

12 DRAMATIC PROJECTS • VISIT A WEAVERLY CITY

ISSUE 133

JANUARY/FEBRUARY 2007

Handwoven[®]

**WEAVE in
Black & White**
*With Silk, Bamboo,
Angora,
and More!*

NEW!

*Forecast
for 2008!*



www.handwovenmagazine.com



2/14 ALPACA/SILK

A gorgeous blend of alpaca, which provides stability to the delicate silk fibers. Conveniently put up in 1/2 lb. cones. 18 luxurious colors at an amazing price.

Yardage:	1,736 yards/cone
Sett:	20 epi
Put-up:	8 oz./cone
\$22.50/cone – discountable	



America's Yarn Store

Shawl designed and woven by Barbara Elkins



Handwoven[®]

JANUARY/FEBRUARY 2007, VOLUME XXVIII, NUMBER 1



28 **FOR STARTERS** BAMBOO MEETS ANGORA FOR A VERY SOFT SCARF *by Lorelee Schultz*

32 HONEYCOMB BAG IN BLACK AND WHITE *by Sue Bleiweiss*

36 WARM AND FUZZY: FREE FORM PATTERN FOR SCARVES *by Malin Selander*

40 **NOW WE ARE EIGHT** CHOOSE SHADOW WEAVE FOR DECORATIVE HOUSEHOLD TEXTILES *by Sarah Saulson*



44 DÉVORÉ FOR HANDWOVEN SCARVES *by Anne Field*

48 PEDESTRIAN RUG IN BLACK AND WHITE
by Stephen Bennett

52 WOVEN RUFFLES FOR A VERSATILE ACCESSORY
by Ruby Leslie

56 STREET SCENES TABLE SETTING *by Joan Torgow*

60 A STARRY SCARF IN DEFLECTED DOUBLEWEAVE
by Gudrun Polak



64 SULA'S SCARF IN FULLED DEFLECTED DOUBLEWEAVE *by Stefanie Meisel*

68 SILK SCARVES IN DEFLECTED DOUBLEWEAVE *by Madelyn van der Hoogt*

72 **SCHOOL FOR WEAVERS** DESIGNING WITH DEFLECTED DOUBLEWEAVE
by Madelyn van der Hoogt

74 **HANDWOVEN'S FABRIC FORECAST** FABRIC FORECAST FOR FALL/WINTER '07-'08
by Daryl Lancaster with illustrations by Jessica Levinson

ON THE COVER
FULLED SCARF
woven by Stefanie Meisel.
See pages 64–67.

MODEL
Laura Levaas
(pages 52–53, 61)



2	From the Editor	20	Reviews
4	What's Going On	24	News and Views
6	Letters and Corrections	83	Calendar
14	Getting Started:	88	Product News
	Beginner's Corner	89	Classified Ads
	Yarn and Suppliers' List	94	Advertisers' Index
	Project Guide	96	Endnotes: Robyn Spady



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 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 madelynv@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)

Handwoven®

VOLUME XXVIII
JANUARY/FEBRUARY 2007

EDITORIAL

EDITOR IN CHIEF Madelyn van der Hoogt
MANAGING EDITOR Liz Gipson
CONTRIBUTING FEATURE EDITOR Daryl Lancaster
CONTRIBUTING EDITOR Bobbie Irwin
TECHNICAL EDITORS Diane Kelly, Lynn Tedder
COPY EDITOR Judy Berndt
EDITORIAL ASSISTANT Judy Berndt

CREATIVE SERVICES

DESIGNER Elizabeth R. Mrofka
PRODUCTION DIRECTOR Trish Faubion
PRODUCTION COORDINATOR Jeff Rowles
PRODUCTION EDITOR Nancy Arndt
PHOTOGRAPHY Joe Coca
PHOTOSTYLING Ann Swanson

PUBLISHING

PUBLISHER Marilyn Murphy
ADVERTISING MANAGER Sharon Altergott
E-MEDIA MANAGER Bruce Hallmark
MARKETING MANAGER Laura Levaas
CIRCULATION DIRECTOR Trish Carter
CIRCULATION MANAGERS Barbara Naslund
Jodi Smith

Handwoven (ISSN 0198-8212) is published bi-monthly except July/August (five issues per year) by Interweave Press LLC, 201 E. Fourth St., Loveland, CO 80537-5655, (970) 669-7672. USPS #129-210. Periodicals postage paid at Loveland, CO 80538 and additional mailing offices. All contents of this issue of *Handwoven* are copyrighted by Interweave Press LLC, 2007. All rights reserved. Projects and information are for inspiration and personal use only. *Handwoven* does not recommend, approve or endorse any of the advertisers, products, services or views advertised in *Handwoven*. Nor does *Handwoven* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services and views advertised in *Handwoven*. Reproduction in whole or in part is prohibited, except by permission of the publisher. Subscription rate is \$31.95/year in the U.S., \$35.95 in Canada, and \$38.95 in other international countries (surface delivery). Printed in the U.S.A.

POSTMASTER: Please send address changes to *Handwoven*, PO Box 469106, Escondido, CA 92046-9106.

SUBSCRIBERS: Please allow six weeks for processing address changes. Your customer number on the address label is your key to the best service possible. Please include it with all correspondence to avoid delays or errors.

CONTACT US

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

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

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

For editorial inquiries, call (970) 613-4650, e-mail handwoven@interweave.com.

Visit the Interweave Press website at www.interweave.com.

Where will your weaving take you?

Whatever weaving road you take, we are there with a complete selection of colorful yarns, equipment and books.

HALCYON YARN



1.800.341.0282 / www.halcyonyarn.com

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.



INTERWEAVE PRESS.

Independent Publishers Since 1975

FOUNDER, CREATIVE DIRECTOR Linda Ligon

CEO Clay B. Hall

PRESIDENT Marilyn Murphy

CFO Dianne Gates

VP SALES & MARKETING Linda Stark

VP INTEGRATED MEDIA KIT Kim Dail

VP HUMAN RESOURCES Suzanne DeAtley

VP PRODUCTION Trish Faubion

MAGAZINES

Fiber Group

Fiberarts

Handwoven

Interweave Knits

PieceWork

Spin-Off

Bead, Gem, and Jewelry Group

Beadwork

Colored Stone

Lapidary Journal

Step-By-Step Beads

Step-By-Step Wire

Stringing

BOOKS

PUBLISHER

Linda Stark

EDITORIAL DIRECTOR

Tricia Waddell

ART DIRECTOR

Paulette Livers

For questions regarding our book program,
call (970) 669-7672 Monday–Friday, 8:00 A.M.–5:00 P.M.,
or e-mail books@interweave.com

Interweave Press LLC

201 East Fourth Street

Loveland, Colorado 80537

(970) 669-7672

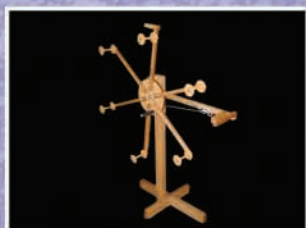
Visit our website www.Interweave.com



ASPIRE
MEDIA

An Aspire Media company

WHO SAYS COMPLEX WEAVING REQUIRES A COMPLICATED LOOM?



At AVL, our philosophy for the past three decades has been to create looms that not only produce professional quality hand-woven fabrics, but that are also easy to understand and a joy to work on. We use the latest technology to enhance your weaving experience rather than complicate it. The result is a line of expert-level looms that provide the shortest learning curve in the industry. It's no wonder that for complex weaving, AVL is an uncomplicated choice. To see our full line of looms, go online to www.avlusa.com or call us at 800-626-9615 for a brochure.



3851 Morrow Lane #9, Chico, CA 95928 1-800-626-9615 or 530-893-4915
fax: 530-893-1372 email: info@avlusa.com web: www.avlusa.com

Words From Our Readers

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



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.debmenez.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!

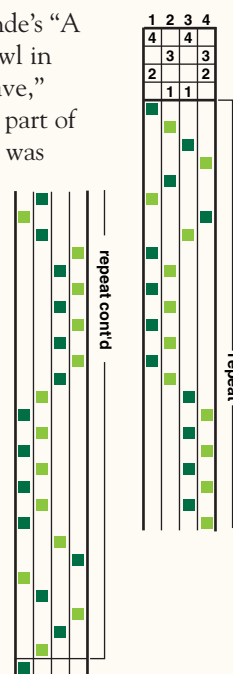
—Daryl Lancaster
Lincoln Park, New Jersey

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 22½".



Fiber Enthusiasts Favorite Port of Call

ASHLAND BAY TRADING COMPANY

WE HAVE YARNS TO DYE FOR

Create your own rainbow of colors
with our new line of weaving
and knitting yarns.

NEW 100% Superwash
Merino sock yarn is
now in stock!

Write today for information on our products
and how to establish your account.
Wholesale inquiries only please.

ASHLAND BAY TRADING COMPANY INC.

PO Box 2613 Gig Harbor, WA 98335
Tel: 253-851-6150 Fax: 253-851-8434
www.ashlandbay.com

*If you're in business, you should be doing business
with Ashland Bay!*

WELCOME, NEW WEAVERS!

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 Bobby Weigand. Students: Elana Axelband, Vivian Cheslack, Gina DeLuca, Shirley Ebersole, Brooke Goldman, Maureen Lukenbill, Marylil McStravick, Caitlin Macias, Thelma Miller, Sammy Shiner, 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 Kaarrekieski, Ross Kling, Carol Lance, Elin Bengsten Leiter, Darlene Lewis-Chinn, Linn Susan McRoy, Cheryl Peterson, Mary Pendergast, Kendra Schmiedeskamp, William Seaman, George Strang, Diana Yuen.

Kromski Rigid Heddle Loom, "The Harp,"

pictured with optional stand. Includes: warping board, shuttles, threading hook, pick-up stick, warp helper and video. 16", \$179; 24", \$199; 32", \$219. Free shipping. Floor stands: \$89, \$92.50 & \$100. Optional tote bag.



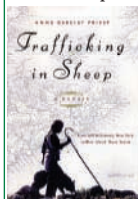
Yarn Balance - determine yardage based on weight. \$21.95



New! Yarn Swift - for large skeins; smooth, ball bearing turning. \$53.50



Schacht 25" Tapestry Loom, \$99.95 includes shipping. Pictured w/optional A-frame stand, \$42



...true life account of an actress turned shepherd. \$19.95



Potholder Loom \$12.95

The Woolery Has It All

Starting our 25th Year of Service

Auto Reed Hook \$46



New! Yarn Meter PLUS - now with tensioner. Measures in feet. \$69



Rag Rug Cutter: allows you to cut a strip 1/2" to 2" wide or multiple cuts. \$157 with #1 head.



BOOKS - 10% off any book title when ordering 2 or more: *Time to Weave*, \$21.95 - *Magic of Double Weave*, \$28.95 - *Theme & Variation*, \$39.95

YARN DEALS

Order \$100 or more get **10% off!**
Order \$200 or more get **20% off!**
Order \$350 or more get **25% off!**

Yarn color cards

Cotton 8 2 \$3
Cotton 8 4 \$3
Cottonlin 22 2 \$3
Dyed Linen 10 2 \$10
Maine Wool \$4
Harrisville Wools \$16.50
Cestari Wool \$4
Cotton Chenille \$6
Perle Cotton \$10
Zephyr Silk Wool \$4
Wool Rug yarns \$6
New - Tencel 8 2 \$3
Silk-Cotton \$5
Silk 20 2 \$5
Silk 60 2 \$10
Silk 2 12 8 \$5
Merino 6 2 \$3

- **BOOKS** 10% off on orders for 2 books or more totaling \$20 or more.
- **VIDEOS** 10% off on orders of 2; 15% off on 3 or more.

LOOMS • Glimakra • Harrisville • Leclerc • Norwood • Schacht • Mirrix • Ashford • Louët • Kromski • Beka *Mention this ad and receive FREE Freight (lower 48) on most floor looms plus \$50 off weaving accessories with floor loom purchase.*

SPINNING WHEELS • Ashford • Louët • Majacraft • Jensen • Lendrum • Babe • Schacht • Roberta • Charkha • Kromski • HitchHiker



Shop
On-Line

The Woolery

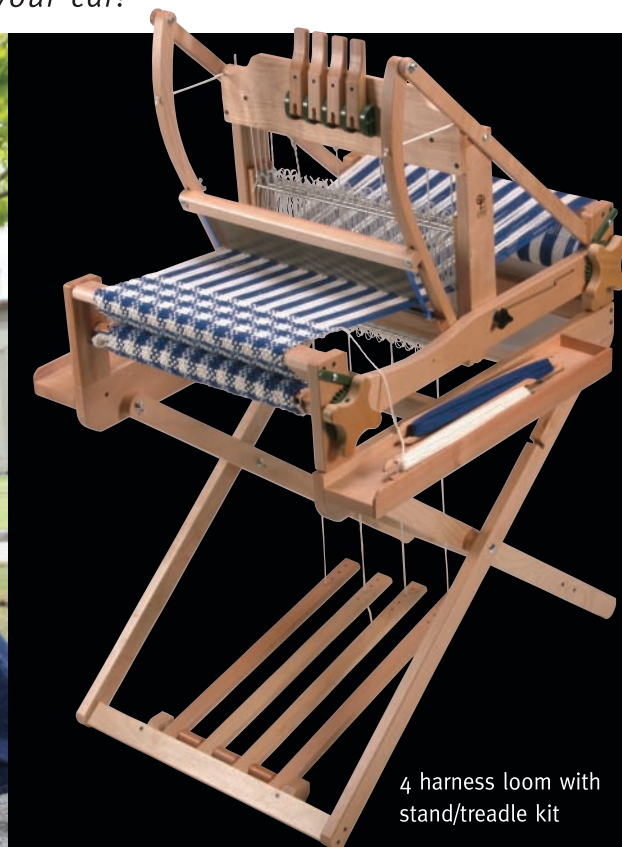
P.O. Box 468; Dept. H
Murfreesboro, NC 27855
Store Location - 117 E. Main Street
1-800-441-9665 • Visa/MC/Discover
FAX 252-398-5974
Visit our Web Site:
<http://www.woolery.com>
72 page color Catalog - \$5

ASHFORD TABLE LOOMS

Unlimited possibilities

Choose from 4, 8 or 16 harness. Widths 16ins, 24ins or 32ins. Use on a table or optional loomstand with treadle for 4 harnesses. Our looms include stainless steel reed 10dpi, 2 shuttles, threading hooks, texsolv heddles and learn to weave guide with the easy warping method.

The 4 and 8 harness looms fold flat to easily fit in your car!



4 harness loom with stand/treadle kit

Rug & Yarn Hut
350 E. Campbell Ave.
Campbell, CA 95008
(888) 354-5544 toll-free

Denwar Craft Studio
236 E. 16th St.
Costa Mesa, CA 92627
(949) 548-1342

Custom Handweavers
2267 Old Middlefield Way
Mountain View, CA 94043
(650) 967-0831
www.customweavers.com

Village Spinning & Weaving Shop
425 Alisal Rd.
Solvang, CA 93463
(888) 686-1192
(805) 686-1192
www.villagespinweave.com

Shuttles, Spindles & Skeins
635 S. Broadway, Unit E
Boulder, CO 80305
(303) 494-1071
(800) 283-4163
www.shuttlesspindlesandskeins.com

Green Valley Weavers & Knitters
2115 W. Colorado Ave.
Colorado Springs, CO 80904
(719) 448-9963
(800) 457-8559

Uncommon Threads
31962 US 19 North
Palm Harbor, FL 34684
(727) 784-6778
nnollett@gte.net

Country Lane Fiber Arts
2860 Quincy Ave.
New London, IA 52645
(319) 367-5065

Hartwell's Lazy PJ Ranch
Idaho Falls, ID 83401
(208) 522-1337
fiberfun@lazypj.myrf.net

L.S.H. Creations
1584 Wellesley Dr.
Lexington, KY 40513
(859) 231-0258
lsh-creations@usa.net

Halcyon Yarn
12 School St.
Bath, ME 04530
(800) 341-0282
service@halcyonyarn.com
www.halcyonyarn.com

The Country Crafter
304 Lakeside Rd.
Hanson, MA 02341
(781) 294-4556

Creative Fibers
5416 Penn Ave. S.
Minneapolis, MN 55419
(612) 927-8307
www.creativefibers.com

The Plum Nelly
113 N. Hastings Ave.
Hastings, NE 68901
(402) 462-2490

Winderwood Farm & Country Store
4934 State Route 245
Naples, NY 14512
(585) 374-8504

Heritage Arts
10740 Country Road 102
Grandview, TX 76050
(817) 866-2772
heritarts@aol.com

Springwater Workshop
808 N. Fairfax St.
Alexandria, VA 22314
(703) 549-3634
info@springwaterfiber.org
www.springwaterfiber.org

Woolbearers
25 Church St.
Mount Holly, NJ 08060
(609) 914-0003
woolbearers@verzion.net

Visit an Ashford dealer to find out more about these looms and other great products.



USA Distributor:
Foxglove Fiberarts Supply
8040 NE Day Road, Suite 4F,
Bainbridge Island, WA 98110.
Phone (206) 780-2747.
www.FoxgloveFiber.com

International Inquiries:
Ashford Handicrafts Ltd
415 West Steet, Ashburton
New Zealand
Phone +64 3 308 9087
www.ashford.co.nz www.knittersloom.com

ashford
WHEELS & LOOMS



ALASKA

Far North Fibers
Anchorage AK 99508
907-279-0332
farnorthfibers@alaska.com
www.farnorthfibers.com

ARIZONA

The Fiber Factory
Mesa, AZ 85201
888-969-9276 480-969-4346
yarn@fiberfactory.com
www.fiberfactory.com

Studio Three

Prescott, AZ 86305
928-778-0307
studiothree@cableone.net
www.studiothreeaz.com

CALIFORNIA

Carolina Homespun
San Francisco, CA 94112
800-450-7786 415-584-7786
morgaine@carolinahomespun.com
www.carolinahomespun.com

Rumpelstiltskin

Sacramento, CA 95814
916-442-9225
rumpel@yarnyarnyarn.com
www.yarnyarnyarn.com

San Francisco Fiber

Oakland, CA 94610
510-893-2015
lou@sffiber.com

Stick and Stone Fiber-arts

Van Nuys, CA 91411
818-376-8233
info@stick-and-stone.com
www.stick-and-stone.com

Village Spinning & Weaving

Solvang, CA 93463
888-686-1192 805-686-1192
villagespinweave@earthlink.net
www.villagespinweave.com

The Weavers' Cottage

Canyon Country, CA 91350
888-251-5033 fax 661-250-9444
info@weaverscottage.com
www.weaverscottage.com

COLORADO

Double K Diamond Fiber

Wellington, CO 80549
970-568-3747 fax 970-568-0716
kkdstudio@hotmail.com

The Recycled Lamb

Lakewood, CO 80215
303-234-9337
recycledlamb@qwest.net
www.recycledlamb.com

The Red Wheel

Franktown, CO 80116
800-704-0408 303-646-0800
theredwheel@aol.com

Rose Weaving Gallery & Studio

Arvada, CO 80002
303-424-7673
info@roseweaving.com
www.roseweaving.com

Shuttles, Spindles & Skeins

Boulder, CO 80305
800-283-4163 303-494-1071
www.shuttlesspindlesandskeins.com

Table Rock Llamas Fiber Arts

Colorado Springs, CO 80908
719-495-7747 fax 719-495-5924
tablerockllamas@msn.com
www.tablerockllamas.com

CONNECTICUT

Working Hands for FiberArts

Easton, CT 06612
203-261-7865 fax 203-261-7968
bgpphury@sbcbglobal.net

FLORIDA

Penelope's Breads & Threads

Delray Beach, FL 33483
561-272-1000 & fax
Bebbydelray@aol.com
www.penelopesdelray.com

GEORGIA

The Clay House

Conyers, GA 30094
770-483-6884
dodieproctor@worldnet.att.net

ILLINOIS

Esther's Place

Big Rock, IL 60511
630-556-WOOL (9665)
natasha@esthersplacefibers.com
www.esthersplacefibers.com

The Fold

Marengo, IL 60152
815-568-5320 fax 815-568-5342
thefold@mc.net
www.handspinning.com/thefold

TLD Design Ctr. & Gallery

Westmont, IL 60559
630-963-9573
tammy@TLDdesigns.com
www.TLDdesigns.com

2-B Weavers

Western Springs, IL 60558
708-246-9999
2-bweavers@sbcbglobal.net

INDIANA

Homestead Weaving Studio

Columbus, IN 47201
812-988-8622
chris@homesteadweaver.com
www.homesteadweaver.com

Sheep Street Fibers, Inc.

Martinsville, IN 46151
812-597-5648 fax 812-597-5788
sheepst@scianet.net
www.sheepstreet.com

Tabby Tree Weaver

Arcadia, IN 46030 (Indy)
317-984-5475 317-774-1391
tabbytreewvr@sbcbglobal.net
www.tabbytreeweaver.com

The Weaver's Loft

Guilford, IN 47022 (Cinn)
812-576-3904
weaving@nalu.net
www.weaversloft.com

IOWA

Rose Tree Fiber Shop

Ames, IA 50014
515-292-7076
rosetree@midiaowa.net

KANSAS

Yarn Barn of Kansas

Lawrence, KS 66044
800-468-0035 fax 785-842-0794
yarnbarn@sunflower.com
www.yarnbarn-ks.com

LOUISIANA

Weavin' Place

Folsom, LA 70437
985-796-8048
cheryl@weavinplace.com
www.weavinplace.com

MAINE

Halcyon Yarn

Barth, ME 04530
800-341-0282 fax 207-442-0633
service@halcyonyarn.com
www.halcyonyarn.com

MARYLAND

Vulcan's Rest Fibers

Chesapeake City, MD 21915
410-885-2890
info@vulcansrest.com
www.vulcansrest.com

MASSACHUSETTS

A Yarn Express

Lexington, MA 02421
781-863-1449 fax 781-863-8021
yarnexp@aol.com
www.yarnexpressonline.com

Fiber Loft/Bare Hill Studios

Harvard, MA 01451
978-456-8669
yarn@thefiberloft.com
www.thefiberloft.com

North Quabbin Textile Studio

Orange, MA 01364
978-544-5850
donna@northquabbin textile.com
www.northquabbin textile.com

MICHIGAN

Bonnie S Designs - Stone Farm

New Lothrop, MI 48460
810-638-6250 fax 810-638-6251
bonniestone800@hotmail.com
bonniesdesigns.com

Forma

Whitmore Lake, MI 48189
734-761-1102 fax 734-996-9432

Heritage Spinning & Weaving

Lake Orion, MI 48362
248-693-3690
info@heritagespinning.com
www.heritagespinning.com

Spinning Loft

Howell, MI 48843
517-546-5280 517-540-1344
www.spinningloft.us

The Weekend Weaver

Bridgman, MI 49106
269-465-3455
weekendweaver@comcast.net
www.weekendweaver.com

MINNESOTA

Creative Fibers

Minneapolis, MN 55419
612-927-8307 fax 612-927-5428
webinfo@creativefibers.com
www.CreativeFibers.com

Ellison Sheep Farm

Zumbrota, MN 55992
507-732-5281
ellisonsheep@frontiernet.net
www.EllisonSheepFarm.com

MISSOURI

Carol Leigh's Hillcreek Fiber

Columbia, MO 65203
800-874-9328 573-874-2233
hlcrkfiber@aol.com
www.hillcreekfiberstudio.com

Weaving Dept/Myers House

Florissant, MO 63031 (St. Louis)
866-921-7800 314-921-7800
weavdep@sbcbglobal.net

MONTANA

Willows & Wool

Corvallis, MT 59828
406-961-3582 fax 406-961-1473
fishmontana@msn.com
weavingshoppe.com

The Yarn Shop

Bozeman, MT 59715
866-585-8335 406-585-8335
barb@bozeman yarnshop.com
bozeman yarnshop.com

NEBRASKA

Hole-in-the-Wall Weaver

Morrill, NE 69358
308-247-3130
libbey@actcom.net

The Plum Nelly

Hastings, NE 68901
402-462-2490
PlumNelly@alltel.net

NEW HAMPSHIRE

The Fiber Studio

Henniker, NH 03242
603-428-7830 fax 603-428-3758
sales@fiberstudio.com
www.fiberstudio.com

NEW JERSEY

A Weaver's Place

Titusville, NJ 08560
609-731-1148
madrun@bee.net

Woolbearers

Mount Holly, NJ 08060
609-914-0003
woolbearers@verizon.net
www.woolbearers.com

NEW MEXICO

Village Wools

Albuquerque, NM 87113
800-766-4553 505-883-2919
villagewools@comcast.net
www.villagewools.com

Weaving Southwest

Taos, NM 87571
505-758-0433 fax 505-758-5839
weaving@weavingsouthwest.com
www.weavingsouthwest.com

NORTH CAROLINA

Earth Guild

Asheville, NC 28801
800-327-8448 fax 828-255-8593
inform@earthguild.com
www.earthguild.com

Weaver's Webb

New Bern, NC 28562
252-514-2681
mvdanders@ec.rr.com
www.weaverswebb.com

Yarn Circle

Murphy, NC 28906
828-835-4592
yarncircle@brmcm.net
www.yarncircle.com

OHIO

Conover Workshops

Parkman, OH 44080
440-548-3491
info@conoverworkshops.com
www.conoverworkshops.com

The Little House

Clyde, OH 43410
800-554-7973 419-547-9210
www.littlehousespinning.com

OKLAHOMA

Mountain View Weav-ery

Edmond, OK 73034
405-341-4998
www.wnobbe@sbcbglobal.net

OREGON

The Web-sters, Inc.

Ashland, OR 97520
800-482-9801 fax 541-488-8318
websters@mind.net
www.yarnatwebsters.com

Woodland Woolworks

Carlton, OR 97111
800-547-3725 503-852-7376
info@woolworks.com
www.woolworks.com

The Woodside Weaver

Bend, OR 97702
541-389-6473
weaver1@bendbroadband.com

PENNSYLVANIA

Arts Studio

Foxburg, PA 16036
724-659-4664 fax 724-659-4124
SigridArtsStudio@aol.com
www.artstudio.org

The Mannings

East Berlin, PA 17316
800-233-7166 717-624-2223
info@the-mannings.com
www.the-mannings.com

Mathilda C. Murphy

Meadville, PA 16335
814-336-4651
gerilda23@zoominternet.net

PamPaw! Handwoven Textiles

Philadelphia, PA 19129
215-483-7157
pam@pampaw!textiles.com
www.pampaw!textiles.com

Silverbrook Fiber Arts

Marchand, PA 15758
724-286-3317 fax 724-286-1241
ginger@groundhog.net
www.groundhog.net/silverbrook

TEXAS

Heritage Arts

Grandview, TX 76050
817-866-2772 817-517-5800
heritarts@aol.com
http://heritartstexas.com

Lone Star Loom Room

Katy, TX 77493
888-562-7012 281-467-1575
tkweaver@houston.rr.com
www.lonestarloomroom.com

Rose Path Weaving

Lindale, TX 75771
903-882-3234
reginaaroney@aol.com
www.rosepathweaving.com

Upstairs Studio

LaPorte, TX 77571
877-722-4996 281-470-0108
upstudio@att.net

White Rock Weaving Ctr.

Dallas, TX 75218
214-320-YARN (9276) & fax
anna@whiterockweaving.com
www.whiterockweaving.com

VIRGINIA

Misty Mountain Farm

Amissville, VA 20106
540-937-4707
info@mistymountainfarm.com
www.mistymountainfarm.com

Stony Mountain Fibers

Charlottesville, VA 22911
434-295-2008
barbara@stonymountainfibers.com
www.stonymountainfibers.com

WASHINGTON

The Artful Ewe

Kingston, WA 98346
360-297-3493 fax 360-297-1945
theartfulewe@aol.com
www.theartfulewe.com

Northwest Handspun Yarns

Bellingham, WA 98225
360-201-5141
Nancy@NWHandspunYarns.com
www.NWHandspunYarns.com

Paradise Fibers

Spokane, WA 99202
888-320-7746 509-536-7746
info@paradisefibers.net
www.paradisefibers.net

The Weaving Works

Seattle, WA 98105
888-524-1221 fax 206-524-0250
weavingworks@speakeasy.net
www.weavingworks.com

WEST VIRGINIA

Fibers by Design

Morgantown, WV 26508
304-594-2917
shariwspin@adelphia.net

WISCONSIN

Apple Hollow Fiber Arts

Sturgeon Bay, WI 54235
888-324-8302
schacht@applehollow.com
www.applehollow.com

Bahr Creek Llamas

Cedar Grove, WI 53013
920-668-6417
demaster@bahrcreek.com
www.bahrcreek.com

Fiberwood Studio, Ltd.

Milwaukee, WI 53222
414-302-1849 fax 262-860-0984
fiberwood@aol.com

Mielke's Fiber Arts, LLC

Rudolph, WI 54475
715-435-4494
andrea@mielkesfiberarts.com
www.mielkesfiberarts.com

Northwind Book / Fiber

Spooner, WI 54801
715-635-6811 fax 715-635-4336
northwind@charter.net
www.northwindbook.com

Susan's Fiber Shop

Columbus, WI 53925
888-603-4237 920-623-4237
susanfiber@internetwis.com
www.susansfibershop.com

CANADA

Gemini Fibres

Mount Albert, ON L0G 1M0
800-564-9665 fax 905-

Another great weaving product
from Schacht Spindle Co., Inc.

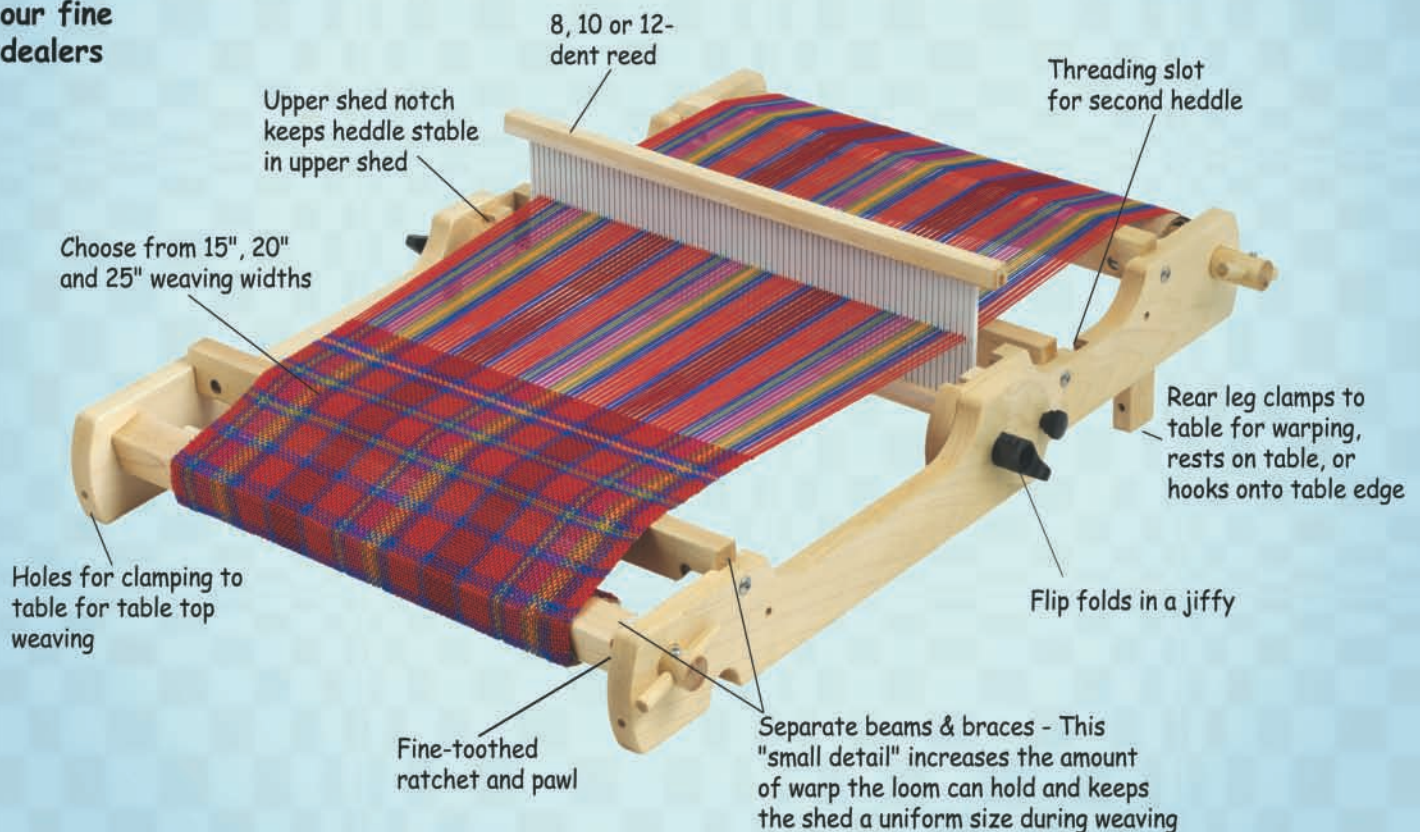


GET THE DETAILS
at www.schachtspindle.com

It's time to Flip Out over **Flip** the folding loom

This feature-full folding rigid heddle loom is designed
for new and seasoned weavers alike

TRY Flip
at one of
our fine
dealers



Comes with:



Built-in two-heddle capability



Fold and Go!



Use with Trestle Floor Stand



Can we Build one for you?



Weavebird

16 or 24s - 27"
36", 45" or 60"



4s Counterbalance
with shed regulator



Nilus, Nilus II 8s
Back Hinge Treadles
27", 36", 45" or 60"



"NEW" VOYAGEUR
24" with or without the stand
4, 8 or 12s

Leclerc Looms

Since 1876



www.leclerclooms.com



Arizona

A CLASSIC TOUCH,
Bisbee
(520) 432-4200
THE FIBER FACTORY,
Mesa
(480) 969-4346

California

CUSTOM HANDWEAVERS,
Mountain View
(650) 967-0831

CUSTOM HANDWEAVING
Redondo Beach
(310) 316-0910

HARLEQUIN HOUSE ART CENTER,
Stockton
(209) 462-4812

SAN FRANCISCO FIBER CO.,
Oakland
(510) 893-2015

WARNER MOUNTAIN WEAVERS,
Cedarville
(530) 279-2164
info@warnermtnweavers.com

Colorado

BOUNTIFUL,
Livermore
(877) 586-9332
email: info@bountifulspinweave.com
www.bountifulspinweave.com

FIRESIDE FARMS,
Grand Junction
(970) 858-9288

MIDNIGHT SUN FIBER ARTS LTD,
Aurora
(303) 627-8844
www.midnightsunfiberarts.com
newsletter@midnightsunfibers.com

Florida

PENELOPE'S,
Delray Beach
(561) 272-1000

UNCOMMON THREADS,
Palm Harbor
(727) 784-6778

Georgia

BACKCOUNTRY WEAVERS AND THINGS,
Harlem
(706) 556-6716
backcountry-weavers@charter.net

Illinois

FINE LINE CREATIVE ARTS CENTER,
St. Charles
(630) 584-9443

2-B WEAVERS,
Western Springs
(708) 246-9999

TLD DESIGN,
Westmont
(630) 963-9573
www.tlddesigns.com

Indiana

THE WEAVERS LOFT,
Guilford
(812) 576-3904
weaving@nalu.net
www.weaversloft.com

Kansas

HERITAGE HUT,
Wichita
(316) 682-4082
THE YARN BARN,
Lawrence
(800) 468-0035

Kentucky

L.S.H. CREATIONS,
Lexington
(859) 231-0258
lsh-creations@usa.net

Louisiana

WEAVIN' PLACE,
Folsom
(985) 796-8048
www.weavinplace.com
cheryl@weavinplace.com

Maine

HALCYON YARN,
Bath
(207) 442-7909
(800) 341-0282
www.halcyon yarn.com

PORTLAND FIBER GALLERY & WEAVING STUDIO,
Portland
(207) 780-1345
CSS463@aol.com

Maryland

HANDWOVEN BY IRA,
Silver Spring
(301) 585-9505
ira@handwovenbyira.com
www.handwovenbyira.com

Massachusetts

FIBER LOFT / BARE HILL STUDIO,
Harvard
(978) 456-8669
www.thefiberloft.com
yarn@thefiberloft.com

T.R. BEAUDET & CO.,
Westfield
(413) 564-0204

WEBS,
Northampton
(413) 584-2225

Michigan

FORMA,
Whitmore Lake
(734) 761-1102

OLD MILL YARN,
Eaton Rapids
(517) 663-2711

Minnesota

CREATIVE FIBERS,
Minneapolis
(612) 927-8307

Missouri

DEWBERRY RIDGE,
Union
Phone/fax: (636) 583-8112
donna@dewberryridge.com

New Hampshire

THE FIBER STUDIO,
Henniker
(603) 428-7830

New Jersey

WOOLBEARERS,
Columbus
(609) 914-0003

New Mexico

MIRIAM'S WELL,
Sante Fe
(505) 982-6312

VILLAGE WOOLS,
Albuquerque
(505) 883-2919

New York

A TOUCH OF TWIST,
Pattersonville
(518) 864-5885

EASTSIDE WEAVERS,
Troy
(518) 274-1931
patswele@worldnet.att.net
CLOCKWORKS HANDWEAVING,
New Paltz
(845) 255-6280
lisardwork@aol.com

DAFT DAMES HANDCRAFTS,
Akron
(716) 542-4235
SCHOOL PRODUCTS, INC.,
New York
(212) 679-3516

North Carolina

EARTH GUILD,
Asheville
1-800-327-8448

Ohio

THE LITTLE HOUSE,
Clyde
1-800-554-7973
(419) 547-9210
www.littlehousespinning.com

WEAVER'S LOFT,
Dover, IN
(812) 576-3904

Oregon

PACIFIC WOOL AND FIBER,
Dundee
(503) 538-4741
www.pacificwoolandfiber.com

WOODLAND WOOLWORKS,
Carlton
(503) 852-7376
www.woolworks.com
info@woolworks.com

Pennsylvania

THE LAMB'S WOOL,
Lansdale
(215) 361-9899
www.thelambswool.com

THE MANNINGS,
East Berlin
(717) 624-2223

WEAVER'S SHOP THREADS & THRUMS,
North East
(814) 725-5377

South Dakota

SHYRLEE ROLING HANDWEAVING,
Madison
(605) 256-3701

Tennessee

JANE'S FIBER & BEADS,
Greeneville
(423) 639-7919
(888) 497-2665
www.janesfibersandbeads.com

Texas

SUZANNE RODDY HANDWEAVER,
Fredericksburg
(830) 990-4629
srh@beecreek.net

UPSTAIRS STUDIO,
LaPorte
(281) 470-0108

Vermont

NORTHEAST FIBER ARTS CENTER,
Williston
(802) 288-8081

Virginia

SERENDIPITY FARM & STUDIO
Suffolk
(757) 986-2010
SIMPSON & CO FIBERISTS,
Blacksburg
(888) 431-0061
SPRINGWATER FIBER WORKSHOP,
Alexandria
(703) 549-3634

Washington

CASHMERE CAT,
Sammamish
(425) 868-0715
www.cashmerecat.com
donna@cashmerecat.com

PARADISE FIBERS,
Pullman
(888) 320-SPIN

WEAVING WORKS,
Seattle
(206) 524-1221

Wisconsin

HILTON'S FIBER SHOP & MILL, LLC,
Plymouth
(920) 467-1575

LAKESIDE FIBERS,
Madison
(608) 257-2999
www.lakesidefibers.com
info@lakesidefibers.com

RED BARN FARM,
Butternut
(715) 769-3773
www.redbarnfarm.net/

SUSAN'S FIBER SHOP,
Columbus
(920) 623-4237
www.susansfibershop.com
susanfiber@internetwis.com

INTERNET TECHNICAL SERVICE: T.R. BEAUDET,
TBEAU1930@AOL.COM

CANADA

Alberta

SHUTTLEWORKS,
De Winton (Calgary)
(403) 938-1099
Fax (403) 938-1046
www.shuttleworks.com
mail@shuttleworks.com

British Columbia

JAN'S WEAVING STUDIO,
Pritchard
(250) 577-3733

THE LOOM,
Duncan
(250) 746-5250

FIBERS PLUS,
Maple Ridge
(604) 462-9059
www.fibersplus.com

SUN BENCH FIBRES,
Chilliwack
(866) 793-0058
www.sunbenchfibres.com

Nova Scotia

FLEECE ARTIST,
Mineville
(902) 462-0602
GASPEREAU VALLEY FIBERS,
Wolfville
(902) 542-2656

Ontario

CAMILLA VALLEY FARM WEAVERS' SUPPLY,
Orangeville
(519) 941-0736
nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

GEMINI FIBRES,
Mount Albert
(800) 546-9665

TAPESTRY LINE UNLIMITED,
Holland Landing
(905) 836-1321
www.tapestryline.com
tapestryline@sympatico.ca

MISSISSIPPI BLACKSHEEP GALLERY,
Carleton Place
(613) 257-7152

ROMNI WOOLS,
Toronto
(416) 703-0202

WHITEVALE CRAFTWORKS BY HAND,
Whitevale
(905) 294-1912
www.whitevalecraftworks.ca

THE YARN SOURCE,
Bloomfield
(613) 393-2899
Fax: (613) 393-2569
email: noakes.yarns@sympatico.ca
www.yarnsource.ca

Quebec

MAURICE BRASSARD & FILS,
Plessisville
(819) 362-2408

JAPAN

KAWASHIMA TEXTILES SCHOOL,
Kyoto
075-741-3151

KOREA

WEAVINGSHOP,
Seoul
822-753-8322
weavingshop@hotmail.com

UNITED KINGDOM

FRANK HERRING & SONS,
Dorchester Dorset
130-526-4449

SCOTLAND

SCOTSWEAVE OF ABERDEEN,
The Manse, Chapel of Garioch
(01467) 681527

TAIWAN

FOUNDER TEK INT. CO LTD.,
Taipei
(886) 2 2751 2521

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 Sadye 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.

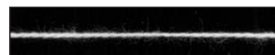
—Madelyn

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 *.



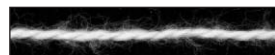
20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48



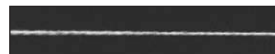
10/2 pearl cotton; 4,200 yd/lb (8,460 m/kg); 20, 24, 28



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



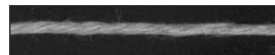
5/2 pearl cotton; 2,100 yd/lb (4,238 m/kg); 12, 16, 18



11/2 hemp/cotton; 4,620 yd/lb (9,306 m/kg); 20, 24, 36



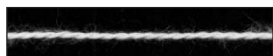
35% hemp, 35% cotton, 30% rayon; 1,400 yd/lb (2,820 m/kg); 12, 15, 20



8/5 linen; 480 yd/lb (968 m/kg); 6, 8, 10



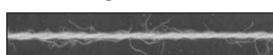
8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



20/2 spun silk; 5,000 yd/lb (10,100 m/kg); 22, 26, 30



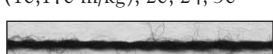
#6 fine silk cord; 4,650 yd/lb (9,380 m/kg); 22, 26, 30



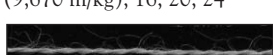
20/2 wool; 5,600 yd/lb (11,300 m/kg); 20, 24, 30



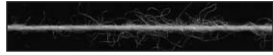
18/2 merino wool; 5,040 yd/lb (10,170 m/kg); 20, 24, 30



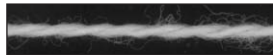
2-ply wool; 4,800 yd/lb (9,670 m/kg); 16, 20, 24



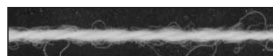
2-ply wool (Mora); 4,700 yd/lb (9,467 m/kg); 16, 20, 24



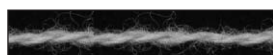
Singles wool (Fårö); 3,100 yd/lb (6,244 m/kg); 15, 18, 20



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



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



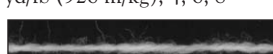
6/2 wool (Tuna); 1,600 yd/lb (3,225 m/kg); 8, 10, 120



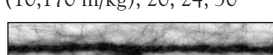
4-ply sock yarn (75% wool, 25% nylon); 800 yd/lb



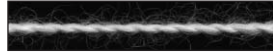
3-ply rug wool (Deco); 460 yd/lb (926 m/kg); 4, 6, 8



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



Mohair; 900 yd/lb (1,812 m/kg); 6, 8, 10



2-ply angora; 3,000 yd/lb (6,042 m/kg); 15, 18, 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@borgsvavgarner.se, www.borgsvavgarner.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.halcyon yarn.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	36–38	Plain weave	4	AB, I, A
	Scarf		Supplementary weft	4	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

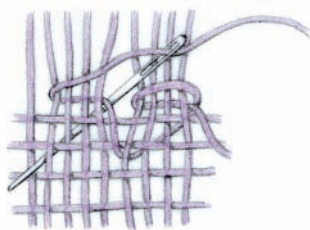


TWISTED FRINGE

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 selvages** are noted by bullets. (Floating selvages are one or two warp threads on each side of the warp that are not threaded in heddles. They are sleyed in the reed and tied to the front

Warp color order

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

Draft

10x				2x					
4	4	4	4	4	1	2	3	4	4
	3		3	3			3	3	
2		2		2	2	2			
1	1	1	1	1	1	1			1
					•	/	/	/	2x
						/	/	/	10x
						/	/	/	6x
						/	/	/	2x

• = floating selvages


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-

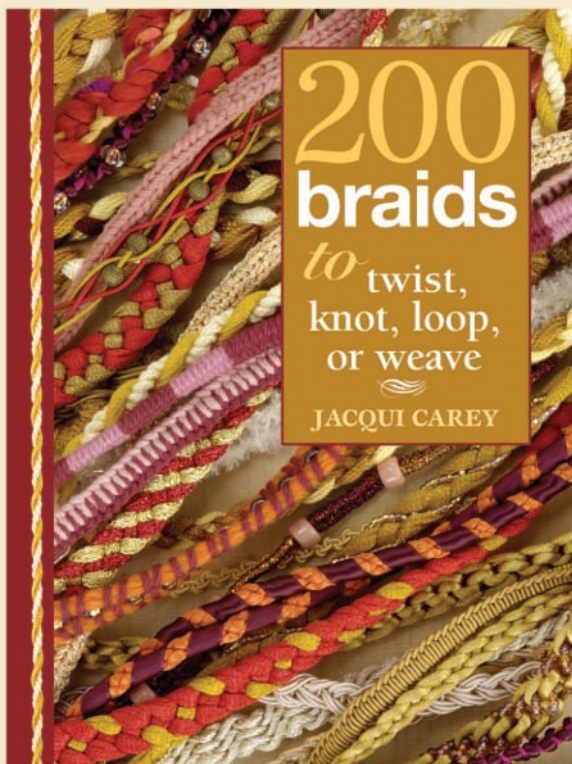
3-4 two times (the brackets closest to the draft), then 1-2-3-4-1-4-3-2-1-4, and then repeat all of that (except the floating selvedge) ten times. Then move to the second row and thread 3-2-1-4-1-2-3, then 4-3-2-1 two times, and end with one floating selvedge.

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. 

anticipation

new books

spring 2007



200 Braids to Twist, Knot, Loop, or Weave

Jacqui Carey

All projects benefit from that perfect finishing touch. Create a personalized braided trim to complete any project—clothing, furnishings, greeting cards, jewelry, totes, gift wrap, floral arrangements, and more—with *200 Braids to Twist, Knot, Loop, or Weave*, no previous experience necessary!

Choose from hundreds of sumptuous braided designs arranged by structure, from twisted and knotted pieces to more elaborate looped and woven examples, even those that incorporate beads. Each braid features a beautiful close-up photograph, materials list, step-by-step instructions, and clear easy-to-follow color illustrations to guide the reader along. Each technique used in the book is explored in-depth, followed by tips on starting and finishing braids, and advice for incorporating braids into other textile projects.

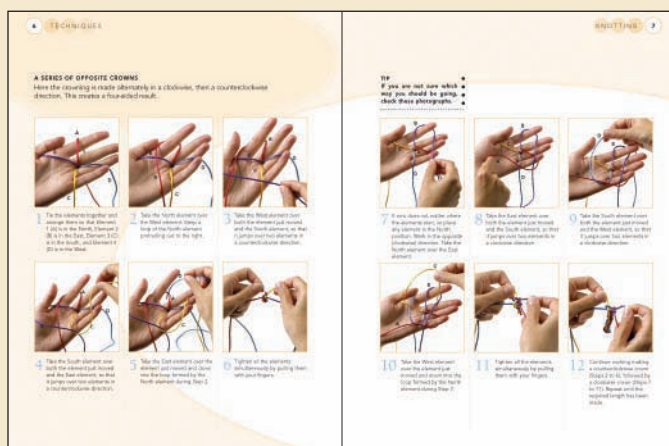
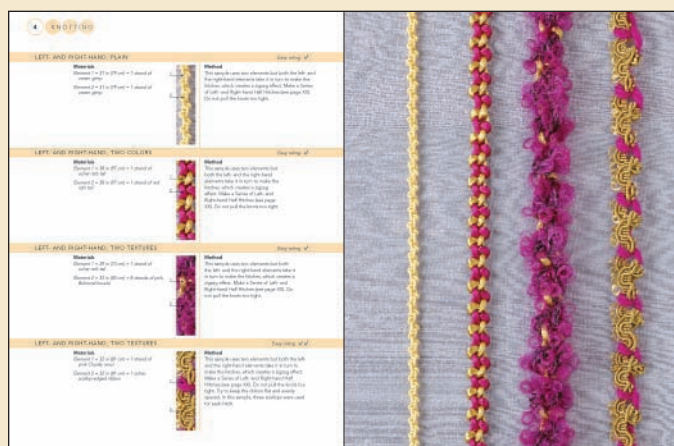
Any thread or fiber can be worked into a braid or trim, and little or no equipment is required to create each braid. Assembly is a breeze! Experiment with texture and color to make gilded, beaded, glittery, or jeweled creations. Custom design your own braids and trimmings for that extra special touch—the range of possibilities is endless.

Hardbound with concealed wire-o, 5 1/4 x 7 1/4, 256 pages

978-1-59668-018-0

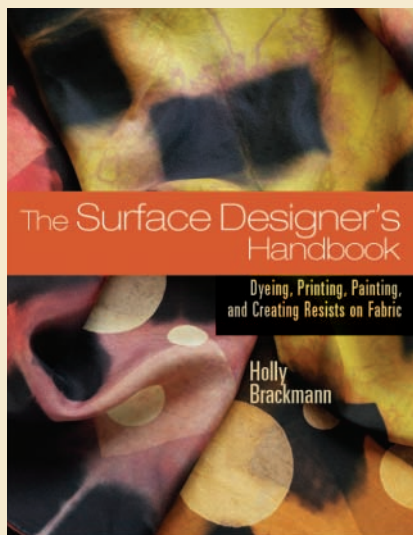
\$27.95

APRIL 2007



inspiration

Interweave books



The Surface Designer's Handbook

Dyeing, Printing, Painting, and Creating Resists on Fabric
Holly Brackmann

Learn to create richly patterned fabrics with *The Surface Designer's Handbook*, a comprehensive book for learning how dyes work and using them with surface design techniques. More than 240 color photographs show all types of surface techniques and design, and instructions explain which dyes work best with which fibers and how to apply this knowledge to create unique, original fabrics.

Learn the basics of studio practices and safety measures, appropriate fibers and fabrics, then move into all aspects of the major dye groups accessible to studio dyers: fiber reactive, acid, vat, and disperse. Dyes are then used to alter surfaces by discharging, screen printing, monoprinting, stamping,

stenciling, resist dyeing, dévore, and painting. Also learn to embellish fabric with foiling, embroidery, beadwork, or collage. Recipes, process photographs, and tips and tricks round out this useful guide. This book is certain to become your most essential reference tool!

Hardbound with concealed wire-o, 8½ x 11, 144 pages
ISBN 978-1-931499-90-3
\$29.95
AVAILABLE NOW!



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.



Paperbound, 8½ x 9, 128 pages
ISBN 978-1-931499-59-0
\$21.95
AVAILABLE NOW!

www.interweave.com

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



We manufacture handweaving and knitting yarns, looms, and accessories in a village where textiles have been a way of life for over 200 years. Continuing that tradition, we offer our products to you through fine handweaving and knitting shops across the country.

They offer unlimited ideas and inspiration and are ready to be of service to you. We are proud to work with them and we urge you to give them your support while asking for Harrisville Designs' products.

ALASKA

Anchorage 99508
FAR NORTH FIBERS
3200 E 15th Ave.
907-279-0332
www.farnorthfibers.com
farnorthfibers@alaska.com

ARIZONA

Mesa 85201
FIBER FACTORY
150 W Main St.
480-969-4346
www.fiberfactory.com

CALIFORNIA

Costa Mesa 92627
DENWAR CRAFT STUDIO
236 E 16th St.
949-548-1342

Oakland 94610
SAN FRANCISCO FIBER
551 Valle Vista Ave.
510-893-2015
lou@sffiber.com

San Francisco 94112
CAROLINA HOMESPUN
455 Lisbon St.
800-450-7786
415-584-7786
www.carolinahomespun.com

Solvang 93463
VILLAGE SPINNING/WEAVING
425 Alisal Rd
888-686-1192 (TOLL FREE)
www.villagespinweave.com

COLORADO

Boulder 80305
SHUTTLES, SPINDLES & SKEINS
635 S. Broadway #E
303-494-1071
303-554-6593/Fax
shuttlesspindlesandskeins.com

Colorado Springs 80904
GREEN VALLEY
WEAVERS & KNITTERS, LLC
2115 W Colorado Ave.
719-448-9963
800-457-8559

Franktown 80116
THE RED WHEEL
7517 E. Hiway 86, Unit D
800-704-0408
303-646-0800
theredwheel@aol.com

Grand Junction 81505
FIRESIDE FARMS
898 21 1/2 Rd
970-858-9288

Steamboat Springs 80487
THE FIBER EXCHANGE
68 9th St.
970-879-9090
www.thefiberexchange.com

CONNECTICUT

North Haven 06473
HANDWOVEN ORIGINALS
11 Hickory Hill Rd
203-248-6497
lucienne@fmah.com

FLORIDA

Delray Beach 33444
PENELOPE'S THREADS
321 N.W. 7th St.
561-272-1000
www.PenelopeDelray.com

ILLINOIS

Richmond 60071
WOOL, WARP & WHEEL
5605 Mill St.
815-678-4063
www.woolwarpandwheel.com

St. Charles 60175
THE FINE LINE CREATIVE
ARTS CENTER
6 N 158 Crane Rd.
630-584-9443
www.finelineca.org

Western Springs 60558
2-B WEAVERS
1060 Hillgrove Ave.
708-246-9999
2-bweavers@sbcglobal.net

Westmont 60559
TLD DESIGN CENTER
& GALLERY
26 E Quincy St.
630-963-9573
www.tlddesigns.com

INDIANA

Greater Cincinnati 47022
WEAVERS LOFT
24647 Zimmer Rd.
812-576-5904
www.weaversloft.com

Martinsville 46151
(near Morgantown)
SHEEP STREET FIBERS
6535 SR 252
812-597-5648
www.sheepstreet.com

IOWA

Ames 50014
ROSE TREE FIBER SHOP
2814 West St.
515-292-7076
Rosetree@midiaowa.net

KANSAS

Lawrence 66044
YARN BARN OF KANSAS
930 Massachusetts St.
800-468-0035
www.yarnbarn-ks.com

MAINE

Bath 04530
HALCYON YARN
12 School St.
800-341-0282
207-442-6603/Fax
www.halcyon yarn.com

Portland 04101
PORTLAND FIBER GALLERY
& WEAVING STUDIO
229 Congress St.
207-780-1345
207-347-7168 Studio
www.portlandfibergallery.com

MARYLAND

Woodsboro 21798
(near Frederick)
FORESTHEART
200 South Main St.
301-845-4447
www.forestheart.com

MASSACHUSETTS

Brimfield 01010
FIRE WATCH WEAVERS
275 Brookfield Rd.
413-245-7495
www.firewatchweavers.com

Lexington 02421
A YARN EXPRESS
781-863-1449
Yarnexp@aol.com

MINNESOTA

Brainerd 56401
FREYJA'S
414 South 7th St.
218-824-6005/Fax 6006
www.worldknit.com

Nisswa 56468
NORDIC LIVING
24463 Hazelwood Dr. N
218-963-0500
www.nordicliving.us

Perham 56573
AT LOOSE ENDS
357 3rd Ave. SE
218-346-YARN (9276)
www.atlooseends.com

MISSOURI

Florissant (St. Louis) 63031
WEAVING DEPT/ MYERS
HOUSE
180 W. Dunn Rd
314-921-7800
weavdep@sbcglobal.net

MONTANA

Bozeman 59715
THE YARN SHOP & FIBER
PLACE
25 N Willson Ave.
406-585-8335
www.bozemanyarnshop.com

NEBRASKA

Hastings 68901
THE PLUM NELLY
113 N. Hastings Ave.
402-462-2490
Plumnelly@alltel.net

NEW HAMPSHIRE

Harrisville 03450
THE KNITTING &
WEAVING CENTER
at Harrisville Designs
43 Main St.
603-827-3996/Fax 3335
www.harrisville.com

NEW JERSEY

Mr. Holly 08060
WOOLBEARERS
25 Church St.
609-914-0003
www.woolbearers.com

NEW MEXICO

Albuquerque 87110
VILLAGE WOOLS
3801 San Mateo Blvd. NE
505-883-2919
www.villagewools.com

Santa Fe 87501
MIRIAM'S WELL/SANTA FE
SCHOOL OF WEAVING
614 Paseo de Peralta
505-982-6312/989-3267
www.sfschoolofweaving.com
MiriamSF@aol.com

NEW YORK

Brooklyn 11211
THE YARN TREE
347 Bedford Ave.
718-384-8030
www.theyarntree.com

Cornwall 12518
EXPRESSIVE WEAVING
10 Torrey Lane
845-534-0383
www.expressiveweaving.com

Port Ewen 12466
RAINBOW SHEEP SHOPPE
12 Four Sisters Lane
845-532-0152
www.geocities.com
/rainbowsheepshoppe

Salem 12865
FIBER KINGDOM
137 E Broadway
518-854-7225
fibrking@sover.net

OHIO

Cleveland/Lakewood 44107
AARHUS WEAVING CENTER
1456 Coutant Ave.
216-228-4841
www.ohioweaver.com
ohioweaver@aol.com

Wadsworth 44281
SALLY'S SHOP
141 College St.
330-334-1996
sallyshop1@cs.com

OKLAHOMA

Edmond 73034-7530
MOUNTAIN VIEW WEAVER
5621 Mountain View Rd
405-341-4998
wnobbe@sbcglobal.net

OREGON

Ashland 97520
THE WEB*STERS, INC.
11 North Main St.
800-482-9801
www.yarnatwebsters.com

PENNSYLVANIA

East Berlin 17316
THE MANNINGS
HANDWEAVING SCHOOL
AND SUPPLY CENTER
1132 Green Ridge Rd.
800-233-7166
www.the-mannings.com

Gradyville 19039
ARASAPHA FARMS
1833 Middletown Rd
610-459-3212

Meadville 16335
MATHILDA C. MURPHY
690 Maple St.
814-336-4651
gerilda23@zoominternet.net

TEXAS

Dallas 75218
WHITEROCK WEAVING
CENTER
1212 Tavaros Ave.
214-320-YARN (9276)
www.whiterockweaving.com

Grandview 76050
HERITAGE ARTS
10740 CR 102
817-866-2772
www.heritageartstexas.com

LaPorte 77571
UPSTAIRS STUDIO
111 N 2nd St.
877-722-4996 Toll Free
www.upstudio.com

VERMONT

St. Johnsbury 05819
WOOL AWAY at UNIQUITY
443 Railroad St.
802-748-1912
Miriamtheyarnlady@hotmail.com

VIRGINIA

Amissville 20106
MISTY MOUNTAIN FARM
154 Quail Call Lane
540-937-4707
www.mistymountainfarm.com

Charlottesville 22911
STONY MOUNTAIN
FIBERS
939 Hammocks Gap Rd.
434-295-2008
www.stonymountainfibers.com

WASHINGTON

Bellingham 98225
NW HANDSPUN YARNS
1401 Commercial St.
360-738-0167
www.nwhandspun yarns.com

WISCONSIN

Columbus 53925
SUSAN'S FIBER SHOP
N 250 Hwy A
920-623-4237
888-603-4237
www.susansfibershop.com

Monticello 53570
KNITTER'S TREAT
Contact First: 608-938-4607
608-235-2835 (CELL)
knitterstreat@wekz.net

Sturgeon Bay 54235
APPLE HOLLOW FIBER
ARTS
732 Jefferson St.
920-746-7815
www.applehollow.com

CANADA

ALBERTA

De Winton T0L 0X0
(Calgary)
SHUTTLEWORKS, LTD.
Site 5, Box 9, RR 1
403-938-1099/Fax 1046
www.shuttleworks.com
mail@shuttleworks.com

ONTARIO

Mount Albert ON L0G 1M0
GEMINI FIBRES
5062 Mount Albert Rd. E
RR #1
905-473-1033/Fax 6544
geminifibres@interhop.net

JAPAN

KYOTO T600-8086
WORKSHOP KIN NO HITSUJI
Higashinotoin higashiuru
Matsubara St.
Shimugyo-ku
81-75351-5572
81-75344-2053/Fax
www.hitsuji.co.jp
kin@hitsuji.co.jp

*Quality, Value,
Tradition...
a way of life for over
200 years.*

*Contact us for the
names of other dealers
near you.*

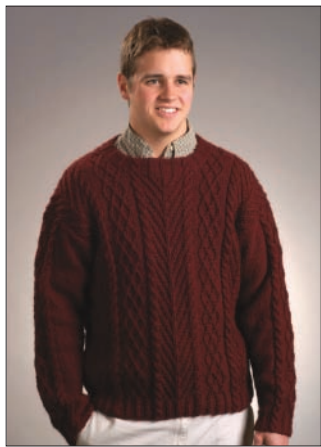
1-800-338-9415
*Or visit our website for
dealer listings:*
www.harrisville.com

Harrisville Designs
P.O. Box 806
41 Main St.
Harrisville, NH 03450

Office: 603-827-3333
Fax: 603-827-3335
Orders: 800-338-9415



Vivian Høxbro
*Design
Collection
Kits*



Wizard
Needle
Felting Kit



Potholder Loom

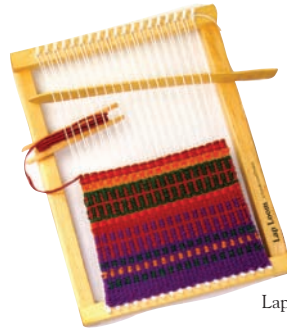
HARRISVILLE DESIGNS

Harrisville Designs Office (foreground) & Weaving Center Shop & Studio (background)



We make the finest Wool Yarns & Natural Blends,
Handweaving Looms & Equipment, and
Award-winning Friendly Loom™ Products.

Please visit our dealers and ask for our products by name.



Lap Loom



Easy Weaver

Vivian Høxbro's Design Collection Knitting Kits



H2309 VS



H2316 SN



H2350 JN



H2354 JN

New
Design!



Model 36/4 Floor Loom

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

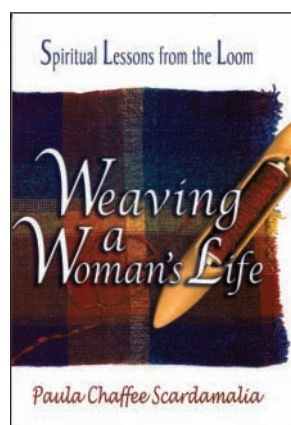
tions that the reader can do to explore the lesson further.

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.

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



"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 a Life* should be read one lesson at a time, almost as a study course.

WARP WITH A TRAPEZE AND DANCE WITH YOUR LOOM

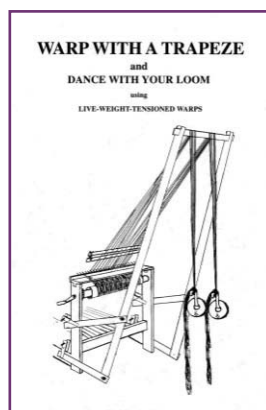
Kati Reeder Meek

Alpena, Michigan: Kati Reeder Meek, krmeeek@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 Ghiordes 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.

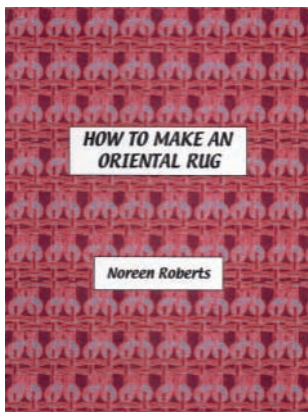
Noreen Roberts takes the weaver through the step-by-step process of creating a knotted-pile carpet. She starts with descriptions and photos of the upright looms, the

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.ghiordes.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



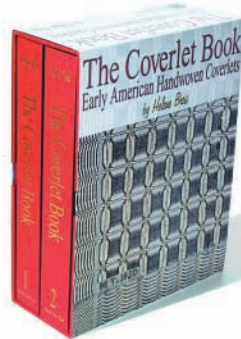
*You have the loom
We have the yarn*



Welcome to order yarn and
weaving equipment of highest
quality from your supplier in Sweden.

**Blomqvist/Nordiska
Textil-Garner AB**

S-512 84 Överlida, Sweden
Phone +46 (0)325-32290 • Fax +46 (0)325-32500
blomqvist@clb.se • www.clb.se



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.

We have an idea. In our warehouse, we have (quite literally) tons of copies of this wonderful book. So many people have told us that once they saw this set in person they had to own it, that we want everyone to have this opportunity.

Our idea? Until we are down to just a couple of tons of The Coverlet Book, we are lowering the price to only \$99.95 (plus \$10.00 shipping within the U.S.). Good idea? More information is on our web site.

www.CoverletBook.com

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."

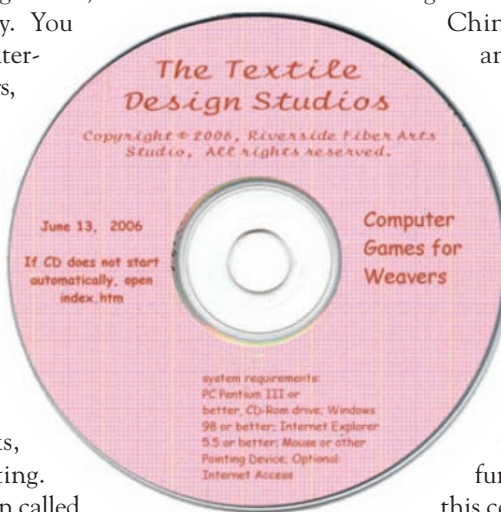
The CD includes interactive HTML files, weaving drafts for many of the examples used in the games, PDF files with rules for the games, and several printable design aids. There is a section called "The

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.

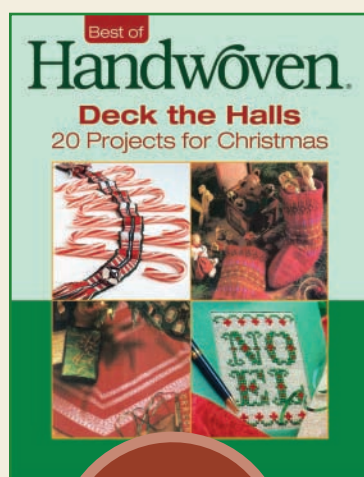
In the section called "The Structure Studio" you can explore basic drafting terms and methods such as profile drafting, blocks, and network drafting. Following is a section called "The Computer Lab" that explores four computer programs: FiberworksPCW, Pixeloom, WeaveItPro, and WeavePoint. For each of 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

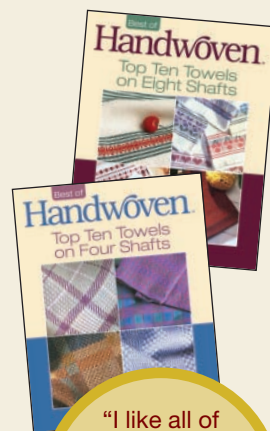


great projects—instantly



Only
\$14.⁹⁵

Download the latest in the *Best of Handwoven* eProject collections—*Deck the Halls: 20 Projects for Christmas*—and start your holiday weaving today! You'll find cards, stockings, table runners, gifts, ornaments, and more—twenty stellar holiday projects gathered from our archives. Also, be sure not to miss the first two collections: *Top Ten Towels on Four Shafts* and *Top Ten Towels on Eight Shafts*.



"I like all of the towels and can't decide where to begin!"

—Barbara Morse, Amherst, Mass.

Order yours today at
www.handwovenmagazine.com

Rigid Heddle Weaving

Affordable, Easy, Fun – The Kromski Harp

Since New Voyager introduced **The Harp** 4 years ago, it has become the most popular loom on the market. *And for good reasons:*

- attractive new design in 16", 24" and 32" widths
- folds (with a warp) to be more compact for easy storage and travel (optional tote bag available)
- built-in warping board - no need to purchase additional warping equipment
- includes 10-dent heddle, 2 shuttles, pick-up stick, heddle hook, warping peg and clamps
- comes with a clear finish and partially assembled - made with European alder
- great first loom or instruction loom
- includes a free video to get you started
- available at your local dealer



New Voyager Trading
P.O. Box 468
Murfreesboro, NC 27855
252-398-4396
www.newvoyager.com
mail@newvoyager.com



What makes the Harp different from other rigid heddle looms?

Features	The Harp	Other Looms
Warping Board	Yes	No
Warping Peg	Yes	Some
Folds	Yes	One
Tote Bag	Yes	No
Finished	Yes	Some
Innovative Stand	Yes	No
Free Video	Yes	No

See our Web Page for the **New Fiddle Loom**

Perle Cotton in 3/2, 5/2, 10/2, 20/2...large & small cones!

Dyed cones (most weigh 1-1.25 lb.) \$17.60/lb.

Natural & white cones \$16.00/lb.

6 oz. cones \$8.35 for 3/2, 5/2, or 10/2; \$9.25 for 20/2.

Bulk discounts available for quantity purchases.

3/2 1260 yds./lb.

5/2 2100 yds./lb.

10/2 4200 yds./lb.

20/2 8400 yds./lb.



YARN BARN of Kansas

930 Mass. St. Lawrence KS 66044

1-800-468-0035

yarnbarn-ks.com



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.

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



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.grovetparkinn.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 Gerandt 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 Scottish Tartans 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://procrafts.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 Industries (at right) and sold in the finest New York boutiques.



PHOTOGRAPH COURTESY OF BILTMORE INDUSTRIES INC. DBA GROVEWOOD GALLERY AND THE D.H. RAMSEY 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.

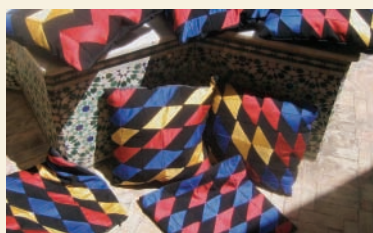
9/11 changed all of our lives. I felt the urge to get out there and do something. I knew that my interest in textiles could be a vehicle to help build bridges. Americans know very little about the daily lives of most of the rest of the world's population, and in turn, the people living in other countries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

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!



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



Soft Snow, Lorelee'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

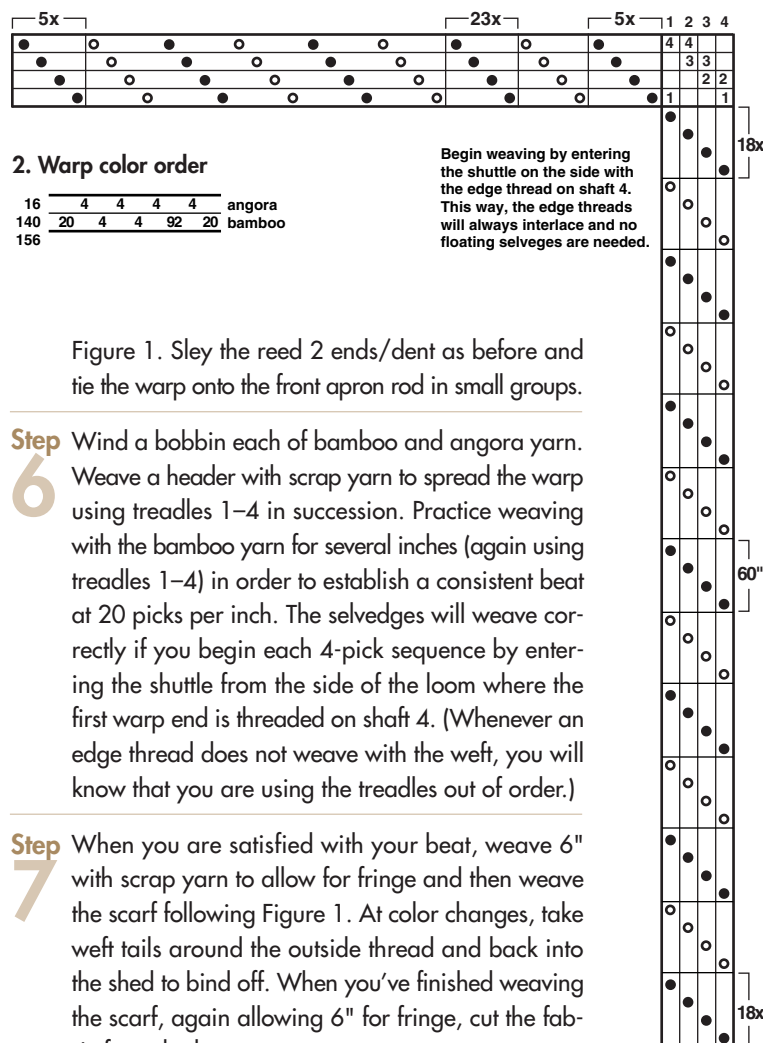


Figure 1. Sley the reed 2 ends/dent as before and tie the warp onto the front apron rod in small groups.

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 selvages 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 ($3\frac{3}{4}$ oz); 2-ply 100% angora yarn (3,000 yd/lb), 48 yd ($\frac{1}{2}$ oz).
Weft: 100% bamboo yarn (2,100 yd/lb), black, 325 yd ($2\frac{1}{2}$ 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 $6\frac{3}{4}" \times 60\frac{1}{2}"$ plus 4" fringe.

Eucalan®

www.eucalan.com

1-800-561-9731

Visit our
website
for your
FREE SAMPLE!

Eucalan®... a whole new spin on laundry!®



- 🧼 Ideal for Hand or Machine Wash
- ✓ Superb Cleaning & Conditioning for all Fibres
- ♥ Safe & Economical for Fine Washables
- ✿ Wonderful Fresh Scents
- ✗ No Rinsing – No Residue
- ♻️ Environmentally Friendly
- 🌴 Ideal Travel Companion

Please stop by our booth #719
at TNNA, San Diego

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 of 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 selvages; 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.

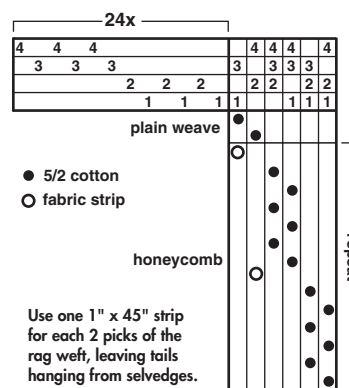
Step 3 Fuse lightweight interfacing to the back of the full length of fabric. Cut the two 12" sections apart and trim each to 15" wide by 11" long (this might include a little of the plain weave at the top and bottom). Set the remaining section aside for the tissue holder. Serge or machine

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 $\frac{3}{4}$ oz).

Weft: 5/2 pearl cotton (2,100 yd/lb), Black #115, 284 yd (2 $\frac{1}{4}$ oz). 1 $\frac{1}{2}$ yd of 45" wide cotton fabric cut into strips 1" x 45" each.

Other notions and materials

$\frac{1}{2}$ 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 buttonholes) 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.

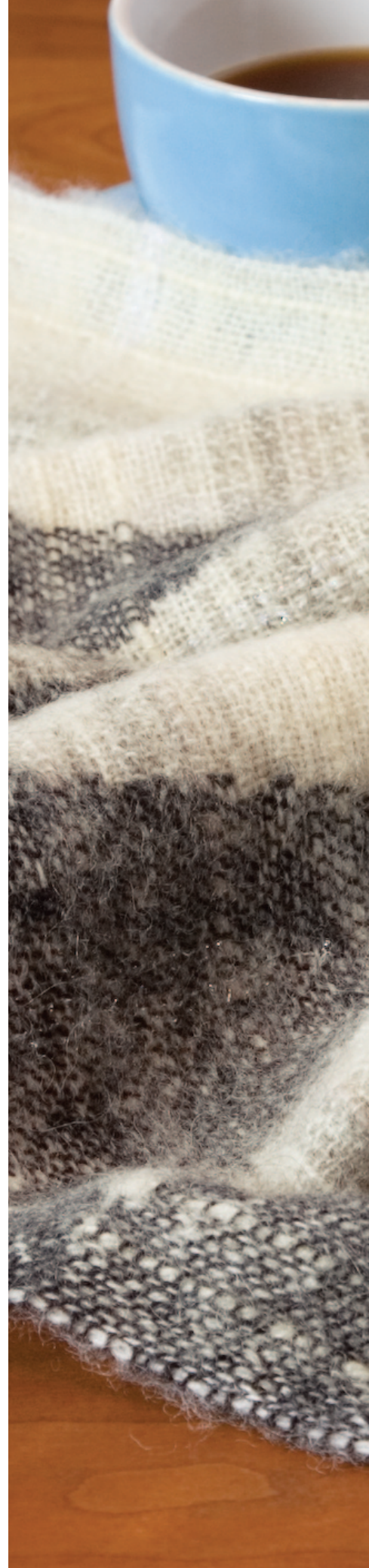
These scarves were professionally brushed. To achieve a similar look, first wash the scarves by hand, one at a time. Agitate each for several minutes to full the fibers. Allow to partly dry, and then, with a wire dog brush (like a carder), brush with long strokes on both sides. Work up and down the scarf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





STEPS FOR WEAVING THE BRUSHED WOOL SCARVES

1. Warp color order

40 20 20 gray
90 30 30 white
130

Gray stripes

Tuna #3002 (4)
Tuna #3726 (4)
Tuna #3023 (4)
Färö #1070 (6)
Raggsocksgarn #1501 (2)

White stripes

Tuna #3001 (6)
Färö #1100 (8)
Mora #2000 (14)
Raggsocksgarn #1500 (2)


2. Draft

4		4
3	3	
2	2	2
1	1	1
plain weave	/	/
mohair pattern areas (scarf 3)	/	•
	/	•

• mohair

Step 1 Wind a warp of 130 ends 7 yd long for three scarves. Use these yarns or others (choose singles and plied wools at 1,500–5,000 yd/lb with occasional much thicker yarns). Use your preferred warping method to thread the loom for plain weave.

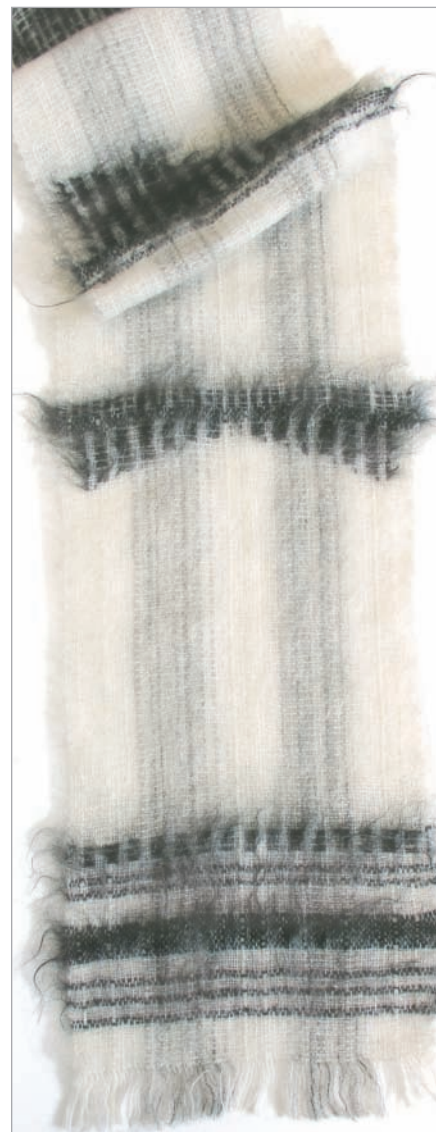
Step 2 Weave Scarves a and b using 2 shuttles or 2 butterflies. Take each weft partly across a plain-weave shed from opposite sides, bringing both to the surface between the same two warp threads. Change sheds and taking one shuttle directly into the shed and the other around a warp thread, return both to their original sides. Weave plain weave in Scarf c, alternating white mohair and white Färö with occasional stripes of black mohair. Weave pattern as in Figure 2 (for inlay areas, use 2 shuttles or butterflies).

Step 3 Weave each scarf for 65". Allow 4" for fringe for each. Finish the scarves as described on page 36. 

Scarf b: Two wefts meet and separate to make alternating hatched designs.



Scarf c: A black mohair weft is carried across the fell in stripes or is inlaid in selected areas.



PROJECT AT-A-GLANCE

Weave structure

Plain weave in Scarves a and b with supplementary weft patterning in Scarf c.

Equipment

4-shaft loom, 13" weaving width; 10-dent reed; 2 shuttles.

Yarns

Warp for white stripes: Tuna 6/2 wool (1,600 yd/lb), white #3001, 126 yd; Färö singles wool (3,100 yd/lb), white #1100, 168 yd; Mora 2-ply wool (4,700 yd/lb), white #2000, 294 yd; Raggsocksgarn 4-ply wool/nylon (75% wool, 25% nylon, 800 yd/lb), white 42 yd.
Warp for gray stripes: Tuna 6/2 wool,

gray #3202, #3726, and #3023, 56 yd each; Färö singles wool, gray #1070, 84 yd; Raggsocksgarn 4-ply wool/nylon (75% wool, 25% nylon, 800 yd/lb), gray, 28 yd.

Weft for Scarves a and b: Färö singles wool (3,100 yd/lb), white #1100, 340 yd; gray #1059, 280 yd.

Tabby weft for Scarf c: Färö singles wool (3,100 yd/lb), white #1100 yd and mohair (900 yd/lb), 125 yd each.

Pattern weft for Scarf c: mohair (900 yd/lb), black, 55 yd.

Yarn sources

Tuna, Mora, and Färö wool yarns and Raggsocksgarn are available from Borgs

Vävgarnen, mohair from Halcyon Yarn.

Warp order and length

130 ends 7 yd long following Figure 1 (allows 15" take-up, 26" loom waste; loom waste includes first and last fringe).

Warp and weft spacing

Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 13".

Weft: 12 ppi (Scarves a and b); 10 ppi (Scarf c). Woven length: 65" for each scarf not including fringe.

Finished dimensions

After washing, amounts produce three scarves 11" × 58–60" each plus 2–4" fringe at each end.

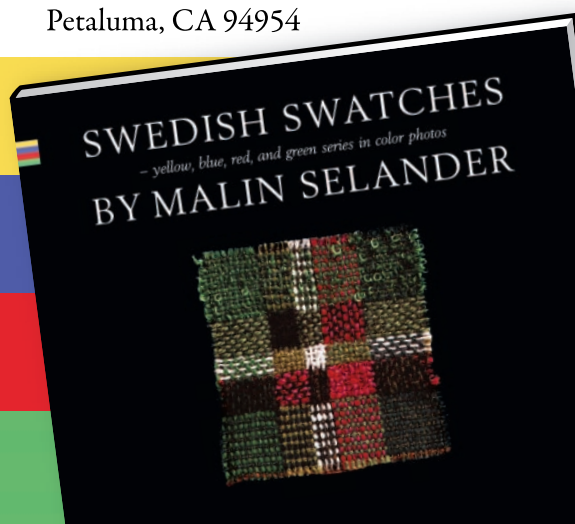
www.unicornbooks.com • 800-289-9276

MALIN SELANDER's classic compendium containing 60 exquisite patterns is still available by sending \$19.95 to

(includes S&H)

Unicorn Books & Crafts
Dept. Swedish Swatches
1338 Ross Street
Petaluma, CA 94954

UNICORN
BOOKS AND CRAFTS, INC.



BOUNTIFUL

SPINNING & WEAVING SINCE 1988

A Bountiful Selection of
Floor, Table, Tapestry & Rug Looms
Rigid Heddle & Kids Looms, Tri-Looms

<i>Schacht Flip Loom</i> 	<i>Ashford Table Loom</i> 
<i>Schacht Floor Loom</i> 	<i>Schacht Baby Wolf</i> 

Alpine Meadow Yarns


Call us for your best deal!
Toll-free: 877-586-9332
www.bountifulspinweave.com
info@bountifulspinweave.com

Bring your weaving into the 21st century!

(Treadles are so 16th century...)

Why settle for treadles in a computer-assisted loom? Toika computer looms provide **treadle-free and truly effortless weaving.**

With just the tap of a pedal you can achieve true countermarcne action – and set 4 to 32 shafts in motion – all without having to pump treadles!

- Available in 16, 24, or 32 shafts
- Ensures even sheds throughout
- Weaves quietly in three speeds



Toika Computer Looms are powered by WeavePoint 6.0 software, which runs on any computer equipped with Windows 95, 98, 2000, or XP.

Conversion Kits
are available for your existing Toika loom!
Call your dealer for details.



Conversion Kits are available for your existing Toika loom!
Call your dealer for details.

TOIKA 
World's Finest Large Looms

Toika Computer Looms are available at:

Lakeside Fibers • Madison, WI • 608.257.2999 • www.lakesidefibers.com
WEBS • Northampton, MA • 800.367.9327 • www.yarn.com

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, placemats, 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 slub. 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

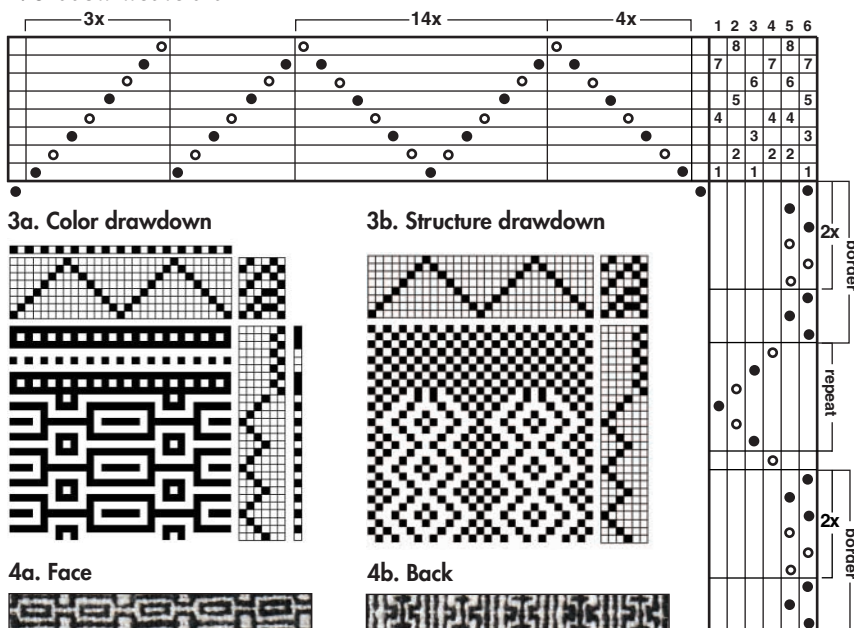
Step 1 Wind a warp $3\frac{1}{2}$ yd long for three towels, two runners, or four placemats following the color order in Figure 2. (To plan warp length for a different combination of these items, allow 33" warp length for each towel, 48" for each runner, and 25" for each placemat.) Begin winding with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

4b. Back

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 $1\frac{1}{4}$ ".

2. Warp color order

	[129x]			
129	1			white
132	2	1	1	black
261				

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 (5½ oz); white (natural, #102), 452 yd (5¼ oz).
Weft: hemp/cotton/rayon blend (1,400 yd/

lb), black (#103) and white (#102), 320 yd (3¾ 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.

Illinois Green Pastures
Fiber Cooperative Presents

Fleece to Fiber

A Fiber Arts Festival

Announcing the Chicago area Debut of
an outdoor juried and judged festival
featuring all types of fiber art.

June 16 and 17, 2007

Cantigny Park
Wheaton, Illinois

- This new event will run simultaneously
and in conjunction with the annual Cantigny
Fine Art Festival.
- Anticipated attendance is 20,000.
- Fiber talks and demonstrations
will add to the event.
- Artists utilizing Illinois fiber in
their art will be eligible for special
recognition and awards.
- Jury date February 12, 2007.
For Applications, call
Amdur Productions
847-444-9600 or go to
amdurproductions.com



© Amdur Productions
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

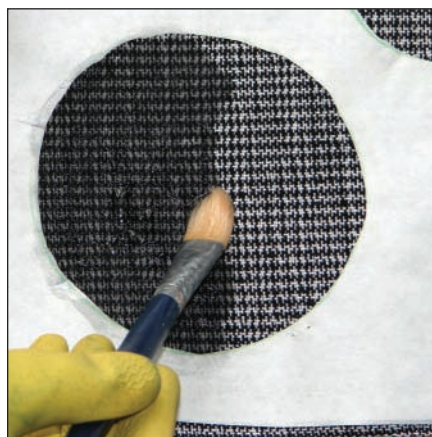
Step 1 Wind a warp of 216 ends $2\frac{1}{2}$ yd long and thread the loom for plain weave following Project at-a-Glance and Figure 1 using your preferred warping method. (Even though the ends alternate 2 and 2 in the threading, you can wind 1 end black alternating with 1 end white and still thread and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

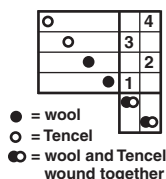


b. Place the stencil on the fabric.



c. Saturate the fabric with fiber remover.

1. Draft for scarf



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 (1½ oz).

Weft: 2-ply wool (4,800 yd/lb or 5,600 yd/lb), black, 238 yd (¾ oz). 8/2 Tencel (3,360 yd/lb), white, 238 yd (1½ oz).

Other equipment and materials

Fiber Etch Fiber Remover, aluminum foil, ½" 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 $2\frac{3}{4}$ 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 3½" fringe at each end.



Four Fabulous Sewing Books for the Complete Beginner.

SEW COOL
SEW SIMPLE

Stylish Skirts

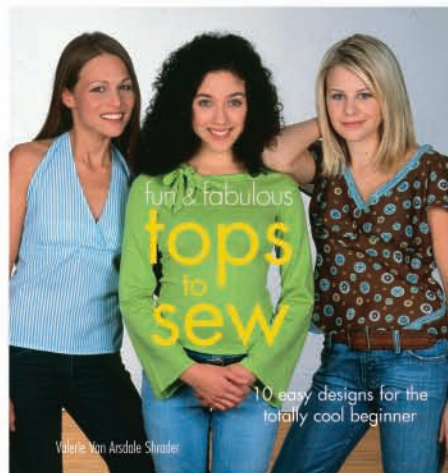
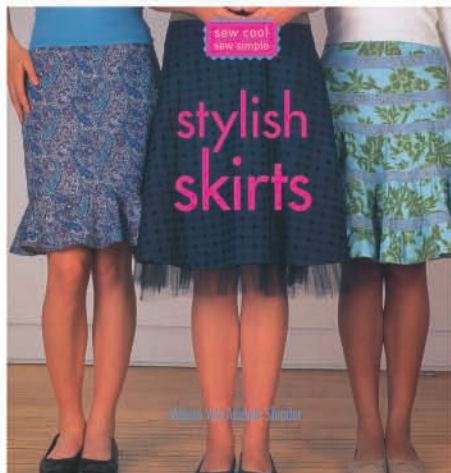
\$14.95

(CANADA \$19.95)

1-57990-724-5

112 COLOR PAGES
8 X 9

HARDCOVER WITH
CONCEALED SPIRAL



FUN &
FABULOUS
Tops
to Sew

\$14.95

(CANADA \$19.95)

1-57990-803-9

112 COLOR PAGES
8 X 9

HARDCOVER WITH
CONCEALED SPIRAL

FUN &
FABULOUS
Curtains
to Sew

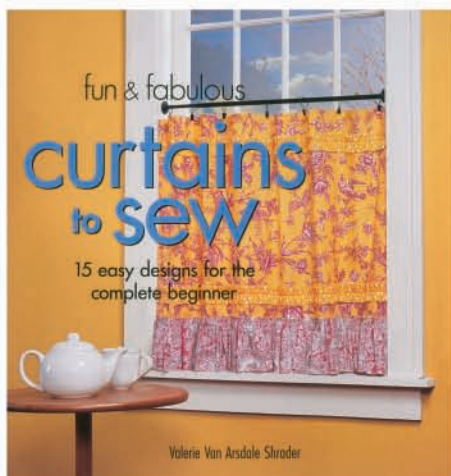
\$14.95

(CANADA \$19.95)

1-57990-794-6

112 COLOR PAGES
8 X 9

HARDCOVER WITH
CONCEALED SPIRAL



FUN &
FABULOUS
Pillows
to Sew

\$14.95

(CANADA \$19.95)

1-57990-802-0

112 COLOR PAGES
8 X 9

HARDCOVER WITH
CONCEALED SPIRAL

Filled with fun graphics, contemporary design and friendly hand-holding advice.

Whether you're a beginner or just need a refresher course,
you can develop a repertoire of sewing skills using the easy-to-follow
text and illustrations.



LARK
BOOKS

A DIVISION OF
STERLING PUBLISHING CO., INC.
NEW YORK

Available wherever books are sold.



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).





STEPS FOR WEAVING THE BLACK-AND-WHITE RUG

Step 1 Wind a warp of 268 ends 3 yd long. Spread the warp in a raddle at 6 ends per inch (for 44 $\frac{2}{3}$ " width on the beam) and beam under firm and even tension. (These directions are for warping from back to front; for step-by-step warping directions, see Weaving Resources at handwovenmagazine.com.)

Step 2 Thread the shafts following Figure 3 if you are using shaft switching for the rug shown here or Figure 2 if you are weaving the variation on eight shafts. Although the warp is beamed at 6 ends per inch, there are 4 working ends per inch; every other end is doubled in the heddles and in the reed, and the last end on each side is tripled. Start the threading with a tripled end, then a single end, then a doubled end, and continue, alternating single and doubled ends throughout the threading until reaching the last (tripled) end on the other side.

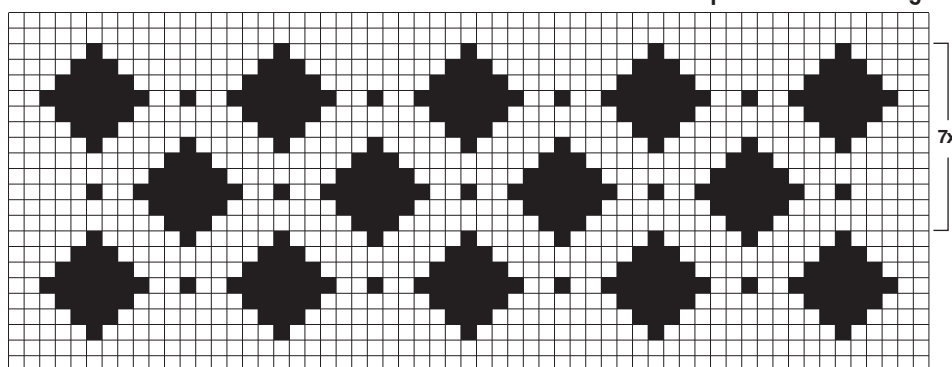
Step 3 Sley each working end (whether doubled or single) in a dent by itself and then skip a dent and repeat throughout, except do not skip a dent between the outside end on each side and its adjacent end (width in the reed will be 43 $\frac{7}{8}$ "). Tie the warp onto the front apron rod with firm and even tension.

Step 4 Tie up the treadles as in Figure 2 or 3. (For an 8-shaft loom with ten treadles, omit treadle 3 and tie up 1–11; use 1 and 2 vs 4 and 5 for plain weave. You'll retie the eight pattern treadles as for treadles 12–19 for the alternate rows of diamonds.) Weave



a. The weft must be "bubbled" to prevent drawing in.

1. Graph for shaft switching



plain weave in scrap yarn to spread the warp. Allow 6" for fringe including the amount used to tie on.

Step 5 Begin and end the rug with two rows of weft twining using 8/5 linen (see Collingwood in Resources). Weave the rug following Figures 1 and 3 or 2 and 4. For shaft switching, the black squares in the profile drawdown are created by assigning the corresponding floating warp end to shaft 3 and

the white squares are created by assigning that warp end to shaft 4. Bubble each weft (see Weaving Tips and Photo a). Cut the rug from the loom, allowing 6" for fringe.

Step 6 Secure the fringe by tying three rows of alternating overhand knots $\frac{1}{2}$ " apart (see McNeeley in Resources). Trim fringe to 4" and tie an overhand knot $\frac{1}{2}$ " from the end of each thread to prevent excessive fraying.

PROJECT AT-A-GLANCE

Weave structure

Taqueté variation (3-end block weave).

Equipment

4-shaft loom with shaft-switching device or 8-shaft loom for a slightly different design; 45" weaving width; 8-dent reed; 2 ski shuttles; temple (stretcher).

Yarns

Warp: 8/5 linen rug warp (480 yd/lb), 804 yd (1 lb, 11 oz).

Weft: 3-ply rug wool (460 yd/lb) used doubled, black and white, 2,000 yd (4 lb, 6 oz) each. 15 yd 8/5 linen for twining.

Yarn sources

8/5 linen rug warp is available from Halcyon Yarn and Webs. Deco Rug Wool is available in 4 oz skeins from Halcyon Yarn.

Warp order and length

268 ends 3 yd long (allows 4" take-up, 25" loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 4 working epi (6 actual epi); sley 1-0-2-0/dent in an 8-dent reed, except sley selvedge ends 3/dent). Width in the reed: 43 $\frac{7}{8}$ ".

Weft: 14 $\frac{1}{2}$ ppi. Woven length (measured under tension on the loom): 79".

Finished dimensions


Amounts produce one rug 43" \times 76 $\frac{1}{4}$ " plus 4" fringe at each end.

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 selvages 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 selvage 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.

2. Draft for 8-shaft variation

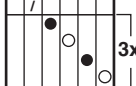
F	E	D	C	B	A	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
8																								
	7																							
		6																						
			5																					
				4																				
					3																			
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

3. Draft for shaft switching

④	4	4	4	4
③	2	3	3	3
2	2	2	2	2
1	1	1	1	1

plain weave

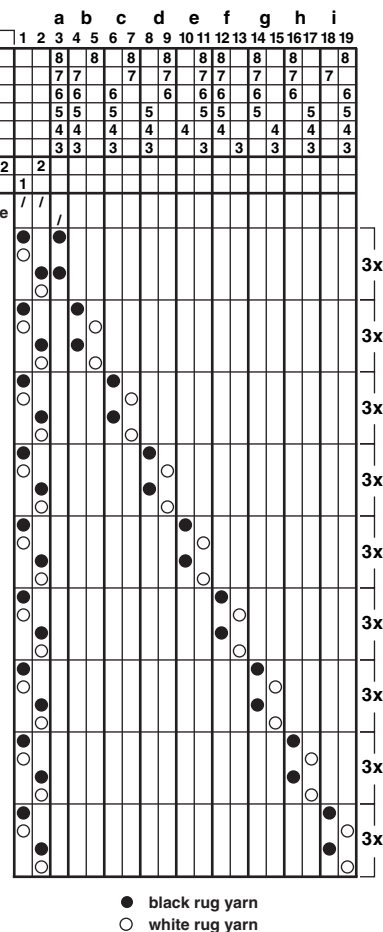
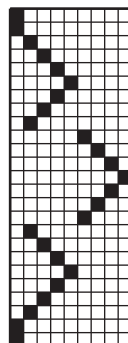
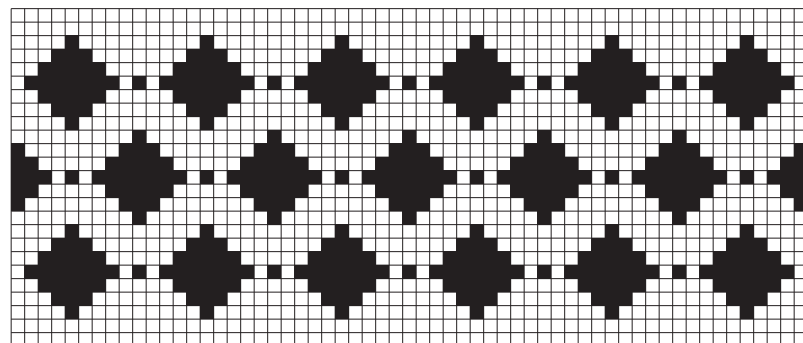
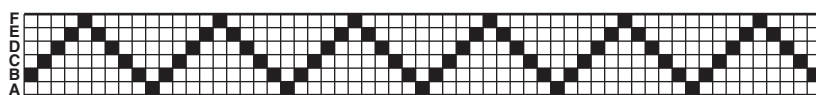
(The center thread in each block floats next to empty heddles on shafts 3 and 4.)



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.

4. Profile draft for 8-shaft variation



● black rug yarn
○ white rug yarn

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 fullled 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 ½ 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 selvages!

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.



54

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 selvages 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 full, 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.

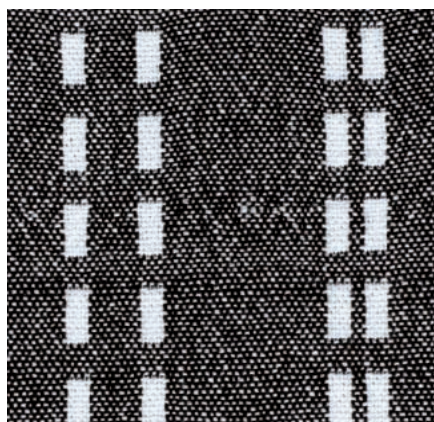
The fun in weaving these pieces is that each one can have its own look and yet they can still remain a coordinated set. I like to vary my designs as I weave. With this threading, I can choose which weft color to use with which warp color, change mid-piece, or change the treadling order of the blocks. 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).

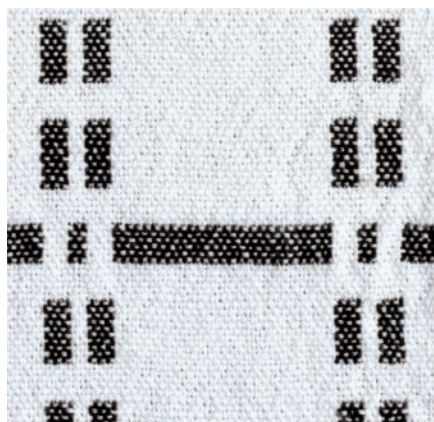
An 8-shaft loom can produce two blocks of doubleweave. In the draft for these pieces, the blocks are placed somewhat asymmetrically to make the design more dynamic. The fabric is planned to be a bit warp dominant so that the shade of gray in a block when a white weft weaves with a black warp looks different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

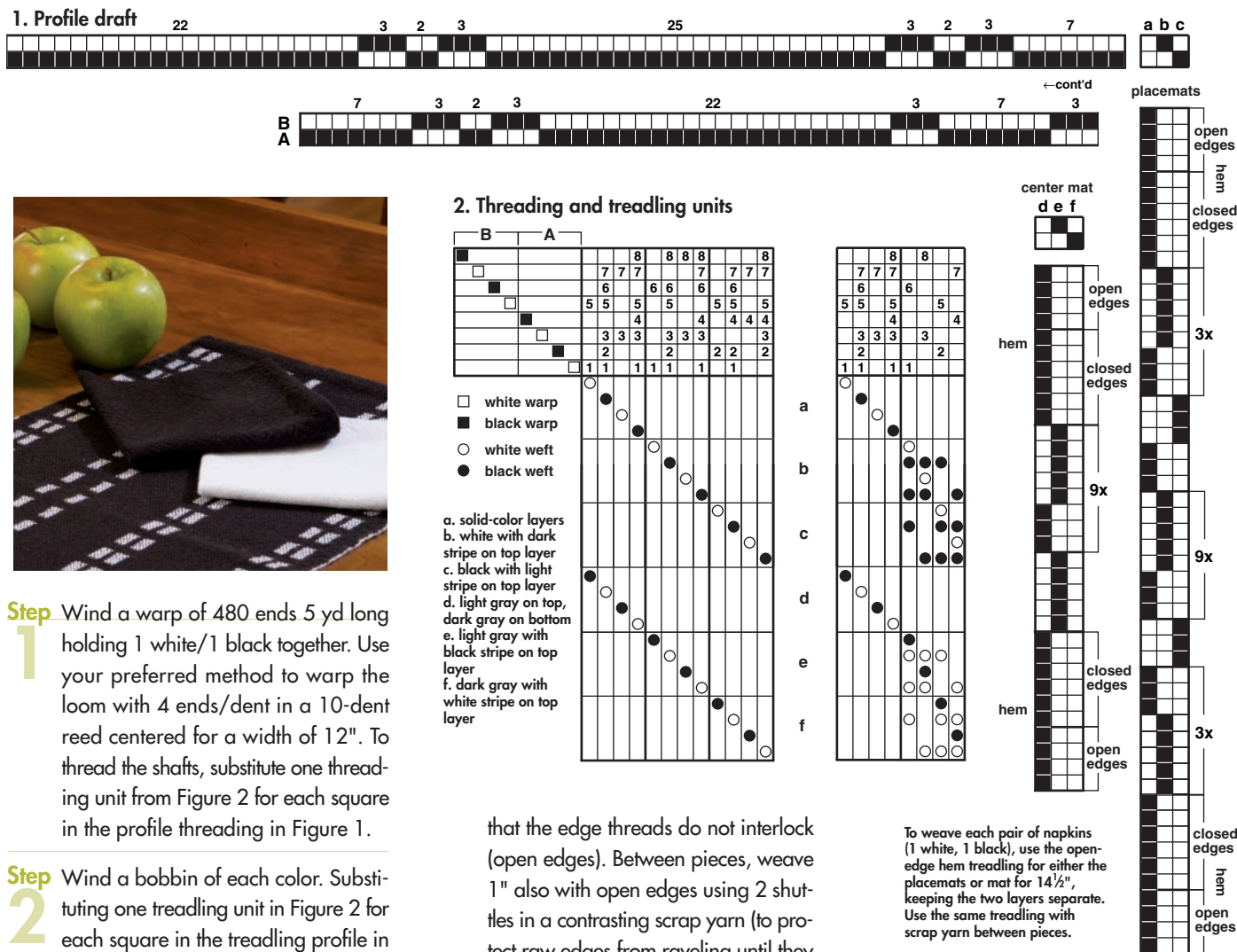


b. The other side of the placemat in the photo at the right

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



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 hems 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

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" × 18", one hemmed centerpiece mat 11" × 11½"; and 4 hemmed napkins (2 black, 2 white), 10½" × 10¾" each.

Cocoa Cashmere

46% ALPACA • 22% SILK • 10% CASHMERE
(HINT OF GLINTZ)
\$7.00 / 4 OZ.



VISIT OUR WEBSITE • WWW.LAMBSPUN.COM
OR CALL 1-800-558-5262



*Join Bulky Club - \$7/year
to receive samples • updates • newsletters!*

Stop in and see us when you
are in the Los Angeles area!



Stick &
Stone
Fiberarts

spinning
weaving
knitting

6411 Sepulveda Blvd #1-V
Van Nuys, CA 91411
818 376-8233

www.stick-and-stone.com

Golding™

Precision Floor Looms
& WEAVING ACCESSORIES

"Swan Lake"
36" Four or Eight
Harness Jack Loom



Try out our Floor Looms at...

Maryland Sheep & Wool Festival May 5-6, 2007
New Hampshire Sheep & Wool Festival May 12-13, 2007

www.dropspindle.info • 1-800-710-1872
Shop and Showroom located in Saxtons River, Vermont

LOOMS

After 35 years, we know them. Give us a call and find out which one would be best for you. We handle equipment from:

Schacht	Louet	LeClerc
Harrisville	Ashford	Toika
Glimakra	Cranbrook	Norwood
Kromski	Montana Looms	Mirrix

Request our color **Weaving & Spinning Catalog**. Our prices are competitive and we pay shipping on most looms. For person-to-person discussion on your loom options, call us to visit with one of our knowledgeable staff.



YARN BARN of Kansas

930 Massachusetts
Lawrence, KS 66044

1-800-468-0035

www.yarnbarn-ks.com

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 selvages 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 selvages, placing



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 ½" 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.)



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



Diagram illustrating a weaving draft for a 16x selvedge. The draft is organized into columns labeled 6x and 16x, and rows numbered 1 through 14. The draft includes various symbols (W, B, C, dots) representing different weaving elements and materials. The legend below the draft defines the symbols:

- monofilament fishing line for floating selvedges
- sewing thread to secure warp edges (dent together)
- B = black wool/silk
- C = black or gray cotton
- W = white cotton


64	4		4		4		4			white cotton
28			4							gray cotton
40	4		4				4			black cotton
152	12	4	4	4	4	4	4	4	12	black wool/silk
8									4	sewing thread
292										

a. first repeat of beginning border

b. repeat for rest of border, scarf body, and end border

c. last repeat of end border

Step 3 Weave plain weave with scrap yarn to spread the warp and protect 1" for fringe. Wind 4 bobbins, one for each weft. Weave the scarf following the treadling in Figure 1 and the weft color order in Figure 3. After 9 repeats (*),

Step 5 Wash by hand in lukewarm water with a small amount of dishwashing liquid, agitating for about 2 min. Roll in a towel for ½ hr. Machine dry scarf and towel, delicate, medium heat. Check often to avoid overfilling (full enough to swell and secure the fibers and make the cotton pop up a bit, but not so much that the scarf becomes felted or stiff). Carefully remove the sewing thread along the selvages. 

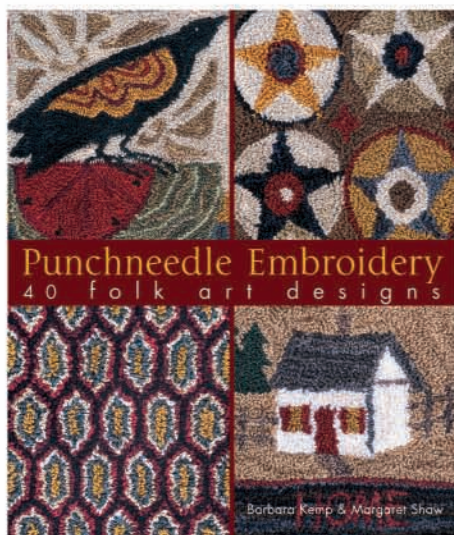
After washing, amounts produce one scarf
11" x 59" plus 1" fringe on all four sides.

Knit. Embroider. Crochet. New Inspiration from Lark Books.

PUNCHNEEDLE EMBROIDERY

Punchneedle embroidery is back! And credit for its modern revival goes to today's increasingly appealing designs, which result in charming miniature works of art. Beginners will find all the basics and 40 patterns for folk-art style designs.

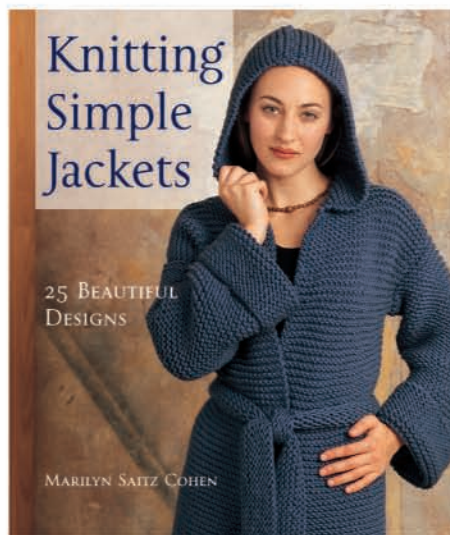
\$24.95
(CANADA \$32.95)
HARDCOVER
1-57990-889-6
128 COLOR PAGES
8 1/2 X 10



KNITTING SIMPLE JACKETS

Enjoy 25 fashionable designs, from a Chanel-inspired design in velvety chenille to a loose-fitting cashmere and silk jacket with a drapey hood, from a cozy wraparound jacket with matching belt to an Aran tweed car coat.

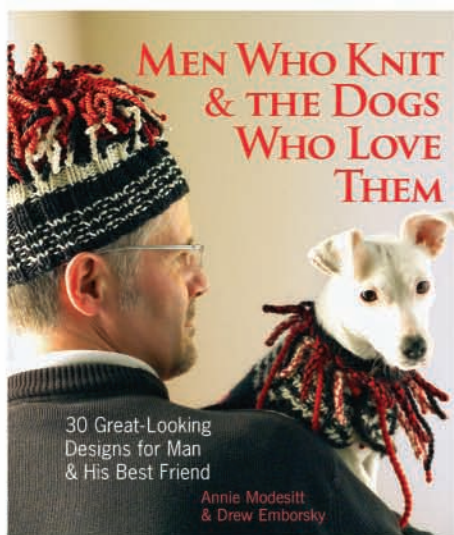
\$24.95
(CANADA \$32.95)
HARDCOVER
1-57990-857-8
112 COLOR PAGES
8 1/2 X 10



MEN WHO KNIT & THE DOGS WHO LOVE THEM

What could be more irresistible? Two hot topics—male knitters and knits for dogs—come together in this fabulously fun book! Create colorful, masculine designs that will appeal to men of all ages...plus companion items for their four-legged friends.

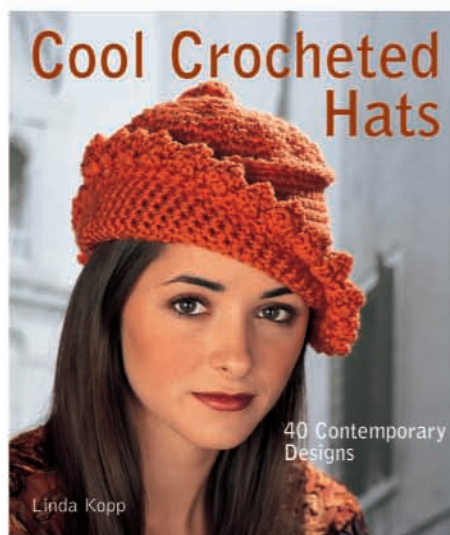
\$24.95
(CANADA \$32.95)
HARDCOVER
1-57990-874-8
144 COLOR PAGES
8 1/2 X 10



COOL CROCHETED HATS

Grab your hook and dive on in to this rich collection of hat designs, created by a pool of top-notch designers. Even the simplest designs are stylish, using great color combinations and yarns with irresistible textures.

\$24.95
(CANADA \$32.95)
HARDCOVER
1-57990-839-X
128 COLOR PAGES
8 1/2 X 10



**LARK
BOOKS**

A DIVISION OF
STERLING PUBLISHING CO., INC.
NEW YORK

Available wherever
books are sold.



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.





STEPS FOR WEAVING THE DEFLECTED DOUBLEWEAVE SCARF

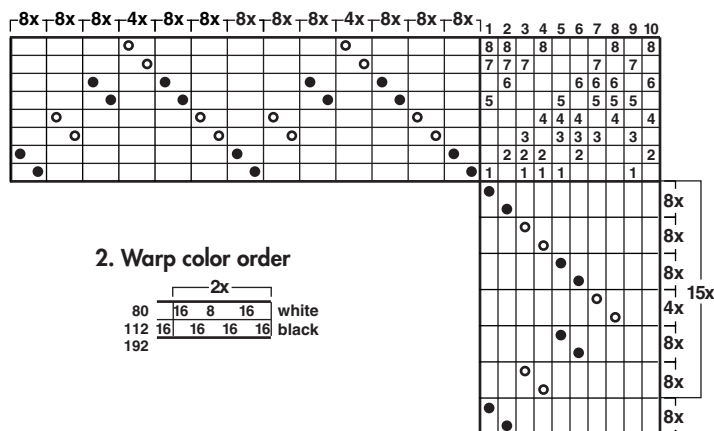
Step 1 Wind two separate warp chains, one white chain of 80 ends and one black chain of 112 ends $3\frac{3}{4}$ yd long each. (Before you take the warp to the loom, test the black wool for dye fastness. If the dye is not fast, gently wash the black warp chain with Synthrapol to ensure that the black dye does not bleed into the white wool during the wet-finishing process.) These instructions are for warping front to back, but any warping method can be used (for step-by-step warping directions see Weaving Resources at www.handwovenmagazine.com).

Step 2 Centering for 12", sley the black chain 2 ends/dent in an 8-dent reed in this order: [sley 8 dents, skip 8, sley 8, skip 4, sley 8, skip 8] 2x; sley 8. Sley the white chain 2/dent in the empty dents between the first and last 8x sections of black ends. Thread the shafts following the draft in Figure 1.

Step 3 Weave plain weave with scrap yarn to spread the warp using treadles 9 and 10. Using two shuttles, one with black weft and one with white, weave two repeats of the treadling plus the balance in Figure 1 for a sample about 12" long. Begin and end each color change by bringing the weft tails back into the web for at least $\frac{1}{2}$ " and trim the tails as you go.

Step 4 Allow 10" for fringe for the scarf between the sample and the scarf (weave with scrap yarn or insert cardboard spacers using treadles 9 and 10). Then weave the scarf following the Figure 1 treadling for about 81" (15 full pattern repeats); balance with 16 picks black.

1. Draft for scarf



2. Warp color order

	2x				
80	16	8	16		white
112	16	16	16	16	black
192					

Step 5 Again allowing 10" for scarf fringe, cut the fabric from the loom and cut the sample and the scarf apart. Divide each warp color group in half to prepare a twisted fringe for the scarf of two groups of 8 ends each (twist two groups of 4 ends in the sections of 8 white ends); see page 15. Secure each fringe with an overhand knot.

Step 6 Practice the finishing process with the sample first. Cut the sample in half and place one half on a waterproof surface such as the kitchen counter. Prepare lukewarm soapy water in a tub or in the sink (use about 1 tablespoon of dishwashing liquid to 4 cups water). Wet the surface of the sample thoroughly with the soapy water and rub gently with the palm of your hand, taking care to smooth individual warp and weft threads in the direction you want them to go. When the individual threads begin to join together, turn the sample over and repeat the process on the other side. Continue to work on each side until the sample is fulled to your liking, taking note of the time it takes and observing carefully how it

looks. Rinse the sample in lukewarm water and lay flat to dry. Machine zigzag the raw edges of the unfinished sample to secure.

Step 7 Now you are ready to full the scarf. In order to full each section at the same rate, roll the scarf up lengthwise. You'll unroll a section at a time to full, rerolling as you go. Unroll a section and wet it thoroughly with the soapy water. Rub as for the sample. Turn it to the other side and continue, working each side until the fulling is the way you like. Roll up the fulled section, unroll a new section, and repeat. When the scarf has been fulled from end to end, unroll and rinse in lukewarm water.

Step 8 Lay out the scarf in a dry towel, roll both up together, and press out the water. Lay the scarf flat to dry on a dry towel. Once the scarf is completely dry, you can trim the fringe to the desired length. If the fringe is fulled sufficiently, it will remain twisted without the aid of the overhand knots.

PROJECT AT-A-GLANCE

Weave structure for scarf
Deflected doubleweave.

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

Yarns
Warp: 18/2 merino wool (5,040 yd/lb), black, 412 yd (1 $\frac{1}{3}$ oz); white, 294 yd (1 oz).
Weft: 18/2 merino wool (5,040 yd/lb),

black, 311 yd (1 oz); white, 250 yd ($\frac{1}{2}$ oz).

Yarn sources
JaggerSpun Superfine Merino is available from most weaving retailers.

Warp order and length
192 ends $3\frac{3}{4}$ yd long following the color order in Figure 2 (allows 5" for take-up, 12" for sampling, 10" for fringe at the beginning of the scarf, 22" for loom waste; loom waste includes 10" fringe at the end of the scarf).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed).
Width in the reed: 12".
Weft: 16 ppi. Woven length (measured under tension on the loom): 83 $\frac{1}{2}$ " (not including fringe or 12" sample).

Finished dimensions
After washing, amounts produce one scarf 8 $\frac{3}{4}$ " \times 60" plus 3" fringe at each end. Expect 25% take-up and shrinkage in width and length.



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

b. The sample before finishing



c. A finished sample (showing a different treading)



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.

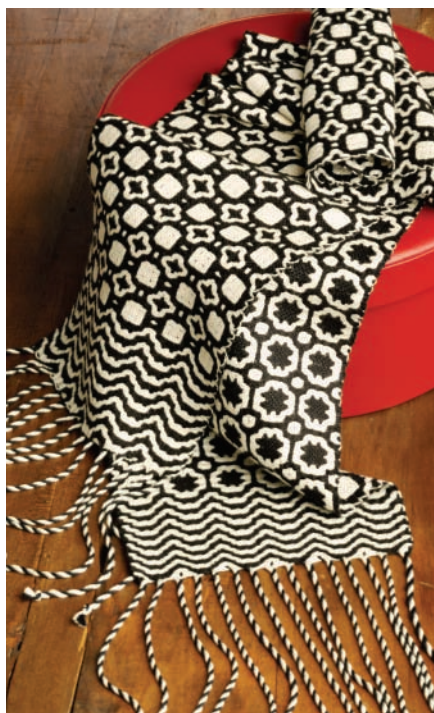
Silk is an ideal fiber for exploring this intriguing weave structure. It is slippery, so it "deflects" dramatically during wet finishing. It is a perfect weight for scarves, not too heavy even when two layers are produced. Fabrics woven in spun silk have an indescribable drape—a photograph doesn't do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

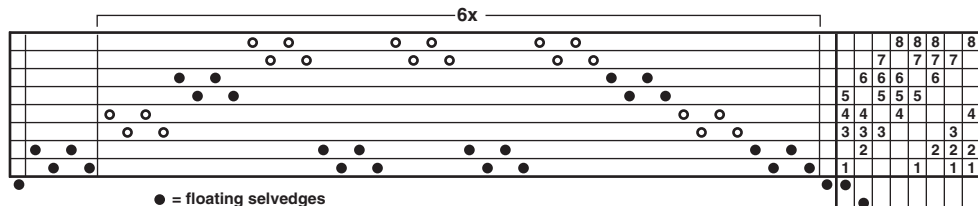
Further exploration

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).





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 selvages.

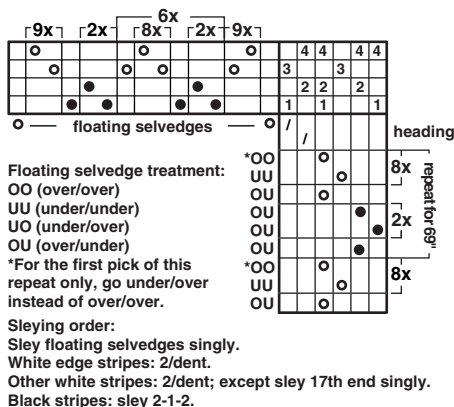
In the 8-shaft scarf, each weft is used for 4 picks. When you are weaving 4 picks with the white weft, leave the shuttle with the black weft resting beside you. When you weave the 4 black picks, you can simply pick up this shuttle and begin weaving (the loop of black yarn will not show at the selvedge). 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 selvages were smoothest if I used the floating selvages 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

	30x	
120	4	white
126	5	4 1
246		black

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



2b. Warp color order for 4-shaft scarf

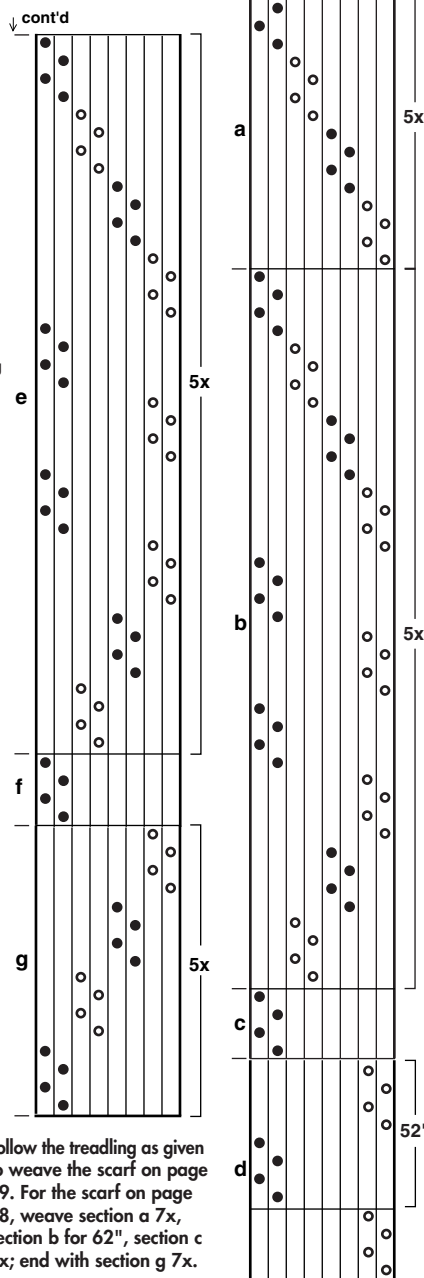
	6x	
35	5	5
140	19	17
175		19

black
white

neatly from one white stripe to the next. The letters O and U in Figure 2a indicate whether the shuttle should go over (O) or under (U) the floating selvedge; the first letter is for entering the shed; the second letter is for exiting it.

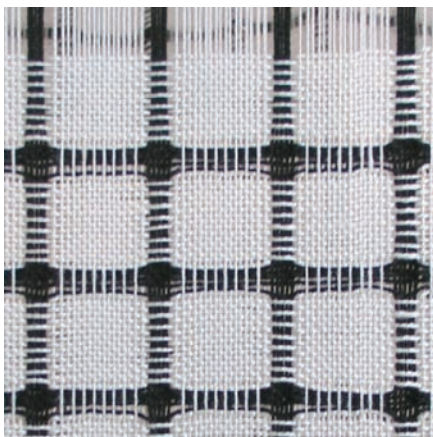
Step 3 When you are finished weaving, allow 7–8" for fringe and cut the scarf from the loom. Prepare a twisted fringe. For the 8-shaft scarf, I twisted 8 white/8 black ends in each fringe. For the 4-shaft scarf, I divided each white stripe into three groups (6-5-6) and twisted two white groups together 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

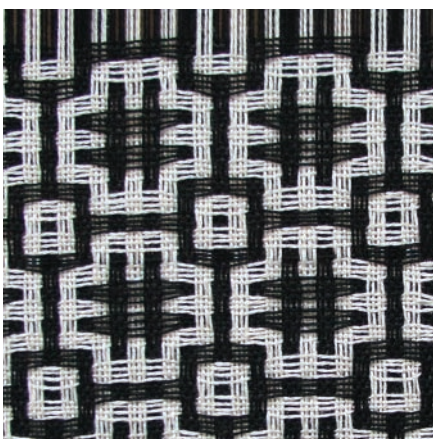


Follow the treadling as given to weave the scarf on page 69. For the scarf on page 68, weave section a 7x, section b for 62", section c 1x; end with section g 7x.

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 (1½ oz), and white (natural) 360 yd (1¼ 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 selvages) 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: 8⅝".

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

Finished dimensions

After washing, amounts produce one scarf 6⅝" × 60" plus 4½" 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 (1½ oz); black, 105 yd (⅔ oz).
Weft: #6 silk cord (4,650 yd/lb) or 20/2 spun silk (5,000 yd/lb), white (natural), 308 yd (1½ oz); black, 90 yd (⅓ oz).

Warp order and length

175 total ends (140 natural, 35 black; includes 2 white floating selvages) 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: 22⅞ epi (see sleying order in Figure 2a). Width in the reed: 7⅞".

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

Finished dimensions

After washing, amounts produce one scarf 6⅝" × 60" plus 4½" 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.

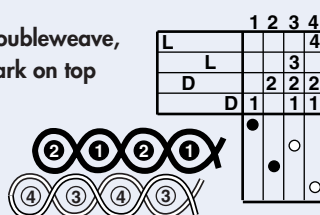
To see examples of these and other applications of deflected doubleweave, review the articles in the Deflected Doubleweave Bibliography (Weaving Resources at www.handwovenmagazine.com) and take a quick look at projects in this issue: Stephanie Meisel's scarf in which fulling stabilizes the long floats 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

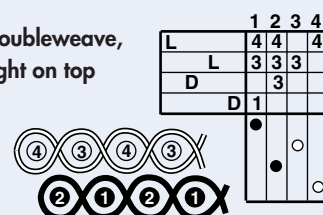
We use the word “doubleweave” to name a single cloth in which there are actually two weaves. That is, one warp weaves an interlacement with one weft, a different warp weaves an interlacement with a different weft, and the two separate structures are joined in one cloth in some way. In Figures 1a and 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.

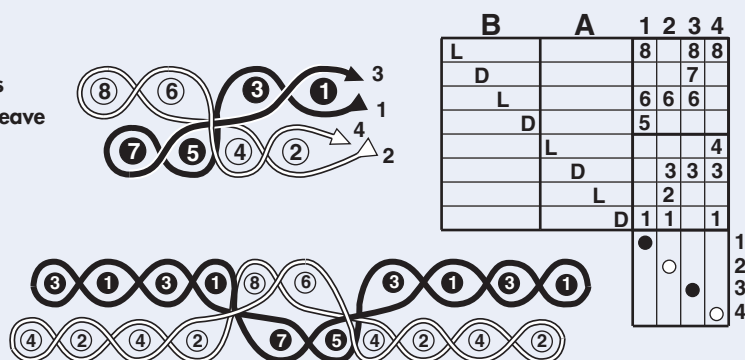
1a. Doubleweave,
dark on top



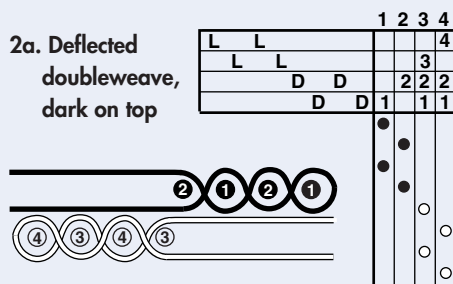
1b. Doubleweave,
light on top



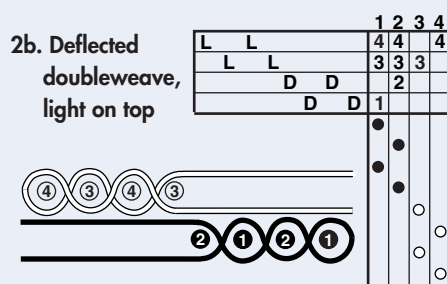
1c. Two blocks
of doubleweave



2a. Deflected
doubleweave,
dark on top

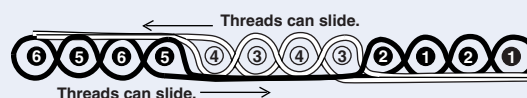


2b. Deflected
doubleweave,
light on top



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

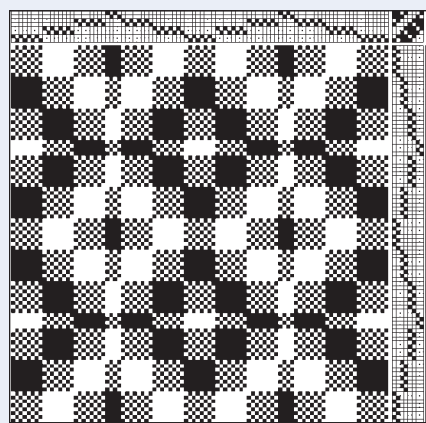
If both weaves are plain weave, Block A is threaded on shafts 1-2, B = 3-4, C = 5-6, D = 7-8. A design restriction is that a block from one weave always alternates with a block from the other. If Blocks A and C are always dark, Blocks B and D are always light (or vice versa). The same alternation takes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

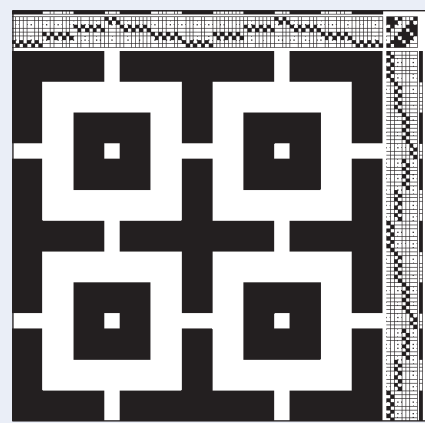
There is a shorthand method you can use to design with this weave.

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

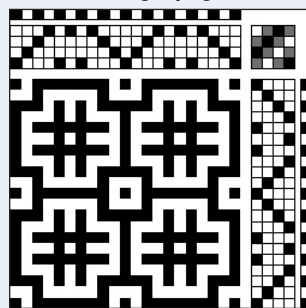
3a. Structure drawdown (scarf, pages 64–67)



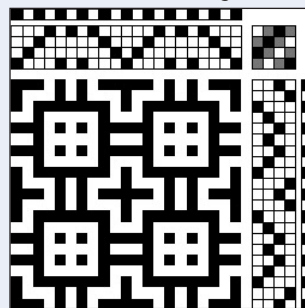
3b. Color drawdown (scarf, pages 64–67)



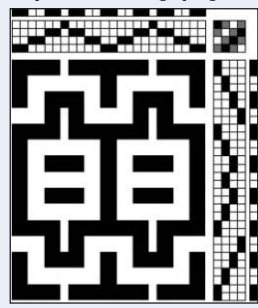
4a. Scarf design, pages 68–71



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 fullled 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 nonshrinking 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 nonshrinking 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 ALBRIGHT: 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 Shtlnd 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 Shetland wool, Blkbry
 C Sleet 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 Shetland 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 Shetland wool
 Peacock Green
 Y Harrisville Shetland 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 Purrfection 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.



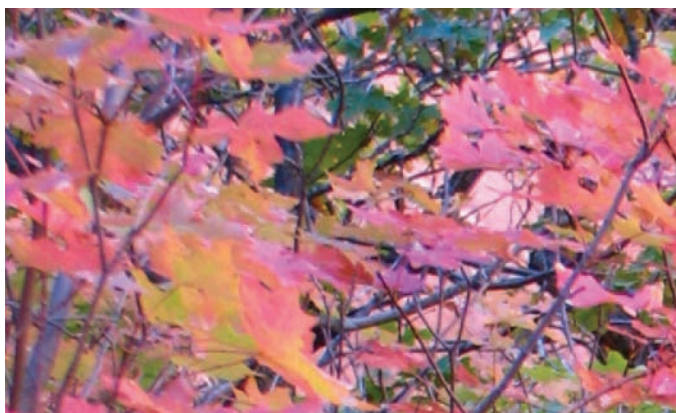
PHOTOGRAPH BY KEN LESLIE: 800 MILES FROM THE NORTH POLE

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 Boudé 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 ShtInd wool Gold

CLASSIC NEUTRALS

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 Shtlnd wool
Dove Grey

HY Victorian wool/mohair
135

W 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 Malabrigo merino wool, 21

Y Harrisville Shtlnd wool
White

W 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.silhouettopatterns.com, www.folkwear.com, and www.purrfection.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

THE WEAVING CONNECTION

WEBSITE LISTINGS *Your Guide to Shopping on the Web*

SOFTWARE

Riverside Fiber Arts Studio
www.riversidefiberarts.com
(215) 862-4771

WEAVING EQUIPMENT

Ashford Handicrafts
www.ashford.co.nz
+ 64 3 308 9087

AVL Looms
www.avlusa.com
(800) 626-9615

Fireside Fiberarts
www.firesidelooms.com
(360) 437-0733

Golding Precision Looms
www.dropspindle.info
(800) 710-1872

Glimakra Looms
www.glimakralooms.com
+ 46 250 700 21

Harrisville Designs
www.harrisville.com
(603) 827-3333

Leclerc Looms
www.leclerclooms.com
(819) 362-7207

Leesburg Looms
www.leelooms.com
(800) 329-9254

Louet Sales
www.louet.com
(613) 925-4502

Mirrix Looms
www.mirrixlooms.com
(603) 547-6278

Montana Looms
www.montanalooms.com
(406) 721-2547

New Voyager Trading
www.newvoyager.com
(252) 398-4396

Norwood Looms
www.norwoodlooms.com

Purrington Looms
www.purringtonlooms.com
(304) 743-5455

Schacht Spindle Co., Inc.
www.schachtspindle.com
(800) 228-2553

Toika USA
www.toikausa.com
(413) 584-2225

WEAVING SHOPS/ MAIL ORDER

Apple Hollow Fiber Arts
www.applehollow.com
(888) 324-8302

Bountiful
www.bountifulspinweave.com
(877) 586-9332

Carol Leigh's Hillcreek Fiber Studio
www.hillcreekfiberstudio.com
(800) 874-9328 (TRI-WEAV)

Carolina Homespun
www.carolinahomespun.com
(800) 450-7786

Creative Fibers
www.creativefibers.com
(612) 927-8307

The Fiber Studio
www.fiberstudio.com
(603) 428-7830

Jane's Fiber & Beads
www.janesfiberandbeads.com
(423) 639-7919

Lakeside Fibers
www.lakesidefibers.com
(608) 257-2999

Mielke's Farm
www.mielkesfarm.com
(715) 435-4494

Serendipity Farm & Studio
www.fibertoolsonline.com
(757) 986-2010

Shannock Tapestry Looms
www.shannocklooms.com
(360) 573-7264

The Woolery
www.woolery.com
(800) 441-9665

Woolgatherers Ltd., LLC
www.woolgatherers.com
(920) 907-0510

Wooly Wonders
www.woolywonders.com
(888) 299-6310

Yarn Barn
www.yarnbarn-ks.com
(800) 468-0035

YARNS

Alpine Meadow Artisan Yarns
www.alpinemeadowyarns.com
(877) 586-9332

Cotton Clouds
www.cottonclouds.com
(800) 322-7888

Great Northern Weaving
www.greatnorthernweaving.com
(800) 370-7235

Halcyon Yarn
www.halcyonyarn.com
(800) 341-0282

Harrisville Designs
www.harrisville.com
(603) 827-3333

HollyBee Yarns
www.HollyBeeYarns.com
(828) 893-2218

Jane Stafford Textiles
www.saltspring.com/jstafford
(250) 537-9468

Lambspun of Colorado
www.lambspun.com
(800) 558-5262

Loominesce
www.loominesce.com
(866) 412-8136

T3 Weavers
www.T3weavers.com
(303) 648-3110

Treenway Silks
www.treenwaysilks.com
(888) 383-SILK (7455)

UKI Supreme Corp.
www.uki-supreme.com
(888) 604-6975

Webs
www.yarn.com
(413) 584-2225

Wool 2 Dye 4
www.wool2dye4.com

Yarns Plus
www.yarnsplus.com
(877) 448-4544

Handwoven.

To advertise here call Sharon Altergott at
(877) 613-4630 or e-mail SharonA@interweave.com

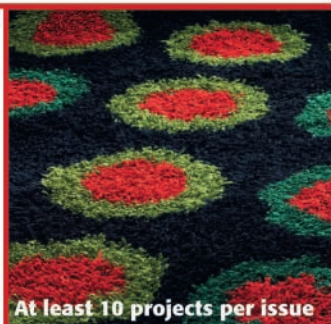
Now in
English!

VÄV MAGASINET

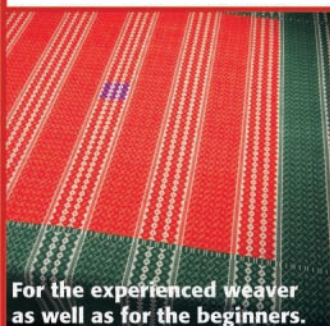
Scandinavian Weaving Magazine

4 colorful
issues annually

Are you interested
in weaving? Do you
want to read about
the latest news in
Scandinavian textile?
Do you like to know
more about textile
materials...



At least 10 projects per issue



For the experienced weaver
as well as for the beginners.

... then VÄVMAGASINET
is the magazine for you.
A one year subscription
55 USD. Two years 100 USD.
(No checks please)

For information:
info@vavmagasinet.se
www.vavmagasinet.se
or write to: Vävmagasinet,
Westmansgatan 37,
SE- 582 16 LINKÖPING
Sweden

Need perle cotton?

UKI perle cotton - all Colors! - all Sizes!
Color #1 through #156... plus white!

Sizes 3/2 (160 yards per pound)
5 (200 yards per pound)
10 (4200 yards per pound)
20/2 (8400 yards per pound)

\$18.10/lb. dyed - natural 16.50/lb. approx. 1.2 lb. cones
\$8.35 ea. (\$9.25 for 20/2) 0.2 oz mini cones
Quantities on yarn and fiber available.

Village Spinning & Weaving Shop
425 Alisal Rd, Solvang CA 93463

Come and visit! Free USA Shipping most wheels/looms.

Toll Free 888 686-1192

www.villagespinweave.com

800+ items on our website, 6000+ items in our shop.

From yarns to looms, or fibers to wheels, it's all here for you!

Glimåkra Looms



Reeds &
Weaving equipment



Swedish Yarn Swift, the original!
For best Quality look for our logo!



AB GUNNAR ANDERSSONS

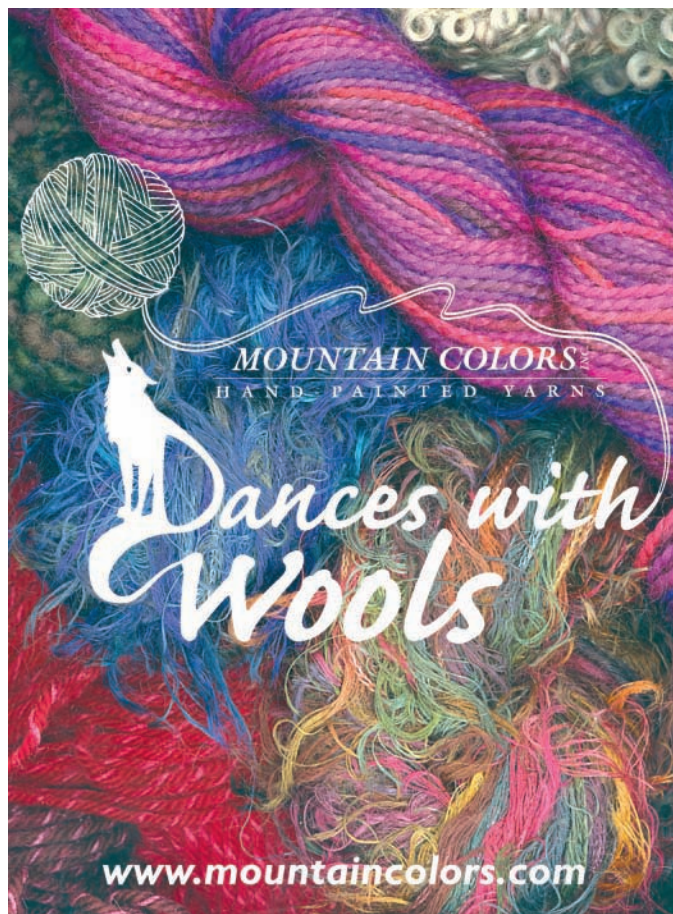
Vävskedsfabrik
SWEDEN

For more information and list of dealers please visit our website

www.glimakralooms.com

Phone +46 250 700 21 Fax +46 250 700 00

Oxberg, SE-792 94 Mora, Sweden



MOUNTAIN COLORS
HAND PAINTED YARNS

*Dances with
Wools*

www.mountaincolors.com

The Handwoven Marketplace

WEAVING SHOP DIRECTORY

ARIZONA

Fiber Factory—Mesa

The Southwest's most complete yarn shop. Yarn, accessories, equipment, and classes for four-harness, card, inkle, Navajo, rigid heddle, and tapestry weaving. www.fiberfactory.com

150 W. Main St. (480) 969-4346

CALIFORNIA

Custom Handweavers—Mountain View

We offer courses to advance skills at every level. Also looms, wheels, accessories, and materials, a feast of yarns for weaving and knitting, and weaving books. www.customhandweavers.com

2267 Old Middlefield Way (650) 967-0831

The Village Spinning & Weaving Shop—Solvang
Located in the Danish village of Solvang. Open 9:30 to 5:30 Monday through Saturday and 11:00 to 5:00 Sundays. <http://villagespinweave.com>; e-mail villagespinweave@earthlink.net

425 Alisal Rd. (805) 686-1192 order line
(888) 686-1192

COLORADO

Table Rock Llamas Fiber Arts Studio &

Dyeworks—Colorado Springs

Ashford, Schacht, and Louet. Weaving equipment and yarns. Knitting and crochet, natural dyes. Manos; Mountain Colors; Euro; Tahki; Stacy Charles; Henry's Attic; Handspun, natural-dyed yarns; fibers, yarns from local artists. Visit us on the web at www.tablerockllamas.com

6520 Shoup Rd. (866) 495-7747

The Indigo Thread—Fort Collins

Weaving, spinning, and knitting supplies, equipment, fibers, yarns, dyes and workshops. Quality selection, excellent prices.

3307 S. College Ave. (970) 225-8001

FLORIDA

Uncommon Threads—Palm Harbor

Catering to the fiber arts of weaving, spinning, knitting, crocheting, and beading with a wide variety of yarns and fibers ranging from basic to funky. e-mail uncommonthreads@tampabay.rr.com

31962 US 19 North (727) 784-6778

ILLINOIS

Wool, Warp & Wheel—Richmond

Weaving, spinning and knitting supplies and equipment. We feature looms and yarns by Harrisville Designs and Baynes Spinning Wheels. www.woolwarpandwheel.com

5605 Mill St. (815) 678-4063

MARYLAND

Handwoven by Ira—Takoma

Yarns, looms (Schacht, Leclerc), weaving accessories, beginning and advanced weaving classes. Finished products: scarves, throws, shawls, blankets. www.handwovenbyira.com; e-mail customerservice@handwovenbyira.com

6925 Willow St. (301) 585-9505

MASSACHUSETTS

The Fiber Loft (Bare Hill Studios)—Harvard

We have what you need! Serving fiber enthusiasts for over 30 years with weaving, spinning, felting, and knitting supplies and classes. www.TheFiberLoft.com e-mail yarn@TheFiberLoft.com

9 Mass Ave. (Rte 111) (978) 456-8669

MICHIGAN

Spinning Loft—Howell

Weaving and spinning classes. Looms, wheels and supplies. The best selection of spinning fibers in Michigan. Come check us out! E-mail Hannah@ismi.net; www.spinningloft.us

123 Mason Rd. (517) 546-5280

MINNESOTA

Silver Creek Cabin—Buffalo

For those on a fiber die, you should be able to find something to satisfy your cravings. Also unique gift items and Basketville baskets. www.silvercreekcabin.com

6 Division Lower Level (763) 684-0554

Creative Fibers—Minneapolis

Premier weaving and knitting shop carrying supplies for weavers, knitters, basketry, rug hookers, spinners & beadsters. www.creativefibers.com

5416 Penn Ave. S. (612) 927-8307

NEBRASKA

The Plum Nelly—Hastings

"Plum Nelly" means just about everything. In this case everything a fiber artists needs - looms, spinning wheels, fleece, yarn, shuttles, books, magazines, classes.

113 N. Hastings Ave. (402) 462-2490

NEW HAMPSHIRE

The Fiber Studio—Henniker

Our own 1300 yard rayon chenille, perle cotton, cottolin, mill ends and rug wools, 8/2 cotton and flake, linen blends, rayons, novelties. Hand-dyed natural yarns. Looms, equipment, books. Online Yarn Specials! Yarn samples—\$6.00 set. www.fiberstudio.com; e-mail sales@fiberstudio.com

9 Foster Hill Rd. (603) 428-7830

NEW MEXICO

The Espanola Valley Fiber Arts Center—Espanola
Yarns, fibers, looms; weaving, knitting & spinning supplies, books, dyes & more. Cooperative gallery. Year-round classes. Between Santa Fe and Taos. E-mail info@evfac.org; www.evfac.org

325 Paseo De Oñate (505) 747-3577

NEW YORK

Pollywogs—Wayland

Large variety of beautiful knitting, weaving yarns, spinning fibers. Extensive line of Fiber Trends, other popular knitting patterns, books. www.mypollywogs.com

7 Bush Ave. (585) 728-5667

OHIO

The Little House—Clyde

Friendly shop filled with spinning and weaving supplies, yarns, lots of books, and more. Call ahead, we take a day of retirement sometimes. Closed Sundays. Website - www.littlehousespinning.com

1927 N. Main St. (800) 554-7973

Craftsman Hill Fibers—Mt. Vernon

Quality yarns, fiber, and equipment for weavers, knitters, and spinners; featuring Harrisville yarn, Louet & Schacht equipment. Knowledgeable and friendly service. Wide variety of classes. www.craftsmanhill.com

New Location! 225 S. Main St. (866) 392-7724

(740) 392-7724

PENNSYLVANIA

Arasapha Farm—Gradyville

Fifty shades of worsted yarn from Bartlett yarns plus bulky & sport weight. Ashford wheels and looms, pattern books, sheepskins, spinning & weaving lessons.

1833 Middletown Road (484) 614-2623 (cell phone)

Silverbrook Fiber Arts & Sheepskins—Marchand
Schacht, Ashford, Louet wheels, looms, accessories; yarns including Brown Sheep, Henry's Attic, handspun, hand-dyed. Ten rooms in restored Victorian home. Classes. Punxsutawney/Indiana area. E-mail ginger@groundhog.net; www.groundhog.net/silverbrook

16040 US Hwy. Rt. 119 N (724) 286-3317

TENNESSEE

Jane's Fiber & Beads—Afton (Greeneville)

Weaving and spinning products by Ashford, Louet, Mirrix, and Schacht. Kumihimo and tassel supplies, books, Japanese beads, pearls, pressed glass, and classes. www.janesfiberandbeads.com; e-mail fiber@xtm.net

5415 E. Andrew Johnson Hwy. (423) 639-7919

TEXAS

Upstairs Studio—Laporte

We are a full service weaving, spinning, dyeing, and felting store. Located southeast of Houston, eight miles from NASA, and a mile from the bay. e-mail upsstudio@att.net

111 1/2 North Second St. (281) 470-0108

Rose Path Weaving—Lindale

In east Texas, just off I-20 on Hwy 69N. Looms & high-quality natural yarns. Supplies and lessons—weaving, knitting, crochet.

2808 S. Main St. #H (903) 882-3234

VERMONT

Golding Precision Fiber Tools—Saxtons River

Handbuilt, heirloom quality weaving looms and spinning wheels. Drop spindles, knitting needles and weaving/spinning accessories. Visit our shop and showroom. Best to call ahead. www.dropspindle.info; e-mail carving@sover.net

849 Saxtons River Rd. Route 121 (800) 710-1872

VIRGINIA

Springwater Fiber Workshop—Alexandria

Fiber art classes year-round in weaving, spinning, dyeing, surface design and more. Supply store with fibers, yarn, books, and equipment. Hotels nearby. www.springwaterfiber.org

808 North Fairfax St. (703) 549-3634

Serendipity Farm & Studio—Suffolk

Offering weaving, spinning and dyeing instruction. Featuring Schacht, Leclerc, Glimakra, Louet and Lendrum, we're celebrating 23 years in the fiber business! Yarns, books, videos, etc. Call for an appt! www.fibertoolsonline.com; e-mail sheepman@gte.net

980 Cypress Chapel Rd. (757) 986-2010

WASHINGTON

Fiber Arts Gallery—Port Angeles

Located downtown within walking distance of Victoria BC ferries. Showcasing over 45 local artists. Featuring one-of-a-kind gifts, new and used equipment, and weaving, spinning, and felting classes. E-mail jjjones@olypen.com

124 E. Front St. (800) 409-8680

WISCONSIN

Bahr Creek Llamas & Fiber Shop—Cedar Grove
Ertoel "Roberta" electronic spinning wheel; Schacht, Ashford looms and wheels; Polanaise Mazurka wheels; Unicorn and Interweave books; yarns, fiber, llama roving, supplies and custom spinning. e-mail demaster@bahrcreek.com
N 1021 Sauk Trail (920) 668-6417

Susan's Fiber Shop—Columbus

Everything you need for your next weaving or spinning project is at Susan's! See our large selection of looms including Ashford, Norwood, Schacht, Louet, Harrisville, and Mirrix. Visit us or go to our website at www.susansfibershop.com.

N 250 Hwy A (888) 603-4237 (orders only)

Lakeside Fibers—Madison

Come see our new Weaving Center overlooking the lake featuring our exclusive 36" cherry Louet David loom with tension brake and matching bench! www.lakesidefibers.com; e-mail info@lakesidefibers.com

402 W. Lakeside St. (608) 257-2999

Fiberwood Studio, Ltd.—Milwaukee

Natural fiber yarns, chenilles, Schacht, Norwood, Leclerc looms and accessories, books. Beginning and Intermediate weaving classes. "Make It-Take It" workshops. Weaving kits. e-mail fiberwood@aol.com


2709 N. 92nd St. (414) 302-1849

Apple Hollow Fiber Arts—Sturgeon Bay

Spin, weave, and knit in beautiful Door County. Equipment, books, yarns, classes. Have an espresso and work on projects in our internet cafe. Website www.applehollow.com


732 Jefferson St. (920) 746-7815

To be listed in the
"Weaving Shop Directory,"
please contact Sharon Altergott at
(877) 613-4630 or
SharonA@interweave.com.
\$65 per issue; \$55 per issue with
one-year (five-time) commitment.



PETERS VALLEY
CRAFT CENTER

WORKSHOP
CATALOG
ONLINE
NOW!



Layton, NJ
(973) 948-5200

www.petersvalley.org

Laura Strand	Jule Marie Smith
Pat Spark	Dorothy Gill Barnes
Joy Seidler	Carmen Grier
Joan Morris	Chunghie Lee
Lisa Grey	Sissi Siska
Myra Serrins	Ellen Kochansky
Jackie Abrams	Jean Cacicedo
Rebekah Younger	Jiyoung Chung
Sarah Haskell	Jeanette D. Meyer
Karen Paust	Marge Puryear
Carol Eckert	Miriam Schaer
Loretta Oliver	Renee Harris
Nancy Moore Bess	Mugsy May
Mary Anne Wise	Harry Bower
JoAnne Russo	Mary Ann Kirchhoff
Rob Dobson	
Jan Wutkowki	60 miles from NYC
Nancy Kay Anderson*	
Kerr Grabowski & Els van Barle	



GOOD WOOD LOOMS

Quality weaving looms and
accessories handcrafted of
native hardwoods

- ❖ Knitting Spools
- ❖ Pocket Looms
- ❖ Large and small Frame Looms
- ❖ Slant Looms
- ❖ Mini-Inkle Looms
- ❖ Warping boards
- ❖ Yarn holders and shuttles

Write or call for a free flyer

Good Wood Looms
PO Box 987
Langley, WA 98260
Phone & fax: (360) 730-1826
e-mail goodwood@whidbey.com
www.goodwoodlooms.com

PRESENTING
THE NEWEST BEAD SHOWS

Bead Mercantile

A Traveling Bead Show

Look for us in a town near you!

\$3.00 admission/Hours:
10 am–5 pm Sat.; 10 am–4 pm Sun.

January 6-7
Fort Lauderdale, FL
Sheraton Suites Cypress Creek
555 NW 62nd Street

January 13-14
Clearwater, FL
Radisson Hotel Clearwater Central
20967 US 19 N

February 17-18
Smyrna, TN
Tennessee Expo & Banquet Center
1412 Hazelwood Drive

February 24-25
Jacksonville, FL
Ramada Inn Mandarin
3130 Hartley Rd.
(I-295 & San Jose Blvd)

March 10-11
Pittsburgh, PA
The Holiday Inn Hotel & Suites of
RIDC Park
180 Gamma Drive

March 17-18
Raleigh, NC
North Carolina State Fairgrounds
Governor W. Kerr Scott Building
1025 Blue Ridge Rd.

**The Bead Mercantile
Shows**

PO Box 110, Afton, TN, 37616 • 423-639-7942
www.beadmercantile.com
www.janesfiberandbeads.com

WeaveIt 5

*Drawdown and
Design Software
for Windows*

WeaveIt Basic

- Edit Drawdowns
- Calculate Yarn Needs

WeaveIt Pro

- Easy to use, with
- Full Featured Design Tools

Loom Control

- Louet, AVL,
- JComp, Schacht

FREE demo and more details at

www.weaveit.com



Canyon Art

2445 Ruby Mesa Ct
Grand Junction, CO 81505
970-261-1612
sallyb@weaveit.com

NEW!

EDGEMONT YARNS and GREAT NORTHERN WEAVING

451 E. D AVE
KALAMAZOO, MI 49009

*Merged to Serve
You Better!*

**WE CARRY A FULL LINE OF
RUG WEAVING SUPPLIES!**

- Maysville Carpet Warp
- GNW Polycotton Warp
- 100% Poly Warp
- 4/4 Cotton Warp
- Mercerized Pearl Cottons
- Loopers, Rags, Selvedges
- Orco Looms

**WE BUY IN LARGE VOLUME
TO LOWER YOUR PRICES!**

**1-800-370-7235
or 1-800-446-5977**

**FREE PRICE LIST
SAMPLE PACK \$3.00**

info@edgemontyarns.com
www.greatnorthernweaving.com
www.edgemontyarns.com

SEE SPECIALS ONLINE!

Temptations for Weavers.

Hand-Dyed Yarn,
Looms, Supplies,
Classes.

Heritage Spinning & Weaving

47 E. Flint • Lake Orion, Michigan
www.heritag spinning.com
(248) 693-3690 • We ship anywhere!

Have a question about your **Handwoven.**
subscription?

Visit www.interweave.com and
click on **Subscription Services** to
find out about renewals, new orders,
gift orders, bill payment, or other questions and concerns.

Or contact us at: _____

Handwoven@pcspublink.co

Fax: (760) 738-4805

U.S. Customer Service:

(800) 433-6451

Canadian & International

Customer Service:

(760) 291-1531

Mail:

Handwoven

P.O. Box 469106

Escondido, CA 92046-9106

the mannings



Handweaving School & Supply Center

1132 Green Ridge Rd., East Berlin, PA 17316

717-624-2223 • to order - 800-233-7166

<http://www.the-mannings.com>

email: mannings@sun-link.com

This serene and peaceful setting is ideal for relaxing and learning. For 53 years, we've met the needs of weavers and spinners with workshops and seminars. Why not treat yourself to our warm personal service along with air conditioned comfort this summer?

Catalog and Yarn Style Card \$2.50

The YARN and FIBER Company

The Online Resource for Fiber Enthusiasts



Fine Yarns, Magazines, Patterns & Kits
Leclerc Looms, Louet Spinning Wheels
Great Prices - Free Shipping - Easy Browsing

www.yarnandfiber.com

visit us online or e-mail at sales@yarnandfiber.com

Events, Exhibits, Classes, Travel

EXHIBITS, SHOWS, AND SALES

DISTRICT OF COLUMBIA

Through January 7. Classical Persian Carpet Fragments. **Through February 25.** Mantles of Merit: Textiles of the Chin Peoples of Southeast Asia. **February 2–July 8.** Red. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

MINNESOTA

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.

NEVADA

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

NEW YORK

January 10–February 16. People at Play, tapestries by Susan Martin Maffei, at Treasure Room Gallery, The Interchurch Center, 475 Riverside Dr. at 120th St., New York. (212) 870-2200; www.interchurch-center.org.

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.

VIRGINIA

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.american Tapestryalliance.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@ywcapiercounty.org; www.YWCApiercounty.org.

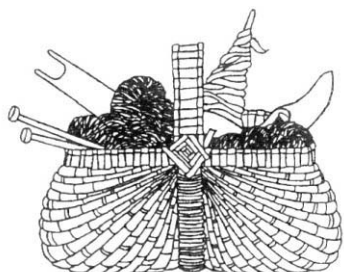
CANADA, ONTARIO

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.

UNITED KINGDOM, WALES

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.

SHUTTLES,



SPINDLES & SKEINS

Weaving • Basketry • Spinning
Knitting • Classes • Equipment

635 S. Broadway, Unit E
Boulder, Colorado 80305
(in the Table Mesa Center)

(303) 494-1071 • (800) 283-4163

Visit our web site:
www.shuttlesspindlesandskeins.com

Mon 12-6 pm • Tues-Sat 10-6 pm

Closed Sundays

A HANDWEAVER'S PATTERN BOOK

REVISED EDITION BY
Marguerite P. Davison

Also Now Available
A Handweaver's Source Book
(\$25.00 plus \$7.00 SH)

The Classic... 240 pages,
hard bound, photographically
illustrating over 1200 weavings, all
personally made by the author.
Weavers appreciate the simple
diagrams and directions
for duplicating the
designs... intended for
visual guidance, even to
those who do not read
English.

\$36.00
PLUS \$7.00
shipping and
handling
PA DELIVERIES
ADD 6% SALES TAX

ORDER THROUGH YOUR LOCAL BOOK STORE,
ONLINE: www.handweaversbooks.com
BY FAX: 610-793-2604,
OR WRITE...



Marguerite Davison
PUBLISHER

P.O. BOX 649 • CHADDS FORD, PA 19317

Sievers

SCHOOL OF FIBER ARTS

Washington Island, WI 54246
(920) 847-2264

Call for **FREE** brochure,
or visit us at:
www.sieversschool.com

BASKETRY

DYEING

FELTMAKING

HANDMADE PAPER

KNITTING

QUILTING

SPINNING

SURFACE DESIGN

WEARABLES

WEAVING

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; PBPenny@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. weaverdye@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, resumé, 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



pixeLoom®

software for
 editing drafts
 planning projects
 and virtual sampling

comprehensive set of tools
 designed for ease of use

visit our website
 for more information
 to view online tutorials &
 get a free trial download

from **Kitchen Table Software**
 for Windows® 98/2000/Me/XP

www.pixeLoom.com



MIND + BODY

INTERNATIONAL
 SURFACE DESIGN
 ASSOCIATION
 CONFERENCE

CO-SPONSORED BY
 KANSAS CITY ART INSTITUTE
 KANSAS CITY, MO

WORKSHOPS

Over 25 choices
 of hands-on workshops

For complete information visit:
www surfacedesign.org/conference.asp

To request a brochure, e-mail:
mhaas@mca.edu

CONFERENCE:
 MAY 31 - JUNE 3, 2007

WORKSHOPS:
 MAY 26 - MAY 30
 & JUNE 4 - JUNE 8, 2007

U.S. Postal Service Statement of Ownership, Management & Circulation. 1. Publication Title: HANDWOVEN 2. Publication No: 129-210. 3. Date of Filing: 9-29-06. 4. Issue Frequency: Bi-monthly except July/August 5. No. of Issues Published Annually: 5. 6. Annual Subscription Price: \$31.95. 7. Complete Mailing Address of Known Office of Publication: 201 E. 4th Street, Loveland, Larimer, CO 80537-5655. Contact Person: Jodi Smith; Telephone (970)613-4651. 8. Complete Address of Headquarters or General Business Office of the Publisher: Same as above. 9. Full Names and Complete Mailing Addresses of Publisher, Editor: Publisher: Marilyn Murphy, 201 E. 4th St., Loveland, CO 80537-5655. Editor: Madelyn van der Hoogt, 201 E. 4th St., Loveland, CO 80537-5655; Managing Editor: Liz Gipson, 201 E. 4th St., Loveland, CO 80537-5655. 10. Owner(s): Aspire Media Operations, LLC., 135 S. LaSalle St. Suite 3800, Chicago, IL 60603-4131. 11. None. 12. N/A. 13. Publication Title: HANDWOVEN. 14. Issue Date for Circulation Data Below: November/December 2006. 15. Extent and Nature of Circulation (in the following the first number represents the "Average No. Copies Each Issue During Preceding 12 Months" and the second number represents the "Actual No. Copies of Single Issue Published Nearest to Filing Date"): A. TOTAL NO. OF COPIES: 1. 32,218/30,800. B. PAID AND/OR REQUESTED CIRCULATION: 1. Paid or Requested Mail Subscriptions Outside-County: 19,609/19,527. 3. Sales through dealers and carriers, street vendors and counter sales: 5,716/5,377. C. TOTAL PAID AND/OR REQUESTED CIRCULATION (sum of 15B1 and 15B3): 25,325/24,904. D. FREE DISTRIBUTION BY MAIL, (SAMPLES, COMPLIMENTARY, AND OTHER FREE): 420/250. F. Total Free Distribution (Sum of 15D and 15E): 420/250. G. TOTAL DISTRIBUTION (Sum of 15C & 15F): 25,745/25,154. H. COPIES NOT DISTRIBUTED: 6,473/5,646. I. TOTAL (sum of 15G & 15H): 32,218/30,800. J. Percent Paid and/or Requested Circulation (15C divided by 15G x 100): 98.4%/99.0%. 16. Publication of Statement of Ownership. Publication required. Will be printed in the Jan/Feb 2007 issue of this publication. 17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Marilyn T. Murphy, Publisher. 9-29-2006. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).

Marilyn T. Murphy



A non-profit organization dedicated to promoting alpacas through member and public education

WE ARE THE PROUD SPONSOR OF

Alpacalooza

March 30–April 1, 2007

Three Days of Peace, Love, and Livestock

Western Washington Fairgrounds
Puyallup, WA



Penland Textiles



Spring 2007 March 11 – May 4

Weaving: A Continuous Tradition with Beth Ross Johnson

Scottish and Japanese traditions will inspire plain weave, pattern weaving, and ikat for functional and expressive textiles.

Summer 2007 May 27 – September 1

One- and two-week classes in weaving, surface design, felting, dying, pattern drafting, basketry, and mixed media

Complete information available online or call for a catalog.

Penland School of Crafts

A national center for craft education
in the North Carolina mountains

www.penland.org • 828-765-2359

SWEET GRASS WOOL

Natural and Hand dyed
Domestic Targhee Top and Yarn
Spinning Fibers & Yarns

www.sweetgrasswool.com

4528 US Hwy 12 West
Helena, Montana 59601
888-222-1880

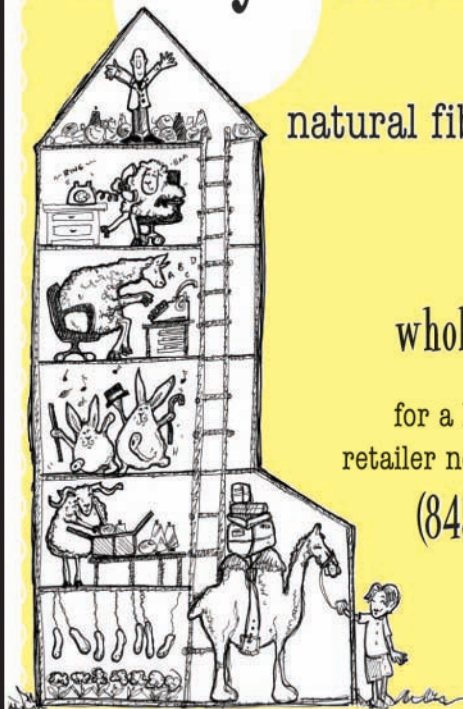
Henry's Attic, Inc.*

natural fiber yarns

wholesale only*

for a Henry's Attic
retailer near you, call :

(845) 783.3930



NEW!

Wool Tartan Yarn in 20 Authentic Colors

from Scotland's Finest Tartan Producer

The Complete Source for All Your Weaving Needs!

- Leclerc Weaving Looms, Repair Parts & Accessories
- Weaving/Spinning/Knitting Tools
- Large Selection of Yarns in a Rainbow of Colors including:

Cotton
Mop/Slub Cotton
Fleece Artist
Mercerized Cotton
Orlec (Acrylic)
Harrisville Wool
Tartan Yarn
Cottolin

Cotton/Rayon Chenille
Tencel Yarn
Cotton/Linen Rug Warp
J. Collingwood Rug Wool
Irish/Belgian Linen
Jamieson's Shetland
Lopi Wool Yarn
Peace Fleece



Camilla Valley Farm Weavers' Supply

phone: (519) 941-0736
fax: (519) 941-0804
PO Box 341, Orangeville, Ontario, Canada L9W 2Z7
email: nmanners@camillavalleyfarm.com
www.CamillaValleyFarm.com

- 1000s of Weaving/Knitting/Spinning Books, Videos & Magazines
- Mail Order, Retail Store & Extensive Website with Secure Online Ordering
- Large Inventory for Quick Shipments

Contact us for Catalog & Yarn Sample Cards

Camilla Valley Farm

to Agnetta Gaines, 6749 County Rd. P39, Fort Calhoun, NE 68023. agnettagaines@huntel.net; www.roots2007.org.

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; leepr@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 Fourré, 4758 Lyndale Ave. S, Minneapolis, MN 55419-5304. (612) 825-0747; fourre@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.

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



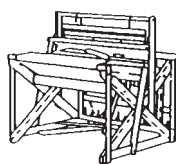
Beautiful Hand-dyed Yarns



Weaving Southwest
216-B Paseo del Pueblo Norte
Taos, New Mexico 87571
1.800.765.1272

www.weavingsouthwest.com

FROM RAGS TO RICHES



Turn Rags Into
Beautiful Rag
Rugs With An
Easy To Use
Leesburg Loom

- Sturdy Construction
- Smooth & Efficient Operation
- Factory Direct Prices
- Starting At \$475.00
- Financing Available
- **Full Line Of Weaving Supplies**
- **Call Or Write For A Free Brochure**

LEESBURG LOOMS AND SUPPLY
201 NORTH CHERRY STREET
VAN WERT, OHIO 45891
800-329-9254

**BUXTON
BROOK
LOOMS**

weavette®
WEAVE IN THE PALM OF YOUR HAND
modular looms, portable weaving

buxtonbrook.com 800 358 2782
wholesale accounts available



IWC 2007

A Conference for Fiber Artists

July 19-22, 2007

Fort Lewis College Durango, Colorado



3-day Workshops in

Tapestry, Doubleweave, Surface Design
Weaving with Wire and Metals, Ikat, Design Workshop
Native American Ancient Fibers and more!

Featuring Instructors

Karen Crislip, Elda Kohls, Margaret Roach Wheeler
Betty Vera, Susan McGehee, Bonnie Inouye
Bobbie Irwin, Jennifer Moore, Gail Denton
Daryl Lancaster, Terri Stewart, Linda Lugenbill
Shelly DeChantal, Johanna Erickson

Also featuring

Vendors, Fashion Show & Galleries

FIBER CELEBRATED 2007

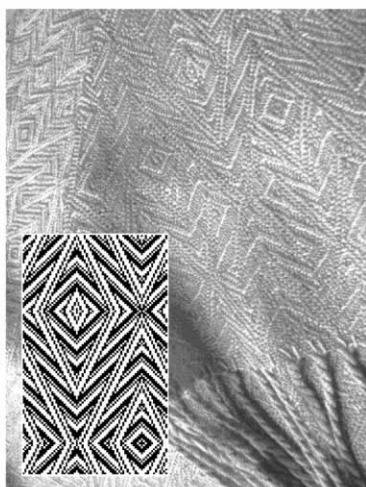
Intermountain Weavers Conference

Jerry Magner, 1605 Belluno Ct., Las Vegas, NV 89117
registration@intermountainweavers.org
www.fortlewis.edu

Fiberworks PCW 4.1

WEAVING DESIGN SOFTWARE

TURN YOUR IDEAS INTO REALITY



New Features

Add/Remove tabby
Interleaf drafts
Overlay masks
Shaft Shuffler
Transparent paste
Enhanced sketchpad
Open images and
convert to drafts
More structures in
block substitution
Edit/custom blocks

Work easily, design
smart and have fun

From draft to cloth in clear easy steps

Fiberworks

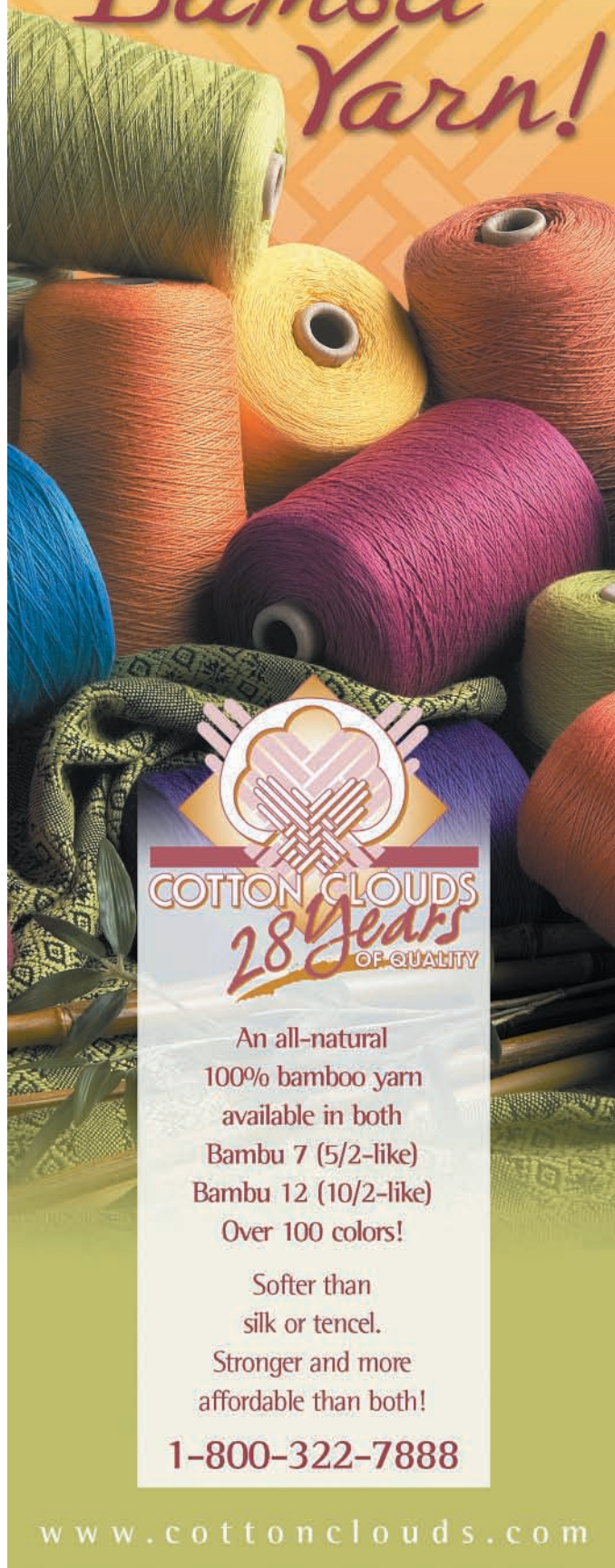
27 Suffolk St W, Guelph, ON, N1H 2H9 Canada

Phone: 519-822-5988

Email: info@fiberworks-pcw.com

Website: <http://www.fiberworks-pcw.com>

New Bambu Yarn!



COTTON CLOUDS
28 Years
OF QUALITY

An all-natural
100% bamboo yarn
available in both
Bambu 7 (5/2-like)
Bambu 12 (10/2-like)
Over 100 colors!

Softer than
silk or tencel.
Stronger and more
affordable than both!

1-800-322-7888

www.cottonclouds.com

Cool New Stuff



Cotton Clouds introduces a new line of 100 percent natural bamboo yarn. Bambu 7 at 2,100 yds/lb is available in ninety-seven colors. Bambu 12 at 6,300 yds/lb is available in forty-five colors. The colors range from earthy neutrals to soft pastels to bright jewel tones. Several exclusively designed kits using these yarns, such as the fancy twill scarf pictured here, are available. Other kits include shawls in shadow weave, broken twill, or huck lace. For more information, contact Cotton Clouds at (800) 322-7888 or www.cottonclouds.com.

Schacht Spindle Company introduces Flip, the feature-full, folding rigid heddle loom. Schacht's new loom folds in a jiffy, provides multiple weaving positions, is easy to warp, and allows you to use two heddles to greatly expand your structure options! Flip is available in 15-, 20-, and 25-inch weaving widths. Included is an 8-, 10-, or 12-dent reed, one threading hook, one warping peg, two stick shuttles, two table clamps, and complete warping and weaving instructions. Flip is available at Schacht dealers. For more information, contact Schacht Spindle Company, (303) 442-3212; info@schachtspindle.com; www.schachtspindle.com.



Jonathan Seidel has added a folding three-quarter-size box loom to his line of paddle and tape looms. This new size is perfect for small spaces or travel and will fit into a backpack or large bag. The heddle can be folded while warped. With the heddle folded, the loom measures 7 inches wide, 6 inches high, and 12 inches long. For more information, call John Seidel at (610) 948-5175 or visit his website at www.jkseidel.com.



Weave Got Ewe Spinning introduces four pattern booklets for the rigid heddle loom. Each booklet contains four projects with complete instructions. The scarf colorways range from pastels to Christmas red and green. The projects utilize a variety of yarns from smooth cottons to lively novelties. To see each pattern collection or to order, visit their website at www.weavegotewespinning.com.



Do you have a product you would like featured in Product News?
Contact Sharon Altergott at (877) 613-4630.

ADVERTISE IN CLASSIFIEDS

TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment **ten weeks** prior to the month of publication. **Only \$2.50 per word (\$50 minimum) or \$125/column inch (press-ready).** Payment must accompany ad. Check, Visa, MC, Amex, Discover accepted. Send to **Interweave Press, Handwoven Classified Ads**, 201 East Fourth Street, Loveland, CO 80537-5655. Fax (970) 667-8317; E-mail: SharonA@Interweave.com

The DROP SPINDLE 417 E. Central
Santa Maria, CA 93454
www.dropspindleyarns.com (805) 922-1295

Hand Dyed Yarns
In Subtle and Outrageous Colors
Space Dyed and Natural
Silk, Mohair, Wool, Cotton and Novelties

WHOLESALE ONLY:
SAMPLES \$3.00
WITH PROOF OF BUSINESS



Seattle Knitting Expo
April 13, 14, 15 2007

Marriott Hotel
Sea/Tac Airport
Merchant Market, Fashion Shows,
Nationally known Instructors,
Hand & Machine Knitting,
Crocheting Classes, and Wearable Art

Call: Arlene Vraney 360-805-4847
avraney@verizon.net
www.seattleknittingexpo.com

Mid-Atlantic Fiber Association

MAFA's Workshop Weekend
July 6-8, 2007
Marywood University, Scranton, PA

3-day workshops in weaving, spinning,
dyeing & related fiber arts, including
beginning spinning & weaving

Featuring: Su Butler, Sharon Costello, Bobbie Irwin, Daryl Lancaster, Ruby Leslie, Betty Vera, Andrea Mielke, Rodrick Owen, Sarah F. Saulson, Carol Wood, Debbie MacCrea, Barbara Diefenderfer, Karel Henneberger


Registration Brochure @ www.mafafiber.org
Phone: 717-253-2585

NOTICES

LIQUIDATION SALE! Organic Cotton, Ecospun, Hemp yarns. 25% off by the cone/skein/spool; 50% off box lots. **New World Textiles**, (828) 669-1870. www.charkha.biz

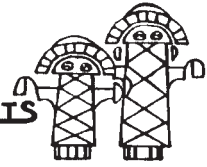
RENT WEAVING/SPINNING STUDIO. Orcas Island, WA. Full equipped - sleep, cook and create. \$375 weekly October through May. Tele: (360) 376-4286 or e-mail: dragonfly@rockisland.com.

WRITING A WEAVING BOOK? I can help you. Experienced editor/writer/weaver. **Lucy Brusic**, 2134 Knapp St., St. Paul, MN 55108. (651) 646-2970. lucy@brusic.net.



www.braidershand.com

DAFT JAMES HANDCRAFTS



See our sample sets in your home. Select from a large variety that is certain to please you.
Order those sets of specific interest, only 75¢ each.

1. 5/2 Perle Cotton	4. Silk
2. 16/2 Mercerized Cotton	5. Shetland Wool/Polyester
3. Cotton Flake	6. Rayon Chenille
	7. Natural Cotton Warps

Quantities large or small, we rapidly fill them all!
P.O. Box 148A, Akron, NY 14001

BUSINESS OPPORTUNITIES

LOOM MAKER RETIRING. Buy this established weaving equipment business making exclusive and innovative products of highest quality. Training included. www.firesidelooms.com. (360) 437-0733.

30-YEAR-OLD ESTABLISHED RETAIL knitting, weaving, spinning supply shop in southern New Hampshire. Respond to: greenpastures77@yahoo.com.

Get your fiber fanatic fix here!

Table Rock Llamas Fiber Arts Studio
& the Dye Works

6520 Shoup Road
Colorado Springs CO 80908
Phone • 719 - 495 - 7747
www.tablerockllamas.com

Habu specialises in one-of-a kind textiles & unique yarns/materials from Japan. Over 300 selections of yarns include bamboo, silk stainless steel, paper, metallic and many more. A variety of knitting & crocheting kits are available also. The space is open from Monday to Saturday, 10 am to 6 pm. A complete yarn sample set is available for \$20 (+\$3 postage within US & \$10 will be refunded on your 1st order over \$60).

Habu Textiles
135 W. 29th Street Suite 804 New York NY 10001
212.239.3546 telephone 212.239.4173 facsimile
habu@habutextiles.com e-mail
www.habutextiles.com

Weaver's Craft

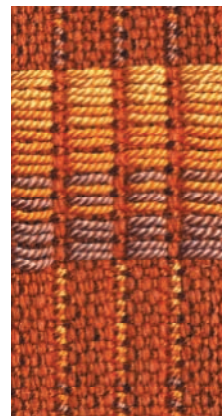
"I love it!"

Subscribe Today!
Six issues (1½ years) \$29
Canada/Foreign \$36 US
Send US check, money order, Visa, or MasterCard to:
Plain Tabby Press
4945 Hogan Dr
Fort Collins 80525-3709
(970) 223-8591
1 (866) 754-7200
www.weaverscraft.com



Natural & Hand-dyed Silk Yarns & Fibres

Treenway Silks
1.888.383.7455
www.treenwaysilks.com



EQUIPMENT

ADJUSTABLE 7-FOOT TRIANGLE LOOMS for shawls, blankets, jackets, and more. Unique, simple way of weaving. No experience necessary. Complete instructions. No loom waste. Cherry, walnut \$275; oak, maple \$265. Matching stands/accessories available. Looms adjust to nine sizes, stands to five heights. VHS/Video: *Triangle Frame Loom Weaving Magic*, 90-minutes, \$38.95 postpaid. New DVD \$33.95. Lap Tri-Looms available. **Carol Leigh's Hillcreek Fiber Studio**, (573) 874-2233; to order (800)874-9328 (TRI-WEAV). www.hillcreekfiberstudio.com. MC/Visa, Discover.

ANTIQUE BARN LOOM (circa 1792), 45" weaving width, four-harnesses, attached bench, extra weaving equipment, \$800. Call or e-mail: egclaus@comcast.net. (508) 375-6468. MA.

BOX AND PADDLE LOOMS. Handmade reproductions of tape looms in hardwood or softwood. New smaller sizes and custom orders taken. Prices start at \$60. www.jkseidel.com. (610) 948-5175. PA. wtool@msn.com.

CRANBROOK LOOM, good condition, 72" weaving width, eight harnesses, three reeds, bench included. \$5000. Call or email **Julia Norton**, (602) 909-5435, jnorton15@cox.net. Arizona.

FOR NEWCOMB LOOM PARTS, contact Leslie or Paul at **Riverside Loomworks**, PO Box 522, Eaton Rapids, MI 48827-0522. (517) 663-0357.

FOR SALE: 10', 8-SHAFT CRANBROOK loom. Last owner professional rep rug weaver; set up for professional production. Excellent upgrades, includes bench. \$7000. negotiable, financing available. Pictures at: www.lakesidefibers.com/loomindex.html. E-mail: info@lakesidefibers.com.

CONSIGNMENT AT THE SPINNERY.

We sell and take on consignment new and used fiber equipment. Classes in weaving, spinning, knitting, basketry, and more.

The Spinnery, 33 Race Street
Frenchtown, NJ 08825
(908) 996-9004

www.spinnery.net
email: spinnery@aol.com

Since 1936 Gilmore Looms

Handcrafted weaving products

Jack Looms - Inkle Looms
Benches - Spool Racks
Warping Reels & Frames
Weaving Accessories
KROMSKI Spinning Wheels

1032 N. Broadway Ave.
Stockton, CA 95205
(209) 463-1545
gilmorelooms@earthlink.net
www.gilmorelooms.com

FRICKE FIBER TOOLS, electric "Easy Wind" skein and ball winders. E-spinner; Best kept secret spinning wheels, manual winding equipment. **Fricke Enterprises**, www.fricke-fiber-tools.com. (360) 691-5779; fricket@gte.net.

LOOMS AND WEAVING EQUIPMENT. Knowledgeable staff can answer questions on equipment; competitive prices; prompt service. Free catalog. Call (800) 468-0035. **Yarn Barn of Kansas**, 930 Massachusetts, Lawrence, KS 66044.

MECCHIA 48" COUNTERMARCH FLOOR LOOM, complete with bench & accessories. Eight-harnesses, two reeds. Excellent condition. Asking \$3200. Shipping extra. Also available 24" rigid heddle table loom with removable legs & stool. \$200 plus shipping. Large reference library available - great for weaving group. Price negotiable. **Pat** (941) 575-0133 days or e-mail: koalapat4@yahoo.com.



Makers of finely
handcrafted
weaving looms
and spinning
wheels.



www.montanalooms.com

Walter Turpening Benches, Stools & Chairs

*Custom handwoven seating
for Craftsmen & Artisans*

4509 Woodoak Drive
Kingsport, Tennessee 37664
(423) 323-5385
Walt.Turpening@att.net



mirrixlooms.com

Perfection in
every detail.

603.547.6278
mirrixlooms@adelphia.net

NILUS LECLERC 60" 12-HARNESS LOOM. Good condition, all accessories; books, yarn, \$1500. Riverview, Florida (813) 671-9072.

12-HARNESS LECLERC NILUS. 48", maple, folds to 36", \$2500; **Kessenich** 4-harness sectional 24", red oak, folds to 22", \$750. E-mail: weaverruoy@yahoo.com.

WEAVERS AND SPINNERS. www.whitevale-craftworks.ca for fibres, equipment, projects. 485 Whitevale, Rd., Whitevale, ON, Canada L0H 1M0. (888) 420-4680 or fax (905) 294-6322.



AIR ASSIST

Lifts multiple shafts easily using air. Add to looms with front mounted treadles.

Jack & Tapestry Looms & Benches • Rotary Temples • Accessories

www.firesidelooms.com/what'snew
1060 Olele Point Rd.
Port Ludlow, WA 98365
(360) 437-0733




14", 20", and 25" Table Looms
30", 36", 42", and 46" Floor Looms
4 and 8 Shafts available

HANDCRAFTED IN OAK SINCE 1945
Weave anything from fine cloth to rugs

KESSENICH LOOMS
2329 Taft Road (269) 673-5204
Allegan, MI 49010 *Send \$1 for Brochure*
www.kessenichlooms.com

DUTCH MASTER 10" TRAVEL LOOM LIGHT, YET STURDY, 8-SHAFTS



NEW!

Öxabäck counter-marche looms.
Weaving tools, linen yarn & more.

THE WOOLGATHERERS LTD., LLC
Hans & Sara von Tresckow
35 N. Main, Fond du Lac, WI 54935
(920) 907-0510
More at: www.woolgatherers.com

FIBERS

CANADIAN YARNS RETAIL. Fine wools, cottons, cottons, fancies, linen, rayons. Canadian Sales Only. See at www.talismantrading.org New owner: **Talisman Fibre and Trading Co.**, PO Box 1949, Revelstock, BC Canada V0E 2S0. (250) 837-6565; weedandweave@hotmail.com.

COTTON/COTTON BLEND fabric rolls, 1 1/2" to 15" widths. Fantastic selection—40,000+ pounds. Introductory weaving pack, 67 lbs/\$100 ppd. New 10,000 pounds selva trimmings, \$1.25 to \$2.00/lb. Call (800) 646-9328, **In-Weave**, 823 Central Ave., Hawarden, IA 51023. www.inweave.com; inweave@acsnet.com.

ALPACA YARN SHOP



Heavy Worsted
31 Beautiful
Colors

1 lb. cone ~ \$45
1/2 lb. cone ~ \$23
4 oz. skein ~ \$11.50

Yarn sample card available
Call today **303.648.3110**
www.T3Weavers.com

NEW ITEM:
Rug Kits



Wide selection of silk yarns and fibres
The Silk Tree

Toll free 1-877-891-2880

www.silkyarn.com silktree@silkyarn.com



Fine Australian WOOL YARNS

100% Wool Yarns in 371
Lovely Colors

Imported Tapestry & Rug Warp
Cotton Seine Twine & Linen

Send \$3.00 for Complete Warp Samples

Tapestry Looms • Bobbins • Beaters
See our New Portable Frame Loom



shannock tapestry looms

PO Box 65295, Vancouver, WA 98665 USA
Phone: (360) 573-7264 • Fax: (360) 573-0384

www.shannocklooms.com

FREE MILL END SAMPLES. Send a stamped (\$.39) self-addressed business size envelope to **Old Mill Yarn**, PO Box 7H, Eaton Rapids, MI 48827.

IRISH YARNS AND CRAFTS. Pure Irish linen heritage yarns and threads and 100% wool Kilcarr Donegal tweed. www.IrishYarnsAndCrafts.com.

NEW - BFL ULTRASOCK. Superwash Blue Faced Leicester in fingering weight, 3-ply, natural ecru color. 1900 ypp. Available in 8/oz skeins (\$23.20) and 1/lb cones (\$46.40) exclusively from www.Wool2Dye4.com. Wholesale inquiries welcome.

SILK YARN SPECIAL - 2-ply silk in lovely colors, 2100 yds/lb. While supply lasts \$40/lb! **The Fiber Studio**, 9 Foster Hill Rd., Henniker, NH 03242. (603) 428-7830. www.fiberstudio.com. sales@fiberstudio.com

TRADITION•INSPIRATION•INNOVATION

TEXTURA TRADING CO.

100% STAINLESS STEEL YARN
TENCEL • SOY PROTEIN • SILK
CASHMERE & BLENDS
RETROREFLECTIVE • RAFFIA
ANGELINA • STEEL FIBER

BEST PRICES FOR
JAGGERSPUN AND SILK CITY

www.texturatrading.com

toll-free 877-TEXTURA (877-839-8872)

Fantastic Yarn Selections

- 27 colors of our own Rayon Chenille
- Rug Wools • Perle Cotton
- 10/2 Colored Tencel
- Novelties • 8/2 Cotton & Flakes
- Looms • Wheels • Books • Dyes
- Hand Painted Rayon Chenille



The Fiber Studio
9 Foster Hill Rd., PO Box 637-HW
Henniker, NH 03242 (603) 428-7830
Open Tues-Sat 10-4
www.fiberstudio.com
sales@fiberstudio.com



NORDIC STUDIO

SWEDISH YARNS

- Cottolin
- Egyptian Cottons
- Line Linen
- Rug Warp

In Stock Now!

Amazing Colors - Great Prices!

281-467-1575 • toll free 1-888-562-7012
www.nordicstudio.com
5718 Third Street • Katy, TX 77493

INSTRUCTION

5-DAY CLASSES at The Weavers' School on scenic Whidbey Island in 2007: Weaving I (March 19-23, July 16-20, September 24-28) and Weaving II (April 23-27, October 1-5). **Madelyn van der Hoogt, The Weavers' School**, PO Box 1228, Coupeville, WA 98239. (360) 678-6225; mvdh@whidbey.net.

A PEACEFUL WISCONSIN COUNTRY fiber arts retreat! Workshops in weaving, spinning, knitting. On-line workshop schedule and registration. **Fiber Garden LLC.** Fiber Arts School, Gift Mercantile, Yarn/Fiber Shop. Visit www.fibergarden.com; phone (715) 284-4590.

ADVANCE YOUR UNDERSTANDING Sharon Alderman offers workshops in her studio or travels to you. For details, visit www.sharonalderman.com or send SASE to 753 South 500 East, Salt Lake City, UT 84102-3351.

CAROL LEIGH'S HILLCREEK FIBER STUDIO. Workshops in spinning and natural dyeing, plus multi-harness, triangle frame loom, and Navajo weaving. Weekend and week-long. Bed and breakfast. Airport shuttle available from St. Louis & Kansas City airports. Workshop brochure, send SASE to **CLHFS**, 7001 Hillcreek Rd. HW, Columbia, MO 65203. (573) 874-2233.



The Spinner's Loft

*Come for the fresh breezes,
the tranquil setting, and take
home a new or improved skill.*

www.thespinnersloft.ca
info@thespinnersloft.ca

Learn-to-Spin Vacation Workshops By the Sea

1626 West Jeddore Road, Head of Jeddore, Nova Scotia, B0J 1P0

47 Bassett Rd.
Shelburne
MA 01370

www.vavstuga.com
(413) 625-6057
phone/fax

BECKY'S VAV STUGA

Swedish style weaving school
WEEKLONG WORKSHOPS

- basics
- linens
- drawlooms

SWEDISH COLD MANGLES

SWEDISH LINEN & COTTON YARN

GLIMÅKRA LOOMS & EQUIPMENT

In the mountains
of Western North Carolina



HAYWOOD

COMMUNITY COLLEGE

PROFESSIONAL FIBER PROGRAM

- weaving • design • dyeing • business
- marketing

Instructor: Catharine Ellis

1-866-GO TO HCC • www.haywood.edu

EATON HILL TEXTILE WORKS is now offering classes in beginning, intermediate, and advanced weaving, as well as ongoing sessions in historic textiles: *Venetian Carpets, Linen Spot Weaves, Checks and Stripes and Overshot*. For more information: **Eaton Hill Textiles Works**, 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733; katehtw@aol.com; www.eatonhilltextiles.com.

FIBER WORKSHOPS AT MY STUDIO in Chimayo, New Mexico. Contact **Rose Vigil**, HCR 64, Box 1, Chimayo, NM 87522. SASE for information or warpweave@cybermesa.com or call (505) 351-4522.

IDYLLWILD ARTS SUMMER PROGRAM. Workshops in Fabric Collage, Pomo/Miwok and Cahuilla Basketry, Navajo Weaving, Assemblage, mixed media and more. Located in the beautiful mountains of southern California. (951) 659-2171, Ext. 2365; summer@idyllwildarts.org. PO Box 38, Idyllwild, CA 92549. www.idyllwildarts.org.

TAPESTRY RETREAT on Prince Edward Island. Have an island experience while weaving a tapestry, dyeing with local plants, and breathing the sea air in a five-day workshop with Ann Keuper. July 18 - 22, or July 25 - 29, 2007. www.weaveanisland.com.

Weave Structures the Swedish Way

NEW from VÄV STUGA PRESS

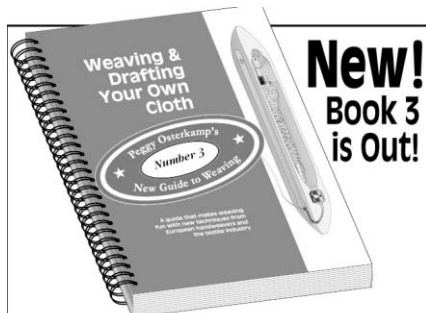


This translation of a classic Swedish text teaches the basics of drafting in a straight forward practical approach to plain weave, twills, damask, overshot, halvdarll, crackle and more.

\$36.00+ \$5.00 sh/h

BECKY'S VÄV STUGA

47 Bassett Road, Shelburne, MA 01370
413-625-6057 • www.vavstuga.com



New!
Book 3
is Out!

Peggy Osterkamp's New Guide to Weaving Series

Book 1 Winding a Warp & Using a Paddle

Book 2 Warping Your Loom & Tying on New Warps

Book 3 Weaving & Drafting Your Own Cloth

DVD & Video
Warping the Loom Back to Front

Running time
62 minutes (color)

Book 1 & 2 \$39.95 DVD or Video \$34.95

Book 3 (280 pages profusely illustrated) \$44.95

CA residents add 8.5% sales tax

To Order Books or Videos:
Lease Sticks Press
P. O. Box 1148
Sausalito CA 94966

Plus \$3.50 each p/h
Phone & Fax
415.925.8666
www.weaving.cc

LITERATURE

FREE SAMPLE COPY of colorful, 64-page quality textile magazine, *Textile Fibre Forum*. Check out our website www.ggcreations.com.au/tafta or tafta@uq.net.au. This publication covers all the textile arts in the Australian region and includes New Zealand plus an international component. Just write **TAFTA**, PO Box 38, the Gap, Q4061, Australia (send \$4 U.S. to have your free copy sent airmail.) You'll love it. No obligation.

HAND LOOMS SUPPLEMENTS #9. \$10. 18th century reeds; a 19th century loom head; Looms of the Chimayo weavers and more. **The Spinning Wheel Sleuth**, PO Box 422, Andover, MA 01810. www.spwhsl.com.

HANDWOVEN OVERSHOT *Figures On 8 Harnesses*. Monograph by Nellie Burnham. 66 designs, animals, flowers, etc. \$12. **Nellie Burnham**, PO Box 617, Roscoe, NY 12776.

Untangle yourself?



www.mendocinoartcenter.org

1 800 653-3328 for workshop info

LOOMS • YARNS • BOOKS • DYES
CLASSES • WORKSHOPS

Stony Mountain Fibers

434-295-2008

939 Hammocks Gap Road
Charlottesville, VA 22911

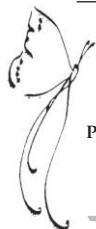
www.StonyMountainFibers.com

A NEW CONCEPT IN LEARNING

Long Distance Learning with Laura Fry

- Workshops in a Box
- CD Weaver
- Magic in the Water
- Weave a V

For info: <http://laurafry.com>



Laura Fry Weaving Studio

P.O. Box 4

Prince George, B.C., Canada V2L 4R9

250-563-3144

<http://laurafry.com>

PATTERN TECHNIQUES FOR HAND-WEAVERS, 314 pages, four-shaft to multishaft weaves thoroughly explained. \$45.95 ppd (\$54.95 ppd outside USA). **Doramay Keesbey**, 3428 Hampton Way, Eugene, OR 97401.

SPINNING FOR SOFTNESS AND SPEED by Paula Simmons. Long out of print, now available! \$20 includes shipping. **Pat Green Carders Ltd.**, 48793 Chilliwack Lake Rd., Chilliwack, BC, Canada V4Z 1A6. Call toll-free (877) 898-2273, (PT Zone).

THE MAGIC OF HANDWEAVING - THE BASICS AND BEYOND by Sigrid Piroch. Learn to weave, review basics, step-by-step, all in color! Inspirational projects, great tips, rave reviews. See www.artstudio.org/magic.htm Send check or money order for \$28.99 to **Arts Studio**, PO Box 308, Foxburg, PA 16036 (plus 6% PA only).

ShuttleCraftBookS
INC

Free book list of 40 titles-by van der Hoogt, Sparks, Atwater, Tidball, Mayer, Harvey, etc.

1338 Ross St. • Petaluma, CA 94954



LINEN LOVERS & FLAX FANCIERS

Grow it
Reap it - Spin it
Illustrated Instruction

Full Color - Hardcover
100's of Photos
A Great Gift

Check or M.O. in U.S. Funds
Flaxen Past hard cover book \$48.00 + \$5.00 sh
newly available, soft cover book:
Warp With A Trapeze and Dance With Your Loom \$19.95 + \$4.00 sh

Kati Meek
7796 North Pointe Shores
Alpena, MI 49707
989-358-0162 krmeek@charter.net



Weaving Tapestry in Rural Ireland
Taipéis Gael, Donegal
By Meghan Nuttall Sayres

Full color tapestries and black and white photographs with lively, informative captions; essays, oral histories, and interviews with weavers; natural dye glossary and recipes, literature and local lore about weaving past and present.

\$39.00

To order in the US: Duford Editions,
PO Box 7, Chester, PA 19425;
(610) 458-5005 • 1-800-869-5677

200 pages, ISBN 13: 978-0-9535353-3-0

For more information about this book, and the author, please visit:

www.MeghanNuttallSayres.com

SOFTWARE

DESIGNING WITH THE COMPUTER can be easy and fun – or hard and frustrating. If “easy and fun” sounds better, visit www.riversidefiberarts.com.

SALLY'S SHOP

For All Your Weaving & Spinning Supplies

Visit our Shop or Mail Order

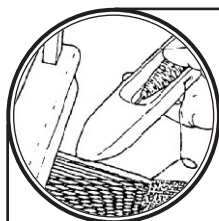
Phone Orders Welcome! 10–3 M, T, Th, F;

Wed. by appointment; Sat. 10–12 VISA/MC

141 College St., Wadsworth, OH 44281

(330) 334-1996

E-mail: sallyshop1@cs.com



*Fine weaving
and
spinning tools
since 1977*

woolhousetools.com



*One-of-a-kind
Fused Glass Buttons*
www.perfectbuttons.com
505.286.1783

ProWeave 6.01

For PC or Macintosh

Traditional Drafting

Freehand Drawing

Twill Databank

Printed Manual

Excellent User Support

Cameron Fibre Arts Tel: 613 253-2249
RR # 3, Ashton, ON, Canada, K0A 1B0
www.proweave.com

TRAVEL

FALL '07 CHINA'S SILK ROAD and Silk Production A-Z. Request details: **Mary Fletcher**, PO Box 61228, Denver, CO 80206. ChinaMF@comcast.net. Tel/fax (303) 632-9255.

TOUR ITALY 2007 – May and October Tours of Umbria & Tuscany. Stay at an Alpaca farm. Natural dye & felting workshops. Weaving, lace, embroidery studios tours. **Linda Kirsch**, Focus on Fiber, (503) 841-6796. Linda@LindaKirsch.com.

PUCHKA Textile Tours

Peru • Argentina • Bolivia

22 days in enchanting Perú, featuring workshops in tapestry and backstrap weaving, knitting, braiding, spinning & embroidery. Includes Machu Picchu, Museums, Markets and More ...

15 days in Peru/Bolivia/Argentina, featuring the best of the best of textile artists studios, museums, galleries, markets, fabulous shopping & the tango bars of sophisticated and passionate Buenos Aires ...

www.puchkaperu.com



Milwaukee's Weaving Destination: FIBERWOOD STUDIO

YOUR ONE-STOP SOURCE FOR:

- ◆ Handwoven textiles - wearable art, home accessories, & gifts
- ◆ Natural fiber yarns ◆ Looms & accessories
- ◆ Classes & workshops ◆ Weaving supplies
- ◆ Expert advice

**FIBERWOOD
Studio, Ltd.**

2709 N. 92nd St.
Milwaukee, Wis. 53222
414-302-1849
fiberwood@aol.com

Please call for
store hours



Miriam's Well

WEAVING & KNITTING

Classes

Looms & Tools

Yarns & Books

www.sfschoolofweaving.com

Hand-dyed • Handspun • Exotic Yarns

Shop and Gallery Hours:

12:00 - 6:00 pm, Monday - Saturday

Handwoven Clothes and Accessories

phone & fax: (505) 982-6312

email: MiriamSF@mac.com

614 Paseo de Peralta, Santa Fe, NM 87501

(Parking on Castillo Place behind the school)

WEBSITES TO VISIT

WWW.LUNASILKS.COM Visit your online resource for exquisite silk yarns, exotic silk fiber blends for weaving, spinning, dyeing, and felting. **Luna Silks**, Denver, Colorado; lunasilks@msn.com.

WWW.MIELKESFARM.COM Equipment, books, and instruction for weaving, spinning, dyeing, knitting, bobbin lace, and more. **Mielke's Farm**, Rudolph, WI 54475. (715) 435-4494.



Spin-ol-o-gy

www.woolworks.com

Catalog \$3 refundable

includes weaving

FREE NEWSLETTER

800-547-3725

CREATIVE FIBERS

Minneapolis area supplier
and classes for
weavers and fiber artists!

www.creativefibers.com

612-927-8307

5416 Penn Avenue S.

Minneapolis, MN 55419



**Susan's
Fiber
Shop**
N 250 HWY. A, COLUMBUS, WI 53925
For Orders Only: (888) 603-4237
PH: 920-MA-FIBER (623-4237)
www.susansfibershop.com

**Kromski Rigid Heddle Loom—
The Harp**

16", 24", 32" widths

Wee Weavers "Pocket Weaver"

3", 4", 7" widths

Norwood Folding

Workshop Floor Loom

6 treadles: 22"—\$795; 30"—\$995

Ashford "Fold 'n Go Loom"

16", 24", or 32"—free shipping


Schacht Looms—Baby or

Mighty Wolf—call for prices

School Loom—\$45

**Call for special prices on looms
Celebrating 24 years in business!**

Weave A Real Peace
*Empowering women and
 communities in need
 through textile arts*



3102 Classen Blvd., PMB 249, Oklahoma City, OK 73118
www.weavershand.com/warp.html; warp@yachana.org

**Irish Waxed Linen Thread
 Basketweaving Supplies**
Wire, Mizuhiki, Cords, & more!
Royalwood Ltd. 800-526-1630
517 Woodville Rd. RoyalwoodLtd.com
Mansfield, OH 44907 catalog \$2.00

Purrington Looms, LLC
Looms
Angel Wings
Doubling Stands
 (304) 743-5455
 PO Box 44, Scott Depot, WV 25560-0044
www.purringtonlooms.com

**Come Visit
 The FiberLoft**



**We have
 what you need!**

Over 800 name-brand yarns, mill-ends
 and book titles (retail and mail-order)

**Serving the fiber enthusiast
 for over 30 years**
 Weaving, felting, spinning & knitting
 classes, workshops and supplies

THE FIBER LOFT (Bare Hill Studios)
9 Massachusetts Ave (Rte 111)
Harvard, Massachusetts 01451
(978) 456-8669
www.thefiberloft.com


**THE YARN SHOP
 & FIBER PLACE**
Presents
Night Life Scarf Kit
designed by Madelyn van der Hoogt



photo by Joe Coca *© Handwoven Nov/Dec 06, Interweave Press*

\$38.00 (plus shipping)
 order at www.bozeman yarnshop.com
 or call toll-free 1-866-585-8335
Check our website for more weaving specials!

The Harrisville Rug Loom



*Designed with Peter Collingwood's lifetime
 of experience & innovations.
 Compare before you invest.
 Buy the Best...Buy Harrisville!*

Call 1-800-338-9415 for a free catalog
 and ask about our video.

HD Harrisville Designs, Inc. www.harrisville.com
 P.O. Box 806, Harrisville, New Hampshire 03450

ADVERTISERS' INDEX

Alpacapalooza 2007	85	Gilmore Looms	90	Mid Atlantic Fiber Assn 2007	89	Stony Mountain Fibers	92
Ashford Handicrafts	9	Glimakra Looms	79	Mirrix Tapestry & Bead Looms	90	Surface Design Journal	84
Ashland Bay Trading Co.	7	Golding Precision Floor Looms	59	Montana Looms	90	Susan's Fiber Shop	93
AVL Looms	5	Good Wood Looms	81	Mountain Colors Yarns	79	Sweet Grass Wool	85
Bead Mercantile	81	Great Northern Weaving/ Edgemont Yarns	82	New Voyager Trading Co.	23	T3 Weavers	91
Becky's Vav Stuga	91, 92	Habu Textiles	89	Nordic Studio	91	Table Rock Llamas	91
Blomqvist	21	Halcyon Yarn	3	Osterkamp, Peggy/ Lease Sticks Press	92	Textura Trading Co.	91
Bountiful/ Alpine Meadow Yarns	39	Handwoven Marketplace	80, 81	Penland School	85	Toika Looms	39
Braidershand	89	Harrisville Designs	18, 19, 94	Perfect Buttons	93	Treenway Silks	89
Buxton Brook Looms	86	Haywood Community College	91	Peters Valley Craft Center	81	Turpening, Walter	90
Cameron Fibre Arts	93	Henry's Attic	85	Pixeloom-Kitchen Table Software	84	U.K.I. Supreme Corp.	ibc
Camilla Valley Farm Weavers' Supply	85	Heritage Spinning & Weaving	82	Puchka Peru	93	Unicorn Books and Crafts	39
Canyon Art Co.	82	Intermountain Weavers' Conf. 2007	87	Purrington Looms, LLC	94	Vav Magasinet	79
Cotton Clouds	87	Interweave Press16, 17, 22, 82, 84, 95		R & M Yarns	95	Village Spinning & Weaving Shop	79
Creative Fibers	93	Jane's Fiber & Beads	81	Royalwood Ltd.	94	Weave A Real Peace	89
Daft Dames Handicrafts	89	Kessenich Looms	90	Sally's Shop	93	Weaver's Craft	89
Davison Publisher, Marguerite	83	Lambspin	59	Santa Fe School of Weaving	93	Weaving Connection	78
Drop Spindle, The	89	Lark Books	47, 63	Schacht Spindle Co., Inc.	10, 11	Weaving Southwest	86
Earth Guild	95	Laura Fry Weaving Studio	92	Seattle Knitting Expo	89	Weaving Works	95
Eucalan	31	Leclerc Looms	12, 13	Shannock Tapestry Looms	91	Webs	ifc
Fiber Loft, The	94	Leesburg Looms	86	Shuttlecraft Books	92	Woodland Woolworks	93
Fiber Studio	91	Louet North America	bc	Shuttles, Spindles & Skeins	83	Woolery, The	8
Fiberwood Studio, Ltd.	93	Mannings	82	Sievers School of Fiber Arts	83	Woolgatherers Ltd., The	90
Fiberworks	87	Meek, Kati Reeder	92	Silk Tree, The	91	Woolhouse Tools	93
Fireside Fiberarts	90	Meghan Nuttall Sayres	92	Spinner's Loft	91	Yarn and Fiber Co., The	82
Fleece to Fiber	43	Mendocino Art Center	92	Spinnery, The	90	Yarn Barn	23, 59
Flower Valley Press	21			Stick and Stone Fiberarts	59	Yarn Shop & Fiber Place, The	94

Moving?

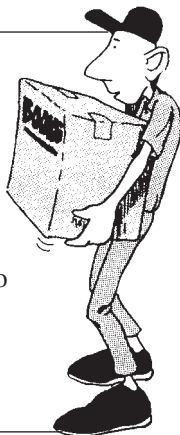
Don't forget to pack your subscription to *Handwoven*!

Send your old and new addresses, along with the **customer number** that appears on your mailing label, to

Handwoven

PO Box 469106

Escondido, CA 92046.9106



DRAGON TALE YARNS

from
EARTH GUILD



- 16 colors: 10 solids & 6 rainbows, on 8 oz cones
- weave, knit & crochet: garments, linens & artwork
- 4 matte cottons, 3 lustrous rayons, smooth & textured
- samples \$1 postpaid, or see our web-site for colors

available at fine yarn shops

EARTH GUILD • 33 Haywood Street • Asheville NC 28801

www.earthguild.com • 1-800-327-8448 • inform@earthguild.com

R & M Yarns

NEW OWNERSHIP • NEW LOCATION!
5538 Georgetown Road, NW Cleveland, TN 37312
PH: (423) 472-2600 • FX: (423) 472-1150



1-800-343-9276



MAIL ORDER

WE SHIP NATIONWIDE

visit us on the web:

www.rmyarns.com

Direct source for weaving, knitting, crochet, wools, cottons, linens, acrylics, blends, mill ends chenilles, novelties, etc.

CHECK WEBSITE FOR SPECIALS



basketry
book arts

dyeing

knitting

papermaking

spinning

surface design

textile arts

weaving

the weaving works

4717 Brooklyn Ave NE
Seattle, WA 98105

supplies/classes/books

web site: www.weavingworks.com • e-mail: weavingworks@speakeasy.net

orders: 1-888-524-1221 info: (206)-524-1221 fax: (206)-524-0250



apply today for FiberHearts 2007!



Photograph provided by the Philadelphia Guild of Hand Weavers

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.

Cash and equipment awards are available to guilds that demonstrate outstanding programs that create new weavers.

In addition to the two \$500 cash awards sponsored by *Handwoven*, —Gilmore Looms, Golding Looms, Good Wood Looms, Louet Sales, Mirrix Looms, Montana Looms, Jonathan Seidel, and Schacht Spindle Company—will award portable equipment.

Applications due May 1, 2007

For an application, visit our website at
www.handwovenmagazine.com

Handwoven

Golding™
Precision Floor Looms
& WEAVING ACCESSORIES



Gilmore Looms



J.K. Seidel
Looms



l o u e t

north america



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.

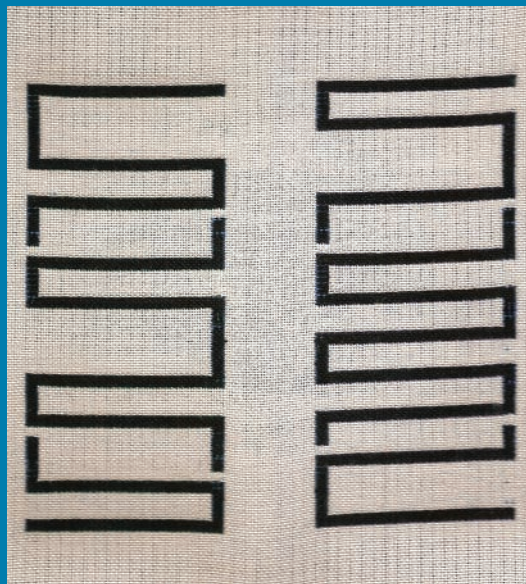
I realized that it takes courage to weave in black and white be-

cause nothing is hiding behind color. I look forward to the challenge of weaving unencumbered and unprotected by color and to growing a little braver. 

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.



Rhododendrons by Alice Schlein



Lines II by Paul O'Connor



Nature's Idea In Full Color

**Hundreds Of
Fashion Colors Stocked
1 to 1,000 Lbs.**



**UKI Yarns Offers Highest Quality Yarns On
Cones For The Serious Crafts Person**

Machine Knitting • Weaving • Needle Crafts • Hand Knits • Crochet

100% MERCERIZED COTTON

Strong with a lustrous finish and elegant drape

8/2 PLY CARDED 100% COTTON

Fast-color, soft cotton with a home-spun look

100% mercerized cotton • 100% Carded cotton • Knitting Elastic • Hosiery elastic
Textured polyester • High performance threads

- **Five Essential Yarn Sizes**
- **Over One Hundred Fashion Shades
Stocked For Delivery**

**Call Us Toll Free
For Your Nearest Distributor**



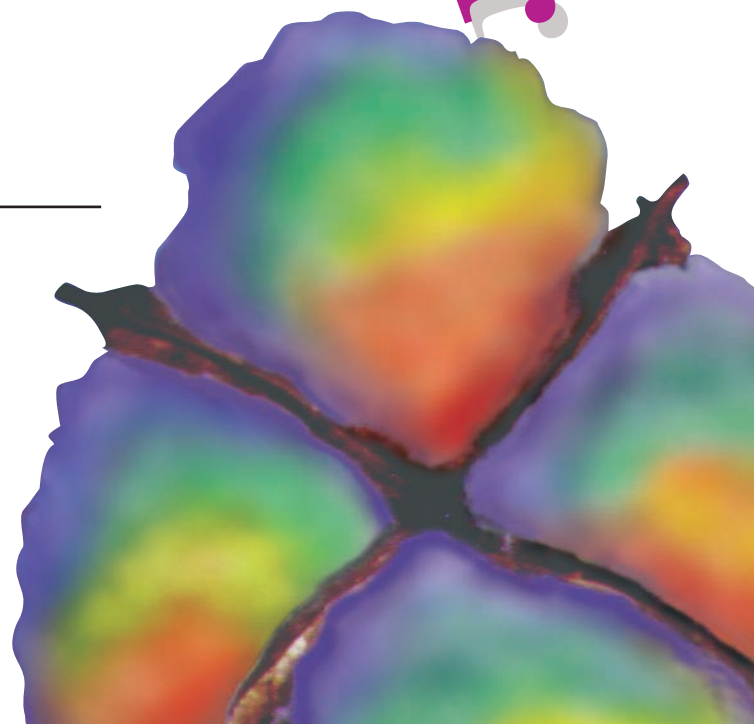
**Your
Complete
Yarn Source**

SUPREME CORPORATION

Phone (888) 604-6975

Fax (828) 322-7881

- P.O. Box 848, Hickory, North Carolina 28603
- 325 Spencer Road NE, Conover, North Carolina 28613
- uki@ukisupreme.com
- www.ukisupreme.com



Make weaving a real joy with...

The Megado

This is our flagship loom offering a beautiful appearance using natural ash hardwood, and a gorgeous finish with a special waterbased lacquer that protects the wood from sunlight. The loom is easy to set up and easy to use for you to "make it your own."TM



Megado Features

16 or 32 harnesses
28", 44" and 52" weaving widths
Electronic or mechanical dobby
Built-in raddle
Large shelf
Stainless steel reed

Megado Options

Adjustable bench
Second warp beam & sectional warp beam with 1" sections
Fly shuttle

Louet North America Authorized Dealers

CALIFORNIA

The Village Spinning & Weaving Shop
425-B Alisal Rd., Solvang, CA 93463
(805) 686-1192 (ph&fax)
1-888-686-1192 (orders)
villagespinweave@earthlink.net
www.villagespinweave.com

Carolina Homespun

455 Lisbon St.
San Francisco, CA 94112
(800) 450-7786 or
415-337-6876
morgaine@carolinahomespun.com
www.carolinahomespun.com

COLORADO

Bountiful
211 Green Mtn. Dr.
Livermore, CO 80536
(970) 482-7746
(877) 586-9332 (toll free)
(970) 484-0058 (fax)
info@bountifulspinweave.com
www.bountifulspinweave.com

Fireside Farms

898 21½ Rd.
Grand Junction, CO 81505
(970) 858-9288

GEORGIA

Backcountry Weavers and Things
926 Forest Dr.
Marietta, GA 30014
706-556-6716
backcountry-weavers@charter.net

IDAHO

The Thread Gatherer
2108 Norcrest Dr.
Boise, ID 83705
(208) 387-2641
(208) 387-1251 (fax)
threadgather@aol.com

KANSAS

The Yarn Barn of Kansas
930 Massachusetts St.
Lawrence, KS 66044
(785) 842-4333
(800) 468-0035 (toll free)
(785) 842-0794 (fax)
yarnbarn@sunflower.com

MAINE

Halcyon Yarn
12 School St.
Bath, ME 04530
(207) 442-7909
(800) 341-0282 (toll free)
(207) 442-0633 (fax)
halcyon@halcyonyarn.com
www.halcyonyarn.com

MARYLAND

Vulcan's Rest Fibers
106 George Street
Chesapeake City, MD 21915
(410) 885-2890
(410) 755-6818 (fax)
info@vulcansrest.com
www.vulcansrest.com

MASSACHUSETTS

The Fiber Loft / Barehills Studio
9 Massachusetts Ave. (Rte. 111),
Box 327
Harvard, MA 01451
(978) 456-8669
yarn@TheFiberLoft.com
www.TheFiberLoft.com

MICHIGAN

Heritage Spinning & Weaving
47 E. Flint St.
Lake Orion, MI 48362
(248) 693-3690
info@heritagespinning.com
www.heritagespinning.com

MONTANA

Deborah Rodgers Willows & Wool
1331 Summerdale Rd
Corvallis, MT. 59828
406-961-3582
fishmontana@msn.com

NEW HAMPSHIRE

The Fiber Studio
9 Foster Hill Rd.
Box 637
Henniker, NH 03242
(603) 428-7830
(603) 428-3758 (fax)
sales@fiberstudio.com
www.fiberstudio.com

NEW YORK

A Touch of Twist
1286 Weast Rd.
Schenectady, NY 12306
(518) 864-5885
(518) 887-5734 (fax)

Eastside Weavers

1 Carlyle Ave.
Troy, NY 12180
(518)-274-1931
eastsideweavers@earthlink.net
www.eastsideweavers.com

NORTH CAROLINA

Earth Guild
33 Haywood St.
Asheville, NC 28801
(828) 255-7818
(828) 255-8593 (fax)

PENNSYLVANIA

Manning's Creative Crafts
Box 687
1132 Greenridge Rd.
East Berlin, PA 17316
(717) 624-2223
(717) 624-1425 (fax)
mannings@sun-link.com

TENNESSEE

Jane's Fiber & Beads
5415 E Andrew Johnson Hwy.
Afton, TN 37616
(423) 639-7919
(423) 638-5676 (fax)
jane@janesfiberandbeads.com
www.janesfiberandbeads.com

TEXAS

White Rock Weaving Center
1212 Tavaros Ave.
Dallas, TX 75218
(214) 320-9276 (ph&fax)
whiterockweaving@aol.com

VIRGINIA

Misty Mountain Farm
P.O. Box 133
154 Quail Call Lane
Ammissville, VA 20106-0133
(540)-937-4707
info@mistymountainfarm.com

Simpson & Co.

P.O. Box 693
Blacksburg, VA 24060
(888)431-0061
desimpson@cyberfiber.com
www.cyberfiber.com

Springwater Workshop Inc.

808 N. Fairfax St.
Alexandria, VA 22314-1703
(703)-549-3634
(703) 529-3631 (fax)
info@springwater.org

Serendipity Farm & Studio

980 Cypress Chapel Rd.
Suffolk, VA 23434-8701
(757)-986-2010
(757)398-1618 (fax)
sheepman@gte.net

WASHINGTON

Paradise Fibers
701 Parvin Rd.
Colfax, WA 99111
509-397-9133
888-320-SPIN (toll free orders)
spinning@colfax.com
www.paradisefibers.com

The Weaving Works

4717 Brooklyn Ave NE
Seattle, WA 98105
206-524-1221
206-524-0250 (fax)

WISCONSIN

Lakeside Fibers
402 W. Lakeside St.
Madison, WI 53715
(608) 257-2999
(608) 257-2996 (fax)
susan@lakesidefibers.com
www.lakesidefibers.com

Earthsong Fibers

1782 40th Avenue
Osceola, WI 54020
(715) 268-5298
esf@earthsongfibers.com
www.earthsongfibers.com

Susan's Fiber Shop

N250 Hwy. "A"
Columbus, WI 53925
(920) 623-4237
(888) 603-4237 (toll free)
(920) 623-0120 (fax)
susanfiber@internets.com
www.susansfibershop.com

CANADA

ALBERTA

Shuttleworks Ltd.
Site 5, Box 9, RR 1
De Winton (Calgary) AB T0L 0X0
403-938-1099
403-938-1046 (fax)
mail@shuttleworks.com
www.shuttleworks.com

BRITISH COLUMBIA

Jane Stafford Textile Designs
142 Richard Slack Rd.
Salt Spring Island BC V8K 1G1
(250) 537-9468
stafford@saltsping.com
www.janestaffordtextiles.com

NOVA SCOTIA

Gaspereau Valley Fibres
PO Box 2368
830 Gaspereau River Rd.
Wolfville, NS B4P 2N5
902-542-2656
julie@gaspereauvalleyfibres.ca

Louet North America

808 Commerce Park Dr., Ogdensburg, NY 13669
info@louet.com www.louet.com

For international inquiries (outside North America)

Louet bv (international)

139 Kwinkweerd, 7241 CW LOCHEM Holland
info@louet.nl www.louet.nl

l o u e t

north america