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ISSUE 130

MAY/JUNE 2006

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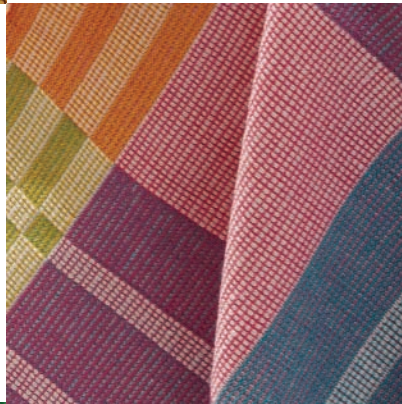
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Kate Lange-McKibben.
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MODEL
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I love my digital camera. I bought it three years ago, when as a 5 megapixel camera, it was top of the line. Today I could buy a 9.5 megapixel camera for the price I paid for mine. This is okay with me, however, because I'm not sure how much better almost twice as many megapixels would make my photos (though they might make enemies of the friends I tried to e-mail them to). I'm worried, also, that there would be more little icons on the selection dial of a new camera than the ones I already don't know how to use on mine.

My camera has a thick little user's manual that came with it and a 250-page tome that you print out from the Web. When I first got the camera, I went through and highlighted all the things I would need to know to use the timer, turn on and off the flash, take closeups of threads at a couple of inches, do photos quickly in succession, etc. If I took photos every day, I might be able to remember these instructions. But every time I find myself taking a photo, I can only remember how to set it on automatic and I don't have the tome or the time to look things up.

Still, it is a great thing to be able to take a photo and look at it on the spot. You know right away if you have the photo you want. You can be e-mailing someone—about something cute your dog is doing, about a problem you're having with your loom, about a weed in your garden—and take a quick photo to show it. I could put a photo in this very column of me sitting here in my nightgown writing it.

In fact, the ease with which you can take, send, edit, copy, and keep photos is beginning to be a problem for me. My camera gives the photos names like P9210044. iPhoto puts these photos in a photo library mysteriously stored somewhere on my computer when I download them from my camera. I can do things to the photos in iPhoto or Photoshop at which time I usually change the name to one that means something to me like Huck at the Beach and copy it into a folder called Huck. Now there are two copies of the photo. Sometimes I want to crop the photo and send it to a friend but keep the full version. Now there are three copies.

For one reason or another, I'm sure there are as many as ten copies of many of the photos scattered around my hard drive, all with different names, in addition to hundreds of photos called P-something that I was always going to edit but never got around to it. As they increase in number, so does the energy it will require to go back through them all—way more energy than it would take to go through boxes of snapshots and make a discard pile. That's another plus to handwoven textiles: a digital facsimile will never replace the physical object.

Madelyn

Contributor's Gathering

We would like to thank our authors for their contributions to *Handwoven*. Stop by our booth (#322) at Convergence between 2 and 4 p.m. on Friday, June 30th. We'll have a small gift and a treat for you to enjoy as our way of saying thank you for sharing your knowledge and talents with the handweaving community.

thank you
thank you

What's Coming in Future *Handwovens*

September/October 2006: *Weaving for Pets*
(pet garments and toys, other whimsy)

November/December 2006: *Outerwear*
(winter wear: shawls, coverups, jackets)

January/February 2007: *Black and White*
(projects in black and white; block weaves and profile drafts)

March/April 2007: *Overshot Made Over*
(new interpretations of the greatest pattern weave of them all)

May/June 2007: *Pick a Palette* (weaving inspired by palettes from paintings, photos, interior design or fashion magazines, color and fashion forecasts, etc.)

Handwoven®

VOLUME XXVII

MAY/JUNE 2006

EDITORIAL

EDITOR-IN-CHIEF Madelyn van der Hoogt
MANAGING EDITOR Liz Gipson
CONTRIBUTING FEATURE EDITOR Daryl Lancaster
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TECHNICAL EDITORS Diane Kelly, Lynn Tedder
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CREATIVE SERVICES

DESIGNER Elizabeth R. Mrofka
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PUBLISHING

PUBLISHER Marilyn Murphy
ADVERTISING MANAGER Sharon Altergott
WEB MARKETING MANAGER Bruce Hallmark
CIRCULATION DIRECTOR Trish Carter
FULFILLMENT MANAGER Jodi Smith
CIRCULATION MANAGER Barbara Naslund

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CONTACT US

For subscription information, United States subscribers call (800) 433-6451, international subscribers call (760) 291-1534, e-mail at handwoven@pcspublink.com, or visit the website at www.interweave.com.

For advertising information, call Sharon Altergott at (970) 613-4630, e-mail SharonA@interweave.com, or visit the website at www.interweave.com.

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

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Lately, this column and the Letters page have been foreshortened in order to tell you about our forays into the world of digital media. As these offerings will continue to grow, we've decided to change the focus of this column to "What's Going On" on *Handwoven's* website to provide information about the content and resources available to you there. The Internet doesn't have the same constraints that a magazine does; it's not limited to page count and is instantly updatable.

The internet will never replace magazines for me. The beauty of *Handwoven* is that I can easily carry it with me anywhere, flag the articles I want to refer back to, and plan my projects using it. I like to put some pages in my "wishing and dreaming" folder, and eventually they make their way to my "I am making this project" folder. Consider both mediums for the strengths and resources they hold for you.

Happy weaving, reading, and browsing!

Marilyn Murphy,
Handwoven's
Publisher and
President of
Interweave Press



OUR SURVEY SAYS

In the March/April 2006 issue we asked readers to walk down memory lane and pick their favorite cover from the past five years. Twenty percent of the respondents to our online poll were not subscribers. We were intrigued by the fact that both our subscribers and our more casual readers picked the same cover—from January/February 2004, the issue devoted to gamuts. The March/April 2005 issue (color and weave) and the May/June 2003 issue (lace) tied for second place among subscribers. Nonsubscribers selected as their second choice the May/June 2005 issue featuring table toppers.

eBooks: Bringing You the Best of *Handwoven*

We are contemplating our next Top Ten collection (see page 24 for our current selection). Which three eBooks would you buy?

- | | |
|-------------------------------------|---|
| ☐ Baby Blankets | ☐ Throws |
| ☐ Placemats | ☐ Weaving with rags |
| ☐ Rugs | ☐ Weaving for Christmas |
| ☐ Scarves | ☐ Other |
| ☐ Table runners | |

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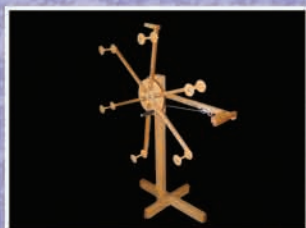
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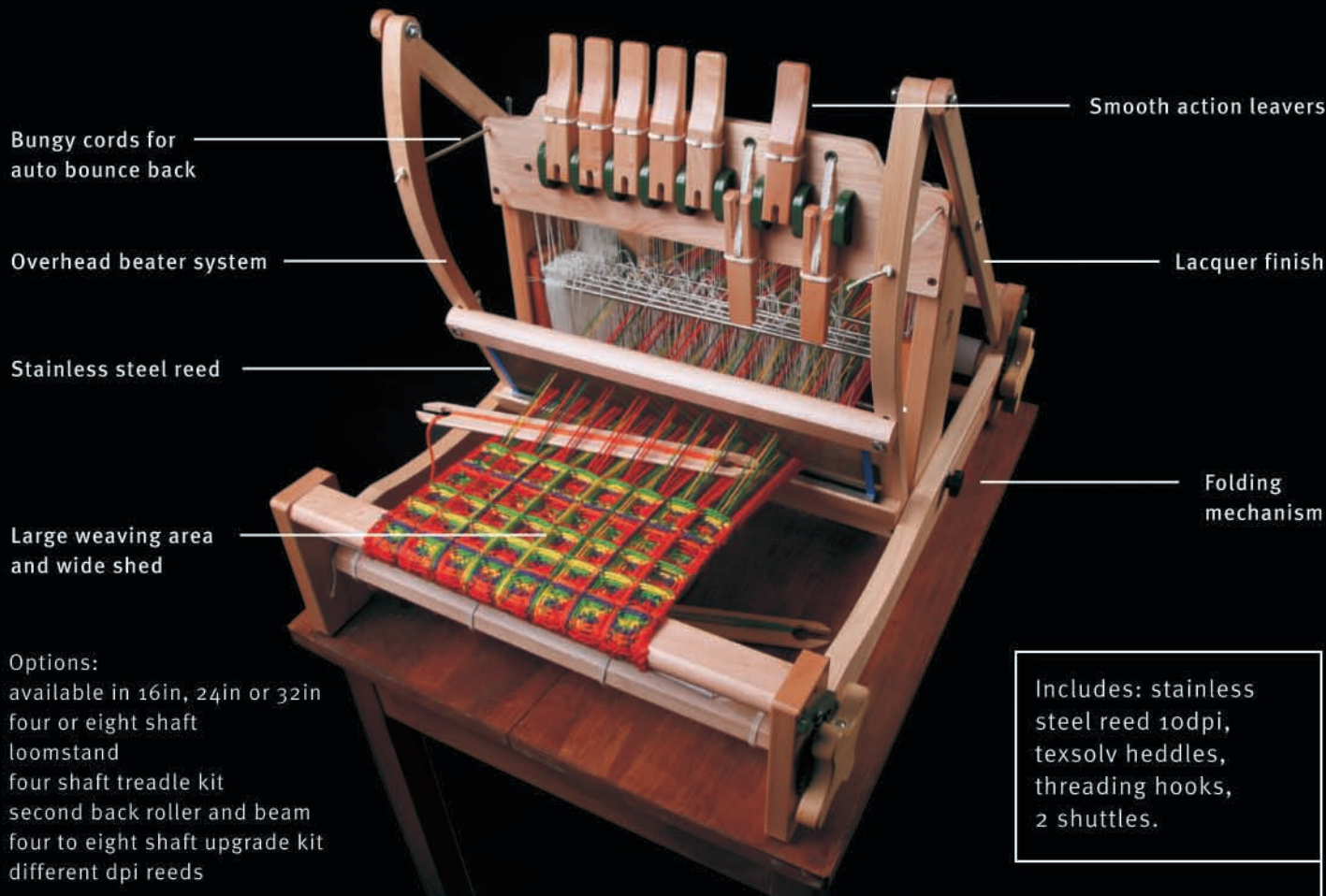
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CORRECTIONS

CORRECT TIE-UP

Here is the correct tie-up for Kristine Linn's huck lace towels in the January/February 2006 issue, page 34.

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

MOP COTTON

The mop cotton listed for Tom Knisely's rep-weave rug, January/February 2006, page 58, is 8 strands of 8/2 cotton (420 yd/lb for the bundled yarn). For the rug, you need 165 yd of the bundled fiber (or other mop cotton) or 1,320 yd of 8/2 cotton if you bundle your own.

CORRECTED REFERENCE

In the November/December 2005 *Handwoven*, page 64, Doramay Keasbey's article, "4-Shaft, 4-Block Doubleweave," should be cited as published in the March/April 2005 issue, pages 60–63.

A LOOM'S JOURNEY

I enjoyed the travel feature on Door County and Rachel Brown in the March/April 2006 issue of *Handwoven*. Rachel's first loom that she found in the Works Progress Administrative building now sits in my studio. I bought it from Rachel about ten years ago, hauled it home, reassembled and repaired it with her warp still intact. Currently, I am weaving my third large tapestry on it. As I understand it, Rachel wove one tapestry on that loom, a commission, and I am still weaving off her warp!

—Karen Page Crislip, Albuquerque, New Mexico, and Estes Park, Colorado

WEEKEND WEAVER

I wish to thank all your staff for a wonderful magazine. It has given me great pleasure, guidance, and inspiration since 1982! My one critical comment is that the timetable you give in Weekend Weaver can be quite distressing for a less

experienced weaver if he/she cannot keep up with your given times.

—Eva Chemke, Israel

This is a very good point. We need to say that times allotted will vary, and that no one should try to match them. We think of them as encouraging weavers to realize that not every project takes a long time!

CONFERENCES!

This past weekend, I attended Fibers Through Time in Coolidge, Arizona, and took a wonderful workshop from Jason Collingwood. I think the best thing about the workshop and event was being with people who share my interests. No one thought they were better than anyone else. The vendor area was filled constantly with people shopping, including me! If anyone gets a chance to go a conference, I highly recommend it.

—Ellen Stabaugh, via e-mail

Hope to see you at Convergence!

CONVERGENCE CORNER

We hope that you will make the trek to this year's Convergence, the biennial conference of the Handweavers Guild of America. The Michigan League of Handweavers is hosting the gala event in Grand Rapids, Michigan, June 25–July 1. If you attend the conference, be sure to stop by our booth (#322) and say hi. We'll be displaying the winning entries from our Top Ten Towels for the Twenty-First Century contest. We'll also have a few gatherings in the booth that you won't want to miss.

Meet Interweave Book Authors

Thursday, June 29

From 12–1 p.m. Holly Brackmann will giving a sneak preview of her new book *Surface Designer's Handbook* due out in September, and she will be signing book plates.

From 3–4 p.m. Catharine Ellis will be signing copies of *Woven Shiori*. Bring your own or buy a copy from many of the Convergence booksellers.

Friday, June 30

From 12:30–1:30 p.m. Jane Patrick will be celebrating the launch of her new book *Time to Weave*. Advance copies will be available from vendors.



Contributor's Gathering

We would like to thank our authors for their contributions to *Handwoven*. If you have written an article for the magazine, stop by our booth from 2:00–4:00 p.m. **Friday, June 30.** We will have a small gift and a treat for you to enjoy as our way of saying thank you for sharing your knowledge and talents with the handweaving community.

thank you
thank you

WELCOME, NEW WEAVERS!

Crazy as a Loom Weaving Studio, Kingsbury, New York. Instructor: Hilary Cooper-Kenny. Students: Judy Cushing, Joanne Steele.

Diana Weigert's Country Lane Fiber Arts Shop, New London, Iowa. Instructor: Aletha Hay. Students: Vickie Barclay, Kathy Blackett, Judy Hickey, Pat Hurst, Sharon Lawson, Darlene Lenore, Denise Proctor, Hannah Ross, Linda Ross, Mary Woods, Barbara Zumdonic.

Dry Creek Fibers, Delta, Colorado. Instructor: Linda Brown. Students: Cheri Bradbury, Kathy Conlon, Maud Percival.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Beatrice Maestas. Student: Christina Brown.

Far North Fibers, Anchorage, Alaska. Instructor: Pamela Grefsrud. Student: Kimberly Royce.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappell. Students: Sandy Cristan, Francine Eppelsheimer, Debbi Lawrence, Don Lawrence.

Fiberworks Knitting & Weaving, Toledo, Ohio. Instructor: Chris East. Students: Pamela Bortz, Vicki Bosch, Maureen Devos, Rachel Fasig, Denise Macody, Vickie Riehle, Sherry Seiler, Kathy Shinn, Erin Thomas.

Fine Line, St. Charles, Illinois. Instructor: Heather Winslow. Students: Jessica Baack, Joseph Coenen, Nell Nunn, Amanda Schleede.

Forma, Whitmore Lake, Michigan. Instructor: Sarah Kaufman. Students: Jeanne Adwani, Mary Boyer, Ronald Cantin, Julie Cattaneo, Sondra Hoffman, Danielle Jungmann-Weems, Lilita Matison, Marilyn Melis.

Halcyon Yarn, Bath, Maine. Instructor: Michael Patterson. Students: Susan Duncan, Tina Kelsey Ellis, Laurie Howarth, Dianne Lewis, Marianne Pinkham, Teresa Valliere.

Harrisville Design, Harrisville, New Hampshire. Instructor: Tom Jipson. Student: Gayle Savery.

Heritage Spinning & Weaving, Lake Orion, Michigan. Instructor: Joan Sheridan Hoover. Students: Kathy Campau, Jenny Depa-Karl, Annie Edwards, Indra Mertens, Miriam Millan, Missie Nordrum, Jennifer Sanders, Pat Wojtalewicz.

Heritage Weavers & Spinners Guild, Calgary, Alberta, Canada. Instructor: Janet Cameron. Students: Shirley Fulton, Susan Gillis, Dulcie Gretton, Jennifer Mackenzie, Ann Morley, David Morley, Joan Sarro, Judith Slimmon, Marlene Toneguzzi.

The Ink People Center for the Arts, Eureka, California. Instructor: Linda Hartshorn. Students: Maura Gallagher, Suni Mahoney, Barb Matz, Amy Peacock, Susan Zeller.

The Mannings, New Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Dottie Arthur, Elizabeth Bates, Susan Berté, Jennifer Hall, Judi Hardy, Susan

Harman, Bettye Harrison-Burns, Ruth Hershey, Joanne Holmaas, Rosemary Ibaugh, Catherine Kempf, Louise Kuhn, Judy Laurie, Linda Lewis, Debra Miller, Marie Minnich, Christine Pierce, David Self, Phyllis Self.

Mission Mill Museum Textile Learning Center, Salem, Oregon. Instructor: Donna Stor. Students: Jean Cockle-reas, Cheryl Griffith, Maxine Hilliker, Julia Pinnix, Judy Williamson.

Oberlin College, Oberlin, Ohio. Instructor: Betsy Bruce. Students: Amy Caes, Renee LaGue, Jan Michaels, Liz Yohe Moore, Sara Pevar, Ellen Poggi.

Penelope's Breads & Threads, Delray Beach, Florida. Instructor: Bebbie Weigand. Student: Andrea Sullivan.

The Red Wheel, Castle Rock, Colorado. Instructor: Kerri Dameron. Students: Terry Marzoni, Mary Phillips, Nancy Thompson.

Rose Path Weaving, Lindale, Texas. Instructor: Janice Kelly. Students: Carol Bender, Mary Kate Bockhold, Hannah Bockhold, Leah Crawford, Edie Durham, Rachel Heavener, Angela Langdale, Jenny Toth, Marta Toth.

Ruthies Weaving Studio, Portland, Oregon. Instructors: Ruth Dabritz and Monica Shanahan. Student: Joel Weber.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Penny Ewald, Helen Marshall, Audrey Wilvert.

TLD Design Center & Gallery, Westmont, Illinois. Instructor: Tammy

Deck. Students: Ruth Bloom, Katie Frankle, Carol Heil, Patricia Lucchesi, Madeleine Metzler, Jack Roberts, Ursula Winter.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Students: Gayle Crompton, Kevin Marzalik, Laura Raver, Rochelle Rotter.

University of New Mexico, Albuquerque, New Mexico. Instructor: Patty Savignac. Student: Chloe Edgar.

Weavers Guild of Minnesota, Minneapolis, Minnesota. Instructor: Naomi Brill. Student: Patty Hadsen.

The Weaving Works, Seattle, Washington. Instructors: Caroline Jorstad and Kristine Linn. Students: Lori Anderson, Madeline Buel, Cynthia Burdick, Margaret Campbell, Kathy DePape, Sheri DeVries, Sarah Donnelly, Joan Freiheit, Margaret Garrett, Heidi Harris, Elisa Hartzell, Janet Hasselblad, Jeanette Hebb, Sarah Jensen, Peggy Means, Janet Milliren, Karen Mortensen, Terry O'Neil, Terrie Paine, Susan Smith, Erica Straub, Evanne Vaivadas, Jen Watson, Evanne Wolfe, Karen York.

White River Craft Center, Randolph, Vermont. Instructor: Susan Rockwell. Students: Sherry Allen, Beth Balon, Emily Goodling, Heidi Allen Goodrich, Suzanne Lacey.

White Rock Weaving Center, Dallas, Texas. Instructor: Anna Rose Barry. Students: Judy Dunfee, Patty Fallwell, Neal Hayes, Lynn Monroe.



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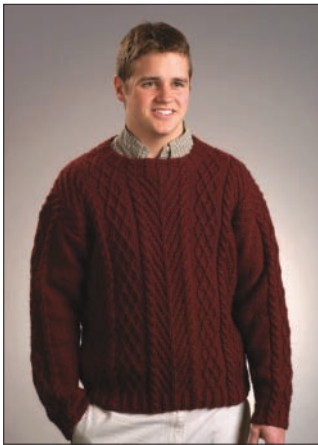
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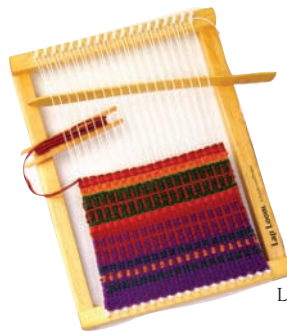
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BEGINNER'S CORNER: SUMMER AND WINTER RESOURCES

Non-weavers might leaf through this issue of *Handwoven* and say, "Wow, this is so technical! Usually, this response is caused by the drafts. Drafts have lots of numbers and mysterious symbols in them, like in higher math."

Drafts can be intimidating for experienced weavers, too. You would probably not believe how much editorial energy has gone into each of the drafts in this issue: figuring out the author's format and words, transferring it into our format, checking for errors—at each stage, each of us had to delve in and figure it out from scratch. At one point, I called one of our technical editors and asked her to verify a number I was questioning, and she said: "Wait, can I call you back? I can't do this off the top of my head." None of us can! Each time you look at a draft (unless it's a very simple one), you have to delve in and figure it out.

Almost always the reality is less complicated than it feels. Drafts are trying to communicate a lot of information in a

small space. One magazine issue can't possibly include everything you need to know. You'll want to acquire a good library of printed aids and a good study group of human ones.

Here is a list of books that include drafting and other information on summer and winter. Some of them are out of print. Even so, it's a good idea to keep your eye out for them at used bookstores, guild sales, and ebay. A good weaving library is an indispensable part of good weaving.

—Madelyn

Summer and winter resources

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving*. Petaluma, California: Shuttle-Craft Books, 1983, pp. 211–239 (drafting blocks).

Barrett, Clotilde. *Summer and Winter and Beyond*. Monograph Two. Boulder, Colorado: Colorado Fiber Center, 1979 (many variations including weft-faced).

Black, Mary E. *The Key to Weaving*. Second Revised Edition. New York: MacMillan Publishing Co. Inc., 1980, pp. 311–336 (blocks).

Hoskins, Nancy Arthur. *Weft-Faced Pattern Weaves: Tabby to Taqueté*. Eugene, Oregon: Skein Publications, 1992, pp. 221–307 (taqueté and samitum).

Snyder, Mary E. *The Crackle Weave*. Pasadena, California: Mary E. Snyder, 1961 (classic comprehensive source on crackle).

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991, pp. 145–165, 173–181 (summer and winter and other tied unit weaves).

Sullivan, Donna. *Summer and Winter: A Weave for All Seasons*. Loveland, Colorado: Interweave Press, 1991 (includes all variations).

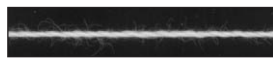
Tidball, Harriet. *Summer and Winter and other Two-Tie Unit Weaves*. Shuttle-Craft Monograph Nineteen. Petaluma, California: Shuttle-Craft Books, 1966 (covers the basics; introduces four blocks on four shafts).

Tidball, Harriet. *Handloom Weaves*. Shuttle-Craft Monograph Thirty-Three. Petaluma, California: Shuttle-Craft Books, 1984, pp. 26–27 (summer and winter), p. 30 (half satin), p. 33 (taqueté).

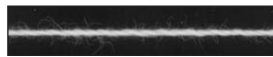
van der Hoogt, Madelyn. *The Complete Book of Drafting*. Petaluma, California: Shuttle-Craft Books, 1993, pp. 77–93 (covers summer and winter and all tied unit weaves).

YARN CHART

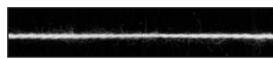
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers for yarn stores nearest you. Wholesale suppliers are noted with an *.



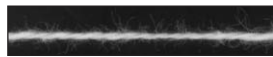
20/2 cotton; 8,400 yd/lb
(16,950 m/kg); 30, 36, 48



16/2 cotton; 6,720 yd/lb
(13,560 m/kg); 24, 30, 36



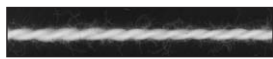
10/2 pearl cotton; 4,200 yd/lb
(8,460 m/kg); 20, 24, 28



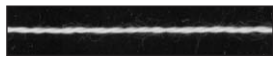
8/2 cotton; 3,360 yd/lb
(6,775 m/kg); 16, 20, 24



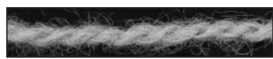
5/2 pearl cotton; 2,100 yd/lb
(4,238 m/kg); 12, 16, 18



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



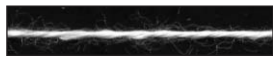
8/2 Tencel; 3,360 yd/lb
(6,780 m/kg); 16, 20, 24



2-ply wool; 1,475 yd/lb
(2,950 m/kg); 10, 12, 15



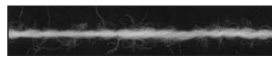
rayon novelty; 2,300 yd/lb
(4,640 m/kg); 12, 15, 18



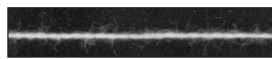
6-ply rayon; 2,500 yd/lb
(5,045 m/kg); 12, 16, 20



4-ply rayon; 2,100 yd/lb
(4,238 m/kg); 12, 15, 18



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



30/2 silk; 7,850 yd/lb
(15,840 m/kg); 24, 32, 40



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



machine embroidery thread
22,000 yd/lb (44,400 m/kg)

SUPPLIERS

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Schnee 32–34, Nickol 60–63)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Saulson 48–50)

Nordic Studio, 5803 Second St., Katy, TX 77493, (281) 467-1575, (888) 5627012, www.nordicstudio.com, tracy@nordicstudio.com. (Kaesner 44–47)

*Robison Anton Textile Company, PO Box 159, Fairview, NJ 07022, (201) 941-0500, fax (201) 941-8994. (Edwards 36–39)

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Saulson 48–50)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, (250) 653-2347 fax, www.treenwaysilks.com. (Edwards 36–39)

*UKI Supreme Corp., PO Box 848, Hickory, NC 28603, (888) 604-6975. (Saulson 48–50, Inouye 52–55, Lange-McKibben 40–43)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, (413) 584-1603 fax, webs@yarn.com; www.yarn.com. (Lancaster 71–72)

PRO Chemical & Dye, PO Box 14, Somerset, MA 02726, (800) 228-9393 (orders), (508) 676-3838 (technical assistance), promail@prochemical.com, www.prochemical.com. (Lancaster 71–72)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com. (Inouye 52–55)

PROJECTS IN THIS ISSUE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Tomoe Edwards	Scarf	36-39	Crackle	4	AB, I, A
Bonnie Inouye	Towels	52-55	Turned summer and winter	8	I, A
Tracy Kaestner	Picnic cloth	44-47	Summer and winter	4	All levels
Doramay Keasbey	Bookmarks	56-59	Summer and winter polychrome	8	I, A
Tom Knisley	Towel	Web	Tied overshot	14	AB, I, A
Daryl Lancaster	Scarf	71-72	Twill and plain weave	8	AB, I, A
Kate Lange-McKibben	Runners	40-43	Summer and winter	4	AB, I, A
Mary Nickol	Rug	60-63	Samitum	8	I, A
Sarah Saulson	Shawl	48-50	Summer and winter	8	AB, I, A
Karen Schnee	Mug rugs	32-34	Crackle	4	All levels
Barbara Walker	Runner	64-66	Supplementary warp and lace	4	AB, I, A

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

PROJECT INSTRUCTION GUIDE

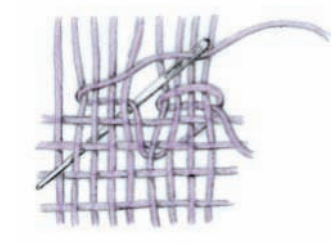


TWISTED FRINGE

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

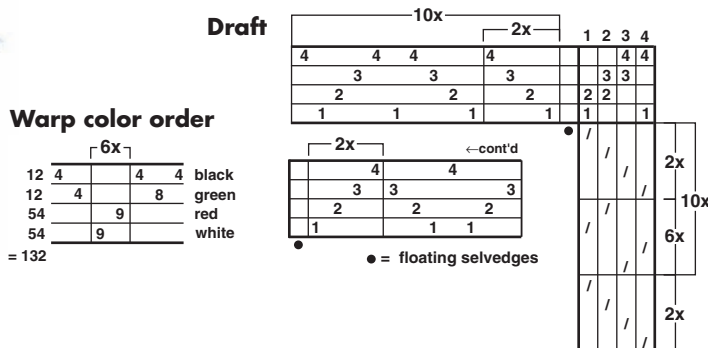
Weave plain weave, ending with the shuttle on the right side if right-handed (or left side if left-handed). Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.



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



apron rod with the rest of the warp. They should be weighted. The shuttle enters the shed *over* the floating selvedge and exits the shed *under* it.)

Brackets indicate repeated sections in threading or treadling. If there are two levels of brackets, repeat the bracket closest to the draft first.

Sometimes with long threading drafts a second row is included. When this is the case, read each threading row from right to left unless instructed otherwise.

For the draft above, for example: Thread the top row first: one floating selvedge, then 1-2-

3-4 two times (the brackets closest to the draft), then 1-2-3-4-1-4-3-2-1-4, and then repeat all of that (except the floating selvedge) ten times. Then move to the second row and thread 3-2-1-4-1-2-3, then 4-3-2-1 two times, and end with one floating selvedge.

Warp color order charts are read from right to left like a threading draft, except each row indicates a color, not a shaft (if there are ten colors there are ten rows). For the chart above: Wind 4 black ends, 8 green, 4 black, alternate 9 red and 9 white six times, and then wind 4 green and 4 black.

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AVAILABLE SEPTEMBER 2006



Jane will be signing
advance copies of
Time to Weave
at Convergence
Friday, June 30, 2006
12:30–1:30 p.m.
Booth #322

Time to Weave

Simply Elegant Projects to Make in Almost No Time

Jane Patrick

The beautiful, textural objects in *Time to Weave*—like plaited paper baskets, woven lanterns, hearth rugs, and cork table mats—offer an approachable and inspirational way to learn the fundamentals of non-loom weaving for the first time.

Drawing on ancient and traditional techniques, author Jane Patrick uses everyday materials like copper tape, plastic sheeting, shrink tubing, paper yarn, and granite tiles to create stunning contemporary objects for the home. Patrick focuses on embracing a sense of place and appreciation for the natural world in these 18 simple weaving projects, and encourages a choice of reconstructed, recycled, vintage, or natural materials.

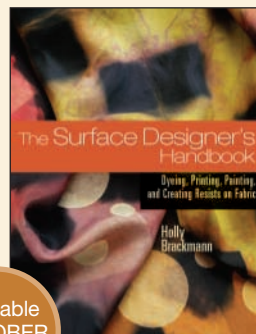
Projects call for simple equipment and tools and materials that are easily available. Each project is introduced with a quote and short essay about the process of making the piece, the materials, or sometimes musings about the process of creation and how this fits in with daily living. Patrick encourages readers to weave with a purpose and enjoy the process of creation as much as the outcome.

Jane Patrick is a former editor of *Handwoven* magazine and is currently vice president of sales and service for Schacht Spindle Company Inc. She has taught weaving classes and workshops, given lectures on weaving, and juried textile art shows. Jane lives in Boulder, Colorado.

Also appearing at the Interweave Press Convergence booth #322
Thursday, June 29, 2006:

12:00–1:00 p.m.

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**THE ASHFORD BOOK OF WEAVING
FOR KNITTERS: 25 EASY SCARF
PROJECTS USING FANCY YARNS
AND THE ASHFORD KNITTERS LOOM**

Rowena Hart

Ashburton, New Zealand: Ashford Handicrafts Limited, 2005. Softbound, 65 pages color, \$19.75. ISBN 0-9582631-5-9.

Don't be fooled by this title. Although *Weaving for Knitters* speaks to the growing market of handknitters who love to use the funky and unusual yarns available in today's market, the twenty-five easy scarf projects will appeal to weavers, too.



What lures you into this book are the two-page color spreads that display photos of the entire scarf, a close-up of the finished fabric, and the yarns used in the project wrapped around a card. Yarns are shown actual size so that you can easily make substitutions for any of the eyelash, pigtail, ribbon, bouclé, thick/thin, sportweight, and accent yarns with which the scarves are woven.

Project instructions also appear on the two-page spreads. Well organized, they tell you the yarn types and amounts, as well as the weaving and finishing techniques. The book is written as an easy-going, informal dialogue that's fun to read.

Scarf projects are divided into five chapters: Fast & Funky, Stripes & Squares, Let the Yarns do the Talking, Exotic & Luxurious, and Faux Ikat. My favorite is Faux Ikat, in which the author includes six projects using self-patterning

sock yarns (now available in every imaginable color) as warp and a variety of smooth and novelty yarns as weft. The resulting ikatlike patterns look complex but are very easy to weave.

Although the projects are designed for the Ashford Knitters Loom, they can be woven on any rigid-heddle loom or loom with two or more shafts. (Complete instructions for warping the Ashford Knitters Loom are available with loom purchase.) Whether you are a novice weaver or a grandmaster, you'll find innovative ideas in this book.

—Irene Schmoller

**LAUNDRY: THE HOME COMFORTS
BOOK OF CARING FOR CLOTHES
AND LINENS**

Cheryl Mendelson

New York: Scribner, 2005. Hardbound, 400 pages, \$25. ISBN: 978-0-7432-7145-5 and 0-7432-7145-9 (Portions of this book were previously published in somewhat different form in *Home Comforts*.)

The thought of reading a 400-page book entitled *Laundry* is likely to give even confirmed fabric aficionados pause, but many who do make the venture will find it rewarding. Cheryl Mendelson approaches fabrics from the point of view of one who uses cloth rather than designing or making it. She shares with weavers a respect and appreciation for the clothes we wear and the linens, rugs, and other textiles that comfort our lives.

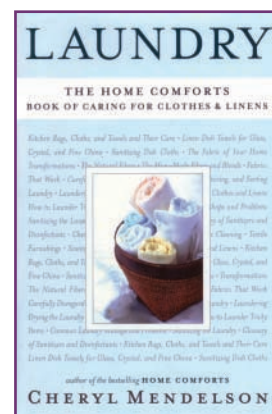
The book is divided into three sec-

tions. The first and longest, "About Laundering," delves into the equipment, supplies, and physical processes of washing, drying, folding, and ironing garments and household fabrics. After a rather harrowing introduction about arduous washdays of the past, the detailed descriptions that follow of the labor-saving and efficient machines currently available and the chemistry of cleaning agents, dyes, stains, and stain removers come as a relief. Chapters also cover how certain fibers respond to various detergents and chemicals and to wet and dry heat. Another valuable feature of this section is advice on interpreting the proliferating variety of care labels found in clothes and when and to what extent labels can be disregarded.

In the second section, "Living with Cloth," the author provides criteria for selecting and using the various types and sizes of linens for kitchen, bed and bath, upholstery, and rugs. It includes a chapter on sewing and mending, as well as one on stain removal for textiles that cannot be washed. The third section, "About Cloth," reviews the specific characteristics and properties of the various fibers and commercial fabrics currently available, including newer ones such as lyocell (Tencel) and ingeo (fiber made from corn). A glossary of weaving and spinning terms concludes the book.

The only reference to handweaving is the unfortunate term "homespun," in the glossary defined as "Cloth woven at home rather than a factory. Or any loosely woven, fairly heavy plain weave, with

*"She shares with weavers
a respect and appreciation
for the clothes we wear
and the linens, rugs,
and other textiles that
comfort our lives."*

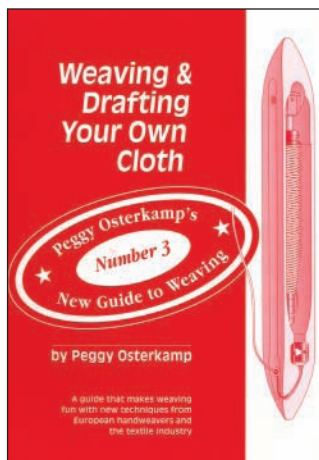


coarse, uneven yarns, which looks hand-loomed.” Nevertheless, weavers will find *Laundry* a valuable reference for choosing fibers, weave structures, and finishing techniques appropriate to the intended use of their handwoven fabrics. Designed to be a comprehensive guide to selecting, maintaining, and preserving the cloth we wear and use, *Laundry* presents a wealth of textile information in a very readable, entertaining, and sometimes inspiring way.

—Lynn Tedder

PEGGY OSTERKAMP'S NEW GUIDE TO WEAVING NUMBER 3: WEAVING & DRAFTING YOUR OWN CLOTH
Peggy Osterkamp

Sausalito, California: Lease Sticks Press, PO Box 1148, Sausalito, CA 94966, 2005. Spiral-bound, 278 pages; \$44.95 + \$3 shipping. ISBN 0-9637793-9-7.



In the third book in her series, Peggy Osterkamp explores weaving cloth—from the throwing of the shuttle to the finishing of projects. “Throw, beat, change your feet” is the chant Osterkamp recommends to maintain the rhythm of weaving. She illustrates techniques for throwing/catching a shuttle and discusses shuttle types and winding bobbins, pirns, and quills. She explores

such selvedge techniques as managing tension, planning for particular weave structures, and using multiple shuttles.

When your weaving is not progressing as planned, the troubleshooting chapter and book index will come in handy. Her explanations help you resolve such issues as sticky sheds, threading errors, and broken warps. In the index, thirty-six entries for selvedge problems include “one side looser” and “unsightly.” A favorite index entry of mine is “troubleshooting, cloth ugly.” (The solutions here are weaving

samples, learning to like the cloth, or designing better next time.)

The discussion of finishing includes methods for preventing unraveling, wet finishing by fiber type, drying, pressing, and finished fabric care. The examination of drafting explores the use of graph paper and pencil for fabric analysis and design. There are tips to speed up the drafting process, such as how to create a twill circle and how to create designs from blocks. This is a useful book for any weaver’s reference library.

—Judie Eatough

LINE IN TAPESTRY
Kathe Todd-Hooker

Albany, Oregon: Fine Fiber Press, www.finefiberpress.com, 2005. Spiral-bound, 82 pages, \$25 + 3.67 shipping. ISBN 0-9753698-3-0.

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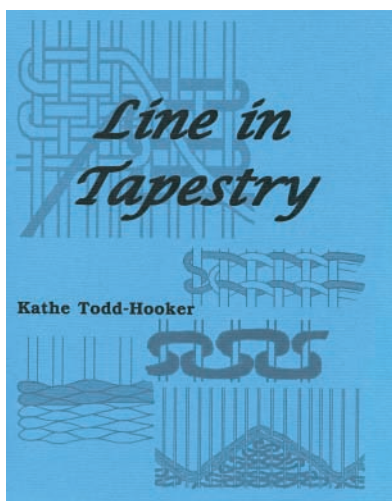
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Todd-Hooker explains the character and properties of line: a line can be a dot, edge, curve, shadow, or texture, and lines can be formed into shapes. She describes how to start and stop lines, how to wind and tension them, and even how to float, raise, split, and break them.

The spiral binding enables one to weave while looking at the illustrations. The table of contents groups lines into categories, a boon to weavers who may not have mastered line vocabulary and are looking for a particular technique. Todd-Hooker's research is all-inclusive: her discussion of techniques ranges from ancient European textiles to Hopi brocade to dealing effectively with contemporary, slippery, nonwool yarns. Her enjoyment of tapestry weav-

ing as well as her twenty-five years as an artist/weaver/teacher are evident. There is an upbeat, often humorous solution to every problem.



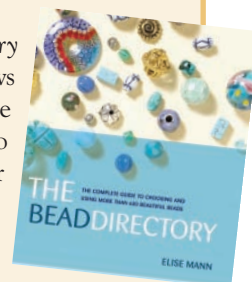
Patricia Spark's illustrations are well drawn and instructive, and the photographs add clarity. The excellent quality of the printing allows a large range of black-and-white values that help us conceptualize the full-color beauty of finished tapestries by more than a dozen artists that appear in the gallery and throughout the text.

Line in Tapestry is an essential reference for experienced tapestry weavers, a clarification of technique for collectors and novice tapestry weavers, and a study text for anyone who wants to become proficient in making the most of lines in their fiber art.

—Karen Page Crislip

New from Interweave Press

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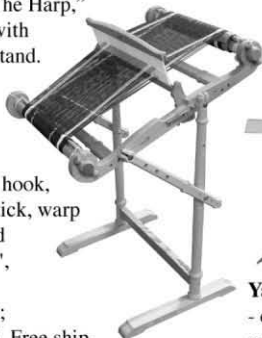
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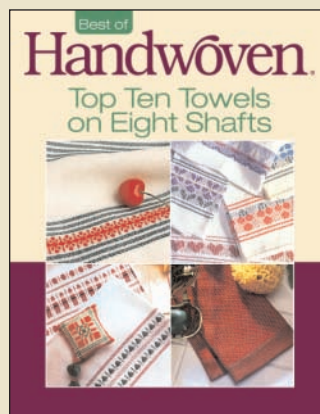
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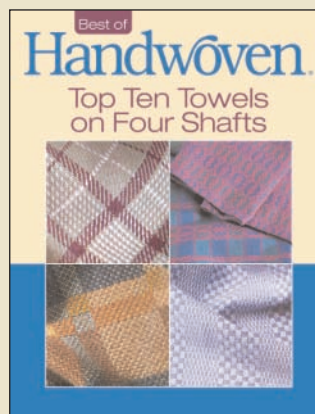
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Weaving at The Newark Museum Arts Workshop

The Newark Museum of Arts complex includes eighty galleries of art and science, a planetarium, café, auditorium, sculpture garden, schoolhouse, restored 1885 mansion, mini zoo, and a studio arts program that offers weaving classes. It is one of the few remaining studio arts programs housed in a major museum in the United States. Weaving classes have been held at the Museum since the 1940s. Today, they offer a range of fiber-related classes in addition to instruction in pottery, jewelry-making, painting, and sculpture.

While each weaving session brings new students, a core group of regulars returns year after year. Susan Weltman has been weaving in the arts studio for eleven years. "What is special about the Arts Workshop is the opportunity to be in a museum setting and gather inspiration from the exhibits. Presently there's an exhibit on African clothing. One of the curators brought us items from the collection to examine. We have a wonderful yarn stash that has been collected and added to over the years. It is available at a very reasonable charge, and the variety of fibers, colors, and textures is very stimulating."

Weavers come for the camaraderie, the creative stimulation,



PHOTOGRAPH BY STEPHEN MCKENZIE

Happy weavers are at play in the well-equipped, sunny weaving studio at the Newark Museum Arts Workshop. They are (clockwise from the back) Sheila Platt, Susan Weltman, and Susan Mayo.

and the support they provide each other and receive from their current teacher, Bettes Silver-Schack, who has a degree in art history and has been weaving for seventeen years. "After all these years I am still learning. The students are working on summer and winter pick-up right now, which is new to me, too. I act as a guide and I just *know* that we can figure it out. They, on the other hand, don't know entirely what we are after but want to succeed, so it balances out!" The Workshop is equipped with both four- and eight-shaft looms. The weaving room houses a library with a range of books on weaving and also many swatch books donated by past instructors.

The Museum Arts Workshop is accessible by public transportation from both New Jersey and New York City. For more information, visit www.newarkmuseum.org.

PIONEERING YARN DISTRIBUTOR RECOGNIZED BY FAST COMPANY

Jonelle Raffino of South West Trading Company was acknowledged for her achievements by the readers of *Fast Company*. To complement its editors' selection of the top fifty people, ideas, and trends that will shape how we work and live over the next ten years, *Fast Company* asked readers to nominate their own picks for top innovators in the fields of technology, design, entertainment, consumer goods, science, marketing, media, education, and government. Hundreds of submissions poured into *Fast Company's* mailbox from readers wishing to nominate people who are implementing innovative ideas. Readers then voted on the nominees. All those making the list received at least twenty-five votes.

Visionary Jonelle Raffino was nominated for the wholesale yarn

business that she started in her garage five years ago. Today the company's primary warehouse is over 6,000 square feet, and its yarns are sold around the world. Raffino specializes in creating environmentally friendly yarns and fibers, such as her signature line made from the proteins in soy. She also distributes yarns made from bamboo and milk. This year she will introduce a line of yarn made from corn, and yarns made from crab and shrimp shells will follow soon. "It is such an honor to be recognized by *Fast Company* readers. The true pleasure of this business lies in providing excited fiber artists around the world with amazing and unexpected yarns," Jonelle comments.

For more information about South West Trading Company, visit their website at www.soy silk.com.



PHOTOGRAPH BY JOHNNIE W. BECK

Jonelle Raffino sits at her desk inspecting South West Trading's new luscious colors of Karaoke, a blend of soy protein and wool, an environmentally friendly fiber.

SPOTLIGHT ON TRAVEL: Allegan County, Michigan

If you are looking for a getaway before or after this year's Convergence (www.weave-spindye.org), the biennial conference of the Handweavers Guild of America in Grand Rapids, Michigan, June 25–July 1, Ann Niemi of Kessenich Looms (www.kessenichlooms.com) has a few tips.

Ann and her husband, Bruce, chose to settle in Allegan, Michigan, where they own and operate their family business, Kessenich Loom Company. Bruce makes the red-oak Kessenich floor and table looms in the barn behind their home. Each loom is individually handmade and can be custom adjusted for individual needs. In addition to supplying teaching studios and individual weavers with looms, they also build looms for the handicapped through Easter Seals.

Ann teaches weaving throughout the state. Her beginning weaving classes overflow at the popular Michigan Fiber Festival (www.michiganfiberfestival.org) held each year at the Allegan County Fairgrounds.

The Allegan County line is just ten miles from Grand Rapids. The county covers 827 square miles, including twenty-five miles of coastline along Lake Michigan. The area is rich with small family farms that produce a wide range of goods. Marr Haven Farm (www.marrhaven.com) in the city of Allegan hosts a flock of Merino-Rambouillet sheep. Shepherds Barbara and Gene Marr create a line of chemical-free fine wool yarns for weaving, spinning, and knitting. In the farm's shop, they offer an array of fiber-related supplies and gifts. Their flock surrounds the shop, with a guard llama standing by and working sheep dogs at the ready.



Bruce Kessenich demonstrates the great sturdiness of his handmade oak looms.

To take the meandering route to the coast, visit Crane Farms (www.craneorchards.com) fourteen miles northwest of Allegan in Fennville for a piece of homemade pie or a glass of cider. The farm's orchards provide all the fruit for the pies sold in their Pie Pantry. The Crane farm has been owned and operated by the same family since 1917. Also in Fennville is the Fenn Valley Vineyard (www.fennvalley.com), a family-owned winery specializing in traditional European wine varieties and also producing a line of regional fruit wines.

Travel due north to Holland and visit the Holland Museum (www.hollandmuseum.org). Holland straddles both Allegan and Ottawa counties and was settled by Dutch immigrants in the 1840s. You can learn about their struggle for access to Lake Michigan, an orphanage that never housed orphans, and the birth of Tulip Time, the community's

annual tulip festival. The museum collection offers more than 10,000 artifacts of Dutch culture, including photographs, art-work, textiles, toys, and historic furniture assembled from around the world. While you are in Holland, visit beautiful Windmill Island (www.cityofholland.com), featuring a 240-year-old working Dutch windmill "De Zwaan" (graceful bird) that towers over thirty-six acres of gardens, dikes, canals, and picnic areas.

From Holland take the Blue Star Highway west along the shore of Lake Michigan; then go south to South Haven and visit the Blue Coast Artists' studios (www.bluecoastartists.com), a consortium of six working studios. Each studio is open May through October, Friday through Sunday.

For a finale, zip over to Great Northern Weaving (www.great-northernweaving.com) in Kalamazoo, southeast of South Haven. Great Northern acquired Edgemont Yarns and carries the ever popular 8/4 Maysville cotton carpet warp along with a wide selection of other weaving yarns.

Have you recently taken a trip that would be of interest to weavers? Tell us about it. Contact Liz Gipson at (970) 613-4629 or lizg@interweave.com. To submit material for "News and Views" also contact Liz or write News and Views, Handwoven, 201 E. Fourth St., Loveland, CO 80537.



The Allegan pine plains include areas of oak savanna and dry prairie that are a wildflower-enthusiast's paradise. In late May and early June, the wild lupine creates great patches of purple-blue. The most impressive of all the species, the American Colombo, begins to bloom in late June, but only in certain years.



The windmill on Windmill Island is operated by weaver, Alisa Crawford.

A CONVERSATION with Innisfree's Head Weaver

Founded in 1971, Innisfree Village provides adults with developmental disabilities a stable, therapeutic alternative to institutional or group-home living. Initially housed in a 200-year-old farmhouse, Innisfree, located outside Crozet, Virginia, now has ten modern, family-style homes around a one-mile loop in the center of 550 acres with stunning views of Virginia's Blue Ridge Mountains. It is home to thirty-nine coworkers (adults with developmental disabilities), an average of twelve full-time resi-

dential volunteers, and twelve support staff that live and work together. Members of the Innisfree community tend a huge garden that produces vegetables, fruits, flowers, and herbs for the entire community as well as for sale at local farmer's markets and to "shareholders" (members who purchase a share of the harvest for an entire season based on the model of community-supported agriculture). There is also a commercial kitchen, woodshop, and pottery studio located in the community.

loods and doing finishing work.

What drew you to Innisfree?

I was interested in living in an intentional service community, and I wanted to pursue weaving. Innisfree offered both possibilities. I volunteered in the kitchen, gardens, and in the weavery when I first arrived.

How did you become more involved in the weavery?

I faced challenges I didn't anticipate when I arrived, but I grew to love working with such a wide variety of people. When the woman who had been running the weavery left, I was a natural person to fill her spot. I haven't gotten bored yet, so I'm still here. I feel lucky to be able to be surrounded by weaving everyday.

What is a typical day like for you?

With help from other volunteers and input from our coworkers, I design the projects, warp the looms, fix broken threads and weaving errors, and finish the weavings. We have twenty weavers. Each person has his or her own loom and they weave for an hour and a half each day. At any given time we have eight to ten coworkers weaving. One coworker does nothing but wind shuttles. Others join in with this activity when they are waiting for their looms to be warped. Most of the coworkers have been weaving for a long time and can work independently. Some of the more experienced weavers help other weavers when they get stuck or make mistakes.



The Way to Innisfree ...

In 1983, Miriam Picus read about Innisfree in the January/February issue of *Handwoven*. The following October she ventured from her home in Illinois to spend a year as a volunteer. Twenty-two years later she is in charge of Innisfree's weavery.

Handwoven: How did you learn to weave?

Miriam Picus: As an undergraduate at the University of Illinois at Urbana-Champaign, I had the opportunity to go to Sweden

for a year to study at the Tärna Folk School. In addition to social science and Swedish language classes, I was also able to study weaving. It was like learning two new languages at once! When I returned to the United States, I discovered that weaving was taught at my university through the home economics department. I took two semesters of weaving before graduating. After graduation, I worked for a production weaver warping



Mark Kitchens begins his daily task of making placemats for the Innisfree World Artisans shop.



PHOTOGRAPHS BY CAROLYN OHLE AND NANCY CHAPPEL

Reading *Handwoven* can really change your life! Miriam Picus learned about Innisfree Village in the pages of *Handwoven*, and as a result she has been weaving there for more than two decades.



Katie Kilday weaves a rainbow at her loom, while Debra Kalt works in the background at Innisfree's weavery.

What kinds of projects do you weave at the weavery?

Chenille scarves are very popular in the fair trade shop we run as well as with the weavers, and we make a lot of placemats. We also make baby blankets, shawls, pillows, tea towels, and simple garments. Most of the looms are warped in plain weave, but we also have a weaver who makes fine overshot placemats and can weave a variety of eight-shaft patterns. A few of the weavers can also handle complicated treadling patterns.

All the projects are tagged with the name of the weaver. Sometimes the weavers get notes from people who bought their pieces complimenting them on their work. We have a shop in downtown Charlottesville, Virginia, where we sell items from the weavery, woodshop, kitchen, and garden in addition to fair-trade craft products from other countries.

What challenges do you face in the weavery?

Designing projects that the weavers like to weave—projects that keep them interested but not too frustrated. Some coworkers are very particular about what color they will or won't use.

What weaver do you most admire?

All the weavers I work with for their patience, their ability to overcome the challenges in their lives, and their commitment to their work in the weavery.

If you could ask one favor of the weaving community what would it be?

To keep sharing the weaving knowledge they possess. Guilds and other weaving organizations do so much to show people that weav-



Linda Saidman (at left), an Innisfree weaver at her loom with volunteer Lisa Gerlits. In the background are shelves full of cones of yarn ready to use and warp chains ready for action.

ing is alive and well. We welcome visitors, too—drop on by!

For more information about Innisfree, contact them at 5505 Walnut Level Rd., Crozet, VA 22932; (434) 823-5400; www.innisfreevillage.org or visit the Innisfree World Artisans shop at 108 E. Main St., Charlottesville, VA 22902; (434) 979-0600.

Is there a weaver you would like to know more about? Send us an e-mail at handwoven@interweave.com or call Liz Gipson at (970) 613-4629.

A Short History of Two Weaving Classics

What two weaving books have an entire subsidiary publishing company devoted to their distribution? The answer: *A Handweaver's Pattern Book* and *A Handweaver's Source Book*. In May of 1944, Marguerite Porter Davison published *A Handweaver's Pattern Book* through the family publishing business known today as The Spencer Partnership. John Spencer, its founder, emigrated from England in 1866 to establish a printing company in Chester, Pennsylvania, that has been passed down through four generations. Great-grandson Bill Spencer, Jr., is delighted to manage the family business of publishing Davison's two books in addition to running his own business Spencer Graphics Inc.

Marguerite Porter Davison began her weaving career at Berea College in Berea, Kentucky. Berea and its Fireside Industries were heavily involved in the Appalachian craft revival under the leadership of Anna Ernberg. As Ernberg's assistant, Davison became thoroughly familiar with the infinite possibilities by drafts for weaving.

Davison spent hundreds of hours producing nearly 400 samples

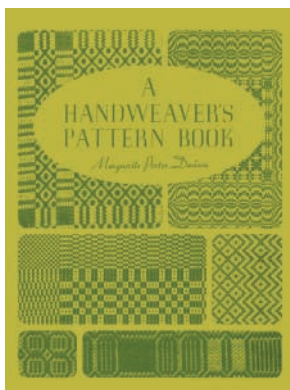
of four-shaft patterns ranging from simple twills to complex overshot. Many of these samples were made with sewing thread so that an entire pattern repeat could be shown in the resulting book, known by many as the "green" book.

A Handweaver's Pattern Book has gone through thirty-two printings and sold nearly 200,000 copies.

A Handweaver's Source Book, known as the "red" book, followed in 1953. The *Source Book* contains 144 overshot patterns written in profile-draft form. The drafts are listed by their fascinating original pattern names, like Bonapart's March, Rhode Island Perplexity, Stolen Beauty, and Shadow of the Wahoo.

Clotilde Barrett, former editor and publisher of *The Weaver's Journal*, has been weaving since 1963. She says, "For me it all goes back to Mary Atwater. Atwater revitalized handweaving in America and created a thirst for patterns. Davison's books were an ideal source. Still are!"

For more information or to order these books, visit www.handweaversbooks.com.





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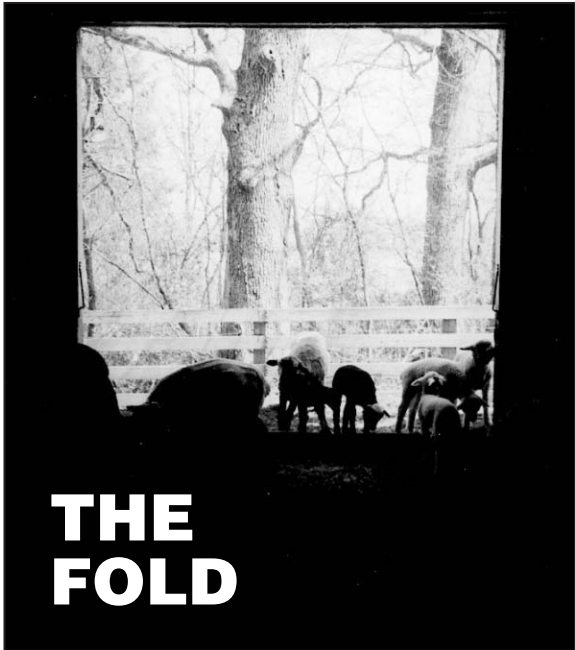


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Café Grande Mug Rugs

KAREN SCHNEE

Mixing and matching one weave structure's threading order with another's treadling order is a great way to achieve endless variations on one warp—and learn a lot about weave structures at the same time. These oversized mug rugs are a perfect project for experimenting with color and structure. When you're finished experimenting, you'll have them to use and enjoy.

This project is the result of an inspiring workshop—Classic Crackle and More—taught by Susan Wilson. We each began by weaving a sample of classic crackle and then tried the many treadling variations possible on a crackle threading (twill, overshot, lace, summer and winter, and more).

Most appealing to me was one of the summer and winter treadlings, with its patchwork-quiltlike look and complex pattern blocks. It seems amazing that a 4-shaft threading that looks like point twill can produce four blocks of summer and winter! (To squeeze four blocks from four shafts, crackle *and* summer and winter both show pattern, background, and halftone areas, whereas classic summer and winter shows pattern and background areas only—no halftones; see *School for Weavers*, pages 74–77.)

Summer and winter treadling choices

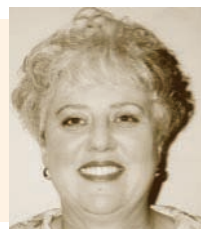
Traditional summer and winter has three

classic treadling systems. In the first, the two tie-down shafts are raised alternately for the pattern picks. In the second, the tie-down shafts are raised in 1-2-2-1 order, creating little o's at pattern-block edges. In the third, the tie-down shafts are raised in 2-1-1-2 order, creating little x's at pattern-block edges (see page 75).

The first method is often referred to as raising the tie-down shafts in “alternate” order and the other two methods as raising them in “paired” order. The paired order possible on a crackle threading produces x's at some block edges and o's at others. This texture has a lively appearance, so I chose it for the mug rugs.

The mug rugs

Project directions provide eight mug rugs. Consider putting on a longer warp to experiment with other treadling orders or to weave more mug rugs. Although the usual practice with this version of crackle (as with summer and winter) is to use a finer tabby warp and weft than pattern weft, in these rugs all yarns are the same very easy-to-use 3/2 pearl cotton. The resulting fabric is very firm, so you might consider planning a wider warp appropriate for placemats, table runners, and totes. Mug rugs, however, are a great way to use up small amounts of leftover yarns.



Karen Schnee of Dayton, Ohio, gives her days to an accounting firm and her evenings to her family, her friends—and to fiber.





STEPS FOR WEAVING THE MUG RUGS

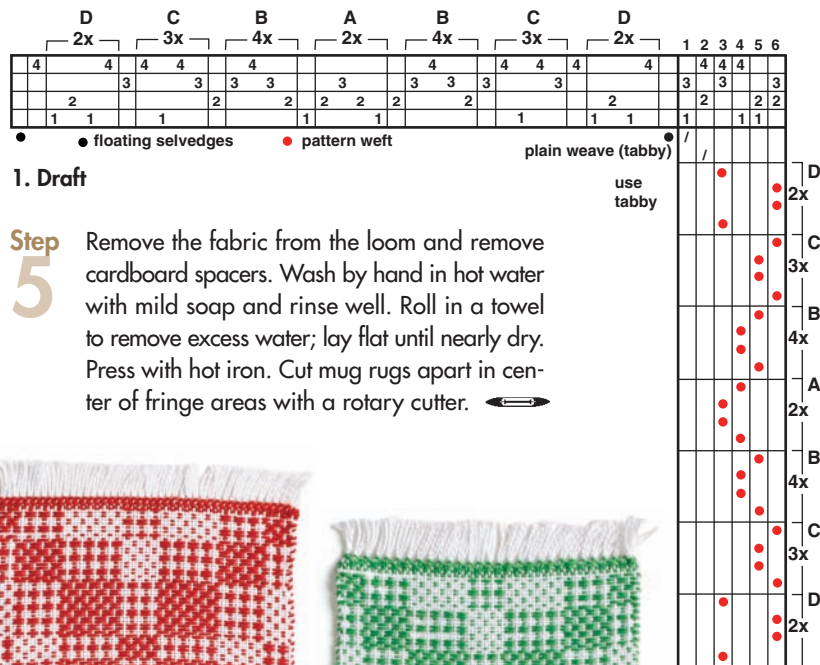
Step 1 Wind a warp of 89 ends of white 3/2 pearl cotton (includes 2 floating selvages) 3 yd long. Prepare the loom using your preferred warping method at 12 ends per inch, centered for 7½", and threaded as in Figure 1. Beam but do not thread the floating selvages and add a weight to each one.

Step 2 Wind a bobbin with white for the tabby weft and a bobbin with a selected color for the pattern weft. Weave 4 plain-weave picks with the pattern weft, leaving a weft tail on the right side of about 25". Thread the tail in a tapestry needle and hemstitch over 2 weft rows, enclosing 3 warp threads in each stitch (see page 15).

Step 3 Weave following Figure 1. "Use tabby" means to weave a tabby (plain-weave) pick before each pattern pick, always alternating tabby treadles. To keep track, use the left tabby treadle when the shuttle enters the shed from the left, the right tabby treadle when the shuttle enters from the right.

For example, with the tabby shuttle on the left, begin with 1 pick using treadle 1. Weave pattern with treadle 3, also entering from the left. Weave tabby with treadle 2 (right tabby treadle, shuttle on the right). Weave pattern with treadle 6, entering from the right (pattern always follows tabby). For neat selvages, place the pattern shuttle closest to the reed, the tabby shuttle closest to you. (Enter the shuttles over the floating selvage and exit under the floating selvage on the other side.)

Step 4 When you finish the pattern, weave 1 tabby pick, cut the tabby weft, and tuck the tail back in the shed. Weave 4 plain-weave picks with the pattern weft; hemstitch. Insert cardboard spacers in two tabby sheds for fringe, and weave the remaining mug rugs the same way.



To use tabby: precede every pattern pick with a tabby pick. Always alternate tabby treadles.



PROJECT AT-A-GLANCE

Weave structure for mug rugs

Crackle treadled as summer and winter.

Equipment

4-shaft loom, 8" weaving width; 6-dent or 12-dent reed; 2 shuttles; tapestry needle for hemstitching; 14 cardboard spacers 1" x 9" each, weights for floating selvages (two 2" S-hooks work well), rotary cutter (optional).

Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb), white (color #153), 267 yd (3¾ oz).
Tabby weft: 3/2 pearl cotton (1,260 yd/lb), white (color #153), 154 yd (2 oz).

Pattern weft: 3/2 pearl cotton (1,260 yd/lb), blue (color #178) or other color as desired, 20 yd (¼ oz) per mug rug, 160 yd total (2 oz) for eight mug rugs).

Yarn sources

3/2 pearl cotton is available from Halcyon Yarn and most weaving retailers.

Warp order and length

89 ends (includes 2 floating selvages), 3 yd long (allows eight mug rugs, 8" take-up and shrinkage, 16" for fringe, and 28" loom waste). For each additional set of four mug rugs, add 1 yd.

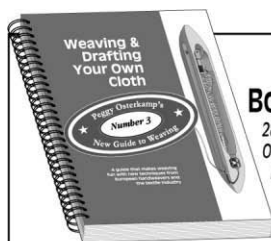
Warp and weft spacing

Warp: 12 epi (2/dent in a 6-dent reed or 1/dent in a 12-dent reed). Width in the reed: 7½".

Weft: 24 ppi (12 ppi tabby, 12 ppi pattern). Woven length including fringe (measured under tension on the loom): 72" for eight mug rugs (about 7" for each mug rug plus 2" fringe).

Finished dimensions

After washing, amounts produce eight mug rugs 6" x 6-6½" each plus ¾" fringe at each end.



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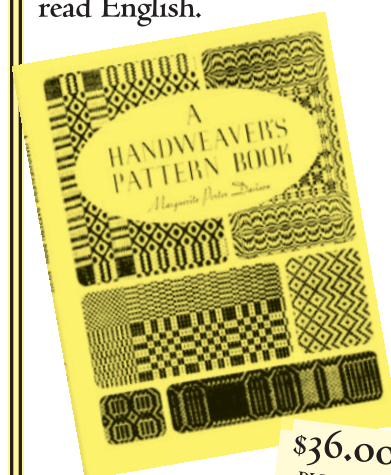
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Cousin Crackle

for 4-block, 4-shaft scarves

TOMOE EDWARDS

Guild study groups provide knowledge and experience (without having to weave everything yourself to get it)—and they are a great source for inspiration and friendship. Our study group, part of the Seattle Weavers Guild, became inspired by samples from a crackle workshop a member had taken from Susan Wilson. Several of us began explorations of our own.

Another study-group member—Kate Lange-McKibben—and I were surprised to discover that Kate's studies of 4-block, 4-shaft summer and winter were very much like my studies of 4-block crackle (for more about the summer and winter and crackle connection, see *School for Weavers*, pages 74–77; *For Starters*, pages 32–34; and Kate Lange-McKibben, pages 40–43).

Traditional crackle is woven with a warp and tabby weft of the same size (usually fairly fine yarns) and a pattern weft two or three times heavier. Fine yarns used throughout produce a more delicate finished product, so for scarves I decided to experiment with warp yarns and pattern weft of the same fine grist and a much finer tabby weft.

The scarves: an adventure in color

What started out as an experiment in thread size soon became an exploration of color. In the scarf on page 37, for example, two colors alternate in the warp. This practice usually adds depth to the

overall colors, but with crackle something unexpected happens: in some blocks one of the warp colors shows; in other blocks the other warp color shows.

Two colors also alternate in the pattern weft in the scarf. In the block weaving pattern, both pattern-weft colors show. In one of the two halftone blocks, one pattern-weft color shows; in the other halftone block, the other color shows. In the background block, both pattern colors blend together in very small amounts (see Figure 5 on page 38). A surprising number of color mixes can be created with only four colors!

For this scarf, eight threads in contrasting colors are randomly added to the warp for interest. The accent threads are sleyed and threaded with the adjacent green warp threads—the resulting slight twisting of the two fibers causes the accent colors to appear and disappear, giving them a slightly space-dyed look.

The tabby weft is two strands of rayon sewing embroidery thread, each a different shade of green. The threads are so fine and similar in color to the warp that they have very little visual impact.

More scarves using these design principles are shown on page 39. But don't stop there—start an exploration of your own! You can increase the color mixes by changing colors from block to block in the warp and/or in the pattern wefts.



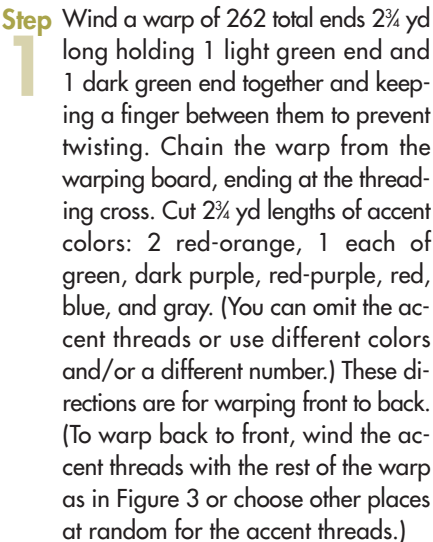
Tomoe Edwards of Bellevue, Washington, has been weaving for twenty years. She is intrigued with new ways to create pattern.





STEPS FOR WEAVING THE SCARF

1. Profile draft for the scarf on page 37



Use tabby: before every pattern pick, weave a tabby pick. Always alternate tabby treadles (1-3 vs 2-4).

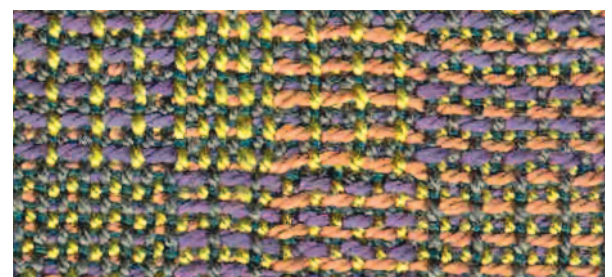
Place the shuttles in a consistent order on the bench or tables beside the loom: the first closest to you, the second beyond it, the third beyond that.

Step 4 Allowing at least 8" for fringe (the length you use to tie onto the front apron rod will be part of the fringe), weave a few picks of plain weave (tabby) with scrap yarn. Weave 4 picks of plain weave with dark green silk leaving a tail for hemstitching. Wind one bobbin with orange pattern weft, one bobbin with purple, and one bobbin with 2 strands of sewing thread (Green Sail and Field Green) wound together. Then begin weaving the scarf following the treadling in Figure 2 so that the floating selvedge thread weaves with the adjacent warp thread (this will add strength to the selvages), for tabby picks weave right to left when shafts 2-4 are raised and left to right when

shafts 1-3 are raised (entering over, exiting under the floating selvedge). After 1", hemstitch over the first 4 plain-weave picks including 6 ends in each stitch. Then continue weaving the scarf for 55". End with 4 picks of plain weave with dark green silk and hemstitch as at the beginning. Allowing 8" for fringe, cut the warp and remove the fabric from the loom. Prepare a twisted fringe (see page 15) of two groups of 6 threads in each fringe; secure ends with an overhand knot.

Step 5 Wash the scarf by hand in warm water with a mild soap. Rinse; spin out water in the washing machine; lay flat to dry. Iron while still damp, trim fringe ends to the knot.

The scarf fabric produced by two treadling blocks in Figure 5: one block shows both pattern-weft colors (A), two halftone blocks show one color each (B and D); the background block (C) shows an equal mix of warp and both pattern-weft colors.





Choose other colorways for crackle scarves. (These silk and Tencel scarves are also by Tomoe Edwards.)

PROJECT AT-A-GLANCE

Weave structure for scarf

Crackle treadled as summer and winter.

Equipment

4-shaft loom, 9" weaving width; 8-dent reed; 3 shuttles.

Yarns

Warp: 30/2 Bombyx Silk (7,500 yd/lb), colors #951 (light green) and JY39 (dark green), 361 yd (⅓ oz) each. Accent warp threads: #9512 (red-orange), 5½ yd; JY9 (green), #957 (dark purple), JY45 (red-purple), JY20 (red), JY4 (blue), and JY54 (gray), 2¾ yd each. Pattern weft: 30/2 Bombyx silk (7,500

yd/lb), colors #9515 (orange) and JY49 (purple), 140 yd (⅓ oz) each.

Tabby weft: Size 40 rayon machine embroidery thread (22,000 yd/lb), #2450 (Green Sail) and #2460 (Field Green) used together, 281 yd each.

For ends and hemstitching: 30/2 Bombyx Silk (7,500 yd/lb), color JY39 (dark green), 3 yd.

Yarn sources

30/2 Bombyx Silk is available from Treenway Silks; rayon machine embroidery thread by Robison Anton Textile Company is available in 5,500 yd/4 oz cones from sewing supply stores.

Warp order and length

262 light green/dark green ends, 8 accent ends 2¾ yd long as in Figure 3 (includes 2 floating selvages; allows 8" take-up, 36" loom waste; loom waste includes 16" fringe).

Warp and weft spacing

Warp: 32 epi (4/dent in an 8-dent reed); 8 accent ends are added randomly.

Width in the reed: 8⅝".

Weft: 40 epi (20 pattern, 20 tabby).

Woven length (measured under tension on the loom): 55".

Finished dimensions

After washing, amounts produce one scarf 7½" × 51" plus 5" fringe at each end.

Winter, Spring, Summer, and Fall

designing with color

KATE LANGE-MCKIBBEN

My Northwest island garden and an investigation of four-block summer and winter on four shafts inspired a year-long color study. The result has been a series of woven expressions of the four seasons. My design principle was to assign a different color to each block in the warp. For each season, I wove a set of small runners, each using different tabby and pattern weft colors.

I planned the colors for the runners by first making paper weavings of selected prints of colorful paintings by Wolf Kahn from an old calendar. I used the paper weavings to design yarn wraps of four warp colors in proportions that determined the threading width of the four blocks. Once the loom was threaded, I could play with color in the pattern and tabby wefts.

The structure

Four-block, 4-shaft summer and winter is an ideal structure for exploiting color. Two blocks of summer and winter are threaded the usual way (1-3-2-3, 1-4-2-4), and then a second two blocks are threaded on the same shafts but upside down (4-1-3-1, 4-2-3-2). The tie-down shafts in one pair of blocks serve as the pattern shafts in the other and vice versa. This sharing of shafts adds to the color play (see drafting specifics for 4-shaft, 4-block summer and winter on pages 74-77).



Kate Lange-McKibben of Anacortes, Washington, is also a two-year part-time resident of Guemes Island, where gardens inspire her weaving.



a. Paper weaving and yarn wraps for the warp in the summer runners.



b. Paper weaving and yarn wraps for the warp in the fall runners.





STEPS FOR WEAVING THE SUMMER RUNNERS

1. Draft for summer runners

2. Warp color order

16		1	1	1	1	1	1	1	1	1	1	1	1	1	1		Yellow
99	20				20			12	19		12	4		8	4		Magenta
32		20				12											Henna
38							8			11				19			Deep Lavender
76	4		8		4	8			12				20		20		Dark Pistachio
261																	

These instructions are for the three summer runners only. Weave them for practice and then begin your own color exploration for the other seasons. You'll be surprised by what you learn!

Step 1 Wind a warp of 261 ends 3 yd long following Figure 2. In the threading draft in Figure 1, note that one warp color is assigned to each block, a separate color to the transition threads (t) between some of the blocks. (See the threading rules for 4-block, 4-shaft summer and winter on page 76.) Chain the warp from the warping board, ending with the threading cross.

Step 2 Sley an 8-dent reed in a 3-3-3-2 order (sley three dents with 3 ends each, the fourth dent with 2; and repeat) for a sett of 22 epi.

Step 3 Thread the loom following Figure 1. You may notice that this draft does not always follow the rules for 4-block, 4-shaft summer and winter. In the rules, when there's a change from Block B to D or from Block D to B, a thread is subtracted to avoid threading two adjacent ends on the same shaft (see asterisks in Figure 1). In Figure 1, however, a transition thread (t) is sometimes added between B and D blocks instead. If the warp were all one color and the intention were to produce a block design created by the pattern weft, the transition between these blocks would show an irregularity. The color changes at block edges mask this irregularity in the runners.

Step 4 Beam the warp and tie onto the front apron rod. Wind a bobbin of 20/2 Deep Lavender for the tabby weft and a bobbin of 5/2 Persimmon for the pattern weft to weave the first runner.

Step 5 Weave 1½" plain weave with Deep Lavender for a hem and then weave the runner alternating tabby and pattern following the complete treadling in Figure 1 two times. When you change to a new pattern block, weave an extra tabby pick. (This is always necessary in 4-block, 4-shaft summer and winter at changes from Blocks A or B to Blocks C or D or vice versa. It is not necessary at changes between A and B or between C and D, changes which do not occur in the runners.)

The treadling of the tie-downs for the pattern weft in this runner is one of summer and winter's "paired" methods (2-1-1-2; see page 75). You can instead alternate the pattern treadles in each block or try the other paired method (1-2-2-1).

End with 1½" plain weave for second hem. In the same way, weave the second runner with 20/2 Lipstick tabby weft and 5/2 Periwinkle pattern weft and the third runner with 20/2 Oleander tabby weft and 5/2 Sapphire pattern weft.

Step 6 Remove the runners from the loom and cut apart. Turn all raw edges under two times and sew hems by hand. Wash by hand in warm water, rinse, and lay flat until almost dry. Press dry with a hot iron. 

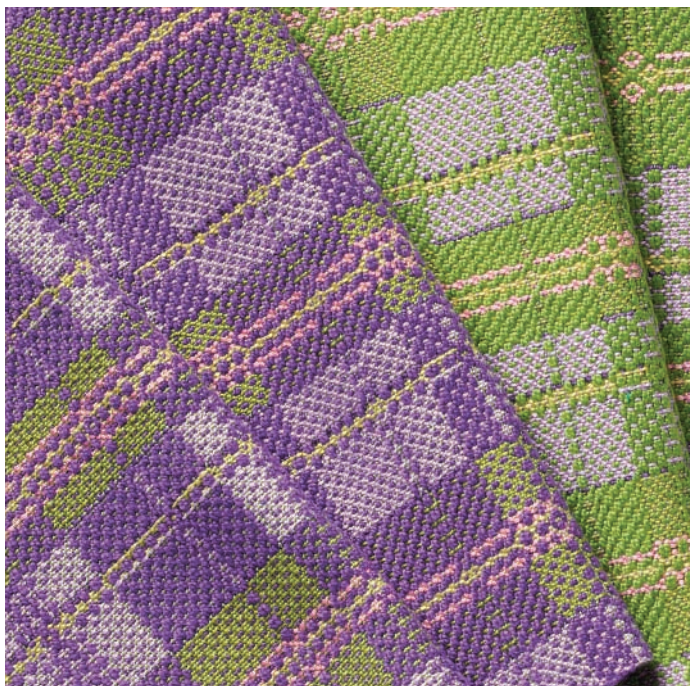
.l. cont'd

COLUMN			
			A 2x
			C 3x
			A 1x
			D 5x
			A 2x
			C 3x
			A 1x
			D 5x

Use tabby throughout: before each pattern pick, weave a tabby pick, always alternating 1-2 vs 3-4. When you change to a new block, weave two tabby picks.

c. The paper weaving and yarn wrap for spring was used to plan the warp colors for the fabrics in the photo at the upper left on page 43. The other photos show (clockwise) the summer, winter, and fall fabrics.





PROJECT AT-A-GLANCE

Weave structure for summer runners
4-block, 4-shaft summer and winter.

Equipment

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

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), Dark Pistachio #294, 228 yd ($\frac{7}{8}$ oz); Deep Lavender #93, 114 yd ($\frac{1}{2}$ oz); Henna #172, 96 yd ($\frac{3}{8}$ oz); Magenta #136, 297 yd (1 $\frac{1}{2}$ oz); Yellow #113, 48 yd ($\frac{3}{8}$ oz).
Tabby weft: 20/2 pearl cotton (8,400

yd/lb). Runner 1, Deep Lavender #93; Runner 2, Lipstick #36; Runner 3, Oleander #80, 218 yd ($\frac{1}{2}$ oz) each.
Pattern weft: 5/2 pearl cotton (2,100 yd/lb).
Runner 1, Persimmon #028; Runner 2, Periwinkle #146; Runner 3, Sapphire #13, 174 yd (1 $\frac{1}{3}$ oz) each.

Yarn sources

Dark Pistachio, Henna, Magenta, Persimmon by Silk City and Deep Lavender, Yellow, Periwinkle, Lipstick, Sapphire, Oleander by UKI are available from most weaving retailers.

Warp order and length

261 ends 3 yd long following Figure 2 (includes 5" take-up and 22" loom waste).

Warp and weft spacing

Warp: 22 epi (3-3-3-2/dent in an 8-dent reed). Width in the reed: 11 $\frac{7}{8}$ ".

Weft: 40 ppi (20 tabby, 20 pattern).

Woven length (measured under tension on the loom): 27" per runner, 81" total.

Finished dimensions

After washing, amounts produce three hemmed runners 10" $\times$ 22" each.

Technicolor Cloth

for summer picnics

TRACY KAESTNER

Oh, the lazy days of summer! Perk up your loom with some hot colors and plan a picnic on the beach. If you aren't the picnicking kind, this cloth would also make a lovely table square to liven up summer place settings. Summer and winter is an ideal structure for working with color—it's hard to believe, but there are only three colors of yarn (besides white) in this cloth!

My plan for this cloth was to use three very bright colors that had been beckoning to me for several long winter months—yellow, pink, and turquoise. I expected interesting combinations when the colors crossed in the plain-weave ground cloth, but the first time I saw the piece on the loom from a distance I thought my eyes were playing tricks on me—there were more color mixes than seemed possible!

The surprise comes from the fact that the optical mixing of any two colors depends on which color is in the warp and which is in the weft. I thought there would be six color mixes, and instead there are nine—all from the original three colors.

Summer and winter and color

Summer and winter is a colorist's dream weave structure. The plain-weave ground

cloth allows colored stripes in both warp and weft. If these stripes coincide with block changes, striking designs can result. A correspondence between color changes and block changes also makes threading and weaving much easier.

The all-white pattern weft in this cloth acts to unify and soften the colors, turning them into the pastel tones of sherbets. (Varying the color of the pattern weft would add even more color mixes as it interlaces with the ground-cloth colors.)

Once thought of as a dark/light (mostly blue-and-white) structure for coverlets, summer and winter begs for greater attention from the contemporary weaver!

The dukagång treadling system

Summer and winter is well known for its thrifty use of shafts as well as for its speckled effect in the background areas. The speckled look can be modified by weaving summer and winter in what has sometimes been called the dukagång treadling method: instead of raising the tie-down shafts alternately, only one of the tie-down shafts is raised for the pattern picks throughout. This method fills the back-



Tracy Kaestner of Katy, Texas, weaves with colorful yarns from Nordic Studio, which she runs when she's not weaving or teaching.





STEPS FOR WEAVING THE PICNIC CLOTH

Step 1 Wind a warp of 1,240 ends 3 yd long following Figure 2. You can use either a front-to-back or back-to-front warping method, but since there are a lot of threads and this is a wide warp, I recommend back to front with two crosses. In this case, wind a threading cross at one end and a cross for a raddle with ½" spaces at the opposite end (15 ends per group, 10 ends in the last group). Chain the warp from the warping board, starting with the threading cross.

Step 2 Using the raddle cross, spread the warp in the raddle, centering for 41½", and beam the warp with firm and even tension. When the threading cross reaches a convenient position for threading, place the lease sticks in the cross and thread Block A or B from Figure 1 five times for each square in the profile threading draft in Figure 4. For example, begin with 20 ends Block A (1-3-2-3) 5x, then 20 ends Block B (1-4-2-4) 5x, etc. (For more about summer and winter and profile drafts, see *School for Weavers*, page 75.)

Step 3 Sley 3 ends in each dent of a 10-dent reed and tie the warp onto the front apron rod with even tension. Wind three bobbins with the three 16/2 tabby-weft colors and one bobbin with 8/2 white pattern weft. Weave 1½" with yellow in plain weave (tabby) for the hem.

Step 4 Weave the cloth using the tabby-weft colors in the same color order as in the warp. Substitute the 4-pick treadling sequence for Block A or Block B

for squares on the treadling profile draft in Figure 4. For example, the first block in the treadling profile is Block A. Using the dukagång method (4a), weave 1-2 tabby, 2-4 pattern, 3-4 tabby, 2-4 pattern. Then repeat Block A until the first block on the right side of the cloth forms a square. For me, this took six times. Then change to Block B; weave 1-2 tabby, 2-3 pattern, 3-4 tabby, 2-3 pattern the same number of times.

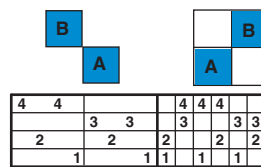
Continue, changing block colors in the tabby weft to correspond to color changes in the warp direction, always weaving to square. In this cloth, the areas of ten squares of Block B took 59 repeats to square; three squares of Block B took 19 repeats, and single squares of either block, six repeats. (The proportions of the blocks in your cloth should look like the cloth in the photo on page 47; if your beat is looser, weave fewer repeats; if your beat is tighter, weave more.) End with 1½" plain weave in yellow for second hem.

You can use one of the other treadling systems (raising tie-downs alternately or in pairs; review pages 74-77). If you use a "paired" method, change to a new block only after a complete sequence of 4 pattern picks.

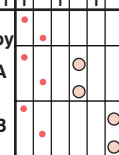
Step 5 Remove the cloth from the loom. Machine zigzag or serge raw edges. Machine wash, warm water, delicate cycle. Tumble dry, low heat. Press with a hot iron. Turn up and press half the hem sections; then turn again so that no hem shows on the front side and press again. Blind-stitch hems and overcast openings at selvages.

1. Threading and treadling units for Blocks A and B

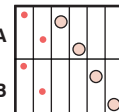
Use any of these treadling methods with Figure 4. The dukagång method is used for the picnic cloth.



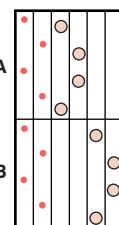
a. Raise one tie-down shaft (2) for all pattern picks (dukagång method).



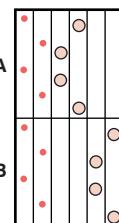
b. Raise tie-down shaft 1 for one pattern pick, tie-down shaft 2 for the alternate pattern pick.



c. Raise the tie-down shafts in 1-2-2-1 order, creating little x's at block edges (a "paired" method).



d. Raise the tie-down shafts in 2-1-1-2 order, creating little x's at block edges (a "paired" method; see page 75).



2. Warp color order

440	220	220	turquoise
600	200	200	pink
200	100	100	yellow
1,240			

3. Heddle count

380	shaft 4
240	shaft 3
310	shaft 2
310	shaft 1
1,240	

PROJECT AT-A-GLANCE

Weave structure for picnic cloth

Summer and winter.

Equipment

4-shaft loom, 42" weaving width; 10-dent reed; 4 shuttles; raddle with ½" spaces.

Yarns

Warp: 16/2 Egyptian cotton (6,720 yd/lb); yellow #11, 600 yd (1½ oz); pink #30, 1,800 yd (4½ oz); turquoise #40, 1,320 yd (3¾ oz).

Tabby weft: 16/2 Egyptian cotton (6,720 yd/lb); yellow #11, 295 yd (¾ oz); pink

#30, 450 yd (1½ oz); turquoise #40, 348 yd (¾ oz).

Pattern weft: 8/2 Egyptian cotton (3,200 yd/lb); white #0003, 940 yd (4½ oz). Weft amounts do not include sampling.

Yarn sources

16/2 and 8/2 Egyptian cottons are available from Nordic Studio in 250 gram tubes (16/2 cotton, 3,510 yd/ tube; 8/2 cotton, 1,760 yd/tube).

Warp order and length

1,240 ends 3 yd long as in Figure 2, (allows

4" take-up, 36" loom waste, 26" sampling).

Warp and weft spacing

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

Width in the reed: 41½".

Weft: 38 ppi (19 pattern and 19 tabby).

Woven length (measured under tension on the loom): 42 including 3" for hems.

Finished dimensions

After washing, amounts produce one picnic cloth 37" × 37" plus hems. Note that shrinkage (plus draw-in) is greater in the weft direction than in the warp direction.

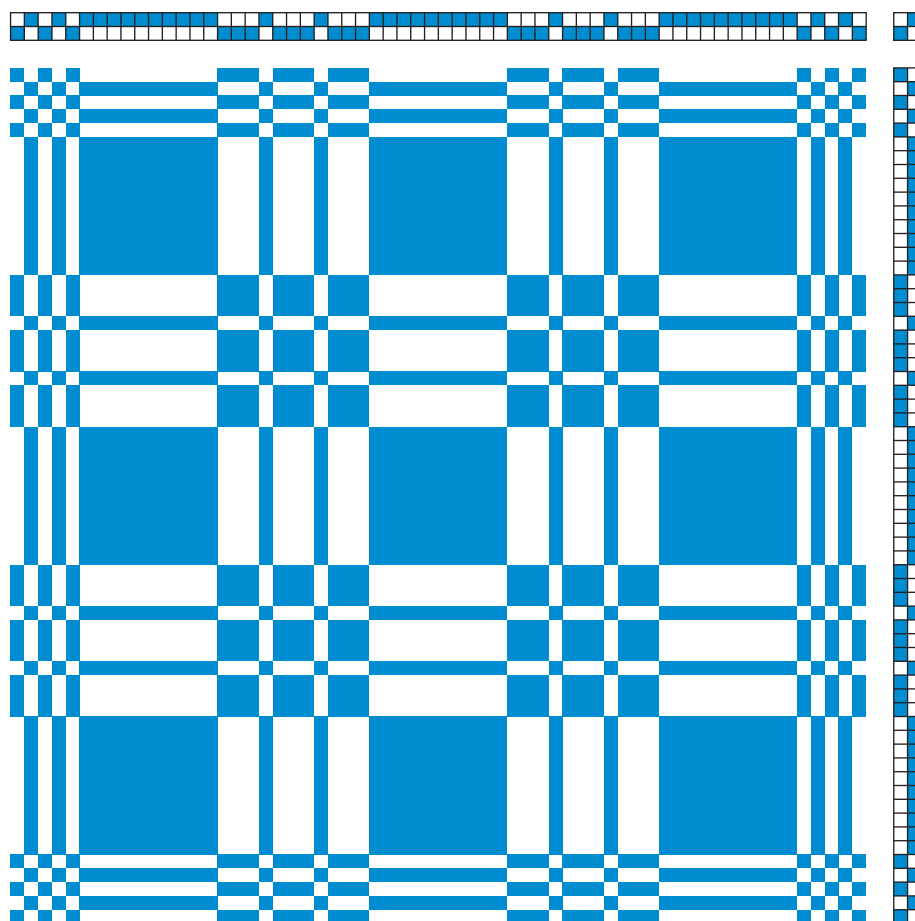
ground (and the pattern areas) with smooth, restful stripes. For more about summer and winter and its many treadling options, read *School for Weavers*, pages 74–77.

An added benefit to the dukagång method is that fewer treadles are needed—only two for tabby and one instead of two for each pattern-block combination. This is not very significant with drafts for four shafts, but as shaft numbers increase, you can quickly run out of treadles. Besides, more treadles take more time to find with your feet.

You are also less likely to make treadling errors with the dukagång method. It is easy to use the wrong treadle occasionally if you are alternating between two—and it is even easier not to notice this mistake until the cloth is off the loom!

On four shafts, the dukagång method requires only four treadles (I used the four indicated in Figure 1a). I tied up six treadles, however, so that I could sample each of the treadling options to see which one I liked best. It's a good idea for you to do this, too—you might find you prefer the speckled look! 

4. Profile draft for picnic cloth



Planning steps for a tablecloth

To design tablecloths or large table squares, I like to start with a typical profile draft and enlarge it (keeping its original proportions) to fit my fabric. To do this, first determine the width and length you wish your cloth to be; then choose your materials. In summer and winter, the plain-weave ground cloth for a tablecloth is usually cotton or linen in a sett appropriate for plain weave (8/2 cotton at 20 epi, 16/2 linen at 20 epi, 10/2 cotton at 24 epi, 16/2 cotton at 30 epi, etc.).

Step 1. Determine how many ends you'll need for the desired width. I wanted this cloth to be about 40" wide for a finished width of about 36". For 16/2 cotton at 30 epi, that meant 1,200 ends.

Step 2. Count the squares in your profile threading draft—there are 62 squares in the threading in Figure 4.

Step 3. Divide the number of squares into the number of threads for your desired width to determine the number of threads to use for each square. In summer and winter, this number must be divisible by four since there are four threads in each structural unit. 1,200 ends divided by 62 squares equals 19.35. I rounded this number up to 20 (which is divisible by four) for a total of 62 times 20 = 1,240 warp threads (each square on the threading profile therefore equals five repeats of the 4-thread summer and winter unit) and a final weaving width of 41⅓".



A Summer Shawl

in summer and winter

SARAH SAULSON

One of my favorite aspects of summer and winter is its simplicity. With eight shafts it is surprisingly easy to create original designs based on a sketch, or, as in this case, a multishaft twill design. And while summer and winter often produces a relatively heavy fabric, with a little planning you can use the structure to weave lightweight, luxurious garments like this summery shawl.

Summer and winter is a weave structure that employs two often densely woven wefts. Soft and pliable 8/2 Tencel helps make this summer and winter shawl light and drapable. Tencel's glorious sheen is an additional benefit. It is paired in the shawl with a light, airy, and luxurious wool/silk blend as the pattern weft. A bit of novelty yarn appears in the centers of the diamonds in both warp and weft to highlight the design.

Summer and winter on eight shafts

Eight shafts provide six independent pattern blocks in summer and winter (review pages 74–77 for a complete description of summer and winter); shafts 1 and 2 are reserved for the tie-down threads.

Such a straightforward threading system makes it easy to borrow designs from other weave structures and convert them to summer and winter. I love the diagonal lines and diamond shapes in Navajo

rugs, and for many years I have enjoyed using summer and winter to make designs inspired by them. For this shawl, I adapted a 6-shaft rosepath twill threading (1-2-3-4-5-6-1-6-5-4-3-2-1-6). An individual warp end in the twill threading becomes a threading unit in summer and winter (an end on shaft 1 becomes one unit of Block A, 1-3-2-3, for example).

One of the characteristics that makes summer and winter so wonderfully versatile is that threading units can be repeated for a pattern block of any width because the floats in summer and winter never go over more than three threads.

A simplified treadling

It is easy to run out of treadles with summer and winter. The tie-up used for this project reduces the number of treadles by always raising shaft 1 with the pattern shafts (sometimes called the dukagang treadling system) rather than alternating between shaft 1 and shaft 2. Weaving is faster and easier with this method, too. Allow yourself the luxury of going slowly enough, however, to check that you are weaving the blocks correctly. Music can help: Bob Dylan's *Time Out of Mind* worked beautifully for me.



Sarah Saulson of Syracuse, New York, teaches weaving at Syracuse University and helps weavers understand the logic of making cloth.





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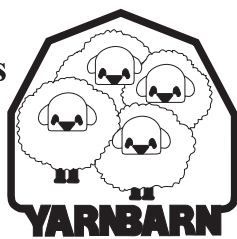
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Fun and Functional

turned summer and winter towels

BONNIE INOUE

Weaving special gifts is a treat for me. The iris towel is for a dear friend, fond of iris and gardening. The shuttle towel is for a weaver, of course. I often choose summer and winter for woven images because the threading units allow strong, clear designs without long floats. As you will see, turning a summer and winter draft provides even more advantages!

Traditional summer and winter requires two shuttles, one for the ground weft and one for the pattern weft. But a fabric with two wefts and a single warp can sometimes be woven more efficiently by turning the draft so that the treadling becomes the threading and the threading the treadling. In this case, only one shuttle is required.

Turned summer and winter

Turning a draft works neatly when the number of shafts is equal to the number of treadles. But most summer and winter drafts use more treadles than shafts, even with skeleton tie-ups, in which some of the treadling is done with both feet. An exception is the dukagång treadling method, which raises only one of the tie-down shafts for all pattern picks (see *School for Weavers*, pages 74–77, and Tracy Kaestner, pages 44–47).

I turned a dukagång draft out of curiosity and quickly discovered that every

fourth pick required raising all but one of the shafts. I modified the tie-up so that it allows easier lifting and single-shuttle weaving, but no longer uses a traditional tie-down sequence.

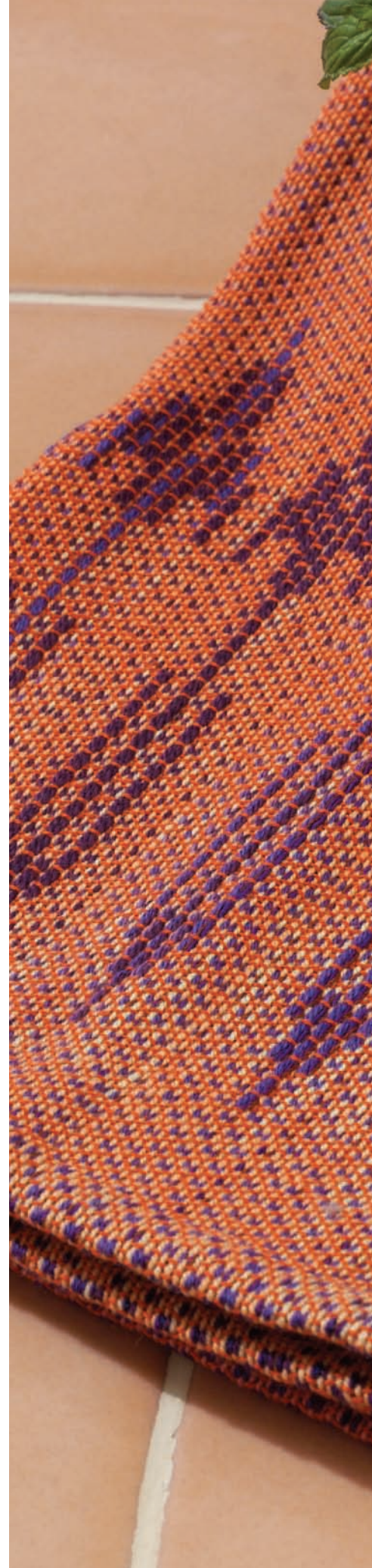
To design a tie-up in this variation of turned summer and winter, you need make only two changes to the original summer and winter tie-up. Instead of weaving the ground picks with 1-2 vs 3-4-5-6-7-8, use 1-4-6-8 vs 1-3-5-7 and raise shaft 2 with all pattern shafts (see the tie-ups in Figure 1, page 54). As an alternative, you could also switch the position of shafts 1 and 2 to give a slightly different appearance to the block edges. For these towels, the first choice gives the iris a neater stem.

There are two warps in turned summer and winter, a ground warp and a pattern warp. The ground warp is threaded on shafts 1 and 2, the pattern warp on the remaining shafts. A sett appropriate for a 2/2 twill provides the right density.

The pattern warp is usually a thicker yarn than the ground warp, but not so much thicker that both warps cannot be wound on one beam. Depending on the weight of cloth desired, the weft can be the same size as the ground warp or finer. For these towels, the ground warp is 10/2 cotton, the pattern warp 8/2 cotton, and the weft 20/2 cotton.



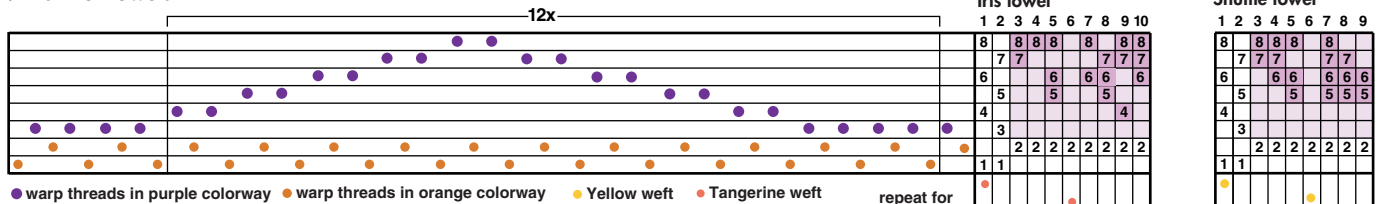
Bonnie Inouye spends summers weaving in a remote cabin in Crested Butte, Colorado. She is the author of Exploring Multishaft Design.





STEPS FOR WEAVING THE TOWELS

1. Draft for towels



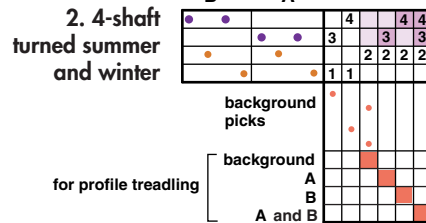
Step 1 Wind three separate chains of 90 ends each of Quince, Light Orange, and Champagne 10/2 cotton, 2½ yd long (270 total ends) for the ground warp. Wind three separate chains of 90 ends each of Purple, Medium Rose, and Grape 8/2 cotton, 2½ yd long (270 total ends) for the pattern warp. (You can instead use a single shade of orange or purple.) These directions are for warping front to back.

Step 2 Sley the three purple chains one at a time (Purple, then Medium Rose, then Grape) 1/dent in each dent of a 15-dent reed, centered for 18". Sley the Quince chain 1/dent, but for the last eight ends, sley every other dent. Sley the Light Orange chain 1/dent in the dents just skipped (this will blend stripe edges) and then continue 1/dent, again slewing every other dent for the last eight ends. Begin the Champagne chain in the same way as Light Orange and then continue 1/dent throughout. For a 10-dent reed, sley the three purple chains (in the color order above) 1-2 in a 10-dent reed. Sley the three orange chains (in the order above) 2-1 (there will be 3 total ends/dent) and no stripe blending.

Step 3 Thread the heddles following the draft in Figure 1, orange colorway on shafts 1-2, purple colorway on shafts 3-8. Beam the warp with firm, even tension. For a smooth selvage, drop the last purple end on the left side.

Step 4 Wind a bobbin with 20/2 Yellow to weave the Shuttle towel. In Figure 1, each yellow square equals 2 picks: one with either treadle 1 or 2, the other with a selected pattern treadle (3, 4, 5, 6, 7, 8, or 9). Treadle 1 in one pair of picks is always followed by treadle 2 in the next pair of picks. Treadle 6 raises no pattern shafts and is used for areas of all background. The full treadling for all background and for the first two pattern squares in the treadling

Each pattern square = 2 picks: either treadle 1 or treadle 2, then the pattern treadle. Always alternate treadles 1 and 2.



Weave this variation of turned summer and winter on four shafts following any 2-block profile draft. The tie-downs in one block are offset from tie-downs in the other block, but even so, the pattern possibilities and potential use of color blending make this a versatile 2-block weave with only one shuttle.

draft that begin the shuttle motif are shown in Figure 1.

Step 5 Weave a heading in scrap yarn (use background treadles). Weave 2½" of background with Yellow (repeat treadles 1-6-2-6 for 2½"). Weave the shuttle motif substituting 2 picks for each profile square: treadle 1 and then the pattern treadle indicated for one square, followed by treadle 2 and then the pattern treadle indicated for the next square. Weave 10" background, the shuttle motif again, 2½" background, and a few picks background in scrap yarn.

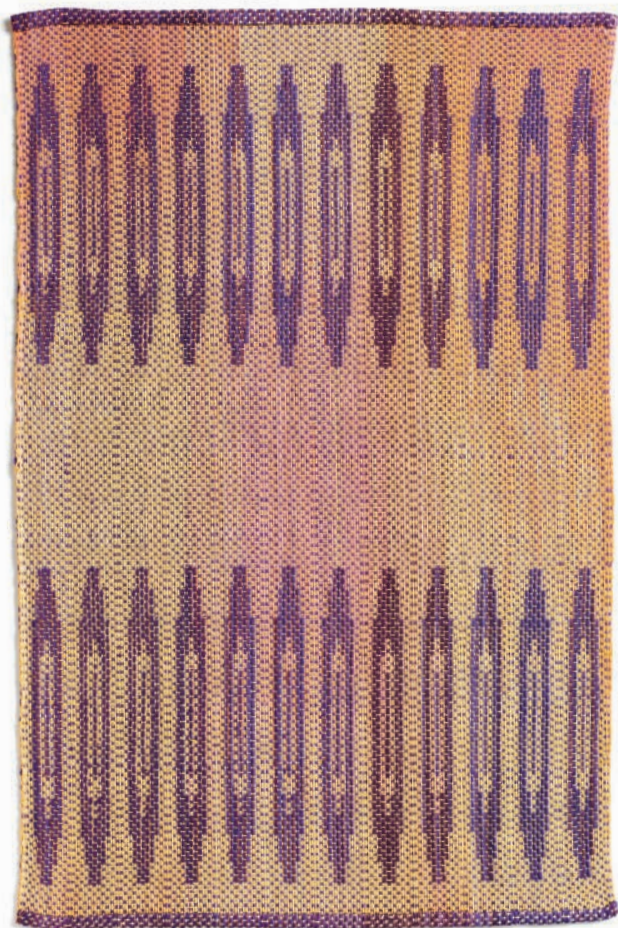
Step 6 Wind a bobbin of Tangerine and weave the Iris towel: 2½" background, the iris motif, 11" background, the iris motif (but this time from the bottom up), 2½" background.

Step 7 Remove the towels from the loom, cut them apart, remove scrap yarn, and secure raw edges with machine stitching. Machine wash, cool water, gentle cycle, mild soap. Tumble 4 min in the dryer; press while still damp. Turn ends under two times and sew hems by hand. After this first washing, the towels will need little or no ironing.

3. Heddle count

24	shaft 8
48	shaft 7
48	shaft 6
48	shaft 5
48	shaft 4
53	shaft 3
135	shaft 2
135	shaft 1
539	

The photos on page 55 show the other sides of the towels on page 53 (the shuttle towel was woven with the side up on page 55). The warps for these towels are hand-dyed.



Shuttle Tips

Because only one shuttle is used in this weave and treadles 1 and 2 alternate with the pattern treadles and with each other, the shuttle is always on the same side of the loom when treadle 1 or 2 is used. Shuttle position therefore can't help you know which of these two treadles is next. Try resting your left foot lightly on the treadle you've just used so you'll know which one it was after you make the pattern pick with your right foot.

Design Tips

Create designs in which single blocks with odd-numbered pattern shafts alternate with single blocks with even-numbered pattern shafts. This will maintain the alternating appearance of the paired tie-down threads. The threading used for these towels is an exception to this rule in that Block A is threaded twice in succession between motifs. If you look closely, you can see that there are four little purple floats together in this area rather than appearing in alternating pairs. This sacrifice is worth the extra definition between motifs in the towels. The more shafts you have to play with, the less likely it is that you will have to make this compromise. 

PROJECT AT-A-GLANCE

Weave structure

Variation of turned summer and winter.

Equipment

8-shaft loom, 18" weaving width; 15-dent or 10-dent reed; 1 shuttle.

Yarns

Ground warp: 10/2 pearl cotton, (4,200 yd/lb), Quince #128, Light Orange #67, and Champagne #46, 240 yd (1 oz) each (or use 720 yd of one color).
Pattern warp: 8/2 unmercerized cotton

(3,360 yd/lb), Purple #5153B, Medium Rose #5120B, and Grape #64A, 240 yd (1½ oz) each (or use 720 yd of one color).
Weft: 20/2 pearl cotton (8,400 yd/lb), Tangerine #11 (Iris towel); Yellow #113 (Shuttle towel), 320 yd (¾ oz each towel).

Yarn sources

UKI unmercerized and pearl cottons are available from the Yarn Barn.

Warp order and length

539 total ends 2⅔ yd long alternating ends

from the orange colorway and the purple colorway as described in Step 2 (allows 8" for take-up, 26" for loom waste).

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed, 3/dent in a 10-dent reed). Width in the reed: 18".

Weft: 18 ppi. Woven length (measured under tension on the loom): 62".

Finished dimensions

After washing, amounts produce two hemmed towels 15¼" × 25" each.

Bookmarks

and a polychrome challenge

DORAMAY KEASBEY

Adding color to summer and winter makes this already multifaceted weave even more versatile and exciting. summer and winter polychrome (the word polychrome means many colors) is woven by using different-colored pattern wefts in rotation. Each color appears in a separate block or combination of blocks side by side to produce richly glowing effects and beautiful contrasts.

Along with its beauty, summer and winter polychrome presents challenges for designing the placement of colors and controlling multiple wefts (for more about summer and winter polychrome, see *School for Weavers*, pages 74–77). Rather than view these challenges as obstacles, let them stimulate your creativity and problem-solving skills!

To use three pattern-weft colors, the draft must contain at least three blocks. Three blocks of summer and winter require five shafts: the first two shafts carry the tie-down warp ends; the rest, the warp ends that define the blocks. An 8-shaft loom allows six blocks for more complex patterning. The blocks can be any width and arranged in any desired order.

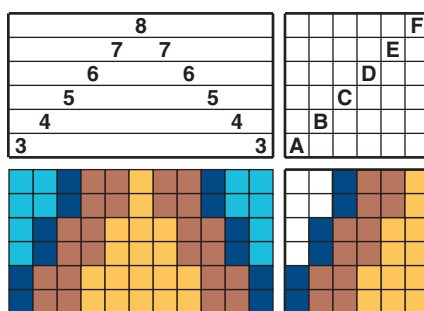
The project bookmarks

A narrow warp suitable for bookmarks or bands makes a good starting point for exploring summer and winter polychrome. These bookmarks are based on a simple point arrangement of the blocks.



Doramay Keasbey of Eugene, Oregon, includes this and other techniques in her new book *Pattern Techniques for Handweavers*.

1. Bookmark design graph



The design process

Plan a design by coloring squares of graph paper. Since the block arrangement in the bookmark warp is ABCDEFEDCBA, symmetrical designs can be developed on graph paper within a width of eleven squares with F as the center block; see Figure 1. Each color placed in a square or squares on the right side of the design must be echoed on the left side. Figure 1 shows three pattern-weft colors in each row plus a fourth color (turquoise) for tabby background in squares that are not covered by pattern floats. Since each block is controlled by one pattern shaft, it is convenient to write the pattern shaft numbers (3–8) above the columns.

After the colors are placed in the design, the next challenge is to plan the shed sequence that will weave them there. In Figure 1, the pattern colors are dark blue,



JOURNAL

STEPS FOR WEAVING THE BOOKMARKS

Step 1 Wind a warp of 47 ends $2\frac{1}{2}$ yd long. Warp the loom at 20 epi using your preferred warping method, centering for a width of $2\frac{3}{8}$ ", and threading following Figure 2. Place half the unused heddles on each side of the warp to keep the shafts balanced. If you are weaving on a dobby loom, you'll need to peg a dobby chain or enter the sequences from Figure 2 in your weaving software. If your loom has ten treadles, use the tie-up indicated for floor looms in Figure 2. Wind bobbins with each of the pattern-weft colors and the turquoise tabby weft.

Step 2 To weave the first bookmark, raise shafts 3-4-5-6-7-8 and insert one piece of cardboard for fringe. Raise shafts 1-2 and weave tabby, leaving a 3" tail. Raise 3-4-5-6-7-8, weave tabby, and insert the tail all the way across this shed. Then continue weaving following Figure 2: *sequence I 4x; II 4x; III 4x; II 4x. Then repeat from * 7x or until the

bookmark is $8-8\frac{1}{2}$ " long, and end with sequence I 4x to balance.

To start and end wefts, tuck weft tails around the floating selvedge and back into the shed.

Rest the shuttles on small tables on either side of the loom, beside you on the bench, or on a shelf or tray in front of you. Consistent placement helps to keep them in order. For example, when the weft order is dark (D), medium (M), light (L), tabby (t), weave with D and set its shuttle nearest the warp; weave M and place its shuttle outside the D shuttle; weave L and set its shuttle outside the others; weave tabby and set that shuttle farthest to the outside. In the next series of sheds, pick up and set down the shuttles in the same order, starting with the innermost and progressing to the outermost.

Step 3 To end the bookmark: in the last tabby shed (3-4-5-6-7-8) insert tabby and also the 12" silk or polyester thread

folded in half so its loop projects 1" or more from the edge where the tabby weft entered, and the cut ends extend from the edge where the tabby exited. Raise 1-2, insert tabby, and cut, leaving a 3" tail. Place the tail into the loop of sewing thread and pull the cut ends of sewing thread all the way out of the fabric, bringing the tabby tail with it. Raise 3-4-5-6-7-8 and insert a cardboard strip.

Step 4 Repeat for four more bookmarks, choosing different colors, altering the order of the original colors, or creating new designs. For arrowlike shapes, repeat sections I, II, III without section II at the end or use sections IV, V, VI for bricklike effects.

Step 5 When you are finished, remove the fabric from the loom, remove the cardboard spacers, cut the bookmarks apart, trim any weft tails, and enjoy using your new bookmarks!



PROJECT AT-A-GLANCE

Weave structure for bookmarks

Summer and winter polychrome.

Equipment

8-shaft loom, 3" weaving width; 10-dent reed; 4 shuttles; eight 1" x 6" cardboard spacers for fringe.

Yarns

Warp and tabby weft: 10/2 pearl cotton (4,200 yd/lb), Bermuda Blue #109, 196 yd ($\frac{3}{4}$ oz).

Pattern weft: 10/2 pearl cotton (4,200 yd/lb), Navy #15, Light Rust #108, and Antique #30, 82 yd ($\frac{1}{3}$ oz) each. 12" length of strong polyester or silk thread.

Yarn source

UKI pearl cottons are available from most weaving retailers.

Warp order and length

47 ends $2\frac{1}{2}$ yd long (includes 2 floating selvedges, 4" take-up, and 36" loom waste).

Warp and weft spacing

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

Width in the reed: $2\frac{3}{8}$ ".

Weft: 27 ppi for each weft, 109 total epi.

Woven length (measured under tension on the loom): 48" including 2" fringe between bookmarks (50" including all fringe).

Finished dimensions

Amounts produce five bookmarks 2" x 8" each plus 1" fringe at each end.

2. Draft for bookmarks

		A	B	C	D	E	F	E	D	C	B	A		
						7	8	7						
					6	6			6	6				
			4	4	5	5				5	5			
		3	3								4	4		
		2		2	2	2	2	2	2	2		3	3	
1		1	1	1	1	1	1	1	1	1	1	1	1	

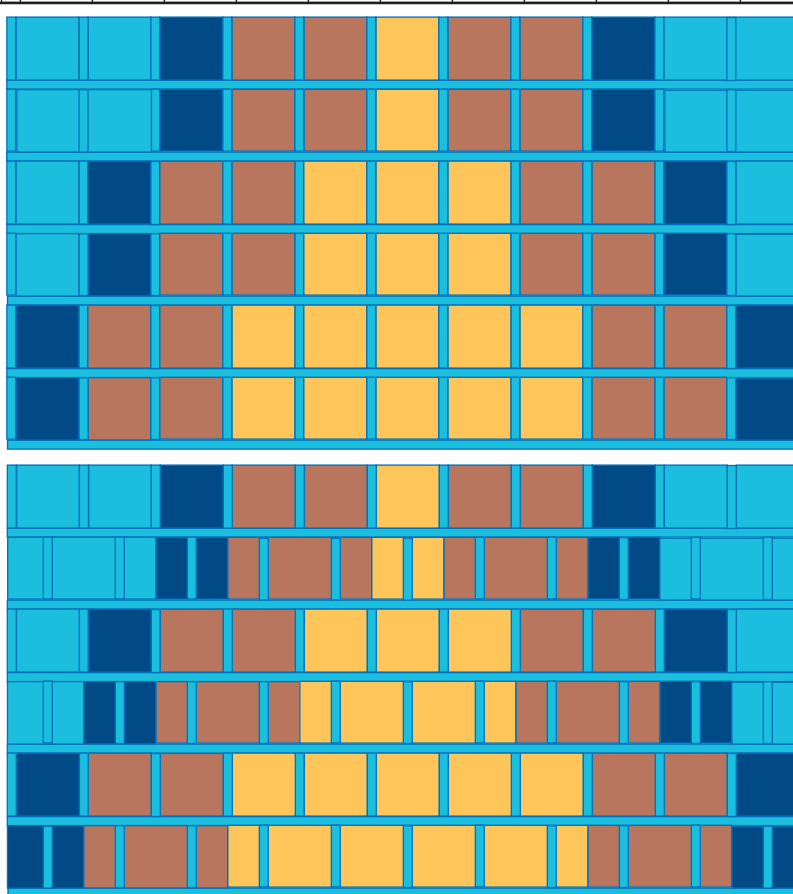
Lift plan (for table and dobby looms)

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

Treading sequence (for floor looms)

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





For the first bookmark, weave [I 4x, II 4x, III 4x, II 4x] 7x; I 4x.

■ dark blue ■ medium tan ■ gold ■ turquoise (warp and tabby weft)

tan, and gold, and tabby is turquoise (woven by alternating 1-2 vs 3-4-5-6-7-8). A pattern shed for each color is produced by raising one tie-down shaft (either 1 or 2) plus all the shafts *except* those that the pattern-weft color is designed to cover.

To weave dark blue, for example, raise shaft 1 plus all pattern shafts but 5; for tan, raise shaft 1 and all pattern shafts but 6-7; for gold raise shaft 1 and all pattern shafts but 8 (see the top three pattern picks in Figure 2). The fourth pick is tabby (1-2), which shows in Blocks A and B. The next design row repeats the same pattern sequence followed by the opposite tabby (3-4-5-6-7-8). Each of the design rows in Figure 2 is woven four times.

The second design row in section I is the same as the first. Section II contains two new design rows, section III, two more.

Treading challenges

You can weave any combination of blocks and tie-downs with a table or dobby loom. On a loom limited to ten treadles, you'll have to depress two and sometimes three treadles at a time; see the skeleton tie-up and treading for floor looms in Figure 2.

A full tie-up for the bookmark on page 57 requires eleven treadles (for sections I–III in Figure 2). In Sections IV–VI, the tie-down shafts alternate from row to row to produce a bricklike effect. A minimum of twelve treadles is required even if the tie-down shafts are tied to two separate treadles and two feet are used for the pattern sheds, one for tie-down shafts, one for pattern shafts. For ingenious skeleton tie-ups when you don't have enough treadles, see Tim's Treadle Reducer (www.cs.earlham.edu/~timm/treadle/index.php).

Further challenges

When you have woven the bookmarks, look at their backs—can you incorporate their watercolor-like blended effects in selected areas on the face? What would happen if you raised the tie-downs in “paired” orders (review pages 74–77). Consider making narrower bookmarks with finer yarns or flatter bookmarks with very fine pattern-weft yarns doubled or trebled. Try a design with different colors or block arrangements. If you have a loom with more than eight shafts, apply the principles of polychrome to designs with more blocks. Make wider warps for larger items. Whatever you choose to do as you explore summer and winter polychrome, share with *Handwoven* readers your discoveries and your creative solutions to challenges!

Houndstooth for the Baskervilles

a samitum rug

MARY NICKOL

This rug is the result of a study-group calendar organized around the theme Weave a Novel Idea. Our challenge was to find inspiration for weaving from literature. Some chosen works were The Secret Life of Bees, The Life of Pi, Bel Canto, Plainsong, and The Wizard of Oz. My spark came from Sir Arthur Conan Doyle. Good literature transports the imagination!

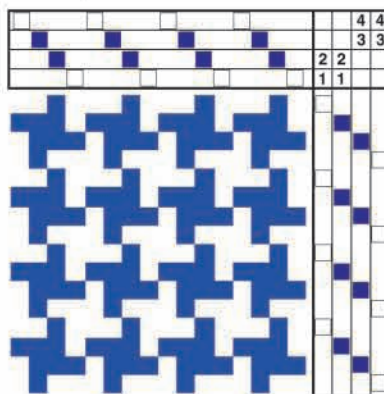
The design for this rug is based on a basic color-and-weave effect “houndstooth” draft; see Figure 1. When single threads are transposed into units to become a profile draft for a block weave, little motifs can become large-scale designs (see also the rosepath draft for Sarah Saulson’s shawl, pages 48–50).

The rug’s weave structure: samitum

Threading systems with tie-down threads, like summer and winter (two tie-downs) and half satin (three tie-downs), can be used for weft-faced fabrics. In this case, the tabby weft is omitted. Instead, two or three (or more) pattern wefts are woven in continuous sequence, each one in a different color. The treadling is arranged so that one of the three colors shows on the surface in every block.

In summer and winter, the pattern wefts interlace with two tie-down threads in plain-weave (or paired plain-weave) order;

1. A simple houndstooth draft



in half satin, they interlace with three tie-down threads in twill order. The name for a summer and winter threading woven this way is taqueté; the name for half satin woven this way is samitum (see *School for Weavers*, pages 74–77).

The Houndstooth rug

In the samitum draft for the rug, three weft colors create the design. Some added features: weft clasping places isolated blocks of teal; gold and brown are blended to make the border color; and blues shade from dark to light and back in the motifs. You can simplify the weaving process by using a single color for the border, using one blue, and/or omitting weft clasping.



Mary Nickol of Coeur D'Alene, Idaho, hears a story well read in a rug well tread. Mary is an avid weaver of a wide variety of textile types.





STEPS FOR WEAVING THE SAMITUM RUG

Step 1 Wind a warp of 316 ends of 8/4 brown cotton carpet warp 2 yd long (includes 2 doubled floating selvedges). Also wind 2 ends of dark brown 2-ply wool, removing these from the warping board and setting them aside to add to the floating selvedges. Tie the cross and choke ties and remove the warp from the warping board.

Step 2 Warp the loom using your preferred method at 12 epi (1/dent in a 12-dent reed); sley the doubled floating selvedges in a single dent. Thread following Figure 4; beam the warp with even tension. Tie one length of 2-ply wool to the apron rod on each side, pass them through dents with the doubled floating selvedges, and weight them separately at the back.

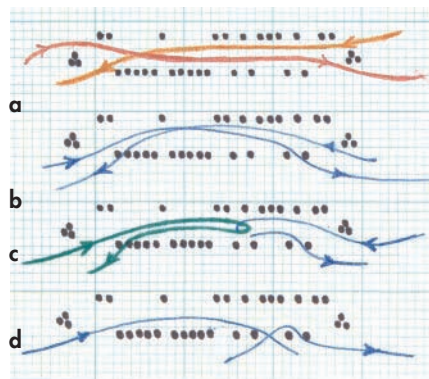
Step 3 Prepare the shuttles (see Shuttle Notes, page 63). Using a single strand of yarn, wind 2 shuttles for each of the weft colors, but wind only 1 shuttle each of the brown and dark gold. Wind 2 butterflies of teal. Divide the shuttles and butterflies so that each side of the loom has its own complete set of each color, except that one side will have a brown and the other a dark gold shuttle (5 shuttles, 1 butterfly on each side).

Step 4 Weave plain weave with scrap yarn to spread the warp. Wind a bobbin with 8/4 brown cotton, and using it and the brown 2-ply wool together as weft, weave plain weave for a hem for 2" (26 picks). Bind off the carpet warp. To weave the pattern: start at the bottom of the chart in Figure 3 (each row = two treadling repeats from Figure 4 using the colors indicated beside the row for each block).



Clamps attached to the loom can make temporary shuttle rests. Note that this rug can be woven on a table loom!

2. Weft paths



- The gold and brown wefts pass over and under the 3-strand floating selvedges.
- All other wefts pass over and under the outermost thread in the lower shed (and always under the floating selvedges).
- The teal and blue wefts are clasped: the blue weft is passed through the shed; the teal weft is looped around it. The blue weft is then taken back through the shed, pulling a loop of teal with it.
- The new weft overlaps the old weft underneath the raised warp threads.

Weave five repeats for the first two rows using the brown and dark gold shuttles; 1 strand of each = 1 pick. Then follow the rest of the chart weaving two treadling repeats per row ($\frac{1}{8}$ " each). End with five treadling repeats for the last two rows of brown/dark gold. Use a temple to prevent draw-in. (I set mine about $\frac{3}{8}$ " inside the width of the warp in the reed so as not to stress edge threads.)

Step 5 The isolated bright teal blocks are accomplished with clasped wefts: bring a blue shuttle through the shed from the opposite side from the block where teal is to appear. At the exit edge, loop the butterfly around the blue yarn. Take the blue shuttle back through the shed, pulling a teal loop into the shed, and position it over the teal block. (The point where the two wefts clasp is hidden below raised warp threads; also begin and end weft threads below raised warp threads; see Figure 2c-d.)

Step 6 As you progress, make the transitions between the darker and lighter blues as shown in Figure 3 (for mixed blues alternate 2 picks of one color with 2 picks of the other). End with 2" plain weave as at the beginning.

Step 7 Remove the rug from the loom and secure raw edges with machine overcasting. Handwash, lukewarm water, with mild detergent. Rinse in lukewarm water. Roll in terry towels and press out excess moisture. Smooth and let dry on a flat surface covered with thick towels, changing towels as needed. When the rug is dry, turn plain-weave edges under twice for $\frac{5}{8}$ " hems. Whipstitch hems by hand. 

PROJECT AT-A-GLANCE

Weave structure for rug
Samitum.

Equipment

8-shaft loom, 27" weaving width; 12-dent reed; 10 stick shuttles, 1 boat shuttle; temple (stretcher) for 26" weaving width.

Yarns

Warp: 8/4 cotton carpet warp (1,600 yd/lb), brown, 800 yd (8 oz).
Weft: 2-ply wool (1,475 yd/lb), brown

(#1017) and dark gold (#106), 520 yd (5½ oz) each; light gold (#105), 782 yd (8½ oz); teal (#1287), 65 yd (1 oz); dark blue (#126), 211 yd (2⅓ oz); medium blue (#125), 321 yd (3½ oz); light blue (#123), 181 yd (2 oz).

Yarn sources

All yarns are available from Halcyon Yarn.

Warp order and length

316 ends 2 yd long (includes 2 double

floating selvedges; allows 28" loom waste).

Warp and weft spacing

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

Width in the reed: 26⅞".

Weft: 34½ ppi. 30 picks (2 treadling repeats = ⅞"). Woven length (measured under tension on the loom): 44" including hems.

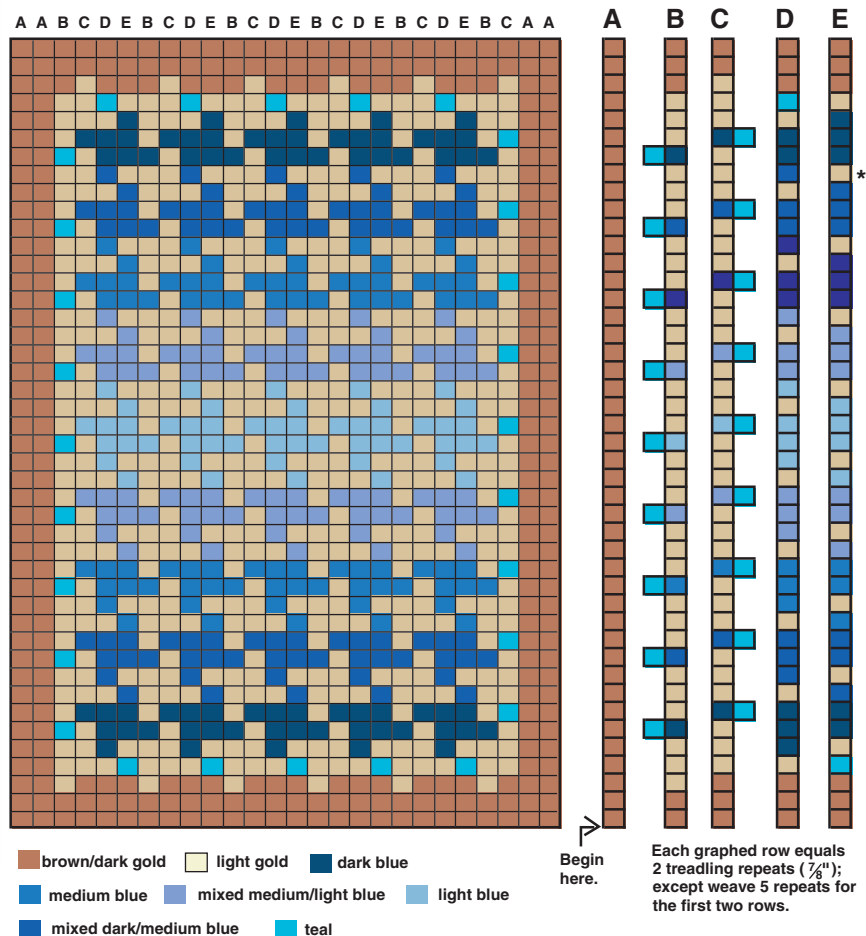
Finished dimensions

After washing, amounts produce one hemmed rug 22¾" × 35½".



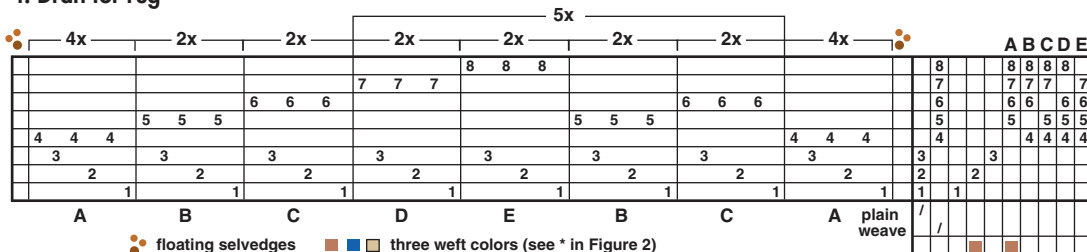
To simplify the weaving process, you can weave this rug with three weft colors and only three shuttles: wind each color doubled on a single shuttle: brown or dark gold (or both), light gold, and a selected shade of blue.

3. Weft color order



Brown/gold sections are woven with 1 strand gold and 1 strand brown for each pick. The isolated teal squares are woven with clasped wefts: strands from opposite selvages are looped around each other inside the shed so that one color appears on one side of the piece as designated by the design, the other color on the other side.

4. Draft for rug

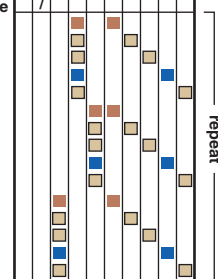


Selvage Notes

Each floating selvage consists of 2 strands of 8/4 brown cotton and 1 strand of brown 2-ply wool. The brown/dark gold weft is the only weft that wraps around the floating selvages (into the shed over, out of the shed under). All other wefts use the outermost thread of the lowered warp thread in whatever shed is open—(into the shed over, out of the shed under, and always under the real floating selvages); see Figure 2a-b. This practice keeps the pattern-weft colors from showing at the selvages and maintains a thickness at the edge that matches the rest of the rug.

Shuttle Notes

Each shed requires a double thickness of weft. Instead of winding 2 strands on each shuttle, however, wind all shuttles for the rug with a single strand of weft. This allows any given color to be doubled, clasped, or blended with another color and contributes to smoother selvages. A complete set of shuttles is placed on each side of the loom. Two shuttles pass through every shed, exchanging sides. In this way you never have to worry that any shuttle will be rendered inaccessible for weft clasping by being on the wrong side of the loom.



These weft colors correspond to the row marked * in Figure 3. Each row represents 2 repeats using the colors shown for each block. The offset teal squares indicate rows using weft clasping. (Weave 5 total repeats for the first and last two rows of gold/brown.)

A Summer Runner

in lace and supplementary warp

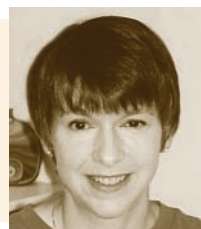
BARBARA WALKER

Although the structure is not summer and winter, the threading for the supplementary warp in this runner is a summer and winter threading. Only one pattern block is used in the runner for the supplementary warp—the other shaft available for pattern adds a block of Atwater-Bronson lace. Weave this bright summer runner and at the same time discover some handy tips for using a supplementary warp successfully with only one warp beam.

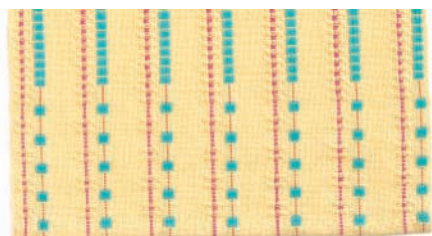
I live in a place known for a dreary winter—much rain, occasional snow. Summer, when it finally arrives, means a lot to us. Anticipating summer's arrival, I often like to get a headstart by weaving fabrics with bright colors.

This runner is patterned with stripes of Atwater-Bronson lace adjacent to stripes of supplementary-warp patterning. As it happens, the threading for a supplementary warp is the same as the threading for summer and winter (review School for Weavers, pages 74–77).

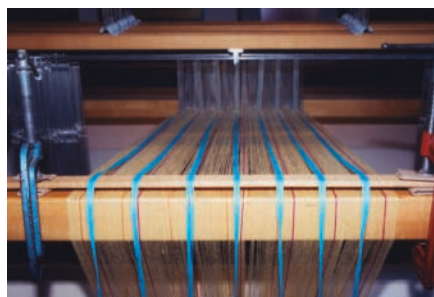
Because the supplementary-pattern warp does not interlace with the weft as often as the ground warp, it does not take up as much and requires separate tension control. While a second warp beam can be useful, it isn't necessary for a successful result. To weave this runner, the sections of supplementary warp are weighted once the warping process is complete. Directions for preparing the loom with two warps are given on page 66.



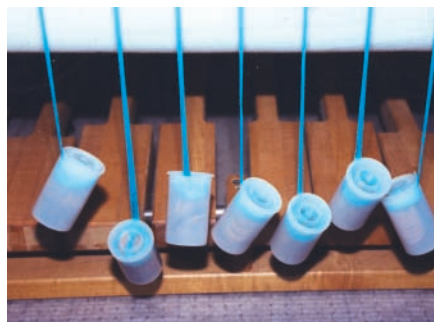
Barbara Walker of Salem, Oregon, almost always weaves with two warps when she's not teaching workshops throughout the country.



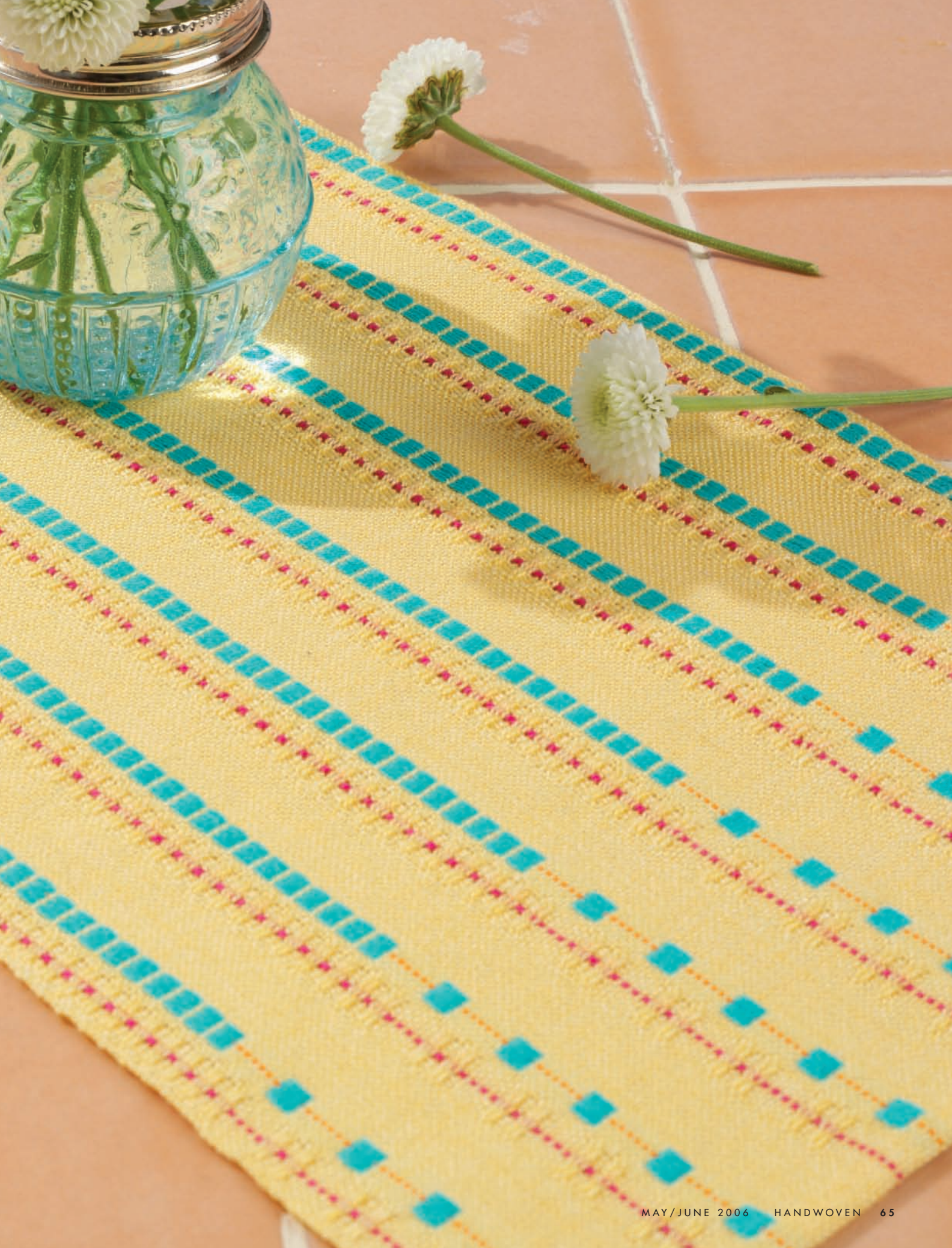
a. The supplementary warp interlaces less frequently than the ground warp.



b. The supplementary warp is separated from the ground warp at the back beam.



c. Each stripe in the supplementary warp is weighted separately.



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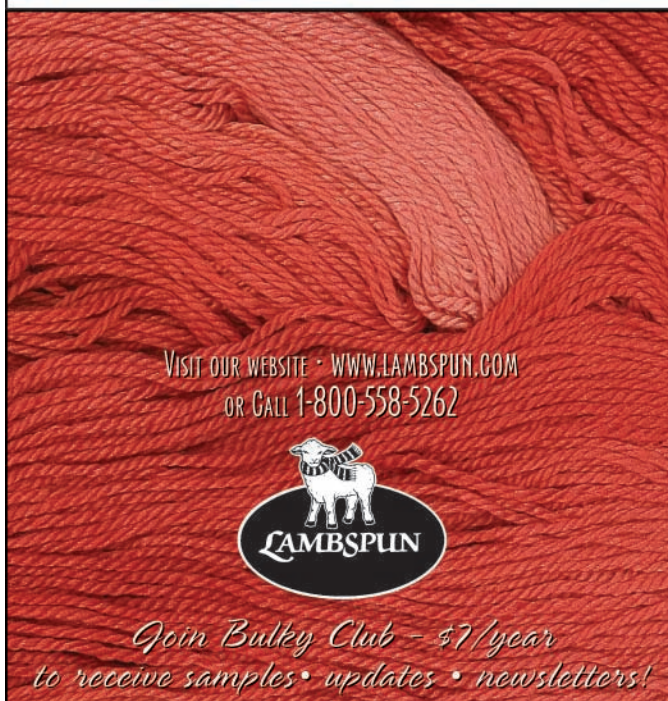
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Fabric Forecast

The Year in Review

DARYL LANCASTER

In this yearly review, we feature works from readers who have been inspired or influenced by the color forecast palettes for Spring/Summer '06 and Fall/Winter '06-'07. (See these Fabric Forecasts in the September/October 2005 and January/February 2006 issues of *Handwoven*). The Fall Festival and Winter Wonderland palettes have proved to be the most popular among our readers, with the monochromatic Winter Berries palette a close runner-up—all from the Fall/Winter '06-'07 forecast.

I found these palettes very appealing, too! A recent lesson in warp painting led me to try my hand at juxtaposing palette colors along the length of a warp. The results became fabrics for a jacket in the Winter Wonderland palette (below) and one in the the Fall Festival palette (on page 69). A third piece from a different forecast is presented as this issue's Jump Start (pages 71-72): a scarf in the Night at the Arcade palette (Spring/Summer '06). With warp painting, you can custom-blend many hues.



PHOTOGRAPH BY SUZIE JENKINS

Suzie Jenkins of Springfield Township, New Jersey, constructed this jacket from rectangles woven in a 4-shaft point twill from Marguerite Davison's *A Handweaver's Pattern Book*. The warp is a handpainted thick-and-thin mohair blend and the weft is a space-dyed mohair. She ran out of weft, however, and substituted a commercially dyed mohair. When it turned out to be too green in the woven fabric, she took the fabric sleeve pieces, wound them on a pipe, and discharged them, shibori-like. The lining is a vintage taffeta dress. Suzie is co-owner of the Woolbearers in Mount Holly, New Jersey.

WINTER WONDERLAND



PHOTOGRAPH BY JOE COCA



PHOTOGRAPH BY KEN LESLIE

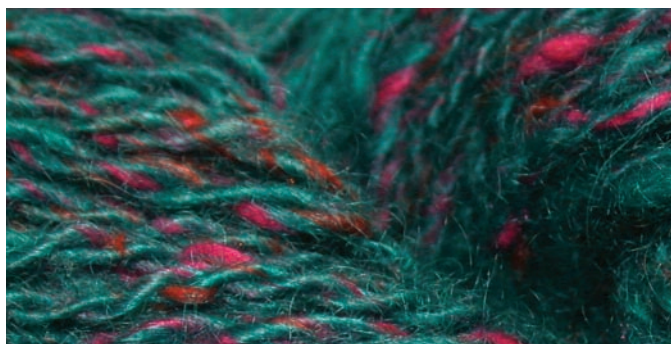
Ruby Leslie of Hardwick, Vermont, wove these scarves on three different warps using the same threading and treadling and the same rayon/cotton/flax mill end from Webs for the weft. Ruby wove the scarves in an 8-shaft advancing twill that she designed. The warp for all three scarves is commercially dyed 6-ply rayon from Webs.

Daryl Lancaster handpainted a rayon/silk warp for the jacket she calls *Dragonfly*. She designed the warp stripes so that the handpainted rayon is woven in a 2/1 twill, a novelty rayon in plain weave, and an immersion-dyed mohair loop in a 3-shaft birdseye twill (requiring eight total shafts). The jacket is trimmed in commercial fabric with inseam buttonholes. The jacket pattern is from *Burda World of Fashion*, December 2005.

FALL FESTIVAL



PHOTOGRAPH BY DARYL LANCASTER



After seeing the Detroit Freedom Festival Fireworks, Lauren Anderson of Garden City, Michigan, spun this 2-ply skein of hand-dyed Merino and Dorset wool in selected hues from the Fall Festival palette with kid mohair and flecks of silk noil.

Eliminating one or more colors from the palette changes the focus dramatically.

Daryl Lancaster wove the fabric for her jacket, *Phoenix Rising*, from three warps she handpainted with fiber-reactive dyes. The rayon/silk and mohair loop weave 2/2 twill; an unmercerized cotton weaves plain weave. The weft is a novelty rayon. The jacket pattern is Vogue #8134.



PHOTOGRAPH BY JOE COCA

Ruby Leslie took advantage of the wide range of colors available in 8/2 cotton for this 3-block turned twill hand towel. Not only is 8/2 cotton colorful, it is also very absorbent.



PHOTOGRAPH BY KEN LESLIE



PHOTOGRAPH BY JOE COCA

Yvonne Stahl of Denver, Colorado, wove the fabric for this jacket by creating a multitude of designs in summer and winter polychrome. The yarns are all JaggerSpun wool/silk; the jacket was tailored by seamstress Helen Saunders.



Using Sharon Alderman's *Mastering Weave Structures*, Betty Gonter of Lewes, Delaware, wove this shawl in an undulating twill on eight shafts as part of a guild study. Warp and weft are 10/2 Tencel from The Mannings; the fringe is beaded.



PHOTOGRAPH BY BETTY GONTIER

FALL TWILIGHT



Ruby Leslie, who weaves regularly for the Forecast column, wove these 3-block twill scarves in 8/2 Tencel. She used a false-damask treadling (3/1 vs 1/3 broken twill) that allows either warp colors or weft colors to show. An interesting note: the warp for this scarf was tied onto the warp from the Fall Festival towel fabric, page 69. A versatile threading!



PHOTOGRAPH BY KEN LESLIE



PHOTOGRAPH BY LINDA WARD

DOWN ON THE FARM



Linda Ward of Washington Township, New Jersey, wove the top part of this tote in plain weave using Harrisville Shetland as the warp. She had on hand some uneven handspun in a wool and mohair blend that she thought was really ugly. The fabric turned out to be gorgeous. She backed it with a medium-weight fusible interfacing. The pattern for the tote is from *Sewing Terrific Totes and Caryalls* by Carol Parks (Lark Books).

WINTER BERRIES



PHOTOGRAPH BY RICK BOWMAN

LEFT: Peg Bowman of Beaver Creek, Ohio, wove this 8-shaft point-twill vest from a random warp of berry colors in 10/2 pearl cotton from Lunatic Fringe. The lining is batik cotton. The vest is sewn from Burda pattern #4010 and trimmed with hand-couched kumihimo braid and beads.

BELOW: Ruby Leslie wove this series of scarves in lipstick shades all on the same 6-ply rayon warp from Webs. The weft is the only thing she changed from scarf to scarf—Zephyr merino/silk, silk noil, and 8/2 Tencel, also from Webs.



PHOTOGRAPH BY KEN LESLIE

Irene Lieban of Salt Spring Island, British Columbia, wove this ruana in an adaptation of a summer-and-winter draft by Christine Spangler from *The Best of Weaver's Thick 'n Thin*. The thick warp is doubled rayon chenille from Webs; the thick weft is rayon/silk Fame by Classic Elite. The thin warp and weft are Gemstone Silk from Halcyon Yarn. The neckline is trimmed with a kumihimo braid.



PHOTOGRAPH BY DOUG DUNLOP



JUMP START

Warp Painting

for a scarf in the Night at the Arcade palette

DARYL LANCASTER



Although always a lover of color in weaving, I have long resisted warp painting (too messy? too time-consuming? too unpredictable?). But one session in the dye studio of Sara Goodman made a convert out of me. The process is very freeing, much like finger painting in kindergarten. If you need a jump start to try warp painting, this scarf is a simple but rewarding project. To design the scarf, I painted two separate warp chains and juxtaposed them in the reed. Each chain is threaded in a different weave structure (twill vs plain weave) like the warps for the jackets on pages 68–69. Complete instructions for the scarf are on page 72.

STEPS FOR WEAVING THE SCARF

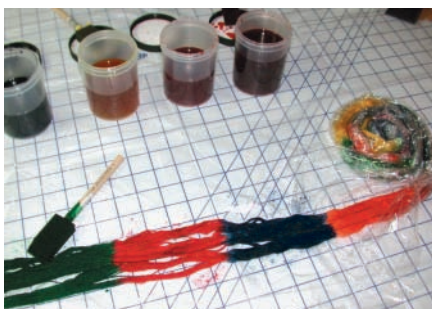


1. Draft for scarf

[illegible]

● = 4-ply (Dana) rayon chain ● = 6-ply rayon chain / = black Tencel

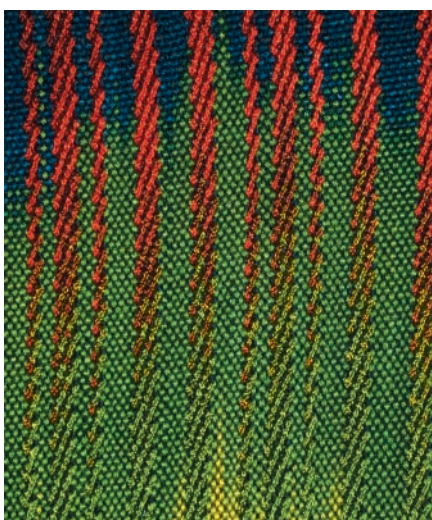
Step 1 Wind a warp chain of 158 ends 6-ply rayon and a warp chain of 132 ends 4-ply rayon. The draft requires 154 and 128 respectively, but in case of breakage it is wise to paint extra threads. To prevent the slippery 4-ply Dana from unspooling, encase the cone in a stocking (see photo above). Tie cross and choke ties loosely. Paint chains as described in *Painting the Warp*.



Step 2 Sley the 6-ply chain 2/dent (numbers refer to number of dents): sley 2 dents [sley 5, skip 3, sley 4, skip 1, sley 2, skip 3, sley 2, skip 1, sley 4, skip 3] 4x; sley 7 (10½"). Sley the 4-ply Dana chain: 3-2-3 in empty 3-dent spaces; 3 ends in single empty dents, placing the 4th end in the next dent with the 6-ply ends. To prevent tangling during beaming, I use cords tied to the reed to separate the threads into layers.



Step 3 Thread the heddles following the draft in Figure 1. Weave the scarf with black Tencel following the Figure 1 treadling for 63". Hemstitch ends, including 2 weft rows and 6 ends per stitch.



Step 4 To protect fringe for washing: fold a scrap of fabric over the fringe at each end and machine baste a few rows parallel to the fell. Machine wash, cold water, 3 minutes, gentle cycle, with a tsp of Synthrapol. Hang to dry. Press.

PAINTING THE WARP

Dye supplies: dye activator, urea, Synthrapol, measuring utensils, plastic cups, Saran Wrap, thermometer. Wear goggles, mask, and gloves when mixing powdered dyes and follow manufacturer's directions (www.prochemical.com). MX fiber reactive dyes: Basic Red 310N, Strong Orange 202, Sun Yellow 108, Basic Brown 510N, Intense Blue 406, Kilt Green 7218, Brightest Blue 404.

■ Mix colors with 8 oz urea as follows:

Dark pink: 2 tsp Basic Red

Orange: 3 tsp Strong Orange

Gold: 3 tsp Sun Yellow, pinch Basic Brown

Purple: 2 tsp Basic Red, 2 tsp Intense Blue

Blue-green: 3 tsp Kilt Green

Green: 5 tsp Sun Yellow, 1 tsp Brightest Blue.

■ Soak both warp chains in 1 gallon of dye-activator solution. Squeeze out excess water and place the chains on a plastic-protected work surface. Slip a length of Saran Wrap under each chain. Sponge-brush dye on the chains, being sure to saturate all the threads on the underside. (I used all six colors on both chains, in different random orders.) Wrap each chain in Saran Wrap and coil them like a snake.

■ Place coiled chains in a warm place (above 70 degrees) for about twelve hours to cure. Rinse thoroughly, until water runs clear. The last rinse should be in very hot water with Synthrapol. Hang the chains to dry. 

PROJECT AT-A-GLANCE

Weave structure for scarf

2/2 twill and plain weave.

Equipment

8-shaft loom, 11" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 6-ply rayon (2,500 yd/lb), 474 yd (3 $\frac{1}{16}$ oz); 4-ply rayon (Dana, 2,100 yd/lb), 396 yd (3 $\frac{1}{16}$ oz).

Woft: 8/2 Tencel (3,360 yd/lb), black,
295 yd (1²/₅ oz).

Yarn sources

Yarns are from Webs, dyes and dye supplies from PRO Chemical & Dye.

Warp order and length

282 ends (154 ends 6-ply, 128 ends 4-ply rayon) 3 yd long (allows 8" take-up, 37" loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 24 epi for 6-ply rayon, 32 epi for 4-ply rayon (see Step 2): 2/dent in a 12-dent reed for 6-ply; 3-2-3 for 4-ply. Width in the reed: 10½".

Weft: 15 ppi. Woven length (measured under tension on the loom): 63".

Finished dimensions

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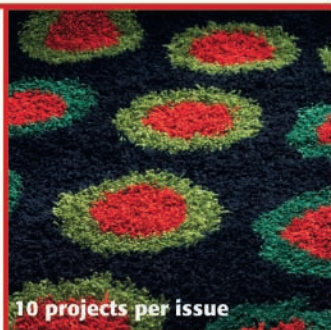
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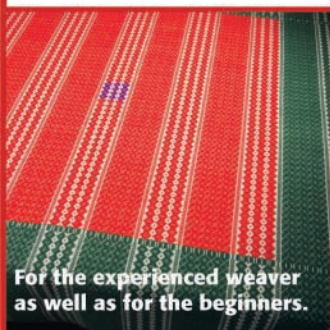
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MADELYN VAN DER HOOGT

Leaf through these pages, and you'll see an array of colorful fabrics that don't necessarily appear related by weave structure. Yet each of them is a member of the summer and winter family. Summer and winter was used historically for geometrically patterned coverlets and tablecloths, with a single dark-colored pattern weft on a neutral or white plain-weave ground cloth. But the contemporary handweaver loves summer and winter for the way it enhances, blends, and contrasts rainbows of color—on a minimum of shafts! Here's a little primer to give you the tools you need to use summer and winter and her relatives in creative ways.

The summer and winter family belongs to a larger family called “tied unit weaves.” In all tied unit weaves, a ground cloth is patterned by a supplementary weft. The supplementary weft floats either on the face or the back of the cloth, and its floats are tied to the cloth by regularly spaced warp threads, called “tie-down” threads. (This name alone can cause confusion; we have so many kinds of “ties” in weaving—tie up, tie down, tie on—and waaay too many “t” words!)

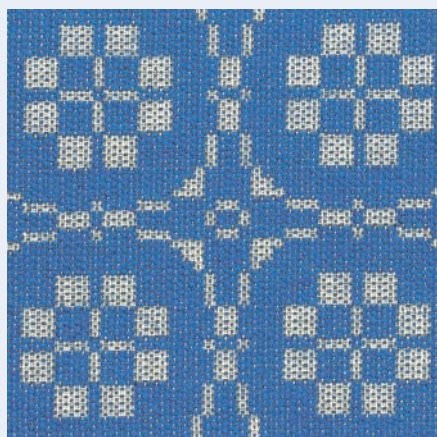
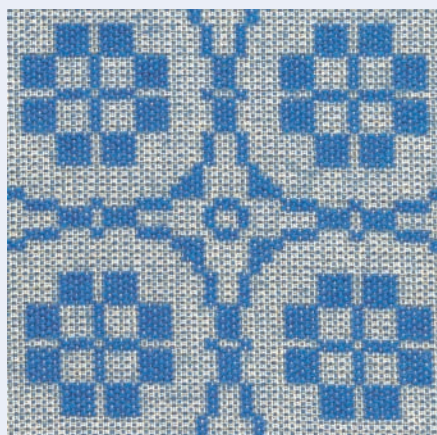
Tied unit weaves differ from each other in how far apart the tie-down threads are spaced in the warp (i.e., how long the floats are) and the order in which the tie-down threads are raised to do the tying—alternately, all together, or in some kind of grouping—there are many options.

Tied unit weaves are block weaves and can be drafted without restrictions using profile drafts (see page 75).

THE MOTHER OF ALL

Summer and winter is the largest and most basic member of the tied unit weave family—and the most shaft efficient. Two shafts are used for the tie-down threads, shafts 1 and 2. Each additional shaft provides one pattern block. Four shafts therefore allow two blocks, six shafts allow four blocks, and eight shafts allow six.

Figure 1a shows a summer and winter



The name “summer and winter” comes from the way summer and winter is traditionally woven. With a white ground cloth and a dark pattern weft, one side of the cloth is light; the other side is dark. The two sides have been called the “summer” side and the “winter” side respectively.

draft with two blocks on four shafts. Block A is threaded 1-3-2-3; Block B is 1-4-2-4. Weavers call the shafts that are not tie-down shafts (3 and 4 in Figure 1a) the pattern shafts. Plain-weave (tabby) picks alternate with pattern picks.

Treading systems

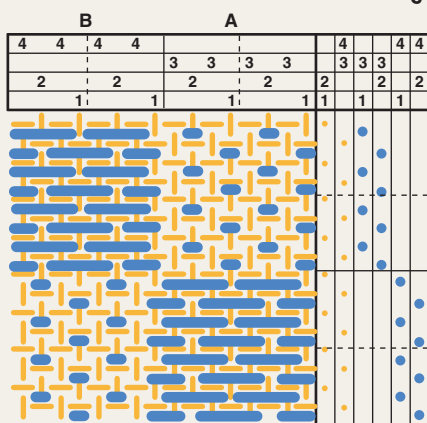
Examine the treading and the drawing of the threads in Figure 1a. The pattern weft shows in a block if the pattern shaft is not raised; the pattern weft does not show (except as little specks) if the pattern shaft is raised. Tie-down shafts 1 and 2 are raised in alternate pattern picks. This treading system is often referred to as raising the tie-down shafts in “alternate” order.

To weave pattern in Block B, background in Block A, shaft 3 is raised in Block A (shaft 4 in Block B is down) first with tie-down shaft 1 and then with tie-down shaft 2. To weave pattern in Block A, background in Block B, shaft 4 is raised in Block B (shaft 3 in Block A is down) first with tie-down shaft 1 and then with tie-down shaft 2.

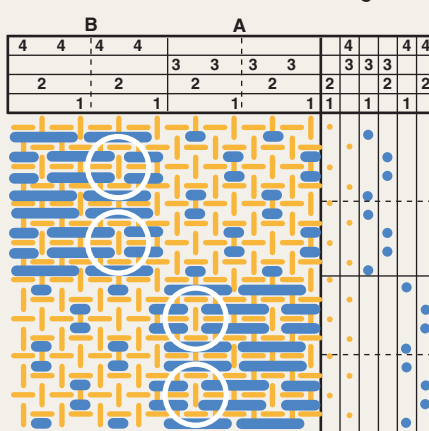
Several other sequences for raising tie-down shafts are possible; each produces a slightly different effect. Study the examples in Figures 1b–1e and then look at the fabrics in this issue. For information in greater depth about summer and winter, see the list of resources on page 14.

Summer and winter treading systems

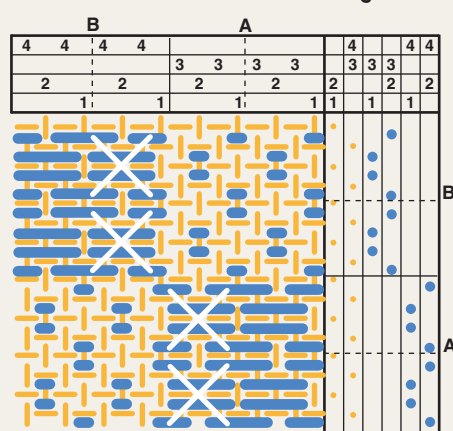
1a. Summer and winter: traditional treading



1b. Summer and winter: o's treading



1c. Summer and winter: x's treading



Lifting orders for the tie-down shafts in the pattern picks

1a. Alternate (1-2).

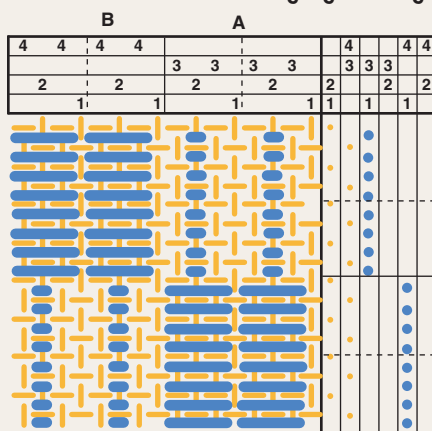
1b. Paired: 1-2-2-1 (o's). Make 4 picks before changing blocks.

1c. Paired: 2-1-1-2 (x's). Make 4 picks before changing blocks.

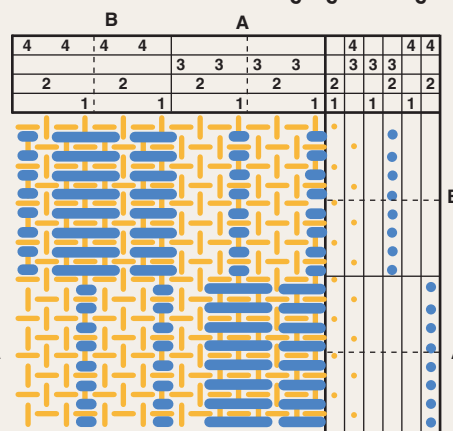
1d. Dukagång method 1. Shaft 1 is raised in all pattern picks; shaft 2 is down. (See Sarah Saulson, pages 48–50.)

1e. Dukagång method 2. Shaft 2 is raised in all pattern picks; shaft 1 is down. (See Tracy Kaestner, pages 44–47.)

1d. Summer and winter: dukagång treading 1



1e. Summer and winter: dukagång treading 2



Using summer and winter with profile drafts

Threading

Each square on a profile threading draft represents one (or more) units of summer and winter (more units = a larger-scale design). If each square in Figure 2b = one unit, starting with Block A on the right, the threading is: 1-3-2-3, 1-4-2-4, 1-5-2-5, 1-6-2-6, 1-7-2-7, 1-8-2-8, 1-3-2-3, etc.

The tie-up

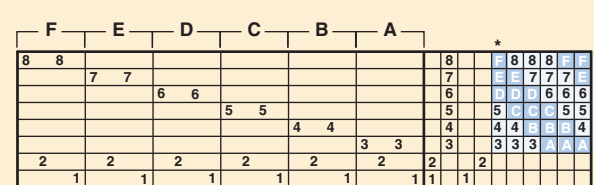
For the tie-up, first draft two tabby treadles: 1-2 vs all pattern shafts (3–8 in 2a). Then, each column in the profile tie-up becomes a treadle that raises shafts for the blocks that weave background (no floats) and leaves shafts down for the blocks that weave pattern. The first column in 2b (*) shows pattern in DEF; shafts 6, 7, and 8 are not raised with the first pattern treadle (*) in 2a. Shafts 3, 4, and 5 are raised for background (ABC).

For treading systems 1a–1c above, both tie-down shafts are raised with each block combination. To conserve treadles, the tie-down shafts are tied separately in 2a. For the dukagång treading method, one tie-down shaft can be tied to each pattern treadle (see Sarah Saulson, pages 48–50).

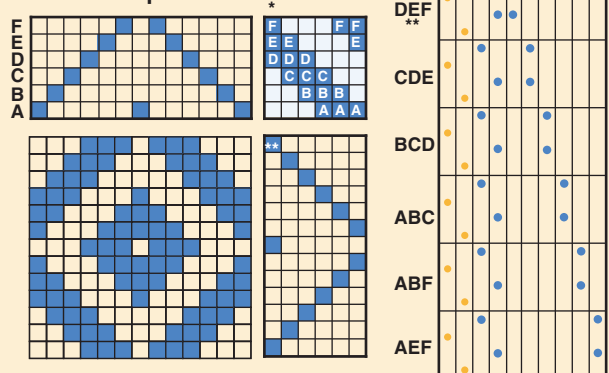
The treading

Tabby and pattern picks alternate. For each square on the treading profile, weave tabby (1-2), the corresponding pattern treadle with tie-down 1, tabby 3–8, same pattern treadle with tie-down 2 (alternate order); see ** in 2a and 2b. The other treading systems (1b–e) can be used with the tie-up in 2a.

2a. Summer and winter threading and treading units

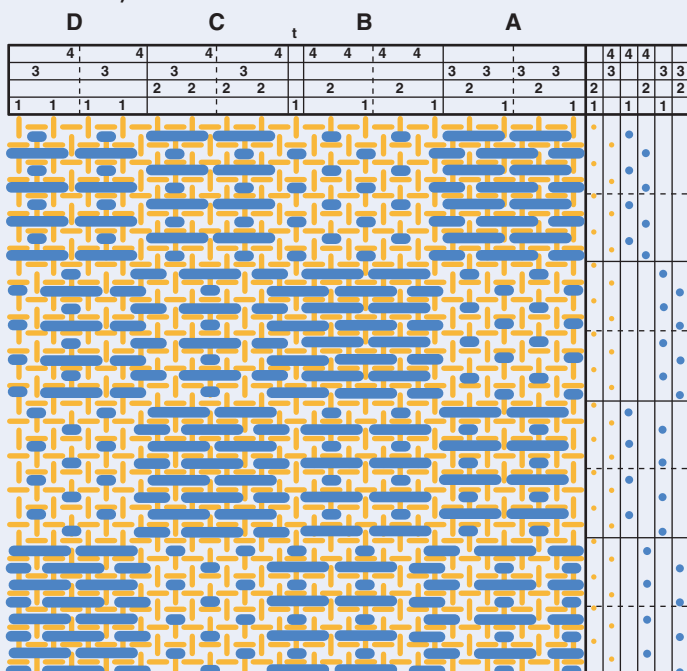


2b. 6-block profile draft



Summer and winter: four blocks on four shafts

3a. 4-block, 4-shaft summer and winter

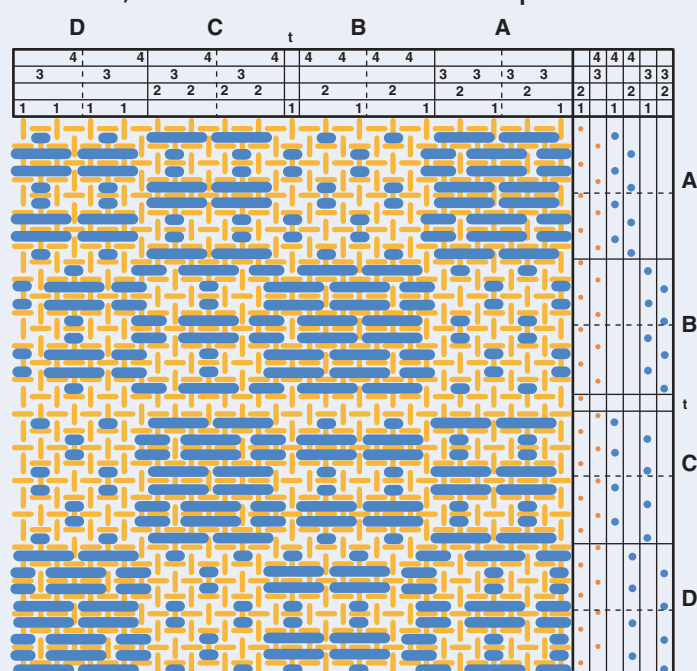


The threading

You can use a profile draft with this 4-block version of summer and winter, but transition threads must be added or subtracted between blocks A or B and Blocks C or D to maintain plain-weave warp order:

- A to C add 1 thread on shaft 1
- A to D add 1 thread on shaft 1
- B to C add 1 thread on shaft 1
- B to D subtract 1 thread on shaft 4
- C to A add 1 thread on shaft 4
- C to B add 1 thread on shaft 4
- D to A add 1 thread on shaft 4
- D to B subtract 1 thread on shaft 1.

3b. 4-block, 4-shaft summer and winter treadled in pairs



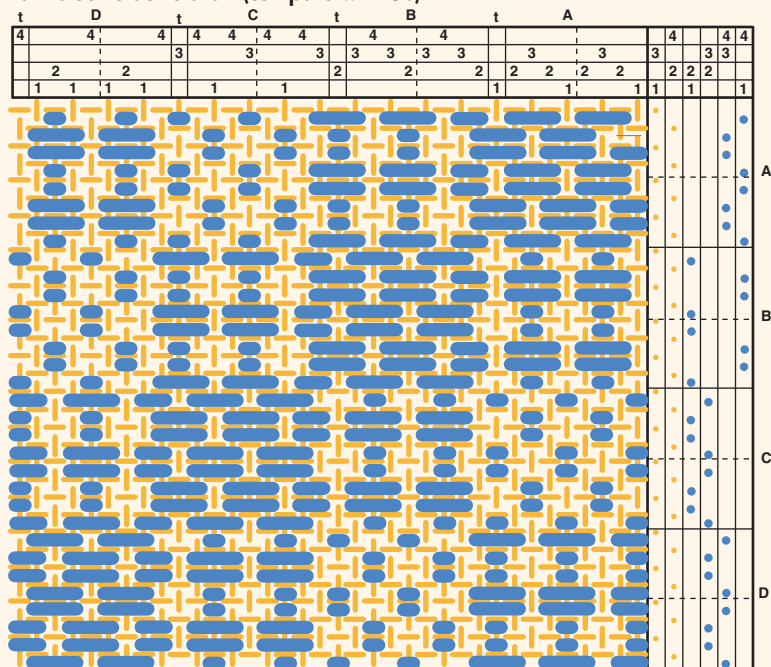
The treadling

At treadling changes between either Block A or B and C or D, add a tabby pick to maintain pattern texture if you are using a paired method (see 3b above; also see Kate Lange-McKibben, pages 40–43).

The crackle connection

To thread 4-block crackle, repeat the threading keys, but add a transition thread (t) at block changes as below; see Karen Schnee, pages 32–34.

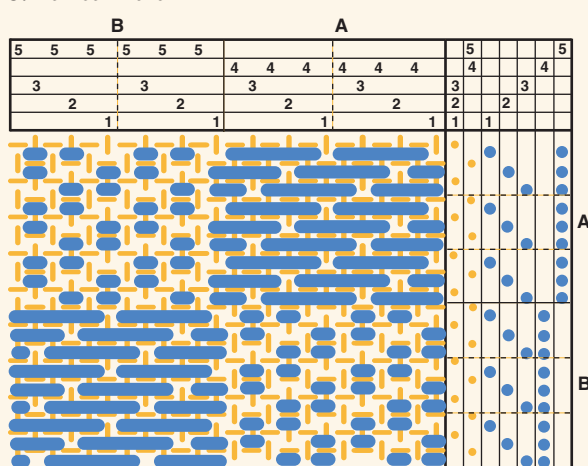
4. 4-block crackle draft (compare with 3b)



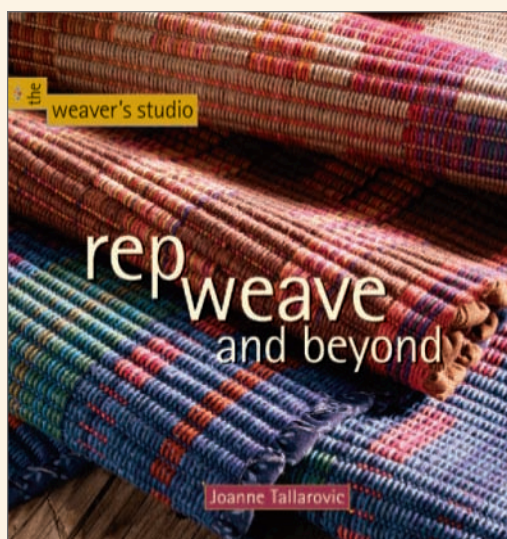
Three tie-down shafts

“Half satin” is not related to satin but is a member of the tied-unit weave family—as are weaves such as Bergman, Quigley, tied overshot, Landes hybrid, and more (see Resources, page 14). Half satin has three tie-down shafts instead of two, allowing them to be raised in “twill” order. Other rules are the same: tabby = tie-down shafts vs pattern shafts; background pattern shafts are raised with each tie-down shaft. A skeleton tie-up is usually used.

5. Half satin draft



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MORE COPYRIGHT LAW FOR HANDWEAVERS

MARISA JAMES

My article on copyright law in the March/April 2006 issue of *Handwoven* (page 80) generated intelligent comments and perceptive questions. This is an area of the law that can be confusing and counter-intuitive, so I want to respond to some of your questions.

Is it a copyright violation to use a basic huck or log-cabin draft?

No. To be copyrightable, a work must contain at least a minimum amount of “creative authorship.” Although this concept is difficult to pin down precisely, you can use most basic drafts for pieces to sell or show to your commercial advantage.

What if a design in Handwoven uses a basic huck draft?

Although a design may incorporate a draft that is not copyrightable, the particular expression of the instructions for creating a piece are copyrighted by the author, and the editing, photography, and layout of the project in the magazine is copyrighted by *Handwoven*. Thus, if a huck draft appears in a book or magazine, you would be violating these copyrights by distributing photocopies of it. In addition, if the huck draft is used in a set of instructions for a piece that contains “creative authorship,” you do not have the right to use those written instructions to create the piece to sell or show to your commercial advantage.

Do I have to register my written design with the Copyright Office?

No. A copyright exists and is protectable from the moment you “fix an original work in tangible form” by, for example, putting a draft on paper. Even so, you cannot take legal action to enforce that copyright until it is registered with the U.S. Copyright Office. Furthermore, if you register the copyright within three months after the work is first offered for sale, you are entitled to a broader range of remedies if you succeed in a lawsuit for viola-

tion of your copyright, including the ability to recover your reasonable attorney’s fees. Thus, registering your copyright *before* any problems arise is prudent though not necessary. Registration with the Copyright Office costs \$30 and requires you to deposit one complete copy of the design with the Library of Congress. For more information, visit www.copyright.gov.

How long does a copyright last?

Copyright in a work published after March 1, 1989, lasts for the life of the author plus seventy years. Before 1989, the law was amended several times, so copyright duration for these years varies. However, any work published before 1923 is in the public domain and may be copied.

How do I know when I’ve changed a design enough from the published instructions to avoid a violation?

The copyright owner has the exclusive right to make “derivative works,” so if your design is based on another written design, it could violate the original designer’s copyright. This is an issue that forms the basis for many copyright lawsuits, and it is entirely dependent on the facts of each case. In general, however, simply changing the colors or yarns would probably not be enough, especially because the copyright is in the written instructions, not in the finished product.

Can I show a piece in a county fair woven from project directions in Handwoven?

If you are not making any money or gaining any commercial advantage by showing a piece at a fair, the display of the piece would likely be considered a “fair use,” and therefore would not violate the original designer’s copyright. However, as an ethical matter, you should always credit the original designer and pay attention to the rules of the show, which may require submission of an original design.

How do I get permission from a designer/author?

You simply have to tell the designer what you plan to do and ask for their permission to do it. The designer could give you permission, deny permission, or offer to give you permission in exchange for a fee. It’s wise to get permission in writing to preclude any later misunderstandings.

What if I want to copy a textile from a photo I see in a book?

As long as the item is utilitarian, it is not copyrightable, and many woven pieces fall into that category. Therefore, creating a shawl that looks like one that is merely pictured in a book will probably not violate anyone’s copyright.

My friend wants to pay me (for my time) to weave a project from Handwoven magazine.

Although you are unlikely to be sued, this is technically a copyright violation because you are earning a profit using a copyrighted design. It sounds draconian, but copyright laws were written to protect the integrity of our original works and the profits arising from them. You can give your friend the piece, however, because you’re not gaining any commercial advantage. In fact, your friend could buy the yarn for the project, and it would probably still be a “fair use.”

Most important! Remember, you can weave anything for your personal use!

Many people only learn about copyright law when a problem arises, so it warms a lawyer’s heart to meet weavers interested in copyright issues in the abstract! If you need in-depth answers to specific questions, it’s always a good idea to consult an intellectual property attorney. 

Marisa James is a weaver, knitter, and an intellectual property attorney at The DuBoff Law Group LLC in Portland, Oregon.

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Events, Exhibits, Classes, Travel

EXHIBITS, SHOWS, AND SALES

ARIZONA

Through May 28. Carol Cassidy and the Laos Weavers, exhibition at Mesa Arts Center, 1 E. Main St., Mesa. (480) 644-6500; www.mesaartscenter.com.

CALIFORNIA

July 29–30. Lambtown fiber festival, in Dixon. Dana Foss, PO Box 492, Dixon, CA 95620. (707) 678-7386; dcarpio@lambtown.com; www.lambtown.com.

COLORADO

Through August 11. Fiber Translations, exhibit of work by Regina Benson, Jocelyn Chilvers, Michelle Lundquist, and Angie Nordstrum, at Radius Gallery, 801 S. Yarrow St., Lakewood, CO 80226. (303) 987-7850.

May 19–June 22. Fiber Celebration 2006, 32nd annual juried international fiber art show, sponsored by the Northern Colorado Weavers Guild, at The Lincoln Center, Fort Collins. Julia Bottom, 9240 Yellowstone Rd., Longmont, CO 80503. (303) 651-1372; NCWG@highstream.net; www.fortnet.org/ncwg.

May 27–28. Pagosa Fiber Festival, including Navajo rug auction, at Archuleta County Fairgrounds, Pagosa Springs. (970) 264-5232;

pauline@pagosafiberfestival.com; www.pagosafiberfestival.com.

DISTRICT OF COLUMBIA

Through July 30. Seldom Seen: Director's Choice from the Museum's Collections. June 3. Celebration of Textiles. The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441, ext. 73; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

HAWAII

May 17–31. Interwoven Cultures, 2006 biennial exhibit of the Hawaii Handweavers Hui, at the Academy Art Center Gallery, 1111 Victoria St., Honolulu. Sidney Lynch, (808) 841-8282; kenjoine@hawaii.rr.com.

ILLINOIS

October 5–29. Woodstock Weavers Guild and Hollow Tree Spinners Guild 9th annual show and sale, at Old Courthouse Arts Center, Woodstock, IL 60098. (815) 338-4525; www.woodstockweaversguild.org.

INDIANA

June 5–19. Twist + Shout: The New Needle Arts, at the Arts Garden, Arts Council of Indianapolis. (317) 624-2563.

MICHIGAN

Through July 5. Fascination with Fiber: Michigan's

Handweaving Heritage, an exhibit by Michigan weavers of the twentieth century, at Tri-Cities Historical Museum, 200 Washington Ave., Grand Haven. (616) 842-0700.

May 5–July 7. Reflections of War, Threads of Peace, fiber art exhibit, at Woven Art, East Lansing. Nancy McRay, Woven Art, East Lansing, MI 48823. nmcray@mac.com.

June 9. Opening date for American Tapestry Biennial international tapestry exhibit, sponsored by American Tapestry Alliance, at the Urban Institute for Contemporary Art, Grand Rapids. Becky Cook, (802) 649-5301; atabeckyvt@yahoo.com. www.americantapestryalliance.org.

June 9–July 23. New Fibers 2006, juried exhibit of Great Lakes regional contemporary fiber art, at Urban Institute of Contemporary Arts, Grand Rapids. jillault@umich.edu; www.fiberartsnetwork.org. Exhibit moves to DeVos Art Museum, Northern Michigan University, Marquette, from August 4–September 3.

June 18–July 28. Grand Ideas, unjuried exhibit of small-format tapestry, at Kendall College of Art and Design, Grand Rapids. Priscilla Lynch, PO Box 340, Saugatuck, MI 49453. Jplynch99@comcast.net; www.americantapestryalliance.org.

June 23–July 21. Highlights of the Wayne State University Fiber Department, at Community Arts



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June 23–August 13. Great Lengths, Yardage, and Small Expressions 2006, small-scale fiber art, at Gerald R. Ford Museum. **June 30–July 1.** Make a Grand Entrance, fashion show, at DeVos Place Convention Center. **June 24–August 19.** Celebration, spiritual exhibit using fiber techniques, at Fountain Street Church. **June 27–July 1.** Fiber Art: Cutting Edge Grandeur, cutting edge techniques, and Creative Grand Crossings, structural and three-dimensional work, at DeVos Place Convention Center. Juried exhibits in conjunction with Convergence 2006, in Grand Rapids. Amy Holland, Handweavers Guild of America, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010; hga@weavespindye.org; www.weavespindye.org.

MISSOURI

May 20. Highland Fiber Artists' Fiber Fair, at Webster County Fairgrounds, Marshfield. Helen Grace Muzzy, (417) 859-7840.

June 2–5. MoNCWGA Festival, at Missouri State Fairgrounds, Sedalia. Carolyn Parry, vhfarm@cameron.net.

MONTANA

July 22–23. Fiberfest Eureka, at Lincoln County Fairgrounds, Eureka. Tobacco Valley Fiber Guild, PO Box 1723, Eureka, MT 59917. (406) 297-7656; leeaq57@yahoo.com; www.fiberfesteureka.org.

NEW HAMPSHIRE

May 13–14. New Hampshire Sheep & Wool Festival, at Hopkinton State Fairgrounds, Exit 7, I-89, Contoocook. Lenore Sousa, lenorecun@aol.com; Jeff Jordan, (603) 798-5074; Nadine Chounet, (603) 744-3851, tinyfarm@metrocast.net; www.yankeeshepherd.com.

NEW MEXICO

May 19–June 2. Southwest Weaving 2006, at Weaving Southwest, 216-B Paseo del Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839; weaving@weavingsouthwest.com; www.weavingsouthwest.com.

June 10–11. East Mountain Fiber Farm & Studio Tour, east of Albuquerque. Bethel, (505) 281-5963; bweaveit@yahoo.com. Connie, (505) 281-7775; mtnlady049@aol.com.

NEW YORK

July 12–October 15. Sheila Hicks: Weaving as Metaphor, at The Bard Graduate Center, 18 W. 86th St., New York, NY 10024. (212) 501-3000; fax (212) 501-3079; generalinfo@bgc.bard.edu; www.bgc.bard.edu.

OHIO

May 27–28. Great Lakes Fiber Show, at Wayne County Fairgrounds, Wooster. Linda Reichert, (330) 264-9665; don47linda@valkyrie.net. www.lambzown.com/GreatLakesFiberShow.htm.

June 11–July 28. Focus Fiber: 2006, regional juried exhibit, at Cleveland Museum of Art, Cleveland. Christine Mauersberger, 1286 W. 112th St., Cleveland, OH 44102. focusfiber@yahoo.com.

June 7–18. Fiber Art show. **June 17–18.** Lake Metroparks' Fiberfest, Kirtland. Andrea Pasquale, (800) 366-3276; apasquale@lakemetroparks.com.

OKLAHOMA

June 3–30. Fiberworks 2006, juried exhibit sponsored by the Handweavers League of Oklahoma, at Individual Artists of Oklahoma, 811 N. Broadway, Oklahoma City, OK 73102. Dorothy Dinsmoor, (405) 348-4666.

PENNSYLVANIA

May 27–August 26. Displays featuring nineteenth century caps, clothing, and household textiles, at Home Textile Tool Museum, SR 1036, Orwell. Home Textile Tool Museum, PO Box 153, Rome, PA 18837. infor@hhtm.org; www.hometextiletoolmuseum.org.

VERMONT

May 20. Jamaica Fiber Festival, at Main St., Jamaica. Margaret Silvia, Margie's Muse Handweaving & Gallery, PO Box 274, 3779 VT Rt. 30, Jamaica, VT 05343. (802) 874-7201; margaret@margiesmuse.com; www.margiesmuse.com; www.jamaicavt.com.

WASHINGTON

Through May 29. Toi Maori: The Eternal Thread, exhibit of New Zealand Maori weaving, at The Burke Museum, University of Washington, NE 45th St. and 17th Ave., NE, Seattle. (206) 543-5590; www.burkemuseum.org.

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- NY State S&W Festival, Oct 21 - 22
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WISCONSIN

July 31–September 2. Contemporary Icelandic Textiles, at Art and Nature Center, 1799 Main Rd; Washington Island.

CANADA, ALBERTA

June 30–July 8. Fibre Week at Olds College, Olds, Alberta. www.oldscollege.ca; (403) 556-4677; kgbaker@allstream.net.

CANADA, BRITISH COLUMBIA

Through May 31. Natural Textiles of Akihiko Izukura, at Silk Weaving Studio, #15-1551 Johnston St., Granville Island, Vancouver, BC V6H 3R9, Canada. (604) 687-7455; fax (604) 263-7581; silk@silkweavingstudio.com.

UNITED KINGDOM, ENGLAND

June 30–July 1. Woolfest 2006, national fiber show, at Mitchell's Lakeland Livestock Centre, Cockermouth, Cumbria. 01 900 822634; www.western-lakedistrict.co.uk.

CONFERENCES

CALIFORNIA

June 16–17. Beneath the Surface: Behind the Scenes, conference cosponsored by Surface Art Association of Los Angeles and Surface Design Association, at Woodbury University, Burbank. Meredith Strauss, PO Box 10458, Burbank, CA 91510. sea-soca@sbcglobal.net.

MAINE

September 8–10. Fiber College on Penobscot Bay, Searsport. Searsport Shores Ocean Camping, 216 W. Main St., Searsport, ME 04974. info@FiberCollege.com; www.FiberCollege.com.

MASSACHUSETTS

July 7–9. USA-Canada Saori Gathering, Worcester. Saori Worcester, 131 Highland St., Worcester, MA 01609. (508) 757-4646; fax (508) 798-2838; mihoko@saoriworchester.com; www.saoriworchester.com.

MICHIGAN

June 25–July 1. Convergence 2006, Handweavers Guild of America biennial conference, at De Vos Place Convention Center, Grand Rapids. (678) 730-0010; fax (678) 730-0836; hgaconvergence@weavespindye.org; www.weavespindye.org.

July 1–3. The Way In: Exploring New Strategies for Tapestry Design, American Tapestry Alliance Educational Retreat, at Aquinas College, Grand Rapids. marylane53@mac.com; www.americantapestryalliance.org.

MISSOURI

May 19–21. MoFA Conference, at Central Methodist University, Fayette. Tina Wilson, weft@swbell.net.

OREGON

May 19–22. Fiber in the Forest, at Camp Myrtlewood, Myrtle Point. SASE to Fiber in the Forest, 249 Coachman Dr., Eugene, OR 97405. Suzie Liles, (541) 684-5900; www.weaverscabin.com.

WISCONSIN

July 26–30. Midwest Felting Symposium, at Alliant Center, Madison. Susan's Fiber Shop, (920) 623-4237; susanfiber@internetwis.com.

AUSTRALIA, NORTHERN TERRITORY

August 13–14. Selling Yarns: Australian Indigenous Textiles and Good Business in the 21st Century, at Museum and Art Gallery of the Northern Territory, The Theatre, Darwin, N.T., Australia. nihca@anu.edu.au.

CANADA, ALBERTA

June 2–7. Warped and Twisted—Creative Color Connections, conference of the Handweavers, Spinners and Dyers of Alberta, at High River, near Calgary. nswg@shaw.ca; www.hwsda.org.

TO ENTER

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2008 conference and beyond. www.ftwg.org.

ILLINOIS

National juried runway fashion show, October 15, Oak Brook. Application deadline June 1. LSASE to Heather Winslow, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 594-9443; finelineca@aol.com; www.finelineca.org.

MISSOURI

Trains: Past, Present, Future, juried all-media exhibition featuring trains and train-related subjects, August 20–October 14, in St. Louis.

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NEBRASKA

Call for Teachers for Midwest Weavers Conference 2007, June 17–23, 2007, in Lincoln. Kitt Hamersky, 5431 Hamilton St., Omaha, NE 68132; treadler@cox.net.

NEW JERSEY

Peters Valley Craft Fair, juried show and sale September 29–October 1, Augusta. Application deadline May 30. Nancy Nolte, Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851. (973) 948-5200; fax (973) 948-0011; pv@warwick.net; www.petersvalley.org.

NORTH CAROLINA

Blue Ridge Handweaving Show, biennial international nonjuried exhibit in October. Entry deadline August 31. Blue Ridge Handweaving Show, PO Box 18602, Asheville, NC 28814. Sue Reynolds, Registrar, wncfhg@main.nc.us.

OHIO

Lake Metroparks' Fiberfest, June 17–18, Kirtland, welcomes fiber-related vendor applications. Andrea Pasquale, (800) 366-3276; apasquale@lakemetroparks.com.

PENNSYLVANIA

Fiberart International, juried exhibition April 14–August 19, 2007, at the Society for Contemporary Craft and the Pittsburgh Center for the Arts, Pittsburgh. Slide deadline August 18. For prospectus, send SASE to Mary Towner,

103 Marble Dr., McMurray, PA 15317. (412) 521-2547; fiberartinternational@yahoo.com; www.fiberartinternational.org.

INSTRUCTION

COLORADO

The Resisted Mark, May 20. Fiber On and Off the Wall, August 6. Free artist presentations, at Radius Gallery, 801 S. Yarrow St., Lakewood, CO 80226. (303) 987-7850.

Fiber workshops, May 25–26, in conjunction with Pagosa Fiber Festival, at Archuleta County Fairgrounds, Rt. 84, south of Rt. 160, Pagosa Springs. (970) 264-5232; pauline@pagosafiberfestival.com; www.pagosafiberfestival.com.

MAINE

Fiber College on Penobscot Bay, numerous fiber craft classes, in Searsport. Searsport Shores Ocean Camping, 216 W. Main St., Searsport, ME 04974. info@FiberCollege.com; www.FiberCollege.com.

MASSACHUSETTS

Felted Hats, May 19–21, with Mary Francis Cusick. Weaving on a 4-Harness Loom, May 27–29, with Kate Jenkins. Felting, May 27–29, with Lesley Hansard. Snow Farm, 5 Clary Rd., Williamsburg, MA 01096. (413) 268-3101; fax (413) 268-3163; info@snowfarm-art.org; www.snowfarm.org.

MINNESOTA

Digital Textile Design, with Susan Brandeis. Fashion Design, with Anna Carlson. Surface

Design, with Jane Dunnewold, plus additional classes by Barbara Lee Smith, Yoshiko Wada, and Christine Zoller. Color Theory and Practice, with Barbara Martinson. Navajo Weaving, with Marilou Schultz. Weeklong and three-day workshops June through August, at the University of Minnesota, St. Paul, and Cloquet Forestry Center, in northern Minnesota. Split Rock Arts Program, University of Minnesota, 360 Coffey Hall, 1420 Eckles Ave., St. Paul, MN 55108. (612) 625-1237; (612) 625-8100; fax (612) 624-6210; srap@cce.umn.edu; www.cce.umn.edu/splitrockarts.

MONTANA

Navajo weaving and spinning, July 22–23, taught by the Dine'be'itina of the Navajo Nation, at Fiberfest Eureka, Lincoln County Fairgrounds, Eureka. Tobacco Valley Fiber Guild, PO Box 1723, Eureka, MT 59917. (406) 882-4939; leeaq57@yahoo.com; www.fiberfesteureka.org.

NEW HAMPSHIRE

Ever-So-Lightly Felted Vest, July 13–14, with Polly Stirling. Strip Felt Vest, July 15–16, with Polly Stirling. Sweet Old Men & Witches, July 15–16, with Bergitte Hansen. Fine Art to Fine Felt, August 12–13, with Ewa Kuniczak. The Fiber Studio, 9 Foster Hill Rd., Henniker, NH 03242. (603) 428-7830; www.fiberstudio.com.

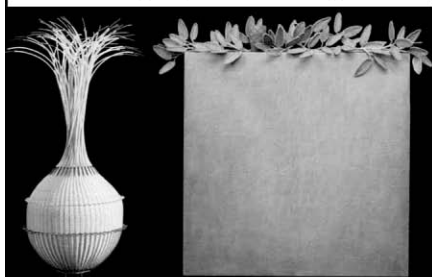
NEW MEXICO

Rag Rug Weaving, May 15–18, with Karen Martinez. Navajo Weaving, May 22–25. Natural Vegetal Dyes, July 14–16, with Liesel Orend, at Northern New Mexico Community Col-

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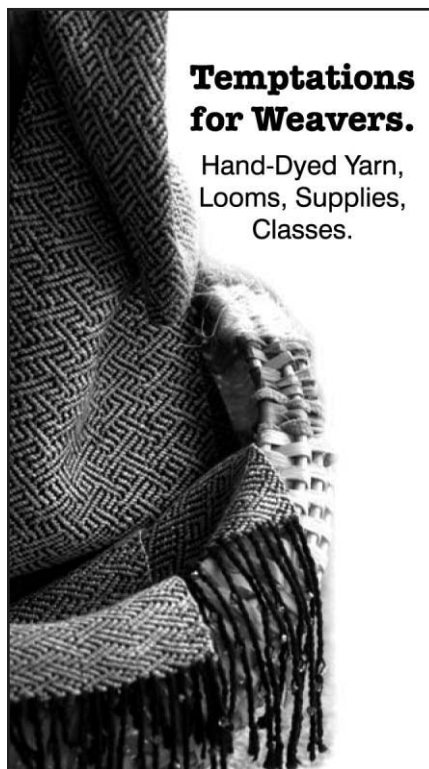
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lege, El Rito. Karen Martinez, (505) 581-4113; kmartinez@nmcc.edu.; www.fiberartsprogram.com.

Surface Design, Weaving, Dyeing, Felting, and more, as part of Fiber Immersion Week, A Day Camp for Grown-Ups!, June 26–30. Española Valley Fiber Arts Center, 325 Paseo de Oñate, Española, NM 87532. (505) 747-3577; info@evfac.org; www.evfac.org.

NORTH CAROLINA

Tartan Weaving & Beyond, May 14–20, with Marjorie Warren. **For Your Dining Pleasure: Mats and More!** May 26–28, with Katherine Weber Scott. 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.

OHIO

Spinning, weaving, dyeing, and other fiber art workshops, June 15–18, in conjunction with Lake Metroparks' Fiberfest, in Kirtland. Andrea Pasquale, (800) 366-3276; apasquale@lakemetroparks.com.

OREGON

Ikat Weaving/Indigo Dyeing, with Marilyn Roberts. **Adventures in Color,** with Janis Thompson. **Block Weaves in Rugs,** with Jason Collingwood. **Bead Embellishment,** with Ann Marta Bowker. Workshops in conjunction with Fiber in the Forest, May 19–22, at Camp Myrtlewood, Myrtle Point. SASE to Fiber in the Forest, 249 Coachman Dr., Eugene, OR 97405. Suzie Liles, (541) 684-5900; www.weaverscabin.com.

Summer Workshops in Weaving, Dyeing, and Felting. Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland, OR 97225. www.ocac.edu/Academic_Programs/Extension_Programs.htm; (503) 297-5544, ext. 117.

PENNSYLVANIA

Weaving Basics for Beginners, May 25–26. **Basket Weaving,** July 11 and 28 and August 7. Saturday

demonstrations, May 27–August 26; all at Home Textile Tool Museum, SR 1036, Orwell. Home Textile Tool Museum, PO Box 153, Rome, PA 18837. info@httm.org; www.hometextiletoolmuseum.org.

WISCONSIN

Beginning Weaving, May 14–19, with Rita Hagenbruch. **Weave Home Furnishings,** June 4–9, with Lynn Schuster. **Inkle Weave Belts,** June 16–18, with Christi Eales Ehler. **Weave, Cut & Sew,** June 18–23, with Mary Sue Fenner. **Beginning Table Loom Weaving,** July 7–9, with Nancy Frantz. **Navajo Rug Weaving,** July 9–14, with Fran Potter. **Beyond Beginning Weaving,** July 30–August 4, with Louise French. **Three Shaft Damask,** August 20–25, with Nancy Frantz. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; fax (920) 847-2676; sievers@itol.com; www.sieversschool.com.

Midwest Felting Symposium, July 26–30. Alliant Center, Madison. Sponsored by Susan's Fiber Shop, (920) 623-4237; susanfiber@internetwis.com.

Design, Theory and Technique of 2, 3, 4, 6, & 8-Block Ripsmatta, November 4–6, with Joanne Tallarovic, at Wandering Vine Weavers, Marshfield. (262) 514-4131; weaver1013@aol.com.

TRAVEL

Bhutan, September 27–October 6. Cooking, Culture, and Festivals in Bhutan, tour includes weaving. The Art of Bhutanese Textiles, October 1–10. Trekking the Old East-West Trade Route, November 26–December 10, includes textile museums. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

China, June 30–July 20, tour including textiles. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

Guatemala, July 21–30, Textile, Weaver's and Craft Tour, with Karen Searle. Liz Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55419. (612) 825-0747; fax (612) 825-6637; info@artguat.org; www.artguat.org.

Laos, October 28–November 5 and December 26, 2006–January 3, 2007. Weavings and Monasteries of Laos. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

Myanmar, October 1–19. Tour includes textiles. Toni Neubauer, Myths and Mountains, 976 Tee Ct., Incline Village, NV 89451. (800) 670-6984; fax (775) 832-4454; travel@mythsandmountains.com; www.mythsandmountains.com.

Peru, October 13–November 3. Textile and folk art tour and workshops. textiletours@puchkaperu.com; www.puchkaperu.com.

Southwestern United States, July 9–16. Trading post and pueblo tour includes Navajo rug and basket workshops. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

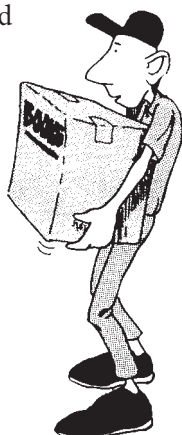
Please send your event information at least twelve weeks prior to the month of publication to "Handwoven Calendar," 201 E. Fourth St., Loveland, CO 80537-5655. Listings are made as space is available. While we try to include as many events as possible, we cannot guarantee that your listing will be included.

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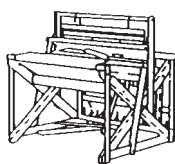
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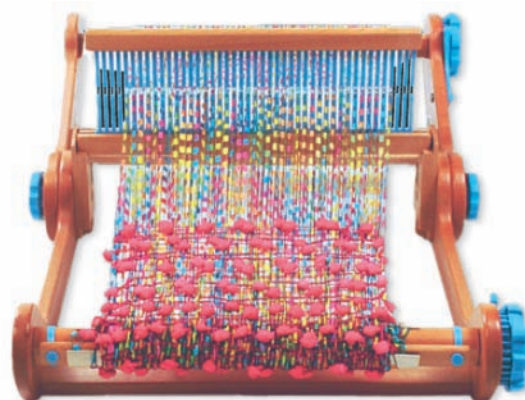
Fricke Enterprises introduces their new Squirrel Cage Swift, which accommodates a variety of skein sizes for easy winding into balls, bobbins, cones, and spools. Other features of the Squirrel Cage Swift that you'll appreciate: You can wind warps directly from skein to warping board; skeins unwind easily from the rolling cages; fine yarns are not apt to snag as they sometimes do with umbrella-type swifts; large knobs make it easy to change positions of the cages. Made of various hardwoods, the overall height of the swift is 54 inches, and it weighs 13 pounds. For more information contact Fricke Enterprises, 8702 State Rd. 92, Granite Falls, WA 98252-9779; (306) 691-5779; fax (360) 691-7590; frickent@gte.net; www.fricke-fiber-tools.com.

Golding Precision Fiber Tools introduces a new bobbin winder. Handcrafted of black walnut, this bobbin winder is portable, requires no clamps, and has a sturdy weighted base. It is constructed with six ball bearings for sensitive control during fast or slow winding. The winder stores up to sixteen bobbins, has an easy-to-use thread cutter, and comes with an extra drive belt and wrench stored in the base. Right-handed and left-handed models are available. For more information, call (800) 710-1872 or visit www.dropspindle.info.



Lillian Whipple specializes in weaving fine silk in complex structures for handwoven note cards, small art pieces, and clothing. The cards displayed here are woven in taqueté on a 24-shaft Compu-Dobby (a computer-aided loom). A weaver for over thirty years, Lillian gives seminars and workshops in weaving with fine threads. To order the note cards or inquire about Lillian's teaching schedule, contact her at 2631 Lyon Circle, Concord, CA 94518-2613; (925) 687-4312; whipplelg@astound.net; <http://ca.astound.net/~whipplelg>.

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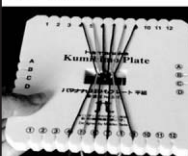
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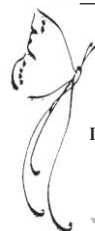
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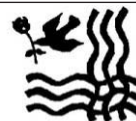
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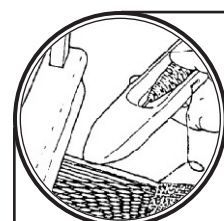
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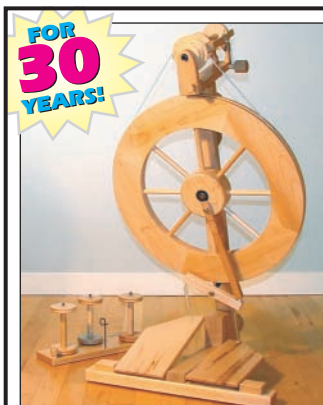
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A Taste of Weaving

Here they come!—fifteen noisy tenth-graders, arriving for their first weaving class. The table is piled high with colorful scarves and sample weavings. I explain that in the ten-week class, everyone will design and weave both a scarf and a tablet-woven band. I get interrupted by two who politely ask if they could please just get started? I assure them I'll only speak for a few more minutes before we do just that.

I go on to say that they'll work with a partner to set up the loom with a common warp long enough for two scarves. They will be responsible for checking one another's work every inch of the way—or the loom simply won't weave. When one partner is weaving, the other one will work on designing his or her tablet-woven band. Some of the bands will be sent to students in Chinchero, Peru, as part of an ongoing weaving exchange.

I detect more squirming, so I ask them to let go of the scarves and samples (!) and we all go over to a fully dressed loom for a demonstration. This commands their full attention and there is a lively exchange, starting with "How do you tell the front from the back?" and "What does a loom actually do?" As they learn the answers by observation as well as by explanation, one gasps, "You mean we have to thread the yarn through *all* those places?" I affirm this and tell them about two students who set a record by warping their loom in one class period. More gasps, then, "Who!"

Next, we walk over to a display of tablet weaving: belts, guitar straps, camera straps, bracelets, and bags. On the wall above, is a huge archive of student bands that have been made and sent to Peru over the past five years. These are color scans, each including the name of the artist. Some are traditional or ethnic patterns from Egypt, Anatolia, Scandinavia, Indonesia. Others are original patterns or bear inscribed messages.

They watch a simple tablet-weaving demonstration, amused as half a sheep appears when the tablets are turned forward and

half made with backward turns. They comment on the lineup of already-woven sheep, remarking that some look "well fed" or "skinny" depending on the beat.

We sit back down and start designing scarves. Now they know there is a lot to think about: colors, patterns, textures. Many have already changed their minds about what they originally wanted to do. I field dozens of excited questions and hand them lease sticks and baskets of colorful yarn bobbins. For the remainder of the lesson, they wind combinations of colors around the sticks and show them to each other. We discuss color, in its rich and endless temptations, and the many ways to design

distinctive plain-weave scarves. Some clamor to try patterns as well, but I ask them to sleep on their ideas until the next class.

And so ends Day One!

The weeks fly past. Most satisfying are moments when I see them lost in the rhythm, dreaming about other things. So many times they remark that weaving teaches them patience they

never knew they had—and that weaving is so relaxing after a rigorous academic class.

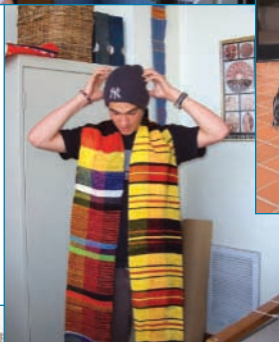
One mother received a scarf from her son, who told her

that he had thought of her with every pass of the shuttle. These days, as perhaps never before, we need artistic activities like weaving for centering and healing.

The students get but a taste of weaving within our school's broad arts curriculum. There is so much more I hope they'll wish to explore one day. Most important is that they find something within weaving's wide scope that leaves them hungry for more. Their natural curiosity and appetite for challenge keeps our classes lively. There is no other subject I'd rather be teaching!

To view some of the students' tablet weavings, go to galleries 29 and 31 at www.weavershand.com. 

PATRICIA TOWNSEND teaches at the Waldorf High School in the sunny Mission district of San Francisco (245 Valencia St., San Francisco 94103). Students in the photos (clockwise from top left): Alyssa Woodman and Anna Sokolov with chenille scarves; Barry Horton with tablet-woven banner for his drum set; Rutilio Artiga-Purcell, Sam Neely, Chloe Hawkins, Jessica Barhydt, Alice Zell, Jane Koopman, and Christopher Ewart with chenille scarves; Adam Fine, Kaiyo Pendleton, and Casey Hogan with tablet-woven bands; Rudy Sanfilippo with two scarves hot off the loom.





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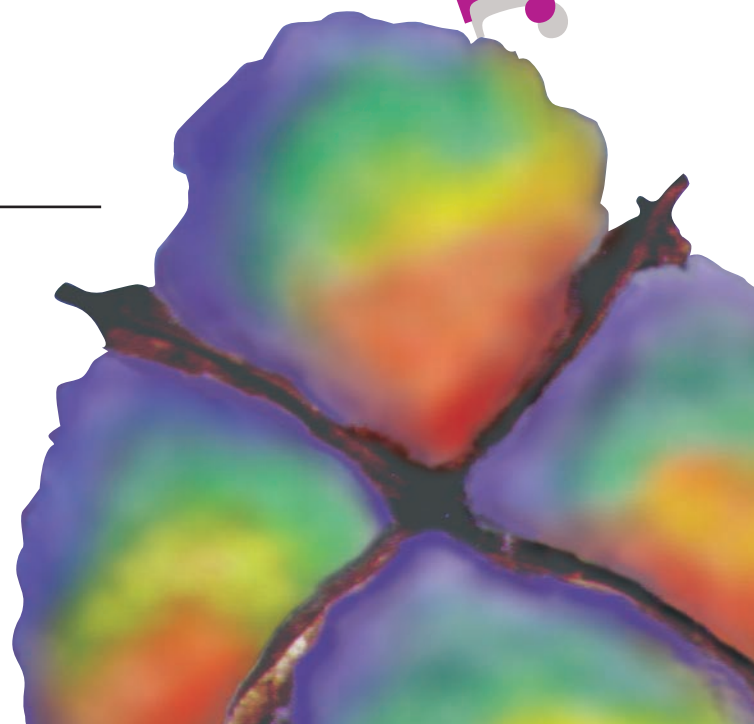
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