loom, a Dutch-made Megado 32-shaft loom. Although she uses Fiberworks PCW as the driver for the dobby loom, she makes the designs in a Dutch program, WinWeef, because that shows individual colors for all the threads in the threading draft—a great boon for threading these complex structures. This differs from the charts created by other weaving software that present the threading in black with a color guide strip above the draft. Computerized weaving is nice, but Marian still has to thread the loom, and her color threading charts are very helpful for checking color sequences while threading.





Two of Marian's colorful designs from *Weaving with Echo and Iris*.

Tabby by any other name . . .

MADELYN VAN DER HOOGT



The pattern weft (dark) for this overshot pattern is on top and the *tabby* weft (white) is below. PHOTO BY MADELYN VAN DER HOOGT

The vocabulary of weaving is a motley mix of cultural, historical, technical, and geographical names, along with the words and phrases made up or coined by individual weavers from all over the world and throughout centuries. A list could take up more than this page: summer and winter, crackle, tromp as writ, lampas, kuvikas, Gertrude's fancy, Bronson lace, monk's belt, boundweave, shadow weave, rya, overshot, heddle, harness, corkscrew twill, beiderwand, rosepath, huckaback, raddle . . .

Learning to weave would not be easy even if we used a carefully wrought vocabulary in which the nature of a weave structure, loom part, or specific process were clearly identified by its name. We have a few that come close (beater and doubleweave are the only ones I can come up with at this moment, and even they require further explanation to clarify what they represent).

Most of our words have other, more common definitions than their use in weaving, which adds hurdles to understanding the sentences that include them. Take the word "tie," for example. In weaving, we have processes we call "tie in," "tie down," "tie up," and "tie on." Each means something different, but a lot of learning must take place before the new weaver understands a sentence that uses any one of them. Even words that were once accurate representations have become not so accurate over time. We still use "apron rod" for the rods that are connected to the beams by cords but no longer by actual "aprons."

In many fields, an academic senate meets regularly to rule with great care on accepted changes in vocabulary. We have no such authority, so we stumble along, making our own slow changes and refinements as individuals and sometimes uniting to do so in "movements." A decade or so ago, those of us who objected to the inaccurate use of the word "harness," argued for using the word "shaft" to represent the frame that holds the heddles. (Just writing the word "heddle" in that sentence, made me curious about its origin. I learned that it was first used in the early 16th century, "perhaps representing the Old English word 'hefedl,' a metathetic variant of 'hefeld,' cognate with Old Saxon 'hevild,' akin to Old Norse 'hafald.'" Ah.)

The harness-to-shaft switch has been fairly successful; I now hear new weavers using the word "shaft" with ease. (It is interesting to note that those most resistant to that change have been some loom manufacturers who still advertise the number of harnesses on their looms).

"Tabby" is a word that most of us encounter early in our weaving lives. We usually learn about that word when we first ignore it in Marguerite Davison's *A Handweaver's Pattern Book*, where overshot treadling drafts include the phrase "Use tabby." We get some very odd results following the overshot treadling orders, which show successive picks in the same shed. We Americans are not always good at reading introductions and explanations, so we haven't read page 101, where Davison clearly says: "The explanation for reading the drafts is given in the front of the book; if the weaver is not familiar with this type of weaving, it will be necessary to read these directions." Hidden (to weavers of our type) in the front of the book on page xii is a very clear explanation for the phrase "Use tabby."

Everything we write and say to each other about weaving has a goal of communicating information as clearly, efficiently, and consistently as we can. "Use tabby" is much shorter than saying: "Before every pattern pick, weave a plain-weave pick using the same yarn as in the warp and alternating between the two treadles that produce a plain-weave ground cloth."

In looking up the origin and definition for the word "tabby," I found (at http://wordsmith.org/words/tabby.html):

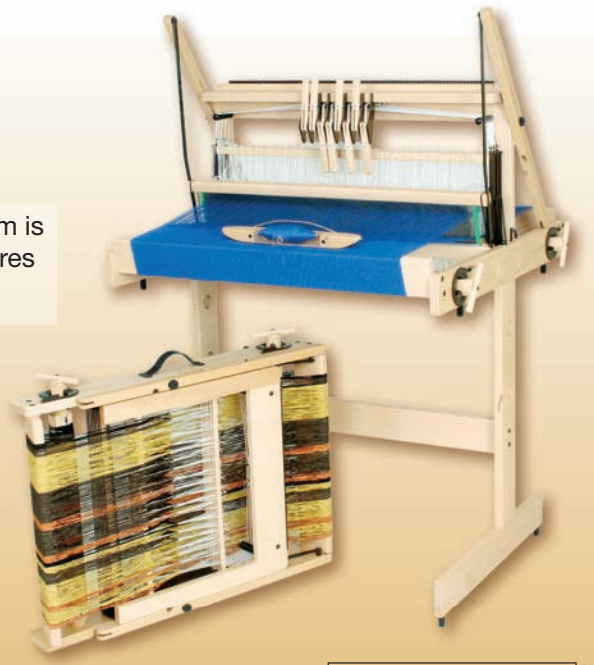
> Origin. from the late 16th century denoting a kind of silk taffeta, originally striped, later with a watered finish, coming from from the French "tabis," based on the Arabic "al-ʿAttābiyya," the name of the quarter in Baghdad where it was manufactured.
>
> Definition. 1. A domestic cat with a striped or brindled coat; 2. A domestic cat, especially a female one; 3. A spinster; 4. A spiteful or gossipy woman; 5. A fabric of plain weave; 6. A watered silk fabric; 7. A building material made of lime, oyster shells, and gravel.

A "spinster" and "spiteful or gossipy woman!"

In spite of its odd range of nonweaving uses, I am grateful for the word "tabby." Tabby is most useful in distinguishing between the roles performed by two different wefts, the tabby weft, which weaves a plain-weave ground cloth, and the thicker pattern weft, which floats to create a pattern. Tabby has sometimes been used as a synonym for a plain-weave cloth, but I prefer "plain weave" for that purpose. If we call a plain-weave cloth a "tabby" cloth, we may be implying that it is different from plain weave in some way . . . plus it makes me think of a cat.

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

louet™

north america

make it your own™

Visit us at www.louet.com

Our David just got better - He's got a gliding beater!

David - the remarkable sinking shed 8 shaft loom





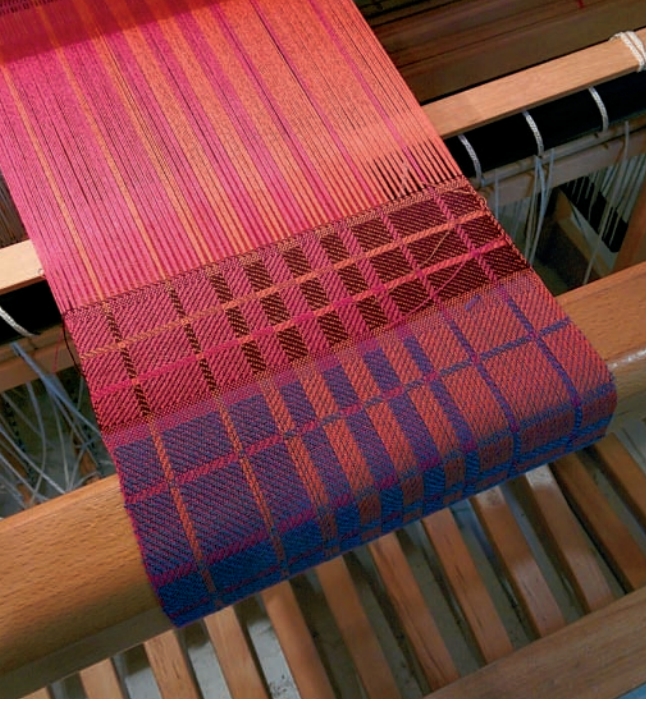
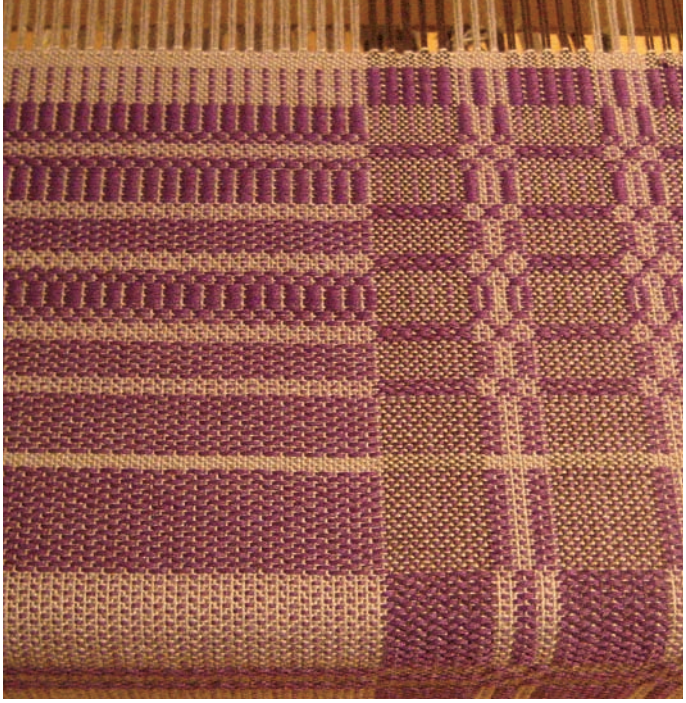
Small but Mighty and VERY Affordable

Louet North America
808 Commerce Park Dr., Ogdensburg, NY 13669
info@louet.com www.louet.com
Dealer list available at http://www.louet.com/dealer/find_retailer.shtml

louet
north america

For international inquiries (outside North America)
Louet bv
139 Kwinkweerd, 7241 CW LOCHEM Holland
info@louet.nl www.louet.nl

louët


Jane's students weave a variety of samples, experimenting with color and treadling. PHOTOS BY DIANE PALME

WEAVING TO LEARN: A Visit with Jane Stafford

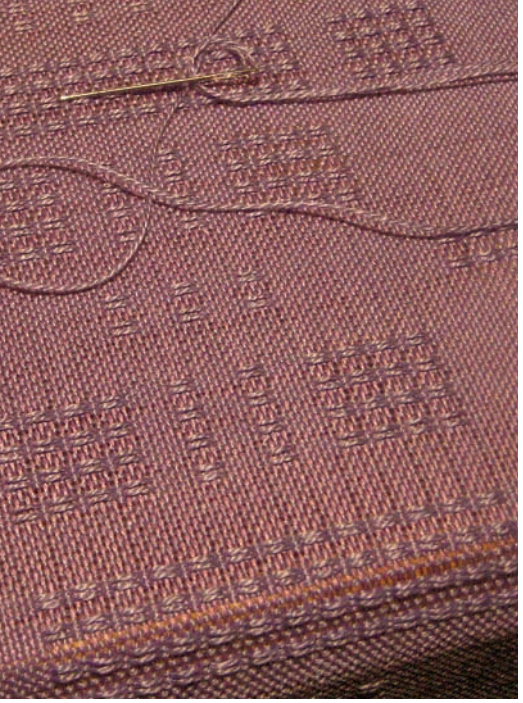
BY DIANE PALME

Along with weaving, I also spin and knit. One of the things I love about those other crafts is that they're eminently portable, and that gives me lots of opportunities to do both in the company of fellow spinners and knitters. That community aspect lends itself to spontaneous learning when it comes to technique and, I think, a particular ability for us to really push each other. Weaving, on the other hand, is equipment-heavy (there's a *huge* difference in portability between a loom and a spindle, even a rigid-heddle loom) and that means weavers rarely weave together. Few guilds have dedicated guild halls, much less large weaving rooms where weavers can gather to work in company. Both learning and weaving are often solitary activities fueled by written and digital materials, and critiquing by peers occurs after the item is done. In our solitary weaving, there is little or no observation of technique—no one to correct our grip on the shuttle, tweak our selvedges, or advise on the manipulation of broken ends. Taking a hands-on workshop lets us not only experience the joy and creative energy of weaving in a group but also can provide real-time directed feedback on the way we weave, from ergonomics to execution. So this year, when my usual fiber education event fell off the calendar and an opportunity to take a class from Jane Stafford presented itself, I was able to jump on it. And I'm very glad I did.



Jane's studio on Salt Spring Island, British Columbia, Canada.

Jane has been weaving for over thirty-five years, getting her start in her hometown of Thunder Bay, Ontario, with a 4-shaft counterbalance Leclerc. (As an aside, Jane is very passionate about counterbalance and countermarche looms, and if you get the chance, you should ask her why. It's a fascinating way to spend an hour or so, and I guarantee you'll learn something in the process.) From there, she moved on to the Banff School of Fine Arts, first as a student, then staying on as a teaching assistant, and eventually becoming a teacher herself. She credits her time in Banff for really kick-starting her career as a production weaver and providing her the opportunity to work with some of the



most renowned weavers in the world. This led to professional commissions and the chance to do work that pushed her to hone her skills and solidify her interests. After moving to Salt Spring Island in British Columbia, she sold her weaving through a gallery she co-owned while also traveling to teach weavers all over North America. Now she teaches exclusively at her studio, acts as a consultant to Louet (the "Jane" table loom is named for her), and works with the Maiwa Foundation, an organization that promotes practicing artisans in the craft sector of developing nations (www.maiwa.com).

Her deep love of plain weave (along with turned twill and Bronson lace) is evident in the samples that line the walls and fill the drawers of cabinets in her studio. Her art school training is evident in her bold, crisp, elegant designs. "Interpreting what I see around me is my inspiration for designing cloth. Weavers are architects of cloth. Every textile is a canvas onto which we overlay sett, graphics, textures, and structures—just like an architect directs the creation of a house." The process Jane uses to design her "house" of cloth, understanding its rules and then filling it with color and pattern, is the focus of all her workshops. After a week in her company, her students can expect to be comfortable with that process as well.

The workshop I took was called "Units, Blocks, and Profiles," and it ran for five days at Jane's home and studio. The goal of the class was to examine five weave structures in detail and then, through profile drafts, use those structures to translate a design into cloth both on paper and on the loom. Each day was a combination of lecture and discussion in the morning and then sample weaving on the pre-warped looms in the afternoon. Each loom had more than sufficient warp for each of us to not only weave the sample as drafted but also to experiment with color and treadling to help cement and build on what we'd learned.

There were ten of us in the workshop, and when we all finished weaving our samples, we took time to review and discuss what each of us did during that experimentation time. On Friday afternoon, the classroom table was piled high with fabric, and the originality of what we'd collectively done was inspiring. The format was an excellent balance of directed versus open-ended work, and by the end of the week, I felt as if I'd made big steps forward in my ability to design cloth.

Separately, the week was also dotted with small tips and mental nudges that made me think about why I approach things in a certain way. Jane cheerfully answered all of my "why do you do this?" questions with patience and clarity and backed up all of her opinions with reasons, experience, and samples. She'll be one of the first to agree that there are lots of ways to accomplish a task but also to say that circumstances and motivation are what will win the day when choosing one over the other. Knowing why we do something (floating selvedges! back-to-front vs front-to-back warping!) is critical when it comes to preventing and dealing with problems at the loom. It was wonderfully refreshing to be able to spontaneously have those discussions and debate the pros and cons in the context of structures and designs. You simply cannot get this kind of experience from a book or a YouTube video, and it is, in my opinion, an undervalued benefit of taking a multiday workshop. I don't yet have a workshop lined up for 2015, but I'm counting my pennies and keeping the calendar open. Because what I keep learning is how little I really know.



Students have a wide palette to choose from in weaving their samples.



Jane's woven samples attest to her love of plain weave.



Jenny wove this banner as en exploration of patterning and double cloth.
PHOTOS BY JENNY PELC

FLAGS AND BANNERS: Weaving as Self-Expression

BY JENNY PELC

For many weavers, the mention of SAORI weaving brings to mind visions of colorfully woven banners draped over the side of a bridge. It is true that many SAORI textiles are also pieces of art—whether they are purely decorative or wearable. The tenets of SAORI weaving promote an artistic and design-in-the-moment approach to weaving, and a woven banner is the type of expression that many SAORI weavers choose to create beauty as well as visual and textural satisfaction. Sometimes these banners are small, reminiscent of Tibetan prayer flags, and sometimes they are larger pieces that can stand alone or in a group.

I have personally gained a great deal of pleasure from weaving banners, sometimes with a stated purpose and sometimes simply for the pure joy and release of unrestrained weaving. My first attempt at weaving one of these was born out of a desire to explore my loom's supplementary back beam and the three-dimensional possibilities available through the use of exaggerated and discontinuous pleats. The lessons I learned from these studies culminated in a banner created for an exhibition. Unlike my initial studies, the final piece began with a thorough conceptual analysis and progressed from idea sketches to sampling and finally to execution. It represents a rigorous merging of the pure freestyle design approach with several traditional methods of pattern weaving and double cloth design. At one end of the banner, it is a textural but primarily flat cloth that absorbs the existence of an underlying cloth. At the other end, its formal structure disintegrates to allow a secondary cloth to overtake it and emerge from it. The two cloths are simultaneously single and separate.

In a second set of projects, my inspiration was personal, emotional, and intimate. Both projects were designed as prayer flags for healing and recovery. The first was for a dear friend during her journey to better health, following news of a relapse of cancer. I placed a call to friends, family, and supporters, requesting contributions of fabric and other items of personal significance for inclusion in the flag. I was not prepared for the magnitude and generosity of their response. In fact, contributions continued to arrive while I



These prayer flags, woven for a memorial service, incorporate purple and yellow to symbolize the qualities of the friend being remembered.

was weaving. As a result, the flag was much larger and more densely populated than I had originally envisioned. The final gift to its recipient was an expression of love and encouragement, serving as a reminder that we are all interconnected and stand together to face challenges.

The second set of prayer flags was woven for the memorial service of a mentor, colleague, and confidant of mine. These were based much more directly on the colorful flags that are associated with the Dalai Lama. But I found that something was missing from the traditional Tibetan prayer flags: the color purple, significant because purple is associated with creativity, with good judgment, and with dignity. The person I wanted to honor embodied all of these qualities, so I used a purple warp stripe to ensure that they were represented in every flag. Similarly, each flag contained an inlay detail of yellow in order to honor his role as a friend to all he encountered. I then wove the banners in the other typical colors of Tibetan prayer flags, mounted them on seine twine, and joined them together. At the memorial service, they were hung above the threshold so that everyone would pass beneath them upon entering and again upon exiting the service. Afterwards, the flags were distributed to family and close personal friends.

I continue to weave these banners and flags for a variety of uses. Inevitably, I find the urge to communicate something that comes to me quite spontaneously and it always becomes a project that forcibly pushes all others to a state of pause. When these desires surface, I have learned to stop and listen. Through each one of them—regardless of initial inspiration, motivation, or meaning—I learn an incredible amount about myself, both as a human and as a weaver. These are projects that do not leave me after they are woven but stay with me and resurface, often unexpectedly, in future weaving.



This "prayer flag" for a cancer patient incorporates momentos from friends and family into the weaving.
PHOTOS BY JENNY PELC

Special Advertising Section

Holiday SHOPPING

Check out these fresh ideas from some of our advertising partners and get shopping!



Swatch Critter kits for the Zoom Loom!

These cute, huggable critter kits include: dje handwovens pattern and all the Mountain Colors hand-painted yarns you need. The kits make a great gift, or buy the kit and make the critter to give! To see Dagmar the Dragon and the other five critters, visit www.djehandwovens.com. For retail shops carrying the Swatch Critter kits, visit www.djehandwovens.com/Retail_Shops.html.

www.mountaincolors.com



Mango Moon Scarf Yarn Pack

How many lovely handwoven gifts will you make this year? We have 15 stunning color combinations of the "Ladies Who Lunch" scarf, featured in *Woven Scarves*. Glowing Capra kid mohair/silk & the fun flags of Parade make this a luxe gift that you will weave many times over for family and friends. Supplies limited.

See them all today at www.mangomoonyarns.com

WIF 'n Proof - Weaving Software on the Go!

If you have an iPhone or an iPad, a Kindle Fire, a Nook HD, an Android Tablet or Smartphone, you will love WIF 'n Proof. Created just for a mobile device, WIF 'n Proof is easy to use while threading, treadling, or designing a draft.

Free demo - on line or on your device.

www.WiFnProof.com



CHRISTMAS FRAMEWORK BACKGROUND ©SHUTTERSTOCK.COM/S+F



Silk Yarn from Lantern Moon

We are pleased to introduce Indochine. A beautiful 100% mulberry silk spun to our specifications, creating a sport weight yarn that feels wonderful in the hand and makes a luxurious fabric. 134 yards per 50 gram hank. To see colors and lots more, visit lanternmoon.com.

www.lanternmoon.com



Paul Baines Hardwood Weaving & Spinning Stools

Beautiful and sturdy hardwood stools by Maine craftsman Paul Baines. In gorgeous maple or cherry with hand-rubbed oil finish. The 24" height is perfect for most looms and the 18" works for spinners. Elegant, ergonomically supportive, and they fit as comfortably as your favorite jeans! Check our website for more information: http://halcyonyarn.com/landings/interweave-holiday-2014.html

halcyonyarn.com • 800.341.0282

Blue Butterfly Pin Looms

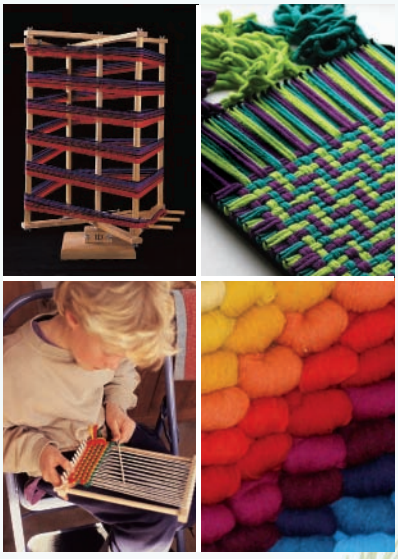
Blue Butterfly Skipper™ pin looms are hand-crafted in the USA of solid cherry or walnut woods. Available in 10 different sizes, they are great for a wide range of yarn weights & types. So go ahead, indulge your Weaving Creativity! Free pattern with each loom purchase.

www.bluebutterflyorginals.com
765-282-0124



Harrisville Designs Products & Savings

Buy $100 worth of any of these product lines and receive a 10% Holiday Savings!



1. Warping Reel and Weaving Accessories
2. Potholder PRO™ is our exclusive larger loom that makes a 10" x 10" potholder for adult size hands. It comes with a bag of multi-colored loops (makes 2 potholders)
3. PegLoom - for beginners. A great way to get little hands involved in creating a handwoven project
4. Harrisville Yarns - 100% Virgin Wool

Use code HWgifts14 for 10% Savings
Offer expires 12/1/14.
www.harrisville.com

The simplicity of plain weave makes a perfect canvas for weft floats and patches of lace.



Winter Sky V-Shawl

SUZI BALLENGER

Winter sunrises and sunsets on Block Island are spectacular. The vibrant hues mimic the warm impression of the sunshine with bold colors that almost seem painted. I love the subtlety of mock plain weave in a traditional M's and O's threading. The four-thread straight draw between blocks creates a gently textured stripe. And the drape of the alpaca and bamboo warp with a finer bamboo weft will make you feel incredibly sophisticated!

1. Wind 300 warp threads 4 yd long, using the color sequence indicated in the warp color order, Figure 1. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 10-dent reed for a total of 20 epi.

2. Weave the shawl following the treadling in Figure 2 and beating lightly to maintain 20 ppi.

3. Remove the fabric from the loom. Machine zigzag the raw edges. Soak in cool water for 15 minutes without agitating. Roll in a terry-cloth towel and gently squeeze out the excess moisture. Machine dry on delicate cycle with low heat for 5–7 minutes until slightly damp. Steam-press on both sides.

STRUCTURE

Treadling variation on an M's and O's threading.

EQUIPMENT

4-shaft loom, 15" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 80% alpaca/20% bamboo (3,000 yd/lb; North Light Fibers Forever Lace), Slate Gray, 368 yd; Oceana, 192 yd; Sky Blue, Lilac, and Violet, 128 yd each; Peony and Forest Green, 64 yd each; Sunglow, Salmon, Pumpkin, and Cranberry, 32 yd each.
Weft: Bambu 12 (100% bamboo; 6,000 yd/lb; Cotton Clouds), Indigo, 1,012 yd.

OTHER SUPPLIES

Sewing machine; matching sewing thread.

WARP LENGTH

300 ends 4 yd long, following the warp color order in Figure 1 (allows 6" for take-up, 28" for loom waste).

SETTS

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

DIMENSIONS

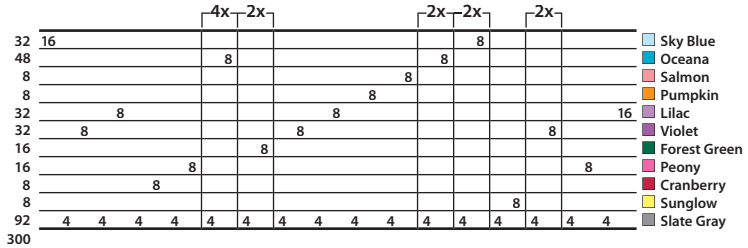
Width in the reed: 15".
Woven length (measured under tension on the loom): 110".
Finished size after washing: yardage for a V-shawl 12¾" × 105".



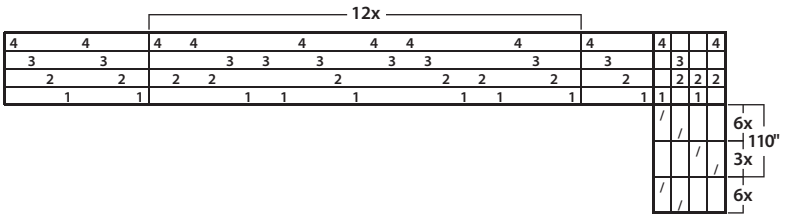
4 Finish the raw edges with narrow hems. Divide the shawl into two pieces as follows: Mark the cutting line so that one piece is 58" long and one is 47" long. Machine stitch on both sides of the cutting line. Cut between the two pieces. Finish the cut edge of the longer piece with a narrow hem.

5 Wrong sides together, sew the cut edge of the shortest piece to the selvedge edge of the longest piece using a ¾" seam. (Check to make sure the hemmed edge of the long piece will align with the selvedge edge of the short piece after sewing.) Press the seam toward the short piece. The two pieces will form a V-shape when laid flat. Trim the seam allowance of the short piece to ½" so that the selvedge edge of the longer piece will cover it and lay flat. Sew in place by hand or machine.

1. Warp color order

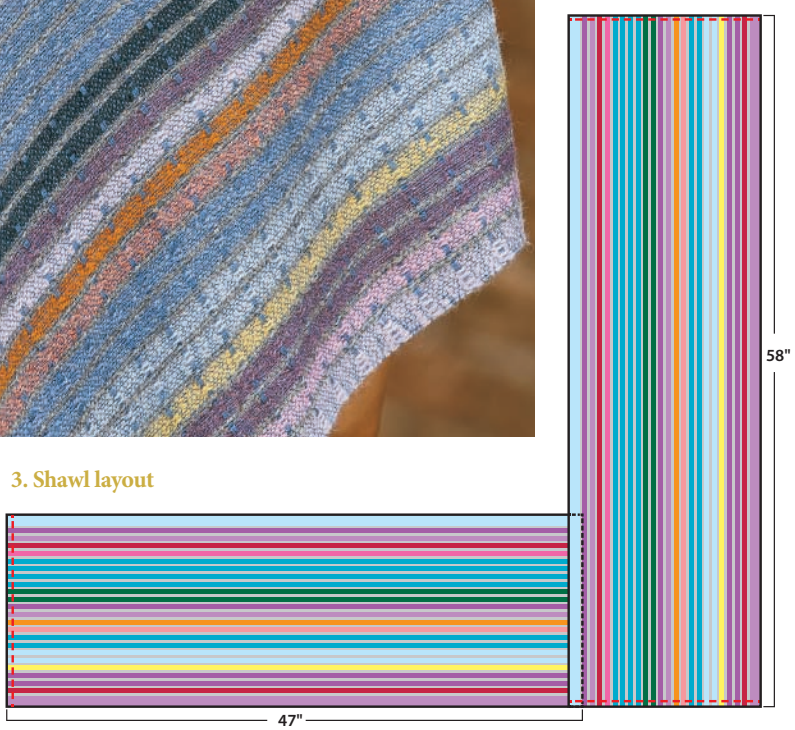


2. Draft





3. Shawl layout



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

001 white
002 natural
003 fuchsia
007 black
008 evergreen
010 gold
011 tangerine
012 red
013 sapphire green
015 navy
016 royal
017 wine
020 dk gray
021 soldier blue
023 Nassau
024 garnet
025 med brown
026 dk green
027 purple
029 old gold
030 antique
032 lipstick
036 poplin
037 Bali
040 lt yellow
042 deep turquoise
043 beige
044 spec turquoise
046 champagne
048 dk turquoise
050 avocado
053 scarab
056 dk fuchsia
057 willow
058 spice
060 duck
062 moss green
063 Yale blue
065 crab
067 lt orange
068 king blue
073 winetone
074 birch
075 cobalt
076 tea
077 dusty coral
078 charcoal
081 grotto
083 petal pink
087 verdant
088 wisteria
089 California gold
091 flaxon
092 mint
093 deep lavender
094 tyrol
095 mineral
097 kelly green
099 dk sierra
100 ruby glint
102 magenta
103 peacock
105 paradise
106 Persian green
107 melon
108 lt rust
109 Bermuda
110 teal
111 dk gold
113 yellow
114 Indies orange
115 peach
117 stone
119 hummingbird
120 deep purple
122 mead
125 Pacific blue
128 quince
132 red hot
134 cactus
135 jade green
136 winter green
137 forest green
139 chamois
140 safari
141 silver
142 purple passion
143 raisin
144 cocoa
145 bark
146 periwinkle
147 quarry
148 Caribbean
149 burnt orange
150 desert sand
152 pistachio
154 forest green
156 daffodil
200 oak

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.
Bulk discounts available on yarns.

Request our free Weaving Catalog.
Over 43 years in business!

YARNBARN

YARN BARN
of Kansas

www.yarnbarn-ks.com 800-468-0035

Striped Napkins with Pick-up

SUSAN E. HORTON

When I began sampling for weaving pick-up with stripes on a rigid-heddle loom, it soon became clear that I needed to plan for the pick-up while doing the warping. I also learned that for every picked-up warp thread there is a corresponding weft float, and therefore another part of the planning is being aware of what will happen on the back of your cloth while you are concentrating on the front.

Unlike doubleweave pick-up on a shaft loom, pick-up on the rigid heddle loom is restricted to the slot threads. To balance pick-up on the rigid heddle, it is necessary to have an uneven number of ends because each pick-up unit shares a hole end with the unit next to it. In a stripe that has 19 threads, for example, you have room for a maximum of five 1-up, 1-down pick-up repeats, as each pick-up unit uses 4 ends.

In these napkins, I used an accent thread to separate and create stripes that started and stopped in holes, giving me an uneven number of threads per stripe and allowing me to center my pick-up pattern within the stripes.

I chose organic 8/2 cotton, used doubled, as the warp for a set of napkins in red, pink, and brown. For the weft, I used two of the same yarns but used them singly rather than doubled, creating a subtle color shift among the napkins (because the doubled warp is dominant). I also arranged the pick-up patterns to create four napkins that were each slightly different. When I was finished, I decided it was "weaver's choice" as to which side was the right side, and hemmed two of them with warp floats on the top, and two with weft floats on the top, adding yet another element of subtle difference.

I also wove a set of green and blue napkins, each of which was woven with a different color of weft thread and has a modest amount of pick-up. (You can download the directions for those at weavingtoday.com.)

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*, Loveland, Colorado: Interweave, 2010, pp. 79–87.

STRUCTURE

Plain weave with pick-up.

EQUIPMENT

Rigid-heddle loom, 22" weaving width; 12-dent rigid heddle; 2 stick shuttles; 2 pick-up sticks.

YARNS

Red and Brown Napkins:
Warp: 8/2 organic unmercerized cotton (3,230 yd/lb; Venne), Green Apple, 204 yd; Brown, Brick Red, and Bright Pink, 536 yd each.
Weft: 8/2 organic unmercerized cotton, Bright Pink and Brick Red, 330 yd each: Green Apple, 48 yd; light green sewing thread, 32 yd (for hems).

WARP LENGTH

257 ends, 3½ yd long (warp yarn is used doubled; allows 6" for take-up, 26" for loom waste).

SETTS

Warp: 12 epi (1 doubled end/dent in a 12-dent rigid heddle). **Weft:** 11 ppi.

DIMENSIONS

Width in the reed: 21 5/12". **Woven length (measured under tension on the loom):** 94". **Finished size after washing:** 4 napkins 18" × 18" hemmed on 4 sides (doubled ½" hems on the ends, single ½" hems along the selvedges).



1 Wind 257 warp ends 3½ long using the color sequence indicated in the warp color order, Figure 1. Center the warp for a weaving width of 21 5/12". Each end is a doubled thread in the heddle. (If you direct warp, you will have 4 threads in each slot before moving 2 of them to a hole.) You may find it easier and faster to wind off a separate cone or ball of each of the stripe colors and warp 2 ends at once. Take care that the outside thread on each side is in a slot rather than a hole and that all of the Green Apple accent threads are also in slots. (This is needed to balance the pick-up pattern within the stripes.)

2 **Napkins 1 and 2:** Wind 1 shuttle with sewing thread and another with Green Apple. (I use a long boat shuttle with a spool of sewing thread for the Green Apple weft, but a stick shuttle works, too.) Weave ½" (6 picks) with the sewing thread. Change shuttles and weave 9 picks of Green Apple. Then weave 1" of Brick Red, ending with a down-heddle pick.

A. *Setting up a pick-up pattern:* Keeping the heddle in the down position and working only on the slot threads in front of the heddle, use a pick-up stick to pick up every other raised end in the designated stripes of the pick-

On the web

You can download the directions for Susan's green and blue napkins at weavingtoday.com



TECHNIQUE

Pick-up Pattern

1. Pick-up Pattern A,*1 up, 1 down; repeat from * in Brick Red and Hot Pink stripes.
2. [Up and pick-up stick] 2x wrapping the selvedge thread on the return pass.
3. Weave on a down shed.
4. Weave on an up shed.
5. Weave on a down shed.
6. Repeat steps 2–5, 4 times
7. Pick-up Pattern B, *1 up, 1 down; repeat from * in Brown stripes.
8. [Up and pick-up stick] 2x wrapping the selvedge thread on the return pass.
9. Weave on a down shed.
10. Weave on an up shed.
11. Weave on a down shed.
12. Repeat steps 8–11, 4 times.
13. Repeat steps 1–6, 4 times.

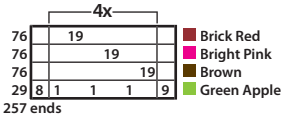
Napkin 3: Brick Red weft

Follow the pick-up pattern for Napkins 1 and 2, with Pick-up Pattern A in the Brown and Hot Pink stripes, and Pick-up Pattern B in the Brick Red stripes.

Napkin 4: Hot Pink weft

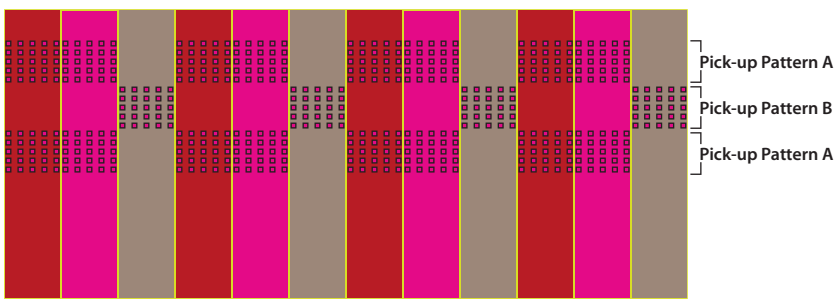
Follow the pick-up pattern for Napkins 1 and 2 with Pick-up Pattern A in the Brown and Brick Red stripes, and Pick-up Pattern B in the Hot Pink stripes.

1. Warp color order

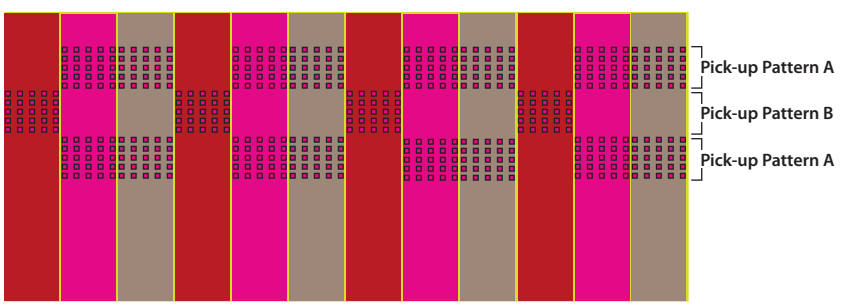


2. Pick-up

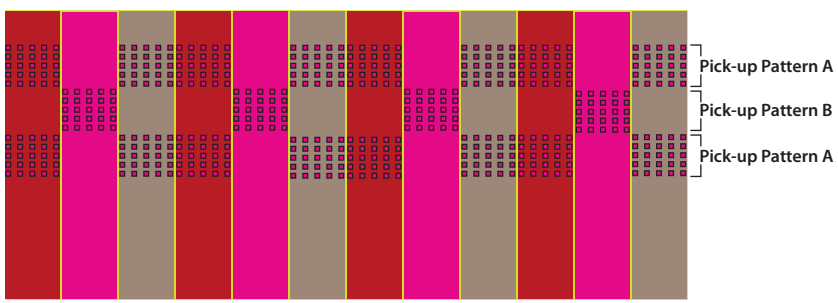
Napkins 1 and 2: Brick Red and Hot Pink Wefts



Napkin 3: Brick Red Weft



Napkin 4: Hot Pink Weft



▪ = picked-up end

up pattern, creating a 1 up, 1 down pick-up stick pattern. Put the heddle in neutral, turn the stick on its side, and transfer the picked-up pattern to another pick-up stick behind the heddle. Push the pick-up stick toward the back of the loom.

B. *Weaving pick-up (warp floats):* With the heddle in the up position, slide the pick-up stick close to the back of the heddle, thereby lifting the picked-up ends. Throw a pick of weft. (This is termed "up and pick-up stick" in the pick-up pattern.) Beat in, and repeat the same pick without moving the pick-up stick, turning around the edge thread with the shuttle to catch it. Slide the pick-up stick toward the back of the loom until needed again.

3 Follow the pick-up pattern for napkins 1 and 2 (see inset) and the pick-up diagram in Figure 2. Weave plain weave until the napkin measures 16" from the beginning, and repeat the pick-up pattern. Weave 1" of Brick Red, 9 picks of Green Apple and finish the napkin with 6 picks of sewing thread. Insert 2 threads of a contrasting color and start the second napkin in Hot Pink.

4 **Napkins 3 and 4:** Using the same techniques as for the first 2 napkins, and following the second and third set of pick-up directions in the inset and the diagrams in Figure 2, weave 2 napkins. Use Brick Red as the weft for napkin 3 and Hot Pink for napkin 4.

5 Remove the napkins from the loom.

6 Zigzag the raw edges. Handwash in hot water and dry in a dryer with a terry-cloth towel. Cut apart between the contrasting threads. Turn and press under all 4 edges to create ½" hems, leaving 3 Green Apple warp threads showing on the right side along the selvedge edges. Turn under an additional ½" on the cut ends of each napkin, leaving 3 weft threads of Green Apple showing on the right side. Press. Hemstitch by hand.



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

Art & Innovation…Toika Computer Controlled Loom

The Toika Computer Controlled Loom is the result of over 25 years of innovation. Now you can spend more time planning your weaving projects and designing patterns while eliminating treadling and tie-up errors. With just the tap of a pedal, you can achieve true countermarche action—and set 2 to 32 shafts in motion—all without having to pump treadles!

- Available in 16, 24, or 32 shafts
- Powered by WeavePoint 7.2 software, compatible with Windows 98, 2000, XP, Vista, 7, and 8
- Conversion kits available for your existing Toika and Glimakra looms
- Ensures even sheds throughout
- Weaves quietly in three speeds
- FREE in-home set-up (upgrades excluded)

800.367.9327
75 Service Center Road
Northampton, MA 01060

yarn.com

WEBS® 40TH ANNIVERSARY 1974-2014 America's Yarn Store®


Excellent shed


Easy warp control with the cog wheel system


Linen aprons on the cloth and warp beams


A single, easy-to-operate pedal that replaces treadles, jacks, and lamms


Compact dobby unit

Coming Soon! 8" Harp with same features as larger looms.

Rigid Heddle Weaving



Kromski Harp Forte

Affordable • Easy • Fun

***Now* with magnetic ratchets & pawls**

- 8", 16", 24" and 32" widths - 4 dent sizes
- folds for easy storage/travel (optional tote bag)
- built-in warping board, 2nd heddle option
- includes 8-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.

KROMSKI NA
Wholesale Trade
Thomasville, GA 31792
229-227-1322
www.kromskina.com
mail@kromskina.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

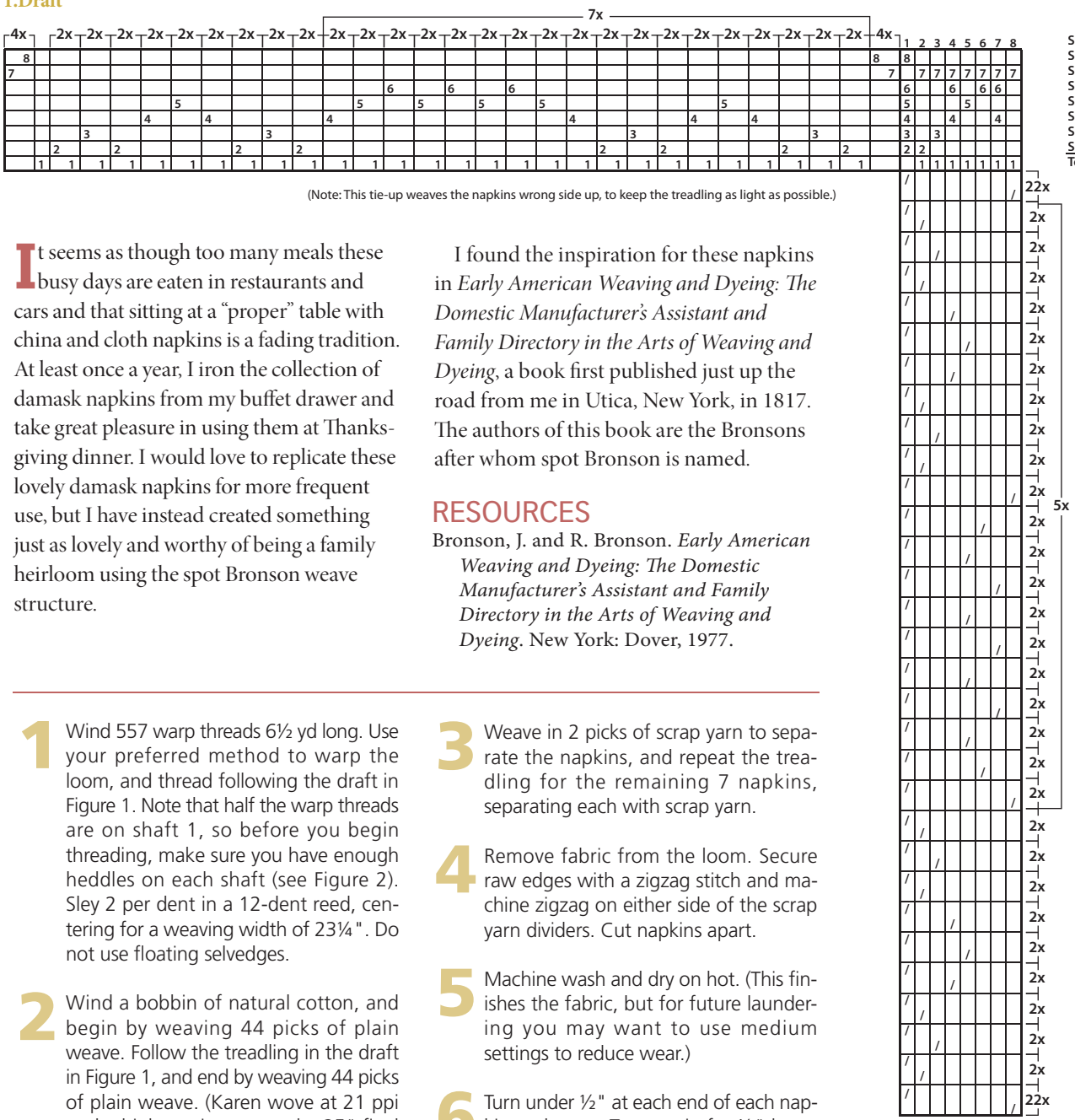
See our Web Page for Dealer List

Rose and Compass Napkins

KAREN TENNEY

CREATING HEIRLOOM NAPKINS THAT YOU CAN REALLY USE

1.Draft



(Note: This tie-up weaves the napkins wrong side up, to keep the treadling as light as possible.)

2. Heddle count

Shaft 8	8
Shaft 7	8
Shaft 6	42
Shaft 5	72
Shaft 4	60
Shaft 3	32
Shaft 2	64
Shaft 1	271
Total	557

It seems as though too many meals these busy days are eaten in restaurants and cars and that sitting at a "proper" table with china and cloth napkins is a fading tradition. At least once a year, I iron the collection of damask napkins from my buffet drawer and take great pleasure in using them at Thanksgiving dinner. I would love to replicate these lovely damask napkins for more frequent use, but I have instead created something just as lovely and worthy of being a family heirloom using the spot Bronson weave structure.

I found the inspiration for these napkins in *Early American Weaving and Dyeing: The Domestic Manufacturer's Assistant and Family Directory in the Arts of Weaving and Dyeing*, a book first published just up the road from me in Utica, New York, in 1817. The authors of this book are the Bronsons after whom spot Bronson is named.

RESOURCES

Bronson, J. and R. Bronson. *Early American Weaving and Dyeing: The Domestic Manufacturer's Assistant and Family Directory in the Arts of Weaving and Dyeing*. New York: Dover, 1977.

1 Wind 557 warp threads 6½ yd long. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Note that half the warp threads are on shaft 1, so before you begin threading, make sure you have enough heddles on each shaft (see Figure 2). Sley 2 per dent in a 12-dent reed, centering for a weaving width of 23¼". Do not use floating selvedges.

2 Wind a bobbin of natural cotton, and begin by weaving 44 picks of plain weave. Follow the treadling in the draft in Figure 1, and end by weaving 44 picks of plain weave. (Karen wove at 21 ppi under high tension to get the 25" final length per napkin.) Note that, in order to keep the treadling as light as possible, the napkins are woven wrong side up.

3 Weave in 2 picks of scrap yarn to separate the napkins, and repeat the treadling for the remaining 7 napkins, separating each with scrap yarn.

4 Remove fabric from the loom. Secure raw edges with a zigzag stitch and machine zigzag on either side of the scrap yarn dividers. Cut napkins apart.

5 Machine wash and dry on hot. (This finishes the fabric, but for future laundering you may want to use medium settings to reduce wear.)

6 Turn under ½" at each end of each napkin and press. Turn again for ½" hems and handstitch in place. Press.



STRUCTURE

Spot Bronson.

EQUIPMENT

8-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 10/2 unmercerized cotton (4,200 yd/lb), natural, 3,622 yd. **Weft:** 10/2 unmercerized cotton, natural, 2,984 yd.

WARP LENGTH

557 ends 6½ yd long (allows 7" for take-up, 27" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed). **Weft:** 21 ppi.

DIMENSIONS

Width in the reed: 23¼". **Woven length (measured under tension on the loom):** 200" (25" each napkin). **Finished size after washing:** 8 hemmed napkins 20½" × 20½" square.

Lovely Linen Fingertip Towels

SUZIE LILES

CLASSIC LINEN IN A MODERN ARRAY OF COLORS AND DESIGNS

I love linen. I love linen yarn, and I love the crispness of the fabric that rolls off my loom. When I look at old textiles from my family, the linen pieces seem to have held up the best and have even retained that wonderful crispness that I love in my newly woven pieces.

I also love how the simplicity of plain weave sets off the beauty of huck lace. I thought that a collection of fingertip towels would be a perfect project to combine that classic quality of linen with a little color and design experimentation with huck on four shafts. The result is a collection of towels that you can keep as a set to charm your guests or give as special gifts. Feel free to play with color and design combinations for a unique set of your own.

1 Wind 301 warp threads 5 yd long. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 15 1/10". Do not use floating selvedges.

2 Wind a bobbin with any weft color other than gray for the first towel. (The gray towel uses a different tie-up and treadling sequence, so you will weave it last.)

3 Choose a tie-up from the draft in Figure 1, and follow the treadling sequence indicated. This will give you a towel between 23" and 24" long, depending on your ppi.

4 Insert a contrasting thread as a cutting line and retie your loom with the next tie-up variation from Figure 1. Wind a bobbin with your next weft color, and follow the treadling indicated in Figure 1.

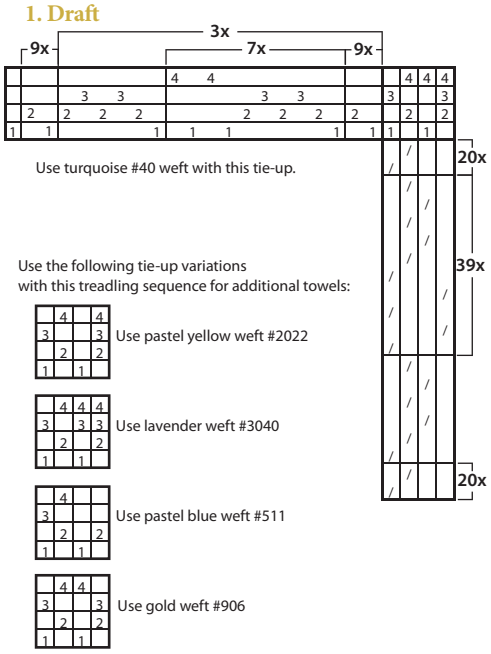
5 Repeat the above sequence for the remaining three tie-up variations.

6 For the sixth towel, tie-up the loom following the draft in Figure 2. Wind a bobbin with the light gray linen, and follow the treadling sequence from Figure 2.

7 Remove fabric from the loom and secure the raw ends with a zigzag stitch.

8 Handwash and line-dry until damp. Hard-press with a very warm iron. Cut the towels apart at the cutting lines. Fold ends under ½" for hems and press, then fold an additional 1½" under and press again. Handstitch hems in place.

1. Draft



Use turquoise #40 weft with this tie-up.

Use the following tie-up variations with this treadling sequence for additional towels:

Use pastel yellow weft #2022

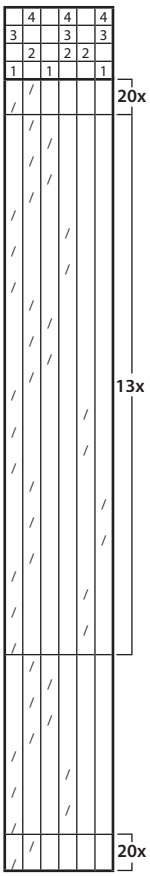
Use lavender weft #3040

Use pastel blue weft #511

Use gold weft #906

2. Gray towel tie-up and treadling

Use this tie-up and treadling sequence with light gray weft #612.







STRUCTURE
Huck lace.

EQUIPMENT
4-shaft loom, 16" weaving width; 10-dent reed;
1 shuttle.

YARNS
Warp: 16/2 linen (2,400 yd/lb; Bockens Lingarn), half bleached, 1,505 yd.
Weft: 16/2 linen (2,400 yd/lb; Bockens Lingarn), pastel yellow #2022, pastel blue #511, lavender #3040, turquoise #40, and gold #906, 220 yd; light gray #612, 222 yd. (Available as a kit from Eugene Textile Center.)

WARP LENGTH
301 ends 5 yd long (allows 7" for take-up, 29" for loom waste).

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

DIMENSIONS
Width in the reed: 15 1/10".
Woven length (measured under tension on the loom): 144".
Finished size after washing: 6 towels 14" × 18".

Overshot Flowers Runner

DIANE CARPENTIER

Although it's a bit more work at the beginning (and the threading does take concentration to follow), blending two 4-shaft overshot threadings in one 8-shaft threading is worth the effort because it allows you to weave two quite different overshot patterns (and their variations) without rethreading the loom. In addition, you can weave both patterns in the same cloth for an intriguing effect. That is what I did in weaving this runner.

The two overshot patterns used in this blended draft are adaptations of patterns from Marguerite Davison's *A Handweaver's Pattern Book*. One is Lucile's Pattern adapted by Benoît Chamberland and the other is King's Flower adapted by Jeff Blezius. I expanded both 4-shaft drafts to equal widths and applied the technique used in *Weaving Overshot: Redesigning the Tradition* to blend them into an 8-shaft threading. I chose one of the many variations of the Lucile's Pattern treadling and one of the King's Flower treadlings. To keep track of which treadles created which pattern, I marked the treadles on my loom with two colors of masking tape. The runner is finished on both ends with 7 rows of staggered square knots that form a "V" pattern. I found the basis for the pattern in Virginia West's *Finishing Touches for the Handweaver*, and adapted it for this runner.

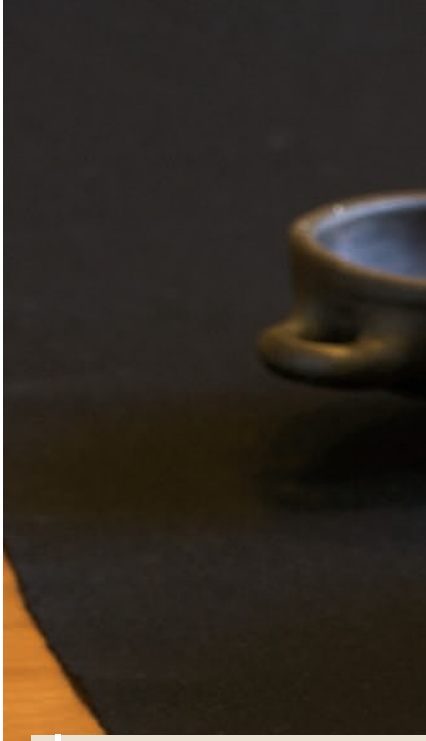
RESOURCES

Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1944, "King's Flower" and "Lucile's Pattern", pp. 137 and 142.

McEneely, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave, 2003.

Sullivan, Donna Lee. *Weaving Overshot: Redesigning the Tradition*. Loveland, Colorado: Interweave, 1996, p. 111.

West, Virginia. *Finishing Touches for the Handweaver*. Loveland, Colorado: Interweave, pp. 42–43.



STRUCTURE

Plain weave and overshot.

EQUIPMENT

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

YARNS

Warp: 8/2 mercerized cotton (3,360 yd/lb; Maurice Brassard & Fils), black, 1,298 yd.
Weft: 8/2 mercerized cotton, black, 804 yd; natural, 124 yd.

WARP LENGTH

399 ends 3¼ yd long (allows 4" for take-up, 40" for loom waste; loom waste includes fringe).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 18 ppi in plain weave areas, 36 combined ppi in pattern areas.

DIMENSIONS

Width in the reed: 20".
Woven length (measured under tension on the loom): 73".
Finished size after washing: 18¼" × 68" plus 4¾" fringe at each end.

1 Wind 399 warp threads 3¼ yd long. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Note that the threading reverses in the middle. Before you begin threading, make sure you have enough heddles on each shaft (see Figure 2). Sley 2 per dent in a 10-dent reed, centering for a weaving width of 20". Do not use floating selvedges.

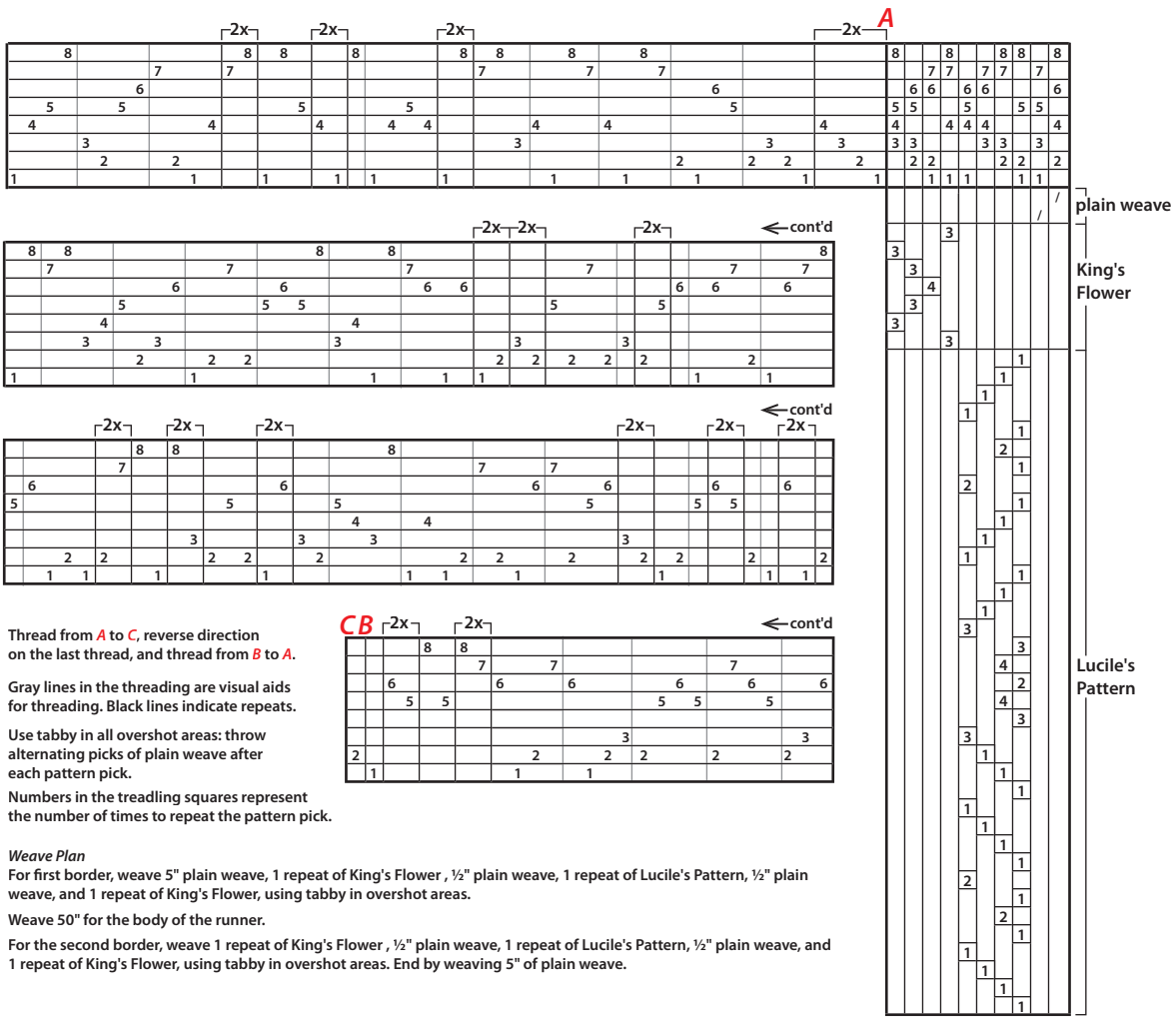
2 Wind 1 bobbin of black and 1 of natural cotton.

3 Leaving at least 10" of warp to be used for fringe, and leaving a tail 3 times the width of the warp, weave 1" of plain weave in black. Hemstitch around groups of 4 warp threads. Weave another 4" of plain weave for a total of 5". Using the natural-colored cotton for the overshot pattern weft, and black for the plain-weave tabby, follow the treadling plan in Figure 1, beginning with King's Flower. Weave as follows:

- Using a tabby pick after each pattern pick, weave 1 repeat of the King's Flower pattern. (Cut and weave in the pattern-weft tail after weaving each pattern section.)
- Weave ½" plain weave using the black weft; then weave 1 repeat of Lucile's Pattern, followed by ½" plain weave using black weft.
- Weave a second repeat of the King's Flower pattern. Weave 50" plain weave in black for the body of the shawl, then weave a second border as for the first.
- End by weaving 5" plain weave using black, and hemstitching as before.



1. Draft



Thread from *A* to *C*, reverse direction on the last thread, and thread from *B* to *A*.

Gray lines in the threading are visual aids for threading. Black lines indicate repeats.

Use tabby in all overshot areas: throw alternating picks of plain weave after each pattern pick.

Numbers in the treadling squares represent the number of times to repeat the pattern pick.

Weave Plan

For first border, weave 5" plain weave, 1 repeat of King's Flower , ½" plain weave, 1 repeat of Lucile's Pattern, ½" plain weave, and 1 repeat of King's Flower, using tabby in overshot areas.

Weave 50" for the body of the runner.

For the second border, weave 1 repeat of King's Flower , ½" plain weave, 1 repeat of Lucile's Pattern, ½" plain weave, and 1 repeat of King's Flower, using tabby in overshot areas. End by weaving 5" of plain weave.

2. Heddle count

Shaft 8	44
Shaft 7	40
Shaft 6	50
Shaft 5	48
Shaft 4	28
Shaft 3	38
Shaft 2	77
Shaft 1	74
Total	399



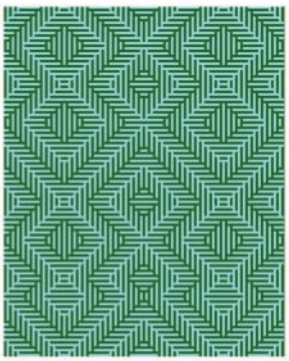
4 Remove the runner from the loom, leaving at least 10" of warp for fringe.

5 Handwash in warm water with a mild detergent. Rinse, blot dry in a towel. Hang to dry.

6 Finish the fringe in your preferred fashion. The runner pictured has a variation of a staggered square-knotted fringe over 7 rows as described in *Finishing Touches for the Handweaver*, pages 42–43 (see Resources). Other techniques for finishing fringe may be found in that book or the *Compendium of Finishing Techniques*, also listed under Resources.

FIBERWORKS

Weaving design software



Windows or Mac

Bronze, Silver and Silver Plus

Fiberworks
POBox 649, Ganges
Salt Spring Island, BC, V8K 2W2
Canada

info@fiberworks-pcw.com
www.fiberworks-pcw.com
Toll free (855) 222-6959
International +1 250 931 5988



NORTH LIGHT FIBERS®

Minimally Processed
Hand Crafted Yarns

100% Made in USA on Block Island, RI



3rd Annual Block Island Weaving Retreat

Barbara Herbster & Jason Collingwood: May 6-9, 2015

Visit www.northlightfibers.com For Details



PO Box 1382, Block Island, RI 02807
401-466-2050; Sven@northlightfibers.com

Announcing Our **New 2015 Odysseys**



Loom Dancer Weaving Odysseys

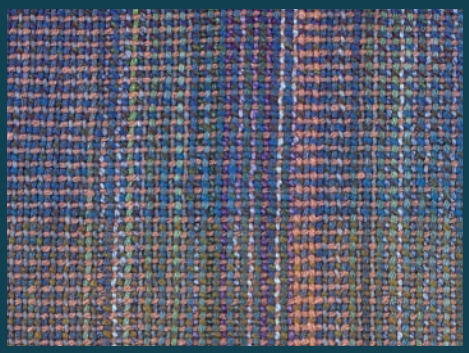
Uncommon
Textile Journeys
that Change Lives

2015
Navajo Weaving - April
Peru - May
Norway & Iceland - June
SAORI in B.C. - August
Africa - September
Oaxaca - October
Scotland - October

www.loomdancerodysseys.com
loomdance@aol.com 800.369.3033

PLAIN AND SIMPLE

Stripes, fringe, subtle depth of color . . . now plain weave is not so plain.



Circle Shawl

SARA GOLDENBERG WHITE

I like to design handwoven garments that can be worn every day. For this "circle shawl" or stole, I used long rectangles of fabric, then rounded the edges and created a simple collar by adding a fold to give the piece a more tailored, refined look. This versatile piece can be worn year-round. Dress it up or wear it with jeans for a more casual style. It's perfect for cool summer or spring evenings and great over long sleeves in the fall or winter.

The shape of this piece lends itself to a variety of fabric ideas. I used color-and-weave techniques, combined with novelty yarns to really make this plain-weave fabric pop. You could have fun with color to create a fabric uniquely your own, or use solid or heathered yarns for a garment you can wear with almost anything. The warping directions here are for a rigid-heddle loom, but you can wind separate warp chains and do random warping on a floor loom as well.

RESOURCES

Patrick, Jane. *The Weaver's Idea Book*. Loveland, Colorado: Interweave, 2010.

Jarchow, Deborah. "Make the Most of Your Yarn Stash: Learning to Weave on a Rigid-Heddle Loom" web seminar. Loveland, Colorado: Interweave, 2013. (Available at interweavestore.com.)

Cubley, Kathleen. "Mattress Stitch: A Knitter's Best Friend." Knitting Daily, June 7, 2010, at knittingdaily.com.

1 Mark the center of the reed and 7½" on both sides of the center for a weaving width of 15". Wind each skein of yarn into a ball. Direct warping method for rigid-heddle looms: Working with one ball at a time, tie the end of one ball onto the back warp rod and thread 12–15 looped ends through the rigid heddle in randomly selected slots spaced across the 15" weaving width, measuring for an 8½ yd warp. (If you are using a rigid-heddle loom that won't hold 8½ yd of warp, you can weave the project on two separate warps, one 3¼ yd long and the other 5¾ yd long.)

2 Cut the end of the yarn and tie it to the back warp rod. Repeat the process for the second yarn. You'll notice that the two yarns cross behind the heddle; this is okay. Continue with the rest of the yarns, one at a time, making sure you have a looped (doubled) end through each slot.

3 Secure the warp with a choke tie close to the warping peg. Remove the warp from the peg, cut the ends, and wind onto the warp beam. Watch the threads as you wind the warp onto the back beam. Straighten the crossed threads as much as possible during the winding-on process, paying particular attention to the selvedge ends. Move 1 end from each slot into an adjacent hole in the reed. Tie the warp onto the front rod.

4 To help keep the warp threads from tangling, put the heddle in the down position, insert the pick-up stick or piece of cardboard into the open shed behind the heddle, and slide it to the back of the loom to

STRUCTURE

Plain weave.

EQUIPMENT

Rigid-heddle loom, 15" weaving width; 10-dent rigid heddle or reed; 2 shuttles; 2 bobbins.

YARNS

Warp: One skein each:
100% cotton (270 yd/4 oz skein; Cabled Cotton; Interlacements), Oceans; 40% flax, 31% cotton, 29% rayon (600 yd/8 oz skein; Irish Jig; Interlacements), Oceans; 98% rayon, 2% nylon, (600 yd/8 oz skein; Zig Zag; Interlacements), Submarine; 75% merino, 15% cashmere, 10% silk, (372 yd/100 g skein; Petite Madison Layers; Prism Yarns), Radiant Fog; 54% merino, 46% silk, (328 yd/100 g skein; Zitron Kimono; Skacel Collections), #4001 Bright Peach and #4002 Orange Coral.
Weft: 75% wool, 25% nylon (459 yd/100 g skein; Wisdom Yarns Poem Sock; Universal Yarn), #967 Arles, 630 yd; Zitron Kimono #4001 Bright Peach, 420 yd; Zitron Kimono #4002 Orange Coral, 210 yd.
Note: 2 skeins each of Zitron Kimono Bright Peach and Zitron Kimono Orange Coral include enough yarn to use in both warp and weft.

OTHER SUPPLIES

Pick-up stick or 1" × 18" piece of cardboard; blunt-end tapestry needle; tissue paper for corner template; embroidery floss (optional) for tailor's tacks.

WARP LENGTH

150 ends 8½ yd long (allows 15" for take-up, 27" for loom waste). If woven as two warps: Warp 1, 3¼ yd long (allows 5" for take-up, 24" for loom waste) and Warp 2, 5¾ yd long (allows 10" for take-up, 24" for loom waste).

SETTS

Warp: 10 epi. **Weft:** 10 ppi.

DIMENSIONS

Width in the reed: 15"
Woven length (measured under tension on the loom): 261" (7¼ yd) for one warp or 87" for Warp 1 and 174" for Warp 2. **Finished size after washing:** yardage for 3 panels, 13½" wide × 77" long each.

rest on the back beam. Each time you advance the warp, slide the stick back on top of the back beam. For the first panel, weave for 29", alternating 1 pick of Poem Sock yarn with 1 pick of Kimono Orange Coral. Next, weave another 58", alternating Poem Sock Yarn and Kimono Bright Peach. Weave 2 picks of scrap yarn. Repeat for the 2nd and 3rd panels.

5 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Cut between the picks of scrap yarn. Wash by hand with mild soap and hot water for 5 minutes. Rinse well and roll in a terry-cloth towel to remove the excess moisture. Lay flat until almost dry. When barely damp, machine dry on medium heat for 5–8 minutes checking frequently for the desired fulling. Press with a warm iron on both sides.

SEWING

Note: Before cutting into the handwoven fabric, make a muslin sample to check the placement and size of the armholes, the fit across the back (allow an inch or two extra to accommodate the bulkiness of the woven fabric), and the finished length of the shawl. For the shawl pictured, the fabric panels were trimmed to a length of 72½". Determine the depth of the armhole by measuring from the top of your shoulder to about 3 inches below your armpit.

1 Join the three panels by laying them selvedge to selvedge and sewing them together securely with a length of yarn and the tapestry needle. For an invisible join, looping through the selvedge loops from side to side will draw the two pieces of fabric together. This stitch is known as a mattress stitch, and it is the same stitch knitters use (see Resources).

2 Refer to Diagram 1: Make all marks with a tailor's tack (see Techniques). Mark the lengthwise center of the fabric. Measure down from the center 14". Measure 9" horizontally on both sides from this point, and mark both points. From each point, mark the depth of the armhole.

3 Refer to Diagram 2: With narrow, close stitches, machine zigzag 1" from the sides of the armhole line and across the top and bottom. Reinforce the corners and areas where the panels are joined by stitching over the zigzag stitching with straight stitches. Zigzag ¼" from the armhole line in a Y pattern at the top and bottom.



4 Refer to Diagram 2 for the cutting lines. Do not cut through the stitching in the corners. Zigzag the cut edges. Turn the cut edges to the inside so the zigzag stitching doesn't show on the right side. Press. Turn the raw edges under, press, and sew in place by hand or machine.

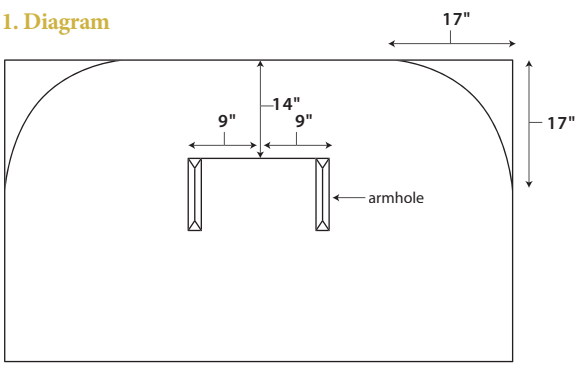
5 Make a tissue paper template for the rounded upper edges of the shawl following Diagram 1. Pin the template in place. Machine zigzag close to the template edge. Remove the template. Cut the excess fabric just outside the stitching. Narrow hem the curved edge and the straight side of the shawl (see Techniques). Repeat for the second side.

TECHNIQUES

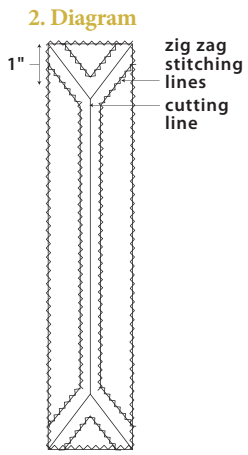
Narrow hem: Fold over a narrow edge of fabric for the first fold of the hem. Press. Fold or roll over again and sew in place by hand or machine.

Tailor's tack: Using a needle and embroidery floss or several strands of sewing thread, take a small stitch at the marking point. Pull the thread through until you have a 2" tail. Take another small stitch making a loop. Cut the thread leaving another 2" tail. Remove when no longer needed.

1. Diagram



2. Diagram



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

FREE SHIPPING on Kit Looms



Harrisville Designs 22" *Little Workhorse*

Please compare. The best value on the market.

5 YEAR WARRANTY

Available fully assembled or as a money savings kit.
Call for information 1-800-338-9415

harrisville.com

HD Harrisville Designs, Harrisville, NH 03450

SAORI™



HanDen Studios: SAORI Weaving Peachtree City is a registered SAORI studio and authorized retailer of SAORI looms and equipment. We offer weekly classes, SAORI intensive workshops, and specialty workshops in a variety of fiber arts. Conveniently located 25 minutes south of the Atlanta Airport in beautiful Peachtree City, GA

952-200-4869
www.handenstudios-saori.com

BIG SALE

BOUNTIFUL

↓ Celebrating Our 26th Year! ↓
www.bountifulspinweave.com

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

Schacht Flip Loom With Stand & Trap



Ashford Folding Table Loom



Portable Cricket Looms



Schacht Floor Looms



Schacht Wolf Looms



Louet Spring Loom



Alpine Meadow Yarns • 70% OFF



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
Email: info@bountifulspinweave.com

Fringe Benefits Tunic

SARAH H. JACKSON

When I teach designing fabric for garments, I encourage students to pay close attention to what's happening in the cloth as the sample is woven. Isolating segments of the treadling will often produce a coordinating fabric, with the added benefit that it can be woven on the same warp.

While plain weave provides endless opportunities for color and texture variations, the structure remains the same. If the colors and textures are limited, is there still a possibility for something unexpected or different? The answer is yes, but one might need to look beyond the sample on the loom.

After wet-finishing a sample of cotton and Tencel recently, I noticed how the unwoven warp ends had "bloomed," creating an interesting fringe at the end of the cloth. I wondered how I might incorporate the fringe into a garment, and that led to the design of this tunic.

I find that 8/2 cotton and 8/2 Tencel work well together for garment-weight cloth and are easily interchanged, since yardage per pound and sett are the same for both. Alternating the two fibers in both warp and weft produces cloth that is sturdy, supple, and soft. Alternating the weft colors in different pairs creates subtle variations in the fringed squares, and placing them crosswise on the tunic adds further interest. A simple fabric . . . with fringe benefits!

RESOURCES

Funt, Mary. "Bias Fringe." cloningcouture.com/2014/03/05/bias-fringe/

"How to Make Bias Tape." www.coletterie.com/fabric-haberdashery/tutorial-how-to-make-bias-tape

STRUCTURE

Plain weave.

EQUIPMENT

2- or 4-shaft loom, 30" weaving width; 12-dent reed; 2 shuttles; 2 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb), #68 Duck (UKI); #2625 Ink Blue (WEBS), 676 yd each; 8/2 Tencel (3,360 yd/lb, WEBS), Grey Blue and Grey Teal, 676 yd each.
Weft: 8/2 Tencel Grey Blue, 1,132 yd; Grey Teal, 62 yd; 8/2 unmercerized cotton #2625 Ink Blue, 1,110 yd; #68 Duck, 42 yd.

OTHER SUPPLIES

Butterick Pattern #5948; thread; Heat'nBond Lite iron-on adhesive; hem facing; blunt-end tapestry needle.

WARP LENGTH

540 ends 5 yd long (allows 8" for take-up, 30" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 30".
Woven length (measured under tension on the loom): 142" (includes 10" contrasting fabric and 132" main fabric).
Finished size after washing: 26" × 139½".

1. Wind 540 warp threads 5 yd long. For ease in warping, hold 1 end each of 4 colors together, separated by your fingers to prevent twisting. Use your preferred method to warp the loom, and thread in a straight draw (1-2-3-4 for a 4-shaft loom or 1-2 for a 2-shaft loom), alternating a thread of cotton and a thread of Tencel. Note that the ends are sleyed 1-2 per dent in a 12-dent reed for a total of 18 epi.

2. Weave the contrasting squares fabric by weaving 2½" of each of the 4 color combinations shown in Figure 1, alternating picks of the 2 colors in each section. Weave the main fabric alternating shots of the Grey Blue Tencel and the Ink Blue cotton for 132".

3. Remove the fabric from the loom. Machine zigzag the raw edges. Machine wash with mild soap in hot water. Machine dry on low heat with a terry-cloth towel until barely dry. Press with a warm iron.

SEWING

1. Cut carefully between the contrasting stripes of fabric and set them aside.

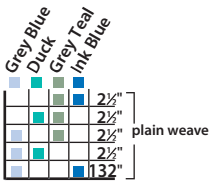
2. (Sarah recommends that you make a muslin from your pattern to check fit before cutting handwoven fabric.) Using the front and back from View F, modify the pattern for the tunic as follows: Add 3" to the length and, making a slight curve in at the waist (1¼" or so), extend the cutting line gradually to widen the lower edge to 26".

3. Cut the front from the main fabric as follows: Pin the pattern right side up and cut around all edges except the center front. Flip the pattern, folding along the center front, and pin. Cut the remaining edges. Zigzag all cut edges and press with a warm iron. Repeat for the back.

4. For three-quarter-length sleeves, fold or cut the sleeve (Views D & E) at the fold



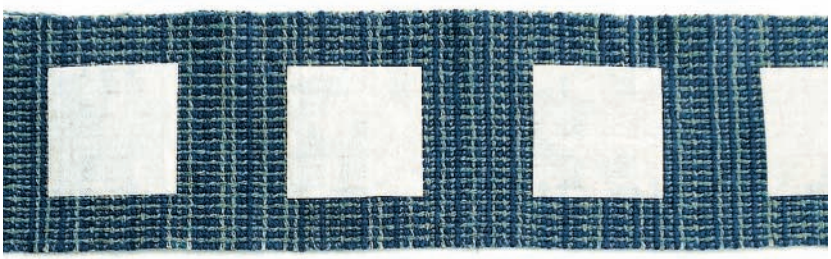
1. Weft color order

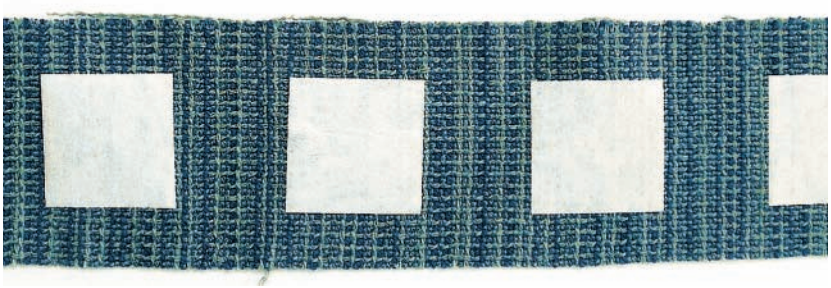


Weave the lengths indicated for each color combination, alternating picks of the two colors.









line. Cut out the sleeves, (one face up, and one reverse). Zigzag all cut edges and press with a warm iron.

5 Cut forty-four 1¼" squares from the Heat'nBond adhesive. Following the manufacturer's directions, fuse eleven squares to the wrong side of each of the four contrasting stripes, placing them 1" apart. Cut the stripes into 2¼" squares so the fused squares are centered on the squares (see photo).

6 Pin the fused squares, with the warp running crosswise, in random fashion on the front and back of the tunic. Reserve five squares for each sleeve and two to be used at the side seams (optional). Refer to the photo for placement. When you are satisfied with the placement, fuse the squares in place following the manufacturer's directions. Stitch ½" inside the raw edges of each square. Carefully remove the threads outside the stitching to fringe the edges.

7 Fuse five squares to each sleeve. Sew the front to back at the shoulder seams. Sew the side seams, and attach the sleeves according to the pattern directions. Finish the seams as desired. Fuse the remaining two squares over the side seams, if desired.

8 To make the bias binding, cut fabric strips 2½" wide from the remaining fabric at a 45-degree angle and sew them together into one long strip long enough for the neck opening and sleeves. Stay-stitch the neck edge of the tunic ⅜" from the cut edge. With the right side of the binding next to the wrong side of the tunic, sew the bias binding (stretching the binding slightly) to the neckline in a ½" seam. Fold the binding over the neck edge to the right side of the tunic and press. Stitch ½" from the folded edge. Stitch again on the same line. Using a blunt-end tapestry needle, carefully ravel the fabric. Trim to ½". Finish the sleeve edges in the same manner.

9 Sew hem facing to the lower edge of the tunic in a ¼" seam. Press the seam toward the facing. Understitch by stitching close to the seam through all layers on the facing side of the seam. Press, turn to the wrong side, and handsew in place.

Note: The fringed edges of the squares will fluff out when washed and may then be pressed and trimmed evenly.



THE FOLK SCHOOL
CHANGES YOU.



Engaging hands and hearts since 1925. Come enjoy making crafts and good friends on 300 natural, scenic acres in western North Carolina.

JOHN C. CAMPBELL FOLK SCHOOL
folkschool.org 1-800-FOLK-SCH
BRASSTOWN NORTH CAROLINA

weavin' place
SAORI™ style
free-style handweaving ~
all ages & abilities

Now in Northern Virginia!
Weavin' Place ~ SAORI Style
is pleased to announce a satellite studio serving Virginia, Maryland, and the greater DC area.
Visit our SAFF booth October 24-26!



lessons | equipment | retreats



folsom, la
985.796.8048
• saoristyle.com •
fairfax station ,va
703.409.6259

Mid-Atlantic Fiber Association

MAFA 2015
WORKSHOP WEEKEND

16-19 July 2015
Millersville University
Millersville, PA

Choose from 44 intensive, 16-hour workshops in weaving, spinning, dyeing, felting, other fiber arts

World-Class Instructors, including:
Sharon Alderman - Su Butler - Jason Collingwood
Inge Dam - Karen Donde - Sarah Jackson
Tom Knisely - Daryl Lancaster - John Mullarkey
Norma Smayda - Robin Spady - Amy Tyler



Vendors - Fashion Show
Open Studio - Guild Exhibits
Brochure available 1 Dec. 2014
Registration begins 1 Jan. 2015
For information visit:
www.mafa-conference-2015.org

WEAVING with ECHO and IRIS
Marian Stubenitsky

Colorful weave structures that can be woven with parallel threading, starting from a design line. The weavings are for 4, 8, 12, 16, 24 and 32 shafts. Shadow, moiré, rep, iridescence, four and more color double, taqueté and samitum.

A unique project, not published before in one book.



240 pages in full color, sewn and bound in hardback, laminated cover, richly illustrated and professionally designed.

Self published by Marian.

€ 44,50 (+pp)

Mail to:
marianstubenitsky@gmail.com

or fill out the form on the website:
http://weefschool.nl/book

Doctor Who-Inspired Scarf

KATRINA KING AND DAVE LAWRENCE

The BBC program *Doctor Who* has captured the imagination of generations of science-fiction fans since its launch back in1963. I started watching when I was 10 ten years old living in a tiny town in upstate New York, and my imagination soared as I was exposed to aliens and alien planets! The great thing about *Doctor Who* was that, even during the earth-based stories, I was seeing someplace new because, for me, Europe and England may as well have been on another planet.

Like a good design for plain weave, the creators of *Doctor Who* have excelled at turning simple, familiar things into something extraordinary. (The main character travels through time in a 1960s-era British police box, and the show's arch villains were reportedly modeled after pepper shakers.) The program has also made cultural icons out of simple scarves. Mention the program, and any fan will think of a long, multi-striped, heavy knitted scarf worn by "The Doctor" during the 1970s. But the very first Doctor, in the very first episode, wore a simple, striking woven scarf that, like the show itself, takes simplicity and makes it memorable. We hope this homage to that first scarf will whisk you away through time, travels, and adventures to come.

1 Wind a separate 3¾ yd warp chain of each color, using the number of ends given in the warp color order, Figure 1. Tie the warp chains loosely but securely.

2 To prevent color migration in the finished scarf, soak the Peacock and Cinnabar warps in a solution of 8 cups of water. Rinse until water runs clear, squeeze to remove excess water, blot dry in a towel, hang to dry. When the warp chains are dry, tighten the choke ties to reduce slipping as you warp.

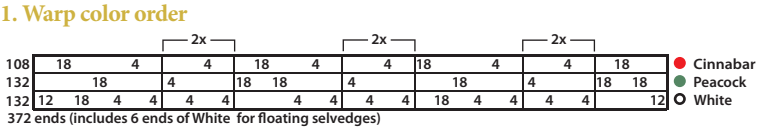
3 Set aside 6 of the White warp ends for floating selvedges. Using the color sequence indicated in the warp color order, Figure 1, sley ends 3 per dent in a 10-dent reed, centering for a width of 12⅖" starting with the White warp and skipping dents as needed to leave room for sleying the Peacock and Cinnabar sections (also 3/dent). Sley the other two warp chains one at a time. Thread for plain weave (1-2-3-4 for a 4-shaft loom or 1-2 for a 2-shaft loom). Sley 3 White threads together through the reed on either side of the warp for the floating selvedges, and weight them over the back beam.

4 Wind a bobbin of the Tencel weft. Leaving at least 6" of warp for fringe, weave plain weave for 100". If the shed is not clear, the warp may be sticking. Try increasing the tension or, if necessary, insert a pick-up stick into the shed and pull it to the fell line before weaving.

5 Remove the scarf from the loom, leaving 6" of warp at the end for fringe. Tie 4 ends in an overhand knot close to the edge of the woven fabric. Repeat across the width of the scarf on both ends.

6 Soak in cold water for 20 minutes. Spin out excess water. Dry flat. Trim fringe to an even 5", then press while still damp with high heat.

1. Warp color order



372 ends (includes 6 ends of White for floating selvedges)

STRUCTURE

Plain weave.

EQUIPMENT

2-shaft loom, 13" weaving width; 10-dent reed; 1 boat shuttle with bobbin; 1 pick-up stick or stick shuttle.

YARNS

Warp: 18/2 silk/wool (JaggerSpun Zephyr (5,040 yd/lb), Cinnabar, 406 yd; Peacock, 496 yd; White, 496 yd. **Weft:** 20/2 Tencel (8,400 yd/lb; Camilla Valley Farms), Natural, 1,156 yd.

WARP LENGTH

372 ends 3¾ yd long (includes 6 ends for floating selvedges; allows 5" for take-up, 30" for loom waste; loom waste includes fringe).

SETTS

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

DIMENSIONS

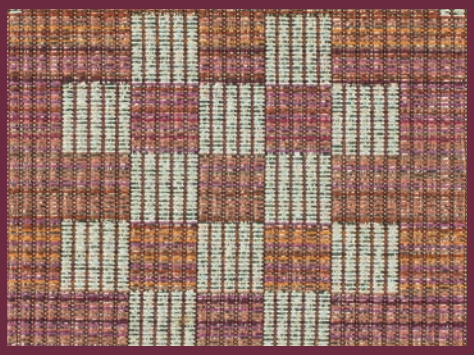
Width in the reed: 12⅘".
Woven length (measured under tension on the loom): 100".
Finished size after washing: 11" × 94" plus 5" fringe at each end.





PERFECTLY PLAIN

Warp-faced plain weave is magic. Shift the sett, and plain weave creates blocks.



Fields of Color Rep Mats

JOANNE TALLAROVIC

What is it about a weave structure that grabs hold of you and won't let go even after decades of designing, weaving, and pushing the limits? For me, that structure is warp rep, a warp-faced plain weave. I first became acquainted with rep weave in the early 1970s when I spent five weeks in Scandinavia. At that time, only two colors, one dark and one light, were used in the warps. The rugs had strong, wonderful geometric designs but lacked color excitement .

Recently, I decided to weave a series of five rep placemats on a warp using unusual and unexpected colors that didn't seem to work together at first blush. To make the challenge even more interesting, I decided that after each mat I would rethread the warp to a new pattern that used a different number of shafts. The color order of the warp would not change, only the threading drafts.

STRUCTURE

Warp rep.

EQUIPMENT

6-shaft loom (Hohokam) or 4-shaft loom (Atwater), 12" weaving width; 12-dent reed; 1 rag or ski shuttle; 1 boat shuttle.

YARNS

Warp: 8/4 cotton carpet warp (1,680 yd/lb; Maysville). Pattern colors: a randomly warped selection of warm colors (e.g., rust, red-brown, brown, red, Dubonnet, burnt orange, Kentucky Cardinal), 710 yd total. Background colors: Colonial Green and Aqua Green, 355 yd each.
Thick weft: 1" strips of rust-colored calico fabric, 248 yd (about 6 yd of 44" wide fabric; used doubled).
Thin weft: 8/4 cotton carpet warp, rust, 186 yd.

WARP LENGTH

284 ends 5 yd long (allows 32" for take-up, 36" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 7 ppi (3½ ppi each of thick weft and thin weft) for body of mats; 12 ppi thin weft at hems.

DIMENSIONS

Width in the reed: 11 10/12".
Woven length (measured under tension on the loom): 112" (28" each mat).
Finished size after washing: 4 hemmed placemats 12½" (includes weft turns at selvedges) x 20¾".



4-shaft Atwater design



6-shaft Hohokam design



Before closing the shed, form the weft pick into an inverted V.

Two contrasting warp colors form the pattern and background (and most of the color) in warp rep. If the rep's usual warp-faced sett is changed to be just open enough that the fabric weft can show through a bit, it can affect the warp colors and change the appearance of the fabric. For my darker pattern color, I chose 8/4 carpet warp in a variety of eight warm colors ranging from orange, rust, and brown through red, scarlet, and maroon, and I used them randomly, cutting off old colors and tying new ones on as I wound the warp. For background, I used two very closely related colors in light values, Colonial and Aqua Green, alternating them consistently throughout.

The mats shown here are two of the results of my design experiment. The 6-shaft threading is based on the Hohokam pattern from my book (see Resources), and the design was created at the loom. The 4-shaft rep threading used for the other mat comes from a profile draft I derived from a crackle threading in *Mary Meigs Atwater Recipe Book.* The instructions here are for a set of four mats in one pattern or the other. If you have a 6-shaft loom and are willing to rethread and change your tie-up, you could weave two mats of each pattern on a single warp.

RESOURCES

Atwater, Mary Meigs. "Recipe for a Day-Bed Cover. Contributed by Mrs. Gano." *Mary Meigs Atwater Recipe Book: Patterns for Handweavers*. Salt Lake City, Utah: Wheelwright, 1969. Series III, No. 10.

Tallarovic, Joanne. "Hohokam Runner and Placemats." *The Weaver's Studio: Rep Weave and Beyond*. Loveland, Colorado: Interweave Press, 2004, pp. 85–89. (Now available in a digital edition at www.interweavestore.com.)

1 Wind 284 warp threads 5 yd long, alternating 1 pattern color and 1 green background color. Because this design uses 2 contrasting colors of warp, I held 2 pattern and 2 background colors in my hand (keeping my fingers between them to prevent them twisting) as I wound the warp, frequently cutting off and tying on different pattern colors at random. Use your preferred method to warp the loom, and thread following the draft in

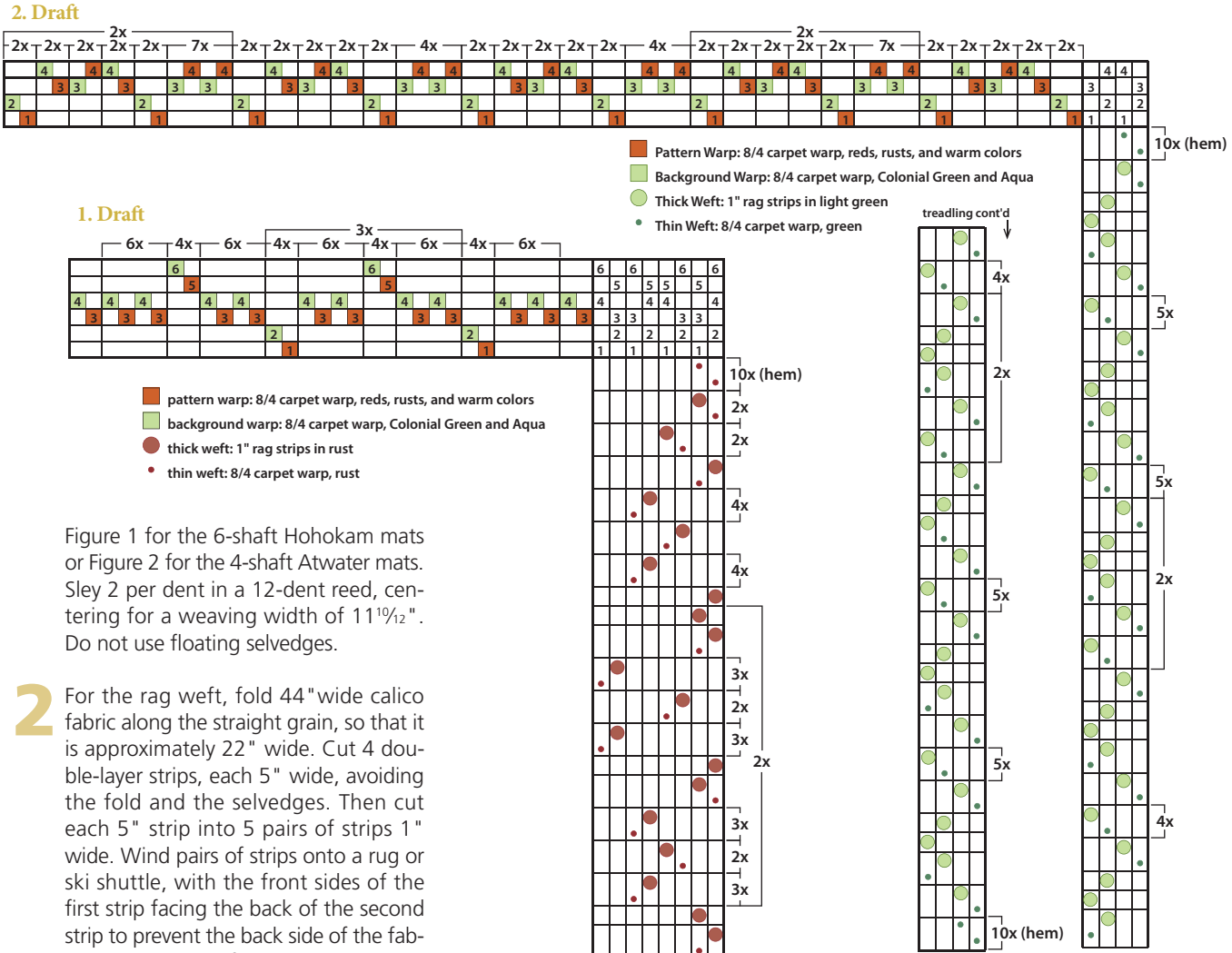


Figure 1 for the 6-shaft Hohokam mats or Figure 2 for the 4-shaft Atwater mats. Sley 2 per dent in a 12-dent reed, centering for a weaving width of 11 10/12". Do not use floating selvedges.

2 For the rag weft, fold 44" wide calico fabric along the straight grain, so that it is approximately 22" wide. Cut 4 double-layer strips, each 5" wide, avoiding the fold and the selvedges. Then cut each 5" strip into 5 pairs of strips 1" wide. Wind pairs of strips onto a rug or ski shuttle, with the front sides of the first strip facing the back of the second strip to prevent the back side of the fabric showing in the finished mats. Wind a bobbin of rust cotton carpet warp for the thin weft.

3 Begin weaving the hem using the 8/4 carpet warp. Before closing each shed, shape the weft pick into an inverted V with your finger, with the tip of the V about 1½" above the fell line. Change sheds and beat firmly. This ensures a well-woven heading that stays the same width as the woven mat. Take care that the weft wraps snugly at the selvedge. Weave 1¾" (about 20 picks) for the hem. Attach the thick weft and weave the body of the mat following the treadling in Figure 1 (Hohokam) or Figure 2 (Atwater), folding the thick fabric weft at the selvedges so that it extends about ¼" beyond the outermost warp thread. The mat should measure between 22" and 24" long. End by weaving 1¾" for the second hem, followed by 2 picks of waste yarn in a contrasting color to mark the separation between mats.

4 Weave the remaining three mats as for the first.

5 Remove fabric from the loom, cut the mats apart at the contrasting weft, and secure the raw edges by zigzagging or serging. Once off the loom, the mat will relax and shorten, a process you can encourage with steaming (not pressing) and massaging. Fold the cut edges under ⅝", press just the hem, then fold again to meet the first thick pick, enclosing the cut edge. Stitch the hem close to the first fold with a straight stitch. Steam the mat again.

3-D Band Ornaments

JUDITH T. YAMAMOTO

BANDS AREN'T JUST FLAT ANY MORE

With small amounts of yarn from your stash, a little glue, and some imagination, you can make unique, dimensional ornaments for holiday decorating on your inkle loom. Here are three projects to get you started.

A length of inkle band ingeniously folded, seamed, and stuffed makes a tetrahedron with lots of uses: an unbreakable hanging ornament, a sachet, or a pincushion. Calculating the length of the band needed for a tetrahedron is easy: its finished length must be eight times its width, plus 1 inch for ½-inch seam allowances at each end.

Covering the ends of a short length of cardboard tube with paper or flannel and then gluing an inkle band around the tube makes a sweet little drum to spruce up a package or your holiday revels. The same type of warp-faced band can be used to make a stylized tree. Cut wicker, straw, or pipe cleaners into graduated lengths, and weave them into an warp-faced band "trunk" to form triangular shapes suggesting evergreen branches.

TETRAHEDRON ORNAMENTS

1 For 3 tetrahedron ornaments, warp the inkle loom with 49 ends each 54" long, placing the heddled threads as indicated in threading, Figure 1. Wind a belt shuttle with dark green yarn, and weave 33" maintaining a weaving width of 1¼".

2 Cut the warp from the loom, and divide the band into 3 pieces, each 11" long, removing any unwoven warp. Stabilize the cut ends with glue or machine stitching.

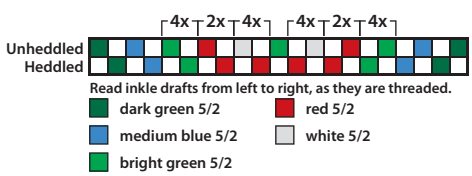
3 Fold the band in half, wrong sides together, forming a loop. Hand or machine stitch through both layers about ½" from the end. Turn the loop right side out with the seam at one end. Using a yarn needle and some of the weft yarn, whipstitch the selvedges along one side of the loop together, forming a shallow pocket.

4 Open the unstitched side of the loop as shown in Figure 2, fold the along the fold line, and whipstitch the remaining edges together with more of the weft yarn. About halfway through the stitching, stuff with polyester batting, then whipstitch the rest of the seam. Use the tail of thread from your stitching to make a loop for hanging.

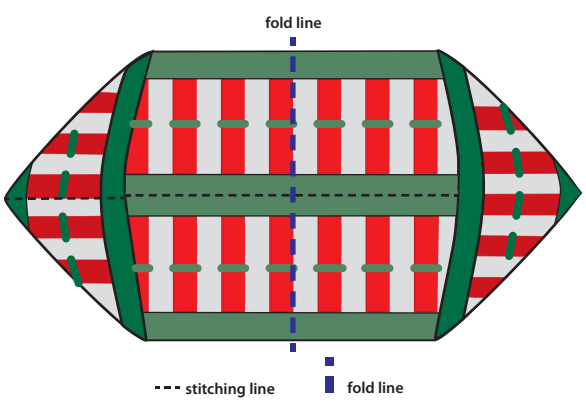
On the web

To download directions for the tree and drum ornaments, visit weavingtoday.com.

1. Tetrahedron inkle draft



2. Tetrahedron assembly



STRUCTURE

Warp-faced plain weave.

EQUIPMENT

Inkle loom; 1 belt shuttle.

STUFFED TETRAHEDRON ORNAMENTS

YARNS

Warp: 5/2 mercerized pearl cotton (2,100 yd/lb), bright green, 26 yd; red, 24 yd; white, 12 yd; dark green and medium blue, 6 yd each. **Weft:** 5/2 mercerized pearl cotton, dark green, 25 yd (includes amount for sewing).

OTHER SUPPLIES

Matching sewing thread and sewing needle; yarn needle; polyester fiberfill; white glue.

WARP LENGTH

49 ends 54" (1½ yd) long following the color order given in Figure 1 (allows 9" for take-up, 12" for loom waste).

SETTS

Warp: approximately 36 epi. **Weft:** 15 ppi.

DIMENSIONS

Weaving width: 1¼". **Woven length (measured under tension on the loom):** 33" (11" each band). **Finished size:** 3 inkle bands 1¼" × 11" for 3 stuffed tetrahedron ornaments.



Idea Gallery

A Thread of Drama

ANN ELIZABETH DURHAM AND SALLY EYRING

Weaving so crazy it works! Two weavers trick out their weaving tools to create dimensional, dramatic textiles.



The Knights of NI! onstage in their handwoven costumes.
PHOTO BY VICTORIA CARAT



Ann wove the costume panels using a random mixture of fabric strips, yarn, and raffia for the inlaid pile.
PHOTOS BY ANN DURHAM

WEAVING FOR THE THEATER

ANN ELIZABETH DURHAM

"Can you do some crazy weaving—all textured and organic??"

Matt, costume designer for the Florida State University School of Theatre's production of *Spamalot*, was talking to Michele, the assistant costume manager and a weaver. I looked up. "I'd like to give it a try." I'd heard about SAORI, the "no rules" style of weaving and had been intrigued. This sounded like the perfect opportunity to try it. When I got home, I put a short warp on the loom and crammed in a bit of whatever was lying around. Matt loved the sample, and the project was mine.

The "crazy weaving" was to be the shoulder panels of the costumes for the four Knights Who Say NI! Eight panels in all—18 inches wide, 25 inches long. Nothing to it, right? Shouldn't take long. Matt made up a basket of the colors and textures he wanted for the shaggy pile of the panels—fabric and yarns and raffia. Most were in greens and browns, with some rust and copper for contrast. In all, the panels had eight different fabrics, ten different yarns, and two bundles of raffia. The fabrics were lightweight cottons that I cut or tore into ½-inch strips. The yarns ranged from bulky knitting yarns to chenille and eyelash. Everything was cut into lengths from 10 inches to 18 inches long.

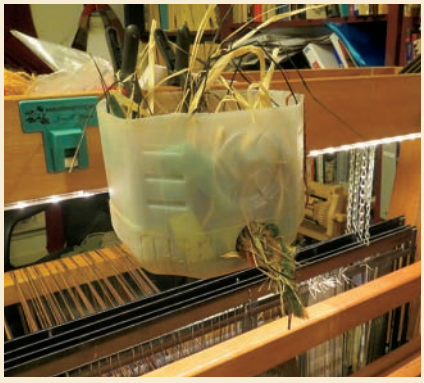
I put on what I thought was a generous 8-yard length of 8/4 cotton rug warp. I was just going to dive into the weaving when it hit me that the eight panels would have to match. They were going to be random and crazy, but they all had to be random and crazy the same way. The idea of "no rules" weaving turned into hours surrounded by piles of torn fabric strips and cut yarns and a set of scales to be certain that each panel had the same amount of all the various bits and pieces. After I had them divided, I put all the pieces for a panel into a large bowl and then tossed it like a big crazy salad.

I used a heavy brown wool rug yarn for the plain-weave weft. I wove a couple of inches and then started laying in the random bits of pile. I would open the shed, lay in five or six pieces of "stuff" by putting them under three warp yarns and letting the ends hang out and then do a pick of the rug yarn in the same shed.

At first, I tried holding all the elements in my lap, but most of it ended up on the floor. I needed a random stuff delivery system. A milk

jug served the purpose, with the top cut off and a hole in the side, clamped to the castle of the loom. That way, I could just reach up to grab whatever presented itself and weave it in. It was still pretty slow going. Each panel has between 400 and 500 randomly inlaid elements in it and took about three hours to weave. The finished panels were too thick to wrap onto the cloth beam and had to be cut off as each one was finished. Although I had put on extra warp, I still experienced the weaver's angst that comes when you see the warp rod approaching the heddles faster than the weaving seems to be growing. I ran out of warp, the rug weft, and the last of the bits and pieces just when the last panel was the right size. Whew!

The results are worth it. The deep texture looks like an old forest floor, perfect for these strange knights of the woods.



The "random stuff delivery system."

WEAVING IN 3-D

SALLY EYRING

"When you weave on a loom, you always get a rectangle."

That simple comment from my weaving teacher hit me like a splash of cold water. I had been weaving off and on since the age of ten and had recently left the corporate world to study sculpture at a local art college. But rectangles weren't sculptural, and I immediately knew that I had to figure out how to refute my teacher's statement. And so began a set of experiments aimed at figuring out how to weave in three dimensions on a loom.

Of course, there are doubleweaves and textures, but I wanted curves and circles and organic shapes of all kinds. My first thought was to weave with a combination of wire and yarn so that I could shape the final result. But that was really just deforming the rectangle, and I wanted to break the rectangle.

My next idea was to combine materials with dramatically different properties in the same warp, with the idea that I could pull on the warp threads after the weaving was done. For this I tried a fine, stretchy wool and copper wire. But I soon learned that the copper wire in the warp was deformed by the weaving process, making it impossible to pull afterwards. Pulling on the weft was possible of course, but didn't result in the freedom of shape creation that I wanted. And besides, I still hadn't broken that rectangle.

Eventually, I came up with the idea of advancing various sections of the warp at dramatically different rates. But these sections of the warp sit beside each other rather than on top of each other, as in doubleweave, and are woven with the same weft threads. To do this, I put different sections of the warp on different groups of shafts. I then open the shed on one or more of the sections and leave it open while I weave a dozen to fifty picks, depending on the desired result. The shed is changed, and the warp is advanced so that the weft threads in the shed that was kept open are bunched up, creating a shaped cloth.



The "cloth trap" keeps consistent tension on the warp as textured fabric sections wind onto the cloth beam.



Sally's "rod beam" holds spools of warp that can be advanced at different rates than the main warp. PHOTOS BY SALLY EYRING







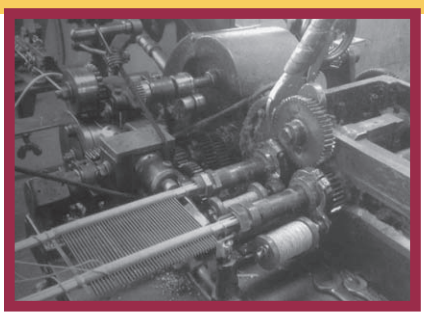
Sally Eyring uses differential take-up to weave dramatic sculptural garments like these. The vest won three awards from the Northern Colorado Weavers Guild.

This kind of weaving creates challenges in controlling the tension on the different sections of the warp. Furthermore, the tension on the cloth must be managed differently because of the gathered areas that are created. To control the warp threads, I created a "rod beam" that holds the sections of the warp wound onto spools that can be advanced at different rates. To control the woven cloth, I created a "cloth trap" that consists of two square-profile metal tubes that are fitted with heavy-duty Velcro. These two tubes are bolted together on either side of the woven cloth at the fell and then tied to the cloth beam.

Using this approach, I can weave almost any shape, using any material. For example, a butterfly shape can be created with a narrow, one-unit-long section in the middle of the warp and wide sections on each side that are woven four or more units long. The rectangle has been broken!

GOWDEY REED COMPANY

MAKING CUSTOM LOOM REEDS
IN THE USA SINCE 1834



- Any reed size available
- Custom-made to order
- Standard or Metric available
- Order direct from the manufacturer
- We also carry inserted eye heddles

325 Illinois Street
Central Falls, Rhode Island 02863
tel (401) 723-6114 | fax (401) 727-0720
email: gowdeyreed@msn.com
www.gowdeyreed.com
Like us on Facebook

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



Marguerite Davison
PUBLISHER
P.O. BOX 649 • CHADDS FORD, PA 19317

$40.00 PLUS shipping and handling
PA deliveries add 6% sales tax
ORDER THROUGH YOUR LOCAL BOOKSTORE OR
ONLINE: www.handweaverspatternbook.com
Our new FAX: 610-793-3533
PHONE: 610-793-9502
OR EMAIL: sales@handweaverspatternbook.com

SHOP WEAVING DVDS!



Order your copy at
www.interweavestore.com/weaving

the recycled lamb
your best source for weaving supplies since 1983

looms + spinning wheels
tools + accessories

www.recycledlamb.com

the recycled lamb
yarn and fiber arts

golden, colorado
80401
303-234-9337

Midwest Weavers Conference
June 15 - 20, 2015



Classes, vendors, fashion show
fiber tours, exhibits

Preconference workshops
June 15 - 17

Registration opens
January 12, 2015

the mannings
Handweaving School & Supply Center



1132 Green Ridge Rd. PO Box 687
East Berlin, PA 17316 717.624.2223

We have an extensive inventory arranged in 6 spacious rooms on a beautiful property.

WEAVING, SPINNING, KNITTING – BOOKS, YARNS, REEDS, LOOMS, SPINNING WHEELS, and FIBERS - PLUS all the necessary TOOLS!

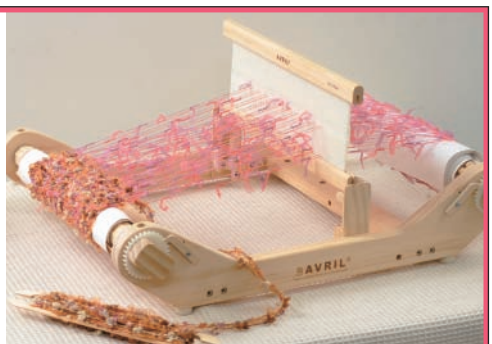
www.the-mannings.com 1.800.233.7166

AVRIL is original yarn company in Japan. AVRIL LOOM-30 is the rigid heddle loom which can use on a desk. It is compact and light, and you can enjoy professional weaving.
Nice to gift for kids too.

< details >
Set with 11 accessories
width : 40cm, length : 50cm, height : 11cm,
weight : 1.2kg *max. weaving width : 30cm

overseas@avril-kyoto.com
http://www.avril-kyoto.com

AVRIL Co.,ltd.
Japan Yarn and Craft Company



AVRIL LOOM-30

The Heart of the Swedish Bandweaving Tradition

SUSAN J. FOULKES



Bandweavers using double-slotted rigid heddles, dressed in costumes from Dala-Floda.
PHOTO: ©LAILA DURAN, SCANDINAVIAN FOLKLORE II PUBLISHED 2013, USED BY PERMISSION



This weaver is dressed in the everyday costume from Dala-Floda.
PHOTO: ©LAILA DURAN, SCANDINAVIAN FOLKLORE II PUBLISHED 2013, USED BY PERMISSION.

In the 19th century, Swedish society was changing rapidly. Seeking a new life, over one million Swedes emigrated to the United States between 1860 and 1910. But Swedes at home feared that a traditional way of life was being lost, and that concern sparked a movement to preserve traditional artifacts and skills. In 1873, Artur Hazelius founded the Nordiska Museum in Stockholm in 1873. Its motto, "Know thyself," was an exhortation for the Swedish nation to remember its roots. Schools were encouraged to teach traditional crafts, and a network of handcraft stores was established, providing a source of income for rural women, hosting exhibitions and craft courses, and keeping records that form the basis of many museum collections today. With all these efforts, it is not surprising that Sweden has preserved a profusion of traditional textiles.

The Swedish province of Dalarna in central Sweden has continued the strong tradition of folk textiles and folk dress. Each village had its own tradition of woven bands, worn as hatbands, belts, or garters, and used to decorate skirts, bodices, and bags. Woven belts sometimes had aprons attached and were often finished with elaborate tassels or pom-poms.

I had the opportunity to examine some of these historic bands at two museums in Leksand, in the heart of the region. My favorite is a portion of a marriage band. Before a girl was married, she was expected to weave a variety of functional textiles for her future life. In some villages, three woven bands were particularly important: a narrow, patterned hat band for her fiancé, a long waistband for herself, and woven gaiters to be given as a gift to the musician hired for the wedding. (In the Nordiska museum there are examples of "fiddlers' quilts," *spelmanstäcke*, made by sewing together many of these colorful bands.) In some villages, the marriage costume waistband was woven in linen with thick wool for the pattern threads and could be up to 4 meters long. These bands were a testament to the bride's weaving skill; to be truly admired, a woman had to weave a band with no pattern repeats. I found a small sample of a marriage band with nineteen motifs plus the initials of the couple and a date framed with two hearts. The label showed that it had been donated to the museum in 1905.

The collection of the Dalarna Museum in Falun also boasts many bands including wide wool bands called "fur bands." Men wore these

bands in winter to keep their fur coats snugly closed against the cold when they were driving horse sledges. One fur band had a particularly attractive design of hearts and bows plus the weaver's initials and date—another treasure from the 19th century.

As I analyzed the bands, I found that the weave structures vary, even though they may use the same motifs. Some are plain weave with supplementary warp pattern threads. Many of the bands from Leksand and Mora use three background threads between each pattern thread, but other areas use the more familiar Baltic threading which has two background threads.

One common motif, a heart pattern, has many interesting variations. On carved wood, painted furniture, and textiles, the heart is a symbol that reflects the love of the maker for what is being made and for the intended recipient. I hope that you, like me, fall in love with this entrancing craft of bandweaving.

RESOURCES

Duran, Laila. *Scandinavian Folklore* Vol. I, II, and III. Marsta, Sweden: Duran. Available in the USA from Vesterheim Norwegian-American Museum (www.vesterheim.org).

Foulkes, Susan J. *Woven Bands from Sweden*. San Francisco, California: Blurb, 2013.

———"Patterned Bands from the Sámi Weaving Tradition." *Handwoven*, March/April 2013, pp. 38 – 40.



This man is dressed in a fur coat fastened with a handwoven "fur band."

PHOTO: ©LAILA DURÁN, SCANDINAVIAN FOLKLORE II, PUBLISHED 2013, USED BY PERMISSION

Baltic Hearts Tea Towels

SUSAN J. FOULKES



Project

8-SHAFT & INKLE OR DOUBLE-SLOTTED HEDDLE

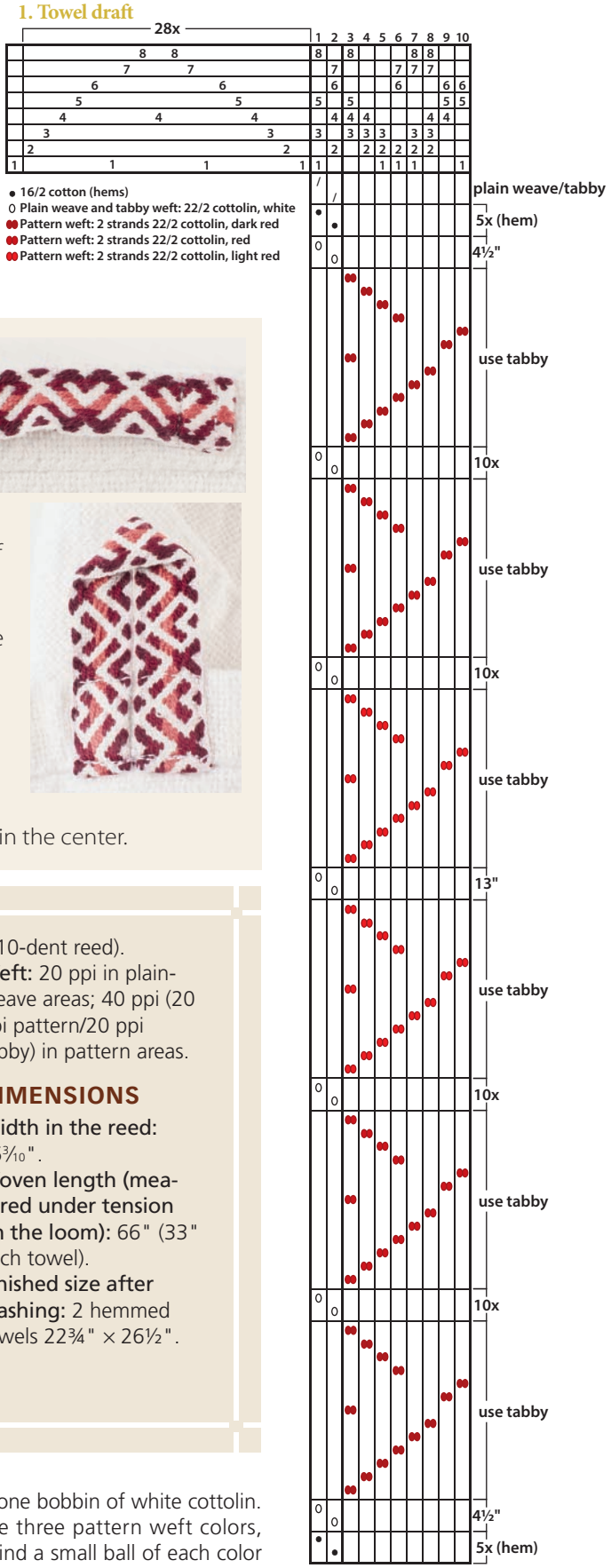
I love weaving narrow, patterned bands. For this project, I chose a lovely joined heart pattern from a woven band and adapted it. Instead of a warp pattern, I used my weaving software to "turn" the draft so that I could weave a border of hearts using a supplementary weft on tea towels. It can be woven on eight shafts and does not need a floating selvedge. Although I wove the patterns as borders, the beauty of this setup is that you can weave the rows of hearts anywhere you like.

As an added bonus, I used the Baltic pick-up technique to weave a band of the original warp-faced pattern and used it for hanging tabs on the towels.

WEAVING THE TOWELS

1 Wind 505 warp threads 3 yd long. Use your preferred method

1. Towel draft



TIP

Attaching the Tab



You can weave a band or buy woven trim for a hanging tab. For a straight tab, cut a 4" length of band, fold a short length at the cut ends to the wrong side, and press. On the reverse of the towel, tack the band in the center of the hem. Sew each end of the tab firmly onto the hem.

For a folded tab, cut a 5½" length of band, and press the tab into an arrow shape, keeping the heart designs aligned. Tuck the two cut ends of the tab into the hem side by side. Ensure that the heart pattern on the tab is facing the front of the towel. Fold over on top of the hem and tack into place. Press the hem. Machine hem the towel using a zigzag stitch. If desired, you can overstitch to reinforce the tab more securely into place in the center.

TEA TOWELS

STRUCTURE

Plain weave with supplementary weft borders.

EQUIPMENT

8-shaft loom, 26" weaving width; 10-dent reed; 2 shuttles; 4 bobbins.

YARNS

Warp: 22/2 cottolin (3,170 yd/lb), bleached white, 1,516 yd.
Weft: 22/2 cottolin, bleached white, 990 yd; 16/2 unmercerized cotton (6,720 yd/lb), 31 yd.
Pattern weft: 22/2 cottolin, used doubled, dark red, red, and light red, 42 yd each.

OTHER SUPPLIES

Sewing thread.

WARP LENGTH

505 ends 3 yd long (allows 8" for take-up, 34" for loom waste).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 20 ppi in plain-weave areas; 40 ppi (20 ppi pattern/20 ppi tabby) in pattern areas.

DIMENSIONS

Width in the reed: 25 3/10".
Woven length (measured under tension on the loom): 66" (33" each towel).
Finished size after washing: 2 hemmed towels 22¾" × 26½".

to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 25¼". Do not use floating selvedges.

2 Wind one bobbin of white cottolin. For the three pattern weft colors, first wind a small ball of each color from the original cone. Holding one strand from the ball and one strand from the cone, wind the two strands

together onto a bobbin. Wind a bobbin with a small amount of white 16/2 cotton for the hems.

3 With white 16/2 cotton, weave 10 picks of plain weave for the hem. Change to white cottolin, and weave 4½" plain weave. Following the treadling in Figure 1 and using the colors in the order given (or as desired), weave the three pattern repeats for the first border, separating each one with 20 picks of plain weave.

4 Now weave 13" in plain weave for the center of the towel using white cottolin. Repeat the sequence of three pattern repeats, either using the same color order as the beginning of the towel or reversing it.

5 End the towel by weaving 4½" plain weave in white cottolin, and 10 picks of white 16/2 cotton in plain weave. Weave 3 picks plain weave in a contrasting color to separate the first towel from the second, and weave the second towel as you did the first. Remove the towels from the loom. Machine zigzag the raw edges and on both sides of the contrasting threads, and cut the towels apart.

6 If you want to weave a Swedish band for the hanging tab, you can download directions at weavingtoday.com, or you can use a piece of purchased trim.

FINISHING THE TOWELS

7 To make hems, turn the raw edges under twice, first the finer weft then another ½". Machine zigzag the bottom hem, and after attaching the tabs, stitch the top. You can attach the tab in one of two ways (see inset).

8 Machine wash in warm water with a small amount of detergent, and machine dry. Steam-press while still slightly damp.

On the web

Go to weavingtoday.com to download directions for weaving a Swedish band for a hanging tab.



Lunatic Fringe Yarns

We are Your Natural Fiber Source

Beautiful Hemp Yarns

American Maid ™
Naturally Colored Yarns

Tubular Spectrum™
Mercerized Cotton Yarns

All yarns available in a variety of sizes to fit your needs



1-800-483-8749
www.LunaticFringeYarns.com

Väfstuga



Weaving School

Tradition • Creativity • Technique

Scholarships / Apprenticeships

Year round classes
On-site lodging

Swedish Yarns, Books, Tools and Equipment

New WEB STORE at www.vavstuga.com

413-625-8241
Shelburne Falls, Massachusetts

TREENWAY silks

Silk Yarns

Over 30 natural silk yarns hand-dyed in 126 colors

8-shaft crackle • natural and hand-dyed spun silk
Woven by Sandra Hutton



www.treenwaysilks.com
toll-free 1.888.383.silk (7455)

Double Your Fun

by Christina Garton

Deflected doubleweave is a fascinating variation of doubleweave in which the two layers of cloth deflect through one another to create different patterns on each side. Plus, because of how the threads slide through one another, you can get rounded edges and circular designs. For this Yarn Lab, I took my favorite deflected-doubleweave draft and wove it using yarns that are in just about every weaver's stash to see how fiber affects this structure.



RESOURCES

van der Hoogt, Madelyn. "Deflected Doubleweave Deciphered." *Handwoven*, January/February 2007, pp. 72–73.

——— . "Silk Scarves." *Handwoven*, January/February 2007, pp. 68–71.



Left: Side A of the silk sample. **Right:** Side B of the same sample.

8/2 Cotton

THE YARN: UKI 8/2 cotton, 3,360 yd/lb

For this first sample, I tried for a balanced sett but ended up slightly off. Still, once it was wet-finished, the pattern didn't distort. The fabric is thick and strong, thanks to the double layers. I'd use it for reversible placemats or runners. It has the durability of a fabric woven from a thicker cotton but with the design benefits of using a finer yarn.

Sett: 30 epi

DIMENSIONS: *Width on the loom:* 2.5"; *width off the loom:* 2.375"; *width after wet-finishing:* 2.25"; *draw-in and shrinkage:* 10%. *Woven length:* 4.25"; *length after wet-finishing:* 3.5"; *take-up and shrinkage:* 18%.



Left: Side A of the silk sample. **Right:** Side B of the same sample.

20/2 Silk

THE YARN: Treenway Silks Kiku 20/2 spun bombyx silk, 5,000 yd/lb.

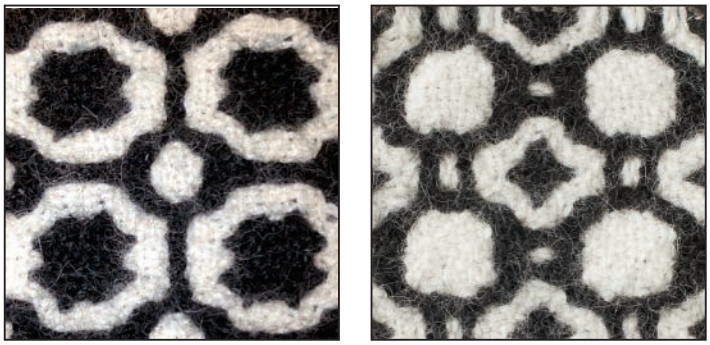
For my second sample, I used 20/2 silk sett at 30 ends per inch. The sample is flexible with great drape. Though the fabric is light, the natural insulating properties of silk and the double layers would make a lightweight scarf or shawl that would be warm in winter and cool in summer. If I were weaving a scarf, I'd also add on a little extra warp to weave up a dapper pocket square.

Sett: 30 epi

DIMENSIONS: *Width on the loom:* 2.5"; *width off the loom:* 2.375"; *width after wet-finishing:* 2"; *draw-in and shrinkage:* 20%. *Woven length:* 3.75"; *length after wet-finishing:* 3.3"; *take-up and shrinkage:* 12%.

Alpaca

THE YARN: Henry's Attic Prime Alpaca, 1,330 yd/lb
Sett: 30 epi
When I wet-finished this sample of superfine alpaca, I tried to pay close attention to the process. I wanted the fabric to full, but not too much, thinking it might make an extra warm scarf fabric that still had some drape. That fabric was clearly not meant to be, as the finished sample is far too thick to be flexible and would probably be too warm for comfort even if I loosened the sett. It would, however, make a perfectly wonderful throw or lap blanket. Also, I can see weaving up a similar fabric using a coarser rug wool at the same weight to create a fun and durable double-sided rug (or mug rug) that would be quick to both warp and weave.
Dimensions: *Width on the loom:* 4"; *width off the loom:* 3.875"; *width after wet-finishing:* 3.75"; *draw-in and shrinkage:* 7%. *Woven length:* 5.5"; *length after wet-finishing:* 4.75"; *take-up and shrinkage:* 14%.



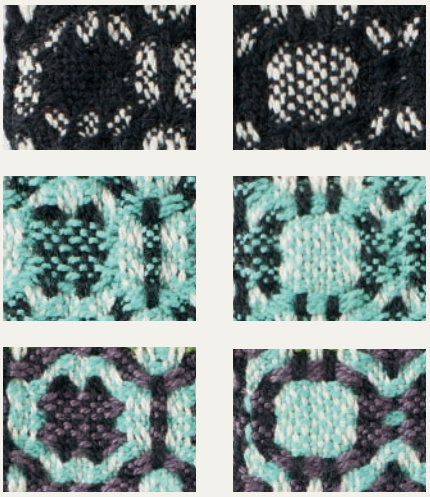
Left: Side A of the alpaca sample. **Right:** Side B of the same sample.

Silk and Cotton

THE YARNS: UKI 8/2 cotton, 3,360 yd/lb; Treenway Silks Kiku 20/2 spun bombyx silk, 5,000 yd/lb
Sett: 30 epi
When I finished my 8/2 cotton sample, I still had plenty of warp left on the loom. Rather than let good yarn go to waste, I decided to see what would happen if I used a silk weft. The result was pleasantly surprising. The fabric is light but durable and soft. The silk gives it a subtle sheen that shines extra brightly through the cotton warp. It doesn't have quite the drape of the silk sample so I don't know that I'd use it for a scarf or shawl, but I think it would make a great fabric for a skirt or throw pillow.
Dimensions: *Width on the loom:* 2.5"; *width off the loom:* 2.375"; *width after wet-finishing:* 2.125"; *draw-in and shrinkage:* 15%. *Woven length:* 3.75"; *length after wet-finishing:* 3.125"; *take-up and shrinkage:* 17%.



Left: Side A of the blended sample. **Right:** Side B of the same sample.



A Matter of Color

Deflected doubleweave is typically woven with groups of two contrasting colors in warp and weft to create contrasting solid-colored layers of fabric. I was curious to see what would happen if I ignored this unwritten rule of deflected doubleweave and experimented with color. I wove three small samples with a black and white warp, all in 8/2 cotton, but with a variety of weft colors. For the first two samples, I used just one color in the weft: black in the first sample and turquoise in the second. For the third sample, I chose to replace the black with a dark purple and the white with a bright turquoise. I was surprised at how much I enjoyed some of the results. Both sides of the black sample are quite attractive, and it illustrates how difficult it is to use the wrong weft color or make a treadling error in the traditional two-color deflected doubleweave. Any time you use a pick of black when you should have used white, the mistake is glaringly obvious. And if you use a "white" treadle for a "black" pick, the mistake is again immediately visible. For that reason, I recommend deflected doubleweave to anyone who wants to try out a two-shuttle weave but is nervous about making mistakes.

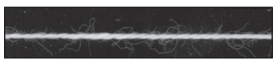
PROJECT DIRECTORY

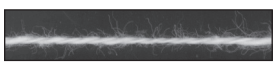
DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Ballenger, Suzi	Winter Sky V-Shawl	30–32	Variation on Ms and Os	4	All levels
Carpentier, Diane	Overshot Flowers Runner	42–44	Overshot	8	I, A
Foulkes, Susan J.	Baltic Heart Tea Towels	67–69	Plain Weave with supplementary weft borders	8	AB, I, A
Horton, Susan E.	Striped Napkins with Pick Up	34–36	Plain weave with pick up	RH	All levels
Jackson, Sarah H.	Fringe Benefits Tunic	50–52	Plain weave	2 or more	All levels
King, Katrina & Dave Lawrence	Doctor Who Inspired Scarf	54–55	Plain weave	2 or more	All levels
Liles, Suzie	Lovely Linen Fingertip Towels	40–41	Huck lace	4	AB, I, A
Tallarovic, Joanne	Fields of Color Rep Mats	56–59	Warp Rep	4 or 6	I, A
Tenney, Karen	Rose and Compas Napkins	38–39	Spot Bronson	8	AB, I, A
White, Sara Goldenberg	Circle Shawl	46–48	Plain Weave	RH, 2 or more	All levels
Yamamoto, Judith	Dimensional Inkle Ornaments	60–61	Warp-faced plain weave	Inkle	AB, I, A

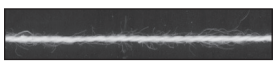
RH = rigid-heddle loom. Levels indicate weaving skills, not sewing skills.
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

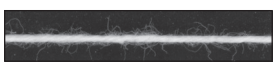
YARNS

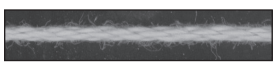
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns used in *Handwoven*, see the Master Yarn Charts under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

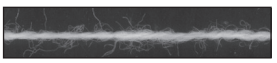

10/2 unmercerized cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28


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

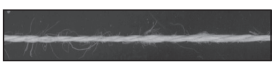

22/2 cottolin (50% cotton, 50% linen); 3,170 yd/lb (6,390 m/kg) 15, 20, 24

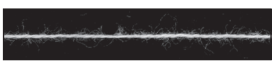

8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18

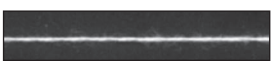

Cabled cotton; 1,116 yd/lb (2,252 m/kg); 10, 12, 14


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

80% alpaca, 20% bamboo (Forever Lace); 3,000 yd/lb (6,042 m/kg); 15, 18, 20


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


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


100% bamboo (Bambu 12); 6,300 yd/lb (12,690 m/kg); 20, 30, 36

SUPPLIERS

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com (Ballenger 30–32).

Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com (Foulkes 67–69).

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

Interlacement Yarns, www.interlacementsyarns.com (White 46–48).

Maurice Brassard, et Fils, 1573 Savoie, C. P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com (Carpentier 42–44).

North Light Fibers, (401) 466-2050, www.northlightfibers.com, sven@northlightfibers.com (Ballenger 30–32).

Prism Yarns, www.prismyarn.com, info@prismyarn.com (White 46–48).

Skacel Collection, (800) 255-1278, (866) 966-5945, www.skacelknitting.com, info@skacelknitting.com (White 46–48).

Universal Yarn, (704) 789-9276, www.universalyarn.com (White 46–48).

Vävstuga Swedish Weaving and Folk Arts, 16 Water St., Shelburne Falls, MA 01370-1119, (413) 625-8241, www.vavstuga.com (Liles 40–41).

Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com (Horton 34–36).

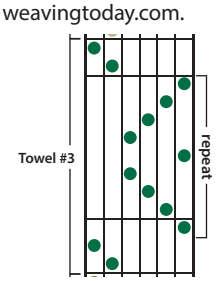
Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Jackson 50–52, Tallarovic 56–59, Yamamoto 60–61).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Jackson 50–52, Tenney 38–39, Yamamoto 60–61).

CORRECTIONS

In the What's Happening article "Teacher of the Year Nominations Open" from the September/October 2014 issue, we mistakenly listed the end date of the contest as being December 1. The contest actually ends October 24, 2014.

There is an error in the treadling for towels 2 and 3 of the "Peaceful Rhythms Towels" (p. 40) in the May/June 2014 issue. The corrected treadling order for towel 3 is here and the full corrected draft is available for download at weavingtoday.com.



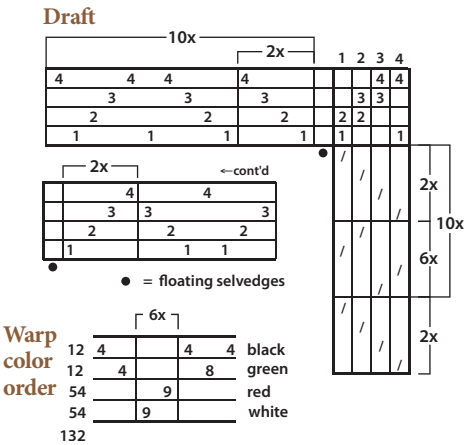
In the project "Lavender's Blue: A Shawl Fit for a Queen" from the September/October 2013 issue, (p. 30), in the text under the draft, first paragraph, it instructs the weaver to "Thread the center 28 blocks marked by the bracket twice before threading the last 12 units." It should read "Thread the center 28 blocks marked by the bracket twice before threading the last 14 units."

READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section.

For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left.

Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).



WARPING NOTES

To save magazine space for projects and articles, project instructions do not include specific warping steps. If the materials used in a project will work equally well with any warping method, instructions will say to use your preferred warping method. For yarns that are especially fragile, sticky, or overtwisted, warping back to front is usually recommended. Instructions for both methods are available at weavingtoday.com (click on Resources).

FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

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



SIMPLE HEMSTITCHING

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

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



DOUBLE (ITALIAN) HEMSTITCHING

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

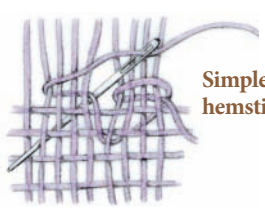
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

LADDER AND ZIGZAG HEMSTITCHING

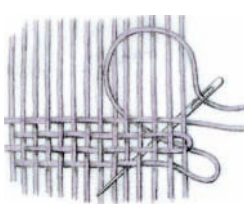
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the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

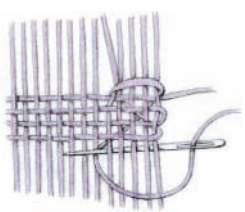
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

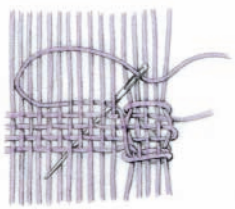
Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows.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


Simple hemstitching

Double hemstitching







Premier Classifieds

BASKET WEAVING SUPPLIES

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*

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

Harrisville Designs 800-338-9415
harrisville.com
Made in the USA
Exclusive New Larger Loom
34 LOOP COLORS POTHOLDER PRO

EQUIPMENT

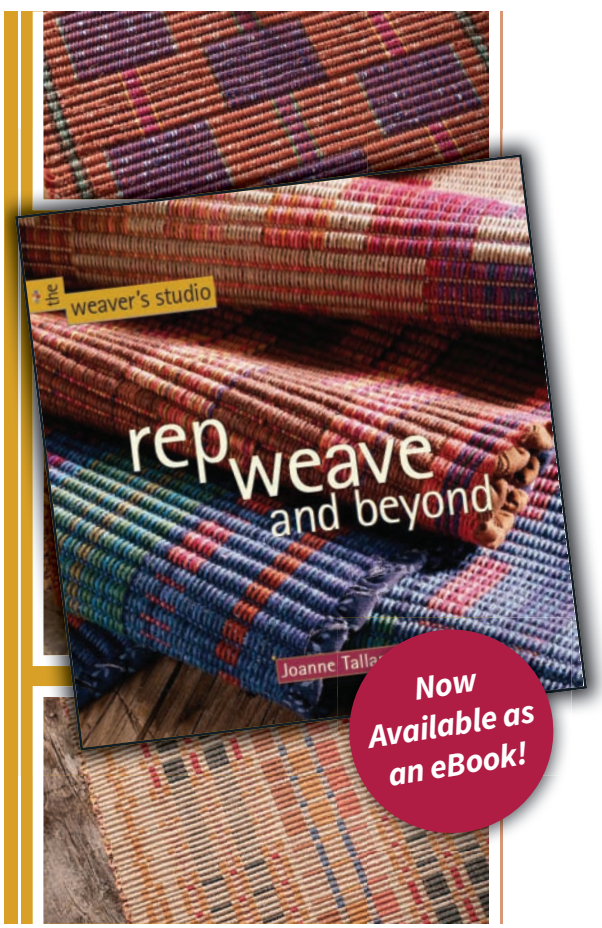
Purrington Looms, LLC
Looms
Angel Wings
Doubling Stands
(304) 743-5455
PO Box 44, Scott Depot, WV 25560-0044
www.purringtonlooms.com

EQUIPMENT AND INSTRUCTION

eTc EUGENE TEXTILE CENTER
Schacht, Kromski, Ashford & Louet Wheels, New, Used, Collectible
Fiber • Looms • Equipment
Dyeing • Felting • Classes
EugeneTextileCenter.com
1510 Jacobs Dr., Eugene, OR 541-688-1565

FIBER FESTIVAL

THE 26th ANNUAL
KidNewe And Llamas Too
Show and sales of fiber producing animals, supplies for dyeing, spinning, knitting and weaving. Demonstrations, workshops and sales of finished products made from home grown fiber.
NOVEMBER 7, 8 and 9. 2014
Kendall County Fairgrounds - Boerne, Texas
Sponsored by
Fiber Producers of Texas
South Central Llama Association
Texas Cashmere Association
More info www.kidnewe.com or 832-584-4695



LEARN THE ART OF REP WEAVING!

Joanne Tallarovic reveals how she modifies traditional Swedish ripsmatta (or Scandinavian rep weave) to create her highly prized handwork. The 29 masterfully designed projects including clothing, table linens, rugs, and wall hangings will lead handweavers to their own explorations and innovations.

eBook • $19.99 • 160 Pages • Product Code: EP9704

Order today at
www.interweavestore.com/spinning
or by call 886-949-1646.

SOFTWARE

pixeLoom
from Kitchen Table Software
software for handweavers
Windows or Mac OS X
www.pixeLoom.com

WEAVING CONFERENCE

fiber forum 2015
APRIL 16-19, 2015
GATLINBURG, TN
study connect relax
• Design • Felting • Spinning
• Dyeing • Garment Design • Surface Design
• e-textiles • Knitting • Weaving
Registration opens October 2014
www.sefiberforum.org

YARN

DYE-NAMITE!
Ready to Dye
Cotton Spinning Fiber & Yarn
Wholesale & Retail
(828) 669-1870
NewWorldTextiles.com

OPPORTUNITIES

YOUR AD SHOULD BE HERE!
HANDWOVEN
This is the readership you have been looking for!
Call Sarah Rovelli
770-683-4714
or e-mail SRovelli@Interweave.com
for more information on Print and Digital Advertising
PHOTO BY JOE COCA

YARN

giovannaimperia
EXCLUSIVELY IMPORTED YARNS FOR:
WEAVING, KNITTING, CROCHET, EMROIDERY, AND BOBBIN LACE.
Metallics, Metal Yarns, Italian Silks, Active Yarns, Uniquely Textured Yarns and Embelishments Exclusive Karakumi Silk.
208 EMERSON ST., HOUSTON, TX 77006
T 832.455.4269
GIOVANNAIMPERIA.COM

YARN

R&M Yarns
Add your name to our e-Newsletter and be the first to hear about Sales & New Arrivals!
Wool • Cotton • Rayon • Chenille • Lurex
Sock Loopers • Mop Cotton • Bamboo
Quality Yarns at Discount Prices since 1978!
Everyday Low Price on Rug Wool ~ $6/lb.
Alpaca on Cones
"Lace Weight"
Sale ~ $36/lb. (reg. $45)
Right: Scarf in Houndstooth
Georgetown, TN 37336
www.rmyarns.com
423.961.0690

Your favorite issues of PieceWork are on CD!
Find Collection CDs at
www.InterweaveStore.com



YARN

Just Our Yarn
luxurious handpainted yarns and weaving kits
www.justouryarn.com

YARNS AND CLASSES

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

YARN

Swedish Yarns – Great Prices!
LONE STAR LOOM ROOM
Cottolin, Egyptian Cotton, Linen and Rug Yarn
VAV Magazine subscriptions available
Toll free 1-888-562-7012
www.lonestarloomroom.com

YARN AND EQUIPMENT

Weaving Supplies
1-800-446-5977
-Maysville rug warp
-GNW poly-cotton warp
-100 % poly-warp
-loopers, rug coils, & selvedges
Yarns
-mercerized cottons
-rayon chenille
-8/2 cotton
& More!
Orco looms, Used looms, equipment
Great Northern Weaving & Edgemont Yarns
www.rugwarp.com
Free pricelist
Samples $5.00
451 E. D Ave
Kalamazoo, MI 49009

Weaving Connection

Your Guide to Shopping on the Web

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

EQUIPMENT

Fireside Fiberarts
www.firesidelooms.com
(724) 283-0575
Custom-built Jack and Tapestry Looms, Commuter Benches, and Rotary Temples.

Foxglove Fiberarts Supply
www.FoxgloveFiber.com
(206) 780-2747
Equipment for spinning, weaving, felting and dyeing. Wholesale only.

Kessenich Looms
www.kessenichlooms.com
(269) 673-5204
Step right up. It's new. It's improved. It's old-fashioned!

Schacht Spindle Co. Inc.
www.schachtspindle.com
(800) 228-2553

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

SHOPS/MAIL ORDER

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

WEB STORE & MORE

Vävstuga Weaving School
www.vavstuga.com
(413) 625-8241
Beautiful Swedish yarns, books, tools and equipment. Exciting classes for all levels.

YARNS

Paradise Fibers
www.paradisefibers.com
(888) 320-7746
Everything for Knitting, Spinning, Handweaving, and Crochet. Same-day shipping!





Advertiser Index

Avril 65
Blue Butterfly Originals 29
Bountiful/Alpine Meadow Yarns 49
Cotton Clouds 45
Davison Publ., Marguerite 64
Eugene Textile Center 74
Fiberwood Studio Ltd. 75
Fiberworks 45
Foxglove Fiberarts Supply 9
Gilmore Looms 74
Giovanna Imperia Designs 75
Gowdey Reed Co. 64
Great Northern Weaving 75
Halcyon Yarn 5, 29
HanDen Studios 49
Harrisville Designs Inc 29, 49, 74
Interweave 65, 74, 78, C3
John C. Campbell Folk School 53
Just Our Yarn 75
Kid 'N Ewe Fiber Festival 74
Kromski North America 37
Lantern Moon 29
Leclerc Looms 12, 13
Lone Star Loom Room & Nordic Studio 75
Loom Dancer Weaving Odysseys 45
Louet North America 23
Lunatic Fringe Yarns 69
Mango Moon 28
Mannings Handweaving, The 65
Marian Stubenitsky 53
Mid Atlantic Fiber Association 53
Midwest Weavers Conference 65
Mountain Colors Yarns 28
New World Textiles 75
North Light Fibers 45
Pixeloom/Kitchen Table Software 75
Purrington Looms 74
R & M Yarns 75
Recycled Lamb 65
Royalwood 74
Sandoz Software 28
Schacht Spindle Co Inc 16, 17
Southeast Fiber Forum 2015 75
The Woolery C4
Toika Looms 37
Treenway Silks 69
Vavstuga LLC Swedish Weaving & Folk Arts 69
Village Spinning & Weaving Shop, The 49
Weavin' Place: Saori Style 53
Webs/America's Yarn Store C2
Yarn Barn of Kansas 33

ARIZONA

Grandma's Spinning Wheel—Tucson
www.grandmasspinningwheel.com

Fiber-art supplies and classes for spinning, knitting, weaving, crocheting, felting, and kumihimo. 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

Purlescence Yarns—Sunnyvale
www.purlescenceyarns.com

Purlescence Yarns is Silicon Valley's premier source for weavers & spinners. We feature Ashford and Schacht Spindle Co., Louet, and Kromski looms and spinning wheels. We carry a full range of tools and yarns as well as other wheel brands. We offer service and repair for wheels and looms.

564 S. Murphy Ave. *(408) 735-9276*

ILLINOIS

Wool, Warp & Wheel—Richmond
www.woolwarpandwheel.com

Weaving, spinning, and knitting supplies and equipment. We feature yarns by Brown Sheep and Kromski 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

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

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*

The Island Weaver—Winona Lake
www.theislandweaver.com

The Island Weaver, located in the Village at Winona, has equipment & fibers for knitters, weavers, spinners, felters and crocheters, offering handmade items and classes.

807 E. Canal St. *(574) 268 9276*

MASSACHUSETTS

The Fiber Loft—Harvard
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*

MICHIGAN

Woven Art—East Lansing
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*

Gate House Fiber Arts—Howell
www.gatehousefiberarts.com

Classes in spinning, weaving, tapestry. Fiber & equipment available. Dealer for Kromski, Louet, Schacht, Ashland Bay plus others. Experienced teacher. Call or email gatehousefarmllc@yahoo.com for appointment. Online shopping now available.

(810) 923-1136

Heritage Spinning & Weaving—Lake Orion
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*

NEW HAMPSHIRE

Harrisville Designs Knitting and Weaving Center—Harrisville
www.harrisville.com

The most beautiful fiber shop in America, with HD's full product line on display, spinning equipment from Ashford, Kromski, Louet, fibers, yarns, books, and classes.

4 Mill Alley *(603) 827-3996*

The Fiber Studio—Henniker
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, books. Email sales@fiberstudio.com.

161 Foster Hill Rd. *(603) 428-7830*

NEW MEXICO

Santa Fe School Of Weaving/Miriam's Well —Santa Fe
www.sfschoolofweaving.com

Weaving and knitting, yarns, looms, classes, books, etc. Mon-Sat 11-6, Sun noon-5. Celebrating 25 years!

614 Paseo de Peralta *505) 982-6312*

TENNESSEE

Smoky Mountain Spinnery—Gatlinburg
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

Fancy Fibers—Farmersville
www.FancyFibersStore.com

We have what you need! Handcrafted tools from Hokett Would Work. Schacht, Glimakra, Kromski and Ashford looms and tools. Coned yarn in wool, Tencel, cotton, linen, and blends. Wind-off service and a variety of weaving classes.

406 McKinney St. *(972) 616-3276*

Yarnorama—Paige
www.yarnorama.com

We're the Playground for the Fiber Obsessed! You'll fulfill your loom, wheel, spindle, fiber and yarn needs here with a huge selection, including local hand-dyed yarns, fibers, fine hand-crafted tools and accessories.

130 Gonzales St. *(512) 253-0100*

VIRGINIA

Stony Mountain Fibers—Charlottesville
www.StonyMountainFibers.com

Serving Spinners, Weavers, Knitters, Dyers, and Felters with Equipment, Supplies, and Classes for over 20 years. Check our website for specials!

939 Hammocks Gap Rd. *(434) 295-2008*

WASHINGTON

NW Handspun Yarns—Bellingham
www.NWHandspunYarns.com

Quality yarns, books, equipment, supplies for the knitter, spinner, and weaver. Classes and gifts. Open Tuesday through Sunday.

1401 Commercial St. *(360) 738-0167*

Paradise Fibers—Spokane
www.paradisefibers.com

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

Susan's Fiber Shop—Columbus
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)*

The Woolgatherers—Fond du Lac
www.woolgatherers.com

Weaving studio and fiber shop. Makers of DutchMaster table looms, spinning stools. Weaving, spinning, fiber, knitting, needlework—convenient downtown location. Individual instruction. Books. Gallery. Fine fabrics.

25-A N. Main St. *(920) 907-0510*

UNITED KINGDOM

The Handweavers Studio & Gallery—London
www.handweavers.co.uk

A truly extensive range of yarns and fibres, 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*

EXCLUSIVE OFFER now at InterweaveStore.com

ENJOY 10% OFF educational products, resources, projects and more – enter code **WEAVEPUB10** at check-out and save 10% off select products.

SAVE 10%

Off Your Next Purchase

No minimum order and no end date.

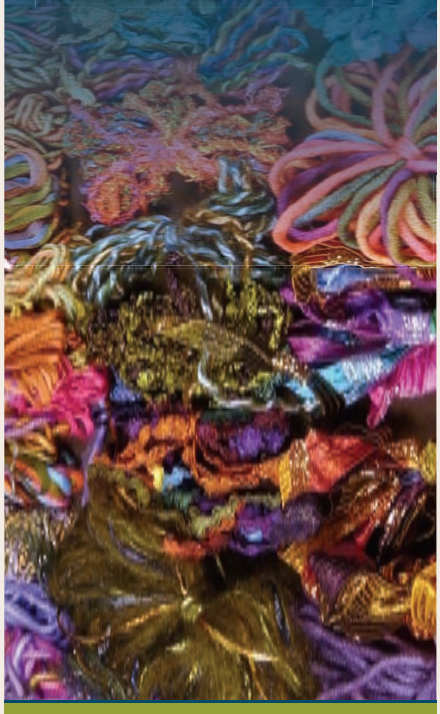


From the same great providers of education, articles and inspiration you experience reading *Handwoven*, **check out InterweaveStore.com/weaving and save now!**

Promo Code Exclusions Apply: Your special discount/coupon code will allow you to take 10% OFF many (not all) of the items you find at InterweaveStore.com/weaving . Your discount/coupon code is not valid for purchasing gift cards, subscriptions, pre-orders, value packs, VIP memberships, or items that ship directly from manufacturers. Discounts cannot be applied to previous purchases. Valid for one use per customer only. Other exclusions may apply.

Span the Breathtaking Rainbow of Color with Laura Bryant





INTERWEAVE
interweavestore.com
(866) 949-1646

BRAIDING SUPPLIES

BRAIDERSHAND – JAPANESE BRAIDING SUPPLIES Marudai, takadai, kakudai, karakumidai, ayatakedai, tama, core stand, books, kumihimo silk threads and more. www.braidershand.com (866) 821-4613

CALL FOR ENTRIES

FIBER CELEBRATION 2015 May 1 - June 6, 2015. Northern Colorado Weavers Guild juried exhibit at The Tointon Gallery, Greeley, CO. Juror: Susan Wilson. Deadline for entries March 1, 2015. For more details: peg.macmorris@gmail.com.

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.

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.

LeCLERC WEAVEBIRD COMPUTER-ASSISTED LOOM in perfect condition, 16 shaft, 45", 2 reeds, sectional beam, bobbin rack, tension box, laptop computer, double warp beam. $6,000. Contact Jay, (416) 482-4500 Toronto, allmor2@sympatico.ca.

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 hardwood. Please visit www.jkseidel.com or call (610) 948-5175 (PA).

INSTRUCTION

3 to 5-DAY CLASSES at Vävstuga Weaving School. Open the door to infinite weaving possibilities with expert technical training for weavers of all levels. Basics & Swedish Classics, Linens, Band Weaving, Computer Drafting, Drawlooms, and much more! See our class listings and our new web store at www.vavstuga.com. 16 Water Street, Shelburne Falls, MA 01370. (413) 625-8241.

5-DAY CLASSES in beginning and intermediate weaving on scenic Whidbey Island. Madelyn van der Hoogt, The Weavers' School, PO Box 1228, Coupeville, WA 98239. (360) 678-6225; mvdh@whidbey.net. For 2014 class schedule, visit www.weaversschool.com.

ADVANCE YOUR UNDERSTANDING. Sharon Alderman offers workshops in her studio or travels to you. Visit 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.

WEAVING A LIFE LEADERSHIP TRAINING…gives you hands-on tools to weave a pathway to peace inside yourself and in your community. One-on-one by phone. Loom and book included. susan@weavingalife.com; (207) 326-9503.

LITERATURE

HAND LOOMS, SUPPLEMENT #17, $10. The Looms of Margaret Bergman; Three Bergman Looms; The Saunderstown Weaving School; The Loom at the Old Chelmsford Garrison House; Khmer Looms of Cambodia. Hand Looms, Supplements #1 to #10, on CD, $15. The Spinning Wheel Sleuth, P.O. Box 422, Andover, MA 01810. www.spwhsl.com.

SOFTWARE

WEAVING SOFTWARE IN YOUR HAND! WIF'n Proof - the weaving app for smartphones and tablets, iPhone, iPad, Android, Kindle Fire and the NookHD! www.WIFnProof.com.

TRAVEL-INTERNATIONAL

LOOM DANCER WEAVING ODYSSEYS. Worldwide Workshops: "Hands-on Textile Journeys That Change Lives" in Ireland, Peru, Africa, Scotland, Ecuador, Oaxaca, Navajo Nation, Norway and more…(800) 369-3033; www.loomdancerodysseys.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.

Gifts of the Hand and Heart

BY TOM KNISELY

This last January, our friend Tom Knisely wished us a bright new year with this beautiful story. As we head into another holiday season and new year, we want to share it with all of you and to wish you peace.

This past Sunday was cold here in central Pennsylvania. My family are Quakers, and there are two corner fireplaces in our meetinghouse, so I sat close to one this morning just to take the edge off. As I sat by the fire and meditated in silence, I couldn't help but think about the words, "Peace on Earth and good will toward all men," something we all wish for, regardless of our beliefs or spiritual practice. Yes, good will toward all men and women, I thought, and I was reminded of this true story of my son-in-law, Dustin.

From left: Tom Knisely, his daughter Sara Bixler, her daughter, Windsor, and husband and hat man, Dustin. PHOTO COURTESY OF THE KNISELY FAMILY

My daughter Sara had done a fine job of teaching her fiancé about the differences between a store-bought gift and a handmade gift that was created with love and good thoughts toward the recipient. Dustin is never without a knitted hat on his head, whether it be winter or summer. It doesn't matter. It's just his fashion statement. One year, I asked my friend Donna to knit a Fair Isle hat for Dustin for Christmas. He loved the hat and wore it all year long. On a cold night the following November, Dustin walked into a Walmart for a few things and of course was met by the store's greeter. The gentleman sat in his wheelchair, sporting a Santa hat and wishing everyone who passed a happy holiday.

When Dustin was leaving the store, the gentleman stopped him and asked where he had gotten such a nice hat. Dustin explained that it was handknitted for him and was made from all wool yarns. The greeter told Dustin how he had admired the hat as he came into the store and how he had tried to find something like it for his wife. She was going through cancer treatment and had lost all her hair. There were no hats to be found in the department stores quite like this one, he said, and with that they wished each other happy holidays.

Dustin left the store, but as he was getting into his truck with his packages, he turned instead and walked back into the store. Taking the hat off his head, he handed it to the greeter and wished the gentleman a merry Christmas and extended best wishes for his wife's fight with cancer. He gave his hat with the same love that I had given it to him the previous year.

What a fine lesson for all of us. Good will toward all men and women. Share the love. This coming year, I plan on making my warps a little longer. That way I can enjoy the weaving process a little longer and also have something extra to give away and share with a stranger who needs a little love.

Joyous Holidays and Happy New Year, everyone!

—Tom



©SHUTTERSTOCK.COM/ANNA-MARI WEST

NOW AVAILABLE!



nook by Barnes & Noble

amazonkindle

zinio™

WOOLERY®

Your Fiber Arts Supplier Since 1981

Shipping Everyday to the US, Canada & Internationally !



Helping you Weave, Spin, Hook & Knit for over 30 Years!

NEW - Woolery Weaving Center



Test Drive your new Loom!

Or give us a call. The new Woolery Weaving Center addition has over 4000 sq. ft, with Floor Looms on display in the showroom. We have experienced weavers to help you.

Looms include: Glimakra, Schacht, Louet, Harrisville, LeClerc & More!

Expanded Weaving Yarn!

Cotton, wool, silk and some funky stuff too! We also stock a great selection of weaving kits!





Guild Cash Reward - 5% Cash Back to your Guild! Guild members can support their guild just by shopping at the Woolery. It's easy when your guild enrolls in the **Woolery Guild Rewards Program**. The Woolery will donate up to 5% of the guilds' memberships total purchases. Plus you're eligible for our:

Humanitarian & Community Outreach Grants $2500|$1000|$500

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

WOOLERY®
Your Fiber Arts Supplier Since 1981

315 St Clair St., Frankfort, KY 40601
info@woolery.com|(502) 352-9800