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ISSUE 137

NOVEMBER/DECEMBER 2007

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FROM THE EDITOR | Madelyn van der Hoogt

There's a lot in this issue about our history—that is, the history of the twentieth-century revival of handweaving in the United States. I became a weaver in the 1980s, after the revival was well on its way. I didn't know anything about that, of course; I thought weaving had always been there. It didn't strike me as miraculous that in my nearby town of 60,000 in the middle of rural Missouri, I could visit a store called The Weavers' Store—full of weaving books, all kinds of looms, and shelves and shelves of yarn. Frequent workshops by famous weavers from afar were held there (in tapestry, drawlooms, transparencies, rugs, block weaves, and more). New books, looms, yarns, and classes were added almost weekly. You had to visit often or you'd miss something.

I didn't know when I went to my first guild meeting (of what is now the Columbia Weavers and Spinners Guild) that I'd still be in touch with many of its members twenty-five years later, no matter where I moved. A weavers' guild is like a family. Your home guild is your family of origin.

I loved the stories they told of their early meetings. Established in 1947 on a weaver's front porch, the Columbia guild met monthly in members' homes. The membership had to be limited to fit in them, so they had requirements for joining. As I remember, you had to actually weave something. You showed them your stuff and were then admitted (or not?) by secret ballot.

They served tea in silver tea sets and dressed up for meetings (dresses, stockings, heels; see "When We Wore Pearls," pages 66–67). They were all women. You had to commit to a weaving project at the start of each new year, and during it, you presented a program about your project. You could rent a loom for twenty-five cents a week. As early as the 1950s, they demonstrated at the county fair and entered their work in exhibits there. In guild minutes from the late 1950s, in fact, one member reports that other organizations "are complaining that too many blue ribbons at the Boone County Fair are going to weavers." By the end of the 1950s, guild membership reached eighteen and the guild had outgrown weavers' homes.

In the 1980s, there were 100 members and they met in a church rec hall. The weaving requirement had been eliminated along with the secret ballots. You only needed an interest in weaving to join. That was lucky for me because that was all I had—a sudden, passionate interest. From my first meeting, guild members were my teachers and friends. Much of the revival of handweaving is owed to weavers' guilds.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief proposal or description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239, or e-mail her at madelyn@interweave.com. Note that your submission does not have to be related to an issue theme. Themes are a focus only—if you have a great idea or an especially successful project, we'd love to share it with our readers. Send submissions six months before the issue date. For more information about future themes, visit: www.interweave.com/weave/handwoven_magazine/future_issue.asp.

January/February 2008: Weft- and Warp-faced Weaves (rugs, runners, tapestry, more).
March/April 2008: Spring is for Lace (Bronson, huck, and Swedish lace; canvas weaves; spaced threads; bright spring colors; linen, silk, and cotton; iridescence).

May/June 2008: Fabrics for Interiors (coordinated textiles to decorate a room; Fabric Forecast fabric designs; announcing Synchronized Swatches contest winners).

September/October 2008: Weaving Worldwide (projects inspired by weaving around the world—Japan, Scandinavia, Latin America, India, Africa, Turkey, and more).

November/December 2008: Fulling and Felting (fullled fabrics, fabrics with holes that don't ravel, fabrics with waves and bumps—the magic that happens with wet finishing).

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SEPTEMBER/OCTOBER 2007!

I was so pleased to see an article and project for Weavettes! I bought a couple of these little looms a few years ago, but since then I have been at a loss as to what to do with them.

—Michelle Myers
via e-mail

ILLUMINATING ISSUE!

What a great issue (September/October 2007)! It is fresh and fun and inspiring on so many levels. Hearing from the younger generation of designers was particularly interesting, and I hope you will showcase their work as much as possible.

I was also excited to see Catherine Leary's project for Weavette looms. Little looms are a great hook for new weavers. I have a website, www.eloomanation.com, about handheld looms such

as the Weavette. I do this just for fun, and I hope to hear from other people who love this loom as much as I do.

—Jana Trent,
via e-mail

LOOKING FOR A WEAVER

First let me tell you how much I enjoy your magazine (although I wish you would not have issues devoted to just one thing). I hope one of your readers out there might know something about a weaver named Annie Poole. I bought her 1946 Macomber loom six years ago. I know she lived in California at the time of her death. I understand she was a fantastic weaver, helping to reproduce old weavings from South America, and that she wove on this loom until her early nineties.

—Paulette Strandberg
Via e-mail, dpstrand@rockisland.com



PHOTOGRAPH COURTESY OF CINDIE KITCHIN

TOWELS BRING GUILDS TOGETHER

Saturday Handweavers Guild of Medford, Oregon, hosted a towel exchange to bring the Southern Oregon Guilds closer together. In September of 2006, Rogue Valley Handweavers Guild of Medford, Far Out Fibers of Grants Pass, Klamath Weavers & Spinners Guild of Klamath Falls, Webfoot Weavers and Fiber Arts Guild of Brookings, and Umpqua Weavers Guild of Roseburg were invited to join in the exchange along with our guild. We ended up with thirty-four participants, twenty-five of whom were able to attend a potluck luncheon at Llamas & Llambs Boutique in Jacksonville. It was a wonderful way to get to know members of other guilds. Everyone had a personalized name badge showing their towel pattern and we all went home with a bundle of assorted towels. Each guild received a notebook with all the drafts, the weavers' bios, and color photos or swatches for their guild library. We all agreed that we need to do this again!

—Cindie Kitchin
Grants Pass, Oregon



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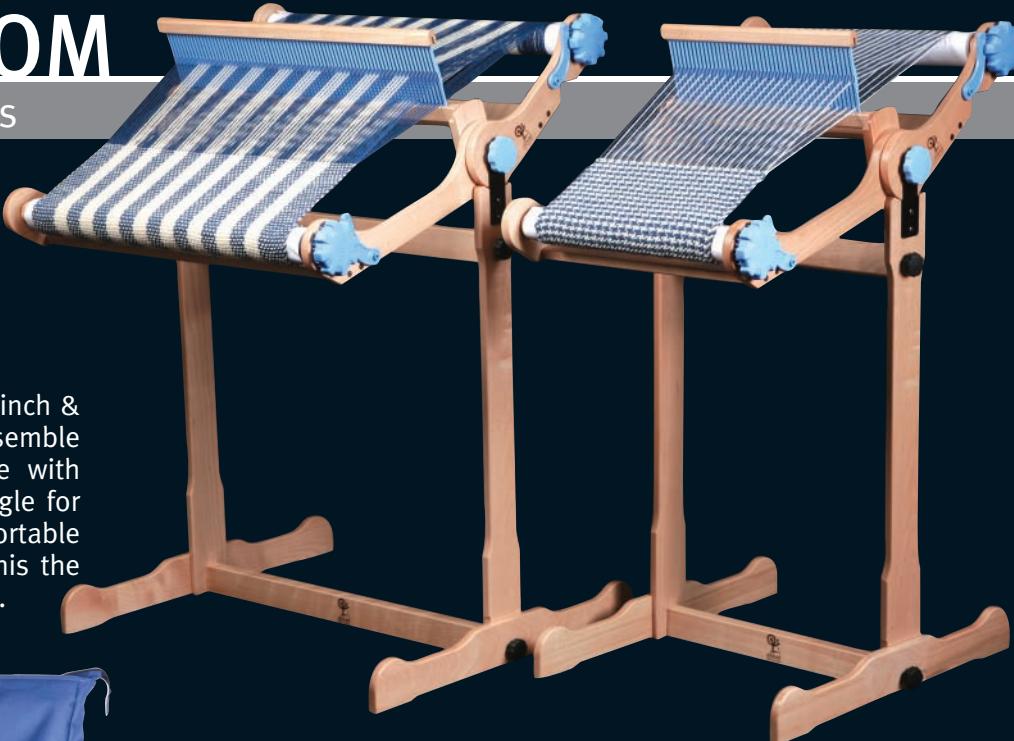
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PHOTOGRAPH COURTESY OF PINKY SHMERLER

EACH ONE, TEACH ONE

I believe it is the responsibility of weavers to educate and teach the art and craft of handweaving. A weaver of more than fifty years, I began teaching my grandchildren to weave when they were tall enough to reach the foot treadles.

Ben, age ten, has been weaving for four years. His latest project is a ninety-two-inch log cabin runner for his family's dining-room table.

Sarah, age eight, has been weaving for three years and recently designed and wove cotton chenille towels for her bathroom.

Natalie, age four, has just woven her first project, a brightly colored runner for her kitchen table. Let's keep weaving alive: take the time to teach a child or an adult to weave.

—Pinky Shmerler
Boca Raton, Florida

HELP!

I would love to see an issue that discusses working with variegated yarns. I love color! I somehow end up with all my yarns being variegated whether I buy or dye them! I have a failure on the loom right now—an overshot pattern with variegated yarn that turned out muddy (I loved the issue on overshot!).

Hedy Lyles, via e-mail

Stay tuned! We have a new feature called *Yarn of the Hour* and we plan on tackling weaving with space-dyed yarns soon!

CORRECTIONS

MARCH/APRIL 2007

The setts for Bambu 12 in the Yarn Chart, page 94, should be 20, 30, 36.

MAY/JUNE 2007

In Katherine Buenger's article "Co-ordinated Fabrics for a Bathroom," pages 30–32, some of the treadling sequences produce floats at the selvedges. Add floating selvedges to this project, one on each side.



Pastimes

Super soft, this 10/2 Soy Silk® has been hand-dyed by Conjoined Creations. These vibrant colorways were inspired by the Fabric Forecast in *Handwoven* magazine. Sett at 24 epi for plain weave and 32 epi for twill. Pick a multi-color for your warp, and choose your weft from the semi-solid colors. This yarn would make excellent a choice for scarves or a shell top.

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WELCOME, NEW WEAVERS!

Alice Bertschy Kadish Weaving Center, Milwaukee, Wisconsin. Instructor: Susan Buss. Students: Ashlee Baumann, Ann Lebaron, Jamie McGhee, Nancy McLure, Amanda Tollefson.

Kelli Arrington, Round Hill, Virginia. Students: Christian Anderson, Taylor Anderson, Teresa Anderson, Janet Fullerton, Sue Haught, Deborah Lemann, Linda Neal, Diana Shofkom, Nancy Smith.

Crossnore Weavers and Gallery, Crossnore, North Carolina. Instructors: Lisa Banner, Betty Blackerby, Shirley Gragg. Student: Brenda Vititoe.

Fiber Garden, Black River Falls, Wisconsin. Instructor: Susan Frame. Student: Wendy Storch.

Fiberwood Studio, Milwaukee, Wisconsin. Instructor: Barbara Chappell. Students:

Susan Durant, Jennifer Hall, Bonita Leisster.

The Fine Line Creative Arts Center, St. Charles, Illinois. Instructor: Heather Winslow. Students: Robert Bourne, Joseph Coenen, JoAnne McElroy, Adam Robersmith.

Guthrie Art Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Cyndi Lepley, Kay Myers.

Heritage Spinning & Weaving, Lake Orion, Michigan. Instructor: Sammie Martin. Students: Debra Groth, Anneliese Pruett, Devon Warren, Linda Yonkos.

Homestead Quilting, Alamogordo, New Mexico. Instructor: Barbara Howard. Student: Ken Kern.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Liana Harvath, Casey Lauger, Elizabeth Petry,

Tunde Schuschke, Jeremy Shank, Sue Shank, Linda Shepard, Katy Shupp.

Michigan Fiber Festival, Hastings, Michigan. Instructor: Ann Niemi. Students: Patricia Bergstrom, Denise Cook, Nicole Greter.

Northwest Arkansas Summer Fiber Seminar, Bella Vista, Arkansas. Instructors: Linda Long, Sharon Loyd, Joyce Lynch, Laura Redford, Marilyn Stewart. Students: Raydeen Gaddy, Florence Johnson, Barb Kempke-Becker.

Rose Path Weaving, Lindale, Texas. Instructor: Janice Kelly. Students: Haylee Bazil, Nanci Evans, Jennifer Hering, Katherine Karaki.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Nancy Frantz. Students: Gale Wolff, Sandy Wolken.

The Weavers' School, Coupeville, Washington.

Instructor: Madelyn van der Hoogt. Students: Margy Altmix, Lawrence Bennett, Kathy Crone, Usch Engelmann, Sandra Eskra, Eda Lee Haas, Denise Janetos, Susan Lauzac, Joyce D. Oates, Mardi St. Laurent.

The Weaving Works, Seattle, Washington. Instructor: Carol Jorstad. Students: Ruth Darden, Carla James, Mitch Lai, Patty Olejko, Robert Paulson, Karlin Richardson, Mary Whitlock.

Webs, Northampton, Massachusetts. Instructor: Carol Birtwistle. Students: Susan Beech, Julie Boomsma, Susan Cole, Marjorie Dewey, Jonathan Eckard, Garth Grantier, Jessica Ouimet, Peggy Van Dyke.

Wooly Bully, Tallahassee, Florida. Instructor: Ramona Abernathy-Paine. Students: Michelle Morris, Erica Puckett.

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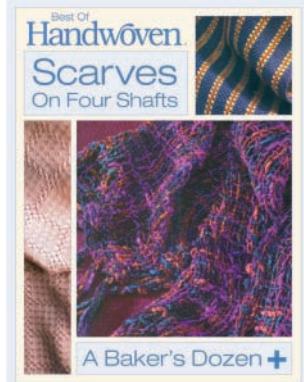
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As of press time, those of you who participated in *Handwoven's* online poll from the September/October issue stated that when you weave

- 41%** keep a basic supply of cotton and wool on hand and buy a few new yarns to supplement.
- 31%** buy new yarn even though you have a stash you hide from your family.
- 26%** primarily use yarns from your stash.
- 2%** use up your yarn so fast that you don't have a stash.

Free Projects: *Handwoven's* Bag of the Month Series

Visit our website each month and download a free bag pattern. Here is a lineup of the bags for 2007.



September — Marie Kawano presents an elegant purse on a simple peg loom.

October — Patricia Springer's bag illustrates the newly revised "Beginner's Corner" in the September/October 2007 issue. Her eight-shaft deflected doubleweave fabric is used for both a scarf and for October's Bag of the Month.

November — Diane Ferguson weaves with wire to create a tiny purse (see photo above) for small treasures.

December — Rosalie Neilson uses warp rep in shiny threads to create an elegant handbag for the holidays.

There is still time to enter our next contest

SYNCRHONIZED SWATCHES

Visit handwovenmagazine.com for details.

WEBSITE BONUS PROJECTS AND ARTICLES

Scarves in the Yarn of the Hour



Diana Sanderson wove these beautiful scarves on one warp! The warp yarn is Sea Silk, combining silk and Seacell, an ecofriendly yarn made with seaweed (see pages 62–63).

From Beginner's Corner:
Create a bevy of scarves for the holidays in this appealing four-shaft twill by tying on endless warps. Harrisville Designs' Shetland yarn comes in an array of colors that full to a rich, warm, softness.

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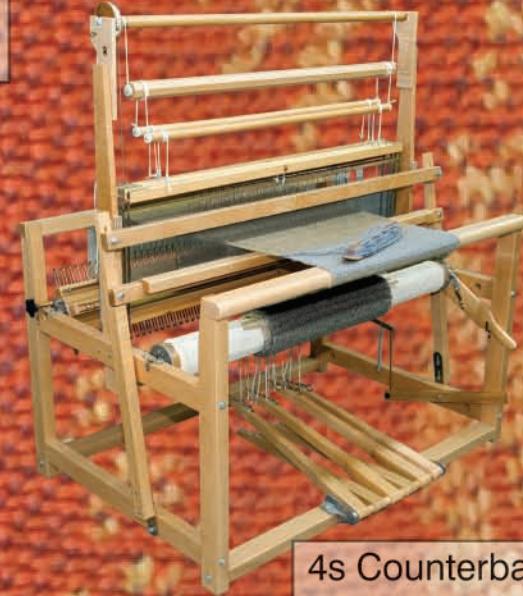


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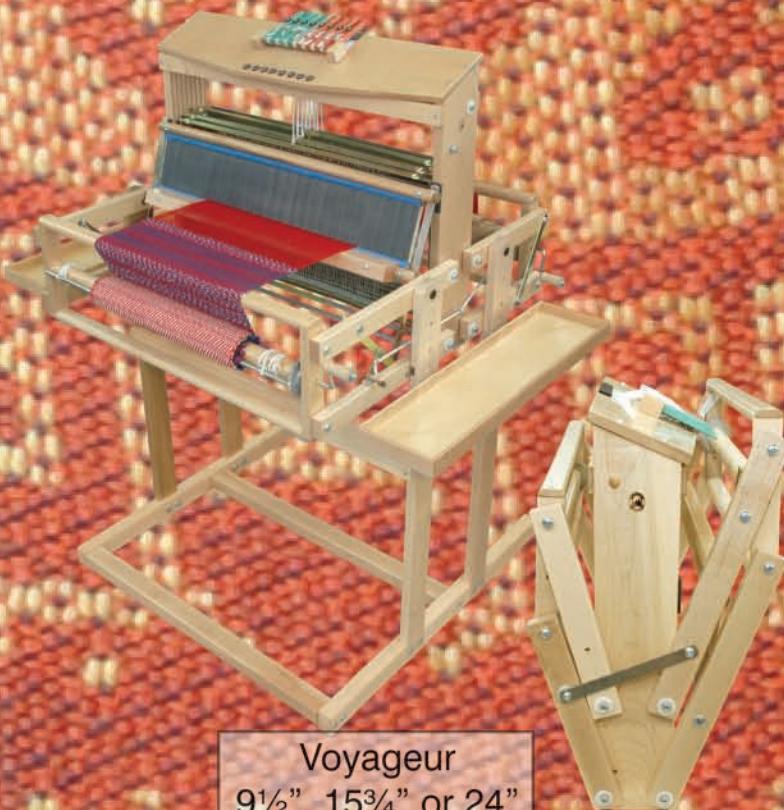
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Tie One On!

Actually: Tie more than one on! The two scarves on page 15 are woven on the same threading but on different warps. The second warp was “tied on” to the first, thread by thread.

This might seem like a time-consuming process, but it takes less time than threading from scratch. Moreover, you don’t have to worry about whether or not the threading is correct—you’ve tested that with the previous warp.

There are several reasons to tie on. One is that you ran out of warp before you ran out of ideas. Another is: You want to weave the same thing but in different colors. Especially with a narrow warp as for these scarves, tying on for many different-colored pieces is fun and rewarding.

Here are easy steps for tying a new warp to an old one.

Wind the new warp

Wind the new warp with the same num-

ber of ends as the old one. It’s a good idea to check these numbers carefully. If you are missing ends or have extra ones after you’ve tied on, you’ll know something is wrong somewhere, and you can correct it. Tie a choke tie about 20" from the cross end of the warp (Photo a).

Take the new warp to the loom

Cut the loops of warp at both end pegs and take the warp to the loom. Place lease sticks in the cross and secure them to the loom so that you have easy access to the ends of both warps (Photo b).

Tie the ends together

Starting at the right if you are right handed or the left if you are left handed, take the first end from each warp and bring the two ends together (Photo c). I usually pick up the old end in my left hand and bring the new end to it with my right hand. Then tie the two ends together in

an overhand knot (Photo d). Determine a length of knot tails that you intend to keep relatively consistent, mine are usually about 1" long. Continue, tying each knot so tails are about the same length (but not worrying compulsively). Listen to music or a book on tape and enjoy the process; no thought is necessary.

Take knots through reed and heddles

When all the knots are tied (Photo e), remove the lease sticks. Pick up the warp chain at the choke tie and pull firmly; all the knots will straighten up like good soldiers. Remove the choke tie and turn the beam so that the knots are about 1" from the reed. Then pick the warp threads up in groups (about 1" worth) and move them up and down to jiggle the knots through the reed. Do this in the middle of the reed where the teeth are most flexible (Photo f). When the knots are all through the reed (Photo g), turn the



a. Tie a choke tie



b. Place lease sticks in the cross



c. Bring ends together



d. Tie an overhand knot



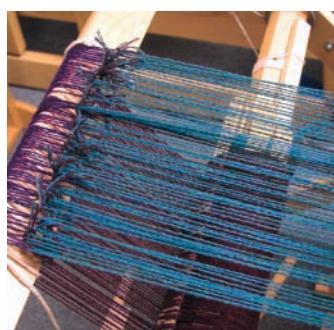
e. Repeat with all warp threads



f. Shake the knots through the reed



g. Move the knots to the heddles



h. Beam the warp

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for these soft, fulled scarves, visit
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beam so that the knots move to about 1" in front of the heddles. Then jiggle them through the heddles the same way as through the reed.

Beam the warp

When the knots are all through the heddles, continue winding (Photo h). The old warp will wind around the warp beam until the knots arrive and the new warp begins winding on. Pack the layers as the warp winds around the beam just as you always do. If you use heavy, smooth paper or sticks, the knots should not cause any irregularities. When the ends of the new warp reach the reed, tie on the warp as usual to the front apron rod, and you're ready to go!

Some tips

An overhand knot is probably the easiest and most secure knot to use for tying on. It is also bulky. Be sure that the dents of your reed can accommodate the knot before you start tying. A 15-dent reed, for example, will not accept knots made by tying together two ends of Harrisville Shetland.

A weaver's knot is just as secure but less bulky. This knot is well worth learning to use, but it is much easier to learn if someone shows it to you than by trying to follow a diagram.

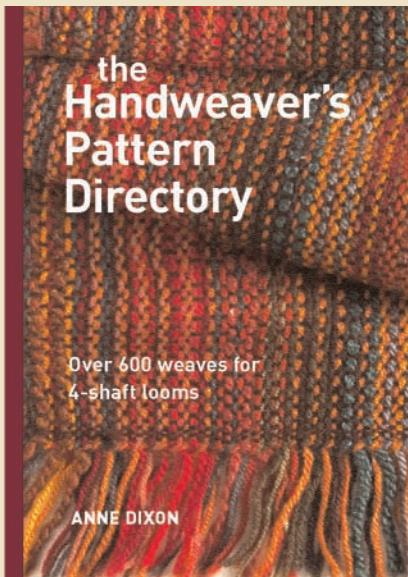
If you finish tying the knots and you have an end from the new warp left over, go back and look carefully for any ends of the old warp that you might not have tied. You don't want to add a thread after the warp is beamed and look at it dangling off the back beam for the length of the new warp!



anticipation

new books

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The Handweaver's Pattern Directory

Over 600 Weaves for 4-shaft Looms

Anne Dixon

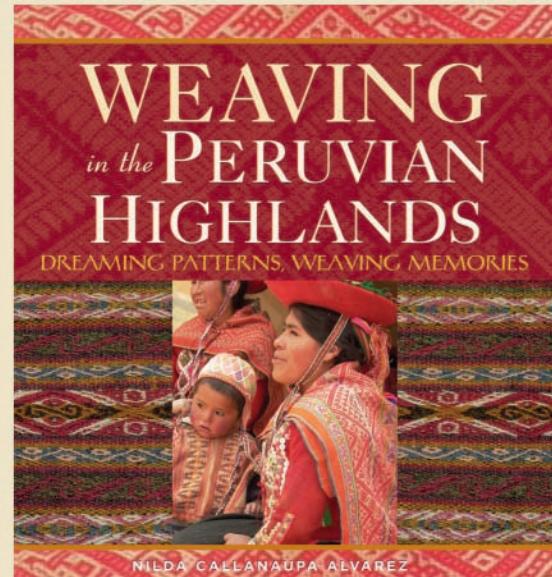
This weaving compendium is destined to become the next reference tool on every weaver's bookshelf! *The Handweaver's Pattern Directory* is a full-color practical guide to weave structures for 4-shaft looms that features drafts for 600 weaves including twill, zigzag, diamond, herringbone, block drafts, and specialized techniques. Each structure includes a color photograph, threading and treadling sequences, and degree of difficulty. Readers will find sections on tools and equipment; types of fibers and yarns; weaving basics; finishing techniques; ideas to encourage experimentation with different yarns, looms, and colors; and a full glossary of international weaving terminology.

The compact size and lay-flat binding of this book makes it convenient for keeping near the loom. *The Handweaver's Pattern Directory* is a refresher for experienced weavers and a great starting point for new weavers learning weave structures.

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Nilda Callanaupa Alvarez

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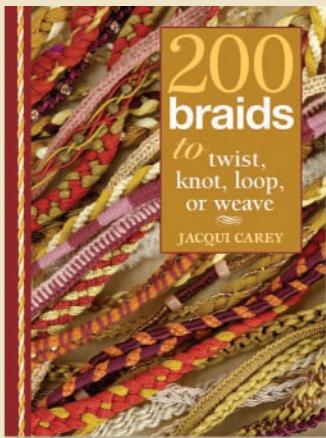
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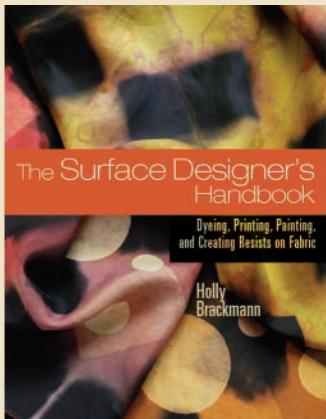
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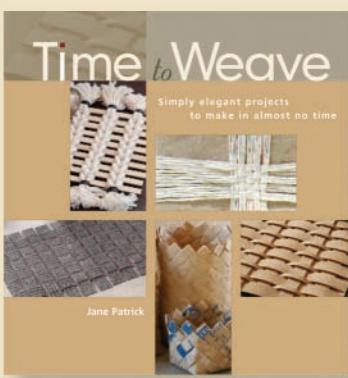
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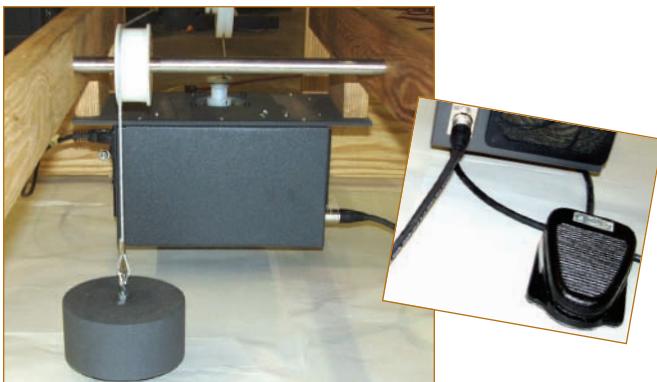
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Handwoven is devoting this issue's review section to sewing books that will help weavers use handwoven fabrics for quick holiday gifts and overcome their sewing fears.

**LAST-MINUTE FABRIC GIFTS: 30
HAND-SEW, MACHINE-SEW & NO-
SEW GIFTS**

Cynthia Treen

New York: Stewart, Tabori & Chang, 2006. Hardbound, 144 pages, \$24.95. ISBN 1-58479-485-2.

Divided into four sections based on the estimated time to complete the projects (from Less-than-One-Hour-Gifts to More-than-Three-Hour-Gifts), this book includes a multitude of simple projects that lend themselves nicely to the use of handwovens. From the book's strong focus on fabric, a lovely feeling of textile reverence is created. As with most project books, some projects are stronger than others (this judgment, of course, is primarily the result of personal taste).

Of the thirty projects, a select few, such as the recycled sweater hats and felted roving stones, are not applicable to weavers. There are, however, some projects using recycled materials such as bags from neckties or coat sleeves that might originally seem irrelevant but can easily be used as a template for projects using your own fabrics. The book offers a lot of small projects such as envelopes, notebooks, and belts that could put samples and scraps to good use. It seems best suited to the weaver who isn't afraid to experiment.



Last Minute Gifts opens with a crash course in textiles by discussing types of fibers and their advantages and disadvantages. It includes an extensive glossary of fiber terms and advice on how to choose the best fabric for a project. While all this information is pretty rudimentary, the basic textile knowledge would be very helpful to novices, and for those more advanced, a quick refresher never hurts. (I

of simple sewing projects designed to be "high on style, low on time" and "slightly unusual but practical." Worrall's work is informed by her experience collaborating with Martha Stewart on the Style Network, with Jack Lenor Larson, and with various textile companies.

For a weaver just beginning the adventure of sewing handwoven fabric, this book could be a fine source for ideas and

"For a weaver just beginning the adventure of sewing handwoven fabric, this book could be a fine source for ideas and designs."



learned a couple of interesting tidbits myself, such as the origin of bark cloth.)

The project section closes with handy tips on wrapping your fabric gifts with—you guessed it—fabric. Included are making creative ribbons, fabric pouches, and *pojagi* (Korean patchwork wrapping cloths). A final section covers sewing tools and techniques and gives a list of recommended reading and sources for supplies.

This well-rounded book offers an abundance of ideas and techniques to make use of your handwoven scraps and samples as well as inspire you to make new cloth.

—Liz Good

**SIMPLE GIFTS TO STITCH: 30
ELEGANT AND EASY PROJECTS**
Jocelyn Worrall

New York: Potter Craft, 2007. Paperbound 128 pages, \$19.95. ISBN 978-0-307-34756-5.

A graduate of Rhode Island School of Design with a degree in textile design, Jocelyn Worrall has put together a group

designs. Most projects can be done in an afternoon or less. The sewing, based on simple concepts, requires only basic skills.

Projects are divided into three groups: Gifts for Special Occasions, Gifts for the Home, and Gifts for Babies and Children. The author's often valid thesis is that we are most inspired when we are sewing for others, hence the gift theme. Many of the projects are quite small and would be a good use for thrums: e.g., a fabric box, fringed sachet, hair decoration, toy bunny, and coasters. Other projects such as Wave Place Mats, Pin-Tucked Table Runners, Fanned Bag, or Pleated Wool Scarf require larger lengths of fabric but employ only minimal stitching to create an interesting object.

The projects are clearly intended for commercially produced fabrics, so not every idea is appropriate for handwoven fabric. For example, where vinyl is used it would be difficult to substitute woven fabric. In other cases a handwoven fabric can be adapted. A highly fulled textile could be substituted for the terry cloth of

the child's toy, for the ultrasuede flower hair ornament, or for the fleece hat and mittens. Where required, a soft fabric can be stiffened with iron-on interfacing. Weavers may need to make adjustments in the fabric layout for efficient weaving. For example, if a project calls for a short but wide piece of fabric, one could instead weave a long but narrow piece. There are enough usable ideas and adaptable projects to make this book worthwhile for the weaver interested in learning ways to sew good cloth into very special gifts.

—Louise Bradley

GIFT WRAPPING WITH TEXTILES: STYLISH IDEAS FROM JAPAN

Chizuko Morita

New York: Kodansha International, 2005. Paperbound, 95 pages, \$19.95. ISBN4-7700-2736-2.

Furoshiki is an elegant cloth used for centuries in Japan to wrap and carry bundles. Chizuko Morita extends this tradition into creating textile wrappings for just about anything: from CDs and books to wine bottles and gift baskets. Included,

too, are ways to fold and tie pieces of cloth to make a backpack, cover for a coat hanger, carrying bag, wastepaper basket cover, cushion cover, and more.

The book opens with a discussion of choosing cloths for wrapping. For most purposes, they are square pieces from about eighteen inches to ninety-six inches on a side. Traditional furoshiki squares are hemmed on two sides—the selvedges form the other two sides. In cases where the wrapped item is not given as a gift, the cloths are kept and reused.

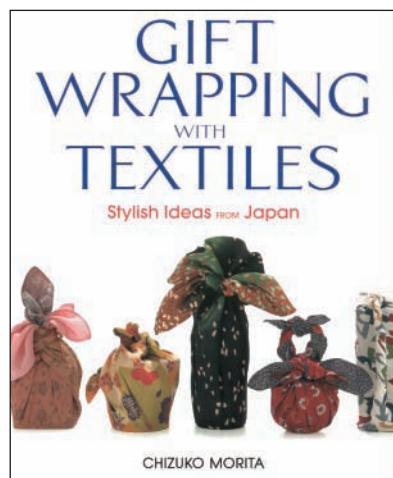
The wrappings are made by shaping and tying the fabrics using three basic knots (a square knot, a single knot, and a plain knot). The shapes are made by twisting, folding, and pleating the fabric between knots. The knots themselves become decorative parts of the wrapping,

forming flowers (roses, cherry blossoms, carnations) and animals (rabbits, goldfish, a long-tailed pheasant, and "perky puppy dogs" and "cute kitties"). One wrap is folded to make a kimono for a wine bottle. Another makes a holiday wreath for the door.

All of the wraps are accompanied by step-by-step photos and clearly written instructions. I quickly and easily used a piece of handwoven fabric (twenty inches square) to make a tissue box cover.

Although not many of us have large squares of handwoven fabric to use for wrapping gifts, several of the smaller wraps for decorating interiors are very appropriate for handwovens, like wraps for baskets, small boxes, vases, and cushions.

—Madelyn van der Hoogt



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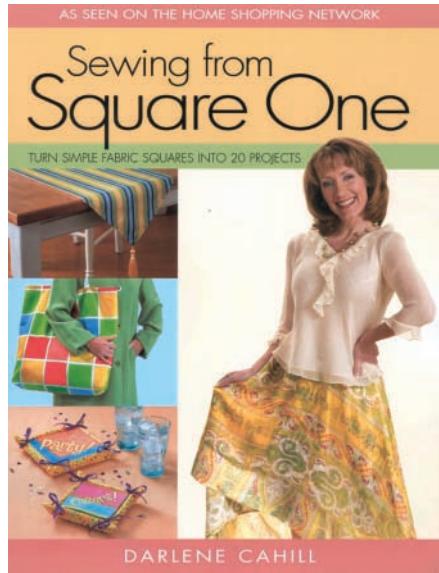
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**SEWING FROM SQUARE ONE:
TURN SIMPLE FABRIC SQUARES
INTO 20 PROJECTS**

Darlene Cahill

Chanhassen, Minnesota: Creative Publishing International, 2006. Paperback, 96 pages, \$18.95. ISBN 978-1-58923-275-4.

At first glance, *Sewing from Square One* by Darlene Cahill doesn't seem like the kind of book readers of *Handwoven* magazine would find useful. "As seen on the Home Shopping Network" isn't



on the cover of any publication in my weaving library. But I am an experienced sewer, so grabbing a scrap of handwoven fabric and whipping it up into a pretty wine holder for an instant gift isn't a stretch. But there are many handweavers

out there who consider themselves sewing-challenged. Maybe they never learned to sew or are still wrestling the demons of the eighth-grade-apron experience. And with a wardrobe full of scarves and throws on every horizontal surface where one might consider sitting, what else can one do with a square or rectangle of fabric?

This book is for the beginning sewer, or the sewer who hasn't looked at a sewing machine in a very long time. The projects are really simple, requiring only a conventional sewing machine and a few sewing supplies. There are very detailed step-by-step directions for all projects, which include pillow shams and duvet covers, table runners, totes, book covers, sachets, some simple garments, the wine tote, a warming rice bag, napkin trays, hanger pockets and a scarf from yarn scraps. If your guild is having a sale, many of the items in here would be quite welcome for holiday gifts!

What I like most about this book is its simple step-by-step photos and directions, bulleted list of supplies, and extra sewing tips in the margins. For the new or just returning sewer, this book and a square of handwoven fabric will jump start you into some fun projects while you are learning or relearning some sewing basics.

There is a clearly written and carefully photographed glossary in the back of the book with basics on tools and supplies, fabric guidelines, sewing skills and tips, and sewing terms. Don't be afraid to take the basic shapes and ideas and run with them!

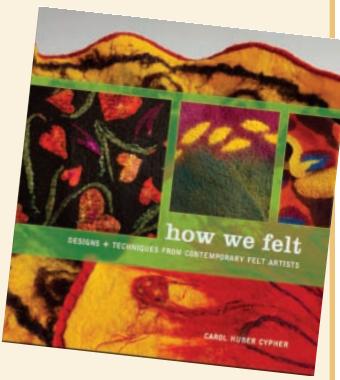
—Daryl Lancaster

New from Interweave Press

How We Felt: Designs and Techniques from Contemporary Felt Artists by Carol Huber Cypher

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Peruvian Weaver Honored at The Mountain Institute

Wade Davis first met Nilda Callañaupa Alvarez when she was twenty-two. "Simply put, Nilda is one of the most remarkable individuals I have known," says Davis, Explorer-in-residence at The National Geographic Society, in the introduction of Alvarez's book, *Weaving in the Peruvian Highlands*.

On October 25, Davis presented Callañaupa with an award from The Mountain Institute for her excellence in supporting mountain cultures and livelihoods at their annual dinner in Washington, D.C. Callañaupa will be honored alongside Steve Rendle, president of The North Face, and Greg Mortenson, founder of the Central Asia Institute.

Callañaupa has worked for more than thirty years to preserve the weaving traditions of her native culture. Born in Chinchero, she speaks Spanish, English, and Quechua and has a Master's Degree in Tourism from the University of San Antonio Abad in Cusco. In 1996, she founded the Center for Traditional Textiles (CTTC) of Cusco in Peru.

Weaving in the Peruvian Highlands, Callañaupa's new book, is unique in weaving literature because it's written from the point of view of one who is part of an ethnic culture and tradition, not an outside researcher. It includes the voices, experiences, and know-how of dozens of indigenous weavers while showing their lives and their splendid textiles in vivid photographs. Pro-



PHOTOGRAPH COURTESY OF THE CENTRO DE
TEXTILES TRADICIONALES DEL CUSCO

Nilda Callañaupa Alvarez spends much of her time working with the village weaving association. Here she coaches a group of young girls in the Jakima Club in Chinchero. Engaging the next generation in traditional weaving is an important goal of the Center.

ceeds from the book will go to support CTTC.

Many weavers have been fortunate to learn firsthand from this extraordinary woman. Mary Frame, archeologist, historian, textile expert, and a weaver, has worked closely with Callañaupa for many years. "For weavers in North America, a workshop with Nilda is that rare opportunity of experiencing a living tradition under the guidance of one who is poised between different worlds—a practicing weaver, a capable teacher, and a staunch advocate for the people of the weaving communities that CTTC represents."

For more information about The Mountain Institute, visit www.mountain.org. To learn more about the CTTC, visit www.incas.org/SPChinchero.htm. To order a copy of *Weaving in the Peruvian Highlands*, visit your local bookstore or weaving shop or Interweave Press at interweave.com.

FABRIC THAT CARRIES A TUNE



PHOTOGRAPH BY ALYCE SANTORO

Umbrella and dress are made from woven audio cassette tape and cotton by weaver Alyce Santoro.

Sonic Fabric, conceived by Alyce Santoro, is woven by hand from cotton and prerecorded audio cassette tapes. To make the cloth "play," simply draw a tape head over the surface of the fabric and you can hear snippets of the music that is embedded in the audiotape. The tune, however, sounds more like flipping the radio dial at the speed of light, because the head is picking up multiple strands of tape holding various bits of songs. To get a clear sound, you would have to pass the tape head over one strand of audiotape at the exact same speed at which the tape was recorded.

Santoro grew up racing small sailboats on which indicators, called "tell-tails" are needed to tell the wind direction. "On my father's boat his tell-tails of choice was made from a small strand of cassette tape because it's a light, wind-sensitive, and durable material. When I was a kid I used to imagine that I could hear Cat Stevens or Beethoven's Sixth or whatever had been recorded onto the tape wafting out into the air if the wind hit the tell-tail just the right way."

Further inspiration for Santoro's fabric came from Tibetan prayer flags, which when hung in the open air are believed to send their blessings out to the world. To honor the cultural inspirations for the fabric, Santoro is working with a Nepalese craft cooperative that supports Tibetan women refugees to produce functional items from her fanciful fabric. She also works with a textile mill in Rhode Island. Santoro's work was featured on the Sundance Channel. For more information, visit www.sonicfabric.com.

SPOTLIGHT ON TRAVEL: Tennessee—The Overhill Region

The Tennessee Overhill region is named for a beautiful part of southeastern Tennessee once inhabited by the Cherokee. It includes the counties of McMinn, Monroe, and Polk and the southern portion of the Cherokee National Forest. Cloth production has been a long tradition in this region and the local citizens are proud of their textile heritage. During the 1800s, even after textile mills moved into the area, Cherokee and the settlers who moved there sold surplus handwoven cloth.

Today you will still find handweavers at work as well as rolling hills, meandering rivers, and roads where you can drive twenty miles between red lights. Geri Forkner of Tellico Plains, which is located in the heart of what the locals just refer to as Overhill, is our tour guide. A member of the Southern Highland Craft Guild, she operates the **Weaving Arts Studio** (www.weaving-school.com).

Forkner's picks for traveling weavers include a visit to **Fort Loudoun** (www.fortloudoun.com) in Vonore, a beautifully restored British fort built in 1756. On display are a number of historically accurate reproductions of British military uniforms made by the late Jim Liles, author of *Art & Craft of Natural Dyeing: Traditional Recipes for Modern Use*.

In Madisonville, the **Monroe Area Council for the Arts** (www.monroearts.com) produces a regional wearable-art fashion show. This year's theme is *Traditions Transformed: A Coming Out Party*. The show and associated activities will take place November 9–10. **The Morris Galleries** (www.morrisgalleries.com) in Sweetwater, will host a gallery opening Friday evening (November 9) for eleven of the participating artists.

In Englewood, a group of local citizens set about to preserve



Clockwise from top right: Typical Tennessee country, with its rolling hills and fields. Geri Forkner's Weaving Arts Studio. Ex-bounty hunter Bob Hardin of Coker Creek, is a self-taught artist who makes leather garments and knives. If you are lucky enough to bump into him, you will hear many an interesting tale.

the rich textile history of the area by establishing the **Englewood Textile Museum**, (423) 877-5455. The Industrial Revolution brought cotton mills to the small farming communities of Overhill. The mills remained the area's economic lifeblood until the late twentieth century, when they were moved overseas. At the museum, there is a collection of coverlets and chenille bedspreads.

By visiting the Overhill area, you are placing yourself within the geographic and cultural context of a classic southern Appalachian region that was greatly impacted by textiles—both industrial and handmade.

MAGGIE PARTON MURPHY and the Wauchessi Hand Weavers

Maggie Parton Murphy taught weaving at Pi Beta Phi School in Gatlinburg, which is now known as Arrowmont School of Arts and Crafts. While she was teaching, she wove six yards of material for a dress for First Lady Eleanor Roosevelt and received personal thanks from the first lady for her fine work. In 1949, she and her husband, Clarence Murphy, started Wauchessi Hand Weavers, a cottage industry in Coker Creek. They trained and employed over thirty women so that they could stay home with their children and still earn an income. Their son Ralph (whom they put to work weaving at an early age to keep him out of trouble) and his wife, Wanda, took over the business in 1969. Today it is owned by Laura Hodge, who operates the **Coker Creek Crafts Gallery** (www.cokercreekgallery.com). Hodge still employs one weaver who produces work for the gallery. "As a small community, we are very proud of Mrs. Murphy and the employment she gave many women in this area," says local citizen Esther Gray. Mrs. Murphy passed away on July 25, 2007, at the age of ninety-seven.



Wauchessi Hand Weavers storeroom, 1949. A weaver makes a strap for the draw-string bags in the foreground.

A CONVERSATION with a Versatile Weaver

Diane Kelly is about as multitalented as you can get in the weaving world. A former graphic designer, she has mastered the technical aspects of weaving and for the past seven years has served as one of *Handwoven*'s two technical editors. In addition to having written numerous articles appearing in *Weaver's* magazine and *Handwoven*, she also teaches many styles of weaving. Diane sews beautifully and is an accomplished spinner.

Diane's husband, Ronald, is an architectural blacksmith and together they manage a herd of Angora goats and Bluefaced Leicester sheep. Diane is also enamored of texture and color, which can be seen in her beautifully detailed tapestries and simple scarves in handspun that complement her technically detailed multishaft weaving. During Maryland Sheep and Wool in May, *Handwoven* visited Diane's home, located just twenty miles north of Washington, D.C.



Diane Kelly and her husband, Ronald, designed Diane's dream studio.

Handwoven: First I have to ask you about this house. It has an elevator, a beautiful weaving studio, and a room-size cedar closet for storing fleece. How did this come to be?

We need to be near the Washington, D.C., area for my husband's work, and we were lucky to find a good piece of property with a small house in Howard County just before real estate went sky-high. My husband had a workshop built for his business as soon as we bought the property. When we started designing the new house, he agreed that I could have the studio of my dreams. Currently I have eight looms, two spinning wheels, floor-to-ceiling shelves of yarn, and a couple of sewing machines. I need a big space for all of it, plus I teach. We have done a lot of the work ourselves and traded for some services. The house is our art piece! The elevator is for the "mother-in-law" suite in anticipation that one day my parents will come and live with us, and it also allows

handicapped access to the studio. I hope to open a gallery to showcase textiles and sell yarn.

How did weaving come into your life?

I'm somewhat of a late bloomer and mainly self-taught. When I was a young child, my mother kept me busy with a bag of fabric scraps. I could play with that fabric for hours! She taught me a lot of the traditional crafts such as sewing, crochet, and knitting.

I didn't know about weaving until I went to school at Rochester Institute of Technology. My plan was to study textiles, but during my portfolio interview, the dean talked me into studying graphic design. Right out of college I landed a job in Washington, D.C., and after a couple of years, I started my own graphic design firm. It ended up being a high-pressure job that demanded sixty to eighty hours of work a week. I needed an outlet to reduce stress!

I met my husband, Ronnie, in the city and after we got married, I decided that it was time to learn to weave. My husband gave me a four-shaft Leclerc loom as an anniversary present. I ordered *A Handweaver's Pattern Book* and *Learning to Weave* and taught myself to weave. The loom had come already warped with pink, yellow, and white polyester—I just couldn't deal with it! My husband couldn't believe it when he came home and found I had taken the warp off and was replacing it with 5/2 pearl cotton.

What attracted you to weaving?

I guess the best way to put it is that I enjoy manipulating thread. Although I like spinning, knitting, and sewing, for me it all comes back to weaving. I have to have a loom warped. Whether it is painting a picture in the plain weave of a tapestry or rug, designing and weaving a sixteen-shaft fancy twill, or making threads move in nonlinear ways in deflected doubleweave, it is all just so fascinating! I enjoy teaching and opening this world to others—I love it when a new student gets excited about all the possibilities in weaving.

And the goats?

We were living in the D.C. suburbs when we got our first goats, which we really weren't supposed to have on our little lot. We decided to buy a farm in Pennsylvania, about two-and-a-half hours from the city. We "farmed" long distance for a year and



Diane Kelly at home in her studio.

PHOTOGRAPH BY IZ GIPSON

then found our place here. We still have the farm. My parents live there now, and we have milled some of the timber from it for our current home.

What is a typical day like for you now?

Is there ever a typical day? We get up early and the animals come first. I try to get paperwork done next, usually spending a couple of hours doing what I need to for the blacksmith business, or if *Handwoven* is in production, I'm proofing pages. Often I spend a couple of hours working on the house—we still have a lot to do. Then if all goes well, it's my time! I wash fleece, dye yarn or roving, design my next project, sew, or weave. There are usually at least three looms warped—one with clothing fabric or scarves, one with rugs, and one with a tapestry. I try to work on the tapestry at least a little every day. I spin or knit at night after dinner, unwinding and watching TV with Ronnie. Sometimes I have a business meeting, students scheduled, or someone comes over to buy fleece, yarn, or a goat or sheep. I can say that my life is never boring. When we get really stressed, we go out and sit with the animals. Everything has a different perspective when a goat is scrambling over you and you are watching lambs play.



PHOTOGRAPH BY DIANE KELLY

"Everything has a different perspective when a goat is scrambling over you and you are watching lambs play."

When a BAR MITZVAH LOOMS

In the fall of 2004, Michael Daitch, a weaver and owner of Coat of Many Colors Handweavers Studio in suburban Detroit, received his first in a series of grants through the Artist in the School Program, sponsored by the Jewish Federation of Metropolitan Detroit, which is funded by the DeRoy Testamentary Foundation. His plan was to share his talents with the Detroit Jewish community by guiding sixth graders in religious school as each of them weaves a *tallit*, a Jewish prayer shawl, in preparation for a bat or bar mitzvah.

The first round of classes was such a success that the Jewish Federation continued to support the program, allowing Daitch and his weaving partner, Jim McCutchen, to serve as artists-in-residence at numerous synagogues. In the past three years, their students have created over 125 beautifully woven prayer shawls, some of which have been donated to bar/bat mitzvah students in Russia.

Reflecting on the project, Daitch states, "It's a joy to see kids sit down at a loom for the first time and pick up skills in spite of their initial hesitation. Like a miracle, twenty minutes



Twelve-year-old superweaver, Michael Rosenthal weaves his tallit while Jim McCutchen, artist-in-residence along with Michael Daitch, looks on.

PHOTOGRAPH BY MICHAEL DAITCH

later, they are weaving with great proficiency."

Daitch continues to innovate, adapting his original program for children with special needs. While all children respond well

to the kinesthetic learning style of the program, Daitch found that children with autism or other learning disorders do particularly well at the loom. The parents of one participant were so thrilled with the success of their child that they chose to fund the program for as long as their synagogue continues it.

Working with area temples and synagogues through community grants as well as private funding, Daitch and McCutchen continue to initiate projects, including an

ambitious intergenerational effort teaming bar/bat mitzvah students with their parents and grandparents as each weaves a tallit at the Jewish Community Center Metropolitan Detroit's Janice Charach Gallery.

To learn more about Daitch's work, contact him at coatofmanycolorshandweavers@yahoo.com

Anything but Plain

twelve placemats on one warp!

JANET DAWSON

These placemats are all about color—and lots of it! The weave structure could not be simpler and the weaving is almost too easy. But watching the constantly shifting warp colors and using a different weft color for each placemat will hold your weaving interest. And when you are finished, you'll have twelve different but coordinated placemats from just one warp!

The secret that gives this fabric a lively texture is the seemingly random warp color order and the fact that every fourth and fifth warp thread work together. The random color order masks the regular spacing of the doubled ends and tricks the eye into thinking they, too, are randomly placed. As an added bonus, extra-bold lines of color (that also seem to occur randomly) stand out wherever the doubled ends happen to be the same color.

Warping tips

Many warp colors in an irregular order usually mean frequent cutting and tying at color changes when you wind the warp. Happily, this is not the case here! Five threads, each a different color, are wound together on the warping board. The warp is beamed with lease sticks in the cross formed by these groups of five threads, and the colors are selected randomly from each group as they are threaded.

This process requires a back-to-front

warping method. (If this warp were threaded before beaming, as in front-to-back warping, the five grouped ends would snarl at the heddles. With back-to-front warping, any twisting among the five ends occurs between the back beam and the heddles and is not a problem when tension is applied during weaving.) I use a modified version of Laura Fry's back-to-front warping method; see Resources.

Design suggestions

For regular stripes rather than random ones, thread every group of five threads the same way. Or, you can reverse the order from one group to the next for wider, mirrored stripes.

There are many ways to design a color palette for this project other than the one used here—see the May/June 2007 issue of *Handwoven* for ideas. The two light, one medium, and two dark hues of this project warp are successful with a wide variety of weft colors, but other schemes will be equally pleasing. Whatever you choose, you'll be delighted by the color blending that happens with each different weft.

Resources

Fry, Laura. "CD Weaver Series: You have to be Warped." Prince George, British Columbia: Laura Fry, 2004.



Janet Dawson of Sydney, Nova Scotia, has a room full of yarns that, like a kid with a box of 64 crayons, she uses with eager abandon.



STEPS FOR WEAVING THE TWELVE PLACEMATS

Step 1 Wind a warp of 280 total ends 9 yd long holding 5 ends together (1 end each of Naturel, Olive, Indigo, Mais, and Havane). To do this, put a spool of each color on a spool rack (if you don't have one, improvise one as in Photo a). You do not need to separate the threads with your fingers as you wind. Because the 5 threads are wound together without an individual cross, a back-to-front warping method must be used (beaming before threading). For complete warping steps, see Resources at handwovenmagazine.com.



Step 2 Spread the warp in a raddle centering for 14", place lease sticks in the cross, and beam the warp under firm and even tension.

Step 3 To thread: Identify the first group of 5 threads on the lease sticks. Smooth them so they are aligned (in any order) and thread them in that order. Take up the next group; they are likely to be in a slightly different order. Thread them in their order, and continue. If the colors of consecutive groups of 5 fall in the same order, feel free to change them to maintain a random look. The only rule is that the 5 warp threads in each group stay together in one threading repeat to distribute the colors evenly across the width of the warp. Note that the repeat on four shafts begins and ends on shaft 1, which places 2 threads next to each other on shaft 1 as each new repeat is threaded. (If you have more than four shafts, you can use the 5-shaft draft for a more straightforward threading order.)

Step 4 Sley 2/dent in a 10-dent reed, tie the warp onto the front apron rod, and weave a header with scrap yarn in plain weave to spread the warp.

Step 5 Each placemat uses a single color of 8/8 unmercerized cotton weft throughout, but begins and ends with 4 picks and hemstitching in a finer (8/2) unmercerized cotton of the same color. The 8/8 unmercerized cotton used here is actually four plies of 8/2 cotton. For each placemat, cut a length of 8/8 cotton 3 yd long and separate the plies to produce four 3-yd lengths (you'll need two of them for each mat). Wind the 8/8 cotton on the bobbin of a boat shuttle. You can use your fingers or a stick shuttle to weave with the 8/2 cotton.

Step 6 Leaving an 8/2 cotton tail three and a half times the width of the warp, entering the shed from the right, and starting with the left treadle, weave 4 picks with the 8/2, ending with the right treadle. Change sheds. Cut the 8/2, tuck its end into the new shed from the right, and start the 8/8 cot-

a. Make a spool rack with stacking crates and dowels: Hang spools (all turning in the same direction) on dowels and insert the dowels through the sides of the crates. Bring each thread through a different hole in the front side of the crate.

1. Drafts for placemats

4		4
3		3
2		2
1		1
	/	/

5		5
4		4
3		3
2		2
1		1
	/	/

ton weft from the left. Weave plain weave with 8/8 cotton. After 1", hemstitch the beginning with the 8/2 tail. Include 2 picks and 5 ends in each stitch, keeping the doubled ends together. Then continue weaving until the placemat measures 20". End the 8/8 weft on the left side. With a second length of 8/2 cotton, tuck an end into the same shed from the right, change sheds, and weave 4 picks. Hemstitch as at the beginning. Insert two spacers for fringe. Repeat for each of 12 placemats using a different weft color for each. You can experiment with colors other than those shown here; the neutral warp colors will go with almost any colors you choose. Remove spacers to hemstitch at the beginning of each mat and insert them after you've hemstitched it at the end.

Step 7 Remove the fabric from the loom; remove spacers. Machine wash, warm water, gentle cycle, with mild detergent. Air- or machine-dry, low, but hard press with steam while still slightly damp. Cut placemats apart; trim fringes evenly. 

PROJECT AT-A-GLANCE

Weave structure for placemats

Plain weave.

Equipment

4-shaft loom, 14" weaving width; 10-dent reed; 1 shuttle; two 1" x 15" spacers (cardboard or mini-blinds).

Yarns

Warp: 8/2 unmercerized cotton (3,360 yd/lb, Naturel #100 (natural) and Olive #1244 (olive); 8/2 acrylic (3,360 yd/lb), Indigo #917 (blue), Mais #935 (yellow), and Havane #922 (copper), 504 yd 2 1/2 oz) each. Weft: 8/8 unmercerized cotton (840 yd/lb),

80 yd (1 1/2 oz) per placemat. Colors for placemats on page 29, left to right: Framboise #5193 (raspberry), Orange Pâle #1315 (tangerine), Rouille #1316 (rust), Mauve #5153 (dk purple), Plum #1732 (purple), Bleu #756 (lt blue), Sapin #5536 (green), Denim #5132 (blue), Seaton #5110 (lt green), Bourgogne #1770 (rose), Chamois #5069 (lt yellow), and Vieil Or #1418 (gold). Amounts include 3 yd of each color to unply for ends and hemstitching.

Yarn sources

Unmercerized cotton and acrylic (Orlec)

are available from Maurice Brassard et Fils.

Warp order and length

280 ends 9 yd long (allows 26" for take-up, 33" for loom waste).

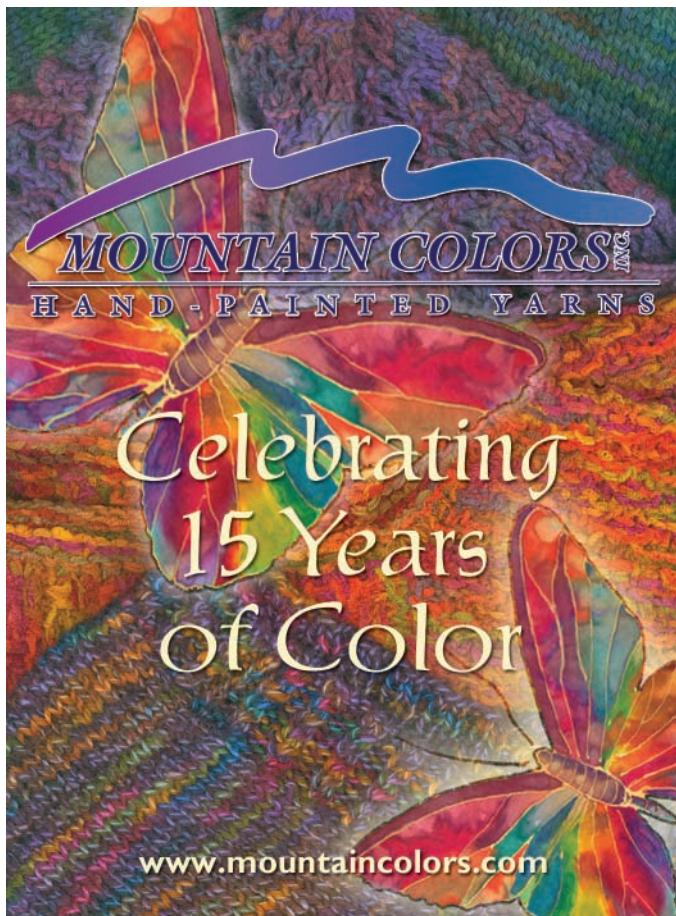
Warp and weft spacing

Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 14".

Weft: 9 ppi. Woven length (measured under tension on the loom): 20 1/4" each placemat, 265" total; includes 2" fringe between mats.

Finished dimensions

After washing, amounts produce twelve placemats 12 1/2" x 17" each plus 1" fringe.



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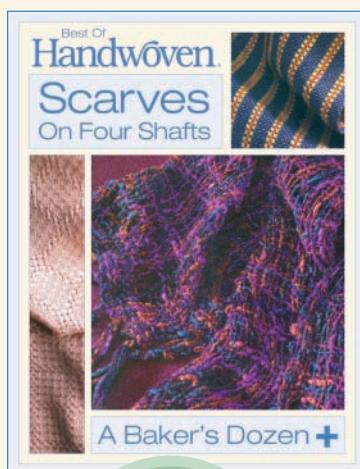
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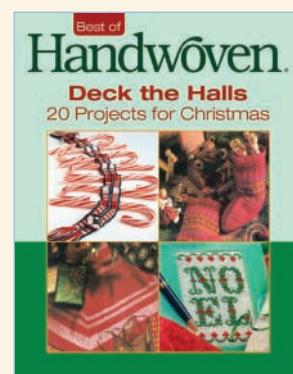
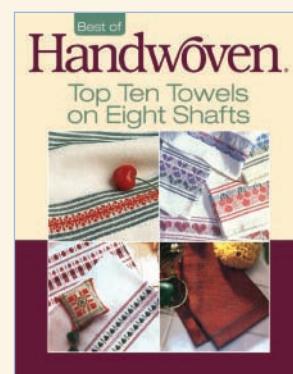
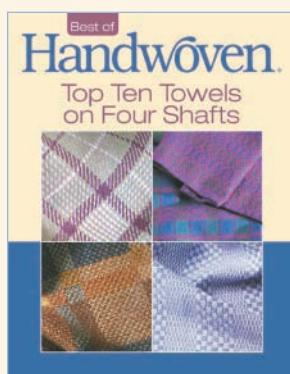
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A Two-Sided Rag Rug

for versatile interior design

TOM KNISELY

If I were restricted to weaving only rag rugs for the rest of my days, I could never bring all my dream rugs to completion. Rag rugs can be woven in plain weave, in twill, or in several different block weaves, but the technique I used for this rug is my favorite. Choose two different rag fabrics as weft: one fabric will show entirely on one side, the other fabric only on the other side. Change sides as the spirit or your decorating needs move you.

The threading draft for this rug is a simple 4-shaft straight draw. The secret to producing two completely different faces is in the treadling. Two different-colored wefts alternate in the treadling (in the case of this rug, the wefts are strips cut from printed fabrics). One shaft is raised for the weft that weaves on the top; three shafts are raised for the weft that weaves on the bottom.

The interlacement made with both wefts is broken twill (1/3 broken twill for the top weft; 3/1 broken twill for the bottom). When the wefts are beaten in, they compress so that only one of them shows on each side.

Weaving notes

This rug is quick and easy to weave at only 8 picks per inch. A firm, even selvedge is controlled by shuttle order and placement.



Tom Knisely of East Berlin, Pennsylvania, is an avid rug weaver. He teaches at The Mannings, where he also curates the Helene Bress collection.

Rather than weave the rug on a heavy rug loom, I wove it on a medium-weight regular floor loom to show that it's the weave structure that creates the thick, sturdy quality of the fabric, not a heavy beater. Almost any loom will work!

Other options

In this rug, the same weft is used on each side throughout. Consider changing weft colors to weave stripes on both sides in different colors and/or arrangements.

The same weave structure can be used with other weft materials—thick rug yarns, for example. You'll want to sample to determine the best sett for the warp.

Stripes in the warp can affect the look of the rug. Here, subtle shades of blue, green, and brown show as symmetrical warp stripes. Consider stronger contrasts.

To design your rug, first determine the general color you would like for each side. Then it's time for a trip to the fabric store. After you've selected the fabrics for your rug, examine them to choose warp colors that will intensify them (coordinating darks and brights) or mute them (lights or neutrals). Luckily, 8/4 cotton carpet warp comes in a wide range of colors.





STEPS FOR WEAVING THE TWO-SIDED RAG RUG

1. Warp color order

12x	4x	8x	8x	4x	12x	4x	8x	8x	4x	12x
36	1		1		1		1		1	
36	1		1		1		1		1	
36	1		1		1		1		1	
48	1		1		1		1		1	
48	1		1		1		1		1	
48	1		1		1		1		1	
48	4	4	4	4	4	4	4	4	4	4

Mustard
Linen
Ecru
Forest
Olive
Sage
Dark Navy

Step 1 Wind a warp of 300 ends $2\frac{1}{2}$ yd long following the color order in Figure 1. 8/2 cotton carpet warp is strong, smooth, and easy to work with, so you can use your preferred warping method (for specific warping steps, see Resources at handwovenmagazine.com). These instructions are for warping from back to front.

Step 2 Spread the warp in a raddle at 12 ends per inch, centered for a 25" weaving width. Place lease sticks in the cross and beam the warp with firm and even tension.

Step 3 When the end of the warp is in a comfortable position for threading, thread the shafts following Figure 2 and tie the warp onto the front apron rod.

Step 4 The tie-up in Figure 2a is a "direct tie-up"; that is, each treadle is tied to a single shaft. To make the necessary sheds, step on all the treadles marked in a single horizontal row. If your loom has eight treadles, use the tie-up in Figure 2b (if it has ten, you can also tie two more treadles for the plain-weave headings (1-3 vs 2-4).

Step 5 Weave plain weave with scrap yarn to spread the warp and create a firm base for the start of the rug. Then weave 6

picks as a heading for the rug using 4 strands of 8/4 cotton (1 of each color) wound together on a bobbin; this weight will produce a heading fabric that is not too different in thickness from the main body of the rug.

Step 6 Prepare two pieces of fabric each $4\frac{1}{4}$ yd \times 45" by machine washing and drying. (For a longer rug than 36", use more fabric; allow about 9" rug length per yard of 45" fabric for each weft.) Cut or tear lengthwise into strips $1\frac{1}{2}$ " wide, tapering the last 4" on each end of each strip to a point. Wind the strips on a ski shuttle, one shuttle for each of the two fabrics. (My ski shuttles hold three strips.)

Step 7 To weave the olive fabric on top and the mustard fabric on the bottom, follow the treadling in Figure 2a or 2b. Weave with the mustard shuttle from right to left, beat firmly, and place the shuttle beside you on the bench. Next, throw the olive shuttle from left to right and beat. Place this shuttle on the web of the rug. Now weave with the mustard shuttle from left to right and place it beside you; then weave with the olive shuttle from right to left and place it on the web. Continue in this way for a firm, even selvedge. As you

2a. Draft with direct tie-up

4			4
3		3	
2		2	
1	1		

heading / / / 3x repeat

2b. Draft with eight treadles

4			4	4	4	4
3		3	3	3	3	3
2		2	2	2	2	2
1	1					

heading / / / 3x repeat

M = mustard
O = olive

come to the end of each strip of fabric, overlap the tapered ends of the old and new strips; beat firmly. Join them in the middle of your work rather than at the selvedge.

Step 8 Weave the rug for about 40" or until you run out of rag weft. (When the tension is released, the rug will relax to about 36".) Weave the second heading as the first with 6 picks of 4 bundled strands of carpet warp. Then weave with scrap yarn in plain weave to hold the heading in place. Remove the rug from the loom, allowing about 4" at each end for a plain fringe or 6" for a twisted fringe.

Step 9 Tie overhand knots of 6 threads each against the edge of the headings on each end, removing scrap yarn as you go, or prepare a twisted fringe of 6 threads in each fringe. (A twisted fringe holds up well with washing.) For future care, wash the rug when necessary in a bathtub filled with warm water, scrubbing it with a brush using mild soap. The rug will draw up a few more inches when it is washed.

PROJECT AT-A-GLANCE

Weave structure for rug

Broken twill with complementary wefts.

Equipment

4-shaft loom, 25" weaving width; 12-dent reed; raddle; 2 ski shuttles, 1 boat shuttle; rotary cutter and mat (optional).

Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), Dark Navy, Sage, Olive, and Forest, 120 yd ($1\frac{1}{2}$ oz) each; Ecru, Linen, and Mustard, 90 yd (1 oz) each (or other colors that coordinate with your fabric).

Weft: $4\frac{1}{4}$ yd each of two different fabrics cut into strips $1\frac{1}{2}$ " wide (a mustard print and an olive batik are used for this rug).

Weft for headings, 8/4 cotton carpet warp (1,680 yd/lb), Dark Navy, Sage, Olive, and Forest, 10 yd each.

Yarn sources

8/4 cotton carpet warp is available from The Mannings; cotton fabric is available from fabric stores.

Warp order and length

300 ends $2\frac{1}{2}$ yd long following the color

order in Figure 1 (allows 10" for take-up, 40" for loom waste; loom waste includes a twisted or plain fringe).

Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 25".

Weft: 8 ppi (4 ppi of each fabric weft).

Woven length (measured under tension on the loom): 40".

Finished dimensions

Amounts produce one rug 23" \times 36" plus 3-4" fringe at each end.

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ROSA CHAVARRÍA JONES

Most of the sparkles in this fabric are the result of Angelina, a fiber with both light-reflective and light-refractive capability. Only tiny amounts of Angelina are needed to give iridescent flashes of light to another fiber (the yarns in these garments are 94% wool, 6% Angelina). To add even more sparkle, one of the yarns (Fiery Ruby) is also spun with tiny sequins.



The Mariposa Saco

Growing up in the Southwest, where we can expect 340 days a year of sunshine, has made light and color an integral part of my life. For me, color equals joy! The colors in these yarns and their exciting sparkle are perfect



The V Rebozo



Rosa Chavarría Jones
of La Mesa, New Mexico, is weaver, spinner, shepherdess, and proprietor of A Manos, her shop n La Mesa.

for conveying the splendor of my desert surroundings. I plan to keep one of these garments and give the other to a friend, but if you'd like to make both for yourself, consider changing weft colors, stripe designs, and novelty yarns for one of them.





STEPS FOR WEAVING THE SACO AND THE REBOZO

1. Warp color order

5	1	1	1	1	1
4	1	1	1	1	1
5	1	1	1	1	1
6	1	1	1	1	1
8	1	1	1	1	1
148	2	22	16	98	8 2
176					

Golden Aspens
Geranium Bouclé
Colorado Sunset Bouclé
Blueberry
Cedar
Amethyst

Step 1 Wind a warp of 178 ends $7\frac{1}{2}$ yd long following Figure 1 and thread the shafts for plain weave using your preferred warping method. For complete warping steps, see Resources at handwovenmagazine.com.

Step 2 Wind a bobbin with each weft yarn except wind the Sequined Fiery Ruby on a stick shuttle. Allowing 8" for fringe, weave the Mariposa Saco in plain weave following Figure 2. Remove it from the loom, retie the warp to the front apron rod, and weave the two panels of the V Rebozo following Figure 3, again allowing 8" for fringe (16" between panels).

Step 3 For the Mariposa Saco: For a twisted fringe, twist two groups of 3 threads separately clockwise until they kink (one fringe of 4/4). Put them together, let them twist back on themselves, and tie ends in an overhand knot. Trim evenly.

Step 4 For the V Rebozo: Tie each group of 5 warp threads in an overhand knot snug against the edge (one group of 6).

Step 5 Wash all three pieces gently in tepid water. Soak without agitating. Rinse in clear water. Line dry over two lines with

towels to pad the lines. Steam press on a wool setting, being careful not to press over the sequins in the stripes.

Step 6 For the Mariposa Saco: Fold the fabric in half joining the fringed edges and cut on fold line (you'll have two pieces 20" x 41" each). Machine zigzag or serge cut edges. Lay the two pieces side by side with the cut edges at the bottom, the fringed edges at the top, and the edges with the double warp stripes next to each other. Overlap the adjacent selvedges about $\frac{5}{8}$ " for $17\frac{1}{2}$ " from the cut (bottom) edge and topstitch close to both overlapped edges with a narrow machine-zigzag stitch; reinforce stitching at the top. Turn up the cut edge $\frac{3}{8}$ " and topstitch to form a narrow hem.

To form each side seam, overlap the sides to form a V: Overlap at bottom edge by $1\frac{1}{4}$ " and taper up to a point $7\frac{1}{2}$ " from the bottom edge. Stitch the edges of the V and reinforce the point at the top.

Step 7 For the V Rebozo: Place the longer panel vertically with the double warp stripe on the right side. Place the shorter panel horizontally with the single stripe at the top edge, overlapping

2. Mariposa Saco

stripe sequence	Cedar	Amethyst	Golden Aspens	Sequined Aspens	Blueberry	Colorado Fiery Ruby	Geranium Sunset Bouclé	Blueberry	Colorado Fiery Ruby	Geranium Sunset Bouclé
	4	6	8	10	6	6	6	6	8	6
	4	4	4	4	6	6	6	6	4	4
	6	8	6	8	6	6	6	6	4	4

Weave:
4 picks Sunset Bouclé
 $6\frac{1}{2}$ " Amethyst
stripe sequence
58 " Amethyst
stripe sequence in reverse
 $6\frac{1}{2}$ " Amethyst
4 picks Sunset Bouclé
Use a stick shuttle with sequined yarn.

3. V Rebozo

stripe sequence	Cedar	Amethyst	Golden Aspens	Sequined Aspens	Blueberry	Colorado Fiery Ruby	Geranium Sunset Bouclé	Blueberry	Colorado Fiery Ruby	Geranium Sunset Bouclé
	4	8	6	10	4	6	4	4	8	12
	4	4	4	4	6	6	6	6	4	4
	6	8	6	8	6	6	6	6	4	4

Weave for first panel:
15" Amethyst
stripe sequence
37 " Amethyst
Weave for second panel:
41" Amethyst
Use a stick shuttle with sequined yarn.

the right side of the long panel by $\frac{3}{4}$ " and starting about $\frac{1}{4}$ " down from the fringe at the top of the long panel. Topstitch along the overlap on each side with a narrow machine-zigzag stitch. The fringe will extend from the edge of the short panel over the right side of the long panel.

Step 8 To wear the Mariposa Saco, roll the edges at the neck to form a lapel. To wear the V Rebozo, twist the long panel once and drape it over your shoulder (see photos of garment backs, page 39; the fringe is under the seam in the V Rebozo). 

PROJECT AT-A-GLANCE

Weave structure for garment fabrics

Plain weave.

Equipment

2-shaft or 4-shaft loom, 22" weaving width; 8-dent reed; 2 boat shuttles, 6 bobbins; 1 stick shuttle (for the yarn with sequins); sewing machine.

Yarns

Warp: 3-ply wool/Angelina (1,600 yd/lb), Amethyst 1,095 yd (11 oz), Golden Aspens 38 yd. 4-ply wool/Angelina (1,200 yd/lb), Mountain Blueberry 45 yd, Mountain Cedar 60 yd. 2-ply wool/Angelina bouclé (750 yd/lb), Geranium Bouclé 14 yd, Colorado Sunset Bouclé 22 yd. 4-ply wool/Angelina with sequins (1,100 yd/lb), Sequined Fiery Ruby, 23 yd. Matching sewing thread.

Amethyst 949 yd (9½ oz), Golden Aspens 21 yd. 4-ply wool/Angelina (1,200 yd/lb), Mountain Blueberry 17 yd, Mountain

Cedar 21 yd. 2-ply wool/Angelina bouclé (750 yd/lb), Geranium Bouclé 14 yd, Colorado Sunset Bouclé 22 yd. 4-ply wool/Angelina with sequins (1,100 yd/lb), Sequined Fiery Ruby, 23 yd.

Yarn sources

The wool/Angelina and the wool/Angelina bouclé (94% wool/6% Angelina) and the wool/Angelina with sequins (89% wool/6% Angelina/5% sequins) by Alpine Meadow Yarns are available from knitting retailers in skeins or as kits for one or both of these garments in several colorways.

Warp order and length

176 ends $7\frac{1}{2}$ yd long following Figure 1 (allows 18" for take-up, 26" for loom waste; loom waste includes 16" fringe).

Warp and weft spacing

Warp: 8 epi (1/dent in an 8-dent reed).

Width in the reed: 22".

Weft: 8 ppi. Woven length (measured under tension on the loom): 91" for the Saco and 41" and 62" for the Rebozo (with 32" allowed for fringe between the three pieces).

Finished dimensions

After washing, amounts produce a fabric 20" x 83" for the Saco and two pieces 20" x 56" and 20" x 38" for the Rebozo.



At left: back of the Mariposa Saco. At center: back of the V Rebozo (fringe along the seam can also be worn on the outside). Above: wool/Angelina yarns used for this project and others, some with sequins, some with pearls.

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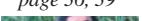
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Textured Scarves

in deflected doubleweave

STEFANIE MEISEL

Michigan winters can be quite cold, so scarves that protect the wearer from the elements are very desirable. When wool is used for one of the weaves of a deflected doubleweave, its fibers shrink during wet finishing to create a thick, soft, insulating fabric with interesting textures and designs. Thread the loom once for these easy-to-weave scarves and create two or more that are very different from one another—perfect for holiday gifts! Simply change the weft colors and fibers and the treadling order of the blocks for each one.

Doubleweave typically produces two layers of cloth, one on top of the other. In both the threading and the treadling, a thread from one weave, or layer, alternates with a thread from the other in both warp and weft.

Deflected doubleweave

In deflected doubleweave, groups of threads from each weave alternate in the threading and treadling rather than single ends. On the loom, the two weaves, or layers, appear to lie in a flat plane with the groups of threads from each weave, or layer, side by side. As in regular doubleweave, however, the warp and weft threads of each weave interlace only with each other, floating over or under the threads of the other weave.

When a deflected-doubleweave fabric is removed from the loom and the warp and weft threads relax, they slide into the float areas and thereby “deflect” from their former rigid vertical and horizontal positions. Wet finishing increases the deflec-

tion, producing a fabric with curved designs very different from the way they looked on the loom. Also, as the deflection takes place, the two weaves move into two layers, one on top of the other.

Add differential shrinkage

If the warp and weft yarn of one of the weaves is a fiber that shrinks, such as merino wool, and the warp and weft yarn of the other weave is a fiber that does not, such as cotton, the shrinking fiber will pull the non-shrinking weave into puffed shapes during wet finishing. The result is a dimensional, soft, insulating textile with an amazing variety of possible designs and textures.

With the same threading and the same warp yarns, different treadling orders of the blocks can create different designs, different weft colors can create different looks, and different degrees of finishing can create different textures.

Colors and fibers for these scarves

The two weaves in deflected doubleweave usually contrast in color so the design will show. The colors used in these scarves are inspired by the Sandstone Layers palette (tan and white scarf) and Classic



Stefanie Meisel of Grass Lake, Michigan, maintains a blog about weaving and her creative process at www.distractedmuse.com/weblog.

—Continued on page 43



STEPS FOR WEAVING THE DEFLECTED-DOUBLEWEAVE SCARVES

Step 1 These instructions are for warping from front to back, but any method will work equally well for this project. (For detailed warping steps, see Resources at handwovenmagazine.com.) Wind two separate warp chains each 7 yd long, one merino wool warp chain of 104 ends and one Tencel warp chain of 150 ends. (For additional scarves add 3 yd per scarf. Calculate shrinkage at about 30%, depending on degree of finishing.)

Step 2 Centering for a weaving width of 12 $\frac{3}{4}$ " in an 8-dent reed, sley the first 4 ends of merino 2/dent in the first 2 dents. Skip 2 dents and sley the next 4 merino ends 2/dent. Repeat for the full weaving width. Then sley 3 Tencel warp ends in each empty dent between the sleyed merino ends (see Figure 2 for the placement of the two warp chains).

Step 3 Thread the shafts following the draft in Figure 1. Beam the warp using plenty of sticks or thick paper and providing firm and even tension; tie the warp onto the front apron rod.

Step 4 Weave with scrap yarn using treadles 1 through 8 to spread the warp. (You can also tie up two additional treadles to weave plain weave for this: 1-3-5-7 vs 2-4-6-8.) Notice that the Sandstone Layers (tan and white) scarf has a short, combed fringe at

each end; the Classic Neutrals (gray and white) scarf is finished with a twisted fringe. You can choose either finish for either scarf (allow 5" at each end for a short combed fringe and 10" at each end for a twisted fringe).

Step 5 For the Sandstone Layers (tan and white) scarf: Wind a bobbin with white Tencel and a bobbin with Mushroom 18/2 merino. Leaving 5" (or desired length) for fringe, weave the scarf following Figure 1, treadling **a**, for 88". Beat the first and last 4 wool picks very firmly to secure the edges. Then beat more gently and measure carefully as you go, aiming for a weft sett of 16 picks per inch for the merino weft and 24 picks per inch for the Tencel weft. Again allowing 5" (or other) for fringe, cut the scarf from the loom.

Step 6 For the Classic Neutrals (gray and white) scarf: Retie the warp to the front apron rod and spread the warp with scrap yarn using treadles 1 through 8 as you did for the first scarf. Wind a bobbin of Charcoal wool/silk. Allowing 10" (or desired length) for fringe, weave this scarf for 90" following Figure 1, treadling **b**. Except for the first and last firm 4 picks, maintain 16 ppi for the wool/silk weft and 24 ppi for the Tencel. Again allowing 10" (or other) for fringe, cut the fabric from the loom.

Step 7 For the twisted fringe in the Classic Neutrals scarf: Twist two groups of 6 ends Tencel separately in the same direction until they kink; then twist them together in the opposite direction and secure with an overhand knot. Alternate each Tencel fringe with a fringe twisted of two groups of 4 ends merino. (There will be 26 total fringes with one thinner Tencel fringe twisted of two groups of 3 ends.)

Step 8 To wet finish: Place each scarf individually in the washing machine with 1 tablespoon of laundry detergent. I left each scarf in the machine for about 7 minutes on a warm "knits" cycle and then placed them in the dryer on a low heat setting for about 3 minutes. (When the scarves are agitating in the washing machine, it's a good idea to check the degree of fulling every minute after the first 4 minutes—I let mine go a bit too long. For even better control over the degree of fulling, you may opt to finish the scarves by hand.)

Step 9 The scarves will be slightly damp after they are removed from the dryer. Allow them to air-dry. When the fringes are completely dry, they can be trimmed to the desired length. If the wool portions of the twisted fringe are fulled sufficiently, they will remain in place without requiring knots.

PROJECT AT-A-GLANCE

Weave structure for scarves

Deflected doubleweave.

Equipment

8-shaft loom, 13" weaving width; 8-dent reed; 2 shuttles; fringe twister (optional).

Yarns

Warp: 18/2 merino wool (5,040 yd/lb), Mushroom, 728 yd (2 $\frac{1}{2}$ oz); 10/2 Tencel (4,200 yd/lb), white, 1,050 yd (4 oz). Weft: 10/2 Tencel (4,200 yd/lb), white, 832 yd (3 $\frac{1}{2}$ oz) for both scarves. 18/2 merino wool (5,040 yd/lb), Mushroom, 275 yd ($\frac{1}{2}$ oz) for Sandstone Layers scarf; 18/2 wool/silk (5,040 yd/lb), Charcoal,

282 yd (1 oz) for Classic Neutrals scarf.

Yarn sources

10/2 Tencel is available from Textura Trading Company. JaggerSpun 18/2 Superfine Merino and 18/2 Zephyr wool/silk are available from most weaving retailers.

Warp order and length

254 ends (104 ends merino and 150 ends Tencel) 7 yd long following Figure 2 (allows 9" for take-up, 65" for loom waste; loom waste includes 30" or more for fringe).

Warp and weft spacing

Warp: 16 epi (2/dent in an 8-dent reed)

for merino and 24 epi (3/dent in an 8-dent reed) for Tencel. Width in the reed: 12 $\frac{3}{4}$ ".

Weft: 16 ppi for merino and wool/silk and 24 ppi for Tencel. Woven length (measured under tension on the loom): 88" for Sandstone Layers scarf; 90" for Classic Neutrals scarf.

Finished dimensions

After finishing, amounts produce two scarves: 5 $\frac{1}{4}$ " x 62" plus 2" combed fringe at each end for Sandstone Layers scarf and 7" x 59" plus 3 $\frac{1}{2}$ " twisted fringe at each end for Classic Neutrals scarf.

1. Draft for scarves

5x



Sandstone Layers scarf before wet finishing:
the shrinking weft is Mushroom merino wool and the design uses treadling a.

Sandstone Layers							
1	2	3	4	5	6	7	8
8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2				2	2	2	2
1				1	1	1	1

Classic Neutrals							
1	2	3	4	5	6	7	8
8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2				2	2	2	2
1				1	1	1	1

2x

repeat

Legend:

- 18/2 merino, Mushroom
- 18/2 wool/silk, Charcoal
- 10/2 Tencel, white



Classic Neutrals scarf before wet finishing:
the shrinking weft is Charcoal wool/silk and the design uses treadling b.

—Continued from page 40

Neutrals palette (gray and white scarf) from *Handwoven's* Fabric Forecast for Fall/Winter '07-'08 (see Resources).

Both scarves are woven on the same warp: 18/2 merino wool in a soft tan for the warp of the shrinking weave and 10/2 white Tencel for the warp of the non-shrinking weave. White 10/2 Tencel is used for the weft in the non-shrinking weave of both scarves. For the Sandstone Layers scarf, the tan 18/2 merino is used as weft for the shrinking weave while a gray wool/silk blend is used in the Classic Neutrals scarf. The wool/silk fulls and shrinks much less than the merino, producing a lighter scarf.

Resources

Lancaster, Daryl. "Handwoven's Fabric Forecast, Fall/Winter '07-'08." *Handwoven*, January/February 2007, pp. 74–77.

Morrison, Ruth. "Deflected Doubleweave and Differential Shrinkage." *Handwoven*, May/June 2001, pp. 80–82.

van der Hoogt, Madelyn. "Deflected Doubleweave: Bumps in the Night." *Handwoven*, January/February 2002, pp. 52–54.

—. "School for Weavers: Designing Deflected Doubleweave." *Handwoven*, January/February 2007, pp. 72–73. (See expanded version at www.interweave.com/weave/projects_articles/school_weavers.pdf).

—. "Silk Scarves in Deflected Doubleweave." *Handwoven*, January/February 2007, pp. 68–71.

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

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

Each pair of treadles is used in alternation for 4 picks to weave a block (A = 1-2, B = 3-4, C = 5-6, D = 7-8).

Block order for treadling a is ABCD ABCD ADA DCBA DCB (with A at end to balance).

Block order for treadling b is ABCDCB (with A at end to balance).

For other designs, try other block orders. Block A or C (wool weft) must always alternate with Block B or D (Tencel weft).

2. Warp color order for scarves

25x	
150	6
104	4
254	18/2 merino, Mushroom

NOVEMBER / DECEMBER 2007

HANDWOVEN 43

Six Unique Towels in shadow weave

VICKI TARDY

It can be argued that shadow weave offers more versatility in the number of possible designs that can be woven on a single threading than any other pattern weave. The biggest variable is the treadling—blocks can be woven in an almost unlimited number of orders. Usually the same two dark/light colors alternate in both warp and weft. Using very different colors in the weft adds even more to shadow weave's amazing design potential.

I really enjoy seeing how many different looks I can get from one threading by varying the treadling and weft color orders in shadow weave. For that reason I appreciate Marian Powell's 1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves. She gives ten or more different treadling orders for each threading in her book with photos of the fabric for each.

Shadow weave is a color-and-weave effect in which dark and light threads alternate in both warp and weft. Traditionally, the same colors are used in both, but I have found playing with different color combinations in the weft can be lots of fun, and, even better, an amazing number of them are surprisingly effective (see also Sarah Fortin, pages 52–55).

A color camp in shadow weave with many different dark/light combinations in the warp taught me that black and white (or gray) and blue and white (or cream) are the warp colors that combine best with a wide range of weft colors for different effects. The warp for these six very differ-



A black/white warp, a burgundy/pink weft, and sixteen treadlings are used for this jacket, cut and sewn from the pattern Mismatched Medly from Indygo Junction.

ent looking towels (see pages 46 and 47) is blue and natural. Dark/light weft combinations include warm colors (peach, mauve, rust) and cool colors (green, aqua, navy). Try other colors to coordinate with your kitchen or to give as holiday gifts.

Resources

Marian Powell, 1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves. McMinnville, Oregon: Robin and Russ Handweavers, 1976, Pattern #8-6, pp. 211, 244–245.



Vicki Tardy of Iowa City, Iowa, teaches shadow weave, laces, and other pattern weaves for guilds around the United States.





STEPS FOR WEAVING THE SHADOW-WEAVE TOWELS



Step 1 Wind a warp of 555 ends (277 light and 278 dark) 7 yd long. Use your preferred warping method to thread the loom following Figure 1 and the Project at-a-Glance; note that the floating selvedges are not included in the warp. (For detailed warping steps, see Resources at handwovenmagazine.com.) After the warp is threaded and beamed, add 1 medium blue floating selvedge to each side and weight.

Step 2 Tie up the treadles as in Figure 1. Spread the warp with scrap yarn alternating treadles 1 and 2. For each

towel, wind 2 bobbins, one with the dark color and one with the light color. With the light weft only weave 1½" using treadles 1 and 2 at the beginning and end of each towel for the hem sections.

Step 3 Weave the body of each towel following the directions on page 47, about 33" of pattern for each. The treadling directions use a variation of Marian Powell's method: treadle numbers are given instead of treadling diagrams (see the tie-up in Figure 1, page 47, for treadle numbers and use the sequence

of treadle numbers given with each towel). Black numbers are for the dark weft, light numbers for the light weft.

Step 4 End with a few picks of scrap yarn as at the beginning to protect the raw edge. Cut the fabric from the loom. Machine zigzag or serge ends of each towel and cut apart. Machine wash the towels on a gentle cycle and tumble dry. Turn under the hem sections twice to make a double-fold hem ¾" deep. Press and pin in place. Sew hems by hand using a light, neutral sewing thread. 

PROJECT AT-A-GLANCE

Weave structure

Shadow weave.

Equipment

8-shaft loom, 19" weaving width; 10-dent or 15-dent reed; 2 shuttles; weights for floating selvedges; sewing machine or serger.

Yarns

Warp: 16/2 unmercerized cotton (6,720 yd/lb), medium blue #134, 1,960 yd (4½ oz); natural, 1,939 yd (4½ oz).

Weft: 16/2 unmercerized cotton (6,720 yd/lb), 289 yd (¾ oz) dark color, 341 yd (7/8 oz) light color for each towel.

Towel 1 uses mauve #128 and pale pink #468; towel 2, rust #1299 and peach #1023; towel 3, spruce #492 and light green #1440; towel 4, navy #603 and light gray #505; towel 5, coral #106 and peach #1023; towel 6, dark teal #3060 and aqua #40.

Natural or gray sewing thread for hems.

Yarn sources

16/2 Egyptian cotton is available from the Lone Star Loom Room.

Warp order and length

555 ends (277 pairs of alternating

dark/light plus 1 dark) 7 yd long (allows 11" for take-up, 25" for loom waste. (Floating selvedges are added after warping).

Warp and weft spacing

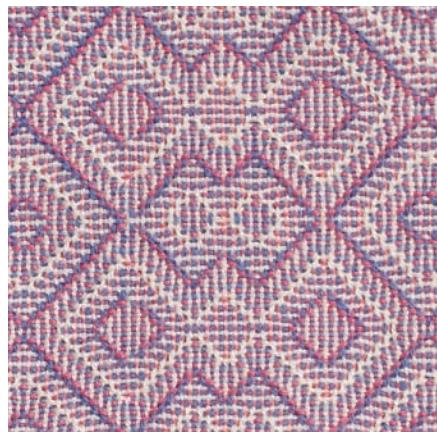
Warp: 30 epi (3/dent in a 10-dent reed or 2/dent in a 15-dent reed). Width in the reed: 18¾".

Weft: 30 ppi. Woven length of each towel (measured under tension on the loom): about 36" (216" total for six towels).

Finished dimensions

After washing, amounts produce six hemmed towels 16¼" x 27¼" each.

Towel 1: coral (dark) and peach (light)



Repeat 22x:

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

End: 1

Towel 2: navy (dark) and light gray (light)



Repeat 83x:

8 7 8 5 6 3 4 3 4 3 6 5
End: 8 7 8

Towel 3: dark teal (dark) and aqua (light)



Repeat 17x:

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

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

End:

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

Towel 4: spruce (dark), light green (light)



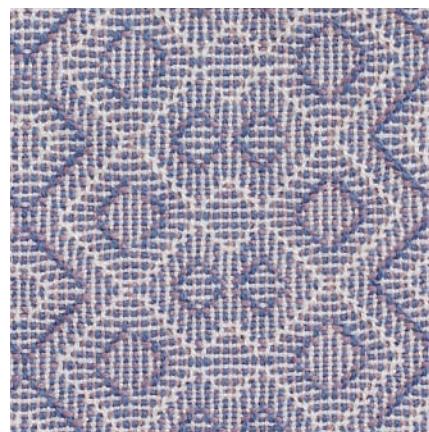
Repeat 11x:

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

End:

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

Towel 5: mauve (dark) and pale pink (light)



Repeat 33x:

1 2 3 4 5 6 7 8
2 1 4 3 6 5 8 7 8 5 6 3 4 1 2
8 7 6 5 4 3 2
End: 1

Towel 6: rust (dark) and peach (light)



Repeat 22x:

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

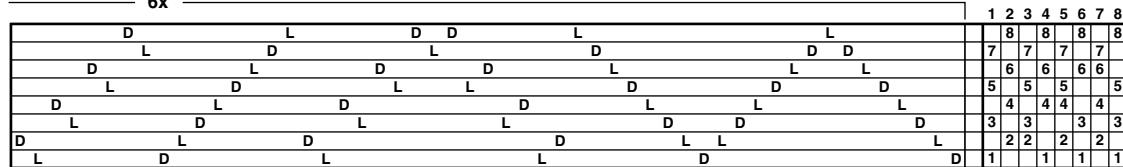
8 7 6 5 4 3 2

End:

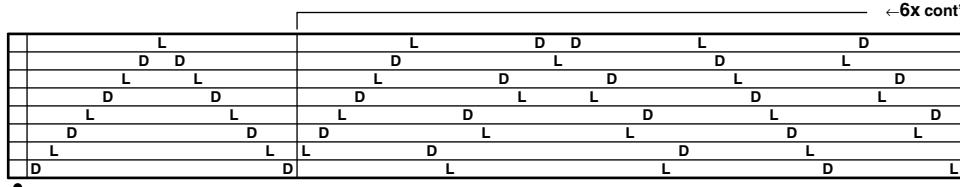
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

1. Draft for towels

6x



6x cont'd



- floating selvedges
- D medium blue
- L natural

Floating selvedges are added after the loom is completely warped.

Runner, Napkins, and Tablecloth

in doubleweave on one warp

MADELYN VAN DER HOOGT

An eight-shaft threading for doubleweave offers exciting choices: two blocks of pattern, two independent layers of cloth, or two layers connected on one selvedge to make a single cloth twice as wide as the warp. This project includes all three: a two-block table runner, eight colorful napkins woven separately in two layers, and a square tablecloth woven "double wide."

Doubleweave presents challenges along with choices! For one thing, you can't see the bottom layer as you weave. Keep warp tension tight and clear sheds before you insert the shuttle.

Tips for even selvedges

Use a temple for firm, even selvedges. Make sure the temple spreads the warp to the width in the reed and that it catches the edge threads of both layers. Pull each weft snugly at the turn but place it in an arc or angle in the shed to minimize draw-in (see Photo a).

Tips for a smooth fold

The fold of a double width fabric is especially challenging. The weft must not be pulled too tightly at the fold edge or the warp threads will crowd together, nor too loosely or weft loops will form. If the materials are wool and/or if the weft is the same color as the warp, the fold is less likely to show. If the threads are smooth cotton, however, and if the weft and warp are different hues and/or values, the slightest variation in weft tension will cause color irregularities at the fold; see Photo c, page 50. (Next time I am going to try spreading the last 8 threads on the fold edge to 2/dent instead of 4/dent to counteract the



a. Set the temple at the width of the warp in the reed. Insert weft threads at an angle.

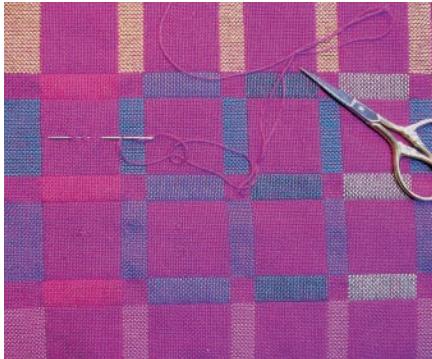
crowding that occurred there. If you try this, let me know how it works!)

Extra warp length is provided for sampling and for removing the sample, runner, and tablecloth as each one is woven. Practice the fold on a sample!





STEPS FOR WEAVING THE RUNNER, TABLECLOTH, NAPKINS



b. Repairing skips with a needle



c. Crowding of warp threads at the fold



d. Blending colors in doubleweave

Step 1 Wind a warp of 744 ends $6\frac{1}{2}$ yd long following Figure 2. These instructions are for warping back to front (see Resources at handwovenmagazine.com for complete warping steps). Wind 2 ends together, keeping them separate with a finger, and place them together in the cross.

Step 2 Spread the warp in a raddle at 48 ends per inch, place lease sticks in the cross, and beam the warp with firm and even tension. Thread the shafts following Figure 1, sley 4/dent in a 12-dent reed, and tie the warp onto the front apron rod.

Step 3 Weave with scrap yarn using treadles 1–4 until you can insert the temple (spreading the warp to $15\frac{1}{2}$ " and including both layers). Then weave the runner following Figures 1 and 4. Use

one shuttle for magenta sections (the layers will be connected at the edges). You can connect or keep the layers separate where two colors are used. To keep them separate, always place the magenta shuttle closer to the shafts. Advance the temple every $\frac{1}{2}$ ".

Step 4 Remove the runner by cutting and re-tying the warp onto the front apron rod (or weave in a stick; see *Handwoven*, November/December 2004, page 45, Tip 2). Re-sley the last 8 threads on the right side 2/dent to reduce warp crowding at the fold. Practice with a sample first, cut off the sample as you did the runner, and then weave the tablecloth following Figures 1, 3, and 5. Begin each 4-pick sequence from the left; the fold will be on the right. Cut off the table-

cloth, re-sley the edge threads, and re-tie or weave in a stick as before.

Step 5 Weave the napkins with two shuttles following Figures 1 and 6 or use other colors. Clear sheds carefully, making sure the two layers remain separate; mistakes are tedious to correct later.

Step 6 Remove the fabric from the loom. Machine zigzag all raw edges and between napkins. Repair any errors (see Photo b). Machine wash, warm water, gentle cycle, with mild detergent and only a few minutes of agitation. Lay flat to dry; press with a hot iron before completely dry. Cut apart napkins. Turn under napkin and tablecloth edges $\frac{1}{4}$ " twice; press. Turn ends of runner $\frac{1}{2}$ " into the woven tube; press. Sew hems by hand. 

PROJECT AT-A-GLANCE

Weave structure for table linens

Doubleweave.

Equipment

8-shaft loom, 16" weaving width; 12-dent reed; 2 shuttles, 9 bobbins; temple (stretcher).

Yarns

Warp: 10/2 pearl cotton (4,200 yd/lb), magenta (#10 Purple) 3,198 yd ($12\frac{1}{5}$ oz); lavender (#90 Deep Lilac), blue (#10 Blue), green (#10 Green), yellow (#5 Yellow), yellow-orange (#10 Yellow Red), orange (#5 Yellow Red), and red (#5 Red), 234 yd ($\frac{1}{10}$ oz) each.

Weft for runner: 10/2 pearl cotton, magenta (#10 Purple), 762 yd ($2\frac{1}{10}$ oz); lavender (#90 Deep Lilac), blue (#10 Blue), green (#10 Green), yellow-green (#5 Green),

yellow (#5 Yellow), yellow-orange (#10 Yellow Red), orange (#5 Yellow Red), and red (#5 Red), 52 yd ($\frac{1}{5}$ oz) each.

Weft for tablecloth: 10/2 pearl cotton, magenta (#10 Purple), 523 yd (2 oz); lavender (#90 Deep Lilac), blue (#10 Blue), green (#10 Green), yellow (#5 Yellow), yellow-orange (#10 Yellow Red), orange (#5 Yellow Red), and red (#5 Red), 34 yd ($\frac{1}{8}$ oz) each.

Weft for napkins: 10/2 pearl cotton (4,200 yd/lb), green (#10 Green) and orange (#5 Yellow Red), 456 yd ($1\frac{3}{4}$ oz) each; magenta (#10 Purple), blue (#10 Blue), yellow (#5 Yellow), and red (#5 Red), 230 yd ($\frac{7}{8}$ oz) each.

Yarn sources

All yarns are available from the Lunatic

Fringe except #90 Deep Lilac by UKI, which is available from most weaving retailers.

Warp order and length

744 ends $6\frac{1}{2}$ yd long as in Figure 2 (allows 15" for take-up, 35" for loom waste and sampling, 18" for tying on between pieces).

Warp and weft spacing

Warp: 48 epi (4/dent in a 12-dent reed). Width in the reed: $15\frac{1}{2}$ ".

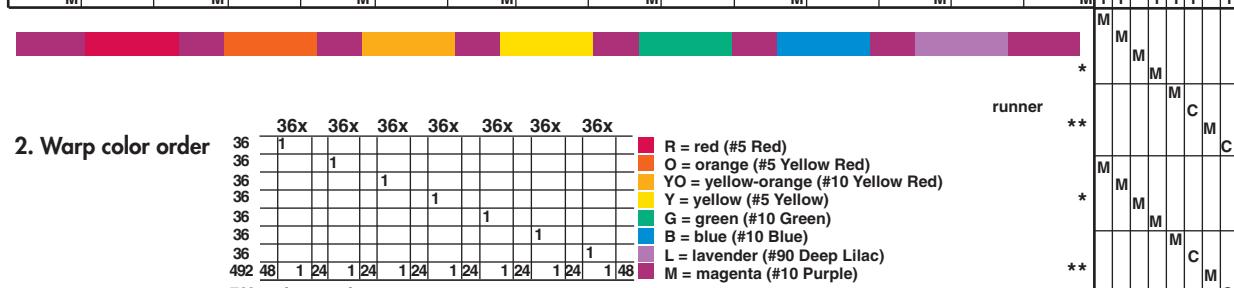
Weft: 48 ppi. Woven length (measured under tension on the loom): runner 52", tablecloth 34", eight napkins 80" (20" each).

Finished dimensions

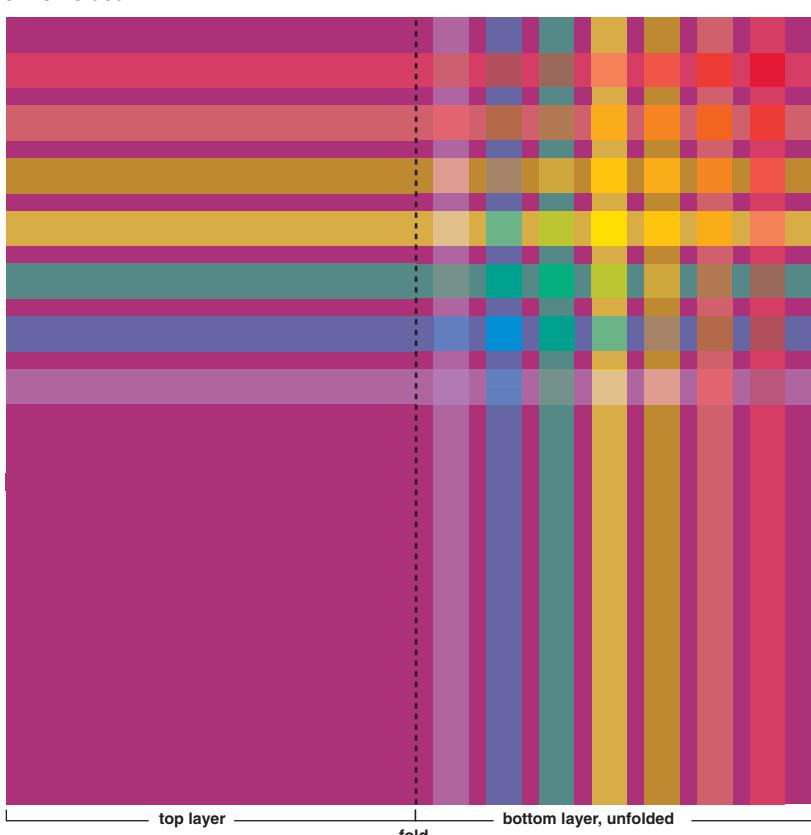
After washing, amounts produce one table runner $14\frac{1}{8}$ " \times 47", one tablecloth $28\frac{1}{2}$ " \times 30", and eight napkins $14\frac{1}{4}$ " \times $17\frac{1}{2}$ " each; all measurements include hems.

1. Draft for runner, tablecloth, napkins

12x	18x	6x	18x	12x	1	2	3	4	5	6	7	8										
	R		0		Y0		Y		G		B		L								8	8
	M		M		M		M		M		M		M								7	7
	R		0		Y0		Y		G		B		L								6	6
	M		M		M		M		M		M		M								5	5
M		M		M		M		M		M		M		M							4	4
M		M		M		M		M		M		M		M							3	3
M		M		M		M		M		M		M		M							2	2
M		M		M		M		M		M		M		M							1	1



3 Tablecloth unfolded



5. Weft color order for tablecloth

Weave the tablecloth with one shuttle following the treadling in Figure 1. For each 4-pick sequence, go across the top left to right, across the bottom right to left, back across the bottom left to right, and back across the top right to left. Weave:

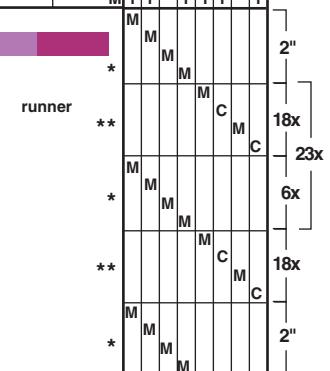
2" magenta
72 picks lavender
24 picks magenta
72 picks blue
24 picks magenta
72 picks green
24 picks magenta
72 picks yellow
24 picks magenta
72 picks yellow-orange
24 picks magenta
72 picks orange
24 picks magenta
72 picks red
18" magenta

6. Weft colors for napkins

Weave two napkins at the same time following the treadling in Figure 1 for 20". Use two shuttles, one in the top layer, one in the bottom layer, each with a different color (the color in the top layer mixes with magenta; the color in the bottom layer mixes with warp stripes). Repeat four times, for eight napkins.

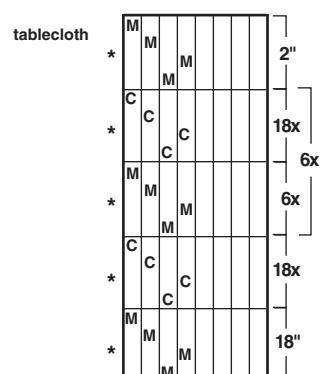
Top-layer colors:
magenta
green
orange
red

Bottom-layer colors:
orange
yellow
blue
green

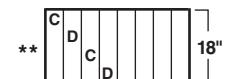


C = color other than magenta

* = 1 shuttle; ** = 2 shuttles



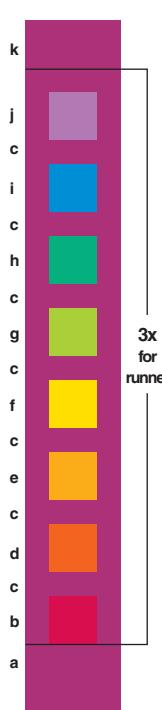
D = color other than color C



4. Weft color order for runner

To weave the runner, use the treadling for the runner in Figure 1 and the color order (bottom to top) in the graph at right using key below:

- a. 2" magenta, one shuttle treadles 1-4
- b. 72 picks alternating magenta with red, treadles 5-8
- c. 24 picks magenta, one shuttle treadles 1-4
- d. 72 picks alternating magenta with orange, treadles 5-8
- e. 72 picks alternating magenta with yellow-orange, treadles 5-8
- f. 72 picks alternating magenta with yellow, treadles 5-8
- g. 72 picks alternating magenta with yellow-green, treadles 5-8
- h. 72 picks alternating magenta with green, treadles 5-8
- i. 72 picks alternating magenta with blue, treadles 5-8
- j. 72 picks alternating magenta with lavender, treadles 5-8
- k. 1 1/2" magenta, one shuttle treadles 1-4



Shadow Weave

for many projects on one warp

SARAH FORTIN

This year, the members of my New Hampshire Weavers' Guild were challenged to each weave a set of four napkins for the guild exhibit at the New England Weavers Seminar. The only stipulation was that we had to use one of the colors from the official New Hampshire tartan—purple, green, gold, red, white, or black. Not only did I have reservations about the colors, but I had never woven napkins (or even a towel!) before.

Then I started to think about the possibilities. Perhaps I could design the project to accomplish some other goals as well—a runner for an over-due wedding gift (and/or one for myself?), new samples for my classes, and as a bonus, maybe I could even use up some of my inventory of yarn.

Choosing colors

Now, if I could just overcome my aversion to the colors used in the New Hampshire tartan! Hmm. We only had to use one of the colors, not all of them, and we were not restricted to the particular shades the tartan used. I had purple in my stash, along with colors to go with purple, because I had just finished a wall piece based on the colors in the upholstery of a new chair. The new table runner and napkins could be designed to go with my new chair and wall piece. Suddenly, the challenge became an opportunity to redecorate!



Sarah Fortin of Mason, New Hampshire, teaches workshops in designing shadow weave, with an emphasis on the creative use of color.



The colors in the upholstery of a new chair inspired these napkins and table runner.

Shadow weave

The next step was to choose a structure to set off the colors I wanted to use. I teach a class on using more than two colors in shadow weave, and I really needed more examples to show my students. Why not weave the napkins so that they could eventually serve as samples for my shadow-weave class?

Using more than the minimum of two colors in shadow weave adds depth and dimension and makes for a more interesting piece of weaving, almost like adding a third shadow. Furthermore, shadow weave can be woven using many differ-

—Continued on page 55





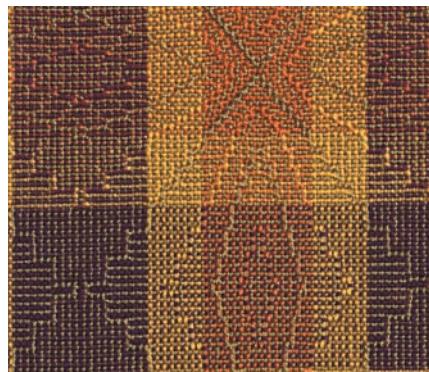
STEPS FOR WEAVING THE RUNNER AND NAPKINS

Step 1 Wind a warp of 715 ends 5 yd long holding 2 ends together keeping a finger between them to prevent twisting and following the warp color order in Figure 2. One end is always Verdant (green); the others change as indicated. (I wound three separate chains of 240, 240, and 235 ends each.) These directions are for warping back to front; for warping steps, see Resources at handwovenmagazine.com.

Step 2 Spread the warp in a raddle at 40 ends per inch, place lease sticks in the cross, and beam with firm and even tension. Thread the shafts following Figure 1. Sley 2/dent in a 20-dent reed or 4/dent in a 10-dent reed, centering for 17 $\frac{7}{8}$ ". Weave a heading in scrap yarn to spread the warp.

Step 3 Weave the runner following the treadling in Figure 1. Beat firmly at 30 picks per inch. End with 1 or 2 picks in a contrasting color.

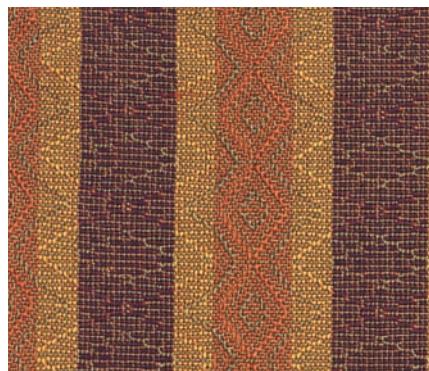
Step 4 Wind a bobbin of each warp color. Weave the first napkin as drawn in following napkin treadling 1 in Figure 1. This requires many weft color changes. Rather than cutting and weaving in tails, it is easier to keep four shuttles going and carry the yarn from the inactive shuttles up the selvedges. Verdant is used for every



a. Napkin woven as drawn in



b. Wine Tone as light weft



c. Light Rust as light weft



d. Old Gold as light weft

other pick. Always make certain that you enclose the weft threads from the inactive shuttles in the weft loop of the shuttle you are using. Weave the other three napkins following napkin treadling 2, each in a different color for the "light" weft with the dark weft always Verdant. Separate napkins with 1 or 2 picks of a contrasting color.

Step 5 Cut the fabric from the loom and machine zigzag raw edges. Machine wash, 6 minutes, warm water, with liquid detergent and liquid fabric softener. Machine dry, permanent press, for a few minutes; hang to finish drying. Steam press. Cut apart; machine zigzag edges. Turn hem sections under twice and sew hems by hand.

PROJECT AT-A-GLANCE

Weave structure for table linens

Shadow weave for the napkins; a shadow-weave variation (with thick and thin weft) for the runner.

Equipment

8-shaft loom, 18" weaving width; 20-dent or 10-dent reed; raddle; 4 shuttles.

Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb), Verdant #87, 1,790 yd (3 $\frac{1}{2}$ oz); Wine Tone #73, 665 yd (1 $\frac{3}{10}$ oz); Light Rust #108 and Old Gold #29, 560 yd (1 $\frac{1}{2}$ oz) each.

Thick weft for runner: 5/2 pearl cotton (2,100 yd/lb), Verdant #87, 447 yd (3 $\frac{2}{3}$ oz). Thin weft: 20/2 pearl cotton (8,400

yd/lb), Wine Tone #73, 483 yd (1 oz). Weft for each napkin using napkin treadling 1: 20/2 pearl cotton (8,400 yd/lb), Verdant #87, 185 yd ($\frac{1}{2}$ oz); Light Rust #108, 72 yd ($\frac{1}{2}$ oz); Wine Tone #73, 66 yd ($\frac{1}{2}$ oz); and Old Gold #29, 52 yd ($\frac{1}{2}$ oz). Weft for each napkin using napkin treadling 2: 20/2 pearl cotton in one light color (either Light Rust #108, Old Gold #29, or Wine Tone #73) and Verdant #87, 181 yd ($\frac{1}{2}$ oz) each.

Yarn sources

UKI pearl cotton is available from most weaving retailers.

Warp order and length

715 ends 5 yd long following the color

order in Figure 1 (allows 10" for take-up, 28" for loom waste).

Warp and weft spacing

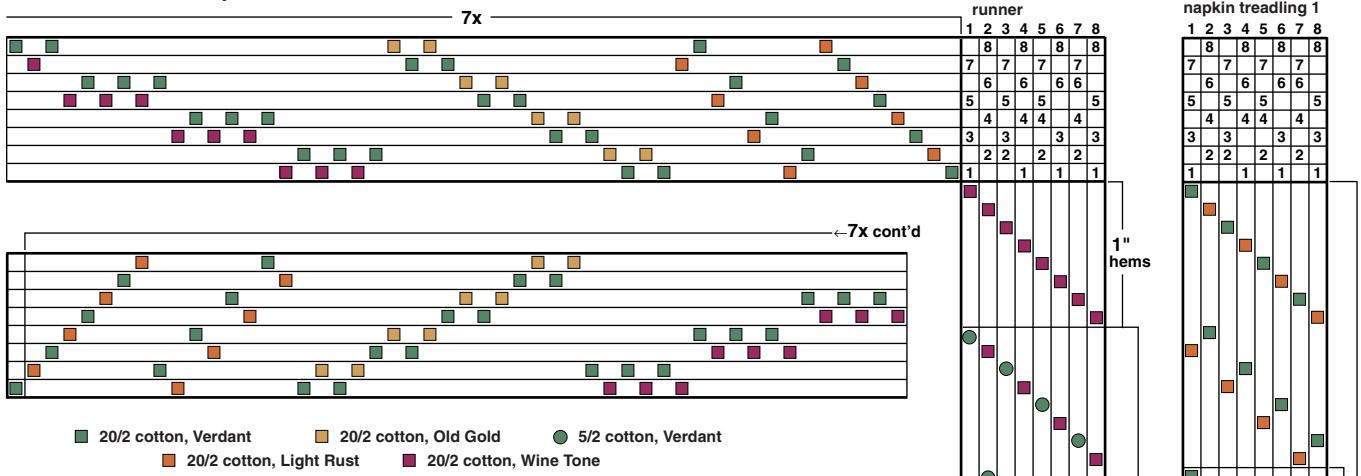
Warp: 40 epi (2/dent in a 20-dent reed or 4/dent in a 10-dent reed). Width in the reed: 17 $\frac{7}{8}$ ".

Weft: 30 ppi (15 ppi thick, 15 ppi thin) for runner; 32 ppi for napkins. Woven length (measured under tension on the loom): 56 $\frac{1}{2}$ " for runner (54 $\frac{1}{2}$ " plus 1" for hems on each end); 84" (about 21" each) for four napkins.

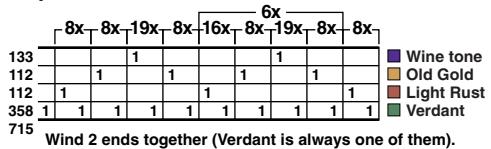
Finished dimensions

After washing, amounts produce one runner 16 $\frac{3}{4}$ " x 53" with $\frac{1}{2}$ " hems and four hemmed napkins 16 $\frac{1}{2}$ " x 17".

1. Draft for runner and napkins



2. Warp color order



—Continued from page 52

ent treadling sequences and color orders (see also Vicki Tardy, pages 44–47, and Erica de Ruiter, pages 56–57).

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

Shadow-weave options

The many different color and treadling options possible in shadow weave make it easy to produce a variety of fabrics on one warp. In fact, it's always a good idea to put on a longer warp than you think you'll need in case new options occur to you. The draft used here is #8-17 from Marian Powell's *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weave* (see Resources). The book gives twelve different treadlings for this single threading—a little experimenting can easily produce still others!

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

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

napkin treadling 2

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

The first and last repeats are turned up for the hem.

For further variation, try using other colors as the “light” weft.

1" hems

runner treadling

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

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

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

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

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

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

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

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

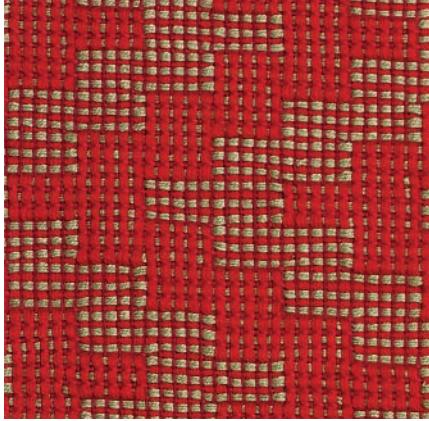
1	2	3	4	5	6	7	8
8	8	8	8	8	8	7	7
7	7	7	7	7	7	6	6
6	6	6	6	6	5	5	5
5	4	4	4	4	4	3	3
4	4	4	4	4	3	3	3
3	3	3	3	3	2	2	2
2	2	2	2	2	1	1	1
1	1	1	1	1	1	1	1

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

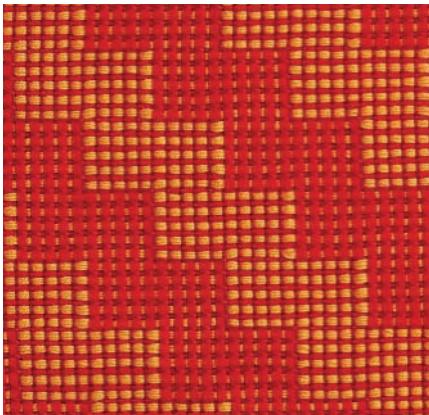
1	2	3	4	5	6	7	8
8	8	8	8	8	8	7	7
7	7	7	7	7	7	6	6
6	6	6	6	6	5	5	5
5	4	4	4	4	4	3	3
4	4	4	4	4	3	3	3
3	3	3	3	3	2	2	2
2	2	2	2	2	1	1	1
1	1	1	1	1	1	1	1

1	2	3	4	5	6	7	8

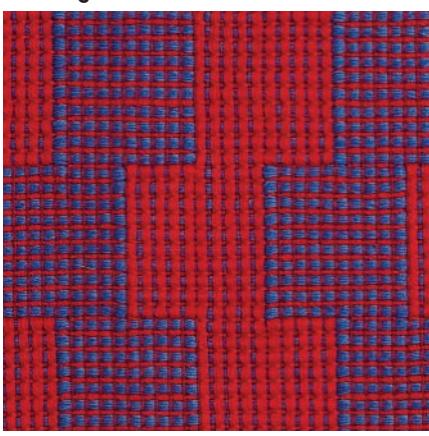
<tbl_r cells="8" ix="2" maxcspan="1" maxr



a. Olive green thick weft; a rosepath treadling order of the blocks



b. Yellow-orange thick weft; a straight treadling order of the blocks



c. Sky blue thick weft and an alternating treadling order of the blocks

PROJECT AT-A-GLANCE

Weave structure

Plain weave with alternating thick and thin threads.

Equipment

4-shaft loom, 20" weaving width; 8-dent reed; 2 shuttles, 4 bobbins.

Yarns

Warp: 16/2 cotton (6,720 yd/lb), bright red #1007 used quadrupled, 1,800 total yd (4 1/3 oz); wine red #426 used singly, 498 yd (1 1/5 oz).

Three Towels

or one wall hanging—or both!

ERICA DE RUITER

Here's a project that can double your weaving fun. First, weave three very different-looking pieces on the same warp. Leave them connected and use an origami technique to fold them into a kimono shape to use as a decorative kitchen wall hanging. When you are tired of the hanging, you can cut the fabric length into three pieces and sew hems for unique towels.

In the block weave used for these towels, thick and thin threads alternate in both the warp and the weft. The thin warp and thin weft are usually the same color while the thick warp and thick weft are usually colors that contrast with each other. In each block, either the thick warp or the thick weft shows to create pattern vs background.

Four shafts allow four blocks. The



Erica de Ruiter of Malden, The Netherlands, has been teaching for thirty-five years and specializes in weaves that use four shafts or fewer.

blocks always weave two by two; that is, two blocks weave pattern and two blocks weave background throughout. A surprising number of different designs can be woven on a single threading in this versatile pattern weave!

Colors and fibers for the towels

The thick yarn for both warp and weft in these three towels consists of 4 strands of 16/2 cotton used together; the thin yarn is a single strand. The color of the thick weft is different for each towel (olive green, blue, and yellow-orange), and a different arrangement of the blocks is treadled for each one; examine Photos a, b, and c.

Weft: olive green #1440, yellow-orange #105, and sky blue #731 all used quadrupled, 370 total yd (7/8 oz) each. Wine red #426 used singly, 366 yd (7/8 oz).

Yarn sources

16/2 Egyptian cotton by Bockens is available from Lone Star Loom Room.

Warp order and length

316 ends 3 yd long following Figure 1 (allows 7" for take-up, 27 1/2" for loom waste).

Warp and weft spacing

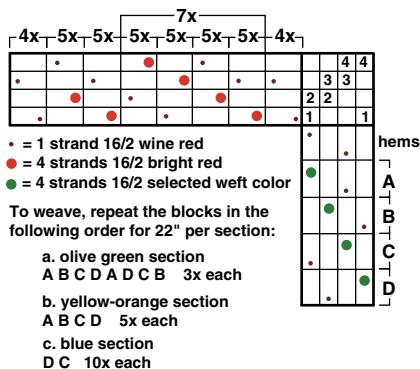
Warp: 16 epi (2/dent in an 8-dent reed, except sley the 8 selvedge ends on each side 3-2-3). Width in the reed: 19 1/2".

Weft: 14 ppi (7 thick, 7 thin). Woven length (measured under tension on the loom): 73 1/2" (22" per towel plus hem sections).

Finished dimensions

Amounts produce one length of fabric with hems at each end, 18 1/4" x 64", or three hemmed towels, 18 1/4" x 20 1/2" each.

1. Draft for towels



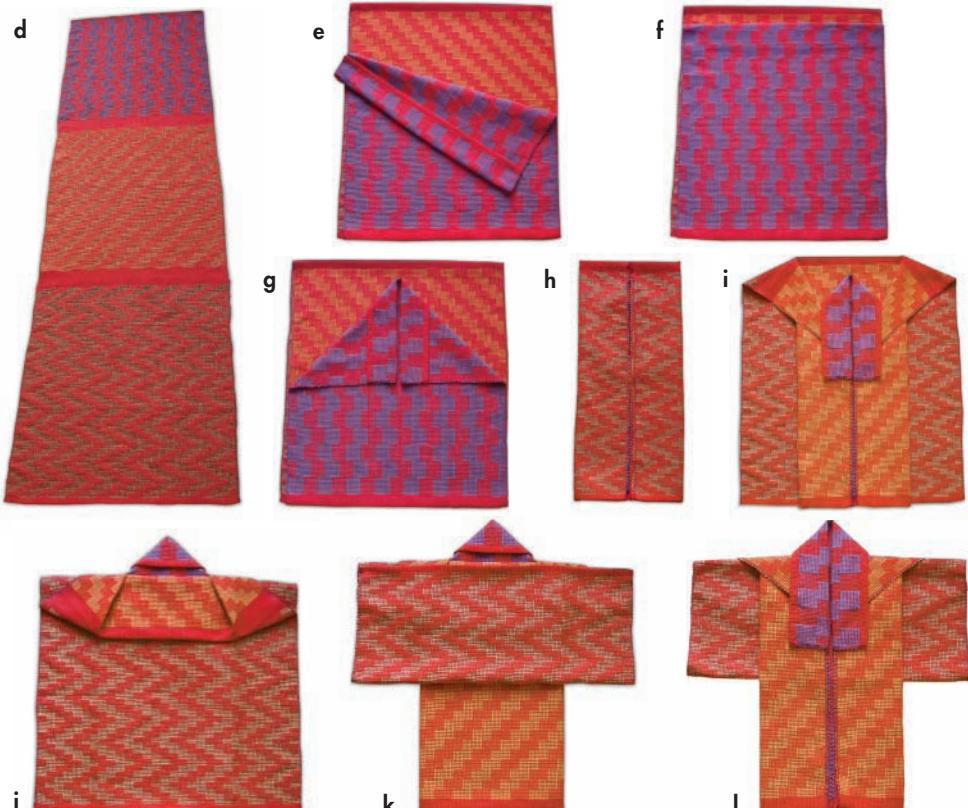
Wind a warp of 316 ends following Figure 1. Each thick warp thread is 4 strands bright-red 16/2 cotton. Each thin warp thread is a single strand of wine-red 16/2 cotton. Use your preferred warping method (if you warp front to back, wind the quadrupled bright-red warp threads and the single wine-red threads in separate chains). For specific warping steps, see Resources at [handwoven magazine.com](http://handwovenmagazine.com).

Sley one quadrupled bright-red end and one single wine-red end in each dent of an 8-dent reed, except sley the 8 selvedge threads 3-2-3 on each side. Thread the shafts following Figure 1.

The wine-red weft is used singly; wind one bobbin of a single strand of 16/2 wine red. Each thick weft is 4 strands of 16/2 cotton used together. Wind one bobbin of 4 strands sky blue, one of 4 strands yellow-orange, and one of 4 strands olive green. (Wind 4 bobbins each of a single strand of the color and put them each in a small bowl. With an end from each, wind 4 strands together holding them very close to the bobbin as you wind.)

Weave the three towels for 22" each following Figure 1; before and after each towel length, weave $1\frac{1}{4}$ " plain weave (1-2 vs 3-4) with wine red. (If loops form in the 4-strand weft, take them to the selvedges. They can be trimmed off later without disturbing the stability of the weft.)

Remove the fabric from the loom. Fold plain-weave raw edges under twice for a $\frac{1}{2}$ " hem and sew by hand. Fold the fabric into a kimono shape as shown in Photos d-l. Secure the folded shape invisibly with pins. Display the kimono on your wall or give it as a special gift. When desired, the fabric can be cut apart and hemmed for three towels.



- d-f. Place fabric lengthwise and make an accordion fold with blue on top, olive green on bottom with top blue edge folded inside 2".
- g. Fold down the top blue corners.
- h. Fold the sides to the center, including all three layers.
- i. Open yellow-orange and olive-green side sections, fold yellow-orange side sections to the inside, and tuck edges under blue collar.
- j. Turn kimono over and fold top down to expose the collar.
- k. Fold olive-green section up.
- l. Tuck olive-green edge under yellow-orange overlap and pin as needed to hold kimono shape for display.

Weaving for the Holidays

towel and table toppers

TRACY KAESTNER

Every year as the holidays approach, I look forward to decorating our home. More than placing lights and presents, I like putting out the many pieces I've woven over the years—especially the table squares, runners, and colorful towels that brighten our kitchen and living areas. Red is one of my favorite colors, and the holiday season allows me to use red with abandon!

The warp for this project is enough for four table squares and a towel. Warp and weft colors include three reds and three greens; see the towel and Square 3 on page 59 and closeups of all four squares on page 60. (Directions for making the felted holiday ornaments by Sue McFarland are given on page 61.)

The draft for the table squares and towel is from Malin Selander's *Swedish Swatches*; see Resources. In several of the projects in this issue, the pattern depends on alternating color orders in both warp and weft: in shadow weave, for example (see Vicki Tardy, pages 44–47, and Sarah Fortin, pages 52–55), and in "thick 'n thin" cousins of log cabin (these table squares and Erica de Ruiter's towels, pages 56–57).

In all these structures, weft colors are as important as warp colors. Because of this equality, changing weft colors makes it possible to weave a great many different-looking pieces on the same warp.

Thick 'n thin plain weave

In the draft used for the table squares, thick and thin threads alternate in both warp and weft. Two independent blocks can be woven on four shafts. In Block A, thick threads are on shafts 1 and 3, thin threads on shafts 2 and 4. In Block B, thick threads are on shafts 2 and 4, thin threads on shafts 1 and 3. (Four shafts can also produce four blocks that weave two by two; see the 4-block draft for Erica de Ruiter's towels, page 57.)

The treadling is for plain weave. If shafts 1 and 3 are raised for the thick pick, Block A shows the thick warp color; Block B shows the thick weft color. If shafts 2 and 4 are raised for the thick pick, Block B shows the thick warp color and Block A shows the thick weft color. The alternating thin warp and weft threads show only as narrow lines of color in both directions.

Although this 2-block structure can actually be woven on two shafts, the sheds are easier to form if the relatively dense warp is spread to four.

Resources

Selander, Malin. *Swedish Swatches*. Petaluma, California: The Unicorn, Books for Craftsmen, 1990. Blue Section, draft for a bedspread, p. 7.



Tracy Kaestner plays with color and structure all year-round in her studio and shop, the Lone Star Loom Room in Katy, Texas.





STEPS FOR WEAVING THE TABLE SQUARES AND TOWEL



Square 1



Square 2



Square 3



Square 4

Step 1 Wind one warp chain of 16/2 cotton and one warp chain of 22/2 cottolin 5½ yd long each following Figure 1. These instructions are for warping back to front (for detailed warping steps, visit handwovenmagazine.com).

Step 2 Place lease sticks in the cross of the cottolin chain and spread in a raddle at 30 epi. Place a second set of lease sticks in the cross of the 16/2 cotton chain and spread in the raddle on top of the cottolin chain at 10 epi. Beam the warp with firm and even tension.

Step 3 Thread following Figure 2; placing 3 strands of cottolin together in the heddle for each thick thread. Add 1 floating selvedge 6 yd long to each side in the same dent and color as the edge 16/2 thread and weight.

Step 4 Wind 1 bobbin of each warp color, 8 total. Begin and end all pieces with 2" plain weave for hems using 16/2 cotton in the same color as the thin weft in the nearest block. Weave pattern with treadling 2a for Squares 1-2, 2b for Squares 3-4, 2c for the towel.

Step 5 Square 1: Use thick and thin yarns and colors in the same order as in the warp, changing colors and blocks after every 8 thick picks (or when blocks are square). Each thick weft is 3 picks cottolin in the same shed (go around the floating selvedges). Square 2: Use thick and thin colors in the same order as in the warp but change after every two blocks instead of one. Square 3: Use red mop cotton for thick weft, red 16/2 cotton for thin weft throughout; change blocks after every 6 thick picks. Square 4: Use green mop cotton for thick weft and green 16/2 cotton for thin weft throughout; change blocks after every 6 thick picks. Towel: Alternate red 16/2 cotton with cottolin, using cottolin colors in the same order as in the warp for 4" each; end with an extra 4" red (seven total 4" sections). Change blocks at color changes.

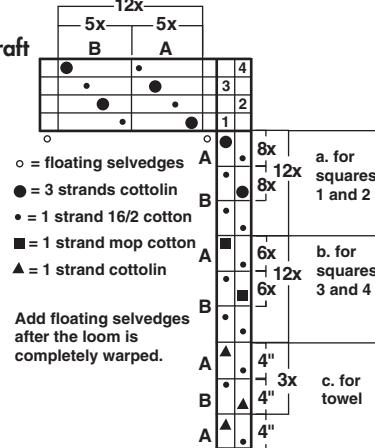
Step 6 Cut the fabric from the loom. Machine zigzag all edges; cut apart. Machine wash and machine dry, delicate. Turn ends twice so ¾" hem sections show on the face. Sew hems by hand. ➤

All pieces use 16/2 cotton for the thin weft. Squares 1 and 2 use tripled cottolin for the thick weft (Square 1 changes colors after every block, Square 2 after every two blocks). Squares 3 and 4 use mop cotton for the thick weft (red for Square 3, green for Square 4).

1. Warp color orders

12x-		4x		blue green
120	30	30	30	pink
120	30	30	30	hunter green
120	30	30	30	burgundy
120	30	30	30	green
240				red
16/2 cotton		22/2 cottolin		

2. Draft



PROJECT AT-A-GLANCE

Weave structure

Plain weave with thick and thin threads.

Equipment

4-shaft loom, 24" weaving width; 10-dent reed; raddle; 2 sets of lease sticks; 3 shuttles, 8 bobbins.

Yarns

Thick warp (for all pieces), thick weft for Squares 1 and 2, and thick weft for towels: 22/2 cottolin (3,250 yd/lb), #2080 red, 910 yd (4½ oz); #2063 green, #2054 burgundy, #2064 hunter green; #2022 pink, #2033 blue-green, 856 yd (4¼ oz) each. Thin warp and thin weft for all pieces: 16/2

unmercerized cotton (6,380 yd/lb), #2080 red and #4060 green, 1,000 yd (2½ oz) each.

Thick weft for Squares 3 and 4: 8/16 mop cotton (400 yd/lb), #5116 Rouge Scarlet (red) and #1757 Vest Emeraude (green), 110 yd (4½ oz) each.

Yarn sources

22/2 cottolin and 16/2 Egyptian cotton are available from Lone Star Loom Room, 8/16 mop cotton from Maurice Brassard et Fils.

Warp order and length

960 total ends 5½ yd long following Figure 1 (allows 15" for take-up, 12" for

sampling, and 27" for loom waste).

Warp and weft spacing

Warp: 40 epi (4/dent in a 10-dent reed, 3 ends cottolin and 1 end cotton). Width in the reed: 24".

Weft: 16 ppi for Squares 1 and 2, 12 ppi for Squares 3 and 4, 18 ppi for towel.

Woven length (measured under tension on the loom): 28" for each table square, 32" for the towel.

Finished dimensions

After washing, amounts produce four hemmed table squares 22" x 22" and one hemmed towel 22" x 26¼".



Felted Holiday Ornaments

SUE MCFARLAND



Decorative Japanese temari balls are created by winding thread around and around itself. While cleaning up after a felting workshop for kids (felting rocks are always a big hit!), I thought of a quick way to make temari-like balls—perfect for holiday ornaments embellished with needle weaving.

Create a felt base

Split the roving lengthwise to 1" widths. Hold a length in your dominant hand 6" from the end. Use the index finger of your other hand to clamp the end of the roving against a flat surface. Pull the roving away to leave a small, thin (translucent) patch of wool under your finger. Repeat, placing the new end of the roving directly above the first patch, slightly overlapping its top edge, with the fibers in the same direction. Repeat until you have a 2–3" square. Gently place your palm over the surface, lift up the patch, and put it over the ball. Continue making and adding patches until the ball's surface is covered. Then add another layer of patches with the direction of the fibers at 90 degrees to the first. Repeat. There must be enough wool to cover the surface completely after felting. For a 3" Dylite ball, I add enough wool to create a 6" diameter.

With the ball in the center, grasp the corners of the netting in one hand to enclose the ball. Sprinkle with a solution of soap and warm water. Gently press the water through the netting until the wool is completely saturated. Press (don't rub) against the netting all around the ball. Then repeat, each time repositioning the ball to prevent folds in the felt. After about 5 minutes, the wool will begin to

shrink. Now use increased pressure until the felt surface becomes hard. Allow to dry.

Mark three axes for weaving

Place Pin 1 (Color A) anywhere on the ball. From Pin 1, wrap the tape measure around the ball, returning to Pin 1. Place Pin 2 (Color A) at the halfway point of the circumference. Place Pin 3 (Color B) halfway between Pins 1 and 2. At Pin 3, wind the tape measure around the ball at 90 degrees to the 1–2 axis and place Pin 4 (Color B) halfway around. Place Pin 5 (Color C) halfway between Pins 3 and 4. At Pin 5, wind the tape around the ball at 90 degrees to the 3–4 axis; place Pin 6 (Color C) halfway around. (It may help to wind a temporary guide thread in a different color for each axis to identify them clearly.)

Make the wraps and weave

Cut a 24" length of gold metallic yarn. Thread the tapestry needle and knot one end. Push the needle under the felt and bring up along the 1–2 axis about 1" from Pin 1. (Always start and end wraps at least 1" from pins.) Gently pull to hide knot in felt. Trim knot tail. The stripes are worked symmetrically from the middle stripe out. Wrap the gold metallic yarn along the 1–2 axis twice, once on one side of the pins, once on the other side. To end, take needle under felt close to starting point and up about 1" away; trim tail.

Now work stripes in pairs, 5 wraps each Tencel stripe, 2 wraps each metallic. Cut 60" of Tencel Color X and wrap 5 times along one side of metallic stripe. Align wraps closely but allow ease to accommodate weaving later. Repeat on other side of metallic stripe. Wrap two

Materials (per ball), supplies, tools

- 8–10" of 2" wide merino roving (New England Felting Supply)
- Lincatex Gold Rush or similar metallic knitting yarn (1,980 yd/lb; 80% rayon, 20% metallized polyester; Ewe First Yarn Co.), 7 yd
- 8/2 Tencel (3,360 yd/lb; Webs) in 2 colors (X and Y), 12 yd each color
- 3" Dylite foam ball
- Decorative jewelry end cap; eye pin 1–2" long; large jump ring
- Colored-head straight pins: 2 each of 3 colors (A, B, and C), tapestry needle, scissors, cloth tape measure
- 24" square polyester netting
- Oil-based soap such as Murphy's, glue
- 8–10" of 1/4" inch ribbon for hanging

(Ball, netting, and jewelry fittings available from craft stores; sewing supplies from fabric stores)

more metallic stripes and then two Tencel stripes of Color Y. For the 3–4 axis: Wrap the first metallic stripe as before, but needle-weave under/over the stripes where it intersects the 1–2 axis. Wrap Color X as before, but go over/under stripes in the 1–2 axis. Continue, alternating stripes and under/over order to make squares of plain weave at intersections. Repeat for 5–6 axis (there are four points of weaving along this axis).

Create the ornament.

Thread the eye pin through the end cap. Using the tapestry needle, push a hole into the Dylite ball long enough to accommodate the eye pin. Insert eye pin/end cap into the hole and glue. When the glue is dry, attach jump ring and hanging ribbon.

Resources

Evers, Inge. *Felting: Techniques and Projects*, Asheville, North Carolina: Lark Books, 1987.

Sjöberg, Gunilla Paetav. *New Directions for Felt: an Ancient Craft*. Loveland, Colorado: Interweave Press, 1996 (out of print).



Sue McFarland of Conway, Massachusetts, is a long-time weaver and weaving instructor. Felting is her change-of-life baby!

Seacell and Sea Silk

good for the environment and good for you!

DIANA SANDERSON



Seacell has been awarded the Eco-label by the European Union. Containing seaweed, a renewable resource, Seacell is said to provide the same benefits to the wearer as seaweed does to cosmetics—adding moisturizing and anti-inflammatory agents. It is also said that Seacell smells of the sea! Sea Silk is an especially lustrous yarn spun of silk and Seacell.

Secell is the registered trademark of Zimmer AG. Seacell is made with a lyocell base, which has a small amount of algae—seaweed—added to it. Seacell combined with silk in a yarn (Sea Silk) gives the silk a little extra body. The lyocell (Tencel) component is substantial, enriching the silk with Tencel's good qualities—taking dyes well, providing a lustrous sheen, and producing fabrics with a lovely drape.

Seaweed benefits

Seaweed is used in cosmetics because it contains trace elements of calcium, magnesium, and vitamin E, all of which are good for the skin. The manufacturer of Seacell suggests that the same benefits can be derived from the yarn. Wearing fabrics woven from Seacell may actually help your skin!

Weaving with Sea Silk

30/2 Sea Silk—70% silk, 30% Seacell at 7,440 yards per pound—is used as the



Sea Silk yarn (70% silk, 30% Seacell) is especially lustrous. Great Big Sea Silk (50% silk, 30% wool, 20% Seacell) is also a lovely yarn for weaving. Both are perfect for scarves and shawls.

warp in the scarves on page 63 in teal, purple, taupe, and a multicolored strand of dark gold with flecks of turquoise. Sea Silk has a beautiful sheen, and its affinity to dyes (both natural and synthetic) allows deep, rich colors. I have found it to have more luster than a pure silk yarn and a very appealing “slippery” hand.

light to showcase the luster of the yarn.

An appropriate sett for 30/2 Sea Silk in huck or Bronson lace is 32 ends per inch, closer for twill (40 ends per inch for these scarves). The scarves are warp dominant (weft sets vary from 20 to 24 picks per inch). The wefts are matte textures that contrast with Sea Silk's sheen.

30/2 Sea Silk is available in a range of glorious colors from The Silk Tree and in skeins with yarn weights of about 2,000 yd/lb from knitting shops (www.handmaiden.ca). A yarn is also available that combines Seacell with wool and silk. 



Diana Sanderson of Vancouver, British Columbia, is owner of The Silk Tree, specializing in silk and yarns that mix other fibers with silk.

Structures and sets

Use Sea Silk for all projects that are appropriate for silk of the same thickness. Lace weaves and twills are ideal structures since they provide floats that catch the



These three scarves are woven with a Sea Silk warp (70% silk, 30% Seacell). For project instructions, visit [handwoven magazine .com](http://handwovenmagazine.com).

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In the United States, the revival of hand-weaving has shown a steady, unhurried development. . . . It has never become a 'fad'—one of those things that everyone is doing today and nobody tomorrow."

—Mary Meigs Atwater,
The Shuttle-Craft Book of American Handweaving (Macmillan, 1951)

This jacket was woven over thirty years ago by Virginia West.
The fabric is a luxurious three-dimensional silk brocade.

In 1951, Macmillan Books brought out a revised edition of *The Shuttle-Craft Book of American Hand-Weaving*, by Mary Meigs Atwater. In the first chapter, Atwater muses on modern handweaving in America. She notes that "In the United States, the revival of hand-weaving has shown a steady, unhurried development. . . . It has never become a 'fad'—one of those things that everyone is doing today and nobody tomorrow."

The inspiration for this section is a long-lost photo of Virginia West taken in 1959 with a group of weavers. They were all wearing pumps and pearls and holding textured table linens that they had just woven. Handweaving in America had been slowly recovering from the blow it had been dealt by the Industrial Revolution. Here was a group of well-dressed women smiling over their accomplishments. One imagines that they had just spent a highly satisfying day at the loom weaving—not because they or their families needed the products of their labor, but from the aesthetic satisfaction that weaving brought them. As Berta Frey states in her essay "American Handweaving: A Mid-Century Viewpoint" that appeared in the first issue of *Handweaver and Craftsman* magazine in 1950, "Handweaving . . . as a means of production, is not justified, but if we place it in the field of art, it needs no further justification than its own existence."

FOUNDATIONS LAID

For most of the 1950s, Harriet Tidball was at the helm of the *Shuttle Craft Guild Bulletin*, a no-nonsense monthly publication that delved into weave structure and theory. It is during her tenure at the *Bulletin* that Tidball gained the foundation to launch what would become one of weavers' greatest treasures: the *Shuttle Craft Guild Monographs*. (See Karen Donde's essay on monographs, page 74.)

The 1950s proved to be a watershed decade for many weavers as interest in the craft grew and weavers chose to weave for new reasons. "The 1950s is when we really began to weave for self-satisfaction" says Virginia West, who has been weaving for more than five decades. West joined the Weavers Guild of Greater Baltimore in 1958. "At that time Else Regensteiner, Malin Selander, and Theo Moorman were

the main teachers of the day. I was hugely influenced by Selander. I wanted to make clothing that broke all the rules in handweaving—there was so much heavy cloth in overshot. I strove for simple and stylish designs." West went on to teach weaving at the Maryland Institute of Art for thirteen years. She has in turn influenced countless weavers with her pioneering books,

Finishing Touches for the Handweaver (Charles T. Bradford, 1968) and *A Cut*

Above: Couture Clothing for Fibre Artists (Virginia West, 1992) "I'm envious of all the resources available to the weavers of today," she says.

FIFTIES FABRICS

What were the weavers of the 1950s weaving?

Berta Frey, when asked to update her essay for the tenth-anniversary

issue of *Handweaver and Craftsman*, noted

PHOTOGRAPH COURTESY OF VIRGINIA WEST

that textured weaves reached the apex of their popularity during this period. Textured weaves included a

number of fabrics that had a stable foundation with added texture on top. Think overshot, brocade, honeycomb, or the structure we now call deflected doubleweave.

Virginia West's jacket on page 65 and Karen Donde's shawl on page 68-69 are excellent examples.

In the introduction to her 1961 monograph, *Surface Interest: Textiles of Today*, Harriet Tidball calls surface-interest textiles "a style that has assumed increasing importance during the latter part of the 1950s." In such weaves, heavy, fancy, or handspun yarns float on the surface of a light fabric that showcases the yarns yet remains both drapable and durable. (See Elsa Krogh's swatches on page 79.)

A MARKED TRAIL

Each decade has its own style and leaves its own mark. The 1950s set the stage for the wave of new literature and new designers of the 1960s and 1970s. As weavers, we are indebted to those who came before us and made sure to leave a marked trail for us to follow.



PHOTOGRAPH BY IZ GIPSON



Sailors Take Warning

You might have
to dance all night!

Shawl by Karen Donde,
Purse by Berna Lowenstein

Inspired by a glorious sunrise, Karen Donde wove this deflected doubleweave shawl she calls "Sailors Take Warning." The structure comes from a woven sample in Harriet Tidball's *Shuttle Craft Special Portfolio Ten Textiles From Far and Wide*. A rare find, this slim monograph includes woven samples from Japan, Denmark, India, Kashmir, Finland, Scotland, and four samples from members of the Shuttle Craft Guild.



Berna Lowenstein and her husband love to dance. Her ballroom purse is designed to accompany her on the dance floor. Berna's fabric is inspired by the texture of her mother's beaded bag from the 1950s. The purse is woven on an overshot threading using a petit-point treadling, a method popular in the 1950s. It uses *Splash!* for one of its pattern wefts in the 2008 Convergence colorway.

Shawl

Karen Donde

The draft for this shawl is identified in *Ten Textiles from Far and Wide* as being from India. It is one of four deflected-doubleweave samples found in the monograph. It also pops up in a few other publications such as the October 1968 edition of *Russell E. Groff's Drafts and Designs* and in Tracy Kaestner's collarless tunic in the Spring 1998 issue of *Weaver's* magazine.

To experiment with differential shrinkage in deflected doubleweave, I chose JaggerSpun's wool/silk Zephyr (a fiber with potential for shrinking) for one of the weaves and 8/2 Tencel (a relatively non-shrinking fiber) for the other.

The alternating sets of warp and weft floats between the woven sections are key elements in this structure. The Zephyr is sett widely to enhance its potential for shrinkage, causing the Tencel dots to pucker.

PROJECT-AT-A-GLANCE

Weave structure

Deflected doubleweave.

Equipment

8-shaft loom, 24" weaving width; 12-dent reed; 2 shuttles; warping paddle (optional); fringe twister (optional).

Yarns

Warp: 18/2 wool/silk (5,040 yd/lb), Cassis and Cinnabar, 165 yd ($\frac{3}{5}$ oz) each; Real Red and Fuchsia, 162 yd ($\frac{3}{5}$ oz) each; Ruby, 174 yd ($\frac{3}{5}$ oz). 8/2 Tencel (3,360 yd/lb), Lemon Drop, 672 yd ($3\frac{1}{4}$ oz).

Weft: 18/2 wool/silk (5,040 yd/lb), Ruby, 624 yd (2 oz). 8/2 Tencel (3,360 yd/lb), Lemon Drop, 518 yd ($2\frac{1}{2}$ oz).

Other Supplies

Fifty $\frac{1}{4}$ " diameter assorted square and round beads and 50 seed beads in coordinating colors with shawl.

Yarn sources

JaggerSpun Zephyr wool/silk (50% wool/50% silk) is available from most weaving retailers. 8/2 Tencel is available from The Mannings and other weaving retailers. Beads are available from Jubili Beads and Yarns.

Warp order and length

500 total ends 3 yd long (272 ends wool/silk following the color order in Figure 2 and 244 ends Lemon Drop Tencel); warp length allows 4" for take-up, 30" for loom waste; loom waste includes fringe. Four ends of wool/silk are added after the loom is warped for doubled floating selvedges.

Warp and weft spacing

Warp: 17 $\frac{1}{2}$ epi for 18/2 wool/silk; 28 epi for 8/2 Tencel, sleyed in a 12-dent reed following Figure 1 and Step 2. Width in the reed: 23 $\frac{3}{4}$ " (after adding floating selvedges). Weft: 18 ppi for 18/2 wool; 28 ppi for Tencel. Woven length (measured under tension on the loom): 74".

Finished dimensions

After fulling, amounts produce one shawl 19 $\frac{1}{2}$ " x 63" plus 4 $\frac{1}{2}$ " fringe at each end and $\frac{1}{2}$ " beaded fringe along one selvedge.

TO WEAVE THE SHAWL

Step 1: Wind the Tencel and wool/silk warps separately, 224 ends of Tencel, 272 ends of wool/silk, each 3 yd long (following the color order in Figure 2 for the wool/silk).

Note: Winding five wool/silk colors in sequence is easier if you use a warping paddle (see

Kristine Linn, "Warping with a Paddle," *Handwoven*, November/December 2004, p 65).

Step 2: Instructions are for warping from front to back (for complete warping steps, see Resources at [handwoven magazine.com](http://handwovenmagazine.com)). Centering for 25 $\frac{1}{2}$ ", sley the wool/silk warp 1-2 for 11 dents; ending with a 1 in the last dent; skip 6 dents, sley 11 dents in the same way, skip 6, and continue across the warp. Sley the Tencel warp 3-2-2-2-3-2 in the empty dents.

Step 3: Thread the shafts following the draft in Figure 1.

Beam the warp, holding and straightening the two warp chains individually. Tie both warps to the front apron rod separately and tension them evenly. Add doubled wool/silk floating selvedges to the first empty dent on each side, hang them from the back beam, and add weights.

Step 4: Spread the two warps with scrap yarn using the two plain-weave treadles (9 and 10), evening the tensions of the two different fibers as needed. Weave enough filler to allow 8-10" of warp for fringe, including the warp you used to tie on.

Step 5: Begin the shawl by weaving $\frac{3}{4}$ " of plain weave with Ruby wool/silk. Hemstitch, including 3 ends and 3 picks in each stitch. (Note that shafts 1-4 weave plain weave with treadles 5-8 and shafts 5-8 weave plain weave with treadles 1-4.) With Ruby wool/silk, weave 16 picks following



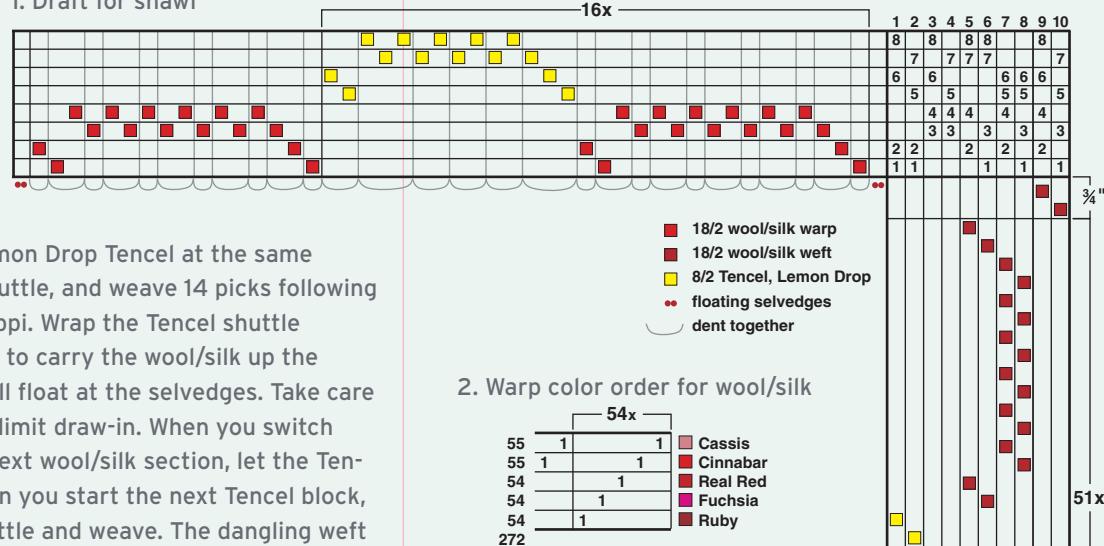
Figure 1. Beat at 18 ppi to balance the wool/silk sett, taking the shuttle into the shed over and exiting under the floating selvedge. Begin a second shuttle with Lemon Drop Tencel at the same selvedge as the first shuttle, and weave 14 picks following Figure 1, beating to 28 ppi. Wrap the Tencel shuttle around the resting weft to carry the wool/silk up the selvedge. The Tencel will float at the selvedges. Take care to keep them even and limit draw-in. When you switch shuttles to weave the next wool/silk section, let the Tencel weft hang free. When you start the next Tencel block, simply pick up that shuttle and weave. The dangling weft loops will tuck to the back side and can be dealt with after finishing. Continue, weaving alternate blocks of wool/silk and Tencel for 51 repeats (about 71"), ending with the wool/silk. Weave another $\frac{3}{4}$ " of plain weave with wool/silk to balance. Hemstitch.

Step 6: Allowing 8-10" of warp for fringe, cut shawl from loom and remove scrap yarn. Trim fringe evenly and prepare a twisted fringe of two groups of 3 (hemstitched) ends.

Step 7: To full the wool/silk and pucker the Tencel, swish and gently squeeze shawl in warm water with small amount of mild detergent for 5 to 10 minutes, checking frequently to monitor the fulling. As a precaution, add a few drops of Synthrapol and two dye-attracting laundry sheets to limit any color runs from the darker reds. When the wool/silk floats start to tighten and the Tencel puckers, rinse gently twice in water, keeping the temperature the same each time. Roll shawl in dry towel and squeeze to remove excess water. Don't wring. Put in dryer on low heat and tumble for 3 to 5 minutes, checking fulling progress every few minutes. When you are satisfied, remove shawl and hang loosely across a drying rack. With iron on rayon setting, hard-press shawl from back side, lifting iron up and down, not sliding back and forth.

Step 8: A small beaded fringe is added to the Tencel loops on one side of this shawl. To add the beads after finishing, choose small, lightweight beads. This shawl combines square and round glass beads with seed beads. Choose a needle small enough to fit through all beads but big enough to carry one strand of the 8/2 Tencel. Thread needle with a long piece of the Tencel, knot the thread, and secure the knot at one end of the selvedge on the

1. Draft for shawl



2. Warp color order for wool/silk

54x		
55	1	1
55	1	1
54		1
54		1
54		1

Cassis
Cinnabar
Real Red
Fuchsia
Ruby

back side of the shawl. Wrap the thread around the first Tencel loop twice, then take the needle through a large bead, through a seed bead, and back up through the large bead. Wrap the thread around the other side of the loop two more times so the thread is the same length as the loop and the beads are centered. Take a stitch under the next group of Tencel floats to secure, then pass the needle under the floats to the next loop. Beads should hang less than $\frac{1}{2}$ " below the selvedge. Continue the beading for the length of this selvedge.

RESOURCES

Groff, Russell E. "Lime-Light." *Drafts and Designs*, October 1968, p. 1.

Kaestner, Tracy. "Jewel-Tone Tunic." *Weaver's*, Issue 39, Spring 1998, pp. 46-47.

Tidball, Harriet. *Ten Textiles from Far and Wide Portfolio*. Shuttle Craft Guild Special, 1963.

van der Hoogt, Madelyn. "Silk Scarves in Deflected Double-weave." *Handwoven*, January/February 2007, pp. 68-71.

— "School for Weavers: Designing Deflected Doubleweave." *Handwoven*, January/February 2007, pp. 72-73.



Karen Donde of Moorestown, New Jersey, is still weaving samples for the 2008 Certificate of Excellence examination. She always looks for a monograph first when researching new techniques.

Purse

Berna Lowenstein

When I took ballroom dancing lessons, I never knew what to do with my purse! It contained the bare minimum—my driver's license, a credit card, and my cell phone—but I was reluctant to leave it on a table. A lady in my class had the perfect solution: an envelope-style purse that fits over the back of the hand.

A pastel-colored beaded purse that my mother bought in Paris in the 1950s was my inspiration for this bag design. I wanted to mimic its beaded surface in a woven pattern. The treadling method called petit point produces effects that look like beading. It is woven on an overshot threading and looks like plain weave with tiny beads of color on the face and long weft floats on the back. By misinterpreting the instructions and omitting an extra tabby pick between blocks, I succeeded in keeping the small overshot pattern from elongating! To emphasize the beaded look, I beat fairly hard to produce a weft-dominant fabric.

PROJECT-AT-A-GLANCE

Weave structure

Plain weave with complementary wefts (produced by a "petit-point" treadling on an overshot threading).

Equipment

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

Yarns

Warp: 12/2 spun silk (2,950 yd/lb), natural white, 216 yd (1 $\frac{3}{16}$ oz).

Plain-weave and background weft: 12/2 spun silk (2,950 yd/lb), natural white, 246 yd (1 $\frac{1}{3}$ oz).

Pattern weft: 4-ply rayon/silk (75% rayon/25% silk, 2,800 yd/lb) and 100% Lurex (3,000 yd/lb), silver #2, 52 yd ($\frac{1}{3}$ oz) each.

Other supplies

Sewing thread to match warp, $\frac{1}{4}$ yd heavy-weight fusible interfacing, 2 snaps. Seed beads for embellishment (optional). Steam iron, sewing machine, and hand needles.

Yarn sources

12/2 spun silk is available from Treenway Silks; Splash! rayon/silk is from HGA's online store, www.weavespindye.org; and Astra-Glow Metallic (100% Lurex) is from Halcyon Yarn. Sewing thread, interfacing, snaps, and seed beads are available from fabric and craft stores.

Warp order and length

129 ends spun silk (includes 2 floating selvedges) 1 $\frac{2}{3}$ yd long (allows 3" for take-up, 30" for loom waste).

Warp and weft spacing

Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 8 $\frac{1}{4}$ ".

Weft: 28 ppi in plain-weave areas; 54 ppi in pattern areas.

Woven length (measured under tension on the loom): 27".

Finished dimensions

After washing, amounts produce a fabric 6" \times 25 $\frac{3}{4}$ " for a purse 5 $\frac{1}{4}$ " \times 3 $\frac{3}{4}$ ".

WEAVING THE FABRIC



Step 1: Wind 129 ends of 12/2 silk 1 $\frac{2}{3}$ yd long.

(This number includes 2 ends for floating selvedges.) Use your preferred warping method. (For complete warping steps, see Resources at handwovenmagazine.com.)

Step 2: Sley 2 ends/dent in an 8-dent reed, centered for a width of 8 $\frac{1}{4}$ ". Sley the first and last threads 1 end/dent. Thread the shafts following Figure 2 and beam with firm tension, packing the warp with heavy paper or sticks.

Step 3: Wind a bobbin with 12/2 silk for the plain-weave and background wefts. For the pattern weft, wind the metallic yarn and space-dyed yarn together on one bobbin.

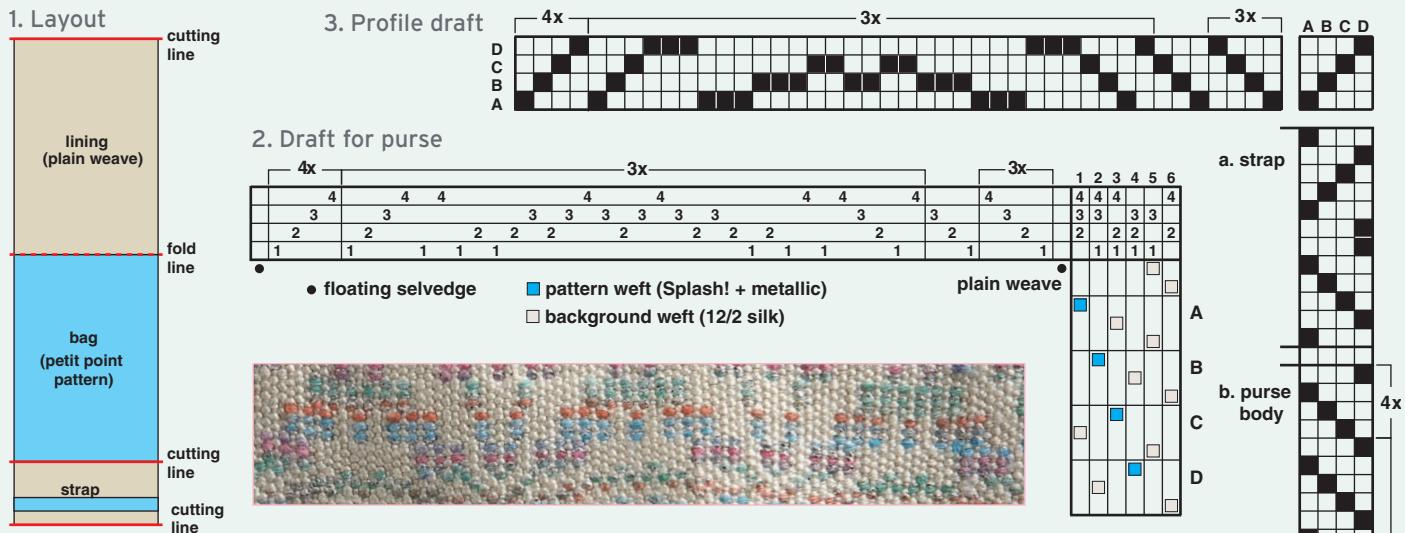
Step 4: Spread the warp with scrap yarn in plain weave.

Leave all weft tails hanging at the selvedges instead of weaving them in. Since the purse is lined, the selvedges will not show. Weave the sections following the layout in Figure 1. For the purse strap: Begin weaving with 2 picks of plain weave in a contrasting-color weft to mark a cutting line. Weave plain weave with 12/2 spun silk for $\frac{3}{4}$ ", beating firmly at 28 ppi. Then weave pattern by substituting one 3-pick sequence in Figure 2 for each square in the profile treadling draft in Figure 3a. The woven pattern will measure about $\frac{5}{8}$ ". Weave plain weave for 2". Weave another 2 picks for a cutting line.

Step 5: For the body of the purse: Weave the pattern by substituting one 3-pick sequence in Figure 2 for each square in the profile treadling draft in Figure 3b. (Note that the ending border of this section is shorter than the border at the beginning.) Beat firmly at 54 ppi for an on-loom length of about 11 $\frac{1}{2}$ ". Then, with 12/2 silk only, weave plain weave for 12" for the purse lining. Weave 2 picks for a contrasting-color cutting line. Weave plain weave for the remaining warp to use for testing the interfacing.

Step 6: Cut the fabric from the loom and secure raw edges.

(For fabric that I wash by hand, I make a few overhand knots in the warp at the raw edges, 4 ends/knot, spacing them about 1" apart.) Handwash gently in warm water with 1 tsp of Synthrapol to prevent bleeding. Put a couple of tablespoons of vinegar in the final rinse to remove the last bit of soap and give the silk a crisp hand. Smooth out the fabric and lay flat to dry.



SEWING THE BAG

Step 1: Machine straight stitch on both sides of contrasting-color cutting lines. Cut the handle strap from the rest of the purse, but do not cut anything else apart!

Step 2: Cut a piece of fusible interfacing to fit the lining of the purse (see Figure 1). Turn the fabric wrong side up and fuse the interfacing on the "wrong" side of the plain-weave lining, aligning it close to the petit-point section. Fold the fabric right sides together vertically on the folding line and iron a crease. Sew the front flap with $2\frac{1}{2}$ " of straight stitching from the fold line along each side with a $\frac{1}{2}$ " seam allowance with the lining fabric up.

Step 3: Lay the fabric right side down. Mark the seam line for the other end of the purse with two pins placed horizontally $\frac{1}{2}$ " from the cut end of the petit-point layer. On the lining layer, fold at the fold line and mark the seam line for the cut end of the lining $\frac{1}{2}$ " away from the pins in the patterned section. (When the purse is folded the lining must be smaller to fit inside the patterned layer.)

Step 4: Fold the petit-point side, right sides together, so that the pins are snug against the end of the stitching for the flap. Sew the side seams. Fold the lining, right sides together, so that the pins marking the seam line are snug against the stitching for the flap. Sew the side seams.

Step 5: Trim seam corners to make turning easier. Fold each corner of the patterned and lining layer into a triangle with the seam in the middle and straight stitch across the end, $\frac{1}{2}$ " from the point to square up the bottom of the purse.

Step 6: The purse will look like three inside-out pockets. Turn the flap right side out. The lining pocket is in the correct position. Turn the petit-point pocket inside out around the lining pocket. Press the flap from the inside to flatten the seams. Trim the end of lining fabric to $5\frac{1}{8}$ " and any extra fabric from the inside of the purse. Turn under the pat-

terned fabric and sew the inside edge of the purse by hand. Fold the flap and press.

Step 7: To sew the strap, cut a piece of interfacing $1\frac{1}{4}$ " \times 6". Turn the strap wrong side up and fuse the interfacing to wide section of plain weave. Refold and pin the strap to the bag. Slip your hand in to make sure it will fit. The extra fabric beyond the pins will be your seam allowance minus $\frac{1}{4}$ ".

Step 8: Fold the strap right sides together. Sew across one short end. When you reach the end of the interfacing, turn the strap 90 degrees and stitch just outside the edge of the interfacing. Don't sew the other end. Trim corners, turn strap right side out, and press. Tuck in the other end and stitch by hand. Stitch the strap to the bag by hand, stitching all the way through to the lining. Sew snaps at the corners of the flap. Add beads if you'd like, and go dance!

RESOURCES

Bress, Helene. "Petit Point." *The Weaving Book*. New York: Charles Scribner's Sons, 1981. pp. 99-100; 239-241.

Estes, Josephine E. "Small Single Snowball," *Miniature Patterns for Handweaving, Part II*. Boston, Massachusetts: Weavers Guild of Boston, 1958.

Sullivan, Donna. *Weaving Overshot: Redesigning the Tradition*. Loveland, Colorado: Interweave Press, 1996.



Berna Lowenstein of Orlando, Florida, is a senior technical engineer for a software company. After work she weaves as an antidote to technology.

Weaving Monographs

Treasure Troves Within

Karen Donde

They aren't glossy, are devoid of color, and eschew fancy graphics. Some appear to have gone straight from manual typewriter to print shop with hand-drawn diagrams and black-and-white photos of swatches. Yet even old weaving monographs are being reprinted, purchased, and studied by contemporary weavers.

"Monographs are crucial to handweaving because they are the real thing," explains Suzie Jenkins, a weaving teacher and part owner of Woolbearers in Mount Holly, New Jersey. "Monographs prove a draft works. The author has done all the dirty work."

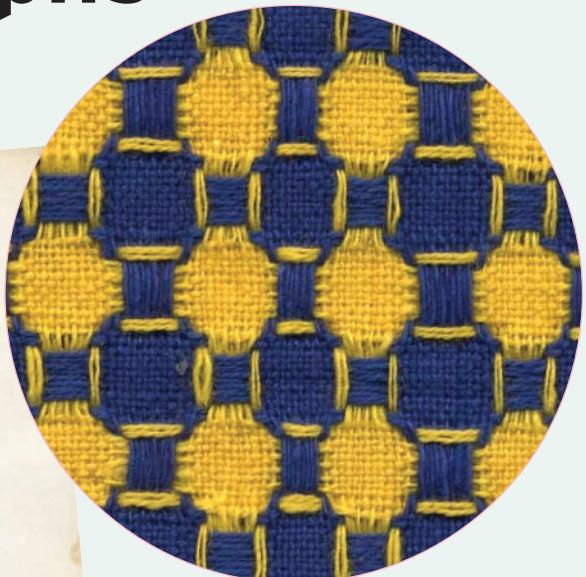
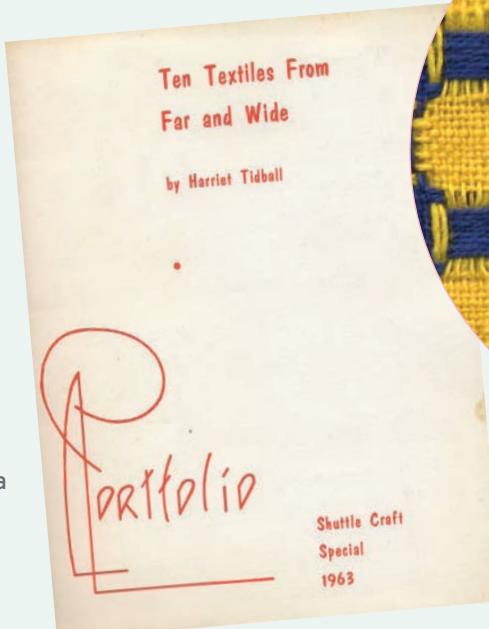
Specialists in the subject matter, the authors of monographs are perhaps their biggest draw. Studying one of Harriet Tidball's Shuttle Craft Guild Monographs from the 1960s is almost like taking a weaving class with Tidball or her teacher Mary Meigs Atwater, the acknowledged godmother of modern American handweaving.

"I treasure my monographs, as do many other weavers who want an in-depth understanding of a particular textile topic," says Bobbie Irwin, a weaving instructor and author from Montrose, Colorado. "They consolidate much useful information into a compact document and save the trouble of ferreting out information scattered in magazines, if and when that information can be found there."

Monographs focus thoroughly on a single subject and are usually no more than fifty pages. Because of their limited scope they are often self-published.

The classic examples of weaving monographs are the forty Shuttle Craft Guild Monographs, most of which Tidball compiled in the 1960s from information Atwater presented in the Shuttle Craft Guild Bulletins. Atwater started the monthly Bulletins in 1924 as a communication and recruitment tool for her weaving correspondence course, and Tidball continued them after purchasing the business from Atwater in 1946.

Historically, the Shuttle Craft Guild Monographs and others from the 1960s and early 1970s were significant because little other weaving literature was available at a



This swatch appeared in Harriet Tidball's Shuttle Craft Special Portfolio *Ten Textiles From Far and Wide*. The Shuttle Craft Portfolios were special issues that included actual handwoven swatches. Karen Donde used this swatch as inspiration for her contemporary shawl; see page 68.

time when serious interest in the craft was blossoming, according to Lee Anderst, who with her husband Jim, owned Shuttle-Craft Books, from 1985 to 1997.

Tidball died in 1969, and in 1974 Bill and Virginia Harvey, under the name HTH Publishers, took over printing the Shuttle Craft Guild Monographs. When the Harveys wanted to sell, the Andersts, then owners of the Coupeville (Washington) Spinning & Weaving Shop, purchased the business, named it Shuttle-Craft Books and dedicated themselves to keeping the monographs in print and available to weavers worldwide. The Andersts sold the business to Unicorn Books and Crafts, which still offers most of the monographs and other Shuttle Craft titles for sale.

"Today it's harder for the old monographs to compete with the slick paper, quality printing, and color photography of new books," Anderst admits. "But the information is still there for those weavers who want to delve into a subject seriously."

"Of all the weaving books and periodicals printed and reprinted since the 1960s, it is interesting that so many monographs are still in print," comments *Handwoven* editor Madelyn van der Hoogt.

When she first started weaving in 1981, van der Hoogt thought the Shuttle Craft Guild Monographs sounded too academic, "like long, boring term papers," she says. "I soon discovered that they were the only sources at the time for in-depth information about specific aspects of weaving, especially about individual weave structures."

Because of their tendency to be self-published and distributed via nontraditional channels, tracking sales of monographs is difficult. Russell E. Groff, of Robin & Russ Handweavers, said that over about thirty years, he sold 12,000 copies of his monograph *Sectional Warping Made Easy* and 34,000 copies of *Card Weaving or Tablet Weaving*. Originally published in the 1970s, both are still available from Unicorn Books & Crafts, which bought Groff's remaining inventory when he closed Robin & Russ in March 2006.

Monographs find their way into weavers' libraries from multiple sources: book and weaving suppliers' shops and websites, vendor fairs at conferences and festivals, guild or estate sales, and frequently among the extras included with a secondhand loom purchase.

Pat Flaherty, of Marblehead, Massachusetts, has only one monograph, but she uses it often, especially when troubleshooting her loom's mechanical problems. *Weavers' Wisdom: 250 Aids to Happier Weaving*, is one of several published by the Weavers' Guild of Boston.

Anne Dixon, of Norfolk, United Kingdom, owns about two dozen monographs; her favorite, *Loom Mechanics* by Lore Youngmark, has the best explanation she's seen for the universal loom tie-up. Dixon herself has written three monographs about inkle weaving, selling about 5,000 copies since introducing them fourteen years ago. (Dixon is also the author of *The Handweaver's Pattern Directory* published by Interweave Press in the fall of 2007.)

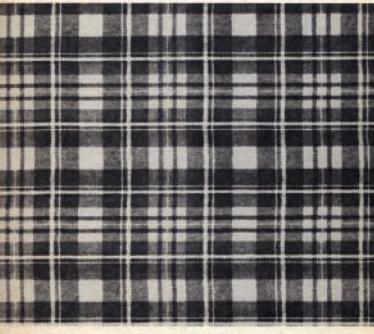
Barb Butler, of Columbia, South Carolina, considers herself a novice weaver but is planning to weave yardage in a Sutherland plaid for a Christmas tree skirt inspired by *The Weaver's Book of Scottish*

Tartans, Shuttle Craft Guild Monograph Five.

Susan Powers, of Leverett, Massachusetts, collects monographs for reference, using them intensely when weaving a textile in the technique they cover. "Monographs provide a format for sharing technical information that cannot often be published in a magazine or book," she says.

Barb Butler had been a weaver for just over three years when she decided to weave Sutherland tartan yardage for a tree skirt in honor of her grandmother's maiden name. She found *The Weaver's Book of Scottish Tartans* (Shuttle Craft Guild Monograph Five) a wonderful source of information, being both precise and easy to understand.

The Weaver's Book of
SCOTTISH TARTANS
by Harriet Tidball



Shuttle Craft • Monograph Five • 1962



In my own weaving library, I have more than a dozen treasured monographs, three written by my weaving teacher, Doris Boyd. I also have twenty-four original Shuttle Craft Bulletins from 1952 and 1953, which explore damask, doublecloth, warp bouquet, twills, profile drafting, sectional warping, shadow weave, and warp painting—in surprising depth!

Aside from the instructional value of monographs, perhaps the biggest reason weavers hang onto these far-from-pretty, curious little publications is the intellectual and emotional connection they provide to past generations of weavers. The realization that Atwater and Tidball were sharing these and more complex weaving subjects with Shuttle Craft Guild members

fifty, sixty, and seventy years ago is a humbling reminder of how much is owed to weaving's rich heritage!

RESOURCES

Harvey, Virginia I. "The History of the Monographs," *Boulevard, Chevron, and Combination Weaves*. Shuttle Craft Guild Monograph Number 38. 1987, inside front cover.



Shuttle Craft Guild Monographs (numbered)

By Harriet Tidball (unless noted otherwise)

- 1 *The Double Weave, Plain and Patterned*
- 2 *Surface Interest: Textiles of Today*
- 3 *Design & the Handweaver* by Mary Meigs Atwater
- 4 *Woolens & Tweeds*
- 5 *The Weaver's Book of Scottish Tartans*
- 6 *Mexican Motifs*
- 7 *Contemporary Satins*
- 8 *Peter Collingwood—His Weaves and Weaving*
- 9 *Undulating Weft Effects*
- 10 *Merry Christmas*
- 11 *Handweavers Handwoven Specialties*
- 12 *Contemporary Tapestry*
- 13 *Thomas Jackson, Weaver*
- 14 *Color Related Decorating Textiles*
- 15 *Guatemala Visited by Mary Meigs Atwater*
- 16 *Color and Dyeing*
- 17 *Supplemental Warp Patterning*
- 18 *Textile Structure, Drafts and Analysis*
- 19 *Summer and Winter and Other Two-Tie Unit Weaves*
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Numbers 3, 7, 8, 10, 11, 13, 14, 15, 23, and 30 are currently out of print but may be available in some shops or online, new and used.

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Camilla Valley Farm Weavers' Supply, Orangeville, Ontario, Canada, (519) 941-0736, www.camillavalleyfarm.com

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Weaver's Guild of Boston Publications, Roxbury, Massachusetts, www.weaversguildofboston.org

Ralph Griswold's On-Line Digital Archive of Documents on Weaving and

Related Topics, includes 346 monographs downloadable for free. Not all are about weaving, and the list excludes many of the Shuttle Craft Guild Monographs still available for sale. This archive has been enhanced for easier searching at www.handweaving.net.

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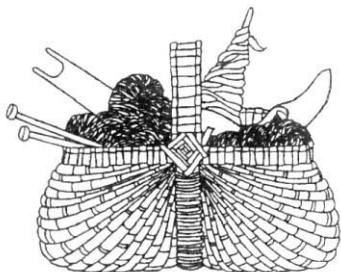
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Chanel-Inspired Fabrics

Elsa Krogh

Although Coco Chanel may be best known for canonizing the “little black dress,” weavers will be forever grateful for her work to elevate woven wool cloth that looked (and often was) handwoven to couture standards.

In 1953, Coco Chanel returned to fashion design after fourteen years in retirement. At the age of seventy-one, she reintroduced the world to her signature Chanel suit, consisting of a knee-length skirt and a trim, boxy jacket often made of lightweight woven wools. At a time when women were wearing tightly cinched dresses with full skirts, Chanel’s suit offered a degree of sophistication and comfort that women longed for.

Handwoven asked Elsa Krogh to create a set of Chanel-inspired swatches for our readers. Krogh is the author of *The Ashford Book of Textures & Towels for the Four Shaft Loom* and *The Ashford Book of Projects for the Eight Shaft Loom*.

More Chanel swatches can be found in her eight-shaft book.

Fans of Coco Chanel will also want to read “Is This Chanel an Original or a Fake” by Claire Shaeffer in *PieceWork* magazine’s November/December 2007 issue.

Fashion passes,
style remains.

—Coco Chanel



ILLUSTRATION BY JESSICA LEVINSON



The drafts for these samples come from *Surface Interest: Textiles of Today*, Shuttle Craft Guild Monograph Number 2, by Harriet Tidball (page 19). The structure, a form of stitched doubleweave, is made up of two independent but interlocked layers of warp and weft: a heavier, visually dominant, surface layer and a much finer foundation, or backing, layer.

The yarns for the surface layer must be lofty enough to cover the backing. The many new knitting and novelty yarns available today are ideal for this—although you will want to avoid superwash or mostly synthetic yarns that don't full. Woolen-spun yarns work best as they can be fulled to further stabilize the cloth. The yarns in the backing layer are very fine compared to those in the surface layer.

Weaving two layers with such different weights at the same time means coping with two sometimes very different warp tensions. A second warp beam is probably the best solution for backed weaves, but for smaller projects and sample weaving, the supplementary-warp method of weighting one of the warps will also work. (For information about how to weight a supplementary warp, see Sarah Fortin in Resources.) One handy tip for weaving with a weighted supplementary warp: Remember to remove the weights before you cut the fabric from the loom!

SAMPLES 1, 2, AND 3

In samples 1, 2, and 3, the surface layer is basketweave in worsted-weight woolen yarns with a foundation layer of fine merino wool woven in plain weave. Changing the weft used in the surface layer produces fabrics with very different appearances. (The yarn used for the surface weft in Sample 3 is no longer available. Other knitting worsted-weight yarns can be substituted, a wool/rayon blend from Berroco is recommended here. It will give a slightly different visual effect, but the fabric hand will be the same.)

PROJECT AT-A-GLANCE

Weave structure

Doubleweave (basketweave backed with plain weave).

Equipment

5-shaft loom, 15-dent reed, 2 shuttles.

Yarns

Foundation (bottom-layer, backing) warp and weft: 18/2 merino wool (5,040 yd/lb), natural.

Surface (top-layer) warp: 4/2 wool (1,000 yd/lb), Natural Medium (brown).

Surface wefts: sample 1, 4/2 wool (1,000 yd/lb), Natural Light; sample 2, 4/2 wool (1,000 yd/lb), Grape; sample 3, wool-rayon novelty yarn (900 yd/lb) Dijon.

Yarn sources

18/2 merino wool (JaggerSpun Superfine Merino) is available from most weaving retailers. 4/2 woolen-spun wool (Ashford Tekapo) is available from Ashford dealers. Wool-rayon novelty yarn (Berroco Softtwist) is available from Webs.

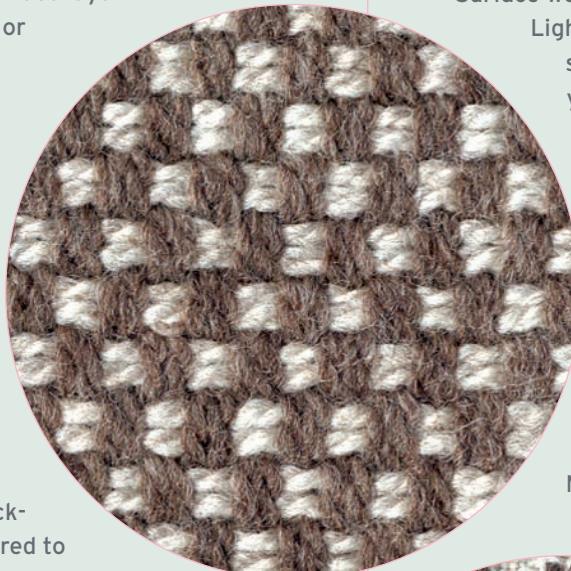
Warp order

Wind the surface and foundation warps separately. The surface warp is all Natural Medium (brown). The foundation warp contains twice as many threads as the surface warp, all of 18/2 merino wool, natural.

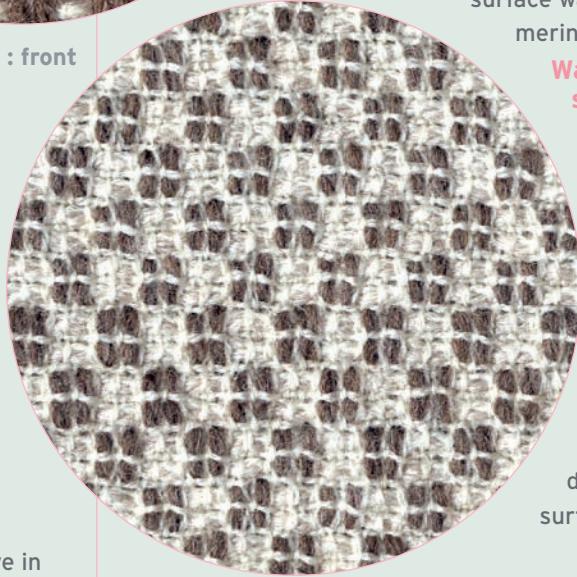
Warp and weft spacing

Warp: 15 epi foundation warp; 7½ epi surface warp (2 foundation ends/dent alternating with 1 surface end/dent in a 15-dent reed).

Weft: 12 ppi foundation weft; 6 ppi surface weft.



Sample 1 : front



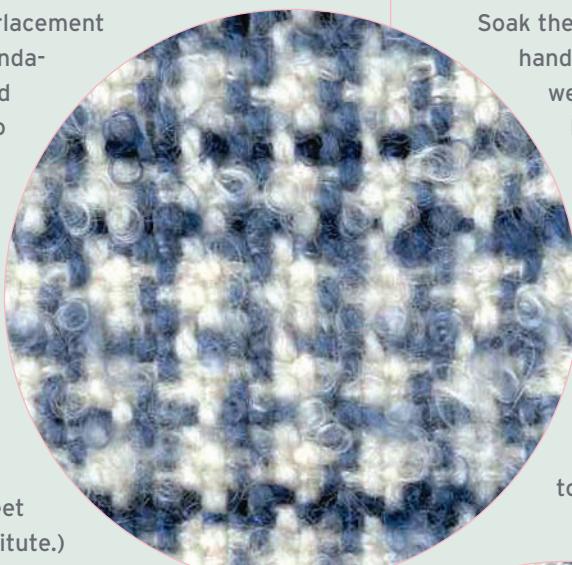
Sample 1 : back

1. Draft for backed basketweave

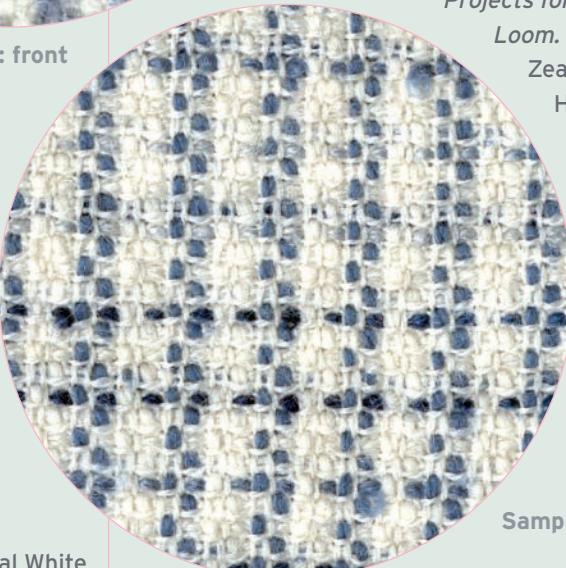
repeat	1	2	3	4	5	6
	5		5	5		
	4	4	4			
	3		3			
	2		2	2	2	
	1	1	1	1		
● surface warp (4/2 wool, Natural Medium)	●	●	●	●		
○ surface weft (various)	○	○	○	○		
○ foundation warp and weft (18/2 wool, Natural White)	○	○	○	○	○	○

SAMPLES 4 AND 5

Plain weave forms the interlacement in both the surface and foundation layers of samples 4 and 5. Color interest is added to the plain-weave surface layer in the form of warp and weft stripes. A textured mohair weft adds further interest to the surface layer of Sample 5. (The dip-dyed blue mohair yarn shown here is no longer available, however; a navy and turquoise mohair bouclé from Be Sweet is recommended as a substitute.) Here is a tip: To prevent the mohair loops from catching as they unwind from bobbins, use a ski or stick shuttle.



Sample 4 : front



Sample 4 : back

PROJECT AT-A-GLANCE

Weave structure

Doubleweave (two layers of plain weave).

Equipment

6-shaft loom, 15-dent reed, 3 shuttles. (Use 2 ski shuttles for mohair bouclé yarn in Sample 5.)

Yarns

Foundation warp and weft: 18/2 merino wool (5,040 yd/lb), natural.

Surface warp: 4/2 wool (1,000 yd/lb), Natural White and Jeans Blue.

Sample 4 surface weft: 4/2 wool (1,000 yd/lb), Natural White and Jeans Blue.

Sample 5 surface weft: mohair bouclé (960 yd/lb), white; mohair bouclé (1,100 yd/lb), navy and turquoise.

Yarn sources

18/2 merino (JaggerSpun Superfine Merino) is available from most weaving retailers, 4/2 wool (Ashford Tekapo) and white mohair bouclé from Ashford dealers, and Be Sweet navy and turquoise mohair bouclé from knitting shops.

Warp order

Wind the surface and foundation warps separately. The surface warp alternates 2 strands of Jeans Blue Ashford Tekapo with 2 strands of Natural White Ashford Tekapo. The foundation warp contains twice as many threads as the surface warp, all of 18/2 merino.

Warp and weft spacing

Warp: 15 epi foundation warp; 7½ epi surface warp (2 foundation ends/dent alternating with 1 surface end/dent in a 15-dent reed).

Weft: 12 ppi foundation weft; 6 ppi surface weft.

FINISHING

Soak the fabrics in hand-hot water with Orvus Paste or hand dishwashing liquid until they are thoroughly wet, then knead them under water with your hands until the surface-layer yarns "bloom" and cover the foundation fabric. Rinse several times in the same temperature water, roll in a towel, and lay flat to dry. Steam press on a wool setting if desired.

RESOURCES

Fortin, Sarah. "A Winter Scarf in 3-D Doubleweave." *Handwoven*, November/December 2006, p. 38. (Information on how to improvise a second warp beam.)

Krogh, Elsa. *The Ashford Book of Projects for the Eight Shaft Loom*. Ashburton, New Zealand: Ashford Handicrafts Ltd., 2005.

Tidball, Harriet. *Surface Interest: Textiles of Today*. Shuttle Craft Guild Monograph Two. Petaluma, California: Shuttle-Craft Books, 1961.

2. Draft for backed plain weave

repeat	1	2	3	4	5	6
○				6	6	
○	○		○	5	5	5
○		○		4		4
○	○			3	3	3
○		○		2	2	2
○	○		○	1	1	1

Legend:

- surface warp and weft (Jeans Blue)
- surface warp and weft (Natural White)
- foundation warp and weft (18/2 wool, natural)

repeat



Elsa Krogh of Mariager, Denmark, has been spinning and weaving for forty years and loves to find inspiration for modern weaves in old weaving literature.

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November 4. Weaving and Fiber Festival, hosted by Southern California Handweavers' Guild, at Torrance Cultural Arts Center, 3350 Civic Center Dr., Torrance. (310) 316-0910; www.schrg.org/festival/.

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Through October 27. Off the Wall, regional exhibit by members of Surface Design Association, at Translations Gallery, 773 Santa Fe Dr., Denver, CO 80204. www.translationsgallery.com.

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Through October 28. Woodstock Weavers Guild and Hollow Tree Spinners Guild annual show and sale, at Old Courthouse Arts Center, Woodstock. (815) 338-4525; www.woodstockweaversguild.org.

October 13. Weavings & Diversities, show and sale of Weavers' Guild South, at Flossmoor Community House, 847 Hutchison, Flossmoor. Ginny, (708) 747-9246.

October 21. Uncommon Threads, juried runway fashion show, in Schaumburg. The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; info@finelineca.org; www.finelineca.org.

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Rare and never-before-seen textiles will be on display at the Museum of International Folk Art in Santa Fe, New Mexico, through April 13, 2008, during their Needles and Pins: Textiles and Tools exhibit. Seen here are various tape loom reeds from Sweden, Denmark, Norway, and Austria, from the seventeenth and nineteenth centuries. For more information, visit their website at www.internationalfolkart.com.

October 25-27. Rocky Mountain Weavers Guild annual fiber art sale, at Englewood Civic Center, 1000 Englewood Pkwy., Englewood. (303) 759-9505; www.rmweaversguild.org.

November 2-10. Handweavers Guild of Pueblo Handwoven Holiday Sale, at Vail Hotel, 217 S. Grand, Pueblo. (719) 547-2867; jananzlovar@idcomm.com.

November 17. San Juan Weavers Guild annual show and sale, at Holiday Inn Express, 1391 S. Townsend Ave., Montrose. Bobbie Irwin, (970) 249-2981; irwin@rmi.net; www.sanjuanweavers.com.

DISTRICT OF COLUMBIA

Through January 6, 2008. Textiles of Klimt's Vienna. Through February 17, 2008. The Collecting Vision of George Hewitt Myers, and Collecting Contemporary Textile Art. The Textile Museum, 2320 S St., NW, Washington DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

October 20. Southern Indiana FiberArts Festival, at Harrison County Fairgrounds, Corydon. fiberexchangeguild@yahoo.com; www.southernindianafiberarts.com.

MASSACHUSETTS

Through December 31. Abbot Worsted Company exhibit, at Westford Museum, Westford. www.westford.com/museum.

November 1-3. Weavers' Guild of Boston annual show & sale at Josiah Smith Barn, 358 Boston Post Rd., Weston Center, Weston, MA 02493. Margit White at colorfulfacet@hotmail.com.

MICHIGAN

October 27-28. FiberExpo, at Washtenaw Farm Council Grounds, Ann Arbor. (734) 862-7024; info@fiberexpo.com; www.fiberexpo.com.

MINNESOTA

October 13. Artwear in Motion 2007, runway show and boutique, at Bloomington Center for the Arts, Old Shakopee Rd. and 98th St., Bloomington. (612) 436-0464; www.textilecentermn.org.

MISSISSIPPI

January 5, 2008. Roc Day celebration hosted by Chimneyville Weavers and Spinners Guild, at Mississippi Craft Center, Ridgeland. Registration deadline December 1. (601) 373-2495; news@epaofms.com; www.rocday2008.com.

MISSOURI

November 2-3. Weavers' Guild of St. Louis annual sale, at Brentwood Community Center, 2505 S. Brentwood Blvd., St. Louis. (636) 343-5643; www.siu.edu/wgsl/html/sale2007.htm.

November 9-11. Columbia Weavers & Spinner's Guild Annual Holiday Sale and Exhibition, at Boone County Historical Society, 3801 Ponderosa St., Columbia. Debbie Prost, (573) 443-1731; http://cwsmissouri.org/events.html.

NEW MEXICO

Through April 13, 2008. Needles and Pins: Textiles and Tools, exhibit at the Museum of International Folk Art, Camino Lejo (off Old Santa Fe Trail). (505) 476-1200; www.internationalfolkart.org.

NEW YORK

Through November 7. The Spirit of Weaving, juried exhibit by The New York Guild of Handweavers, at Anthroposophy NYC Gallery, 138 W. 15th St., New York, NY 10011. info@nyhandweavers.org; www.nyhandweavers.org.

Through November 25. Weaving Arts of the Americas, at Brooklyn Museum's Luce Visible Storage/Study Center for American Art, 200 Eastern

Pkwy., Brooklyn, NY 11238. (718) 638-5000; fax (718) 501-6134; www.brooklynmuseum.org.

November 15-18. Hudson-Mohawk Weavers Guild 29th annual show and sale. Pruy House, 207 Old Niskayuna Rd., Newtonville, NY 12128. Penny Palkovic, palkovly@capital.net.

PENNSYLVANIA

November 16-18. Handweavers of Bucks County show and sale, at Jericho Community Center, New Hope. Lois, (908) 236-9556; info@loismacknik.com.

TENNESSEE

October 27. Fiber Festival at Cannonsburgh Harvest Days, at Historic Cannonsburgh Village, 312 S. Front St., Murfreesboro. (615) 287-0927; fiberfest@gmail.com.

November 10. Tennessee Does Textiles: Traditions Transformed, regional juried runway wearable art show, at Athens Arts Center, 320 N. White St., Athens. (423) 261-5168; geri@weavingschool.com; www.weavingschool.com.

WASHINGTON

Through December 15. Domestic Art-Between Functional and Fine, regional juried fiber arts exhibition, at the Museum & Arts Center in the Sequim/Dungeness Valley, 175 W. Cedar St., Sequim, WA 98382. (360) 861-2257; www.fiberartsfestival.org; www.squimmuseum.org.

Through January 7, 2008. American Tapestry Alliance Biennial 6 Exhibition, at Bellevue Arts Museum, Bellevue. (802) 649-5301;

atabeckyvt@yahoo.com; www.americantapestryalliance.com.

Through March 2008. Exhibition by Dutch weaver Anneke Kersten, at Beve Kindblade Consulting, 1904 Third Ave., Ste. 635, Seattle, WA 98101. (206) 920-7676; beve@seattle-nutrition.com.

October 19-20. Fibers and Beyond, Whatcom Weavers Guild annual show and sale at the Hampton Inn's Fox Hall in Bellingham. Julie Barnes, (360) 380-9203; info@whatcomweaversguild.org; www.whatcomweaversguild.org.

October 25-27. Seattle Weavers' Guild annual show and sale, at Blodel Hall, St. Mark's Cathedral, 1245 10th Ave., E., Seattle. (206) 264-5496; www.seattleweaversguild.com.

November 2-3. Uncommon Threads, Whidbey Weavers Guild sale, at Greenbank Farm, 765 Wonn Rd. at SR 525, Greenbank, Whidbey Island. www.whidbeyweaversguild.org.

CANADA, ONTARIO

Through March 2, 2008. The Blues, exhibit at Textile Museum of Canada, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321. www.textilemuseum.ca.

SWITZERLAND

Through January 27, 2008. L'envers et l'endroit, textile exhibit at L'Art Brut, Avenue des Bergières 11, CH - 1004, Lausanne. +41 21 315 25 70; fax +41 21 315 25 71; art.brut@lausanne.ch; www.artbrut.ch.

UNITED KINGDOM, ENGLAND

October 11-20. Shades of Autumn, biennial ex-



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hibit by The London Guild of Weavers, Dyers and Spinners, at Islington Council Central Library, 2 Fieldway Crescent, London N5 1PF, England.

October 26–27. Textiles in Sussex, show and sale by The East Sussex Guild of Weavers, Spinners & Dyers, at Lewes Town Hall, High Street, Lewes, East Sussex.

CONFERENCES

ALABAMA

March 14–15, 2008. Useful Knowledge Fiber Arts Seminar in Huntsville. Lewis White, (888) 24-FIBER; littlebarn@mchsi.com; www.littlebarninc.com.

ARIZONA

April 3–6, 2008. Fibers Through Time 2008, Connections to the Past, Arizona Federation of Weavers and Spinners Guilds Conference, at Holiday Inn Palo Verde, Tucson. Elaine Ross, mogato@whbsi.net; www.azfed.org.

DISTRICT OF COLUMBIA

FLORIDA

June 25–28, 2008. Convergence 2008, biennial conference of the Handweavers Guild of America, at Tampa Bay Convention Center, Tampa. HGA, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024. (678) 730-0010; fax (678) 730-0836; www.weavespindye.org.

HAWAII

September 24–27, 2008. Textiles as Cultural

Expressions, biennial symposium of the Textile Society of America. Tom Klobe, klobetm@hawaii.edu; www.textilesociety.org.

TO ENTER

CALIFORNIA

Wearable Expressions 2008, biennial international juried exhibition, February 22–April 13, 2008, in Rancho Palos Verdes. **Entry deadline November 12.** Palos Verdes Art Center, 5504 W. Crenshaw Rd., Rancho Palos Verdes, CA 90275. (310) 541-2479; www.pvartcenter.org.

COLORADO

Living with Beauty: Handwoven Textiles for the Home, juried exhibit June 13–July 26, 2008, at the Business of Art Center, Manitou Springs. **Entry deadline December 15.** livingwithbeauty@aol.com; www.pikespeakweavers.org.

FLORIDA

American Tapestry Biennial. **Entry deadline November 30.** Alex Friedman, 389 Throckmorton Ave., Mill Valley, CA 94941. (415) 310-2460; Alexfriedmanata@gmail.com.

Florida Tropical Weaver's Guild welcomes applications from teachers and vendors for 2009 conference and beyond. www.ftwg.org.

Small Expressions 2008, small fiber art. International deadline January 11, 2008; U.S., January 18. Ebb Tide, yardage. International deadline January 8, 2008; U.S., January 15. **Dance of the Flamingos**, fashion show. International deadline,

January 15, 2008; U.S., January 22. **Salsa y Salsa**, multimedia fiber arts. International, January 3, 2008; U.S., January 10. **River of Grass**, basketry. International, January 2, 2008; U.S., January 9. **Parrots, Peacocks and Palms**, functional weaving. International, January 7, 2008; U.S., January 14. **The Pearl in the Oyster**, accessories. International, January 10, 2008; U.S., January 17. **The Eye of the Hurricane**, felting and fusion. International, January 4, 2008; U.S., January 11. Juried exhibits in conjunction with Convergence 2008, in Tampa. Prospectuses: send \$5 to Handweavers Guild of America, Exhibit Prospectuses, 1255 Buford Hwy., Ste. 211, Suwanee, GA 30024, or download from www.weavespindye.org.

Woven Gems, ATA Small Format Tapestry Exhibit. 10" x 10" maximum. **Entry deadline January 30, 2008.** SASE to Katzy Luhring, 1447 Deer Run Rd., Havana, FL 32333. www.americantapestryalliance.com.

MICHIGAN

New Fibers 2008, juried show of contemporary U.S. fiber art, May 6–July 31, 2008, at Eastern Michigan University. **Entry deadline January 1, 2008.** Prospectus: Jill Ault, 2531 Meade Ct., Ann Arbor, MI 48105; www.pikespeakweavers.org.

NORTH CAROLINA

Blue Ridge Handweaving Show, 2008. Generous prizes awarded in five categories. For a prospectus, PO Box 233, Flat Rock, NC 28731; wnchfg@main.nc.us.

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OHIO

Focus Fiber: 2008, regional juried show May 16–June 21, 2008, sponsored by the Textile Art Alliance of Cleveland Museum of Art, in Cleveland. Open to residents of OH, PA, NY, WV, KY, IN, IL, MI. **Entry deadline January 15, 2008**. SASE to Kathleen Van Meter, 140 Kendal Dr., Oberlin, OH 44074. www.clevelandart.org/taa.

TEXAS

Contemporary Handweavers of Texas Conference, March 26–29, 2009, in San Antonio, seeks proposals for seminars and one- and two-day workshops, and vendor applications. Trish Ashton, 5100 Sirretta Dr., San Antonio, TX 78233; taashton@swbell.net.

WASHINGTON

YWCA RAGS, annual juried wearable art show and sale, March 13–16, 2008, in Tacoma. **Entry deadline (digital images), December 11**. Prospectus: SASE to Artist Coordinator, YWCA RAGS Guild, 405 Broadway, Tacoma, WA 98402. (253) 272-4181, ext. 352.

INSTRUCTION

ALABAMA

Useful Knowledge Fiber Arts Seminar, March 14–15, 2008, in Huntsville. Lewis White, (888) 24-FIBER; littlebarn@mchsi.com; www.littlebarninc.com.

ILLINOIS

Creativity Extravaganza, October 13–20, with Anita Mayer. **The Purse as Useful Sculpture**, and **Fitted Felted Mittens**, November 16–17, with Leslie Sampson. Year-round classes in weaving, baskets, and other fiber arts. The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443; info@finelineca.org; www.finelineca.org.

NEW YORK

The Art of Kente Weaving, October 27, lecture by Luby Mays, sponsored by The New York Guild

of Handweavers, at The School of Visual Arts, 214 E. 21 St., Room 206A, New York. info@nyhandweavers.org; www.nyhandweavers.org.

NORTH CAROLINA

The Magic of Weaving, November 11–16, with Ruth Truett. **Woven "Rag Bag" Rugs**, November 25–December 1, with Christie Rogers. Additional classes in weaving, rugs, spinning, dyeing, and basketry year-round. John C. Campbell Folk School, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; (828) 837-2775; www.folkschool.org.

OHIO

Ongoing classes in weaving, spinning, and other fiber arts. Weavers Guild of Greater Cincinnati, 4870 Gray Rd., Cincinnati, OH 45232. (513) 591-2500; www.weaversguldcincinnati.org.

WISCONSIN

Ongoing classes in weaving and other fiber arts. Alice Bertschy Kadish Weaving Center, Gaenslen School, 1250 E. Burleigh St., Milwaukee, WI 53212. (414) 267-5771.

TRAVEL

Ecuador, March 24–30, 2008. Discover the Americas tour, including textiles. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Mexico, January 25–February 1, 2008. Oaxaca tour, including rug weavers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southeast Asia, February 9–25, 2008. Discover Asia tour including textiles. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Southwestern United States, April 25–May 2 and July 13–20, 2008. Southwest arts tour including

trading posts, pueblos, visits to Navajo rug weavers and basketmakers. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Sweden, July 24–30, 2008. Arts tour. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Ukraine, August 5–20, 2008. Folk costume and folk art study tour. Doe Pollen, Marlin Travel, 1-850 Keewatin St., Winnipeg, MB, Canada R2R 0Z5. (204) 988-5100; fax (204) 988-5109; doep@shaw.ca; dorohy@gmail.com.

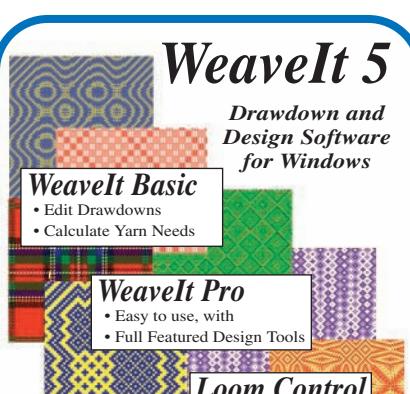
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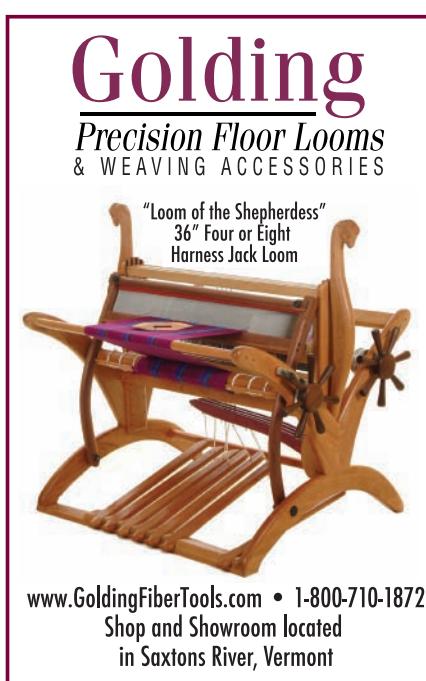
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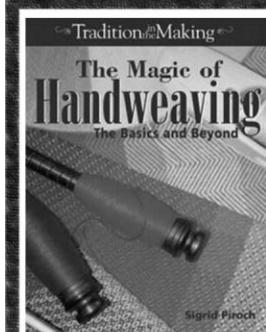
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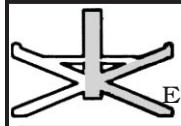
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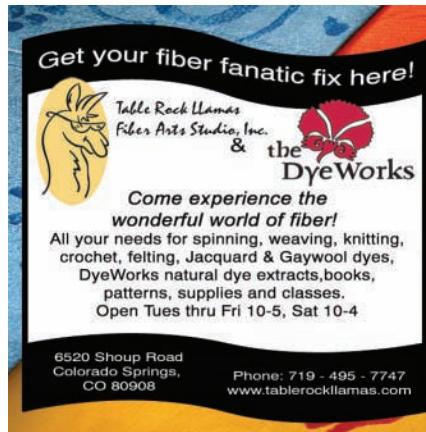
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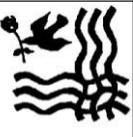
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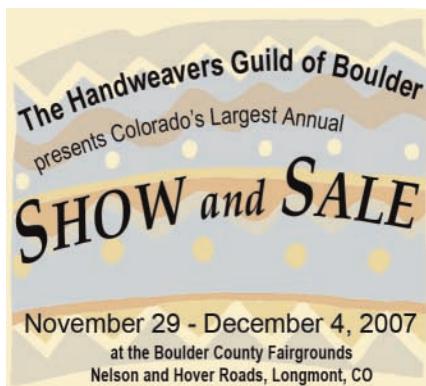
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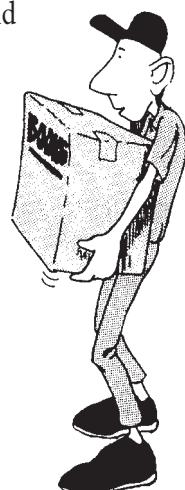
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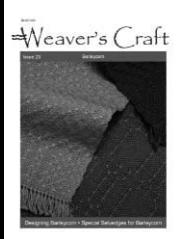
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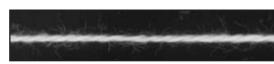
PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Janet Dawson	Placemats	28–30	Plain weave with doubled ends	4	All levels
Karen Donde	Shawl	70–71	Deflected doubleweave	8	AB, I, A
Erica de Ruiter	Towels, hanging	56–57	Plain weave with thick and thin	4	AB, I, A
Sarah Fortin	Runner, napkins	52–55	Shadow weave	8	AB, I, A
Rosa Chavarría Jones	Shawl and poncho	36–38	Plain weave	2–4	All levels
Tracy Kaestner	Tablecloths, towel	58–60	Plain weave with thick and thin	4	AB, I, A
Tom Knisely	Rug	32–34	Complementary-weft twill	4	All levels
Elsa Krogh	Fabrics	78–81	Doubleweave	4	AB, I, A
Berna Lowenstein	Purse	72–73	Plain weave with complementary wefts	4	AB, I, A
Sue McFarland	Ornaments	61	Plain weave (needle weaving)	0	All levels
Stefanie Meisel	Scarves	40–43	Deflected doubleweave	8	AB, I, A
Diana Sanderson	Scarves	Web	Plain weave and twill	8	AB, I, A
Vicki Tardy	Towels	44–47	Shadow weave	8	AB, I, A
Madelyn van der Hoogt	Runner, napkins, cloth	48–51	Doubleweave	8	I, A
	Scarves	Web	Plaited twill	4	All levels

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

YARNS AND SUPPLIERS

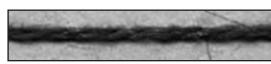
This yarn chart does not include yarns in very common use (see the Master Yarn Chart, Resources, handwovenmagazine.com). Sett ranges given here are: wide as for lace weaves, medium as for plain weave, close as for twills. Contact suppliers' listed below; wholesale suppliers are noted with an *.



8/4 soft-twist cotton; 1,680 yd/lb (3,390 m/kg); 10, 15, 18



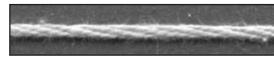
Uneven spun silk; 4,960 yd/lb (10,000 m/kg); 22, 26, 30



3-ply wool/Angelina (94% wool, 6% Angelina); 1,600 yd/lb (3,230 m/kg); 8, 10, 12



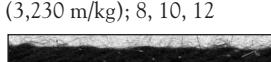
100% Lurex (Astra-Glow); 3,000 yd/lb (6,055 m/kg)



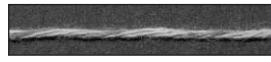
8/8 unmercerized cotton; 840 yd/lb (1,695 m/kg); 6, 8, 10



Silk frise eyelash; 2,970 yd/lb (6,000 m/kg)



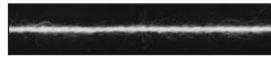
4-ply wool/Angelina (94% wool, 6% Angelina); 1,200 yd/lb (2,425 m/kg); 6, 8, 10



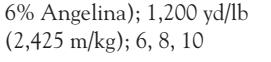
4-ply rayon/silk (75% rayon, 25% silk, Splash!); 2,800 yd/lb (5,650 m/kg); 15, 20, 24



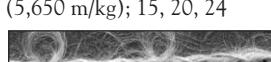
8/16 unmercerized (mop) cotton; 420 yd/lb (848 m/kg)



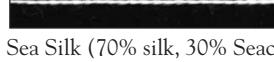
22/2 cottolin (60% cotton, 40% linen); 3,250 yd/lb (6,390 m/kg); 15, 20, 24



2-ply wool/Angelina bouclé (94% wool, 6% Angelina); 750 yd/lb (1,520 m/kg); 4, 6, 8



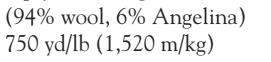
Mohair bouclé; 1,100 yd/lb (2,216 m/kg); Be Sweet



Sea Silk (70% silk, 30% Seacell); 7,440 yd/lb (15,010 m/kg); 24, 32, 40



4/2 wool; 1,000 yd/lb (2,015 m/kg); 6, 8, 10



Sequined wool/Angelina (89% wool, 6% Angelina, 5% sequins); 1,100 yd/lb (2,220 m/kg)



Mohair bouclé; 960 yd/lb (1,940 m/kg)



30/2 silk frisé bouclé; 7,440 yd/lb (15,010 m/kg); 24, 32, 40



80% rayon, 20% metallized polyester (Lincatex); 1,980 yd/lb



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

Alpine Meadow Yarns, 211 Green Mountain Dr., Livermore, CO 80536, (970) 428-7746, www.aplinemeadowyarns.com. (Jones 36–38)

*Ashford Handicrafts Ltd., 415 West St., Ashburton, New Zealand, (64-3) 308 9087, www.ashford.co.nz. (Krogh 78–81)

Brassard, Maurice et Fils, 1573 Savoie, C.P. 4, Plessisville, QC, Canada G6L 2Y6, (819) 362-2408, www.mbrassard.com. (Dawson 28–30, Kaestner 58–60)

Ewe First Yarn Company, 1150 Helen Ln., Wasilla, AK 99654, (907) 376-9276, www.ewefirst.com. (McFarland 61)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, www.halcyonyarn.com. (Lowenstein 72–73)

*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, www.harrisville.com. (van der Hoogt 14–15, Web)

*JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455, (800) 225-8023. (Meisel 40–43, Donde 70–71, Krogh 78–81)

Lone Star Loom Room (formerly Nordic Studio), 5718 Third St., Katy, TX 77493, (281) 467-1575, (888) 5627012,

www.nordicstudio.com. (Tardy 44–47, Kaestner 58–60, de Ruiter 56–57)

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32309, (800) 483-8749, (850) 894-2417, lunatic@talsstar.com. (van der Hoogt 48–51)

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166 (orders), www.themannings.com. (Knisely 32–34, Donde 70–71)

The Silk Tree, 12359-270 A St., Maple Ridge, BC, Canada V2W 1C2, (604) 462 1620, (877) 891-2880, www.silk.yarn.com. (Sanderson 62–63, Web)

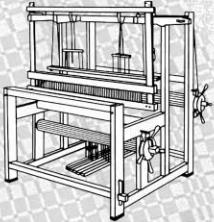
Textura Trading Company, 116 Pleasant St., Ste. 3409, East Hampton, MA 01027, (877) 839-8872, www.texturatrading.com. (Meisel 40–43)

Treenway Silks, 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1V5, (888) 383-7455, www.treenwaysilks.com. (Lowenstein 72–73)

UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Fortin 52–55)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com. (McFarland 61, Krogh 78–81)

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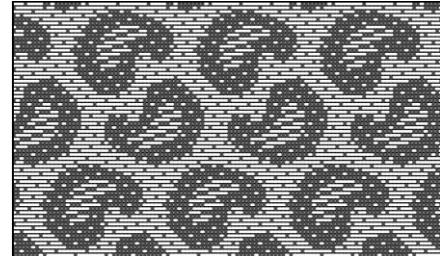
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A Weaving Life is a Good Life

In 1962, I happened to walk into the annual show and sale of the North Shore Weavers Guild in Evanston, Illinois. I was overwhelmed by the beauty of the textiles for sale and the fine craftsmanship evident in each one.

I purchased a Christmas table runner and learned that the pattern was "Star of Bethlehem" and the technique was "overshot." Although the pattern looked unbelievably complex, they all told me that I, too, could weave such patterns.

So, I signed up for a weaving class at the local Junior High School. There, on a two-shaft table loom I wove my first "heirloom": a stiff, woolen, itchy, two-color scarf, which I proudly presented to my husband.

Next, of course, I wanted to weave that "overshot." I borrowed a huge loom and pored over Mary Black's *New Key to Weaving*, Marguerite Davison's *A Handweaver's Pattern Book*, and every other book and magazine on weaving I could find.

Mail-order catalogs carried yarns and all sorts of equipment that had never been mentioned in my scarf class. Even spools with white cotton coverlet warp that could be threaded directly on your warp beam were recommended for overshot. None of the equipment I saw mentioned in connection to overshot looked anything like the little loom I learned to weave on, and nothing I read really told me how to use my borrowed loom. I was desperate.

At the time, I was also a part-time potter and heard about summer workshops at The Haystack Mountain School of Crafts. Their 1963 catalog showed they were holding a weaving workshop during the same session as a pottery workshop. "Why not take both?" I thought, not realizing how completely insane that was! The leader of the weaving workshop was Jack Lenor Larsen and the theme was: Weaving narrow fabrics.

My only weaving experience had been the "scarf." Although it was a "narrow" fabric, it in no way prepared me for his class. I had to learn fast. I got a lot of help and worked hard—day and night. With the constant encouragement of Jack Lenor Larsen,

I returned home, now in love with color, texture, and pattern. And the pottery class? My career as a potter was over.

After the workshop, I purchased the loom I had become familiar with during the session: a twelve-shaft, two-beam, thirty-two-inch-wide Macomber. It has been my companion now for forty-four years, and I still weave on it almost daily.

What has always motivated me to weave is *pattern*, its interpretation with yarn, its complexity, and the limitations a loom provides. Creating pattern and controlling it while confined to

the shafts available continues to hold my fascination.

And it all started with the Star of Bethlehem overshot pattern in my table runner! The years that followed have been halcyon years for me—and for handweavers.

I loved pattern drafting from the start. I could always spend hours filling in squares on graph paper to design patterns and to figure out how different weave structures work. In drafting, a weft thread is either under or over a warp thread and vice versa, either a black square or a white square on graph paper. It's a binary system, the same system computers use. As soon as personal computers became generally available, the transition to using them for weaving happened quickly, increasing our interest in structure and design.

An amazing number of articles and books on drafting and weave structures appeared in the late 1960s, 1970s, and 1980s. These were also the years of the emergence of fiber artists—*weavers* (and others) looking for artistic expression through fiber. The two movements: the desire to master weave structures and the emergence of weaving as an art form each benefited from the other. These were the best weaving years of my life. 



Star of Bethlehem table runner woven by Ruth Wollet in cotton with a green metallic tabby weft in the pattern sections, purchased in 1962 by Clotilde Barrett.

CLOTILDE BARRETT of Torrey, Utah, is a weaver, teacher, quilter, and avid naturalist. She was founder and editor of *The Weaver's Journal*. She has written several monographs and books, highly prized for their ground breaking analysis of weave structures (*Summer and Winter and Beyond*, *Double Two-Tie Unit Weaves* (with Eunice Smith), *Boundweave*, and *Shadow Weave and Corkscrew Weave*).



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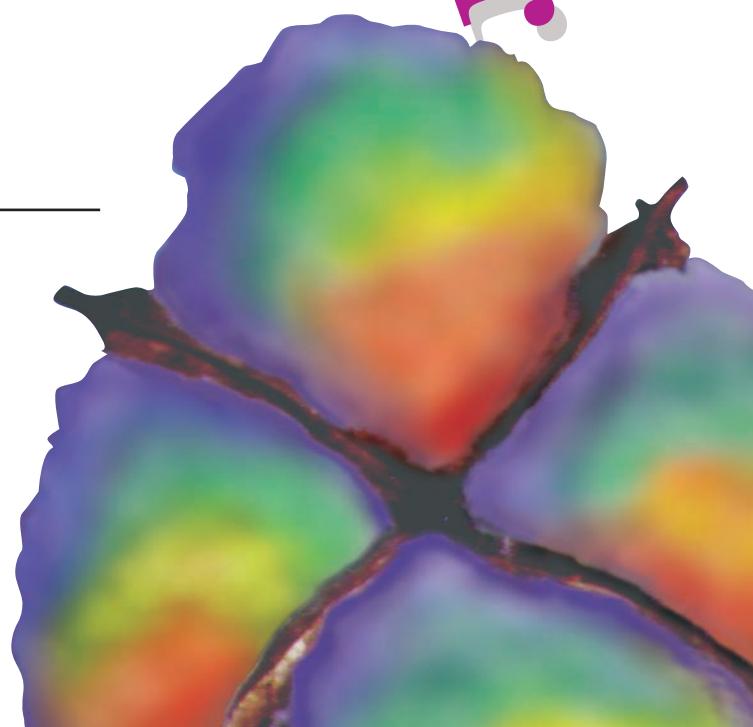
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