HANDWOVEN
11 Stash Busting Projects
Yarn Numbers for Weavers
Tom does the twist
Hand-Dyeing Warps
January/February 2022

Beginner's Guide to Hand-Dyeing Warps p. 24

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January/February 2022

11 Stash BUSTING projects



YARN NUMBERS for weavers p. 70

TOM DOES THE *Twist!* p. 15

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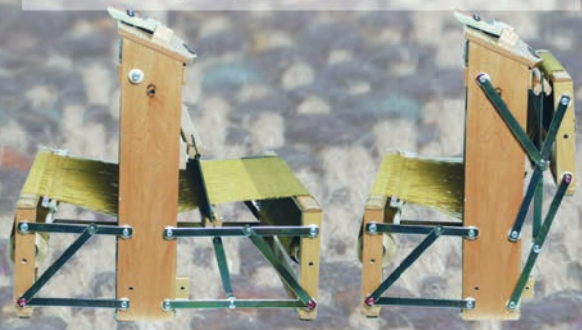



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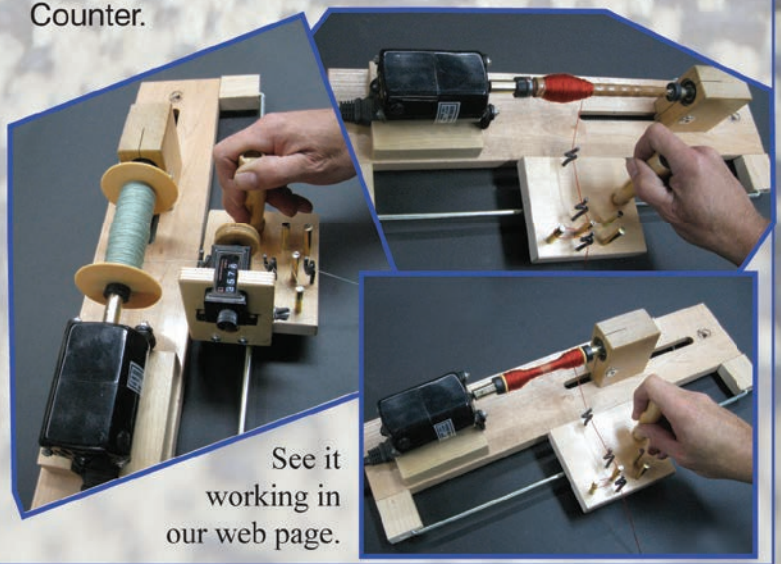

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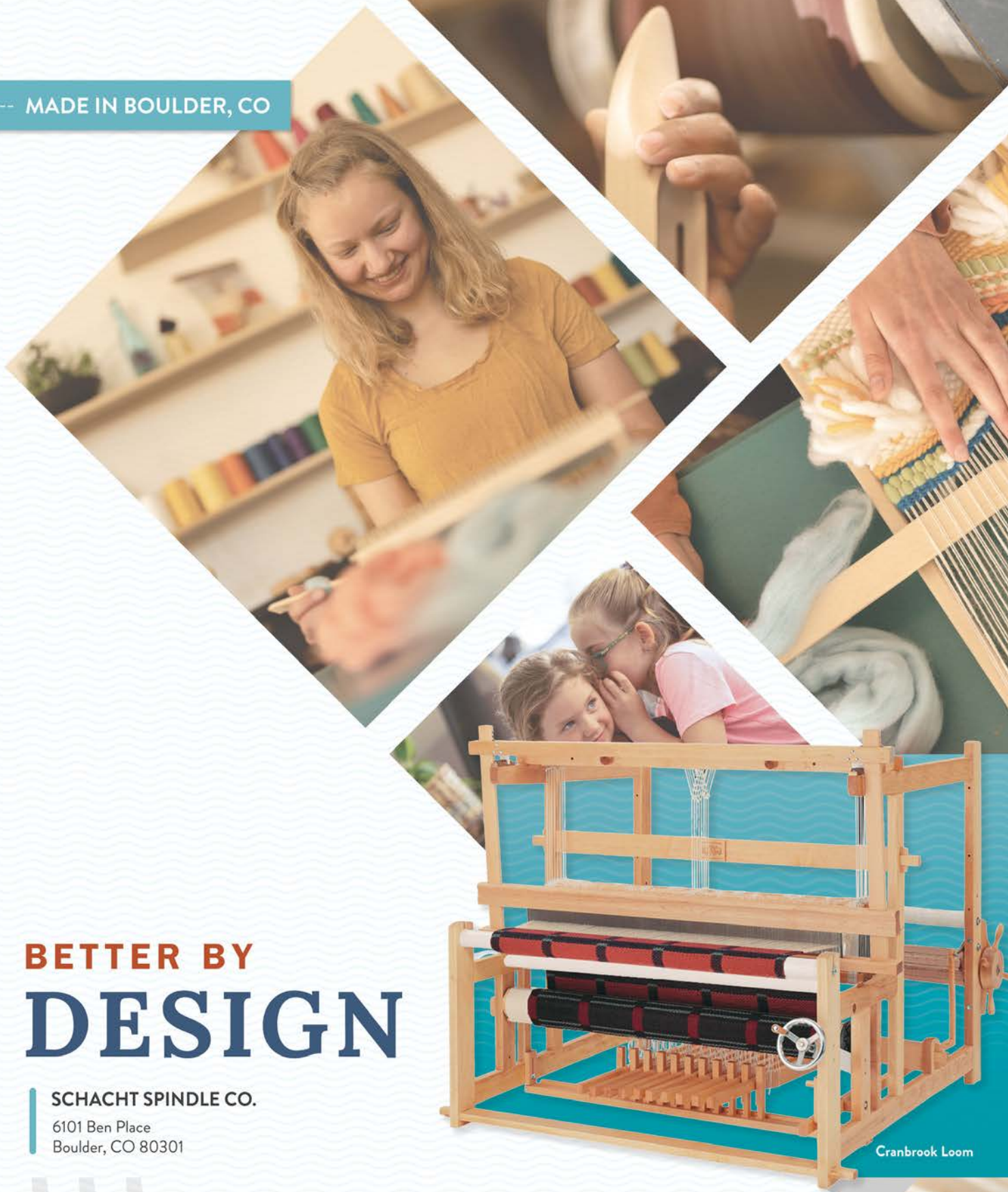

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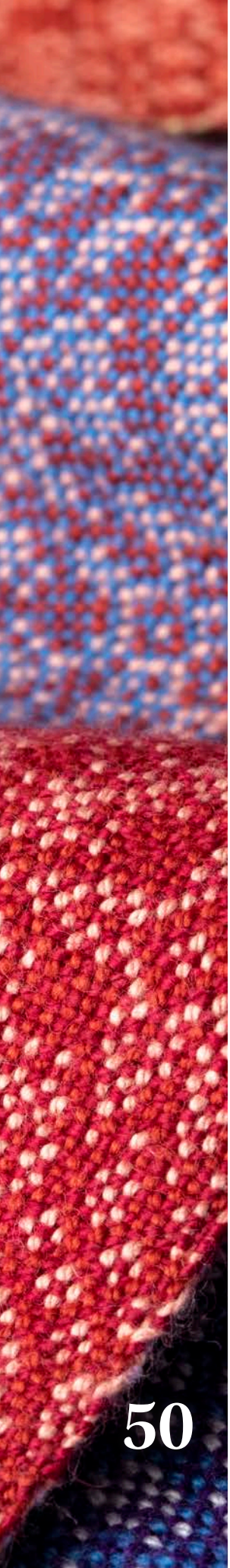


Contents

January/February 2022, Volume XLIII, Number 1

8 ***Spotlight:*** **Yan Zhang, Li Textile Warrior**
KATHY FITZGERALD
Li brocade was in danger of extinction before Yan Zhang stepped up to help preserve the ancient backstrap weaving technique. Read about the history of Li textiles and how Yan became a weaver and expert in Li brocade.

15 ***Notes from the Fell:*** **Twist**
TOM KNISELY
A discussion about tracking led Tom to research how yarn twist affects cloth. He then decided to carefully spin his own yarns and experiment. Learn what he discovered.

18 ***Best Practices:*** **Threading and Sleying**
SUSAN BATEMAN AND MELISSA PARSONS
Susan and Melissa have developed simple steps for threading the heddles and sleying the reed that keep the warp organized and untangled. They share them in this second article for beginner and intermediate weavers.

24 **A Shawl to Dye For!**
SAMANTHA HARING
Want to dye your own warps but have trouble getting started? Samantha walks you through the process and shows it isn't as daunting as you may think.

28 ***Idea Gallery:*** **Weaving with Curling Ribbon**
MEGAN ROTHSTEIN
Put curling ribbon to use for more than just wrapping packages. Megan describes how she weaves fun electronic-device pouches using bits from her yarn and ribbon stashes and gives tips on weaving with ribbon.

70 **Yarn by the Numbers**
AMY TYLER AND HALCYON BLAKE
Yarn numbers can seem contradictory from one source to the next. Amy and Halcyon explain the mysteries behind them and how to use these numbers in planning your projects.

74 ***Yarn Lab:*** **A Luscious Blend from Sanjo Silk**
LIZ MONCRIEF
Using fine Silk Linen yarn in a variety of weave structures solidified its ranking on Liz's list of favorite yarns. Linen's sometimes slubby texture in combination with shiny silk results in a heathered look that creates beautiful woven fabric.

PROJECTS

30 ***Rose Trellis***
ANU BHATIA

33 ***Synchronici-Tee***
ELISABETH HILL

36 ***Royal Gift***
ANNETTE SWAN SCHIPF

40 ***Deep Stash Bag***
MARGARET STUMP

44 ***Buffalo Plaid Chore Jacket***
TRACY KAESTNER

48 ***Oak Forest Towels***
KEITH LILLY

50 ***Majestic Beauty Placemats***
MALYNDA ALLEN

54 ***Rogue Stash Blanket***
CYNTHIA DAVIES

58 ***Broad and Deep Towels***
CHRISTINE JABLONSKI

62 ***Coastal Crackle Beach Towels***
REBECCA FOX

66 ***Leftover Dish Towels***
SUSAN J. FOULKES

DEPARTMENTS

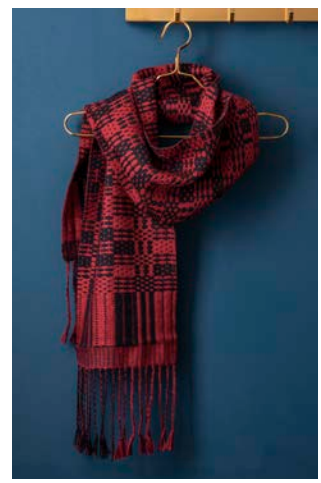
4 From the Editor
5 Letters
5 Project Index
12 Stepping Up: *A Handwoven Sunny Sensory Blanket*
BRITTANY WELLS
14 Media Picks
22 Goods
77 Reader's Guide
Project Directory
Suppliers
Finishing techniques
78 Marketplace Directory
79 Advertiser Index
80 Endnotes
TRACY KAESTNER



It wouldn't be a stretch to say that weavers love yarn. We covet art yarns with texture and interesting colorways and rely on workhorse yarns, such as 8/2 cottons, 2/8 wools, and 20/2 silks. A yarn store owner told me that she believes most people visiting her shop just want the visual and tactile sensations it provides. One shopper even told her, "I just came here to pet the yarn." Put out a selection of pearl cotton cones at a study group, and within minutes, I guarantee one of the weavers in the group will start rearranging them by color type or into their own favorite color combinations. It's in our nature.

We planned this issue pre-COVID, not anticipating how that period of staying home would incentivize people to look at their personal stashes and work within them to design projects. We also didn't realize the breadth and depth of some weavers' stashes. Many of the 11 projects in the issue are based on those stashes and include the designers' approaches to using a stash of their making or one that has come to them.

In this Deep Stash issue, many articles focus on yarn. "Yarn by the Numbers" by Amy Tyler and Halcyon Blake delves into how yarns are categorized by size. Tom Knisely writes about spinning his own S- and Z-twist yarns and using them to weave a scarf to learn how combining the two twists affects woven cloth. Megan Rothstein gives tips on weaving with curling ribbon, and Samantha Haring describes her process of dyeing shawl warps using fiber-reactive dyes. Other articles include Susan Bateman and Melissa Parsons continuing their Best Practices series, this time explaining how to sley and thread; and Liz Moncrief puts Sanjo's Linen Silk through its paces for the Yarn Lab and reports on that yarn's exquisite texture and shine. Our Spotlight is on Yan Zhang, a brocade weaver who works tirelessly to preserve the traditional techniques of the Li people.



Rose Trellis, page 30

Weave well, Susan

FUTURE THEMES

MARCH/APRIL 2022
National Parks and Museums
Being stuck at home for much of 2020 and some of 2021 made many of us long for travel. What park or museum did you miss the most? Show us how national treasures, natural or man-made, have inspired you to weave a project and the path you took to design and weave it.

MAY/JUNE 2022
Plain and Fancy Twills
Some twills are so simple they can feel almost ordinary—until you realize that all those little floats add texture, drape, stretch, and lots of design opportunities. On the opposite end of the spectrum are the fancy twills that have all those same characteristics, while looking anything but simple.

SEPTEMBER/OCTOBER 2022
Cut and Sew
We know it's scary, but sometimes you need to bite the bullet, cut that handwoven fabric, and do some stitching. This issue will be all about weaving and using handwoven cloth for creating garments, bags, belts, pillows, and anything else you can think of that is even more special when made with fabric from your loom.

HANDWOVEN
JANUARY/FEBRUARY 2022, Volume XLIII Number 1

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Letters

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

FOR THE LOVE OF WEAVING

Many years ago, I had an enlightening conversation with Rick Hart of Macomber Looms. Macomber was one of the first to make computer-assisted looms, and Rick told me that to their great surprise, their clients were not young techy types so much as older women who could no longer get down on the floor to change tie-ups. Having a computer-assisted tie-up system for their treadles, that they could use standing up, extended their weaving lives by 10 years. This morning, as I slowly climbed up from the floor after changing my tie-up, I thought of that conversation again, as I have many times over the years.

Like many people, as I age, I get a little creakier and a little more limited in what I can do. A couple of years ago I broke my back, which did not help. But thanks to a great physical therapist, and COVID giving me a ***lot*** of time at home, I am back on my loom. Assorted adjustments to my habits and my equipment allow me to keep weaving, which is important to me. And I know I am not alone.

It seems to me that this might be a good forum for those of us learning new ways. I am not talking about medical help, of course, but about ideas to make the process of weaving easier. I know some, but collectively we know more.

Here are a few of my own discoveries, just to start.

» I used to be able to weave for hours. Now I take a break every 20 minutes. Not winding half a dozen bobbins at a time helps control that because by winding only one at a time, I must keep getting up to wind another. Efficiency is no longer a priority.

» When I am weaving an eight-shaft pattern that calls for lifting five shafts, I weave it upside down to lift only three.

» While my loom is designed to have the same lift on the treadles furthest out as on the middle ones, my own strength is no longer equal when I have to reach for a treadle, so I may rearrange my tie-up to have the heaviest lift in the middle—or even decide to only do patterns that use fewer treadles.

» Previously I had adjusted my loom bench to be taller, giving me better leverage and a straighter back, but now I have lowered it again for a different angle on my legs and back. (My knees still work, thank goodness.)

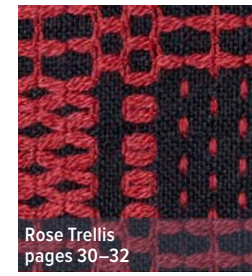
» After I injured my hand a few years ago, I gave myself the luxury of acquiring a good electric bobbin winder; it makes a huge difference.

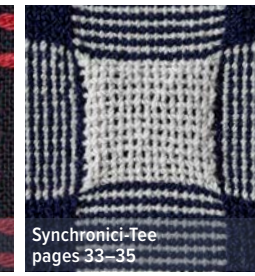
» My warping board is now mounted lower than previously, and I can see a warping mill in my future.

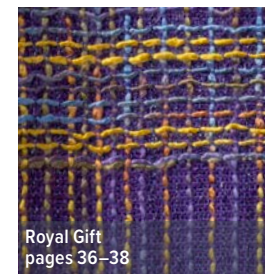
These are just a few ideas off the top of my head. Back in the 1980s, I wrote a piece for my column, Your Weaving Teacher, titled "Weaving Is a Pain in the . . .," compiled by asking people to send me their challenges and solutions. The response I got was great, with some real surprises. So now, nearly 40 years later, I am asking again. Please send your current discoveries to the editors at *Handwoven* at handwoven@longthreadmedia.com with the subject Weaving Habits, where they'll be compiled.

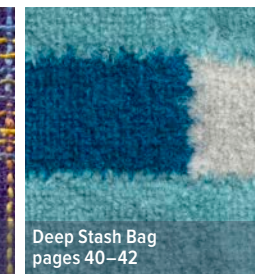
—Deb Chandler, via email

Project Index

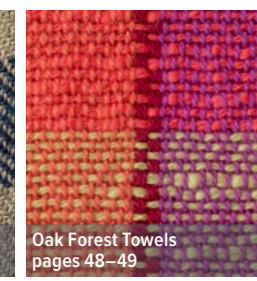

Rose Trellis
pages 30–32


Synchronici-Tee
pages 33–35


Royal Gift
pages 36–38

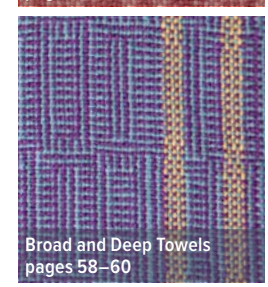

Deep Stash Bag
pages 40–42

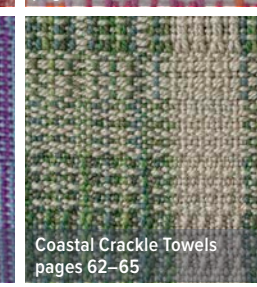

Buffalo Plaid Chore Jacket
pages 44–46

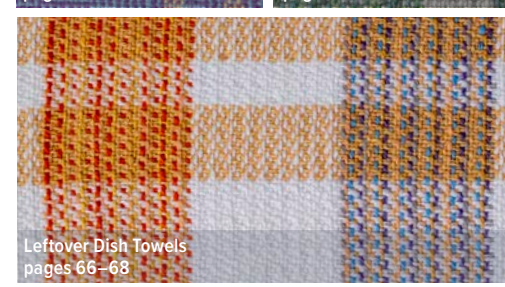

Oak Forest Towels
pages 48–49


Majestic Beauty Placemats
pages 50–52


Rogue Stash Blanket
pages 54–56


Broad and Deep Towels
pages 58–60


Coastal Crackle Towels
pages 62–65


Leftover Dish Towels
pages 66–68







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Photos courtesy of Yan Zhang unless otherwise noted

Now that she lives in America, Yan continues to educate others on Li brocade, including giving hands-on demonstrations.

Yan Zhang, Li Textile Warrior

BY KATHY FITZGERALD

Thank goodness for Yan Zhang, the world's foremost Li textile warrior since Huang Daopo. You might be asking, Who's Yan Zhang? What's a Li textile? And who is Huang Daopo? We'll take these questions out of order. Just off the south coast of China, bathed by the Tonkin Gulf on the west and the South China Sea to the east, Hainan Island is home to the Li people, one of 56 ethnic groups officially recognized by the Chinese government. Since emigrating from the mainland three thousand years ago, most live by fishing or farming the fertile soils of the island's mountainous interior.

Huang Daopo (1245–1330), known as the founder of China's textile industry, ran away from an abusive marriage and ended up on Hainan Island. There, the Li people taught her the weaving and spinning skills they'd been practicing for centuries. Eventually, Huang moved back to the mainland, bringing her new cloth-making abilities with her.

She, in turn, taught other women, and in time, the craft disseminated throughout China.

What makes these factoids of interest to weavers are the exquisite textile techniques Li women perfected millennia ago on what are very simple tools. The Li people have no written language, so for the past 30 centuries, the craft passed by word of mouth and demonstration from mother to daughter. That the five Li enclaves on Hainan spoke mutually unintelligible dialects further complicated the situation.

The story of the magnificent brocades of the Li people begins in the mountain rain forest of Hainan, where the ethnic group settled not long after its arrival there around 1000 BCE. The abundant resources of the region provided more than one hundred plant species from which dyes and bast fibers could be extracted, with kapok cotton and wild hemp heading the fiber list. The Li also collected wood and bamboo from the forest for making weaving tools and looms.

Already adept at fabricating cloth from bark, even before the short voyage to Hainan, the Li extended their skills to include spinning, dyeing, weaving, and embroidery. The women developed over one hundred complex design figures based on nature, history, mythology, deities, and geometric shapes. The woven patterns further diversified to reflect the aesthetics and cultural values of each of the five dialect groups, including varying totem figures, embroidery styles, and the use of warp ikat. Modern machines cannot duplicate these ancient patterns because they require intricate hand-manipulation of the threads that not even Jacquard looms can accurately reproduce.

Li weavers worked on a waist loom, a relative of the backstrap looms used by other indigenous peoples around the world. The waist loom consists of a rattan or bark belt, a wooden force stick (analogous to a breast beam) that rests against the weaver's hips, and a foot rod. The warp is wound continuously around the latter two. The force stick is usually 20 inches (50 centimeters) long because that's the average width between a Li woman's hip bones. It is an ingenious and eminently portable device, not even requiring a tree, post, or doorknob to tie the far end to. My mind's eye sees a giant inkle-like loom threaded between hips and feet, incorporating the weaver's body into the machine. In recent decades, many Li weavers have defected from tradition to a more modern-looking (and less portable) incarnation with a permanent frame and actual heddles. In its defense, the new loom looks to be less hard on the back and legs and may expedite the production of Li brocade for the burgeoning tourist market.

The preferred warp and ground-weft color for Li brocade is black or dark blue. Some weavers add narrow stripes in lighter colors for more interest. The brightly colored pattern wefts are supplemental—they can be removed from the finished cloth without affecting its structural integrity, imparting a look of embroidery to the piece. This is, in fact, the definition of *brocade* (a Spanish word from the Italian for "to prick or embroider" and unknown in any Li or Chinese dialect). Brocade is often a one-sided cloth, meaning that the back is a mess of long floats or hanging threads, depending on whether the pattern wefts run selvedge to selvedge or are cut to fit the pattern's requirements. Narrowly striped and densely woven Li cloth, on the other hand, is double-sided; it is woven with structurally integral wefts and is similar to an inkle band.

A 2009 United Nations Educational, Scientific and Cultural Organization (UNESCO) report designated traditional Li textile techniques an Intangible Cultural Heritage in Need of Urgent Safeguarding. It is estimated that 50,000 Li women actively practiced the craft in 1950. By the time of the UNESCO report, fewer than 1,000 women knew the basic techniques and patterns for traditional brocade weaving, only 200 practiced the specialized skill of warp ikat, and



Yan weaving brocade on the traditional Li weaving setup while wearing a headscarf featuring a Li brocade motif.



Photo by Kathy Fitzgerald

A small sample of Li brocade.

only 5 Li remained who could still do double-faced embroidery. Even more depressing, the average age of all remaining craftswomen was over 70—this was just 11 years ago.

This brings us to the story of Yan Zhang, determined Li textile warrior. Yan Zhang deplaned in Haikou, Hainan's port of entry, for the first time in 1995. She was struck by the sight of a Li woman seated on a straw mat, weaving beautiful cloth on a simple loom supported between her hips and feet. Not a weaver at the time, Yan found herself instantly charmed and intrigued.

Over the next 20 years, Yan immersed herself in Li textile culture, living for extended periods among the five dialect groups (Qi, Ha, Sai, Meifu, and Run). She participated in the daily routines of village life while absorbing the traditional skills from master weavers for all four facets of the process—spinning, dyeing, weaving, and embroidery. She learned that designing a pattern could take months from idea to sketch to execution. She followed her teachers to poorer, more isolated areas of the mountains to bring the people there the highly marketable craft of Li brocade as a means to reduce their poverty.

Yan also realized that past language problems kept special techniques used by each dialect cohort from spreading to the others. Making detailed notes of these disparate methods led her to compile them in a book, including lost forms such as the elaborate and technical ceremonial dragon quilts, documenting an art representing thousands of years of development and transformation.

She also initiated programs to interest young people in learning to weave Li brocade, updating designs and introducing commercially available colored yarns to pique interest in keeping the craft alive. Due in part to Yan's efforts, China has designated Li brocade weaving "a living fossil."

Yan left Hainan Island in 2015 as an accomplished weaver and cultural ambassador to China and the world. The Hainan Province Intangible Cultural Heritage Handicrafts Association made her its executive vice president. Her book, *Li Textile Weaving Techniques,* was published in Chinese in 2018, the first written detailed description of Li textile work ever. She currently resides in Southern California, where she is active in a San Diego guild and weaves Li brocade on her waist loom for hours on end at home when not working on an English translation of her book. Yan also travels throughout California to demonstrate the unique weaving style she loves so much. "My mission," she says, "is to spread this ancient and precious art and techniques to the world."

Thank goodness for Yan Zhang, Li textile warrior and modern-day Huang Daopo.

Author's note: The author would like to thank Yan Zhang, who could not have been more generous with her time and expertise.

RESOURCES

Zhang, Yan. yanlitextile.com.

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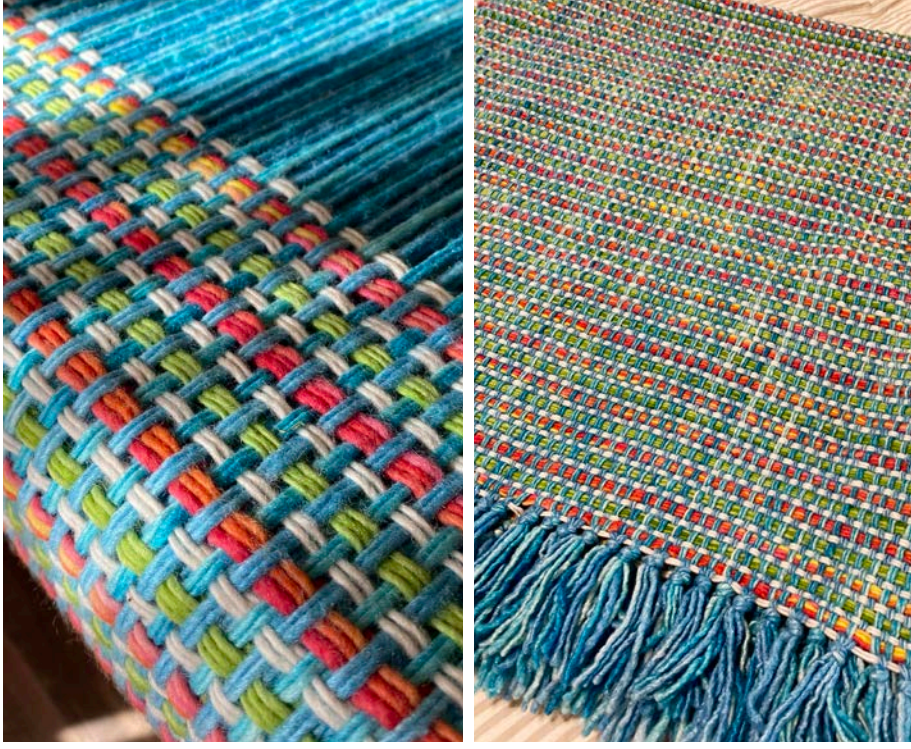
A Handwoven Sunny Sensory Blanket

By Brittany Wells

Having a medically fragile child is one of the toughest curveballs that life can throw at a family. My sister-in-law and her family have not only stepped up to the challenge of meeting their daughter's needs, but they are also showing others how to cherish and love someone through a difficult medical situation.



Photos by Brittany Wells

Left: Sensory blanket on the loom. *Right:* Evangeline's blanket finished and ready for cuddles.

Evangeline was born with a rare genetic condition that results in intractable seizures, up to one hundred per day. She has a heart condition associated with the same gene mutation and developmental delay caused by the seizure activity. Now four years old, Evangeline requires around-the-clock nursing care and special equipment.

This little girl is adored by her family; her fingernails are continually adorned with a fresh coat of polish, she is dressed in carefully chosen outfits, and she sports adorably styled hair. She is frequently serenaded with songs from her siblings who play string instruments.

Evangeline's parents and four older siblings decided to create a special space in their home where she could enjoy sensory experiences. Working with the Make-a-Wish Foundation, her family designed a "Sunny Sensory Room" where she can enjoy calm music, light, and touch experiences. The room includes a hanging leaf chair, a fiber-optic light display, and a fan that plays music with colorful lights. Creating the sensory room was a bright spot for the family to focus on last year during COVID-19 quarantines.

Of course, because weaving is my love language, I wanted to chip into the sensory-room project with something colorful, soothing in texture, and handmade. Evangeline had long outgrown the baby blanket I had woven for her, and it was time for a cozy upgrade.

I decided to make a sensory blanket large enough for her to grow into or for a family member to snuggle up in alongside her. I wanted the blanket to have some of the therapeutic benefits of a weighted blanket, without being overly hot. Finally, I wanted the colors and textures to be stimulating as well as soothing.

Living and working at the Brown Sheep Company yarn mill, I occasionally have access to special or experimental spins of yarn. I had been eyeing a batch of 50% silk/50% wool, and the sensory blanket seemed like the perfect use for that special yarn. Inspired by a piece of artwork hanging in the Sunny Sensory Room, I chose a color palette of soft blue along with spring green, white, pink, yellow, and oranges.

My yarns were all worsted weight—the silk/wool blend for the warp and Brown Sheep's Lanaloft 100% wool for the weft—so I chose a simple hopsack weave structure that would be open and airy to counteract the heavier-weight yarns. I used doubleweave to weave the blanket in two layers, so the cloth was nearly twice the width of my 32-inch loom.

The finished blanket turned out satisfyingly large, cheerful, and vibrant. I sure hope my niece feels loved when she's wrapped in the beautifully dyed natural fibers of silk and wool.

I'm thankful to play a small part in making this little girl's experience a little cuddlier. Evangeline reminds us all to slow down, appreciate each breath, and delight in the beauty of home.

Evangeline's loving family has started a website to share information with other caregivers. Learn more about their journey at resolvedtolive.com.

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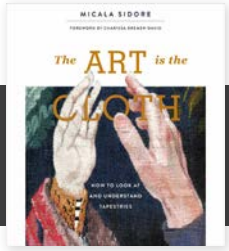


The Art Is the Cloth:
How to Look at and Understand Tapestries
Micala Sidore

This book isn't what I expected; it's better. I assumed it would be a coffee-table book of beautiful photos of tapestries, and to be sure, it could function as that. Within the pages are photos of more than three hundred tapestries of various types. However, it is also a thoughtful study of tapestries organized around a classification system of the author's own design, which in itself is interesting. You can open any one of the nine chapters, read its introduction, and then lose yourself in the images and descriptions within the chapter and its subchapters.

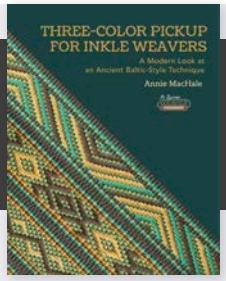
The Art Is the Cloth is built around Sidore's viewpoint that some "tapestries reflect back on what they are: pieces of cloth." The chapters run the gamut from the first chapter, "The Elements of Weaving" about the decisions weavers make that are deeply ingrained in their pieces, to the fourth chapter, "Trompe L'oeil," that includes tapestries that unabashedly fool your eye with their realism and perspective. In real life, I imagine many of them causing viewers to look twice before realizing they are looking at cloth.

I was particularly drawn to the chapter titled "Historical Self-Reference." Just as many painters will look to the masters or other artists' work, so do tapestry artists. The chapter juxtaposes the inspirational source tapestries with the interpretation. For example, *The Hunt of the Unicorn–The Unicorn in Captivity, 1495–1505* shares a page with the modern tapestry *Bitter Harvest* by Murray Gibson, 1995, that fully references the tree in the original against a New York skyline.

This book feels personal, and if, like me, you have been in the weaving world and admiring tapestries for a long time, you will be delighted when you see the works of artists familiar to you. I don't feel that this is a book just for tapestry weavers or even weavers; it would be a wonderful addition to any library.

—Susan E. Horton

Atglen, PA: Schiffer Publishing, 2020.
Hardcover, 223 pages, $45.00.
ISBN: 978-0-7643-5992-7.



Three-Color Pickup for Inkle Weavers: A Modern Look at an Ancient Baltic-Style Technique
Annie MacHale

Who hasn't been dazzled by intricate textiles in museums and books? Weaver Annie MacHale was intrigued by photographs of elaborately patterned bands and took on the challenge of figuring out how they were made, and so her new book was born. Within a few minutes of opening *Three-Color Pickup for Inkle Weavers*, I agreed that this technique is one that needs to be shared.

MacHale is a prolific inkle weaver and the author of *In Celebration of Plain Weave*, a design guide for inkle weaving. With this new work, she has leapt from the simplest of bandweaving to the most complex, decoding a technique previously known to only a small region of Lithuania.

The author discovered this style of weaving while perusing a copy of the out-of-print *Lithuanian Sashes* (Tamošaitienė and Tamošaitis, 1988); she noticed the complex color designs in several of the samples in the book. Knowing of no other publication describing the technique, she carefully studied the photographs to work out the warp threading and method for weaving the designs.

Three-color pick-up is related to the more widely used technique known as Baltic pick-up, which also goes by a few other names. MacHale does not go into much detail about how to work pick-up patterns, but there are plenty of resources to learn the basics. This book assumes a working knowledge of Baltic pick-up, touching on the differences in warping and weaving between that technique and this variation as well as the effect on the designs. Instead of one pattern color on a background, three colors used in equal proportion allows any one of the three to be used as the pattern. MacHale provides brief but clear explanations of color selection and the placement of patterns.

The bulk of the book is the pattern collection: one hundred original designs grouped into symmetrical and asymmetrical patterns, further identified as individual or repeating motifs, and several examples with both options. Some patterns are worked in a single color at a time, while others use two or all three colors at once. MacHale also discusses design elements of shape and color.

Each pattern is presented as a software-generated weaving chart along with a photograph of a woven sample. The weaver can follow the chart, picking up floats where indicated, to produce the design. Accompanying information about each pattern includes the usual color and row counts, with the addition of a link to the online pattern generator that allows the weaver to modify the colors or pattern using the published version as a starting point. The design possibilities are endless.

It may take practice to get used to following a pattern in three colors, but the bold and adventurous weaver has an exciting and beautiful path ahead. My inkle loom is ready!

—Angela K. Schneider

Santa Fe, NM: ASpinnerWeaver, 2021.
Spiral bound, 138 pages, $30.00.
No ISBN.



Photos by Tom Knisely

Tom's Z- and S-twist yarns on the warping board.

Twist

BY TOM KNISELY

Have you ever wondered why your plain-weave fabric sometimes takes on the illusion of a multishaft twill? It's quite the phenomenon, isn't it? I usually find this happens after it comes out of the washer and dryer. It goes into the wash as a typical piece of plain-weave fabric and comes out of the dryer as a plain-weave cloth with very noticeable diagonal lines resembling twill. These lines are called tracking.

I was talking a while back with *Handwoven*'s associate editor, Christina Garton, about this not-so-unusual condition. I have always attributed tracking to the amount of excess twist in the thread. I find it almost always happens when I am weaving natural-colored cotton toweling. If I have woven stripes or a check towel, I never seem to notice it. Maybe it's because there is a pattern that creates a distraction, or perhaps it's from combining threads from different spools of cotton. It really is something to ponder.

In my time, I have woven yards and yards of toweling. I have used 8/2 and 10/2 cotton from different sources, and I can't tell you which thread is going to cause tracking and which one isn't. My hunch is that a thread with more twist is more likely to track than one with a softer twist.

I am always amazed at how the universe seems to work. Within just a few days after that conversation with Christina, some interesting information about yarn twist dropped into my lap. My friend Julia showed me an article written by Elena Phipps titled "Woven Brilliance: Approaching Color in Andean Textile Traditions" (see Resources). Phipps shows photos of plain-weave tunics and mantles that have the appearance of twill. Julia and I had discussed this subject before: How could a plain-weave fabric take on the look of a herringbone twill? I had seen these fabrics before when the Textile Museum in Washington put on an exhibit of early Peruvian

textiles. The guards allowed me to "nose up" close enough to see that it was actually woven as plain weave, though it had the appearance of twill. Elena Phipps clearly explains in her article that this phenomenon happens because of alternating groups of Z-twist and S-twist threads in the warp. The weavers sett the warp threads closely to weave a warp-faced textile. This makes perfect sense because these fabrics were woven hundreds of years ago on backstrap looms as opposed to the four-shaft looms we typically associate with weaving twill.

If you are unfamiliar with the terms Z-spun and S-spun, they describe the directional angle of twist in a thread. The threads that you and I buy are commercially spun as a single thread with Z-twist and plied in the opposite direction with S-twist. These are often two-ply threads, but they can have more plies. To see for yourself, take a piece of yarn and pinch it between your index finger and thumb on both hands and place some tension on the thread. Hold it so that it's in a vertical direction. Now look at the angle of the twist in the thread. Can you see that the angle of the twist resembles the downward stroke in the letter S? If you were to untwist the yarn and look closely at the single strands that make up that thread you would see that each single thread has a Z-twist. Cool, right? Who knew? Well, spinners do. We are taught about Z- and S-twist in the first lesson of a spinning class because it's a very important part of yarn construction.

All right, universe, I am listening. Those conversations with Christina and Julia got my attention, and I couldn't shake it off as coincidence and let it go. The seed had been planted, and I just had to weave some samples to see how it worked. But how? You can't just go to your favorite yarn shop and ask to buy a cone of Z-spun and a cone of S-spun threads.

It didn't take but a second to realize that to carry out my experiment, I needed to spin my warp threads myself. I chose to spin my yarns from a soft, luxurious-feeling Bluefaced Leicester wool. Because my sample might as well be useful, I decided to weave a scarf.

I began by spinning two bobbins with Z-spun singles and plied them with S-twist. I then spun two bobbins with S-spun singles and plied them with Z-twist. When I finished spinning the yarns, I labeled them carefully so as not to mix them up. I then followed in the tradition of my Peruvian weaver friends by alternating eight strands of Z-plied thread with eight strands of S-plied thread in a warp. Because both yarns were off-white in color, I kept them in order by twining a marking thread at the end peg of my warping board. After sleying the reed to a warp-emphasis sett, I threaded a simple four-shaft straight draw. After all, I only needed to weave a simple plain-weave fabric. I used a neutral-colored 18/2 merino wool from Jagger Spun for my weft at 10 picks per inch to allow for a nice drape. After only a few inches, I could see the herringbone pattern develop. It worked as I had hoped, but the pattern became even more noticeable after I wet-finished the scarf.

In my mind, I couldn't leave the fringed ends plain. After all, this is an exercise in twist. I had to finish with a twisted fringe. If the fringe threads had a Z-twist, I attached the fringe twister to those particular ends and added more twist in the Z direction. I then allowed them to twist back on themselves in the S direction. I did the same with the S-twist threads. I attached the fringe twister to these ends and built up more twist in the S direction and then let them twist back in the Z direction. When the finishing



The patterns in this plain-weave cloth might look like twill but actually come from tracking.



Combining groups of Z- and S-twist yarns gives Tom's finished plain-weave scarf the look of a herringbone twill.



As the finishing touch on his twisted scarf, Tom alternated twisting his fringe to match the twist of the yarn in the fabric.

was completed, I have to say that I was very happy with what I learned from this exercise.

As if those previously mentioned coincidences weren't enough, a third related "twist" encounter appeared right before my nose. I was going through my library and randomly pulled a book off the shelf. The book's title was intriguing: *In Celebration of the Curious Mind*. It was written to recognize the lifework of fiber artist and scholar Anne Blinks. Anne had the ability to take a textile with a complex structure and decipher how it was woven. Each chapter in the book was written by a friend or colleague as a sort of memoir, discussing how they knew Anne and her amazing mind. One section is about using highly twisted and energized thread to create textiles that collapse on purpose. These threads play an important part in textiles that you want to naturally pleat and buckle.

This little portion of the book helped to solidify in my mind how important the twist in a thread can be in weaving. Never, in all my years of spinning and weaving, had I taken the time to contemplate the importance of twist so intensely. It just goes to show that after 40-plus years of weaving, this old dog of a weaver can still learn something new, and I'm excited to do so.

Stay curious and happy weaving to you all.

Tom

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Photos by Anna Hurla

When using lease sticks, it's easy to see the order of threads once they've been sleyed as the warp ends continue in the "over-under" pattern created by the porrey cross during warping.

Best Practices

Threading and Sleying

SUSAN BATEMAN AND MELISSA PARSONS

In our last article in Handwoven *November/December 2021, we focused on efficiently winding a warp, so now it's time to talk about sleying and threading. At the Yarn Barn, we teach front-to-back threading, but most of the techniques we cover apply equally to back-to-front threading. Whichever way you choose, be tidy—care taken at this stage pays off with fewer errors, fewer tangles, fewer broken ends, and getting to the weaving faster.*

PREPARING THE LOOM

Before you begin, make sure the loom is ready. Count the heddles on each shaft and distribute them as needed. Inserted eye heddles and flat steel heddles have a left or right orientation. Flip them top to bottom to change the direction if needed. Evenly divide any unneeded heddles on each side of your loom.

Leaving all the empty heddles on one side of a harness frame can cause problems, such as abrasion of warp ends and imbalance of the shaft itself. If your warp will fill the harness frame completely with no room for extra heddles, remove the extra heddles or plan to distribute them among the threaded heddles as you work. If your loom has heddle clips or hooks in the middle, release them so the heddles can slide freely

across the heddle bar, and push the heddles toward the middle. Finally, determine the right height for you for comfortable threading and sleying. Raise your harnesses and tie or brace them for the threading process. Get a stool that puts your eyes at heddle level. Find a chair or stool that puts you at a comfortable level for sleying the reed. If the back beam of your loom is removable, take it off.

Center the reed in the beater. If your beater has a pin to hold it in a fixed position, use it. If not, tie the beater to the breast beam and castle, so it doesn't move during sleying.

Find a pair of lease sticks that fit your loom's width. Lease sticks probably came with your loom; they are flat, smooth sticks about 1 inch in width with holes on both ends.

SITUATING THE WARP

Orient the warp according to the draft as you sit at the loom to weave. If you have multiple warp chains, put them in the correct order. If you haven't already cut the threading end of the warp chain, cut it now.

Cut two pieces of a nonstretchy cord 18 inches longer than the depth of the loom. Tie them to the back beam on each side of the loom. Bring one cord end to the front of the loom, through the castle and beater, then pass it up through the hole in the first lease stick and down through the hole in the second lease stick. Tie the cord to the breast beam so the cord is taut.

Your warp chain should still have the tied porrey cross. Slide the other end of the lease sticks through the warp bundles on either side of the porrey cross with the cut ends of the warp toward the beater.

> If you need to get up from the loom, be sure to tie loose ends that you have sleyed or threaded in bundles behind the reed or harnesses to keep them secure.

Pass the second cord through the harnesses and beater and thread them through the lease sticks, but this time, take the string down through the hole in the first lease stick and up through the hole in the second. Passing the cord through the holes in this way holds the lease sticks flat but lets them slide along the cord. Tie the cord to the breast beam with the same tension as the first cord.

Wrap the rest of the warp chain around the breast beam several times to secure it, unchaining as necessary to keep the warp untangled and to prevent the warp from pulling out of the reed as you sley.

SLEYING THE REED

Untie all five ties at the porrey cross. From this point on, if you need to get up from the loom, be sure to tie loose ends that you have sleyed or threaded in bundles behind the reed or harnesses to keep them secure.

Find the center point of the reed to help you center your warp in the reed. Your starting dent is half of the width of your project from this point, either to the left or right. Identify the first end of the porrey cross. Use your reed hook to pull it through your starting dent but *don't pull the end out of the porrey cross as you sley the reed*. Look at the porrey cross to identify the next end and continue sleying. Once you have sleyed a few ends, tie them behind the reed to prevent them from slipping out, and continue to do that across the warp.



On one side, bring the cord up through the first lease stick and down through the second before tying it to the breast beam.



On the other side, bring the cord down through the first lease stick and up through the second before tying it to the breast beam.

Sley floating selvedges, each in its own empty dent, on each side of the warp.

SLEYING TIPS

- Good lighting is essential during sleying.
- Insert the reed hook into the dent from the back and pull the warp end through.
- If you are sleying multiple ends in a dent and have fewer ends in the last dent, that is okay.

THREADING THE HEDDLES

You should have enough length in your warp ends to reach through the heddles. If not, pull the warp forward and then tighten the chain around the breast beam again. Release the beater and let it rest against the castle.

Orient your draft correctly: Sit at the loom as if to weave and look at the draft. The rightmost end marked on the draft will be the rightmost heddle threaded on your loom. The bottom row on the threading draft represents the shaft closest to you. In fact, if you lay the draft face up on top of the loom with the bottom of the page toward you, the draft exactly represents what will happen below it.

Take your draft to the back of the loom but *don't change the orientation of the paper to the loom*. The bottom of the page should still be toward the breast beam. Set the draft down on your knees, on the lower edge of the harness frames, or on a handy surface so you can see it. If you prefer it to be vertical, turn the draft upside down and tape or stick it on the castle where you can see it.

Thread from left to right or right to left. Each symbol or number on the draft represents a warp end. Even if you sleyed your reed with more than 1 end per dent (for example, 2 per dent to get 24 ends per inch in a 12-dent reed), during threading, each end has its own heddle. In some cases, multiple threads serve as 1 end and are identified as such in the pattern. In those cases, put all of the threads that equal 1 end in the same heddle.

Keep the over/under sequence of the porrey cross throughout the threading. To keep track when you have more than 1 end per dent, push the lease stick that is closest to the beater all the way up to the reed. The warp end that sits higher is an "over" end, and the end that sits lower is "under." Alternate consistently between them. Look at the first end in the porrey cross. Does it go over or under the lease stick at the beater? Let that determine the starting point, and alternate between over and under as you



The lease sticks help keep the threads in the porrey cross organized so it's easier to thread everything in order.



Notice that the warp passes over the beam, not under, on the way to the reed.

select the next end from each dent, even when you are sleying 1-2-1-2 so that different dents hold different numbers of ends.

Why do we go to the trouble of making sure that the reed and heddles are threaded in the same order as the porrey cross, even in a single-color warp? The lease sticks put tension on the yarn as you beam it, and if the ends are all in order, with no crossing, you minimize tangling. When ends cross each other, you will end up with snarls in the warp, which slows the beaming process. Crossed ends can also cause tension problems, which lead to broken threads.

Reclip the heddle hooks (if applicable) but, when doing so, remember that you want the warp to flow around them with minimal thread displacement. Slide all the heddles for the first side you are working on to the center.

Work methodically in chunks. Count the number of ends in a repeat or small section of the threading and then count how many ends are on each shaft. Push out the heddles you need to complete that section. Use your fingers or a threading hook to thread the heddles. When you finish the section, you should have used all of the heddles you counted. If you have heddles left over or don't have enough heddles, go back and check your work. When you are sure the ends are threaded correctly, tie them loosely in a bundle so they don't slip back and cross over each other.

When you reach the center of the warp, move any leftover heddles to the other side of the clips. Move all of that side's heddles to the far side of the loom. Push the heddles out in groups to where you are working as you did for the first half.



Keep your porrey cross intact and your hands free while warping through the use of lease sticks.

TIPS FOR AVOIDING THREADING ERRORS

- Use signposts in the draft to verify that you haven't made mistakes. For example, if the stripes in a warp always start on shaft 2, note that. If you are ready to start a stripe but it will be on shaft 1, go back and find the mistake in the previous section.
- Make a copy of your threading draft, increasing its size for easier visibility. Use the copy to record your progress as you thread.
- Check and bundle your warp ends as you go. For example, every two repeats go back and make sure the threading is correct, then tie the ends in a loose bundle. Use whatever stopping point makes sense to you.

Mistakes do happen, but it is best to catch and correct them early.

Now that we've covered getting your warp sleyed and threaded, in the next issue, we'll talk about winding on, checking for mistakes, and getting good tension.

SUSAN BATEMAN, *weaver and teacher, started Yarn Barn 50 years ago. Her hobbies include weaving, working on the farm, volleyball, and bridge.*

MELISSA PARSONS *has been weaving since 1988. She started working with Susan Bateman at the Yarn Barn in 1992.*

Favorite Finds

An extra-large tapestry loom, wonderful new wool yarns, a subscription that delivers weaving projects and lessons to your home, and clever woven labels for your handwovens.



Photos by Matt Graves unless otherwise noted

A Rainbow of Wools

Create cloth with perfectly blended colors using Gist Yarn's new Array 2/12 wool. Each color in Array's line is available in four to five tones going from light to dark, so you can create ombré effects or give your weaving a more "painterly" feel. The wool in Array comes from sheep raised in the United States, and it is spun and dyed in North Carolina. The yarn works equally well in rigid-heddle, multishaft, and tapestry weaving and is available in 840 yd/4 oz and 210 yd/1 oz cones. **gistyarn.com**



Monthly Weaving Kit

Get projects delivered directly to your door with Vermont Weaving Supplies' weaving clubs. Two clubs are available, both of which have options for rigid-heddle, four-shaft, and eight-shaft looms. The more traditional of the two, the Build & Create Club, comprises one standard weaving kit shipped to you six times a year that includes yarn and pattern. The Learn, Build & Create Club aims to be part weaving kit, part mail-order study group. This latter club's mailings include yarn and a pattern as well as a lesson plan on a specific weaving topic and the opportunity for "show and tell" via Zoom with other subscribers. **vermontweavingsupplies.com**

Mirrix Lily Loom

Go big with Mirrix's new Lily Loom. This large tapestry loom boasts a 45" weaving width and 60" weaving height while maintaining a small footprint. The Lily features foldout legs so you can store it flat when not in use, making it handy for weavers with limited storage space. The loom comes with a shedding device, four warp coils that allow you to adjust warp sett, and an on-loom warp-tensioning device. **mirrixlooms.com**



Photo courtesy of Mirrix



Woven Labels

Add a little extra to your handwoven goods, whether they're for gifts or for sale, with these cute labels from Intensely Distracted. Woven from 100% cotton, the labels are available with traditional verbiage of "handmade," more cheeky options such as "Ironing is Overrated," and even some fun, geeky quotes from the Star Wars franchise, Harry Potter, and Doctor Who. **etsy.com/shop/intenselydistracted**



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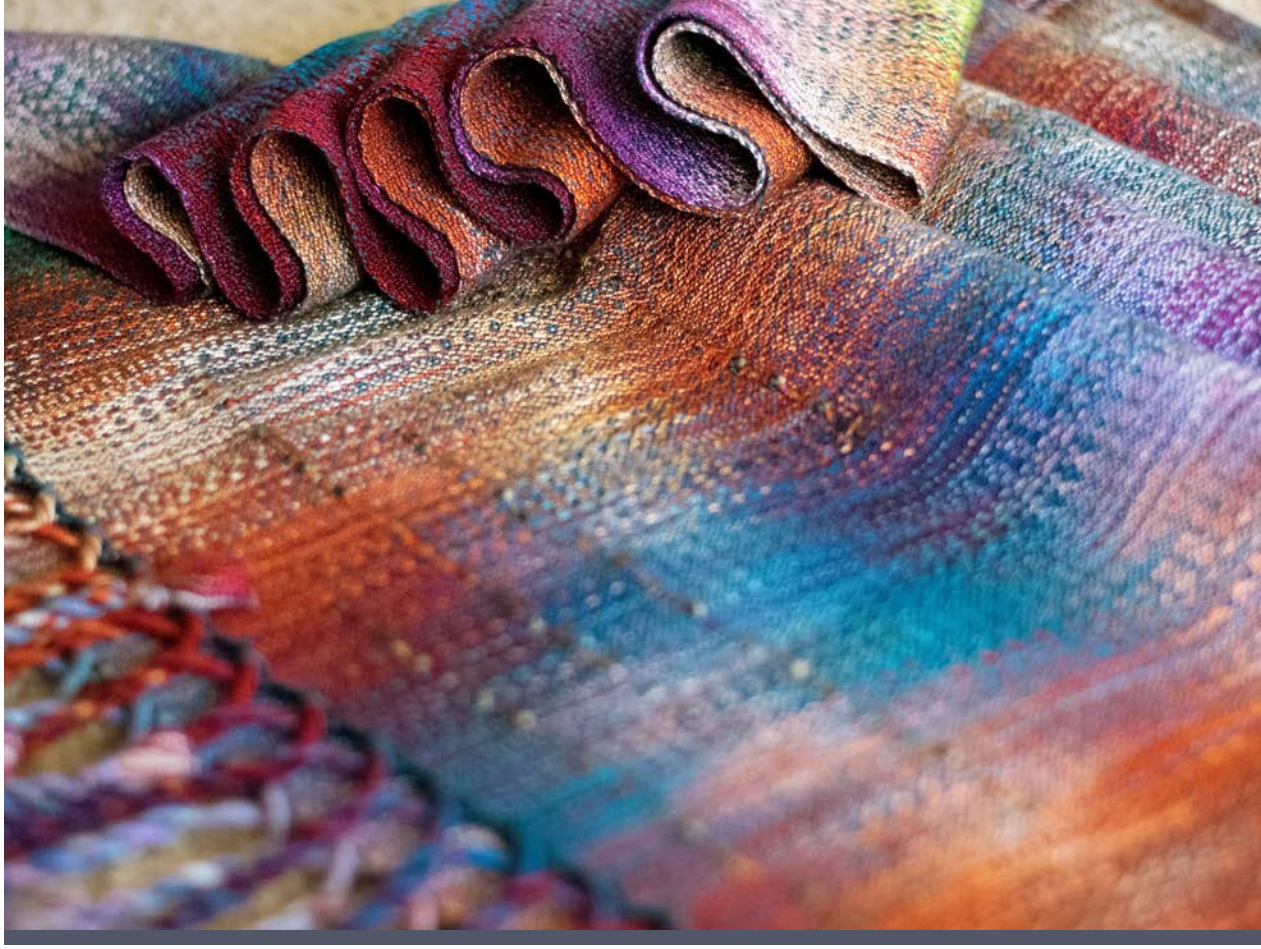


Photos by Samantha Haring

Hand-dyeing your warp allows you to create one-of-a-kind pieces.

A Shawl to Dye For!

BY SAMANTHA HARING

The ways in which weavers can show their personal styles are endless. Many weaving techniques allow the weaver to add personal touches and accents that make every piece a one-of-a-kind work of art. However, some techniques are more daunting than others, and it seems that for one reason or another, hand-dyeing warps falls into that category.

I understand the unease around dyeing warps, but the results are well worth overcoming any hesitations. Dyeing warps can be a little messy, and it takes some time to learn the process, but my hope is that by the end of this article, you will see it isn't quite as overwhelming as you might think.

To illustrate my process, I prepped, dyed, and wove a wide shawl, but a narrow scarf would be a great beginner project. For my shawl, I wound a warp of 720 ends 3½ meters long (about 3¾ yards) using 5/2 Tencel from Green Grass Handwoven (see Resources). I wound 10 separate warp sections of 72 ends each. For the type of dyeing I do, it is essential to use a cellulose fiber, such as Tencel, rayon, cotton, or linen. Tencel is my go-to fiber for shawl warps because I like its shine, and the finished drape is soft and elegant. It's also durable and soaks up dye better than other cellulose fibers I've worked with. My finished shawl is about 2 meters (a little less than 2¼ yards) long with 6-inch fringe; the rest of the warp length is for loom waste and take-up. It's a bit long, but I like to err on the side of too long rather than too short. After winding, I chained my warp

sections loosely to allow the dye to fully saturate the yarn.

Before going any further, there are some safety rules you should be aware of; for more detailed dye safety information, see Resources.

1 Don't use any utensils or pots that you use for cooking or eating. Dyeing equipment should always be kept separate.

2 Don't eat or drink in the dye area.

3 When working with powdered dyes and soda ash, wear goggles and a face mask that covers your nose and mouth.

4 Wear rubber gloves and an apron. Don't put your hands in the dyepot without the protection of gloves. At the end of a dye session, your hands shouldn't be the color of the dyes.

After I wound the warp chains, I picked my dye colors from the selection of Fiber Reactive Procion dyes on Dharma Trading Company's website (see Resources). Most of the time I don't hold back on my color selections—I like a lot of color. For this shawl, I used this issue's color palette as a guide.

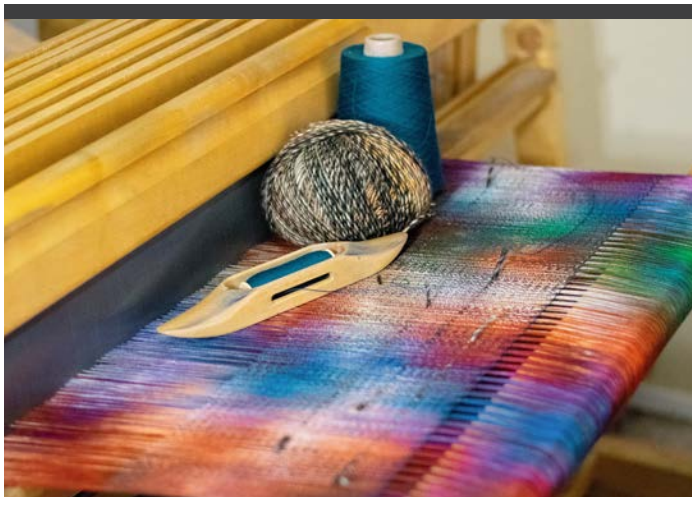
For your own shawl or scarf, pick out the dye colors you feel best match your chosen colorway. While you are at it, purchase some soda ash fixer. You'll also need two plastic drop cloths, rubber gloves and an apron, sturdy mixing bowls, a set of tablespoons and teaspoons, a fork or spoon for mixing, and 2-inch foam paintbrushes—one for every color. I work on a large table that I can drape with drop cloths.

With warp chains and dyeing supplies on hand, the fun begins, but first glove up and put on your mask, goggles, and apron. Start by prepping the soda ash presoak with a ratio of about 1 cup soda ash per gallon of water. (The amount of presoak mixture you need will depend on the size of your warp.) If you are dyeing Tencel, you can put it directly in to soak. For all other cellulose fibers, I recommend handwashing and rinsing and maybe even a little time in boiling water before putting it into the soda ash presoak. Let the warp soak while you prep the rest of your dye setup.

Protect your work surface with one or two layers of plastic drop cloth and then set out your bowls. If you haven't already, it's time to mask up. Measure your dye powder according to the instructions (about 2 teaspoons of dye powder per cup of water or 4–8 teaspoons per cup for darker and more saturated colors). Start with the appropriate amount of dye powder in your bowl, add a tablespoon of water, mix into a paste, and then add a full cup of water and mix until the dye is evenly dissolved. Do this for all your colors.

From another drop cloth, cut out a piece of plastic big enough to fully wrap up a single warp chain and place it on your dyeing station. Remove one warp chain from the presoak tub, wring out most of the liquid, and then arrange the chain in the middle of the plastic piece. I usually arrange the chain in little neat rows from one end to the other. Don't arrange the chain too tightly; give the yarn enough space for the dye to saturate thoroughly.

Finally, using the foam brushes, start applying the dye. Some artists



Samantha inlays pieces of thicker yarns in her sheds as she weaves for added textural interest.



Hand-dyed chains ready for the loom.



Left: Samantha's finished hand-dyed warp shawl with inlays. *Right:* After you have wound your chains, it's time to start assembling your dye area.

apply the color carefully and meticulously, but that's not me. I try not to overthink the color placement and just have fun—a little brown here, some gold there, maybe a bit of blue right there. Once the front of the chain looks fully covered in dye, flip the chain over carefully along the length and add dye anywhere the dye hasn't penetrated, unless, of course, you want some undyed bits. Fold the edges of the plastic over to cover the chain completely. For the best color results, do not let the warp dry out. Set the chain somewhere it won't be disturbed and repeat the process for the rest of your warp chains. Mix and match the colors used for each chain or keep it simple—it's up to you.

After curing the chains for about 24 hours, glove up again, put your apron back on, and start rinsing out the dye. Give each chain a rinse in the sink to remove most of the excess dye and any remaining soda ash soak. Then add the chains to a pot of water and bring to a low boil, stirring while it heats up to make sure the hot water soaks through. Boil for a minute or two and take the chains back to the sink to rinse. The rinse water will run clean almost immediately. When you have rinsed all the chains, hang them to dry completely.

I sett the shawl shown here at 24 ends per inch with a 30-inch width in the reed. One of my favorite drafts to work with is from Ralph E. Griswold's Crackle Weaves collection (see Resources). It is an eight-shaft simple-yet-elegant draft perfect for a shawl or scarf, but there are many other draft choices—including plain weave—that work beautifully with painted warps. Before you begin warping your loom, decide if you want to keep your chains separate or blend them. Blending them gives a smoother transition but takes a little more time, while keeping them separate is straightforward but creates a blockier look.

Weave your scarf or shawl as you normally would. I use solid weft colors because they allow the dye work in the warp to remain the focus of the finished cloth. One of my favorite yarns to pair with 5/2 Tencel is Jagger Spun's Super Lamb, a superwash wool. I have also had good luck with bamboo and silk.

And that's it. Dyeing warps really isn't hard; it just takes guts to get started, and once you do, you'll be dyeing your own colorful warps.

RESOURCES

dharmatrading.com/
greengrasshandwoven.com/
handweaving.net (draft #13451)
handwovenmagazine.com/safety-first-dyeing-safety-felicia-lo/

SAMANTHA HARING *is a handweaver, textile artist, and photographer located in Cambridge, Minnesota. She weaves under the business name Handwoven Honey, and her work can be found on Instagram and Facebook @Handwoven-Honey, or she can be contacted directly at handwovenhoney@gmail.com.*



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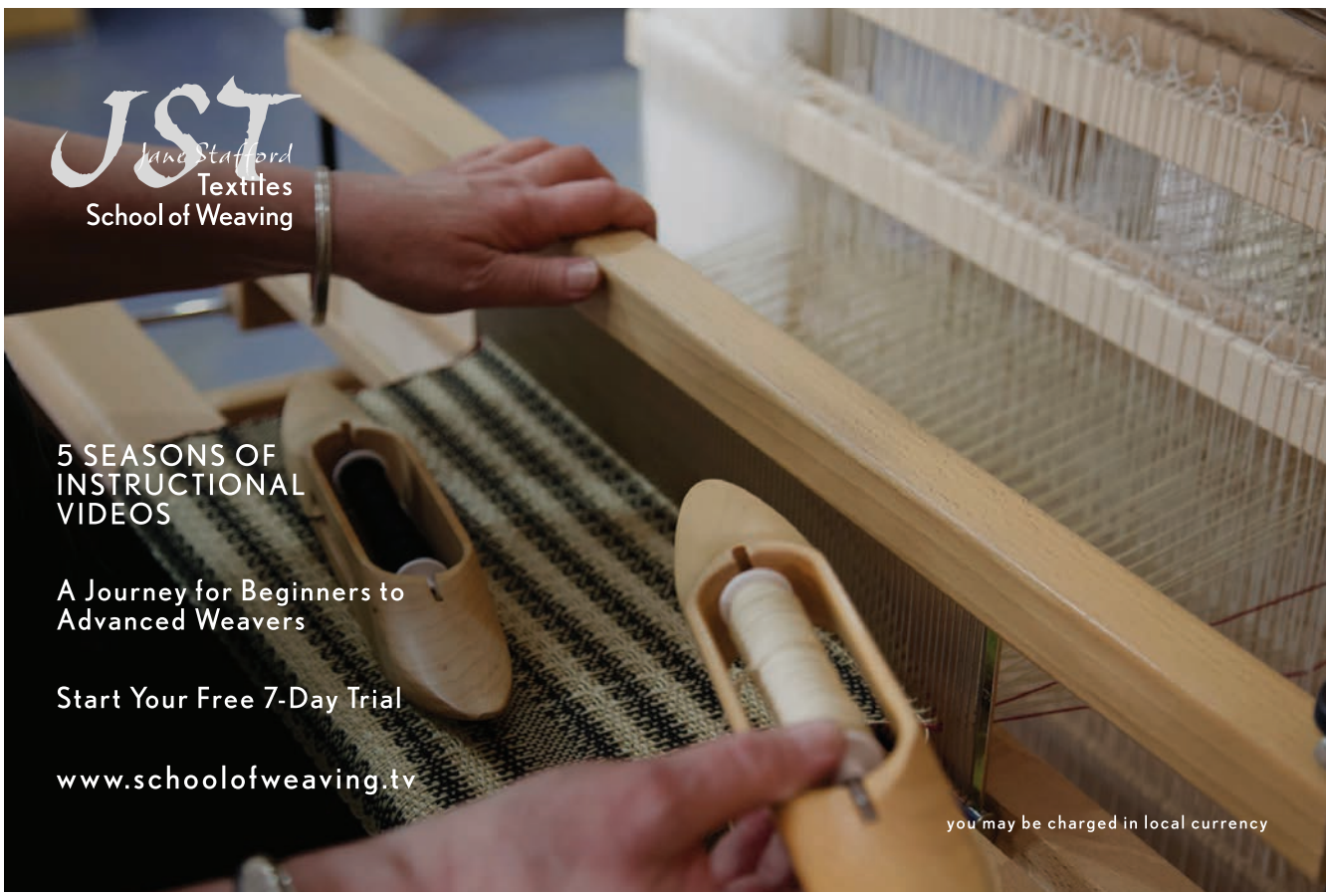




Two ribbon pouches and a piece of ribbon fabric.

Photos by Matt Graves

Weaving with Curling Ribbon

BY MEGAN ROTHSTEIN

Chances are your yarn stash isn't your only stash. Perhaps you also have an abundance of curling ribbon, the kind of ribbon most of us associate with wrapping presents. Maybe you see shiny ribbons on sale after the holidays that are too pretty to pass by. In trying to work through both my stashes, I've had some fun using up bits and pieces of yarn from my "traditional" stash and combining them with curling ribbon to create unique device pouches. By adjusting the width in the reed and/or the length of the weaving, you can weave and make pouches that fit devices of any size. Weaving with curling ribbon and a spaced warp creates a unique, textured fabric. It is worth noting that although these pouches protect from bangs and bumps, they are not waterproof and won't be of much help if you drop them in water.

WEAVING WITH RIBBON WEFT

Weaving with ribbon requires some patience, but I've learned a few tips and techniques to make the process easier. First, determine the size of fabric needed by measuring the device and adding an inch to both the width and length for seam allowances. Next, when winding your shuttle, unspool and wind more ribbon than you think you will need. Ideally, you don't want to run out of ribbon and have to weave in more than two ends, so be generous.

Working with ribbon is easier with a neatly prepared rug or stick shuttle. Hold the ribbon firmly on the shuttle and wind carefully. If your ribbon has two different sides, wind with the right side facing out on the shuttle. As you wind, run the ribbon firmly between your fingers

to smooth it. Weave a few practice picks to determine a beat that keeps the ribbon firmly in place without crushing it. Some ribbons will crinkle and compress more easily than others. Practicing gives you a sense of how each ribbon needs to be treated for your desired texture. Carefully place and adjust the ribbon with each throw.

When weaving in the ends of the ribbon, cut the ribbon straight and wrap it over and around the floating selvedge directly underneath itself, catching and covering the floating selvedge in the process. This will ensure the ribbon end remains hidden in the finished project.

WEAVING AND SEWING A RIBBON POUCH

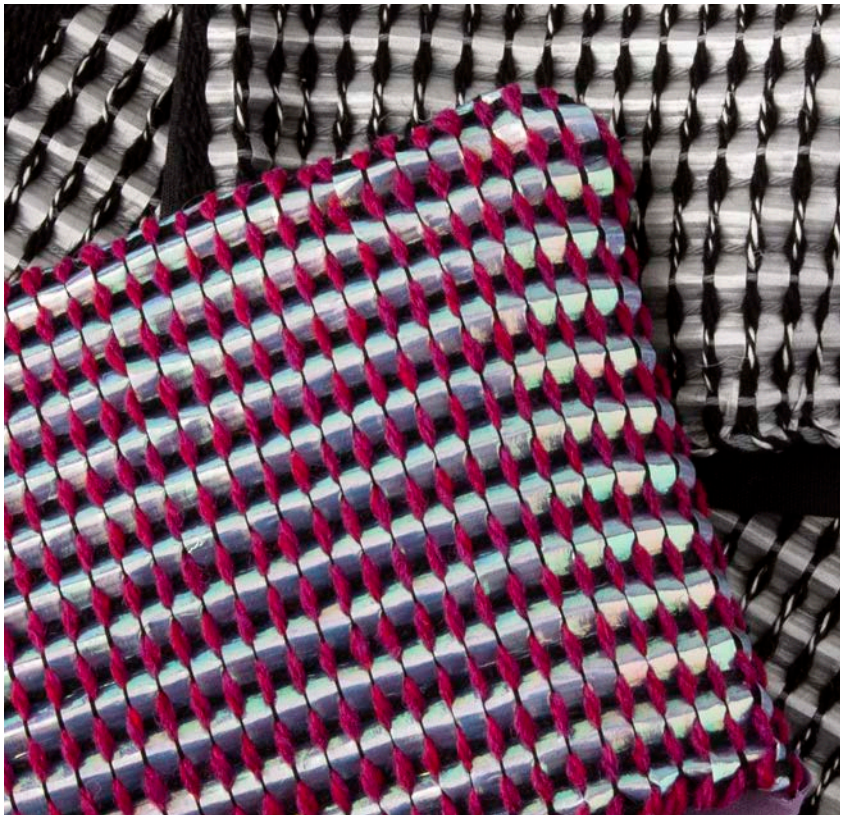
For the smaller pouch shown here, I wound 30 ends (including 2 floating selvedges) of 8/4 carpet warp. I sleyed a 10-dent reed with warp ends in every other dent for a weaving width of 5⅞ inches. I put my floating selvedges in empty dents next to each side of the warp and threaded the warp for plain weave in a straight draw over four shafts.

After spreading the warp with scrap yarn, I wove a ¾-inch header using wool, packing it firmly. Then I wove plain weave, alternating picks of the curling ribbon with picks of contrasting weft yarn. I finished with six picks of wool to firmly hold the ribbon fabric in place.

Once off the loom, I secured the ends of the piece by sewing between the headers and the ribbon fabric using a straight stitch on my sewing machine.

Using the ribbon fabric's measurements, I cut a piece of cotton fabric the same length but double the width to create the back of the pouch. I folded it in half to match my ribbon fabric's dimensions, pressed it, and then basted the three cut edges with a ¼-inch seam allowance to create a doubled piece. I then placed the two pieces together with right sides together and the fold of the cotton fabric on a selvedge edge of the ribbon fabric for the bag's opening. I sewed a ⅜-inch seam around the other three sides using a straight stitch. I turned it inside out and used a point turner to poke out the bottom corners of the pouch.

This project is a creative way to use small amounts of yarn to highlight an unconventional weaving material and create a decorative surface. Put on a short warp, weave and sew one project as described, and then let the ribbon and your imagination inspire you to try other ribbon projects.



Note how the ribbon maintains its shape in the fabric due to careful beating.

YARNS AND RIBBONS USED FOR THE POUCHES SHOWN

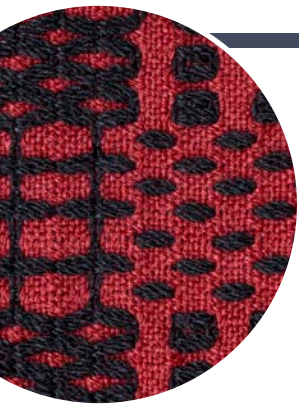
Small Pouch

Warp: 8/4 cotton carpet warp (1,600 yd/lb), Black.
Header and fabric weft: Harrisville Highland (100% wool; 900 yd/lb), Chianti.
Ribbon: Berwick, 3/16" crimped iridescent curling ribbon in Light Blue.

Larger Pouch and Fabric Sample

Warp: 8/4 cotton carpet warp, Medium Gray.
Weft: 16/2 Bockens linen (750 yd/125 g), variegated Black/White.
Header weft: Harrisville Shetland (100% wool; 900 yd/lb), Black.
Ribbon: Celebrate It crimped curling ribbon, Silver.

MEGAN ROTHSTEIN *is a handweaver and artist living in Portland, Oregon. She sells her naturally dyed weaving through her business Fringe Benefits Weaving.*



Rose Trellis

ANU BHATIA

STRUCTURE
Deflected doubleweave.

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

YARNS
Warp: Zephyr 2/18 laceweight (50% tussah silk/50% merino wool; 1,120 yd/100 g; Jagger Spun), Ebony, 355 yd; Cinnabar, 343 yd.
Weft: Zephyr 2/18 laceweight, Ebony and Cinnabar, 478 yd each.

OTHER SUPPLIES
Mild detergent.

WARP LENGTH
232 ends 3 yd long (includes doubled floating selvedges; allows 6" for take-up, 32" for loom waste; loom waste includes fringe).

SETTS
Warp: 20 epi (2/dent in a 10-dent reed).
Weft: 38 ppi.

DIMENSIONS
Width in the reed: 11⁹⁄₁₀".
Woven length: (measured under tension on the loom) 70".
Finished size: (after wet-finishing) 10" × 64" plus 6" braided fringe.

I love all aspects of designing and weaving deflected doubleweave, but the last step, wet-finishing as the deflected design shows up, is the most fun. The deflection of threads in both warp and weft transforms a rigid design into a softer curvilinear web.

Although deflected doubleweave is a perennial favorite among weavers, in many weaving books it is listed only as a subtopic of doubleweave. In 2019, Marian Stubenitsky devoted her book *Double with a Twist* entirely to deflected doubleweave. Flipping through the pages, I felt awe, excitement, and appreciation for the people who designed and wove the samples. Mind you, this book can cause loom envy because it includes many beautiful designs that require more than eight shafts. Still, for eight-shaft weavers, there is plenty to learn and experiment with.

I used a crackle profile draft as the basis for my design and wide and narrow block sequences to add interest. Half of the warp is threaded with two ends of Ebony and six ends of Cinnabar per block, and the grouping is reversed for the other half of the warp (i.e., six Ebony, two Cinnabar). I treadled using four picks of each color.

1 Wind a warp of 228 ends 3 yd long following the warp color order in Figure 1. Measure 2 additional ends of each color at least 18" longer than the warp to use as doubled floating selvedges and set them aside.

2 Warp the loom using your preferred method following the draft in Figure 2. Note that the Ebony ends are threaded only on shafts 1–4 and the Cinnabar ends only on shafts 5–8. Centering for a weaving width of 11⁹⁄₁₀", sley 2 ends per dent in a 10-dent reed. Sley the doubled floating selvedges through an empty dent on each side of the warp and weight them over the back beam.

3 Wind one bobbin with each of the weft yarns. Leaving 10" of unwoven warp for fringe, spread the warp with scrap yarn.

4 Beginning with Ebony and leaving a tail at least 4 times the width of the warp for hemstitching, weave 3 picks of plain weave. Hemstitch in groups of 4 ends using Italian hemstitching (see Finishing Techniques, p. 77) and including the doubled floating selvedges in the first and last group of 6 ends. Continue weaving the scarf following the draft in Figure 2 for 70". Hemstitch at the end as you did at the beginning.

5 Leaving about 10" of warp for fringe on both ends, cut the fabric off the loom. Trim the fringe to 8½".

6 Braid the fringe using 3 hemstitched groups per braid. This will make 19 braided fringes per end.



7 Wet-finish by immersing the scarf in tepid water with a few drops of mild detergent. Rinse gently until the water runs clean. Squeeze excess water out by wrapping the scarf in a thick towel and laying it flat to dry. Press gently with steam to remove wrinkles and fluff up the yarn.

RESOURCES

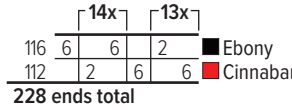
Stubenitsky, Marian. *Double with a Twist*. Randwijk, Neth.: self-published, 2019, 40.

ANU BHATIA *finds joy in weaving when her project links to a small story about the yarn or the color or the design it creates. The story ends as the project wraps up and some special connection gets added to the memory box!*

HEDDLE COUNT

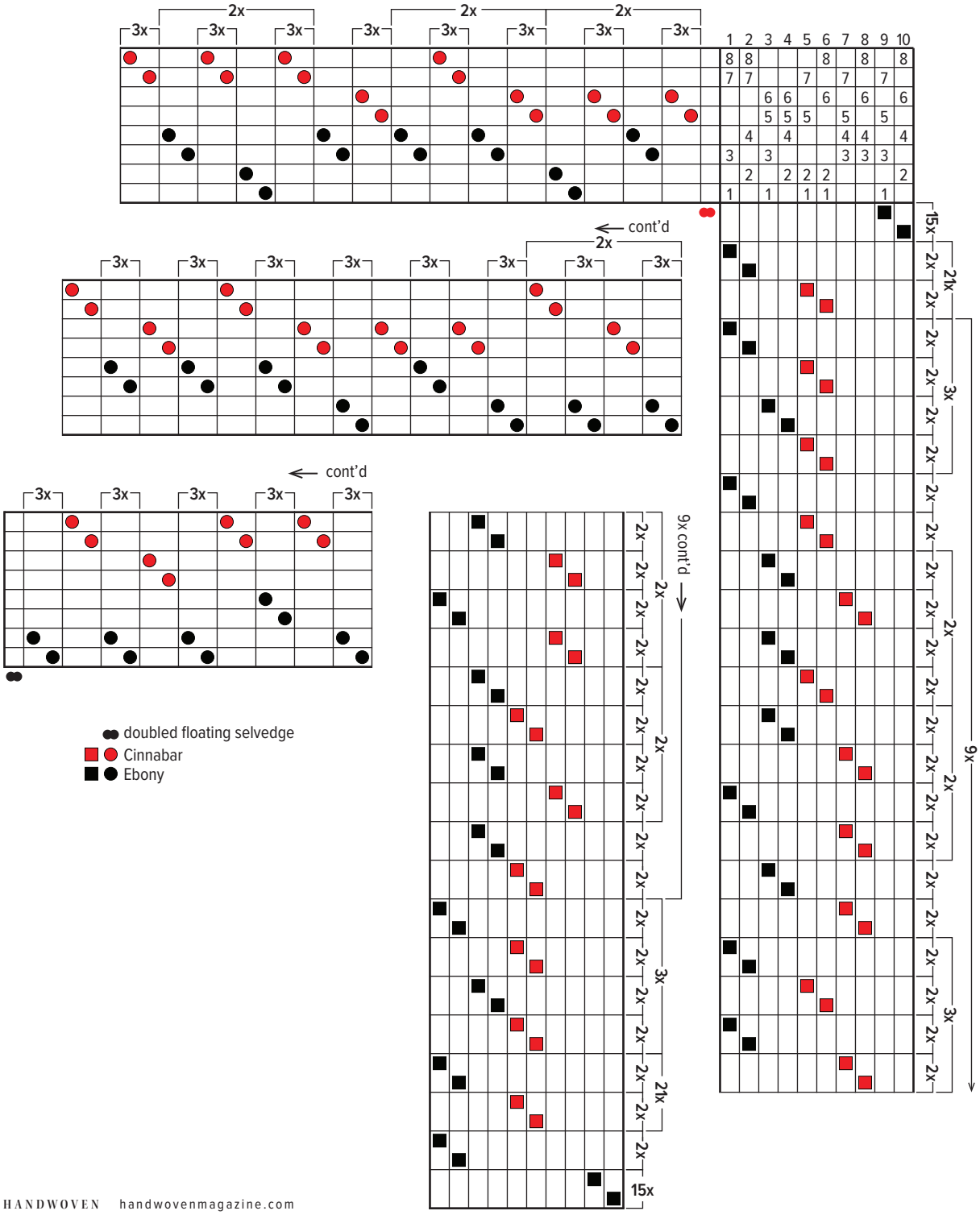
Shaft 8	28
Shaft 7	28
Shaft 6	28
Shaft 5	28
Shaft 4	24
Shaft 3	24
Shaft 2	34
Shaft 1	34
Total	**228**

1. WARP COLOR ORDER



228 ends total

2. DRAFT





Synchronici-Tee

ELISABETH HILL

STRUCTURE
Doubleweave and plain weave with color-and-weave.

EQUIPMENT
8-shaft loom, 30" weaving width; 12-dent reed; 2 shuttles; 2 bobbins.

YARNS
Warp: Wool Crepe Deluxe (80% merino/20% viscose; 2,100 yd/lb; Silk City Fibers), #145 French Navy and #114 Fisherman, 1,530 yd each.
Weft: Wool Crepe Deluxe, #145 French Navy and #114 Fisherman, 950 yd each.
Note: The yardages used here are for a size 12 top with three-quarter-length sleeves.

OTHER SUPPLIES
Sewing pattern #3119 Oliver from Seamwork (downloadable; see Resources); wool wash.

WARP LENGTH
720 ends 4¼ yd long (allows 15" for take-up, 23" for loom waste).
Note: Add or subtract warp length to weave yardage for other sizes.

SETTS
Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 18 ppi.

DIMENSIONS
Width in the reed: 30".
Woven length: (measured under tension on the loom) 115".
Finished size of fabric: (after wet-finishing) 26½" × 99".

This project began when several threads of my weaving life came together serendipitously. I meet weekly with fellow weaver Véronique Perrot to talk textiles. We collaborate on projects, talk about weaving books, yarn longings, what is happening on our looms, etc. One week, while I was working on some samples in black and white deflected doubleweave for the *Handwoven* November/December 2021 Yarn Lab using Silk City Fibers Wool Crepe Deluxe (yum!), Véronique showed me some fabric she had woven inspired by a picture in Ann Sutton's book *The Structure of Weaving*. I pulled out my copy (always at hand) and was blown away that though I had read through the book many times, I hadn't homed in on the particular textile that had inspired Véronique. It was a simple, fabulous meeting of block doubleweave and shadow weave color-and-weave in black and white wool that deflects magically at the meeting of the densely woven plain-weave blocks with the less dense doubleweave blocks.

Soon after our chat, I was asked to submit a project for *Handwoven* as a follow-up to the Yarn Lab samples—Synchronici-Tee popped into my mind. The wonderful drapey, stretchy wool crêpe, Ann Sutton's elegant structure in black and white, and maybe even the fact that Véronique has a lilting French accent all came together as my take on a *marinière*, the iconic French sailor's shirt. I would weave a navy and white striped T-shirt with a detail or two to highlight the wonderful yarn and the versatile weave structure.

The doubleweave stripes and the plain-weave portions are woven at the doubleweave's sett of 24 ends per inch, giving the plain-weave areas a lovely dense drape. The fabric is a little heavier than that of a standard T-shirt, but I really like the summer-sweater weight.

Notes on weft color sequences

Simply by changing which color weft you start with, you can change the fine stripe directions from vertical to horizontal.

The structure offers myriad opportunities to play with details by changing the fine stripes from horizontal to vertical and/or weaving the layers separately (doubleweave). I had to restrain myself (in service to the simplicity of the marinière) because the possibilities are so many and so exciting. (For example, add a checkerboard detail, a two-layer peplum, or layered sleeve cuffs, or change stripe direction at the hem or neckline.) I used a simple and well-written downloadable pattern from Seamwork and changed the sleeve from full length to three-quarter length; I am determined to revisit this pattern and perhaps be a little less restrained next time.

1 Wind a total of 720 warp ends 4¼ yd long holding French Navy and Fisherman together. Keep a finger between the 2 ends as you wind 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 12-dent reed, centering for a weaving width of 30".

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

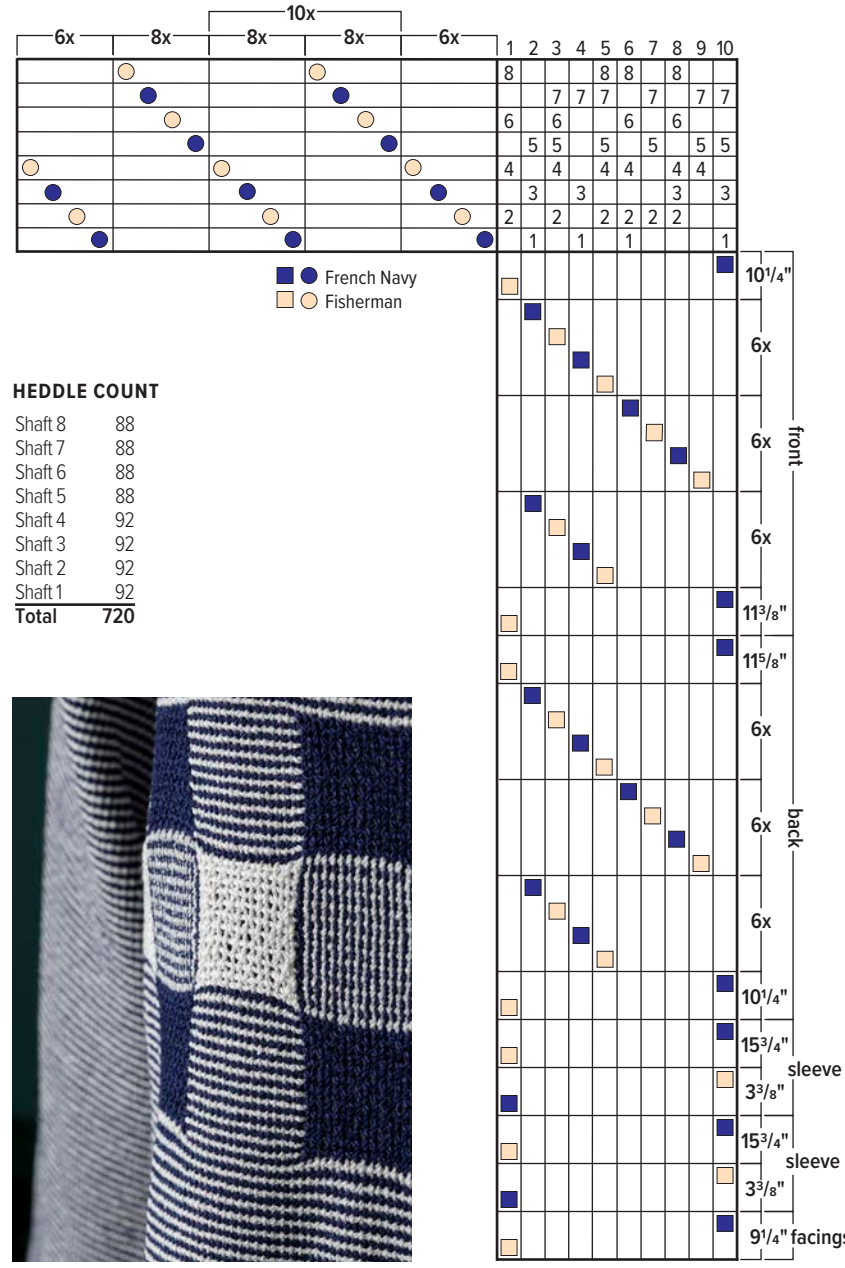
3 Weave the yardage following the treadling in Figure 1. Note that this is for a size 12 top.

4 Remove the fabric from the loom and serge or zigzag the raw edges.

5 Handwash in warm water with wool wash. Spin in the washing machine and hang to dry. Iron on wool setting.

6 Sew the top according to the pattern instructions, with the exception of the sleeves. Elisabeth shortened the sleeves to three-quarter length. She eliminated the bottom sleeve pattern piece and extended the length of the upper sleeve pattern piece by 3".

1. DRAFT



HEDDLE COUNT

Shaft 8	88
Shaft 7	88
Shaft 6	88
Shaft 5	88
Shaft 4	92
Shaft 3	92
Shaft 2	92
Shaft 1	92
Total	**720**

RESOURCES

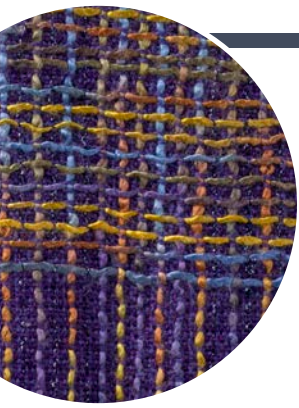
Sutton, Ann. *The Structure of Weaving*. Loveland, CO: Interweave, 1982.

Seamwork, pattern #3119 Oliver, seamwork.com/catalog/oliver.

ELISABETH HILL *is weaving her way through life both literally and metaphorically.*

SEWING NOTES

- Print the pattern and measure the pattern pieces for your size before you begin your project.
- Add 13% to the pattern piece dimensions to accommodate take-up and shrinkage in your handwoven fabric.
- You may need to increase or decrease treadling lengths depending on the size of top you are making.
- Serge or zigzag all raw edges after cutting out your pattern pieces.
- Elisabeth used a walking foot and the stretch fabric setting on her sewing machine.



Royal Gift

ANNETTE SWAN SCHIPF

STRUCTURE
Plain weave with supplemental warp and weft.

EQUIPMENT
4-shaft loom with 6 or 8 treadles (with a 6-treadle loom, the weaver will use a skeleton tie-up), 10" weaving width; 12-dent reed; 2 shuttles; 2 bobbins.

YARNS
Warp: Maine Line 2/20 wool (5,600 yd/lb; Jagger Spun), Iris, 258 yd. 8/2 Tencel (100% lyocell; 3,360 yd/lb; WEBS), Amethyst, 258 yd. Regal Silk 100 Series (100% silk; 163 yd/50 g; Artyarns; Fabulous Yarn), #101 Sunset, 75 yd. Fine #8 Braid metallic embroidery thread (65% polyester/35% rayon; Kreinik), #026 Amethyst, 48 yd.
Weft: Maine Line 2/20 wool, Iris, 317 yd. Regal Silk, #101 Sunset, 15 yd.

OTHER SUPPLIES
Orvus Paste.

WARP LENGTH
213 ends 3 yd long (includes doubled floating selvedges; allows 8" for take-up, 22" for loom waste; loom waste includes fringe).

SETTS
Warp: About 23 epi. (Tencel and wool warp ends are threaded 2 ends/dent in a 12-dent reed; silk warp ends are threaded in a dent by themselves; metallic warp ends are threaded in a dent with 1 Tencel and 1 wool end.)
Weft: 14 ppi in scarf body; about 21 ppi in border with Regal Silk picks.

DIMENSIONS
Width in the reed: 9 3/12".
Woven length: (measured under tension on the loom) about 78".
Finished size: (after wet-finishing) 8¾" × 72" with 6½" fringe.

This project is the perfect way to show off a special yarn. In this case, I wanted to showcase a beautiful handpainted silk skein that was a gift from a friend. Although it wasn't dyed in colors that I usually work with, I decided to design a scarf around it. I did so in the warp by pairing it with two other yarns in colors that picked up one of the colors in the skein and then added a touch of bling with a thin metallic thread. At the 3-yard warp length, the colors in the silk serendipitously lined up, making it appear that the warp had been handpainted on the loom. To further highlight the handpainted silk, I used it strategically as weft in borders on both ends.

1 Wind a warp of 209 ends 3 yd long following the warp color order, Figure 1. Or, wind a warp of 168 ends (84 ends each) of 8/2 Tencel and 2/20 wool 3 yd long, holding the yarns together but using a finger to separate the two and prevent twisting; separately wind 25 ends of Regal Silk and 16 ends of metallic thread 3 yd long. Wind 2 additional ends each of the Tencel and wool to be used as floating selvedges and set them aside. Warp the loom using your preferred method, following the draft in Figure 2. Center for a weaving width of 9 3/12" and sley according to the denting pattern in the draft. Sley the doubled floating selvedges of 1 end each of Tencel and wool together in empty dents on each side of the warp and weight them over the back beam. ***Note:*** You may choose to sley the Tencel/wool pairs first, leaving gaps for the silk warp ends, then sley the silk and metallic warp ends.

2 Wind one bobbin each with the 2/20 wool and the Regal Silk. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Leaving a tail 4 times the width of the scarf for hemstitching, begin weaving following the draft in Figure 2. After the first 4 picks, use the tail to hemstitch in groups of 5 warp ends, including the doubled floating selvedges as extra ends in the first and last groups. Continue weaving following the draft, Figure 2. Weave the repeat section until the scarf is about 69" long, or when you see that you are coming to the end of your warp. Weave the second 9" border section. Hemstitch at the end as you did at the beginning.

4 Leaving at least 8" for fringe on both ends, cut the fabric from the loom. Trim the fringe ends to 8". Prepare a twisted fringe using 1 hemstitched group in each fringe.



5 Wet-finish by soaking in warm water mixed with Orvus Paste for at least an hour. (Silk is slow to absorb water.) After soaking, roll the scarf in a towel, squeezing out excess water while rolled. Hang to dry over a padded curtain rod. ***Note:*** The Regal Silk label says "dry clean only," but when Annette wet-finished it as described, it worked well.

6 After wet-finishing, trim the fringe.

RESOURCES

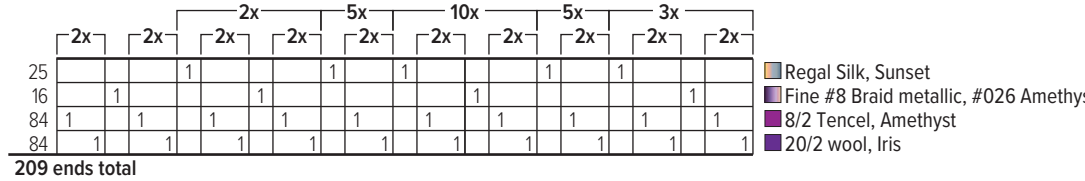
Winslow, Heather Lyn. *More on Moorman: Theo Moorman Inlay Adapted to Clothing*. Sugar Grove, IL: self-published, 1994.

ANNETTE SWAN SCHIPF *lives on a ranch in Montana and has taught weaving for 30-plus years. Beautiful mountain views in one direction and wide-open prairies in the other inspire her weaving.*

HEDDLE COUNT

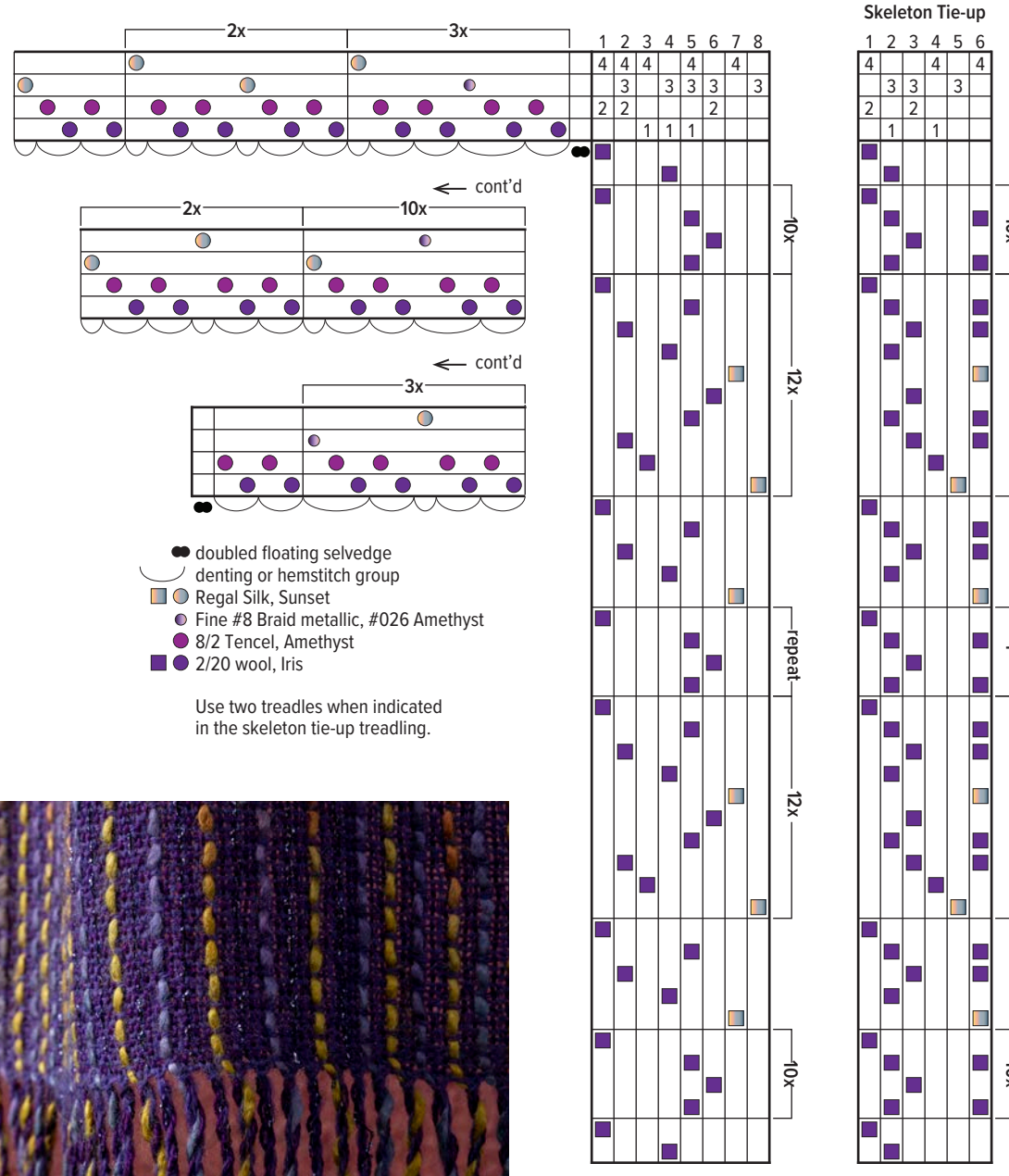
Shaft 4	20
Shaft 3	21
Shaft 2	84
Shaft 1	84
Total	**209**

1. WARP COLOR ORDER



209 ends total

2. DRAFT

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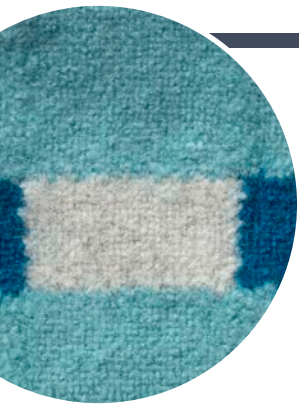


Deep Stash Bag

MARGARET STUMP

STRUCTURE
Plain weave.

EQUIPMENT
2" × 2" pin loom; 4" × 4" pin loom; 2" × 4" pin loom (two 2" × 2" squares joined can also be used); weaving needle.

YARNS
Cascade 220 (100% wool; 220 yd/3.5 oz skein; 1,006 yd/lb), #8311 Mineral Blue, 255 yd; #8892 Azure, 93 yd; #8011 Aspen Heather, 80 yd.

OTHER SUPPLIES
G-6 (4 mm) crochet hook; 1 yd of 1" wide cotton or polypropylene belting; 16" × 30" light fabric for lining; 84" of ⅜" diameter jute rope; two 4" × 4" pieces of light leather, canvas, or other upholstery-weight fabric for wrapping bag handles; two 24" × ¼" leather strips or two 24" shoelaces; 1¼" × 11¼" flat wooden stick (Margaret used a wooden paint stir stick that she shortened by taking off ¾" in length); hot glue or E6000 craft glue; mild shampoo; ruler.

DIMENSIONS
Finished size: (after sewing and fulling) 13" × 12" × 2" with 21" handles.

Knowing that you would need only half of a skein for two of the colors, how many bags could you create from your deep stash?

This pattern lends itself to a reserve of yarn that stretches back for years . . . or possibly decades, in my case. I think many of us have small amounts of precious yarns that are too good to give up, but their limited yardages make them difficult to use for a project. This bag, woven on pin looms with very little loom waste, required just a little over one skein for the main color and less than half a skein of each of the secondary colors. I fulled the bag after constructing it, so if you are thinking of designing a similar bag from your own stash, keep in mind that only animal fibers that felt, such as wool and alpaca, will work.

I love fulling pin-loom projects. Turning a bunch of woven squares into a multicolored fabric feels like magic, and I especially appreciate that the fulled fabric allows me to create a bag that is both lovely and utilitarian. To complement this simple bag, I used jute rope and a scrap of leather to make a low-cost, easy-to-construct handle. It is surprisingly soft and comfortable to carry on my shoulder.

Many big-box craft stores sell bags of miscellaneous leather cuttings that work well for this sort of project. Instead of purchasing leather, I repurposed an inexpensive old leather jacket into all the leather I will ever need for bag handles.

1 Following the loom manufacturer's directions, weave twenty-four 4" × 4" squares and four 2" × 2" squares in Mineral Blue, fifteen 2" × 4" rectangles in Azure, and fourteen 2" × 4" rectangles in Aspen Heather. ***Note:*** Two 2" × 2" squares can be substituted for one 2" × 4" rectangle.

2 Make the front, back, and side panels: With right sides together, double overcast (see Reader's Guide, page 77) the squares together into strips, then stitch strips into rows, Figure 1. ***Note:*** Margaret suggests when joining strips of squares, basting them together first using a contrasting color yarn to keep the corners lined up. Make each panel separately. Weave in ends. Once each panel is assembled, finish the panel edge with a row of single crochet using Mineral Blue for the front and back panels and Aspen Heather for the side panels. Chain 2 at each corner.

3 Make the bottom panel: Using double-overcast, join four 2" × 4" Azure rectangles into a long strip. Tack the last three rectangles to the underside of the panel, separated along the panel as shown in Figure 1, and join the long sides to the bottom panel using single crochet edging in Azure. Do not join the inside ends to the bottom panel; the wooden stick will slide between the two layers of the bottom to stiffen it.

4 Whipstitch the panels together using Aspen Heather for the side panels and



Azure around the bottom panel. Place the bottom panel with the three extra rectangles on the inside of the bag.

5 Once the bag is assembled, crochet 2 rows of single crochet around the top edge of the bag with Azure.

6 Full the bag: Keep a ruler handy while fulling and stop the process when the squares measure just under 3". Using mild shampoo, submerge the bag in hot, sudsy water and agitate it, scrubbing the cloth gently for about 20 minutes. Rinse several times with warm water.

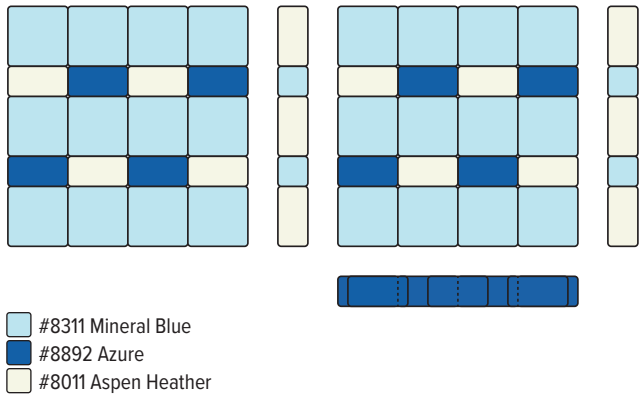
7 Squeeze gently to remove excess water and lay flat on an inclined surface to help the water run out. Allow the bag to dry completely.

8 Insert the wooden stick between the two layers of rectangles in the bottom of the bag. Close the edges of the bottom with single crochet.

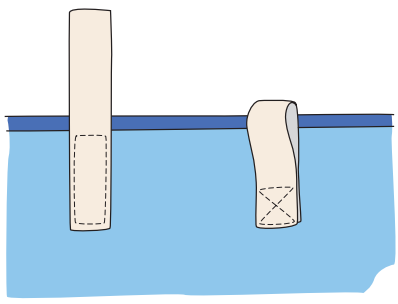
9 Make the handle: Cut the belting into four 8" pieces for handle loops. Sew the loops to the inside of the bag in two steps, as shown in Figure 2. First sew one side of the loop to the bag, then stitch on the second side.

10 Cut two 42" lengths of jute rope. Mark the middle of each length of rope. Run a rope length through the two loops on one side of the bag and bring the ends together. Glue the two ends together using a glue gun or craft glue. Bring the middle of the rope up to meet this midpoint and glue 4" of the two ropes together. Repeat for the second handle, see Figure 3.

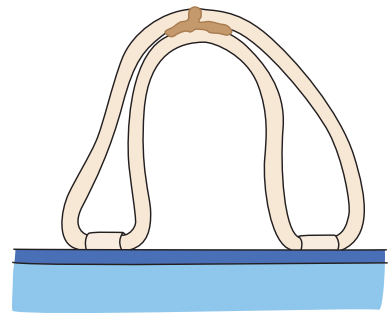
1. ASSEMBLY LAYOUT



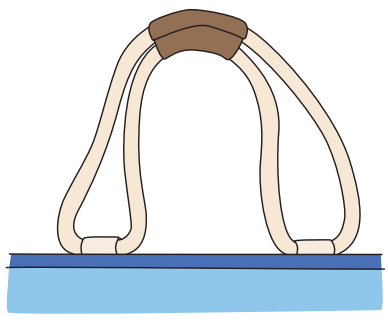
2. HANDLE LOOPS



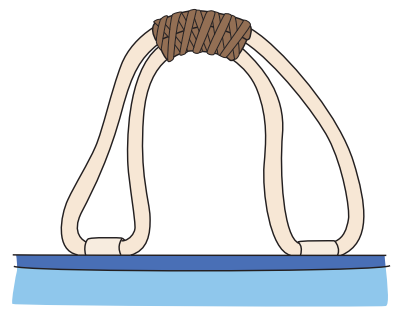
3. GLUEING HANDLE



4. WRAPPING HANDLE



5. WRAPPING WITH LEATHER CORD OR SHOELACE





11 Wrap the glued section of the rope with a 4" × 4" square of light leather or heavy cloth, gluing it in place. Repeat for the second handle, see Figure 4. Finish both handles by wrapping them with a leather strip or shoelace. Wind the cord or shoelace around the handle, tie the ends together, and tuck the ends into the wrapping, see Figure 5.

12 Make the lining: Press the short ends of the lining under 2" and stitch along the raw edges to create deep hems. Fold the fabric right sides together and stitch along the sides with a ½" seam allowance. Press the seams. Flatten the two stitched corners so that the seams are in the middle and push the corners in to create a flat bottom that is 2" wide. Tack the corners in place to maintain the flat bottom shape.

13 Slide the lining into the bag with the bag and the lining wrong sides together. Handstitch the top edge of the lining to the edge of the bag at the bottom of the Azure crochet line.

MARGARET STUMP *has been weaving on pin looms for over 40 years. She is the author of three books on pin-loom weaving and is looking forward to further exploration of pin looms and fulling this year.*

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Buffalo Plaid Chore Jacket

TRACY KAESTNER

STRUCTURE
Twill.

EQUIPMENT
4-shaft loom, 44" weaving width; 12-dent reed; 1–3 shuttles; 3 bobbins.

YARNS
Warp: Mora 20/2 wool (4,700 yd/lb; Borgs), #2082 tan, 2,936 yd; #2061 navy, 1,463 yd; #2067 green olive, 1,330 yd.
Weft: Mora 20/2 wool, #2082 tan, 2,328 yd; #2061 navy and #2067 green olive, 1,182 yd each.

OTHER SUPPLIES
Closet Core Patterns, Sienna Maker Jacket; ½ yd fabric (Tracy used denim) for the under-collar and back facing; notions required by pattern; Synthrapol or Eucalan for wet-finishing.

Note: Tracy used a size 8 pattern. If you are making another size or using another pattern, adjust your warp width by adding or subtracting repeats, and add or subtract from the warp length and weaving length as needed.

WARP LENGTH
1,206 ends 4¾ yd long (includes floating selvedges; allows 13" for take-up, 32" for loom waste).

SETTS
Warp: 28 epi (2-2-3/dent in a 12-dent reed).
Weft: 28 ppi.

DIMENSIONS
Width in the reed: 43²⁄₁₂".
Woven length: (measured under tension on the loom) 126".
Finished size: (after wet finishing) fabric 40" × 124".

I learned to weave 40 years ago to fulfill a college requirement of nine hours of art classes for a fashion merchandising degree. I thought, "Why not take weaving? I can make the fabric I sew with!" Thus began a lifetime of making garments from handwoven fabric, although I quickly learned that weaving is too slow to make all the fabric I need for my sewing habit.

Many of the garments I have sewn over the years are for special occasions or to be worn when with other weavers, another type of special occasion. Recently, I've tried to focus on making things that are practical, everyday items. Denim and loden green are my two wardrobe neutrals. I decided what I *needed* in my wardrobe was a casual jacket that would go with both of my neutrals. Add in a love for buffalo plaids, and a plan was born.

I enjoy perusing (and collecting) patterns and have fallen into the rabbit hole of indie patterns. One of my favorite designers is Closet Core Patterns; the patterns are well designed and drafted with nice details. When Closet Core introduced the Sienna Maker Jacket, I knew this was the right pattern for my buffalo plaid jacket. This is an intermediate pattern with some fiddly details. If you do not think your sewing skills are up to that, choose a simpler jacket.

The key to the success of a plaid handwoven jacket is matching the plaid. (The warp length here allows an extra ½ yard of fabric for plaid matching.) Keep your beat even to weave 1" squares! I did my best to match the plaids everywhere I could: center front, center back, shoulder, patch pockets, sides, sleeves, and even the buttonholes. I traced the pattern onto tracing paper and, using colored pencils, marked the plaid everywhere it would be matched. I took my time with the sewing, making sure I did not sew when I was tired.

I am pleased with the result and look forward to times when the temperatures in Texas warrant a nice lightweight jacket.

Notes on buffalo plaid

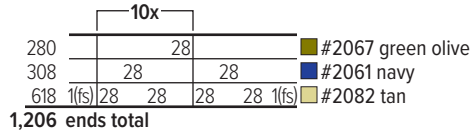
Traditionally buffalo plaid was a black and red large checked plaid woven in twill. Today it is also commonly seen in black and white. In her version, Tracy alternated tan with navy and olive green.

1 Wind a warp of 1,206 ends 4¾ yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 43²⁄₁₂", sley 2-2-3 per dent in a 12-dent reed for 28 epi. Sley the floating selvedges in empty dents on each side of the warp and wind them onto the warp beam with the warp. Weight them prior to weaving for added tension.

HEDDLE COUNT

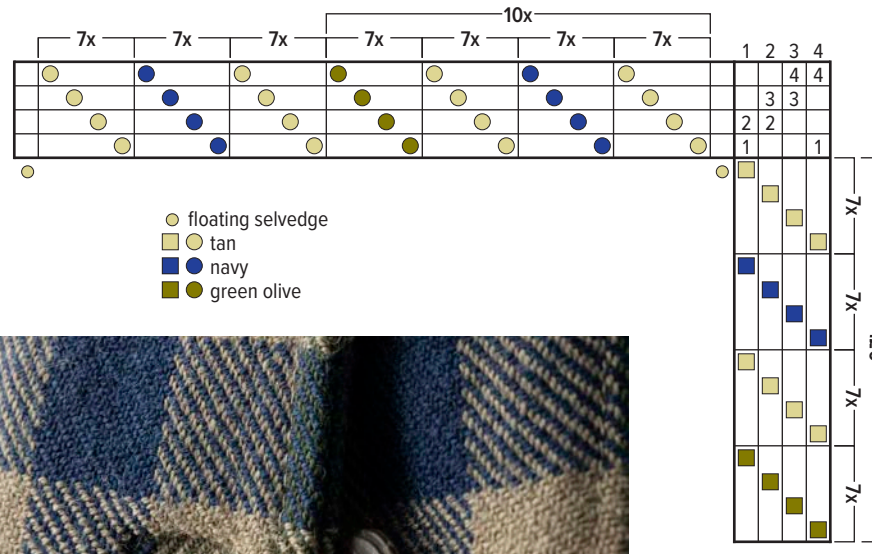
Shaft 4	301
Shaft 3	301
Shaft 2	301
Shaft 1	301
Total	**1,204**

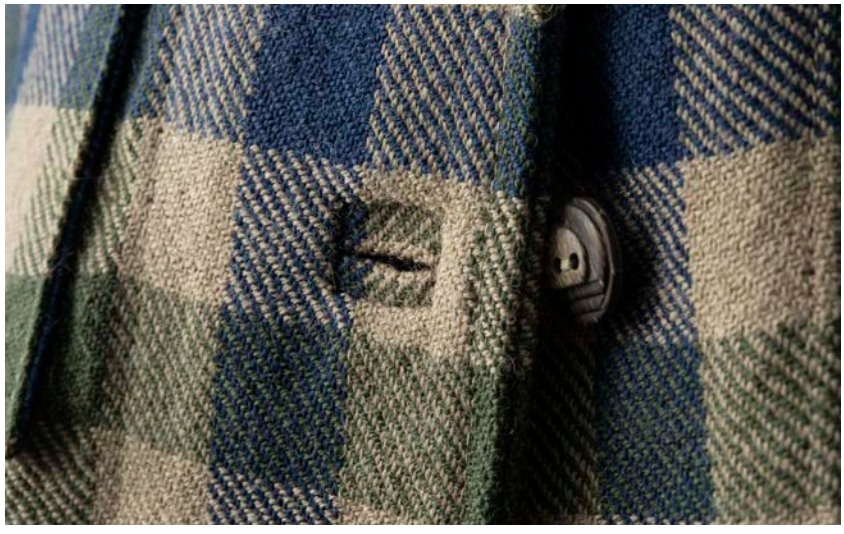
1. WARP COLOR ORDER



1,206 ends total

2. DRAFT





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

3 Weave following the draft, Figure 2, using the color order 1" tan, 1" navy, 1" tan, 1" olive (the same as the warp) and repeat until you can no longer weave. The selvedges will not be visible, so tails do not need to be tucked into the cloth.

4 Remove the fabric from the loom. Serge or zigzag raw edges of the yardage. Wet-finish in warm water with Synthrapol or Eucalan by gently agitating and then leaving the yardage to soak for 20 minutes. Tumble dry and press with a hot iron. This yarn does not full or shrink much.

5 Choose the size of pattern to be used and make a test garment to ensure it will fit. Cut out the pattern, being careful to match the plaid. Serge or zigzag around each pattern piece to prevent fraying.

6 Assemble the jacket following pattern directions. Tracy made a few changes: She added 1" to the overall body length, angled the pocket tops for ease of use, and omitted the pockets on the sleeve to save unwanted bulk. For the front buttonholes, she made bound buttonholes, which look professional and wear well in handwoven fabrics. She made machine buttonholes on the back, which won't get much use.

RESOURCES

Closet Core Patterns, closetcorepatterns.com. Step-by-step tutorials for the Sienna Maker Jacket are available on the website.

TRACY KAESTNER *has recently retired after 20 years of running a yarn shop. She now has more time to weave, sew, garden, and travel!*

Issue Date for Circulation Data Below, *Handwoven* September/October 2021. Total Number of Copies—Average number of copies each issue during preceding 12 months is twenty thousand eight hundred seventy-five; number of copies of single issue published nearest to filing date is twenty-three thousand seven hundred eleven. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541—Average number of copies each issue during preceding 12 months is twelve thousand three hundred sixty-five; number of copies of single issue published nearest to filing date is fifteen thousand seven hundred eighty-four. Mailed In-County Paid Subscriptions Stated on PS Form 3541— Average number of copies each issue during preceding 12 months is zero; number of copies of single issue published nearest to filing date is zero. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and other Paid Distribution Outside USPS—Average number of copies each issue during preceding 12 months is one thousand three hundred seventy-four; number of copies of single issue published nearest to filing date is eight hundred seventy-four. Paid Distribution by Other Classes of Mail Through the USPS—Average number of copies each issue during preceding 12 months is one thousand nine hundred thirty-eight; number of copies of single issue published nearest to filing date is two thousand six hundred forty-three. Total Paid Distribution—Average number of copies each issue during preceding 12 months is fifteen thousand six hundred seventy-seven; number of copies of single issue published nearest to filing date is nineteen thousand three hundred one. Free or Nominal Rate Outside-County Copies included on PS Form 3541— Average number of copies each issue during preceding 12 months is fifty-four; number of copies of single issue published nearest to filing date is forty-nine. Free or Nominal Rate In-County Copies Included on PS Form 3541— Average number of copies each issue during preceding 12 months is zero; number of copies of single issue published nearest to filing date is zero. Free or Nominal Rate Copies Mailed at Other Classes Through the USPS—Average number of copies each issue during preceding 12 months is zero; number of copies of single issue published nearest to filing date is zero. Free or Nominal Rate Distribution Outside the Mail (shows & festivals)—Average number of copies each issue during preceding 12 months is fourteen; number of copies of single issue published nearest to filing date is one hundred. Total Free or Nominal Rate Distribution—Average number of copies each issue during preceding 12 months is sixty-eight; number of copies of single issue published nearest to filing date is one hundred forty-nine. Total Distribution—Average number of copies each issue during preceding 12 months is fifteen thousand seven hundred forty-four; number of copies of single issue published nearest to filing date is nineteen thousand four hundred fifty. Copies not Distributed—Average number of copies each issue during preceding 12 months is five thousand one hundred thirty-one; number of copies of single issue published nearest to filing date is four thousand two hundred sixty-one. Total—Average number of copies each issue during preceding 12 months is twenty thousand eight hundred seventy-five; number of copies of single issue published nearest to filing date is twenty-three thousand seven hundred eleven. Percent Paid—Average number of copies each issue during preceding 12 months is ninety-nine point fifty-seven percent; number of copies of single issue published nearest to filing date is ninety-nine point twenty-three percent. Paid Electronic Copies—Average number of copies each issue during preceding 12 months is one thousand seven hundred thirty-eight; number of copies of single issue published nearest to filing date is one thousand six hundred thirty-seven. Total Paid Print Copies + Paid Electronic Copies—Average number of copies each issue during preceding 12 months is seventeen thousand four hundred fifteen; number of copies of single issue published nearest to filing date is twenty thousand nine hundred thirty-eight. Total Print Distribution + Paid Electronic Copies—Average number of copies each issue during preceding 12 months is seventeen thousand four hundred eighty-two; number of copies of single issue published nearest to filing date is twenty-one thousand eighty-seven. Percent Paid (Both Print & Electronic Copies)—Average number of copies each issue during preceding 12 months is ninety-nine point sixty-one percent; number of copies of single issue published nearest to filing date is ninety-nine point twenty-nine percent.

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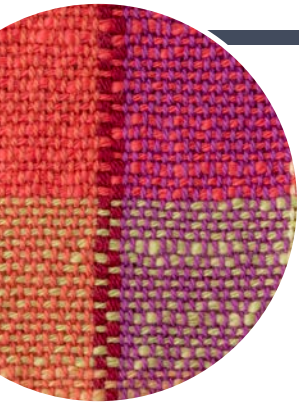


Oak Forest Towels

KEITH LILLY

STRUCTURE
Plain weave.

EQUIPMENT
2-shaft loom, 24" weaving width; 12-dent reed; 1 shuttle; 7 or more bobbins.

YARNS
Warp: 10/2 unmercerized cotton (4,200 yd/lb; Georgia Yarn Company), #32 Cherry Red, 352 yd; #36 Hyacinth Violet, 550 yd; #51 Persimmon, 688 yd; #34 Peach, 275 yd; #58 Daffodil, 138 yd; #64 Hemp, 413 yd.
Weft: Cotton Bash Thick and Thin (100% cotton; 1,500 yd/lb; Made in America Yarns), Sand, Sunflower, Green Tea Ice Cream, Denim, Sea Breeze, Eros, Blue Mist, and Salmon, about 560 yd total for two towels. Thick and Thin Cotton with Linen (80% cotton/20% linen; 1,600 yd/lb; Made in America Yarns), Scarlet, Sunshine, Sea Foam, Sand Dune, Lime, and Midnight Navy, about 560 yd total for two towels.
Hems: 10/2 unmercerized cotton, Cherry Red, 294 yd.

WARP LENGTH
423 working ends (439 threads total) 5½ yd long (allows 15" for take-up, 35" for loom waste).

SETTS
Warp: 18 epi (2-1/dent in a 12-dent reed, except for narrow Cherry Red stripes that are sleyed 3/dent).
Weft: body, 12 ppi; hems, 20 ppi.

DIMENSIONS
Width in the reed: 23⅜".
Woven length: (measured under tension on the loom) 148".
Finished size: (after wet-finishing and hemming) four towels, 21" × 32" each.

Having moved to the Piedmont area of North Carolina just before the COVID-19 pandemic started, I spent the entirety of 2020 exploring my neighborhood and nearby forests. During my daily walks, I caught glimpses of fungi hidden on the forest floor or growing on downed trees. There are many mosses, lichens, and fungi here, and their beautiful colors and textures inspire me. In addition to getting to know my surroundings, I spent the year trying to reduce my stash of cottons by weaving lots and lots of towels. To spread cheer during that trying time, I surprise-gifted many towels to family and friends.

Plain weave blends colors beautifully. I find it fascinating to see how the warp blocks change as weft crosses warp. Long ago, before I began weaving, I loved to paint, especially mixing paint to come up with the perfect color. Weaving these towels with squares in many colors and textures continues to keep me mesmerized. It feels much like painting on a canvas, and each towel is unique. I keep colorful and textured bobbins close at hand and make snap decisions as to which color to use next or which to repeat.

1 Wind a warp of 423 working ends (439 threads total) 5½ yd long following the warp color order in Figure 1. Note that the narrow Cherry Red stripes of 6 threads represent 2 working ends in the heddles and in the reed. Warp the loom for plain weave using your preferred method; thread the four narrow Cherry Red stripes 3 threads per heddle for 2 working ends each. Centering for a weaving width of 23⅜", sley 2-1 per dent in a 12-dent reed, except for the four Cherry Red stripes; sley those ends 3 threads per dent.

Notes on design

To unify the design of these towels, Keith used thin, slightly denser stripes of red in the warp and complemented them with hems and edges of the same color.

2 Wind a bobbin with each of the weft colors for the towel you are weaving, including one bobbin of Cherry Red 10/2 cotton for the hems. Spread the warp with scrap yarn.

3 Weave 2½" using Cherry Red 10/2 cotton for the hem. Begin weaving the first towel using either weft. The weft color order in Figure 2 reflects how Keith wove one of the towels using Cotton Bash Thick and Thin. She wove two towels with Cotton Bash and two towels using Thick and Thin Cotton with Linen. Note that all of the thin stripes are made up of 15 picks, and all of the wider stripes are made up of 45 picks. This pulls the design together and makes the towels look similar to each other, although each towel may have a different weft color order. As you weave the stripes, measure and adjust your beat to make even



squares. Do not beat hard—allow the fabric room to contract during wet-finishing.

4 When you have woven about 32", weave another 2½" hem using Cherry Red at the end of the towel. Weave a few picks of contrasting yarn. Weave the other three towels in the same manner, designing the weft color orders as you weave.

5 Weave about 1" with scrap yarn to protect the weft and remove the fabric from the loom. Zigzag the ends of each towel, overlapping the contrasting yarn and first pick of hem.

6 Wet-finish by machine washing and then drying in the dryer until slightly damp.

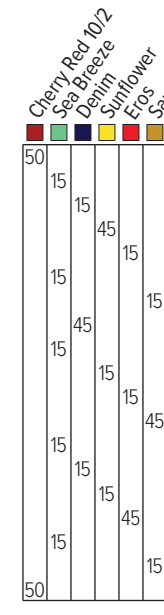
1. WARP COLOR ORDER

75	75	Hemp
25	25	Daffodil
50	25 25	Peach
125	25 75 25	Persimmon
100	25 75	Hyacinth Violet
64	20 6* 6* 6* 6* 20	Cherry Red

439 threads total (423 working ends)

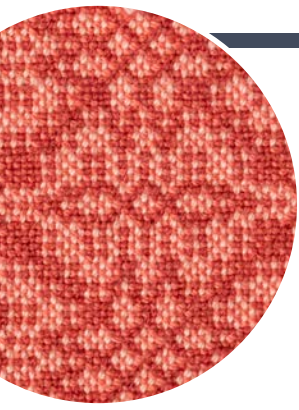
* These sets of 6 threads are used tripled, making 2 working ends. Thread them 3/heddle and 3/dent.

2. WEFT COLOR ORDER EXAMPLE



7 Cut the towels apart. Press each towel, fold the hems over twice, and use clips or pins to line up the squares. Hem each towel by hand, catching 1 warp end before going into the fold. This creates a very pleasing invisible hem.

KEITH LILLY *has been weaving since the early 1970s. In addition to weaving, she is an avid gardener and dyer.*



Majestic Beauty Placemats

MALYNDA ALLEN

STRUCTURE
Overshot-patterned doubleweave.

EQUIPMENT
4-shaft loom, 15" weaving width; 10-dent reed; 2 shuttles; 2–4 bobbins; one piece of cardstock or cardboard 1" × 17" and another one 2" × 17" to serve as space holders. ***Note:*** Tape two pieces of 1" or 2" cardstock or cardboard together to get the length you need.

YARNS
Warp: 10/2 unmercerized cotton (4,200 yd/lb; Georgia Yarn Company), #55 Old Brick and #34 Peach, 1,047 yd each.
Weft: 10/2 unmercerized cotton, #32 Cherry Red, #51 Persimmon, #36 Hyacinth Violet, and #41 Carolina Blue, 185 yd each; #37 Orchid, 360 yd; #58 Daffodil and #54 Lt. Cornflower, 180 yd each.
Note: Malynda wove a runner to go with the placemats. The project information for the runner, including heddle count, warp color order, and draft, is available as a free PDF download at handwovenmagazine.com/majestic-beauty-runner-jf22/. WIFs for the placemats and runners are available in the WIF library, handwovenmagazine.com/wif-library.

OTHER SUPPLIES
Rotary cutter; self-healing mat; ruler.

WARP LENGTH
598 ends 3½ yd long (allows 7½" for take-up, 6" for sampling, 32" for loom waste; loom waste includes fringe). Add 24" to the warp length for each additional placemat.

SETTS
Warp: 40 epi (4/dent in a 10-dent reed; 20 epi per layer).
Weft: 40 ppi (20–21 per layer).

DIMENSIONS
Width in reed: 15".
Woven length: (measured under tension on the loom) 80½" (18⅝" per mat plus 6" interstitial fringe).
Finished size: (after wet-finishing) four placemats, each 12¾" × 16¼" plus ¾" fringe.

I love the colors of Georgia Yarn Company's 10/2 cotton so much that I bought a cone of each color intending to weave a gamp. I never got around to weaving that project, so I instead decided to see how the colors would interact in overshot-patterned doubleweave placemats.

I selected a medium-dark Old Brick red for my dark color and medium-light Peach for my light color. Then I chose additional colors, both slightly lighter and darker to blend, coordinate, or contrast with the two warp colors. The Royal Crown miniature overshot pattern by Josephine Estes provided a beautiful foundational pattern, and I added a small point-twill border. The jagged peaks, valleys, and roses of this pattern remind me of the mountains and wildflowers near my home.

Each placemat is woven with a different color weft, dark on the front and light on the back, giving a choice of reversible placemats and color schemes. For the runner (available as a pdf download, see above), I expanded the borders and added other colors to them. Weaving the runner on a separate Carolina Blue and Silver warp with a Cherry Red border allowed me to play with a wider range of colors.

1 Holding Old Brick (dark) and Peach (light) threads together with a finger between them to avoid twisting, wind a warp of 598 ends (299 dark, 299 light) 3½ yd long.

Notes on structure

Overshot-patterned doubleweave creates a sturdy two-layer cloth that is fully interlaced.

2 Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 15", sley 4 ends per dent in a 10-dent reed.

3 Wind bobbins with each of the weft colors. Spread the warp with scrap yarn. Open a shed and insert a piece of cardstock or cardboard 1" wide into the shed. This will be removed in the next step.

4 Leaving a tail of the darker weft 5 times the width of the project, and beginning on your preferred side for hemstitching, weave following the draft in Figure 2 for about 1". The tie-ups and weft colors Malynda used are noted in Figure 2, but you can mix and match colors and patterns. Note that in the



photograph, the placemats are arrayed 1–4 starting from the bottom. Remove the space holder. Use the tail to hemstitch around groups of 6 warp ends and 2 weft picks.

5 Continue weaving following the draft in Figure 2 until the placemat is finished, adding an extra pick if needed to end on the side of the warp you prefer for hemstitching. Leave a tail of the darker weft about 5 times the weaving width. Hemstitch as you did at the beginning.

6 Place the 2" wide cardstock or cardboard in the shed. Repeat weaving from step 4 for each additional placemat.

7 When you finish weaving the last placemat, insert a 1" space holder. Weave about 1" with scrap yarn to protect the fringe in the wash and make it easier to trim later.

8 Cut the fabric from the loom. Machine stitch the ends of the cloth woven with scrap yarn to prevent tangling during wet-finishing. Remove the space holder.

9 Wet-finish by machine washing in warm water and tumbling dry until damp-dry. Press. Using the rotary cutter, self-healing mat, and ruler, trim fringe to ¾".

RESOURCES

Estes, Josephine E. "Royal Crown." In *Original Miniature Patterns for Hand Weaving, Part I*. Self-published, 1956, 15.

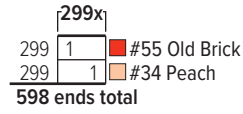
Moore, Jennifer. *Doubleweave, Revised and Expanded*. Loveland, CO: Interweave, 2018, 92–93.

MALYNDA ALLEN *enjoys sharing home-cooked meals with her husband and nine children at a table set with handwoven runners and placemats.*

HEDDLE COUNT

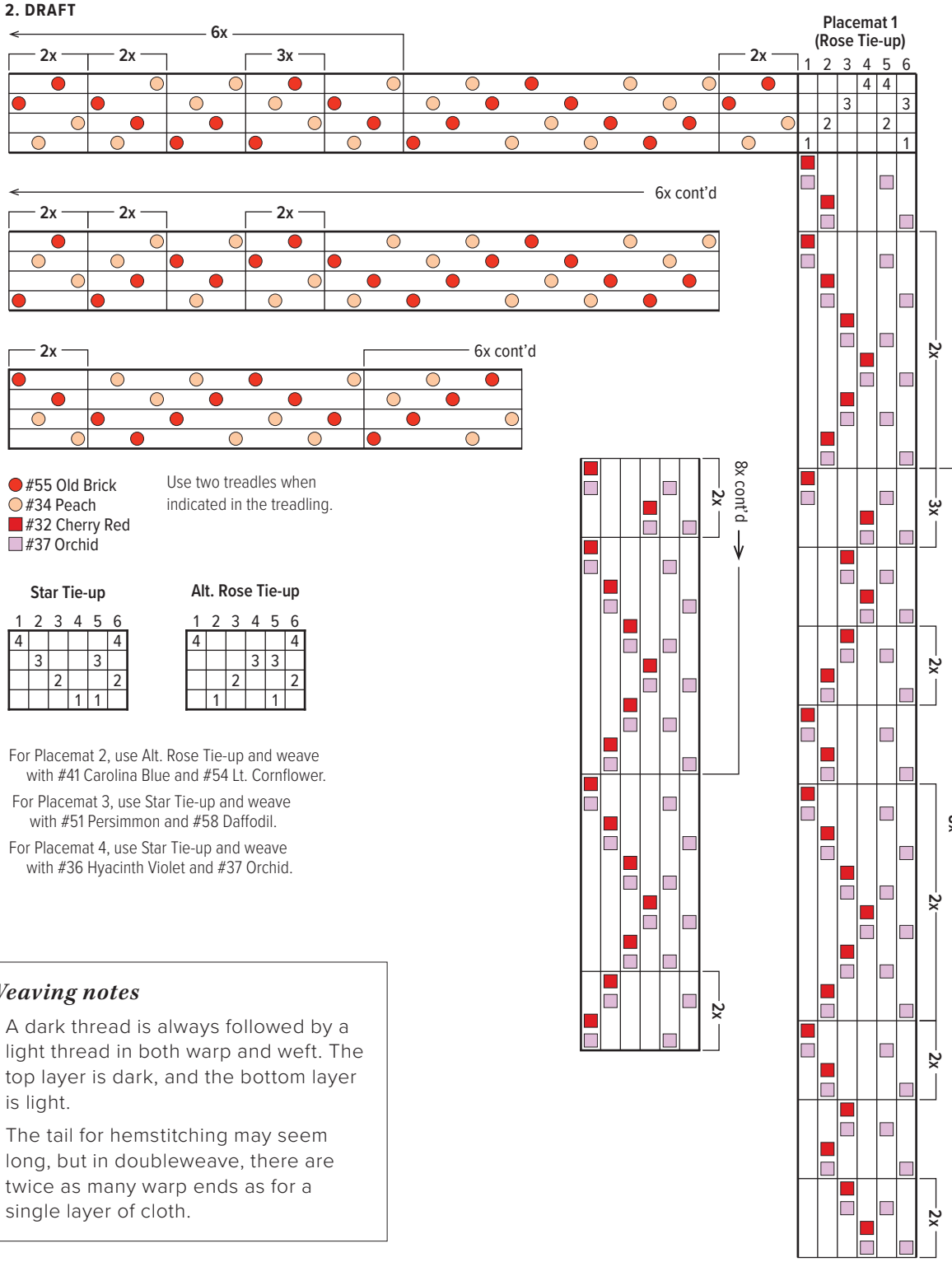
Shaft 4	150
Shaft 3	149
Shaft 2	150
Shaft 1	149
Total	**598**

1. WARP COLOR ORDER



598 ends total

2. DRAFT



#55 Old Brick
#34 Peach
#32 Cherry Red
#37 Orchid

Use two treadles when indicated in the treadling.

Star Tie-up

1	2	3	4	5	6	
4						4
	3			3		
		2			2	
			1	1		

Alt. Rose Tie-up

1	2	3	4	5	6	
4						4
			3	3		
		2			2	
	1			1		

For Placemat 2, use Alt. Rose Tie-up and weave with #41 Carolina Blue and #54 Lt. Cornflower.

For Placemat 3, use Star Tie-up and weave with #51 Persimmon and #58 Daffodil.

For Placemat 4, use Star Tie-up and weave with #36 Hyacinth Violet and #37 Orchid.

Weaving notes

- A dark thread is always followed by a light thread in both warp and weft. The top layer is dark, and the bottom layer is light.
- The tail for hemstitching may seem long, but in doubleweave, there are twice as many warp ends as for a single layer of cloth.

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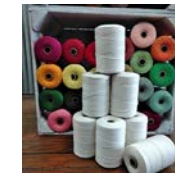
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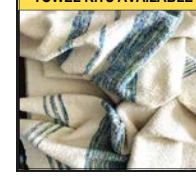
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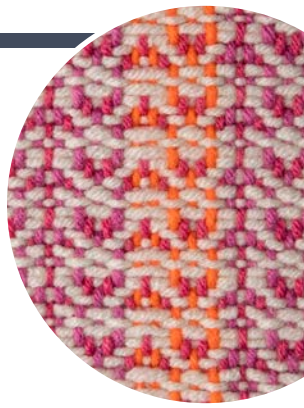


Rogue Stash Blanket

CYNTHIA DAVIES

STRUCTURE
Twill.

EQUIPMENT
4-shaft loom, 41" weaving width; 8-dent reed; 1 shuttle; 1 bobbin.

YARNS
Warp: Red Heart Super Saver (100% acrylic; 364 yd/7 oz), #0774 Light Raspberry, 300 yd; #3251 Flame, 175 yd; #0579 Pale Plum, 100 yd; #0706 Perfect Pink, 230 yd. ***Note:*** #0722 Pretty 'N Pink or #1704 Bubble Gum could be substituted for Perfect Pink or Light Raspberry.
Weft: Red Heart Super Saver Jumbo (100% acrylic; 744 yd/14 oz), #0313 Aran, 660 yd.

OTHER SUPPLIES
Temple (optional but recommended); 2 weights for the outer 4–5 warp ends on both sides (optional)

WARP LENGTH
322 ends 2½ yd long (includes floating selvedges; allows 6" for take-up, 33" for loom waste).

SETTS
Warp: 8 epi (1/dent in an 8-dent reed).
Weft: 10 ppi.

DIMENSIONS
Width in the reed: 40⅛".
Woven length: (measured under tension on the loom) 51".
Finished size: (after wet-finishing and hemming) 33" × 42", includes ½" side hems and 1" end hems.

We all add to our own stashes of yarn, sometimes purposefully and other times impulsively. But what if you are surprised with a "rogue" stash? As a former elementary-level art teacher, I periodically received large bags of skeins left in the main office in "ding-dong ditch" style, a tactic employed by well-meaning people to get rid of a yarn stash due to a move or following an estate sale. You may also have a spouse who comes home with a bag of yarn because people *know* you are a fiber person and *know* you will find a way to make something useful . . . somehow.

Usually large acrylic skeins suited for knitted or crocheted afghan blankets and baby projects were donated. Some skeins were unused while others were partial skeins. Colors? (Sigh.) Without fail, colors didn't coordinate with each other. There were frequently large amounts of pink, shocking neon orange, all manner of greens, dark purple, brown, and "barely there" baby colors. Using sheer determination and a little math, I decided to make it all disappear . . . into a useful project. The goal: no leftovers.

For advice on this project, I relied on several sources (see Resources). I learned about using knitting yarns in weaving from Lea Vennix's "Coloring with Yarn" in *Handwoven*, September/October 2014. Two articles by Laura Fry from her blog and an article by Deb Essen in *Handwoven* about value helped me mix colors in the warp and led me to choose a light weft to quiet the colorful warp. An article by Tien Chiu in *Shuttle Spindle & Dyepot* led me to use thread-by-thread stripes to dilute some of the stronger colors in the warp. A four-shaft twill heart draft posted for Valentine's Day 2018 by Susan E. Horton on *Handwoven*'s website seemed the perfect combination for the many pinks in my rogue stash.

Notes on stash busting

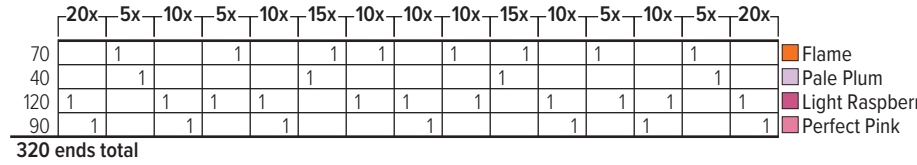
- Start by winding groups of 10 ends in two of the colors that you have the most of and then fill in with the other colors. Group colors by value to see which ones blend well.
- Create color groups of 10 to best fit the heart pattern's 10-end repeat. I used 40, 30, 20, and 10 in three different color sequences.
- Design the warp in the reed in stages based on how much of each color group you have. For example, I sleyed all of one colorway first, which was Light Raspberry and Perfect Pink. I left empty dents for other colorways to be added later. Then I added my second colorway, Pale Plum and Flame, again leaving gaps. I filled in with my final colorway of Light Raspberry and Flame.
- Save a little yarn for a broken warp-end scenario.

Weaving the blanket proved to be great fun on a wintry cold Valentine's Day. Here's to donated yarns, Valentine's Day, and embracing someone else's stash!

HEDDLE COUNT

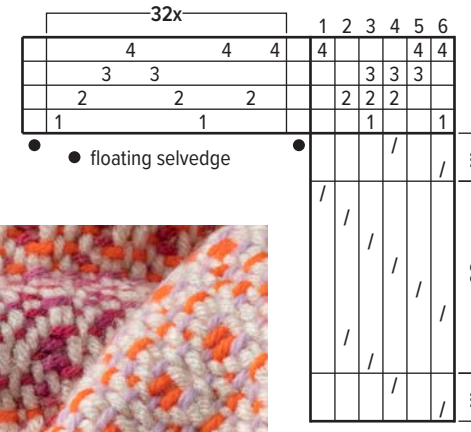
Shaft 4	96
Shaft 3	64
Shaft 2	96
Shaft 1	64
Total	**320**

1. WARP COLOR ORDER



320 ends total

2. DRAFT





1 Wind a warp of 320 ends 2½ yd long following the warp color order in Figure 1. Wind holding 2 threads together with a finger between them so they don't twist. Wind 2 additional threads of Perfect Pink to be used as floating selvedges and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 40⅞", sley 1 per dent in an 8-dent reed. Sley the floating selvedges through the reed on each side of the warp and weight them over the back beam. ***Note:*** Cindy also weighted 4 of the outer ends on each side of the warp to reduce draw-in.

2 Wind a bobbin with the weft. Spread the warp with scrap yarn.

3 Weave 8 picks of pseudo–plain weave for the hem, then begin the pattern treadling. If using a temple, insert it in your weaving as soon as possible.

4 Continue weaving following the draft in Figure 2 for about 50". End with 8 picks of pseudo–plain weave.

5 Weave a few picks of scrap yarn to protect the weft. Remove the blanket from the loom. Zigzag the ends with a light-colored thread and trim the excess. Fold the selvedges under ½" and machine stitch using a straight stitch. Fold the pseudo–plain-weave hems under and then turn the ends under another ½" to 1". Pin and machine stitch, folding in the corners slightly to create nicely finished corners.

6 Wet-finish in the washing machine with warm water and laundry detergent. Tumble dry on low heat.

RESOURCES

Chiu, Tien. "Taming an Overly Bright Color." *Shuttle Spindle & Dyepot* 204 (Winter 2020), 42–44.

Essen, Deb. "Valuing Value." *Handwoven*, May/June 2014, 14–15.

Fry, Laura. "Value." *Weaving a Life* (blog), May 23, 2016, laurasloom.blogspot.com/2018/03/valuehue.html

———. "Value Matters." *Weaving a Life* (blog), October 18, 2020, laurasloom.blogspot.com/2020/10/value-matters.html

Horton, Susan E. "Valentine's Day Drafts and WIFs for Weavers," February 7, 2018, handwovenmagazine.com/valentines-day-drafts-wifs-weavers

Vennix, Lea. "Coloring with Yarn." *Handwoven*, September/October 2014, 64.

CYNTHIA DAVIES *is a Chicago native and retired art teacher. Weaving since 1976, she also knits, crochets, and is a novice spinner. Her rogue stash grows without any effort on her part!*

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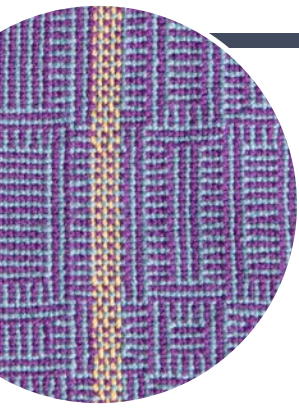


Broad and Deep Towels

CHRISTINE JABLONSKI

STRUCTURE
Color-and-weave.

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

YARNS
Warp: 8/2 cotton (3,360 yd/lb; Maurice Brassard), #5120 Mauve Pâle and #112 Slate, 800 yd each; #3161 Jaune Or, 250 yd.
Weft: 8/2 cotton, #5120 Mauve Pâle and #112 Slate, 780 yd each; #3161 Jaune Or, 51 yd.

OTHER SUPPLIES
Fray Check (optional).

WARP LENGTH
370 ends 5 yd long (includes floating selvedges; allows 12" for take-up, 34" for loom waste).

SETTS
Warp: 18 epi (2-1/dent in a 12-dent reed).
Weft: 19 ppi.

DIMENSIONS
Width in the reed: 20⅞".
Woven length: (measured under tension on the loom) 134".
Finished size: (after wet-finishing and hemming) four towels, about 17" × 28" each.

A stash-based project should be easy, I thought. I have a deep stash—lots of yarn left over from knitting projects and yarn stockpiled from when I started weaving—and it's not like the pile got smaller when I started working for a yarn company. But a rocky start to this project taught me to think a little more broadly about what constitutes stash.

My recent patterns had been largely monochromatic, maybe with an accent color or a hint of texture, so I was craving something visually dense. I love log cabin and dove into developing a draft using weaving software, but nothing clicked. I liked the colors, but my designs looked flat. I introduced a third color at random intervals. It was better, but not quite there.

Frustrated, I pawed through back issues of *VÄV* as a distraction. Purely as an exercise to loosen up my brain, I inserted elements of a droppdräll draft into my log cabin threading. I played with the length of the pattern blocks and added turning ends (two adjacent ends on the same shaft) so I didn't have to flip my color sequence. To keep the project from looking chaotic, I kept with the same block sizes in the treadling. Pockets of visual interest began to emerge. My design was still random enough to be dynamic but also consistent enough to be harmonious. It occurred to me that I had used design elements as one would reach into a yarn stash: grabbing a little of this plus a little of that to see what worked.

I thought of the patterns I've purchased over the years that will never find their way to my loom, the backlog of online classes I will never complete, the shelf full of weaving books bulging with Post-it notes marking every draft I want to make someday. I have built a breadth of resources I draw upon frequently, yet until that moment, I had only considered *yarn* as stash. Now I see that anything and everything that contributes to a project is part of my stash—which I now appreciate as broad *and* deep.

Notes on structure

This draft developed by designer Christine Jablonski may have started out as log cabin but it became a color-and-weave draft when she added two additional treadles that took it from plain weave to pseudo–plain weave.

1 Wind a warp of 368 ends 5 yd long following the warp color order in Figure 1. Wind 1 additional end each of Mauve Pâle and Slate and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 20⅞", sley 2-1 per dent in a 12-dent reed. Sley the floating selvedges through empty dents on each side of the warp and weight them over the back beam.

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



3 Begin each towel with 1¾" of plain weave in Mauve Pâle. Continue weaving following the draft in Figure 2 and finish each towel with 1¾" of plain weave in Slate. Weave about 33½" (including hems) per towel. Weave a few picks of waste yarn between towels.

4 Remove the fabric from the loom. Zigzag each end of the towels or, if you do not have a sewing machine, run a line of Fray Check at each end and let dry. Cut the towels apart at the waste yarn markers.

5 Hem by hand or machine with double-fold hems. Christine prefers generous hems that show a bit on the front, and she angles the corners as a decorative element. Refer to the cover photo of the towels to see the hems and corners.

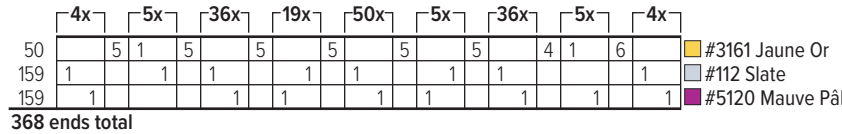
6 Wet-finish by machine washing in cold water on delicate cycle. Tumble dry on low or hang to dry. Press.

CHRISTINE JABLONSKI *is a weaver, fiber artist, and the director of operations at Gist Yarn.*

HEDDLE COUNT

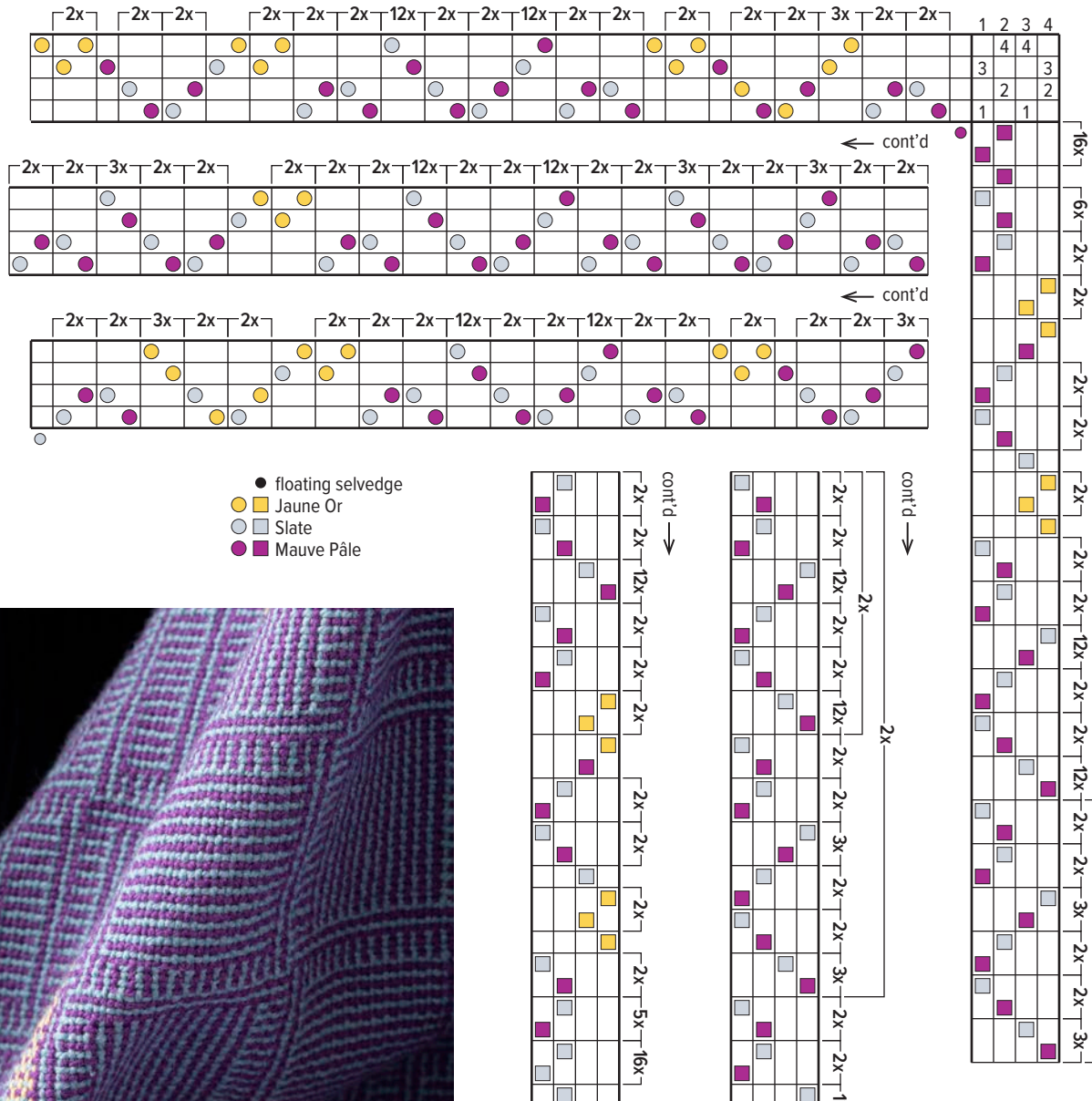
Shaft 4	108
Shaft 3	108
Shaft 2	76
Shaft 1	76
Total	**368**

1. WARP COLOR ORDER



368 ends total

2. DRAFT



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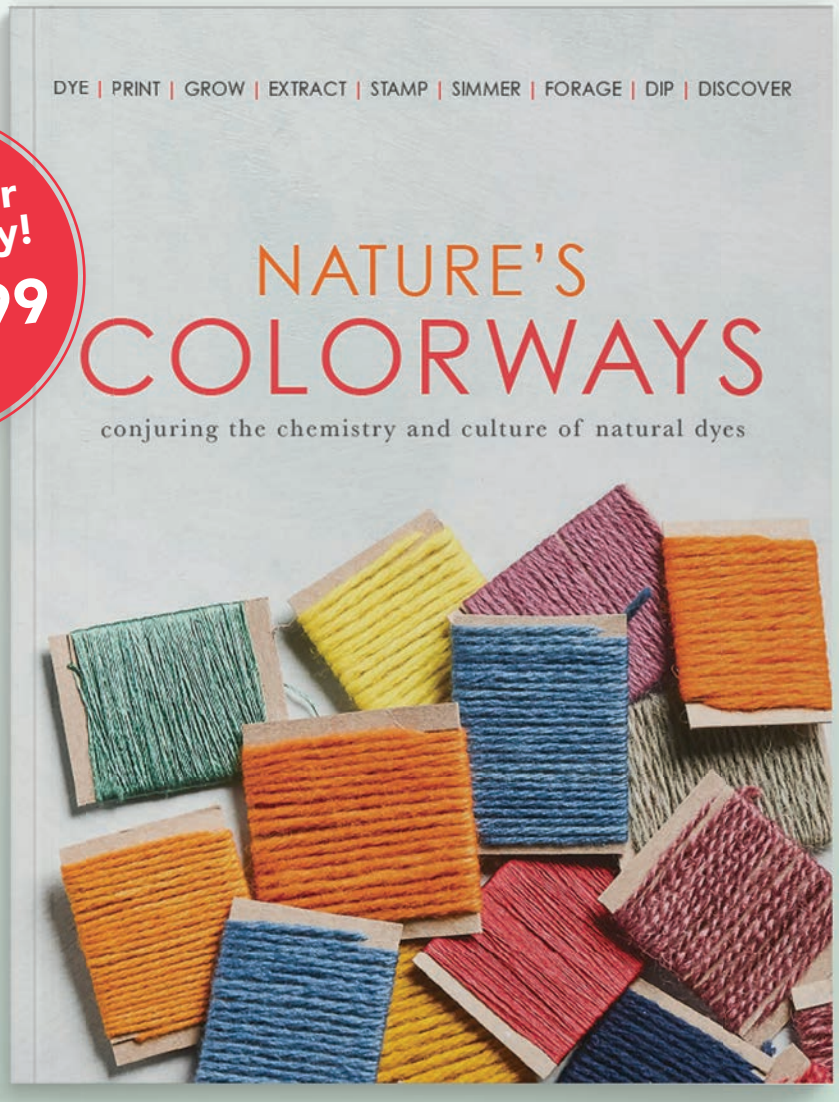

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Coastal Crackle Beach Towel

REBECCA FOX

STRUCTURE
Crackle treadled as twill.

EQUIPMENT
6-shaft loom, 40" weaving width; 12-dent reed; 1 shuttle; 1 bobbin.

YARNS
Warp: 8/2 cotton (3,360 yd/lb; Bockens), #1223 Gray Med, 108 yd; #0145 Green Med Olive, 288 yd. 8/2 cotton (3,360 yd/lb; Maurice Brassard), #4272 Bleu, 84 yd; #5536 Sapin, 168 yd. 8/2 cotton (3,360 yd/lb; Valley Yarns; WEBS), #2448 Mediterranean Blue, 204 yd; #2868 Gray Blue, 372 yd; #2746 Dark Teal, 540 yd; #5680 Sagebrush, 624 yd; #5934 Elm Green, 456 yd.
Weft: 8/2 cotton (Bockens), #1223 Gray Med, 2,086 yd.
Note: Rebecca wove kitchen towels using the same draft and colors with modifications to width in reed and woven length. Information for weaving those towels can be found on page 65.

WARP LENGTH
948 ends 3 yd long (allows 7" for take-up, 29" for loom waste).

SETTS
Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 24–27 ppi.

DIMENSIONS
Width in the reed: 39⅝".
Woven length: (measured under tension on the loom) 72".
Finished size: (after wet-finishing and hemming) 33" × 53".

The pandemic altered many lives, and mine was no exception. My husband and I decided to move to Daufuskie Island, South Carolina, where we had always dreamed of living. The pandemic allowed me to continue working remotely, and we found the perfect house with a large space for my atelier (it is on a large balcony over the living space, so an upgrade from calling it a studio seems fitting). To reflect our new surroundings in the Low Country, I decided to make towels (large for the beach and small for the kitchen). The colors of the ocean, sand, saltwater marshes, and Spanish moss inspired me.

For these towels, I relied on a stash-busting and color-blending method that I have used for years. I wind my warp holding four colors together for each section. While threading the heddles, I randomly select the next color (no peeking!). This speeds up the warping process even if it will sometimes give two of the same color threads side by side; I consider that a happy consequence.

When winding this warp of eight blues and greens, I expanded my color-blending method. I lined up the colors in order from greenest to bluest. I started winding my warp with the greenest four colors for the first section, then dropped the greenest and added the next in line bluer color for the second section. I kept working like this, dropping one color and replacing it with the next color in my line up as I moved across the warp. When I reached the center, I reversed the process until I reached the last section on the other side, which is green. This process creates a gradual transition and blends the colors uniformly.

For me, this crackle pattern represents the jagged reeds of the marsh, and the undulations mimic ocean waves. Even though most crackle uses a tabby pick between pattern picks, I sett this warp tighter as for twill and wove it as if it were a twill with one shuttle.

> ***Threading tip:***
> It helps to sing the draft to yourself. Assign each shaft a note from a musical scale. Rebecca found she had fewer mistakes if she sang the threading to herself for each section.

1 Wind a warp of 948 ends 3 yd long following the warp color order in Figure 1.





Wind the four colors from each group together. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 39⅝", sley 2 ends per dent in a 12-dent reed. When selecting the next end as you sley or thread, resist the urge to keep a strict color order; instead, randomly pick up the next end without peeking. ***Note:*** The weft will not catch the selvedge on every pick; add floating selvedges if you desire.

2 Wind a bobbin with the weft. Spread the warp with scrap yarn.

3 Weave following the draft in Figure 2 for 72". Keep your beat at 24–27 epi as this gives a lovely drape to the fabric. Use a gentle hand to avoid overpacking the picks.

4 Weave a few picks to protect the weft. Cut the fabric from the loom.

5 Serge or zigzag both raw edges of the fabric. Wet-finish in the washing machine and machine dry. Press the towel and hem using a double fold with a hem of about 1".

HEDDLE COUNTS

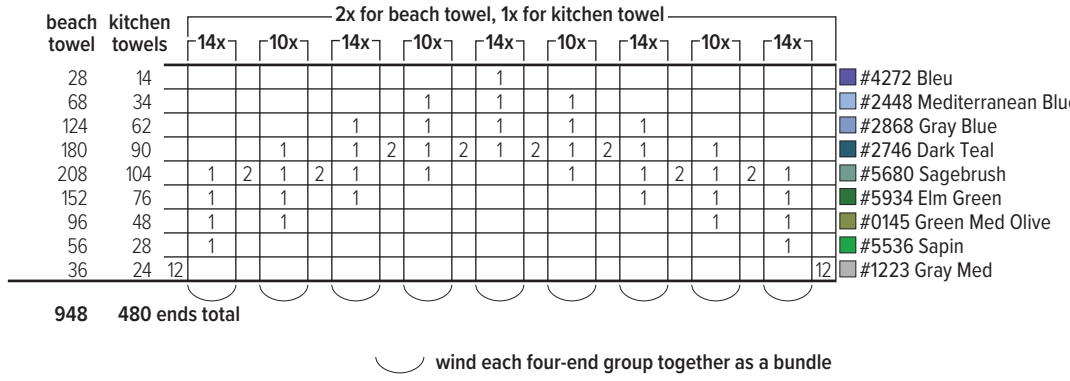
Beach Towel

Shaft 6	169
Shaft 5	186
Shaft 4	149
Shaft 3	128
Shaft 2	156
Shaft 1	160
Total	**948**

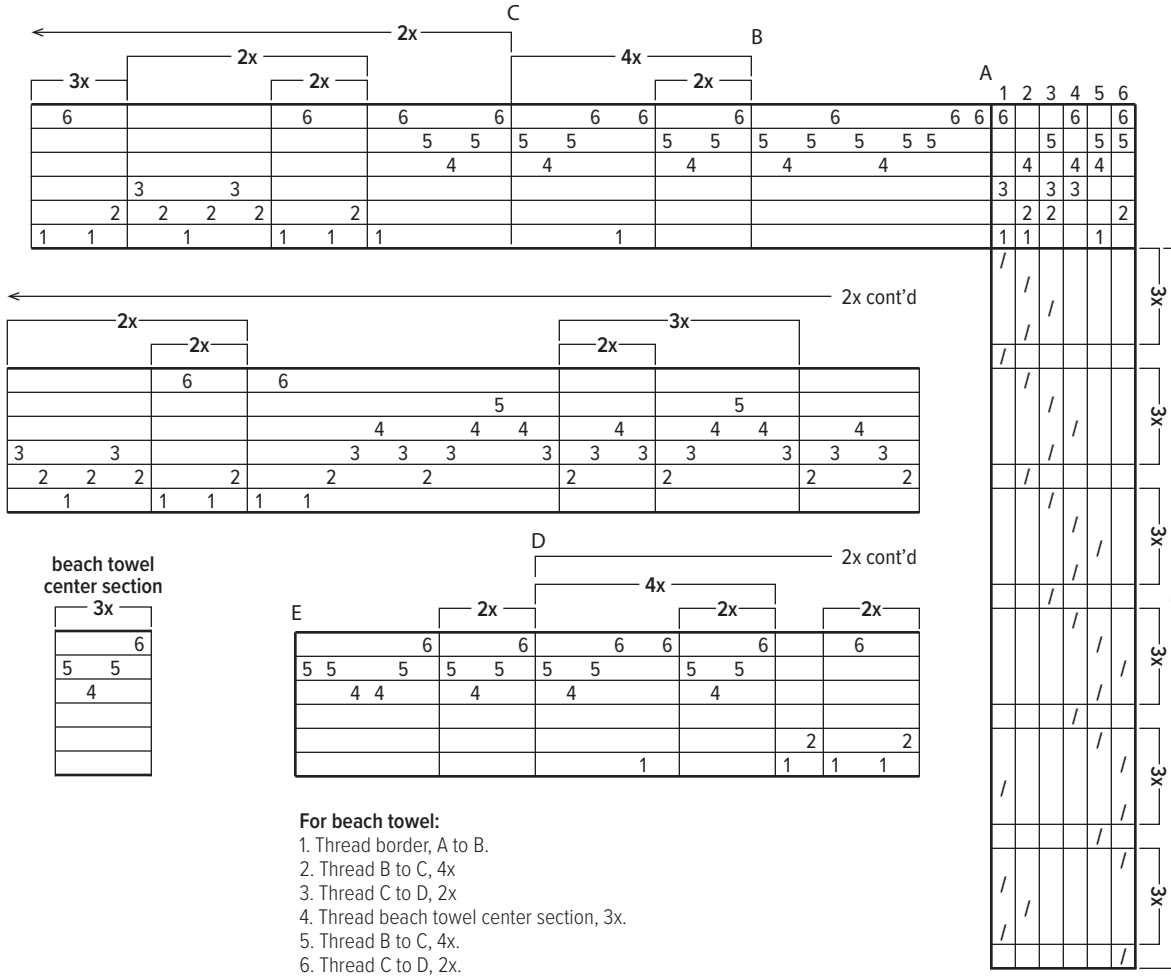
Kitchen Towels

Shaft 6	86
Shaft 5	96
Shaft 4	76
Shaft 3	64
Shaft 2	78
Shaft 1	80
Total	**480**

1. WARP COLOR ORDERS



2. DRAFT



For beach towel:

1. Thread border, A to B.
2. Thread B to C, 4x
3. Thread C to D, 2x
4. Thread beach towel center section, 3x.
5. Thread B to C, 4x.
6. Thread C to D, 2x.
7. Thread second border, D to E, to finish.

For kitchen towels: Thread following draft as written.

Kitchen Towels

REBECCA FOX



EQUIPMENT
6-shaft loom, 20" weaving width; 12-dent reed; 1 shuttle; 1 bobbin.

YARNS
Warp: 8/2 cotton (Bockens), #1223 Gray Med, 72 yd; #0145 Green Med Olive, 144 yd. 8/2 cotton (Maurice Brassard), #4272 Bleu, 42 yd; #5536 Sapin, 84 yd. 8/2 cotton (Valley Yarns; WEBS), #2448 Mediterranean Blue, 102 yd; #2868 Gray Blue, 186 yd; #2746 Dark Teal, 270 yd; #5680 Sagebrush, 312 yd; #5934 Elm Green, 228 yd.
Weft: 8/2 cotton (Bockens), #1223 Gray Med, 995 yd.

WARP LENGTH
480 ends 3 yd long (allows 7" for take-up, 33" for loom waste).

SETTS
Warp: 24 epi (2/dent in a 12-dent reed).
Weft: 24–27 ppi.

DIMENSIONS
Width in the reed: 20".
Woven length: (measured under tension on the loom) 68" (34" per towel).
Finished size: (after wet-finishing and hemming) two towels, 16" × 25½".

Follow the instructions for the beach towels with these modifications:

1 Wind a warp of 480 ends following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Center for a weaving width of 20".

2 Weave for 34" following the draft in Figure 2. Insert two picks of a contrasting color and start the second towel.

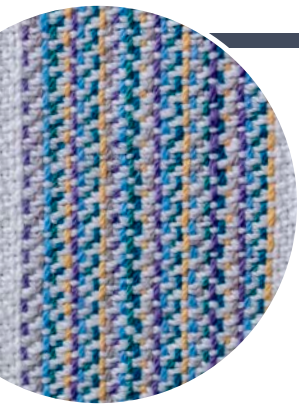
3 Off the loom, machine stitch or zigzag the raw edges and on both sides of the contrasting color picks. Cut the towels apart after wet-finishing and hem as for the beach towel.

RESOURCES

Fox, Rebecca. *The Weaver's Weevil: How to Bust That Weaving Stash!* Charlottesville, VA: Kindle Direct Publishing, 2014.

Shelp, Wanda Jean, and Carolyn Wostenberg. *Eight Shafts: A Place to Begin*. Worland, WY: Serlkay Printing, 1991.

REBECCA FOX *enjoys weaving with many colors and is now inspired by her coastal South Carolina home.*



Leftover Dish Towels

SUSAN J. FOULKES

STRUCTURE
Twill.

EQUIPMENT
4- or 8-shaft loom, 27" weaving width; 12-dent reed; 2 shuttles; 2 bobbins; inkle loom and band shuttle for optional hanging tabs.

YARNS
Towels:
Warp: 22/2 cottolin (60% cotton/40% linen; 3,274 yd/lb; Bockens), #2000 Ivory, 1,024 yd; assorted colors, 864 yd total.
Weft: 22/2 cottolin, #2000 Ivory, 1,425 yd; optional color stripes, 128 yd per towel. 16/2 cotton (6,429 yd/lb; Bockens), #0003 Bleached, 40 yd for hems.
Hanging tabs:
Warp: 22/2 cottolin, #2000 Ivory, 27 yd, and four other assorted colors, 4 yd each.
Weft: 22/2 cottolin, #2000 Ivory, 6 yd.

WARP LENGTH
Towels: 472 ends 4 yd long (includes doubled floating selvedges; allows 11" for take-up, 34" for loom waste).
Optional inkle band: 37 ends 1 yd long.

SETTS
Towels:
Warp: 18 epi (1-2/dent in a 12-dent reed).
Weft: about 18 ppi.
Inkle band:
Warp: 74 epi.
Weft: about 14 ppi.

DIMENSIONS
Width in the reed: 26²⁄₁₂".
Woven length: (measured under tension on the loom) 99".
Finished size: (after wet-finishing and hemming) three towels, 22½" × 30" with optional hanging tabs.

Last year, I took stock of the cottolin yarns I use for weaving tea towels and found nearly 40 partially used spools of yarn. I challenged myself to use them creatively and decided simplicity was the key. First, I sorted the cottolin spools into color ranges, and then I decided on four-shaft pebble weave, a weave structure that creates a textured cloth perfect for drying dishes.

I also found my warping paddle, which had seemed such a useful buy at the time but had languished in the back of a drawer for years. I used the paddle to wind six warp ends at a time for the multicolored stripes. For this simple stripe design, it does not matter if a color runs out as you are winding. Simply add a similar color and carry on winding the warp.

Note: Susan wove two towels using the four-shaft pebble-weave draft and then wove a third towel as a block twill using eight shafts on the same warp. The towel in the center of the photo on the next page is the eight-shaft block twill. The other two are four-shaft pebble weave. There is enough yardage for three towels. The eight-shaft draft includes both the block twill and the pebble-weave treadling.

1 Wind a warp of 468 ends 4 yd long following the warp color order in Figure 1. For the stripes of 36 assorted color ends, use a mix of your choice of colored yarns. (Susan wound six colors at a time and changed the mix for each stripe.) Wind 4 additional ends of Ivory to use as doubled floating selvedges and set them aside. Warp the loom using your preferred method following your selected draft in Figure 2 or 3. Centering for a weaving width of 26²⁄₁₂", sley 1-2 per dent in a 12-dent reed. Sley the doubled floating selvedges in an empty dent on each side of the warp and weight them over the back beam.

Notes on structure

Pebble weave, a twill variation, combines plain weave and 2/2 twill to weave a textured fabric.

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

3 Weave 8 picks in plain weave with 16/2 cotton for the hem. Begin the pattern treadling following the draft in Figure 2 or 3. Use Ivory only for a striped 4-shaft pebble-weave towel or add colored stripes at the beginning and end following the weft color order, Figure 4. If you are weaving the 8-shaft twill towel, only use Ivory.

4 Continue weaving for about 33". End with 8 picks of plain weave in 16/2 cotton.



Weave 3 picks in a contrasting color as a dividing line before starting the next towel. Weave the second and third towels in the same manner.

5 Weave a few picks of scrap yarn to protect the weft and remove the fabric from the loom. Machine zigzag across both ends and on either side of the contrasting lines. Cut the towels apart.

6 **Optional inkle hanging tabs:** Wind a 1 yd inkle warp of 37 ends following the draft in Figure 5. Weave a band at least 18" long and ½" wide using Ivory for weft. Cut the band from the loom.

7 To hem, turn the raw edges under twice, first with the finer weft, then again for another ½". (If you are inserting a folded tab, see below.) Machine zigzag the hems close to the second fold.

- **For a straight tab,** cut a 4" length of inkle band, fold the cut ends to the underside, and press. Center the tab on a hem and sew across each end.

- **For a folded tab,** cut a 5½" length of inkle band and press into an arrow shape. Tuck the two raw edges of the band side by side into the hem of the towel. Fold the hem over and tack into place. Press the hem and then machine stitch with zigzag stitch, stitching the tab into the hem.

8 Machine wash and dry towels. Press.

RESOURCES

Foulkes, Susan J. "Baltic Hearts Tea Towels." *Handwoven*, November/December 2014, 67–69.

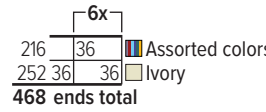
———. *The Art of Simple Band Weaving*. San Francisco: Blurb, 2015. blurb.com/b/6375234-the-art-of-simple-band-weaving.

SUSAN J. FOULKES *of Durham, United Kingdom, enjoys researching woven textiles and writing articles for craft and academic publications.*

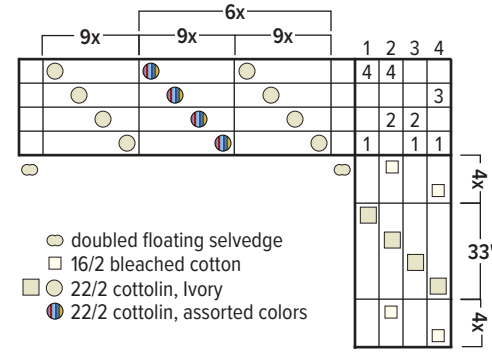
HEDDLE COUNTS

4-shaft		8-shaft	
Shaft 4	117	Shaft 8	54
Shaft 3	117	Shaft 7	54
Shaft 2	117	Shaft 6	54
Shaft 1	117	Shaft 5	54
Total	**468**	Shaft 4	63
		Shaft 3	63
		Shaft 2	63
		Shaft 1	63
		Total	**468**

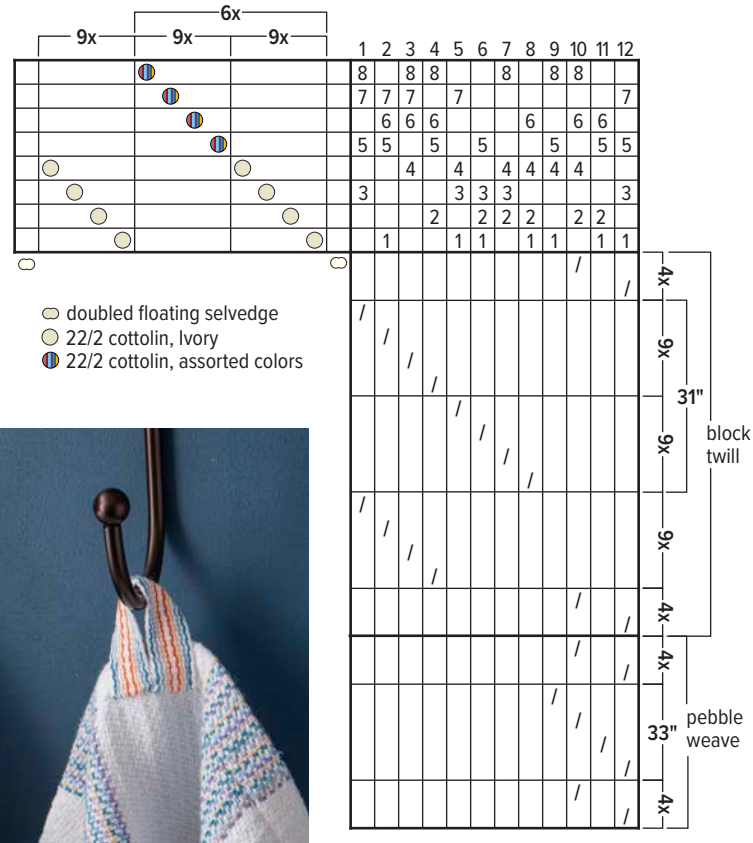
1. WARP COLOR ORDER



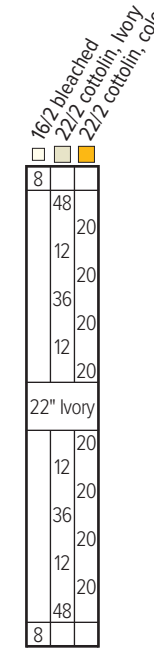
2. 4-SHAFT DRAFT



3. 8-SHAFT DRAFT



4. WEFT COLOR ORDER





Left: Straight tab. *Right:* Folded tab

5. INKLE DRAFT



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

towel-stripe colors
Ivory

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Yarn by the Numbers

AMY TYLER AND HALCYON BLAKE

There are many numbers and categories that describe yarn and fiber—30/2, eight-ply weight, DK weight, yards per pound—but what do these numbers really tell you about your own yarn and projects?

Sometimes, the numbers have quantitative meaning (grist, count, etc.). Other times, the numbers represent an order or category, not a size (for example, Craft Yarn Council yarn weights). Before we go further, remember the numbers and names associated with fiber and yarn are just guidelines. Use your own hands to decide whether a fiber is fine or coarse, softly or densely spun. Weave a sample to decide whether a yarn is right for your project. Take comfort in knowing that handmade fiber arts projects do not need the same precision as getting an astronaut to the moon and back or for specifying a yarn for a run of 25,000 worsted-wool sweater vests.

Many of the numbers are intended to characterize the thickness or diameter of yarn. However, within each measurement system, you need to be aware of what the numbers mean relative to the yarn thickness. See Figure 1.

Numbers and categories that describe the thickness of millspun (commercially produced) and handspun yarns help makers create a woven fabric with a sett and feel appropriate to the use of the final product. Details of the calculations for understanding and using these numbers are myriad, and it's easy to get confused.

Instead of going through the arcane details of various counts and their calculations, let's look at how you may want to use some of these numbers as a handweaver.





Photos courtesy of Halcyon Yarn

The Halcyon Yarn Sett Tool and the Schacht Dizzy Yarn Gauge are tools to help determine wraps per inch.

GRIST

Grist is not a measurement of thickness, per se, but a measure of yards per pound (or meters per kilogram). You will regularly see grists of 250 to 8,000 yd/lb from yarn sellers, while higher grists are more common for very fine commercial weaving and knitting yarns. See Figure 2. Grist can be estimated from a short length of yarn with the use of a yarn balance, sometimes known as a McMorran balance. This tool uses a very small sample which may or may not be representative of a larger quantity of the yarn. You can determine grist more accurately by directly measuring the full length of a generous amount of the yarn (1 to 2 ounces is sufficient), finding the exact weight of that length with a kitchen or postal scale, and then measuring it with a yardage counter. Divide to find the yards per ounce and convert to yards per pound (yd/lb).

For example, if a put-up of yarn measures 125 yards and the scale tells you it is 2 ounces, the calculation is 125 yd ÷ 2 oz = 62.5 yd/oz; 62.5 yd/oz × 16 oz = 1,000 yd/lb.

Fibers also vary in density, and some spinning techniques create denser yarns than others. For example, a grist of 1,000 yd/lb of worsted-spun yarn in a coarse, strong Lincoln wool will not have the same visual thickness as 1,000 yd/lb of a fluffy woolen-spun merino yarn.

For a given fiber spun with the same spinning technique, the higher the grist (yd/lb), the thinner the yarn.

WRAPS PER INCH

Measuring wraps per inch (wpi) is a great way to get a good visual "apples to apples" comparison between yarns. It is an estimate of a yarn's thickness. It's not quite as scientific as grist, but it is extremely helpful when making a substitution. Instructions for measuring wpi typically sound something like this:

"Wrap the yarn around a ruler or similar device, not too tight, not too loose, with wraps touching but not squished together or overlapping. Wrap for 1 or 2 inches and then count the number of wraps in 1 inch."

The Schacht Dizzy Yarn Gauge and the Halcyon Yarn Sett Tool are examples of devices that help with this process, but a simple ruler works, too. Wraps per inch can range anywhere from 2 to 50 or beyond. Although wpi is a number, keep in mind that it is not an exact measurement because it can vary from measurer to measurer.

Wraps per inch is more reliable with yarns that aren't stretchy. Many knitting yarns are quite stretchy, so the tension put on the yarn during wrapping will have a significant effect on the wpi measurement. On the other hand, many weaving yarns are not stretchy, making their wpi measurements more reliable and therefore more useful.

For weaving, knowing the wpi of your yarns is helpful when determining setts (ends per inch [epi] and picks per inch [ppi]). When planning a warp, a good way to start calculating for a balanced plain weave is to choose setts of about half the wpi. (For a yarn at 24 wpi, you might begin with 12 epi and 12 ppi.) Using this calculation ensures enough room between each warp end to pass an equal-sized weft. For a twill with two warp ends up and two warp ends down, there is 25 to 50 percent more room for the weft to fit, calling for a closer sett of perhaps 16 to 18 epi.

FIGURE 1

Number/measurement system	The larger the number . . .
Grist (yards per pound)	the thinner the yarn
Wraps per inch	the thinner the yarn
Various mill spinning counts (Bradford, Dewsbury, cotton, woolen, worsted, Tex, denier, Nm, Ne, jute)	the thinner the yarn
Craft Yarn Council yarn weights	the thicker the yarn

You can also use the wpi measurement to help you think about the feel you want for your finished fabric. A scarf or poncho should be soft with room to loft up and drape easily. This indicates a looser sett and commensurate tension and beat. Upholstery or table linens should be stiffer and sturdier, which would suggest denser setts. In other words, the sett should match the purpose and the feel you want. Use examples of similar grist and wpi in finished projects in *Handwoven* and weaving books as a starting point and, when in doubt, experiment with a small sample.

COUNT

Yarns produced for weaving are typically labeled with two numbers in what is often referred to as the "count," such as 8/2 cotton, 8/2 linen, or 8/2 wool. These yarns cannot be compared directly to each other because the count system is different for different fibers, spinning styles, and manufacturers.

Within each fiber category, one number (usually the smaller one) tells you how many plies or strands of singles are in the yarn: 1 or nothing for a single ply, 2 for a two-ply, 3 for a three-ply, and so on. This number is usually the second number of the designation. The larger number (most often the first number) indicates the "size" of the individual plies used in that particular system or mill. For example, 3/2 yarn would indicate a two-ply yarn in which each ply is a size 3.

Historically, different fibers (linen, wool, cotton) were produced by separate mills, so yarn size was standardized differently for different fibers. That said, size 1 is always the thickest, despite being a different thickness for each category of fiber.

The Weaver's Companion (see Resources) lists the yardage per pound for size 1 of various fibers: a 1/1 cotton yarn (size 1/singles) would have a grist of 840 yards per pound, for example. Linen, hemp, jute, and ramie have grists of 300 yards per pound at size 1.

Higher counts are multiples of size 1 and have higher grists. For example, a 3/1 cotton has three times the overall grist of singles as size 1 or 1/1 cotton. You can calculate the grist of 3/1 cotton as follows: 3 × 840 yd/lb = 2,520 yd/lb. To calculate the grist of a plied yarn, multiply the count by the size 1 yardage and then divide by the number of plies. For example, a 3/2 cotton has a grist of 3 × 840 ÷ 2 = 1,260 yd/lb.

For a given fiber type, *the higher the count, the thinner the yarn*, but note that the greater the number of plies, the thicker the yarn.

Confusingly, some sources follow a convention in which cotton and linen have the size first followed by the number of plies, while wool has the number of plies first. In these cases, use your common sense to make a translation to the system you know better, understanding, for example, that Jagger Spun 2/18 worsted wool is obviously a 2-ply not an 18-ply yarn. Also, for cottolin, some companies use the sizing for cotton while others use the sizing for linen, which is why 8/2 cottolin and 22/2 cottolin are the same grist in yards per pound.

FIGURE 2

Yarn Type and Count	Grist (yards per pound)
20/2 cotton	8,400
10/2 cotton	4,200
8/2 cotton	3,360
5/2 cotton	2,100
3/2 cotton	1,260
20/1 linen	6,000
12/1 linen	3,600
20/2 linen	3,000
16/2 linen	2,400
30/2 silk	7,500
12/2 silk	3,000
20/2 wool	5,600
12/2 wool	3,360
6/2 wool	1,680

"KNITTING" YARNS

As weavers, we sometimes want to use exciting softly spun yarns sold as knitting yarns. They are great yarns if you keep in mind how they work and are thoughtful about using

FIGURE 3

	Alafoss Lopi	Brown Sheep Bulky	Halcyon Yarn Geo 1/2/30	Brassard 16/8 Cotton (8 strands of 8/2)	Jagger Spun Superfine Merino 2/18
ypp	493	500	460	420	5,040
wpi	8	8	9–10	10	30
count	–	–	–	16/8	18/2 worsted

FIGURE 4

Weight & Name (Craft Yarn Council)	Thickness Descriptor of Yarn (Craft Yarn Council)	Grist (yards per pound)	Wraps per Inch
0 (Lace)	lace, fingering	2,300	22
1 (Super Fine)	fingering, sock	1,700–2,300	19–22
2 (Fine)	sport	1,200–1,600	14–19
3 (Light)	double knitting (DK), light worsted	1,000–1,200	11–13
4 (Medium)	worsted, heavy worsted, Aran	800–1,000	10–12
5 (Bulky)	bulky, chunky	500–900	8–10
6 (Super Bulky)	super bulky	300–500 (or less)	4–8 (or less)

them. They can always work as the primary weft in a softly woven piece, such as a scarf, or for a tapestry or as laid-in weft. Soft knitting yarns also excel as pattern wefts in overshot and other weaves tied with a tabby binder; they produce great pattern coverage where more densely spun yarns with similar wpi will not beat in as effectively.

Knitting yarns are more challenging in the warp because they are designed to be soft, squishy, and stretchy and, therefore, may be more loosely spun. In a tightly sett warp, they may shred during warping and weaving unless used cautiously in a reed with large dents. Another issue is the structural take-up that occurs once the stretched and woven warp is released from tension and finished because the piece will tighten as it springs inward—perhaps too much.

To be successful, sampling is the best solution to using unknown or less than obviously suitable yarns you love. Refer to Figure 3. Alafoss Lopi, Brown Sheep Bulky, Halcyon Yarn Geo, and Maurice Brassard 16/8 cotton, are all approximately the same grist and have close, but not identical, wpi. Each of these yarns has a different hand and density when incorporated in your weaving. The softer-spun Lopi, a "medium-count wool," is not as dense as the equal-in-grist Geo and Brown Sheep Bulky, but all have greater loft than Brassard's 16/8 mop cotton.

More recently, the Craft Yarn Council of America created a classification system that is primarily a knitting or crochet reference. We have adapted it here in Figure 4 to include a corresponding range of yd/lb and wpi for each of the seven categories.

Numbers matter, but we urge you not to put too much emphasis on them other than as a means of comparison and a starting point for your own exploration. Your own projects, experiments, and sample notes, or those shared by other weavers, are your best guide for further discoveries and successful projects. Most of all, what matters is the feel of the yarn and fabric in your hands, and there's no substitute for experiencing those yourself!

RESOURCES

American Sheep Industry Association, sheepusa.org.

Babu, Suresh. "Yarn Count, Yarn Fineness, Yarn Number, Yarn Size, Yarn Linear Density, Yarn Ticket Number, Yarn Diameter, Yarn Count Measurement, and Various Yarn Count Systems." *Textile Adviser* (blog), October 17, 2018, textileadvisor.com/2018/10/yarn-count-fineness-of-yarn-and-various.html.

Craft Yarn Council, craftyarncouncil.com.

Tyler, Amy. "Ask a Spinning Teacher: Numbers." *Spin Off*, Fall 2016, 22–24.

———. "Debunking the Wraps-per-Inch Myth." *Spin Off*, Fall 2010, 32–34.

van der Hoogt, Madelyn. *The Weaver's Companion*. Loveland, CO: Interweave, 2000.

Yarn Conversion Calculator, servicethread.com/tools.

AMY TYLER *lives in Interlochen, Michigan, where she loves numbers as much as she loves spinning and knitting. She still has her college texts on mechanics, calculus, and statistics, and she counts the steps every time she climbs the stairs, but she has a laid-back attitude about numbers and fiber. She is a frequent contributor to* Spin Off *magazine.*

HALCYON BLAKE *lives in Bath, Maine, where she operated Halcyon Yarn (originally Halcyon the Weaver's Friend), which she cofounded in Denver in 1971. She is active in community activities and advises her daughter Gretchen Jaeger and daughter-in-law Rachel Fowler, who are the new generation of owners of the 50-year-old family-run business. She weaves and enjoys the challenges and discoveries of helping fiber artists explore their craft.*

A Luscious Blend from Sanjo Silk

LIZ MONCRIEF



Photo courtesy of Sanjo Silk

One of my new favorite yarns is Sanjo Silk's Silk Linen, a Swiss-made blend of silk and linen that I buy at the Silk Weaving Studio on Granville Island in Vancouver, Canada, where the yarn is dyed in-house. During the COVID-19 border closings, I have missed occasional trips to the Vancouver area from northern Washington State, but thankfully, a few clicks on the Sanjo Silk website keeps my looms humming.

THE YARN

Silk Linen from Sanjo Silk (7,440 yd/lb; 65% silk/35% linen), 24 colorways.

The dyers at the Silk Weaving Studio use an acid dye for the Silk Linen. This particular dye strikes the silk with a consistent hue but gives the linen just a hint of the color, resulting in a heathered look overall.

Though I think of this as a "shaggy-chic" member of yarn royalty, Silk Linen has all the elegant glossiness of silk and the interesting crispness of linen once it's washed and ironed. That's not all—it also has occasional slubs of linen and an overall slightly uneven spin to give the yarn character. These characteristics can also sometimes cause a sticky shed, but I found that high tension helped my sheds open up cleanly. Using light hair spray on an open shed also works well (and washes out during wet-finishing).

I used Silk Linen for both warp and weft in all of the samples. I hand-washed the swatches and laid them flat to dry, except for the waffle sample, which went into the dryer on medium heat for 20 minutes with no appreciable change in the fabric. I believe this yarn would also work well as weft on a 20/2 pearl cotton warp.



Photos by Matt Graves unless otherwise noted

Huck Lace

Warp: #25 Cornflower.
Weft: #23 Seaweed.
Setts: 30 ends per inch (epi); 30 picks per inch (ppi).
Shrinkage in length: 6%.
Shrinkage in width: 6%.

For my first sample, I opted to use the recommended sett of 30 epi for plain weave because much of this cloth is plain weave. Developing an even beat took some time, but once I had the feel of the placement, 30 epi turned into a balanced weave that also worked well with the effect of the lace. After wet-finishing, the floats lay flat and hung close to the cloth, and the shine of the silk made the pattern stand out.



Waffle Weave

Warp: #22 Turquoise, #25 Cornflower, #23 Seaweed, #20 Purple (wound in this order).
Weft: #65 Deep Blue.
Setts: 36 epi; 38 ppi.
Shrinkage in length: 12%.
Shrinkage in width: 12%.

The higher "shrinkage" for this waffle draft didn't surprise me a bit. Waffle weave can sometimes draw the finished cloth in as much as 50 percent; therefore, the shrinkage could be appropriately called draw-in for this sample. I assume the actual yarn shrinkage here, as opposed to the draw-in that creates the waffle cells, would be the same as for the other samples. Even without ironing the sample, the waffles were fairly flat. If it's a defined pocket you're after, Silk Linen probably isn't a good choice; however, if you're looking for a cushy hand and pockets in the cloth for insulation, I believe that waffle weave with Silk Linen would make a fabulous scarf or a wrap.



M's and O's

Warp: #22 Turquoise, #20 Purple, #25 Cornflower, #23 Seaweed, #65 Deep Blue.
Weft: #65 Deep Blue.
Setts: 30 epi; 30 ppi.
Shrinkage in length: 6%.
Shrinkage in width: 9%.
As in the sample for the waffle draft, this M's and O's fabric had pronounced take-up, though it exhibited the 6% shrinkage in the length noted for the other samples. I thought about setting it tighter at 32 to 34 epi to further deflect and draw in the bars of colored warp floats, but that would have compromised the weft in the plain-weave blocks. At 30 epi, the weft floats tucked within warp float bars, which in turn lay down well once washed and lightly pressed. I was happy with the floats and believe that this draft is a good choice for any wearable item.



Advancing Twill

Warp: #22 Turquoise, #20 Purple.
Weft: #62 Cayenne, #23 Seaweed.
Setts: 36 epi; 38 ppi.
Shrinkage in length: 6%.
Shrinkage in width: 6%.
For this sample, I chose a draft that would lie flat and show more surface gloss. Using an advancing twill gave me shine from both the weft and the warp with a very compressed surface. I used turquoise and purple in the warp and kept them in strict order so that the deeper purple color shows like a shadow against the brighter turquoise. As in all the samples, the slubs of linen offer plenty of visual texture that breaks up the pattern. When viewed at an angle, the cloth has some iridescence. Because of the nature of advancing twills, they are one of my go-to drafts for wearables. As I expected, this swatch is soft and flowing.



Twill and Plain Weave with Skipped Dents

Warp: #65 Deep Blue, #23 Seaweed, #25 Cornflower, #22 Turquoise, #62 Cayenne.
Weft: #20 Purple as base with assorted stripes.
Setts: 24 epi for plain weave; 36 epi for twill; 22 ppi.
Shrinkage in length: 9%.
Shrinkage in width: 9%.

For my final sample, I wanted to play with something fun. I combined a loosely sett plain weave with a twill that could be woven at a lower ppi while still maintaining a visible pattern on the surface. The shine of the silk exhibits just enough gloss to bring out the diamonds in the twill pattern at 22 ppi. Using skipped dents created an exceptionally soft and open collapse-type weave, something that works well for scarves and shawls. Additionally, I knew that the yarn had enough texture to be able to hold the woven columns, with just a little drift in the warp. Once the piece was dry and ironed, the open network lays flat so there is little chance of catching so long as the wearer is careful. ***Editor's note:*** Liz sent us a beautiful scarf for this final sample. A free PDF download of the pattern can be found at handwovenmagazine.com/sanjo-silk-scarf-jf22/.

FINAL THOUGHTS

I love weaving with fine yarns and had been searching for a silk to mimic the look of so many of the indigenous weavings that I appreciate. Silk Linen yarn is my choice for color availability, visual texture, and character that encompasses both the charm of silk with the coolness of the linen. If you are looking for a fine yarn with interest and some texture, this may be your next favorite, too. I cannot wait to explore more.



PROJECT DIRECTORY

Designer/Weaver	*Project*	*Pages*	*Weave Structure*	*Shafts*	*Level*
Allen, Malynda	Majestic Beauty Placemats	50–52	Overshot-patterned doubleweave	4	I, A
Bhatia, Anu	Rose Trellis	30–32	Deflected doubleweave	8	I, A
Davies, Cynthia	Rogue Stash Blanket	54–56	Twill	4	All levels
Foulkes, Susan J.	Leftover Dish Towels	66–68	Twill	4 or 8; inkle	All levels
Fox, Rebecca	Coastal Crackle Towels	62–65	Crackle treadled as twill	6	AB, I, A
Hill, Elisabeth	Synchronici-Tee	33–35	Doubleweave and plain weave with color-and-weave	8	A
Jablonski, Christine	Broad and Deep Towels	58–60	Color-and-weave	4	AB, I, A
Kaestner, Tracy	Buffalo Plaid Chore Jacket	44–46	Twill	4	I, A
Lilly, Keith	Oak Forest Towels	48–49	Plain weave	2	All levels
Schipf, Annette Swan	Royal Gift	36–38	Plain weave with supplemental warp and weft	4	All levels
Stump, Margaret	Deep Stash Bag	40–42	Plain weave	PL	All levels

Levels indicate weaving skills, not sewing skills. AB = Advanced Beginner, I = Intermediate, A = Advanced. "All levels" includes very new weavers. PL = pin loom.

SUPPLIERS

Brassard, Maurice, et Fils, (819) 362-2408, mbrassard.com (Fox 62–65, Jablonski 58–60).

Cascade Yarns, cascadeyarns.com (Stump 40–42).

Eugene Textile Center, (541) 688-1565, eugenetextilecenter.com (Fox 62–65).

Fabulous Yarn, (844) 233-8163, fabulousyarn.com (Schipf 36–38).

Georgia Yarn Company, (706) 453-7603, handweaver.us/georgia_yarn_company.htm (Allen 50–52, Lilly 48–49).

Jagger Spun, (207) 324-4455, (800) 225-8023, jaggeryarn.com (Bhatia 30–32, Schipf 36–38).

JoAnn Fabric and Craft Stores, (888) 739-4120, joann.com (Davies 54–56).

Kreinik, (800) 537-2166, (304) 422-8900, kreinik.com (Schipf 36–38).

Lone Star Loom Room, (888) 562-7012, lonestarloomroom.com (Kaestner 44–46).

Made in America Yarns, (215) 425-5656, madeinamericayarns.com (Lilly 48–49).

Silk City Fibers, (800) 899-7455, (973) 942-1100, silkcityfibers.com (Hill 33–35).

Silk Weaving Studio, (604) 687-7455, silkweavingstudio.com (Moncrief 74–76).

Vävstuga Swedish Weaving and Folk Arts, (413) 625-8241, vavstuga.com (Foulkes 66–68).

WEBS, (800) 367-9327, yarn.com (Fox 62–65, Schipf 36–38).

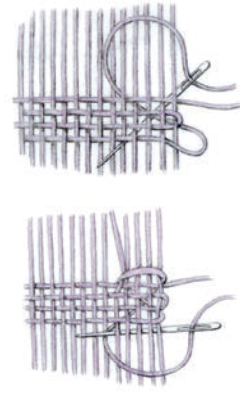
FINISHING TECHNIQUES

Twisting (or plying) the fringe



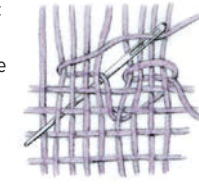
Divide the number of threads for each fringe into two groups. Twist each group clockwise until it kinks. Bring both groups together and allow them to twist around each other counterclockwise (or twist in that direction). Secure the ends with an overhand knot. (Use the same method to make a plied cord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

Double (Italian) hemstitching



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

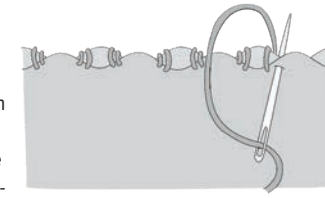
Simple hemstitching



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

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

Whipstitch and Double-overcast Joins



The double-overcast join. For whipstitch, wrap around each group of loops once instead of twice.

Whipstitch and double overcast are the two most common methods for joining pin-loom squares. The two methods are similar; double overcast is simply a doubled-up version of whipstitch. To stitch either of these seams, start by placing the two edges you want joined, right sides together. The loops will probably be staggered—this is good. Starting at one end on the bottom layer, pull your threaded tapestry needle up through the first pair of loops. If you're doing whipstitch, move to the next pair of loops; for double overcast, repeat this move in the same pair of loops. Continue to the next pair of loops and bring the needle back through that pair from the bottom to the top; repeat until you reach the end.

Retail Shop Directory

ARIZONA

Fiber Creek
Suite 123, 1046 Willow Creek Rd
Prescott, AZ 86301
(928) 717-1774
fibercreekprescott.com

Tempe Yarn & Fiber
1415 E University Dr
Tempe, AZ 85281
(480) 557-9166
tempeyarn.com

The Spinster
624 E Beale St
Kingman, AZ 86401
(928) 753-3660
spinsterinkingman.com

ARKANSAS

Red Scottie Fibers
51 Eureka Springs St
Eureka Springs, AR 72931
(479) 253-0711
redscottiefibers.com

CALIFORNIA

Alamitos Bay Yarn Company
174 N. Marina Dr
Long Beach, CA 90803
(562) 799-8484
yarncompany.com

Cardigans Yarn and Fiber
3030 State St
Santa Barbara, CA 93105
(805) 569-0531
cardigansyarnandfiber.com

Dharma Trading Co
1604 4th Street
San Rafael, CA 94901
(435) 456–1211
dharmatrading.com

Hands On Knitting Center
912 New York Street, Suite A
Redlands, CA 92374
(909) 793-8712
www.handsonknittingcenter.com/

COLORADO

Lambspun of Colorado
1101 E Lincoln Ave
Fort Collins, CO 80524
(800) 558-5262
lambspun.com

Longmont Yarn Shop
454 Main St.
Longmont, CO 80501
(303) 678-8242
www.longmontyarn.com

Serendipity Yarn & Gifts
PO Box 5120
Buena Vista, CO 81211
(719) 395-3110
serendipityyarn.com

Shuttles, Spindles and Skeins
760 S 43rd St
Boulder CO 80305
(303) 494-1071
shuttlesspindlesandskeins.com

Yampa Valley Fiberworks LLC
41180 North Highway 13
Craig, CO 81625
970-824-9568
www.yampavalleyfiberworks.com

FLORIDA

A Good Yarn
5736 Clark Rd
Sarasota FL 34233
www.agoodyarnsarasota.com

Sheep Thrills
4701 North University Dr
Sunrise, FL 33351
(954) 742-1908
sheepthrillsknitting.com

IDAHO

Lunatic Fringe Yarns, Inc.
2291 SW 2nd Ave
Fruitland, ID 83619
800-483-8749
www.LunaticFringeYarns.com

ILLINOIS

Fine Line Creative Arts Center
37W570 Bolcum Rd.
St Charles, IL 60175
(630) 584-9443
fineline.org

INDIANA

Spinnin Yarns
145 N Griffith Blvd
Griffith, IN 46319
(219) 924-7333
spinninyarns.com

Tabby Tree Weaver
9832 North by Northeast Blvd
Fishers, IN 46038
(317) 984-5475
tabbytreeweaver.com

KANSAS

Yarn Barn of Kansas
930 Massachusetts
Lawrence, KS 66044
(800) 468-0035
yarnbarn-ks.com

KENTUCKY

LSH Creations
1584 WELLESLEY DRIVE
Lexington, KY 40513
(859) 321-7831
lshcreations.com

The Woolery
Ste 1A, 859 E Main St
Frankfort, KY 40601
(800) 441-9665
woolery.com

MAINE

Belfast Fiber Arts
171 High St., Suite 8
Belfast, ME 04915
(207) 323-5248
belfastfiberarts.com

Halcyon Yarn
12 School St
Bath, ME 04530
(800) 341-0282
halcyonyarn.com

MARYLAND

Black Sheep Yarn Shop
9602 Deereco Rd.
Timonium, MD 21093
(410) 628-9276
blacksheepyarnshop.com

Cloverhill Yarn Shop
77 Mellor Ave
Catonsville, MD 21228
(410) 788 7262
cloverhillyarn.com

Michelle Follett's Textile Teachings
452 Race Street
Cambridge, MD 21613
(630) 967-4214
michellefollett.com

Vulcan's Rest Fibers
2728 Augustine Herman Hwy
Chesapeake City, MD 21915
(410) 885-2890
vulcansrest.com

MASSACHUSSETTS

The Fiber Loft
9 Massachusetts Ave
Harvard, MA 01451
(978) 456-8669
thefiberloft.com

WEBS - America's Yarn Store
75 Service Center Rd
Northhampton Rd, MA 01060
(800) 367-9327
yarn.com

MICHIGAN

Gate House Fiber Arts
2400 Faussett Rd
Howell, MI 48855
(810) 923-1136
gatehousefiberarts.com

Heritage Spin & Weaving
47 E Flint
Lake Orion, MI 48360
(248) 693-3690
heritagespinning.com

Knit & Spin
8868 Water St., Suite B
Montague, Mi 49437
(937) 477–5531
www.knitandspin.biz

The Hen House Quilt Shop
211 S Cochran Ave
Charlotte, MI 48813
(517) 543-6454
thehenhousemi.com

MINNESOTA

Weavers Guild of Minnesota
3000 University Ave SE #110
Minneapolis, MN 55414
(612) 436-0463
weaversguildmn.org

MISSOURI

Hillcreek Yarn Shoppe
4093 E. Ketterer Rd
Columbia, MO 65202
(573) 825-6130
hillcreekyarn.com

NEBRASKA

Laughing Lamb Fibers
925 Illinois St
Sidney, NE 69162
(866) 582-0058
laughinglambfibers.com

Plum Nelly
743 W 2nd Street
Hastings, NE 68901
theplumnelly.com

NEW HAMPSHIRE

Harrisville Designs
PO Box 806
Harrisville, NH 03450
(603) 827-3996
harrisville.com

NEW JERSEY

The Spinnery
33 Race St
Frenchtown, NJ 08825
(908) 996-9004
spinnery.ajmmobilesolutions.com

Woolbearers Yarns
90 High St
Mount Holly, NJ 08060
(609) 914-0003
woolbearers.com

NEW YORK

Daft Dames Handcrafts
13384 Main Rd
Akron, NY 14001
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Advertiser Index

Ability Weavers 53
Ashford Handicrafts LTD 6–7
Bountiful 47
Brown Sheep Co. 39
Complex Weavers 53
Cotton Clouds 47
dje Handwovens 53
Eugene Textile Center 23
Fancy Fibers Fiber Art Center 79
Fiberwood Studio Ltd. 53
Fiberworks 43
Glimåkra USA 43
Halcyon Yarn C3
Harrisville Designs, Inc. 39
Jane Stafford Textiles 27
John C. Campbell Folk School 39
Leclerc Looms C2–1
LoftyFIber 47
Lone Star Loom Room 47
Louet BV 11
Lunatic Fringe Yarns 43
Michelle Follett's Textile Teachings 78
New World Textiles 53
Purrington Looms 53
R & M Yarns 53
Schacht Spindle Co., Inc. 2
The Fiber House 79
The Woolery 27
Treenway Silks 39
Vävstuga LLC 53
Vermont Weaving Supplies 43, 79
WEBS - America's Yarn Store C4
Woolgatherers Ltd LLC 79
Yadkin Valley Fiber Center 79
Yarn Barn of Kansas 13

How to Build a Stash

BY TRACY KAESTNER

I've been weaving for 40 years, and you would think by now that I'd have a substantial stash, right? Well, not exactly. I believe there are two types of weavers (as relates to stash): those who plan their projects and then order the necessary yarn, and those who work from their stash.







Photos by Tracy Kaestner

Above: Perhaps this is the ideal stash of cottolin, but it isn't realistic if you don't own a shop. *Left:* Tracy's original stash of cottolin. *Right:* Tracy's new and improved stash of cottolin.

I'm a planner in all aspects of life—not just in weaving. Some people say I plan a little too much, but that's another story. I remember the first time I had a group of weavers to my home. One of them asked, "Where is your stash?" I opened my closet, and I will never forget the look of disappointment on their faces as they exclaimed, "That's your stash?!" Okay, so there wasn't much; I'd only been weaving for about five years at the time.

Fast forward to 35 years later, and you may be thinking, Really, you don't have a stash yet?

I do have more of a stash than I had in 1985, but it's not the kind of stash you might expect. Most of my stash is the odd bits left over from previous projects. I have a great reason for being stash-challenged: For the last 20 years, I had a yarn shop. Who needs a stash when I could happily plan my project and then just pull yarn off the shelf? Run out of weft? Just go to the shelf. Don't like a color? You got it, back to the shelf. I was very spoiled, and I knew it.

Now, here's where the problem comes in: I'm retiring soon, and I can't stop thinking about my lack of a proper stash. It's keeping me up at night. I had one friend who had the audacity to say I would now know what it's like to be a "regular" person! I mean I can't keep *all* the yarn in *all* the colors, can I? I have given my stash lots of thought (remember, I am a planner), and I finally came up with a plan. I analyzed what type of weaving I do most and what types of yarn I like to use and made several lists.

I started with the most obvious. I really, really like to weave kitchen towels, and my favorite towel yarn is cottolin. I laid out all my cottolin leftovers from previous projects. I left the cottolin on the floor of my studio for two weeks. I stared at it, took pictures of it, and thought about the colors and what was missing. Then I made a list of the colors I needed to create a proper cottolin stash. Phew! First stash built. But wait—how many cones of each color do I need? If I'm going to make towels, I will need multiples of each color, but how many? This process certainly made the planner in me happy.

I now have a lovely stash of cottolin, but what about 8/2 cotton and 16/2 cotton? Linen? Silk? Retirement will have to wait until I have my stash properly sorted. Perhaps my first goal in retirement will be learning how to work from a yarn stash.

TRACY KAESTNER *will most likely be the retired owner of the Lone Star Loom Room and the owner of a lovely yarn stash by the time this is printed.*

Editor's note: Tracy is retired now. Check out her Buffalo Plaid Chore Jacket on pages 44–46 to see how she has spent at least some of her time in retirement.