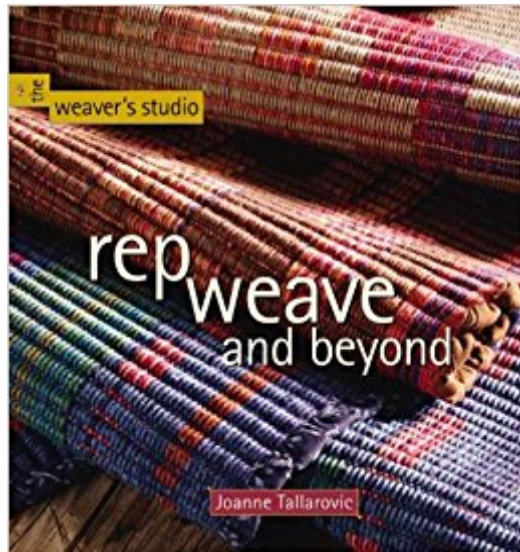




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# Rep Weave And Beyond (The Weaver's Studio Series)



## Synopsis

Joanne Tallarovic reveals how she modifies traditional Swedish ripsmatta (or Scandinavian rep weave) to create her highly prized handwork. Often associated with rag rugs, rep is a simple weave structure in which the warp almost entirely covers the weft. While Scandinavian rep weave is usually characterized by bold geometric patterns, the author has evolved the tradition by combining blocks in unexpected ways and introducing evocative contemporary colorways. The 29 masterfully designed projects including clothing, table linens, rugs, and wall hangings will lead handweavers to their own explorations and innovations. Designed for beginning to advanced weavers, the projects are accompanied by step-by-step instructions, clear illustrations, and inspiring color photographs.

## Book Information

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## Customer Reviews

"Rep Weave and Beyond is the book I wish had been written... when I first took up weaving." -- The Shuttle Scuttle  
"Weavers can be genuinely excited about the possibilities; Go forth and rep!" -- Textile Fibre Forum magazine

Joanne Tallarovic cofounded the Glimåkra Weaving Center in Rocky River, Ohio, the first Swedish weaving school in America. She lives in Flagstaff, Arizona.

Great resource for weavers.

love it

Very interesting and clear explanations.

Another great book. Looking forward to weaving some personal projects.

This is a great book with easy to understand instructions.

The title Rep Weave and Beyond led me to think that this book would be advanced. It is very basic and unhelpful to weavers who are familiar with Rep Weave.

The book looks great! I don't know why this book is no longer in print. A lot of people I've talked to would like to have this book.

Rep Weave and Beyond is a joy to look at and read. As a weaver of many years, this is at the top of my list of inspirational books. First of all, it's visually beautiful, being filled with full-color photographs of the author's work, which is gorgeous. Ms. Tallarovic lives in Arizona, and she draws inspiration for her elegant color ways from the hues of the southwest: ecru, gold, bronze, terra cotta, reds, greens, dusky purples, and turquoise. She seems to be comfortable using both earth tones as well as more vibrant colors. She has based many of her designs on Native American weavings and pottery patterns. These are sensitive interpretations done with respect for the traditions she borrows from, and her incorporation of the patterns into a European weave structure works very well aesthetically. Second, the book is filled with projects which are clearly explained down to the last minute detail, along with color photos of each finished piece. The author lays a good foundation for these project recipes in the first section of the book, where she outlines her method of winding a warp, dressing the loom, tying on, weaving a heading, in short--all the preliminaries every weaver should know. Beginner weavers should find the instructions manageable. Ms. Tallarovic wrote this book for weavers who want to explore rep weave, but for whom the traditional Scandinavian technique might be out of reach. Due to the very close warp setts used in the traditional version of this weave, getting a good shed on a jack loom can be a problem. In addition, weaving rugs with setts of 90 ends per inch might be beyond the patience level of many people. To make rep weave more "weaver friendly," the author has spent years experimenting with using thicker threads at lower setts. All of the projects in this book can be woven using Maysville cotton carpet warp, which comes

in over 40 colors. Using the Maysville cotton, her designs can be warped using setts of between 16 and 40 ends per inch. These warps do not completely cover the weft, which ends up, as she notes, "producing a livelier, more dynamic surface." From what I could see in the photographs, she is correct in that regard. Also, as she uses printed fabric for many of her thick wefts, a layered effect happens when the block patterning of the warp threads floats over the printed pattern of the woven fabric strips. A further innovation she has come up with is using many colors in the pattern warp, rather than the traditional two colors. Perhaps what I like most about this book is seeing how someone can bring a traditional weave forward into the present. Ms. Tallarovic has furthered the evolution of this ancient weaving form. She has added to its visual excitement, made it more accessible to the average weaver, and shown how patient experimentation can add new life to a tried and true technique. There are so many directions each individual weaver can go with this method of weaving once s/he has mastered what the author offers in the book. I can envision using painted warps and/or hand-dyed or painted wefts. I can also see using oriental papers as wefts as well. That would be only a beginning.

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