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the Blues  
11 Inspiring  
Projects**

**Indigo Dyeing  
Made Easy**

**My Space—  
Studio Tips  
& Tricks** pg 12

**WIN  
a Stash of  
Eco-Cotton**

Page 9

# HALCYON YARN

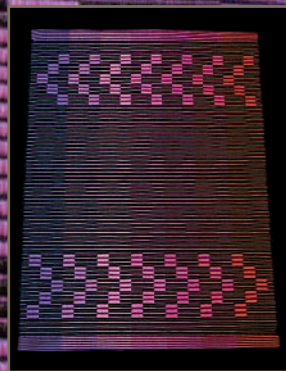
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# Contents

# HANDWOVEN®

SEPTEMBER/OCTOBER 2008, VOLUME XXIX, NUMBER 4

**28** A Centerpiece Fringed  
with Pineapple Yarn

A TABLE RUNNER BY JANE PATRICK

**30** Bands, Bands, Bands, and  
More Bands!

INKLE-WOVEN APRON STRAPS AND A BELT  
BY CHRISTI EALES EHLER

**34** Indonesian Batik and a  
Swedish Technique

A RAG RUG BY DEBRA SHARPEE

**38** A Shaggy-Bag Story

A SHOULDER BAG BY LINDA LIGON

**40** Weave Now, Dye Later—  
Indigo Dyeing Made Easy

AN OVERSHOT RUNNER BY TRACY KAESTNER

**44** A Weaver's Challenge and an  
Old Book

A LACE RUNNER BY SUZIE LILES AND A BEIDERWAND  
RUNNER BY MADELYN VAN DER HOOGT

**48** Sakiori: Recycling Something Old  
into Something New

A RAG-WOVEN VEST BY DINAH ROSE

**52** Hippari Kimono Woven in Bamboo

A BIRD'S-EYE TWILL KIMONO BY DARYL LANCASTER

**56** A Cool Blue Bedspread  
for a Cool Kid's Room

A FALSE DAMASK BEDCOVER BY MARJA RAUTIAINEN

**58** A Coordinated Bath Set in  
Comfy Cotton

WAFFLE-WEAVE WASHCLOTHS AND TOWELS  
BY KAREN TENNEY

**63** FiberHearts Winners!

**64** THE YARN OF THE HOUR  
Eco-Cotton

YARN OF  
THE HOUR  
Eco-Cotton, 64

PHOTO BY  
JAROSLAW WOJCIK



ON THE COVER  
WASHCLOTHS  
AND BATH SHEETS  
woven by Karen Tenney.  
See pages 58–60.



<b>2</b> From the Editor	<b>64</b> Yarn of the Hour
<b>4</b> Letters	<b>68</b> Calendar
<b>6</b> Contributors	<b>73</b> Classified Ads
<b>8</b> What's Happening	<b>77</b> Advertisers' Index
<b>12</b> My Space	<b>78</b> Reader's Guide: Project Directory
<b>14</b> Goods	Yarns and Suppliers
<b>18</b> Spotlight	How to Use This Issue
<b>20</b> Media Picks	<b>80</b> Endnotes: Linda Ligon
<b>25</b> Tricks of the Trade	



# From the Editor

MADELYN VAN DER HOOGT

One afternoon in the late seventies, I found myself in a warehouse in Emeryville, California, on a rare trip to civilization from our back-to-the-land farming experience, where we sought to live in the “authentic” way we believed they did in the nineteenth century. A friend was showing me around a room full of wires and screens and big clunky electronic things, saying: “Someday, everyone all over the world will be connected to everyone else through the use of the computer.” Oh, no! I thought. How awful! Our overriding goal had been to turn back the clock and *disconnect*. Our country phone (which rarely rang for us) was a party line of eight parties. It’s next to impossible for me to trace the changes that find me today checking e-mail on my iPhone. I have learned not just to accept change, but to embrace it.

You’ll see many changes in *Handwoven* as you leaf through this issue. To make them, we asked ourselves (and we asked you) who you are and what you would most like to see in your magazine. It was no surprise to learn that you are an incredibly diverse group. You are wannabe weavers, beginning weavers, experienced weavers, four-shaft weavers, multishaft weavers, techies, yarnaholics, tapestry weavers, garment weavers, art weavers, functional weavers—and I’m still probably leaving someone out. Some of you have just started to read *Handwoven*, and many of you have every issue since the beginning. The task of giving all of you a magazine that will send you to your loom and get you weaving is daunting.

Our new design allows us to be more concise, to give you more meat, to use space more creatively. Added process photos and tips are designed to be useful to everyone, beginners and experienced weavers alike. We’ve eliminated repetition where we can and added goodies, like Tricks of the Trade and tips for your studio in My Space. Most of our tricks and tips come from you, so we hope you’ll keep sending them. One thing you told us you wanted to keep: Joe Coca. So we did. Change is good, but it should only be good change.

*Madelyn*

## FUTURE THEMES

### November/December 2008 Special Weaving-Equipment Issue!

Find out about all the currently-available tools that can help you weave better, faster, and with more joy—plus tips for using them.

### January/February 2009 Finishing, Fulling, and Felting!

Use yarns and finishing techniques to create fulled fabrics, fabrics with holes, bumps, and waves, and other magical wet finishing effects.

### March/April 2009 Weaving 101 and Beyond!

Here are lots of great resources—directory of classes, books, and projects—for learning to weave or for improving your weaving knowledge and skills.

### May/June 2009 Go Neutral!

Projects focus on using natural, unbleached, and undyed yarns. A special section on Scandinavian influences includes tips for weaving with linen.

### September/October 2009 Summer and Winter—a New Look!

Renew an old weave using color, unusual yarns, and contemporary designs.

# HANDWOVEN

VOLUME XXIX  
MARCH/APRIL 2008

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### THE SURVEY SAYS

We poured over your thoughtful responses to our short electronic survey in the May/June 2008 issue asking what you look for in your weaving magazine. One of the biggest challenges for us in fulfilling your requests is that they contradict each other in almost equal numbers. For instance, in response to the question,



“If you could change one thing?”, some of you said: “Maybe fewer articles and more projects,” and others said, “Slightly fewer projects and more articles.”

Many of you cried for more beginner and off-loom projects; yet an equal number asked for “more shafts, please!” (Really, we counted!)

What we do know is that weavers want variety; after all, it is the spice of life. You are thirsty for inspiring projects that range from the simple to the complex in everyday yarns while still highlighting new and exciting yarns. And you want beautiful photos, tips, techniques, history, theory, and general news about the weaving world. We hope that you find this freshened-up Handwoven just what you are looking for. We also trust that you will let us know exactly what you think.

### A SLIGHT MISHAP

Hello from Patricia Blackshaw of Crafts by Patricia. I am very delighted with the response we got to our new rigid heddle loom in Product News in the May/June 2008 issue (page 18).

Since then, I have had a slight accident in the woodshop and hurt my hand. I'm okay and recovering! My wonderful thirteen-year-old grandson stepped in to help fill orders while I was indisposed. We discovered, however, that a few of the rigid heddles were cut too short and don't make a shed. If you bought one of these

looms, please contact us and we will send you a new heddle.

—Patricia Blackshaw  
www.craftsbypatricia.com

### BAGS A HIT

Thank you, thank you for publishing Anne McKenzie's tote from recycled plastic bags (see page 9 of this issue). I am having a ball weaving these. Every family member wants four or more!

—Bernice Vertner  
via e-mail

### THANKS, HENRY FORD

I was delighted to read the article on Henry Ford in the May/June 2008 issue (page 25) and even more delighted to learn that the collection of looms is being cared for by the likes of Richard Jerryan.

I attended a two-room school between Plymouth and Ypsilanti, Michigan, in the 1950s. We had small looms in our classroom like those pictured in the article. They were especially busy in December, creating presents for our folks and friends. Henry Ford supplied those looms. He sponsored a number of rural schools in southeastern Michigan and northern Ohio.

My mother, Helen Ridley, also learned to weave on these looms. It wasn't until Dad retired that they bought a loom and she took lessons. It brought them both much joy as Dad became a Navajo-style



PHOTOS FROM THE COLLECTIONS OF THE HENRY FORD

weaver and earned awards through the Association of Northwest Weavers Guilds. I inherited Mom's loom and signed up for my first class within days of retiring from teaching in 1998. All thanks to Henry Ford!

—Penny Ridley Cook  
Corvallis, Oregon

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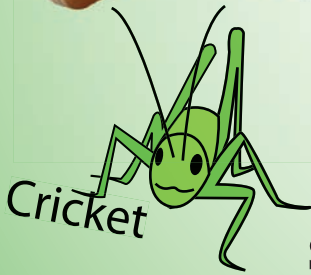
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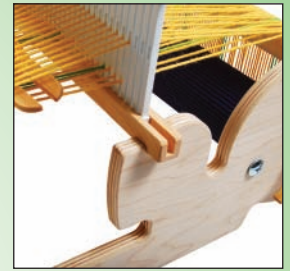
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# Contributors



## SYNE MITCHELL

of North Bend, Washington, learned to weave in 2003. Since then, she has launched an online talk show, an online weaving magazine, and, yes, she also weaves!

Page 8



## KAREN PIEGORSCH

of Tucson, Arizona, is a tapestry weaver, an ergonomics consultant, and president of Synergo Arts. [www.synergoarts.org](http://www.synergoarts.org), a nonprofit resource promotes ergonomics for artists.

Page 12



## JANE PATRICK

of Boulder, Colorado, is a former editor of *Handwoven*, creative director for Schacht Spindle Co., and author of *Time to Weave: Simply Elegant Projects to Make in Almost No Time*.

Page 28



## CHRISTI EALES EHLER

of Oconomowoc, Wisconsin, teaches inkle weaving for area guilds, at weaving conferences, and at Sievers School of Fiber Arts. She never tires of dreaming up new ideas for inkle bands.

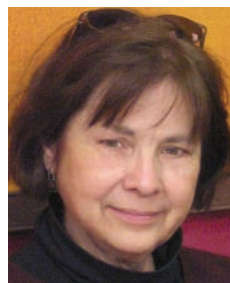
Page 30



## DEBRA SHARPEE

of Deforest, Wisconsin, has been weaving since 1981; her first project was a rag rug and she's been weaving them ever since. She maintains a small herd of Angora goats (and some cats).

Page 34



## LINDA LIGON

of Loveland, Colorado, is founder and creative director of Interweave. She loves to weave after more than thirty years, especially when she is given a deadline, as for the shaggy bag in this issue.

Page 38



## TRACY KAESTNER

of Katy, Texas, is the current President of the Contemporary Handweavers of Houston and Treasurer for the Texas state guild. She shares the joys of weaving in her Lone Star Loom Room.

Page 40



## SUZIE LILES

of Eugene, Oregon, a weaver since 1981, is owner of the new Eugene Textile Center. She has a master's in fiber arts and is a coordinator for weaving and surface design conferences.

Page 44



## DINAH ROSE

of Woodstock, Georgia, has been weaving since 1995. She is inspired by a love of color, math, texture, and beauty. Her creations can be seen at [www.dinahrose.com](http://www.dinahrose.com).

Page 48



## DARYL LANCASTER

of Lincoln Park, New Jersey, has been weaving and sewing for more than thirty-five years. She teaches garment construction and related topics across the country; [www.weaversew.com](http://www.weaversew.com).

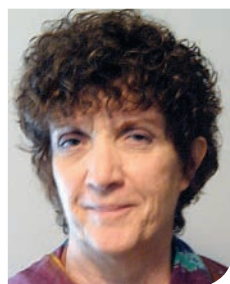
Page 52



## MARJA RAUTIAINEN

of Lahti, Finland, lost her heart to weaving twenty years ago. She especially enjoys designing projects for readers of *Loimien Lomassa*, a Finnish weaving magazine published by Toika.

Page 56



## KAREN TENNEY

of Cobleskill, New York, has been weaving for ten years. Her passion is weaving towels—of all kinds. She has recently been developing a line of linens for a local historic home.

Page 58

## WANT TO CONTRIBUTE?

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 [madelynv@interweave.com](mailto:madelynv@interweave.com). Note that your submission does not have to be related to an issue theme!

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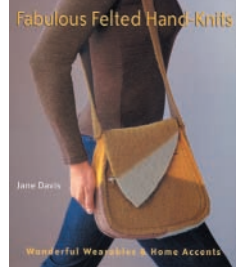
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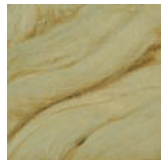
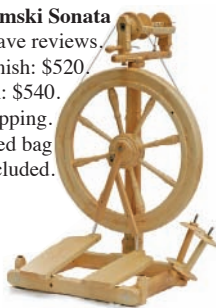
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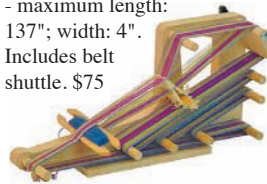
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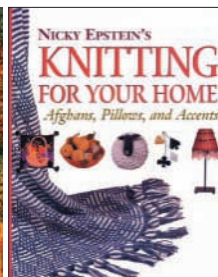
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# What's Happening

## THANKS FOR BEING HERE



PHOTO BY MARION MARZOLF

*Tucked* into the corner of the waiting room of the University of Michigan's Comprehensive Cancer Center is a thirty-six-inch floor loom with a brightly colored warp accompanied by shuttles loaded and ready for use. Ann Arbor Fiberarts Guild members Georgia Gleason, Joann Green, Marion Marzolf, and Kathy Scott each spend two hours a week offering patients and their families a chance to weave during a time that could be stressful.

The guild volunteers encourage visitors to sit down and throw the shuttle. If they weave even one row, they can sign the visitors' book—471 have done so since the team set up the loom five years ago. Guild member Bettie Bahen turns the woven cloth into caps for patients who are undergoing chemotherapy. About six warps a year are woven, and each warp makes fifteen to twenty hats. Other guild members donate the yarns, and the art therapy program at the hospital provides support and other supplies. Says Marion Marzolf, "So often someone stops at the loom just to say, 'Thank you for being here.'"

Seven-year-old Tibatha is one of the youngest of the weavers who regularly visit the loom at the University of Michigan's Comprehensive Cancer Center. She runs to the loom to weave every time she comes to the hospital (which fortunately isn't so often any more).



*FiberHearts  
2008!*

*To learn more about  
innovative guild  
programs and to  
find out who won  
this year's award, go  
to page 63.*

## Coining an Economy

MAVERICK, salt maker, and gardener, Ken Young has begun minting solid-silver coins, called "petol," as an alternative currency for the Mattole Valley in California. The coins depict Young's vision of a sustainable economy.

Young uses the coins to educate the community about his perspective on the United States monetary system. The "petol" has intrinsic value because it is made of silver. Paper dollars are not worth anything in themselves, rather their value is tied to a complicated rate of exchange determined by the Federal Reserve and market forces. A small number of petols is available to collectors, but the majority of the currency will be retained for circulation in the local community of Mattole Valley.

**IF YOU ARE INTERESTED IN PURCHASING A COIN, E-MAIL ODED PAZ, PAZ@SBCGLOBAL.NET.**



PHOTO BY MADELYN VAN DER HOOGT

The five-petol piece, about the size of a half dollar, weighs a half ounce and features Linda Hartshorn at her loom. This image is one that exemplifies Ken Young's vision of a sustainable world.

## Handwoven's Bag of the Month Series

We were delighted by the number of comments from happy readers about our Bag of the Month Series. If you've made bags with your own handwovens, send photos—we're planning a future online gallery. Shown below is June's Bag of the Month, a shopping tote made from recycled plastic bags by Anne McKenzie.

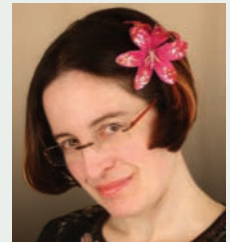
For more bag projects, visit our website, [handwovenmagazine.com](http://handwovenmagazine.com).



## Weaving the Web: YouTube

Syne Mitchell

I am all about using Internet technology to bring weaving to a larger audience. It's been my goal ever since the early days of *WeaveCast* ([www.weavecast.com](http://www.weavecast.com)), my online talk show for weavers, and it has informed the decisions I made when launching *WeaveZine* ([www.weavezine.com](http://www.weavezine.com)), my new online weaving magazine.



Now I also get to talk to you through this column! "Weaving the Web" is my place to highlight the exciting things available for weavers online. As most of us in my generation, I am more familiar with a keyboard than a card catalog and spend hours online searching out cool new things. So what's the latest online attraction for weavers? Video!

*YouTube* ([youtube.com](http://youtube.com)) has made it easy for anyone to upload and broadcast video via the Internet, and, my, how people have been uploading! It's all too easy to spend hours watching independently produced video clips on any subject you can dream up.

And, while a search for "weave" returns tutorials on hair braiding, "weaving" brings up more than 13,000 weaving-related video clips. You can view *Weave Mirror*, Daniel Rozin's motorized woven sculpture; zip around the globe to watch weavers at work in Kenya, Iran, and Laos; or learn a new skill, such as weaving on a two-inch *Weavette*.

*Hypertextile* ([youtube.com/user/hypertextile](http://youtube.com/user/hypertextile)) is the YouTube alias of Luciano Ghersi, an Italian who has uploaded several out-of-the-ordinary handweaving videos, such as a loom made entirely from scrap iron.

Another user to watch is *maidensweaver* ([youtube.com/user/maidensweaver](http://youtube.com/user/maidensweaver)), the alias of Cherri Hankins. Check out her clips on topics for weavers, including hemstitching and dressing a loom.

Next stop—*Ravelry*! We'll take a look at what's happening for weavers on the social-networking site all the knitters are raving about.

## Win the Yarns of the Hour!

Join *Handwoven's* new on-line forum (part of the Knitting Daily community) and you'll get a chance to win the eco-cotton yarns featured in this issue's "Yarn of the Hour," pages 64–65. We would love to hear about what you are weaving, the weaving challenges you face, and the joys you find in interlacing yarns. To enter and register for the forum, visit [knittingdaily.com/yarnofthehour](http://knittingdaily.com/yarnofthehour). We will announce the winner on the forum during Spinning and Weaving Week October 4-10.





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Detail of a notched peg wall-mount system.

*"... trust yourself and enjoy the process."*

In studios where warp preparation is infrequent and wall space at a premium, a portable stand can provide a practical way to have height adjustability. Tapestry artist Lyn Hart of Tucson, Arizona ([www.desertsongstudio.com](http://www.desertsongstudio.com)), uses the Spriggs tripod stand. It's available from Hill Creek Fiber Studio.



## Warping Board Ergonomics

Karen Piegorsch of Synergo Arts ([www.synergoarts.com](http://www.synergoarts.com))

From a purely physical perspective, using a warping board doesn't top the list of ergonomic issues for most weavers. Viewed holistically, though, winding a warp is a complex task.

There's the mental activity of counting, the need to apply even tension while winding non-overlapping threads, muscle tension induced by anxiety to avoid problems at the loom, and repetitive motion. Add personal concerns (e.g., shoulder injury; fibromyalgia), and there's ample motivation to apply these basic ergonomic principles:

**Fit the environment to yourself.** Select a board whose proportions match your arm span, vary the board height according to how your body feels each day, and have adequate light without glare.

**Find your personal compromise between eyesight and movement needs.** For a starting point, have the cross at eye-level, then adjust board height to accommodate your movement pattern; consider

changing eyeglasses if there's a mismatch between your focal distance and comfortable arm reach.

**Use gross movements with large muscles wherever possible.** Position your feet to create an open base; shift your body weight side to side to minimize shoulder reaching.

**Use balanced, non-extreme postures.** Let your knees be unlocked. Keep your head upright over your shoulders, elbows near the body, and hands moving between shoulder and waist height. Use both hands in symmetrical rhythm.

**Use minimal effort.** Monitor your breathing, be deliberate about ambient sound, trust yourself, and enjoy the process.

**Respond to changes from project to project.** Readjust the board position if your body rhythm changes with different warp lengths or yarn characteristics.

Using notched pegs, fiber artists Ann Keuper (near right) and Julie Hul (far right) created a height-adjustable wall mount to accommodate weavers who work and study at their studio ([www.desertweaving.com](http://www.desertweaving.com)) in Tucson, Arizona. Because winding a warp is a dynamic activity with wide arm movement, it's not surprising that most people stand. For those who sit, a stool that tilts from its base to move with the body can reduce reaching and straining.



PHOTOS BY KAREN PIEGORSCH

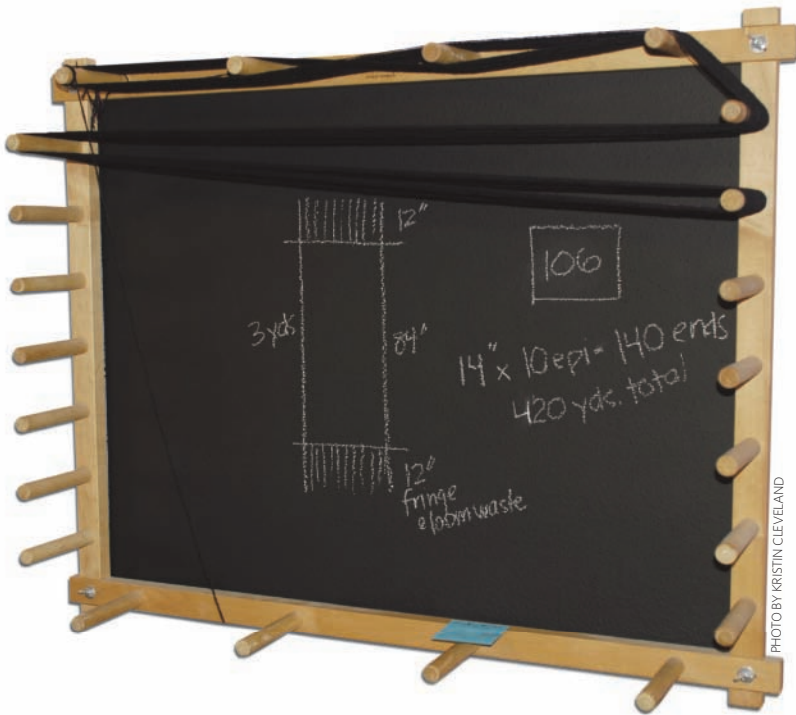


PHOTO BY KRISTIN CLEVELAND

### A BRIGHT IDEA

I had an inspiration one evening and wanted to share my idea with the community of *Handwoven* readers. I had some leftover chalkboard paint from a clay pot painting project and decided to paint the inside part of the wall where my warping board hangs. This works great! I can write down all my warp calculations and have them right there in front of me as I measure the warp. And if I am interrupted as I count, I can quickly write down the number of warp threads and resume without having to recount. I am attaching a photo and I hope you can share this idea with your readers!

KRISTIN CLEVELAND | HOLLAND, IOWA

### WEAVER'S LITTLE HELPER

While winding my warp, I learned to count ends by the inch at the warping board and then mark the count with a piece of yarn. I counted and recounted to make sure it was right.

I found a tip in an old issue of *Handwoven* that suggested using a knitter's row counter. I found that new tools have come along that make counting even easier. A jogger's counter is readily available at your local sporting goods store. It fits in your hand, is easy to read and reset, and counts with the press of a button. At the warping board I use it to count passes, at the sectional beam I use it to counts rotations, and when I'm weaving, I use it to count yardage.

TOM SCHULER | PARK RIDGE, ILLINOIS



PHOTO BY SPORTLINE.COM

### Use the Internet to Document Your Work

I never thought to look to the Internet for help with my weaving, but then a friend steered me toward [www.shutterfly.com](http://www.shutterfly.com). Through Shutterfly, you can easily create a digital and hardbound photo book. I used their service to document the process of making a christening dress for my new granddaughter, Mabel.

As I worked on the dress, I took photos of the cones of threads I used, the shuttle passing through the warp on the loom, and the happy day I cut off the yardage. Mabel's maternal grandmother took similar photos of her work at the sewing machine and of the finished dress. Then we took lots of pictures of Mabel on her christening day! When it was time to create the book, it took me just a short while to learn the Shutterfly

system. When I was finished, I got a chance to preview the book and noticed that the system flagged several potential problems, such as a picture with poor resolution. Fortunately,

as I worked I was able to "chat" with several online technicians and get my questions answered.

When writing the book,

I took into account the fact that Mabel would want to "read" the book about her dress and her grandmothers. Her mother reports that it's her favorite book! I ordered a second copy for the archives to be kept with the dress and to inform future generations when they ask, "Where did this dress come from?"

— Joan Cotter | Evanston, Illinois

To view Joan's photo book, visit [handwovenmagazine.com/dress](http://handwovenmagazine.com/dress).



*Can't find the right color of yarn for the projects you plan to do next? How about dyeing your own! Here are a few must-have supplies and go-to sources to get you started.*

### DYE SUPPLIES

Dharma Trading Company has all the **tools and supplies** you need to color your world. From bottles to brushes, they provide one-stop-shopping for all of your dyeing needs. Call or click to get a catalog sent right to your door. (800) 542-5227; [www.dharmatrading.com](http://www.dharmatrading.com)



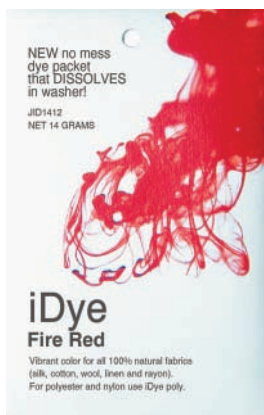
### BLUES IN A BOX

Making an indigo vat is a weaver's rite of passage. Halcyon Yarn offers the **Indigo Blues Collection** from Earthues that contains enough material to dye about forty pounds of yarn. This kit contains Asian indigo powder, Latin American indigo powder, cochineal extract, Osage orange extract, alum, hide glue, reducing agent for indigo, soda ash, pH sticks, an instruction book, a mask, and gloves. (800) 341-0282; [www.halcyonyarn.com](http://www.halcyonyarn.com).



### Skein Winder

It is easiest to dye yarn in skeins that are loosely tied in three to four places to keep them tangle free. You can easily tie off fifty-two inch skeins for dyeing with Louet's new **Stand Alone Skein Winder**. Made of beech wood, the winder clamps to any surface and folds for easy storage. [info@louet.com](mailto:info@louet.com); [www.louet.com](http://www.louet.com).



### DYE EASY

**iDye** packets from Jacquard come premeasured for dyeing in a washing machine. Just add iDye and either salt or vinegar, depending on fiber type, and run through the wash cycles. iDye comes in thirty colors for natural fibers such as cotton, silk, wool, and linen and eight additional colors for synthetic fibers. Each packet will dye two to three pounds of material. (800) 442-0455; [service@jacquardproducts.com](mailto:service@jacquardproducts.com); [www.jacquardproducts.com](http://www.jacquardproducts.com).

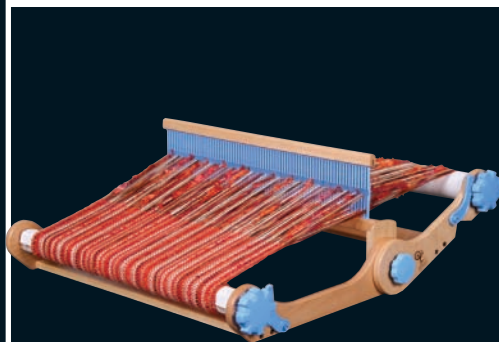
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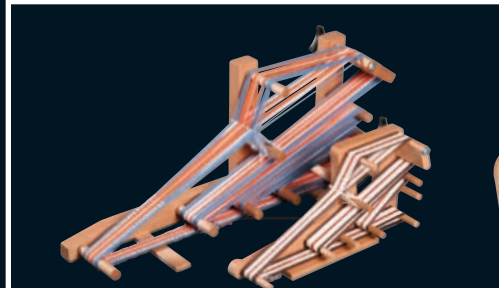
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**table of contents**

Introduction  
The Basics  
Warping and Weaving  
Getting Up to Warp Speed

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**Warp Structure**  
Wool-based plain weave.

**Equipment**  
12-dent reed with 21" weaving width, 3 sticks, shuttle, heavy beater (optional).

**Warp and Weft Specifications**  
5 (weaving in 12-dent reed).  
Measure Warp 21".  
Picks per inch (pph) 21.  
Warp Length 46" (includes 30" for loom waste and take up).

**Number of Warp Ends**  
105.

**Warp**  
4-ply 8/4 fingering-weight unmercerized cotton (1,600 yds/lb); 198 yd dusty pink.

**Weft**  
2-ply very bulky wool (200 yds/lb) 52 yd maroon, 202 yd dusty pink, and 216 yd red.

**Shoes Used** Hakugen Yarn Plug Wool (100% wool); #77 Maroon; #71 dusty pink; and #72 Red.

**Warping**  
Warp the loom (see page 64) following the specifications left. To space the warp in the reed, “ribbed a little, skip the next hole and knit, then thread a hole, skip the next hole and knit, and repeat from “ across the width. Every threaded hole must be followed by a threaded hole in order to form plain-weave sheds.

**Wind one shuttle each with rust, dusty pink, maroon, and pink.**

**Weaving**  
Weave about 5" of firmly packed header to spread the warp ends (see page 65) and provide a solid ground for beating the weft (see Getting a Firm Beat, page 66).

Using a firm beat to ensure that the warp ends are completely covered with the weft, weave 5" with rust, 2" with dusty pink, 2" with maroon, then 2" of pink. Repeat this sequence three more times, then weave 5" with rust.

Weave 2" of firmly packed header to keep the last weft pick in place.

weaving tools 5

# inspiration from Interweave



## The Handweaver's Pattern Directory

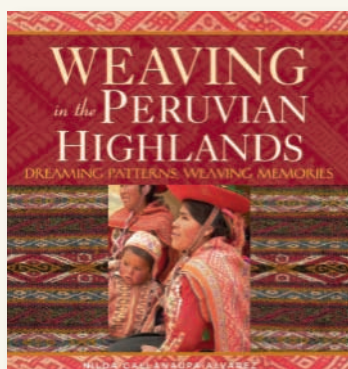
*Over 600 Weaves for 4-shaft Looms*

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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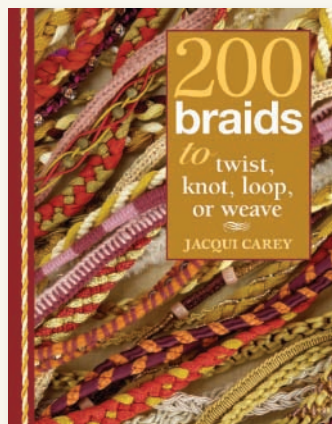
## Weaving in the Peruvian Highlands

*Dreaming Patterns, Weaving Memories*

Nilda Callanaupa Alvarez

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# A CITY OF WATER



PHOTOS BY CAROL MCFADDEN

Above: A detail from shop owner Ineke Elsinga's signature style of "line weaving" reminiscent of Amsterdam's many canals.

Top, right: The formidable entrance to Amsterdam's Rijksmuseum, the Netherlands' national museum. (The Netherlands are often referred to as "Holland" but North and South Holland are only two of the country's many provinces.)

Bottom, right: A handwoven velvet bag from the seventeenth century from The Tassen Museum Hendrikje in Amsterdam.

Known for its many canals and anything-goes coffee shops, Amsterdam is a good place for a weaver to plant her feet and kick back for awhile.

**A**'dam, as the capital city is often abbreviated, is built around a series of canals—a result of strategic city planning in the early seventeenth century. Our guide, Carol McFadden, accompanied her husband for three glorious months when he traveled to the Netherlands for work.

## MAKING FRIENDS FROM AFAR

Leaving a request on the online chat room Spin-List led to a journey not of miles but of friendships for McFadden. Before her trip, McFadden put out a search for "Dutch Fiberholics" on Spin-List. The resulting connection led to an invitation to attend a retreat of the North Holland Spingroup, where she acquired two other extraordinary weaving friendships—Ineke Elsinga and Annie Ham (see page 19). Elsinga left a day job to teach in her Haarlem studio. Trained in Gobelin tapestry techniques, Elsinga now works on a thirty-two-shaft dobby loom.

If you have the time, McFadden suggests the Bazaar in Beverwijk ([www.debazaar.nl](http://www.debazaar.nl))—the largest covered market in Europe with over 2,500 stalls. MacFadden adds, "My favorite place at the Bazaar was the Oriental Market—it just smells so good there!"



PHOTO COURTESY OF TASSEN MUSEUM HENDRIKJE

*A search for "Dutch Fiberholics" on the online chat room Spin-List led to a journey not of miles but of friendships.*

## MUSEUMS IN AND AROUND AMSTERDAM

The **Rijksmuseum** ([www.rijksmuseum.nl](http://www.rijksmuseum.nl)) has a smattering of interesting textiles and a fine collection of Dutch art.

The **Van Gogh Museum** ([www3.vangoghmuseum.nl](http://www3.vangoghmuseum.nl)) houses the world's largest collection of Van Gogh's work.

The **Tassen Museum Hendrikje** ([www.tassenmuseum.nl](http://www.tassenmuseum.nl)) spotlights the history of bags and purses.

The **Rembrandt Museum** ([www.rembrandthuis.nl](http://www.rembrandthuis.nl)) showcases several handwoven blankets and excellent reproductions of the

original bobbin lace on several textiles in Rembrandt's paintings.

The **Wevershuis** ([www.wevershuis.nl/index.shtml](http://www.wevershuis.nl/index.shtml)) in Leiden was once a weaver's home and is now a museum honoring local weaving traditions.



Above, Annie Ham (at left) explains how to weave double corduroy to fellow weaver Gré Kok. Below, Ham's 24-shaft summer-and-winter scarf in cotton and silk with bobbin-lace trim. Ham loves to combine her many textile skills in her pieces. She has been a member of the Complex Weavers for many years.

*"I think what I do is quite normal, but others tell me it isn't. Weaving is just part of who I am."*



**WEAVERS ARE THE SAME THE WORLD OVER! ANNIE HAM LIVES IN HAUWERT, A SMALL VILLAGE IN NORTH HOLLAND. AS HAVE LONG-TIME READERS OF HANDWOVEN, SHE HAS SEEN THE EBB AND FLOW OF WEAVING'S POPULARITY. WHAT DOESN'T CHANGE IS HER ENDLESS FASCINATION WITH WARP AND WEFT.**

**Handwoven:** You recently started to blog ([www.weaverannie.blogspot.com](http://www.weaverannie.blogspot.com)). Why?

**AH:** So many people ask me how I do this or how I do that, so I started the blog to share what I'm doing. It is also a way of keeping a record. I love so many fiber crafts that I can't always remember what has passed through my hands.

*What's on your loom right now?*

**AH:** I am embarrassed to say that I have four empty looms right now! I have 16/2 cotton standing by to warp for a workshop on spinning for weaving. I am very enamored with four-shaft pick up right now and have a few pieces on my blog. I am also preparing for a workshop on card weaving.

*You've mastered many crafts and find wonderful ways to combine them. What inspiration comes first, the weaving or the trim?*

**AH:** It depends! For instance, in the case of my bobbin-lace scarves, I guess you could say the trim. I'm a student at the only Dutch bobbin-lace school. One year we studied Russian lace. Our assignment was to design lace for a scarf. Making the lace was not the tricky part for most of us, finding the right scarf was.

I offered to weave scarves for all eight pupils in our group. So in this case, the weaving was made to match the lace.


*The guild system in your country is going through some changes.*

*The newly formed Weef Network hosts vendor markets and workshops for weavers. Can you tell us more about this project?*

**AH:** Forty-five years ago there was nothing for weavers here, so the guild system developed. The Network is an effort to modernize the guild system. The goal is to retain interest in weaving while paring down the administrative duties of the older three-tiered guild system. We have to learn to go with the flow and develop a system that works for new and experienced weavers alike.

I personally got tired of going to meetings where weavers talked about weaving, looked at each other's weaving, but didn't actually weave much anymore. We are building a new model that requires fewer people to run it and encourages more innovation.

*Do you see a characteristically Dutch style of weaving?*

**AH:** Dutch weavers like to experiment and they are interested in the work of people in other countries. Louet is based in the Netherlands and many of their multishaft looms are spread throughout around the country. With the network, we hope new weavers will find us and help to continue to push the limits of the craft. 

## HAM'S TIPS FOR WEAVERS

### Enjoy weaving!

Even your failures provide you with hours of entertainment.

### Use fancy yarns sparingly.

A beautiful yarn stands out more and often works better when it is not used all over.

### Teach.

When you teach, you will learn and others will, too. Young people especially may not start weaving until they

are older, but when they do, they will remember what you shared with them.

### Plan ahead, but don't fret.

When something doesn't work out as expected, put it away for a while; you may be quite happy one day when you find it again.

### If you are new to weaving.

Don't worry about warping; you will get the hang of it.

## THE KASHMIRI SHAWL: FROM JAMAVAR TO PAISLEY

Sherry Rehman and Naheed Jafri

WOODBIDGE, SUFFOLK, UNITED KINGDOM: ANTIQUE COLLECTORS' CLUB, 2006. HARDBOUND, 378 PAGES, \$95. ISBN 1-85149-506-1.

The glory days of the Kashmiri shawl as European fashion accessory stretched from the late eighteenth to the mid-nineteenth century, when the exquisite twill-tapestry shawls were exported from East Asia and eventually copied on European drawlooms. Previous accounts tend to adopt the viewpoint that Kashmiri shawls are objects of prestige among wealthy Europeans. In this book, Rehman and Jafri retell the story from a South Asian perspective. *The Kashmiri Shawl* treats the Kashmiri shawl as an “object of cultural expression” rightfully placed within Asian social, political, and historical context.

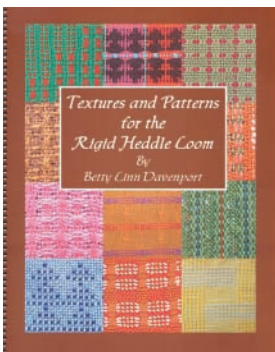
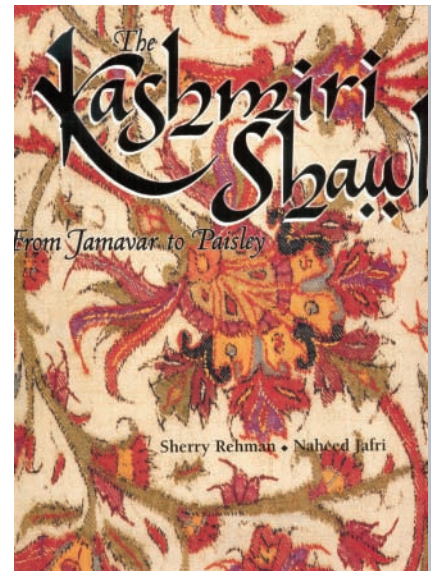
The authors write from close proximity: Jafri is a textile designer living in Karachi, Pakistan, and Rehman is a senior journalist and legislator living between Islamabad and Karachi.

In separate chapters, the authors discuss the variety of shawls, their regional development, social history, chronology, and princely patronage; the *amli* (embroidered) shawl; and the previously untold story of the Punjab shawl. Handweavers will appreciate additional chapters focused on looms and sophisticated weaving techniques, the “keri” (mango-shaped floral) motif, fiber sources, and natural dyes. Technical information is documented with contemporary and historical photographs, painted miniatures, and line drawings that include embroidery stitches and twill-tapestry weave sequences. Candid discussion describes contemporary revival efforts.

*The Kashmiri Shawl* is a visual treasure. Many of the 430 color illustrations are full-page photographs of shawls from private collections in Pakistan with a few from museums.

Handweavers who share the authors' passion for history and revivalism will appreciate the attention to detail in retelling the story of Kashmiri shawls from an Asian perspective. Though comprehensive in visuals and text, *The Kashmiri Shawl* honors the human face of the shawl—the weavers and embroiderers.

—Susan M. Strawn

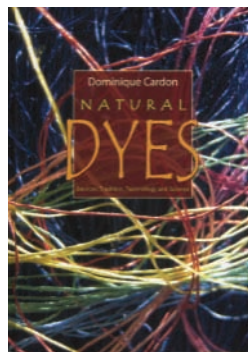


## TEXTURES AND PATTERNS FOR THE RIGID HEDDLE LOOM

Betty Linn Davenport

BATTLE GROUND, WASHINGTON: BETTY LINN DAVENPORT, 2008. DISTRIBUTED BY FINE FIBER PRESS. WWW.FINEFIBERPRESS.COM PAPERBOUND WITH SPIRAL BINDING, 76 PAGES, \$29 PLUS SHIPPING AND HANDLING. ISBN: 978-0-615-20106-1

A revised edition of the 1980 work that has long been out of print, this book presents an expanded range of patterns for the rigid heddle loom. Also included are color photos of projects

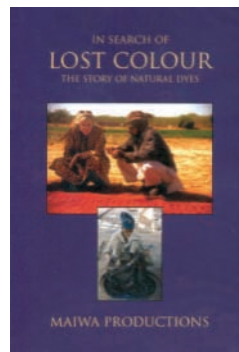


using fabric made on the rigid heddle loom, a list of suggested reading, a bibliography of weaving books, and a bibliography of rigid-heddle projects in magazines, including *Handwoven*.

## NATURAL DYES: SOURCES, TRADITION, TECHNOLOGY, AND SCIENCE

Dominique Cardon

LONDON: ARCHETYPE PUBLICATIONS, 2007. DISTRIBUTED BY UNICORN BOOKS AND CRAFTS. HARDBOUND, 778 PAGES, \$170. ISBN 978-1-904982-00-5.



This is a comprehensive collection of all the information available on the use of natural dyes throughout history and all over the world.

Beautifully illustrated chapters cover all natural-dye techniques, dye sources, and the use of mordants.

The book concludes with a complete appendix of the chemical structures of dyestuff groups.

## IN SEARCH OF LOST COLOUR: THE STORY OF NATURAL DYES

MAIWA HANDPRINTS, #6 - 1666 JOHNSTON ST., GRANVILLE ISLAND, VANCOUVER, BC, CANADA V6H 3S2. MAIWA@MAIWA.COM. DVD, 90 MINUTES, \$21.95 CDN. ISBN 978-0-9686459-6-3.

Maiwa Productions has created a series of inspiring documentaries on world textiles. *In Search of Lost Colour* shows the growing, harvesting, extraction, and use of a variety of natural dyes across the world.



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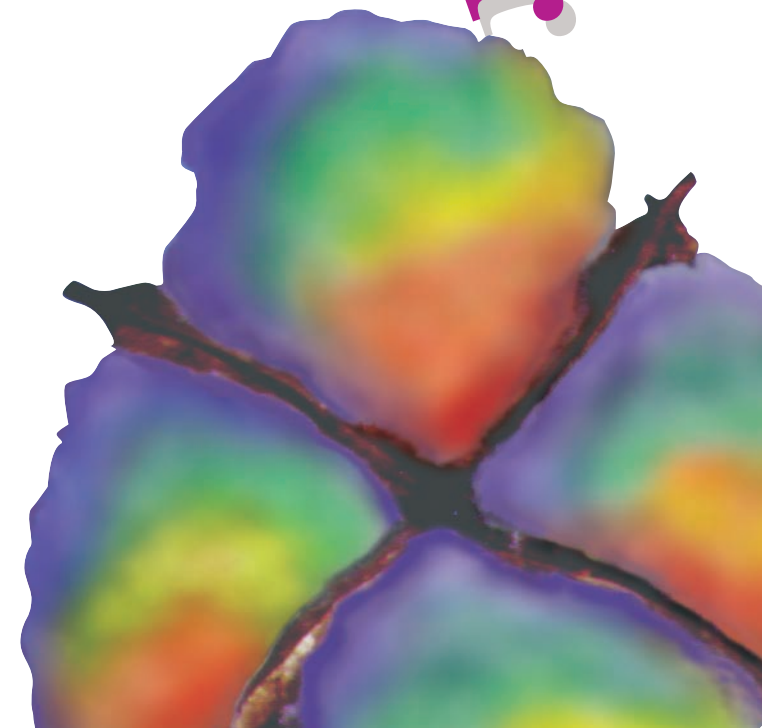
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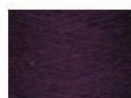
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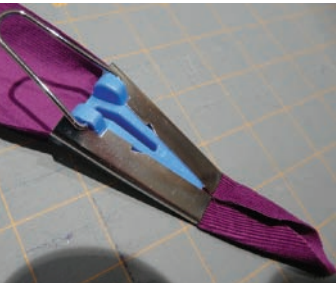


# Tricks of the Trade

## Tips for cutting fabric strips for weft

FROM DEBRA SHARPEE

*There are three basic ways to prepare fabric strips. All of them work, some tools are just higher tech!*



*TIP. When you want a folded rag strip, you can use a bias tape maker to create the folds. Feed the strip through the tool and then press.*

**B**efore you even think about cutting it, wash the fabric. If the fabric is not colorfast, if it might shrink, or if it just has cooties—take care of that before it goes into a lovely handwoven. I wash the fabric at least as aggressively as I'll ever wash the finished textile.

### Ripping strips

You can rip your strips. This is low-tech, sustainable and earth-friendly, but really dusty. I make small cuts along the grain of the fabric where I want the strips to be. It can then be taken outside, and you can proceed to scare the small neighborhood children with your dust mask du jour. This works best with fabric that is 100% cotton. The torn strips create a fuzzy or misty look to the finished rug. Bear in mind the final look that you are aiming for when considering this method.

### Cutting with scissors


I use Gingher shears—a knife-edge utility shears used by the industry for cutting things like leather. There is also a left-handed version. The fulcrum (that part that holds the two halves of the scissors together) is farther down the blade to give great leverage, allowing you to cut several layers at

once. Sharpen scissors often. Hide them from paper/wire/whatever-cutting family members.

### Using rotary cutters

Non-electric rotary cutters are in almost universal use by quilters. Great tool! Watch those fingers! Use a clear plastic rectangle with a measuring grid as a straight edge.

An electric rotary cutter is a tool with a capital T. I have used mine to cut through ten layers of corduroy! I can well imagine that it could cut through your fingers with the same ease, so watch out. I especially like the Eastman Rotary Cutter, Chickadee II, model D2. Some might call it pricey, but consider how many rugs you will weave over your lifetime. Who can put a price on making the experience all that much more fun? It's certainly cheaper than any treatment for carpal-tunnel syndrome.

I carefully fold the fabric I want to cut into about six layers. Using chalk and a straight edge, I then mark the top layer of fabric for cutting. Keeping fingers, toes, small children and pets out of the way, you can then cut your strips quickly and safely. Add about ten percent for warp and weft take-up. 

## Tools for cutting fabric strips



scissors



rotary cutter



electric rotary cutter

PHOTOS BY DEBRA SHARPEE

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JANE PATRICK

# A centerpiece fringed with pineapple yarn

A SIMPLE IDEA WITH DESIGNER RESULTS

## STRUCTURE

Honeycomb.

## EQUIPMENT

Rigid heddle or 4-shaft loom, 12" weaving width; 12-dent rigid heddle or 12-dent reed; 1 shuttle; 2 pick-up sticks (for rigid heddle).

## YARNS

Warp (and weft for hems): 5/2 pearl cotton (2,100 yd/lb), natural, 160 yd.  
Weft: 4-ply wet-spun linen (1,300 yd/lb, Euroflax, Louet), Ginger (gold), 100 yd; Caribou (brown) and Cedarwood (red), 7 yd each for accent colors at ends (if desired); pineapple fiber singles (1,300 yd/lb, FQ-1 Fique, indigo #6 and natural #21, Habu Textiles), 50 yd each.

## WARP LENGTH

70 ends 64" long for rigid heddle loom, 72 ends 2 yd long for 4-shaft loom; allows 3" for take-up and 25" for loom waste (rigid heddle) or 33" loom waste (4-shaft loom).

## SETTS

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

Weft: each group of 18 picks linen and 2 bundles of 5 strands Fique measures 1 1/8-1 1/4".

## DIMENSIONS

Width in the reed: 5 5/6" (rigid heddle loom), 6" (4-shaft loom).  
Woven length: 36".  
Finished size: 12" x 32" including hems.

New materials can lead to exciting fabric creations! A handmade South American pineapple fiber gives this runner its unique look.

The side fringe in this runner was inspired by a project in *Väv Magasinet* (by Titti Jonsson, January 2008, pages 30–32).

## RIGID-HEDDLE DIRECTIONS

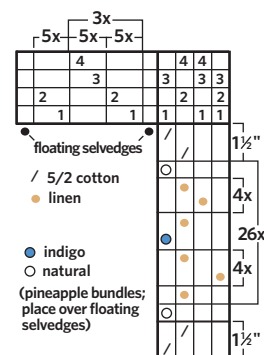
To make the fringe weft, measure 5' lengths of pineapple yarn and fold each one five times into a looped bundle 12" long; see Photo a. After the loom is warped, weave 1 1/2" plain weave with 5/2 cotton for a hem. Insert a natural pineapple bundle with the heddle raised. Then, with the heddle down, insert pattern stick A (5 up, 5 down) behind the reed as in Photo b. \*Push A to the back. Weave with heddle down using 4-ply linen, bring A forward, and weave with heddle up, repeat from \* three times, and then weave with heddle down. Push A to the back. Insert indigo pineapple bundle with heddle raised. With the heddle down, insert pattern stick B (5 down, 5 up). \*\*Push B to the back. Weave with heddle down, bring B forward and weave with heddle up, repeat from \*\* three times, weave with heddle down, and remove

B. (Catch edge warp threads by hand when necessary.) Repeat both sequences 25 more times (leaving stick A in and removing B after each use). End with a final A sequence and 1 1/2" plain weave in 5/2. Remove fabric from the loom, turn ends twice, and sew hems by hand. Clip fringe loops. Wash by hand in hot water; lay flat to dry.

## 4-SHAFT DIRECTIONS

Warp the loom as in Figure 1 using your preferred method. Weave the hems and body of the runner following the treading in Figure 1, preparing the pineapple weft and finishing the runner as described in the Rigid-Heddle Directions.

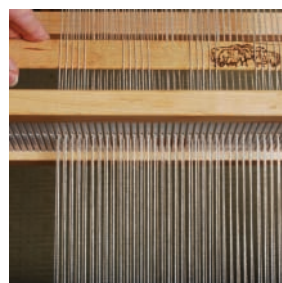
### 1. 4-shaft draft



a. Bundling the pineapple yarn



b. Inserting pattern stick A



c. The fabric on the loom



PHOTOS BY JANE PATRICK

Project



CHRISTI EALES EHLER

# Bands, bands, bands, and more bands!

## STRUCTURE

Warp-faced plain weave.

## EQUIPMENT

Inkle loom, belt shuttle.

## YARNS

Warp for apron straps: 10/2 pearl cotton (4,200 yd/lb, UKI), Navy, Silver, Dark Sierra, Purple Passion, Yellow, and Cobalt.

Warp for belt (second band from left in the photo on this page): 5/2 pearl cotton (2,100 yd/lb, UKI), Cobalt, Black, Flaxon, Bali, Garnet, Deep Lilac, Hunter, and Gold.

Weft for apron straps, 10/2 pearl cotton, Navy.

Weft for belt: 5/2 pearl cotton, Cobalt.

## WARP LENGTH

63 ends 116" long for apron straps, 72 ends 88" long for belt.

## SETTS

Warp for apron straps: about 70 epi. Warp for belt: about 52 epi.

Weft for apron straps: 13 ppi. Weft for belt: 10 ppi.

## DIMENSIONS

Finished sizes:  $\frac{7}{8}$ " x 94" for apron straps;  $1\frac{3}{8}$ " x 68" for belt.

FOR BELTS, BOOKMARKS, STRAPS, HANDLES, AND TRIMS IN COLORS INSPIRED BY GUATEMALAN JASPE CLOTH

Jaspe is the Guatemalan term for ikat. These inkle-woven bands take advantage of the unique design principles of Guatemalan jaspe fabrics as well as their rich and glorious rainbows of colors.

**M**y daughter can see the speedometer from her aisle seat. "It's reading zero," she reports. That makes us laugh, but as we hurtle around another sharp curve, I offer a silent addition to the religious petitions adorning the dashboard—may *diós* protect not just this bus driver but all the passengers, too!

It's Tuesday, market day in Salcajá, a major weaving center in the western highlands of Guatemala. That's where we're headed, bumping over dusty roads in a retired U.S. school bus turned public transport, squashed three to a seat with a lot of local folks who share our destination.

We've come to Quetzaltenango, Guatemala, to study Spanish, and I've made it a point to work textiles into my conversational practice at the language school. Salcajá is the place my tutor told me to look for a kind of cloth I'd been admiring: jaspe. Because jaspe is popular for the traditional skirts—called *corte*—worn daily by indigenous Mayan women, the best quality fabric is found where the Guatemalans shop, not in tourist markets.

Our trip inspired a lifetime of weaving ideas—these bands are just the beginning.



Inkle-woven bands and belts make

ideal projects for experimenting with color.





## Pastimes

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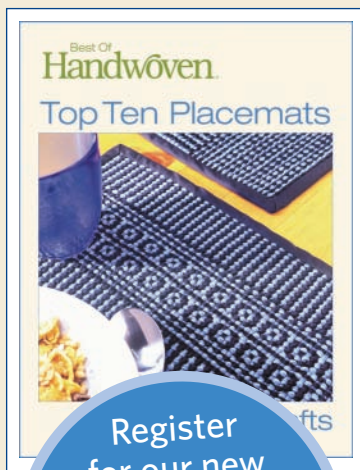
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DEBRA SHARPEE

# Indonesian batik and a Swedish technique

## STRUCTURE

Double binding, a complementary weft structure (variation of taqueté).

## EQUIPMENT

4-shaft loom, 34" weaving width; 8-dent reed; 2 rag shuttles, 1 boat shuttle for hems.

## YARNS

Warp: 8/4 cotton carpet warp (1,680 yd/lb, Maysville, Great Northern Weaving), royal blue, 1,494 yd.  
Weft: sheeting-weight fabric 44" wide: 6 yd dark batik for 251 yd of  $\frac{7}{8}$ " strips (includes  $\frac{1}{2}$ " strips used in hems);  $3\frac{1}{2}$  yd light batik fabric for 115 yd of  $\frac{7}{8}$ " strips;  $1\frac{1}{2}$  yd solid dark navy fabric for 50 yd of  $\frac{7}{8}$ " strips. 8/4 cotton carpet warp for hems, royal blue, used tripled, 90 yd.

## WARP LENGTH

543 ends (includes 2 doubled floating selvages)  
 $2\frac{3}{4}$  yd long (allows 8" take-up, 38" loom waste).

## SETTS

Warp: 16 epi (2/dent in an 8-dent reed).  
Weft: 10 ppi.

## DIMENSIONS

Width in the reed: 34".  
Woven length: 53".  
Finished size: 31" x 49" including hems.

FOR A RAG RUG IN "DOUBLE BINDING"—LOVELY, LONG-WEARING, AND RELATIVELY QUICK TO WEAVE

Weaving is a mostly solitary occupation, but we all use the ideas, materials, and techniques of weavers from around the world and across time. Indigo is one of the oldest dyestuffs, found in fabrics from uncounted cultures. The batik fabric that is cut into strips for the weft in this rug was dyed with indigo (batik is a dye technique used in many parts of Africa and Asia). When we weave, we are connected to weavers, spinners, and dyers everywhere.

The advantage to using a batik fabric for a rag weft is that in batiks, the dye is evenly distributed on both sides of the cloth. Since there is no "wrong" side, you do not have to worry about placing a batik rag weft carefully in the shed. Commercial batiks like the one used in this rug are available from quilting and fabric stores.

## DOUBLE BINDING

The weave structure, usually called "double binding" (see Resources, page 36), probably originated in Sweden. It is a 2-block, complementary-weft weave, threaded differently but behaving just like taqueté. In each block, one of two wefts appears on the face, the other on the back. The wefts can be the same or different colors; the colors are reversed on the back.



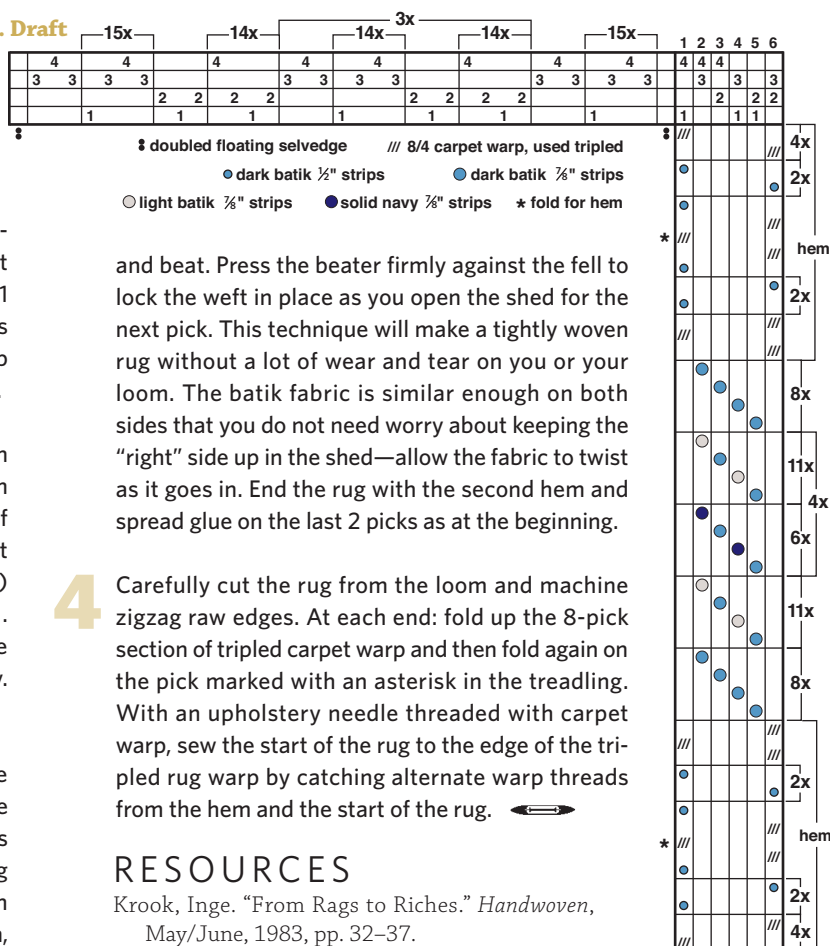
Patterned rag rugs are the perfect

excuse for a trip to the fabric store!



*TIP: If you eliminate the solid navy fabric and use the batik wherever navy is used here, your rug will have light windows framed in indigo batik.*

### 1. Draft



**1** Thread the loom following Figure 1 using your preferred warping method. Cut the fabric for the weft lengthwise into strips  $\frac{7}{8}$ " wide. Trim off  $\frac{3}{8}$ " from 21 yd of a  $\frac{7}{8}$ " wide dark batik strip to make  $\frac{1}{2}$ " strips for hems. Wind a bobbin with royal blue carpet warp and a rag shuttle with about 10 yd of the  $\frac{1}{2}$ " strips.

**2** Alternating treadles 1 and 6, weave a few picks in scrap yarn to spread the warp. Then weave the hem with the tripled carpet warp (make three passes of the shuttle through the same shed, taking the weft around the floating selvages to prevent unweaving) and the dark batik  $\frac{1}{2}$ " strips as indicated in Figure 1. After completing the hem section, run a line of white glue along the first 2 picks and allow the glue to dry. (The glued picks will be enclosed in the hem.)

**3** Wind the  $\frac{7}{8}$ " strips of the dark batik fabric onto one rag shuttle and wind the other two colors onto the other rag shuttle as you need them. The two shuttles will alternate throughout. Weave the body of the rug following Figure 1, beating firmly. To secure each weft in place: Throw the shuttle, keep the shed open,

and beat. Press the beater firmly against the fell to lock the weft in place as you open the shed for the next pick. This technique will make a tightly woven rug without a lot of wear and tear on you or your loom. The batik fabric is similar enough on both sides that you do not need worry about keeping the "right" side up in the shed—allow the fabric to twist as it goes in. End the rug with the second hem and spread glue on the last 2 picks as at the beginning.

**4** Carefully cut the rug from the loom and machine zigzag raw edges. At each end: fold up the 8-pick section of tripled carpet warp and then fold again on the pick marked with an asterisk in the treadling. With an upholstery needle threaded with carpet warp, sew the start of the rug to the edge of the tripled rug warp by catching alternate warp threads from the hem and the start of the rug.

### RESOURCES

Krook, Inge. "From Rags to Riches." *Handwoven*, May/June, 1983, pp. 32–37.

# HANDWOVEN

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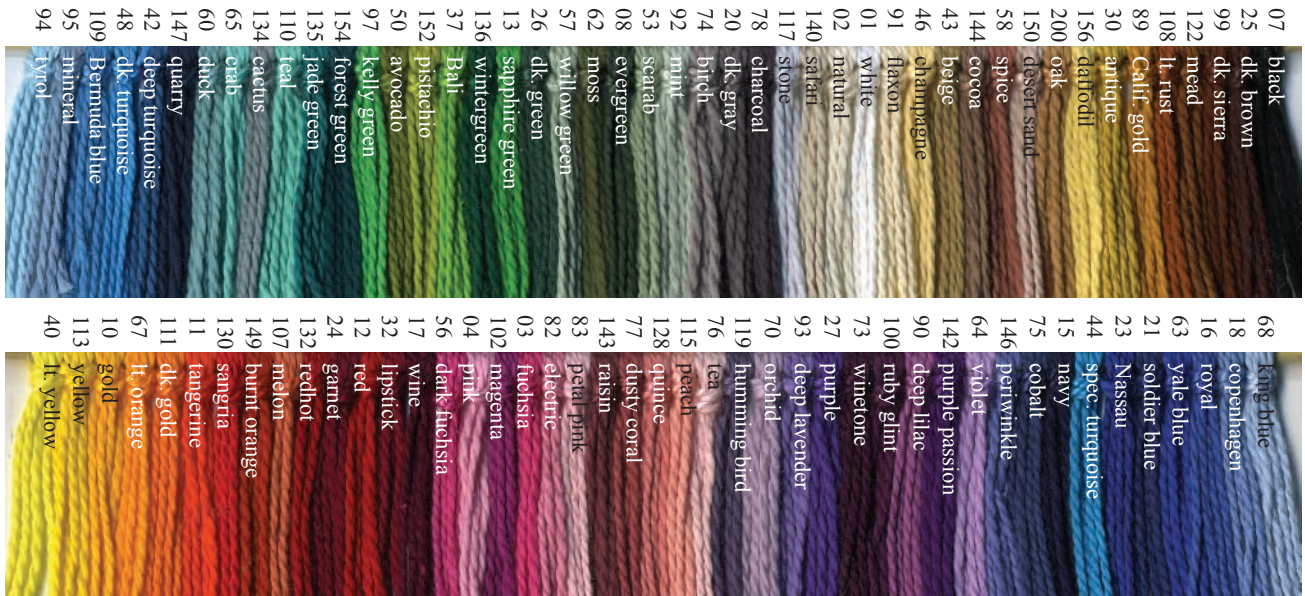
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LINDA LIGON

## STRUCTURE

Plain weave with  
Ghiordes knots.

## EQUIPMENT

Rigid heddle or 2-shaft loom, 8" weaving width; 10-dent rigid heddle or 10-dent reed; 3 stick shuttles.

## YARNS

Warp: 12/6 cotton (1,430 yd/lb, Halcyon Yarn), natural, 160 yd. Weft: 12/6 cotton for hems, 8 yd. 2-ply wool (1,800 yd/lb, Harrisville Shetland), Marigold, 384 yd; Azure, 28 yd; Blackberry, 20 yd. Alpaca/wool blend (205 yd/lb; 45 yd/100 g; Blue Sky Bulky), Claret, 108 yd (three 45 yd balls for two bags).

## OTHER SUPPLIES

1/3 yd lining fabric, 5 yd clothesline cord, matching sewing thread.

## WARP LENGTH

80 ends 2 yd long (for two bags or one bag and sampling); allows 4" for take-up, 32" for loom waste.

## SETTS

Warp: 10 epi (1/dent in a 10-dent rigid heddle or 1/dent in a 10-dent reed). Weft: about 36 ppi (the 2-ply wool is used doubled between rows of knots; the rows of knots are about 1/2" each).

## DIMENSIONS

Width in the heddle or reed: 8". Woven length: 9" for each of four sides for two bags. Finished size: 9" x 6" each bag plus a 22" strap.

# A shaggy-bag story

HERE'S A BAGFULL OF IDEAS TO USE IN YOUR NEXT WEAVING PROJECT—OR YOU CAN JUST MAKE THIS BAG! IT'S FUN, QUICK, AND YOU DON'T NEED A FANCY LOOM.

Shaggy textiles have lots of uses—for rugs, pillow covers, bench seats, wall pieces, and more. They use up odd bits of yarn, fleece locks, or roving, and you can add beads and other embellishments.

The goal for this little bag is to give you ideas to try out. I planned to use fleece locks for the pile, but my stash didn't have the right lengths. A bulky knitting yarn from the shop down the street was my Plan B.

## WEAVING THE BAG FACES

Thread the loom for plain weave. Weave 8 picks with 12/6 cotton for the first hem. Alternating Azure and Marigold, weave 1", beating firmly to cover the warp. Weave 8 picks Azure. Weave 1" alternating Blackberry and Marigold, again beating firmly. Weave 8 picks Marigold.

Tie 20 Ghiordes knots (see Figure 1) using about 4" lengths of the bulky yarn. Skip 2 warp threads between knots. \*Weave 3/4" with doubled Marigold. Tie another row of knots, offsetting them from the previous row; see Figure 1. Repeat from \* until you have six knotted rows, each separated by 3/4" doubled Marigold. Weave 1" with doubled Marigold.

This completes one side of the bag. Cut it from the loom, whipstitch raw edges to secure, and weave the second side in the same way. (The cloth is too lumpy to wrap onto the cloth beam. On a shaft loom, you might be able to weave the two pieces before cutting off or weave the whole bag in a single piece, reversing the directions for the second side.)

## ASSEMBLY AND SEWING

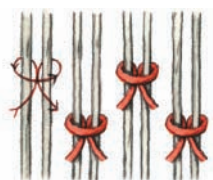
Turn under the 12/6 cotton hems at the top of each side and turn again between the Azure/Marigold and Azure sections. Sew hems by hand. With right sides together, sew the bottom edges of the two sides together with a 1/2" seam allowance.

Place the bag flat, right side down. Cut one piece of lining fabric to cover the knotted-pile area of the bag, plus 1/2" to tuck under on all four sides. Fold under, press, and whipstitch lining in place.

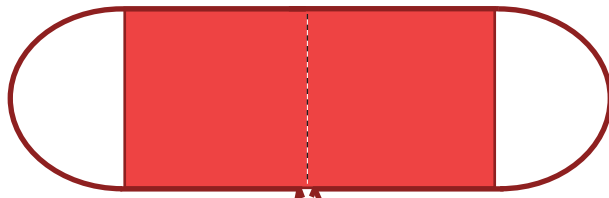
To make the strap (an idea from Takako Ueki of Habu Textiles): Cut a length of clothesline cord about 2 1/2 yd long. Wrap it completely with bulky pile yarn. Knot the ends of the cord and pile yarn together for security. Full well by hand or in a washing machine, hot water. Machine dry, hot. The wrapped yarn will nearly felt and the clothesline-cord core will provide strength and stability. Handsew the strap to the bag as in Figure 2. Fold the bag and sew the two halves of cord together along their entire length.

Embellish! I used #8 turquoise glass seed beads and small brass beads. The pennies are some I've placed on the railroad track next to the parking lot near the Interweave office. I like to put one there in the morning and see if it is still there, smashed, on my way back to the parking lot in the evening. (Do not try this at home.)

1. Tying Ghiordes knots



2. Attaching the strap





TRACY KAESTNER

# Weave now, dye later— indigo dyeing made easy

## STRUCTURE

Overshot.

## EQUIPMENT

4-shaft loom, 17" weaving width; 10-dent or 15-dent reed; 2 shuttles.

## YARNS

Warp: 16/2 Soysilk (6,400 yd/lb, Infinity, South West Trading Company), natural, 1,213 yd.  
 Tabby weft: 16/2 Soysilk, natural, 628 yd.  
 Pattern weft: 8/2 Tencel (3,360 yd/lb, Webs), natural, 557 yd.

## OTHER SUPPLIES

Instant Indigo (Carolina Homespun), Synthrapol, dye equipment and supplies required by dye instructions, sewing thread.

## WARP LENGTH

485 ends (includes 2 floating selvages) 2½ yd long (allows 5" for take-up, 33" for loom waste).

## SETTS

Warp: 30 epi (3/dent in a 10-dent reed or 2/dent in a 15-dent reed).  
 Weft: 24 ppi plain-weave and tabby weft; 24 ppi pattern weft.

## DIMENSIONS

Width in the reed: 16¾".  
 Woven length: 52".  
 Finished size:  
 14¼" × 46¼"  
 including hems.

THE WARP AND WEFT THREADS IN THIS RUNNER ARE DYED AFTER WEAVING INSTEAD OF BEFORE. THE GROUND AND PATTERN THREADS TAKE THE DYES DIFFERENTLY.

This is a project with three main goals. First, to see how easy it is to use "instant" indigo instead of setting up an indigo vat. Second, to find out how differently different fibers take indigo dye. Third, based on the results, to choose the yarns for an overshot runner that will show the pattern most when the fabric is dyed instead of the yarns.

For the first and second goals, I dyed small skeins of sixteen different yarns following the directions that came with Carolina Homespun's Instant Indigo. I put three or four skeins into each of several small mesh bags I purchased with the dye (I was concerned that I wouldn't be able to find such small skeins in the dyepot if they were all loose). The bags were dipped twice for 20–25 minutes each time, allowed to sit for a day, then washed in warm, soapy water.

Next came the third goal. After the skeins were dry, I chose two yarns for an overshot runner, 16/2 Soysilk and 8/2 Tencel. Two criteria were used to choose these yarns—suitability for the intended purpose (ground threads vs pattern threads) and degree of value difference. The pattern weft in overshot is typically larger than the warp and tabby weft, and there must be enough color difference between the pattern and the background for the overshot design to show.



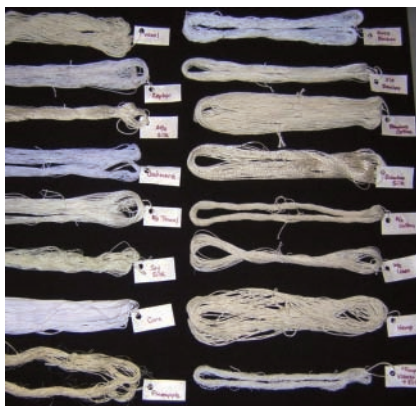
Weave an all-white runner and watch

the pattern magically appear in the dye bath.





The skeins were all dipped twice in the Instant Indigo dyebath. The wool and Soysilk skeins dyed the darkest blue, hemp and corn the lightest. An overshot design would show most with one of these two lights as the ground threads and one of these two darks as the pattern threads or vice versa. Soysilk and Tencel were chosen for the runner because of their weight and hand. (The skein of Jump—viscose and elite—is missing from this photo but became one of the darkest blues.)



a. Yarn samples before dyeing. Tags are made of Tyvek and marked with a Sharpie.

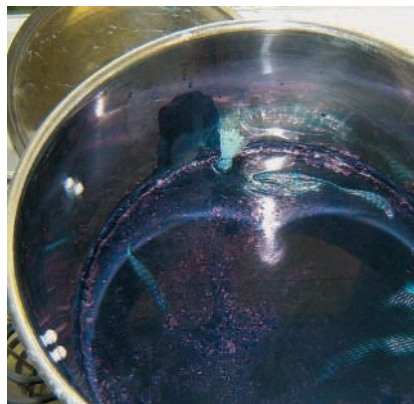


b. Skeins in mesh bags, dyes, thermometer, and Rit (to perk up dye pot if the color weakens).

PHOTOS BY TRACY KAESTNER



c. One quart of warm water is mixed with powdered dye (wear dust mask and gloves).



d. The skeins in their mesh bags are dipped for 20–30 minutes at a time in the dyebath.

## Using Instant Indigo

In addition to being easier to set up, Instant Indigo dyebaths are used differently from regular indigo vats. Instead of repeated dipping, the cloth or fiber is placed in the bath for 20 to 30 minute periods—more of a soaking than a dipping. When it is brought out of the dyebath, the cloth or fiber is blue without needing oxygen. The more of these “soakings” you do, the darker the color.

To create the dyebath: mix 1 tablespoon of dye crystals with 1 quart warm water. Let the crystals dissolve, then pour this solution into 5 gallons of warm water. Be careful not to introduce oxygen into the solution.

Warm the dye pot to 120°F.

Slide the dyestuffs down the side of the pot to keep from introducing pockets of air.

Leave the fiber in the dyebath 20–30 minutes for a deep shade, a shorter time for lighter shades. Build up the color by redipping rather than by using a stronger solution.

Carolina Homespun recommends dipping two or three times and then allowing to air for several hours—preferably a day—so the indigo will fully oxidize for better color adhesion.

SUZIE LILES AND MADELYN VAN DER HOOGT

# A weaver's challenge and an old book

## Lace Runner

### STRUCTURE

Atwater-Bronson lace.

### EQUIPMENT

6-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle.

### YARNS

Warp: 10/2 Tencel (4,200 yd/lb, Textura Trading Company), natural, 1,974 yd.  
Weft: 10/2 Tencel, natural, 1,483 yd.

### WARP LENGTH

564 ends 3½ yd long (allows 5" for take-up, 35" for loom waste).

### SETTS

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

### OTHER SUPPLIES

Pre-reduced indigo, sodium hydrosulfite, and soda ash for an indigo vat, all from [www.jacquardproducts.com](http://www.jacquardproducts.com).

### DIMENSIONS

Width in the reed: 23½".  
Woven length: 43" for each of two runners.  
Finished sizes: white runner, 19½" × 34"; indigo runner 20½" × 37".

SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED, AND SOMETHING BLUE—FOR YOU!

Old weaving texts are always treasured, and this 1771 pattern book by Johann Kirschbaum is one of the marvels of the Pourrey Cross weaving library at Interweave. We're sharing one of its drafts, two projects, and a challenge with you (see page 46).

The runners in this article are woven in Atwater-Bronson lace and Beiderwand (a doubleweave originating in Germany). Both are designed using a block draft in Johann Kirschbaum's *Neues Bild- und Musterbuch zur Beförderung der edlen Leinen- und Bildwerbekunst*

(*Illustrated Design Book to Further the Noble Art of Linen and Tapestry Weaving*).

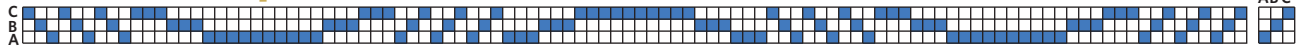
The lace runners are woven in a relatively new fiber—Tencel. One is dyed in a traditional indigo vat. The pattern weft in the Beiderwand runner is a new environmentally friendly cotton yarn.



Borrow a block draft from the seventeen

hundreds and make it your own!

## 1a. Johann Kirschbaum profile

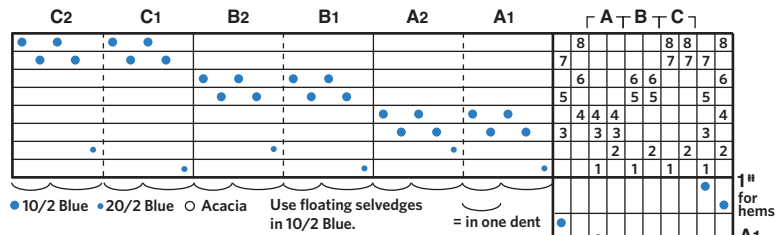


## 1b. Reduced profile for the lace and Beiderwand runners

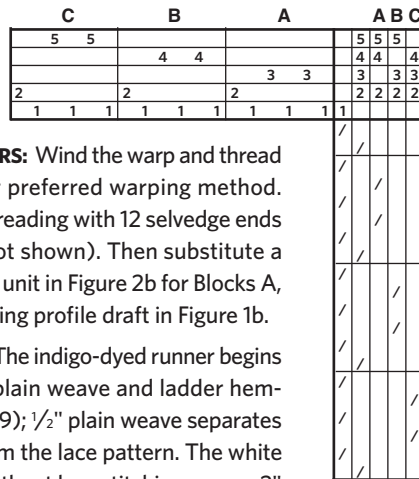


**TIP:** Use fancy knitting yarns for the pattern weft in Beiderwand. They really show and you don't need a whole lot.

### 2a. Beiderwand units



### 2b. Atwater-Bronson lace units



**FOR THE LACE RUNNERS:** Wind the warp and thread the loom using your preferred warping method. Begin and end the threading with 12 selvedge ends on shafts 1 and 2 (not shown). Then substitute a 6-end lace threading unit in Figure 2b for Blocks A, B, or C on the threading profile draft in Figure 1b.

Weave two runners. The indigo-dyed runner begins and ends with 1½" plain weave and ladder hemstitching (see page 79); ½" plain weave separates the hemstitching from the lace pattern. The white runner is hemmed without hemstitching; weave 2" plain weave at both ends. Weave the lace pattern by substituting one treadling unit for Blocks A, B, or C for each square on the treadling profile draft.

Remove the fabric from the loom. Tencel takes indigo dye beautifully. To dye your runner, follow the directions with the pre-reduced indigo dye from [www.jacquardproducts.com](http://www.jacquardproducts.com) (or use Instant Indigo; see pages 40–43). Turn ends of the white runner two times and sew hems by hand. Turn ends of the indigo runner two times to meet ladder hemstitching; sew by hand. The white runner is machine washed, machine dried, and pressed. The indigo runner is handwashed, dried flat, and pressed.

### FOR THE BEIDERWAND RUNNERS:

Thread the loom using your preferred method, substituting one half unit in Figure 2a for each profile threading square in Figure 1b (always alternate a half-unit with shaft 1 in it, A1 for example, with a half unit with shaft 2 in it, C2 for example). Add an extra CBA at the start and ABC at the end for a slight border and a 10/2 floating selvedge to each side.

Weave two runners substituting the block treadling orders in Figure 2a for squares in Figure 1b; always alternate a pattern treadle that has shaft 1 on it with a pattern treadle that has shaft 2 on it; weave the design to square (3, 10, and 31 pattern picks are used here for the three block sizes). Add an extra CBA to start and ABC to end. Hem and finish as for the white lace runner.

## Beiderwand Runner

### STRUCTURE

Beiderwand.

### EQUIPMENT

8-shaft loom, 17" weaving width; 12-dent reed; 2 shuttles.

### YARNS

Main warp: 10/2 pearl cotton (4,200 yd/lb, Lunatic Fringe), #10 Blue, 1,351 yd. Secondary warp: 20/2 pearl cotton (8,400 yd/lb, Lunatic Fringe), #10 Blue, 336 yd. Main weft 10/2 pearl cotton, #10 Blue, 850 yd. Pattern weft: 8-ply cotton (1,005 yd/lb, Nashua Natural Focus Ecologie), Acacia, 816 yd.

### WARP LENGTH

386 ends 10/2 cotton (main warp; includes 2 floating selvages) and 96 ends 20/2 cotton (secondary warp) 3 yd long (allows 5" for take-up, 37" for loom waste).

### SETTS

Warp: 30 epi (3-2/dent in a 12-dent reed). Weft: 40 ppi (20 ppi main weft, 20 ppi pattern weft).

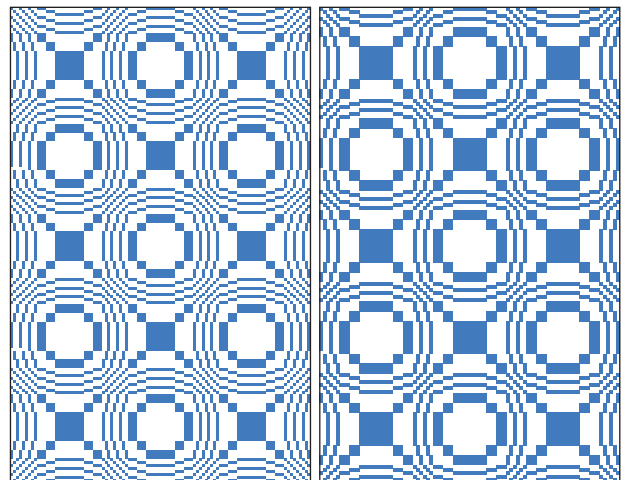
### DIMENSIONS

Width in the reed: 16⅞". Woven length: 42" for each of two runners. Finished sizes: 14¾" × 34" for each runner including hems.

## A Weaver's Challenge!

Calling all multishaft weavers! Johann Kirschbaum's 3-block design is a very clever one. Note that we removed one ascending and descending run from each of the original repeats for these runners—CBA and ABC; compare 1a and 1b and the two drawdowns. (The concentric circles will be even more dramatic if you add some!)

How about using this draft with other block weaves for runners or other fabrics? We'd love to publish your results. Think turned twill, doubleweave, damask, summer and winter, huck lace, taqueté, samitum! Send us a photo and your draft.





DINAH ROSE

## STRUCTURE

A variation of warp rep.

## EQUIPMENT

2-shaft, 4-shaft, or 6-shaft loom, 32" weaving width; 10-dent reed; 1 ski shuttle, 1 boat shuttle; sewing machine; serger, if available.

## YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb, Webs), #2625 Ink Blue and #9836 Blue Jay (variegated), 480 yd each.  
Thin weft: 5/2 pearl cotton, #2625 Ink Blue, 266 yd.  
Thick weft: fabric from one old kimono cut into 1/2" wide strips or 3 1/2 yd of 45" fabric.

## OTHER SUPPLIES

Kwik Sew vest pattern (no darts) #2261; sewing notions required by pattern; pattern tracing material (from fabric stores).

## WARP LENGTH

320 ends 3 yd long (allows 17" for take-up, 40" for loom waste).

## SETTS

Warp: 10 epi (1/dent in a 10-dent reed).  
Weft: 9 thick and 9 thin picks in every 2".

## DIMENSIONS

Width in the reed: 32".  
Woven length: 51".  
Finished size: yardage 26" × 46".

# Sakiori: recycling something old into something new

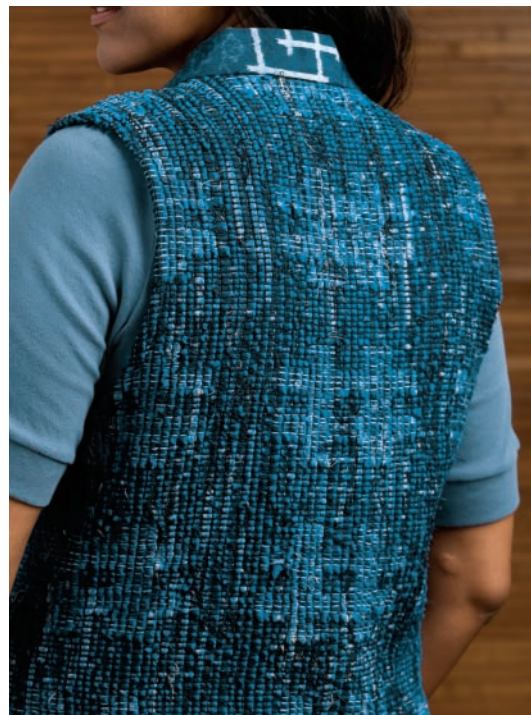
SAKIORI—JAPANESE RAG WEAVING WITH FABRIC STRIPS CUT FROM OLD KIMONO FABRIC—ORIGINATED IN THE EIGHTEENTH CENTURY TO MAKE FARM VESTS AND OBIS.

Kimono fabric is too beautiful to waste, even when too worn to be used (many sources for old kimonos are available online; see [www.ichiroya.com](http://www.ichiroya.com), for example). One kimono is enough for one vest, and the kimono collar band can be used to trim the vest front.

The fabric for this vest is woven using a 6-shaft warp-rep draft. The warp threads are spaced so far apart, however, that the pattern created by the warp shows only slightly. A very similar effect can be woven on two or four shafts. For other warp-rep drafts to use with kimono rag wefts, see Joanne Tallarovic in Resources, page 50.

One of the two alternating warp colors should be similar to the kimono; the other should contrast (the "pattern" color). Light blue warp threads in this vest create a subtle light-blue motif on a dark-blue background.

Kimono fabric is about 14 1/2" inches wide and rectangular when the stitching is removed (any extra fabric is usually turned under, tucked, or included in a seam rather than trimmed off). Kimonos are easy to take apart since they are usually handstitched with long stitches that can be removed for cleaning. You can use commercial fabric for similar vest, of course.



Create a uniquely patterned vest



—recycle an old kimono for the rag weft.



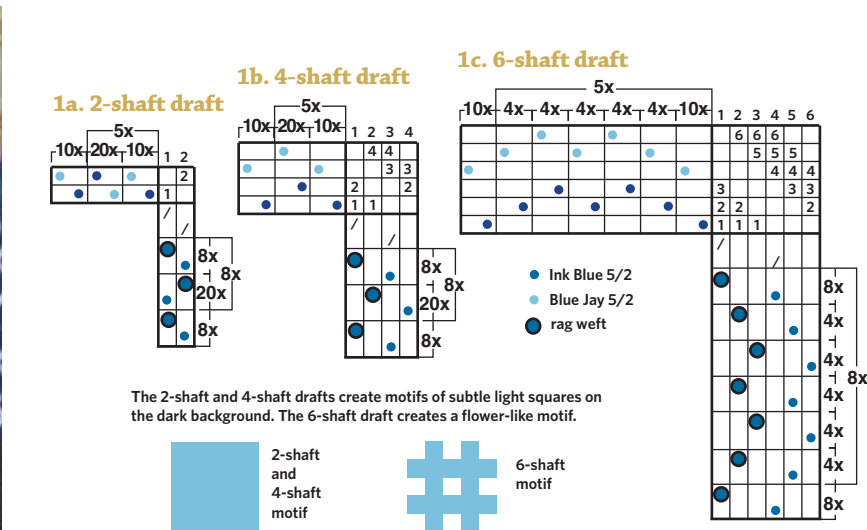
a. The kimono fabric



b. The 6-shaft draft woven with another kimono fabric weft



c. The new vest pattern in a single piece



## Weaving the fabric

- 1 Wind the warp alternating 1 Blue Jay end with 1 Ink Blue end and thread the loom on two, four, or six shafts using your preferred warping method. To prepare the rag weft, first remove all stitching from the kimono. Press the fabric. Cut lengthwise into  $\frac{1}{2}$ " strips, saving the collar band (usually an 8" wide strip of fabric) to use for the collar band on the vest; for cutting tips, see page 25. (I didn't use interfacing for the collar band but doubled it to give it body the way it is doubled in the kimono.) Wind the strips onto a ski shuttle, overlapping the ends.

- 2 Begin and end the vest fabric with 1" plain weave using doubled 5/2 Ink Blue pearl cotton. Weave the pattern alternating a single strand of Ink Blue 5/2 cotton with the rag weft following the treadling in your selected draft.

- 3 Remove the fabric from the loom and machine zigzag or serge raw edges. Machine wash and dry fabric. (I do this even with silk kimono fabrics, using the gentle cycle on my washing machine and the low setting on my dryer.) Press well.

## Making the pattern

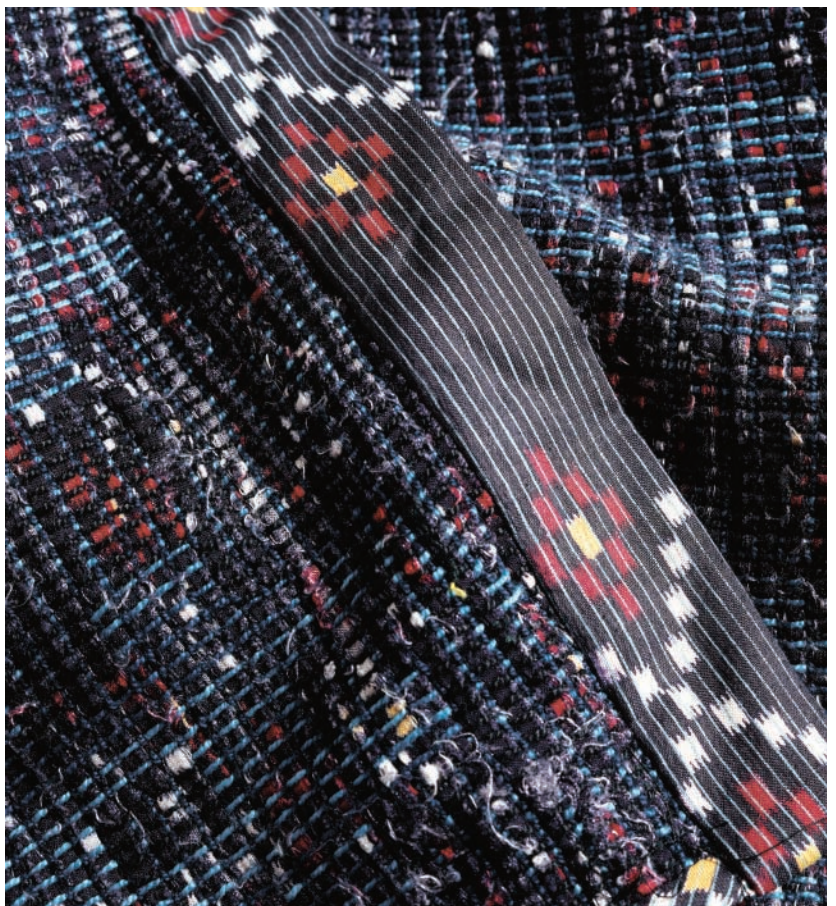
- 1 Using the Kwik Sew pattern pieces or those from any basic vest pattern, overlap the side seams and back seam (if there is one) and trim about  $1\frac{3}{4}$ " from the front edge (to accommodate the collar band). Use a French curve if you have one to draw the new front edge where it curves to meet the shoulder seam.
- 2 Copy your new pattern onto pattern-tracing material to create a single pattern piece for the vest; see Photo c (because the fabric is so thick, it's helpful to avoid using side and back seams).
- 3 If you are unsure about the fit, cut the pattern pieces from scrap fabric, sewing all seams indicated in the pattern (see "Make It Fit! Start with a Muslin" on page 54). Make adjustments if needed and then take apart shoulder seams and trace around the constructed muslin vest on the pattern-tracing material to make the new pattern in a single piece.

## RESOURCES

Tallarovic, Joanne. *Rep Weave and Beyond*. Loveland, Colorado: Interweave Press, 2004.

## Sewing the vest

- 1** Place the new pattern on the woven fabric so that the weft runs vertically and the warp horizontally. Run a line of Fray Check on the fabric along the edge of the pattern piece and allow to dry. Cut out the piece just outside the Fray Check line and serge all cut edges with a serger, if available, otherwise machine straight stitch two rows. (A differential feed on the serger is helpful to keep the curved edges from rippling and stretching.) Handle the fabric gently so as not to put stress on the cut edges. Sew shoulder seams with right sides together; press.
- 2** Measure the complete front edge and cut a strip a few inches longer than this measurement from the collar band of the kimono (or use a 7½" wide strip of fabric). Fold this in half lengthwise and press. Stitch with right sides together to the front and neck edge of the vest with a ⅜" seam allowance, leaving 1" at each hem end unstitched. Press the seam, fold away from garment, and press again.
- 3** Now finish the armhole and hem in one of the following ways: 1) Turn the armholes under ½" and bottom edges under 1" and machine stitch (as for this vest). 2) Using the sleeves of the kimono (or extra fabric), make a continuous bias strip 2" wide to encase the edges (for directions for making a continuous bias strip, see *Handwoven*, March/April 1995, page 55, or check out the several good sources available online). Press one edge of the bias strip under ¼". Sew to the outside edges of vest, right sides together with a ¼" seam allowance, press seam, and press bias strip away from garment. Fold so the bias strip encases the edge, showing on the outside and overlapping the stitching line with the folded edge of the strip on the inside. Stitch on the front of the garment in the ditch of the seam, catching the folded edge of the bias strip inside in the stitching. 3) Sew a purchased bias tape to the outside edges of the armhole and bottom of vest, press, turn to the inside, and stitch by hand or machine.
- 4** Finish stitching the collar band to the front edges. Fold the ends of the collar band right sides together and sew bottom seam, trim excess fabric, turn, and press. Fold collar band to the inside so that the folded edge just covers the stitching line. Stitch through all layers on the outside in the ditch of the seam, catching the fold of the turned-under collar band inside. Press. Enjoy wearing your Sakiori vest!



d. (top) and e (bottom). Other vests made from recycled kimono fabrics

DARYL LANCASTER

# Hippari kimono woven in bamboo

## STRUCTURE

Bird's-eye twill.

## EQUIPMENT

4-shaft loom with 980 heddles, 25" weaving width; 10-dent reed; 1 shuttle.

## YARNS

Warp: 10/2 bamboo (4,200 yd/lb, Xie, South West Trading Company), blue (#478), 1,920 yd; natural (#494), 3,972 yd.  
Weft: 10/2 bamboo, blue (#478), 4,150 yd.

## OTHER SUPPLIES

Folkwear pattern #112 (Japanese Field Clothing, Hippari Jacket). 1/4 yd #15 denier nylon tricot (for a seam finish, if desired), Red Dot Tracer by HTCW, both available from [www.weaversew.com](http://www.weaversew.com).

## WARP LENGTH

982 ends (includes 2 floating selvages) 6 yd long (allows 6" for take-up, 27" for loom waste).

## SETTS

Warp: 40 epi (4/dent in a 10-dent reed).  
Weft: 30 ppi.

## DIMENSIONS

Width in the reed: 24 7/10"  
Woven length: 183" (5 yd, 3").  
Finished size: 22 1/2" × 4 3/4 yd (enough for a small- or medium-size kimono).

USE A FOLKWEAR PATTERN FOR THIS TRADITIONALLY CONSTRUCTED JAPANESE KIMONO—YOU'LL NEED ONLY THE MOST BASIC WEAVING AND SEWING SKILLS!

One of the many advantages of the bamboo yarn used for this project is the put-up. The yarn is packaged on small cones of about 920 yards each. You can use a cone or two for sampling, choose several colors, and only buy what you need. If you warp using a paddle, you can wind the warp directly from the cones.

**A** 4-shaft bird's-eye twill resembles the tiny dots of a Japanese shibori cloth. I tried several different bird's-eye drafts and chose the back of the cloth produced by treadling IV of Davison's Finnish Bird's Eye (Photo c).

The cloth is slightly warp-dominant for drape (40 epi vs 30 ppi). With a natural-colored warp except for a band of blue on one side, both the body and solid blue trim can be woven at the same time with a blue weft.

## RESOURCES

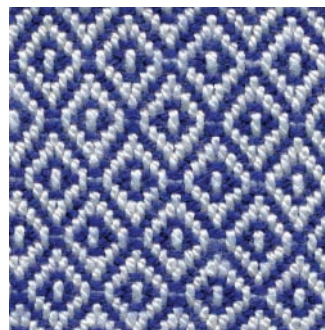
Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Chadds Ford, Pennsylvania, 1977, pp. 19-20.



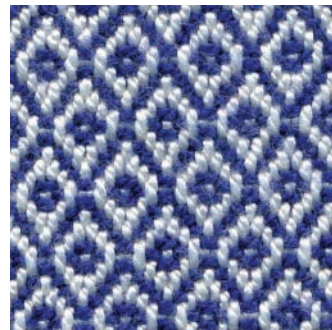
a. Davison, Bird's Eye, p. 20, IV, face



b. Davison, Bird's Eye, p. 20, II, face



c. Davison, Bird's Eye, p. 20, IV, back



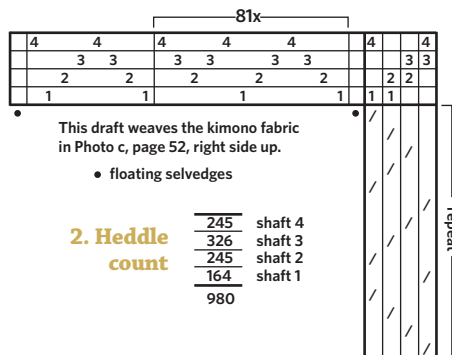
d. Davison, Bird's Eye, p. 19, II, face

A silky 10/2 bamboo (Xie) gives



this kimono a graceful, luxurious drape.

## 1. Draft for kimono fabric



**1** Wind a warp of 320 ends blue and 662 ends natural 6 yd long and thread the loom following Figure 1 using your preferred warping method. Before you thread, be sure to check that you have enough heddles on each shaft (see Figure 2). For best results, take care to wind the warp evenly on the warp beam and under tight tension. Note that this fabric requires 5 cones of natural and 7 cones of blue with most of a cone of each left over.

**2** Weave the fabric for about 183" (5 yd, 3") following Figure 1. (You'll find this bamboo yarn is a dream to use for weaving. I had no lint, no breakage, and the knots appeared over the back beam before I knew it!)

**3** Remove the fabric from the loom and machine zigzag or serge raw edges. Machine wash the yardage, normal cycle, in warm water with a cold rinse (add white vinegar to the rinse dispenser). Air-dry and steam press well. Expect a shrinkage of 6-7%.

**4** Cut and sew the kimono following the Folkwear pattern directions and using the pattern layout in Figure 3.



## Make it fit! Start with a muslin.

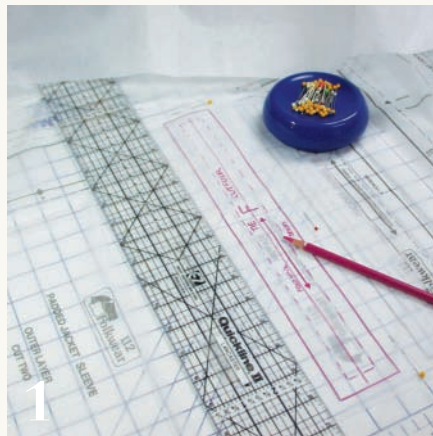
First, take your measurements and compare them with the information on the back of the pattern envelope to determine the pattern size that is right for you. You'll also need to know your pattern size in order to plan the width and length of your fabric based on the pattern pieces you will use. Allow at least 10% take-up and shrinkage. (Since my loom accommodates only a 25" weaving width, I cut the back/front in two halves, placing the pattern pieces end to end instead of side by side. The front and back pieces are folded at the shoulder so there are no shoulder seams.)

First trace the pattern onto a pattern-tracing medium to save the original pattern. Folkwear sells a pattern-tracing material, but my favorite is Red Dot Tracer, which is covered with red dots on a 1" grid (1). Once the pattern is traced, it can be stitched with machine basting and adjusted for fit (2). In my case, the large size that correlated with my measurements on the pattern envelope was too large (3).

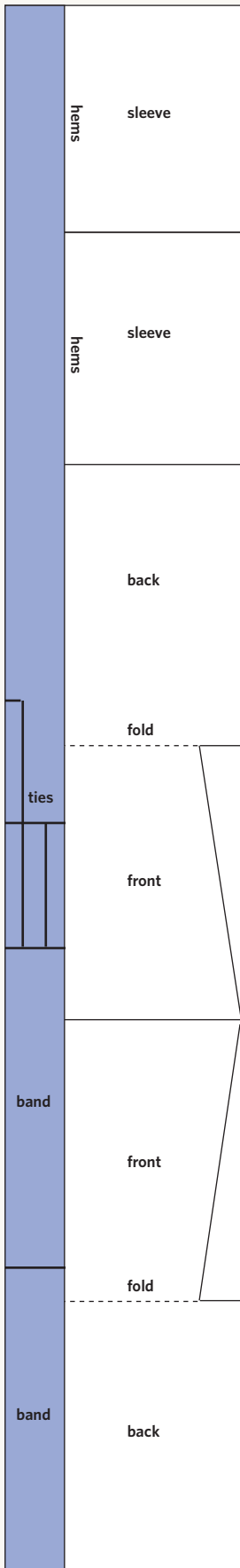
The next step is to make a "muslin" of the kimono—in a junky fabric. I don't actually use muslin, which is rather expensive; I usually use an old sheet. The muslin can be used to further adjust for fit as it is a complete trial garment (4).

An additional advantage to making a muslin, beyond adjusting the fit, is testing the pattern directions. Folkwear pattern directions are clear, but as with all historically accurate patterns there may be some unusual construction details. Make your mistakes on the test garment!

*TIP 1: The measurements on the backs of pattern envelopes are not always accurate guides to pattern fit. For this pattern, my measurements indicate that my pattern size should be a large, but after testing, I found the small size a better fit.*



### 3. Pattern layout



**TIP 2:** *The hand of this fabric is soft, supple, yet has sufficient body for a garment. Set bamboo yarns more closely than cotton or silk yarns of the same grist when you are using bamboo for garments.*

## Cut out the fabric pieces

Always cut pattern pieces from a single layer of handwoven cloth. Place the fabric on a cutting table, being sure to align all warp threads vertically and all weft threads horizontally (5). After cutting the pieces, you will have a long length of 8" wide blue yardage left over, which can become something at another time (perhaps an obi?).

I decided to place the center back seam of the body sections along the selvedge. This avoids an additional seam finish. I also placed the long edge of the sleeve, where it attaches to the armhole, along the selvedge, again to avoid unnecessary seam finishes (6).


## Transfer pattern markings with tailor's tacks

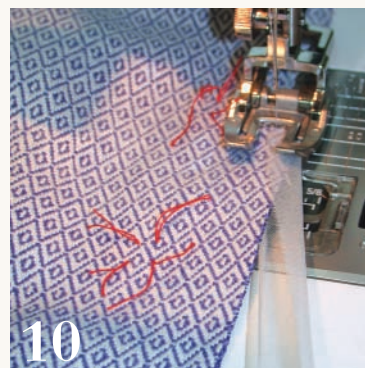
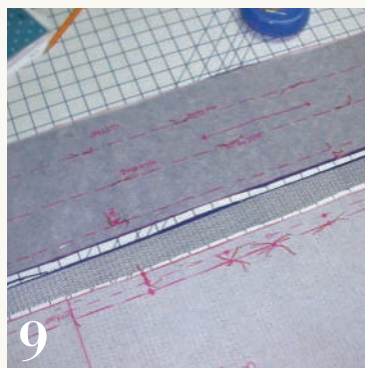
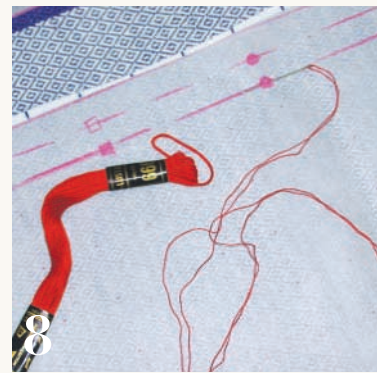
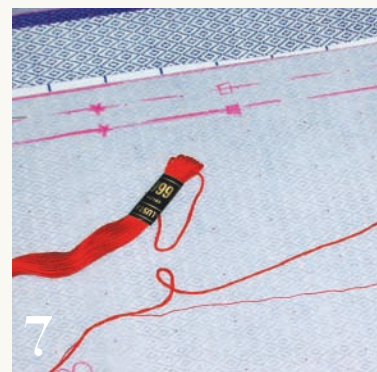
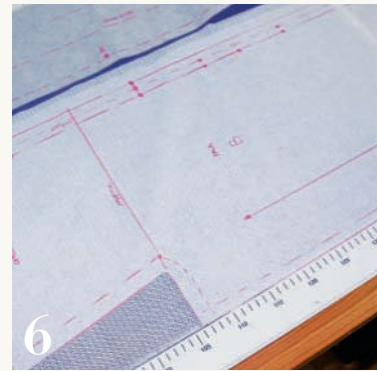
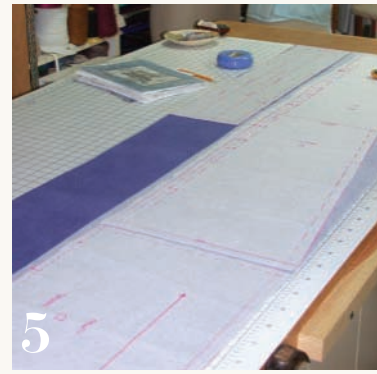
After each pattern piece has been cut out, but before removing the pattern, use tailor tacks to transfer all pattern markings. I use a single strand of 6-strand embroidery floss in a contrasting color (7). Thread a needle with the single strand and make the tails of the thread even. Do not knot the ends. Insert the needle through the pattern and the single layer of fabric, going in on one side of a dot, square, or other marking, and coming out at the other side (8). Trim the tails to  $\frac{3}{4}$ " (9). I always put the tailor's tacks on the right side of the fabric. That way, when I pin right sides together, the tacks meet each other. Transfer all marks including fold lines to the fabric this way.

## Use nylon tricot for seam finishes

This seam finish is nearly invisible and very sturdy. 15-denier nylon tricot comes in black and white and occasionally some colors (especially red around Valentine's Day!). Cut 1" strips from the nylon tricot on the bias. Determine the direction of the "curl" by giving the strips a slight tug and wrap the tricot around the raw edge of the fabric. Stitch along the cut edge of the strip (10-11), making sure to catch the underneath layer of tricot. Apply this seam finish to the underarm of the sleeve pieces and to the entire length of the armhole/side seam of the body pieces before sewing the pieces together.

## Sew and assemble the garment

Sew and assemble the garment following the Folkwear pattern instructions. Read the directions carefully as there are some counterintuitive steps, such as placing the  $\frac{1}{2}$ " seam allowance of the neck band on the  $\frac{3}{4}$ " seam allowance of the garment front. Note there is no interfacing for the band in this jacket. It is self-interfaced—an additional layer of cloth is folded inside the band. 



MARJA RAUTIAINEN

# A cool blue bedspread for a cool kid's room

## STRUCTURE

Turned broken twill.

## EQUIPMENT

8-shaft loom, 57" weaving width; 10-dent reed; 2 shuttles.

## YARNS

Warp and weft: 5/2 pearl cotton (2,100 yd/lb, Valley Cotton, Webs), Blue Jay (variegated), 6,526 yd; Ink Blue, 1,880 yd.

## WARP LENGTH

1,140 ends 4 yd long (allows 7" take-up and 27" loom waste).

## SETTS

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

## DIMENSIONS

Width in the reed: 57".  
Woven length: 110".  
Finished size: 54" x 102" including hems.

THE STRUCTURE SOMETIMES KNOWN AS FALSE DAMASK IS NOT JUST FOR TABLECLOTHS. TRY THIS VERSION FOR A VERY CONTEMPORARY LOOK.

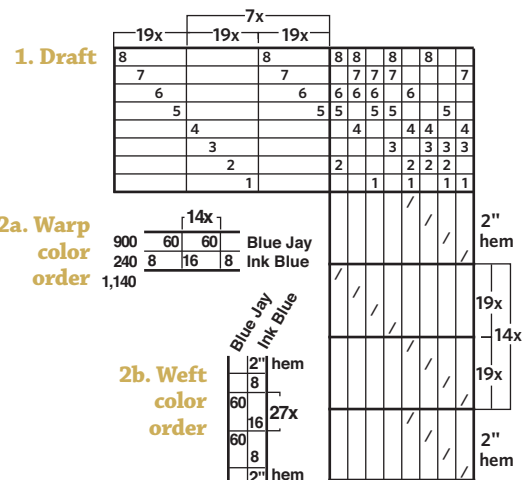
This project comes to us by way of Toika's semiannual weaving magazine, *Loimien Lomassa* (2004, Issue 2), [www.toika.com](http://www.toika.com).

**L**oimien Lomassa means "among warps" in Finnish, and each issue features many striking projects for weavers. This bedspread design was the answer to a request by a *Loimien Lomassa* reader for a group of textiles appropriate for a boy's bedroom. The yarns and weave structure give the spread a jeans look, and the cloth in sturdy 5/2 cotton is easy to care for.

## WEAVING NOTES

Warping the loom and weaving this spread is very straightforward. You can use any warping method following Figures 1 and 2; 5/2 pearl cotton is easy to use for weaving. For the same design effect in different yarns, use any two colors, substituting the darker one for Ink Blue and the lighter one for the variegated Blue Jay. Thanks go to Barbara Elkins of Webs, editor Mona Yrjola, and designer Marja Rautianen for sharing this project with *Handwoven*.

**TIP:** For a narrow loom, weave the bedspread in two pieces. Divide the draft in the center of a 16-end Ink Blue section (seams show less in a dark stripe). Add a few ends to this edge to accommodate draw-in.



# Project



KAREN TENNEY

# A coordinated bath set in comfy cotton

## Bath Sheets

### STRUCTURE

A waffle-weave treadling on a huck threading.

### EQUIPMENT

4-shaft loom, 44" weaving width; 10-dent reed; 2 shuttles, 3 bobbins.

### YARNS

Warp: unmercerized 4-ply cotton (787 yd/lb, Peaches & Crème, Cotton Clouds), #23 Pastel Blue, 2,420 yd.  
Weft: Peaches & Crème, #23 Pastel Blue, 1,615 yd; #01 Pale Neutral, 120 yd.  
Organic unmercerized 2-ply cotton (7,000 yd/lb, Ecocot, Cotton Clouds), #01 Pale Neutral, 270 yd for hems.

### WARP LENGTH

440 ends (includes 2 floating selvages) 5½ yd long (allows 4" for take-up, 24" for loom waste).

### SETTS

Warp: 10 epi (1/dent in a 10-dent reed).  
Weft: 8½ ppi for Peaches & Crème; 13 ppi for Ecocot.

### DIMENSIONS

Width in the reed: 44"  
Woven length: 85" for each of two towels.  
Finished size: 34" × 62" each towel including hems.

USE A FAVORITE WORSTED COTTON YARN FOR THESE PLUSH BATH TOWELS AND TRY OUT A NEW, FINE, ECO-FRIENDLY COTTON FOR MATCHING WASHCLOTHS.

The weave structure for this bath set is a variation of huck that is very much like waffle weave. It produces a soft, absorbent towel in thick cotton yarns. In fine yarns, it has just the right "scrubby" sort of texture for a washcloth.

Using environmentally sustaining yarns is becoming a goal for many weavers. These washcloths are woven in a lovely new eco-friendly cotton, available in many colors. Because the large bath sheets would be relatively expensive if woven in the currently available eco-cottons, an inexpensive soft 4-ply cotton is used here. (For more about eco-cottons, see Yarn of the Hour, pages 64–65.)

The same draft is used for both fabrics—a waffle-like treadling on a huck threading; see Resources. To add heft to the washcloths, the eco-cotton is doubled in the weft. The towel hems are woven with the fine eco-cotton as weft to reduce bulk, and the accent thread in the washcloth is a single unplied strand of the 4-ply towel cotton.

### RESOURCES

Tedder, Lynn. "Stuck on Huck." *The Best of Weaver's: Huck Lace*, Madelyn van der Hoogt, ed. Sioux Falls, South Dakota: XRX Books, 2000, p. 8.



Wrap yourself in these large bath



sheets for trips to the hot tub or sauna.

**TIP 1:** Make weft changes with Peaches and Crème using treadle 1 (no floats). Cut the plies at the ends of the yarns at different lengths for a smooth overlap.

**TIP 2:** To separate Peaches and Crème into single plies: Cut a 4 yd length. Separate the four plies into two strands of two, then separate these into two singles. As you gently pull the strands apart, keep a bit of tension on the other end, releasing as needed.

## Washcloths

### STRUCTURE

A waffle-weave treading on a huck threading.

### EQUIPMENT

4-shaft loom, 14" weaving width; 8-dent reed; 2 shuttles, 3 bobbins.

### YARNS

Warp: organic unmercerized 2-ply cotton (7,000 yd/lb, Ecocot, Cotton Clouds) #01 Pale Neutral, 1,199 yd.

Weft: Ecocot #01 Pale Neutral, 1,080 yd; unmercerized 4-ply cotton (787 yd/lb, Peaches & Crème, Cotton Clouds), #23 Pastel Blue, 10 yd.

### WARP LENGTH

436 ends  $2\frac{3}{4}$  yd long (allows 3" for take-up, 30" for loom waste).


### SETTS

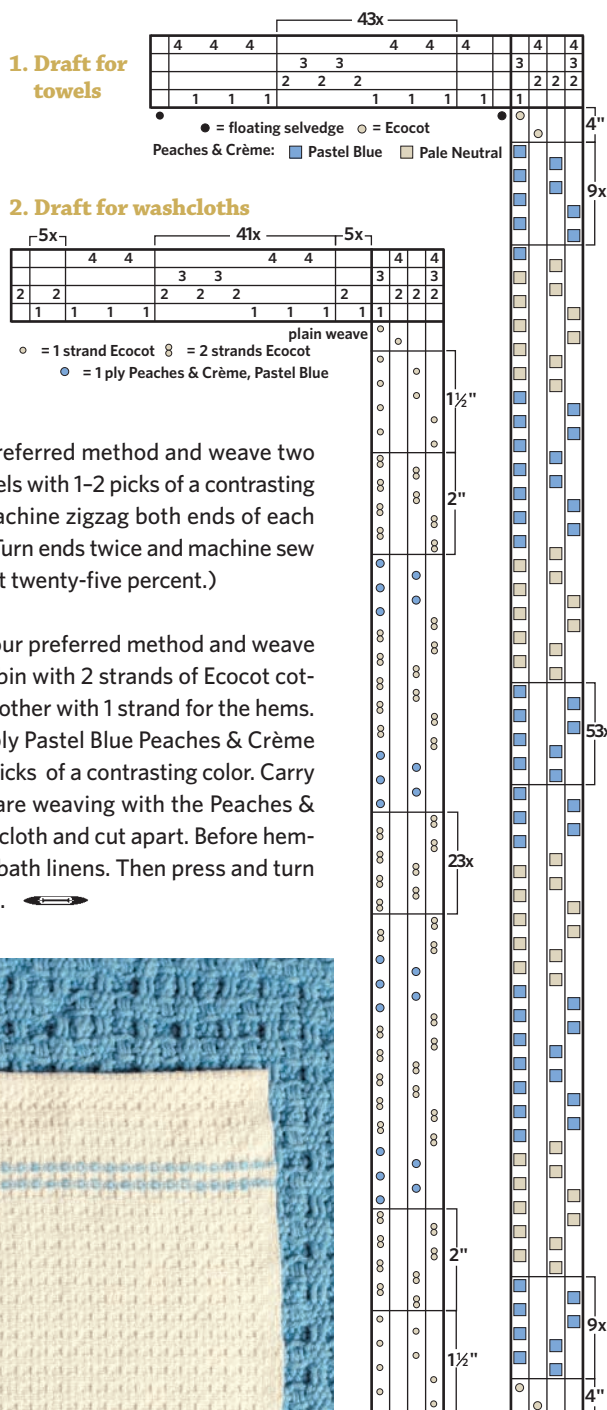
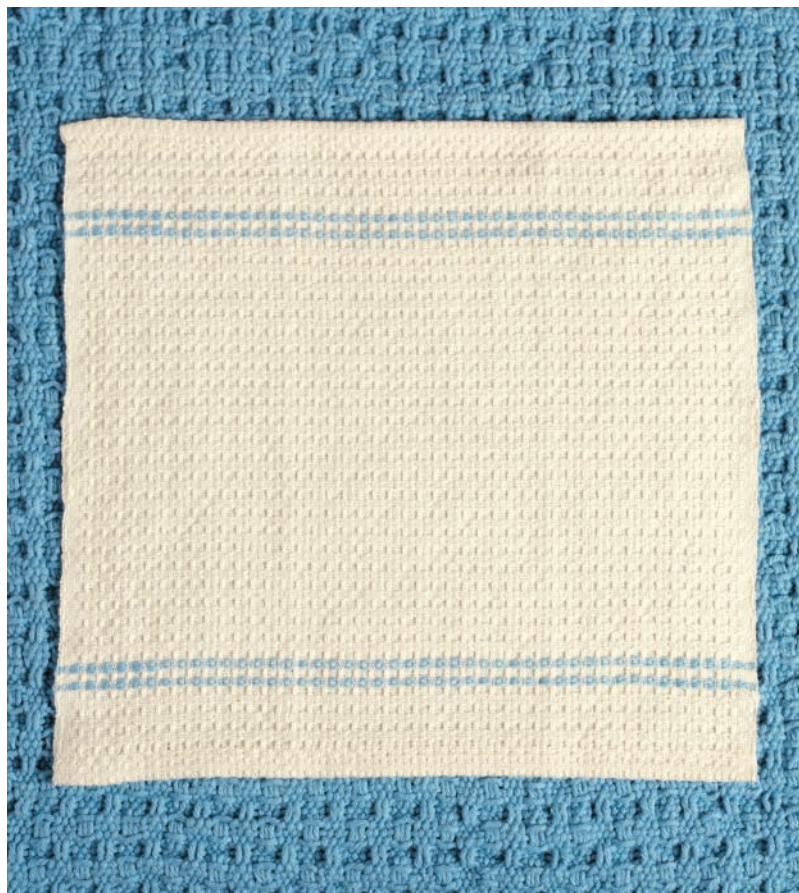
Warp: 32 epi (4/dent in an 8-dent reed).  
Weft: 24 doubled ppi.

### DIMENSIONS

Width in the reed:  $13\frac{5}{8}$ ".  
Woven length:  $16\frac{1}{2}$ " for each of four washcloths.  
Finished size:  $12\frac{1}{2}$ " ×  $11\frac{3}{4}$ " each washcloth including hems.

**FOR THE TOWELS:** Warp the loom using your preferred method and weave two towels following Figure 1 and Tip 1. Separate towels with 1-2 picks of a contrasting color. Remove the fabric from the loom and machine zigzag both ends of each towel; cut towels apart. Machine wash and dry. Turn ends twice and machine sew hems. (Note that take-up and shrinkage is about twenty-five percent.)

**FOR THE WASHCLOTHS:** Warp the loom using your preferred method and weave four washcloths following Figure 2: Wind 1 bobbin with 2 strands of Ecocot cotton (see Tip 3) for the body of the cloths and another with 1 strand for the hems. Wind a third bobbin with a single ply of the 4-ply Pastel Blue Peaches & Crème yarn (see Tip 2). Separate washcloths with 1-2 picks of a contrasting color. Carry the Ecocot weft along the selvage when you are weaving with the Peaches & Crème. Machine zigzag both ends of each washcloth and cut apart. Before hemming, machine wash and dry as you would any bath linens. Then press and turn under  $\frac{3}{8}$ ", then  $\frac{1}{2}$ ", and sew hems by machine. 



**TIP 3:** To wind a bobbin with a doubled weft, place one cone beneath a surface with a hole in it (I use an Ikea step stool). Bring the yarn from the cone up through the hole and through the center of a second cone placed on top of the hole.

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Each year *Handwoven* and its league of sponsors send out a call to guilds asking them to show off their good work in creating new weavers. Here are this year's winners.

# FiberHearts

## WINNERS!

*Get inspired to ramp up your guild outreach programs.*

### Lake Charlevoix Area Weaving Guild Handwoven's Small Guild \$500 Award

Located in the picturesque resort town of Charlevoix, Michigan, this newly formed guild of twenty members meets twice a month. The guild nurtures beginning weavers by offering them a series of eight—count them!—eight free weaving lessons! The group is small enough so that newcomers are given special attention. Linda Van Andel remembers when she was a new member, “I would sit quietly and just listen to all the inspiring weaving talk. I was always asked my opinion and included in whatever discussion was taking place.” The guild will use its cash award to help support its free lessons for beginners.

### Ottawa Valley Weavers and Spinners Guild Handwoven's Large Guild \$500 Award

Formed in Canada in 1949, this guild of nearly ninety members supports and creates new weavers by hosting a mentoring program matching novice and experienced weavers and hosting Fun Days. Anyone can drop in and ask for help with their current project or just show off what they have been doing.

In order to ensure a future generation of weavers, the guild sponsors elementary school weaving courses including Flock to Frock and Weaving by the Numbers. The guild will use their grant money to support their numerous yearly demonstrations that are their primary method of attracting new members.

**Moonspinners Guild** of Edgewood, Washington, has an innovative program called C.A.M.E.L. (Creative Approach to Mobile Education Loom). This loom is always warped and members are encouraged to take the loom and finish the project in a week and then pass it on. To help increase the number of looms in circulation, the guild is being awarded a Flip rigid heddle loom from Schacht Spindle Company and an inkle loom from Bountiful.

Since 1953, **The Rogue Valley Handweavers Guild** of Ashland, Oregon, along with its local fiber shop Llamas & Llambs, has kept weaving alive in its community. Budget restrictions in both the local Historical Society and community college ended their ability to support a weaving studio, but the guild teaches on! The guild will use their award of a Louet table loom and fifty minicones of Halcyon Signature Yarn to support their teaching programs.

**Spiritual Journeys** Guild in Concord, North Carolina, is a guild of one, but that will soon change. Reverend Marion L. Rhyne is work-

ing toward setting up a guild just for young people. To support her efforts, she is awarded a nine-inch Good Wood lap loom, a Journey Loom from Weaving a Life, and a JK Seidel tape loom.

**Weavers Guild of Springfield** hosts many public demonstrations each year. The cloth that is woven at the demonstrations is turned into cards. All those who give weaving a try are given a card to take with them. To help build the guild's library, Gilmore Looms provided them with a book and DVD of *Learning to Weave*.

**The Weavers Guild of Minnesota** in Minneapolis has the enviable position of housing its guild in The Textile Center of Minnesota. The Center includes a gallery and gift shop, 300-seat auditorium, classroom space, a textile library, and dye lab. With nearly 500 members, the guild hosts numerous workshops and classes that get dozens of beginners started each year. Members will use the award of a Kessenich table loom and Golding bobbin winder to expand their adult and youth education programs.



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## A SELECTION OF ECO-COTTON YARNS (FROM TOP TO BOTTOM):

**Ecologie** from Nashua Handknits; naturally dyed cotton in Indigo (#0085); 1,005 yd/lb. (Used in runner on page 47).

**Purelife** from Rowan; organic, naturally dyed cotton in Logwood (#981); 1,197 yd/lb.

**Pakucho Fine Flamme** from Ecobutterfly; naturally colored, organic fair-trade cotton in Verde Spring; 3,446 yd/lb.

**Pakucho** from Ecobutterfly; naturally colored, organic fair-trade cotton in Dark Green; 805 yd/lb.

**Skinny Dyed** from Blue Sky Alpacas; low-impact dyed, organic cotton in Mallard (#308); 1,055 yd/lb.

**Balance from O-wool**; organic wool/cotton blend in Butterstone (#6105); 1,188 yd/lb.

**Jeans** by Tahki Yarns; low-impact dyed, organic-cotton, knitted ribbon in Khaki (#001); 1,233 yd/lb.

**Skinny Organic** by Blue Sky Alpacas; naturally colored, organic cotton in Clay (#31); 1,055 yd/lb.

**Thantex** from Chamomile Connection; naturally colored, organic cotton in Khaki; 1,260 yd/lb. (Note: This yarn was off the market briefly. It was used in Karen Tenney's wildly popular bath towel in the September/October 2003 issue of *Handwoven*, pages 52–55.)

# Eco-Cotton

Cotton is perhaps the most popular fiber used by weavers. It is **inexpensive, breathes beautifully, is easy to care for**, and can be used for a wide range of projects. Lately, labels on cotton—as well as on many other products—have been showing up with various terms that indicate the yarn is “eco-friendly.” *Handwoven* took a closer look at these yarns and their labels. What we found is **a wide variety of new yarns** that weave beautifully and have the added benefit of being good for the environment.

## WHAT'S IN A LABEL?

Eco-friendly terms are being tossed about like candy at a Fourth of July parade. Here is a short list of terms applied to cotton indicating ways in which it can be “eco-friendly.”

**Organic Cotton** must meet specific standards, such as being farmed without the use of agri-chemicals. In the United States, the United States Department of Agriculture regulates the certification process. Worldwide, there are many certification agencies, such as the French-based Ecocert.

**Naturally Colored Cotton** is grown in a variety of beautiful colors—not dyed. The industrial revolution all but made short-stapled, naturally colored cotton extinct. (Long-stapled white cotton is more suitable for contemporary textile-manufacturing methods.) In 1982, driven by her concern for the environment, cotton-pioneer Sally Fox started with a handful of seeds that produce brown cotton and went on to breed long-stapled, naturally colored cotton that is pest resistant and doesn't require dyeing or bleaching.

**Low-Impact Dyes** must meet the Oeko-Tex Standard 100, a global unit-testing and certification system for textiles. Generally speaking, low-impact dyes do not contain toxic chemicals or mordants (used to fix the dye), they have a high absorption rate, and they require less rinsing, thus decreasing the amount of waste water.

**Natural Dyes** such as indigo are making a comeback. If handled properly with the right mordants, they make a great choice and produce beautiful colors. Note that just because a dye is “natural” it doesn't necessarily meet the standard for low-impact dyes.

**Sustainably Produced (Fair Trade)** products indicate fair-trade production methods, ranging from environmental-impact practices like crop rotation to the fair treatment of all people involved in the process of producing the fiber and yarn. Fair treatment includes providing safe working conditions and a fair price for the goods. There are third-party auditors, such as TransFair USA, that label various products as “fair trade.”

## CARE

In general, eco-cotton can be cared for much like any other cotton. Always check the label before washing, as there are some notable exceptions.

## Wax in cotton

Cotton in the field contains wax that protects it from the elements. Many eco-cottons are not processed—machine picked and sorted, boiled, scoured, bleached—as heavily as conventional cotton and they can retain the wax in the finished yarn. If the cotton you are using is not absorbent (and is not mercerized), try washing it in hot water with mild soap to remove the wax. If you would like to retain this feature, wash the cloth in cool water.

## Natural Colors

Naturally colored cotton often deepens in color over time as it is washed and dried. You may find that some of these yarn colors are called “green,” but they actually look tan. Once they are washed, the green color will begin to emerge.


## Hand vs Machine Wash

A number of eco-cottons are labeled dry-clean or handwash only. We asked Sylvia Hager of Blue Sky Alpacas for her take on eco-cotton care instructions. “We recommend handwashing because our worsted-weight lines are extremely soft—which is a benefit. These yarns are underprocessed and softly spun. However, this leaves the yarns prone to pilling if handled too vigorously. I would recommend our new Skinny Cotton for weaving items like hand towels as the spin is much tighter and the yarn will hold up better to more rigorous washing.”

## Our Test Kitchen

To put one of the yarns labeled “hand-wash” to the test, we wove plain-weave samples of Lion Brand Organic Cotton. In the photo (above right), the sample to the far left is unwashed; the sample in



the middle is handwashed (losing 5% of its width); and the sample on the right has been machine washed and dried twice (losing 10% of its width). The hand of the machine-washed sample is extremely soft and subtle, more so than the handwashed sample, although the handwashed sample would probably continue to soften with further washings. The most noticeable difference is in the fringe. This yarn is made up of multiple loosely plied two-ply yarns. When it is machine washed, the plies lose their twist, giving the ends a shaggy look. The integrity of the cloth, however, is intact. 

At the top of the photo: Organic Cotton from Lion Brand, 749 yd/lb, in skeins of white and cream. In the fabric samples: Organic Cotton from Lion Brand (brown warp, gray weft). On the cone: naturally colored 10/2 cotton from Fox Fibre, 4,200 yd/lb, in brown. In the butterflies, naturally colored cotton from Fox Fibre (starting at top center and moving clockwise): washed green chenille at 1,000 yd/lb; 18/2 tan, 7,560 yd/lb; unwashed brown chenille, 1,000 yd/lb; 10/2 green, 4,200 yd/lb; and unwashed green bouclé, 1,400 yd/lb.

To advertise here, call Stephanie Griess at (877) 613-4630 or email SGriess@interweave.com

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# Calendar

## EXHIBITS, SHOWS AND SALES

### ARIZONA

**October 25.** Southwest Fiber Festival, in Amado. Deborah Brunner, (520) 625-8788; [www.southwestfiberfestival.com](http://www.southwestfiberfestival.com).

### CALIFORNIA

**September 12–14.** California Wool & Fiber Festival, at Mendocino County Fair, Boonville. (707) 983-9147; [www.fiberfestival.com](http://www.fiberfestival.com).

**October 4–5.** Natural Fiber Fair, at Mateel Community Center, Redway. Laura Doyle-Wilder, (707) 777-3918; [naturalfiberfair@yahoo.com](mailto:naturalfiberfair@yahoo.com).

### COLORADO

**Through August 17.** Beyond Bedspreads: American Heritage through Historic and Contemporary Weaving. Colorado Springs Pioneers Museum, 215 S. Tejon St., Colorado Springs. (719) 385-5990; [www.scpm.org](http://www.scpm.org).

**October 31–November 8.** Handwoven Holiday, Handweavers Guild of Pueblo annual sale at Vail Hotel, 217 S. Grand, Pueblo. Betty Kochevar, (719) 561-3762; Peggy McIntosh, [plmcintosh@gmail.com](mailto:plmcintosh@gmail.com); [handweaversguild@yahoo.com](mailto:handweaversguild@yahoo.com).

**November 15.** San Juan Weavers Guild annual show and sale, at Holiday Inn Express, 1391 S. Townsend Ave., Montrose, CO 81401. (970) 249-2981; [irwin@rmi.net](mailto:irwin@rmi.net).

### CONNECTICUT

**October 20–December 31.** Holiday Sale of Fine Craft and Art, at Guilford Art Center, 411 Church St., Guilford, CT 06437. (203) 453-5947; Bonita Roggow, [broggow@guilfordartcenter.org](mailto:broggow@guilfordartcenter.org); [www.guilfordartcenter.org](http://www.guilfordartcenter.org).

### DISTRICT OF COLUMBIA

**Through September 18.** Blue. **October 18, 2008–March 8, 2009.** Rugs and Textiles of the Hajji Bahas. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; [www.textilemuseum.org](http://www.textilemuseum.org).

### FLORIDA

**November 20–22.** Fabulous Arts Boutique, joint sale by Manasota Weavers Guild and other area art guilds, at Art Center Sarasota, 707 N. Tamiami Trail, Sarasota. Kathie Hayes, (941) 923-8554 or Pat Fox, (941) 924-8323.

### HAWAII

**Through September 27.** Pride and Practicality: Japanese Immigrant Clothing in Hawaii. Japanese Cultural

Center of Hawaii, 2454 S. Beretania St., Honolulu.

**Through December 31.** A Legacy for Hawaii, exhibit including kapa cloth, at Castle Memorial Bldg. **September 13–January 11.** Contemporary Hawaiian Textile Exhibition, in the J.M. Long Gallery. Both exhibits at Bishop Museum, 1525 Bernice St., Honolulu, HI 96817. (808) 847-3511; [www.bishopmuseum.org](http://www.bishopmuseum.org).



PHOTO COURTESY OF ROOS COX

Planning a visit to the Netherlands in September? If so, see Spotlight on page 18–19. While you are there, stop by Persingen's church—there is only one—in Nijmegen and view Roos Cox's and Anneke Kersten's exhibit Artweaving. Pictured here is a piece by Roos Cox titled Roosters. If you aren't able to travel in person, you may view their work online at [www.weven.nl](http://www.weven.nl).

**August 27–September 27.** WeARTables, at Louis Pohl Gallery of Fine Art, 1111 Nu'uau Ave., Honolulu, HI 96817. Sydney Lynch, [kenjoinc@aloha.net](mailto:kenjoinc@aloha.net); [www.louispohlgallery.com](http://www.louispohlgallery.com).

**September 6–28.** Tattered Cultures: Mended Histories. Academy Art Center, 1111 Victoria St., Honolulu, HI 96814. [www.honoluluacademy.org](http://www.honoluluacademy.org).

**September 16–October 11.** Fiber Hawaii. The ARTS at Mark's Garage,

1159 Nuuanu Ave., Honolulu, HI 96817. [www.hawaiicraftsmen.org](http://www.hawaiicraftsmen.org); [www.artsartmarks.com](http://www.artsartmarks.com).

**September 19–January 3, 2009.**

Fundamental Fiber: Lauhala, Tapa and Quilts. Mission Houses Museum, 553 S. King St., Honolulu, HI 96813. [www.missionhouses.org](http://www.missionhouses.org).

**September 21–October 31.** Writing with Thread: Traditional Textiles of Southwest Chinese Minorities. Manoa Art Gallery, University of Hawaii at Manoa, Honolulu. [www.hawaii.edu/artgallery](http://www.hawaii.edu/artgallery).

**September 25–December 31.** Fiber Artists of Hawaii. The Contemporary Museum at First Hawaiian Center, 999 Bishop St., Honolulu, HI 96813.

### ILLINOIS

**September 20.** Fiber in the Park, at Shabbona Park, 4165 E. 16th Rd., Earlville, IL 60518. Carol Revzan, (815) 246-4127; [www.fiberinthepark.com](http://www.fiberinthepark.com).

**October 2–26.** Woodstock Weavers Guild and Hollow Tree Spinners Guild show and sale, at Old Courthouse Arts Center, Woodstock, IL 60098. (815) 338-4525; [www.woodstockweaversguild.org](http://www.woodstockweaversguild.org).

**October 11.** Weavings & Diversities show and sale by Weavers' Guild South. Flossmoor Community House, 847 Hutchison, Flossmoor. Ginny, (708) 747-9246.

**October 19.** Uncommon Threads, juried runway show and boutique of wearable art, in Hoffman Estates. (630) 584-9443; [info@finelineca.org](mailto:info@finelineca.org); [www.finelineca.org](http://www.finelineca.org).

### INDIANA

**October 8.** Bags2Riches, juried fashion show including original handbags to benefit the homeless, at Artsgarden, downtown Indianapolis. Carolyn Wyatt, Trusted Partners, 1035 S. New Jersey, Indianapolis, IN 46225. [info@bags2richesindy.org](mailto:info@bags2richesindy.org); [www.bags2richesindy.org](http://www.bags2richesindy.org).

### KENTUCKY

**September 6–December 31.** American Tapestry Alliance Biennial Exhibition, at Kentucky Museum of Art and Craft, 715 W. Main St., Louisville. [ataresourceinfo@yahoo.com](mailto:ataresourceinfo@yahoo.com).

### MICHIGAN

**Through September 21.** Michigan League of Handweavers Biennial Fiber Show, at Ella Sharp Museum of Art and History, Jackson. [www.mlhguild.com](http://www.mlhguild.com); [www.ellasharp.org](http://www.ellasharp.org).

**September 26–28.** Northern Michigan Lamb and Wool Festival, Ogemaw County Fairgrounds, West Branch.

holly@shaltzfarm.com; www.lambandwoolfestival.com.

**November 13–15.** Weavers and Fiber Artists of Kalamazoo Annual Sale/ Exhibit. Kalamazoo County Expo Center and Fairgrounds, 2900 Lake St., Kalamazoo, MI 49048.

## MINNESOTA

**November 14–16.** Fiber Fair, sale by The Weavers Guild of Minnesota, at the Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414. (612) 436-0463; info@weaversguildmn.org; www.weaversguildmn.org.

## MISSOURI

**October 31–November 1.** Weavers' Guild of St. Louis Annual Sale, at Brentwood Community Center, 2505 S. Brentwood Blvd., St. Louis. (636) 343-5643; www.weaversguildstl.org/sale2008/htm.

## NEW JERSEY

**August 15–September 21.** Fabulous Fiber, at the Main Gallery, The Monmouth Museum, PO Box 359, Lincroft, NJ 07738. (732) 747-2266; www.monmouthmuseum.org.

## NEW MEXICO

**Through January 4, 2009.** Needles and Pins: Textiles and Tools. Museum of International Folk Art, Museum Hill, Camino Lejo off Old Santa Fe Tr., Santa Fe. (505) 476-1200; www.internationalfolkart.org.

**August 15–17.** Rag Rug Festival and Design Collective, at Stewart Udall Center for Museum Resources, 725 Camino Lejo, Museum Hill, Santa Fe. Frieda Arth, (505) 983-6155.

## NORTH CAROLINA

**October 24–26.** Southeastern Animal Fiber Fair, at WNC Agricultural Center, Fletcher (across from Airport Exit 40, I-26). Teri Gabric, (864) 468-4220; www.saffsite.org.

## PENNSYLVANIA

**August 29–September 1.** Long's Park Art & Craft Festival, in Lancaster. (717) 735-8883; info@longspark.org; www.longspark.org.

## VIRGINIA

**Through September 7.** Where in the World is . . . **September 9–October 5.** How Does It Feel? **October 7–**

**November 16.** Fall Garden Delights. Exhibits at Potomac Craftsmen Fiber Gallery, Torpedo Factory Art Center, 105 N. Union St., Studio 18, Alexandria, VA 22314. (703) 548-0935; www.potomaccraftsmengallery.com.

## WASHINGTON

**August 20–November 9.** SQ3Tsyay: Weaver's Spirit Power, Coast Salish exhibit, at The White River Valley Museum, 918 H St., SE, Auburn, WA 98002. (253) 288-7433; www.wrvmuseum.org.

**September 20.** Whidbey Island Fabulous Fall Fiber Sale. Paradise Found Fiber Farm, 4081 Springwater Ln., Clinton, WA 98236. Mary Donaty, (360) 579-1906; lamalou@whidbey.com.

**September 26–28.** Schafer Meadows Fiber Festival, at the Old Game Farm, near Montesano, Grays Harbor County. Betty Downes, PO Box 611, Ocean Shores, WA 98569; (360) 289-2015 or Janet, midearth@techline.com.

**October 23–25.** Seattle Weavers' Guild Sale, at St. Mark's Cathedral, 1245 10th Ave. E., Seattle. (206) 264-5496; www.seattleweaversguild.com.

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# Calendar

**November 7-8.** Uncommon Threads, Whidbey Weavers Guild Sale, at Greenbank Farm, 765 Wonn Rd., off SR 525, Whidbey Island. [www.whidbeyweaversguild.org](http://www.whidbeyweaversguild.org).

**December 5-7.** North End Arts Tour, studio open house, at 6818 54th Ave. NE, Seattle. (206) 524-9058; [www.exclusivethreads.com/NEAT](http://www.exclusivethreads.com/NEAT).

## WISCONSIN

**September 5-7.** Wisconsin Sheep and Wool Festival, at Jefferson Fair Park, Jefferson. (608) 868-2505; [wisbc@centurytel.net](mailto:wisbc@centurytel.net); [www.wisconsinsheepandwoolfestival.com](http://www.wisconsinsheepandwoolfestival.com).

## THE NETHERLANDS

**September 13-14.** Art weaving by Roos Cox and Anneke Kersen. Persingen church, Nijmegen, Holland. [www.weven.nl](http://www.weven.nl).

## SWEDEN

**Through September 21.** Malin Selander: To Weave is the Life, retrospective exhibit. Örebro Lansmuseet, Englebretsgatan 3, Örebro. 011+46+19/602-8700.

## CYBERSPACE

Canadian Tapestry. [www.canadiantapestry.ca](http://www.canadiantapestry.ca).  
Digital Threads. [www.digitalthreads.ca](http://www.digitalthreads.ca).

## CONFERENCES

### COLORADO

**July 30-August 2, 2009.** Intermountain Weavers Conference at Ft. Lewis College, Durango. [www.intermountainweavers.org](http://www.intermountainweavers.org).

### DISTRICT OF COLUMBIA

**October 17-19.** Cultural Threads, Exploring the Context of Oriental Rugs and Textiles, fall symposium at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; [www.textilemuseum.org](http://www.textilemuseum.org).

### HAWAII

**September 24-27.** Textiles as Cultural Expressions, biennial symposium of the Textile Society of America, at Sheraton Waikiki Hotel, Honolulu. Tom Klobe, (808) 261-6461; [klobetm@hawaii.edu](mailto:klobetm@hawaii.edu); [www.textilesociety.org](http://www.textilesociety.org).

### WASHINGTON

**May 28-31, 2009.** Weaving Waves of Color, Association of Northwest Weavers Guilds conference in Spokane.

Post-conference workshops June 1-3, 2009. [addicks@centurytel.net](mailto:addicks@centurytel.net).

## ONTARIO, CANADA

**May 1-3, 2009.** Fibre Unleashed: Pushing the Limits, Ontario Handweavers and Spinners biennial conference, at Nottawasaga Inn, Alliston. Judy Pergau Comfort, (905) 473-2669; [rcomfort@neptune.on.ca](mailto:rcomfort@neptune.on.ca); [www.ohs.on.ca](http://www.ohs.on.ca).

## TO ENTER

### CALIFORNIA

**Conference of Northern California Handweavers**, April 9-13, 2010, seeks applications from instructors. **Application deadline January 15, 2009.** Kathy Alexander, CNCH 2010, 7214 Golf Course Ln., San Jose, CA 95139.

**Connections: Small Tapestry International.** American Tapestry Alliance juried biennial exhibition in San Jose and other venues, beginning in May 2009. **Digital entry deadline November 30.** SASE to ATA Connections, 1050 Gunnison Ave., Grand Junction, CO 81501; [www.americantapestryalliance.com](http://www.americantapestryalliance.com).

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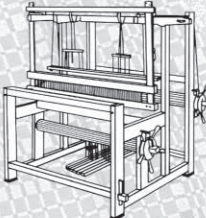
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## FLORIDA

**Florida Tropical Weaver's Guild** welcomes applications from teachers and vendors for 2011 conference and beyond. [www.ftwg.org](http://www.ftwg.org).

## INDIANA

**Bags2Riches 2008**, competition of original handbags to benefit the homeless, October 8, in Indianapolis. **Entry deadline August 20.** SASE to Carolyn Wyatt, Trusted Partners, 1035 S. New Jersey, Indianapolis, IN 46225. [info@bags2richesindy.org](mailto:info@bags2richesindy.org); [www.bags2richesindy.org](http://www.bags2richesindy.org).

## MINNESOTA

**Web & Flow.** Contemporary and innovative fiber forms and basketry, March 6–April 18, 2009, at the Textile Center in Minneapolis. **Application receipt deadline October 10.** Textile Center, 3000 University Ave. SE, Minneapolis, MN 55414; (612) 436-0464; [info@textilecentermn.org](mailto:info@textilecentermn.org).

## MISSOURI

**The Surface Design Association's Off the Grid, semi-annual conference**, May 28–31, 2009, call for entry. Textile Fusion: An interactive Fashion Performance. **Application deadline February 15,**

2009. Surface Matters member show and Points of Departure student show.

**Application deadlines March 1, 2009.**

Kathy Dowell, (816) 471-2115. [kathy.dowell@sbcglobal.net](mailto:kathy.dowell@sbcglobal.net).

## NEW YORK

**Women's fine craft** exhibition and boutique, in New York City. **Entry deadline September 2.** CRAFT, Pen and Brush, 16 E. 10th St., New York, NY 10003. [www.penandbrush.org](http://www.penandbrush.org).

## INSTRUCTION

### CALIFORNIA

**Beginning and Intermediate Weaving**, August 20–24, with Lolli Jacobsen. **Silken Visages: Masks**, September 27–28, with Sha Sha Higby. **Cedar Overlay Baskets**, October 4–5, with Polly Adams Sutton. **Culturally Inspired Recycled Resist Dyed Textiles**, October 11–12, with Karen Hampton. **Foam: Dyeing with Shaving Cream**, October 18–19, with Pavlos Mayakis. **Basket Making with Hog Casings**, October 24–27, with Fran Reed. **Skin and Stitch Fishskins**, October 31–November 2, with Fran Reed. Mendocino Art Center,

45200 Little Lake St., Mendocino, CA 95460. (800) 653-3328; (707) 937-5818; [www.MendocinoArtCenter.org](http://www.MendocinoArtCenter.org).

## NEW YORK

**Dressing the Snake Goddess: A Textile Detective Story**, September 27, with Valerie Bealle. **Color Ideas from Digital Images**, October 25, with Deborah Holcomb. 1 p.m. lectures for The New York Guild of Handweavers, at The School of Visual Arts, 214 E. 21 St., Room 206A, New York City. [www.nyhandweavers.org](http://www.nyhandweavers.org).

## NORTH CAROLINA

**Woven Rag Rugs**, August 10–16, with JoEl Levy Logiudice. **Weaving with Found Objects**, August 22–24, with Sandy Webster. **The Works of John Hargrove**, August 24–30, with Barbara Miller and Pam Howard. **Scottish Tartans**, September 7–13, with Melissa Dunning. **Lumpy, Bumpy Scarf**, September 19–21, with Pam Howard. **From Evening Bags to Market Bags**, September 21–27, with Dianne Totten. **Weaving—Beginning and Beyond—Think Green!**, October 12–18, with Pam Howard. **Spicy Weaving with Tofu, Seaweed, Bamboo and Tencel**,



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# Calendar

October 19–24, with Diane DeSouza. **Rag Rugs—Endless Possibilities**, October 26–November 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.

## PENNSYLVANIA

**Harvest Basket**, August 6. **Natural Dyeing**, August 6–8. Additional workshops through August, Home Textile Tool Museum, Orwell (PO Box 153, Rome, PA 18837). (570) 247-7175; info@httm.org; www.hometextiletoolmuseum.org.

## WASHINGTON

**Coast Salish Weaving**, August 16–17. White River Valley Museum, 918 H St., SE, Auburn, WA 98002. (253) 288-7433; www.wrvmuseum.org.

## WISCONSIN

**Refresher Weaving**, August 17–22, with Nancy Frantz. **Computers in Weaving**, August 22–24, with Judith Yamamoto. **Weaving Workshop**, August 31–September 5, with Jean Hutchison and Louise French. **More Than Four: Multi-**

**Shaft Weaving**, September 7–12, with Judith Yamamoto. **Lace Weaves**, September 14–19, with Jean Hutchison. **Beginning Weaving**, September 21–26, with Nancy Adams. **Diamond Rag Rugs**, October 12–17, with Deb Sharpee. **Beginning Weaving**, October 20–25, with Louise French. Sievers School of Fiber Arts, PO Box 100, Washington Island, WI 54246. (920) 847-2264; www.sieversschool.com.

## SWEDEN

**Shaftswitching**, June 8–12, 2009, with Gisela von Weisz, at Hemse Folkhögskola on the island of Gotland. Housing and meals on site. Gisela von Weisz, Stall-backen 5, SE-18161 Lidingö, Sweden. +46 8 766 16 03; giselavonweisz@telia.com.

## TRAVEL

**Guatemala**, November 9–18. Weaving, Crafts and Textile Tour of Lakes Villages with Richard Nelson. March 12–21, 2009. Weaving, Crafts and Textile Tour to Nebaj and the Ixil Triangle, with Karen Searle. Art Workshops in Guatemala, Liza Fourré, (612) 825-0747; fourre@artguat.org.

**Mexico**, natural-dye workshop in Oaxaca, November 21–29. Textile Traditions of Oaxaca: Coast and Valley, February 6–15, 2009. Stephanie Schneiderman, Tia Stephanie Tours, Cultural Journeys to Mexico. (734) 769-7839; info@teastephanietours.com; www.tiastephanietours.com.

**Mexico**, Discover the Americas trip in Oaxaca, January 23–30, 2009. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

**Southeast Asia**, October 10–November 2 and February 8–20, 2009. Textile, art and culture tours. Horizons, PO Box 634, Leverett, MA 01054. (413) 367-9200; fax (413) 367-9522; horizons@horizons-art.com; www.horizons-art.com.

Please send your event information at least twelve weeks prior to the month of publication to:  
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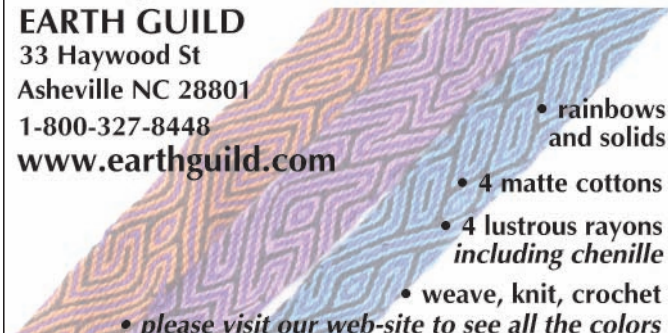
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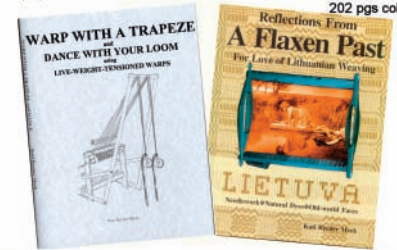
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## Advertiser Index

Ashford Handicrafts Ltd. ....	15, 75	Mannings, The.....	71
Ashland Bay Trading Co. Inc. ....	23	Mendocino Art Center.....	74
Bountiful/Alpine Meadow Yarns...	27	Mid Atlantic Fiber Assn.....	71
BraidersHand .....	73	Montana Looms LLC .....	73
C. Cactus Flower		Mountain Colors Yarns.....	22
Miniature Looms.....	72	New Voyager Trading Co.....	23
Cameron Fibre Arts.....	75	Ozark Folk Center .....	27
Camilla Valley Farm		Peggy Osterkamp/ Lease Sticks Press.....	75
Weavers' Supply .....	72	Penland School .....	61
Canyon Art Co. (Weavelt) .....	67	Pixeloom/ Kitchen Table Software.....	70
Conjoined Creations .....	27	Purrington Looms .....	73
Cotton Clouds.....	22	R & M Yarns.....	74
Dachele Enterprises.....	75	Royalwood Ltd. ....	74
Daft Dames Handicrafts .....	74	Santa Fe School Wvg/ Miriam's Well.....	75
Davison Publ., Marguerite .....	67	Schacht Spindle Co. Inc. ....	3, 5
Earth Guild .....	72	Shannock Tapestry Looms.....	73
Eugene Textile Center.....	74	Shuttlecraft Books .....	75
Fiber Studio, The .....	73	Shuttles, Spindles & Skeins.....	69
Fiberwood Studio Ltd.....	75	Silk Tree, The .....	74
Fiberworks.....	62	Silver Needles Inc. ....	75
Fireside Fiberarts.....	73	Singing Weaver .....	75
Folkwear .....	74	Still River Mill.....	22
Gilmore Looms .....	73	Synergo Arts.....	69
Giovanna Imperia Designs .....	74	Table Rock Llamas .....	74
Glimakra Looms/ Elkhorn Mountain Weaving .....	67	Toika Looms.....	24
Good Wood Looms.....	73	Treenway Silks .....	74
Great Northern Weaving .....	70	UKI Supreme Corporation .....	21
Habu Textiles.....	74	Vavstuga LLC Swedish Weaving & Folk Arts .....	70
Halcyon Yarn .....	ifc	Village Spinning & Weaving Shop, The.....	62
Harrisville Designs .....	73	W.A.R.P. (Weave A Real Peace) ....	75
Haywood Community College.....	75	Walter Turpening.....	73
Henry's Attic Inc.....	37	Weaver's Craft/ Plain Tabby Press .....	75
Heritage Spinning & Weaving .....	71	Weaving Works.....	72
Interweave.....	16-17, 33, 37, 61, 62, 77	Webs—America's Yarn Store.....	ibc
John C. Campbell Folk School .....	24	Woodland Woolworks.....	33
Just Our Yarn.....	75	Woolery, The.....	7
Kati Reeder Meek .....	75	XRX Stitches.....	24
Kessenich Loom Co.....	73	Yarn Barn of Kansas.....	37, 61
Kid 'N Ewe and Lamas, Too .....	69		
Lacemaker, The.....	74		
Leclerc Looms .....	10, 11		
Lone Star Loom Room & Nordic Studio.....	73		
Louet North America.....	bc		
Lunatic Fringe Yarns.....	74		

## PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Christi Eales Ehler	Apron straps Belt	30-32	Plain weave	Inkle, 2	All levels
Tracy Kaestner	Table runner	40-43	Overshot	4	AB, I, A
Daryl Lancaster	Kimono	52-55	Bird's-eye twill	4	AB, I, A
Linda Ligon	Bag	38-39	Plain weave with Ghiordes knots	RH, 2	All levels
Suzie Liles	Table runner	44-47	Atwater-Bronson lace	6	AB, I, A
Jane Patrick	Table runner	28-29	Honeycomb	RH, 4	All levels
Marja Rautiainen	Bedsread	56-57	Turned broken twill	8	AB, I, A
Dinah Rose	Rag vest	48-51	Variation of warp rep	2, 4, 6	All levels
Debra Sharpee	Rag rug	34-36	Double binding (taqueté)	4	AB, I, A
Karen Tenney	Bathsheets Washcloths	58-60	Waffleweave treading on a huck threading	4	All levels
Madelyn van der Hoogt	Table runner	44-47	Beiderwand	8	I, A

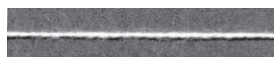
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

## YARNS AND SUPPLIERS

This chart gives yards per pound, meters per kilogram, and a range of setts (from wide as for lace weaves, medium as for plain weave, and close as for twills; no setts are given for yarns not suitable to use as warp). For a complete directory of yarns, see the Yarn Charts under Resources at [handwovenmagazine.com](http://handwovenmagazine.com). Suppliers for yarns used in this issue are listed below. Wholesale suppliers are noted with an \*.



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



2-ply organic, unmercerized cotton 7,000 yd/lb (14,120 m/kg) Ecocot; 30, 32, 40



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



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



8/4 cotton carpet warp; 1,680 yd/lb (3,390 m/kg); 10, 15, 18



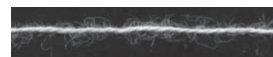
12/6 cotton; 1,430 yd/lb (2,925 m/kg); 10, 14, 16



8-ply cotton; 1,005 yd/lb (110 yd/50 g); Nashua Natural Focus Ecologie; 4, 6, 8



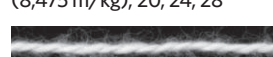
4-ply cotton; 787 yd/lb (1,588 m/kg); Peaches & Crème; 4, 6, 8



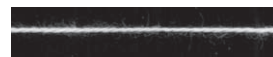
16/2 soy fiber; 6,400 yd/lb (12,895 m/kg); Soysilk; 20, 24, 36



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



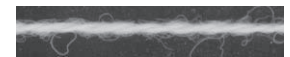
4-ply linen; 1,300 yd/lb (2,625 m/kg); Euroflax; 10, 14, 18



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



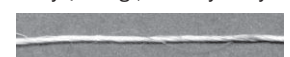
8/2 Tencel; 3,360 yd/lb (6,780 m/kg); 16, 20, 24



2-ply wool; 1,800 yd/lb (3,630 m/kg); Harrisville Shetland; 12, 15, 20



Wool/alpaca blend; 205 yd/lb (45 yd/100 g); Blue Sky Bulky



Pineapple singles; 1,300 yd/lb (2,625 m/kg); Figue

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, [www.cottonclouds.com](http://www.cottonclouds.com). (Tenney 58-60)

Great Northern Weaving, 451 E. D Ave., Kalamazoo, MI 49007, (269) 341-9752, [www.greatnorthernweaving.com](http://www.greatnorthernweaving.com). (Sharpee 34-36)

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

(Patrick 28-29)

Halcyon Yarn, 12 School St., Bath, ME 04530, (800) 341-0282, [www.halcyonyarn.com](http://www.halcyonyarn.com). (Ligon 38-39)

\*Harrisville Designs, Center Village, Harrisville, NH 03450, orders: (800) 338-9415, info: (603) 827-3996, [www.harrisville.com](http://www.harrisville.com). (Ligon 38-39)

\*Louet, 3425 Hands Rd., Prescott, ON, Canada K0E 1T0, (613) 925-

4502, (613) 925-1405 fax, [www.louet.com](http://www.louet.com), [info@louet.com](mailto:info@louet.com). (Patrick 28-29)

Lunatic Fringe, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, [www.lunaticfringeyarns.com](http://www.lunaticfringeyarns.com). (van der Hoogt 44-47)

\*South West Trading Company, (866) 794-1818, [www.soysilk.com](http://www.soysilk.com), [info@soysilk.com](mailto:info@soysilk.com). (Kaestner 40-43, Lancaster 52-55)

Textura Trading Company, 116 Pleasant St., Ste. 343, Easthampton, MA 01027, (877) 839-8872, [www.texturatrading.com](http://www.texturatrading.com). (Liles 44-47)

UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975. (Ehler 30-32)

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, [www.yarn.com](http://www.yarn.com). (Kaestner 40-43, Rose 48-51, Rautiainen 56-57)

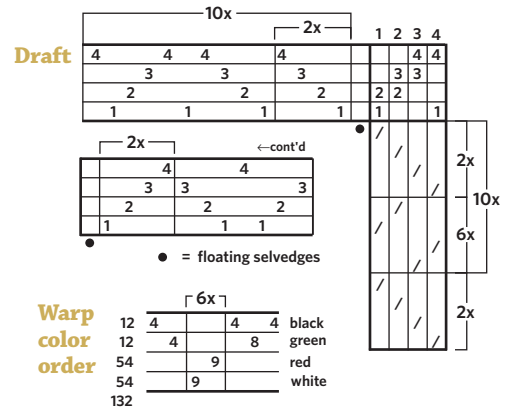
## WARPING NOTES

To save magazine space so that we can bring you more projects and articles, project instructions do not include specific warping steps. If the materials used in a project will work equally well with any warping method, instructions will say to use your preferred warping method.

Smooth, strong yarns like pearl cottons can be warped using any technique: front to back or back to front. For yarns that are especially fragile, sticky, or overtwisted, back to front through a raddle (i.e., "with two crosses") will usually be recommended. You can find specific warping steps for all these methods at [handwovenmagazine.com](http://handwovenmagazine.com) (click on Resources).

## READING DRAFTS

Some drafts for weaving are very, very long if they are written out thread by thread. To save space, wherever any section of the threading or treadling is repeated, a bracket is placed above it with the number of times to do that section. For example, in the threading draft shown here, there are two levels of brackets, one marked 2x and one marked 10x. To thread: Start at the right side and thread (after the floating selvage) 1-2-3-4. Since the 2x is directly above these threads, you will thread that two times. Then continue, 1-2-3-4-1-4-3-2-1-4. You are now at the end of the 10x bracket, so you'll do everything under that bracket (including the 2x section) ten times. When the threading continues to another row, you also read that row from right to left. Repeats in the treadling and in the warp color order are treated in the same way. Note that the color order chart looks like a threading draft but indicates the order in which to wind warp colors (4 black, 8 green, 4 black, then 9 red and 9 white six times, 4 green, 4 black).



## FINISHING TECHNIQUES

### TWISTING (OR PLYING) THE FRINGE

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



same group of ends. Pass the needle under the same group, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle weave the tail into the selvage and trim.

### DOUBLE (ITALIAN) HEMSTITCHING

Weave several picks of plain weave (or the basic structure of the piece), ending with the shuttle on the right side if you are right-handed, the left side if you are left-handed. Measure a length of weft four times the warp width, cut, and thread this tail into a blunt tapestry needle.

Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling the next group of ends.

### LADDER AND ZIGZAG HEMSTITCHING

For ladder hemstitching, work a row of simple hemstitching. Insert a spacer of heavy yarn or yarn bundle. Leaving a tail three times the warp width, weave four picks of plain weave. Thread the tail in a needle and hemstitch over two rows above the spacer, encircling the same groups of ends as for the first row.

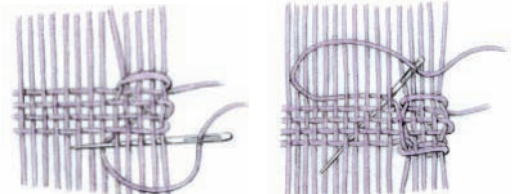
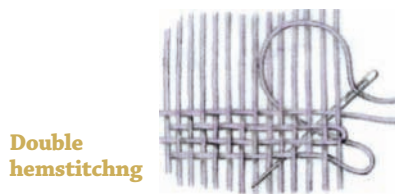
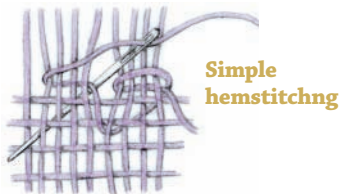
For zigzag hemstitching, encircle groups of ends in the second row starting at the midpoint of the ends encircled in the previous row to offset the two rows of stitches.

*Hemstitching tip:* To hemstitch the first end of a piece, weave a header, weave four or five picks of plain weave (or of the basic weave structure used in the piece), and hemstitch over the top two or three weft rows. Weave the piece and then hemstitch the other end over the last two or three weft rows. Remove the fabric from the loom and discard the header and weft threads placed below the first hemstitching.

### SIMPLE HEMSTITCHING

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

Take the needle under a selected group of ends above the fell and bring it up and back to the starting point, encircling the



## Linda Ligon: To Weave or Not to Weave

I don't hoard yarn any more. When we moved to a new home five years ago, I divested myself of thirty-some years' accumulation of odd lots of yarn. What I have now is a long rod stretching across the width of my all-purpose work/weave/write room opposite the comfy couch where I often sit with a cup of tea. On the rod hang a few lots of really lovely, interesting skeins of yarn, and as I sit, I wait for inspiration to strike.

I acquired these yarns because they were so wonderful in themselves and because I wanted to look at them and maybe touch them every day, not because I needed ingredients for a particular project I had in mind.

One lot consists of seven 200-yard skeins of singles spun from Navajo Churro fleece and dyed in a rainbow of natural colors: orange, scarlet, reddish purple, purple, blue, greenish blue, and deep forest green (at the right in the photo below). The grist is about twelve wraps per inch, and while it's softly spun, it's too scratchy to wear next to the skin.

Another lot has a completely opposite texture. These skeins are 30/2 spun silk in rich colors ranging from rust through deep red browns through red violets to deep purple (at the left in the photo). A stupendous amount of yardage in a color range that makes me deeply happy!

I have a few other yarns up there, too: several skeins of indigo-dyed wool in various weights and shades given to me by a good friend and some skeins of fine woolen two-ply that I dyed at a cochineal party with friends and co-workers (these are deep reds and reddish browns). Mmm, mmm, mmm.

I spend a fair bit of time looking at my lovely skeins. They not only evoke possibilities, they bring back memories. The Navajo wool, for instance, dates back to a long-past Convergence, a time rich in meeting old friends. It recalls a trip to the Navajo reservation in 1998, where I had an inspiring visit with a woman who keeps a splendid Churro flock. The mill where the

yarn was carded and spun—didn't I do a story on that about twenty years ago? The indigo skeins are inextricably linked in my mind with a blazing hot summer day, helping a dear friend clean out her stash (Deborah Chandler, for those of you who remember her old "Your Weaving Teacher" column from the early days of this magazine.) Sweltering sun, airless storage shed, bittersweet goodbyes. Yarns = memories!

So back to the question: To weave or not to weave? How often have you fallen in love with yarn and had it transmogrify into something sad and lifeless when you wove with it? Am I better off to keep these yarn lots as wall décor, or should I allow myself the pleasure of weaving them into something? Here's where you come in, dear reader.

Give me your thoughts. Tell me what kind of weaving you believe would best honor these gorgeous yarns. What would help them keep their life and character? What would be fun and not too arduous to weave on four to eight shafts?

*"Tell me what kind of weaving you believe would best honor these gorgeous yarns?"*


I'll pick one of your ideas (assuming they are not all terrible) and weave it up for inclusion in a future issue of *Handwoven*. It will be a test of your visualization abilities and my weaving abilities. You will have a moment of fame, and I will have a clear spot on my rod to hang a new batch of yarn when I find one that speaks to me. E-mail your ideas to me at [lligon@interweave.com](mailto:lligon@interweave.com) and put "What you should weave" on the subject line. I can hardly wait. 



PHOTO BY ANN SWANSON



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4-Shaft Twill Towels woven in Valley Yarns 8/2 Cotton and 8/2 Cotton/Linen by Leslie Ann Bestor  
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