

Handwoven

Kitchen Aides

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and more*

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are woven
on only
four shafts?
See Page 48*

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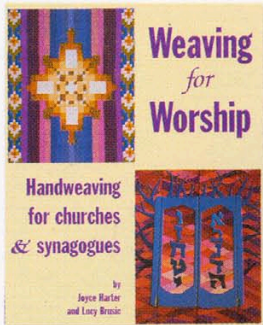
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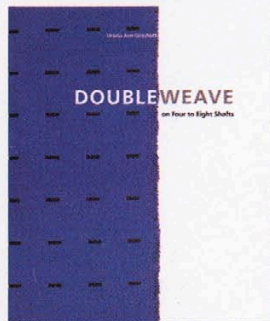


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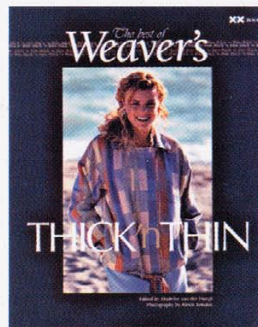
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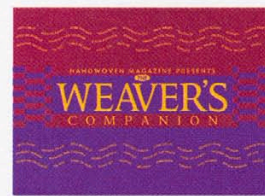
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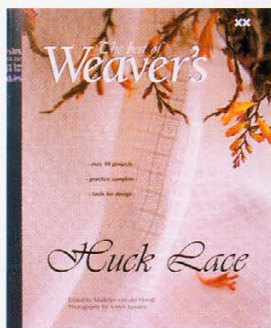
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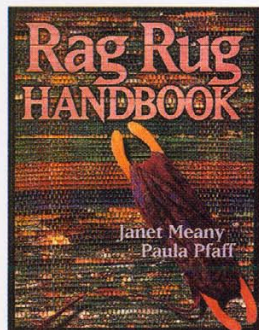
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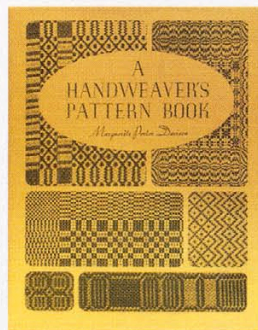
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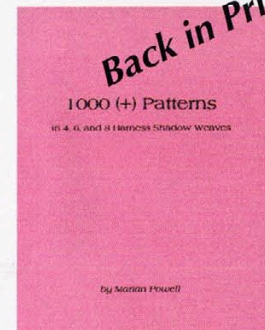
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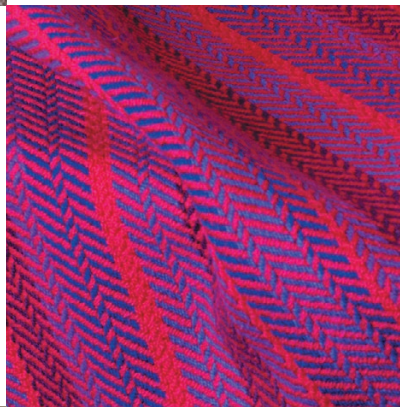
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Handwoven

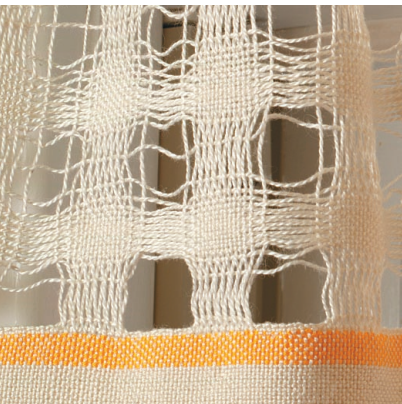
MARCH/APRIL 2002, VOLUME XXIII, NUMBER 2



- 7 HAPPY BIRTHDAY PETER COLLINGWOOD! A TRIBUTE TO PETER COLLINGWOOD
- 24 HANDWOVEN KITCHEN AIDES: WHERE HAVE ALL THE APRONS GONE? *by Daryl Lancaster*
- 28 KITCHEN RAG RUG *by Jane Patrick*
- 32 ONE-DAY RUG *by Barbara Walker*
- 40 WAFFLE-WEAVE DISHCLOTHS AND TOWELS *by Dianne Totten*



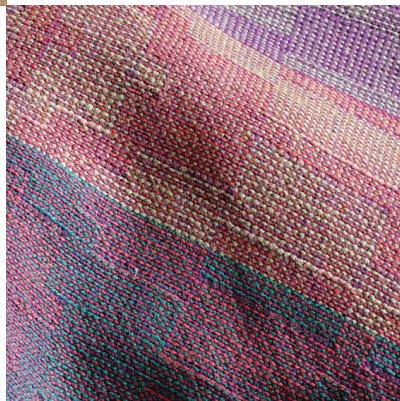
- 44 LINEN HUCK TOWELS *by Lynn Tedder*
- 48 RIPSMATTA FOR TOWELS *by Joanne Tallarovic*
- 52 TWILL TOWELS *by Mary Frost*
- 56 HAND TOWELS IN 3-SHAFT SUMMER AND WINTER *by Norma Smayda*
- 60 HUCK LACE TOWELS ON ONLY THREE SHAFTS *by Erica de Ruiter*



- 64 SPACED-WARP LACE CURTAINS *by Jean Hutchison*
- 68 KITCHEN LACE: EASY CURTAIN VALANCE *by Jane Patrick*
- 72 AIDE TO THE KITCHENAID *by Mary Frost*
- 74 FLAG PINS *by Amy Abbott*
- 76 SHOP SMART: SHUTTLES, SPINDLES & SKEINS *by Judy Steinkoenig*

ON THE COVER
RIPSMATTA
FOR TOWELS
woven by
Joanne Tallarovic
See pages 52–54.

Photo props:
p. 45 courtesy of
Signature WireWear



- 2 From the Editor
- 4 What's Going on Here
- 6 Letters to the Editor
- 14 Beginner's Corner
- 15 Project Guide
- 20 Books, etc.
- 82 Communiqué
- 84 Calendar
- 88 Product News
- 89 Classified Ads
- 95 Advertisers' Index
- 96 Endnotes:
Joanne Tallarovic



From the Editor

Some of the towels in this issue live in my kitchen. I have a beautiful kitchen. People who know me well are a little surprised by this. I don't really cook that much. I like the appearance of cooking more than I like doing it.

When I moved to this house, there were some small shelves in the kitchen that were obviously intended for cookbooks. I had only a few, mostly given to me by friends who either didn't know me very well or who knew me well enough to think I could benefit from a cookbook or two. I put my collection on the shelves and measured the inches of remaining shelf space. In the cookbook section of a large bookstore, I made stacks of the cookbooks with the prettiest spines and measured until I had the right number to fill my shelf space.

Another friend gave me her KitchenAid™ mixer (she was moving up to the deluxe model). Since it was red and white, I bought a toaster and a microwave to match. They and my blender and juicer go well with my white dishwasher (which I do find I use). I love my coordinating appliances!

I also love perfectly ripe fruit arranged in a bowl—plums, grapes, bananas, and oranges—loaves of bread cooling on a rack, a row of glass jars filled with lentils, black beans, and split peas, a cube of butter on a ceramic plate, a jar of loganberry jam with a silver spoon in it, simmering soup in a cast-iron kettle, a table set with handwoven placemats and napkins, pottery plates, and candles that have just been lit. I like my favorite handwoven towel draped on the counter by the sink just so, as if someone has been drying dishes or is just about to.

The problem is that when I buy fruit for my bowl it only looks the way I like it the day I bring it home. The cube of butter gets toast crumbs on it, the bread gets eaten or stale, the glass jars become empty, the candles burn down and spill wax, the towel gets bedraggled and needs washing.

I feel the same way about my studio. I love the appearance

of weaving. I like to see the shuttles placed companionably on the fabric-in-progress, which has been woven just enough to wrap around the cloth beam but not so much that the smooth cylinder of warp on the warp beam is disturbed. No weights or threads dangle from the warp; no thrums litter the floor. Full cones of yarn make rainbows on the shelves; there's a skein of silk on the skein winder, a weaving book open on the drafting table, an eye-dazzling warp on the warping board, a thick warp chain coiled on the loom bench.

It's a lucky thing I like weaving as much as the appearance of weaving or I'd never disturb anything.

Madelyn

Special in this issue! We had lots of great ideas for Kitchen Aides. One was to include in the photograph of every project a different recipe from our staff. That way, you'd get recipes for fine food as well as for fine textiles. The textiles far outshine the recipes in the photos, however, so you probably can't actually read them. You can find the recipes on our website. We also thought that since kitchen textiles form a large part of our handweaving history, and since most were woven on only four shafts, we'd make this a special 4-shaft issue so that every reader can weave all of the projects.

In future issues:

May/June 2002. *Ready Set Go:* weaving for the places we gather and network.

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

November/December 2002. *Accessorize!:* handwoven garments with a special emphasis on handwoven accessories, (scarves, bags, vests, shawls, hats, belts, etc.).

January/February 2003. *Stripe up the Band:* stripes of all sizes and colors for fabrics of all widths and types.

EDITORIAL

Creative Director Linda C. Ligon Editorial Director Marilyn Murphy Editor Madelyn van der Hoogt Assistant Editor Liz Gipson Contributing Feature Editor Daryl Lancaster
Print Coordinator Nancy Arndt Technical Editors Diane Kelly, Lynn Tedder Copy Editor Stephen Beal Editorial Assistants Judy Berndt, Lee Anderst

ART & PRODUCTION

Design Elizabeth R. Mrofka Production Marc McCoy Owens Photography Joe Coca
Photostyling Ann Swanson, Elizabeth R. Mrofka

PUBLISHING

Publisher Linda C. Ligon Advertising Sharon Altergott Advertising Coordinator Stacy Grogg Circulation Manager Jenny Fish Subscription Services Donna Melton

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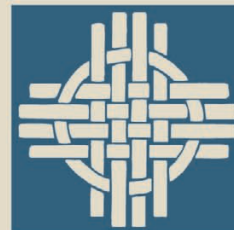
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WHAT'S GOING ON HERE

All the Interweave News that's fit to print



Designing Collections

I'll never forget putting together the first **HANDWOVEN** Design Collection. The subject was "Simple Summer Tops," and from conception to off-press was about a month! Well, maybe more than a month, but not by much. This was 1981; **HANDWOVEN** was an infant semi-annual magazine with about thirty projects in each issue. Thirty! Those issues were killers, from our point of view. We were getting ready to increase the magazine's frequency to five times a year and decrease the number of projects in each issue accordingly—and our readers were not happy! They wanted thirty! Every time! A practical solution seemed to be to put together little booklets of just projects a couple of times a year to make up the difference.

We started the first Design Collection in June as I recall, canvassing everybody we could think of for pieces that were already in existence. I remember collaring Kaino Leethem at one of the regional conferences—Northern California, I think—and dragging her into the ladies' room and literally relieving her of her blouse! Betty Davenport, Ardis Dobrovolny, Lois Fronk, Betty Hewson, Madeleine Jones, Star Shelton, Diane Terry, and Karen Utzinger also contributed designs. We did photography in July, and had a finished booklet by August. Whew! It was an eclectic collection and was much in demand from the very beginning.

We went on to produce many more Design Collections—seventeen in all, not counting the one that goes on press later this month. They've run the gamut: beginner projects, table linens, gifty things, baby things, shawls and scarves, loom-shaped outerwear, rags, kitchen towels. The towel one was done on a hunch. Kitchen towels are such humble, utilitarian items—but bringing attention to them really struck a chord. It has proved to be our most popular Design Collection: Our readers contributed far more beautiful towels than we could possibly include, and bought tens of thousands of copies over its almost twenty years. When we ran out of the most recent printing, we had to recognize that it had run its course.

It's been almost seven years since the last Design Collection came out, and as we revive this popular series, towels seem to be

the logical choice of subject matter. They're quick to weave, they don't require cutting, finishing them is a no-brainer. It's easy to put on a lot of warp and weave a bunch of towels for gifts. We've given ourselves more than a month this time, and have broadened the subject to include all kinds of towels—bath, guest, gym, dog, and so forth. I'm finishing up a towel myself that's actually more like a little lap rug, to catch all that fuzz that invariably ends up on my black slacks when I spin.

This newest collection has more pages and a more substantial cover than past offerings, but it's still just a bunch of cool projects. We expect it to be the first of many more to come. Hope you enjoy it.



P.S. It occurred to me as I looked back at all the old Design Collections that have been out of print for a while, that you might like to have a compilation of some of the best designs from those old ones. Unless you already have them. Let me know what you think. And also let me know what other subjects you'd like to see us tackle in this series. LindaL@interweave.com, or 201 East Fourth Street, Loveland, CO 80537-5655. Thanks.

Honor roll of Design Collection Contributors—can you believe it?


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Design Collections still in print, still \$4.00 after all these years.

- #4 Outerwear (1982). Loom-shaped coats, a bunch of classy jackets, a man's zip-up, caps and scarves, a vest or two. Not as dated as you might think.
- #7 Simple Styles (1985). Easy-sew blouses, jackets, vests, a lovely kimono, a poncho, a great-looking plaid coat.
- #10 Terrific Table Toppers (1987). Overshot, warp rep, double weave, rag, plain weave, supplementary warp—all the weave structures you love for placemats, cloths, and napkins.
- #11 Heirloom Table Linens (1987). More of the above, but in general finer threads and a bit more ambitious.
- #12 Great Cover Ups (1988). Colorful, cozy, weavable blankets and throws.

- #13 Super Simple Tops (1989). Cottons, linens, wools—an overblouse to die for (so why don't I just weave it myself?).
- #14 Weaving for Baby (1990). Too cute. Floor cloths, toys, blankies, bibs, and whatnot.
- #15 Sensational Scarves (1991). Derived from one of the most successful contest/shows we ever did. Seventeen lovely and very weavable scarves, from easy to (you know).
- #16 Kitchen Collection (1992). Tea towels, dish towels, aprons, hot pads, napkins, mats, etc. Fun stuff.
- #17 Jackets & Pullovers (1995). You'd weave and wear these today. Some especially nice designs in larger sizes, too. 

HANDWOVEN has been gathering a list of teachers, shops, and schools that host beginning weaving classes. Drop by our website, www.interweave.com, to find a class near you. Not on the list? Contact Liz Gipson at (800) 272-2193 x629 or at LizG@Interweave.com.

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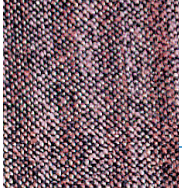
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Letters

NOTEBOOKS AND REED HOOKS

Madelyn, how could you! You must know weavers are “thing” junkies, suffering from proverbial “harness envy,” having to have the latest fringe twister—the list goes on and on. We are also always trying to get organized, and in your editorial (January/February 2002) you describe a marvelous notebook with its own little hole punch, and nary a word as to who makes it or where it can be purchased! I have an almost perfectly good notebook with sixteen holes—try and find a paper punch for that! Needless to say it sits without doing much organizing except as a home for very old phone numbers.

Also, on page 53 in the same issue, you show a brass reed hook. A little footnote should be in order for the people who made that hand-forged tool, which is a truly a beautiful work of art. Thanks again for a marvelous magazine.

—Eva D'Agostino
via e-mail

Well in the same way that weavers don't always admit there's something wrong with their looms (“Oh,” we say, “I don't have any trouble with that!”), I neglected to admit that the hole punch doesn't really work very well—you have to use it with kind of thin paper. Other than that, though, I'm happy to say that this is a Daytimer™. Unfortunately there are lots of kinds of Daytimers. When I tried to figure out which one was just like Jane's, I had to tell myself that I should be able to pick out the best one for me—it didn't have to be just like Jane's.

The Celtic Swan Forge brass reed hook is from The Weaving Works (888) 524-1221.

I loved Madelyn's editorial in the latest issue of HANDWOVEN. It was especially relevant, since in the past few days instead of finishing my review of Peter Collingwood's *The Techniques of Sprang*, I moved three book cases to different locations in the house and reorganized all the contents, cleaned out two closets, and put

new labels on my spice jars (which are always arranged in alphabetical order).

—Linda Hendrickson

REVISITING THE BOG JACKET

Your delightful article “Revisiting the Bog Jacket and Other Reminiscences” (January/February 2002, pages 35–39) is the second time this year that you have given me a jolt back to the 1970s and my beginnings as a serious handweaver. Keep up the good work—we all need reality checks from time to time (and I think I'll be adding Bog Jackets to my production schedule for the upcoming season!).

—Michael Daitch
via e-mail

As I opened my latest issue of HANDWOVEN, I suddenly realized that my past has caught up with me. The bog coat has returned! I also had to face the reality that

—continued on page 8

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Happy Birthday, Peter Collingwood

A TRIBUTE TO YOU FROM ALL OF US



Dear Peter,

It has been over fifty years since you decided to stop practicing medicine and instead to make your living as a weaver.

To celebrate your eightieth birthday, we want to tell you how glad we are that you traded your scalpel for a shuttle. Here are just a few of the things you've done and the ways you are that we especially appreciate:

❖ Your passion

Your interest in “every way threads can be interworked to produce a fabric” and what this passion has led you to discover and share with us.

In the late 1940s, you started weaving narrow scarves in the back of an ambulance on a loom you made from deck chairs. You went to Jordan with the Red Cross and saw Bedouin women weaving. A sheikh gave you a hanging from his tent. Most recently, your curiosity led you to the girthmakers in India.

Your boyhood dream of being an inventor has come true many times over, as you brought us anglefells, macrogauzes, the lever system for shaft-switching, and many new ways of working with threads.

❖ Your books

Those heavy door-stoppers, cures for insomnia, everything-you-could-possibly-want-to-know books on rugs, sprang, tablet weaving, and most recently ply-split braiding.

You thoroughly researched and documented what was known and generously shared the results of your own experiments.

❖ Your workshops

You thought writing those books would mean you didn't have to teach! Yet you have been teaching and lecturing since 1954, and at your master workshop at the First International Ply-Split Braiding Convention just a few months ago, you presented the class with completely new ideas to tackle, including many in

three dimensions.

❖ Your creativity with words

Oh, the anagrams and acrostics, the jokes and puns! And your love of both reading and writing poetry. You enriched your classes by reading favorite poems aloud, and now you share them on your website.

❖ Your love of music

You brought your love of the dulcimer and recorder to your students. Who could forget how you entertained us, plucking out Medieval French melodies, English and Canadian folk songs, and your own original compositions? Or the looks

from the passersby when you doodled on the dulcimer in public?

❖ Your embrace of modern technology

E-mail, the Internet, the scanner, the digital camera—you learned how to use all of them, to surf the web, to take and send jpegs, to maintain a website, www.petercollingwood.co.uk—and you carry on an e-mail correspondence around the globe. You even subscribe to weaving and braiding cyber-discussion lists. We know we can count on you to provide quick, concise answers to any question about textile structure or history, no matter how small the question or humble the questioner.

❖ The example you're setting for us as we grow older

In your seventies, you made long trips to India's Thar Desert to research ply-split braiding, and wrote the first comprehensive book on this subject. In your seventies you created a monumental macrogauze hanging using a newly invented

stainless steel yarn for the cultural center in Kiryu, Japan.

You are currently making and selling macrogauze hangings, tablet-woven alpha-belts and inscription bands, and ply-split bracelets and baskets. And if history is any guide, you will spend your birthday, March 2, at work in your studio.



*Happy Birthday, Peter, and thank you!
Weavers Around the World*

I have been weaving clothing for thirty years, since my sojourn basically began with that garment.

I vividly recall my excitement as I took the two long rectangles from the loom, feverishly put them together, and then ran to the mirror. That was when I realized that the garment was loom-shaped but I wasn't. To look good in this garment, I needed to have no bust and no hips. Actually the coat looked best with my arms held straight out so that a mass of fabric didn't bunch under my armpits.

Other than that, it was quite a garment! I still have the piece as a reminder that not all simple shapes work on all bodies. I continue to weave cloth based on ethnic sources and do have a long love affair for such historic pieces as the kimono, smock, caftan, and vest, but I would personally prefer that the bog coat go back to the bog. Thanks for the memories and the reminder of how far weavers have come in both weaving and wearing handwoven clothing!

—Anita Luvera Mayer
Anacortes, Washington

WELCOME, NEW WEAVERS!

HANDWOVEN is very pleased to welcome students who have completed a beginning weaving course and are joining our weaving community. We also want to recognize the many shops and enthusiastic instructors who are participating in our New Weaver program. Congratulations!

The Art Studio at Absalom Jones, Wilmington, Delaware. Instructor: Deb McClintock. Students: Paulette Buchy, Tina Louise Jones, Bea Lyons, Mary Maloney-Huss, Jan Martin, Lynn Nickle, Sonya Patronik, Cheryl Prober, Betsy Purse, Julie Vogel, Ann Windish.

Burlington Art Centre, Burlington, Ontario, Canada. Instructors: Fran Boisvert and Diane Woods. Students: Linda Johnson, Linda Love, Whitney Love, Anne Scott, Elizabeth Turner, Bill Whiteside, Gail Wilkinson.

City Arts Center, Oklahoma City, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Kaori Aoki, Rinda Blevins, Emmelita Hoskins, Sue Lorenz, Lisa Luse, Leigh Ann Mauldin, Karen Morant, Karen Moseley, Kay Myers, Loretta Olson, Deepa Rao, Ann Taupmann, Mary West.

Grandview Woolens, Greentop, Missouri. Instructor: Garlyn Saupé. Students: Diane Baer, Betty Bear, Sherri Corbett, Mary Runkle, Pam Windtberg.

Guthrie Community Arts Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Patricia Brainard, Mona Colley, Margaret Crisp, Susan Durkee, Anna Hester, Linda Northup.

Hill Creek Fiber Studio, Columbia, Missouri. Instructor: Carol Leigh Brack-Kaiser. Student: Kathy Woolsey.

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Mission Mill Museum Textile Learning Center, Salem, Oregon. Instructor: Donna Stor. Student: Kazuko Ogura.

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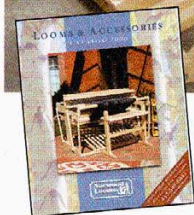
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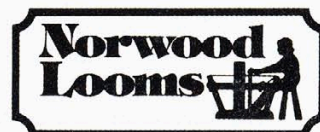


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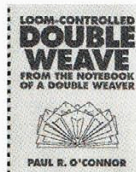
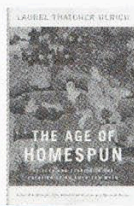


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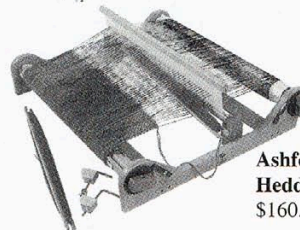


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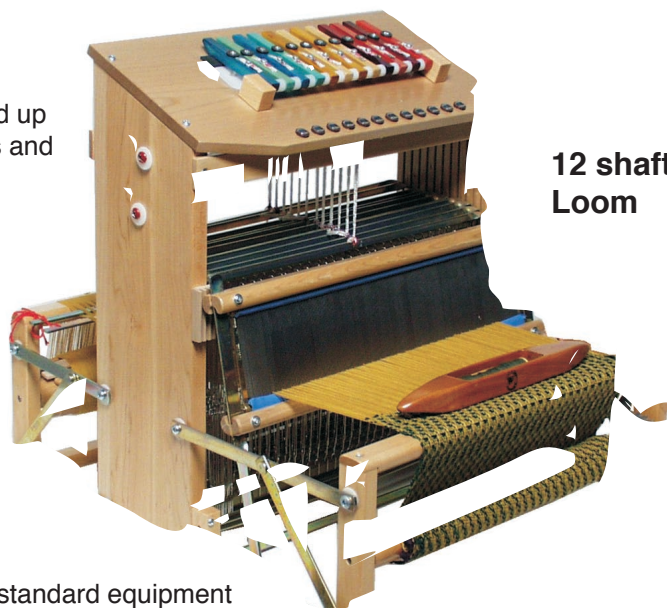
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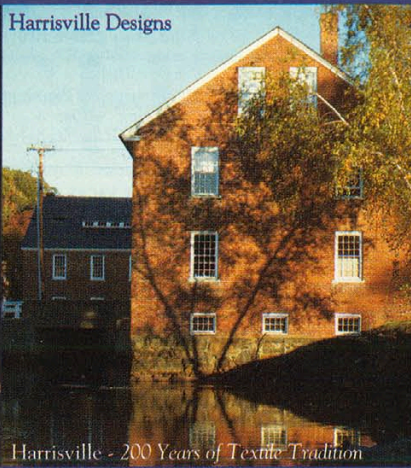
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Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - Pattern Available



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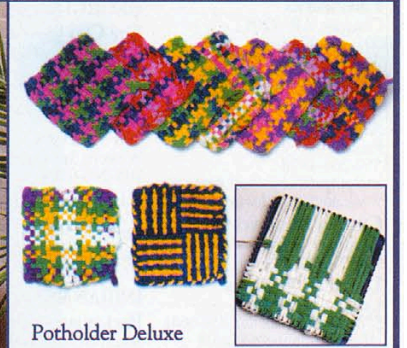
Traditional Albanian Cardigan knit with Harrisville's Soft Spun Yarns - Pattern Available



Lap Loom



New! Cherry Loom



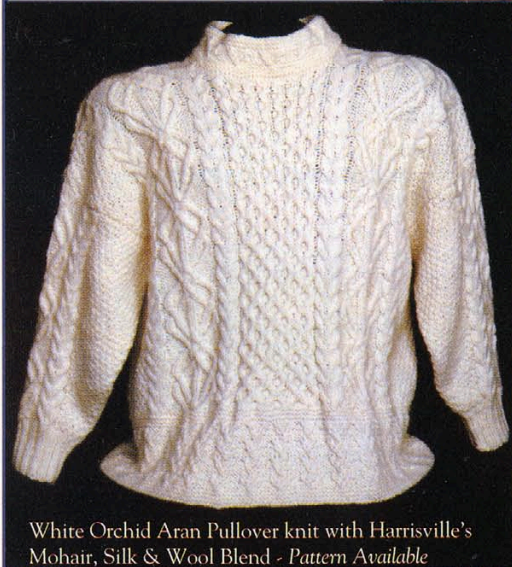
Potholder Deluxe



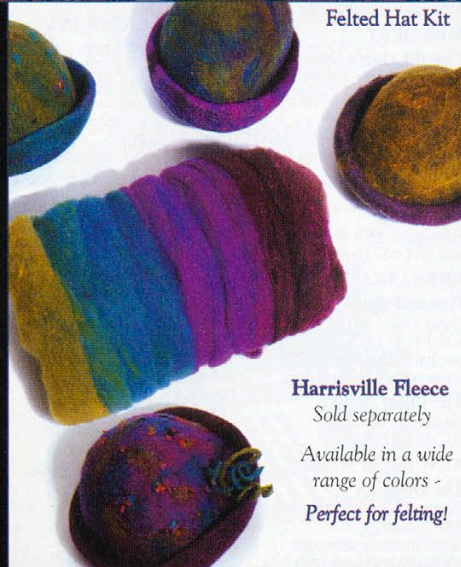
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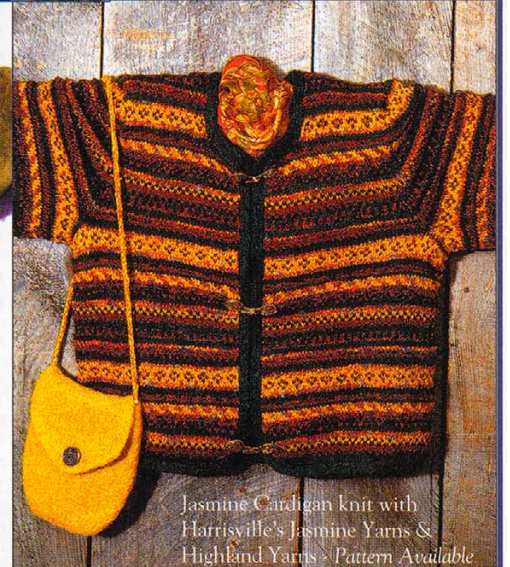


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Jasmine Cardigan knit with Harrisville's Jasmine Yarns & Highland Yarns - Pattern Available





Beginner's Corner

REED RUMINATIONS

My first loom came with a 12-dent reed (twelve dents per inch). I remember thinking, hmmm, there are all those other sizes, 4, 6, 8, 10. . . Maybe I have to have one of each! Then later I read somewhere that you can get whatever sett you want by arranging the combinations of ends per dent so that they come out to the right number of ends per inch. For example, if you need 18 ends per inch and you only have a 12-dent reed, you can sley 2 in the first dent, 1 in the next dent, and repeat 2-1 across the warp, and voilà! 18 ends per inch. So then I thought: Maybe I only need one reed!

This could be a metaphor for the weaving experience: First you are happy, then you are sad, then you are happy again. However, in the reed story you are finally sad because one reed is *not* enough. For one thing, some threads are too fat to fit in the dent of a 12-dent reed. Ah, you

CORRECTIONS

The correct tie-up for Kathleen Norris's 8-shaft pinwheel shawl (March/April 2001, page 54) is:

				8	8	8	8
		7		7	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					

Rural Pennsylvania German Weaving 1833–1857 (January/February 2002, page 22) can be ordered from The Mannings at (800) 233-7166.

think! I'll get a 4-dent or a 6-dent reed. Then the fat threads will fit and I can use lots of different combinations of numbers to get any sett I want. You are sad again, however, because if you use a coarse reed with fine threads, the metal bar that separates the dents will also separate the

threads in your fabric, and the separation won't always go away with washing.

The real truth is you need a *few* reeds. Which depends on whether you plan to weave mostly with fine threads (you'll want a 10 and a 12 and maybe a 15) or coarse threads (you'll want a 6 and an 8 and a 10). If you aren't ready to invest in brand new stainless-steel reeds, you can buy used reeds that are a bit rusty from members of your guild. One way to clean reeds is to warp the loom full width with an inexpensive carpet warp and let the warp do the work while you weave.

Notice that there are lots of different slewing instructions in this issue. If several numbers are given in a row (4-1-4-0, for example), sley the dents with those numbers of threads in that order and keep repeating it: 4 threads in the first dent, 1 in the next, then 4, then skip a dent (zero threads), and repeat.

—Madelyn

YARN CHART

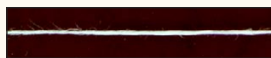
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of relative setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns that are unsuitable for warp). Contact the list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



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



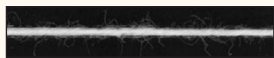
3/2 pearl cotton, 1,200 yd/lb (2,420 m/kg); 10, 14, 18



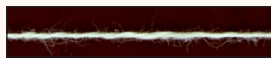
30/2 linen, 4,500 yd/lb (9,075 m/kg); 20, 24, 28



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



8/4 cotton; 1,600 yd/lb (3,228 m/kg); 12, 15, 18



20/2 linen, 3,000 yd/lb (6,050 m/kg); 16, 20, 24



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



4-ply cottonmop cord 170 yd/lb



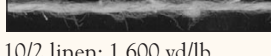
16/2 linen, 2400 yd/lb (4,840 m/kg); 16, 20, 24



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



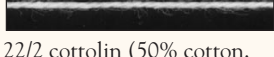
8-ply cotton mop cord 85 yd/lb



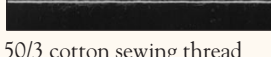
10/2 linen; 1,600 yd/lb (3,228 m/kg); 12, 15, 18



5/2 pearl cotton; 4,200 yd/lb (4,238 m/kg); 12, 16, 18



22/2 cottolin (50% cotton, 50% linen); 3,200 yd/lb (6,460 m/kg); 15, 20, 24



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

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Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282.

Lunatic Fringe, 161 Avenue C, Apalachicola, FL 32320, (800) 483-8749.

Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128, (800) 932-8391.

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The Weaving Works, 4717 Brooklyn Ave. NE, Seattle, WA 98105, orders (888) 524-1221; info (206) 524-1221.

*UKI Supreme Corporation, PO Box 1656, Hickory, NC 28603, (888) 604-6975.

*Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954, (707) 762-0335.

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (413) 584-2225.

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Amy Abbott	Patriotic pins	74–75	Plain weave	2, 4	Beginner
Erica de Ruyter	Towels	60–63	Huck lace	(3) 4	Advanced beginner
Mary Frost	Towels	52–54	Dornick twill	4, 8	Beginner
Jean Hutchison	Curtain swags	64–67	Huck lace variation	4	Advanced beginner
Jane Patrick	Window valance	68–70	Plain weave	2, 4	Advanced beginner
	Rag rug	28–30	Double binding	4	Intermediate
Joanne Tallarovic	Towels	48–51	Warp rep variation	4	Intermediate
Lynn Tedder	Towels	44–47	Huck lace	4	Intermediate
Dianne Totten	Dishcloths, towels	40–42	Waffle weave	4	Beginner
Norma Smayda	Towels	56–59	Summer and winter	(3) 4	Beginner
Barbara Walker	Rug	32–34	Thick 'n thin	2	Advanced beginner

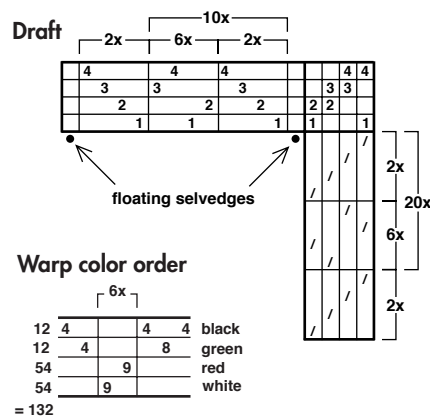
READING DRAFTS

Read the **threading draft** from right to left. **Floating selvages** are noted by bullets. (Floating selvages are one or two warp threads on each edge of the warp 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. They can be beamed with the warp or hung from the back beam. In either case, they should be weighted; a 3" S-hook works well. The shuttle always enters the shed *over* the floating selvedge and exits *under* it.)

Brackets indicate repeated sections. If there are two levels of brackets, repeat the level closest to the draft first.

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 threads are sometimes indicated by letters in the threading and treadling accompanied by a key (O = Orange, for example). In other cases a **warp color order** chart is given. Use it for winding the warp (not for threading) and read from right to left. Each row indicate a color, not a shaft. The total ends required of each color are given at the left of each row.

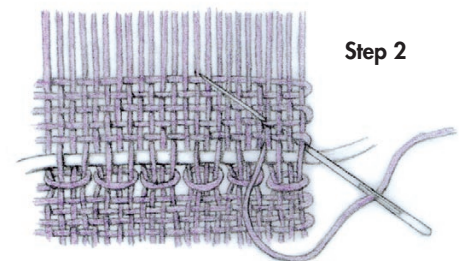
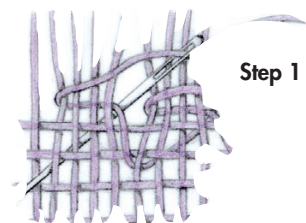


LADDER HEMSTITCHING


Weave plain weave, ending with the shuttle on the right side if right-handed (or left side if left-handed). Measure a length of weft three times the warp width and cut, leaving the measured length as a tail, and thread the tail into a size 20 tapestry needle.

Step 1 Work a row of simple hemstitching: Take the needle under the group of ends above the fell and bring it up and back to the starting point, encircling the group. (For the ladder hemstitching in Lynn Tedder's huck towels, page 47, raise shafts 2-3 slightly to separate groups of five threads, and include five threads in each stitch.) Pass the needle under the same group of ends, bringing it out through the weaving two weft threads below the fell. Repeat for each group of

Ladder hemstitching

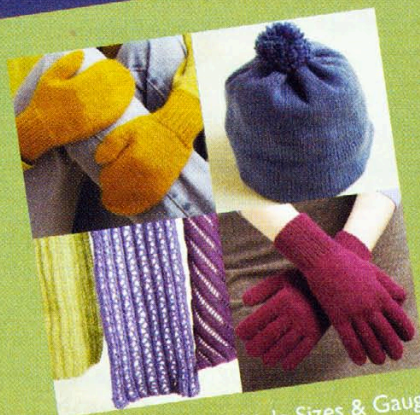


ends across the fell. Needle-weave the tail into the selvedge and trim.

Step 2 Throw a pick of heavy, smooth filler yarn as a spacer between the two rows of hemstitching. Leaving a tail of weft as before, weave five to seven picks of plain weave. Thread the tapestry needle with the tail of weft, and working above the spacer, hemstitch around the same groups of threads as before. This time, the needle moves behind and up two weft threads. Complete the row, needle-weave the end into the selvedge, trim, and remove spacer. 

New Spring 2002 Books

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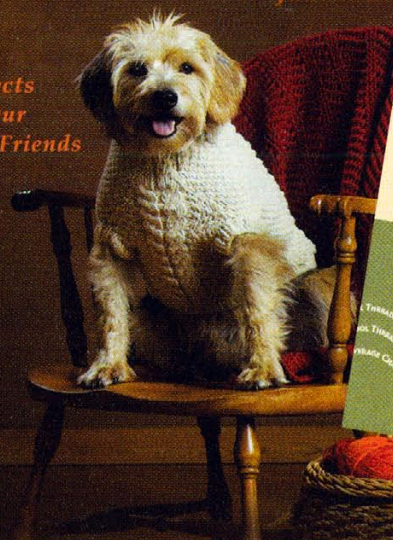
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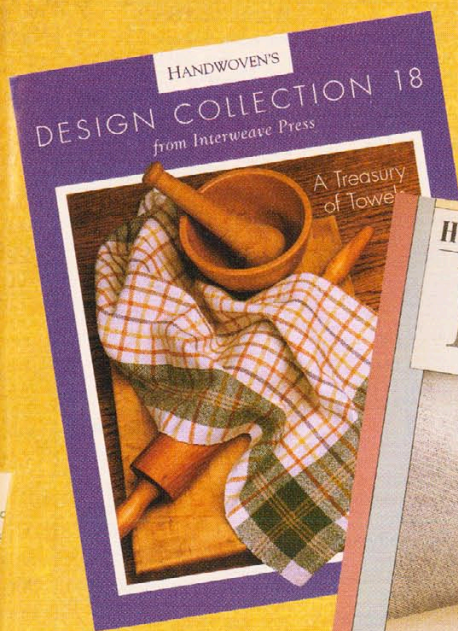
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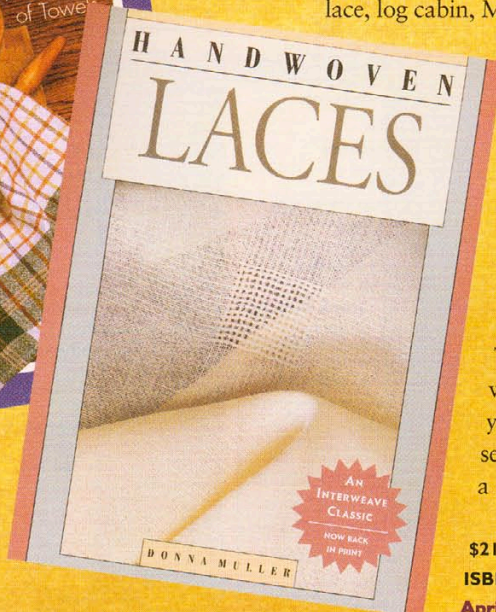
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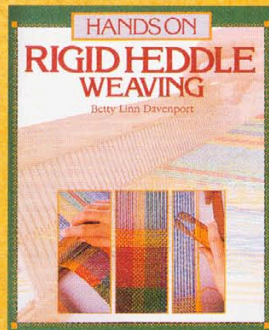
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Hands on Rigid Heddle Weaving

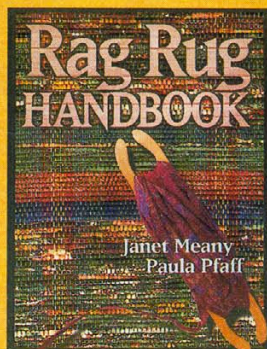
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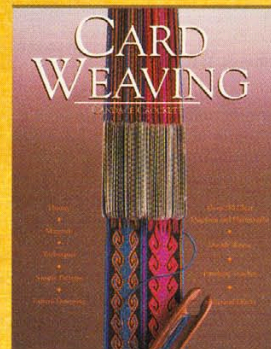
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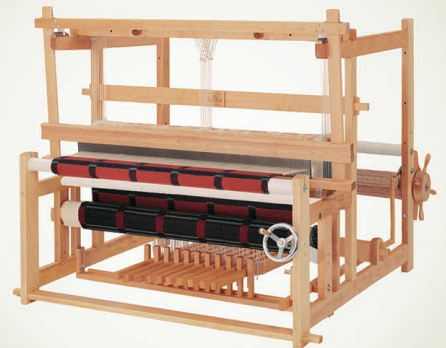
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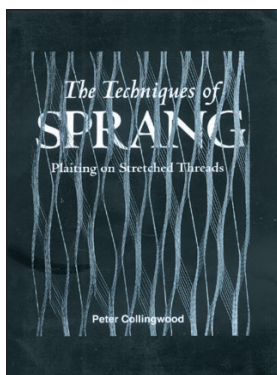


Books, etc.

THE TECHNIQUES OF SPRANG: PLAITING ON STRETCHED THREADS Peter Collingwood

Design Books, distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954, 1999. Softbound, 324 pages, \$35. ISBN 1-55821-930-7.

This is a softcover edition of Peter Collingwood's 1974 classic, which has been out of print for many years. It is essentially the same as the original, with a new foreword and a new cover.



Used for at least 3,000 years, sprang is a fabric-making process in which parallel warp threads are manipulated with the fingers. The warp is fixed at both ends, and the result is a mirror-image, stretch fabric. Any fiber, in any size and combination of colors, can be used. The fabric can be flat, tubular, or worked into shapes in either two or three dimensions.

The first book of its kind, *The Techniques of Sprang* combines thorough technical and historical details, along with many new ways of working sprang invented by the author and his contemporaries. Collingwood addresses both the academic and hobby worlds in the book, as he firmly believes each can learn from the other.

Noemi Speiser, the world-renowned off-loom expert, provides much assistance with gathering references and analyzing structures. Her work graces the cover of this edition, and her "Sprang Forest" and other pieces, in a variety of natural and synthetic fibers, are featured in the black and white photos that follow the text.

Most of the book is devoted to flat warp sprang, a method which produces a fabric with four selvages. A short section at the end of the book describes cir-

cular warp sprang, which was traditionally cut and knotted, forming very long sashes with fringes; it can also be used for creating tubular fabrics.

The exact finger and hand movements for each structure are described in detail, accompanied by Peter's precise drawings of the structures and the exact paths of the threads. Excellent close-up photos show many samples, which Peter made with rug wool to illustrate the possibilities of combining structures and color. Everything about the technique is here. There are no recipes for finished projects. Instead, the text refers frequently to historic pieces.

Historically, sprang was replaced by knitting, yet even today it is used to produce caps and dresses in Eastern Europe, bags in Mexico, and narrow belts in Pakistan. Pre-Columbian examples of sprang have been discovered in Arizona and New Mexico. Sprang can be worked on a loom, and weaving and sprang can be combined in the same piece, but perhaps because this combination is not traditional, it is not discussed in *The Techniques of Sprang*.

The Techniques of Sprang will appeal to structure/pattern weavers, who will especially be fascinated by the way threads can be combined, as well as to anyone interested in stretch fabric. Members of historical re-enactment groups, such as the Society for Creative Anachronism, have pleaded for the book to be reprinted, and it will most certainly appeal to anyone who wants to study and reproduce historic textiles.

Even if you never plan to try your hand at sprang, the history and basic instructions make fascinating reading. A quarter-century after it was first published, this is still the very best and most comprehensive book on the subject.

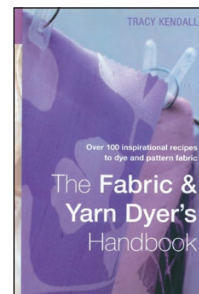
—Linda Hendrickson

THE FABRIC AND YARN DYER'S HANDBOOK Tracy Kendall

Collins & Brown Limited, distributed by Unicorn Books and Crafts, 1338 Ross St.,

Petaluma, CA 94954, (707) 762-3362, 2001. Hardbound, 160 pages, \$27.95. ISBN 1-85585-879-7

Tracy Kendall in *The Fabric and Yarn Dyer's Handbook* has done an amazing job of covering a vast number of dyeing techniques and a variety of types of dyes in



fewer than two hundred pages. Each topic is covered briefly, but with adequate information and illustrations to enable the reader to complete each technique. The handbook is set up for

ease of use in the dye studio with a spiral binding that allows the book to lie flat. Most techniques and recipes are contained on either a single page or two opposing pages, making it easy to work with the book open on the studio table.

The first portion of the handbook introduces the dyer to identifying the fiber content of materials to be dyed and tells how to differentiate among them. In addition, information about natural and synthetic dyes as well as the additives needed to complete the various dye processes are presented. Equipment, design, color, and safety precautions are also discussed.

The next section focuses on basic dyeing techniques including vat dyeing, tie-dyeing, batik, stenciling, block printing, devoré, and many more. Detailed written descriptions and photo illustrations of each technique are accompanied by a sidebar containing a list of the needed equipment and a basic recipe.

The third section contains specific recipes for vat dyeing, painting and printing with dyes. Each recipe utilizes a technique learned in the previous section; however, the recipe takes the dyer beyond the basics. In introducing the recipe, Kendall provides a brief description of the technique and procedure and encourages the dyer to undertake still further exploration. Recipes are coded with symbols, making it easy to see quickly the

type of fiber, kind of dye, time required, temperature, and safety precautions needed. In addition to the numbered steps for each recipe, a sidebar lists the equipment and ingredients needed. Although most of the recipes use commercial fabrics, many of them can be used with yarns or handwoven fabrics.

The handbook is a British publication and some terms differ from those used in the United States. The brief glossary provides some assistance. Measurements are given in both metric and pounds/ ounces. The suppliers list includes British, Canadian and United States vendors.

My only disappointment with the handbook is that relatively little space is devoted to dyeing yarns. If that is your primary interest, there are other books that would be more useful. If you are interested in a wide range of dyeing techniques and especially in some of the currently popular surface design techniques, *The Fabric and Yarn Dyer's Handbook* provides a wealth of material and will prove a valuable resource.

—Janet Stollnitz

THE BEST OF WEAVERS THICK 'N THIN

Edited by Madelyn van der Hoogt

XRX, PO Box 1525, Sioux Falls, SD 57101-1525. (605) 338-2450; www.knittinguniverse.com, 2001. Softbound, 108 pages, \$28.95. ISBN 1-89376-208-4.

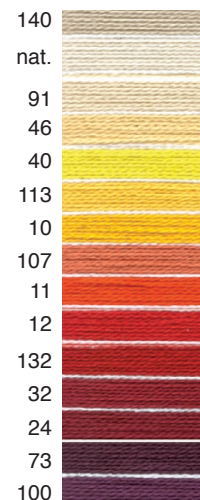
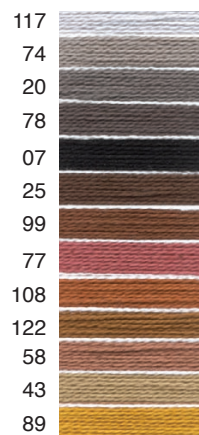
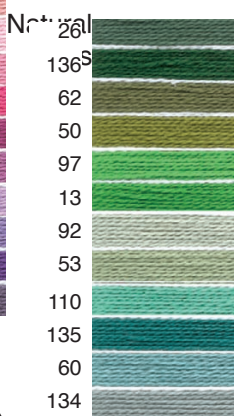
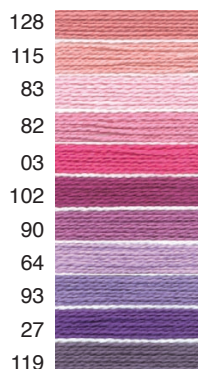
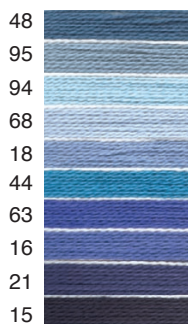
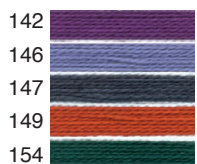
The Best of Weavers Thick 'n Thin is beautifully illustrated with photos of lovely handwoven projects. It is full of ideas which present exciting challenges.

Thick 'n Thin is about diversified plain weave and its closest relatives. Thick and thin threads in both warp and weft produce a fabric that drapes beautifully and allows wonderful designs with unusual potential for exploring color. *Thick 'n Thin* presents the projects and articles on this subject from eighteen years of *Prairie Wool Companion* and *Weaver's Magazine*. There is something for everyone: from new weavers with 2-shaft looms to weavers with dobby looms—and the rest of us in between!



The first section explains diversified plain weave, which is another name for thick 'n thin. It explains the theory of thick and thin structures, as well as the process and includes projects with numerous tips for success. This section warrants reading fully in order to take advantage of all the information—it is also just plain good reading! Also in the first section is a discussion of the age-old question—warping front to back versus back to front. Madelyn van der Hoogt answers this question with her usual thoroughness. She gives excellent directions for both ways of warping and explains very thoroughly when one or the other would be indicated. Some projects recommend a specific warping method. Other projects can be accommodated either way. A beginning weaver would do well to follow the recommendations explicitly.

The next two sections of the book give directions for thick 'n thin projects for two shafts and more. Here you'll see log cabin taken beyond its traditional image, pleated projects, and patchwork projects. You will explore and understand thick 'n thin projects using tied weaves.



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The last section studies related weave structures such as rep weave and lampas. The 4-shaft and 8-shaft samplers are particularly helpful for learning the theory and process of rep weave.

This book goes well beyond recipes. Each project offers a challenge to the weaver. It can be an extended study in itself. It says, "Yes, you can follow these directions and produce a lovely piece just like the picture shows. But here are some ways you can go beyond that and enhance your understanding of the structure. Here are some ways you can expand the pattern and increase the harnesses you use. Here are some ways you can change the pattern and the yarns." The entire book offers a challenge to go beyond the pictured project—extend your creativity and your knowledge at the same time!

In one of her projects, the author asks, "Are we having fun yet?" I began having fun when I first cracked the cover of the book, and I don't think I will stop having fun with this book for many projects to come.

—Lestra Hazel

New from Interweave Press

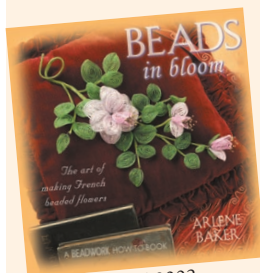
The Needleworker's Companion by Shay Pendray

The fifth in the companion series, this pocket-sized, spiral-bound reference guide overflows with useful information for any stitcher: fabric counts, needle sizes, suitable threads, ribbon embroidery, and plenty of stitch diagrams. It is an essential tool for all stitchers and is authored by one of the craft's most popular and visible icons—Shay Pendray.



May 2002

Beads in Bloom: The Art of Making French Beaded Flowers by Arlene Baker



April 2002

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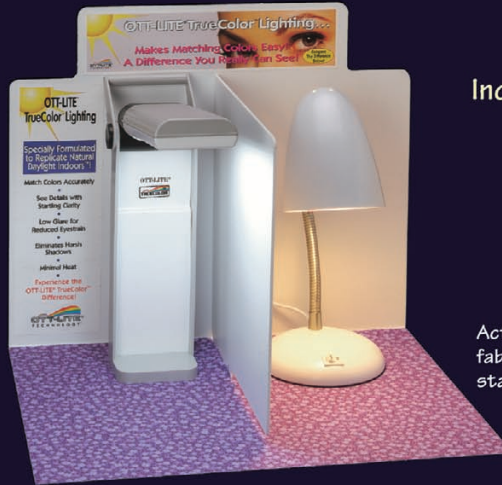
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Handwoven Kitchen Aides

Where have all
the aprons gone?

DARYL LANCASTER

“When I was about ten years old, I remember being invited into the kitchen to work with Mom. She wrapped one of her aprons around me, and side by side, dressed in our aprons, we made dinner together. I had reached a milestone in my life! I was old enough to wear an apron and do the tasks it required.”

My friend Landi shared that memory with me the other day when I mentioned the article I was writing on aprons and wondered why we don't use them anymore.

Most of my friends, in fact, when asked if they have aprons, if they use them, and if not why not, share similar memories of helping Mom in the kitchen, of some special gift of an apron, of an apron handed down like the family silver. When asked why they aren't using aprons now, they respond that they just don't think of it.

Why is the apron relegated to only a fond memory? We are a wash-and-wear society. We mostly dress down—way



Daryl Lancaster of Lincoln Park, New Jersey, is *HANDWOVEN's* Contributing Feature Editor. She teaches fine sewing with handwovens.



down—when hanging around the house and doing such menial tasks as cooking and cleaning.

Remembering the apron

In the economic boom that followed World War II, the ideal family was brought into the American home via its new television set: *Ozzie and Harriet*, *Donna Reed*, *Leave it to Beaver*, *I Love Lucy*, *Father Knows Best*, etc. Homemaking was legitimized as serious and noble—and the expected role for women.

Joyce Cheney, in her wonderful, colorful book *Aprons: Icons of the American Home* (see Resources), chronicles the long history of the apron, including its social significance and evolution in style. She explains that the Baby Boom years reigned as the zenith of apron wear. Then came the growing unrest of the unpopular war in Vietnam, the civil rights movement, and the coinciding women's movement. The housewife found herself questioning everything she was about. For many, the apron became a symbol of the absence of dreams, of domestic drudgery, of oppressed women relegated to menial domestic tasks. To some, the death of the apron was as welcome as the burning of the bra!

Here's Jane "Lucy" Patrick in Kati Meek's apron. This is Jane's real kitchen—at the end of the photo shoot for this *Kitchen Aides* issue. Several real kitchen aides were required to help clean up the mess.

Still, my experience and Joyce Cheney's and the fond memories of my contemporaries indicate that the apron remains a symbol of women's creativity and resourcefulness. Stories abound like my friend Landi's. Yet, as handweavers, how many of us have thought of weaving an apron? We regularly weave dish towels. My mother-in-law, at ninety-four, still knits her dishcloths when they wear out.

Aprons in handweaving literature: the 1980s and 1990s

The September/October 2001 issue of *HANDWOVEN* features a lovely apron by Mary Nickol. She writes of her apron and its strings as a metaphor for the separation that occurred after her child graduated from school. Her apron reminds her that "separation has to happen, the breaking of bonds does not."

Other than Mary's recent article, in over twenty years of *HANDWOVEN* projects, there are only three aprons, two from 1980 and one by Linda Ligon in 1983 (see the photo of Linda's apron, page 27; does it tell us anything that although we can find the photo of Linda's apron in Interweave archives, currently Linda can't find the apron?).

Aprons in handweaving literature: the 1950s and 1960s

The apron has not always appeared so rarely in the repertoire of handweavers. Lily Mills, once a leading yarn supplier and source of weaving instruction for handweavers, published a series of





Make simple aprons with big pockets and use them other places than the kitchen.

Aprons in the 1960s were simple gathered rectangles of fabric with waistbands—sometimes pockets were added.

leaflets in the 1950s and 1960s called *Practical Weaving Suggestions*. I recently came across a stash of them and spent a wonderful few days pouring over them, finding interesting articles by some of the weaving greats—Harriet Tidball, Mary Atwater, and Osma Gallinger, for example.

I was amazed at how many of the leaflets show projects for aprons, many times suggesting that they make good hostess gifts (see Resources). I had to laugh, remembering of the round of parties I attended this past holiday season—I can't think of any where a handwoven apron as a hostess gift would have been sufficiently appreciated!

In the February 1965 (volume 2) issue of *Practical Weaving Suggestions*, Ruth Barrett exclaims, "Aprons are always in season for personal wear and for gifts and perennially in demand for guild sales and bazaars."

Aprons in the new millennium?

How sad that the apron has lost its appeal as part of the wardrobe of the housekeeper! I think of my meager collection of aprons. There's a pair of coordinated his and hers

barbeque types my sister made for my husband and me when we were newly married, too many years ago. There is one in blue gingham—I have no idea how it came to be in my drawer. I actually bought an apron last year and find myself wearing it more and more as I work on this

article. This apron has images of lace, lace-makers, and lace-making supplies printed all over a denim blue background. Since I also make lace, I enjoy the personal meaning in the imagery and feel very comforted as I wear it. I may not be able to make lace right at the

moment but at least I am thinking about it!

Something else I love about my "lace" apron, is its big pocket. I find that as I wander from room to room in one of my tidying modes picking up the debris of childhood—Legos, green army men, hair-

rable and colorfast for repeated washings, attractive to look at, and provide pockets which skirts and dresses seldom have." (How about sweats?)

Maybe these words inspire you to think about the role of the apron in your life. Do you have one? Do you wear it? Consider weaving one! No longer do magazines for homemakers abound that give apron patterns or offer kits for making them. But if you or a friend has an apron that you like, try copying the way it is constructed—or turn to the pattern books. Most of the major pattern companies are currently featuring "retro" selections of their old patterns from the archives. *McCall's* even presents an entire section—though brief—on aprons. Some of the patterns are labeled retro, most are reminiscent of the 1940s and 1950s.

Simplicity gives at least ten patterns for aprons. Although Butterick includes only one, it is clear that nostalgia is in fashion. My favorite pattern is from Simplicity and is highlighted with a familiar black headline across a neon yellow background: "Sewing Patterns for DUMMIES™." This apron pattern promises to teach the user to "discover how to apply rick-rack, make and apply a patch pocket, and add top-stitching."

Of course, there are those who feel they have been permanently scarred by the

Most of the major pattern companies are currently featuring "retro" selections of their old patterns from the archives. McCall's even presents an entire section—though brief—on aprons.

ties, Game Boy™ batteries—I tuck them into my big apron pocket to deposit later in the appropriate box or room.

In the introduction of that same 1965 issue of *Practical Weaving Suggestions*, Ruth Barrett observes that an apron should be "adequate in size, comfortable to wear, uncomplicated to put on. It should be du-

apron. Frequently, in my garment construction classes at conferences, I hear words like: "I failed apron-making in high-school home economics, and you want me to make a handwoven jacket?" For those of you who remember apron failures on those weary high-school Singers or Whites but are willing to try again, here are some thoughts.

Apron ideas


Many of the aprons featured in Lily Mills's *Practical Weaving Suggestions* are planned for 24"-wide warps (the typical width of a small portable floor loom or a wide table loom). The finished fabric is then gathered into an approximately 18" long band also cut from the apron fabric or made from a stiff ribbon like grosgrain. Ties (24" long) are added to the edges of the waistband before it is stitched closed.

Many of the fabric designs are stripes, either using pattern weaves, such as overshoot or lace, or simply varying the weft colors in plain weave. Most of these aprons show the stripes as horizontal borders, but the apron skirt can also be cut sideways on the fabric so that the stripes become vertical in the apron. For a special apron worthy of the effort of a woven fabric, cardwoven or inkle-woven bands can substitute for fabric waistbands and ties. The finished length of an apron depends on the height of the wearer. Lily suggests 20–22", with a nice weighty hem.

Practical Weaving Suggestions includes some interesting pocket treatments. Weave an extra ten inches or so at the bottom of the apron and fold up the bottom edge to create a big pocket for catching all those things around the house that are out of place.

Use your apron in the studio; big pockets are wonderful for holding snips, shuttles, bobbins, tape measure, sley hook, etc. Stitching vertically up the center of the big pocket makes two smaller pockets. One article in *Practical Weaving Suggestions* advises raiding the drawers of handwoven samples (boundweave, doubleweave pick-up, etc.) and using them as patch pockets on a denim apron.

Cheryl Mendelson, in *Home Comforts: The Art and Science of Keeping House* mentions this about apron etiquette, "The apron went on first thing in the morning and came off when they ate and when the day's housework was done. These work aprons, however, were for the eyes of the family only. They were removed before the door was opened to admit anyone else. Fancy aprons came out when there was cooking to be done in the presence of company, but even these would be removed for answering the door."

Some mourn the passing of an era that had such standards of behavior, some celebrate the freedom from them that we have today. Whatever you think about the apron, it is still a serviceable item worthy of the loom and the weaver. If you can't seem to remember to wear one while whipping up the evening dinner, keep it by the loom, and make sure it has plenty of big pockets! 

Kati Meek used traditional Lithuanian pattern techniques to decorate her bib-style apron.



Resources

- Cheney, Joyce. *Aprons: Icons of the American Home*. Philadelphia: Running Press, 2000.
- Ed. "Summerweave Apron and Towel," *HANDWOVEN*, Spring/Summer 1980, pp. 26, 53.
- Haugh, Lise. "Wedding Dress," *HANDWOVEN*, Spring/Summer 1980, pp. 34, 63–64.
- Ligon, Linda. "My Lacy Apron," *HANDWOVEN*, January/February 1983, pp. 41–42, 81.
- Lily Mills Company, *Practical Weaving Suggestions*, volume 2, 1960; volume 2, 1965, and volume 2, 1966. Shelby, North Carolina: Lily Mills Company.
- Mendelson, Cheryl. *Home Comforts: The Art and Science of Keeping House*. New York: Scribner, 1999.
- Nickol, Mary. "Apron Strings," *HANDWOVEN*, September/October 2001, pp. 44–46.



Linda Ligon introduced her apron in a 1983 *HANDWOVEN* (the model in the photo is not Linda). She confesses she hasn't been wearing the apron. In fact, she can't find it.

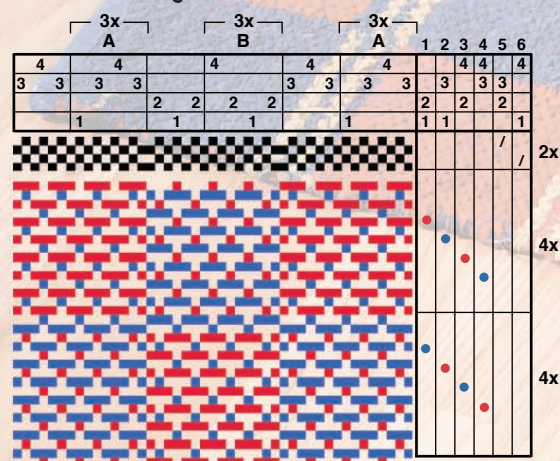
Kitchen Rag Rug

JANE PATRICK

Double binding is a four-shaft, two-block, weft-faced structure ideally suited for rugs. It is fun to design with and relatively quick to weave, especially when rags are used for the weft. In double binding, Block A is threaded 3-4-3-1 and Block B is 2-1-2-4; see Figure 1. Each block can be repeated as many times as desired. To make a smooth transition between blocks, the last thread is omitted in the final threading repeat of a block (1 in Block A, 4 in Block B). This causes a doubled thread to appear at block changes when plain weave is woven for headers or hems—a small concession to make for the overall strong pattern effect in the body of the rug.

The edges of the blocks in double-binding are cleaner and more distinct than those produced with the more common summer and winter threading for two blocks on four shafts (taqueté; see Michael Rohde, “Block Weave Rugs,” *HANDWOVEN*, May/June 2000, pages 44–47).

1. Double binding



Jane Patrick learned to weave in Iceland in 1972, and ever since then she has admired Scandinavian design. She was inspired by the work of Inga Krook for this kitchen rug.





Small card with text, possibly a recipe or list, placed on the chair seat. The text is partially obscured but appears to include a list of items.

Weaving double binding

In double binding, two shuttles alternate throughout. The treadling is always the same: 1, 2, 3, 4; only the color order changes; see Figure 2. The weft used for picks 1 and 3 shows in Block A; the weft used for picks 2 and 4 shows in Block B.

In the first row of squares in the checkerboard design, for example, red is used as the weft for picks 1 and 3, blue for picks 2 and 4; red therefore shows in Block A, blue in Block B. In the next row of checkerboard squares, blue is used for picks 1 and 3, red for picks 2 and 4; blue therefore shows in Block A, red in Block B.

In between the rows of alternating red and blue squares, transition stripes are woven. In the stripes, red or blue alternates with gold for two sequences. In the first sequence, Block A is red (or blue) and Block B is gold; in the alternate sequence Block A is gold and Block B is red (or blue).

Weaving the rug

Wind the warp and prepare the loom following Figure 2 and Project at-a-glance. Machine wash and dry the fabric lengths; then press. Cut into $\frac{3}{4}$ " strips (cut ends at a 45 degree angle, overlap $\frac{1}{2}$ – $\frac{3}{4}$ ", and glue together using a glue stick). Wind rags on ski shuttles and wind hem yarn or fabric on a fourth shuttle.

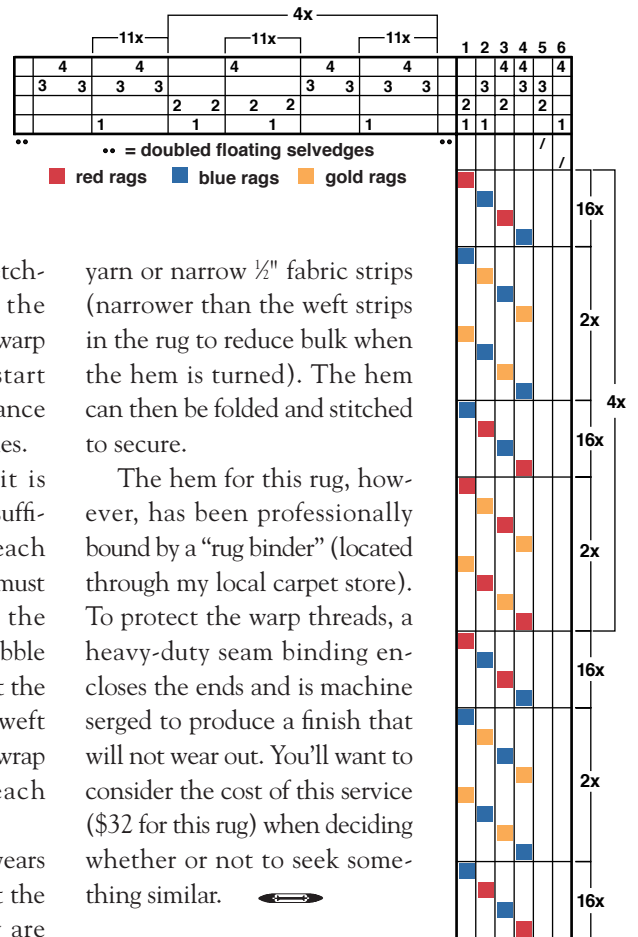
Weave a header in scrap yarn and insert a temple if available; see The Answer Lady, *HANDWOVEN*, November/December 2001, pages 28–29. Begin and end the rug with 2" of plain weave (treadles 5 and 6) using narrower cotton strips or firm cotton or linen yarn in a coordinating color. Follow the treadling in Figure 2.

Special tips

A good rug should be dense and firm. The sturdiest rugs are woven on heavy counter-march or counterbalance looms under very tight tension using an overhead, weighted beater. For lighter looms and beaters, use a weighted hand beater to help pack in the weft. To further aid in achieving a tightly-woven rug, be sure not to cut the fabric strips too thick ($\frac{3}{8}$ "– $\frac{3}{4}$ " is a good general range for rag width).

For straight selvages and minimal

2. Draft for rug



draw-in, use a temple (stretch-er). Set the temple in the header at the width of the warp in the reed before you start weaving the rug, and advance the temple every two inches.

To prevent draw-in, it is also necessary to allow a sufficient length of weft in each shed for take-up (the weft must be able to curve around the warp threads). Liberally bubble the weft as you insert it. At the selvages, twist each rag weft to make a firm strand, and wrap the two wefts around each other once as they turn.

I have found over the years that rugs first show wear at the ends, particularly if they are fringed. Once the ends start fraying and disintegrating, the integrity of the rug and its beauty are lost. Therefore, I avoid fringe finishes for rugs. An appropriate end for this rug is a plain-weave hem, woven with either a tightly-twisted cotton

yarn or narrow $\frac{1}{2}$ " fabric strips (narrower than the weft strips in the rug to reduce bulk when the hem is turned). The hem can then be folded and stitched to secure.

The hem for this rug, however, has been professionally bound by a "rug binder" (located through my local carpet store). To protect the warp threads, a heavy-duty seam binding encloses the ends and is machine serged to produce a finish that will not wear out. You'll want to consider the cost of this service (\$32 for this rug) when deciding whether or not to seek something similar.

Resources

- Krook, Inga. "From Rags to Riches," *HANDWOVEN*, Summer 1983, p. 32.
- . "Double-Binding Technique." *A Handwoven Treasury*, Jane Patrick, ed. Loveland, Colorado: Interweave Press, 1989, pp. 8–12.

PROJECT at-a-glance

Weave structure for rug

Double binding.

Equipment

4-shaft loom, 36" weaving width; 12-dent reed; 4 ski shuttles.

Yarns

Warp: 10/2 wet-spun linen (1,500 yd/lb), 1,068 yd (11½ oz).

Weft: $\frac{3}{4}$ " wide strips quilting-weight cotton fabric, red and blue, 400 yd each (7 yd of 44" wide fabric); gold, 80 yd (2 yd of 44" wide fabric). For hems, add 63 yd (1½ yd of 44" wide fabric) cut into $\frac{1}{2}$ " strips.

Yarn sources

10/2 linen is available from Webs, cotton yardage from fabric stores.

Warp order and length

427 ends (includes 4 ends for doubled floating selvages) 2½ yd long.

Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in reed: 35½".

Weft: 16 ppi.

Take-up

10% width, 4% in length, for one rug 32" × 49" including hems.

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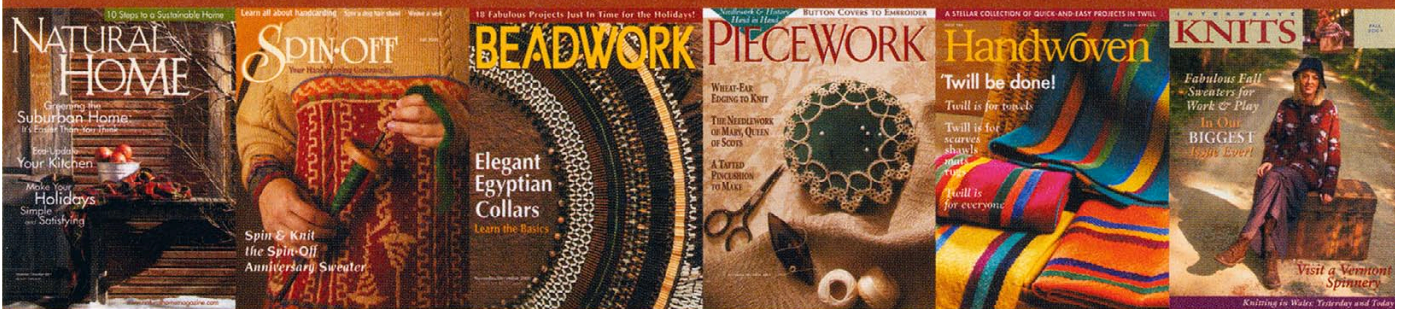
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BARBARA WALKER

If you are a dedicated fine-thread weaver of complex weave structures, sometimes it is fun and very satisfying to try the other extreme: fat yarns, very few ends per inch, and a structure that requires only two shafts! This small, thirsty rug made of inexpensive cotton mop yarn is perfect for use in front of the kitchen sink or just outside the shower door, and it is proof that it's possible to complete an entire project *in only one day!*

This shaft-efficient weave lends itself to other materials and fabric uses. Use finer yarns for fabrics suitable for place-mats, runners, and vests.

For rugs, rags are a suitable alternative for the weft—a muslin rag weft can be used for a similar effect in this rug. Another alternative is to combine several yarns for the thick warp or weft.

For the grid of thin lines to stand out in the design, choose a color for the thin threads that contrasts in hue or value with the thick threads. For an effect that emphasizes texture, use similar colors for both. Create a checkerboard design with a thick weft color that contrasts strongly with the color of the thick warp.

Choose materials depending on the use of the rug. Thirsty cotton is great for kitchen or bath, and the thick mop yarns make the weaving extra quick!



Barbara Walker, of Salem, Oregon, sometimes likes to weave quick and easy projects. She is more often found weaving with supplementary warps—in very fine threads—which she teaches in workshops.



From log cabin to thick 'n thin

This tile-like design is an adaptation of a simple log cabin pattern. Instead of light and dark threads of the same size alternating, in this draft thick and thin yarns alternate. Log cabin and shadow weave designs lend themselves to thick-and-thin weaving, as long as the pattern is fairly simple. A complicated-looking pattern will compete with the different yarn textures.

Preparing the loom

Note that this is a very small rug, suitable for a particular place in my kitchen. You may wish to increase both warp width and length for a larger rug. For this size rug (20" × 26½"), wind a warp of 88 ends mop cord and 96 ends blue cotton carpet warp following the order in Figure 1.

Spread the warp in a raddle at 8 epi, 4 thick and 4 thin in each dent of a 1"/dent raddle, 2 thick and 2 thin in each dent of a ½"/dent raddle. Where 2 carpet warp ends occur together, the 1" raddle dent will have 4 thick and 5 thin; the ½" raddle dent will have 2 thick and 3 thin. Center for 23" and beam. Secure lease sticks in a comfortable position for threading. Thread following Figure 1.

Sley 2 ends in each dent of a 4-dent reed, 1 thick and 1 thin. Where 2 carpet warp ends occur together, sley 1 thick and 2 thin per dent. (Do not substitute an 8-dent reed as the dents are too narrow for the mop cord.)

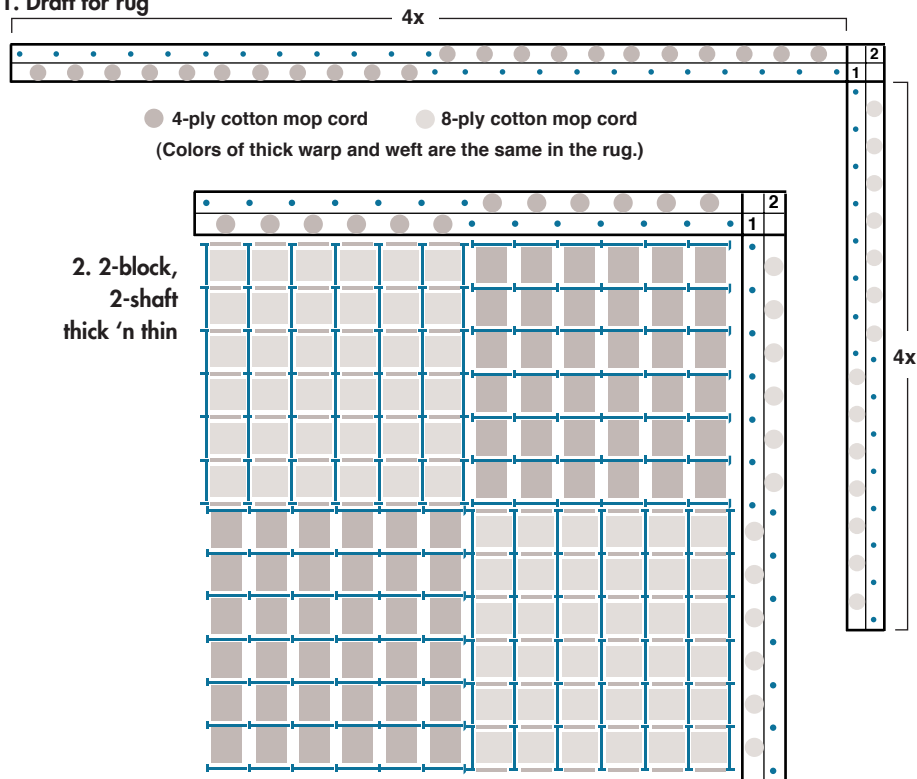
Weaving the rug

Wind the mop cord onto a ski or rag shuttle and the cotton carpet warp onto the bobbin of a standard boat shuttle. Weave following the treadling in Figure 1. It is difficult to pack in the mop cord weft. Therefore there are fewer picks per block than there are warp threads per block in the rug in order to square the design.

Finishing the rug

Remove the rug from the loom and prepare a fringe of 3-strand braids. Use a mop cord end for each of two strands and two carpet warp ends together (or three where they occur) for the third. At the end of the braid, wrap the two carpet warp ends


1. Draft for rug



around the braid in opposite directions and knot to secure.

Machine wash, delicate cycle, in cold water with an old white towel to balance the load. Do not add any other items to the wash, because the first washing will produce a lot of lint. Machine dry on a

warm setting until only slightly damp. Stretch and block on the floor until dry. Trim fringe.

To keep the rug from slipping, cut a piece of rubberized mesh slightly smaller than the rug. Place the rug over it in front of your kitchen sink and enjoy. 

PROJECT at-a-glance

Weave structure for rug

Plain weave.

Equipment

2-shaft loom, 23" weaving width; 4-dent reed; 1 ski shuttle and 1 boat shuttle.

Yarns

Warp: 4-ply cotton mop cord (170 yd/lb) natural, 154 yd (14½ oz); 8/4 cotton carpet warp (1,640 yd/lb), navy, 168 yd (1½ oz).

Weft: 8-ply cotton mop cord (85 yd/lb) bleached, 40 yd (7½ oz); 8/4 cotton carpet warp (1,640 yd/lb), navy, 46 yd (½ oz).

Yarn sources

Cotton mop cord is available from

The Weaving Works. Cotton carpet warp is from The Weaving Works and is available from most retailers.

Warp order and length

184 ends (88 mop cord, 96 carpet warp) 1¼ yd long following the order in Figure 1. Add for a larger rug.

Warp and weft spacing

Warp: 8 epi (4 thick, 4 thin); 2 per dent in a 4-dent reed (1 thick, 1 thin). Width in the reed: 23". Weft: 4–5 ppi (2–3 thick, 2–3 thin).

Take-up and shrinkage

After finishing, 5% in width, 8% in length (5% take-up; 3% shrinkage). Amounts produce 1 rug 20" × 26½".

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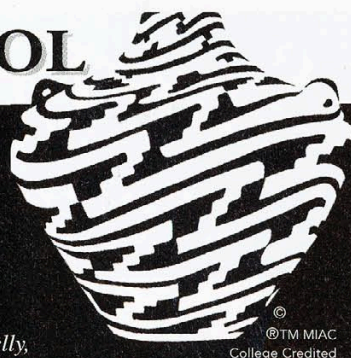
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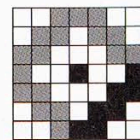
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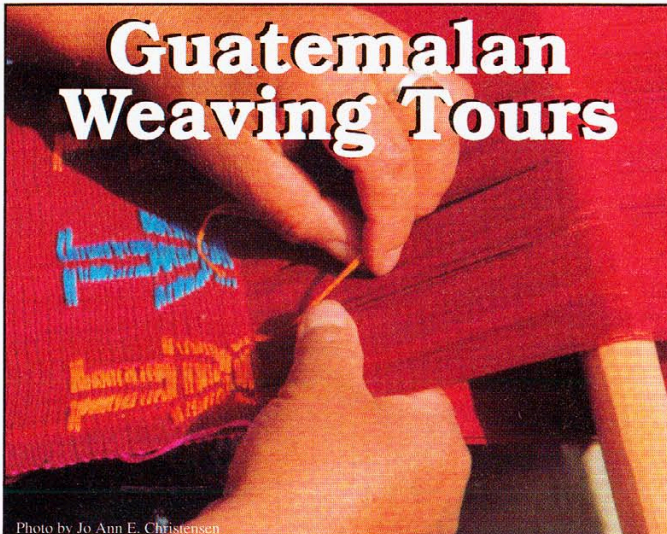


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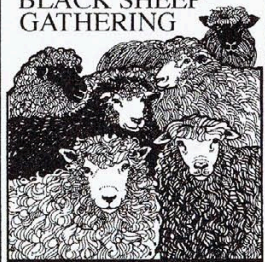
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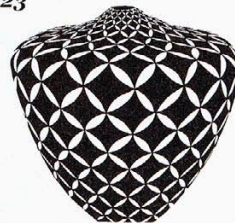
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Waffle-Weave

dishcloths and towels

DIANNE TOTTEN

Towels are the first textiles that come to mind when I think of waffle weave. Although waffle weave on eight shafts can produce deeper cells, four shafts are enough to make wonderfully textural, absorbent towels. You can buy similar towels (for surprisingly small amounts of money!), but the ones you weave will be constructed with better materials, will last longer, and can be designed especially for your kitchen.

Waffle weave is a hybrid structure—neither plain weave nor twill, but a bit of both—in which floats of increasing and diminishing sizes form cells. The outline of the cells are formed by the longest floats; floats diminish in size to become plain weave in the centers.

Warp and weft colors can be arranged in many different ways. If a light color is used for the threads that outline the cells and a darker color for the threads inside, the cells appear deeper. Whatever you choose, the opposite color effect occurs on the reverse of the fabric.

1. 4-shaft waffle weave

	B	B				4
	B	B	B	B		3
	G	G	G	G		2
	W	W	W	W	1	1
					W	G
						B
						B
						G
						W
						B
						B
						G
						W



Dianne Totten, lives and weaves in Marietta, Georgia. Although garment fabric is her main interest, she also weaves household textiles. Her current goal is a handwoven curtain at every window.





Recipe from Ann Swanson
Ice Cream Cake
1 pint ice cream
1 dozen brownies
1 cup hot fudge
Add first pint in pan, layer of brownies,
add then freeze

1 pint heavy cream
1 tsp vanilla
1/4 cup powdered sugar

Designing the dishcloths and towels

A soft green and blue is partnered with a crisp white in these dishcloths and towels to coordinate with my daughter's kitchen. They remind me of the meadows and mountains she sees from her kitchen windows; the added yellow in one cloth and towel represents a touch of sunshine.

The white warp threads on shaft 1 outline the cells by producing the longest floats. They are further emphasized by being lighter in value than the other threads in the green and blue cells.

To make the weaving faster, color changes in the weft occur after wide stripes rather than within the cells as they do in Figure 1. Plan a longer warp to enjoy experimenting with other weft color orders.

Warping and weaving

Wind a warp and prepare the loom as in Project at-a-glance and Figures 2–3 or choose other stripe orders for your towels. If you wish to weave more than two towels, add about one yard for each additional towel (12" for each pair of dishcloths; the fabric is cut in half for two cloths).

Weave the towels following the treadling sequences in Figure 4 and the weft color orders in Figure 5 (Towel 2 includes yellow stripes). Begin and end each towel with 1¼" plain weave for hems. Because plain weave interlaces more than twill, the hem areas do not draw in as much as the waffle weave and therefore tend to spread out a bit after washing. Weave the hems loosely, at about 16–18 picks per inch. Using a finer weft for the hems (10/2 rather than 8/2, for example) may help counter the tendency to spread.

Weave 12" for the dishcloths: 2" white, 4" green, 4" blue, and 2" white. Since I wanted a bit of yellow in one of the dishcloths to coordinate with Towel 2, I used two wefts—side by side—for the last inch of the green section. If you choose to do this, at this point use two shuttles, one with yellow weft and one with green. Weave with one weft in the left half of the warp and the other in the right half, forming two tiny selvages in the center. Then end these two wefts and change to blue, weaving all the way across the warp.

2. Threading draft

	10x				16x				19x				17x				10x								
W	W	W	W	W	G	G	G	G	G	G	G	G	B	B	B	B	G	G	G	G	W	W	W	W	W
	W	W	W	W	G	G	G	G	G	G	G	G	B	B	B	B	G	G	G	G	W	W	W	W	W
	W	W	W	W	G	G	G	G	G	G	G	G	B	B	B	B	G	G	G	G	W	W	W	W	W
W																									W

W = white
G = green
B = blue

3. Warp color order


	10x				16x				19x				17x				10x									
162	5	5	5	5	1	1	1	1	1	1	1	1	5	5	5	5	white									
115					1								5				blue									
170						5	5						5				green									
447	(includes floating selvages)																									

Finishing

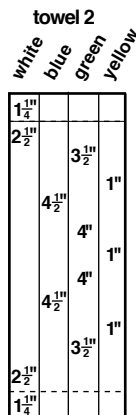
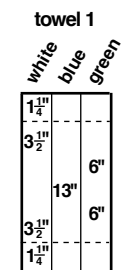
Remove the fabric from the loom. Cut apart towels, turn raw edges under ¾" twice, and machine stitch hems.

Cut the 12" × 22½" washcloth section (measurements may be smaller because of draw-in and take-up) in half at the center.

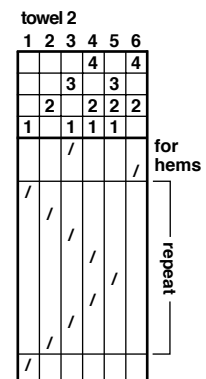
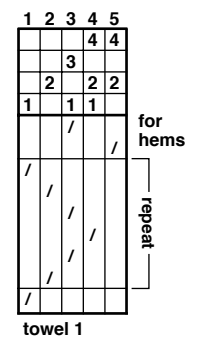
Finish washcloth edges with a serger: Wind the warp yarn onto spools that fit your serger. Thread the upper and lower loopers with this yarn. Thread the needle with matching sewing thread. Start with the tension at –2 for the loopers and normal for the needle (adjust according to your serger and practice first on a scrap of fabric). Serge all four edges of each washcloth (I slightly rounded the corners).

Machine wash the towels and cloths, warm water, gentle cycle, mild detergent. Machine dry, delicate. 

5. Weft color order



4. Treadling



PROJECT at-a-glance

Weave structure for dishcloths and towels

Waffle weave.

Equipment

4-shaft loom, 23" weaving width; 10-dent reed; 1 or 2 shuttles, 4 bobbins.

Yarns

Warp: 8/2 unmercerized cotton (3,360 yd/lb) white, 527 yd (2½ oz); green, 553 yd (2½ oz); blue, 374 yd (1½ oz).

Weft: 8/2 unmercerized cotton (3,360 yd/lb) white, 289 yd (1½ oz); green, 427 yd (2¼ oz); blue, 350 yd (1¼ oz); yellow, 55 yd (½ oz).

Yarn sources

8/2 unmercerized cotton is available from most retailers.

Warp order and length

447 ends (includes 2 ends for floating selvages) 3¼ yd long, following the warp color order in Figure 2 for two towels and two dishcloths. Add 1 yd for each additional towel, 12" for each pair of dishcloths.

Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in reed: 22½". Weft: 20 ppi.

Take-up and shrinkage

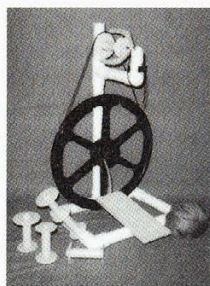
After washing, 20% in width, 20% in length (10% take-up; 10% shrinkage). Amounts produce two towels, 17½" × 28", and two dishcloths, 9½" × 9¾".

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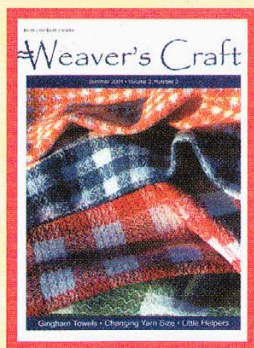
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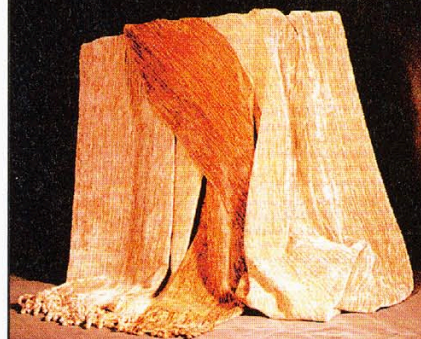
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Linen Huck TOWELS

LYNN TEDDER

These towels combine my favorite weave, huck, with my favorite fiber, linen. The floats characteristic of huck serve a useful purpose in towels: They increase the surface area of the fiber, which also increases absorbency. Floats have aesthetic advantages, too; they reflect more light than plain weave, which makes them appear brighter and more lustrous, and they allow warp and weft threads to slip from the rigid alignment of plain weave into graceful curves and rounded shapes.

Characteristics of huck

On four shafts, huck is a block weave in which two blocks, A and B, alternate; see Figure 1, page 46 and Resources. In standard huck, each block consists of an odd number of warp threads and the same number of weft threads (five in this case). Threads on shafts 1 and 2 always weave in plain-weave order. Threads on shafts 3 and 4 are considered the pattern threads since they can either weave plain weave or they can form floats. It is a special feature of huck that shafts 1 and 2 can be threaded without pattern ends to form a third block that always weaves plain weave, acting as a border or a background block.

Three textures are possible: plain weave in both blocks, floats in one block and plain weave in the other, and warp floats in one block and weft floats in the other.



Lynn Tedder of Tulsa, Oklahoma, loves discovering new huck textures that she can weave into linen towels and talk about with anyone who is willing to listen.





Recipe from Joe Coca
Vodka Martini
3oz. good Vodka
1oz. Dry Vermouth
Olives Marinated in Vermouth
Vermouth in Shaker - swirl to
fill shaker with ice - pour Vodka

Design possibilities

These three possibilities (plus a plain-weave background block) can be combined to make a great many designs. Even more become available when the treadling sequence is not limited to the standard five picks and still more when shafts 1 and 2 are also used to form floats. (If they do, shafts 1 and 2 cannot be used for borders or background blocks in the same fabric). The treadling sequences used for these towels are only a very few of the possibilities, and only one of them is standard huck—treadling 1 in Figure 1; see the second towel from the left on page 47.

Characteristics of linen

Linen, a bast fiber that comes from the stem of the flax plant, has been prized since Egyptian times for its strength (it is the strongest of cellulose fibers), absorbency (greater than cotton), dimensional stability (it does not stretch), and lustrous beauty.

Some of these same qualities also make linen more exacting for the handweaver than other natural fibers. Although linen is very strong, it is also stiff, wiry, and inelastic. Weaving with linen is worth the extra effort, however. Linen towels are luxury textiles, the fabric equivalent of fine china and sterling silver. These proj-

ect towels are woven in a plied linen the same size as 10/2 cotton. (Although the results will not be as luxurious, 10/2 cotton can be substituted for the linen.)

Preparing the loom

Wind the warp and prepare the loom following Project-at-a-glance and Figure 1. Wind the warp in chains of fewer than 120 ends each; otherwise the tension on the pegs may draw them in and cause one side of the chain to be shorter than the other. Place each end next to the previous one and as close to the base of the pegs as possible, making sure not to wind tightly.

Beam the warp as tightly and evenly as possible, using plenty of heavy paper or sticks to support each layer. Because linen does not stretch, any ends wound more loosely than the others will droop and prevent a clean shed. (If you do discover drooping warp threads, weight them separately as you would a floating selvedge.)

Sley the floating selvages and the first and last ends singly in separate dents, then sley the body of the warp 3-2. The center three ends of each block (the two pattern ends and the end between them) are grouped together in the same dent, which makes it somewhat easier (although still difficult) to see the design while the warp is on the loom. Since the design is a result

1. Draft for huck towels

		43x			1	2	3	4	5	6
A	B	A								
3	3	4	4	3	3			4	4	
2	2	2		2	2	2		2	2	
	1	1	1				1	1		
• plain weave •										
1. Warp spots	a. warp floats in Block B	/	/	/	/	/	/	/	/	/
	b. warp floats in Block A	/	/	/	/	/	/	/	/	/
2. Huck ovals	a. warp floats in Block B	/	/	/	/	/	/	/	/	/
	b. weft floats in Block A	/	/	/	/	/	/	/	/	/
3. Tall huck boxes	a. weft floats in Block B	/	/	/	/	/	/	/	/	/
	b. warp floats in Block A secured with picks of plain weave	/	/	/	/	/	/	/	/	/
4. Huck, woven as turned honeycomb	a. warp floats: shaft 2 (top) shaft 3 (bottom)	/	/	/	/	/	/	/	/	/
	b. warp floats: shaft 1 (top) shaft 4 (bottom)	/	/	/	/	/	/	/	/	/
5. Huck lattice	a. warp floats shaft 1	/	/	/	/	/	/	/	/	/
	b. warp floats shaft 4	/	/	/	/	/	/	/	/	/
	a. warp floats shaft 1	/	/	/	/	/	/	/	/	/
	c. warp floats shaft 2	/	/	/	/	/	/	/	/	/
	d. warp floats shaft 3	/	/	/	/	/	/	/	/	/
	c. warp floats shaft 2	/	/	/	/	/	/	/	/	/

The treadling sequences in Figure 1 for the towels on page 47 (from left to right) are: treadling 5 for the first towel, treadling 1 for the second towel, treadling 4 for the third towel, treadling 3 for the fourth towel, and treadling 2 for the fifth towel. The tie-up in Figure 1 is a skeleton tie-up. Depress two treadles together when there are two marks in the same row.

PROJECT at-a-glance

Weave structure

Huck with treadling variations.

Equipment

4-shaft loom, 18" weaving width; 10-dent reed; 1 boat shuttle, 1 tapestry needle, size 20, for hemstitching.

Yarns

Warp: 30/2 linen (4,500 yd/lb), half-bleached, 2,622 yd (9½ oz) or substitute 10 oz 10/2 unmercerized combed cotton (4,200 yd/lb), natural.

Weft: 30/2 linen (4,500 yd/lb), half-bleached, 2,282 yd (8½ oz), or substitute 8¾ oz 10/2 unmercerized combed cotton, natural.

Yarn sources

30/2 linen is available from Webs. 10/2 unmercerized combed cotton is available from The Lunatic Fringe.

Warp order and length

437 ends 6 yd long (includes 2 floating selvages). Warp length allows 46" for sampling and loom waste.

Warp and weft spacing

Warp: 25 epi (3–2 in a 10-dent reed). Width in reed: 17½". Weft: 25 ppi.

Take-up and shrinkage

After washing, 14% in width, 13% in length (6% take-up, 7% shrinkage). Amounts produce 5 towels each 15" × 26", not including hem allowance.



of floats allowing threads to move out of their usual plain-weave alignment, linen's stiffness, the reed marks, and warp tension obscure the design until the cloth is removed from the loom and washed.

As you secure the warp to the front apron rod, try to keep an even tension on each bout.

Weaving the towels

Begin each towel with 4" of plain weave for the hem. Then work a line of ladder hemstitching (see instructions for ladder hemstitching in the Project Guide, page 14). Weave 5 or 6 picks of plain weave after the hemstitching, weave the chosen treadling for approximately 24", weave 5 or 6 picks plain weave, work ladder hemstitching, and end with 4" plain weave.

For treadlings 1 through 4, alternate sequence a and b; end with sequence a to balance. For treadling 5, weave a-b-a, c-d-c for the desired length; end with a-b-a to balance. Separate towels with three


picks in the same shed (passing around the floating selvages); beat after each.

Weave with tight tension and a firm beat. Lay the weft in the shed at an angle steep enough to avoid draw-in. If you notice the floating selvages fraying, rub with beeswax. Wind the linen firmly on the bobbin. As you weave, draw the necessary length of weft off before throwing the shuttle so the wiry linen won't spring from the bobbin and wind around the spindle.

Finishing

Cut the fabric from the loom, cut the towels apart, and secure raw edges with machine stitching. The fabric will be stiff and reed-marked and the patterning all but invisible. Machine wash in a regular hot wash/cold rinse cycle with Tide™ detergent. Remove towels from the machine and smooth out any creases. The reed marks should be gone and the patterns of the floats distinct. If they are not, put the towels through another wash cycle.

Linen fabrics should be ironed while still damp to remove wrinkles and bring up the sheen in the floats. Use a hot iron and press firmly until the fabric feels completely dry to the touch.

To hem the towels, press the raw edge ¼" to the wrong side. Bring this folded edge even with the lower row of hemstitching. With a needle and cotton thread, overcast the selvages of the hem together and slipstitch the hem invisibly to a thread in the lower part of the hemstitched border. 

Resources

- Bress, Helene. *The Weaving Book*. New York: Charles Scribner's Sons, 1981, pp. 427–521.
- Heinrich, Linda. *The Magic of Linen: Flax Seed to Woven Cloth*. Victoria, British Columbia: Orca Book Publishers, Ltd., 1992.
- Tedder, Lynn. "Stuck on Huck." *The Best of Weaver's: Huck Lace*, ed. Madelyn van der Hoogt. Sioux Falls: XRX, Inc., 2000, pp. 6–9.
- , and Ruth Morrison. "Huck Heaven," *HANDWOVEN*, January/February, 2001, pp. 40–45.

Ripsmatta for towels

JOANNE TALLAROVIC

Since moving to Arizona in 1985, I've been completely stuck on ripsmatta (a Scandinavian term meaning rep mat), and I don't think I'll ever change course! The more I design and weave this warp-faced structure, the more excited I get and the more possible uses occur to me. I've woven dozens of rugs and hundreds of table runners and placemats in this surprisingly versatile weave.

Known mostly as warp rep to weavers on this continent, ripsmatta is usually associated with stiff firm fabrics (the "mat" in ripsmatta). Two colors alternate in the warp. One of the colors is raised for a very thick weft and the other for a very thin weft so that the first color shows on the surface and the second on the back (or vice versa).

While experimenting with another structure for towels (that turned out to be a complete disaster!), I discovered quite by accident that a warp rep draft can produce a drapable fabric. Since two colors (8/2 cotton in this case) alternated in my disaster warp, I decided to rethread for warp rep. With 8/2 cotton as the thick weft and sewing thread as the thin, the weaving went rather slowly, but the results were amazing! The pattern was clear, sharp, and precise, and the fabric a perfect weight and drape for towels.

A whole new world opened up for me that led to dozens of towels, hundreds of yards of fabric for clothing, and over 1,700 gift cards in this variation of warp rep!

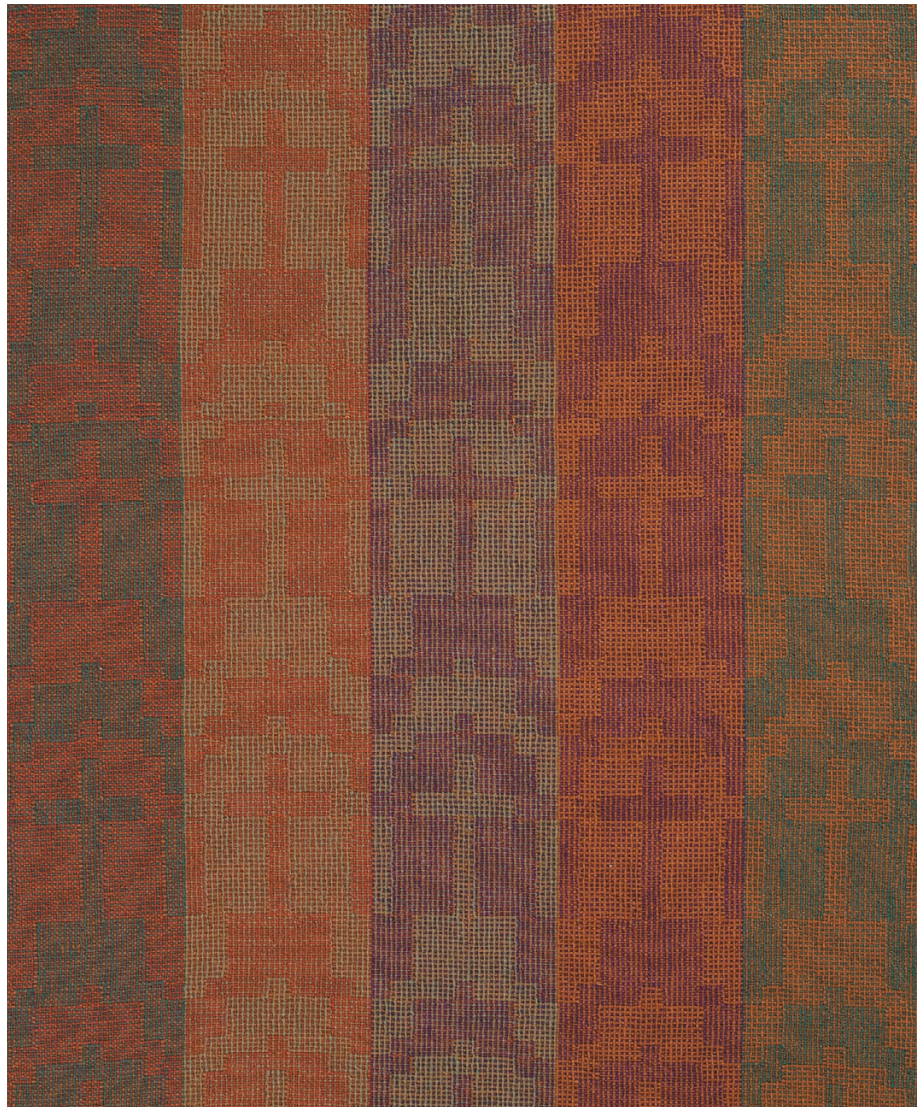


Joanne Tallarovic, of Flagstaff, Arizona, has been weaving for thirty-four years. For the last seventeen she has been designing, weaving, and teaching ripsmatta and its use for all types of textiles.





The wefts in the towel on the left are purple, in the towel on the right, camel. The towel in the background is from a different warp.



The cross motif for the towels is inspired by a visit to an Arizona mission. Five colors are used in rotation as pattern vs background in five sections of the warp.

Warp rep is for more than rugs

To understand how warp rep works, examine Figure 1. Warp rep is a block weave in which two shafts are required for each block, one shaft for the pattern color, one shaft for the background color. A thick pick is inserted with one of the shafts raised, followed by a thin pick with the other shaft raised. The warp color raised for the thick pick dominates on the face of the cloth, the other color on the back.

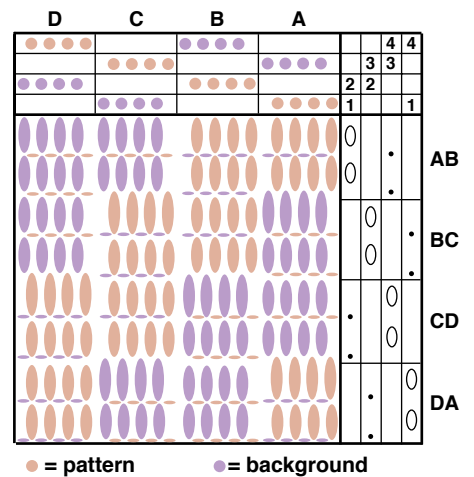
If blocks share shafts, four shafts can produce four blocks of warp rep (P = pattern color; B = background color): Block A = 1(P), 3(B); B = 2 (P), 4(B); C = 3(P), 1(B); D = 4(P), 2(B); see Figure 1. Because of the shared shafts, two blocks always weave pattern together AB, BC, CD, DA.

In Figure 1, orange is the pattern color, purple the background color.

Designing the towels

Many different designs can be woven on the same 4-block threading. The cross motif in the Harvest Towels was inspired by visits to San Xavier del Bac Mission near Tucson. To create other designs, thread a long warp, and after you are used to the treadling sequence for each block, play at the loom! Try weaving the blocks as-drawn-in (use the threading draft as the treadling draft) or experiment with other treadling orders of the blocks. Once you start, you'll find yourself hooked on this variation of rep as you discover its tremendous design potential.

1. Warp rep (ripsmatta)



Weft color options

Since the warp is not as dense in these drapable fabrics as in traditional warp rep, the weft is visible. The best results occur if the thick and thin wefts are the same color, although they can be a different color for each towel. Produce many different towels on the same warp by simply changing the weft colors for each one. The Harvest Towels with purple wefts look very different from those with camel wefts (compare the two towels at the front on pages 48–49).

Winding the warp and preparing the loom

Wind two colors together on the warping board, keeping the threads separate with a finger. Begin with green and camel and wind 74 total ends (1 green/1 camel, 37 times). Cut the green thread and tie its end to the end from the purple cone; wind 72 ends (1 camel/1 purple, 36 times). Cut the camel end, tie it to sage, and continue, following the color order in Figure 3.

Sley 4 threads at each selvedge in one dent; sley the rest of the warp 2/dent in a 10-dent reed. Thread following Figure 2.

Weaving the towels

Examine the tie-up in Figure 1. The treadles are always used in pairs. Treadle 1 weaves pattern in AB. Treadle 3 weaves the opposite, CD. Treadle 2 weaves BC, treadle 4 the opposite, DA. A thick pick is always woven first; a thin pick always follows using the opposite treadle.

Twill TOWELS

MARY FROST

These towels were never intended to be a project for HANDWOVEN! One of them found its way to Madelyn's kitchen as a gift after a class at her school. She admired it and has ever since protected it from use by guests in her kitchen, reminding them that this towel is to *look* at, not to touch. Finally, she got the idea that while she could continue to keep one for looks, she could also weave some to use. So here are the directions for her and for you.

The towels are actually the result of my rewarding study with teacher Sallie Guy as part of the Teaching and Learning through Correspondence (TLC) program sponsored by the Handweavers Guild of America. The draft, a dornick twill, is from Sallie.

Dornick twills are broken twills in which a twill run is broken and also changes direction. The runs can vary in length. In this draft, a run of four threads in one direction is followed by a run of twelve threads in the opposite direction.

The towel on pages 52–53 is woven on eight shafts, but the same twill design can be woven on four. Even though the design is the same, the color interaction is not as dramatic on four as on eight; compare Figures 1 and 2 on page 54. Float length for a balanced twill on four shafts is limited to two threads, while floats span four threads in the 8-shaft draft for the towel.

Directions for the towel fabric are given for both four and eight shafts.



Mary Frost, of Sebastopol, California, has been weaving since 1984. She loves experimenting with weave structures and enjoys seeing the magic "Ah ha!" moments of fellow weavers.





Winding the warp and preparing the loom

Wind a warp following the color order in Figure 3. If you look very closely at the photo on pages 52–53 as you wind, you may notice that the stripes in the towel do not *exactly* match the color order in the draft. (Remember—this towel was not planned as a project—it isn't perfect!) The directions given here remove one or two small irregularities in the actual color order in the towel.

You'll also notice that in these directions (as in the towel), changes in warp colors do not necessarily occur at the beginning or end of a complete threading repeat. Keeping track of your place when you are threading is easier if they do. If you wish, you can rearrange the colors of the stripes in multiples of eight or sixteen so that breaks in the threading coincide with changes in warp color.

Note that one purple end on each side is used as a floating selvedge.

Weaving and finishing the towels

Weave a header in scrap yarn. Weave several picks of plain weave and hemstitch over the last two rows. Weave four picks plain weave, and then weave 30" of pattern. End with six picks plain weave and hemstitch over the last two rows. Separate towels with 2" unwoven warp to make 1" fringe at each end. Weave three more towels the same way as the first.

Remove the fabric from the loom and cut apart towels. Remove any plain-weave picks that occurred before hemstitching at the beginning of each towel. Machine wash, warm water, gentle cycle. Machine dry, delicate. Before completely dry, steam press.

Weaving tip: a walking tie-up

I like to "walk" my treadles rather than move through them progressively. To make a walking tie-up, reposition the treadles so that you use first the left foot, then the right, then the left, etc., as if you were walking. With a walking tie-up you'll use your muscles equally on both sides and develop a comfortable rhythm. Once you get used to it, you'll also find that walking the treadles makes it easier to keep track of where you are. A walking tie-up for the 8-shaft draft is given in Figure 4; rearrange the treadles similarly for a 4-shaft walking tie-up.

4. A walking tie-up

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

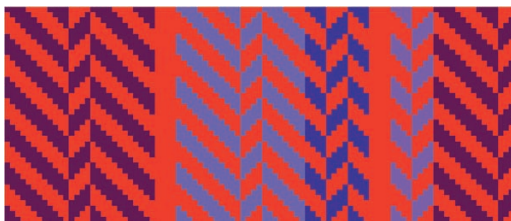
a, b = plain weave

1. 8-shaft draft

2x		27x						2x		1	2	3	4	5	6	7	8	9	10
8			8		8						7	7	7	7	7	7	7	7	8
	7			7		7					6	6	6	6					6
		6			6		6				5	5	5	5					5
			5			5					4	4	4	4					4
				4			4				3	3	3						3
					3			3			2	2							2
						2			2		1								1
							1			1									1

plain weave →

• = floating selvedges

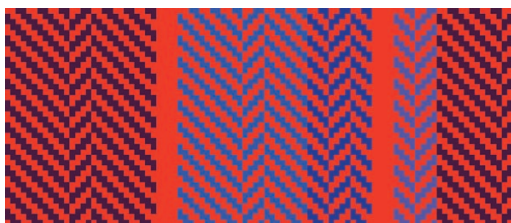


2. 4-shaft draft

2x		27x						2x		1	2	3	4	5	6
4			4		4		4		4			4	4	4	
	3			3		3		3				3	3	3	
		2			2		2		2			2	2	2	
			1			1			1			1	1	1	

plain weave →

• = floating selvedges



3. Warp color order

116	24		24		20		24		24		light blue-purple
92	12		24		10		10		24		dark blue
40	4	4	8	4	4	8	4	4	8	4	dark pink
64	8	12	12	12	12	12	12	8			light purple
138	21	24	24	24	24	24	24	21			purple

450 (includes 1 floating selvedge on each side)

PROJECT at-a-glance

Weave structure for towels

Dornick twill.

Equipment

4-shaft or 8-shaft loom, 19" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 10/2 unmercerized cotton (4,200 yd/lb); purple, 621 yd (2½ oz); light purple, 288 yd (1½ oz); light blue-purple, 522 yd (2 oz); dark blue, 414 yd (1½ oz); dark pink, 180 yd (¾ oz).
Weft: 10/2 unmercerized cotton, dark pink, 1,660 yd, (6½ oz).

Yarn sources

These colors in unmercerized cotton are available from Fiberquest

(or substitute 10/2 pearl cotton or 8/2 unmercerized cotton in similar or other colors).

Warp order and length

450 ends (includes 1 floating selvedge on each side) 4½ yd long for four towels in the color order in Figure 3.

Warp and weft spacing

Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 18¼".
Weft: 28 ppi.

Take-up and shrinkage

After washing, 13% in width, 13% in length (8% take-up, 5% shrinkage). Amounts produce four towels 16½" × 26" not including fringes.



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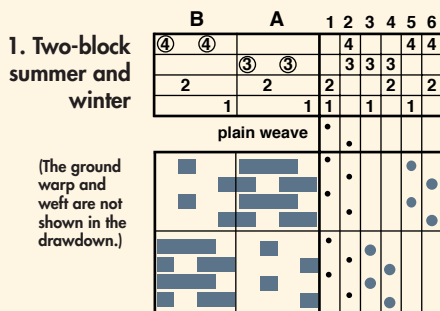
NORMA SMAYDA

This project began as an assignment for my Wednesday Weavers' study group: to weave something on an odd number of shafts. Since most of the talented weavers in my group were likely to plan a project for many shafts, I was determined to use only a few. Besides, I have always enjoyed the challenge of weaving complicated—or complicated-looking!—fabrics on the fewest shafts possible.

I once used an unusual method to weave four blocks of summer and winter on four shafts, so the thought occurred to me: What about three blocks on three shafts?

Summer and winter the usual way

Summer and winter is a block weave in which a supplementary weft creates pattern by floating on the face (or background by floating on the back) of a plain-weave cloth. Regularly spaced tie-down threads tie the floats to the cloth. Two shafts are used for the tie-down threads, and one shaft (circled in Figure 1) for each pattern block. Thus, two blocks can be woven on a 4-shaft loom.



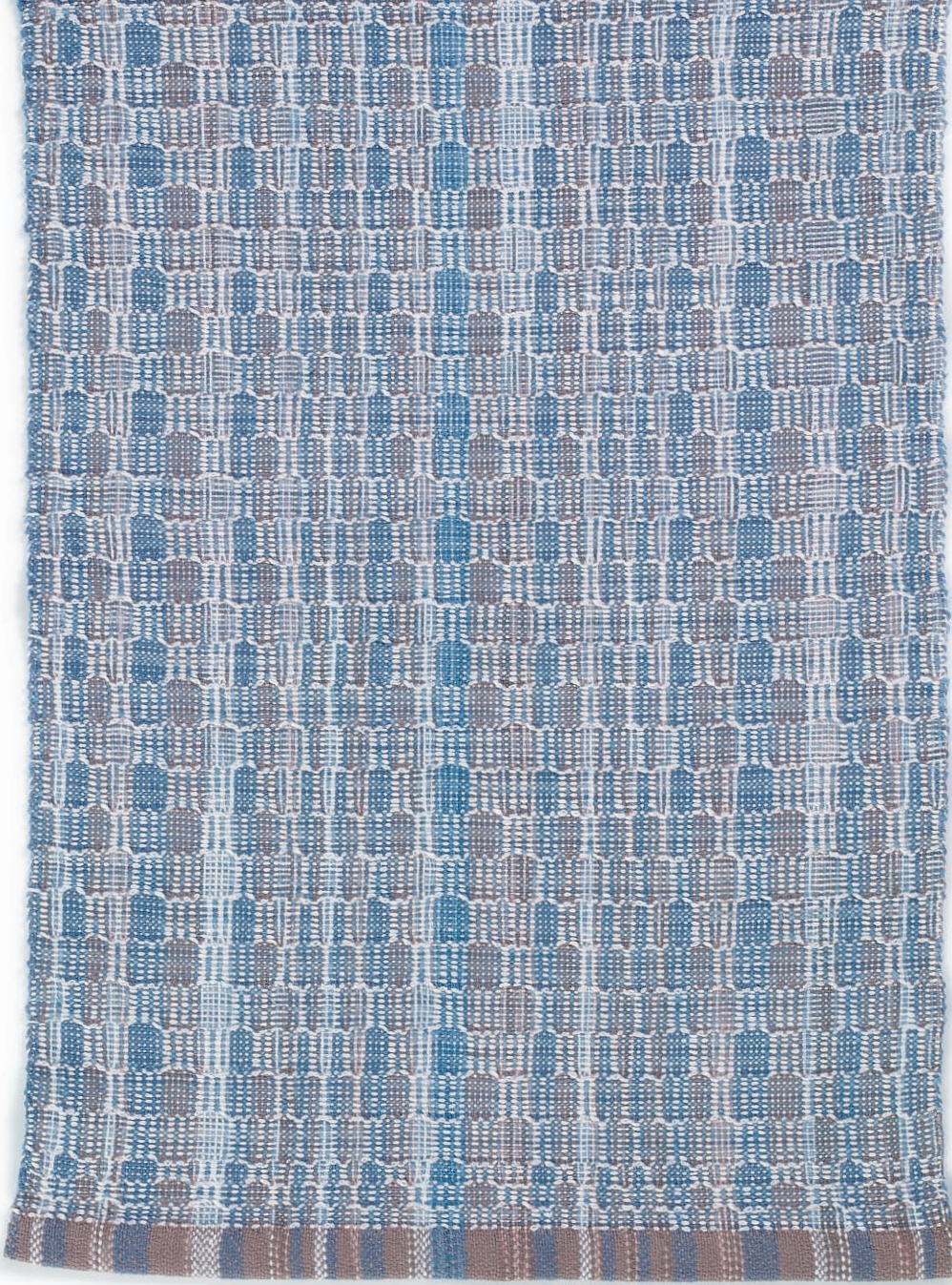
Norma Smayda weaves and teaches at her Saunderstown Weaving School in the small town of Saunderstown, Rhode Island. She loves the challenge of designing for only a few shafts.



Recipe from Liz Gipse
 whole wheat muffins
 were the cornerstones
 restaurant.
 1/2 c. whole wheat flour
 1 c. unbleached flour
 1/2 c. sugar
 1 tsp. baking powder
 1/2 tsp. baking soda
 1/2 tsp. salt
 makes



1 lb. butter
1 egg
6tblsp. m
margarin
1 dozen



**Thinking out of the box:
4-shaft, 4-block summer and winter**

Two blocks can be added if shafts 3 and 4 are used as tie-down shafts and 1 and 2 as pattern shafts in the new blocks; see Figure 2 (pattern ends are circled in the threading). As Harriet Tidball points out in *Summer and Winter and Other Two-Tie Unit Weaves*, however, the system is a bit strained! Although the usual summer and winter pattern texture occurs in the pattern block and the usual background texture in one of the other blocks, the two remaining blocks weave something sort of in between. If this third texture works with your fabric design, then you will enjoy gaining the additional blocks. (Depending on the sequence of pattern blocks in the threading and treading, an incidental warp end or weft pick may be needed to preserve the plain-weave ground, just as it is in crackle.)

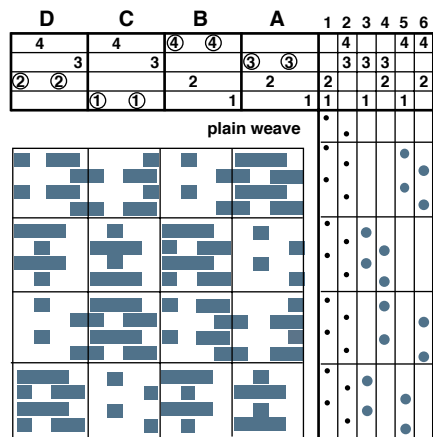
Three blocks on three shafts

The same idea (allowing tie-down ends and pattern ends to share shafts) can be used for drafting three blocks on three shafts; see Figure 3 (again, pattern ends are circled). True plain weave is not possible with this threading (the ground warp and weft are not shown in the drawdowns in Figures 1–3). When no pattern picks are made, the first three treadles used in succession produce the ground cloth, which is actually a point twill. When you are weaving pattern, one ground-cloth treadle alternates continuously for the length of a treading block (treadle 1 alternates with 4; 2 alternates with 5; 3 alternates with 6).

Design limitations

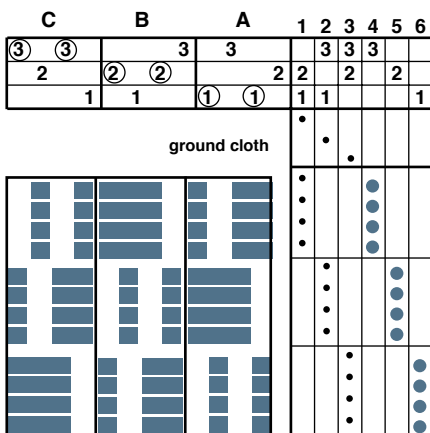
In the draft for the towels, the three blocks, A, B, C, are threaded in succession, once each, twice each, and three times each for several repeats; see Figure 4. (If blocks are not threaded in succession, an incidental thread must be added to avoid two threads weaving together and to preserve the twill ground cloth. Add an end on shaft 2 when you are changing from Block A to Block C, an end on shaft 3 when changing from Block

2. Four blocks on four shafts



Warp ends on pattern shafts are circled; tie-down ends are not; ground threads are not shown in the drawdowns.

3. Three blocks on three shafts



Huck Lace Towels

on only three shafts

ERICA DE RUITER

It is hard to believe that squares of huck in a background of plain weave can be woven on only three shafts! Even more surprising is the variety of fabric designs that can be created with just these two structural elements. The placement of the huck blocks, their width and length, and the occasional addition of contrasting threads in color and/or texture can lead to set after set of uniquely lovely towels.

Huck is an ideal structure for towels. The small floats add to the absorbency of plain weave while the predominance of plain weave ensures durability. Use cottolin or 8/2 unmercerized cotton for especially absorbent towels. Choose linen for dressier, more decorative towels (see Lynn Tedder's linen towels, pages 44–47). A combination of cotton and linen can produce a towel that looks like an heirloom but is also useful and long-lasting.

An unusual threading for three shafts can produce a huck block anywhere desired across the warp. Either huck or plain weave can be woven in these areas. For the towels, seven sections of huck are distributed evenly in the threading. In some of the towels, they are woven as huck squares; in the others, they produce huck lace stripes. Heavier warp and weft threads in a contrasting color are used to frame the huck designs and to create borders for the towels.



Erica de Ruiter, of Nijmegen, The Netherlands, is a former industrial designer. She has taught many workshops throughout Europe and abroad, and she specializes in techniques for two and three shafts.





EMUSMIC/GARLIC VINEGAR
 from Liz Murphy

Recipe from
 WITH A GOOD GARLIC PRESS, PRESS 1 LB
 OF GARLIC INTO BOWL SHIPPED SALAD BOWL
 + ESP. SALT. STIR VIGOROUSLY WITH A POKER
 MAKE A 4" DIAMETER PUDDLE. STIRRING
 ADD AN EQUAL AMOUNT OF OLIVE OIL. STIR
 STIRRING VIGOROUSLY. THE MIXTURE SHOULD
 THICKEN. ADD SALAD INGREDIENTS AND


Serve it

Weaving the towels

Choose between two different fabric designs for a set of towels. In the first, heavy accent threads are separated from huck squares or stripes by sections of plain weave (towels 1a and 1b). In the second, the same heavy accent threads are arranged evenly in the border and placed immediately next to the huck squares or stripes (towels 2a and 2b). The threading and treadling drafts are identical for both fabric designs—the difference is only in the placement of the heavy accent threads.

The treadling drafts in Figures 1 and 3 produce the huck squares in towels 1a and 2a respectively. Figure 5 gives the treadling for huck lace stripes for both drafts. (These interlacements are variations of standard huck.)

Wind a warp and prepare the loom following the directions in Project at-a-glance and Figures 1 and 2 or Figures 3 and 4. To weave huck squares, follow the complete treadling sequence in Figure 1 or 3. For huck lace stripes, weave 3" of plain weave; weave the border section in Figure 1 or 3; weave the center field following the treadling sequence in Figure 5 for 14–15"; repeat the border design; end with 3" of plain weave.

Remove the fabric from the loom and machine sew two rows of straight stitching between towels. Cut apart between rows of stitching, turn ends under twice, and hem by hand (add loop for hanger if desired). Machine wash, warm water, gentle cycle, with mild detergent. When almost dry, press with hot iron. 



Towel 1b

Towels 1a and 1b are both woven on the same warp following Figures 1 and 2. The main weft in towel 1a is light blue cottolin; the main weft in towel 1b is 16/2 natural linen.



Towel 1a

PROJECT at-a-glance

Weave structure for towels

A variation of huck.

Equipment

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

Yarns

Warp. 22/2 cottolin (50% cotton, 50% linen, 3,000 yd/lb), natural, 1,484 yd (8 oz); bleached (used doubled), 224 yd (1¼ oz).
Weft. 22/2 cottolin, light blue, 275 yd/towel (1½ oz) or 16/2 linen, natural (2,400 yd/lb) 275 yd/towel (1½ oz); 22/2 cottolin, bleached (used doubled), 150 yd (¾ oz).

Yarn sources

Borgs cottolin is from Unicorn Books & Crafts; 16/2 linen is

available from Halcyon.

Notions and other materials

Sewing thread for hems.

Warp order and length

399 working ends 4 yd long: 371 ends natural cottolin, 28 doubled ends of bleached cottolin (56 total bleached ends) in the orders in Figures 1–2 for towels 1a and 1b, Figures 3–4 for towels 2a and 2b.

Warp and weft spacing

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

Take-up and shrinkage

After washing, 10% in width and 12% in length (5% take-up, 7% shrinkage). Amounts produce four towels each 18" × 20½–21".



Spaced-Warp LACE CURTAINS

JEAN HUTCHISON

Thank you, Marguerite Davison! As a beginning weaver I was very much energized by her comprehensive weavers' resource *A Handweaver's Pattern Book*, lovingly called the "green book" by my weaving friends and me. And although weaving literature these days is much more visually appealing, with color photos, easy-to-read drafts, and complete instructions, I still find myself going back to the green book for inspiration. Perhaps it is because it is so challenging to turn those fuzzy black-and-white photos of cloth with quaint names into exciting, usable fabric for today!

Such was the case when I wanted to weave yardage for a kitchen window treatment. Paging through my well-worn green book, I came upon a lace pattern that I'd always wanted to weave. Marguerite Davison calls it "A Czecho-Slovakian Pattern"; see Resources. The weave structure especially intrigues me because it uses empty dents in the reed to enhance and enlarge the holes produced by the lace; see Figure 1.

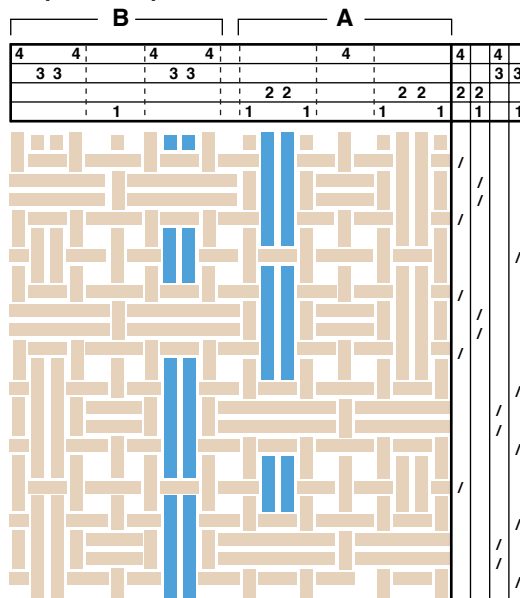
Another interesting feature of this weave is that doubled threads produce the warp and weft floats of the lace to give the fabric additional texture. Finding this pattern made my decision easy: I'd weave the curtain fabric using this draft.

The wallpaper in our kitchen is a floral pattern, so I thought that if I used the colors from the wallpaper to design a small plaid, the resulting fabric would coordinate nicely with the rest of the kitchen. So onward I sped to try my design ideas by weaving a sample. It took me only a day to warp and weave a 7" x 8" piece of the lace fabric. As is usually the case, I learned a lot from this sample!



Jean Hutchison delights in featuring her handweaving in home furnishings and accessories. An avid weaver, Jean lives in the rolling hills of the Kettle Moraine in Waukesha, Wisconsin.

1. Spaced-warp lace variation



Dashed lines indicate reed dents (threads are sleyed 4-1-4-0).



Design lessons

First of all, although I had chosen colors from the wallpaper to use for the arrangement of stripes in the plaid, I hadn't paid enough attention to the proportion of the colors in the wallpaper. My sample did not contain the same proportion and therefore did not have the same overall color impact as the wallpaper. I did like the plaid effect created by the addition of the darker-colored threads, however. For the final fabric, I used fewer of them.

In my sample I had placed the colored threads in various spots in the structure to see where they had the greatest impact. I saw that the nicest effect was created when I used the darker colors for the doubled threads since they form the floats that create the texture in the weave.

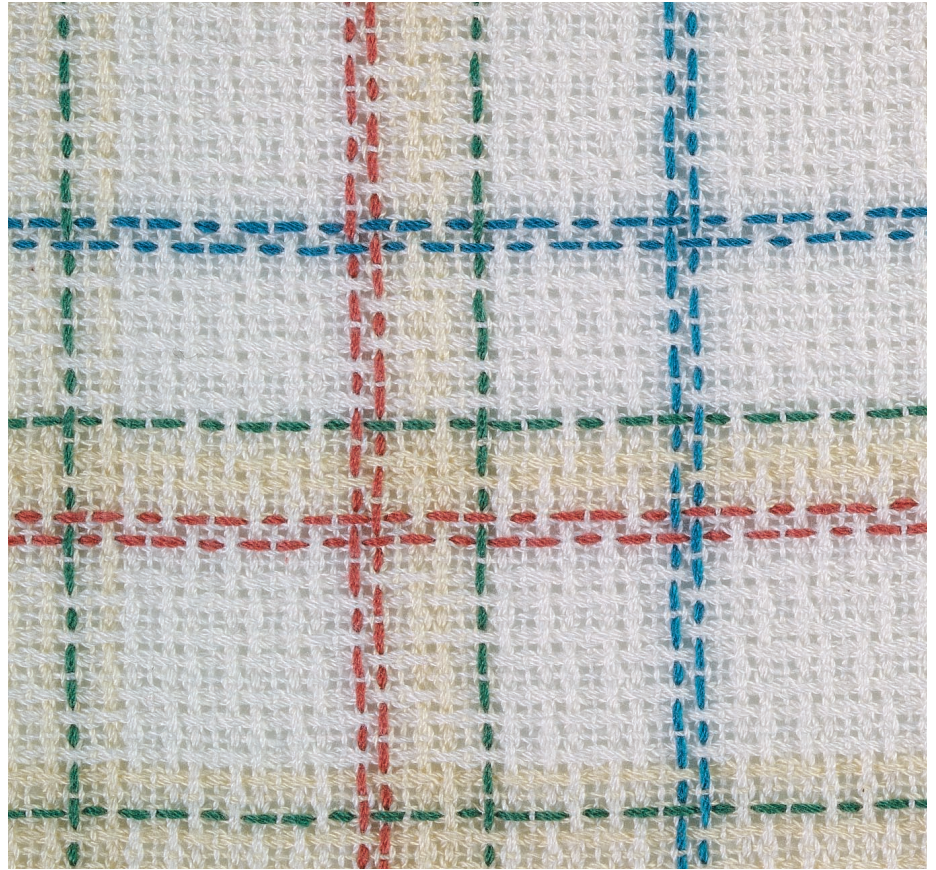
Notice that in the curtain fabric, the red and blue accent threads are used for two doubled threads in succession. They are offset from each other since one occurs at the end of Block A and the other at the beginning of the adjacent Block B; see Figure 1, page 64, and the fabric in the photo at the top right of this page.

I also learned from the sample that the draft and my choice of yarn and sett creates a wonderfully textured supple fabric—perfect for a window treatment!

Winding the warp and preparing the loom

Wind a warp following the color order in Figure 4a or 4b (directions are given for fabrics of both $44\frac{1}{16}$ " and $24\frac{1}{16}$ " weaving widths—the fabric drapes equally well warpwise and weftwise. (If you decide to weave fabric for many curtains, it is more efficient to choose the wider width. Add 30" to warp length for each swag.)

Centering for $44\frac{1}{16}$ " or $24\frac{1}{16}$ ", sley the first floating selvedge singly. Then sley 4-1-4-0 (4/dent, then 1/dent, then 4/dent, then skip a dent) across the warp; sley the second floating selvedge singly. Dents with four ends include the doubled end and a single end from each side (except in the selvedge). See Figure 3a or 3b for the number of heddles on each shaft, and then thread following Figure 2a or 2b. Doubled ends are threaded in the same heddle.



One repeat of the color sequence in both warp and weft

Weaving the curtains

Weave using the weft color order in Figure 5 and the treadling in Figure 2.

This fabric is a joy to weave! The weft color sequence and the 18-thread repeat are the same as in the warp (you'll be very familiar with their order!), so you'll find yourself falling into a relaxed rhythm. Since this fabric is to be used as yardage, carry color changes along the selvages rather than beginning and ending each new weft and weaving in the tails. This will help speed up the weaving process considerably.


Finishing the curtains

Remove the fabric from the loom and machine straight stitch or zigzag raw edges. Machine wash, warm water, gentle cycle, with mild detergent. Hang to dry; press.

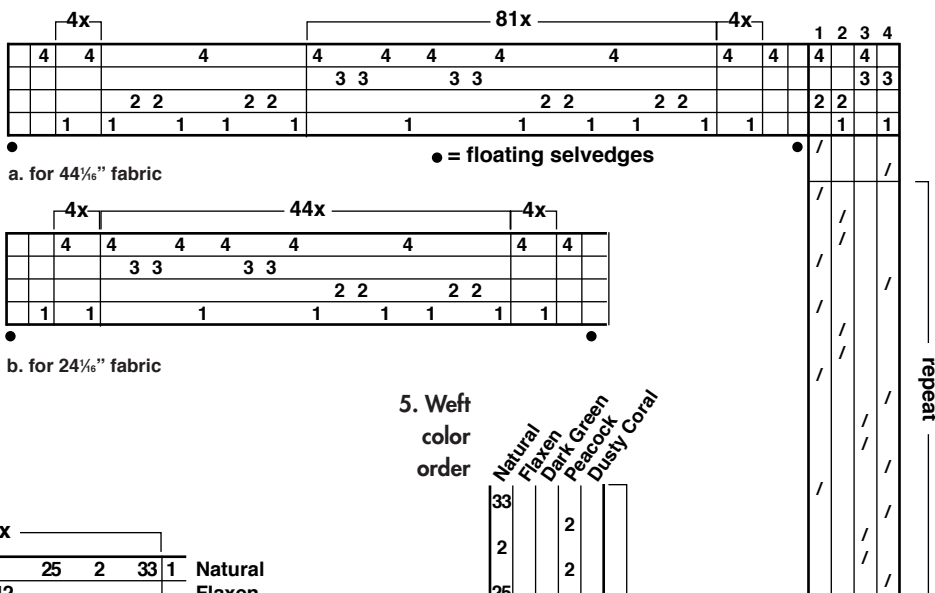
To construct the swags, cut two panels $20'' \times 38\frac{1}{2}''$. (Depending on how you wove your fabric, you will cut either $38\frac{1}{2}''$ lengths or $20''$ lengths; the other measurement will be from selvedge to selvedge.)

Lay out the panels so that they are $20''$ high by $38\frac{1}{2}''$ wide (your selvedge-to-selvedge measurement may be slightly different depending on beat and shrinkage).

Cut two strips of fusible interfacing $3'' \times 38\frac{1}{2}''$ (or your width). Apply the interfacing to the top of each panel. Turn under the top edge $1''$, press, turn another $1''$, press, and machine stitch to form the rod pocket. Turn up the bottom edge of the panel $\frac{1}{2}''$, press, turn again, press, and machine stitch hem.

To gather the sides to form the swag, use a long stitch length and machine stitch $\frac{1}{4}''$ from each edge, between the top rod pocket and bottom hem. Pull the bottom thread to gather each side. Encase each side in an interfaced $2'' \times 5''$ (or the length of your gathered section plus $1''$ for seam allowances) bias strip of the handwoven fabric: Lay the bias strip on the gathered edge, right sides together. Machine stitch a $\frac{3}{8}''$ seam. Fold the bias strip around the gathering to the back, turn under all raw edges, and sew in place by hand. Gather the swags on $24''$ rods. 

2. Drafts for curtain fabric



3a. Heddle count for 44 1/16" width

shaft 4	416
shaft 3	162
shaft 2	164
shaft 1	417

3b. Heddle count for 24 1/16" width

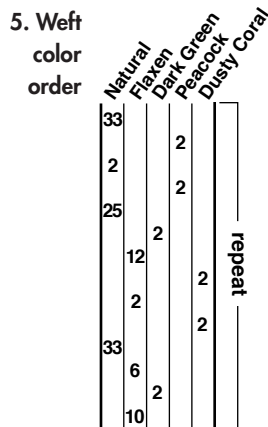
shaft 4	229
shaft 3	88
shaft 2	88
shaft 1	229

4a. Warp color order for 44 1/16" width

1,024	33					25	2	33	1	Natural
331	1	10	6	2	12					Flaxen
44	2		2							Dark Green
44					2	2				Peacock
44	2		2							Dusty Coral
1,487	floating selvages									

4b. Warp color order for 24 1/16" width

559	33					25	2	33	1	Natural
181	1	10	6	2	12					Flaxen
24	2		2							Dark Green
24					2	2				Peacock
24	2		2							Dusty Coral
812	floating selvages									



Resources

Davison, Marguerite P. "A Czecho-Slovakian Pattern," *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1977, p. 69.

PROJECT at-a-glance

Weave structure for curtain swags

Canvas weave (3-end huck—pattern threads are doubled—with added transition threads).

Equipment

4-shaft loom, 45" or 25" weaving width; 15-dent reed; 5 shuttles.

Yarn amounts for 44 1/16" warp width

Warp: 20/2 pearl cotton (8,400 yd/lb, UKI), #105 Natural, 2,816 yd (5 1/2 oz); #108 Flaxen, 911 yd (1 3/4 oz); #136 Dark Green, #156 Peacock, and #119 Dusty Coral, 121 yd (1/4 oz) each.

Weft: 20/2 pearl cotton, #105 Natural, 2,100 yd (4 oz); #108 Flaxen, 680 yd (1 1/2 oz); #136 Dark Green, #156 Peacock, and #119 Dusty Coral, 90 yd (1/4 oz) each.

Yarn amounts for 24 1/16" warp width

Warp: 20/2 pearl cotton (8,400 yd/lb, UKI), #105 Natural, 2,236 yd (4 3/8 oz); #108 Flaxen, 724 yd (1 1/2 oz); #136 Dark Green, #156 Peacock, and #119 Dusty Coral, 96 yd (1/2 oz) each.

Weft: 20/2 pearl cotton, #105 Natural, 1,814 yd (3 1/2 oz); #108 Flaxen, 583 yd (1 1/2 oz); #136 Dark Green, #156 Peacock, and #119 Dusty Coral, 80 yd (1/4 oz) each.

Yarn sources

20/2 pearl cotton by UKI is available from Halcyon Yarn and most suppliers.

Notions and other materials

Sewing thread; Pellon™ Fusible Interfacing for featherweight to medium-weight fabrics, 6" x 40".

Warp order and length for 44 1/16" width

1,487 ends (includes 2 ends for floating selvages) 2 3/4 yd long, following the warp color order in Figure 4a.

Warp order and length for 24 1/16" width

812 ends (includes 2 ends for floating selvages) 4 yd long, following the warp color order in Figure 4b.

Warp and weft spacing

Warp: 33 3/4 epi (sley floating selvages 1/dent; sley the rest of the warp 4-1-4-0 in a 15-dent reed). Width in reed 44 1/16" or 24 1/16". Weft: 32 ppi.

Take-up and shrinkage

After washing, 12 1/2% in width, 25% in length (7% take-up; 18% shrinkage). Amounts given produce two curtains each 38 1/2" x 17".

Kitchen Lace

easy curtain valance

JANE PATRICK

One of the wonderful advantages of being a handweaver is that you can customize anything you weave to fit a particular decor. This kitchen valance is a case in point. I wanted a simple fabric that allows light to enter the room, is somewhat tailored, and has accents to match the yellow walls and red accents in my kitchen. A narrow line of red at the top of the curtain and a yellow stripe at the top of the hem are just enough color to perk up this valance without overwhelming the freely wandering warp and weft threads.

The basic idea of using grouped and spaced threads was suggested to me by my friend Judy Steinkoenig, who adapted this clever weave from Marguerite P. Davison's *A Handweaver's Pattern Book* for her bathroom curtains; see Resources. Though I was dubious that the spaced threads would stay put over time, she reassured me that her curtains have endured repeated washings with good results.

I liked the idea but I needed to solve two problems: how to hang the valance and how to hem it. Running the curtain rod through the spaces already formed in the fabric seemed like a perfect and unusual solution! I was worried about how a hem that contained areas of spaces between warp threads might look, so I wove a section in continuous plain weave to turn up as the bottom hem. I like the weight this gives the valance, though it slightly sacrifices drape.



Jane Patrick, of Boulder, Colorado, enjoys solving design problems as much as she loves weaving. She feels her handwovens (and gifts from other weavers) bring special meaning to her home.





Planning the valance

You've probably already guessed that this valance is woven sideways. The selvedge with the red stripe becomes the top of the valance; the selvedge with the gold stripe forms the hem.

The weaving is quite quick! Sixteen picks of plain weave alternate with $\frac{3}{4}$ " unwoven sections for the length of the warp (the width of the valance), except that on one side of the $\frac{3}{4}$ " unwoven sections, the area that will become the valance hem is woven continuously.

Winding the warp and preparing the loom

You can use either front-to-back or back-to-front warping methods with spaced warps. If you warp from front to back, the spacing of the warp is established in the first step, when the warp passes through the reed. If you are warping from back to front, the spaces are established at the end of the warping process. For either method, first wind a warp following the color order in Figure 1.

If you are warping from the front, your next step is to sley the reed. Sley the first 90 ends 2/dent in a 10-dent reed (allow for a warp width of $14\frac{1}{4}$ "). Then, *skip 8 dents (8 dents = $\frac{1}{2}$ " of an inch in a 10-dent reed) and sley 16 ends 2/dent. Repeat from * four times. Skip 8 dents, and then sley the last 18 ends 2/dent. Thread for plain weave on two or four shafts; tie the warp onto the back apron rod, beam the warp, and tie on to the front apron rod.

If you are warping from the back, spread the 188 total warp threads in a raddle at a warp width of $14\frac{1}{4}$ " (about 13 ends per inch overall), tie on to the back apron rod, and beam. Thread for plain weave. Then sley the reed as described above and tie on to the front apron rod. The warp threads will come from the back beam at slight angles to reach their spaced positions, but this will not be a problem.

Weaving the valance

Weave a header with scrap yarn. Weave the first plain-weave section (for the side hems of the valance) for $1\frac{1}{2}$ ". For the next section, all of the warp threads remain un-

1. Warp color order

172	2	90	80	natural
8	8			red
8		8		gold
188				

2. Warp distribution order

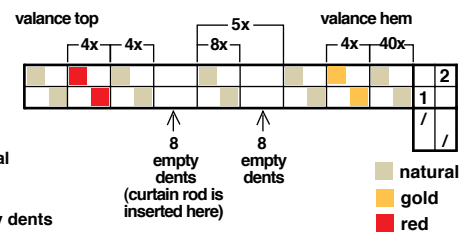
172	2	8	16	16	16	16	16	2	80	natural
8	8									red
8								8		gold
4 $\frac{3}{4}$ "										empty dents
188										

woven except those in the wide section of warp threads that includes the gold stripe. *Weave plain weave in this area only (from the selvedge to the first space in the warp) for $\frac{3}{4}$ ". Insert a $\frac{3}{4}$ " piece of cardboard in the unwoven areas of warp beside the hem section you've just woven. (I used the cardboard from the back of a writing tablet.) Next, weave 16 picks plain weave. Repeat from * for about 89". After each of these repeats, remove the cardboard from the previous repeat and place it in the unwoven section you have just finished. End with $1\frac{1}{2}$ " plain weave across the warp for the remaining valance side hem.

Finishing the valance

Remove the fabric from the loom and discard the strip of cardboard from the last

3. Draft for valance



section. Straight stitch, then zigzag raw ends (the sides of the valance). Wash the fabric by hand in hot water with Dawn liquid. Lay flat to dry. Steam press using a press cloth. Turn valance sides under twice to enclose raw edges, and hem by hand.

For the bottom hem of the valance, turn the selvedge to the wrong side $\frac{1}{4}$ ", then fold up to the edge of the first area of spaced warp threads. Sew by hand and steam press. Mount the valance on a $\frac{3}{4}$ " curtain rod by passing the rod into the top spaces in the weaving.

Resources

Davison, Marguerite P. "Ephrata Curtain Material," *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania: Marguerite P. Davison, 1977, p. 72.

PROJECT at-a-glance

Weave structure

Plain weave with lacy holes created by spaced warp and weft threads.

Equipment

2-shaft loom, 15" weaving width; 10-dent reed; 1 slim boat shuttle; $\frac{3}{4}$ " \times 12" lightweight cardboard strip to use as a weft spacer.

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), natural, 602 yd (2 $\frac{1}{2}$ oz); Red Hot #132 and Gold #10, 28 yd ($\frac{1}{2}$ oz) each.
Weft: 10/2 pearl cotton (4,200 yd/lb) natural, 385 yd (1 $\frac{1}{2}$ oz).

Yarn sources

10/2 pearl cotton is from Shuttles, Spindles & Skeins and is available

from most yarn retailers.

Warp order and length

188 ends $3\frac{1}{2}$ yd long following the warp color order in Figure 1.

Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed) except in 6 sections in which no ends are sleyed (0/dent for 8-dents in each section) following the order in Figure 2. Width in reed: $14\frac{1}{4}$ ". Weft: 20 ppi in woven areas, 0 ppi in unwoven areas except for hem section woven at one side at 20 ppi.

Take-up and shrinkage

After washing, 9% in width, 12% (5% take-up; 7% shrinkage) in length. Amounts given produce one window valance 11" \times 79" after hemming.

Fabulous Qiviut!



Cloud, Rovings, Spun Yarn

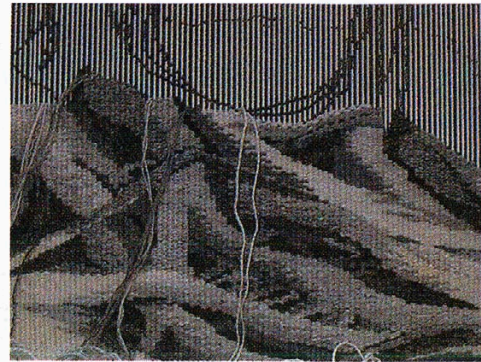
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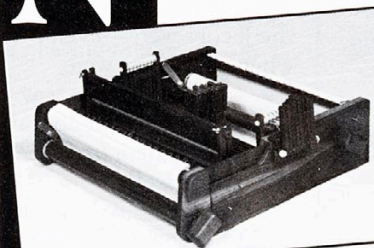
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Aide for the KitchenAid

MARY FROST


My KitchenAid™ cover is not really a project, but more a suggestion of a way to add a personal touch to your kitchen and at the same time hide and protect appliances on your counter. Designs in doubleweave pick-up can make your covers even more personal.

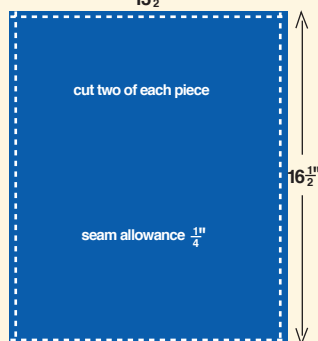
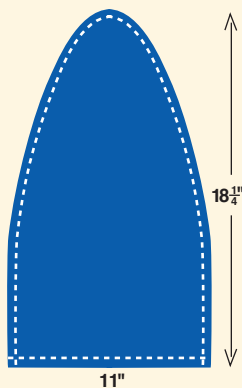
Kitchen appliance covers

So here are some steps to follow to create your own kitchen cover-ups. First, make a mock-up of the cover you need. To design mine, I used a paper bag and tape. I cut pieces to fit my large KitchenAid mixer and taped and cut until I had a shape that fit perfectly. Then I added $\frac{1}{4}$ " seam allowance and made a muslin to check that the shape really worked. My basic pattern is given here, but it would be best to start from scratch to make your pattern.

Next, you'll need graph paper and the January/February 2002 issue of *HANDWOVEN*. Use the doubleweave workshop by Jennifer Moore (pages 30–31) for doubleweave pick-up steps. The fabric for this cover is woven with 10/2 pearl cotton at 24 ends per inch per layer (royal blue for the background layer, orange, fuchsia, and yellow for the pattern layer).

Each square in the graph paper represents four threads, two from the pattern layer, two from the background layer—in this case, one twelfth of an inch of the fabric. If you use twelve squares-per-inch graph paper, your graphed designs will be the same size as the designs in the cloth.

The pattern includes six pieces, a front and a back, two side panels, and two small rectangles for the top. You can plan the designs carefully along the whole piece, or invent them as you go, as I did (see the photo above of the fabric for the front and back pieces after it was removed from the loom). Allow 2" extra in warp width to accommodate draw-in. For this pattern, allow 19" warp length for the front and back panels, 2" warp length for each top piece, 20" for each side panel (82" total), and a generous amount for loom waste and sampling (768 ends, 384 of each color, $\frac{3}{2}$ yd long). A small amount of fabric was folded and topstitched for the little pulltab. 



Mary's cover was sewn by Darlene Wing. To maintain the crisp design and bright colors, dry clean only.



Stars & Stripes

AMY ABBOTT



Many thanks to our readers for sharing creative patriotic fabric projects with us. Look for more of them in future issues of **HANDWOVEN**.

After the tragic events of September 11th, I wanted to do something to help lift the spirits of the members of my teachers' team. I decided to make patriotic pins. There were already many pins of the crossed ribbon style being worn, but since I was planning to weave an inkle band for at least fifteen pins, I knew I needed a style that would conserve band length. With this in mind, I designed a bar-style pin.

Using the basic principles of inkle design, I created a pattern of "stars" (a single thread of white between two threads of blue) on one half of the band with stripes of red and white on the other.

As I began to weave the band, I was very pleased with the stylized outcome. My colleagues, too, were pleased, and so many other teachers in my school have requested pins that I have now made nearly ninety of them!

Weaving the band

This is a very flexible project. It can be woven in 5/2 pearl cotton, as given in Project at-a-glance, but doubled 10/2 pearl cotton would work as well. You can use any kind of loom to weave the band.

Wind the warp and prepare the loom following Figure 1 and the directions in Project at-a-glance. If you are using an inkle loom, you will need only a 2-yard warp. For a shaft loom, wind a 2½-yd warp to allow for the additional loom waste.

PROJECT at-a-glance

Weave structure for band

Warp-faced plain weave.

Equipment

Inkle loom or 2- or 4-shaft loom (warp width is ¾"); 12-dent reed; 1 shuttle.

Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), blue, 30 yd (¼ oz); natural, 35 yd (½ oz); red, 38 yd (½ oz).

Weft: 5/2 pearl cotton (2,100 yd/lb), blue, 14 yd (½ oz).

Yarn sources

5/2 pearl cotton is available from most retailers.

Warp order and length

41 ends, 2½ yd long for shaft loom, 2 yd long for inkle loom.

Warp and weft spacing

Warp: 54 epi (4-5 in a 12-dent reed). Width in reed: ¾". Weft: 10 ppi.

Notions and other materials

Scraps of chip board (a cardboard available at craft stores), heavy drawing paper, craft glue, 16–18 one-inch pin backs, hot glue gun.

Take-up

0% in width, 11% length. Amounts produce a band ¾" × 55" (16–18 pins).



Amy Abbott lives in Tulsa, Oklahoma. When she isn't weaving, spinning, knitting, or being a mom, she teaches elementary school art.

INKLE-BAND PINS

Since the warp in this warp-faced band is quite dense, if you are using a 4-shaft loom, thread 1-2-3-4 to spread the threads among

1. Warp color order


	5x		3x		
12	2	2			blue
14	1	3			white
15			5		red
41					

all the shafts. This will make the sheds easier to open than they are when threads are crowded on shafts 1 and 2.

The blue and white “stars” form the upper part of the pin. Although the weft doesn’t show in the band, a blue weft is recommended so it won’t peek through at the top selvedge. Place the weft flat in the shed and keep band width at an even $\frac{3}{4}$ ". Weave approximately 55" (the 11% take-up occurs on the loom), remove from the loom, and press.

Assembling the pins

To assemble the pins, you’ll need the supplies listed in Project at-a-glance. Add for more pins. For each pin: Cut a piece of chip board 2" long and a tiny bit narrower than the width of your woven band. Cut a piece of band 3" long. With the band lying on the work surface wrong side up, spread the craft glue on the piece of chip board and carefully center the chip board on the band. Let the glue dry for a minute.

Next, apply a bead of glue to each end of the band (this can get a little messy) and fold the ends to the back of the pin. Squish the ends around a little and coax the raw edges in so they can’t be seen from the front. Allow glue to dry completely. I sandwiched my pins between two layers of waxed paper and dried them under heavy books. Cut heavy drawing paper a little smaller than each pin and glue it to the back, covering the raw fabric edges. Allow to dry completely. With hot glue, attach a pin back horizontally to the back of each pin near the top edge. 



Weave the fabric for the flag pins on an inkle loom or a shaft loom. The fabric is quick to weave and the pins are easy to make. These pins make great gifts for guild or study group members—or for other friends!

Shuttles, Spindles & Skeins . . . a great idea grows and grows

Shop Smart features special projects in kit form. You'll get exactly the yarns you need to make the project item. Kits are great for new weavers—and for weavers looking for new ideas. This issue's kit is from *Shuttles, Spindles & Skeins*.

In the summer of 1992, Maggie Casey had a brilliant idea that she just had to share with her friend Judy Steinkoenig. In fact, it would take Judy's help to make the idea become a reality. Judy and Maggie had met at the Spin, Weave, and Wear contest at the Colorado State Fair in 1991.

Maggie's great idea was to open a weaving and spinning school. "Great!" said Judy. "Where do we get our supplies?" In three short months they had figured out the answer to Judy's question and opened their shop, *Shuttles, Spindles & Skeins*, to support their weaving and spinning classes.

As with all good ideas, the shop and the school took root. Over the years they added knitting and basketry classes—it grew bigger—they added books and patterns and dyes and videos—it grew some more—and buttons and knitting bags and even more lines of yarn and fiber and equipment until they had to move to larger space—twice!

Ten years from its beginning, *Shuttles, Spindles & Skeins* is a successful full-fledged yarn store with a website and 6,000 square feet of shop and classroom space. They offer about 150 classes a year, featuring national and international teachers as well as their own experienced and dedicated staff.

Teaching remains the vital core of their shop. The excitement of beginning weavers and knitters as they discover new skills has sustained both Judy and Maggie through the years. One of the best moments in the shop is when a customer brings in finished work to show off. Everyone gathers around to admire and to exchange ideas. They are never too busy to see what their yarn has grown up to be.

The shop offers a variety of weaving kits. The kits give new weavers a chance to play with different yarns while designing a scarf, such as the one featured in this month's Shop Smart. They also offer


Shop dog, Brigit.



The friendly faces you are likely to meet at *Shuttles*: in the back row from left to right are Sue Henrikson, Patt Hanson, Roxana Bartlett, Sharon Dalebout, Anne Sneary, Gail Madden, Louise Bradley, Priscilla Wagener, and in the front are Judy Steinkoenig, Maggie Casey (not pictured Sally Kuhn).

hand-dyed warp chains of cotton, wool, or rayon chenille to make vests, placemats, or scarves. Around the shop, samples of placemats, towels, scarves, sweaters etc., show the yarns in various weave structures. Some of the samples are accompanied by a free pattern for a weaver or knitter to use with his or her own colorway.

The *Shuttles* staff, all overqualified and underpaid, practice what they sell, so there is always someone available to answer questions and walk a customer through a project. You might recognize some of their names or work from *HANDWOVEN*, *Spin-Off*, or *Interweave Knits*.

The shop is a joy to visit, with shaggy shop puppy Brigit to greet you and its wide variety of yarns and equipment. Their location in Boulder, Colorado, features one of the best views of the Flatirons in town. As busy as they are, Maggie and Judy still take time to admire the sunset. They welcome you to join them anytime. 

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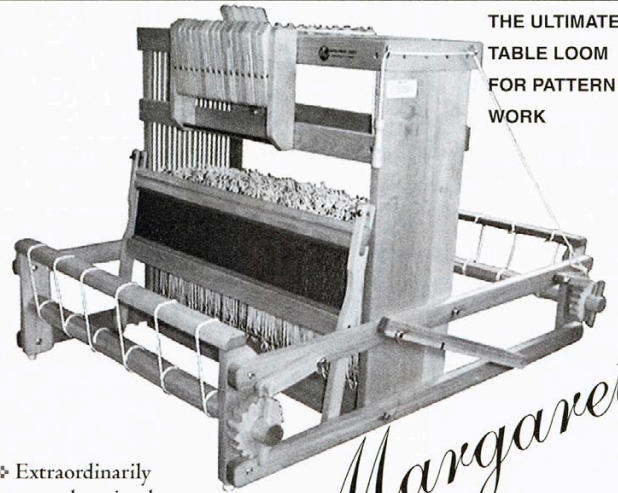
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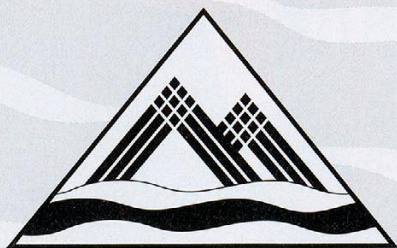
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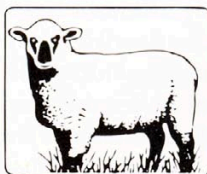
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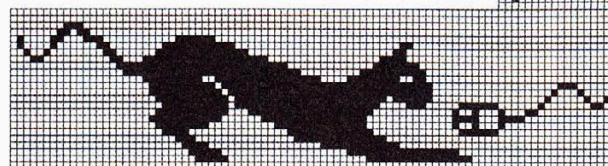
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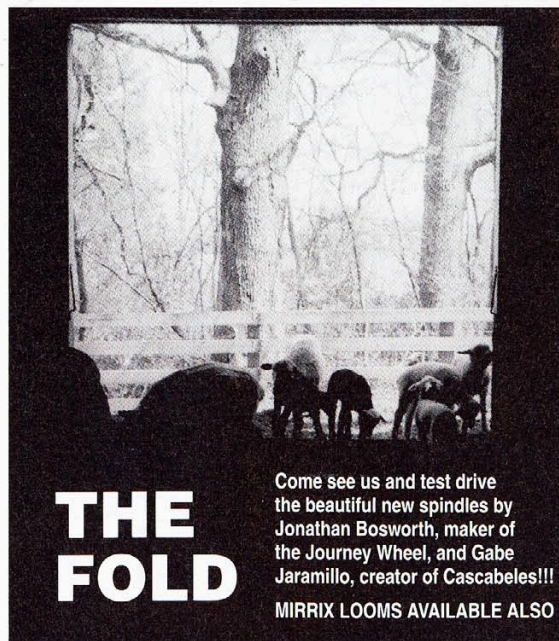
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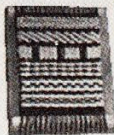
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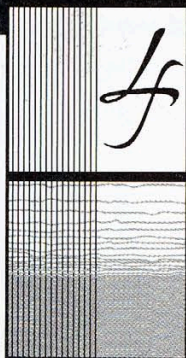
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WEAVE SALSA

For home décor, green has been popular since 1984, and blue is rising in popularity again, but the popular palette is staying with yellow-based spicy colors and terra-cotta and orange-based colors. Violet and purple are big accent colors, with red also selling well.

These colors, plus jacquard prints, reflect a Moroccan influence, and tropical, African, and South Pacific motifs are also common. Maintaining that tropical theme, many homeowners are exploring naturally made floor coverings.

Trendy materials for rugs include bamboo, hemp, seagrass, sisal, and wool. Colors and patterns dominate rugs, says Elena Simonsson-Berge, marketing manager for IKEA North America. Curtains, on the other hand, are becoming more unicolored and discreet. Accessories in natural tones help bring out the vibrancy of color in textiles.

Cyndi Schu, in *The Denver Post and Rocky Mountain News*, Oct. 26, 2001

WOVEN NESTS

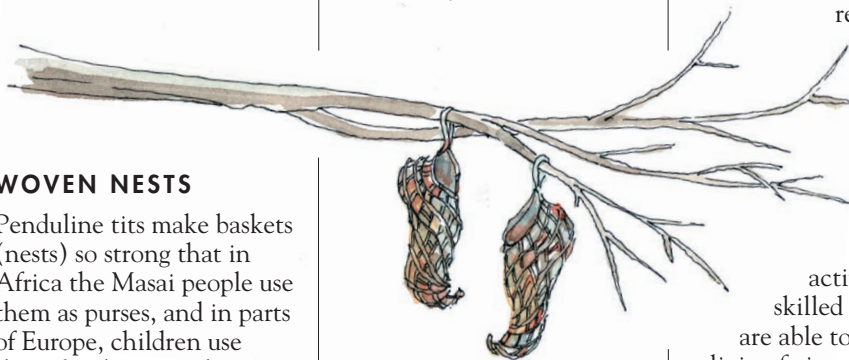
Penduline tits make baskets (nests) so strong that in Africa the Masai people use them as purses, and in parts of Europe, children use them for slippers. The

technique is that of basket weaving, but even more sophisticated because the builder knots in short strands of fiber, the way a carpet weaver might knot in threads that form pile.

The male begins, using grasses and downy plant material which he twists onto the end of chosen twigs until he has made a hoop, from which the nest will hang. Then material is woven to make two strips that join at the bottom. The basic structure is made by weaving long fibers back and forth, the bird pushing the ends through the meshes with its bill, and then shorter fibers and downy plant material are pushed into the weaving, thickly insulating the nest. The female, who helps complete the building, then lines the nest to her taste.

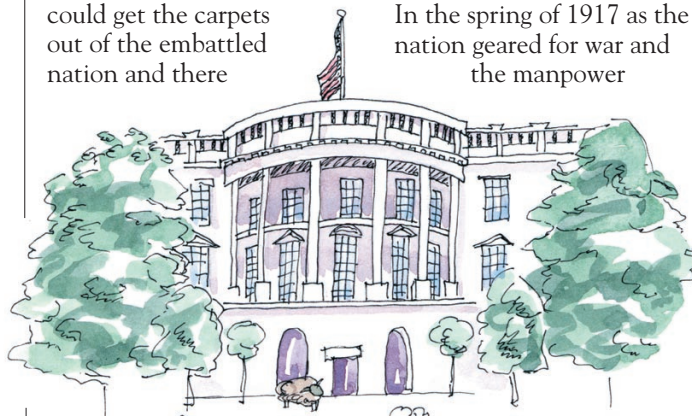
There are about ten Old World species of penduline tits, comprising the family Remizidae, and there is one that lives in the arid country of the southwestern United States and Mexico.

Adapted from Michael Allaby, *Animal Artisans*; contributed by Manuela Kaulitz, Louisville, Kentucky



CARPETS IN CRISIS

Afghanistan's striking carpets, with their dark, jewel-like colors, are—after heroin—probably that country's best-known export. But in the recent political climate, no one could get the carpets out of the embattled nation and there



was no one to buy them.

The carpet-makers "are already very, very poor," says Abdul Razuq, owner of Afghan Carpet Palace in Pakistan. "They eat maybe one time a day. If they are not working, it is just like dying." The problem is not limited to Afghanistan.

Carpet-makers also work in the sprawling refugee settlements just inside Pakistan.

Fortunately, the market for carpet repairs is still active, and some skilled rugmakers are able to scrape out a living fixing used carpets.

However, rug sales depend on tourism, and until that recovers, the outlook for skilled rug knotters is bleak.

Adapted from Gwen Florio, *The Denver Post*, Oct. 19, 2001

SHEEP MOWERS

In the spring of 1917 as the nation geared for war and the manpower

shortage began to develop, President Wilson decided he could release some White House gardeners for essential work if he got sheep to cut the grass. Before the gardeners left to find other work, however, they carefully protected every tree, bush and flower bed.

On April 30, 1917, eight sheep were turned loose on the lawn. Tended by a man wearing a cap, overalls and sweater and carrying a long stick, the sheep added a pastoral touch. Mrs. Wilson felt annoyed at those critics who deplored what they considered to be a lack of dignity at the executive mansion.

Besides cropping the grass, the sheep also multi-

plied until there were eighteen in the flock. When they were sheared they produced ninety-eight pounds of wool, which Mrs. Wilson divided equally among the forty-eight states for auction by the American Red Cross, bringing in almost \$100,000 for its war work.

Edward Robb Ellis, *Echos of Distant Thunder—Life in the United States, 1914–1918*, Coward, McCann and Geoghegan, Inc., 1975

ANCIENT SILKS

In Baudas they weave many different kinds of silk stuff and gold brocades, such as “nasich” and “nac” and “cramoisy”, and many another tissue richly wrought with figures of beasts and birds.

Marco Polo, after a visit to Baghdad in 1272; contributed by Nancy Spies, Jarrettsville, Maryland

PRIZED WEAVERS

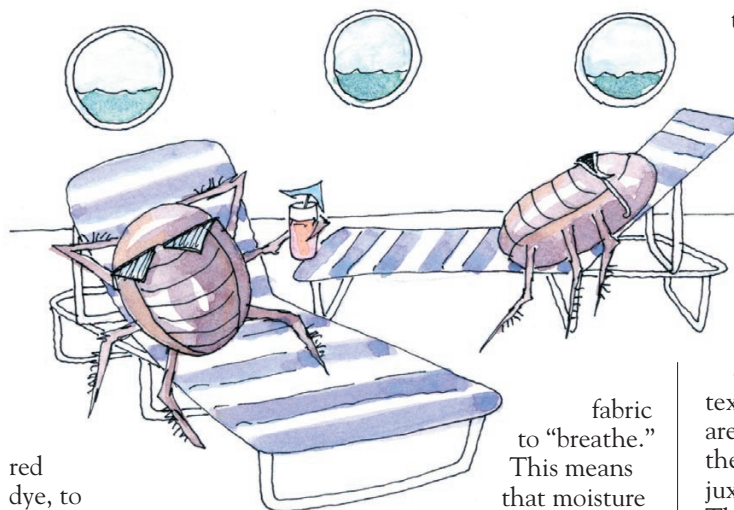
While the hard-riding Genghis Khan and his grandsons may have practiced a scorched-earth policy when it came to their military dealings, they also had enough taste to covet the flamboyant golden cloaks and wall hangings made by the top silk weavers. So much so, in fact, that they kept alive the weavers they captured, presenting them to their generals as gifts.

As a result, many skilled artisans from all the conquered lands along the Silk Road ended up working together, sharing designs and exchanging techniques. Their work reached such a pinnacle of craftsmanship and creativity that Marco Polo, who stayed in the service of Kublai Khan from 1275 to 1292, called the rich, heavy, shimmering, highly ornamented Mongol silks “cloths of gold.”

Bobbie Leigh, *Diversion*, October 1997; contributed by Maxine Price, Pueblo, Colorado

RICHES FROM BUGS

In 1774, Mexico shipped 600 tons of dried cochineal bugs, the world’s most prominent natural source of



red dye, to Spain. At today’s prices, the shipment would be worth at least \$30 million.

Back in the glory days, cochineal made Oaxaca a rich place. Old Lloyds of London ledgers indicate cochineal once was so lucrative a commodity that bug shipments to Europe cost more to insure than the equivalent volume of precious metals. Cochineal from Oaxaca provided the red in Britain’s famous “redcoats.” Betsy Ross used it to color the first U.S. flag. The Vatican’s Swiss Guards and a succession of Catholic Popes were also big cochineal consumers.

Joel Millman, *The Wall Street Journal*; contributed by Debbie Allen

WARM AND DRY

Microfibers are much thinner than conventional fibers, so they can be woven into a very dense, but lightweight fabric. Raindrops are larger than the spaces between the microfibers, so

water beads up on the fabric in the same way it does on a newly waxed car. This is how you stay dry. While the spaces between the fibers are not large enough to allow rain to penetrate, there is still room between the fibers to allow the

fabric to “breathe.” This means that moisture vapor can

escape, and you don’t feel sticky.

Jim Collins, “The Great Pretenders,” in *U.S. Airways Attaché*, March 1999; contributed by Sigrid Piroch, Foxburg, Pennsylvania

BROWN COTTON

Chocolate-brown [cotton] fibers, unique to *Gossypium barbadense*, have been unearthed at the most ancient levels of Huaca Prieta, a settlement on the north Peruvian coast that was occupied between 3100 and 1300 B.C. This chocolate-brown fiber and a light-brown one can be seen in many of the fabrics made by Andean weavers, which have survived for millennia because of the arid coastal soils of northern Peru.

It appears that these colors were intentionally differentiated and bred by ancient Peruvian fisherfolk, who made nets and lines from the darker shades because they were less visible to fish—a tradition and

craft that continues today.

James M. Vreeland, Jr., “The Revival of Colored Cotton,” in *Scientific American*, April 1999; contributed by Liz Moncrief, Vernal, Utah

RAFFIA CLOTH

During the 19th century, the Kuba people of central Africa became recognized for their woven raffia textiles decorated with appliqué or embroidered cut pile. Today the raffia dance skirts continue to be made and worn on important occasions.

A design is considered “genuine” when it contrasts color, line, and texture. Adjacent motifs are different colors, vary in the thickness of line, and juxtapose different textures. That is, motifs in black and white must be juxtaposed; smooth, tightly embroidered motifs must be placed side by side with motifs formed in pile; and wide lines of pattern motifs must be separated by thin lines.

The Textile Museum, April, 1998

CONTENTED COWS

Cows are more content and produce more milk because they are being bedded down with polypropylene/olefin fiber textiles more commonly used by skiers. Filament Fiber Technology Corporation makes *Telar*, a fine continuous filament which is used in mattresses for cows. Adequate digestion requires a resting period for cattle, and when they can relax in comfort, they produce three to five more pounds of milk per cow per day.

Adapted from information provided by Triad Communications Ltd.

Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

July. Opening of Silk and Silver—Festival Adornment of Guizhou, China, exhibit of handwoven textiles. The Pulse of a Continent, exhibit of African art including textiles, continues. Mingei International Museum, Balboa Park, Plaza de Panama, San Diego. Contact Mingei International Museum, PO Box 553, La Jolla, CA 92038. (619) 239-0003; fax (619) 239-0605; mingei@mingei.org.

COLORADO

June 1–28. Fiber Celebration 2002, 26th annual juried show sponsored by the Northern Colorado Weavers Guild at the Lincoln Center, 417 W. Magnolia, Fort Collins. Contact B. J. O'Dea and Patty Volker, 847 Ponderosa Ln., Estes Park, CO 80517. fibercelebration02@lycos.com; angelfire.com/co3/fibercelebration.

CONNECTICUT

July 18–20. Guilford Handcraft Expo 2002 at Guilford Green, Guilford. Contact The Guilford Handcraft Center, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; www.handcraftcenter.org.

DISTRICT OF COLUMBIA

Through July 28. Technology as Catalyst: Textile Artists on the Cutting Edge, exhibition by six



Coverlets from the collection of Foster and Muriel McCarl will be on display at Colonial Williamsburg's Abby Aldrich Rockefeller Folk Art Museum May 24–September 1.

contemporary artists using revolutionary textile techniques, at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

April 25–28. Smithsonian Craft Show, juried sale at the National Building Museum, 401 F St., NW, Washington, DC. Call (202) 357-4000; fax (202) 786-2516; www.smithsoniancraftshow.org.

GEORGIA

Through April 11. Silk Roads II: Travels with Glen Kaufman, artwork incorporating handwoven textiles. **April 5.** Reception for Silk Roads II exhibit in conjunction with a weekend of textile activities sponsored by Georgia State University Department of Art and the Chattahoochee Handweavers Guild. SunTrust Plaza Gallery, 303 Peachtree St., NE, Atlanta. Contact Davis-Moye & Associates, 866 E. Ponce de Leon Ave., Decatur, GA 30030. (404) 377-2116; fax (404) 377-4313; davismoye@chek.com.

April 3–28. Weave Works, member showcase by Chattahoochee Handweavers Guild at Bulloch Hall, Roswell. Call Mary Don King. (678) 417-6002.

ILLINOIS

May 18–19. Fiber Arts Fair, demonstrations, ven-



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dors, and exhibits at Lincoln's New Salem State Historic Site, RR 1, Box 244A, Petersburg, IL 62675. (217) 632-4000; fax (217) 632-4010; new-salem@fgi.net; www.lincolnsnewsalem.com.

Through May 27. The Nitty-Gritty of Weave Structure, Part I, exhibit of textiles from the permanent collections, in the Elizabeth F. Cheney and Agnes Allerton Textile Galleries, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603; (312) 443-3600; www.artic.edu/aic.

IOWA

Through March 29. Clay, Fiber, Paper, Glass, Metal, Wood Exhibition, juried show at The Octagon Center for the Arts, 427 Douglas Ave., Ames, IA 50010. (515) 232-5331; fax (515) 232-5088; galleryart@isunet.net.

MAINE

May 17-19. Maine Fabric & Fiber Arts Festival, exhibits, demonstrations, and workshops at The Cumberland County Civic Center, Portland. Contact Portland's Downtown District, 400 Congress St., Portland, ME 04101. (207) 772-6828; pddid@maine.rr.com; www.portlandmaine.com.

June 8-9. Maine Fiber Frolic at Windsor Fairgrounds, Windsor, sponsored by the Maine Llama Association. Contact MaryLynn FitzSimons (207) 549-4591; hdnacres@powerlink.net; www.fiberfrolic.com.

MASSACHUSETTS

May 16-19. CRAFTBOSTON 2002, invitational exhibit and sale of contemporary craft, including

basketry, decorative fiber, and wearable art, at the Hynes Convention Center, Boston. Contact CRAFTBOSTON, The Society of Arts and Crafts, 175 Newbury St., Boston, MA 02116. (617) 266-1810; www.societyofcrafts.org; www.craftboston.org.

NEW YORK

Through April 20. RED, an exploration of the color red in fashion and culture. **March 5-April 13.** Latin American Fashion: Exploring Identities on the New York Runway at the Fashion Institute of Technology in New York. Contact Loretta Lawrence Keane, 7th Ave. at 27 St., New York, NY 10001-5992. (212) 217-7642; fax (212) 217-7909; press@fitsuny.edu; www.fitnyc.suny.edu.

March 3-May 5. 18th Annual Northeast Fine Crafts Exhibit, juried regional exhibit at the Schenectady Museum, 15 Nott Terrace Heights, Schenectady, NY 12308. (518) 382-7890; fax (518) 382-7893.

May 2-July 5. Inspired by Nature, fiber art exhibit. **September 5-October 26.** Weaving Roots, exhibit featuring Harness Loom Weaving in Rhode Island (traveling exhibit); opening reception September 5. **September 7.** Mary Snyder Day, a Celebration of Weaving. The Handweaving Museum & Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; hmac@gisco.net.

NORTH CAROLINA

March 23-April 24. Binding Threads at the Rocky

Mount Arts Center. Contact Louise Janelle, Rocky Mount Arts Center, PO Box 4031, Rocky Mount, NC 27803. (252) 970-1163; fax (252) 972-1563; Janelle@ci.rocky-mount.nc.us.

OHIO

May 25-26. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert. (330) 264-9665; don47linda@valkyrie.net.

VERMONT

April 20-28. You are a Star, exhibit of hooked rugs at Shelburne Museum, Shelburne. Contact Deb Kelley. (802) 897-8961; jdkelley@shoreham.net.

VIRGINIA

May 24, 2002-Sept. 1, 2003. Made in America: Coverlets from the Collection of Foster and Muriel McCarl, exhibit at Abby Aldrich Rockefeller Folk Art Museum, S. England St. across from Williamsburg Lodge, Williamsburg. For information, call (757) 220-7698 or contact Colonial Williamsburg Public Relations Dept., PO Box 1776, Williamsburg, VA 23187. (757) 220-7286; www.colonialwilliamsburg.org.

WASHINGTON

March 8-10. RAGS 2002 Wearable Art Show & Sale, benefiting the YWCA, at Mercedes-Benz of Tacoma in Fife. Send LSASE to YWCA RAGS Guild, 2522 N. Proctor #423, Tacoma, WA 98406. ywca@tacoma.org; www.ywca.tacoma.org.

April 6-7. Alpacapalooza 2002, alpaca show and

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sale at Evergreen State Fairgrounds, Monroe. Call Wendy Paton, (360) 724-0406, or Virginia Roberts, (360) 629-4432; www.alpacapalooza.com.

CONFERENCES

ARIZONA

March 22–24. 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. 145th Dr., Sun City West, AZ 85375. (623) 546-1691; rjsaz@worldnet.att.net.

CALIFORNIA

April 12–17. 50th Fiber Festival of Weavers, Dyers, Basketmakers & Spinners at Santa Clara Convention Center, Santa Clara. Contact Conference of Northern California Handweavers 2002, PO Box 285, Livermore, CA 94551; cnch02@aol.com; www.cnch.org/conference/cnch2002.

FLORIDA

March 14–17. Florida Tropical Weavers' Guild Conference in Eustis. Contact Jackie Malone, 313 Bay St., Tarpon Springs, FL 34689. (727) 937-7023; Boomalone@aol.com; http://ftwg.homepage.com.

GEORGIA

April 5–7. Encounters, a gathering of fiber enthusiasts with seminars and exhibits, sponsored by Chattahoochee Handweavers Guild, at Georgia State University and other venues in Atlanta. Contact Clairelis Baxter. bbaxter3@earthlink.net; www.chgweb.com; (706) 543-4319.

MONTANA

July 11–14. Three Bags Full, the Montana Association of Weavers and Spinners' 2002 biennial conference. At the Ursuline Center in Great Falls. Instruction by Judith McKenzie McCuin, Carol Leigh, Flo Hoppe, and Janet Szabo. Con-

tact Janet Szabo, 3720 Foothill Rd., Kalispell, MT 59901-8314. (406) 755-1338. Janet@BigSkyKnitting.com.

NEW YORK

May 18–19. 9th Annual Historic Weaving Manuscript Conference at The Handweaving Museum & Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; fax (315) 686-3459; hmc@gisco.net; www.hm-ac.org.

TEXAS

May 25–June 29. All School Exhibition at Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; www.swschool.org.

CANADA, ALBERTA

May 24–26. Hand Weavers, Spinners and Dyers of Alberta Conference 2002 at Olds College, Olds, Alberta. Contact Betty Garstin. (403) 558-3990; egarstin@telusplanet.net.

CANADA, BRITISH COLUMBIA

August 1–4. Convergence 2002, Handweavers Guild of America biennial conference hosted by The Greater Vancouver Weavers' & Spinners' Guild at Vancouver Convention and Exhibition Centre, Vancouver. Preconference workshops July 28–31 at The University of British Columbia. Handweavers Guild of America, Two Executive Concourse, 3327 Duluth Hwy., Ste. 201, Duluth, GA 30096. (770) 495-7702; fax (770) 495-7703; weavespindye@compuserve.com; www.weavespindye.org.

UNITED KINGDOM

April 5–7. Connecting Threads, biennial conference of The Association of Guilds of Weavers, Spinners & Dyers, at University of East Anglia, Norwich, England. Contact Paula Wassenaar, 4 Warman's Close, Bawburgh, Norwich NR9 3JB, UK; paula@wassenaar.fsnet.co.uk.

TO ENTER

ARIZONA

Intermountain Weavers Conference seeks workshop proposals for the 2003 conference in Prescott. Contact Cindy Fowler. (303) 442-6496; cafweave@aol.com.

CALIFORNIA

Wearable Expressions, November 15, 2002–January 12, 2003, juried international show of art clothing, jewelry and accessories in Rancho Palos Verdes. *Slide deadline August 31.* For prospectus, send SASE to Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; fax (310) 541-9520; trish@weave.com; www.artists-studio-pvac.com; www.pvartcenter.org.

COLORADO

Pagosa Fiber Festival, May 24–26, seeks fiber artists to demonstrate and sell items handmade from natural animal fibers or bring fleece-bearing livestock to show. Contact Echo Mountain Alpacas, (888) 324-5317; echomtnalpacas@pagosa.net, or Pagosa Fiber Festival, 678 Dichoso St., Pagosa Springs, CO 81147.

ILLINOIS

Uncommon Threads, October 21, annual juried runway fashion show in St. Charles. *Slide deadline June 1.* Send LSASE to Denise Kavanagh, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443; fax (708) 584-9490; FineLineCA@aol.com.

MISSOURI

Expressions of Womanhood, August 4–September 21, national all-media exhibit in St. Louis. *Slide postmark deadline June 4.* Send LSASE with exhibit name to St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

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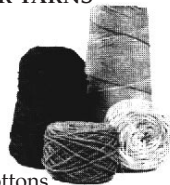
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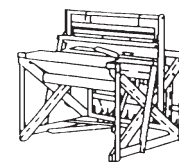
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tion of work expressing how a sense of community is created or a sense of place maintained through activities such as urban renewal. June 9–July 27 in St. Louis. *Slide postmark deadline April 5.* Send LSASE with exhibit name to St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

Sculpture and Fine Crafts, regional juried exhibit April 14–May 18, for adult residents of AR, IA, IL, KS, KY, MO, NE, OK, and TN. *Work to be hand-delivered April 6 or 7 at the St. Louis Artists' Guild.* Send LSASE with exhibit name to St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis, MO 63105. (314) 727-6266; fax (314) 727-9190.

NORTH CAROLINA

Blue Ridge Handweaving Show, October 3–31 at John M. Crawford Gallery, The Asheville School, Asheville. *Entry deadline September 1.* For prospectus, contact Jo Earl, PO Box 295, Drayton, SC 29333. (864) 579-1305; wncfhg@main.nc.us.

PENNSYLVANIA

Long's Park Art & Craft Festival, August 30–September 2 in Lancaster. *Application deadline March 1.* PO Box 1553HL, Lancaster, PA 17608. (717) 295-7054; fax (717) 290-7123; info@longspark.org; www.longspark.org.

WASHINGTON

Bellevue Art Museum Fair, July 26–28 in Bellevue. *Application deadline February 28.* For prospectus, contact Bellevue Art Museum, 510 Bellevue Way NE, Bellevue, WA 98004. (425) 519-0742; fax (425) 637-1799, artfair@bellevueart.org; www.bellevueart.org.

INSTRUCTION

ARKANSAS

Introduction to 4-Harness Weaving, Tapestry Weaving, and Twining, March 24–29, at the Ozark Folk School in Mountain View. Contact Kay Thomas, (870) 269-3851.

ARIZONA

Ongoing weekend and weeklong fiber arts classes are offered by Bisbee Community "Y," Box 968, Bisbee, AZ 85603. www.bisbeey.org.

CALIFORNIA

Workshop retreat, April 15–17, following the Conference of Northern California Handweavers, at Mt. Alverno Conference Center, Redwood City. Contact Northern California Handweavers 2002, PO Box 285, Livermore, CA 94551; cnch02@aol.com; www.chch.org/conference/cnch 2002.

COLORADO

Beginning Felting, with Linda Burt. **Making Your Own Fiber Equipment**, with Suzanne Correia. **Dyeing with Llama and Alpaca**, with Karen Kinyon. **Knitted Containers**, with Rita O'Connell. **Peruvian Color Patterns**, with Rita O'Connell. **Novelty Yarns**, with Pam Ramsey. **Beginning Spinning with a Wheel**, with Pam Ramsey. **Beginning Weaving**, with Debbie Wyck-off and more. All classes May 24 in Pagosa Springs in conjunction with Pagosa Fiber Festival, 678 Dichoso St., Pagosa Springs, CO 81147. Registration deadline May 1. Contact Echo Mountain

Alpacas, (888) 324-5317; echomtnalpacas@pagosa.net.

CONNECTICUT

Marudai Kumihimo, March 15–18, with Rodrick Owen. **Black Ash Rib Construction Basketry**, March 22–24, with Mary Hettmansperger. **Berry Baskets**, April 6, with Mary Jo Rushlow. **Painting with Fiber Reactive Dyes**, April 13–14, with Gayle Fraas and Duncan Slade. **Flat Reed Market Baskets**, April 27, with Kate Conroy. Contact Susan Guagliumi, Guilford Handcraft Center, PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; www.handcraft-center.org.

MAINE

Weaving, June 2–14, with Elizabeth Billings and Bhakti Ziek, at Haystack Mountain School of Crafts, PO Box 518, Deer Isle, ME 04627. (207) 348-2306; fax (207) 348-2307; haystack@haystack-mtn.org; www.haystack-mtn.org.

MASSACHUSETTS

Basic Weaving, March 4–8 at the Hancock Shaker Village in Pittsfield. Contact Office of Life Long Learning, (413) 499-4660 x374; www.hancockshakervillage.org.

Introduction to Swedish Looms, Intermediate Swedish Weaving, Intensive Swedish Weaving, Project Class, Traditional Swedish Linens, and Drawlooms and Their Kin, ongoing one-week classes with Rebecca Ashenden at Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. (413) 625-6057.

MICHIGAN

Plain Weave with Jason Collingwood, Making Good Scarves Better with Randall Darwall, Woven Shibori with Catharine Ellis and more, June 21–23 at the 2002 Michigan League of Handweavers summer workshops in Hope College. Contact Cathy McCarthy (616) 345-1796; cmcarth@kresanet.org.

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 YORK

Versatile Needle Felting, March 30, by Sharon Costello. **Weaving for Apparel**, April 27, by Martha Hubbard. Lectures sponsored by The New York Guild of Handweavers at the School of Visual Arts, Room 206A, 214 E. 21 St., New York City. nyghandweavers@aol.com.

TENNESSEE

Arrowmont School of Arts and Crafts offers one-week spring workshops in various media including textiles. ASAC, 556 Parkway, Gatlinburg, TN 37738. (865) 436-5860; info@arrowmont.org.

OREGON

Deflected Double Weave, with Madelyn van der Hoogt; **Twills in Rugs**, with Jason Collingwood; **Bead Weaving**, May 3–5, at Camp Myrlewood in Bridge. Contact Suzie Liles. (541) 679-4600; sliles@wizards.net.

TEXAS

Shaker Towels, April 12–14, with Mary Elva Erf. Cosponsored by the San Antonio Handweavers

Guild, at Southwest School of Art and Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337; www.swschool.org.

VERMONT

Rug hooking workshops during the week of April 20–28, sponsored by Green Mountain Rug Hooking Guild, at Shelburne Museum, Shelburne. Call Diane Phillips. (716) 223-1674.

WISCONSIN

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.lambs-quarters.com.

AUSTRALIA

Winter Tapestry School July 1–12, by Victorian Tapestry Workshop, in conjunction with Tapestry Studio, Monash University, Melbourne. Victorian Tapestry Workshop, 262-266 Park St., South Melbourne, Vic 3205, Australia. (613) 9699-7885; fax (613) 9696-3151. kfauckner@victapestry.com.au.

CANADA, BRITISH COLUMBIA

Convergence 2002 workshops by noted instructors, July 28–31, in Vancouver include weaving, spinning, dyeing, knitting, twining, felting, surface design, kumihimo, computer design, and other topics. Handweavers Guild of America, Two Executive Concourse, 3327 Duluth Hwy., Ste. 201, Duluth, GA 30096. (770) 495-7702; fax (770) 495-7703; weavespindye@compuserve.com; www.weavespindye.org.

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

Hand Painting on Silk, April 6–15, with Hilary Simon. All classes in Antigua. Contact Liza Fourné, 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

Ecuador and Bolivia July 12–August 3. Handcrafts and villages of the Andes. **Romania**. September 4–22. Folklore and crafts tour of Transylvania. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

South Africa. September. Arts and Crafts of South Africa, tour with Nancy Crow and Odette Tolksdorf. **Booking deadline May 1.** Send LSASE with 55¢ postage to Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554; www.nancycrow.com.

Please send your event information at least twelve weeks prior to the month of publication to "HANDWOVEN Calendar," 201 E. Fourth St., Loveland, CO 80537-5655. Listings are made as space is available. While we try to include as many events as possible, we cannot guarantee that your listing will be included.



Product News

BY SHARON ALTERGOTT

Earlier this year **Schacht Spindle Co., Inc.** introduced a full line of electric ball winders for winding all types of yarns. The ball winders start with a four-ounce size model with hand-controlled tension



ideal for use at home by the craftsperson. The new eight-ounce winder works perfectly for yarn shops or studio production

weavers and has an adjustable tensioner to provide even tension and hands-free winding. The largest capacity winder is designed for larger yarns and quantity put-ups of up to 16 ounces and also has an adjustable tension feature. Prices range from \$135 to \$249. Schacht also has introduced an electric yarn twister, enabling you to create designer yarns by twisting two or more yarns together to make up to a four-ounce ball of yarn. Finally, look for their new Winding Station, *one stand holds it all*—your ball winders, swifts, and bobbin winders along with a cone rack for up to eight cones and spool rack for up to eight spools. The station is 30" wide x 32" high x 18" deep and weighs 17 pounds. Constructed of hard maple and finely finished with Danish oil, it lists for \$195. Look for all these innovative products at your local weaving shop or write directly to Schacht Spindle Co., Inc., 6101 Ben Place, Boulder, CO 80301 for more information. Check out their website at www.schachtspindle.com.

Eileen Hallman of **New World Textiles** specializes in

cotton fibers and yarns along with cotton spinning and weaving tools. She has just released for handweavers a 20/2 cotton yarn available in a range of thirty-two solid colors. These new yarns complement her line of organic cotton, hemp, hemp/cotton blends, and lyocell. For a complete yarn and fiber sample catalog containing generous spinnable samples, send \$10; yarn samples without the spinning fibers are \$2. Wholesale inquiries are invited from shops or production weavers. For more information, visit <http://buncombe.main.nc.us/~ehallman>; or you can contact Eileen at PO Box 1484, Black Mountain, NC 28711. Telephone (828) 669-1870; e-mail ehallman@buncombe.main.nc.us.



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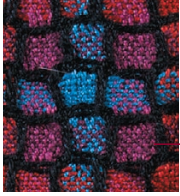


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NOTICES

CALL FOR ENTRIES. Asheville, NC *Blue Ridge Handweaving Show*, October 3-31, 2002, at John M. Crawford Gallery, The Asheville School. For prospectus, contact: Ms. Jo Earl, PO Box 295, Drayton, SC 29333. (864) 579-1305. e-mail wncfhg@main.nc.us.

9TH ANNUAL HEART OF AMERICA Sheep Expo and Fiber Festival, Butler, MO, May 30, 31, and June 1, 2002. Contact: **Donna Turney**, 31609 Stringtown Rd., Greenwood, MO 64034. (816) 697-2104; e-mail wcfibers@worldnet.att.net; mon-cwga@juno.com.

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SEEKING VENDORS for annual *Pagosa Fiber Festival*, Memorial Day Weekend 2002, Pagosa Springs, Colorado. For information, contact **Echo Mountain Alpacas**, (888) 324-5317 or email echomtnalpacas@pagosa.net

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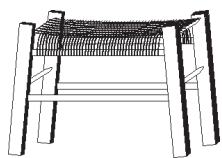
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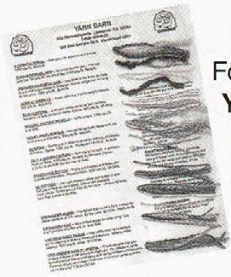
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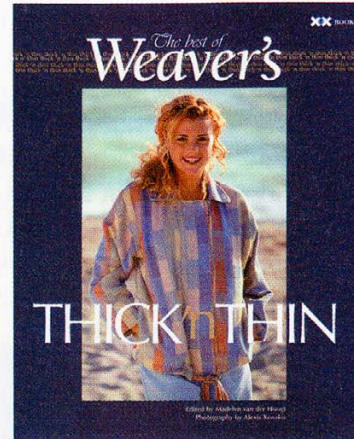
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ADVERTISERS' INDEX

Arrowmont School of Arts & Crafts	37	Estes Park Wool Market	37	Mannings	37	Taos Art School	36
Ashford Handicrafts	23	Fiber Kingdom	85	Marr Haven	89	Taos Institute of Arts	39
Augusta Heritage Center	38	Fiber Studio	71	Meek, Kati Reeder	93	Taos Wool Festival	38
AVL Looms	5, 92, 94	Fiberfest 2002	55	Michigan Fiber Festival	89	Textura Trading Co.	80
Babe's Fiber Garden	43	Fiberworks	79	Mini-Mills, Ltd.	71	Toika Looms	31
Bare Hill Studios	86	Fletcher Farm School	37	Mirrix Tapestry & Bead Looms	90	Treenway Silks	43
Black Sheep Gathering	39	Fold, The	79	Moth Guard	94	Tregellys Fibers	91
Bountiful	35	Fox, Holly	93	Mountain Colors Yarns	85	Turpening, Walter	90
Brassard, Maurice & Fils	71	Gilmore Looms	3	Mountain Loom Co.	22	Twill & Tuck	93
Buxton Brook Designs	90	Good Wood Looms	80	New World Textiles	80	U.K.I. Supreme Corp.	ibc
Cameron Fibre Arts	78	Govdey Reed Co.	80	Norsk Fjord Fiber	71	Virginia West	93
Camilla Valley Farm Weaver's Supply	84	Great Lakes Fiber Show	92	Northwest Looms	71	Vreseis Limited	91
Canyon Art Co.	84	Great Northern Weaving	86	Norwood Looms	9	Weave A Real Peace	93
Carol Leigh's Specialties	90	HaBu Textiles	91	Ott-Lite Technology	23	Weaver's Craft	43
China Intern. Academy	38	Halcyon Yarn	ifc	Penland School	36	Weaving Connection, Web Site Listings	81
CNCH '02	38	Handweavers Guild of America	79	Peters Valley Craft Center	38	Weaving Futures	39
Convergence 2002	78	Harrisville Designs	6, 12, 35, 39	R & M Yarns	35	Weaving Southwest	3
Cotton Clouds	55, 91	Heritage Spinning & Weaving	31	Sally's Shop	93	Webs	35, 94
Creative Fibers	93	HollyBee Yarns	8	Santa Fe School of Weaving	92	Wilcox, Nancy	93
Cushing & Co.	88	Ihana Brushing Service	89	Schacht Spindle Co., Inc.	18, 19	Wild West Weaver	89
Daft Dames Handicrafts	91	Interweave Press	16, 31, 43, 88	School Products Co., Inc.	93	Wilde Yarns	79
Danish Weaving Center	37	Jane Stafford Textiles	43	Shannock Tapestry Loom	91	Woodland Woolworks	94
Davison, Marguerite	35	Jane's Fiber & Beads	43	Shuttlecraft Books	93	Woolery, The	9
Deep Color Studio	91	John C. Campbell Folk School	38	Shuttles, Spindles & Skeins	88	Woolhouse Tools	78
Designery, The	93	Kessenich Looms	90	Shuttleworks	94	WoolRoom, The	90
Drop Spindle, The	91	Lakeside Fibers	80	Siever's School	36	Wooly Wonders	94
Earth Guild	71	Lambspun of Colorado	3	Silk Tree, The	80	XRX Books	95
Eaton Yarns	84	Leclerc Looms	10, 11	Silver Needles, Inc.	90	Yarn Barn	21, 95
Edgemont Yarns	85	Leesburg Looms	86	Spinnery, The	89		
Erdal Yarns, Ltd.	91	Loom Shed Weaving School	92	Stony Mountain Fibers	92		
		Louet Sales	bc	Susan's Fiber Shop	89		
		Macomber Looms	78	Suzanne Roddy, Handweaver	94		



Endnotes

JOANNE TALLAROVIC . . . ODE TO THE TOWEL

I'm such a sucker for kitchen towels, whether they are handwoven or commercial—especially if they are in linen. There's just something about them that makes them irresistible. If I see a fine linen towel in a store, I just have to have it.

I've quite a collection! Many are gifts from other weavers or purchased in my travels. I have a half-dozen in linen damask from Finland, some Georg Jensen towels from Denmark, six meters of gleaming linen toweling from Båstad, Sweden, and one example of just about every run of towels I've woven over a thirty-year period. I once bought twenty linen glass cloths at T. J. Maxx and wrapped my Christmas gifts in them.

When I led a group of weavers to Scandinavia one year, we had the opportunity to study at Jonsa, a weaving center in the small town of Tingsryd, Sweden. We wove linen towels and runners, but when they came off the loom, they didn't have the shiny, gleaming appearance of the linen towels we saw at the Hemslojds (Swedish handcraft shops). When I asked our instructor Folke Samuelsson how they made the towels so crisp and shiny, he told me that they use a cold mangle—rollers that exert incredible pressure on the wet linen as it passes between them to flatten the fibers and make them shine.

He told us that long ago they used a "stone boat," a large wooden rectangular box placed on top of three or four long, smoothly polished wooden poles that were themselves placed at regular intervals on top of a damp, newly woven length of linen fabric. The box was loaded with heavy stones and then pushed along by the men (probably the husbands of the weavers) causing the poles to roll over the fabric, ironing it without heat. It was the weight applied by the stones that gave the linen the polished finish that was so appealing. Standing back and looking innocently at me and several other hardy ladies in the class, he added that nowadays they just round up the largest women in the village and put them in the box instead of the stones. Women are good for ironing as well as weaving!

So, I have this wonderful collection of towels, but to be honest I don't often use them. They're too good, too pretty, too special. I know, I know—why have them or weave them if I'm not going to use them? They're so nice to take out of the drawer, to feel and look at! I reminisce about where each one came from, who made it, and who gave it to me. I tote my towels to guild meetings and give talks about my collection and encourage guild

members to form towel study groups or towel exchanges.

Not long after I moved to Flagstaff, several members of our guild formed a tea-towel exchange. Six of us designed and wove six towels each, then exchanged them at a luncheon. Some were wrapped in paper, some folded and tied with a ribbon, some handed out from a basket or bag. When we talked about whether or not we planned to use them, one weaver said, "Sure, why not! Why make them if we aren't going to use them?" Another admitted that she would wait to use them until after the dog died and the kids moved out! Well, our dog has died and the kids moved out eight years ago, but I still don't use the towels from this exchange—at least not for dishes. I do occasionally use one in a breadbasket when we have company for dinner. (My husband says we dine out so much just to avoid the need to dry dishes.)

I love to weave dish towels. As I plan and wind the warp, dress the loom, thread, and tie on, I can hardly wait to throw the shuttle. I recently wove a dozen towels with a basket-weave stripe, from HANDWOVEN'S Design Collection #16, page 11. I wove each one with a different colored weft—all twelve in two days. What great therapy! The weaving is fast and rhythmic and provides a perfect opportunity to work on smooth selvedges and an even beat. After I washed, hemmed, and pressed each one, my daughter Sara cross-stitched vegetables on them. We shared a great sense of accomplishment!

Years ago when I was teaching a workshop in Columbia, Missouri, a long-time friend and fellow weaver, Barbara Overby, took me to a local crafts shop, Bluestem Missouri Crafts. I bought one of her towels from dozens of her beautiful handwoven examples. (I've never used it.) She told me she sewed the hems during road trips with her husband. I asked her how many towels she wove in a year, and she said, "Oh, six to eight." I interrupted her with "Is that all?" to which she continued, ". . . hundred, six to eight hundred." Need I say more?

Maybe if I wove *that* many I'd use some! 



Joanne weaves more than dish towels. Here she is with a recent ripsmatta rug.

JOANNE TALLAROVIC has been weaving for over thirty-five years and has been teaching for almost as many—workshops as well as classes at Baldwin Wallace College and Northern Arizona University. She participated in the first international weaving class in Glimåkra, Sweden, and opened the first Glimåkra Weaving Center in Rocky River, Ohio, in 1978. She has led two weaving tours to Scandinavia.



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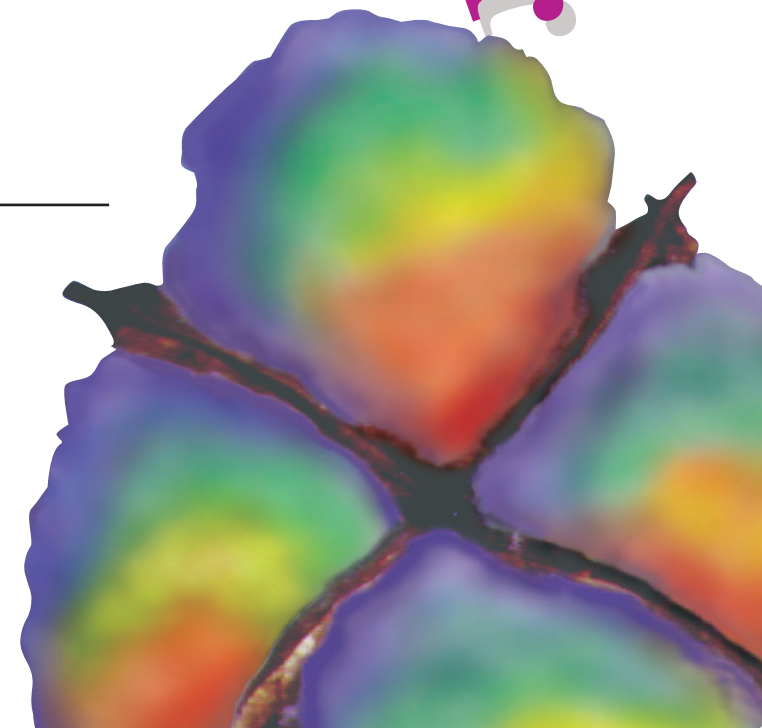
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