

HANDWOVEN

# DESIGN COLLECTION 20

Weekend  
Weaving  
Projects



# DESIGN COLLECTION #20

## WEEKEND WEAVING PROJECTS

If you've ever mourned: I don't have enough time to weave!—this collection is for you. We invited a group of busy artists to plan projects that can be completed in a single weekend, and here they are! Of course, you don't have to finish them within that time frame; you can take as long as you want. And, of course, you might work more slowly or more quickly than matches our estimates of how long each task should take. But you will enjoy the certainty that these are projects that can be scheduled into your busy life.

Best of all, they aren't just quick—they are also fun, useful, and original. Some of them use unusual new yarns—metallics, silk/linen, silk/mohair, "fleece," and "raffia." Remember that trendy yarns come and go quickly; so get started soon or you may have to make substitutions. You'll want to get started soon anyway, and before you know it, you'll have a beautiful reward you can use or wear after only a few hours of joyful weaving.

*Madelyn*

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## YARN SUPPLIERS

Contact the list of suppliers for the yarn stores nearest you. Wholesale suppliers are noted with an \*. Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of relative sets, from wide as for lace weaves, medium as for plain weave, and close as for twills.

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888. [www.cottonclouds.com](http://www.cottonclouds.com)

Black Water Abbey Yarns, PO Box 470688, Aurora, CO 80047, (720) 320-1003. [www.abbeyyarns.com](http://www.abbeyyarns.com)

\*Brown Sheep Company, 100662 County Rd. 16, Mitchell, NE 69357. [www.brownsheep.com](http://www.brownsheep.com)

Dharma Trading Co., PO Box 150916, San Rafael, CA 94915, (800) 542-5227. [www.dharmatrading.com](http://www.dharmatrading.com)

Edgemont Yarn Service, PO Box 205, Washington, KY 41096, (800) 446-5977. [edgemont@maysvilleky.net](mailto:edgemont@maysvilleky.net)

Habu Textiles, 135 W. 29th St., Ste. 804, New York, NY 10001, (212) 239-3546. [www.habutextiles.com](http://www.habutextiles.com)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282. [www.halcyonyarn.com](http://www.halcyonyarn.com)

Harrisville Designs, PO Box 806, Center Village, Harrisville, NH 03450, (800) 338-9415. [www.harrisville.com](http://www.harrisville.com)

Textura Trading Company, 116 Pleasant St., Ste. 3409, Easthampton, MA 01027, (877) 839-8872. [www.texturatrading.com](http://www.texturatrading.com)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (250) 653-2345. [www.treenwaysilks.com](http://www.treenwaysilks.com)

UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975.

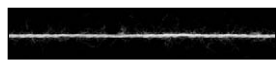
Webs, PO Box 147, Service Center Rd., Northampton, MA 01061-0147, (800) 367-9327. [www.yarn.com](http://www.yarn.com)

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (800) 468-0035. [www.yarnbarn-ks.com](http://www.yarnbarn-ks.com)

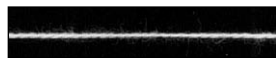
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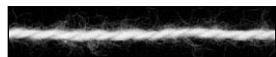
## YARN CHART



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



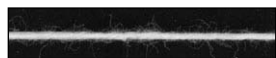
10/2 pearl cotton  
4,200 yd/lb (8,475 m/kg)  
20, 24, 28



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



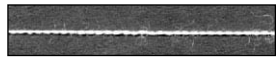
8/4 cotton carpet warp  
1,680 yd/lb (3,390 m/kg)  
10, 12, 15



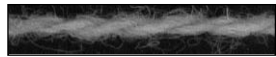
3/2 pearl cotton  
1,260 yd/lb (2,332 m/kg)  
10, 14, 18



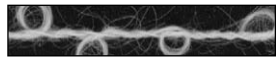
Cotton Fleece (80% cotton,  
20% merino wool), 975 yd/lb  
(1,965 m/kg), 6, 8, 10



28/2 wool  
6,880 yd/lb (13,885 m/kg)  
24, 36, 45



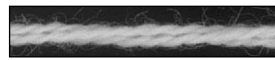
2-ply (Highland) wool  
900 yd/lb (1,700 m/kg)  
4, 6, 8



Wool (Victorian) bouclé  
1,175 yd/lb (2,370 m/kg)  
5, 6, 8



2-ply worsted wool  
880 yd/lb (1,774 m/kg)  
4, 6, 8



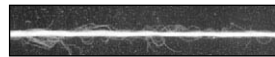
Paternayan needlepoint yarn  
640 yd/lb (1,290 m/kg)  
3, 4, 5



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



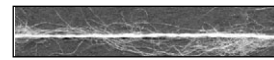
6/1 mawata silk  
2,960 yd/lb (5,967 yd/lb)  
10, 12, 15



12/2 spun silk  
2,900 yd/lb (5,650 m/kg)  
18, 20, 22



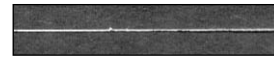
Viscose Sizing Fancy Silk,  
100% silk, 2,480 yd/lb  
(5,000 m/kg), 12, 15, 18



12/1 silk/mohair (80% mohair,  
20% silk), 5,920 yd/lb  
(11,934 m/kg), 20, 24, 30



silk/linen (80% silk, 20% linen)  
2,144 yd/lb (4,322 m/kg)  
12, 15, 18



2/1 metallic  
5,867 yd/lb (11,827 m/kg)  
20, 24, 30



100% textured viscose yarn  
(Raffia), 2,100 yd/lb  
(4,234 m/kg) 10, 12, 15



100% polyester serger thread  
15,000 yd/lb (30,240 m/kg)  
36, 45, 60

# KEEPSAKE SILK ALBUM COVER

KAREN SELK

## PROJECT AT-A-GLANCE

### Weave structure

Plain weave with clasped wefts.

### Equipment

4-shaft loom, 16" weaving width; 12-dent reed; 1 shuttle with Fine Cord wound singly for clasped-weft areas; 1 shuttle with Fine Cord wound doubled for nonclasped-weft areas; 1 bowl to hold the weft that is clasped.

### Yarns

Warp: 12/2 spun silk (2,900 yd/lb), natural, 432 yd (2 $\frac{3}{8}$  oz).

Weft: Fine Cord reeled silk (3,100 yd/lb), natural, 390 yd (2 $\frac{1}{2}$  oz); JY25 (grayed lavender), 86 yd ( $\frac{1}{2}$  oz). 2 mm silk ribbon, #9517 (rose beige), 5 yd.

### Notions and other materials

Seed beads, pearl beads, buttons.

### Yarn sources

Silk yarns and 2 mm ribbon are available from Treenway Silks, beads and buttons from bead stores.

### Warp order and length

288 ends 1 $\frac{1}{2}$  yd long (allows 3" take-up and 21" loom waste).

### Warp and weft spacing

Warp: 18 epi (1-2/dent in a 12-dent reed). Width in the reed: 16".

Weft: 16 ppi. Woven length (measured under tension on the loom): 30".

### Finished dimensions

After washing, amounts produce one piece of fabric 14 $\frac{1}{2}$ " x 28".

### Time estimates

Winding the warp: 1 $\frac{1}{2}$  hours

Threading the loom: 4 hours

Weaving the fabric: 6 hours

Finishing the fabric:  $\frac{1}{2}$  hour

Assembling the cover: 1 hour

Embellishing the cover: 1 $\frac{1}{2}$  hours

Something old, something new...and something special for a wedding gift: a handwoven wedding album cover, sturdy enough to endure handling, but also soft and romantic.

### Project notes

Wind a warp following Project at-a-glance and thread the loom for plain weave (1-2-3-4). This album is 13" x 10 $\frac{1}{2}$ " with a 2" spine. To weave an album cover with 3 $\frac{1}{2}$ " "jacket" flaps, a finished fabric at least 13 $\frac{1}{2}$ " x 28" is needed. Adjust warp length, width, and amounts to fit a different album size.

The heart design is done with a clasped weft (see below). Clasped wefts are doubled in the shed, so the weft must also be doubled in other areas to provide equal density. Put the natural Fine Cord on a swift, wind half into a ball, and then wind a bobbin using one strand from the ball and one from the swift. (The Fine Cord is very slippery; tape ends to wind on a stick shuttle if you are using one.)

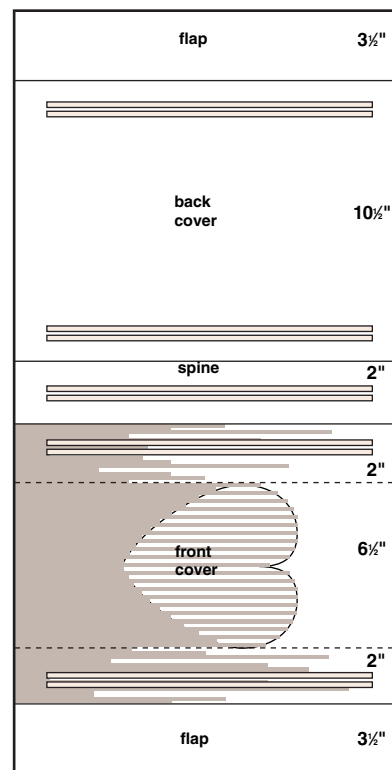
Weave 3 $\frac{1}{2}$ " plain weave with doubled Fine Cord for the first flap. Squeeze rather than beat. Weave  $\frac{1}{2}$ " freeform clasped weft (see below). To place ribbon: Raise 1-3; weave 1 pick freeform clasped weft. Drop shaft 3 and insert ribbon with shaft 1 raised (bring ribbon tails out of the shed 1-2" inside the selvages). Close the shed; beat gently. Weave 1 pick clasped weft in the 2-4 shed. Place the second ribbon with shaft 1 raised. Weave 1 $\frac{1}{4}$ " freeform clasped weft.

Draw a cartoon with a heart or other motif. Pin the cartoon to place the motif under the unwoven warp. The "clasp" is alternately placed on one side of the motif and then on the other. For example, on the first pick, pull the clasp to the right so that the dark color extends to the top (right) of the heart (see Figure 1). On the next pick, pull the clasp to the left. Complete the album-cover fabric following Figure 1.

### Weaving clasped wefts

Two weft colors are required to weave a clasped-weft design. One is wound on a shuttle (natural for this album cover). The other is rolled into a ball (grayed lavender) and placed in a bowl on the left side of the loom. The shuttle with natural is passed through the shed from right to left, around the strand of lavender, and back through the shed, carrying a loop of lavender with it. The free ends of both colors can then be pulled into the desired position and beaten in place (see page 31).

#### 1. Plan for album cover





### Finishing the cover

Machine zigzag raw edges. Wash by hand in warm water. Rinse twice and hang to dry. Steam press. Turn zigzagged ends under  $\frac{1}{4}$ " and turn selvages under to fit album; press. Turn the end flaps under to fit album; press. Machine stitch along the turned selvages, securing hems and flaps in place. Embellish with beads, pearls, buttons, ribbons, stitching, and photographs to add romantic charm to the cover.

# A STEPPING-OUT SCARF

TAKAKO UEKI

## PROJECT AT-A-GLANCE

### Weave structure

Plain weave.

### Equipment

2- or 4-shaft loom, 11" weaving width;  
15-dent reed; 2 shuttles, 5 bobbins.

### Yarns

Warp: 28/2 wool (6,880 yd/lb, A-19, Frisbee), colors 02 and 03, 413 yd (1 oz) each.

Weft: 2/1 metallic (5,867 yd/lb, NS-43, Paster), color 18, 15 yd (1/6 oz); 12/1 silk/mohair (80% mohair/20% silk, 5,920 yd/lb, A-32), color 02, 250 yd (3/4 oz); 6/1 mawata silk (2,960 yd/lb, A-50), natural, 62 yd (1/2 oz); Viscose Sizing Fancy Silk (100% silk, 2,480 yd/lb, N-38) natural, 6 yd (1/6 oz); silk/linen (80% silk/20% linen, 2,144 yd/lb, XS-28), natural gray, 35 yd (1/2 oz).

### Yarn sources

All yarns are available from HaBu Textiles.

### Warp order and length

330 ends 2 1/2 yd long, alternating colors 02 and 03 (allows 35" for fringe and loom waste).

### Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 11".

Weft: 22 ppi overall. Woven length (measured under tension on the loom): 49 1/2".

### Finished dimensions

After washing, amounts produce one scarf 9 3/4" x 47 1/2" plus fringe.

### Time estimates

Winding the warp: 1 1/2 hours

Threading the loom: 2 1/2 hours

Weaving the scarf: 4 hours

Knotting the fringe: 2 hours

Washing the scarf: 20 minutes

A variety of special yarns in soft, neutral colors makes this very sophisticated scarf a delight to weave and to wear. Two colors of fine wool alternate in the warp. The structure is plain weave, and the design features weft stripes in five luxury yarns. The main weft, a blend of mohair and silk, casts a misty halo over the scarf, which contrasts with the soft glint provided by a few picks of metallic yarn. The scarf is finished with a decorative knotted fringe.

## Project notes

Fine wool is most easily warped from back to front. Wind the warp following Project at-a-glance, spread in a raddle centering for a width of 11", and beam. Thread the loom for plain weave (1-2 or 1-2-3-4) alternating the two warp colors. Wind a bobbin with each of the five wefts. Allowing approximately 6" for fringe, begin with 2 picks of scrap yarn and weave the scarf in plain weave following the weft color order in Figure 1. Take the tails of the beginning and ending wefts back into the shed and trim. Beat gently so that the scarf's hand remains soft and drapable (picks per inch will vary depending on the yarn, with an average of about 22). Finish with 2 picks of waste yarn to hold the weft and cut the scarf from the loom, allowing 6" for fringe.

## Finishing

Remove the waste yarn from one end and tie overhand knots in groups of 4 warp threads (5 at the selvages) close to the fell. Then take 2 strands from the second knot and tie them to 3 strands of the selvedge knot 1/8" below it. Take the remaining 2 strands from the selvedge knot and 2 from the third knot and tie them in an overhand knot 1/8" below the second knot. Tie the 2 remaining strands from the second knot with 2 strands from the fourth knot 1/8" below the third knot. Continue across, tying strands from every other knot 1/8" underneath the knot that was skipped. End by tying the last unknotted strands to the strands at the selvedge directly underneath the selvedge knot in the first row. Repeat for the fringe on the other end of the scarf.

Smooth out the fringe on a cutting mat. With a ruler and a rotary cutter, trim the fringe to 3". Wash the scarf by hand in lukewarm water with mild detergent. Add a little fabric softener to the first rinse and then rinse several times until clear. Hang over a rod until completely dry. Steam press.

1. Weft color order

	metallic	mawata silk	mohair-silk	Viscose Sizing Fancy Silk	silk/linen
	2			13	
	2	6			
	2	8			2x
4	13	8	1		
	8		1		
	2	52			
	2	52			3x
	2	8	1		
	13	8	1		
	2	8			2x
9	2	6			
	2			13	
	2	4			
	4	4			
	2			13	
	2	6			
	2	8			2x
4	13	8	1		
	8		1		
	2	52			
	2	52			
	2	8	1		
	13	8	1		
	2	8			2x
	2	6			
	2			13	



# BOTANICAL BOOKMARKS

CATHARINE ELLIS

## PROJECT AT-A-GLANCE

### Weave structure

Plain weave.

### Equipment

2-shaft or 4-shaft loom, 2" weaving width; 15-dent reed; 8 cardboard spacers 1" × 4" each; 1 shuttle.

### Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb), natural, 83 yd (1 1/8 oz).

Weft: 3/2 pearl cotton (1,260 yd/lb), natural, 59 yd (3/4 oz).

### Yarn sources

3/2 pearl cotton is available from Halcyon Yarn. Dye supplies are available from Dharma Trading Co.

### Dyeing equipment and supplies

Inkodyes; Inkodye extender to lighten colors; Synthrapol; 1" foam brush; natural forms such as leaves, pressed flowers, etc.; 11" × 14" frame with glass and masonite or hardboard back for contact frame; old terry-cloth towel; large spring paper clamp.

### Warp order and length

30 ends 2 3/4 yd long (allows 6" for take-up and 22" for loom waste).

### Warp and weft spacing

Warp: 15 epi (1/dent in a 15-dent reed). Width in the reed: 2".

Weft: 15 ppi. Woven length of each bookmark (measured under tension on the loom): 8".

### Finished dimensions

After washing, amounts produce eight bookmarks, 1 1/2" × 7" each plus fringe.

### Time estimates

Winding the warp: 1/2 hour

Threading the loom: 1 hour

Weaving the bookmarks: 3 hours

Making the contact frame: 1/2 hour

Completing the dye process (includes drying time): 5 hours

After the bookmarks are woven, designs are applied using contact prints (sometimes called sun prints or photograms) combined with a resist technique. The bookmarks are first painted with liquid vat dyes by Inkodyes. The dyes develop their final color when exposed to heat or sunlight. Items from nature such as leaves, ferns, or flowers are placed on the painted areas—the dye does not develop in these areas during exposure.

### Project notes

Wind the warp following Project at-a-glance and thread the loom for plain weave. Weave each bookmark about 8" long. Hemstitch the beginning and end of each one and place 1" cardboard spacers between them for fringe. Remove the fabric from the loom, cut bookmarks apart, wash by hand, lay flat to dry, and press.

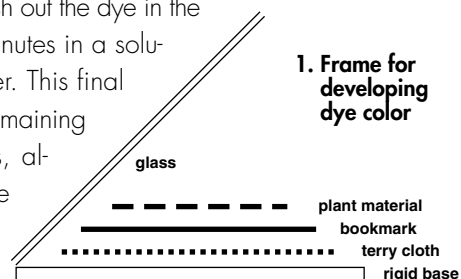
Purchase an inexpensive frame 11" × 14" that has a pane of glass and a masonite or hardboard back and remove the frame. Cover the edges of the glass with duct tape. Make a duct-tape "hinge" along one edge to attach the glass to the masonite back (see Figure 1). Place an old terry washcloth or towel on the board to soften the surface and help keep the bookmarks in place.

### The dye and resist process

In a room with subdued light and good ventilation, pour a small amount of Inkodye in a cup and paint a 1"-wide strip of dye down the center of each bookmark using the foam brush. Feel free to mix colors or lighten dark colors with the extender (you can test colors on a small piece of commercial cotton cloth first). Place the bookmarks in a dark place such as a cardboard box to dry for about 2 hours. They do not need to be completely dry for the next step.

Still working in subdued light, lift the glass and place the bookmarks in the frame. Arrange leaves or other decorative material on the dyed areas, paying attention to negative and positive spaces. Close the glass cover and secure with a spring-type clamp. Take the frame into the bright sun to develop the colors. It should take about 5–10 minutes. (Since color development depends on sun and heat exposure, choose a clear, sunny day for this project or it may take too long for the colors to develop.)

Bring the frame inside, remove the bookmarks, and rinse them immediately in cold water to wash out the dye in the resisted area. Then simmer for 10 minutes in a solution of 1 tsp Synthrapol to 1 qt water. This final rinse is very important for removing remaining dye residue from the resisted areas, although there will always be some dye that develops in these unexposed parts. Rinse, dry, and press.





## Dye Safety Checklist

- Reserve all containers and vessels for dyeing only —never use for food.
- Wear old clothes and a protective apron.
- Wear rubber gloves when you are working with dyes.
- Wipe up spills immediately.
- Work in a well-ventilated area.
- Always follow manufacturer's instructions.

# SPOT-WEAVE SUMMER TOWELS

DORAMAY KEASBEY

## PROJECT AT-A-GLANCE

### Weave structure

Spot weave with supplementary weft.

### Equipment

4-shaft loom, 23" weaving width;  
15-dent reed; 3 shuttles.

### Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), natural, 1,672 yd (3 $\frac{3}{8}$  oz).

Weft for spot weave and tabby: 20/2 pearl cotton (8,400 yd/lb), 618 yd (1 $\frac{1}{8}$  oz) for each towel. King Blue #68, Mint #92, Petal Pink #83, Bermuda Blue #109, and Light Yellow #40 are used for these towels.

Pattern weft: 10/2 pearl cotton (4,200 yd/lb), 30 yd ( $\frac{1}{8}$  oz) each towel. For these towels: Purple #27 (King Blue towel); Light Rust #109 and Chestnut #52 (Mint towel); white (Petal Pink towel); Wine Tone #73 and Magenta #102 (Bermuda Blue towel); Special Orange #38 and Dark Gold #111 (Light Yellow towel).

### Yarn sources

UKI pearl cottons are available from most weaving retailers.

### Warp order and length

669 ends 2 $\frac{1}{2}$  yd long (allows 6" take-up and 33" loom waste). Add 1 yd for each additional towel.

### Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 22 $\frac{1}{8}$ ".

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

### Finished dimensions

After washing, amounts produce two hemmed towels 19" x 24" each.

### Time estimates

Winding the warp: 1 $\frac{1}{2}$  hours

Threading the loom: 4 $\frac{1}{2}$  hours

Weaving the towels: 4 hours

Finishing the towels: 1 hour

**P**retty as well as practical, these perky towels are quick and easy to weave in a rainbow of different pastel colors on the same warp. The spot-weave structure provides a soft and absorbent texture, and choosing a different decorative border for each towel makes them especially unique.

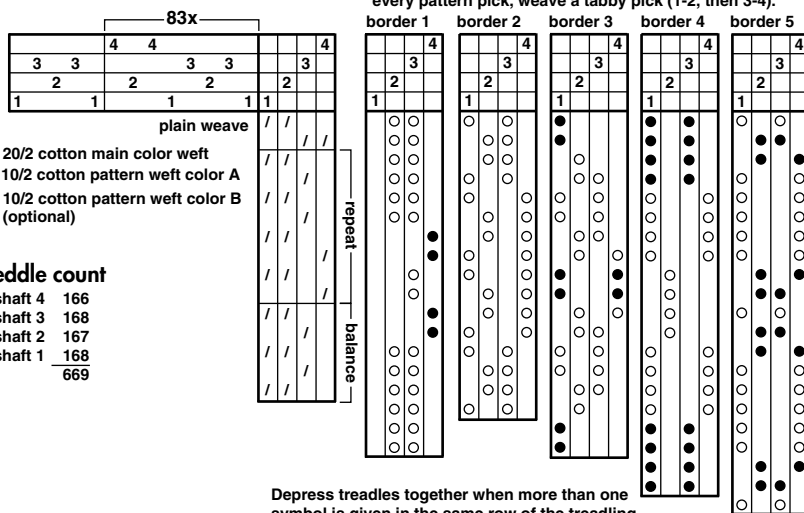
### Project notes

Check to make sure you have enough heddles on each shaft and then wind a warp and prepare the loom following Figure 1 and Project at-a-glance. Weave a heading and begin the first towel with 4 picks of plain weave using a selected 20/2 cotton color; then weave 3" of spot weave. To weave the border, alternate tabby picks (using the same 20/2 color) with pattern picks in a selected 10/2 color. Note that two treadles are depressed to form some of the sheds. For variation, you can use a second pattern-weft color where suggested by the dark symbols in the treadling. After you complete the first border, continue with the 20/2 color for 22" of spot weave. Repeat the border, repeat the 3" of spot weave, and end with 4 picks of plain weave. Weave the second towel in the same way as the first, selecting new 20/2 and 10/2 colors as desired.

### Finishing

Remove the cloth from the loom. Prevent raveling by machine zigzagging over the plain weave picks at the beginning and end of each towel. Cut the towels apart, turn under each zigzagged end toward the wrong side (the side with warp floats), then turn again so that the edge of the hem abuts the border. Stitch the hems by hand. Wash the towels by hand in hot sudsy water, rinse well, tumble nearly dry at a moderate setting, and press on the wrong side with a hot iron.

### 1. Draft for towels



### 2. Heddle count

shaft 4	166
shaft 3	168
shaft 2	167
shaft 1	168
	669



Clockwise from bottom left: Mint towel (border 3, page 8), Bermuda Blue towel (border 4), King Blue towel (border 1), Light Yellow towel (border 5), Petal Pink towel (border 2).

# DECORATIVE STRAP FOR CAMERA, GUITAR, OR?

ERICA DE RUITER

## PROJECT AT-A-GLANCE

### Weave structure

Warp-faced 2/2 twill with color-and-weave effects.

### Equipment

4-shaft loom, 2" weaving width; 10-dent reed; 1 shuttle; spool or cone rack; yardage counter (optional); sewing machine with leather needle.

### Yarns

Warp: 100% polyester serger thread (15,000 yd/lb), blue green, 2,400 yd; light blue, 1,600 yd.

Weft: 100% polyester serger thread (15,000 yd/lb), blue green, 352 yd.

You'll need 8 cones of each color if you wind warp and bobbins directly from cones; 3 cones blue green and 2 light blue if you wind spools first.

### Yarn sources

Polyester serger thread is available in 1,000 yd cones from fabric stores.

### Notions and other materials

Lightweight leather or a commercial camera strap.

### Warp order and length

152 working ends 3 yd long as in Figure 1 (allows 29" loom waste).

### Warp and weft spacing

Warp: 80 working ends per inch (640 threads), 8/dent in a 10-dent reed. Width in the reed: 1 1/16".

Weft: 10 working picks per inch (80 threads). Woven length (measured under tension on the loom): 72".

### Finished dimensions

Amounts produce 1 strap 1 1/8" x 51" plus 5" leather tabs at each end.

### Time estimates

Winding the warp: 3 hours

Threading the loom: 2 hours

Weaving the band: 3 hours

Finishing and construction: 1 hour

Straps for well-used items like cameras or guitars need to be sturdy. When you weave them yourself, they can also be very decorative and completely unique. For this strap, a warp-faced twill provides strength, and a color gradation an intriguing pattern.

Warp length is sufficient for one 65" guitar strap or two camera neck straps for large-size cameras. You can make your own fittings or purchase an inexpensive camera strap and use its fittings (and the purchased strap as a guide) for your handwoven strap.

### 1. Warp color order

704	88	16	7	6	5	4	3	2	1	1	2	3	4	5	6	7	16	blue green
512	64	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1		light blue
1,216	152	1 warp end = 8 strands																
actual threads	working ends																	

### Project notes

Eight strands are used as one in both the warp and the weft. Buy 8 cones of each of the two colors or wind off 8 spools with 350 yd each of blue green and 8 with 200 yd each of light blue (for this method you'll need 3 total cones of blue green and 2 of light blue). Place the 16 spools or cones on a rack and wind the warp following Figure 1 and Project at-a-glance, holding 8 strands together. Spread the warp in a raddle, center for a width of 4" (twice the weaving width to make sheds easier to open), and beam. Thread the loom following Figure 2.

Wind a bobbin from spools or cones using 8 strands of blue green as one. Weave a few picks of plain weave to space the warp threads. Begin weaving twill with treadle 1, inserting the shuttle from left to right (the weft will then interlace with all of the warp threads without requiring a floating selvedge). Place each weft straight in the shed and weave following Figure 2 for 72" or desired length.

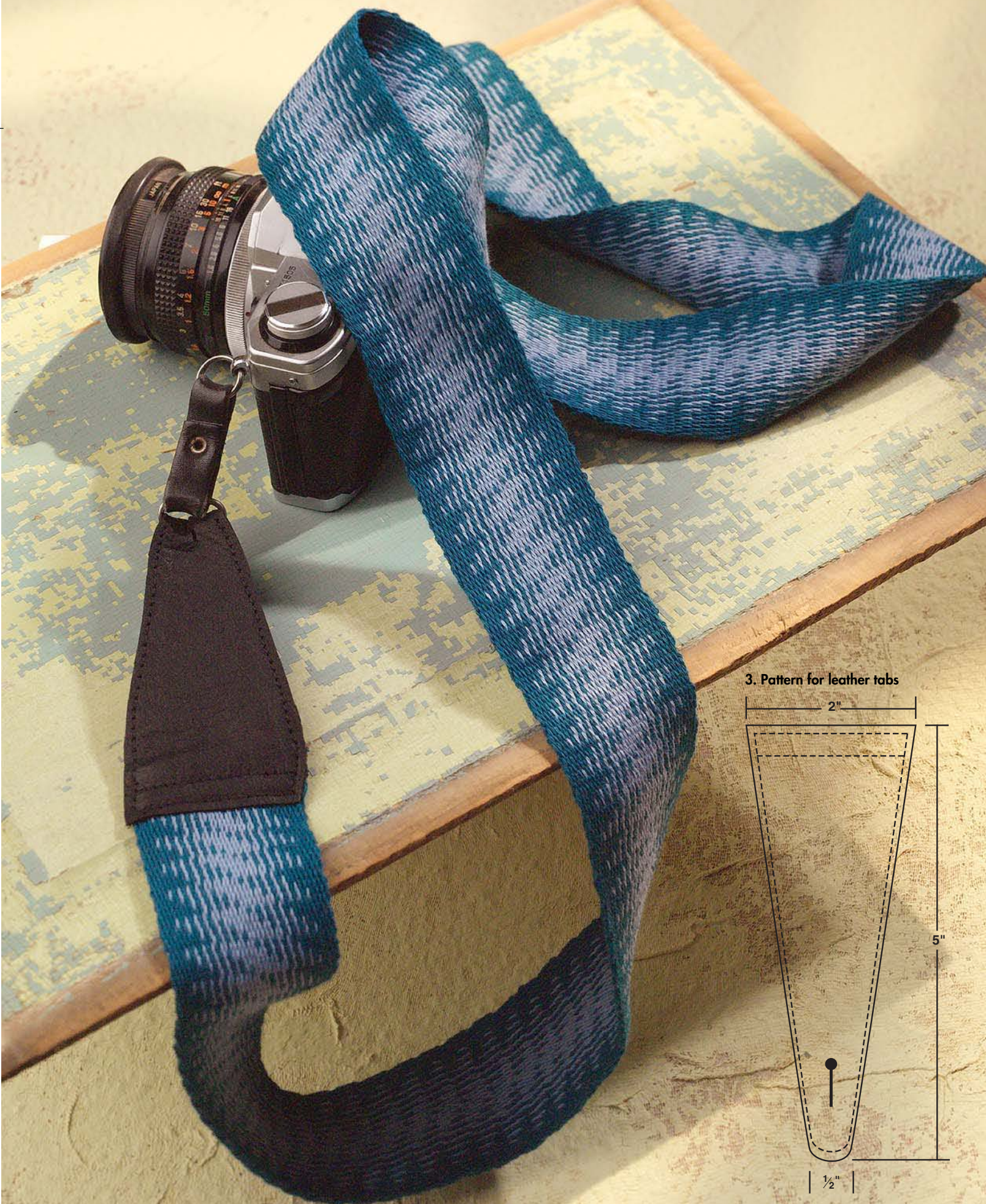
### Finishing

Cut the band from the loom and secure raw edges with 2 rows of straight stitching (it is not necessary to wash the band). Press if needed with a cool iron. Trim the band to the desired length plus 1 1/2" for seam allowances.

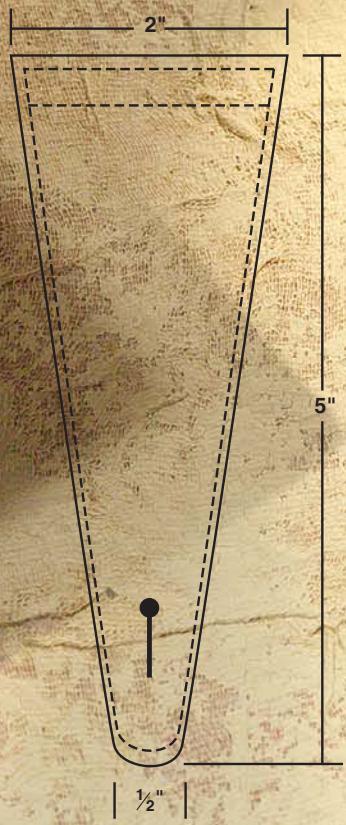
Cut 4 pieces of lightweight leather using the pattern on page 11 (5" long and 2" wide, tapering to 1/2" wide). Insert 3/4" of the woven band between the wide ends of two of the leather pieces. With a leather needle, carefully machine stitch across the width of the band close to the edge of the leather. Pivot, then stitch down the side, around the tip, and back up to the starting point. Stitch a second row across the top, 1/4" below the first row of stitching. Repeat for the second end. Punch a 1/8" hole through both layers of leather 1 1/2" above the point. Then cut a slit (again through both layers) 1/2" long from the bottom of the hole toward the tip.

### 2. Draft for strap

	38x	1	2	3	4	5	6
4				4	4		4
3			3	3		3	
2		2	2				2
1		1			1	1	
plain weave					/	/	
twill		/	/	/	/	/	/



3. Pattern for leather tabs



# PATIO COASTERS

JANE PATRICK

## PROJECT AT-A-GLANCE

### Weave structure

Plain weave with clasped wefts.

### Equipment

A rigid-heddle, 2-shaft, or 4-shaft loom, 5" weaving width; 8-dent reed or rigid heddle; four 9" stick shuttles; tapestry needle.

### Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), gold, 60 yd (½ oz).

Weft: Cotton Fleece, (80% cotton, 20% merino wool, 975 yd/lb, 215 yd/100 g skein), Harvest, 23 yd (½ oz); Malibu Blue, 18 yd (½ oz); Wild Sage, 17 yd (½ oz). Weft for borders: 8/4 cotton carpet warp (1,680 yd/lb), gold, 9 yd (½ oz).

### Yarn sources

Cotton carpet warp is available from Edgemont Yarn Service. Cotton Fleece by the Brown Sheep Company is available from many yarn retailers.

### Warp order and length

40 ends 1½ yd long (for 4 coasters, 4" fringe between coasters, 2" for take-up, and 20" for loom waste).

### Warp and weft spacing

Warp: 8 epi (1/dent in an 8-dent reed). Width in the reed: 5".

Weft: 12 ppi in clasped-weft areas; 28 ppi in borders. Woven length (measured under tension on the loom): 4½".

### Finished dimensions

After washing, amounts produce four coasters, 4¼" × 4" each, not including fringe.

### Time estimates

Winding the warp: ½ hour

Threading the loom: 1 hour

Weaving the coasters: 1½ hours

Finishing the ends: 1½ hours

The clasped weft technique known as "meet and separate" is a terrific way to achieve a tapestry effect. A shuttle with one color passes through the shed from one side of the warp to the other selvedge, where a cone or ball of yarn in a different color has been placed on the floor beside the loom. The shuttle then passes around a strand of this yarn and back into the same shed, drawing a loop of the other color into the shed as far as desired. The shuttle exits the shed where it began, the clasp is adjusted as necessary for the design, and the doubled pick is beaten into place on a closed shed (see page 31). The shed is then changed and the process repeated. These four coasters are really several small meet-and-separate samples. You'll become so intrigued, you'll want to weave more!

### Project notes

Wind a warp following Project at-a-glance. Thread a rigid-heddle, 2-shaft, or 4-shaft loom to weave plain weave. Wind the Cotton Fleece skeins into balls and then wind a stick shuttle with each color and one with gold carpet warp. Place the balls in a bowl beside the loom to use as needed for the clasped weft.

Allowing 4" fringe between coasters, begin and end each one with 7 picks carpet warp. Weave the designs following Figure 1. When you're changing Cotton Fleece weft colors, cut half of the plies from the end of each thread and overlap remaining plies in the shed (push any tails to the wrong side). Gently tug on the selvages as you place the wefts and use a light touch when pulling the clasped loop through the shed. Close the shed before beating. Open the shed and reposition the clasp as needed to create the design and improve the selvages.

### Finishing

Cut the fabric from the loom, cut the coasters apart, and work a Philippine edge on each end from the wrong side (see page 32). Wash by hand in hot soapy water; rinse well. Lay flat to dry, blocking out any selvedge irregularities. Trim weft tails. Trim fringe to ½" (I used a rotary cutter and a straightedge). Press on the wrong sides if needed. Plan to weave more and create your own designs!

### 1. Designs for clasped-weft coasters





# A WEAVER'S BAG IN RAANU

ANITA LUVERA MAYER

## PROJECT AT-A-GLANCE

### Weave structure

Plain weave and half-basketweave.

### Equipment

4-shaft loom, 7" weaving width; 6-dent reed; 4 shuttles; ten 1¼" × 12" lightweight cardboard strips for spacers, large tapestry needle.

### Yarns

Warp: 2-ply worsted wool (880 yd/lb), Dark Slate, 168 yd (3½ oz).  
Weft: 2-ply worsted wool (880 yd/lb), Dark Slate, 165 yd (3 oz); Autumn, Wine, and Moss, about 55 yd (1 oz) each, depending on designs.

### Yarn sources

This 2-ply worsted wool is available in 220 yd/4 oz skeins from Black Water Abbey Yarns.

### Notions and other materials

½ yd cotton fabric for lining;  
matching sewing thread.

### Warp order and length

42 ends 4 yd long (allows 36" for fringe and loom waste).

### Warp and weft spacing

Warp: 6 epi (1/dent in a 6-dent reed). Width in the reed: 7".  
Weft: 12 ppi. Woven length (measured under tension on the loom): 25" for bag body, 27" for first half of strap, 8" wrapped warp, 27" for second half of strap.

### Finished dimensions

Amounts produce 1 bag 12" × 12" with a 38" strap.

### Time estimates

Winding the warp: 15 minutes  
Threading the loom: 1 hour  
Weaving the bag fabric: 1½ hours  
Weaving the strap: 4 hours  
Finishing and sewing: 3 hours

**R**aanu is the name given to the technique used by Lapplanders to create weft-faced covers. In raanu, vertical and horizontal patterns are created by alternating two colors in the weft.

## Project notes

The bag and strap are woven on the same warp (see the warp layout on page 31). Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. With Dark Slate, weave ½" plain weave for hem. Insert a 12" strand of yarn into the next plain-weave shed, letting the ends hang out. (This will be removed later to turn the hem.) Continue weaving following Figure 1. Carry wefts along the selvages as needed. When changing wefts, overlap and push tails to the wrong side. Mark bag fold line with a yarn looped around an edge warp thread 12" from the hem. Weave 12" for the second half of the bag using your own designs. Insert a 12" strand for the second hem fold; end with ½" plain weave for hem.

Insert 10 spacers for fringe and begin the strap with 1" plain weave using Dark Slate. Hemstitch over the first two rows, encircling 1 end in each stitch. Weave 27" in your own designs for the first half of the strap; hemstitch.

Wrapping the warp threads at the top of the strap makes the bag ride better on the shoulder. With a tapestry needle, work a buttonhole stitch around pairs of warp threads; see pages 31–32. After wrapping for 1", measure 8" from the last weft thread, weave 3" plain weave, hemstitch over the first 2 rows, and then finish wrapping the unwoven area. (Weaving above the unwoven warp before finishing the wrapping minimizes distortion to warp width.) Weave the second half of the strap to 27"; hemstitch.

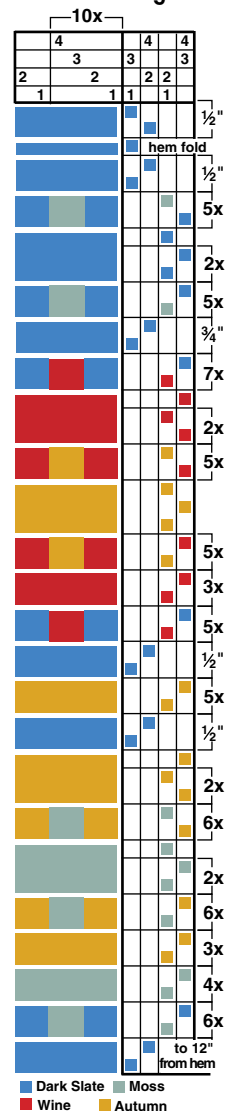
## Finishing and assembling the bag

Allowing 12" for fringe, cut the weaving from the loom; cut the bag from the strap. Machine stitch raw edges of bag. Remove extra wefts at hems; turn and sew hems by hand.

Block the pieces by placing them face down on an ironing board covered with a towel. Put a wet dish towel on top of the pieces and press firmly with a hot iron.

Make a twisted fringe on the strap with 4 ends in each fringe. Darn in weft tails on strap. Fold strap in half lengthwise, join to bag (see page 31), and close at bottom with a figure-eight stitch. Cut lining fabric 1" larger than bag dimensions. Fold right sides together; stitch ½" side seams. Turn ½" at the top edge to the wrong side; press. Slip the lining into the bag and handstitch in place ¼" from the top.

1. Draft for bag





The draft in Figure 1 gives the designs for one side of the bag only. When you see how raanu works, you'll find it's a lot of fun to create your own designs. You can do this for the second half of the bag or you can reverse the order of designs you wove in the first half. For the strap, use your own designs. (Note that in this strap the gold weft is not used.)

# RED TULIPS BLOUSE

HEATHER WINSLOW

## PROJECT AT-A-GLANCE

### Weave structure

Turned twill.

### Equipment

4-shaft loom, 26" weaving width; 10-dent reed; 1 shuttle; sewing machine; handsewing needle.

### Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), Lipstick #32, 900 yd (6 $\frac{7}{8}$  oz); Red #12, 522 yd (4 oz); Dark Green #26, 84 yd ( $\frac{3}{4}$  oz).  
Weft: 5/2 pearl cotton (2,100 yd/lb), Grape #121, 1,258 yd (9 $\frac{3}{8}$  oz).

### Yarn sources

5/2 pearl cotton is available from most weaving retailers.

### Notions and other materials

$\frac{1}{2}$  yd cotton fabric for facings;  $\frac{1}{2}$  yd fusible interfacing; Seams Great bias tricot binding; matching sewing thread; any commercial pattern that has suitable neck opening and facings.

### Warp order and length

502 ends 3 yd long as in Figure 1 (allows 18" loom waste).

### Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 25 $\frac{1}{16}$ ".  
Weft: 20 ppi. Woven length (measured under tension on the loom): 82".

### Finished dimensions

After washing, amounts produce yardage 21" x 70" (for a finished blouse in pattern size 10).

### Time estimates

Winding the warp: 1 $\frac{1}{2}$  hour  
Threading the loom: 3 $\frac{1}{2}$  hours  
Weaving the fabric: 4 hours  
Finishing the fabric: 2 $\frac{1}{2}$  hours  
Sewing the blouse: 6 hours

This simple and casual blouse is easy to weave and fun to wear. Warp colors dominate for the body of the blouse, weft colors for the border and sleeve cuffs.

### Project notes

Wind a warp, thread the loom, and weave the fabric following Project at-a-glance and Figures 1 and 2. Use two feet when there is more than one mark in a treadling row. On the last shed in the bottom border, throw a doubled pick to mark the cutting line between the back and the sleeves.

#### 1. Warp color order

	3x			3x			
28	2	2	2	2	2	2	Dark Green
174	27	20	20	20	27		Red
300	40	60	60	40			Lipstick
502							

### Finishing the fabric and sewing the blouse

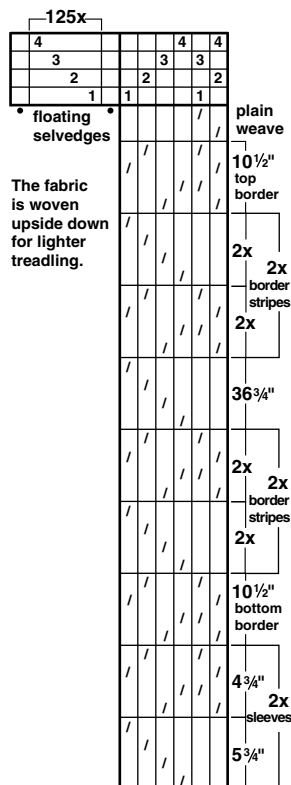
Remove the fabric from the loom; machine stitch raw edges. Machine wash, regular cycle, warm water. Machine dry, low heat, until barely damp. Press on the wrong side and allow to dry completely. Machine straight stitch 2 rows  $\frac{1}{8}$ " apart (4 total rows) between each sleeve section, between sleeve sections and body, and in the middle of the blouse body piece (separating the front and back). Cut between the pairs of rows of stitches to separate the pieces.

Mark, staystitch, and cut neck openings in front and back pieces. (Use a commercial pattern for neck opening and facings; opening must fit over your head.) Cut facings from preshrunk commercial fabric and fusible interfacing. Make a pattern and cut sleeves following the pattern on page 31. Encase all cut edges in Seams Great. Right sides together, match warp stripes and stitch shoulder seams with a  $\frac{5}{8}$ " seam allowance at the neck sloping to a 1 $\frac{1}{4}$ " seam allowance at the armhole (see page 31). Fuse interfacing (if desired) to the wrong side of neck facings. Stitch facings together at shoulder seams, matching garment shoulder slope. Right sides together, pin the facing to the neck edge and stitch with a  $\frac{5}{8}$ " seam allowance. Trim and press the seam allowance toward the facing. Understitch to keep the facing from rolling to the outside of the garment; press facing to the inside.

Right sides together, match and pin the center of sleeve top to the shoulder seam. Stitch, leaving  $\frac{5}{8}$ " unstitched at start and finish. (Press all seams open as you sew them.) Sew sleeve seam from underarm to cuff. Repeat for second sleeve.

Pin side seams matching twill pattern. Sew from underarm to 5" from the bottom for slits. Sew slit seam allowances and 2" hems on bottom and sleeves by hand. Tack the neck facing at the shoulder seams.

#### 2. Draft for blouse fabric



You may run out of your weekend during this project! If you do, don't fret; you can easily do the construction of the blouse over a second weekend. It is worth spending two weekends for the compliments you will receive and the pride you will feel while wearing it!







# LOG CABIN LAP ROBE

LESLIE VOIERS

## PROJECT AT-A-GLANCE

### Weave structure

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

### Equipment

2-shaft or 4-shaft loom, 40" weaving width; 8-dent reed; 2 shuttles; blunt tapestry needle; small ruler.

### Yarns

Warp: 2-ply wool (900 yd/lb, Harrisville Highland), Violet, 792 yd (14½ oz); Topaz, 180 yd (3¼ oz).

Weft: 2-ply wool (900 yd/lb, Harrisville Highland), Violet, 460 yd (8½ oz); Topaz, 103 yd (1⅞ oz).

### Yarn sources

Yarns for this blanket were donated by Harrisville Designs and are available from most weaving retailers.

### Warp order and length

324 ends 3 yd long following the warp color order in Figure 1 (allows 6" for take-up, 20" for fringe, and 24" for loom waste).

### Warp and weft spacing

Warp: 8 epi (1/dent in an 8-dent reed, except sley the first and last 5 ends 2-1-2 to strengthen the selvages). Width in the reed: 40".

Weft: 7½–7¾ ppi (measured under tension). Woven length (measured under tension on the loom): 55½".

### Finished dimensions

After washing, amounts produce one lap robe 32" × 45½" plus fringe.

### Time estimates

Winding the warp: 45 minutes

Threading the loom: 5 hours

Weaving the blanket: 3 hours

Fringing the ends: 2 hours

Washing the blanket: 30 minutes

I have always been fascinated by log cabin! So many different designs are possible—all in simple plain weave. In this blanket, square motifs of vertical and horizontal log-cabin pinstripes are placed between solid-color stripes in both the warp and the weft. The secret to log cabin is an "oops!": To change from vertical to horizontal lines, all you have to do is break the color alternation by placing two adjacent ends or picks in the same color.

### Project notes

Wind a warp and prepare the loom following Project at-a-glance and the color order in Figure 1. (Note that the last 5 warp ends in the last 3 dents

on each side are sleyed 2-1-2 to strengthen the selvages.) Thread 1-2 on a 2-shaft loom or 1-2-3-4 on a 4-shaft loom and center the warp for 40". Beam the warp, packing the layers with smooth, heavy paper. Tie the warp onto the front apron rod and tie up the treadles to weave plain weave (1 vs 2 or 1-3 vs 2-4). Weave a heading with waste yarn.

Allowing 10" for fringe (include heading and amount used to tie on), weave the blanket in plain weave following the color order in Figure 2. Beat gently. In fact, rename your "beater" to "weft placement device" and pretend your weft is made of fragile feathers. Use the ruler and check often to be sure you are weaving at 7½–7¾ ppi (when tension is released, the cloth will contract to 8 ppi).

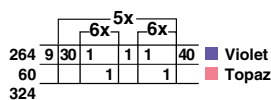
Here is a tip for smooth selvages when you are alternating two shuttles. As the second shuttle exits the shed on the same side as the first shuttle, examine the position of the last warp thread on that side. If the warp thread is up, place the second shuttle between the first (resting) shuttle and the beater. If the warp thread is down, place the shuttle between the first shuttle and the breast beam.

### Finishing

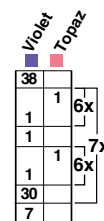
Remove the blanket from the loom and prepare a twisted fringe of two groups of 5 ends in each fringe (except at each selvedge twist two groups of 6 ends). Check for errors and darn in and clip any weft tails.

Fill the washing machine with lukewarm water (medium- to large-load setting) and wash on a gentle cycle for about 3 minutes (the smaller the amount of water you use, the more the fabric will full; too little water can make fulling uneven). I used shampoo for the wash and hair conditioner for the rinse. For both wash and rinse cycles, I stopped the machine as soon as the water drained out rather than let it continue spinning. Rinse a final time in the sink to remove any conditioner, squeeze out water, and hang over a smooth rod until the blanket stops dripping. While still quite damp, fluff in the dryer, air only (no heat), for 2–3 minutes. Hang again until completely dry. Brush the tips of the fringe to feather the yarns.

#### 1. Warp color order



#### 2. Weft color order





# RAFFIA TOTE

LIZ GIPSON

## PROJECT AT-A-GLANCE

### Weave structure

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

### Equipment

Rigid heddle, 2-shaft, or 4-shaft loom, 15" weaving width; 10-dent reed or rigid heddle; 2 shuttles.

### Yarns

Warp: 100% textured viscose yarn (2,100 yd/lb, Raffia), Aubergine and Spice, 168 yd (1½ oz) each. Warp length includes amounts needed to braid a 54" strap.  
Weft: 100% textured viscose yarn (2,100 yd/lb, Raffia), Aubergine and Spice, 58 yd (½ oz) each.

### Yarn sources

Raffia is available from Textura Trading Company.

### Notions and other materials

½ yard commercial cotton fabric for lining; matching sewing thread.

### Warp order and length

150 ends 2 yd long (1½ yd long for rigid-heddle looms), following the warp color order in Figure 1 (allows 36" loom waste for shaft looms, 18" for rigid-heddle looms).

### Warp and weft spacing

Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 15".  
Weft: 8 ppi. Woven length (measured under tension on the loom): 31¼".

### Finished dimensions

Amounts produce fabric 14¼" × 31" and one 4-strand braid 54" long.

### Time estimates

Winding the warp: ½ hour  
Threading the loom: 1 hour  
Weaving the bag fabric: 3 hours  
Braiding the strap: 1 hour  
Assembling the bag: 2 hours

Stiff threads like linen can create stylish totes that hold their shape. This unusual textured viscose yarn is similar to dry-spun linen in its stiffness. The handle is a 4-strand braid made from multiple strands of the viscose yarn.

### Project notes

Wind the warp following Project at-a-glance and Figure 3. Thread a rigid-heddle or shaft loom and weave the bag fabric following Figure 1 or 2. Beat firmly at 8 picks per inch (press firmly if you are using a rigid-heddle loom).

### Finishing

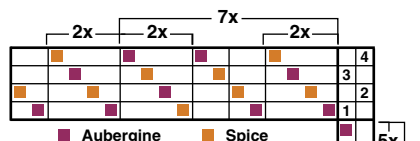
Cut the fabric from the loom and secure raw edges with Fray Check. Cut 6 lengths each of Aubergine and Spice Raffia 3 yards long (for a 54" braid). Separate into 4 groups of 3 strands of each color. Knot together at one end, attach to a stationary object, and make a 4-strand round braid (see page 32). Secure ends with an overhand knot.

Fold the bag fabric in half and sew the side seams by hand using Spice yarn and tapering the seam allowances from ¼" at the bottom to 2½" at a point 4" from the top of the bag. Reinforce the ends of these seams because they will be stressed by use.

Turn bag right side out and pull bag sides apart at the base of each side seam to make a triangle. Stitch through the sides and bottom of the bag 2½" in from the point of the triangle. Tack the top of the triangle to the side seam on the outside.

Tack the knot from one end of the braid securely to one top edge of the bag near the side seam. Fold the top of this half of the bag to the inside over the strap

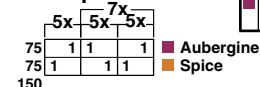
#### 1. 4-shaft draft



#### 2. Rigid-heddle draft



#### 3. Warp color order



#### 4. Bag construction



to create a 2" hem and casing, and hand-sew the casing seam close to the braid. Stitch the knot from the other end of the braid to the other half of the bag (see Figure 4). Fold over and stitch the casing as for the first half.

Cut a rectangle of lining fabric to fit bag body, adding ¾" for side seam allowances. Fold the lining in half right sides together and machine stitch ¾" side seams. Sew triangles at the bottom as for the bag. Insert the lining into the bag (still wrong side out), fold under a hem at top just under the seam of the bag casing, and whipstitch to bag.



# BLOCK PARTY TEA TOWELS

SHEILA O'HARA

## PROJECT AT-A-GLANCE

### Weave structure

Summer and winter.

### Equipment

4-shaft loom, 20" weaving width; 10-dent reed; 2 boat shuttles with 4 bobbins, or 4 stick shuttles.

### Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), 390 yd (1½ oz) each Old Gold #29, Light Rust #108, and Mead #122.

Tabby and Pattern Weft: 10/2 pearl cotton (4,200 yd/lb), Light Rust #108, 718 yd (2¾ oz); California Gold #89, 517 yd (2 oz); Ruby Glint #100, 220 yd (¾ oz); Antique Gold #30, 20 yd (½ oz).

### Yarn sources

UKI pearl cotton is available from most weaving retailers.

### Warp order and length

390 ends (130 ends each Old Gold, Light Rust, and Mead) 3 yd long (allows 7" take-up and 31" loom waste). Add 36" to warp length for each additional towel.

### Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 19¾".

Weft: 36 ppi (18 ppi pattern; 18 ppi tabby); 24 ppi in hem sections.

Woven length (measured under tension on the loom): 35½"/towel.

### Finished dimensions

After washing, amounts produce two hemmed towels 17¼" × 29" each.

### Time estimates

Winding the warp: 2½ hours

Threading the loom: 6 hours

Weaving the towels: 5 hours/towel

Finishing the towels: 1 hour/towel

Changing the colors of both pattern and tabby wefts in selected areas makes this 2-block design look very complex. Using the same size fiber for both wefts makes them blend into new colors. Create your own colorways or follow the directions given here.

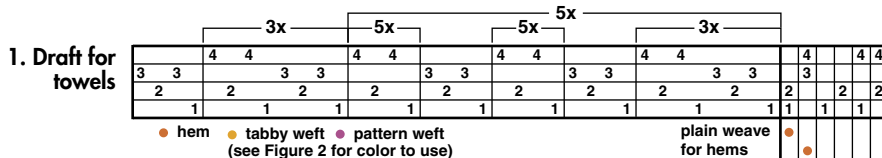
## Project notes

Wind the warp holding three strands together (Old Gold, Light Rust, Mead), keeping your fingers between them to prevent twisting. Spread the warp in a raddle centered for 20" and beam. Thread following Figure 1 in the sequence: Old Gold, Light Rust, Mead (you'll have 2 threads left over; let them hang from the back beam). For smooth selvages without a floating selvedge, start both shuttles on the right side; always place the shuttle just used closest to the breast beam and weave with the shuttle closest to the reed. Insert the weft at an angle of about 30° to avoid draw-in. Begin and end each towel with ½" of plain weave in a color that is not used in the towels and weave following Figures 1 and 2 (Figure 2 gives the weft color order and the treadling sequences to use from Figure 1).

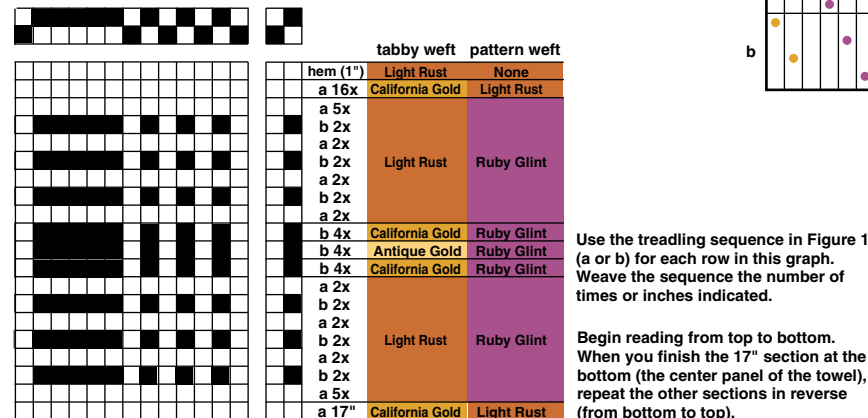
## Finishing

Cut the towels from the loom. Machine straight-stitch raw edges. Run lines of straight-stitching in the sections of contrasting-color weft between towels about ⅛" from each towel hem section.

Machine wash, warm water; tumble dry. Cut towels apart along machine straight-stitching. Remove the contrasting-color weft; trim ends. Fold hems under twice so that the Light Rust edge shows on both sides; sew hems by hand.



## 2. Profile draft and weft color order for towels





# BOUCLÉ COCOON

ANNE FIELD

## PROJECT AT-A-GLANCE

### Weave structure

Plain weave.

### Equipment

4-shaft loom, 24" weaving width; 10-dent reed; 1 shuttle; large-eyed tapestry needle, 6 cardboard spacers 1" × 24".

### Yarns

Warp: Wool bouclé (1,173 yd/lb, Victorian Bouclé), brick red #114, 270 yd (3½ oz); taupe #135, 75 yd (1½ oz).

Weft: Wool bouclé (1,173 yd/lb, Victorian Bouclé), brick red #114, 253 yd (3½ oz).

### Yarn sources

Victorian Bouclé is available from Halcyon Yarn.

### Warp order and length

115 total ends 3 yd long: [15 ends brick red, 5 ends taupe] 5x; 15 ends brick red (allows 22" for loom waste and 12" total for fringe).

### Warp and weft spacing

Warp: 5 epi (1-0/dent in a 10-dent reed). Width in the reed: 23".

Weft: 5 ppi. Woven length of the two panels (measured under tension on the loom): 36" each.

### Finished dimensions

After washing, amounts produce two panels 22" × 35" each plus fringe.

### Time estimates

Winding the warp: 1 hour

Threading the loom: 2 hours

Weaving the fabric: 2 hours

Washing the fabric: 15 minutes

Assembling and sewing

the cocoon: 1 hour

Cocoons have always been popular—with weavers and with wearers! A cocoon looks somewhat like a shawl but does not slip off the shoulders. Bouclé and/or brushed mohair yarns are especially suitable: Since a cocoon is woven in two pieces, the seam is camouflaged by the yarn. Simple plain weave is structure enough as the yarn provides an interesting surface texture.

### Project notes

Use back-to-front warping with sticky yarns like bouclé. Wind a warp following Project at-a-glance (amounts provide a cocoon 36" long—add or subtract for a different length) with a threading cross and a raddle cross. Use the raddle cross to spread the warp in a raddle, centering for 23", and beam without using lease sticks. Insert lease sticks in the threading cross and thread the loom (1-2-3-4).

Weave a heading with scrap yarn and then begin weaving the fabric with brick red weft at 5 ppi. After about 2", hemstitch the first two weft rows, encircling 3 warp threads in each stitch. Weave 34" more; repeat hemstitching. Place six 1" cardboard spacers for fringe, and weave the second panel as the first.

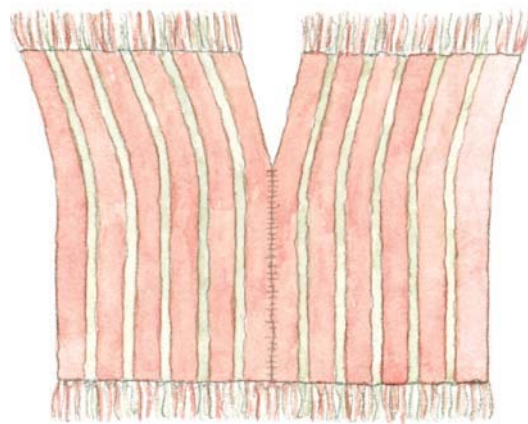
### Finishing

Remove the fabric from the loom. Discard the scrap yarn and cut panels apart. Wash by hand in warm soapy water, rinse, and dry flat. (Do not press since pressing will flatten the bouclé texture.)

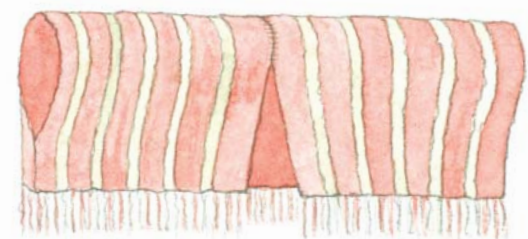
Using the brick red bouclé yarn and a tapestry needle, begin at the bottom and sew the center back seam invisibly with a figure-eight stitch for 22" (join each row of weft loops). Secure the top of this seam firmly since it will receive wear at the back of the neck. (A label sewn on the wrong side can reinforce this area.)

Fold the cocoon in half widthwise, and, beginning just above the fringe, join the edges under the arms in the same way for 5", and wear!

Join back seam.



Fold in half widthwise.





# TAPESTRY SADDLEBAGS FOR YOUR LOOM

NANCY HARVEY

## PROJECT AT-A-GLANCE

### Weave structure

Weft-faced plain weave.

### Equipment

2-shaft or 4-shaft loom, 6" weaving width; 8-dent reed; tapestry needle; 2 straight T-pins.

### Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), purple #27, 86 yd (⅔ oz).

Weft: Paternayan needlepoint yarn, (640 yd/lb), 50 yd each blue #510, green #662, and yellow #703; 45 yd orange #842; 35 yd hot pink #903; 30 yd turquoise #577; 25 yd purple #310.

### Yarn sources

Pearl cotton is available from most suppliers. Paternayan needlepoint yarn is available from most needlework shops in 40 yd (1 oz) skeins.

### Notions and other materials

72 large beads, 3 brass novelty beads, 6 charms, sewing thread.

### Warp order and length

43 ends 2 yd long (the last thread at each edge is doubled). Warp length allows 36" for fringe and loom waste.

### Warp and weft spacing

Warp: 8 epi (1/dent in an 8-dent reed; except sley last 2 ends on each side 2/dent). Width in the reed: 5⅞".

Weft: 32 ppi. Woven length (measured under tension on the loom): 33".

### Finished dimensions

Amounts produce fabric 4¾" × 31¾".

### Time estimates

Warping the loom: 45 minutes

Weaving the fabric: 8 hours

Finishing and darning ends: 4 hours

Assembling the bags: 1½ hours

Adding beads: 1½ hours

This project doubles as a sampler of tapestry techniques. Its two bag pockets are perfect for storing bobbins, scissors, and other small items on the breast beam of your loom.

### Project notes

Wind a warp following Project at-a-glance and thread the loom for plain weave. Allow 10" for beaded fringe and weave the saddlebag fabric following Figure 5 on page 30. Use weft lengths (they come precut) without butterflies or shuttles. Bubble the weft to avoid draw-in; check width often. Use tight warp tension; beat *hard*.

Enlarge cartoons to 5" × 5" with ½" margin at lower edges. To weave each bag face, pin the cartoon to the woven fabric under the warp with T-pins.

See page 30 for specific weaving methods for each technique: embellishing with soumak, shading with hatching, weaving vertical stripes, and shading with hachures.

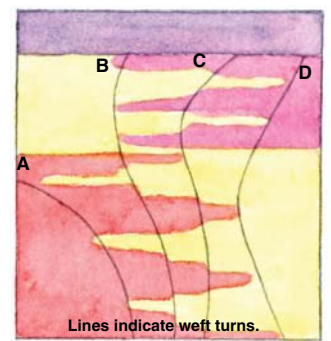
### Finishing

Remove the fabric from the loom, allowing 10" at each end for fringe. Tie overhand knots of 2 warp threads each (3 on one edge) tight against the fell. Needle in weft tails on the wrong side (slide tail along a warp thread for about ½"); clip. Steam press on both sides using a damp pressing cloth. Let dry 1 hour. Fold bag faces up (see Figure 5); repeat pressing. Fold ends down along soumak line; press again. Machine stitch bags along each edge just inside (doubled) selvedge thread.

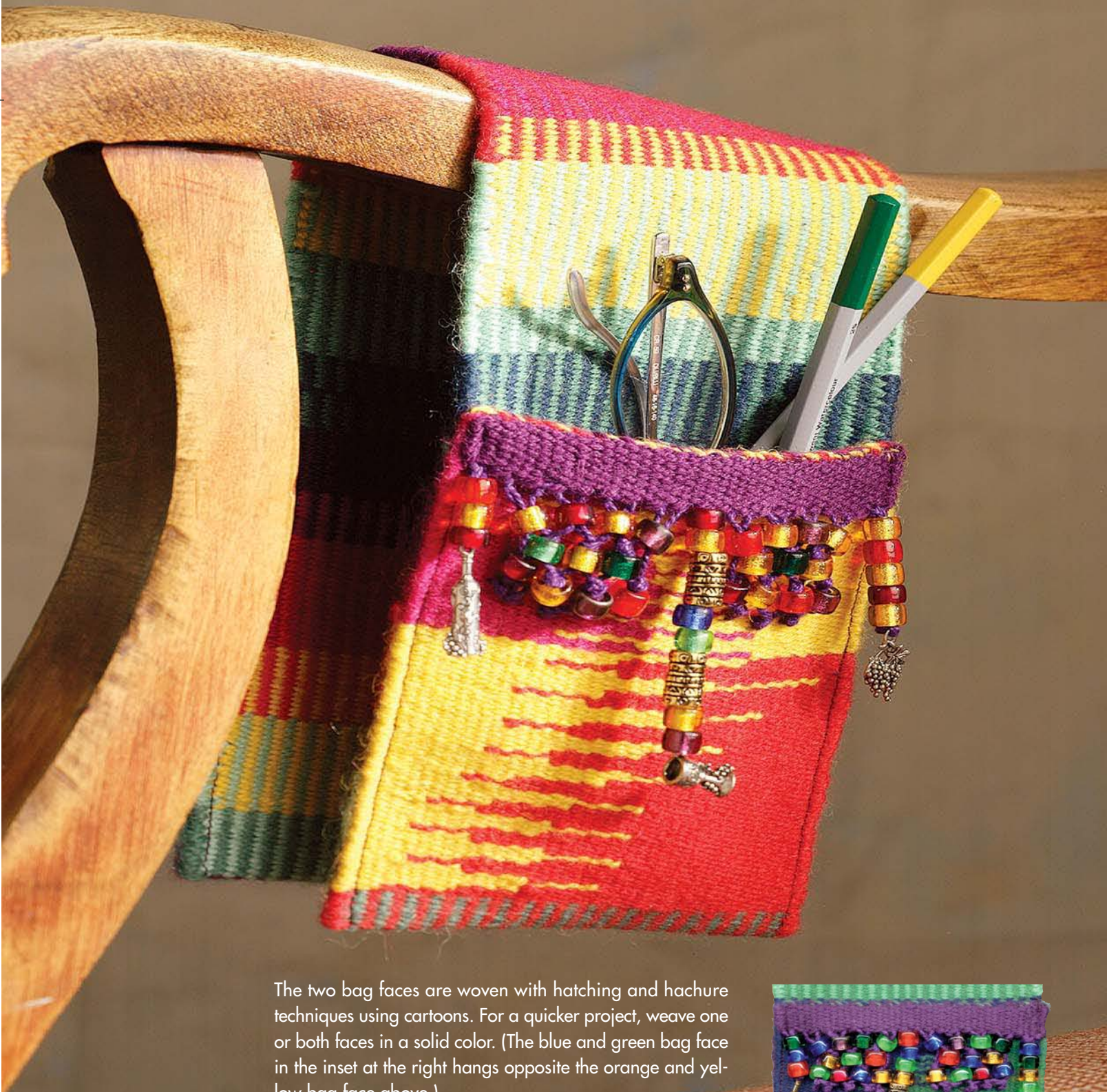
On the left edge of each bag face, string 2 warp pairs through 3 beads. Tie on a termination bead with a double knot. With a tapestry needle, take each warp pair back through the beads and secure in the weaving. In the same way string 5 beads on the right 2 warp pairs and a combination of beads on the center pair, end each string with a termination bead, and take the warp threads back through the beads to secure in the weaving. On the 8 remaining pairs to the left and right of center, string 4 beads on 2 pairs each. Tie a warp pair from one bead to a warp pair from the adjacent bead (3 total knots; 1 pair is unknotted on each side). String a bead on the tail from each of the 3 knots and then tie 4 knots using the 8 original pairs. String 4 beads as for the first row. Tie 3 knots as after the first row but also tie a knot in the single pairs on the sides to secure beads. Darn warp ends into the inside of each bag.



1. Cartoon for hatching



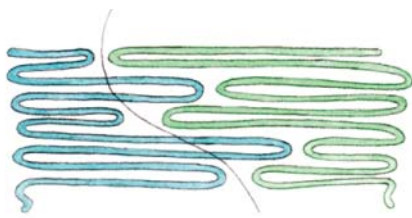
2. Cartoon for hachures



The two bag faces are woven with hatching and hachure techniques using cartoons. For a quicker project, weave one or both faces in a solid color. (The blue and green bag face in the inset at the right hangs opposite the orange and yellow bag face above.)



### 3. Hatching



### General tips for weft treatment

Begin and end wefts in the center for easy needling in later. To change colors, leave a 6" tail at the selvedge, take it into the next shed under 1 or 2 warp ends, and let it hang on the wrong side. In vertical-stripe areas, however, to maintain the striped pattern, let tails hang at the selvages to darn in later.

### Soumak (see also page 32)

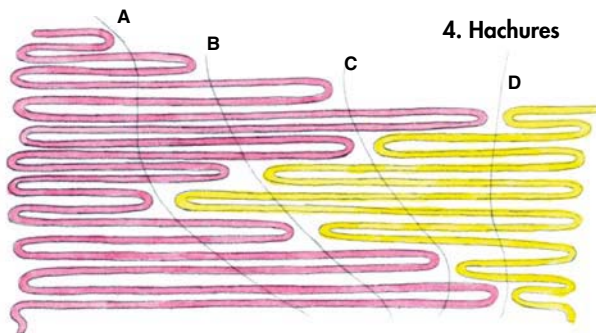
Use a 32" length of yarn in one color or mixed plies of two or more. On a closed shed, lay the yarn over the doubled selvedge threads, leaving a 6" tail. Take yarn over the next warp thread and back under it toward the fell. Repeat across the row. Do not pull tightly. Leave a 6" tail over the doubled selvedge thread on the other side. Weave 1", then thread each tail into a tapestry needle and wrap the tail around the doubled selvedge threads in the same direction as the soumak stitches; darn in and trim tails.

### Shading with hatching (Figures 1 and 3)

Use these directions for the blue and green bag face. (Note that a pass is two weft rows.)

Row 1. Starting blue at the left and green at the right, insert each in the shed until they meet at the line on the cartoon. Bring both to the surface at this line between the same two warp threads. Row 2. Change the shed. Weave each tail at the selvedge back into the shed under 1 or 2 warp threads and bring it out on top (wrong side). Take the working end of each color back into the shed (between the same two warp threads) and out at the selvages. This completes one pass.

Row 3. Change sheds. Weave with blue past the line on the cartoon into the green area as far as you like. Weave with green to meet the blue. Row 4. Change sheds, and weave each color back to the edge of the piece. This completes the second pass.



### 4. Hachures

Repeat these two passes (except for darning in beginning tails) for the rest of the cartoon, moving T-pins as necessary. Blue hatches into the green area; green never enters the blue area.

### Vertical stripes

Alternating two weft colors produces vertical stripes (the colors show in opposite positions on opposite sides of the fabric). At the selvages only the color of the outside stripe should show. Follow the directions below to accomplish this. Always weave with Color A first; Color B follows in the same direction.

**For sections woven right side up** Color B is the color of the outside stripe. Begin with the odd shed (1 or 1-3) and weave with Color A from right to left. Bring the shuttle out of the shed just before the doubled selvedge thread on shaft 1. Weave with Color B right to left in the even shed (2 or 2-4). With Color B, wrap the selvedge thread that Color A missed.

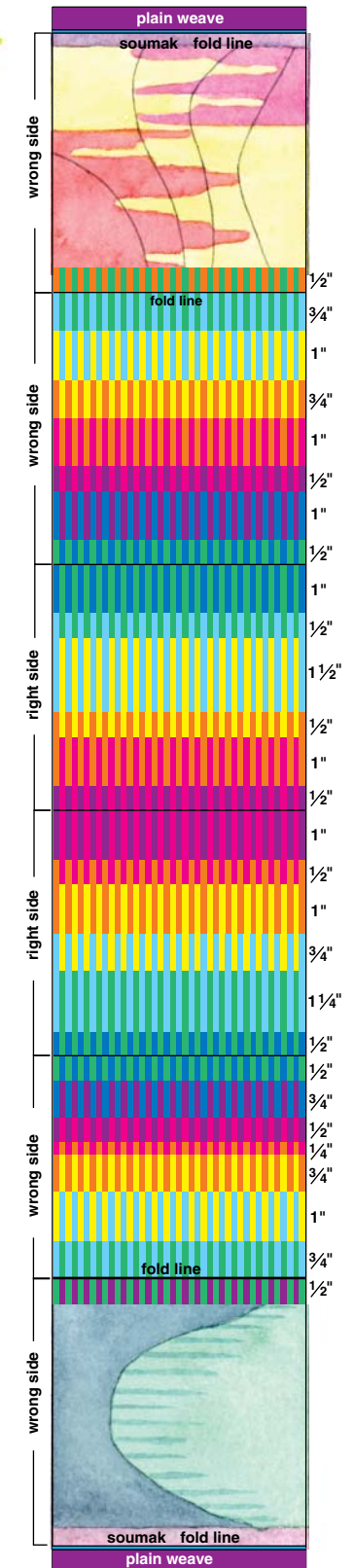
**For sections woven wrong side up** Color A is the color of the outside stripe. Use Color A first (1 or 1-3); B follows (2 or 2-4). Turn Color B inside the doubled selvedge warp thread and wrap the selvedge thread with Color A.

The wrapping will show a 2-thread float on one side. Wrap in the direction that places this float on the wrong side, not on the right side.

### Shading with hachures (Figures 2 and 4)

Use these directions for the orange and yellow bag face. Pass 1: Start orange at the left and yellow at the right; bring them out of the shed at design line D. Change the shed and weave them back to the selvages. Pass 2 is turned at design line C, Pass 3 at B, Pass 4 at A, Pass 5 at B, Pass 6 at C, pass 7 at D. Repeat. Midway through, end orange, weave yellow to the left side. On the next row, start hot pink on the right. Continue, but turn wefts at B, C, and D.

### 5. Warp plan for tapestry saddle bags

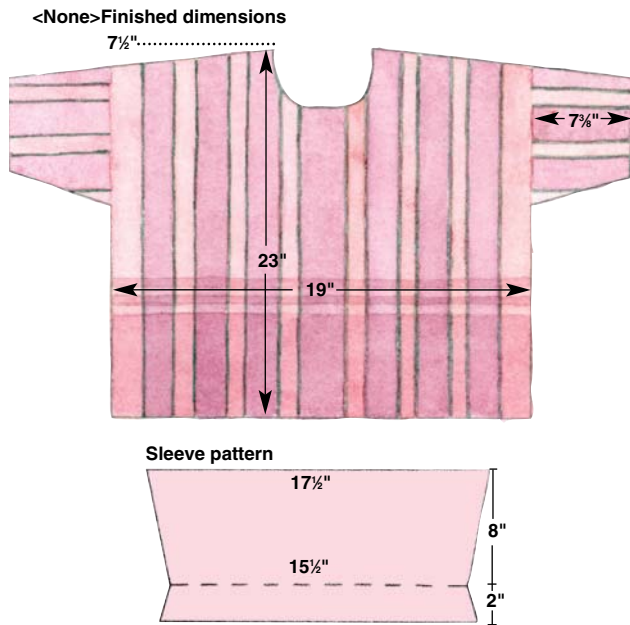


■ purple ■ green ■ pink ■ blue  
■ yellow ■ orange ■ turquoise

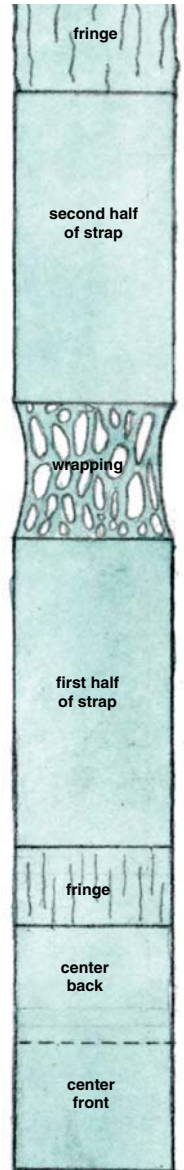
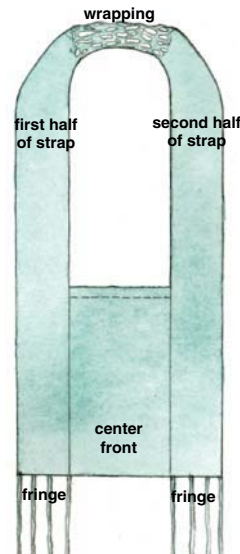
**For vertical stripes:** When you are weaving wrong side up, the outside stripe is Color A, the next stripe is Color B. When you are weaving right side up, the outside stripe is Color B, the next stripe Color A. Always alternate Color A (shed 1 or 1-3) with Color B (2 or 2-4).

# FROM OTHER PAGES...

## HEATHER WINSLOW'S RED TULIPS BLOUSE (from pages 16–17)



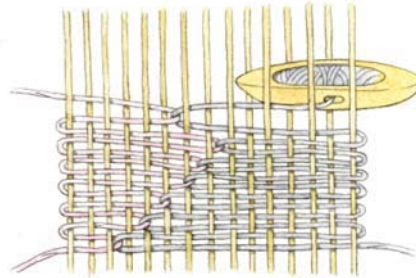
## ANITA LUVERA MAYER'S WARP LAYOUT AND BAG CONSTRUCTION (from pages 14–15)



## CLASPED WEFTS

from **KAREN SELK** (pages 2–3)  
and **JANE PATRICK** (pages 12–13)

Two weft colors are used for weaving with clasped wefts. Wind one on a shuttle. Place a cone or ball of the other on the left side of the loom. Pass the shuttle through the shed from right to left, around the strand from the ball or cone and back through the shed (left to right), carrying a loop of the other yarn with it. Pull the free ends of the two colors to bring the clasp to the desired position and beat in place.



## HOLLY BRACKMANN'S GO-ANYWHERE BAG STRAP (from pages 18–19)

### Weaving the strap

Wind a warp and prepare the loom following Figures 1 and 2. Begin and end with a few picks of scrap yarn and weave the strap for 58" or desired length. Because the warp for the strap is narrower than for the bag, you will be able to beat the weft closer—5 thick picks and 5 thin picks per inch. Cut the strap from the loom and sew it to the bag (see page 18).

1. Warp color order

22	4	1	1	1	4
14	1	1	1	1	4
36					

Navy  
Colonial Blue

2. Draft for bag strap

	2x	2x	2x	2x	2x	2x	2x	2x	2x	2x	2x	4	4
	■	■	■	■	■	■	■	■	■	■	■	■	■
	■	■	■	■	■	■	■	■	■	■	■	■	■
												3	3
												2	2
												1	1

■ Navy 8/4 ■ Colonial Blue 8/4

### Equipment

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

### Yarns

Warp and thin weft: 8/4 cotton carpet  
warp (1,680 yd/lb), Navy, 77 yd  
(¾ oz); Colonial Blue, 39 yd (½ oz).  
Thick weft: 14 yd 1½" strips fabric  
(about ½ yd 44"-wide fabric).

### Warp order and length

36 ends 2¼ yd long (allows 17" for  
30% take-up, 24" for loom waste).

### Warp and weft spacing

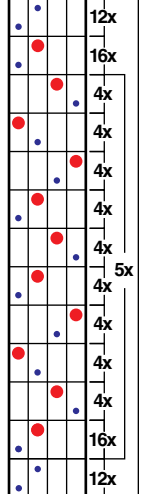
Warp: 24 epi (2/dent in a  
12-dent reed). Width: 1½".  
Weft: 5 thick/5 thin ppi.  
Woven length: 58".

### Finished dimensions

Amounts produce one strap,  
1½" x 58" including hems.

### Time estimates for bag strap

Winding the warp: ½ hour  
Threading the loom: 1 hour  
Weaving the strap: 2 hours



# FROM START TO FINISH

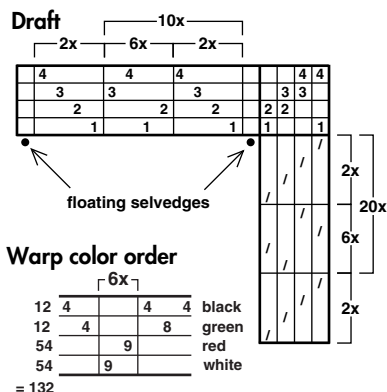
## READING DRAFTS

Read the threading draft from right to left. Floating selvages are noted by bullets (a floating selvege is a warp thread on each side of the warp that is sleyed but not threaded). Floating selvages can be beamed with the warp or suspended from the back of the loom. In either case, they should each be weighted; a 3" S-hook works well. Enter the shuttle in the shed over the floating selvege and exit the shuttle *under* it.

Brackets in the draft indicate repeated sections. For more than one level of brackets, repeat first the sections closest to the draft first.

Numbers in the tie-up indicate the shafts that are raised. Read the treadling sequence from top to bottom starting with the first mark below the tie-up.

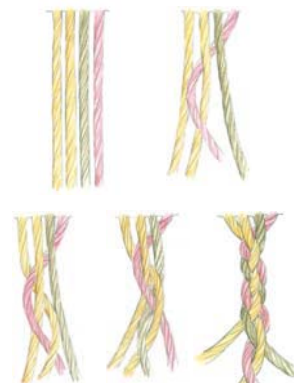
Colors of individual ends and picks are sometimes indicated by letters (or colors) in the threading and treadling drafts with a key (O = orange, for example). In other cases a color order chart is given in which each row or column represents a color. Read a warp color order chart from right to left just as you read a threading draft, but note that the rows indicate colors instead of shafts. Read a weft color order chart the same way you read a treadling draft, from top to bottom, except each column is a color, not a treadle.



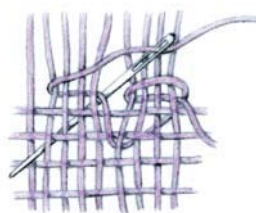
## FRINGES AND FINISHES

### A 4-strand round braid

1. Think of the four strands as two left strands (one outside strand and one inside) and two right strands (one outside strand and one inside).
2. Bring the outside right strand under the two inside strands and then back over the right inside strand.
3. Bring the outside left strand under the two inside strands and then back over the left inside strand. The outside left strand becomes the inside left strand.
4. Repeat steps 2 and 3 to desired length.



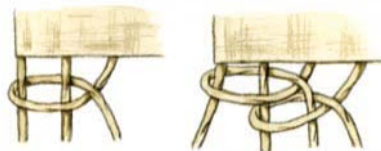
### Simple hemstitching



Thread a tail of weft three times warp width into a tapestry needle. Take the needle under the group of ends above the fell and bring it up and back to the starting point, encircling the group. Pass the needle under the same group of ends, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvege and trim.

### Twisted fringe

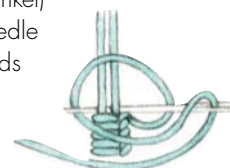
Divide the number of strands for each fringe into two groups. Holding a group in each hand, twist each group clockwise until it kinks. Bring both of the groups together in one hand and allow them to twist around each other counterclockwise (or twist them in that direction). Secure the end with an overhand knot.



### Warp wrapping

This treatment is used for 8" of unwoven warp at the top of Anita Luvera Mayer's bag strap (see pages 14–15).

Enclose pairs of warp threads in a buttonhole (or blanket) stitch. Pass a needle under the threads and also under the loop formed by the yarn carried by the needle, and repeat. Every inch or so, change the pairs of threads so that a thread from one pair is encircled with a thread from another to make a net. Continue until you reach the hemstitched weft section for the second half of the strap.



### Philippine edge

Work from left to right in groups of three ends. Take the third end from the left and make a half hitch around the two ends to its left. Take the next (fourth) end and make a half hitch around the two ends to its left. Repeat.

### Soumak

Pass the thread over a warp end from right to left and back under it left to right (below the loop it forms, toward the fell). Repeat.

