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ISSUE 173

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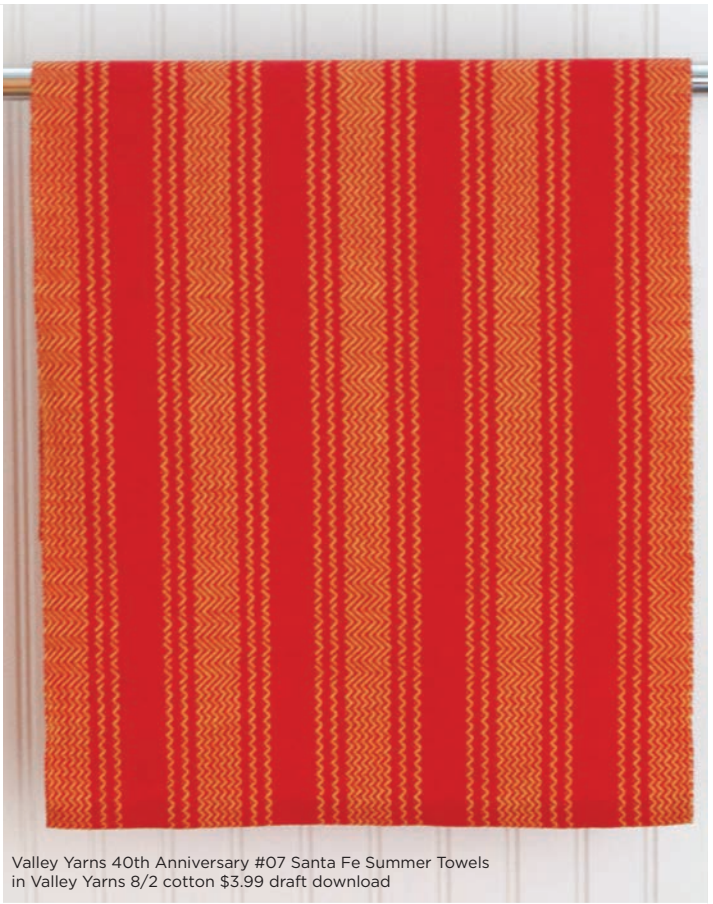

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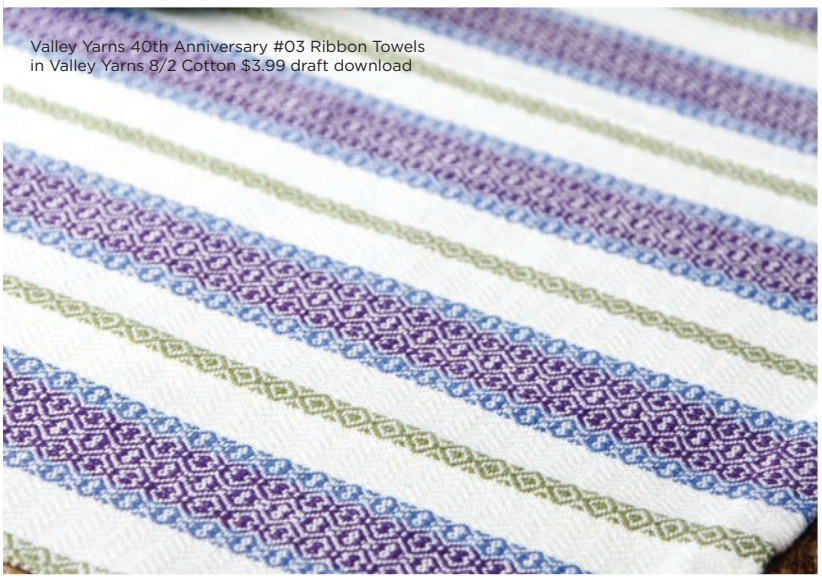

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From the Editor

ANITA OSTERHAUG

In this issue, I am pleased to introduce you to guest editor Sarah Jackson, a frequent contributor to Handwoven*, one of our tech editing team, and our new weaving editor. It is vital that* Handwoven *represent the whole weaving community, and one of the best ways to do that is to have more than one perspective in the magazine. So here is Sarah to give you her outlook on this issue. —Anita*

Learning my job as weaving editor has been multifaceted: eye-opening to see what goes on behind the scenes as an issue develops from conception through publication, rewarding to share the excitement of weavers seeing their work published for the first time, exciting to be involved in selecting projects and planning the layout, and very gratifying to celebrate my passion for weaving with all of you.

Two aspects of weaving that I love most are the use of color and the opportunity to learn something new with every project, and those two features are abundant in this issue. Marian Stubenitsky's vibrant table squares are lessons in polychrome doubleweave and turned taqueté; Susan Horton's bed runner glows like fire while prompting us to consider new interpretations of weaving for the home. Trudy Sonia's luminous tablet and phone pouches invite us to hone our inkle skills; Carol Reinhold teaches us how to transition colors in her painterly placemats. Towels by Deanna Deeds and Linda Adamson tempt us with saturated colors and intriguing weave structures.

On the softer side of color, Beth Mullins's tote shimmers in a subtle chevron pattern and would be an excellent project for learning to sew with handwoven fabric; Sandra Hutton's blouse in a lustrous cotton and silk blend is a perfect project for more experienced sewers. Kate Lange-McKibben's variegated baby blanket helps us understand the challenge of working with an unusual yarn, and the understated color in Susan Porter's towels allows the shadow weave to take top billing.

I hope these projects inspire you to try something new: an unfamiliar weave structure, a fresh color combination, or an unfamiliar yarn. Most of all, may they fuel your passion for handwoven cloth.

—Sarah

FUTURE THEMES

March/April 2015 **Weaving East and West**
In this issue, we'll look at distinctive weave structures, patterning techniques, and projects from the Occident and the Orient. This issue explores the diversity of world weaving traditions and what ties us together as weavers.

May/June 2015 **Textiles with Texture**
The "hand" of a fabric is part of what draws us to weave. This issue looks at the many ways we can create texture in cloth with our choice of materials, weave structure, shrinkage, and finishing. We'll also feature ideas for teaching weaving to kids of all ages.

September/October 2015 **Handwovens for the Home: Everyday Heirlooms**
From an elegant runner to a humble kitchen towel, every handwoven household textile is a treasure. In our 2015 Reader Challenge, we'll celebrate everyday heirlooms for the home and from the loom.

HANDWOVEN

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Contributors

TOBY SMITH
of Vancouver, Canada, studied art for twelve years and is a former academic. Toby is grateful to have found a sisterhood of like-minded learners.

Page 10

TOM KNISELY
of East Berlin, Pennsylvania, teaches weaving at The Mannings Handweaving School. He was named 2011 Teacher of the Year by *Handwoven* and his textilian fans.

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SALLY FOX
is a handspinner, a colored-cotton breeder, and organic farmer. She is trying to figure out how to farm sustainably, humanely, and profitably.

Page 26

SUSAN E. HORTON
overcommitted this year. Besides being president of Designing Weavers, she is in charge of programs and leads a weave structures study group for her local guild.

Page 36

LINDA ADAMSON
has been a weaver for over thirty-five years and shares and promotes her passion with her students at her shop Tabby Tree Weaver in Arcadia, Indiana, which just celebrated its tenth anniversary.

Page 46

SANDRA HUTTON
of Monument, Colorado, satisfies scholarly needs by studying weave structures on her Megado and Baby Wolf looms and her Glimakra drawloom.

Page 56

SARAH H. JACKSON
tries to weave each day and feels blessed by her passion for weaving. When not weaving, she enjoys reading, knitting, and bike riding.

Page 65

NANCY ARTHUR HOSKINS
of Eugene, Oregon, is an author, teacher, and artist with a special interest in weaving, embroidery, color theory, and researching Egyptian textiles.

Page 15

SHARON ALDERMAN
lives and works in her adobe Victorian house in Salt Lake City, Utah. She also spends a lot of time working on her house and its gardens.

Page 22

MARIAN STUBENITSKY
has been weaving since 1967 and has taught weaving since 1973. She is the author of the new book *Weaving with Echo and Iris* which explores echo weaves and iridescence in weaving.

Page 30

DEANNA DEEDS
comes from a math and physics background and finds herself blending weaver-controlled with multishaft, loom-controlled weaves. She blogs her discoveries at www.fiberartisan.com.

Page 40

BETH MULLINS
of Roanoke, Virginia has been weaving since 1978. She enjoys weaving pieces that will be used in daily life and sells her work on Etsy at www.frederickavenue.etsy.com.

Page 50

SUSAN PORTER
lives in southwestern New Mexico. She's had a lifelong passion for fabric and is especially fascinated by weave structures. Her favorite weaving questions are "Why?" and "What if?".

Page 60

BECKY MCCOY
is the owner of Dirt Woman Fiber Arts, a weaver, and avid gardener. When not weaving or playing in the dirt, she is dyeing fiber with her plants.

Page 70

STEPHENIE GAUSTAD
has been spinning, weaving, and teaching cotton for more than four decades. She is the author of *The Practical Spinners Guide: Cotton, Flax, Hemp* and the DVD *Spinning Cotton*.

Page 18

ALDEN AMOS
is a lifelong tinker and mechanic who built his first spinning wheel in 1962. He is the author of *The Alden Amos Big Book of Handspinning* and *Spinning Wheel Primer*.

Page 24

TRUDY SONIA
discovered weaving when she received the pieces of her grandmother's loom, which she soon realized was actually two looms. They've been multiplying ever since.

Page 34

CAROL REINHOLD
of Newport Beach, California, recently had a huge whirlpool tub removed to make room under the bathroom skylight for her 60-inch loom.

Page 44

KATE LANGE-MCKIBBEN
of Guemes Island, Washington, is an active member of her guilds. She finds that the yearly guild challenges push her creativity to a new level.

Page 54

ALAN LUHRING
of Boulder, Colorado, is a retired university teacher. As with music, he enjoys watching the pattern emerge in weaving.

Page 64

SHERRIE AMADA MILLER
of Whippany, New Jersey, is the author of *Confessions of a Weaver*, a book that explores with humor the thoughts of a passionate and determined weaver.

Page 80

Letters

THE MEN OF WEAVING

I would like to inquire as to why a full issue featuring our male weavers hasn't been done. I know there are lots of very talented men weaving away out there, and I am fortunate to have one whose studio is nearby. Are we reluctant to do such an issue? Is it a lack of sources for their names? I personally know of five, so there must be more! When I look at the pictures you show of guilds around the country, I'm only seeing women, and that stings a bit as the history of our country was woven by journeymen weavers from coast to coast. Not because women weren't fine weavers in their own right during that time, but because it wasn't safe for women to travel like that and also "manhandle" the looms the men carried with them. I believe it is time we honor these new men who weave in the face of being in a profession most feel is femininely oriented and let their talents inspire us all to greater heights.

— Susan L. Schwabe, via email

Readers what do you think? We know of many talented male weavers (including the wonderful Tom Knisely who's featured in this issue). Do you want to see an issue devoted to the male weavers of the world? Are there other special issue themes you'd like to see us tackle in the future? Mail your opinions to Handwoven, 4868 Innovation Dr., Fort Collins, CO 80525 or email handwoven@interweave.com.

—The Editors

A WARP WEIGHT TIP

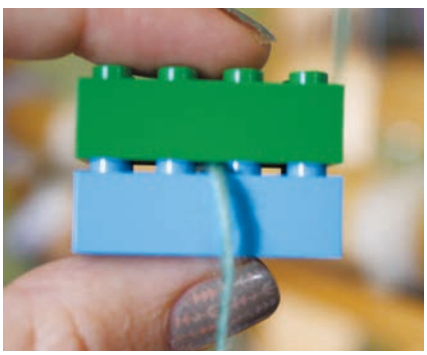
I'm a very new weaver, and while I have a lovely guild locally and classes nearby, I haven't had much time to get out and connect with other fiber enthusiasts in my area. Much of my learning has been through books, the Internet, and the ever-popular trial-and-error method.

Recently, I decided to try a fragile warp. The logical voice in my head said, "This is a bit advanced for you, and it's bound to be frustrating. Let's pick something else!" But the winning voice (never the same as the logical one) said, "But it's so pretty! So soft! We must!" And so I started warping up a very beautiful, very soft, and very breakable scarf.

The inevitable broken warp ends came, and I consulted the books, the Internet, and the powers that be. Film canisters and pill bottles were championed, but neither was around the house, and I didn't want to sit and wait—I wanted to sit and weave! I needed something to help me weight my replacement ends gently on an already touchy warp, and I needed it to already be in the house. I wandered from room to room looking for something that would make do, and a trip through my older son's room sparked inspiration.

As I noticed his impressive collection of interlocking blocks, I realized they were my answer! I could use any number to add or subtract weight, any size to get the proper tension needed, and they would hold onto the thread gently. I was weaving again five minutes later! I simply took two interlocking blocks, laid my replacement end between the protruding prongs of the face of one, sandwiched the second block on top, and pressed gently until they held themselves up on the end. I've moved and removed the blocks several times since the discovery. There's no damage to the threads, and I haven't had tension issues to speak of using this method. I hope it helps make someone's weaving day a bit easier!

—Cortney Baca, via email



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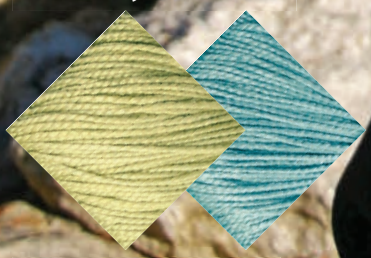

Seaglass, #1580003K
Blue Frost, #1580001K. Shown on Halcyon.

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What's **Happening**

TEACHER OF THE YEAR ANNOUNCED

The Tarzan of Technique. The Dame of Design. The Sultan of Support and Encouragement. These are just a few of the descriptions given to this year's Weaving Teacher of the Year Jane Stafford by her students. Jane, who teaches from her studio in Salt Spring Island, British Columbia, received over 30 percent of this year's vote and well over a hundred passionate entreaties on why she should be named Weaving Teacher of the Year and receive a $500 weaving grant sponsored by Ashford and Foxglove Fiber Arts.

Speaking with Jane Stafford, it quickly becomes clear why her students love her so much. Just as with past winners Tom Knisely and Robert Hils, Jane radiates warmth and kindness, and her passion for teaching is immediately clear. "I love teaching because it has given me a phenomenal opportunity to learn," Jane says about her chosen career. "Students push you to places you might never have gone yourself—their questions provide wonderful opportunities to search for solutions."

Jane demonstrates some weaving during a trip to India.
PHOTO COURTESY OF JANE STAFFORD

Jane began teaching while a student at the Banff School of Fine Arts in Alberta. "I had only been weaving myself for three years, but I was broke and school offered night classes to the community. These workshops were always taught by the students in the full-time programs," Jane explained. "I got the job and threw myself into it—I loved it."

Through the years, Jane admits she's grown as a teacher and she's been able to define her teaching philosophy. In the beginning, Jane thought she had to teach everything she knew about weaving all at once, but today she's revised and refined her teaching style, preferring to give students bits of information at a time. "I like to build a good box of ideas to draw from. We start with the simplest idea and then we add complexity—you never leave anyone behind with this approach," said Jane. "I believe our goal as teachers is to provide the tools that will help weavers create and achieve their visions."

This philosophy of teaching clearly resonates with her students. One describes Jane as having, "a canny ability to dissect the most complicated of weaves into easy-to-learn steps, and she makes it great fun along the way." Her students describe her as generous with her time, knowledge, and patience, and many credit her courses as taking them from a beginner to intermediate or advanced level of weaving.

Jane, for her part, remains very humble in the face of all this praise and made sure to thank the weaving teachers who touched her life along the way including Jan Korteweg who taught her to weave, Mary Andrews who instructed Jane while she was at the Banff, and Jack Lenor Larsen who made her realize the importance of sett. She also took the time to thank all the other weaving teachers out there: "I want to congratulate every single teacher who was nominated for this award because their nomination is proof that they have made a difference in the lives of their students." So let us raise our shuttles to Jane, and all the other wonderful weaving teachers out there, and say thank you for taking the time to teach.

2014 American Textile Hall of Fame Inductees Honored

The American Textile History Museum (ATHM) recently inducted the Weavers' Guild of Boston into the American Textile Hall of Fame. Founded in 2001, the American Textile Hall of Fame honors those individuals and groups who have made significant contributions or advancements to the textile industry and the place, role, and appreciation of textiles in society. The Weavers' Guild of Boston, as the oldest and one of the largest guilds in the country, has contributed much to the world of textiles through workshops, educational outreach programs, publications, and more.

Also inducted at the same ceremony was Deborah S. Pulliam, a textile artist, historian, teacher, writer, and philanthropist. Pulliam, who passed away in 2007 and was inducted posthumously, collected and recorded textile patterns and information for future generations.

"These leaders and innovations have blazed a path for the industry and the evolution of textiles, as well as advanced the mission and development of the museum," said ATHM president and CEO Jonathan Stevens. "The mission of ATHM is telling America's story through the art, history, and science of textiles, and this year we honor an organization and an individual who have forwarded that mission in their own right. They are more than worthy of great recognition for these contributions and we are honored to pay tribute to their achievements."

The Weavers' Guild of Boston and Deborah S. Pulliam bring the total number of hall of fame inductees to thirty-six, as they join the ranks of such textile luminaries as Jack Lenor Larsen and Pendleton Woolen Mills.

2015 Weaving Challenge

How do you define an heirloom textile? Is it a fabric you use daily as a dishtowel or napkin or one that is primarily decorative, such as a table runner? Do you think of lacy formal napkins or grandmother's apron?

In our 2015 weaving challenge, Handwoven for the Home: Everyday Heirlooms we want you to explore the idea of what makes a piece of cloth an heirloom. We're looking for handwoven household items that you'd be proud to pass on to the next generation. Projects can include anything from sturdy towels to pillow covers to household garments such as aprons. The only stipulation is that each project serves a purpose inside the home.

The top entries will be published as projects in the September/October 2015 issue of Handwoven, and five lucky weavers will win one of five sponsored prizes for Best Home Décor Item (sponsored by Mango Moon), Best Use of Color (sponsored by Kelbourne Woolens), Best Table Linen (sponsored by Halcyon Yarn), Best Rigid-Heddle Woven Item, and Best Use of Natural Fibers (the last two sponsors are to-be-announced). For more information on the contest, the official rules, and how you can enter, visit weavingtoday.com.

Come to weavingtoday.com to join our forums, sign up for your free *Weaving Today* eNewsletter, read Madelyn's answers to your questions, and get up-to-date weaving news and views and funky fiber facts. See you there!

Museum Microblogs

BY ABBI BYRD

Interested in learning more about a particular museum or exploring a collection from the comfort of home? Look no further than Tumblr, a microblogging platform with a focus on the visual. Many well-known museums have turned to the site to engage with their online audiences.

Unlike a traditional blog, Tumblr is uniquely appealing to textile artists because content is mainly in the form of photos and videos, or "micro posts," and is easily shared to personal blogs and other social media sites. Tumblr is an amazing source of inspiration and information for all things textile-related, from ancient to contemporary, and there are hundreds of carefully curated blogs on the subject to choose from. By following museums, archives, and special collections from the Museum of Modern Art to the Smithsonian, you'll stay updated on news and current or upcoming exhibitions, get sneak peeks and behind-the-scenes looks, and much more.

If you're ready to explore, start here with a few of our favorite museum blogs:

The Charleston Museum, located in Charleston, South Carolina, flaunts an incredible collection of historic garments, shoes, and accessories, as well as embroidered textiles, quilting, and beadwork. On "Textile Tuesdays," the museum features an item from its collection that will either be part of an upcoming exhibition or is too fragile to set on display—plus they take requests! www.charlestonmuseum.tumblr.com.

The Textile Museum in Washington, DC has a wonderful blog that is an educational experience in itself. In addition to featuring the textiles in the collection from around the world, the Textile Museum regularly posts textile vocabulary and informational tidbits as well as closer looks at the preservation, conservation, and preparation of the pieces in the archives. You'll also meet the members of the team and learn more about the museum itself. www.textile-museum.tumblr.com.

On Tumblr since 2011, the **Fashion Institute of Technology**, in New York City, regularly posts stunning images of historic and contemporary fashions, along with discussions, interviews, and fun promotional videos. www.museumatfit.tumblr.com.

From Our
Roving Reporters

A warping mission

On October 13, three members of the San Antonio Handweavers Guild (SAHG) visited the national park at Mission San Francisco de la Espada, located in San Antonio, Texas, to re-warp the loom located in the visitor center. The park docents and rangers use this loom to help visitors understand what mission life was like in the mid-1700s. It was Spanish policy that missionaries make mission community life like that of a Spanish village. To develop a solid economy, they taught farming, ranching, architecture, and blacksmithing, and the Coahuiltecan natives were also taught weaving and spinning. SAHG members Trish Ashton, Beverly Rebmann, and Jeannette Wilson worked with volunteer docents Pam Beach and Edward Day to get the Espada mission loom ready for demonstrations.

—Jeannette Wilson

From left to right National Park Service docents Edward Day, Pam Beach, SAHG members Beverly Rebmann and Trish Ashton (at the loom). PHOTO BY JEANNETTE WILSON

This jacket was one of projects woven by members of the Handweavers Guild of New River Valley under the guidance of Sarah Fortin. PHOTO BY PAT TRACY

Creating Couture Clothing

In March 2014 eleven members of the Handweavers Guild of the New River Valley gathered in Roanoke, Virginia, under the direction of Sarah Fortin to transform handwoven yardage into beautiful custom jackets. Sarah, whom we met through an earlier workshop on shadow weave, had guided us well for months through a choice of patterns, their adjustments, and the planning of fabrics (most were cotton, although some were Tencel or wool). When we gathered in March, she got everyone over the emotional hurdle of putting scissors to precious cloth and showed us couture finishing techniques so that the insides of the garments were as lovely as the outside. There was even a lesson on a surprisingly easy corded trim that added a beautiful accent to the subtle fabric color blends. The finished creations, modeled for a guild meeting, can be found on our website at www.handweaversguild.org.

—Pat Tracy

PIKES PEAK GOINGS ON

It's been an exciting few months for members of the Pikes Peak Weavers Guild (PPWG). From August 21 through September 24, guild members Anne Vickery Evans and Linda Lugenbill were featured artists in the Fiber Innovations exhibition in Parker, Colorado, at the Parker Arts, Culture and Events Center. Also in September, the PPWG kicked off its 2014–2015 session with a towel exchange and a president's challenge for all members to explore a new direction in fiber crafting. In October Guild members displayed weaving samples created during a Bonnie Inouye workshop titled "Opposites Attract." Techniques included four-color doubleweave, warp rep weave, turned taqueté, and echo weave.

—Bernadette Marquez

Thanks to all of the *Handwoven* Roving Reporters. For more information on these stories and others, please visit weavingtoday.com.

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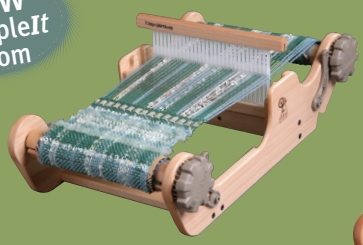

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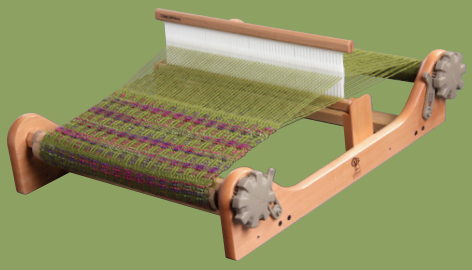

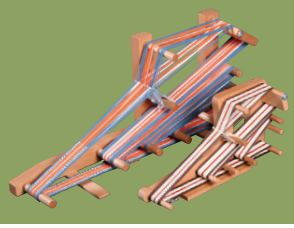

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Spotlight

MASTER WEAVERS IN TRAINING

BY TOBY SMITH

Before I studied art, I never went to an art gallery. Before I grew my own vegetables, I never thought about where food came from. Before I was a weaver, I never really looked at or thought about cloth. This is true of much in life: the more we know about something, the more interesting it becomes. Sometimes one topic might seduce us and thrust us ever forward into its complexities. To be sure, the sheer joy of production is one element of weaving, but there is curiosity in all of us, and weavers are often curious about weaving.

An Olds College student hard at work.
PHOTO COURTESY OF OLDS COLLEGE

It should come as no surprise, then, that as weavers learn more about their craft, the more interesting it becomes. Workshops and weaving classes around the country are filling up with weavers eager to develop their knowledge as testament to this fact. For example, the last Association of Northwest Weavers' Guilds (ANWG) regional conference had the most attendees that anyone could remember in quite some time. Anyone who has registered for the Handweavers Guild of America's biennial conference Convergence knows that workshops fill quickly, and class requests should be submitted as soon as registration opens if you want to get into your top picks. Think of how many guilds there are in the United States and Canada, most of them offering workshops to their members every year. It makes you wonder how instructors ever have time to weave.

The point is, weavers like to learn. Most any activity, not just weaving, becomes more pleasurable, more satisfying, more rewarding the more we learn about it. It is the learning that sustains us, not the tea towel. It is the knowledge of weaving that makes us feel like we are a Weaver, not just the production of beautiful things. The lure of knowledge also has no age limit. The demographics show that most new weavers and returning weavers are at least in middle age. For the curious among us, learning is a way of life.

If you are one of those lifelong learners, there are a few Master Weaver programs around to direct and help you in your pursuit of knowledge. People learn in different ways, and the variety of the programs available reflects that. For many, a home-study program such as the Ratings program offered by the Weavers Guild of Boston in the United States or the Ontario Handweavers and Spinners' Master Weaver program in Canada are two such vehicles. For self-motivated individuals and group study, these programs are perfect. For the longtime weaver who has already learned about most aspects of weaving, there is the option of a testing series, such as those offered by the Handweavers Guild of America and the Guild of Canadian Weavers. Instead of presenting learning programs, testing series are just as they sound: they are a series of tests that presume you have woven multiple pieces in each of the categories, and they are based on the outcomes.

However, those who benefit from learning in a group and prefer some concentrated classroom time but are unable to fund a full-time program, Olds College in Alberta has developed a Master Weaver program that combines both residential and home-study components. The home assignments are due within a set time frame so that knowledge is tested all along the way, and the students receive Olds College credits for the weaving cources.

Some woven samples from Levels I and II. PHOTO COURTESY OF TOBY SMITH.

The Olds College Master Weaver certificate is organized into five levels. Level I has a kind of gatekeeping function. It covers the basics of weaving, focusing on wool as the subject fiber for all class exercises and home assignments. Plain weave and simple twills are the weaving structures for this level. Color and design are introduced. The purpose of this level is to ensure that each student knows how to design and plan a project, is familiar with weaving drafts, can dress a loom independently, and knows how to take complete notes on a project.

Passing this level prepares the student for success in subsequent levels. Although I had been weaving for about ten years when I did Level I, I still found it beneficial due to the reflection and thoughtful analysis that this kind of formal study brings to the process. As the students in my class were mixed in weaving experience, we started our own closed Facebook page to act as a virtual support group. This was of enormous benefit to everyone, and it helped to bond the group together as a community of weavers.

Level II considers more complex weave structures: doubleweave, overshot, and more complicated twills. Cotton is the subject fiber, and as we had Laura Fry for our teacher in 2014, we received a bonus amount of information on wet-finishing.

One of the things I appreciated in Level II, as in Level I, was the study of color and value as it relates to weaving. I am working on my Level II home assignments now and feel confident that I can achieve the standard expected of me because I have had again this year the intense week at Olds College. There are no mysteries and no tricks; everything is explained and sampled. Our instructor answers any questions by email or phone immediately, and because we all have the same instructor, I am confident that the marking will be consistent.

Level III focuses on profile drafts, unit weaves, and multishaft weaving. Linen and silk are the fibers of our expression. Level IV goes more deeply into the fundamentals of design, the language of color, designing with color and texture, and color-and-weave effects. At each level, students are expected to conduct some research and demonstrate their ability to communicate both orally and in written form about weaving. After successfully completing the first four levels, the graduate receives an Artisan Weaver Certificate. For those who choose to pursue it, Level V is an in-depth independent study, and the students who pass it receive the Master Weaver Certificate. It is the learning that excites me, especially the aspect of learning with a consistent group of committed weavers, even though we are hundreds and sometimes thousands of miles apart and in two different countries. I think this is one of the most important consequences of the Olds program: it builds a community of weavers. I have attended maybe twenty-five weaving workshops, and while there were often overlaps in who attended what, I never worked with the same group of people twice. We always had a grand time and produced beautiful samples, but we did not bond together in pursuit of our common goal, and we did not move forward as a group to the next workshop in a learning progression. I feel quite attached to my cohorts now, and I want them all to pass to the next level. Because everyone has been through the same classes, we are always moving forward in our knowledge, unlike in workshops, which are typically designed to accommodate almost any level of experience. Our conversations have a common ground and so our discussions about weaving can be at a higher and higher level each year—it is exciting, and this excitement transfers to everyone around us, in our guilds, our study groups, and our studios.

More information about the Olds College Master Weaver Program can be found at www.oldscollege.ca/fibreweek. If you're interested, go there and learn more for yourself. I hope we will see you in class next June.

Students in the Olds College Master Weaver Program have fun while showing off their projects.
PHOTO COURTESY OF OLDS COLLEGE

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Media Picks

WEAVE KNIT WEAR: SIMPLY FABULOUS CLOTHING AND ACCESSORIES FOR RIGID-HEDDLE (AND OTHER) WEAVERS

Judith Shangold

SIOUX FALLS, SOUTH DAKOTA: XRX, 2014. PAPERBACK, 138 PAGES, $31.95, 978-1-933064-29-1.

Rigid-heddle looms have always been popular among weavers, but in recent years it feels as if we are going through a rigid-heddle renaissance as weavers push these looms to the limits and beyond. Think rigid-heddle looms are only good for scarves, runners, and placemats? Think again! In her new book, *Weave•Knit•Wear* author Judith Shangold shows how rigid-heddle looms can be used to produce modern (and very wearable) garments and accessories.

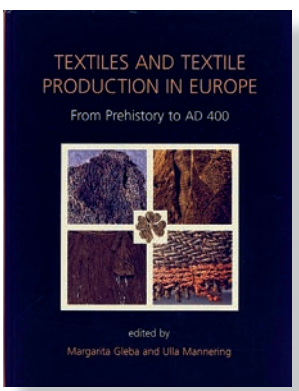
The book begins with all the basics you need to get started. There's information on how to warp, weave, and finish fabrics with the rigid-heddle loom, knitting techniques (some of the projects in the book incorporate knitting), sewing tips, design advice, and more. For some, this information will be old news, but for those beginning their weaving and designing journeys, the sensible instructions and color illustrations and diagrams will be an invaluable help before delving into the projects.

Most of the book is devoted to projects, beginning with a section on wraps. Don't let the term "wrap" deceive you: these projects are most certainly not simple rectangular shawls. The wraps in this section include a serape, ruanas, and a V-wrap, all of which require some level of sewing. The next three project sections of the book are divided into pullovers, jackets, vests, and accessories which includes bags, scarves, and hats.

With the exception of some of the accessories, every project in the book requires sewing. What they do not require much of, however, is cutting. The projects are very cleverly designed using tapestry techniques to shape garments on the loom with shoulder darts, shaped knitting, and more, to create beautiful garments that aren't bulky or intimidating. Many of the garments could be easily constructed from fabric woven on a multi-shaft loom, and in fact there is a section of the book that features examples of just this. This book is perfect for weavers who are just starting their foray into sewing garments from their handwoven cloth.

Interestingly, unlike many other rigid-heddle weaving books, not a single project requires pick-up. The designs instead rely instead on a modern and appealing use of color, tapestry techniques to create patterns and shapes, and a variety of novelty and textured yarns. The results are wearables that are genuinely attractive without being overly complicated.

— Christina Garton



TEXTILES AND TEXTILE PRODUCTION IN EUROPE

Edited by Margarita Gleba and Ulla Mannering

OAKVILLE, CONNECTICUT: OXBOW BOOKS, 2012. HARDCOVER, 470 PAGES, $62.50, 978-1-84217-463-0.

This new reference for the curious or the committed scholar delves deep into the earliest evidence of textile fabrication in prehistoric Europe. Minute fragments of prehistoric fabrics reveal an astonishing amount of information about the culture and creativity of cloth makers in the ancient world as twenty-nine textile scientists investigate ancient fibers, tools, techniques, textiles, and garments from seventeen countries.

The editors state in the introduction that, "knowledge of textile history is the key to our understanding of a multitude of human issues." They examine all the products of textile techniques involving interworked threads, and some of the studies also consider skin, leather and basketry. The introduction presents an overview of the production of textiles from fiber to fabrication.

Twenty-three chapters cover textile history and cultural background, raw materials, tools, techniques, and research history of the different countries from Greece to Scotland. Each chapter also offers an extensive bibliography, and the book features over seven hundred illustrations, photos, diagrams, and tables of information. Some chapters are based on the research of a specific site or textile collection.

This publication complements the inimitable *Prehistoric Textiles and Women's Work* by E. J. W. Barber by presenting more recent research on textiles from European countries. Without hesitation, I can recommend this as a valuable text for tracing prehistoric fabrics. The authors' research shows their respect for the ingenuity of our ancestors as they created cloth with their spinning and weaving materials and methods.

— Nancy Arthur Hoskins

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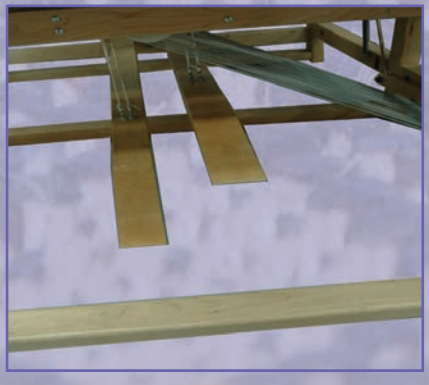

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Cotton for Handweavers

BY STEPHENIE GAUSTAD

Natural-colored cotton balls. PHOTOS BY ANN SWANSON FROM THE PRACTICAL SPINNERS GUIDE: COTTON, FLAX, HEMP

A handwoven cotton scarf.

As a handweaver, you may be familiar with cotton yarn as sturdy rug warp or as brilliant dyed pearl cottons that transmit a silklike glow. Very tempting naturally colored and natural-dyed cotton yarns are now available in quiet earth tones. You've seen it, you know how comfortable it is to wear, and you've probably woven with it. But there are probably still things you don't know about this hardworking fiber. May I introduce you to cotton?

HOW COTTON GROWS

Cotton is a member of the mallow family, related to hibiscus, hollyhocks, and okra. It thrives in subtropical and temperate zones. Let's take a look at how it grows for insight into what gives cotton its unique qualities.

The cotton plant produces seeds in a leathery pod or "boll." As the boll begins to swell, the naked seeds push out tubular cells which become a relatively short fiber (⅝ to 2 inches long). When the tubes reach their full length, a new cell layer is added daily, thickening the tube. That tube is built like a paper soda straw: a strip of material winds a spiral one direction and at a point called a node, reverses itself and spirals the other way. A single cotton fiber has several nodes along its length. The spirals and nodes are the key.

As the boll swells, the cotton fibers thicken and mature and soon the boll begins to dry. One day it splits open, curls back, and the cotton within puffs out into the sunlight. The fiber flattens as it dries, causing the tube to turn into a tape that twists the same directions as the original growth spirals. In other words, the dry cotton fiber resembles a ribbon that twists one direction for a bit then twists the other and back again. It is these twisted surfaces that attract and adhere to one another and give cotton its uncanny propensity to stick to itself.

Like wool, most cotton grown commercially is white. This is because cotton has been selected for thousands of years for white fibers. Cotton fabric

lends itself to being dyed, painted, and otherwise brilliantly amended. However, all cotton varieties also grow in soft, natural colors: rose, buff, brown, red, chocolate, and green. (There are reports of lilac, blue, and black colored cottons as well.) These colors are permanent for the most part, the result of plant pigmentation that won't wash out.

GREAT NEWS ABOUT COTTON

Cotton is a fiber with many compelling qualities. Individual cotton fibers are fine, on a par with qiviut, cashmere, and Merino wool. Lacking the woody component of a stem fiber like flax, cotton is supple. The combination of fine fiber without stiffness gives cotton its characteristic softness.

Cotton is three times as strong as a typical wool fiber. Nearly pure (95%) cellulose, cotton fiber is highly crystalline. Plant cells often resemble bricks, but in cotton, the individual cells run the length of the fiber. To break the fiber, you must break not only the "laminated" cell walls but the cellulose molecular bonds as well.

The tubular crystalline structure also magnifies cotton's ability to transfer heat and electrical charge. The fiber is cool to the touch, and cotton is comfortable in warm weather because it readily draws heat away from the body. Yet if cotton fabric is dry and thick enough to develop air pockets, it is warm. It makes washable flannels and thermal blankets.

Cotton is absorbent. It quickly wicks moisture away from the body, making it an excellent choice for next-to-the-skin and lightweight summer garments. It also gets an award for cleanliness. We mentioned earlier that cotton is a strong fiber. It is even stronger when wet. It submits to agitation in the bath without suffering ill effects. It is not harmed by moist temperatures well above boiling or by alkaline soaps, and it dries quickly. These elements combine to keep cottons germ free and sanitary. Clothing moths and carpet beetles are not attracted to it. How great is that?

THE FLIP SIDE

Every fiber has its weak points as well as strong, and cotton is no exception. It isn't elastic like wool. Besides having a natural crimp, wool at the molecular level is coiled like a spring, giving it elasticity and the ability to stretch and recover its original shape. Cotton fiber, on the other hand, is made up of cells that are long, concentric tubes with little or no elasticity in their structure. Its lack of elasticity makes cotton fabrics tend to wrinkle and remain wrinkled.

Eighteenth-century weaving sample books.

Cotton can acquire a static charge. When the north wind blows or in dry weather, combined with its natural affinity to stick to itself, your fine cotton warp can prove challenging to untangle and comb out. Raising the humidity in your work area will help to "tame the beast."

You can't expect to tighten up a cotton weave by throwing your piece into the washing machine because cotton won't felt or full. It won't bloom and fill in the spaces in a woven or knitted structure like wool. How much shrinkage you will get with cotton yarn is dependent on a lot of factors, not the least being the weave structure. While plain weave (also known as "cotton weave") shrinks the least, waffle, gauze, and leno weaves can have substantial initial shrinkages. However, subsequent launderings will net little change.

Mold and mildew destroy cotton. As paper is damaged by microbes that love damp conditions, so cotton is attacked by bacteria and fungi. Most remedies for mold and mildew involve application of an acid that also destroys cellulose fibers, so restoration is difficult. Prompt drying and dry storage help forestall this problem.

All acids, even weak acids, will damage cotton fibers, yarns, and textiles. Fruit juices, carbonated sodas, sugar, and even human perspiration can cause serious damage. Be sure to flush and rinse your cottons thoroughly with water when they come in contact with an acid.

Cotton is highly flammable, burning at 451 degrees Fahrenheit (just like paper). It supports a flame and won't self-extinguish. Instead, it burns merrily, making pretty reasonable tinder.

When cotton was first introduced to medieval Europe, it was a mystery. What was the source of this marvelous material? Theories abounded. For a time, the source was claimed to be the "Vegetable Lamb of Tartary." Illuminations from that era show a plant with tiny sheep on stems bowing down to graze the undergrowth. One can only imagine how all those tiny sheep were shorn, but the wonder of cotton continues today.

RESOURCES

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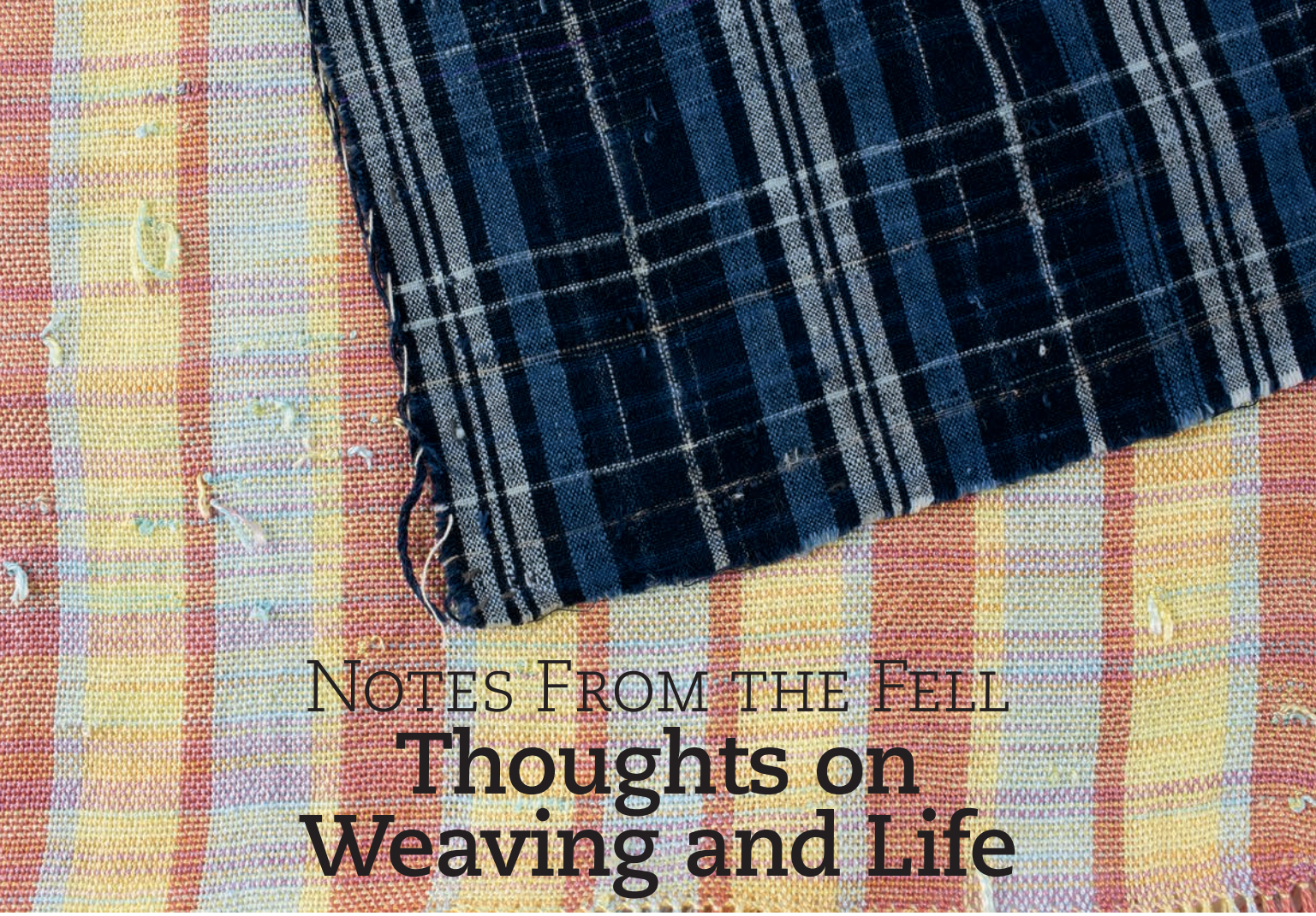

Notes From the Fell
Thoughts on Weaving and Life

BY TOM KNISELY

Learn to accept, even romance, the idea of perfect imperfection in your weaving.

It seems to me that, more than ever before, people are comparing themselves to others and working like crazy to strive for conjured-up perfection. Each day, we're bombarded with advertisements that are enough to make you think there is something seriously wrong with you. There are so many creams, pills, and potions on the market that claim to change what is already perfectly good about you and make you into someone you're not. We're always comparing. Men compare their careers and successes to other men. Mothers compare their children, and women seem to work the hardest to achieve the ideals placed on them by other women. And weavers, yes weavers, compare selvedges. Just stop the madness!

A trip to Longwood Gardens in Kennett Square, Pennsylvania, is a must-see for any gardener's "bucket list." After a full day of inspiration, you drive home thinking that you, too, could put a conservatory on the back of the house. I believe that if I take off work on Friday and give myself a long weekend that I could hand dig and make a water garden comparable to Claude Monet's Giverny. And since finding out that a dawn redwood will grow on the East Coast, I think I will plant a grove, and they will be spectacular in fifty years. And then the reality hits you as you pull into your driveway and all you see on either side and all around you is weeds, weeds, and more weeds. There is deadheading to do, there are bushes to be trimmed, and there is a pile of mulch waiting to be spread. The brass section in my head goes "Ahaun-Ahaun." And so here I go again, making comparisons of my one-man garden to Longwood Gardens, with a staff and volunteers that number at least a bazillion.

I teach somewhere between seventy and eighty beginning weaving students each year at The Mannings Handweaving School. I have done this for many years now, and what I have noticed, and it must just be human nature, is that beginners find it difficult to deal with mistakes, or what I refer to as "learning opportunities." They want to be experienced weavers right away or have their work look at least like it's been woven by an experienced weaver. Some will agonize over each weft pick to the point that they are crippled and just can't seem to move forward. And everyone agonizes about selvedges!

So here's my advice, not just to beginners, but to every weaver: Just let it go. As soon as you start thinking about what you are going to make for supper or not to forget to pick up the dry

cleaning, you will relax and the selvedges will start to improve. And sample to give yourself time to relax. I believe it takes about a thousand picks before you're relaxed enough to achieve a good edge. Then, my gosh, let's not forget about splicing in a new bobbin. I can feel another panic opportunity coming on, can't you?

I think a lot of how we look at and perceive our work is all about attitude: what we are willing to accept for ourselves and what we are willing to show to others as being acceptable.

Several years ago, I was introduced to a style of fabric known in Japan as zanshi cloth. *Zanshi* translates to leftover threads. At a time when cotton fabric was for the well-to-do, poor Japanese weavers would carefully pull apart scraps of cotton fabric into individual threads and then tie the ends of the threads together to make a continuous thread. Some pieces appear to have had the ends simply overlapped in the shed and then beaten down. Slow, yes, but a way for you to have cotton fabric if you were a poor rural weaver in nineteenth-century Japan.

After some research and collecting several pieces of Japanese zanshi cloth, I found myself intrigued by the idea of using up leftover yarns as my weft. This idea kept coming back to me again and again. I looked at all the small bits of yarn left on my bobbins after completing a project and just wanted to tie all the ends together and weave them up. And my loom waste or thrums (oh, the thrums!), how could they all be saved and rewoven into something else? This could get out of hand in a weaving studio with lots of looms and lots of thrums, so I promised myself to save only the very best of them, and for a while, all I did was save thrums. Then one day, a gloriously horrible thing happened in our studio. Earlier in the day, I had spaced-dyed a skein of 8/2 Tencel and asked an associate to rinse it in water and spin it out in the washer. Well, she dropped it in the washer and set the washer to a regular cycle. Ten minutes into the cycle, the washer groaned like the week I went on the cabbage soup diet. "This is not good," I thought, and, sure enough, the skein was wrapped tightly around the cylinder. The only thing to do was cut it free, so we now had hundreds of small lengths of pretty thread. I had to laugh through all of this. The associate felt terrible, of course. The only possible way to make her feel better about her blunder was to convince her that all would be forgiven and made better if she would sit during her lunch hour and tie the ends together, just as the poor zanshi weavers did years ago. Well, tie she did, and soon I had 789 yards of spaced-dyed Tencel thread with hundreds, and I mean hundreds, of knots all along the length of the thread. "Well, this will be very cool to weave," I'm thinking. After all, our shop sells lots of yarns with slubs and nubs and lots of eyelash yarns with little bits of threads hanging off a center core. So let's do it!

I warped my loom with a Tencel warp in colored stripes that were close to the colors that I originally dyed the skein. I wound bobbin after bobbin with my knotty little thread and it wove up just fine. After hemstitching and twisting the fringe, I handwashed the scarf in warm water and added a little fabric softener to the final rinse just to help with the drape. Oh, my goodness, now how cool is this?! It's positively zanshi-esque. The many little tails of thread where the knots came to the surface make a very nice texture. One knot left in is a mistake, but hundreds are purposeful artistry.

You see, it's all about how you look at things and your attitude about what is right or wrong. The more I learn, the more I am loving the SAORI weavers' take on weaving. *Wabi-sabi*. Anything goes.

I will continue to make comparisons in my work and life, but I will try to be understanding and open to all thoughts about what makes something perfect. The next time I sit on the sofa to watch the Westminster Dog Show, I will look down, and beside me will be my old smelly and overweight dog. I will reassure her that I love her just the way she is and promise to give her a bath like the dogs on the show on the next commercial break. And I will love my weaving just the way it is and find the beauty in the perfection and the perfect imperfection, and I hope you can, too.

A piece of traditional Japanese *zanshi* cloth (above) and Tom's modern zanshi cloth (below)
PHOTOS BY ANN SWANSON

Finishing Handwoven Cotton Fabrics

SHARON ALDERMAN

If I have said it once, I have probably said it hundreds of times: "You are not finished until the cloth has been finished." Except for tapestries, that are blocked and steamed, finishing means wet-finishing.

To understand what cotton needs in the finishing process, it helps to think a little about the fiber itself. Cotton is a seed-hair fiber. It is attached to the cotton seed, which is a bit smaller but just as hard as an olive pit. This fiber helps the plant to propagate because wind catches it on the ground and moves it along to another location. The fiber itself is absorbent (although not as absorbent as linen or wool) and holds the water, probably helping the seed to germinate. When the fiber has been removed from the seeds in a process called ginning, it may be combed, if it is long enough, or carded to make the yarns we use in weaving. The fiber itself is smooth (no crimps or scales) so it is easy to clean and may be boiled for sterilization if necessary.

Although the sett and structure of the cloth are important factors in shrinkage, I generally plan for 10% to 15% loss in length and width. If the sett is very dense and the cloth is balanced (ends per inch equal picks per inch), there will be little shrinkage because there is no place for the threads to move. Some weave structures, such as waffle weave, become three-dimensional when cut from the loom, so after washing they are far narrower than the width in the reed.

When I have made the first sample of a cotton cloth, I handwash it in very hot water with detergent and work the cloth by squeezing it, pulling it crosswise, lengthwise, and on the bias. This working is essential for finishing lace weaves because it makes the threads shift to create the lacy open spaces in the finished cloth.

I pay attention to the color of the water as I wash the first sample. If one of the colors runs, I make a second sample and wash with an agent such as Synthrapol, which keeps the loose dye molecules in the water, preventing them from depositing on the cloth. I find that mill-end yarns are more likely to run, and red, dark green, or blue seem to be more likely to run than other colors. Once I had a large cone of red that never stopped bleeding color. I washed the sample several times, and it never finished running. In that case, it is better to get rid of the yarn. Mine was welcomed by a group working with children who were pretending to be spiders making webs. Never pass yarn that runs along to another weaver!

I use water as hot as my hands can stand because I want all of the shrinkage to occur during the finishing and not after the cloth has been made into something where size matters. I like to use a dishwashing liquid. Just stir the water after you put it in; don't put the detergent in first and then spray water on it to make lots of bubbles. You'll just have to rinse those bubbles out later.

Sometimes plain-weave cloth changes while being washed, producing tracking. If the plying twist of the yarn does not balance the initial twist in the spinning, or if the spin has not been set for a singles before use, the threads "squirm" making diagonal ridges in the cloth. These ridges make the cloth less smooth, and if you intend to create a cloth with smooth color blending between the warp and weft colors, tracking can be dismaying. There are two choices with tracking: either love it or prevent it from happening. If you love it, you can make it permanent by letting it be or by pressing (as opposed to ironing) to flatten the cloth and make it smoother to the touch. To avoid tracking, you have to handle the wet-finishing differently. When it is time to wash the cloth, fill a plastic container with very hot water and a little liquid detergent to aid in the wetting (add Synthrapol if there is any doubt about the fastness of the colors), and simply set the cloth on the surface. Do not push it down! The whole point is to get it wet in hot water without moving the cloth at all. It's very hard to resist pushing it down under the water, so I put the fabric onto the water the last thing at night so that I won't be tempted! When the water has gone cold, drain it, and then the cloth can be machine washed without tracking. If some tracking does occur, it can be removed by ironing the cloth while stretching it. Before I learned the method above, I always removed tracking by ironing, but the wet-finishing approach is much easier.

Wet finishing handwoven cloth makes a dramatic difference in the end result. Samples by Laura Fry.
PHOTO BY ANITA OSTERHUAG

I always iron cotton cloth after the initial washing. Ironing while the cloth is still damp ensures a smooth finish. Even if the cloth will never be ironed again (as for kitchen towels), I iron it. That first ironing helps it look smoother for its entire lifetime of machine washing and drying.

RESOURCES

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———*Wet-Finishing for Weavers* DVD. Loveland, Colorado: Interweave, 2014.

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Cotton and the Industrial Revolution

BY ALDEN AMOS

"The First Cotton Gin," an engraving from *Harper's Magazine*, 1869. This carving depicts a roller gin, which preceded Eli Whitney's invention.

Cotton is not hard to grow. It has been said that if you can grow good tomatoes you can grow cotton, and that explains why cotton is raised over a large part of the earth's surface. It has been a cash crop in the United States since the end of the 18th century. Cotton helped usher in the industrial revolution that moved society to commercially produced cloth, and yet it is prized by handweavers today. Let's take a stroll through the pages of history and see what cotton has wrought.

Before mechanization, cotton required a lot of handwork to make cloth. The first problem was in separating the cotton fiber from the seed, and then there was the challenge of mass-producing quality cotton threads and yarns. For a long time, European and British mills bought their fine cotton yarns from the Far East, primarily India, with the Dutch and British brokers charging whatever the traffic would bear. Naturally, the mills looked about for profitable solutions. Since the European mills had much experience with wool, silk, and other fibers, why not have them spin cotton and weave cotton textiles?

Well, it turned out the European mills could weave passable union cloth, but couldn't quite get the hang of finer stuff. Their equipment couldn't duplicate the skill and experience of an accomplished gathering of handspinners and weavers. No low-cost cotton-specific machines were available, unless we include the charkha or even the tahkli (a support spindle), neither of which is possible to operate with unskilled labor. The European mills were unable to spin the yarns needed for calico, poplin, cambric, and other fine fabrics. So they had to buy the yarns they needed from the very folks they were trying to compete against. Demand for fine cottons was intense, and it was the one set of fabrics where the British lacked the expertise required to meet customer demand, let alone dominate the trade.

Enter the genius /inventor/visionary businessperson of the industrial revolution. His motivation was profit. His answer to the problem was to lay hands on some nifty, easy-to-run machines. And since there were none available, he invented what he needed.

There is a saying attributed to Ruth Stafford Peale: "Find a need, then fill it," and that is exactly what happened. According to several authorities, the industrial revolution started circa 1760 and reached its peak about the time of the American Civil War, and cotton was at the heart of it. Between 1760 and 1860, over thirty major machines were invented, modified, or otherwise adapted to handle raw cotton fiber. This was no turnkey operation, as any of you experienced with cotton spinning can attest. Cotton does not act like wool, flax, hemp, or silk—fibers familiar to the Europeans—and it took a lot of experimenting to get cotton to spin at all. For example, the relative humidity had to be just so or the yarn would be unsuited for fine weaving.

Eventually, the Europeans improved at cotton spinning, only to face a new problem: They needed more cotton

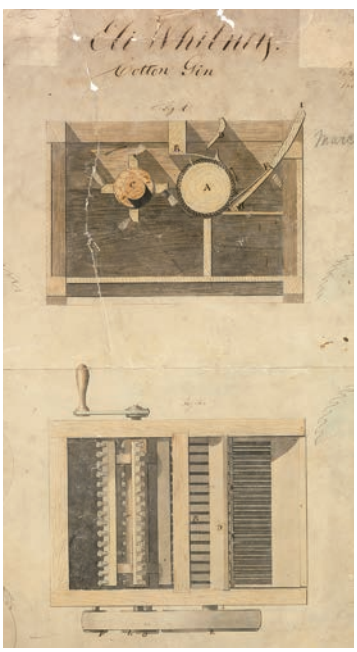
fiber, which was not forthcoming. What to do? By 1796, enter two Americans, the businessman Eli Whitney and the engineer Hodgen Holmes, who improved on Whitney's design. Their contribution to the problem was the invention of a practical, cost-effective, high-capacity machine that separated cotton "lint" (fiber) from the seeds—the cotton "gin." (The word comes from British and American slang, a contraction of the word engine.)

There are two main types of gin: the sawtooth gin and the roller gin. The machines do basically the same thing: separate the cotton fiber from the seeds. But the sawtooth gin gives the incoming seeds a sort of "butch" haircut; the roller gin actually squeezes the lint from the seed by means of a pinching/rolling action, in the same fashion as the ancient churga (roller gin) of the East Indies. Roller gins work best with slick-seeded cottons such as the legendary Sea Island strain, while the sawtooth or "saw gins" work best with tight-seeded cottons such as the Upland cultivar.

The saw gin was (and is) especially suited to the needs and practices of the American cotton grower. The growing cycle of slick-seeded Sea Island cotton matches the growing cycle of the boll weevil, making it a risky business for American growers. Tight-seeded Upland cotton, on the other hand, was productive and adaptable to American growing conditions, and it quickly became the leading American cotton crop, with Great Britain as the main consumer. Now there was plenty of fiber, plenty of yarn, and plenty of market for the fast-growing British textile trade. The cotton gin broke the bottleneck blocking cotton production and, almost overnight, cotton went from an ornamental plant and a novelty to a lucrative cash crop. Sadly, it also encouraged the growth of the plantation system based on slave labor.

A standard bale of cotton weighs 500 pounds. In 1760, about 3,100 bales were shipped from American ports, most of it Sea Island cotton. In 1860, America shipped 3,837,402 bales, 94 percent of which was Uplands cotton. In 1960, the United States grew about 60 percent of the world's cotton supply, about 15,000,000 bales. The Industrial Revolution was essentially an Anglo/American event, and it culminated for Great Britain around 1860. In the United States, it reached its peak about thirty years later, decades after the Civil War and emancipation had changed the economics of cotton production.

The turbulent history of cotton is woven through the history of modern civilization and, from our blue jeans to the cones of yarn on our studio shelves, it is still a staple of our lives. According to the National Cotton Council of America, here's what you can make with 500 pounds of cotton: 215 pairs of blue jeans; 249 bed sheets; 409 men's sport shirts; 690 bath towels; 765 men's dress shirts; 1,217 men's T-shirts; 1,256 pillowcases; 2,104 pairs of boxer shorts; 2,419 pairs of men's briefs; 3,085 diapers; 4,321 mid-calf socks; 6,436 woman's knitted briefs; and 21,960 handkerchiefs. The Cotton Council hasn't yet commented on the number of handwoven cotton towels that can be made from a 500-pound bale, but I think the question is worthy of exploration and offers a fine excuse to add to your cotton stash. So, weavers, on your marks! Get warped! Go!



Left: Eli Whitney's patent for the cotton gin, March 14, 1794. Records of the Patent and Trademark Office; Record Group 241, National Archives. **Right:** A 19th-century cotton gin on display at the Eli Whitney Museum in Hamden, Connecticut.

PHOTO BY TOM MURPHY

A Life in Bloom

BY SALLY FOX

Above: Sally with bales of her favorite fiber. PHOTO BY PAIGE GREEN

"Education, if it means anything, should not take people away from land, but instill in them even more respect for it, because educated people are in a position to understand what is being lost. The future of the planet concerns all of us, and we should do what we can to protect it."

—Wangari Maathai

Like so many of us devoted to textiles, an early fascination with fibers compelled me to learn to spin, knit, and weave. As a 17-year-old, my big plan was to go into business spinning dog hair for a living. On Saturdays, I sat in the window of a dog grooming shop spinning up yarn from people's cherished pets. But while I was in high school, I met a phenomenal woman, Dr. Elizabeth Wangari, the second woman from Kenya to get her PhD from a university in the United States. (The first was Wangari Maathai, founder of the Green Belt movement in Kenya.) Dr. Wangari inspired me to go into entomology and plant pathology so I could help find ways to control the world's pests without petrochemicals.

While in college at Cal Poly, San Luis Obispo, I partially supported myself by teaching people how to handspin. One of my students was an older woman whose daughter had been a high school textile instructor until she sustained brain damage and was confined to a nursing facility. Her mother said she had not consistently worn gloves when working with the chemical dyes used in her courses, and the toxins had accumulated in her brain. I looked into the companies that produce the chemical dyestuffs, and they were the same ones that produced pesticides. After hearing my student's story, I decided to stay away from dyes and simply play with natural colors of natural fibers in my textile projects.

I had been fascinated with the natural-colored fibers for a while. The San Francisco Zoo had let me come in and collect the down of camels and musk oxen and other animals. Among plant fibers, I knew only the white cotton that I pulled out of medicine bottles to spin and the lovely golden to silver tones of flax. But at the Southern California Handweavers Conference in Santa Barbara in 1978, I saw for the first time a textile that had been produced using naturally colored cottons from Central America. My mind was blown! I wanted those colors!

I graduated from Cal Poly, went into the Peace Corps, then went to graduate

"Coyote" brown cotton, the first variety Sally developed. PHOTO BY SALLY FOX

school, aiming to someday help improve agriculture in West Africa. When I graduated, there was a depression in agriculture jobs and the only job that I could find was assisting an independent breeder working on nematode-resistant cotton in Davis, California. One day at work, I opened a drawer in the greenhouse and discovered a paper bag filled with the most glorious carmel- and chocolate-colored cotton. What an inspiring moment! There it was, cotton that had color of its own. The fiber surrounding these seeds was short and coarse, but nothing some classical breeding could not improve. I asked my boss why we didn't improve the fiber, but he laughed and said there was no market for colored cotton, and if I thought otherwise, I was welcome to try to make a market for it on my own time.

Soon I was pouring the salary from my day job and all my free time into breeding efforts. I first improved the fiber qualities of colored cottons by cross-pollinating the longest darkest brown cottons with the longest, strongest white commercial cottons, then selecting back individuals that had longer fiber with a nice color. But in 1985, the first green-fibered cotton popped out, the grandchildren of a cross between two brown cotton lines. A new color! Wow! How many other new colors might pop out? That year, I formed my company, Vreseis Limited, to put my cotton into the hands of talented fiber people, many of whom helped me learn how the color would develop through processing. By 1989, I was able to fund the cotton breeding and myself with the sale of the cotton itself. My first commercial customer, Yamada-bo in Japan, allowed me to fund the expensive breeding program without my salaried job.

In the early 1990s, the market for colored cotton bloomed briefly, with demand even from big-name manufacturers and retailers like Levi Strauss, L.L. Bean, and Fieldcrest Cannon. But by the mid-1990s, mills in the United States, Europe, and Japan, who had to pay to clean up their dye wastes, were being put out of business by mills in countries where dye waste disposal consisted of opening a valve and letting the toxic waste flow out into a watershed. Mills in China, India, Pakistan, and Indonesia took over the global business, and most retailers switched to the cheaper sources, abandoning the mills that had purchased millions of dollars in equipment to clean up dye waste, many of whom had also begun using my cotton. I watched, heartbroken, as companies who had been good stewards of our environment went out of business, one after the other. My breeding program took a serious blow. Before, I could plant many acres of test plots and select from millions of plants expressing so much astonishing

Left: 18/2 yarn made from Sally's natural brown cotton. PHOTO BY SALLY FOX

diversity that university researchers would leave aglow and ready to fund lab testing of fiber, yarn, and fabric. Now I was lucky simply to hold onto the farm and the seeds, and this setback came just as I had begun breeding a fire-resistant cotton, a new color (the ochre that I sell to handspinners) was near commercialization, and I had achieved a big breakthrough in length of dark brown fiber and strength in green cottons.

By the early 2000s, only the Japanese mill that took over from Yamado-bo was still buying my cotton. I I had to put my breeding program into hibernation and concentrate on keeping the planting seed viable for the varieties that I had developed over the decades and keeping yarn in stock for my talented artisan customers. With the help of the university research mills, I was able to carry on but at higher prices.

But now it is not just me on this journey. Now there are hundreds of people wishing me well and helping me along. Last year, while trying to just get a small crop in, I ran out of both funds and energy. In an inspired moment, I reached out for help through an Indiegogo campaign. Many people stepped up and helped me out. I raised just enough to get my farm a bit more operational, but it was a monumental start, and it assured me that I am still on the right path. Last year on my farm, I produced maybe 10 bales of cotton. (It has yet to be ginned on my little motorized replica of an original Eli Whitney gin stand.) With the drought this year, I did not plant cotton at all, but I hope next year to have a proper breeding program up and running again. Time will tell if I have the water and the funds.

So here I am, 33 years later, still trying to make a market for the cotton that so many of us have come to love. The handspinning and handweaving community actually commercialized a new fiber. I got a lot of attention as the spokesperson, entrepreneur, and lead scientist, but the community actually brought this long-forgotten fiber into commercial use. Whether you bought a cone of yarn from me back in 1989 or bought cotton roving from Irene at Cotton Clouds or tried spinning some naturally colored cotton that your neighbor grew in her garden, you are part of this fiber renaissance. We have all been called to it in different ways. Let's see where the next 20 years take us.

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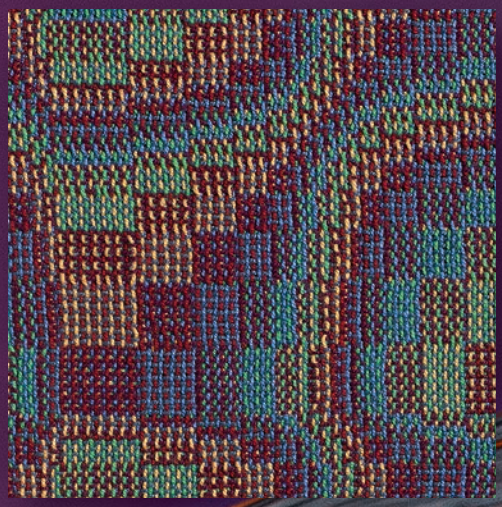


Iridescent Echoes Table Mats

MARIAN STUBENITSKY

During the years before I actually wrote my book *Weaving with Echo and Iris*, I did a lot of research and sampling on echo weave. In my experiments, I tried weaving more "echoes." By serendipity I discovered that an 8-shaft echo weave threading with four parallel lines that was woven using a 3/1/1/3 tie-up produced both woven iridescence and sections of pocket weave. By changing the treadling order, I could make a polychrome, block doubleweave, with pocket weave in one block and integrated doubleweave in the other.

The same threading can also weave a structure similar to turned taqueté by weaving the twill tie-up as pattern picks, alternated with two ground picks acting as a sort of tabby. (Because of the way echo weave is threaded, true plain weave cannot be woven.)

Here I present two table mats in two structures with four parallel lines in the threading. (The draft for the doubleweave version is presented here, and the draft for the turned taqueté variation can be found at weavingtoday.com.) Both are woven on the same threading and tie-up. The warp is long enough to weave two table squares. You can thread one warp and weave both structures, or weave two of the same structure. And if you are interested in learning to design echo weave patterns, the resources at right can start you on your own experiments.

RESOURCES

Elkins, Barbara. "Peacock Scarf in Networked Echo Weave." *Handwoven*, September/October 2007, pp. 64–67.

Inouye, Bonnie. "Two Patterns for Two Scarves on One Warp." *Handwoven*, January/February 2008, pp. 64–67.

Schlein, Alice. "Echo Weave: Something Old and Something New." *Weaver's*, Issue 32, Summer 1996, pp. 18–22.

Stubenitsky, Marian. *Weaving with Echo and Iris*. (Margreet Ward, translator.) Uden, Netherlands: Drukwerk der Kinderen, 2015. (Available from the Lone Star Loom Room.)

1 Wind 812 warp threads 3 yd long, following the color sequence in the warp color order, Figure 1. With the complicated threading of echo weave, it is probably easiest to warp back to front using two crosses and a raddle. Hold one end of each of the 4 colors in your hand, keeping a finger between each one to

STRUCTURE

Polychrome doubleweave on an echo weave threading.

EQUIPMENT

8-shaft loom, 33" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: organic cotton Ne 8/2 (3,200 yd/lb; Venne Colcoton-Unikat), Jaffa 5-2002 (orange), Burgundy 5-3039, Java 5-4058 (blue), and Green 5-5002, 609 yd each.
Weft: organic cotton Ne 8/2, Steel Blue 5-4003 and Deep Plum 5-4077, 848 yd each.

WARP LENGTH

812 ends 3 yd long (allows 5" for take-up, 35" for loom waste).

SETTS

Warp: 25 epi (2–3/dent in a 10-dent reed).
Weft: 25 ppi.

DIMENSIONS

Width in the reed: 32½".
Woven length (measured under tension on the loom): 68" (34" each square).
Finished size after washing: 2 hemmed squares 26" × 28½".

prevent twisting, and take them through both crosses as a group. Spread the warps in the raddle with 3 groups of 4 threads in each ½" raddle section, centering for a width of 34". (The last section will contain only 2 groups.) Beam the warp. Place the threading cross into lease sticks suspended behind the heddles, and thread following the draft in Figure 2. Sley 2–3 per dent in a 10-dent reed for a total of 25 ends per inch, centering for a weaving width of 32½". Do not use floating selvedges.

2 Spread the warp with scrap yarn, using treadles 9 and 10 (echo weave threadings cannot produce true plain weave). Wind a bobbin with each of the weft colors.

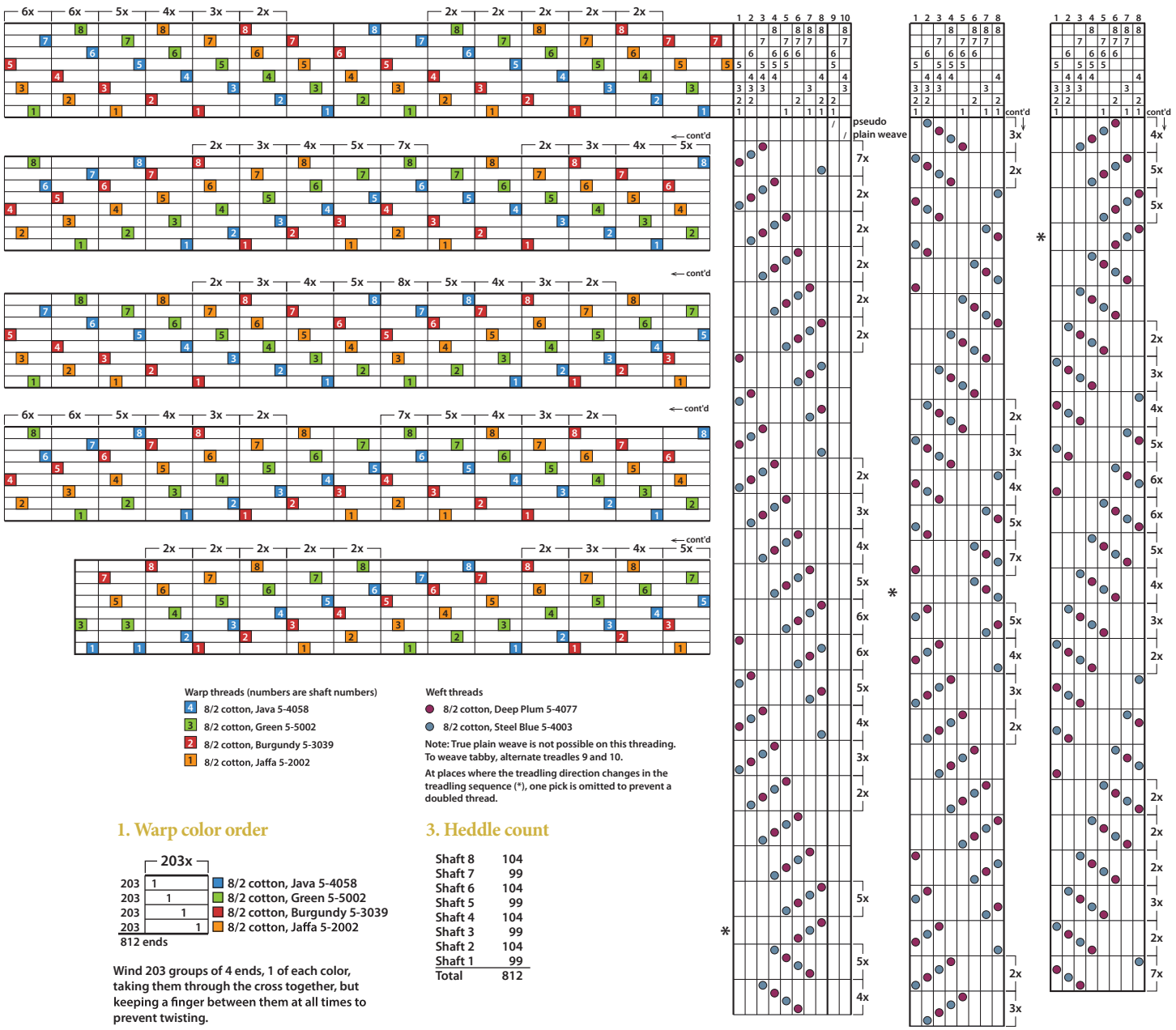
3 Weave the first table square following the treadling and alternating the two weft colors as indicated in Figure 2. Note that where the treadling sequence reverses direction, the treadling group contains only 3 picks to avoid a doubled pick. Weave 2 picks of scrap yarn using treadles 9 and 10 to separate the first square from the next. Either weave a second mat using the doubleweave treadling, or use the turned taqueté treadling found at weavingtoday.com.

4 Remove fabric from the loom. Machine zigzag or serge the raw edges and on both sides of the scrap yarn between squares. Cut the squares apart between the scrap yarn. To make the hems, turn ⅜" of the cut edges to the wrong side and press. Turn again ½", enclosing the raw edges. Press and handstitch the hem.

5 Handwash using mild soap. Hang to dry. Press smooth using cotton setting on the iron.

On the web Go to weavingtoday.com to download a larger version of the draft.

2. Draft



Warp threads (numbers are shaft numbers)
- 4 8/2 cotton, Java 5-4058
- 3 8/2 cotton, Green 5-5002
- 2 8/2 cotton, Burgundy 5-3039
- 1 8/2 cotton, Jaffa 5-2002

Weft threads
- 8/2 cotton, Deep Plum 5-4077
- 8/2 cotton, Steel Blue 5-4003

Note: True plain weave is not possible on this threading. To weave tabby, alternate treadles 9 and 10.

At places where the treadling direction changes in the treadling sequence (*), one pick is omitted to prevent a doubled thread.

1. Warp color order

	203x	
203	1	8/2 cotton, Java 5-4058
203	1	8/2 cotton, Green 5-5002
203	1	8/2 cotton, Burgundy 5-3039
203	1	8/2 cotton, Jaffa 5-2002

812 ends

Wind 203 groups of 4 ends, 1 of each color, taking them through the cross together, but keeping a finger between them at all times to prevent twisting.

3. Heddle count

Shaft 8	104
Shaft 7	99
Shaft 6	104
Shaft 5	99
Shaft 4	104
Shaft 3	99
Shaft 2	104
Shaft 1	99
Total	812

Bright and Handy Inkle Bags

TRUDY SONIA

I don't carry a purse. A wallet tucked into one pocket and keys into another had always been enough for me—until I got a smartphone and found I had no easy way to carry it. Yards of inkle weaving around the house gave me the idea of sewing the inkle bands together to create a phone pouch. I wanted an extra pocket in the pouch to carry a credit card or a little cash, and I discovered that folding the long strip of sewn-together inkle bands formed a pocket at one end. I wanted to carry the pouch cross-body, so I made a long kumihimo braid for a strap and the pouch closure and bought the most fun button I could find. Since the prototype, I've made dozens of these pouches, which are very popular with friends and family.

The phone pouch will fit smartphones up to 3 by 5 inches. Several months ago, my friend Libbie asked if I could make a bag for a small tablet using the same technique. The tablet bag pictured will fit mini-tablet devices about 6 by 8 inches. You can find weaving instructions for the tablet bag and assembly instructions for both bags at weavingtoday.com. Some electronic devices are taller or thicker, so make sure you adjust your measurements accordingly, especially in the sewing phase.

RESOURCES

Dixon, Anne. *The Weaver's Inkle Pattern Directory.* Loveland, Colorado: Interweave, 2012.

Bress, Helene. *Inkle Weaving.* Rockville, Maryland: Flower Valley Press, 1990.

1 For the body of the pouch, wind a warp of 193 ends 47" long onto an inkle loom, following the color order and threading in Figure 1. Note that warp capacity varies, depending on the inkle loom used. Warp lengths and yardage amounts given are for the minimum length required.

2 Wind a belt shuttle with 5-Blue, and weave at least 34" in warp-faced plain weave. Keep your tension even and maintain a consistent weaving width of 3¼". Beat firmly to achieve 10 ppi.

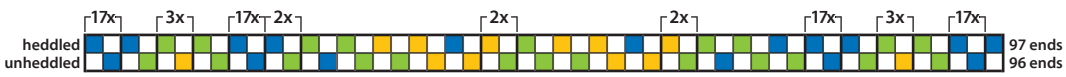
3 For the strap and closure, warp 29 ends 100" long onto an inkle loom, following the color order and threading in Figure 2.

4 Wind a belt shuttle with 5-Blue. Weave at least 87" in warp-faced plain weave. Keep your tension even and maintain a consistent weaving width of ⅝". Beat firmly for 16 ppi.

5 To finish the bands, cut them from the loom as you finish weaving, trim off the fringe, and zigzag the raw edges to prevent raveling. Machine wash and dry, then press. (The bands will take up significantly in length, but not width, after they are washed.)

6 Assemble the bag according to the sewing instructions available online at weavingtoday.com.

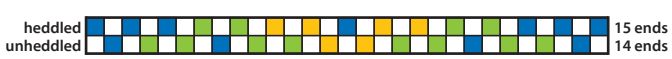
1. Inkle draft for phone body



5-Blue:	146 ends
5-Green Yellow:	29 ends
10-Yellow Red:	18 ends
	193 ends total

Note: Read inkle drafts from left to right, as they are threaded. Wind one warp at least 45" long and weave at least 33".

2. Inkle draft for strap



5-Blue:	11 ends
5-Green Yellow:	12 ends
10-Yellow Red:	6 ends
	29 ends total

Read inkle drafts from left to right, as they are threaded. Wind a warp 100" long and weave at least 87".

On the web

Go to weavingtoday.com to download assembly instructions for the phone pouch and instructions to make the tablet bag.

SMARTPHONE POUCH

STRUCTURE

Warp-faced plain weave.

EQUIPMENT

Inkle loom, 5" weaving width; 97 heddles for body; 15 heddles for strap/closure; belt shuttle.

YARNS

Warp: 5/2 mercerized pearl cotton (2,100 yd/lb; Lunatic Fringe), 5-Blue, 222 yd; 5-Green Yellow, 74 yd; 10-Yellow Red, 42 yd.
Weft: 5/2 mercerized pearl cotton, 5-Blue, 60 yd.

OTHER SUPPLIES

Matching sewing thread; single-fold bias tape; zigzag sewing machine; handsewing needles; 2"–2½" decorative button.

WARP LENGTH

For body, 193 ends 47" long; for strap and closure, 29 ends 100" long. (Each warp allows 13" for take-up and loom waste.)

SETT

Weft: 10 ppi for body; 16 ppi for strap.

DIMENSIONS

Weaving width: 3¼" for body; ⅝" for strap and closure. **Woven length (measured under tension on the loom):** 34" for body; 87" for strap and closure.
Finished size after washing: pouch body fabric, 3¼" × 30"; strap and closure, ⅝" × 75".

Belle Creole Bed Runner

SUSAN E. HORTON

As much as I admire people with the fortitude to weave overshot coverlets, I am fairly confident that I will never be one of them. I have neither the desire nor the occasion to weave on a 90-inch loom to avoid the lengthwise seams characteristic of coverlets. And try as I might, my beat from one day, one session, or even one moment to the next is never quite the same, so if I were to weave panels, my seams probably wouldn't match.

Instead of a coverlet, I decided to accessorize with a handwoven bed runner. Mary Meigs Atwater's *Recipe Book* has many coverlet patterns to choose from, and I chose one called "La Belle Creole" which is labeled "Ancient French" but has a modern feel with its straight lines and clean look. The runner is designed for a colorful bedroom with a coral bedspread and a large quilt behind the bed based on one of Matisse's cutouts. Through sampling, I found a color combination that worked with both. I used 8/2 unmercerized cotton in the warp and tabby for its matte appearance and 5/2 pearl cotton as a shiny contrast.

I did a little research on 8-shaft overshot and was surprised to see the very same draft in Carol Strickler's 8-shaft pattern book. According to her book, this type of 8-shaft overshot is considered to be "tied overshot." It uses two tie-down shafts, (1 and 2 in this draft) and requires one pattern shaft for each block, allowing six blocks in an 8-shaft draft. In this draft, tabby is woven on shafts 1 and 2 against 3-8, not the usual 1,3,5,7 against 2,4,6,8. During sampling, I experimented a bit with the tie-up, but ultimately chose Mary Meigs Atwater's original tie-up, which creates two sides that are distinctly different: One side shows much more of the pattern color than the other.

RESOURCES

Atwater, Mary Meigs. *Recipe Book*. Salt Lake City, Utah: Wheelwright Press, 1969; reissue of 1957 edition, p. 10.

Strickler, Carol. *A Weaver's Book of 8-Shaft Patterns*. Loveland, Colorado: Interweave, 1991, pp. 162–163.

STRUCTURE

Tied overshot.

EQUIPMENT

8-shaft loom, 26" weaving width; 10-dent reed; 2 shuttles; 2 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb; UKI), Beauty Rose #24, 1,134 yd; Antique Gold #35, 652 yd.
Weft: 8/2 unmercerized cotton, Light Orange #44, 808 yd; 5/2 mercerized pearl cotton (2,100 yd/lb; UKI), Tangerine #11, 806 yd.

WARP LENGTH

510 ends 3½ yd long (allows 4" for take-up, 39" for loom waste; loom waste includes fringe).

SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 22 ppi (11 ppi tabby/11 ppi pattern).

DIMENSIONS

Width in the reed: 25⁶⁄₁₀".
Woven length (measured under tension on the loom): 82½".
Finished size after washing: 23" × 70" plus 7" fringe at each end.

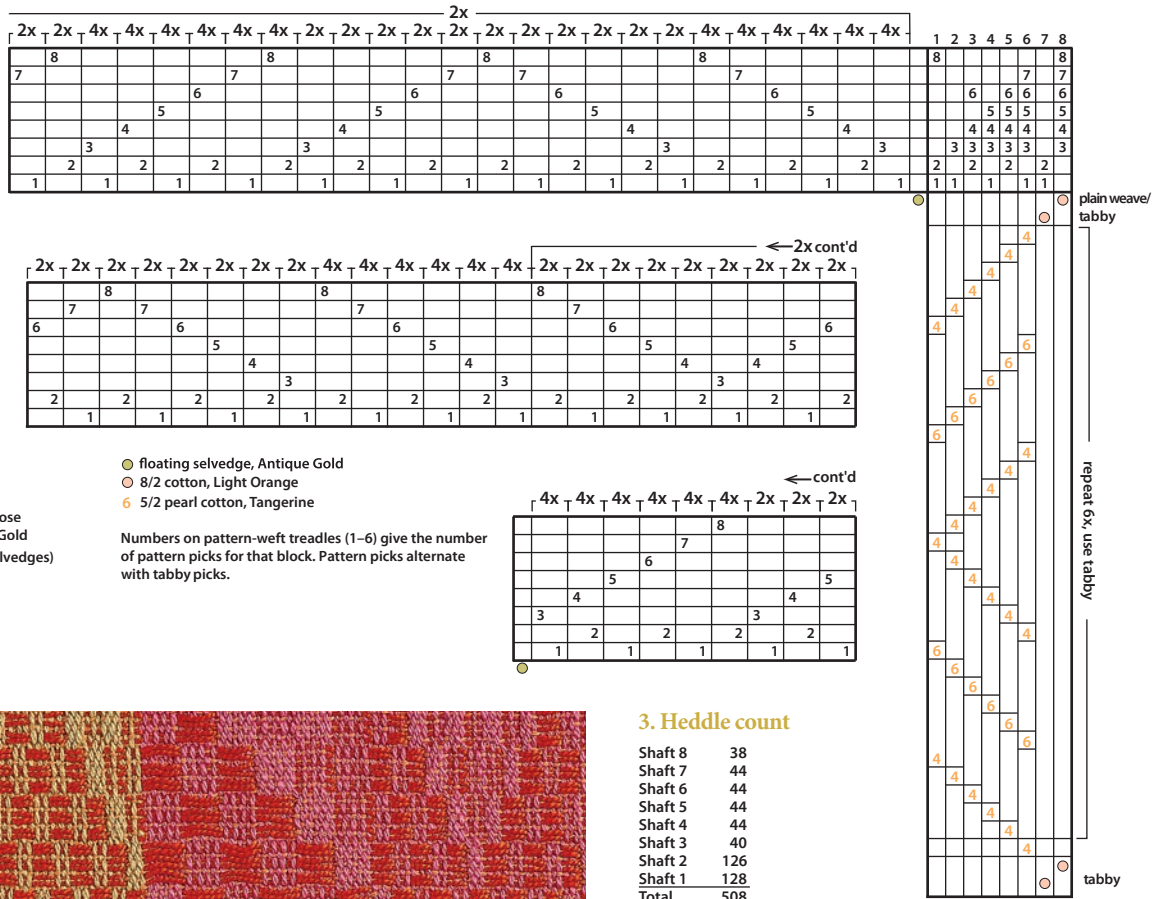
1 Wind 508 warp threads 3½ yd long, using the color sequence indicated in the warp color order, Figure 1. (If you would like to shorten or lengthen your design, note that the pattern repeat requires 15" of warp length per repeat.) Measure 2 threads of Antique Gold for floating selvedges and set aside. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 2 per dent in a 10-dent reed, centering for a weaving width of 25⁴⁄₁₀". Sley the floating selvedges through the reed on either side of the warp and weight them over the back beam.

2 Wind a bobbin of Light Orange 8/2 unmercerized cotton and another of Tangerine 5/2 pearl cotton.

3 Leaving 10" of unwoven warp for fringe, put in a scrap yarn header using the plain-weave treadles. Begin the body of the runner by weaving 2 picks of plain weave in Light Orange. Then follow the treadling plan in Figure 2, alternating between picks of tabby in Light Orange and pattern in Tangerine. If desired, use a temple to help with draw-in. A trick I use to avoid making treadling errors is to put the 2 plain weave treadles on either side of the 6 pattern trea-


MILO

2. Draft



1. Warp color order

324		324		Beauty Rose
184	92		92	Antique Gold

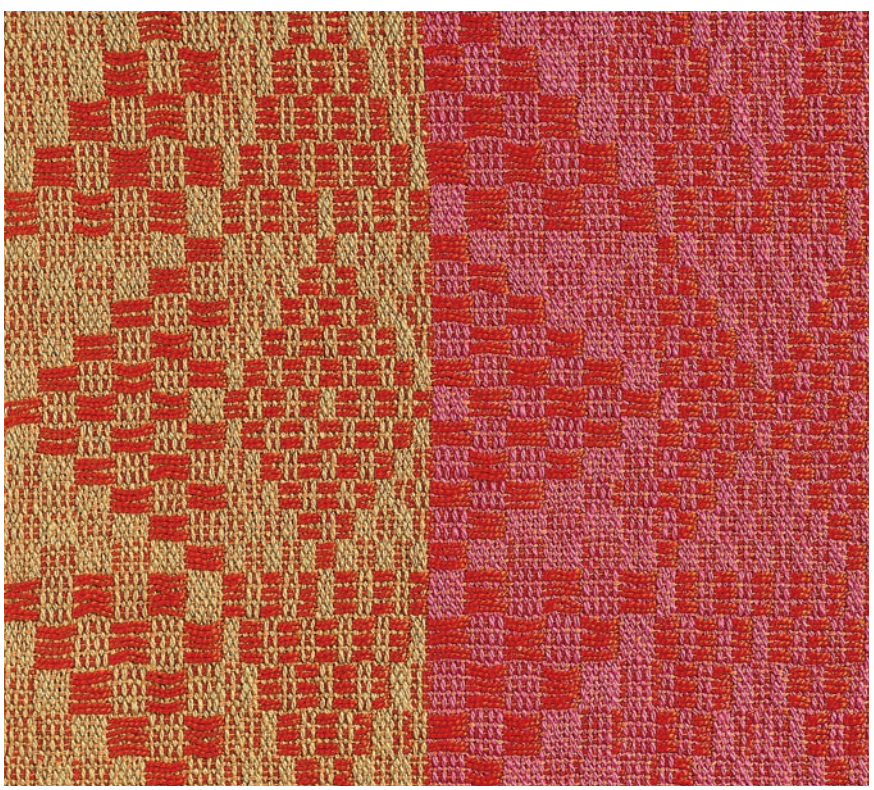
508 ends (not including floating selvedges)

floating selvedge, Antique Gold
8/2 cotton, Light Orange
6 5/2 pearl cotton, Tangerine

Numbers on pattern-weft treadles (1–6) give the number of pattern picks for that block. Pattern picks alternate with tabby picks.

3. Heddle count

Shaft 8	38
Shaft 7	44
Shaft 6	44
Shaft 5	44
Shaft 4	44
Shaft 3	40
Shaft 2	126
Shaft 1	128
Total	508



dles. When I depress the left plain-weave treadle, the tabby shuttle enters the shed on the left, and vice versa for the right side.

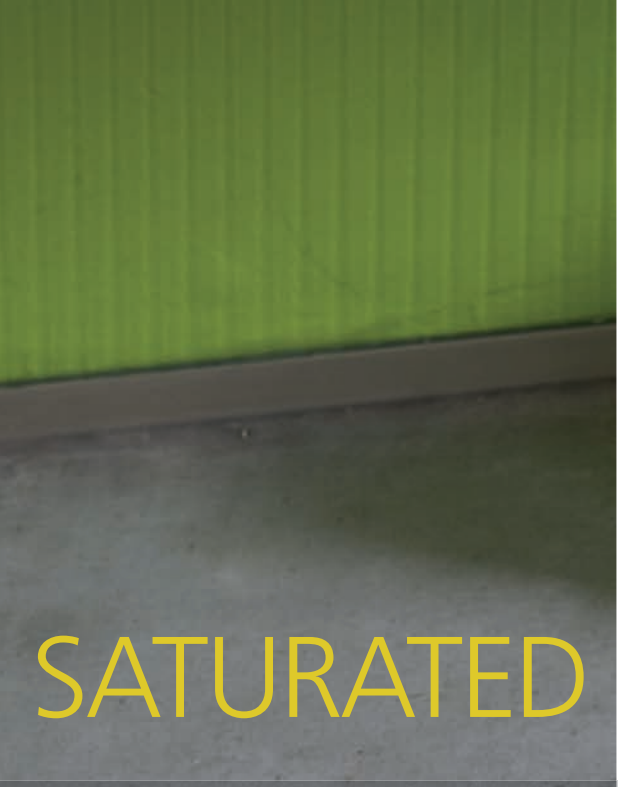
4 When you have finished the pattern treadling, weave 2 picks of plain weave in Light Orange. Weave in a scrap yarn header, then remove the runner from the loom, leaving 10" of warp for fringe.

5 Tie loose knots approximately every ½" along each end to secure. Handwash in hot water, blot dry in a heavy towel, and hang to dry.

6 Undo the knots and cut the fringe to 9½" from the end of the runner.

7 For supplemental fringe, cut 102 threads of Light Orange and 102 of Tangerine, 19" long. Clipping and removing sections of the scrap header as you work, holding the ends together, take a pair of 1 Light Orange and 1 Tangerine threads and fold them in half. Position the middle point across the fell line between the first two groups of 5 warp threads. Add each half to the 5-thread groups on one side, and tie an overhand knot against the cloth. You will now have 7 threads in each group. Twist both groups of 7 threads tightly in the same direction, let go to create a twisted fringe, then tie an overhand knot in the end. Once all of the fringe on each end is complete, trim and adjust.

8 Press with a hot iron.



SATURATED

Luxuriant colors bring warmth to everyday fabrics.

Pure Delight Towels

DEANNA DEEDS

ONE OF THE GREAT JOYS OF HANDWEAVING IS THE "WHAT IF" MOMENT.

Do you find that you have those "what if" moments while weaving a project, so that you can't wait to finish what you're working on and try out your idea on the next? One of these moments happened as I was weaving linen towels from a 1983 *Weaver's Journal* article. The pattern took Atwater-Bronson lace and turned it to create a decorative windowpane check. In standard Atwater-Bronson lace, only weft floats appear on the right side of the cloth, with warp floats on the reverse. When it is turned, warp floats can appear on the face. The original towel had both warp and weft floats on both sides. When I was asked to design a towel in cottolin, it was the perfect opportunity to execute some of my "what if" ideas on this 4-shaft structure, so I did some sampling, varying the number of threading units in the design.

The weave was not too exciting on the loom, but when I put the first sample in the water to wet-finish it, the resulting cloth was pure delight. Who knew Atwater-Bronson lace could take on an almost three-dimensional effect? It seems the floats that "point" at the plain-weave areas pull the plain weave toward their side of the fabric. Since the other side of the fabric has floats in the opposite direction, the alternating plain-weave areas move toward the reverse side, forming a dimpled, waffle-like texture. The surrounding floats further emphasize the effect.

After sampling, I put the first of two cottolin warps on the loom and wove two towels using slightly different weft colors to emphasize the warp and weft floats. With my second warp (towels 3 and 4), I used more strongly contrasting colors in the warp and weft. All four resulting soft, textured towels are a pure delight to use.

RESOURCES

Barrett, Clotilde. "Weaving Towels as a Means of Learning the Basic Four-Shaft Weaves." *Weaver's Journal* Vol. VIII No. 2, Issue 30, Fall 1983, pp. 11–19.

1 Wind 504 warp threads 3 yd long using Medium Teal for towels 1 and 2, or Light Olive for towels 3 and 4. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 ends per dent in a 12-dent reed, centering for a weaving width of 21".

2 Wind a bobbin for each of the weft colors (Medium Blue, Light Blue, and Light Olive in towels 1 and 2; Sun Yellow, Light Blue, and Medium Teal in towels 3 and 4).

3 Begin by weaving 2¼" of plain weave in one of the main weft colors for the hem. Weave in 1 pick of scrap yarn for making a hemstitched hem. Continuing with the same main color, weave 1 repeat of the lace pattern. For the contrasting border, weave picks of each color according to the weft stripe color order in Figure 2. Repeat the lace sequence using the main color weft

STRUCTURE

Atwater-Bronson lace and turned Atwater-Bronson lace.

EQUIPMENT

4-shaft loom, 21" weaving width; 12-dent reed; 2 shuttles; 3 bobbins.

YARNS

Colorway 1 (towels 1 and 2):
Warp: 22/2 cottolin (3,200 yd/lb; Bockens Nialin, Yarn Barn of Kansas), Med Teal #2060, 1,512 yd.
Weft: 22/2 cottolin, towel 1 main color: Med Blue #2028, 498 yd; towel 2 main color: Lt Blue #2027, 498 yd; Lt Olive #2042, 20 yd (contrast stripe for both towels).
Colorway 2 (towels 3 and 4):
Warp: 22/2 cottolin (3,200 yd/lb; Bockens Nialin), Lt Olive #2042, 1,512 yd.
Weft: 22/2 cottolin, towel 3 main color: Sun Yellow #2008, 498 yd; towel 4 main color: Lt Blue #2027, 498 yd; Med Teal #2060, 20 yd (contrast stripe for both towels).

WARP LENGTH

504 ends 3 yd long (allows 4" for take-up, 28" for loom waste).

SETTS

Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 21 ppi.

DIMENSIONS

Width in the reed: 21".
Woven length (measured under tension on the loom): 76".
Finished size after washing: 2 hemmed towels 18" × 30".

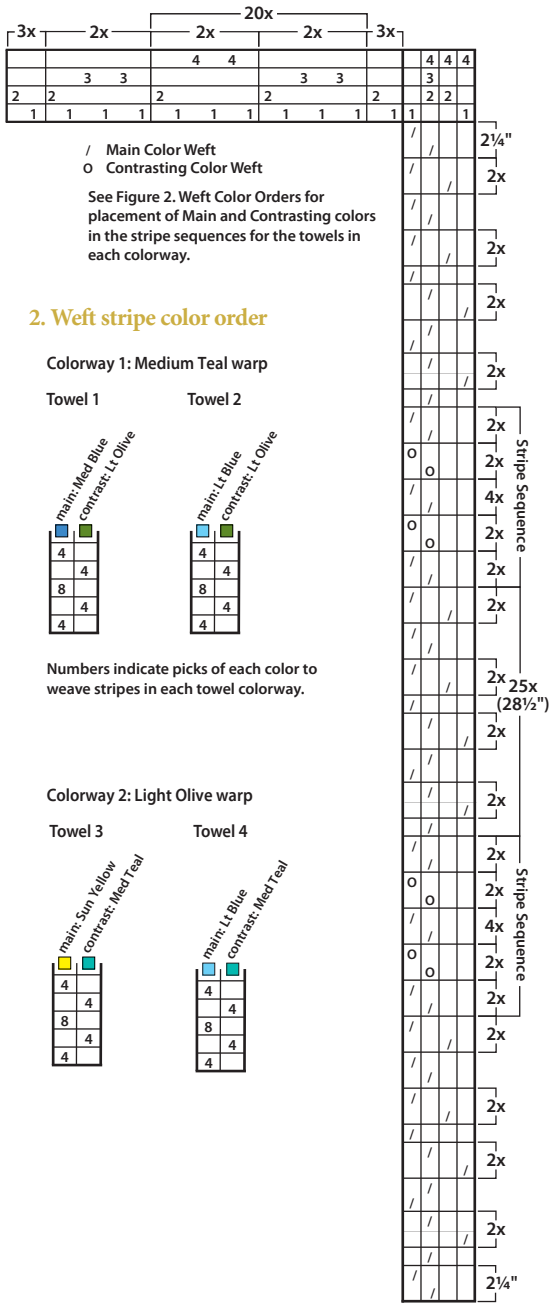
until the fabric is 33" long. Weave the second border, lace block, and hem sequence following the draft in Figure 1.

4 Weave in 1 pick of scrap yarn as a divider. Repeat for the second towel using the other main weft color for the chosen colorway and the stripe color order in Figure 2.

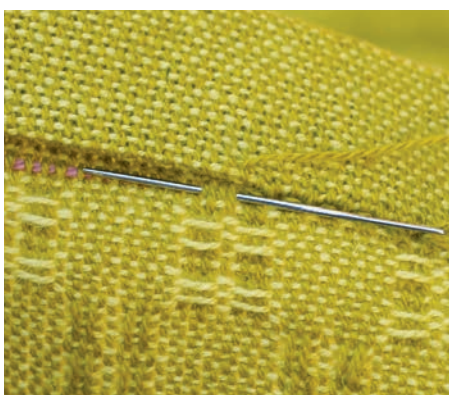
5 Remove the fabric from the loom. Machine zigzag the raw edges and on each side of the scrap yarn divider. Press under ¼" at each end, then press under again about 1", bringing the first fold to meet the scrap yarn pick. Hemstitch following the photographs below, removing the scrap yarn as you work.

6 Wash in hot, soapy water, agitating and then soaking for 20 minutes. Rinse, drain, and roll in a towel until no longer dripping. Hang to dry.

1. Draft



2. Weft stripe color order



Step 1: Insert needle under 4 warps, then draw thread through. PHOTOS BY DEANNA DEEDS

Step 2: Insert needle around the same 4 warps.

Step 2, continued: Insert needle into hem fold, then draw thread through.

Ragtime Remix

CAROL REINHOLD

During my 25 years of weaving exploration, the thing that has fascinated me the most is how to avoid harsh lines by blending stripes when changing from one color or pattern to another. Blending was simple when I was weaving rugs with five strands of wool. I could drop a strand of one color and add another to make beautiful, subtle transitions of color. The ultimate compliment was when someone compared my rugs to Mark Rothko's paintings.

For rag weaving, the blending procedure is only one step: weave a length with one print, then use half-widths of two fabrics as a transitional stripe. By twisting the narrow strip, you can choose the moment you want your next color to appear.

For one-sided fabrics, you can machine baste the two narrow strips together, to hide the white undersides, or you can resign yourself to a lot of finger-manipulating on each shot. For this project, I took the easy route by purchasing five different batik fabrics that are nearly identical on both sides.

The rug weaver in me likes to have the placemats symmetrical from end to end, so when I cut a fabric strip for the first section, I cut another one of equal length to be used at the other end. I repeat this for all the color stripes as well as the transitional stripes until I hit the midpoint. Once I hit that center stripe, weaving the rest is a downhill ride!

STRUCTURE

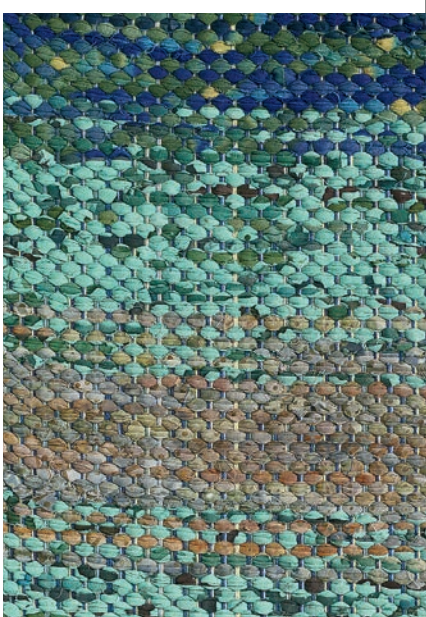
Basketweave.

EQUIPMENT

4-shaft loom, 14" weaving width; 10-dent reed; 1 ski shuttle, 1 bobbin.

YARNS

Warp: 8/4 carpet warp (1,600 yd/lb; Maysville),1 or more colors that coordinate with weft fabrics, 426 yd total.
Weft: 8/4 carpet warp (1,600 yd/lb; Maysville), 20 yd in a coordinating color for hems; 1¼" strips of 5 cotton batik fabrics, total of about 180 yd, about 5 yd of 42–44" wide fabric: fabrics A, B, C, and D, 33 yd each; fabric E, 44 yd.



1 Wind 142 warp threads 3 yd long. (These placemats use 6 colors that coordinate with the weft fabric strips, warped randomly.) Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 1 per dent in a 10-dent reed except for the 2 selvedge threads on each side, which are sleyed 2 per dent. Center for a weaving width of 14".

2 Cut the fabrics into 1¼" fabric strips. For the narrower weft used in the blending areas, cut the 1¼" fabric strips in half lengthwise to create ⅝" strips. (Schematics for preparing fabric strips are available at weavingtoday.com.)

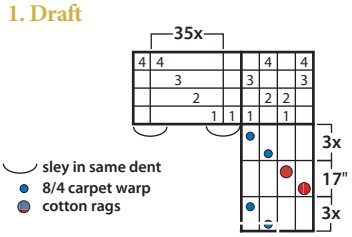
3 Wind a bobbin of cotton warp, and wind 5 yd of 1¼" strips of fabric A on a ski shuttle.

4 Weave 6 picks of plain weave in carpet warp, then continue, following the treadling in Figure 1 using fabric A. Next, wind 2 yd of the narrow strips of fabrics A and B, wrong sides held together, onto the ski shuttle. Weave at least 2 picks with the fabric A side facing up, then twisting the strip at the halfway point of each shot so that the fabric B side is up. Continue, following the weft yardage chart in Figure 2. If needed, adjust your color repeats so that you are weaving with fabric D at the midpoint of 8½". From the midpoint, transition back from through the colors using the reserved fabric strips created in Step 2. Adjust the last area of fabric A so that the rag portion of the placemat measures 17", and end with 6 picks of carpet warp in plain weave.

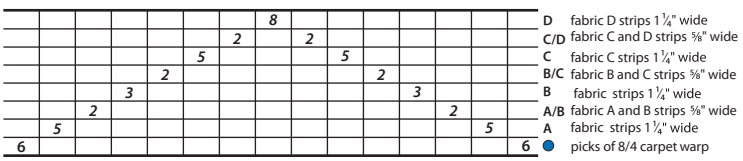
5 Insert a 3" spacer and repeat the process for the remaining mats, changing fabrics as desired. You may want to play with different color orders or repeat lengths for each mat.

6 Gently roll the placemats off the loom. Machine zigzag along plain weave on each end of each mat. Cut the placemats apart and trim the fringe to your desired length. Since the fabric has already been washed, the placemats are ready to use. They are machine washable, but Trudy recommends hanging or laying flat to dry.

1. Draft



2. Weft rag yard chart



Numbers in italics indicate yards of fabric strips used for each stripe.

Fabric E can be used as an additional stripe or can be substituted for fabrics A through D in any of the placemats.

(These yardages are approximate and will vary due to weight of fabric chosen and color placement decisions by the weaver.)

WARP LENGTH

142 ends 3 yd long (allows 4" for take-up, 24" for loom waste; loom waste includes fringe).

SETTS

Warp: 10 epi (1/dent in a 10-dent reed). **Weft:** 7½ ppi.

DIMENSIONS

Width in the reed: 14". **Woven length (measured under tension on the loom):** 80". **Finished size after washing:** 4 mats 12½" × 17" with 1½" fringe at each end.

On the web

Go to weavingtoday.com to download instructions for preparing the rag weft and additional weaving tips.

Summer and Winter with a Twist Polka-Dot Towels

LINDA ADAMSON

Polka dots have always reminded me of summer so when I needed a towel pattern for a summer and winter workshop, it seemed appropriate to come up with a draft for polka-dot towels. The "twist" occurred when a friend wondered if the tie-up could be changed to get a mix of both the light summer and dark winter sides on the same face of the cloth. The answer is yes: By tying up the pattern treadles where the blanks are in the original tie-up, the light and dark sides will trade places.

The towels use 10/2 mercerized cotton for the warp and tabby weft and 5/2 mercerized cotton for the pattern weft. Drafts are given here for the Duck, Peach, and Periwinkle towels; the Mineral and Deep Lavender towels are on weavingtoday.com.

In addition to towels, the polka dots would brighten items such as placemats and napkins. The pattern looks great with many different colors in the weft, and it is a good way to use up those little bits of yarn. Have fun weaving polka dots in all sorts of textiles!

1 Wind 413 warp threads of Natural 10/2 pearl cotton 5½ yd long. For ease in warping, wind a second ball of yarn and hold 2 ends together separated by your fingers to prevent twisting. Measure 2 floating selvedges and set them aside. Use your preferred method to warp the loom, centering for a weaving width of 21". Thread following the draft in Figure 1, making sure your heddles are distributed on the shafts as shown in Figure 2. Sley 2 per dent in a 10-dent reed for a total of 20 epi. Sley the floating selvedges in the 2 outermost dents and weight them over the back beam.

2 Wind a bobbin of each of the weft colors. Place the 10/2 pearl cotton in one shuttle and the first pattern weft you plan to use in a second. (If you are weaving one of the towels with a contrasting pattern weft, place it into a third shuttle.)

3 For each towel, begin by weaving 1½" of plain weave using the 10/2 cotton for a hem. Use the treadling sequence and weave plan in Figure 1 for each towel you weave. (Note that unless you are using a table loom or a floor loom with more than 10 treadles, you will need to re-tie the pattern treadles to weave picks marked with asterisks.) Be sure to "use tabby" (weave a pick of tabby weft before each pattern pick, alternating treadles 1 and 2). When you have woven to the end of the weave plan, end by weaving a hem of 1½" of plain weave using 10/2 pearl cotton. The woven length for the pattern areas (not including the hems) of the towels is approximately 28".

4 Weave 2 picks of plain weave using scrap yarn. Place the pattern weft color(s) for the next towel in their shuttles, and weave the next towel, using the appropriate weave plan and treadling sequences. Repeat for the remaining towels.

5 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn between towels. Cut the towels apart between the picks of scrap yarn.

6 Machine wash in warm water and machine dry on low until slightly damp. Steam-press each towel using the cotton setting on your iron. Fold the raw edges of the hems to the wrong side, and fold a second time, enclosing the raw edge and bringing the fold to meet the pattern area. Press, then stitch the hems by hand or machine.

STRUCTURE

Summer and winter.

EQUIPMENT

8-shaft loom, 21" weaving width; 10-dent reed; 3 shuttles.

YARNS

Warp: 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), Natural, 2,286 yd.
Pattern weft: 5/2 mercerized pearl cotton (2,100 yd/lb; UKI), Duck #60, Periwinkle #146, and Deep Lavender #93, 313 yd each for towels 1, 4, and 5.
Peach #115, 293 yd; Natural, 21 yd for towel 2.
Mineral #95, 250 yd; Poplin #36, 63 yd for towel 3.
Tabby and plain-weave weft: 10/2 mercerized pearl cotton (4,200 yd/lb; UKI), Natural, 2,750 yd.

WARP LENGTH

415 ends 5½ yd long (includes 2 floating selvedges; allows 8" for take-up, 30" for loom waste).

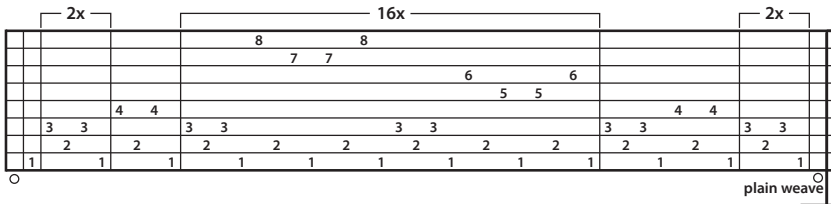
SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 34 combined ppi (17 pattern ppi/17 tabby ppi) in pattern areas; 20 ppi in plain weave areas.

DIMENSIONS

Width in the reed: 20⁹⁄₁₀".
Woven length (measured under tension on the loom): 160" (32" for each towel).
Finished size after washing: 5 hemmed guest towels, 16½" × 27".

1. Draft



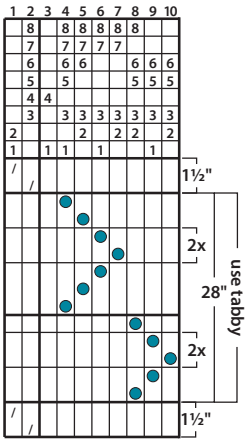
Use tabby: The treadlings show pattern picks only. Before every pattern pick, weave a pick of tabby weft, alternating treadles 1 and 2.

*** Re-tie treadle:** If you are working on a shaft loom with 10 treadles, you will need to re-tie one of the pattern treadles to the indicated tie-up to weave the pick. After weaving the pick, return the treadle to its original tie-up. (Note that the plain-weave/tabby treadles are never changed.)

○ floating selvedge
/ plain-weave and tabby weft (10/2 pearl cotton, Natural)
5/2 pearl cotton, Duck #60
5/2 pearl cotton, Peach #115
5/2 pearl cotton, Natural #79
5/2 pearl cotton, Periwinkle #146

* Re-tie pattern treadle.

1b. Duck towel tie-up and treadling



Weave Plan

Using Natural 10/2 pearl cotton as weft, begin and end each towel with 1½" of plain weave for hems. Weave-plan instructions and measurements refer only to pattern areas of the towel, not to hems.

Duck Towel:

Using Duck #60 for pattern weft,weave 28" following treadling 1b.
End pattern area with a pattern pick woven on treadle 4.

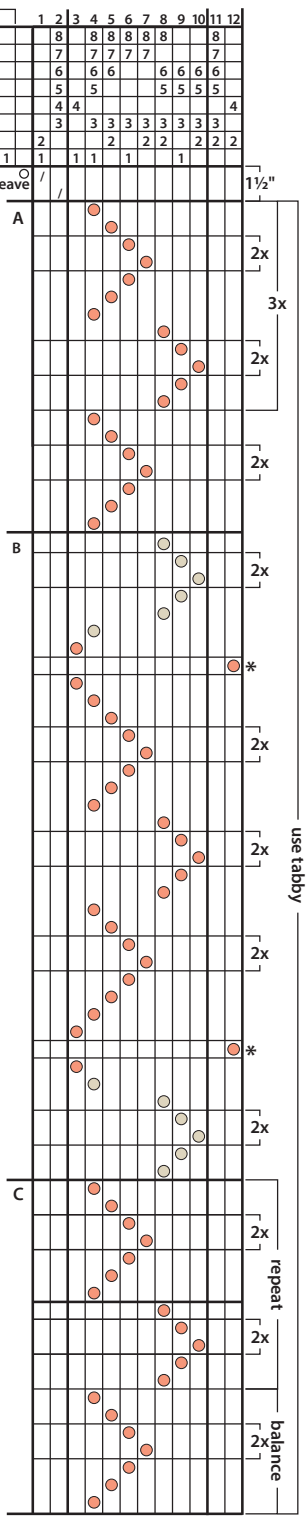
Peach Towel:

Use Peach #115 as the main pattern weft, Natural #79 for contrasting pattern weft, and tie-up and treadling 1a.
Weave section A, then section B, using contrasting pattern weft and changing tie-ups in section B where indicated.
Weave section C. Repeat until the total length of the pattern area including sections A and B measures 21".
Weave the section C balance.
Weave section B using contrasting pattern weft and changing tie-ups where indicated, then section A for the second border.

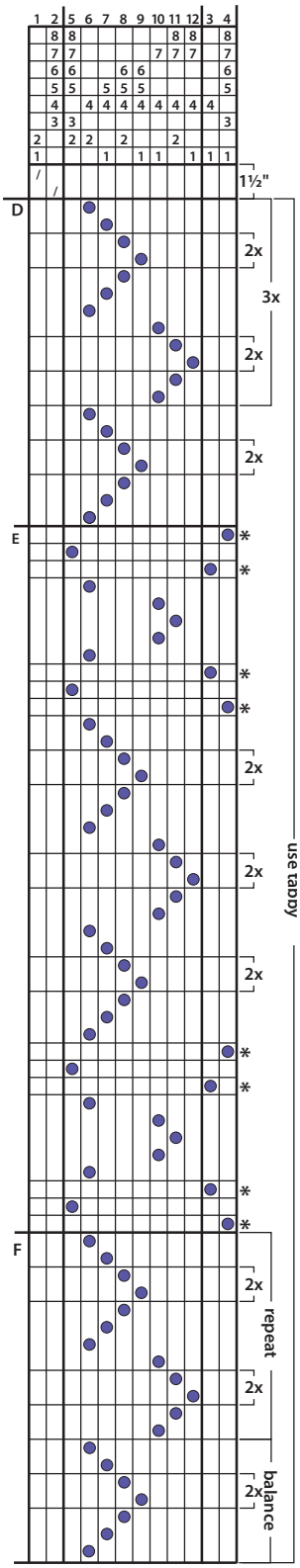
Periwinkle Towel:

(Note that the tie-up for treadles 1–4 is the same as in 1a.) Use Periwinkle #146 for pattern weft, and tie-up and treadling 1c.
Weave section D, then section E, re-tying the pattern treadles as indicated by the asterisks.
Weave section F repeat until total length of the pattern area measures 21", then weave the balance in section F.
Weave section E, re-tying pattern treadles as indicated. Weave section D.

1a. Peach towel tie-up and treadling

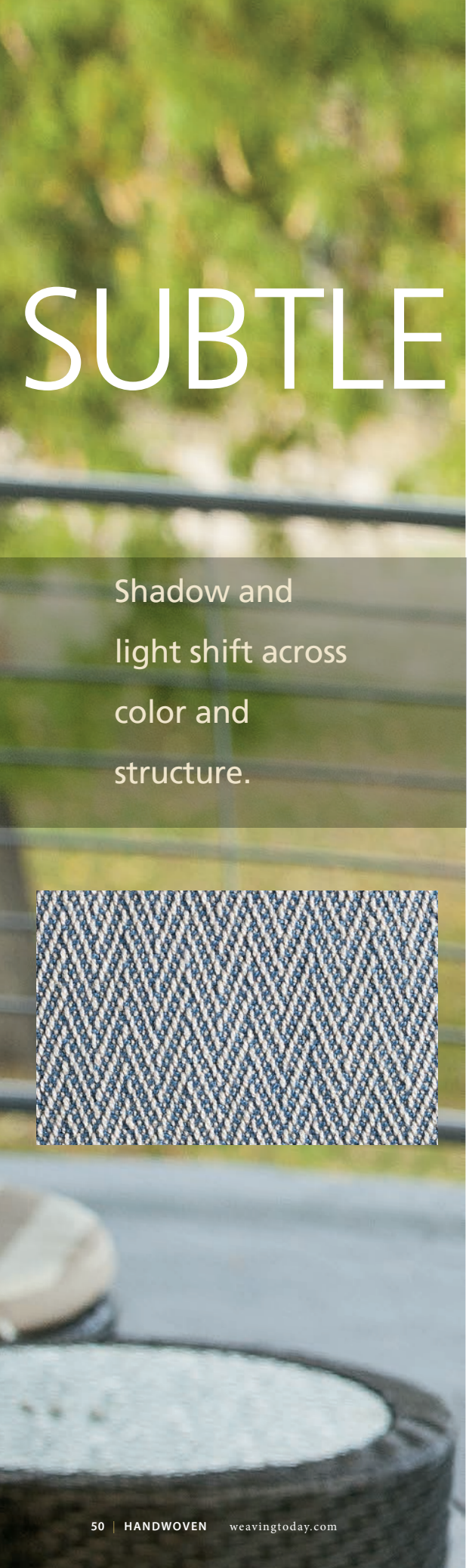


1c. Periwinkle tie-up and treadling



2. Heddle count

Shaft 8	32
Shaft 7	32
Shaft 6	32
Shaft 5	32
Shaft 4	4
Shaft 3	74
Shaft 2	103
Shaft 1	104
Total	413



The Oscar Tote

BETH MULLINS

Tote bags fit wonderfully in today's world of reuse and recycle. Instead of relying on paper or plastic bags from shops, a reusable tote brings harmony to everyday living by being eco-friendly and multifunctional. And a handwoven tote is practical and pretty. So ditch the plastic bags; make yourself a lovely tote and enjoy the compliments you'll receive.

When designing for this project, I came across a draft from *Home Weaving* by Oscar Bériau, published in 1939. It's titled "Derivative of the Twill—Warp Chevron." The chevron with its hills and valleys, currently such a popular design, is a great representation of daily life. Bringing it together with a tote pattern for today just made sense.

RESOURCES

Bériau, Oscar A. "Derivative of the Twill—Warp Chevron." *Home Weaving.* Ottawa, Quebec: Department of Agriculture: 1939.

1 Wind 768 warp threads 2¼ yd long. For ease in warping, wind a second ball of yarn and warp 2 ends at a time separated by your fingers to prevent twisting. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in a 10-dent reed for a total of 20 epi, centering for a width of 38⅖".

2 Weave the fabric for 49" following the treadling in Figure 1.

3 Remove the fabric from the loom. Machine zigzag the raw edges. Machine wash with mild soap in hot water on the gentle cycle. Machine dry on high heat. Press with a warm iron.

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 39" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 5/2 mercerized pearl cotton (2,100 yd/lb; Valley Cotton; WEBS), #7503 Shell, 1,728 yd.
Weft: 5/2 mercerized pearl cotton, #2448 Mediterranean Blue, 920 yd.

OTHER SUPPLIES

Butterick Pattern #5267; Pellon 809 Décor-Bond fusible stabilizer, 1 yd; heavy cardboard, luan, or plastic corrugated board 4¾" x 14¾"; lining fabric, 1¼ yd (includes enough to cover the board insert); sewing thread; ¾" magnetic snap.

WARP LENGTH

768 ends 2¼ yd long (allows 3" for take-up, 29" for loom waste).

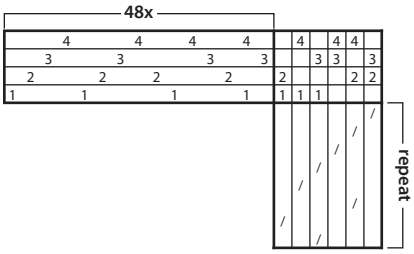
SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 16 ppi.

DIMENSIONS

Width in the reed: 38⅖".
Woven length (measured under tension on the loom): 49".
Finished size after washing: 33¼" × 43".

1. Draft



SEWING

Notes: The bag follows the commercial pattern except as noted. For the bag shown, the strap pattern piece was shortened to 30" and cut even on all sides. The outside pocket was omitted. The pattern calls for sew-in interfacing, but the author chose to use a fusible interfacing. The cardboard/plastic insert is covered and placed in the bottom of the bag so it may be removed for washing, and only interfacing is used with the snap closure.

1 View B: Lay out the pattern pieces for the tote and cut the front, back, and handles. (To cut the bag front and back from a single layer of fabric, use the lining pattern piece #13.) Machine zigzag all cut edges. Cut the lining and interfacing according to the pattern instructions.

2 Fuse the interfacing to the straps and bag following the manufacturer's directions.

3 For the straps: Fold lengthwise, right sides together. Sew along one long edge. Turn right side out. Center the seam and press. Machine zigzag both ends. Topstitch close to the pressed long edges.

4 Right sides together, and with the raw edges of the straps even with the top edge of the bag, center the straps within the placement lines on the front and back of the bag. (The lengthwise seam on the strap will be facing up in this position.) Baste in place.

5 Assemble the bag following the pattern instructions, steps 24–39. Although the manufacturer of the snap closure recommends using cardboard for reinforcement, use only interfacing in step 31. In step 39, the straps will be sandwiched between the bag and lining. Continue through step 42, but do not place the cardboard or plastic inside the tote. Slipstitch the lining opening closed.

6 Make a sleeve to cover the cardboard as follows: Cut a piece of lining fabric 11" × 17". Right sides together, fold in half lengthwise; sew across one short end and the long side with a ½" seam. Turn and press. Turn the open edge under ½" twice. Press. Stitch close to the pressed edge around the opening. Insert the board into the sleeve and position in the bottom of the tote.

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Huck and Snuggle Baby Blanket

KATE LANGE-MCKIBBEN

SOCK YARN IN BAMBOO AND COTTON CREATES A SOFT, SNUGGLY BLANKET FOR BABY.

Sock yarn is being used successfully in many rigid-heddle projects, and I had wondered more than once how it would work on my floor loom. I knew this particular sock yarn would present some unique challenges due to its elasticity. (The yarn includes elastic nylon fiber.) Was I ready for the challenge? Yes. The variegated color was perfect for the baby blanket I had in mind, and I thought it would be interesting to use the variegated yarn with a huck pattern. Was it as challenging as I had imagined? Yes. While warping and weaving with this yarn requires some special handling and a healthy dose of patience, the end result is worth the effort. The blanket is pretty, soft, and washable, and the nylon in the sock yarn means it will stand up to daily use.

Weaving samples proved invaluable in determining the weaving width and length needed to achieve the correct final dimensions; I have never experienced draw-in and take-up as great as with this yarn. A *Handwoven* article by Sarah Jackson about ratios and shrinkage helped me determine the final measurements.

Weaving the blanket in two pieces makes it accessible for those with narrow looms. Alternately, it could be woven in three narrower pieces or as a single width on a wider loom. You could choose to use a contrasting color and decorative stitch to join the panels or, if you want to add a blanket binding, add more plain weave on the selvedges. You could also crochet the entire circumference for another creative touch.

RESOURCES

Cubley, Kathleen. "Mattress Stitch: A Knitter's Best Friend." *Knitting Daily*, June 7, 2010, available at knittingdaily.com.

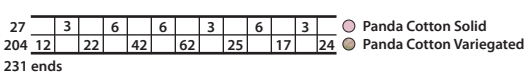
Jackson, Sarah. "Ratios, Rationale, and Rate of Shrinkage." *Handwoven*, March/April 2014, p. 24.

1 Wind 231 warp threads 4 yd long, using the color sequence indicated in the warp color order, Figure 1. For ease in warping, hold two ends together separated by your fingers to prevent twisting. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Sley 1 per dent in a 12 dent reed.

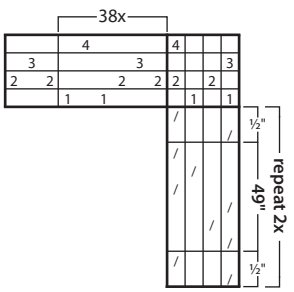
2 Before starting the blanket, sample the pattern for several inches, working to achieve a consistent beat, which is important for matching the two halves during finishing. For the first panel, weave ½" in plain weave with 20/2 cotton. Weave 49" with Crystal Pink following the treadling in Figure 2. Weave ½" in plain weave with 20/2 cotton. Weave 2 picks of scrap yarn. Repeat for the second panel.

3 Remove the fabric from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn. Join the two panels by laying them selvedge to selvedge and sewing them together securely with a length of yarn and the tapestry needle. For an invisible join, looping through the selvedge loops from side to side will draw the two pieces of fabric together. This stitch is known as a mattress stitch, and it is the same stitch that knitters use (see Resources).

1. Warp color order



2. Draft



4 Turn the plain-weave hem allowance under ½". Turn again and stitch by machine or hand. (As a decorative option, you could use the crochet hook and a length of yarn to chain stitch across the width of the blanket 1½" or so above the hems.) Machine wash with mild soap on the delicate cycle in warm water. Machine dry on low heat.

STRUCTURE

Huck lace.

EQUIPMENT

4-shaft loom, 20" weaving width; 12-dent reed; 1 shuttle, 2 bobbins.

YARNS

Warp: 55% bamboo, 24% cotton, 21% elastic nylon (Panda Cotton, 170 yd/50 gm skein; Crystal Palace), #7191 Lullaby (variegated), 816 yd; #0205 Crystal Pink, 108 yd.
Weft: Panda Cotton, #0205 Crystal Pink, 700 yd; 20/2 mercerized pearl cotton (8,400 yd/lb; UKI), #76 Tea, 14 yd (for hems).

OTHER SUPPLIES

Tapestry needle; crochet hook size G (optional).

WARP LENGTH

231 ends 4 yd long (allows 12" for take-up, 5" for sampling, 27" for loom waste).

SETTS

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

DIMENSIONS

Width in the reed: 19¼". **Woven length (measured under tension on the loom):** 100". **Finished size after washing:** 2 pieces, 15½" × 37". Finished size after hemming and sewing, 31" × 35".

A Blouse for Susan

SANDRA HUTTON

My friend Susan DuBois asked me to design a blouse for her with a particular yarn and, curious to know what the yarn would look like woven, I didn't hesitate. We evaluated patterns and selected a fairly tailored design that can be worn as an overblouse. We then decided to combine a pattern with 3-thread and 5-thread huck blocks with plain-weave borders for the lace section. The lace used for the back yoke was cut on the bias, while the lace for the front panel and trim on the sleeves was cut on the straight grain.

Silken Cloud yarn, a blend of 70% silk and 30% cotton, is a delight to work with, and weaving was easy. Instead of the shine usually associated with silk, the fabric has a wonderful pearl-like glow; it is also very easy to sew. Both the huck lace yardage and the plain-weave yardage had a lovely drape and either would be successful in a less tailored garment design. The percentages of silk and cotton in the blended yarn seemed to bring out the best characteristics of both fibers. I'm anxious to weave with Silken Cloud again—something for me this time!

1 Wind 840 warp threads 6 yd long. For ease in warping, wind a second ball of yarn and warp two ends at a time separated by your fingers to prevent twisting. Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in a 15-dent reed for a total of 30 epi.

2 Weave 112" in plain weave. Weave 68" in huck lace following the treadling in Figure 1 being careful to maintain 30 picks per inch. The angle of the weft for the huck lace will be different from the angle needed for the plain weave. If you notice too much draw-in, use a steeper

STRUCTURE
Plain weave and huck lace.

EQUIPMENT
4-shaft loom, 28" weaving width; 15-dent reed; 1 shuttle.

YARNS
Warp: 70% bombyx silk/30% cotton (Silken Cloud, 1,500 yd/skein, 1,750 yd/lb; Treenway Silks), #41 Pistachio, 5,040 yd.
Weft: Silken Cloud, #41 Pistachio, 4,362 yd.

OTHER SUPPLIES
Simplicity Pattern #2447; notions per pattern instructions.

WARP LENGTH
840 ends 6 yd long (allows 9" for take-up, 27" for loom waste).

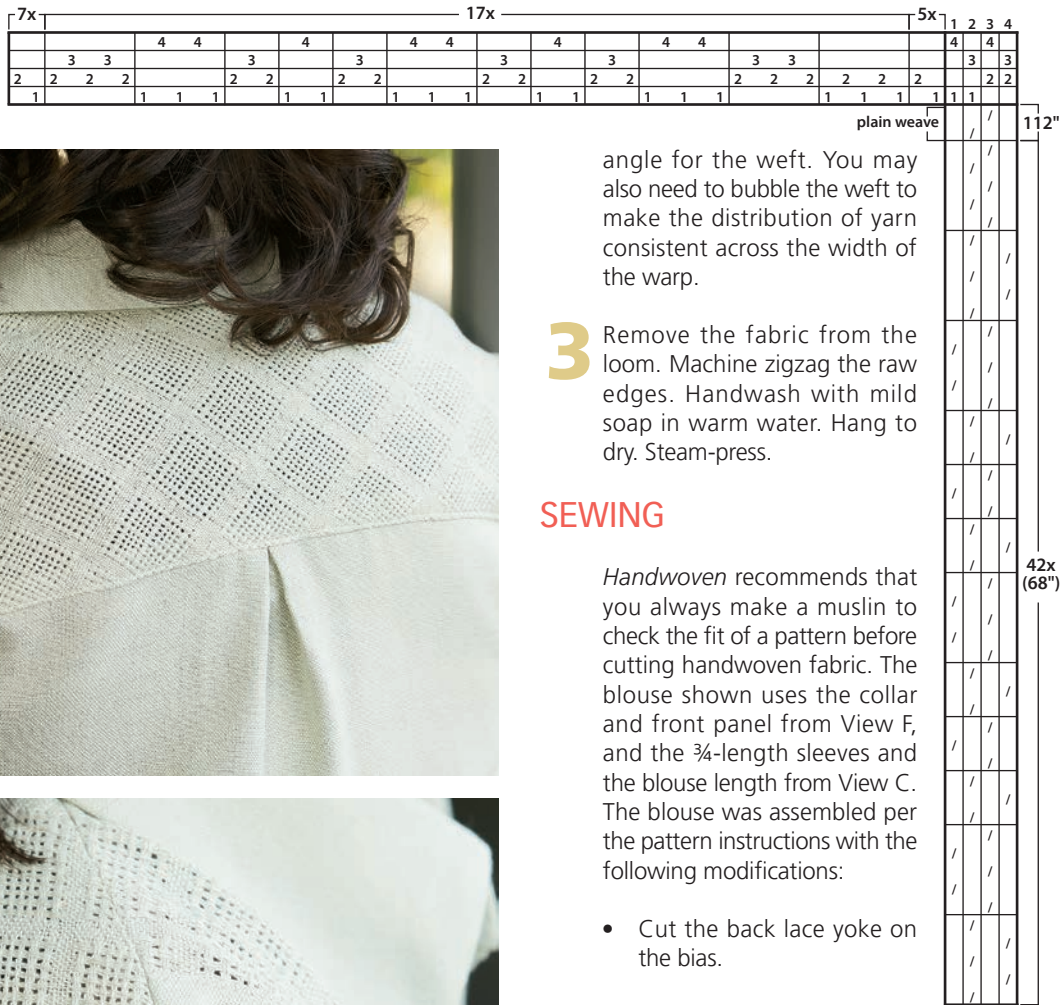
SETTS
Warp: 30 epi (2/dent in a 15-dent reed).
Weft: 30 ppi.

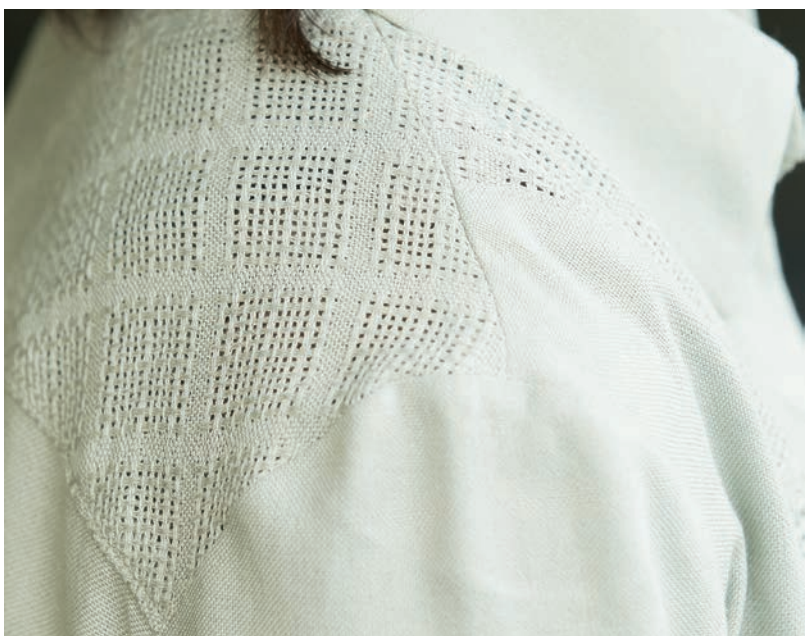
DIMENSIONS
Width in the reed: 28".
Woven length (measured under tension on the loom): 68" huck lace; 112" plain weave.
Finished size after washing: 26" × 62" huck lace, 26" × 106" plain weave.

2. Heddle count

Shaft 4	136
Shaft 3	136
Shaft 2	284
Shaft 1	284
Total	840

1. Draft





angle for the weft. You may also need to bubble the weft to make the distribution of yarn consistent across the width of the warp.

3 Remove the fabric from the loom. Machine zigzag the raw edges. Handwash with mild soap in warm water. Hang to dry. Steam-press.

SEWING

Handwoven recommends that you always make a muslin to check the fit of a pattern before cutting handwoven fabric. The blouse shown uses the collar and front panel from View F, and the ¾-length sleeves and the blouse length from View C. The blouse was assembled per the pattern instructions with the following modifications:

- Cut the back lace yoke on the bias.
- Shorten the ¾-length sleeves 3", and make a pattern piece to fit the lower sleeve that is 6" wide plus ⅝" seam allowances on all sides. Cut the piece from the huck lace, and attach it as a self-faced band for the lower sleeve.
- To stay the shoulder seam, cut a 3/16" wide strip of fabric from the selvedge and center it over the sewing line as the shoulder seam is sewn. This will prevent the seam from stretching.
- The blouse shown was hemmed by hand rather than machine.
- The pattern gives directions for interfacing both the front button/buttonhole bands and the facing. For a lighter hand, you may interface only the bands and not the facing.

Floating Shadows Towel

SUSAN PORTER

In Sharon Alderman's book, *Mastering Weave Structures*, a photo captioned "Woven in a variation of plain weave to make squares of stripes going one way in a ground striped in the other direction" caught my eye. There was no draft provided, but it looked like a variation of log cabin. However, by using weaving software, I quickly discovered that you can't thread two ends of the same color next to each other, as in log cabin, and float one block inside another, so I threaded the two blocks on different shafts to get a floating effect.

Looking at the drawdown on my computer screen, all I could think was, "My, but that looks like shadow weave." In Madelyn van der Hoogt and Lynn Tedder's article in the January/February 2012 issue of *Handwoven*, I found an easy- to-understand description of shadow weave. The article describes how Mary Meigs Atwater invented shadow weave by spreading the dense warp ends of rep weave and using the same size yarns in the weft for a balanced weave. The article goes on to tell how Marian Powell figured out how to draft the structure in a way that makes it much easier to see the blocks. Using her drafting system with profile drafts, Powell designed more than a thousand patterns in shadow weave. Sometimes it seems like there is nothing new in weaving. Everything it seems has been done before, yet these two women allowed their imaginations to ask the question, "What would happen if I did it this way?" and that has opened up new doors for all of us.

RESOURCES

Alderman, Sharon. *Mastering Weave Structures, Transforming Ideas into Great Cloth.* Loveland, Colorado: Interweave, 2004, p 23.

van der Hoogt, Madelyn and Lynn Tedder "All You Need for Shadow Weave." *Handwoven*, January/February 2012, pp. 26-28.

Powell, Marian. *1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves.* McMinnville, Oregon: Robin and Russ Handweavers, 1976.

PixeLoom weaving software: pixeloom.com.

1 Wind 440 warp threads 4¾ yd long, using both the Terra Cotta and Natural, and holding the two colors together separated by your fingers to avoid twisting. Wind 1 additional thread of Natural, for a total of 441 ends.

2 Use your preferred method to warp the loom, and thread following the draft in Figure 1. Sley 2 per dent in a 10-dent reed for a total of 20 epi, centering for a weaving width of 22 1/10". Do not use floating selvedges.

3 Wind a bobbin of each of the weft colors plus one of the 20/2 cotton or doubled sewing thread for the hems.

4 Begin and end each towel by weaving the 20-pick hem allowance in either 20/2 cotton or doubled sewing thread. Switch to the 8/2 cotton for the body (approximately 30") of the towel following the treadling and weft color order in Figure 1. Weave 2 picks of scrap yarn. Weave towel 2 as you did for the first. Repeat for towels 3 and 4. Note that in towels 2 and 3, the blocks change when there are 2 picks of the same color weft in consecutive sheds.

5 Remove the towels from the loom. Machine zigzag the raw edges and on both sides of the scrap yarn between towels. Machine wash in warm water and machine dry on medium heat. If you are concerned that the darker color might bleed, use a Shout Color Catcher sheet in the washing machine. Remove the towels from the dryer while still damp and press with a hot iron.

6 Cut the towels apart between the picks of scrap yarn. Wrong sides up, press the hem allowance in half. Turn again so the lower edge is even with the first pattern pick of the towel body. Press and hand or machine stitch. The plain-weave hem will only show on the back of the towel.

STRUCTURE

Shadow weave.

EQUIPMENT

4-shaft loom, 22" weaving width; 10-dent reed; 2 shuttles; 3 bobbins.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb; Yarn Barn "B"), Terra Cotta #985, 1,046 yd; Natural #100, 1,050 yd.
Weft: 8/2 unmercerized cotton, Terra Cotta, 776 yd; Natural, 776 yd; 20/2 mercerized pearl cotton (8,400 yd/lb; UKI), Natural #79, 206 yd or natural-colored cotton sewing thread (used double), 412 yd (for hems).

WARP LENGTH

441 ends 4¾ yd long (allows 7" for take-up, 28" for loom waste). Add 1 yd for each additional towel.

OTHER SUPPLIES

Shout Color Catcher sheet (optional).

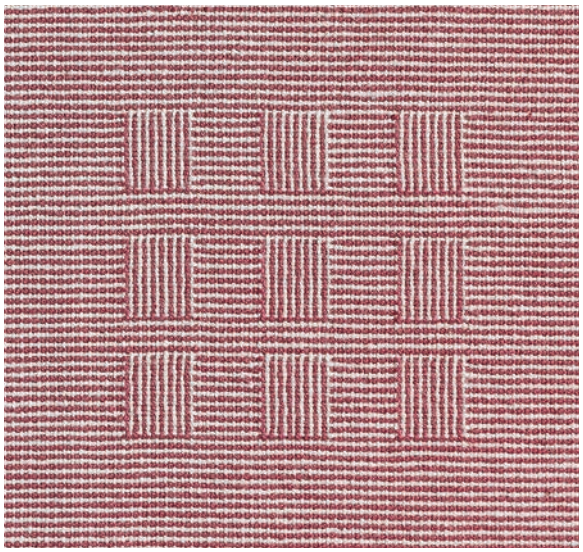
SETTS

Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 18 ppi in the towel body, 26 ppi in the hems.

DIMENSIONS

Width in the reed: 22 1/10".
Woven length (measured under tension on the loom): 134".
Finished size after washing and hemming: 4 towels 19" × 26", with ½" hems.

①



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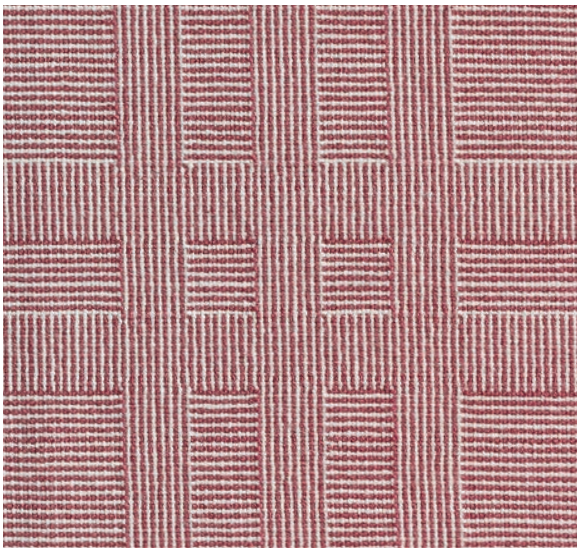
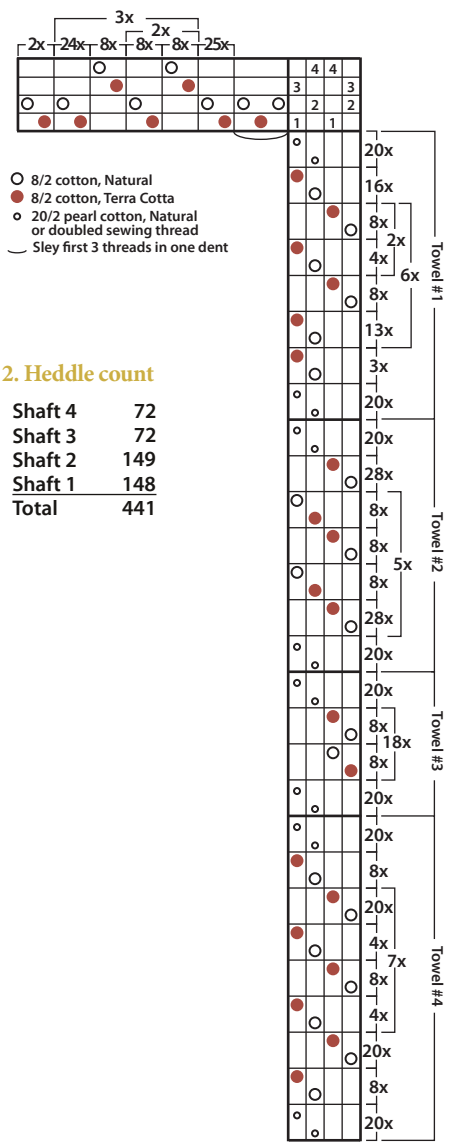


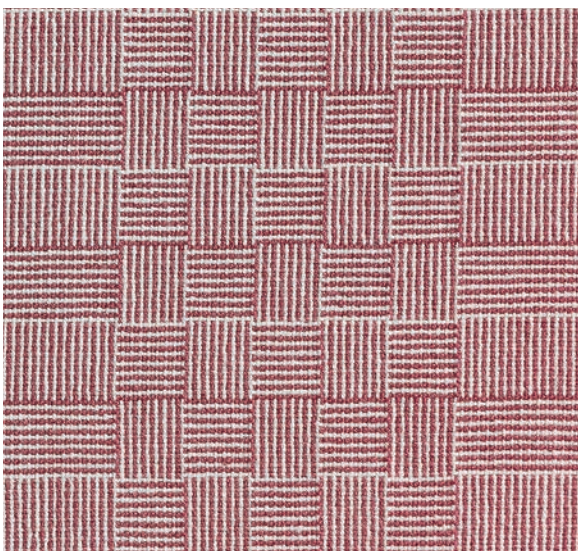
1. Draft



2. Heddle count

Shaft 4	72
Shaft 3	72
Shaft 2	149
Shaft 1	148
Total	441

③



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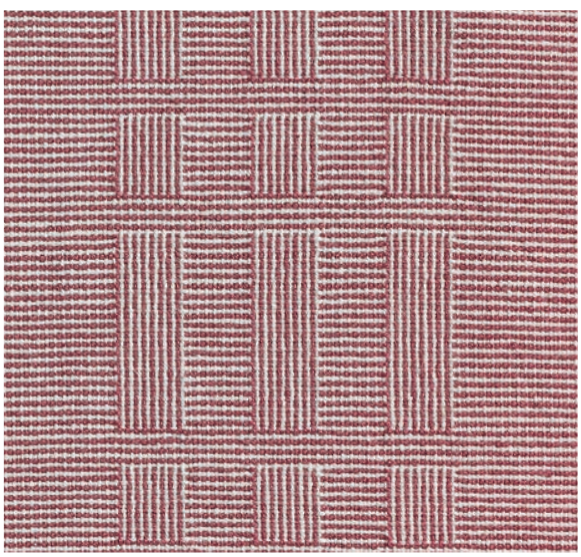


Playing with Pattern and Color

ALAN A. LUHRING AND SARAH H. JACKSON

COLORFUL, FINE, AND FEARLESS

ALAN A. LUHRING

Fine threads and small projects are a perfect match. Fine threads call for many ends per inch, leading many weavers to shy away from using them. However, when you use fine threads for small projects, you can work with a manageable number of warp ends, and they are not likely to overwhelm the number of heddles you have on each shaft.

Texture adds dimensionality to these dramatic textiles.

Alan Luhring's miniature overshot cards offer a manageable introduction to weaving with fine threads and a great opportunity to play with color. (Yarns from Lunatic Fringe Yarns.)

Small pieces have other advantages: They don't take long to weave, and they can be a great way to use up small amounts of yarns left over from other projects. If you want to share your weaving, small pieces are ideal for making your own notecards to give to family and friends.

Overshot is a wonderful weave structure for small items. The pattern weft threads float over the warp threads, allowing the color or texture of the pattern yarn to be in the spotlight. A white or natural 40/2 warp is the perfect background for a rainbow of notecards with 20/2 as the pattern weft. Every card can have a different look, and you can get remarkably intricate-looking patterns with only four shafts. It is magical to watch the pattern develop with each shot of pattern weft.

Overshot patterns can look radically different depending on where you start in the draft. And when you are using only one threading repeat, you can make all kinds of wonderful variations based on the draft. For these note cards, I used the pattern "Mary Ann Ostrader" from Marguerite Porter Davison's book, *A Handweaver's Pattern Book*. To make the notecards, I chose to focus on the cross patterns inside the draft, and I modified the treadling sequence to *tromp as writ* to make the legs of the crosses weave approximately the same size as the arms. If you continue to play with this draft by beginning at other points in the pattern, you can make circles with the diamonds in the corners. There are many overshot patterns that would be as lovely and as much fun to play with: Maltese Cross, Jennifer's Star, Martha Washington. Which to choose for the next small project?

A STUDY IN GREENS

SARAH H. JACKSON

My design process often centers on color, as I work within the limitations of the loom to stretch and explore the possibilities of color interaction. Weaving a color gamp is a worthwhile first step toward learning how colors interact in woven cloth, but because a gamp is typically woven in plain weave, weavers should understand that the color combinations won't look the same in other weave structures.

Mixing yarn colors is not the same as mixing colors with paint or dye. Several factors affect the interaction of woven thread: A weave structure other than plain weave typically results in more of one color than another on the surface of the cloth, causing an imbalance between colors. The grist and finish of the thread impacts how much light is reflected (think mercerized versus unmercerized cotton or wool versus silk). The proximity of one color to another affects how our eyes perceive hue and tone.

So how do we move beyond the plain-weave gamp to explore color? For me, it often starts with 8/2 cotton and a palette inspired by photographs or a piece of commercially woven cloth. For a recent tote bag project, my samples started with warp in three shades of green plus brown and gold. I threaded 2 inches of each color 3 yards long in two-block summer and winter on four shafts. I wove the first section in plain weave using the warp colors in addition to complementary and split-complementary colors plus any other colors I was curious about.

Sarah's samples compare the look of colors in different weave structures.
PHOTOS BY SARAH H. JACKSON

Green-on-green fabric for coordinating tote bag straps.

I wove the next section in summer and winter using the same colors in the same order. Some of the subtle color combinations that I liked in plain weave were less appealing in summer and winter. Focusing on the colors I liked best, I wove another sample using only greens in the warp and rotating the same greens in the weft along with taupe and shale. The taupe is grayish brown while the shale is a deep bluish gray. Woven next to each other with the greens, the lavender undertone of the taupe becomes apparent and the shale reads as a muted, rather muddy purple. The mix of color was just what I was looking for.

The final result of Sarah's color studies.

Taking the time to weave samples is invaluable and often full of serendipitous surprises. A couple of things occurred to me while weaving the samples. First, I realized that by adjusting the width of the handle pattern slightly it would equal the width of three summer and winter blocks, making it more visually pleasing than having a block interrupted by a seam. Second, using only green weft for the handle fabric would create a coordinating fabric with green-on-green squares running down the center of the straps.

Thanks to the sampling process, the finished tote bag project surpasses what I originally imagined. As an added bonus, I have samples filled with multiple color ideas that can be expanded for use in future projects.

Traditions

Cajun Cotton

TOM KNISELY

I have been a National Public Radio (NPR) listener for years now. If you listen to the news most any evening, you will hear of some group fighting with another group somewhere in the world and forcing them from lands and what they know as their way of life. But NPR also offers me a balance of "feel good" stories. The other night, there was a clever spoof: a "live broadcast" of the invasion of British troops on Washington, DC. This was the anniversary of the burning of the White House in 1814. It made me think about what I might have heard if we could go back in time to listen to a journalist talk about the British forcing the French from their Canadian homes.

Woman in an Acadian costume with a handwoven rug. Taken at the Acadian Village, Lafayette, Louisiana, in the 1970s.
IMAGE COURTESY OF THE STATE LIBRARY OF LOUISIANA

The early French colonists came to Canada in the first quarter of the 17th century, settling in Acadia, now known as eastern Canada's Maritime provinces, as well as part of Quebec and present-day Maine. Like so many other immigrants, they brought aspects of their old life with them: their religion and their culinary and textile traditions. (My own British mother came to this country in the mid-1950s wearing her prized winter coat of Harris tweed with a suitcase hand-filled with her clothes, a few pieces of jewelry, and a smoked ham for the Christmas holiday.) By the middle of the 18th century, there were generations of French Acadians, as they were called, making a life for themselves in Canada. When the British came in 1755, there were established villages and farms producing flax and wool, and these Acadian weavers had created a style of patterned textiles based on what they could weave on a 2-shaft loom. Although many of these weavers were limited to weaving plain weave, they never seemed to run out of design possibilities using variations of stripes and plaids.

When the British arrived and forced the French Canadians to pledge allegiance to the King of England, some families remained while others fled. Some returned to France, some settled along the Eastern Seaboard of the United States, and many moved to a new home in southern Louisiana. Here they found swamps, snakes, and alligators, oppressive heat and humidity, and the main point of this story, *cotton*. Lots of cotton, including a wild native variety of brown cotton that produced a very short staple. With the help of the Native Americans living in the area, these relocated Acadians had to adapt to a whole new way of thinking regarding their spinning and weaving. If they were to survive in this new place, they would have to learn how to spin and weave with cotton and abandon the old ways of spinning wool and flax. And adapt they did, spinning natural white and brown cotton and, over time, becoming the people we know as Cajuns. With their knowledge of dyeing with native plants, they soon learned how to dye cotton with indigo to produce blue threads. (For those families that stayed in Canada, the textile story also goes on. To learn more about them, I highly recommend the fabulous book, *Keep Me Warm One Night*, by Dorothy and Harold Burnham.)

In 1983 the Louisiana State Museum compiled a collection of regional Acadian textiles and called the exhibit *L'Amour de Maman*; A Mother's Love. The exhibit was brought together with the help of a number of experts, including the late Fred Gerber for his knowledge of historic dyeing. The exhibit catalog describing the pieces in the collection also included an enlightening description and story of the Acadian people and their textiles. *L'Amour de maman* is the phrase used to describe the trousseau of linens and textiles that a mother would prepare for each of her daughters. The trousseau would consist of twelve blankets, twelve coverlets, six sheets, twelve towels, four mattress covers, a bolster, and two pillows. Sometimes quilts were also included. This would provide nearly a lifetime supply of textiles for the new

bride to start off in marriage. Since many families were large, with any number of girls surviving to marital age, it seems to me that this tradition of providing each daughter with a trousseau of handspun and handwoven linens was truly a labor of a mother's love.

The catalog's description of the tools and equipment used by the Cajun weavers intrigued me—no, *enticed*—me to delve in and try to find out more about these innovative folks. The descriptions of the textiles and linens were thoughtfully presented so I could see and not just imagine what they were like. I didn't actually get a chance to see the exhibit, but the catalog was like being there. The use of the natural white and brown cotton along with indigo-dyed threads made for designs of extraordinary beauty and simplicity. Some existing examples show the use of heavier-weight threads that were cleverly placed in the warp and weft to add textural ribs to the design. Now I ask you: How smart is that?

It can never be easy to leave one's home, even in search of a better life, but the Acadian textiles remain as a tribute to the lives of these joyful, creative Cajun people.

An Acadian weaver at her 2-shaft loom.
IMAGE COURTESY OF THE CENTER FOR LOUISIANA STUDIES, UNIVERSITY OF LOUISIANA AT LAFAYETTE.

Cajun-Inspired Cotton Dish Towels

TOM KNISELY

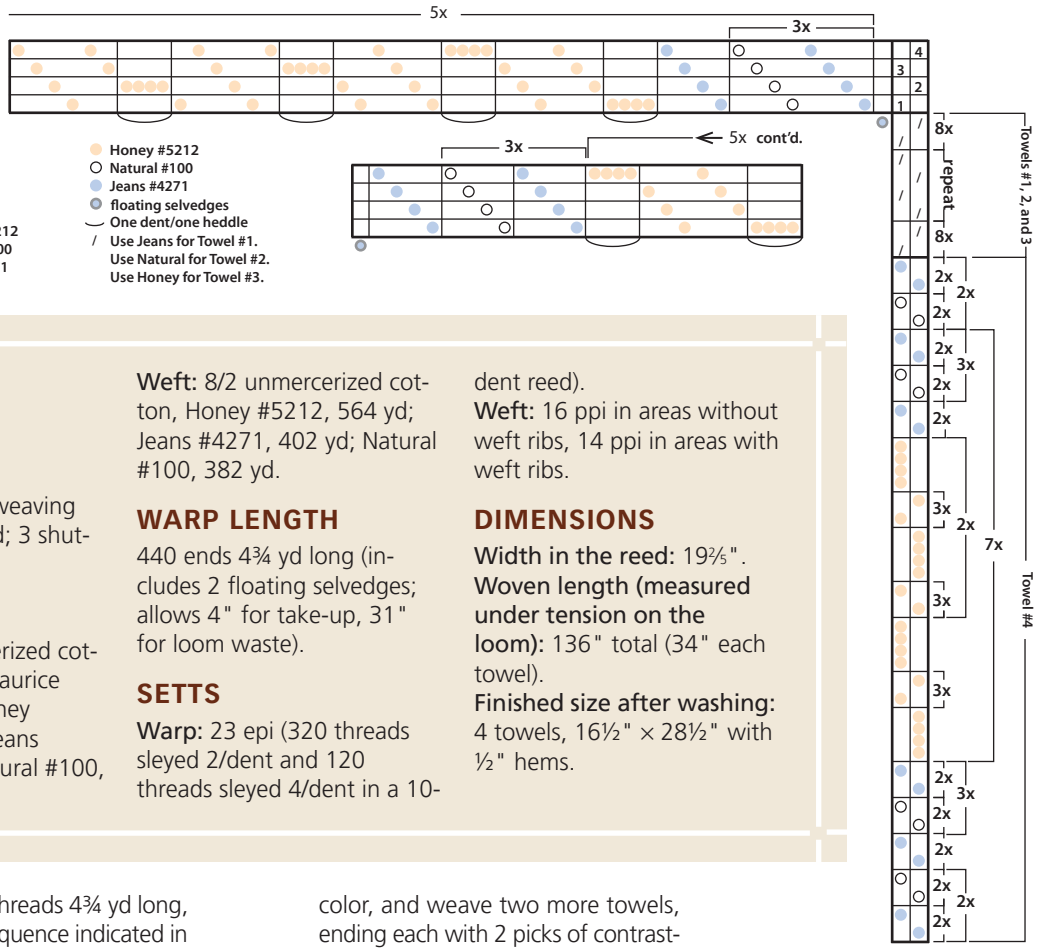
As I read the catalog detailing the pieces in the *L'Amour de Maman* exhibit collection and telling the story of the Acadian people and their textiles, I was inspired to weave a set of dish towels as a tribute to these strong and resilient people. I hope you will make a pot of gumbo, put on your favorite zydeco music, and weave some Cajun-inspired dish towels. Enjoy!

RESOURCES

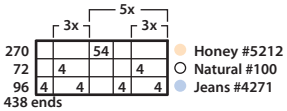
Cabildo Museum. *L'Amour de Maman: Acadian Textile Catalog*. New Orleans, Louisiana: Friends of Cabildo Museum, 1992.

Burnham, Harold B., and Dorothy K. Burnham. *Keep Me Warm One Night: Early Handweaving in Eastern Canada*. Toronto, Ontario: University of Toronto, 1972.

2. Draft



1. Warp color order



STRUCTURE

Plain weave.

EQUIPMENT

4-shaft loom, 20" weaving width; 10-dent reed; 3 shuttles.

YARNS

Warp: 8/2 unmercerized cotton (3,360 yd/lb; Maurice Brassard & Fils), Honey #5212, 1,284 yd; Jeans #4271, 466 yd; Natural #100, 342 yd.

Weft: 8/2 unmercerized cotton, Honey #5212, 564 yd; Jeans #4271, 402 yd; Natural #100, 382 yd.

WARP LENGTH

440 ends 4¾ yd long (includes 2 floating selvedges; allows 4" for take-up, 31" for loom waste).

SETTS

Warp: 23 epi (320 threads sleyed 2/dent and 120 threads sleyed 4/dent in a 10-dent reed).

Weft: 16 ppi in areas without weft ribs, 14 ppi in areas with weft ribs.

DIMENSIONS

Width in the reed: 19⅖".

Woven length (measured under tension on the loom): 136" total (34" each towel).

Finished size after washing: 4 towels, 16½" × 28½" with ½" hems.

1 Wind 438 warp threads 4¾ yd long, using the color sequence indicated in the warp color order, Figure 1. Measure 2 threads of the Jeans color to be used as floating selvedges and set aside. Use your preferred method to warp the loom, and thread following the draft in Figure 2. Center for a weaving width of 19". Take note of the Honey sections where 4 ends are sleyed and woven as if they were 1 end. These 4 ends are sleyed together in a single dent in the reed and threaded as 1 end. This creates the illusion of a heavier-weight thread being used in the warp and will weave warpwise ribs within the Honey stripes. All the other ends are sleyed 2 per dent in the reed. Sley the floating selvedges through the reed on either side of the warp and weight them over the back beam.

2 Wind a bobbin of Jeans weft. Weave the first towel following the treadling in Figure 2. Note that each of the first 3 towels starts with a hem and then 2 picks in the same shed to create a fold line between the hem and the body of the towel. Weave to 33" and then repeat 1 pick in the same shed to create another fold line before weaving the last 15 picks of the hem. Weave 2 picks of a contrasting color, and weave two more towels, ending each with 2 picks of contrasting color.

3 For towel 4, follow the treadling in the draft, changing weft colors and weaving 4 picks of Honey where indicated, turning the shuttle around the floating selvedges to secure the weft as it enters the same shed the second, third, and fourth times. This towel is woven as it was threaded, but to be able to turn the hem and make it look neat, there are several more repeats of the Jeans and Natural check at each end. This helps in matching up the colored areas of the check.

4 Remove the towels from the loom, and secure the cut ends by machine zigzagging. Wash on a warm regular cycle and machine dry. Cut the towels apart between the contrasting picks. For the first 3 towels, use the doubled weft threads as a guideline in making ½" double-folded hems. For the 4th towel, use the stripes in the weft to determine where to fold your hems. Sew by hand or machine.

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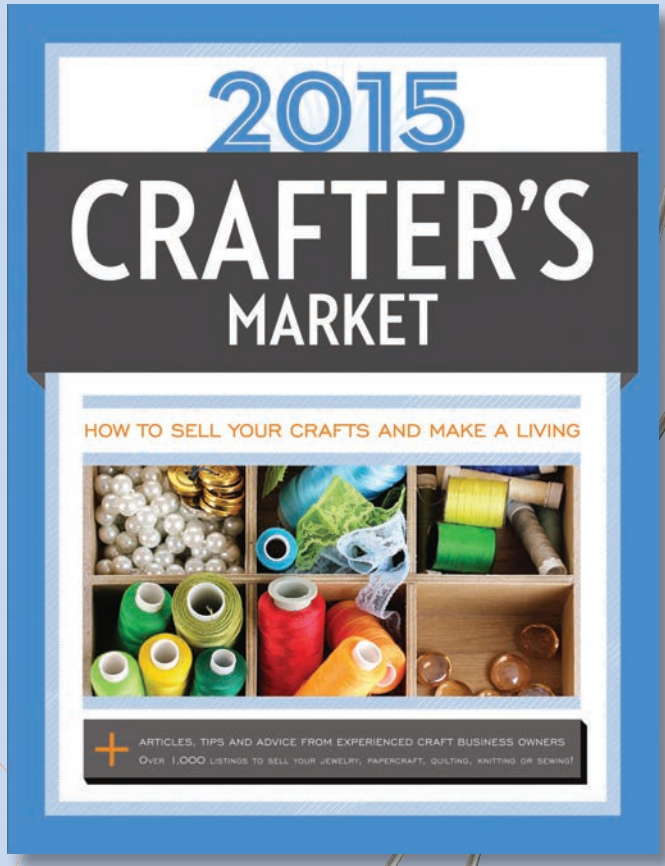

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Fons & Porter Trade Paperback Original/F+W; $34.99
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Page Count: 496

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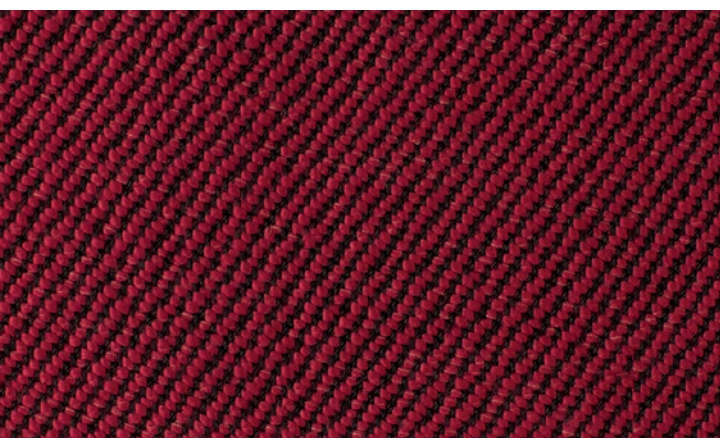
Born in the USA

by Becky McCoy

Made in America is a brand known by knitters for soft, fluffy cotton and lovely woolen yarns that are manufactured by Huntingdon Yarn Mill in Philadelphia. I discovered these products while searching for new yarns for my shop that could be used by knitters and weavers. So many of the knitting and crochet yarns are making the crossover to weaving yarns because they provide exciting textures and colors that work just as well for woven items. For this Yarn Lab, I used the Florafil chunky cotton in both solid and variegated.

Florafil

THE YARN: Made in America Yarn's chunky Florafil, 97% Georgia cotton/3%nylon, 200 yd/3.5 oz, 914 yd/lb. The yarn comes in a variety of weights and colors and is dyed using the vat-dyeing method to achieve a high color saturation that produces a colorfast yarn when washed. The yarn is incredibly soft but due to the loose spin, the fiber would not make a good warp if used under tight tension. In the past, I have only used the solid colors for throws and shawls with a low number of ends per inch (epi) in my warp to produce a very fluffy and flowing cloth. I decided to increase the epi in the warp with these samples to observe how the Florafil reacts in a tighter weave. For the warp, I used Huntingdon Yarn Mill Style 1049 in black (54% cotton/46% rayon, 2,050 ypp). By using the black warp, the weaving pattern is highlighted with the contrast of each color of the Florafil so I could better see how well the Florafil compacted with the tighter woven structure.



Florafil Indian Paintbrush in 2/2 Twill

2/2 Twill

The 2/2 twill allowed the Florafil to relax a bit and produce a thick cloth with clean selvedges. I wove at 12 ppi for this sample. The weave structure was more uniform and balanced and not too tightly compressed by the warp structure in the width of the piece. The resulting cloth has a full body with less drape, making it more suitable for pillows, bags, placemats, and runners.

Sett: 20

Dimensions: *Width on the loom:* 8"; *width off the loom:* 7.75"; *width after wet-finishing:* 7.5"; *draw-in and shrinkage:* 6.25%. *Woven length:* 8.25"; *length after wet-finishing:* 7"; *take-up and shrinkage:* 15.15%.

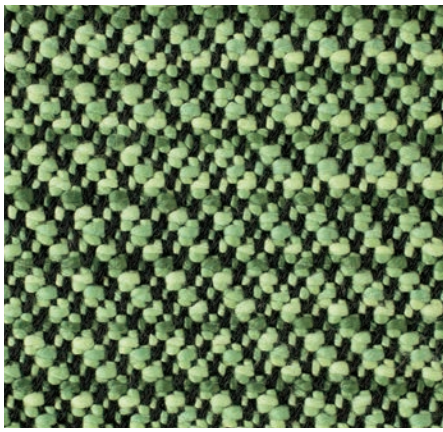
3/2/1/2 Twill

I combined a 3/1 twill with a 2/2 twill to see how well the Florafil would perform as a fiber in a more complicated weaving pattern. Specifically, I used the draft Irish Poplin #13 from *A Weaver's Book of 8-Shaft Patterns* by Carol Strickler. I also wanted to test the variegated colorways to see how color changes in the weft yarn would alter the finished cloth. I chose the Green Chrysanthemum Florafil for the subtle blend of green colors to contrast with the black warp. Again for this sample, I wove at 12 ppi. My goal was to produce a cloth suitable for a jacket or coat from cotton because some people find animal fibers too itchy to wear.

In opening up the weave structure in the 3/1 count, the Florafil regained more of the fluffy texture, although the pattern is not as crisp and clear as the uniform 2/2 twill produced. The variegated yarn produced a light striping across the width while the weave structure carries the eye in a diagonal movement. The resulting cloth would work very well for a garment, blanket, or throw.

Sett: 20

Dimensions: ***Width on the loom:*** 8"; ***width off the loom:*** 7.75"; ***width after wet-finishing:*** 7.375"; ***draw-in and shrinkage:*** 7.81%. ***Woven length:*** 8.5"; ***length after wet-finishing:*** 6.75"; ***take-up and shrinkage:*** 20.59%.



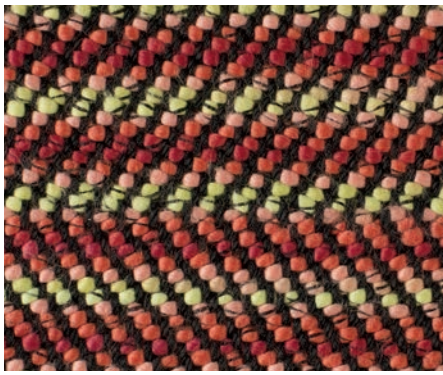
Florafil Green Chrysanthemum in 3/2/1/2 Twill

2/2 Undulating Twill

The Crista Galli colorway contains lime green, melon pink, orange, and red all wrapped with a strand of black nylon. I decided to use an undulating twill pattern to see what visual effect I could produce in the cloth. The color repeats at approximately a 66" interval. The variegation creates a horizontal striping movement, while the twill pattern creates a diagonal movement. Throw in the black nylon thread warp and you get a bit of a psychedelic visual in the twill pattern. I love the color transitions in this yarn. If I had woven a wider piece, the striping would be less defined. For 28" to 30" wide cloth, the color repeats should come close to creating vertical bands of color. Overall, the pattern and color changes produced a cloth that is probably a bit too busy with the narrow width.

Sett: 20

Dimensions: ***Width on the loom:*** 8"; ***width off the loom:*** 7.75"; ***width after wet-finishing:*** 7.75"; ***draw-in and shrinkage:*** 3.13%. ***Woven length:*** 9"; ***length after wet-finishing:*** 7.25"; ***take-up and shrinkage: 19.44***%.



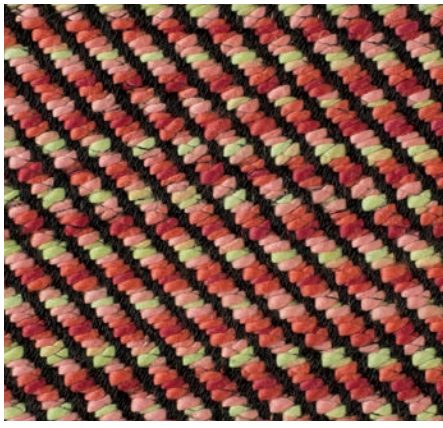
Florafil Crista Galli in 2/2 Undulating Twill

4/4 Twill

For the final sample, I reverted to my favorite weave structure for this yarn: a 4/4 twill with a beat of 14 ppi. While I weave on an 8-shaft loom, the same result can be had with 4 shafts by reducing the warp to 10 epi and working a 2/2 twill pattern. Just make sure that you have at least two floating selvedge threads per side and run the shuttle through these as for a plain-weave pattern. This will anchor the sides so the weft does not slip around. Because the yarn contains so many strong color changes, the simple structure of balanced twill allows the color to blend gently with the simple diagonal line. By opening up the weave, the Florafil loft increases, producing a lovely soft fabric that makes you want to wrap it around you on a cold winter night. The natural sheen of the cotton fiber really shows with the looser weave.

Sett: 20

Dimensions: ***Width on the loom:*** 8"; ***width off the loom:*** 7.75"; ***width after wet-finishing:*** 7.625"; ***draw-in and shrinkage:*** 4.69%. ***Woven length:*** 9"; ***length after wet-finishing:*** 7.625"; ***take-up and shrinkage:*** 15.28%.



Florafil Crista Galli in 4/4 Twill

Final Thoughts

By using a cotton/rayon yarn for the warp, I had no problems with the Florafil sticking to or leaving fluffy bits on the warp as I wove (which has occurred when I've used 100% cotton or wool as the warp). Weavers can obtain a softer look by using a weft color that either matches or comes closer to the warp color. I used the high-contrast color to show the texture of the weave and accentuate the color variegations in the Florafil.

PROJECT DIRECTORY

DESIGNER/WEAVER	PROJECT	PAGES	WEAVE STRUCTURE	SHAFTS	LEVEL
Adamson, Linda	Summer and Winter Polka-Dot Towels	46–48	Summer and winter	8	I, A
Deeds, Deanna	Pure Delight Towels	40–42	Atwater-Bronson lace	4	AB, I, A
Horton, Susan E.	Belle Creole Bed Runner	36–38	Tied overshot	8	AB, I, A
Hutton, Sandra	A Blouse for Susan	56–58	Plain weave and huck lace	4	AB, I, A
Knisely, Tom	Cajun-Inspired Cotton Dish Towels	67–68	Plain weave	4	All levels
McKibben, Kate	Huck Baby Blankets	54–55	Huck lace	4	AB, I, A
Mullins, Beth	The Oscar Tote	50–52	Twill	4	All levels
Porter, Susan	Floating Shadows Towel	60–62	Shadow weave	4	AB, I, A
Reinhold, Carol	Ragtime Remix	44–45	Basketweave	4	AB, I, A
Sonia, Trudy	Bright and Handy Inkle Bags	34–35	Warp-faced plain weave	Inkle	AB, I, A
Stubenitsky, Marian	Iridescent Echoes Table Mats	30–32	Polychrome doubleweave	8	I, A

RH = rigid-heddle loom. Levels indicate weaving skills, not sewing skills.
AB = Advanced beginner (some experience reading a draft, warping, and weaving); I = Intermediate; A = Advanced. "All levels" includes very new weavers.

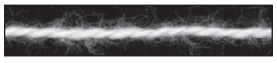
YARNS

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 used in *Handwoven*, see the Master Yarn Charts under Resources at weavingtoday.com. Suppliers for yarns used in this issue are listed at right. Wholesale suppliers are noted with an *.

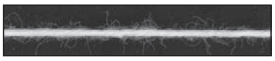
10/2 cotton; 4,200 yd/lb (8,475 m/kg); 20, 24, 28

8/2 cotton; 3,360 yd/lb (6,775 m/kg); 16, 20, 24

22/2 cottolin (50% cotton, 50% linen); 3,170 yd/lb (6,390 m/kg) 15, 20, 24



5/2 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

59% bamboo, 25% cotton, 16% elastic nylon; 1,651 yd/lb (3,328 m/kg); 12, 16, 18

70% silk, 30% cotton; 8,000 yd/lb (16,145 m/kg); 28, 30, 34

SUPPLIERS

Cotton Clouds, 5176 S. 14th Ave., Safford, AZ 85546, (800) 322-7888, www.cottonclouds.com (McKibben 54–55).

Dirt Woman Fiber Arts, 401 Main St., Matthews, VA 23109, (804) 725-7525, info@dirtwomanfiberarts.com, www.dirtwomanfiberarts.com (McCoy 70–71).

Lunatic Fringe Yarns, 2008 E. Indianhead Dr., Tallahassee, FL 32301, (800) 483-8749, (850) 539-1964, www.lunaticfringeyarns.com (Sonia 34–35).

The Mannings, 1132 Green Ridge Rd., PO Box 687, East Berlin, PA 17316, (717) 624-2223, (800) 233-7166, www.the-mannings.com (Knisely 67–68).

Tabby Tree Weaver, 107 E. Main St., Arcadia, IN 46030, (317) 984-5475, tabbytreeweaver@comcast.net, www.tabbytreeweaver.com (Adamson 46–48).

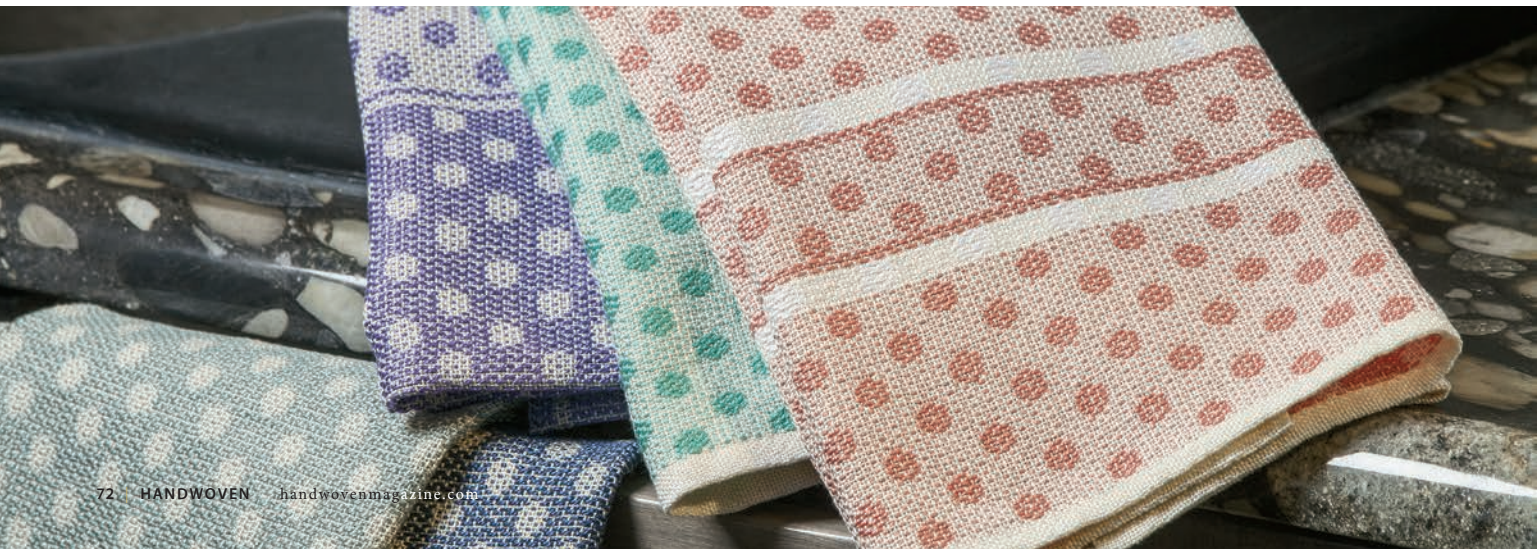
Treenway Silks, 2060 Miller Court, Lakewood, CO 80215-1325, (888) 383-7455, (303) 383-7455, www.treenwaysilks.com (Hutton 56–58).

Venne-Colcoton Unikat, www.vennecolcoton.com, sales@vennecolcoton.com (Stubenitsky 30–32).

Village Spinning & Weaving Shop, 425 Alisal Rd., Solvang, CA 93463, (805) 686-1192, (888) 686-1192, www.villagespinweave.com (Horton 36–38, Reinhold 44–45).

Webs, 75 Service Center Rd., Northampton, MA 01060, (800) 367-9327, www.yarn.com (Mullins 50–52).

Yarn Barn of Kansas, 930 Massachusetts, Lawrence, KS 66044, (785) 842-4333, (800) 468-0035, www.yarnbarn-ks.com (Deeds 40–42, Porter 60–62).

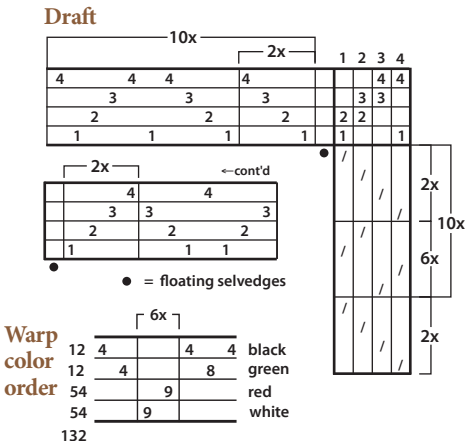


READING DRAFTS

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 selvedge) 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).



WARPING NOTES

To save magazine space for 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. For yarns that are especially fragile, sticky, or overtwisted, warping back to front is usually recommended. Instructions for both methods are available at weavingtoday.com (click on Resources).

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.)

SIMPLE HEMSTITCHING

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

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

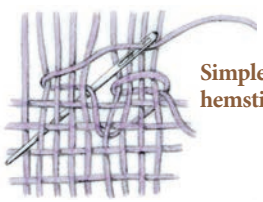
Take the needle under a selected group of warp threads above the fell and bring the needle back to encircle the ends. Next, pass the needle under the same ends but come up two or more weft rows down from the fell. Then bring the needle back around the same group of ends below the fell. Repeat, encircling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

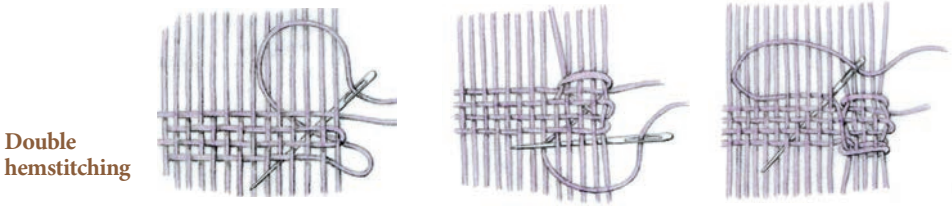
LADDER AND ZIGZAG HEMSTITCHING

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.





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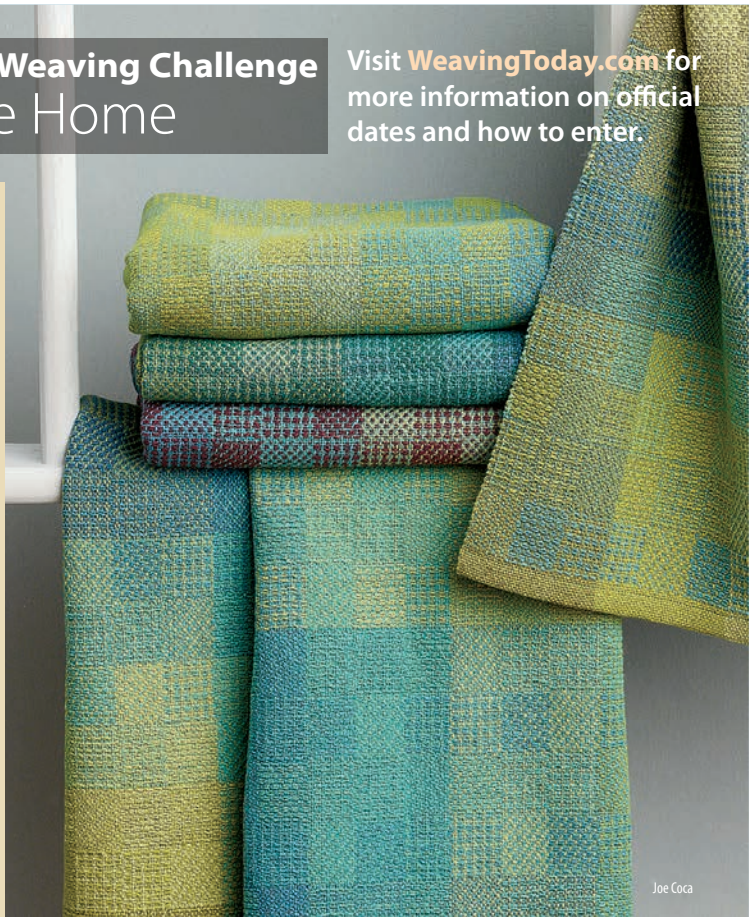

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It's a Wrap!

BY SHERRIE AMADA MILLER

Colorful baby wraps at Wrap Me Tender, a baby-wrap shop in Butler, New Jersey. PHOTO BY BRITNI MORLEY

According to the Chinese calendar, 2015 is the Year of the Sheep. Based on conversations with one of my new weaving students, a young mother, I'm sure if weavers had a similar cyclical calendar, 2015 would be proclaimed the Year of the Baby Wrap. Who knew that there was a new handwoven fashion accessory more sought after than any scarf or shawl? Apparently, handwoven baby wraps are so rare that those on a quest for one say it's like searching for a unicorn.

For centuries, mothers have wrapped babies to their bodies, comforting the baby and leaving the mother's hands free, a happy arrangement for both. Somehow this practical practice has not been widely embraced in our modern society. But in the last few years, what is now referred to as "babywearing" has become not just a fashion trend for cool moms but a movement that has gone global. Get ready to celebrate International Babywearing Week this coming October. Check out Babywearing International for the exact dates (www.babywearinginternational.org).

There are babywearing meet-ups, babywearing tutorials, babywearing educators, and even baby-wrap libraries that allow mothers and fathers (fathers wearing their babies are considered extra cool!) to borrow and try out different styles of wraps at home. Along with babywearing comes a lifestyle that includes breastfeeding, cloth diapers, organic food, organic infant skin care products, and natural fibers.

The wraps are fabric rectangles about 27 inches wide and from 3 to 6 yards long. Not surprisingly, most of them are made from cotton, linen, bamboo, wool, or hemp, and there are many wrap styles to choose from. The names of the styles are based on the country of origin. (The Taiwanese-style wrap is one of the most popular.) Babies can be wrapped on a mother's back, hip, or chest. A baby-wrapping video tutorial will show you step by step how it's done.

The cost of a baby wrap depends on whether the fabric is machine woven ($$) or handwoven ($$$$$$$). Experienced babywearers all know about a certain brand of cotton tablecloth manufactured in China and sold on Amazon. It is only $50 and is long enough to cut in half for two short wraps. Poland is also a good source for quality machine-woven wraps, with prices ranging from about $100 to $200, suggesting a great interest in babywearing among European moms.

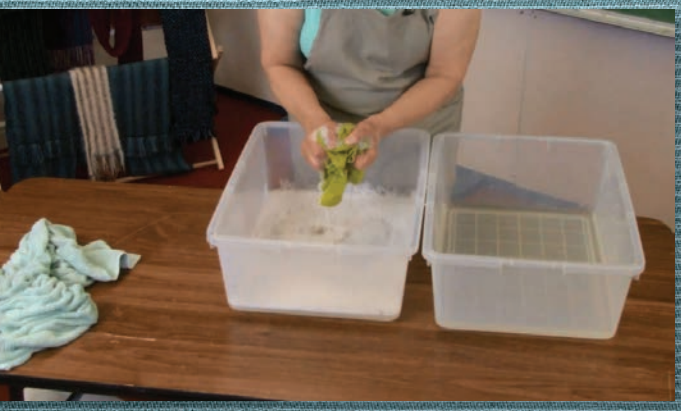
Weavers will be happy to know that handwoven wraps are the Rolls-Royces of the baby-wrap world. They range from expensive to crazy expensive, often starting around $90 per yard, but even at those prices, the demand is so strong that when a new handwoven wrap is listed online, it can sell within seconds. Can you believe that there are now lotteries on Etsy and Facebook, not for the wrap itself, but just for the right to buy one? At a recent international auction, a handwoven wrap sold for €1,200.

If you're already eyeing your stash for the perfect fiber, you'll be happy to know that the November/December 2013 issue of *Handwoven* has directions for making a beautiful and practical wrap. (See "Rosepath for Baby Wrap" on page 44.) If you are already picturing your own baby-wrap website, you should check out www.babycarrierindustryalliance.org for babywearing safety tips.

Weaving student Jennifer Loughran and her baby enjoy a walk in the woods. PHOTO BY MICHAEL LOUGHRAN

For those of my vintage, the term "consciousness raising" takes us back to the days of "women's lib." But today, thanks to the resurgence of the babywearing tradition, there is a new appreciation for handwoven fabric. A handwoven consciousness has been raised, and the timing couldn't be better. Most of the weavers I saw at Convergence last summer were not young mothers. My guild, like many others, has a fair share of members who qualify for senior citizen discounts. We need younger members, not just to pass on our knowledge but to rejuvenate our craft with fresh approaches to fiber.

I believe my talented new weaver is exactly what our weaving world has been waiting for. A passion for babywearing is what brought her to me. She is a new mom who dreams of making her own handwoven wraps. It turns out that babywearing doesn't just benefit moms and their babies: It's a boon for handweaving and weavers as well.



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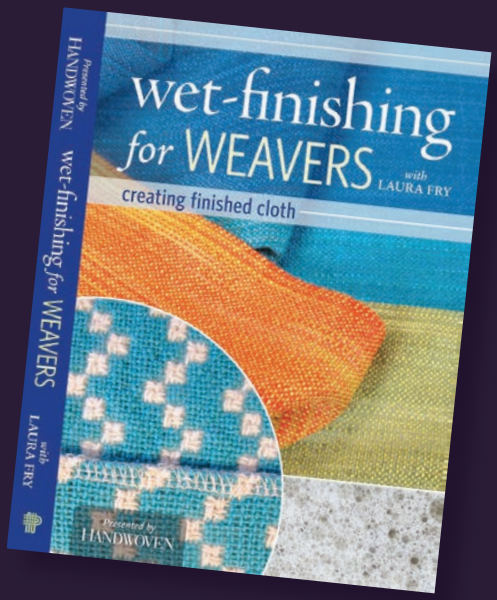

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