

12 DRAMATIC PROJECTS • VISIT A WEAVERLY CITY

ISSUE 133

JANUARY/FEBRUARY 2007

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Shawl designed and woven by Barbara Elkins



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Handwoven

JANUARY/FEBRUARY 2007, VOLUME XXVIII, NUMBER 1



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MODEL
Laura Levaas
(pages 52-53, 61)

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FROM THE EDITOR | Madelyn van der Hoogt

Living on an island in the Northwest means sometimes experiencing the harsher consequences of Nature—though they are rarely severe enough to really complain about. We are relatively safe from floods, wildfires, hurricanes, and tornadoes. We recognize the possibilities of tsunamis and earthquakes, but they don't have seasons, and since they haven't happened to us yet, it's easy to live as if they never will.

We do have storms with strong winds that cause trees to knock down power lines. People on my island still talk about the Thanksgiving twenty years ago when the power was out for more than two days and turkeys were lost. Since that time, the power company has cleared trees near most of our power lines (which we've bemoaned), and power outages have become fewer and fewer (which we're happy about).

Every time one does occur, though, I realize how dependent on power I am. As I look around me, nearly everything I do uses electricity, from grinding coffee to telling time to keeping warm to cooking food to listening to music. During each outage I think: I should get a generator. However, the middle of a power outage is not a convenient time to get a generator. When the power outage is over, I usually think: Maybe there won't be any more power outages.

During the most intense period of production for this issue of *Handwoven*, winds raged on the island and suddenly my computer screen went blank. There sat my laptop top with two hours of battery life but without the files I needed. If only, I thought, if only I had transferred those files when I had the chance!

Sometime later, after a trip to Starbucks where I could at least get online, I heard that power was restored in Coupeville. I rushed back home and booted back up. Winds still raging, I burned the files for this issue on a CD and sighed with relief. At exactly that moment, out went the power—with the CD still in the computer. This time the power didn't come back on for twenty-four hours.

I spent most of those twenty-four hours fretting (and trying but failing to find a way to retrieve that CD). I should have gathered my candles and kerosene lamps around a loom and restored myself with the one activity I love that needs no electricity, only the power generated by my hands and feet and mind.

I know now about an important device called an uninterruptible power source. I've even got one, although at this moment I'm thinking: Maybe there won't be any more power outages.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239, or e-mail her at madelyn@interweave.com. Note that your submission does not have to be related to an issue theme. Themes are a focus only—if you have a great idea or an especially successful project, we'd love to share it with our readers. To be considered for an issue, send submissions six months before the issue date.

March/April 2007: Overshot Made Over (new—and colorful—interpretations of the greatest pattern weave of them all with drafting and threading tips and tricks)

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

September/October 2007: A Mixed Bag (bags of all types—totes, clutches, purses—and a mixed bag of techniques and types of items)

November/December 2007: Two for One (multiple projects on one warp—warp the loom one time and weave a variety of different pieces)

January/February 2008: Weft-faced Weaves (rugs, runners, wall-hangings, and more)

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TECHNICAL EDITORS Diane Kelly, Lynn Tedder

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CREATIVE SERVICES

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PUBLISHER Marilyn Murphy

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Sustain Our Shops!

In the November/December 2006 issue of *Handwoven*, we asked readers where they shop. Thirteen percent of the respondents said they bought their supplies at their local shop. Thirty-four percent said they didn't have a shop nearby, so they had to buy their supplies online or from a catalog. A whopping forty-five percent said that they prefer to shop online (since this was an online poll, this number is not so surprising) and 3 percent said that they prefer to shop from a catalog. What we failed to ask is if the online sites and catalogs are connected to brick-and-mortar shops. We suspect that a high number of these sites are. Suppliers are our lifeline to the yarns, books, tools, and knowledge that keep our looms busy. Weaving shops, like guilds, play a pivotal role in supporting the craft we love. Since only 5 percent of the respondents said they didn't need to shop because their stash is so big, we assume weavers are out there trolling for yarn. Remember to shop local (when possible) and shop often!

*Running a shop is labor of love.
Through the years we've made
LOTS of good friends. We're selling
something that gives our customers joy
and helps them plan their next project
—this is what keeps us going!*

—Carol Woolcock, owner of
The Mannings in East Berlin,
Pennsylvania, for over twenty years

 **FiberHearts 2007** Applications (due May 1, 2007) 
are posted on our website at www.handwovenmagazine.com.

WE WANT TO KNOW!

We often wonder which section of the magazine our readers flip to first. Do you start at the beginning and work your way to the end or vice versa? Or perhaps you go straight to your favorite department or flip to the first project that catches your eye? To help us understand how you read each issue of *Handwoven*, please visit our website, www.handwovenmagazine.com, and take a quick electronic survey about the November/December 2006 issue.

Website only

Double the Fun • Black and White and Green All Over



Barbara Walker shows you how to make a reversible runner combining the graphic power of doubleweave with patterning from a supplementary warp.



Eileen Hallman, a longtime proponent of sustainably raised fiber, designs a lovely napkin and placemat set in what she has termed "shadow huck" using organic cotton.

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THE DEVIL HAS LOST ITS LYE

In the instructions for your free website project "Multidimensional Handwoven Cuffs," you mention that Red Devil drain cleaner has lye in it. I recently saw a can of Red Devil that says on the label that it contains no lye. Can I still use it when doing cloqué? I can buy lye from a chemical supplier, but I have to purchase thirty-six pounds!

—Bev Hearn
Manning, South Carolina

Cloqué will not work without lye. The puckering of the cellulose fiber is a chemical reaction caused by the lye. I buy most of my chemicals from a local chemical supplier, but as you noted the downside is that you have to buy it in large quantities. On the upside, you can be assured that a chemical supplier will have the chemicals you are looking for and include good safety information regarding how to use them.

When buying from a chemical supplier, it is a good idea to know the chemical name of what you are looking for. In the case of lye (or caustic soda), the chemical name is sodium hydroxide. I most often see two types of lye on the market: flakes and laboratory grade. Laboratory grade is a liquid that is diluted to a fifty percent concentration of lye. I prefer flakes because they have a longer shelf life and because they are 100 percent lye, I can get whatever dilution level I need (around 20–30% for cloqué, much less when I use lye with vat dyes). I see that PRO Chemical & Dye sells lye in one-pound increments (www.prochemical.com), but note that they charge a hefty hazardous materials shipping fee.

—Giovanna Imperia
Katy, Texas

REDUCE YOUR BLOOD PRESSURE

I was amazed and frankly saddened to read the negative letters about the September/October 2006 issue of *Handwoven*. To begin with, the pet industry is a multi-billion dollar industry in this country so to make light of it is ridiculous. Secondly, although the projects were designed for

pets, any weaver could easily adapt several items for other uses. Finally, it is a proven fact that just the act of petting an animal reduces a person's blood pressure. I suggest that perhaps more weavers need to bring a loving pet into their lives.

—Lynn Titlow
via e-mail

REACHING OUT

In 2000, when my husband and I moved to the San Francisco Bay area, I started taking my tapestries to local shows—the Pear Festival, the Blackberry Festival, the Harvest Festival, and the Old Time Blue Grass Festival among others. I would display my jacquard tapestries to the many enthusiastic window shoppers and the occasional buyer. To pass the



Photograph by Sheila O'Hara

Two children proudly display the pieces they wove on Sheila O'Hara's spare loom. Sheila totes a warped loom to festivals where she displays and sells her work.

time, I decided to warp a loom and teach kids how to weave. They love it! I tell them that they have a magic power and if they snap their fingers, their parents can change the levers for them. They instantly snap their fingers with superior attitude. The nearby parent gives me a smile and pushes the levers to change the shed. If I have a floor loom with me and the kids are too little to reach the pedals, I have them sit on my lap and I push the pedals while they throw the shuttle.

Pictured here are two kids at the Blackberry Festival proudly displaying their handiwork of turned twill woven in 4-ply rug wool mill ends.

—Sheila O'Hara
Lower Lake, California

MYSTERY SOLVED

The antique mystery tool on page 6 of the November/December 2006 issue is a swift used for unwinding skeins into balls of yarn. It appears to be small enough to sit on a table. Elegantly made, it was probably used by a nineteenth-century lady to unwind the silk or linen threads that she used for her needlework. The conical shape of the cages makes it possible for them to hold skeins of slightly different sizes. It is hard to tell from the picture if the cages rotate, but that is very likely and would make unwinding easier. If the person using it is interrupted while winding a ball, she can place the ball in the lovely cup in the middle to hold it until she is able to return.

—Florence Feldman-Wood
The Spinning Wheel Sleuth
Andover, Massachusetts

CAT ON THE LOOM

I walked in the door after a long trip and looked at my loom. The sight immediately made me remember a letter to the editor from the January/February 2004 issue that was titled "Dog on the Loom." It was about a warp that a weaver could not bring herself to weave. My warp was a set of six shadow-weave placemats, based on one of the threadings from the shadow-weave gamp in the same issue as the letter, which explains why I was familiar with it. I wove three-and-a-half placemats, but in mid-October of 2005, I was plunged into frantic preparations for a short-notice deploy to Afghanistan.

I now have to conclude that I had a cat on the loom rather than a dog—left alone it got along perfectly well without me. It did, however, let me know that I had neglected it! When I went to pick up where I had left off, I discovered that my notes had been woefully inadequate. I hadn't noted how long I in-

tended each mat to be (I had to unroll the cloth beam and measure) or how I finished each end of the mat. I hadn't even noted where in the pattern I had stopped weaving! I did eventually get the details figured out, and the placemats are finally off the loom and finished.

I will now try to make it a point to keep notes during every project as though I will be leaving it for an extended period of time in the middle—thus ensuring that picking up where I left off is not a matter of guesswork and head-scratching!

—Kilmeny Jones LaBaie,
Quebec, Canada

MORE COLOR!

Could you provide more exact color descriptions of the Fabric Forecast palettes, perhaps including Pantone system's hexachrome numbers for the color swatches? Specifically, I am interested in the colors for the Ancient and Exotic palette. My guild is using these colors for its color-study project this year.

—Susan Smith
via e-mail

I use the Fashion and Home Pantone color guide to start setting up the palettes. This guide is about \$150 and there are 1,900 colors! (It can be purchased at www.pantone.com.) I make my final color selection for the palettes using the Color-aid system. It has fewer colors, but is easier to work with and less expensive. With each new palette, we post on our website the numbers that correspond to the Color-aid chips that appear in the magazine (www.interweave.com/weave/projects_articles/color-aid_papers.pdf).

A full set of Color-aid papers starting at \$32 is available from most major art supply stores or from Color-aid Corporation. Deb Menz also sells them on her website for a very reasonable price (www.debmenz.com). For our dyers, we plan on posting the CMYK breakdown of each color chip starting with the January/February 2007 issue.

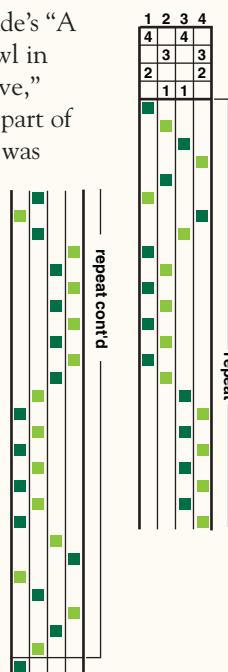
Please send us photos of your study group's projects. We would love to see them!

—Daryl Lancaster
Lincoln Park, New Jersey

CORRECTIONS

NOVEMBER/DECEMBER 2006

In Robin Lynde's "A Bamboo Shawl in Shadow Weave," pages 32–34, part of the treadling was missing. Here is the complete sequence.



Also, the correct width in the reed for the shawl is 22 1/2".

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Border Weavers, Northern Maine. Instructor: Irma Hess. Students: Joan Bradshaw, Margaret Frye, Diane Hines, Sandi MacDonald, Joan McEwen, Linda Mitchell, Elizabeth Roberts, Joan Staples, Sue Szwed, Belinda Toby.

Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada. Instructor: Nina Manners. Students: Maria Ehnes, Jacqueline Pilote.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Beatrice Maestas. Student: Dagmar deBruin. **Fiber Garden**, Black River Falls, Wisconsin. Instructor: Susan Frame. Students: Susan Bulk, Sherry Hildebrandt.

The Fiber Studio at Studio Channel Islands Art Center, Camarillo, California. Instructors: Deborah Jarchow and Gerri Johnson-McMillin. Students: Jeanne Ayers, Lyn Bernstein, Kim Bowers, Alisa Broome, Cheryl Broome.

Fiberwood Studio, Milwaukee,

Wisconsin. Instructor: Barb Chappell. Student: Debbie Meixner.

Fiberworks Knitting and Weaving, Toledo, Ohio. Instructor: Chris East. Student: Jeanne Berry.

The Fine Line, St. Charles, Illinois. Instructor: Heather Winslow. Student: Dianne Canoles.

Heritage Skills "Beginning & Beyond Weaving Workshop," Crossville, Tennessee. Instructor: Phyllis Narus. Students: Sam Burton, Phyllis Hubbard, Sue Litman, Cathy Oaks, Carolyn Reynolds.

Kenosha Public Museum, Kenosha, Wisconsin. Instructor: Cyndi Jara-Almonte. Students: Donna Bybee, Darleen Chiappetta, Betty Gericke, Kate Green, Colette Hall, Bonnie Landwehr, Karen Luchterhand, Deb Nicolazzi, Sue Nutty, Sue Paksi, Marlene Tack, Barb Vass.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom

Knisely. Students: Betty Akana, Paul Akana, Nancy Bessette, Pat Bitting, Phil Cerveny, Janet Reynolds, Christine Richardson, Don Vinnedge, Michelle Vinnedge.

Northwest Arkansas Summer Fiber Seminar, Bella Vista, Arkansas. Instructors: Sharon Loyd, Joyce Lynch, Laura Redford, and Marilyn Stewart. Students: Roberta Hamilton, Polly Potter, Phyllis Ridgeway.

Penelope's Breads & Threads, Delray Beach, Florida. Instructors: Penelope Morgan and Bebby Weigand. Students: Elana Axelband, Vivian Cheschack, Gina DeLuca, Shirley Ebersole, Brooke Goldman, Maureen Lukenbill, Marylil McStravick, Caitlin Macias, Thelma Miller, Sammy Shinier, Andrea Sullivan, Valerie Watson.

Ramona Abernathy-Paine, Tallahassee, Florida. Students: Terry Arthur, Sara Earl, Ezzie Goldman, Cecilia Harris, DeDe Harter, Deborah Holt.

The Red Wheel, Franktown, Colorado. Instructor: Kerri Dameron. Students: Doren Day, Terry Hughes, Beverly Pax, Etha Schuette.

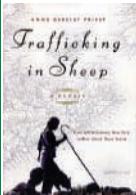
Simply Fibers, Springfield, Missouri. Instructor: Sandy Craig. Students: Cynthia Andre, Joyce Stanphill.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Student: Rebecca Kartje.

The Weaving Works, Seattle, Washington. Instructors: Caroline Jorstad and Kristine Linn. Students: Marcia Adams, Linn Blakeney, Don Carter, Anastasia Darrow, Kristen DeGree, Shiori Hatagawa, Corinna Lyon Hall, Renee Jackman, Jenny Joyce, Tuija Kaarrekoski, Ross Kling, Carol Lance, Elin Bengsten Leiter, Darlene Lewis-Chinn, Linn Susan McRoy, Cheryl Peterson, Mary Pendegast, Kendra Schmiedeskamp, William Seaman, George Strang, Diana Yuen.

Kromski Rigid Heddle Loom, "The Harp,"

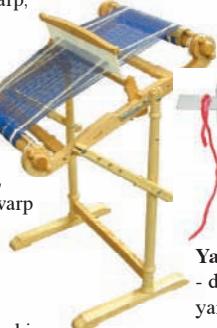
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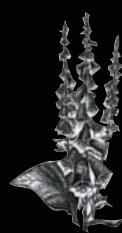
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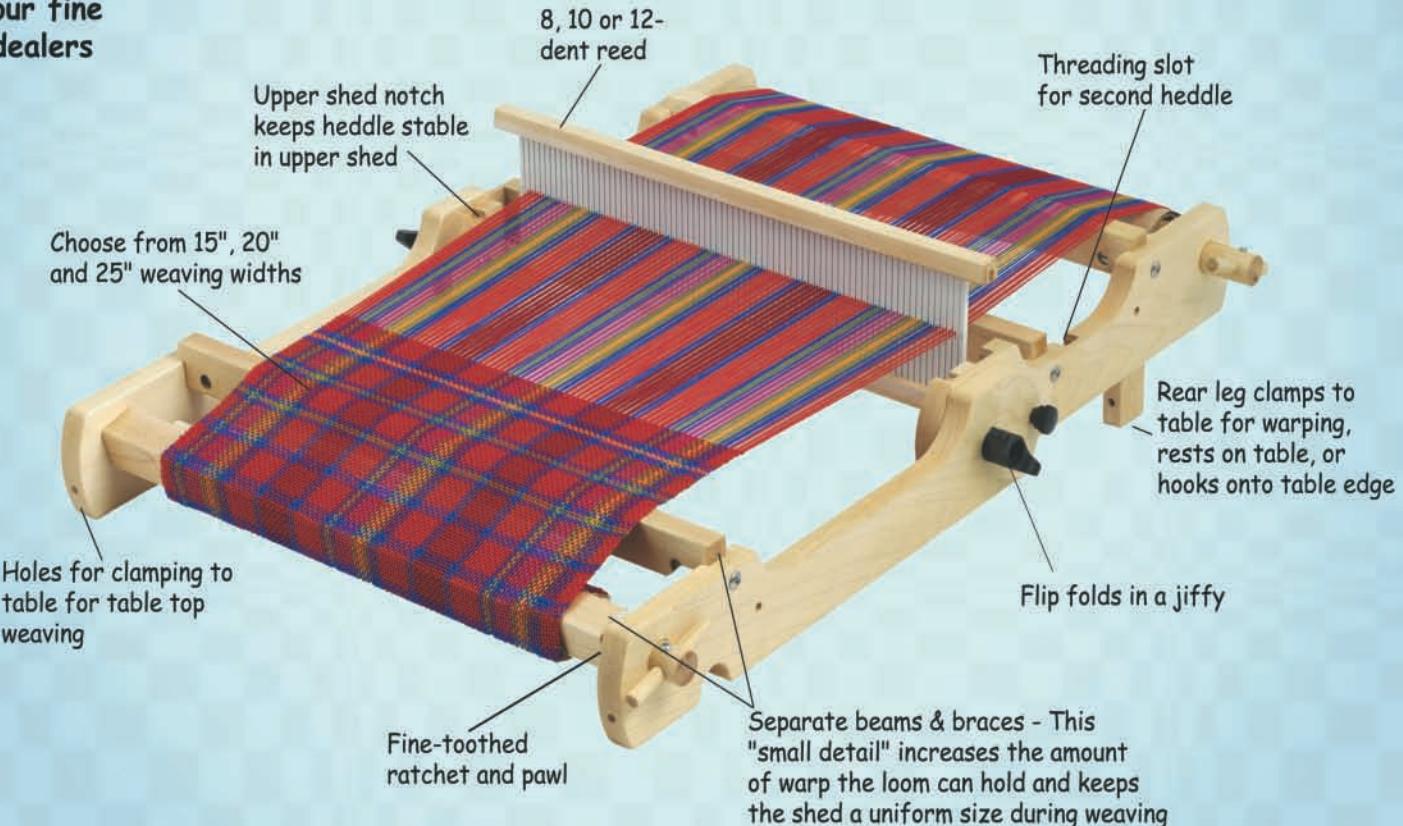


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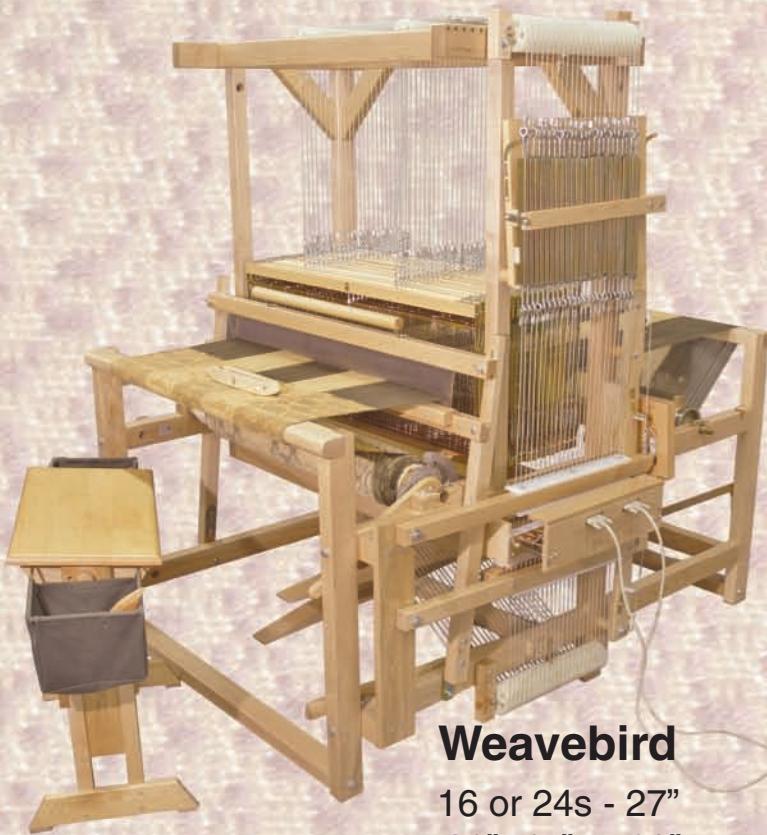
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BEGINNER'S CORNER: FINDING RESOURCES

We owe a lot to the weavers who have gone before us—especially treasured are the books and articles they have written. We collect our libraries carefully. We worry about what will happen to them (and our looms and yarns) after we're gone. It would be interesting to compare the percentages of treasured complete sets of weaving magazines with other magazines!

Magazines, of course, become unavailable very quickly. Books, too, unfortunately, go out of print. In this issue we begin a new policy of indicating when

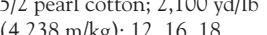
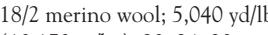
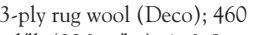
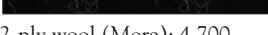
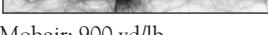
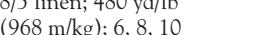
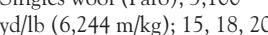
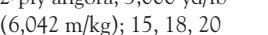
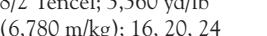
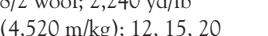
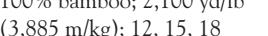
a book in Resources is out of print.

So what do you do if you need the book that's cited? Your very best source is your guild library. You can photocopy the material you need for your own use. Amazon.com and Ebay can be sources, too, but books are expensive there, an indication of their great value to us (I see a used copy of Sadie Tune Wilson's *Of Coverlets* on sale at Amazon.com for \$599!). Keep your eyes out for guild members who are looking for someone to inherit their libraries who will treasure and protect them for future weavers.

—Madelyn

YARN CHART

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

	20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48		20/2 spun silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30		2-ply wool (Shetland); 1,800 yd/lb (3,630 m/kg); 12, 15, 20
	10/2 pearl cotton; 4,200 yd/lb (8,460 m/kg); 20, 24, 28		#6 fine silk cord; 4,650 yd/lb (9,380 m/kg); 22, 26, 30		6/2 wool (Tuna); 1,600 yd/lb (3,225 m/kg); 8, 10, 120
	8/2 cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24		20/2 wool; 5,600 yd/lb (11,300 m/kg); 20, 24, 30		4-ply sock yarn (75% wool, 25% nylon); 800 yd/lb
	5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18		18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30		3-ply rug wool (Deco); 460 yd/lb (926 m/kg); 4, 6, 8
	11/2 hemp/cotton; 4,620 yd/lb (9,306 m/kg); 20, 24, 36		2-ply wool; 4,800 yd/lb (9,670 m/kg); 16, 20, 24		18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30
	35% hemp, 35% cotton, 30% rayon; 1,400 yd/lb (2,820 m/kg); 12, 15, 20		2-ply wool (Mora); 4,700 yd/lb (9,467 m/kg); 16, 20, 24		Mohair; 900 yd/lb (1,812 m/kg); 6, 8, 10
	8/5 linen; 480 yd/lb (968 m/kg); 6, 8, 10		Singles wool (Fårö); 3,100 yd/lb (6,244 m/kg); 15, 18, 20		2-ply angora; 3,000 yd/lb (6,042 m/kg); 15, 18, 20
	8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24		8/2 wool; 2,240 yd/lb (4,520 m/kg); 12, 15, 20		100% bamboo; 2,100 yd/lb (3,885 m/kg); 12, 15, 18

SUPPLIERS

Borgs Vävgarner, PO Box 14, Vittsjö, Sweden SE-28022, 46 0 45122900, 46 0 45123375, info@borgsvävgarner.se, www.borgsvävgarner.se. (Selander 36-38)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546-9252, (800) 322-7888, www.cottonclouds.com. (Schultz 28-30)

Glenora Craft, 10 Pleasant Pl., Dunedin, New Zealand, 03 473 9939, 03 473 9973 fax, glenora@paradise.net.nz. (Field 44-46)

Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-3546, habutextiles.com. (Fabric Forecast 74-77)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Selander 36-38, Saulson 40-42, Bennett 48-51, Fabric Forecast 74-77)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Field 44-46, Leslie 53-55, Polak 60-62, Meisel 64-67)

Laura Fry Weaving Studio, PO Box 4, Prince George, BC, Canada V2L 4R9, (250) 563-3144, Laura@laurafry.com, www.laurafry.com. (Schultz 28-30)

Louet Sales (USA), 808 Commerce Park Dr., Ogdensburg, NY 13669, www.louet.com. (Fabric Forecast 74-77)

Mud River Angoras, 11180 Lower Mud River Rd., Prince George, BC Canada V2N 5C3, (250) 560-5719, www.mudriverangoras.com. (Schultz 28-30)

New World Textiles, PO Box 1484-W, Black Mountain, NC 28711, (828) 669-1870, www.charkha.biz. (Hallman, Web)

Redfish Dyeworks, PO Box 442, Acton, CA 93510, (661) 269-0010, www.redfishdyeworks.com. (Fabric Forecast 74-77)

The Silk Tree, 12359-270 A Street, Maple Ridge BC, Canada V2W 1C2, (604) 462 1620, (877) 891-2880, (604) 462 1653 fax, www.silkyarn.com, silktree@silkyarn.com. (van der Hoogt 68-71)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, (250) 653-2347 fax, www.treenwaysilks.com. (van der Hoogt 68-71, Fabric Forecast 74-77)

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975.

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, (413) 584-1603 fax, www.yarn.com, webs@yarn.com. (Leslie 52-54, Fabric Forecast 74-77)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com (Fabric Forecast 74-77)

PROJECTS IN THIS ISSUE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Stephen Bennett	Rug	48–51	Taqueté variation	4–8	I, A
Sue Bleiweiss	Bag	32–35	Honeycomb	4	AB, I, A
Eileen Hallman	Placemats, napkins	Web	Huck	4	All levels
Ruby Leslie	Scarf	52–55	Plain weave	4	AB, I, A
Stefanie Meisel	Scarf	64–66	Deflected doubleweave	8	All levels
Gudrun Polak	Scarf	60–62	Deflected doubleweave	8	AB, I, A
Sarah Saulson	Table linens, towels	40–42	Shadow weave	8	All levels
Loralee Schultz	Scarf	28–30	2/2 twill	4	All levels
Malin Selander	Scarves Scarf	36–38	Plain weave Supplementary weft	4 4	AB, I, A AB, I, A
Joan Torgow	Table linens	56–58	Doubleweave	8	AB, I, A
Madelyn van der Hoogt	Scarf	68–71	Deflected doubleweave	8	All levels
Barbara Walker	Table runner	Web	Doubleweave, supplementary warp	8	I, A

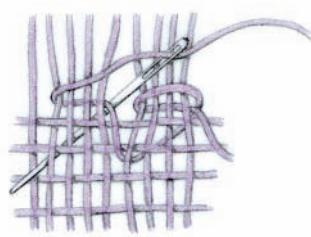
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

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

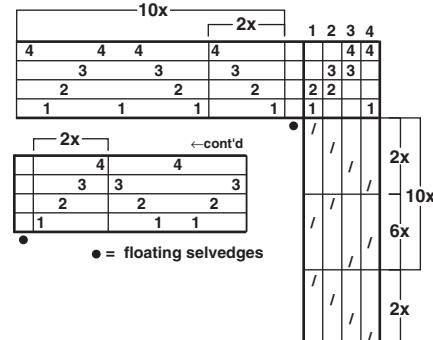
Read the threading draft from right to left. Floating selvedges are noted by bullets. (Floating selvedges are one or two warp threads on each side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front

Warp color order

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

black
green
red
white

Draft



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.

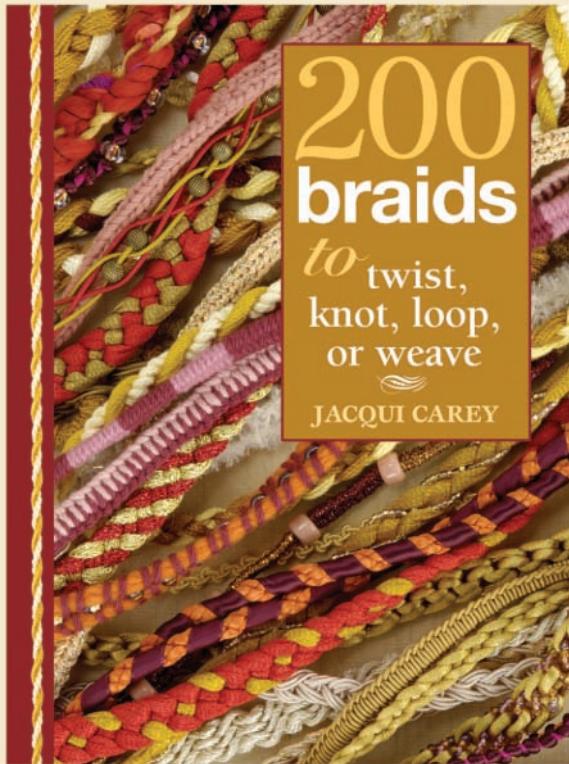
Warp color order charts are read from right to left like a threading draft, except each row indicates a color, not a shaft (if there are ten colors there are ten rows). For the chart above: Wind 4 black ends, 8 green, 4 black, alternate 9 red and 9 white six times, and then wind 4 green and 4 black.



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200 Braids to Twist, Knot, Loop, or Weave

Jacqui Carey

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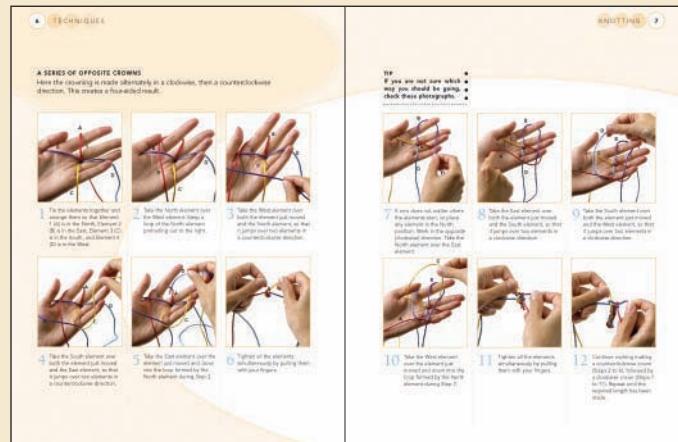
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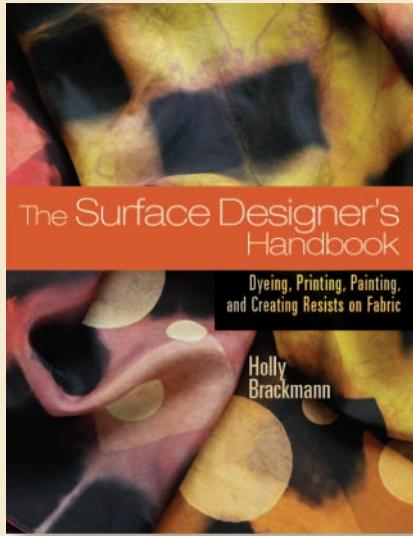
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Holly Brackmann

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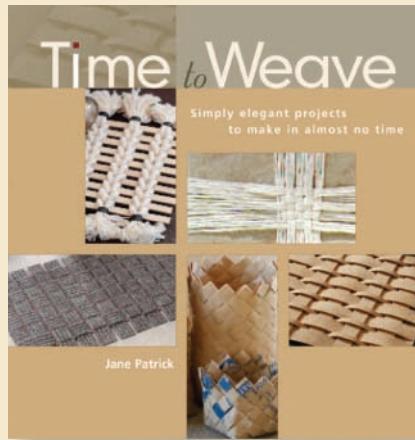
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Time to Weave

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 nonloom 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.



www.interweave.com

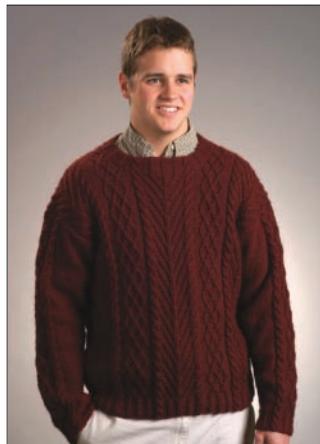
Interweave books and magazines are available on the Web and through your favorite craft or book store.



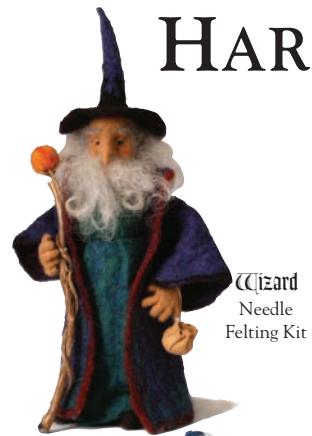
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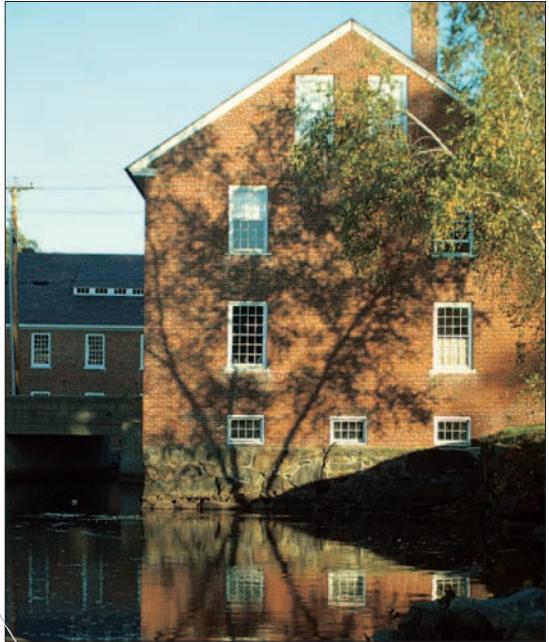
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**WEAVING A WOMAN'S LIFE:
SPIRITUAL LESSONS FROM THE
LOOM**

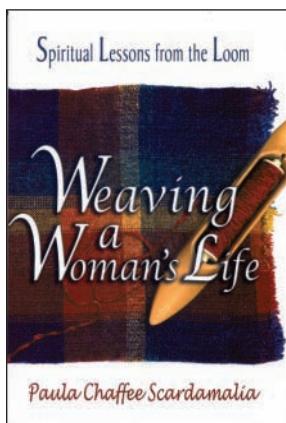
Paula Chaffee Scardamalia

Rensselaerville, New York: Nettles & Green Threads Press, www.weavingthedream.com, 2006. Softbound, 137 pages, \$14.95 ISBN 0-9777775-0-2.

In *Weaving a Woman's Life: Spiritual Lessons from the Loom*, Paula Chaffee Scardamalia takes the weaver on a spiritual journey in hopes that, "you will find a few words or ideas that show you how

tions that the reader can do to explore the lesson further.

For example, in Lesson One, Scardamalia begins with a quote from Anaïs Nin, "My diary seems to keep me whole." She then talks about the importance of choosing equipment that not only works but that is also esthetically pleasing. She continues by discussing the equal importance of quality spiritual tools (especially journaling) that help her to find direction, inspiration, and guidance. She also discusses the importance of establishing rituals.



"If you are thinking you might want to reassess, prioritize, be more intentional or more productive, Weaving a Life may be just what you need to get started."

to weave more color or texture into your life, how to find the threads, the rhythm, the balance to weave a life of compassion, creativity, and spirituality."

Paula Chaffee Scardamalia is a weaver, writer, mother, and wife. The audience for her book is primarily women, though there are valuable lessons for the guys here, too. Her coaching and stories relate to the struggles and joys in finding balance, setting priorities, and finding time to weave—all things most of us deal with on a daily basis.

Scardamalia divides her book into lessons, thirteen in total, that take you from Lesson One, "Quality Tools—Physical and Spiritual" to Lesson Thirteen, "Aging and Finishing." Each lesson begins with a quote or two, followed by a discussion in which the author draws from her own life experiences in a very personal way. Each lesson culminates in what she calls "Thrums," a list of specific ac-

I like what she has to say about rituals: "With our increasingly busy lives, rituals can offer a way to signal our minds and bodies to let go, to leave the stresses of the day at the office, with the kids, on the phone, in the car, behind. Too often we rush from beds in the morning into the day, then home again and back into bed in one long blur that never draws the line between work and relaxation, between doing and being. Creating rituals that mark transitions in the day can help us slow down, draw a deep breath, and let go of our worries."

Because Scardamalia uses weaving as a metaphor for life's lessons, weavers will find her references familiar. *Weaving a Woman's Life* should be read one lesson at a time, almost as a study course.

Whether you choose to take action on all of the "thrums" at the end of each chapter is up to you, but at the very least you will find some suggestions that will make you pause and think.

Weaving a Woman's Life is a personal retreat between covers. If you are thinking you might want to reassess, prioritize, be more intentional or more productive, *Weaving a Woman's Life* may be just what you need to get started.

—Jane Patrick

**WARP WITH A TRAPEZE AND
DANCE WITH YOUR LOOM**

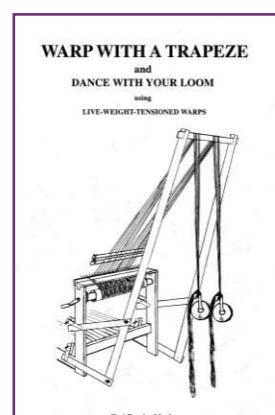
Kati Reeder Meek

Alpena, Michigan: Kati Reeder Meek, krmeek@charter.net. Softbound, 48 pages, \$19.95. ISBN 0-9700648-1-0.

Warp with a Trapeze and Dance with Your Loom describes the tools and techniques that weaver Kati Reeder Meek has developed to weave all kinds of temperamental yarns, from very fine wools and linen to novelty yarns. Most of the text and illustrations are devoted to clear instructions for the special equipment and loom adaptations she uses, but the book's goal is clearly to make warping and weaving as efficient, successful, and ergonomic as possible. That weaving can be hard on what is arguably the most important piece of weaving equipment, the weaver's body, is rarely discussed in weaving literature; this book offers specific advice on how to keep your body happily weaving.

The first section of the book is a detailed description of Meek's method for warping back to front using a trapeze. The trapeze is a wooden scaffolding that is temporarily attached to the loom and serves to support the weighted warp so that it can be beamed tightly and evenly through lease sticks and a raddle. Instructions for constructing and installing this tool are included.

The second section of the book explains Meek's weaving techniques. Much of this section is devoted to her method



for converting any loom from the fixed-warp tensioning of a ratchet or friction brake to a "live-weight" tensioning system in which counterweights allow gravity to maintain a consistent yet dynamic tension on the warp. Also included are discussions for optimal placement of the fell for beating and the ergonomics of throwing the shuttle and beating the weft into place. Several appendices list sources for equipment along with additional tips and hints for efficient weaving.

The book's layout is plain, with excellent sequences of clear black-and-white photographs. Although not every technique described in the book will suit every weaver, most weavers will find some ideas of interest. If you have ever thought, "There has to be a better way!" or experienced aches and pains after an intensive warping or weaving session, this amply illustrated description of an

expert weaver's techniques is definitely worth a look.

—Lynn Tedder

HOW TO MAKE AN ORIENTAL RUG

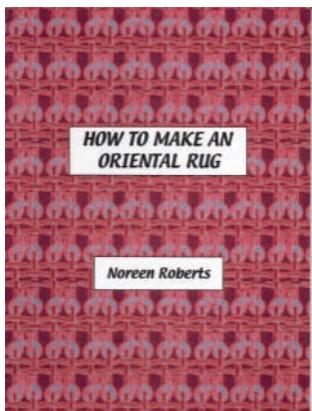
Noreen Roberts

Broom Park, Teddington, Middlesex, England: The Ghiorde Knot, 2004. Distributed by The Woolgatherers Ltd., www.woolgatherers.com. Spiral-bound, 52 pages, \$27. ISBN 0-9549331-0-9.

There are many books published on Oriental carpets that detail their history, symbolism, use, and care.

Most of these books are written for the collector, the scholar, or the curator; very few of them have been written for the weaver until now.

Noreen Roberts takes the weaver through the step-by-step process of creating a knotted-pile carpet. She starts with descriptions and photos of the upright looms, the



specialized tools needed to weave these carpets, and the yarns that are suitable for knotted pile. Included is a discussion of design considerations, and she gives a sample graphed pattern for a beginning project.

Roberts describes the warping process, going through each step from weaving to finishing the carpet. She includes a helpful section on troubleshooting. The book ends with several appendices: use of tools, a checklist of steps for weaving a carpet, a glossary and, most importantly, a set of drawings for an upright loom. Her website also provides useful information and sources for tools, www.ghiorde.co.uk.

Roberts notes that this book is intended to be a memory aid rather than a comprehensive carpet-weaving manual, but in my estimation a serious student could get enough information from this book to learn to weave carpets. I would recommend this book to any individual interested in the process of carpet weaving. It would be an asset to a guild library and a great workbook for a study group.

—Sara Lamb

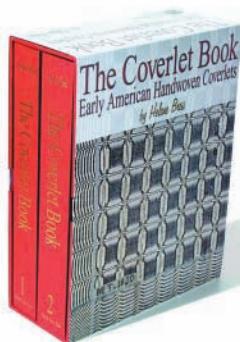
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The Coverlet Book
Early American Handwoven Coverlets
by Helene Bress

Coverlets? Sure, but there's so much more information inside this two volume set. Besides loads of patterns for the four and eight harness weaver, there's loads of patterns for the 16 to 24 plus harness weaver as well. There's also detailed information on the many weaving structures and lots of other fun things, too.

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THE TEXTILE DESIGN STUDIOS:

COMPUTER GAMES FOR WEAVERS

Deborah Holcomb

New Hope, Pennsylvania: Riverside Fiber Arts Studio, www.riversidefiberarts.com, 2006. CD-ROM for Windows, \$35 plus shipping/handling.

Deborah Holcomb's inventive CD provides weavers with a series of games intended to teach them how to use a computer to create weaving drafts that will lead to well-designed, satisfying original handwoven cloth. Writes Holcomb "If you are trying to do original work, one of the things that you discover very quickly is that it is just as easy (actually, probably easier) to develop unattractive, boring patterns as it is to develop good ones. In fact the easiest way to develop a few good design ideas is to come up with a lot of them and throw the bad ones away."

The CD includes interactive HTML files, weaving drafts for many of the examples used in the games, PDF files with rules for the games, and several printable design aids. There is a section called "The

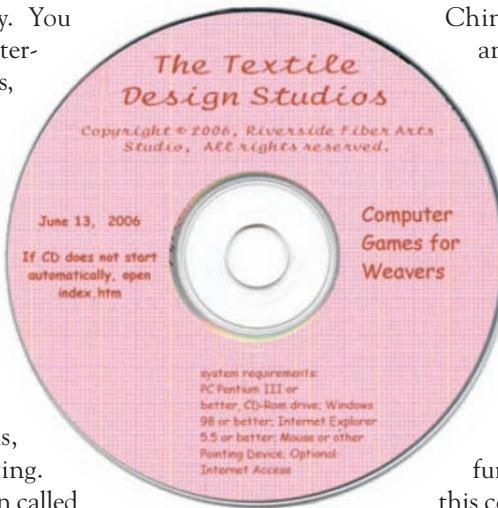
Color Studio" where you can learn how the computer sees color. The author teaches you how to pick colors from a digital image using Paint, a Windows accessory. You can explore color interactions, modify colors, and learn how to save color samples to develop your own palette.

In the section called "The Structure Studio" you can explore basic drafting terms and methods such as profile drafting, blocks, and network drafting. Following is a section called "The Computer Lab" that explores four computer programs: FiberworksPCW, PixeLoom, WeaveItPro, and WeavePoint. For each of the listed programs, the lab starts with an introduction to the tools available in the specific program.

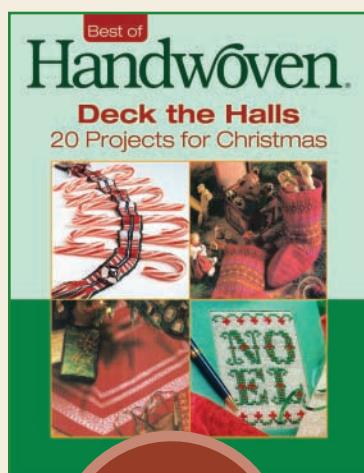
After you are familiar with drafting methods in each program, the games begin! Titles of games include Playing with Advancing Twills, Chinese Menu Twills, and The Kaleidoscope Game. There are profile drafting, color, and network drafting games. Exploring block-substitution, ways to combine draft parts, and color play will provide hours of fun. As you explore this collection of games, you will learn to use the tools

included in your weaving software. You will generate lots of ideas and along the way you should find a few good designs to weave!

—Judie Eatough

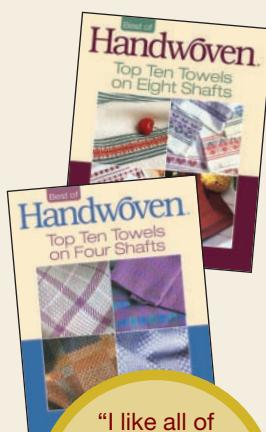


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26	dk. green	143	raisin
50	avocado	102	magenta
13	sapphire green	83	petal pink
136	wintergreen	82	electric
152	pistachio	24	garnet
135	jade green	32	lipstick
110	teal	107	melon
97	kelly green	12	red
154	forest green	24	garnet
147	quarry	111	dk. gold
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48	dk. turquoise	40	lt. yellow
109	Bermuda blue		
95	mineral		
94	tyrol		

Refashioned Fashion

Weavers have a tendency to look at everyday objects based on their ability to inspire a project or to become a part of one. When Lynne Peebles was asked to contribute a piece for the members' invitational show celebrating the 100th anniversary of the Society of Arts and Crafts of New South Wales, she didn't know that her inspiration would come from a roll of plastic sheeting. Following the instruction to create a cutting-edge piece that pushed the boundaries of her usual work, she eyed a roll of leftover plastic advertising chocolate Easter eggs that her daughter had rescued from her job at a supermarket.

Peebles went to work, cutting the plastic into strips and warping her 8-shaft Mecchia dobby loom in plain weave with 16/2 cotton. She wove two picks of cotton between every pick of plastic to give the fabric heft. Redrafting Vogue pattern 2757 to suit the woven fabric, Peebles had to put her problem-solving skills to work when it came to cutting out the pattern pieces. "The first idea was to mark around all pattern pieces using glue and then leave it overnight before cutting. The next morning when I cut out the first piece and tried to serge the edges the glue stuck to my sewing machine and pulled the weaving apart. The end solution was to stick masking tape (an entire roll) onto every edge before cutting. I then serged the edges, leaving the masking tape in place." The seams were encased with black fabric to give them a finished look.

The coat was displayed in August 2006 in the Society's exhibit, Social Riches, at the Manly Art Gallery and Museum. Since the jacket made its debut, it has also won first place in the Shire Festival of Arts and Crafts.



Lea Richards models Lynne Peebles's coat *A Need to Recycle* from plastic sheeting. A sample of the salvaged advertising hangs on the wall.

PHOTOGRAPH BY PAUL WRIGHT PHOTOGRAPHY

SPOTLIGHT ON TRAVEL: Asheville, North Carolina

Asheville is one of the few places in the United States where a weaver can create a complete vacation around a passion for creating handwoven cloth. Nestled in the beautiful Blue Ridge Mountains, Asheville was a major center for weaving during the Arts and Crafts revival of the latter part of the nineteenth and early part of the twentieth centuries. This revival gave birth to host of cultural, economic, and educational institutions that played a pivotal role in the evolution of American handweaving.

To get an idea of where to go and what to see in Asheville, *Handwoven* asked Catharine Ellis for her suggestions. Catharine teaches weaving in Haywood Community College's Professional Crafts Program, one of the leading programs that trains production weavers in fine craft. She is the author of *Woven Shibori* (Interweave Press, 2005), and her work is shown widely in the United States and abroad. "Asheville continues to be a stimulating environment for artists and craftspeople in all media. The arts community is broad and deep. When you have this many artists working seriously, it results in a high level of creativity and craftsmanship."

Asheville has several galleries and museums dedicated to



PHOTOGRAPH COURTESY OF THE NORTH CAROLINA DIVISION OF TOURISM, FILM, AND SPORTS DEVELOPMENT

Take a drive through history while visiting the Asheville area. The Blue Ridge Parkway, one of America's leading scenic byways that travels through some of the oldest settlements in the United States.

weaving. **Bellagio Art to Wear** (www.bellagioarttowear.com) features woven clothing by Candiss Cole and Deborah Hird. Along the beautiful Blue Ridge Parkway (www.nps.gov/blri), a short drive from downtown, you will find **The Folk Art Cen-**

ter, the flagship gallery of the Southern Highland Craft Guild (www.southernhighlandguild.com). This Guild has been a driving force in the crafts revival movement since the 1920s. **Black Mountain College Museum** (www.blackmountaincollege.org) is small but a real gem for those interested in the history of this institution, where Josef and Anni Albers taught.

Downtown Asheville is full of small galleries and great restaurants far too numerous to mention. An anchor in downtown is the **Grove Arcade** (www.grovearcade.com), built by Edwin Wiley Grove, one of Asheville's founding fathers. It is an impressive indoor market with galleries, restaurants, and shopping including the **Grove Arcade Arts and Heritage Gallery** that features the crafts, music, and stories of the Blue Ridge Mountains.

Another unique place that makes Asheville so special is the **River District** (<http://riverdistrictartists.com>), an old industrial area that has become the home to more than eighty artists' studios!

Two shops worth checking out are **Earth Guild** (www.earthguild.com), which has a large selection of unique yarns, dyes, and tools and accessories for weavers, and **Waechter's Silk Shop** (www.waechters.com), the oldest fabric store in the southeast.

If you are looking for a unique place to stay, the **Grove Park Inn** (www.groveparkinn.com) is steeped in Asheville's history. With over a hundred rooms, the inn is built from native uncut granite boulders in five sections that stair step up Sunset Mountain. The inn is adjacent to the **Biltmore Industries** founded by Edith and George Vanderbilt in 1901 (see sidebar at right).

To continue your tour of the Vanderbilt legacy in Asheville, consider visiting the **Biltmore Estate**—America's largest private home. Completed in 1895, the house contains an enormous collection of art including eight sixteenth-century Flemish tapestries in the Banquet Hall and Tapestry Gallery. The grounds are beautiful and include a winery. It's pricy to visit the estate, but it provides an entire day's entertainment.

It is well worth getting out for a drive in the beautiful countryside that surrounds Asheville. If you are planning a road trip, you might consider getting a copy of the *Craft Heritage Trails of Western North Carolina* published by Handmade in America (www.handmadeinamerica.org). This guidebook provides information on finding bed and breakfasts, galleries, artists' studios, and other places of interest.

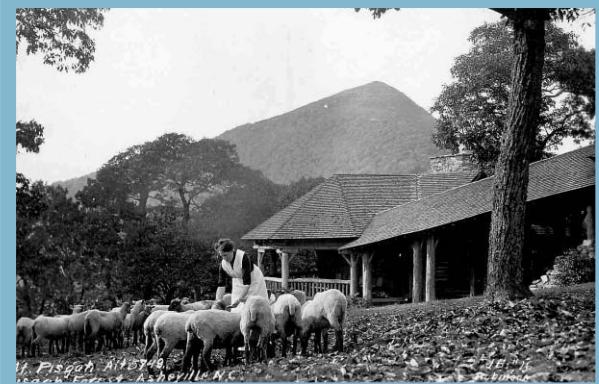
There are quite a few weaverly destinations within a short drive from Asheville. Thirty minutes west of the city in Waynesville is **The Textures Gallery** (<http://texturesonmain.com>), owned by weaver Suzanne Gernandt and her husband John, a furniture maker. The gallery features contemporary home furnishing and textiles. Traveling farther west you will find the **Scottish Tartans Museum** (www.scottishtartans.org) in Franklin. Established in 1988 by the ScottishTartans Society, this 4,800-square-foot facility is a must-see destination for anyone interested in tartans and the history and culture of Scotland.

Also a drive away are some of the finest craft schools in the country, each one with its unique place in the history of American weaving. **Penland School of Crafts** (www.penland.org) is lo-

cated one hour north of Asheville. The school has a beautiful gallery, and you can make an appointment if you wish a tour of the campus. In Clyde, thirty miles west of Asheville is **Haywood Community College** (<http://profcrafts.haywood.edu>), which offers a two-year Professional Crafts track in fiber. Classes run year-round, and its studio is always open. Farther west in Brasstown you'll find the **John C. Campbell Folk School** (www.folkschool.com), which offers week-long and weekend classes throughout the year.

The list could go on. But we will let you enjoy the thrill of discovery as you plan your visit to this most weaverly of cities. You will not regret a moment spent there!

Biltmore Industries: From Sheep to Shop



PHOTOGRAPH COURTESY OF BILTMORE ESTATE
ASHEVILLE, NORTH CAROLINA

Taking a keen interest in Appalachian crafts and the people who made them, Edith Vanderbilt established Biltmore Industries to train young people in the art of making fine craft. In its heyday—after being sold to Fred Seely, the architect of The Grove Inn—forty-five handlooms cranked out bolts of cloth created from the mill-spun yarn produced on-site.

Today, six of the original buildings have been restored. They house the Grovewood Café, artists' studios, the North Carolina Homespun Museum, and the Grovewood Gallery (www.grovewood.com). The gallery was voted one of the top ten craft galleries in the country by *Niche* magazine.

Sheep (at top)
were raised on
the grounds of
the expansive
Biltmore Estate.
The sheep's wool
was spun and
transformed into
handwoven cloth
at Biltmore In-
dustries (at right)
and sold in the
finest New York
boutiques.



PHOTOGRAPH COURTESY OF BILTMORE INDUSTRIES INC., DBA GROVEWOOD GALLERY AND THE D.H. RAYNS LIBRARY SPECIAL COLLECTIONS, UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE

A CONVERSATION with a Weaving Diplomat

Gregg Johnson didn't discover that he was a weaver until serving in the Peace Corps in Micronesia in the 1960s. Having no real experience with making textiles, he stumbled upon a book on tablet weaving and gave it a go. That experience stuck with him, and after leaving the Peace Corps and later a high-pressure job, Gregg decided to get serious about learning to weave. His passion for cloth led him to spend years as an apprentice under famed weaver Randall Darwall and then to head the textile programs at Penland School of Crafts. In a move that brought him full circle, Gregg left Penland after the events of 9/11 to reenlist in the Peace Corps, specifically to support weavers.

Handwoven: What intrigued you about that first experience with weaving?

Gregg Johnson: I was in Micronesia teaching math, having studied mathematics and philosophy at Princeton. The U.S. Government provided footlockers of books, cards, and other means of entertainment for the volunteers. I discovered a book on tablet weaving. Using a set of playing cards, I figured out how to weave bands by tensioning the warp much like a backstrap loom. I had always been attracted to textiles, but I never really imagined making them myself. It was such a thrilling feeling—one that most weavers can relate to.

What did you do after serving in the Peace Corps the first time?

When I returned to the United States, I got a master's degree in computer science and eventually my MBA. I took a high-stress corporate job in Austin, Texas. After twelve years of working in that pressure cooker, I took advantage of a company sponsored sabbatical program and went to Laguna Beach, California.

I decided there that it was time for me to learn to weave. I looked high and low for a place to learn and couldn't find one. As soon as I gave up looking, I opened the newspaper and saw an ad for a new weaving shop. I was their first customer, buying *Learning to Weave* and a four-shaft Baby Wolf loom (I still wish I had gone for eight!). The idea of becoming a weaver was so overpowering that there was no going back to the corporate life for me. Within a year I was the program chair of the South Coast Weavers Guild. In 1988, I attended my first Complex Weavers and Convergence in Chicago.

How did you become an apprentice to Randall Darwall?

At that first Complex Weavers conference I met Randy and I was amazed to find myself asking him if he ever took on an apprentice.

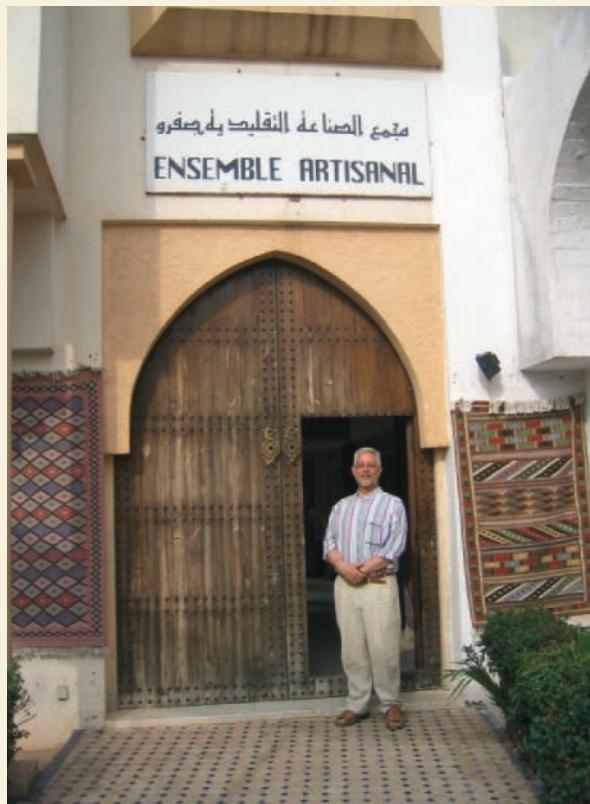
He was looking for one right then! I couldn't believe it when he offered me a place to weave with two looms—an AVL and a Baby Wolf. These were the two looms I owned and loved to weave on. He was my MFA in weaving. I would have had to work really hard at screwing up what the universe handed me on a plate.



What led you to transition from being a production weaver to a department head at a craft school?

While working for Randy, I applied to be a studio assistant in Ann Matlock's natural dye class at Penland. It was an incredible experience. At Penland, I met fifteen to twenty great textile artists, in addition to about 100 students! I would come back to my loom so energized that it would last me for a year before I'd eventually go back to Penland for another boost.

After four years of working for Randy, I decided I needed to branch out on my own. I ran my own business for a year, selling my work at craft shows and teaching classes. When the position of the textile department head at Penland opened up, I knew that was where I needed to be. I stayed for nine years. It was exciting to include part-time teaching in my schedule to balance out production weaving.



Gregg Johnson arrives at work at the Sefrou Women's Artisan Association in Morocco.

PHOTOGRAPHS COURTESY OF GREGG JOHNSON

It seems so poetic to have taken all of your experience and returned to service in the Peace Corps.

9/11 changed all of our lives. I felt the urge to get out there and do something. I knew that my interest in textiles could be a vehicle to help build bridges. Americans know very little about the daily lives of most of the rest of the world's population, and in turn, the people living in other countries often only know about Americans from the media. Peace Corps permits us to do one-on-one diplomacy.

I contacted the Peace Corps and asked them if they had any textile programs that needed business help. In 2003, they sent me to Morocco where I worked for the past three years with two women's artisan groups in the town of Sefrou near Fes in the

Middle Atlas Mountains. The Sefrou Women's Button Cooperative has twenty-two members and the Sefrou Women's Artisan Association has over 400 members. Crafts are one of the limited ways that Moroccan women can earn their own money.

The ladies in the Button Cooperative made hand-knotted buttons, but they also wanted to learn to do patchwork quilting. I taught them to make cushions and coverlets using traditional tile work as their design inspiration. I hope to find a way to get their work shown in the United States.

The Artisan group's goal is to try to find a way to give the girls who have not finished their education a way of supporting themselves. Weaving is a way for them to stay home and still earn an income. A lot of the women knew how to make knotted-pile rugs, but they wanted to learn shaft weav-



Patchwork pillows made by the Sefrou Women's Button Cooperative.

ing since it was faster and they could weave other objects besides rugs. I managed to get funding for a Baby Wolf through The Returned Peace Corps Volunteer Association of Western North Carolina.

Both of these groups are near to my heart. I have been accepted into a wonderful Moroccan family and now consider the country my second home. I am still trying to raise funds to buy the women's association enough looms to train the young women. They have so little and need so much-tools, yarn, looms, everything we modern weavers take for granted. Little by little, we can

reweave international understanding by focusing on the things we have in common.

If you are interested in supporting the Moroccan textile programs, contact Gregg Johnson at gregg_w_johnson@yahoo.com.

Doing Good Work: Bullthistle Rag Enterprise

Microenterprise is defined by Webster's as a "very small business." It is not a new concept to weavers who have long been creating small textile businesses as a means of economic development. Bullthistle Rag Enterprise is a stellar example of how these economic development programs can work.

The program is located in Chenango County in Upstate New York. Chenango is the Iroquois word for bullthistle. Many see the thistle as a weed, but it exemplifies the entrepreneurial spirit of the area as it continues to grow despite adverse conditions. The county is home to many dairy farms and other agricultural enterprises in decline. Its rural residents are committed to the area and are looking for new ways to supplement their income.

In 2003, Opportunities for Chenango Inc., partnering with Catholic Charities of Chenango County, brought together a coalition of government, nonprofit, and private organizations and individuals to explore a microenterprise development project inspired by the Alaska Rag Company. As a result, the Bullthistle Rag Enterprise was born. The program provides extensive support to get small entrepreneurial textile production businesses up and running.

"It's a dream come true!"

In April of 2005, a "textile incubator" opened, equipped with two looms, several sewing machines, a serger, worktables, and boxes of donated yarns, books, and fibers. This facility is located within the Roots and Wings Food Pantry and Clothing warehouse that supplies a steady source of rags that can be used as weft in rugs, placemats, and runners. Basic weaving, sewing, quilting, knitting, and button jewelry classes are taught at the incubator by area fiber artists. Additionally a business planning class is held three times a year.



An open house at Bullthistle Rag Enterprise's textile incubator, where local people are trained to establish their own craft business.

PHOTOGRAPH COURTESY OF NANCY MOREY

In less than a year the program has grown to include five looms and many more sewing machines. It has also graduated its first textile entrepreneur. An apprentice program is just starting, with apprentices learning how to weave and set up a small business, including how to develop and market products.

As the program continues to grow and expand, the program's Economic Development Coordinator, Nancy Morey, states that the need for marketing its products is growing—always a sticking point for textile development programs. Morey feels optimistic about the organization's future, "As a weaver working with Bullthistle is a dream come true." In October of 2006, the organization received part of a \$106,000 Appalachian Regional Commission federal grant to create a joint marketing initiative. Much like the plant for which it is named, the program seems destined to grow and thrive. For more information, visit www.ofcinc.org. Is there a weaving program that you know about that is making a difference? Send us an e-mail at handwoven@interweave.com or call Liz Gipson at (970) 613-4629.

Bamboo meets Angora

for a very soft scarf

LORALEE SCHULTZ

This scarf is the result of a challenge given to me by my weaving teacher, Laura Fry. She suggested I try designing and weaving a project to submit for Handwoven's Black and White issue. I chose a simple structure suitable for beginning weavers. The excitement in this project is the yarn! Bamboo is easy to work with, and the small stripes of angora add a soft, fuzzy look to the smoother bamboo without adding complexity to the project.

The words "black and white" are all about strong contrast. I wondered how two yarns that contrast as much in texture as in color would look used together in a fabric. Bamboo is a cellulose fiber and smooth; the yarn spun from Angora rabbits is a protein fiber and deliciously soft and fuzzy. Used together as stripes in the warp and weft of this scarf, they make a wonderful combination; the fuzzy angora seems to radiate against the matte black of the bamboo.

The scarf is classy but also practical with its soft warmth—a "go-anywhere" accessory. Wet finishing gives bamboo an especially lovely drape. The angora yarn comes from my own German Angora rabbits and is mill-spun at 3,000 yards per pound. Wearing this scarf is the next best thing to holding an Angora rabbit!



Loralee Schultz of Prince George, British Columbia, raises Angora rabbits and operates an online business called Mud River Angoras.



Soft Snow, Loralee's one-month-old Angora rabbit (a German Ruby-Eyed White).

Some considerations

The instructions on page 30 are for a back-to-front warping method with two crosses—a threading cross and a raddle cross. You can use other warping methods for this project, but take care to treat the fuzzy angora yarns gently during beaming. Once the warp is on the loom, you'll find that the weaving goes smoothly and quickly.





STEPS FOR WEAVING THE BAMBOO AND ANGORA SCARF

Step 1 These instructions are for warping from back to front using a reed instead of a raddle to space the warp. Although you have to sley the reed twice using this method, the warp is spread more evenly on the beam than it is by a raddle (for specific steps for warping with this method, see *You Have to Be Warped*, the first CD in the CD Weaver series of lessons available from Laura Fry at www.laurafry.com).

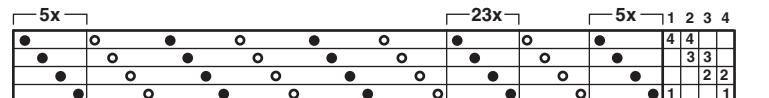
Step 2 Wind a warp of 156 ends 3 yd long following the color order in Figure 2. Cut and tie the ends together when you change from bamboo to angora and back again. Tie the cross and several choke ties and chain the warp from the warping board without cutting the end loops. Place lease sticks in the cross.

Step 3 Removing the cross ties and leaving the lease sticks in the cross, sley 2 ends in each dent of the 10-dent reed, centered for $7\frac{1}{2}$ " (each pair of ends will make one end loop; take each loop through a dent). Place a rod in the end loops, tie it to the warp-beam apron rod, and secure the lease sticks in front of the reed for beaming. Removing the choke ties as you go, beam the warp under even tension.

Step 4 When the end of the warp reaches the reed, the cross must be transferred to the other side of the reed to remove the reed for threading. You will need a third lease stick. Placing tension on the end of the warp, turn the lease stick closest to the reed on edge against it, forming a shed. Insert the third lease stick into this opening on the other side of the reed, and remove the first lease stick. Slide the second lease stick up to the reed. Again applying tension, turn it on edge and slip the first lease stick into the opening on the other side in the same way. Remove the second lease stick and remove the reed.

Step 5 Suspend the two lease sticks behind the heddles in a comfortable position for threading, cut the end loops of the warp, and thread the heddles following

1. Draft for scarf



2. Warp color order

16	4	4	4	4	angora
140	20	4	4	92	bamboo
156					

Begin weaving by entering the shuttle on the side with the edge thread on shaft 4. This way, the edge threads will always interface and no floating selvedges are needed.

Figure 1. Sley the reed 2 ends/dent as before and tie the warp onto the front apron rod in small groups.

Step 6 Wind a bobbin each of bamboo and angora yarn.

Weave a header with scrap yarn to spread the warp using treadles 1–4 in succession. Practice weaving with the bamboo yarn for several inches (again using treadles 1–4) in order to establish a consistent beat at 20 picks per inch. The selvedges will weave correctly if you begin each 4-pick sequence by entering the shuttle from the side of the loom where the first warp end is threaded on shaft 4. (Whenever an edge thread does not weave with the weft, you will know that you are using the treadles out of order.)

Step 7 When you are satisfied with your beat, weave 6" with scrap yarn to allow for fringe and then weave the scarf following Figure 1. At color changes, take weft tails around the outside thread and back into the shed to bind off. When you've finished weaving the scarf, again allowing 6" for fringe, cut the fabric from the loom.

Step 8 Prepare a twisted fringe with 4 ends in each bamboo fringe and 4 ends in each angora fringe (see page 15). Wash the scarf by hand, gently swishing it in warm soapy water. Rinse, roll in a towel to remove excess water, and lay flat to dry. Trim the fringe close to the knots.



PROJECT AT-A-GLANCE

Weave structure for scarf

2/2 twill.

Equipment

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

Yarns

Warp: 100% bamboo yarn (2,100 yd/lb), black, 420 yd (3½ oz); 2-ply 100% angora yarn (3,000 yd/lb), 48 yd (½ oz). Weft: 100% bamboo yarn (2,100 yd/lb), black, 325 yd (2½ oz); 2-ply 100%

angora yarn (3,000 yd/lb), 6 yd. (You can substitute white bamboo for the angora in both warp and weft.)

Yarn sources

Bambu 7 is available from Laura Fry and Cotton Clouds, 2-ply angora from Mud River Angoras in 187 yd/1 oz skeins (yarns measured specifically for this scarf are available as a kit from Mud River Angoras).

Warp order and length

156 ends 3 yd long as in Figure 2 (allows

4" sampling, 4" take-up, and 26" loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: $7\frac{1}{2}$ ".

Weft: 20 ppi. Woven length (measured under tension on the loom): 68" (not including amount used for sampling).

Finished dimensions

After washing, amounts produce one scarf $6\frac{3}{8}$ " x $60\frac{1}{2}$ " plus 4" fringe.

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Honeycomb Bag

in black and white

SUE BLEIWEISS

I admit it! I'm addicted to handbags—well, really, bags of any sort. Totes, square bags, bucket bags, big bags, small bags, and every size in between! I love to design and make bags with my handwoven fabric. You typically don't need much fabric to make a bag, and what better way to show off your handwovens than by carrying them over your shoulder?

I designed this bag so that it can be worn as a regular shoulder bag or as a backpack (compare the bag hanging on the chair on page 33 with the bag in Photo a at right). Although it appears to be fairly complicated to sew, this bag actually goes together pretty easily and quickly, so don't let the many construction steps scare you. The most difficult part is sewing the round bottom to the bag sides, and that can be made easier by using many pins and stitching slowly and carefully.

Selecting a fabric for the rag weft

The honeycomb handwoven fabric is quick to weave because of the bulky one-inch-wide commercial fabric strips used as weft to outline the cells; the bag lining and strap are made from the same fabric. When shopping for fabric, look for good color saturation; i.e., make sure the colors are just as vivid on the back of the fabric as on the front. This will add ease to weaving since you won't have to worry about which side of the fabric shows when the strip is beaten into place.



Sue Bleiweiss
Upton, Massachusetts,
began weaving in 2003
after deciding to leave the
corporate world for a less
stressful way of life.



a. Thread the strap through the bottom loop, and the bag becomes a backpack.

Batiks and handdyed fabrics work really well for this project. Since you don't need much woven fabric to make this bag, you can warp and weave on Saturday, assemble and sew the bag on Sunday, and you'll have a new bag to take to the office on Monday morning!

Resources

Blau, Ruth. "Honeycomb Carryall." *The Best of Weavers: Fabrics that Go Bump*. Sioux Falls, South Dakota: XRX Inc., 2002, p. 30 (source for honeycomb draft).





STEPS FOR WEAVING AND SEWING THE HONEYCOMB BAG

Step 1 Wind a warp of 288 ends 2 yd long. Use your preferred method to warp the loom following Figure 1 and the Project at-a-Glance.

Step 2 Cut the 45" commercial fabric into 1" strips and wind on a stick shuttle; wind 5/2 pearl cotton on a boat-shuttle bobbin. Spread the warp with a few picks of plain weave in scrap yarn. Weave the honeycomb fabric using the 45" strips and 5/2 pearl cotton as weft following the treadling in Figure 1: Weave 1" plain weave, 12" honeycomb, 1" plain weave, 12" honeycomb, 1" plain weave, 8" honeycomb, 1" plain weave. (Let fabric tails hang out at the selvedges; they will be enclosed in seams; use each strip for 2 picks.) Remove the fabric from the loom.

Notes: I don't prewash fabrics for bags (to conserve fabric stiffness). I make sure that I have a new, sharp needle in my sewing machine. For this project I used a jeans needle since I knew I would be sewing over some bulky seams. Make all seam allowances $\frac{1}{2}$ " except where indicated.

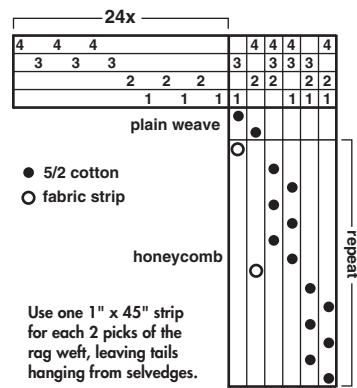
Step 3 Fuse lightweight interfacing to the back of the full length of fabric. Cut the two 12" sections apart and trim each to 15" wide by 11" long (this might include a little of the plain weave at the top and bottom). Set the remaining section aside for the tissue holder. Serge or machine

zigzag the raw edges to secure and sew these two sections right sides together along the 11" sides to make a tube. Turn right side out.

Step 4 Make the strap tabs: Cut a 3" x 12" strip for the tabs from the lining fabric and interface it with lightweight fusible interfacing. Fold the strip wrong sides together along the long edge and press. Open up the strip and then fold the long edges to the inside center fold; crease and press flat; see Photo b. Fold the strip back in half again the long way, concealing the folded raw edges and press. Top stitch along both long edges. Cut the strip into 3 pieces 4" long, creating 3 tabs. Sew one of the tabs to make a loop at the center of the bottom edge of one side of the bag by folding it in half, matching raw edges of the tab with the raw edge of the bag. Sew the other two tabs with a D ring to the top edges of the bag at the side seams by folding the tabs in half, slipping on a D ring, and sewing the tab to the bag, matching raw edges (Photo c).

Step 5 Make the bag's "cuff" top with grommets or buttonholes: Cut a piece 6 $\frac{1}{2}$ " x 29" from the black fabric and interface it with lightweight fusible interfacing. Sew the ends of the band right sides together (along the 6 $\frac{1}{2}$ " edge) to make ring of fabric for the cuff. Fold the cuff in half wrong sides to-

1. Draft for honeycomb fabric



gether (it will now be 3 $\frac{1}{4}$ " x 28" around), press, and baste along the long raw edge. Install 10 grommets evenly spaced around the band $\frac{3}{4}$ " from the top edge (or if you prefer you can make buttonholes).

Step 6 Sew the band to the top of the bag with right sides together, matching raw edges. There will be quite a bit of bulk when you sew over the sections where the tabs are. Stitch very slowly in these areas.

Step 7 Make the bag bottom: Cut a 9" circle from the black fabric for the bottom of the bag and interface with lightweight fusible interfacing. Turn the bag wrong side out. Sew the bottom circle to the bottom of the bag, right sides together. I find it helpful to use

PROJECT AT-A-GLANCE

Weave structure for bag fabric

Honeycomb.

Equipment

4-shaft loom, 18" weaving width; 8-dent reed; 1 stick shuttle, 1 boat shuttle.

Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), Black #115, 576 yd (4 $\frac{1}{2}$ oz).

Weft: 5/2 pearl cotton (2,100 yd/lb), Black #115, 284 yd (2 $\frac{1}{2}$ oz). 1 $\frac{1}{2}$ yd of 45" wide cotton fabric cut into strips 1" x 45" each.

Other notions and materials

1/2 yd black cotton fabric for bag bottom and top bag "cuff," 1 yd cotton fabric for lining and strap (I used the same fabric as for the

weft strips), two 1" D rings, 1 strap-adjusting buckle, 1 cord lock for drawstrings, 2 swivel clips, 1 package extra large grommets (as an alternative to grommets you can make buttonholes), 1 yd lightweight fusible interfacing for the outside pieces of the bag, 1 yd medium-weight fusible interfacing for the lining pieces and strap, 8" x 15" Timtex interfacing cut into two 7" circles (Timtex is the heavy duty interfacing used in the brims of baseball caps), one 7" circle cut from a piece of cardboard, Fabri-Tac fabric glue, 36" length of drawstring cord, 2 beads with holes large enough to accommodate the drawstring cord.

Materials and yarn sources

5/2 pearl cotton by UKI is available from most weaving retailers. Notions and other

supplies for bag construction can be found at most fabric stores or online at www.fabric.com or www.Joann.com.

Warp order and length

288 ends 2 yd long (allows 8" for take-up and 28" for loom waste).

Warp and weft spacing

Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 18".

Weft: 14 ppi 5/2 pearl cotton, 2 $\frac{1}{2}$ cotton strips per inch. Woven length (measured under tension on the loom): 36".

Finished dimensions

Amounts produce two pieces of fabric 15" x 11" for a bag 12" tall and one piece 11" x 7" for a tissue pouch.



b. Fold the long edges to the inside center, fold the strip in half, crease, and press flat.



c. Fold each tab in half and insert the D ring; sew the tab to the bag at the side seams.



d. To sew the bottom of the bag to the honeycomb fabric, use lots of pins and stitch slowly.



e. After you've folded, pressed, and top-stitched the strap along the two long edges, slip one of the swivel clips over the strap and then feed both ends of the strap through the buckle adjuster. Sew the other swivel clip to one end of the strap.

a lot of pins and stitch slowly (Photo d). Sew a seam $\frac{1}{4}$ " from the edge and then sew again $\frac{1}{4}$ " inch from the first seam. Turn the bag right side out and set aside.

Step 8 Make the lining: From the lining fabric, cut and interface with medium-weight fusible interfacing the following pieces: 11" \times 29" (for inside lining), 12" \times 29" (for inside pocket piece), 9" circle (for lining bottom), 2 $\frac{1}{2}$ " \times 36" (for strap).

Fold the pocket piece in half the long way wrong sides together and press. Place the folded pocket piece on the right side of the lining piece joining the long raw edges of the folded pocket piece with one long raw edge of the lining (this will be the bottom of the bag lining and the bottom of the pockets). Baste along short and long raw edges. To divide the pocket piece into separate pockets, mark vertical stitching lines at desired intervals and stitch. Join the two 11" sides of the lining (pocket piece attached), right sides together, and sew the lining side seam leaving a 4-5" opening for turning the bag later.

Sew the bottom lining circle to the bottom of the lining/pocket assembly right sides together with a $\frac{1}{4}$ " seam allowance and then sew again $\frac{1}{4}$ " from the first seam. Leave the lining "bag" wrong side out. With the honeycomb bag right side out and the cuff turned down around the outside of the bag, slip the bag and cuff into the lining, aligning all top raw edges (bag, cuff, lining). Sew a seam $\frac{1}{4}$ " from raw edges and then sew again $\frac{1}{4}$ " from the first seam. There will be a lot of bulk at side seams and tabs. Again, sew slowly over these areas. Turn the bag right side out by pulling it through the opening in the side seam of the lining.

Step 9 To make a stiffener for the bottom of the bag, sandwich a 7" piece of cardboard between two circles of Timtex and secure with fabric glue. Set aside to dry.

Step 10 Make the strap: Fold the strap strip wrong sides together along the long edge and press. Open up the strip, fold in $\frac{1}{4}$ " along each short edge and then fold the long edges to the inside center fold; crease and press. Refold the strip

in half again lengthwise concealing all the raw edges and press. Topstitch along both long edges. Slip one of the swivel clips over the strap and then feed both ends of the strap through the buckle adjuster. Sew the other swivel clip to one of the ends (Photo e).

Step 11 Bend the cardboard/Timtex circle in half and slip it through the opening in the side seam of the lining and press it to the bottom of the bag. Stitch the opening closed in the lining by hand or machine. Thread the drawstring cord through the grommets (or button-holes) and then thread both ends through the cord lock. Thread a bead onto each end and tie a knot to secure.

Step 12 To make the tissue pouch: Cut remaining honeycomb fabric into a piece 8 $\frac{1}{4}$ " \times 6" and interface with light-weight fusible interfacing. Fold over $\frac{1}{4}$ " on each short edge wrong sides together and stitch. Then fold the short edges of the fabric right sides together to the center overlapping $\frac{1}{4}$ " and stitch along the raw edges. Turn the pouch right side out and put in a small travel pack of tissues.

Warm and Fuzzy

freeform pattern for scarves

MALIN SELANDER

The patterning in these three soft winter scarves is done using two wefts in a tapestry technique. You can use this idea for a wide range of designs. The warp combines several plied and singles wools placed randomly in wide gray and white stripes. Mohair is used for the weft in one of the scarves, a singles wool in the other two. The fuzzy texture of all three scarves is enhanced by brushing after they are woven and wet finished.

These scarves are designed to provide you with creative inspiration rather than specific directions for a project. Four different yarns are used in this warp: a very fine singles wool, a fine 2-ply wool, a medium 2-ply wool, and a 4-ply heavy sock yarn, all arranged in wide stripes of mixed naturals and grays. You can choose any relatively fine wool yarns—the greater the mix, the better.

Two wefts that meet and separate create the designs in two of the scarves: triangle shapes in Scarf a (pages 36–37) and radiating squares in Scarf b (page 38). Scarf c is patterned with a black mohair weft that sometimes weaves selvedge to selvedge, sometimes in isolated areas.

These scarves were professionally brushed. To achieve a similar look, first wash the scarves by hand, one at a time. Agitate each for several minutes to full the fibers. Allow to partly dry, and then, with a wire dog brush (like a carder), brush with long strokes on both sides. Work up and down the scarf in all directions.



Malin Selander of Örebro, Sweden, is an internationally known weaver and textile designer and the author of *Swedish Swatches*.



Scarf a. Two wefts create the design: The gray weft moves six threads to the right until it is two inches from the opposite selvedge, and then it moves back again.





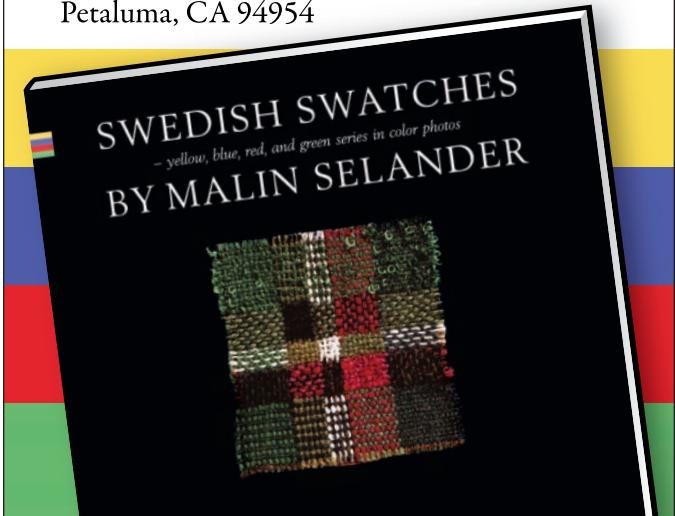
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Choose Shadow Weave

for decorative household textiles

SARAH SAULSON

If I were stranded on a desert island with only one weave structure, I would choose shadow weave. An endless number of designs can be threaded—and many designs can be treadled on one threading. Also, the two sides of a shadow-weave fabric often look very different from each other. Weave two pieces and use them next to each other, each displaying a different face.

Shadow-weave projects are ideal for weavers new to multishaft looms; the two alternating colors make the warp easy to wind, and shadow-weave threadings are very straightforward. Combine shadow weave with a medium-weight, washable fiber, and the same loom setup can be used for a multitude of different household textiles.

Yarn choices

The yarn used for this project produces fabric suitable for table runners, place-mats, and guest, dish, and hand towels. Plan a longer warp than the three yards suggested here and weave them all!

Block Island Blend is a textured yarn spun from three strands: one each of rayon, hemp, and a cotton slab. When the slubs appear on the surface, they vary the width of the lines in the small geometric shad-

ow-weave shapes, softening their edges. The rayon's sheen lends a subtle elegance, and the cotton and hemp make the fabric thirsty—an important characteristic for towels. Because hemp has a hand similar to linen, it lends body to the cloth. Also like linen, hemp has little elasticity, so it is important to maintain uniform warp tension during warping and weaving.

The shadow-weave draft

The shadow-weave threading draft used for these pieces looks like a point twill. The tie-up and treadling, however, produce a mostly plain-weave cloth—2-thread floats outline small plain-weave diamonds. Because black and white threads alternate in both warp and weft, the visible design is created by the color of the threads on the face of the cloth (compare Figures 3a–3b, page 42). If black warp threads are raised for a black weft, a horizontal black line appears. If a black warp thread is raised for white picks but down for alternating black picks, a vertical black line appears. This simple principle can produce an amazing number of designs, both large and small in scale.



Sarah Saulson of Syracuse, New York, teaches weaving at Syracuse University as well as at conferences and workshops.





STEPS FOR WEAVING THE TOWELS, RUNNERS, OR PLACEMATS

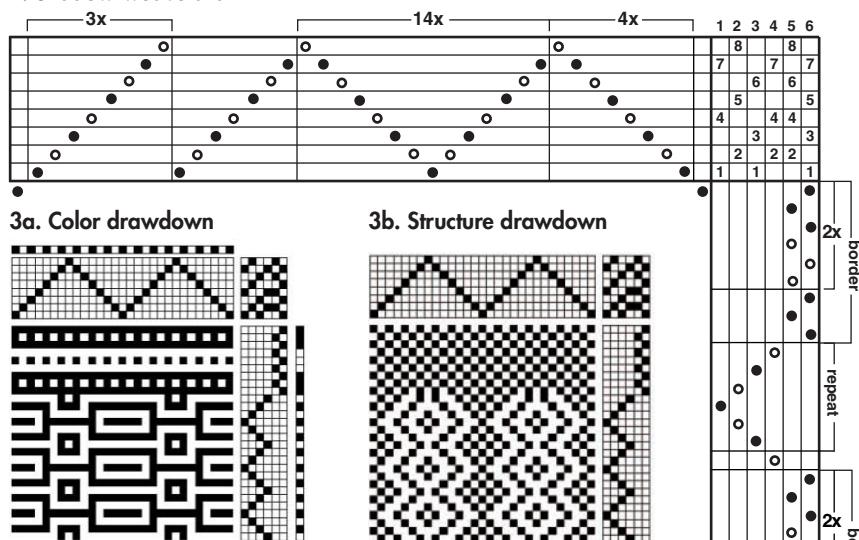
Step 1 Wind a warp $3\frac{1}{2}$ yd long for three towels, two runners, or four placemats following the color order in Figure 2. (To plan warp length for a different combination of these items, allow 33" warp length for each towel, 48" for each runner, and 25" for each placemat.) Begin winding with 1 single black end; then wind 1 black and 1 white end together for 258 ends; finish with 2 black ends.

Step 2 Centering for $16\frac{1}{2}$ ", sley the first single black end in a dent by itself for a floating selvedge. Then sley 1 black and 1 white end/dent until reaching the other selvedge; place the last 2 black ends in dents by themselves.

Step 3 Thread the shafts following Figure 1. To avoid errors in multishaft threadings, it helps to break down each threading repeat into smaller units of 3 or 4 warp ends. Separate these heddles from the rest, thread them, and move on to the next small unit. Note that this threading always alternates between odd-numbered and even-numbered shafts, and the warp ends always alternate between black and white—all the black ends are threaded on the odd-numbered shafts, the white ends on even-numbered shafts. Keep this in mind as you thread, checking as you go.

Step 4 Wind the warp onto the warp beam, maintaining even warp tension, and tie on to the front apron rod. Tie up the treadles as shown in Figure 1. Spread the warp with scrap yarn alternating treadles 5 and 6. To do a quick check

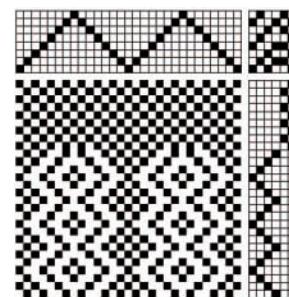
1. Shadow-weave draft



4a. Face



3b. Structure drawdown



4b. Back



2. Warp color order

129x		
129	1	white
132	2	black
261		

for threading errors, depress treadle 5—you should see only white warp ends raised. Depress treadle 6—only black ends should be raised.

Step 5 Insert a $1\frac{1}{2}$ " \times 18" cardboard spacer for fringe. Begin weaving following Figure 1. After a few rows, hemstitch the beginning using sewing thread or black 10/2 pearl cotton, including 4 ends and 2 weft rows in each stitch. After the border, weave the repeat for

25" for a towel, 39" for a runner, or 17" for a placemat. End with the border and hemstitching as at the beginning. Insert two $1\frac{1}{2}$ " spacers and repeat for the remaining pieces.

Step 6 Cut the fabric from the loom; remove spacers. Machine wash on delicate, agitating for 2 minutes with Synthrapol or gentle liquid detergent. Hang to dry. Press only gently to protect the texture. Trim fringe to $1\frac{1}{4}$ ".

PROJECT AT-A-GLANCE

Weave structure

Shadow weave.

Equipment

8-shaft loom, 18" weaving width; 8-dent reed; 4-8 cardboard spacers $1\frac{1}{2}$ " \times 18" each; 2 shuttles.

Yarns

Warp: hemp/cotton/rayon blend (1,400 yd/lb), black (#103), 462 yd (5 $\frac{1}{2}$ oz); white (natural, #102), 452 yd (5 $\frac{1}{4}$ oz).

Weft: hemp/cotton/rayon blend (1,400 yd/

lb), black (#103) and white (#102), 320 yd (3 $\frac{1}{2}$ oz) each.

Yarn sources

Block Island Blend (35% hemp/35% cotton /30% rayon) is available from Halcyon Yarn.

Warp order and length

261 ends $3\frac{1}{2}$ yd long as in Figure 2 (allows 4" for take-up, 30" for loom waste).

Warp and weft spacing

Warp: 16 epi (2/dent in an 8-dent reed).

Width in the reed: $16\frac{1}{2}$ ".

Weft: 15 ppi. Woven length (measured under tension on the loom): 27" each towel, 41" each runner, 19" each placemat.

Finished dimensions

After washing, amounts produce three hand towels $13\frac{1}{4}$ " \times $22\frac{3}{4}$ " each, two runners $13\frac{1}{4}$ " \times $37\frac{1}{2}$ " each, or four placemats $13\frac{1}{4}$ " \times $17\frac{1}{2}$ " each, all plus 1 $\frac{1}{4}$ " fringe at both ends.

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Knit sweater by artist Lynne McNulty.
Photography courtesy of Natasha Lehrer
of Esther's Place.



Dévoré

for handwoven scarves

ANNE FIELD

Dévoré, or "burnout," is used commercially to create patterned velvet fabrics by removing the pile in selected areas. Dévoré can also be used successfully with handwoven cloth. First, a fabric is woven that contains both cellulose and non-cellulose fibers. When a burnout solution is applied, only the cellulose fibers are destroyed, leaving the non-cellulose fibers intact.

In the project scarf, a protein fiber (wool) and a cellulose fiber (Tencel) are used in both the warp and the weft. When the white Tencel is burned away inside the design areas, only the black wool remains there, and the less dense fabric in these areas becomes partially transparent.

Dévoré tips

As you weave this scarf, many design possibilities will come to mind. As long as both the warp and the weft contain yarns of a cellulose, i.e., plant, fiber (cotton, rayon, Tencel, or linen, for example) and other yarns of an animal fiber (wool, silk, mohair, alpaca, etc.) or synthetics like nylon or polyester, you can plan areas of cellulose burnout. Remember that the finer the yarn, the easier it is to burn out the plant fiber. Cotton yarns take the longest to burn out.

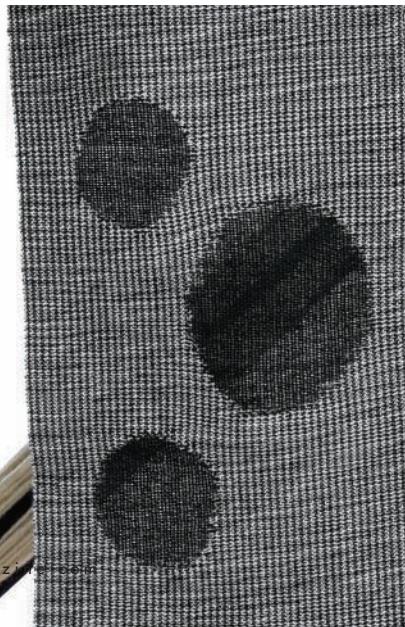
Yarns with a mixture of the two fiber types, such as cotton-covered polyester or a wool/cotton mix can also be used. Relatively fine mixed yarns yield the best results and give an appropriate hand for a

soft scarf. When using mixed yarns, make sure there is about half of each fiber in the strand. One wool/cotton yarn I used contained thirty percent wool and seventy percent cotton. After the burnout, the remaining wool threads were so fragile that they disintegrated during washing.

Resources

Brackmann, Holly. "Handwoven Dévoré." *Handwoven*, January/February 2003, pp. 48–52.
—. "Shibori Meets Dévoré." *Handwoven*, January/February 2002, pp. 52–55.
—. *The Surface Designer's Handbook: Dyeing, Printing, Painting, and Creating Resists on Fabric*. Loveland, Colorado: Interweave Press, 2006, pp. 100–105.

a. Burnout areas are slightly transparent.



Anne Field of Christchurch, New Zealand, teaches weaving and spinning worldwide. Her new book on collapse weaves will be out soon.





STEPS FOR WEAVING THE DÉVORÉ SCARF

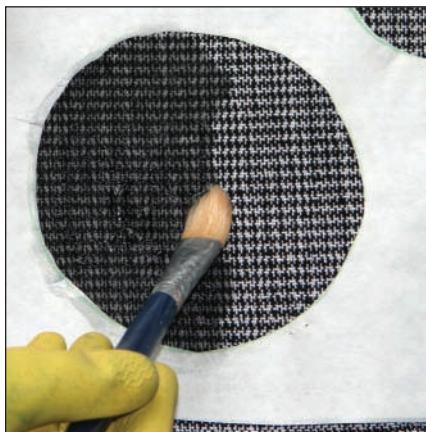
Step 1 Wind a warp of 216 ends $2\frac{1}{2}$ yd long and thread the loom for plain weave following Project at-a-Glance and Figure 1 using your preferred warping method. (Even though the ends alternate 2 and 2 in the threading, you can wind 1 end black alternating with 1 end white and still thread and sley them 2 and 2, taking them out of order from the cross.)

Step 2 The weft is one strand each of wool and Tencel. When they are wound together on a bobbin, the two yarns stretch differently. To minimize this, place one cone of yarn on top of the other with the yarn from the lower cone coming up through the hole in the upper cone. In this way, the two yarns will twist around each other and unwind together from the bobbin. To hold the two cones in place and provide some distance between them, I place one cone underneath a chair with a slatted seat and the other on the seat. The yarn comes up from the lower cone, through a gap in the slats, and then through the center of the top cone. It is not a very professional looking contraption, but it works!

Step 3 Allowing 6" for fringe, weave the scarf for 72" following Figure 1, maintaining a consistent beat of 12 picks per inch. Remove the scarf from the loom and prepare a twisted fringe (see page 15) with two groups of 6 white ends twisted together alternating with two groups of 6 black ends twisted together, for an alternately white and black fringe.



b. Place the stencil on the fabric.



c. Saturate the fabric with fiber remover.

1. Draft for scarf

○	4
○	3
●	2
●	1

● = wool
○ = Tencel
○● = wool and Tencel wound together

Step 4 Place the scarf on an old towel on a table covered with the plastic sheet. Cut shapes out of the freezer paper (I traced circles from three water glasses). Iron the freezer paper shiny side down onto the scarf so the paper adheres to the fabric. Remove the towel, and wearing a plastic apron and rubber gloves, paint Fiber Etch Fiber Remover on the scarf inside the cutout shapes, making sure it penetrates the fabric. Then turn the scarf over onto a clean area of the plastic and paint again. Leave the scarf on the plastic to dry for about twelve hours (or you can hasten the process with a hair dryer).

Step 5 Remove the stencil. In a well-ventilated area (it's wise to wear a respirator with an acid gas cartridge), place the scarf on a layer of newspaper or an old towel covering an ironing board. With aluminum foil covering each design area, iron on a wool setting, moving the iron constantly. The area will gradually turn light brown. If it turns black, the iron is too hot or you have not moved it enough (and the wool may burn out with the Tencel). Be patient and check frequently; allow four to five minutes for each design area.

Step 6 Soak the scarf in cold water for about 5 minutes, then rub the painted areas to remove the fibers. Do not rub too hard or use hot water or the wool circles may felt (I speak from experience!). Then gently wash the scarf by hand in warm soapy water, rinse well, hang to dry, and press, again on a wool setting.

PROJECT AT-A-GLANCE

Weave structure for scarf

Plain weave.

Equipment

4-shaft loom, 9" weaving width; 12-dent reed; 1 shuttle.

Yarns

Warp: 2-ply wool (4,800 yd/lb or

5,600 yd/lb), black, 297 yd (1 oz).

8/2 Tencel (3,360 yd/lb), white,

297 yd (1 1/2 oz).

Weft: 2-ply wool (4,800 yd/lb or 5,600 yd/lb), black, 238 yd (1/2 oz). 8/2 Tencel (3,360 yd/lb), white, 238 yd (1 1/2 oz).

Other equipment and materials

Fiber Etch Fiber Remover, aluminum foil, $\frac{1}{8}$ " wide paint brush, ironing board and iron, newspapers or an old towel, a plastic sheet 1' x 6' (or larger), freezer paper for a stencil.

Yarn and materials sources

2-ply wool (4,800 yd/lb) is available from Glenora Craft and 20/2 Maine Line wool (5,600 yd/lb) by JaggerSpun from most weaving retailers. 8/2 Tencel is available from Webs. Fiber Etch Fiber Remover is available from Silkpaint Corporation, and freezer paper suitable for stencils is available from quilting stores.

Warp order and length

216 ends alternating 2 ends black/2 ends white $2\frac{1}{4}$ yd long (allows 4" take-up, 23" loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 24 epi (2 black/dent alternating with 2 white/dent in a 12-dent reed). Width in the reed: 9".

Weft: 12 ppi. Woven length (measured under tension on the loom): 72".

Finished dimensions

After washing, amounts produce one scarf 8" x 62" plus 3 1/2" fringe at each end.



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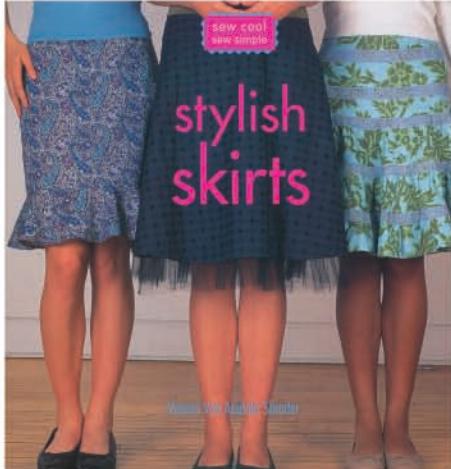
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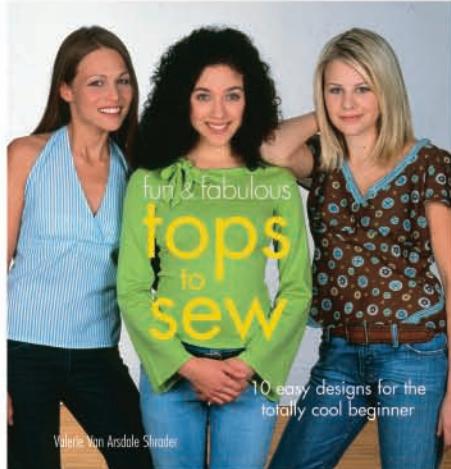
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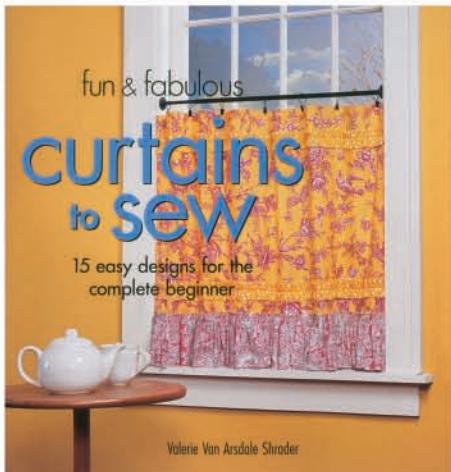
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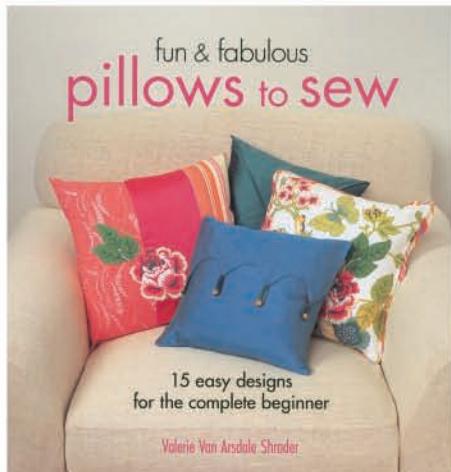
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Pedestrian Rug

in black and white

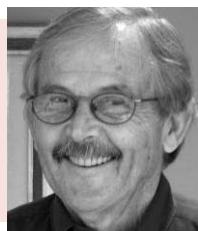
STEPHEN BENNETT

Pedestrian: n. a walker, one who travels on foot; adj. plain or ordinary. *I call this rug “pedestrian” because it is created from the most prosaic of colors or lack thereof—black and white—using a very simple block design and the most elementary of knots for finishing. (You can also walk on it!) Yet it gives great pleasure to the weaver and the user.*

Weft-faced rugs are fun to design and weave because they combine the aesthetic and the pragmatic. My rugs have found niches on the walls of living rooms, on the kitchen floor, on a garage floor, and in other somewhat surprising places. One of my more exotic rugs, a rug I wove for my older daughter, was finally placed rolled up in a closet after my son-in-law observed that it looked best in the dark. The black-and-white rug originally intended for this issue of *Handwoven* was eaten by my son’s dog before I could submit it. These misadventures notwithstanding, my family is very supportive of my rug-weaving efforts.

Designing the rug

The specific inspiration for this rug came from my younger daughter, who requested a black-and-white rug with a diamond motif. I initially resisted her black-and-white notion, but I caved and she was right; the combination has great appeal.



Stephen Bennett of Eugene, Oregon, is a retired anesthesiologist. He has been weaving for seven years with an interest in loom history and rugs.

Three-end block weave and shaft switching

The structure introduced as three-end block weave by Peter Collingwood is currently my favorite for rugs; its strong interlacement results in rugs that wear well on the floor. Because the warp is widely spaced, weft-faced rug weaves like this one are particularly suitable for a technique called shaft switching, which allows incredible design possibilities on only four shafts. There are fifty-nine units of three-end block weave in this rug. As you weave, you switch only the pattern ends in blocks that change from pattern to background or vice versa—for this rug, only a portion of fifty-nine ends.

In shaft switching, the pattern end in each block is allowed to float unheddled next to empty heddles on shafts 3 and 4. The weaver uses the shaft-switching device to temporarily attach the floating warp end to either shaft 3 or shaft 4, allowing it to form pattern (if attached to one) or background (if attached to the other) independently. In a design sense, shaft switching provides the ability to move a single pixel (or bit) at will. The shaft-switching method used for this rug and the specific setup for threading and weaving three-end block weave are from Peter Collingwood’s *Rug Weaving Techniques: Beyond the Basics* (see Resources).





Rug weaving tips

A very firm beat is required for a sturdy rug. Since the force applied to the fell is equal to the mass times the velocity of the beater, a 10 lb beater must provide three times the velocity of a 30 lb beater to create the same force. I have attached a 30 lb stainless steel plate to the bottom of my beater.

Straight, firm selvedges are the mark of a good handwoven rug. Always use a temple, preferably a Scandinavian metal one. Its slender profile allows you to observe more closely what you have just woven, and the slanted teeth penetrate the thickness of the rug's edge.

Enough weft must be placed in the shed to cover the warp completely with a minimum of draw-in. I marked my temple 6" from each end with a felt pen. On each pick I pulled the weft around the selvedge to that point and then "bubbled" that much extra weft into the shed.

Although I wove the rug with shaft switching (allowing pattern control of every block), a very similar rug can be woven on eight shafts (Figures 2 and 4). 

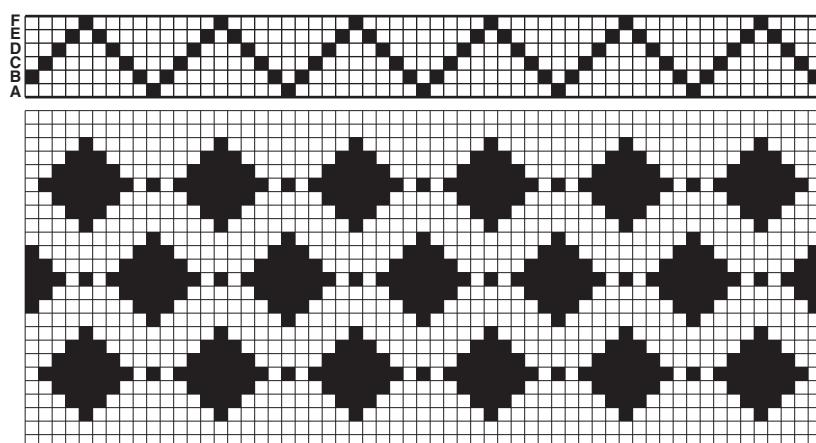
Resources

Collingwood, Peter. *Rug Weaving Techniques: Beyond the Basics*. Loveland, Colorado: Interweave Press, 1990; 3-end block weave, pp. 66–73; shaft switching, pp. 105–117; weft twining, pp. 143–145. (Out of print; see p. 14 in this issue.)

Knisely, Tom. "Making a Simple Shaft-Switching Device." *Handwoven*, November/December, 2001, pp. 73–74.

McNeeley, Naomi. *Compendium of Finishing Techniques*. Loveland, Colorado: Interweave Press, 2003; knotted fringe, pp. 35–36.

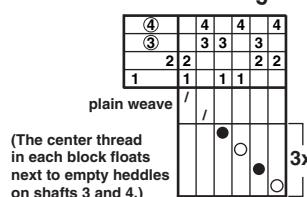
4. Profile draft for 8-shaft variation



2. Draft for 8-shaft variation

F	E	D	C	B	A	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	i
8													8	8	8	8	8	8	8	8	8	8	8	8
	7												7	7	7	7	7	7	7	7	7	7	7	7
		6											6	6	6	6	6	6	6	6	6	6	6	6
			5										5	5	5	5	5	5	5	5	5	5	5	5
				4									4	4	4	4	4	4	4	4	4	4	4	4
					3								3	3	3	3	3	3	3	3	3	3	3	3
						2	2	2	2	2	2	2	2											
						1	1	1	1	1	1	1	1											

3. Draft for shaft switching

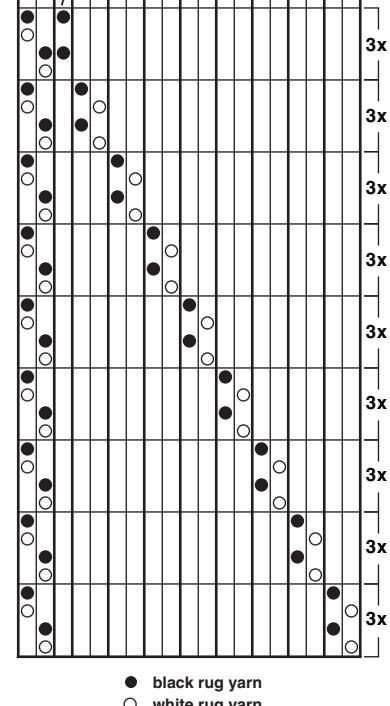


plain weave

For each square in the threading profile in Figure 4 (A–F), substitute one threading unit from Figure 2.

For each square in the treadling profile in Figure 4 (a–i), substitute one treadling unit from Figure 2.

a b c d e f g h i



Woven Ruffles

for a versatile accessory

RUBY LESLIE

Complex fabric? Only in appearance, not in process! No need for two warp beams or multishaft looms or any complicated warping methods. Use two different fibers—one that shrinks and one that doesn't—and weave a plain-weave cloth. Wash it in hot, soapy water and watch as the fabric reshapes itself to form ruffles on the edges and ripples and pleats in the center.

I've always been fascinated by the ways yarns can be transformed from the rectilinear grid on the loom into curves and other shapes. The fabric in this scarf consists of one-inch-wide warp stripes of nonshrinking Tencel at each edge and in the center. The Tencel stripes are separated by wider stripes of shrinkable wool/silk.

A very open sett for the wool/silk allows significant movement in the two wider stripes (easily fifty to fifty-five percent in length and ten percent or more in width), forcing the bands of Tencel on the edges to ruffle. And because it's pulled on both sides by the wool/silk, pleats and ridges form in the Tencel band in the center.

Plain weave works best

Experimenting with several weave structures in the ruffled and pleated areas led me to conclude that plain weave is the best interlacement for them. Twill, for example, allows yarns to nest together. Plain weave provides the maximum number of warp and weft intersections possible in a

cloth, which increases the ruffled and/or pleated effects. The fulled areas become a fuzzy, feltlike surface, showing only color or value gradations when more than one color is used, so plain weave also works well there.

It sounds harder than it is

Once you establish the rhythm of weaving a gauzy fabric, this project will progress quickly. (You can also speed up the warping process by using only one color of wool/silk and one color of Tencel.)

For projects that involve wet-finishing, it is always wise to practice with a sample. Add $\frac{1}{2}$ yd to warp length and weave one sample to finish and another to keep as an unfinished reference.

An unexpected bonus with this project is that when the fabric is washed, the fulling and ruffling will hide a multitude of imperfections—from an uneven beat to messy selvedges!

For further exploration

Think of this scarf as the first of many experiments. Take notes so that you can repeat the amount of shrinkage with other fabrics. What about a ruffled and pleated shawl? The fronts of a vest? Consider adding color—a scarf woven from same draft in the same materials but using a Fabric Forecast palette is shown on page 55.



Ruby Leslie of Hardwick, Vermont, is a full-time studio weaver and teacher, designing under the name Ruby Charuby Weavings.





warp stripe (the fulling process will lock and hide the ends). When you return to using the wool/silk weft you'll have to manipulate the shuttle as before: Step on treadle 6 to raise shaft 1 and pass the shuttle from the right selvedge through the shed, exiting between the Tencel band and the wool/silk section. End with a 3" section at 10 ppi and then weave a compact 10 picks as at the beginning.

Step 3 Cut the fabric from the loom, again allowing 12" for fringe. Working with small bouts, use an overhand knot to secure the ends of the loose Tencel fringe to keep it under control during finishing. Trim the wool/silk fringe to 1-2" (it will full and form uneven dreadlocks that will be cut off during finishing).

Step 4 Fill a sink or rubber tub with hand-hot, sudsy water (I use several squirts of liquid detergent). Gently fold the cloth in accordion layers to fit into the tub. Immerse the cloth and allow it to become saturated. Then squish and squeeze the fabric, always drawing lots of suds into the fibers. Layering the fabric allows you to agitate one layer of cloth at a time so that it doesn't get twisted and tangled. Despite the fact that the cloth is gauzy, it will withstand and in fact needs active agitation. It will take 10-15 minutes before the cloth appears to show any real sign of fulling and shrinkage.

As the water cools, remove the cloth and rinse it under cold water. Add hot water to the tub and more soap if the suds have dissipated, and then place the cloth back in the tub and continue the agitation process. While wool/silk has the capacity to shrink and full significantly, it won't do so if the water is too cold or there isn't enough soap or agitation to get the fibers moving. I've found that it takes three cycles of hot and cold rinsing before the cloth reaches its ruffled state. You'll know you've arrived when the Tencel selvedge bands ripple and the wool/silk sections look like felt.

Rinse the cloth under cool water to remove all traces of soap, then air dry on towels on a drying rack. The loose Tencel fringe will look like a nightmare but don't panic and definitely don't

give in to the temptation to untangle the ends. Tencel fibers are infinitely easier to untangle when they are dry.

Step 5 Hard press the Tencel selvedges with a steam iron on a wool setting while the fabric is barely damp. Let the iron follow the ruffling to enhance the curves, without touching the wool/silk. (Hard pressing the wool/silk will cause it to elongate and diminish the ruffling effect.) Allow the scarf to air-dry.

Step 6 Trim off uneven fulled wool/silk fringe. Because this area is fulled, you can cut into it without fear of raveling. Untangle and trim the loose Tencel ends evenly. Prepare a twisted fringe using two groups of 3-4 ends in each fringe (see page 15). The center section of fringe can be gathered together and interlaced through the buttonhole-like openings in the center wool/silk section. Enjoy wearing your scarf in a variety of ways! 



This scarf uses the colors from the Architectural and Geometric palette in *Handwoven's* Fabric Forecast for Spring/Summer '07.

Street Scenes

table setting

JOAN TORGOW

Sometimes it takes someone else's prompting to initiate the projects I most enjoy. Inspired by this year's Handweavers Guild of Boulder's member challenge to create something in black and white, I was drawn to the drama of the contrasting blocks of doubleweave for placemats and napkins.

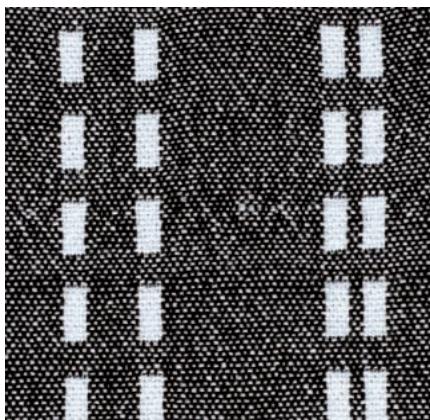
The fun in weaving these pieces is that each one can have its own look and yet they can still remain a coordinated set. I like to vary my designs as I weave. With this threading, I can choose which weft color to use with which warp color, change mid-piece, or change the treadling order of the blocks. I can interlock the two layers at the edges or make them separate. Each placemat can be the same—or different. You get the idea—lots of design possibilities!

Furthermore, block doubleweave is completely reversible; the colors are inverted on the underside, adding another option to the look of the set when you use it (see Photos a and b).

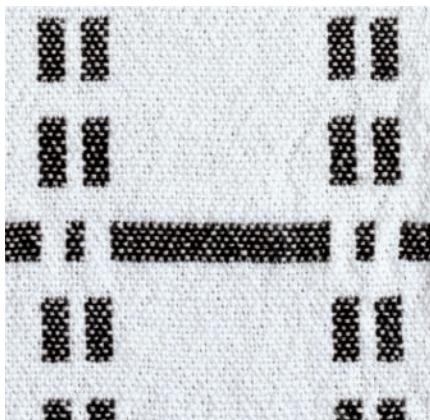
An 8-shaft loom can produce two blocks of doubleweave. In the draft for these pieces, the blocks are placed somewhat asymmetrically to make the design more dynamic. The fabric is planned to be a bit warp dominant so that the shade of gray in a block when a white weft weaves with a black warp looks different from the gray produced when a black weft weaves with a white warp.



Joan Torgow of Louisville, Colorado, is a weekend weaver, empty nester, tax preparer, former engineer, and novice rower.



a. The other side of the centerpiece mat in the photo at the right



b. The other side of the placemat in the photo at the right

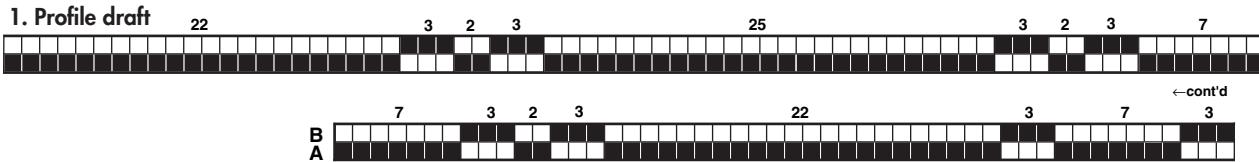
As it happens, I didn't finish this project in time to enter the set in the guild challenge, but I am now ready to enter next year's procrastinator's category!





STEPS FOR WEAVING THE PLACEMATS, CENTER MAT, AND NAPKINS

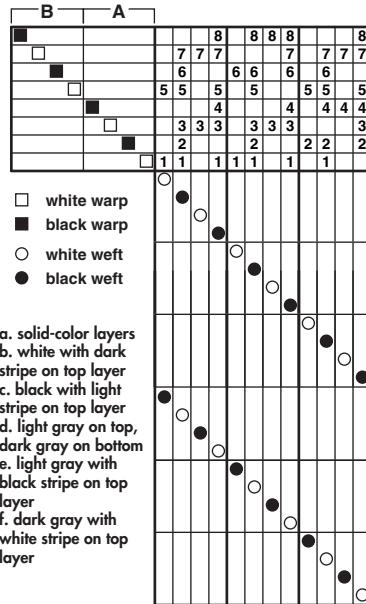
1. Profile draft



Step 1 Wind a warp of 480 ends 5 yd long holding 1 white/1 black together. Use your preferred method to warp the loom with 4 ends/dent in a 10-dent reed centered for a width of 12". To thread the shafts, substitute one threading unit from Figure 2 for each square in the profile threading in Figure 1.

Step 2 Wind a bobbin of each color. Substituting one treadling unit in Figure 2 for each square in the treadling profile in Figure 1, weave four placemats, the centerpiece mat, and two pairs of napkins. Use the complete tie-up if you have 12 treadles; otherwise use the skeleton tie-up. The parts of the hem that are turned in and the napkins are woven as two separate layers. For them, you'll need to determine the order in which to place your shuttles so

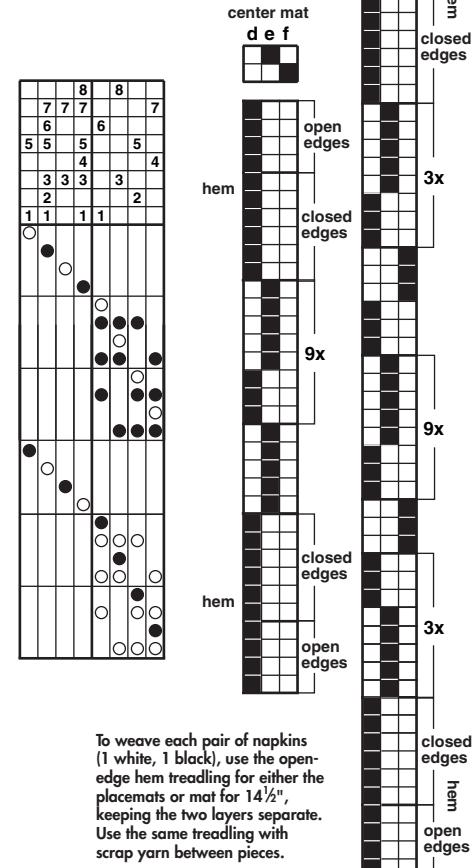
2. Threading and treadling units



- a. solid-color layers
- b. white with dark stripe on top layer
- c. black with light stripe on top layer
- d. light gray on top, dark gray on bottom
- e. light gray with black stripe on top layer
- f. dark gray with white stripe on top layer

that the edge threads do not interlock (open edges). Between pieces, weave 1" also with open edges using 2 shuttles in a contrasting scrap yarn (to protect raw edges from raveling until they are machine zigzagged after they are removed from the loom). Place the shuttles so that the wefts do interlock to join the edges everywhere else.

Step 3 Remove the fabric from the loom. Cut the pieces apart in the middle of the spacer sections, cutting through each layer separately. Machine zigzag raw



To weave each pair of napkins (1 white, 1 black), use the open-edge hem treadling for either the placemats or mat for 14½", keeping the two layers separate. Use the same treadling with scrap yarn between pieces.

edges, being careful not to stitch the layers together. Remove spacer yarn. Turn under open edges of napkins ¼" twice; hand hem. Turn open edges of the mats to the inside and blindstitch closed. Machine wash, warm water, gentle cycle. Tumble dry, medium heat. Steam press. 

PROJECT AT-A-GLANCE

Weave structure for table pieces

Block doubleweave.

Equipment

8-shaft loom, 12" weaving width; 10-dent reed; 2 shuttles.

Yarns

Warp: 8/2 unmercerized cotton (3,360 yd/lb), black and white, 1,200 yd (5¾ oz) each. Weft: 8/2 unmercerized cotton (3,360 yd/lb), black and white, 698 yd (3½ oz) each.

Yarn sources

8/2 unmercerized cotton is available from most weaving retailers.

Warp order and length

480 ends 5 yd long alternating 1 white/1 black (allows 7" for take-up, 32" for loom waste). To weave longer placemats, make warp length 5½ yd.

Warp and weft spacing

Warp: 40 epi total (20 epi/layer; 4/dent in

a 10-dent reed). Width in the reed: 12". Weft: 28 ppi total (14 ppi/layer). Woven length (measured under tension on the loom): 22" each placemat; 14½" centerpiece mat and each napkin.

Finished dimensions

After washing, amounts given produce four hemmed placemats 10½" x 18", one hemmed centerpiece mat 11" x 11½"; and 4 hemmed napkins (2 black, 2 white), 10½" x 10¾" each.

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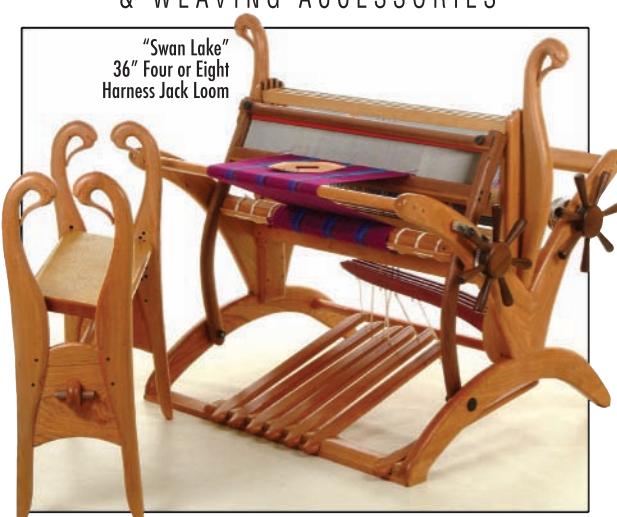


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A Starry Scarf

in deflected double weave

GUDRUN POLAK

The weave structure used for these scarves belongs to a special type of doubleweave in which warp and weft threads bend into curvy shapes during wet finishing. Working with this structure is rewarding, but it also presents challenges. A special benefit is that the structure produces two designs at the same time, one on the face of the cloth and a different one on the back. However, you have to use two or more shuttles with this weave, and producing smooth selvedges is sometimes difficult since the different wefts are inactive for a group of picks before being used again.

The black-and-white scarf on page 61 and the multicolored scarf shown in Photo a both use the same draft. Notice how different the two faces of each scarf appear!

Most forms of doubleweave require two shuttles. Adding colors means adding shuttles—four shuttles are used to weave the project scarf on page 61.

What to do with a weft when it isn't weaving for several picks is a big question. The answer usually is either to cut the old weft and turn the tail back into the shed or to carry the inactive weft up the selvedge until you need it again. Most weavers choose the second method; however, it can distort the pattern and create a thick selvedge. Fortunately, there is a third solution—side fringe!

Weaving the side fringe

To create a side fringe, I use monofilament fishing line for floating selvedges, placing



Gudrun Polak of Sunnyvale, California, dreams of weaving the perfect scarf. Too often she gets sidetracked by tablet weaving.



a. One design is treadled for the length of this scarf. In the scarf on page 61, the treadling is changed at both ends so that the design formerly on the face appears on the back and vice versa.

them in a dent 1" away from the outermost warp threads of the scarf. To prevent edge warp threads from slipping into the side-fringe during weaving, I add several ends of sewing thread to the outside edges of the warp. As you weave, you must make sure the monofilament keeps its 1" distance. If it draws in, pull it back out. If the sewing thread slips out of alignment, use a comb to push it back in.

Adding a plain weave border

The draft for this design uses six shafts. On an 8-shaft loom, that leaves two shafts

available for plain-weave side borders. I added 12 black threads in plain weave to each side of the project scarf and wove 12 picks of plain weave at the beginning and at the end for a $\frac{1}{2}$ " border on all four sides. Because the border threads contain wool, they can be fulled with wet finishing to prevent raveling into the fringe without hemstitching.

Changing design faces

When you see how different the designs are on the two faces of a deflected doubleweave fabric, it's a logical next step to want to exchange them in the same fabric to increase design complexity on both faces. I inverted the tie-up to show the opposite design at each end of the project scarf on page 61.

Finishing considerations

If you want to full your scarf more than this one, you'll need to protect the fringe during wet finishing or it will form unsightly clumps. To do this, continue threading sewing thread on shafts 1 and 2 between each edge of the scarf and the monofilament. Also weave 1" plain weave with sewing thread at the beginning and end of the scarf. (All sewing thread is removed after the scarf is wet finished.)

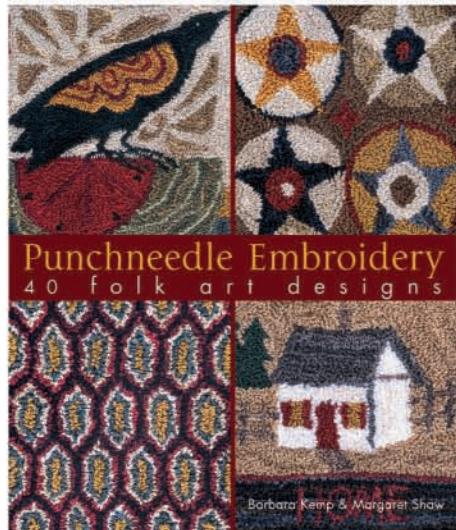


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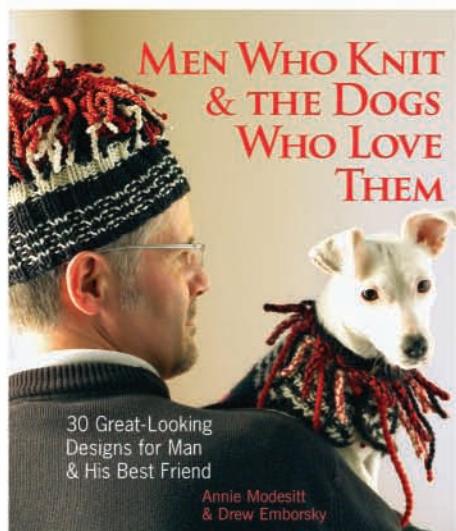
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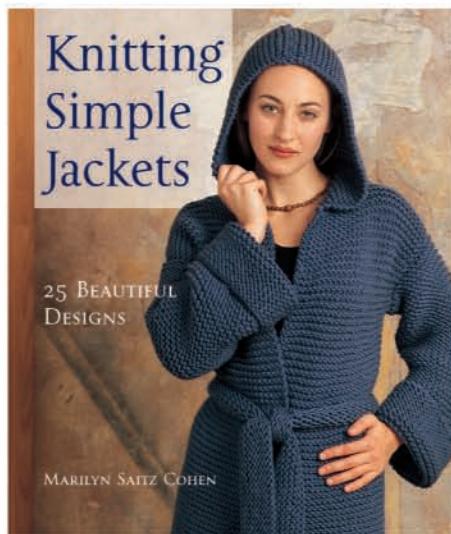
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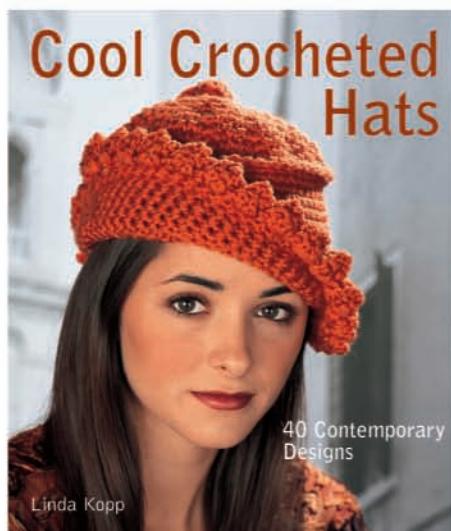
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Sula's Scarf

in fulled deflected doubleweave

STEFANIE MEISEL

When I first learned to weave, I was fascinated by textiles with unusual surfaces, especially when they were very different from commercial fabrics. I was so excited by Sandra Rude's fulled doubleweave merino scarves (see Resources), that I wove several even before I learned how to interpret a weaving draft. This scarf, named in honor of my cat Sula with her black and white coat, is an extension of these investigations.

The draft for this scarf is derived from one introduced as "false double weave" in an article by Dini Moes; it has more recently been called "deflected double weave"; see Resources. Rather than weave the draft as Dini designed it, I expanded the threading to enlarge the motifs, increasing the size of the repeats. This elongates the floats characteristic of this structure, but because the fabric is fulled during wet-finishing, the floats stabilize and become slightly feltlike.

Potential for design

Whether you plan to use this structure for fulled cloth or not (see the silk scarf on pages 68–71), it can bring you great designing pleasure. Simply changing the treadling order or the tie-up can result in completely different designs (for drafting and designing deflected doubleweave, see School for Weavers, pages 72–73).

It is fun to plan designs on a computer using weaving software. Most programs will allow you to view the front and back

of a fabric—especially useful with deflected doubleweave because the front and back are usually different from each other.

Finishing tips

Sula's Scarf is woven in 18/2 merino with a warp and weft sett of 16 threads per inch. This is an open sett (the fabric is almost gauzy on the loom) so that the scarf, even after it is fulled, still has a light hand. For sturdier fabrics (for vests, jackets, pillow tops, bags), full the fabric for longer periods of time. The more you full, however, the smaller the fabric gets, which may mean weaving a very large fabric to begin with. You can choose also to weave the scarf with a closer sett (and full only slightly) or use a yarn that contains mohair for an even fuzzier surface.

The fulling process must be done by hand for a consistent cloth. If you agitate this fabric in a washing machine, the ends will be wider than the center of the fabric, with other variations in fabric width.

Resources

Rude, Sandra. "Fulled Merino Scarves." *The Best of Weaver's: Fabrics That Go Bump*, Sioux Falls, South Dakota: XRX Inc., 2002, pp. 96–99.
Moes, Dini. "Drafting 'False Double Weave.'" *Weaver's*, Fall 1997, p. 23.
van der Hoogt, Madelyn. "Deflected Double Weave." *Weaver's*, Summer 1999, 54–58.



Stefanie Meisel of Grass Lake, Michigan, lives in the country with her husband and their cat, Sula. She is inspired by the beauty around her.







a. The two sides of the scarf show very different designs.

b. The sample before finishing



c. A finished sample (showing a different treadling)



Silk Scarves

in deflected doubleweave

MADELYN VAN DER HOOGT

For several years I've been enchanted with a structure we've been calling deflected doubleweave: doubleweave because there are two independent weaves in a single cloth, deflected because of the way the threads deflect when the cloth is removed from the loom and washed. The motifs are not "blocky" as in most block weaves, and design versatility is astounding.

Silk is an ideal fiber for exploring this intriguing weave structure. It is slippery, so it "deflects" dramatically during wet finishing. It is a perfect weight for scarves, not too heavy even when two layers are produced. Fabrics woven in spun silk have an indescribable drape—a photograph doesn't do it justice.

Project directions in this article are given for scarves on eight shafts (see the two scarves on pages 68–69) and on four shafts (page 71). The 4-shaft scarf is a much lighter weight because the two weaves remain side by side rather than one on top of the other (compare Photos a and b on page 71 with the finished scarves).

Deflected doubleweave

In deflected doubleweave, threads from the two weaves alternate in groups rather than singly as they do in regular doubleweave. In the 8-shaft draft, for example, four ends from one weave (black) alternate with four ends from the other (white). In the 4-shaft draft, 17 ends from one weave (white) alternate with 5 ends from the other (black). It is this grouping that causes threads from each weave to float, creating room for threads from the other weave to deflect.

For more about designing and drafting deflected doubleweave, see School for Weavers, pages 72–73.



Consider weaving several scarves, each with a different treadling. The star motif is repeated for the length of this scarf.

Further exploration

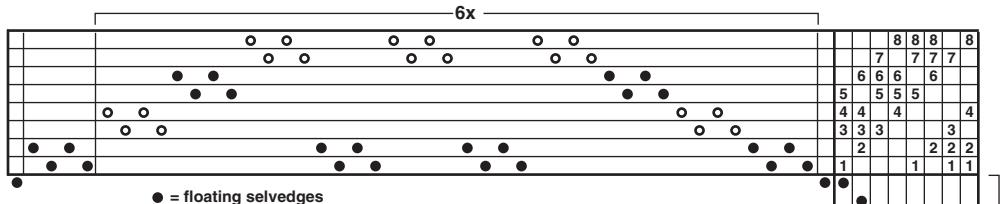
This structure is also ideal for fulled fabrics (see Stefanie Meisel, "Sula's Scarf," pages 64–68) and dimensional fabrics caused by differential shrinkage (compare the 4-shaft scarf on page 71 with the Red Hot Polka-dot scarf, *Handwoven*, January/February 2003, pages 58–60).





STEPS FOR WEAVING DEFLECTED DOUBLEWEAVE SCARVES

1a. Draft for 8-shaft scarves (see pages 68-69)



Step 1 Wind a warp of 246 ends for an 8-shaft scarf following Figure 1b or 175 ends for a 4-shaft scarf following Figure 2b. Two-ply silk is strong and smooth; you can use your preferred method to warp the loom following Figure 1a on eight shafts or 2a on four.

Step 2 Allowing 7-8" for fringe, weave the scarf following the treadling draft in Figure 1a or 2a. In both cases, special treatment is necessary to provide smooth, neat selvedges.

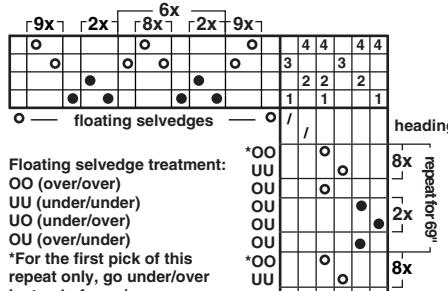
In the 8-shaft scarf, each weft is used for 4 picks. When you are weaving 4 picks with the white weft, leave the shuttle with the black weft resting beside you. When you weave the 4 black picks, you can simply pick up this shuttle and begin weaving (the loop of black yarn will not show at the selvedge). To keep the white weft from making a loop that will show, however, always take the black weft around the resting white weft (this will happen at one selvedge only; both shuttles rest at the same side when they are not in use). For both wefts, enter each shed over the floating selvedge, exit under it. The one exception is when you enter the shed for the first white pick of its 4-pick sequence, enter under the floating selvedge (and exit under as usual).

For the 4-shaft scarf, begin and end the black weft each time you use it, tucking the tails around the floating selvedge and back into the shed. Always enter the shuttle over the floating selvedge; exit under it. For the white weft, I found the selvedges were smoothest if I used the floating selvedges as indicated in Figure 2a. You can ignore this and follow the usual practice of over/under with the white shuttle, but if you do, two threads will weave together at one selvedge and the white weft will not carry up quite as

1b. Warp color order for 8-shaft scarf

120	30x	4	white
126	5	4 1	black
246			

2a. Draft for 4-shaft scarf (page 71)



Floating selvedge treatment:
 OO (over/over)
 UU (under/under)
 UO (under/over)
 OU (over/under)
 *For the first pick of this repeat only, go under/over instead of over/over.

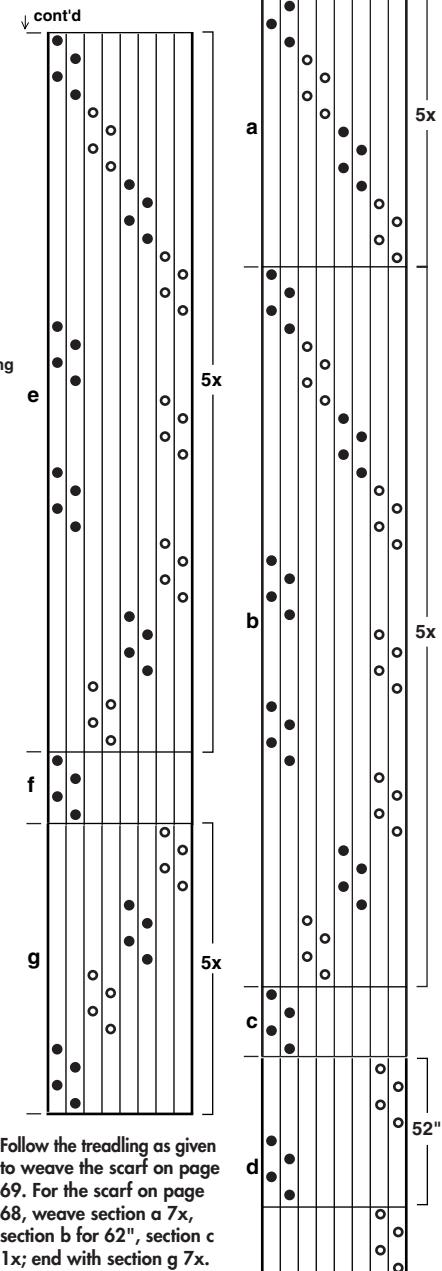
Sleying order:
 Sley floating selvedges singly.
 White edge stripes: 2/dent.
 Other white stripes: 2/dent; except sley 17th end singly.
 Black stripes: sley 2-1-2.

2b. Warp color order for 4-shaft scarf

35	6x	1	black
140	5	5	white
175	19	17	19

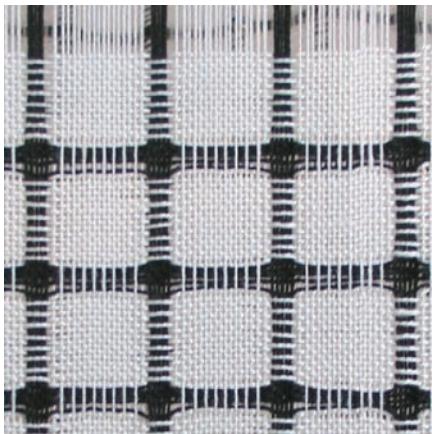
Step 3 When you are finished weaving, allow 7-8" for fringe and cut the scarf from the loom. Prepare a twisted fringe. For the 8-shaft scarf, I twisted 8 white/8 black ends in each fringe. For the 4-shaft scarf, I divided each white stripe into three groups (6-5-6) and twisted two white groups together and one white group with the adjacent 5 black threads. In both scarves, this division does not come out evenly, so the last fringe or two includes extra threads. I added a jeweled bead to the edge fringes of the 8-shaft scarf.

Step 4 Wash the scarf by hand in warm water with Orvus Paste, agitating vigorously for several minutes. Rinse thoroughly in

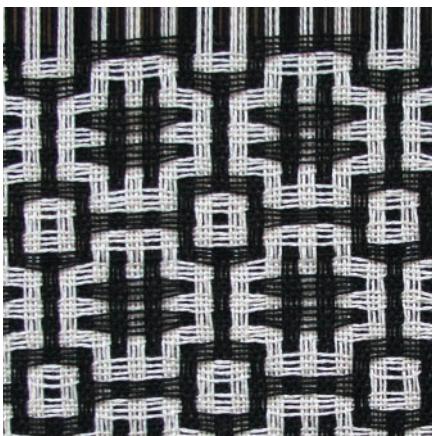


Follow the treadling as given to weave the scarf on page 69. For the scarf on page 68, weave section a 7x, section b for 62", section c 1x; end with section g 7x.

warm water. Roll the scarf in a dry towel to press out as much water as possible. Repeat one or two times. Press the scarf until nearly dry with the iron on a medium setting. Allow to dry completely and then press again. Press the tufts of fringe beyond the overhand knots and trim. Slap the scarf against a counter or table edge to soften. 



a. 4-shaft scarf on the loom: white threads float when black threads weave and vice versa; all threads are vertical or horizontal.



b. 8-shaft scarf on the loom: white threads float when black threads weave and vice versa; all threads are vertical or horizontal.



c. 4-shaft scarf removed from the loom and washed: the threads move out of their strict vertical and horizontal positions to form circles; compare with Photo a. Also compare the 8-shaft scarf on page 69 with Photo b; after washing, the threads form motifs with curved edges.

PROJECT AT-A-GLANCE

Weave structure for both scarves

Deflected doubleweave.

Equipment for 8-shaft scarf

8-shaft loom, 9" weaving width; 15-dent reed; 2 shuttles.

Yarns

Warp: #6 silk cord (4,650 yd/lb) or 20/2 spun silk (5,000 yd/lb), black, 378 yd (1 1/3 oz), and white (natural) 360 yd (1 1/4 oz).

Weft: #6 silk cord (4,650 yd/lb) or 20/2 spun silk (5,000 yd/lb), black, 283 yd (1 oz), and white (natural) 281 yd (1 oz).

Yarn sources for both scarves

#6 fine silk cord is from The Silk Tree and 20/2 spun silk is from Treenway Silks.

Warp order and length

246 total ends (126 black, 120 white;

includes 2 black floating selvedges) 3 yd long following Figure 1b (allows 5" for take-up, 7" for sampling, 28" for loom waste; loom waste includes 14" for fringe).

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 8 1/2".

Weft: 30 ppi. Woven length (measured under tension on the loom): 68".

Finished dimensions

After washing, amounts produce one scarf 6 5/8" x 60" plus 4 1/2" fringe at each end.

Equipment for 4-shaft scarf

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

Yarns

Warp: #6 silk cord (4,650 yd/lb) or 20/2 spun silk (5,000 yd/lb), white (natural),

420 yd (1 1/2 oz); black, 105 yd (5/8 oz). Weft: #6 silk cord (4,650 yd/lb) or 20/2 spun silk (5,000 yd/lb), white (natural), 308 yd (1 1/2 oz); black, 90 yd (5/8 oz).

Warp order and length

175 total ends (140 natural, 35 black; includes 2 white floating selvedges) 3 yd long following Figure 2b (allows 4" for take-up, 5" for sampling, and 25" for loom waste; loom waste includes 15" for fringe).

Warp and weft spacing

Warp: 22 1/8 epi (see slewing order in Figure 2a). Width in the reed: 7 1/2".

Weft: 22 ppi. Woven length (measured under tension on the loom): 70".

Finished dimensions

After washing, amounts produce one scarf 6 3/8" x 60" plus 4 1/2" fringe at each end.

School for Weavers

designing deflected doubleweave

MADELYN VAN DER HOOGT

It's easy to get enthusiastic about this special form of doubleweave—for its versatile design capacity (lots of blocks on relatively few shafts), its potential for creating dimension and texture (if you shrink one weave, the other one puffs), and its delightful ability to transcend the vertical and horizontal grid of most loom-produced cloth. Here are a few tips and tricks for taking deflected doubleweave in your own creative direction.

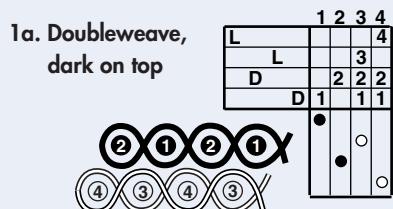
To see examples of these and other applications of deflected doubleweave, review the articles in the Deflected Doubleweave Bibliography (Weaving Resources at www.handwovenmagazine.com) and take a quick look at projects in this issue: Stephanie Meisel's scarf in which fulling stabilizes the long floats created by expanding the sizes of blocks (pages 64–67); Gudrun Polak's scarf in which the tie-up reverses to show two different designs on the same face (pages 60–62); and the silk scarves (pages 68–71) in which the treadling is varied to produce different designs.

Doubleweave

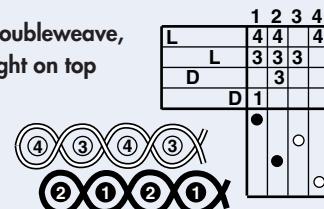
We use the word “doubleweave” to name a single cloth in which there are actually two weaves. That is, one warp weaves an interlacement with one weft, a different warp weaves an interlacement with a different weft, and the two separate structures are joined in one cloth in some way. In Figures 1a and 1b, for example, four shafts produce two plain-weave cloths, one on top of the other. If you were to weave the black one on top for awhile and then exchange the layers and weave the white one on top; the two plain weaves would be attached to each other where the layers exchange faces.

With eight shafts, it is possible to exchange two layers of plain weave using one set of four shafts independently of the other four. In Figure 1c, shafts 1–4 weave the black layer on top, while shafts 5–8 weave the white layer on top. Used in this way, doubleweave is a block weave. Eight shafts provide two blocks.

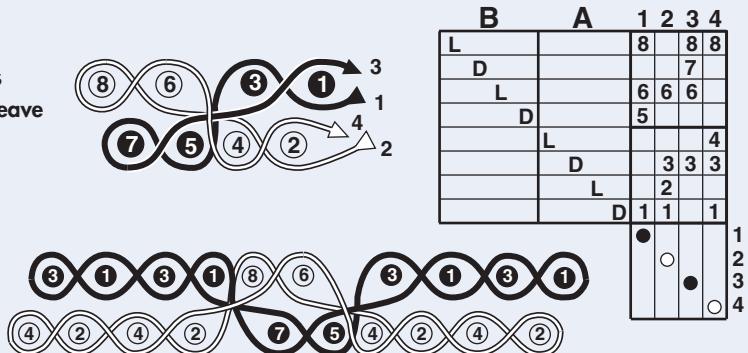
1a. Doubleweave, dark on top



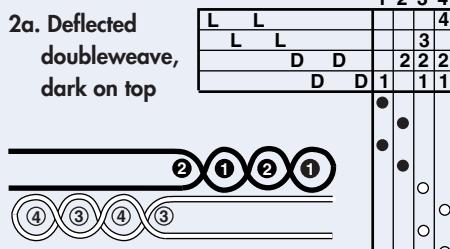
1b. Doubleweave, light on top



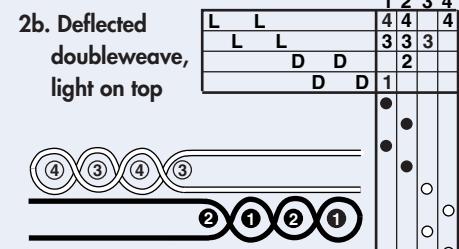
1c. Two blocks of doubleweave



2a. Deflected doubleweave, dark on top

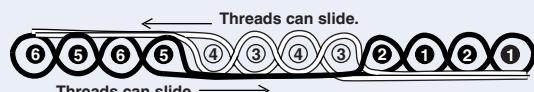


2b. Deflected doubleweave, light on top



On the loom, the two weaves lie flat, side by side.

2c. Three blocks of deflected doubleweave



The one-and-one alternation of threads from each of the two layers in doubleweave (Figures 1a–1c) locks the threads in place; in each block the upper layer is directly above the lower layer. In deflected doubleweave, the threads from one weave float over groups of threads from the other in both warp and weft. When the cloth is removed from the loom, the threads deflect from their vertical and horizontal positions by sliding into the float areas.

Deflected doubleweave

In deflected doubleweave, *groups* of threads from one of the weaves alternate with *groups* from the other in both warp and weft. On the loom, the threads lie side by side in a single layer (see Photo b on page 71). Off the loom, especially after wet finishing, the threads of each weave slide above and below each other, into adjacent float areas. Where they do this, they also curve to make waves and circles.

Design tricks

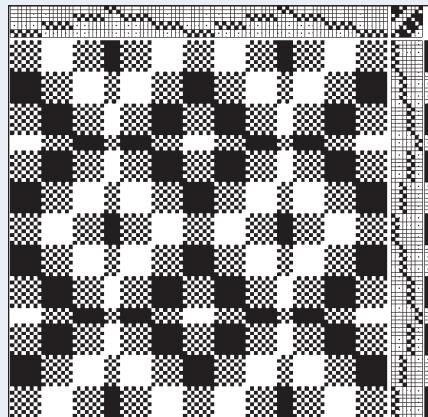
If both weaves are plain weave, Block A is threaded on shafts 1-2, B = 3-4, C = 5-6, D = 7-8. A design restriction is that a block from one weave always alternates with a block from the other. If Blocks A and C are always dark, Blocks B and D are always light (or vice versa). The same alternation takes place in the treadling.

Figures 3a-3b show the draft for Stefanie Meisel's scarf on pages 64-67. Figure 3a is a drawdown of the structure (large black squares are warp floats, large white squares are weft floats) and Figure 3b shows the design (a color drawdown created by which weave's warp and weft color are on the face of the cloth).

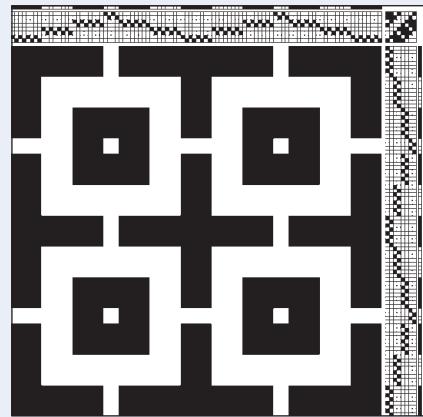
There is a shorthand method you can use to design with this weave.

a. Create a draft with one square for each block, alternating dark and light.

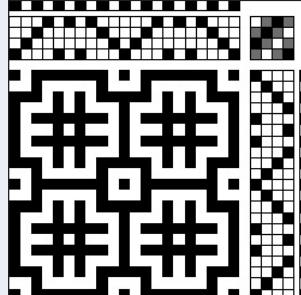
3a. Structure drawdown (scarf, pages 64-67)



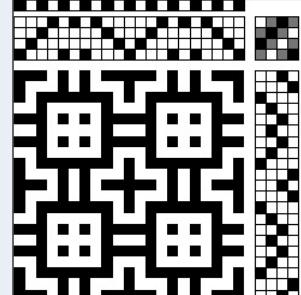
3b. Color drawdown (scarf, pages 64-67)



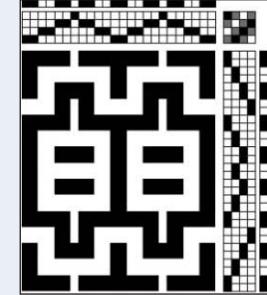
4a. Scarf design, pages 68-71



4b. Alternate treadling



4c. Sample c treadling, page 67



b. In the tie-up, fill in squares for the blocks that alternately weave plain weave (A and C, alternating with B and D; they are gray squares here but black in your computer program).

c. Fill in one other square in each column—this is the block whose warp threads will float and whose colors will show on the face.

d. Then play with the treadling. The

only rule is that “odd treadles” (A, C) must alternate with “even treadles” (B, D).

You can use any 4-shaft twill draft that alternates even and odd shafts to make a shorthand draft for designing deflected doubleweave. For more about this and about how to translate shorthand drafts into thread-by-thread drafts, see Weaving Resources, Deflected Doubleweave, at www.handwovenmagazine.com.

Fibers, setts, and shrinkage with deflected doubleweave

Flat fabrics

The appropriate sett for a smooth deflected doubleweave fabric (like the silk scarves on pages 68-69) is usually somewhere between the appropriate sett of the selected fiber for a single layer and its sett for conventional doubleweave. So, for example, if 10/2 cotton is sett at 24 epi for a single layer of plain weave and 48 epi for doubleweave, the deflected doubleweave sett should be somewhere in between, usually closer to the single layer sett (30 epi works well for 10/2 cotton). Although the fibers slide into two layers in places, they are pulled back to be side by side in parts of the interlacement.

Fulled fabrics

One of the delights of deflected doubleweave is the relatively large scale of the design (compare it with shadow weave, for example). This scale can be increased by increasing the size of each block. Although the floats then become longer, this is not a problem if wool yarns are used and fulled to stabilize the floats (see Stefanie Meisel's scarf, pages 64-67). Because the sticky wool inhibits the yarns from sliding into two layers, the sett should be close to that of a single layer. If you want to achieve a feltlike texture, however, give the wool yarns an especially open sett so they'll have room to move yet still produce a soft hand.

Differential shrinkage

If one of the weaves is a fiber that shrinks (wool, for example), and the other is not (cotton, say) the wool threads will pull the cotton into dimensional puffs with wet finishing. Because the threads deflect and curve, the puffs can become round or curved—extraordinary shapes for loom-produced cloth. Give the nonshrinkage fiber an appropriate sett for a single layer. Reduce the number of threads in each block of the shrinking fiber and give them a very open sett. The farther apart these threads are, the more they will move during finishing and the greater dimension they will give the nonshrinkage structure.



Handwoven® Fabric Forecast

Fall/Winter '07-'08

DARYL LANCASTER
WITH ILLUSTRATIONS BY JESSICA LEVINSON

Colors for next fall and winter are soft, grayed, poetic—classic neutrals are back. Palettes embrace the subtle layers of sandstone, the soft colors of flowers kissed by a first frost, the eerie hues of a night sky: aurora borealis, streetlights, moonlight, and stars. Fashions feature fitted garments as well as bulky coats and boxy jackets—perfect for handwoven fabrics.

SANDSTONE LAYERS



PHOTOGRAPH BY CAROLYN AUBRIGHT; SANDSTONE WALLS IN JORDAN



- R 20/2 silk multi, YOb1 1a
- HT Kasuri cotton, 22
- HY Cottolin cotton/linen, 325
- C Ripple cot/nyl/lycra, 074
- Y Pearl cotton, 122
- C Avanti rayon/cotton 227
- HY King Tut cotton, 28
- T 20/2 silk, 34
- W Valley cotton, 7285
- Y Pearl cotton, 58
- HT Uran mohair/wool, 23
- HT Poly Moire polyester, 25
- T Silk ribbon, 24
- HY Homestead cotton, 58
- C Bambu 7 bamboo, 258
- C Skinny Majesty rayon, 360
- HT Tsumugi silk, 34
- W 8/2 cotton, Tobacco
- HT silk/mohair, 26
- HY Taffy cotton flake, 40
- T 20/2 silk, 35
- HY Cotton Fleece, 19
- HT silk/mohair, 36
- L Euroflax linen, 18.01
- R 20/2 silk, YOb1 1a
- Y Harrisville Shlnd wool, Sand
- HT silk/mohair, 02
- C Krinkle rayon/polyamide 026
- HT Picot cotton/silk, 13
- L Euroflax linen, 18.21

C Luna cot/nylon/poly, 388

W Valley cotton, 9843

L Euroflax linen, 18.42

W 14/2 alpaca/silk, Eggplant

T 20/2 silk, 23

Y Harrisville Shlnd wool, Blkbry

C Sleek rayon, 240

W Valley cotton, 6256

R Silk bouclé, BP 4b

W 8/2 cotton, 6256

HY Botanica wool, 27

HY Taffy cotton flake, 48

Y Rayon bouclé, Sea

Y Harrisville Shlnd wool
Teal Blue

C Ripple cotton/nylon/lycra

HY Cotton Fleece, 44

HY Pearl cotton, 164

Y Cottolin cotton/linen, 2040

C Bambu 7 Bamboo, 557

HY Botanica wool, 30

W 14/2 alpaca/silk, Fr. Blue

Y Pearl cotton, 21

HY Botanica wool, 32

T Silk ribbon, 15

HT Uran mohair/wool, 08

Y Harrisville Shlnd wool
Peacock GreenY Harrisville Shlnd wool
Wedgewood

HY Cottolin cotton/linen, 282

HY Peace Fleece mohair/silk 6

C Bambu 7 Bamboo, 670



For a retro 1950s short jacket, try Folkwear's Varsity Jacket #251 (page 74). For a long maxi-coat look, see Sewing Workshop's San Francisco Coat in Classic Neutrals (page 77) cinched with a big belt. For a shorter dressier coat, try Purfection Artistic Wearables PAW Prints Pattern #1032, Baltimore Coat, in Frosted Florals (page 76).

Major pattern companies draft patterns to a B cup. Peggy Sagers of Silhouettes Patterns takes cup size into account in her designs. Above is her #1300 Chris's Jacket in the Arctic Sky palette with a pair of classic boot-cut denim jeans.



PHOTOGRAPH BY KEN LESIE; 800 MILES FROM THE NORTH POLE

FROSTED FLORALS



Tweeds will play a major role in fashion fabrics, especially with the season's focus on neutral hues. Look for big, bold plaids in coat and suit fabrics. Highly fulled fabrics will also abound. This is good news for handweavers, since we can custom full each fabric for the desired hand.

Spaced-dyed or handpainted warps can help create floral fabric designs, weave structures like deflected doubleweave and honeycomb can produce waves and curves, and taking advantage of techniques like *dévoré* can increase pattern complexity. For a wow look—weave fur trim for coats and jackets with one of the popular eyelash yarns like those from Redfish Dyeworks.



PHOTOGRAPH BY AMY L. MORRIS. ZION NATIONAL PARK



C Lumina Print rayon/
poly 118

C Luna cotton/nylon/
poly, 161

L Euroflax linen, 18.52

C New Valentina rayon/
wool, 170

C Seville linen, 444

L Opal sportweight wool
52

C Trillino rayon, 620

HY Botanica wool, 21

HY Malabrigo merino
wool, 18

HY Cotton Fleece, 25

L Kid mohair, 87.1242

R 20/2 silk, R03a

HY Casco Bay cotton, 117

R Silk eyelash, R0 3a

C Matte Bouclé rayon, 751

HY Casco Bay cotton, 123

W Valley cotton, 2448

Y Rayon slub, Cornflower

HY 10/2 Tencel, 14

HY Victorian wool/mohair
132

W 8/2 Tencel, Mineral
Green

Y Rayon slub, Juniper

C Krinkle rayon/polyamide
871

HT Cotton Gima, 7

R 20/2 silk, YG2b

R Silk eyelash, YG 2b

HY Malabrigo merino
wool, 2

HT Geelong lamb wool
111

T 20/2 silk, 9514

Y Harrisville Shetland wool
Gold

W Brilloso ray/cot/acrylic
9816

HT Tsumugi silk combo, 11

C Ripple cotton/nylon/lycra
002

HY Cottolin cotton/linen, 209

C Avanti rayon/cotton, 002

W Dyed linen, Black

C Marbella rayon, 720

C Matte Bouclé rayon, 568

C Cottonette cotton/nylon
902

W Rayon bouclé, Chocolate

HT Cotton Moire, 88

R 20/2 silk, Obl 4a

R Silk eyelash, Obl 4a

L Brushed mohair/wool/
nylon 83.1462

C Princess rayon, 541

HT Cork Chenille cotton, 06

Y Harrisville Shlnd wool
Dove GreyHY Victorian wool/mohair
135W Stirling mohair loop
Pistachio

C Trillino rayon, 300

HY King Tut cotton, 5

W 20/2 Spun silk, 653

C Matte Bouclé rayon, 530

HT Kusaki-Zome mohair/wool
15

HY Botanica wool, 49

HT Cotton Gima, 51

HY Douceur et Soie mohair/
silk 2

HY Malabriga merino wool, 21

Y Harrisville Shlnd wool
WhiteW Stirling mohair loop
Natural

Special thanks to the retailers who contribute yarns for this column: Cotton Clouds (C), Habu Textiles (HT), Halcyon Yarn (HY), Louet (L), Redfish Dyeworks (R), Treenway Silks (T), Webs (W), and Yarn Barn of Kansas (Y). For patterns: www.sewingworkshop.com, www.silhouettepatterns.com, www.folkwear.com, and www.purrrfection.com (Purrfection Artistic Wearables/Paw Print Patterns). See www.coloraid.com for Coloraid papers. And take note: the theme of *Handwoven*'s May/June 2007 issue will be weaving inspired by palettes—like these! Send photos of your fabrics or garments inspired by this column to us by February 1, 2007.



PHOTOGRAPH BY KEVIN LANCASTER: INTERIOR OF KEW PALACE

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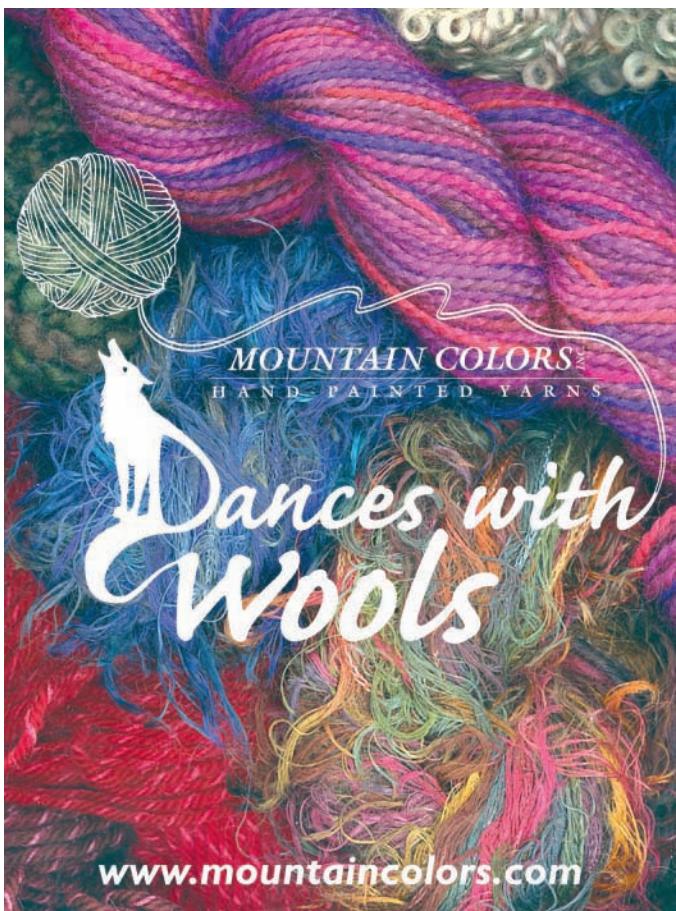
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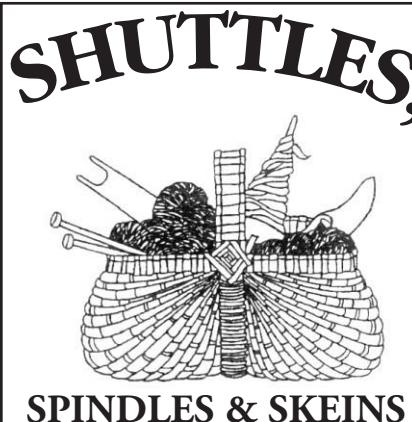
March 23–April 28. Needle Art in the 21st Century, juried exhibition of needle art inspired by works displayed at www.textilecentermn.org. Textile Center, 300 University Ave., SE, Minneapolis, MN 55414. (612) 436-0464; info@textilecentermn.org.

MONTANA

May 14–20. Great Falls Spinners and Weavers Guild, 50th Anniversary Celebration. 4th annual Fiber Festival, four-day color theory class. Montana State University—Great Falls, College of Technology. Daryl Ries at (406) 727-8054; wries@mcn.net. www.geocities.com/gfspinweave/gfspinweave.htm.

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Through January 21. Twist + Shout, traveling needle art exhibition at Reed Whipple Cultural Center Gallery, Las Vegas. (702) 229-4674.



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NORTH CAROLINA

Through January 13. Fine Contemporary Craft, juried multimedia exhibit, in Raleigh. Artspace, 201 E. Davie St., Raleigh, NC 27601. (919) 821-2787; fax (919) 821-0383; info@artspacenc.org; www.artspacenc.org.

PENNSYLVANIA

Through January 7. Wearing Propaganda 1931–1945, exhibit of Japanese, British, and American textiles. Allentown Art Museum, 31 N. 5th St., Allentown, PA 18101. Shana Leigh Herb, (610) 432-4333, ext. 25; fax (610) 434-7409; slherb@allentownartmuseum.org; www.allentownartmuseum.org.

April 14–August 19. Fiberart International, juried exhibition, at the Society for Contemporary Craft and the Pittsburgh Center for the Arts, Pittsburgh. SASE to Mary Towner, 103 Marble Dr., McMurray, PA 15317. (412) 521-2547; fiberartinternational@yahoo.com; www.fiberartinternational.org.

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January 9–February 4. New Year/New Ideas.

February 7–March 4. Home Sweet Home. Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, Studio 18, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935; www.potomaccraftsmengallery.com.

WASHINGTON

Through January 7. American Tapestry Alliance Biennial 6 Exhibit at Bellevue Arts Museum, 50 Bellevue Wy., Bellevue. Becky Cook, (802) 649-5301; atabeckyvt@yahoo.com; www.bellevueart.org; www.americanatapestryalliance.org.

Through January 14. Tapestry on the Edge, regional exhibit, at Nordic Heritage Museum, 3014 NW 67th St., Seattle. (206) 789-5707.

March 8–11. YWCA RAGS juried show and sale of wearable art, at Mercedes-Benz of Tacoma, 4001 E. 20th, Fife. YWCA RAGS Guild, 405 Broadway, Tacoma, WA 98402. (253) 272-4181, ext. 352; info@ywcapiercecounty.org; www.ywcapiercecounty.org.

CANADA, ONTARIO

Through January 7. Fray, exhibit exploring wear and tear and memory embedded in cloth. Textile Museum of Canada, 55 Centre Ave., Toronto. (416) 599-5321; www.textilemuseum.ca.

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May 19–20. Wonderwool Wales, natural fiber festival at the Royal Welsh Showground, Builth Wells, Powys. 01982 552224; glasu.org.uk; www.glasu.org.uk.

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CONFERENCES

CALIFORNIA

March 20–25. Wildflowers of the Sierra, Association of Southern California Handweavers Conference 2007, at Visalia Convention Center, Visalia. www.aschs.org.

April 19–22. Conference of Northern California Handweavers' Fiber Retreat at Asilomar. CNCH 2007 Registrar, 5910 Highwood Rd., Castro Valley, CA 94522. www.CNCH.org.

COLORADO

July 19–22. Intermountain Weavers Conference in Durango. Jerry Magner, 1605 Belluno Ct., Las Vegas, NV 89117. (702) 228-0334; magnerjm@earthlink.net.

FLORIDA

March 22–25. Florida Tropical Weavers Guild conference, at Lake Yale Conference Center, Eustis. Penny Morgan, (561) 251-2560; PBTpenny@aol.com.

MASSACHUSETTS

July 19–22. Beyond the Edge: Explore, Experiment . . . Expand! New England Weavers Seminar 2007 at Smith College, Northampton. www.newenglandweaversseminar.com.

MICHIGAN

June 25–30. The Michigan League of Handweavers Conference and Workshops. Hope College, Holland. Cindy Greenfelder, (313) 881-7187; cgreenfelder@comcast.net.

NEBRASKA

June 18–23. Roots, Midwest Weavers Conference

2007, at Dana College, Blair. www.roots2007.org.

PENNSYLVANIA

July 6–8. Mid-Atlantic Fiber Association Supported Learning Weekend at Marywood University, Scranton. MAFA, PO Box 5053, Delanco, NJ 08075. www.mafafiber.org.

TENNESSEE

March 23–25. Harmony of Fibers, Southeast Fiber Forum conference, at Montgomery Bell State Park, near Dickson. SFFA, 8867 Highland Rd. #158, Baton Rouge, LA 70808. sffa@main.nc.us.

TEXAS

April 26–29. 007: Weave and Let Dye, Contemporary Handweavers of Texas conference, at the Omni Hotel Houston Westside, I-10 and Eldridge Pkwy., Houston. DeeDee Woodbury, (281) 488-2742; ddwoodbury@houston.rr.com.

NEW ZEALAND

April 12–15. Mountain to Sea, Celebrating Diversity. Creative Fibre Festival, at Taranaki, New Plymouth. Janet Hainsworth, jhainsworth@xtra.co.nz.

TO ENTER

COLORADO

Fiber Celebrated 2007, July 10–31, in Durango. **Postmark deadline January 15.** Fiber Celebrated 2007, c/o Sharon Sichi, 1723 Elm, Aztec, NM 87410; (505) 334-6823; IWCfiberentry@aol.com.

Fiber Celebration 2007, April 28–July 28, at the City of Greeley Museum. **Entry deadline January 10.** Cheri Paxson, (303) 772-2862; NCWG@highstream.net; www.fortnet.org/ncwg.

FLORIDA

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

Complex Weavers seeks teaching proposals for the June 28–July 2, 2008, conference near Tampa/St. Petersburg. LSASE to Janet Stollnitz, 224 Hillsboro Dr., Silver Spring, MD 20902. weaverdyer@comcast.net.

Textures in the Tropics. Convergence 2008 seeks proposals from artists interested in organizing an exhibition for the June 2008 conference in Tampa Bay. Send 5–10 photos (not slides) and a CD, plus proposal, résumé, biography, artist statement, and exhibit requirements. **Postmark deadline December 31, 2006.** Convergence 2008 Tampa, c/o Judi Jetson, PO Box 1726, Mango, FL 33550. Convergence2008@judijetson.com.

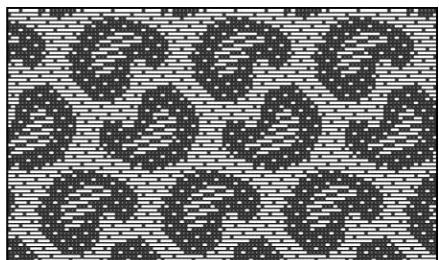
GEORGIA

Fiber Fantasia, Chattahoochee Handweavers Guild regional juried show for residents of AL, DC, FL, GA, KY, LA, MS, NC, SC, TN, VA, and WV. **Entry deadline April 1.** SASE to Terri Bryson, 2680 Whispering Pines Ct., Decatur, GA 30033. (404) 634-9657; duck_house@bellsouth.net; www.chgweb.com.

NEBRASKA

Midwest Weavers Conference, June 21–23, in Blair, welcomes vendor applications. **Deadline February 1.** Sue Kratville, 13343 Miami St., Omaha, NE 68164; weavingsue@cox.net.

Prairie Seasons, juried fashion show, June 17–23, in conjunction with Midwest Weavers Conference, in Blair. **Entry deadline April 1.** SASE



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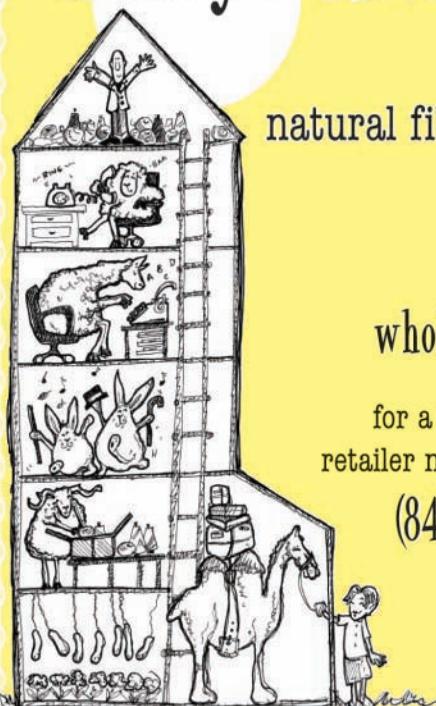
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NEW MEXICO

Albuquerque Fiber Arts Fiesta, May 24–26. **Entry deadline March 15.** SASE to Call for Entries, AFAFiesta 2007, PO Box 16443, Albuquerque, NM 87191. (505) 281-5993; www.fiberartsfiesta.org.

OHIO

Black Swamp Spinners' market day and fiber fair, March 31, in Bowling Green, seeks vendors. Edie, (517) 486-5898; candles@tc3net.com.

OKLAHOMA

Fiberworks 2007, juried exhibit June 2–29 in Oklahoma City. **Juried from actual work, due May 26 and 28.** Marie Miller, (405) 794-2157; mmquiltsm@cox.net; www.handweaversleague.ofok.org.

UNITED KINGDOM, WALES

Wonderwool Wales, May 19–20, in Powys, seeks entries in four categories, using Welsh wool. **Entry receipt deadline March 30.** 01982 552224; leep@powys.gov.uk; www.glasu.org.uk.

INSTRUCTION

HAWAII

Color and Design Challenges: Workshop for Weavers, January 4–7, with Sigrid Piroch. **Card Weaving Workshop for Teachers**, January 8, with Sigrid Piroch. Sponsored by Hawaii Handweavers Hui, Honolulu. Patricia Steinhoff, (808) 988-7395; steinhof@hawaii.edu or Geri McBeth, (808) 261-7835.

NORTH CAROLINA

Contemporary Folk Textiles in Overshot, January 7–13, with Wendy Sundquist. **18th Century American Floor Coverings**, January 14–20, with Melissa Dunning. **Weave a Lumpy, Bumpy Scarf**, January 26–28, with Pam Howard. **Weaving—Beginning and Beyond**, January 28–February 3, with Pam Howard. Weaving for

Fabric-aholics, February 1–16, with Liz Spear.

Rag Rugs—Endless Possibilities, February 18–24, with Christie Rogers. **Beginning Weaving**, February 25–March 3, with Susan Leveille. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

OHIO

Ongoing classes in weaving, spinning, and other fiber arts. Weavers Guild of Greater Cincinnati, 4870 Gray Rd., Cincinnati, OH 45232. (513) 591-2500; www.weaversguildcincinnati.org.

TEXAS

Using Photoshop for Jacquard Design, February 6–8, with Bhakti Ziek. University of North Texas, North Denton. This workshop will be given at various places during the year, including the Surface Design Conference in May. bhaktiziek@starbrand.net.

WISCONSIN

Ongoing classes in weaving and other fiber arts. Alice Bertschy Kadish Weaving Center, Gaenslen School, 1250 E. Burleigh St., Milwaukee, WI 53212. (414) 267-5771.

AUSTRALIA

Summer School, January 6–14. Sponsored by the Hand Weavers and Spinners Guild of New South Wales. www.nsweave.org.au.

TRAVEL

Ecuador, March 19–25. Craft and nature tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Guatemala, February 18–27, Textile, Weaver's and Crafts Tour with Karen Searle; July 21–30, Backstrap Weaving and Mini-Textile Tour with Lidia Tarton de Santos; July 21–30, Hand Painting on Silk and Mayan Culture with Hilary

Simon. Art Workshops in Guatemala, Liza Fourné, 4758 Lyndale Ave. S, Minneapolis, MN 55419-5304. (612) 825-0747; fourn@artguat.org; www.artguat.org.

Italy, May 1–10 and October 1–10. Textile Tours of Umbria and Tuscany. Weaving, natural dyes, lace, embroidery. Linda Kirsch, (503) 841-6797; Linda@lindakirsch.com.

Italy and the Czech Republic, June 13–19. Art tour of Florence and Prague. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Mexico, January 26–February 2. Rugs and other crafts of Oaxaca. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

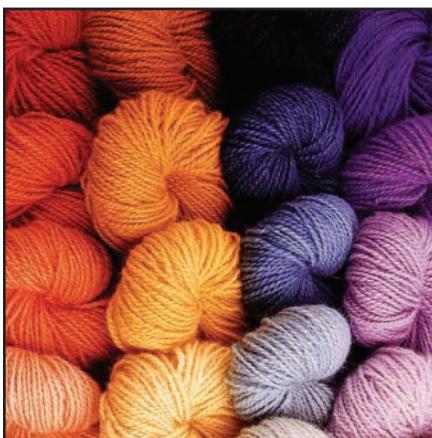
Peru, Bolivia, and Argentina, March 29–April 12. Textile and folk art tours and workshops. textiletours@puchkaperu.com; www.puchkaperu.com.

Scandinavia, July 22–28. Tour of Stockholm and Copenhagen. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southeast Asia, February 5–19. Textiles and crafts of Vietnam, Laos, and Cambodia. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southwestern United States, April 25–May 1, August 12–19. Tours of trading posts and pueblos. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

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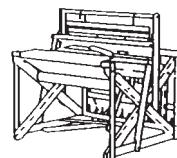
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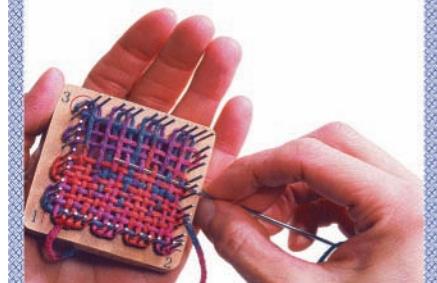
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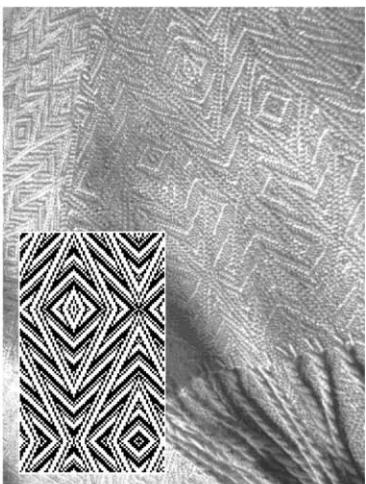
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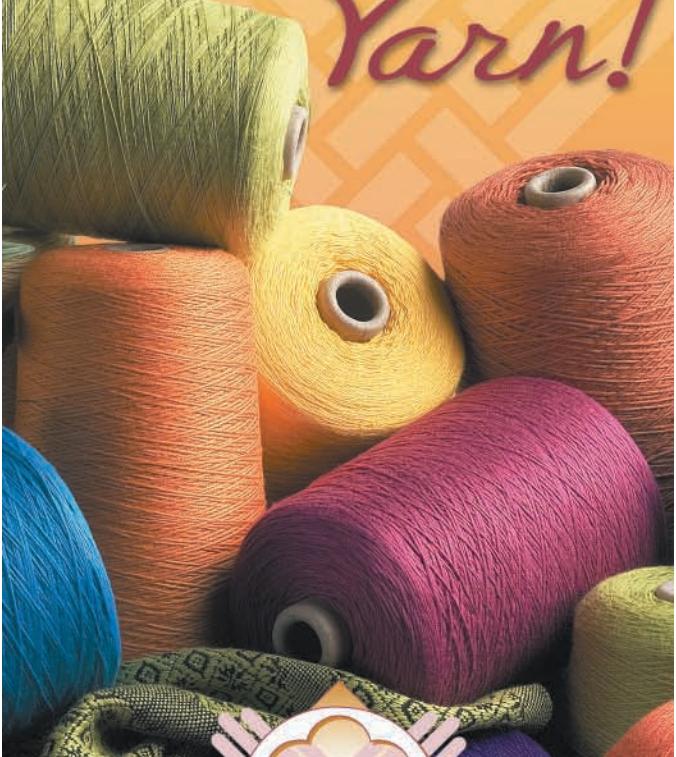
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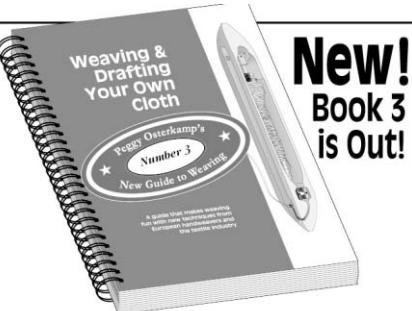
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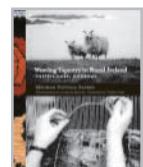
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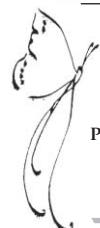
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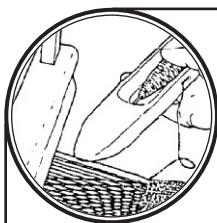
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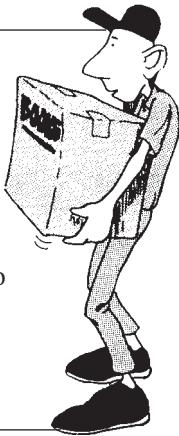
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Carol Kohn learns to weave at "Walk in and Weave," an outreach program established by the Philadelphia Guild Of Hand Weavers. The guild received the first FiberHearts award in 2003.

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A Tale of Two Weavings

My earliest recollection of working with color is when I was in kindergarten. Part of our day was spent coloring with crayons. At the beginning of this activity, each student would select a soup can containing an array of crayons. No matter how quickly I moved in selecting my little can, it usually contained the same two flaws—a white crayon and the absence of a black one.

In my five-year-old mind, I wondered why anyone would need a white crayon. After all, we were coloring on white paper. A white crayon on white paper rendered a white image. At the same time, I longed for the ever-elusive black crayon so I could draw striking outlines and bold images. With a black crayon on white paper, I could create any image I wanted. Thus began my fascination with two extremes—the ethereal white and the confident black, the yin and yang of the color world, the tint-maker and the tone-maker.

I learned to weave when I was nine years old. Full-bloom color was my passion from the start. I believed white was too stark in its appearance and difficult to keep clean. There seemed to be only two purposes for white. One was to show off a tan, the other was to project a virginal essence at one's wedding. Black was too somber and mature. It certainly wasn't hip. It was the 1970s and the world was full of color.

As a teenager, I was introduced to the black-and-white photographic images of Ansel Adams. He took scenery with an abundance of color and stripped it to its most basic elements. This way, unencumbered by color, his photographs project a world with honest simplicity, yet with an intricacy that made me feel as if I were really seeing nature for the very first time.

As I got older, my appreciation for black-and-white art increased. There was something about it that transcended reality.

It represented an alternative perspective on the world around me. Although I'd occasionally warp my loom with an all-white or an all-black warp, it was always with the intent of crossing it with a multitude of colors. My few attempts to work in black and white were intimidating and unsuccessful.

I continued to avoid limiting my color selection without understanding why. And then this summer I had a revelation.

At the 2006 Complex Weavers Seminars held after Convergence in Holland, Michigan, there was a silent auction for which the attendees were asked to contribute items. This was the high point of the conference for me. I immediately set my sights on two pieces by weavers who have been true inspirations for me: a doubleweave piece by Paul O'Connor called *Lines II* and a jacquard-woven wall hanging by Alice Schlein called *Rhododendrons*.

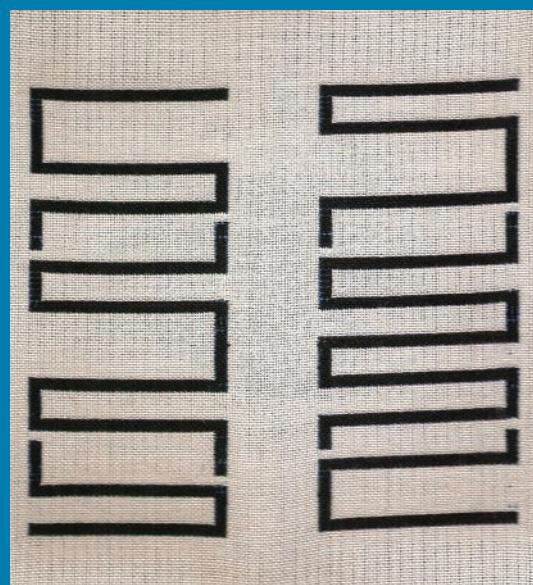
Both are in black and white, but they couldn't be more different from one another. I was captivated by them at first sight. The minutes ticked by slowly and by the end of the silent auction, I was the happy owner of both!

After I returned home, I became even more intrigued by them. Paul's weaving is austere and uncomplicated. It's striking in its simplicity, yet bold at the same time. Alice's is a multifaceted layering of warp and weft and creates an image of depth and complexity that transcends its limited color palette.

I realized that it takes courage to weave in black and white because nothing is hiding behind color. I look forward to the challenge of weaving unencumbered and unprotected by color and to growing a little braver.

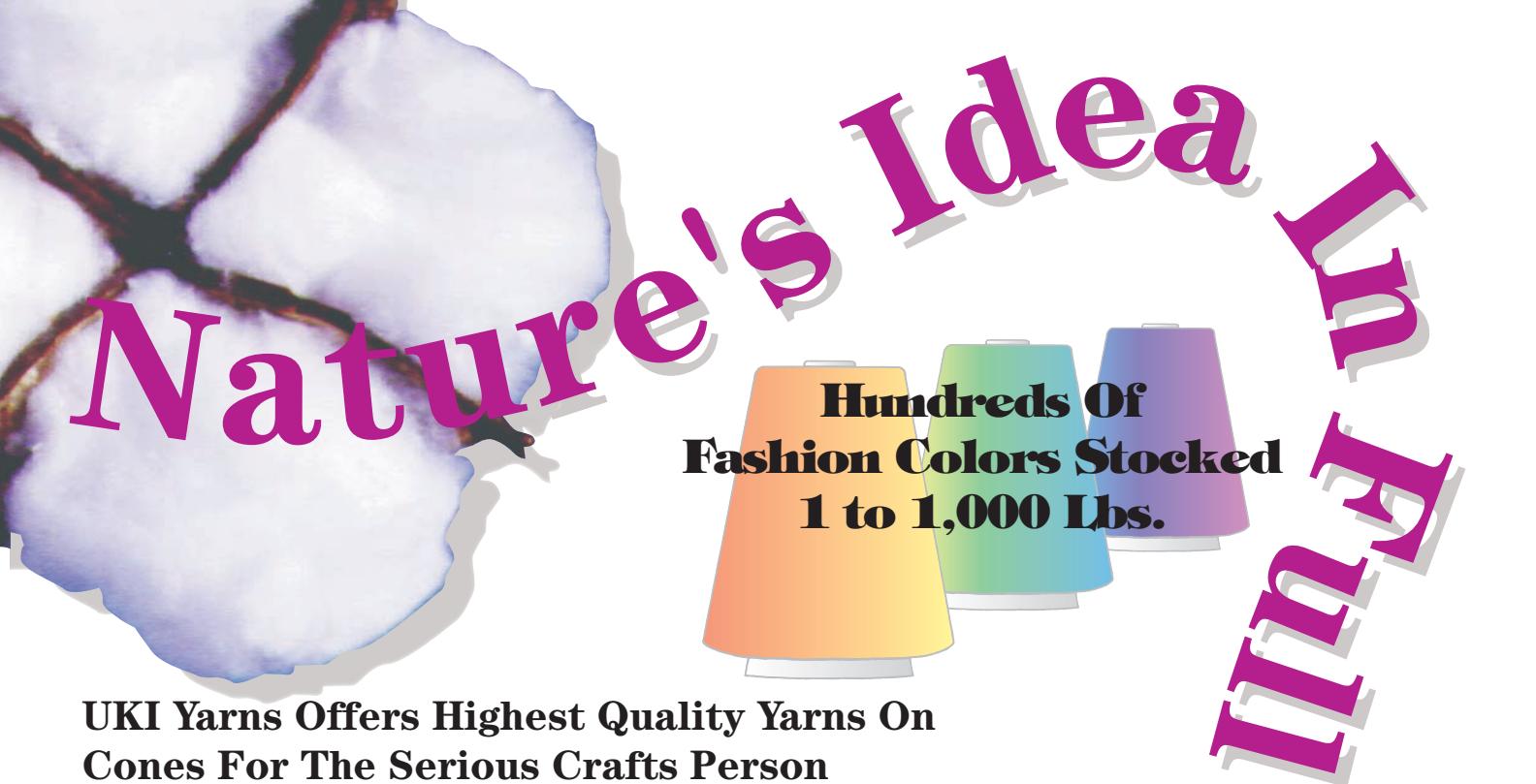


Rhododendrons by Alice Schlein



Lines II by Paul O'Connor

ROBYN SPADY of Bremerton, Washington, learned to weave over thirty-five years ago. She completed the Handweavers Guild of America's Certificate of Excellence in Handweaving in 2004. Robyn is inspired by the many ways to weave double-faced fabrics and also explores uncommon structures and narrow warps.



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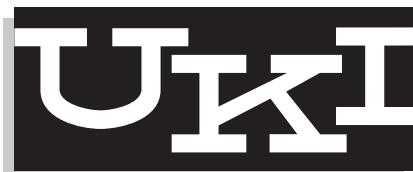
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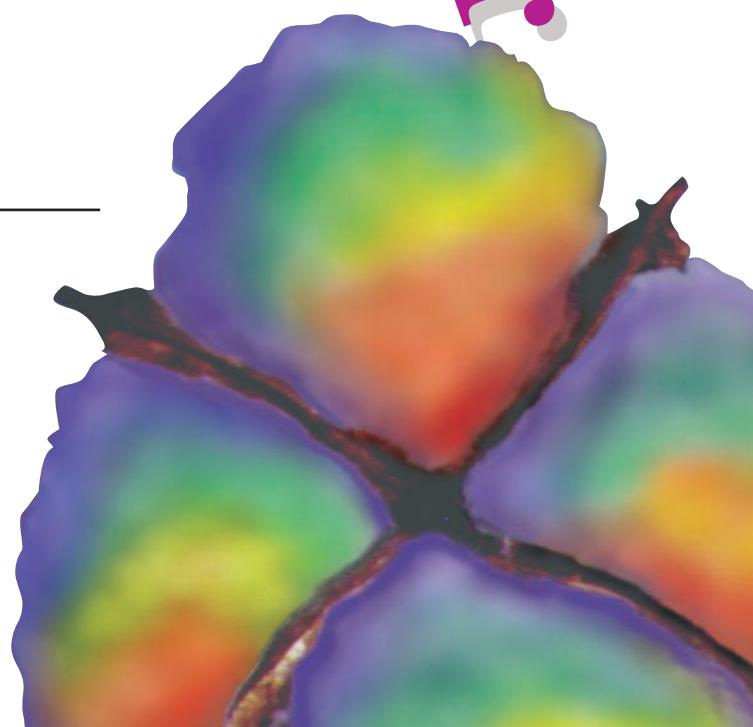


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