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Page 59

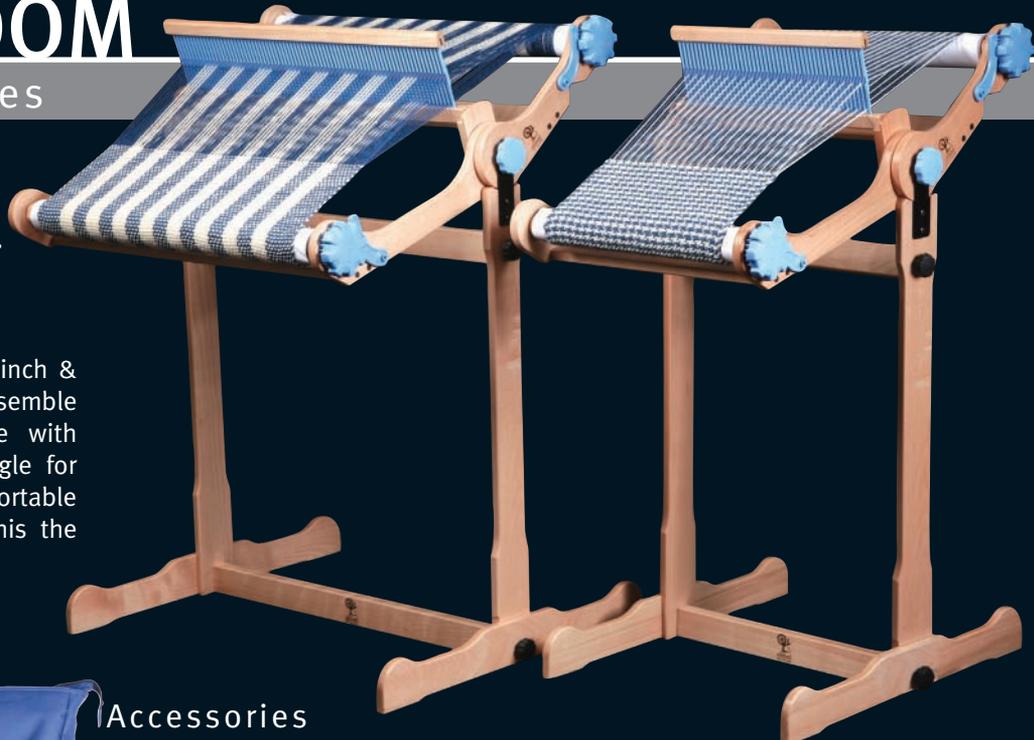
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MARCH/APRIL 2008, VOLUME XXIX, NUMBER 2



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Kristin Kelley

ON THE COVER
LACE SCARVES IN BAMBOO
woven by
Kate Lange-McKibben.
See pages 48–55.



On a recent trip, I was struck by a title in the Fiction section of an airport Hudson's Booksellers: *The Knitting Circle* (by Ann Hood). Wow, I thought, knitting is the subject of a best seller! I picked up the book and read the blurb on the back. The main character, Mary, has lost her daughter very suddenly to spinal meningitis. In her grief, she is persuaded to join a knitting group that meets weekly at a local yarn shop. There, she finds comfort as the women share with each other their joys and sorrows.

Luan Gaines, a reviewer I found later on www.curledup.com, writes about the book: "Ann Hood weaves the chapters of her novel together with the authority of experience, proffering images of human loss in all its painful forms, the warp and weave of the finished piece as unique as the ladies who gather to mend their lives: In knitting you can always correct the mistakes. Always."

Hmmm. All that weaving imagery about knitting! I began to visualize myself standing in front of a rack of best sellers displaying a book called: *The Weavers' Guild Study Group*. I haven't read *The Knitting Circle*, but we weavers recognize this novel's theme. Take a weaving workshop, join a study group, go to a regional conference, and you find yourself part of a circle of friends. These friends are not in your daily life. They don't know your employer, your family, your past. You meet with them outside your lives, which gives you freedom to share your experiences and truest thoughts.

Weaving friends do share with you a passion that your family and other friends don't (their eyes, in fact, glaze over if you talk about weaving too much). You might be a doctor, a lawyer, a landscape gardener, a stay-at-home mom. You might have just gotten divorced, lost your job, or won an award. Among your weaving friends, these facts are not what's important about you. More important is whether you are going to try bamboo yarn, how many shafts there are on your new loom, or what warping method you like best. Age doesn't matter in a weaving group. A seventeen-year-old beginning weaver with good ideas is listened to with as much rapt and respectful attention as the charter guild member with fifty years weaving experience.

The knitters in *The Knitting Circle* have one advantage over us: It is easier to carry knitting needles to a weekly meeting place than it is to carry a loom. But I'm wondering if weavers can't take a page from their book. We can find new ways to get together—some of us live too far away from the nearest guild study group, and conferences don't happen often enough. How about bringing our smallest looms to a central location (yarn store? rec hall? high-school craft room?) to form local Weaving Circles? The only difference there might be between our circles and knitters' is: I'm not sure weaving mistakes can always be corrected. Weaving really is like life.

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 at any time. Send submissions six months before the intended issue date. You can find author guidelines at handwovenmagazine.com.

May/June 2008: *Fabrics for Interiors* (coordinated textiles to decorate a room—bedroom, dining room, living room, bath; includes Fabric Forecast fabric designs for interiors and a gallery of Synchronized Swatches contest winners).

September/October 2008: *Weaving Worldwide* (projects inspired by weaving around the world—Japan, Scandinavia, Latin America, India, Africa, Turkey, and more).

November/December 2008: *Special Weaving Equipment Issue* (great tools for weavers—see what's out there to help you weave better, faster, and with more joy).

January/February 2009: *Fulling and Felting* (fulled fabrics, fabrics with holes that don't ravel, fabrics with waves and bumps—more of the magic that happens with wet finishing).

March/April 2009: *Get Weaving!* (resources—classes, books, projects—for learning to weave or for refreshing or improving your weaving knowledge and skills).

Handwoven®

VOLUME XXIX
MARCH/APRIL 2008

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Handwoven's Bag of the Month Series

Visit our website each month to download a free pattern for a bag. And, if you've made bags with your own handweaves, send photos—we're planning a future online gallery of bags designed and woven by our readers.



September — Marie

Kawano presents an elegant purse on a simple peg loom.

October — Patricia Springer's deflected doubleweave fabric woven on eight shafts is used for a scarf and for October's Bag of the Month.

November — Diane Ferguson weaves with fine gold wire to create a tiny purse for storing small treasures.

December — Rosalie Neilson uses warp rep in shiny rayon threads to create a dressy shoulder bag for the holidays.

January — Patricia Springer sews her handwoven shibori fabric into a shoulder bag that doubles as a backpack.

February — Barbara Nielsen bundles bits of glorious knitting and luxury weaving yarns for a series of shoulder purses.



March — Maria Capellotto creates the perfect bag for stiff yarns such as linen, hemp, and raffia.

April — Diane Carpentier weaves a set of patterned evening clutches using a clever variation of swivel.

A Sweet Treat



Check out the online gallery of fabulous fiber valentines at fiberarts.com, posted by *Fiberarts*, *Handwoven's* sister magazine.

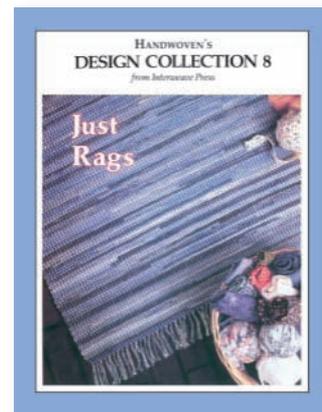
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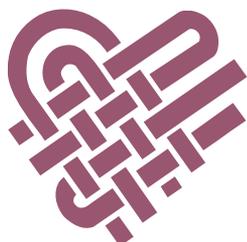
Handwoven is bringing back our much-asked-for, out-of-print *Design Collections* in an electronic format. By popular demand, we are starting with *Design Collection 8, Just Rags*. You can instantly download this treasured collection of fifteen projects woven with rag wefts, ranging from bags to rugs to clothing and more. First published in 1985, the pieces in the collection can be woven with commercial fabrics or recycled cloth, providing a great resource, especially for weavers who want to reduce, reuse, and recycle.



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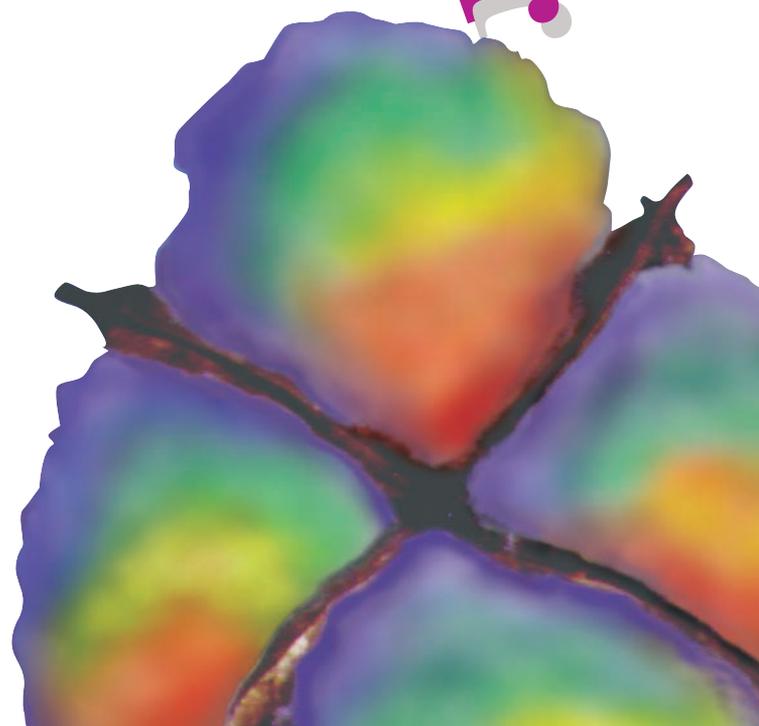
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GETTING THE RIGHT SETT

I am a new weaver and I love all of the projects in your magazine. I have taken several weaving classes and have acquired quite a stash of wonderful yarns. I have a Macomber 4-shaft loom that I inherited from my grandmother. I would love to try some projects with the yarn I have on hand, but since I am a novice, I am not sure how to figure out what size reed to use and how to space the fibers so that the warp is the right density.

Are there any guidelines for how to calculate the size of reed and correct sett, or is this just something that a weaver acquires with experience?

—Nikki Spieth
Via e-mail

One handy tool to have nearby is a good sett chart. It tells you how to achieve various setts in different reeds. You might also want to download our Master Yarn Chart. It lists all the yarns used in Handwoven since 2000, and it is updated annually. You can compare the yarn in your stash to the yarns on this chart. When you have found a good match, you can use the suggested sett in the chart. Be sure to compare cottons to cottons, wools to wools, blends to blends, and so on. There are brief instructions at the top of the page for reading the chart. You can find these and other resources by visiting learntoweave.com, a new page on our website.

SAVE OUR SHOPS

Here is something to consider when you are searching for bargains through the Internet. There is no substitute for what your local spinning and weaving shop offers. The visual and tactile opportunities at your local shop are invaluable. If you add the advice, classes, book browsing, and special events that shops provide, you'll see that you are getting much more for your dollar than just yarn. There is also the wonderful camaraderie of fellow fiber fans that our shops encourage. Even if your closest shop isn't exactly local, getting a group together to visit the shops



PHOTOGRAPH BY DAWN SARE

DÉJÀ VU

I was so surprised to see the upholstery sample pictured on page 52 of the November/December 2007 issue of *Handwoven* that Sarah Fortin used as inspiration for shadowweave napkins. I too have this very upholstery fabric in my home and have made a tablecloth and napkins inspired by it!

While taking a class about color from Jane Stafford, I brought in a sample of my upholstery fabric. Jane suggested that I try a block twill as a way of translating the two textures in the upholstery cloth. After playing with ideas using Fiberworks PCW weaving software, I came up with the pattern shown in the photo above.

It is interesting to see the two very different fabrics, both inspired by the same source!

—Dawn Sare
Vancouver Island, British Columbia

nearest you can be a wonderful adventure.

Your shop is there for you when you “must” start a new project, when you want to discuss a problem, and when you need encouragement. Before you make that “cheaper” Internet purchase, please take a moment to think about what you will lose if your local shop disappears.

—Pat Kreiling
Bloomfield Hill, Michigan



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FULLING IN A FRONT-LOADING WASHING MACHINE

In her letter in the January/February 2008 issue, page 4, Evelyn Grender asks whether front-loading washing machines can be used to full cloth. These energy-saving machines reduce the amount of agitation applied to your clothes.

I was in the middle of an ambitious fulling project when our ancient washing machine simply stopped. When our new, front-loading machine was delivered, I thought my project was doomed. Nevertheless, I put my latest batch of cloth in the machine, turned it to the roughest possible setting, and held my breath. At the end of the cycle, I was amazed at the degree of fulling. Since it can be difficult to stop a cycle midway through, I have used less vigorous settings to make sure I don't overdo it.

—Deborah Forrest
Luray, Virginia

TRAVEL TIP

Thank you for the article about traveling in western Massachusetts. I would add an-

other stop to the tour. Vävstuga Swedish Weaving and Folk Arts is a must-see for all weavers visiting Shelburne Falls. It offers studio space in the style of a Swedish folk

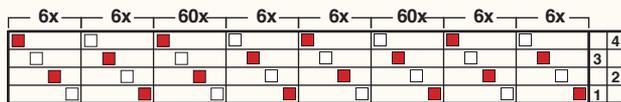
art school. Everyone will find a class to stretch his or her weaving wings! Visit www.vavstuga.com.

—D. A. Goulding
Randolph, Vermont

CORRECTIONS

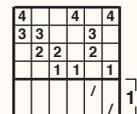
JANUARY/FEBRUARY 2008

The color order in the threading draft for Deb Essen's placemats and napkins, page 51, was reversed in the last three bracketed repeats. The correct threading is:



- 10/2 pearl cotton, Lipstick
- 10/2 pearl cotton, Bleached White

Plain weave is not possible with the threading for Wai-Kwan Li's blanket, page 30. For the heading, 2-3 vs 1-4 produces shorter floats than 1-3 vs 2-4. The best tie-up and treadling for the heading is given here (at right).



In the sneak peak at *The Handweaver's Pattern Directory* page 75, under Notes for Selvedges, fractions were placed in the text by mistake. To thread selvedges for Spot Bronson, use 4, 1 or 3, 1, or 2, 1 in whatever sequence fits with the adjacent threading.

NOVEMBER/DECEMBER 2007

The correct contact information for Alpine Meadow Yarns (source of Angelina sequined yarn on the cover) is www.alpinemeadowyarns.com, (970) 482-7746.

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Columbus Cultural Arts Center, Columbus, Ohio. Instructor: Pat Bullen. Students: Cathryn Basore, Diane Hunter.

The Fiber Studio at Studio Channel Islands Art Center, Camarillo, California. Instructor: Deborah Jarchow. Students: Cathryn Basore, Lynn Hatfield, Darlene Serros, Allyson Swaney.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappelle. Student: Lori Loessin.

The Fine Line, St. Charles, Illinois. Instructor: Heather Winslow. Students: Trish Arbogast, Dawn Faulkner, Rose Kuehling, Lilly Magnusson, Roger Perkins, Debbie Prebys, Chris Saletta, Sue Thelen, Stephanie Vospette.

The Gipson Centre for Community, Arts and

Culture, Alliston, Ontario, Canada. Instructor: Sandi Nemenyi. Students: Ayumi Higuchi, Wendy Kritzer.

Green Valley Weavers & Knitters, Colorado Springs, Colorado. Instructor: Dottie Weir. Students: Cathy Gruber, Eileen Hoover, Donna Mulder, Carol Plummer, Nancy Ulliman.

Hancock Shaker Village, Pittsfield, Massachusetts. Instructors: Isabel Krebs and Martha Seymour. Students: Janet Eichenberger, Lee Myers.

Harrisville Designs, Harrisville, New Hampshire. Instructor: Tom Jipson. Student: Regina Rinaldo.

Homestead Quilting, Alamogordo, New Mexico. Instructor: Barbara Howard. Student: Linda Barker.

The Ink People Center for the Arts, Eureka, California. Instructor: Linda Hartshorn. Students: Connie Anderholm, Millie Black-Graber, Mary Calderwood, Rita Carter-Hefley, Jamie Cohoon, Tamar

Danufsky, Kelly Dennison, Marlene Flannery, Elaine Gray, Christi Hawkins.

A Loom with a View, Newburyport, Massachusetts. Instructor: Patricia Morton. Students: Sharon Murphy, Judith Ryan, Katheryn Shippen, Connie Tippens.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisley. Students: Criselle Anderson, Michele Anderson, Robert Barnes, David Bresin, Esther Durham, Gale Jamieson, Eunny Jang, Sandy Jones, Angela Leone, Barbara Love, Alice Martin, Linda Miller, Caren Reaves, Beth Skroban, Linda Turner, Gen Wallace-Roe.

Patricia Morton, Merrimac, Massachusetts. Student: Veronica Dansereau.

Ruthie's Weaving Studio, Portland, Oregon. Instructor: Melody Messenger. Student: Carol Green.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students:

Courtney Elder, Alice Gansfield, Joyce Guertin, Andrea Kirkland, Laurie Klusman, Hope Perry.

Simply Fibers, Springfield, Missouri. Instructor: Sandy Craig. Students: Kathy Hoke, Donna Weter, Pat Wilcox.

Trilakes Center for the Arts, Palmer Lake, Colorado. Instructor: Edna Devai. Student: Rhetta Walter.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Student: Maureen Lyons Paulin.

The Weaver's Cottage, Canyon Country, California. Instructor: Sandy Gunther. Students: Ann Foose, Reba Heard, Maria Kalban.

West Valley Alpacas, Esparto, California. Instructor: Pat Meade. Student: Betty Karl.

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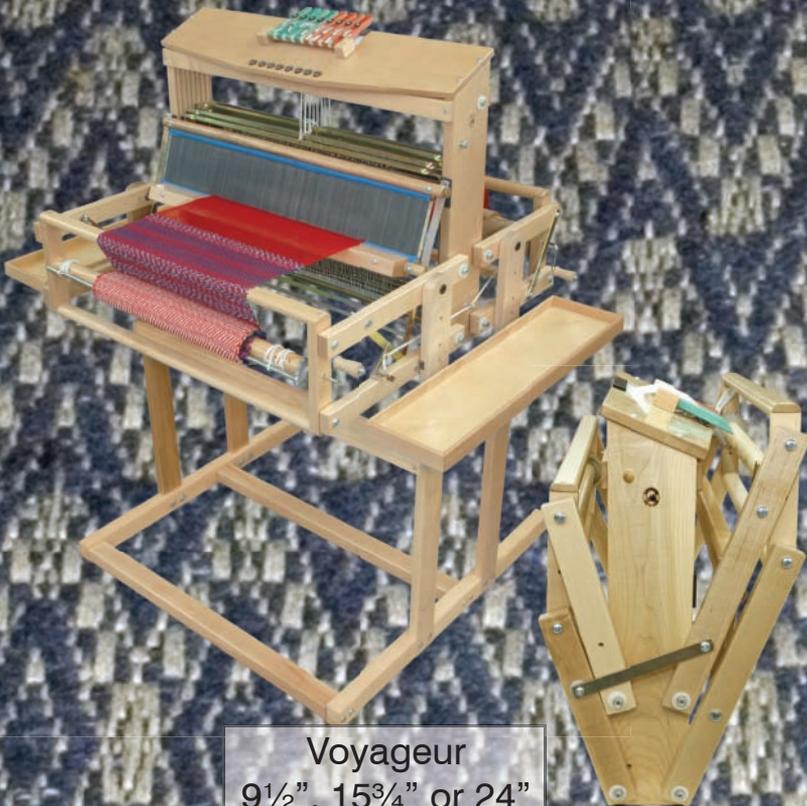
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Lace weaves offer all weavers, beginners and experienced weavers alike, exciting opportunities for exploring color—perhaps more than any other weave structure. Here's why.

All lace weaves start with a plain-weave base. To make lace, in selected places the plain-weave interlacement is skipped. Weft threads float over or under warp threads in these areas (usually over or under three to six threads at a time). If the same skip happens two or more times in a row, the threads slide together in the float areas, leaving little holes (see *A Lace Primer*, pages 60–61).

The surface of a lace-weave cloth, therefore, consists of plain weave, warp floats, and/or weft floats. In some lace

weaves, the floats on one side of the cloth are all warp, the other side all weft (Atwater-Bronson lace is usually woven this way). In other lace weaves, floats in both directions occur on the same face (huck lace is woven this way).

These three interlacements—plain weave, warp floats, and weft floats—allow an amazing variety of color interactions.

Monochromatic lights and darks

Lace weaves have traditionally been woven in white or off-white (bleached or unbleached) linen and cotton yarns. There are good reasons for this. In light neutrals, a lace-weave fabric shows a matte texture in plain-weave areas, a contrasting shine on the sides of the yarn in



the float areas, and dark shadows created by the holes between float groups. These effects also take place with pastel colors (see Tracy Kaestner's placemats, page 34), but the more intense the colors are, the less the shadows show in the holes.

A single intense or dark color for both warp and weft reduces or eliminates the visual contrast between the yarn and the

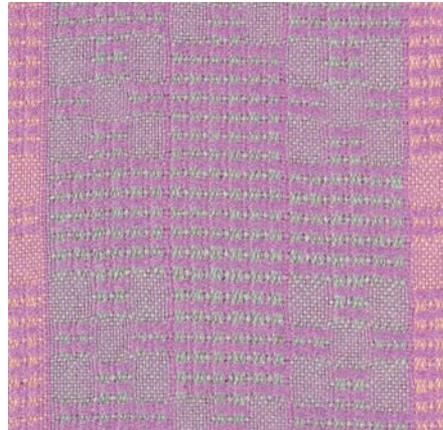
a. Atwater-Bronson lace: unbleached linen



b. Atwater-Bronson lace: one color, cottolin



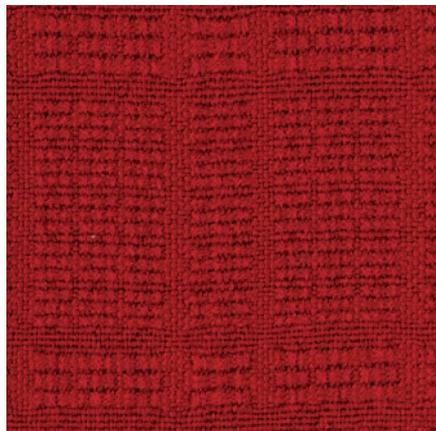
c. Atwater-Bronson lace: contrasting hues



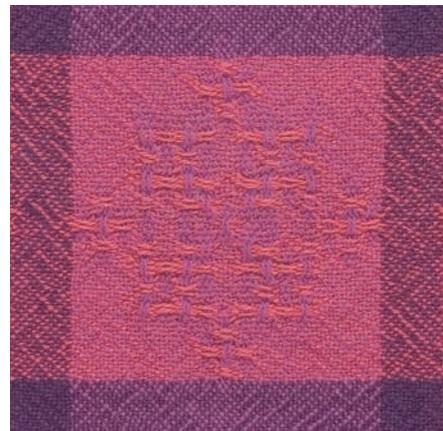
d. Huck lace: natural wool/silk



e. Huck lace: one color, bamboo



f. Huck lace: analogous hues



shadows in the holes. Instead, the contrast in shine between the floats and the matte plain weave predominates, as for Kate Lange-McKibben's red huck-lace bamboo scarves at right and in Photo e. In less shiny yarns, the floats stand out in textural rather than shiny contrast, as in Jane Stafford's placemat in Photo b.

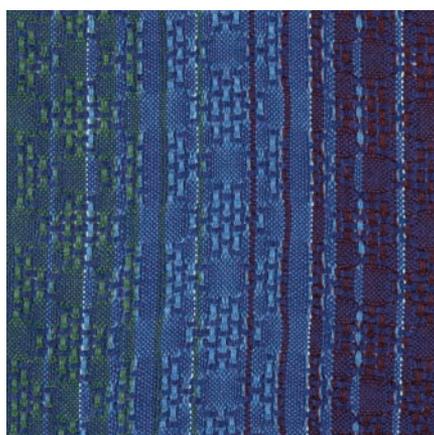
Contrasting colors in warp and weft

When one color is used in the warp and a different color in the weft, each of the three lace interlacements contributes something different to the overall color effect. In the plain-weave areas, warp and weft colors mix completely—almost as if you were mixing paints. Blue and yellow become green; red and yellow become orange, etc.

In the float areas, however, the color of the yarn in the floats stands out in



g. Striped warp using four colors: first with a red weft, then with a blue weft



More than two colors

A rewarding way to experiment with color and lace is to wind a striped warp. Start with a yarn wrap, as for Kate Lange-McKibben's scarves in Photos g and h. Choose analogous colors (as in g) or complementary colors (as in h) and alternate them in increasing/decreasing proportions from one side to the other.

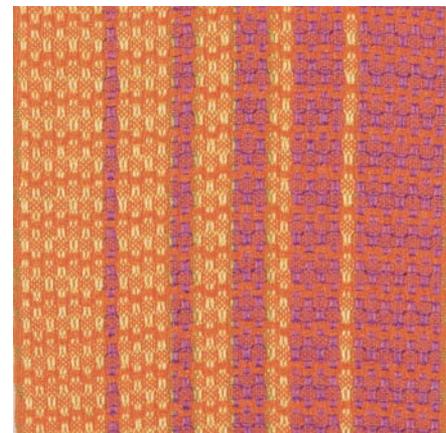
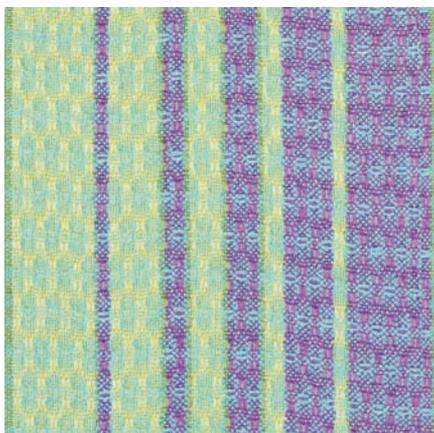
Then, play with different weft colors for a long sampler of color combinations that you can keep and refer to as you plan colorful projects in lace! 

h. Striped warp using three colors, first with an aqua weft, then with an orange weft

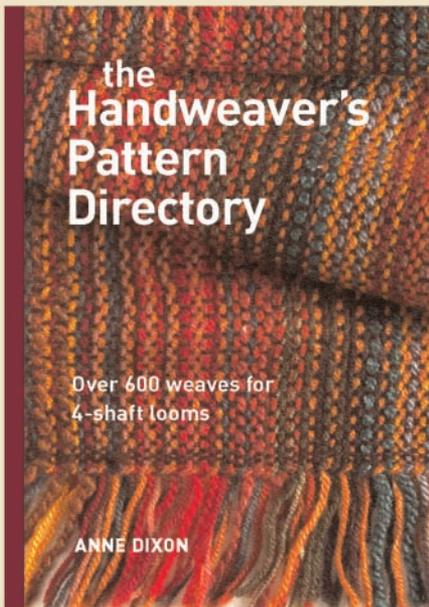


contrast to the blended color. If both warp floats and weft floats appear on the same surface (as in the huck lace examples in Photos f, g, and h), there are three visual hues: the blend, the warp color, and the weft color.

Although the color in the floats appears different from the color in the plain-weave blend, the contrast is usually soft since the float elements are small. The farther away from the cloth you are, the more the float-and-plain sections also produce a blend.



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Anne Dixon

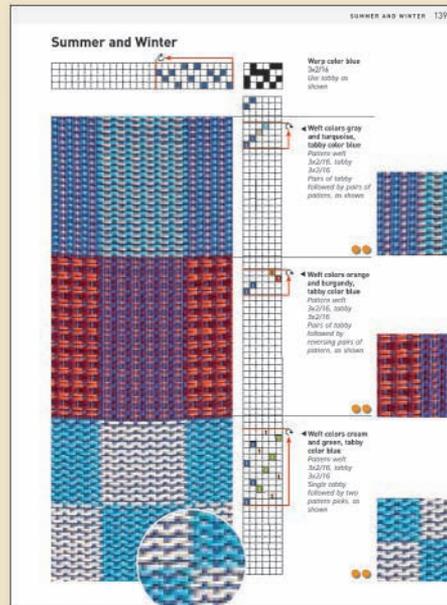
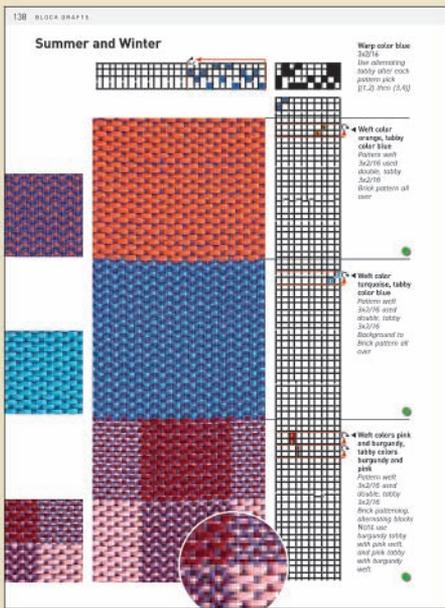
This weaving compendium is destined to become the next reference tool on every weaver's bookshelf! *The Handweaver's Pattern Directory* is a full-color practical guide to weave structures for 4-shaft looms that features drafts for 600 weaves including twill, zigzag, diamond, herringbone, block drafts, and specialized techniques. Each structure includes a color photograph, threading and treadling sequences, and degree of difficulty. Readers will find sections on tools and equipment; types of fibers and yarns; weaving basics; finishing techniques; ideas to encourage experimentation with different yarns, looms, and colors; and a full glossary of international weaving terminology.

The compact size and lay-flat binding of this book makes it convenient for keeping near the loom. *The Handweaver's Pattern Directory* is a refresher for experienced weavers and a great starting point for new weavers learning weave structures.

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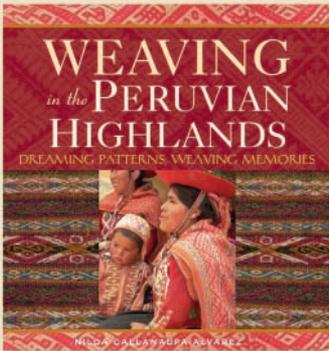
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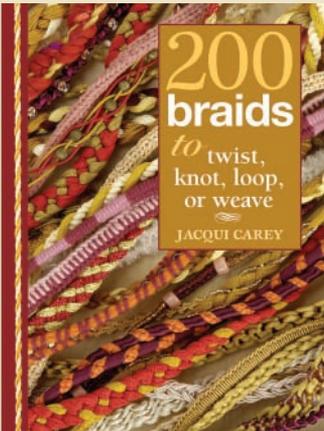
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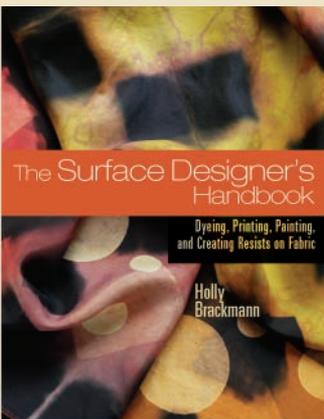
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Kohn Designs was recently named a 2008 Niche award finalist. The company offers a line of functional handwoven items including small handbags, scarves, pillows, and throws. Designer Carol Kohn firmly believes that handwovens are made to be used. Her motto is "Woven to be worn, not worshipped." To view her line, visit www.kohndesigns.com or www.bestamericanarts.com.



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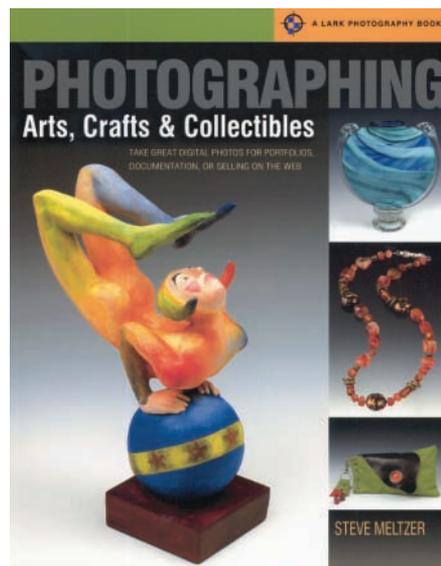
Steve Meltzer

New York: Lark Books, 2007. Softbound, 160 pages, \$24.95. ISBN 978-1-57990-906-2.

Photographing Arts, Crafts & Collectibles is aimed at the novice digital photographer who wants to take professional-looking photos of objects for sending to juried exhibitions, for selling on the Internet, or for documentation purposes. Digital photos can be taken instantaneously, and you can e-mail or post your photos on the Internet as soon as you have them uploaded to your computer.

Meltzer assumes that you have little experience with photography and explains the digital camera from scratch. There are three different types of digital cameras, and he compares the pros and cons of each one. For example, some features are best for taking snapshots that freeze motion, and other features (such as a macro lens) are necessary for taking closeups of fabric or beading.

Lighting and studio setup are discussed in detail. Photos of the same objects are shown under different lighting conditions for comparison. Since digital cameras allow you to see your photo right away,

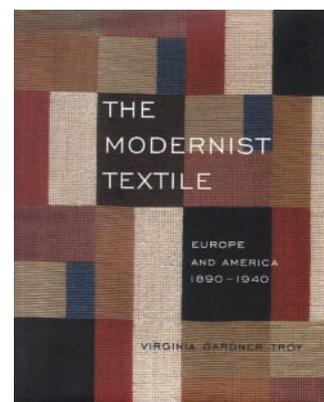


it's easy to change your lighting setup to get the results you want.

There are separate chapters on photographing two-dimensional objects such as paintings and fabrics and three-dimensional objects such as beading, jewelry, and basketry. A lot of detail is given to composition and background, with many photo examples. Another section describes using models for wearable art, with

to *Black Mountain* (Ashgate Publishing, 2002), which gives insight into Albers and the influences on her textile work in the early twentieth century. In this book, Troy presents a much broader look into textile history. She shares many exciting images of the textiles created in Europe and America during the decades from 1890 to 1940 and discusses the historical context in which they were created.

Troy reveals that many artists more widely known for their place in the "fine" art world . . . were also either designers of textiles or very influenced by textiles processes and design.



both indoor and outdoor photo examples. The final sections describe the best ways to take photos for posting on the Internet, what works best on Internet auction sites, and how to prepare for jury submission.

This book is for weavers and fiber artists who'd like to submit their own photos to juried shows and want these photos to give them the edge they need!

—Berna Lowenstein

THE MODERNIST TEXTILE: EUROPE AND AMERICA, 1890-1940

Virginia Gardner Troy

Lund Humphries, 101 Cherry St., Ste. 420, Burlington, VT 05401-4405, 2006. Hardbound, 192 pages, \$60. ISBN 978-0-85331-900-9.

Virginia Gardner Troy has provided an outstanding overview of the significance of textiles in the world of art, design, and craft over the fifty years she documents in this book. Troy, who is an associate professor of art history at Berry College in Georgia, is the author of *Anni Albers and Ancient American Textiles: From Bauhaus*

She begins this captivating examination with a description of "The New Art, 1890-1905," in which she succinctly presents the approach she will take over the next several chapters of the book. In each of these chapters, she has a different focus in chronology and theme, as seen both in other arts and in the textile examples she presents. She says the significance of textiles to the developments of modernist theory is striking. The notion of the "total work of art" or "Gesamtkunstwerk" placed textiles on an equal footing with other arts. Troy reveals that many artists more widely known for their place in the "fine" art world (for instance, Klimt, Dufy, and Klee) were also either designers of textiles or influenced by textiles processes and design.

Extensive notes for each chapter and a lengthy bibliography provide the reader with many avenues to follow. The book will therefore be very useful for students of textile history. But, in addition to those who study textiles in an academic setting, weavers, stitchers, quilters, and surface

designers—whether professional or hobbyist—will all find inspiration in Troy's book. I highly recommend this enlightening book to anyone who loves textiles as well as to those who are fascinated with art and with history.

—Tommye Scanlin

WEAVINGS FROM ROMAN, BYZANTINE AND ISLAMIC EGYPT: THE RICH LIFE AND THE DANCE

Eunice Dauterman Maguire

Urbana-Champaign, Illinois: Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, 1999.

Distributed by the University of Illinois Press. Softbound, 176 Pages, \$24.95. ISBN 1-883015-31-6.

An amazing private collection of Egyptian textiles amassed by Rose Choron is featured and fully illustrated in this text. Choron discloses how purchasing her first two-dollar Coptic fragment from a junk shop fifty years ago led to "a fascinating new old world, amazingly well preserved, whimsical, cheerful, bursting with color, movement and diversity."

Over 100 fragments and even whole tunics from Roman, Byzantine, and early Islamic Egypt are included in the eclectic collection. Flying figures, Dionysian dancers, flowers, and fauna in monochrome silhouette styles and bold polychrome compositions are woven in various techniques. Most of the pieces in the collection are tapestry or plain weave with tapestry embellishments. There are several weft-loop textiles and one woolen taqueté. One has to admire the astonishing complexity and control during the creation of these small-scale works of art in minuscule threads of linen and wool.

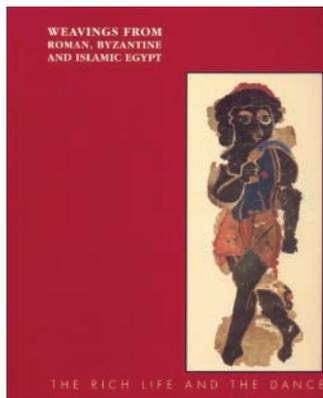
The author, Dr. Eunice Dauterman Maguire, was a curator at the Krannert Art Museum where the textiles were exhibited and this catalog published. I had the privilege of viewing this remarkable collection as it was being prepared for a second exhibit in 2000 at the Harvard Museum of Art. The excellent photos in

this book will enable others to enjoy the artistry of these ancient textiles.

Introductory chapters review the historical development of Egyptian textiles and the original function of the textiles as garments, curtains, or hangings. Weave diagrams and a brief glossary are included.

The textiles on exhibit and in the catalog are divided into three sections: Egypt and the Land, Dancers and the Dance, Myths and Portrayals. Themes, not styles and dates, link the pieces in each section. The text, which contains abundant references to related works of art from the same period, connects these Egyptian textiles to the cultural milieu of the Mediterranean world as it changes from Classicism to Christianity and finally becomes predominately Islamic.

This well-designed, thoughtful book—that has only recently been available by national distribution—adds to an



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understanding and appreciation of the time and place in which these ancient fabrics were created.

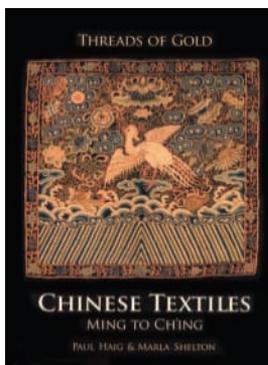
—Nancy Arthur Hoskins

THREADS OF GOLD: CHINESE TEXTILES MING TO CH'ING

Paul Haig and Marla Shelton

Atglen, Pennsylvania: Schiffer Publishing Ltd., 2006. Hardbound, 304 pages, \$39.95. ISBN 0-7643-2538-8.

Exquisite Chinese textiles, produced over thousands of years, were highly valued in Chinese culture. Preserved in monasteries and imperial warehouses until the collapse of the Ch'ing Dynasty in 1912, thousands of Chinese textiles were looted or otherwise removed from China and resold to private collectors in the West. There is growing demand for such textiles, and *Threads of Gold: Chinese Textiles Ming to Ch'ing* illustrates the most commonly available Chinese textiles in today's collectibles market.



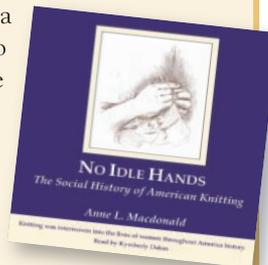
The authors write from experience: Haig is a textiles dealer specializing in Asian art, and Shelton repairs and conserves textiles for private and museum collections. Hundreds of full-color photographs illustrate various categories of Chinese costume from court dress to unofficial attire. For each piece, a caption describes fibers, construction methods, and a dollar value based on color, condition, quality, and rarity. The authors touch on historical context, analysis of symbols, and conservation.

Threads of Gold emphasizes the exceptionally intricate embroidery of Chinese textiles. Handweavers, however, will find occasional examples of brocade-woven garments and panels. Only embroidery stitches, however, are illustrated. Although there are few examples of handweaving, this book is a valuable resource for anyone interested in understanding, purchasing, or collecting Chinese textiles.

—Susan M. Strawn

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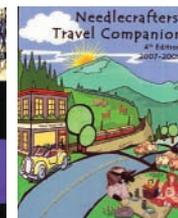
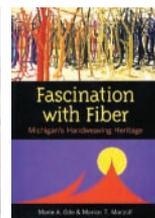
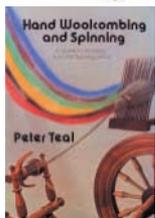
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Bauhaus In Buffalo

Using a proactive approach to learning about handknotted rugs, Phyllis Vasbinder took a job at Knot by Knot Oriental Rug Exchange, a retail store specializing in Oriental rugs in Buffalo, New York, owned by her friend, Isabell Posner. (Posner's family founded Woven Legends, an Oriental rug company whose products are woven in the remote villages of Turkey.) Posner wanted to learn to spin, so Vasbinder brought her wheel to work and the two set about learning from each other. One learned to spin and the other learned about the craft and business of Oriental rugs. Eventually, Vasbinder traded that wheel for her first Oriental rug.

When Posner sold her business, Vasbinder stayed on to manage the store. Looking for ways to make use of antique rug remnants, Vasbinder decided to launch a line of products that would allow her staff to share their talents as weavers. Feeling that these beautiful rug pieces deserve a second life, they design and weave handwoven fabric backings, often made with yarn dyed with indigo, madder, and other natural dyes that blend harmoniously with the rug remnants. So far they are making pillows, Christmas stockings, draft stoppers, tote bags, and dog beds. They call their line of products Pedigreed Textiles as a tribute to the history that each rug carries.

Vasbinder initially brought a table loom to the shop for weaving. She now shares two floor looms that she has taught her employees to use. Most customers are fascinated to see that people are still weaving, and the active looms help them com-



PHOTOGRAPH BY PHYLLIS VASBINDER

Alice Panus weaves on the floor loom in residence at Knot by Knot Oriental Rug Exchange in Buffalo, New York.

prehend terms like warp and weft as well as understand how handwoven, handknotted rugs are made. Because community involvement is an important part of the business, Vasbinder encourages local teachers to bring their students to the store for field trips and lectures. One class was a group of developmentally disabled students who were making painted floor coverings at the time and wanted to see the rugs for design inspiration. The teacher was so inspired that she took a rigid heddle weaving class and is now using rigid heddle looms in the classroom.

Knot by Knot Oriental Rug Exchange is located at 1382 Hertel Avenue in Buffalo, New York. Visit them on the Web at www.knotbyknot.us.

THE SECRET of Sales

In late December of 2007, we at *Handwoven* began to hear reports from guilds of record profits from this year's annual sales. We decided to see if we could learn the secrets of their success.

First, what sells? Most guilds reported that their best sellers were scarves and hand towels with rugs coming in a tight third. Felted items were hot sellers, as were smaller pieces such as holiday ornaments or novelty items like needle-felting kits and small pocket calculators with silk-fusion covers.

A successful guild sale seems to hinge on five factors, the most significant of which is location, followed by publicity, weather, providing demonstrations on the show floor, and keeping in touch with repeat customers.

Location, location, location

Many guilds reported that location played the biggest role in their success. The Whidbey Weavers Guild, on Whidbey Island near Seattle, Washington, is in its fourth year of hosting an annual sale. Held the first weekend in November, their first sale grossed \$21,000. In 2007, the guild generated \$27,600 in sales while main-



PHOTOGRAPH BY GIOVANNA IMPERIA

Giovanna Imperia, Sale Chair of the Contemporary Handweavers of Houston, sold many of her wire-woven brooches during their annual sale. By moving the sale to the Houston Center for Contemporary Crafts, they were able to increase their sales by sixty percent.

taining about the same level of inventory—2,000 pieces. This is good growth for a guild on a small remote island! Tricia Nakoma, sale chair, attributes the increase to moving the sale to Greenbank Farm, a tourist destination with amenities and parking.

The Handweavers Guild of Boulder, in Colorado, has hosted a sale for decades. Four years ago, they moved the location of their sale due to escalating rent. Their new location is not as bucolic, but has great parking and lots of space. It took a couple of years to get back their customer base, but this year they saw a 13 percent increase in sales from last year and a lot of new customers.

The Evelyn Franklin Weavers Guild, a 2006 FiberHearts award winner, takes a different approach to sales. They sell year-round at the local living history museum, where their guild meets. This provides them with a continual opportunity to educate the public—the guild’s main focus—and sell their products to help fund guild activities.

Weather

If you have a sale in November, in most places you will have to deal with the fickleness of Mother Nature.

Many guilds reported that bad storms affected their sales in 2006. One way to avoid this dilemma is to hold your sale during times of better weather. In 2007, the Contemporary Handweavers of Houston held their sale in late September. Sale Chair Giovanna Imperia states, “In the past, our sales have been in November when we compete for attention with a number of organizations that are all trying to attract Christmas shoppers with high-quality crafts. By having the sale in September, we were able to get almost undivided attention.” She also attributes their success to moving the sale to the Houston Center for Contemporary Craft,

A successful guild sale seems to hinge on five factors, the most significant of which is location, followed by publicity, weather, providing demonstration on the show floor, and keeping in touch with repeat customers.

where they attracted customers who are accustomed to paying for high-quality work. The move paid off big time with a 60 percent growth in sales in 2007.

Demonstrations

Guilds also commented on the success of having demonstrations on the show floor. “Customers were overheard commenting about all the handwork and creativity shown in the demonstrations. It gave them a better understanding of the price of the items,” said Tricia Nakoma from the Whidbey guild.

Publicity

Getting in the events section of the local newspaper is hands down one of the best ways to promote your sale—and it is free! Look to your city governments, too. They often have a vested interest in promoting local events. The Boulder Guild was able to get a thirty-foot banner hanging across Main Street for ten days before the sale began. During the sale they also made the front page of the local paper because of the press release they sent for the paper’s “to-do” section.



Carol Bodin (at left) admires a felted wool scarf made by Tiina Kaia Ets at the Howard County Center for the Arts open house and sale. Felt items were hot sellers!

PHOTOGRAPH BY ROSE MEAGHER

The Weavers Guild of Greater Baltimore takes part in the Howard County Center for the Arts Holiday Open House and Sale in late November. They benefit from the publicity that the center produces for the sale, and the center also handles all the sales transactions, lowering the number of volunteers needed.

Repeat customers

Everyone reported that word of mouth was the best marketing tool. Customers from one sale bring their friends the next year. Keeping customer mailing lists and sending out reminders pays off.

Most guilds require guild membership of all sellers. For many guilds, this has led to an increase in membership and customers as new members tell family and friends about the sale.

An unknown factor

“Handmade” appears to be the new “store bought.” Perhaps all of the emphasis in the press on eco-friendly product sources, small-scale production, and objects made by hand has also brought new customers to guild sales. There is no real way to measure this, but it seems a good bet that the future is bright for artisans who are looking to share their work with the larger world.

A CONVERSATION with a Friendly Teacher

In the 1970s, Gwen Handler wanted to learn to spin, so she took a spinning class at her local yarn shop. Spinning immediately became a passion, so she bought a sheep and a wheel. That's just the way she is.

Handler went on to earn a BFA from George Washington University in Washington, D.C. She learned to weave from a woman who became a friend while they were both working at an organic garden center. She furthered her skills by taking weaving classes at the Visual Arts Center, a branch of Antioch College in Columbia, Maryland.

While Handler was pondering a trip to Europe (and a job to come home to), a friend suggested she work that summer in the kitchen at Sandy Spring Friends School, where the cooking staff had summers off. After her summer in the kitchen, she became the school's weaving, ceramics, and photography teacher as well as the operator of the school's small offset press. Handler likes to joke that she got her job literally though the back door.

Handwoven: Tell us about your weaving program.

Gwen Handler: Sandy Spring is a K–12 Quaker school. Although the program has had its ups and down, the school has



Gwen Handler's 2007–2008 weaving class at Sandy Spring Friends School. From left to right: Julia MacPherson, Sophia Wassermann, Mairead McLoughlin, Nora Stedman, Tobi Goss, Martha Pskowski, Quilla Otto-Jacobs, Leah Burnside, Taylor Milbrath, Alyssa Lapp.

Is weaving popular at the school?

I was offered the old theater's scene shop when the school constructed a new theater arts building. I had a few upper-school students who wanted to keep weaving. I told them to recruit their fellow students. They did a bang-up job. I have a class of eleven upper-school students. There are also twelve seventh graders who are taught by a fellow weaver, Ellen Hartge. It's great to have grown to a two-person department with our own space.

What kind of projects do the students weave?

Lately they have been very interested in products that are friendly toward the environment, and their projects are often inspired by other cultures. Each year the national Friends Council on Education offers opportunities for the students to compete for awards based on various topics, including wearable art. One of our students won \$500 for an alpaca blanket that was inspired by a project by Nancy Taylor in the January/February 2005 issue of *Handwoven*. This year, three of the juniors each submitted a proposal to the Friends Council to create projects from recycled materials. They were each awarded a \$100 grant and an additional gift of \$200 went to the weaving program at the school.

As chair of the Maryland Sheep and Wool Festival, I am pleased that the students are going to have a sheep-to-shawl team at this year's festival. The students are also going to submit items to the skein and garment competition.

You can learn more about the school and the weaving program by visiting www.sfs.org.

"It's so great being able to hold something in your hands that you made! It's nice knowing that if you have yarn, a loom, and some common sense, you can make just about anything you need!"

—Mairead McLoughlin, class of 2011

come to see weaving as a signature program, something that makes the school unique. All the children in the middle school have the opportunity to take weaving and many do. Until a few years ago, there wasn't much of a program at the upper-school level because the academic load became too demanding.

Where did you get your equipment?

Most of it has been donated. It's amazing how yarn and equipment just show up when we need it. Sometimes the equipment isn't quite right for us, so I sell it at the silent auction at Maryland Sheep and Wool Festival and reinvest the money in equipment that the students need.

SPOTLIGHT ON TRAVEL: Japan

There is much to admire about both the historic and living traditions of Japanese weaving. From the fanciful Saori weaving that uses two-shaft looms to create freeform cloth to the highly ritualized methods of making Kimono cloth, Japan provides many rich opportunities for the traveling weaver. Here are just a few of Japan's offerings within a 200-mile radius—as the crow flies—of Tokyo.

Japanese Traditional Craft Center

Located in Tokyo, the Center displays over 130 craft objects as well as rotating exhibits. www.kougei.or.jp/english/center.html

Japanese Textile Museum

A major center of textile production, the city of Kiryu hosts an informative museum. www.morihide.co.jp/yukariNEW/index-e.html

Kawashima Textile School

Located in Kyoto, the former capital city of Japan, this school offers a broad range of classes. www.kawashima-textile-school.jp

Saori No Mori

Located in Osaka is the manufacturer of Saori looms, which were developed to support the Saori traditions of freestyle weaving. Workshops are offered. www.saorino-mori.com/

Photos from top to bottom:

Steve Denkin of Unicorn Books and Crafts admires a Japanese drawloom with a Jacquard head at the Toyota Commemorative Museum of Industry and Technology in Nagayo.

Kenzo Jo (left) and Akiko Jo (right) show Terri Bibby the Saori technique of winding fleece onto a bobbin during a tour of Saori no mori sponsored by Saori Worcester.

Zen rock garden in Osaka. Saori weaving flows down the steps of a temple.



PHOTOGRAPH BY IARS MALMBERG



PHOTOGRAPH COURTESY OF SAORI WORCESTER



PHOTOGRAPH COURTESY OF SAORI WORCESTER



PHOTOGRAPH BY SAORI NO MORI

Did you know that Toyota built looms before they built cars?

Lars Malmberg and Matt and Steve Denkin sure didn't. They traveled on behalf of Unicorn Books and Crafts to Japan to meet with suppliers who were headquartered in Nagayo, a coastal city in the center of Japan. There, they learned that Toyota Group got its start manufacturing automated looms developed by Sakichi Toyoda along with his eldest son Kiichiro, who later began the production of cars.

Much in the way punch-card technology used in the Jacquard loom gave rise to the calculator and the computer, Toyota's first experience with loom production informed its methods of producing cars. In tribute to its past, the Toyota group maintains a museum on the site of the former Toyoda spinning and weaving headquarters. The museum was established not only to celebrate industrial production, but also the time-honored process of "making things"—whether that involved forging iron or weaving cloth. A hundred years ago these activities were a commonplace activity for all to see.

Housed in the museum is a textile machinery pavilion that displays representative models from Toyoda's line of looms. In addition to looms, there is a display of the steam engines that were used to drive the automated looms, an automobile pavilion, demonstrations of metal working technology, and "technoland," where visitors can learn more about the theory and mechanics of machines.

For more information, visit www.tcmit.org.

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KRISTIN KELLEY

Tencel is a natural fiber made from wood pulp. It is processed in a closed-loop system, meaning that most of the (nontoxic) dissolving agent used to break down the wood pulp is recycled back into the system and used again, decreasing its environmental impact. Tencel yarn is lustrous and easy to work with, comes in a lovely range of colors, and is ideal for lace weaves.

I chose to weave these scarves in Tencel mainly because of its eco-friendly nature—but also because it is easy to care for and takes dye beautifully. Weaving an entire project in a single color can be monotonous, but the sheen and depth of color in Tencel makes it a joy to use.

Your scarf might feel stiff when it comes off the loom, but with wet finishing and a cycle through the dryer (on low heat!), it softens up beautifully. Tencel also sheds wrinkles relatively easily—hang your scarf up in a steamy bathroom and it will shed any wrinkles that packing and/or wearing might cause. (You also might experience the unintended side benefit of infusing your scarf with the scent of your shampoo or bath soap. I left a scarf hanging in the bathroom to shed wrinkles while bathing my daughter, and

it turned out to have a lovely lavender scent thanks to her bubble bath!)

This scarf is woven in lengthwise stripes alternating 5-end huck lace with plain weave. (The draft is from *Mastering Weave Structures*; see Resources.) The sections of plain weave between the lace stripes not only stabilize the cloth, but make it easy to regulate the evenness of your beat.

Huck lace design options

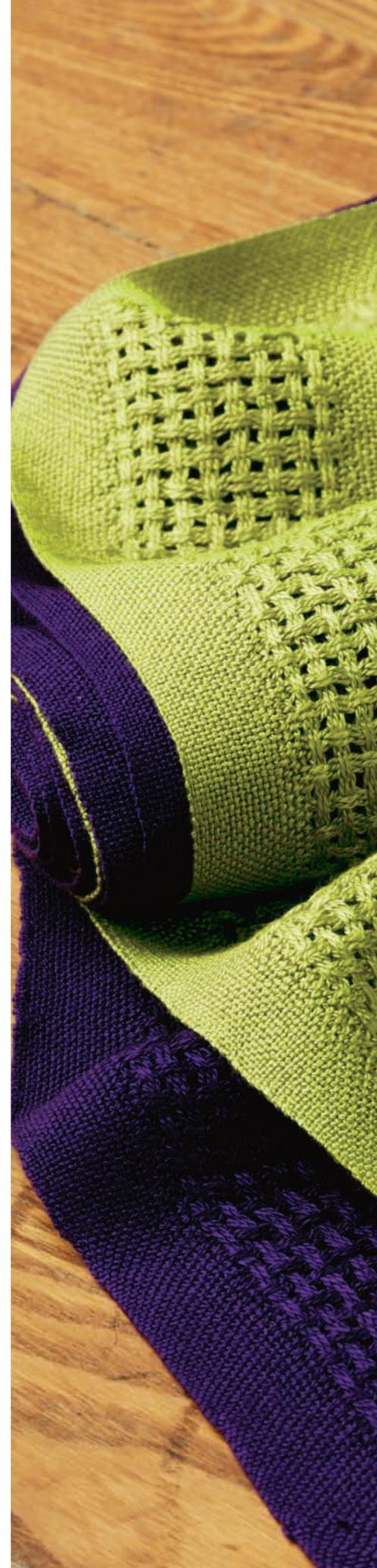
In 5-end huck lace, for every group of five warp and five weft threads, two threads float (warp floats on one side, weft floats on the other) and three threads weave plain weave. If you take a moment to draft a drawdown of this structure (see pages 60–61), you'll notice that the alternating groups of five threads form little checkerboards. When the cloth is removed from the loom and wet finished, however, the yarns move—softening and curving to create a lovely airy pattern.

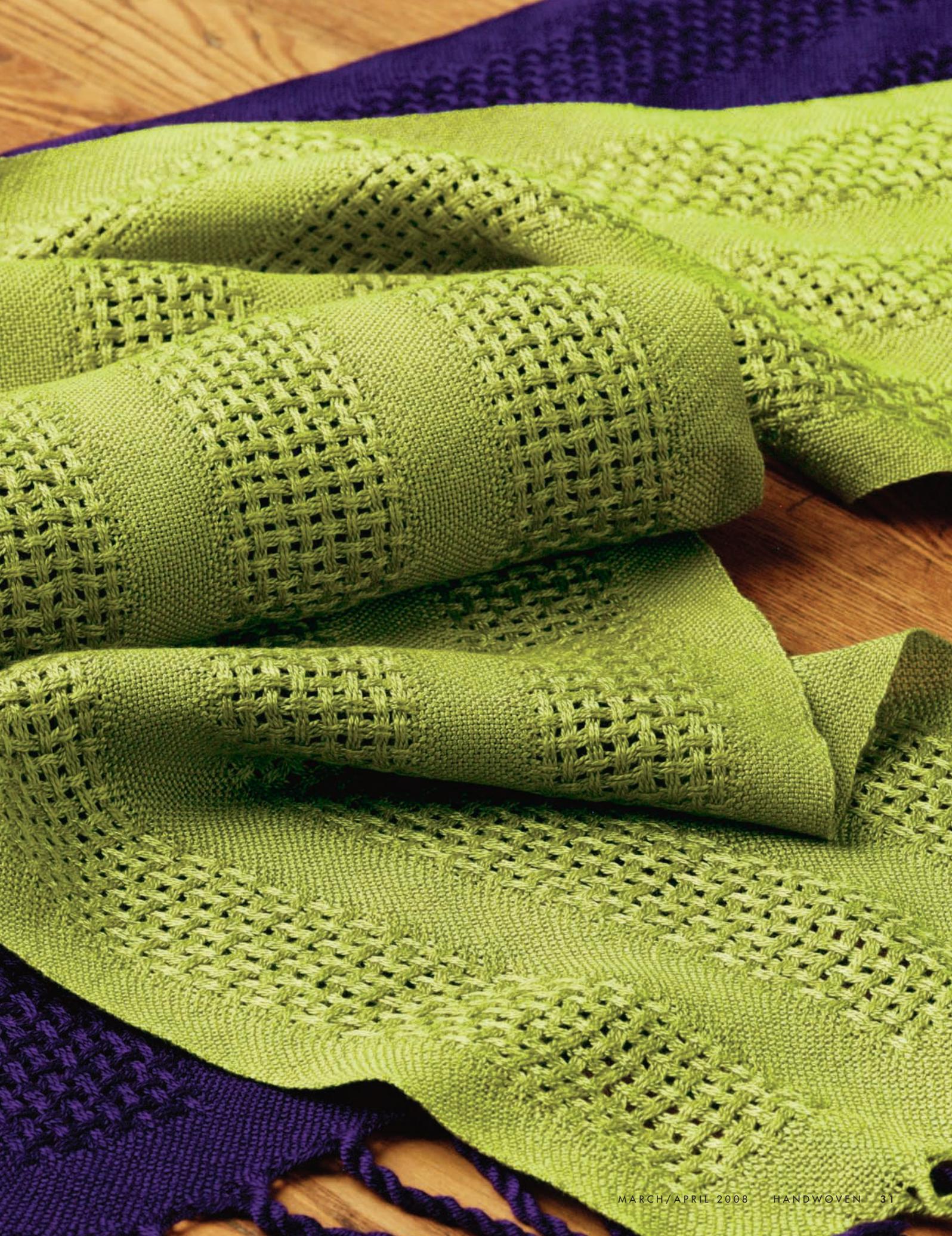
Put on enough warp for more than one scarf (allow three yards per scarf for a final scarf length of 73" plus fringe). You can

—Continued on page 32



Kristin Kelley of Chelmsford, Massachusetts, is a stay-at-home mom. She weaves, skis, and blogs (at [skiing weaver@blogspot.com](mailto:weaver@blogspot.com)).





STEPS FOR WEAVING THE TENCEL SCARVES

Step 1 Wind a warp of 200 ends $3\frac{1}{4}$ yd long of either Lemongrass or Amethyst. (These instructions are for warping front to back, but you can use any warping method with this yarn.) If you have two cones of Tencel, wind 2 ends together, keeping a finger between them to prevent twisting. (If you do not have two cones, wind a full bobbin of Tencel, place it in a container so that it does not end up rolling all over your room, and wind the end from the bobbin and the end from the cone together. This cuts your winding time in half.) For complete warping steps, see Resources at handwovenmagazine.com.

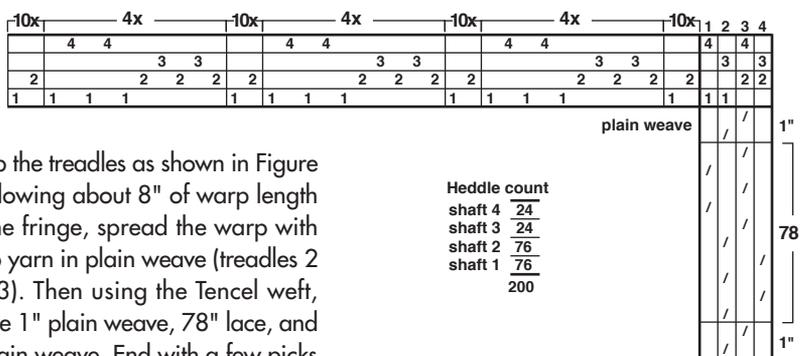
Step 2 Sley 2 ends in each dent of a 10-dent reed, centering for 10". Make sure you have enough heddles on shafts 1 and 2 and thread the loom following Figure 1. Tie the warp onto the back apron rod and wind it on the warp beam with even tension.

—Continued from page 30

alter the treadling to intersperse sections of plain weave with the lace areas and create rectangular or square windows of lace. (You'll need to cut off and tie back on between pieces to adjust warp tension since the warp threads that float in the lace areas will become looser than the others.)

Allowing extra warp for experimenting is an excellent step towards designing your own pieces. Ideas will occur to you as you weave—more will come with each piece. When you have woven a group of scarves, share your results with the handwoven group on Flickr (see Online Inspiration)!

1. Draft for scarf



Step 3 Tie up the treadles as shown in Figure 1. Allowing about 8" of warp length for the fringe, spread the warp with scrap yarn in plain weave (treadles 2 and 3). Then using the Tencel weft, weave 1" plain weave, 78" lace, and 1" plain weave. End with a few picks of plain weave in scrap yarn. Again allowing 8" warp length for fringe, cut the fabric from the loom.

Step 4 Removing the scrap yarn as you go, prepare a twisted fringe on both ends. (Since I have little patience for twisting fringe, my fringes are pretty thick; you can include fewer threads per fringe): Twist two groups of 5 ends each separately in the same direction until they kink; then twist them together in the opposite direction and secure with an overhand knot.

Step 5 Wash the scarf by hand in cool to lukewarm water using a mild detergent (Dawn works wonderfully and so does my children's Johnson & Johnson's lavender-scented bubble bath). Rinse well and wrap in a towel, pressing out the excess water. Tumble dry on delicate/low heat with a towel until only slightly damp. Hang or lay flat to finish drying. Press with the iron on a rayon setting and trim fringe close to the knots.

Heddle count	
shaft 4	24
shaft 3	24
shaft 2	76
shaft 1	76
	200

Online inspiration

Need some inspiration for your next project? Take a look at the marvelous online community at Flickr.com. Flickr is a free photo-hosting website to which people from all over the world contribute photos.

When you join, you also have the option of joining subgroups of people with like interests. For example, there are groups for travel photography, food photography, pets of all types—you name it, there is probably a Flickr group dedicated to it. Most relevant to handweavers is the handwoven group—you'll find truly beau-

tiful photos posted there of marvelous handwoven items. Photos are added on a daily basis, so there is always something new and interesting to look at.

Next time you are online, stop by the Flickr community and post pictures of your latest creations or just browse to see what handweavers from around the world are doing. 

Resources

Alderman, Sharon. *Mastering Weave Structures*. Loveland, Colorado: Interweave Press, 2004, p. 98.

PROJECT AT-A-GLANCE

Weave structure for scarves
Huck lace and plain weave.

Equipment
4-shaft loom, 10" weaving width; 10-dent reed; 1 shuttle.

Yarns
Warp: 8/2 Tencel (3,360 yd/lb), Lemongrass or Amethyst, 650 yd ($3\frac{1}{10}$ oz).

Weft: 8/2 Tencel (3,360 yd/lb), Lemongrass or Amethyst, 489 yd ($2\frac{1}{3}$ oz).

Yarn sources
8/2 Tencel is available from Webs.

Warp order and length
200 ends $3\frac{1}{4}$ yd long (allows 6" for take-up, 31" for loom waste; loom waste includes 16" for fringe).

Warp and weft spacing
Warp: 20 epi (1/dent in a 10-dent reed).
Width in the reed: 10".
Weft: 20 ppi. Woven length (measured under tension on the loom): 80".

Finished dimensions
After washing, amounts produce one scarf 8" x 73" plus 5" twisted fringe at each end.

Set a Spring Table

with light and lively linen and lace

TRACY KAESTNER

Here are two rewarding projects to bring spring indoors before the snows stop falling. With these placemats and napkins in their cheerful pastel colors, you can experiment with using linen yarns and also make some wonderful table pieces to brighten your dining area at the same time.

A lacy look does not have to depend on the weave structures known as “lace” weaves. In fact, “lace” can be woven in plain weave using spaced warp and weft threads; see the table scarf on pages 42–43. Here are two other structures that can create a lacy texture: canvas weave and basketweave.

Canvas weave

Think Aida cross-stitch cloth and you know what canvas weave looks like. In every four threads of canvas weave, two threads float, sandwiched between two threads weaving plain weave. The threading for 4-shaft canvas weave is 1-2-2-1 (Block A) and 4-3-3-4 (Block B).

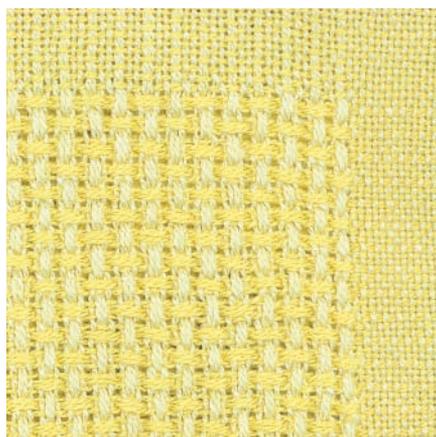
Basketweave

By itself, basketweave does not look lacy. When basketweave is surrounded by plain weave, however, threads group together in the basketweave areas to make lacy holes. For areas of basketweave

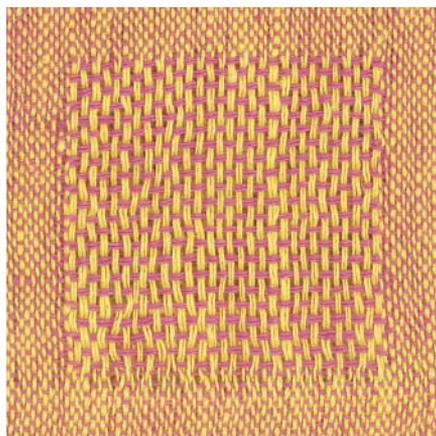
—Continued on page 37



Tracy Kaestner of Katy, Texas, is owner of the Lone Star Loom Room, where she offers classes and a complete range of linen yarns.



The placemats are woven in canvas weave surrounded by a border of plain weave; warp and weft are 16/2 line linen.



A square of basketweave decorates all four corners of the coordinating napkins; warp and weft are 16/1 line linen.





STEPS FOR WEAVING THE PLACEMATS AND NAPKINS

THE PLACEMATS

Step 1 Wind a warp of 284 ends 3½ yd long following Figure 1a. You can use your preferred warping method for this yarn; these directions are for warping back to front with two crosses. Include 10 ends in each group of the raddle cross. (For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 Use the raddle cross to spread the warp in the raddle at 20 ends per inch and beam the warp with firm and even tension. When the threading cross reaches a convenient position for threading, insert lease sticks and thread the shafts following Figure 2. Sley 2 ends/dent in a 10-dent reed (pair the first floating selvedge with the first thread in the draft in a dent together) and tie the warp onto the front apron rod. Wind a bobbin each of bright yellow and pink.

Step 3 For each of four placemats: With bright yellow, weave 1½" plain weave for the hem. Next weave the border as described in Figure 1b. Then weave canvas weave for 14", repeat the border, and end with the second hem section.

Step 4 Remove the cloth from the loom. Machine zigzag raw edges and between mats and cut mats apart. Machine wash, warm water, delicate cycle. Smooth until flat on a counter-top, straightening edges. Press with a hot iron while still damp. Turn under raw edges twice and sew hems invisibly by hand.

1a. Warp color order for placemats

10	2	1	2	2	1	2	blue
274	15	3	3	232	3	3	light yellow
284							

1b. Weft color order for borders

For placemat borders, not including hems or body:

- ¾" bright yellow
- 2 picks pink, 3 bright yellow
- 1 pink, 3 bright yellow, 2 pink
- ¾" bright yellow

2. Draft for placemats

	19x ₁				25x				19x ₁										
	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
			3	3				2	2					3	3				
	1	1			1	1				1	1			1	1				

3. Draft for napkins

	19x ₁		15x		149x ₁		15x		19x ₁		1	2	3	4	5	6
6		6		6		6		6		6		6		6		6
5			5		5		5		5		5		5		5	
	4			4			4			4			4			4
		3			3			3			3			3		
			2			2			2			2			2	
				1			1			1			1			1

THE NAPKINS

Step 1 Wind a warp of 494 ends 3¼ yd long. For singles linen, which usually has a high twist, warping from back to front with two crosses is recommended. Wind a threading cross of individual ends and a raddle cross with 15 ends in each group for a raddle with ½" spaces.

Step 2 Use the raddle cross to spread the warp in a raddle at 30 ends per inch. Beam the warp, place lease sticks in the threading cross, and thread the shafts following the draft in Figure 3. Sley 2 ends/dent in a 15-dent reed and tie the warp onto the front apron rod with even tension. (You can use a 10-dent reed and sley 3/dent, but the threads in the basketweave squares won't pair together as well.) Wind a bobbin each of pink and blue 16/1 linen. Weave two pink napkins and two blue napkins following Figure 3.

Step 3 Remove the cloth from the loom. Machine zigzag raw edges and between napkins. Machine wash, warm water, delicate cycle. Hang to dry, press with a hot iron while still damp. Cut apart and turn raw edges twice; finished edge of hem will come up to the edge of the basketweave square. Sew hems invisibly by hand (stitch closed small gaps along the selvages).

PROJECT AT-A-GLANCE

Weave structure for placemats

Canvas weave and plain weave.

Equipment

4-shaft loom, 15" weaving width; 10-dent reed; 2 shuttles; raddle with ½" spaces.

Yarns

Warp: 16/2 line linen (2,705 yd/lb), light yellow #2022, 959 yd (5¾ oz); blue #731, 35 yd (¼ oz).

Weft: 16/2 line linen, bright yellow #2030, 651 yd (3¾ oz); pink #469, 18 yd (½ oz).

Warp order and length

284 ends 3½ yd long following Figure 1a, (allows 8" take-up and 30" loom waste).

Warp and weft spacing

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

Width in the reed: 14½".

Weft: 18 ppi. Woven length (measured under tension): 22" per placemat.

Finished dimensions

After washing, amounts produce four hemmed placemats 12" × 17" each.

Weave structure for napkins

Basketweave and plain weave.

Equipment

6-shaft loom, 17" weaving width; 15- or 10-dent reed; 1 shuttle; raddle with ½" spaces.

Yarns

Warp: 16/1 line linen (5,525 yd/lb), bright yellow #2030, 1,606 yd (4¾ oz).

Weft: 16/1 line linen, blue #731 and pink #469, 492 yd (1½ oz) each.

Warp order and length

494 ends 3¼ yd long (allows 7" for take-up and 32" for loom waste).

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed or 3/dent in a 10-dent reed). Width in the reed: 16½".

Weft: 25 ppi. Woven length (measured under tension on the loom): 19½" per napkin.

Finished dimensions

After washing, amounts produce four hemmed napkins 15½" × 15½" each.

Yarn sources

16/2 and 16/1 line linens are available from Lone Star Loom Room in 125 g tubes (748 yd each tube for 16/2 linen, 1,515 yd each tube for 16/1 linen).



—Continued from page 34

surrounded by plain weave (as for these napkins), six shafts are required, although horizontal or vertical stripes are possible on four shafts.

Weaving with linen

Here are some tips to help make weaving with linen relatively painless.

■ Linen yarns often have more twist than other yarns. Linen usually comes on a spool. Place the spool on a spool rack or in a container so that you don't pull the yarn off the top of the spool. Doing so can add twist to the yarn.

■ Linen is not resilient. Warp threads will break if the cloth draws in during weaving and the reed rubs against edge threads. A temple (stretcher) set to the

width of the cloth in the reed can help.

■ Since there is no give to linen weft yarns, you also must be sure to insert the weft at an adequate angle to allow it to bend over and under warp threads.

■ Also because of linen's lack of resiliency, beam the warp with very even and very firm tension. You need even tension because looser warp threads will droop down into an open shed. You need firm tension because any pull on a single thread can tighten it around a loosely wound beam, changing its tension in relation to the others.

■ A singles linen yarn (like the 16/1 linen used for these napkins) has more potential for breakage than the 2-ply linen used for the placemats. If you have

problems with breakage, you can dampen the warp. If you have a stainless steel reed, take a wet rag and lay it on top of the warp in front of the shafts. Linen is stronger when it is wet.

■ Do not machine dry handwoven linens; they will become limp and lusterless. In fact, you can place a linen fabric straight from the washing machine on a counter, smooth out the wrinkles, and let it dry. It won't have that super crisp linen look that comes from ironing, but the pieces will look just fine for daily use! 

Resources

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991. For more about canvas weave and basketweave, see pages 12–39.

Lines of Lace

for a table runner

SUZIE LILES

Linen yarns, table linens, and lace weaves have been long united in the minds of weavers. If you're thinking, "Been there, done that," think again! Linen comes in many wonderful colors, not just naturals. Use linen and lace with color to create contemporary pieces that coordinate with the colors in a room or with your dishware. Three hues are used for this runner: a light cool accent color, a light warm accent color, and a warm/neutral background color.

This runner uses another element long beloved by weavers—a draft from Marguerite Davison's *A Handweaver's Pattern Book*.

Swedish lace

The draft for the runner is Vertical Lace Stripes from a chapter called Swedish Lace Weaves. The specific weave structure known as Swedish lace looks like Atwater-Bronson lace but is threaded differently (see Resources, page 40).

Vertical Lace Stripes is a variation of Swedish lace that uses 4-thread blocks instead of 6-thread blocks. In a 6-thread block, two warp threads and two weft threads float (the others weave plain weave). In a 4-thread block, only one thread floats in both warp and weft.

The photographed examples in *A Handweaver's Pattern Book* are all in black and white. It is a joy to choose a draft from Davison, wind a colorful warp, and watch the interaction between the colors and the structure.



Suzie Liles of Eugene, Oregon, is co-owner of the new Eugene Textile Center. Suzie teaches weaving, spinning, and surface design.

Color interaction

In the 4-thread blocks in the lace stripes in this runner, three of the threads are one color and the fourth thread a contrasting color (the positions of the two colors alternate from stripe to stripe). The denting order is unusual: The three threads that are the same color are sleyed together, the single contrasting thread is sleyed singly, and empty dents separate the two colors (see the photo on page 40).

When Swedish lace is woven in white or natural yarns, the effect is textural; you notice the warp or weft floats and the contrast of the shadows made by the lacy spaces (see Beginner's Corner, pages 14–15). In color, the effect is very different. Examine the lace stripe at the left in the runner. The longer single green threads are the 3-thread warp floats in the lace blocks. These floats are flanked by two green threads weaving plain weave. The empty dents create little valleys for the single orange warp threads between the raised ridges of green.

The three colors in this runner are from The Sun-Baked Earth palette in *Handwoven's* Fabric Forecast for Spring/Summer '08 (see Resources). They remind me of the first flowers and leaves in early spring. For your runner, choose any three colors—or more! You can use different colors for each lace stripe.

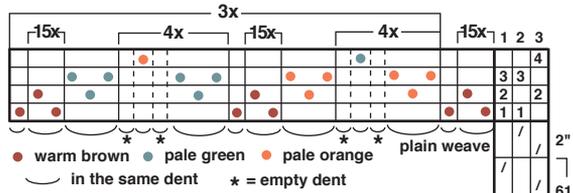




STEPS FOR WEAVING THE LINEN RUNNER

1. Draft for runner

Heddle count	
shaft 4	24
shaft 3	60
shaft 2	135
shaft 1	112
	331



2. Warp color order

	3x										
57	3	3	3	3	3	1	1	1	1	1	pale green
57	1	1	1	1	1	3	3	3	3	3	pale orange
217	31					31					warm brown
331											

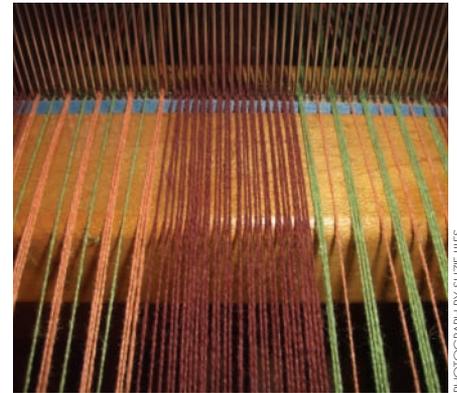
Step 1 Wind a warp of 331 ends $2\frac{2}{3}$ yd long following the color order in Figure 2. These directions are for warping front to back. (For complete warping steps, see Resources at handwovenmagazine.com.) Start by winding 2 warm brown ends together, keeping a finger between them to prevent twisting. After 30 ends are wound, cut 1 end and wind 1 end. Then tie the first color (orange) to the brown end and wind 3 ends. Then cut and tie a single (green) end and wind 1 end. Continue, cutting, tying, and winding the three colors.

Step 2 Sley a 10-dent reed following the denting order in Figure 1 (also see the photo above right): Sley 30 warm brown ends 2/dent and then sley the last end 1/dent. Sley the 3 ends of the first color (orange) of the first lace stripe in one dent. Skip a dent and sley the single-colored end (green) in a single dent. Skip a dent and sley 3 orange, skip a dent and sley 1 green, and continue until you reach the end of the orange and green stripe. Then begin again with warm brown and continue in the same way.

Step 3 Thread the shafts following the draft in Figure 1 and beam the warp with firm and even tension, packing the layers with heavy paper or sticks. It is especially important with linen that the tension on each thread be even (loose warp threads will sag in the shed and catch on the shuttle).

Step 4 Tie the warp onto the front apron rod and tie up the treadles as in Figure 1. Spread the warp with scrap yarn in plain weave (alternating treadles 2 and 3). Wind a bobbin of warm brown linen and weave plain weave for 2" for a hem. Then weave the lace section for 61". The plain-weave stripes will help you maintain an even beat. Measure your picks per inch for the first inch or two and then work to maintain the same number (about 18). End the runner with 2" plain weave for second hem.

Step 5 Remove the fabric from the loom and machine zigzag raw edges, removing the scrap yarn. Machine wash, hot water, with detergent. Roll in a towel to remove excess water. Lay flat to partly dry. Hard press with a hot iron.



PHOTOGRAPH BY SUZIE ILES

The warp is spaced in the reed, creating the raised, ridged texture in the lace stripes.

Step 6 Turn ends under $\frac{1}{4}$ " twice and sew hems by hand. This hemmed runner is $18\frac{1}{4}$ " \times $54\frac{3}{4}$ ". For a wider runner, you can add to the 3x repeat (each repeat adds $2\frac{1}{3}$ " to warp width). Other options are to add to the 4x repeat within a lace stripe or to the 2x repeat in the plain-weave stripes. 

Resources

- Davison, Marguerite Porter. "Vertical Lace Stripes." *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania, 1977, p. 95. The draft is altered in this runner by threading an odd number of ends in the plain-weave stripes to make the stripes symmetrical.
- DePorto, Valerie. "A Closer Look at Swedish Lace." *The Best of Weaver's Huck Lace*. Sioux Falls, South Dakota: XRX, 2000, pp. 84–87.
- Lancaster, Daryl. "Handwoven's Fabric Forecast Spring/Summer '08, *Handwoven*, September/October 2007, p. 79.
- Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991. Chapter 7: Swedish Lace, pp. 128–139.

PROJECT AT-A-GLANCE

Weave structure for runner

A variation of Swedish lace.

Equipment

4-shaft loom, 22" weaving width; 10-dent reed; 1 shuttle.

Yarns

Warp: 16/2 linen (2,400 yd/lb), #1440 (pale green) and #1023 (pale orange), 152 yd ($1\frac{1}{6}$ oz) each; #63 (warm

brown), 579 yd ($3\frac{7}{8}$ oz).

Weft: 16/2 linen (2,400 yd/lb), #63 (warm brown), 765 yd ($5\frac{1}{10}$ oz).

Yarn sources

16/2 linen is available from Elkhorn Mountain Weaving Studios.

Warp order and length

331 ends $2\frac{2}{3}$ yd long following the warp color order in Figure 2 (allows 5" for take-

up and 26" for loom waste).

Warp and weft spacing

Warp: $15\frac{1}{2}$ epi (see slewing order for 10-dent reed in Figure 1). Width in the reed: $21\frac{1}{2}$ ". Weft: 18 ppi. Woven length (measured under tension on the loom): 65".

Finished dimensions

After washing, amounts produce one hemmed runner $18\frac{1}{4}$ " \times $54\frac{3}{4}$ ".

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Lacy Linen Table Scarf

LIZ GIPSON

Creating a lace fabric can be as simple as providing spaces between warp and weft threads. This table scarf, woven in a variegated linen, weaves up in a jiffy and makes a great gift that is sure to impress.

The challenge in making lacy fabrics with spaced warp and weft threads is in the finishing. A seam sealant like Fray Check is a handy item for every weaver's toolbox. Essentially a liquid plastic, seam sealant hardens as it dries. It doesn't show (pretest it on a piece of yarn to make sure). An added bonus is that it does not wash out, although we have only tested this with handwashing.

Linen yarns

Another important element in maintaining the lacy look of this runner is the use of linen yarn. Long-stapled linen fibers have small microscopic nodes that make them slightly rougher than cotton, preventing the threads from slipping. Although they may shift with use over time, this cloth is surprisingly sturdy.



Liz Gipson of Loveland, Colorado, is the author of *Weaving Made Easy*, a rigid heddle book from Interweave Press available in the fall of 2008.

STEPS FOR WEAVING THE TABLE SCARF

Step 1 Wind a warp of 60 ends 48" long following Figure 1. Warp a rigid heddle or shaft loom for plain weave, centering for 9 $\frac{3}{8}$ ". (These directions are for warping front to back.) To space the warp in the heddle or reed, leave empty dents (or slots and holes) as shown in Figure 1. (For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2 Tie the threads for each warp stripe to the back apron rod separately, keeping the spaces between groups. Beam the warp and tie it to the front apron rod in separate groups in the same way.

Step 3 Weave the first pick (Salmon) leaving a 2" tail. Press the weft into place until it forms a straight line but maintains the spaces between warp stripes as they are in the reed or heddle. Make a new shed, tuck in the tail, and weave a few more picks at 10 ppi. Apply Fray Check to the first few picks. Continue weaving until there are 12 picks of Salmon. Cut the yarn, leaving a 5" tail. Make a new shed and insert the

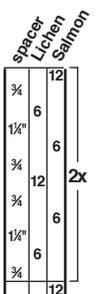
$\frac{3}{4}$ " spacer. Below the last pick, needle-weave the Salmon tail from the selvage to the second to last warp thread in the first Salmon section. Apply Fray Check to the base of the weft tail. Allow to dry; trim tail. Weave the other weft stripes and insert spacers (removing and reusing them) following Figure 2, beginning and ending each stripe as you did the Salmon. Apply Fray Check to the last few picks.

Step 4 Remove the scarf from the loom and trim fringe to 2" using a rotary cutter and mat, if available. 

1. Warp color order and spacing

	3	12	3	3	12	3	empty dents
36	6	12	6	12	6	12	Lichen
24	12	6	6	6	12	12	Salmon
60							

(1 dent = 1 slot or 1 hole for the rigid heddle loom.)



2. Weft color order and spacing

PROJECT AT-A-GLANCE

Weave structure for table scarf

Plain weave with spaced warp and weft.

Equipment

Rigid heddle loom or 2-shaft loom, 10" weaving width; 10-dent reed; 2 stick shuttles; $\frac{3}{4}$ " and $1\frac{1}{4}$ " cardboard spacers; rotary cutter and mat (optional).

Yarns

Warp: 20/2 wet-spun linen (2,875 yd/lb),

Speckled Salmon, 48 yd; Lichen, 32 yd.
Weft: 20/2 wet-spun linen (2,875 yd/lb),
Speckled Salmon, 21 yd; Lichen, 14 yd.

Yarn sources

20/2 wet-spun linen is available from Louet, Fray Check from fabric stores.

Warp order and length

60 ends 48" long (allows 1" for take-up and 28" for loom waste; loom waste

includes fringe). Add 21" warp length for each additional scarf.

Warp and weft spacing

Warp: 10 epi. Width in the reed: 9 $\frac{3}{8}$ ".
Weft: 10 ppi. Woven length (measured under tension on the loom): 19 $\frac{1}{4}$ ".

Finished dimensions

Amounts produce one table scarf 8 $\frac{7}{8}$ " \times 19" with 2" fringe at each end.



Leno and Knitting Yarns

for a möbius shawl

LISA NELSON RAABE

Visiting a knitting shop these days is a dazzling experience. New knitting yarns show such variety of colors and textures, unusual twists, and flashy combinations of metallics, flags, and eyelashes that they beg to come home with you! I've found a great way to use knitting yarns for weaving. An easy version of leno creates a lacy fabric that is quicker to weave than to knit. Yet these shawls showcase yarns just as shawls of knitted lace would.

I came to this idea through experimentation. Starting with plain weave, I grouped yarns together with spaces between them in search of a lacy look. Through trial and error, I discovered two important ingredients that give these shawls their open laciness and their knit-like flexibility: leno and a stretch yarn.

Handwoven leno

Leno is the process of crossing one warp thread (or group of warp threads) over an adjacent thread (or group) and weaving a pick with these threads in their rearranged positions. The crossing of the warp threads locks the weft in place while it maintains an open space between it and adjacent wefts woven with the warp threads in their original positions. For the shawls, I used alternate groups of warp threads to make the leno, leaving the other groups inactive and creating a lattice effect.

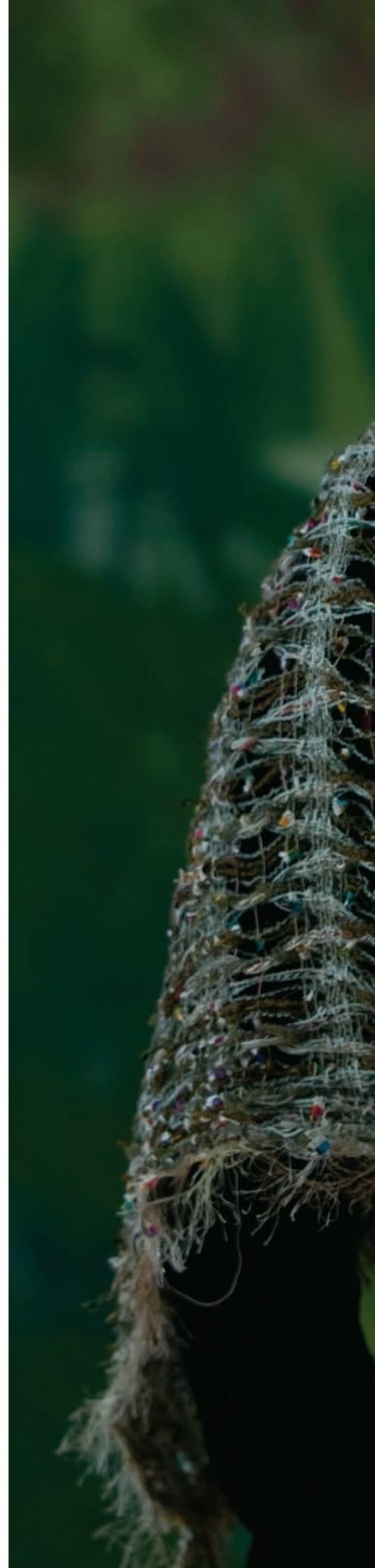


Lisa Nelson Raabe, of Peoria, Illinois, is an enthusiastic weaver, an art therapist, an avid gardener, and a yoga instructor.



Choosing yarns

Almost any fancy knitting or weaving yarns will work—choose eyelash, ribbon, and flagged knitting yarns as well as thick 'n thin yarns, bouclés, and metallics. I include a stable yarn (such as bamboo or Tencel) in the warp, spaced fairly regularly in the warp. In the weft, I use an elastic yarn, Jump, that draws in when the shawl is removed from the loom and finished.





STEPS FOR WEAVING THE MÖBIUS LENO SHAWL (on page 45)



Use any yarns at any density for these lacy leno shawls. The fun is in experimenting!

1. Warp color order

16x				
32		1 1	1	Baby Blue 8/2 Tencel
48	1	1	1	Silver Gray 8/2 Tencel
48	1	1	1	Desert Sands Bambu 7
32	1	1		Olive Texas Cotton
160	Group 2		Group 1	

2. Draft

Group 2		Group 1		1	2	3	4
T	S	T			4		4
D	D				3		3
			B	B	2	2	
			S	D	1	1	

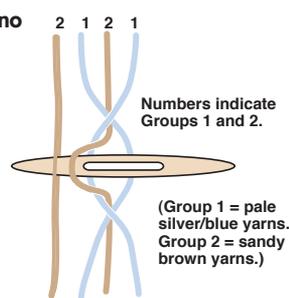
= in one dent

Warp B = Baby Blue 8/2 Tencel
S = Silver 8/2 Tencel
D = Desert Sands Bambu 7
T = Olive Texas Cotton

Weft B = Baby Blue 8/2 Tencel
J = Sage Jump
F = Flora novelty
W = White bouclé

* = shed for Group 2 threads after leno

3. Leno



Bring them all the way over the next Group 1 threads to the left, pull up the Group 2 threads between the two Group 1s, and pass the shuttle under the Group 2 threads (see Figure 3). Make a plain-weave shed and insert the shuttle through the shed formed by the next Group 2 threads. Repeat across the warp, starting with the next



Group 1. Retighten the tension and weave the next 11 picks. For the next leno row, skip the first Group 1/Group 2 pair and work the leno as above starting with the second Group 1. Weave 11 picks. Continue, alternating the starting Group 1 for each row of leno. Manipulate all weft threads so they interlock at the selvages; carry inactive wefts up the selvages. To avoid draw-in, I tied paper clips with a cord to the sides of my loom and attached the paper clips to the cloth to act as a temple (stretcher). A real temple is too heavy. End with 4 picks of 8/2 Tencel.

Step 1 Wind a warp of 160 ends 2½ yd long following Figure 1. I use sectional warping and put on enough warp for several pieces. If you don't have a sectional beam, warping back to front with two crosses will help the warp go on the warp beam smoothly. Place 10 ends in each arm of the raddle cross. (For complete steps for warping back to front with two crosses, visit Resources at handwovenmagazine.com.)

Step 2 Spread the warp in a raddle and beam. Thread the shafts and sley the reed as shown in Figure 2.

Step 3 Weave 4 picks of plain weave (treadles 1 and 2) with 8/2 Tencel. Then weave the shawl following the repeat in Figure 2 for 60". To work the leno (use any of the wefts for the leno picks, varying them at random): Release the tension at the back beam. Start on the right and lift up the first Group 1 threads with your fingers.

Step 4 Remove the fabric from the loom and machine zigzag edges. Wash gently by hand, warm water; lay flat to dry. Twist the rectangle once and sew one end to the selvage of the other end. Create loops for buttons (I added handwoven felted fabric for button loops; see page 44.)

PROJECT AT-A-GLANCE

Weave structure for shawl

Plain weave with floats and leno.

Equipment

4-shaft loom, 16" weaving width; 12-dent reed; raddle with 1" spaces; 4 shuttles.

Yarns

Warp: 8/2 Tencel (3,360 yd/lb), Silver Gray, 120 yd (¾ oz); Baby Blue, 80 yd (¾ oz); 100% bamboo (2,100 yd/lb, Bambu 7), Desert Sands, 120 yd (1 oz); Texas Cotton (1,000 yd/lb), Olive, 80 yd (1⅓ oz).

Weft: 8/2 Tencel (3,360 yd/lb), Baby Blue, 51 yd (¼ oz); 76% viscose/24% polyester knitting novelty (1,645 yd/lb, 72 yd/20 g skein, Flora) 27 yd; 64% viscose, 36% elite (10,000 yd/lb, Jump), Sage, 51 yd; fine merino bouclé, (862 yd/lb, 175 m/100 g ball), white, 15 yd.

Yarn sources

8/2 Tencel and Valley Yarns Texas Cotton are available from Webs, Bambu 7 from Cotton Clouds, Flora knitting novelty from Trendsetter Yarns and knitting retailers, Jump from Textura Trading Company, and

fine merino bouclé from Touch Yarns.

Warp order and length

160 ends 2½ yd long (allows 6" for take-up, 24" for loom waste).

Warp and weft spacing

Warp: 10 epi following the slewing order in Figure 2. Width in the reed: 15½".
Weft: 5 ppi. Woven length (measured under tension on the loom): 60½".

Finished dimensions

After washing, amounts produce a rectangle 13" x 56" for a möbius shawl.

Need perle cotton?

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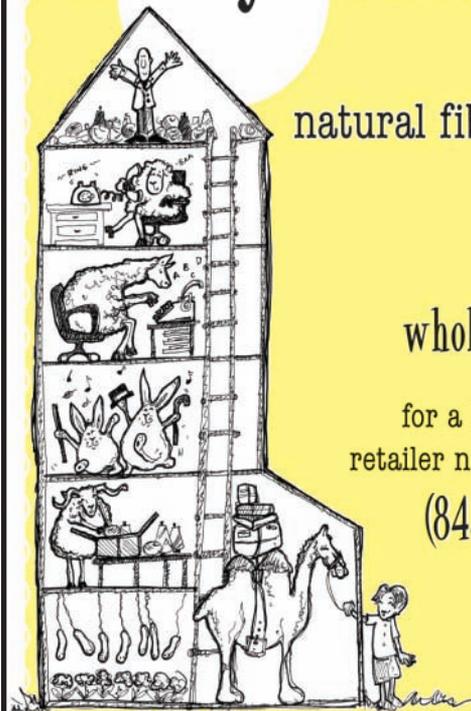
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Lace, Color, and Bamboo Yarn

for shawls and scarves

KATE LANGE-MCKIBBEN

Weavers tend to have favorite weave structures, and lace weaves have topped my list for a long time. Warp and weft floats show off yarn qualities (the sheen of silk, the luster of linen), only one shuttle is needed, and lace weaves can produce almost any fabric hand—from the firm stability required for table runners to the soft drape suitable for shawls and scarves.

A recent discovery of bamboo yarn (Bambu 12 at 6,300 yd/lb) with its exquisite drape and glorious range of (forty one!) colors began my exploration of lace weaves using color. The results are a shawl in huck lace (page 49), many scarves in both huck lace and Atwater-Bronson lace (pages 14–15 as well as 50–55), and a keen appetite for designing and weaving many more. I hope these pieces encourage you to embark on your own lace-and-color journey!

Design inspiration

The colors in the shawl are inspired by *Handwoven's* Fabric Forecast for Spring/Summer '08: the Lush Vegetation palette; see Resources, page 50. (I also used Fabric Forecast palettes to design most of my scarves.) Although the colors available in the yarns you want to use may not be exactly like the colors in your selected palette, the palettes provide a great starting



Kate Lange-McKibben, of Guemes Island, Washington, explores the connections between weave structure, yarn types, and color.

point for design. I usually focus on a few of the colors in a palette rather than trying to include them all. The shawl uses pale green, two shades of rust/orange, and red in the warp. The weft is all blue.

Huck lace allows three different interlacings (see the “Lace Primer,” pages 60–61): plain weave, warp floats, and weft floats. This means that warp and weft colors blend equally in the plain-weave areas, warp colors are dominant in areas with warp floats, and weft colors are dominant in areas with weft floats (see also Beginner’s Corner, pages 14–15).

Using one color in the weft but several in the warp allows a range of color interactions, yet the weaving goes quickly with one shuttle.

Weaving considerations

Weaving scarves is a good way to begin your journey. They are narrow! When you go from scarves to much wider shawls, remember that you will need a lot of heddles on shafts 1 and 2 (make a heddle count and move heddles before you thread). Your beat will also change with a wider piece. You may have to open the sett in order to weave the same number of picks per inch as ends per inch.





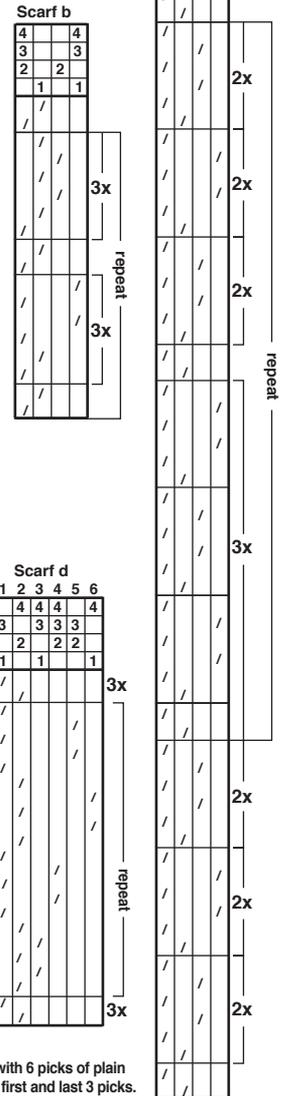
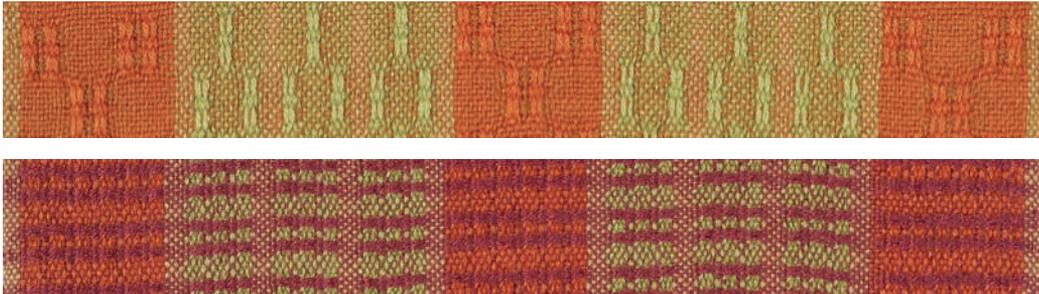
Complete instructions for weaving these scarves on four shafts in Atwater-Bronson lace are given on page 52.



STEPS FOR WEAVING THE 4-SHAFT LACE SCARVES (on pages 51 and 53)

3a. Draft for Atwater-Bronson lace scarves (Scarves a and b, page 51)

Heddle count	3x			2x			3x			Scarf a																
shaft 4	36			3	3		4	4		3	3		4	4		3	3		4	4		3	3	4	4	
shaft 3	36																							3	3	
shaft 2	58	2	2			2			2			2			2			2			2			2	2	
shaft 1	130	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	



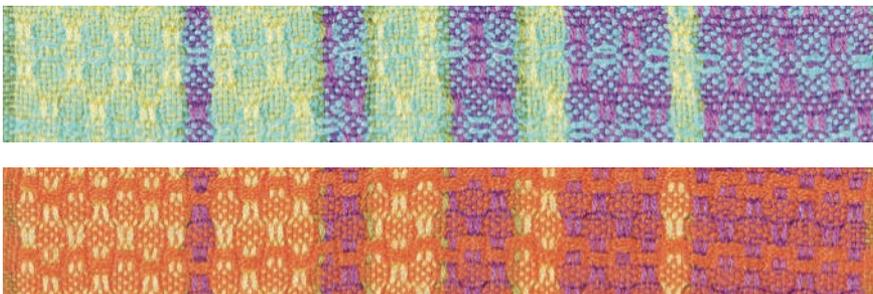
3b. Warp color order for Scarves a and b

108	36			36			36	Ginger
108	18	18	18	18	18	18	18	Snow Pea
44	6	4	4	4	4	4	4	Fig
260								

Step 1 Wind a warp of Bambu 12 yarn following the color order in Figure 3b if you are weaving Scarves a and b or Figure 4b for Scarves c and d. Use your preferred warping method to thread a 4-shaft loom using the instructions in the Project at-a-Glance.

4b. Warp color order for Scarves c and d

80	5	8	13	20	34	Buttercup
80	34	20	13	8	5	Sugar Plum
18	4	1	2	2	2	Snow Pea
178						



4a. Draft for huck-lace scarves (Scarves c and d, page 53)

Heddle count	2x			17x			2x		Scarf c															
shaft 4	34					4	4		1	2	3	4	4	4	4	4	4	4	4	4	4	4	4	4
shaft 3	34					3	3			3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
shaft 2	55	2	2	2	2				2						2									2
shaft 1	55	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	178																							

Step 2 Weave a heading in scrap yarn to spread the warp and then sample to practice an even beat and smooth selvages (8" of warp length is provided for sampling). Weave 60" for each scarf as in Figure 3a (for Scarves a-b) or 4a (for Scarves c-d). Allow 10" between scarves for fringe.) Twist fringe and finish as for the 8-shaft scarf on page 54.

Begin and end each scarf with 6 picks of plain weave. Hemstitch over the first and last 3 picks.

PROJECT AT-A-GLANCE

Equipment for all four scarves

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

Yarns

Warp: 2-ply 100% bamboo (6,300 yd/lb).
 Scarves a-b: Ginger and Snow Pea, 540 yd (1½ oz) each; Fig, 220 yd (½ oz).
 Scarves c-d: Sugar Plum and Buttercup, 400 yd (1½ oz) each; Snow Pea, 90 yd (¼ oz).
 Weft: 2-ply 100% bamboo (6,300 yd/lb).
 Scarf a, Acorn; Scarf b, Dubonnet, 475

yd (1½ oz) each. Scarf c, Aruba;
 Scarf d, Pumpkin, 340 yd (¾ oz) each.

Yarn sources

2-ply 100% bamboo (Bambu 12) is available from Jane Stafford Textiles.

Warp order and length

Scarves a and b: 260 ends; Scarves c and d: 178 ends, both 5 yd long (allows 3" take-up per scarf, 8" for sampling, and 36" loom waste; loom waste includes fringe).

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed).
 Width in the reed: Scarves a and b 8⅝";
 Scarves c and d: 6".
 Weft: 30 ppi. Woven length (measured under tension on the loom): 60" each scarf.

Finished dimensions

After washing, amounts produce two scarves 7¼" (a and b) or 4½" (c and d) × 55" with 2½" fringe at each end.





Weaving as Chicken Soup

—for comfort!

BARBARA ELKINS

Sometimes I will weave a simple fabric more because I need to sit and throw the shuttle than because I have a definite project in mind. I don't want to solve any problems; I just want to make cloth using yarns that have caught my fancy, or because it's raining, or because the rhythm of weaving and watching a cloth grow make me feel good, just like chicken soup.

When that mood strikes, I go to one of my favorite resources, Ruth Holroyd and Ulrike Beck's publication of the weaving drafts of eighteenth-century weaver Jacob Angstadt (see Resources). This book is a collection of profile (block) drafts that can be translated into any number of different weave structures (doubleweave, turned twill, summer and winter, and Atwater-Bronson lace are only a few).

A particular draft can stand out for any number of reasons—but for me, it is usually because it looks right for my yarn and has the right number of blocks to adapt to the weave structure I want to use. Since Atwater-Bronson lace provides two blocks on four shafts, any of Angstadt's 2-block profile drafts can be woven on a 4-shaft loom. The threading is straightforward, and because it's a one-shuttle weave with an easy treadling order, you get to see the finished fabric quickly.



Barbara Elkins of Amherst, Massachusetts, is cofounder of *Webs*. She spends most days at the store exploring her varied weaving interests.

The Atwater-Bronson lace cloth

My focus in this fabric was to use two colors in both warp and weft and to place both warp and weft floats on both faces of the fabric. To achieve this, six treadles are required. The resulting color effects are most interesting!

The squares with a blue warp and green weft show blue warp floats and green weft floats; whereas the squares with a green warp and blue weft show floats in the opposite colors. The all-blue and all-green squares show the lacy texture in an entirely different way.

I liked the idea of a baby blanket for this cloth because babies like bright colors. But if there's no baby in your life right now, consider using it as a picnic cloth—though as I write, there is too much snow to try it on the lawn!

Resources

- Holroyd, Ruth N., and Ulrike L. Beck. *Jacob Angstadt Designs Drawn from His Weavers Patron Book*. Pittsford, New York: Ruth Holroyd, 1976.
- van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993.
- Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991.

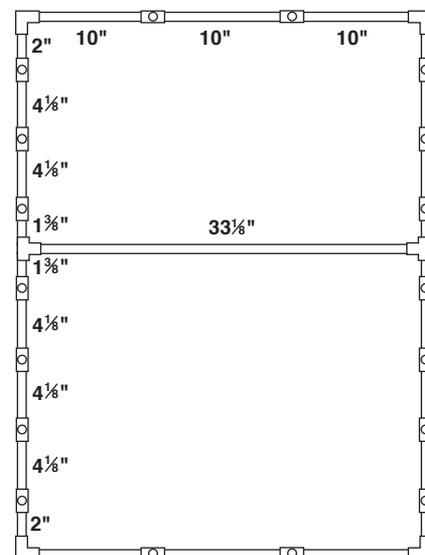




Make Your Own Warping Board

no carpentry skills required!

Here's an easy-to-make warping board! The materials are inexpensive, you need very few tools, it can be taken apart easily for storage, and it can grow or shrink with the length of your warp. It's a perfect solution for weavers who don't have much space, who are budget conscious, or who travel to teach.



This warping board does not allow a peg in the corners. Use the first peg on the upper left as the start peg and place the cross between the two center pegs on the top. In this configuration, maximum warp length is about thirteen yards. For longer warps, add sections of PVC pipe!

The materials in this warping board cost less than eight dollars. To make the board, all you have to be able to do is cut some pieces of plastic pipe and use glue!

Supplies

- Three 10 ft lengths of 1/2" PVC pipe
- 20 T-shaped PVC connectors (all socket openings, no screw-in connectors)
- 4 corner-shaped PVC connectors
- PVC cutter/hacksaw
- Mallet or hammer
- Measuring tape
- Superglue (Bondini)

PVC lengths needed

Measure and cut the PVC pipe:

- Ten 4 1/8" pieces
- Four 2" pieces
- Eighteen 5" pieces
- Six 10" pieces
- Four 1 3/8" pieces
- One 33 1/8" piece

Assemble the frame following the diagram above. Then lay the frame flat on the ground. Insert the 5" PVC pieces into each of the open holes of the upright T connectors so that the pieces are perpendicular to the frame. Tap the pieces into the holes with a mallet or hammer to be sure they are fully inserted.

Stand the board—first on one end and then on the other—and run a bead of Superglue around the rims of the T connectors where they connect to the 4 1/8" pieces. This will prevent the connectors from turning in from the tension of the yarn. Do *not* Superglue the corners, so you can add pegs to the warping board later for longer warps. Don't glue the top and bottom T connectors, either, so you can later increase the width of the warping board by substituting longer PVC pieces between the two top and bottom pegs, another way to make longer warps. 



Kelly Wetzel of Catonsville, Maryland, is an art major at James Madison University, where she fell in love with weaving. When she is not playing for JMU's nationally ranked lacrosse team, she is weaving, spinning, dyeing, or knitting.

A Lace Primer

Weave structures that produce a fabric with small, regularly spaced holes are called lace weaves. Lacy holes can also be formed by leaving spaces between groups of warp threads in the reed or between groups of weft picks during weaving (see the table scarf on pages 42–43). In lace weave structures, however, the way the threads interlace with each other causes some of them to slide together, leaving holes between these and other threads.

Lace weave structures

The best known lace weaves are Atwater-Bronson lace and huck lace.

Atwater-Bronson lace gets its unwieldy name from Mary Meigs Atwater and J. and R. Bronson. The Bronsons (nineteenth-century weavers) are credited with introducing spot Bronson, a non-lace weave (no holes!) with paired weft floats. Mary Meigs Atwater added a single warp thread on shaft 2 between the weft-float groups of spot Bronson, creating lacy spaces. The result is quite unlike spot Bronson and should probably really be called *Atwater* lace!

In huck lace, a weft-float group separates each warp-float group from the next and vice versa. The threads in each group slide together, leaving spaces between them.

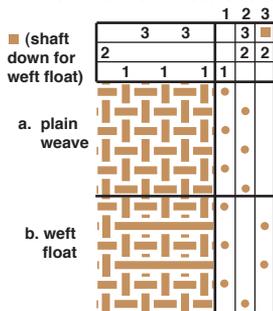
A quick look can always find the single thread inside the lacy hole of Atwater-Bronson lace (Photos a and c) that is absent in huck lace (Photos d and f).

Both Atwater-Bronson lace and huck lace are block weaves and can be used with profile drafts; see Resources.

Atwater-Bronson lace

The threading for Block A in Atwater-Bronson lace is shown in Figure 1. The six warp threads and six weft threads can either weave plain weave or produce the floats that create lace. To weave plain

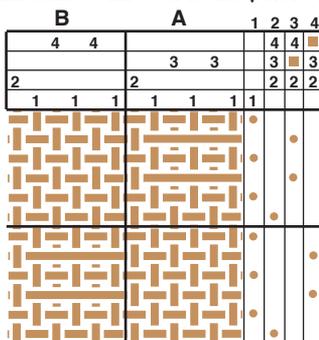
1. Atwater-Bronson lace: one block



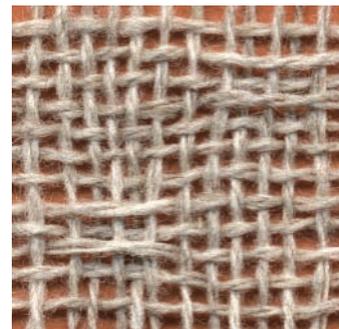
a. Atwater-Bronson lace fabric



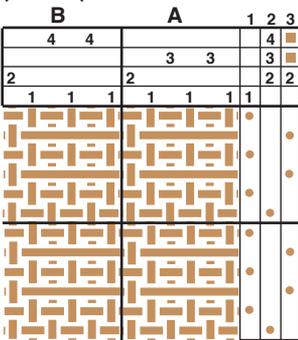
2. Two blocks: plain weave blocks alternate with weft floats (Photo b)



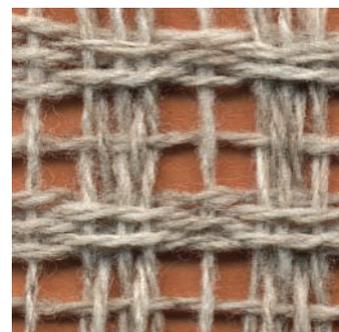
b. Threads for the draft in Figure 2



3. Two blocks: weft floats in both blocks (Photo c)



c. Threads for the draft in Figure 3



weave, threads on shaft 1 (every other thread) are raised alternately with threads on the other shafts. To produce weft floats, in the second and fourth picks the “pattern” shaft (3) is down and only shaft 2 is raised. These weft floats span five warp threads and then interlace with the warp thread on shaft 2.

Figure 2 shows two blocks, Blocks A and B. In the first treading sequence, Block A produces weft floats (3 is down in the second and fourth picks); Block B weaves plain weave (4 is up). In the sec-

ond treading sequence, the opposite happens in each block (3 is up and 4 is down for the second and fourth picks). This interlacement is shown in Photo b.

In Figure 3, both blocks produce weft floats for two treading repeats. Notice how the five warp threads and five weft threads slide together in each block. The single warp thread on shaft 2 is in the center of the space they leave along with the single weft thread (with shafts 2-3-4 raised), forming the + characteristic of Atwater-Bronson lace. This hole only oc-

curs when a float block is repeated in both the warp and weft directions—little sliding takes place if a block produces weft floats adjacent to blocks weaving plain weave, as in Photo b, for example).

Huck and huck lace

Figure 4 shows a draft for two blocks of huck. An odd pattern shaft (3) with shaft 2 is always followed by an even pattern shaft (4) with shaft 1. In Figure 4, both blocks weave plain weave.

In the first five picks in Figure 5, Block A weaves weft floats in the second and fourth picks, Block B plain weave; the interlacements are reversed for the second five picks. When floats and plain weave alternate, the plain-weave threads form little circles in the actual fabric; see Photos d and e.

To create lacy holes—just as with Atwater-Bronson lace—two float blocks must be repeated in both the warp and weft directions (see Figure 6 and Photo f). Warp and weft threads slide away from the place where the four float groups meet. This particular interlacement is usually called huck lace; the interlacement in Figure 5 and Photo e is usually called huck, huckaback, or huck texture. Both interlacements can be combined in the same cloth, as in Photo d.

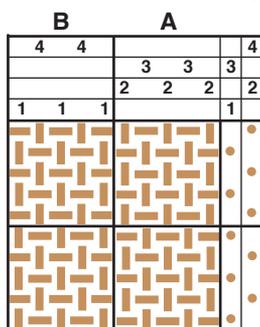
To weave weft floats, the pattern shaft must be down for the second and fourth picks (notice that shafts 3 and 4 are missing from the tie-up in Figure 5); for warp floats, it must be raised for the second and fourth picks (notice that shafts 3 and 4 are added to the tie-up in Figure 6).

Other lace weaves and techniques

Other structures and techniques can create lacy fabrics (see the annotated bibliography in Resources for information about canvas weave, basketweave, Swedish lace, and leno in addition to Atwater-Bronson lace and huck). In this issue, see also the placemats and napkins by Tracy Kaestner, pages 34–37, for examples of canvas weave and basketweave; the runner by Suzie Liles, pages 38–40, for a variation of Swedish lace; and the shawls by Lisa Nelson Raabe, pages 44–46, for lace woven in leno. 

4. Huck: two blocks weave plain weave

B		A		
4	4			4
		3	3	3
		2	2	2
1	1			1

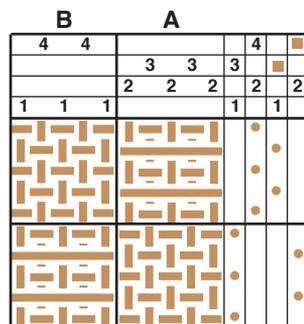


d. Huck lace fabric (includes float/float blocks and float/plain-weave blocks).



5. Huck: plain weave blocks alternate with float blocks (Photo e)

B		A		
4	4			■
		3	3	■
		2	2	■
1	1			■



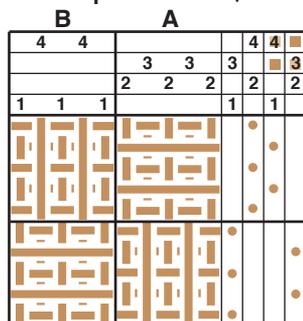
■ (shaft down for weft float)

e. Threads for the draft in Figure 5



6. Huck lace: weft float blocks alternate with warp-float blocks (Photo f)

B		A		
4	4			■
		3	3	■
		2	2	■
1	1			■



■ (shaft down for weft float)
■ 3 or 4 (shaft up for warp float)

f. Threads for the draft in Figure 6



Resources for lace weaves

Alderman, Sharon. *Mastering Weave Structures*. Loveland, Colorado: Interweave Press, 2004. The Distorted Grid, Chapter 5, gives drafts and design tips for lace weaves, including leno and canvas weave.

Bress, Helen. *The Weaving Book*. New York: Scribner's, 1981. Huck, Chapter 5 (pages 437–538), gives extensive drafting theory for huck lace with many unusual variations and includes ways to extend huck to more than four shafts.

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Swarthmore, Pennsylvania, 1977. Swedish Lace Weave, Chapter XI, gives drafts and photos of fabrics for variations of Swedish lace used in Europe, Scandinavia, and the United States.

Keasbey, Doramay. *Pattern Techniques for Handweavers*. Eugene, Oregon: Doramay Keasbey, 2005. Gives drafting basics for huck, huck lace, and Atwater-Bronson lace.

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991. Gives drafting steps for all lace weaves and includes canvas weave and basketweave.

Strickler, Carol, ed. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave Press, 1991. Atwater-Bronson Lace, Spot Bronson, and Huck and Huck Lace (Chapters 19, 20, and 21) cover drafting formats and using the three structures with profile drafts.

van der Hoogt, Madelyn, ed. *The Best of Weaver's Huck Lace*. Sioux Falls, South Dakota: XRX, 2000. Includes projects with drafting and designing theory for huck lace, multishaft Swedish lace, and Atwater-Bronson lace.

_____. *The Complete Book of Drafting for Handweavers*. Petaluma, California: Shuttle-Craft Books, 1993. Understanding Lace Weaves, Chapter 6, covers drafting theory with complete steps for using Atwater-Bronson and huck lace with profile drafts.

Handwoven as inspiration

HOLLY BRACKMANN
AND STUDENTS FROM
MENDOCINO COLLEGE

If you teach weaving and need ideas to inspire your students, use Handwoven projects and articles as a springboard for new designs.

Each semester I choose a specific weave structure and/or technique for my advanced classes at Mendocino College. Topics of study have included diversified plain weave, eyelash fabrics, handwoven *dévoré*, honeycomb, lace, overshot, painted warps, summer and winter, shadow weave, twills, waffle weave, Moorman inlay, warp rep, *krokbragd*, boundweave, and more.

Before deciding on a topic, I look at my collection of weavings, samplers, workshop notes, swatch exchanges, fabrics purchased on travels, textiles by other artists—and *Handwoven* articles. I bring examples to the classroom for the students to feel, touch and examine. Last semester, deflected doubleweave was the featured structure. Students produced an amazing array of interpretations—many inspired by articles in *Handwoven* magazine. Here are some examples.



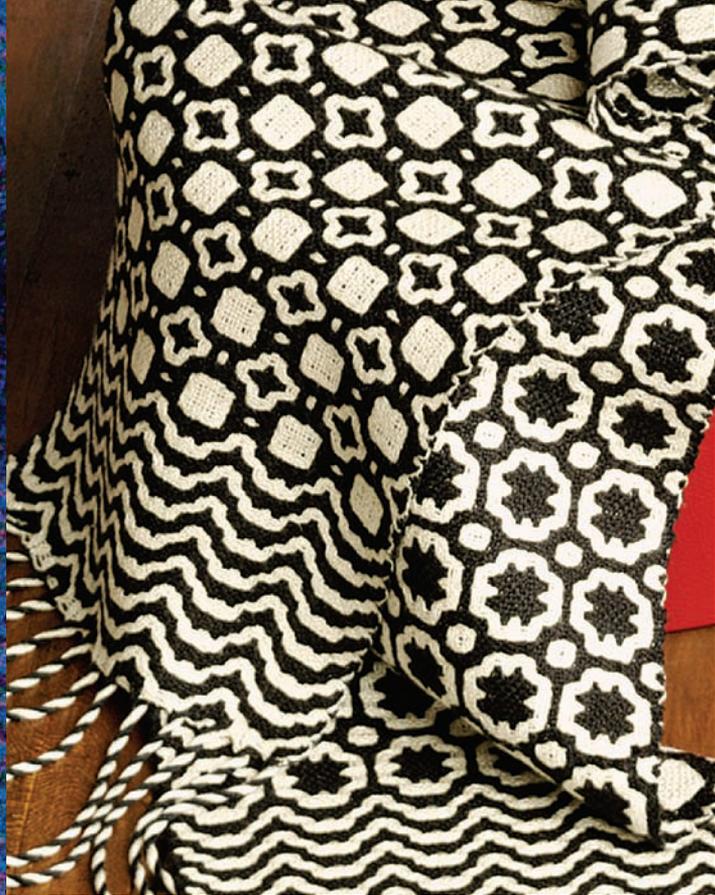
Holly Brackmann of Ukiah, California, teaches weaving and dyeing at Mendocino College. She is author of *The Surface Designer's Handbook*.



Carol Thompson was introduced to weaving at guild open houses and the annual Conference of Northern California Handweavers. Her interpretation (shown above) of a deflected doubleweave scarf (shown at right) from *Handwoven*, January/February 2001, pages 65–67, uses blue 8/2 unmercerized cotton for one weave and 20/2 pearl cotton for the other. Both ends of her scarf are finished with plain weave using a fine silk weft.

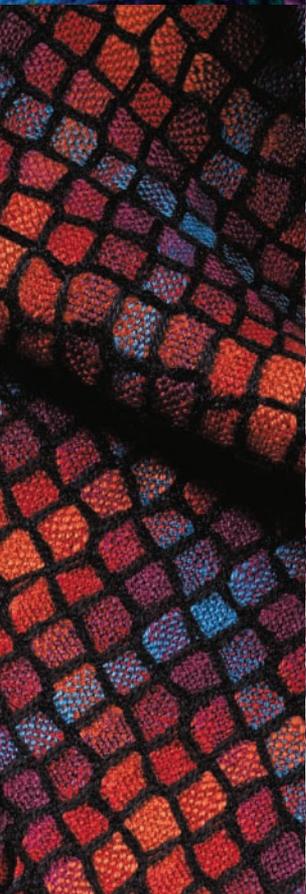
Carol also wove the red and purple scarf (at lower right of page 63) based on a fine silk scarf (at the top of 63) from *Handwoven*, January/February 2007, pages 68–71. Carol used carpet warp as a less expensive alternative to the silk in the original scarf, resulting in a larger, bolder design.





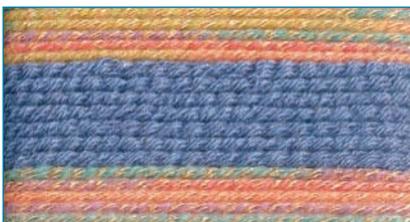
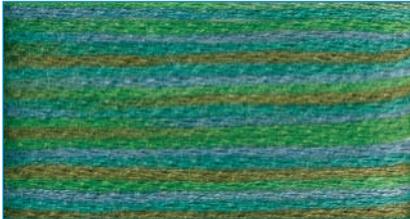
Lois Schaer became a spinner and weaver after first raising sheep. She started looking for a way to use her accumulated wool fibers and handspun yarns and found weaving. Her deflected doubleweave scarf (at bottom center on this page) is woven from a brown silk/wool singles and a 2-ply white merino. Although the silk/wool singles was a fragile and difficult yarn to work with, Lois was happy with the results.

Having taught weaving for over thirty years, I do not want to present the same topics over and over. Using articles from *Handwoven* and other sources as a springboard each semester helps provide fresh ideas for me and my students! 



YARN *of the* HOUR

EDITORS' CHOICE



**A selection of bamboo yarns
(from top to bottom):**

South West Trading Company: knitted yarn (100% bamboo), Parrot (variegated), 1,142 yd/lb.

Alchemy Yarns of Transformation: hand paint, (100% bamboo), Hidden Place (variegated), 1,371 yd/lb.

South West Trading Company: Xie (100% bamboo), gold (#489), purple (#473), and lavender (#469); 4,205 yd/lb.

Crystal Palace: Panda Wool (46% bamboo, 43% wool, 11% nylon), Basil Curry (variegated), 1,554 yd/lb. Bamboozle (55% bamboo, 24% cotton, 21% elastic nylon), Dutch Blue, 823 yd/lb.

Bamboo

Made from cellulose and possessing a silk-like quality and beautiful hand, bamboo yarn is a great choice for weavers and the environment. Bamboo, a variety of grass, requires no pesticides or herbicides to cultivate and can grow as much as three feet in twenty-four hours. Talk about a renewable resource! Bamboo, however, is more than just eco-friendly. It is a highly practical fiber with some great attributes. It is breathable, wrinkle-resistant, easy to launder, and hypoallergenic. It doesn't retain smells, wicks moisture, and has thermal properties that cause it to retain heat.

How the bamboo yarn is made

All regenerated yarns—including Tencel, rayon, soy, corn, and milk—are produced in essentially the same way. The raw materials are pulverized and mixed with heat and/or chemicals to turn them into a liquid. The liquid is then extruded through a spinneret—think of a garden hose with tiny holes in the nozzle—to produce hollow filaments from which the yarn is spun. It is because the filaments are hollow that these yarns have insulating qualities.

How eco-friendly?

Eco-friendly is being slapped onto many products these days. It is possible to take issue with almost any one of them. After all, there are very few things we do that don't have some negative consequences for the environment. So how eco-friendly is bamboo?

We have established that it comes from a highly renewable resource that does not require chemicals to cultivate. It is also biodegradable. Let's give it big points for that.

When it comes to manufacturing methods, there are two ways chemicals are used to liquefy the cellulose. One method uses sodium hydroxide (lye) and carbon disulfide. However, many manufacturers recognize that there are issues with using these chemicals. Many have substituted methylmorpholine-N-oxide to dissolve the bamboo cellulose with hydrogen peroxide added as a stabilizer. This process is similar to the way lyocell (Tencel) is produced. It is a closed-loop system that dramatically reduces the amount of chemicals released into the environment.

There are, of course, also other factors to consider when evaluating how environmentally friendly bamboo is. These include the power needed to run the plant and the water used in the process. Let's just say that the thought that is given to the environment while producing bamboo yarns is a giant step in the right direction. And with pressure from consumers, the process is getting more environmentally friendly every day. 



Joan Sheridan Hoover designed this shawl in 4-shaft huck lace using Cotton Clouds' Bamboo 12 in Blue Steel and Cloud. Also shown are alternate colorways: Mint and Cilantro (on plate) and Coral and Conch (on card). Also see "Lace, Color, and Bamboo Yarn for Scarves and Shawls," pages 48–55.

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

Through April 13. Wearable Expressions 2008, biennial international juried exhibition. Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; www.pvartcenter.org.

COLORADO

May 16–June 24. Fiber Celebration 2008, international juried exhibit, at Lincoln Center, Fort Collins. Margie Holley, (970) 593-0929; theholleys@holleys.net; www.fortnet.org/NCWG.

May 22–25. Pagosa Fiber Festival, in Pagosa Springs. (719) 850-0519; www.pagosafiberfestival.com.

June 13–July 26. Living with Beauty: Handwoven Textiles for the Home, juried exhibit at the Business of Art Center, Manitou Springs. (719) 685-1861; livingwithbeauty@aol.com; www.pikespeakweavers.org.

CONNECTICUT

April 26. Connecticut Sheep, Wool and Fiber Festival, at Tolland Agricultural Center, Rte. 30, Vernon, I-84 Exit 67. (860) 526-3883; www.CTSHEEP.org.

FLORIDA

June 16–July 11. American Tapestry Biennial, at

Scarfone/Hartley Gallery, University of Tampa, Tampa. Alex Friedman, (415) 310-2460; alexfriedmanata@gmail.com; www.americantapestryalliance.org.

June 1–July 31. Woven Gems, ATA Small Format Tapestry Exhibit, at TECO Plaza Gallery, 702 N. Franklin St., Tampa. www.americantapestryalliance.org.

IDAHO

May 16–18. Snake River Fiber Fair, sponsored by the Weaving, Spinning and Fiber Arts Guild of Idaho Falls. Eastern Idaho Technical College, Idaho Falls. (208) 522-1337; fiberfun@lazypj.myf.net; www.snakeriverweaversandspinnners.org.

INDIANA

April 1–30. Fiber Art '08, Duneland Weavers' Guild fiber art show and sale, at Chesterton Art Center, 115 S. 4th St., Chesterton. **April 6.** Reception and style show. (219) 878-1747; www.dunelandweaversguild.org.

MICHIGAN

May 6–June 12. New Fibers 2008, juried show, at University Art Gallery, Eastern Michigan University, 900 Oakwood, Rm. 210, Ypsilanti. (734) 487-1077; www.fiberartsnetwork.org.

June 26–July 31. New Fibers 2008, juried show, at William Bonifas Fine Arts Center, 700 First Ave. S., Escanaba. (906) 786-3833; www.fiberartsnetwork.org.

MINNESOTA

May 10–11. Shepherd's Harvest Sheep and Wool Festival, Washington County Fairgrounds, Lake Elmo. Classes, vendors, demonstrations, fleece, and breed show. Winnie Johnson, (763) 441-3452; winnruss@msn.com; www.shepherdsharvestfestival.org.

NEW JERSEY

June 8. Alpaca Heritage Fiber Fiesta at Springfield Veterans Memorial Park, Springfield. www.AlpacaHeritage.com.

NEW MEXICO

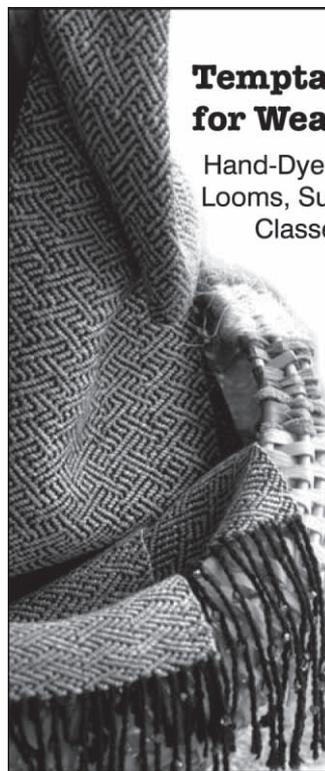
Through April 13. Needles and Pins: Textiles and Tools, exhibit at the Museum of International Folk Art, Camino Lejo (off Old Santa Fe Trail). (505) 476-1200; www.internationalfolkart.org.

March 7–April 30. Sandy Voss, Handwoven Rugs. **April 4–30.** Rugs by Connie Enzmann-Forneris. Marigold Arts, 424 Canyon Rd., Santa Fe, NM 87501. (505) 982-4142; marigoldarts@newmexico.com; www.marigoldarts.com.

June 7–8. East Mountain Fiber Farm and Studio Tour. Bethe, (505) 281-5963; bweaveit@yahoo.com; Connie, (505) 281-7775; mtnlady049@aol.com.

NEW YORK

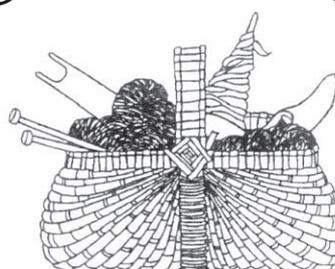
March 20–24. New York Arts of Pacific Asia. **May 15–18.** New York International Tribal and



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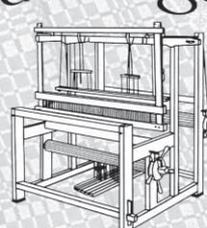
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Textile Arts show. Both at Sixty-ninth Regiment Armory, Lexington Ave. at 26th St., New York. www.caskeylees.com.

OHIO

March 29. Market Day and Fiber Fair, at Junior Fair Bldg., Wood County Fairgrounds, W. Poe Rd., Bowling Green. Vicki Knauerhase, (419) 669-2116; vickik@dacor.net; www.geocities.com/blackswampspinnersguild/home.html.

May 16–June 21. Focus Fiber: 2008, regional juried show, at the Textile Art Alliance of Cleveland Museum of Art. www.clevelandart.org/taa.

OKLAHOMA

June 6–27. Fiberworks 2008, juried exhibit, at Individual Artists of Oklahoma, 811 N. Broadway, Oklahoma City, OK 73102. S. Conaway, (405) 340-8634; swc70@sbcglobal.net.

PENNSYLVANIA

April 26–July 20. Fashioning Kimono: Art Deco and Modernism in Japan. Philadelphia Museum of Art. www.ASIexhibitions.org.

RHODE ISLAND

May 17. Rhode Island Wool and Fiber Festival, at Coggeshall Farm Museum, Rt. 114, Bristol. (401) 253-9062; coggeshallfarm@verizon.net; www.coggeshallfarm.org.

SOUTH CAROLINA

April 26–27. Sheep and Wool Days, at Middleton Place National Historic Landmark, Charleston. (800) 782-3608; www.middletonplace.org.

VIRGINIA

March 18–April 20. Go Figure. **April 22–May 18.** What Goes Around, Comes Around. **May 20–June 29.** When a Painting is Knot. **May 7–June 1.** Led by Thread. Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, 105 N. Union St., Studio 18, Alexandria, VA 22314. (703) 548-0935; www.Potomacraftsmengallery.com.

WASHINGTON

Through March. Exhibition by Dutch weaver Anneke Kersten, at Beve Kindblade Consulting, 1904 Third Ave., Ste. 635, Seattle, WA 98101. (206) 920-7676; beve@seattle-nutrition.com.

April 17–20. Shepherds' Extravaganza, at Puyallup Fairgrounds, Puyallup. Lin, (425) 432-3455; www.shepherds-extravaganza.com.

CANADA, ONTARIO

Through May 18. Between the Sea and the Desert, exhibit at Textile Museum of Canada, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321; www.textilemuseum.ca.

CYBERSPACE

Canadian Tapestry. www.canadiantapestry.ca.
Digital Threads. www.digitalthreads.ca.

CONFERENCES

ALABAMA

March 14–15. Useful Knowledge Fiber Arts Seminar, in Huntsville. Lewis White, (888) 24-FIBER; littlebarn@mchsi.com; www.littlebarninc.com.

ARIZONA

April 3–6. Fibers Through Time 2008, Connections to the Past, Arizona Federation of Weavers and Spinners Guilds Conference, at Holiday Inn Palo Verde, Tucson. Elaine Ross, (520) 825-3668; mogoat@wbhsi.net; www.azfed.org.

CALIFORNIA

May 2–4. CNCH 2008, Conference of Northern California Handweavers, at the Double Tree Hotel, Sacramento. weaver@directcon.net; (530) 676-4311; www.cnch.org.

September 24–27. Textiles as Cultural Expressions, biennial symposium of the Textile Society of America. Tom Klobe, klobetm@hawaii.edu; www.textilesociety.org.

COLORADO

May 2. Colorado Weavers Day at the Sangre de Cristo Art and Conference Center in Pueblo. Handweavers Guild of Pueblo, Registration Donna Graham (719) 738-2401, PO Box 2508, Pueblo, CO 81003. handweaverseguil@yahoo.com.

July 30–August 2, 2009. Intermountain Weavers Conference at Ft. Lewis College, Durango. www.intermountainweavers.org.

FLORIDA

June 25–28. Convergence 2008, biennial conference of the Handweavers Guild of America, at Tampa Bay Convention Center, Tampa. HGA, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010; fax (678) 730-0836; www.weavespindy.org.



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June 29–July 1. American Tapestry Alliance Educational Retreat, Channeling Your Muse, at Eckerd College, Tampa. Mary Lane, marylane53@mac.com; (360) 754-1105; www.americantapestryalliance.org.

HAWAII

September 24–27. Textiles as Cultural Expressions, biennial symposium of the Textile Society of America, at Sheraton Waikiki Hotel, Honolulu. Tom Klobe, (808) 261-6461; klobetm@hawaii.edu; www.textilesociety.org.

KANSAS

March 14–16. Kansas Alliance of Weavers and Spinners Conference, at City Arts, 225 W. Lewis St., Wichita. (316) 777-0969; www.kansasweavers.com.

MONTANA

June 20–22. Queen City Fiber Hearts, Montana Association of Weaver's and Spinner's biannual conference, Helena. Brenda Gilmer, (406) 449-0358; bjgmont@aol.com.

NEW YORK

May 17–18. Weaving History Conference. The Handweaving Museum & Arts Center, at Clayton Opera House. **May 16**, two pre-conference workshops. www.hm-ac.org; info@hm-ac.org.

PENNSYLVANIA

April 5–9. Breaking New Ground, joint symposium of Surface Design Association and Studio Art Quilts Associates, at Wayne Art Center, 413 Maplewood Ave., Wayne. (610) 688-3553;

www.wayneart.org. Suzie Liles, (541) 913-9512; suzie@weaverscabin.com; www.surface.design.org.

August 29–September 1. Long's Park Art & Craft Festival, in Lancaster. (717) 735-8883; info@longspark.org; www.longspark.org.

WASHINGTON

May 28–31, 2009. Weaving Waves of Color, Association of Northwest Weavers Guilds conference in Spokane. Post-conference workshops June 1–3, 2009. addicks@centurytel.net.

May 3. Southwest Region Seminar 2008, hosted by Huron Tract Spinners and Weavers Guild, at Goderich District High School, Goderich. Registration deadline March 31. Pat Lee, 117 Light-house St., Goderich, ON Canada N7A 2J6. (519) 524-6972; patricia.lee@sympatico.ca.

AUSTRALIA

May 1–4. Tapestry 2008: The Fine Art of Weaving, international tapestry symposium, at Australian National University, Canberra. Valerie Kirk, ANU, School of Art, Bldg. 105, Canberra ACT 0200. Valerie.Kirk@anu.edu.au.

TO ENTER

COLORADO

Small Tapestry International, 2009. Sponsored by American Tapestry Alliance. **Digital entry deadline November 30, 2008.** Prospectus can be downloaded at www.americantapestryalliance

.com or send SASE to ATA Connections, 1050 Gunnison Ave., Grand Junction, CO 81501.

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2010 conference and beyond. www.ftwg.org.

American Craft Endeavors Festivals, open. Vendors may apply for 2008 craft sales at various venues. Application deadlines not stated. (954) 472-3755; www.artfestival.com.

ILLINOIS

Decatur Celebration, nonjuried craft festival in Decatur, August 1–3. Ayn Owens, (217) 423-4222.

INDIANA

Bags2Riches 2008, competition of original handbags to benefit the homeless, October 8, in Indianapolis. **Entry deadline August 20.** SASE to Carolyn Wyatt, Trusted Partners, 1035 S. New Jersey, Indianapolis, IN 46225. www.bags2richesindy.org.

OKLAHOMA

Fiberworks 2008, juried exhibit for Oklahoma fiber artists, June 6–27, in Oklahoma City. Juried from actual work, **due May 30–31.** Prospectus: www.Fiberartistsok.org. S. Conaway, (405) 340-8634; swc70@sbcglobal.net.

TEXAS

Contemporary Handweavers of Texas Conference, March 26–29, 2009, in San Antonio, seeks proposals for seminars and one- and two-day workshops, and vendor applications. Trish



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INSTRUCTION

ARIZONA

Flat Weave Tapestry Rug Techniques, May 19–23, with Joanne Tallarovic. Coconino Community College, 2000 S. Lone Tree Rd., Flagstaff, AZ 86001. Lee Vadnais, Lee.Vadnais@coconino.edu.

FLORIDA

Channeling Your Muse: Experimentation, Research, Innovation, Design, American Tapestry Alliance educational retreat, June 29–July 1, at Eckerd College, St. Petersburg. Mary Lane, marylane53@mac.com; (360) 754-1105; www.americantapestryalliance.org.

NEW YORK

2/2 Twill, April 12–13, with Jason Collingwood. **Structure Plus**, April 26, with Patricia Malarcher. New York Guild of Handweavers, The School of Visual Arts, 214 E. 21 St., Room 206A, New York. www.nyhandweavers.org.

NORTH CAROLINA

Scandinavian Weaving, March 23–29, with Norma Smayda. **Razzmatazz & Pizzazz on a Single Warp**, March 30–April 5, with Robyn Spady. **Weaving, Beginning and Beyond**, April 20–26, with Pam Howard. **Tapestry Basics**, April 27–May 2, with Pat Williams. **Linen on the Loom**,



The *New York Times* calls International Tribal Arts and Textile show, "A global smorgasbord of wonders for the eye." See it for yourself, May 15–18 in New York at the Gramercy Park Armory on Lexington Avenue. Pictured here is a detail from a nineteenth-century Hawaiian *kapa moi* made from mulberry bark that is then formed into garments. It and many other items from all over the world are on display during the show. For more information, visit www.caskeylees.com. Photograph courtesy of Caskey & Lees.



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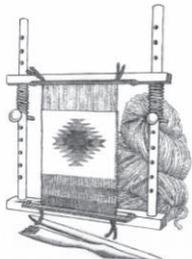
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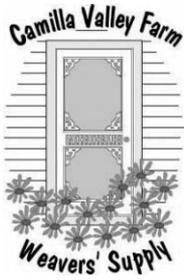
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May 4–10, with Linda Beckley. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

PENNSYLVANIA

Pine Needle Basketry, May 10. Additional workshops through August, at Home Textile Tool Museum, Orwell (PO Box 153, Rome, PA 18837). (570) 247-7175; info@htm.org; www.hometextiletoolmuseum.org.

WISCONSIN

Beyond Beginning Weaving, May 25–30 with Jean Hutchison and Louise French. **Halvdrall and Monks' Belt**, June 8–13 with Rita Hagenbruch. **Beginning Table Loom Weaving**, June 20–22 with Nancy Frantz. **Weave, Cut and Sew**, July 6–11 with Mary Sue Fenner. **Inkle Weave Belts**, July 11–13 with Christi Ehler. Additional classes year-round. Sievers School of Fiber Arts, PO Box 100, Jackson Harbor Rd., Washington Island, WI 54246-9723. (920) 847-2264; sievers@itol.com; www.sieversschool.com.

CANADA

Ontario's West Coast Wonders, Southwest Region Seminar 2008 hosted by the Huron Tract Spinners and Weavers Guild, May 3. Full-day and half-day workshops. Goderich District High School, Goderich, ON. Registration deadline March 31. Pat Lee, 117 Lighthouse St.,

Goderich, ON N7A 2J6. (519) 524-6972; patricia.r.lee@sympatico.ca.

TRAVEL

Ecuador, March 31–April 6. Discover the Americas tour, including textiles. 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 2 and July 13–20. Southwest arts tour including trading posts, pueblos, visits to Navajo rug weavers and basketmakers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Sweden, July 24–30. Arts tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Ukraine, August 5–20. Folk costume and folk art study tour. Doe Pollen, Marlin Travel, 11-850 Keewatin St., Winnipeg, MB R2R 0Z5, Canada. (204) 988-5100; fax (204) 988-5109; doep@shaw.ca; dorohy@gmail.com.

INTERWEAVE EVENTS

ARIZONA

April 4–6. Beadwork Bead Expo, Phoenix Convention Center. www.interweave.com/events.

FLORIDA

April 11–13. Beadfest Miami, Sheraton Miami Mart Hotel. www.interweave.com/events.

OREGON

March 27–30. Beadwork Bead Expo, Oregon convention Center, Portland. www.interweave.com/events.

PENNSYLVANIA

April 4–6. Bead & Wire Jewelry Fest, Valley Forge Convention Center. www.interweave.com/events

October 5–12. Spin-Off's Autumn Retreat (SOAR) at Pocono Mannor. www.interweave.com/events.

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.



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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.

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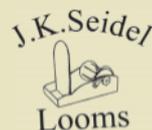
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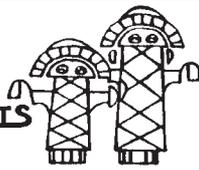
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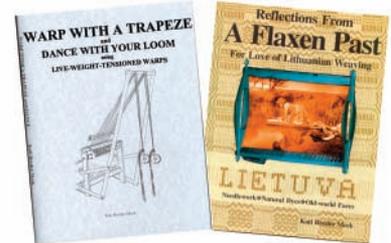
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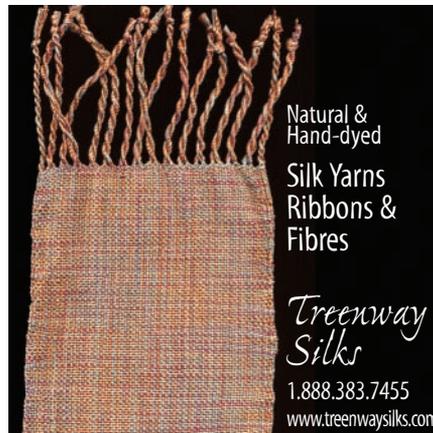
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DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Barbara Elkins	Table cloth	56–58	Atwater-Bronson lace	4	AB, I, A
Liz Gipson	Table scarf	42–43	Plain weave	2 or rigid heddle	All levels
Tracy Kaestner	Placemats	34–37	Canvas weave, plain weave	4	AB, I, A
	Napkins		Basketweave, plain weave	6	I, A
Kristin Kelley	Scarves	30–32	Huck lace, plain weave	4	All levels
Suzie Liles	Table runner	38–40	Variation of Swedish lace	4	All levels
Kate Lange-McKibben	Shawl	48–50	Huck lace	8	AB, I, A
	Scarves	51–52	Atwater-Bronson lace	4	All levels
	Scarves	52–53	Huck lace	4	All levels
	Scarves	54–55	Atwater-Bronson lace	8	All levels
Lisa Nelson Raabe	Möbius shawl	44–46	Leno, plain weave, floats	4	AB, I, A

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

YARNS AND SUPPLIERS

This 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 to use as warp). For a complete directory of yarns, see Yarn Charts under Resources at handwovenmagazine.com. Suppliers for yarns recommended for projects in this issue are listed below. Wholesale suppliers are noted with an *.



20/2 linen; 3,000 yd/lb
(6,050 m/kg); 15, 20, 24



16/2 linen; 2,400 yd/lb
(4,840 m/kg); 15, 20, 24



16/1 linen; 4,800 yd/lb
(9,686 m/kg); 20, 24, 28



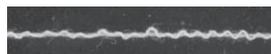
100% bamboo (Bambu 12)
6,300 yd/lb (12,690 m/kg)
20, 30, 36



100% bamboo (Bambu 7)
2,100 yd/lb (3,885 m/kg)
12, 15, 18



76% viscose/24% polyester
(Flora, Trendsetter), 1,645 yd/lb
(3,320 m/kg)



Stretch viscose (64% viscose, 36%
elite, Jump); 10,000 yd/lb
(20,180 m/kg)



cotton bouclé, 1,000 yd/lb;
(2,010 m/kg); 10, 15, 18



merino bouclé; 1,635 yd/lb
(3,296 m/kg); 10, 12, 15



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

Alchemy Yarns of Transformation, PO Box 1080, Sebastopol, CA 95473, (707) 823-3276, www.alchemyyarns.com. (64–65)

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com. (Raabe 44–46, Lange-McKibben 48–50 and 54–55)

*Crystal Palace Yarns, 160 23rd St., Richmond, CA, 94804, www.straw.com, cpyinfo@straw.com. (64–65)

Elkhorn Mountains Weaving Stu-

dio, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, www.glimakrausa.com, joanne@glimakrausa.com. (Liles 38–40)
Jane Stafford Textiles, 142 Richard Flack Rd., Salt Spring Island, BC, Canada V8K 1N4, (250) 537-9468, www.janestaffordtextiles.com, stafford@saltspring.com. (Lange-McKibben 51–53)

Lone Star Loom Room (formerly the Nordic Studio), 5708 Third St., Katy, TX 77493, (281) 467-1575, (888) 562-7012,

www.nordicstudio.com. (Kaestner 34–37)

*Louet, 3425 Hands Rd., Prescott, ON, Canada K0E 1T0, (613) 925-4502, (613) 925-1405 fax, www.louet.com, info@louet.com. (Gipson 42–43)

*South West Trading Company, (866) 794-1818, www.soysilk.com, info@soysilk.com. (64–65)

Textura Trading Company, 116 Pleasant St., Ste. 343, Easthampton, MA 01027, (877) 839-8872, www.textura-trading.com. (Raabe 44–46)

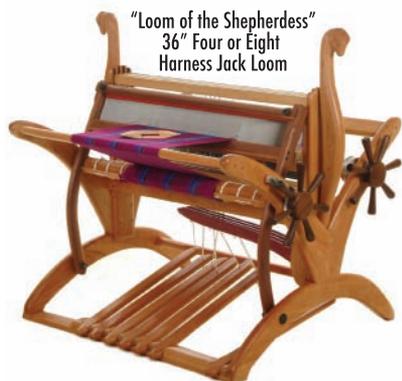
Touch Yarns, PO Box 213, Alexandra, New Zealand, www.touchyarns.com, touchyarns@xtra.co.nz. (Raabe 44–46)

The Weaving Works, 4717 Brooklyn Ave. NE, Seattle, WA 98105, (206) 524-1221, (888) 524-1221. www.weavingworks.com. (Lange-McKibben 54–55)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Kelley 30–32, Raabe 44–46)

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On Becoming a Weaver

This month I'll celebrate my seventh anniversary with my first loom. In the spring of 2001, despite never having woven before, I used a rare weekend off to drive up to beautiful Harrisville, New Hampshire, to buy a kit to build a 4-shaft floor loom. I spent the remainder of the weekend building the loom, bought some completely inappropriate cotton yarn from a local yarn shop, and wove some of the most hideous kitchen towels ever seen. I was hooked! I pored over Deborah Chandler's *Learning to Weave*, discovered *Handwoven* magazine, and devoured every issue I could get my hands on. I spent the next several years learning all I could about weaving.

But it took until just over two years ago for me to turn into a "weaver." Until then, when people asked me what I did, I would answer "I'm a lawyer" or, subsequently, "I'm a stay-at-home mom." But now I say, "I'm a weaver. Oh, and I'm home with the kids." Of course, some days I'm lucky if I manage to get a bobbin wound during daylight hours (though my daughter, who is now four, loves to help wind bobbins).

The weekend is prime weaving time. My very supportive husband runs around after the kids—and spends a lot of time retrieving our son from underneath my loom. (He loves to "help" by lifting and lowering treadles I'm not using or by pressing down on the brake—nothing quite like losing all warp tension in the middle of a pick! As his sister did before him, my son has spent an inordinate amount of time crawling around with the beam handle in his mouth.)

My transformation into a weaver can be attributed to two events. The first was taking a weaving class at the Worcester Center for Crafts. I signed up for the Tuesday evening weaving class, mostly as a way to carve out a little time just for myself outside the house, and wound up learning far more than I expected. The teacher, Rita Steinbach, managed to push me completely outside my comfort zone and got me working on a shawl woven in a myriad of colors inspired by Barbara Herbster's beautiful shawl in the *Handwoven's Design Collection #19: Scarves and Shawls*. I credit Rita with giving me the push I needed to develop from a hobby weaver into thinking about creating my

own designs and even about trying to sell some of my work.

Then I stumbled across Etsy.com. Etsy is a unique online marketplace for "everything handmade." Artists and artisans from all over the world sell handcrafted artwork, ranging from jewelry to

pottery to original paintings on Etsy. There is a wonderful community of fiber artists selling everything from roving to finished products. To find some of their fantastic fiber art and yarn, you can search for "EtsyFAST" on the Etsy website to bring up items created by the multitalented members of the Fiber Arts Street Team.

There are several challenges facing any seller who wishes to be successful in marketing products online. First, you have to learn how to take excellent photos of your pieces—this is especially important for weavers. Since a customer cannot touch your work to find out how it feels or drapes, good photos are critically important, and photographing textiles is a real challenge!

It is also important to list new items for sale on a regular basis to avoid being lost in the shuffle (jewelry artists on Etsy list several new pieces daily!).

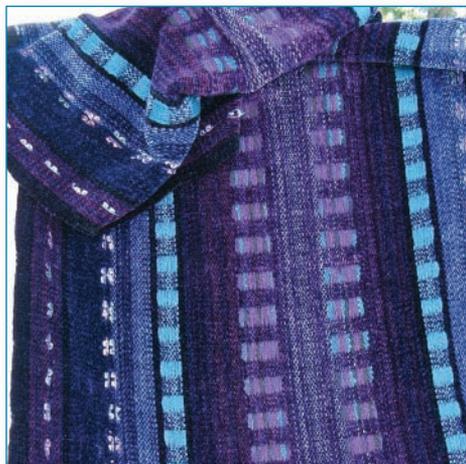
I danced around the kitchen "whoohooing" like a lunatic and scaring the cats (and kids) after I sold my first item. On that lovely spring day in Harrisville, I never thought that in seven years' time I would be an actual weaver, selling work both online and locally.

It will be interesting to see where the next seven years take me. I'm in the midst of searching for affordable out-

side studio space (my looms, equipment, dyes, and yarn are rapidly taking over our little house!). I'm also hoping to build up enough inventory to sell at one or two juried art and craft shows each year. To continue my weaving education, I have recently started weaving swatches to apply for HGA's Certificate of Excellence. I feel as if I am just beginning my journey into the world of fiber art, but I know that wherever life takes me, I am now and always will be a weaver. 



Conall helps improve warp tension.



Shawls inspired by Barbara Herbster started Kristin's journey as a designer.

KRISTIN KELLEY of Chelmsford, Massachusetts, is the granddaughter of a "mill girl" weaver from Quebec. A graduate of MIT and former attorney, Kristin now attempts, with varying degrees of success, to balance caring for her children with studying, exploring, and learning all she can about weaving!

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Spring into...

a wonderful loom that is easy to use and offers a wealth of features.

The Spring

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Very Little Loom Loss
Available with 8 or 12 shafts
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2 Weaving Widths (36" and 44")
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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)

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info@louet.nl www.louet.nl

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