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November/December 2023

11 PROJECTS

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*Tubular
Weaving!*

p. 26

*Using
Sample Quilts*

for Pattern Inspiration p. 66

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Cousins'
Plaid
Scarves
p. 49

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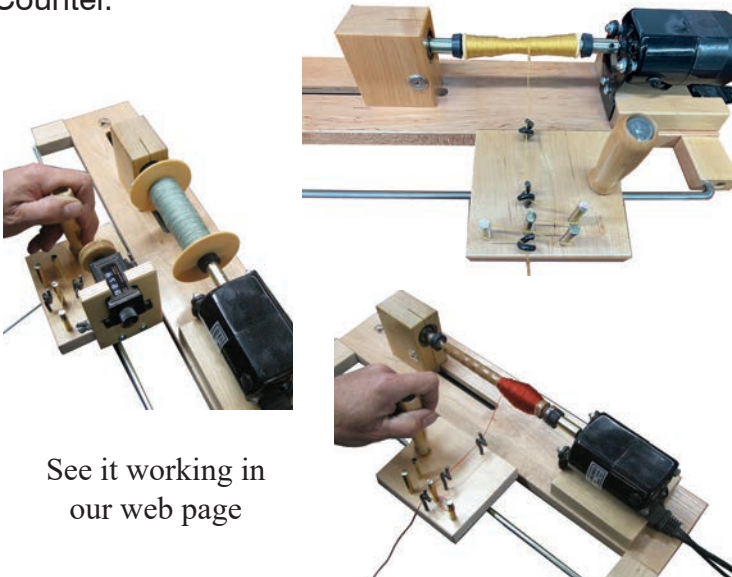
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Contents

Handwoven November/December 2023, Volume XLIV Number 5

FEATURES

18 *Notes from the Fell* It's a Matter of Scale

TOM KNISELY

Picking the right draft for any project requires thinking about scale. A draft that looks great on a coverlet might not work as well on dainty tea towels. In this *Notes from the Fell*, Tom looks at miniaturized versions of popular patterns and then experiments with two approaches for adjusting a pattern's scale.

22 *Idea Gallery* Weaving Music: From Concept to Translation System

KIM MCCOLLUM

Weaving drafts and musical compositions hold a lot of information in a small space—why not translate one into another? Learn Kim's method for turning a piece of music into a piece of cloth.

26 Tackling the Terrible "Tutu"

ELISABETH HILL

When a hem of a cloth is wider than the body, that's hem splay, and it's something most weavers have experienced more than once. Elisabeth wasn't willing to accept what her mentor dubbed the "dreaded tutu" as a fact of weaving and instead explored a variety of solutions including the tubular hems recommended by her friend.

30 Overshot for Texture

DEANNA DEEDS

In overshot, conventional wisdom says that the warp/tabby yarns need to be finer than the pattern weft. But what happens when you flout these rules and swap your warp/tabby weft weights with your pattern weft in overshot? As Deanna learns, it's the first step to weaving a beautiful, textured piqué-esque cloth on just four shafts.

66 *Traditions* Wool Utility Quilts

PEGGY HART

In the first half of the twentieth century, woolen samples from textile mills and pieces of cast-off clothing were used by many to make simple, warm quilts known today as wool utility quilts. Considered humble in their time, today these quirky quilts provide a wealth of information.

72 *Yarn Lab* Ode Alpaca Weaving Yarn: Pretty Inside and Out

CHRISTINE JABLONSKI

The new 100% baby alpaca yarn from Gist is more than just another pretty face. As Christine discovers, the yarn is easy to use in both warp and weft as it weaves up deliciously soft fabrics. She found it very forgiving on the loom, making it a great luxury yarn for novice and expert weavers alike.

PROJECTS

32 *Faux Piqué Pillow* DEANNA DEEDS

36 *Sunflower Tea Towels* REGINA MCINNES

40 *Quilter's Block Fingertip Towels* JILL STAUBITZ

43 *Sunny-Side Up Aprons* CATHY WILCOX

46 *Bag Your Bread* ILZE TOMSEVICS

49 *Cousins' Plaid Scarves* GWEN ANDERSON

52 *Japanese Market Bag* KATHRIN WEBER

56 *Milkweed & Monarchs Scarf* DOROTHY TUTHILL

59 *Chenille Neck Cozy* ALISON IRWIN

62 *Elusive Solution Shawl* DEBORAH HEYMAN

69 *Menswear-Inspired Throw* PEGGY HART

DEPARTMENTS

4 From the Editor

6 Letters

6 Project Index

8 Goods

9 Media Picks

14 What's Happening: *A Dark, A Light, A Bright:* *The Designs of Dorothy Liebes* SUSAN E. HORTON

76 Reader's Guide *Project Directory* *Yarn Suppliers*

80 Endnotes HEIDI BUTLER



In the initial stages of planning the photo shoot for this issue, I mentioned that of the issues I had worked on, I felt the projects for this one were the most personal. Cloth woven by hand always has an intimacy, but combining cloth with elements that reflect the weavers' other passions made this group of projects feel special.

I first had that feeling while reviewing proposals.

Probably the one that made me smile the most was Gwen Anderson's reference to her "totally ridiculous love for [her] five grandboys." Gwen wove a set of scarves for those grandsons and generously shared the pattern with us for the issue. Another standout was Ilze Tomsevics's. Ilze loves to bake and make bread. Her contribution? Bread bags. She makes the storage bags in two colorways, one for dark breads and the other for white breads. Dorothy Tuthill has spent some time tracking and studying monarch butterflies in her home state of Wyoming. Her stunning Milkweed & Monarchs Scarf was a way to pay homage to those beautiful insects.

Although weaving often overlaps other parts of our lives, if you are interested in full weaving immersion in the company of other like-minded souls, I'd like to invite you to our first-ever Weave Together with *Handwoven* retreat. We have planned a four-day event that includes three days of weaving classes, a curated marketplace, meals, happy hours, accommodations, and exciting evening activities. I predict you will leave feeling invigorated by what you have learned from teachers such as Bobbie Irwin, Deb Essen, Sara Goldenberg White, and John Mullarkey. You will take with you new ideas and techniques to try on your own and a list of new friends to call on the next time you need another weaver's advice or just want to talk weaving. Join us from February 25th through the 29th in Loveland, Colorado. Find out more here: HandwovenRetreat.com. I hope to see you there!

Weave well,

Susan

PS: I'd like to thank Linda Ligon for her generosity in providing her home for this issue's photo shoot and for her assistance.

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FUTURE THEMES

JANUARY/FEBRUARY 2024

Bast and Friends

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

MARCH/APRIL 2024

Flights of Fancy

Sometimes something simple will spark an idea. This issue based on flying and the concept of flying will look at things such as the feathers on a bird, a twill pattern in an airplane seat cushion, the feeling of looking up into a cloud of butterflies, the passing of time, or the perfect V of a flock of geese flying at sunset that can be the source of a weaver's inspiration.

MAY/JUNE 2024

Rugs, Rug Structures, and Asymmetry

This issue will have two themes, one that is on the technical side—rugs and rug structures—and one that is more design-oriented—"symmetry is overrated." For the first theme, we want to show rugs or items made using techniques and structures often associated with rugs. For the second, we want to explore asymmetrical approaches to design.

HANDWOVEN

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Letters

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

Easier Way to Tie up Treadles?

I've been dreading tying up treadles (bad back, bad knees, old age). So, one day I sat and looked at my Gilmore loom and thought, "What if . . . ?" What if I remove the reed, pull the reed beam forward, and with soft knees, bend over the breast beam (now I know why it's called a "breast" beam). Yes! By reaching between the cloth roll and the heddles, I could easily reach the treadles to retie. (I use arrow pegs and Texsolv cords.) I needed my short reaching tool to pick up treadles that weren't tied. Now, even with a pulled hamstring muscle, it was a supereasy task. I set up one Gilmore for twill and the other for plain weave. I will never need to tie up treadles again. See if it works for you!

—Jo Johnson

WIF Organization Solutions

I have made sense of my extensive WIF collection by using a file tag app. Using one, you can attach multiple tags to each WIF, such as "Bertha Gray Hayes," "Overshot," "Scarf," "Gifted to J. Doe," etc. You can later search the tags to retrieve the WIFs that meet your current selection criteria. I wrote my own tag app, but there are some free apps you can download for this same purpose. TagSpaces (tagspaces.org) and Tabbles (tabbles.net) are two apps with good reviews. Both appear to have free versions.

—Tom

I'll gladly share my process in response to your request for tips on organizing WIFs.

First, I label file names. I start with the weave structure and the number of shafts, for example, Twill8. I then add any additional information to the file name that may be helpful, such as Twill8-Advancing or Twill8-M&W. I may also add a specific project name: Twill8-M&W, Exchange Towels.

Here are some examples from the September/October 2023 *Handwoven*.

- Crackle4-Shimmering Scarf.wif
- DeflectDouble8-and twill, Neon Incandescence.wif
- Ms&Os4-Napkins.wif
- Ms&Os4-Placemats.wif
- Twill12-parallel threading, Echoes Scarf.wif

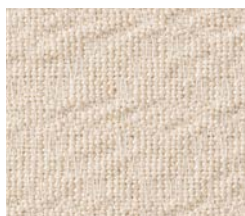
Next, where to store them? All my WIFs from *Handwoven* go in folders for each issue, along with the electronic version of the magazine. For example, my file directory for the September/October 2023 issue is Periodicals>Handwoven>2023>Sep/Oct. Other WIFs are stored in folders by weave structure. For example, Overshot4-Honeysuckle.wif is stored in the file directory Weaving>Structures & Patterns>Block Weaves>Overshot. I also file WIFs specific to a book. In this case, I will add the page or draft number to the file name. For example, 361-Plaited Twill (Doramay Keasbey).wif is in the directory Books>Strickler, Carol-A Weaver's Book of 8-Shaft Patterns. I know all the files stored will be 8-shaft in this case, so I didn't add 8 to my label.

This organization helps me to find the WIFs more readily and, more importantly, reminds me that I have them. I can also do a search for twill or echo or whatever and find examples.

I hope my methods will be helpful to my weaving colleagues!

—Debby Greenlaw

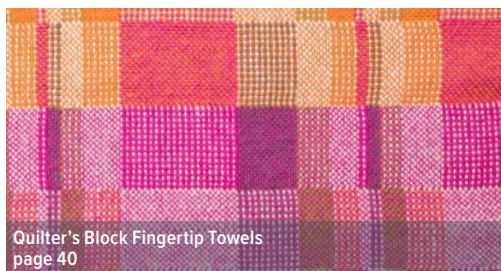
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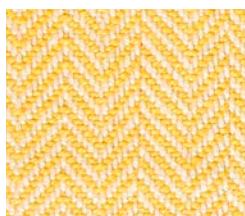
Faux Piqué Pillow
page 32



Sunflower Tea Towels
page 36



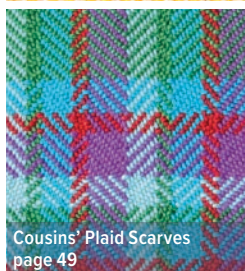
Quilter's Block Fingertip Towels
page 40



Sunny-Side Up Aprons
page 43



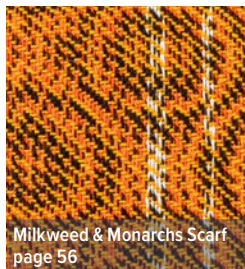
Bag Your Bread
page 46



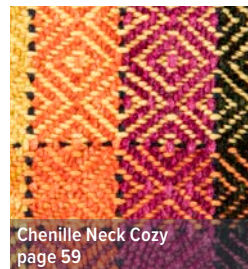
Cousins' Plaid Scarves
page 49



Japanese Market Bag
page 52



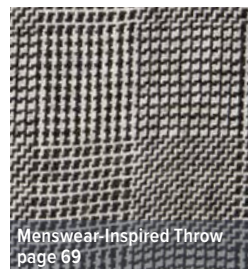
Milkweed & Monarchs Scarf
page 56



Chenille Neck Cozy
page 59



Elusive Solution Shawl
page 62



Menswear-Inspired Throw
page 69



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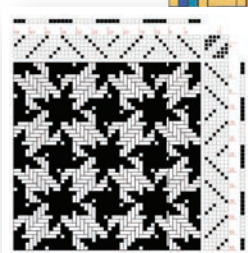
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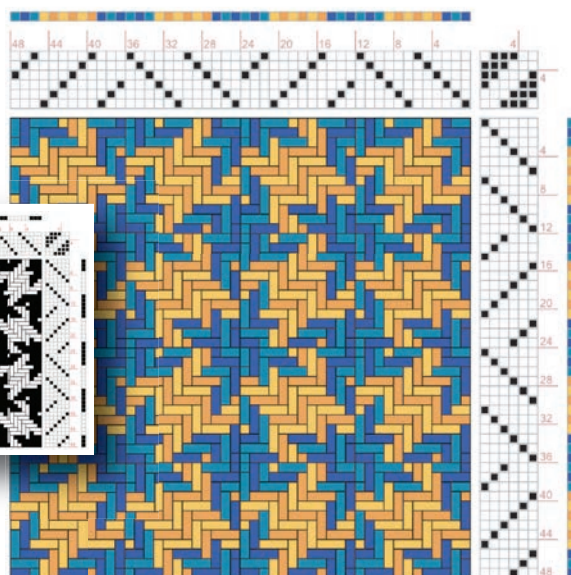


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Photos by Matt Graves unless otherwise noted



A Welcome Respite

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Adorable in Miniature

Show the inkle weavers in your life how much you appreciate their talents with this miniature inkle-loom ornament from Windhaven Fiber & Tools. Handcrafted out of maple hardwood, the ornament measures 4½ inches long by 2½ inches high. While not operational, you can dress the loom with a little band to resemble a work in progress. This tiny treat is too cute to pack away and should hang in the studio all year long. windhavenfibertools.etsy.com



Photo courtesy of Ashford

Small and Mighty

Looking to make the jump from rigid-heddle to multi-shaft weaving, or simply want a more portable loom? Ashford's new Brooklyn 4-shaft loom is a logical next step. The loom has a weaving width of 16 inches and comes with a 10-dent reed, 2 shuttles, and 320 Texsolv heddles for plenty of pattern options. ashford.co.nz



Weaving with Wire: Creating Woven Metal Fabric

Christine Miller

The ingenuity and determination of weavers never stop surprising me. The other day, I heard about a weave structure new to me—and new to the person describing it. Like a dog who couldn't let go, she was scouring the internet for information in her quest to develop a draft. Her next step was putting thread on the loom. This same sort of curiosity and willingness to explore is the hallmark of Christine Miller's contributions to the weaving world over the last 30 years, using wire in her many sculptural pieces, her teaching, and now this book, *Weaving with Wire*.

I found this book inspiring not just because of the beautiful pictures of weaving, of which there are many, but because Miller approaches weaving with wire as an

adventure and journey that doesn't have a defined itinerary but rather twists and turns with the weaver's imagination, ability, and interests.

Weaving with Wire is arranged in five parts. Part 1 describes in detail the equipment and supplies you need to get started with your first wire warp. In Part 2, "The Foundation Process and Project," you will find step-by-step instructions for weaving a warp of 3 yards of wire on your loom, including warping with the wire, winding bobbins, the weaving process, and ways of manipulating your wire fabric. Steps are described and shown via clear photographs and illustrations.

The book's second half builds on what you learned in the first half, with Part 3

encouraging the weaver to try other structures, warp widths, and setts, and Part 4 describing how to manipulate the wire into vessels, shapes, and jewelry. You may be as surprised as I was by the last part titled "An Artistic Framework." Miller is a natural teacher and, for years, taught art and professional development courses for art educators. Even if you never put wire on a loom, reading this part and applying its concepts will give you new building blocks for your own weaving adventure.

I recommend this book to anyone interested in trying an unusual weaving technique, searching for ways to push past conventional design rules, or simply inspired by beautiful photos of weaving.

—Susan E. Horton

Atglen, PA: Schiffer, 2023. Hardcover, 192 pages, \$34.99. ISBN 978-0764366932.



Weaving Outside the Box: 12 Projects for Creating Dimensional Cloth

By Denise Kovnat

It's always nice to find a new book that fills in a particularly empty spot in weaving literature. In her introduction to *Weaving Outside the Box*, Denise Kovnat mentions the lack of written information about dimensional cloth and cloth with textures, curves, pleats, and puckers. Although I have read articles about these topics and seen some projects in books, I am only aware of one or two other books on the subject, including *Thread Magic* by Lotte Dalgaard and Paulette Adam, which I also reviewed for *Handwoven*.

Although largely a project book, Kovnat starts by covering the three main factors that produce dimensional weaving: weave structure, fulling and shrinkage during wet-finishing (this includes woven shibori, lye shrinking, and crimp cloth), and weaving with active (i.e., overtwisted) yarns, elasticized yarns, and metallic yarns that create

texture when woven with inactive yarns.

The author presents the 12 scarf and shawl projects in a logical fashion. Each project describes the equipment and yarns needed to complete the item, as well as the drafts, color orders, and instructions for weaving, finishing, and wet-finishing. Most of the projects also include extra bits of information on subjects such as the cause of ribs, pleats, or ruffles. Although some of the yarns called for aren't ones you necessarily have in your stash, all are readily available.

I was particularly intrigued by the way Kovnat designed the projects so that you can weave three of her scarves on a 4-shaft loom and then put another warp on an 8-shaft loom and weave three more. With just these two warps, you would have experimented and learned about woven shibori, twill, and plain weave on 4 shafts,

as well as weaving horizontal ribs, pleats, and ruffles on 8 shafts. Four of the remaining six projects are deflected double-weave ranging from 4 to 16 shafts, and there are two doubleweave scarves, one on 8 and one on 15 shafts. I also appreciated that the author ranked the projects by ease of weaving. It's often assumed that an 8-shaft pattern is harder than a 4-shaft pattern, and I was glad Kovnat was more precise in her evaluations.

In the past, this type of weaving hasn't been on the top of my to-try list, but this book has moved it up significantly. I am eager to put on one of those long warps just to see!

—Susan E. Horton

Rochester, NY: Purple Cow Creations, 2022. Spiral-bound paperback, 115 pages, \$45. ISBN 979-8-9869549-0-5.

SUSAN E. HORTON is the editor of *Handwoven*. If her to-do list gets any longer, it will become a national treasure.



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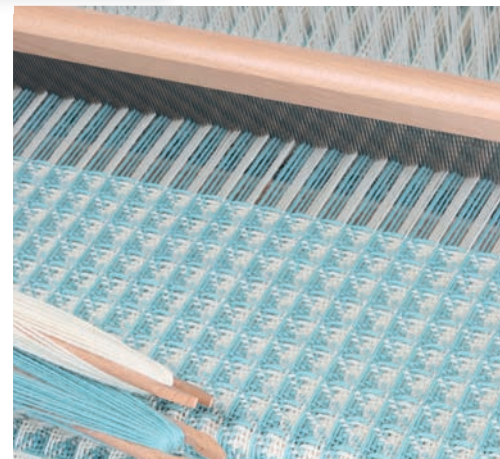
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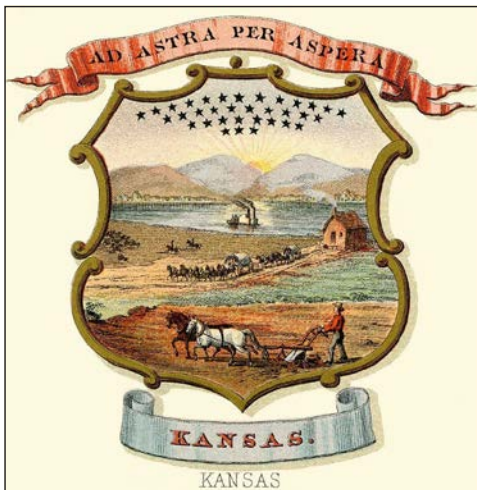
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The motto of Kansas, “Ad Astra per Aspera” is Latin for “to the stars through difficulties.” John James Ingalls coined the motto in 1861 stating, “The aspiration of Kansas is to reach the unattainable; its dream is the realization of the impossible.” The Governor’s office states “This motto refers not only to the pioneering spirit of the early settlers, but also the difficult times Kansas went through before becoming a state.” We thought it our turn to do the impossible, too.
Our own yarn!



WK-YB-571 Christmas Morning Placemat Kit

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A Dark, A Light, A Bright: The Designs of Dorothy Liebes on View

By Susan E. Horton

In the 1940s and 1950s, weaver and designer Dorothy Liebes (1897–1972) decided to eschew the subdued colors of the California Modernist style in favor of a more colorful palette. The result is what she coined the “California Look,” a style that became so closely associated with Liebes that it’s sometimes called the “Liebes Look.” If you can’t get enough of this style, whatever the name, the Cooper Hewitt’s latest exhibit might be for you.

Examples of this look will be on display at the Cooper Hewitt, Smithsonian Design Museum in New York in an extensive exhibition focused solely on Liebes. Showing until February 4, 2024, *A Dark, A Light, A Bright: The Designs of Dorothy Liebes* solidifies Liebes’s reputation not only as an experimental textile designer but also as an authority on design and an international ambassador of design. The exhibition’s title references Liebes’s oft-repeated recipe for a successful three-part color scheme: “a dark, a light, a bright.”

Liebes stood out among the designers of the twentieth century not only as a talented weaver and artist but also as a savvy businesswoman credited with shaping American

tastes in many aspects, from interiors and transportation to industrial design, fashion, and film. The exhibit features more than 175 pieces, including textiles and woven samples created for homes, offices, fashion, furniture, and automobiles as well as documents and photographs. During her lifetime, Liebes was a well-known designer, but until recently, the scope of her influence has been largely overlooked. That started to change in September 2021 when the Dorothy Liebes papers at the Smithsonian’s Archives of American Art were digitized and published online.

Susan Brown, associate curator and acting head of textiles, and Alexa Griffith Winton, manager of content and curriculum at Cooper Hewitt, organized the exhibit. Brown said, “Through her experimental studio practice, Liebes pioneered a new role for the textile designer as a partner to industry. This exhibition will reveal the scope of her impact on the colors and textures of modern fashions and furnishings from the 1930s through the 1960s.”

More information about the exhibit, including hours and how to purchase the exhibit catalog, can be found at cooperhewitt.org/channel/dorothy-liebes. ◀▶



Installation photo from *A Dark, A Light, A Bright: The Designs of Dorothy Liebes*



Sample card, 1975; Designed by Dorothy Liebes. Plain-woven cotton, viscose rayon, silk, wool, cellulose acetate, butyrate-laminated aluminum yarn, reed



Dorothy Liebes in her Powell Street studio, San Francisco, California, 1938; photograph by Louise Dahl-Wolfe (American, 1895–1989); Dorothy Liebes papers, Archives of American Art, Smithsonian Institution

SUSAN E. HORTON is the editor of *Handwoven*. One of her favorite activities is visiting art museums and galleries, and she finds them even more compelling when they exhibit textiles of any type.

Photo by Elliot Goldstein, Smithsonian Institution

Photo by Matt Flynn, Smithsonian Institution

Photo courtesy of the Center for Creative Photography, Arizona Board of Regents

Holiday Gift Guide

Find the perfect gift this season for the creator in your life. These are some we can't stop talking about!

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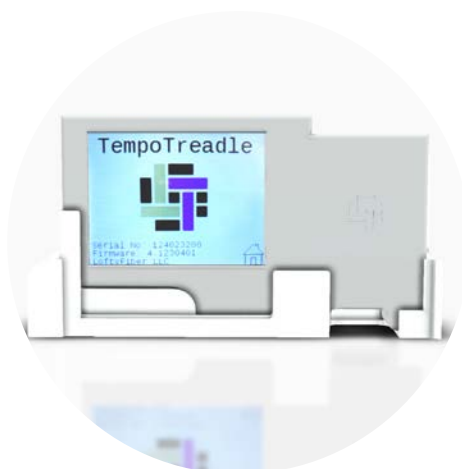


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Photos by Tom Knisely unless otherwise noted

A large-scale overshoot pattern such as this version of Wandering Vine, also called Cat Track and Snail Trail, is a great size for a comforter but probably not the best choice for a smaller project such as napkins.

It's a Matter of Scale

BY TOM KNISELY



When you hear the word scale, you probably think of a tool used to measure weight. For example, I use a small digital scale when I'm baking. Baking is so much more of a science than cooking, so my scale is essential for measuring dry ingredients such as flour and sugar. The recipe for a pound cake, for example, calls for a pound of flour, a pound of sugar, and a pound of butter.

The scale in my doctor's office is another story altogether. It, too, is used to measure a weight—me! That scale is cold, unfeeling, and unfriendly. It often suggests to the physician's assistant that I get rid of my kitchen scale. I think it is a matter of jealousy between the two scales. It's obvious that I love my kitchen scale more.

In weaving, however, the word scale means proportion. Does the

scale of the pattern work with the project I'm weaving? For instance, a thin pinstripe may not be a good choice for a blanket because, visually, it may get lost as the main interest in the pattern. A larger stripe would probably be a smarter choice. The same goes for choosing a large overshoot pattern for a set of placemats. A pattern with 100 threads per repeat doesn't work well in a warp with 180 total ends. The

large scale of the pattern is inappropriate for the size of a placemat.

Let's think for a moment about how we are going to work around this idea of proper scale for a project. As you will see, several factors play into the planning of a new project, starting with the number of ends in the threading pattern and the size of the threads you are planning to use.

I applaud all those weavers from the last century who worked many hours reducing large-scale overshoot coverlet patterns to something more appropriate for projects favored by modern weavers, such as dish towels, table runners, and placemats. By reducing the size of the pattern blocks proportionately,

they created miniature versions of the original patterns. If they reduced the number of threads in all the A blocks by half, then they had to do the same for pattern blocks B, C, and D. Two good examples can be seen in Marguerite Davison's *A Handweaver's Pattern Book*. Within the "Large Overshot" section, on page 168, you'll find a classic pattern called Traditional Roses and Rings, or Whig Rose, that has 198 ends per repeat. On page 140 in the same book, there is a pattern called Ancient Rose Design, a miniature version of Whig Rose with only 50 threads per repeat.

A second example in the Davison book, and a favorite of mine, is the Wandering Vine pattern, also called Cat Track and Snail Trail. It has 124 ends to the repeat. I found a

miniature version of Cat Track and Snail Trail in the first edition of Davison's pattern book, page 106. (This edition has a brown jacket rather than the green cover many weavers know and love.) This version of the pattern has only 36 ends per repeat. I am including a picture of an antique coverlet with the large-sized Cat Track and Snail Trail pattern which my daughter Sara gave me for Christmas, as well as a picture of a sampler I wove in the miniaturized version. The smaller scale of the overshot draft is perfect for a towel border or table runner, and yet it would be less appealing, in my opinion, to have this tiny pattern repeated over a piece of fabric the size of a coverlet.

I find the whole concept fascinating and wanted to see if I could gain

As I looked at the quilt, I knew I could reinterpret the pattern into a simple two-block profile draft.

a better understanding of scale by playing around with the proportions of patterns while also using thread sizes to guide me.

My adventure started, believe it or not, with a quilt that I saw at the Florida State Fair. As I looked at the quilt, I knew I could reinterpret the pattern into a simple two-block profile draft. The pattern was simple with just 10 blocks to each repeat in this order: four A blocks, one B block, one A block, and four B blocks. I decided to apply the block pattern to a simple four-shaft, summer and winter draft and used 10/2 cotton



A miniaturized version of Cat Track and Snail Trail, also called Wandering Vine, is the perfect size for small-scale items such as table linens.



While you can get Cat Track and Snail Trail more compact by using finer yarns, it's still not as dainty as the miniaturized version at left. Tom used it for his coverlet-inspired Wandering Vine Runner from the March/April 2014 issue.

Photo by Joe Coca



Tom wove these three samples using the same summer and winter draft and the same yarns but with a different size and number of blocks for each one.



For these samplers, Tom wove the same draft (Star of Bethlehem) using three different sizes of yarn to see how it would affect the woven pattern.

sett at 24 ends per inch (epi). The warp was 10 inches wide in the reed and had 240 total ends. I threaded my first sample so that each pattern block in the profile draft was 1 inch wide. The resulting woven sample was very similar to the proportions I saw in the quilt. I then rethreaded the warp so that each pattern block was half the size. The numbers proved out, and the woven sample now had two repeats of the pattern. I then rethreaded the warp for a third time and again reduced the pattern blocks proportionately and got a woven sample with three repeats of the pattern. Wow! I wove all three samples on the same warp of 240 ends at 10 inches wide, but they look very different from each other because of the scale of the blocks.

For a slightly different take, I decided to weave three samples of the Star of Bethlehem overshot pattern. This time, I didn't change the pattern numbers, only the thread sizes. I let the sett be the deciding factor in the proportions of the pattern. Star of Bethlehem has 40 threads per pattern


repeat. For my first sample, I warped and threaded the pattern using 10/2 cotton sett at 24 epi. The warp was 10 inches wide in the reed, so there were 240 ends to this sample, 40 pattern threads repeated 6 times in the warp.

I wove the next sample using 5/2 cotton sett at 16 epi. The warp was again 10 inches wide, so I had 160 total ends or 40 pattern ends repeated 4 times, and the stars appear larger. I wove the third sample with 3/2 cotton sett at 12 epi. I again planned on a 10-inch-wide warp, so I wound 120 total ends. Are you surprised? At 40 ends repeated 3 times, the star is again slightly larger than in the other two samples.

I must admit that I learned a lot from weaving these samples. I have been weaving for many years and had never thought to take this approach and study scale. I wove all the summer and winter samples using the same warp and weft threads, so the hand and feel of those samples were the same regardless of the change in the pattern scale. The Star of Bethlehem

samples did show a significant change to the hand because of the use of three different sizes of warp and pattern threads. I found the experiments fascinating and had to share them with you.

I want to close with this thought. The late sculptor Henry Moore has been a favorite artist of mine for as long as I can recall. I remember reading how his approach to scale changed on a Sunday evening after a lovely dinner of leg of lamb and some veggies. He picked up the bones remaining on the platter and admired their shapes and how they fitted together and moved at the joint. He then imagined himself the size of a common ant, looking up at these beautiful shapes. It changed the focus of his work from that point on.

Happy weaving, everyone! 
Tom

TOM KNISELY is the resident weaving and spinning instructor for Red Stone Glen Fiber Arts Center. He is a regular contributor to *Handwoven* and has written five books on weaving.



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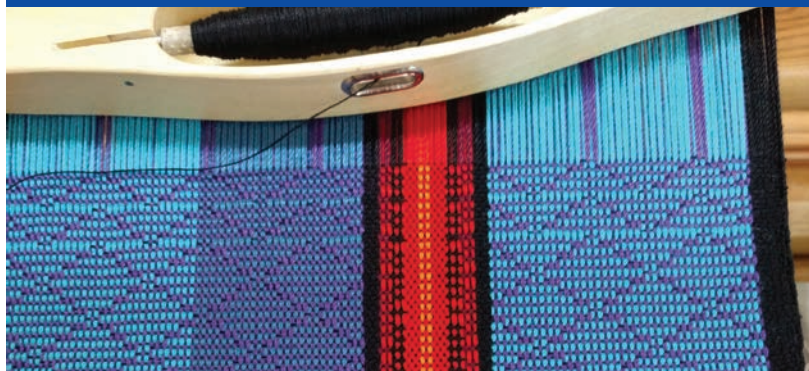
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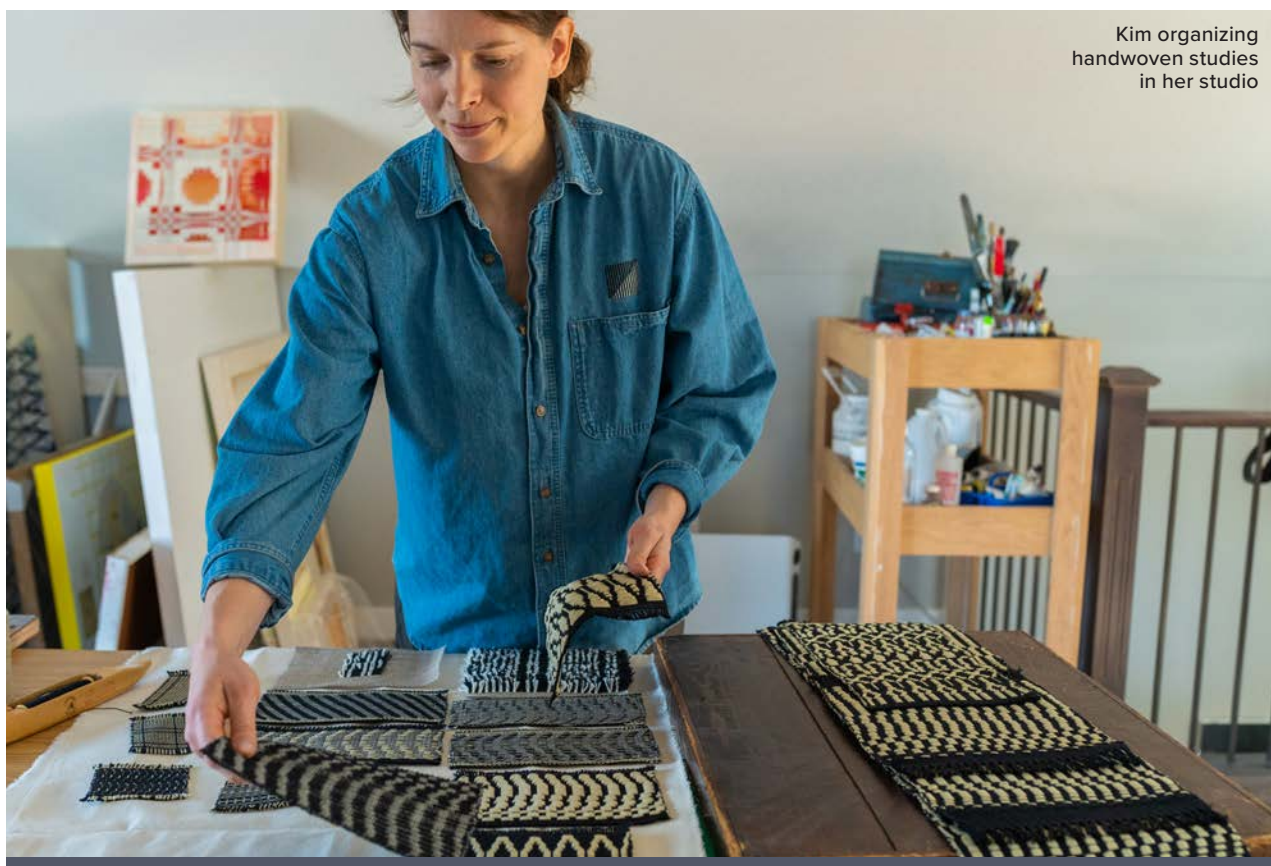
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Kim organizing
handwoven studies
in her studio



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Weaving Music

From Concept to Translation System

BY KIM MCCOLLUM



*In Latin, the word *texere* means both “to weave” and “to compose.” I am a visual artist and weaver by trade, and my work explores the ways in which weaving practices embody knowledge. Weaving’s rich and diverse history allows for endless visual and technical exploration. I get particularly excited when I find connections between weaving and other forms of art-making. As part of my study in the Olds College Master Weaver program, I researched weaving and music as related mediums. This research is part of a broader project exploring the power of weaving to impact our thinking, how we build knowledge, and even how information is stored. I am sharing an abbreviated version of the project with Handwoven, along with weaving instructions you can use to create your own musical weaving.*

THE CONNECTION

The first time I sat down at a loom, I remember feeling as if I was about to play the piano. The bench was the same height as a piano bench, the

treadles looked like pedals, and the array of threads felt like piano keys. That moment stuck with me as I continued my journey as a weaver. The architectures of music and woven

cloth have much in common. Both weaving and music are cohesive structures made of lots of small parts. Singular threads and notes bind together in organized ways to create a unified whole. Weaving and music are both translated into a form of code to share the instructions with others, to sing the song or weave the cloth.

While there is little research available about the connection between weaving and music, there are many myths, stories, and historical examples of the two happening together. Weavers have used music to help them remember patterns by encoding thread counts

into songs or chants. Manual work and music have a long tradition of happening simultaneously. Weavers have used music to guide the pace of the work of wet-finishing cloth. Waulking (wet-finishing) songs have historically been sung by Scottish weavers to accompany the rhythmic nature of the work. These examples show conceptual connections between the mediums—but what about a more concrete, technical relationship?

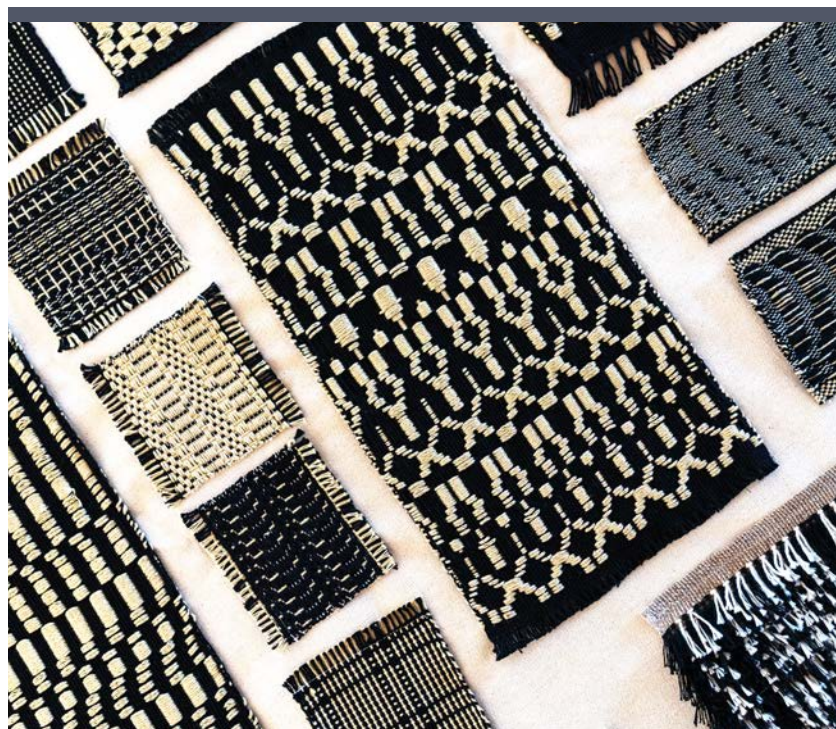
NOTATION/TRANSLATION

The two translation systems used to communicate weaving and music have some notable similarities. Musical scores and weaving drafts show the artist what to do to replicate a certain work. Both systems use a linear backdrop (graph paper/ staff) and place markings at given points to signal certain actions from the maker. In both systems, only the “bones” of the information are given. There are lots of subtleties that make each weaving or musical performance unique and separate from the direct translation of symbols. Both types of notation integrate the major elements of the medium. See Figure 1.

Using these connections, I set out to create a usable translation system from musical notation to weaving draft. After a lot of experimentation and trial and error, I came up with a system to share with other weavers. This isn't the only one possible. Give mine a try if you like or come up with your own!

TRANSLATING A SONG INTO A TREADLING DRAFT

1 Choose a song in a major scale with a range of no more than eight notes. Find the piano notes



Handwoven studies by Kim McCollum

Figure 1

Weaving (loom)	Music (piano)
Threading (the order in which threads go through the heddles)	Pitch (the location of the musical note on the scale/distance between notes)
Treadling (the order in which shafts are lifted)	Duration (rhythm or tempo)
Tie-up (the combination of shafts lifted together to create a pattern)	Dynamics (volume)

Figure 2



Figure 3

D-D-G-G-D-D-G-G-A-B-B-A-B-B-D-D-D-D-D-D-C-B-B-A-G-G

The red lettering in this string of notes indicates high D. The two ties in the music within the high Ds are treated as quarter notes for this example.

Figure 4

Note Duration	Pattern Picks
$\frac{1}{16}$ note	1 pick
$\frac{1}{8}$ note	2 picks
$\frac{1}{4}$ note	4 picks
$\frac{1}{2}$ note	8 picks
$\frac{3}{4}$ note	12 picks
1 (whole) note	16 picks

for the melody of the song. For this example, I am using the tune of the folk song “London’s Burning.” See Figure 2.

2 Start by writing out all the notes in the song. See Figure 3.

The duration of each note will be signified by a specific number of pattern picks. As you can see below, each note is given a number of pattern picks based on the length of the piano note. In this example, the first D note is an eighth note, meaning it will be signified by two picks of the pattern weft. Each woven “note” will be separated by four tabby picks to distinguish the notes within the cloth once it’s off the loom and wet-finished. See Figure 4.

3 Convert the string of notes into a sequence of numbers of pattern picks. In my example, only quarter and eighth notes were used, so my translation of music to picks resulted in this sequence for my pattern picks. See Figure 5.

4 Create a weaving draft by using a straight draw on eight shafts for threading a standard twill tie-up (I used 3/5 twill). Then fill in the treadling. The lowest note in the song will take on the first set of shafts. In my example, the lowest note in

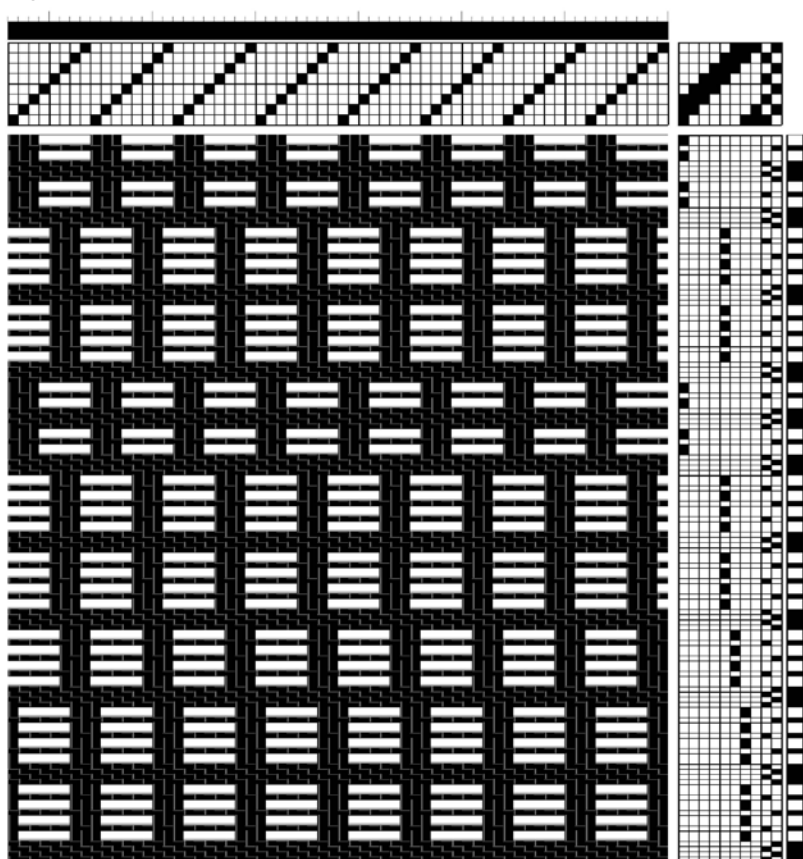
Figure 5

[illegible]

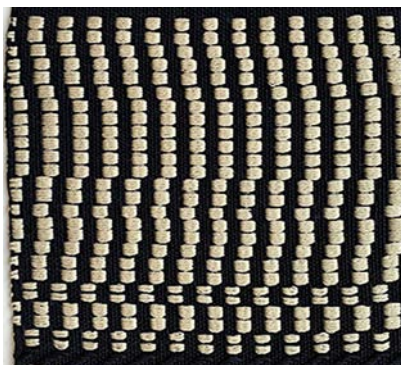
Figure 6

Note	Lift
D	1-2-3
E	2-3-4
F	3-4-5
G	4-5-6
A	5-6-7
B	6-7-8
C	7-8-1
High D	8-1-2

Figure 7



The first part of the draft based on “London’s Burning” with tabby picks added between pattern picks



Sample woven on a straight-draw threading




Sample woven on a point threading

5 Make a one-color warp. I used black (ebony) 8/4 cotton sett at 12 ends per inch for a project 10 inches wide. I used 16/2 black cotton for the tabby and 8/4 white (ivory) for the pattern weft. You can use any materials that work well for overshot for this project. For my samples, I used common weaving yarns from my weaving studio, Gather Textiles.

6 Thread your loom with a straight draw.

7 Weave your song. I wove in the style of overshot using tabby. Between each grouping of pattern wefts that indicate note groupings, I wove four tabby picks to differentiate between notes. See Figure 7.

8 Experiment with your extra warp! What happens if you change your threading to point twill (see photo at bottom left)? Experiment with changes in threading and tie-up to see what sort of patterns your music might make. 

KIM MCCOLLUM is a visual artist and owner of the weaving studio Gather Textiles in Edmonton, Alberta. Her weavings were recently exhibited at the Art Gallery of Alberta. You can find her work at gathertextiles.com, kimmccollumart.com, @kimmccollumart, and @gather_textiles.

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**Photo 1**

The waffle-weave fabric in both samples draws in equally. Elisabeth wove a plain-weave hem for the fabric at the top and a tubular hem using doubleweave for the fabric at the bottom. Notice how the hem at the top splays out into a “tutu.”

Photos by Elisabeth Hill

Tackling the Terrible “Tutu”

BY ELISABETH HILL



One aspect of a handweaver’s life is the accumulation of weaving “problems” that need solutions and the satisfying discovery over time, from books, magazines, guild mates, classes, online chat, and even one’s own brain, of the solutions to those problems. For me, one such problem was the terrible “tutu.” As a newish weaver, enamored of the magic of waffle weave, I was stumped and irritated by how waffle-weave fabric would draw in and how much my plain-weave hems would splay out (see Photo 1 above).

LOOKING FOR TUTU SOLUTIONS

Hems were a hot topic among my weaving buddies at Hill Institute in Florence, Massachusetts (shall I say an “edgy” topic?), and we batted around hem lore when we got together. Civilians often remain mystified by such raucous

discussions among handweavers. One idea we had was to try basketweave hems (see Photo 2). We had seen basketweave used as a replacement for plain weave in hems or borders when combined with twill or other structures that might draw in more. Because plain

weave has the most interlacements possible in a fabric (over 1 thread, under 1 thread), it is also the flattest and has the least draw-in. Structures that are more float-rich tend to be less flat and draw in more than plain weave. A 2/2 twill (over 2 threads, under 2 threads), for example, has half the interlacements of plain weave. Basketweave (also over 2, under 2) has the same rate of interlacement as 2/2 twill, making the two compatible and comparable in terms of draw-in.

We also spoke of using a finer grist of yarn for hems to avoid bulk

and mitigate the flare that can happen when using plain weave with other structures. Both techniques (basketweave and finer yarn) helped but didn't completely solve the problem. My own solution was to weave the hems of float-rich fabrics in the same structure as the body of the piece (see Photo 3)—a method I still use for deflected doubleweave. It works, but by doing so, you lose the nice firm edge of plain-weave cloth that makes hemming easy.

I was not satisfied with the solutions at hand, so I did what I was truly blessed to be able to do as a newish weaver—I visited my friend and mentor Ute Bargmann. I mentioned the problem to Ute, and her

response (think of this in booming, German-accented English) was “Ah yes, the dreaded tutu!” which was her hilarious term for hems that splay out like a tutu at the ends of a woven piece. And, like so many of the weaving problems I presented to Ute, she had a solution: the doubleweave or tubular hem.

AVOIDING THE TUTU USING DOUBLEWEAVE HEMS

Think of the floats in waffle weave as allowing the threads to shift away from being positioned like soldiers, side by side. Instead, the threads move so that they are practically stacked on top of one another. If you view waffle weave in that way,

Structures that are more float-rich tend to be less flat and draw in more than plain weave.

you can see how doubleweave can be a solution to splaying hems because it stacks the threads on top of one another in two separate layers. In a doubleweave hem, the warp density of each layer is halved, thus preventing “the dreaded tutu.”

As shown in the draft in Figure 1, you can use this hem in a classic four-shaft waffle threading (though I haven't done it so can't swear that the spaced arrangement will



Photo 2



Photo 3



Photo 4



Photo 5

Top left: Combining waffle weave with basketweave is one solution that Elisabeth has used. Comparable floats in both fabric types create similar draw-ins. *Top right:* Rather than changing to plain weave for hems, Elisabeth simply weaves in the same weave structure for the hem area and avoids the tutu altogether. *Bottom left:* A doubleweave hem on a waffle-weave piece before it is sewn shut. *Bottom right:* The same hem after stitching

Figure 1

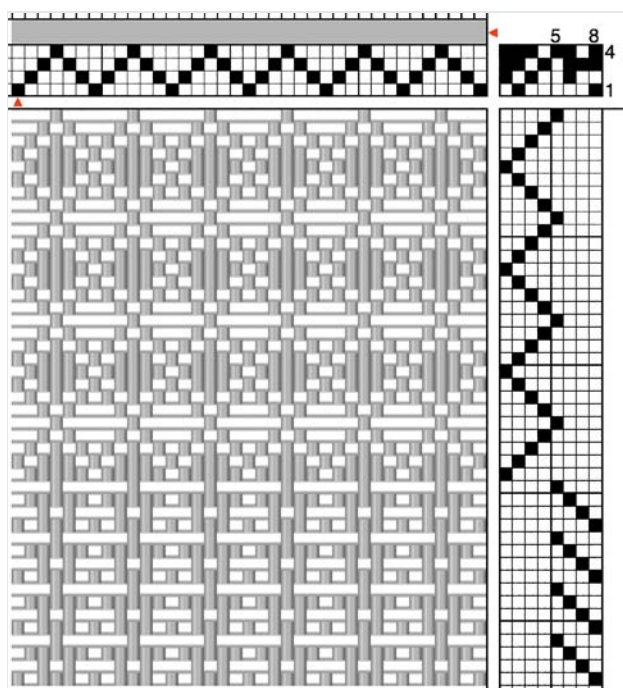
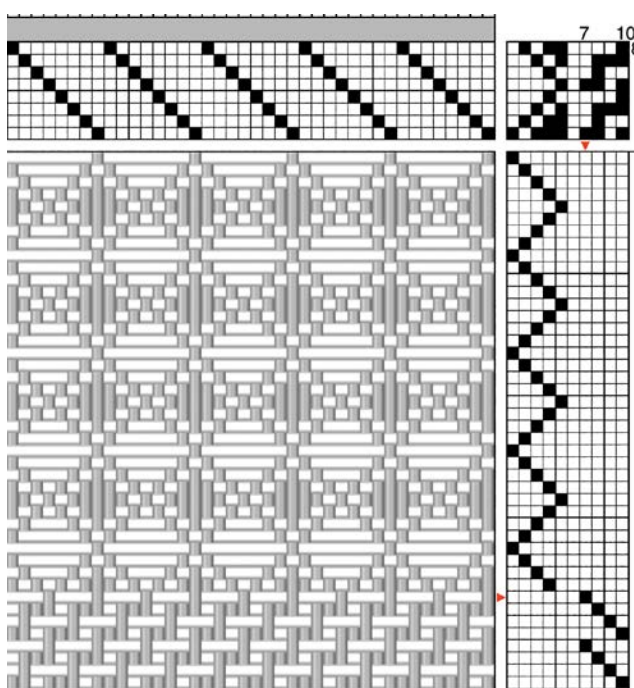


Figure 2



Left: In the four-shaft draft, you can see that weaving waffle weave and doubleweave in the same fabric is possible but requires eight treadles. *Right:* Using a straight draw on eight shafts and nine treadles, you can also weave waffle weave with doubleweave in the same cloth, paving the way for doubleweave hems.

The tubular hem is one of those tools that makes weaving fun. It can be deployed to avoid the tutu, make a hemmed fabric reversible, reduce bulk in hems, and even be a pretty fun topic to discuss among weaving buddies.

smooth out in the wash). As the owner of an eight-shaft loom, I weave my waffles on a straight eight threading, using five treadles for the waffle and four for the doubleweave hems (see Figure 2 and Photos 4 and 5).

With doubleweave hems, you can and should try different wefts to determine the best fit for your piece. You can weave the hem as a tube with one shuttle or use two shuttles to create two flaps at the end of your piece. You can also reduce bulk in the hem by using a finer weft for the part that will be turned under and/or a finer weft for the entire hem. It may pack in a little more, but the thinner weft will mitigate

the very slight splay that remains between waffle weave and doubleweave fabrics. Off the loom, simply turn the raw ends to the inside between the two layers and sew the folded edge. This creates the illusion of a crisp plain-weave hem with the added advantage of having no wrong side.

Speaking of no wrong sides, the use of the doubleweave or tubular hem is well suited for structures that have two distinct sides. Once I understood that aspect of these hems, I immediately thought of how useful it would be for deflected doubleweave because I have had to make hard decisions in the past

about which would be the right side of two equally appealing, though quite distinct-looking, fabrics. However, sadly, 8-shaft deflected doubleweave blocks use only 2 shafts rather than the 4 needed to weave the hems in doubleweave. However (and happily), if you have 16 shafts on your loom, you can use 4 shafts for each deflected doubleweave block (allowing twill!) and get doubleweave hems as shown in Photos 6 and 7. The doubleweave hems reduce bulk by a third and allow you to treat both sides equally rather than designating a front and a back, as shown in Photo 8.

TUTU-AVOIDANCE FOR FOUR-SHAFT WEAVERS


If you are a four-shaft weaver, don't despair; the tubular hem is a useful tool for all. Take the 1/3 twill for example. It is a structure that has



Left and center: In these two examples of deflected doubleweave with doubleweave hems, you can see how a tubular or doubleweave hem not only eliminates the tutu but also allows you to use both sides of your fabric. **Right:** A turned hem in a deflected-doubleweave pattern (even with a finer weft used for the inner hem) is much bulkier than the tubular hem, and the reversibility of the tubular hem is lost.

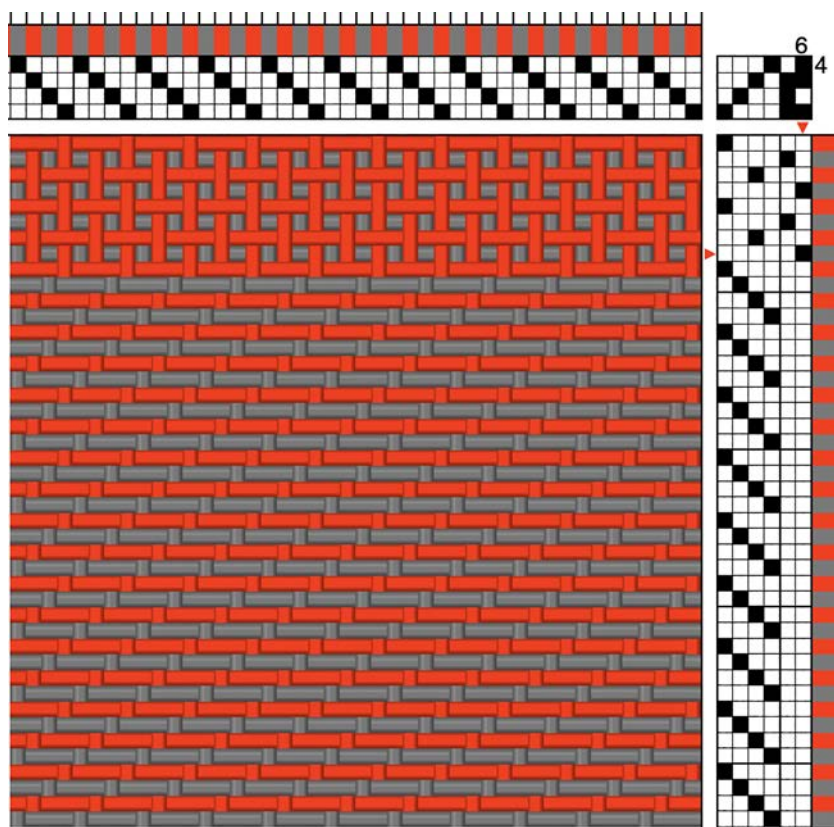
two distinct faces, draws in more than plain weave, and can be set up for doubleweave hems using six treadles, as shown in Figure 3.

The tubular hem is one of those tools that makes weaving fun. It can be deployed to avoid the tutu, make a hemmed fabric reversible, reduce bulk in hems, and even be a pretty fun topic to discuss among weaving buddies (can we? should we?)—particularly if you enjoy confounding those civilians around you who won't be able to believe that hems are a fascinating topic for discussion.

Note: Sadly, Ute Bargmann passed away in 2021, and every day I lament the loss of her magnificent weaving mind and magnificent, great heart. 

ELISABETH (LISA) HILL *has been weaving in western Massachusetts for almost 30 years and recently set up a loom in far west Texas. She is amazed at how her beloved heathery color choices, which are so lovely in the mists of Massachusetts, have been replaced by saturated brights in her desert studio.*

Figure 3



This four-shaft, six-treadle draft shows the threading, tie-up, and treadling for weaving a 1/3 twill with doubleweave hems.



Photos by Matt Graves unless otherwise noted

Overshot for Texture

BY DEANNA DEEDS



Many weavers love overshot—it's hard to get tired of the endless patterns you can weave with just four shafts. On the other hand, sometimes it can feel a little old-fashioned and stodgy. But what if we gave overshot a bit of an update by changing out the wefts used?

Overshot is usually woven with thin warp and tabby picks and a thicker yarn for the pattern weft. The standard ratio is 2:1 pattern to tabby yarn diameter.

I challenged myself to try switching this ratio around into a sort of “reverse overshot,” the premise being that this would result in a fabric resembling matelassé, a fabric woven to look quilted. You'll often see bedspreads of matelassé (also known as Marseille's cloth, marcella, piqué de

Marseilles, or piqué). It is a much more complicated weave than overshot and requires more than four shafts. The idea of weaving something similar on only four shafts appealed to me, so I set out to test this theory. As it turned out, I had to do a little more than simply swap the size of my warp and tabby with that of the pattern yarn.

For my samples, I used 5/2 cotton in a natural off-white color for both warp and tabby weft. If I were simply

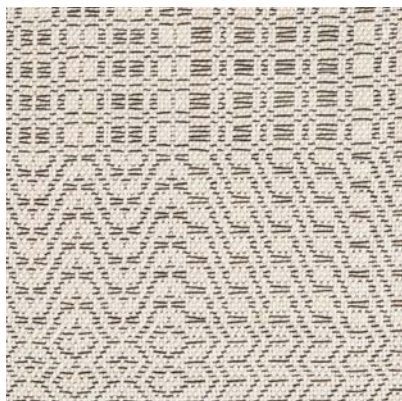
swapping the sizes, that would have meant using a pattern weft of 10/2 cotton. However, in the end, I didn't use 10/2 cotton as pattern weft but instead tried other thin yarns.

For the first sample, I went even finer and tried 20/2 in a dark, contrasting color as my pattern weft. The result was underwhelming. It just looked like overshot using the wrong-sized yarns! Wimpy little pattern threads traced across the light background plain weave. I also didn't care for the contrasting color; I wanted pure texture. I realized I needed white on white to best show the shadows formed by the stitched/quilted effect I was imagining.

My next thought was to use wool and take advantage of differential shrinkage. Traditional overshot coverlets are often made with cotton or linen warp and tabby and a heavier, fluffier wool for the pattern weft. What if I were to use a fine wool and try to get it to shrink to create texture? I tried Jagger Spun's 2/20 Maine Line in white. However, even with plenty of soap, hot water, and agitation, the wool didn't shrink enough to distort the background fabric. In fact, it fluffed out in the fulling process to look almost like a "normal" overshot pattern yarn. It was not an unpleasant result, but it wasn't what I was after.

It appeared that more drastic action was required if I was to achieve my goal, so I changed tactics and decided to try active yarns. Active yarn has stored energy that gets released in the finishing process. Examples include yarns that have been overtwisted or overplied so that the twist and ply are not balanced. If they are not sized, blocked, or kept under tension, they will twist back on themselves. For my third sample, I tried a fine overspun linen: an Italian crêpe S-twist yarn from GevolveYarns (available from Lunatic Fringe Yarns) at 10,400 yards per pound and 1,550 turns per meter. After wet-finishing in hot water, the cloth yielded a result closer to what I was after, with crisp little folds in the woven pattern. Nice!

Finally, I wove a sample using elastic yarn. This final sample gave the most dramatic result, with deeper furrows and taller hills than the linen sample. I used a yarn from my stash labeled "Jump" from Silk City Fibers. It had sizing on it that



Deanna wasn't a fan of this sample using 20/2 dark cotton against a 5/2 cotton warp and tabby.



Things started going her way when Deanna changed her pattern weft to an active crêpe linen.




Using 2/20 white wool as her pattern weft created a pretty cloth but not the look of matelassé Deanna was looking for.



In Deanna's last sample, a very active elastic yarn yielded the most dramatic effects during wet-finishing.

made it behave like a regular yarn until it was put into hot water, after which it shrank and became stretchy. Unfortunately, this yarn is no longer available. Lunatic Fringe Yarns offers elastic cotton, ramie, and silk yarns that might give a similar result.

This was a fun experiment. Simply trading yarn sizes in overshot didn't give the desired matelassé or piqué result, but adding active yarns did. Have fun experimenting on your own with nontraditional yarns in traditional weaves. Who knows what you may discover? 



Matelassé



Faux Piqué Pillow

DEANNA DEEDS

STRUCTURE

Overshot.

EQUIPMENT

4-shaft loom, 20" weaving width; 10-dent reed; 2 shuttles.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; R&M Yarns), Natural, 796 yd.

Weft: 5/2 pearl cotton, Natural, 160 yd. 1,550 turns per meter S-twist linen crêpe yarn (10,400 yd/lb; GevolveYarns; Lunatic Fringe Yarns), 160 yd. **Note:** Add 180 yd each of cotton and linen wefts for sampling.

OTHER SUPPLIES

14" × 14" pillow form or polyfill; commercial fabric for pillow back.

WARP LENGTH

398 ends 2 yd long (allows 2" for take-up, 32" for loom waste, 20" for sampling).

SETTS

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

Weft: 30 ppi (15 each pattern and tabby).

DIMENSIONS

Width in the reed: 19 $\frac{9}{10}$ ".

Woven length: (measured under tension on the loom) 18".

Finished size: (after wet-finishing and sewing) 15" × 15".

Overshot is usually woven with a thin warp and tabby yarn and a pattern yarn that is twice as thick. Reversing these sizes and using an active yarn as the pattern weft yields a fabric with patterning that looks like matelassé or piqué.

The active yarn used in this project is a fine overspun linen. I achieved an even more dramatic effect using a specialized elastic yarn (see article on page 30) but instead chose a readily available linen. Working with overspun yarns can be tricky. You'll want to take extra care in handling this yarn, keeping it always under tension. If you let it go slack, it will kink and twist back on itself.

The weaving pattern is a six-pattern overshot gamp that will give you a sampling of the textures that various traditional overshot patterns produce. Weave it as is or repeat your favorite for an overall pattern. You can identify the six individual warp pattern sections by the highest-level repeat brackets in the threading. Transition points between the patterns vary, and you may need to add or drop edge threads if you decide to weave just one of the patterns. Weaving software will be a huge help in this endeavor! The WIF is available for download in the *Handwoven* Library, handwovenmagazine.com/library.

1 Wind a warp of 398 ends 2 yd long. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 19 $\frac{9}{10}$ ", sley 2 per dent in a 10-dent reed.

2 Wind bobbins with each of the weft yarns. Maintain tension on the crêpe yarn at all times to keep it under control. Spread the warp with scrap yarn.






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WEAVE STRUCTURE

False satin.

EQUIPMENT

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

YARNS

Warp: 22/2 cottolin (70% cotton/30% linen; 3,175 yd/lb; Venne; Lone Star Loom Room), #5041 Brass, 400 yd; #1006 Yellow, 200 yd; #6044 Burnt Orange and #2002 Jaffa, 300 yd each.

Weft: 22/2 cottolin, #5041 Brass, 202 yd; #6044 Burnt Orange, 205 yd; #2002 Jaffa, 185 yd; #1005 Deep Yellow, 180 yd. Fine linen or cotton yarn, such as 40/2 linen or 20/2 cotton, for hems (optional).

OTHER SUPPLIES

Fishing line for floating selvages, 5 yd.

WARP LENGTH

480 ends 2½ yd long (allows 6" for take-up, 26" for loom waste).

SETTS

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

Weft: 22 ppi.

DIMENSIONS

Width in reed: 20".

Woven length: (measured under tension on the loom) 58" (29" per towel).

Finished size: (after wet-finishing and hemming) two towels, 17" × 27" with optional hanging tabs.

The idea for this project came to me last summer during a road trip through inland New South Wales. The area had had two years of above-average rainfall, and the typically brown and dry landscape looked green and lush. I even noticed sunflowers growing on the nature strip next to the road. I don't know how the seeds got there, but the plants had certainly made the best of the good season.

The plants were tall, and the heads made a show with their bright orange and yellow petals, which not only inspired me to plant some at home but also to use the colors as an inspiration for my next weaving project.

I wanted to make a tea towel that was bright and cheerful, just like the sunflowers on the road. It also had to be practical and stand up to general kitchen use for a long time. I was looking for a pattern in which I could mix the chosen colors without long floats that could catch in forks and knives. I found the ideal draft in Tom Knisely's book *Handwoven Table Linens* (see Resources). I expanded it from two to four colors and adjusted the setts to suit the 22/2 cottolin I was using.

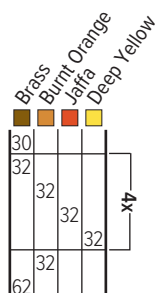
1 Wind a warp of 480 ends 2½ yd long following the warp color order in Figure 1. Wind 2 additional ends of fishing line 2½ yd long to be used as floating selvages and set them aside. (The fishing line will be removed when the towels come off the loom.) Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 20", sley 2 per dent in a 12-dent reed. Sley the floating selvages through the reed in dents with the edge threads on each side of the warp and weight them over the back beam.

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

3 Weave plain weave with Brass for the hem. Weave towel 1 following the treadling in Figure 2 and referring to the weft color order in Figure 3. End with plain weave as you did at the beginning. **Note:** For less bulky hems, weave the first 8 picks of plain weave for the inner hems using a finer linen or cotton thread and then weave the rest of the plain-weave hems using Brass.




3. WEFT COLOR ORDER TOWEL 1



6 Optional hanging tabs: Cut a 1"–1¼" strip of the plain-weave fabric. Fold in half lengthwise with raw sides together. Stitch close to the raw edges to create a tube. Turn right side out. Press flat. Topstitch close to the seam. Cut the tube into two pieces, each 4¾"–5" long.

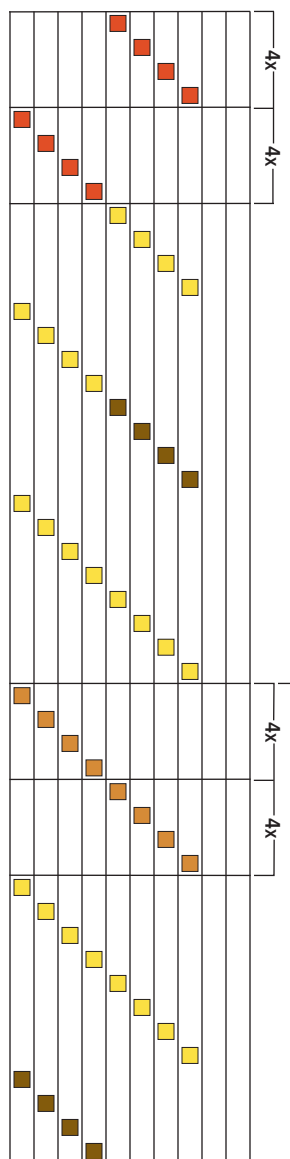
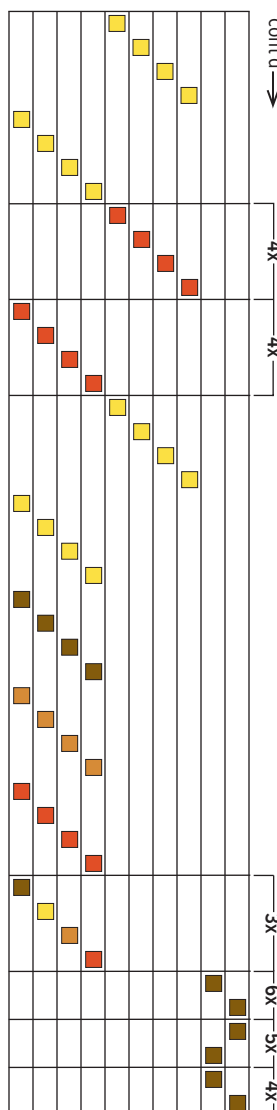
7 Turn the ends of the towels up ¾", then turn the raw edges under to meet the fold, following the woven twill reversals in the hem. Press. If you are adding tabs, fold a tab in half and slip the raw edges under the hem at one end of each towel. Baste and then machine stitch the hems, securing the hanging tab in the hem.

8 Wet-finish by machine washing in warm water. Tumble in the dryer or air-dry and press. 

RESOURCES

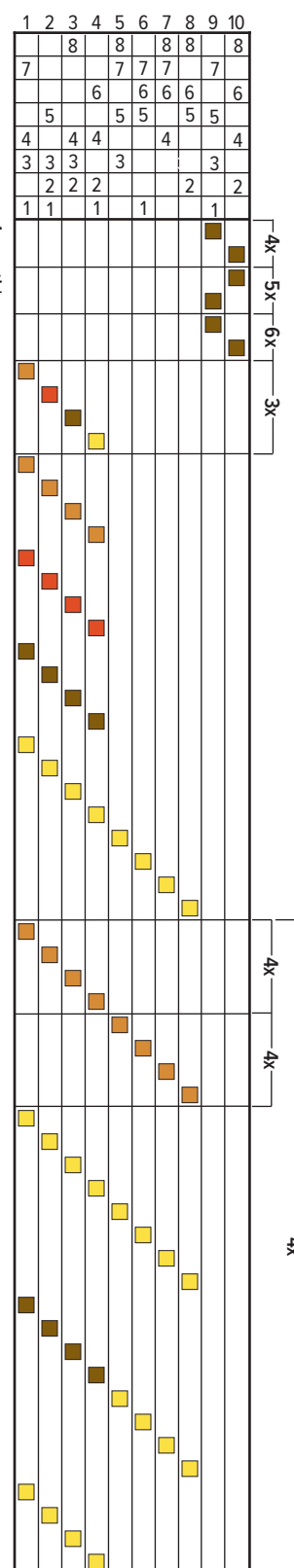
Knisely, Tom. "Wind in the Willows." *Handwoven Table Linens: 27 Fabulous Projects from a Master Weaver*. Guilford, CT: Stackpole Books, 2017, 80–81.

4. TREADLING TOWEL 2



Deep Yellow
Jaffa
Burnt Orange
Brass

Towel 2



A self-taught weaver, REGINA MCINNES has been weaving for four years and is a member of the Queensland Spinners, Weavers & Fibre Artists. She likes to work with bast fibers to create beautiful and useful pieces.

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Quilter's Block Fingertip Towels

JILL STAUBITZ

STRUCTURE

Doubleweave.

EQUIPMENT

4-shaft loom, 16" weaving width; 8-dent reed; 2 shuttles; 5 bobbins.

YARNS

Warp: 22/2 cottolin (60% cotton/40% linen; 2,925 yd/lb; Bockens), #2002 Unbleached, 1,024 yd. 8/2 Egyptian cotton (100% cotton; 3,250 yd/lb; Bockens), #31 Hot Pink, 512 yd; #7502 Dark Slate, 192 yd; #62 Pumpkin and #153 Olive, 160 yd each.
Weft: 22/2 cottolin, #2002 Unbleached, 849 yd. 8/2 Egyptian cotton, #31 Hot Pink, 240 yd; #7502 Dark Slate, 210 yd; #62 Pumpkin and #153 Olive, 214 yd each. **Note:** Weft yardages are generous to allow for experimentation in the final towel.

WARP LENGTH

512 ends 4 yd long (allows 11" for take-up, 25" for loom waste).

SETTS

Warp: 32 epi (16 epi per layer; 4/dent in an 8-dent reed).

Weft: 32 ppi (16 ppi per layer).

DIMENSIONS

Width in the reed: 16".

Woven length: 108"

(about 27" per towel).

Finished size: (after wet-finishing and hemming) four towels, 13½" × 23"–25".

Traditional eight-shaft patterned doubleweave yields two pattern blocks, so I was intrigued with Madelyn van der Hoogt's explanation for obtaining four blocks using eight-shaft patterned doubleweave (see Resources). While weaving a sampler for myself, I realized that the results reminded me of my new passion for quilting. The colorful blocks appeared on my cloth, looking much like a patchwork quilt.

Imagine how thrilled I was to learn that the same four blocks can be achieved using just four shafts. There's no need for shaft envy with this doubleweave! Browsing through an older issue of *Handwoven*, March/April 2005, I came across Doramay Keasbey's wonderful article on this same doubleweave four-for-four topic. I also recalled a Jennifer Moore workshop in which she explained overshot patterned doubleweave. I had to try this wonderful old but new-to-me technique for myself by weaving towels that were both colorful and "quilterly" in nature.

1 Wind a warp of 512 ends 4 yd long following the warp color order in Figure 1. Warp the loom using your preferred method following the draft in Figure 2. Note that every other heddle is threaded with the unbleached Bockens cottolin. Centering for a weaving width of 16", sley 4 per dent in an 8-dent reed.

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

3 Weave 1½" for the hem following the draft in Figure 2, then begin the towel body-pattern treadling (see Weaving tips). Weave a total of about 27" including the 1½" hems at both ends.

Weaving tips

- Two shuttles are needed to weave the top (color) layer and the bottom (unbleached) layer. The colorful wefts weave in the top layer using the first shuttle. As the blocks change from A to B to C to D in the treadling, you will change the bobbin color. Between each pick of colorful weft, the unbleached weft in the second shuttle weaves in the bottom layer throughout the length of the towel.
- Try your own treadling options, changing the colors and lengths of each block. Add more weft colors from your stash to see how other colors work with the warp colors.

Weave several picks of scrap yarn before starting the next towel's hem. If your loom does not have eight treadles, refer to the skeleton tie-up in Figure 2 for each of the four blocks. **Note:** Each complete doubleweave sequence requires four picks. The first and third picks weave plain weave in the top layer. The second and fourth picks weave the



bottom layer. Interlock the two wefts at the selvages for smooth and regular edges.

4 Continue weaving following the treadling in Figure 2, weaving each towel to about 27". Weave the fourth towel in your choice of one of the three treadlings or create one of your own.


5 Remove the cloth from the loom. Do not separate the towels. Handwash the cloth in warm water with a few drops of a mild detergent, such as Dawn. Gently agitate and then leave the cloth to soak for 20 minutes. Rinse in warm water. Tumble dry or hang to dry.

HEDDLE COUNT

Shaft 4	128
Shaft 3	128
Shaft 2	128
Shaft 1	128
Total	512

1. WARP COLOR ORDER

	2x									
	40x	20x	12x	8x	4x	4x	8x	12x	40x	
48		1					1			#7502 Dark Slate
40			1					1		#153 Olive
40				1					1	#62 Pumpkin
256	1	1	1	1	1	1	1	1	1	#2002 Unbleached
128	1					1			1	#31 Hot Pink
512 ends total										

6 Zigzag stitch or staystitch on either side of the scrap yarn between towels. Separate the towels and trim each 1½" hem section to 1". Turn the now 1" hem inward tucking it inside the tube. Align the front and back using pins or small quilter's clips along the end. Stitch the tube closed by hand using an invisible stitch and cotton sewing thread. Press. 

RESOURCES

Keasbey, Doramay. "4-Shaft, 4-Block Doubleweave." *Handwoven*, March/April 2005, 60–63.

Moore, Jennifer. *Doubleweave*. Rev. ed. Blue Ash, OH: Interweave, 2019.

van der Hoogt, Madelyn. *The Complete Book of Drafting for Handweavers*. Petaluma, CA: Shuttle Craft Books, 2013.

[illegible]42 HANDWOVEN handwovenmagazine.com

Sunny-Side Up Aprons

CATHY WILCOX

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 22" weaving width; 12-dent reed; 1 shuttle.

YARNS

Warp: 5/2 pearl cotton (2,100 yd/lb; Valley Yarns; WEBS), #1089 Alabaster, 1,358 yd.

Weft: 5/2 pearl cotton, #1325 Daffodil, 968 yd.

OTHER SUPPLIES

7/8" double-fold bias tape
quilt binding, yellow,
15 yd.

Note: The apron bib
and skirt are woven on
one warp. The fabric is
used warpwise for the
bib and turned weftwise
for the skirt.

WARP LENGTH

388 ends 3½ yd long
(includes floating
selvedges; allows 8½"
for take-up, 36" for
loom waste).

SETTS

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

Weft: 18 ppi.

DIMENSIONS

Width in the reed: 21½".

Woven length: (mea-
sured under tension on
the loom) 81½".

Finished size: (after wet-
finishing and sewing)
two aprons, 26" × 26½"
each.

This project combines weaving with my love of cooking and entertaining and the joy I feel gifting friends and family with beautiful and practical objects. I wanted to create an apron design with minimal cutting of the fabric and a four-shaft cloth design that used 100 or fewer heddles per shaft, making it accessible to beginners with the typical allotment of 100 heddles per shaft on new looms.

Because twill works for jeans, broken twill was a logical choice for strong and interesting cloth. From reading, I learned that herringbone eliminates floats at turning points and provides a firm fabric desirable for sturdy and professional-looking clothing. Treadling a straight draw with one color is fast and easy.

When I read the request from *Handwoven* for proposals last year, I was intrigued, challenged, and a little bit scared. I've grown and learned by accepting the challenge. Finding the right draft for the cloth I wanted to weave and then creating a design that accommodated differently shaped elements on one warp exercised my brain. Sampling, fine-tuning the assembly steps, and incorporating final changes yielded a project I'm proud to share. **Note:** Cathy wove a set of potholders to match her aprons. That pattern can be found as a free PDF download at LT.Media/ND2023-Extras and in the *Handwoven* Library, handwovenmagazine.com/library.

1 Wind a warp of 388 ends 3½ yd long with Alabaster. This includes 2 additional ends to be used as floating selvedges. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 21½", sley 2-1 per dent in a 12-dent reed. Sley the floating selvedges through empty dents on each side of the warp.

2 Wind a bobbin with Daffodil. Spread the warp with scrap yarn using plain-weave treadles 1 and 6.

3 Weave following the draft in Figure 1 for 30" for the apron skirt. Weave 6 picks of a contrasting color to indicate a cutting line. Weave 10" for the apron bib top. Weave 6 picks of a contrasting color. Repeat for the second apron using the same color weft or another color of 5/2 cotton.

4 Weave several picks of scrap yarn to protect the weft. Cut the fabric from the loom. Straight stitch or zigzag stitch the ends of the fabric or knot the warp ends to keep the cloth from raveling during wet-finishing. Do not cut sections apart.

5 Wet-finish in cold water on the delicate cycle in your washing machine. Line-dry. Steam-press on the cotton setting. Straight stitch along either side of the cutting lines to stabilize the fabric. Cut the sections apart.

ASSEMBLY

6 Fold the bib section in half widthwise.



HEDDLE COUNT

Shaft 4	100
Shaft 3	99
Shaft 2	99
Shaft 1	88
Total	386

1. DRAFT

											11x						1	2	3	4	5	6			
											2x			2x			2x								
4		4		4		4		4	4	4		4		4		3		3	4	4	4				
	3		3		3		3		3		3		3		3		3	3							
		2		2		2		2		2		2		2		2		2			2				
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Bag Your Bread

ILZE TOMSEVICS

STRUCTURE

Twill and plain weave.

EQUIPMENT

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

YARNS

Warp: 10/2 pearl cotton (100% cotton; 4,200 yd/lb; Valley Yarns; WEBS), #8176 Natural, 1,085 yd.

Weft: 10/2 pearl cotton, #8176 Natural, 530 yd. 5/2 pearl cotton (100% cotton; 2,100 yd/lb; Valley Yarns; WEBS), #2608 Wedgewood Blue (bag #1) and #6399 Sheer Lilac (bag #2), 32 yd each.

Note: Yardage listed is for two bread bags.

OTHER SUPPLIES

Cord or ribbon for drawstring; Fray Check (optional).

WARP LENGTH

434 ends 2½ yd long (includes floating selvages; allows 9" for take-up, 36" for loom waste).

SETTS

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

Weft: 24 ppi.

DIMENSIONS

Width in the reed: 18¾".

Woven length: (measured under tension on the loom) 45" (22½" per bag).

Finished size: (after wet-finishing and sewing) two bags, 9½" × 14½" per bag.

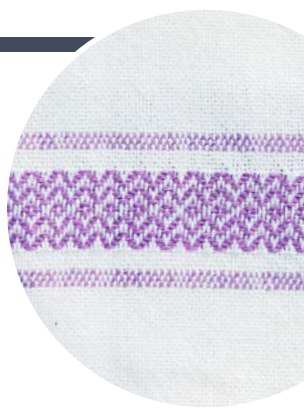
Not only am I a weaver, spinner, dyer, and gardener, but I am also a great cook and baker. Living in a multigenerational household with two bakers requires a lot of kitchen linens. As a baker of ethnic-style bread (the kind you'd find in "the old country") that I sell to immigrants and nonimmigrants alike, I need bread-storage bags. Weaving them provides an opportunity to customize the storage bags to the bread—one design/color for dark bread, another for white bread.

Using one tie-up and one threading, you can weave different patterns for each bag by varying the treadling. Using this same warp and draft, you can also create matching tea towels by adding a little extra warp. Because it is mostly plain weave, this project weaves up quickly.

1 Wind a warp of 432 ends in Natural. Wind 2 additional ends to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 18¾", sley 2 per dent in a 12-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

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

3 Weave 3½" of plain weave in Natural, then begin the larger colored pattern in Wedgewood Blue following the treadling in Figure 1. Follow this with 12½" of plain weave in Natural. Weave the smaller colored pattern in Wedgewood Blue. End with 3½" of plain weave in Natural.



4 Weave a few picks of contrasting yarn to indicate your cut line between the two bags. Weave your second bag as above or change the twill stripes as Ilze did, using Sheer Lilac. **Note:** If you change the twill stripes' widths, make them similar and reduce the amount of plain weave in the middle portion of the treadling accordingly.

5 Remove the fabric from the loom. Zigzag stitch or serge the ends.

6 Wet-finish by machine washing with mild detergent in hot water on a regular cycle. Dry on low heat.

7 Press. If desired, apply Fray Check to the dividing line between the two bags and let dry. Carefully cut along the contrasting yarn to separate the two pieces. Serge or zigzag stitch the cut edges.

8 With right sides together, fold the fabric widthwise, so the raw edges meet for the long side seam. Using a $\frac{3}{8}$ " seam allowance, start at one edge and sew the seam for $\frac{1}{2}$ ". Leave a space of $\frac{1}{2}$ ", then sew the remainder of the side seam. The $\frac{1}{2}$ " space is the opening for the drawstring. Press the seam open. Topstitch the seam along the sides of the opening for 3" so the seam edges lie open and flat in the drawstring channel.


9 Pin the bottom of the bag together and sew it closed with a $\frac{3}{8}$ " seam. Turn the bag right side out.

1. DRAFT

53x				1	2	3	4	5	6	
4	4	4	4	4			4		4	
	3	3	3	3	3	3		3		
	2	2	2	2	2	2		2		
1	1	1	1	1	1	1	1	1	1	

●	floating selvedge									3½"
■	10/2 cotton Natural									2x
■	5/2 cotton twill pattern weft									2x
										12½"
										2x
										3½"



10 Turn the top edge of the bag to the wrong side (inside) $\frac{1}{2}$ " and stitch close to the open edge. This forms your drawstring channel. Thread the drawstring through the channel and tie each end in an overhand knot to keep it from dislodging from the channel. 

RESOURCES

Davison, Marguerite Porter. *A Handweaver's Pattern Book*. Chester, PA: John Spencer, 1966, 16.

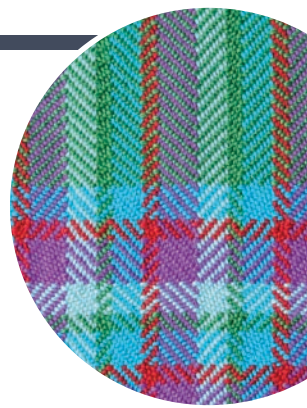
ILZE TOMSEVICS is a Pacific Northwest fiber artist. During the summer, she can be found covered in color on her back deck dyeing yarn to sell.

HEDDLE COUNT

Shaft 4	108
Shaft 3	108
Shaft 2	108
Shaft 1	108
Total	432

Cousins' Plaid Scarves

GWEN ANDERSON



STRUCTURE

Twill.

EQUIPMENT

8-shaft loom, 11" weaving width; 10-dent reed; 1 boat shuttle and 5 bobbins or 5 stick shuttles.

YARNS

Warp: Palette (100% wool; 231 yd/50 g; Knit Picks), #23724 Sky and #24583 Cyan, 515 yd each; #24575 French Lavender, 672 yd; #24246 Pimento and #24585 Grass, 305 yd each.

Weft: Palette, #23724 Sky, 421 yd; #24583 Cyan, 414 yd; #24575 French Lavender, 479 yd; #24246 Pimento, 359 yd; #24585 Grass, 352 yd.

WARP LENGTH

220 ends 10½ yd long (allows 14" for take-up, 48" for interstitial fringe, about 36" for loom waste; loom waste includes end fringe).

SETTS

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

Weft: 20 ppi.

DIMENSIONS

Width in the reed: 11".

Woven length: (measured under tension on the loom) average of 56" per scarf. (Gwen wove the scarves slightly longer for the older boys and slightly shorter for the younger boys.)

Finished size: (after wet-finishing) five scarves, 9½" × 52½"—57" plus 1½" fringe on each end.

Adjusting warp length

Yarn quantities for warp and weft are for five scarves. If you would like to weave fewer scarves, use an initial warp length of 3 yd for one scarf and add 2 yd for each additional scarf. (This is based on a woven length of 60" and may be a bit more length than you need, so adjust accordingly.)

I've long been a fan of all things Scottish—our family's Anderson tartan! haggis! single-malt whiskey!—and on a trip to the southern Hebridean island of Islay, I was lucky enough to visit the Islay Woolen Mill. This working mill weaves reproductions of traditional plaids (plus more contemporary textiles), and I was blown away by its products. Another major wow factor in my life has been my five "boyos." As the mother of two daughters, I had no idea what fierce fun my grandkids (a clan of all-boy cousins) would bring to my life. The intersection of that visit to Islay, the boyos, and weaving inspired me to design a plaid for scarves to weave as holiday gifts for the cousins.

Using each of the cousins' favorite colors sequentially in the warp (with stripes proportional in width to their ages) fortuitously resulted in a bright jewel-toned plaid when woven as a plaid with the same sequence in the weft as in the warp. To make each scarf unique, I included a unique transitional section using one of the five favorite colors as the dominant weft color. For a more contemporary look, I wove a pointed-twill treadling using the same dominant color in the long center sections. For fun, on some of the scarves, I added a decorative stripe in the middle of that section. The scarves were a hit and are worn regularly in our cold Minnesota winters!

1 Wind a warp of 220 ends 10½ yd long following the warp color order in Figure 1. Warp the loom using your preferred method

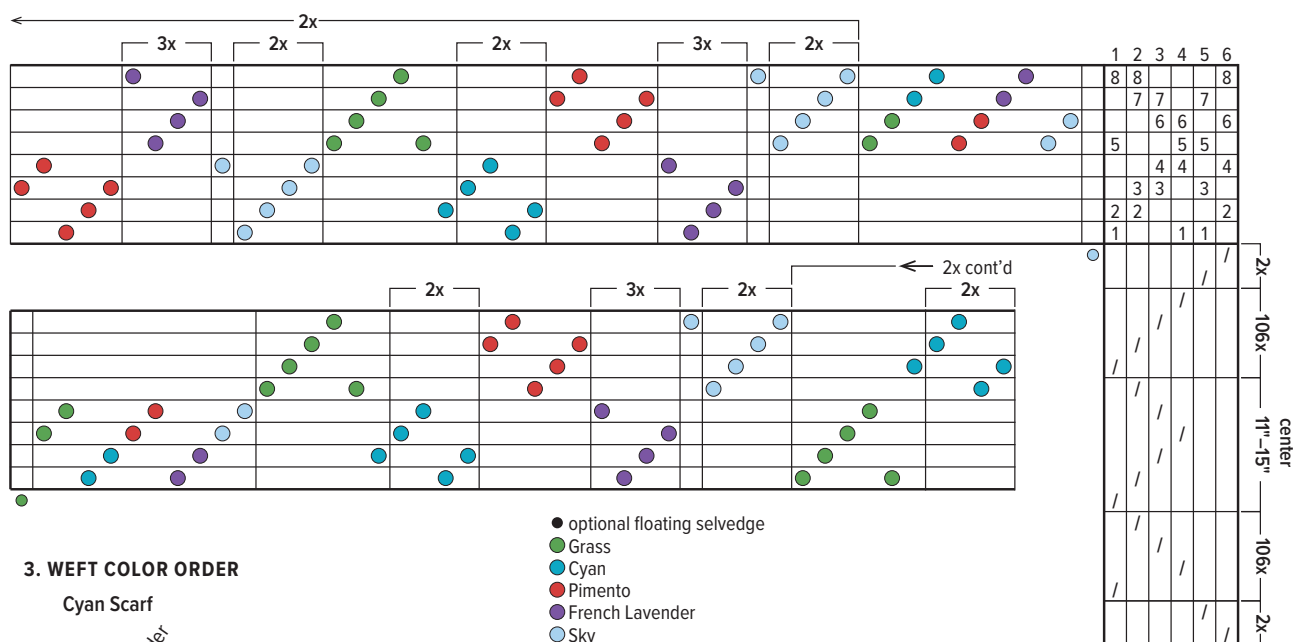
following the draft in Figure 2. Centering for a weaving width of 11", sley 2 per dent in a 10-dent reed. **Note:** Gwen wove without floating selvedges. If you prefer to use them, wind 1 additional end each of Sky and Grass, sley them through empty dents on each side of the warp, and weight them over the back beam.

2 Wind bobbins or shuttles with each of the weft colors. Leaving at least 8" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Weave 4 picks of plain weave in the main color for each scarf, then begin the pattern treadling. If you are not using floating selvedges, begin treadling with the shuttle on the right. Starting on the right will help with your selvedges, but in the absence of floating selvedges, you will still need to watch carefully and wrap your edge threads in the center point-twill section.

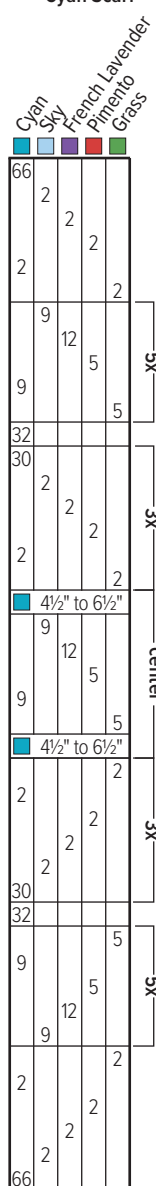


2. DRAFT



3. WEFT COLOR ORDER

Cyan Scarf



1. WARP COLOR ORDER

	5x			
29	2	5	2	#24585 Grass
49	2	9	2	#24583 Cyan
29	2	5	2	#24246 Pimento
64	2	12	2	#24575 French Lavender
49	2	9	2	#23724 Sky
220 ends total				

HEDDLE COUNT

Shaft 8	27
Shaft 7	27
Shaft 6	27
Shaft 5	28
Shaft 4	28
Shaft 3	28
Shaft 2	28
Shaft 1	27
Total	220


4 Continue weaving following the draft in Figure 2 and the weft color order in Figure 3 for a total of 54"–58". End by weaving 4 picks of plain weave as you did at the beginning.

5 Create a 12" space between scarves using scrap yarn or cardboard spacers.

6 Repeat steps 1–5 for each additional scarf. Visit LT.Media/ND2023-Extras for a free downloadable PDF of the weft color orders for all five scarves.

7 Leaving at least 6" for fringe on the ends of the warp, cut the fabric from the loom. Cut scarves apart and trim the fringe ends

to 4". Tie bundles of 4 warp ends in an overhand knot tight to the fell line, then twist 2 bundles together and knot the ends. Trim fringe to a length of 1½".

8 Wet-finish in warm water by gently agitating and then leaving the scarves to soak for 20 minutes. Roll up the scarves in bath towels to remove excess water, then let dry flat. Press with a steam iron. 

GWEN ANDERSON ([@gwen_anderson](https://www.instagram.com/gwen_anderson)) learned to weave in the 1980s, and after a decades-long hiatus, she is happy to be back at it.



Japanese Market Bag

KATHRIN WEBER



STRUCTURE

Turned taqueté (jin).

EQUIPMENT

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

YARNS

Warp: 5/2 pearl cotton (prewound, hand-dyed warp; 2,100 yd/lb; Blazing Shuttles) Winter Jewels, 1,200 yd.

8/4 carpet warp (100% cotton; 1,600 yd/lb; Great Northern Weaving), Black, 1,200 yd.

Weft: 8/4 carpet warp, Black, 2,000 yd. (Includes weft yardage for weaving a third smaller bag.)

OTHER SUPPLIES

1" single-fold bias tape, 2¼ yd; two 40" shoelaces; 44" lightweight fabric, ½ yd, black or preferred color. **Note:** Amounts listed are per bag.

WARP LENGTH

480 ends (240 ends each of hand-dyed and black) 4¾ yd long (allows 20" for take-up, 51" for loom waste). **Note:** Warp length allows for weaving fabric for a third, smaller bag.

SETTS

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

Weft: 16 ppi.

DIMENSIONS

Width in the reed: 24¼".

Woven length: (measured under tension on the loom) 100" (50" per bag).

Finished size: (after wet-finishing and bag construction) two bags, 20" × 40" laid flat.

My friend and fellow weaver Catharine Ellis brought home a bag from Japan that inspired this design. I was taken with it and immediately thought it would make a simple but clever handwoven bag. I dubbed it the Japanese Market Bag.

This bag can be lined to create the drawstring channels in the outer edges of the lining or left unlined, as in this version, to show off the fabric of this two-sided weave structure. The bag is fully reversible, and the width and length can easily be altered for a different shape and size. The bag's fabric weight can vary from lightweight to heavy. Lightweight fabric makes a bag that closes tightly. Heavyweight fabric turns it from a bag into something more akin to a basket.

Using the small cords inserted along the sides, you can draw up the flat piece of fabric into a rounded shape to make a bag capable of carrying a surprisingly large load. When your destination is reached, simply untying the cords will create a flat cloth. This makes it a handy bag for a new parent juggling a plethora of baby items—or just the right thing for a picnic: bag and tablecloth in one!

1 Wind two warp chains of 240 ends 4¾ yd long in each of the warp colors (see Notes on warp length). Warp the loom using your preferred method following the draft in Figure 1. Centering for a weaving width of 24¼", sley 1 end from each warp chain per dent in a 10-dent reed. To prevent having reed marks in your fabric, partner ends on shafts 2 and 3 and shafts 4 and 1 in dents when slewing, as indicated in the draft.

Notes on warp length

Blazing Shuttles prewound hand-dyed warps measure between 4½ and 4¾ yards due to variable shrinkage during the dye process. Measure the exact length of your dyed warp as a guide for winding your black warp. You could also wind a 5 yard black warp and discard the excess after beaming.

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

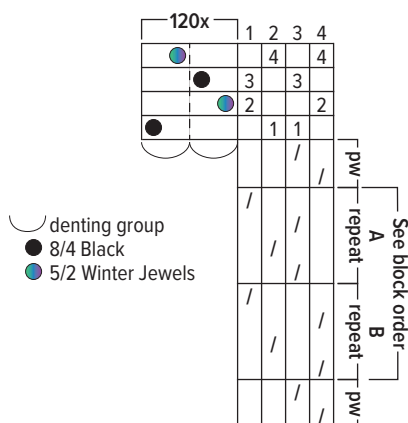
3 Weave 4 picks of plain weave, then begin the pattern treadling. Turned taqueté on 4 shafts allows for 2 horizontal blocks. Create your own block sequence or follow the block design in Figure 2. Continue weaving for 50". End with 4 picks of plain weave.

4 Weave 2 picks of contrasting yarn, then weave fabric for a second bag. You may be

HEDDLE COUNT

Shaft 4	120
Shaft 3	120
Shaft 2	120
Shaft 1	120
Total	480

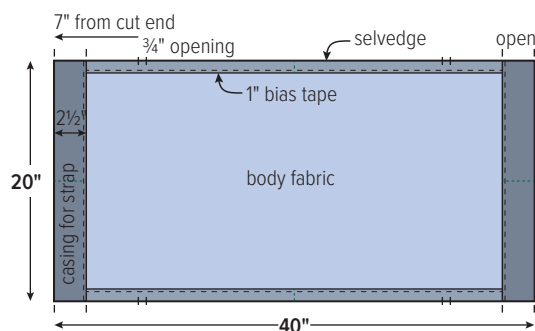
1. DRAFT



2. BLOCK ORDER

4 picks pw	
4½" (72)	½" (8)
1" (16)	1½" (24)
1" (16)	1" (16)
1" (16)	½" (8)
1" (16)	1½" (24)
1" (16)	1" (16)
19" body	
1" (16)	1" (16)
1" (16)	1½" (24)
1" (16)	½" (8)
1" (16)	1" (16)
1" (16)	1½" (24)
1" (16)	½" (8)
4½" (72)	4 picks pw

3. CONSTRUCTION



able to weave fabric for a third shorter bag from the warp. Weave a few picks of scrap yarn to protect the weft. Remove the fabric from the loom. Zigzag stitch the ends.

5 Wet-finish in warm water by gently agitating, then rinse and spin. Dry the fabric in the dryer to tighten the weave.

6 Cut the fabric for each bag to 40" in length. Zigzag stitch or use your preferred method to finish the raw edges.

7 Make drawstring channels: Cut two 40"-long pieces of 1" single-fold bias tape. Set one piece aside. Pin the right sides of the bias tape and the handwoven fabric

together along one selvedge. Mark a ¾" opening 7" away from each end. Leaving the two marked spaces open, sew along the selvedge with a ¼" seam allowance. This will create two small openings for the side drawstring. Backstitch to secure the openings. Repeat on the other selvedge.

8 Fold the seam allowance and bias tape to the back side of the fabric. Press. Stitch close to the inside finished edge of the folded bias tape the entire length of the fabric to create the side channels.

9 Make top channels: Cut two pieces of lightweight commercial fabric 22" long and 3" wide for the top channels.

10 Finish the short ends of the commercial fabric: Fold the end over ½" twice, press, and topstitch across the end. Repeat for both ends of both pieces. The finished pieces should be the same length (20") as the finished edges of your handwoven fabric's width.

11 Finish one long edge of the commercial fabric: Fold over ½" twice and press. Repeat for the second piece. This finished edge will be sewn after step 12.

12 With right sides together, pin and then stitch together the raw edges of both the commercial fabric strips and the handwoven fabric using a ¼" seam allowance.

Notes on bag customization

- Rectangular pieces of fabric of almost any size can be used for these bags. Kathrin has made bags using handwoven cloth measuring as large as 30" x 50" and as small as 20" x 30". Feel free to change the dimensions to work with your loom and materials.
- Handles can be shorter and tied closer to the fabric for a basket form.

13 Fold and press the commercial fabric to the back of the handwoven fabric to create a channel for the top drawstring strap. Stitch along the folded finished edge. Repeat for the other end of the handwoven fabric. These are the top edges of your bag.

14 Make bag straps: Cut two 3" x 44" pieces of commercial fabric. Set one aside. Fold and press both long edges to the wrong side ½". Fold the strip in half lengthwise, aligning the folded edges. Pin the folded edges together and stitch along the long edge. Repeat for the second strap.

15 Assemble bag: Use a bodkin or a large safety pin to pull the strap through the top channel. After the strap is through the channel, overlap the raw edges of the strap by ½" and stitch the ends together to make a loop. Repeat for the second strap.


16 Pull the stitched ends to the center of the channel and stitch

them in place. This will hold the joined edges out of sight.

17 Use a bodkin or a safety pin to pull a shoelace through the side channels starting at one ¾" opening and coming out at the other ¾" opening. Repeat for the second side.

18 Center the shoelace and stitch it in place in the center of the channel. This will stop the shoelace from accidentally sliding out. Leaving a few inches beyond the openings, cut the ends of the shoelaces and knot.

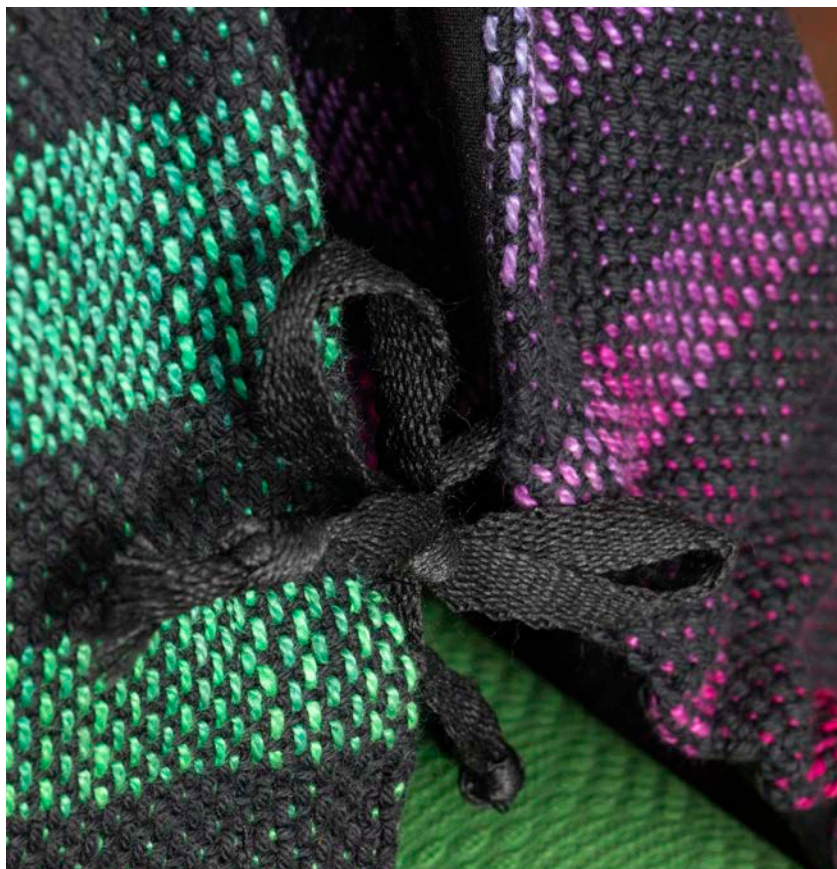
19 Draw up the side cords and tie them to create the sides of the

bag. Using the straps, gather the fabric at the top of the bag to close it. 

RESOURCES

Jackson, Sarah H. "Gee's Bend Kitchen Towels," *Handwoven*, March/April 2016, 26–28.

After making a living as a production weaver for 35-plus years, KATHRIN WEBER (a.k.a. Blazing Shuttles) has spent the last 10 years hand-dyeing yarn to sell to fiber artists, dyeing, teaching, and always asking, "What if?" What if we mix unexpected warp elements? What if we reimagine cloth? What if we take time to play?



Milkweed & Monarchs Scarf

DOROTHY TUTHILL

STRUCTURE

Parallel network twill.

EQUIPMENT

8-shaft loom, 8" weaving width; 10-dent reed; 1 shuttle.

YARNS

Warp: 10/2 pearl cotton (4,200 yd/lb; Tubular Spectrum; Lunatic Fringe Yarns), 5 Yellow Red, 210 yd; Black, 450 yd; Bleached White, 24 yd. 8/2 Tencel (100% lyocell; 3,360 yd/lb; Valley Yarns; WEBS), Burnt Orange, 210 yd. **Weft:** 10/2 pearl cotton, 5 Yellow, 340 yd.

WARP LENGTH

297 ends 3 yd long (includes floating selvages; allows 8" for take-up, 34" for loom waste; loom waste includes fringe).

SETTS

Warp: 40 epi (4/dent in a 10-dent reed). **Weft:** 22 ppi.

DIMENSIONS

Width in the reed: 7⁶/₁₀".

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

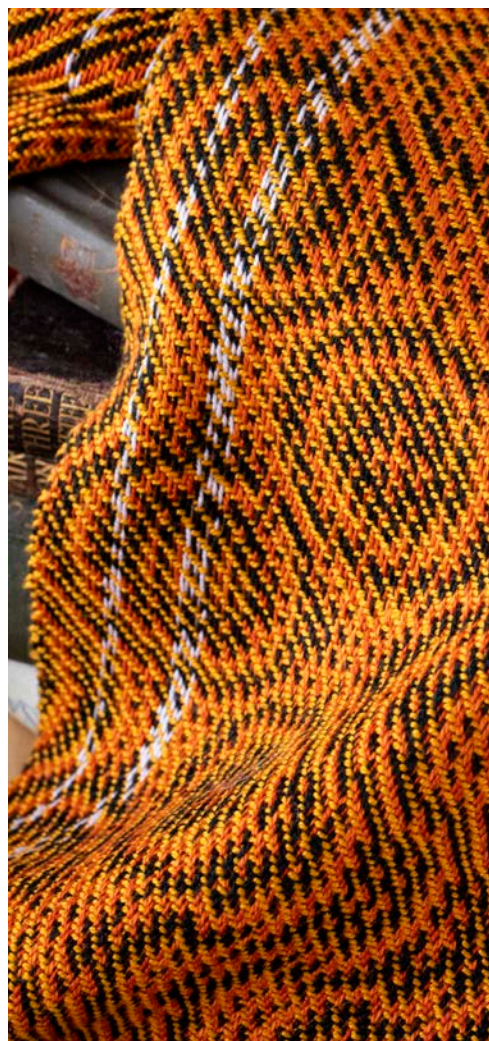
Finished size: (after wet-finishing) 6¹/₂" × 58¹/₂" plus 6¹/₂" fringe.

Life is good when our passions and our work overlap and cross-pollinate. Two of my passions are weaving (of course!) and being outdoors in the natural world. In my professional life, I work on engaging nonscientists in biodiversity science to construct a conservation ethic. A couple of my work projects led directly to a weaving project—a series of scarves inspired by butterflies native to my state, Wyoming.

Monarchs are not abundant in Wyoming; we are not on their migration routes, yet they are seen on both sides of the Continental Divide within the state. Because they are not common, they are poorly studied within Wyoming. To gain more information, my colleagues and I developed a community science project to encourage people to record observations of monarchs and their food plants, milkweeds. That meant I had to learn a lot about the biology of these fascinating creatures to promote the project! A few months in and my monarch immersion resulted in a scarf based on their color and wing pattern.

Not too much later, I had the privilege to join the organizational team of the Wyoming Naturalist Program and once again became enraptured with butterflies. Getting to know butterflies has been both fun and challenging and has led to a new weaving goal—the creation of scarves inspired by more beautiful native butterflies. We have more than three hundred species in Wyoming, so I'd better get busy!

1 Wind a warp of 295 ends 3 yd long following the Warping method (see page 76) and checking your work against the warp color order in Figure 1. Wind 2 additional ends of Black to be used as floating selvages and set them aside. Warp the loom





using your preferred method following the draft in Figure 2. Centering for a weaving width of 7 $\frac{1}{10}$ ", sley 4 per dent in a 10-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam. Select the Yellow Red or Burnt Orange ends in random order as you thread the heddles.

2 Wind a bobbin with the weft. Leaving at least 10" of unwoven warp for fringe, spread the warp with scrap yarn.

3 Weave following the draft in Figure 2 for about 66". Weave the repeat as shown and when the scarf's length is close to 66", weave the border picks.

4 Weave several picks of smooth scrap yarn to protect the weft until the fringe is twisted.

5 Leaving at least 10" for fringe on both ends, cut the fabric from the loom. Remove the scrap yarn and prepare a twisted fringe using 2 groups of 4 ends in each fringe. Trim the fringe ends.

HEDDLE COUNT

Shaft 8	37
Shaft 7	37
Shaft 6	37
Shaft 5	37
Shaft 4	37
Shaft 3	37
Shaft 2	37
Shaft 1	36
Total	295

1. WARP COLOR ORDER

	10x	3x	9x	5x	120x	
8		1		1		□ Bleached White
147	1	1	1	1	1	■ Black
140	1	1	1	1	1	■ 10/2 Yellow Red/ 8/2 Tencel, Burnt Orange
295 ends total						

Pattern continued on page 76



Chenille Neck Cozy

ALISON IRWIN

STRUCTURE

Twill.

EQUIPMENT

4-shaft loom, 9" weaving width; 15-dent reed; 4 shuttles; 1 stick or netting shuttle.

YARNS

Warp: 8/4 cotton (1,680 yd/lb; Maurice Brassard), #3161 Jaune or, 70 yd; #1152 Vert foncé, 36 yd; #83 Noir, 12 yd; #1770 Bourgogne and #1315 Orange pâle, 68 yd each.
Weft: Rayon chenille (1,450 yd/lb; Maurice Brassard), #R871 Gold, 37 yd; #R868 Dk. Olive, 18 yd; #R882 Purple and #R875 Orange Br., 36 yd each. 8/4 cotton, #83 Noir, 10 yd. **Note:** #R882 Purple is discontinued. Try #R809 Eggplant or #R878 Violet as a substitute.

OTHER SUPPLIES

Tapestry needle.

WARP LENGTH

127 ends 2 yd long (includes floating selvages; allows 4" for take-up, 34" for loom waste and sampling; loom waste includes fringe).

SETTS

Warp: 15 epi (1/dent in a 15-dent reed).

Weft: 15 ppi.

DIMENSIONS

Width in the reed: 8⁷/₁₅".

Woven length: (measured under tension on the loom) 34".

Finished size: (after wet-finishing and time in the dryer), 6³/₄" × 28¹/₂" with ⁵/₈" fringe at seam.

Fall is my favorite time of the year. While out walking on my way to the beach here in Maple Bay, British Columbia, I usually stop to admire the maple trees along the avenue as the color of their large leaves shifts from greens to browns and golds. Last October, during a visit to the Kingston area of Ontario, my camera recorded the autumnal palette there. It was amazing! Back home, memories of those brilliant hues fused with the point-twill draft and yarns I often use for my beginner's weaving course. The result? A chenille neck cozy sure to brighten any fall or winter walk. For a little more sparkle, I'll add a favorite pin, and the cozy will become a wonderful accessory to wear at a guild show, a matinee performance, or a night out at the theater. Its tubelike shape means there's no danger of it slipping off my shoulders, as a short scarf might, and getting lost.

1 Wind a warp of 125 ends 2 yd long following the warp color order in Figure 1. Wind 2 additional ends of Vert foncé for floating selvages and set aside. Warp the loom using your preferred method following the draft in Figure 2. Note that a single black thread separates the bands of color. Centering for a weaving width of 8⁷/₁₅", sley 1 per dent in a 15-dent reed. Sley the floating selvages in empty dents on each side of the warp and weight them over the back beam.

2 Wind bobbins with each chenille weft color. Prepare strands of 8/1 Noir for the hems and 8/2 Noir for the black lines in the plaid (see Weaving tips). Spread the warp with scrap yarn.

Notes on warp and weft

Combining a soft 8/4 cotton warp with a rayon chenille weft results in a plush fabric that's perfect for long scarves as well as neck cozies.

3 Using a short length of 8/1 cotton in any color (see Weaving tips), weave a few picks of plain weave as placeholders for the cowl's short fringe. Switch to 8/1 Noir. Leaving a tail 30" long for hemstitching, weave 4 picks of plain weave.

4 Weave following the draft in Figure 2 and the weft color order in Figure 3. After about 2" of weaving, use the tail to hemstitch in groups of 3 warp ends. Then continue weaving following the draft and weft color order for about 32". Check your beat occasionally. See Weaving tips for how to work the doubled picks of 8/2 cotton within the cowl body. Switch to 8/1 Noir and weave 4 picks of plain weave. Leave a tail 30" long for hemstitching. With a short length of 8/1 cotton in any



color, weave a few plain-weave picks (the same number as woven at the beginning) as placeholders for the short fringe at this end of the cloth. Hemstitch the end of the cowl (not including the placeholder picks of 8/1 cotton) as you did at the beginning.

5 Remove the fabric from the loom. Trim the fringes and pull out the placeholder picks. Wet-finish the cloth by gently agitating it in hand-hot water with a small splash of dish detergent. Rinse in water of the same temperature. Carefully roll the woven strip and squeeze to remove some of the excess water. Spread the strip out

Weaving tips

Making 8/1 cotton:

1. Cut a 2 yd length of 8/4 Noir for the hems and hemstitching, and any color for the placeholder picks that hold the fringe.
2. Separate out single plies to obtain the equivalent of 8/1 or 16/2 cotton.

Making and using a length of 8/2 cotton for black picks:

1. Cut a length of 8/4 Noir 23" long.
2. Separate the 8/4 into 2 strands of 2 plies each.

3. Open the shed with treadle 3. Using 1 strand and leaving a tail 3" long, insert the longer portion into the shed. Bring the strand around the floating selvedge and weave it back in the same shed as far as the black warp end that is beside the Vert foncé warp end.
4. Take the 3" short tail around the other floating selvedge and pull it into the shed to meet the other end, leaving both tails on top of the fabric.
5. Use the second strand for the next black pick. There are 24 doubled 8/2 picks in the cowl.

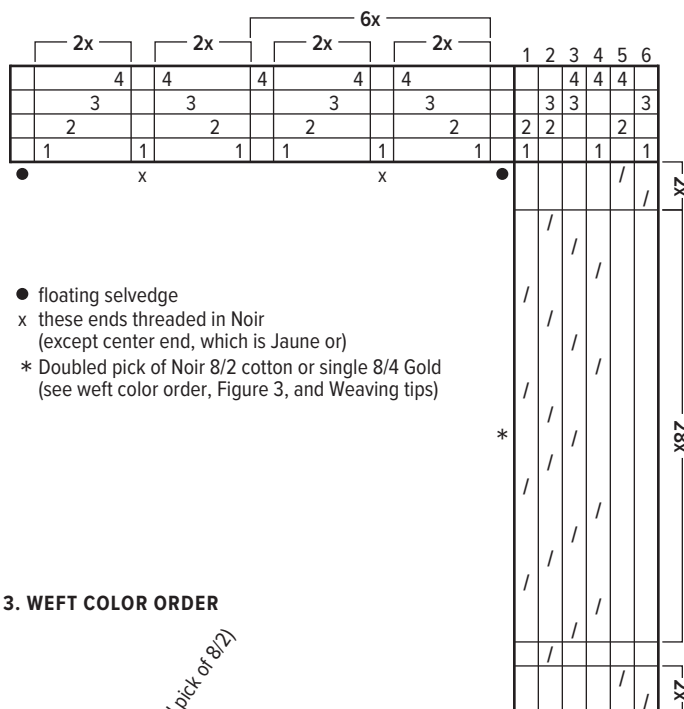
HEDDLE COUNT

Shaft 4	34
Shaft 3	28
Shaft 2	28
Shaft 1	35
Total	125

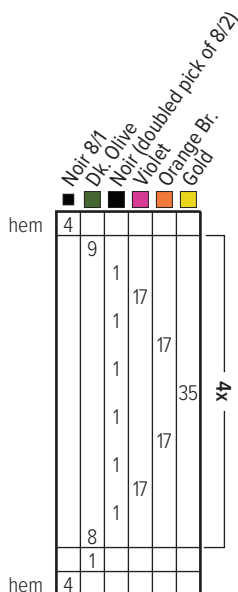
1. WARP COLOR ORDER

35	35	#3161 Jaune or
34	17	#1315 Orange pâle
34	17	#1770 Bourgogne
6	1 1 1 1 1 1	#83 Noir
16	8	#1152 Vert foncé
125 ends total		

2. DRAFT



3. WEFT COLOR ORDER



flat between two terry-cloth towels and vigorously pat the towels while briskly moving your hands up and down the length of the fabric sandwiched inside.

6 Place the towels and damp woven fabric in the dryer, set the timer for 10 minutes, and turn on the machine. When it beeps, check the fabric. Repeat until the fabric feels soft, drapes easily, and is no longer damp. Alison's fabric was in the dryer for 80 minutes.

7 After wet-finishing, the chenille weft tails are skinny strings. Weave in any weft tails and trim. Alison likes to hide the tails for a short distance in the diagonal twill lines. Block the fabric on an ironing board by pressing it with steam and pinning it into shape. Let cool before moving.

8 To create the cowl, overlap the hems; take care that the fabric is not twisted. Stitch the two hems together using a length of Noir 8/4 cotton and a running stitch (use the hemstitched groups as a guide).

RESOURCES

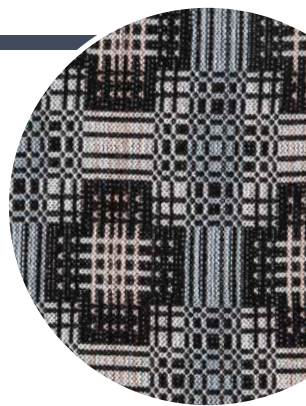
Scorgie, Jean. "Vest with Scarf." *Handwoven*, September/October 1999, 54–55.

ALISON IRWIN of Duncan, British Columbia, occasionally weaves words as well as yarns. "Autumnal Dance — Maple leaves, like ragged squares of colored cloth, twirl about the woodland, caught up in fall's embrace."



Elusive Solution Shawl

DEBORAH HEYMAN



STRUCTURE

Turned taqueté.

EQUIPMENT

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

YARNS

Warp: Bambu 7 (100% bamboo; 2,100 yd/lb; Cotton Clouds), #360 Onyx, 1,835 yd; #010 Rice, 1,285 yd; #799 Sky, 360 yd; #159 Conch, 190 yd. **Weft:** Bambu 12 (100% bamboo; 6,300 yd/lb; Cotton Clouds), #360 Onyx, 1,657 yd.

WARP LENGTH

734 ends 5 yd long (includes floating selvages; allows 12" for take-up, 11" for sampling, 36" for loom waste; loom waste includes fringe).

SETTS

Warp: 26.25 epi (2-2-2-1 in a 15-dent reed).
Weft: 16 ppi.

DIMENSIONS

Width in the reed: 28".

Woven length: (measured under tension on the loom) 121".

Finished size: (after wet-finishing and hemming) 23" × 95" plus 4½" fringe.

One of the things I love about weave structures is how you can use them to solve a perplexing design problem, and I don't think I'm alone. Weaving seems to attract people who love puzzles. I was amused hearing Daryl Lancaster say during her HGA Textiles & Tea interview that she is a puzzle fanatic. And please don't ask me how many hours I have spent on solitaire and word games on my computer!

I came up with the turned-taqueté draft for this shawl after working my way through Doramay Keasbey's book *Designing with Blocks for Handweaving*. Another great resource for trying out design ideas for block weaves is Rosalie Neilson's book *An Exaltation of Blocks*.

It has been months since I designed it, and honestly, if you asked me how I got from A to B to C, I couldn't tell you. (Doubleweave is the same way—I feel I need to relearn it every time I return to it.) But I have my reference books to go back to, to figure it all out again if necessary (although admittedly, it's a mind stretcher!).

And isn't that part of the point of puzzles? To keep our minds (hopefully) sharp?

1 Wind a warp of 732 ends 5 yd long following the warp color order in Figure 1. Wind 1 additional end each of Rice and Onyx to be used as floating selvages and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 28", sley 2-2-2-1 per dent in a 15-dent reed. Sley the floating selvages through empty dents on each side of the warp and weight them over the back beam.

2 Wind a bobbin with the weft. Leaving at least 8" for fringe, spread the warp with scrap yarn.

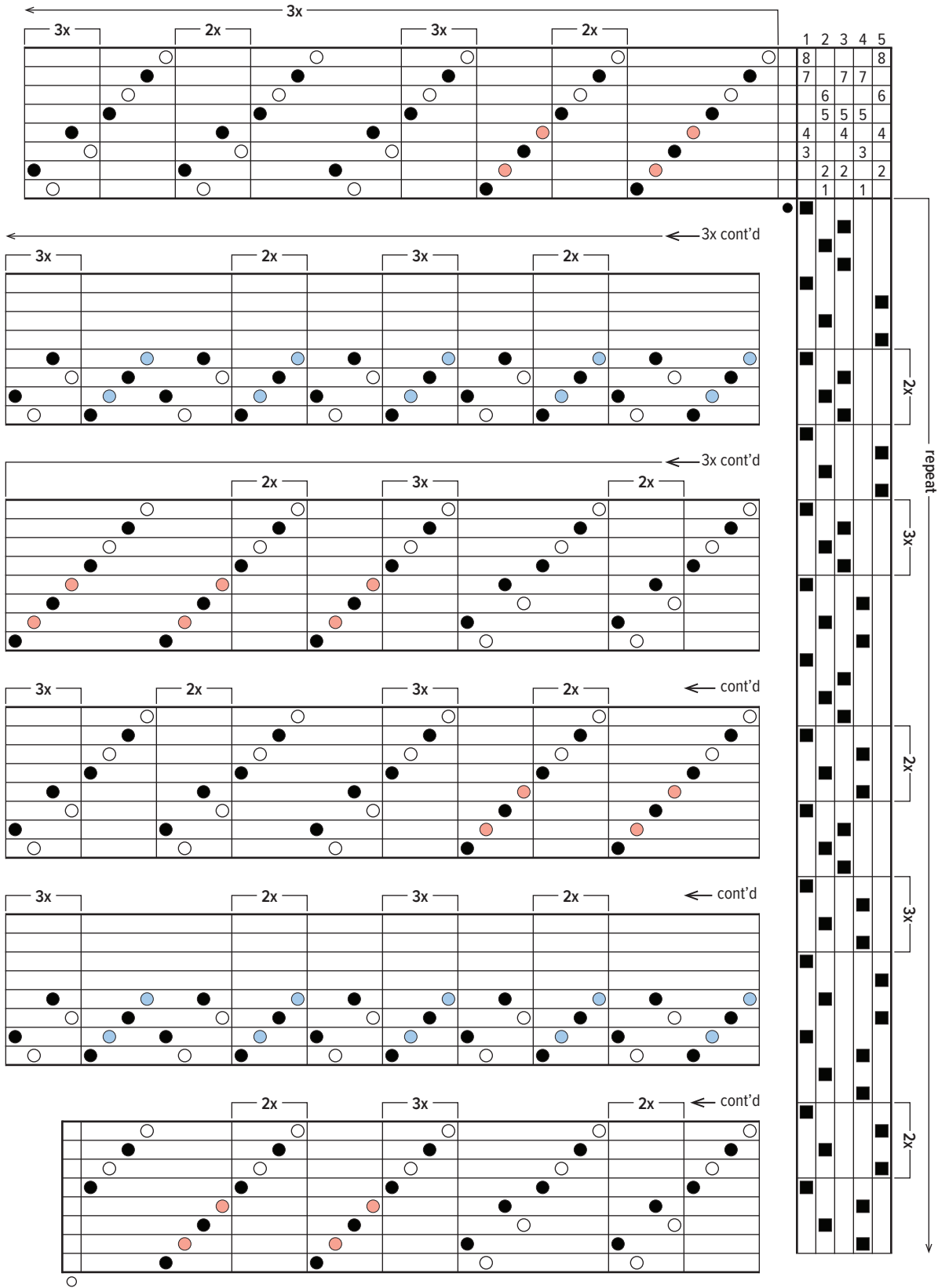
Weaving tip

The shawl is a generous length to accommodate a tall person, but if you are small, you might want to shorten it, using the extra amount for a different project, such as a purse. Deborah weaves to the very end of her warp, wet-finishes the yardage to rid it of shrinkage, and then tries it on for size. Then she cuts it to her desired length, allowing about 7" for fringe on each end. She ravels the woven 7" gradually as she ties her fringe, as she would with a header. Yes, she sacrifices the 7" of weaving time she puts into it, but she believes it is worth it to get every bit out of a warp.

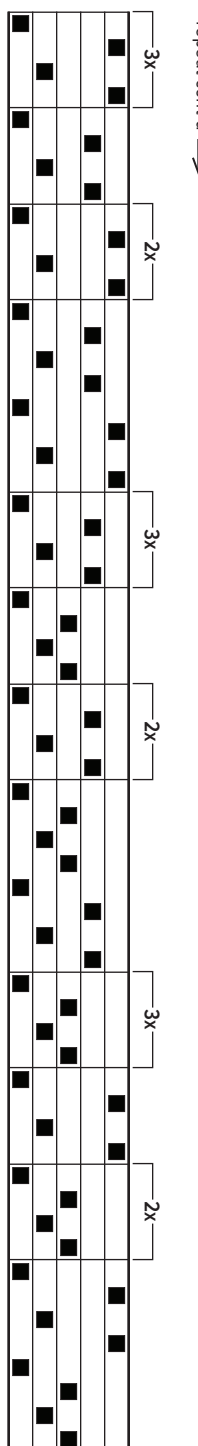
3 Weave following the draft in Figure 2 for about 121". Weave several picks of scrap yarn to protect the weft.

4 Leaving at least 7" for fringe on both ends, cut the fabric from the loom. Leave the scrap yarn in place. Tie knots along the edges to prevent raveling during wet-finishing.

2. DRAFT



2. DRAFT TREADLING (CONTINUED)



- floating selvedge
- Rice
- Onyx
- Conch
- Sky

1. WARP COLOR ORDER

3x																			
2x	2x	2x	4x	2x	22x	2x	2x	4x	2x	6x	2x	4x	2x	2x	22x	2x	4x	2x	2x
1		1			1			1		1		1		1		1		1	
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	1		1		1		1		1		1		1		1		1		1

- #799 Sky
- #159 Conch
- #360 Onyx
- #010 Rice

← cont'd																			
	2x	2x	4x	2x	22x	2x	2x	4x	2x	6x	2x	4x	2x	2x	22x	2x	4x	2x	2x
72					1			1		1		1		1		1		1	
38		1		1												1		1	
366	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
256	1		1		1		1		1		1		1		1		1		1

732 ends total

HEDDLE COUNT

Shaft 8	64
Shaft 7	64
Shaft 6	64
Shaft 5	64
Shaft 4	119
Shaft 3	119
Shaft 2	119
Shaft 1	119
Total	732

5 Wet-finish in warm water by gently agitating and then leaving the scarf to soak for 20 minutes. Dry in the dryer until slightly damp and then press with a cool iron.

6 Remove the scrap yarn. Prepare a twisted fringe using bundles of about 20 ends. Tie the fringe knots at 3½" from the edge of your weaving, and once you have tied all of them, trim the ends to 4½".



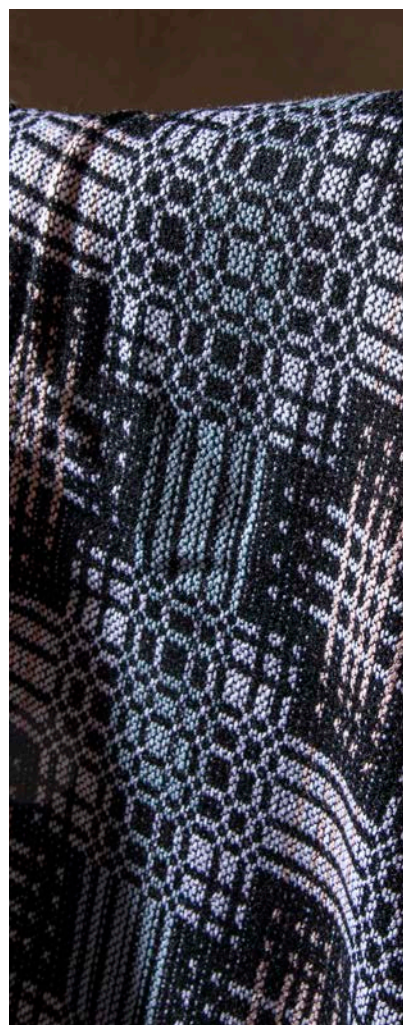
RESOURCES

Handweavers Guild of America. "Daryl Lancaster." *Textiles & Tea* (podcast), episode 64, March 22, 2022 (viewable on YouTube or Facebook).

Keasbey, Doramay. *Designing with Blocks for Handweaving*. Eugene, OR: self-published, 1993.

Neilson, Rosalie. *An Exaltation of Blocks*. 2 vols. Milwaukie, OR: Orion's Plumage, 2017.

DEBORAH HEYMAN *lives in Irvine, California, and has a cat named Doug who regularly contributes his brushed fur to her spinning efforts.*



Wool Utility Quilts

By Peggy Hart

As part of my studies of wool production in the United States, I search for forgotten fabrics of the nineteenth century, satinnet and cassimere in particular. Satinnet had a cotton warp and woolen weft woven in a satin-weave structure. It enjoyed a brief period of popularity before it was replaced by cassimere, a lightly finished woolen fabric, most commonly woven in the 2/2 twill that we all know. The quest to find these fabrics has taken me to museums, historical societies, historic mills, and archives. Wool items are hard to find because much of the fabric from the era I was studying had perhaps been recycled into shoddy (a type of woolen yarn made from shredded fabric) or eaten by moths. In desperation, I wondered if these fabrics had been preserved in quilts and soon fell down a rabbit hole into quilt history.



Photos by Peggy Hart

In this detail of a mill sample quilt from the author's collection, you can see the brand name Kincardine woven into one of the pieces.

Though I was looking for nineteenth-century fabrics, I got sidetracked by early twentieth-century wool quilts. They fall in the category of “utility quilts” as defined by quilt historians and are mentioned only peripherally in quilt books. Mary Lee Bendolph, a quilter from Gee’s Bend, Alabama, said of them, “A woman made utility quilts as fast as she could so her family wouldn’t freeze, and she made them as beautiful as she could so her heart wouldn’t break.” Although in quilt scholars’ eyes, they might not be precious for their design and execution, they have an offbeat charm. I believe that these quilts are important, in part because they display the variety of woolen and worsted fabric produced in mills at that time.

Wool is not the fabric most often associated with quilts, and wool quilts differ from cotton quilts in more than just the fiber of the material used. Cotton quilts are typically made from dyed and printed plain-weave cloth, while the fabrics in

wool quilts are distinguished by the woven designs and the warp-and-weft patterning created with different colors of yarn. The fabrics in wool quilts are unique. Wool quilts showcase a variety of textures, weights, and patterns of wool fabrics: broadcloth, melton, flannel, cassimere, challis, and menswear woolen and worsted fabrics. Patchwork patterns play with checks and plaids, pinstripes, and herringbones and sometimes feature saturated colors similar to those in Amish quilts.

Wool utility quilts are also different from cotton quilts in that the makers typically are not working from a prescribed pattern and new fabric but are simply making something with the fabric they have on hand. Rarely was new fabric bought for the express purpose of making a wool quilt. This was a “make-do” strategy. Some have an air of desperation to them, but they were, of course, functional as they provided warmth at a time when houses were

cold. For example, in my searching, I came upon a five-layer quilt that weighs 5 pounds. Its top is primarily menswear wool cloth with one piece of red corduroy.

The earliest wool quilts I found were pieced in crazy-quilt fashion, sometimes taking their form directly from deconstructed garments—a sleeve here, a lapel there. They were often embroidered along the edges of the pieces. Other wool quilts were made from traditional piecing patterns: log cabin, nine patch, rail fence, and strip. In strip quilts, blocks of fabric were stitched together to form a long strip, usually the length of the quilt. Then these strips were sewn together vertically to achieve the width desired. One of my quilts was made using this method with 14 different woolen and worsted fabrics. There are 13 narrow strips across, framed by a blue and black check on the sides and alternating black and patterned blocks on top and bottom.



This incredible mill sample quilt, shown on an industrial loom, measures 76" × 86" and features decorative feather stitching.

Mill-sample quilts form another category of wool utility quilts. Made in the first half of the twentieth century, these quilts were pieced using mill samples of men's suiting and occasionally brighter pieces of women's dress goods. The novelist Toni Morrison includes a literary description of what could have been a mill-sample quilt in *Beloved*. Morrison describes the quilt under which Baby is lying as "made up of scraps of blue serge, black, brown, and gray wool—the full range of the dark and the muted that thrift and modesty allowed."

Eli Leon, quilt scholar, collector, and curator, noted in his exhibition catalog *Accidentally on Purpose* that mill-sample quilts frequently turn up, and he identifies them by the



In this detail shot of one of the author's quilts, you can see the Glen Urquhart check that inspired her project on page 69.



Some of the earliest wool utility quilts were made in the crazy-quilt style.


Most sample books and mill production records were simply disposed of when the mills closed or were left in the attic for the moths. The mill-sample quilts of the 1950s represent the last hurrah of the woolen and worsted mills in America.

uniform size of the rectangular fabrics. Another distinguishing feature is that all the pieces are unique, with no repeats. The quilt pictured at the top of the previous page, is composed of 330 blocks, with several having the name Kincardine woven in.

In the quilts I have studied, I found cassimere galore, wool flannel, and worsteds (but no satinet). I appreciate

that the cloth in these quilts represents woolen and worsted mill production over several decades. Most standard documentation is not preserved; there are a few samples associated with mill records in scattered collections. Most sample books and mill production records were simply disposed of when the mills closed or were left in the attic for the moths. The mill-sample quilts of the 1950s represent the last hurrah of the woolen and worsted mills in America.

Because the fashion in wool fabrics changed from decade to decade—cassimeres and flannels of the late nineteenth century giving way to worsteds, then to novelty fabrics—each quilt is unique to the period of its making. Decades of inventiveness of mill designers drafting fancy cassimere fabrics

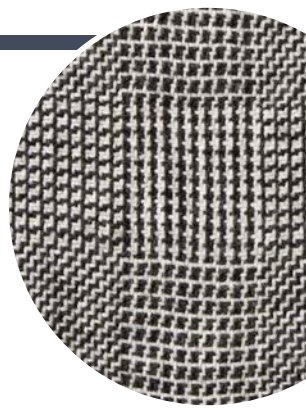
resulted in a trove of design ideas. Fancy cassimere included color-and-weave effects such as pin-wheels, houndstooth, and log cabin. Because many of these patterns appear in wool quilts, mill-sample quilts can be a valuable source of inspiration for woven design. 

RESOURCES

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- LaBar, Laureen. “Maine Quilts: 250 Years of Comfort and Community.” Discover History Series, Camden Public Library program, October 18, 2021.
- Leon, Eli. *Accidentally on Purpose*. Davenport, IA: Figge Art Museum, 2006. Exhibition catalog.
- Morrison, Toni. *Beloved*. New York: Random House, 1967, 38.

Menswear-Inspired Throw

PEGGY HART



STRUCTURE

Twill with color-and-weave.

EQUIPMENT

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

YARNS

Warp: Nature Spun fingering weight (100% wool; 2,800 yd/lb; Brown Sheep Company), #800 Black Oak and #730 Natural, 1,206 yd each.

Weft: Nature Spun fingering weight, #800 Black Oak and #730 Natural, 988 yd each.

OTHER SUPPLIES

80" measuring ribbon; yarn needle; T-pins; pick counter (optional).

WARP LENGTH

402 ends 6 yd long (includes optional floating selvages; allows 16" for take-up, 40" for loom waste and interstitial fringe; loom waste includes end fringe).

SETTS

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

Weft: 15 ppi.

DIMENSIONS

Width in the reed: 25" or 25 $\frac{3}{8}$ ".

Woven length: (measured under tension on the loom) 160"; two pieces, 80" each.

Finished size: (after wet-finishing and seaming) 39" × 65" plus 2 $\frac{1}{2}$ " fringe.

When choosing a pattern for this throw, I found inspiration in my mill-sample wool quilt (see page 66), specifically a menswear sample in a type of pattern known as Scottish district checks. In the spring of 1949, the preeminent textile trade periodical *American Fabrics* featured district checks and described the pattern as "a fine and profitable idea" to inspire apparel makers and adorn the American home. *American Fabrics'* plug seems to have worked, as American woolen and worsted mills produced this distinctive fabric from the 1950s on, which is how it ended up in my quilt.

Scottish district checks date from the 1800s, when the owners of large Highlands sporting estates (including Balmoral, the royal family's Scottish estate) furnished clothing worn on the estate. E. S. Harrison noted that the checks or designs were particular to the estate and that they were private property and not to be copied indiscriminately. The Glen Urquhart check, designed around 1848, was unique at the time for using two different color sequences in the pattern.

The designer of the sample in my quilt must have taken the prohibition against literal reproduction to heart because, though to all appearances it is the Glen Urquhart check, it differs in the warp and weft color sequence. The designer changed the color sequence to introduce delightful color-and-weave effects. While the Glen Urquhart check has a block of two ends black, two ends white (2/2), followed by a block of four ends black, four ends white (4/4), this sample is designed with a 1/1 color sequence, followed by 2/2. By reducing the number of ends in each block, the scale of the pattern was reduced to about two inches, making it more appropriate for men's suits.

Weaving tip

With soft yarn, it is very easy to overbeat, and since you will be joining panels, it is important that all the blocks are the same size. Use a pick counter or small ruler frequently. The blocks should measure 2 $\frac{3}{4}$ " at 40 picks.

Planning my throw necessitated making my own changes to the pattern's scale. The pattern in the menswear sample used fine yarns set at upward of 50 ends per inch. Translating the pattern for use in a blanket meant using much larger yarns. I sampled with sportweight first and didn't like the scale of the pattern. I then tried lighter-weight fingering yarn and liked both the weight of the cloth and the size of the color-and-weave pattern blocks.

This blanket is woven as two 25-inch panels and is joined lengthwise along the selvage. Because of the block pattern, the join will be subtle.



1 Wind a warp of 400 ends 6 yd long following the warp color order in Figure 1. **Note:** You will be weaving a cassimere (straight) twill with two shuttles, so you may use either shuttle manipulation or floating selvages, as you prefer. If using floating selvages, wind 2 additional ends, 1 in Natural and 1 in Black Oak, and set them aside. Warp the loom using your preferred method following the draft in Figure 2. Centering for a weaving width of 25" or 25½" (if you are using floating selvages), sley 2 ends per dent in an 8-dent reed. Sley the floating selvages, if using, through empty dents on each side of the warp and weight them over the back beam.

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

3 Begin weaving the 2/2 block with Black Oak on the left and Natural on the right. Take care with your beat so that you have 16 ppi. This is a 4-pick treadling sequence in both weave and color. If you aren't using floating selvages, take care to wrap the wefts around each other on the edges.

4 Continue weaving following the draft in Figure 2 until the first panel measures 80". Finish with a full block, even if it takes you a little over 80". Weave in spacers for 12"–18" to advance the warp sufficiently for fringe at the end of the first panel and the beginning of the second.

5 Weave the second panel the same length, following the draft and starting with the same 2/2 block.

6 Remove the fabric from the loom and cut the two panels apart in the center of the fringe. Line up the two panels side by side so the 2/2 block of the first panel meets the 2/2 block of the second panel. Pin with T-pins along the edge, adjusting as necessary for any irregularities. Using Natural and the invisible stitch (see Resources), catch weft loops, alternating sides. Tie fringe bundles of 12–13 ends with an overhand knot. Trim fringe to 2½" or desired length.

7 Wet-finish the blanket by hand in warm water with mild detergent (Peggy used Bio Pac laundry liquid) by gently agitating in a large tub. Rinse thoroughly and spin out excess water in your washing machine. **Note:** The blanket may be machine washed on delicate. Stop your machine frequently to check progress. Peggy used plenty of water to reduce the instances of the throw rubbing against itself, which can contribute to felting. Hang to dry over a 1" diameter or larger rod. ➡

RESOURCES

Burnham, Dorothy K. *Warp and Weft: A Textile Terminology*. Toronto: Royal Ontario Museum, 1980.

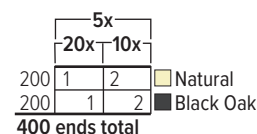
Harrison, E. S. *Our Scottish District Checks*. Edinburgh: National Association of Scottish Woollen Manufacturers, 1968.

McEneely, Naomi. *Interweave's Compendium of Finishing Techniques*. Loveland, CO: Interweave, 2003.

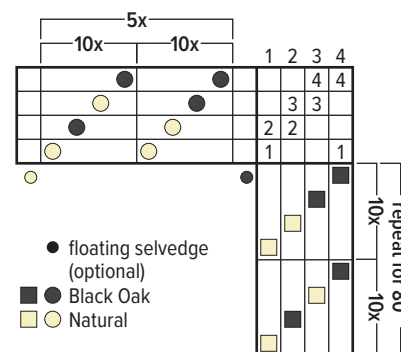
HEDDLE COUNT

Shaft 4	100
Shaft 3	100
Shaft 2	100
Shaft 1	100
Total	400

1. WARP COLOR ORDER



2. DRAFT



National Association of Scottish Woollen Manufacturers. *Scottish Woollens*. Edinburgh, 1956.

"Portfolio of Authentic District Checks." *American Fabrics* 10, 2nd quarter, 1949.

PEGGY HART is a teacher and production weaver who designs and weaves hundreds of blankets annually on Crompton and Knowles W-3 looms. She attended the Rhode Island School of Design and worked as a weaver in one of the last mills in Rhode Island. Her book *Wool: Unraveling an American Story of Artisans and Innovation* was published in December 2017.

Ode Alpaca Weaving Yarn: Pretty Inside and Out

BY CHRISTINE JABLONSKI

Photos by Matt Graves



When discussing anything fancy, my mother routinely quoted Chaucer's "pretty is as pretty does" idiom from "The Wife of Bath's Tale." Most often, she was talking about horses or dogs and describing how something could be gorgeous on the outside but finicky, problematic, and high maintenance on the inside. It would be easy to draw similar parallels with the stunningly beautiful Ode, a 4/9 baby alpaca from Gist Yarn, but that would be a mistake.

I have used Ode as both warp and weft on multi-shaft, rigid-heddle, and rising- and sinking-shed looms, and with steel, wire, and Texsolv heddles. Not once have I experienced a broken warp end, fraying selvedge, or errant knot in the middle of a cone. Ode is at once luxurious and stalwart. I describe it as the golden retriever of yarns—steady, soft, and comforting.

Ode is an airy, round, and lofty yarn that shines when sett loosely and beat lightly, giving the yarn room to bloom during wet-finishing. Just be aware that the ends will fluff in water if not secured with a hem or twisted fringe. I hand-washed most of the samples in cool

water with Eucalan, a no-rinse wool wash; rolled them in a towel to remove excess moisture; and laid them flat to dry. The last two samples I handwashed in hot water before manually fulling them for 5 minutes.

Ode comes in 16 colors, with only 2 blues but good ranges for gradations in reds, greens, and neutrals. The colors are mélanges, meaning that if you look closely at the fibers, you will see flecks of several colors that, when combined, create hues of tremendous richness and depth. The yarn has a halo, but I've not found it to interfere with my shed—even when unweaving. Because of alpaca's lack of memory, Ode is not particularly

elastic on the loom. I did not find much dimensional difference in the samples under tension versus off the loom; the greatest shrinkage occurred during wet-finishing.

This yarn weaves up into the most spectacular scarves, shawls, and throws. If I sewed, I'd be tempted to make a long tunic or vest but would combine Ode with another yarn, such as a thinner wool, to reduce the density and give it a little more memory.

THE YARN

4/9 Ode Alpaca Weaving Yarn; Gist Yarn; 1,118 yd/lb (615 yd/8.8 oz) 100% baby alpaca; 16 colorways.



Plain weave

Warp and weft: Obsidian.

Setts: 10 epi; 10 ppi.

Shrinkage in length: 6%.

Shrinkage in width: 12%.

I wove the first three samples on a rigid-heddle loom. With Ode, I vacillate between 8 and 10 ends per inch (epi) for plain weave and find that I opt for 10 epi more often than not. I wove a large shawl at 8 epi that bloomed beautifully and draped like silk;

however, weaving it required extra attention at the loom because the weft moved around in the cloth as it came over the front beam. Off loom, I used a blunt tapestry needle to straighten the worst-offending weft picks, and the remaining picks sorted themselves out during wet-finishing. I find that 10 epi weaves much more consistently, and the finished hand is also lovely, just not quite as buttery soft as at 8 epi—but you'd only know that holding them side by side. I suggest trying both setts and picking the one that best suits your weaving style and desired cloth.



Plain weave with color-and-weave

Warp and weft: Cloud and Agate.

Setts: 10 epi; 9 ppi.

Shrinkage in length: 11%.

Shrinkage in width: 10%.

Despite having a slight halo and multiple colors in the fiber, Ode renders crisp definition that makes it wonderful for color-and-weave, log cabin in this case. I chose my go-to plain-weave sett but lightened up the beat just a touch to 9 picks per inch (ppi) and found what I feel is the sweet spot between ease of weaving and drape. A weaver could easily spend a winter making log-cabin or shadow-weave scarves and never get bored.



Swedish lace

Warp: Sunflower.

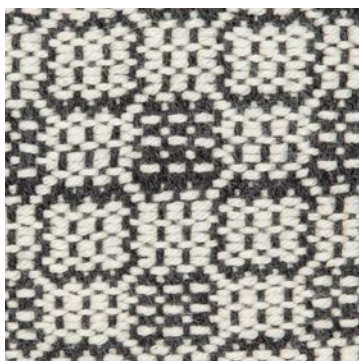
Weft: Cream.

Setts: 10 epi; 8 ppi (blended plain weave and lace).

Shrinkage in length: 11%.

Shrinkage in width: 15%.

As an animal fiber, Ode has enough “grabiness” to keep lace floats secure and less vulnerable to snagging and pulling. The floats not only stand out visually but create a beautiful, cushioned texture against a plain-weave background. A lace motif like the one shown here would be stunning as a reversible, allover design or as a minimal border for a scarf, shawl, or throw.



M and W, 2/2 twill

Warp: Shadow.

Weft: Cream.

Setts: 12 epi; 12 ppi.

Shrinkage in length: 14%.

Shrinkage in width: 11%.

2/2 twill sett at 12 epi not only weaves quickly and consistently, but it creates a slightly thicker, pillowy cloth that begs to be made into a “snuggle-up-with-a-good-book” couch throw.



Summer and winter

Warp: Obsidian.

Weft: Straw (bricks and Os treadling) and Cream (Xs and dukagang treadling).

Setts: 10 epi; 15 ppi (half tabby, half pattern).

Shrinkage in length: 10%.

Shrinkage in width: 6%.

I love the rhythmic nature of pattern-pick/tabby-pick treadling,

but the lazy part of me prefers to use one yarn for warp, tabby, and pattern, which is what I did for this summer and winter sample. Using one yarn throughout yields a smoother, less-textured cloth than had it been woven in the traditional way. The density of my beat varied quite a bit, from 14 to 18 ppi, with my favorite being 15 ppi, which hit a nice balance between soft hand and sturdy fabric. It would make a fabulous coverlet, blanket, or heavy winter shawl.



Variable denting and beat

Warp: Obsidian.

Weft: Straw.

Setts: 5, 10, and 20 epi; 5, 8, and 12 ppi.

Shrinkage in length: 14%.

Shrinkage in width: 7%.

While I never had a breakage issue with Ode, I was a little nervous about how it would

behave sett closer together in the reed than usual and woven with a firmer beat. Although I was not able to get 20 ppi, the yarn held up like a champ: no fraying, no splitting, and no breaking. Wet-finishing by hand in hot water and agitating for about 5 minutes fulling this sample into supersoftness. I found cramming and spacing it in the reed and beating it similarly creates interesting optical patterns when woven with a contrasting weft, and I believe that this fabric would make a beautiful garment or throw.



Crammed and spaced in warp and weft

Warp and weft: Obsidian.

Setts: 20, 0 epi; 12, 0 ppi (crammed and spaced).

Shrinkage in length: 11%.


Shrinkage in width: 8%.

For the final sample, I shifted to cramming and spacing the warp ends, and leaving empty dents and gaps in my beat, hoping to

get a cloth of little windows after fulling. The edge threads of each crammed section, both warp and weft, migrated into the open spaces and deflected a bit, creating rounded orbs. This wasn't my goal, but it was a happy accident. I love the look and the hand and believe this would make a terrific scarf. After 5 minutes in a hot-water, agitated wash, the fabric looked like it was on the verge of puckering, so with further fulling, the texture would likely become even more exquisite.

FINAL THOUGHTS

There is no question that Ode is a fancy yarn. Alpaca is a luxury fiber that can stop some weavers from using on their loom out of fear that it might be fragile or difficult to work

with. But whether you are a master weaver or a novice, I encourage you to try it. Ode is soft yet strong, gorgeous, and forgiving—a pretty yarn, with a great “personality.” 

CHRISTINE JABLONSKI *has capitulated to the idea that stash is the fiber equivalent of a gas—it expands to occupy all available space.*

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PROJECT DIRECTORY

Designer/Weaver	Project	Page	Structure	Shafts	Levels
Anderson, Gwen	Cousins' Plaid Scarves	49	Twill	8	All levels
Deeds, Deanna	Faux Piqué Pillow	32	Overshot	4	I, A
Hart, Peggy	Menswear-Inspired Throw	69	Twill with color-and-weave	4	AB, I, A
Heyman, Deborah	Elusive Solution Shawl	62	Turned taqueté	8	I, A, D
Irwin, Alison	Chenille Neck Cozy	59	Twill	4	All levels
McInnes, Regina	Sunflower Tea Towels	36	False satin	8	AB, I, A
Staubitz, Jill	Quilter's Block Fingertip Towels	40	Doubleweave	4	AB, I, A
Tomsevics, Ilze	Bag Your Bread	46	Twill and plain weave	4	All levels
Tuthill, Dorothy	Milkweed & Monarchs Scarf	56	Parallel network twill	8	AB, I, A, D
Weber, Kathrin	Japanese Market Bag	52	Turned taqueté	4	I, A
Wilcox, Cathy	Sunny-Side Up Aprons	43	Twill	4	All levels

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

YARN SUPPLIERS

Blazing Shuttles, blazingshuttles.com (Weber 52).

Brown Sheep Company, brownsheep.com (Hart 69).

Cotton Clouds, cottonclouds.com (Heyman 62).

Gist Yarn, gist yarn.com (Jablonski 72).

Great Northern Weaving, greatnorthernweaving.com (Weber 52).

KnitPicks, knitpicks.com (Anderson 49).

Lone Star Loom Room, lonestarloomroom.com (McInnes 36).

Lunatic Fringe Yarns, lunaticfringeyarns.com (Deeds 32; Tuthill 56).

Maurice Brassard et Fils, mbrassard.com (Irwin 59).

R&M Yarns, rmyarns.com (Deeds 32).

Vävstuga, vavstuga.com (Staubitz 40).

WEBS, yarn.com (Tomsevics 46; Tuthill 56; Wilcox 43).

Milkweed & Monarchs Scarf, continued from page 58

Warping method

To achieve the color variation she wanted with the two colors of orange, Dorothy wound separate warp chains of her three main colorways (black, white, and orange) and then sleyed them in the reed one chain at a time.

She started by holding 2 ends of black together to wind 74 doubled ends and sleyed a pair in each of 74 dents.


Then she wound 8 ends of white and put them in the dents with black ends as follows: Count-

ing from the left, she put 1 white end in dent 6 and 2 white ends in dent 7. Then she skipped over 4 dents and sleyed 1 white end in dent 12, and 2 white ends each in dents 13 and 14.

Next, she held Yellow Red cotton and Burnt Orange Tencel together to wind 70 doubled orange ends. She sleyed a pair of orange ends in the dents with only black ends in them until she got to the dents with white ends in them. She skipped any dents

with 2 white ends but added an orange end to the 2 dents with 1 white end in them. The last dent on the left had 2 black ends and 2 orange. She discarded 1 of the black ends for a total of 295 ends, with orange ends on the outside edges.

The warp color order in Figure 1 (see page 57) reflects this warping. The last two lines of the threading draft show the denting to assist you in getting the ends in the right places.

6 Wet-finish in warm water by gently agitating and then leaving the scarf to soak for 20 minutes. Line-dry. Press. 

DOROTHY TUTHILL is newly retired, so she's studying nature and weaving more than ever. She teaches weaving at Cowgirl Yarn in Laramie, Wyoming.



Photo by Matt Graves

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hillcreekyarn.com

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Plum Nelly

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Hastings, NE 68901
theplumnelly.com

NEW HAMPSHIRE

Harrisville Designs

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Harrisville, NH 03450
(603) 827-3996
harrisville.com

Lilac + Finch Yarn and Weavery

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Suite 303
Manchester, NH 03101
(603) 856-5457

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The Spinnery

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Frenchtown, NJ 08825
(908) 996-9004
thespinnery.square.site

NEW YORK

Daft Dames Handcrafts

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(716) 542-4235

Fiber Kingdom

137 E Broadway
Salem, NY 12865
(518) 854-7225
fiberkingdom.com

Spinning Room of Altamont

190 MAIN ST / PO BOX 427
Altamont, NY 12009
(518) 861-0038
spinningroom.net

NORTH CAROLINA

Silver Threads & Golden Needles

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Franklin, NC 28734
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silverthreadsyarn.com

Studio 256

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Wadesboro, NC 28170
(704) 507-1160
Studio256.online

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Roseburg, OR 97402
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www.littlehawk yarns.com

Pacific Wool & Fiber

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Prineville OR 97754
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pacificwoolandfiber.com

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thespeckledsheep.com

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Lahaska, PA 18938
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twistknittingandspinning.com

SOUTH CAROLINA

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Easley, SC 29640
864-810-4747
loftyfiber.com

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Smoky Mountain Spinnery

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Gatlinburg, TN 37738
(865) 436-9080
smokymountainspinnery.com

Sunshine Weaving and Fiber

Arts
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Lebanon, TN 37087
615-440-2558
sunshineweaving.com

TEXAS

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Austin, TX 78704
(512) 707-7396
hillcountryweavers.com

Yarnivore

2357 NW Military Hwy
San Antonio, TX 78231
(210) 979-8255
yarnivoresa.net

Yarnorama

130 Gonzalez St
Paige, TX 78659
(512) 253-0100
yarnorama.com

UTAH

Needlepoint Joint

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Ogden, UT 84401
(801) 394-4355
needlepointjoint.com

WISCONSIN

Icon Fiber Arts

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De Pere, WI 54115
(920) 200-8398
iconfiberarts.com

Fiber Garden

N5095 Old Hwy. 54
Black River Falls, WI 54615
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Kakara Woolworks

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+81-(0)86-995-9988
kakara-woolworks.com

UNITED KINGDOM

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Advertiser Index

Ashford Handicrafts LTD	10-11
Ability Weavers	75
Boomloom	15
Brown Sheep	15, 35
Carolina FiberFest	39
Cotton Clouds	17
dje Handwovens	75
Eugene Textile Center	21
Fiberwood Studio Ltd.	75
Fiberworks	35
Georgia Yarn Company	78
Glimåkra USA	39
Halcyon Yarn	C4
Handweaving.net	7
Harrisville Designs, Inc.	21
Jane Stafford Textiles	7
Kromski North America	5, 15
Leclerc Looms	C2-1
LoftyFiber	16, 39
Lone Star Loom Room	75
Louet BV	C3
Lunatic Fringe Yarn	17, 39
New World Textiles	17
Purrrington Looms	75
R & M Yarns	75
Sapori e Saperi	17
Schacht Spindle	35
Sketch Loom	16
The Fiber House	79
The Weaver's Perfect Memory	15
The Woolery	5
The Woolgatherers Ltd LLC	79
Treenway Silks	16, 35
Untangled Yarn & Fiber	78
Vermont Weaving Supplies	16, 39
WEBS - America's Yarn Store	2
Yarn Barn of Kansas	12-13
Yadkin Valley Fiber Center	79

Preserving Your Guild's History

By Heidi Butler

I'm an archivist by profession but a knitter and a relatively novice weaver by hobby. As my guild, the Greater Lansing Weavers Guild, prepared for its 70th anniversary, I learned that members had concerns about the long-term management of its books and documents. I saw an opportunity to help as I am the local history specialist for the Capital Area District Libraries in Lansing, Michigan. In our department, we care for records from numerous community clubs and organizations, both active and dissolved, so the guild materials were an easy fit.

Moving the collection to the library benefits the guild in many ways: materials have been organized, they are stored in safe preservation conditions, they are indexed on the library's website, and they are accessible to anyone who wishes to use them. Like all of our archival collections, people are required to use them in the library. However, we can easily facilitate access in one of our branch locations, allow photocopying or photographing of materials, or digitize small amounts of material on demand at no cost to a researcher. We also keep certain guild materials, such as membership records, confidential and only accessible with permission from guild leadership.

Guild members had already done an excellent job of maintaining an inventory of their books and publications. There are many out-of-print and unusual materials in the guild's collection that are worth



The Greater Lansing Weavers Guild archives in the CADL stacks

preserving. Getting the collection relocated to the library involved a moving day and then a few months of library staff working, when time permitted, to place all items into appropriate archival storage containers and to inventory guild administrative materials. Our guild has photographs, slides, and recordings from programs and events, which the library has been able to digitize. Library staff's favorite part is discovering the woven samples; it's great fun to open a plain gray archival box and be met with all sorts of fibery fluff!

The guild can add to the collection anytime, and members can rest assured that their history has a permanent home in a safe, publicly funded, accessible place that specializes in the care of materials such as these. The library hopes to eventually host exhibits and programs related to the collection, and it already circulates small looms and other fiber-arts tools in our Library of Things collection.

If your guild is challenged with finding a secure permanent home for



Shuttle Craft Monograph weaving samples; Harriet Tidball, one of the Monographs' authors, lived in Lansing.

Photos by Heidi Butler

its records, or if you are closing your guild, please consider placing its materials in a library or archives near you. A lot of public libraries collect club and organization records, and historical societies and universities may have an interest in the materials as well. So much of this information is independently published or has never been widely disseminated, and it will be lost if it is not preserved.

Note: The Greater Lansing Weavers Guild meets on the third Saturday of the month in Holt, Michigan, and offers subgroup meetings for spinners and other special interests. ➡

RESOURCES

Capital Area District Libraries GLWG Archives Inventory, tinyurl.com/GLWG-CADL.
Greater Lansing Weavers Guild (GLWG), tinyurl.com/GLWGfacebook.

HEIDI BUTLER has been practicing various fiber arts since childhood and has worked in archives for more than 20 years.