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ISSUE 124

MARCH/APRIL 2005

Handwoven[®]

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& WEAVE**

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Shadow Weave
Log Cabin
Doubleweave**



webs signature collection

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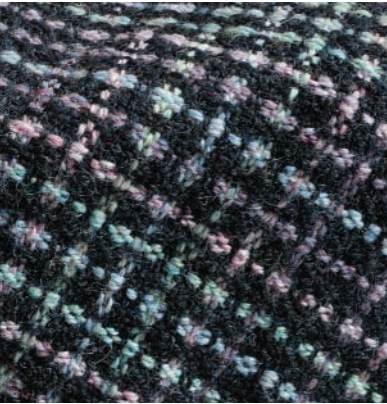
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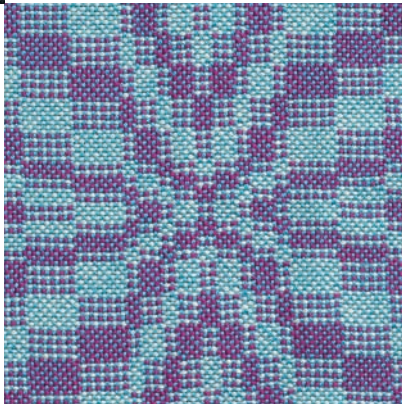
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FROM THE EDITOR | Madelyn van der Hoogt

I heard an interview last week with Elmore Leonard on NPR in which he said he did all of his writing with pen and paper. He preferred pen and paper to the typewriter and computer because he did a lot of crossing out. (I liked the fact that he recommended the only pen I ever use, the Pilot Precise Rolling Ball. Someone told him that one Pilot Precise Rolling Ball wrote a certain number of miles, and, knowing how to translate that into numbers of words, he only needs six more, or some such number, for a lifetime of books. It's clear he doesn't look at the Pilot Precise Rolling Ball the way I do. I am only happy if I have a few boxes of them on hand, even though it has been a long time since I've written anything in longhand or taken any pleasure in my capacity to cross out.) It is true that the only office supply he has to worry about is paper. And he will never be On Hold with Pilot Precise Rolling Ball's Technical Support.

There are two Worst Case Scenarios in my editorial life. One of them is: Press the power button on the CPU and: Nothing. The other is, go online and: No Connection. If neither of these things happens for awhile you forget to worry that they ever will. When they do, everything stops. Whatever critical item you had scheduled for this day will not happen until you fix whatever is wrong.

You don't really know how to fix anything in these machines. The only thing you know how to do is to crawl under and over all of your furniture to follow the messy mass of cables hither and yon to make sure everything is plugged in. To make this easier, I've put little tags on my cables that say G5 to Hub, Hub to Airport, Airport to Router, Hub to Printer 1, Hub to Laptop, Power Cord to Router, etc.

As luck would have it, the cables are never the problem. So, the next step is to examine your documentation to find the telephone numbers for Technical Support. They do an excellent job of hiding these numbers in the depths of the technical manuals. In bigger print, they recommend that you go to their websites to find the answers to any questions you might have. This is a good idea, but if you were able to get there, you wouldn't need to go there.

The computer, the printer, the modem, the network—all of these marvelous inventions are supposed to make life better and the jobs of writing, editing, and printing easier and faster. As I look at my office and all the things that whirl and blink and beep (or not!), I picture what Elmore Leonard's office must look like: a smooth wooden desktop, a pad of paper, six pens, and maybe a cup of coffee. When his pen runs out of ink, all he has to do is pick up another one.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 or e-mail her at madelynv@interweave.com (please send photos snail mail). To be considered, submissions should be sent six months before the issue date.

May/June 2005: *Table Toppers* (tablecloths, placemats, runners, napkins)

September/October 2005: *Rep Weave* (warp-faced and weft-faced weaves for rugs, wall hangings, mats, clothing)

November/December 2005: *Get Fat!* (projects that use thick yarns for quick and deliciously tactile textiles of all types)

January/February 2006: *Weaving for Teaching* (projects to present to classes with helpful tips for teaching and a survey of weaving classes currently offered)

March/April 2006: *Weaving for Show* (how to finish, hang, photograph, and otherwise prepare your work for use, exhibit, or display)

May/June 2006: *Summer and Winter* (a new look at this favorite weave and all its relatives with applications for every fabric use)

September/October 2006: *Two For One* (multiple and varied projects on one warp)

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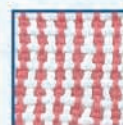
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All the Interweave news that's fit to print

FIBERHEARTS AWARD

There is still time to apply for a FiberHearts award. Whether you're a large guild or small, let us know what you have been doing to create new weavers. Applications are due April 15, and the winners will be notified by May 9. Check for the application guidelines at www.interweave.com/weave. Each applicant will receive a copy of Sharon Alderman's *Mastering Weave Structures*.

A Traveling Trunk Show from *Rep Weave and Beyond*

Are you longing to see all the wonderful pieces from our latest weaving book, *Rep Weave and Beyond* by Joanne Tallarovic? Now you can! A traveling show featuring fourteen pieces from the book is currently on tour. The schedule is posted on page 95 of this issue and on our website, www.interweave.com/weave/events_exhibits.asp.

Tallarovic's weavings are so inspirational that your fingers will itch to weave rep.

Spinning and Weaving Association

Members of the Spinning and Weaving Association or SWA (www.spinweave.org) recently hosted a booth at the National NeedleArts Association trade show in Long Beach, California. Many shop owners stopped by the booth asking how to introduce weaving or spinning supplies in their shops. SWA members had lots of ideas, and some of them involve you. If your local knitting or needlework shop doesn't offer weaving or spinning classes, encourage them to do so. If you're a teacher, suggest teaching a workshop or class for them or doing a demo for a few hours. Once shop owners understand that spinning on a handspindle or weaving on a rigid heddle loom with some of the knitting novelty yarns is very accessible they'll be encouraged to stock equipment and fibers.

SPINNING AND WEAVING WEEK

Thanks to the shops and guilds that sent in their highlights from Spinning and Weaving Week. Here's one example that Judy Langhoff sent from the Palomar Handweaver's Guild based in North San Diego County: "After a positive community response to the guild's first Spinning and Weaving Week display in the exhibit cabinet of the Escondido Library several years ago, we now have an ongoing annual commitment to set up an exhibit for the entire month of October. It's a wonderful way to attract new members. For a promotional twist this year, we had a gallery exhibit at the Rancho Buena Vista Adobe Gallery, a historic site in Vista, California."

We love to hear what you are up to out in the weaving world. Keep us posted, and remember: Spinning and Weaving Week is October 2–8. Start planning now!

Marilyn Murphy
Handwoven's
Publisher and
President of
Interweave Press



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Handwoven.

PONCHO CONTEST

Ponchos and their many variations—quechquemits, ruanas, serapes—have long been favorites of weavers. In fact, the rebirth of handweaving in the Sixties began with them.

Now they are
BACK!



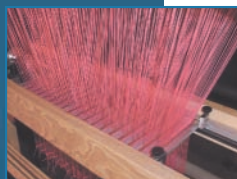
We'd love to see your new interpretation of these classic forms.

Send us a photograph, slide, or high-quality digital image (300 dpi) by **July 15, 2005**. We are planning a Poncho Gallery in the November/December 2005 issue of *Handwoven*. Prizes will be awarded for most original design, most trendsetting, best use of fiber, best use of weave structure, and best use of a *Handwoven* Fabric Forecast color palette.

*At least 50 percent of the poncho must be handwoven.

THE NEXT 25 YEARS

2002 is AVL Looms' twenty-fifth year in business. It seems almost quaint to think of a time before Jim Ahrens (the "A" in AVL) introduced weavers to end-feed shuttles, dobbies and other production handweaving necessities. Think how gratifying it will seem in 2027 when we look back on this year's new products from AVL Looms.



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Words From Our Readers

MORE MEMORIES OF ALLEN FANNIN

Allen Fannin was a great teacher! I went to Haystack in 1973 to take his three-week weaving class. He was coordinator that summer for an African American program—all the instructors were African American or African. In his weaving class, he had students make warps and dress looms all the first week. When a loom was completely prepared, we had to cut off the warp, put it in the trash can, make another warp, dress a loom, cut it off, and begin again.

He said this was the only way to learn to dress a loom—in your sleep. Half the class hauled their looms out on the deck and refused to follow instructions. They boycotted the class! I did as I was told and made many warps and dressed many looms that week. At night I would rescue the throw-aways from the garbage and make “wall hangings” out of them, adding fungi from the woods, stripped bones of the ribs from supper, pine branches, shells, driftwood, etc.

The next week we were permitted to weave, but had to weave fifty consecutive inches (each separated by red thread) wherein the picks per inch were exactly the same, say ten or twelve.

Only after we did this, did Allen let us go on to the next challenge. He had lots of formulas—one for figuring out how much extra weft you would need for draw-in, one for figuring the extra warp you would need for collapse and shrinkage, etc.—so you could accurately plan a project. He was a rigorous task master, the kind of teacher you always thank your lucky stars you had.

—Johanna Erickson
Watertown, Massachusetts

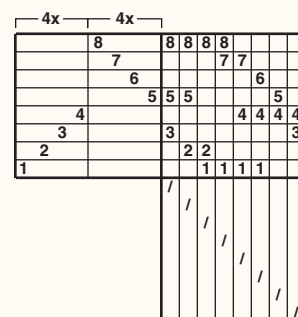
NOT ENOUGH YARN!

I have eagerly begun to assemble the soy silk and bamboo scarf from the January/February 2004 issue (Norma Smayda, pages 36–38. I ordered the yarn from South West Trading Company and in my haste ordered just one ball of each (as it suggests in Yarn Sources). Unfortunately, something has happened to the soy silk yardage; my ball came in 175 yards/100 grams, though the author reported 240 yards/100 grams in hers! Needless to say, no matter how I stretched the poor thing (before I read the wrapper, duh!), I was short about one-third of the required yardage. Delayed gratification as I now must trust myself to order only one more

CORRECTIONS

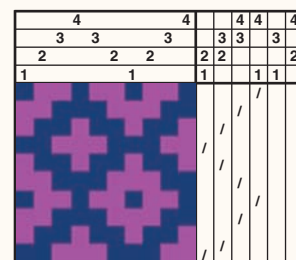
THE CORRECT TIE-UP—AGAIN!

Third time lucky? Although we corrected the tie-up for Betsy Blumenthal's upholstery fabric in “Sectional Beaming in Ten Easy Steps for Upholstery or Pillow Fabric,” November/December 2004, page 71, the threading also needed correcting. Here are both.



ANOTHER CORRECT TIE-UP

An error in the tie-up in “Start with Silk for an Evening Scarf” by Karen Tenney, March/April 2004, page 34, was pointed out by a brand new weaver who wove it that way—and loved it (some great designs come from mistakes!). Here's the “correct” tie-up.



AND A CORRECT TREADLING

This is the correct treadling for the spot-weave bath towel in “Bath Accessories Au Naturel,” by Karen Tenney, September/October 2003, page 55.



YARN LABEL

Note that the Soy Silk is Oasis (240 yd/g) in Norma Smayda's scarf (“Soy Silk and Bamboo Scarf” January/February 2005, pages 36–38).

NEW AT



www.interweave.com

Handwoven invites you to visit our website for new online articles and information.

Fabric Forecast project. Introducing another website-only project: the scarf and hat featured in this issue's Fabric Forecast; see pages 72–75.

For Beginners.

Mix yarns in the warp for a textured scarf designed especially for beginners by Margaret Gaynes: Another website-only project.

Handwoven Index for 2004.

Go to www.interweave.com/weave; Weaving; Projects and Articles.

ball—but I thought you should know.

I look forward to your magazine's arrival and read it to pieces every time!

—Cathy Coatney
Pueblo, Colorado

With investigation, we discovered that South West Trading Company has two Soy Silks in Chocolate. One, Oasis, is 240 yd/g. The other, Phoenix is 175 yd/g. You need Oasis and you must have received Phoenix. The scarf should be equally lovely in Phoenix!

ON HANDWOVEN FASHIONS

Handwoven is a fantastic weavers' magazine. I love it! I just have one comment on the fashions in the magazine. (I hope I do not offend you with this; it is meant as a constructive remark.) The garment patterns and the fashions made of handwoven fabrics are—to the Dutch standard—a bit old-fashioned. They are better than a few years ago, but not still yet what we think is up to date. Nevertheless: it is the best weavers' magazine I know!

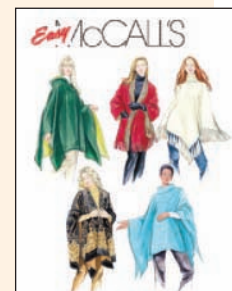
—Betty Smit
The Netherlands



ENTER THE PONCHO CONTEST!

Need some help? The current poncho passion has resulted in a flood of commercial poncho patterns. Here are some to check out: Butterick: 3975, 4351; McCall's: M4668, M4228, M3448; Simplicity: 4781, 4783, 4785, 4880, 5309, 5330, 5349, 5465. In *The Studio: Four* by Louis Ericson (Design and Sew) gives six poncho styles.

Of course, handweavers have been making ponchos forever without patterns. For a variety of shapes and styles (some also from knitting sources), consult the following Interweave Press books: *Handwoven's Design Collection 7*: "Pastel Poncho," page 15. *Handwoven's Design Collection 19*: "Mobi-Q," page 10; "Ruana," page 14; "Quechquemil," page 30. *Domino Knitting*: "Poncho," pages 70–74. *Hip to Crochet*: "Girly-Girl Capelet," pages 87–89. *Knitter's Stash*: "Bette's Poncho," pages 20–21; "Meadow Flowers Shawl," pages 24–25; for scarf-style ponchos: "Ene's Scarf," pages 29–32; "Garter-Stitch Wrap," pages 89–94; "Ruffled Capelet with Sleeves," pages 109–111. For contest details, see page 5 and visit www.interweave.com.



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Anacortes Fidalgo Center, Anacortes, Washington. Instructor: Vivian Mizuta. Students: Jane Billingham, Jean Lee, Carol Owens, Peggy Rak, Amy Terhune, Dottie Zuvela.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Student: Brenda Johnson.

Center for Creative Arts, Greensboro, North Carolina. Instructor: Mary Mondon. Student: Bertha McClure.

Chilson Center, Loveland, Colorado. Instructor: Liz Gipson. Student: Nancy Arndt, Polly and Sean Havins.

Creations Studio, Rio Rancho, New Mexico. Instructor: Kat Brysch. Students: Dolores Hollingsworth.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Students: Diane Barlow, Tracy Branham, Kim Clugston, Michele Donnelly, Farida Holler, Catherine Roberts, Robert Schultz, Valerie Schultz, Jan Wery, Cynthia Wilkinson.

Good Fibrations, Edgewood, New Mexico. Instructor: Bethe Orrell. Students: Bob Bone, Rhoda Geduld, Vera Murphy, Mary Waldrep, Aurelia Williams.

Guthrie Art Center, Guthrie Oklahoma. Instructor: Wanda Miller Nobbe. Student: Carolyn Munholland.

Heritage Weavers & Spinners Guild, Calgary, Alberta, Canada. Instructor: Janet Cameron. Students: Elizabeth McGovern, Paula Schneider.

Inland Empire Handweavers, Redlands, California. Instructor: Darlene Fitzpatrick. Student: Justine D'Zmura.

Jubili Beads and Yarn, Collingswood, New Jersey. Instructor: Jennifer Talarico. Student: Margaret Owen.

Latimer Quilt & Textile Center, Tillamook, Oregon. Instructor: Shirley Medsker. Students: Sarah Beisell, Craig Bodmer, Erica Rubin, Tom Swanson.

Lone Star Loom Room, Katy, Texas. Instructor: Tracy Kaestner. Students: Lillian Leonard, Charlene Kolb, Karen Ogg.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Lois Benson, Rose Benson, Cathy Bowen, Sharon Dusterhaft, Carolyn Eddins, Varda Finx, Martha Forner, Susan Gettys, Joanne Holmas, P. McCullough, Larry Novak, Dolly Perkins, Deborah Stoner.

Mountain Valley Textile & Gifts, Glenwood Springs, Colorado. Instructor: Emilie Somerville. Students: Megan Kalthoff, Lizzie Klein, Kathleen Yohannam.

Mountain View Weavery, Edmond, Oklahoma. Instructor: Wanda Miller Nobbe. Student: Teresa Bell.

Sandi Neményi, Everett, Ontario, Canada. Student: Joanna Adamczyk.

Penelope's Breads and Threads, Delray Beach, Florida. Instructors: Penelope Morgan and Bebbie Weigand. Students: Helena Cheslack, Carley Delay, Drew Denkler, Amber Hilson, Elizabeth Hykle, Nicole Jarecki, Gerrie James, Jessica King, Brittany Porter, Courtney Reiner, Savannah Snow, Mary Transleau.

Recycled Lamb, Lakewood, Colorado. Instructor: Carol Seeds. Students: Jan Andersen, Sue Erickson, Peggy Richter.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Marianne Bruner, Lisa Harrison, Ramona Henderson, Lisa Marengo, Judith Perez, Ardith Sahl.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Lynn Schuester. Students: Donna Thomas, Steve Thomas.

South Jersey Guild of Spinners & Handweavers, Moorestown, New Jersey. Instructor: Naomi Cannon. Student: Judy Barnes.

Tall Grass Arts Association School, Park Forest, Illinois. Instructor: Delia Rellis.

Students: Mary Meyer, Amy Twadell.

Tao Mundo, Salida, Colorado. Instructor: Moira Forsythe. Students: Denise Ackert, Melissa DeKing, Annie Jacob, Shannon Lapham, Barbara Pamp, Mary Stout, Jill White.

University of New Mexico, Albuquerque, New Mexico. Instructor: Patty Savignac. Students: Reuben Chee, Ellen Evans-Colburn, Jodi Gann, Kristina Gomez, Thomas Lopez, Allison McCarthy, Natalie Martino, Lizzy Max, Leda Rizzo, Shulamith Weinstein.

Weaving Works, Seattle, Washington. Instructor: Beart Jorgenson. Students: Marianne Beattie, Leslee Conner, Linda Hume.

West Valley Alpacas, Esparto, California. Instructor: Pat Meade. Students: Denise Boyles, Christine Norman, Diane Tavz.

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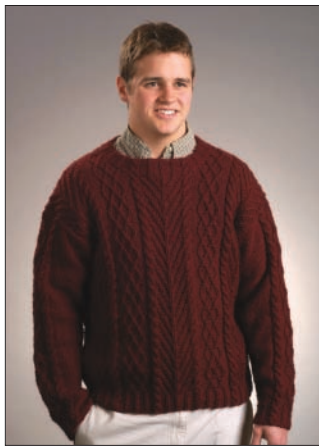
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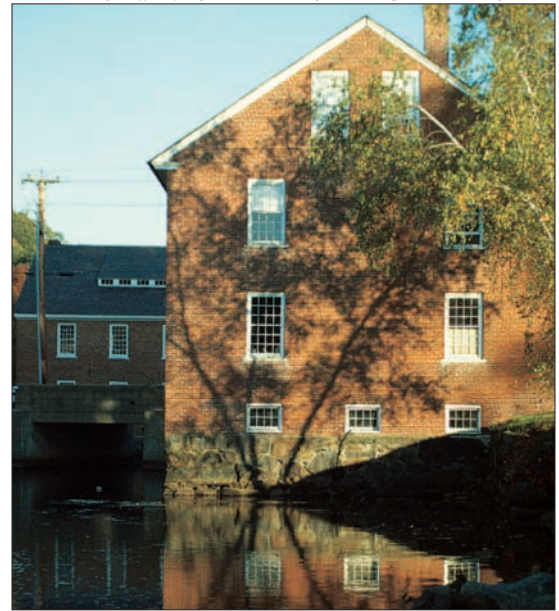
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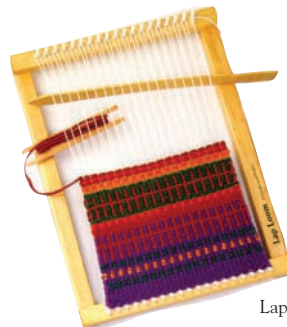


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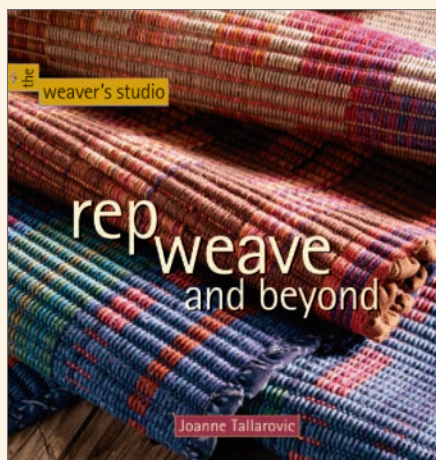


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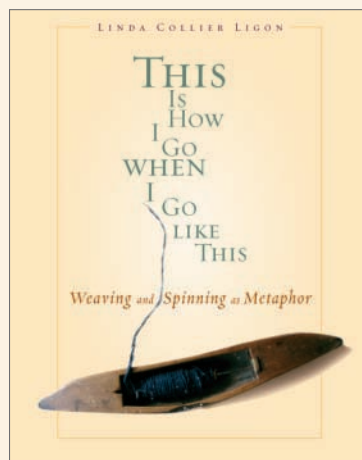


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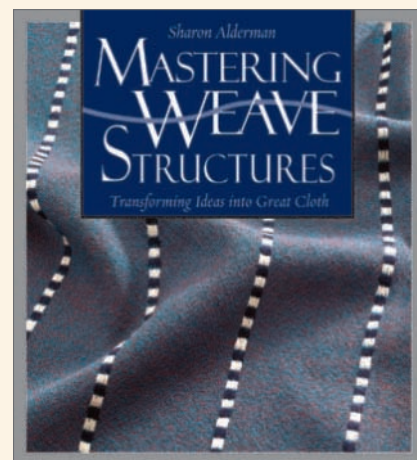
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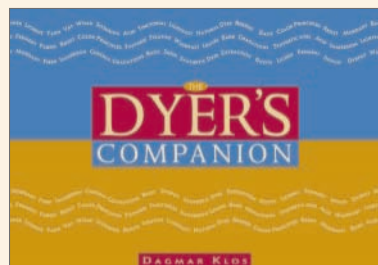
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The Dyer's Companion is an essential reference tool for anyone who wants to dye natural or synthetic fibers, fabric, or yarns. This handy, easily accessible guide offers a wealth of indispensable information on equipment and supplies, types of dyes, preparation, safety, measurements, dyeing procedures, basic surface design techniques (including painting, marbling, and silk screening), proper dye disposal methods, and record keeping. Dye master Dagmar Klos draws on her wealth of experience to provide step-by-step recipes for dye methods that she has refined to produce consistent and successful results. An eight-page color section showing 100 skeins of yarn in a range of color gradations, along with the fundamentals of color theory, provide you with encouragement to explore your own dyeing variations.

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AVAILABLE NOW



Yarns to Dye For Creating Self-Patterning Yarns for Knitting

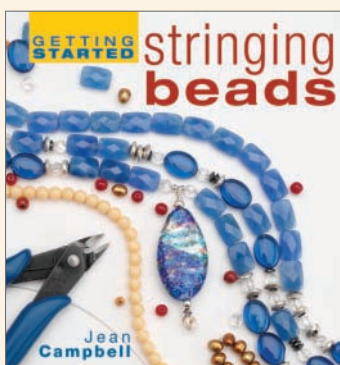
Kathleen Taylor

Yarns to Dye For presents an easy and fun way to make your own self-patterning yarn—no other book details this intriguing process. Using the dyes for natural fibers that are available at most grocery and craft stores, you can create your own, one-of-a-kind patterns in commercial yarns or your own handspun. You're guided step-by-step through choosing your materials and equipment, skeining and preparing your yarn for dyeing, and painting the yarn. To practice your technique, there are 22 quick and simple projects—each presented with dyeing and knitting instructions.

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MAY 2005



Getting Started Stringing Beads

Jean Campbell, founding editor of *Beadwork* magazine

Would you like to make your own handcrafted bead jewelry but just don't know how or where to begin? Well, now you do! *Getting Started Stringing Beads* is the first book written for nonbeaders—those people with absolutely no beading knowledge—and carefully guides them through every aspect of stringing beads with wire or thread. This must-have book features more than 100 color photographs and illustrations that walk you—step-by-step—through going to a bead shop, selecting beads, what to do when you get them home, and basic materials to own. It takes the mystery out of crimping, tying knots, and choosing findings. As you learn to bead, you'll be making more than 25 fun and appealing projects.

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APRIL 2005

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BEGINNER'S CORNER

FOR CORRECTIONS, SEE PAGE 6.

Many of the warps in this issue consist of two or more colors. In some, two colors alternate one-and-one, in others they alternate in regular stripes (see Tracy Kaestner's poncho, pages 64–66), and in several, the color orders are quite complicated (see Ruby Leslie's scarf, page 76).

The question is: What is the best way to wind a multicolored warp? The answer is: It depends on the color order and your warping method. (For step-by-step warping instructions, visit interweave.com, click on Weaving, Special Projects and Articles, For Beginners.) If you use the back-to-front method, you will need to wind all of the colors in their proper order on the warping board. Sometimes this fact alone might influence you to choose front to back instead. (It's always a good idea to be flexible and pick the warping method that's best for a specific situation. Warp color order can be one of the determining factors.)

If you warp front to back, you can wind each color as a separate chain—much easier than changing colors from stripe to stripe on the warping board. This means slewing each chain in the reed separately, however, so you must count and skip empty dents for the other colors. Sometimes this isn't practical, especially if the denting order and the color orders don't coincide or if there are a great many colors. In that case you'd have many little warp chains dangling from the breast beam as you

beam the warp (not to mention lots of counting and skipping dents).

So let's say you've decided to warp back to front. If there are only two colors (and the same two colors are used throughout), the best thing to do is to wind both of them together, holding your index finger between them as you wind and placing them together in the cross. (You can even do this with more than two threads, unless the threads are fragile, twisty, or sticky. In that case, you should make a raddle cross and beam using it instead of with lease sticks placed in the threading cross.)

What if there are more than two colors? You can, of course, wind a thread of one color, cut and tie the next color to it, and continue, cutting and tying at every color change. For your first warp or two, it is probably best to do it that way. But it won't take very many times of stooping down to cut and tie to think: There must be a better way.

As long as there aren't too many colors, you can keep them all working as continuous threads. Placing the first cone at the right of the warping board, wind until you come to a color change, and then take the end of the first thread and wind it around an empty peg somewhere close by on the warping board (this can even be toward the bottom of the board, just bring the thread down the side to the nearest peg). Move the first cone out of the way and replace it with the next cone. Wind

this color in the same way and wrap it on a second empty peg. Pick up the first color, unwrap it from the storage peg, and wind as usual. It will overlap the threads of the other color on the starting peg, but that's okay.

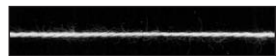
It is easy to shift back and forth between two or three colors using empty storage pegs. It's a little more complicated if you have more than three colors. If the color order is regular enough to use a paddle (a method of winding up to about a dozen threads at the same time), that is one solution. If not, what I like to do is wrap the thread in the color I'm finished using around the end peg itself several times. Then I start the new color. When I'm finished with it, I wrap it around the end peg in the same way. When it's time to use a color again that has been wrapped, I simply wind it, leaving the wrap in place.

I can do this with up to eight or ten colors; the only problem is keeping the cones from interfering with each other on the floor (I line them up and move them like soldiers to the position closest to the board when I need them). The drawback to this method is that the warp must be cut at the starting and ending pegs, wherever these wraps have occurred. For back-to-front warping, this means tying on to the apron rod of the warp beam instead of using the loops at the end of the warp.

—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 setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers for yarn stores nearest you. Wholesale suppliers are noted with an *.



10/2 pearl cotton; 4,200 yd/lb
(8,460 m/kg); 20, 24, 28



5/2 pearl cotton; 2,100 yd/lb
(4,328 m/kg); 12, 16, 18



3/2 pearl cotton; 1,260 yd/lb
(2,442 m/kg); 10, 14, 18



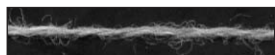
10/2 Tencel; 4,200 yd/lb
(8,460 m/kg); 20, 24, 28



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



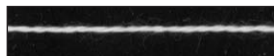
20/2 worsted wool; 5,600 yd/lb
(11,300 m/kg); 20, 24, 30



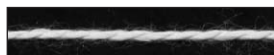
2-ply wool; 1,988 yd/lb
(4,020 m/kg); 16, 20, 24



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



18/2 wool/silk; 5,040 yd/lb
(10,170 m/kg); 22, 26, 30



2-ply Cascade silk; 2,000 yd/lb
(4,040 m/kg); 12, 16, 18



20/2 silk; 4,900 yd/lb
(9,880 m/kg); 22, 26, 30



Heavy Rayon Chenille; 475
yd/lb (960 m/kg); 6, 8, 10

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Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Ahearn 52–55)

Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (Alderman 68–70)

Heritage Spinning & Weaving, 47 E. Flint, Lake Orion, MI 48362, (248) 693-3690, www.heritage-spinning.com. (Hoover 40–42)

*Henry's Attic, 5 Mercury Ave., Monroe, NY 10950, (914) 783-3930. (Hoover 40–42)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Alderman 68–70, Leslie 76)

Old Mill Yarns, 109 E. Elizabeth, Eaton Rapids, MI 48827, (800) 257-2711, www.oldmillyarn.com. (Windeknecht 44–47)

Textura Trading Company, 116 Pleasant St., Ste. 8, East Hampton, MA 01027, (877) 839-8872, www.textura-trading.com. (Ahearn 52–55)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Best 56–59, Keasbey 60–63)

Webs, PO Box 147, Service Center Rd., Northampton, MA 01061, (800) 367-9327, (413) 584-2225, (413) 584-1603 fax, webs@yarn.com; www.yarn.com. (Holman 48–51, Kaestner 64–66, Leslie 76)

PROJECTS IN THIS ISSUE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Bren Ahearn	Ceremonial cloth	52–55	Shadow weave and plain weave	4–8	AB, I, A
Sharon Alderman	Four swatches	68–70	Plain weave, twill, supplementary warp and weft	4–6	AB, I, A
Mary Gleason Best	Vest	56–59	Shadow weave	6	AB, I, A
Barbara Holman	Shawl	48–51	Shadow weave	8	AB, I, A
Joan Sheridan Hoover	Scarf	40–42	Log cabin	2–4	All levels
Tracy Kaestner	Poncho	64–66	Houndstooth check	4	All levels
Doramay Keasbey	Placemats	60–63	Doubleweave	4	I, A
Ruby Leslie	Scarf	76	Huck variation	6	I, A
Margaret Windeknecht	Scarf	44–47	Twill with color-and-weave	4	All levels

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

PROJECT INSTRUCTION GUIDE

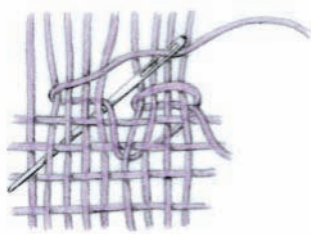


TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Twist each group clockwise until it kinks. Bring both of the groups together and allow them to twist around each other counter-clockwise (or twist them in that direction). Secure the ends to prevent untwisting with an overhand knot or by wrapping.

SIMPLE 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. Thread the tail into a blunt tapestry needle.



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

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 side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front

Warp color order

	6x				
12	4		4	4	
12	4		8		
54		9			
54		9			
= 132					

Draft

10x					2x		1	2	3	4
4	4	4	4	4				4	4	
3			3		3			3	3	
2		2			2			2	2	
1	1		1		1			1		1
							•	/	/	
←cont'd								/	/	2x
2x		4		4				/	/	
	3		3		3			/	/	
2		2			2			/	/	10x
1	1		1		1			/	/	6x
							•	/	/	
								/	/	2x
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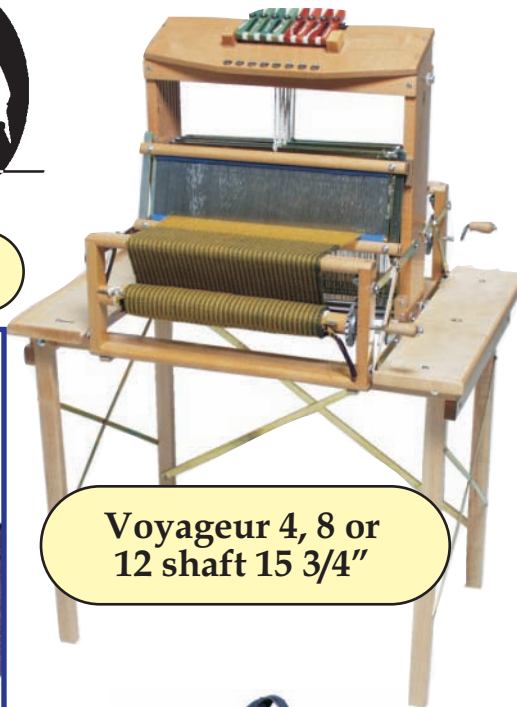
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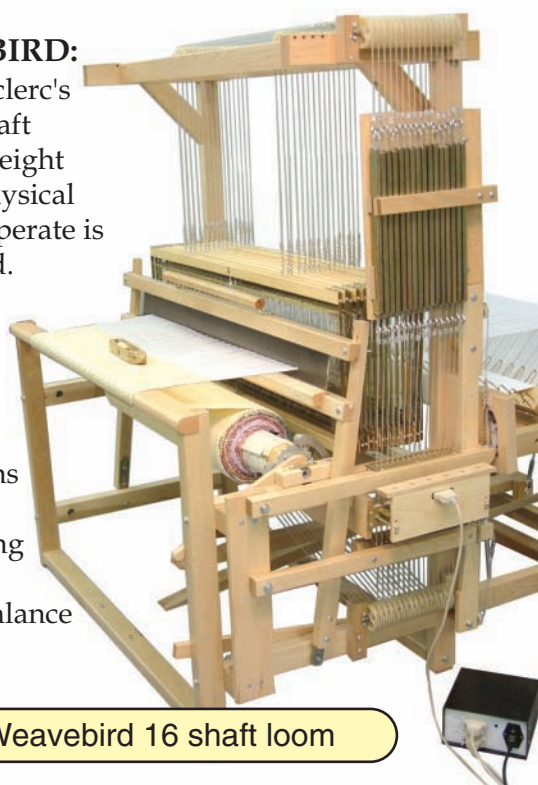
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TEXTILES FROM BURMA**Elizabeth Dell and Sandra Dudley,
Editors***New York: Art Media Resources, 2003.**Hardcover, 192 pages, \$50.**ISBN 1-58886-067-1.*

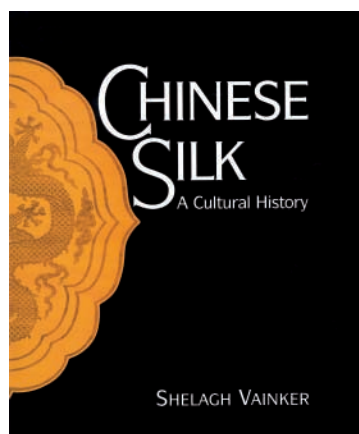
Textiles from Burma is an overview of several textile techniques found among indigenous people of the Southeast Asian country of Burma (now known as Myanmar). The book focuses on the social meaning of textiles and includes group identification, male/female clothing styles, and the significance of symbolism in woven cloth and the clothing it becomes.

I approached this book as I do a *National Geographic* magazine. First I looked at all the beautiful pictures and read the captions. The contemporary and historical pictures of textiles, both on and off people, are wonderful. After admiring the photos, I read the text. Each chapter is written by a different person, which gives the book an uneven quality. At the end of many chapters I wished for more information. In other chapters, I skipped over large sections of historical minutiae that had nothing to do with textiles.

As a result, I have two opinions of *Textiles from Burma*. As a pictorial record, it is an excellent book that illustrates many diverse weaving styles and textile traditions. As a written text, it generally disappointed me. Because I'm a weaver, I was frustrated by the editors' lack of basic

technical weaving knowledge. However, once I stopped correcting their weaving terminology, I was able to enjoy the book for what it actually is rather than what I wanted it to be. If you want an in-depth study of the textiles of Burma, you will be disappointed by the contents of this book.

University of Oxford's Ashmolean Museum to assemble 137 beautiful photographs of artifacts made of silk cloth, as well as bronze, porcelain, wood, and other mediums. These artifacts help depict the evidence of the many uses of silk designs. Close-up photographs of fabrics, accom-



Lavishly photographed and scholarly, the book will appeal to art historians, scholars of textiles, and weavers interested in the history of Chinese silk.

If you want a book with a broad, very general overview of textile styles and traditions complemented by excellent photographic documentation, you will enjoy this book.

—Deb Essen

CHINESE SILK: A CULTURAL HISTORY**Shelagh Vainker**

Brunswick, New Jersey: Rutgers University Press, 2004. Hardcover, 224 pages, \$39.95. ISBN 0-8135-3446-1.

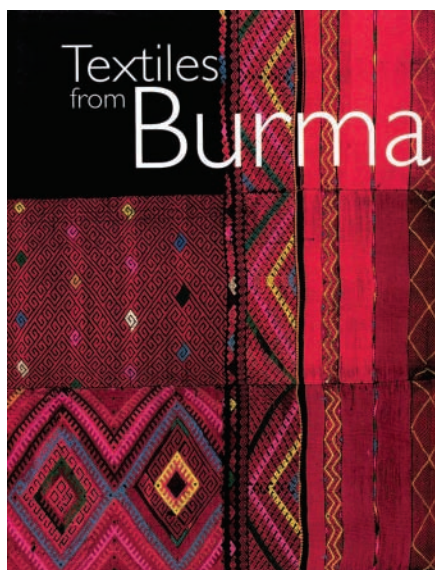
In *Chinese Silk: A Cultural History*, silk is the binding theme of a journey through China's history from Neolithic times to the twentieth century. Shelagh Vainker discusses the cultural significance of silk in relationship to trade, religion, geography, dress, economy, and arts throughout those times, and her discussions of the significance of motifs, materials, and techniques bring life to the fragments and lengths of silk shown.

Vainker has drawn on her experience as curator at the British Museum and the

panied by captions, enable one to appreciate the detail of the weaving technique employed.

This beautiful book does not cover the subject of silk production or the practical aspects of weaving. Lavishly photographed and scholarly, the book will appeal to art historians, scholars of textiles, and weavers interested in the history of Chinese silk.

—Karen Sellk

**TYING UP THE COUNTERMARCH LOOM****Joanne Hall**

Clancy, Montana: Elkhorn Mountains Weaving Studio, 2004. Spiral-bound, 34 pages, \$18.50 plus shipping.

Tying Up the Countermarch Loom gives clear instructions for positioning shafts, lamms, and treadles and for tying up the treadles on both horizontal and vertical countermarch looms. It will be especially valuable to new countermarch loom owners, but also of interest to those who already use countermarch looms. Joanne

Hall takes the reader through the entire countermarch tie-up process for four shafts and their accompanying lamms and treadles. Since countermarch tie-ups must be done with a warp in place, a short warp is recommended (she does not specify a length, but because of the considerable distance from breast beam to back beam on a countermarch loom, I would recommend at least three yards).

The book begins by identifying the names of loom parts and their functions. The tie-up process is then described step-by-step. Each step is accompanied by diagrams that clearly show how to make the connections between shafts and jacks, shafts and lamms, and lamms and treadles either using Texsolv link-loop cord with clips or smooth cord with knots. I would add to her directions that it is important to place the treadles so that the counter-sunk holes are on the top to reduce wear on the cords as the treadles move and to better secure the Texsolv clips in the plain holes underneath the treadles.

The author uses the Scandinavian



Tying Up The Countermarch Loom

by Joanne Hall

method of writing a tie-up: an X or black square represents a sinking shaft; a blank or white square represents a rising shaft. The reader will need to translate the method commonly used in American

weaving literature and computer software into rising and sinking shafts.

A sett chart for commonly used yarns, a conversion chart for metric and English measures and weights, a reed-sleying chart, and a glossary of loom and weaving terms are thoughtful additions. Joanne Hall's webpage listed in the book should be corrected to <http://people.montana.com/~elh>.

—Joanne Tallarovic

THE WEAVER'S CRAFT: CLOTH, COMMERCE, AND INDUSTRY IN EARLY PENNSYLVANIA

Adrienne D. Hood

Philadelphia: University of Pennsylvania Press, 2003. Hardcover, 230 pages, \$35. ISBN 0-8122-3735-8.

The Weaver's Craft: Cloth, Commerce, and Industry in Early Pennsylvania is the recent publication of Adrienne D. Hood's early 1990s doctoral thesis. The subject is the production of cloth in Chester County, Pennsylvania, in the late eighteenth and

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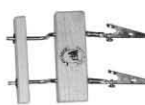
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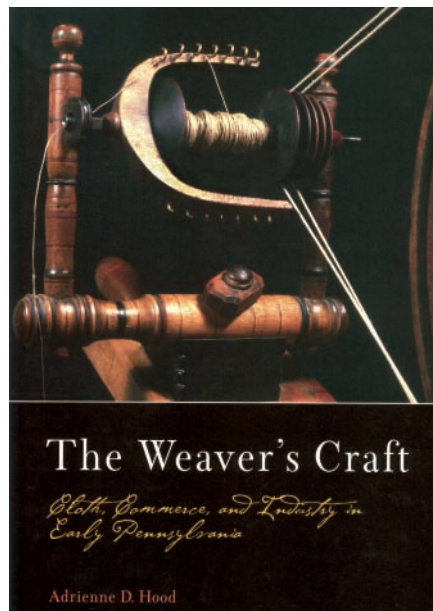
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early nineteenth centuries, and the book covers the economic foundation of the region, the production of cloth on a small scale, and eventually the emergence of small factories. At the time, much fabric was imported, but local production augmented the supply. Unlike the practice in some areas of the country, in Pennsylvania the spinning was done within the household, and a trained male weaver, who made all or part of his living at the task, did the weaving. After farmer, weaver was the most commonly listed occupation in Chester County tax lists, although Ms. Hood notes that estate inventories indicate that less than two percent were weavers at the time of death. Weaving was the occupation most men left behind when they acquired enough land to farm.

Extensive published estate inventories exist, and Ms. Hood has made liberal use of statistics from those lists to prove her points. However, such inventories can be misleading. The author infers that "only forty percent of the Chester



County households processed flax," because only forty percent of the county estate inventories listed flax. Inventories were taken year-round, and flax was kept in a household only from the time it was pulled until it was spun, which was

about four and a half months. By February, the flax was linen yarn on the way to the weaver and no longer flax in a household inventory. Therefore, an inventory taken in April, when no flax appeared in a house, does not mean that flax had not been processed in the house earlier that year.

There is no bibliography in the book, though there is an index. The best portion of the book is the extensive endnotes, which allow readers to form their own conclusions about the presented material and provide sources for further research. As a result, I discovered Joseph Eldridge's account book and spent a delightful day reading his descriptions of life as a weaver.

Not a lot of books are published on early American weaving, so it is good to have a new one on the subject. While *The Weaver's Craft* does provide some interesting historical information, it could have better filled the void than it does.

—Marjie Thompson

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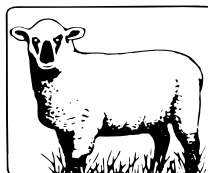
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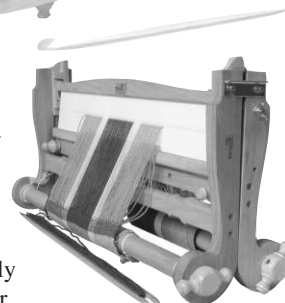
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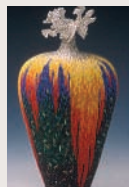
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American Textile History Museum Receives Gift of Coverlets

Edie Ross started collecting coverlets because “they needed a home in which they would be safe from the scissors of the decorating world.” In 2004, she and her husband Stan donated seventy-three nineteenth-century coverlets that they had collected over the past twenty years to the American Textile History Museum in Lowell, Massachusetts. Included with the donation are funds to support the care and processing of the collection.

The Museum’s Curator Karen Herbaugh states that the donation makes a significant addition to their existing collection of 240 full coverlets and thirty-two fragments. The Rosses’ collection contains many coverlets from the Ohio and Indiana area, from which the museum previously lacked examples, and a variety of new designs not represented in the existing collection. For more information, visit the museum’s website at www.athm.org.



PHOTOGRAPH BY EDIE ROSS

Peace and Plenty, 1847, is one of seventy-three coverlets that Edie and Stan Ross donated to the American Textile Museum.

SEEDS FOR PEACE

In 2003, Knot By Knot Oriental Rug Exchange in Buffalo, New York, asked local third-graders to make an original drawing of what “Seeds for Peace” means to them. Art teachers selected the top five drawings from each school to be displayed at The Albright-Knox Art Gallery. Three drawings were chosen from all of the finalists and the three final selections sent to Turkey, Iran, and India to be transformed into beautiful rugs.



PHOTOGRAPH BY WOVEN LEGENDS

A young weaver in Turkey works on one of the “Seeds for Peace” rugs designed by a third-grader in Buffalo, New York.

The Albright-Knox Art Gallery arranged for a gala reception where the completed rugs were unveiled and displayed. The rugs, accompanied by the original drawings, are currently on display at Knot by Knot. In June of 2005, at the Red Cross Mash Bash in Buffalo, the rugs will be auctioned off and the proceeds donated to Red Cross International. For more information, contact Knot By Knot at (716) 447-3983 or www.knotbyknot.us

Do You Blog?

Fiber blogs (on-line journals) are showing up daily. Knitters blog, spinners blog, and even fiber artists blog, but where are the weavers’ blogs?

Sara Lamb, well-known weaver, spinner, and dyer, recently decided to dip her toe into this cyberstream and joined a ring (groups of bloggers) started by Charleen Gribben in January 2005.

When asked why she joined, Sara responded, “We often see beautiful finished work at conferences and in the magazines, but we rarely get a chance to see into another weaver’s studio and follow along as the work is created. With a blog, we can communicate the process.” To join the fun, visit www.ringsurf.com/netring?ring=WeaveRing;action=list.

To submit material for “News and Views” e-mail Liz Gipson at lizg@interweave.com or write: News and Views, Handwoven, 201 E. Fourth St., Loveland, CO 810537.

RUSSELL GROFF: A Weaving Pioneer

This February Robin and Russ Handweavers in McMinnville, Oregon, is closing its doors. After fifty-seven years in the retail business, Russell Groff, founder, owner, and operator, has decided it's time to retire. Russell, who turned eighty this past year, has been a merchant, teacher, production weaver, publisher, author, weaving designer, equipment builder and dealer, and world traveler in the pursuit of textiles and yarn.

His long career began when he got rheumatic fever in the army during WWII. While recuperating in the hospital, he was taught to weave as part of physical therapy and he was hooked for life. After the army, he enrolled at the University of California in Santa Barbara to study industrial arts. He also bought his first loom and found he was more interested in weaving than his formal studies.

Upon graduation, Russell rented a small storefront in Santa Barbara and set up the shop that grew to become Robin and Russ Handweavers, named for his wife and himself. The early part of his retail career focused on selling handwoven clothing and fabrics. A strong influence on Russell's development as a weaver was Frederick Brown, an experienced English textile weaver who assisted Russell with production work for fourteen years and shared his vast knowledge of weaving, fibers, equipment, and mills. Upon Brown's death, Russell realized that he couldn't keep up with the production work on his own and began to transform the business into a weaving supply house. Instrumental in this decision was also a chance meeting with Marguerite Davison who convinced him that weavers had a hard time finding the supplies they needed.

After more than a decade in Santa Barbara, he headed north to find a more affordable community and chose McMinnville, Oregon. In 1962, McMinnville was surrounded by a dozen small colleges, all of which taught weaving in their art programs. Russ traveled extensively overseas and across the United States gathering yarns and making personal contacts. He also attended as many as fifteen conferences a year as a vendor. When Russell wasn't on the road, he taught weaving in his shop—to more than four hundred students over the years. An influential member of



PHOTOGRAPH BY TOM BALLARD FROM NEWS-REGISTER PUBLISHING, MCMINNVILLE, OREGON.

Merchant, teacher, production weaver, publisher, author, weaving designer, equipment builder and dealer, and world traveler, Russell Groff in his element at Robin and Russ.

many guilds, he was the founding member of the Santa Barbara Weavers Guild, co-chair of one of the first Southern California Handweavers' Conferences, and president of the Portland Weavers Guild.

An astute publisher, he has served the handweaving community well, with forty-five titles still in print. His remaining inventory of over 33,000 books has been sold to Unicorn Books & Crafts. Russell also published a monthly bulletin, *Drafts and Design for Multiple Harness Weaving*, including fabric samples that he wove each month. His 1969 book, *Card Weaving, Complete Instructions Plus 53 Patterns for Card Weaving or Tablet Weaving*, has sold 32,000 copies.

What is Russell going to miss? "My employees. Donna Munson has been with me for eighteen years, Valerie Hews for twelve years. I'm going to miss the contact with the customers and the threads. All my life I would look for different and unusual threads for handweavers. It's always been a lot of fun." His parting advice to weavers: "Explore everything and you will learn a lot."

For himself, Russell Groff will still be weaving. His two home looms are warped and ready. For his commitment to teaching and keeping the fiber arts community so well supplied, all of us say, thank you, Mr. Groff, from the bottom of our yarn stashes and our hearts.

—Nadine Sanders

If you would like to send a note to Russell Groff to thank him for his contribution to the handweaving community you can do so by writing Russell Groff, c/o Handwoven, 201 E. Fourth St., Loveland, CO 80537 or e-mail us at handwoven@interweave.com. We will forward the message.



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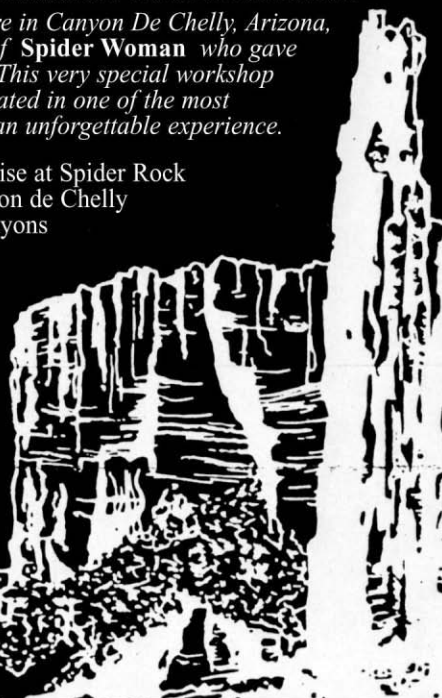
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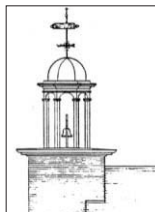
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Been there, done that?

THE PONCHO IS BACK!

LYNN TEDDER

After being in fashion eclipse for over twenty years, the poncho is back! Ponchos—those square or rectangular cover-ups with a neck opening in the top—were last popular during the 1970s, a time when many favored a return to things natural, ethnic, and hand-made. Ponchos qualified on all counts.

Some of those ponchos suffered from creative excess. Even today, stories are told of ponchos woven from handspun yarns that weighed ten pounds (on a dry day!) and could stand by themselves. Ponchos were accented by all kinds of beads, feathers, unspun locks of wool and hair, and fringe, fringe, and more fringe.

Because of the emphasis on “natural” at the time, every poncho seemed to be another shade of brown—if not off-white or onion-peel yellow.

It's little wonder that those who were around during the poncho's previous heyday are surprised by its current revival.

Anita Luvera Mayer points out that the looms used by early civilizations often determined the shapes of the garments people wore. Mediterranean civilizations with wide looms developed draped and wrapped garments like the Roman toga, while pre-Columbian societies with narrower back-strap looms made garments of loom widths seamed together.

One of the earliest forms of the poncho is probably the serape, a rectangle of cloth with an opening in the center for the head. The ruana is a variation: two panels are seamed to form a capelike back, but left open in front. One front panel of the ruana can be draped over the opposite shoulder for a shawl-like silhouette.

Another early version of the poncho comes from Mexico, a shoulder shawl called the quechquemitl (pronounced ketch-kuh-mit-ul, with the accent on the “mit”; see Tracy Kaestner's version of this style on pages 64–65). Two rectangles are



Poncho woven by Linda Ligon from the first issue of *Handwoven* (Fall/Winter 1979); photo taken by Joe Coca at Greentree Ranch.

Today's weavers have the opportunity to draw from the best of the past as well as from the newest design ideas and materials.

A long tradition

The truth is, ponchos have a lot going for them! They come in a variety of styles, they are easy to weave on narrow looms, and they are easy to sew, requiring little cutting or fitting and few seams. They are also time-tested—ponchos are among the earliest of what have come to be known as loom-shaped garments, garments whose styling is determined by the sizes of the fabric a loom can produce.

In *Clothing from the Hands that Weave*,

stitched together by seaming the cut end of one rectangle to the selvedge of the other. The quechquemitl is usually worn with the two points front and back, although it is occasionally shown with the points aligned over the arms and parallel with the shoulders—this method is especially favored by today's teens.

Today's ponchos

The ponchos you see on the racks in department stores today and walking to and

from school on kids of all ages are usually knitted. Weavers are only just beginning to return to the form that we thought we exhausted so long ago. But the simple geometric shape is a weaver's canvas just waiting for the latest in fabric design, fancy yarns, new color schemes (like those in *Handwoven's* Fabric Forecasts), interesting weave structures, applied design, and embellishments like embroidery or beading, or yes, even fringe!

Today's weavers have the opportunity to draw from the best of the past as well as from the newest ideas and materials to produce ponchos that proudly reflect the spirit of this time just as the ponchos that came before reflect the spirit of the time in which they were made.

Make a poncho for today and enter *Handwoven's* poncho contest! See contest details on page 5 and information about poncho patterns on page 6.

Resources

Mayer, Anita Luvera. *Clothing from the Hands that Weave*. Loveland, Colorado: Interweave Press, 1984.

Color-and-Weave Basics

an overview

MADELYN VAN DER HOOGT

Color-and-weave is more than color in weaving! Some of the most dramatic color-and-weave fabrics, in fact, are in black and white. Color-and-weave is the name we give to the effects produced by alternating two colors in both warp and weft, usually a dark color (D) and a light color (L). In the resulting fabric, the eye sees the design made by the contrast between the two colors instead of the contrast between warp threads and weft threads. It is truly astonishing how many new pages color-and-weave can add to a weaver's book of patterns!

To understand the principles of color-and-weave, first examine Figures 1a and 1b. In Figure 1a, the warp is dark blue and the weft is light blue. Because of the contrast in warp and weft colors, the eye sees the zigzag design produced by the twill structure—the structure is the design.

In Figure 1b, light blue and dark blue threads alternate in groups of four in both warp and weft. Although the structure is exactly the same as in Figure 1a, the eye sees a dark pinwheel motif (made of dark blue warp threads *and* dark blue weft threads) on a light background (made of light blue warp threads *and* light blue weft threads). In a color-and-weave draft, the design is *not* the same as the structure—nor

does it show the stripes one would expect from the warp and weft color sequences.

Color-and-weave effects can be used with any plain-weave or twill draft. The alternation can be one-and-one (DL), or any sequence (DDL; DDDL, etc.). Warp and weft sequences can be the same or different from each other, and color repeats can be of any length. The colors must be the same or very similar in both warp and weft for the design to show.

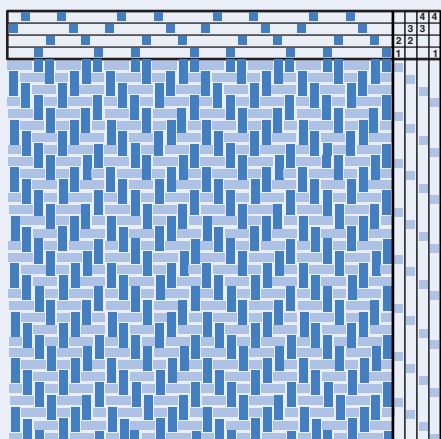
Log cabin

One of the most familiar color-and-weave effects is log cabin. If two colors alternate one-and-one (DL) in both warp and weft in plain weave, the result is horizontal or

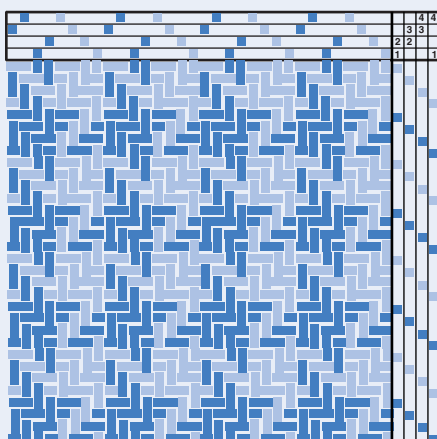
vertical pinstripes—horizontal if the dark warp is raised for the dark weft and the light warp for the light weft, vertical if the weft is the opposite color from that of the raised warp threads (the back of the cloth shows pinstripes in the opposite directions from the face).

Because the two different effects—vertical *and* horizontal pinstripes—can be woven on the same surface, log cabin can be considered a block weave; see Figure 2. Two blocks are formed by changing the color order from DL in Block A to LD in Block B (either two dark ends are threaded next to each other to make the change or two light ends). The same colors paired in the treadling shift the pinstripes in each block to the opposite direction.

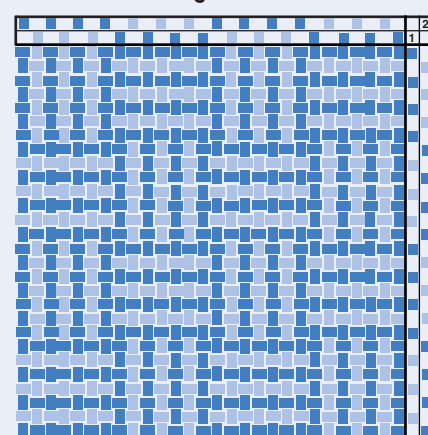
1a. Twill draft



1b. Twill draft with color-and-weave



2. Two blocks of log cabin



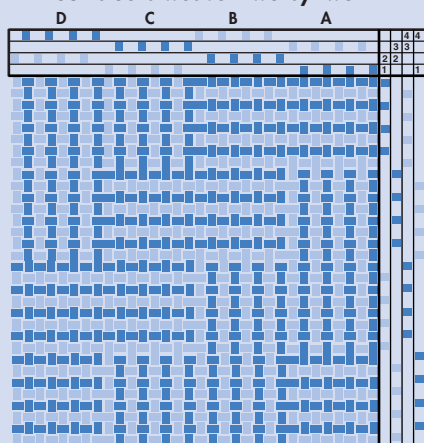
Shadow weave

It's logical to think of shadow weave as an extension of log cabin. In the 1940s, however, Mary Atwater invented shadow weave from a different direction. She experimented with warp rep drafts using plain-weave setts for both warp and weft and alternating colors in the weft instead of thick-and-thin threads. Her drafts for shadow weave are like drafts for warp rep.

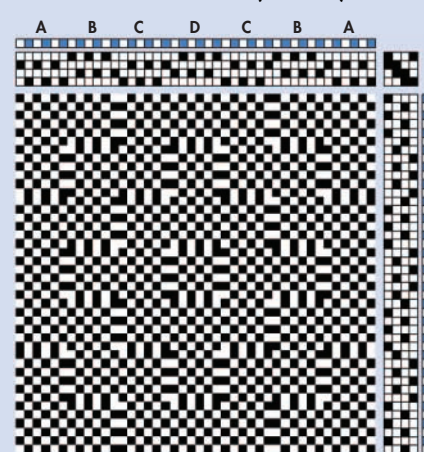
In Atwater's system, on four shafts Block A = 1-3 DL; Block B = 2-4 DL; Block C = 3-1 DL; and Block D = 4-2 DL. Because the same shafts are used for Blocks A and C but with the opposite colors, the pinstripes in these two blocks are always opposite from each other; the same is true for Blocks B and D—blocks therefore always weave “two by two”; see Figures 3a and 3b. Notice that in every pair of picks the opposite shafts are raised (3-4 vs 1-2 or 1-4 vs 2-3). Although the tie-ups look like twill, the treadling produces plain weave with 2-thread floats; see Figure 3c.

Later, Marian Powell introduced a drafting system in which the blocks are more visually obvious in the threading and treadling (compare Figures 3b and 3d). Atwater's system is easier to use with designs developed from twills and Powell's with designs developed from block-profile drafts, but both systems produce exactly the same interlacements.

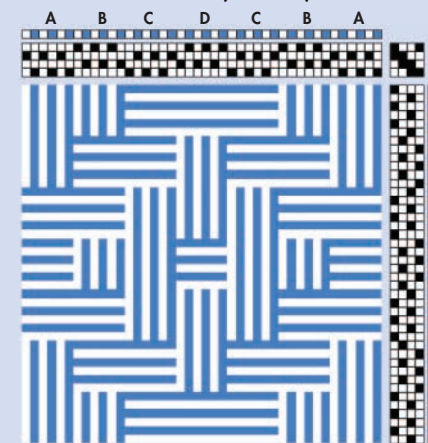
3a. 4-shaft shadow weave:
four blocks weave “two by two”



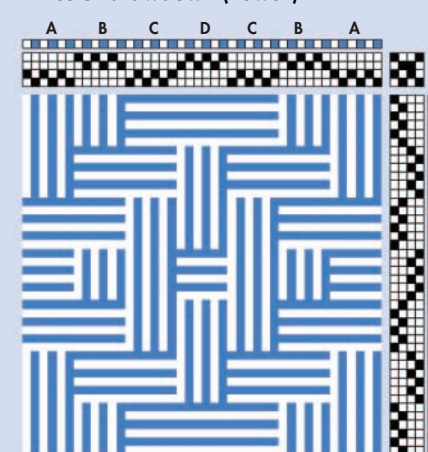
3c. 4-shaft shadow weave:
structure drawdown (Atwater)



3b. 4-shaft shadow weave:
color drawdown (Atwater)



3d. 4-shaft shadow weave:
color drawdown (Powell)



In shadow weave, block changes are usually caused by changes in the thread-

ing and treadling orders, less often by two adjacent threads of the same color.

Symmetry and featherstitching

Notice that the motif in Figure 3b is not symmetrical. If one thread is eliminated from the center blocks in both threading and treadling, the motif becomes symmetrical (see Figure 3e). In the ABCD-CBA threading, Block D is a turning block—the point at which the threading order of the blocks changes directions. For symmetrical drafts, all turning blocks must have an uneven number of ends.

Shadow-weave blocks often show dovetailed edges called featherstitching; in some cases this is desirable and adds to the design effect. If it does not, featherstitching can often be eliminated by reversing the color order in the treadling. Notice that

this also changes the direction of all the pinstripes; compare Figures 3e and 3f. Whatever the desired outcome, it is always

useful to compare the effects of both color orders in the treadling (DL and LD); sometimes the designs can look quite different.

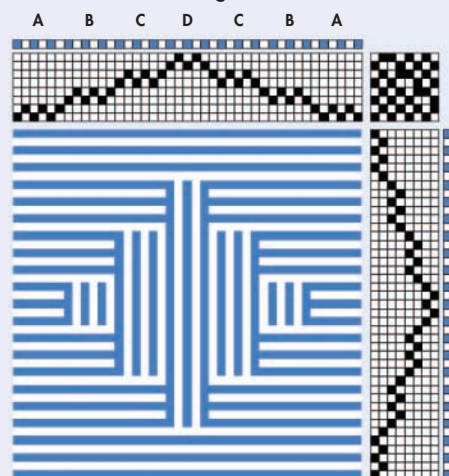
3e. 4-shaft shadow weave: balanced draft



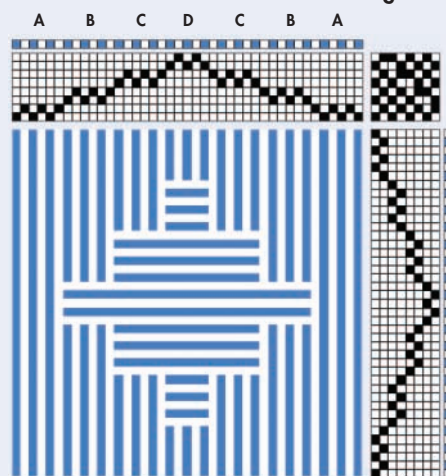
3f. 4-shaft draft: featherstitching eliminated



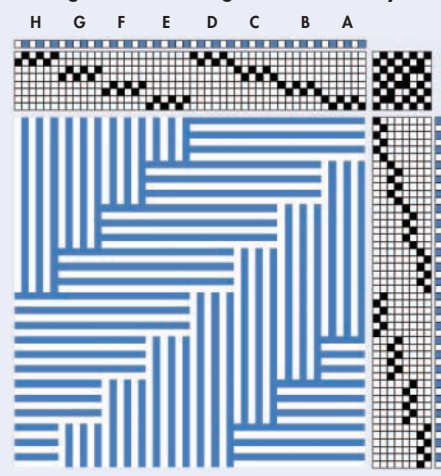
4a. Four blocks on eight shafts



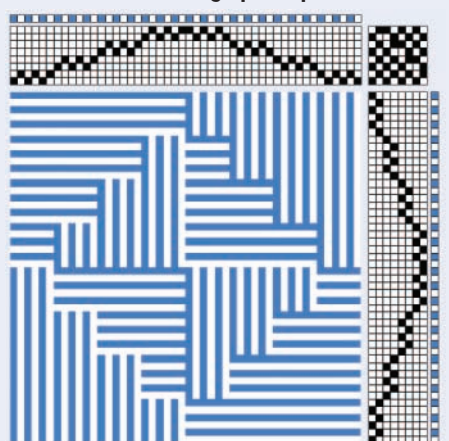
4b. Four blocks without featherstitching



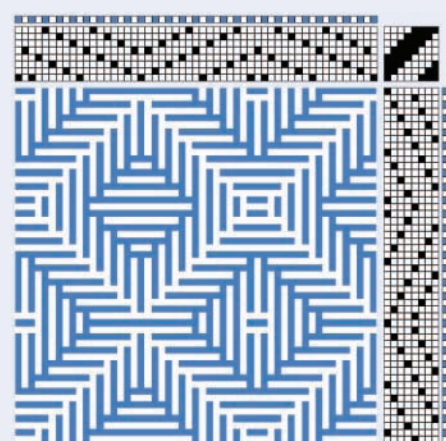
4c. Eight blocks on eight shafts (four by four)



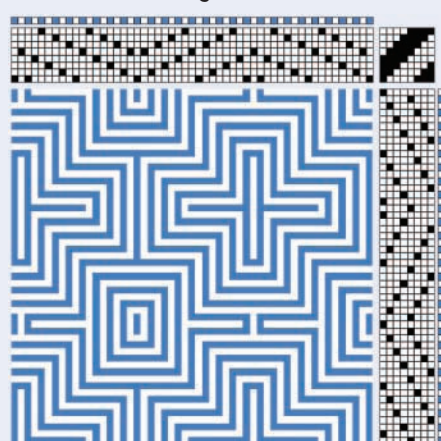
4d. Color shifts change pinstripe directions



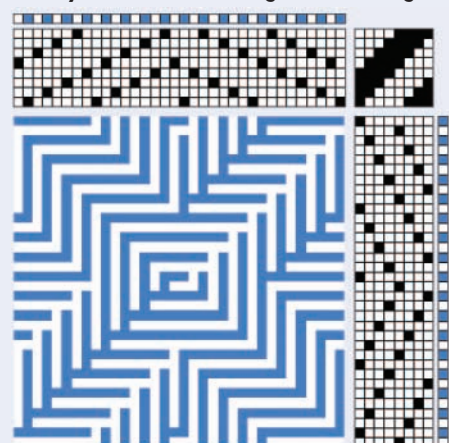
5a. Shadow weave based on twill



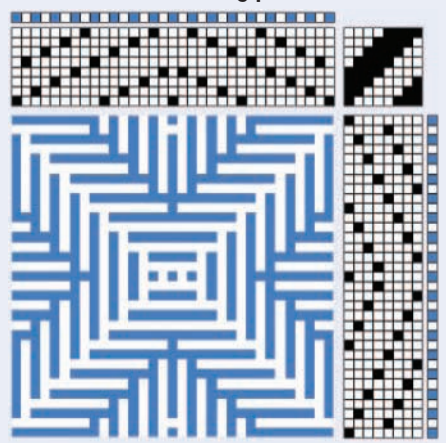
5b. Feather stitching eliminated



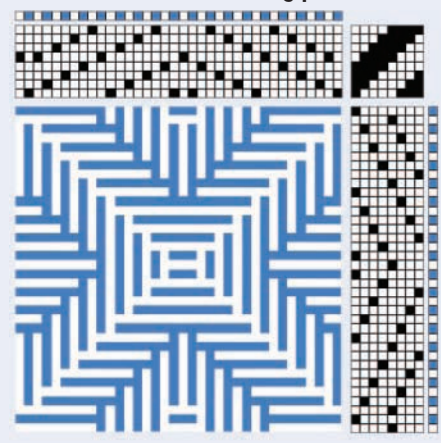
6a. 8-shaft asymmetrical draft with asymmetrical threading and treadling



6b. 8-shaft symmetrical draft: a thread added at the turning point



6c. 8-shaft symmetrical draft: a thread subtracted at the turning point



Shadow weave on eight shafts

Eight shafts can produce four independent shadow-weave blocks (A = 1-2 DL, B = 3-4 DL, C = 5-6 DL, and D = 7-8 DL; see Figure 4a) or eight blocks that weave “four by four” (E = 2-1 DL, F = 4-3 DL, G = 6-5 DL, and H = 8-7 DL; see Figure 4c). Blocks E–H use the same shafts as A–D but in the opposite color order, so

“opposite” blocks always produce pinstripes in the opposite direction: A vs E, B vs F, C vs G, and D vs H. (The drafts in 4a–4c use the Powell drafting method.)

The same principles apply to eight shafts as to four: For symmetry, add or eliminate a thread at turning blocks; to change featherstitching, switch the DL order in the weft (see Figures 4b, 5a, and 5b).

Figure 4d shows another design tech-

nique. Shifting the color order in the threading or treadling causes the opposite effect in mirrored blocks. Placing a dark and a light thread next to each other on the same shaft or treadle causes the shift.

Designing shadow weave from twills

There are more shadow-weave designs available than lifetimes to weave them

(see Resources and the many shadow-weave projects that have appeared in *Handwoven*; consult the yearly and cumulative indexes) but it is fun to create your own. There are two basic ways to do that.

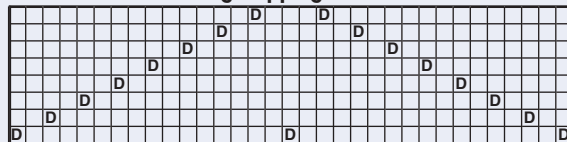
To design your own draft using a twill, write the twill on the number of shafts available, but skip a column after each thread. Write the same twill in the empty columns but begin on the shaft that is half of the number of total shafts plus 1 away. For example, if the first twill on eight shafts begins on shaft 1, start the “shadow” twill on shaft 5 ($8 \div 2 + 1 = 5$); on four shafts this will be shaft 3 ($4 \div 2 + 1 = 3$). The second twill easily follows the path of the first until you arrive at a turning point. So that the draft is symmetrical, a thread must be removed or added at turning points; study Figures 6a–6c, 7a–7d. Note that this causes the color orders to shift from DL to LD; see the threading to the left of the dashed lines in Figures 7b–7d. The tie-up for this drafting method is a 4/4 twill tie-up, as in Figures 5 and 6 even though the treadling produces plain weave with 2-thread floats that outline changes in pinstripe direction.

Designing shadow weave from blocks

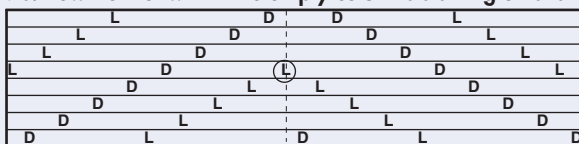
On eight shafts, four independent shadow-weave blocks can be threaded following any 4-block profile draft to produce motifs of vertical lines on a background of horizontal lines or vice versa. The Powell system is easiest to use when you are threading from a profile draft. Figure 4a shows a draft based on the threading profile: ABCDCBA.

In the tie-up, any block can be tied to produce vertical pinstripes and any block can be tied to produce horizontal pinstripes. In Figure 8, for example, if pairs of shafts on two treadles are tied odds first, evens second, the result is horizontal lines (if warp and weft color orders are the same). If the order of the shafts is reversed, the result is vertical lines. The shaded areas in Figure 8 represent Blocks A–D. (Note that if Blocks E–H are threaded, they will show pinstripes in the opposite direction.)

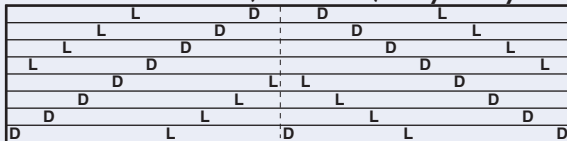
7a. Write the threading skipping a column after each thread



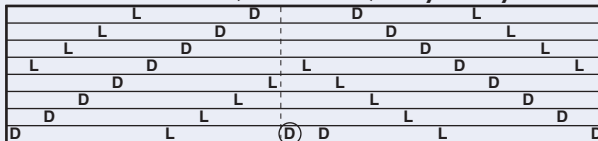
7b. Rewrite the twill in the empty columns starting on shaft 5



7c. Eliminate one thread (circled in 7b) for symmetry



7d. Or add one thread (circled below) for symmetry



8. Designing in the tie-up

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



horizontal lines

vertical lines

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

Shaded sections represent blocks. If color orders are the same in warp and weft, raising odd shafts first and even shafts second produces vertical lines in a block; raising even shafts first and odd shafts second produces horizontal lines. Each of these tie-ups will create a different design.

Color-and-weave and doubleweave

Although color-and-weave effects can be used with structures other than those described here (see Resources), the results are similar—except with doubleweave. Something much more unusual happens when color-and-weave is combined with doubleweave. One example is described in Doramay Keasbey's article, pages 60–63. Another occurs in deflected doubleweave; see van der Hoogt in Resources and look for a future article in *Handwoven*.

Resources

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- . *Shadow Weave and Corkscrew Weave*. Boulder, Colorado: Colorado Fiber Center, 1980. Steps for creating shadow-weave drafts from twill.
- Kaulitz, Manuela. “Overshot Patterns in Color-and-Weave Effect Double Weave.” *Handwoven*, January/February 1994, pp. 62–64. Steps for translating overshot drafts into 4-block, 4-shaft doubleweave.
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- O'Connor, Paul. *A Twill of Your Choice*. Love-

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- van der Hoogt, Madelyn. “Deflected Doubleweave,” *Weaver's Issue* 44, Summer 1999, pp. 54–58. Designing and weaving 4-block, 8-shaft deflected doubleweave.
- Windeknecht, Margaret B. *Color-and-Weave II*. Rochester Hills, Michigan, 1994. Expansion of her earlier book, *Color-and-Weave*. Color orders and examples in plain weave, twill, log cabin, shadow weave, summer and winter, crackle, overshot, rep weave, etc.

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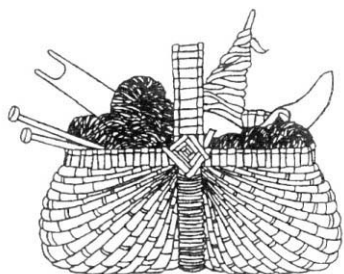
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Log Cabin Eye Dazzler

in hand-dyed yarns

JOAN SHERIDAN HOOVER

Log cabin is a weaver's delight in spite of the fact that it is "just" plain weave. It provides the perfect combination of color, visual texture, and ease of warping and weaving. Not only that, it produces a pattern that looks complex but really isn't. It's an optical puzzle and a dazzle for the eyes!

This scarf came into being because I wanted to showcase a beautiful hand-dyed yarn. Log cabin displays individual colors well, since each of two colors are used in both the warp and the weft. Choosing black as the one color further intensifies the other. For more about log cabin, see pages 34–37.

Log cabin design tips

Log cabin patterning is most dramatic when the two alternating colors contrast highly with each other. A more subtle effect is achieved when the colors are close in value and/or hue. Block sizes in log cabin can be large or small and can even vary within one piece.

Block changes occur in log cabin when two threads of the same color are threaded or treadled next to each other. This shifts the dark/light order to the

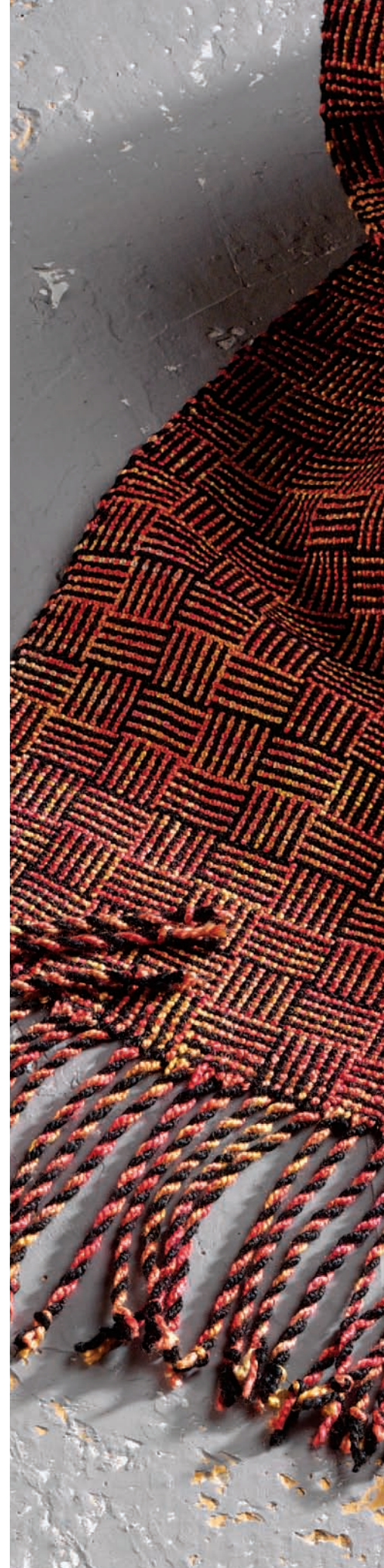
opposite set of shafts or treadles, thereby changing vertical pinstripes to horizontal or vice versa. If the shift is always done with the same color (i.e., always using two darks or two lights in a row), there must be more threads of that color in the warp and the weft. If the shifts alternate between two darks and two lights, as they do in this scarf, an equal number of threads of both colors can be used. It is easier to wind the warp and thread the loom if the numbers of both colors are equal.

Warping instructions on page 42 are for warping front to back. (For warping back to front, visit interweave.com; select Weaving, Projects and Articles, For Beginners, Warping Back to Front.)

Because the scarf is woven with two shuttles, the selvages require special attention. I lay my last-used shuttle on the woven work closest to the reed and pick up the shuttle closest to me for the next pick to create a neat and consistent selvedge. Also, because the vertical and horizontal lines are so prominent, changes in beat tend to show—it is important to beat consistently throughout so that all lines are regularly spaced.



Joan Sheridan Hoover
of Lake Orion, Michigan,
owns *Heritage Spinning
& Weaving*. She loves
offering weavers and
knitters hand-dyed yarns.





STEPS FOR WEAVING THE LOG CABIN SCARF

Step 1 Wind each skein into a ball. Place a ball of Black and a ball of Harvest each into a separate bowl or jar on the floor near the warping board. Choose a container size that will allow the ball to unwind but not to jump out.

Step 2 Tie the end from the Black ball to the end from the Harvest ball and loop the knot around the first peg on the warping board. Holding the index finger of your right hand between the two yarns, wind 144 ends (72 ends of each color) 3 yd long; place both ends together in the cross. You will make 36 complete trips around the warping board; there will be 36 pairs around the last peg.

Step 3 Tie the cross to secure it and make a firm choke tie about 18" from the first peg to keep the threads from slipping during the next steps. Cut the loops of warp at both ends and chain the warp from the warping board.

Step 4 Place an 8-dent reed on a table in reed holders or propped between books (or sley at the loom if it's more comfortable), center for a weaving width of 9", and sley 2 ends in each dent (1 Black, 1 Harvest). To do this, untie the threads that secured the cross and either hold the cross in your hand or place lease sticks in the cross openings and pick the pairs of threads in order from the cross. Secure the threads behind the reed in large bundles with a slipknot.

Step 5 Remove the lease sticks if you used them and place the reed in the beater with the slip knots toward the shafts. Tie the choke tie to the breast beam. Sitting behind the shafts, thread two or four shafts following Figure 1. Start by

threading 1 Black and 1 Harvest for 12 ends. For the next 12 ends, you'll thread 1 Harvest and 1 Black (there will be two Harvest ends in a row) for 12 ends. For the next 12 ends, you'll thread 1 Black and 1 Harvest (there will be two Black ends in a row) for 12 ends. Continue in this way until all of the ends are threaded, being careful not to pull on any end so firmly that it slips in the choke tie. As you finish threading each 12-end group, tie the ends in an overhand knot leaving ½–1" tails. The ends should all be even if you haven't pulled any of them out of the choke tie.

Step 6 Leaving the overhand knots in place, tie the warp onto the apron rod of the warp beam using two of the 12-end groups for each tie.


Step 7 At the front of the loom, remove the choke tie and, grabbing the warp chain about 1 ft beyond the front beam, pull firmly to straighten the warp and align the threads. Do not comb or rearrange them.

Step 8 At the back of the loom, turn the crank until the warp reaches the warp beam and then insert paper or sticks to pack the layers as you wind. Wind by turning the crank a half turn or so and then going to the front to pull firmly on sections of warp, about 2" at a time. Do not comb but use tension to straighten the threads (silk is fairly slippery, so tangles are not likely to occur). After you've pulled on the warp each time, bring the beater to the front beam, go to the back, wind, and when the beater reaches the shafts, pull again from the front to straighten.

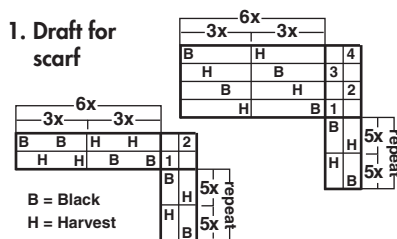
Step 9 When the end of the warp is about 12" from the reed, tie it onto the front apron rod in groups of about ½". Make sure that the width on the front apron rod is no narrower than it is in the reed.

Step 10 Weave plain weave in scrap yarn for 1–2" to spread the warp. (This section and the amount used to tie on will be used for fringe.) Then weave the scarf for 76" following Figure 1. Always place the shuttle you've just used closest to the reed and pick up the shuttle closest to you. To measure, you can place a safety pin on the selvedge every 12". Counting the pins dangling at the cloth beam will tell you how long the fabric is. Or you can pin a tape measure directly to the cloth.

Step 11 End with 1" of scrap yarn and cut the scarf from the loom allowing 5" for fringe. Prepare a twisted fringe (see page 15) with 4 ends in each fringe, 2 Black/2 Harvest, removing scrap yarn as you go. Tie the ends in an overhand knot. Trim the tails.

Step 12 Wash the scarf by hand in warm water, mild soap. Rinse well. Lay flat to dry. Press with an iron on a low to medium setting (rayon or wool). Slapping the pressed scarf against a table edge will soften it. 

1. Draft for scarf



PROJECT AT-A-GLANCE

Weave structure for scarf
Log cabin (plain weave).

Equipment
2-shaft or 4-shaft loom, 9" weaving width;
8-dent reed; 2 shuttles.

Yarns
Warp: 2-ply silk (2,000 yd/lb, Cascade),
Black and Harvest (hand-dyed in autumn
shades of red, orange, and yellow), 216
yd (1 ¾ oz) each.

Weft: 2-ply silk (2,000 yd/lb, Cascade),
Black and Harvest, 146 yd (1 ¾ oz) each.

Yarn sources
Henry's Attic Cascade 100% silk is
available from from Heritage Spinning &
Weaving in Black and hand-dyed Harvest.
The scarf is also available as a kit from
Heritage Spinning & Weaving.

Warp order and length
144 ends 3 yd long alternating 1 Black/

1 Harvest (allows 6" for take-up, 26" for
loom waste; loom waste includes fringe).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed).
Width in the reed: 9".
Weft: 14 ppi. Woven length (measured
under tension on the loom): 76".

Finished dimensions
After washing, amounts produce one scarf
7 ½" × 70" plus 2" fringe at each end.

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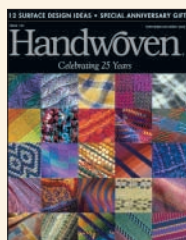
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Color-and-Weave

with point twill

MARGARET B. WINDEKNECHT

Weave this delicately patterned scarf on only four shafts! The twill structure creates a lovely drape, and the warp and weft colors form little flowerlets on a neutral background. You can also create your own color-and-weave designs. Instead of the color sequences used here, try some different ones—each new sequence will produce a new design. If you have a computer drafting program, you can evaluate the results quickly.

Color-and-weave is a pattern effect produced by combining a standard weave structure with a dark/light color sequence in both warp and weft. The design created is quite different in appearance from either the original structure (as seen with a solid-color warp and contrasting solid-color weft) or the color sequence itself (for more about color-and-weave, see “Color-and-Weave Basics,” pages 34–37).

Although the color sequences are usually referred to as dark vs light, the colors can contrast in hue, intensity, or texture instead of (or in addition to) value. A shorthand way of labeling the sequences is to use D for dark and L for light. DDLL, for example, indicates two dark threads (or threads of one color or texture) alternating with two light threads (a different color or texture).



Margaret Windeknecht of Clarkston, Michigan, loves color-and-weave effects so much she has written three books on it! (See Resources.)

More than two colors can be used for either D or L, as long as the D colorway can be distinguished visually from the L colorway. The D and L colors in the weft should be the same as (or very similar to) the D and L colors in the warp, or the design can be obscured. The color sequences can be the same in both warp and weft or different (DL in the warp vs DDLL in the weft, for example).

For this scarf, five colors, one dark color and four light colors, are used in both the warp and the weft. You can choose different colors and/or different materials from those used here. Look for two distinct colorways, either dark vs light, warm vs cool, etc., and use a sett that is appropriate for 2/2 twill.

Color-and-weave designs are usually relatively geometric. Design scale depends on the weave structure and the number of adjacent threads in the same color (DDDDDLLLLL will produce a larger-scale design than DDLL, for example).

Color-and-weave with point twill

Color-and-weave effects work very well with plain weave, but the floats provided





Step 1 Wind each of the skeins into a ball. Place the ball of Lava and the ball of Periwinkle each into a jar or bowl on the floor below the warping board so that they remain in place and do not tangle as you wind the warp.

(Instructions here are for warping from the back. If you choose to warp from the front and you have a 10-dent reed, it is best to wind all of the colors in one chain as described in Step 2. The irregular denting would make it difficult to sley separate chains of each color. If you warp from the back and make a raddle cross on the warping board, plan for a 12" weaving width using a 1" raddle, 11½" for a ½" raddle.)

Step 2 Wind the warp following Figure 3: Begin with 3 ends Lava. Do not cut the Lava strand when you finish; wrap it two or three times around an empty peg near the end peg to secure. Next wind 3 ends of Periwinkle. At the end peg, hold the Periwinkle in one hand, unwrap the Lava with your other hand, and start winding it as you wrap the Periwinkle around the empty peg to secure. Wind 15 ends Lava, wrap it around the empty peg, and then wind 3 ends Periwinkle in the same way. Wind 6 ends of Lava, replace the Periwinkle in the bowl with Westeria (it really is spelled that way!), cut and tie the Periwinkle strand to Westeria with an overhand knot, and wind 3 ends Westeria. Continue, wrapping Lava around the empty peg without cutting, but cut and tie the other colors to each other at changes. (Because the number of

threads in a color is often uneven, sometimes the "end" peg will actually be the first peg on the warping board.)

Step 3 Secure the cross(es) and tie a choke tie at each yard. Remove the warp from the warping board, insert lease sticks in the threading cross (or the raddle cross if you made one) and a rod in the end loops, spread the warp in the raddle, attach the rod to the warp-beam apron rod, and beam the warp using smooth heavy paper or sticks (remove the lease sticks if you used a raddle cross).

Step 4 (If you beamed with a raddle cross, place lease sticks in the threading cross.) Secure the lease sticks in a comfortable position for threading. Thread the shafts following Figure 2. Sley 1/dent in a 15-dent reed, 2-1 in a 10-dent reed, centering for a width of 11½".

Step 5 Allowing 7-8" warp length for fringe (this includes the amount used to tie on), weave plain weave with scrap yarn to spread the warp. Wind a bobbin with each of the five weft colors. Weave 2 picks plain weave with Lava and then weave the scarf following Figures 2 and 4. Because there are so few picks of each color, do not cut and start the weft at each color change but carry the inactive weft threads up the selvages. To avoid unsightly loops, pass the active weft around the inactive wefts on each side as described on page 47. End the scarf with 2 picks of plain weave and a few picks of scrap yarn to secure the last wool weft.

Step 6 Remove the scarf from the loom and prepare a twisted fringe. Include 10 ends in each fringe (twisting two groups of 5 together) except for 11 ends in the last group on one side. For a secure edge, as you twist the groups exchange the last thread in each group of 10 with the first thread in the next group. To do this, pick up threads 10 and 11 and tie them together in the first half of a square knot. Strand 11 will now be aligned with strand 9 (strand 10 with the next fringe). Twist strands 1-5 together until they begin to kink and hold them as you twist strands 6-9 and 11 together in the same direction. Then twist both groups together in the opposite direction. Instead of tying all of the ends in an overhand knot in the usual way, for this fringe pull one thread free from the end of the twist and tie it around the other 9 ends with an overhand knot. Repeat for the next fringe, first tying threads 10 and 11 to exchange their positions. Remove the scrap yarn as you go.

Step 7 Fill the washing machine with warm water and a mild laundry soap. Agitate to create suds. Immerse the scarf, then turn on the machine and allow to agitate briefly on the gentle cycle (about 10 seconds.) Then spin out the water. Remove the scarf and fill the machine again with warm water. Immerse the scarf, agitate again briefly, and then spin out the water on the gentle cycle. Allow the scarf to dry either flat or on a padded rod to avoid a crease. Steam press the scarf and then trim the fringe as desired.

PROJECT AT-A-GLANCE

Weave structure for scarf
2/2 twill with color-and-weave effects.

Equipment

4-shaft loom, 12" weaving width; 10-dent or 15-dent reed; 5 shuttles, 5 bobbins.

Yarns

Warp: 2-ply wool (1,988 yd/lb, Domy Heather), Lava, 369 yd (3 oz); Blue Mist, 18 yd (½ oz); Periwinkle, 54 yd (½ oz); Westeria and Dewberry, 36 yd (½ oz) ea.
Weft: 2-ply wool (1,988 yd/lb, Domy

Heather), Lava, 338 yd (2¾ oz); Blue Mist 40 yd (⅓ oz); Periwinkle, Westeria, and Dewberry, 38 yd (⅓ oz) each.

Yarn sources

Domy Heather wool is available from Old Mill Yarns (475 yd/3.5 oz skein): 2 skeins Lava, 1 skein each Periwinkle, Blue Mist, Westeria, and Dewberry are used for this scarf (total amount of light yarn required is 1 skein).

Warp order and length

171 ends 3 yd long following the color order

in Figure 3 (allows 5" for take-up, 30" for loom waste; loom waste includes fringe); add 2 yd to warp length for additional scarves.


Warp and weft spacing

Warp: 15 epi (1/dent in a 15-dent reed, 2-1 in a 10-dent reed). Width in the reed: 11½".

Weft: 18 ppi. Woven length (measured under tension on the loom): 72½".

Finished dimensions

After washing, amounts produce one scarf 10¾" × 66" plus 5" fringe at each end.

This scarf is just one small example of the way color-and-weave effects can interact with a weave structure. Try combining other twill threadings with color-and-weave sequences that repeat on the same number of threads. You'll be surprised by the results! 

Resources

- Windeknecht, Margaret and Thomas. *Color-and-Weave*. New York: Van Nostrand Reinhold, 1981.
- Windeknecht, Margaret B. *Point Twill with Color-and-Weave*. Rochester, Michigan: T. G. Windeknecht, 1990.
- _____. *Color-and-Weave II*. Rochester, Michigan: T. G. Windeknecht, 1994.

2. Draft for scarf

D				C				B				A			
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

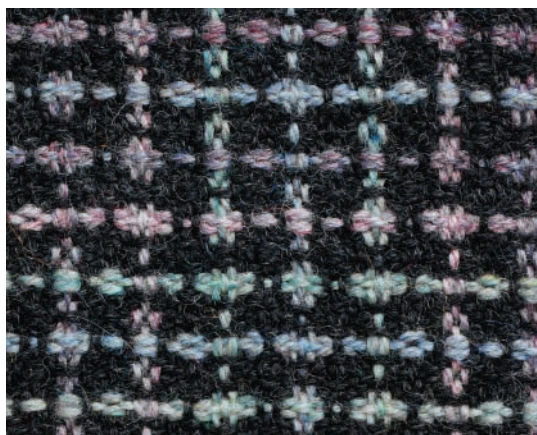
Thread: BABCDADCBBABCDADCBBAB
Weave: ABCDADCBB 18x; end with A.

3. Warp color order

12				3			3					3			3		Dewberry
12			3				3					3			3		Westeria
18	3		3						3	3						3	Periwinkle
6						3								3			Blue Mist
123 171	3	15	6	6	6	6	6	6	15	6	6	6	6	6	6	15	Lava

4. Weft color order

	Dewberry	Westeria	Periwinkle	Blue Mist	Lava
					2
					3
			3		3
					6
		3			6
	3				6
			3		6
	3				6
			3		6
					3
			3		3
					3
					2



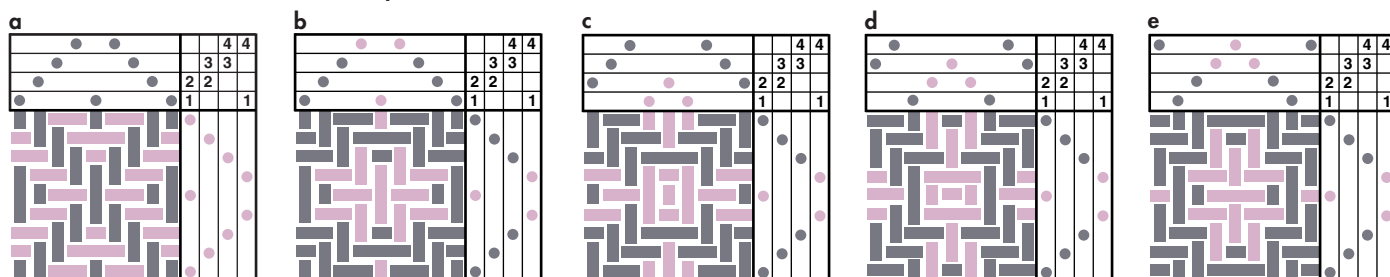
SPECIAL SELVEDGE TIP

Cutting and tying off weft colors at color changes can be time-consuming and unsightly. Instead, carry the inactive wefts up the selvages. To do this, as you weave make sure the shuttle always exits the shed *under* the inactive weft threads (hold your catching hand under them), and then take the shuttle back into the shed over the inactive threads.

For this scarf, the Lava shuttle, which makes an even number of picks, always begins and ends on the same side. The other colors, however, which make an odd number of picks, will change sides as you weave.



1. Color-and-weave effects with a rosepath twill



Design by Challenge

Water Lilies Tencel Shawl

BARBARA N. HOLMAN

One of the wonderful things about belonging to a weaving guild or other artists' association is the instruction, support, and encouragement we can experience from being with others who "get" what we do! A challenge from a local guild can stretch us tremendously in new directions. Last year, I was invited to participate in an art exhibit with over fifty other artists in any media. This shawl is the result.

The only requirement was that the artwork had to spring from the exhibit's theme, "The Garden." I decided to weave a shawl inspired by the famous water lily paintings of Claude Monet, the great master of impressionism, whose home and gardens I had visited two years earlier. Luckily for me, the Art Institute of Chicago owns one of his large water lily paintings, so I used it as my springboard.

The shadow-weave pattern

Searching for a draft that would lend itself to this project, I was drawn to the shadow-weave draft #294 in *A Weaver's Book of 8-shaft Patterns* (see Resources). Alternating light and dark threads in both warp and weft, along with an unusual tie-up and treadling sequence, creates ovals to represent lily pads, while

light weft floats crossing three warp ends at intervals remind me of just-opening water lilies.

These floats are not characteristic of shadow weave; they are an interruption of its usual plain-weave and 2-thread float interlacement. The secret is in the tie-up, which is not a typical shadow-weave tie-up. In it, a tie to one of the shafts (8) is omitted so that the hucklike floats occur in one of the blocks (see Figures 3a and 3b). Another deviation from a more usual shadow-weave draft is the regularly occurring doubled dark warp ends that separate the design into two distinct areas and thereby create stripes. The cloth has a distinct right and wrong side (see the back, page 50). Sampling helped me modify the pattern slightly.

Fiber and color considerations

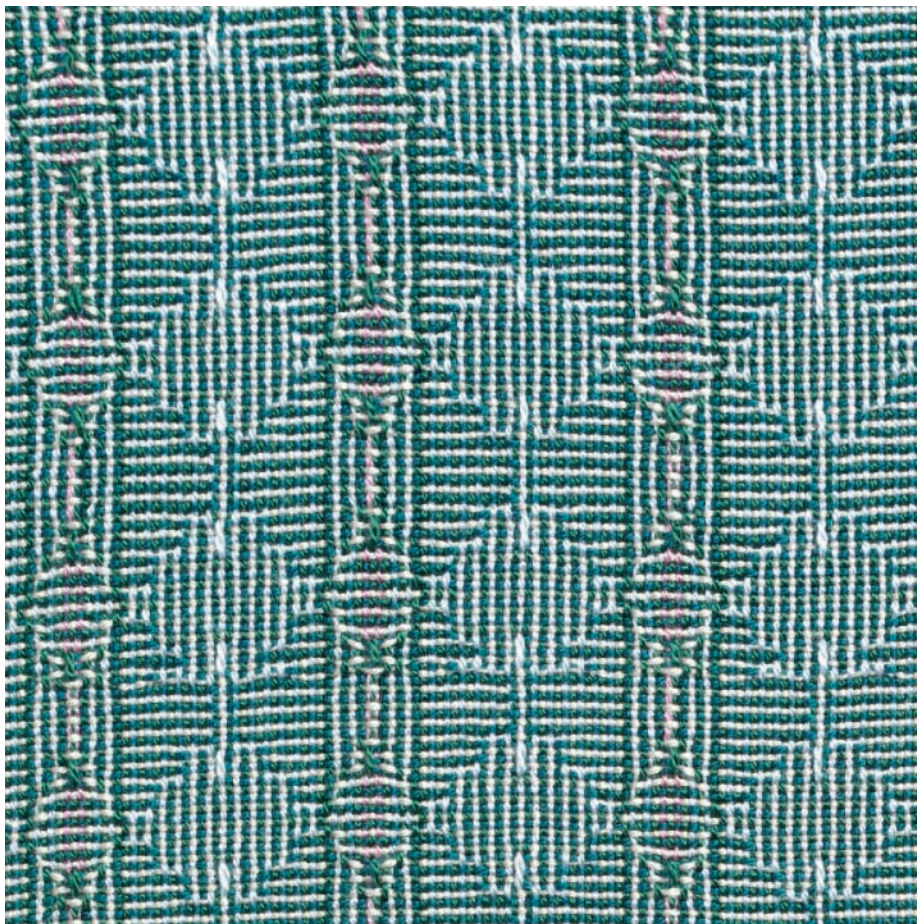
Tencel has recently become available to weavers in a wide range of beautiful colors both in 8/2 and 10/2 weights. Sett at 24 ends per inch, the two weights can be used pretty interchangeably. Tencel has the shimmer and sheen of silk at a much lower cost and is an excellent choice for



Barbara N. Holman of Chicago, is a retired attorney who has been weaving for ten years. She loves to coach and encourage new weavers.







The design on the back of the fabric is very different from the front.

replicating the movement and reflection of the water in the Monet painting. I ordered a cone in every color I could find in Monet's water lily palette and sampled them in different combinations. Finally, I designed the color placement for several shawls, positioning the rosy mauve warp ends to intersect with the light weft

to create the water lilies, and using the light and dark colors across the "canvas" of the shawl to simulate Monet's impressionistic painting style.


This shawl, which I call "Water Lilies II," has three different colors in the warp and two more in the weft for a total of five colors; you could also choose to use

only two, a single dark color and a single light color in both warp and weft.

Weaving considerations

To minimize draw-in, be sure you place the weft at a generous angle. Assure a consistent beat by advancing the warp often, no less often than after every two treadling sequences. Also, to reduce wear and tear on the selvages, beat once (a firm pull of the beater) on an open shed and then change the shed before releasing the beater.

If you have more than eight treadles, leave one treadle untied between the four treadles on the left and the four on the right to reduce the chance for treadling errors. Note that you always throw the dark weft on a shed created by a left-foot treadle and the light weft on a shed created by a right-foot treadle. Note, too, that the dark weft leads in each group of four picks in the first half of the treadling, but after the 3-pick sequence (4-8-4) at the center, the light weft leads.

It is a good idea not to stop or allow yourself to be interrupted in the middle of a treadling sequence, because it is not easy to tell where you left off until you are very familiar with the pattern. Finally, check your weaving from a side angle, as some errors are not visible from the bench. 

Resources

Strickler, Carol, Ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press. 1991, p. 75.

PROJECT AT-A-GLANCE

Weave structure for shawl

Shadow weave.

Equipment

8-shaft loom, 15" weaving width; 12-dent reed; 2 shuttles; tapestry needle; fringe twister (optional).

Yarns

Warp: 8/2 Tencel (3,360 yd/lb), Hunter Green, 644 yd (3½ oz); Silver Grey, 522 yd (2½ oz); 10/2 Tencel (4,200 yd/lb), Mauve, 56 yd (¾ oz).

Weft: 8/2 Tencel (3,360 yd/lb), Dark Teal, 470 yd (2¼ oz); 10/2 Tencel (4,200 yd/lb), Tussah, 470 yd (1¼ oz).

Yarn sources

8/2 Tencel is available from Webs; 10/2 Tencel is available from Textura Trading Company. If you choose other colors, you need 1,114 total yd dark warp and weft (5½ oz); 1,048 total yd light (5 oz).

Warp order and length

349 ends (includes 2 floating selvages)

3½ yd long following the warp color order in Figure 2 (allows 8" for take-up, 32" for loom waste; loom waste includes fringe).

Warp and weft spacing

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

Width in the reed: 14⅝".

Weft: 24 ppi. Woven length (measured under tension on the loom): 85⅞".

Finished dimensions

After washing, amounts produce one shawl 12" × 78¼" plus 6" fringe at each end.

STEPS FOR WEAVING THE WATER LILIES SHAWL

Step 1 Wind a warp 3½ yd long following the warp color order in Figure 2. You'll have to cut and tie one end to another at each color change, but most of the time you can wind 2 ends (1 dark and 1 light) together, keeping them separate with a finger. When you have to switch from winding 2 ends to winding a single end, I find it easiest to cut both ends, and then retie the single end to the cut pair and vice versa.

Step 2 Centering for a width of 14½", sley 2 ends in each dent of a 12-dent reed and thread the loom following the draft in Figure 1. Remember that 2 dark threads fall together at the beginning and end of each pattern motif in the threading. Tie the warp onto the back apron rod and beam under firm and even tension, packing the layers with paper or sticks. Tie the warp onto the front apron rod.

Step 3 Allowing 10" for fringe, weave a few rows with scrap yarn in plain weave (treadles 4 and 8 in Figure 1) to secure the edge before beginning the shawl. Begin with the dark weft from the right side if you are right-handed, left side if you are left-handed. Leaving a tail about four times the width of the shawl,

weave 4 picks of plain weave (3 if you start from the left), and then hemstitch with the tail, encircling 3 warp threads and the first 2 weft picks with each stitch (4 warp threads at each selvedge to include the floating selvedge).

Step 4 Weave the shawl following the repeat in Figure 2. Use two shuttles for the body of the shawl—one for the dark weft, one for the light weft. Begin on the right with the dark weft. Develop a rhythm of motion and a consistent method for positioning the shuttles: Always place the shuttle with the light weft closer to you and the shuttle with the dark weft toward the reed. This will interlock the two wefts at the selvedge. Notice that with the rearranged tie-up, the shuttle with the dark weft always passes through a shed created by depressing a treadle on the left side, while the shuttle with the light weft always passes through a shed created by treadles on the right. Beat evenly and advance the warp after every 2 pattern repeats.

Step 5 Weave for about 86", completing the last pattern repeat. Weave 3 or 4 picks of plain weave with the dark weft, ending with the weft tail on the right side

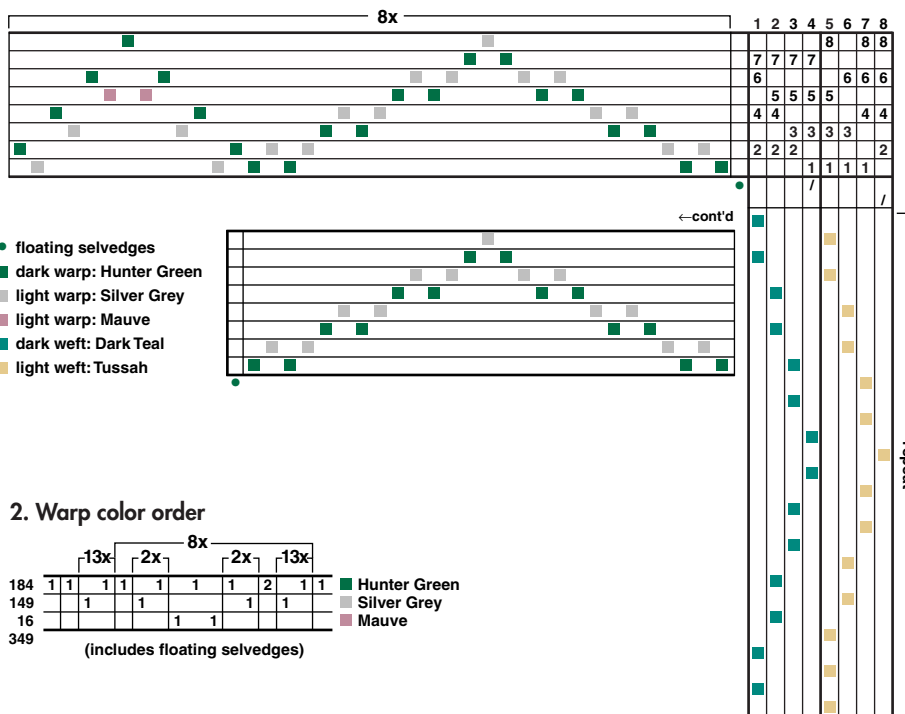
if you are right-handed, left side if you are left-handed. Hemstitch, again encircling 3 warp threads and 2 weft rows in each stitch (4 warp threads at the selvedges).

Step 6 Cut the shawl from the loom allowing 10" for fringe. Remove the scrap yarn and twist the fringe with a fringe twister (if available) or by hand. Use four hemstitched groups (of 3 or 4 ends each) for each twisted fringe. Tightly twist two groups separately in one direction, twist a second pair of two groups in the same direction, and then twist them all together in the opposite direction and secure with an overhand knot.

Step 7 Wash the shawl by hand in lukewarm water and a mild soap. Rinse. Remove excess water by spinning for a minute or two in your washing machine or squeezing gently. Roll flat in a towel to remove even more water and dry flat on another dry towel.

Step 8 When the shawl is dry, press it lightly with a warm steam iron, which will increase the sheen of the Tencel. Trim the fringe evenly with scissors or a rotary cutter. Enjoy the shawl's wonderful drape and soft hand.

1. Draft for shawl



3. Tie-up variations

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

a. Shadow-weave tie-up (Powell method)

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

b. Shadow-weave tie-up one tie omitted

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

c. Shadow-weave tie-up treadles rearranged

The treadles are arranged so that dark picks are controlled by the left foot and light picks by the right foot.

Celebrate with Cloth

in strip-woven shadow weave

BREN AHEARN

The strip-woven kente cloths of Ghana are striking in their geometric patterning, vibrant colors, and the many design possibilities that emerge from the different configurations in which the strips can be sewn together. Originally an important ceremonial cloth in Ghana, kente cloth has been adapted by some African Americans for ceremonial wear today. Weave this cloth for a special occasion and celebrate a mix of textile traditions: African kente cloth and American shadow weave.

Shadow weave is especially appropriate for strip weaving in that it mimics the vertical and horizontal lines characteristic of kente pieces. Design scale can be small in shadow weave, fitting easily within a narrow weaving width. Even better, many different designs can be treadled on the same threading.

To add to the mix of textile traditions, I decided to introduce yet another culture's concept—the Malian mud cloth tradition of having a central “mother cloth” surrounded by borders on all sides.

The strips in this cloth are 3" wide. The designs in the strips intersperse 3" sections of shadow weave with 3" sections of plain weave. To make the top and bottom borders for the cloth, identical stripes are woven at the top and bottom of each strip. For side borders, the edge strips show squares or horizontal stripes of plain

weave. Although this cloth is woven on eight shafts, four shafts can produce designs that are just as effective. The narrow single strips shown rolled in the photographs are woven on four shafts.

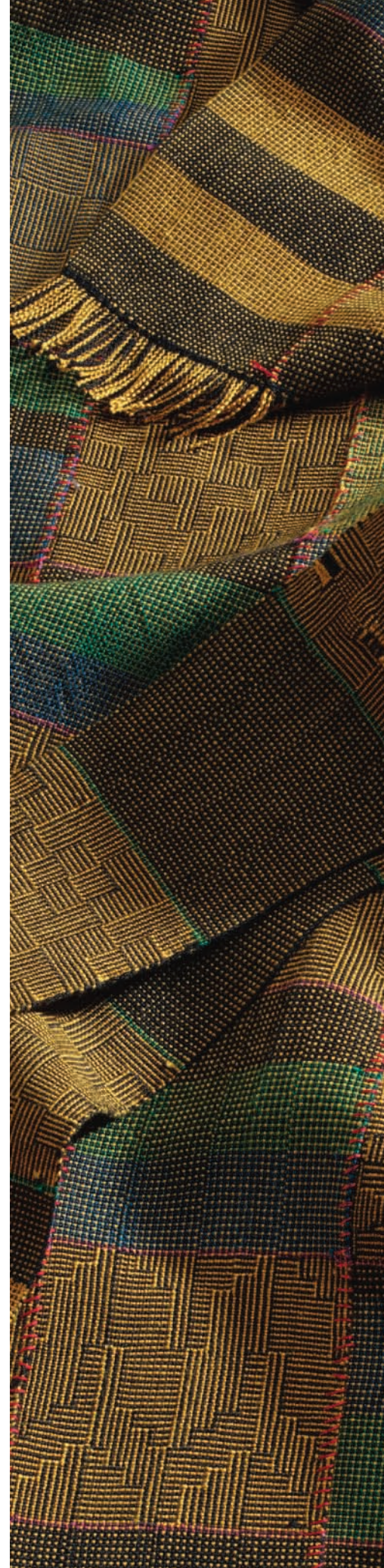
Since the strips are so narrow, a wide cloth requires many strips and therefore a very long warp. The thirteen strips in this cloth, each with a finished length of 62½", plus take-up and the amount allowed for fringe between strips require a total of 25 yards of warp length, not including loom waste.

Beaming so many yards of such a narrow warp can be awkward, so I recommend dividing the length into two or three separate warps. When you have finished one, tie on a new warp and continue weaving. With only 100 ends tying on is quick and you'll enjoy looking at the strips you've removed.

To do this, decide what warp lengths you'd like to use, making them divisible by 69", the amount required by one strip plus fringe. Although 27 yards are given in the Project at-a-glance, I suggest three warps of 10 yards each (30 total yards) for extra sampling and plenty of loom waste.



Bren Ahearn of Kensington, California, views cloth as ceremony and exploration. He loves learning new dye and weaving techniques.





STEPS FOR WEAVING THE SHADOW-WEAVE STRIPS

Step 1 Wind a warp of 100 ends alternating 1 end Black/1 end Gold. Total warp length for 13 strips (not including loom waste) is 25 yd (divide into two or three warps as described on page 52).

Step 2 Sley the reed and thread the shafts following Figure 1 or 2 and beam the warp with sticks or heavy paper.

Step 3 To begin the first strip: Weave 1½" plain weave in scrap yarn (this yarn will stay in place during finishing, so choose a fiber that will not run or shrink such as 10/2 natural cotton). Leaving a long tail of Black weft at the starting edge, weave 2 plain weave picks. Use the tail to hemstitch, encircling two reed groups and the two weft rows in each stitch. Weave the remaining tail into the next plain-weave shed and trim at the opposite edge. Change sheds. *Weave 1" plain weave with Black, then 1" plain weave with Gold. Repeat from *. End with 1" with Black for a 5" border.

Step 4 Weave 2 picks plain weave with Persian Red. Alternating Gold and Black wefts, follow treadling *a* in Figure 1 or 2. (All of the 3" shadow weave sections in this project are variations of treadlings *a* and *b*.)

Step 5 Weave 2 picks Persian Red in plain weave. For the next 3" section weave plain weave with stripes of Black, Moroccan Blue, and Emerald as desired. Weave 2 picks of Persian Red. Follow with another shadow weave sec-

tion (treadling *b*, for example) and then 2 picks Persian Red. Continue in this fashion until eighteen 3" sections are woven, each separated by 2 picks Persian Red. For the shadow-weave sections, play with creating your own designs by alternating treadle pairs (1-2, 3-4, 5-6, 7-8) as you alternate the two colors. Changing DL to LD will change vertical lines into horizontals and vice versa. To avoid a perfect checkerboard in the final cloth, make "mistakes," such as "wrong" weft colors (Moroccan Blue or Emerald instead of Black or Gold) or weave several shadow-weave (or plain-weave) sections in a row.

Step 6 Then weave the top border in the same way as the bottom. To end each strip, leave a long tail of weft at the end, hemstitch as at the beginning, and then needle weave the remaining tail into the last weft row.

Step 7 Weave 3" plain weave in scrap yarn between strips to allow for 1" fringe on each end after finishing. Weave eleven 6½" strips in this way.

Step 8 Then weave the two side strips for the side borders. For the left border, I wove eighteen 3" plain-weave sections, rotating Moroccan Blue, then Black, then Emerald separated by 2 picks Persian Red. For the right border, I wove eighteen 3" plain-weave sections, each divided into 1" stripes of Moroccan Blue, Black, and Emer-

ald. (For variation, I started each segment with the second color used in the previous segment.)

Step 9 Remove the strips from the loom. Machine zigzag over the scrap yarn 1¼" from the woven cloth at each end. Machine wash (or hand wash, if your machine has an agitator) the length of fabric with ½–1 tsp Synthrapol in warm water. Machine dry briefly, and then press dry with an iron. Cut the strips apart, allowing 1" for fringe. To protect the fringe yarns, do not remove the scrap yarn until after you have sewn the strips together.

Step 10 Sew a tag on each strip to identify #1, #2, etc. Hang the strips on a wall (you can use blue painter's tape) to see what configuration pleases you. Once you have an order, write it down, identifying the top and bottom of each strip. Then sew the strips selvedge to selvedge using an overhand stitch. (I chose a contrasting thread as a design element. I like crazy, sloppy stitches to exaggerate the handcrafted effect (much to the chagrin of some of my fiber colleagues!).

Step 11 When all of the strips are sewn together, remove the scrap yarn. Then have a ceremony to celebrate the completion of your creation and the fact that as a textile artist, you are linked to an international community of craftspeople with traditions that span the millennia.

PROJECT AT-A-GLANCE

Weave structure for strips
Shadow weave and plain weave.

Equipment
4-shaft or 8-shaft loom, 4" weaving width; 12-dent or 15-dent reed; 2 shuttles, 5 bobbins.

Yarns
Warp: 10/2 Tencel (4,200 yd/lb), Black and Gold, 1,350 yd (5½ oz) each.
Weft: 10/2 Tencel (4,200 yd/lb), Black, 1,086 yd (4½ oz); Gold, 815 yd (3½ oz); Emerald and Moroccan Blue, 407 yd (1½ oz) each; Persian Red, 55 yd (¼ oz); about 120 yd dyefast, nonshrinking scrap yarn.

Notions and other materials
Synthrapol (a small amount) and Sulky 40 rayon sewing thread, red (color #1037).

Yarn sources
10/2 Tencel is available from Textura Trading Company and Halcyon Yarn, Synthrapol from Dharma Trading, and Sulky sewing thread from fabric stores.

Warp order and length
100 ends (includes 2 doubled selvedge ends) at least 27 yd long (see page 52 and Step 1); allows 18" total take-up, 1 yd for fringe between strips, and 2 yd loom waste for dividing total warp length into two or three

warp chains; add to warp length for sampling.

Warp and weft spacing
Warp: 27 epi (3-2-2-2 in a 12-dent reed or 2-2-2-2-1 in a 15-dent reed). Width in the reed: 3½".
Weft: 27 ppi in plain weave sections, 32 ppi in shadow weave sections. Woven length (measured under tension on the loom): 65¼" each strip (about 900" or 25 total yd).

Finished dimensions
After washing and stitching the strips together, amounts produce one cloth 38⅜" × 62½" plus 1" fringe at each end.

[illegible]

2. 4-shaft draft for strips

2. 4-shaft drain for strips

															2x					
L L L L L L D D D D D D D															4	4	4			
D D D D D D L L L L L L L															3	3	3			
L L L L L L L															2	2	2			
D D D D D D D															1	1	1			


D = Black
L = Gold
R = Persian Red
(between squares)

The draft in Figure 1 is from Carol Strickler. The draft in Figure 2 is a variation of a draft from Marian Powell; see Resources.



To lock the two shadow-weave weft threads and/or to catch the outermost selvedge, take the leading weft over the other if the next shed has the outermost shaft up, under the other if the outermost shaft is down. However, if you are repeating the same block but switching the order of the two colors, do the opposite to lock the threads.

Then, with the new warp chain on the floor in front of the loom, turn the warp beam until the knots are about 1" from

the reed. Behind the reed, grab the warp threads in large groups and pull and jiggle the knots through the dents. Turn the warp beam again until the knots are in front of the heddles and pull and jiggle them through the heddles. Once they are behind the shafts, you can beam the rest of the warp as usual. 

Osterkamp, Peggy. *Warping Your Loom & Tying on New Warps*. Sausalito, California: Lease Sticks Press, 1995, pp. 99–110.

Powell, Marian. 1000(+) *Patterns in 4, 6, and 8 Harness Shadow Weaves*. McMinnville, Oregon: Robin and Russ Handweavers, 1980, 4-shaft draft, p. 102.

Strickler, Carol, Ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, draft 282, p. 72.

A Shadow Weave Vest

for day or evening wear

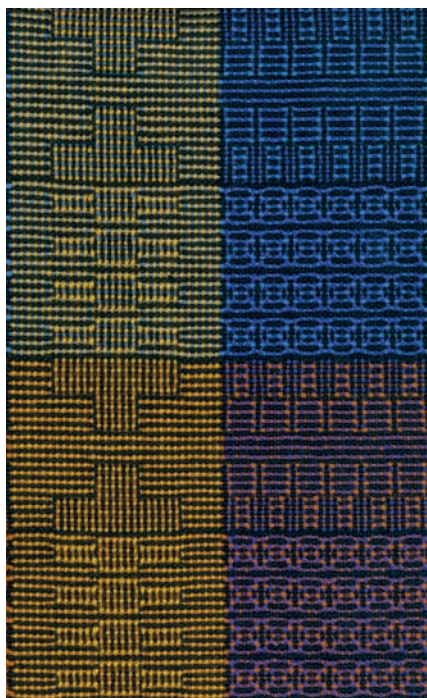
MARY GLEASON BEST

I love wearing garments made from cloth that I have woven, and I love the illusion of three-dimensional depth in shadow weave. The fabric for this vest allowed me to explore new ways to use color and new ways to use handwoven fabric for garments. Since shadow weave is mostly plain weave, it can be used in medium-weight yarns for vest and jackets, finer yarns for tops and skirts. This vest adds slimming side panels of Ultrasuede.

In shadow weave, a dark thread alternates with a light thread in both the warp and the weft (see pages 34–37 for details about shadow weave). For this vest fabric I wanted to experiment with a wider color palette than just one dark and one light color so I could explore color interaction as well as play with shadow-weave patterns. I decided to use black as the dark thread throughout with a variety of other colors as the light threads. Black would serve as a unifying element as well as intensifying the other colors.

The fabric design

Two different shadow-weave threadings alternate in the draft for the vest fabric: In one, six shafts are threaded in a point (threading A), in the other, three shadow-weave blocks of 12 ends each are



Threading A (right) and threading B (left) with treadling A, B, A, B (top to bottom).

threaded in a point in the opposite direction (threading B).

Since I wanted to see how each different light color looked in both threadings A and B, I used an odd number of light



Mary Gleason Best of Brighton, Michigan, has been weaving since 1982. She especially loves to weave fabric for garments.





STEPS FOR MAKING THE SHADOW-WEAVE VEST

Step 1 Wind a warp of 734 ends 4 yd long following Figure 2. Since the warp is so wide, wind it in several sections—just be sure to place each section on the loom so that the colors are in the proper order. This project can be warped front to back or back to front. Instructions here are for front to back.

Step 2 Use a separate cone of yarn for each color and 2 cones for Black. This way you can wind the warp 2 ends at a time—a dark thread and a light (two darks at color changes). Keep the strands separate by placing a finger between them, but take the pair through the cross together. When it is time to change colors, cut the light warp at the end peg, tie Black or the new color to the cut end with an over-hand knot, and continue winding.

Step 3 Centering for a width of 41", sley a 12-dent reed so that 1 end/dent alternates with 2 ends/dent, maintaining the color order. Start with a single end in the

first dent for the floating selvedge.

Step 4 Thread the loom following Figure 1 and beam the warp under firm and even tension using heavy paper or sticks. Tie onto the front apron rod in groups of 1" or less, tie up the treadles, and weave a heading in waste yarn to space the warp.

Step 5 Wind 5 bobbins (1 Black and 1 each of the light colors). Weave the fabric for 114" following the treadling and the color orders in Figures 1 and 3. To interlock the wefts at the selvages, follow the directions in Shadow-Weave Tips, page 55.

Step 6 Cut the fabric from the loom and serge or secure ends with machine zigzagging or two rows of machine straight stitching. Inspect the cloth for any skipped threads, and needle weave as necessary to repair. Machine wash on gentle cycle in cool water, mild detergent. Choose which side will be the

right side, then put the fabric right side down on a thick towel. Steam press using a pressing cloth.

Step 7 Before you lay out the pattern on your handwoven cloth, duplicate the front pattern piece so that you can lay out the left and right front pattern pieces side by side on the fabric for a perfect horizontal match at the center front. One caution: Be sure to lay out the pieces so that you have one right and one left side—not two of the same side! Eliminate the center back seam if there is one, and lay out the back panel as one piece. Make an effort to align the horizontal lines of the back with those in the front panels, but remember that it doesn't have to be perfect. The black side panels of commercial fabric will be sewn between the front and back and will mask any slight deviation.

Step 8 Cut out the side pieces and the lining pieces. Assemble and sew the vest following pattern directions.

colors and rotated them in sequence, changing colors each time I changed threadings. Threading A begins with color 1, followed by B with color 2, A with 3, B with 4, and A with 5. Then the color sequence begins again and the threading continues: B with color 1, A with color 2, B with 3, A with 4, B with 5; see Figure 1, page 59. Two of the colors are used a third time to achieve desired fabric width. (To arrive at this color order, I sampled on several warps. The back of the vest is actual-

ly from a different warp, but the color order recommended here and that I used for the front pieces is my favorite.)

The treadling is "tromp as writ," i.e., the treadles are used in the same order as the shafts are threaded (repeats are reduced in the treadling to reduce block height). The result is four different designs, threading A with treadling A, threading B with treadling A, threading A with treadling B, and threading B with treadling B. Except for the light green Bali, which is not used

for weft, the same colors are used in the weft as in the warp.

The dark lines that frame the design sections at the changes from one threading or treadling section to another are formed by two black warp threads and two black weft threads used in succession.

Finally, instead of changing weft colors at each treadling change, the weft colors for the vest do not change until after a full repeat of both A and B, creating tall rectangles of color instead of squares.

PROJECT AT-A-GLANCE

Weave structure for vest fabric
Shadow weave.

Equipment

6-shaft loom, 41" weaving width; 12-dent reed; 2 shuttles, 5 bobbins.

Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), Black #116, 1,496 yd (11½ oz); Bali #37 and Light Rust #108, 360 yd (2¾ oz) each; Nassau #23, California Gold #89, and Purple #27, 240 yd (1½ oz) each.
Weft: 5/2 pearl cotton (2,100 yd/lb),

Black #116, 1,229 yd (9½ oz); Nassau #23, Light Rust #108, Purple #27, and California Gold #89, 292 yd (2¼ oz) each (or experiment with other colors).

Yarn sources

UKI 5/2 pearl cotton is available from most weaving retailers.

Notions and other Supplies

Kwik Sew #3185 Vest Pattern, View B; ¾ yd 45" black Ultrasuede for side panels; 1½ yd 45" black lining fabric; five ¾–1" buttons; black sewing thread.

Warp order and length

734 ends (includes 2 floating selvages) 4 yd long following Figure 2 (allows 6" for take-up, 24" for loom waste).

Warp and weft spacing

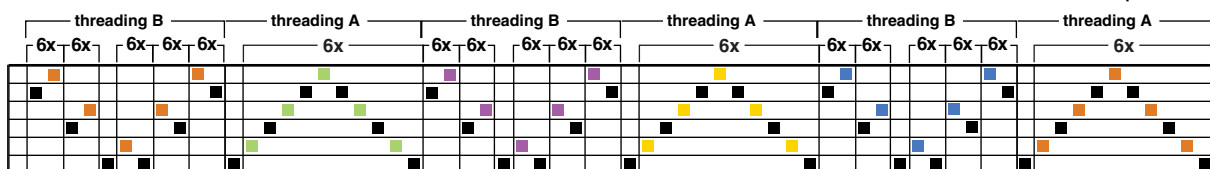
Warp: 18 epi (1-2/dent in a 12-dent reed). Width in the reed: 40¾".

Weft: 14 ppi. Woven length (measured under tension on the loom): 114".

Finished dimensions

After washing, amounts produce yardage 36¼" × 108".

Figure 1 consists of six sub-diagrams labeled (a) through (f), each showing a 6x6 grid representing a task scheduling problem. The grids are divided into two main sections: the left half (columns 1-3) and the right half (columns 4-6). The top row of each grid is labeled with '6x' above each column. The sub-diagrams are titled as follows: (a) threading B, (b) threading A, (c) threading B, (d) threading A, (e) threading B, and (f) threading A. The grids show the distribution of tasks (represented by black squares) across the 6x6 grid. In (a) and (c), tasks are arranged in a diagonal pattern. In (b) and (d), tasks are arranged in a staircase pattern. In (e) and (f), tasks are arranged in a diagonal pattern with some cells empty.

[illegible]


- Black
- Bali
- Light Rust
- Nassau
- California Gold
- Purple

- floating selvedge
- 5/2 cotton, Black #116
- 5/2 cotton, Bali #137
- 5/2 cotton, Light Rust #108
- 5/2 cotton, Nassau #23
- 5/2 cotton, California Gold #89
- 8/2 cotton, Purple #27

	Black	Nassau	Light Blue	Purple	California	
1						20x
1	1					
1		1				
2						
1				1		20x
1						19x
2				1		
1					1	20x
1						19x
2					1	
1						20x
1					1	
1						19x
2						

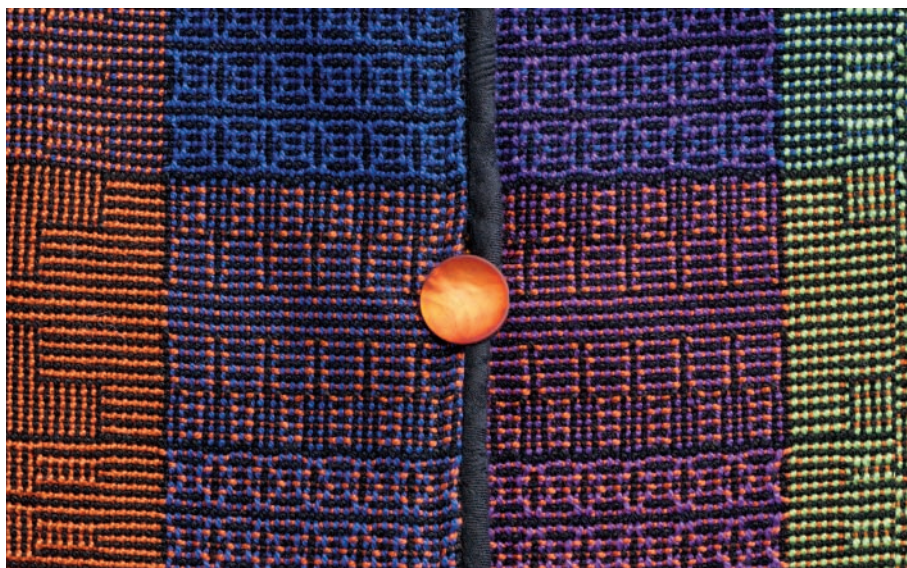
As an additional bonus, the vertical lines of the princess seams and the dark fabric at the sides add slimming elements to the garment. Although I drafted my own pattern, Kwik Sew's vest pattern #3185 can be substituted.

The finished fabric length of three yards is more than the pattern requires, but the extra fabric allows easier matching of stripes and the opportunity to work around any treadling errors.

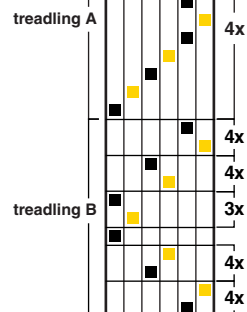
I hope you'll experiment with this design and give it your own imprint. Alter the colors, change the repeats, experiment with different treadlings. Wind on an extra yard just for sampling. Most of all, have fun! 

Designing and sewing the vest

Matching horizontal lines can be especially daunting when you are working with handwoven fabric. Even the best weaver can have difficulty maintaining a sufficiently even beat to permit exact matching at the seams. I solved this problem in the vest by choosing a pattern with princess lines and using black Ultrasuede for the side panels. The only place where horizontal lines in the vest meet is at the front closure.



As part of a color study, this vest uses some different colors from those listed in the Project at-a-glance. Add extra length to the warp and try using colors on hand to study their interactions.



4-Shaft, 4-Block Doubleweave

a unique color-and-weave effect

DORAMAY KEASBEY

Bring the vibrancy of spring to your table with placemats in garden hues of tender new leaves, daffodils, azaleas, crocuses. Two colors alternate in the warp. Using the same pair or a different pair of colors in the weft allows the creation of many different visual blends to echo the richly varied blossoms of springtime. And, there's a surprise! On one side they are all the same colors (magenta and off-white), on the other side they are all different.

The combination of alternating color orders with a special use of blocks in doubleweave produces a fabric that looks like overshot. Like overshot, it has areas of solid pattern, areas of background, and halftones. Unlike overshot it has no floats, so a pattern block can be as wide as desired without concern for float stability. Best of all, this version of block doubleweave can be woven on only four shafts.

The structure

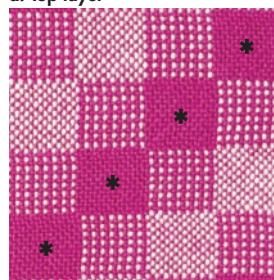
Here's how it works. Four shafts can produce two layers of cloth using four different configurations: shafts 1-2 in the top layer, 3-4 in the bottom; 2-3 in the top layer, 1-4 in the bottom; 3-4 in the top layer, 1-2 in the bottom; 1-4 in the top layer, 2-3 in the bottom. If you weave each of these options for 1", the resulting cloth consists of four weftway 1" tubes. Each time the top/bottom-layer shafts change, the interchange ties the cloth together.



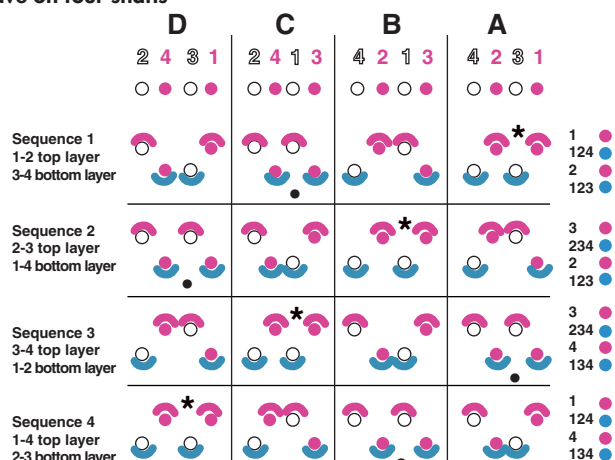
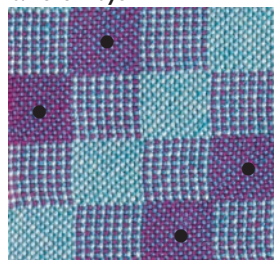
Doramay Keasbey of Eugene, Oregon, is a prolific weaver and writer. She is currently working on a book about pattern weaves.

1. Four blocks of doubleweave on four shafts

a. Top layer



b. Bottom layer



Each of the four treading sequences weaves two layers of cloth. In the first sequence, for example, in the top layer Block A is all magenta (*), Blocks B and D have a magenta and white warp and magenta weft, and Block C has a white warp and magenta weft. In the bottom layer, the blue weft weaves with a white warp in Block A, a mixed warp in Blocks B and D, and magenta in C (•).

Now look at Figure 1. Each block places the dark warp on a different pair of shafts: in A on 1-2, B on 3-2, C on 3-4, D on 1-4 (the light warp on the opposite pair). In the top layer, if both magenta warp threads weave with the magenta weft in a block, the block is all magenta. If both white warp threads weave with the magenta weft, the block is 50/50 magenta/white. If the magenta weft weaves with 1 magenta/1 white, the mix is 75/25.

Notice that in this form of doubleweave the two weft colors don't weave in both layers as in other block doubleweaves. One of the weft colors *always* weaves in the top layer and the other *always* weaves in the bottom layer. Blocks on both sides of the cloth are a mix of a selected weft color and the same two warp colors. In Figure 1, an asterisk (*) shows the blocks that are all magenta in the top layer (see the actual cloth in Photo a in Figure 1). A dot



STEPS FOR WEAVING THE PLACEMATS

Step 1 Wind a warp of 576 ends 4 yd long alternating 1 Magenta/1 Natural. Secure the cross and tie a choke tie about 18" from the cross.

Step 2 (These directions are for warping from the front—back to front will work equally well.) Remove the warp from the warping board, tie the choke tie to the breast beam, place lease sticks in the cross, and centering for $14\frac{2}{5}$ ", sley 4 ends/dent in a 10-dent reed with the lease sticks in place.

Step 3 Check to see that you have 144 heddles on each shaft. To thread the heddles, substitute one 4-thread unit in Figure 3 for each square in the threading profile draft. For example (reading the threading profile draft in Figure 2a or 2b from right to left), start by threading Block A eight times (32 ends), then Block B seven times (28 ends), then C eight times (32 ends), and continue.

Leave the lease sticks in place while you thread. They will cause the two pairs in each dent to be at slightly different heights. Pick the same pair first as you thread from each dent.

Step 4 Tie the warp onto the back apron rod, beam the warp with firm and even tension, and tie onto the front apron rod. Wind a bobbin of Magenta and a bobbin of another selected color (this color will weave in the bottom layer).

Step 5 Weave the first placemat substituting a 4-pick treadling sequence in Figure 3 for each square in the treadling profile draft. For example, begin by weaving Block A 16 times (see Figure 2a or 2b). Raise shaft 1 (Magenta), shafts 1-2-4 (color 2), shaft 2 (Magenta), shafts 1-2-3 (color 2). You'll step on more than one treadle when you weave with color 2. To keep track of the treadling, note that a shed with only one shaft raised

for Magenta always leads. Keep that shaft up and add the shaft just before and just after it for color 2.

Step 6 When you have finished the first mat, weave a few picks in a contrasting yarn to mark a cutting point between mats. Then weave the second mat with a selected color the same way as the first. Continue for four mats.

Step 7 Remove the fabric from the loom, cut the mats apart, and remove the contrasting threads. Trim the raw edges and stabilize the raw edge of each layer separately by machine zigzagging. Turn each edge in $\frac{1}{4}$ " and blind-stitch the ends together by hand with magenta sewing thread. Machine wash warm; rinse cold; spin out excess moisture; partially tumble dry. While still damp, press until dry with a hot iron. Place on your table and enjoy the glorious colors of spring!

(•) indicates the blocks in the bottom layer where the magenta warp weaves with a blue weft (see Photo b in Figure 1).

If the magenta weft is used in both layers, the colors on both sides look the same (one magenta block, the others a mix of magenta and white). If a white weft is used in the bottom layer, one block is all white, the others a mix of magenta and white. (The "white" in the placemats is actually natural, or off-white.)


Translating overshot drafts

Since the cloth resembles overshot and the threading of the dark threads can be derived directly from an overshot threading, overshot drafts can be translated to

to this structure. Special care must be taken to balance block sizes since blocks overlap (see Resources for the steps for deriving drafts with this weave structure).

Designing and weaving tips

Choose the same two colors for the weft as in the warp if you want one of them to appear in blocks of solid color (dark, say) plus mixed-color blocks on the face, while the other appears in blocks of solid color (light, say) plus mixed-color blocks on the reverse. Or make one or both colors different in the weft. A third option is to use the same weft color for both layers for speedier weaving and the same mix of colors on both sides of the cloth.

Remember that the weft in both layers interlaces with both warp colors and therefore needs to be compatible with both. Too stark a value contrast can create a jarring salt-and-pepper effect where opposites interlace. In this project, a different color is used for the bottom-layer weft in each placemat. You can set your table with four matching mats or with mats in four different colors! 

Resources

- Barrett, Clotilde. "Four-Block Double Weave on Four Shafts." *The Weaver's Journal*, Issue 23, Summer 1983, pp. 72–74.
- Kaulitz, Manuela. "Overshot Patterns in Color-and-Weave-Effect Double Weave." *Handwoven*, January/February, 1994, pp. 62–65.

PROJECT AT-A-GLANCE

Weave structure for placemats

Doubleweave with color-and-weave effects.

Equipment

4-shaft loom, 15" weaving width (144 heddles per shaft); 10-dent reed; 2 shuttles, 5 bobbins.

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Magenta and Natural, 1,152 yd ($4\frac{2}{5}$ oz) each color.

Weft: 10/2 pearl cotton, Magenta 792 yd ($3\frac{1}{16}$ oz), Natural, Bermuda Blue, Kelly Green, and Light Yellow, 198 yd ($\frac{3}{4}$ oz) each (allow 198 yd each color, each mat).

Yarn sources

UKI pearl cottons are available from many weaving suppliers.

Warp order and length

576 ends alternating 1 Magenta/1 Natural 4 yd long (allows 10" for take-up, 14" for

sampling, 30" for loom waste).

Warp and weft spacing

Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: $14\frac{3}{5}$ ".

Weft: 40 ppi. Woven length (measured under tension on the loom): 90" for four mats ($22\frac{2}{3}$ " each).

Finished dimensions

After washing, amounts produce four hemmed placemats $13" \times 18\frac{1}{2}"$ each.

	D				C				B				A			
D	■	■	■	■												
C					■	■	■	■								
B									■	■	■	■				
A													■	■	■	■

Figure 1 shows a 4x16 Latin square design. The columns are labeled D, C, B, and A. The rows are labeled D, C, B, and A. The design is represented by black squares in the grid. To the right of the main grid is a 4x4 grid showing the same design in a different layout.

D	C	B	A				
●	●	○	○				4
○		●	○				3
○	○	●	●			2	
	●	○	●			1	

	Column 1	Column 2	Column 3	Column 4
A	Blue	Blue	Blue	Blue
B	Blue	Red	Blue	Blue
C	Blue	Blue	Blue	Blue
D	Blue	Blue	Blue	Blue

D

a. Top layer: Magenta weft in all placemats

● = Magenta
 ○ = Natural
 ● = third color

A	●	○	●	○
B	○	●	○	●
C	○	○	●	●
D	○	○	○	●

Bottom layer: Light Yellow weft

b. Bottom layer:
Bermuda Blue

c. Bottom layer: Bermuda Blue weft

d. Bottom layer: Natural weft (same as light)

c. Bottom layer:

e. Bottom layer: Kelly Green weft

f. Bottom layer: Natural (same as light warp)

Poncho Pizzazz

TRACY KAESTNER

I was a little skeptical when ponchos appeared on the racks—again! Haven't we already done this? Well, my daughter Katy was not skeptical at all. I've had to purchase her a poncho, knit her one, and finally, she wanted me to weave her one. If you're intrigued by the poncho's ease of assembly and want to make one yourself, consider designing your own fabric and entering Handwoven's poncho contest (see page 5).

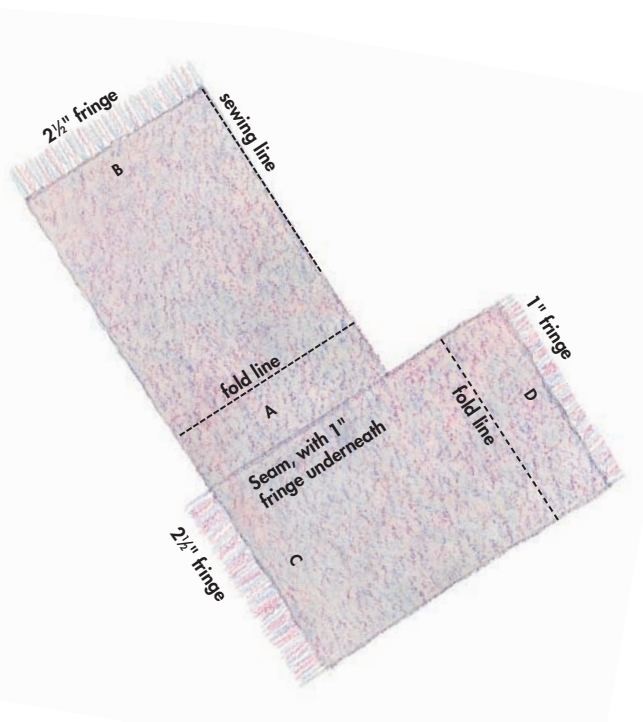
A houndstooth check in a 4-shaft color-and-weave twill offers an appealing allover pattern and the opportunity to use intense color (see more about color-and-weave, pages 34–37). This particular houndstooth is a lot of fun to weave and has many applications. In addition to ponchos, try it in cotton for nice thirsty towels or in silk for a lovely iridescent scarf. The yummy vibrant colors of Webs's Heavy Rayon Chenille are just the thing to give the poncho a luscious drape and feel. Katy's poncho is the envy of her friends!

In Katy's poncho, the really fat yarn (the Heavy Rayon Chenille is 475 yards per pound) enlarges the scale of the color-and-weave pinwheels and creates a not-so-traditional color-and-weave fabric for a not-so-traditional poncho. The big yarn makes the project fast to weave, too. I think this is the fastest warp I have ever made, so fast, in fact, that I almost felt like I was cheating!



Tracy Kaestner of Katy, Texas, loves combining color and structure. She teaches weaving at The Lone Star Loom Room.

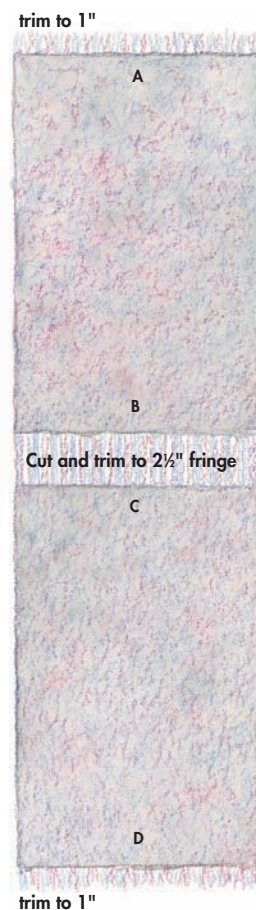
1. Constructing the quechquemil



Poncho construction

For constructing the poncho, I used the classic weavers' form that originates in Mexico: the quechquemil. It is made of two rectangles. One end of each is stitched to a side of the other. For this one, the ends of each rectangle are hemstitched to secure the fringe, which is left in place after stitching. There is a 1" fringe where the pieces are joined, 2½" fringe for the

garment "hem." To construct: Stitch end A to the side of CD (with 1" fringe on the wrong side). Fold at fold lines and stitch end D to the side of AB (with 1" fringe on the wrong side). The 2½" fringe hangs from the garment at C and B.





PROJECT PLANNER

▶ One hour Wind the warp

Wind a warp of 200 ends $3\frac{1}{2}$ yd long alternating 4 ends Iris and 4 ends Red-Purple. Secure the ends and the cross and make firm choke ties at 1 yd intervals. (Instructions here are for warping back to front, but front to back will work equally well.)

▶ One hour Beam the warp

Chain the warp from the warping board. Place lease sticks in the cross and a rod or dowel in the end loops nearest the cross. Secure the lease sticks behind the shafts and spread the warp in a raddle, centering for a width of 25" (8 ends/1"). Secure the dowel to the apron rod of the warp beam and wind the warp on the beam, separating the layers with paper or sticks.

▶ Ninety minutes Thread the warp

When the other end of the warp crosses the breast beam, thread the heddles following Figure 2.

▶ Thirty minutes Sley the reed

Sley 1/dent in an 8-dent reed.

▶ Thirty minutes Prepare to weave

Tie the warp onto the front apron rod. Wind one bobbin of Iris and one of Red-Purple.

▶ Thirty minutes Hemstitch

Weave 1–2" in scrap yarn to spread the warp. Using 5/2 or 10/2 pearl cotton that matches the Iris chenille, weave 2 picks in plain weave, leaving a tail at least three times the width of the warp for hemstitching. Begin weaving the houndstooth pattern following the treadling in Figure 2 with Iris chenille. When you have woven 8 picks (4 Iris, 4 Red-Purple), thread the pearl cotton tail in a tapestry needle and hemstitch, including 2 warp threads and the first 2 chenille and 2 pearl cotton picks in each stitch (see page 15).

▶ Four hours Weave the fabric

Weave the poncho fabric for 40" following the treadling and color order in Figure 2, ending with 4 picks Iris. As you weave, be sure to overlap each new weft with the old one by 4" to 6" to prevent worming. Carry the inactive weft up the selvages. Weave 2 picks pearl cotton and hemstitch as before. Insert heavy

scrap yarn as a spacer for about 8". Weave a second 40" length the same as the first, hemstitching at both ends.

▶ Thirty minutes Finish the fabric

Cut the pieces from the loom leaving 3–4" of fringe at each end. Remove the spacers between the two pieces, but do not cut the pieces apart. Place the fabric in the washing machine and soak for 5–10 minutes in warm water. Do not allow the machine to agitate. Spin to remove excess water and hang the fabric over a rod to dry.

▶ Ninety minutes Assemble the poncho

When the fabric is completely dry, press the pieces with a hot iron on top of a towel, right sides down. Remove the towel and press the fringe that joins the two pieces and at both outer ends to straighten. Using a straightedge and a rotary cutter, if available, cut apart the two pieces and trim the fringe so that it is $2\frac{1}{2}$ " long at one end of each piece and 1" long at the other.

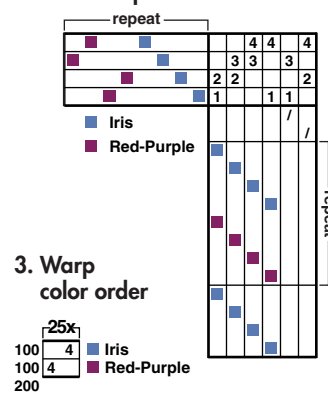
Following the assembly diagram in Figure 1, page 64, place the two pieces together so that the end with the $2\frac{1}{2}$ " fringe is on

the outside and the end with the 1" fringe abuts the selvedge of the other piece. Place the fringe end so the 1" fringe overlaps the selvedge on the wrong side. Using matching sewing thread, machine stitch the two pieces together. The fringe will remain against the seam on the inside.

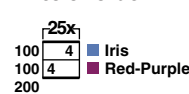
Now fold the pieces at the fold lines and abut the 1" fringe end against the selvedge of the other piece so that the fringe overlaps on the wrong side in the same way as before. Machine stitch the seam.

Turn the poncho inside out and try it on. Pin darts at the shoulder as needed to fit the neckline and to keep the poncho from sliding off the shoulders. Machine stitch the darts. Turn right side out and the poncho is ready to wear!

2. Draft for poncho



3. Warp color order



PROJECT AT-A-GLANCE

Weave structure for poncho

Houndstooth check (2/2 broken point twill with color-and-weave effects).

Equipment

4-shaft loom, 25" weaving width; 8-dent reed; 2 shuttles; tapestry needle; raddle; rotary cutter and straightedge (optional).

Yarns

Warp: rayon chenille (475 yd/lb), Iris and Red-Purple, 350 yd (11½ oz) each.
Weft: rayon chenille (475 yd/lb), Iris, 251 yd (8½ oz); Red-Purple, 245 yd (8¼ oz);

5/2 or 10/2 pearl cotton in color to match Iris (for 2 picks at the ends of each piece and hemstitching), 25 yd; heavy scrap yarn to space and separate pieces.

Yarn sources

Heavy Rayon Chenille is available from Webs, pearl cotton from most suppliers.

Notions and other materials

Sewing thread to match Iris.

Warp order and length

200 ends $3\frac{1}{2}$ yd long in the color order in Figure 3 (allows 9" for take-up, 29" for

loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 8 epi (1/dent in an 8-dent reed).
Width in the reed: 25".

Weft: 8 ppi. Woven length (measured under tension on the loom): 88" (two pieces each 40" long with 8" unwoven in between for fringe).

Finished dimensions

After washing, amounts produce two fabric pieces, each one 21" × 36½" plus fringe for a one-size-fits-most poncho.

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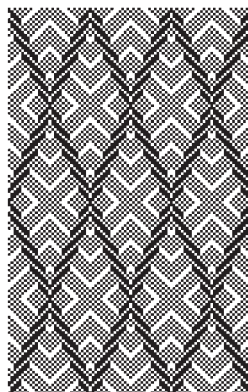
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Lines and Squares

SHARON ALDERMAN

The fabrics in this collection share several features. They are all made of wool and their colors are inspired by the River Stones palette from the Spring/Summer '05 Handwoven Fabric Forecast. Something else also unites them: Color and structure work together to form patterns of lines, steps, or squares.

The primary yarn in this swatch collection is a fine worsted wool used doubled. The advantage of using two fine threads as if they were one is that yarn weight (and therefore fabric thickness) is increased without sacrificing the supple hand of a cloth woven with fine threads.

When you're winding doubled warp yarns on the warping board, it is important to keep the same tension on both of them. They will reel off more evenly from cones of the same size than if one thread comes from a center-pull ball and the other from a fat cone.

To help put the same drag on both yarns, I hold both in one hand so that they pass through a folded piece of pigskin (thin but not so soft that the yarns will cut through it). I pull them out and wind them on the warping board with my other hand. I use the same technique for winding bobbins or pirns, too.

All four swatches are easy to weave, and all but Swatch 1 (which requires five shafts) can be woven on a 4-shaft loom.



Sharon Alderman of Salt Lake City, Utah, is happy to be back! Her book Mastering Weave Structures was published last year.

Swatch 1

A supplementary warp and weft cover both the face and the back of a ground cloth with little squares. This design would make a wonderful jacket fabric.

One shuttle carries the ground weft, a second the supplementary weft—you can carry the supplementary weft up the selvages. If you plan to weave more than a yard, wind the ground and supplementary warps on separate warp beams.

Swatches 2 and 3

These two fabrics are classic color-and-weave effects in weights appropriate for tailored jackets, skirts, or pants.

Swatch 2 has black and taupe stair-stepped diagonal lines. The diagonal is subtle enough to allow the use of almost any style of garment pattern.

If you start the black shuttle from the side where the edge thread is carried on shaft 1 and raise shafts 2-3 (see Figure 2, page 70), you won't need floating selvages. Then, alternate the black and taupe shuttles, putting the taupe shuttle down closer to the reed. This will lock the wefts around each other for a neat selvage.

Swatch 3 is a classic color-and-weave pattern in plain weave.

For both fabrics an even beat is essential—any small irregularity will show.

Swatch 4

In Swatch 4, a supplementary warp makes taupe stitches on a black ground. They mimic some stitching I saw over thirty years ago on a kimono: two short stitches with and then a long stitch twice the size of the shorter stitches—a rhythm of “two shorts and one long.”

Because it is identical on both sides, this fabric can be used for garments that may show both sides, like an unlined jacket. Consider using a luxurious handspun or a variegated or other special yarn for the supplementary warp.

The cloth can be woven on four shafts, but if it is threaded on six, the black warp threads will be less crowded. If you plan to weave more than a yard, beam the ground and supplementary warps separately.

Finishing

Let the fabrics soak in hot water (105°F) with a small amount of hand dishwashing detergent for 10–20 minutes and then work them between your hands—knead rather than rub. Rinse three times in water of the same temperature; lay flat to partly dry; press with the iron on a wool setting while the cloth is still damp.

Just think of the smart-looking, sophisticated garments you'll be able to make with these fabrics!



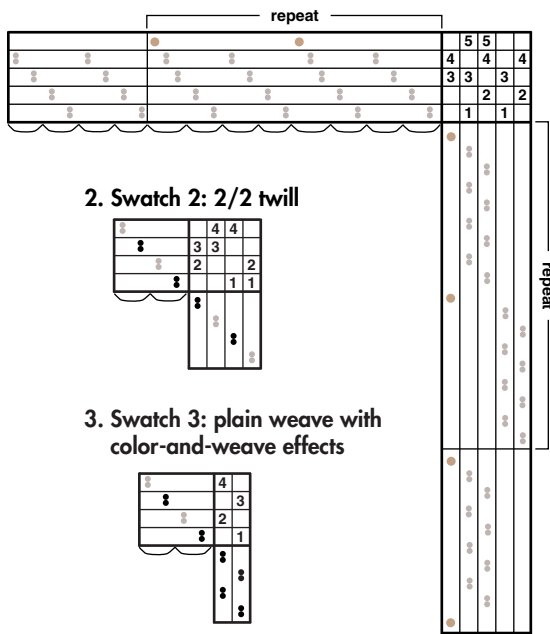
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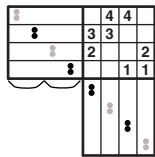
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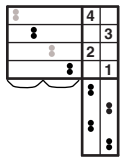
1. Swatch 1: plain weave with supplementary warp and weft



2. Swatch 2: 2/2 twill



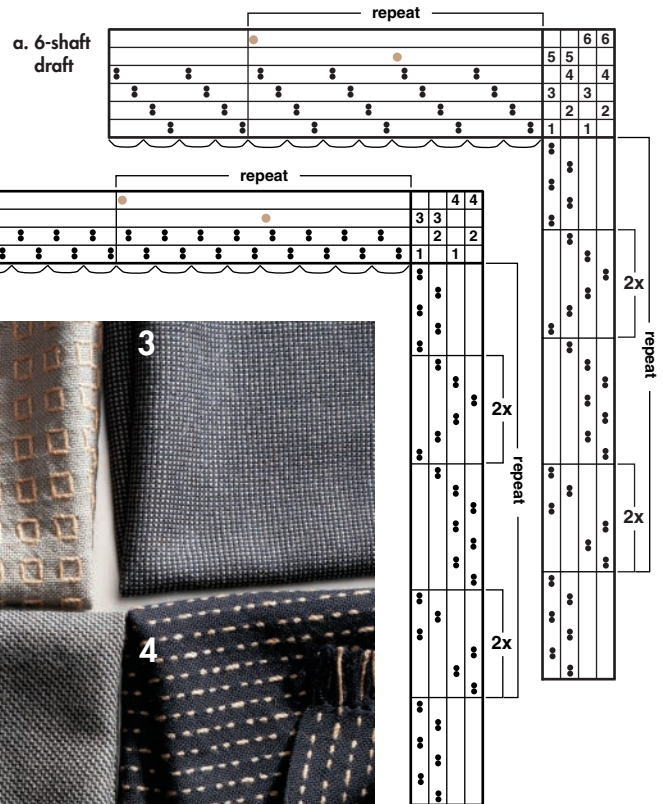
3. Swatch 3: plain weave with color-and-weave effects



Key to drafts

- Suede 20/2 wool (doubled)
- Black 20/2 wool (doubled)
- Camel Shetland
- in one dent

4. Swatch 4: plain weave with supplementary warp



PROJECT AT-A-GLANCE

Swatch yarns

JaggerSpun 20/2 worsted wool (5,600 yd/lb, Maine Line) and Harrisville Designs 2-ply wool (1,800 yd/lb, Shetland), are available from most weaving retailers.

Swatch 1

Plain weave with supplementary warp and weft.

Equipment

6-shaft loom, 10-dent reed, 2 shuttles.

Yarns

Ground warp and weft: 20/2 Maine Line wool, Suede.
Supplementary warp and weft: 2-ply Shetland wool, Camel.

Warp order

8 doubled ends Suede alternate with 1 end Camel (balance with 8 doubled ends Suede).

Warp and weft spacing

Warp: 40 epi (20 working epi), 4 ends/dent (2 doubled ends)

in a 10-dent reed; except 5/dent (4 Suede, 1 Camel) in dents with supplementary warp.
Weft: 40 ppi (20 doubled ppi) for 20/2 worsted.

Shrinkage

7% in width, 8% in length.

Swatch 2

2/2 twill with color-and-weave.

Equipment

4-shaft loom, 12-dent reed, 2 shuttles.

Yarns

Warp and weft: 20/2 Maine Line wool, Black and Suede.

Warp order

1 doubled end Black alternates with 1 doubled end Suede.

Warp and weft spacing

Warp: 48 epi (24 working epi), 4 ends/dent (2 doubled ends/dent) in a 12-dent reed.
Weft: 48 ppi (24 doubled ppi).

Shrinkage

5% in length and width.

Swatch 3

Plain weave with color-and-weave (this structure is sometimes called "tick" weave).

Equipment

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

Yarns

Warp: 20/2 Maine Line wool, Suede and Black.
Weft: 20/2 Maine Line wool, Black.

Warp order

1 doubled end Black alternates with 1 doubled end Suede.

Warp and weft spacing

Warp: 40 epi (20 working epi), 4 ends/dent (2 doubled ends/dent) in a 10-dent reed.
Weft: 40 ppi (20 doubled ppi).

Shrinkage

6% in width, 4½% in length.

Swatch 4

Plain weave with supplementary warp.

Equipment

6-shaft or 4-shaft loom, 10-dent reed, 1 shuttle.

Yarns

Ground warp and weft: 20/2 worsted wool, Black.
Supplementary warp: 2-ply Shetland wool, Camel.

Warp order

8 doubled ends Black alternate with 1 end Camel; balance with 8 doubled ends Black.

Warp and weft spacing

Warp: 40 epi (20 working epi), 4 ends/dent (2 doubled ends/dent) in a 10-dent reed; except 5/dent (4 Black, 1 Camel) in dents with supplementary warp.
Weft: 40 ppi (20 doubled ppi).

Shrinkage

7% in width, 6% in length.

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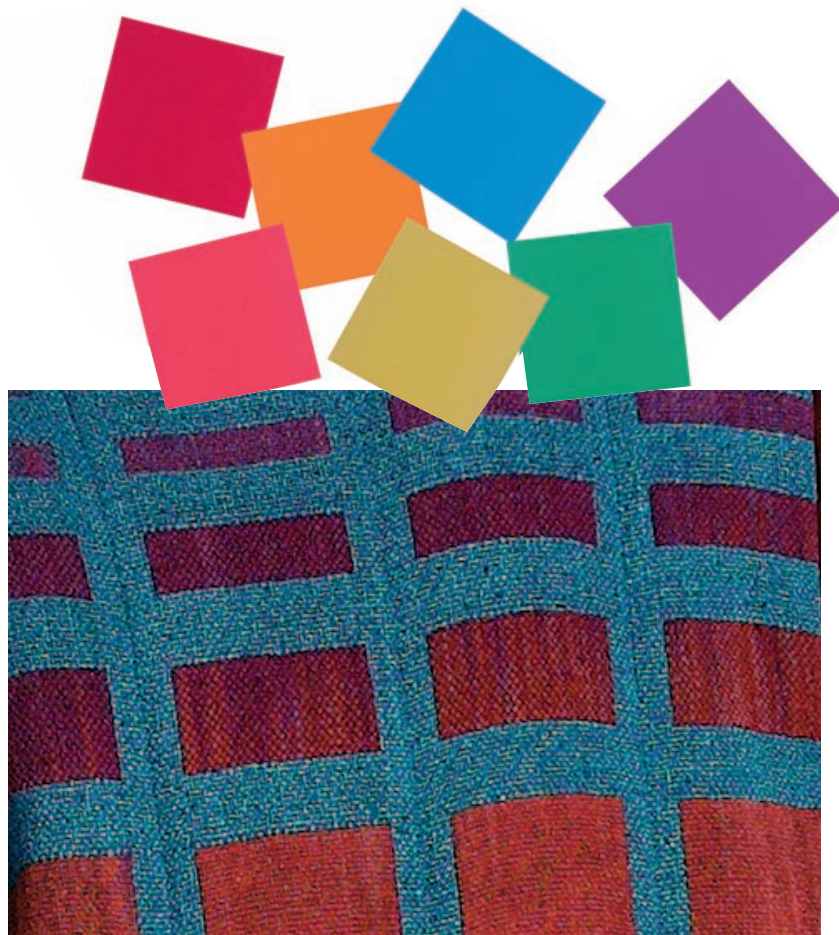
ECCENTRIC & **ASSERTIVE**

The color forecasts in the January/February 2005 issue of *Handwoven* were met with infectious enthusiasm by the swatch team, those wonderful volunteer weavers who set aside time in their busy schedules—the deadline for this issue coincided with the holidays!—to turn the colors into dazzling garments.

Sara Goodman from Lyme, New Hampshire, wove the fabric for this coat from 2-ply and singles silk noil from Halcyon and Treenway Silks. She dyed the silk with MS Fiber Reactive Dyes from ProChem. The front, back, and sleeve panels are doubleweave. Sara painted the warp for the layer inside the “windows.” The side panels and front extensions are in a 2-block twill from Sharon Alderman’s new book *Mastering Weave Structures*, page 30. Cuffs and borders are machine quilted on cotton velvet, and the lining is Itajime Shibori on China Silk. The pattern is Folkwear #106 and the sewing is by Anne Fayen from South Strafford, Vermont.



ILLUSTRATIONS BY JESSICA LEVINSON



DUSTY & POETIC

Handweavers have much to celebrate with the fashions predicted for the next few seasons. Coats, jackets, ponchos, shawls—all things woven are back in a big way. From 1950s retro short, slim, fringed jackets to oversized capes and everything in between, the styles are wonderfully suitable for handwoven fabrics. Fringe is in! It even looks as though fashion designers have been studying the drafts used by handweavers for inspiration for their fabrics.

Daryl Lancaster of Lincoln Park, New Jersey, incorporates fringe in her trendy jacket. Warp and weft colors are based on the Dusty and Poetic palette with warp stripes of a mill-end rayon and cotton flake, and a variegated cotton-flake weft. The weave structure is a simple modified twill on four shafts from Marguerite Davison's *A Handweaver's Pattern Book*. Daryl made the fringe by cutting 1" strips of the handwoven fabric in the warp direction, unraveling about $\frac{3}{4}$ " of the warp threads to fringe the weft, and then inserting the remaining woven edge like piping into the seams. The pattern is from *Burda World of Fashion* magazine, September 2004.

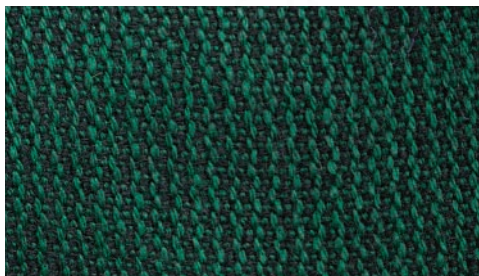
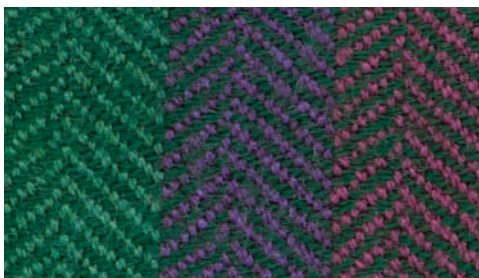
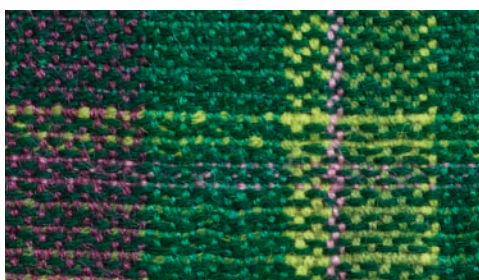
A reminder: The May/June Fabric Forecast is dedicated to the Year in Review. This is where we feature work from you, our readers, inspired by the forecasts for Spring '05 (see the September/October 2004 issue of *Handwoven*) and Fall/Winter '05-'06 (see the January/February 2005 issue and these pages). Send us a photograph, a draft, yarn samples and sources, and a fabric swatch, if possible, by March 21st. Remember that the palettes need not be used only for garments. Also let us know of table linens, upholstery, or other decorative items for your home that are woven in Fabric Forecast palettes.



LEAVES & BERRIES

Dianne Totten of Marietta, Georgia, wove this reversible stitched double-cloth poncho in Jagerspun Zephyr wool/silk, Super Fine Merino, and Maine Line 20/2 wool, all from Halcyon. One layer is a block design in summer and winter, and the other a striped dornick twill (ten shafts, sixteen treadles). Her slacks are woven in a 4-shaft cord weave.

Barbara Herbster of Manchester, Massachusetts, wove this matching hat and scarf in chenille by Silk City Fibers (available from Cotton Clouds) with a supplementary warp of variegated rail yarn and a ribbon yarn. The hat has a polar fleece band for warmth. Weaving and sewing directions for the hat and scarf are available on our website.



FEATHERS & WINGS

Tracy Kaestner of Katy, Texas, wove the panels for this jacket (sewn from a Birch Street pattern) in a 4-shaft tied-float weave using 12/2 silk from Treenway Silks, dyed with Sabracron F dyes. The contrast fabric is a wool gabardine. Both the jacket and the scarf, by Ruby Leslie of Hardwick, Vermont, show the iridescent effect of feathers. Ruby used Tencel in the warp and Jagerspun Zephyr wool/silk in the weft, both from Webs, in a variation of huck. Surprisingly, Ruby's colors are from commercially dyed yarns; the painted effect is from gradating the warp colors. Instructions for Ruby's scarf follow on page 76.



Everyone thinks the colors in this scarf have been handpainted or dyed. Not so! Use commercially available colors in the Winter'05-'06 Feathers and Wings palette and get a jump start on color trends!

While Tencel resists shrinking, Zephyr has the capacity to shrink and full significantly if overly agitated (especially in hot sudsy water or in the washing machine). However, it won't blossom well if the water is too cold or there isn't enough soap or agitation to get the fibers moving. Moderation is the key. Keep an eye on how the fabric is reacting to conditions. Remember that rinsing also contributes to fiber movement.



13x			12x			8x		
	6	6		6			5	5
		5					5	5
	4	4		4	4		4	4
	3	3			3	3		3
2	2	2		2	2	2	2	2
1	1	1	1	1	1	1	1	1

8x			12x			← cont'd
5	5		6	6		
				5		
	4	4		4	4	
		3	3		4	4
		2	2	2		
	1	1	1	1	1	1

[illegible]

After washing, amounts produce one scarf
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Heritage Spinning & Weaving: Passing it On

Shop Smart tells the behind-the-scenes story of weaving shops around the country and features special projects that they offer in kit form. A kit includes all the yarns—and only the yarns—you need to make a specific project.

textures. The store caters to weavers, spinners, knitters, crocheters, tatters, felters, and will soon add needlework supplies.

The focus of the shop is passing on the tradition of the fiber arts, hence the name:



Joan Sheridan Hoover, owner of Heritage Spinning & Weaving, warps a loom in her beautiful 3,000-square-foot shop in Lake Orion, Michigan.

Joan Sheridan Hoover found herself constantly on the prowl for spinning and weaving supplies in her area. She figured if she couldn't find them, no one else could either, so five years ago she opened Heritage Spinning & Weaving. Hoover, who is an avid weaver, spinner, dyer, knitter, and felter, also has a background in marketing. Owning a fiber shop was a perfect match for her skills.

Heritage Spinning & Weaving is located in downtown Lake Orion, Michigan, on the edge of the northern Detroit suburbs. Its motto—Fun, Fiber, and Friends—says it all about this welcoming shop.

After a series of expansions, the store now occupies 3,000 square feet, including a dedicated classroom, dye workshop, kitchen, and cozy sitting area. When customers pass through the door, some sigh as though glad to be home while others pause in wonderment at all the colors and

Heritage Spinning & Weaving. As a full-service fiber shop it has plenty to offer the weaver. Twenty to thirty students take beginning weaving classes at the shop each year. Guest instructors are invited at least twice a year and have included such well-known teachers as Anne Field and Suzanne Halvorson. On average, Heritage Spinning & Weaving sponsors one class every six to eight weeks that focuses on developing weaving skills.

Heritage Spinning & Weaving sells Ashford, Harrisville, LeClerc, Louet, Norwood, and Schacht products. Yarns include UKI cotton, JaggerSpun wool, Henry's Attic yarns, cottolin, chenilles, and more. The store features a broad selection of books, from new releases to old favorites. If you're heading east for Convergence in Grand Rapids in 2006, Heritage Spinning & Weaving is a must stop. You won't leave empty-handed.

Several weaving kits are available from Heritage Spinning & Weaving, including Lunatic Fringe gamps, a collapse-weave scarf kit developed with Anne Field (see *Handwoven*, September/October 2004, page 48), and two new scarf kits created especially for this issue of *Handwoven* highlighting Heritage's hand-dyed silk yarn. The 4-shaft log cabin scarf (page 40) and the 8-shaft plaited twill scarf (at right) are luxurious ways to experience color and silk. Six hand-dyed colorways are available: Trout, Grand Traverse, Iris, Harvest, Cascade, and Lake Michigan. The scarf at right is in the Lake Michigan colorway.

Heritage's website includes an overview of products and services, current newsletters and classes, news and photos of shop events, and even a New Zealand travelogue. Sign up for their e-mail newsletter at www.heritage-spinning.com. To order a kit, contact Heritage at info@heritage-spinning.com, (248) 693-3690, or write or visit 47 E. Flint, Lake Orion, Michigan 48362.



Hand-dyed colorways from top to bottom are: Iris, Harvest, Grand Traverse, and Trout. Scarf at right is in the Lake Michigan colorway.

PHOTOGRAPH PROVIDED BY JOAN SHERIDAN HOOVER





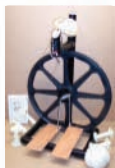
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Events, Exhibits, Classes, Travel

EXHIBITS, SHOWS, AND SALES

ARIZONA

Through May 1. Navajo Weaving exhibit at Arizona State Museum, University of Arizona, Tucson, and Navajo Rug Sale at the museum store, featuring contemporary rugs from Black Mesa. Contact Darlene Lizarraga, Arizona State Museum, PO Box 210026, Tucson, AZ 85721. (520) 626-8381; fax (520) 621-2976; www.state-museum.arizona.edu.

March 12. All That Jazz, luncheon, fashion show and boutique by the Tucson Handweavers and Spinners Guild at the Presidio Ballrooms, Hilton El Conquistador Resort, 10000 N. Oracle Rd., Tucson. Contact Eileen Glennon, (520) 744-0772; fashshow@hotmail.com; www.THSG.org.

CALIFORNIA

Through April 24. Spring Pool/Floating Sky: In Praise to Indigo. Historic and contemporary indigo-dyed textiles. Palo Alto Art Center, 1313 Newell Rd., Palo Alto, CA 94303.

August 16–21. Monterey County Fair Wool Show in Monterey. Fleece auction August 21. (831) 372-5863.

COLORADO

May 6–July 17. Fiber Celebration 2005, juried show in Longmont sponsored by Northern Colorado Weavers Guild. Contact Julia Bottom, 9240 Yellowstone Rd., Longmont, CO 80503. (303) 651-1372; NCWG@highstream.net; www.angelfire.com/co4/fibercelebration02/.

Through June 30. Kashmir and Paisley Shawls, exhibit at The Colorado Springs Pioneers Museum, 215 S. Tejon St., Colorado Springs, CO 80903. (719) 385-5990; www.cspm.org.

July 28–31. Fiber Celebrated 2005, juried exhibition in conjunction with Intermountain Weavers Conference, in Durango. Contact Sharon Sichi, Box 673, Flora Vista, NM 87415. (505) 334-6823; daltonk@fisi.net; www.intermountainweavers.org.

CONNECTICUT

April 9–30. Weaving at the River, biennial show of the Handweavers' Guild of Connecticut, at River Street Gallery, Fair Haven Woodworks, 72 Blatchley Ave., New Haven. (203) 776-3099; www.handweaversguildofct.org.

April 30. Connecticut Sheep, Wool, and Fiber Festival at Tolland Agricultural Center, Rte. 30, Vernon. (860) 684-2124; winterbrookfarm@att.net; www.ctsheep.org.

DISTRICT OF COLUMBIA

Through March 6. A Garden of Shawls: The Buta and Its Seeds. **Through June 5.** Beyond the Bag: Textiles as Containers. **April 1–September 18.** Treasures from Insular Southeast Asia. **June 4–5.** Celebration of Textiles. Exhibits and festival at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textile-museum.org.

MAINE

June 11–12. Maine Fiber Frolic at Windsor Fairgrounds, Rt. 32, Windsor. Contact Michelle DeLucia, 377 Center Conway Rd., Brownfield, ME 04010. (207) 935-4075; www.fiberfrolic.com.

MINNESOTA

March 11–20. About Place, regional exhibition of fiber art for interiors. **March 19–20.** Fiber art sale. Joan Mondale Gallery, Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. (612) 436-0464; fax (612) 436-0466; jbedworth@textilecentermn.org; www.textilecentermn.org.

March 26–May 8. American Tapestry Alliance Biennial 5. Rochester Art Center, 40 Civic Center Dr. SE, Rochester, MN 55904. (507) 282-8629.

MISSOURI

May 21. Fiber Fair presented by The Highland Fiber Artists of Marshfield. Webster County Fairgrounds, Marshfield. Contact Helen Grace Muzzy (417) 859-7840; Laurie Slider (417) 345-2477.

June 3–5. Heart of America Sheep Show and Fiber Festival at the state fairgrounds, Sedalia. (816) 632-4310; naturalcoloredwool@moncwg.com; www.moncwg.com.

MONTANA

March 5. Great Falls Spinners and Weavers Guild Fiber Fest annual fiber sale, exhibit and classes. High Plains Heritage Center, 422 Second St., South Great Falls, MT 59405. Contact Marilyn Schneider (406) 453-0648; mtmarilyn@juno.com

NEBRASKA

April 29–May 1. Fiber Arts Festival at Adams County Fairgrounds, 947 S. Baltimore, Hastings. Contact Mona Mueller, (402) 463-1644; dmueller@inebraska.com.

NEW HAMPSHIRE

April 9–May 15. Bags to Boas and Everything-in-Between, juried exhibit by the New Hampshire Weavers Guild at Depot Square Gallery, Sharon Arts Center, Peterborough. (603) 924-7676.

NEW YORK

April 1–3. Arts of Pacific Asia, show and sale at the Armory at Gramercy Park, 26th St. and Lexington Ave. (301) 933-6994. www.shador.com.

June 4–5, 11–12. American Crafts Festival at Lincoln Center for the Performing Arts, New York City. Raya Zafrina, ACAC, PO Box 650, Montclair, NJ 07042. acac@email.com; www.crafts-atlincoln.org.

OHIO

May 28–29. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.lambzown.com/GreatLakesFiberShow.htm.

June 25–26. Fiberfest 05 in Kirtland. Contact Andrea Pasquale, (440) 256-2154; (800) 366-3276; apasquale@lakemetroparks.com; www.lakemetroparks.com.

OKLAHOMA

March 12–April 10. Fiberworks 2005, sponsored by the Handweavers League of Oklahoma. City Arts Center on the Oklahoma State Fairgrounds in Oklahoma City. Contact Dorothy Dinsmoor (405) 348-4666.

OREGON

March 26. High Desert Wool Growers Fiber Market Day. Prineville. Contact Robina Koenig (541) 389-7678; tumblecreekfarm@juno.com.

PENNSYLVANIA

March 3–26. A Celebration of Fiber, exhibit by The Philadelphia Guild of Hand Weavers, The

Mills at East Falls, 3502 Scotts Ln., Philadelphia. Contact Mary Austin (215) 991-7828; www.PGHW.org.

Through March 19. From Within, an exhibit of fiber work. **March 25–April 23.** Exhibit by Jane Dunnewold, with reception March 25. **April 29–June 11.** Exhibit by Carol LeBaron. Woven Fiber Art House, 28 S. Darlington St., West Chester, PA 19382. (610) 692-9120; (866) 275-9400; fax (610) 692-9130; www.woven-gallery.com.

VIRGINIA

Through March 6. That Felt Good. **April 5–May 1.** The Bead Goes On. **May 3–June 5.** Silver Threads/Golden Needles. **June 7–July 10.** To Dye For. Exhibits at Potomac Craftsmen Fiber Gallery, 105 N. Union St., Studio 18, Alexandria, VA 22314. (703) 548-0935; www.Potomac-CraftsmenFiberGallery.com.

CANADA, BRITISH COLUMBIA

April 15–16. Fibrefest 2005 at Tradex, Abbotsford. Contact Jan Curtis, curtis@oberon.ark.com; or Marilyn Ross, sterlingfarms@telus.net; www.fibrefestinternational.com.

THE NETHERLANDS

March 16–20. International Textile Competition 2005 in the Grote Kerk, Breda, and traveling to other sites afterwards. SBA (Foundation for Expressive Amateur Arts), Boothstraat 3, 3512BT Utrecht, The Netherlands. 030-234 22 11; fax 030-234 23 82; bureau@sbakunst.nl; www.amateurkunst.net.

UNITED KINGDOM, ENGLAND

June 2005. Fibre Festival at Cockermouth Livestock Centre, Cockermouth, North West Cumbria. Contact Pam Hall, 017687 79173; www.woolfest.co.uk.

CONFERENCES

ARIZONA

April 15–17. Navajo Weaving Now!, symposium sponsored by Arizona State Museum and Gloria F. Ross Center for Tapestry Studies, at the University of Arizona in Tucson. Contact Bobbie Gibel, GFR Center for Tapestry Studies, PO Box 3305, Tucson, AZ 85722. (520) 626-8364; tapestry@email.arizona.edu; www.tapestrycenter.org.

CALIFORNIA

March 9–13. Fibers in Paradise. 25th Biennial Conference of the Association of Southern California Handweavers. California Center for the Arts, Escondido. www.aschsite.org/2005.

April 14–17. Conference of Northern California Handweavers' fiber retreat at Asilomar Conference Center, Pacific Grove. CNCH, PO Box 50114, Palo Alto, CA 94303. (650) 856-1077; www.cnch.org.

COLORADO

July 28–31. Intermountain Weavers Conference in Durango. Contact Cinda Towne, 7512 Sand Pebble Ln., Las Vegas, NV 89129; cctowne@hotmail.com; www.intermountainweavers.org.

FLORIDA

March 17–20. Florida Tropical Weavers' Guild Conference in Eustis. Contact Jacki Malone, 313

Bay St., Tarpon Springs, FL 34689. jcmftwg@tampabay.rr.com; www.ftwg.org.

IDAHO

May 14-15. Snake River Fiber Fair and Conference at Eastern Idaho Technical College, Idaho Falls. Contact Barbara Bradley, (208) 523-8160; barbwevs@ida.net; www.snakeriverweaversandspinners.org.

KENTUCKY

June 2-5. Craft Organization Development Association conference at Berea College and Kentucky Artisan Center, Berea, and Hazard Community and Technical College, Hindman. Contact Linda Van Trump, PO Box 51, Onia, AR 72663. (870) 746-4396; lvt.coda@mvtnet.net.

MASSACHUSETTS

July 21-24. New England Weavers Seminar 2005 at Merrimack College, North Andover. www.newenglandweaversseminar.com.

MISSISSIPPI

March 4-6. Southeast Fiber Forum 2005 at Gulf Park Conference Center, Long Beach. Contact Nancy Kahrs, nckahrs@yahoo.com; or Cheryl McWilliams, (713) 256-7113.

NEW JERSEY

September 20-23. Intersections/Introspections, womens' fiber artists' retreat with Mary Zicafoose at Congress Hall Hotel, Cape May. Georgeann Blaha, The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. (866) 275-

9400; fax (610) 692-9130; g@wovengallery.com; www.wovengallery.com.

NEW YORK

October 7-10. Eastern Great Lakes Fiber Conference retreat at Chautauqua. Contact EGLFC Registrar, 906 DeWitt Rd., Webster, NY 14580. (585) 461-3940; www.easterngreatlakesfiberconference.org.

PENNSYLVANIA

July 6-10. Creative Strands Fiber Arts Conference. University of Pennsylvania in Johnstown. Augusta Marketing, 680 Neitz Rd., Northumberland, PA 17857. (570) 473-8278; www.creativestrands.com.

TEXAS

April 14-17. Contemporary Handweavers of Texas conference for weavers, spinners, and felters. Austin Airport Hilton Hotel. www.contemporaryhandweaversoftexas.org.

VIRGINIA

July 12-17. Basics and Beyond, 2005 conference of the Mid-Atlantic Fiber Association at The National Conference Center, Lansdowne. Contact Suanne Pasquarella, president@mafafiber.org, or MAFA, PO Box 112, Leonardo, NJ 07737. www.mafafiber.org.

WASHINGTON

August 1-7. Color Me, Colour You!, Association of Northwest Weavers' Guilds at University of Puget Sound, Tacoma. Contact Mimi Anderson,

(253) 383-9241; mda423@nventure.com; www.northwestweavers.org.

WISCONSIN

June 12-18. Waves of Weaving, Midwest Weavers Conference at Lakeland College, Sheboygan. Pre-conference workshops June 13-15. Contact Nancy Frantz, W3201 County Rd. MM, Elkhart Lake, WI 53020. www1.lakeland.edu/midwest2005/index.htm.

CANADA, ALBERTA

July 2-8. Fibre Week 2005 at Olds College, Olds. (403) 556-4677; www.oldscollege.ab.ca.

CANADA, ONTARIO

May 11-13. Stepping Stones, Ontario Handweavers and Spinners conference at Queen's University, Kingston. Contact Teri Shearer, RR 4, Napanee, ON K7R 3K9; (613) 378-1162. tshearer@business.queensu.ca. www.OHS.on.ca.

TURKEY

September 15-17. Visions in Textiles-From tradition to textile art/design of tomorrow. European Textile Network 13th Conference. Izmir. ENT, PO Box 5944, D-30059 Hannover, Germany. etn@ETN-net.org; www.ETN-net.org.

UKRAINE

June 14-18. Fashion 2005, international conference in Kherson. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73028, Ukraine. 380 (552) 551127; anschnei@public.kherson.ua; http://anschnei.public.kherson.ua.



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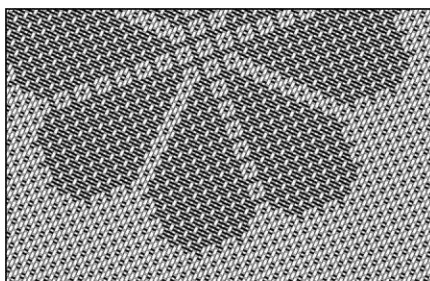
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TO ENTER

CALIFORNIA

Artwear Celebrated, juried exhibit and fashion show of wearable art, June 4–July 30 in Camarillo. **Entry deadline April 15.** Send SASE to "Artwear Celebrated," Studio Channel Islands Art Center, 79 Daily Dr., PMB 270, Camarillo, CA 93010. Contact Michele, (805) 383-1368; info@studiochannelislands.org.

Monterey County Fair Wool Show, fleece judging July 30. Handcraft judging, July 31. (831) 372-5863.

Wearable Expressions, biennial international juried exhibition of wearable art, November 18, 2005–January 15, 2006, in Rancho Palos Verdes. **Slide deadline August 26.** Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; fax (310) 541-9520; info@pvartcenter.org; www.pvartcenter.org.

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2006 conference and beyond. Contact Jacki Malone, 313 Bay St., Tarpon Springs, FL 34689. jcmftwg@tampabay.rr.com.

GEORGIA

Chattahoochee Handweavers Guild regional fiber art show (southeastern states), May 15–July 15, in Atlanta. **Entry deadline March 1.** For prospec-

tus, send SASE or e-mail address to Kathi Grupp, 2572 Blackmon Dr., Decatur, GA 30033. besing@mindspring.com.

ILLINOIS

Juried Runway Fashion Show, October 16 in St. Charles. **Slide deadline June 1.** Send LSASE to Heather Winslow, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 548-9443; finelineca@aol.com; http://finelineca.org.

OHIO

Great Lakes Fiber Show, May 28–29 at Wayne County Fairgrounds in Wooster, includes a skein competition, vendors, and animal shows and sales. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net; www.lambzown.com/GreatLakesFiberShow.htm.

PENNSYLVANIA

Call for workshop proposals. Send descriptions, fees, materials and materials fees, resume, and slides to The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. (866) 275-9400; fax (610) 692-9130; jcjones@woven-gallery.com.

WISCONSIN

WOW, juried fashion show in conjunction with Midwest Weavers Conference, June 12–18, in Sheboygan. **Entry deadline April 1.** Send SASE to Cindy Ellenbecker, W1993 Thede Rd., New Holstein, WI 53061. (920) 898-4954; bhaven@excel.net.

CANADA, ONTARIO

Stones in the Fabric of Life, juried show in May, in conjunction with the Ontario Handweavers and Spinners Conference in Kingston. OHS members; **Entry deadline in April.** Contact Beth Abbott, RR #2, Godfrey, ON K0H 1T0. erabbott@sympatico.ca.

INSTRUCTION

CALIFORNIA

Three-day workshops, April 14–17, in conjunction with the Conference of Northern California Handweavers' fiber retreat at Asilomar Conference Center, Pacific Grove. CNCH, PO Box 50114, Palo Alto, CA 94303. (650) 856-1077; www.cnch.org.

COLORADO

A Taste of Tapestry, June 7–9, taught by Karen Crislip. Foothills Art Center, 809 15th St., Golden, CO 80401. (303) 279-3922; www.foothillsartcenter.org.

Cranbrook Loom Day, April 30, Betsy Blumenthal and Jane Patrick. Schacht Spindle Co., 6101 Ben Pl. Boulder, CO 80301. (800) 228-2553. janep@schachtspindle.com.

DISTRICT OF COLUMBIA

The Influence of Indonesian Fabrics on Japanese Textiles, June 25, free lecture by Ann Marie

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ILLINOIS

Ongoing Classes in weaving and other textile arts. Contact Tammy, T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDESIGNS.com; www.TLDDESIGNS.com.

NEW YORK

Finnish Weaving, program by Sister Bianca Haglish for The New York Guild of Handweavers at the School of Visual Arts, 214 E. 21 St., Room 206A, New York. www.nyhandweavers.org.

NORTH CAROLINA

Tapestry Basics, March 13–19, with Tommye McClure Scanlin. **Contemporary Folk Textiles in Overshot**, March 20–26, with Wendy Sundquist. **The Magic of Weaving**, April 17–23, with Ruth Truett; **Weave a Scarf**, April 29–May 1, with Elaine Bradley. **Out of the Dye Pot, Onto the Loom**, May 8–14, with Kathrin Weber Scott. **Handmade Buttons, Frogs and Tassels**, May 15–20, with Nancy Nehring. **Kivers and County-pins**, May 29–June 4, with Susan Leveille. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

OKLAHOMA

Linen: Enduring and Endearing, workshop, March 12–13 with Nancy Hoskins. City Arts Center, Oklahoma City. Contact Mary Jo Kinzie, (405) 942-0585; cjkmjk@cox.net.

OREGON

Indigo Batik on Paper & Cloth, March 1–April 26. **The Vanishing Act: Discharge**, March 12–13. Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland, OR 97225. Contact Sara Black (503) 297-5544, ext. 117; sblack@ocac.edu.

PENNSYLVANIA

Beyond Introduction to Weaving, March 4–6, with Georgeann Blaha. **Bogolanfini**, March 12, painting with mud with Bette McCarron. **Complex Cloth Intensive**, March 18–22, dyeing and surface design with Jane Dunnnewold. **Creating Surface with Entrelac Shapes**, April 16–17, with Kathryn Alexander. **Introduction to Weaving**, starting May 2, with Georgeann Blaha. **Round Reed**, May 13–15, with Kari Lonning. Contact Georgeann Blaha, The Studios at Cannon Hill, 28 S. Darlington St., West Chester, PA 19382. g@wovengallery.com.

VIRGINIA

Weaving and spinning classes July 12–17 in conjunction with MAFA Conference in Lansdowne. MAFA, PO Box 112, Leonardo, NJ 07737; Suanne Pasquarella, president@mafafiber.org; www.mafafiber.org.

WISCONSIN

Classes for children and adults, including fiber, ongoing at John Michael Kohler Arts Center, 608 New York Ave., PO Box 489, Sheboygan, WI 53082. (920) 458-6144; fax (920) 458-4473; lhale@jmkac.org; www.jmkac.org.

Beginning Weaving, May 22–27. **Weave, Cut & Sew**, June 19–24 with Mary Sue Fenner. **Nava-jo Rug Weaving**, August 14–19 with Fran Potter. **Weaving Workshop**, August 28–September 2 with Jean Hutchison and Louise French. **Rep Weave: Rugs and Beyond**, September 4–9 with Jean Hutchison and Louise French. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; www.sieversschool.com.

GUATEMALA

Loom Beading, March 3–12, with Gayle Liman. **Backstrap Weaving**, March 3–12, with indigenous weavers. Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat.org.

TRAVEL

Ecuador, July 6–20. Handcraft tour. Booking deadline May 7. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

France, April 15–22 and October 15–22. Fabric printing/design workshops in Provence. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Guatemala and Belize, March 9–15. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Japan, June 27–July 11. SAORI (improvisational weaving) tour to Osaka and Kyoto. Contact Saori Worcester, (508) 757-4646; mihoka@saoriworcester.com; www.saoriworcester.com.

Mexico, July 22–29. Oaxaca weaving village tour. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Romania, May 30–June 16. Crafts of Transylvania.

Booking deadline March 31. Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (585) 548-2667; fax (585) 548-2821.

Southwestern United States, April 25–May 2; July 10–17. Trading post/pueblo tours. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Sweden, July 23–30. Scandinavian design tour. Horizons to Go, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.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.

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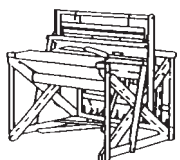
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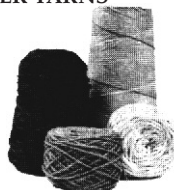
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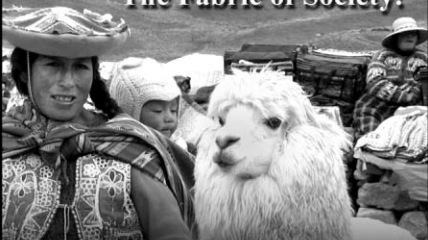
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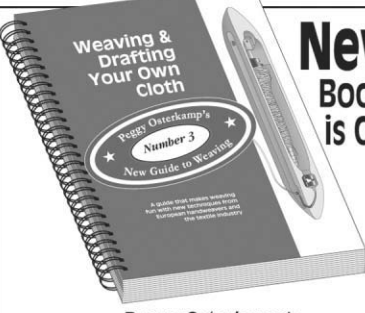
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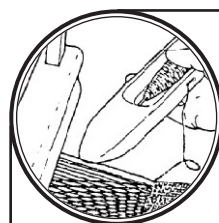
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Thoughts When Moving

My husband and I are moving for the eleventh time since we married in 1958. As I pack, I find myself surrounded by boxes of textiles that have been created by ancestors, by me, by my two daughters. My family never threw anything away and I certainly will not be the first! Maybe it is the strong Scottish heritage on one side but more, I think, I keep the textiles to pass on to grandchildren and beyond.

By coincidence, I've had eleven looms in eleven moves.

Discounting the darning I learned in the Brownies and those potholders we made with stretchy bands, my earliest experience with weaving, probably at age nine, was in the summer with my Great Aunt Jean. For years, she wove placemats on a frame loom. I remember weaving only one, but even then there was something magical for me in creating a fabric from yarn.

A weaving project in an Art Education class in college convinced me I'd someday weave, and a few years later I bought a 4-shaft counterbalance loom. We lived in Cleveland Heights, Ohio at the time and I joined the Textile Arts Club and a weavers' guild—an invaluable aid to learning and sharing. I mostly wove wall hangings then (it was the 1960s and *everybody* was doing wall hangings). I proudly displayed one composed of strips of a little weaving, a little wrapping, and a lot of free-hanging warp held rigid with rods. A plumber who came to the house one day asked, "What is that going to be?" Not necessarily the first and certainly not the last of my critics.

Several looms and years later we moved to Memphis, Tennessee, where I joined the Tennessee Artist Craftsmen and the Memphis Guild of Handloom Weavers. I took my first weaving/drafting class at Arrowmont in 1974, and there someone brought up the topic of color-and-weave. No one could give an adequate definition or explanation. This made me curious, and thus I found my niche! My husband Tom was a professor of computer science by then and as he watched me drafting on graph paper, he said "A computer could do that a lot faster." My reaction at the time was a frown, but another niche was found!

Tom was so interested that he wrote software himself and went on to build a computer. Our first computer was a small black-and-white television that served as a monitor and a cardboard box that held a very primitive home brew Kim 1 computer that had 8K and looked like an old radio!


Creating ordinary drawdowns with the limitation of black and white was not so interesting. Creating color-and-weave drafts seemed like an avenue with much greater interest, however, so I began trying to define the term for Tom. That started our focus on using a computer to combine weave structures with a color sequence in both the warp and the weft, a pursuit that led to decades of study, lots of samples, and four books!

The world of weaving is a wonderful one. You can approach it on so many levels. You can spend a lifetime on 4-shaft weaves or even on just plain weave. By varying color, texture, fiber type and size, you need never repeat a design. If you study drafting, whether 4-shaft or multishaft, you can learn to control what happens so that you can predict what emerges from the loom. On the other hand, you can use the loom and yarns as canvas and paint brush and make it all up as you go along. I have loved doing both.

Weaving also provides wonderful friendships. Going to guild meetings, and conferences, both regional and national, supplies the weaver with a friendship group throughout the country. Wherever you move, a guild awaits!

A lot has changed for weavers over the last few decades. As I checked into a Midwest Weavers Conference in the late 1970s, dragging the computer behind me, I heard a woman behind me say "Look at that; a three-day conference and she cannot get by without a television." In the years since, as I have seen ever more sophisticated computer equipment being taken into conferences, I often remember that day.

In my own weaving I have come full circle. I now find myself enjoying weaving one-of-a-kind "wall hangings." I use what is essentially a frame loom to make small wedge weave pieces.

In the last few years I have learned that my great-great-great grandfather, named Lachlan McCallum, was a weaver in Scotland in the late 1700s. Knowing that, I understand why it has always seemed natural for me to think in "right-angle inter-lacements." It is good to be a part of such a long heritage. Each time I throw the shuttle, or pick up needle and thread, I feel pleasure at being part of a family "thing." 



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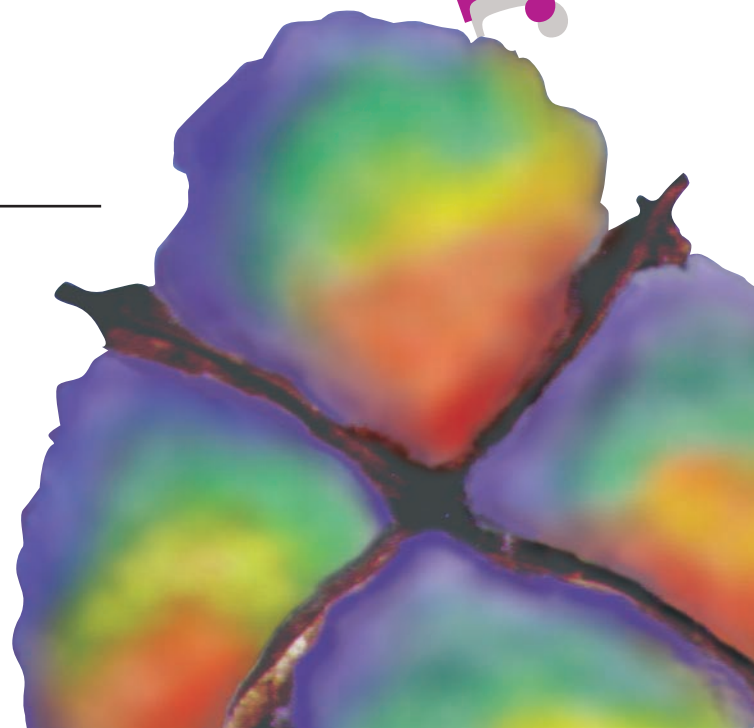
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