



f we were to look through all the projects published in over thirty-five years of *Handwoven* magazine, table runners might tie with towels and scarves as the most-woven item. This is for good reason: table runners are rectangles and require little finishing, they can be woven in a wide range of fibers, colors, and weave structures, and they can brighten any room—placed on tables in kitchen and dining room, on counters in kitchen and bath, and on chests and side tables throughout the rest of the house. This eBook is the third *Best of Handwoven* collection of runners. These runners, half on four shafts and half on eight, glow with color. Weave structures focus especially on log cabin and shadow weave, several different lace weaves, and patterning with a supplementary warp. Weave them for holiday gifts or for the pure pleasure of creating something beautiful—or both!

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## Log cabin runner by Tracy Kaestner

og cabin is an especially good structure for table runners, placemats, cushions, and other decorative items for the home. The subtle pattern of vertical and horizontal stripes can harmonize well with dishes, pottery, and other textiles without overwhelming them with too much pattern. Choose any two colors and wrap the threads side by side on a ruler to see how they blend. The overall effect of the burgundy and gold in this runner is neither burgundy nor gold, but a warm brown.

16/2 linen is a wonderful fiber. It is strong and smooth and not terribly fine. It is ideal for a first project in linen and suitable for a fairly new weaver. Even better, it comes in lots of yummy colors

#### Fabric description

Log cabin (plain weave with color-and-weave effects).

#### Finished dimensions

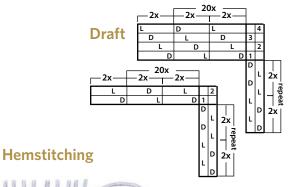
One hemmed runner 14½" by 47½".

#### Warp and weft

Warp: 16/2 linen at 2,705 yd/lb (The Lone Star Loom Room), 438 yd each of burgundy color #477 and gold #454. Weft: 16/2 linen, 290 yd each of burgundy #477 and gold #454. 16/2 linen comes in 125 g tubes (750 yd each); you'll need one tube of each color.

#### Notions and other equipment

Tapestry needle; ½" by 18" dowel for spacer; sewing thread for hems.





This diagram shows 4 ends and 2 picks in each stitch. For the runner, include 6 ends and 2 picks; see the instructions under Trellis Hemstitching. Total warp ends 328 (164 ends each color).

#### Warp length

2<sup>3</sup>/<sub>3</sub> yd (allows 6" for take-up and 32" for loom waste).

E.P.I. 20.

Width in reed 16%".

P.P.I. 20.

Take-up and shrinkage 12% in width and length.

#### Warping

Use your preferred method to warp the loom. To wind the warp, place the two tubes on a spool rack or put each tube in a bowl and wind the threads together (1 burgundy and 1 gold), keeping them separate with a finger. Keep an even pressure on both threads as you wind. Beam with even tension, centering for 16%"; thread following the Draft; and sley 2/dent in a 10-dent reed.

#### Weaving

Wind one bobbin with burgundy and one with gold. Weave 5" following the Draft (end after a complete sequence of either DLDLDLD or LDLDLDLD). Work trellis hemstitching (see below). Weave 3 repeats of log cabin. Hemstitch. Weave log cabin for 41–42", ending with a complete sequence of DLDLDLDL or LDLDLDLD. Repeat hemstitching; weave 3 repeats, hemstitch; weave 5" for hem section.

#### Trellis hemstitching

For trellis hemstitching: Cut the weft, leaving a tail three times warp width. With the tail, hemstitch over 6 ends and 2 weft rows; end by needle-weaving the tail down the selvedge. Put in the  $\frac{1}{4}$ " spacer. Continue weaving, leaving a tail as before. After 1", loosen the tension and pull out the spacer. Hemstitch over 2 weft rows starting with 3 ends in the first group followed by 6-end groups. This splits the groups from the first row to create the trellis design.

#### **Finishing**

Cut the runner from the loom; machine zigzag or serge raw edges. Machine wash, warm water, delicate cycle, with Orvus Paste or other mild soap. Lay flat on a counter or table while damp, and block to shape. Let dry to slightly damp. Press with a hot iron. Turn up ends ½"; turn up again to meet hemstitching. Blind stitch hems and the opening at the selvedges.



## Log cabin with a supplementary warp

by Barbara Walker

og cabin is an unusually versatile block weave.
Although the interlacement is simple plain weave,
quite complex 2-block designs can be created—on
only two shafts! Two colors (dark and light) are threaded
alternately in each block. One block appears as vertical
lines and the other as horizontal lines of light and dark. The
direction of the lines depends on whether the alternation of
the threads is dark/light or light/dark.

To change the direction of the lines from block to block, either two dark or two light threads are threaded and treadled consecutively. A variety of effects can be produced depending on whether two darks or two lights are used at this transition; see Drafts 1a–1c below. (Color bars above and to the right of the draft indicate the warp and weft color orders respectively.)

In Draft 1a, lines change direction when two darks are threaded and treadled at transitions, resulting in a basket-like appearance. In Draft 1b, lines change direction when two lights are threaded and treadled at transitions, causing the dark lines to appear as if they are floating. In Draft 1c, two lights are threaded and treadled for one transition and then two darks for the next, giving a three-dimensional quality to the design. Using one of these strategies and varying the numbers of light/dark or dark/light pairs in each block allows an unlimited number of designs.

#### Adding a supplementary warp

Since log cabin requires only two shafts, if a 4-shaft loom is available, one or both of the additional shafts can be used for a supplementary warp to give bright spots of interest

to the design. A supplementary warp is a second warp that adds pattern but is not necessary for the structural integrity of the cloth. Since the supplementary warp is controlled by shaft movement, only one shuttle, the shuttle carrying the ground weft, is used for weaving. The length of supplementary warp floats must be controlled so that they are suitable for the intended use of the cloth.

A supplementary warp can be the focus of a piece, but with log cabin's busy look it is wise to use it sparingly to enhance rather than compete with the design. The photo on page 6 shows how the runner would look without the bright spots of supplementary warp.

The yarn chosen for a supplementary warp must be durable. It is usually a thicker yarn than the yarns used for the ground warp and weft.

Fabric description Log cabin with a supplementary warp.

Finished dimensions One hemmed runner 91/8" by 553/4".

#### Warp and weft

Ground warp: 10/2 pearl cotton (UKI) at 4,200 yd/lb, 313 yd Raisin #143, 255 yd Natural #79. Supplementary warp: 10/2 pearl cotton (UKI), 60 yd Special Turq #44.

Weft: 10/2 pearl cotton, 240 yd Raisin, 200 yd Natural.

#### Notions and other equipment

Six weights for supplementary warp chains (use film canisters or prescription bottles filled with coins or 8 oz fishing weights); matching sewing thread.

# Draft 1a Dark threads at transitions Light threads at transitions Light and dark pairs alternate



#### Total warp ends

Ground warp 227 (125 Raisin, 102 Natural). Supplementary warp: 24 Special Turq.

#### Warp length

2½ yd for both ground and pattern warps (allows 3" for take-up and 27" for loom waste).

#### E.P.I.

Ground warp: 22½ (2-1 in a 15-dent reed.

Supplementary warp:  $22\frac{1}{2}$  epi (45 total epi in areas where

both warps are threaded).

Width in reed 10". P.P.I. 22½.

Take-up and shrinkage 10% in width and length.

#### Warping

These directions are for warping from the back (beaming first, then threading, then sleying). Wind the ground warp following the Warp Color Order on page 7 (125 total dark ends, 102 total light ends). Place lease sticks in the cross and secure the warp to the back apron rod, spreading the warp in a raddle at about 22 ends per inch (10½" weaving width). Beam. Secure the lease sticks in a position that is convenient for threading.

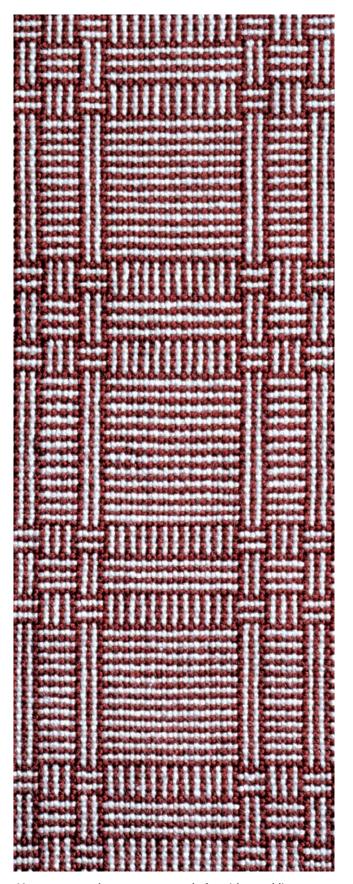
Wind six 4-end chains of Special Turq for the supplementary warp. Place a second set of lease sticks in the cross of each chain and suspend these lease sticks above the set of lease sticks for the ground warp. Drape the supplementary warp chains over the back beam and temporarily secure them to the back beam for threading. Thread both warps following the Draft on page 7.

Sley 2-1 in a 15-dent reed. In the supplementary warp areas, each supplementary warp end alternates with a ground end. Treat these two ends as one end when sleying the reed. Therefore, for the alternate dents with two ends, two ground warp ends and two supplementary warp ends are sleyed. For the alternate dents with one end, one of each is sleyed.

Tie the warp onto the front apron rod, release the supplementary warp chains from the back beam, and weight each chain to provide adequate warp tension.

#### Weaving

For this runner, it is convenient to treadle using a direct tie-up (each treadle is tied to one shaft). Two treadles are therefore depressed when the supplementary warp is raised. Note that where the supplementary warp is raised for only one pick, it shows only slightly on the face of the cloth. However, these single picks are important for tying the long floats on the back of the fabric, (see the back of



You can weave the runner on two shafts without adding a supplementary warp. Consider using heavier yarns for bolder patterning. Sett as for plain weave.

D D D D

D

D

D D D

DD

D D

D

D

D

D D

DD

D

D D

D D

D L D

= 1 end of supplementary warp (Special Turq)

In the treadling, when two marks appear for the same pick, step on both treadles together.

#### Warp color order

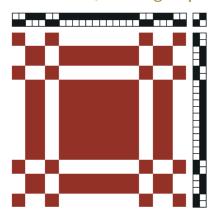
D D D

D



D

#### **Profile draft (one design repeat)**

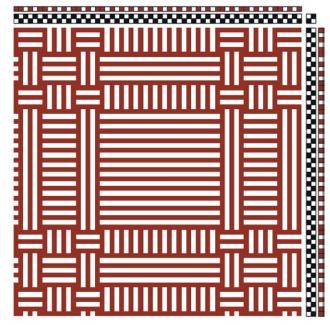


#### Threading keys

Block B Block A

Substitute DL for every square on the bottom row of the profile draft and LD for every square on the top row. Add one D at transitions.

#### **Drawdown of one repeat**



the runner in the left half of the photo on page 5). The supplementary warp is raised for 3 picks where it is a prominent feature of the design on the front, 1 pick only where it is tying the floats on the back.

D

Begin by weaving plain weave (alternating treadles 1-2) for ¼" using sewing thread as weft. Raise the supplementary warp (depress treadle 3 with the plainweave treadle) every 3 picks. Then alternate Raisin and Natural (dark/light) with treadles 1 and 2 for ¼" before starting the treadling sequence in the Draft. This first ½" will be turned under to form the hem.

Weave for desired length (60" for this runner), then weave plain weave for  $\frac{1}{4}$ " alternating Natural/Raisin (light/dark), and then weave  $\frac{1}{4}$ " with sewing thread as at the beginning.

#### **Finishing**

Remove the fabric from the loom. Turn under ¼" twice on each end and sew hems by hand. Wash by hand in lukewarm water with a mild soap. Lay between towels and squeeze out water until slightly damp. Press until dry with the iron on a cotton setting.

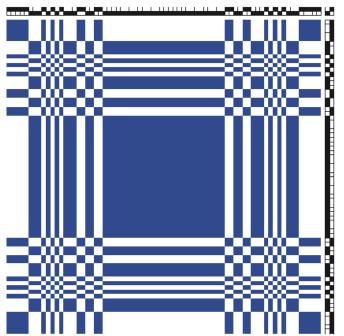
## Two-block log cabin runner by Jane Patrick

eavers have a tendency to think that more shafts are the path to better design, that the number of shafts used to weave a fabric is directly related to its success. Not necessarily so, I say! True, more shafts offer design opportunities, but success is not assured with their use. No matter how many shafts are used for a design, success depends on the overall effect created by the yarns and the colors and the structure—all working together.

Designing within limited parameters and fully utilizing the resources they allow can turn something ho-hum into a Wow! This runner is a case in point. It is the result of a challenge from the editor to design and weave a two-block structure on a rigid-heddle loom for the May/June 2000 issue of *Handwoven*. Two blocks with only two sheds! One of the few weaves that can accomplish this feat (without requiring a pick-up stick) is log cabin (see Barbara Walker, pages 4–7 for more about log cabin).

Since log cabin is a block weave, designs can be developed through the use of profile drafts. Profile drafts are an excellent way to plan successful designs without preparing actual thread-by-thread drawdowns. Any two-block design can be converted to log cabin (this is what I mean by utilizing resources!). Play with different block proportions, try both symmetrical and asymmetrical designs—you'll be surprised at the amazing number of possibilities offered by only two blocks; see Sample Profiles a and b.

#### Sample profile a



#### **Profile drafts**

When a profile draft is used for log cabin, filled-in squares in the profile drawdown represent blocks that produce vertical lines; blank squares represent blocks that produce horizontal lines (or vice versa). Since the contrast between these two effects is quite subtle, simple designs usually work best for log cabin (Profile b would work better than Profile a, for example). The Profile draft used for the runner is shown on page 10. For the Wow! in the runner, blue borders and red accent threads in a decorative soumak stitch are added at each end.

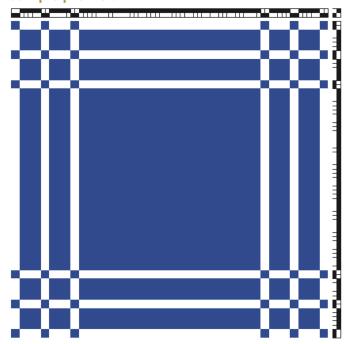
#### Block design

Once you've developed a design you like, thread the loom by substituting a pair of threads, one dark (D), one light (L), for each square in the profile threading draft: Block A = DL; Block B = LD (alternating between shaft 1 and shaft 2 or a slot and a hole in a rigid-heddle loom).

Weave by substituting a pair of picks, one dark, one light, for each square in the profile treadling draft: Block A = DL; Block B = LD.

Add impact to a design by weaving contrasting-color end borders as for this runner, or plan borders for all four sides (for side borders, thread all dark or all light ends at each edge). Use accent threads and/or warp and/or weft color changes for further variety.

#### Sample profile b





#### Fabric description

Log cabin.

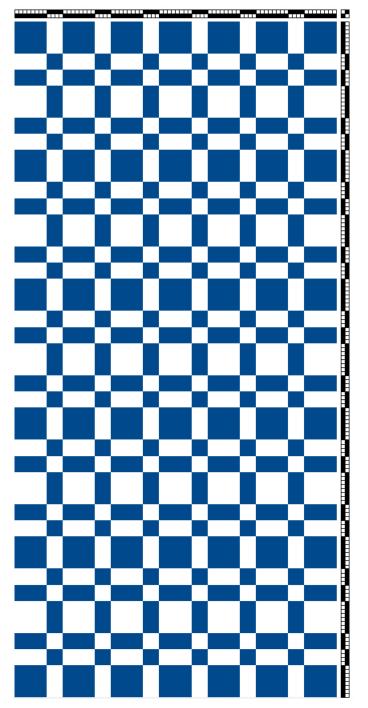
#### Equipment

Rigid-heddle loom (with a 10-dent rigid heddle), 2-shaft loom, or 4-shaft loom; two shuttles.

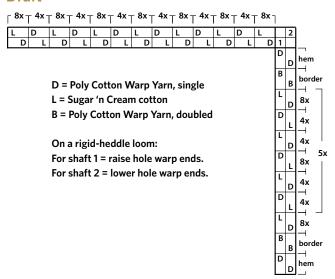
#### Finished dimensions

One hemmed runner 13½" by 34".

#### **Profile draft for runner**



#### **Draft**



#### Warp and weft

Dark warp and weft (D): Poly Cotton Warp Yarn (plied strands of polyester and cotton, Great Northern Weaving) at 1,600 yd/lb (800 yd on ½ lb spools), 400 yd Denim. (3/2 pearl cotton at 1,260 yd/lb can be substituted.) Light warp and weft (L): 100% cotton (Lily's Sugar 'n Cream) at 807 yd/lb (706 yd on 14 oz cones), 250 yd White. (The light yarn used originally in this project, which had speckles of blue in it, is no longer available.) Accent yarn for soumak: 3/2 pearl cotton, 8 yd Red Hot #132, or red embroidery floss.

Notions Tapestry needle for soumak.

Total warp ends 160 (alternating 1D/1L).

#### Warp length

2 yd (allows for take-up and 25" loom waste; for a shaft loom, plan a  $2\frac{1}{4}$ — $2\frac{1}{2}$  yd warp length if you expect more loom waste than 25").

E.P.I. 10. Width in reed 16". P.P.I. 11.

Take-up and shrinkage 15% in width and length.

#### Weaving

Wind a warp and thread the loom following the Draft. For a rigid-heddle loom, place the first thread for Block A (a dark end) in a hole, the second thread (a light end) in a slot, and continue, changing the color order from block to block. (Read the Draft by treating ends on shaft 1 as hole ends and ends on shaft 2 as slot ends.)

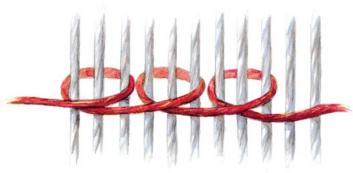
Weave the runner following the treadling sequence in the Draft. Weave the hem section with one strand of blue Poly Cotton (to reduce hem bulk) for 3½". Weave the border with doubled blue Poly Cotton (see B/B in the Draft) for 3". To achieve a firm fabric on a rigid-heddle loom, use a stick shuttle or flat pick-up stick to place the weft. Pass the shuttle through the shed, change to the next shed, and press the stick shuttle or pick-up stick firmly against the fell. If the weft still doesn't pack in sufficiently, use a tapestry beater every few rows.

When you've finished weaving the border, work two rows of soumak in groups of 3 ends (see Soumak Stitch). Separate the two rows with 4 picks of a single strand of Poly Cotton. Then weave the body of the runner as in the Draft and repeat the soumak (separated by 4 picks of plain weave), the final border, and the hem section.

#### **Finishing**

Remove the fabric from the loom. Trim raw edges, turn under ends, turn hems to meet soumak accent threads, and sew hems by hand. Wash the runner by hand in cool water, mild soap. Roll in towels to remove moisture and lay flat to dry. Press while still slightly damp.

#### Soumak stitch





# Shadow-weave gamp for a runner

by Sarah Saulson

hadow-weave patterns remind me of the glorious Kente cloths of Ghana. To make Kente cloth, narrow strips are woven—usually in bright green, gold, red, blue, and black yarns. In each strip, sections of warp-faced patterning alternate with sections of weft-faced patterning. When the strips are sewn together, they create a joyful patchwork of colorful squares. A similar effect can be achieved with a shadow-weave gamp—and with no strips to sew!

Shadow weave is an extension of log cabin. Dark and light colors alternate in both warp and weft. In log cabin, the designs are made of alternating rectangles of vertical and horizontal pinstripes. In shadow weave, other shapes, such as diamonds and triangles, can be combined with rectangles and squares in endless ways. The design potential for shadow weave on eight shafts is truly astounding!

This project is a table runner, but shadow weave is equally appropriate for upholstery, placemats, and yardage for clothing. The basic interlacement is a stable plain weave except where 2-thread floats outline the changes in the direction of the pinstripes.

The bright colors in the runner are inspired by those used in Ghana, and the changes in color and pattern from square to square imitate the cheerful checkerboard effect of Kente cloth.

#### A shadow-weave gamp

A gamp is a weaving in which one specific threading (and/or color) is threaded for a section, then another threading (and/or color), and so on for as many sections as desired. The treadling orders and/or colors are then used in sequences that correspond to each section in the threading.

A gamp is a particularly appropriate way to use shadow weave. Not only can different designs be threaded and treadled from section to section, but different warp and weft colors can be used in each. Each square in the gamp shows a unique blend of colors as well as a unique design. In this runner, four different shadow-weave threadings (A, B, C, and D) are used with four different dark/ light color combinations:

Threading A: blue/black
Threading B: yellow/black
Threading C: red/black
Threading A: yellow/black
Threading B: green/black
Threading C: yellow/black
Threading D: blue/black.

The patchwork effect is a result of making sure that no two identical colors or threadings appear next to each other.

#### Principles of shadow weave

Examine the Draft on page 15. In each threading section (A, B, C, and D), dark and light threads alternate. Where two sections meet, two dark ends are threaded in succession—each section begins and ends with a dark (black) thread (providing a dark frame for each section). Notice also that odd and even shafts always alternate in the threading—essential for producing the basic plain-weave structure of shadow weave.

The same principles apply to the treadling. Dark and light threads alternate, two dark picks are woven in succession where two sections meet, and odd treadles always alternate with even treadles.

Fabric description Shadow weave.

#### Finished dimensions

One hemmed runner 173/4" by 47".

#### Warp and weft

Warp: 8/2 unmercerized cotton at 3,360 yd/lb (Webs), 620 yd Black #8990, 85 yd Lollipop #3599, 258 yd Spectra Yellow #1382, 88 yd Stone Green #5468, 173 yd Mediterranean Blue #2448.

Weft: 8/2 unmercerized cotton (3,360 yd/lb), 450 yd Black #8990, 67 yd Lollipop #3599, 200 yd Spectra Yellow #1382, 67 yd Stone Green #5468, 90 yd Mediterranean Blue #2448. Small amount black 20/2 pearl cotton or sewing thread for weaving the hems.

Notions Sewing thread for hems.

Total warp ends 489.

#### Warp length

2½ yd (allows for take-up and 27" loom waste).

#### E.P.I.

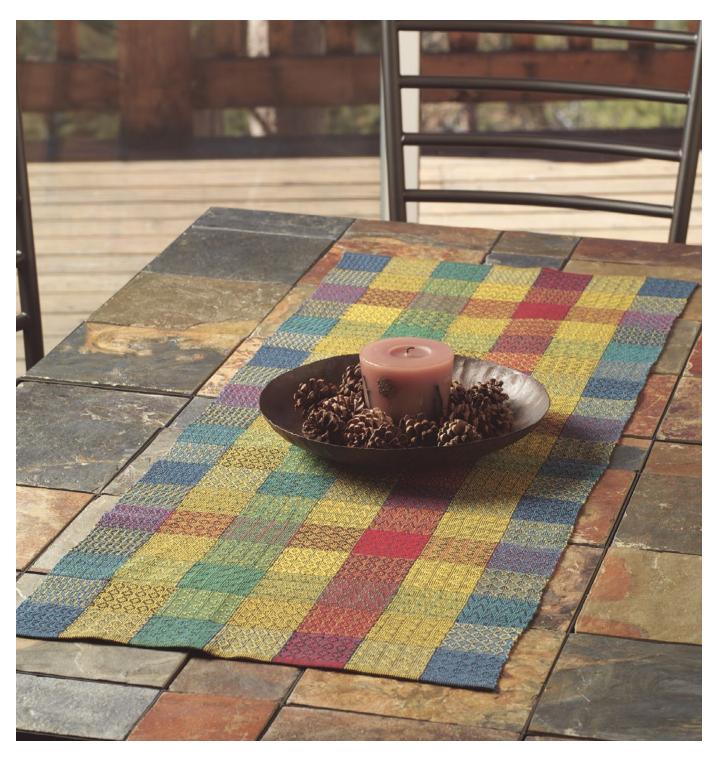
23⅓ (see the sleying order in a 12-dent reed under Warping, page 14).

Width in reed 20%".

P.P.I. 20.

Take-up and shrinkage 15% in width and length.





#### Warping

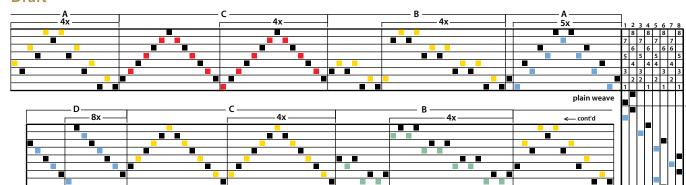
You can use your preferred warping method for this runner; directions here are for warping front to back. Wind two warp chains, one with 248 black ends and the other with 35 blue, 35 yellow, 34 red, 34 yellow, 35 green, 34 yellow, 34 blue. In a 12-dent reed, sley the black chain first, 1/dent, centering for 20¾". Then, starting at the right, sley the colors 1/dent in the same dents as the black threads except skip a dent after each color (leaving 1 black end in a dent by itself) until all ends are sleyed.

Allow plenty of time for threading the heddles, make sure you have good light, and take breaks. The threading order is a bit complicated, and it changes with each section. When you reach the single black thread that signals a threading change, go back and very carefully check the section you have just completed before continuing.

#### Weaving

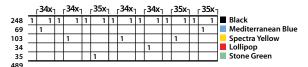
Begin and end the runner with 1" plain weave for hems.

#### Draft



★ Repeat each treadling section until it measures 27/8". Never end with a red, blue, yellow, or green pick; end only with a black pick—at any point in the repeat.

#### Warp color order



To reduce bulk, use 20/2 cotton or sewing thread as weft for the hems. Now the fun begins! You'll use the same order in the treadling as in the threading; the runner is woven "tromp as writ" (compare the threading and treadling drafts shown here). Since it's more important for the sections to look square than to contain a specific number of picks, repeat the treadling for each section in the Draft for the number of times it takes to make the section slightly taller than wide under tension on the loom (about 27/8" tall). You can end at any place in the repeat, but you must end with a black pick so that two adjacent black picks occur at section edges.

The complete treadling order of the sections is: [A (blue/black), B (yellow/black), C (red/black), A (yellow/black), B (green/black), C (yellow/black)] 3x; end with A (blue/black).

(Because the designs using the treadling for section D are less interesting than the others, D is omitted from the treadling draft for this runner.)

#### Finishing

Remove the fabric from the loom and machine zigzag raw edges. Machine wash in lukewarm water, gentle cycle, with a small amount of detergent; allow only 2 minutes of agitation. Line dry and press. Fold ends under twice and machine stitch hems close to the second fold.

#### Threading and treadling sections

D	С	В	Α	С	В	Α	
Α	Α	Α	Α	Α	Α	Α	
D	С	В	Α	С	В	Α	
C	C	С	С	C		C	
D	С	В	Α	С	В	Α	
В	В	В	В	В	В	В	
D	С	В	Α	С	В	Α	
Α	Α	Α	Α	Α	Α	Α	3x
D	С	В	Α	С	В	Α	Î
C	C	C	C	C	C	C	
D	С	В	Α	С	В	Α	
В	В	В	В	В	В	В	
D	С	В	Α	С	В	Α	
Α	Α	Α	Α	Α	Α	Α	

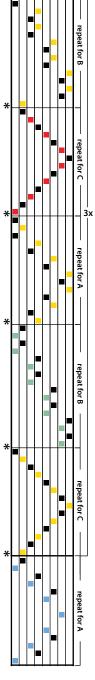
Read the chart from bottom to top. The top half of each square represents the threading (A, B, C, or D) and the color of the light warp used (red, blue, green, or yellow).

The bottom half of each square represents the treadling (A, B, or C) and the color of the light weft used (red, blue, green, or yellow). The dark warp and weft are always black.

#### Resources

Powell, Marian. 1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves. McMinnville, Oregon: Robin and Russ Handweavers, 1976, pp. 35, 227, 257–259.

Strickler, Carol, ed. *A Weaver's Book of* 8-Shaft Patterns. Loveland, Colorado: Interweave, 1991, p. 71.



# Shadow-weave runner and napkins

by Sarah Fortin

he many different color and treadling options possible with shadow weave make it easy to produce a variety of fabrics on one warp. In fact, it's always a good idea to put on a longer warp than you think you'll need in case new options occur to you.

The draft used here is #8-17 from Marian Powell's 1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weave (see Resources).

The book gives twelve different treadlings for this single threading—a little experimenting can easily produce still others!

I usually use one color as the "dark" throughout a shadow-weave piece and vary the "light" colors for stripes that change with the threading sequences. Using one color as a constant provides continuity when you weave many different pieces that you intend to use together. For this warp, I opted to use green as my unifying color.

Because of the color and treadling possibilities in shadow weave, the four napkins don't have to be identical and these aren't. One of them is woven as-drawn-in using the same color order as in the warp. The other three use a simpler treadling with green as the dark color but a different light color for each.

A runner needs to be heavier and less pliable than napkins. Borrowing a technique from shadow weave's structural cousin, warp rep, I alternated a thicker yarn of green 5/2 pearl cotton for the dark weft with the light weft of 20/2 pearl cotton in a light coral. Using thick and thin wefts in colors similar to the warp elongates the pattern slightly without markedly changing the color effects and adds just enough body to ensure that the runner lies flat in use.

Fabric description Shadow weave.

Finished dimensions One runner 16¾" by 53" with ½" hems and four hemmed napkins 16½" by 17" each.

#### Warp and weft

Warp: 20/2 pearl cotton at 8,400 yd/lb (UKI), 1,790 yd Verdant #87, 665 yd Wine Tone #73, and 560 yd each Light Rust #108 and Old Gold #29.

Thick weft for runner: 5/2 pearl cotton at 2,100 yd/lb (UKI), 447 yd Verdant #87. Thin weft: 20/2 pearl cotton, 483 yd Wine Tone #73.

Weft for the napkin using treadling 1: 20/2 pearl cotton, 190 yd Verdant #87, 72 yd Light Rust #108, 66 yd Wine Tone #73, and 52 yd Old Gold #29.

Weft for each napkin using treadling 2: 20/2 pearl cotton,

181 yd in one light color (either Light Rust #108, Old Gold #29, or Wine Tone #73) and 181 yd Verdant #87 each napkin).

#### **Notions**

Matching sewing thread for hems.

Total warp ends 715.

#### Warp length

5 yd (allows 10" for take-up and 33" for loom waste).

#### E.P.I

40 (4/dent in a 10-dent reed or 2/dent in a 20-dent reed).

Width in reed 171/8".

P.P.I. 30 for runner (15 thick, 15 thin), 32 for napkins.

Take-up and shrinkage 10% in width and length.

#### Warping

Wind a warp of 715 ends 5 yd long holding 2 ends together keeping a finger between them to prevent twisting following the Warp Color Order, page 19. One end is always Verdant (green); the others change as indicated. (I wound three separate chains of 240, 240, and 235 ends each.) These directions are for warping back to front; for warping steps, see How to Weave/Warping at weavingtoday.com.

Spread the warp in a raddle at 40 ends per inch, place lease sticks in the cross, and beam with firm and even tension. Thread the shafts following the Draft, page 19.

Sley 2/dent in a 20-dent reed or 4/dent in a 10-dent reed, centering for 17%". Weave a heading in scrap yarn to spread the warp.

#### Weaving

Weave the runner following the treadling in the Draft. Beat firmly at 30 picks per inch. End with 1 or 2 picks in a contrasting color.

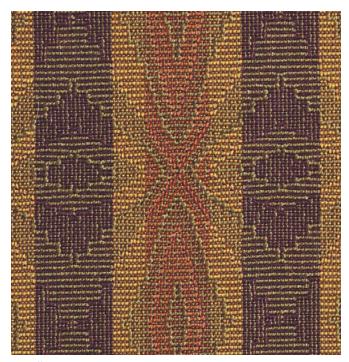
For the napkins, wind a bobbin of each warp color. Weave the first napkin as-drawn-in following napkin treadling 1 in the Draft. This requires many weft color changes. Rather than cutting and weaving in tails, it is easier to keep four shuttles going and carry the yarn from the inactive shuttles up the selvedges. Verdant is used for every other pick. Always make certain that you enclose the weft threads from the inactive shuttles in the weft loop of the shuttle you are using. Weave the other three napkins following napkin



## Light weft colors used for the napkins (dark weft is always Verdant).



Treadling 1: all four colors



Treadling 2: Wine Tone

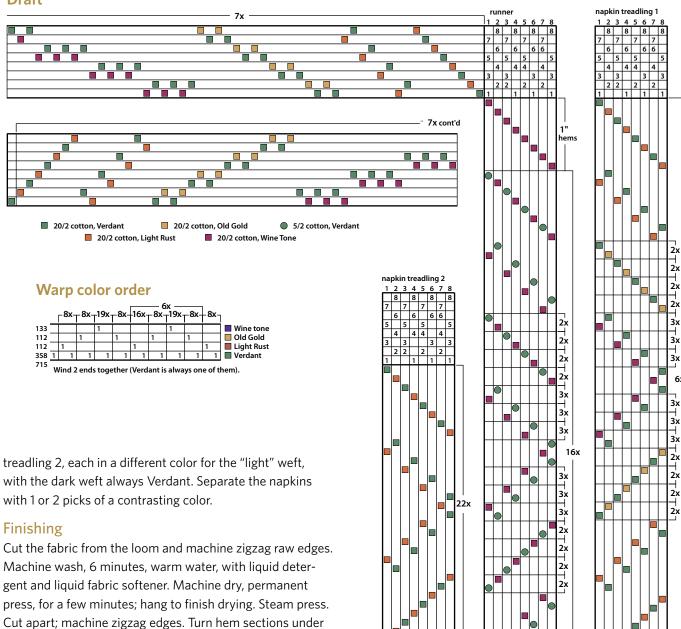


**Treadling 2: Light Rust** 



Treadling 2: Old Gold

#### **Draft**



#### Resources

twice and sew hems by hand.

Powell, Marian. 1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weave. McMinnville, Oregon: Robin and Russ Handweavers, 1976. (Pattern #8-17, pp. 222, 253-254, with additional treadlings.)

Tallarovic, Joanne. "Ripsmatta for Towels." *Handwoven*. March/ April, 2002. pp. 48–51. (Discusses using thick and thin wefts on an openly sett rep threading to produce pliable fabrics.) The first and

last repeats are turned up

For first hem:

## Lines of lace in a linen runner by Suzie Liles

inen yarns, table linens, and lace weaves have been long united in the minds of weavers. If you're thinking, "Been there, done that," think again! Linen comes in many wonderful colors, not just naturals. Use linen and lace with color to create contemporary pieces that coordinate with the colors in a room or with vour dishware. Three hues are used for this runner: a light cool accent color, a light warm accent color, and a warm/neutral background color. This runner uses another element long beloved by weavers—a draft from Marguerite Davison's A Handweaver's Pattern Book.

The draft for the runner is Vertical

#### Swedish lace

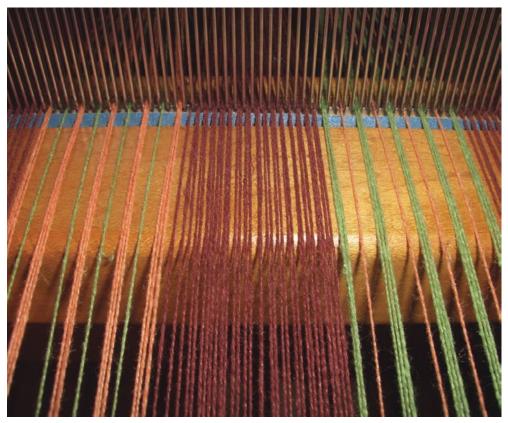
Lace Stripes from a chapter called Swedish Lace Weaves. The specific weave structure known as Swedish lace looks like Atwater-Bronson lace but is threaded differently (see Resources, page 22).

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

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

#### Color interaction

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



The warp is spaced in the reed where the lace stripes occur to create a raised, ridged texture.

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

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

Fabric description Swedish lace.

#### Finished dimensions

One hemmed runner 181/4" by 543/4".



#### Warp and weft

Warp: 16/2 linen at 2,400 yd/lb (Glimakra USA), 152 yd each of #1440 (pale green) and #1023 (pale orange), 579 yd #63 (warm brown).

Weft: 16/2 linen, 765 yd #63 (warm brown).

#### **Notions**

Matching warm brown sewing thread.

Total warp ends 331.

#### Warp length

2<sup>1</sup>/<sub>3</sub> yd (allows 5" for take-up and 26" for loom waste).

**E.P.I.**  $15\frac{1}{2}$  (see sleying order for a 10-dent reed in the Draft).

Width in reed 21%".

P.P.I. 18.

Take-up and shrinkage 14% in width and length.

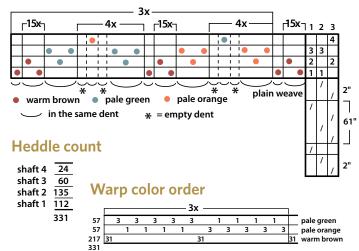
#### Warping

Wind a warp of 331 ends 2¾ yd long following the Warp Color Order. These directions are for warping front to back. (For complete warping steps, see How to Weave/Warping at weavingtoday.com.) Start by winding 2 warm brown ends together, keeping a finger between them to prevent twisting. After 30 ends are wound, cut 1 end and wind 1 end. Then tie the first color (orange) to the brown end and wind 3 ends. Then cut and tie a single (green) end and wind 1 end. Continue, cutting, tying, and winding the three colors.

Sley a 10-dent reed following the denting order in the Draft (also see the photo on page 20): Sley 30 warm brown ends 2/dent and then sley the last end 1/dent. Sley the 3 ends of the first color (orange) of the first lace stripe in one dent. Skip a dent and sley the single-colored end (green) in a single dent. Skip a dent and sley 3 orange, skip a dent and sley 1 green, and continue until you reach the end of the orange and green stripe. Then begin again with warm brown and continue in the same way.

Thread the shafts following the Draft and beam the warp with firm and even tension, packing the layers with heavy paper or sticks. It is especially important with linen that the tension on each thread be even (loose warp threads will sag in the shed and catch on the shuttle). Tie the warp onto the front apron rod and tie up the treadles as shown in the Draft.

#### **Draft**



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

#### **Finishing**

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

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

#### Resources

Davison, Marguerite Porter. "Vertical Lace Stripes." A Handweaver's Pattern Book. Swarthmore, Pennsylvania, 1977, p. 95. The draft is altered in this runner by threading an odd number of ends in the plain-weave stripes to make the stripes symmetrical.

DePorto, Valerie. "A Closer Look at Swedish Lace." The Best of Weaver's Huck Lace. Sioux Falls, South Dakota: XRX, 2000, pp. 84–87.

Lancaster, Daryl. "Handwoven's Fabric Forecast Spring/Summer '08, Handwoven, September/October 2007, p. 79.

Muller, Donna. *Handwoven Laces*. Loveland, Colorado: Interweave Press, 1991. Chapter 7: Swedish Lace, pp. 128–139.

## Summer colors for a lace runner

by Barbara Walker –



Originally published in Handwoven®, May/June 2005, pp. 38-40.

ace weaves are traditionally woven in white or natural. There is a good reason for this: The contrast between the shadowy holes created by the interlacement and the solid plain-weave areas increases with lighter yarns. The structure of Atwater-Bronson lace, however, offers the adventurous weaver a great opportunity to add color as a design element for a more contemporary and exciting look.

#### The structure and color

Atwater-Bronson lace can be treadled to produce either weft floats or warp floats—or both can be woven in the same piece. If one color is used for the warp and another for the weft, changing from one effect to the other can produce subtle changes in color. For greatest success, the colors should be close to each other on the color wheel and of the same value (equally light or dark). In this way, the two colors visually blend together in plain-weave areas, yet show their differences when they float in the lace areas.

Don't stop there! Other color effects are also possible. If stripes of other colors are spaced in the threading and treadling, a solid hue occurs where they cross each other. Where they interlace with the main color, a new hue is created. The stripes will visually "pop" if they are a bright color that contrasts with the rest of the piece.

In this runner, the main warp color is violet and the weft color is orange. The squares of warp-float lace and weft-float lace are separated vertically and horizontally by stripes of hot yellow with a thin line of blue. Where the yellow in the warp and weft intersect, two lace units are threaded and treadled to produce a windowpane effect. The bright blue thread used in the center of the window adds considerably to the impact of the overall design. (Picture the runner without the blue threads, and the effect is not as interesting!)

#### Design your own runner

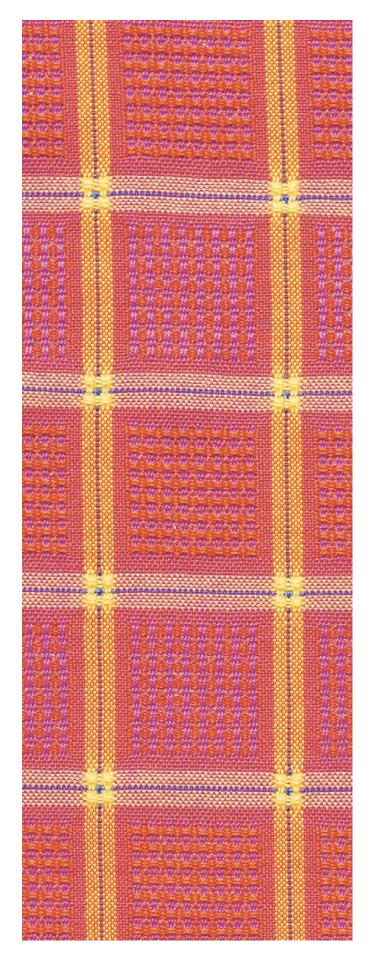
Choose any two colors for the lace squares that are close in hue and value. To emphasize the "windowpane" threads in the surrounding stripes, choose colors for them that contrast strongly in hue and value, one that is much lighter or warmer than the main colors, for example, and one that is much darker or cooler. You can study the effects of your choices by wrapping the yarns around a cardboard strip.

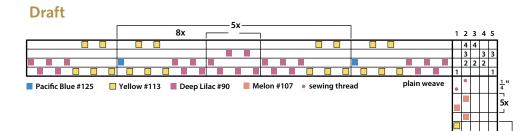
Fabric description Atwater-Bronson lace.

Finished dimensions One hemmed runner 133/4"by 417/8".

#### Warp and weft

Warp: 10/2 pearl cotton at 4,200 yd/lb (UKI), 738 yd Deep Lilac #90, 150 yd Yellow #113, 15 yd Pacific Blue #125. Weft: 10/2 pearl cotton, 396 yd Melon #107, 74 yd Yellow #113, 8 yd Pacific Blue #125.





#### **Notions**

Sewing thread that matches the Melon yarn.

Total warp ends 361.

#### Warp length

2½ yd (allows for take-up and 40" loom waste and sampling or a longer runner).

E.P.I. 24.

Width in reed 151/16"

P.P.I. 23.

Take-up and shrinkage 9% in width and length.

#### Warping

Wind a warp of 361 ends 2½ yd long, following the Warp Color Order. Secure the cross and make several choke ties along the warp's length. (These directions are for warping back to front, but front to back will work just as well.) Take the warp to the loom, slide the heddles to the sides of the shafts, secure the end loops to the apron rod of the warp beam, insert lease sticks in the cross, and suspend the lease sticks between the shafts and the back beam.

Secure a raddle to the front beam and separate the warp into the raddle at 24 ends per inch. Beam the warp, undoing the choke ties as you go. Thread following the Draft. Sley 2 ends in each dent of a 12-dent reed. Tie the warp onto the front apron rod.

#### Weaving

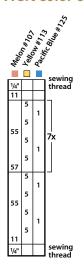
Weave a plain-weave heading (alternating treadles 1 and 2) with a heavy scrap yarn to spread the warp evenly. Weave 1/4" plain weave using sewing thread that matches the Melon weft. (This section will be turned under and hidden when the runner is hemmed; using sewing thread makes the hem less bulky.) Switch to the 10/2 Melon weft and weave 11 picks of plain weave for the fold of the hem that will show on the wrong side.

Weave the runner following the treadling in the Draft and the Weft Color Order; work carefully for an even beat weft for the hem as at the beginning.

#### Warp color order



#### Weft color order



#### **Finishing**

Remove the fabric from the loom, secure the edges of the sewing-thread sections with machine zigzagging, and trim close to the stitching line. Turn under a 1/4" hem twice, enclosing the sewing thread section completely, and blind stitch by hand with the same sewing thread that you used for the hem.

Wash the runner by hand in warm water with a mild soap. Rinse thoroughly and squeeze out excess water between towels. Press until dry on a cotton setting.

# Elegant linen runner by Tracy Kaestner

his runner was inspired by a luscious skein of spacedyed 14/2 linen. Although intended for knitters, it is a very weaverly yarn! (The specific handpainted colorway used for this runner is no longer available, but project instructions suggest substitutions—handpainted and commercial.) Both the handpainted yarn and the solid 16/2 linen used in this runner come in literally dozens of colors. Design your own runner by choosing a handpainted linen and three coordinating colors in 16/2 linen. Also consider using the same draft to weave towels for your bath or kitchen in any colors that coordinate with your decor.

I don't knit. I know how, but I have found knitting to be a way for me to create UFOs and irritate my thumb joints to the point of severe pain. However, with the resurgence of interest in knitting and crocheting, I have tried to find ways to use the lovely yarns that the yarn manufacturers are making for knitters and crocheters. I have a stash of some irresistible knitting yarns and a stash of drafts that will show them off to their best advantage. I look for drafts that allow a yarn to be emphasized rather than being hidden deep inside the woven fabric!

This runner is for my guest bedroom, something I have not had for the nineteen years since my first child was born. New furniture to celebrate a room for adults needed a pretty runner for the dresser. I decided to look for a new draft to add to my collection that would show off this wonderful space-dyed linen—a good excuse to spend an evening thumbing through books and magazines looking for inspiration. A runner on the cover of A Handwoven Treasury (see Resources) sparked my interest. Since Handwoven magazine celebrated its thirtieth anniversary when I was designing this project, and A Handwoven Treasury celebrated Handwoven's tenth anniversary, the runner seemed an especially appropriate choice!

#### The draft

With this draft, the handpainted yarn floats over four threads for two picks in both the warp and the weft. Consider variations, depending on the selected yarns. Floats can be longer and/or the contrasting-color ends/picks between pairs of floats can be taller and wider.

#### Fabric description

Plain weave with warp and weft floats.

#### Finished dimensions

One hemmed runner 13" by 41½".

#### Warp and weft

16/2 linen at 2,705 yd/lb (750 yd/spool, Bockens, Lone Star Loom Room), 500 yd #122 coral, 387 yd #62 pumpkin, 46 yd each of #104 camel and #906 yellow-green.

14/2 linen at 2,450 yd/lb (540 yd/100 g skein, Claudia Hand Painted Yarns Contemplation, www.claudiaco.com, available from the Lone Star Loom Room), 60 yd Persimmon.

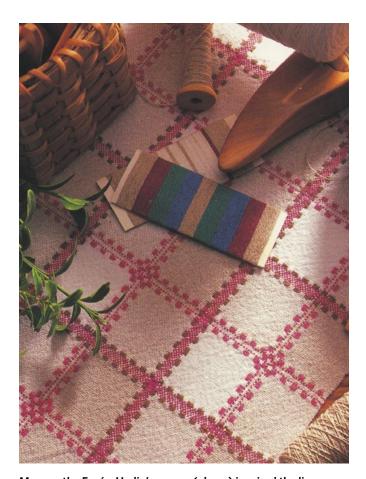
(Handpainted colorway "John B." was used for this runner and is no longer available. 16/2 linen can be substituted instead of the handpainted; #476 magenta would work well.)

#### Notions and other equipment

Matching sewing thread; temple that adjusts to 15" weaving width (optional).

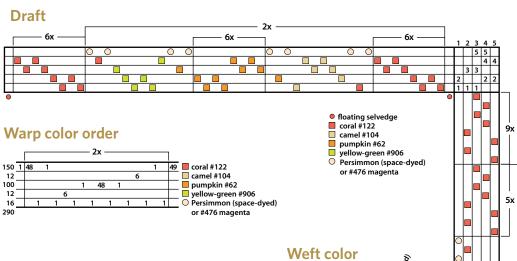
#### Total warp ends

290 (includes two floating selvedges).



Margaretha Essén-Hedin's runner (above) inspired the linen project runner (at right). Both analogous color schemes and schemes with highly contrasting colors work well.





#### Warp length

21/4 yd (allows 5" for take-up and 28" for loom waste).

E.P.I. 20.

Width in reed 141/2".

P.P.I. 18.

Take-up and shrinkage 10% in width and length.

#### Warping and weaving

Wind a warp of 290 ends  $2\frac{1}{4}$  yd long following the Warp Color Order, and thread the shafts following the Draft using your preferred warping method. It is important with linen to beam the warp with firm, even tension. Weave the runner following the treadling in the Draft and the Weft Color Order.

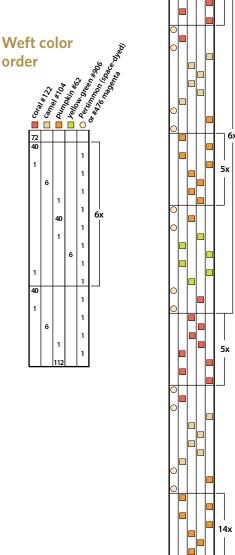
#### **Finishing**

Remove the runner from the loom. Machine zigzag or serge raw edges. Wash in hot water on delicate; line dry until just slightly damp. Press firmly with a hot iron.

Fold under raw edges ½" and press. Fold again so that the first and last windowpane squares are the same size as the others and press. Sew hems by hand with an invisible stitch.

#### Resources

Essén-Hedin, Margaretha. "Country Kitchen Checked Cloth." A Handwoven Treasury, Jane Patrick, ed. Loveland, Colorado: Interweave, 1989 (out of print), p. 136 and on the cover.



### Use a temple (stretcher) to minimize draw-in at the selvedges









To adjust temple width: Put the temple on its side. Place the base of the teeth at the edge of the warp in the reed on both sides of the warp (a). Place the pivot pin in the hole that secures this width. Insert the teeth into the left selvedge, one to two warp threads inside the edge thread (b): do the same thing on the opposite selvedge. Gently push down on the center bar (c). Move the metal slider to secure the center bar (d). Very important: Advance the temple every 1½".







## La Belle Creole runner & napkins

by DeeDee Woodbury

s is true of many weavers, weaving a traditional, full-size coverlet is on my to-do list. One of these days I am sure I will get around to it, but until I do, much smaller projects like this runner and napkins still allow me the pleasure of using coverlet weaves without the commitment a full coverlet would require. This star-and-diamond draft—La Belle Creole—is a favorite of mine.

Each time I weave the innumerable patterns and variations of overshot, I realize anew how much I like it. I like the names of the old patterns and I especially like the designs. Some overshot drafts make beautiful curves and circles; others make rectangles and squares.

The pattern called La Belle Creole (see Resources) from Mary Meigs Atwater's *Recipe Book* is very geometric. The way its blocks fit together to form small and large triangles and diamonds creates a contemporary look. The weave structure is tied overshot (though it is sometimes called star-and-diamond weave because of its characteristic star-and-diamond-like motifs).

#### Tied overshot

In spite of its name and the halftones that make it look so much like usual overshot, tied overshot is more closely related to summer and winter than to overshot. Like summer and winter, the threads on shafts 1 and 2 in tied overshot act as tie-down threads, while those on the remaining shafts are pattern threads. Because the tie-down threads are repeated in the threading, they produce overshot-like halftones that appear in both the pattern and the background areas (examine the threading of shafts 1 and 2 in the Draft, page 33, and notice the alternating halftones in the fabric). When you weave these pieces, you'll see exactly how the tie-down threads work to secure the pattern-weft floats to both sides of the ground cloth.

Antique star-and-diamond coverlets often required twenty-four shafts or more to weave, so they were usually the work of professional weavers rather than home weavers. For more information about tied overshot and its variations, see the articles listed in Resources, page 32.

#### Color choices

I enjoyed the challenge of choosing colors that traditional coverlet weavers would never have used. But if you'd like a more traditional look for your runner and napkins, choose an unbleached linen warp and tabby weft for the ground

cloth and indigo blue or madder red for the pattern weft.

In this runner, black used for the warp and tabby weft makes a dramatic and contemporary neutral background, and the bright pattern-weft colors add to its "now" look. One pattern-weft color (cranberry) predominates: It is used for a large diamond motif at both ends and is then repeated between each of three coordinating stripes (yellow, green, and orange) throughout the rest of the runner.

In the napkins, a single stripe of the small diamond motif is used in a different one of the four pattern-weft colors for each napkin.

#### Other considerations

As you become familiar with La Belle Creole, you'll think of many other possible ways to use it—both for this project and for others. The napkins could be bordered on both sides, and the large and small motifs could be combined in the runner in many different ways.

As I wove these pieces, I wondered about the origin of the name La Belle Creole. I like to think it means a beautiful amalgamation. Mrs. Atwater states that the draft was contributed by a Mrs. A. K. Jenkins. I wish I could ask Mrs. Jenkins where it came from and what she knows about it. Maybe she would encourage me to finally weave a full-size coverlet!

Fabric description Tied overshot and plain weave.

Finished dimensions One table runner  $16\frac{1}{2}$ " by  $56\frac{3}{4}$ " and four napkins  $16\frac{1}{2}$ " by  $16\frac{3}{4}$ " each.

#### Warp and weft

Warp: 16/2 unmercerized cotton at 6,380 yd/lb (Lone Star Loom Room), 3,058 yd black #522. Plain weave and tabby weft: 16/2 cotton, 2,224 yd black #522.

Pattern weft: 8/2 unmercerized cotton at 3,250 yd/lb, 460 yd cranberry #477, 150 yd yellow #101, 131 yd each of green #1460 and orange #1299.

#### **Notions**

Black cotton sewing thread for hems.

Total warp ends 556.

#### Warp length

 $5\frac{1}{2}$  yd (allows 11" for take-up and 35" for loom waste).



#### E.P.I.

30 (3/dent in a 10-dent reed or 2/dent in a 15-dent reed).

Width in reed 183/5".

P.P.I. 46 (23 tabby, 23 pattern).

Take-up and shrinkage 11% in width and length.

#### Warping

You can use your preferred warping method for this project, but with relatively fine yarns like 16/2 cotton, warping back to front with two crosses is recommended. (For detailed instructions for warping back to front with two crosses, see How To Weave/Warping at weavingtoday.com.)

Wind a warp of 556 ends 5½ yd long with both a raddle cross (15 ends per section for a raddle with ½" sections) and a threading cross. Wind 2 ends together, keeping them separate with a finger to prevent twisting. (This is also a good project for using a warping paddle to wind multiple ends.)

Spread the warp in the raddle, centering for a width of 18½". Wind the warp under firm tension onto the warp beam, packing the layers with smooth, heavy paper or sticks. With this method, the warp is beamed through the raddle only, without lease sticks.

When the threading cross at the other end of the warp arrives behind the shafts in a convenient position for threading, insert lease sticks in the cross and suspend them behind the castle. Thread the shafts following the Draft. Sley 3/dent in a 10-dent reed or 2/dent in a 15-dent reed.

#### Weaving

Tie the warp onto the front apron rod and weave several picks of plain weave with waste yarn to spread the warp. Wind one bobbin of 16/2 black and one bobbin for each of the pattern-weft colors.

To start the runner, weave 2" of plain weave for the first hem, then weave the pattern following the treadling in the Draft and the Weft Color Order. Use tabby: Before every pattern pick weave a tabby pick alternating treadles 1 and 2. Begin the pattern with the larger diamond motif, 66 picks of cranberry #477. Then weave 33 pattern picks of yellow #101 (the smaller diamond motif), 36 picks of cranberry, 33 picks of green #1460, 36 picks of cranberry, 33 picks of orange #1299, and 36 picks of cranberry. Repeat this order 6 times. Then weave the small yellow diamond to balance, followed by the final large diamond (66 pattern picks) in cranberry. (The pattern area of the runner on the loom should measure about 62".) End the runner with 2" plain weave for the second hem. Insert a contrasting-colored thread between the runner and the first napkin to create a cutting line after the weaving is complete.



For the first napkin, weave 4" of plain weave (2" for the first hem and 2" for a border before the pattern stripe). Weave one repeat of the small diamond portion of the draft (33 pattern picks, 1½" in cranberry #477). Weave 16" of plain weave (this includes the second hem). Insert a contrasting-colored thread to separate the first and second napkins.

Weave the remaining three napkins in the same way as the first, using one pattern-weft color (green #1460, yellow #101, orange #1299) for the pattern stripe in each one.

#### **Finishing**

Remove the fabric from the loom and secure the two raw edges with machine stitching. Without cutting the pieces apart, machine wash in warm water, gentle cycle, mild soap, and machine dry until slightly damp.

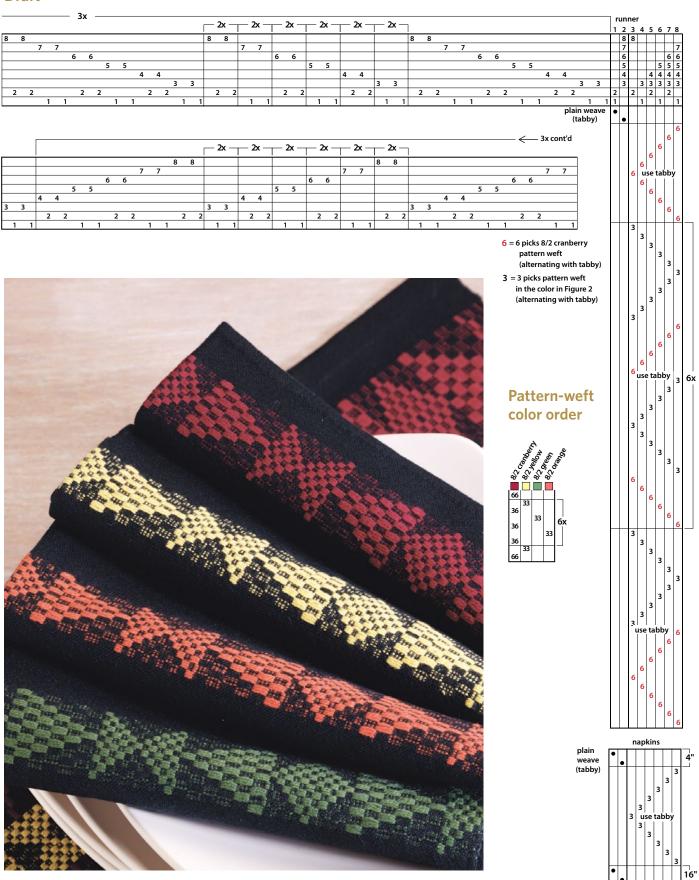
Press with a warm iron and pull the contrasting-colored marking threads out to create cutting guides. Cut the napkins and runner apart. Fold the ends of the runner under ½" twice and handsew the hems. Turn napkin ends under ¼" twice and sew by hand or machine (machine stitching will endure repeated washings). Steam press after hemming with a hot iron.

#### Resources

Atwater, Mary M. "Recipe for a Coverlet 'La Belle Creole' (Ancient French)." Mary Meigs Atwater Recipe Book: Patterns for Handweavers. Salt Lake City, Utah: The Wheelwright Press Ltd., 1969. Series I, No. 10.

Knisely, Tom, and Lynn Tedder. "Reviving the Show Towel: Stars in the Kitchen." Handwoven, March/April 2006, pp. 60-63.
van der Hoogt, Madelyn. "Tied Overshot." The Complete Book of Drafting for Handweavers. Petaluma, California: Shuttle-Craft Books Inc. 1993, pp. 84-87.

#### **Draft**



Each napkin has a single border in one of the pattern-weft colors used in the runner.

## Summer table runners by Kate Lange-McKibben

y Northwest island garden and an investigation of four-block summer and winter on four shafts inspired a year-long color study. The result has been a series of woven expressions of the four seasons. My design principle was to assign a different color to each block in the warp. For each season, I wove a set of small runners, each using different tabby and pattern weft colors.

I planned the colors for the runners by first making paper weavings of selected prints of colorful paintings by Wolf Kahn from an old calendar. I used the paper weavings to design yarn wraps of four warp colors in proportions that determined the threading width of the four blocks. Once the loom was threaded, I could play with color in the pattern and tabby wefts.

#### The structure

Four-block, 4-shaft summer and winter is an ideal structure for exploiting color. Two blocks of summer and winter are threaded the usual way (1-3-2-3, 1-4-2-4), and then a second two blocks are threaded on the same shafts but upside down (4-1-3-1, 4-2-3-2). The tie-down shafts in one pair of blocks serve as the pattern shafts in the other and vice versa. This sharing of shafts adds to the color play.

Fabric description Summer and winter.

#### Finished dimensions

Three hemmed runners 10" by 22" each.

#### Warp and weft

Warp: 10/2 pearl cotton at 4,200 yd/lb, 228 yd Dark Pistachio #294, 114 yd Deep Lavender #93, 96 yd Henna #172, 297 yd Magenta #136, and 48 yd Yellow #113. Tabby weft: 20/2 pearl cotton at 8,400 yd/lb (UKI), 218 yd each runner: Runner 1, Deep Lavender #93; Runner 2, Lipstick #36; Runner 3, Oleander #80. Pattern weft, 5/2 pearl cotton at 2,100 yd/lb, 174 yd each runner: Runner 1, Persimmon #028; Runner 2, Periwinkle #146; Runner 3, Sapphire #13.

#### Yarn sources

Dark Pistachio, Henna, Magenta, and Persimmon by Silk City are available from Cotton Clouds, and Deep Lavender, Yellow, Periwinkle, Lipstick, Sapphire, Oleander by UKI are available from most weaving retailers.

#### **Notions**

Magenta sewing thread for hems.

Total warp ends 261.

#### Warp length

3 yd (allows 5" for take-up and 22" for loom waste).

E.P.I. 22 epi (3-3-3-2/dent in an 8-dent reed).

Width in reed 11%".

P.P.I. 40 (20 tabby, 20 pattern).

Take-up and shrinkage 11% in width and length.

#### Warping

Wind a warp of 261 ends 3 yd long following the Warp Color Order on page 36. Note that one warp color is assigned to each block, a separate color to the transition threads (t) between some of the blocks. Chain the warp from the warping board, ending with the threading cross.

Sley an 8-dent reed in a 3-3-3-2 order (sley three dents with 3 ends each, the fourth dent with 2; and repeat) for a sett of 22 epi. Thread the loom following the Draft on page 36. You may notice that this draft does not always follow the usual rules for 4-block, 4-shaft summer and winter. In the rules, when there's a change from Block B to D or from Block D to B, a thread is subtracted to avoid threading two adjacent ends on the same shaft—see the three asterisks (\*) in the Draft. In this Draft, however, a transition thread (t) is sometimes added between B and D blocks instead. If the warp were all one color and the intention were to produce a block design created by the pattern weft, the transition between these blocks would show an irregularity. The color changes at block edges mask this irregularity in the runners.

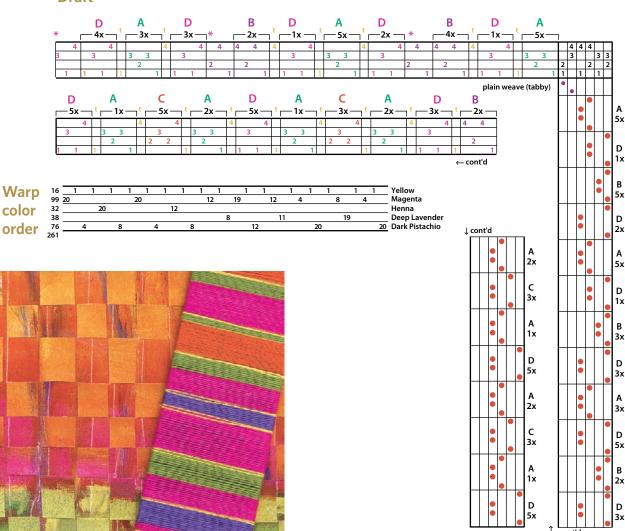
Beam the warp and tie onto the front apron rod. Wind a bobbin of 20/2 Deep Lavender for the tabby weft and a bobbin of 5/2 Persimmon for the pattern weft to weave the first runner.

#### Weaving

Weave 1½" plain weave with Deep Lavender for a hem and then weave the runner alternating tabby and pattern following the complete treadling in the Draft two times. When you change to a new pattern block, weave an extra tabby pick. (This is always necessary in 4-block, 4-shaft summer and winter at changes from Blocks A or B to Blocks C or D or vice versa. It is not necessary at changes between A and B or between C and D, changes which do not occur in the runners.)



#### Draft



Paper weaving and yarn wraps are used to plan the colors used in the summer runners.

Use tabby throughout: before each pattern pick, weave a tabby pick, always alternating 1-2 vs 3-4. When you change to a new block, weave two tabby picks. Weave the entire treadling sequence 2x.

The treadling of the tie-down ends for the pattern weft in this runner is one of summer and winter's "paired" ("x's") methods (2-1-1-2); see Resources. You can instead alternate the pattern treadles in each block or try the other paired method (1-2-2-1, or "o's" method).

End with  $1\frac{1}{2}$ " plain weave for second hem. In the same way, weave the second runner with 20/2 Lipstick tabby weft and 5/2 Periwinkle pattern weft and weave the third runner with 20/2 Oleander tabby weft and 5/2 Sapphire pattern weft.

#### Finishing

Remove the runners from the loom and cut apart. Turn all raw edges under two times and sew hems by hand. Wash

by hand in warm water, rinse, and lay flat until almost dry. Press dry with a hot iron.

#### Resources

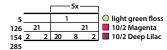
Lange-McKibben, Kate. "Winter, Spring, Summer, and Fall." *Handwoven*, May/June 2006, pp. 40–43. Kate's original article about the runner includes photographs of three other sets of runners: Spring, Fall, and Winter.

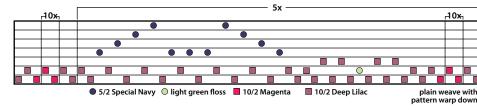
van der Hoogt, Madelyn. "School for Weavers: A Summer and Winter Family Reunion." *Handwoven*, May/June 2006, pp. 74–77. Includes information about 4-shaft, 4-block summer and winter and the various treadling methods for the tie-down shafts ("x's" and "o's", etc.).



## Runner in overshot and lace by Barbara Walker

## Ground warp color order





ertical stripes created by a supplementary pattern warp and lines of lace pattern this runner. Different warp tensions are the biggest issue in this project.

First, the supplementary pattern warp does not interlace as often as the ground warp and must therefore be tensioned separately, either wound onto a second warp beam or weighted. The ground warp is wound onto the primary warp beam.

Draft

The ground warp includes stripes of lace and stripes of solid plain weave. Some of the lace threads take up less than the plain-weave threads and can become slack. When this happens, you can insert a stick or dowel under the loose threads (raise shaft 3), slide it around to rest under the warp beam, and add weights to this stick as necessary.

Finally, the supplementary pattern stripes become thicker on the cloth beam than the plain-weave stripes. To even tension, cut layers of tissue paper or paper towels to the width of the sections between pattern stripes and place them in the layers at the cloth beam as necessary.

#### Fabric description

Plain weave, overshot, and Atwater-Bronson lace.

Finished dimensions One runner 10½" × 46¾" plus 1¼" hemstitched fringe at each end.

#### Warp and weft

Warp: 10/2 pearl cotton at 4,200 yd/lb (UKI), 385 yd #90 Deep Lilac, 315 yd #102 Magenta. 6-strand cotton embroidery floss (8.7 yd/skein, DMC), 13 yd light green (the green 10/2 used doubled in this runner has been discontinued). Supplementary warp: 5/2 pearl cotton at 2,100 yd/lb (UKI), 138 yd #39 Special Navy.

Weft: 10/2 pearl cotton, 405 yd #90 Deep Lilac.

**Special equipment** A second warp beam or five 1 lb weights for the supplementary warp.

**Total warp ends** Ground warp 285 ends; supplementary warp 55 ends (five sections of 11 threads each).

#### Warp length

 $2\frac{1}{2}$  yd (allows 3" for take-up and 36" for loom waste;).

**E.P.I.** 24 epi (2/dent in a 12-dent reed) in plain-weave/lace areas; 48 epi (4/dent) in supplementary-warp stripes.

Width in reed 11%". P.P.I. 22.

#### Take-up and shrinkage

10% in width and length.

#### Warping

Wind a ground warp following the Ground Warp Color Order. Beam using raddle and lease sticks. Wind the supplementary warp in five 11-end sections. Beam on a second warp beam (separated into their approximate positions in the raddle) or secure to the back beam.

Thread following the Draft. Sley the ground warp 2/dent; sley each pattern end with its adjacent ground end. Tie the ground warp to the apron rod in 1" sections. Tie the supplementary warp to the apron rod between ground-warp sections. If this warp is not beamed, straighten each section, hang over the back beam, and weight.

#### Weaving

Weave a plain-weave heading (treadles 6-7).

Weave 2 picks plain weave and hemstitch over them (see page 43), including 4 ground ends and any adjacent pattern ends in each stitch. Weave the runner following the Draft; advance weights as needed. End with 2 picks plain weave; hemstitch.

#### **Finishing**

Wash by hand in warm water. Lay between towels and squeeze out excess moisture. Press until dry on a cotton setting. Trim fringe.



## Hearts Afire runner by Barbara Walker

small sign resides in my studio, "Color outside the lines!" It's within view every time I design a woven piece to serve as a metaphor to remind me to add a touch of the unexpected. For this valentine runner, that meant venturing beyond the comfort zone of traditional red and white.

#### Structure and color

The hearts in this runner are created with supplementary-warp floats on a plain-weave ground cloth. Atwater-Bronson lace is produced in adjacent stripes. Since the treadling system for lace allows plain weave to occur wherever shafts 1 and 2 are repeated in the threading, lace can be threaded side by side with the plain-weave ground without requiring additional shafts for the plain weave.

Atwater-Bronson lace forms window-like openings in which one warp thread and one weft thread are clearly visible. Making the isolated warp threads a different color emphasizes them and adds interest to the design (see also Suzie Liles's lace runner, pages 20–23.

#### Some considerations

When you're weaving motifs with a supplementary warp, long floats may appear on the back of the cloth between motifs. They can be shortened by raising all of the supplementary warp ends for one pick (see the red line between pairs of hearts in this runner).

Since heart motifs are directional, treadling them alternately in the opposite direction—bottom-to-top and then top-to-bottom—prevents the runner from having an up or down end.

**Fabric description** Plain weave and Atwater-Bronson lace with a supplementary warp.

#### Finished dimensions

One hemmed runner 11" by 45½".

#### Warp and weft

Ground warp: 20/2 pearl cotton (UKI) at 8,400 yd/lb, 803 yd Purple #27 and 55 yd Red #12. Accent warp: 10/2 pearl cotton at 4,200 yd/lb, 25 yd Light Orange #67. Supplementary warp: 20/2 pearl cotton (used doubled), 270 yd Red #12. Weft: 20/2 pearl cotton, 550 yd Purple #27.

#### **Notions**

Purple sewing thread for weaving the hem sections and sewing the hems.

**Total warp ends** 353 ground warp; 54 doubled ends (108 total ends) supplementary warp.

#### Warp length

2½ yd yd (allows for take-up and 32" loom waste).

**E.P.I.** 30 ends per inch for ground warp, 30 doubled ends for supplementary warp (60 total in supplementary-warp areas, 30 ground and 30 doubled supplementary ends).

Width in reed 111/5".

P.P.I. 30.

Take-up and shrinkage 10% in width and length.

#### Warping

These directions are for warping back to front. Wind a ground warp  $2\frac{1}{2}$  yd long following the Warp Color Order on page 42. Spread the warp in a raddle at 30 epi; center for  $12\frac{1}{4}$ ", and beam. Secure lease sticks in a comfortable position for threading.

Wind three small chains of 18 doubled 20/2 ends (36 total ends) in each chain  $2\frac{1}{2}$  yd long for the supplementary warp. Keeping chains separate, place them on a second set of lease sticks and suspend these lease sticks above the lease sticks for the ground warp. Wrap each chain around the back beam to secure for threading.

Thread both warps following the Draft on page 42. In supplementary-warp areas, a doubled supplementary-warp end alternates with a ground-warp end.

Sley ground-warp ends 2/dent in a 15-dent reed. In supplementary-warp areas, sley 4/dent (two ground ends and two doubled supplementary-warp ends).

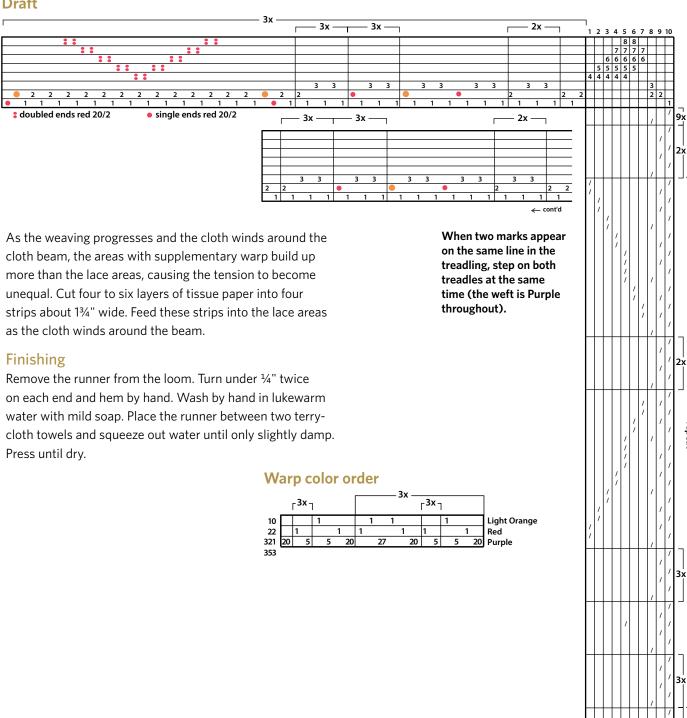
Tie the ground warp to the apron rod; then tie the supplementary warp between the ground-warp sections. Unwrap the supplementary-warp chains from the back beam and weight each so that tensions on supplementary and ground warps are equal.

#### Weaving

Weave plain weave with sewing thread for about ¼". Change to 20/2 Purple weft and weave the runner following the treadling in the Draft. Weave the pattern repeat for about 50". When you weave the hearts, one foot controls the pattern warp and the other the ground warp—two treadles are depressed together. Finish with ¼ " of plain weave in sewing thread.



#### **Draft**



## TIPS FOR PLANNING, HEMSTITCHING, AND FRINGING

#### TAKE-UP AND SHRINKAGE

Weft take-up and shrinkage. As you weave, extra weft length (beyond the width of the warp in the reed) must be placed in the shed to allow for weft take-up (in Handwoven projects, this amount is included in required weft yardage). The fabric then draws in as the weft bends over and under the warp threads, so that the width of the woven cloth is narrower than the width of the warp in the reed. The cloth narrows further after it is removed from the loom, and shrinkage narrows it even more if it is washed. To calculate the percentage of weft take-up and shrinkage, divide the finished width by the width of the warp in the

Warp take-up and shrinkage. As you weave, the warp bends over and under the weft threads so that fabric length is less than the length of the warp threads that produce it (Handwoven projects give the number of inches allowed for this takeup under Warp Length). When you release tension and remove the fabric from the loom, the fabric takes up in the warp direction. If you wash the fabric, shrinkage further decreases its length. To calculate the percentage of warp take-up and shrinkage, divide the finished fabric length by the woven length (measured under tension on the loom) plus the inches given for warp take-up.

To calculate how long to weave a fabric for a specific finished length, use the percentage derived by dividing the finished length listed in the project by the woven length measured under tension on the loom (for this percentage, do not include the inches allowed for takeup in the warp yarn).

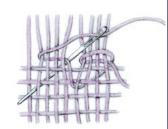
#### TWISTING (OR PLYING) THE FRINGE

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 counterclockwise (or twist them together 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.)



#### SIMPLE HEMSTITCHING

Weave several picks of plain weave, ending with the shuttle on the right side if you are right-handed, left side if you are left-handed. Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.



Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the group. Pass the needle under the same group of ends, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needleweave the tail into the selvedge and trim. (See \* below.)

#### DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks plain weave, ending with the shuttle on the right side if right-handed, left side if left-handed. Measure a length of weft four times the warp width and cut, leaving the measured length as a tail. Thread the tail into a blunt tapestry needle.

Take the needle under a selected group of warp ends 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. Then begin again, encircling the next group of ends. (See \* below.)

\*For both methods: 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 below the first hemstitching.

