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# Handwoven

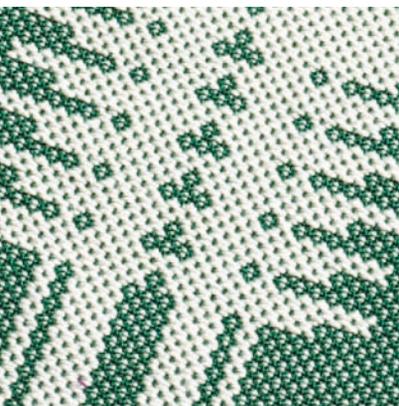
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ON THE COVER  
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JEWELRY BAGS  
woven by  
Diane Click.  
See pages 38–39, 42.

Models:  
Laurie Ramirez, p. 35.  
Amanda Hallman, p. 39.  
Photo props courtesy of  
The Cupboard,  
Ft. Collins, Colorado.



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# FROM THE EDITOR



Sometimes we arrive by car, sometimes by air—but always we arrive with serious luggage. “What’s in here, anyway,” the airline agent asks as she slaps a HEAVY sticker on my largest suitcase. “Hand-outs and handwoven samples,” I reply as she hefts it onto the conveyor belt (imagining, I think, that I am some

kind of traveling upholstery-fabric salesperson).

I leave the counter, trying to look like I’m following the carry-on rules, draping a sweater over my backpack and pretending the little stack that follows me like a dog on a leash is not really there. Through airport security, I move the line of bags that include my laptop, all of my slides, two carousels, originals of all of my handouts, the samples that I am not willing ever to weave again and the outfit I am willing to wear for five consecutive conference days in the not-so-unlikely event that my checked luggage and I don’t arrive together.

In the early days of my life as a traveling weaving teacher I loved airports. Airports were NO WEAVING TALK zones where I could wander wherever I wanted with my latte and latest airport novel. No more! I rush to the video display, checking quickly for the blinking word DELAYED. In that event, I know to rush even more quickly to a pay phone and book a later flight.

Before I open my novel, I find a comfortable seat on the floor near enough to the gate that the boarding process can’t fail to gain my attention. Once boarding begins, I reluctantly resist placing myself in the group of people who need a little extra time. Instead, I apply the skill I’ve honed of being the first to board in my section of rows so I can find places for all I have to stow—wishing I could explain to everyone the really and truly legitimate reason I am using more than my share of the overhead bin.

After we take off, I wonder if it’s a peanut flight or a pretzel flight. In either case, I wonder how other people know how to open the package.

When we reach our destination, I sit back as seat belts un-snap, overhead bins open, and passengers squeeze into the aisles or stand under the overhead bins with necks bent and heads squished for the five or ten minutes it takes the crew to open the airplane door. In the empty plane, I take my time to rebuild my carry-on stack.

My hostess for the conference is waiting outside the gate. We greet, and she glances behind me and says, “Well that’s it then, right?” indicating my carry-ons. She laughs later as together we drag the suitcase marked HEAVY from the carousel. The summer conference season is in full swing.

*Madelyn*

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 (or e-mail her at [madelynv@interweave.com](mailto:madelynv@interweave.com); no digital photos please; send all photos snail mail).

**November/December 2001.** *Rugs*: tapestry and block-weave rugs—rugs for the floor and rugs for the wall.

**January/February 2002.** *Doubleweave*: weaving double in all its forms, doublewide, deflected, patterned.

**March/April 2002.** *For the Kitchen*: towels, mats, runners, tablecloths, curtains, napkins, aprons, tea cozies.

**May/June 2002.** *By Design*: design tips for choosing colors, structures, fibers, patterns.

**September/October 2002.** *Accessorize!*: handwoven garments with a special emphasis on accessories.

**November/December 2002.** *Stripe up the Band*: Stripes of all widths and colors for fabrics of all types.

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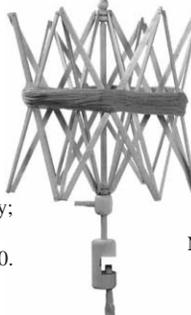


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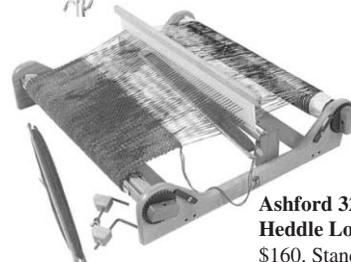




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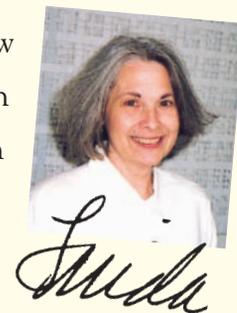


## WHAT'S GOING ON HERE?

All the Interweave News that's fit to print

### Whither Weaving?

Here's one of the things we talk about around here: how crafts cycle. Knitting was hot in the early 1980s, then it took a steep dive, and now it's back, stronger than ever. Sewing had a long climb from WWII until the late 1980s. Who are sewing their own blazers now? Needlepoint—we hear it's coming back. Counted



cross stitch—taking a dive. Quilting? Steady. Beadwork (in hibernation practically since Victorian times) is hot. So what's going on with weaving?

We know there aren't as many of us as there were twenty years ago. Fewer guilds, fewer university teaching programs, fewer magazines, fewer books. Here at HANDWOVEN, our readership is stable but a bit smaller than it was at its peak, and we welcome fewer new subscribers each month than we once did. We hear good tidings—exciting regional conferences, fewer used looms up for sale, beginning classes filling up—but does this mean that the trend is once again upward? If so, hurrah! And if not, why should we care, and what should we do about it?

Well, we care as a business for the obvious reason—there's more fun to be had (and more security) when the craft is thriving. We can publish more magazine pages, more projects, more books. But we care as weavers, too. We have a deep sense that the world is a better place if traditional crafts are alive and well. For me, some of the happiest, most exhilarating times of my adult life have been when I was at my loom. And I'm just not there as much as I used to be. Time seems to have a lot to do with it.

I look at the younger women I know—my daughter and her friends, many of the young mothers who work at Interweave—and they're expressing their creativity in short bites. Through crafts that they can pick up and take with, crafts that yield results in a hurry. Scrapbooking, rubber stamping, bead stringing. Actually, older women seem to have the same need for the quick and portable. Our lives are simply so fragmented, so rushed.

Will life, and time, and weaving, ever come back around to where they were twenty or thirty years ago, like hairdos and colors and hemlines? What do you think? Are there ways that you as an individual, or we as a publishing company, can help the cycle along? Are there ways we can make the craft more accessible so that women (and men) today can more easily make the special commitment that weaving requires (and reap the special rewards)? I'd really like to hear from you on this. Drop me a line, or an e-mail, at [LindaL@interweave.com](mailto:LindaL@interweave.com). (But, hey—keep it short! I'm busy!)

# Books News

You spoke, we listened. We'll be publishing a compendium of finishing techniques in Fall 2003, and it will be wonderful. You'll see a new design collection sometime late next spring. We're debating what the focus should be, but are leaning toward rectangular things that don't require cutting and sewing (e.g., towels, scarves, table linens—what sounds good to you?). And Sharon Alderman and I have had some good discussion about her book on weave structures. I'm optimistic.

And here's a fun thing: In the grand old tradition of Mary Atwater, who stayed up until wee hours writing murder mysteries (we still have copies

of her *Crime in Corn Weather*, in case you're interested), a HANDWOVEN contributor from days of yore has been writing Western thrillers, with great success. Phyllis de la Garza's most recent novel is *Bounty Hunter's Daughter*, and features a strong heroine, Delphinia Estes. You can find it on Amazon. You can find Phyllis in Willcox, Arizona. She's writing more than she's weaving these days. 



**W**e are living in exciting times. Each day seems to bring original and exciting technologies that make our lives a little better. And the world of weaving is no exception.

The engineers at AVL Looms are dedicated to making sure that handweavers aren't left behind in this new Age of Innovation. They have been busily working away at some revolutionary tools and upgrades that will help make your weaving experience a little better and a lot more interesting.

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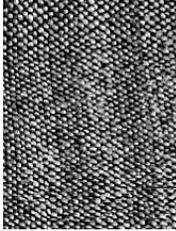
**Warping Wheel:** The most popular new product we've ever introduced. It allows you to set up a sectional beam with only one cone. Works with all sectional beams, not just AVL. Also comes with instructional CD-ROM.

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# Letters

## ANOTHER PATTERN MAKER

The May/June issue, the special garment issue, was wonderful. Reading it was truly a joyful learning experience!

You mentioned independent pattern makers and I would like to add Margaret Islander's Casual Tux jacket pattern to that list. It is a wonderful pattern for handwovens. I use a lightweight knit interfacing and line all my jackets. I have made both the small and medium sizes. My one complaint is that the small is about a size 10–12 and there is no smaller size. Order from Islander School of Fashion Arts, Inc., PO Box 66, Grants Pass, OR 97526. (541) 479-3906.

—Eva Hurliman  
Beavertown, Pennsylvania

## A DISAPPOINTING ISSUE

This is the first time I've ever written to complain about an issue of my favorite magazine. When I received the last issue featuring garments, I was very excited because I needed some motivation.

I was terribly disappointed in the whole issue. The clothes looked stiff and uncomfortable. They were not fashionable and the colors were unappealing to me. They rather resembled something from the "hippie" era when clothes screamed "I made it myself."

I would have liked to have seen some longer, graceful vests, maybe some things in silks or other beautiful fibers, like merino wool or wool/silk. I would have loved some really pretty jackets. Thank you for listening.

—Elaine Montgomery  
via e-mail

## TOO MUCH SEWING

What has happened to the magazine I use to know and eagerly looked forward to receiving? I am appalled at all the sewing instructions in the May/June issue. The entire book section was devoted to sewing books. I thought this was a weaving magazine. If I feel I need sewing instructions I will subscribe to a sewing magazine or purchase the appropriate

books. Please just get back to weaving and leave the sewing to other publications!

—Mary Lynne Smith  
via e-mail

## A HELPFUL ISSUE

The May/June issue of *HANDWOVEN* came at a time when I needed it most! I could never be considered a seamstress of any caliber. I plod through every sewing project. Your latest issue was of great help!

I was especially pleased to see a clothing project for a narrow loom. My much loved eight-shaft loom has a weaving width of twenty-two inches.

You are doing a fine job of giving drafts for four, eight, and (don't I wish I had!) more shafts. It is very nice to see alternative drafts for four shafts for various weaves. Even sixteen-shaft drafts, with a little creative drafting, can sometimes be reduced to an eight-shaft draft that compares favorably to the original.

Readers must realize that it is not possible for every issue to be all things to all people.

—Gayle Bingham  
Kerrville, Texas

## A PATTERN PROBLEM

When reading Heather Winslow's article, "Two Terrific Tunics in Fine Silk," page 52 (May/June 2001), I became very excited—I liked them, and the vests seemed easy enough for me to sew—until I searched the Butterick patterns, as well as a vintage Butterick pattern website, and couldn't find the specified pattern anywhere. This isn't the first time that this has happened with *HANDWOVEN* articles.

In cases where the pattern is out of print, why not ask the author to include a diagram of the pattern lengths, widths, cutting lines, etc., similar to those that are often included when they don't have a pattern?

—Deena Heg  
Seattle, Washington

*This is a good idea, Deena, and wherever we can do this without violating pattern-maker copyrights, we will!*

I thought the readers of *HANDWOVEN* would enjoy the enclosed poem written by nine-year-old Talia Fox of Pleasantville, New York. She accompanied her mother, Resa, to the weaving studio for the first time when her mother was weaving a tallit for her other daughter. At closing time Talia presented her poem to me. I was astounded by her depth of feeling and expression.

By the way, the "silence" that Talia wrote about was due to the fact that eighteen of our looms are countermarch looms from Finland and operate quietly.

The soft sound of clanking wood,  
You hear the shuttles running across  
the soft silk.  
The racing fingers  
The silence like when the dawn  
begins to break  
The sweet smell of fresh yarn  
The welcoming coziness you long to  
come to  
The "safe" feeling of warmth  
Hearing the sudden whispers of people  
The place you can escape to when  
you're feeling down  
The Weaving Center.

—Sr. Bianca Haglich, RSHM  
Marymount College  
Tarrytown, New York

## A GOOD TIME TO WEAVE

I have been an honest-to-gosh weaver for two years now; it took me fifty years to find the time and the right circumstances to begin. The circumstances are a weaving class at a small community college in Astoria, Oregon, where we discuss world and U. S. politics, religion, fashions, rearing children, environmental issues—all the good stuff. Oh, yes, we also weave.

This is a wonderful time to be a weaver! There are so many sources of fiber, yarns, patterns, looms and accessories and we are grateful for the kick-starts we get from you and other magazines as well as books. Thank you!

—Sheila Sullivan  
Clatskanie, Oregon

## THE YARN OF THE WEAVER

Then the eager student weaver  
Took a spool of undyed linen,  
Took another one to match it,  
Put them both upon a spool rack.  
"I will weave a rug in boundweave,  
Weave a useful floor rug with them."

And the tutor watching o'er her  
Smiled, and nodded in approval.  
"Use a loom that's strong and sturdy.  
Use the empty Toika floor loom  
So that you may weave a good rug  
That will wear and last for ever."

So the eager beaver student  
Made a warp of undyed linen.  
On the warping mill she made it  
So the tension never varied,  
So that she would have no trouble  
When she wove her boundweave rug.

Tied she then her warp of linen,  
Tied the cross so she'd not lose it,  
Tied the loops for the back roller.  
On the loom she placed a raddle,  
Tied it firmly to the back beam,  
Spread the linen warp upon it.

"One, two, three, four, three, two,  
one, four,"  
Muttered then the student weaver  
As she threaded up the heddles,  
Concentrated hard upon it  
So that there would be no error,  
So her weaving would be perfect.

And the happy student weaver,  
Having threaded reed and tied on,  
Finally began the weaving.  
Wove a heading from the linen,  
Wove a six inch hem of tabby,  
Laughed with joy and wove the pattern.

"What is this?" she cried in horror.  
"I can see an error in it.  
I must unweave half a pattern.  
I have spotted a loose warp end.  
I will hang a weight upon it.  
I will see what's in the cupboard."

One by one, the warp ends slackened  
And her warp she decorated,  
Hung it with such diverse objects:  
Scissors, spanners, spoons, and bobbins.  
But the chastened student weaver  
Sighed and carried on her weaving.

Bravely still, she persevered,  
Weaving color after color,  
Making patterns, beating firmly.  
Past the halfway mark, she wove it,  
Weaving with determination  
To complete her boundweave rug.

"Yippee do!" she shouted loudly.  
"I can see the back stick showing."  
Cheerfully she told her tutor  
"I have jolly nearly finished.  
I must weave six inches tabby.  
I will finish this by teatime."

Finally, she took some scissors,  
Cut her warp ends near the roller,  
Cut the ties at the beginning,  
Laid it on the floor to look at.  
All her friends stood round, admiring  
Praised her for her skill and effort.

And the tutor smiled and nodded.  
"Good," she said, approving, "Now then,  
Take it home and sew the ends in.  
Bring it for our exhibition.  
Mustn't rest upon your laurels.  
What will you be weaving next?"

—Paddy Baker

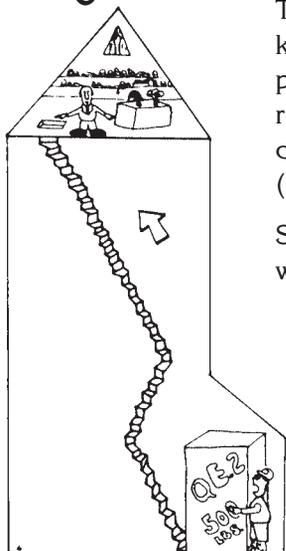
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Individual weavers, please see your local weaving or knitting store, or write for list of stores carrying Henry's yarns. We appreciate your business.

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## Convergence 2002

Vancouver, BC, Canada, August 1 - 4, 2002

Preconference Workshops, July 28 - 31, 2002

### Call for Entry

Prospectuses can be printed directly from the HGA web site:  
<http://www.weavespindye.org> or send \$5 (US) to: Handweavers Guild of America, Inc.,  
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### Juried Exhibits:

*Small Expressions 2002*

*Making Waves ~ Breaking Waves:* Fashion Show

*Celestial Navigation:* Interfaith Expressions

*Cross Currents:* Basketry

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*New Wave:* New Fibers ~ New Techniques

*Phosphorescence:* Woven Scarves and Shawls

*Sea Strands:* Braids, Bands and Beads

*Spin Drift:* Spun Yarns

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### Other Events to Enter:

Informal Fashion Shows

*Down to the Sea Again:* Fiber Challenge



Textile Tide

For more information on Convergence 2002 contact HGA at: <http://www.weavespindye.org> or email: [hgaconvergence@aol.com](mailto:hgaconvergence@aol.com)

A committee of  Handweavers Guild of America, Inc.

Convergence 2002 is hosted by The Greater Vancouver Weavers' & Spinners' Guild

## WELCOME NEW WEAVERS!

We are currently working on a new program to encourage new weavers. If you are a shop, store, school, or other facility offering beginning weaving classes, please contact **HANDWOVEN** by e-mail ([handwoven@interweave.com](mailto:handwoven@interweave.com)) or telephone (800) 645-3675. We are compiling a resource list of beginning classes to share with our readers.

**Brigham Young University**, Provo, Utah.

Instructor: Judie Eatough. Students: Melinda Huyck, Robin Lewis, Joseanne Smith.

**Cold Springs Crafts**, Baldwinsville, New York. Instructor: Clara Rose Thomas. Students: Bonnie Breed, Rosa Newman, Anne Panteleo, Donna Tarbania, Lucy Wickham.

**Contemporary Handweavers of Houston**, Houston, Texas. Instructor: Tracy Kaestner. Student: Ann Dickens.

**Creations Studio**, San Antonio, Texas. Instructor: Cat Brysch. Students: Lynn Amos, Mary Dowell, Felipa Espinoza, James Edward Hokett, Harriet Peavy, Sue Snyder, Constance van Heuven.

**Enchanted Mountain Weaver's Guild**, Bradford, Pennsylvania. Instructor: James Baker. Students: Diane Caldwell, Josephine Catania, Laura Geiser, Janice George, Nancy Hurst, Robin Land, Cynthia Smith, Bonnie Wood, Gene Wood.

**Fiber Design Studio**, Warwick, New York. Instructor: Ann Songayllo. Students: Susan Lance, Claire Pettit, Kathy Pettit, Hilary Pharr, Jerri Shankler.

**FORMA**, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Students: Suzi Pillarelli,

Cecilia Robinson.

**Lambs Quarters**, Waupaca, Wisconsin. Instructor: Jane Haasch. Student: Gerry Schneckloth.

**The Mannings**, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Clyde R. Claus, Eleanor A. Claus, Abigail Fretz, Karen Golanoski, Kathy King, Hazel Lehigh, Carol Masters, Norma Mierzwa, Janet Sandberg, Jacki Tate, Mary Whitlock.

**Newark Art Museum**, Newark, New Jersey. Instructor: Daryl Lancaster. Students: Linda Baker, Caren Brown, Beverly Kalish, Emily McQueen, Sheila Platt, Diane Tenenbaum, Johanna Wilmerding, Julie Yarborough.

**Northwind Yarns**, Oswego, New York. Instructors: Dan Allen and Diane Chrisman. Student: Lorraine Crandall.

**Rovings**, Winnipeg, Manitoba. Instructor: Jo-Anne Tabachek. Students: Margaret Eyolfson, Sally Irving, Annaliese Penner, Louise-Nicole Reimer, Keran Sanders.

**Sandy's Sheep Shop**, Walkerton, Indiana. Instructor: Peggy Coffey. Students: Susan Busko, Nancy Haas, Jenny Setser.

**Scotsweave**, Aberdeen, Scotland. Instructor: Kim Cran. Students: Kelsey Baird, Robin Baird, Pam Couch, Jenny Hamlin, Sheila Rendall, Ruth Stannett, Adelene Simmers, Mary Simmers, Alison Whewell, Margaret Whewell.

**Shuttles, Spindles & Skeins**, Boulder, Colorado. Instructor: Judy Steinkonig. Students: Ann Hoyt, Linda Robison.

**Skeins & Shuttles**, Peoria Heights, Illinois.

Instructor: Peggy Turner. Students: Sharon Howard, Judy Kimbro, Linda Wind.

**2-B Weavers**, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Student: Kathleen Krakar.

**Two Warped Weavers**, Sebring, Florida. Instructors: Martha Angell and Esther Boylan. Students: Carol Mills, Diane Norton, Phyllis Scarborough, Sylvia Thompson, Donna Tucker.

**University of Wisconsin**. Instructor: Joyce Billings. Students: Ruth Catura, Kelly Zopfi.

**Upstairs Studio**, Laporte, Texas. Instructor: Clarice Shanks. Student: Lisa Sessions.

**Weavers' Cottage**, Canyon Country, California. Instructor: Sandy Gunther and Linda Gue. Students: Valerie Collins, Gertrude Dionne, Lendy Dear, Cheryl Price, Cynthia Stefanoni, Diane Yoder, Sandi Zabarsky.

**Weavers' Workshop**, Manchester, Connecticut. Instructor: Angie Rockett. Students: Mark Oliver, Lora Welt.

**Wesleyan Potters**, Middletown, Connecticut. Instructor: Angie Rockett. Students: Athana Catlett, Rita Reimer.

**Wooly Wonders**, Henderson, Nevada. Instructor: Eva Scharf. Student: Sandra Cook.

**Yarns by Design**, Neenah, Wisconsin. Instructor: Julie Allen. Student: Paula Gunderson.

**York Towne chapter, Pennsylvania Guild of Craftsmen**, York, Pennsylvania. Instructor: Gloria Oldenburg. Students: Ann Eyster, Gemma Martin, Carol Presnell, Mary Ann Smith, Caroline Wolfe.

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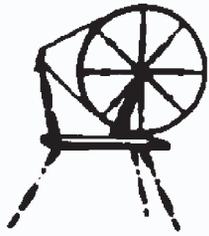
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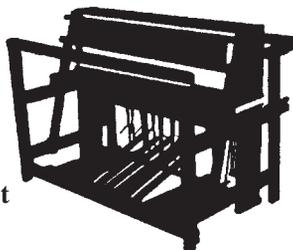
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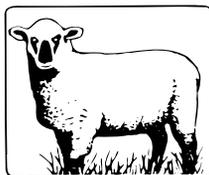
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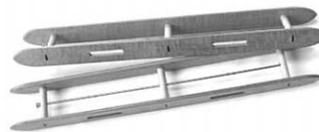
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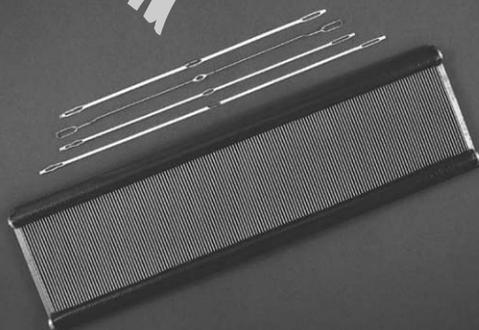
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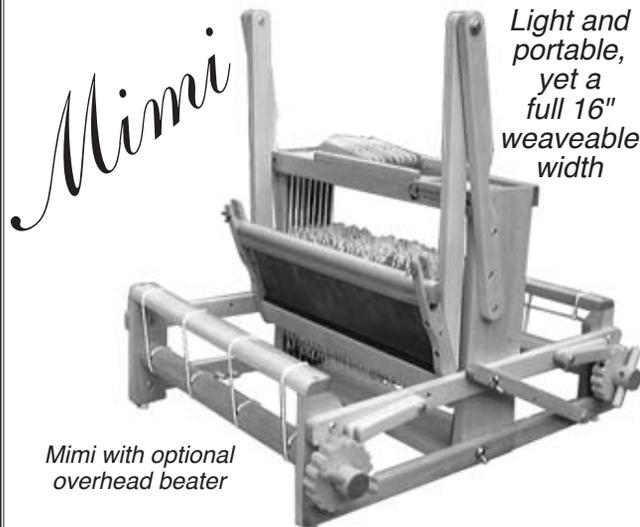
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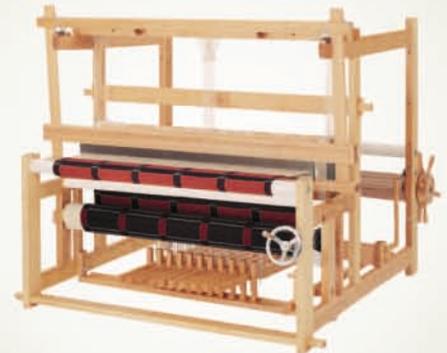
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## PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Diane Click	Wedding jewelry bags	38–39, 42	Huck lace	8	Intermediate
Lisa Dunning	Holiday ornaments	24–25	Taqueté	8	Intermediate
Margaret Gaynes	Thanksgiving breadcloth	56–58	Bird's eye twill	4	Beginner
Margaret Heller	Christmas runner	76–78	Summer and winter	8	Intermediate
Linda Hendrickson	Holiday ornaments	30–32	Ply-split braiding	0	Beginner
Sandee Jaastad	Christmas towels	72–74	Huck lace	8	Intermediate
Tracy Kaestner	Christmas table square	68–70	M's and O's	4	Advanced beginner
Doramay Keasbey	Holiday cards	63–65	Supplementary weft	4	Beginner
Gail Liston	Valentine cards	66–67	Supplementary weft	4–8	Advanced beginner
Mary Nickol	Holiday apron	44–46	Monk's belt	4	Intermediate
Virginia Reisner	Snowman ornament	28–29	Plain weave	0	Beginner
Terese Ridgeway	Holiday cards	60–62	Supplementary weft	8	Advanced beginner
June Rogovin	Wedding jewelry bags	34–37	Spot and lace Bronson	4–8	Intermediate
Sarah Saulson	Housewarming mug rugs	48–50	2-block float weave	8	Beginner
Patricia Springer	Wedding altar hanging	40–42	Atwater-Bronson lace	8	Intermediate
Jo-Anne Tabachek	Holiday ornaments	26–27	Warp-faced plain weave	4	Beginner
Barbara Walker	Valentine runner	52–54	Supplementary warp	4	Intermediate

### READING DRAFTS

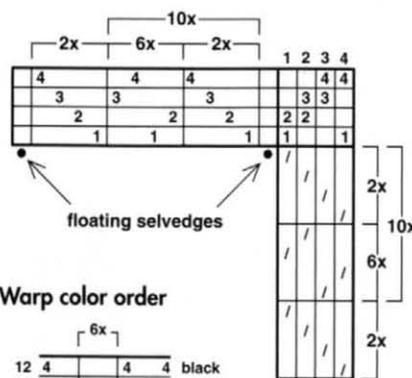
Read the **threading draft** from right to left. **Floating selvages** are noted by bullets. (Floating selvages are warp threads that are not threaded in heddles. They are sleyed in the reed in the dent adjacent to the dent used by the last end on each side and tied to the front apron rod with the rest of the warp. It can be beamed with the warp or hung from the back of the loom. In either case, it should be weighted; a 3" S-hook works well. The shuttle always enters the shed *over* the floating selvedge and exits *under* it.)

**Brackets** in the draft show repeated sections. For more than one level of brackets, repeat first the sections closest to the draft.

Numbers in the **tie-up** indicate the shafts that are raised. Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up.

**Colors** of individual ends and picks are

### Draft



### Warp color order

12	4		4	4	black
12	4			8	green
54		9			red
54		9			white

= 132

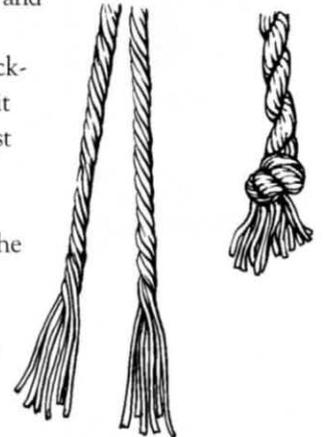
sometimes indicated by letters in the threading and treadling draft accompanied by a key (O = Orange, for example).

In other cases a chart is given in which each row represents a color. Read the **warp color order** chart from right to left just as

you read the threading. The rows indicate colors instead of shafts, however. The total number of threads in each color is usually given at the left of the chart.

### TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Hold a group in each hand and twist each tightly clockwise until it kinks. Twist the two groups together in the opposite direction and secure with an overhand knot.



# BEGINNER'S CORNER

## USE TABBY

If you ask most weavers what the words "use tabby" mean, they will remember that they saw those words first in Marguerite Davison's *A Handweaver's Pattern Book*. They will also remember that they once had to ask that question.

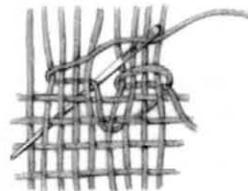
First, it's important to note that tabby and plain weave mean the same thing. Both name the interlacement that happens when alternate warp and weft threads pass over and under each other alternately. We use the two terms a little differently, however. We use plain weave as an adjective to describe the cloth as in "a plain-weave cloth." We use "tabby" as

an adjective for the weft that weaves the plain weave cloth, and we do that to distinguish it from a weft that floats to make pattern. We call this weft the "pattern weft." In weaves like overshot and summer and winter, for example, a pattern weft floats on a plain weave ground cloth. The tabby weft weaves the cloth.

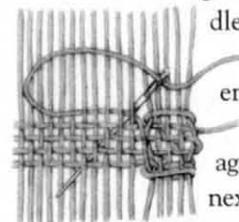
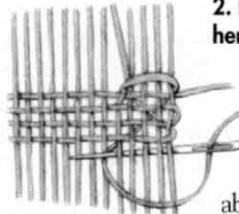
In almost all cases, in order for the pattern weft to pack in well and cover the pattern area, the pattern weft and tabby weft must alternate one and one. "Use tabby" therefore means to weave a tabby pick after every pattern pick. With these instructions, the treadling draft need only give the pattern picks. 

## 1. Simple hemstitching

Take the needle under the first group of warp ends above the fell, bring the needle back, encircling the ends, and then pass the needle under the same ends two or more weft rows down from the fell.



## 2. Double (Italian) hemstitching



Begin as in 1. After completing the steps above (four weft rows are used in this diagram), bring the needle back around the same group of ends below the fell and then begin again, encircling the next group of ends.

## YARN CHART

Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound and meters per kilogram. Following these numbers is a range of relative setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns that are unsuitable for warp). Check with your local yarn store for project yarns. Contact the list of suppliers for stores nearest you. Wholesale suppliers are noted with an \*.



50/3 sewing thread;  
14,000 yds/lb (28,250 m/kg)  
40, 48, 60



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



16/2 cotton; 6,600 yd/lb  
(13,300 m/kg); 24, 30, 36



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



8/4 cotton; 1,600 yd/lb  
(3,320 m/kg); 12, 15, 18



8/2 soft cotton; 3,200 yd/lb  
(6,460 m/kg); 16, 20, 24



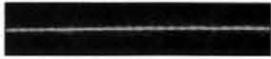
3/2 pearl cotton; 1,200 yd/lb  
(2,420 m/kg); 10, 14, 18



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



140/2/4 silk; 7,950 yd/lb  
(16,050 m/kg); 24, 32, 40



18/2 Tencel™; 7,560 yds/lb  
(15,250 m/kg); 28, 32, 40



8/2 wool; 2,240 yds/lb  
(4,520 m/kg); 12, 15, 20



8/2 Orlec acrylic; 3,000 yd/lb  
(6,055 m/kg); 16, 20, 24



Lurex/Rayon (Chainette);  
1,900 yd/lb; (3,385 m/kg)



4-ply cord; 260 yd/lb  
(525 m/kg)



Single-strand metallic thread;  
8,000 yds/lb (16,140 m/kg)



4-ply metallic (Frizette); 2,500  
yd/lb (5,050 m/kg); 8, 10, 12



Truffles cotton novelty;  
1,200 yd/lb (2,420 m/kg)



Casco Bay cotton novelty;  
2,000 yd/lb (4,035 m/kg)  
8, 10, 15

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# Fall To Remember

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Barbara Albright, Editor

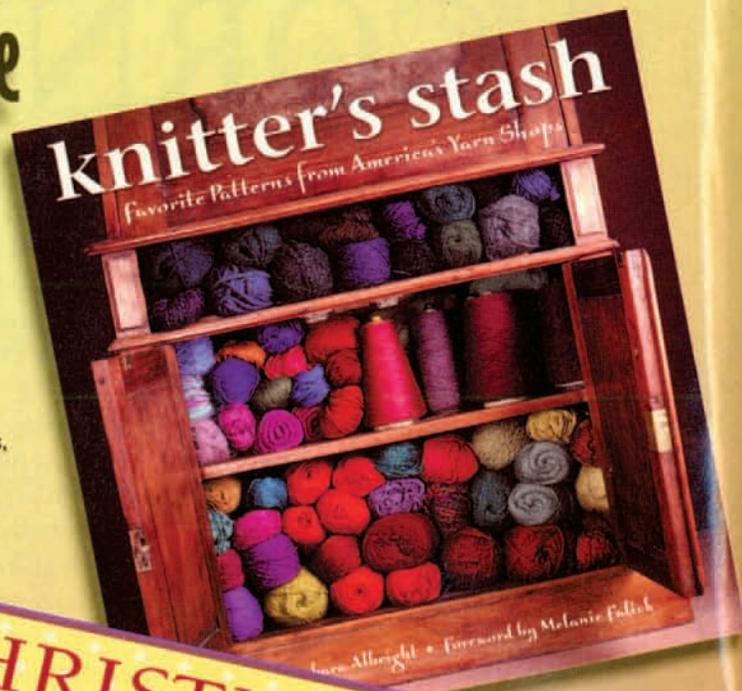
Foreword by Melanie Falick

WE LOVE YARN SHOPS and what better way to share our passion than by selecting over 30 patterns, selected from hundreds of entries, from America's most loved and respected yarn shops. From sweaters to socks to toys, from simple to complex, this beautifully photographed collection has something for every knitter. Each pattern includes knitting tips and techniques, so it's like having a personal knitting teacher guide you through each pattern.

\$34.95/\$52.95 CAN

Hardbound, 180 pages, 10 x 10

ISBN: 1-883010-89-6, October 2001



### Christmas Stockings

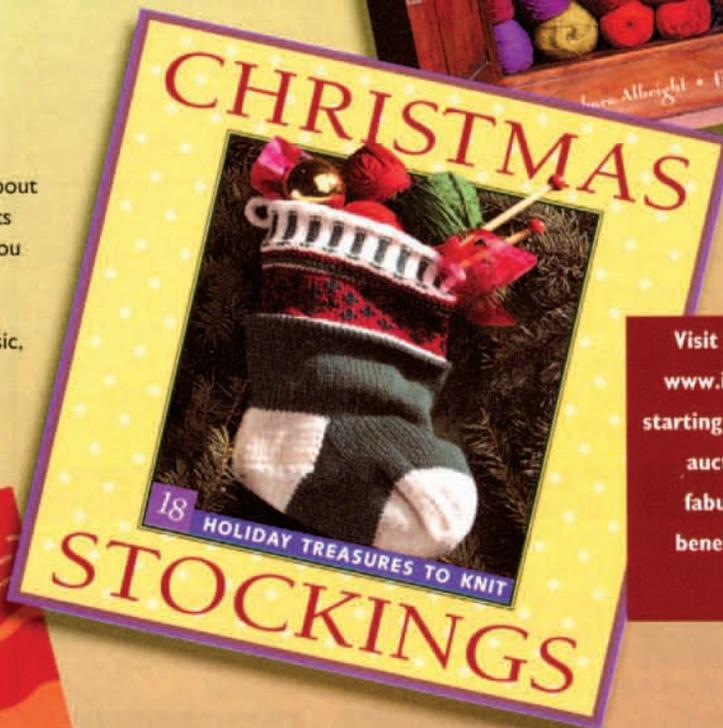
*18 Holiday Treasures to Knit*

For knitters, early fall is the time to start thinking about making Christmas presents. Stockings are classic gifts among knitters—they're timeless, fun to knit, and you only need to make one of them! With 18 patterns from well-known designers including Nancy Bush, Sasha Kagan, and Nicky Epstein, these colorful, classic, oversized socks will be instant favorites among knitters. Stockings never looked so good!

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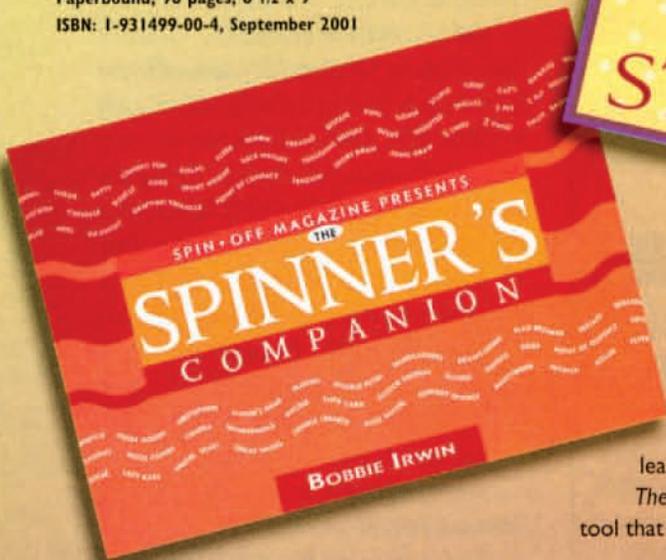
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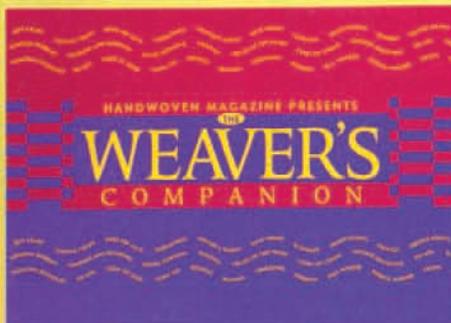
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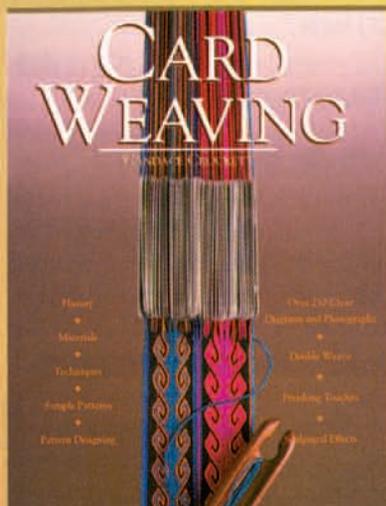


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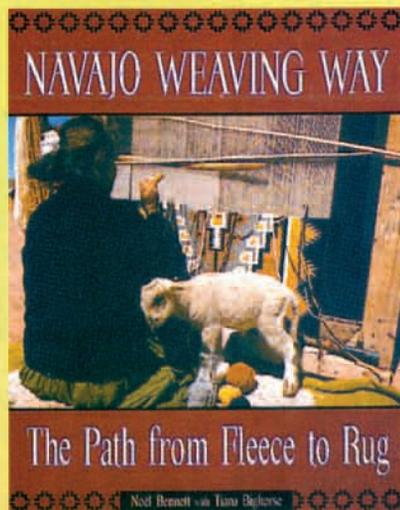
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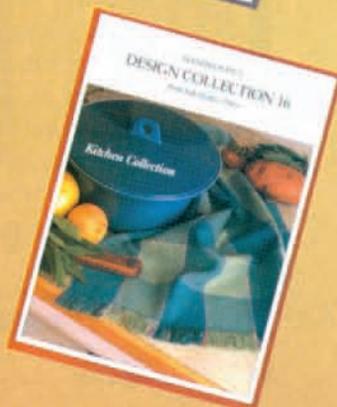
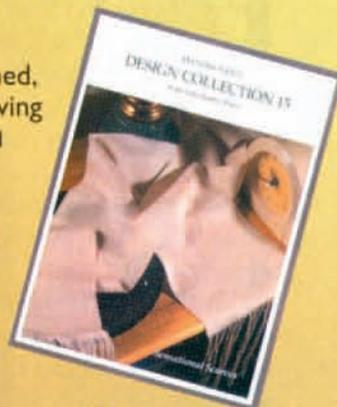
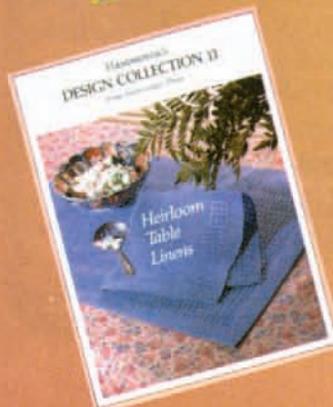
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**WEAVING CHINA'S PAST:  
THE AMY S. CLAGUE COLLECTION  
OF CHINESE TEXTILES**  
Claudia Brown

University of Washington Press, PO Box 50096, Seattle, WA 98145-5096, 2001. Softbound, 160 pages, 85 color illustrations, chronology, bibliography. \$29.95. ISBN 0-910407-39-8.

Woven and embroidered textiles in luminescent silk plain weave, twill, tapestry, gauze, brocade, and damask show images of dragons and lions, birds and bats, boys and Buddhas, scholars and soldiers, blushing peony and lotus blossoms, palaces and pavilions in paradisaical landscapes. This exquisite treasure of historical Chinese textiles from a private collection appear in *Weaving China's Past*, an exhibition catalog from the Phoenix Art Museum.

The fifty pieces illustrated and described in the catalog are a select set of fabrics that represent a thousand years of creativity. Although they date from the tenth to the twentieth century, they were collected by Amy S. Clague, a former Development Director at the Phoenix Art Museum, within the last twelve years. Political changes in Asia have brought hidden textile treasures to the world market, including some Chinese textiles that were preserved in Tibet.

Claudia Brown and four collaborators wrote the text with the assistance of a

long list of scholars who contributed their expertise to the historical and technical information about the fabrics. The description and analysis follow the high standards set in *When Silk Was Gold* (reviewed in *HANDWOVEN*, March/April 2000). These two catalogs represent a new era of communication and collaboration among scholars with an interest in Chinese textile history.

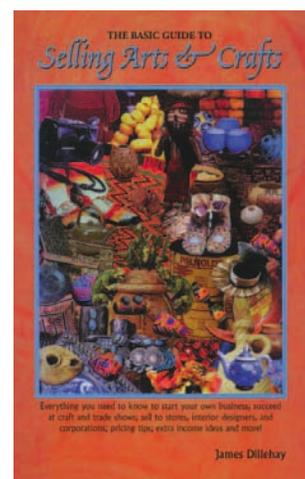
The introduction explains the importance of textiles for tribute and trade in China. The catalog entries are divided into three categories—brocades, tapestries, and embroideries. Each textile is illustrated in color. Close-ups of the weave or embroidery, reverse images, and microscopic details allow the curious to see clearly the structure and stitches. The title, dynasty, date, brief description, and dimensions are followed by a thorough discussion of the textile within its cultural context. The iconography of the symbols, scenes, themes, and colors are thoughtfully explained for each textile.

The technical analysis includes the color, fiber, spin, ply, and ends-per-centimeter counts of each warp, weft, and embroidery yarn. An unusual peacock feather yarn and different types of gold wrapped threads are described. Weave structure and stitches are identified. The authors consistently use terms from standard textile references that will be understood by most weavers and stitchers. Some dates are verified with carbon dating.

This book is not only informative, but handsomely designed. A foreword, preface, and chronology precede the introduction to the catalog entries. The annotated footnotes and extensive bibliography are useful for further reading and research. The addition of a map, a glossary of weaving and embroidery terms with diagrams, and an index would have enhanced the text.

The gorgeous fabrics illustrated in this text will transport you to another time and place where the textile arts of spinning, weaving, and embroidery were "viewed as divinely inspired."

—Nancy Arthur Hoskins



**THE BASIC GUIDE TO SELLING  
CRAFTS ON THE INTERNET**  
James Dillehay

Warm Snow Publishers, PO Box 75, Torreon, NM 87061, 2000. Softbound, 175 pages. \$16.95. ISBN 09629923-3-X.

James Dillehay has succeeded in making clear and accessible much of the information that is needed by the person who is contemplating setting up a website for the purpose of marketing hand-crafted products. Dillehay begins by explaining the advantages of marketing through a website with its potential to attract customers world wide. He then lists the equipment, resources, and skills needed. The greater part of the book describes how to design and establish a website with special emphasis on how to attract the customers to the website who are most likely to buy the product.

Setting up and maintaining an effective website requires a great deal of effort and organization. Dillehay provides real help with this in two ways. First, he shows how to organize the setting up of the site and how to create a marketing plan which takes into account the many tasks that must be performed. Second, he includes the addresses of many websites that can help with the tasks involved, including creating effective graphics, submitting pages to search engines, and researching website ranking in the search engines. Many of these sites provide help for free.

This book is designed both to be initially read through and as a reference to be used later. The Ebook version, which can be purchased at [www.craftmarketer.com](http://www.craftmarketer.com), contains hyperlinks for direct connection to the web resources recommended in the book. A glossary of technical terminology and a number of useful appendixes conclude the book.

*The Basic Guide to Selling Craft on the Internet* is essential reading for anyone thinking of establishing a website for selling craft work and provides substantial up-to-date advice.

—Jo Anne Ryeburn

## YOU CAN WEAVE! PROJECTS FOR YOUNG WEAVERS

**Kathleen Monaghan and Hermon Joyner**

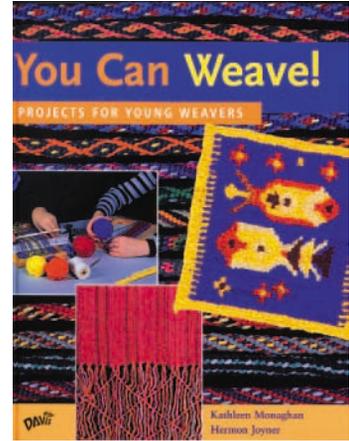
Davis Publications, Inc., 50 Portland St., Worcester, MA 01608, 2000. Hardbound, 96 pages, color plates, black and white photos, diagrams. \$19.95. ISBN 0-87192-493-5.

Teachers, parents, grandparents, educators everywhere—you'll love this book. Into one small volume is packed all the information you need to introduce weaving to children of all ages. The inclusion of photographs and descriptions of ethnic textiles supplies an important context and the answer to the question "Why weave?" Even if you don't know anything about weaving, when you start using this book, you and your students will be hooked by the time you finish.

The authors present a weaving study

plan which is carefully designed to eliminate frustration in new weavers. There are ample photos, careful descriptions, and helpful hints. Each project is enhanced with extra suggestions and variations for further exploration. The lessons start with very easy paper weaving and proceed with baby steps through a variety of weaving projects on cardboard looms, adding skills at each step. Once the students have a basic understanding of the weaving process, the projects advance to classic weaving tools and methods such as weaving on a frame loom, a backstrap loom, and even a bead loom. At the end of the book, for extra credit, projects are included using kumihimo braiding and basket-weaving techniques.

The projects require a minimum investment in supplies, using only readily available items to construct the looms. Even more information on how to find suitable materials would be helpful. The ordinary discount store or hobby store is a starting place, but most nice and natural materials can be found only in specialty weaving and fiber supply stores—even a child's projects deserve the right



stuff. In this day of on-line resources, suppliers are not hard to find, and most will bend over backwards to help a teacher set up an economical weaving program.

However you find your resources, this book should be your guide. Use it to try weaving with your children for an hour one afternoon. Or use it to design a three-week weaving plan for elementary students. Or better yet, use the lesson plans to set up an ongoing weaving program at home or school. The enthusiasm generated by such an endeavor could easily be the starting point for a permanent place for weaving in our children's lives.

—Betsy Blumenthal



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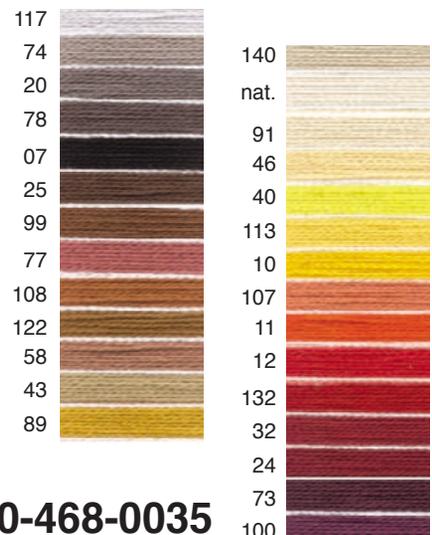
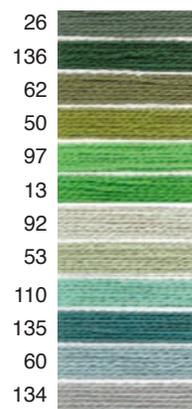
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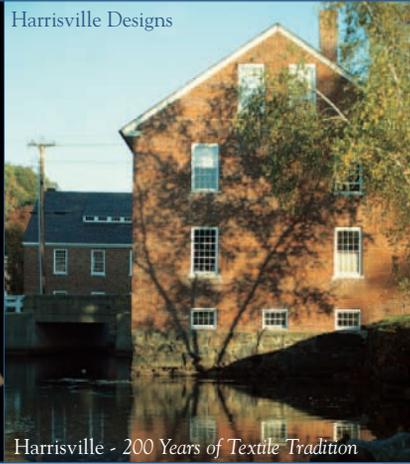
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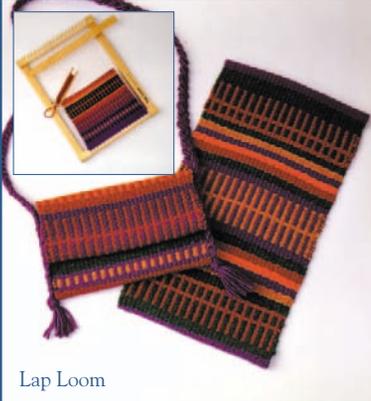
Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - Pattern Available



Harrisville - 200 Years of Textile Tradition



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Lap Loom



New! Cherry Loom



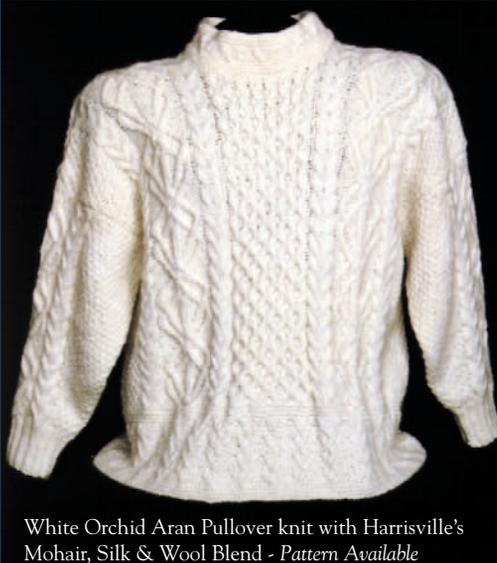
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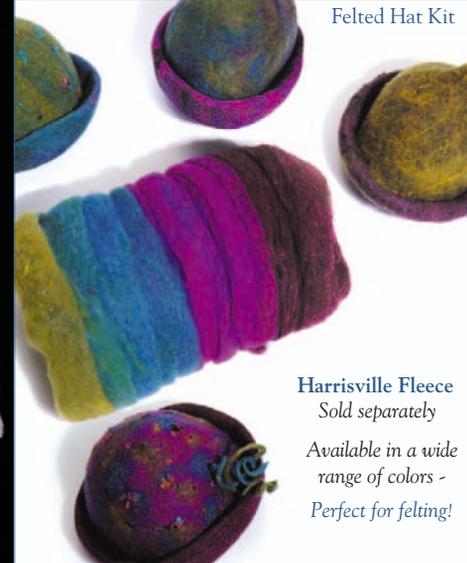
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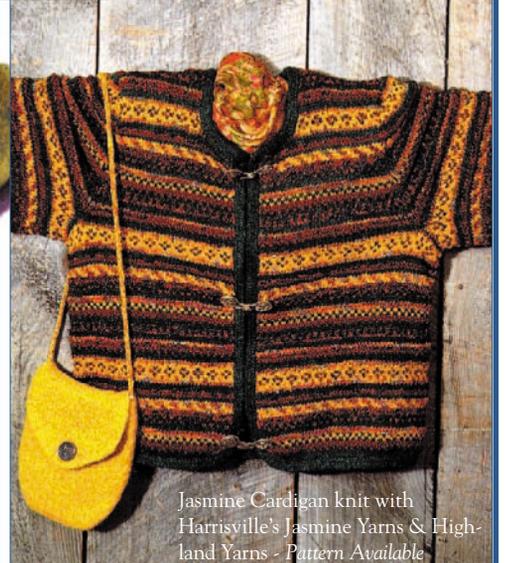


White Orchid Aran Pullover knit with Harrisville's Mohair, Silk & Wool Blend - Pattern Available



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# Christmas ORNAMENTS

## Holidays IN MINIATURE

LISA DUNNING

**T**he inspiration for this project comes directly from a workshop in taqueté bookmarks by Lillian Whipple. The workshop completed, my loom still threaded, an assignment looming to decorate the Portland Handweavers Guild holiday table, and—voilà!—we have the Holiday in Miniature Ornaments, or: What Can Be Done with This Workshop Warp?



*Lisa Dunning lives and weaves in Portland, Oregon. She enjoys learning and exchanging weaving ideas through guild meetings, her study group, and workshops.*

### Taqueté

The weave structure is taqueté, a weft-faced weave that is often used for rugs. Taqueté is woven on a summer and winter threading, but uses two (or more) heavy wefts, one for the background and one (or more) for pattern. With its sewing-thread warp and embroidery-floss wefts, this is an inexpensive project and a good introduction to weaving with fine threads.

### Weaving the ornaments

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance.

Begin and end each ornament with eight picks plain weave in ecru (1–2 vs 3–8). At the top of each ornament, after four of the eight plain-weave picks, insert two strands of gold metallic thread 8" long, each in alternate plain-weave sheds, for the hangers.

Before and after each design in Figure 2, weave eight picks of all background: Raise shaft 1 and weave with ecru; raise

shaft 1 with 3–8 and weave with red or green; raise shaft 2 and weave with ecru; raise shaft 2 with 3–8, and weave with red or green. Repeat for eight total picks.

Weave the ornament designs following Figure 2. For each row, raise shaft 1 with the shafts listed in the ecru column and weave with ecru; raise shaft 1 with the shafts listed in the green column and weave with green; raise shaft 1 with the shafts listed in the red column and weave with red. Then, for the same row, raise shaft 2 with the shafts listed in each column and weave with the same colors.

When both red and green are used in the design, each row represents six picks: ecru, red, and green, each with shaft 1 raised and then with shaft 2 raised. When only one pattern color is used, each row represents four picks, ecru and red or green, each with shaft 1 raised and then with shaft 2 raised.

Separate the ornaments with two paper strips  $\frac{1}{4}$ " wide to create fringe.





# Holiday ORNAMENTS

JO-ANNE TABACHEK

One of my favorite traditional holiday treats is to design and weave warp-faced bands for holiday ornaments. Designs can combine solid stripes with narrow lines, dashes, and chains—every warp can be different and provide endless designing pleasure.

Wind a warp following Figure 1a or 1b and prepare the loom following the directions in Project at-a-glance. Weave plain weave for the length of the warp.

## Making the ornaments

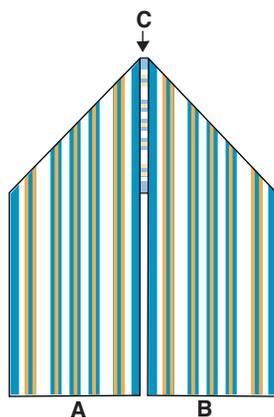
Remove the band from the loom and cut into pieces each equal to four times the width of the band plus  $\frac{3}{4}$ " (the length for these is about  $5\frac{3}{4}$ "). Run a small bead of white glue along the two cut edges and allow the glue to dry before proceeding.

Follow the directions for folding the ornaments in Figure 2. Use a fast-setting fabric glue to secure the two edges in place at x and y. Check both sides to ensure all edges and corners are tucked in and glued.

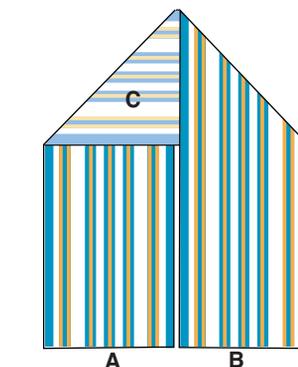
To make the tassel, wind the warp yarn around a  $3\frac{1}{2}$ " piece of cardboard about 25 times. Cut, leaving a 6–7" tail extending past the bottom of the cardboard. Thread the tail through a needle and pass the needle under the loops at the top of the cardboard. Pass the needle back over the top of the loops and then back through the loops once more. Pull the yarn tightly and make a knot. Slip the tassel off the cardboard. Wrap the still-threaded end around the neck of the tassel four times. Pass the needle up under wrap and out through the knotted top. (Later, use this

end to sew the tassel to the ornament.) Cut the bottom loops and trim evenly. Add metallic yarn to embellish tassel neck if desired. Sew tassel to the ornament. Cut a 6" length of metallic yarn and secure it to the ornament as a hanger.

## 2. Steps for making ornament

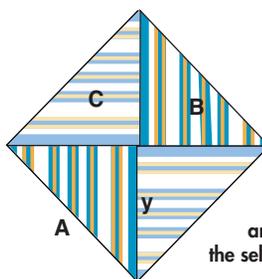


a. Fold both edges on a 45° angle so that the two ends (A and B) are equal in length.



b. Unfold A and refold to the back on the same 45° fold line so that A is behind C.

c. Fold the bottom edge of A to the back on a 45° angle so that the edge of A extends slightly over B; glue along x.



d. Fold B to the front on a 45° angle and tuck the edge of B under the selvage of A and glue along y.



*Jo-Anne Tabachek, weaves, spins, and teaches in Winnipeg, Manitoba. She inherited her love of making Christmas ornaments from her mother.*

## 1a. Warp color order for blue ornament

26	5	2	2	2	2	2	2	2	2	5	royal
38	7	7	5	5	7	7					lt blue
11	2	2	1	1	1	2	2				gold

## 1b. Warp color order for red ornament

38	8	1	8	1	1	1	8	1	8	red
20	5	5					5	5		green
17	2	2	1	1	5	1	1	2	2	gold

## PROJECT at-a-glance

### Weave structure for ornaments

Warp-faced plain weave.

### Equipment

2-shaft loom or inkle loom (warp width is  $1\frac{1}{4}$ "), 12- or 15-dent reed, 1 shuttle.

### Yarns

Warp: 8/2 Orlec acrylic (3,000 yd/lb).

For red ornament: red, 152 yd ( $\frac{1}{2}$  oz); green, 80 yd ( $\frac{1}{2}$  oz); gold 68 yd ( $\frac{3}{8}$  oz).

For blue ornament: royal blue, 104 yd ( $\frac{3}{8}$  oz); light blue, 152 yd ( $\frac{1}{2}$  oz); gold, 44 yd ( $\frac{1}{4}$  oz).

Weft: 8/4 cotton (1,680 yd/lb); for red ornament: red, 70 yd ( $\frac{1}{2}$  oz); for blue ornament: royal blue, 70 yd ( $\frac{1}{2}$  oz).

For tassels and hangers: 8/2 Orlec: 88 yd ( $\frac{1}{2}$  oz); gold metallic, 6–7 yd.

### Yarn sources

8/2 Orlec acrylic (8/2 cotton can be

substituted) is available from What's Weft and Gemini Fibres, and 8/4 cotton is from Jane Stafford Textiles.

### Notions and other materials

Needle, white glue such as Elmer's, a quick-setting fabric glue such as Beacon Fabri Tac or Aleene's Thick Designer "Tacky" Glue, cardboard  $3\frac{1}{2}$ " ×  $3\frac{1}{2}$ ".

### Warp order and length

75 ends 4 yd long in the color order in Figure 1a or 1b.

### Warp and weft spacing

Warp: 60 epi (4/dent in a 15-dent reed or 5/dent in a 12-dent reed). Width in the reed:  $1\frac{1}{4}$ ". Weft: 14–15 ppi.

### Take-up and shrinkage

10% take-up in length. Amounts produce 17–18 ornaments, each  $2\frac{1}{2}$ " ×  $2\frac{1}{2}$ " plus  $3\frac{1}{2}$ " tassel and  $2\frac{1}{2}$ " hanger.



# Snowman ORNAMENT

VIRGINIA REISNER

I wanted a weaving project to keep me busy and help pass the time while traveling. It had to be small enough to carry in a purse and easy enough that I could stop and start at any time. Since it was winter when I started planning, I thought of a snowman ornament. It uses small amounts of yarn and can be woven in plain weave with a needle. The cardboard loom can be made anywhere, carried anywhere, and used anywhere by anybody at any time!

## The Loom

Cut a trapezoid shape from a piece of heavy cardboard as in Figure 1. On the wide end, cut a slit  $\frac{1}{8}$ " inch deep on each side,  $\frac{1}{8}$ " in from each edge. Make additional slits every  $\frac{1}{4}$ " across the wide end. On the narrow end, make a single cut  $\frac{1}{4}$ " in from the right side.

## Warping

Hold the loom so that the single slit on the small end is on the bottom right. Tie a double knot about  $\frac{1}{2}$ " in from the end of the thread to be used as warp. Place the thread in the second slit from the left side of the loom with the knot on the top surface facing you. Pull from behind so that the knot is flush against the front side of the loom and the spool with the thread is coming out of the slit at the back.

Keep the warp thread as tight as possible while warping. It is easiest to do this if you tighten the thread at each slit.

Bring the thread to the front of your loom by going into the first slit on the left from behind and then coming out on the

front. Bring the thread down the front side of the loom, around the bottom, up the back side and back through the first slit, coming out again on the front. There are now two threads in this slit. Bring the thread across the front to the second slit. Go through the second slit, down the back side, around the bottom, up the front side and back through the second slit. (There will be a thread going from slit one to slit two on both sides of the loom. This is the only place where this occurs.)

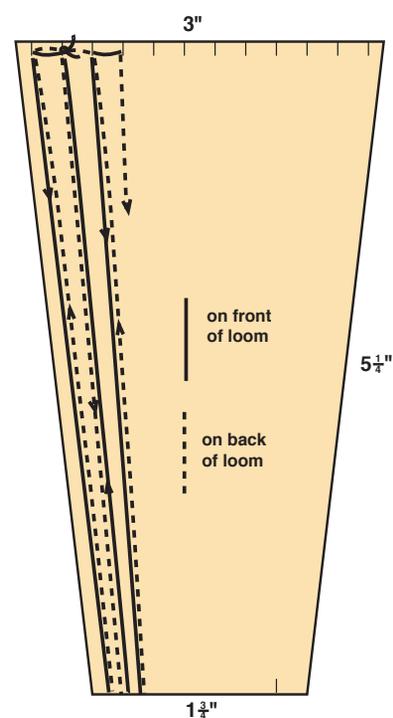
Bring the thread across the back and through the third slit, down the front side, around the bottom, up the back side and through the third slit again. Go across the front and through slit four, down the back, around the bottom, up the front, and back through slit four. Continue warping until slit eleven. At this point the thread should be at the top and you should have eleven threads on each side of the loom or a total of twenty-two warp threads. As you will need an odd number of warp threads for the interlacement, bring the thread through slit eleven to the front of the loom. Carry the thread across the front, go through slit twelve, down the back, and up through the bottom right. Tie the end to the adjacent warp thread, leaving a 1" tail. Check to make sure all warp threads are tight at this point.

## Making the snowman

Cut off about a yard of the hat yarn and thread in the needle. Turn the loom so that the narrow end is on top. Weave under the first warp thread, over the second and so on across the front side of the loom. Slowly pull the yarn through until you have about  $\frac{1}{2}$ –1" tail extending from the loom. Turn the loom over and weave across the second side. Tuck in the tail. After weaving a few rows, gently push up the rows of weft to make the weaving weft-faced; warp threads should be completely covered.

Continue weaving plain weave around the loom. Weave until the hat measures about  $1\frac{1}{8}$ " in length. You can add a little trim to the hat by doing a row of lazy-daisy stitches or other fancy stitches around the bottom of the hat to set off the hat and

## 1. Loom for snowman



separate it from the body of the snowman.

Now thread the needle with about two yards of the white yarn. Tuck the beginning end up under the hat and weave until the loom is completely filled. Leaving about a 6" tail, cut off the yarn.

To remove the snowman from the loom, gently push the loops of warp thread at the wide end of the loom up and over the slits. Carefully slide the woven piece down the loom toward the narrow end and gently remove it. You now have a woven tube that is closed on the narrow end and open on the wide end. Stuff firmly, but carefully with fiberfill. Slowly pull the 6" tail, closing the opening. When it is completely closed, tie off the yarn and weave in the tail.

Using a piece of carpet warp or other heavy, firm white thread, tie the body into three parts, the head and the hat, the middle, and the bottom. Tie tightly—your snowman should look plump!

Sew beads in place. For the scarf, make a crochet chain 8" long or cut several pieces of brightly colored yarn and tie around his neck. Add a small loop to the top of the hat and your snowman ornament is ready to hang on your tree.



*Virginia Reisner, of Elmhurst, Illinois, is always looking for small portable weaving projects that will also help use up all of her left-over yarn.*

## PROJECT at-a-glance

### Weave structure for snowman

Plain weave.

### Equipment

Cardboard loom.

### Yarns

Warp: Buttons, Carpets, and Crafts thread, Coats & Clark, white, 3½ yd.  
Weft for hat: rayon chenille (1,400 yd/lb), black, 4 yd. Weft for body: Truffles by Knit One Crochet Too (1,200 yd/lb), white, 15 yd. Yarn for scarf: 3/2 pearl cotton (1,260 yd/lb) or use any relatively heavy yarn in a bright color.

### Yarn sources

Rayon chenille is from Webs. Truffles is available from most shops that carry knitting yarns.

### Notions and other materials

For eyes, 2 black seed beads, size 10 or 11; for body, 2 black seed beads, size 6/0 for body; for nose, 1 orange bead, size E; large tapestry or stole needle.

### Warp order and length

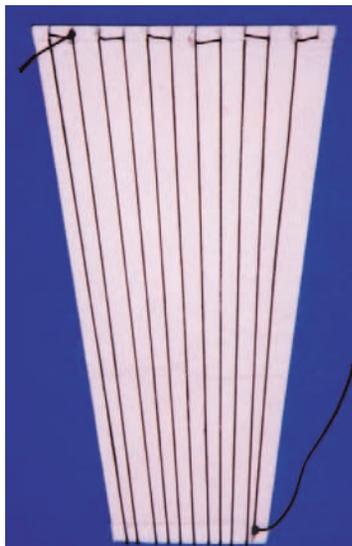
23 warp ends as one continuous warp.

### Take-up and shrinkage

Amounts produce one snowman  
4½" × 1⅝".



2a. Warp the cardboard loom



2b. Weave around the cardboard



2c. Gather to close bottom



2d. Wrap neck and waist



# Star Ornaments

## IN PLY-SPLIT BRAIDING

LINDA HENDRICKSON

Until recently, ply-split braiding was practiced almost exclusively by men in the desert of north-west India. There, they spin black and white goat hair, ply it into tightly-twisted cords, and make girths, carrying straps, and neck decorations for camels. Ply-split braiding is beginning to be embraced by fiber enthusiasts far and wide. The First International Ply-Split Braiding Convention takes place this fall in England.

This article introduces SCOT—single-course oblique twining. The spiral ornament is an easy project for beginners, the star ornament a little more challenging.

The first step is to make or purchase tightly twisted 4-ply cords. Making your own cords takes time, but has many advantages, as you control the fiber, color, length, diameter, amount of twist, and number of plies. Cordmaking directions are included at the end of the article.

### A straight SCOT sample braid

As in any type of braiding, the cords move at a diagonal to the selvedge. But each time two cords meet in ply-split braiding, one cord is split and the other passes through the split. At each meeting, either cord can be the splitter; the other is the splittee. The splitter is hidden, while the splittee (and therefore its color) shows on both sides of the piece.

To understand how this works, prac-

tice with a sample braid. You will need eight 4-ply cords, 27" long, 1/8" in diameter, in two each of four colors. (Follow cordmaking directions on page 42 and cut finished cords in half.) Arrange them in any color order. Even up the ends of the eight cords, and tape them to a table, allowing most of the cord length (and the opposite ends) to hang over the table.

Using a latch hook, and working from the right, split seven of the cords a few inches from the tape, dividing the four plies of each cord into two groups of two (two plies will show on top of the hook, two beneath); push the hook through far enough to be able to close the latch. Grasp the left-hand cord close to its bottom end, place it on the hook, close the latch, and pull this cord through all the split cords.

To split the next row, leave a quarter twist between it and the first row (see page 42) and push the hook through the cords in the same direction as before. The splitter for the first row is the first splittee in the second. Continue. After a few inches, work a few inches leaving a half-twist between splittings for a more ridged surface.

### The spiral ornament

Casey Conzatti, a twelve-year-old student at DaVinci Arts Middle School in Portland, Oregon, is the source of the spiral design. When I asked Casey how she came up with it, she said, "I noticed what was happening, and I just kept repeating it."

You will need four 4-ply cords, 55" long, 1/8" in diameter, two each of gold, purple, green, and red. Leave only a quarter-twist between splittings (or split as close as you can to the point where the splittee emerges from another cord).

Split the gold cord at about 1" from the center on each side to form a loop. Pull the purple cord through so that the gold cords are snugly adjacent to each other. There are now four cords (and a gold loop): purple, gold, gold, purple. Split all four cords, pull the green cord through (in all splittings, pull the splitter firmly to line up the cords and form a smooth, firm surface). There are now six cords: green, purple, gold, gold, purple, green. Split all six cords, pull the red cord

through. There are now eight cords: red, green, purple, gold, gold, purple, green, red. Braid three rows of straight SCOT. The two gold cords will end on the left.

To braid the spiral shape, alternate a short row and a regular row.

■ Short Row: Split six of the eight cords and pull the seventh one through as snugly as possible.

■ Regular Row: Split seven of the eight cords and pull the eighth one through as snugly as possible.

Repeat these two rows to make the spiral shape until you have eleven complete repeats of the gold stripe, ending with the two gold cords on the left.

Braid eight rows of straight SCOT until the two gold cords are again on the left.

Tie off the braid with a constrictor knot: Take one of the gold cords and wrap it loosely upward and around all the other cords four times. Push the end of the wrapping cord down through the wraps. Tighten all wraps, beginning with the bottom one and moving up to the top. Then pull the end of the wrapping cord tight.

Cut the cords at an angle. Knot the ends; unply and straighten fringe; trim.

### The star ornament

You will need six 4-ply cords, two each of three colors, 27" long, 1/8" in diameter: two gold on the right, two purple in the center, and two red on the left. (Follow cordmaking directions on page 42 for three cords and cut cords in half to make six.)

Begin splitting 6" from the ends. Braid six rows in straight SCOT. The colors will be back in their original order. (These rows help you get started, but you will remove four of them when you finish.) Repeat the following three-step sequence five times to make five points. Leave a quarter-twist between successive splittings, except for the first splitting in Step 3.

■ Step 1. Put the right-hand cord aside. Split four cords, pull the left-hand cord through, set it aside. Split three cords, pull the left-hand cord through, set it aside. Split two cords, pull the left-hand cord through, set it aside. Split one cord, pull the left-hand cord through, set it aside. Tighten all cords. Turn the braid over.



Linda Hendrickson, an internationally known teacher and author, lives in Portland, Oregon. She specializes in tablet weaving and ply-split braiding and is currently making ply-split hats.



■ **Step 2.** Repeat Step 1. This step forms half of the point. The fell will be at a different angle to the selvage than Step 1, and in the first row you must split close to where the cords emerge, but otherwise the splittings are the same. After completing Step 2, tighten all cords to make the braid curve. The first cord pulled through should be completely covered by the cords that it splits. Turn the braid over.

■ **Step 3.** This step forms the other half of the point. In this step, it is especially important to tighten the cords as you pull them through. Leave a half-twist for the first splitting only, as this will result in a better-looking point. Split the right-hand cord, pull the next cord through. Split two right-hand cords, pull the next cord through. Split three right-hand cords, pull the next cord through. Split four right-hand cords, pull the next cord through. Split five right-hand cords, pull the remaining cord through.

You have finished the first point. Do not turn the braid over at the end of Step 3. Begin again with Step 1 for each point. After making five points, braid two rows in straight SCOT. Then remove the first four rows from the beginning of the braid.

Form the braid into the star shape, and secure the cords with a constrictor knot. Finish as for the spiral ornament.

## Making cords

Creating plied cords involves the same two steps as making twisted fringe for scarves—initial overtwist (IOT) and controlled countertwist (CCT). A 4-hook cordmaker is the ideal tool for making 4-ply cords. You can also use a hand or electric drill as described below.

The red, purple, and green cords are made from 10/2 pearl cotton, with four strands in each ply. The gold cords contain two strands of 10/2 gold and one strand of Frizette metallic in each ply.

Pound a nail into the center of a small block of wood to make an “outend” (holds the end of the yarn opposite from the drill). Take another block of wood, 4" × 1" × 1", and screw in three cup hooks, 1" apart, to make a “ply-holder” (holds the twist in the yarn after IOT). Replace the drill bit with

a sturdy hook (can be made from coat hanger wire). Place the drill at one end of the table and stabilize by clamping a small block of wood against each side.

Clamp the outend to the other end of the table so there is 70" between the nail and the drill hook. Clamp the ply-holder to the table so the three hooks are facing the outend (away from the drill hook) and there is 10½" (15% of 70") between the hooks on the ply-holder and the drill hook. Make a slip-knot in the yarn, place it over the nail and tighten. For a 4-strand ply, wind the yarn from nail to hook to nail to hook to nail. Cut and tie.

The drill hook should turn clockwise. Keeping the yarn under tension as it shortens, twist until the drill hook reaches the hooks on the ply-holder. Pinch the yarn near the hook and untwist to find the loop, and move the loop from the drill to the first hook on the ply-holder. Repeat for the other plies, placing the second and third plies on the second and third hooks. When you finish twisting the fourth ply, leave it on the drill hook and transfer the other three back. Turn the drill hook counterclockwise. At first, the cord will lengthen; pull back to maintain tension. Stop twisting when the cord starts to shorten.

Tape the ends of the cords with a small piece (½" square) of the stickiest tape you can find. Press one end against the cord and roll tightly between thumb and fingers. The ends should look like the ends of a shoelace, so they will slide smoothly through other cords as you work.

## Ply-splitting basics

■ **Single-course oblique twining (SCOT)** One of the structures of ply-split braiding, in which several cords are split and one cord is pulled through them all at once.

■ **Splitting the plies** A basic maneuver in ply-split braiding. Each cord is slightly untwisted to allow a splitting tool (such as a latch hook) to pass through it.

■ **Leaving a quarter-twist between successive splittings** produces a smooth surface. Untwist each cord until you can see where it was split in the previous row. Then allow the cord to twist slightly and pass the hook under the first ply coming up from the bottom of the preceding splitter and the first ply coming from the top.

■ **Leaving a half-twist between successive splittings** This produces a surface with distinct ridges. Untwist each cord until you can see where it was split in the previous row. Then allow the cord to twist slightly and pass the hook under both plies coming from the bottom of the preceding splitter.

## Resources

Collingwood, Peter. *The Techniques of Ply-Split Braiding*. London: Bellew Publishing, 1998.

———. “Single Course Oblique Twining,” *Weaver’s*, Issue 42, Winter 1998, pp. 56–59.

Hendrickson, Linda. *Great SCOT! A Beginner’s Guide to Single-Course Oblique Twining*. Portland, Oregon: Linda Hendrickson, 2000.

See also:

[www.cs.arizona.edu/patterns/weaving](http://www.cs.arizona.edu/patterns/weaving)

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

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

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

## PROJECT at-a-glance

### Structure

Ply-split braiding: single-course oblique twining.

### Equipment

Drill with hook, small block of wood with nail, 4" × 1" × 1" block of wood with 3 cup hooks, 4 C-clamps, latch hook.

### Yarns

10/2 pearl cotton (4,200 yd/lb), gold, 44 yd; red, 65 yd; purple, 65 yd; jade, 65 yd; Frizette 4-ply metallic warp (2,500 yd/lb), gold, 22 yd.

### Yarn sources

10/2 pearl cotton is available from most suppliers. 4-ply Frizette metallic is from Robin and Russ Handweavers.

### Cord number and length

For sampler: eight 4-ply cords 24" long in four colors; for spiral ornament four 4-ply cords 55" long in four colors; for star ornament six 4-ply cords 27" long in three colors.

### Notions and other materials

Small amount clear box-sealing tape.

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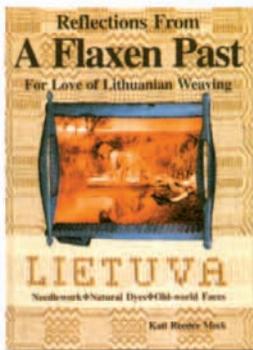
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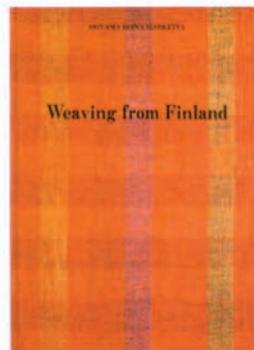
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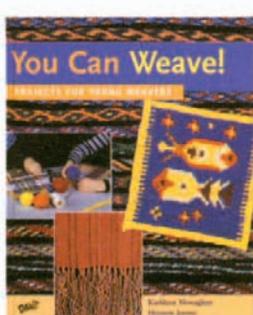
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# Weddings

## with handwovens

JUNE ROGOVIN,  
DIANE CLICK, AND  
PATRICIA SPRINGER

The ultimate dream of most handweavers is to design, weave, and sew a dazzling, one-of-a-kind, knock-your-socks-off wedding dress—whether for themselves, their daughters, their daughters-in-law-to-be, or a friend. There could be no more wonderful nor meaningful gift for the special bride in your life.

Here are three weavers who have created unique lace fabrics for their daughters' weddings. Enjoy their stories and learn from their mistakes and successes as you begin a weaving and sewing adventure for a lucky bride. Practice first by weaving jewelry bags in Bronson lace by June Rogovin or in huck lace by Diane Click. For a wedding fabric that requires almost no sewing, weave Patricia Springer's altar hanging.



**June Rogovin**, of Newbury Park, California, weaves everything from garments to coverlets. She finished her daughter's wedding dress on the day of the wedding.

## Renaissance WEDDING

JUNE ROGOVIN

A Renaissance wedding with a church liturgy from sixteenth century England was an especially appropriate choice for the bride (my daughter), who studies Medieval theology, and the groom, who plays the lute. My vision for her was a Renaissance dress constructed of fabrics from two warps, one in spot Bronson ("Mildred Keyser's Linen" from Marguerite Davison) and the other in Atwater-Bronson lace. A silk weft with a cotton warp would accentuate the sheen of Bronson lace's weft floats.

### Wedding dress challenges

I knew when I ordered the silk that there was a little problem: To get the amount I needed, I had to buy two different dye lots. I reasoned, quite logically I thought, that as long as the warp threads were identical (they were) and I didn't mix the dye lots while weaving the separate interlacements (I didn't), all would be just fine!

But weaving and sewing a wedding gown became an exercise in chaos theory. Everything was not "just fine." Two and a half weeks before the wedding, when I removed the second length of yardage from the loom, I was horror-stricken. One fabric was much darker than the other—they did not match *at all!*

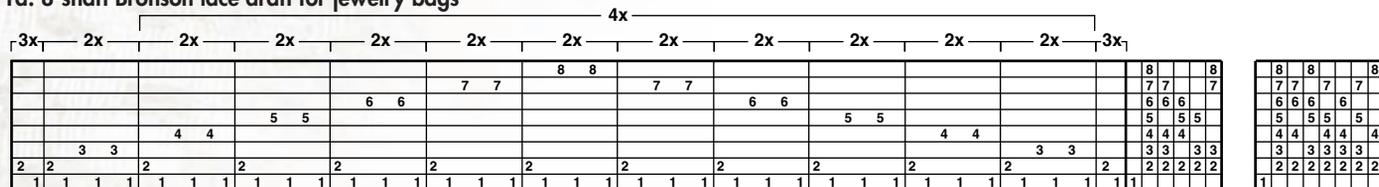
What to do? Neither fabric gave sufficient yardage by itself and time was running out. With panic as the mother of this invention, my daughter and I decided to combine the two fabrics in a deliberate way, as if we had planned it all along. The darker fabric is used for the undersleeves, and the lighter for the "slashings" layered over it. The front panel of the skirt and the bodice are from the lighter fabric, while the rest of the skirt is darker, creating an apron-like effect.

Pattern decisions and fitting problems were additional challenges. We made many false starts and discarded many muslins. We finally settled on McCall's wedding gown pattern #9135 for the bodice with modified neckline and sleeves. (The idea for these sleeves comes from a book called *Shane Connolly's Wedding Flowers*, Trafalgar Square, 1998. Our sleeve is similar to the little flower girl's sleeve in the Elizabethan wedding shown in the book.)

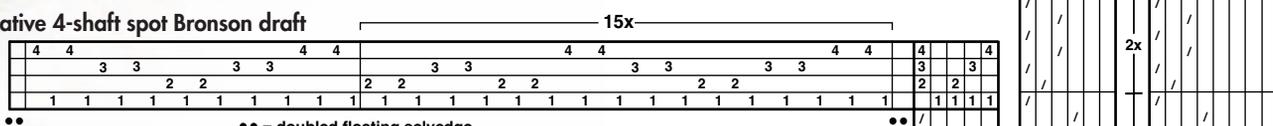
The skirt is made from Period Patterns #41 with reduced fullness to minimize the bulk that can result from handwoven fabric. A rectangle of fabric is used for the center panel, and the center back panels extend and curve into a short train. A caution here for the frugal weaver: the skirt pieces (except the center panel) are cut with one edge on the diagonal. This creates waste if the warp is not wide enough for the skirts to be cut side by side with the top of one adjacent to the bottom of the other. (Plan pattern layout before planning warp width!)



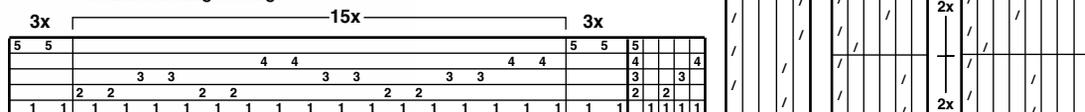
### 1a. 8-shaft Bronson lace draft for jewelry bags



### 1b. Alternative 4-shaft spot Bronson draft



### 1c. 5-shaft spot Bronson draft



I am not exaggerating when I say that sewing and fitting would have been impossible without the techniques I learned in *Fit for Real People* by Pati Palmer and Marta Alto (Palmer/Pletsch, Inc., 1998). All the patterns in the world would have been useless without this book.

All raw edges of the handwoven fabric are serged, and the entire dress is lined with white silk broadcloth from Thai Silks. The bodice and the sleeves are underlined with white silk organza for stability. The center back zipper is mostly hidden by a ribbon laced through buttonholes and eyelets.

If you choose to weave a wedding dress—your dress must be unique to you and your bride—you'll want to follow your own design process. Do as I say (not as I did!) and remember to start early, make many muslins, be sure you have more than enough warp and weft yarns, and weave extra yardage—just in case!

### The jewelry bags

These directions are for jewelry bags in the three interlacings used in the dress fabric. Since the spot Bronson draft for the dress is on five shafts, an alternative 4-shaft draft is given in Figure 1b. So that four blocks are available for pattern in the 4-shaft draft (instead of sacrificing one block for plain weave selvages), floating selvages must be used.

For four jewelry bags, wind a warp, prepare the loom, and weave the fabric following Figures 1a, 1b, or 1c and Project at-a-glance. Weave 25" for each bag.

Remove the fabric from the loom, secure raw edges, and hand wash, warm water, mild soap. Machine dry, permanent press setting. When the fabric is completely dry, press firmly on the right side to enhance the shine of the silk floats.

Cut, assemble, and sew the jewelry bags following pattern directions.

Use the left tie-up and treading in Figure 1a for the jewelry bag at center left, page 37, and the right tie-up and treading for the bag at the front. Use Figure 1c for the bag at back right (or the alternative draft in Figure 1b). Plain weave can be woven with all three drafts by alternating the first two treadles.

## PROJECT at-a-glance

### Weave structure for large jewelry bags

Atwater-Bronson lace or spot Bronson.

### Equipment

4-shaft or 8-shaft loom, 16" weaving width; 12-dent reed; 1 shuttle.

### Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), natural, 1,764 yd (3¾ oz).

Weft: 140/2/4 Ivory Bombyx silk (7,950 yd/lb), natural, 1,600 yd (3¾ oz).

### Yarn sources

All yarns are from Robin and Russ.

### Notions and other materials

Pattern: the jewelry bags are cut and sewn from the pattern for the reticule in *Regency Wardrobe* by La Mode Bagatelle Patterns (Alter Years, 8960 Huntington, San Gabriel, CA 91775, (626) 614-9400. *Regency Wardrobe* includes many historically accurate patterns (Regency dress, Spencer jacket, beret, petticoat, etc.) and considerable historical and sewing information. Two pieces of lining 11" × 11" for each bag, 56" ribbon or cord for each bag, sewing thread.

### Warp order and length

504 ends 3½ yd long for four bags.

### Warp and weft spacing

Warp: 32 epi (2-3-3 in a 12-dent reed). Width in the reed: 15¼". Weft: 30–32 ppi.

### Take-up and shrinkage

After washing, 15% in width, 15% in length (10% take-up, 5% shrinkage). Amounts produce four bags, 10½" × 10½" each. Add about 26" to warp length for each additional bag (or double warp width to weave bags side by side).



# Huck lace is FOR WEDDINGS

DIANE CLICK

This dress uses two different fabrics. In one, small squares of huck lace in a diamond arrangement contrast with a plain-weave background. In the other, all-over huck spots produce a texture much like dotted Swiss. The diamond design is used for the bodice and train, and the huck spots for the skirt.

## Choices, choices, choices . . .

My first thought was to use linen as warp (for a fabric that holds its shape) and silk as weft (for softness and luster). Linen colors, however, tend towards yellow, and most natural silk colors are too oatmeal-like for my strawberry-blonde daughter. What to use? After much consultation and discussion (what a wonderful world of suppliers we have out there—everyone was willing to brainstorm and offer suggestions!) Tencel™ was the final choice for several reasons. It has body. Undyed, it comes in a very light, neutral color. It is shiny enough to show off lace floats.

Previous experience with many variations of huck in many fibers (cotton, silk, linen, rayon, Tencel™) has taught me that a sample woven at a narrow width does not accurately represent what happens at a much wider width. I therefore wove my “sample” pieces at 30".

Since I couldn't find a pattern with all the right elements, I combined several and practiced with a muslin to determine the final style and the amount of yardage to weave. A warp 41" wide and 10 yards long was required for the skirt, a second warp 35" wide and 7 yards long for the bodice, sleeves, and bow. I allowed extra yardage to make a sample bodice, practicing a variety of techniques: serging vs. edgestitching, different methods of underlining, different seam treatments, types of boning, etc. I even practiced applying a zipper by hand!

I duplicated all pattern pieces so that every part of the gown has its own pattern—no chance of cutting two left bodice side pieces! Of course, I underestimated the amount of time required to cut everything out. Not only are there many handwoven fabric pieces to cut with edges to secure, but there are also an equal number of interlining and lining pieces. Tencel thread twisted into cording and intertwined with tiny pearls is used for the trim at the sleeve edge, neckline, and waist.

Jenny and I had an understanding that if the gown didn't turn out exactly right, we would buy one. The last thing I wanted to

hear someday was “I wore this frumpy little dress my mother made.” At the final fitting, tears rolled down her cheeks, and I thought, “At least we still have time to buy a dress.” Instead, she hugged me and said those magic words, “Oh Mom, it's all I ever dreamed it would be!”

## Jewelry bags

Tencel is a wonderful fiber. It has the sheen of silk, is as easy to work with as cotton, and has a wonderful, soft hand. Before choosing all of the elements for a wedding dress, try these bags to learn about Tencel and huck lace.

Wind a warp, prepare the loom, and weave the fabric following Project at-a-glance and Figure 3a or 3b, page 42. On eight shafts (Figure 3a) weave the diamond lace design for 22" and the huck spots for 22". On four shafts (Figure 3b), weave huck spots for 44".

Remove the fabric from the loom and secure cut edges with machine stitching. Machine wash in warm water, gentle cycle, with mild soap. Tumble dry, remove while slightly damp, and press on wool setting until dry.

Cut the fabric into 3½" wide strips (3½" × 8½" for each bag). Serge or overcast cut edges. On each short end, turn ½" to the wrong side and stitch in place. Fold in half lengthwise, right sides together, and stitch side seams. Turn right side out.

Make each drawstring cord by cutting 12 strands of Tencel 36" long. Twist them until they kink, fold them in half, and then twist them together in the opposite direction.

Use a crochet hook to insert the drawstring into the channel formed by the hem. Insert the tip of the crochet hook about ¼" from one side seam and exit ¼" from the opposite seam on the same side of the bag (the hook slides into and enlarges a space between warp and weft threads).

Catch the loop at the fold-end of the drawstring and pull it through the channel. Working from the opposite direction on the other side of the bag, pull the loop back into a hole ¼" from the seam nearest the exit hole, and back out ¼" from the other seam. Tie the two ends together in an overhand knot and snip the loop to make a tassel.

Insert the other drawstring in the same way and in the same holes but from the opposite direction; tie and snip. One cord exits from two holes near one seam, the second cord from two holes near the other seam. Pulling on the two tassel-ends of the cords closes the bag.



*Diane Click, of Merritt Island, Florida, is a structure person who loves to sample, sample, sample with different tie-ups and treadlings. She has studied with Betty TerLouw for many years. In her non-weaving life, she is a bookkeeper and director of a handbell choir.*



# Altar cloths

## FOR A WEDDING

PATRICIA SPRINGER

The inspiration for this altar ensemble was born of necessity. My daughter was married in an historic federal courthouse in St. Paul, Minnesota—a beautiful old building full of wonderful architecture.

The ceremony was to be held in the Chief Justice's chambers, which contained a table for our altar and a large picture of a prominent judge, which could not be removed. Since this was the best area for the altar and since no spiritual inspiration could be seen coming from His Honor's face, we decided to cover him up.

The result is a wall-hanging in Atwater-Bronson lace. The lace structure provides a beautiful counterpoint to the rich tones of the room's mahogany walls. The double-ring motif on the altar runner is also woven in Bronson lace, but to form the delicate curves of the rings, the units contain four threads rather than six. Since blocks are threaded and woven singly, there is little opportunity for the holes to form that are characteristic of Bronson lace, and the motifs have an embroidery-like rather than a lacy appearance.

The design in the hanging is so visually complex that you may think it requires many, many shafts or time-consuming pick-up. The good news is that it can be woven loom-controlled on a loom with only eight shafts.

### Weaving the hanging

Wind a warp and prepare the loom following Project at-a-glance and Figure 2, page 42. Weave following the treadling in Figure 2: 3" plain weave for hem, lace background, the cross (top to bottom),

lace background (at bottom of hanging). Weaving in this direction allows adjustment of the length of the piece. As much as you possibly can, maintain the same number of picks per inch as ends per inch.

### Finishing the hanging

Remove the wall hanging from the loom and let it rest for twenty-four hours. Hand wash in warm water, mild soap. Agitate by hand in the water to full the lace areas, rinse three times, and gently squeeze out excess water. Roll in a large towel and squeeze to remove remaining water. Lay flat to dry, shaping and straightening edges. Iron with a light steam iron.

Machine zigzag the top edge. Fold in selvages on the sides and hem by hand. Fold the top plain-weave area over twice to create a tunnel for hanging rod and sew by hand, leaving ends open. Measure piece to desired length, trim if necessary, leaving 2" for hem. Machine zigzag raw edge and fold over twice for bottom hem. (It may be necessary to put a dowel through the bottom hem to keep the edges hanging straight on the wall.) Outline the cross and crown areas with gold metallic thread, stitching under the sixth thread in every Bronson group of six.



In the hanging, the cross and crown are outlined by handstitching with a gold metallic thread. The ends of the altar runner are finished with ladder hemstitching.



*Patricia Springer, has been weaving for about ten years. She is a member of the Weavers West Guild in Sun City West, Arizona, where she teaches classes.*

## PROJECT at-a-glance

### Weave structure for wedding hanging

Atwater-Bronson lace.

### Equipment

8-shaft loom, 43" weaving width; 12-dent reed; 1 shuttle.

### Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), white, 2,298 yd (17 $\frac{3}{8}$  oz).  
Weft: 5/2 pearl cotton, natural, 1,500 yd (11 $\frac{1}{2}$  oz).

### Yarn sources

5/2 pearl cotton is available from most suppliers.

### Notions and other materials

Lurex/Rayon metallic thread (1,900 yd/lb, Chainette), 5 yd, for stitched outline of crown.

### Warp order and length

Warp: 766 ends 3 yd long.

### Warp and weft spacing

Warp: 18 epi (1-2 in a 12-dent reed).  
Width in the reed: 42 $\frac{1}{2}$ ". Weft: 20 ppi.

### Take-up and shrinkage

After washing, 10% in width, 15% in length (5% take-up, 10% shrinkage).  
Finished measurements are 37" × 47 $\frac{1}{2}$ ".





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# APRON *Strings*

MARY NICKOL



It's early in my weaving life. The truth is I am still enjoying what can only be called my "blocks and crayons" phase. I'm drawn to bold, smooth colors standing by themselves against simple backgrounds, colors not altered by weaves that interlace more than they float. So for my study group assignment to "weave for the home," I emptied onto the floor my "crayon box" of 10/2 pearl cottons and began to play with blocks of monk's belt.

I wanted to make an apron. Bakers wear them. Waiters wear them. Even carpenters and blacksmiths wear them. I'm partial to the butcher apron's let's-get-busy attitude. Its simplicity gives the designer a wide-open playground.

What was unknown to me as I was weaving the apron is that I was also giving material shape to a portion of our family's life story. I finished weaving the fabric for this apron—and its strings—a few weeks after the graduation of our first child. Now, during the holidays, as our family gathers to rest, give thanks, and renew connections, I will wear my apron and remember: schooling eventually ends, education does not. Separation has to happen, the breaking of bonds does not.

## Monk's belt: rules of play

Monk's belt is a 4-shaft weave in which two blocks are threaded on opposite pairs of shafts. A pattern weft floats over the threads in one block and under the

threads in the other or vice versa. It's fun to think of monk's belt as a checkered board with colorful blocks; some square, some not—a board game with a few rules.

The threading determines pattern-float length and therefore the width of the blocks. For this fabric, all blocks are the same width with six ends in each; see Figure 1, p. 46. Block height is determined by how many pattern picks are used. Tabby is required between pattern wefts and lets the colors strut their stuff with no structural responsibilities.

## Design

Even with these rules, the variations are limited only by the number of times you change your mind. (A childlike attention span can be useful here!)

The pattern blocks can be short, square, or form tall columns. You can even take a break by resting in fields of plain weave only. Doing so creates a pause or a display area for beads or stitchwork or buttons that you can change for each new season or celebration. Weaving one or two picks in the same block between sections of plain weave creates a dashed line. Weaving a pattern pick first in one block and then in the other (with no tabby in between) creates a solid line.

The pattern weft can be the same color throughout or it can change at a whim. Use a shiny natural weft on a matt natural warp and make luster your only color with elegant results. Blocks of different colors can be placed on top of each other or staggered in a checkerboard fashion. Include an extra yard in your warp for playing with color and design. Holding a mirror vertically, facing you, at the end of a section you've just woven is a handy way to see the effects of repeats and reversals.

## Choosing materials

The warp for this apron is 10/2 pearl cotton sett at 27 epi. Since the closeness with which a pattern weft snugs up to the pattern wefts below and above it affects the density of the block's color, a finer cotton (20/2) is used for the tabby weft in the pattern areas for this apron, while 10/2 cotton is used for the tabby weft in areas where only plain weave is woven. Each square in the pattern sections of the treadling in Figure 1 represents six pattern picks (alternating with six 20/2 tabby picks).

Changing tabby shuttles between plain weave and pattern areas does slow the weaving. Sampling shows that 10/2 cotton can be used for tabby in the pattern areas instead, though it slightly dilutes the pattern-weft colors. If you choose this option, weave five pattern picks (and five tabby picks) for each square in the treadling. Another option is to loosen the sett to 24 epi, weave 10/2 for both tabby and pattern, and weave six pattern (and six tabby) picks for each square in the treadling.

## Selecting an apron pattern

This apron is cut and sewn using a standard butcher apron as a pattern. It offers adequate coverage (33" wide) with a traditional length (47" long). A pattern can be purchased—Simplicity #8690 is a much shorter (27") and wider (39") apron.

If you select an apron from your own collection to use for a pattern, measure its width and add about 10% to determine the width in reed. Multiply this number by 27 epi and adjust for even repeats of six ends to figure the total number of ends. Warp length equals the length of your apron + 5" for upper and lower hems + 10½" for straps and ties + about 10% for take-up and shrinkage + loom waste.



*Empty nest? Someday.  
Empty loom? Never.*  
**Mary Nickol**, of Coeur d'Alene, Idaho, is a member of the Spokane Handweaver's Calendar Girls study group.



## Weaving

Wind the warp and prepare the loom following Project at-a-glance and Figure 1. A temple (stretcher) is very useful for keeping edge warp threads well spaced. Weave following Figure 1. Each square in the treadling profile represents six pattern picks (10/2) alternating with six tabby picks (20/2). Use 10/2 only in plain weave areas. The straps (last 10½") are cut as three 3⅜" strips to make 1¼" wide straps when sewn. For each 3⅜" strip weave 1¼" tabby, one pick red (in next tabby shed), ⅞" tabby, one pick red (in next tabby shed), 1¼" tabby.

## Finishing

Machine zigzag ends. Machine wash, delicate, 3 minutes, in warm water with mild soap; use regular setting for last spin. Tumble dry with a few dry lightweight cottons; check often. Press lightly.

## Sewing the apron

Secure all edges after each cut. Cut strap fabric into three 3⅜" × 36" strips. Cut neck strap and two apron tie lengths (26" neck and 14" each tie for this apron). Fold and sew long edges of strips using a ⅜" seam. Turn inside out. Hem one end of each apron tie. Hem both ends of neck strap. Cut apron side curves. Turn cut edges under ⅜" twice and topstitch. Fold top of apron side edge over 1", place raw edge of apron tie inside fold, and topstitch. Repeat for second tie. Hem bottom and top edges of the apron (hems are 1–1¼" to hide stitching under blue checks). Topstitch neck tie to the back of upper hem. Attach buttons. 

## PROJECT at-a-glance

### Weave structure for apron

Monk's belt.

### Equipment

4-shaft loom, 36" weaving width; 12-dent reed; 3 shuttles (5 bobbins).

### Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), #79 Natural, 2,430 yd (9⅞ oz).

Tabby weft in plain weave areas: 10/2 pearl cotton, Natural, 600 yd (2⅝ oz).

Tabby weft in pattern areas: 20/2 pearl cotton (8,400 yd/lb), #79 Natural, 780 yd (1½ oz).

Pattern weft: 10/2 pearl cotton, #12 Red, 580 yd (2¼ oz); #23 Nassau, 128 yd (½ oz); #148 Caribbean, 82 yd (½ oz).

### Yarn sources

UKI pearl cottons are available from most suppliers.

### Notions and other materials

Off-white sewing thread, 4 decorative buttons or other embellishments.

### Warp order and length

972 ends 2½ yd long.

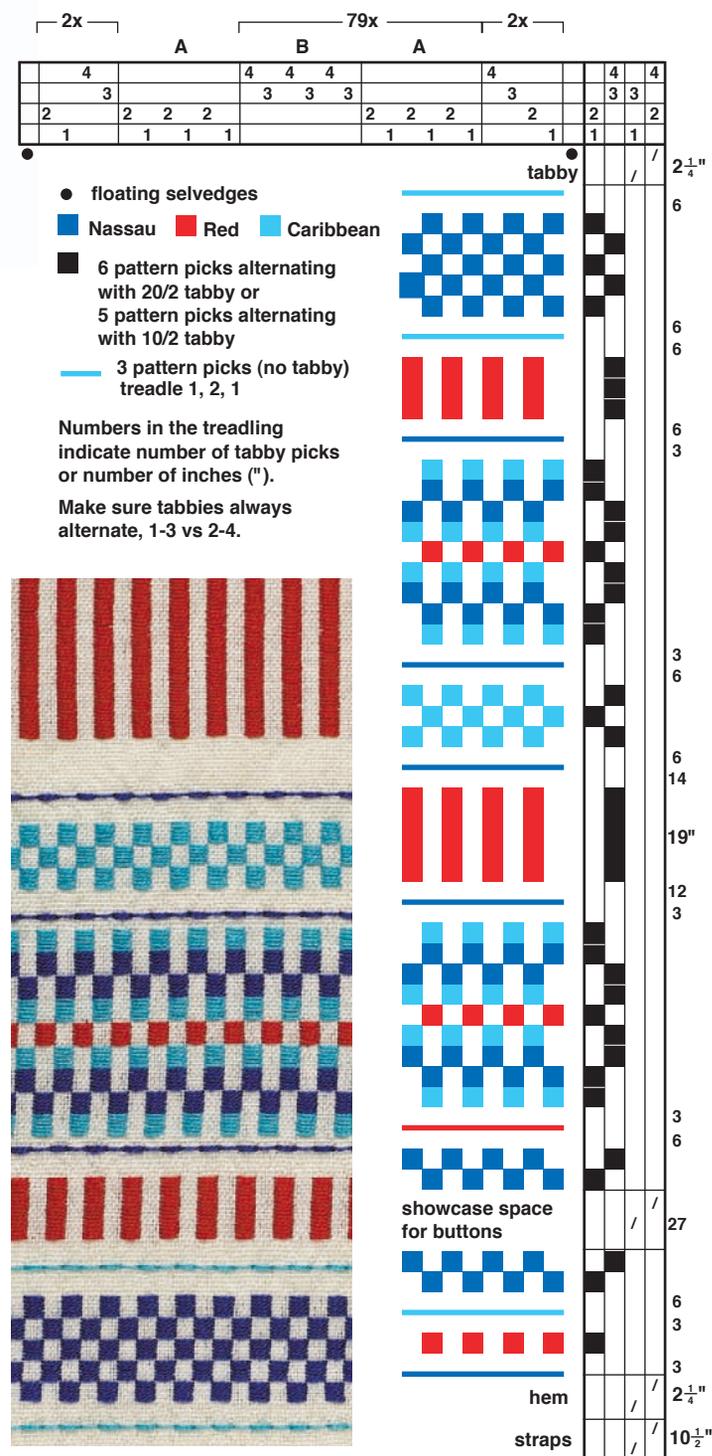
### Warp and weft spacing

Warp: 27 epi (2-2-3 in a 12-dent reed). Width in the reed: 36". Weft: 20 ppi (in tabby-only areas, 10/2); 48 ppi (in pattern areas), 24 pattern/24 tabby (20/2).

### Take-up and shrinkage

After washing, 8⅞% in width, 10% in length (4% take-up, 6% shrinkage). Finished apron is 33" × 47".

## 1. Draft for apron



## Resources

- Black, Mary E. *The Key to Weaving*. New York: MacMillan Publishing Co., 1980.
- Cyrus-Zetterström, Ulla. *Manual of Swedish Handweaving*. Translated by Alice Blomquist. Stockholm: LTs förlag, 1984.
- Davison, Marguerite. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite Davison, 1989.
- Patrick, Jane, ed. *A Handwoven Treasury*. Loveland, Colorado: Interweave Press, 1989.
- Windeknecht, Margaret B. *Creative Monk's Belt*. Shuttle-Craft Guild Monograph Thirty. Petaluma, California: Shuttle-Craft Books, 1976.

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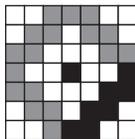
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## Weaving plain-weave selvages

**M**any of my weaving students are eager to learn how to add a plain-weave selvedge to their handwoven projects. With an 8-shaft loom, two shafts can be designated for the selvages, leaving six shafts for a twill or other structure. Once you understand the principle, you can easily add this selvedge treatment to other projects.

### The plain-weave selvedge advantage

Most weavers use floating selvages when they are weaving twills—especially on more than four shafts—to insure that every weft thread reaches both edges of the cloth. Floating selvages are also used with supplementary pattern wefts in structures like summer and winter for the same reason.

If you have two extra shafts on your loom you can eliminate the need for floating selvages. Simply thread these two shafts alternately with a small number of warp ends on each edge of the warp and add the two shafts to the tie-up so that the treadling order causes them always to weave plain weave. The result is a firm and even selvedge, a source of pride and delight to all weavers. Weaving proceeds faster without floating selvages, another source of weaverly delight!

### The mug rugs

These mug rugs are an ideal way to begin. Each one is only 4" square to give you the luxury of practicing on a narrow warp threaded in a moderately thick yarn (3/2 pearl cotton) so that dressing the loom

proceeds quickly. They take almost no time to weave, and you can get lots of them from a very short warp.

The draft produces a dense, thick cloth that is ideally suited to its function as a mug rug or coaster. The long floats that give the pattern its visual pizzazz are tied down sufficiently to maintain stability.

These mug rugs would make a lovely housewarming gift, perhaps presented with a bottle of wine or set of matching coffee mugs. Try them to build up your confidence and skill level, and then consider using the same draft to weave a beautiful set of placemats.

### Add selvedge threads

The draft is from Mary Black's *Key to Weaving* (Macmillan, 1980, page 365). She describes it as 6-shaft basket weave.

In the draft, a point twill threading order on three shafts alternates with the same twill threading order on a different three shafts and a point twill treadling order on three treadles alternates with the same point twill order on a different three treadles (these groups of seven warp threads and seven weft threads each are separated by dashed lines in the draft in Figure 2, page 50). Instead of producing a twill, however, the tie-up produces alternating blocks of warp and weft floats (see the mug rugs, page 49).

Because of the long floats, a plain weave selvedge is especially desirable for this weave. Since only six shafts are required for the structure, two shafts remain available for plain-weave selvages on an 8-shaft loom. For the mug rugs, the selvages are placed on the first two shafts—a practice borrowed from industry. Since selvedge warp threads are those most likely to break and need repair, putting them on the front shafts keeps them within easy reach.

### Get comfortable at the loom

If this is the first time you've used all eight shafts on your loom, there are several factors to consider. Since you'll have to reach a little farther while threading, make sure your threading position is comfortable and close to the heddles. On many looms, the back frame folds down to the floor, allowing you to sit inside the loom. Sometimes the warp beam is removable. Even if you have to get out the screwdriver to remove the beam, the payoff for your comfort and efficiency is well worth the effort. Take some time to discover how your loom was designed to help you get up close and personal, and don't be afraid to let your loom know who is boss!

A weaver's rule of thumb is that the heddles should be at or near eye level for threading. This may involve raising the shafts. Some looms have rods that slide through the castle to do this. For a loom I once owned, I placed two large old books between the lower shaft bars and the jack mechanism to raise the shafts.

Next, determine the appropriate height of your seat. To do that, let's conduct an experiment. Sit on the floor as if you are ready to begin threading. Slowly start raising yourself up until you reach a height where you can both comfortably see the heddles and reach them without shoulder strain. Use one of your arms to measure the distance from the floor to—well—your bottom. Now it's time to search through the house or neighborhood yard sales for a stool or child's chair that roughly matches that height.

### Winding the warp

A 10-dent reed (sleyed 1-2 to achieve 15 ends per inch) rather than a 15-dent reed is recommended for the mug rugs, since the finer reed may abrade the 3/2 pearl cotton. Because of the irregular denting



*Sarah Saulson of Syracuse, New York, weaves painted-warp wearables, participates in retail craft shows, and teaches workshops. She enjoys making 8-shaft weaving accessible and fun.*



and odd number of ends in each stripe, it is best to wind the two colors in their exact order on the warping board (rather than winding and slewing them separately).

Follow the color order in Figure 1. Wind four ends of brown (two complete rounds on the warping board). Cut, leaving a tail that extends an inch or two beyond the starting peg, and tie the tail to the end of the coral yarn to place the knot at the starting peg on the board. Wind seven coral ends (three and one-half rounds), cut leaving a tail an inch or two beyond the last peg, and tie the tail to the brown yarn (placing the knot at the end peg), and continue. The ties will alternate between first and last pegs since the stripes contain an odd number of threads.

### Slewing and threading

You can sley the reed sitting in front of the loom or remove the reed, prop it between two big old books, and sley it sitting more comfortably at a table. Begin slewing  $2\frac{3}{8}$ " from the center of the reed.

When the reed is sleyed, position it in the beater so that the ends hang from it at a length that allows them to extend beyond the heddles on shaft 8 by about ten

inches. Then, from your seat behind the shafts, thread the first four selvedge warp ends alternately on shafts 1 and 2 (you'll work from right to left if right-handed, from left to right if left-handed). The first coral stripe comes next on shafts 3–5. Separate out two heddles on shafts 3 and 5, and three heddles on shaft 4. It's always easiest to thread error-free by working with small groups that are logically related. Move into a diagonal line the first three heddles from shafts 3, 4, and 5. Thread them. Separate the two heddles in the twill return, 4 and 3, and thread; separate 4 and 5, and thread. Your original group of heddles should all now be threaded, and your next warp end should be brown.

The brown warp stripes are threaded on shafts 6–8. Repeat the same procedure as for 3–5. Continue for each group until you reach the end. Beam the warp, and tie onto the front apron rod.

### Tying up the loom

Take a minute to study the tie-up. The treadles on the far left and far right produce plain weave throughout. They are separated from the pattern treadles (identified with brackets in Figure 2) by

an untied treadle on each side so that your feet can find their place easily.

Now take a look at the pattern treadles. Each is tied up to either shaft 1 or 2. Since the treadles are used so that lifts of shafts 1 and 2 always alternate, they weave the plain-weave selvages while the other shafts produce the floats.

### Weaving and finishing

Weave a plain-weave header to space the warp. Insert a  $\frac{1}{2}$ " wide cardboard strip for fringe. With the magenta weft, begin the first mug rug with four rows of plain weave. Leave a tail about 15" long for hemstitching, and hemstitch (see page 15).

Continue, following Figure 2. Use your left foot with the first three pattern treadles and your right foot with the second three. End with four picks plain weave and hemstitch. Separate the mug rugs with two  $\frac{1}{2}$ " wide cardboard strips.

When you've finished all eight mug rugs, cut them from the loom and remove the cardboard strips. Give the mug rugs a bath before you cut them apart by soaking them for about twenty minutes in hot tap water; hang to dry. Cut apart, leaving  $\frac{1}{2}$ " of fringe at each end; press. 

#### 1. Warp color order

35	7	7	7	7	7	coral (Camelia)
36	4	7	7	7	7	4 brown (Baked Clay)

#### 2. Draft for mug rugs

										4x				pattern					

## PROJECT at-a-glance

### Weave structure for mug rugs

2-block float weave.

### Equipment

8-shaft loom, 10-dent reed, 1 shuttle.

### Yarns

Warp:  $3/2$  pearl cotton (1,260 yd/lb), Baked Clay, 75 yd (1 oz); Camelia, 75 yd (1 oz).

Weft:  $3/2$  pearl cotton (1,260 yd/lb), Magenta, 90 yd ( $1\frac{1}{4}$  oz).

### Yarn sources

The yarns are by Webs and from Northwinds.

### Notions and other materials

Needle for hemstitching.

### Warp order and length

71 ends 2 yd long in the Figure 1 color order.

### Warp and weft spacing

Warp: 15 epi (1-2 in a 10-dent reed). Width in the reed:  $4\frac{3}{4}$ ". Weft: 15 ppi.

### Take-up and shrinkage

After washing, 16% in width and length (4% take-up, 11% shrinkage). Amounts produce eight mug rugs, 4"  $\times$  4" each.

plain weave

plain weave

4x



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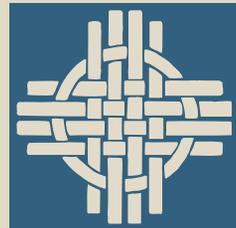
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# Hearts AFIRE

BARBARA WALKER

A small sign resides in my studio, “Color outside the lines!” It’s within view every time I design a woven piece to serve as a metaphor to remind me to add a touch of the unexpected. For this valentine runner, that means venturing beyond the comfort zone of traditional red and white.

## Structure and color

The hearts in this runner are created with supplementary warp floats on a plain-weave ground cloth. Atwater-Bronson lace is produced in adjacent stripes. Since the treadling system for Bronson lace allows plain weave to occur wherever shafts 1 and 2 are repeated in the threading, lace can be threaded side by side with the plain weave ground without requiring additional shafts for the plain weave.

Bronson lace forms window-like openings in which one warp thread and one weft thread are clearly visible. Making the isolated warp threads a different color emphasizes them and adds interest to the design.

## Some considerations

When you’re weaving motifs with a supplementary warp, long floats may appear on the back of the cloth between motifs. They can be shortened by raising all of the supplementary warp ends for one pick (see the red line between pairs of hearts in this runner).

Since heart motifs are directional, treadling them alternately—bottom-to-top and then top-to-bottom—prevents the runner from having an up or down end.

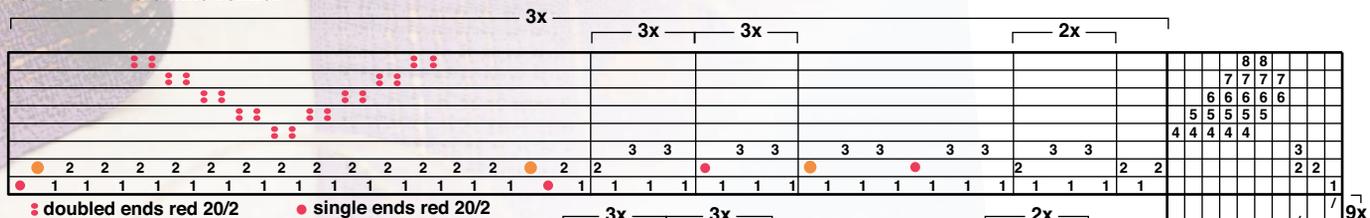


*Barbara Walker of Salem, Oregon, loves designing pattern weaves that use only one shuttle. She teaches workshops on both technique and design related to the use of supplementary warps.*

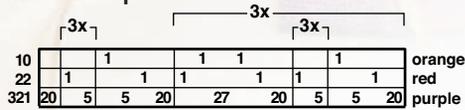




## 1. Draft for valentine runner



## 2. Ground warp color order



## Preparing the warp

Wind a ground warp following Figure 2 and Project at-a-glance. Spread the warp in a raddle at 30 epi; center for 12¼", and beam. Secure lease sticks in a comfortable position for threading.

Wind three small chains of 18 doubled 20/2 ends (36 total ends) in each chain 2½ yd long for the supplementary warp. Keeping chains separate, place them on a second set of lease sticks and suspend these lease sticks above the lease sticks for the ground warp. Wrap each chain around the back beam to secure for threading.

Thread both warps following the draft in Figure 1. In supplementary warp areas a doubled supplementary warp end alternates with a ground warp end.

Sley ground warp ends 2/dent in a 15-dent reed. In supplementary warp areas, sley 4/dent (two ground ends and two doubled supplementary warp ends).

Tie the ground warp to the apron rod; then tie the supplementary warp between the ground warp sections. Unwrap the supplementary warp chains from the back beam and weight each so that tensions on supplementary and ground warps are equal.

## Weaving the runner

Weave plain weave with sewing thread for about ¼". Change to 20/2 purple weft and weave the runner following the treadling in Figure 1. Weave the pattern repeat for about 45". When you weave the hearts, one foot con-

trols the pattern warp and the other the ground warp—two treadles are depressed together. Finish with ¼" of plain weave in sewing thread.

As the weaving progresses and the cloth winds around the cloth beam, the areas with supplementary warp build up more than the lace areas, causing the tension to become unequal. Cut four to six layers of tissue paper into four strips about 1¾" wide. Feed these strips into the lace areas as the cloth winds around the beam.

Remove the runner from the loom. Turn under ¼" twice on each end and hem by hand. Wash by hand in lukewarm water with mild soap. Lay between towels and squeeze out water until slightly damp. Press until dry. 

## PROJECT at-a-glance

### Weave structure

Atwater-Bronson lace with supplementary warp patterning.

### Equipment

8-shaft loom, 14" weaving width; 15-dent reed; 1 shuttle.

### Yarns

Ground warp: 20/2 pearl cotton (8,400 yd/lb), purple, 802 yd (1½ oz); red, 55 yd (½ oz); 10/2 pearl cotton (4,200 yd/lb), light orange, 25 yd (½ oz).  
Supplementary warp: 20/2 pearl

cotton used doubled (8,400 yd/lb), red, 270 yd (¾ oz).

Weft: 20/2 pearl cotton, purple, 600 yd (1¼ oz); cotton sewing thread, purple, for hems.

### Yarn sources

UKI pearl cottons are available from most suppliers.

### Warp order and length

353 ground warp ends and 54 (doubled) supplementary warp ends 2½ yd long in the color order in Figure 2.

### Warp and weft spacing

Ground warp: 30 epi (2/dent in a 15-dent reed). Supplementary warp: 30 (doubled) epi (2/dent). (In supplementary warp areas, 60 epi, 4/dent—2 ground, 2 supplementary warp). Width in the reed: 12¼". Weft: 30 ppi.

### Take-up and shrinkage

After washing, 10% in width and 10% in length (5% take-up, 5% shrinkage). Amounts produce one runner 11" × 45½".

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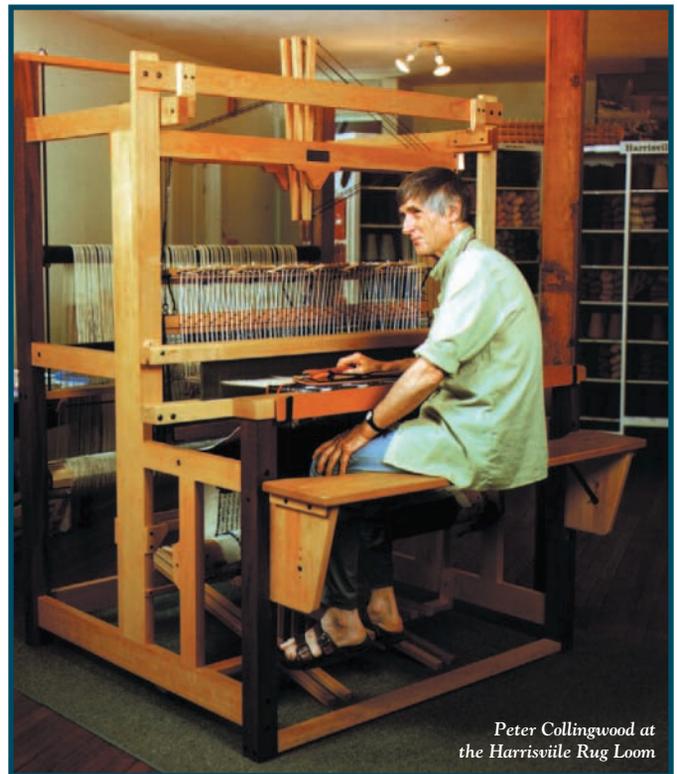
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# Thanksgiving BREADCLOTH

MARGARET GAYNES

Thanksgiving is a very traditional holiday for my family. My nephew still hasn't gotten over the time about five years ago when I tried a new recipe for cranberry sauce. So, when planning this breadcloth, I had to go with tradition—traditional fall colors and a traditional pattern. For the pattern I turned to my old favorite, Marguerite Porter Davison's *A Handweaver's Pattern Book* for a draft called "A German Bird's Eye." In her introduction to the bird's eye twill section, Mrs. Davison suggests using for weft a heavier, looser yarn than the warp yarn. That led me to choose shiny, firmly twisted 10/2 pearl cotton for the breadcloth warp and softer, slightly heavier 8/2 unmercerized cotton for the weft.

## Designing stripes

I used the same tools for designing the breadcloth as for the "Simple Twill Towels" in the March/April 2001 issue of *HANDWOVEN* (pages 34–36): colored pencils, graph paper, and a Fibonacci sequence for arranging colored stripes of different widths in the warp.

Each threading repeat of Davison's bird's eye draft contains twelve ends; see Figure 1, page 58. If multiples of twelve ends are used for the stripes, they will coincide with the diamond design produced by the draft. So that the stripes sometimes break in the center of the diamond, multiples of six ends instead of twelve are used in each stripe for

of 1 in the Fibonacci sequence is therefore designated to represent six ends: the sequence 1, 1, 2, 3 becomes 6, 6, 12, 18 ends in the warp, for example.

For the breadcloth, five warp colors rotate in a repeating sequence of seven different stripe widths in a Fibonacci-derived order of 18, 12, 18, 12, 6, 6, 12 ends in adjacent stripes; see Figure 2, page 58. Since five colors rotate through seven widths, the breadcloth has a contemporary asymmetrical appearance.

## Choosing warp colors

To fit the Thanksgiving theme, the 10/2 cotton warp colors are selected from hues of gold, rust, orange, and green. I threw in a favorite rose and wound threads on a ruler until I found a pleasing order of five colors. A close look at the final five shows that they can be grouped into two value ranges. The lighter two are gold and light red orange. The darker three are rose, rust, and gray green. Grouping the light and dark colors together adds another design element to the stripes.

After determining the draft, materials, and colors for a project, the next step is to weave a sample. I find that sampling always improves a design idea, and this one was no exception. I originally placed the green stripe to the left of the rust and rose stripes. The green jumps out on the sample and the rust and rose tend to blend together, especially in dim light. Moving the green stripe between the rose and rust causes the rust and rose to be more clearly defined as individual colors, and depth is added to the dark color sequence by the darker green center.

## Choosing weft colors

I was sure I knew the right color to use for

the weft, a darker and redder rust than the rust in the warp. I tried nine different weft colors in my sample, and, of course, the one I originally preferred wasn't the winner. This usually happens! The interaction of warp and weft shifts colors and causes surprises. The wefts that look the best with the warp stripes in this breadcloth are those closest to or lighter in value than the warp colors, enhancing them. If the weft used for this cloth is too gold for your taste, try a weft color closer to the light red orange.

## Counting heddles

Before threading the loom, be sure to check that you have enough heddles on each shaft. It's easier to move heddles before you've started threading. You'll need 92 on shaft 1, 138 on shafts 2 and 3, and 184 on shaft 4. I needed to move heddles to have enough on shaft 4. To easily move a group of heddles from one shaft to another, stick pipe cleaners through the heddle openings on the upper and lower heddle bars. Twist the pipe cleaners to hold the heddles together. Slide them off one heddle bar and then on to the other. If you don't have any pipe cleaners handy, a shoestring also works.

If you have more than four shafts and don't want to move heddles, you can thread the extra threads on one of your unused shafts. For example, put the threads for shaft 4 on both shafts 4 and 5. Be sure to add shaft 5 to the tie-up wherever shaft 4 appears. (See, you knew those extra shafts were good for something!)

## Choosing a convenient tie-up

Before I tied up the loom, I reviewed the treadling to make sure it would be easy for me to memorize. I usually like to walk the



*Margaret Gaynes celebrates Thanksgiving with her family in northern Wisconsin. Their traditions include a day-after bonfire and hot dog roast, even in snowstorms.*

this breadcloth. A unit



treadles, alternating left and right feet, but in this case, a left-to-right tie-up seems easier. Use the left foot to raise 1-2 and 2-3 and the right foot to raise 3-4 and 1-4. Each foot works equally, so you won't end up with one tired leg. If you have eight treadles, to help keep your place, leave an empty treadle between 2-3 and 3-4 and an empty treadle to the right of 1-4. The empty treadles provide a quick way to check your place, especially when you are moving from 1-2 to 3-4.

## Weaving

Plain weave cannot be woven with this threading. Sheds 1-3 vs 2-4 produce a ribbed fabric in which three warp ends weave together. Since it is lighter than the bird's eye twill, it is suitable for the hems.

For each breadcloth, weave 1" alternating treadles 5 and 6 for hems. Weave 22½" of pattern (end with a complete repeat). Finish with 1" alternating treadles 5 and 6. Separate cloths with two picks of a dyefast yarn in a contrasting color.

Since the most value contrast between warp and weft occurs in the green stripes, watch them to check for errors in the treadling. Another handy check when treadling is to make sure the shuttle is back to the starting side at the end of a treadling sequence.

## Finishing

Cut the fabric from the loom and machine staystitch raw edges. Machine wash in warm water with mild detergent. Tumble dry, removing the fabric from the dryer while still slightly damp. Press with the iron on a cotton setting. Staystitch the ends of each cloth and cut them apart, trimming close to the staystitching and removing the contrasting wefts. Turn the ends under ¼" and then turn under again. Stitch the hems by hand or machine, and press once more.



					1	2	3	4	5	6
4		4		4			4	4		4
	3		3		3		3		3	
2		2		2		2				2
	1		1		1			1	1	

**1. Bird's eye twill draft**

	/	/	/	/	/	/	/	/	/	/
pattern repeat	/	/	/	/	/	/	/	/	/	/
for hems								/	/	/

Warp length for this project allows four breadcloths. They are generously sized to line a breadbasket or bowl. Use one for your Thanksgiving table and save the others for holiday gifts—weave enough for your whole family and they can also be used as napkins.

The fabric has a lovely soft hand and needs very little ironing when it comes out of the dryer; it also has sufficient body

for durable wear. In addition to great breadcloths and napkins, it would make wonderful fabric for a shirt or jacket.

## Resources

- Davison, Marguerite Porter. "A German Bird's Eye." *A Handweaver's Pattern Book*, p. 20. Swarthmore, Pennsylvania: Davison, 1944.
- Moore, Jennifer. "The Golden Proportion." *HANDWOVEN*, September/October, 2000, pp. 65–67. 

## PROJECT at-a-glance

### Weave structure for breadcloth

Bird's eye twill.

### Equipment

4-shaft loom, 23" weaving width; 12-dent reed; 1 shuttle.

### Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb) in five colors: #119 rose, 426 yd (1¼ oz); #112 gold, 426 yd (1¼ oz); #118 light red orange, 473 yd (2 oz); #115 rust, 426 yd (1¼ oz); and #139 gray green, 426 yd (1¼ oz).

Weft: 8/2 unmercerized cotton (3,360 yd/lb), #46, dark gold, 1,310 yd (6¼ oz).

### Yarn sources

All yarns are from Halcyon Yarn.

### Notions and other materials

Sewing thread for hems.

### Warp order and length

552 ends 3¼ yd long following the color order in Figure 2. After threading, remove the first and last ends from their heddles to use as floating selvages.

### Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 23". Weft: 19 ppi.

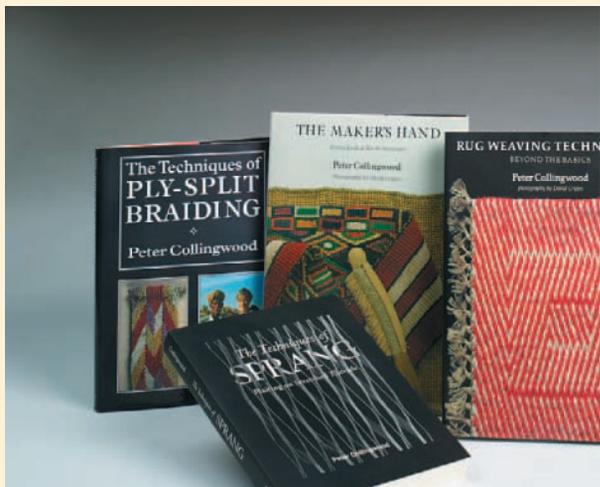
### Take-up and shrinkage

After washing, 15.2% in width; 14% in length (5% take-up, 9% shrinkage). Finished measurements of each hemmed breadcloth are 19½" × 21".

## 2. Warp color order

108	6	18	18	6	12	12	12	6	18	rose
108	12	12	12	6	18	18	6	12	12	gold
120	18	18	6	12	12	12	6	18	18	light red orange
108	12	12	6	18	18	6	12	12	12	rust
108	18	6	12	12	12	6	18	18	6	gray green

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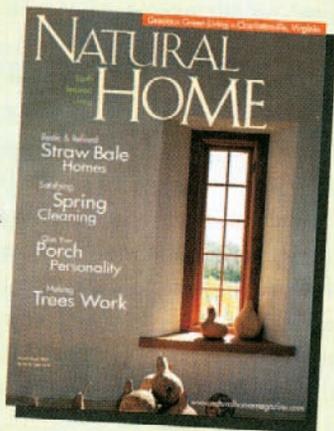


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# NOTE CARDS *for all*

TERESE RIDGEWAY

Friends and relatives tell me that one of the gifts they look forward to at Christmas and birthdays is a handwoven card from me. I have made all of our greeting cards since 1963, when my husband suggested I make linoleum block-printed cards.

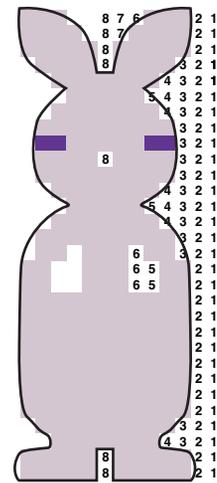
It was another ten years before I began weaving and chose to mount colorful overshot designs in cards with cutout windows. The next major development came when I received a collection of figurative weaving patterns from a Long Island weavers' group done on an 8-shaft rosepath twill threading and woven with a supplementary weft.

I have since converted the designs to a simple point threading, eliminating the vertical bar that forms between figures in the rosepath version. Each year I design a few new figures so my entire repertoire now includes about sixty designs. I began to sell my cards fifteen years ago and now profit enough by the sales to buy all the yarns and equipment I need for a year, or as I tell my friends, "enough to support my habit."

If you decide to weave some of these designs for cards, plan carefully how many repeats you will need and multiply by fourteen, the number of threads in one repeat. Each card requires one extra repeat of the figure, which is cut in half on each side as part of the mounting.

## 1. Designing motifs

33x							
8							
7				7			
6		6		6		6	
5		5		5		5	
4		4		4		4	
3		3		3		3	
2		2		2		2	
1		1		1		1	



## Designing figures for cards

On a piece of graph paper with from five to eight squares per inch, write the threading as in Figure 1. Draw a symmetrical image centered under shaft 8. Color in the graph paper squares closest to the lines you have drawn. Write the shaft numbers in the blank spaces. These will be the background shafts you will raise for the pattern pick in each row.

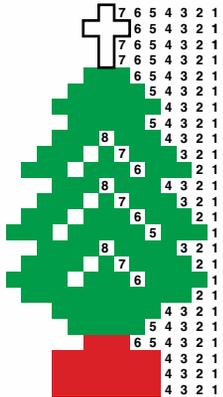
## Warping and weaving the figures

Wind a warp and prepare the loom as in Figure 1 and Project at-a-glance (page 62).

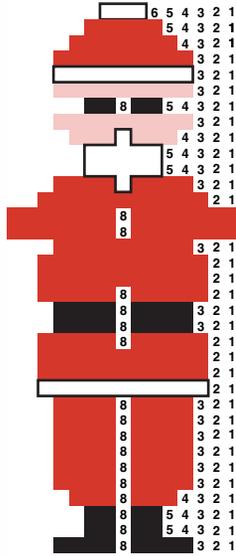
# Seasons

## 2. Christmas motifs for handwoven cards

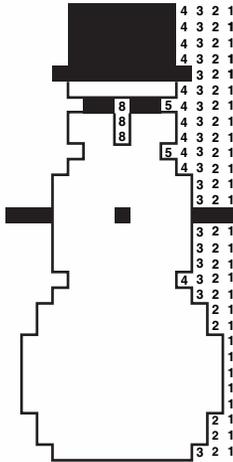
8
7 7
6 6
5 5
4 4
3 3
2 2
1



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



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



Add a brightly colored yarn around the snowman's neck for a scarf.

These instructions produce a 20" wide fabric, allowing motifs for eight cards to be woven side by side for card windows that display three motifs. Adjust warp width to fit your loom and card stock requirements (add or subtract repeats of 14 ends).

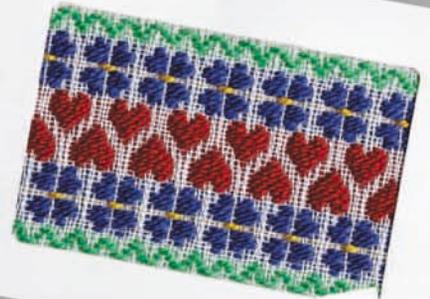
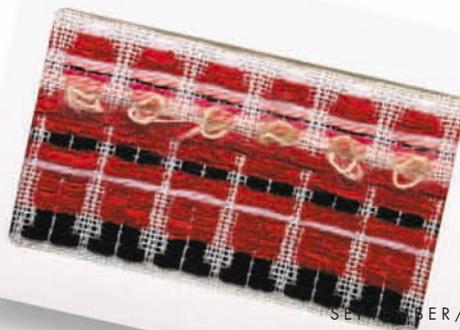
To weave the figures, alternate each pattern pick with a tabby pick (1, 3, 5, 7 vs 2, 4, 6, 8). For the pattern pick, raise the shafts indicated by the numbers appearing in the blank spaces. Where two colors appear in one row, first raise the shafts in the blank spaces plus the shafts for color 1 and weave with color 2; then

raise the shafts in the blank spaces with the shafts for color 2 and weave with color 1. Do not weave tabby between these two picks.

When you notice the great number of different shaft combinations to be raised for the pattern picks you will no doubt wonder about tie-ups! With an 8-shaft table loom, of course, you can raise any combination of shafts, but what do you do on a floor loom? Here is one of my well-kept secrets. I use a direct tie-up and then cover up to four treadles with one foot and whatever else is needed with the



*Terese Ridgeway, of Chaplin, Connecticut, has been weaving for thirty years. She weaves mostly wall-hangings and rugs, but is also known for her cards.*





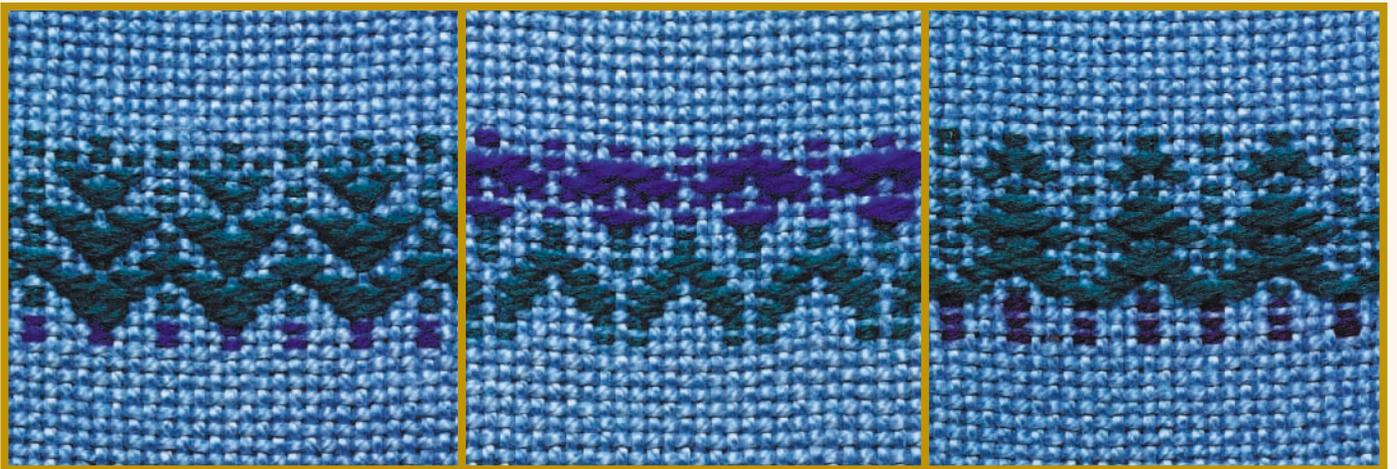


# *Holiday*



# NOTE CARDS

DORAMAY KEASBEY



Creating original designs in weaving is a little like playing a game or solving a puzzle. Designing woven inserts for greeting cards is especially rewarding, since the product gives pleasure to the recipient as well as to the designer. Because only a narrow warp width is required and the designs are quite small, warping and weaving are quick. This article illustrates only a few of the designs possible on four shafts. I hope it will encourage you to create your own!

### Creating the designs

All you need to get started is a pencil and graph paper. You can also use a good computer program, especially one that allows you to create the design directly in the drawdown area.

It is challenging to make recognizable images on only four shafts. Even when every shaft controls a separate design block, the grand total of four blocks can seem limiting at first. There are advantages, however, to working within prescribed limits. One small but important advantage of four blocks is that the result can be easily recognized and appreciated as handwoven rather than being mistaken as mass produced.

### Designing with a supplementary weft

Probably the most common 4-shaft pattern weave is overshot, in which a tabby weft alternates with a pattern weft. In a similar way, tabby and pattern wefts can be used with a rosepath twill threading to create recognizable images instead of the geometric motifs of overshot; see Figure 1. Each shaft acts as a single block; if a warp thread is down for the pattern pick, the pattern weft floats over it and shows on the face; if it is up, the pattern weft floats on the back and does not show.

The images possible with four blocks

are stylized and blocky, but this is part of their special charm. Although each block is only as wide as one warp end, the pattern weft can cover more than one warp end at a time (provided float length is not too long), increasing design possibilities.

The symmetrical nature of the point threading means that the designs will be bilaterally symmetrical, allowing hearts, flowers, animals, and even people.

Note that in the rosepath threading, shaft 1 appears at the center of each motif and is also positioned as a separator between motifs. When designing for such a threading, be aware that whatever appears in the center column of the motif, such as the stem of a flower, will appear also between motifs. Raising shaft 1 so that the motifs are separated by background (the pattern weft floats on the back) automatically means that the center of the motif shows as background. Although this must be taken into consideration, gaps in the design may be of less concern than might be imagined because our eyes tend to close them to see the expected design.

A lift plan instead of a tie-up is useful to allow all possible shaft combinations to be chosen at will (for a floor loom, tie each treadle to one shaft). In Figure 1, numbers indicate the shafts that are raised to produce background for each pattern pick; the pattern weft will pass over the threads that are not raised. Pattern picks alternate with tabby (1, 3 vs 2, 4), which is not shown in the graph.

A variety of weft colors for parts of an image adds interest. Although the tabby weft is usually the same color as the warp, you may find areas that could benefit from a change in tabby color. For example, create the illusion of holsters for the row of cowboys by six shots (pun intended!) of a different tabby color, or change the color of the tabby for each sample, or set off rows of figures by horizontal bands of different colors.

A light color other than white for warp is useful for blending with many tabby colors and provides a dramatic contrast to white card stock. Use the suggested colors for the project cards or substitute others. Since only small amounts

are needed, weaving colorful greeting cards is a wonderful way to use up odd bits of yarn in your collection.

### Weaving the fabric

A 2-yard warp is long enough to produce from 12–15 pieces to mount in folded cards that fit in  $4\frac{3}{8}'' \times 5\frac{3}{4}''$  envelopes. Nine different designs are given in Figure 1. Choose your favorite and repeat it, use different weft colors for each repeat, weave all nine designs, and/or include some originals of your own.

Wind a warp and prepare the loom as in Figure 1 and Project at-a-glance. Begin weaving with 15 picks plain weave using  $3/2$  light blue cotton (tabby) weft. Weave the first design alternating tabby and pattern picks. Each row of Figure 1 represents one pattern pick. Raise the shafts indicated for the pattern pick for each row. When you have finished the design, weave 15 picks plain weave. Repeat for each additional design. (There will be 30 plain-weave picks between designs.) After the weaving is completed, remove the fabric from loom, and cut the samples apart.

### Making the cards

To make your own cards, cut card stock to  $5\frac{1}{2}'' \times 11''$ . Score across the narrow width  $3\frac{3}{8}''$  from one end. Fold on the score line. Fold the other end so edges meet the first fold. Open the folds and cut a  $2\frac{1}{4}'' \times 2\frac{1}{4}''$  window in the center panel.

With the inside of the card facing up and folds open with the scored line on the left, position a woven swatch face up on the left panel so it will be centered when the window is folded over it. Before folding the window panel over the weaving, run a thin line of white household glue  $\frac{1}{8}''$  from the outside edges of the left panel and  $\frac{1}{8}''$  from the cut edges of the window in the center panel.

Fold the window panel over the left panel. With fingers, press firmly along the edges and around the window so the weaving is sandwiched securely between the panels and they are joined. Fold the remaining panel under the glued panels to become the back page of the folded card. Your cards are ready to send!



*Doramay Keasbey sends greetings from Bethesda, Maryland, where she enjoys using her stash of leftover yarn as decorative elements in original designs.*

## PROJECT at-a-glance

### Weave structure for 4-shaft notecards

Supplementary pattern weft on a plain-weave ground cloth.

### Equipment

4-shaft loom, any weaving width; 12-dent reed; 1 shuttle for tabby weft and several shuttles for pattern weft (or one boat shuttle and several bobbins).

### Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb), light blue (or other background color), 70 yd (1 oz).

Tabby weft: 3/2 pearl cotton, light blue (same color as warp), 55 yd (¼ oz).

Pattern weft: 8/2 wool (2,240 yd/lb, Maine Line, JaggerSpun), Capri Green, 18 yd; Profuchsia, 3 yd; Chrome, 3 yd; Iris, 3 yd. (Use novelty yarns for accents where desired.)

### Yarn sources

JaggerSpun yarns and 3/2 pearl cotton are available from most suppliers.

### Notions and other materials

15 blank greeting cards with windows 2½" × 2½" or 15 sheets of 8½" × 11" card stock (each sheet makes 1 card) and a small amount of white Elmer's household glue used full strength.

### Warp order and length

35 ends 2 yd long, includes 2 floating selvages.

### Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 2.9". Weft: 24 ppi (12 tabby, 12 pattern).

### Take-up and shrinkage

In width 14%; in length 5½%. Fabrics are not washed. Amounts produce 12–15 woven pieces about 2½" × 3½".

## 1. Threading draft and lift plan for notecards

The diagram illustrates the threading draft and lift plan for 15 different notecard designs. Each design is represented by a color-coded pattern, a threading draft table, and a lift plan table. The designs are: fir trees, cowboys, hearts, fiesta, purple iris, sunflowers, tulips, and yellow flowers. The diagrams are arranged in two columns, with the first column containing designs 1-7 and the second column containing designs 8-15. Each design's draft table shows the sequence of shafts (1-4) for each of the 35 ends. The lift plan shows the sequence of shafts to be lifted for each of the 12 weft threads.

# Valentines

GAIL LISTON

“**W**hat is the topic of next month’s program? Do you know yet?” These questions were among many I received as reminders that seven months before I had volunteered to present February’s guild program. With few exceptions, each of the fourteen members in the Chapel Hill Handweaver’s Guild has been weaving for more than thirty years! What topic haven’t they already heard or experienced?

February’s crown jewel is Valentine’s Day, the fourteenth, the very day that in A.D. 270, Valentinus was executed. Prior to his execution he penned a note to his beloved Julia, signing it, “from your Valentine.” Ever since, messages of love have

been exchanged on that day. The topic for February’s program could only be Valentine’s Day!

Shown here are several pages from a book of valentines created for that meeting, one valentine for each guild member. The book is also intended to be used as a resource for the creation of woven valentine messages.

## Designing the valentines

The symbol of Valentine’s Day is of course the heart. Our language is full of different ways of referring to hearts. We can be big-hearted, warm-hearted, cold-hearted, soft-hearted, or have a heart of gold. I decided to interpret these different attitudes of the heart in woven form.

I began with a “big heart” in Atwater-Bronson lace. (In each case I wove or made enough hearts for each guild member and a few extra.) I then cut the big hearts from the loom and rethreaded for the “heart of country” in 8-shaft huck lace. Next came “soft hearts” in 8-shaft twill, then “heartlets” in 4-shaft overshot.

“Heartlets” lead to a smaller loom and a rosepath threading; “heartsome” was woven tapestry-fashion. To fill out the valentine resource booklet, I also used other techniques besides weaving. The “heart of gold” was bead woven; a heart shape cut from handwoven fabric became “a piece of my heart.”

The booklet contains a pocket for heart-to-heart communication. A blank valentine card with an envelope was enclosed. At the February guild meeting, members decorated the blank valentines with lively scraps of handwoven fabric, ribbon, paper, colored pencils, buttons, etc.—a fitting activity for Valentine’s Day!

## Weaving the valentines

Directions are given here for three of the valentines. If you want to weave all three of them on the same warp, rethread after each set. If your warp is narrow, this is not too time-consuming. Calculate warp width by multiplying the number of ends in each repeat and adjust for the width of your loom and your own weaving comfort.

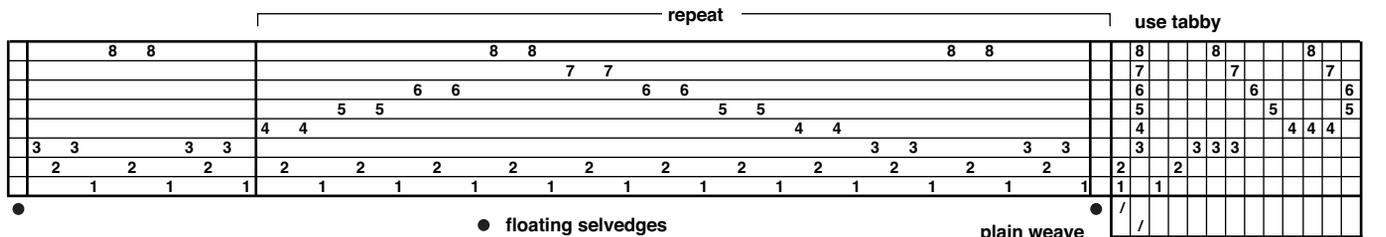


*Gail Liston, of Raleigh, North Carolina, strives to fulfill her love of weaving while she is also the mother of two active teenage boys and works full-time as a textile research technician.*

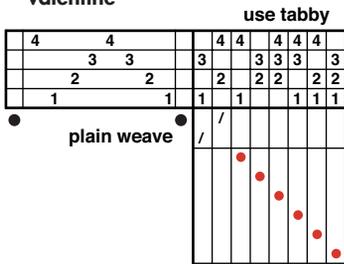
## “Attitudes of the Heart”: valentine resource booklet



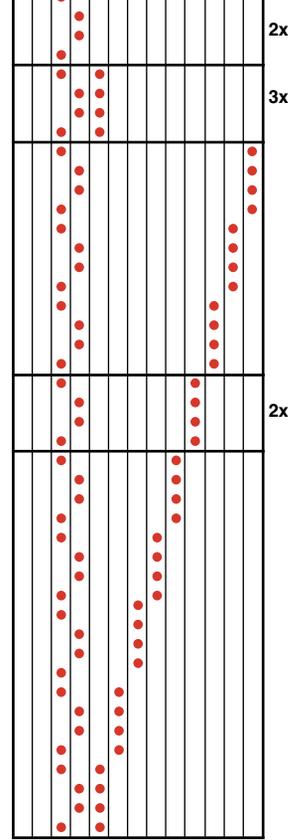
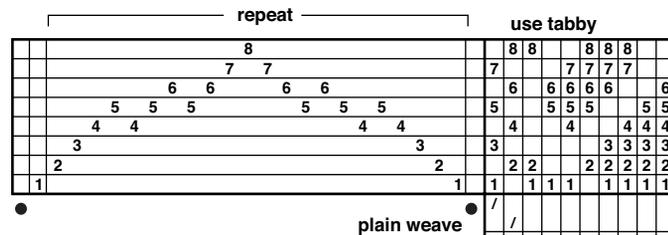
### 1. Draft for "Cold-hearted" valentine



### 2. Draft for "Heartlets" valentine



### 3. Draft for "Soft-hearted" valentine



Depress two treadles for each pattern pick.

## PROJECT at-a-glance

**Weave structures for valentines**  
Supplementary pattern weft on a plain weave ground cloth.

**Equipment**  
4-shaft or 8-shaft loom, 15-dent reed, 2 shuttles.

**Yarns**  
Warp: 16/2 linen (2,400 yd/lb), natural.  
Tabby weft: 16/2 linen, natural.

Pattern weft: 100% cotton (2,000 yd/lb, Casco Bay Sport Yarn), red; or 3/2 pearl cotton (1,260 yd/lb), red.

**Yarn sources**  
Yarns are from Halcyon Yarn.

**Warp and weft spacing**  
Warp: 15 epi (1/dent in a 15-dent reed). Weft: 30 ppi (15 pattern, 15 tabby) to square the designs.



# Christmas TABLE SQUARE

TRACY KAESTNER

One of my weaving friends, Julie Karlsson, is fortunate to have a Swedish mother-in-law who is a magnificent and generous weaver. Göta Karlsson makes three of everything, one for each of her sons. Julie has a walk-in closet filled entirely with textiles woven by Göta—rugs, runners, table squares, and even full-sized tablecloths. Periodically, I visit Julie to drool over her handwovens. There is one piece in particular that I have always wanted for my own. The only way to get it, barring outright theft, was to weave a replica myself. The resulting table square shown here is very similar to the piece at Julie's that I've loved so much.

## M's and O's

The table square is woven in M's and O's, a structure often used for traditional Swedish textiles, especially for table linens. A two-block, one-shuttle weave on four shafts, the threading is easy and the weaving is quick.

In a typical M's and O's draft, each of the blocks contains eight ends (Block A = 1-2-1-2-3-4-3-4; Block B = 1-3-1-3-2-4-2-4). Blocks A and B alternate in the threading and treadling. Usually, they are threaded and treadled one time each (as they are for this table square; see Figure 1, page 70) or two times each. In the resulting woven cloth, small squares of plain weave alternate with small squares of floats. (If large areas of a single block are threaded and treadled, the correspondingly large squares of floats can collapse and distort the surface of the cloth.)



*Tracy Kaestner weaves contemporary table linens inspired by traditional textiles when she's not painting warps and weaving clothing for her children or herself. She lives in Katy, Texas.*







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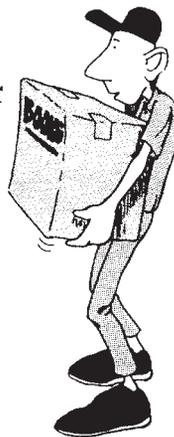
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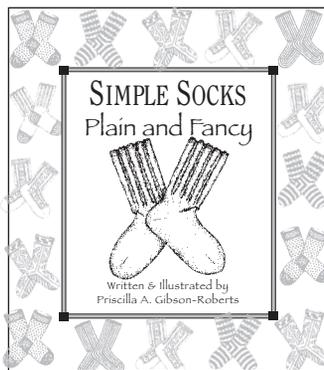
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# Christmas Towels IN HUCK

SANDEE JAASTAD

For once, I am ahead of the game. These towels were designed and woven right after Christmas last year (while the season was fresh in my mind) and now they are ready for this one!

I have been designing knitting patterns on graph paper for years and weaving patterns not nearly as long, so this was a logical step forward for me. I followed the instructions in *Best of Weaver's: Huck Lace* (see Resources) and I'm totally hooked! Next I'll design placemats and napkins in huck lace for my niece's wedding gift.

## Designing motifs in huck lace

To create your own designs, you'll need a piece of graph paper. Mark the squares with alternate vertical and horizontal lines to represent groups of five threads that can produce either warp floats or weft floats in huck. (For complete information about the way huck works, see Resources.) The number at the top of each column represents the pattern shaft that is threaded in that group of five. The graph in Figure 1 represents the threading in Figure 2, page 74.

Note that the pattern shafts are threaded in a point, from 3 to 8 to 3. That means that any motif produced on this threading will be symmetrical. Color in the squares for a motif, such as the tall tree in Figure 1. The squares you have colored will produce warp floats (vertical lines) or weft floats (horizontal lines); the squares left blank will produce plain weave.

For each different row in the design you will need one pattern treadle in the tie-up. Notice that the colored squares in both the first two rows and the last two rows for the tree are the same. The same two pattern treadles can therefore be used for both.

At the right of each row write the shaft numbers that would produce plain weave if used for the pattern treadle in that row. (To understand why this is so, you'll need to consult one of the Resources listed, but you don't have to understand it to do it—not even to create and weave your own designs!) Just be sure to write odd numbers for rows with vertical marks and even numbers for rows with vertical marks under odd shafts.

To derive the pattern treadle for each row, you will add or subtract shaft numbers from the numbers you have written. Add

the shaft number at the top of the column for colored squares with vertical marks; subtract for colored squares with horizontal marks (pretend the horizontal mark is a minus sign and the vertical mark is a plus sign). The new numbers will become the pattern treadles you will need to weave your design. Rewrite them vertically in tie-up form and go straight to the loom!

## Weaving the motifs

Each design row represents five picks: tabby, pattern, tabby, pattern, tabby (separated by dashed lines in Figure 2, page 74). The tabby treadle used within each group of five is always the same one: the opposite tabby from which you added and subtracted numbers to make the pattern treadle for that row. Compare the graph in Figure 1 with the treadling in Figure 2.

### 1. Designing huck lace Christmas trees

	3	4	5	6	7	8	7	6	5	4	3
—		—		—		—		—		—	
	—		—		—		—		—		—
—		—		—		—		—		—	
	—		—		—		—		—		—
—		—		—		—		—		—	
	—		—		—		—		—		—
—		—		—		—		—		—	
	—		—		—		—		—		—
—		—		—		—		—		—	
	—		—		—		—		—		—
—		—		—		—		—		—	
	—		—		—		—		—		—
—		—		—		—		—		—	
	—		—		—		—		—		—

a. Write the numbers for plain weave.

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

b. Add for warp floats. Subtract for weft floats.

1	3	5	7	8		
2	4	6	<del>8</del>			
1	3	5	<del>7</del>	8		
2	4	6	7	<del>8</del>		
1	3	5	6	<del>7</del> 8		
2	4	<del>6</del> 7	<del>8</del>			
1	3	<del>5</del> 6	<del>7</del> 8			
2	4	5	<del>6</del> 7	<del>8</del>		
1	3	<del>4</del> 5	<del>6</del> 7	8		
2	4	<del>5</del> 6	<del>7</del> 8			
1	3	4	5	6	7	8
2	4	6	<del>8</del>			



tabby treadles

8
7
6
5
4
3
2
1

Re-write the new numbers as pattern treadles in the tie-up.

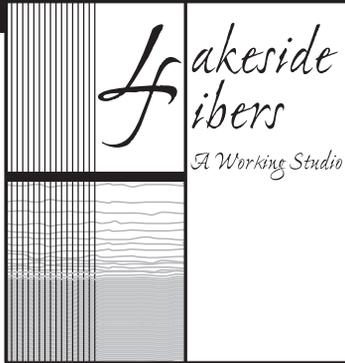
8	8	8	8	8	8	8
7	7	7	7	7	7	7
6	5	5	6	6	6	6
4	4	4	4	4	4	5
3	3	3	3	3	3	3
2	2	2	2	2	2	2
1	1	1	1	1	1	1



*Sandee Jaastad, of Buena Vista, Colorado, is a retired software programmer who loves weaving, spinning, hiking, gardening, and cooking. She finds time in between to knit and crochet.*







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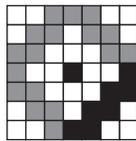
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# Christmas Runner IN SUMMER & WINTER

MARGARET HELLER

It's my annual question: What to make for Christmas? This year I decided to start with color. Whatever I weave must fit with the color schemes of several different homes. A safe choice is a color almost everyone uses at Christmas: green.

The woven piece should therefore be something people can use or display at Christmas (as well as at other times). It must not take too much time to weave, yet be special enough for holiday use.

Table runners come immediately to mind. They can decorate many different types of tables, dressers, or buffets. They are fairly narrow, so the threading goes quickly. They need not be very long, so the weaving is also relatively quick. They require only a minimum of off-loom finishing for hems or fringe.

A favorite block design of snowballs and pine trees from Mary Atwater and a soft 3/2 natural pearl cotton complete my project idea: I'll give snowball and pine tree table runners in summer and winter. I am ready to warp and weave!

## Threading

Summer and winter blocks are composed of 4-end threading units; eight shafts provide six blocks: Block A = 1-3-2-3, Block B = 1-4-2-4, Block C = 1-5-2-5, Block D = 1-6-2-6, Block E = 1-7-2-7, and Block F = 1-8-2-8; see Figure 2, p. 78. Since the Atwater design uses only five blocks, a sixth block is available for a border of background along each edge of the runner.



*Margaret Heller, of Blackwater, Missouri, has been weaving since 1981. She loves creating woven, cross-stitched, and quilted textiles.*

The bottom row of the profile threading in Figure 1b is Block A, the second row Block B, and so on to the sixth row, Block F (the background block). To thread the runner, substitute one threading unit from Figure 2 for each square on the profile threading draft. The threading therefore begins: 1-8-2-8 (Block F, 4x), then 1-3-2-3 (A, 1x), 1-4-2-4 (B, 1x), 1-5-2-5 (C, 1x), etc. Add one floating selvedge to each side.

## The tie-up

The tie-up can be designed so that the pattern weft shows in the pattern areas (the snowballs and pine trees will be white and the background green) or in the background areas (the snowballs and pine trees will be green and the background white). Whichever effect happens on the face of the cloth, the other happens on the back.

Usually, more shafts must be raised for the pattern weft to show in the pattern areas than for it to show in the background areas. The lifts are therefore heavier if you make this choice. Note the difference, for example, between the two tie-ups in Figure 2. Many more shafts (the background shafts) are raised in the tie-up on the left than in the tie-up on the right. When it is removed from the loom, however, the cloth will be the same with either tie-up.

Both tie-ups are skeleton tie-ups since most looms do not have the twelve treadles required for a full tie-up. Tie-down shafts 1 and 2 are tied to separate treadles and used with the pattern treadles. Depress both a tie-down and a pattern treadle when there are two marks in a treadling row.

## Weaving the runner

To weave, substitute an 8-pick treadling sequence for each square in the treadling profile draft. For example, the first square

appears under the column marked "a" (see the enlarged tie-up in Figure 1a to identify column labels). Four tabby picks alternate with four pattern picks. A tie-down treadle is depressed with treadle a for the pattern picks. Note that the tie-down shafts are raised in 2-1-1-2 order with the tie-up on the left and 1-2-2-1 order with the tie-up on the right.

Weaving summer and winter is easy, but not fast. Arrange your shuttles so that their position on either the right or left side of the loom tells you which tie-down treadle (right or left) or which tabby treadle (right or left) to use.

Floating selvages are essential. I weight mine with 75-gram S-hooks.

Weave with firm tension and a firm beat. For the design to square (so your snowballs will be round), there should be twice the number of picks per inch (tabby and pattern) as ends per inch.

To begin the runner, weave an inch of plain weave (no pattern picks) for the hem; hemstitch at the starting point. Weave the runner following the profile draft in Figure 1b. Read from the bottom to the block marked by the arrow. Weave that block one time and then reverse back to the bottom. (The blocks above the arrow are there to complete the design visually; they are not needed when the pattern is reversed during weaving.) End with 1" plain weave and hemstitch.

Turn hems up two times and sew by hand (a 3/8" edge of dark green will show at each end of the runner). Wash by hand in warm water, lay flat until almost dry, and steam press.

## Resources

Atwater, Mary. *Shuttle-Craft Book of American Hand-Weaving*. Petaluma, California: Shuttle-Craft Books, 1951, p. 234.





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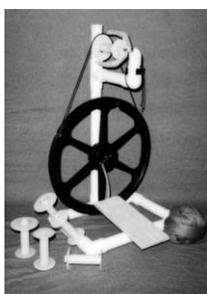
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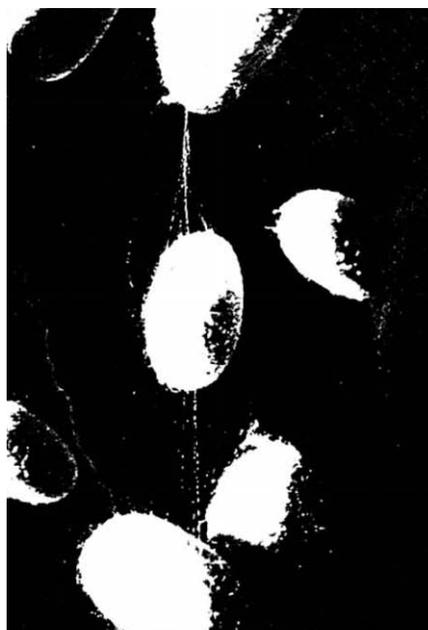
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# MOUNTING & FRAMING

## *Small Tapestries*

NANCY HARVEY



HIBISCUS HAWAIIAN STYLE,  
by Nancy Harvey (left).  
SMALL VALLEY, SMALL CREEK  
by Jane Evans (right).



**T**he task of mounting and framing small tapestries presents many challenges—but they are not insurmountable! Several problems occur because tapestry pieces are usually relatively thick. It is difficult to wrap thick edges around a mounting device, and if the two raw edges are hemmed, the ridges created by the hems can be impossible to hide.

A small mounted and framed pictorial weaving by Jane Evans (see photo at upper right) shows a method that meets the challenges presented by small woven pieces. In the spirit of weavers everywhere, Jane shared the method with me that I now share with you. It is adapted somewhat because her non-tapestry technique produces a more supple cloth that can be wrapped around a mounting board, which is not usually possible with tapestry.

The result of using this technique is a woven piece that is completely backed with felt and shows no ridges or hem lines or evidence of fringe or edge treatments.



*Nancy Harvey, of Colfax, California, is a tapestry artist, workshop leader, award-winning video producer, and author of Tapestry Weaving: A Comprehensive Study Guide.*

It's easy, quick, looks very professional, and requires no sewing! Once the piece is mounted in this way, there are several options for adding a frame.

### Supplies for mounting

You'll need a few supplies for mounting your piece. Measure the piece before you head for the store to make sure you have enough of each item.

■ Two pieces of acid-free matte board slightly larger than the size of your piece. Any color will do since the matte boards do not show in the finished mounting. They are trimmed to exact size as you work through the steps.

■ Double-faced tape. I use  $\frac{3}{4}$ " wide Dritz™ Double-Faced Sewing/Craft Tape. Double-faced scotch tape is not a good choice, but double-faced carpet tape can be substituted. The Dritz tape comes with a backing strip that remains in place until the pieces are ready to be joined.

■ Glue. I use Aleene's Original "Tacky" Glue™.

■ Two pieces of felt in a color that coordinates with the tapestry. The dimensions of each of the pieces should be the length of the tapestry's selvedge edge by half of the distance between its selvages plus  $\frac{1}{4}$ ". These will be trimmed to the exact

size as you prepare the mounting.

■ Shadow box frame. I like shadow box frames for small pieces and have included instructions for framing with them. If you'd like to try the method described here, you will need a shadow box frame with a matte board installed at the rear of the frame. The shadow box frame on page 82 has a depth of  $\frac{1}{2}$ ".

■ Foamcore board. If you want the finished piece to be raised from the matte board at the back of the box, you will need several pieces of foamcore board cut about 2" narrower and 2" shorter than the width and height of the mounted tapestry.

Since a tapestry can be woven in a bottom-to-top direction (selvages at left and right edges) or in a side-to-side direction (selvages at bottom and top of finished piece), the directions given here refer to selvedge edges and hemmed edges rather than bottom, top, or sides of the piece.

**Use Nancy's mounting and framing technique for small woven decorative pieces. One of your samples, a little piece you did at the end of a warp, or even something you wove that didn't work for its intended use, might be just the thing to frame and give as a special housewarming or holiday gift. This method is quick and easy and can bring to a beautiful weaving recognition as art.**

# Steps for mounting

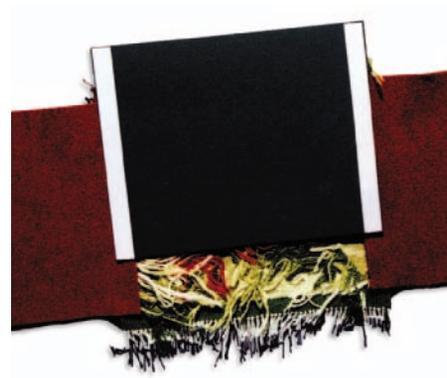
Finish your tapestry as usual, i.e., sewing slits, securing warp ends, steaming, etc. Do not turn under edges for hems.



**1** Place the tapestry right side down on a firm work surface. Place a piece of double-faced tape along both selvedge edges so that the edge of the tape is inside the selvedge edge about the width of one warp thread. The tape should be cut at designated hem fold lines (where you would normally fold the hems); do not fold hems. Press tape firmly.



**2** Cut the two pieces of felt as wide as the strip of tape and long enough to cover half the distance between the selvedge edges of the piece plus  $1\frac{1}{4}$ ". Remove the protective backing from the double-faced tape and position the felt even with the edge of the tape so that the felt extends out from the selvedge edges. The two felt pieces will eventually be folded to cover the matte board that is applied in the next steps.



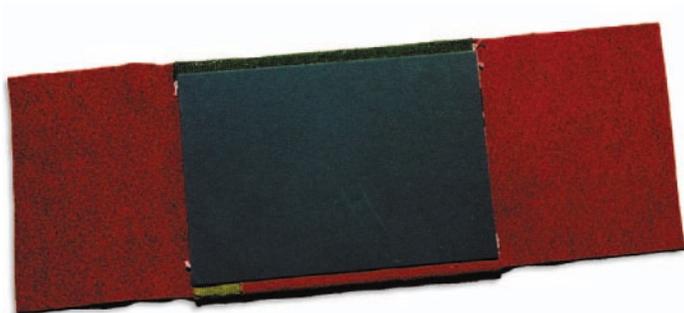
**3** Cut one piece of matte board so that it fits slightly inside the hem fold lines and about  $\frac{1}{8}$ " inch inside the selvedge edges. Place a piece of double-faced tape along each selvedge edge of the matte board. Remove backing from the tape, turn the matte board over, and press it firmly into place along the selvedge edges.



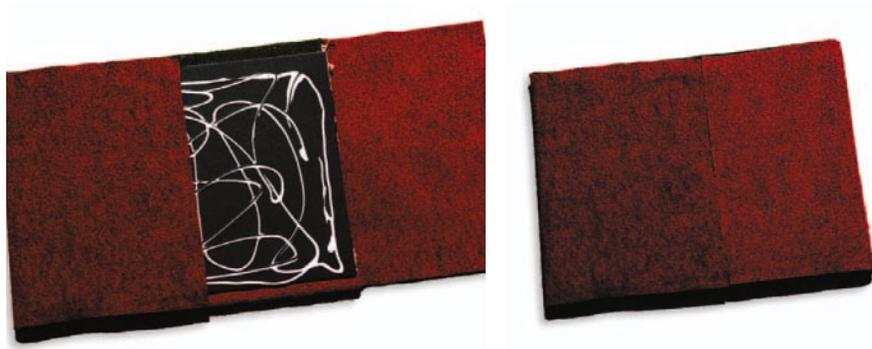
**4** Place a piece of double-faced tape along each hem edge of the matte board, right next to the edge (see photo at left). Remove the backing from the tape and fold the raw edges firmly over the tape, pulling snugly and pressing firmly (see photo at right). (Another option is to eliminate the tape, folding the edges over the matte board and lacing them together across the back of the matte board with a heavy buttonhole-twist thread.)



**5** Place another piece of double-faced tape along the raw hem edge, covering the warp ends so that they adhere to the matte board. Do not cover the woven hem, just the warp threads. Spread glue over the rest of the matte board.



**6** Cut a second piece of matte board wide enough to fit from raw hem edge to raw hem edge (covering the tape applied in Step 5). The selvedge-to-selvedge measurement should be the same as for the first board. Remove the backing from the tape and press this second piece of matte board firmly to the matte board covered with glue. Note: Because the second board fits between the raw edges of the hems and matches the thickness of the turned-under woven hem, the matted tapestry is the same thickness throughout—the key to this successful mounting method.



**7** Now for those felt wings! Fold each end of the felt over the matte board. Cut off the excess felt so the two ends butt up against each other but do not overlap.

A rotary cutter works well for this step. Fold the ends over the board so they overlap, place the rotary cutting mat under the felt, and, using a ruler, cut through both pieces. Unfold the felt, place glue over the matte board, refold the felt ends, and press firmly.

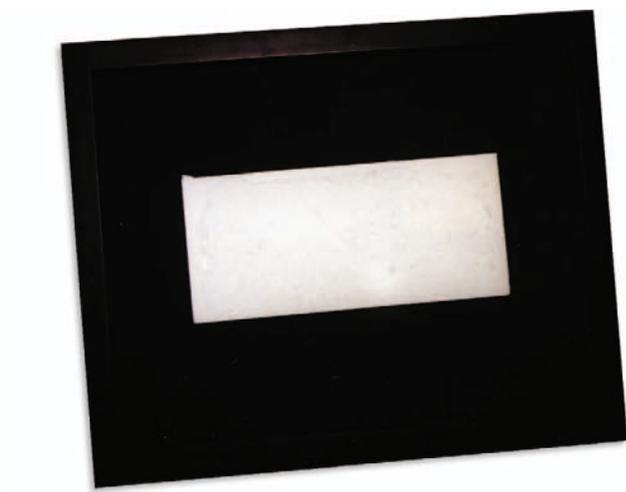


**8** The edges of the matte board are now completely covered by the felt and the result is a beautiful flat, smooth, and evenly mounted piece with no signs of hem ridges, raw edges, lumpy folds, or matte board showing through.

This completes the mounting portion of the process and your piece is ready to frame—or to display without a frame if you choose.

## Adding a shadow box frame

The framing method described here raises the woven piece from the matte board at the rear of the shadow box, and no glass is used in the frame. You can still pet it!



A stack of foamcore boards is glued to a matte board at the back of a shadow box frame to position the piece. Choose any height for the tapestry: flush with the frame, recessed, or extending beyond it.

Select a frame and place a piece of matte board in the color of your choice at the back of the frame (the bottom of the box). Cut several pieces of foamcore board about 2" smaller in both directions than the mounted tapestry. Use as many layers as desired to position the piece. Glue the layers together and glue this stack to the center of the matte board within the frame. Place glue on the top surface of the foamcore stack and carefully position the mounted tapestry on it. Measure the distance between all four edges of the tapestry and the frame to be certain that the tapestry is positioned perfectly. Then press firmly and double check your measurements. When you are satisfied, place a cloth or towel over the tapestry and weight with some heavy books or bricks until the glue dries. I usually leave mine overnight.

### Other options

This process offers many options and can be changed easily to meet your specific mounting needs. You might want to substitute a fabric bonding material such as Stitch Witchery™ for the double-faced tape or even use an adhesive Velcro™.

You can choose to use only small pieces of felt that are just wide enough to wrap the edges of the matte board without covering it completely.

A 9" × 12" inch format for small tapestries makes acquiring mounting supplies easy and cost effective. You can use scraps of matte board (9" × 12"), felt squares, which are 9" × 12", and standard-size frames, either 11" × 14" or 16" × 20".

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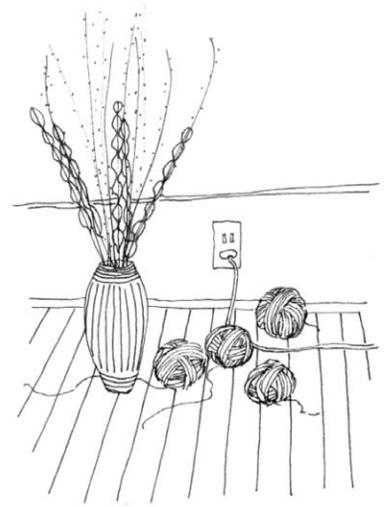
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## Weaver's Network

BARBARA ZANDER . . . WEAVING RECOVERY

Some come in wheel chairs with IV's attached looking for a little diversion from the monotony of hospital routine. Others come because a brother or sister is a patient and they need something to do. Parents come because their child is in the hospital and they are looking for some sense of normalcy in their day. The refuge these patients and their families are seeking is the Recreational Therapy Playroom at Seattle's Children's Hospital and Regional Medical Center in Seattle, Washington. One of the activities they find there is weaving, an outreach program of the Seattle Weavers' Guild.

Since 1997, Guild members have been teaching weaving in the Playroom on an average of three times a month. The program began when Harrisville Designs approached the Guild about setting up a weaving outreach program at Children's. Harrisville's hope was to produce a tapestry of children's weaving, as well as providing weaving experiences to children. To get the project started, Harrisville donated Easy Weaver looms, tapestry looms, backstrap looms, and lots of yarn. The Seattle Weavers' Guild provides the volunteers to teach weaving to parents and children.

Over the years, the projects that work best for the usually short amount of time the children are patients in the hospital are scarves, belts, blankets, or rugs to put next to their beds. Some children weave Barbie blankets or scrunchies for their hair. Pot-holder looms have been added to the collection and are popular as well. According to Dianne McAuliffe, the Seattle Weavers' Guild project coordinator, tapestry looms turned out not to be the best fit for this program. Volunteers find that the children want to take finished projects with them, and they are not able to weave fast enough to complete a piece of tapestry.

The teaching times are informal, and generally volunteers take their cues from the patients about what they want to weave. Looms are warped in bright-colored yarns. The warps are usually three yards long and three inches wide for scarves. Belts are woven on two-inch wide backstrap looms. Patients pick the weft colors and a Guild volunteer helps them get started. Most patients can weave a scarf or a belt in 30 to 45 minutes.

Hospital volunteers help patients who need an extra hand. These volunteers have learned to weave from the program and

are a real help to Guild members. "It's a miracle. It's just a miracle," one patient says as he watches the brightly colored warp being transformed into a scarf as he is weaving. "I think that every time I weave," agrees Dianne.

The number of children or parents weaving varies from week to week, but averages between one and ten. Volunteers occasionally take looms to patient's rooms and work with them there. "Any special diversion for kids is a benefit for them. A project like weaving, where they have to concentrate on learning something new, is especially helpful," says Jo Olson, Recreational Therapy Supervisor for Children's Hospital. Parents whose children have been in the hospital can attest to how helpful these diversions can be, allowing parents to take time off for a shower

or to tend to other business for an hour or so. Interacting with the parents is an important part of why Dianne volunteers.

This project does require a time and financial commitment on the part of the Guild, but the benefits are many. The member of the Guild who acts as project coordinator works closely with the hospital and goes through their volunteer training. Guild volunteers donate from three to ten hours a month to the project. The annual budget of \$200 covers yarns and materials. From this small investment, patients and their families are given a chance

to experience weaving, something most have never done, and the hospital is able to offer a more versatile program to patients.

However, the biggest benefit of all may be to the individual guild members. There is such a wonderful feeling that comes from interacting with these families and seeing the excitement on the children's faces when they take a project off the loom. "This is probably one of the best things I do. These kids and parents are such an inspiration!" exclaims Dianne. 

BARBARA ZANDER of Shoreline, Washington, has been weaving for twenty years and writing for thirty. Most days you will find her dyeing and weaving fine silk scarves.

A Weaver's Network is a forum for sharing weaving related educational and outreach programs with HANDWOVEN's readers. If you are involved in a project or know of one, please contact Jane Patrick via e-mail at [janep@schachtspindle.com](mailto:janep@schachtspindle.com), by phone at (303) 442-3212, or write her at Jane Patrick, Schacht Spindle Company, Inc., 6101 Ben Pl., Boulder, CO 80301.



Blake Hartzell, with the assistance of volunteer Elizabeth Scriver, works on a scarf at Children's Hospital in Seattle.

PHOTO COURTESY OF BARBARA ZANDER

## Simply Sophisticated Scarf Kit

Welcome to a new *HANDWOVEN* feature: Shop Smart. In each issue, a different shop or manufacturer will offer a special project in kit form. Order a kit, and get exactly the yarns you need to make the item, no more, no less. You'll also get complete instructions—kits are great for new weavers. This issue's kit is a scarf from Treenway Silks.

Owned and operated by Terry Nelson and Karen Selk, Treenway Silks is a lively and energetic business catering to weavers, spinners, knitters, stitchers, and silk fusers. Treenway has just moved its offices to Karen and Terry's small farm on Salt Spring Island, overlooking the Georgia Strait with a clear view of Mt. Baker. Quail scurry and ravens cackle as Karen and Terry amble to work each morning.

### Silk is what Treenway's about

Treenway breathes silk. They relish providing fresh concepts for creating beautiful silk work and imparting a keener understanding of silk to their customers. The small mail-order company bursts with pride over its fast, efficient, and friendly service.



Terry and Karen of Treenway Silks.

### Treenway's staff

Nestled between the bundles of silk yarns and strands of colorful ribbons are Susanna, Sue, and Jenny, who are constantly sending out parcels to homes and businesses around the world. Sandy can usually be found at the computer making printed material look pretty and keeping everyone on track. Throughout the week, Diana and Shanna package scarf kits, wind mini-skeins, and fill treasure boxes, fusion kits, and fiber fun kits.

Treenway is partly a cottage industry—some of the staff work from their homes. Tucked away in their own workshops, hand-dyers Bean, Cheryl, and Mary tint the yarns in 100 luscious colors. Bales of natural silk arrive on the doorstep from Asia just waiting to become a kaleidoscope in their dye pots. In the evenings, Diana twists and labels the mini-skeins for her Christmas cash. Judy works from her home making the warps and wefts for scarf kits, as well as assembling all our sample cards.

Treenway kits are made for weavers, silk fusers, and spinners. We understand that a lot more productive and confident time can be spent on creative endeavors if a lively fusion of yarns, colors, textures, and patterns are already calculated and wound. Each kit is presented in a beautiful handmade box produced by a family cottage industry in India.

*The Simply Sophisticated Scarf kit includes a pre-wound warp for two scarves with weft yarns and complete warping and weaving directions. Yarns include spun Bombyx silk, spun Tussah silk, bouclé Bombyx silk, and 8/2 reeled silk. Instructions are also included for pick-up leno design accents. Order Simply Sophisticated for \$51 (\$72 Canadian) plus s/h from Treenway, (888) 383-SILK, or other yarn retailers.*





## You have the loom we have the yarn

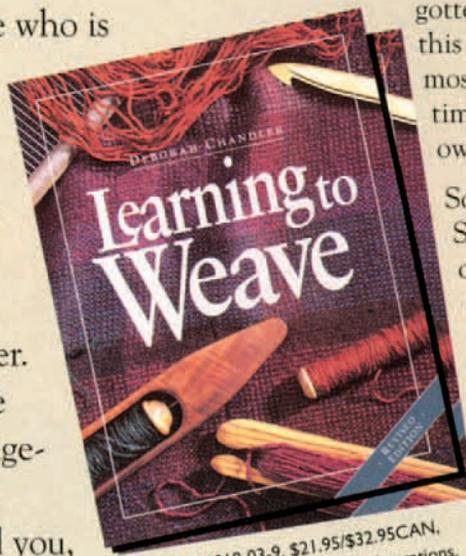
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# Calendar

## EXHIBITS, SHOWS, AND SALES

### ARIZONA

**October 5–7.** Bisbee Fiber Arts Festival in Bisbee. Contact Joan Ruane, Bisbee Fiber Arts Group, PO Box 1190, Bisbee, AZ 85603. (520) 432-7481; jruane@aol.com.

**November 10.** A Celebration of Lace and the Textile Arts at University Presbyterian Church, 139 E. Alameda Dr., Tempe. Call Jean Doig, (480) 396-3132; jdoig@qwest.net.

### COLORADO

**September 7.** ArtWear 2001, juried fashion show and sale of wearable art at the Lincoln Center, 417 W. Magnolia, Fort Collins, CO 80521. Call Ellen Martin, (970) 221-6735; emartin@ci.fort-collins.co.us; www.lctix.com/artwear.htm.

**November 2–10.** Handwoven Holiday Sale by the Handweavers Guild of Pueblo, at The Vail Hotel, 217 S. Grand Ave., Pueblo. Call Nancy, (719) 545-8671.

**November 9–18.** Handweavers Guild of Boulder Fiber-Art Sale at the "Gatehouse," Hwy. 287 between Dillon Rd. and Hwy. 42, Lafayette. Call Lorraine Goris, (970) 223-5485. Handweavers Guild of Boulder, PO Box 661, Boulder, CO 80306.

**November 17.** Annual show and sale by San Juan Weavers Guild at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact Bobbie Irwin, 62600 Jeremy Rd., Montrose, CO 81401. (970) 249-2981; irwin@rmi.net.

### DISTRICT OF COLUMBIA

**September 7–February 24, 2002.** From the Amu Darya to the Potomac: Central Asian Bags from Area Collections. **September 28–January 13, 2002,** Elegant Fantasy, Textile Techniques in Jewelry by Arline Fisch. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

### ILLINOIS

**October 13.** Weavings & Diversities, show and sale by Weavers' Guild South at Flossmoor Community Church Community House, 847 Hutchison, Flossmoor. Call Ginny, (708) 747-9246.

**October 21.** Uncommon Threads, juried runway fashion show in St. Charles. Contact The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443; fax (708) 584-9490; FineLineCA@aol.com.

**November 1–4.** The Fine Art of Fiber, exhibit including work by The North Shore Weavers, at Chicago Botanic Garden, 1000 Lake Cook Rd., Glencoe. Call Susan Ertl, (262) 639-9230; etta@putzam.com.

### INDIANA

**October 19–21.** Interwoven Expressions, show and sale at Valparaiso Women's Club, 102 Washington St., Valparaiso, IN 46383. Contact Bonnie Kruk, 200 Franklin St., Porter, IN 46304. (219) 926-7685; duneweaver@niia.net.

### KENTUCKY

**Through September 23.** Textile Art from Southern Appalachia: The Quiet Work of Women, coverlet and weaving exhibit at Kentucky Folk Art Center, Morehead. Contact American Textile History Museum, 491 Dutton St., Lowell, MA 01854. (978) 441-0400; fax (978) 441-1412; www.athm.org.

### MASSACHUSETTS

**October 2–7.** Spinning and Weaving Week celebration at American Textile History Museum, Lowell. (978) 441-0400; www.athm.org.

**November 8–10.** Exhibit and sale by Weavers' Guild of Boston at the Josiah Smith Barn, Boston Post Rd., Weston Center, Weston. Contact Eillen Goldman, (617) 277-5214; ecg34@aol.com.

### MICHIGAN

**September 29–30.** Sheep and Wool Festival at Mt. Bruce Station. Contact Yvonne Uhlianuk, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

**November 16–17.** Weavers' and fiber artists' sale and show by Weavers' Guild of Kalamazoo, at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. Contact the guild at PO Box 2795, Kalamazoo, MI 49003, or Judi Southwell, 8044 W. Q Ave., Kalamazoo, MI 49009. (616) 375-1375; jfsouthwell@aol.com.

### MINNESOTA

**September 29–30.** Fiber/Metal, juried sale of wearables and decorative arts at the Fine Arts Center, Minnesota State Fairgrounds, Snelling and Como Aves., St. Paul. Contact Minnesota Crafts Council, 528 Hennepin Ave. #216, Minneapolis, MN 55403. (612) 333-7789; mncraft@mtn.org.

### NEW HAMPSHIRE

**October 6–7.** 18th annual self-guided wool arts tour of New Hampshire sheep farms and wool studios. For map, send SASE to Anne Hennessey, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

### NEW JERSEY

**September 22–23.** Harvest Sheep and Fiber Festival of New Jersey at Salem County Fairgrounds, Rt. 40, Woodstown, NJ 08098. Contact Nicky Wilson, 139 Compromise Rd., Salem, NJ 08079. (856) 769-1631.

**November 10.** Jockey Hollow Weavers 8th annual show and sale at Brookside Community Club, Brookside, Mendham Township. Contact Lois Manknik (908) 236-9556 or Elaine Logue (732) 356-5942; eflogue@att.net.

### NEW MEXICO

**Through March 17, 2002.** Collections Seldom Seen, exhibit including textiles. Call Tamara Tjardes, (505) 476-1221. **December 2–January 26, 2003.** Children's Dress, international clothing exhibit. Call Bobbie Sumberg, (505) 476-1223. Both exhibits at the Museum of International Folk Art, Santa Fe.

**September 21–October 10.** Tempest in a Dyeopot, new works by New Mexico tapestry artists at Weaving Southwest, 216B Paseo del Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839; weaving@weavingsouthwest.com; www.weavingsouthwest.com.

### NEW YORK

**September 9–October 28.** Retrospective Exhibit—Nell Znamierowski, the Past 50 Years. Reception September 8 at The Handweaving Museum and Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; hmc@gisco.net.

**October 12–15.** New York Home Textiles show at Jacob K. Javits Convention Center, New York. Contact George Little Management, LLC, 10 Bank St., White Plains, NY 10606. (914) 421-3342; fax (914) 948-6088; www.glmshows.com.

**October 23–January 6, 2002.** Yeohlee: The Supermodern Wardrobe. **October 16–January 12, 2002.** London Fashion. Exhibits at Fashion Institute of Technology, 7th Ave. at 27 St., New York, NY 10001. (212) 217-7642; fax (212) 217-7909; keanelor@fitva.cc.fitsuny.edu; www.fitnyc.suny.edu.

**November 3–4.** DCC Fine Arts and Crafts Festival in Schenectady. Contact Mim Butzel, (518) 377-7209.

**November 15–18.** Hudson Mohawk Weavers' Guild Show and Sale at Prun House, 207 Old Niskayuna Road, Newtonville, New York. Contact Jane H. Moir, 5 Sage Hill Ln., Troy, NY 12180.

### PENNSYLVANIA

**Through September 3.** Long's Park Art & Craft Festival, Lancaster. Contact PO Box 1553HL, Lancaster, PA 17608. (717) 295-7054; fax (717) 290-7123; info@longspark.org; www.longspark.org.

**September 7–October 27.** Fiberart International 2001, juried exhibition at Pittsburgh Center for the Arts/Society for Contemporary Craft. Call Jean Thomas, (412) 661-0457; fax (412) 363-2023; clt34@pitt.edu; www.paznet.com/fiberartintexhibit.

**September 8.** Fiber Festival hosted by Northwest Pennsylvania Spinners and Weavers at Two Mile Run County Park, Franklin. Contact Donna Wellman, 21116 Taylor Stand Rd., Centerville, PA 16404. (814) 694-2422; sewsew@velocity.net.

**November 15–18.** Fiber 2001, 25th annual show and sale by The Handweavers of Bucks County and The South Jersey Guild of Spinners and Weavers, at the Memorial Building, Washington Crossing Historic Park, Washington Crossing. Call Lois Macknik, (609) 236-9556.

### RHODE ISLAND

**June 15–October 7.** Tradition and Innovation: Batik Textiles from Java at the Rhode Island School of Design Museum of Art, Providence, Rhode Island. Contact Matt Montgomery, 224 Benefit St., Providence, RI 02903-2723. (401) 454-6348; mmontgom@risd.edu; www.risd.edu/museum.cfm.

## TENNESSEE

**October 27.** Fiber Festival at Cannonsburgh Historical Village. Call Laura, (615) 898-1352; raku9@yahoo.com.

## TEXAS

**September 13–November 3.** Drawing the Thread, group exhibit at Russell Hill Rogers Gallery 2, Navarro Campus, Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337; www.swschool.org.

**November 8–10.** Contemporary Handweavers of Houston Sale 2001 at St. Philip Presbyterian Church, 4807 San Felipe, Houston, TX 77056. Contact Tracy Kaestner, (281) 347-1055; ptkaestner@cs.com.

## VERMONT

**September 29–30.** Vermont Sheep and Wool Festival at Snowshed Lodge, Killington Resort, Killington. Contact Kat Smith, 136 Jack Perry Rd., Wallingford, VT 05773. (802) 446-3325; katsmith@vermontel.net.

## WASHINGTON

**September 13–November 11.** A Cultural Odyssey: Norwegian Weaving in America, exhibit at the Nordic Heritage Museum, Seattle Center, Seattle. Contact Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

**October 20.** Fibers and Beyond, annual show and sale by Whatcom Weavers Guild. Elks Lodge, Bellingham. Call Jane Coombs, (360) 398-1637.

**October 25–27.** Seattle Weavers' Guild Annual Sale at St. Mark's Cathedral, 1245 10th Ave. E., Seattle. Call (206) 264-5496; Barbara Zander, bzander@uswest.net.

## AUSTRALIA, NEW SOUTH WALES

**October 10–14.** Conference of the Hand Weavers and Spinners Guild of NSW at Burwood Girls High School, Sydney. Contact nsweave@spin.net.au or PO Box 578, Burwood, NSW 1805, Australia.

## CANADA, ALBERTA

**October 19–20.** Textile Treasures, exhibit by Alberta Handicrafts Guild, Calgary Branch, at Euro-Canadian Cultural Centre, 3127 Bowwood Dr. NW., Calgary. Contact Shirley Lines, Box 34085, 1610 37 St. SW, Calgary, AB T3C 1S2. lines@home.com.

## CANADA, ONTARIO

**Through September 26.** Comfort Zones: Textiles in the Canadian Landscape. **Through October 11.** On Growth and Form: Textiles and the Engineering of Nature. Exhibits at the Textile Museum of Canada, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321; fax (416) 599-2911; info@museumfortextiles.on.ca; www.museumfortextiles.on.ca.

## NETHERLANDS

**October 6–November 4.** Art textiles of the Netherlands at Museum Rijswijk, Herenstratt 67, Rijswijk. 31 (0)70-3903671; www.museumryswijk.nl.

## UNITED KINGDOM, ENGLAND

**October 26–27.** Annual exhibition and sale by The East Sussex Guild of Weavers, Spinners and Dyers, at Lewes Town Hall, High St., Lewes, East Sussex, England. Contact Sheelagh Hoblyn, Great Streele Cottage, Framfield, Uckfield, E. Sussex, TN22 5SA, UK. 01825 890425; fax 01825 890464.

**November 12–17.** Strans, a joint exhibition of work by the Oxford Guild of Weavers, Spinners, and Dyers and the Oxfordshire Basketmakers at The Old Fire Station, Gloucester Green. Contact Isabella Whitworth 01235 527636; bar.worth@virgin.net.

## CONFERENCES

### ARIZONA

**October 11–14.** High Country Fiber Arts Retreat at Hon-Dah Resort Casino, Lakeside. Contact Karen Bessinger, 3400 S. Ironwood Dr. #92, Apache Junction, AZ 85220. (480) 288-1825; fiberartsretreat@hotmail.com.

**March 22–24, 2002.** Fibers Through Time 2002—In Pursuit of Excellence, sponsored by the Arizona Federation of Weavers and Spinners Guilds. Central Arizona College, Coolidge. Contact Patricia Springer, 21609 N. 145 th Dr., Sun City West, AZ 85375. (623) 546-1691; rjsaz@worldnet.att.net.

### NEW YORK

**October 5–8.** Changing Sheds at Chautauqua, East-

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ern Great Lakes Fiber Conference at Chautauqua Institute. Contact Karen Zuchowski, 2848 Straight Rd., Fredonia, NY 14063. (716) 672-2764; shdybrk@netsync.net.

#### PENNSYLVANIA

**October 6.** International Fiberart Forum at Frick Fine Arts Bldg., University of Pittsburgh. Call Jean Thomas, (412) 661-0457; fax (412) 363-2023; clt34@pitt.edu; www.paznet.com/fiberart intexhibit.

#### WASHINGTON

**October 4–6.** Conference on Norwegian Woven Textiles, Norwegian Textile Guild and Nordic Heritage Museum, Seattle Center, Seattle. Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

#### AUSTRALIA, NEW SOUTH WALES

**October 10–14.** Loomcraft, sponsored by The Hand Weavers and Spinners Guild of New South Wales, PO Box 578, Burwood NSW 1805, Australia. Call 6102 9745 1603; nsweave@spin.net.au.

#### TO ENTER

#### ARIZONA

**Bisbee Fiber Arts Festival** juried show, October 5–7. **Application deadline August 28.** Contact Bisbee Fiber Arts Group, PO Box 1190, Bisbee, AZ 85603, or Joan Ruane, (520) 432-7481; jsruane@aol.com.

**Indian Arts and Crafts Market**, October 20–21 in Phoenix, accepts vendor applications from IACA members and documented Native American artists. **Deadline September 29.** Contact Indian Arts and Crafts Association, 4010 Carlisle Blvd. NE, Suite C, Albuquerque, NM 87107. (505) 265-9149; fax (505) 265-8251; iaca@ix.net.com; www.iaca.com.

**National Weaving Exhibition**, November 2–28 at Cobre Valley Center for the Arts, Globe. **Deadline October 15.** For prospectus send SASE to Nancy Diggs, 10071 S. Icehouse Canyon, Globe, AZ 85501. (928) 425-5242; nancydiggs@cybertrails.com.

#### COLORADO

**Fiber Celebration 2002**, June 1–28, 2002, 26th annual juried show of the Northern Colorado Weavers Guild at the Lincoln Center, Fort Collins. **Deadline February 25, 2002.** Contact fibercelebrations02@lycos.com; angelfire.com/co3/fibercelebration.

#### NEW YORK

**Northeast Regional Natural Color Sheep Show**, October 21, at Dutchess County Fairgrounds, Rhinebeck. **Entry deadline October 1.** Contact Joanne Tuncy, 692 Smithfield Rd., Millerton, NY 12546. (518) 789-6113; jkkellogg@taconic.net.

#### WASHINGTON

**RAGS 2002 Wearable Art Show & Sale**, March 8–10, 2002, benefiting the YMCA. Juried wearable art competition and sale at Mercedes-Benz of Tacoma in Fife. **Deadline December 30.** For

prospectus and entry information, send a long SASE to YWCA RAGS Guild, 2522 N. Proctor #425, Tacoma, WA 98406. mwww.ymca.tacoma.org

#### CANADA, ALBERTA

**Beyond Borders**, July 14–20, 2003, the Association of Northwest Weavers Guilds Conference, in Calgary, seeks applications from instructors. Contact Nell Vande Guchte, Edmonton Weavers Guild, Box 4, Prince of Wales Armouries, 10440 108 Ave., Edmonton, AB T5H 3Z9. ewg@interbaun.com.

#### INSTRUCTION

#### COLORADO

**Cranbrook Loom Days**, September 7–8, for current and future Cranbrook Loom owners, with Madelyn van der Hoogt, Betsy Blumenthal, and Jane Patrick. Contact Schacht Spindle Co., 6101 Ben Pl., Boulder, CO 80301. (800) 228-2553; www.schachtspindle.com.

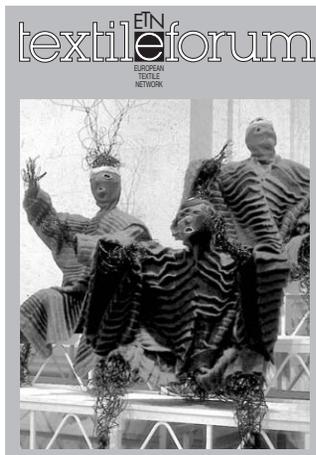
#### MASSACHUSETTS

**Feltmaking: Sheer Scarves and Shawls**, September 21–24, with Ulricke Benner. **Wire Weaving**, October 20–22, with Joy Raskin. Snow Farm (formerly Horizons), 5 Clary Rd., Williamsburg, MA 01096. (413) 268-3101; fax (413) 268-3163.

#### MICHIGAN

**Sheep Shearing** with Jim Bristol; **Knitting Socks; Beginning Wheel Spinning; Beginning Spindle**

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# THE HANDWOVEN COMMUNIQUE

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

## MASTER'S DEGREE

Becoming a master linen weaver in Germany centuries ago required more than just being an expert weaver. Depending on where you lived, you needed to demonstrate that you could weave a length of linen with as few as three or up to twenty shafts without major errors.

Once you passed the exam, you had to establish your territory, and this required some "set-up" costs. In seventeenth-century Demminer, you had to host a party for other weavers and supply two barrels of bitter beer, one barrel of "pub" beer, a tray of meat, a side of beef, two sheep, six pounds of millet, eight pounds of butter, and twelve loaves each of white and rye bread.

Weavers' sons were usually exempt from the entertainment "tax," and if you married a weaver's daughter, you could get by for half the cost. If a young weaver married a weaver's widow, he could also avoid the fees.

Thea Reichardt, *Das Werk der Leineweber in Mecklenburg und Vorpommern im 18. Unt 19. Jahrhundert*, Frankfurt, 2000; translated and contributed by Sara von Tresckow, Fond du Lac, Wisconsin

## GUILD PROGRAMS

Perhaps the easiest answer to the program question is to invite a Speaker. In this case the guild members assemble and settle themselves comfortably to listen to a speaker, who for one

reason or another has a reputation of having something to say. There is dainty applause and the meeting is adjourned.

All members are most polite in telling the speaker how enjoyable the program was, but it is the conversa-



tion among themselves that counts . . . [If] the proverbial mouse in the wall hears something like this: "Wasn't that the craziest idea? I'm sure it won't work, but I'm going right home to try it," it is a safe bet that this is an active guild and that the speaker has fulfilled his mission. Speakers should be the *spice* for the year's program; they should not come too often for the members must have time to try out some of the ideas they have received.

Berta Frey, "Program Suggestions for Weavers' Guilds," *Handweaver & Craftsman*, Winter 1955-1956, p. 29

## INDUSTRIOUS SPIDERS

On August 17, 1997, in the graveyard of Keflavik, Iceland, spiders spun a web of over 1,400 square yards in about an hour's time, like a delicate fabric lying on top

of the grass. In the folk tradition, this was believed to predict a hard winter.

Louise Heite, on *The Weaving List*, (Internet), August 17, 1997

## SPINNING BEE

From the diaries of Emily Knox Reynolds, ca. 1836-1837: "I can remember a curious party Aunt Catherine gave. It was a spinning party. The invitations were sent out by my carrying a head of flax to each of the guests. I can see now how the flax looked in the basket. It was soft as silk and pale yellow. The flax was braided loosely and tied at

the head. Each guest was to spin the flax and bring it back on the day of the party. Then there was a fine supper. You had to be a good spinner or you were not invited."

*Pennsylvania History*, vol. 63, no. 3, Summer 1996; contributed by Julia Nash Murphy, Merion Station, Pennsylvania

## FABRIC NAMES

*Holland* was a fine, plain-weave linen fabric (cotton, in more modern times), with heavy sizing, sometimes glazed. It was used especially for window shades. *Crash*, derived from the Russian word for colored linen, *krashenina*, was a rough-textured linen in plain weave or twill, woven from uneven yarns and used for towels, table linens, drapes, and needlework.

Martin Hardingham, *The Fabric Catalog*, New York: Simon & Schuster, 1978, pp. 79, 103

## A CALMING INFLUENCE

That we are not at this moment fierce, savage, and brutal, little superior to the beasts that roam in the wilderness is probably owing to the domestication of grain-feeding animals, and first of all, to that of sheep. To them we are also indebted for some of the most pleasing, as well as for the most important and useful arts. The cradle of music and poetry was rocked by the shepherds of Arcadia; while the spindle and the distaff, the wheel and the

loom, originated in the domestication of sheep.

This little animal, then, in losing its own wild nature, has not only converted the savage into the man, but has led him from one state of civilization to another; the fierce hunter it has changed into the mild shepherd, and the untutored shepherd into the more polished manufacturer.

Robert R. Livingston, *Essay on Sheep*, 1809; contributed by Manuela Kaulitz, Louisville, Kentucky

### COLOR INFLUENCE

“Americans overwhelmingly [choose] the color that best evokes a soothing, calming tranquility in a frantically fast-paced, often insecure world,” color specialist Leatrice Eiseman says, explaining the popularity of the color blue. The most secure people prefer red, while brown and yellow get high ratings from upper-income people. White is “safe and simple.” Orange, the least-favorite color of the population as a whole, is favored by the “influentials,” partly because “they are more secure in indulging in off-beat tastes and because orange has become a color embraced by haute couture.”

Jo Werne, Knight-Ridder News Service, in *The Salt Lake Tribune*, May 10, 1996

### MAGAZINE ART

What do people do with their old *National Geographic*s? The magazine often inspires exploration—sometimes of the artistic sort. After member Leigh Lambert of Washington, D.C., reads her *Geographics*, she rips them up. “Then I sort the pages according to color,” she explains. Leigh cuts the sorted pages into ¼-inch-wide strips and weaves

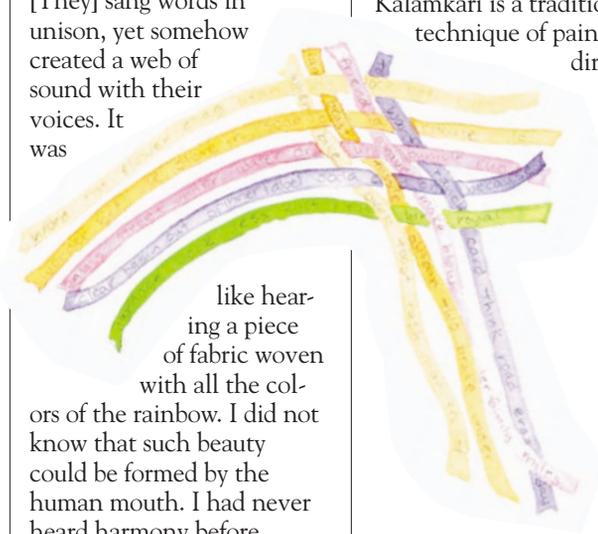


them into square “color studies.”

*National Geographic*, December 1997; contributed by Manuela Kaulitz, Louisville, Kentucky.

### WORD WEAVING

[They] sang words in unison, yet somehow created a web of sound with their voices. It was



like hearing a piece of fabric woven with all the colors of the rainbow. I did not know that such beauty could be formed by the human mouth. I had never heard harmony before.

Anita Diamant, *The Red Tent*, New York: St. Martin's Press, 1997, p. 138. Contributed by Elizabeth Frenzel, OSB, Norfolk, Nebraska.

### KALAMKARI

The New Hope Rural

Leprosy Trust, in addition to treating leprosy patients, helps isolated rural villagers in India market their crafts. With a grant from Aid to Artisans, New Hope helped a group of Kalamkari women weavers and dyers. Kalamkari is a traditional technique of painting directly

on fabric. Cheap imitations were threatening the market for the traditional craft, and the knowledge and experience were disappearing. Now, Kalamkari weavers have more orders than they are able to produce, with

new orders coming in constantly.

*Aid to Artisans News*, Spring/Summer 2000

### NORDIC MYTHS

The first Norn (Nordic god) is Urd, “that which was,” who spins the thread of existence. The second is Verdani, “that which is becoming,” who weaves Urd’s thread into the present pattern of existence, the web of Wyrd. This is seen as a woven fabric composed of myriad strands, “woven by the decrees of fate.” Verdandi passes the woven web to Skuld, “that which is to come,” who rips it apart and disperses it back into the void.

In Old English, they were called the Weird Sisters mentioned in Geoffrey Chaucer’s *The Legend of Good Women* (1395). Later they appeared as three witches in *Macbeth*. (1606).

Nigel Pennock, *The Runes*, Barnes & Noble, 1999, pp. 116–117; contributed by Laura Fry, Prince George, British Columbia

Spinning; Basic Handcarding; Know Your Wheel; Angel from Roving; Basic Drum Carding; Felting a Hat, September 8. Knitting Clinic; Needle Felt Punch Ornaments; Spinning Exotic Fibers; Mosaic Knitting, September 9. Workshops at the Northern Michigan Lamb and Wool Festival at Ogemaw County Fairgrounds, West Branch. Contact Jeanie Prentice, 950 W. State Rd., West Branch, MI 48661. (517) 345-2434; bonniebrae@voyager.net.

**Woolly Classroom**, ongoing sheep-farm sessions for children 7 to 15 at Mt. Bruce Station. Contact Yvonne Uhlianuk, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

#### NEW MEXICO

**Southwest Tapestry Techniques**, September 15-22, with Robin Reider. Contact Horizons to Go, PO Box 2206, Amherst, MA 01004; (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

#### NORTH CAROLINA

**Basic Textiles**, November 6-8. North Carolina State University, College of Textiles, Box 7401, Raleigh, NC 27695. (919) 515-2261; fax (919) 515-7614; www.tx.ncsu.edu.

**Fall Workshops in weaving, dyeing, basketry, spinning, rugs**, weekend to 5-day classes. John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. (800) FOLKSCH; www.folkschool.org.

#### TEXAS

**Contemporary Sashiko**, October 4-6, with Nancy

Shriber. Paper, Cloth & Indigo Dye, October 12-14, with Mary Hark. Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337; www.swschool.org.

#### WASHINGTON

**Coupeville Arts Center** on Whidbey Island offers year-round workshops in fiber arts. Coupeville Arts Center, Box 171, Coupeville, WA 98239. (360) 678-3396; fax (360) 678-7420; cac@whidbey.net.

#### WISCONSIN

**Multiple Warp Design**, September 8, program by Barbara Walker at Wisconsin Handweavers Guild meeting, Milwaukee. Call Caryl Sedushak, (262) 789-8419; carylwvr@aol.com.

**Shimmering Silks**, September 9-14. **Diamond Rag Rugs**, September 16-21. **Overshot Odyssey**, October 7-12. These classes, plus beginning and intermediate weaving, at Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WI 54246. (920) 847-2264; fax (920) 847-2676; sievers@itol.com.

**Weaving and Spinning**, ongoing weekend and week-long classes in Waupaca. Contact Jane E. Haasch, Lambs Quarters, N428 East Rd., Waupaca, WI 54981. (715) 258-5664; www.lambsquarters.com.

#### GHANA

**Kente Weaving Lessons** in Volta with Gilbert "Bobbo" Ahiagble, at The Craft Institute of Kente Weaving. Contact Louise Meyer, African-

Craft.com, 3327 18th St. NW, Washington, DC 20020. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

#### GUATEMALA

**Backstrap Weaving** with indigenous weavers in Antigua. Contact Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org.

#### TRAVEL

**Mexico**. January 4-11, 2002. Craft village and archaeology trip in the Oaxaca area. Contact Horizons to Go, PO Box 2206, Amherst, MA 01004; (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

**Mexico**. February 2002. Textile, folk art & fiesta tour of Chiapas and Oaxaca. Send LSASE (55¢ postage) to Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554; www.nancycrow.com.

**Nepal**. February 1-15, 2002. Craft tour including carpet-weaving studios. Contact Horizons to Go, PO Box 2206, Amherst, MA 01004; (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

**Turkey**. March 2002. Textile tour of western Turkey with Anita Luvera Mayer. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.

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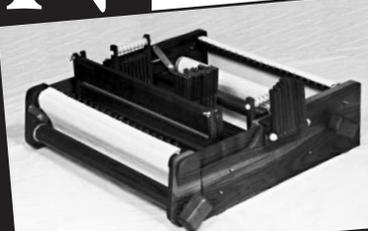
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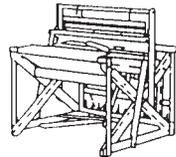
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## PRODUCT NEWS

by Sharon Altergott

**Cotton Clouds' New Millennium 2001 Catalog** is hot off the press! This twenty-eight-page catalog is overflowing with yarns, patterns, books, and videos, plus quick and easy kits. Newly revised and reformatted, this mail-order catalog is designed for the busy craftsperson who wants to find what they want quickly and easily, place a hassle-free order, and then get on doing what they love most—weaving, spinning, knitting, and crocheting. Included are actual yarn samples of twenty-one lines of cotton and cotton blend yarns (as well as rayons, silks, and linens) that you can see, touch, and feel. Along with a full description of each yarn is a 17" x 22" full-color *Yarn Poster* suitable for framing. The catalog is \$7.50 (includes \$10 worth of valuable coupons) and can be ordered by calling (800) 322-7888 or online at [www.cottonclouds.com](http://www.cottonclouds.com).

**Schacht Spindle Co., Inc.** will be hosting *Cranbrook Loom Days*, September 7–8 at their Boulder, Colorado, factory. If you own a Cranbrook Loom or are considering purchasing one, this is an excellent opportunity to gain in-depth knowledge about this loom. The workshop includes a factory tour, Cranbrook Loom assembly, countermarch theory, troubleshooting, production methods, and drafting tips. *HANDWOVEN's* editor and countermarch expert, Madelyn van der Hoogt, is special guest speaker. All meals, including dinner at the home of Barry Schacht and Jane Patrick, are included in the workshop fee. To register or for more information, call (800) 228-2553 or visit their website at [www.schachtspindle.com](http://www.schachtspindle.com).

**Textura Trading Co.** has recently relocated to 116 Pleasant St. #8, East

Hampton, MA 01027. You can still phone owner Magdalene Aulik at (877) TEXTURA (839-8872) or check out her website at [www.texturatrading.com](http://www.texturatrading.com).

**Mountain Loom Co.** announces their *Win a Loom for Your Guild* contest. The theme *Stuck on Huck* entails using a Mountain Loom to weave a 4-shaft, huck towel, up to 22" wide. The towel can be either a group or individual project and you choose the color, pattern, yarn, and texture. The grand prize winner receives an 18", 8-harness table loom, first runner-up a \$100 gift certificate, and second runner-up a \$50 gift certificate for their guilds. Entries are due November 16, 2001. For complete rules, call (360) 295-3856 or check out their website [www.mtnloom.com](http://www.mtnloom.com).

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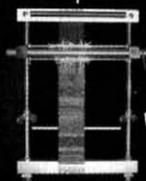
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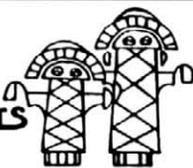
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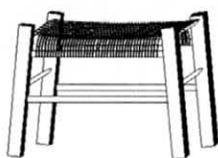
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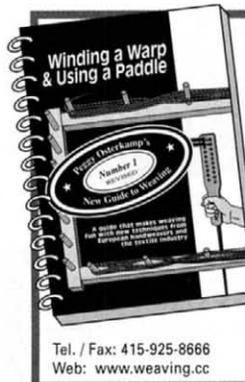
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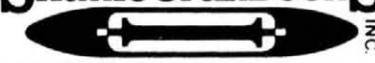
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# Endnotes

DARYL LANCASTER . . . MISSIVES OF A GARMENT GODDESS

**M**y days are an endless stream of packing and unpacking. As I get ready to teach at yet another fiber conference, I find myself once more checking off tasks: Collate handouts, drop son off at summer soccer practice, update resource information, pack daughter for summer art camp, obtain supplies, pick up son from summer soccer practice, organize what to pack, do the laundry from all the beach towels and sweaty summer soccer clothes, get driving directions, fill out materials list for conference next spring and e-mail to coordinator, find daughter's sneakers (camp won't let them wear sandals), pay balance of son's summer camp, transfer laundry to dryer—the list goes on and on. All of us juggle busy lives with family, work, household responsibilities, etc., yet save a precious few moments to practice our craft.

I love what I do. I am happiest when I am either teaching or learning. Many times they are one and the same. The conference circuit is hectic, exhilarating, educational, emotional, a major responsibility, and the most rewarding thing I've ever done next to raising kids. (And that fluctuates depending on the day!)

Sometimes conferences are held back to back, and in most cases I teach several different classes at each one. All require different supplies, materials, handouts, equipment, and thought processes. My biggest fear in life, the one that wakes me up in the middle of the night, is that I will forget something major which will prevent me from teaching the workshop I was contracted to do. I am so terrified of forgetting something that I have computer checklists for each of my workshops, which usually means I forget something like a toothbrush. At a conference this summer I forgot my hair spray and gels—left them right on the bathroom counter. Fortunately, we were housed in university dorms, and university students are into hair products. I spent an enjoyable half hour reading the labels of all the styling products in the university bookstore hair products aisle (an aisle as big as the aisle for classroom supplies!).

The most difficult part of teaching on the conference and guild circuit is the long-term commitment. Contracts are signed one to two years in advance. It is nearly impossible to guess what major events—family, school, etc.—might decide to appear at

the last minute on your calendar. I have a fear that I'll miss my son's high school graduation because I booked a conference when he was only a sophomore! As a person who desperately tries to live in the moment (I think the expression is *One Day at a Time*), I find that booking so far in advance is very scary. That clean white calendar looks empty, so Sure, I can fly to Cleveland for a four-day workshop in October of 2005!

My husband left for Baltimore this morning for a Fiber Optics Engineers Conference with 9,000 attendees! I prefer the intimacy of smaller settings—mini conferences, craft centers, and

the like. I never mind sleeping in a dorm or in barrack bunks. I can tolerate cafeteria food (I have a secret passion for cling peaches) and I love staying with a hostess when I do guild workshops. I enjoy seeing how people fit their studios and their work into their lives, I love raiding their libraries and trying new foods, and *not* hearing the words, "Mom, what's for dinner?"

The best part about what I do is the tremendous gratitude that comes back to me from my students when I've given them the confidence and skills

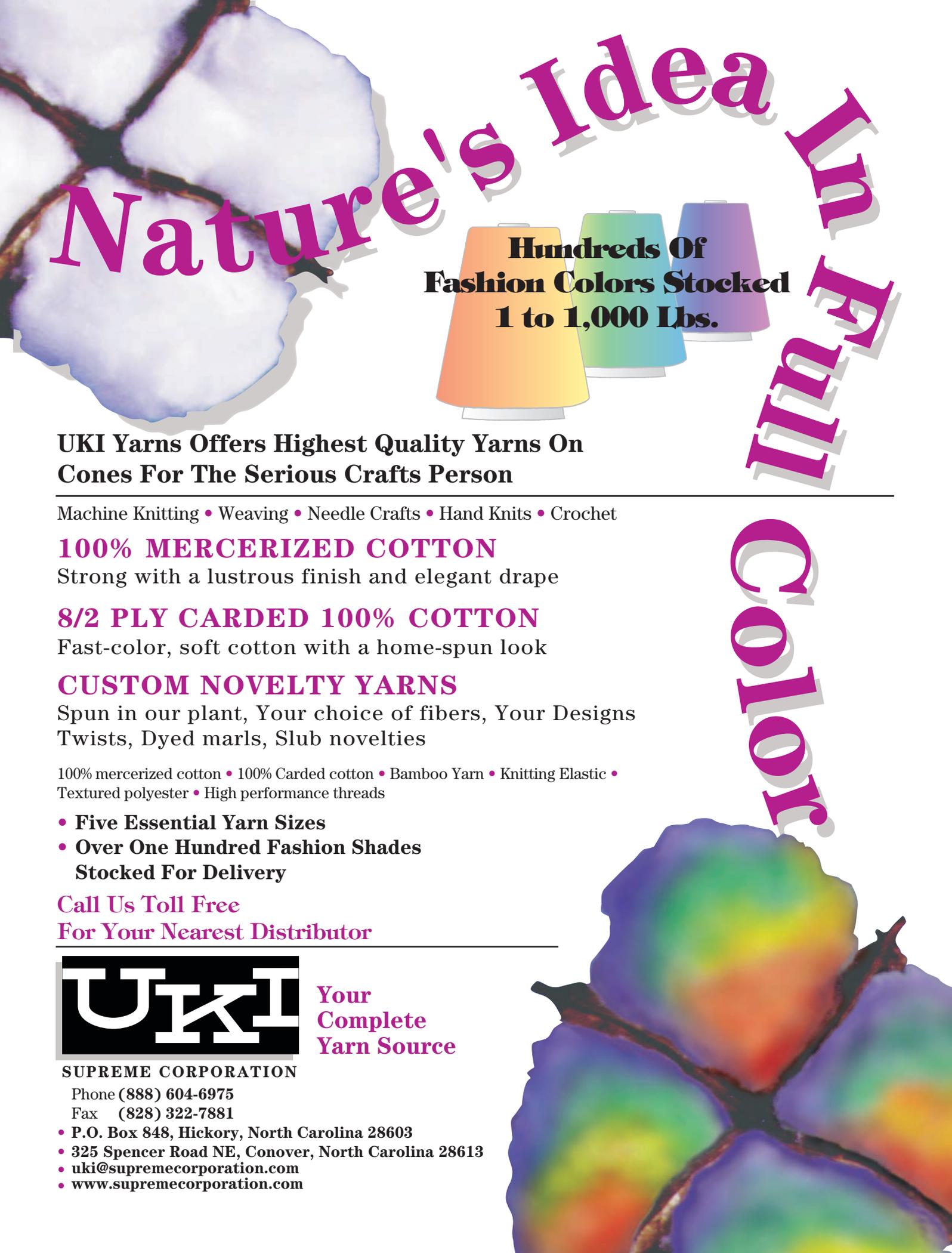
to fly. Their pride in their accomplishments is worth all the missed family commitments, the packing, the unpacking, the hours of travel, the cafeteria hamburgers, the plastic dorm mattresses.

In one workshop this year, a dozen students each made a simple unconstructed jacket from their handwoven fabric. Some were beginning sewers, some advanced; there were challenging and creative fabrics and a huge variety of body types, yet every jacket was a smashing success. After modeling the jackets at a fashion show, much to my surprise and delight they presented me with a beautiful crown of cardboard, aluminum foil (from the cafeteria), yarn, and beads, with the letters GG for "Garment Goddess." Their pride in themselves and their work was apparent to all in the audience at the fashion show. Certainly I can list this as one of my top ten life experiences!

So it is on to the next conference. I love my life, my students, and my work. It is hard, though, to come home after a terrific experience and have my children look at me like I have three heads when I endow them with my sage advice. Go figure! 



**Loading the car for another workshop . . . I know I can get it all in!**



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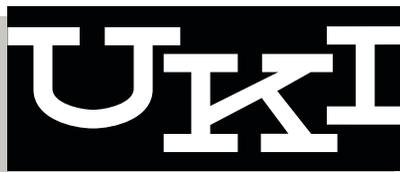
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