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**Learn from the Master
Peter Collingwood** page 60

**Make Your
Colors Sing!**

page 38



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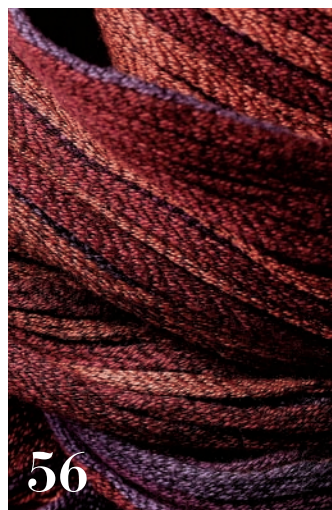


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From the Editor

MADELYN VAN DER HOOGT

A reader recently wrote to request that we include more household items as projects in *Handwoven*. "Who, other than your editor, wears a shawl?" she asked. I found this fairly hilarious since I've never worn a shawl in my life. And although they are my most favorite items to weave, I don't wear scarves, either. Somehow, these most wonderful of textiles, no matter how wonderful they are, make me look like someone coming out of a gym with a towel around her neck. Plus they always fall off—in cars, in restaurants, on the street. My collection of scarves and shawls, however, is large and ever thirsty for more. To me, they are household textiles. All textiles are household textiles, especially scarves and shawls.

When I was a new weaver, some of the longtime weavers in my guild talked about weaving "dresser scarves." I envisioned stained and yellowed linen runners with crocheted trim, something you'd put under perfume bottles and jewelry boxes and little pots of makeup. This would never be something I'd weave or use! Since then, however, I have come to see scarves as garments for all furniture: couch scarves, chair scarves, table scarves, yes, even dresser scarves—or shawls. Because they are drapable rectangles, they can be worn to advantage by almost any thing.

There are lots of scarves in this issue. They are fun to weave, and if you don't wear them, your furniture can.

Madelyn

A CALL FOR PHOTOS AND TIPS!

The November/December issue will focus on designing and organizing your weaving space. Whether you weave in a fully equipped studio or in a corner of the living room, we want to see it. Send photos with your tips for making a weaving space inspiring and efficient (madelyn@interweave.com).

FUTURE THEMES

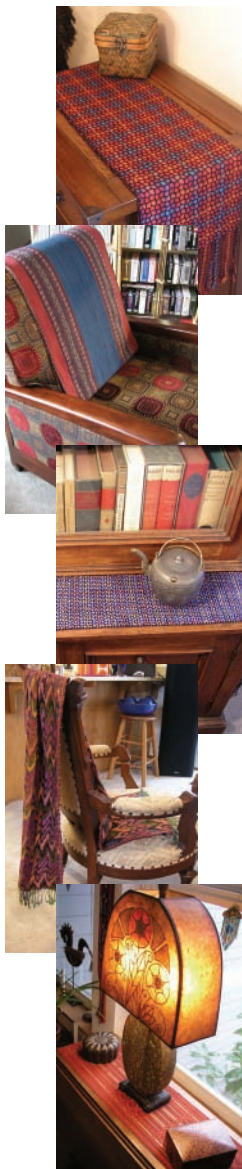
May/June 2009 Go Natural! A celebration of the United Nations Year of Natural Fiber with projects that use natural yarns and materials.

September/October 2009 More Bang for Your Buck How to save money (stay home and weave!) with projects using yarns and materials efficiently. Also: we celebrate our Thirtieth Anniversary with a surprise look back.

November/December 2009 Your Space! Weavers and yarn shops share their tips for studio design and yarn and equipment storage ideas.

January/February 2009 Texture! A focus on texture made by unusual weave structures (corduroy, pleats, velvet) and other clever ideas.

March/April 2010 Doubleweave A handbook of doubleweave techniques: doublewidth fabrics, stuffed and stitched fabrics, and lots of pattern.



HANDWOVEN

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Contributors



KAREN DONDE

of Moorestown, New Jersey, earned her COE Level I in the fall of 2008. She is taking a break to weave for fun as she ponders what she'll focus on for her Level II specialized study.

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SUZIE LILES

of Eugene, Oregon, is co-owner of the Eugene Textile Center. She has a master's in fiber arts and coordinates weaving and Surface Design Association conferences.

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LUCIANO ABBARNO

of Leola, Pennsylvania, earned Best Junior Fiber Artist and the Freddie Award at the Maryland Sheep and Wool Festival in 2008

with a shawl in his beading technique. He is fifteen years old, weaves on a 4-H fleece-to-shawl team, and is a student historian at the Ephrata Cloister.



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SHARON KERSTEN

of Port Orange, Florida, is a craftswoman and fiber artist. She seeks to succeed in making all kinds of objects, both useful and beautiful. Making a loom is as rewarding as weaving on it!

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WENDY ROSS

of Seneca, South Carolina, has been weaving and playing in her dyepots for over ten years. Her time away from the loom is spent teaching, writing, and having fun with her family.

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SANDRA STAFF-KOETTER

of Rathdum, Idaho, discovered weaving in 1970 and has been throwing a shuttle ever since. She's drawn to everything shiny, so combining beads with weaving is a dazzling dream come true.

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MARIELLEN BOSS

of Cathedral City, California, spins, knits and weaves on small looms in the Southern California Desert. She thanks her husband, who doesn't mind living in fluffs of fiber, for his patience.

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ANN SQUIRE

of Katonah, New York, took her first weaving class in 2005 and now has a house full of looms and yarns. She also spins, quilts, felts, and attempts to photograph it all for www.annie-o.com.

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JEANETTE TREGEAGLE

of Sandy, Utah, has been an emergency room nurse for twenty years, a knitter for thirty-five, and a weaver for only two! She finds that fiber arts help her keep balance in her life.

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LINDA LIGON

of Loveland, Colorado, is *Handwoven's* first editor and founder of Interweave. With all she has to do as its current creative director, she still finds time to weave projects for *Handwoven*.

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ROSALIE NEILSON

of Milwaukie, Oregon, has been weaving since the early 1970s. She is an innovative fiber-art explorer and a special lover of warp rep. Peter Collingwood was one of her most important mentors.

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WANT TO CONTRIBUTE?

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!

Letters

IN YOUR WORDS

WIDE WIDTHS ON NARROW LOOMS

The January/February 2009 issue features a lovely blanket by Liz Moncrief (pages 60-61). I have a narrow loom



and want to weave separate panels and sew them together. I am new to weaving. How do I connect the panels to create a large blanket?

—Cameron Kashani
via e-mail

First, measure as you weave each panel to make sure they match when you are ready to sew them together. Then, with the edges abutted, sew them together using the same yarn (in the darkest color) and a figure-eight or baseball stitch: go under the selvedge thread of one edge and come up and then go under the selvedge thread of the other edge and come up, and continue. Then follow the washing instructions as for the original blanket.

With fabric that fulls as well as this one (I have done this with similar pieces), you really can't see the seam.

—Madelyn

FITTING TIPS

I loved Melissa Ludden's vest in the January/February 2009 issue (pages 36-37). Here are some very simple tips for a good fit at armhole and bust.

Determine the size of the armhole by wearing (while fitting) a T-shirt or blouse you plan to wear under the vest.

After you have cut out the pieces, to create a bit of fullness for the bosom, use a similar technique as for setting in a sleeve: Loosen the bobbin thread, and sew a line on the right side of the fabric near the bottom of each armhole upward to the middle of it. Sew within the seam allowance, just beyond where the seam will be. Cut the thread, leaving a generous tail on each side. Pull the thread at the base of the armhole until a loop appears, enabling you to pull the

back stitch through to the front. Tie these threads together to create an anchor that you can pull against. Hold the garment up to the body and tug on the top thread exiting at the middle of the armhole to determine just where the fuller part of the vest should be. Secure the two threads the same way you did at the base. You can then proceed to sew the armhole seams.

This technique will not create a ruffle if pulled evenly. I use it with my own vests. It works!

—Elsa Cose
via e-mail



On her travels in California, Chris Switzer visited the World Handcrafts Mennonite Quilt Center in Reedley (www.mennonitequiltcenter.com). The shop hosts Monday quilting bees and sells global handcrafts in partnership with Ten Thousand Villages and other fair-trade organizations. Bertha Huber wove on the loom shown above for years. There are two other looms at the shop that various weavers use to make rag rugs and placemats out of recycled jeans (a thrift shop is conveniently located next door). These textiles along with quilts and other handmade items will be sold at the annual West Coast Mennonite Sale and Auction, April 3-4, 2009, at Fresno Pacific University. See www.westcoastmccsale.org for details.

CHRIS SWITZER

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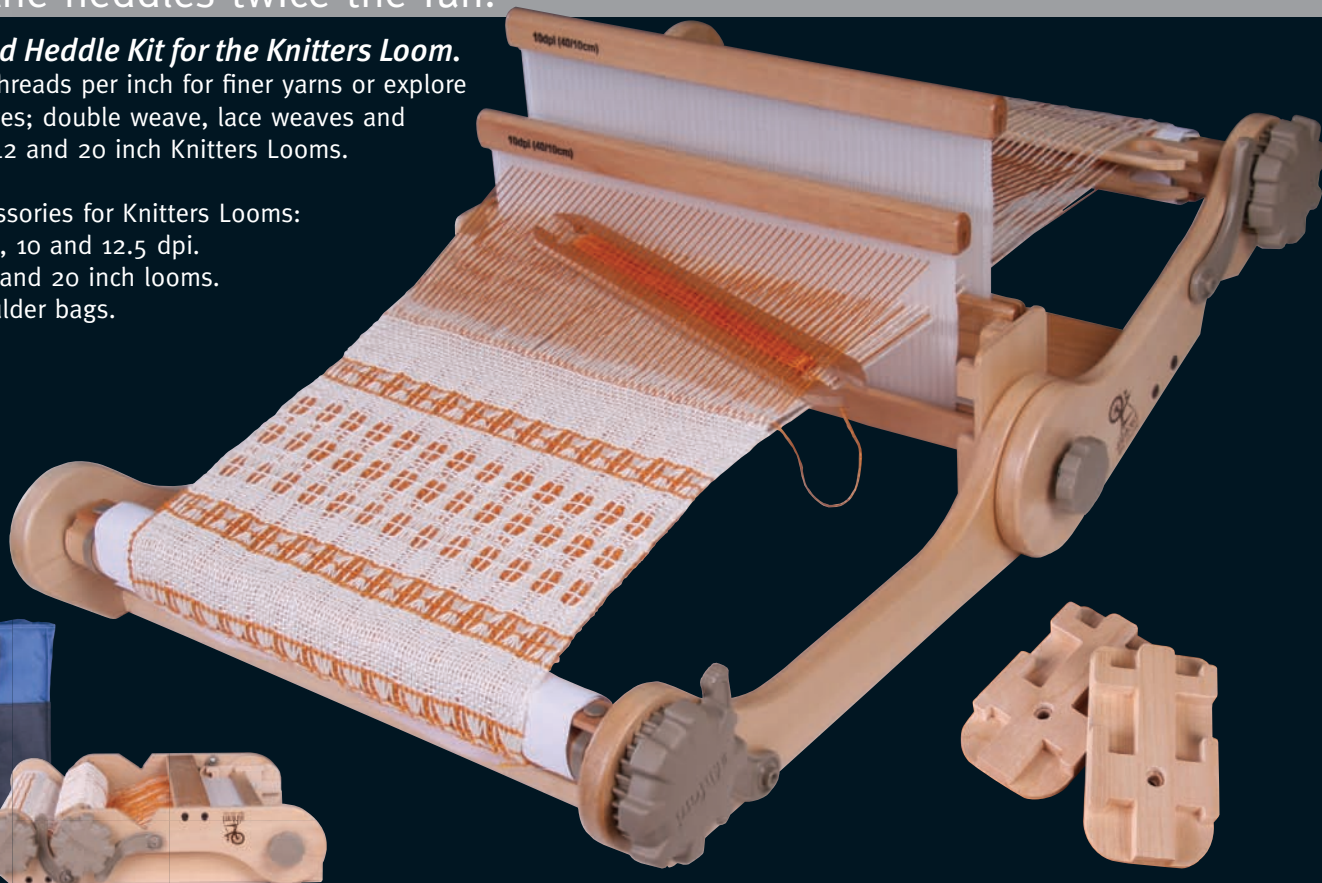
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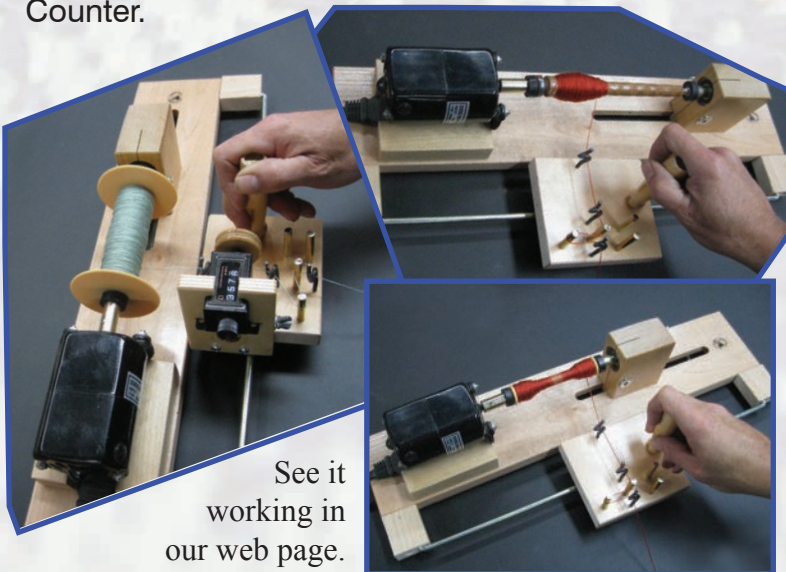
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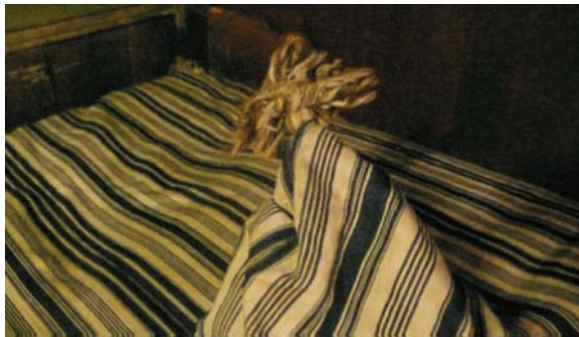
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What's Happening

CLOTH INSPIRES MUSICAL EXPERIENCE



Gail Gondek performs with fifty amateur violinists and a professional accordion player in “Rerememberer,” a performance piece based on an historic three-shaft Danish weave structure.



Suzanne Bocanegra was so inspired by this Danish duvet fabric that she learned to weave and created a unique musical experience based on its structure.



Gail Gondek's fabric on the loom used in the performance.

Cloth can produce powerful memories. Many of us were driven to weave because we saw a weaver or admired handwoven cloth early in our lives. The memory of it stayed with us until we finally sat down at a loom to make cloth ourselves. It was a modest scrap of Danish peasant fabric that artist Suzanne Bocanegra saw in a historic farmhouse that motivated her to weave. She recently transformed her memory into an hour-long symphonic performance piece called “Rerememberer” in January of this year at Judson Memorial Church in New York City. Collaborators included weaver Gail Gondek, accordionist Frode Anderson, sound designers Greg Hanawalt and DJ Ejnar Kanding, composer David Lang (who has been awarded a Pulitzer), lighting designer Laura Mrockzowski, and fifty adventurously amateur violinists who learned to play specifically for this event under the tutelage of violin virtuoso Todd Reynolds.

Bocanegra and Lang carefully listened to the noises that Gondek's Macomber loom produced while she wove. The performance was built around these sounds. Gondek also re-created the fabric sample that Bocanegra wove many years ago. The fabric is a three-shaft structure called *olmerdug*. The cloth was traditionally woven with a cotton or linen warp and woven with wool singles. It was used for duvet and pillowcases but briefly enjoyed a moment of couture when cloth was in short supply during World War II, and the covers were recycled into clothing.

“The idea for the piece came from the realization that weavers codify their instructions much the same way composers write music. All the music was improvised around the thread count and the tie-up of this pattern,” says Bocanegra. “Originally, I started with a simple idea of having a weaver weave the pattern and an accordionist play the pattern. I ended up adding an amateur string orchestra in order to get the feeling of being inside a loom—to surround everyone with strings and sound, for the audience to be the fabric, as it were.”

“I just can't describe Gail's poise and grace as she wove for a whole hour, watching the faces of mostly nonweaving folks as they slowly realized where the sounds that set off the music were coming from!” says *Handwoven* contributor and performance attendee Sally Orgren.

Gail Gondek learned to weave four years ago. Her first weaving class was “weaving light and air” at Peters Valley Craft Center with Takako Ueki—a class that is not for the faint of heart! “I came from knitting. I had done just about everything there is to do in that craft, and I was looking for a new challenge.” Gondek also took classes at the Fashion Institute of Technology in New York City, where one of the teachers put her in touch with Bocanegra. “This experience was like no other I've had,” said Gondek. “For the first time, I was musical. I loved bringing my craft to a new audience, and after hearing my loom amplified, I have a new appreciation for my instrument.”

Bocanegra plans to post photos and video from the event on her website, www.suzannebocanegra.com (click on *rerememberer*).

New to handwoven.com

Survey: What's Your Favorite Handwoven Project, Ever?

With the September/October issue we will celebrate our 30th anniversary. We are curious: Which project from *Handwoven* is your all-time favorite? Visit our website to take our brief survey.

Free Pattern: Shetland and Pick-up (and a new eProjects collection)

Joe Sullins made this lovely scarf out of Harrisville Shetland using his rigid-heddle loom and a pick-up stick. Download this free pattern from our website and keep your eye out for a new eProjects collection of the *Best of Handwoven's* pick-up projects for the rigid heddle.



A NEW SLIDESHOW *Handwoven as Inspiration: Student Work*

DOWNLOAD: A Guide to Residential Craft Schools in America. See page 26 for more information.



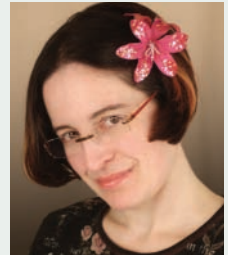
FiberHearts 2009.

There is still time to enter!
For more details, see page 59.

**Cumulative Index for 2005–2009
is available; click on “Resources.”**

Weaving the Web: Selling Online

Syne Mitchell



Once upon a time, a long time ago (in Internet time), the only folks who could afford to sell online were those prepared to spend thousands of dollars on the software to run an online store. This is no longer the case. These days, creating your own online shop can be as simple as filling out a Web form and uploading some pictures. The cost? Negligible!

The first online marketplace most people think about is eBay. Because of its emphasis on selling used goods, however, it's probably not the best place for your handwoven textiles. The people who shop on eBay are looking for bargains, not art.

The community site Etsy.com allows artisans to register (for free), build their own online storefront, and then add items to their store for a nominal fee per item. More than just a selling site, Etsy supports its members with articles on how to sell online more effectively and promotions such as the “Buy Handmade” pledge that encourages shoppers to turn away from mass-market consumerism and instead give handmade gifts for the holidays. Etsy also supports “teams,” in which a group of artists selling similar wares can band together to cross-promote each other's shops. Coming soon to Etsy is the newly formed “WEAVEteam.” (To find the team, visit the Etsy home page and click on community, then teams.)

A new entrant in online marketplaces for handweavers is the specialty site HouseWarps.com. This site brings the textile gallery experience to the Web. Artists go through a jury process. Weavers whose work is accepted ship their items to HouseWarps.com, which handles the task of professionally photographing the items, displaying them on the Web, and shipping them to customers. HouseWarps.com then takes a commission from the selling price.

Not a joiner? Already have a website? PayPal provides merchant services that make it easy to add payment buttons to your existing site, create an online store with a shopping cart, and accept credit cards, such as Visa, MasterCard, and Discover. Setting up these PayPal tools is free, though there is a processing charge when you receive a payment.

Selling textiles online still comes with many challenges: How do you convey the hand of a shawl in a photograph? How do you promote your shop so customers can find it? But at least the technical aspects of selling online, creating an online storefront, and receiving payments are within the reach of everyone.

Syne Mitchell is the editor of *WeaveZine* (www.weavezine.com), an online magazine for handweavers.

A Short Bibliography of Must-Have Weaving Books

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A Weaver's Bookshelf

Handwoven surveyed a random sample of 5,000 subscribers to learn more about their favorite weaving books. With over 1,500 responses, this is what we learned.

The most popular book?

A Handweaver's Pattern Book received nearly 60% of the vote followed by *Learning to Weave* and *A Weaver's Book of 8-Shaft Patterns*.

What book/books are missing from your collection?

Three books were way in front and in a dead heat: *The Complete Book of Drafting for Handweavers*, *Mastering Weave Structures*, and *The Weaving Book*. We get the sense that many of you long to understand the underlying theory of weaving, but you are not quite sure you are ready. We say go for it. Drafting is fun—really! *The Weaving Book* is currently out of stock, but the publishers are working on it.

Many respondents said that they were too new to know what books they are missing, while another common sentiment was “none are missing according to my sagging bookshelves.” Other favorite responses were, “The manual to the loom I don’t own yet,” “The book I want to write” (do tell!), and “Lace weaving on a silly, wickedly thin warp.”

What book do you want most that doesn't exist?

You want a lot of books: an 8-shaft drafting book in color, a book that covers everything there is to know about warping, a book that relates materials to design, a book about color for weavers, a big book on doubleweave, and (an ambitious request!) a book that contains “everything I need to know about weaving.” You’ll get at least one of these in 2010! We’ll take the rest of your ideas and work them into future *Handwoven* articles—stay tuned!



“... one [book] that contains everything I need to know about weaving.”



SPACED OUT

To separate woven dishcloths that I made on my rigid-heddle loom, I used spacers I made from cereal boxes. I used a rotary cutter to cut the box widthwise into half-inch strips. When I finished one dishcloth, I changed the shed and slipped in one spacer. I tapped it into place with the beater, then changed the shed, put in a second spacer, and tapped it in. Then I started weaving the next dishcloth.

I stitched the ends of each dishcloth using a zigzag stitch on my sewing machine. I could have used scrap yarn instead of the spacers, but sometimes I sew through it. The cardboard spacers are easier to navigate as they don't leap under my needle. I save these spacers and reuse them.

SUSAN SARWINSKI | AS POSTED TO THE RHLOOMWEAVERS YAHOO GROUP. TO JOIN, VISIT WWW.YAHOO.COM/GROUPS AND SEARCH FOR RHLOOMS.

You Say Potato, We Say . . . : Shaft Numbers

Marcie Reed of Downers Grove, Illinois, asks, "I weave on a 4-shaft loom. Is shaft 1 closest to the weaver, or is that shaft 4?"

On this continent, we call shaft 1 the shaft closest to the weaver. In northern Europe, though, they call the shaft farthest from the weaver shaft 1. It doesn't really matter as long as you are consistent. You'd get the same cloth provided you raise the shafts in the order required, no matter what they are called. For example, if you call shaft 1 what someone else calls shaft 4, you have to raise your shaft 1 when that person raises shaft 4 to get the same cloth.

—Madelyn

MANAGING YOUR YARN

While visiting Heritage Spinning and Weaving in Lake Orion, Michigan, we picked up this tip from shop owner Joan Sheridan on how to manage your yarn while you are winding a bobbin.



Tuck the end of the yarn you plan to wind into the center of the bobbin.

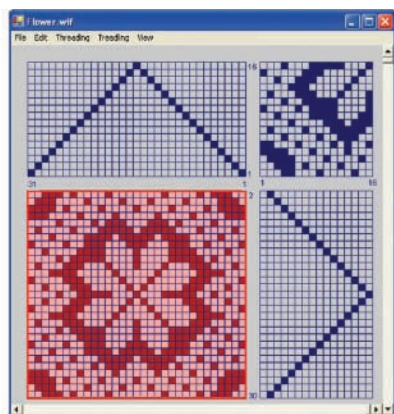


Slide the bobbin onto the winder. Wind with no more slipping or struggling to get the bobbin started!



Snip the tucked tail to prevent it getting caught in the bobbin as you weave.

PHOTOS BY JOAN SHERIDAN



eWEAVE

Camilla Valley Farm introduces eWeave, new software for designing and drafting for weaving. The program runs on Windows XP/Vista PCs as well as Intel-based Apple Macs. It simplifies the process of creating and modifying weaving drafts without a complicated user interface. It is specifically designed for weavers who only need the Open, Modify, Print, and Save commands for weave-draft files.

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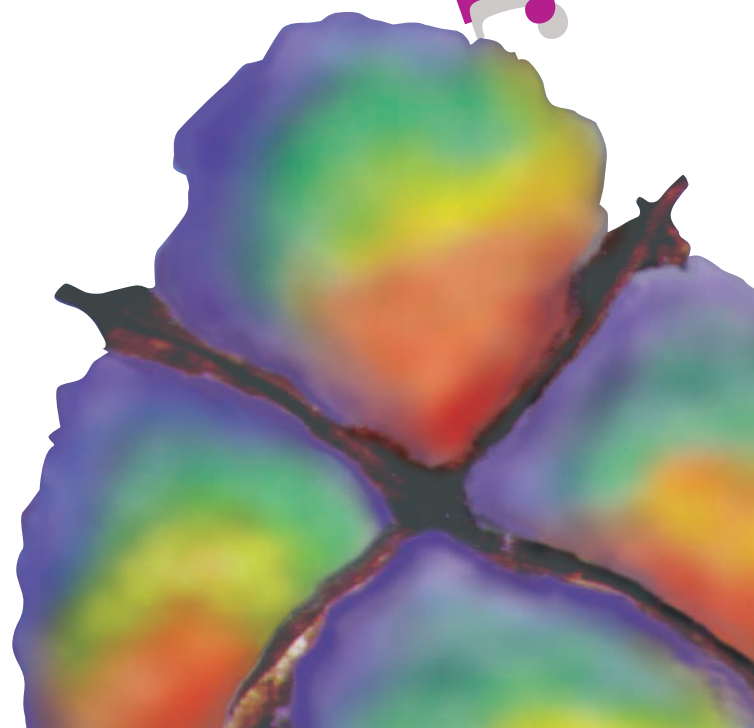
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COLLAPSE WEAVE: CREATING THREE-DIMENSIONAL CLOTH

Anne Field

TRAFALGAR SQUARE BOOKS, PO BOX 257, NORTH POMFRET, VT 05053, (802) 457-1911, 2008. PAPERBOUND, 160 PAGES, \$26.95. ISBN 978-1-57076-404-2.

Collapse weaves—or weaves that pucker, buckle, ruffle, or pleat—have been of great interest to handweavers for the last decade or so. Although they are not new (Anne Field points out an example that is 4,000 years old), they are relatively new to today's handweavers, and they are under-represented in our literature.

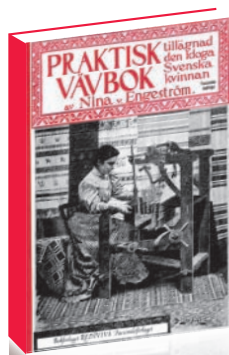
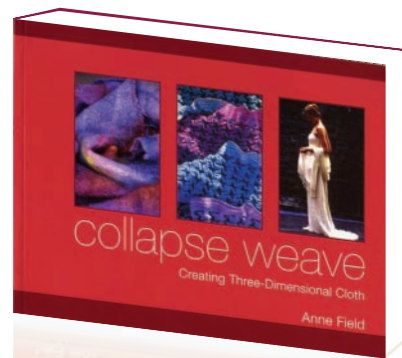
This book corrects that scarcity! In it, Anne explores the uses of yarns and weave structures to achieve collapse that weavers have been experimenting with in recent years. Her exploration goes deeply into cause and effect, bringing all of the factors that can create collapse fabrics under one cover for the first time.

Collapse Weave begins with a discussion of yarn structure—including S-twist, Z-twist, and overtwist, as well as relative fibers and thicknesses—and the effect these all have on the potential for fabrics to “collapse.” To learn by doing, the reader is given instructions for a number of samplers. Most of these use two particular yarns, a 110/2 TEX merino wool (about 4,500 yd/lb) and a 56/2 TEX overtwist wool (about 9,000 yd/lb).

Chapters follow that explore the relationship of different weave structures to collapse, most using the same or similar yarns: waffle weave; warp- vs weft-emphasis twills; four-shaft, eight-shaft, and even sixteen-shaft doubleweaves, some with the addition of a supplementary warp; and a small section on deflected doubleweave. A chapter called Odds and Ends includes experiments in collapse with overshot, monk's belt, Swedish lace, huckaback, advancing twills, and more. Specific drafts are given with all of the structures along with photographed examples, some of beautiful finished pieces by Anne Field and other weavers.

Another useful chapter gives warping tips, especially important when you are using both an overtwist (crepe) yarn and a relatively passive yarn in the warp. Instructions include using two warp beams, using a warp beam from a second loom, and weighting one of the warps. The book ends with tips on spinning energized yarns and adding twist to commercial yarns with a spinning wheel. A list of suppliers is included. *Collapse Weave* is full of intriguing ideas to try!

—Madelyn van der Hoogt



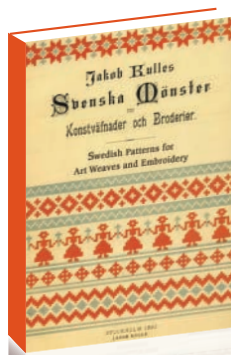
PRAKTISK VÄVBOK: TILLÄGNAD, DEN IDOGA SVENSKA KVINNAN

Nina V. Engeström

Facsimile publication of an 1899 book, reproduced by Bokförlaget Rediva, 1981.

DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, HARDBOUND, 82 PAGES, \$40 PLUS SHIPPING AND HANDLING.

Newly available, this is an exact replica of an 1899 Swedish weaving book (*Practical Weaving Book Dedicated to the Industrious Swedish Woman*) with sixty pages of weaving drafts with photographed samples, more than half on



eight shafts. You don't need to read Swedish to use the drafts, but an English translation supplement is planned.

SWEDISH PATTERNS FOR ART WEAVES AND EMBROIDERY

Jakob Kulle

Facsimile publication of an 1892 book, reproduced by Bokförlaget Rediva, 2008.

DISTRIBUTED BY UNICORN BOOKS AND CRAFTS, PAPERBOUND, 62 PAGES PLUS 38 COLOR PLATES, \$35 PLUS SHIPPING AND HANDLING.

This book includes a reproduction of the original text in Swedish followed



by the same text in English. Techniques are explained for eight decorative weaves: rosepath, monk's belt, *upphämta*, *dukagång*, *krabbasnår*, *rölakan*, *flossa*, and tapestry. Directions are given for producing loom-controlled pattern and pattern with pick-up and include 38 pages of graphed designs.

THE SWEDISH WEAVING BOOK: PROJECT PLANNING, LOOM DRESSING, AND FINISHING

Mariana Eriksson, Gunnel Gustavsson, and Kerstin Lovallius

VÄVSTUGA PRESS, 16 WATER ST. SHELburne FALLS, MA 01370-1119. (413) 625-8241, 2008. HARDBOUND, 144 PAGES, \$36.

Written by three Swedish weaving teachers and translated into English by Becky Ashenden, this book explores the process of weaving. Rather than presenting projects, the book covers project planning, warping and weaving mechanics, and finishing techniques, including the use of counter-march and counterbalance looms.

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Standard Floor Loom 1976



Barry (left) and Dan Schacht in an early promotional photo. Circa 1970



RUG WEAVERS OF MOROCCO



PHOTOS BY MARKKU SARIO

Beautiful carpets are piled on the floors of the Palais Saadiens weavers' cooperative. Many of the weavers use rayon made from the cellulose of the prickly pear cactus. Jackie Sario was stunned by the beauty and number of carpets that she saw in Marrakech.

Jackie Sario found herself hustling down a cobblestone road the same width as her sixty-inch Leclerc floor loom on a recent vacation in Marrakech, Morocco.

As Jackie and her husband, Markku, and guide, Haziz, dodged donkey-pulled carts full of spices and young men on motor scooters, suddenly, Haziz stopped. He had brought them to the open doorway of Palais Saadiens, a carpet retail business that provides a government-sponsored program for women rug weavers who are widowed, divorced, or abandoned by their husbands. The country's monarch, King Mohammed VI, has been working to reduce poverty in his country. Palais Saadiens is one example of the programs the king supports.

Equally spectacular was the Ensemble Artisanal, a state-run project located in an impressive, adobe-like complex of small shops, beautifully decorated with mosaics and filled with craft items. There Jackie and Markku found an older man weaving on a four-shaft loom with rayon chenille and *sabra*, a type of rayon made from cactus cellulose that shimmered in the low natural light.

To read more about Jackie Sario's trip, visit her blog at www.lambrisdechocolat.vox.com.

Jackie Sario and Ali, the carpet expert of the Palais Saadiens carpet cooperative.

Ali passionately describes the way Islamic women who did not have husbands to market their crafts were taken advantage of and paid ridiculously low prices for their beautiful rugs.

Two young women (below) demonstrate how to weave cut-pile rugs at the Ensemble Artisanal.



TO SEE MOROCCAN RUGS AND THE WEAVERS WHO MAKE THEM:

Palais Saadiens, 16 Rue My Taïb, Kssour, Marrakech.
www.tapis-marrakech.com.

Ensemble Artisanal, across from Cyber Park, Marrakech. www.footprintguides.com/Marrakech/Shopping.php.

Craft World Tours will lead a trip to Morocco, including a visit to Marrakech and its carpet weavers, in the fall of 2010. For information, visit www.craftworldtours.com.





PHOTOS BY T. R. EVANS

Jane Evans stands in her studio, circa 1989, with Mrs. Velta Elksnis, mother of Vija Ratz of Saskatoon, Saskatchewan. Evans met Ratz while seeking a translator to help read the subtleties of Latvian texts. The two women are surrounded by some of the interesting handwoven textiles that had been generously sent to Evans for study. Many of these are now in the Royal Ontario Museum collection.

IN 1977, PETER COLLINGWOOD HELD ONE OF HIS FIRST NORTH AMERICAN RUG WORKSHOPS IN TORONTO, CANADA, TWO THOUSAND MILES FROM JANE EVANS'S HOME IN SASKATCHEWAN. EVANS, AUTHOR OF A JOY FOREVER: LATVIAN WEAVING: TRADITIONAL AND MODIFIED USES, (DOS TEJEDORAS, 1991) LEARNED TO WEAVE IN 1970 AND HAD DEVELOPED A KEEN INTEREST IN RUGS. HOW COULD SHE RESIST A VISIT TO SUCH A MASTER? IT WAS A SIDE TRIP, HOWEVER, THAT PROVIDED HER WITH DECADES OF WEAVING EXPLORATION. IN APRIL, EVANS WILL RECEIVE AN HONORARY DIPLOMA FROM THE CULTURAL FOUNDATION OF THE WORLD FEDERATION OF FREE LATVIANS.

Handwoven: *Why Latvian textiles?*

JE: While in Toronto, I visited the Royal Ontario Museum's textile collection. I was in search of interesting weft-faced textiles as inspiration for rugs. The department secretary was Latvian, and she had gathered a large collection of textiles from the Latvian community for the museum. The curators allowed me free rein of the collection and gave me instruction on how to analyze textiles. In those days, there were no weaving software programs. We did all our analysis by hand.

For fifteen years, I would go back repeatedly to the museum to analyze the textiles so I could figure out where I might have gone astray with my many experiments at home. I used my research to achieve my Master Weaver certification through the Guild of Canadian Weavers.

Today, Jane Evans paints landscapes on a closely sett warp using a split-shed inlay technique and hand and machine embroidery to create texture and depth. Pictured here is *A Sweep of the Hills* (textile paints on cotton warp, 9,500 yd/lb, 70 epi; cotton sewing-thread ground weft and inlay and stitching threads of cotton, polyester, rayon, and silk; 6¼" by 12½"). To see step-by-step photos of how she creates her woven landscapes, visit www.janeevans.ca.

How did you approach gathering such a huge amount of information into a book?

JE: Up until the mid-eighties, not many handweaving books classified weaves by structure. Most classified them by pattern, for instance, patterns "with floats." There are many structures that can create floats. I wanted to give a structural overview to Latvian weaves. In 1986, when *Convergence* was in Toronto, I was introduced to *Patternland*, a software program that could create drafts from fabric analysis. It made the book possible.

Your work today seems miles away from all the intense research you did on Latvian textiles. Is it?

JE: Before I came to weaving, I was involved with painting and printmaking. These media also require you to control many different factors, or at least try to! I had used some of the tied weaves that I learned from Latvian textiles to create imagery in rugs. I use some of these ideas in my current work, but instead of weft-emphasis, I use warp-emphasis structures. Landscapes have always been my passion, so it was a natural place to turn after all the hard work of writing the book. My current work builds upon all I've learned. Weaving is a journey of tours and detours, but it still leads you down a steady path. 



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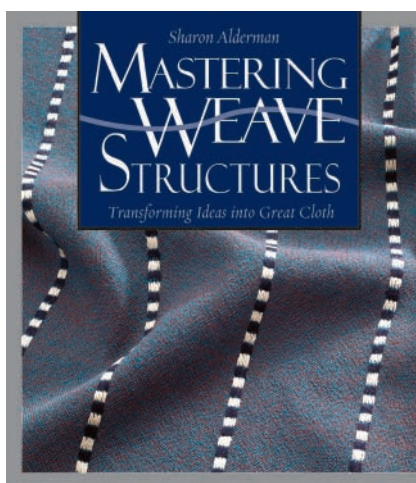
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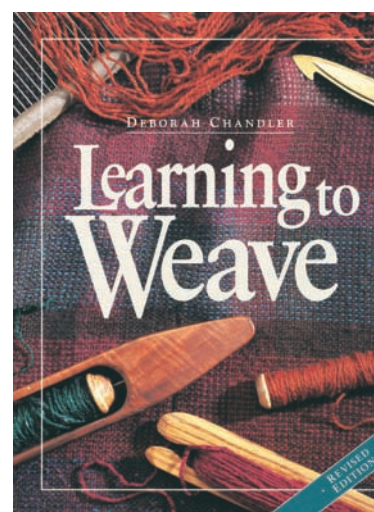
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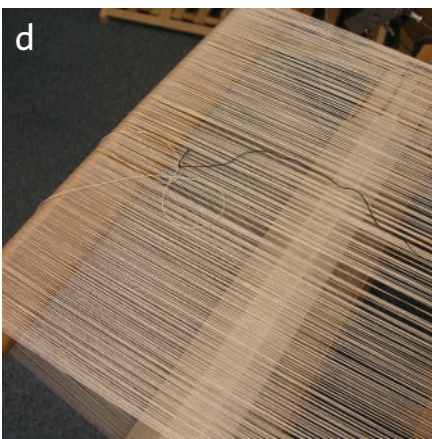
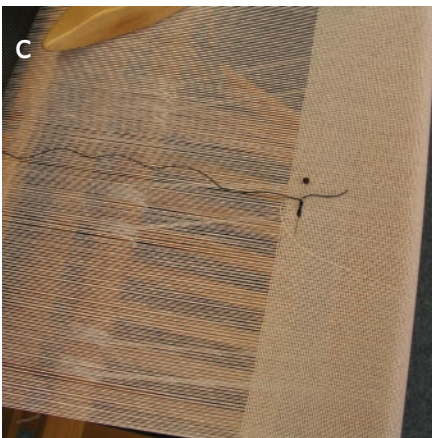
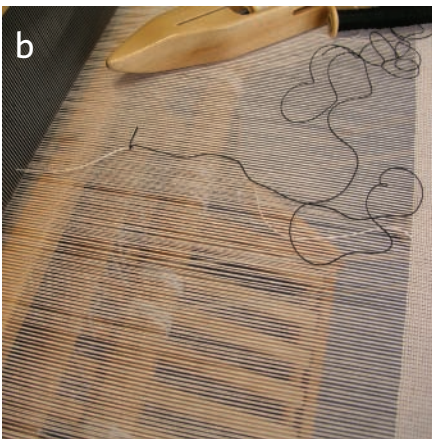
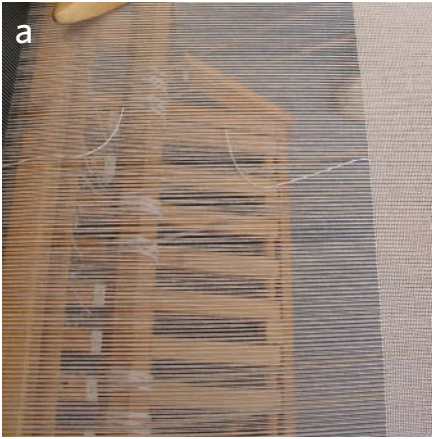
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Tricks of the Trade

Repairing A Broken Warp Thread—Knotlessly

MADELYN VAN DER HOOGT

For some fabrics, knots in the warp would show in the finished cloth. Here's how to repair a broken warp thread with no knots remaining.



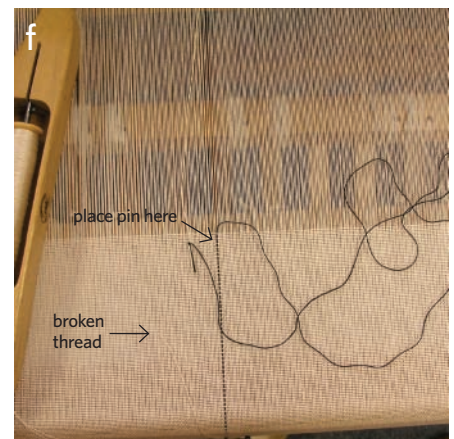
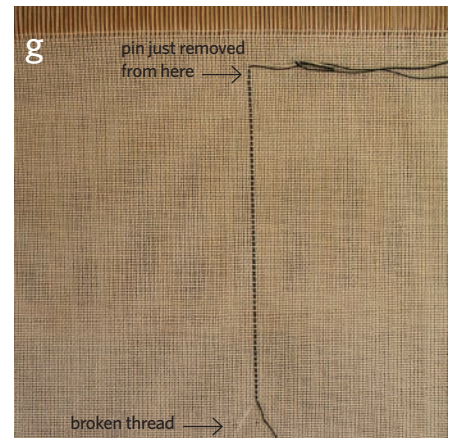
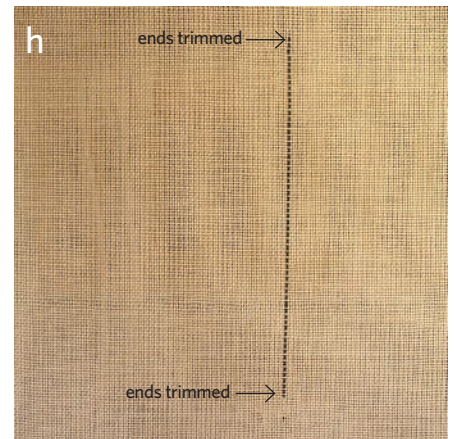
1 Leaving both ends of the broken warp thread in place (Photo a), tie a repair thread about 1½ yd long (black here so it shows but should be the same yarn as the original thread) to the end of the broken thread coming from the reed (Photo b).

2 Pin the unknotted end of this thread just below the last few picks (Photo c), pull the knot and thread through the reed and shafts and over the back beam (Photo d), and add a weight (Photo e).

3 Weave as usual to about 2" past the end of the broken thread in the cloth.

4 Pull the knotted repair thread back through the shafts and reed (Photo f), wind it around the pin (not shown), and continue weaving. The original warp thread is now interlacing instead of the repair thread.

5 When you have woven enough that the original warp thread is securely interlaced, you can remove the pin (Photo g) and trim the tails of both the repair and broken warp threads (Photo h). Note that the length of the woven-in repair thread depends on how far away from the weaving the original break occurred.



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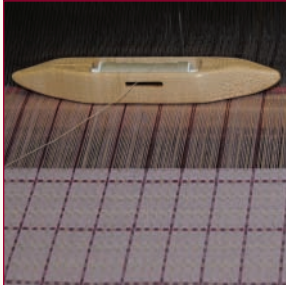
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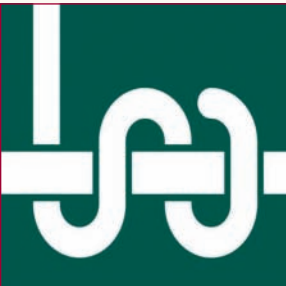
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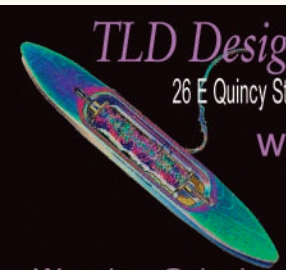
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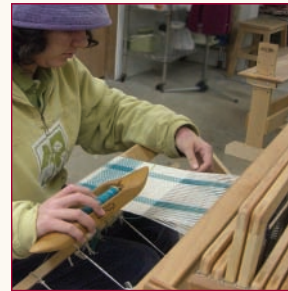
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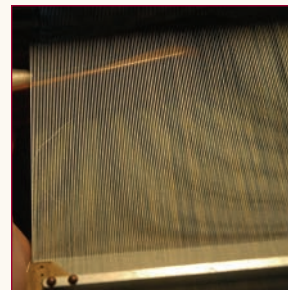
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CHARIE GAULS

Camp for Weavers

KAREN DONDE

To get away from it all, craft schools offer intense and diverse learning experiences.

Imagine stepping outside your cozy sleeping quarters, breathing in the fresh country air and having nothing to worry about but the day's weaving lesson—for a whole week! Enjoy a hearty breakfast, cooked by someone else, with people who are *genuinely* interested in hearing about your latest weaving challenge. Sample the local nightlife by meeting classmates for a little after-hours weaving or conversation.

If this sounds like paradise, you may be ready for the ultimate fantasy weaving camp. Think John C. Campbell Folk School, Penland School of Crafts, Sievers School of Fiber Arts, The Mannings, Peters Valley Crafts Center, Harrisville Designs, Arrowmont, Haystack Mountain, and the like. These schools are destinations in themselves with long histories offering varied, subject-specific weaving classes taught by the most popular instructors on the weaving circuit.

A quick look at their offerings might get your mouth watering. Perhaps you've questioned whether the not-insignificant costs (travel, lodging, meals, and class fees, plus giving up a week of your precious vacation time) are worth it.

Most craft school aficionados will tell you, "Absolutely!"

"This is my vacation," said Judi Jetson of Lutz, Florida, who has taken classes at many residential craft schools, including John C. Campbell and Haystack.

Judi Molloy, of Crawfordville, Florida, likes being able to choose what she wants to learn from the wide offerings of the national craft schools. "Each craft school is unique and has its own personality, viewpoint, and emphasis, while providing excellent instructors and interesting classes."

The biggest attraction of such weaving vacations, craft school proponents agree, is being able to immerse themselves in the subject matter with no distractions. Most of these schools are in such remote, rural locations that the real world stands little chance of interfering. Cell-phone service can be spotty, on-campus lodging usually does not include TV, and the mountains, trees, lakes, or oceans that dominate the landscape keep you in the moment.

Most craft schools have fully stocked studios. Terry Walker-Wedell, of Antioch, Illinois, has taken five classes at

"The biggest attraction of such weaving vacations, craft school proponents agree, is being able to immerse themselves completely in the subject matter with no distractions."



TIM COLONY

TOP LEFT: A student works during a workshop taught by Lia Cook called "Weaving: Image and Structure" at Haystack Mountain School. ABOVE: The view from Harrisville Designs.

two different schools and appreciates not having to lug a loom or supplies. “Sievers is my favorite,” she said. While comfortable with Sievers’s rural feel and relaxed social atmosphere, she added that when choosing a particular school or class, “I go for the weaving, not necessarily the ‘experience.’”

Others agree that subject matter and instructor are primary considerations. Sharon Jue, of Oakland, California, traveled across the country to Peters Valley Craft Center in Layton, New Jersey, to take a class with Takako Ueki. “It’s good to get out of your comfort bubble,” Jue said. Describing herself as an “urban” person, Jue was thrilled to meet weavers at Peters Valley who actually owned sheep. “The best memories of my life come from attending these schools.”



AT LEFT: The weaving studio at Penland. ABOVE: The author attended a workshop with Jason Collingwood at John C. Campbell, here the class is learning to tie a cinch knot.



May Eason, of Hackettstown, New Jersey, is fortunate to live close to Peters Valley. In addition to taking numerous classes, she also has studied there as an artist in residence and a weaving assistant. But she will travel to other schools for a particular teacher. She went to Harrisville and the Espanola Valley Fiber Arts Center to take classes with James Koehler.

Reunions with friends also bring students back to craft schools for repeat visits. Linda Ladnor, of Kinnelon, New Jersey, and Kim Kirchoff, of Wimberley, Texas, met while

taking a class at The Mannings and have become good friends. Kirchoff was introduced to The Mannings by another friend who took beginning weaving there years ago. All are fans of Tom Knisely, The Mannings’s principal teacher. The trio returns at least once a year.

Mary Underwood of Ann Arbor, Michigan, looks forward to opportunities to “live and breathe weaving for twenty-four hours a day.” She loves staying up all night weaving, usually with lots of company, to reinforce the day’s lesson or experiment. “It’s wonderful to temporarily live in a beautiful setting with others who share that passion.”

In addition to these big craft schools, whose names are often spoken in reverent tones by weavers who have studied there, or want to, a number of smaller craft schools around the country offer interesting alternatives for weaving instruction. Profiles of a selection of craft schools can be found on the *Handwoven* website (handwovenmagazine.com).

What to Ask When Signing Up

Will I need a car? Most schools are considerable distances from major airports and may not be within walking distance of grocery or drug stores. Find out about transportation alternatives.

Are facilities accessible to people with disabilities or mobility issues? Even those schools with fully accessible buildings and studios may have hilly or rough terrain.

Are looms and equipment kept in good repair? Ask this of students who’ve attended the school. Try to get a few referrals from the school.

Is there adequate lighting for every loom? You may want a portable lamp.

Can supplies be purchased on campus? You may need to bring supplies with you, but this varies by school and class.

What’s the food like? Cafeteria-style dining is common. It is usually possible to opt out of the meal plan if you have special dietary requirements or you prefer sampling local restaurants.

What are the living accommodations like, if offered? If rooms are more rustic than you like, inquire about hotels or bed-and-breakfasts nearby.

Are private rooms and baths available on campus, and at what cost? If you’re not into communal, dorm-style accommodations with shared baths, it may be worth it.

Is there other entertainment, either on or off campus? If you need a break from weaving, some offer music, dance, nature walks or are in towns with interesting things to see and do.

Is there anything for nonweaver traveling companions to do? Some schools have a fiber focus, but most offer other craft classes. Or find out if there’s a golf course or fishing lake nearby.

Make It Your Own: A STUDENT CHALLENGE

Just as cooks add curry as a stealth ingredient to a muffin recipe, weavers change structure, color, or materials when they make the projects in Handwoven. The magazine is a road map, but you are the driver! In the spring of 2008, we challenged Colorado State University fiber-arts students to look through issues of the magazine and create a functional object based on what struck their fancy. Here are a few of the results. To view a complete slide show of the students' work, visit handwovenmagazine.com.



Kati Meek's Clan Fraser Tartan Sash (at left) in the September/October 1990 issue, page 48, inspired Audrey Seiler's Twisted Tartan clutch bag. Seiler dreamed of weaving a summer tartan skirt, but since it was winter, she decided on a clutch instead. She used the traditional design principle discussed by Meek, creating a plaid in which each side of the fabric is a mirror image of the other, except she made the center stripe asymmetrical and added four white warp threads on one side. Seiler's tartan is in bold colors; a bright pink button gives the bag a modern funky look.



Bytes, woven by Wendy Franzen, was inspired by Barbara Wainright's laptop and iPod covers (shown at left) in the September/October 2007 issue, pages 52-54. Franzen used Wainright's idea of a honeycomb treadling on a monk's belt threading, but she extended the threading to six shafts to create the appearance of zeros and ones—the binary system on which computer code is based. She wove the ground in pearl cotton and used embroidery floss to create the pattern.



Edwina Straub wove a yoga mat carrier, bolster, and eye bag for her yoga practice using warp-faced plain weave to show off her ikat dyeing. She was inspired by two projects from past issues, Margaret Gaynes's Easy Ikat, January/February 1990, pages 62-63; and Sue Bleiweiss's Yoga Mat Carrier, September/October 2007, pages 34-36 (shown at left). The school's enviable dye room made creating the ikat warp a snap.



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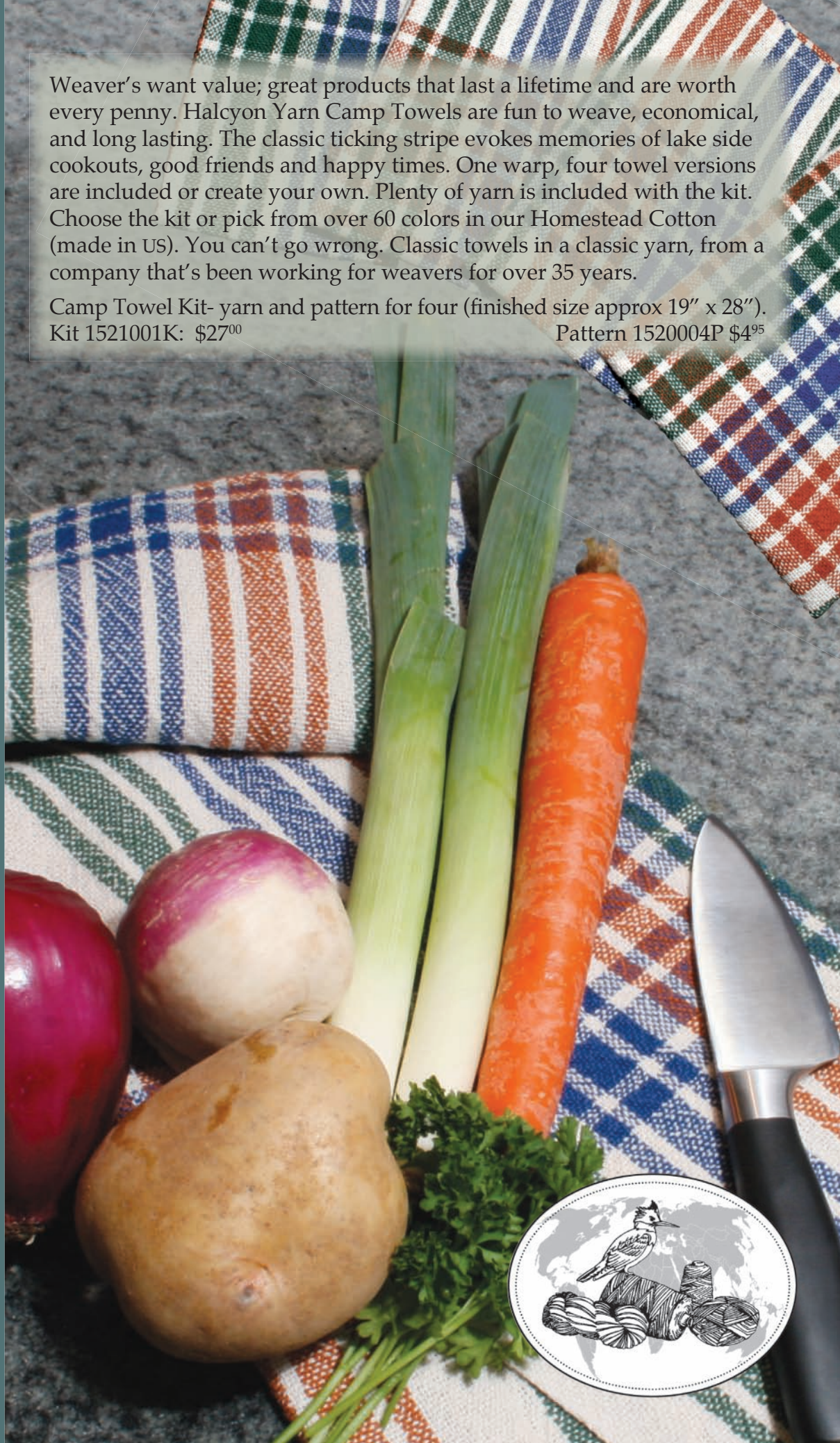
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Camp Towel Kit- yarn and pattern for four (finished size approx 19" x 28").
Kit 1521001K: \$27⁰⁰ Pattern 1520004P \$4⁹⁵



SUZIE LILES

STRUCTURE

Extended point twill.

EQUIPMENT

4-shaft loom, 18–20" weaving width; ondulé reed (available from The Woolgatherers and Unicorn Books and Crafts) or standard 12-dent reed; 1 shuttle.

YARNS

Warp: 16/2 linen (2,400 yd/lb, Glimåkra USA), color #476 (raspberry), 1,008 yd; #603 (navy), 800 yd; #105 (gold orange), 64 yd.
Weft: 16/2 linen, color #476 (raspberry), 1,300 yd with ondulé reed, 1,602 with 12-dent reed.

OTHER SUPPLIES

Matching sewing thread.

WARP LENGTH

468 ends 4 yd long (allows 3" for take-up and 29" for loom waste).

SETTS

Warp: 26 epi (2/dent in the ondulé reed) or 24 epi in a 12-dent reed.

Weft: 20 ppi using the ondulé reed, 24 ppi using a 12-dent reed.

DIMENSIONS

Width in the reed: 18" (ondulé reed), 19½" (12-dent reed).
Woven length (measured under tension): 112" (28" per towel).
Finished size: Four towels 17½" × 24" each with ondulé reed (left towel, page 31), 18½" × 24" each with 12-dent reed (right towel).

Tired of straight stripes? Meet the ondulé reed!

ALSO CALLED "FAN REEDS," ONDULÉ REEDS ALLOW FOR VARYING THE SETTS ALONG WARP STRIPES.

Sections of widely spaced teeth at the bottom of the reed and narrowly spaced teeth at the top alternate with sections in the opposite configuration (see Figure 3, page 32). Varying the height of the reed during weaving varies the width of warp stripes.



Ondulé reeds are not in common use. Production weavers sometimes order them to weave a line of items. One drawback to using ondulé reeds is that they must be raised and lowered incrementally during weaving to change the sets (and therefore width) of warp stripes. Because my beater's position is fixed (and the ondulé reed I used is

much wider than my loom), I developed an easy-to-use workaround: I removed the beater altogether. I marked the reed positions I wanted to use on a piece of paper and attached it to the reed. I then held the reed at the designated marks as I pressed in each weft.

Project directions are given for both an ondulé reed and a standard reed on page 32.

A special reed can create controlled



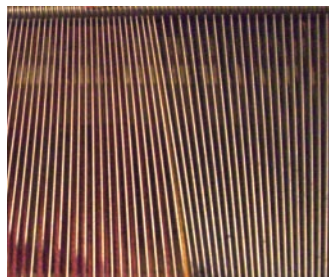
curved stripes (as in the towel on the left).

2. Warp color order

	4x		
16	2	2	gold orange
200	50		navy
252	51	50	1 raspberry
468			

1. Draft for towels

4x															
GO	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
GO	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
← cont'd.															
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
GO = gold orange C = stripe color: raspberry or navy															



WEAVING WITH AN ONDULÉ REED

The distance between each change in reed position and the number of picks taken before moving to the next position determines the length and shape of stripe curves. Short, sharp curves are created by greater distances and fewer picks between positions. I marked 15 positions and wove 4 picks (one treadling repeat) in each one. My curves repeat in 116 picks or about $5\frac{3}{4}$ " at 20 picks per inch.

1 Wind a warp and thread the shafts following Figures 1 and 2 using your preferred warping method. For both the ondulé reed and a standard 12-dent reed, sley 2/dent. For complete warping steps, see Resources at handwovenmagazine.com.

2 If you are using the ondulé reed and your beater does not allow raising and lowering the position of the reed: Sley the reed away from the loom if you are warping front to back and remove the beater before beaming the warp. Remove the beater after slewing if you are warping back to front.

3 Begin and end each towel with $1\frac{1}{2}$ " plain weave for hems. For plain weave using the ondulé reed, lift the reed so that its center (represented by an imaginary horizontal line as in Figure 3) hits the fell. Use both hands to hold it in position as you push firmly against the fell.

4 Then weave the pattern for each towel following the repeat in Figure 1 for 25". If you are using a standard 12-dent reed, you can simply weave! If you are using the ondulé reed, first mark two strips of paper as shown

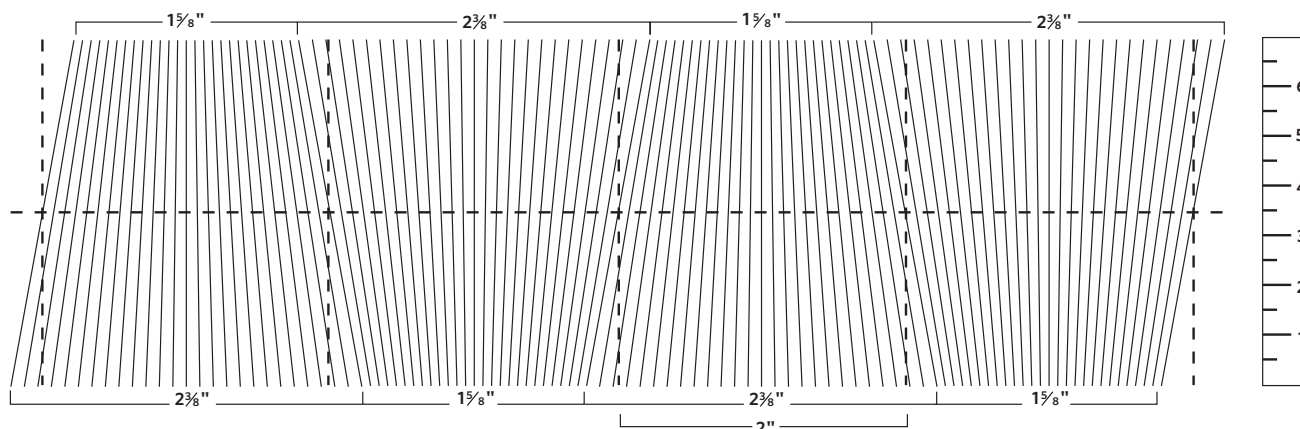
at the right of Figure 3 (also see photos, page 30). Weave the first 4 picks with the reed at the lowest position level with the mark at the top of the paper (raspberry stripes are widest at this level, navy stripes are narrowest). Weave the next 4 picks with the reed raised to the next mark. Then weave 4 picks so that the reed hits the fell at the third mark. Continue in this way, raising the reed so that each successive mark meets the fell for 4 picks, pressing in the weft as you hold the reed in position. When you've woven 4 picks using the last mark, reverse the positions for 4 picks each. Follow the same process for all four towels (or you can vary the number of divisions on your strips of paper to create curves of different dimensions). Weaving with the reed in the center position will create stripes of equal width across the warp. Separate the towels with contrasting marker wefts.

5 Remove the fabric from the loom and machine zigzag on both sides of marker threads. Cut apart, turns ends twice, sew hems by hand. Machine wash, hot water. Remove from machine and press with hot iron until almost dry. 

Ondulé reeds come in different sizes.

The sections that "fan" in opposing directions in the ondulé reed used for this project are 2" wide in the center. Each spreads to $2\frac{3}{8}$ " in one direction and to $1\frac{5}{8}$ " in the opposite direction. Ondulé reeds can be designed with greater variation between the close setts and the open setts, and the sections can be of different widths. The greater the change from the center to the top or bottom of the reed, the wider/narrower the curves.

3. The ondulé reed used for the towels



great patterns instantly

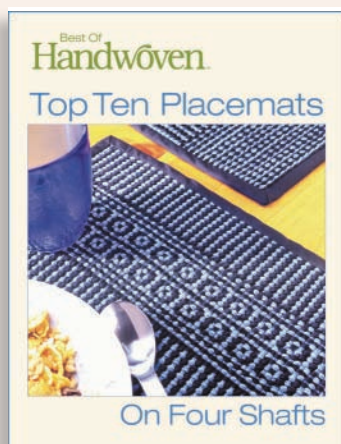


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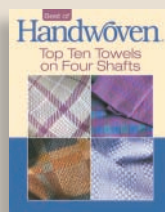
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SHARON KERSTEN

Make a loom and weave a hatband in two days

STRUCTURE

Warp-faced plain weave
with pick-up.

EQUIPMENT

Inkle loom to accommodate at least a 4 ft warp length (this loom allows 80"); smooth string or strong sewing thread for tying heddles; popsicle sticks; kitchen laminate samples to use as shuttles; small pick-up stick.

YARNS

Warp: #10 cotton crochet thread or 5/2 pearl cotton, 25 yd white and 25 yd black (or DMC embroidery floss, 4 skeins light, 4 skeins dark).
Weft: same as light warp, about 8 yd.

OTHER SUPPLIES

See list of supplies and materials for constructing the inkle loom.

WARP LENGTH

34 ends alternating 1 dark/1 light 80" long (this length will depend on the inkle loom).

SETTS

Warp: about 45 epi.
Weft: about 13 ppi.

DIMENSIONS

Weaving width: $\frac{3}{4}$ ".
Woven length: 26".
Finished size: hatband $\frac{3}{4}$ " $\times$ 26" plus 5" braided fringe at each end.

WITHOUT BREAKING THE BANK!

Here's how to construct a loom, warp it, and weave a project all within a weekend. This lightweight, portable loom is suitable for small projects like hatbands and bookmarks. It can easily be disassembled for travel when needed!

To build this loom, you'll need to gather a few basic handtools and take a trip to your local hardware store or "big-box" home improvement center.

MAKING THE LOOM

Cut the CPVC (chlorinated polyvinyl chloride) pipe into two 16" front pieces, two 2½" back pieces, seven 6" cross pieces, three 5" pieces for castle uprights and heddle string rod, six 1½" pieces for joining T and L connectors, and one 7" shed rod. Push pieces together as shown on page 35.

For the tensioning device: Arrange on each 24" threaded rod: 4" space, washer, 2 nuts, 9" space, 2 nuts, washer, and about a 10" space. The 4" space goes into the back arm; the 10" space into the castle assembly. (The washers keep the nuts from sliding inside the T connector.) Snug the 2 nuts so they are finger tight only. Moving the two sets of nuts toward each other loosens the tension, away from each other tightens the tension. (Place elastics as in Photo a, page 36, to prevent the loom from coming apart when it is not warped.)

Using a ruler, measure from washer to washer to check that both sides of the loom are the same length. The measurements should be within $\frac{1}{8}$ " of each other.



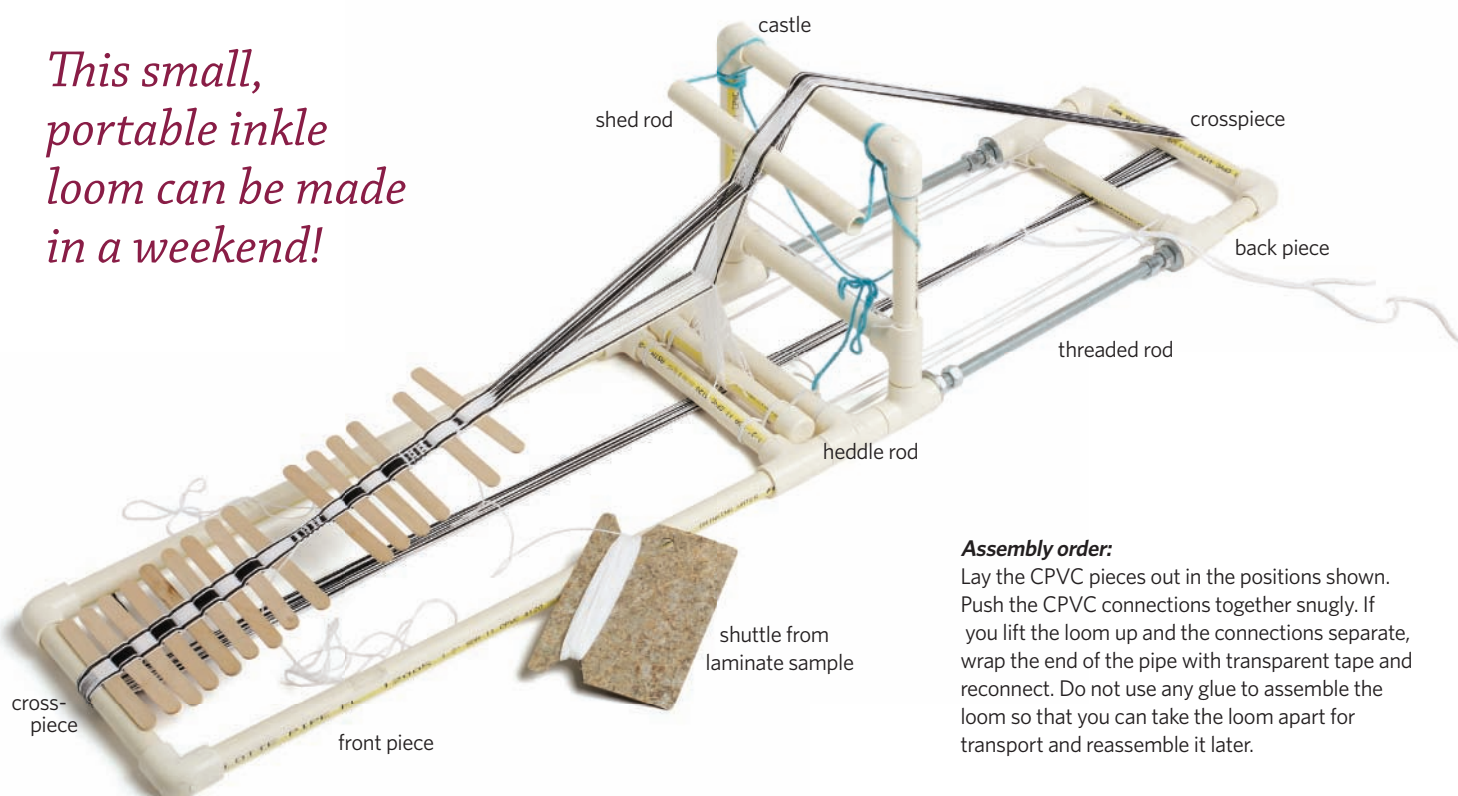
What you'll need

Tools Coping saw, hacksaw, miter box and saw, or PVC pipe cutter (if available); utility knife; *not-your-sewing* scissors; tape measure or ruler; pencil; slip-jaw pliers (to loosen any stuck pipes, if needed).

Materials and other supplies One 10 ft length ½" CPVC pipe (you can cut it in half to transport), ten ½" T connectors, six ½" L connectors, two ½" cap pieces, two ⅜" $\times$ 24" threaded rods (20 threads/inch), 8 nuts to fit threaded rod, 4 washers with bigger outside diameter than ends of T connectors, transparent tape, 2 packages of ¼" elastic cord.



*This small,
portable inkle
loom can be made
in a weekend!*



Assembly order:

Lay the CPVC pieces out in the positions shown. Push the CPVC connections together snugly. If you lift the loom up and the connections separate, wrap the end of the pipe with transparent tape and reconnect. Do not use any glue to assemble the loom so that you can take the loom apart for transport and reassemble it later.

1. Threading

W B B W B B B B B B B W B B W open
W B B W W W W W W W W W W B B W heddle

(Discard the extra black thread.)

1 Tie 20 heddles (3 extra for repairs or other projects) around the castle upright (Photo c) with a surgeon's knot (a square knot with two twists on the first half).

2 Taping the ends on the bottom front cross piece with 6" tails at start and finish, wind a continuous warp of 34 ends holding 1 black/1 white together and keeping a finger between them; do not cross threads as you wind.

3 Weave in popsicle sticks (Photo d), picking up the sheds by hand and changing the black/white alternate order to match Figure 1. Slide sticks to bottom of loom frame, smoothing the threads. Discard the extra black thread and tie together end tails.

4 Attach and secure the shed rod (Photo e). Push the lower shed down. Insert popsicle sticks to keep the shed down while you are working. Loosen the heddle rod from its elastic (Photo b) and place it about halfway between the end of the loom and

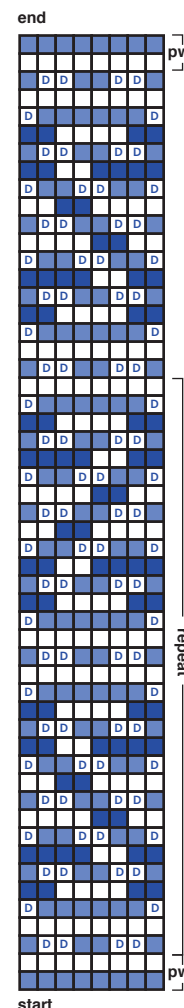
the castle upright. Slip one end of each string heddle around the heddle rod, pass the doubled string of the loop over one warp thread in the lower shed, then pass the other end of the loop around the heddle rod (Photo f). Continue, taking threads from the lower shed in order and making sure you catch only one thread at a time. Then carefully slide the heddle rod back to the bottom of the castle and secure it with the elastics (Photo b).

5 Cut a shuttle from laminate sample (see page 35). Weave at least 7" plain weave with popsicle sticks to preserve the fringe. Weave 1" plain weave with white weft (the heddle rod in the down position lowers the mostly light warp threads so the mostly dark threads are on top; the heddle rod released and the shed stick moved forward raises the mostly light threads). Hemstitch over the first 2 rows. Then weave the hatband following Figure 2.

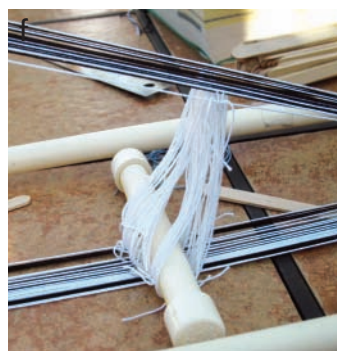
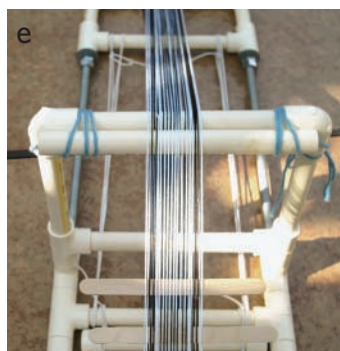
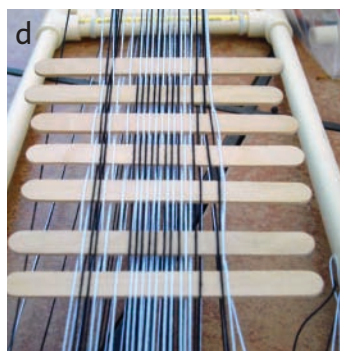
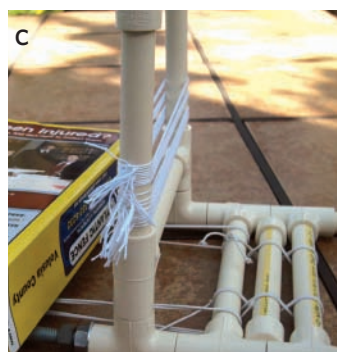
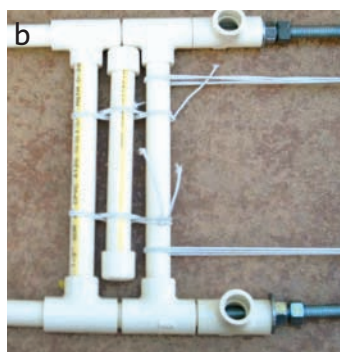
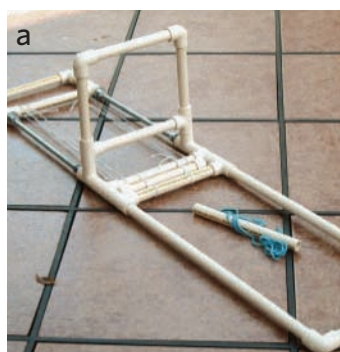
6 To weave the pattern: Copy and enlarge the graph in Figure 2 so you can read it easily and use a marker to check off each row. Weave the pattern repeat for about 25" or the length necessary for your use. The graph shows only warp threads 10–25 (count them from the right); the others are controlled by the sheds and not the pick-up stick. The first few rows will look strange the first time through. Stop for breaks only between "S" motifs (it takes 10 to 15 minutes to weave each one). End with 1" plain weave and hemstitch as at the beginning. Weave another 7" of popsicle sticks for fringe and then weave the remaining warp for bookmarks or samples.

7 Remove the band from the loom. Divide the warp threads into two halves, then do a 3- or 4-strand braid with each half and secure with an overhand knot, matching all braids for length and knot placement; trim ends evenly. ✂

2. Pick-up pattern



- thread up in regular shed (heddle down)
- thread up in regular shed using shed stick
- thread brought up with pick-up stick
- thread pushed down with pick-up stick



PHOTOS BY SHARON KERSTEN

Assembly and warping

a. Assembled frame and placement of elastics, b. the heddle rod, c. the heddles tied around castle (the loom is weighted with a large telephone book), d. sheds to straighten thread order, e. the shed rod, f. the position for heddle rod during threading. (For assembled and warped loom, see page 35; a different pattern from the hatband is being woven.)



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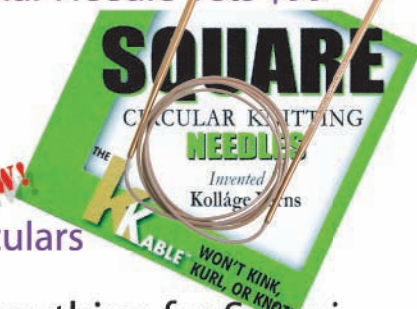
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WENDY ROSS

A study in color leads to a krokbragd rug

STRUCTURE

Krokbragd.

EQUIPMENT

4-shaft loom (3 shafts used), 31" weaving width; 4-dent reed; 3 ski shuttles.

YARNS

Warp: 8/2 linen (1,200 yd/lb, 660 yd/8.8 oz tube, Webs), natural, 620 yd.

Weft: 3-ply wool rug yarn (260 yd/lb, 65 yd/4 oz skein, Halcyon Yarn), #161 (black), 452 yd; #117 (purple), 440 yd; #120 (navy), 260 yd; #111 (burgundy), #109 (deep terra-cotta), and #106 (light terra-cotta), 65 yd each; #105 (brown gold), 55 yd; #149 (light brown gold), 23 yd; #175 (gold), 7 yd.

WARP LENGTH

248 ends (121 doubled ends plus 2 tripled floating selvages) 2½ yd long (allows 4" for take-up, 36" for loom waste).

SETTS

Warp: 4 doubled ends per inch (1 doubled end/dent in a 4-dent reed).
Weft: 30 ppi (ten 3-pick passes/inch).

DIMENSIONS

Width in the reed: 30¾".
Woven length: 50".
Finished size: one rug 29¼" × 49".

A WEFT-FACED RUG IS A PERFECT CANVAS FOR LEARNING ABOUT COLOR INTERACTION. YOU CAN CHANGE, BLEND, OR JUXTAPOSE WEFT COLORS AT ANY TIME.

Choose a starting color—one you like or one you *don't* like—and apply these design principles for a successful color palette.

I have a cone of very beautiful red yarn on my shelf. It has been there since 1998, awaiting a worthy project. I am afraid to use it for fear I might waste it! Does this sound familiar? By developing your skill in working with color, you can overcome these fears.

SOME COLOR TERMS

Here are some terms to know. Primary colors—red, yellow, and blue—are hues that cannot be created by mixing other colors. They appear at equidistant intervals around the color wheel.

In between the primaries are the secondary colors—orange, green, and violet—each formed by mixing two primaries.

Tertiary colors are formed by mixing all three primaries. For example, terra-cotta is a tertiary color: a red-yellow toned with a small amount of blue.

Complements are colors directly across from each other on the color wheel.

Tints, tones, and shades are variations of pure colors. Tints are formed by adding white

to a hue, shades by adding black. Tones are formed by adding the complement of the hue. Value is determined by comparing a color to gray in a graduated scale from black to white.

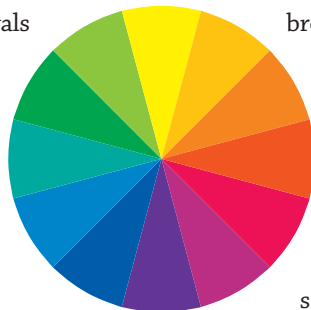
DESIGNING WITH COLOR

One way to begin designing a palette for a project is to choose a starting color and locate it on the color wheel. For this project, *Handwoven's* editor challenged me to start with an "ugly" color, so I chose a dull brownish gold as my starting point. Since it is created by adding a small amount of purple, gold is a tone of pure yellow.

A monochromatic scheme uses tints, tones, and shades of one hue. Sample E, page 40, shows a monochromatic color scheme based on my original

brownish gold.

Analogous colors are all the pure hues, tints, shades, and tones between two primaries on the wheel. Sample B, page 40, shows analogous colors ranging from yellow to blue. The higher value of the band of



—continued on page 40

Here are useful tips for designing

Project

with color that you can start using now.

MARCH/APRIL 2009

Color schemes from left to right:

- A. triadic**
(gold, turquoise, magenta)
- B. analogous**
(yellow, turquoise, blue)
- C. complementary**
(purple, yellow)
- D. analogous**
(yellow, orange, red)
- E. monochromatic**
(tints and shades of yellow)
- F. split complementary**
(blue, yellow-orange, red-orange)



—continued from page 38

yellow-green makes it stand out, and the gold appears brighter against the turquoise than it does against the brown in the monochromatic scheme. Sample D shows analogous colors from yellow to red.

Complementary color schemes use colors that are opposite from each other on the color wheel. The combinations can be subtle or disturbing, causing a visual vibration or making the cloth appear slightly gray. The solution is to use tints, shades, and tones in various values and in unequal amounts of the two hues. Yellow and purple are complements. In Sample C, a dull gold is used with a deep eggplant and several values of magenta.

In split complementary color schemes, a color is combined with the two colors that appear on either side of its complement. (This color scheme formed the basis for color choices in the krokbragd rug.) In Sample F, deep blue is used with yellow-orange and red-orange.

A triadic color scheme uses three colors that are equidistant from each other on the color wheel. Equidistant on the wheel from yellow-red are turquoise and red-violet, as in Sample A. The light value of the gold and the magenta stand out from the dark background.

To work with color in this way, you will need a good color wheel. You may also want a big box of crayons or watercolor paints and some white paper. Crayons are inexpensive. Yarn is not! You can also use paint chips or Color-aid papers. Set aside some time to play and do not be afraid to try odd or “ugly” colors.

How do you begin? Decide on a dominant color and use it as your starting point. Study the color wheel and try to determine what has been added to the pure hue to produce your color. This will help you choose tints, tones, and shades of the other hue families. Remember, colors that share a common ancestor will work well together.

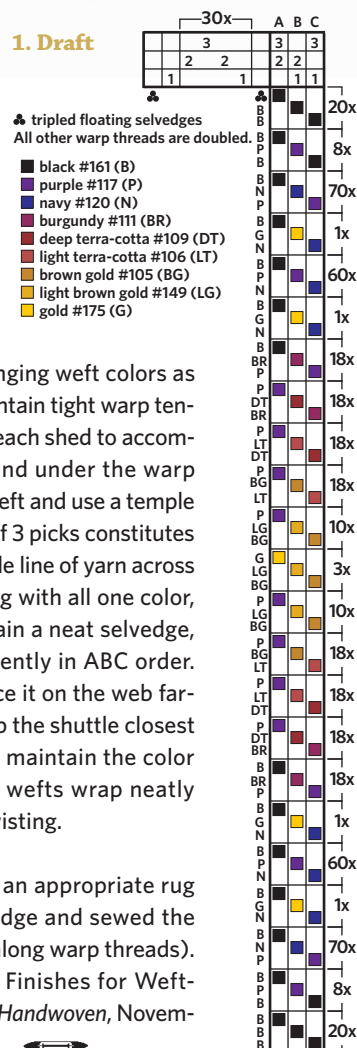
Play with texture, too. A silk yarn reflects light so has a lighter value in the same hue than a cotton flake. Many strands of a fine yarn will give a different color impression than one strand of a thick yarn. Once you start experimenting, you’ll be hooked on designing with color!

1 Wind a warp of 248 ends $2\frac{1}{2}$ yd long for one rug (121 doubled warp ends and 2 tripled floating selvages). Use your preferred method to warp the loom. For complete warping steps, see Resources at handwovenmagazine.com.

2 Thread the shafts following Figure 1. Tie the warp onto the front apron rod in small groups. Wind 3 ski shuttles with black weft. Weave the first section of all black following the treadling in Figure 1 (treadles A, B, and C used in succession twenty times). Continue, following Figure 3, rotating the 3 shuttles and changing weft colors as shown. To weave a firm rug, maintain tight warp tension and allow plenty of weft in each shed to accommodate the weft’s path over and under the warp threads. To do this, bubble the weft and use a temple if available. A complete repeat of 3 picks constitutes one pass and will look like a single line of yarn across the web. Even if you are weaving with all one color, always use 3 shuttles to maintain a neat selvage, and throw the shuttles consistently in ABC order. After you use each shuttle, place it on the web farthest away from you and pick up the shuttle closest to you. Continue in this way to maintain the color sequence and ensure that the wefts wrap neatly around the selvage without twisting.

3 When you finish your rug, add an appropriate rug finish (I worked a Damascus edge and sewed the fringe ends back into the cloth along warp threads). For rug finishes, see “Favorite Finishes for Weft-faced Rugs,” Doramay Keasbey, *Handwoven*, November/December 2001, pp. 80–81.

1. Draft



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SANDRA STAFF-KOETTER WITH REBECCA LAURENCE

STRUCTURE

Extended point twill.

EQUIPMENT

6-shaft loom, 8" weaving width; 15-dent reed; 1 shuttle; 3" beading needle.

YARNS

Warp: 60/2 Bombyx silk (15,000 yd/lb, Treenway Silks), color #14 (blue), 475 yd; 3-ply Lurex (3,000 yd/lb, Astra Glow, Halcyon Yarn), color #9 (blue), 77 yd; Nymo beading thread, size D, blue, 29 yd.
Weft: 2-ply Fine Cord Bombyx silk (3,100 yd/lb, Treenway Silks), color #23 (brown), 110 yd. Nymo beading thread Size D, blue, about 1½ yd.

OTHER SUPPLIES

Purse frame with sew holes and coin purse pattern (www.tallpoppycraft.com), fabric for lining; matching sewing thread; Delica size 11° beads (Caravan Beads) for woven beading; size 14° seed beads (Beadcats) for fringe, see page 44.

WARP LENGTH

190 doubled 60/2 ends (380 actual ends), 61 metallic ends, and 23 Nymo ends 1¼ yd long.

SETTS

Warp: 30 working ends per inch (3-1/dent in a 15-dent reed; see Figure 2).
Weft: 35 ppi.

DIMENSIONS

Width in the reed: 8⅓".
Woven length: 12".
Finished fabric size: 7¼" × 10"; purse: 3¾" × 3½".

Add beading to fabric for artful accessories

HERE'S AN INNOVATIVE WAY TO EMBELLISH FABRICS WITH BEADS WHILE YOU ARE WEAVING THE CLOTH.



The limitations of weaving on a bead loom led Rebecca Laurence to experiment with combining bead-weaving techniques with the weaving of a fabric on her floor loom. The result is much like a stitched double cloth, as a layer of woven beads (with its separate warp and weft) is stitched to the layer of woven fabric.

With this technique, beaded areas can be created at regular intervals or in specific accented areas. Weave the small Peacock Coin Purse project to understand how the technique works so you can plan your own pieces.



DESIGN CONSIDERATIONS

To plan a beaded fabric, you'll need to use a reed with the same number of dents per inch as beads per inch (Delica and size 11° beads can be sett at 15 per inch, size 8° beads at 10 per inch). To determine a bead's sett, string the beads and count the number in 1". As you plan the warp and weft sett for the fabric that the beads will cover, allow room for shrinkage and take-up. Beads don't shrink! Sampling is the only sure way to get it right.

A beading warp can be added to any fabric as long as there is at least one shaft available for the beading warp beyond those required for the fabric. The minimum number of shafts needed is therefore three. If four shafts are available to you, you can use the project directions given here and thread plain weave on shafts 2 and 3 and the beading warp on shaft 1.



Peacock Coin Purse (project purse, above) by Sandra Staff-Koetter; Jamaica (lower purse on page 42) by Sandra; Peridot (upper purse on page 42) by Rebecca Laurence, and Peacock Purse (below right on this page) by Sandra.

The fabric in the Peacock Coin Purse in the photo above is woven using an 8-shaft M-and-W twill draft. A ninth shaft is therefore required for the beading warp. To reduce the number of shafts, the project directions given here are for a 5-shaft M-and-W twill that is very similar to the 8-shaft twill; a sixth shaft is used for the beading warp.

The beading warp is raised and a row of beads interlaced with it for 3 rows at a time after which the beaded section is tied to the woven fabric (see the instructions with Figure 1, page 44). For some weave structures or using thicker yarns, a

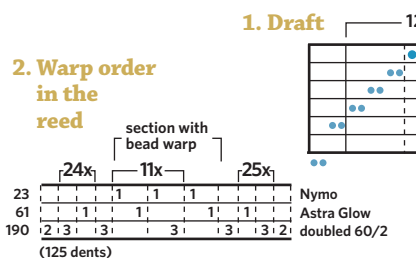
line can become visible in the weft rows where the beading warp is tied to the cloth in the beaded sections. Care must be taken to see that all elements (design, yarn weight, weave structure) work in harmony. Again, sampling is important!

RESOURCES

Durant, Judith, and Jean Campbell. *The Beader's Companion*. Loveland, Colorado: Interweave, 1998; beading a fringe, p. 94.

Monaghan, Kathleen, and Hermon Joyner. *You Can Weave!: Projects for Young Weavers*. Worcester, Massachusetts: Davis Publications, 2000; about bead looms, pp. 68–72.





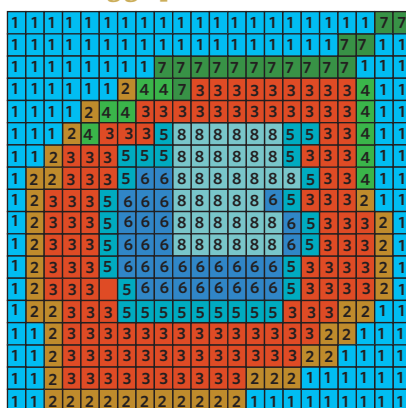
Dashed and solid lines represent the reed; 1 metallic or 3 doubled silk ends are sleyed in each dent; 1 beading end is sleyed in the same dent with each of these in the beading section.

1 Wind a warp of 190 doubled 60/2 silk ends (380 actual ends), 61 metallic ends, and 23 Nymo beading ends 1 $\frac{1}{4}$ yd long (or longer for more pieces) following Figure 2. Use your preferred method to warp the loom. (If you have two warp beams, beam the beading warp separately.) For one beam, when the warp is completely tied on, raise shaft 1 and place a rod under the Nymo beading threads behind the shafts and slide it around to rest under the warp beam. Add weights to the ends of the rod as necessary. Weave a heading using treadles 7-8.

2 Use the purse pattern to determine where your beaded portion will be. Weave the ground fabric following the draft until you get to the beaded section (2" for this purse). Then follow the beading instructions in Figure 1. After completing the beaded section, weave the fabric until the piece of cloth measures 12" (or amount needed for your purse pattern).

3 Remove the fabric from the loom and machine zigzag raw edges. Wash by hand in lukewarm water with a small

2. Beading graph



- 1 matte ocean blue DB-1269 (121)
- 2 metallic olive DB-011 (41)
- 3 silver-lined dark topaz DB-144 (113)
- 4 matte true green DB-746 (10)
- 5 silver-lined capri blue DB-149 (28)
- 6 silver-lined royal blue DB-183 (31)
- 7 silver-lined jade green DB-182 (16)
- 8 silver-lined teal DB-607 (36)

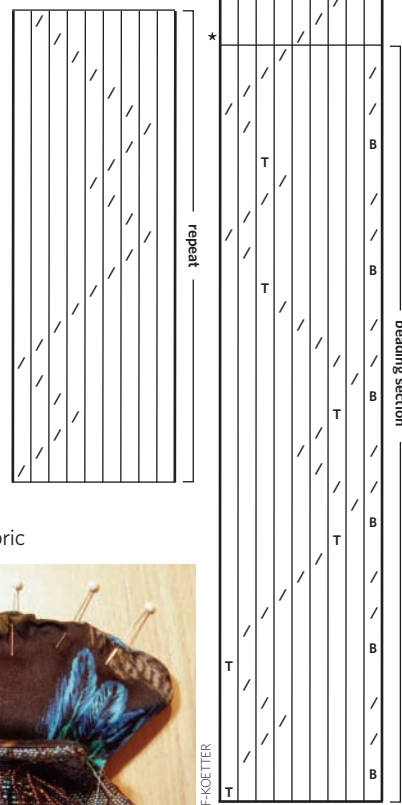
Beads for fringe, one packet each:

50990 aqua-lined metallic olive; 88914 copper metallic
84070 brown with purple iris; 85890 brown-lined light green

To weave beaded area: Stretch 1-2 yd Nymo beading thread 1 ft at a time and then thread into the beading needle. At * in the treadling, place the beading thread into the shed with the silk-cord weft but in the beading area only (tail on the right, needle coming out of the shed at the left). Weave the next 5 picks with silk-cord weft (the beading warp will be up). String the beads for the bottom row of the graph onto the needle. Raise the beading warp with treadle 9 (at B) and keep it up. Insert the string of beads under the beading warp threads so that a bead shows between each thread. Pull the stringing thread to tighten the row without pulling in edges. Take the needle, which is now on the right side of the beading section, back through the beads. It will go through the beads on top of the beading warp threads (the stringing length is underneath them) to lock in the row of beads. Work the next two graphed rows in the same way. Then weave with the silk weft (at T), which ties the beaded rows to the cloth. Repeat for 3 rows of beads at a time for the rest of the graph.

* Insert beading weft with silk cord weft.

Weave after beading:



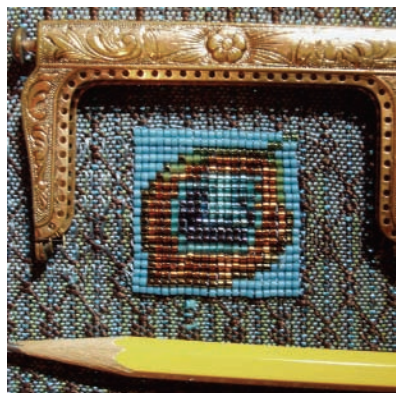
amount of Synthrapol or mild detergent. Gently roll in a towel; dry flat. Steam-press on the back, medium heat. Attach beaded fringe at the edges of the beaded feather motif, if desired; see Resources, page 43.

4 Cut out purse pieces from fabric and lining. Machine zigzag raw edges of handwoven fabric. Follow pattern directions to assemble and sew the purse. Handsew the purse to the frame. If desired, cover the frame's sewing holes with beads.

a. Beaded area before fringe is added

b. Purse fabric and lining pieces

c. Lining pinned to fabric



PHOTOS BY SANDRA STAFF-KOETTER



Pastimes

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Sandra has been weaving for over 15 years, and selling her works, like the one you see above, for the past ten years ("since just about the time I purchased my AVL loom"). For the past 5 years, weaving has been Sandra's sole source of income. She is the recipient of both the HGA Award and the Complex Weavers Award.



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LUCIANO ABBARNO

STRUCTURE

Broken 1/3 twill with
2/2 leno.

EQUIPMENT

4-shaft loom, 11" weaving
width; 6-dent reed;
1 stick shuttle, 1 pick-up
stick; 1 Big Eye Needle for
threading beads.

YARNS

Warp: 5/2 spun silk (1,188
yd/lb, item #145, 268 yd/
skein, Halcyon Yarn),
natural, 341 yd.
Weft: 5/2 spun silk,
natural, 225 yd.

SUPPLIES

2,280 size 6° glass seed
beads (or number
desired) for warp; 348
size 2° glass seed beads
for leno bands.

WARP LENGTH

124 ends (includes 2
doubled floating
selvedges) 2³/₄ yd long
(allows 3" for take-up,
34" for loom waste; loom
waste includes fringe).

SETTS

Warp: 12 epi (4-0/dent in
a 6-dent reed).
Weft: 11 ppi.

DIMENSIONS

Width in the reed: 10¹/₂".
Woven length: 62".
Finished size after
washing: 8¹/₂" × 54" plus
8" fringe each end.

Beaded silk scarf with bands of beaded leno

BOTH THE WARP THREADS AND LENO WEFT THREADS ARE
BEADED IN THIS SCARF. SOUND INTRIGUING? IT'S EASY!

This scarf evolved from my early attempts to design a shawl for auction at a sheep-to-shawl competition. I was exploring ways to add value to the shawl without losing time during the event. Warp beading was my first idea; beaded leno bands, my second.

I made up a few rules. Beads can be expensive, so, Rule #1: Every warp end contributes a maximum of one bead per woven section between bands of leno. So that the beads can pass through it, I needed to use a reed with large dents. That meant that several ends would be sleyed together in a dent and must be thought of as a group, leading to Rule #2: In a 6-dent reed, four warp ends in a dent equal one group.

The next question became: How can I determine when to bring a bead through the reed to incorporate it into the cloth? I decided to divide the beads arbitrarily into three groups (A-B-C, A-B-C, etc.) and randomly take a bead first from group A, then B, then C. For the scarf, I repeated the following process: weave 4 picks and bring forward a bead from each A group, weave 4 picks and bring forward a bead from each B group, and weave 4 picks and bring forward a bead from each C group. This system arranges the beads in diagonal rows in the cloth.

For the weft beading in the leno rows, where fitting a bead through the reed is not an issue, I chose larger beads. Rounded glass beads work best for both warp and weft beading. Semiprecious stones would be too heavy to wear and "chips," too sharp. Always buy extra beads, because a percentage can be expected to be defective or to have holes too small for threading onto the yarn.

The more than 2,500 beads used in it make this scarf fairly heavy. You can weigh the beads you are thinking of using and reduce the number you thread and the rate at which you use them for lighter scarves or shawls.

Amounts are given for a 2³/₄ yd warp, requiring three skeins of silk for the scarf. You can plan a 2¹/₂ yd warp instead to use two skeins and allow 8" instead of 12" for fringe.

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Chadds Ford, Pennsylvania, 1944; *Satin Weave* draft, p. 73.

Beads can turn any scarf or shawl

into a dressy, dramatic accessory.

1 Wind a warp of 124 ends $2\frac{3}{4}$ yd long. Using a back-to-front warping method, beam the warp centered for $10\frac{1}{2}$ " and thread the shafts following Figure 1. Before sleying the reed, use the Big Eye Needle to thread 19 size 6° beads onto each warp thread except floating selvages (see Photo b). With the beads between the heddles and the reed (Photo c), sley the reed and tie the warp onto the front apron rod using 6" of warp length. With scrap yarn, weave 3" (1-2-3-4) and then pull 3 beads per warp thread through the reed and to the fell (to twist later with the fringe). Then weave another 3" (Photo d) with scrap yarn (12" total warp length is needed for twisted fringe).

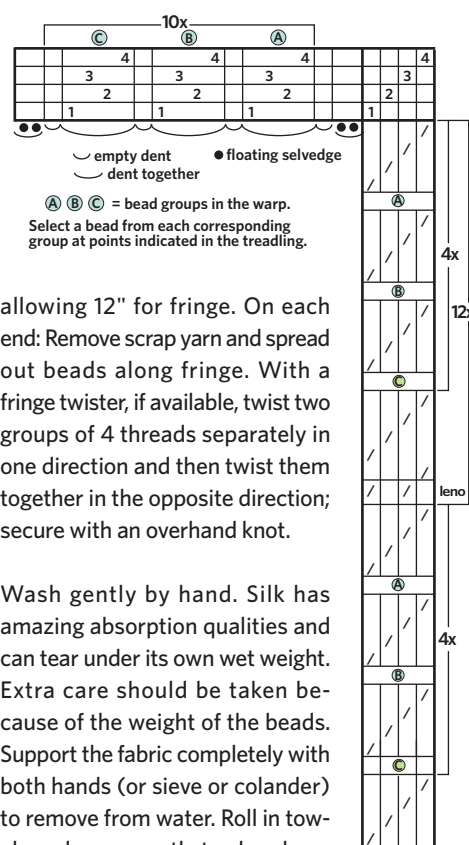
2 Wind a stick shuttle with about 18 yd silk weft (this is enough to weave the section before the first leno row plus 2 or 3 picks beyond it). Starting the shuttle from left to right with treadle 1, weave following Figure 1, bringing beads from successive groups forward toward the reed (Photo e) and

through it to the fell. The dents in the 6-dent reed are narrow enough that the beads have to be "popped" through with a little pressure (Photo f).

3 When you come to the first leno row, unwind the remaining yarn on the shuttle and thread 29 size 2° beads onto the weft yarn (pushing them down to where the weft exits the woven cloth). Rewind the shuttle. Work the leno: Twist the 2 right warp ends in each dent under the raised left 2 warp ends and hold them in place with the pick-up stick (Photo g). Close the shed made with the shafts and turn the pick-up stick on edge. Pass the shuttle through this shed, dropping a bead into each gap except the gap next to each doubled floating selvedge (Photo h).

4 Continue, alternating sections of weaving with leno bands as in Figure 1. End with 3" with scrap yarn, bring all remaining beads to the fell, and weave 3" with scrap yarn. Remove the warp from the loom,

1. Draft for scarf



allowing 12" for fringe. On each end: Remove scrap yarn and spread out beads along fringe. With a fringe twister, if available, twist two groups of 4 threads separately in one direction and then twist them together in the opposite direction; secure with an overhand knot.

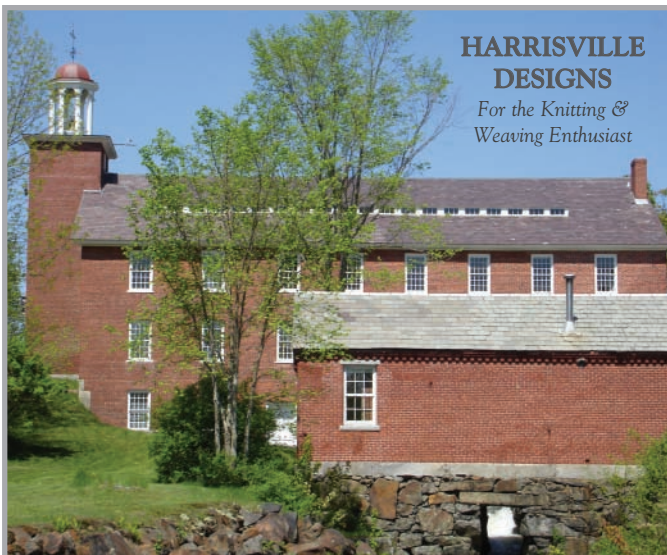
5 Wash gently by hand. Silk has amazing absorption qualities and can tear under its own wet weight. Extra care should be taken because of the weight of the beads. Support the fabric completely with both hands (or sieve or colander) to remove from water. Roll in towels and press gently to absorb excess water without damaging beads. Lay flat to dry.

Beads are strung on the warp threads behind the reed and also on a leno weft.

a. Selecting beads at the bead store, b. threading beads on warp threads, c. aligning beads between reed and heddles, d. weaving beads in the heading for fringe, e. bringing a bead to the reed, f. pushing a bead through the reed, g. making the leno twist, and h. placing the leno weft.



PHOTOS BY STEPHANIE DAUGHERTY



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MARIELLEN BOSS

A kitchen valance in Brooks bouquet

STRUCTURE

Plain weave with Brooks bouquet.

EQUIPMENT

Rigid-heddle or 2-shaft loom, 16" weaving width; 12.5-dent rigid heddle, 12-dent rigid heddle, or 12-dent reed; 1 shuttle.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Yarn Barn of Kansas), #5096-B Cerise, 665 yd.
Weft: 8/2 unmercerized cotton, 5096-B Cerise, 558 yd.

WARP LENGTH

190 ends 3½ yd long (allows 4" for take-up, 26" for loom waste).

SETTS

Warp: 12½ or 12 epi (1/dent in a 12.5-rigid heddle, 12-dent heddle, or 12-dent reed).
Weft: 12 ppi.

DIMENSIONS

Width in the reed: 15½" for 12.5-dent heddle; 15⅝" for 12-dent heddle or reed. Woven length (measured under tension on the loom): 96".
Finished size after washing: 10" × 81½" with 1½" casing along one selvedge (top of valance) and ¼" (side) hems.

IT'S ONLY PLAIN WEAVE, BUT BROOKS BOUQUET GIVES THIS CLOTH A FANCY LACY TEXTURE.

A SOAR workshop in rigid-heddle weaving by Joan Sheridan has kept me happily heddlng ever since!

An old Shuttle-Craft Guild monograph introduced me to Brooks bouquet. Since I spin and knit, I thought that the handwork involved in this technique would be fun and keep my interest—and I was right! For something small to practice with, I decided on a valance for a kitchen window, thinking of a valance as basically an overgrown scarf.

To the finished height of the size valance I wanted (the width of the fabric on the loom), I added 4" for draw-in and shrinkage. Then I measured the width of my window and added one half that measurement to the woven length to allow for ruffling.

I planned a plain-weave casing for which one selvedge could be folded only once to hold the curtain rod. Since the opposite selvedge would be used as the bottom edge, no bottom hem would be required. I allowed 3" of plain weave for the casing and about ½" of plain weave for the bottom edge. A bit of

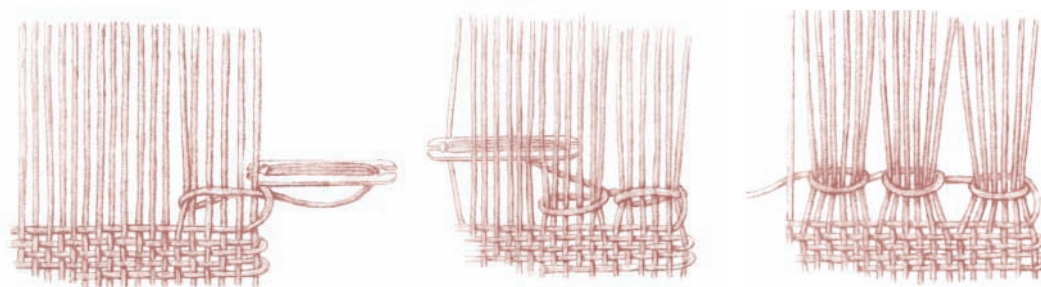
plain weave at the start and at the end of the weaving allowed for narrow doubled hems that would become the sides of the valance.

The yarn I used is a 10/2 unmercerized cotton I dyed using a knitting machine dyeing technique by Nancy Roberts (something I also learned in a SOAR workshop). This technique results in a graduated dye color across the piece, and you can place the colors where you want them to appear. The effect in my valance is very subtle. The instructions given here are for 8/2 unmercerized cotton, which comes in many colors so that you can plan a valance that goes with the décor in your chosen room.

RESOURCES

Tidball, Harriet. *Two-Harness Textiles: The Open-Work Weaves*. Shuttle Craft Guild Monograph 21. Petaluma, California: Shuttle-Craft Books, 1967, pp. 13–14; Brooks bouquet worked on an open shed with a closed-shed variation.

1. Brooks bouquet





1 Warp the loom using your preferred method with 190 ends $3\frac{1}{2}$ yd long. Center for a width of $15\frac{1}{5}$ " in a 12.5-dent rigid heddle or $15\frac{5}{8}$ " in a 12-dent rigid heddle or 12-dent reed. Thread the heddle so that the first warp thread on the right goes through a slot and the last one on the left through a hole (or thread the shaft loom for plain weave). Tie on and tension the warp. Tie a marker yarn through the twenty-second slot from the right (or forty-fourth dent if you are using a reed) and around the top of the heddle (or reed) to divide the casing section on the right from the Brooks bouquet pattern area on the left.

2 Beginning with the shuttle on the right and the heddle positioned so that the slot threads are up, weave 12 picks of plain weave for a rolled hem. Hemstitch over the first 2 picks or plan to machine zigzag.

3 For the Brooks bouquet (this variation is worked on a closed shed): With the

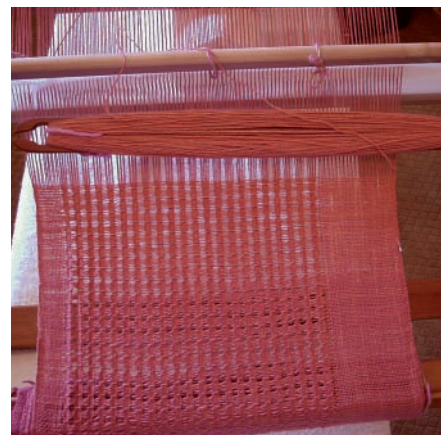
heddle down (so that the slot threads form the top shed) and the shuttle on the right, take the shuttle through the shed to the marker. Bring the shuttle up out of the shed. Release the heddle (close the shed). Take the shuttle under the first 6 threads to the left of the marker and back up and over them to the right and then down and under 12 threads to the left (including the first 6), and back up to the top, drawing the first group of six threads together (1 bouquet formed). Take the shuttle back to the right over 6 threads, down under 12 threads to the left, and back up and over 6. Repeat the sequence of under 12, back up and over 6 until you have made 22 warp bouquets. After the last bouquet, make the original shed and pass the shuttle under the raised threads and out to the left selvedge.

4 Weave 5 picks of plain weave, ending with the shuttle on the right, and repeat the bouquet row. Continue, alternating 5 picks plain weave with a row of Brooks bouquet for 94" or the

length required. End with 12 picks of plain weave and hemstitch.

5 Machine wash, gentle; hang to dry. Press while slightly damp. Trim fringe close to hemstitching (or machine zigzag ends), turn twice, and machine stitch a narrow hem. For the casing, fold the 3" selvedge section in half, press, and stitch along selvedge. 

a. The valance on the loom: tension is released slightly to work the warp bouquets.



ANN SQUIRE

Showcase fancy yarns

IN STARRY NIGHT AND SUNNY DAY SCARVES!

STRUCTURE

Supplementary warp and
weft on a plain-weave
ground.

EQUIPMENT

6-shaft loom or 4-shaft loom, 15" weaving width; 10-dent reed; 2 shuttles; 16" pick-up stick for 4-shaft draft.

YARNS

Warp for Sunny Day scarf:
8/2 Tencel (3,360 yd/lb,
Webs), Fire (variegated),
846 yd; 1.8/1 rayon slub
(1,680 yd/lb, Earth Guild,
gold, 21 yd.

Weft: 8/2 Tencel, Spice
(nonvariegated), 550 yd;
1.8/1 rayon slub,
gold, 20 yd.

Warp and weft for Starry
Night scarf: 18/2
wool/silk (5,040 yd/lb,
JaggerSpun, Zephyr), Indi-
go, 1,391 yd; viscose and
metallized polyester
(4,000 yd/lb, Lumina, Silk
City), White Gold, 41 yd.

WARP LENGTH

289 ends 3 yd long
(allows 5" for take-up and
31" for loom waste; loom
waste includes fringe).

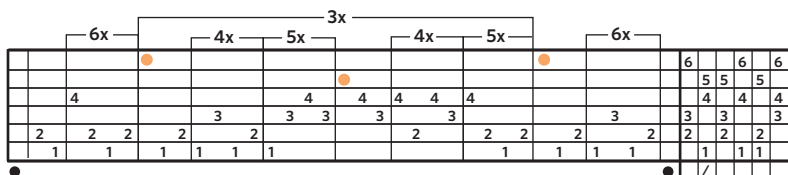
SETTS

Warp: 20 epi (2/dent in a
10-dent reed;
denser at selvages).
Weft: 18 ppi.

DIMENSIONS

Width in the reed: 14 $\frac{1}{5}$ ".
Woven length: 72".
Finished size after
washing: 13" $\times$ 67" plus
6" fringe at each end.

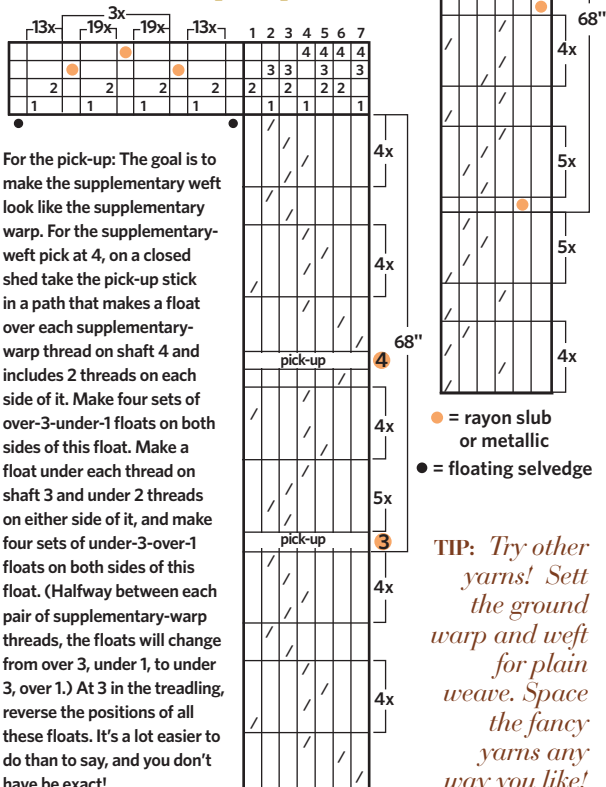
1. 6-shaft draft



2. Warp color order

	6x		
7	1	1	Sunny or Starry:
282	27	38	rayon or metallic
289			Tencel or wool/silk

3. 4-shaft draft with pick-up



For the pick-up: The goal is to make the supplementary weft look like the supplementary warp. For the supplementary-weft pick at 4, on a closed shed take the pick-up stick in a path that makes a float over each supplementary-warp thread on shaft 4 and includes 2 threads on each side of it. Make four sets of over-3-under-1 floats on both sides of this float. Make a float under each thread on shaft 3 and under 2 threads on either side of it, and make four sets of under-3-over-1 floats on both sides of this float. (Halfway between each pair of supplementary-warp threads, the floats will change from over 3, under 1, to under 3, over 1.) At 3 in the treadling, reverse the positions of all these floats. It's a lot easier to do than to say, and you don't have to be exact!

TIP: Try other yarns! Settle the ground warp and weft for plain weave. Space the fancy yarns any way you like!

A swatch by Sharon Alderman inspired these scarves. The original draft took ten shafts, but turning the draft reduced the number to six. The scarves can even be woven on four shafts using pick-up for the not many (!) supplementary-weft threads.

WEAVING NOTES

Use your preferred method to warp the loom following Figure 1 or 3 and Figure 2. Centering for 14¹/₅, sley the first floating selvage singly, then sley 4/dent for two dents. Sley the next 272 ends 2/dent, then 4/dent, 3/dent, 1/dent.

Allow 8" for fringe and weave following Figure 1 or 3. Hemstitch over the first and last 2 picks including 6 ends in each stitch (7 in the last). Do not cut the supplementary weft between uses—encircle it as you do the floating selvages.

Allowing 8" for fringe, remove the scarf from the loom and prepare a twisted fringe including two hemstitched groups in each fringe. Fill a basin with lukewarm water (add Eucalan, if desired) and allow the scarf to soak. Rinse and roll in a towel to absorb excess water, and then lay flat, smoothing out any wrinkles. When the scarf is almost dry, press with a warm iron. 

RESOURCES

Alderman, Sharon. *Mastering Weave Structures*. Loveland, Colorado: Interweave, 2004; turned drafts, pp. 246–247.

JEANETTE TREGLEAGLE

New projects from old: from shawl to scarf

WE STAND ON THE SHOULDERS OF OTHER WEAVERS WHEN
WE REINTERPRET THEIR GREAT IDEAS, AGAIN AND AGAIN.

STRUCTURE

Deflected doubleweave.

EQUIPMENT

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

YARNS

Warp: 18/2 wool/silk (5,040 yd/lb, JaggerSpun Zephyr), Peacock, 246 yd; Marine Blue, 192 yd. 8/2 Tencel (3,360 yd/lb, Webs), Sienna, 336 yd.
Weft: 18/2 wool/silk, Peacock, 142 yd; Marine Blue, 136 yd. 8/2 Tencel, Sienna, 203 yd.
200 6° beads, if desired.

WARP LENGTH

258 ends 3 yd long
(allows 4" for take-up,
39" for loom waste; loom
waste includes fringe).

SETTS

Warp: 30 epi (2/dent
in a 15-dent reed).
Weft: 28 ppi.

DIMENSIONS

Width in the reed: $8\frac{2}{3}$ ".
Woven length: 65".
Finished size after washing: $6\frac{1}{2}$ " $\times$ 52" plus 6" fringe at each end.

Karen Donde uses a draft from a 1963 Shuttle-Craft portfolio for a shawl (Photo a); the same draft produces the scarf on page 55.

Some say that there is nothing new in weaving. But there are always new ways to interpret a draft, new colors to use, new yarns. Here's another take on an old draft.

DESIGN NOTES

To design your own piece using this draft, choose two contrasting colors or colorways and use an appropriate sett for plain weave.

WEAVING NOTES

For the scarf, warp the loom following Figures 1 and 2. Allowing 9" for fringe, weave 4 picks of plain weave; hemstitch over the first 2 picks. Weave the scarf for 65" following Figures 2 and 3. Weave 4 picks plain weave and hemstitch over the last 2 picks. Allowing 9" for fringe, remove the scarf from the loom. Wash the scarf by hand in warm water, agitating gently. Lay flat to dry. Prepare a twisted

1. Draft

1. Draft

Diagram 1: Draft

Diagram 1 shows a 10x10 grid representing a weaving draft. The grid is divided into sections by vertical lines. Above the grid, the following labels are present: $6x$, $5x$, $8x$, $6x$. The grid contains numbers (1-8) and empty cells, representing a specific weaving pattern. Below the grid, the text "floating selvage" and "plain weave" are written, indicating the types of weaves used in different parts of the draft.

2. Warp color order

$$\begin{array}{r} 4x \\ \hline 112 \quad 14 \quad 14 \\ 64 \quad 16 \\ 82 \quad 17 \quad 16 \quad 1 \\ \hline 258 \end{array}$$

Sienna
 Marine Blue
 Peacock

Peacock
 Marine Blue
 Sienna

3. Weft color order

4		
16		
	12	
	16	
	12	
16		
4		

3. Weft color order

4		
16		12
	16	12
16		
4		

fringe (2 fringes per warp stripe); string beads before final twist if desired. 

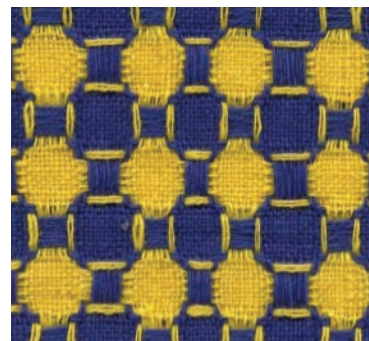
The draft

Karen Donde discovered the draft for her shawl (Photo a) in an old monograph. (For complete weaving directions for her shawl, see “Sailors Take Warning,” *Handwoven*, November/December 2007, pp. 68-71). The monograph (Harriet Tidball’s *Ten Textiles from Far and Wide*, Shuttle-Craft Special Portfolio, 1963) includes actual woven samples. The sample appearing in the monograph is shown in Photo b and attributed there to “India.” If only we could keep following the draft and know by whom it was woven in India—and where and by whom before that!

a. Detail of Karen Donde's shawl



b. Sample from 1963 monograph





LINDA LIGON

Answers to a request: two luscious silk scarves

Pleated scarf

STRUCTURE

Turned twill.

EQUIPMENT

8-shaft loom, 17" weaving width; 15-dent reed; 1 shuttle.

YARNS

Warp: 30/2 silk (7,850 yd/lb, Treenway Silks), Gypsy Passion #959, 360 yd; Amethyst #52, 396 yd; Bordello #20, 432 yd; Persimmon #9513, 288 yd.
Weft: 100% overtwist (Z-twist) crepe wool (15,040 yd/lb, 2,820 yd/3 oz cone, item NS-2B, Habu Textiles), color #M3 146 (red brown), 850 yd.

WARP LENGTH

492 ends 3 yd long (allows 2" for take-up, 34" for loom waste; loom waste includes fringe).

SETTS

Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 22 ppi.

DIMENSIONS

Width in the reed: 16²/₅".
Woven length (measured under tension on the loom): 72".
Finished size after washing: 5" × 68" plus 1¹/₂" fringe at each end.

GREAT IDEAS FROM OUR READERS—MY MENTORS—HELPED ME SHOW OFF SILK YARN TO ADVANTAGE!

I've only taken two weaving classes in my life and both were more than thirty years ago, but I have the best teachers anyone could ask for. In answer to my question about how best to use my stash of silk and wool yarns (Endnotes, September/October 2008), I got more than thirty wonderful project suggestions!

I had to make some hard choices. The yarn I decided to work with first was the 30/2 silk. Why not try weaves I'd never tried before? Yvonne Stahl of Denver, Colorado, suggested a pleated fabric that depends on a fine, high-twist weft for the pleating. With her long-distance guidance, the resulting scarf turned out to be one of the easiest and most satisfying pieces I've ever woven. (A scarf of Yvonne's and a handspun one by Gisela Evitt using the same draft appear in *Handwoven Scarves*, Interweave, 1999, pages 92–93.)

Going in a very different direction (though staying in the twill family), Deborah Chandler of Guatemala City noted that satin would show off the sheen of the silk yarn better than most other weave structures. All these years, and I'd never woven satin! I turned to Sharon Alderman's inestimable book, *Mastering Weave Structures* (Interweave, 2004, pages 64–65) for particulars and threaded a 5-shaft satin, tying it up so that I raised only one

shaft at a time. Again, simple, fun, new, and immensely satisfying. Sharon warned against curling selvages, and I was sort of hoping they would—curl, that is—which is why I threaded the edges in a different color. Curly colored edges! But once the scarf was washed and ironed, it flattened itself right out. Sleek and lovely, quick and easy to weave.

I ran out of time to try Rosalie Neilson's suggestion, based on a fabric her son picked up in Africa—simple plain-weave stripes with spaces between warp stripes. So I didn't get to try Madelyn van der Hoogt's suggestion to put leno twists at stripe edges to keep warp threads from migrating. Another time!

Project directions given here are based on my scarves. Yarn colors are suggested since mine were from a variety of sources, some no longer available. Consider different colors, fewer, more!

Thanks to all of you who sent me your ideas—I have inspiration and incentive to keep going for a long time!

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HALCYON YARN



BOUNTIFUL

ROSALIE NEILSON

STRUCTURE

A variation of honeycomb for Ovals scarf (at left, page 61); warp floats and cut weft floats on a plain-weave ground for Tufts scarf (at right, page 61).

EQUIPMENT

4-shaft loom, 10" weaving width; 12-dent reed; 2 shuttles, 5 bobbins.

YARNS

Warp: 20/2 wool (4,750 yd/lb, "fullingproof," Mora, Glimåkra USA), #2009 (lt green), 1,404 yd. (lt green), 1,404 yd.
Weft for Ovals scarf: 20/2 wool, #2009 (lt green), 220 yd; #2077 (purple) and #2022 (pink-orange), 60 yd each; #2039 (red-orange) and #2087 (navy), 24 yd each.
Weft for Tufts scarf: 20/2 wool, #2009 (lt green), 220 yd; 12/2 silk (2,800 yd/lb, Gemstone, Halcyon), #116 (orange) and #114 (purple), 75 yd each.

WARP LENGTH

234 ends (includes 2 floating selvages)
6 yd long (allows 8" for take-up, 47" for loom waste; loom waste includes fringe).

SETTS

Warp: 24 epi (see slewing order in Figure 1, page 62).
Weft: 14-15 ppi.

DIMENSIONS

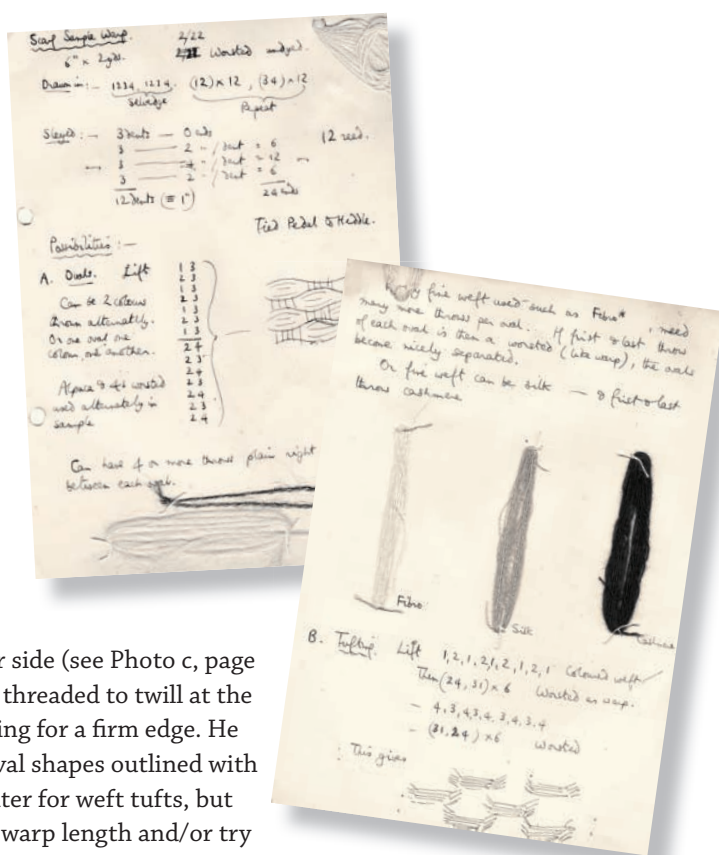
Width in the reed: 9 $\frac{3}{4}$ ".
Woven length:
Ovals scarf, 78";
Tufts scarf, 83".
Finished size (after washing):
Ovals scarf, 8" x 67";
Tufts scarf, 8" x 75".

A Peter Collingwood draft for scarves

JASON COLLINGWOOD SHARES A DRAFT HE FOUND IN HIS FATHER'S WEAVING NOTES FROM 1952 WHEN PETER COLLINGWOOD WAS STILL A NEW WEAVER.

Peter once commented that he learned a lot using warps from a favorite teacher, warps that allowed trying out new things. Here is one of them. How about seeing what you can do with it?

Peter Collingwood was thirty years old when he took the notes (at right) from his teacher for a spaced-warp scarf sampler using worsted wool at 24 ends per inch. He assigned the first sett of 24 ends alternately to shafts 1 and 2 and the next 24 ends alternately to shafts 3 and 4, leaving three empty dents between setts. He sleyed each sett so that the middle 12 ends were crammed into three dents (4/dent), while the remaining 6 ends on either side were sleyed at 2/dent. The wool ends in each sett therefore occupy nine dents with three empty dents on either side (see Photo c, page 62). He added an 8-end selvage threaded to twill at the beginning and end of the threading for a firm edge. He calculated that he could weave oval shapes outlined with undulated weft or floats to cut later for weft tufts, but his ideas didn't end here. Add to warp length and/or try different colors and materials for your own experiments.



Weave honeycomb and weft pile



for two scarves—or just play with this.

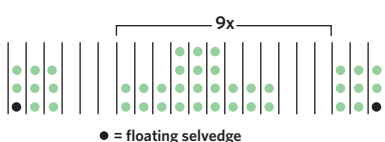
1 Wind a warp of 234 ends 6 yd long for two scarves. Because of the irregular denting order, it is easiest to use a back-to-front warping method for this project. Add to warp length for sampling and add 2½ yd for each additional scarf.

2 Centering for 10" in a raddle, beam the warp with lease sticks in the cross. Thread the shafts following Figure 2 (or Figure 4, which repeats the same threading), placing a floating selvedge on each side. Sley the reed following Figure 1 with empty dents as shown.

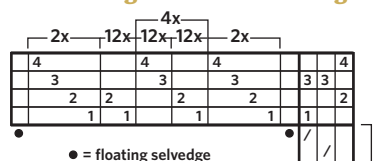
3 Allowing 6" for fringe, weave the Ovals scarf following the treading in Figure 2 and the weft color order in Figure 3 (the colored weft stripes are arranged in a Fibonacci order, moving from orange on one end to purple on the other) or choose a color order of your own. I cut the weft and wove in weft tails at each color change, alternating sides to avoid weft buildup. You can carry the green weft up the selvedge without cutting it, but you'll need to take each colored weft around it and around the floating selvedge as you go.

4 Allowing 12" between scarves for fringe, weave the Tufts scarf following Figure 4. I chose to use silk for the pile weft so that it would lie flat and ribbonlike on the surface of the matte wool ground. You could use the Mora wool to create pile with a shaggier texture. You can also place your rows of tufts closer together (as in Peter's drawing on page 60) or vary the distance between them.

1. Warp sleying order



2. Threading and Ovals treading

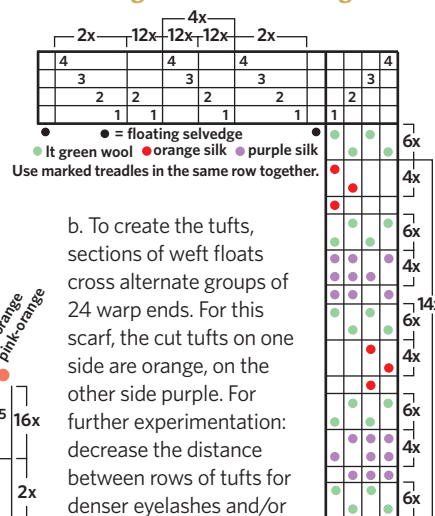


a. To create the ovals, sections of plain weave alternate with sections of floats. In the float sections, warp floats on both sides of the fabric enclose a group of colored weft floats. For further experimentation: vary the width of the groups in the warp, vary weft colors, and vary the height of the cells.

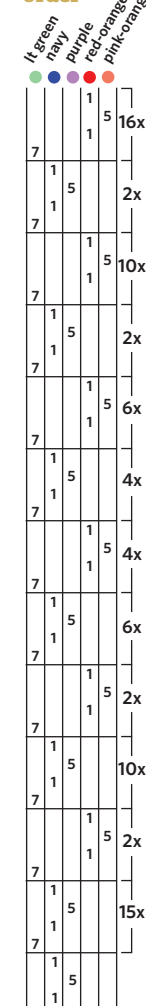


5 Again allowing 6" for fringe, remove the scarves from the loom. Prepare a twisted fringe with two groups of 6 ends in each fringe.

4. Threading and Tufts treading



3. Ovals weft color order

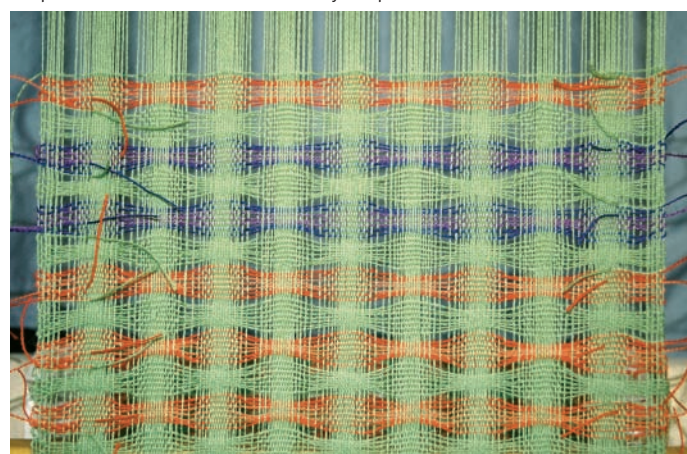


b. To create the tufts, sections of weft floats cross alternate groups of 24 warp ends. For this scarf, the cut tufts on one side are orange, on the other side purple. For further experimentation: decrease the distance between rows of tufts for denser eyelashes and/or try different colors and fibers for eyelash wefts.



6 Wash the scarves by hand in hot water with a small amount of dishwashing liquid. Agitate firmly to full the yarn softly, about 4 min. Rinse well and roll in a towel to squeeze out excess water. Machine dry with a towel; check often and remove when dry (about 4 min). Steam press.

c. Spaces in the reed add to the curvy shapes of the ovals.



d. Cut the orange floats on one side, the purple floats on the other.



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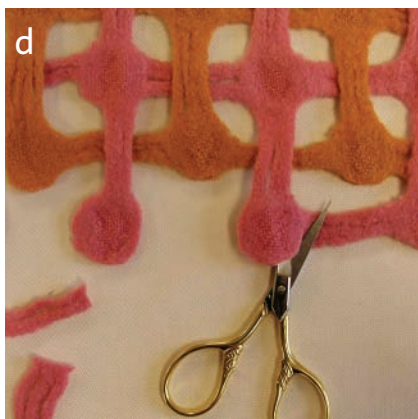
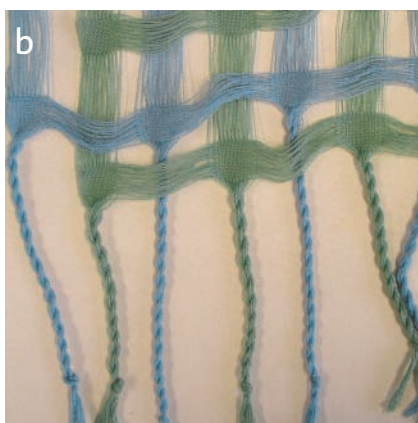
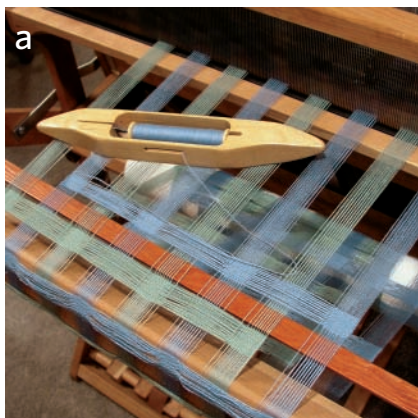
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MADELYN VAN DER HOOGT

Felted-lace scarves

QUICK TO WEAVE AND HOT TO SELL



Here's the first in our new series: Weave to Sell. You have permission to use these project directions to weave and sell the featured textile. We'll estimate costs and suggest prices (but don't quit your day job yet!).

We hope this column will lead to lots of discussion among our readers. What makes something worth weaving for sale? How much can you hope to make per hour? How do you access potential purchasers? (For more on this, see Syne Mitchell, page 9.) What prices can you ask?

Projects appearing in *Handwoven* come with a copyright warning: You can use the instructions to weave items for personal use but not for show or sale. For the projects presented in Weave to Sell however, this restriction does not apply. The designers who develop the projects (and *Handwoven*) grant you permission to weave and sell these pieces. They'll be made of available, affordable

materials, be relatively quick to weave, and have an appeal in the marketplace.

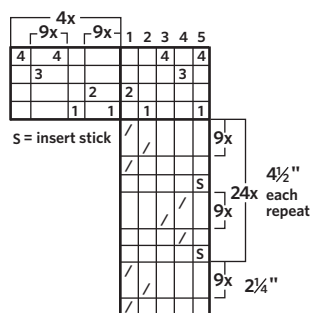
FELTED-LACE SCARVES

Complete instructions for weaving and finishing these scarves in JaggerSpun Superfine Merino are available at handwovenmagazine.com (December's Scarf of the Month). I removed one warp stripe for the scarves shown here (the new draft is in Figure 1); finished width is about $7\frac{1}{2}$ ". For these scarves (top to bottom on page 65), I used Cassis and Pumpkin, Copper and Peacock, and Ice Blue and Sage. The merino wool fulls so well that you can cut away any part of the scarf, as in making fringe with tab-like tassels as for the Cassis/Pumpkin scarf—thanks go to Barbara Hebster for this idea (*Handwoven*, January/February 2009, page 45).

Pricing handwovens is very tricky—a discussion for future issues. Because felted fabrics are currently hot, I should be able to charge in the neighborhood of \$100 for each scarf. With no consignment fee and \$12–25 of yarn/scarf, I can make \$12–16/hour (depending on the put-up of the yarn I buy).

Although maybe I should point out that these scarves are so much fun to weave, I might be willing to pay that much just for the pleasure!

1. Draft for scarves



- a. Weaving in progress
- b. twisted fringe before washing
- c. Trimming loose ends after washing
- d. Trimming fringe

PHOTOS BY MADELYN VAN DER HOOGT

Weave to Sell Yarn Market

Look for these and similar yarns at your local weaving and knitting shops. Buy one-pound cones (the most economical way) or in smaller put-ups where available to get many colors for a variety of scarves. Also see two of our advertisers (below) for specials.

Halcyon Yarn

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Weave this scarf for \$25 w/shipping (mention HW3). 46 colors, bigger savings at www.halcyonyarn.com

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See our website for a lovely range of colors available in JaggerSpun Superfine Merino www.LunaticFringeYarns.com

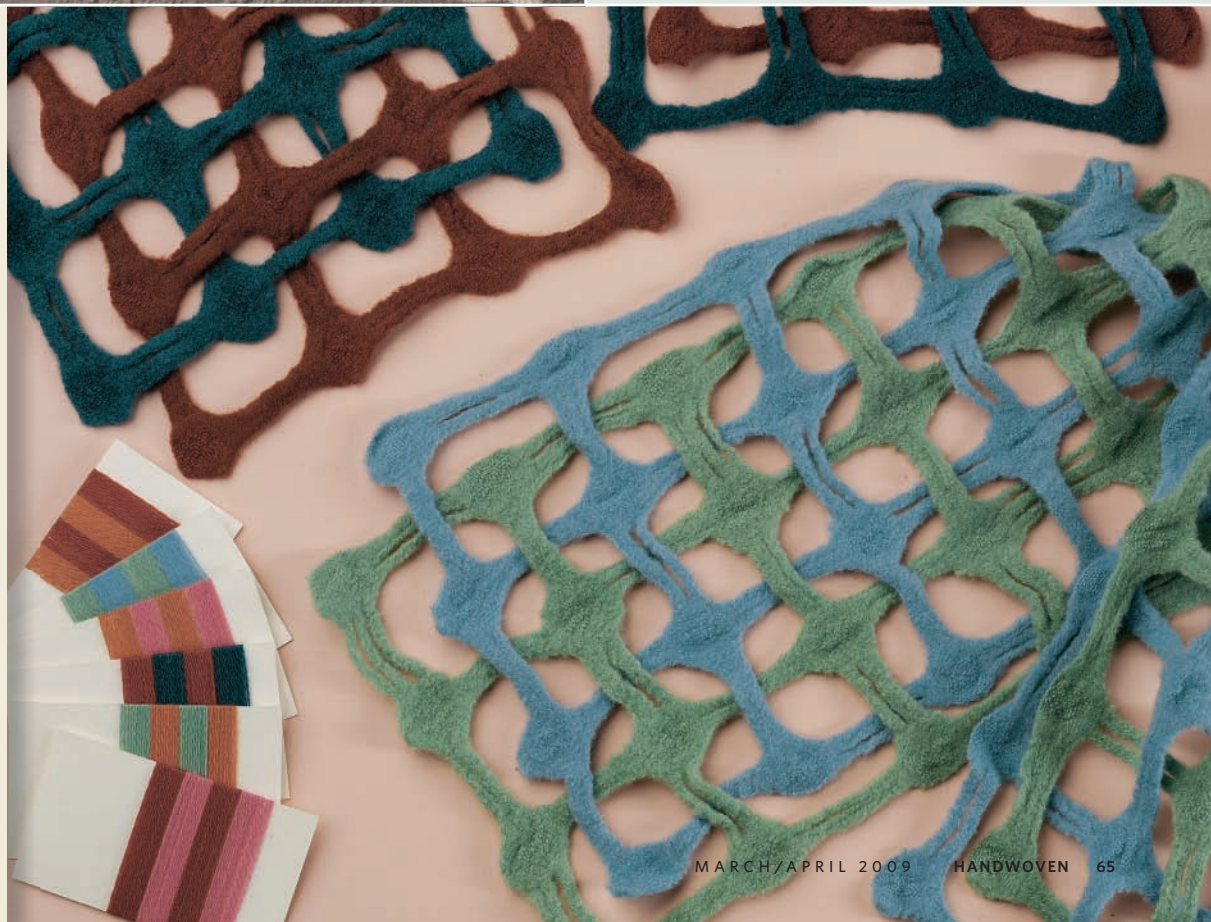
Time per scarf:

- Wind warp: 20 min
- Sley reed: 15 min
- Thread 75 min (or 40 min to tie a new warp onto an old one)
- Beam warp: 30 min
- Weave: 2½ hr
- Finish: 60 min (not including drying time)
- Total: under 6 hr

Materials:

Allowing 4 yd warp length per scarf:

- 152 ends = 608 yd for warp
- 932 picks = 415 yd for weft
- Total yardage per scarf: 1,023 yd
- Number of scarves per 1 lb cone: 4-5.





GO-TO YARNS FOR YOUR STASH:

JaggerSpun Superfine Merino

100% wool, 5,040 yd/lb
Suggested sett for plain weave: 24

Harrisville Designs Shetland

100% wool, 1,800 yd/lb
Suggested sett for plain weave: 15

Webs Half-Bleached 40/2 Linen

100% linen, 6,000 yd/lb
Suggested sett for plain weave: 30

Sock Yarn

(Shown is Brown Sheep Wildefoot)
75% wool/25% nylon, 1,965 yd/lb
Suggested sett for plain weave: 12

Handpaint Originals from Brown Sheep

(Shown in New England Fall colorway)
70% mohair/30% wool, 805 yd/lb
Suggested sett for plain weave: 8

Unmercerized Cotton

(Shown is 10/2 mill-end cotton from Webs)
100% cotton, 4,200 yd/lb
Suggested sett for plain weave: 24

Handspun

50% wool/50% Tencel, 1,300 yd/lb
Suggested sett for plain weave: 9

Hand-Dyed Silk/Wool Blend

(Shown is Bloomfield in the Mackinaw colorway from Heritage Spinning and Weaving)
50% wool/50% silk, 1,300 yd/lb
Suggested sett for plain weave: 10

Editor's Choice

Do you have a favorite stand-by? A yarn that will perform for you no matter what you ask of it? It turns out that the editors at *Handwoven* and its sister publications *Spin•Off* and *Fiberarts* do! We asked a group of editors about their favorite yarns and why they like them. It reads like a **who's who of yarn**. If you stocked your shelves with these picks, you could weave for a lifetime. That's not to say that variety isn't the spice of life. But after all, it is what we do with yarn that counts most. We asked around, and here are what our editors reach for most often when they sit down to weave.



Madelyn van der Hoogt, Editor in Chief, *Handwoven* **JaggerSpun Superfine Merino**

JaggerSpun Superfine Merino is on several of my looms right now. I love the way the yarn feels and how reliably and beautifully it fulls and shrinks. (I do wish they'd revisit the colors available.) I make lots of shrinky experiments with it in a variety of weave structures, such as the scarves on page 64.



Linda Ligon, Creative Director, *Interweave* **Harrisville Shetland and 30/2 Silk**

I have two favorite yarns that I turn to without a second thought. First is Harrisville Designs Shetland because of the color palette and its very reliable performance. You just about can't make an ugly warp—the colors work together so beautifully. It's not for next-to-skin wear but great for blankets and outerwear. Next: 30/2 silk. There is a terrific color array available from a number of vendors, and the yarn is available in small put-ups so you can go nuts with color. It may be, however, that whatever yarn I've woven with most recently is my favorite! (To see what Linda has woven recently, turn to page 56.)



Lynn Tedder, Technical Editor, *Handwoven* **Webs half-bleached 40/2 linen**

My favorite weaving yarn is Webs half-bleached 40/2 linen. I love the classic purity of white linen, but depending on the structure I'm weaving, I might

add 40/2 unbleached or—if I'm feeling brave—even some colors! It's a very fine yarn at 6,000 yd/lb, but it's sturdy for its size and makes lustrous, luxurious, heirloom-quality fabrics for garments or table linens, whether it's woven in plain weave, huck or other lace, twills of any kind (my favorites are turned twill and extended point twills), or satin damask. It also sews easily. You do have to iron it, but even that is kind of fun with linen because it looks so great after it's pressed.



Diane Kelly,
Technical Editor, *Handwoven*
Handpainted silk

Hmmm, I really had to think about this. I don't have a special favorite—too many different types of things to weave! But, I would say that hand-dyed silk is one favorite. I often dye my own silk yarns. I particularly like 12/2 and 20/2 weights

and also blends. I mix these yarns with various JaggerSpun yarns, novelty yarns, or other silk yarns, depending on requirements of use and design.



Liz Gipson,
Managing Editor, *Handwoven*
Sock yarn

I am amazed with what weavers are doing with sock yarn. Because sock knitting is so popular, there are tons of fine sock yarns on the market. Most are made with fine superwash wool and blended with small quantities of nylon to give the

yarn strength. This does mean that it won't full. You can find exotic blends, too, with silk, soy, cashmere, cotton, and even a touch of elastic. And the colors! With choices from self-striping to variegated to multicolored plies to gorgeous solids, I think these yarns are an untapped gold mine for weavers.



Amy Clarke Moore,
Editor, *Spin-Off*
Handspun

Why, handspun, of course! I love the little variations and inconsistencies that are inevitable in my handspun (not everyone's, mind you). They make a simple cloth come to life with texture and subtle color variations. I recently wove my

husband a scarf on a rigid-heddle loom. I marveled at this loom's versatility. It is quick to warp, gentle on my handspun yarns, and portable.



Stefanie Berganini,
Assistant Editor, *Spin-Off*
Unmercerized cotton

I'm a big fan of unmercerized cotton. It comes in a large variety of colors, and it is easy to weave and to care for. I'm a utilitarian weaver—towels, dishcloths, etc.—so for me, it's a go-to choice. I do branch out once in a while. I recently wove a

table runner using Louet's Euroflax yarn. It's beautiful, soft, and a bit shiny, but still strong and sturdy.



What is the first thing you do when you introduce a new yarn to your stash? Sample! Start by checking to see if the manufacturer has a recommended sett. If not, wrap the yarn around the space of one inch on a ruler or inch gauge with a moderate amount of tension and so that the wraps are close to each other but not overlapping. The number of wraps per inch divided in half will give you a suggested sett for plain weave. Set the yarn more closely for twills and more openly for lace. Table looms are perfect for sampling. They are easy to warp, and you can resley if you want to try different setts. The "direct tie-up" allows you to try a number of treadling variations easily. Shown here are Liz Gipson's experiments with sock yarn. Stay tuned for the results! (Jane table loom courtesy of Louet)



Liz Good, Assistant Editor, *Fiberarts*
Brown Sheep Handpaint Originals

Handpaint Originals from Brown Sheep is my new favorite. It's a

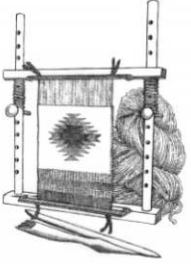
singles yarn made from 70 percent mohair and 30 percent wool. The colorway I have on hand is called Sunbaked Earth (New England Fall is shown here). It is a nice chocolate brown with runs of primary blue, green, yellow, and red. The sheen of the mohair makes the colors reminiscent of Christmas lights. They glow!

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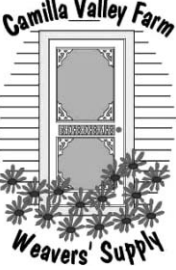


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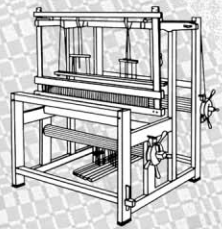
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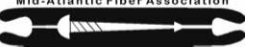
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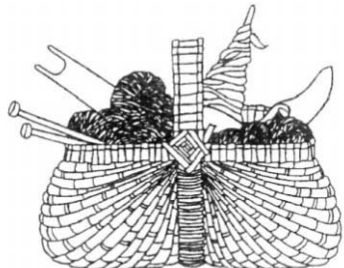
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May 5–July 26. Connections: Small Tapestry International, at San Jose Museum of Quilts and Textiles, San Jose. www.americantapestryalliance.org.

CONNECTICUT

April 4–May 1. Fabrics Flow at the River, Handweavers' Guild of Connecticut show at River Street Gallery, Fairhaven Furniture, 72 Blatchley Ave., New Haven. (203) 772-3236; www.fairhaven-furniture.com; www.handweaversguildofct.org.

DISTRICT OF COLUMBIA

March 6–January 3, 2010. Recent Acquisitions. The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

MINNESOTA

March 6–April 8. Web & Flow, basketry exhibit. Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. (612) 436-0464; info@textilecentermn.org; www.textilecentermn.org/gallery.asp.

MISSOURI

May 16. Fiber Fair, at Webster County Fairgrounds, Marshfield. Helen Grace Muzzy, (417) 859-7840; www.hfafiberfair.com.

MONTANA

June 12–14. Big Sky Fiber Arts Festival, at Ravalli County Fairgrounds, Hamilton. PO Box 1223, Victor, MT 59875. (406) 777-2141; www.bigskyfiber.com.

NEW MEXICO

May 21–23. Fiber Arts Fiesta in Albuquerque. www.fiberartsfiesta.org.

NEW YORK

May 23–25. Spring Crafts and Fine Art Fair. Nassau County Museum of Art, Roslyn Harbor. ACAC, PO Box 650, Montclair, NJ 07042. acacinfo@gmail.com; www.craftsatlincoln.org.

NORTH DAKOTA

July 25–26. Fiber Arts Festival at Bonanzaville, West Fargo. (701) 293-7395; kbaird@bonanzaville.com; www.bonanzaville.org/fiberarts.

OHIO

March 28. 24th Market Day and Fiber Fair, at Junior Fair Building at the Wood County Fairgrounds. W. Poe Rd., Bowling Green. (419) 352-0211; www.blackswampspinning.org.

April 25–26. Upper Valley Fiber Fest, 650 N. Cty. Rd. 25-A, Troy. (937) 570-7999; dkj63@bright.net.

OREGON

April 24–26. Handwovens Plus, Portland Handweavers Guild Annual Sale, at Oregon Convention Center. www.northwestweavers.org.

SOUTH DAKOTA

Through April 12. Edwin Sulca: Peruvian "Weavings." South Dakota Art Museum, Harvey Dunn at Medary Ave., Brookings. (866) 805-7590; www.southdakotaartmuseum.com.

VERMONT

May 16–31. Weaving on Windows, Vermont Weavers Guild Biennial Show. Chandler Center for the Arts, Randolph. www.vermontweaversguild.org.

VIRGINIA

Through March 15. Snake Eyes. **March 17–April 19.** Recycle in Time for Spring Cleaning. **April 21–May 31.** Can You Do Kandinsky? Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, Studio 18, 105 N. Union St., Alexandria, VA 22314. (703) 548-0935; www.potomaccraftsmengallery.com.

WASHINGTON

March 12–15. YWCA RAGS Guild wearable art show and sale, at Mercedes-Benz of Tacoma, in Fife. YWCA RAGS Guild, 405 Broadway, Tacoma, WA 98402. (253) 272-4181, ext. 352.

UNITED KINGDOM, WALES

April 25–26. Wonderwool Wales, at Royal Welsh Showground, Builth Wells, Powys. www.wonderwoolwales.co.uk.

CONFERENCES

CALIFORNIA

April 24–27. From Hand to Hand, Passing On Our Fiber Traditions, Conference of Northern California Handweavers, in Sonoma. Linda Stout, (707) 875-9485; www.cnch.org.

COLORADO

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

IOWA

June 25–27. In the HEARTland, Midwest Weavers Association Conference, at Grinnell College, Grinnell. Preconference workshops June 22–24. (309) 787-6644; rlryden@mchsi.com; www.midwestweavers.org.

MICHIGAN

August 5–9. MLH at 50: Golden Reflections, Michigan League of

Handweavers conference, at Hope College, Holland. www.mhguild.org.

MISSOURI

May 28–31. Off the Grid, Surface Design Association Conference in Kansas City. www surfacedesign.org/conference.asp.

NORTH CAROLINA

April 17–19. Natural Fiber: Fiber Forum, Southeast Fiber Forum Association Conference, at Lake Junaluska. Barbara Miller, bbmiller@citcom.net; www.sefiberforum.org.

TEXAS

March 26–29. Facets of Fiber . . . Naturally, Contemporary Handweavers of Texas Conference, in San Antonio. Donna Vaughan, (210) 930-2248; dar97@grande.com.net; www.contemporaryhandweaversoftexas.org.

WASHINGTON

May 28–June 3. Weaving Waves of Color, Association of Northwest Weavers Guilds Conference in Spokane. addicks@centurytel.net; www.anwg2009.org.

CANADA, ALBERTA

June 26–July 3. Olds College Fibre Week, Olds, Alberta. IYNF-2009@fao.org.

CANADA, ONTARIO

May 1–3. Fibre Unleashed: Pushing the Limits, Ontario Handweavers and Spinners Conference, at Nottawasaga Inn, Alliston. Judy Pergau Comfort, (905) 473-2669; rcomfort@neptune.on.ca; www.ohs.on.ca.

EGYPT

April 7–9. International Conference and Exhibition of the Textile Research Division, in Cairo. IYNF-2009@fao.org.

GERMANY

June 17–18. International Natural Fibres Congress, in Frankfurt. IYNF-2009@fao.org.

INDIA

April 16–18. International Seminar on emerging Trends in Natural Fibres, in Mumbai. IYNF-2009@fao.org.

NEW ZEALAND

April 15–17. Conference of The Textile Institute, in Dunedin. IYNF-2009@fao.org.

April 16–19. Creative Fibre Festival, in Timaru. Marjorie Johns, johnstoss.marj@extra.co.nz, or Pam Draffin, p-d-draffin@extra.co.nz.

POLAND

September 3–4. International Cotton Conference, in Gdynia. IYNF-2009@fao.org.

TO ENTER

FLORIDA

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2011 conference and beyond. www.ftwg.org.

ILLINOIS

Uncommon Threads, October 18, annual juried wearable art runway fashion show and boutique to benefit The Fine Line Creative Arts Center. Sunday, Cash/HGA awards. **Entry Deadlines June 1.** Prospectus and application on website under events. (630) 584-9443; or e-mail info@fineline.org; www.fineline.org.

NORTH CAROLINA

Haywood Community College, professional crafts program. Early enrollment June 17–July 17. aputansu@haywood.edu; www.haywood.edu.

INSTRUCTION

NATIONWIDE

Helping Hands Distance Learning Program, ongoing, mentoring for beginning tapestry weavers. American Tapestry Alliance, Helping Hands, Joyce Hayes, 5229 Ivanhoe Pl., NE, Seattle, WA 98105. joyce.hayes@comcast.net.

Distance Learning Program for intermediate tapestry weavers: Tommye Scanlin, 177 S. Park St., Dahlonega, GA 30533; Education@americantapestryalliance.org; www.americantapestryalliance.org.

NEW YORK

Silk Fusion, March 28–29, with Karen Selk. New York Guild of Handweavers, programs@nyhandweavers.org.

NORTH CAROLINA

"Ripped" About Rep, April 5–11, with Rosalie Neilson. **Beginning Beadweaving**, April 12–17, with Ronald Midkiff. **Weave a Scarf**, April 17–19, with Elaine Bradley. **Designing Overshot**, April 19–25, with Norma Smayda. **Woven Rag Rugs**, April 26–May 1, with JoEl Levy Logiudice. **Recharge, Refresh, Reunite**, May 3–9, with Pam Howard and Betty Hancock Smith. **Twined Rag Rugs**, May 10–16, with Bobbie Irwin. **Rigid Heddle Weaving**, May 17–23, with Syne Mitchell. **Kumihimo**, May 24–29, with Ethel Kawamura. **Weaving in Full Color**, May 31–June 6, with Kathrin Weber Scott. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

TENNESSEE

Creative Overshot, May 8–9, with Bobbie Irwin. Appalachian Arts Craft Center, PO Box 608, Norris, TN 37828. (865) 494-9854; www.appalachianarts.net.

SWEDEN

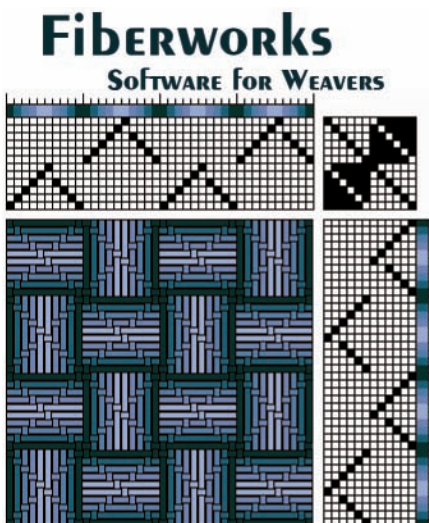
Shaftswitching, June 8–12, with Gisela von Weisz, at Hemse Folkhögskola on the island of Gotland. Housing and meals on site. Gisela von Weisz, Stallbacken 5, SE-18161 Lidingö, Sweden. Tel: +46 8 766 16 03; giselavonweisz@telia.com.

TRAVEL

Ecuador, October 13–20. Discover the Americas Trips. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.
Mexico, July 3–10. Oaxaca craft tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.
Japan, June–July (2 weeks). Saori Weaving Tour. SAORI Worcester, Mihoko Wakabayashi and Nathaniel Needle, 131 Highland St., Worcester, MA 01609. (508) 757-4646; mihoko@saoriworchester.com; www.saoriworchester.com.
South Africa, August 25–September 4. 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 21–28 and July 12–19. Tours of trading posts and pueblos, including Indian craft markets, 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.

Please send your event information at least twelve weeks prior to the month of publication to:
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Listings are made as space is available.



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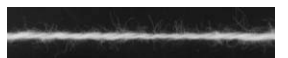
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Luciano Abbarno	Scarf	46-48	Broken twill	4	AB, I, A
Mariellen Boss	Valance	50-51	Plain weave, Brooks bouquet	rigid heddle	All levels
Sharon Kersten	Hatband	34-36	Warp-faced plain weave, pick-up	inkle	AB, I, A
Linda Ligon	Pleated scarf	56-58	Turned twill	8	AB, I, A
	Satin scarf	56-58	5-thread satin	5	AB, I, A
Suzie Liles	Towels	30-32	Extended point twill	4	AB, I, A
Rosalie Neilson	Scarves	60-62	Honeycomb, plain weave with floats	4	AB, I, A
Wendy Ross	Rug	38-40	Krokbragd	4	AB, I, A
Ann Squire	Scarves	52-53	Plain weave, supplementary warp and weft	4, 6	AB, I, A
Sandra Staff-Koetter	Coin purse	42-44	Twill with beads	6	I, A
Jeanette Tregeagle	Scarf	54-55	Deflected doubleweave	8	All levels
Madelyn van der Hoogt	Scarves	64-65, Web	Plain weave	4	All levels

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

YARNS AND SUPPLIERS

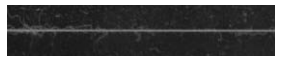
This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns, see the Yarn Charts under Resources at handwovenmagazine.com. Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an *.



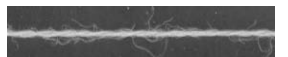
8/2 unmer. cotton; 3,360 yd/lb
(6,775 m/kg); 16, 20, 24



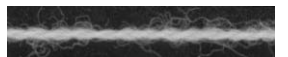
5/2 pearl cotton; 2,100 yd/lb
(4,238 m/kg); 12, 16, 18



Z-twist wool crepe (overtwist)
15,040 yd/lb (30,350 m/kg)



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



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



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



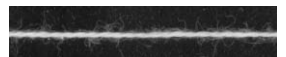
3-ply wool rug yarn; 260 yd/lb
(525 m/kg); 2, 4, 5



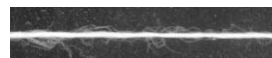
18/2 wool/silk; 5,040 yd/lb
(10,170 m/kg); 20, 24, 30



60/2 silk; 15,000 yd/lb
(30,250 m/kg); 40, 45, 60



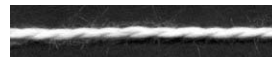
30/2 silk; 7,850 yd/lb
(15,840 m/kg); 24, 32, 40



12/2 spun silk; 2,900 yd/lb
(5,850 m/kg); 15, 18, 20



Fine silk cord; 3,100 yd/lb
(6,250 m/kg); 15, 18, 20



5/2 spun silk; 1,188 yd/lb
(2,400 m/kg); 10, 14, 16



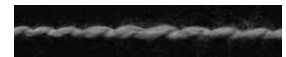
16/2 linen; 2,400 yd/lb
(4,840 m/kg); 15, 20, 24



8/2 linen; 1,200 yd/lb
(2,420 m/kg); 10, 14, 16



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



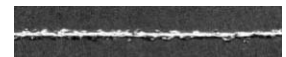
1.8/1 rayon slub; 1,680 yd/lb
(3,390 m/kg); 12, 16, 18



Viscose and metallized polyester,
Lumina, 4,000 yd/lb (8,100 m/kg)



Nymo waxed nylon beading
thread, Size D



100% Lurex (Astra-Glow)
3,000 yd/lb (6,055 m/kg)

*Brown Sheep Company Inc., 100662 County Road 16, Mitchell, NE 69357, (800) 826-9136, www.brownsheep.com. (Yarn of the Hour 66-67)
Earth Guild, 33 Haywood St., Asheville NC 28801, (800) 327-8448, (828) 255-7818, www.earthguild.com. (Squire 52-53)
Glimakra USA, 50 Hall Ln., Clancy, MT 59634, (866) 890-7314, (406) 442-0354, www.glimakrausa.com. (Liles 30-32, Neilson 60-62)
Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-

3546, www.habutextiles.com. (Ligon 56-58)
Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyon yarn.com. (Ross 38-40, Staff-Koetter 42-44, Abbarno 46-48, Neilson 60-62)
*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (Yarn of the Hour 66-67)
Heritage Spinning and Weaving, 47 East Flint, Lake Orion, MI 48362, (248) 693-3690, www.heritagesspinning.com. (Yarn of the Hour 66-67)

.com. (Yarn of the Hour 66-67)
*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Squire 52-53, Tregeagle 54-55, van der Hoogt 64-65, Yarn of the Hour 66-67)
*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522. (Squire 52-53)
Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, www.treenway silks.com. (Staff-Koetter 42-44, Ligon 56-58)
Unicorn Books and Crafts, 1338 Ross St.,

Petaluma, CA 94954, (707) 762-3362, www.unicornbooks.com. (Liles 30-32)
Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (Ross 38-40, Squire 52-53, Tregeagle 54-55, Yarn of the Hour 66-67)
The Woolgatherers, 35 N. Main St., Fond du Lac, WI 54935, (920) 907-0510, www.woolgatherers.com. (Liles 30-32)
Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035, www.yarnbarnks.com. (Boss 50-51)

CORRECTIONS AND ADDITIONS

January/February 2009

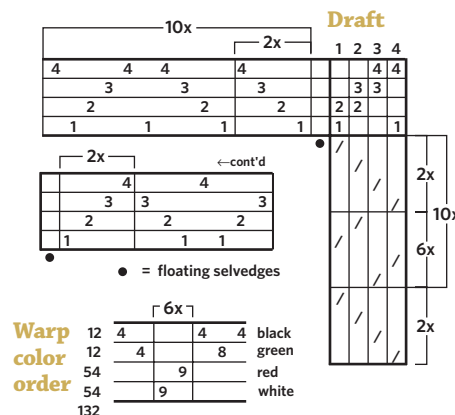
In Liz Moncrief's article, "A Lush, Brushed Blanket," pages 60–61, the name of the yarn used for the blanket is Valley Yarns Berkshire (85% wool/15% alpaca) from Webs.

WARPING NOTES

Handwoven's project instructions do not include specific warping steps. Smooth, strong yarns can be warped front to back or back to front. For fragile, sticky, or overtwisted yarns, back to front through a raddle (i.e., "with two crosses") is usually recommended. Find specific warping steps for all these methods at handwovenmagazine.com (click on Resources).

READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section. For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvedge) 1-2-3-4. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left. Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).



FINISHING TECHNIQUES

TWISTING (OR PLYING) THE FRINGE

Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counter-clockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord by attaching one end to a stationary object.)



same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvedge and trim.

DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle.

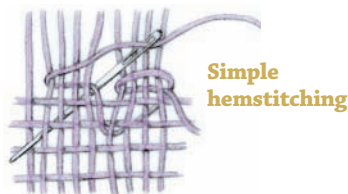
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.

LADDER AND ZIGZAG HEMSTITCHING

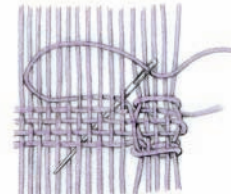
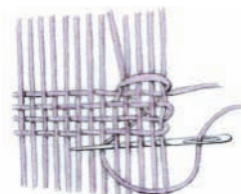
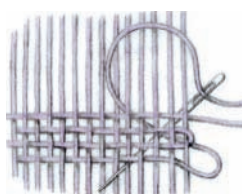
For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the first row.

For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

Hemstitching tip: To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads placed below the first hemstitching.



Double hemstitching



Classifieds

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EVENTS

The Fiber Event at Greencastle
Putnam County Fairgrounds
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April 10-11, 2009
1:00 pm to 7:00 pm Friday
9:00 am to 5:00 pm Saturday

VENDORS • WORKSHOPS
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EVENTS

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EVENTS

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June 6, 2009 • 9 am - 6 pm
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For more info visit
www.hoosierhillsfiberartsfestival.com

EVENTS

Great Lakes Fiber Show
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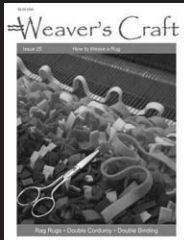
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ANWG Conference May 28–31. Gonzaga University, Spokane, WA. Keynote speaker: Ruby Leslie. Seminars and workshops featuring Sharon Alderman, Bonnie Inouye, Sheila O'Hara, and James Koehler, and more! See the website for all the details: www.anwg2009.org.

DENVER FIBER FIESTA: The alpaca fiber marketplace, May 1–3, 2009, 10–4. Fiber artisans, alpaca products, exquisite alpaca yarn, and raw fleece from both Colorado and regional alpacas. FREE to the public. Held in conjunction with the Great Western Alpaca Show, National Western Complex, Denver, CO. For information, visit www.greatwesternalpacashow.com or contact Barb Dedecker (720) 733-9294.

MN SHEPHERD'S HARVEST SHEEP and WOOL FESTIVAL, Mother's Day weekend: May 9–10. Washington County Fairgrounds, Lake Elmo, Minnesota. Classes, vendors, demonstrations, fleece, and breed show. www.shepherdsharvestfestival.org.

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From Friends of Peter Collingwood

It could be argued that Peter Collingwood contributed more to our knowledge of textile techniques—including his own innovations—than any other weaver of any other time or place. He invented an ingenious system of shaft switching for weft-faced rugs, devised a technique for twisting warp threads in large-scale patterns he called “macrogauzes,” and analyzed, wrote about, and extended the techniques of sprang, tablet weaving, and ply-split braiding.

His definitive books are essential volumes in the libraries of weavers, textile historians, and all textile enthusiasts: *The Techniques of Rug Weaving* (1968), *The Techniques of Sprang* (1974), *The Techniques of Tablet Weaving* (1982), *The Maker's Hand: A Close Look at Textile Structures* (1987), *Rug Weaving Techniques, Beyond the Basics* (1991), and *The Techniques of Ply-Split Braiding* (1998).

Handwoven asked some of our readers who knew him well to contribute stories about him. Here is a small sample. We plan a collection of them online; please send yours to us at handwoven@interweave.com.

Peter Collingwood made his Convergence teaching debut in San Francisco in 1974. His post-conference workshop, held at Mills College, was not on rugs—it was on the making of a netlike fabric called sprang, and I was lucky enough to be there. One of the most advanced techniques we learned was the very difficult Double Interlinked Sprang (similar to doubleweave pick-up in weaving). At the week's end, after we struggled with this technique, Peter gave us a story he wrote for us:

When Dante was shown the lower circles of Hell, he beheld a group of women, each of whom did moan and writhe before tangled threads set upon a frame. Asking his guide the reason, Dante received this reply, “These, for their many sins on earth, are condemned to work for eternity in Double Interlinked Sprang.”

“Surely this must be the bottom of Hell, the final torment!” said Dante, casting a pitiful eye on the suffering around him.

“No, no,” said his guide, “there is yet a level lower still, where the most wicked of humans are tortured eternally.”

Dante feared greatly to ask the form of this torture, but was made most curious by the sounds that came from below, a suppressed and anguished muttering, an endless scratching of chalk on board. So at length he did enquire and received this answer in a voice that trembled.

“Those below must forevermore, and to students of a wondrous foolishness, *teach* Double Interlinked Sprang.”

I believe that Peter Collingwood is now in the Elysian Fields, sharing stories with friends and colleagues and thoroughly enjoying all the interlacements that he created in his lifetime.

—Rosalie Neilson



PHOTOS BY LAURA FRY

When I interviewed Peter Collingwood in 1987 for *Handwoven*, I was interested to hear him say that he wrote *The Techniques of Rug Weaving* largely so he wouldn't have to teach! This plan, as anyone who took a Peter Collingwood workshop knows, failed miserably. The book had the opposite effect; he was sought after all the more because of it. If I had to pick only a few volumes in my library to hold onto, his books would be at the top of my list. Though he is no longer with us, Peter Collingwood's work is very much alive.

—Jane Patrick, former editor of *Handwoven*

Peter hurried into the classroom on the first day of an Advanced Tablet Weaving workshop I took at Harrisville Designs in 1995 and proceeded to read aloud Chidiok Tichborne's elegy. It begins:

My prime of youth is but a frost of cares,
My feast of joy is but a dish of pain,
My crop of corn is but a field of tares,
And all my good is but vain hope of gain . . .

Peter explained to us that the author had written it in 1586, the night before his execution for conspiracy to murder the queen, and what was remarkable about it, he said, was that nearly every word was only one syllable long. What an unusual way to start a tablet-weaving class!

Years later, he started a prose/poetry section on his website, (www.petercollingwood.co.uk) and added some of his favorites from time to time with interesting comments and explanations. You can read Chidiok Tichborne's elegy there, along with thirty-one others. He also wrote poetry, and here is a poem he sent to me:

Perhaps it is a tablet; all
English call it thus. But I
Think you, being American,
Expect it is a card,
Resulting in a verbal dilemma.

Look at all the first letters and then all the last letters of the lines.

—Linda Hendrickson



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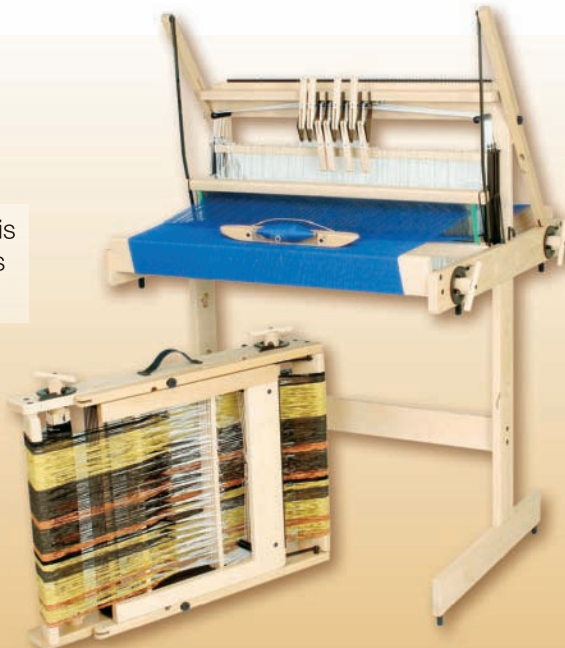


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