

SEE IT TO BELIEVE IT: Deflected Doubleweave Rugs! p. 28

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May/June 2023

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COLOR-AND-WEAVE

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PROJECTS

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for 4 shafts
and fewer!

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to CLOTH
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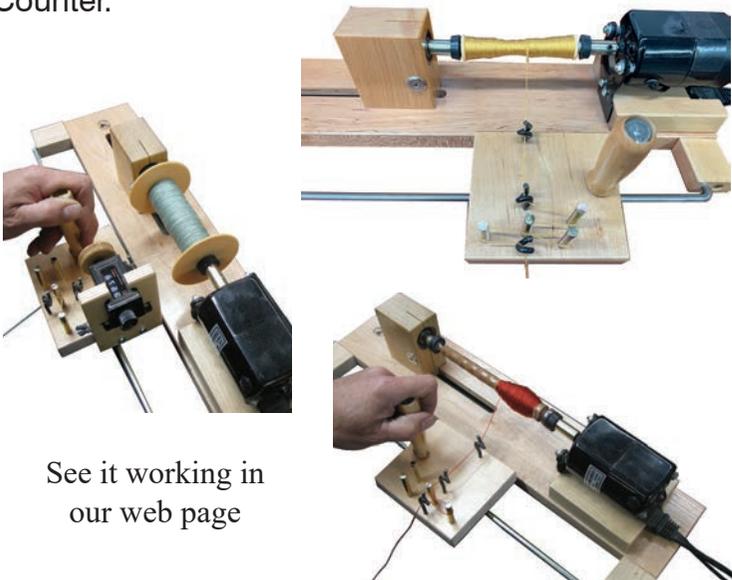
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TOM KNISELY

In the past, coverlets sometimes included information about the weaver and/or owner as well as the year they were woven—something historians appreciate. Today, weavers often rely on commercially produced labels instead. In response, Tom challenges himself to weave his initials and a date into a table runner using traditional techniques.

18 *The Powell Method: Designing* *Shadow Weave Using Profile Drafts*

REBECCA WINTER

Last we checked, there were two ways of designing shadow weave: the Atwater method and the Powell method. Rebecca favors the Powell method. She explains the basic design rules and then shows how she moves from profile draft to full shadow-weave draft.

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NANCY TAYLOR

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ELLEN KARDELL

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ALISON IRWIN

Intrigued by the colors of a Light Sussex rooster, Alison went on to design a project bag that incorporates a wide variety of techniques: color-and-weave, clasped weft, twill, and basketweave. She even uses woven iridescence to capture the shine of the bird's tail feathers.

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CHRISTINE JABLONSKI

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80 Endnotes ROBIN LYNDE



Recently, I was reminded of the importance of repetition and hard work. For my granddaughter's first birthday party, her mother wanted to make macarons, those colorful sandwich cookies. I suggested buying them and even offered to pay, but Malinda stood firm; she wanted to learn to do this. She baked four batches before deciding their oven

wasn't reliable and asking to use our kitchen. One afternoon, I watched as she studied the instructions again, whipped the room-temperature eggs to just the right stiffness, and folded in other ingredients. With each pan, she adjusted the oven's temperature and the baking time and reviewed her results when the shells came out of the oven. To my unpracticed eye, they looked fine. Malinda, however, saw characteristics that weren't up to her standards, and so she went back to her process to determine why. Finally, with her last two pans, she was happy with the results. She knew exactly how long and at what temperature to bake them, how stiff the eggs needed to be, and how much folding was just enough.

For the party, Malinda spent most of a day making three batches of macarons: vanilla, chocolate, and matcha. And she was right. Her macarons were much better than any that I'd ever had before, and they were a hit. I asked her the other day if she would like to take a macaron class with me. Her response was "Yes, I'm still thinking about them all the time!"

It seems as if Malinda has a weaver's temperament. We know very well we could buy a scarf or kitchen towels, but instead, we work hard to improve our designs, our selvages, and our tension on the loom. Even though we didn't particularly like our first weavings, we kept at it until we were proud of what we had woven. And just as Malinda thinks about macarons, we think about weaving all the time.

Enjoy this issue about color-and-weave, a technique that we like to call a structure even though it is really the interaction of values in warp and weft. I don't know most of the designers in this issue personally, but I feel that all 11 projects reflect the weavers' dedication to improvement through repetition and hard work.

Weave well,

Susan

FUTURE THEMES

SEPTEMBER/OCTOBER 2023

The "Escences" of Weaving

Opalescence, iridescence, and luminescence can make a fabric sing with color and light. We will focus on techniques for creating one or more of these effects, whether with structure, color placement, yarn choice, or a combination of all three.

NOVEMBER/DECEMBER 2023

Venn Diagrams

Based on anecdotal evidence, we believe many weavers are also bird-watchers, gardeners, and great cooks. This issue will be filled with projects and articles that show how our designers and authors express, or perhaps accessorize, their other passions, occupations, and hobbies with weaving.

JANUARY/FEBRUARY 2024

Bast and Friends

For our first issue in 2024, we will look at bast and other plant-based fibers—alone, in yarn blends, or combined with other types of yarns. The issue will include articles about plant-based fibers, their cultivation, their historical significance, and their position in today's fiber world.

HANDWOVEN

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Letters

Stories, tips, tricks, and questions from *Handwoven* readers



Photo courtesy of Jane Andrews

Jane Andrews with her extra-wide tablecloth with sewn-in runner

Heirloom Refresh

In late 2019, I inherited my mother-in-law's loom. Soon after, I was taking lessons at the Rochester Weaving and Fiber Arts Center. Then, in 2022, a donated 600-thread, 5-yard warp got me thinking of another heirloom from the same lady: an extra-wide dining room table. On it was a mismatched 80-year-old tablecloth that was plenty long but not nearly wide enough. A modified *Handwoven* pattern from November/December 2010 resulted in this lovely extra-wide, 120-inch tablecloth with sewn-in woven runner. Just in time for Christmas!

—Jane Andrews

Color Coding Heddles

I just read Tom Knisely's great article about heddle management (*Handwoven* November/December 2022). A tip about Texsolv heddles: If you color code these heddles (by dipping them into very diluted acrylic paint), it makes it even easier to see which shaft you are threading. I even find myself saying the color order in my head rather than the shaft numbers.

—Miriam Kaufman, *Toronto Guild of Spinners and Weavers*



Photo by Miriam Kaufman

Miriam dyes her Texsolv heddles different colors—one for each shaft—to make threading easier.

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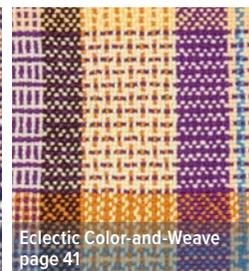
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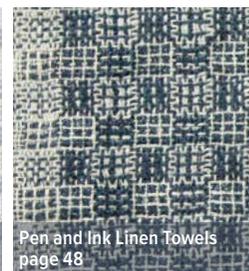
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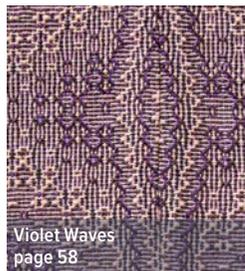
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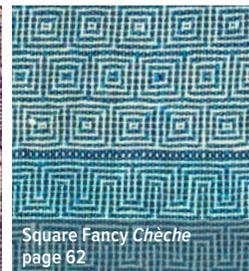
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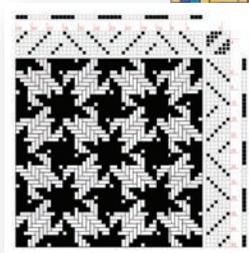


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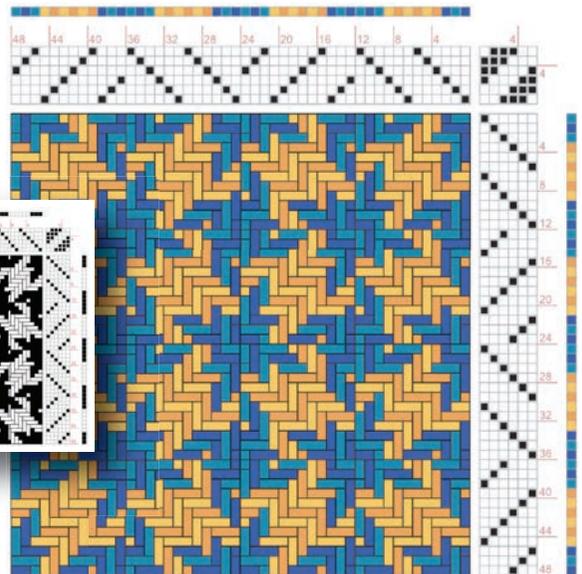
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Photos by Matt Graves



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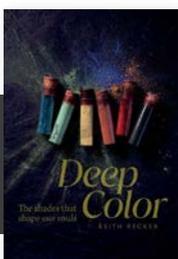
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Deep Color: The Shades That Shape Our Souls

Keith Recker

Many of us turn to books and workshops on color, not only for inspiration but also to learn how to improve our use of color in our weaving projects. Recker's latest book, *Deep Color: The Shades That Shape Our Souls*, takes us to a far deeper exploration of the meaning and messages embedded in color and how these influence our personal preferences and our reactions to art, culture, politics, history, and marketing.

After reading Recker's introduction and the first chapter, "Black," curiosity made me jump to the eighth chapter in the book, "Blue," simply because it is my favorite color. Blue invokes a strong emotional reaction in me, whether it be to the perfect blue of a hydrangea flower, a deep indigo-dyed fabric, or a cone of cornflower-blue yarn.

Recker begins the chapter by describing the ever-changing blues of the sky.

"Look up. On a clear day, the vault of the sky arches overhead, radiantly lapis, cerulean, sapphire, turquoise, or occasionally a shade without a name because its piercing, fugitive intensity does not last long enough to conjure one." Recker dives deeply into the historical use of blue from ancient times to modern, including the use of woad by Neolithic to Iron Age dyers and the utilization of indigo dyes that continues to this day. He touches on the emotional side of getting "the blues," the poetic use of the color by artists such as Picasso and Leonardo da Vinci, and the musical genre that bears its name. I was delighted when Recker introduced the concept of the "blue hour, the gloaming, the twilight time"—that almost mystical time between day and night. This is when flowers become their most luminous as the angle of the sun

lowers and the light dims. It was my favorite time with my sons, for in the gloaming they were more willing to open up about the emotional parts of their days and, when younger, to believe in the magic of fairies.

We all have our favorite colors and combinations. Recker acknowledges both the subjective nature of color and how it connects us all, even across cultures and time. *Deep Color* gives us an engrossing examination of why we respond as we do and offers a different type of tool to inform our design choices.

—*Bettie Zakon-Anderson*

Atglen, PA: Schiffer, 2022. Hardcover, 384 pages, \$35. ISBN 978-0764364419.

BETTIE ZAKON-ANDERSON is a weaving specialist at Harrisville Designs, where she plays with gorgeous colors and helps new weavers gain confidence. She also enjoys being a technical editor for Long Thread Media.

The Enigma of Shadow Weave Illuminated

Rebecca Winter



In *The Enigma of Shadow Weave Illuminated*, Rebecca Winter guides us through the ins and outs of this mysterious weave. The book starts with a thorough overview of the history of shadow weave as developed by Mary Meigs Atwater and built upon by Marian Powell. As someone whose historical knowledge of shadow weave was limited to the Atwater and Powell drafting methods, I appreciated this historical context. Winter continues with a detailed description of shadow weave's characteristics, most importantly the combination of pinstripe-patterned plain-weave areas with feather-stitched areas of two-thread floats. These characteristics naturally lead to several design considerations presented in the next chapter.

These first chapters are a joy to read, especially when you can link the information to any existing knowledge of

shadow weave. If you're unfamiliar with the technique, Chapter 4 is a good starting point. In this chapter, the very first drafts of Atwater are used to explain how a shadow-weave draft is constructed on four or eight shafts. The descriptions are detailed and clear, and the use of the original Atwater drafts gives the chapter a unique touch. Chapter 5 focuses on the conversion of an Atwater draft to Powell's way of drafting. Winter has a personal preference for the Powell method, as do I. However, starting with the Atwater method has an important advantage: it clarifies that the light and dark colors are on two parallel lines, an aspect difficult to see after the Powell conversion.

The technical description of shadow weave continues with a chapter devoted to approaching shadow weave as a block weave. Even though Winter concludes

that shadow weave does not fit neatly into block theory, the approach leads to a better understanding of shadow weave and makes a good a starting point for your own shadow-weave designs.

The book ends with six shadow-weave projects, one for six shafts and five for eight shafts. The projects feel like an invitation to play around with the drafts and colors to make them your own—the remainder of the book certainly gives ample knowledge of shadow weave to do so.

All in all, the book is a must-read for weavers who want to thoroughly understand shadow weave. It provides an exceptionally comprehensive treatise of the technique and will be of interest to new and experienced "shadow weavers" alike.

—*Barbara Goudsmit*

Atglen, PA: Schiffer, 2023. Hardcover, 192 pages, \$49.99. ISBN 978-0764362040.

BARBARA GOUDSMIT loves to experiment with weave structures and yarns. She writes about her weaving adventures on her blog, awovenworld.com.



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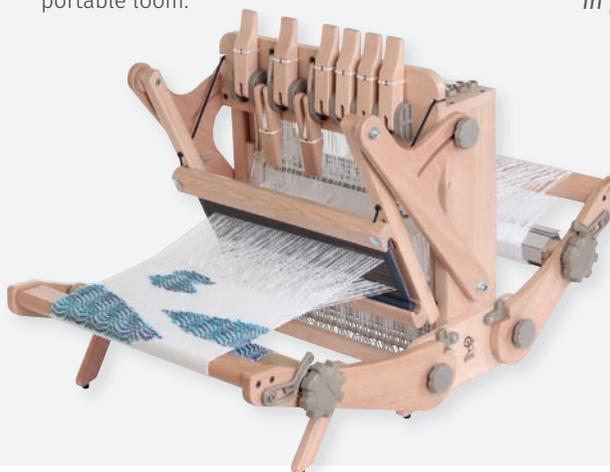


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Shaped by the Loom

By Kenna Libes

If you have ever wanted to plunge headfirst into the world of Diné (Navajo) weaving, Shaped by the Loom: Weaving Worlds in the American Southwest at the Bard Graduate Center Gallery is the place to do it. The exhibit, which opened on February 17, 2023, ushers the visitor into a colorful world of Native American textile art.

The exhibit's curators and contributors, most of whom are Diné, provide a new—or renewed—understanding of the ways in which weaving is intimately connected with the landscape of the Dinétah (the Navajo homeland in what we often call the American Southwest). You will learn how Na'ashjéii Asdzáá (Spider Woman) wove the universe together at the beginning of time and how Diné artists do the same today. Using loans from the American Museum of Natural History, the exhibit unearths an artistic practice that has held strong for centuries and relies on Diné weavers to shine light on these objects. These pieces—blankets, looms, dye charts, photographs, dresses, shawls, and a particularly lovely wedding basket—were collected for ethnographic rather than artistic study. Some are ceremonial, but many are everyday objects—material traces of the countless people who stewarded the land and lived full lives before our time.

By tracing and expanding Diné art, the gallery is tracing and expanding Diné life and history. The exhibit underscores the violence that the Diné people experienced—and still experience—at the hands of American



Geanita John (Diné), *Weaver at Her Loom*, ca. 2007. Wool: Single-ply commercially processed wool and multi-ply commercially processed wool (found on loom); weft count: 40–42 threads per inch; dyes: aniline and vegetal (skirt and ground color). Courtesy Jackson Clark, Toh-Atin Gallery, Durango, Colorado.

and Mexican oppressors and, through it all, tries to provide a full and respectful picture of the art, culture, and history on display. The words of current Diné weavers and artists guide you through each section of the exhibit, from cosmology to dyeing to value and exchange. It is a nearly tangible experience, and it feels as if these experts are there with you, providing intimate insight into the practices you are witnessing.

Photographs of landmarks and wonders of nature encourage comparison with textile motifs, especially in the hall on the second floor, where several large blankets nearly cover an entire wall. The highly contemporary color-blocking and the strong motifs of nineteenth-century textiles generate a reminder that American modern art of the twentieth century drew strongly from



Unidentified Diné/Navajo artist, *Sand Painting Blanket with Corn People*, ca. 1905. Wool, cotton, tapestry weave. Purchased by Uriah S. Hollister, 1911. Courtesy of the Division of Anthropology, American Museum of Natural History.

the artistic traditions of Indigenous peoples, the Diné included.

Multiple contemporary works are on display in the gallery, from artists including Barbara Teller Ornelas, Marie Begay, and Isabel Gonzales. Lynda Teller Pete, a Diné artist based in Denver, has loaned textile samples that visitors with tour groups may

handle, providing insight on the ways that she created the larger works on view. Another weaving, Geanita John's *Weaver at Her Loom* is truly meta: it is a nearly square textile that depicts a Diné weaver at work on her own piece of art.

Shaped by the Loom brings together materials and stories to demonstrate how inextricably connected Diné culture is with its art—and how each offers knowledge and meaning more broadly applicable to your own craft and way of life. See it at Bard Graduate Center Gallery, 18 West 86th Street, New York City. ➡

KENNA LIBES is a dress historian and PhD student at Bard Graduate Center in New York and has worked in textile conservation, curation, and collections management.



Shaped by the Loom: Weaving Worlds in the American Southwest, on view at the Bard Graduate Center Gallery (February 17–July 9, 2023).

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All the towels in this photo are featured as projects in this issue, which means that future textile historians will know who wove them. For weaving projects not published, Tom has some ideas for identification.

Photo by Matt Graves

Leaving Your Mark

BY TOM KNISELY



I clumsily knocked over a newly brewed pitcher of iced tea. The steeped tea and tea bags spilled all over our kitchen counter. Quickly, I reached down to the drawer where we keep all our folded dish towels, grabbed a few, and started mopping up the mess. Thankfully, those handwoven dish towels are absorbent and prevented an even bigger mess from happening. I squeezed the spilled tea from the towels into the sink and then quickly threw them into the washer and dryer. They came out of the dryer perfectly fine and without so much as a small tea stain. One by one, I ran my hands over the towels to straighten them and started folding and rolling them in the Marie Kondo fashion.

Marie Kondo is the author of *The Life-Changing Magic of Tidying Up*. This book was a helpful guide when we moved to a new house and had to make decisions on what we wanted to keep and what items had to find

a new home. Marie suggests that you hold an item in your hand and ask yourself, “Does this bring me pleasure or happiness?” The premise is, if it does, then keep it. If it doesn’t, well, then let it go. Think

it’s easy? Tell that to a couple of pack-rat, hoarding weavers. “How can I toss that cone of cotton away? They don’t dye that color any longer!” You can feel our pain, *right*? We did come away with a marvelous way to fold towels and put them away. Marie suggests that you fold your towels and linens in thirds lengthwise and roll them up like a burrito. Then put them in a drawer, rolled end up, so that you can see all the towels at once. Do not just lay them on top of each other hiding the ones below. What a great idea. We’ll never go back to stacking towels in the drawer. Well, I digress.

As I was folding and rolling, I noticed that many of the towels had tags on them. You know the ones—“handwoven by” followed by your friend’s name. These are gifts from fellow weavers who know how much you appreciate a handwoven dish towel. Granted, we have plenty of dish towels woven by Cindy and me, but these gifted towels are special because they were given from the heart and with love. As I kept folding, one by one, I thought about the person who gave us each towel. I came to one and had to stop for a moment. Oh, how I do miss her smile and the times she made us laugh. I am so grateful for the silly little tags sewn into the corners of those towels.

It’s made me think more about why, as weavers, we don’t sign our names to the pieces we weave. After all, artists sign their canvases and potters scratch their names into the wet clay on the bottom of a mug. Why haven’t we adopted a more tasteful way to

sign our work? Are we restricted to using those commercially made name tags like the ones on our kitchen towels? The answer is no, but you will have to do some extra work to make your mark for all eternity. Let me give you some ideas.

One method is to cross-stitch your initials somewhere on the piece, perhaps in the corner or on the hem. For hundreds of years, weavers have signed their work in this way, often with red thread. I don’t know the reason for red, but I have seen this dozens of times on antique linens. While on vacation this year in Williamsburg, Virginia, we toured the home of Peyton and Elizabeth Randolph. Their home is a fine example of eighteenth-century architecture. The Randolphs entertained many dignitaries, and Elizabeth was the perfect hostess with fine linens on their dining room table. I couldn’t help but notice a damask tablecloth with the

I am grateful to those weavers with Jacquard technology because they could weave a lot of information into those corner blocks.

cross-stitched initials E R and the number 1—done in red. I had to take a photo for all of you to see.

Another way of leaving your mark is to weave your initials or name into the piece. Jacquard coverlets are often found with what is called a cartouche in a corner of the border. It gives the weaver’s name, location, date when it was woven, and sometimes the name of the person for whom the coverlet was woven. Rarely do we find an overshot coverlet with an inscription, rarer still with anything much more than initials and maybe a date. It appears that the weavers did this with a pick-up stick, creating letters and numbers in an isolated plain-weave area somewhere within the pattern border of these coverlets.

There really is no way of telling by a couple of letters who these weavers were. The date certainly pinpoints the time it was woven. I like to imagine what was happening that year in history and what the weaver’s life must have been like during that time. I am grateful to those weavers with Jacquard technology because they could weave a lot of information into those corner blocks. That has allowed me to do research and find more information about them. This was the case for one weaver named Martin Brenneman. I was able to find his and his wife’s grave sites. For fun, I recently returned to Martin



Initials stitched in red thread photographed from the back

Brenneman's grave and placed two examples of his work for a photo to show you. It felt rather good to reunite these old coverlets with the master who wove them. As I see it, this celebrates a weaver's life, one that might have been lost to history and never known about.

I was intrigued with how weaving initials into a piece was done and found two sources of information about it. The first source is *The Coverlet Book* by Helene Bress (see Resources), in which Helene included step-by-step instructions. The second source is *The Key to Weaving* by Mary E. Black (see Resources), in which you can find clear instructions on weaving letters and numbers into your work. (While there are many printings of this book, not all of them have these instructions—look for the second revised edition.)

Well, I just had to try it. For my first attempt at letter weaving, I

thought it might be enough to weave my initials and date into the hem of a table runner. Following the instructions in *The Key to Weaving*, I graphed my first and last initials and the date. It would resemble the areas that I saw on some antique coverlets. I must tell you, I am not much of a fan of pick-up weaving and using pick-up sticks, but I had to give this a try. It was only going to need eight lines of pick-up. I told myself that I could do this, and sure enough, it worked. I wove my initials into the beginning hem of the runner, and it looked very cool. As I pushed on and wove the runner, I thought I would weave the date and my initials on the other end as well, remembering that I needed to weave these letters and numbers upside down to make the hem work correctly. I turned the graph upside down and wove the ending hem. Shazam! It worked.

I don't know that I would do this for everything I weave, and I certainly don't want to come across as egotistical or boastful. I just want to put my name on the pieces that I am proud of. And I really wanted to know how to weave a cartouche like those on old coverlets that I have seen and admired. If I could master weaving my own initials and date into a piece, then maybe I could hope to be accepted as a peer of those weavers.

That said, perhaps a small tag sewn into the corner is enough after all. So go now and sew a little name tag in your dish towel. Your great-great-grandchildren will thank you for it.

Happy weaving, and tag, you're it. 

Tom

RESOURCES

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Left: Tom's take on weaving his initials into a project. Right: Coverlets woven by Martin Brenneman shown on the graves of the weaver and his wife. If you look closely, you can see a cartouche in the lower lefthand corner of each coverlet.

Bress, Helene. *The Coverlet Book: Early American Handwoven Coverlets*. Vol. 1. Gaithersburg, MD: Flower Valley Press, 2003, 461–497.

TOM KNISELY is the resident weaving and spinning instructor for Red Stone Glen Fiber Arts Center. Tom has been weaving and spinning for more than four decades. He is a regular contributor to *Handwoven* and has written five books on weaving. Tom enjoys collecting antique textiles as well as ethnic textiles to use in his classes and as inspiration for project ideas. He and his wife, Cindy (a.k.a. Bink), live in York County, Pennsylvania, just a few minutes away from the studio. Red Stone Glen is owned and operated by his daughter Sara Bixler and her husband, Dustin.



A coverlet woven to include the initials of the weaver and the year it was woven

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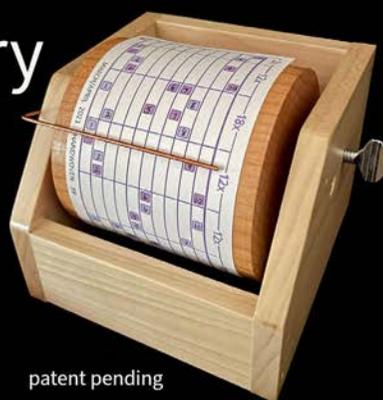
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Photos by Matt Graves

A selection of Rebecca's pieces shows how she uses the Powell method to create her shadow-weave designs. Clockwise from the bottom left: four-shaft runner, eight-shaft runner, and eight-shaft wall hanging (*Tapestry #16, October*). She wove both eight-shaft pieces on the same warp but highlighted motifs in the wall hanging with weft color changes.

The Powell Method

Designing Shadow Weave Using Profile Drafts

BY REBECCA WINTER



A weaving friend and mentor of mine delivers lessons with single, quiet sentences—what I call her “pithy comments.” One of these comments came after talking with her about my research into Marian Powell’s methods of drafting shadow weave. She asked, “When are you going to create your own drafts?” Her timing was excellent—it was just prior to locking down for the COVID-19 pandemic, which also coincided with my retirement. Those two events conspired to give me the opportunity to spend time creating drafts—several hundred of them!—on my weaving software. I used profile drafts that followed the Powell method as my guide.

Powell restructured the parallel drafting system developed by Mary Meigs Atwater for drafting shadow weave. Powell’s sequential drafting method lets you define units and design using block theory. What I’m offering here is a starting place for

you to begin creating your own drafts following the Powell method.

PROFILE DRAFTS

Creating a profile draft is step one. A profile draft is a shortened version of a full weaving draft showing only

the visual design. Historically, weavers used profile drafts because it was quicker to write out the profile than the entire draft. Prior to the era of computers, weaving drafts were written by hand with profile drafts known as “short drafts.”

Profile drafts are generally used for weave structures defined by units based in block theory, such as summer and winter, turned twill, or Powell shadow weave. It is convenient to use the same format as our full drafts for the profile draft, with the “threading,” “treading,” “tie-up,” and “drawdown.” I like to differentiate the parts of the profile draft by putting the names in

Unit or Block Name	4-shaft		8-shaft	
	Dark	Light	Dark	Light
A	1	2	1	2
B	3	4	3	4
C	2	1	5	6
D	4	3	7	8
E			2	1
F			4	3
G			6	5
H			8	7

1. Powell method units table

quotes because a profile draft cannot be woven—there would be very long floats if you tried. To obtain the full weaving draft—the draft you *can* weave—you need to add the appropriate units to the corresponding “threading” and “treading” squares found on the profile draft. (See Figures 2 and 4 for examples of an eight-shaft and a four-shaft profile draft.)

SHADOW-WEAVE BASICS

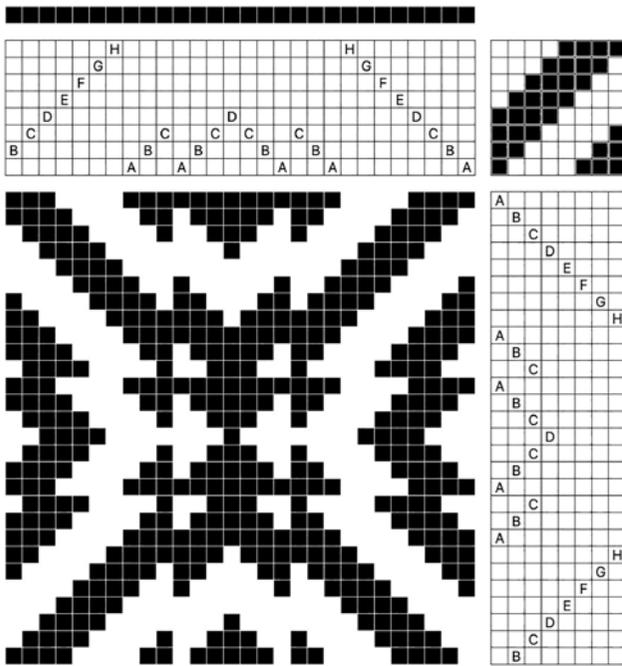
Shadow weave is a subset of color-and-weave, which isn't merely “color in weaving.” Color-and-weave is a weaving technique in and of itself. It is defined as using stripes in both the warp and weft; when the stripes are combined with the structure, motifs are created that are seemingly unrelated to the colorway or the structure when those elements are considered alone. Including value contrast in the stripes plays an important role in achieving the desired effect in color-and-weave. Shadow weave uses a one dark/one light colorway most of the time to achieve the effect.

In block theory, shadow weave has a set of guiding rules. Take a little time with the list below to fully absorb these rules.

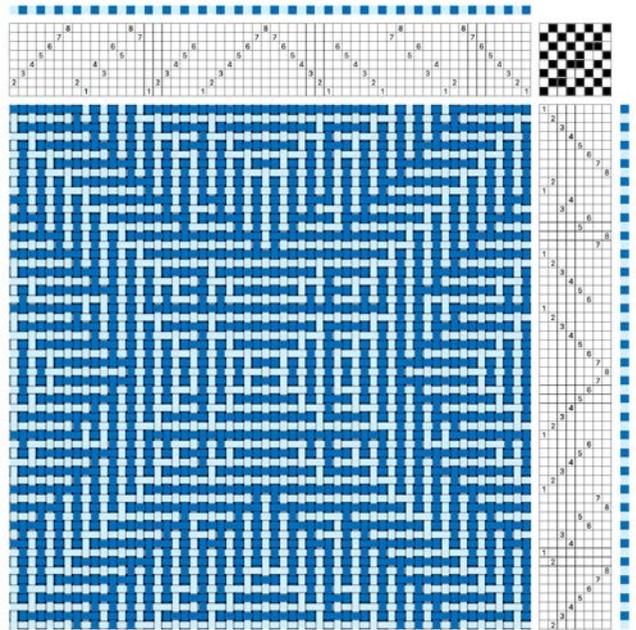


The four-shaft design on the right in this photo resembles the eight-shaft design. It is somewhat simpler but still interesting.

1. There are the same number of units as shafts.
2. Each block unit consists of two threads—one dark and one light.
3. You must use the entire set of color combinations so that if the dark color is on shaft 1 and the light color is on shaft 2 in one block, the dark color will be on shaft 2 in another block and the light color on shaft 1. See Figure 1 for all the permutations.
4. Shadow weave uses combined profiles, which means you need a more complex “tie-up” in your profile draft, rather than one “tie” per shaft. This is required because blocks weave together at the same time.
5. The units for eight-shaft shadow weave and for four-shaft shadow weave differ.
6. When there are points or reversals in the threading or treading, you need to add incidental threads to resolve the draft, especially when you want a symmetrical design. Powell usually



2. Eight-block profile draft with combined “tie-up”



3. Full shadow-weave eight-shaft draft from the eight-block profile draft

added an end or pick at the points or reversals, and I do the same.

7. The color order within a unit changes in point-twill fashion. Dark precedes light when ascending, and dark follows light when descending.
8. There is only one tie-up for a full shadow-weave draft following Powell’s method.

DEVELOPING EIGHT- AND FOUR-SHAFT DESIGNS FROM PROFILE DRAFTS

In my opinion, four-shaft shadow weave is harder to design and weave than eight-shaft for a couple of reasons:

- Extended twill lines don’t go up into shafts 5–8 but have to fold back down into the lower shafts more frequently on four shafts, making them difficult to follow.
- The interlacement in the cloth is difficult to read at the loom because the two-thread float lines are close together. (The details of

how this works are explained more fully in my book—see Resources.)

Let’s start designing with the easier eight-block/eight-shaft draft by looking at the profile draft in Figure 2. The blocks are designated using capital letters. I like the “tie-up” designated by dark squares because I can see the overall pattern better.

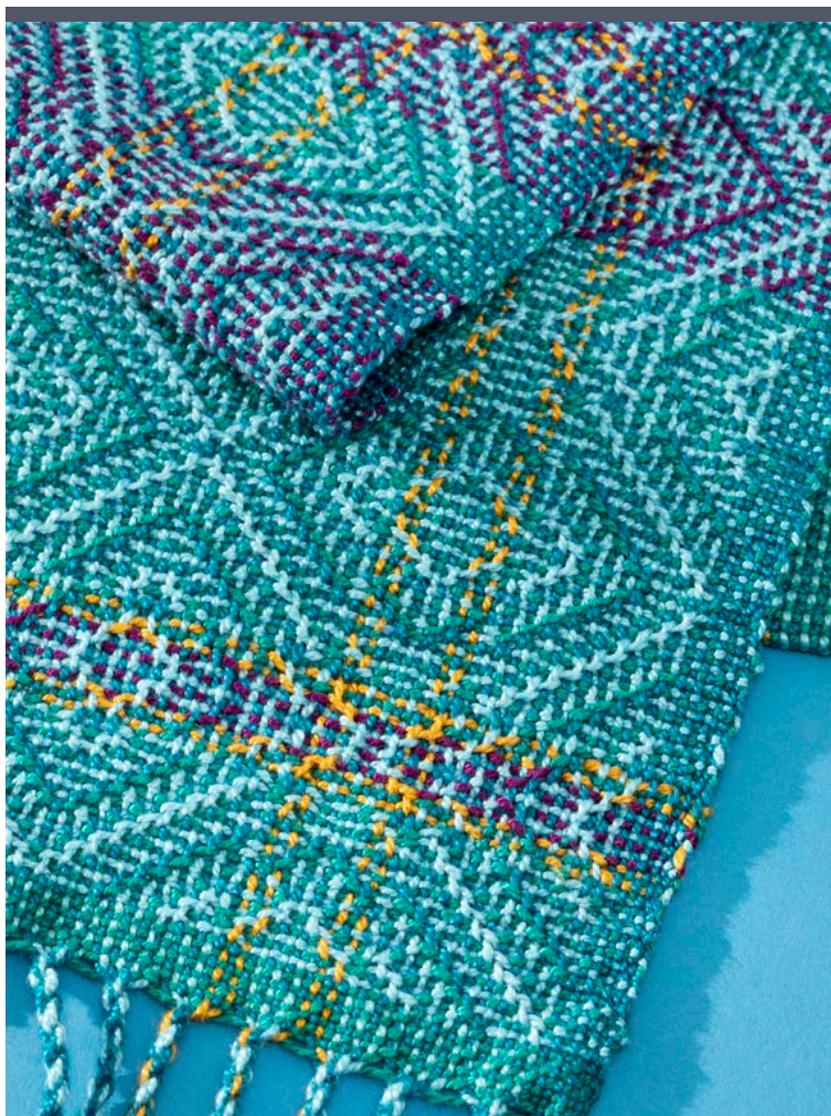
Next, look at the full shadow-weave draft in Figure 3. The color bars show the colorway. Compare the threading units to the units table in Figure 1. Where there is an “A” in the profile draft, I have added two threads, dark on shaft 1 and light on 2. Where there is a “B” in the profile draft, I have added dark on 3 and light on 4. Then I continued with the rest of the units. I added an incidental end on shaft 7 at the point for block “D.” You may want to reread the shadow-weave guiding rules to evaluate how they apply to this draft.

Can you see the overall design in the cloth that resembles the profile draft? I love the distinct motifs created in the eight-shaft draft. What would this look like on four shafts? Remember that four-shaft units are different from the eight-shaft units. For four-shaft units, we will only be able to approximate the eight-shaft motifs, with a little fudging needed on the profiles to create something similar.

Figure 4 shows the four-block profile draft. The “tie-up” is a familiar four-shaft type of tie-up, which may give you some clues about why I used the one I did in the eight-block profile. Again, this is a combined profile draft. You can see the similarities in the “threading” and the “treading” of this profile when comparing it to the eight-block profile. Study Figure 1 to see how I added the units to create the four-shaft draft in Figure 5. Note that there is an incidental thread in the “C” block at the point to create symmetry.

Historically, weavers used profile drafts because it was quicker to write out the profile than the entire draft. Prior to the era of computers, weaving drafts were written by hand with profile drafts known as “short drafts.”

I have found that there are some fabulous designs created at the edges of repeats in shadow weave. In Figure 6, you can see two repeats of the eight-block profile draft. If you choose to create the full weaving draft with multiple repeats, note that there is a point created at the edge of the repeat in these profiles. To make the design symmetrical, you would need to add incidental threads to the warp and weft at that point.



Detail of eight-shaft wall hanging

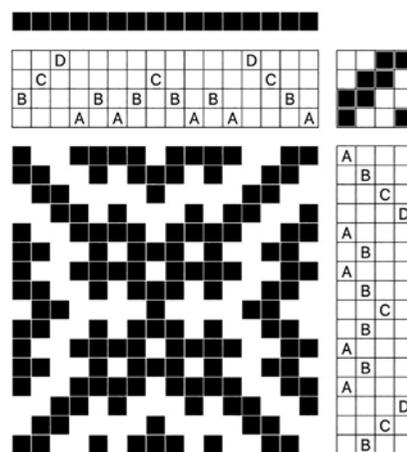
PICKING A PALETTE

Compared to the block structure, it is easier to explain how I play with colors in shadow weave. I start with the full draft I have created with the dark/light colorway using the colors of the yarn I’ve chosen. Then I replace some darks or some lights with other colors in the same value range to highlight certain motifs. Look at the photos of the actual cloth to see these results. For these projects, my starting colors were Lunatic Fringe Yarn’s 5 Blue for my dark value and Sky Blue for my light value. I replaced a few light threads with Gold and a few dark threads with

10 Purple. This created a nice framing effect for table runners.

For the wall hanging woven on the same eight-shaft warp, I added more stripes of Gold and 10 Purple in the weft to highlight more of the motifs. This piece, *Tapestry #16, October*, is part of a series.

I believe the best place to learn about weaving shadow weave is at the loom. I hope this foray into Powell’s method of designing shadow weave will encourage you to create and weave your own unique drafts.



4. Four-block profile draft with combined “tie-up”

Also know this: when the colorway changes or accidentally gets switched, a different kind of shadow weave is created—equally interesting, just different. My final advice will always be to pay attention to the colorway. 

REBECCA WINTER is a self-proclaimed color and texture person who has spent a lot of time learning about the structure of weaving.

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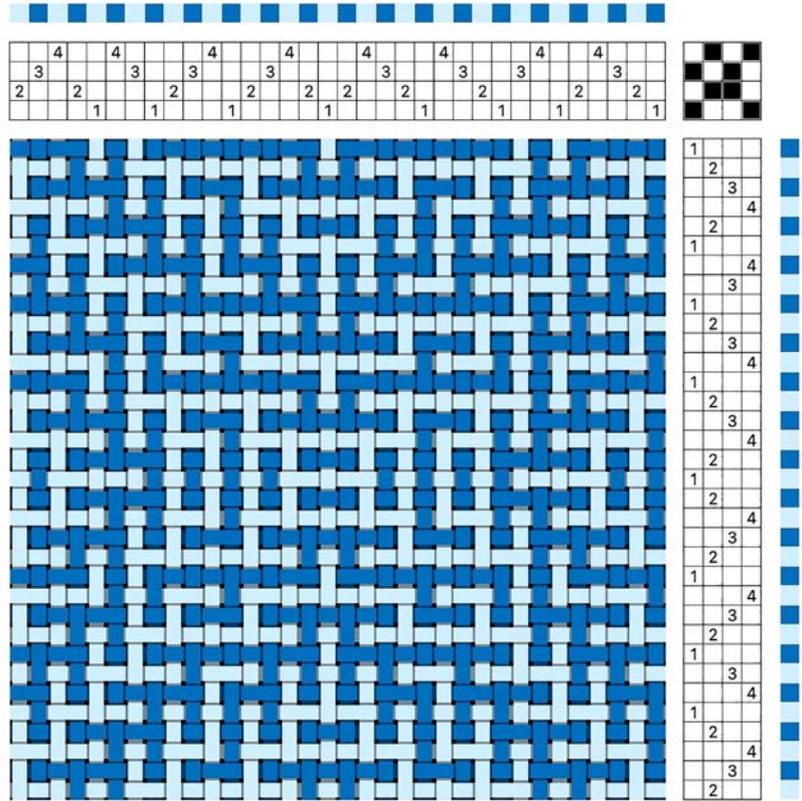
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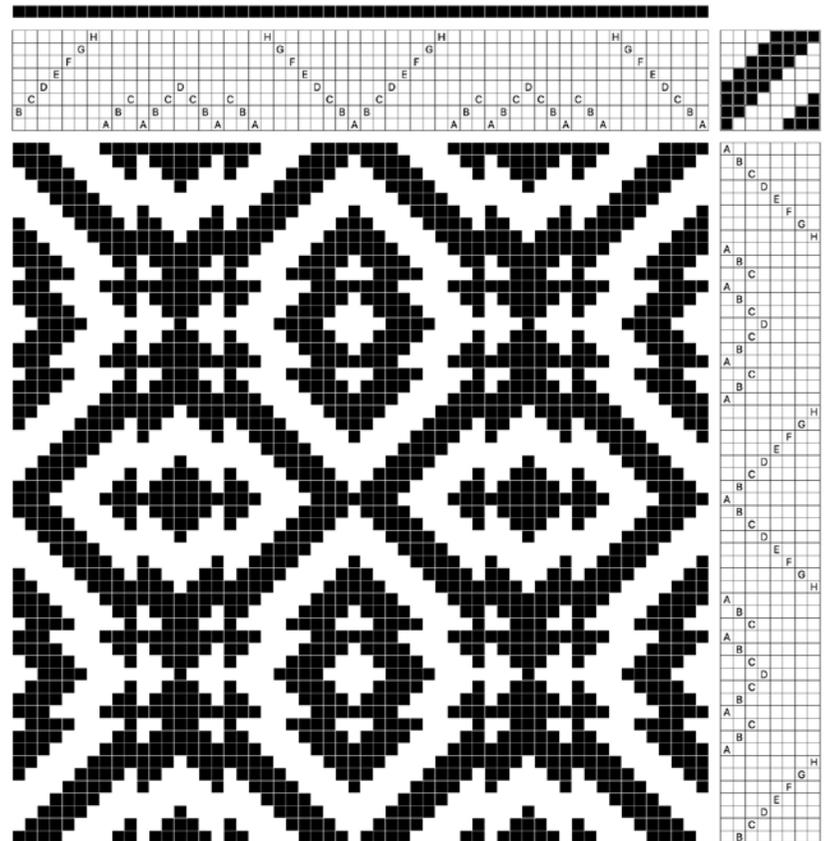
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5. Full shadow-weave four-shaft draft from the four-block profile draft



6. Two repeats of the eight-block profile draft



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Nancy's Fall Harvest 2021 rug is 34 inches by 62 inches (35 inches in the reed).

Photos by Matt Graves

Twill on Opposites for a Weft-Faced Rug

BY NANCY TAYLOR



Ready to move on from plain-weave rugs? Weaving weft-faced twill on opposites is a fun next step, with lots of room for designing. You can create all the twills and twill variations often woven in balanced weave but transformed to heavy, solid, weft-faced pieces.

Weft-faced twill on opposites can be woven on floor or table looms and is also often woven on upright Navajo looms, creating beautiful diamond-patterned saddle blankets.

What does “on opposites” mean for a weft-faced piece? It means that for each weft pick, the next pick goes in the opposite shed. For this technique you need two shuttles and, to see the effects, two contrasting weft colors.

The simplest example is plain weave on two shafts: insert one color (color A) in shaft 1’s shed, and another color (color B) in shaft 2’s shed. If you beat in the weft hard enough to completely cover the warp, you will see vertical lines of contrasting colors.

Twill on opposites uses the same principle. For a balanced-weave straight twill on four shafts that was threaded in a straight draw, you

would typically raise or lower the shafts as follows: 1, 2; 2, 3; 3, 4; 4, 1. To weave that same twill on opposites, you would treadle as follows:

1. Color A (lead color) on shafts 1, 2
2. Color B (background) on shafts 3, 4
3. Color A on shafts 2, 3
4. Color B on shafts 4, 1
5. Color A on shafts 3, 4
6. Color B on shafts 1, 2
7. Color A on shafts 4, 1
8. Color B on shafts 2, 3

To create a point twill, simply reverse the treadling sequence, and to weave other types of twills, you could weave the pairs in different orders. Using eight treadles will make the treadling easier, but the pattern can also be treadled using both feet and four treadles.

To design a rug on opposites, I find it helpful to first envision the twill as it would look in balanced weave, with the lead color (A) taking the place of the weft and the background color (B) appearing where the warp would show. Figure 1 shows the warp and weft of a balanced-weave twill diamond. Figure 2 shows twill on opposites with the lead weft in light blue, followed by its “opposite” in gray. The warp (white) appears in this drawdown for clarity, but it will be covered completely by the wefts as you beat heavily, as depicted in the drawdown in Figure 3.

Much of the fun in weaving these pieces is the freedom to make decisions as you go. Of course, the threading is set, but you can make treadling and color decisions on the loom. Notice in the photo on page 26 that you can weave complete diamonds,

partial diamonds that open to the top, partial diamonds that open to the bottom, and areas of long vertical lines. To create vertical lines, just repeat one of the twill/opposite pairs until you have achieved the length you want.

I wove the samples shown here on four shafts, but you can certainly use more. I have found that patterns with no more than two or three warp-end floats make the most even, solid pieces, but I’ve also seen interesting work by weavers who have woven other structures that have longer floats, such as overshot (without the tabby weft) on opposites.

Color: Keep your color combinations simple or use a wide range of color—both options work equally well. I generally use one color as the background throughout a piece. If you look at the rug shown on the right and on page 24, you can see that the dark-brown background holds the piece together visually and offers nice contrast to the wide variety of lead colors.

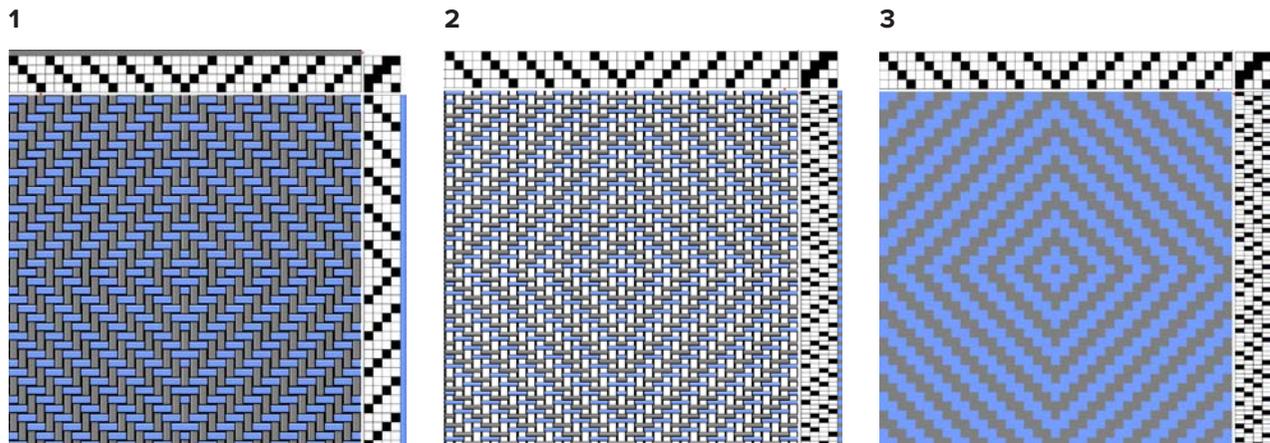
Weft color changes: With a weft-faced piece, you can make frequent weft-color changes smoothly



Nancy dyed the rug’s weft with walnut and a variety of local, wild-growing plants.

and easily by breaking the weft (leaving a fuzzy, tapering end), laying it into the shed, and overlapping it with the broken end of the next color. This eliminates the buildup of color changes at the selvages. If your weft yarn is too strong to break by hand, abrade the yarn with the edge of your scissors until it breaks.

Sett: Sampling of this technique is very helpful. Because of the twill



1. Nancy starts designing for weaving on opposites with a balanced twill. 2. Applying the opposite treadling pairs to the design in Figure 1 produces this draft and drawdown. 3. Changing the cloth type to weft-faced in weaving software shows what your design looks like with the warp covered.



These mug mats are 4½ inches by 4½ inches (5 inches in the reed). Nancy dyed the weft with indigo and raspberry leaves with an iron mordant. She wove the rug and mug mats shown in this article with a sett of 8 ends per inch, using doubled ends of 8/4 Maysville rug warp. For weft, Nancy used Crown Colony three-ply wool (690 yd/lb) from Henry's Attic.

structure (with skips of 2 and 3 ends), you will likely want a closer sett than for a plain-weave rug with the same warp and weft materials. Depending on your loom, the weft will generally pack in more densely on a narrow warp than on a wider one, and you may need to use a slightly looser sett in the reed for a wide piece. Failure of the weft to completely cover the warp (when you are beating hard) is usually caused by either too close a sett or a weft arc that is not big enough (see below).

Arc: In a balanced weave, both the warp and weft bend around each other. In weft-faced weaves, however, the weft does almost all the bending and the warp stays quite straight, so the weft pick requires extra length. I have found that a large and consistent weft arc is essential to solid weft-faced weaving, and it's worth the time

taken to experiment to determine the arc that works best for your rug. You can weave excellent rugs, with little draw-in—and without a temple—by learning how to make a good arc.

From the beginning, watch your selvages and weaving progress carefully. If you have draw-in (more than ½ inch on each side), unweave and start again with a larger arc. Make a pointed arc (upside-down V) so that the weft is evenly distributed across the piece. A smooth arc (upside-down U) places more weft on the sides, where the angle is steeper, and very little weft in the middle. If, on the other hand, the surface of your fabric is rippling rather than lying flat, your arc is too big; unweave and start again. As soon as you get the right-sized arc, you will eliminate excessive draw-in and have nice selvages.

If you like sturdy weft-faced rugs, twill patterning, designing on the loom, and colorplay, weaving weft-faced rugs on opposites can be very satisfying. Sample, experiment, explore, and have fun with this weaving structure.

RESOURCES

Collingwood, Peter. *Rug Weaving Techniques: Beyond the Basics*. Loveland, CO: Interweave, 1990.
van der Hoogt, Madelyn. "Ask Madelyn: Weaving on Opposites." *Handwoven*, May 8, 2017. handwovenmagazine.com/weaving-on-opposites.

NANCY TAYLOR recently retired after 40 years of teaching fiber arts at Earlham College in Richmond, Indiana, where she learned new things from her students every day.

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In Ellen's fulled deflected doubleweave rug, the front and back are somewhat different.

Photos by Matt Graves

Art Rugs to Warm the Home

BY ELLEN KARDELL



Living in a summer cottage in the Midwest that is more than 100 years old has its charms, but a cozy interior in January is not one of them. Insulation in my home is sadly lacking—possibly nonexistent. Walls and floors get ice-cold at times. I've found one of the best ways to warm up a house is by using plush wool rugs to help keep the "brrrr" at bay. Thick handwoven wool rugs seemed like a natural solution to my cold floors. Rag rugs were an option but not really my style. I had woven a couple of scarves in deflected doubleweave (DDW), and the possibilities of using the structure in a rug intrigued me. I had previously done a lot of fulling with knitted pieces, and the open structure of deflected doubleweave seemed like an excellent candidate for fulling.

The first time I saw deflected doubleweave, I knew I had found my weaving "home." The strong graphic nature of the patterns and the purity of colors unique to this weave

structure are exceptionally compelling to me (DDW designs often avoid color interlacement and the resultant optical mixing of hues). I theorized that the square, box-like symmetry

would lend itself to even fulling with very little distortion, a theory that proved to be correct. The thick double layer, once fulled, produces an insulating and durable textile.

DDW is equally beautiful with its hard-edge geometry while still on the loom as it is after wet-finishing, when the angles turn into soft curves. One of the delights of this weave structure is how the front and back can have very different patterns—not always in a predictable way. This produces two designs in one reversible piece. Drawdowns show approximations of the finished look, but be prepared for surprises!

Design considerations are myriad. Yarn specs affect successful fulling. On the technical side, yarn weight, type of spin (woolen vs worsted), twist, sett, block size, and float length are all factors to consider. On the aesthetic side, color and value contrast are equally important. Because DDW doesn't necessarily have thread-by-thread optical mixing, wild contrasts are possible, like blue-violet with orange, or ruby red with deep teal. These complementary pairings can create vibrant, high-impact designs.

I typically weave rugs with coarse wool mill-end rug yarns. These can be hard to find, as the natural-fiber commercial rug industry is very small. The mill-ends are generally two- or three-ply yarns at 950 to 1,050 yards per pound. In many cases, the yarns are vintage warehouse finds, and all need to be test-woven and test-fulled as they are seldom labeled with fiber content.

Because much of this supply was originally made for the commercial rug industry, strong colors are uncommon; most are naturals and grays. The neutral palette works great for overdyeing. All of the yarns need to be skeined and scoured in preparation for this next step.

I dye most of my yarns using Lanaset dyes, which are more colorfast and lightfast than standard acid dyes, particularly in the hot-water conditions necessary for fulling. Lanaset dyes are a bit more complicated to use but well worth the effort, especially for pieces that will be subjected to sunlight for long periods of time. For the mug rugs in my project article that follows, I used a wool yarn from Brown Sheep Company that comes in a wide

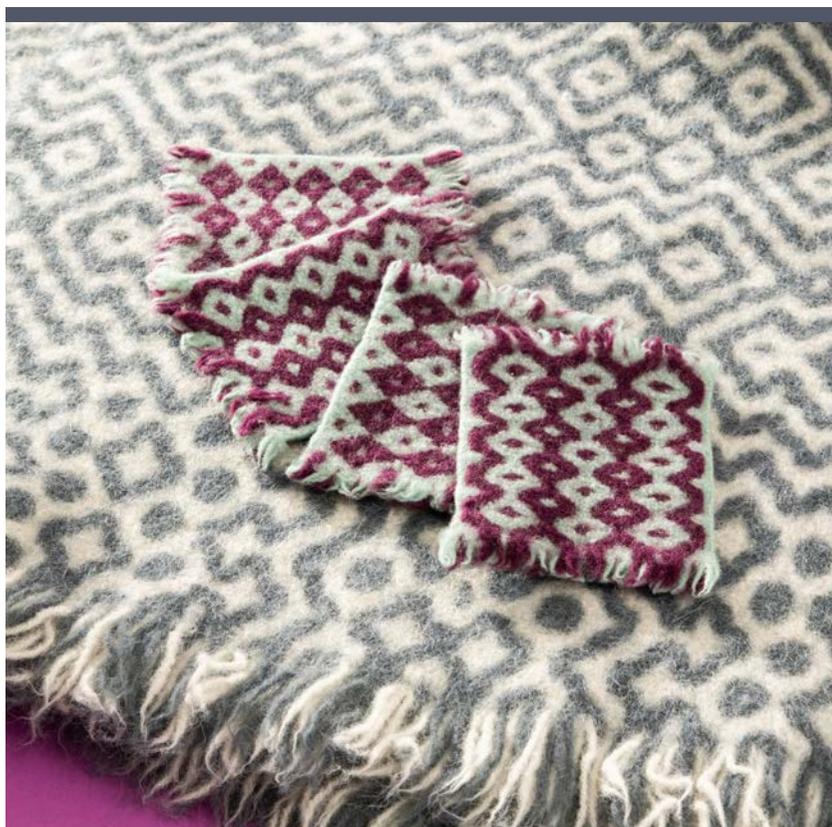
array of colors, works well on the loom, and fulls nicely.

As with any project destined for fulling, these rugs need to be woven much larger than their desired finished size. Shrinkage can range from 30 to 40 percent, but you can only really know through sampling. I sett my rugs loosely in warp and weft to allow for even fulling. I begin by fulling by hand using standard methods (rolling, pounding, rubbing) and then agitate the rugs in a washing machine, watching very closely to avoid too much fulling. If there is any rippling at the edges or ends, I full those areas by hand using a corrugated fulling stone. The natural look of the untwisted fringe is delightfully reminiscent of rya or sheepskin

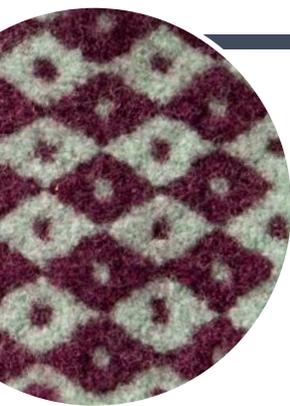
As with any project destined for fulling, these rugs need to be woven much larger than their desired finished size.

rugs from the 1970s and works aesthetically well with the exuberant style of the patterns.

The finished rugs are thick and cushy underfoot and fulfill the mission of warming up my home in a colorful, artistic way. I hope my work inspires your "what if" thought process and encourages you to try fulling with handwoven textiles in this and other weave structures. 



Weaving mug rugs for sampling and planning designs before launching into a full-sized fulled rug project is a great way to get started.



Fulled Mug Rugs

ELLEN KARDELL

STRUCTURE

Deflected doubleweave.

EQUIPMENT

8-shaft loom, 12" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: Nature Spun sport weight (100% wool; 1,680 yd/lb; Brown Sheep), #NS20 Arctic Moss, 132 yd; #NS157 Spiced Plum, 120 yd.

Weft: Nature Spun sport weight, #NS20 Arctic Moss, 138 yd; #NS157 Spiced Plum, 124 yd.

OTHER SUPPLIES

Sharp large-eye darning needle for securing ends (not a tapestry needle); 8/4 cotton rug warp, 5/2 pearl cotton, or similar yarn to use as scrap yarn, 17 yd; straightedge, rotary cutter, and self-healing mat; mild detergent.

WARP LENGTH

84 ends 3 yd long (allows 10" for take-up, 40" for loom waste; loom waste includes end and interstitial fringes).

SETTS

Warp: 10 epi (1/dent in a 10-dent reed).

Weft: 17 ppi.

DIMENSIONS

Width in the reed: 8 $\frac{4}{10}$ ".

Woven length: (measured under tension on the loom) 58".

Finished size: (after wet-finishing and fulling) eight mug rugs, 5" × 5" plus $\frac{1}{2}$ " fringe.

These little mug rugs came about from testing the concept of fulling deflected doubleweave. They started as a way for me to sample my draft ideas for larger pieces as well as test unlabeled vintage wool rug yarns for their suitability to full, but they quickly turned into a delightful little side project. Use these small mug rugs to launch your own explorations of fulling deflected doubleweave before weaving floor rugs.

- 1** Prepare yarn as described (see Yarn Preparation).
- 2** Wind a warp of 84 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 8 $\frac{4}{10}$ ", sley 1 per dent in a 10-dent reed. Note that Arctic Moss is the main color (MC) and Spiced Plum is the contrasting color (CC) throughout these instructions.
- 3** Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.
- 4** Weave 4 picks of scrap yarn. Cut scrap yarn leaving 1" tails.
- 5** Start weaving with both shuttles on the right. Work a row of split-ply stitching using MC (see Split-Ply Stitching to Secure Ends, page 32).

6 Begin the pattern treadling following the draft in Figure 2 and continue until the treadling sequence is complete. Areas of shuttle diving are indicated in the treadling sequence (see Shuttle Diving, page 32). With draw-in, the width of the weaving will be about 7 $\frac{1}{4}$ ". Try to match the woven length of each mug rug to the width using a very gentle beat. Because of the wide sett of the warp, the weft will naturally compress without a heavy beat.

7 End the first mug rug by cutting the MC weft, leaving a 15" tail. Use the tail to stitch a split-ply row to secure the warp ends as before. Cut the CC weft leaving about 6" for weaving in later.

8 Leaving 2" for fringe between items, continue to weave individual mug rugs, starting each one with 4 picks of scrap yarn and split-ply stitching. After weaving the body pattern, end each mug rug with split-ply stitching.



9 Remove the fabric from the loom. Very gently weave in ends and clip tails about $\frac{1}{8}$ " from the surface. Remove scrap yarn by snipping it in the center and gently pulling it out from the sides, being careful not to distort the weaving. Using a straightedge and rotary cutter, trim fringe to $\frac{3}{4}$ ".

10 In a sink or plastic basin, using hot water and a teaspoon of detergent, wet the pieces and then agitate them, swishing, lifting, and turning them evenly. This ensures that the securing stitches are fixed in place before doing more vigorous agitation in the washing machine. Before going

into the washing machine for final fulling, the mug rugs should be about 6" square. The final machine fulling in warm water takes about 10 minutes, but every washing machine is different, so stop the machine frequently to check.

11 Rinse the pieces by hand, blot excess water with a towel, pat gently into shape, and let dry flat. Trim fringe.

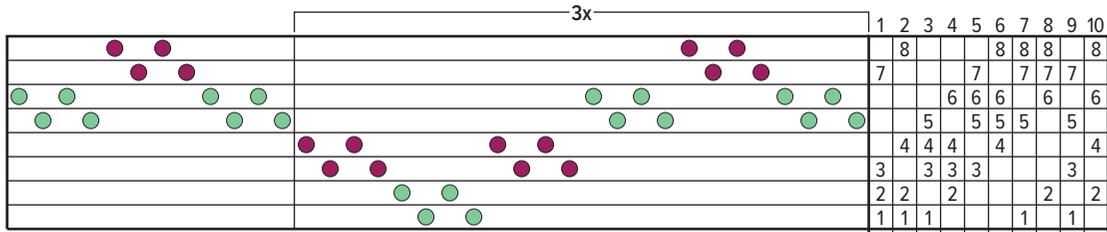
YARN PREPARATION

Knitting yarns tend to be lofty and stretchy and can be a challenge to warp evenly. Weaving with them requires a bit of preparation for

successful, even work. Ellen recommends skeining and then soaking the yarn in warm water with a few drops of dishwashing detergent, rinsing, and hanging them to dry, weighted. She skeined two balls of each color together and loosely tied them in four places. After washing, she hung them to dry, weighted with a plastic water bottle filled with 64 ounces of water attached to the bottom of each skein with a plastic S-hook or cotton rag.

Prewashing also removes any excess dyes that can migrate and dull your finished pieces. Knitting yarns aren't necessarily

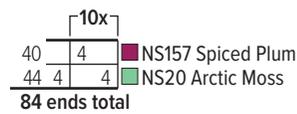
2. DRAFT



HEDDLE COUNT

Shaft 8	8
Shaft 7	8
Shaft 6	16
Shaft 5	16
Shaft 4	12
Shaft 3	12
Shaft 2	6
Shaft 1	6
Total	84

1. WARP COLOR ORDER



- Spiced Plum
- Arctic Moss
- Scrap yarn

Shuttle diving*

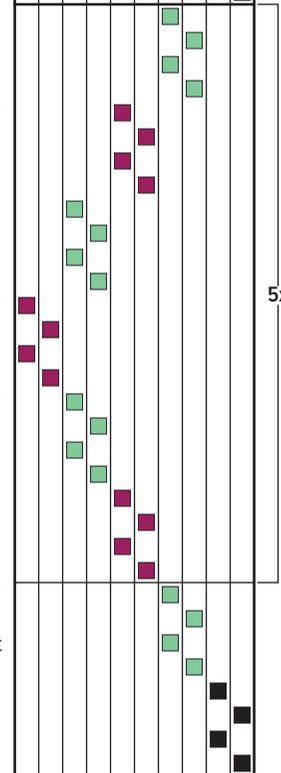
1. CC shuttle at top, adjust its entry point.

2. Move CC shuttle to top.

3. Move CC shuttle to bottom.

4. Move CC shuttle to top.

*Refer to Shuttle Diving in text for detailed instructions.



manufactured or dyed to withstand the heat of the fulling process. Ellen prefers to use high-contrast hue and/or value combinations in deflected double-weave for the best effects and wants the colors to be as pure as possible, knowing that fulling softens the colors.

SPLIT-PLY STITCHING TO SECURE ENDS

Hemstitching adds bulk to the ends of the pieces and can make uniform fulling difficult, so instead, Ellen does the following: After weaving four picks of scrap yarn at the beginning of each coaster, she trims the scrap yarn and leaves short tails. Starting with the main color, she pulls 15 inches of weft from the bobbin in the shuttle and threads it in a darning needle. With that tail, she works a running stitch through the plies of the warp strands just past the scrap yarn, catching each warp strand in

its center. At the opposite side, she trims the stitching strand, leaving about 5 inches to weave in later. Finally, she gives the row of stitching a firm tap with the beater to set it against the scrap yarn. When she has finished weaving the coaster, she cuts the weft from the bobbin, leaving a tail of about 15 inches, and works another row of split-ply stitching and taps it into place with the beater. These rows of stitching disappear during fulling.

SHUTTLE DIVING

“Shuttle diving” is the process of moving the shuttle that weaves a given weft block to the appropriate place, either at the top or the bottom of the weaving. Only the CC shuttle moves in this way. To prevent odd little “jogs” of this color showing up where they should not, move the shuttle either to the top of the woven fabric or to the bottom, through an opening you create next to the four MC selvedge ends on the right side of the weaving.



Sampling is important. Here are the front and back of two similarly woven mug rugs. Note the large amount of shrinkage that occurred during wet-finishing and fulling. The mug rugs were almost 8½ inches wide in the reed and only 5 inches wide after fulling.

Note: The MC shuttle always weaves from selvedge to selvedge.

With just a few maneuvers, you can place the CC shuttle in the correct position to weave. It takes much longer to describe than to do!

These steps are indicated on the treadling sequence in Figure 2. In unmarked instances, the shuttle will already be in the proper position for weaving the next block.

1 The CC shuttle is in place on top. Just be careful not to weave the four outside edge MC warp ends with it. Do this by opening the treadle 5 shed and moving the CC shuttle into position to weave this block by pressing down on the edge MC ends.

2 The CC shuttle is on the bottom of the weaving. Before working this weft block, on a closed shed,

make an opening to the left of the first four MC selvedge ends just big enough for the shuttle to pass through. Bring the shuttle up to the top of the weaving, then work this weft block on treadles 1 and 2.

3 After weaving the block described in step 2, on a closed shed, move the CC shuttle to the bottom of the weaving in the same manner as before, by gently making an opening to the left of the four edge warp ends and “diving” it to the bottom.

4 After the last pick of this weft block on treadles 5 and 6, the CC shuttle needs to be moved to the top. Make an opening to the left of the first four MC selvedge ends just big enough for the shuttle to pass through and bring the CC shuttle up through the opening. You can place it on top of the weaving to keep it out of the way for now. ⇄

RESOURCES

Stubenitsky, Marian. *Double with a Twist*. Self-published, 2019.

van der Hoogt, Madelyn. *Weaving Deflected Doubleweave*. Video and booklet. shop.longthreadmedia.com/products/weaving-deflected-doubleweave-video-download.

ELLEN KARDELL is a weaver, dyer, and designer in Sugar Creek, Missouri. She is an active member of the Weavers Guild of Greater Kansas City and the Arrow Rock Weavers Guild. She is obsessed with the graphic possibilities of deflected doubleweave. Find her at artisanhandweaving.com.



Mid-Century-Modern Runner

MERRIEL MILLER

STRUCTURE

Twill with color-and-weave.

EQUIPMENT

7-shaft loom, 18" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; Valley Yarns; WEBS), #2625 Ink Blue, 360 yd; #2576 Celestial Blue, 347 yd.

Weft: 5/2 pearl cotton, #2625 Ink Blue, 179 yd; #2576 Celestial Blue, 141 yd.

WARP LENGTH

314 ends 2¼ yd long (includes floating selvages; allows 5" for take-up, 27" for loom waste; loom waste includes fringe).

SETTS

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

Weft: 12 ppi.

DIMENSIONS

Width in the reed: 17½".

Woven length: (measured under tension on the loom) 49".

Finished size: (after wet-finishing) 15" × 42" plus 3" fringe.

I recently purchased a new living room sectional, giving me the opportunity to clear away some clutter and rethink the room's layout and style. I decided to keep some of my favorite older things but also introduced some new pieces to update the room.

To add a bit of color to the coffee table, I decided to weave a runner with a geometric design and a bit of modern flair. Twill with color-and-weave seemed like a good choice of weave structure to create an intricate design without being over-complicated. I picked 5/2 cotton for warp and weft because of its sheen, durability, and launderability. The result: a quick and straightforward runner that is easy to weave and care for with a bold design that could work in many a décor style.

1 Wind a warp of 312 ends 2¼ yd long following the warp color order in Figure 1. Wind two additional ends of Ink Blue to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 17½", sley 1-2/dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

2 Wind a bobbin with each of the weft colors. Allowing at least 4" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Starting with Celestial Blue and leaving a tail 2 yd long for hemstitching, begin the pattern treadling. After weaving a few inches, use the tail to work Italian hemstitching (see Reader's Guide) in groups of 9–10 warp ends over the first 2 weft picks.

Notes on shaft numbers

There is no rule in weaving that says you must use an even number of shafts in your drafts. Experimenting with odd numbers may help you get past a design dilemma.



4. Continue weaving following the draft in Figure 2 for about 49". Hemstitch as you did at the beginning.

5 Leaving at least 4" for fringe on both ends, remove the fabric from the loom. Trim the fringe to 3".

6 Wet-finish in warm water by gently agitating and then leaving the runner to soak for 10 minutes. Roll in a towel and squeeze out excess water. Lay flat or hang to dry. Press. 

RESOURCES

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Fort Collins, CO: Interweave, 1991.

Look for **MERRIEL MILLER** on Facebook and Instagram as Handwoven Designs by Merriel.

2. DRAFT

							11x				1	2	3	4	5	6	7	8
2x					2x					7	7	7	7	7	7	7	7	7
7	7	7									7	7	7	7	7	7	7	7
		6				6				6	6	6	6	6	6	6	6	6
		5				5				5	5	5	5	5	5	5	5	5
		4				4				4	4	4	4	4	4	4	4	4
		3				3				3	3	3	3	3	3	3	3	3
		2				2				2	2	2	2	2	2	2	2	2
		1				1				1	1	1	1	1	1	1	1	1

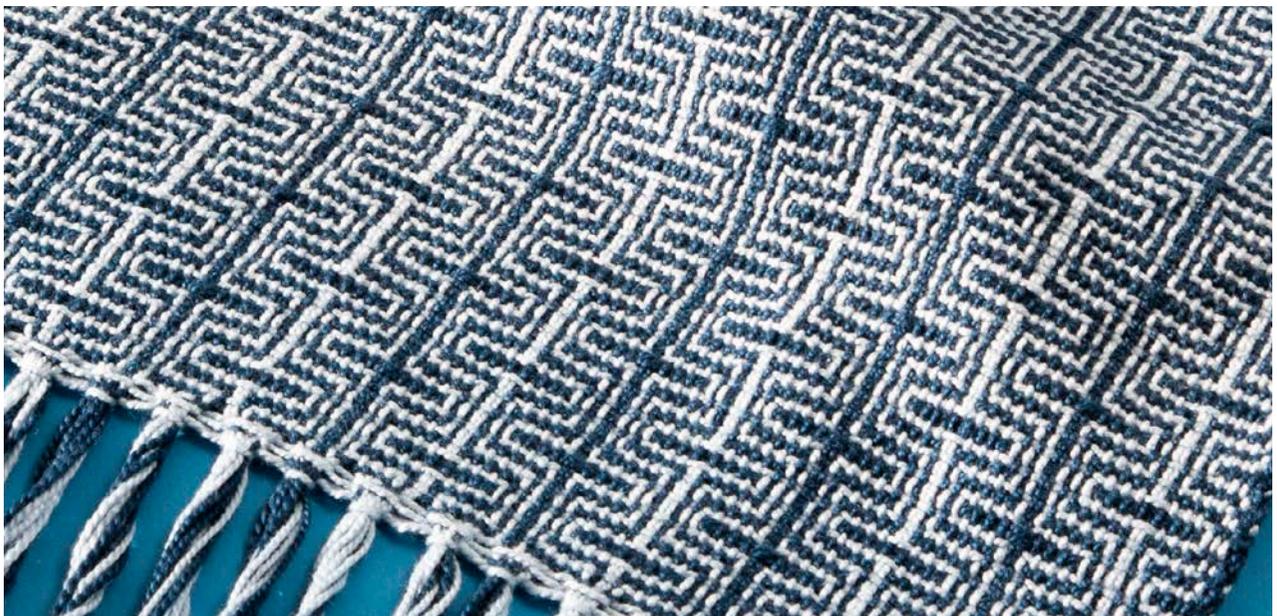
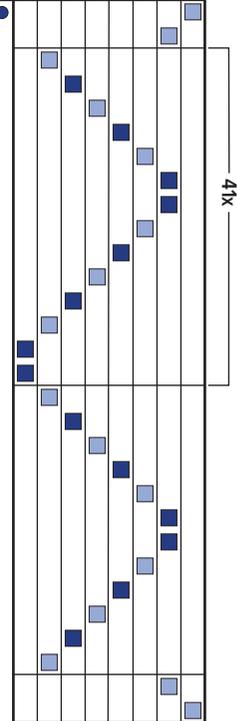
- floating selvedge
- Celestial Blue
- Ink Blue

HEDDLE COUNT

Shaft 7	48
Shaft 6	44
Shaft 5	44
Shaft 4	44
Shaft 3	44
Shaft 2	44
Shaft 1	44
Total	312

1. WARP COLOR ORDER

				11x		
7x				7x		
154	1	1				■ #2576 Celestial Blue
158	2	1	1	2		■ #2625 Ink Blue
312 ends total						





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Subtle Shift Towels

REBECCA MORRIS

STRUCTURE

Huck lace with color-and-weave effects.

EQUIPMENT

4-shaft loom, 19" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: 12/2 cottolin (70% cotton/30% linen; 5,040 yd/lb; Phoenix Dye Works), Iris, 669 yd. 22/2 cottolin (60% cotton/40% linen; 3,000 yd/lb; Bockens), Unbleached, 426 yd.

Weft: 12/2 cottolin, Iris, 466 yd. 8/2 cotton (3,360 yd/lb; Maurice Brassard), #1451 Ivoire, 124 yd; #1183 Cannelle, 154 yd.

Note: Phoenix Dye Works 12/2 cottolin is discontinued. For a substitute, try 22/2 cottolin (60% cotton/40% linen; 3,250 yd/lb; Bockens), #2055 Iris.

WARP LENGTH

365 ends 3 yd long (allows 7" for take-up, 35" for loom waste).

SETTS

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

Weft: 20 ppi.

DIMENSIONS

Width in the reed: 18 $\frac{3}{10}$ ".

Woven length: (measured under tension on the loom) 66" (33" per towel).

Finished size: (after wet-finishing and hemming) two towels, 15 $\frac{1}{4}$ " × 26" each.

I must admit that, in the past, I wasn't very inspired by huck lace. Most examples I'd seen were woven in one color, so I didn't appreciate the intricate curved patterns created by warp and weft floats. Then I discovered Tom Knisely's book *Huck Lace Weaving Patterns with Color and Weave Effects*, and my thoughts about huck changed forever. In his book, the contrasting yarns of color-and-weave bring the huck structure to life and create fabric with bold and vibrant patterns.

Reading Tom's book, I discovered the wide variety of huck patterns that can be created from one threading. Following his lead, I varied the treadling and used different arrangements of weft yarns to weave two towels that are variations on a theme but woven on one warp. I chose yarns with strong color and value contrasts and incorporated horizontal bands of a darker pattern near each end. The first towel has the same dark and light colors for both warp and weft. The second has a different light-colored weft. Both light-colored yarns have the same grayscale value, so they blend well and give the overall fabric a slightly warmer feel.

I wrote this pattern to weave two towels, but I hope you'll put on a longer warp and have fun exploring the possibilities.

1 Wind a warp of 365 warp ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 18 $\frac{3}{10}$ ", sley 2 per dent in a 10-dent reed.

2 Wind bobbins with each of the weft yarns. Spread the warp with scrap yarn.

Note on huck lace

The magic of huck lace is revealed during wet-finishing. As the threads relax and settle into place, they curve to create visually stunning designs.



Eclectic Color-and-Weave

DEBORAH JARCHOW



STRUCTURE

Plain weave with color-and-weave.

EQUIPMENT

Rigid-heddle loom, 20" weaving width; 10-dent heddle; at least 2 shuttles; 8 bobbins (if using boat shuttles).

YARNS

Warp: 8/2 cotton (3,360 yd/lb; Aurora Earth; Cotton Clouds), Purple, 215 yd; Yellow, 160 yd; Champagne, 100 yd; Empire Blue and Chocolate, 140 yd each; Polo Tan, Cinnamon, and Natural, 80 yd each.

Weft: 8/2 cotton, Purple, 163 yd; Chocolate, 151 yd; Polo Tan, 108 yd; Cinnamon, 82 yd; Empire Blue, 87 yd; Champagne, 71 yd; Yellow and Natural, 76 yd each.

Note: All yarns used doubled in both warp and weft.

WARP LENGTH

199 doubled ends (398 threads total) 90" (2½ yd) long (allows 6" for take-up, 24" for loom waste).

SETTS

Warp: 10 epi.

Weft: 10 ppi.

DIMENSIONS

Width in the heddle: 19⅞".

Woven length: (measured under tension on the loom) 60".

Finished size: (after wet-finishing and hemming) two towels, 16¼" × 23" each.

Brighten up any kitchen with these towels woven using traditional color-and-weave and four contrasting color pairs in warp and weft instead of the usual single pair of colors. It's fun and interesting to see how the same patterns can look very different depending on which of the color pairs are crossing. This project is a wonderful way to explore a variety of color-and-weave patterns while creating a beautiful set of towels. The resulting patterns look magically complex!

Because the warp is doubled in each slot and hole, I doubled the weft to create a balanced weave and show the color-and-weave effects. I was also careful with my beat to maintain the symmetry in the patterns.

1 Set up your loom for direct warping a length of 90" or wind a warp of 199 doubled ends 2½ yd long following the warp color order in Figure 1. Note that all warp ends are doubled in the slots and holes. The warp begins and ends in a hole. Warp the loom using your preferred method, centering for a weaving width of 19⅞".

2 Wind a shuttle or bobbin for each weft color used doubled. Because each pick is 2 threads, Deborah found it easiest to wind 2 threads together on the same shuttle or bobbin rather than using 2 shuttles for each pick. Pay particular attention to winding the threads evenly (with consistent tension) on the shuttle or bobbin. Spread the warp with scrap yarn.

Notes on using two shuttles

When weaving with two weft colors, always pay particular attention to the selvedge threads. Wrap the weft threads around each other as they enter the shed so that every weft pick goes all the way to the selvedge edge.





1. WARP COLOR ORDER

	8x		8x		8x		9x		8x		8x		
16	1	1											Polo Tan
28			10										Empire Blue
20					2	2							Champagne
32					2			2					Yellow
16				1					1				Cinnamon
28	2	1	1						10				Chocolate
16										1	1		Natural
43					12		13			1	1	2	Purple

199 doubled ends (398 threads total)

3 For towel 1, weave following the weft color order in Figure 2. Weave a few picks of contrasting yarn to separate the towels and weave towel 2. When you have finished the second towel, weave a few picks of scrap yarn to protect the weft.

4 Remove the towels from the loom. Zigzag stitch along each end of both towels. When stitching, angle your line of stitches in at a 45-degree angle from the edge of the towel for the first ½" from each edge. Doing so creates a crisp corner when stitching the hems and eliminates dog-ears. Cut the towels apart.

5 Wet-finish by machine washing in hot water with mild detergent. Tumble dry. Press with a warm iron. Trim warp threads close to the zigzag stitching.

6 Turn the ends up ½", then ½" again. Press. Machine stitch across the hems and the side edges of the hems to close them. 

DEBORAH JARCHOW loves helping people discover the joy in weaving on rigid-heddle looms. Her book *Rigid Heddle Weaving: Basics and Beyond* offers 31 skill-building projects.

2. WEFT COLOR ORDER

Towel 1

	Chocolate	Polo Tan	Cinnamon	Yellow	Empire Blue	Purple	Natural	
4"								
1	2							6"
2"								6"
	2							6"
		2						6"
			2"					6"
				1				5x
					1			3x
						1		5x
							4"	5x

Towel 2

	Chocolate	Polo Tan	Cinnamon	Yellow	Empire Blue	Champagne	Purple	Natural	
3"									
					1				5x
						1			5x
							1		5x
	8								4"
1	1								4"
1						9			4"
	1	2							4"
	1				10				4"
						1		2	4"
	9						1		4"
					2				4"
						1			4"
							1		4"
								3"	4"





Prairie Bloom Towels

MALYNDA ALLEN



STRUCTURE

Plain weave and huck with color-and-weave.

EQUIPMENT

Towels: 4-shaft loom, 21" weaving width; 12-dent reed; 2–4 shuttles; 4 bobbins.

Optional hanging tabs: inkle loom; belt shuttle.

YARNS

Towels:

Warp: 8/2 cotton (3,360 yd/lb; Georgia Yarn Company), Natural, 1,490 yd. 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #2574 Heather, 72 yd; #6394 Royal Lilac, 36 yd; #8799 Pearl Grey, 54 yd. 8/2 cotton A (3,360 yd/lb; UKI; Yarn Barn of Kansas), #04 Plum Green, 36 yd.
Weft: 8/2 cotton (Georgia Yarn Company), Natural 1,288 yd. 8/2 cotton (Valley Yarns), #2574 Heather, 177 yd; #6394 Royal Lilac, 54 yd; #8799 Pearl Grey, 32 yd. 8/2 cotton A (UKI), #04 Plum Green, 55 yd.

Hanging tabs:

Warp: 8/2 cotton (Georgia Yarn Company), Natural, 16 yd. 8/2 cotton (Valley Yarns), #2574 Heather, 10 yd; #6394 Royal Lilac, 10 yd; #8799 Pearl Grey, 5 yd. 8/2 cotton (UKI), #04 Plum Green, 3 yd.
Weft: 8/2 cotton (Valley Yarns), #6394 Royal Lilac, 10 yd.

WARP LENGTH

Towels: 375 ends 4½ yd long (allows 12" for take-up, 24" for loom waste).

Note: Add 36" warp length for each additional towel.

Hanging tabs: 35 ends 42" long (allows 3" for take-up; 13" for loom waste).

SETTS

Towels:

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

Weft: 17 ppi.

Hanging tabs:

Warp: 56 epi.

Weft: 18 ppi.

DIMENSIONS

Towels:

Width in the reed: 20¹⁰/₁₂".

Woven length: (measured under tension on the loom) about 31½" per towel or 126".

Finished size: (after wet-finishing and hemming) four towels, about 17½" × 25" each.

Hanging tabs:

Width: 5/8".

Woven length: (measured under tension on the loom) 26".

Finished size: (after wet-finishing and cutting) four tabs, ½" × 5¼" each.

Weaving these towels was an adventure. I don't often play with color-and-weave so designing was a challenge, but overall, I found it a pleasant surprise.

I began with a simple log-cabin border on plain-weave towels. Then, because I prefer towels with some texture, I added a huck center. Next, I added color to the huck pattern following a log-cabin color order. And finally, I played with color combinations and huck treadlings to create a four-towel set.

I almost always put on a longer warp than needed, and this project was no exception. I tried different huck treadlings from *Best of Weaver's: Huck Lace*, and with each treadling, I tried new color patterns, referring to Dixon (see Resources) for inspiration. By the time I reached the end of the warp, I was amazed at how much I had learned and how I preferred some treadlings and color patterns over others. Both sides of the cloth were beautiful, and I had to choose between them when I was hemming. To hang the towels securely, I added inkle-woven hanging tabs that I sewed into the hems.

I suggest putting on a longer warp and playing with other color variations and treadlings. These four towels are just the beginning of the possibilities on this warp.

Note on floating selvages

Malynda wove these towels without floating selvages, but in hindsight, floating selvages would have been helpful with all the color changes because she had to keep watching her edges to be sure the color changes interlocked properly.

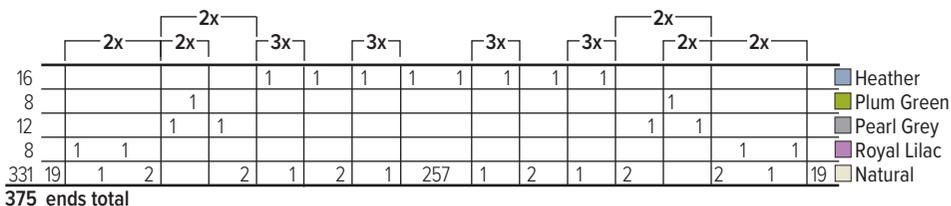
1 Wind a warp of 375 ends 4½ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft. Centering for a weaving width of 20¹⁰/₁₂", sley 1-2 ends per dent in a 12-dent reed.

2 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.

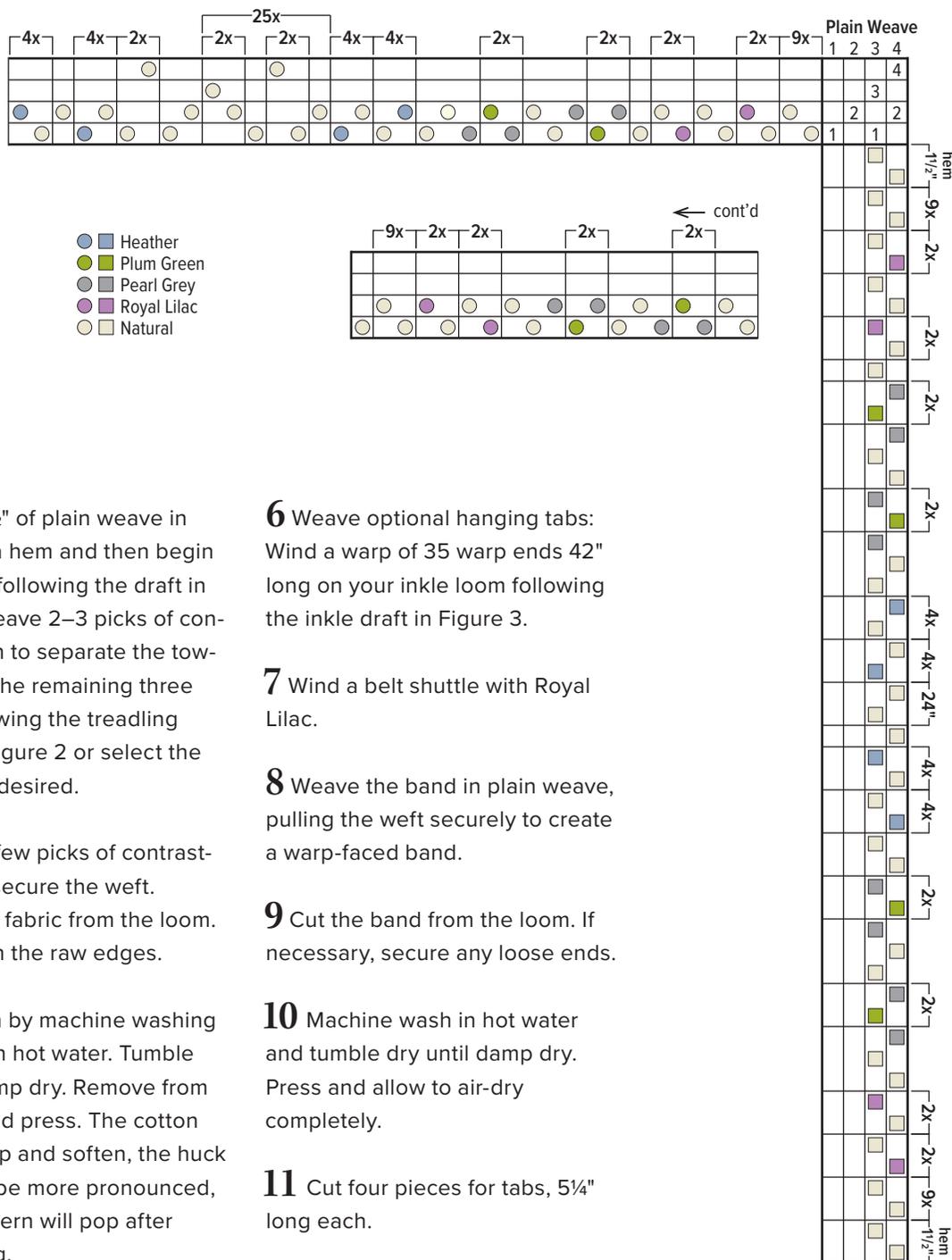
HEDDLE COUNT

Shaft 4	52
Shaft 3	50
Shaft 2	135
Shaft 1	138
Total	375

1. WARP COLOR ORDER



2. DRAFT



3 Weave 1½" of plain weave in Natural for a hem and then begin the pattern following the draft in Figure 2. Weave 2–3 picks of contrasting yarn to separate the towels. Weave the remaining three towels following the treading options in Figure 2 or select the patterns as desired.

4 Weave a few picks of contrasting yarn to secure the weft. Remove the fabric from the loom. Zigzag stitch the raw edges.

5 Wet-finish by machine washing the towels in hot water. Tumble dry until damp dry. Remove from the dryer and press. The cotton will plump up and soften, the huck texture will be more pronounced, and the pattern will pop after wet-finishing.

6 Weave optional hanging tabs: Wind a warp of 35 warp ends 42" long on your inkle loom following the inkle draft in Figure 3.

7 Wind a belt shuttle with Royal Lilac.

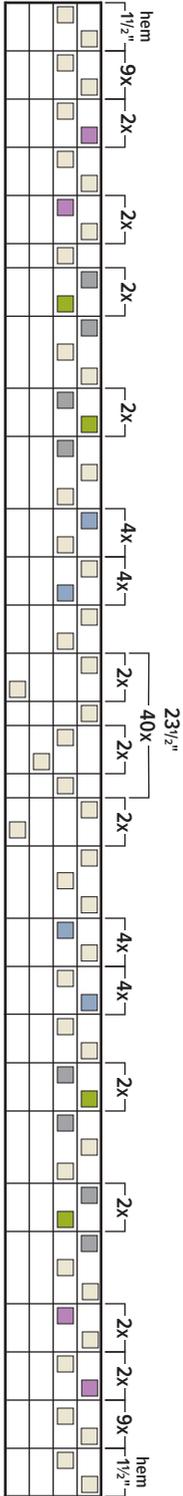
8 Weave the band in plain weave, pulling the weft securely to create a warp-faced band.

9 Cut the band from the loom. If necessary, secure any loose ends.

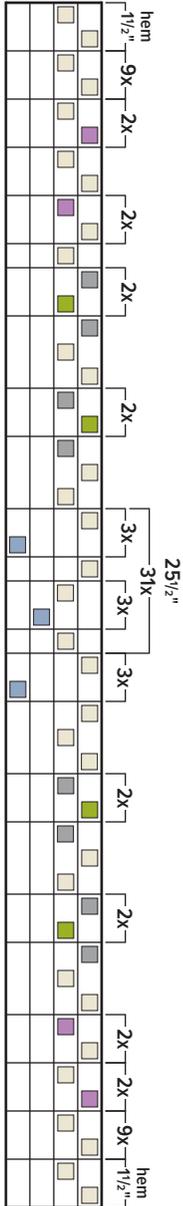
10 Machine wash in hot water and tumble dry until damp dry. Press and allow to air-dry completely.

11 Cut four pieces for tabs, 5¼" long each.

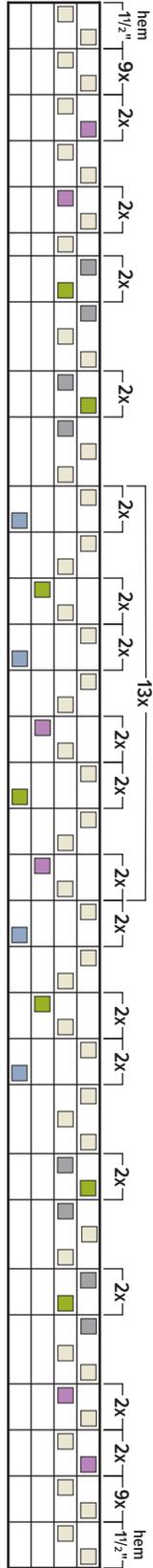
Natural Huck



Blue Spots



Multi Spots



12 Cut the towels apart along the contrasting picks. Press the ends up 1". Turn the raw edges under to meet the fold and press again. If you are adding the tabs, slip the raw edges of an inkle tab, folded in half, under the hem at the center of one end of each towel. Stitch the hems by hand or machine, securing the hanging tab in the hem. Press again. ⇄

RESOURCES

- Dixon, Anne. *The Handweaver's Pattern Directory*. Loveland, CO: Interweave, 2007, 166–167.
- Inkle Loom Plain-Weave Pattern Generator. carolingianrealm.info/PatternGenerator.php.
- van der Hoogt, Madelyn, ed. *The Best of Weaver's: Huck Lace*. Sioux Falls, SD: XRX, 2009, 6–9.

A mother of nine, MALYNDA ALLEN is exploring the ways color-and-weave can bring beauty to her weaving.

3. INKLE DRAFT



Read inkle drafts from left to right, as they are threaded.

- Royal Lilac
- Natural
- Pearl Grey
- Plum Green
- Heather



Pen and Ink Linen Towels

CHRISTINE JABLONSKI



STRUCTURE

Twill with color-and-weave.

EQUIPMENT

4-shaft loom, 18" weaving width; 15-dent reed; 2 shuttles.

YARNS

Warp: Euroflax 30/2 linen (4,500 yd/lb; Lofty Fiber), Marine Blue, 862 yd; Limestone, 858 yd.
Weft: Euroflax 30/2 linen, Marine Blue and Limestone, 711 yd each.

OTHER SUPPLIES

Fray Check (optional).

WARP LENGTH

529 ends 3¼ yd long (includes floating selvages; allows 8" for take-up, 24" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 17¹¹/₁₅".

Woven length: (measured under tension on the loom) 85".

Finished size: (after wet-finishing and hemming) three towels, 16" × 25" each.

Introducing a contemporary twist to classic motifs is a way to create powerful design elements with minimal effort. Lately, I've been experimenting with twill and a mix of solid-color blocks and sections of color-and-weave in both the warp and weft. In this project, the combination produced nine distinct pattern blocks!

For the yarn, I deliberated between Euroflax 14/2 and 30/2. Having sampled enough with both to know I could not make a bad choice, I ultimately answered the siren call of the finer of the two yarns. Sturdy and crisp off the loom, I know these towels will be faithful kitchen companions for my husband. (Mom always said, "Marry a guy who can cook.")

The incredible range of colors Euroflax offers means you can spend a lifetime exploring all the possible combinations. Two 6-ounce cones of the 30/2 linen is enough to weave three towels with leftovers. Weave a few sets of three and you'll have linen to weave towels in all the colors of the rainbow, and then some.

1 Wind a warp of 527 ends 3¼ yd long following the warp color order in Figure 1. Wind 2 additional ends of Marine Blue to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 17¹¹/₁₅", sley 2 per dent in a 15-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

2 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.

Notes on borders

For the hems, Christine used a straight treadling sequence as opposed to the pattern sequence, planning for about 10 picks of the hem to show to mirror the selvedge borders, which are threaded in a straight draw.

3 Following the draft in Figure 2, weave three towels. Weave a few picks of scrap yarn between towels and after the third towel.

4 Remove the cloth from the loom. Zigzag stitch the ends of the towels and cut apart between scrap-yarn picks or apply Fray Check along the ends of the towels before cutting apart.

5 Wet-finish by machine washing in cold water on the delicate cycle. Tumble dry on low or line-dry.

6 Press the towels with a steam iron on the linen setting and fold hems under

HEDDLE COUNT

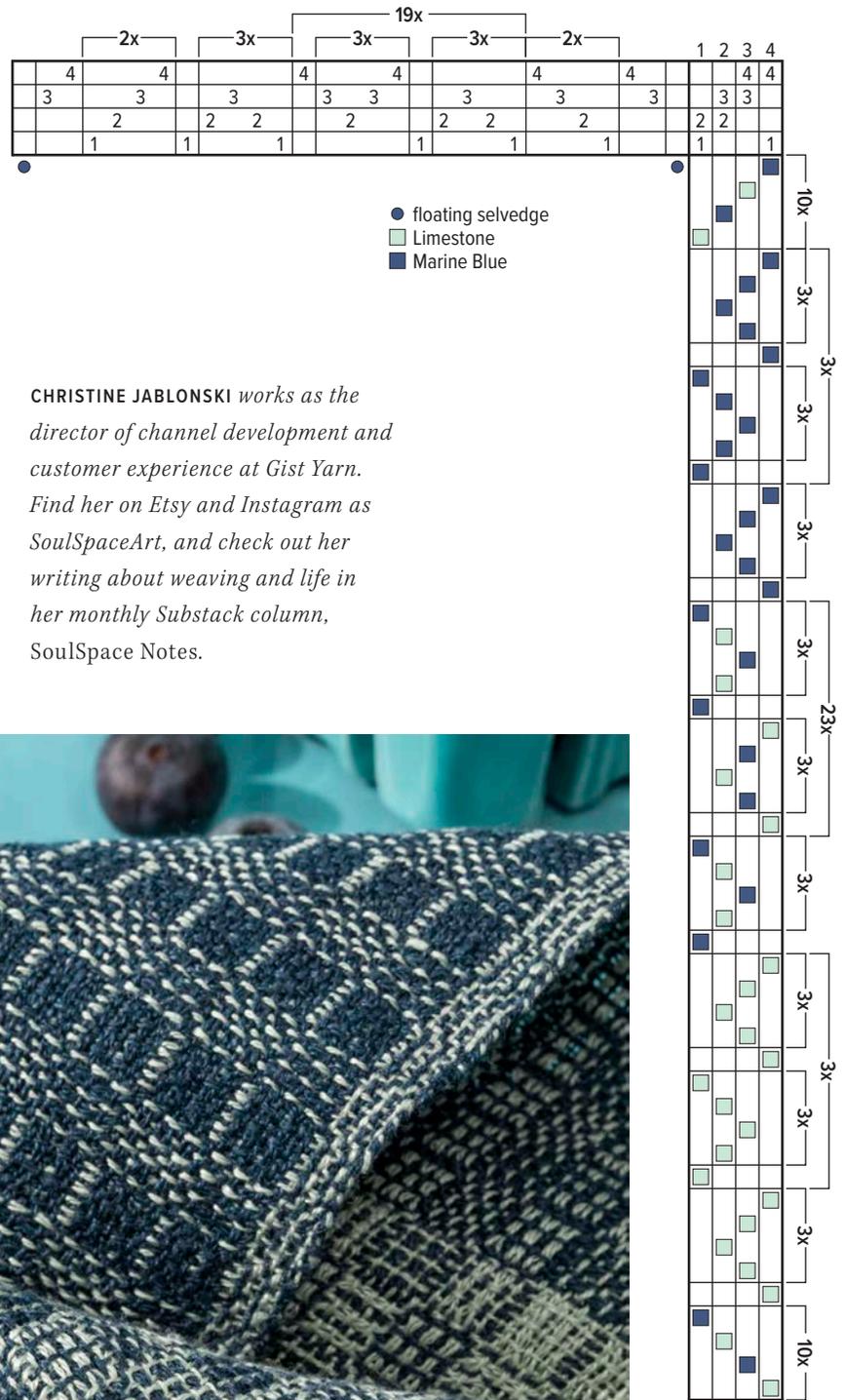
Shaft 4	82
Shaft 3	180
Shaft 2	181
Shaft 1	84
Total	527

1. WARP COLOR ORDER

	5x		163x		5x		
264	1	91	1		1		Limestone
263	1		1	90	1		Marine Blue
527 ends total							

twice, leaving ¼" exposed as a border on the towel. **Note:** Christine folded her hems toward the face of the towel—weaver's choice. Pin into place and stitch by hand or machine. 

2. DRAFT



CHRISTINE JABLONSKI works as the director of channel development and customer experience at Gist Yarn. Find her on Etsy and Instagram as SoulSpaceArt, and check out her writing about weaving and life in her monthly Substack column, SoulSpace Notes.



Fraternal Twins

ANNETTE SWAN SCHIFF



STRUCTURE

Shadow weave and huck.

EQUIPMENT

4-shaft loom, 43" weaving width; 12-dent reed; 2 shuttles; 3 bobbins.

YARNS

Warp: Organic 3/2 cotton (1,260 yd/lb; Henry's Attic; Weaver House), Natural, 1,016 yd. 3/2 pearl cotton (1,260 yd/lb; UKI), #60 Duck, 1,012 yd.

Weft: Organic 3/2 cotton, Natural, 865 yd. 3/2 pearl cotton, #60 Duck, 623 yd. 10/2 cotton (4,200 yd/lb; UKI), #79 Natural, 31 yd (or any fine cotton) for weaving the hems.

OTHER SUPPLIES

Fusible thread; sewing thread in coordinating color.

WARP LENGTH

507 ends 4 yd long (includes floating selvages; allows 12" for take-up, 36" for loom waste and sampling).

SETTS

Warp: 12 epi (1/dent in a 12-dent reed).

Weft: 12–13 ppi.

DIMENSIONS

Width in the reed: 42³/₁₂".

Woven length: (measured under tension on the loom) 96" (48" each blanket).

Finished size: (after wet-finishing and hemming) two blankets, 35¹/₂" × 39" each.

Recently, I wove a color-and-weave gamp featuring various four-shaft threadings. I included twills, point twills, log cabin, and huck, all woven using 3/2 cotton at 12 ends per inch because I wanted each threading to be large enough to really see. Organic 3/2 cotton combined with 3/2 pearl cotton wove up beautifully soft, and it immediately brought baby blankets to mind. I had not woven my granddaughter a baby blanket yet, so her mother and I chose a color. With the advice of weaver and nonweaver friends, we picked a threading and treadling from the gamp. Color-and-weave is so versatile that I ended up weaving two blankets with two different treadlings to give my daughter a choice. Whichever one she picks, the other blanket will not go to waste!

1 Wind a warp of 504 ends (252 ends Duck, 252 ends Natural) 4 yd long (see Notes). For ease in warping, hold the 2 ends together (1 Duck, 1 Natural), separated by your fingers to prevent twisting. Wind 1 more end of Duck. Then wind 2 additional ends of Natural to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 42³/₁₂", sley 1 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

2 Wind bobbins with each of the weft colors and the finer cotton. Spread the warp with scrap yarn. Slide the fusible thread spool onto a shuttle and weave 3 picks with it in pseudo-plain weave

Treadling effects

Annette threaded her blankets using a log-cabin color order. She wove one as drawn in and the other in the manner of huck. The huck blanket is softer and cushier due to the floats.

to start the hem. Weave the first blanket following the draft, then end with a few picks of fusible thread.

3 Weave the second blanket following the draft, starting and ending with a few picks of fusible thread.

4 Remove the blankets from the loom. Using wax paper on either side of the fabric to prevent the fusible thread from sticking to your ironing board or iron, press the fusible thread with a warm iron to hold the wefts in place. Cut the blankets apart and trim the ends. Fold each hem at the start of the 3/2 cotton weft and then fold again so the 10/2 cotton weft is hidden inside the hem. The blanket pattern should line up with the





Shifting Shadows

BARBARA MITCHELL

STRUCTURE

Plain weave and twill with color-and-weave.

EQUIPMENT

6-shaft loom, 11" weaving width; 12-dent reed; 4 shuttles.

YARNS

Warp: Bambu 12 (100% viscose from bamboo; 6,300 yd/lb; Cotton Clouds), Truffles, 186 yd; Pearl, 150 yd; Emperor Blue, 75 yd; Aruba, Borage, and Cerise, 72 yd each; Lime and Cyclamen, 69 yd each.
Weft: Bambu 12, Truffles, 110 yd; Pearl, 87 yd; Emperor Blue, Aruba, Borage, Lime, Cerise, and Cyclamen, 60 yd each.

WARP LENGTH

255 ends 3 yd long (allows 6" for take-up, 30" for loom waste; loom waste includes fringe). **Note:** Add floating selvages if desired. Barbara didn't use them, choosing instead to manually wrap the outer warp ends when required.

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 23 ppi.

DIMENSIONS

Width in the reed: 10 $\frac{1}{2}$ ".
Woven length: (measured under tension on the loom) 72".
Finished size: (after wet-finishing) 9 $\frac{1}{2}$ " \times 69" plus 5" fringe.

*A small black-and-white photo and draft in Margaret B. Windeknecht's book *Color-and-Weave II* inspired this scarf. I found myself drawn to the architecture of the cloth in the photo that combined a plain-weave log-cabin grid with twill windows. I decided to create a similar design with strong vertical columns and horizontal beams woven in plain-weave log cabin framing twill color-and-weave motifs. For the log-cabin grid, I used a dark brown and neutral dark/light color pairing rather than stark black and white.*

For the twill squares, I chose three different four-shaft twill threadings: rosepath, extended-point twill, and a variant of M's and W's. I used the same three twills to treadle and added an inverted extended-point twill. I chose three color families for the twill squares: dark blue/light blue, dark green/light green, and dark pink/light pink. Within each twill section, dark and light threads alternate, creating different patterns as each twill crosses itself and the other two twill threadings in the row.

The luster of bamboo in the four twill motifs and the three color pairings creates a shifting of light and dark shadows that dance up and down and across the scarf, giving it the appearance of a framed gallery of twills. I wove 21 rows of twill squares, rotating the color pairings and motifs. It took 12 rows of twill squares before the color-and-weave patterns began to repeat themselves.

1 Wind a warp of 255 ends 3 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 10 $\frac{1}{2}$ ", sley 2 per dent in a 12-dent reed. If you wish to use floating

Weaving tip

When changing to blue, pink, or green wefts, maintain the dark/light color order. Reversing the dark/light color order creates different motifs.

selvages, wind 2 additional ends of Truffles, sley them through empty dents on each side of the warp, and weight them over the back beam.

2 Wind bobbins with each of the weft colors. Leaving at least 6" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a tail 1 yd long of Truffles for hemstitching, begin weaving in log cabin following the draft in Figure 2. After about 1", use the tail to hemstitch in groups of 4 warp ends.

4 Continue weaving for about 72" following the draft in Figure 2 and the twill



squares motif and weft color order in Figure 3. As you weave, you will step through the four twill treatlings and the three colorways for the twill blocks in order, maintaining the dark/light alternation. After each colorful motif, weave the log-cabin dividers using Truffles and Pearl for weft. Note that you will need to catch the selvages at the beginning and end of motif 4 if you did not add floating selvages.

5 End with a log-cabin section and hemstitch as you did at the beginning.

1. WARP COLOR ORDER

	3x 4x			23x		3x 4x			23x		3x 4x			24x		3x 4x			
23					1														□ Cyclamen
24				1	1														■ Cerise
23								1											■ Lime
24							1	1											■ Borage
24													1						■ Aruba
25													1	1					■ Emperor Blue
50		1	1					1				1			1	1	1	□ Pearl	
62	1	1	1				1	1				1	1		1	1	1	■ Truffles	
255 ends total																			

6 Leaving at least 6" for fringe on both ends, remove the fabric from the loom. Trim the fringe ends to 5½". Prepare a twisted fringe using 2 hemstitched groups in each fringe.

HEDDLE COUNT

Shaft 6	35
Shaft 5	38
Shaft 4	38
Shaft 3	32
Shaft 2	54
Shaft 1	58
Total	255



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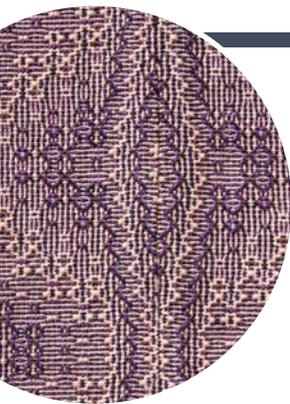
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Lowell, Michigan



Violet Waves

JANNIE TAYLOR

STRUCTURE

Shadow weave.

EQUIPMENT

8-shaft loom, 19" weaving width; 12-dent reed; 2 shuttles.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb; UKI), #116 Black and #000 White, 900 yd each.

Weft: 10/2 pearl cotton, #115 Peach and #027 Purple, 700 yd each.

OTHER SUPPLIES

2 yd piping; sewing thread; ¼ yd cotton fabric for yoke facing; 1 yd hem tape.

WARP LENGTH

450 ends 4 yd long (allows 14" for take-up, 32" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).

Weft: 24 ppi.

DIMENSIONS

Width in the reed: 18½".

Woven fabric lengths: (measured under tension on the loom) lower bodice 50"; yoke 37"; gusset 9".

Finished size: (after wet-finishing) lower bodice, 16½" × 45"; yoke, 16½" × 34"; gusset, 16½" × 8". Top after sewing: 42" chest, 23½" shoulder to hem, 30" cuff to cuff.

Shadow weave has long fascinated me, so when I thought about weaving fabric for a new blouse, I turned to my collection of shadow-weave drafts for something that might work. A couple of years ago, I'd created a folder of drafts for towels that could be woven on the same threading but all with a unique color and design. Within that folder, I found the perfect draft, which also had the bonus of not needing any changes to the tie-up.

The threading was based on a small advancing-point profile with straight borders to frame the main design. For the original towel project, I had used black and white as the dark and light in the warp so I could use different combinations of dark and light colors in the weft, which, along with various treadlings, created a set of "same but different" towels.

The concept worked well for the towels, and I decided to use the same basic plan for the blouse fabric. Because I had sampled several color combinations for the original project, I knew that the purple and light peach would be good weft colors and make a terrific blouse fabric! As a handweaver, I love being able to weave fabric for clothing with areas specially designed for a specific part of the garment. Using weaving software, I worked out two distinct treadlings, one for the lower bodice that would have a vertical effect and one for the yoke with small scallops that changed direction at the centerline. **Note:** Sewing instructions for this top are available as a free PDF download at LT.Media/MJ2023-Extras.

I Wind a warp of 450 ends 4 yd long holding the Black and White together and keeping a finger between the threads to prevent

Fitting tip

This top is designed to fit hip/bust measurements of 38 to 42 inches with plenty of ease. If your measurements are considerably different, you will need to adjust the warp length accordingly.





twisting. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of $18\frac{9}{12}$ ", sley 2 percent in a 12-dent reed.

2 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn.

3 Before weaving, take measurements at the bust and hip; note the larger measurement. Add 3" to this measurement for the length of the lower bodice fabric (see Fitting tip).

4 Treadling 1 (lower bodice): Weave about 50", alternating dark and light picks as shown in the

draft, Figure 1. Adjust this length as needed depending on the bust measurement from step 3. End with a few light-colored picks, alternating treadles 1 and 5.

5 Treadling 2 (yoke): Weave the 56-pick repeat 8 times (about 18"), alternating dark and light picks as shown. Reverse the treadling and repeat 8 times for a total of about 37". End with a few light-colored picks, alternating treadles 1 and 5.

6 Treadling 2 (gussets): Weave an additional 4 or 5 repeats or about 9". End with a few light-colored picks, alternating treadles 1 and 5.

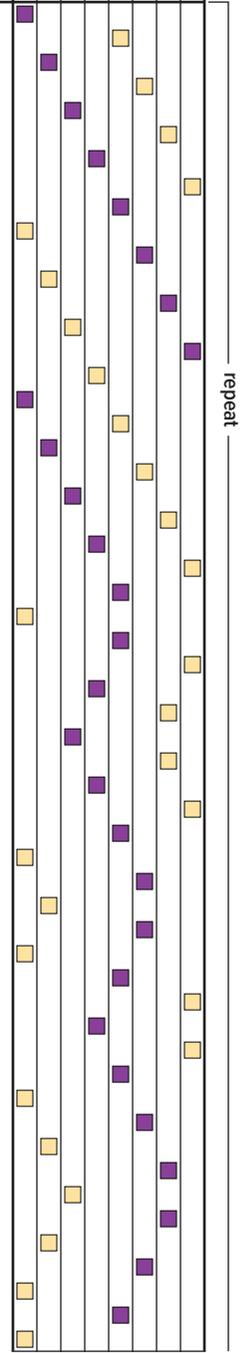
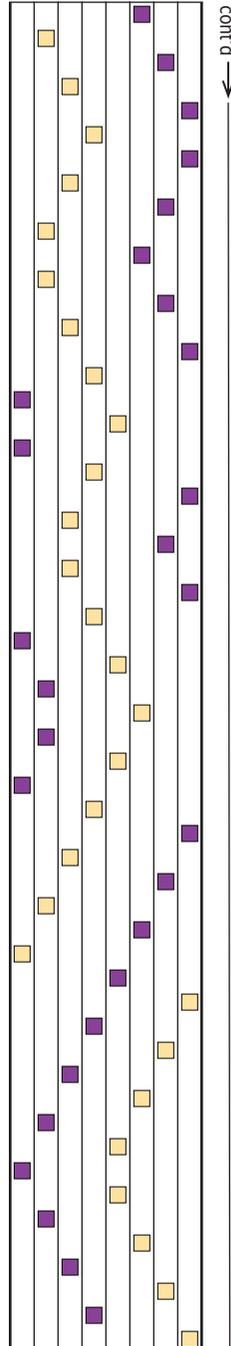
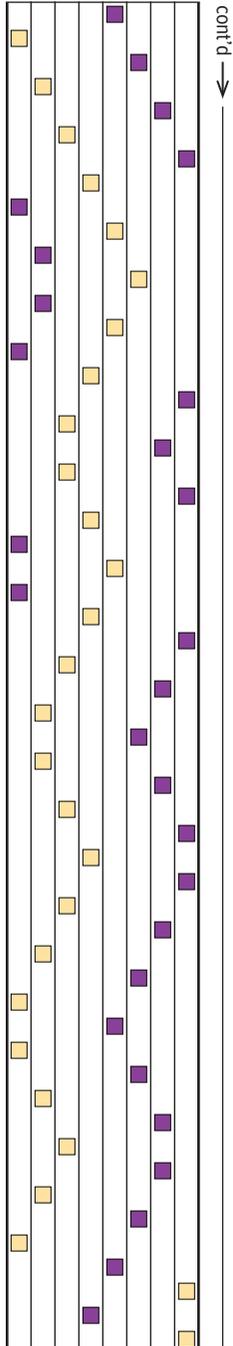
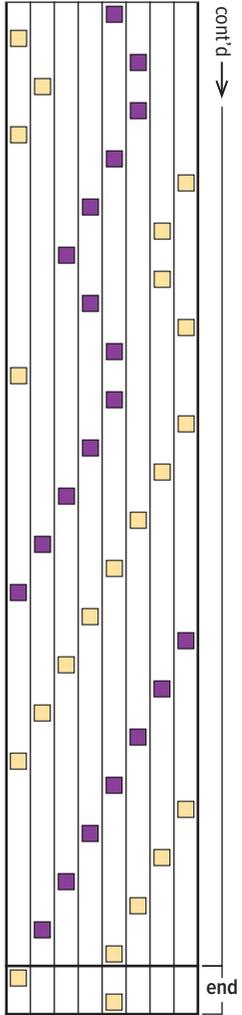
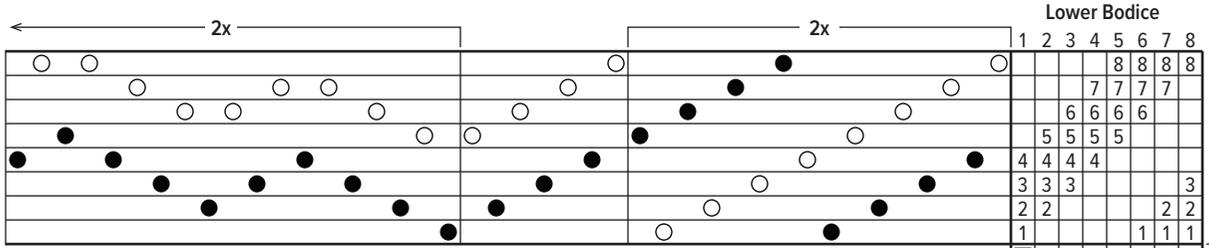
Weave a few picks of scrap yarn to protect the weft.

7 Remove the cloth from the loom and cut the three lengths apart. Secure the cut edges with a line of closely spaced machine stitching.

8 Wet-finish on gentle cycle in the washing machine in warm water with mild detergent. Rinse, spin, and line-dry. Press on cotton setting.

JANNIE TAYLOR of San Luis Obispo, California, is a handweaver and educator. She weaves for her own satisfaction and teaches to share her knowledge and enthusiasm.

1. DRAFT



HEDDLE COUNT

Shaft 8	56
Shaft 7	59
Shaft 6	58
Shaft 5	56
Shaft 4	54
Shaft 3	57
Shaft 2	57
Shaft 1	53
Total	450

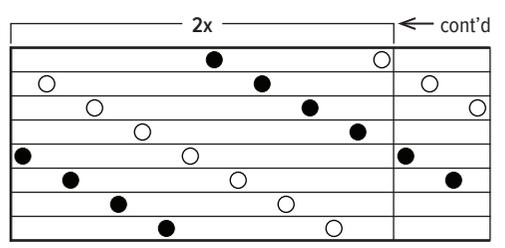
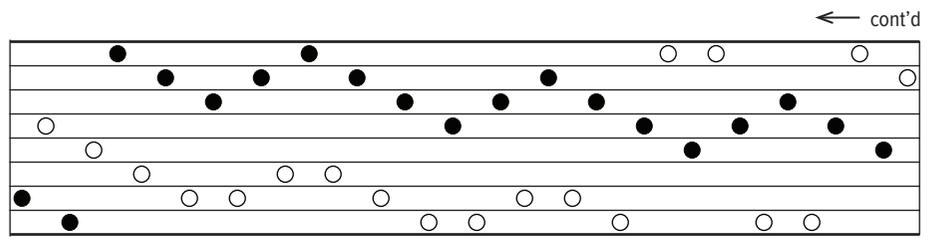
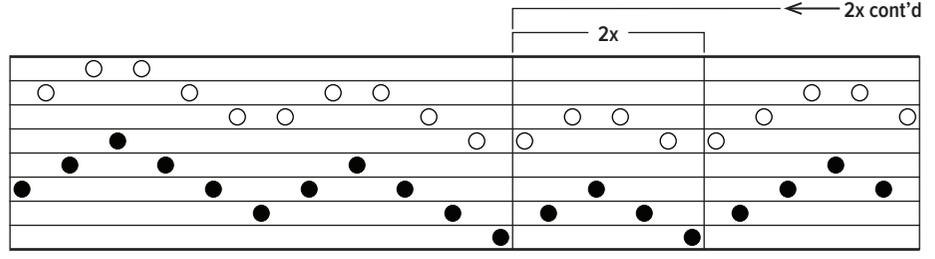
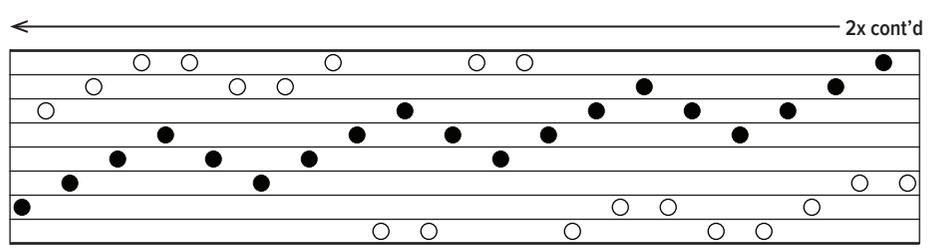
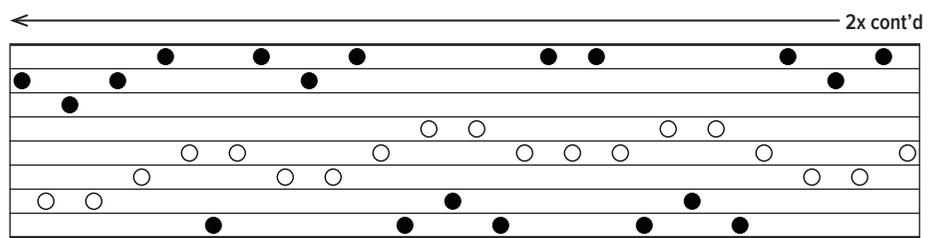
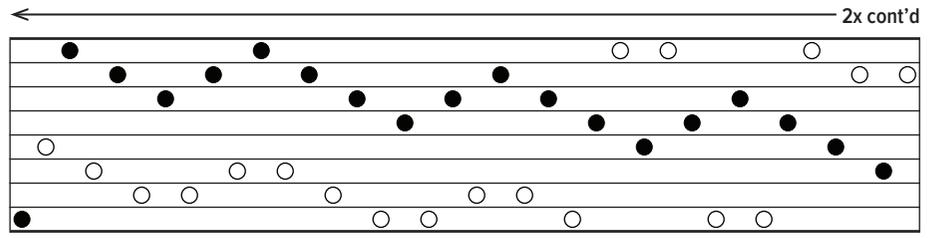
- Black
- White
- Peach
- Purple

Yoke/Gusset							
1	2	3	4	5	6	7	8
				8	8	8	8
			7	7	7	7	
			6	6	6	6	
		5	5	5	5		
4	4	4	4				
3	3	3					3
2	2					2	2
1				1	1	1	

repeat 8x, then reverse for 8x

reverse

end



- Black
- White
- Peach
- Purple

Square Fancy *Chèche*

VÉRONIQUE PERROT



STRUCTURE

Twill with color-and-weave.

EQUIPMENT

8-shaft loom, 22" weaving width; 12-dent reed; 2 shuttles; 4 bobbins.

YARNS

Warp: Euroflax 30/2 linen (4,500 yd/lb; Lofty Fiber), #16 Navy and #59 Cobalt, 476 yd each; #61 Mint and #77 Wasabi, 392 yd each.

Weft: Euroflax 30/2 linen, #16 Navy and #59 Cobalt, 386 yd each; #61 Mint and #77 Wasabi, 364 yd each.

WARP LENGTH

496 ends 3½ yd long (includes doubled floating selvages; allows 6" for take-up, 22" for loom waste; loom waste includes fringe).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).

Weft: 24 ppi.

DIMENSIONS

Width in the reed: 20¾".

Woven length: (measured under tension on the loom) 98".

Finished size: (after wet-finishing) 18½" × 92" plus 3" fringe.

I first came across this color-and-weave draft in Tina Ignell's *Favorite Scandinavian Projects to Weave* soon after getting a loom. I filed it away in my mind under "maximum bang for your buck": a straightforward draft (point-twill threading and treadling with regular alternation of light and dark threads) that yields a seemingly impossible pattern! Bonus: Because the interlacement is mostly plain weave, it can be woven with a plain-weave sett, a handy feature when one wants a light fabric with not-so-thin yarn.

To design my draft, I began by entering Tina's draft into my trusty weaving software and soon realized that the original treadling was only the tip of the iceberg. By playing around, I came up with a few more patterns, three of which I included in this project. The magic is in the "almost" plain weave—it's the strategically placed floats that produce the various patterns. Look at the fabric with light behind it and you'll see the twill. I also noticed that the motifs change if you start a treadling sequence with light instead of dark weft.

Now for colors. Colorplay with a color-and-weave draft? I wasn't sure, but because I have many colors of 30/2 linen, I tried two dark and two light colors, planning to whittle the colors down to the *right* combination. Enter *Handwoven* editor Susan E. Horton, who noticed the first version of this scarf on my shoulders, walking around at Convergence in Knoxville in July 2022. She was very clear: Colorplay in this structure? Absolutely! So here it is, in its full glory of 10 colors created by the combination of Navy and Cobalt in the dark team and Wasabi and Mint in the light team. **Note:** A *chèche* is traditionally a piece of clothing designed to protect the wearer from the sun and sandstorms, although the word has evolved to also mean large scarves.

Weaving tips

- On the loom, the motifs are a little tricky to see, but wet-finishing makes them quite visible. It takes a little time for your eye to spot mistakes, so take the time to check that your treadling is correct when you start weaving a new motif. Figure out the light conditions that allow you to see the motifs clearly; for Véronique, it was when she looked at the fabric with just the right amount of shadow from the beater.
- Véronique likes her scarves long, so she can wrap herself in them. If you want a shorter scarf, weave each combination of weft colors and motifs for a shorter length.

1 Wind a warp of 496 ends 3½ yd long following the warp color order in Figure 1. (This includes the doubled floating selvages.) To wind the 2-color section of the warp, hold 2 colors together with a finger between them to separate the threads and prevent twisting. Warp the loom using your preferred method, starting and ending with a doubled floating



selvedge and following the draft in Figure 2. (Be sure to start the alternating-color section with a dark thread on shaft 1.) Centering for a weaving width of $20\frac{9}{12}$ ", sley 2 per dent in a 12-dent reed. Weight the floating selvedges once the loom is dressed.

2 Wind bobbins with each of the weft colors. Leaving at least 5" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Weave following the draft in Figure 2 and the weft color order in Figure 3. Pay close attention to

the color changes at the beginning and end of the motifs (see Weaving tips). End with 6 picks of plain weave with scrap yarn to secure the weft.

4 Leaving at least 5" for fringe on both ends, remove the fabric from the loom. Prepare a twisted fringe: at each selvedge, make three fringes, each using one group of 7 warp ends and one group of 6 ends. Make all the other fringes using two groups of 7 warp ends in each fringe. Twist for 3" and tie a knot. Once all the fringes are twisted, trim excess yarn.

5 Wet-finish by soaking in warm, soapy water for 20 minutes. Rinse. Squeeze water out and roll the scarf in a bath towel. Line dry, then press while still damp. 

RESOURCES

Ignell, Tina. *Favorite Scandinavian Projects to Weave*. North Pomfret, VT: Trafalgar Square Books, 2010, 62.

VÉRONIQUE PERROT *lucked into an eight-shaft Macomber loom in Spring 2019 and hasn't stopped weaving since.*

HEDDLE COUNT

Shaft 8	36
Shaft 7	71
Shaft 6	70
Shaft 5	70
Shaft 4	70
Shaft 3	70
Shaft 2	70
Shaft 1	35
Total	492

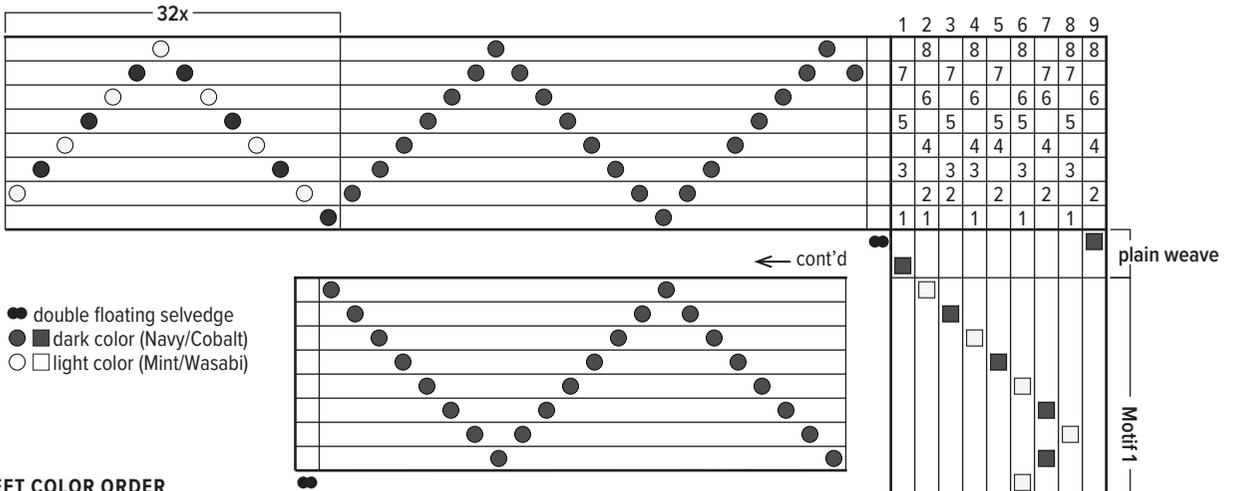
1. WARP COLOR ORDER

	56x				56x				56x				56x				
136	24	1	1														#16 Navy
112			1	1													#77 Wasabi
112		1			1												#61 Mint
136						1	1	24									#59 Cobalt

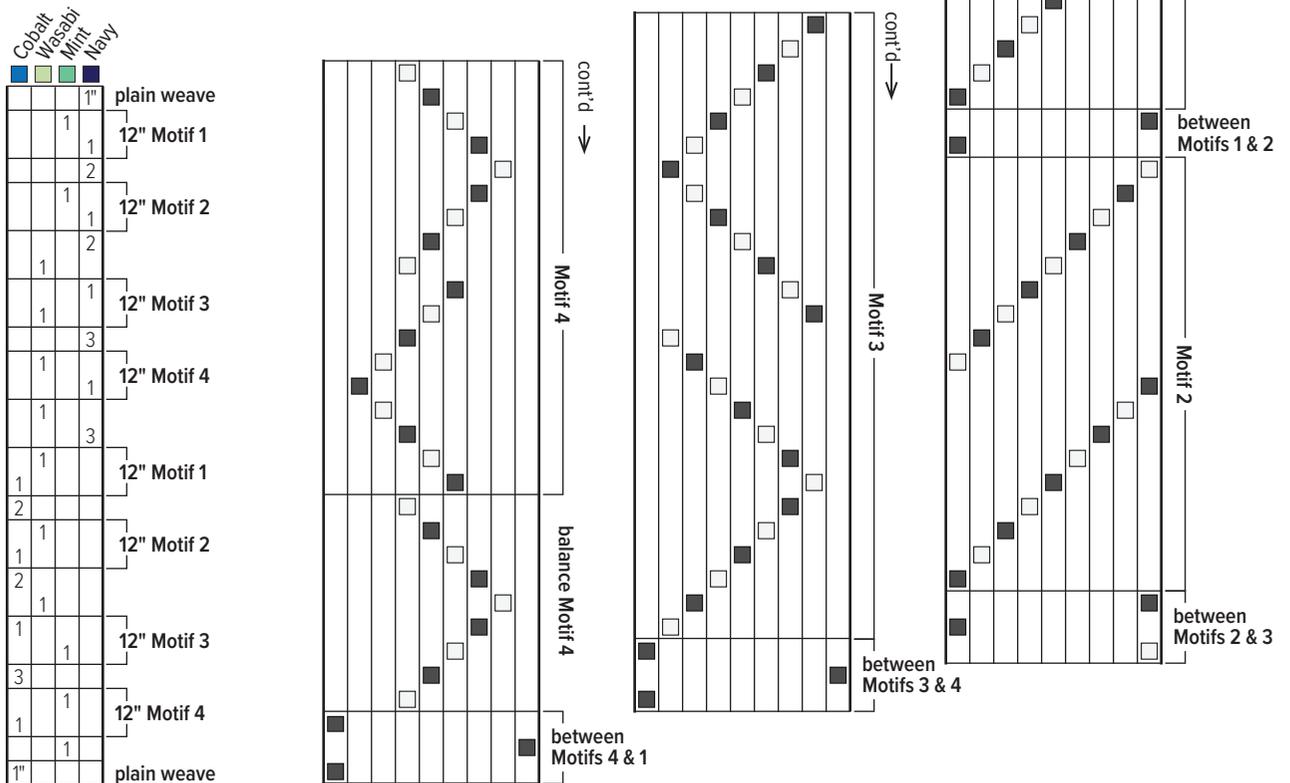
496 ends total (includes doubled floating selvages)



2. DRAFT



3. WEFT COLOR ORDER





A Light Sussex rooster—the breed that started it all

Which Came First?

ALISON IRWIN



Who hasn't pondered that old puzzle, "Which came first? The chicken or the egg?" Over time, I imagine weavers have asked themselves a similar question, not about chickens and eggs, but more along the lines of "Which comes first, the project idea or the inspiration?" Those were my thoughts last year upon learning that this issue's theme would be "color-and-weave." Could I find an interesting way to handle this technique, and, if so, what might that cloth become?

Very quickly I decided that my color choices would be influenced by Light Sussex roosters. I met some several years ago during a visit by the Tzouhalem Spinners and Weavers Guild of Duncan, British Columbia, to a member's farm. We were there to see her flock of Shetland

sheep, but out in the pasture. I spotted those birds. When I caught sight of these handsome fellows, mostly white with blackened feathers falling about their necks like lace shawls, color-and-weave immediately came to mind.

That's where that image sat, in

the back of my mind, just waiting for a reason to be recalled. The dark/light patterns of the hackles (those neck feathers) plus the bright red combs seemed a great combination for color-and-weave.

Initially, I considered just those three hues for the woven project. However, when leafing through poultry pictures on my computer to use as additional references, I came across a photo from a longer road trip—a bit of travel that had taken my husband and me much farther afield. Our final destination was the east coast of Canada, and we had

stopped at the old French fortress of Louisbourg on Cape Breton Island in Nova Scotia. In that file was a good shot of a rooster's iridescent tail feathers. Immediately, I checked my yarn shelf and decided that there were enough colors there in 8/4 cotton to replicate that oil-slick sheen.

With the inspiration part of this quest resolved, I had to decide what to make. The answer lay close at hand in my studio—a bag to replace one of my very first projects. My decades-old bag, with its faded and slightly worn binding, is definitely showing its age. I use it to hold scissors, pins, a tape measure, my threading hook, and other useful weaving tools. As an added bit of serendipity, it was woven in log cabin, a color-and-weave pattern!

Also within easy reach on my table was a twill and basketweave runner woven as a color gamp.

While weaving it, I had fun watching the blocks shift as I added each new weft. Was it possible that this structural duo might work for a color-and-weave panel? Should I add some stitchery, such as sashiko or blackwork, to a second basketweave band to represent feathers?

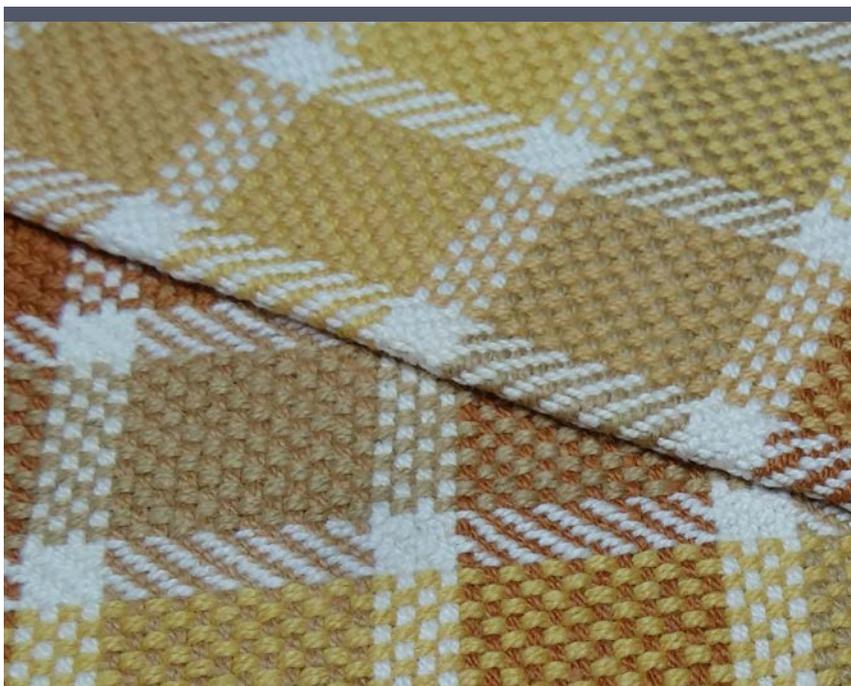
Out came graph paper, a sketch pad, examples of color-and-weave designs, colored pencils, and those cones of 8/4 cotton.

After weaving a sample to test the concept, sett, and beat—and being happy with the results—I settled on a single color-and-weave threading in the warp: a repeat of two dark and two light threads that is a natural fit for 2/2 basketweave. I often incorporate pick-up into a piece, but for this project, there'd be none of that. Instead, I would manipulate clasped wefts to create horizontal rows, vertical lines, and dots in the two colors.

Next, I arranged the darker yarns to suggest the shimmer of the tail feathers. Woven with pearl cotton black weft as right-leaning and left-leaning twills, eight picks in each direction, this would be a loom-controlled way of representing the plumage.

A narrow border of several red threads along the opposite selvedge stood in for the bird's brilliant comb. A few strands in a gold color hint at the leg bands worn by some poultry.

The rooster-inspired warp was now on the loom. Symmetry frequently rules the roost in my projects, but here I played. Rather than deciding beforehand on the color-and-weave order to follow, I opted for a random arrangement of those dark and light picks while maintaining the twill treadling sequence (see Figure 2 on page 70). You're free to fly, too, with your own

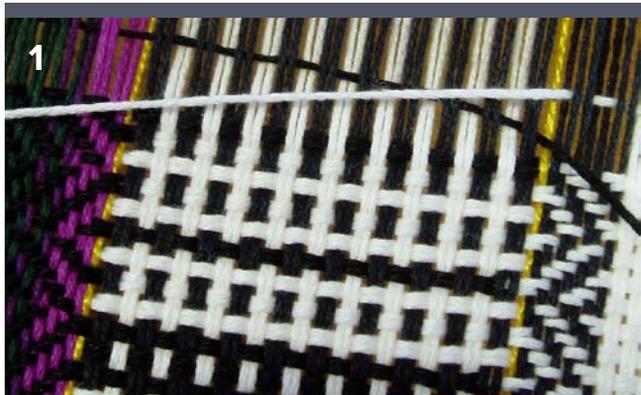


"Yellow Brick Road," a twill and basketweave runner in cottolin

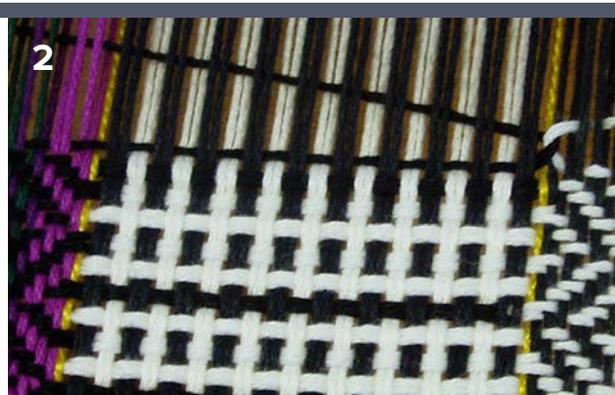


Alison's original log-cabin project bag with inkle-woven strap

Photos by Alison Irwin unless otherwise noted



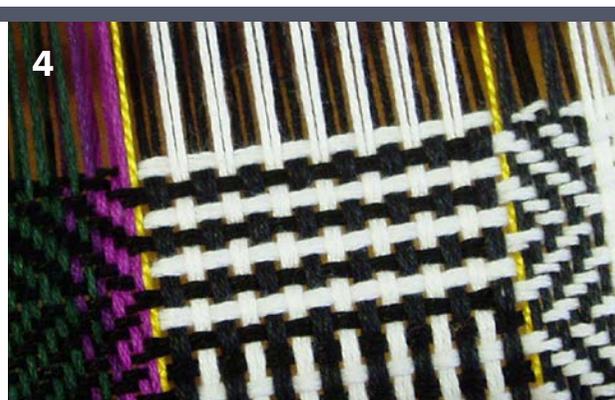
1 First pick of the black weft in the basketweave portion of the warp; shafts 3 and 4 are up.



2 Having clasped the white weft, the black weft is now returning to the left selvedge, and shafts 2 and 3 are up. The weft join will be hidden under R3.



3 First pick of the white weft coming from the right in the basketweave portion of the warp; shafts 1 and 2 are up.



4 Second pick of the white weft has been completed; shafts 4 and 1 are up. The weft join lies under L1.

interpretation of the clasped wefts in the color-and-weave panel. Keep in mind that there are two shuttles; the black one starts on the left and the white one on the right. It's also important to pay attention to the L1, L3, R1, and R3 warp pairs. They're the ones that hide the clasped weft joins. Photos 1–4 illustrate two of those two-pick steps.

Once the fabric was off the loom, washed, pressed, and measured, I drew up ideas for the bag. Should the entire woven strip be sewn into one larger bag? Should it be cut in

half and stitched into something smaller? I chose Plan B and produced the lined bag that you see on the next page.

With this project finished and my “which came first?” riddle resolved, this will not be the last time I design a warp that combines color-and-weave, basketweave, clasped wefts, and twills. This is cloth to crow about, and already I see in my mind wider versions as a table runner, a panel for a larger bag or a pillow, or even part of a simple vest. ⇄



Alison found inspiration in the iridescent tail feathers shown in this photo.



Light Sussex Color-and-Weave

ALISON IRWIN

STRUCTURE

Twill and basketweave with color-and-weave and clasped weft.

EQUIPMENT

4-shaft loom, 8" weaving width; 9- or 12-dent reed; 2 shuttles.

YARNS

Warp: 8/4 cotton (1,680 yd/lb; Maurice Brassard), #83 Noir, 66 yd; #101 Blanchi, 51 yd; #5116 Rouge Scarlet and #5981 Navy, 17 yd each; #1152 Vert Foncé and #1425 Marine, 15 yd each; #5214 Magenta, 5 yd; #4273 Mauve Foncé, 3 yd. 5/2 pearl cotton (2,100 yd/lb; UKI), #30 Antique, 6 yd.
Weft: 8/4 cotton, #101 Blanchi, 42 yd. 8/4 pearl cotton (550 yd/150 g; Maurice Brassard), #P-139 Noir, 55 yd.
Twisted cord for handle: 8/4 cotton, #5116 Rouge Scarlet, 15 yd.

OTHER SUPPLIES

Red cotton corduroy for lining; large snap (dome fastener); buttons; two ½" gold-colored metal rings; large bead; Fray Check (optional).

WARP LENGTH

129 ends 1½ yd long (allows 3" for take-up, 21" for loom waste).

SETTS

Warp: 18 epi (2/dent in a 9-dent reed or 2-1/dent in a 12-dent reed).
Weft: 18 ppi.

DIMENSIONS

Width in the reed: 7½".
Woven length: (measured under tension on the loom) 24".
Finished size: (after wet-finishing and assembly) project bag 5" x 6" with 1⅜" x 3⅜" base and 25" cord; extra fabric about 6½" x 10½".



My small bag inspired by a guild trip to a member's farm (described in the preceding design article) combines color-and-weave, basketweave, clasped wefts, and twills. I'll use it next to the loom to hold basic supplies—scissors, straight pins, tapestry needles, measuring tape, and spare bobbins.

1 Wind a warp of 129 ends 1½ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 7½" and starting from the right side of the warp, sley 2 ends per dent in a 9-dent reed or 2-1 per dent in a 12-dent reed. The last end on the left will be in its own dent.

2 Spread the warp using scrap yarn using the pseudo-plain-weave sheds. Wind bobbins with each of the weft colors.

3 Using a 1½-yd length of 16/2 cotton (a single ply from the 8/4 thread) in any color, leave a tail 24" long for hemstitching on the side from which you like to stitch, and then weave at least 4 picks, alternating the pseudo-plain-weave sheds.

4 Starting the black shuttle on the left and the white shuttle on the right, begin weaving with two shuttles following the draft in Figure 2 and the color-and-weave pattern order in Figure 3. Note that neither

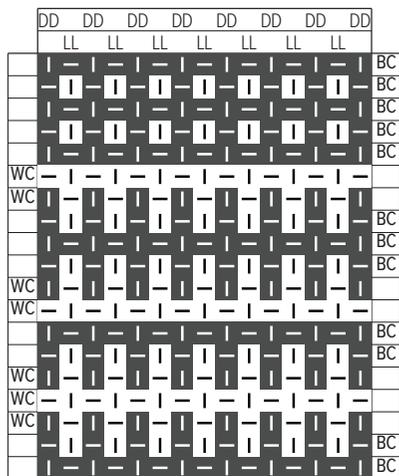
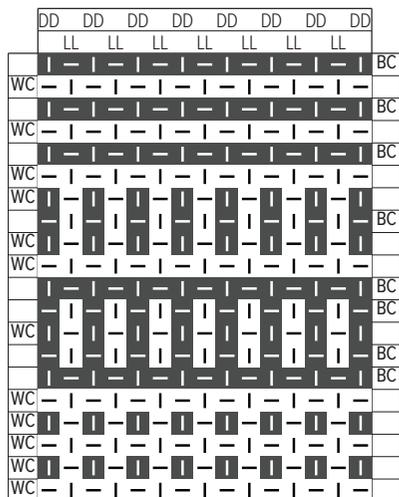
color is carried from selvedge to selvedge. Instead, clasp the two wefts at the points indicated in Figure 2 before returning in the next shed. The bold dark/light center designs are 2/2 basketweave, while the sides are 2/2 twill.

- a** Pass each shuttle through the shed to meet the other shuttle.
- b** Bring both shuttles up through the warp in the color-and-weave basketweave section on the right or on the left, depending on the pattern.
- c** Change sheds and clasp wefts.
- d** Put both shuttles back into the shed, without catching any warp ends,

Note on determining ppi

Check your beat by counting doubled picks of basketweave. Nine doubled picks should measure one inch on the loom.

3. COLOR-AND-WEAVE PATTERN ORDER



DD Dark (black) warp ends
LL Light (white) warp ends

BC Black weft across color-and-weave section, clasp on the right side
WC White weft across color-and-weave section, clasp on the left side
Exact placement of clasp under L1/R1 or L3/R3 depends on the twill sequence.

Shown above are some of the many color-and-weave options with this DD/LL threading.

by matching the weft loops along the black selvedge. Open a corner and fold it to a point with the selvedge seam centered. Stitch across the point where it is about 1¼" wide. Repeat with the other corner. Turn bag right side out.

9 Repeat step 8 with the lining fabric, sewing the seams and corners with a sewing machine. Leave the lining wrong side out and fold the top raw edge to the wrong side ½". Insert the lining into the woven bag and stitch around the top to anchor the outside bag fabric to the lining.

10 Add a snap closure and a decorative button to the center front of the bag close to the top edge.

11 Make two twisted cords using 8/4 Rouge Scarlet. Attach a metal

ring to a solid object. Pull 3 strands about 85" long through the ring. Center the strands. Tightly twist the two groups of 3 strands and then let the two groups twist around each other. Knot to hold the twist and repeat for the other cord. Attach the metal rings on the sides of the bag. Feed a large bead onto one of the cords. Adjust the cord lengths and determine the best position of a join so that it is comfortable for you. Knot the two cords together and slide the bead over the join (see photos). 

RESOURCES

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- Spady, Robyn. "Twill and Basketweave Stripes on Four Shafts." *Handwoven*, March/April 2011, 38–39.
- Sutton, Ann, Peter Collingwood, and Geraldine St. Aubyn Hubbard. *The Craft of the Weaver*. Asheville, NC: Lark Books, 1983, 82–84.

ALISON IRWIN of *Duncan, British Columbia, marvels at the feathers of barnyard fowl and wild birds. Dots, bars, bold colors—Mother Nature is an amazing artist!*

Eco Jeans: Good for the Environment, Great on Your Loom

BY CHRISTINE JABLONSKI



Photos by Matt Graves

I try to be eco-friendly in my life but don't always succeed. On the one hand, I minimize my paper towel usage in favor of cloth squares—and on the other, the occasional pizza box finds its way into the recycling bin. I no longer buy kitchen or dining linens, but when the waste lengths and thrums pile up, sometimes I just toss them.

Venne Eco Jeans Recycled Yarn from Lone Star Loom Room gave me a chance to assuage a bit of guilt because it's made from old jeans and plastic bottles! Interestingly, I found Eco Jeans presented a bit like wool.

The yarn is not crisp like cotton but is soft, has a little tooth to it, and almost has a halo such as that more commonly associated with animal fibers. The wool-like characteristics open tremendous possibilities for scarves to carry you through the shoulder season and into (or out of)

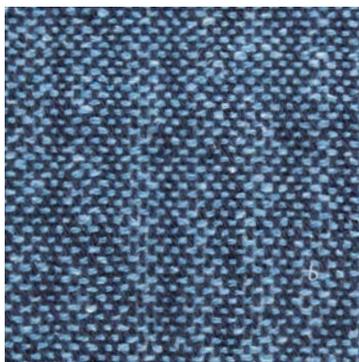
colder weather. And yet the yarn is absorbent like cotton, and it did not repel water in the same way as many animal fibers, making it terrific for towels.

THE YARN
12/2 Venne Eco Jeans; 2,925 yd/lb (325 yd/50 g or 6,500 yd/km), 48% cotton/47% polyester/5% other; 8 colorways.

Eco Jeans has a bit of speckling, giving it a cozy, rustic look. The eight colors in the palette are limited to six grays and blues with a tan and bright red thrown in. The two put-ups, one small and one large, however, offer

options for using the yarn for accents or for weaving a lot of yardage. A little thicker than 8/2 cotton, Eco Jeans can be sett slightly looser and weaves up quickly.

I wove all my samples on a four-shaft loom. I wet-finished them by machine washing in cold water on the delicate cycle and tumble drying them on low. I did not press the samples because they looked great right out of the dryer. A bonus was that the loose fringe stayed perfectly intact throughout washing and drying—not a sign of fraying. I really hate twisting fringe, so this might be my new favorite yarn.



Plain weave

Warp: Deep Navy.

Weft: Slate Blue.

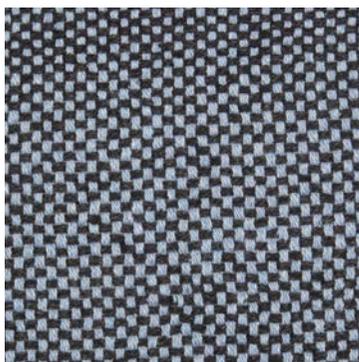
Setts: 14 epi; 14 ppi.

Shrinkage in length: 9%.

Shrinkage in width: 8%.

Based on a recommendation from Jane Stafford, I sett my first sample at 14 ends per inch (epi)

for plain weave. Doing so created a lovely fabric with terrific hand and drape. I used a 12-dent reed sleyed 1-1-1-1-2 to get 14 epi and noticed faint reed marks that create a pinstripe effect—an effect I love and plan to use as a design element. I would weave with this yarn at this sett for napkins and light scarves. It's a bit too thin for kitchen towels, in my opinion, although may work for drying glassware if it does not leave lint behind as cotton sometimes does.



Basketweave

Warp: Cloud.

Weft: Anthracite.

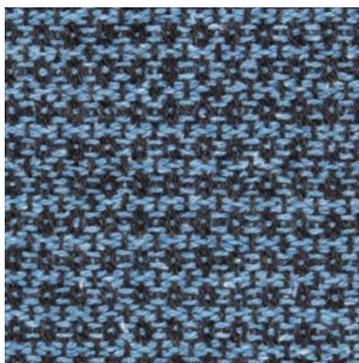
Setts: 18 epi; 21 ppi.

Shrinkage in length: 13%.

Shrinkage in width: 7%.

I wove my first basketweave sample at the plain-weave sett of 14, and it was gorgeous. It felt

like chenille coming off the loom, but the wet-finished version was too loose and high-lighted inconsistencies in my beat. However, when I sett the warp at 18 epi, I wove an almost perfectly balanced 3/3 checkerboard. The concentration of three ends side by side and three stacked weft threads gave the cloth a bit of sheen. This would be a great fabric for placemats, runners, and scarves.



Point twill

Warp: Anthracite.

Weft: Slate Blue.

Setts: 18 epi; 16 ppi.

Shrinkage in length: 6%.

Shrinkage in width: 10%.

I first tried a suggested warp sett of 16 for a 2/2 point twill. Although technically I would say it worked, I preferred the same twill sett a smidge tighter. While I did not get a perfectly balanced weave, I felt the beat was easier to control. This slightly thicker cloth produced at the tighter sett would make terrific towels.



Waffle weave

Warp: Cloud.

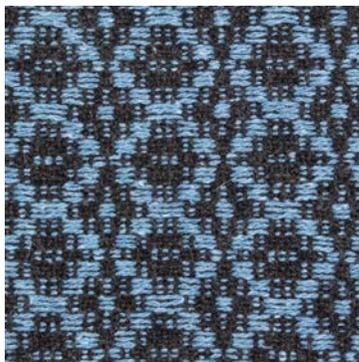
Weft: Cloud.

Setts: 18 epi; 18 ppi.

Shrinkage in length: 15%.

Shrinkage in width: 19%.

I adore waffle weave—there is just something magical about those thready boxes appearing on the fabric. At 18 epi, I was a little concerned about the potential for the floats to snag because they were about ½ inch long, although the fibers seem to stick to the ground cloth pretty well. Still, I'd be more inclined to use this waffle-weave fabric for a short, narrow scarf or cravat rather than a shawl.



Overshot

Warp: Anthracite.

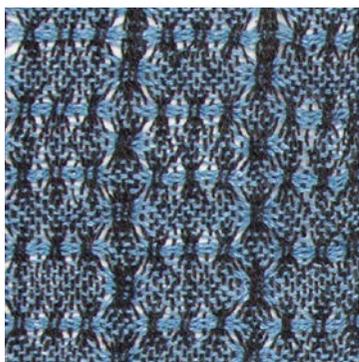
Weft: pattern, Slate Blue; tabby, Anthracite.

Setts: 15 epi; 28 ppi (14 pattern/14 tabby).

Shrinkage in length: 8%.

Shrinkage in width: 6%.

The overshot sample was my favorite. Not only did the yarn show off the motif beautifully (gorgeous on both sides), the sturdiness and slightly mottled look gave the sample a vintage vibe. I think Eco Jeans in overshot would make fabulous placemats and table runners.



Swedish lace 1

Swedish lace 1

Warp: Anthracite.

Weft: Slate Blue.

Setts: 12 epi; 12 ppi.

Shrinkage in length: 14%.

Shrinkage in width: 15%.

Swedish lace 2

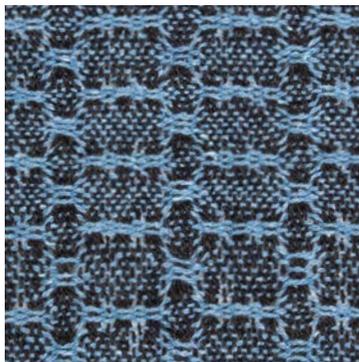
Warp: Anthracite.

Weft: Slate Blue.

Setts: 15 epi; 17 ppi.

Shrinkage in length: 13%.

Shrinkage in width: 15%.



Swedish lace 2

I tried Swedish lace at two warp setts: 12 and 15 epi. Both fabrics are beautiful. The fabric sett at 12 epi would make a stunning, elegant, diaphanous shawl. The fabric with the tighter sett was still lacy but had more integrity. I also felt that the design wove more proportionally at 15 epi, although the deflection in the final cloth was a little less pronounced. I see scarves (at both setts) and runners (at the tighter sett) for this yarn in this weave structure.

FINAL THOUGHTS

Eco Jeans was a lovely surprise—so soft and almost woolly, belying its denim and plastic beginnings. It's a versatile cotton blend that could serve as a wool substitute for someone with

protein-fiber allergies. The cotton makes it easy to care for, and the 1-kilogram put-up just begs to be woven into yardage. I cannot think of a better second life for old jeans and plastic bottles. 

CHRISTINE JABLONSKI *thought learning to weave 11 years ago would help her reduce her yarn stash accumulated over 11 years of knitting. She was so wrong.*

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Designer/Weaver	Project	Page	Structure	Shafts	Levels
Allen, Malynda	Prairie Bloom Towels	44	Plain weave and huck with color-and-weave	4, Inkle	All levels
Irwin, Alison	Light Sussex Color-and-Weave	68	Twill and basketweave with color-and-weave and clasped weft	4	I, A
Jablonski, Christine	Pen and Ink Linen Towels	48	Twill with color-and-weave	4	AB, I, A
Jarchow, Deborah	Eclectic Color-and-Weave	41	Plain weave with color-and-weave	RH	All levels
Kardell, Ellen	Fulled Mug Rugs	30	Deflected doubleweave	8	AB, I, A
Miller, Merriel	Mid-Century-Modern Runner	34	Twill with color-and-weave	7	All levels
Mitchell, Barbara	Shifting Shadows	54	Plain weave and twill with color-and-weave	6	I, A, D
Morris, Rebecca	Subtle Shift Towels	38	Huck lace with color-and-weave	4	All levels
Perrot, Véronique	Square Fancy <i>Chèche</i>	62	Twill with color-and-weave	8	AB, I, A, D
Schopf, Annette Swan	Fraternal Twins	51	Shadow weave and huck	4	AB, I, A
Taylor, Jannie	Violet Waves	58	Shadow weave	8	I, A, D

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced. "All levels" includes very new weavers. RH = Rigid Heddle, D = Dobby suggested but not required

YARN SUPPLIERS

Brown Sheep Company, brownsheep.com (Kardell 28, 30).

Cotton Clouds, cottonclouds.com (Jarchow 41; Mitchell 54).

Georgia Yarn Company, gayarn.com (Allen 44)

Great Northern Weaving, greatnorthernweaving.com (N. Taylor 24).

Halcyon Yarn, halcyonyarn.com (Winter 18).

Lofty Fiber, loftyfiber.com (Jablonski 48; Perrot 62).

Lone Star Loom Room, lonestarloomroom.com (Jablonski 72).

Lunatic Fringe Yarns, lunaticfringe yarns.com (Winter 18).

Maurice Brassard et Fils, mbrassard.com (Irwin 68; Morris 38).

Weaver House, weaverhouseco.com (Schopf 51).

The Weaver's Loft, weaversloft.com (N. Taylor 24).

WEBS, yarn.com (Allen 44; Miller 34).

Yarn Barn of Kansas, yarnbarn-ks.com (Allen 44, J. Taylor 58).



Véronique Perrot's Square Fancy *Chèche*, p. 62

FINISHING TECHNIQUES

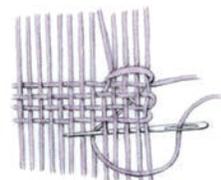
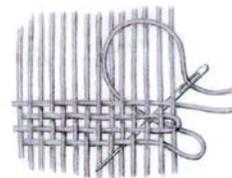


Twisting (or plying) the fringe

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

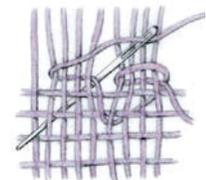
Double (Italian) hemstitching

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle. Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.



Simple hemstitching

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, 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 same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle-weave the tail into the selvage and trim.



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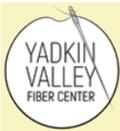
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A Memorable “Year to Remember” Blanket

By Robin Lynde

A year or so back, I planned and wove a series of what I called “A Year to Remember Blankets.” If this sounds familiar, it might be because I wrote about the process in the November/December 2022 issue of Handwoven. The basic premise behind the project was to weave a blanket in which the weft color signifies the daily high temperatures in a specific place throughout a special year with each day represented by two weft picks.

In retrospect, I am amused by my first attempt at these blankets, a story I didn't share in my original article. I planned to weave blankets for my close family members—my three adult children, my brother, and my husband. I used their wedding years and locations to plan the color order for the blankets. The blankets were meant to be surprise Christmas presents, but my daughter Katie was in on the planning.

In talking to her about the project, I wondered if the most significant aspect of temperature would vary depending on where someone lives. Katie grew up in California's Central Valley where conversations about weather tend to concentrate on heat, including how many days are over 100 degrees (in 2022, we broke the record of 41 days). Katie went to school in Texas and ended up in Vermont for a few years, which is where she married before returning to Texas. Maybe for a California girl moving to Vermont, significant weather would



Photos by Katie Jolander

Top left: Detail of a few picks of clasped weft. Right: Robin's grandchildren enjoying the temperature blanket. Bottom left: Careful calculations and perseverance resulted in a blanket that captures the high and low temperatures in Vermont for the year 2011.

focus more on the low temperatures during the winter than the relatively mild summer temps. How was I to include both in one blanket? That first detour made Katie's blanket different from the others—and a challenge.

I chose clasped weft to indicate lows and highs for each day. Because Katie was in on the plan, I let her choose colors. The temperature range for the Vermont year (2011) was from 20 degrees below zero (two days) to the 90s (two days). Katie chose 13 colors to represent each decade of temperatures within that range.

I liked the idea of clasped weft, using the two colors for each day, but I had to decide about the placement of the clasp. It could go anywhere, but I felt it would be more “correct” to adjust the position of the join based on how daylight hours change throughout the year. The proportion of colors for low temperatures would be more in the winter and less in the summer. I made a chart and drew lines to indicate the change in daylight hours throughout

the year (about 9 to 15½ hours from January to July).

The planning was done, and I was ready to weave. I didn't think I'd left these blankets until the last minute—I still had two weeks before Christmas! However, this project took an extraordinarily long time, and I had to pay a lot of attention to detail. Color changes were frequent, and I was keeping track of two colors for each weft pick as well as the placement of the join. No audiobooks while weaving this project! It took me about five times longer and required a lot more concentration to weave this blanket than to weave a “normal” blanket.

The rest of the blankets included only high temperatures, and I finished those just before Christmas. The family was thrilled! 

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